

CONVENIENCE

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PIANO/VOCAL

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PIANO REDUCTION BY
GREGG COFFIN and DON KOT

ORCHESTRATIONS BY
MICHAEL GRIBBIN, DON KOT and GREGG COFFIN



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Produced by GEVA THEATRE CENTER, Rochester, New York
Opening Night, May 18, 2002

Production Directed and Choreographed by

MARK CUDDY

Settings and Costumes by Louisa Thompson

Lighting by Jane Cox

Sound by Lindsay Jones

Orchestrations by Gregg Coffin and Michael Gribbin and Don Kot

Musical Direction by Michael Gribbin and Don Kot

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Cast of Characters

VINCE Jim Poulos
LIZ Mary Jo McConnell
YOUNG LIZ Melissa Rain Anderson
ETHAN/YOUNG VINCE Ron DeStefano
ABE/TRAITOR KING Martin Vidnovic

CONVENIENCE

Synopsis of Scenes

The action of the play covers a period of a week in the present, and the memories of other times, particularly a night twenty years earlier. The play takes place in various locations: Vince and Ethan's new apartment, Liz's home, a bus, the kitchen, a pay phone, Vince's childhood bedroom, the cab of Abe's pickup truck, and Abe's office.

ACT I

SCENE 1: Vince and Ethan's New Apartment / In Front of Liz's House
(*One Small Step/One Giant Leap/Why?/Tell Her-Tell Him/
Standing, Still*)

SCENE 2: On a Bus Heading Home
(*On the Bus*)

SCENE 3: In Liz's House
(*Waiting Up*)

SCENE 4: Vince's Bedroom / Liz's Kitchen
(*Waking Vince/Love How We Start Off Our Day*)

SCENE 5: On the Cell Phone / Vince and Ethan's New Apartment
(*On the Phone (I)*)

SCENE 6: Walking Home / A Memory Ten Years Earlier
(*Where?/Convenient*)

SCENE 7: Liz's Kitchen/Dining Room
(*Dinner*)

SCENE 8: Construction Job Site
(*Building A Wall*)

SCENE 9: Vince's Bedroom / Liz's Kitchen
(*The Revolving Door*)

SCENE 10: Walking to Work
(*Walking Away*)

SCENE 11: Liz's Kitchen Twenty Years Earlier
(*Pink Catawba Wine*)

SCENE 12: Liz's Kitchen Now
(*Here I Stand*)

SCENE 13: Vince's Bedroom / Liz's Kitchen
(*Little Spaceman*)

SCENE 14: Vince's Bedroom
(*Your Fifth Day Home/The Traitor King/Traitor King Tag*)

SCENE 15: Neutral Spaces
(*The Quintet*)

SCENE 16: Liz's Kitchen / On the Cell Phone
(*Un*)

ACT II

SCENE 17: Abe's Office
(*Blueprints/Door #3/The Offer Stands*)

SCENE 18: Vince and Ethan's New Apartment / Liz's Kitchen
(*On the Phone (II)/Phone Tag*)

SCENE 19: Vince's Bedroom
(*Vince Sees/Crawling Forward/Following Breadcrumbs Back/Surrender/
It Wasn't You*)

SCENE 20: Liz's Kitchen
(*Liz Sees/The Ogre and the Wife*)

SCENE 21: Vince's Bedroom
(*In The Morning*)

SCENE 22: Liz's Kitchen
(*Love Has This Power/Moving Day*)

SCENE 23: Neutral Space
(*Reprise: Little Spaceman*)

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Musical Program

ACT I

<i>No.</i>		<i>Page</i>
1a.	One Small Step	1
1b.	One Giant Leap	10
2.	Why?	19
3.	Tell Her Tell Him	20
4.	Standing, Still	39
5.	On The Bus	57
6.	Waiting Up	63
7.	Waking Vince.	75
8.	I Love How We Start Off Our Day.	81
9.	On The Phone (I)	96
10.	Where?	104
11.	Convenient	108
12.	Dinner	124
13.	Building A Wall	136
14.	The Revolving Door	147
15.	Walking Away	186
16.	Pink Catawba Wine.	197
17.	Here I Stand.	212
18.	Little Spaceman.	227
19.	Your Fifth Day Home.	249
20.	The Traitor King	251
21.	Traitor King Tag	260
22.	The Quintet	261
23.	Un.	262

ACT II

24.	Entr' Acte	275
25.	Blueprints.	277
26.	Door #3	282
27.	The Offer Stands	292
28.	On The Phone (II)	308
29.	On The Phone (II) Tag	315
30.	Vince Sees	317
31.	Crawling Forward.	322
32.	Following Breadcrumbs Back	334
33.	Surrender	343
34.	It Wasn't You.	350
35.	Liz Sees.	358
36.	The Ogre And The Wife	368
37.	In The Morning.	384
38.	Love Has This Power.	398
39.	Moving Day	410
40.	Reprise: Little Spaceman.	446
41.	Bows	455
42.	Playout	464

1a. ONE SMALL STEP

(ETHAN, VINCE)

♩ = 190

(door slam sfx) **B**

(VINCE: "God, it's so empty.") (ETHAN: "Not for long.")

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B

(VINCE: "There's an echo, Ethan...echo, Ethan...echo, Ethan...") (ETHAN: "Rugs. We'll get some rugs.") It's the

A **B**

per - fect first flat. Snapped it up just like

B/A

+ VINCE:

14

15

that. Now it's the morn - ing of mov - ing

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ETHAN

E/G#

18

day. _____

There's no go - ing back _____

VINCE:

20

21

- now and no - thing to fear. Just

E/F#

22 23 24 25

eight hun - dred square feet of "What are we DO-ING here?"

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B

27 28 29

(ETHAN: "No cold feet. The truck's double-parked. Has to be back by five."
 VINCE: "Right."
 ETHAN: "More boxes at my place."
 VINCE: "Right.")

pp

B

31 32 33

ETHAN:
 (ETHAN: "Then all the furniture."
 VINCE: "Right." Just
 ETHAN: "Aren't you EXCITED?"
 VINCE: "Yeah, ...excited...")

B

34 take a deep breath. (HE sniffs) 35 36 Take a good

mp

look. Cuz we'll want to re - mem - ber this

B/A

37 38 39

day. When two per - fect peo -

E/G#

41 42

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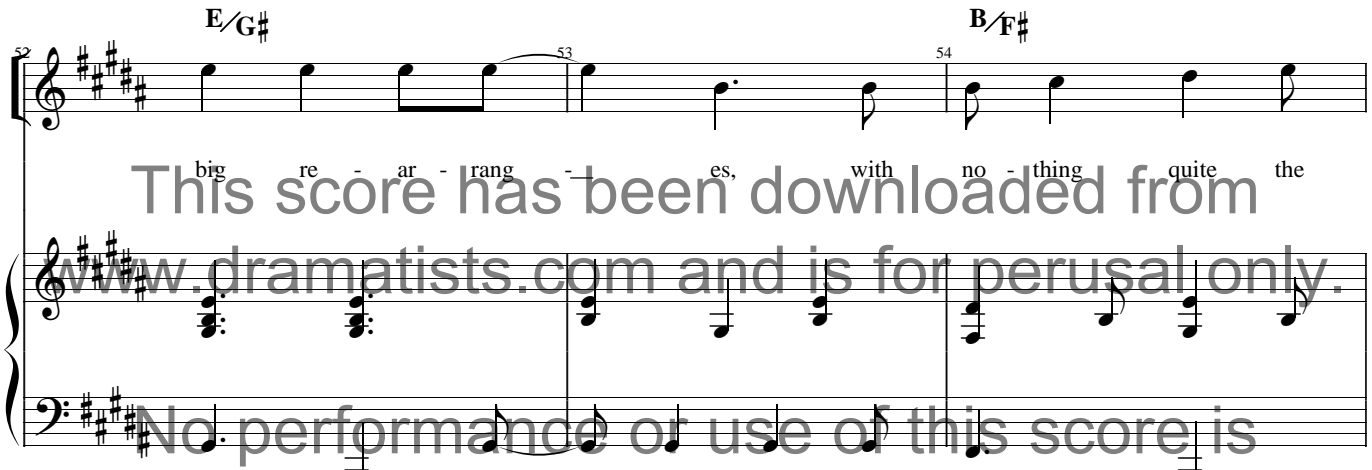
"One life is bet - ter than liv - ing in

two's." And I know there'll be chang - es,

E/G# **B/F#**

52 53 54

big re - ar - rang - es, with no - thing quite the



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F#

55 56 57

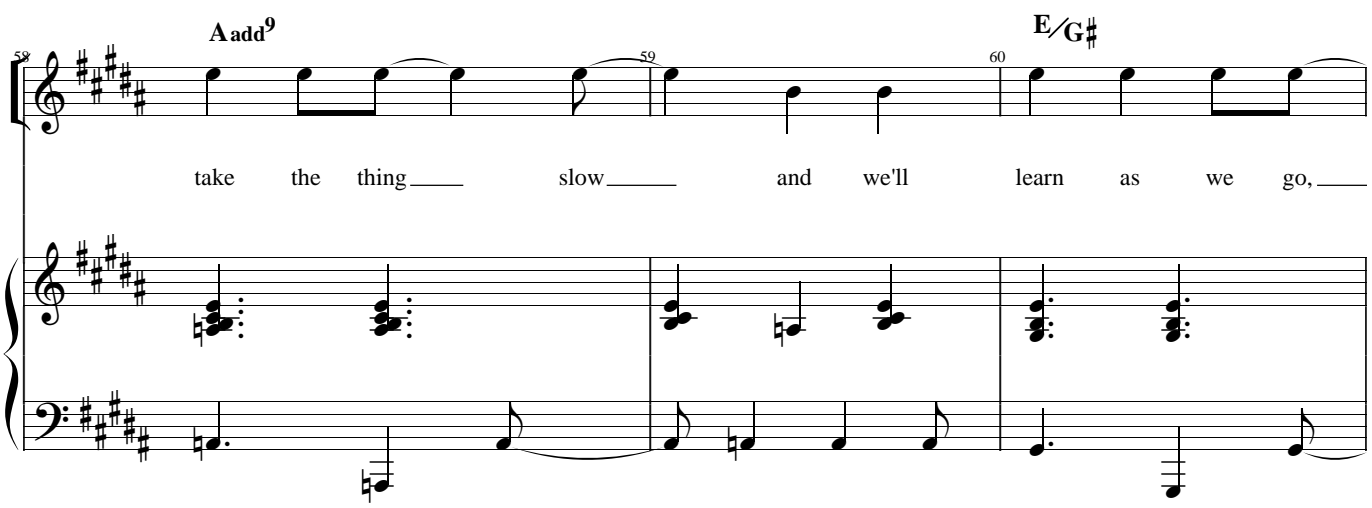
way it was be - fore. But we'll



Aadd9 **E/G#**

58 59 60

take the thing — slow — and we'll learn as we go, —



E/F#

Musical staff for vocal line, measures 62-63. Measure 62 contains a whole note with a fermata. Measure 63 contains a whole rest.

Oh! (ETHAN: "I almost forgot...")

Musical staff for piano accompaniment, measures 62-63. Measure 62 has a piano introduction with a fermata. Measure 63 continues the accompaniment.

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Musical staff for vocal line, measure 65. Measure 65 contains a whole rest.

(ETHAN: "Your very own set...")

Musical staff for piano accompaniment, measures 65-66. Measure 65 has a piano introduction. Measure 66 continues the accompaniment.

B

Musical staff for vocal line, measures 67-69. Measures 67-69 contain whole rests.

(ETHAN: "... of KEYS!"
 VINCE: "Keys..."
 ETHAN: "Yeah. With a little spaceman on 'em."
 VINCE: "Little spaceman...")

Musical staff for piano accompaniment, measures 67-69. Measure 67 has a piano introduction. Measures 68-69 continue the accompaniment. The dynamic marking *pp* is present at the start of measure 67.

B

70 71 72 73 ETHAN:

(ETHAN: *(as if through a microphone in his helmet)* "That's one small step for us...")

VINCE: "...one giant leap for 'us'- kind.")

It's a

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D

75 76

pro - mis - ing start. It's a real - ly good deal. ___

mp

B/A

77 78 79

- It's the ve - ry first place of our

80 81 + VINCE: 82 **E/G#**

own. Just four flights of

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83 **Em⁹/G** VINCE: 85 ETHAN:

stairs, three win - dows, two chairs, one new

colla voce

B 87 88 89

home. (ETHAN: "Come on, grab another box.")

pp 8va 8va

(segue Song 1b: ONE GIANT LEAP)

1b. ONE GIANT LEAP

(ETHAN, VINCE)

♩ = 190

(door slam sfx)

2 3 4 5

G

(ABE knocks on LIZ's door.) (LIZ: "Abe, I'll be right there.")

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pp

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6 7 8 9

G

ABE:

(ABE gets down on one knee, takes a ring case out of his pocket, opens it and presents it to LIZ just as she enters. SHE is frozen and speechless.)

Liz, I

A G

10 11 12

don't mean to pout, ___ but my knee's giv - ing

mp

8va

G/F

out. Is there a ny thing you'd like to

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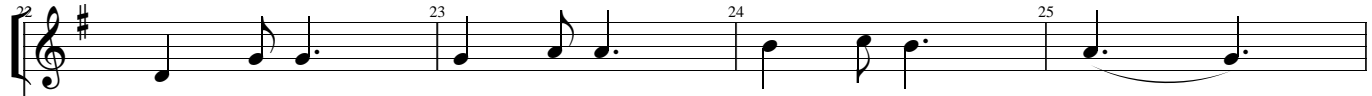
C/E

say? _____

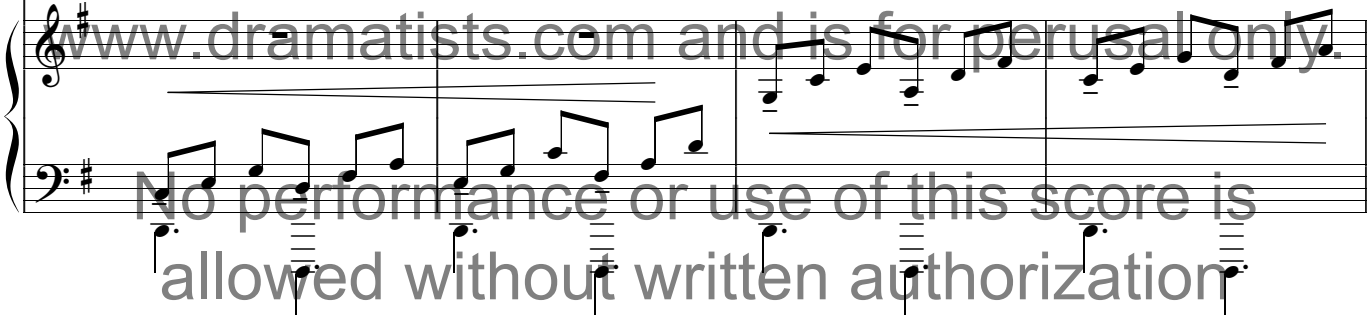
Some - thing re - semb -

- ling a 'no' or a 'yes' _____ 'stead of

C/D



stand ing there si - lent - ly mak - ing me guess.



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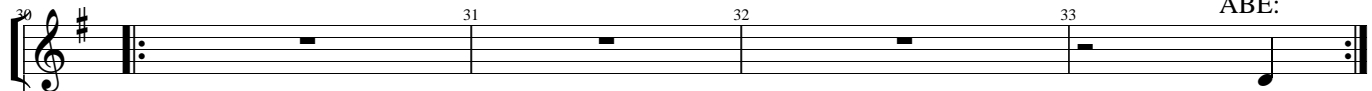
G



(ABE: "See, that's not a 'no' or a 'yes'. Liz, it's time to pick one.")



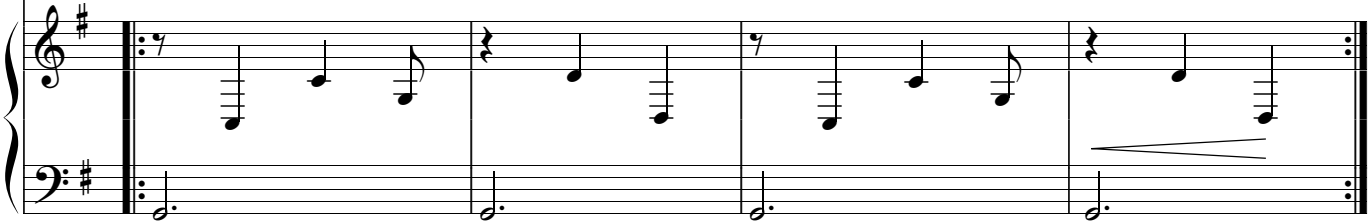
G



(LIZ: "I thought you were just helping me grocery shop. I didn't think we were proposing tonight."
ABE: "We're not. I am.")

ABE:

See,



B G

34 35 36

that's how it's done when you marry some - one.

mp

G/F

37 38 39

- First the knee, then the ring, then the

C/E

40 41 42

'yes.' Liz, we're two per - fect peo -

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43 44 45

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46 47 48

one life is bet - ter than liv - ing in

50 51

two's. A year and a half, _____ Liz. @#*%!!

C F⁹
mf

C/E

52

53

54

G/D

Gramp in my calf, Liz. How much more

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55

56

57

D

sure can we be? We've

sure can we be? We've

58

59

60

F⁹

C/E

played it by the book, Liz. All the time we

played it by the book, Liz. All the time we

C/D

62 63

took, Liz, Don't take a ny more. @#*%!!! My

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64 65

knee is so knee sore!

G

66 67 68 69

(LIZ: "Abe, get up. I need to think about it."
ABE: "You've had a year and a half...")

pp

G

71 72 73

LIZ:

(LIZ: "I know. And now it's here. And NOW I'll think about it. (ABE is still kneeling)
 For God's sake, Abe, will you please get up?")

Abe, I

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D

G

74 75 76

have to be sure. It's a ve - ry big

mp

ABE:

G/F

78 79

door. And I ne - ver seem to have the right

80 C/E

key Just do what you've got to

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83 Cm⁹/Eb

do. Liz, think the thing through, then find

colla voce

86 G

me.

(ABE: "Price Club closes early tonight. *(exiting)* You coming?"
 LIZ: "I'll be right there.")

pp

(segue Song 2: WHY?)

2. WHY?

(LIZ, VINCE)

$\text{♩} = 70$

(door slam sfx) 2

Gm LIZ: 3

B♭/F 4 3

Why ___ can't I do this? Always comes to this.

mp

E♭9 6

B♭/F VINCE: 7

Gm

Up to the door, but can't ___ walk through. _ Ooh _____ Why ___ can't I do ___ this?

B♭/F 9

E♭9 + LIZ: 10

B♭/F

Al ___ ways ___ comes to ___ this. Right up to the door, but can't ___ walk through. _

3. TELL HER / TELL HIM

(ETHAN, VINCE, ABE, LIZ)

(VINCE: "Ethan, I can't do this. I think we should keep our own places for a little while longer...")

ETHAN: "VINCE!"

VINCE: "Ethan, you're better at this than I am. I mean, what happens the first time my mother calls here? What happens the first time she calls and gets you? How am I going to explain..."

ETHAN: "Me? That's what you mean, isn't it? How are you going to explain me?")

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♩ = 200

Em⁹ Cmaj⁷

ETHAN: We

(ETHAN: "I think you should explain YOU! I think you should explain why you're telling me this on the DAY WE MOVE IN!")

Em⁹ Cmaj⁷

talk and we talk a - bout this but you ne - ver make a move. A -

Em⁹ Cmaj⁷

11 12 13

fraid to just come out, Vince. Cuz mom might dis ap - prove. I've

heard all the fume and the fuss, Vince. Who cares what Mom - ma needs?

15 16 17

G/D C/D G⁷/D C

19 20 21 (VINCE: "Ethan!")

Time to go home and dis - cuss, Vince, and bring her up to speed. Con -

G/D C/D G⁷/D C B⁷

B Em⁹ Cmaj⁷

22 ven - ent - ly hid - ing in the clo - set you've still got I'm

23 24 25

26 Em⁹ Cmaj⁷

tired of you de - cid - ing when we're "us" and when we're not. JUST

27 28 29

30 G/D C/D G⁷/D C

31 32 33

TELLHER! Just tell her 'bout us, Vince. It's long past o - ver - due. Just

G/D C/D G7/D C B7

get on the, get on the bus, Vince, or you and are through. We're

C ♩ = 115

Em6

through!

(ABE: "Should we tell Vince together, or should you tell him alone? (LIZ almost drops her bag.) Hey, here's an idea...")

(swing eighths)

ABE: Em6

In - vite him back here. I know it's been rough. We'll pick the

C⁷ C⁷

per - fect time to tell him that his Mom is get - ting mar - ried.

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Detailed description: This system contains the first two measures of the score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Chords are indicated as C7 above the first and second measures. The lyrics are 'per - fect time to tell him that his Mom is get - ting mar - ried.' A large watermark is overlaid across the center of the page.

LIZ: B⁷ Em⁶ ABE:

Abe, I have - n't said 'Yes' yet. Don't want to push you, but e -

Detailed description: This system contains the next two measures. The vocal line starts with a rest for 'LIZ:' and then begins with 'Abe, I have - n't said 'Yes' yet.' followed by 'Don't want to push you, but e -'. The piano accompaniment continues with chords B7 and Em6. The watermark is still present.

C⁷

nough is e - nough. Could be the mo - ment you've been look - ing for to

Detailed description: This system contains the final two measures. The vocal line continues with 'nough is e - nough. Could be the mo - ment you've been look - ing for to'. The piano accompaniment features a C7 chord. The watermark is still present.

50 **C7** 51 3 52 **D7**

get the hat - chet bur - ied. E - nough with the fight, right? A week at home to clear -

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53 **G** 54

- a - way the air, Liz and put an end to tip - py

55 **E7** 56 **Am**

toe - ing. Just you and Vince. No words -

57 **A#°** **B7** 58 *3*

to mince I like the sound of that. And fi - nal ly stop how far a -

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59 **D1** **Fm9** *♩ = 200* 60 61

part you're grow - ing. (VINCE: "You don't know my mom. She's an ogre!"
ETHAN: "You don't know that! You don't even know yourself!")

Dbmaj7 63 **Fm9** 64

(ETHAN: "Have you two ever been formally introduced?") A mom and a son who

D \flat maj⁷ (VINCE: We DID shout.) **Fm⁹**

whis- per when they real- ly want to shout. You're a fam- 'ly of con -

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D \flat maj⁷ **A \flat /E \flat**

ven- ience and it's time you both came out. E- nough with the fume and the

D \flat /E \flat A \flat ⁷/E \flat **D \flat** **A \flat /E \flat**

fuss, Vince. When will you drop the act? Just get on the, get on the

78 $D\flat/E\flat$ $A\flat7/E\flat$ $D\flat$ $C7/E$ $Fm9$ E

bus. Vince. It's time you faced the fact. You're twen - ty six years

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82 $D\flat maj7$ $Fm9$

old and you've car - ried this too far. It's the per - fect chance to

86 $D\flat maj7$ $A\flat/E\flat$

show her the man you real - ly are. E - nough with the fume and the

80 $D\flat/E\flat$ $A\flat^7/E\flat$ $D\flat$ $A\flat/E\flat$ 90 91 92

fuss, Vince. There's some thing you should do Just get on the get on the

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94 $D\flat/E\flat$ $A\flat^7/E\flat$ $D\flat$ C^7/E 95

bus, Vince, or you and I are through. We're

F ♩ = 115

96 Fm^6 97 98 99

through! (ABE: "God, I haven't heard from him in ages. It would be great to see him again.")

100 **Fm⁶** ABE: 101

Vince and I, we used to talk quite a lot. Hey! How did he

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102 **D^b7** 103 **D^b7** 104

take it when you told him that we two be - came an i - tem?

104 **C⁷** 105 **Fm⁶** (SHE shakes her head "no.")

(THEY stare at each other.) Liz! You have - n't told him?

106 LIZ: 107 ABE: $D\flat^7$

Why, the hell not? It's still too ear - ly. Liz, we're MAR - RY - ING. Were you

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108 LIZ: 109 $D\flat^7$

plan - ning to in - vite him? I REAL - LY have - n't said 'Yes' yet...

110 ABE: $E\flat^7$ 111

I was his boss through high school and col - lege.

112 113

A^b **F⁷**

Way back when I start ed Cor bott Car pen try

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114 LIZ: 3 3

B⁷m **B^o**

You take the week. You learn _____ to speak. Abe, you don't know him like

116 117

C⁷ LIZ:

ABE: 3 3

I do. He hears it from you and that's the way it must be. E -

presto ♩ = 200

G

Ab/Eb

D^b/E^b

Ab⁷/E^b

118 119

nough with the fume and the fuss, Abe. This

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D^b

120 121

has - n't been our night. Let's

Ab/Eb

D^b/E^b

Ab⁷/E^b

D^b

122 123 124

you and I stick_____ to us, Abe. I'll know when the time is

LIZ: H $A\flat/E\flat$ $D\flat/E\flat$ $A\flat/E\flat$

125 right. You think this is ea -

VINCE: You think this is ea -

ABE: www.dramatists.com and is for perusal only.

ETHAN: Liz, hon, you're hid - ing. I love you, Liz. -

Get on the, get on the bus, Vince There's

crescendo

128 $D\flat$ $A\flat/E\flat$

129 130

- sy? To go back and o - pen a door -

- sy? To go back and o - pen a door -

I need you, Liz. Say

some - thing you should do Just get on the, get on the

LIZ: $D\flat/E\flat$ $A\flat^7/E\flat$ $D\flat$ 132 133

VINCE: - that was slammed long be -

ABE: that was slammed long be -

ETHAN: 'Yes,' Liz. Liz, hon, you're hid -

bus, Vince, or you and are through!

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I A/E D/E A/E D 135 136

fore. You think that some - how this time, THIS

fore. You think that some - how this time, THIS

- ing. I love you, Liz. I

Get on the, get on the bus, Vince. There's some - thing you should

137 LIZ: A/E

time will be _____ frent._____ And we'll do some - thing

VINCE: D/E A7/E

time will be dif - frent._____ And we'll do some thing

ABE:

ETHAN: need you, Liz. _____ Say 'Yes,' Liz.

do Just get on the, get on the bus, Vince, or

140 D

new, in - stead of what we al - ways do. And

new, in - stead of what we al - ways do. And

Liz, hon, you're hid - ing._____ I

you and I are through! Get on the, get on the

141 A/E

142

LIZ: D/E A⁷/E D

what if some - thing new is what makes him walk ____

VINCE:

what if some - thing new is what makes her walk ____

ABE:

ETHAN: love you, Liz. ____ I need you, Liz. ____

bus, Vince. There's some - thing you should do Just

A/E D/E A⁷/E D

fur - ther a - way ____ than he is? ____

fur - ther a - way ____ than she is? ____

Say 'Yes,' Liz. ____

get on the, get on the bus, Vince, or you and I are

crescendo

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LIZ: D^+ D^+ 150 151

VINCE: O - KAY! I'll

ABE: O KAY! I'll GO!

ETHAN: -

through!

Δ Δ

152 153 154

talk to him!

That's all I'm ask - ing.

That's all I'm ask - ing.

(segue Song 4: STANDING, STILL)

4. STANDING, STILL

(VINCE, LIZ)

♩ = 80

Gm G° Cm⁷/G Gm

2 3 4

(VINCE: "My mother and L...")
LIZ: "DON'T get along.")

mp

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A VINCE: Gm G° Cm⁷

6 3 7

Twen-ty years ___ back in time, ___ too ma - ny prob - lems ris - ing, E - v'ry warn - ing sign _

Gm⁷ Gm

9

That Dad was wo - man - iz - ing. "Mom and Dad ___ are in a stew," ___

RH LH

G° Cm7/G

10 That's all that Mom would men - tion. So what would Mom and Dad do? —

RH LH RH LH

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Gm7

12 — They had my rapt at - ten - tion.

RH LH

accelerando

♩ = 160

14 15 16 17 D7

(V/O MOM: (whispered simultaneously) "Close the door and keep your voice down. Quietly, damn it! He doesn't need to hear this!")

(V/O DAD: (whispered simultaneously) "I don't want to close the door.. It's my house too, damn it! I'll talk as loud as I WANT TO")

V V V V V V V V

B Gm^7 VINCE: $G^{\circ 6}$ Cm^7/G

18 Late in the night, 19 co - vers, 20 slip - pers, I heard a fight,

mf

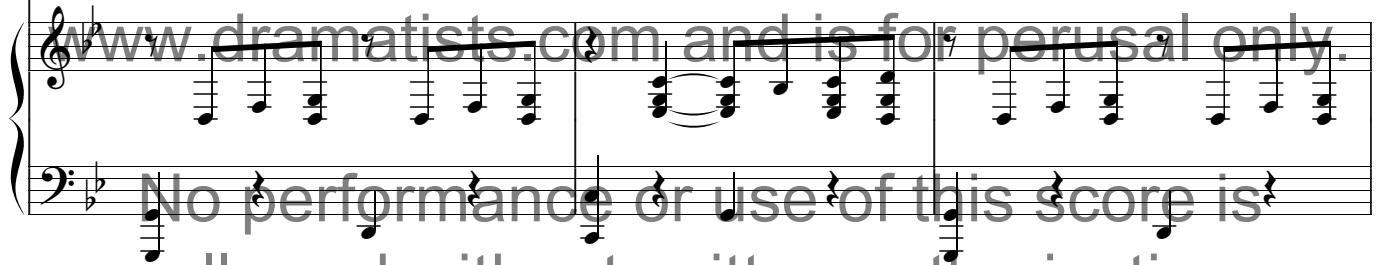
21 door-way, 22 hall - way 23 Big - ger than be - fore, tip - toe, lis - ten,

24 Cm^7/G 25 Gm^7 26 Cm^7

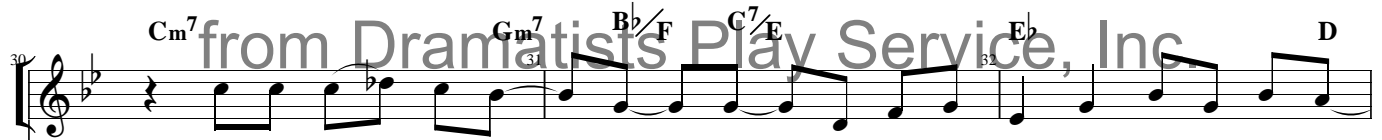
Hi - ding at their door, key - hole, peek - ing. Mom's eyes were red,

27 **Gm7** **Cm7** **Gm7**

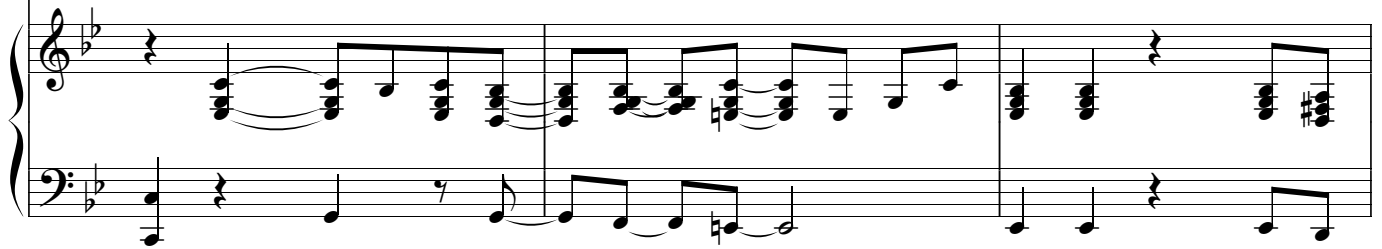

This frightened, cry - ing, Some - thing Dad said, pack - ing, leav - ing

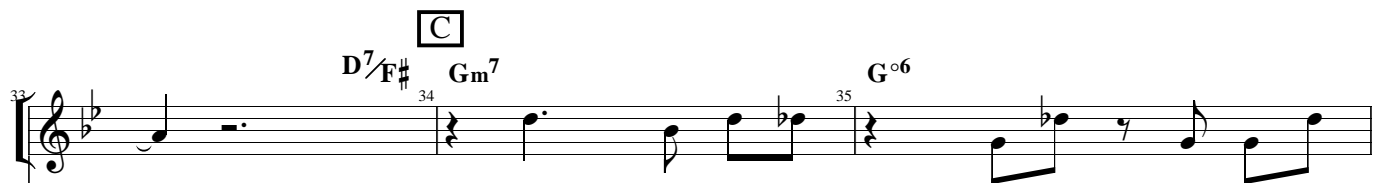


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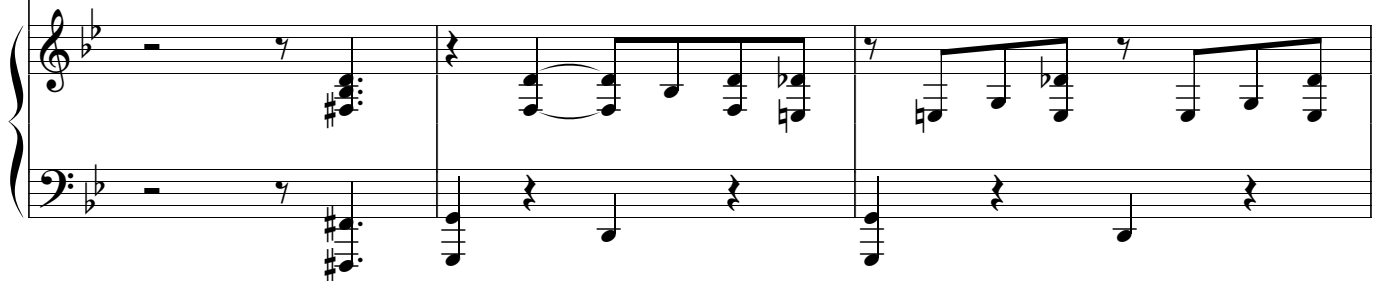
30 **Cm7** **Gm7** **Bb/F** **C7/E** **Eb** **D**


I was on - ly six - years - old - and e - ven I knew some - thing was wrong.



33 **D7/F#** **Gm7** **G°6**


Back to my bed, eyes shut, pre - tend - ing,



36 Cm⁷/_G 37 Gm⁷ 38

Covers o-ver my head, Qui-et, they're com-ing, Dad o-pened my door,

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39 G^{o6} 40 Cm⁷/_G 41 Gm⁷

suit-case, car keys, But Mom had the floor, point-ing, at me.

42 Cm⁷ 43 Gm⁷ 44 Cm⁷

"There is your son." point-ing, at me, "Go a-head, run!"

45 *Gm7* *Cm7* *Gm7* *Bb/F* *C7/E*

This pointing, at me, "Fa-mi-ly is e-very thing and if you

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48 *Eb* *D* *D7/F#* *D* *Eb* *Bb*

can't see that, then WE'RE THROUGH!" Dad bolt-ed from the room and he slammed

51 *Bbsus4* *Bb* *Db* *Ab* *Absus4* *Ab*

my door. It was the loud-est sound that I'd e-ver heard. Mom

54 $E\flat$ $B\flat$ $B\flat_{sus}^4$ $B\flat$

shouted, "LEAVE!" What are you wait - ing for? And, she cried -

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56 $D\flat$ $A\flat$ $A\flat_{sus}^4$ $A\flat$ Cm/D

- to sleep, and we ne - ver said a word.

59 D^7/C E Gm^7 $G^{\circ}6$

And that's how we stayed, doors shut, si - lent,

Cm7/G Gm7

Twen-ty years to the day stand-ing fro-zen Rounds of ap-prise,

G°6 Cm7/G Gm7

per-fect, mo-ther, son filled with flaws, per-fect, co-ver.

Cm7 Gm7 Cm7

Hold - ing her breath, noth-ing, chang-ing, Scared half to death,

71 Gm⁷ Cm⁷ Gm⁷ B^b/F C⁷/E

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72 E^b7 B^b

No - one top-pled it down! No, no, no, no, no, no, no, no,

accelerando *mf*

77 F F/B^b

Nooooo... Ho-ney, ho-ney, such a dra-ma That's HIS sto - ry, now hear Mama's,

80 $E\flat/B\flat$ $F/B\flat$ $B\flat$

Though he says it's all my fault, I'd take it with a grain of salt. He was gi-ven e-very chance

83 $F/B\flat$ $E\flat/B\flat$

Pia - no les - sons, Ball - room Dance High school tu - tors, tail - gate par - ties,

85 $F/B\flat$ G Gm $E\flat$

Now-a-days kids are all such SMART-IES! Hap - py child - hood, rock - et

88 **Gm** **E \flat** **Gm**

ships. A alien wars, galactic trips. Your stan dard

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91 **C 7 /E** **B \flat /F** **F**

is - sue boy, with one is - sue of his own. He

94 **H** **B \flat** **F/B \flat** **E \flat /B \flat**

lived tight - ly curled in - side a world where he could

mf

97 $F/B\flat$ $B\flat$ $F/B\flat$ 98 99

save the galaxy. Behind closed doors he waged his

100 $E\flat/B\flat$ $F/B\flat$ $B\flat$ 101 102

wars and conquered everything he'd see. But in day -

103 $F/B\flat$ $E\flat/B\flat$ $F/B\flat$ 104 105

light our family plight was kryptonite down to his

106 D⁷ D⁷/F[#] Gm

core. He could roar the loud-est roar. But

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107 E^bm/G^b B^b/F E^bm/G^b

on - ly — be - hind closed doors. (VINCE: "You make it sound like an AfterSchool Special©...")

112 B^b/F F VINCE:

(spoken simultaneously:
 VINCE: "It was a little less pretty than that. Remember?" It's
 LIZ: "Honey, there's that drama again...")

I

VINCE: $A\flat$ $E\flat$ Cm $D\flat$

ea - sy, it's ea - sy as pie, to say that I just closed my door

LIZ:

I watched, I cared, I drove, I baked, I cud - dled, I spanked, I cleaned, I cooked,

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$A\flat$ $E\flat$

and mud - dled through. You closed one too. I looked to you.

I made sci - ence pro - jects, I raked, I mowed, I clipped, I cut, I sho - velled,

VINCE: Cm Db Ab Eb

120 You showed me how, I fol - lowed through. So fuck - ing lame! -

LIZ:

I bathed, I dressed, I combed, I knit end - less sweaters, I cheered, I cried, I scrubbed,

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Cm Db

122 She toss - es blame! The on - ly game we play a - ny - more: -

I stitched, I i - roned, I saved, I pinched, I spent, I wrapped Christmas pre - sents, .

VINCE: C C⁷/E Fm D^bm/F^b

126 Mom and son just keep - ing score. Tak - ing shots

LIZ:

I fed, I burped, I wiped, I changed e - v'ry dia - per, I rocked, I sat, I tucked,

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129 from be - hind our doors. Still be - hind our doors.

I read bed - time sto - ries, I stayed, I stood, I taught, I signed each re - port card.

130 131

VINCE: $A\flat/E\flat$ $D\flat m/F\flat$ $D\flat m/F\flat$ J

132 Still be- hind my Sticks and stones may break my bones, but

LIZ:

133 I slapped, I held, I tried, I pushed, I PRO-TECTED! Sticks and stones may break my bones, but

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136 words will ne- ver hurt me, MO-THER. You speak in the harsh- est tones but it won't dis- concert me, MO-THER

137 words will ne- ver hurt me, HO-NEY. You speak in the harsh- est tones but it won't dis- concert me, HO-NEY.

VINCE: 138

What are you do - ing for the next few days? I'm

LIZ: 139

A lump just start - ed in my throat!

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140

com - ing for a week to stay.

141

And don't I get to have A VOTE?!

(segue Song 5: ON THE BUS)

5. ON THE BUS

(VINCE)

♩ = 125

E/B

B

E/B

B

Musical staff for measures 1-4, showing rests and chord markings: E/B, B, E/B, B.

(BUS ANNOUNCER V/O: "Now boarding at Gate 6, the red-eye to points east, back through your twenties,...")

www.dramatists.com and is for perusal only.

Piano accompaniment for measures 1-4, marked *mp*.

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B/A

A

E/G#

Musical staff for measures 5-7, showing rests and chord markings: B/A, A, E/G#.

("...into your teens, past your adolescence, and arriving at childhood. The bus to your youth, now boarding at Gate 6.")

Piano accompaniment for measures 5-7.

B

VINCE:

A

E/B

B

Musical staff for measures 8-11, showing vocal line and chord markings: B, A, E/B, B.

If you take a - way the part of me that

Piano accompaniment for measures 8-11, marked *p*.

Esus⁴/B E/B B B/A

Mom al ways sees. The trou bled son, the fight -

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A E/G# B

- ing one, her con - ven - ient e - ne - my. And if you

E/B B Esus⁴/B E/B

take a - way the part of me that I lost when I lost Dad.

B **B/A** **A**

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www.dramatists.com and is for personal use only.

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E/G# **B**

him than I wish I'd had.

B **C#m** **Amaj7** **C#m**

And if you al - so take from me the walls I've raised

mp

30 *A* *ma* *j*⁷ *C* *#* *m* *F* *#* / *A* *#*

This so no one sees the part I keep in side the on - ly

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33 *E* / *B* *B* *C* *E* / *B*

thing I real - ly own, then who, who would I be?

36 *B* *G* *#* *m* *A*

If you saw me if all the walls came tumb - ling down

E/B B G#m

39 40 41

This a-round the ground? Would you have found the part I hide

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A E/B B

43 44

from e - vry - one that's un - be - gun? Stuck at Square One.

G#m A G#

45 46 47

Too scared to run, I stand stock still. All my life

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).
System 1: The vocal line begins with the lyrics "This I've done the drill. I'm a- afraid al- ways will..." starting at measure 48. Chord annotations above the staff include G#/B# (measures 48-49), C#m (measure 49), and Am/C (measures 50-51). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.
System 2: The vocal line continues with a long note in measure 52. Chord annotations include E/B (measures 52-53), Am/C (measures 53-54), E/B (measure 54), and Am/C (measures 54-55). The piano accompaniment provides harmonic support with chords and moving lines.
System 3: The vocal line has rests in measures 56, 57, and 58. Chord annotations include F/C (measures 56-57), Bbm/Db (measures 57-58), F/C (measure 57), and Bbm (measures 58-59). The piano accompaniment includes a *mf* dynamic marking and an *accelerando* instruction in the final measure.

(segue Song 6: WAITING UP)

6. WAITING UP

(LIZ, VINCE, YOUNG LIZ)

♩ = 130

Dm

A Dm

LIZ:

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B♭maj⁷

up till he comes home. A thing I've done a hundred times before.

Dm

B♭maj⁷

- And yes, I know he's fully grown. Still, I need to hear that

F/C Bb

12 13 14 15

key turn in the door - and then, when I know he's safe I can sleep a - gain. But un -

F/C A/C# Dm

16 18 19

til that hap-pens it's my book and me. Call it his - to - ry, that's in charge of me. He's my

Bbm/Db F/C Bbm6/Db F/C Bb9

20 21 22 23 24

ba - by still. So I do the drill, and I al - ways

B

LIZ: **Dm** **Bbmaj⁷**

25 26 27 28

will

VINCE:

Me and Mom, we drew a line. Now she lives her life. I live mine.

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Dm **Bbmaj⁷**

29 30 31 32

Fi - na-ly!

I had enough. I shut a door. Why am I coming back for more?

33 VINCE: **Dm** 34 35 **Bbmaj⁷** 36

VINCE: "I'm home."
 LIZ: "Oh, is that you?"
 VINCE: "No, mom, it's someone ELSE at 4 a.m."
 LIZ: "Well, of course it s... (*huge pause*) Welcome home."

p

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37 **Dm** 38 39 **Bbmaj⁷** 40

(VINCE: "Yeah, look I'm pretty tired. Why don't we..."
 LIZ: "There's clean sheets on the bed."
 VINCE: "Thanks."
 LIZ: "And towels are still in the second drawer...")

(VINCE: "Thanks, mom."
 LIZ: "You must be hungry. I can..."
 VINCE: "Mom, I'm beat. Thanks for the sheets."
 LIZ: "I'm glad you're home.")

41 **Dm** 42 43 44

(VINCE: "Me too. See you in the morning."
 LIZ: "In the morning.")

f *mp*

C **Dm** LIZ: **Bbmaj7**

45 46 47

He comes home and twenty years come flying back.

Dm

48 49 50

and then is now. Back when his father disappeared,

Bbmaj7 **F/c**

51 +YOUNG LIZ: 52 53

when I prayed that I would make it through some - how a - lone. With a

54 B \flat 55 56

six year - old and a bus band flown and not a sin - gle an - swer.

57 F/C LIZ: 58 A/C \sharp 59 Dm 60 B \flat m/D \flat

A his - tor - y I try not to see__ stands in front of me. What I left be -

61 F/C 62 B \flat m/D \flat 63 F/C 64 B \flat ⁹

fore rush - es back once more when he walks through that

D ♩ = 155

LIZ: **Dm**

B♭maj⁷

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VINCE:

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I don't fit in ___ this room at all. ___ Her lit - tle boy's ___ grown way too tall. ___

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Dm

B♭maj⁷

His - to - ry. _____

- Lit - tle toys ___ for lit - tle hands. ___ And will she e - ver un - der - stand -

LIZ: **F/C** **F⁷/C** **B \flat**

73 74 75

VINCE: This score has been downloaded from
www.dramatists.com and is for perusal only

Get on the bus, Mom, be - fore it drives a - way.

YOUNG LIZ:

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mf

E \flat /B \flat **B \flat** **F/C** **F⁷/C**

76 77 78

Ho - ney, I miss you.

Get on the bus, Mom, start

Ho - ney, I miss you. Start

LIZ: **B \flat** **A⁷** **E** **Dm** ♩ = 130

79 80 81

VINCE: This score has been downloaded from
 www.dramatists.com and is for perusal only.

When we di - vorced
 liv - ing in _____ to - day.

YOUNG LIZ:
 liv - ing in _____ to - day.

rit. / *p*

B \flat maj⁷ **Dm**

82 83 84 85

- I split in two, I live now and I live then. In - to my

86 *B♭maj⁷* 87 88

Life walks some one new who wants to put those piec es back a -

♩ = 120 *F/C* 90 91 *B♭*

gain. One week to find the strength for my heart to speak, to

92 *F/C* 93

end this clean - ly, Vince, I'm through. I don't know how to

rit. *molto rubato*

♩ = 120

94 **A/C#** **Dm** **Bbm/Db**

give to you, what you need me to. Too high a price to

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97 **F/C** **Bbm/Db** **F/C** **Bb9**

pay. Some-times you fight to stay. Some-times you walk a

F ♩ = 130

LIZ: **Dm** **Bbmaj7**

way. _____

YOUNG LIZ:

Mom - mie's here. _____ Mom - mie stayed. _____ Dad - dy packed _____

LIZ: **Dm** **Bbmaj⁷**

104 105 106 107

His - to - ry won't change me.

YOUNG LIZ:

and ran a - way. I just can't take one more sur - prise. So sick and ti -

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108 109 110

Dm

red of good - byes.

molto ritard

10 (door slam sfx)

7. WAKING VINCE

(ETHAN, VINCE, LIZ, YOUNG LIZ)

♩ = 205

Am

2 3 4

ETHAN:

A

5

It's your first day home.

A° (VINCE: "She SET...the alarm.")

7 8

When you gon - na tell her? It's your first day home. When you gon - na tell her? It's your

Dm7/A (VINCE: "Okay...")

10 11

Am (VINCE: "OKAYYYYY!")

first day home. When you gon - na tell her? It's your first day home.

(VINCE: "She MOVED...")

When you gon - na tell her? It's your first day home. When you gon - na tell her? It's your

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A° (VINCE: "...the alarm.") Dm7/A (VINCE: "Where is it?")

first day home. When you gon - na tell her? It's your first day home.

Am (VINCE: "Where the HELL is it?")

When you gon - na tell her? It's your first day home. When you gon - na tell her?

B

VINCE: A⁷SUS⁴

LIZ/YOUNG LIZ:

Mom!

Break - fast!

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Star Wars© sheets and col - or - ing books and

(VINCE: "We're gonna
TALK about
this!")

F⁷

A⁷SUS⁴

wheel - bar - row rides. _____

Snow - ball fights and

(VINCE: "Do you have ANY idea what TIME it is?!")

30 **F7** 31 32

chic - ken soup and "Count while I hide."

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33 **D7** **E7** **D7**
YOUNG LIZ: 34 35 LIZ:

Look how my ba - by has grown up! Twen - ty - six years of pa -

36 **E7** **D7** **E7**
+YOUNG LIZ: 37 38

- rent - ing blown up. Are we a bad mo - ther if we wished he had - n't shown up

C **A⁷SUS⁴** (VINCE: "Ahhh!! Clothes, then freedom. Gotta get out of this house.")

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www.dramatists.com and is for perusal only.

LIZ/YOUNG LIZ **F⁷**

Fin - ger paints and sip - py cups and sto - ries at bed.

A⁷SUS⁴ **F⁷**

Le - go Bricks and blanket forts and crusts cut off bread.

D⁷ **E⁷** **D⁷** **E⁷**

51 YOUNG LIZ: 52 53 LIZ: 54 +YOUNG LIZ:

Look how my ba - by has grown up! Twen-ty - six years of pa - rent-ing blown up. Are

D⁷ **E⁷** **A⁷SUS⁴** LIZ:

55 we a bad mo - ther if we wished he had - n't shown up here? Oh

58 59 60 61 LIZ:

God, six days to go... OHHHH

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(segue Song 8: I LOVE HOW WE START OFF OUR DAY)

8. I LOVE HOW WE START OFF OUR DAY

(LIZ, VINCE)

(LIZ: "YOU'RE up early.")

VINCE: "Thanks for the alarm."

LIZ: "Sorry, I forgot to turn it off."

VINCE: "No problem."

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♩ = 210

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A D/E E D/E E

LIZ: 2 VINCE: 3 4

Your old bed? Re-lax - ing.

The first system of music features a vocal line for Liz and Vince. Liz's line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Vince's line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a whole note chord of A major (A, C#, E) and a left hand with a whole note bass line of G#2, B2, and D3.

D/E E D/A E

LIZ: 6 VINCE: 7 8

Sleep well? Oh, yes.

The second system of music continues the vocal lines. Liz's line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Vince's line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same right hand chord and left hand bass line.

A D°/E A D°/E

21 LIZ: VINCE: 22 LIZ: VINCE: 23 LIZ: VINCE: LIZ:

Cof-fee? Just toast. But-ter? Dry, thanks. Ho-ney? Yes? No,

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A D°/E A D°/E

25 VINCE: 27 28

Ho - ney. Nnaahh...

A D°/E LIZ: **B** A D°/E

29 30 31 32

I love what you've done to your

23 **A** 34 **D°/E** 35 **A** 36 **D°/E**

ear. Makes me proud, so en -

3 3

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27 **A** 38 **G/A** 39 **D** 40 **Dm/F**

from Dramatists Play Service, Inc.
dear - ing. A pin - cushion can't hold a

3

41 **A/E** 42 **B7/D#** 43 **Bm** 44 **Esus⁴** **E**

can - dle to you. I love what you've done to your

A

(VINCE: "Thanks, mom.")

Musical notation for the vocal line, measures 45-48. Chords: A, D°/E, A, D°/E. Measure 48 is marked "VINCE:". A fermata is placed over the final note of measure 48.

Piano accompaniment for measures 45-48. Features triplet patterns in the right hand and sustained chords in the left hand. A large watermark is overlaid on this section: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical notation for the vocal line, measures 49-52. Chords: A, D°/E, A, D°/E. Measure 49 is marked with a square box containing the letter 'C'. Measure 52 is marked with a square box containing the letter 'a'.

love what you've done with this place. Time moves

Piano accompaniment for measures 49-52. Features triplet patterns in the right hand and sustained chords in the left hand.

Musical notation for the vocal line, measures 53-56. Chords: A, D°/E, A, G/A. Measure 53 is marked with a square box containing the letter 'C'.

on, but in here, not a trace of pace. The

Piano accompaniment for measures 53-56. Features triplet patterns in the right hand and sustained chords in the left hand.

57 **D** 58 **Dm/F** 59 **A/E** 60 **B⁷/D[#]**

ghosts of the se - ven - ties breath - ing a new. I

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from Dramatists Play Service, Inc. (LIZ: "Thank you, honey.")

61 **Bm** 62 **E sus⁴** 63 **E** 64 **A** **D^o/E**

love what you've done with this place.

65 **A** 66 **LIZ:** **D** 67 **C⁶** 68

Same sar - cas - tic brat. Just who

69 taught him that? He's his fa-ther all o-ver a-

70 71 72

B \flat B B \flat A B \flat

73 gain. Right! Hold me up to Dad. Turned out

74 VINCE: 75 76

B \flat B B \flat A B \flat C 6

77 just as bad. Though he left long be-fore all this

78 79 80

C 6 /D

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81 82 83 84

D/E

crap could oc - cur. And the com - mon de - no - min -

85 86 87 88

E A D°/E

a - tor is her!

89 90 91 92

A D°/E A D°/E

LIZ: VINCE:

Hey, I'm go - ing for a walk. Real - ly, why? Needsome

A D°/E A D°/E

93 LIZ: 94 VINCE: LIZ: 95 96 VINCE:

air. Air is here. DIFF'RENT air! I hate how we start off our I

A D°/E A D°/E

97 98 99 100

day. _____ Where's that boy who would hang on each
hate how we start off our day... _____

A G/A VINCE: D Dm/F

101 102 103 104

word that I'd say? And where is that mo - ther wrapped

105 *A/E* 106 *B⁷/D[#]* BOTH: 107 *Bm* 108 *Esus⁴* *E*

up in her son? I hate how we start off our

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109 *A* 110 *D^o/E* 111 *A* LIZ: 112 *E*

day. _____ Must you

F *C⁶* 113 VINCE: 114 115 116

real - ly go? Yes, I real - ly must, _____ but please

117 $B\flat$ B $B\flat$ 118 A $B\flat$ 119 $B\flat$ B $B\flat$ 120 LIZ: A $B\flat$

pro - mise we'll do this a - gain Right! It's tra -

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21 C^6 122 123 124

di - tion so _____ you can sure - ly trust. _____ that as

125 C^6/D 126 127 128

long as there's break - fast we'll go on this way.

VINCE: D/E 130 D/E 131 D/E 132 LIZ:

Grind - ing an axe with you day af - ter day I just

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rall.

G *a tempo* ♩ = 215

A 133 D°/E 134 A 135 D°/E 136

love how we start off our day. Such a

A 137 D°/E 138 VINCE: A 139 G/A 140 LIZ:

boost. So re - fresh - ing. Just

D Dm/F A/E B⁷/D[#] VINCE:

pick the first fault that pops in to your head, then

D Dm/F A/E B⁷/D[#]

frost it with su - gar, that's how we break bread

D Dm/F A/E

BOTH:

Kind - ness u - pon kind - ness till some - one drops

B⁷/D[#] **Bm** **E^{sus}⁴** **E**

152 LIZ: 153 154 VINCE:

dead: I love how we start off our I

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155 **F[#]m** **A/E** **B⁷**

day. love how we start off our day.

molto ritard

BOTH: **Bm** **D/E** **E**

158 159 160

Ahh. I love how we start off our

8va (toaster pops)

colla voce

61 A 162 D°/E 163 A

day.
a tempo
www.dramatists.com and is for perusal only.

mf

64 D°/E 165 A VINCE: 166 D°/E LIZ:

- La - ter! Yes,

67 A 168

much!

9. ON THE PHONE (I)

(VINCE, ETHAN)

♩ = 110

Musical staff with vocal line and piano accompaniment for measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 2, 3, and 4 are indicated above the staff.

(VINCE: "Pick up the phone, Ethan!") (VINCE: "Pick up the...")

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Musical staff with piano accompaniment for measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4.

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Musical staff with guitar chords for measures 5-7. Chords are G, C/G, G, C/G, G, C/G, G/B. Measure numbers 6 and 7 are indicated above the staff.

(ETHAN: "Jel-LO."
 VINCE: "Hey, it's me."
 ETHAN: "Hey! You caught me mid-Swiff©.")

(VINCE: "Mid WHAT?"
 ETHAN: "Forget it. Ready to come home yet?"
 VINCE: "T minus 6 days, and counting.")

Musical staff with piano accompaniment for measures 5-7. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mp* is present.

Musical staff with vocal line and piano accompaniment for measures 8-10. The key signature is one sharp (F#) and the time signature is 4/4. Chords are D^{7sus4}, D, G, C/G, G, C/G. Measure numbers 9 and 10 are indicated above the staff.

So how's it go - ing? Fro - zen so - lid. I just called to hear your voice and get a

Musical staff with piano accompaniment for measures 8-10. The key signature is one sharp (F#) and the time signature is 4/4.

G C/G G C/G ETHAN: G C/G

tee ny lit - tle brea - ther from you - know - who, Brave lit - tle toas - ter, I know you're

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G C/G D^{7sus4} D⁷ Em/D D VINCE:

bat - tl - ing the o - gre, and I'm star - ing in a - ma - zement at the whole to - do. Does e - v'ry

G C/G G C/G ETHAN: G G^{7/B}

fa - m'ly end up quite as cra - zy as mine? If you mean di - vorced and an - gry on - ly

Csus⁴ C C Cm/E^b G/D E⁷

part of the time. Some stay to - ge - ther and fume, some take years to ex-hume, and some are

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Am D⁷ G

prac - ti - cal - ly per - fect all the time.

(VINCE: "Name one."
ETHAN: "Mary Poppins and Bert.")

G C/G G C/G G C/G G/B

(VINCE: "You and Disney. They're not married."
ETHAN: "But you can tell they're gonna GET married from the end of the movie.")

D^{7sus4} D VINCE: B G C/G ETHAN: G C/G

(VINCE: "Disney whore." Why can't you come here? Vince, you don't want your mo-ther find-ing out you're
 ETHAN: "Closest freak."

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G C/G G C/G VINCE: G ETHAN: C/G VINCE:

gay be-cause your lo-ver came and told her so. — You'd say it bet-ter. No, I would-n't. We could

G C/G ETHAN: D^{7sus4} D⁷ Em/D D

speak to her to-ge-ther. Yeah, that's just the thing she needs to hear in ste-re-o. Vince, just

G C/G G C/G G G7/B

take a deep breath. No time for wor-ry or doubt. Years and years of "fro-zen-so-lid" won't just

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Csus4 C G Cm/Eb G/D E7

thaw it - self out. You need to think this thing through. If you need help, here's a clue: —

Am D7 G

When in doubt ask, "What would Lu - cy do?"

(VINCE: "Lucy? She'd just get into a huge fight with Ricky and blurt it out by accident.")

Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab/C

(ETHAN: "Bad example. What would Charlie's Angels do?"
 VINCE: "They would tell Charlie over the phone."
 ETHAN: "You're NOT telling her over the phone. You're THERE.")

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Eb7sus4 Eb VINCE: C Ab Db/Ab Ab Db/Ab

I re - mem-ber__ be - ing six years old and fear-less, when I

Ab Db/Ab Ab Db/Ab

closed my bed - room door I made it safe and sound.____ Now when I'm

Ab Db/Ab Ab Db/Ab

in there e v'ry - thing seems so much small er. I'm a

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E7sus4 Eb7 Fm/Eb Eb

stran - ger to it now, just kick - ing mem - 'ries a - round. I would

Ab Db/Ab Ab Db/Ab ETHAN:

give a - ny - thing to have the strength of that kid. You've

60 A^b A^b7/C D^bsus⁴ D^b

al - ways had that strength, Vince, but you're keep - ing it hid - just find out

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62 D^b D^bm / E^b A^b / E^b F⁷

where'd that kid go... So long a - go? And

66 B^bm E^b7 A^b VINCE: ETHAN:

what do you have to do to get him back? E - than... Bye!

(segue Song 10: WHERE?)

10. WHERE?

(VINCE, YOUNG LIZ)

♩ = 70

A

Gm

VINCE:

(VINCE: "That kid.")

Where did he go?

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Bb/F

E^badd⁹

When did he go?

Why did he go so far

Bb/F

Gm

YOUNG LIZ: 6 VINCE:

YOUNG LIZ:

a way? Vince?

Where did he go? Vince??

B \flat /F **E \flat add⁹**

VINCE: YOUNG LIZ: 8

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When did he go? VINCE?!! Why did he go so far

B **Gm** **F** (YOUNG LIZ: "Where the hell is he?") **E \flat**

- a - way? _____

Gm **F** **E \flat** **F/ $\text{E}\flat$** **E \flat** **F/ $\text{E}\flat$**

12 13

VINCE: **Gm** **F** **E♭**
15

Some - where in - side my way back when a

Gm **F** **E♭**
16

six - year - old took a fall. Then

Gm **F** **E♭**
19

six tripped on se - ven, eight, and nine fell on ten. He hit e -

E \flat

e - ven - real - ly - rough - Twelve - and - thir -

crescendo

- teen, - just - as - tough. - Four - teen, - fif -

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- teen, - just - as - tough. - Four - teen, - fif -

- teen, he'd had e - nough: six - teen TOPPED THEM ALL! -

(segue Song 11: CONVENIENT)

11. CONVENIENT

(YOUNG LIZ, VINCE)

♩ = 160

2 **B \flat** **E \flat** **B \flat** 3 **E \flat** **B \flat** **D \flat**

(YOUNG LIZ: "Where have you been?"
VINCE: "Out."
YOUNG LIZ: "It's NINE O' CLOCK!")

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(stick clicks)

mf

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A \flat **E \flat** 5 **B \flat** 6

(VINCE: "I lost track of time.")

(YOUNG LIZ: "Dinner was at SIX! There are no PHONES wherever 'out' is?")

f

A \flat **E \flat**

8 9

(VINCE: "I'm sixteen, Mom. Give it a rest.")

A **B \flat**
 YOUNG LIZ: 11 12

Why do you bo - ther com - ing back here at all? I'll make it sim - ple so you

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E \flat

don't have to call. I'll as - sume you're drunk or hurt

15 16

or lost. In the ve - ry same gar - bage where your

VINCE: B \flat

fa - ther was tossed! THAT'S IT! So help me, God, you make me

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(YOUNG LIZ: "Language!")

so fuck-ing mad! Take e - v'ry-thing I do, com - pare it to Dad! This is why_

E \flat YOUNG LIZ: 24

_ he ___ left! Cuz you drove ___ him a-way!_ VINCE! Be ve - ry care - ful of the

YOUNG LIZ:

B Gm Bb/F Eb $Bbsus^4/F$

25 26 27 3

next thing you say. See, you blame me. You 'just the same' me. That's what you

VINCE:

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Bb Gm Bb/F

29 30

do. _____

No, I take _____ it. I 'piece of cake' _____

YOUNG LIZ: $E\flat$ $B\flat$ sus⁴/ F $B\flat$

31 32 33

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(YOUNG LIZ: "You take it? Then take THIS.")

VINCE:

it my whole life through.

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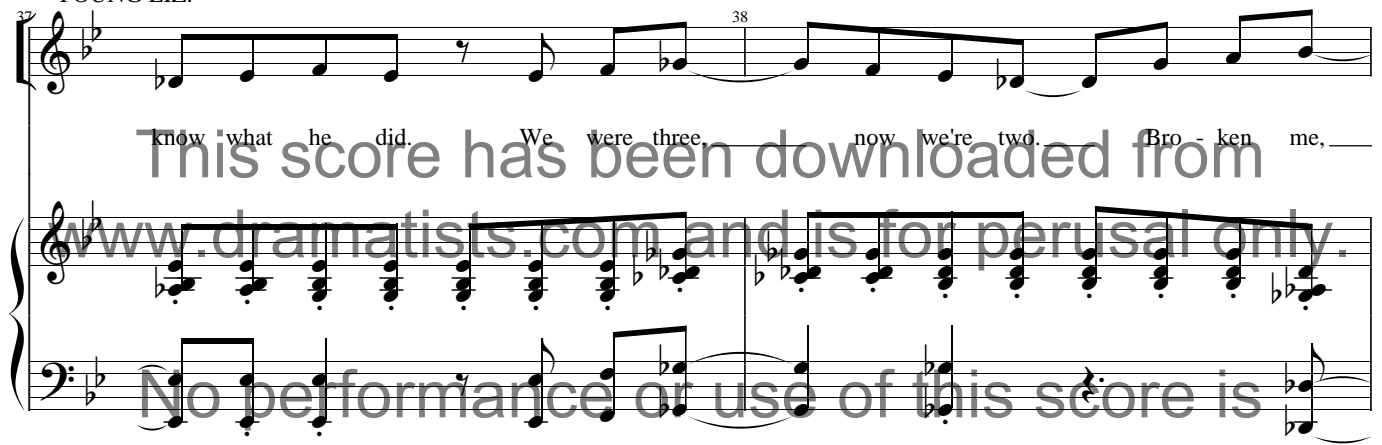
$A\flat$ sus⁴ $A\flat$ $E\flat$ sus⁴ $E\flat$ $A\flat$ sus⁴ $A\flat$

35 (VINCE: "Bullshit.") 36

He ne - ver want-ed us to have a - ny kids... Said he would try but then you

E^bsus⁴ **E^b** **G^bsus⁴** **G^b**

YOUNG LIZ:




37 know what he did. We were three. 38 now we're two. Bro - ken me, —

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D^bsus⁴ **D^b** **E^b/F**

VINCE:



39 _ bro - ken you. — Be ve - ry care - ful who you blame! — 40 41 It's this game _

C **B^b** **A^b/B^b**



42 _ you play. — You write e - v'ry rule. And you win — the day — when I lose _

BOTH:

$E\flat/B\flat$ $E\flat m/B\flat$

45 my cool. It's con-ven-ient for you. Not con-ven-ient for me. Not con-ven-

46 47

$B\flat$ $F/B\flat$ $B\flat$

48 i - ent. Make up the truth just to be what you want

49 50

$A\flat/B\flat$

51 it to be. Look me right in the eyes and you still don't see. That's con-ven-

52 53

54 $E\flat/B\flat$ $E\flat m/B\flat$ $B\flat$ $F/B\flat$

ient for you. Not con-ven ient for me. Not con-ven i-ent

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58 D $E\flat$ $B\flat$ $E\flat$ $B\flat$ $D\flat$ $A\flat$ $E\flat$

(YOUNG LIZ: "I will NOT be spoken to like this in my own house!"
VINCE: "Then let's go out in the backyard. Let's go out in the street, mom.")

mf

62 $B\flat$ 63

(VINCE: "Let's go ANYWHERE where I can be heard by you...")

f

Ab Eb E Bb YOUNG LIZ:

(VINCE: "...for once in my fucking life."
YOUNG LIZ: "Language!") There's still a mo-ther here in

(VINCE: Not for long!) VINCE: charge of her son. Eight-teen is com-ing and am I gon-na run! On - ly two_

YOUNG LIZ: "Why wait?!" YOUNG LIZ:
_ short years and I'm out that door! Why put it off if more of

The musical score is written for piano and vocal. It features a key signature of two flats (Bb) and a common time signature (C). The score is divided into three systems. The first system starts at measure 65 and ends at measure 66. The second system starts at measure 68 and ends at measure 69. The third system starts at measure 70 and ends at measure 72. The piano part consists of chords and arpeggiated figures. The vocal part includes lyrics and performance instructions such as '(VINCE: "...for once in my fucking life.")' and '(YOUNG LIZ: "Language!")'. The score is marked with dynamics like 'f' and includes a watermark from Dramatists Play Service, Inc.

(YOUNG LIZ: "Let's GO!") **Bb**

74 75

this is in store? Let's make a night of it, and I'll help you pack. We can

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77 78 **Eb**

see how far you get be-fore you start to turn back. You found the on-ly thing in com-mon with Dad_

(YOUNG LIZ: "Only ONE?")

79 80

_ and me. I would do a - ny - thing to

VINCE: F Gm B \flat /F E \flat B \flat sus⁴/F

82 83

fi - n'ly break free from you!

YOUNG LIZ:

Come on, blame me! Try to out-game me! See how you

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B \flat Gm B \flat /F

85 86

I can take it. I've 'piece of cake -

do.

E \flat **B \flat sus 4 /F** **B \flat**

This it my whole life through!

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A \flat sus 4 **A \flat** **E \flat sus 4** **E \flat** **A \flat sus 4** **A \flat**

YOUNG LIZ:

This war gets blood-i - er the ol - der we get. ___ And we're long ___ past ___ the point to just for -

E \flat sus 4 **E \flat** **G \flat sus 4** **G \flat** **D \flat sus 4** **D \flat**

give and for-get. ___ There's no vic - ___ to - ry sign ___ just the end ___ of the line ___ for ___ me ___

E \flat /F
YOUNG LIZ:

96 and you. 97 It's this game you play. 98 You write e -

G B \flat

VINCE:

But - ton, but - ton. Who's got the but - ton?

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A \flat /B \flat

99 v'ry rule. 100 And you win the day when I lose

But - ton, but - ton. Who's got the but - ton? But - ton, but - ton. Who's got the but - ton?

YOUNG LIZ:

101 102 $E\flat/B\flat$

my cool. It's con - ven - ient for you. Not con - ven -

VINCE:

But - ton, but - ton. Who's got the but - ton? ven - ient for you. Not con - ven -

$E\flat/B\flat$ $B\flat$

$E\flat m/B\flat$ $B\flat$

103 104

- ient for me. Not con - ven - i - ent.

- ient for me. Not con - ven - i - ent.

F/B \flat H B \flat

YOUNG LIZ:

105 Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

VINCE:

106 Yeah, your plan's air - tight. And it must feel strong. Cuz it makes_

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A \flat /B \flat

108 Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. ven -

- you right while it makes me wrong. It's con - ven -

E \flat /B \flat **E \flat m/B \flat**

YOUNG LIZ:

110 111

ient for you. Not con ven - ient for me. Not con - ven -

VINCE:

ient for you. Not con - ven - ient for me. Not con - ven -

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B \flat **F** (Lights out on YOUNG LIZ and up on LIZ)

112 113

- i - ent! _____

- i - ent! _____

(segue Song 12: DINNER)

12. DINNER

(LIZ, VINCE)

(LIZ: "VINCE! Shall I move your bed
outside, or are you going to grace
me with your presence?"

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Musical score for the first system. It features a piano accompaniment in the lower staves and a vocal line in the upper staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 80. The piano part starts with a *mf* dynamic and includes chords Em, Bm/D, Cmaj7, and G/D. The vocal line begins with a treble clef and a 4/4 time signature.

Musical score for the second system, starting with a section marked 'A'. The piano accompaniment continues with chords E, E7, A/E, and Am/E. The vocal line is present in the upper staves. The piano part includes dynamics *mf* and *mp*. The system concludes with a double bar line and repeat dots.

LIZ: E E7 A/E

How was your day? Fun with friends?

VINCE:

Fine. Friends, —

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Am/E E E7

13 14 15 16

Ho - urs a - go. —

— yeah. — Er - rands done?

LIZ: **A/E** **Am/E** **F#m**

18 19 20

Year. Hun - gry?

VINCE:

Ho - urs? I ate.

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E/G# **A** **Am/B**

21 22 23 24

What? Din - ner too? Well...

Yeah. Din - ner too.

B

LIZ:

E

E⁷

A/E

Am/E

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E

E⁷

A/E

You real - ly couldhave called. To say you'dbe... —

Called? Late... —

LIZ: **Am/E** **E** **E⁷**

Yeah. Late. Well, not plans, —

VINCE:

Well, I did - n't know we'd made a - ny plans.

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A/E **Am/E** **F#m** **E/G#**

— just... Yes, din-ner. Why not din-ner?

Din-ner. Din-ner's fine, Mom. Next time, — Mom, say, "I'm —

LIZ: A Am/B E

Of course I real-ly should have said be-fore, that may be you and I should sit down...

VINCE:

- mak - ing...

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E⁷ A/E Am/E

- and have din-ner... to - ge - ther. To -

C

LIZ: E E7 A/E Am/E

mor-row? Got a-ny plans? Work. Yeah.

VINCE: Not yet... but don't you have... Work.

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53 E E7 A/E

54 55 56

Just de-pends on the day.

So din-ner? Long days?—

LIZ: **Am/E** **F#m** **E/G#**

57 58 59 60

Yeah. I could call you from work. We could see.

VINCE:

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A **Am/B** **E**

62 63 64

Fine by me.

LIZ: E⁷ A/E Am/E

68 66 67 68

VINCE:

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D E E⁷ A/E Am/E

70 71 72

Hit-ting the hay?— Pret - ty ear - ly. Tired?

Yeah. Pret - ty tired. Yeah.

LIZ: E E7 A/E

74 75 76

Catch-ing up with friends?

VINCE:

Well, I must have walked through most of this town. ____

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Am/E F#m E/G# A

78 79 80

Yeah. Well, I'll be up soon. ____ Leave the light. ____

Friends. Yeah. 'Kay. Good - night. ____

LIZ: Am/B 82 E 83 E⁷ 84

VINCE:

In the morn - ing.

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A/E 86 Am/E 87

In the morn - ing.

E **Em** **Bm⁷/D** **Cmaj⁷** **G/D**

88 89 90 91 92 93 94 95

(LIZ crosses to the kitchen, picks up the phone, and dials ABE's phone number. SHE waits as it rings...) (LIZ: "Pick up the phone, Abe.") (ABE's answering machine picks up. SHE registers disappointment.)

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LIZ: **Em** **Bm⁷/D**

96 97 98 99

You're pro - b'ly a - sleep. But this _____ could - n't keep.

colla voce

Cmaj⁷ **G/D**

100 101 102 103

How did he get so far _____ a - way? _____

(LIZ: "Talk to you tomorrow. I love you.")

(segue Song 13: BUILDING A WALL)

13. BUILDING A WALL

(ABE)

$\text{♩} = 165$ **F** 2 3 4 ABE:

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mf

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A **F** 6 7 8 **F/Eb** 9

framing's in place. The beams stand - ing tall.

F 11 12 13 14

- There's real-ly no trick when you're build - ing a

15 **F/E_b** 16 17 18 19 **F SUS⁴/B_b**

wall And if it does n't bear

20 **C** 21 **Am** 22 **Dm** 23 24

weight, then there's no way to fail.

25 **F SUS⁴/B_b** 26 **C** 27 **Am** 28 **Dm** 29

Just a whole bunch of beams and some dry wall and nails.

30 **F SUS⁴/B^b** **F/A** **Gm** **E^b**

And if e - v'ry thing's le - vel, and your cor - ner's are true.

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35 **B^b/D** **D^b** **F** **Gm/F**

Then build - ing a wall _____ is so

40 **C/F** **F**

ea - sy to do. _____ There are

B F F/E \flat

45 46 47 48 49

edges on Liz that are hard to ignore.

50 51 52 53 54

- Liz puts up walls where I wish she'd put

55 56 57 58 59

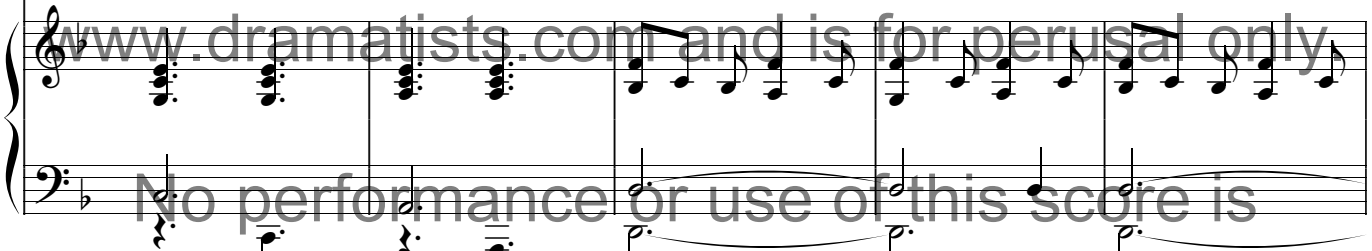
doors. But making mis-

F/E \flat F SUS $\frac{4}{B}\flat$

60 C Am Dm 61 62 63 64



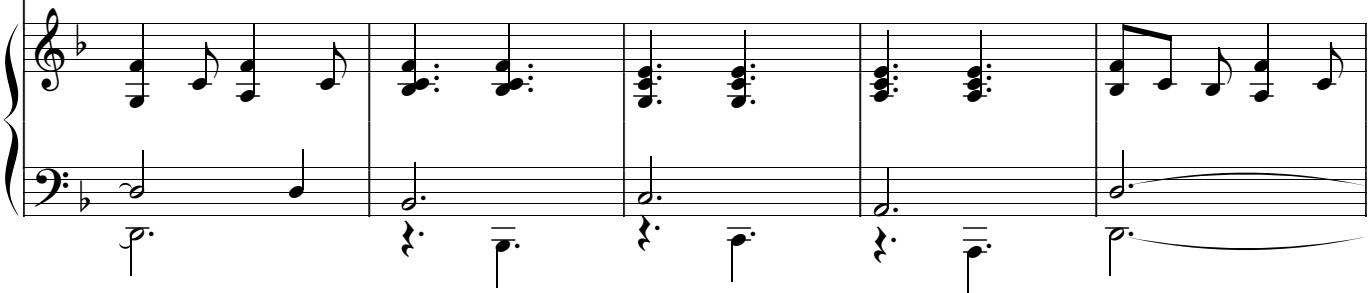
takes is what the job's all a bout.



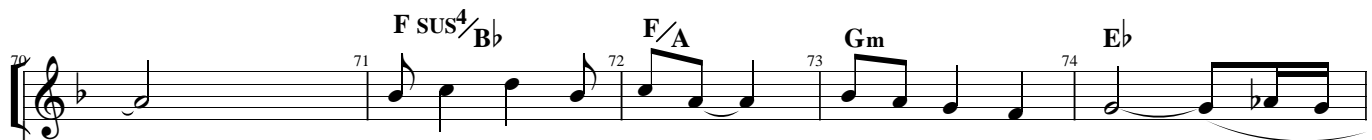
66 F SUS⁴/B_b C Am Dm 67 68 69



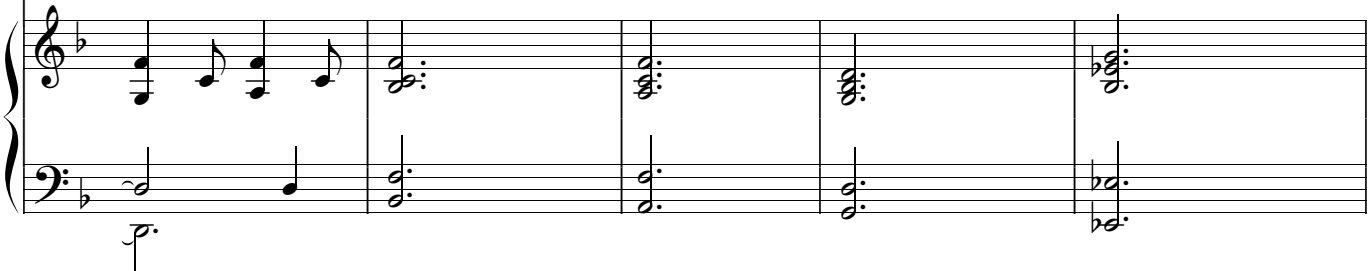
I'll just stand here and love her till she fi - gures it out.



70 F SUS⁴/B_b F/A Gm Eb 71 72 73 74



Liz and I, we're le - vel. Liz and I, we're true.



75 B^b/D 76 D^b 77 F 78 Gm/F 79

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80 C/F 81 82 83 84

ea - sy to do. _____

From the

85 C 86 E^b 87 B^b 88 F/C 89

width to the height we have measured out right.

Give or take an

90 **C** 91 92 93 **E \flat** 94

inch off the end. From the roof to the ground we are

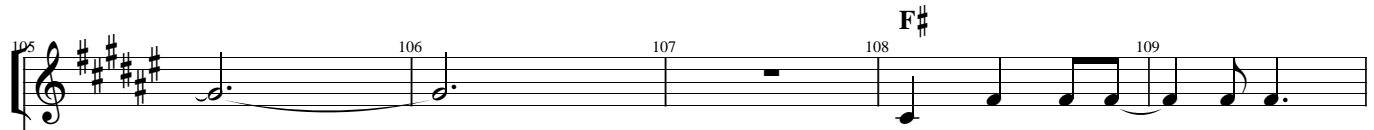
95 **B \flat** 96 **E/C** 97 **B/C#** 98 99

more or less sound. So what - e - ver life sends, we can more or less

100 **D** 101 **F#** 102 103 104 **F# / E**

bend. And Liz and I both have some bend - ing to do.


105 106 107 108 **F#** 109



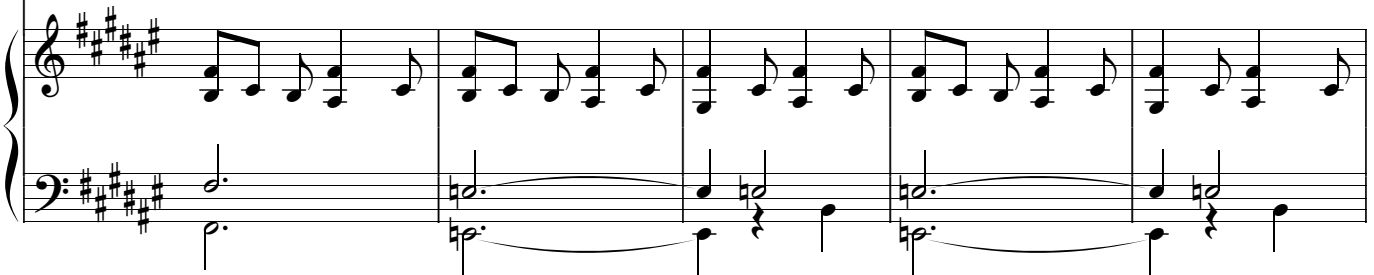
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110 111 **F#** **E** 112 113 114



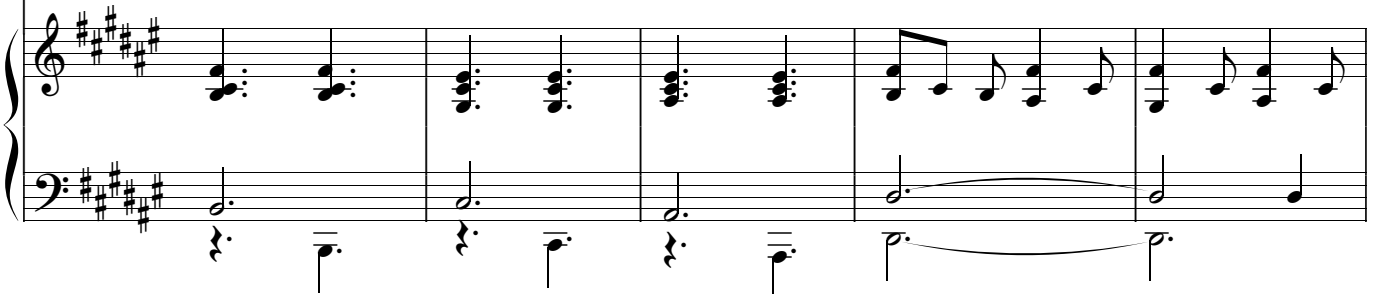
I have one__ too. _____ There's an



115 **F# SUS4/B** 116 **C#** 117 **A#m** 118 **D#m** 119



of - fer from the west coast I can - not ig - nore. _____



120 F# SUS4/B
 121 C#
 122 A#m
 123
 124

But will Liz see a wall or will Liz see a door? _

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125 D#m
 126 F# SUS4/B
 127 F# / A#
 128 G#m
 129

The job of a life-time. I fi-nally got the

130 E
 131 B/D#
 132 D
 133 F#
 134

call _____ Now, how to tell

135 $G\#m/F\#$ 136 $C\#/F\#$ 137 $F\#$ 138 139 $F\# SUS^4/B$

Liz with - out build - ing a wall? Try - ing to stay -

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140 $F\#/A\#$ 141 $G\#m$ 142 E 143 $B/D\#$ 144 D 145

le - vel. ___ Try - ing to stay ___ true. _____ Cuz

146 $F\#$ 147 $G\#m/F\#$ 148 $C\#/F\#$ 149 150

build - ing a wall is so ea - sy _____ to do. _____

colla voce

E ♩ = 180

F#

Musical staff 151-153. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measure 151 contains a whole note chord. Measure 152 contains a whole note chord. Measure 153 contains a whole rest.

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Musical staff 154-156. Treble clef, key signature of three sharps, 4/4 time signature. Measure 154 contains a whole rest. Measure 155 contains a whole note chord. Measure 156 contains a whole rest.

Piano accompaniment for measures 154-156. Treble and bass clefs, key signature of three sharps, 4/4 time signature. Measure 154: Treble has a whole note chord, bass has a whole note chord. Measure 155: Treble has a whole note chord, bass has a whole note chord. Measure 156: Treble has a whole note chord, bass has a whole note chord.

Musical staff 157-158. Treble clef, key signature of three sharps, 4/4 time signature. Measure 157 contains a whole rest. Measure 158 contains a whole rest.

Piano accompaniment for measures 157-158. Treble and bass clefs, key signature of three sharps, 4/4 time signature. Measure 157: Treble has a whole note chord, bass has a whole note chord. Measure 158: Treble has a whole note chord, bass has a whole note chord.

(segue Song 14: THE REVOLVING DOOR)

14. THE REVOLVING DOOR

(ETHAN, VINCE, LIZ, YOUNG LIZ)

♩ = 180

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Am

ETHAN:

A

It's your second day home.

mf

When you gon - na tell her? It's your se-cond day home. When you gon - na tell her? It's your

VINCE:

I can't be - lieve she act - 'ly set

ETHAN: Dm^7/A Am

se - cond day home. When you gon na tell her? It's your se - cond day home.

VINCE:

- this damn a - larm a - gain. My

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13 14

When you gon - na tell her? It's your se - cond day home. When you gon - na tell her? It's your

per - son - al Big Ben, wakes me up and then,

A°

ETHAN:

se - cond day home. When you gon - na tell her? It's your se - cond day home.

Dm7/A

VINCE:

I'm stuck in this loop a - gain. And

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Am

When you gon - na tell her? It's your se - cond day home. When you gon - na tell her?

I can't tell you when I'm gon - na tell her.

B Asus⁴

LIZ/YOUNG LIZ:

This score has been downloaded from

Break fast!

VINCE:

www.dramatists.com and is for perusal only.

Mom!

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8th notes swung

Week - end's o - ver back to work now

F7 **Asus4**

LIZ/YOUNG LIZ:

27 28 29

I have to go. But first a quick per-

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F7

30 31 32

form - ance of our "Mom and Son Show." _____

D7 YOUNG LIZ: **E7** **D7** LIZ:

Look how my ba - by has grown up! Twen - ty six years of pa -

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

The first system of the score features a vocal line for Young Liz and Liz, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts at measure 33 with a rest, then moves to measure 34 and 35. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

E7 **D7** BOTH: **E7**

- rent - ing blown up. Are we a bad mo - ther if we wished he had - n't shown up...

The second system of the score features a vocal line for both characters and a piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The vocal line starts at measure 36 and ends at measure 38. The piano accompaniment continues with chords and single notes, ending with a double bar line and repeat sign.

39 40 41 42 LIZ: 43

C **D/E** **E**

(VINCE: "Thanks for the alarm.") (LIZ: "Sorry, I forgot to turn it off.") (VINCE: "No problem.") I'm off to work.

VINCE:

Mm hmm.

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D/E **E** **D/E** **E** **D/E**

45 46 47 48

It's Mon - day. Got plans? See you to - night?

Mm hmm. Mm hmm.

LIZ: E A D°/E A D°/E

50 51 52 53

I love how we start off our day. Time and a

VINCE:

Mm hmm.

3 3

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54 A D°/E A G/A

55 56 57

gain we know all the safe things to say.

And

3 3

LIZ: **D** **Dm/F** **A/E** **B⁷/D[#]** **Bm**

59 60 61 62

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I love how we

VINCE:

I'll stay in my cor - ner you stay in yours. I love how we

Esus⁴ **E** **A** **D^o/E** **A**

64 65 66 67

start off our day. _____ And it's

start off our day. _____

A **3** **3** (toaster pops)

D

LIZ: C⁶ B^b B B^b

69 70 71 72

o - ver as quick as it start - ed.

VINCE:

Thank God! Let's meet back here to -

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A B^b B B^b A B^b C⁶

74 75 76 77

And he's out the door, _____ and we've

mor - row for more. Bye bye!

LIZ: C^6/D

part - ed a - gain. To - mor - row we two will be read - y for

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79 80 81 82

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D/E

more. The both of us stuck in this re - volv - ing

84 85 86

♩ = 200

F⁷

E

B^bm

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ETHAN:

It's your third day home.

When you gon - na tell her? It's your

VINCE: $B\flat^\circ$ $E\flat m$

95 So help me God, I'm gon - na kill that damn a - larm.

96

97

ETHAN:

third day home. When you gon - na tell her? It's your third day home.

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$B\flat m$

99 Let's start a - no - ther day

100

When you gon - na tell her? It's your third day home. When you gon - na tell her? It's your

VINCE:

101 *Bb* *102*

 in ex - aet - ly the same way.

ETHAN:

third day home. When you gon - na tell her? It's your

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Bb

103 *Bb* *104*
 - Just re - play what we re - play.

third day home. When you gon - na tell her? It's your

VINCE: **E♭m**

105

And, no, I can not say

106

ETHAN:

third day home. When you gon - na tell her? It's your

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

B♭m

107

when I'm gon - na tell her!

108

third day home. When you gon - na tell her?

F B \flat sus⁴

LIZ/YOUNG LIZ:

109 110 111

This score has been downloaded from

Break - fast!

VINCE:

www.dramatists.com and is for perusal only.

Mom!

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allowed without written authorization

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B \flat sus⁴

112 113 114

Bright and chip - per break - fast time is

G^b7 **B^bsus⁴**

LIZ/YOUNG LIZ:

115 116 117

a ny thing but. E vry vi sit

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G^b7

118 119 120

mom and son get stuck in this rut.

E \flat 7 **F7** **E \flat 7**

YOUNG LIZ: LIZ:

121 122 123

Look how my ba - by has grown up. Twen - ty six years of pa -

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F7 **BOTH₂₅** **E \flat 7** **F7**

124 126

- ren - ting blown up. Are we a bad mo - ther if we wished he had - n't shown up...

G Eb/F

127 128 129 130 LIZ: 131 F

(VINCE: "Thanks for the alarm.") (LIZ: "Sorry, I forgot to turn it off.") (VINCE: "No problem.") I'm off to work.

VINCE:

Mm hmm.

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132 Eb/F F Eb/F F

133 134 135

It's Tues - day. Got plans?

Mm hmm. Mm hmm.

LIZ: $E\flat/F$ F $B\flat$ $E\flat/F$ $B\flat$

136 137 138 139 140

See you to night? I love how we start off our day The

VINCE:

Mm hmm.

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$E\flat/F$ $B\flat$ $E\flat/F$ $B\flat$ $A\flat/B\flat$

141 142 143 144 145

same old rou - tine en - act - ed in just the same way.

3 3

LIZ: Eb Ebm/Gb Bb/F C7/E

146 147 148 149

VINCE:

I spit out my lines then you spit out yours. I

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150 Cm7 F Bb Eb°/F Bb

151 152 153 154

love how we start off our day.

love how we start off our day.

A 3 3

H

LIZ:

D \flat 6

155 156 157 158

Then one per - son leaves. It's just what we do.

VINCE:

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

C \flat C C \flat B \flat C \flat C C \flat B \flat C \flat D \flat 6

159 160 161 162 163 164

I'm left stand - ing here, —

Yes, and u - sually that per - son is me. Bye bye!

(toaster pops)

$D\flat^6/E\flat$

165 166 167 168

like I've missed my cue. But don't be con -

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$E\flat/F$

169 170 171 172

cerned that I've ru - ined the play. We'll do it all

♩ = 225

173 174 175 176 177

G \flat 7 **I** **B \flat m**

o ver the ve ry next day.

accelerando

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

178 179 180

ETHAN:

It's your

VINCE: B°

181 182 183

Some hea - ven - ly pow - er please look down -

ETHAN:

fourth day home. When you gon - na tell her? It's your fourth day home.

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Em

184 185 186

- on me and smite this damn a - larm.

When you gon - na tell her? It's your fourth day home. When you gon - na tell her? It's your

J

ETHAN: **Bm**

187 188 189

I'm ne- ver gon- na tell her!

VINCE:

fourth day home. When you gon - na tell her? MOM!!

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LIZ/YOUNG LIZ:

190 191 192 193 194

BREAKFAST!!

LIZ/YOUNG LIZ: B F# Bsus⁴

195 196 197 198

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You'd think that af - ter twen - ty years we'd

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

G⁷ Bsus⁴

199 200 201

pray for a drought. But fam - 'lies have a

LIZ/YOUNG LIZ: G⁷

fun - ny way of drag - ging things out.

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E⁷ F^{#7}

YOUNG LIZ:

Look how my ba - by has grown up.

209 **E7** LIZ: **F#7** 210 BOTH:

Twen - ty six years of pa - ren - ting blown up. Are

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

211 **E7** **F#7** 212

we a bad mo - ther if we wished he had - n't shown up...

213 LIZ: K E/F# F# E/F#

(VINCE: "ALARM!") (LIZ: "SORRY!") I'm off to work. It's Wednes-day.

VINCE:

Uh huh.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

218 F# E/F# F# E/F# F#

Got plans? See you to-night? I

Uh huh. Uh huh. Uh huh.

LIZ: **Bsus⁴** **E°/F#** **Bsus⁴** **E°/F#**

223 love how we start off our day. Blah blah

VINCE:

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Bsus⁴ **E°/F#** **Bsus⁴** **A/B**

227 blah And

Blah blah blah blah

LIZ: E Em/G B/F# C#7/E# C#m

231 232 233 234 235

blah blah blah mo-ther I love how we

VINCE:

And blah blah blah son. I love how we

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F# Bsus4 E°/F# Bsus4

236 237 238 239

blah blah our day.

blah blah our day.

^ 3 3

^ V

LIZ: L D⁶

240 Must you real - ly blah?

VINCE:

Yes, I real - ly must. But please

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C C# C 246 B C 247 C# C 248 B C 249 D⁶

Right. It's tra - di - tion, so

pro - mise we'll blah blah a - gain.

LIZ: D⁶/E

250 251 252 253 254

you can surely trust that we two will just blah blah as

VINCE:

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255 256 257 258

much as we can.

Blah Blah Blah might get bor - ing but

E/F#

LIZ: M B^{sus}4 E°/F#

259 260 261 262 263 264

just love how we start off our

VINCE:

hell, un - til then, I just love how we start off our

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B^{sus}4 E°/F# B^{sus}4 E°/F# B^{sus}4

265 266 267 268 269

day. Such a boost. _____

day. So re - fresh -

LIZ: E/G# Em/G B/F#

270 271 272 273

Just pick the first fault that pops in to your

VINCE:

ing

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C#7/E# E/G# Em/G B/F#

274 275 276 277

head..

Then frost it with su - gar, that's how we break

278 LIZ: C#7/E# E Em/G

Kind - ness up - on kind - ness till

VINCE: bread. Kind - ness up - on kind - ness till

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

281 B/F# C#7/E# C#m

some - one drops dead! We know that there

some - one drops dead!

LIZ: E/F# G#m B/F# C#

284 285 286 287

ought to be more.

VINCE:

We know that there ought to be more!

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288 289 290

C#m E/F#

But we're stuck in this re - volv - ing

But we're stuck in this re - volv - ing

8va (toaster pops)

mp

LIZ: *a tempo* **Bsus⁴** **E^o/F#** **Bsus⁴** **E^o/F#**

291 292 293 294

door. _____

VINCE: _____

door. _____

mf

Bsus⁴ **E^o/F#** **B**

295 296 297 298

Blah!

Blah!

mf

15. WALKING AWAY

(LIZ)

(LIZ: "Okay. Deep breath. Count to ten.")

A ♩ = 165

B \flat m

LIZ:

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G \flat maj⁷

Four, it is - n't, Five, it is - n't, Six, it is - n't, Se-ven, it is - n't, Eight, it is - n't, Nine, it is - n't,

B **B \flat m**

Ten, it is - n't me.

I can walk a - way

G \flat maj⁷

12 13 14

from here. I can click my —

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B \flat m

16 17

— heels. And I can make — this dis —

G \flat maj⁷

20 21 22

— ap - pear. And I know — how — that

C $D\flat/A\flat$

24 25 26

feels. One of 'em's on the left

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$E\flat m/A\flat$ $F m/A\flat$

28 29 30

of me. And one of 'em's on my

$G\flat/A\flat$ $D\flat/A\flat$

32 33 34

right. One drags me back through his

35 *Ebm/Ab* 36 37 *Fm/Ab*

This to ry, and one push - es me a head

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38 *Gb/Ab* 39 40 *Bbm*

with all his might.

43 44

One, I won't budge. Two, I won't budge. Three, I won't,

Gbmaj7

Musical staff for measures 45-47. Measure 46 contains a triplet of eighth notes. Measure 47 contains a triplet of eighth notes. The key signature is G-flat major (two flats).

Four, I won't, Five, I won't, Six, I won't, Se-ven, I won't, Eight, I won't, Nine, I won't,

Piano accompaniment for measures 45-47. The right hand plays chords and single notes, while the left hand plays a simple bass line.

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E Bbm

Musical staff for measures 48-50. Measure 49 contains a whole note chord. Measure 50 contains a quarter note. The key signature is B-flat major (one flat).

Ten, I won't budge.

Cuz I did not walk all

Piano accompaniment for measures 48-50. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Gbmaj7

Musical staff for measures 51-53. Measure 52 contains a whole note chord. Measure 53 contains a quarter note. The key signature is G-flat major (two flats).

- this way,

To

Piano accompaniment for measures 51-53. The right hand plays chords and single notes, while the left hand plays a simple bass line.

54 55 56

turn right back a round.

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Bbm 58 59

And I will not be lead a - stray

Gbmaj7 61 62 63

by old fa - mil - iar sounds.

65 **F** $D\flat/A\flat$ 66 67 $E\flat m/A\flat$

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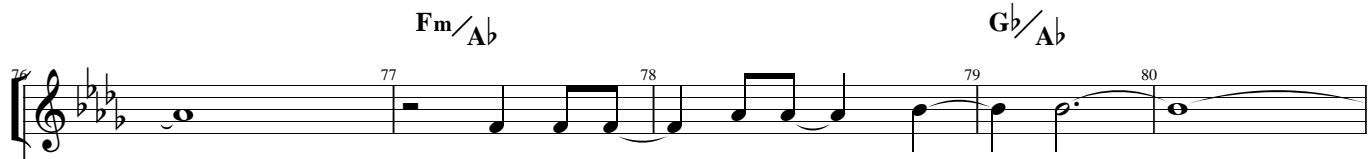
69 $Fm/A\flat$ 70 71 $G\flat/A\flat$

The one he took a way.

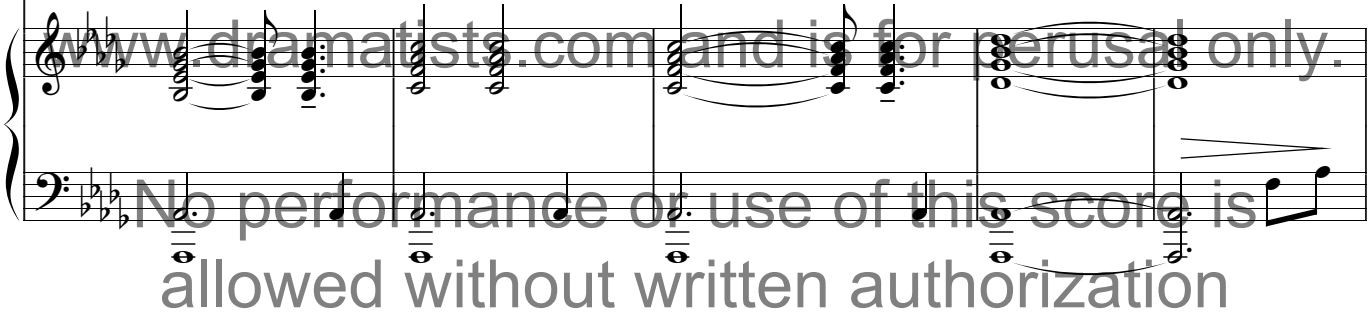
72 $D\flat/A\flat$ 73 74 75 $E\flat m/A\flat$

And I won't make one convenient - ly,

77 $Fm/A\flat$ 78 79 $G\flat/A\flat$ 80



Just to say that I'm o Kay.



81 G $B\flat m$ 82 83 84



One, I did-n't break. Two, I did-n't break. Three, I did-n't,

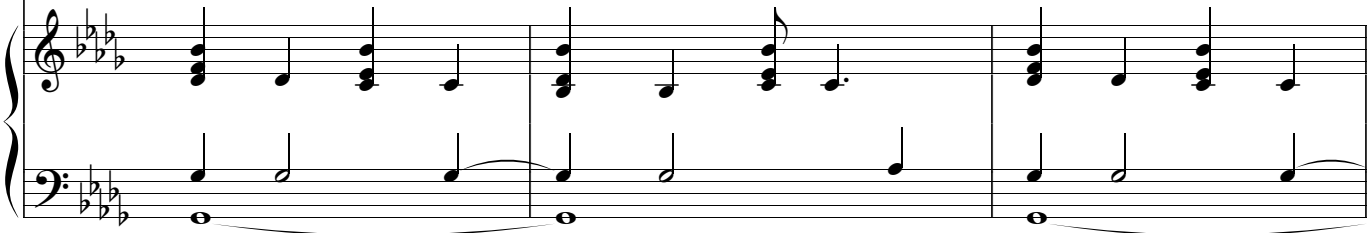
mp



85 $G\flat maj7$ 86 3 87



Four, I did-n't, Five, I did-n't, Six, I did - n't, Se-ven, I did - n't Eight, I did-n't, Nine, I did-n't,



The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the tempo is marked B^bm. The first system (measures 88-90) features a vocal line starting with a half rest, followed by the lyrics 'Con - ven - ient to play the mo -'. The piano accompaniment consists of chords and moving lines in both hands. The second system (measures 91-93) continues the vocal line with 'ther now.' and 'Con - ven -'. The piano accompaniment continues with similar harmonic support. The third system (measures 94-96) concludes the vocal line with 'ient to play the wife.'. The piano accompaniment provides a steady accompaniment throughout. A box containing the letter 'H' is located above measure 89.

88 H 89 B^bm 90

91 92 93 G^bma⁷ 94 95 96

Con - ven - ient to play the mo -
ther now. Con - ven -
ient to play the wife.

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B \flat m

98 99 100

I look at con-ven-ience now.

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G \flat maj⁷

101 102 103

And I mis - take it for my life!

I D \flat /A \flat **E \flat m/A \flat**

104 105 106 107

Is con - ven - ience all that's left of me?

Fm/A^b G^b/A^b

108 109 110 111

Way out on this limb

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D^b/A^b E^bm/A^b

112 113 114 115 116

Did I walk so far a - way from me,

Fm/A^b G^b/A^b

117 118 119 120

Just to get a - way from him?

(segue Song 16: PINK CATAWBA WINE)

16. PINK CATAWBA WINE

(YOUNG LIZ)

(VOICE-OVER spoken simultaneously as LIZ listens. At the door slam, LIZ exits and lights up on YOUNG LIZ.)

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www.dramatists.com and is for perusal only.

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(MOM V/O: "What about him? What about us? I don't want to keep ANYTHING! I want us to be able to...then GO! JUST GET OUT!!!!") (DAD V/O: "Keep him. Keep it all. Keep the car, keep the house, keep the kid. Just leave me alone. FINE! I'm GONE!!!!")

(DAD V/O: (whispered) "I'm gone. I'm gone. I'm gone. I'm gone.")

(door slam sfx)

$\text{♩} = 110$

A

B^b YOUNG LIZ:

I'll just let the phone ring. _____

colla voce

Ab Eb/G

Just let him keep on call ing He'll give up soon..

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Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment features a sustained chord in the left hand and a melodic line in the right hand. A watermark is overlaid across the system.

Ebm/Gb

- It might be a friend, but it could be...

Detailed description: This system contains measures 7 and 8. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment continues with a sustained chord in the left hand and a melodic line in the right hand. A watermark is overlaid across the system.

Ab

And since I can't know who it is. And I could-n't take it if the

Detailed description: This system contains measures 13 and 14. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment continues with a sustained chord in the left hand and a melodic line in the right hand.

E \flat /G

16 17

voice was his. Who-e-ver you are. I'm fine...

6 6

E \flat m/G \flat

18 19 20

Just hav - ing my first sin - gle glass of wine...

ritard *mp*

$\text{♩} = 130$

B

22 23 24

B \flat /A \flat **B \flat /G**

25 **Bb** 26 **Bb** 27 **Bb/Ab** 28



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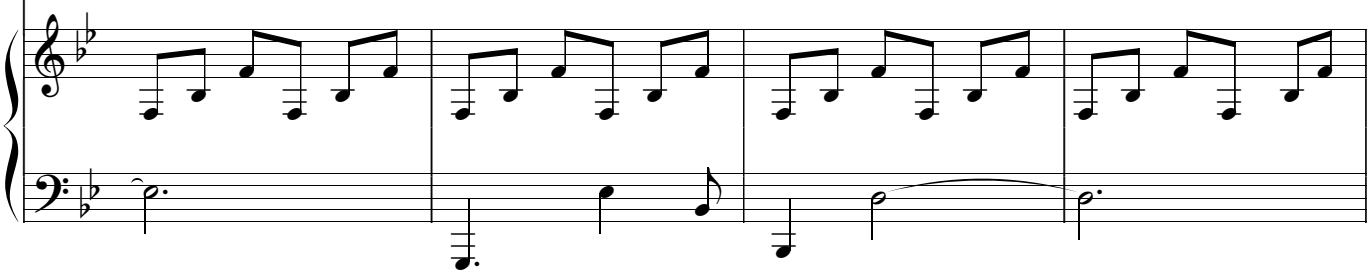
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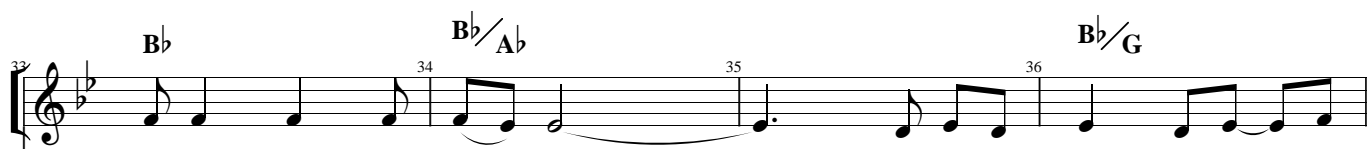
29 **Bb/G** 30 **Bb** 31 **Bb** 32



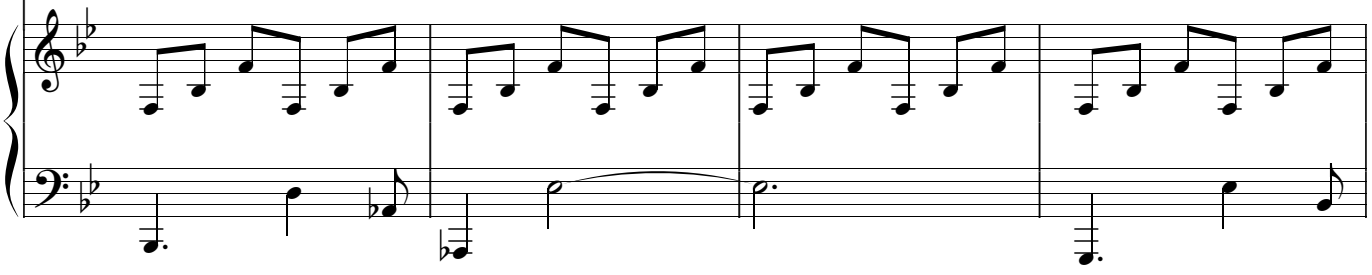
- since I lost by be - ing the wife. _____ That way



33 **Bb** 34 **Bb/Ab** 35 **Bb/G** 36



it won't make a dif - frence _____ that he just walked out of _____ my



37 **Bb** 38 39 **Dm** 40 **Eb**

life This score has been downloaded from
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Dm **A**b**** **E**b**/G** **B**b**/D**E**b******

Chil-dren still need their lun-ches made - and
hands to cross - the street. I

$\text{♩} = 105$ **E**b**/F** **F/**E**b****** **E**b**/F**

won't be a fail - ure at twen - ty - nine. I've got my bot - tle of pink - ca -

colla voce

a tempo ♩ = 130

Chord progression: F/E \flat (measures 49-50), C (50), B \flat (50-51), B \flat /A \flat (51-52), B \flat (52).

law - ba wine. I'll win by stay - ing sin - gle since I

lost by be - ing a pair. That way it won't e - ven

Chord progression: B \flat /G (measures 53-54), B \flat (54-55), B \flat (55-56).

mat - ter when I need help and he's not there.

Chord progression: B \flat /A \flat (measures 57-58), B \flat /G (58-59), B \flat (59-60).

mat - ter when I need help and he's not there.

62 **Dm** 63 **E♭** 64 **Dm**

Mom-mie will have the an-swers. Mom-mie'll know what to

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A♭ 66 **E♭/G** 68 **B♭/D E♭**

do. Mom-mie

♩ = 105

E♭/F 70 **F/E♭** 71 **E♭/F**

won't be a fail-ure at twen-ty-nine. She's got her son, and her bot-tle of

a tempo ♩ = 130

72 $F/E\flat$ 73 D 74 C 75

pink ca - taw - ba wine. And Vince, Mom - mie and you, —

mf

76 G/C 77 $B\flat/C$ 78 79

— you know what we'll do? — We'll keep our - selves safe —

80 F/C 81 82 83

— from the things — that — can — hurt — us. — No - one

Fm/C **C**

84 85 86 87

e ver a gain will de sert us I pro -

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G/C **C**

88 89 90 91

- mise. You'll see. We'll hold our hands tight.

G/C **Bb/C**

92 93 94 95

We'll play our cards right. What - e - ver life gives

96 97 98 99

F/C

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100 101 102 103

Fm/C G

No - one else bring - ing bad wea - ther. Not e -

104 105 106 107

$\text{♩} = 145$
E Bb Bb/Ab

- ver a - gain. Not e - ver.

accelerando

108 **B \flat /G** 109 110 **B \flat** 111

This score has been downloaded from **So I'll**

www.dramatists.com and is for perusal only.

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from **Dramatists Play Service, Inc.**

112 **B \flat** 113 **B \flat /A \flat** 114 **B \flat /G** 115

win this — game — by my — rules. — since I lost it play-ing by

116 **B \flat** 117 **B \flat** 118 **B \flat** 119 **B \flat /A \flat**

yours. — Dad-dy's not the on - ly one —

120 B \flat /G B \flat 121 122 123

who knows how to slam a door. We'll

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from Dramatists Play Service, Inc.

124 Dm E \flat Dm A \flat 125 126 127

make it fine with - out you, keep your a - li - mo - ny.

$\text{♩} = 105$

128 E \flat /G B \flat /DE \flat E \flat /F 129 130 131

I'm not a fail-ure at

132 F/Eb 133 Eb/F 134 $\text{♩} = 85$

twen-ty-nine I've got the house and the ear and our son and don't for get my

ritard

135 F/Eb 136 F 137 Bb $\text{♩} = 110$

pink ca-taw-ba wine. If I let the

colla voce

138 Ab 139

phone ring then who-e-ver keeps on

140 $E\flat/G$ 141 142

call ing. will give up soon. It might be a friend,

143 $E\flat m/G\flat$ 144 $B\flat$ 145

- but it's pro - ba - bly... And since I can't know

146 $A\flat$ 147 148

who it is and I could-n't take it if the voice was his.

150 $E\flat/G$ 151 $E\flat m/G\flat$

don't an-swer the phone. E-v'ry-one leave me

$\text{♩} = 90$

152 $E\flat/F$ $F/E\flat$ $B\flat$ $B\flat/A\flat$ 153 154 155

a-lone.

156 $B\flat/G$ 157 $B\flat$ 158

molto rit.

17. HERE I STAND

(LIZ, VINCE)

(VINCE: "Mom?"
LIZ/YOUNG LIZ: "Im in here.")

♩ = 130

A

D/A

A

Vocal staff for measures 1-3. Measure 1 has a whole rest. Measure 2 has a half note with a '2' above it. Measure 3 has a half note with a '3' above it.

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Piano accompaniment for measures 1-3. Measure 1 has a whole rest. Measure 2 has a half note with an 'x' above it, labeled 'BONGOS'. Measure 3 has a half note. Dynamics include *mp* and *f*.

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D/A

A

A/G

Vocal staff for measures 4-6. Measure 4 has a whole rest. Measure 5 has a half note with a '5' above it. Measure 6 has a half note with a '6' above it.

Piano accompaniment for measures 4-6. Measure 4 has a half note. Measure 5 has a half note. Measure 6 has a half note.

G

D/F#

A

Vocal staff for measures 7-9. Measure 7 has a whole rest. Measure 8 has a half note with an '8' above it. Measure 9 has a half note with a '9' above it.

Piano accompaniment for measures 7-9. Measure 7 has a half note. Measure 8 has a half note. Measure 9 has a half note.

A G/A D/A A

19 20 21

com - bat zone. Packed up your bags and left me here a - lone. FR - NA - LY no

A/G G D/F#

22 23 24

ex - pec - ta - tions, no hea - vy sighs. No judg - ment hi - ding be -

A C Bm

25 26 27

hind those eyes. But Vince, e - v'ry time

Gmaj⁷ **Bm** **Gmaj⁷**

28 29 30

This you come back home - been you bring your laun - dry and a fine tooth comb, -

Bm **E⁷/G#** **D/A**

31 32 33

- and scour _____ both ___ our lives ___ for where the blame _____ should

A **D** **D/A** **A**

34 35 36

land. So here, _____ here ___ I stand, ___ gun ___ in hand, ___

37 **F#m** **G** **D/A**

This pro- tect - ing e - v'ry - thing I see. a re - fu - gee, -

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40 **A** **F#m** **G**

- lock__ and key. __ What's past is past__ but you and me. __

43 **D/A** **A** **F#m**

- We__ go on, __ this mar - a thon, __ with you__ with - drawn_

46 **G** 47 **F#** 48 **F# / A#**

and me post-poned. Who'll be first to cast the stone?_

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49 **Bm** 50 **Gm / Bb** 51 **D / A**

Let's leave well e - nough a - lone.____

52 **Gm / Bb** 53 **D / A** 54 **E** **C**

(LIZ: "Just three more days and we won't have to talk about it."
VINCE: "I wanna talk about it.")

55 VINCE: F/C C B \flat /C F/C

I see how dis - ap - point - ed you've be - come. That you've been sad - dled with this

58 C C/B \flat B \flat

trou - bled son. I ne - ver fol - lowed your rules, I ne - ver fit your plan. With the

61 F/A C F/C

cards I'm dealt I do the best I can. And Mom, I'm NOT the one who

64 **C** 65 **F/C** 66 **C**

walked a way. I just re-mind you of the price you paid. But you've been

67 **C/B₃** 68 **B₇** 69 **F/A**

fro - zen since dad walked out ___ that door and I can't stay trapped ___ with you ___

70 **C** 71 **F** 72 **Dm**

a - ny - more. _____ And I will no long -

73 **B \flat maj⁷** **Dm** **B \flat maj⁷**

er let your see the trou- bled child you think is me. —

76 **Dm** **G⁷/B** **F/C**

I will not hide in sha- dows half my

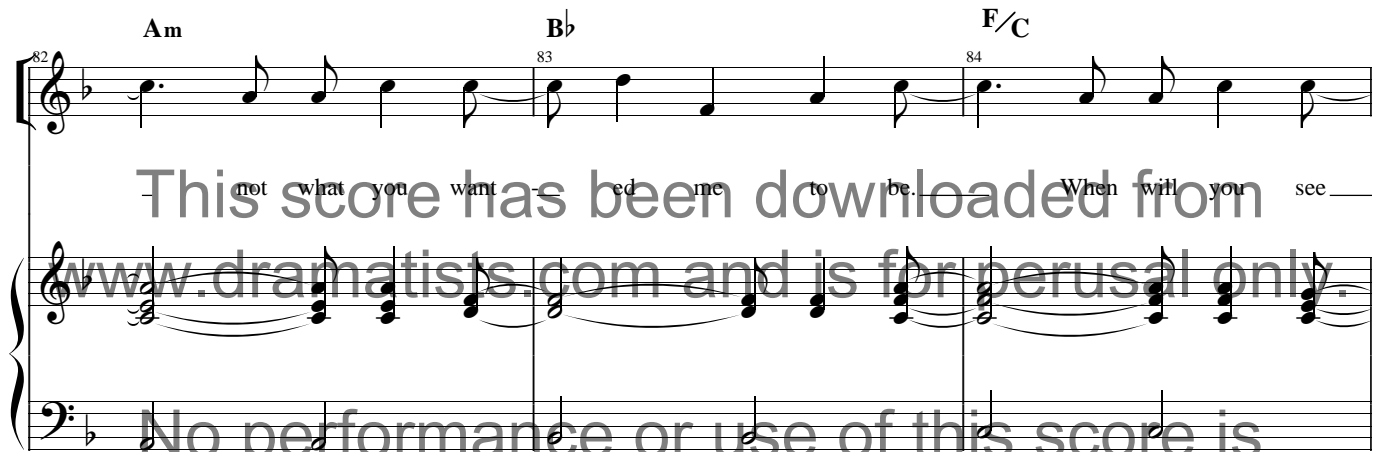
79 **C** **G** **F/C** **C**

size. No here, here I stand, not what you planned, —

Am B \flat F/C

82 83 84

This not what you want - ed me to be. When will you see



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C Am B \flat

85 86 87

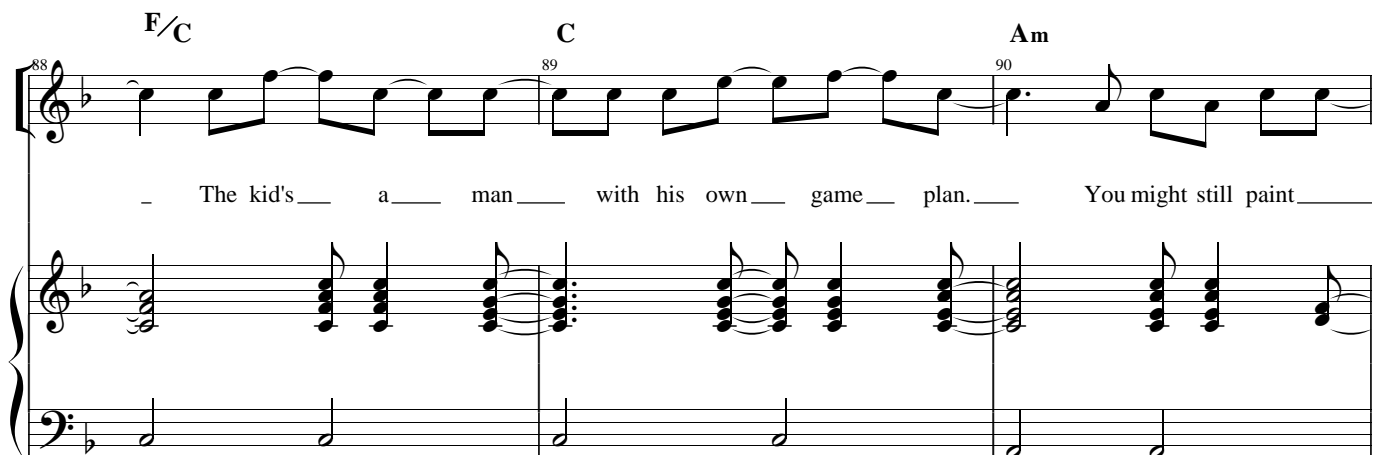
- me for me in - stead of the kid you al - ways see?



F/C C Am

88 89 90

- The kid's a man with his own game plan. You might still paint



B \flat **A** **A/C \sharp**

91 92 93

me as you do, but I've got some news for you:

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Dm **E \flat /F**

94 95

I am not the kid you drew!

H

LIZ: **B \flat** **F** **Dm** **E \flat**

96 97 98

I'm not the mid-dle-aged mom you think I am.

VINCE:

And I'm not the lit-tle boy

f

LIZ: B \flat F

99 100 101

I've got a life that's not built a-round you.

VINCE:

you like to see. And

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Dm E \flat B \flat F

102 103 104

I've been a-lone, but not

I've got a life I'm building just for me.

LIZ: Dm E♭

105 a my long er. 106 Good for you. 107

VINCE:

I've met some-one too. Yeah, he's good for me. He's

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D D7/F# Gm E♭m/G♭

108 Well, mine's more than good. He's it. He's the one and I

fun-ny, he's smart, he's cute, he's a lit-tle push-y. I am in love for the first

LIZ: B \flat /F E \flat m/G \flat

111 112 113

am get ting mar ied. I'm get ting mar

VINCE:

time and I am ha py. He makes me hap

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B \flat /F E \flat m/G \flat

114 115

ried. I'm get ting...

py. He makes me...

(VINCE: "You're getting married?"
 LIZ: "You have a boyfriend?"
 VINCE: "You're getting MARRIED?"
 LIZ: "You have a BOY friend?"
 VINCE: "Congratulations."
 LIZ: "You too. I mean...you're gay?"
 VINCE: "Yeah, and you're getting married."

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(LIZ: "Well... I haven't actually said 'yes' yet, but...
 (huge awkward silence) O-KAY!... I'm gonna
 hit the hay now. I'll talk to you in the morning.")

116 $G\flat$

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(LIZ: "...in the morning.")

(segue Song 18: LITTLE SPACEMAN)

18. LITTLE SPACEMAN

(YOUNG LIZ, VINCE, LIZ, YOUNG VINCE)

(VINCE: "Yeah, In the morning.")

♩ = 95 C

(LIZ: "I can't believe he's gay.")

www.dramatists.com and is for perusal only.

p

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F/C

5 6

(VINCE: "I can't believe she's getting married.")

(YOUNG LIZ: "I can't believe you're still up. Come on, little spaceman. Mommy needs you in bed NOW. It's way past your bedtime.")

♩ = 140 F

8 9 10

p

A **F** **A⁷**

YOUNG LIZ:

Lit tle space - man, in your rock - et to the stars,

High up where you are can you see me down here?

Lit - tle space man, this is Mis - sion Con -

(8va)

(8va)

(8va)

YOUNG LIZ: B \flat F/A

22 23 24 25

tr. This score has been downloaded from
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VINCE:

I'm here, _____ Hous -

(8va) No performance or use of this score is
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C/G B F

27 28

Find the Wall of Chi - na, go way

- ton. _____

(8va)

A⁷ Dm

ver past the sea, squint and you'll see me

(8va)

F/C G/B

I'll be wav - ing down here.

(8va)

F/C Gm/C

- Lit - tle space - man, this is Mis - sion Con -

(8va)

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YOUNG LIZ: B♭ F/A

39 40 41

trp.

VINCE:

I'm here, _____ Hous -

(8va) -----

C C Dm B♭

43 44

I'll shout a cheer ___ for ___ your ___ as you leave -

ton. _____

(8va) -----

mp

YOUNG LIZ: F/C C Dm

45 the at mos-phere. 46 I'll send a hug

VINCE:

Ro - ger that cheer, Hous -

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Bb F/C C

49 to you when I watch you on the T. V. here.

ton. Ro - ger that hug,

YOUNG LIZ: **Dm** **Bb** **F/C**

51 I'll blow a kiss to you as your rocket whizzes by.

VINCE:

Hous - ton.

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C **Dm** **Bb**

55 Give all my love to you e - v'ry - time

Ro - ger that kiss, Hous - ton.

F/C

YOUNG LIZ:

57

58 C

59 D F

I look in - to the sky. Lit - tle space -

VINCE:

Ro - ger that love.

8va

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A⁷

61

62

- man, a - ny - where you are,

(8va)

YOUNG LIZ: **Dm** **F/C**

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no mat - ter how far I've got you

G/B **F/C**

(8va) co - vered from here. Lit - tle space -

Gm/C

(8va) man, this is Mis - sion Con -

YOUNG LIZ:

70 $B\flat$ 71 72

tr. *This score has been downloaded from www.dramatists.com and is for perusal only.*

VINCE:

I'm here _____

(8va) *No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.*

F/A $E\flat/F$ E $B\flat$

73 74 75

Hous ton. This is Space -

(8va)

mf

76 D⁷ 77 78

VINCE:
man _____ and from my rock - et in _____ the stars _____ I can

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79 Gm B^b/F C⁷/E

80 81

see you where _____ you _____ are _____ All sys - tems go _____ up _____ here.

LIZ/YOUNG LIZ: B \flat /F

83 84

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VINCE:

This is Space man, come in

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Cm/F F E \flat

86 87

I'm here,

Mis - sion Con - trol.

LIZ/YOUNG LIZ: B \flat /D F/C

VINCE:

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F B \flat D 7

92 93

Look a - bove you. I am fly - ing through the night.

LIZ/YOUNG LIZ: Gm B^b/F

95 96

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VINCE:

And e - v'ry-thing's al - right, I'm safe and

C⁷/E B^b/F

97 98 99

sound up here. This is Space -

LIZ/YOUNG LIZ: Cm/F F

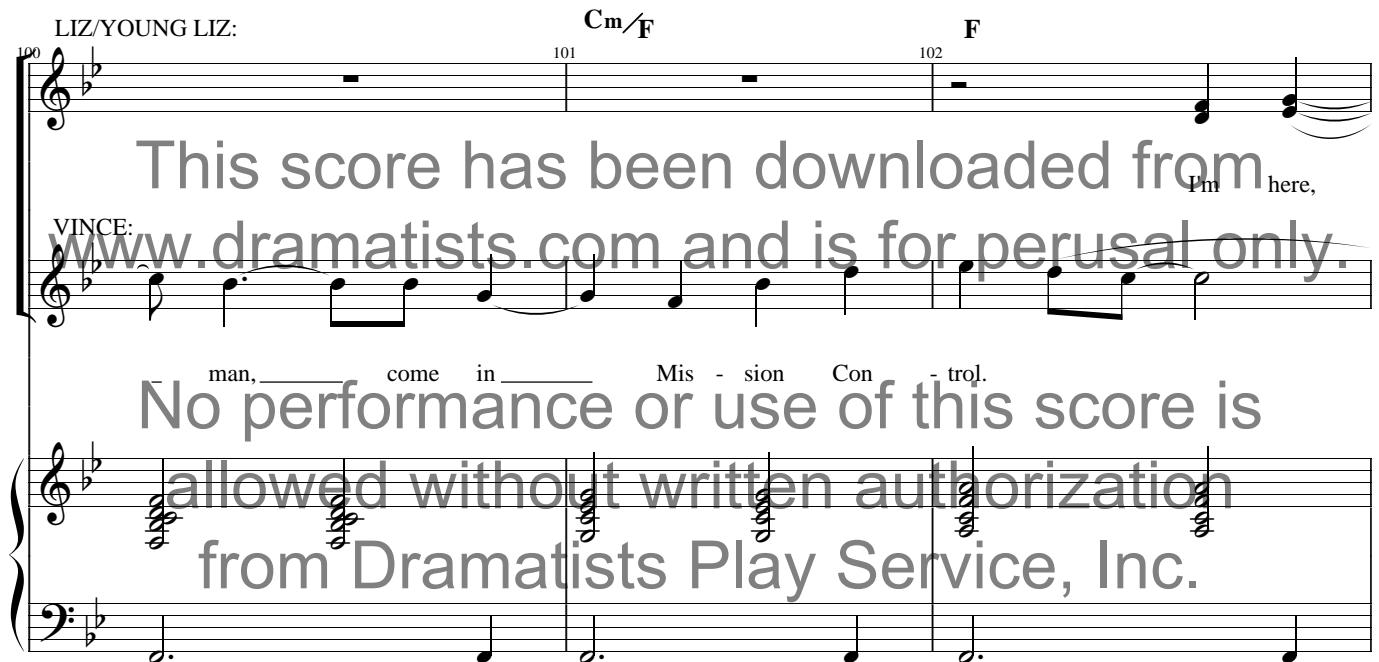
100 101 102

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VINCE:

man, _____ come in _____ Mis - sion Con - trol.

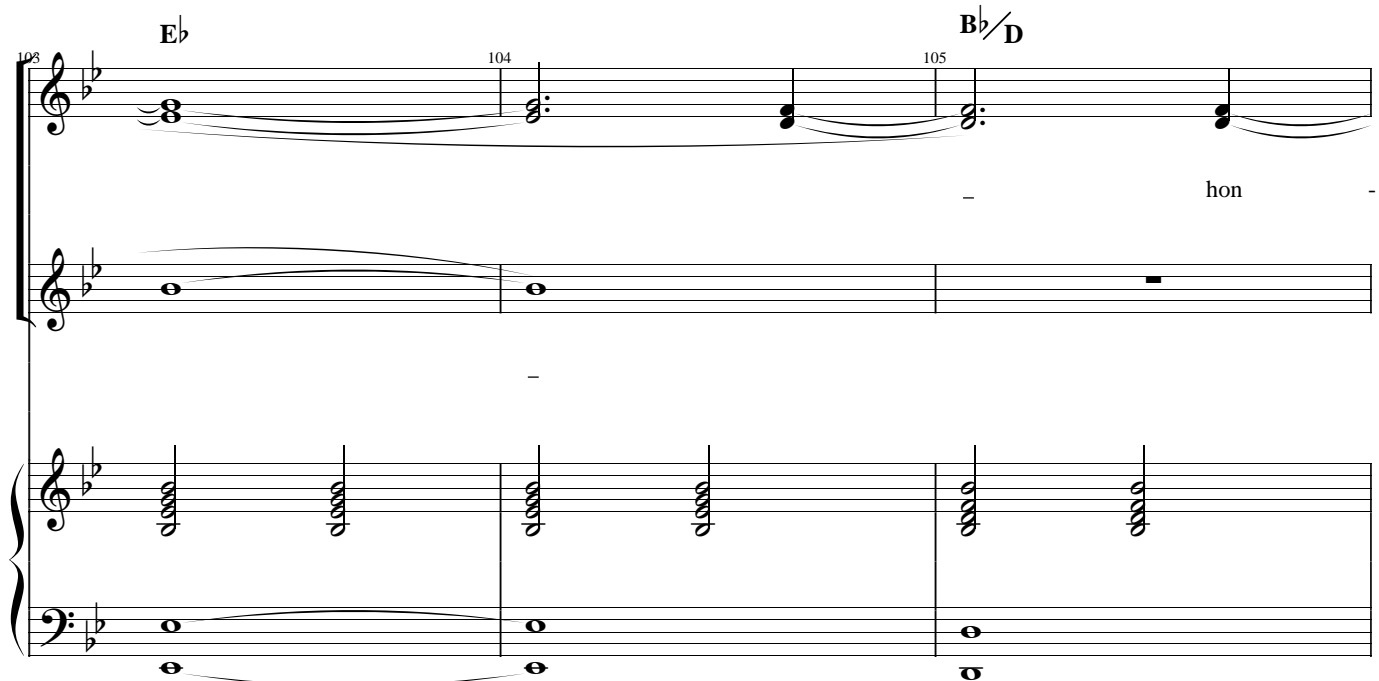
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Eb Bb/D

103 104 105

hon -



106 LIZ/YOUNG LIZ: F/C G 107 Gm 108 Eb

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I'll shout right back to you as I leave

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109 Bb/F 110 F 111 Gm

Ro - ger that shout hon -

the at mos - phere. I'll send a hug

LIZ/YOUNG LIZ: **E♭** **B♭/F** **F**

112 113 114

ey. Ro ger that hug —

VINCE:

to you when I see you on the screen up here.

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Gm **E♭** **B♭/F**

115 116 117

hon - ey.

I'll blow a kiss to you as my rock et whiz - zes by.

LIZ/YOUNG LIZ: **F** **Gm** **E♭**

118 119 120

Ro - ger that kiss, hon - ey.

VINCE:

Give all my love to you e - v'ry time

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B♭/F **B♭/C** **C**

121 122

Ro - ger that love.

I look in to the sky.

H

YOUNG LIZ:

F

A⁷

In your rock - et to

LIZ:

Lit - tle space - man please don't stay

VINCE:

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Hous - ton.

from Dramatists Play Service, Inc.

D_m

F/C

the stars, it's so

out too long. Ho - ney, when you're gone it's so

Ro - ger, I'm

G⁷/B

F/C

YOUNG LIZ:

129 130 131 132

lone - ly down__ here. Lit - tle space -__ man, this is __

LIZ:

lone - ly down__ here. Lit - tle space -__ man, this is __

VINCE:

3 3

safe up here

Gm/C

C⁷

B^b

F/C

C

133 134 135 136 137 138

_ Mis - sion Con - trol.

_ Mis - sion Con - trol.

I'm here, Hous - ton.

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YOUNG LIZ: **Dm** **F/C**

139 140 141

Lit - tle space man this is Mis sion Con

VINCE/YOUNG VINCE:

mp

C **Bb**

142 143 144

trol.

I'm here.

YOUNG LIZ: **F/A** **C/G** **F**

145 146 147 148 149

(YOUNG LIZ: "Just once around the moon...")

VINCE/YOUNG VINCE:

(YOUNG VINCE: "Then splash down by morning...")

8va

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

150 151 152 153 154

(YOUNG LIZ: "Goodnight.") (YOUNG VINCE: *(whispered)* "Goodnight.")

(8va)

19. YOUR FIFTH DAY HOME

(TRAITOR KING, YOUNG VINCE, VINCE)

♩ = 120

THE TRAITOR KING:

A

F#m

It's your fifth day home. You ne-ver will de-feat me. Your

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Am

F#m

fifth day home. You ne-ver will de-feat me. Your fifth day home. You

Am

ne-ver will de-feat me. Your fifth day home. You ne-ver will de-feat me...

(The TRAITOR KING and YOUNG VINCE laugh an evil laugh together as the lights fade on TRAITOR KING.)

B F#m 11 12 Am 13

YOUNG VINCE (as TRAITOR KING):
 "You'll never get me, Space Boy.
 Your meager technology is no
 match for that of the Traitor King!"

YOUNG VINCE (as SPACEBOY):
 "You'll rue the day you ever left this
 planet, Traitor King! We patriots
 possess a power stronger than any
 alien science..." **CUT VAMP**

VAMP mp

IN THE CLEAR:

YOUNG VINCE (as SPACEBOY):
 "...OH MY GOD, AN ALIEN!!!!!"

YOUNG VINCE/VINCE (together):
 "Ahhhhhhhhhhhhhhhhhhhh!!!!!"

C Dm B/D Dm 15

VINCE: "Put down that gun!"
 YOUNG VINCE: "This is MY gun."
 VINCE: "No. That's my old Eludium Q36
 Explosive Space Modulator."
 YOUNG VINCE: "You know the gear. I'm impressed.
 But that doesn't explain how you
 got inside a patriot craft."
 VINCE: "A patriot craft?"
 YOUNG VINCE: "Are you in cahoots with the Traitor
 King, or are you a fellow patriot?"

VAMP

D Eb m Cb/Eb Eb m 17

VINCE: "I'm...neither. I'm...an ambassador."
 YOUNG VINCE: "An ambassador!? From what
 dimension?"
 VINCE: "The...FIFTH dimension."
 YOUNG VINCE: "You are the AWAITED one!
 You've come to accompany me
 on this mission. There is MUCH
 to do, Ambassador!"
CUT VAMP

VAMP

IN THE CLEAR:

VINCE: "I'm sorry, but who ARE you?"

(segue Song 20: THE TRAITOR KING)

20. THE TRAITOR KING

(YOUNG VINCE)

(YOUNG VINCE: "Who AM I? Who am I?!?!")

A

C#7 F#m E

YOUNG VINCE: 2 3 4

By the light of day I'm a mild man nered

colla voce *mp*

D C# F#m

5 6 7 8 9

kid, not a soul would know. _____ That when I

F#m E D

11 12 13 14

close that door, like my e - ne - my did, all my pow -

The musical score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line includes lyrics and is marked with 'colla voce' and 'mp'. The piano part provides harmonic support with chords and a bass line. Chord markings include C#7, F#m, E, D, and C#. Measure numbers 2 through 14 are indicated. A box labeled 'A' is placed above the first measure of the vocal line.

15 **C#** 16 **F#m** 17 18 **A** 19

ets grow You see the Trai or King flew

No performance or use of this score is allowed without written authorization

20 **E** 21 **Bm** 22 23 **F#m** 24

far, far a - way for a - no - ther world to des - troy.

25 **E** 26 **F#m** 27 28 **E** 29

Now the pa - tri - ots re - ly on this po - wer - ful kid, and they

♩ = 135

B

D C# F#m D/F# D#°/F# D/F#

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. Measure numbers 30, 31, 32, and 33 are indicated. The staff contains a vocal line with notes and rests.

call him Space - Boy (YOUNG VINCE: "I am THAT BOY!")

ritard

Piano accompaniment for the first system, showing both treble and bass staves with chords and melodic lines.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

F#m D/F# D#°/F# D/F# YOUNG VINCE:

Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. Measure numbers 34 and 35 are indicated. The staff contains a vocal line with notes and rests.

(VINCE: "Oh my God, you're ME!") When the

Piano accompaniment for the second system, showing both treble and bass staves with chords and melodic lines.

C

F#m C# F#m E

Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. Measure numbers 36 and 37 are indicated. The staff contains a vocal line with notes and rests.

Trai - tor King up and left his king - dom not so long a - go. For a

Piano accompaniment for the third system, showing both treble and bass staves with chords and melodic lines.

38 **F#m** **D** **D+** **Bm/D** **C#**

world far a - way from all of his du - ti - ful sub - jects.

F#m **C#** **F#m** **E**

Cha - os came to the ti - ny pla - net. No - one seemed to know

42 **F#m** **D** 43

why this King would do such a thing, or what they had done to make a King run, and

Bm **C#** 45

if he comes back, how will we at - tack this foe? So

D **A** **E** **Bm** 48

Space - Boy combs the ga - lax - y, pro - tect - ing all he can

F#m **E** **F#m** **E** 51

see. So the Trai - tor King dare not harm one more thing for e -

52 **D** **F#m/C#** **C#** **F#m** **D/F#** **D#°** **D/F#**

ter ni - by (YOUNG VINCE! "This is so COOL! Now I have an ALLY!")

53 **Gm** **Eb/G** **E°/G** **Eb/G** **E** **Gm** **D**

When the Trai-tor King up and left his king - dom

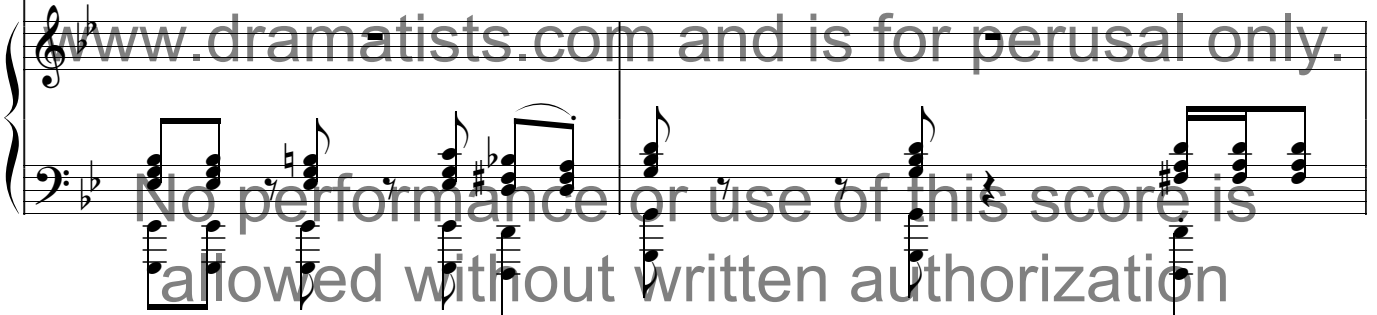
54 **Gm** **F** **Gm**

not so long a - go. Space - Boy looked and looked for a faith - ful

E \flat E \flat ⁺ Cm/E \flat D Gm D



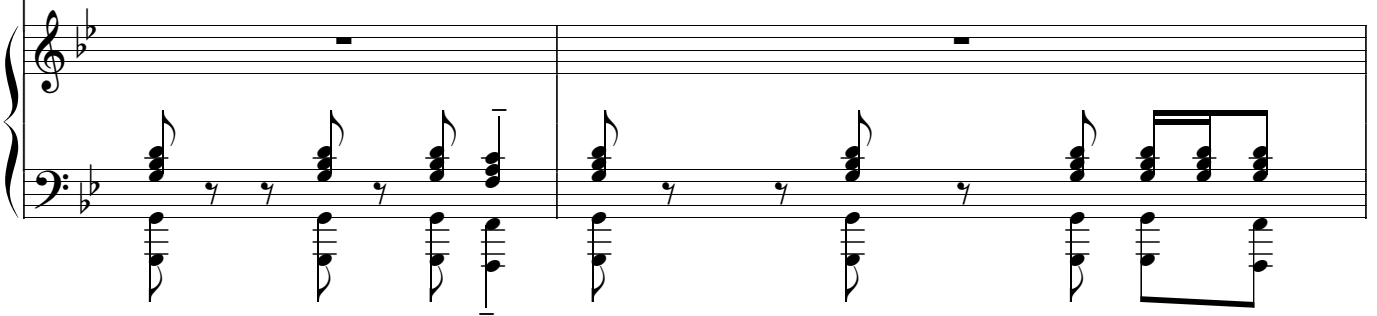
al ly. Till one day a man came back to the king dom



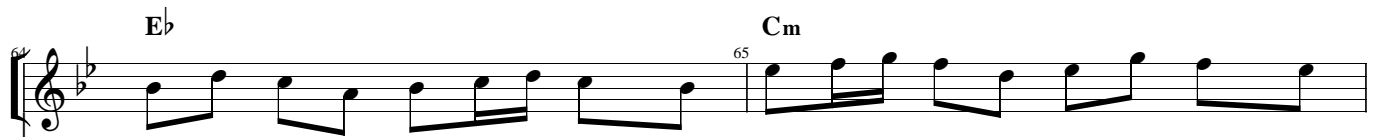
Gm F Gm



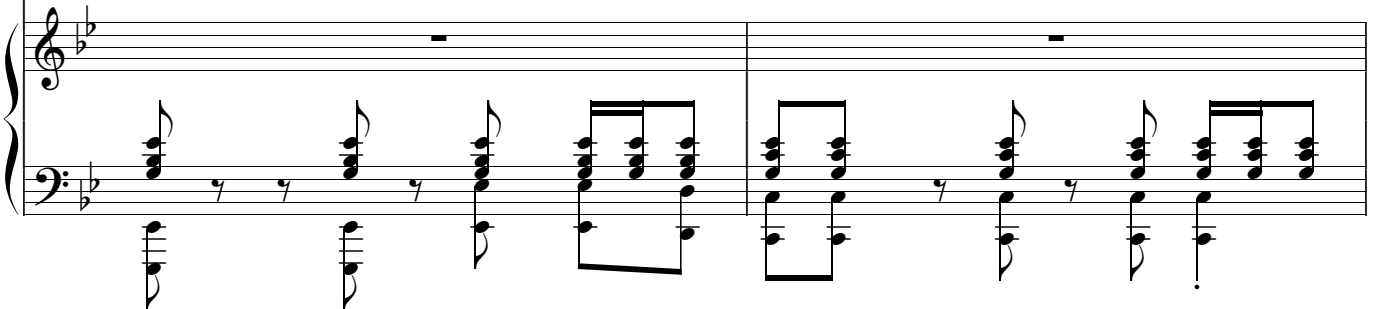
he had left be - hind. Some - one who knew what the boy had been through. A he -



E \flat Cm



ro - ic man to help with the plan, and do what he could to keep the good from



D F B \flat 67 68 F

harm This score has Space - Boy found a might y man, the

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C \sharp m 70 G \sharp m 71 F G \sharp m

Trai - tor King soon will see. We will give him chase through all

F 73 E \flat G \sharp m/D 74 D G \sharp m D

time and all space for e - ter - ni - ty! We will

♩ = 75

75 **Gm** **F** **E♭** **D**

give him chase through all time and all space for eter ni -

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♩ = 130

78 **Gm** **E♭/G** **E°/G** **E♭/G**

ty! _____

80 **Gm** **E♭/G** **Gm**

Wel - come Am - bas - sa - dor!

(segue Song 21: TRAITOR KING TAG)

21. TRAITOR KING TAG

(YOUNG VINCE, VINCE, YOUNG LIZ, LIZ)

A Fm D \flat /F Fm

YOUNG VINCE: "There is much to do. Where shall we start?"

VINCE: "You stay here. Continue your work. I will return shortly."

YOUNG VINCE: "Beyond that door lies uncharted space, Ambassador."

YOUNG LIZ: "BREAKFAST!"

YOUNG VINCE: "Beware the mothership that patrols that sector. (to Mom) YOU ARE NOT THE BOSS OF ME!"

VINCE: "I will. Keep up the good work, Spaceboy."

YOUNG VINCE: "Thank you, Ambassador."

(VINCE exits and runs into LIZ on his way out the door.)

LIZ: "Sleep okay?"

VINCE: "Yeah. Just heading out for coffee."

LIZ: "Good."

(LIZ motions to the SPACEBOY mask that VINCE is still wearing from his encounter with YOUNG VINCE. VINCE takes it off.)

LIZ: "So, I'll see you later then?"

VINCE: "Yeah, later. After work?"

LIZ: "After work."

VINCE: "Maybe dinner?"

LIZ: "Maybe dinner."

VINCE: "Great. See ya."

(VINCE goes to exit the kitchen, passes by YOUNG LIZ who hands him a piece of toast. HE takes it, looks at HER, looks at LIZ, who says...)

LIZ: "Bye then."

(VINCE exits. Once outside, he says...)

VINCE: "Spaceboy? The Mothership? I'm going crazy."

(VINCE: "An ally...")

VINCE/YOUNG VINCE: "An ally would be good right now...")

B Fm YOUNG VINCE: D \flat

Space Boy looked and looked for a faith - ful ally...

(segue Song 22: THE QUINTET)

22. THE QUINTET

(ABE, YOUNG LIZ, VINCE, LIZ, YOUNG VINCE)

A $\text{♩} = 120$ (played freely underneath the dialogue)

mp *8vb*

ABE: (*on phone*) "Corbett Carpentry."
 YOUNG LIZ: "If his father were here things would be different."
 ABE: "Yes, I've been looking forward to talking to you."
 VINCE: "Why is it so much trouble talking to her?"
 LIZ: "Why am I still so upset?"
 YOUNG LIZ: "None of this would be happening."
 ABE: "Yes, I'm VERY MUCH interested in the job."
 YOUNG LIZ: "Damn him for leaving."
 ABE: "That soon?"
 VINCE: "I shouldn't have told her so soon."
 ABE: "Well, it's a pretty big move."
 LIZ: "Am I upset that he's gay?"
 VINCE: "Maybe I shouldn't have told her at all."
 ABE / VINCE / LIZ: "No, it's not that."
 LIZ: "I'm upset that I didn't KNOW he was gay."
 YOUNG LIZ: "This isn't how I thought it would look."
 ABE: "I've been looking to scale back for awhile now. Work for someone else for a change."
 VINCE / YOUNG VINCE: "I need to talk to someone else."
 LIZ: "I'm upset that we're so far apart."
 ABE: "I just hadn't planned on moving that far away."
 YOUNG LIZ: "Everything's so far from what I pictured."
 LIZ / YOUNG LIZ: "I pictured..."
 LIZ: "Vince married."
 YOUNG LIZ: "Me still married."
 LIZ: "Two kids."
 YOUNG LIZ: "Someday, grandkids."
 LIZ: "Professional."
 YOUNG LIZ: "Professional."
 LIZ: "Mini Van."
 YOUNG LIZ: "Station wagon."
 LIZ: "Mom, I'm gay." **VAMP OUT**
IN THE CLEAR LIZ / YOUNG LIZ: "NOT what I pictured."

(8vb)

VINCE: "I need to talk to someone..."
 YOUNG VINCE: "...who knows who I am."
 VINCE: "...who knew who I was."
 ABE: "I understand. I just need to talk to someone here first."
 YOUNG VINCE: "Spaceboy needs an ally."
 ABE: "I'll call you back within the week."
 VINCE: "I need an ally."
 ABE: "I hope it works out too."
 VINCE: "Mr. Corbett."
 VINCE / YOUNG VINCE: "The perfect ally."
 ABE: "Thank you. Talk to you soon then.")

(segue Song 23: UN)

23. UN

(YOUNG LIZ, LIZ, VINCE)

♩ = 125

2 A 3 F#m D D/E

(YOUNG LIZ: "God, make it simpler."
LIZ: "How did we get here?")

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mf

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A 5 F#m D D/E

(YOUNG LIZ: "Just put it back the way it was."
LIZ: "And how do I get out?")

A A F#m D D/E

YOUNG LIZ: 7 (LIZ: "It's not him.")

Un - split this fa - mi - ly. Un - walk a - way.

A F#m D D/E
 YOUNG LIZ: (LIZ: "It was never him.")

Un - be - come the e - ne - my. Un - call it a day.

C#m D C#m Dm/F
 Un - mar - ry "what's her name." Un - play this stu - pid game. _

A/E D/E A LIZ:
 Un - do these things that he's done. _____ We've

F#m D D/E 15 A

done. I've done.

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F#m D D/E 16 A

Un - think that you can't be what -

F#m D D/E 19 A

e - ver you want to be. Un - see some wo - man you ex -

20 **F#m** **D** **D/E** **C#m** **D**

pect - ed to see. Un - need to grow up quick.

22 **C#m** **Dm/F** **A/E** **D/E**

23 + YOUNG LIZ:

Un - take the short end of the stick. — Un - do these things that I've

24 **A** **C** **F#m** **F+**

25 VINCE: 26

done. — E - ver since Dad left — us a - lone — I've been

VINCE: A/E B/D# Bm/D

put-ting to ge-ther Dads has of my own I guess I had a pic-ture of

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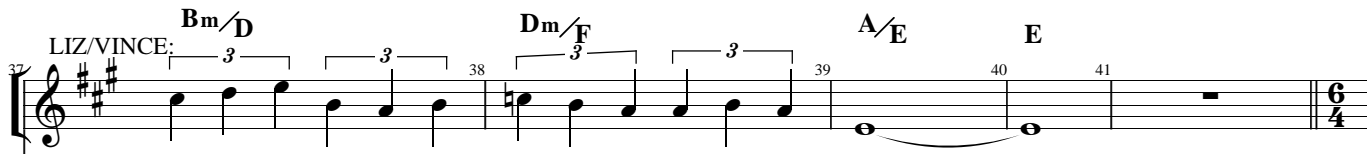
Dm/F A/E E LIZ:

just how my fam - ly would be. (VINCE: "Corbett Carpentry, And in a please.")

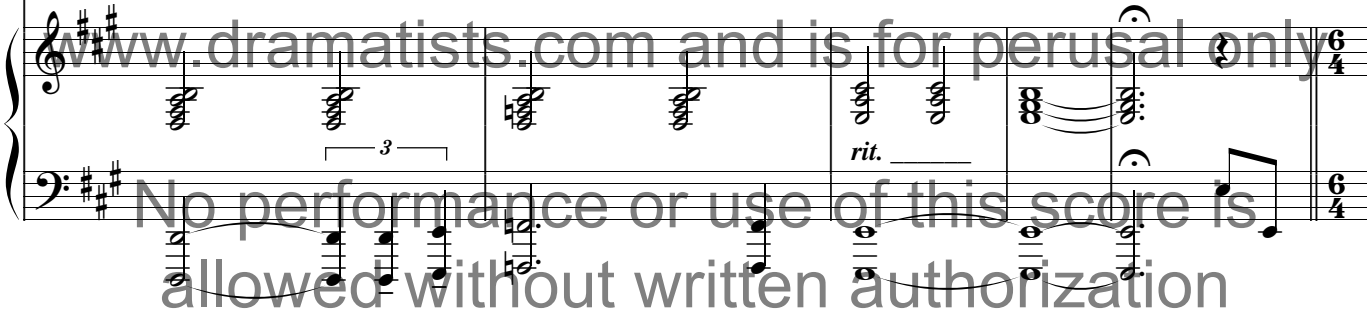
F#m F+ A/E B/D#

per-fect world we all get _____ what we planned_ but in the real world we do the_ best ___ that we can_ to let

LIZ/VINCE: **Bm/D** **Dm/F** **A/E** **E**




go of what happened, and reach for the future we see. (LIZ: "All I see is Abe.")



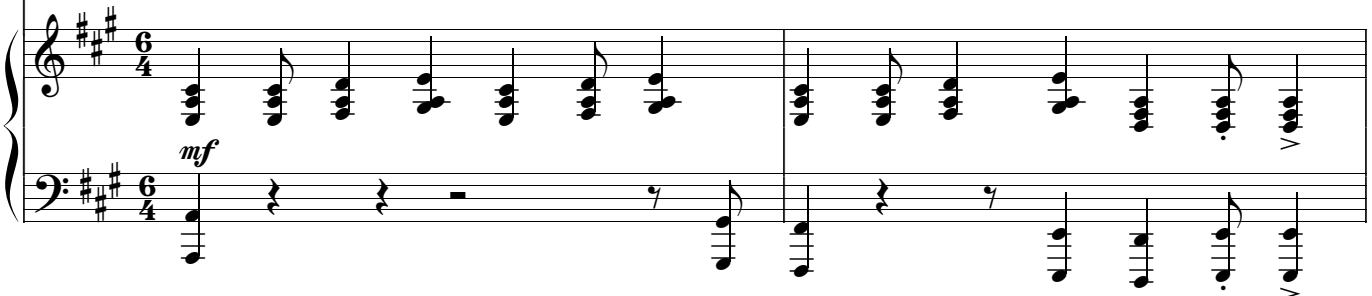
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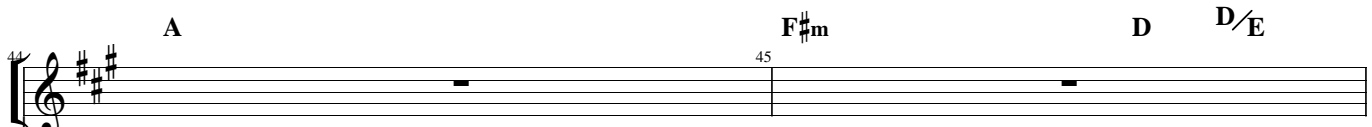
♩ = 165 **A** **F#m** **D** **D/E**



(VINCE: "It might be under 'Abe Corbett.' Yeah, that's it. Could you connect me please?")

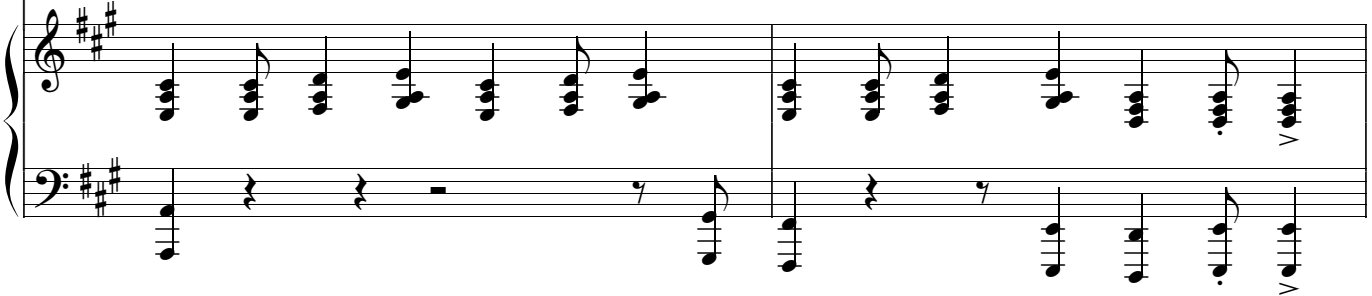


A **F#m** **D** **D/E**



(YOUNG LIZ: "Let's call Abe.")

(VINCE: "Pick up the phone, Mr. Corbett. Pick ... up ... the ... ")



46 **D** **A** **F#m** **D** **D/E**
 LIZ: 47 YOUNG LIZ:

Un - set my sights too low. Un - close my eyes:

48 **A** **F#m** **D** **D/E**
 LIZ: 49 YOUNG LIZ:

Un - walk on tip - py toes. Un - a - po - lo - gize.

50 **C#m** **D** **C#m** **Dm**
 LIZ: 51

Un - trapped by cir - cum - stance. Un - a - fraid to take a chance. ___

50 **A/E** **D/E** **A**

+ YOUNG LIZ: 53

Un - do these things that I've done.

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from Dramatists Play Service, Inc.

F#m **D** **D/E** **A**

55 LIZ:

Un - dig this hole it took me

56 **F#m** **D** **D/E** **A**

57

twen - ty years to dig. Un - fill these shoes that were

58 F#m D D/E C#m D 59

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from Dramatists Play Service, Inc.

C#m Dm A/E D/E

+ YOUNG LIZ: 61

Un - com - pared to a - ny man. — Un - do these things that I've

A F F#m

63 LIZ:

done. — I just as - sumed we were in —

F⁺ A/E B/D#

This for the haul, so I paint ed that pic - ture and put it up on the wall, and I

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from Dramatists Play Service, Inc. (LIZ: "I got his voice mail.")

Bm/D Dm/F A/E

dust - ed it dai - ly and loved it with all of my heart.

E F#m F⁺

But now the paint is peel - ing, the fram - ing's cracked And I've

73 A/E $B/D\#$ +YOUNG LIZ: Bm/D

tried my best to get that family back. There's a family waiting, it's

No performance or use of this score is allowed without written authorization

76 Dm/F A/E E F

77 +YOUNG LIZ: 78 79

time for a new piece of art.

(LIZ: "Abe? Stay right there. I'm on my way over.")

$\text{♩} = 170$ Bb Gm Eb Eb/F

80 81

G **Bb** **Gm** **Eb** **Eb/F**

LIZ/YOUNG LIZ: 83

Un - sit here wait - ing. Un - stand stock still.

Un - bent on turn - ing back. Un - a - fraid I will.

Bb **Gm** **Eb** **Eb/F**

85

Dm **Eb** **Dm** **Ebm** **Bb/F** **Eb/F**

86 YOUNG LIZ: 87 LIZ: 88 YOUNG LIZ:

Un - hang that pic - tureframe. Un - look for who's to blame. Un - do these things that I've...

24. ENTR'ACTE

(THE BAND)

♩ = 170

Ab Fm Db Db/Eb

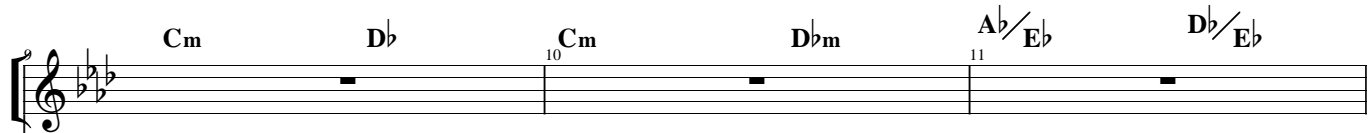
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Ab Fm Db Db/Eb Ab

Fm Db Db/Eb Ab Fm Db Db/Eb

Cm Db Cm Dbm Ab/Eb Db/Eb



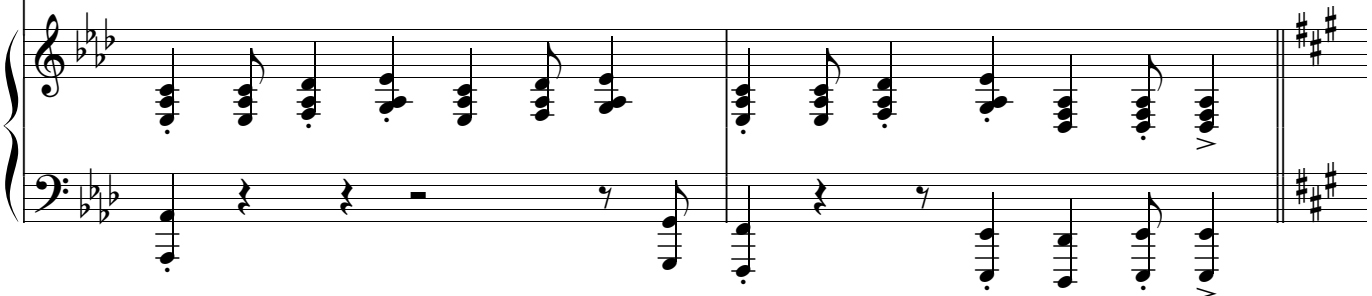
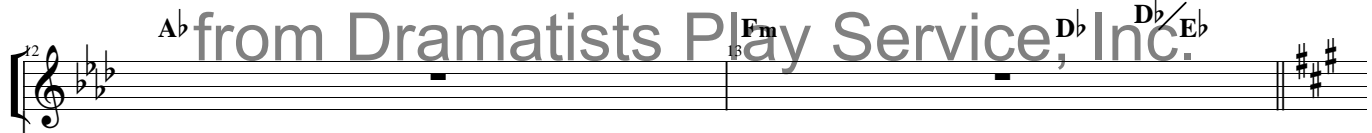
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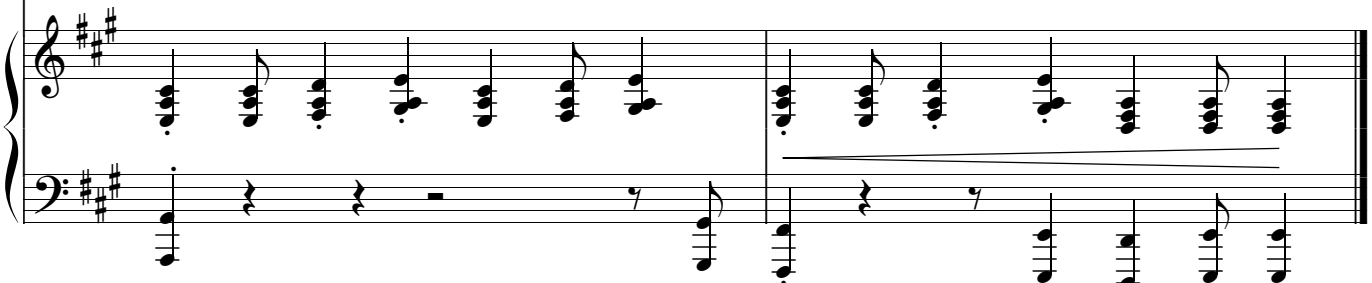
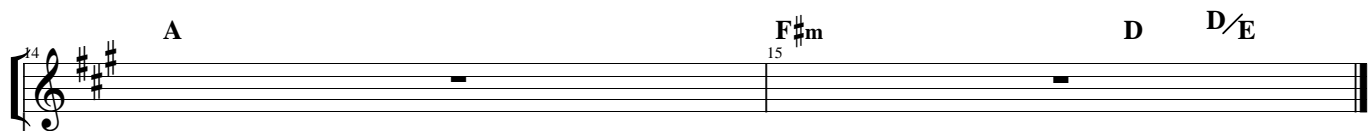
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Ab F#m Db Db/Eb



A F#m D D/E



(segue Song 25: BLUEPRINTS)

A G/A D/A A

care - ful - ly that I've been wait - ing an e - ter - ni - ty for a job -

A/G G D/F#

- like this to come my way. With - in the week they need a

A D/A A

"Yay" or "Nay." If I say "Yes" then will she go with me?

G/A D/A A A/G

20 21 22

Can we be mar-ried like I want to be? Will she pick up her life? or will she

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G D/F# A

23 24 25

have to stay? And can I ask this of her a - ny - way?

B Bm Gmaj⁷

26 27 28

And if I call to tell them "No"

Bm **Gmaj⁷** **Bm**

29 30 31

what part of me do I let go? And can I live

E/G# **D/A** **A**

32 33 34

with that if it means I live with her? And how

C **D/A** **A** **F#m**

35 36 37

how can I choose which part I lose so that a part

G D/A A F#m

This of me can win? has been downloaded from How do I weigh the cho- sen way against all the ways.

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G D/A A

- that might have been? Wish I had a sign of what's down the line,-

(door knocks from Vince)

F#m G F#

- 'stead of choos-ing from what I know right now...-

(ABE: "Here we go. Will it be Door Number One, or Door Number Two?")

26. DOOR #3

(ABE, VINCE, LIZ)

(VINCE: "Hi, Mr. Corbett."

ABE: "Door #3! I mean, Vince! What a surprise!")

♩ = 115 G G/B Csus⁴ C

(ABE: "Come in, come in, come in. Are you alone?"
VINCE: "Yup. Just here for the week. Thought I'd pop by and catch up for a bit. How's housebuilding?"
ABE: "Never been better. You know, right now's not a good time to talk."

VAMP *mf*

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A ABE: G G/B Csus⁴ C G G/B Csus⁴ C

Real-ly bu-sy day with a lot to squeeze in it. I've got meetings all morning so I've on-ly got a min-ute, but you

G G/B Csus⁴ C G G/B Csus⁴ C

VINCE: ABE: 5

look good, sound good, Feel good. Real good. Great! That's settled well you real-ly should be going, but

B Eb Bb Fm Cm Bb

Thank you for this minute, Vince, to tell me how you have been. Let's do it a gain.

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G G/B Csus4 C

(A) (A) (A) (A)

(ABE: "Sometime soon...NEXT week, maybe...much better for me."
VINCE: "I'm only here for a week."
ABE: "That's right, you said that."
VINCE: "What is UP with you?")

VAMP

C G G/B Csus4 C G G/B Csus4 C

ABE:

Me? Nothing's up. Got a lot on my plate. There's a meeting with a cli-ent and I real-ly can't be late. But

G G/B Csus⁴ C (sees his watch)

bus - ness here is boom - ing, I've been work - ing round the clock. Ooh! And

G G/B Csus⁴ C D E^b

I should real - ly go, but it was real - ly great to talk. So Thank you for this

B^b Fm Cm B^b

min - ute, Vince, to tell me how you have been. Let's do it a - gain.

G G/B C_{sus}⁴ C ABE:

(VINCE: "Listen, I haven't told you anything yet!
Can't you sit still for one minute?"
ABE: "You know, I CAN'T. It's just one of
those days. Build, build, build.
Work, work, work. Busy, busy, busy.")

To

VAMP

E G G/B C_{sus}⁴ C

mor - row would be bet - ter, so much bet - ter than right now, Vince, and

G G/B C_{sus}⁴ C

real - ly we should have more than a min - ute a - ny - how, Vince.

G G/B Csus⁴ C

Call me in the morn ing we could grab a lit tle lunch Vince.

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LIZ: G ABB G/B Csus⁴ C

Abe? There's my meet - ing got - ta go, thanks a bunch for

F Eb Bb Fm

stop - ping by, for check - ing in, for tell - ing me how you have

Cm Bb **G** G C/G C/D

28 # 5/4

LIZ:

been. Let's do it a - gain. Abe?

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G C/G C/D G C/G C/D

30

MINCE: ABE:

Mom? Shit.

G C/G

32

(VINCE: "OOOooooohhhhhhhhhhhhhhhhhhh." ABE: "I think I'm gonna let you two have a minute.")

G C/G C/D G C/G LIZ:

32

(VINCE: "So...
Mr. Corbett."
LIZ: "Yeah!" So should

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[H] G C/G G C/G VINCE: LIZ:

33

you go first, or should I? _____ Shoot. Well, we met a

G C/G VINCE: G F/G

36

while a - go... Mom, you don't need an a - li - bi _____

C/E Cm/Eb G/D A/C# Am C/D

38 Peo ple meet peo - ple that's what peo - ple do You're all grownup, so am I. _

39 40

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G C/G

(LIZ: "Then why do I feel like a kid who's been caught doing something she shouldn't?") (LIZ: "NO!!!! I'm not... pregnant.")

VINCE: "Oh my God, YOU'RE PREGNANT!")

VAMP (last time only)

I G G/B Csus⁴ C

VINCE: You

(LIZ: "Can we talk about this at home? ...in the morning?")

VINCE: "Yeah...in the morning...")

VAMP

G G/B Csus⁴ C

Two have prob'ly got a lot of stuff you need to work through.

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from Dramatists Play Service, Inc.

G G/B Csus⁴ C

Seat - ing charts, re - hear - sal din - ner, choice of beef or cor - don bleu.

G G/B Csus⁴ C G G/B Csus⁴ C

And in a way, I'm real-ly glad it's Mis-ter Cor-bett. Thought it might take a bit to to-tal-ly absorb it.

J Eb Bb Fm

48 49 3

This should go so you can talk I'll leave you love birds a -

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No performance or use of this score is

(LIZ: "In the morning.")

from Dramatists Play Service, Inc. VINCE:

50 Cm Bb G C/G

lone. Cur - few's at nine o' clock! It's a

52 G C/G

school night! (VINCE: "In the morning.")

(segue Song 27: THE OFFER STANDS)

27. THE OFFER STANDS

(ABE, LIZ)

♩ = 125

D

E/D

(LIZ: "Abe...")
(ABE: "Liz, I'm so sorry about that. I didn't know he was going to...")

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Gm/D

D

ABE:

(LIZ: "Abe, it's okay. He's fine. Well, we'll talk later, but he's fine. We're all fine.")

Liz, I've

A

D

E/D

LIZ:

got some thing to tell you. Abe,

Gm/D **D** **ABE:**

please let me go first here. You real - ly

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D **E/D** **HZ:**

ought to lis - ten to my news No. I've re -

Gm/D **D**

heard it a cer - tain way. Abe, when

B

LIZ: **F#m** **G** **D/A**

you walked through my door way, be - ing a lone changed for - e -

ABE:

Liz. _____

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A **F#m** **G**

- ver. _____ And now to - ge - ther is _____ the on - ly way _____ that

Liz. _____

LIZ: **D/A** **A** **D** **D** **A/C#** **Bm** **C**

19 I want us to stay. 20 21 So if the of fer stands, 22

ABE:

Liz, be - fore you say one more word.

ritard

D **G** **D** **A/C#** **Bm** **A/C#**

23 - yes, I want to be with you. 24 25 My trou- bled heart and my tremb - ling hands 26

LIZ: **D** **G** **Gm⁶/B^b**

27 28 29 30

know it's what I'm s'posed to do. And now at last my head knows too.

ABE:

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Em/A **G** **Em** **G** **Em/A**

31 32 33 34 35

I choose you, Abe, I choose... (LIZ and ABE kiss.)

D

LIZ: **D** **E/D** **Gm/D**

26 37 38

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ABE:

Fi - nal - ly, those words, Liz, and lord knows they make me hap -

D **D** **E/D**

39 40 41

But...

- py. But there's some o - ther news I've heard Liz, that I

LIZ: **Gm/D** **D** **E** **F#m** **G**

42 43 44 45

Say it now.

ABE:

wished you'd let me say. Theres a job Ive been of fered, it's the

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D/A **A** **F#m**

46 47 48

chance of a life - time. And it's out in Ca - li - for -

LIZ: G D/A A D A/C#

49 Ca-li-for-nia! 50 So what am I s'posed to say? 52

ABE:

nia, so it will take us a way. But

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F Bm A/C# D G D A/C#

83 Liz, the of fer stands. You know that I'm in love with you. 54 55 56 But

LIZ: **Bm** **A/C#** **D** **G**

87 58 59

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ABE:

Life makes its own de - mands and I don't know what I'm s'posed to do, —

Gm⁶/B^b **Em/A** **G** **B** ♩ = 155

60 61 62 63 **6/4**

Thank you for this de - ja vu.

- o - ther than to ask of you: — Will you go? Just

mf

LIZ: **G#m** **E** **E/F#** **B**

64 65

Once a gain I put all my eggs in to a

ABE:

say what you mean to say.

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G#m **E** **E/F#** **D#m** **E**

66 67

bas - ket that runs a - way! I

Liz, there's no - thing to keep you strand - ed here.

LIZ: **D#m** **E** **Em/G**

88 69 70 **6/4**

will not move to a new front tier till I

ABE:

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6/4

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6/4

6/4

B/F# **H** **C**

71 72 **6/4**

un - do some things that I've done.

(ABE: "Like what?"
LIZ: "Like Vince."
ABE: "Liz, he's a grown man.")

6/4

6/4

LIZ: Am F E/G C

73 74

(LIZ: "Not yet he's not") Some-thing in him is n't fi-nished.

ABE:

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Am F E/G C

75 76

Some-how he's still a kid. Some-where in - side he's di - mi - nished from

LIZ: Am F F/G Em F

77 some-thing I think I did. 78 Till he's o kay I can not go.

ABE:

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79 Em Fm Fm/Ab Eb Bb/D Cm Bb/D

80 81 82

I have to give them a "Yes" ___ or "No" _____ Liz, the of ___ fer stands.

LIZ: Eb Ab Eb Bb/D Cm Bb/D

83 Here, here I stand not what I planned.

ABE: You know I want to be with you. But Life makes its own demands,

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87 Eb Ab Eb D

Not what I wanted this to be.

and I don't know what I'm s'posed to do.

LIZ: Cm B \flat /D E \flat 91 92 A \flat 93 E \flat B \flat /D

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There, there you stand, my heart in your hand.

ABE:

Liz, the of fer stands. You know that I'm in love with you. Here's my

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Cm B \flat /D E \flat 94 95 A \flat 96

Not what I've hoped

heart and here's my hand. They're all I have to give to you.

♩ = 125

LIZ: *Abm/Cb* *Fm/Bb* *Eb*

97 and prayed for me. (LIZ: "I can't talk to you right now, Abe.")

98

99

100

6/4

ABE:

Liz, you know I want you to... Will you go?

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mp

101 *Cm* *Ab* *Ab/Bb* *Eb* *Cm* *Ab* *Ab/Bb* *Eb*

102

103

104

I have to go. —

(ABE: "Liz, don't go.") (ABE: "Damn it.")

molto ritard

ff

ff

28. ON THE PHONE (II)

(VINCE, ETHAN)

♩ = 110

E_b

(VINCE: "Pick up the phone, Ethan.") (VINCE: "Pick up the...")

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A_b D_b/A_b A_b D_b/A_b A_b D_b/A_b A_b/C

(ETHAN: "Hello?"
VINCE: "Hey, it's me."
ETHAN: "Hey!")

(VINCE: "Are you sitting down? You're not going to believe this."
ETHAN: "Sock it to me.")

mp

E_b

A

VINCE: 9 ETHAN: VINCE: 10

There's no more clo - set. Good for you! No, wait - in stead there is my bed-room with a

Ab Db/Ab Ab Db/Ab Ab Db/Ab

11 12 13

ETHAN: VINCE:

six-year-old of me who's locked up tight in side. I've seen him in there. Uh huh... He's still

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Ab Db/Ab Eb sus 4 Eb Fm/Eb Eb

14 15 16

bat - tling his e - ne - my. He's ask - ing me for help, now I'm a - long for the ride. — I've come

Ab Db/Ab Ab Db/Ab Ab Ab7/C

17 18 19

out of the dark, — and Mom knows that I'm gay. — What's a lit - tle more a - maz - ing is I

Db_{sus}^4 Db Db Dbm/Fb Ab/Eb F^7

think she's o - kay. In fact my young - er Mom has been real - ly quite calm since my

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Bbm Eb^7 Ab

ol - der Mom and I both dropped our bombs.

(ETHAN: "Go back, go back go back. Your 'younger Mom?' "
 VINCE: "Yeah, total time warp. Younger Mom, younger me.")

Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab/C Ab/Eb Eb

(ETHAN: "Uh huh. And the bomb?"
 VINCE: "Mom's getting married."
 ETHAN: "GET OUT!"
 VINCE: "Swear to God.")

So tell me

B $A\flat$ $D\flat/A\flat$ $A\flat$ $D\flat/A\flat$ $A\flat$ $D\flat/A\flat$

bud-dy... is there a ny per-son there who's more than air, and not your Mom some-one to

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$A\flat$ $D\flat/A\flat$ $A\flat$ $D\flat/A\flat$ $A\flat$ $D\flat/A\flat$

VINCE: ETHAN: VINCE: 35

share this stuff? — Well, that gets trick-y. — Try me. See, the guy that I would talk to is the

$E\flat$ sus^4 $E\flat$ ETHAN: $F\text{m}/E\flat$ $E\flat$ $A\flat$ $D\flat/A\flat$

guy that Mom is mar-ry-ing... I've heard e-nough. — Vince, just pack up your bags — and catch the

Ab Db/Ab Ab Ab7/C Dbsus4 Db

next bus back here. You can rest your self with me un - til your vi - sion is clear. No more

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Db Dbm/Fb Ab/Eb F7 Bbm Eb7

six - year - old boys — mak - ing long a - go noise. — Pack up your past and put a - way your

Ab A D/A A D/A A D/A A/C#

(VINCE: "I can't.") (VINCE: "I'm his hero, Ethan. I can't let him down
toys. ETHAN: "What do you like that. He needs me."
mean, you can't?") ETHAN: "I NEED YOU! Here!! In the PRESENT!!!")

A/E E7 C A D/A A D/A

But I'm not fi-nished, You said to do this thing for-me, and in a

No performance or use of this score is allowed without written authorization

A D/A A D/A A D/A

way I guess I've told Mom what I came to tell. — There's something big-ger, — and I'm not

A D/A Esus⁴ E F#m/E E

leav-ing here un-til I've found a way to get that kid out of his bed-room cell. He's been

A D/A A D/A A A⁷/C[#]

in there so long and he knows no o - ther way And what are he - roes for if not for

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D^{sus}4 D ETHAN: D D^m/F A/E F[#]7

sav - ing the day?__ Vince, get on that Greyhound,__ no more fool - ing a - round!__

B^m VINCE: F7 A ETHAN: VINCE:

Not un - til that kid is safe and sound. Vince! Bye!

29. ON THE PHONE (II) TAG

(ETHAN)

♩ = 90

G F G

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G F G 5 ETHAN: A 6 G F G

They say that e - v'ry lit - tle pot finds _

G B7 C

_ its lit - tle lid. Now mine has to - tal - ly flipped, thinks he's a

10 C Cm/Eb

six - year - old kid. Time to get in this fight. I'll catch the

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11 G/D E7/5

next bus to - night.

13 Am7 D7 G D7 G 14

Got - ta get my lid put back on tight.

30. VINCE SEES

(YOUNG LIZ, VINCE)

♩ = 66

Dm

A

Dm

2 3 4 YOUNG LIZ: 5

It's your sixth day home, you're

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mf *mp*

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D°

7 8

not out of the woods yet. Your sixth day home, you're not out of the woods yet. Your

Gm7/D

10 11

sixth day home, you're not out of the woods yet. Vince.

♩ = 100

B *Dm* *B♭maj⁷*

VINCE:

13 14 15

When I first showed up this week I had for - got - ten who I

16 17 18 19

was. None of the lit - tle boy left. I had tucked him a - way be -

♩ = 110

F/C *B♭/C* *F⁷/C* *B♭sus⁴B♭*

20 21 22 23

cause that's all I knew how to do back then simp - ly shut the

VINCE:

24 F/C B \flat /C F 7 /C

door. I learned it from watch ing you back then.

YOUNG LIZ:

Ho - ney, I hear you.

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$\text{♩} = 120$

27 B \flat sus 4 B \flat A 7 5 9 C Dm

Mom and Dad at war.

(YOUNG LIZ: "I'm sorry, honey.") But the war has long been o - ver, and the

31 **Bbmaj⁷** 32 33 **Dm** 34

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YOUNG LIZ:
 bat - tle is - n't won, cuz locked be - hind the door still is that

35 **Bbmaj⁷** 36 **F/C** 37 **Bb/C F⁷/C Bbsus⁴ Bb** 38 39

lit - tle man, my son. And parts of you grew up way too fast, someparts ne - ver

VINCE: F/C B \flat /C F 7 /C B \flat sus 4 B \flat

40 41 42 43

(VINCE: "Like what?")

YOUNG LIZ:

did. Like the part who's still mad at Dad - dy for leav - ing his lit - tle

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D Dm C 6 B \flat maj 7 F \sharp

44 45 46 47

It's true. Mom I have no i - dea what I'm sup-posed to do.

kid.

ritard

(segue Song 31: CRAWLING FORWARD)

31. CRAWLING FORWARD

(YOUNG LIZ)

♩ = 80

B F# / A# G#m

(YOUNG LIZ: "Help him say 'goodbye' to his Daddy."
VINCE: "I don't know if I can.")

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mf

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E F# B F# / A#

5 6

YOUNG LIZ:

(YOUNG LIZ: "Neither does he.
But that's his first step.")

E - ver - y mo - ther,

G#m E G#m

8 9

e - v'ry one,

wait - ed and wait -

B/F# C#/E# C#

ed for that day when she saw her kid

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B/F# E# B/F#

from Dramatists Play Service Inc.

down on the floor, about to push back wards once more,

F# B/F# F#

and he wondered what those other legs were for. And get - ting them un -

19 **B/F#** **F#** 20 21 **Em**

This der him was a chore, but he crawled for ward.

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22 **Em/F#** **F#sus4** **F#** **B** **B**

You start - ted crawl - ing for - ward. E - ver - y mo -

ritard *a tempo*

26 **F#/A#** **G#m** **E** 27 28

ther e - v'ry one,

29 **G#m** **B/F#** **C#m/E#**

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looks for all the dif- ferent ways

32 **C#m** **B/F#** **F#**

- that her kid___ is still down___ there___ on___ the floor___ a - bout___ to push back -

35 **B/F#** **F#** **B/F#**

- wards___ once more,___ and life might try hard ___ er than be - fore___

38 **F#** **B/F#** **F#**

to keep him from o pen - ing a door, but the kid crawls

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42 **Em/F#** **F#sus4** **F#**

for - ward. _ You hope the kid crawls for - ward. And the

ritard *a tempo*

45 **C** **G#m** **B/F#** **C#7/E#**

i - ron - _ y here is _ the time will _ draw

48 B/F# 50 F#

near when he crawls from you

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53 G#m 54 B/F#

- When what lies in store you've seen a hun -

55 C#7/E# 56 B/F# 58

- dred times be - fore. And it's the thing you must do.

59 **F#** 60 61 **B/F#** 62

If I have seen my job through,

No performance or use of this score is allowed without written authorization

64 **F#** 65 **B** 66 **F#/A#** 69

you must crawl for ward.

G#m **E** **E/F#** **B** **F#/A#**

68 69 70

We all must crawl

72 **G#m** **E** **E/F#** **B**

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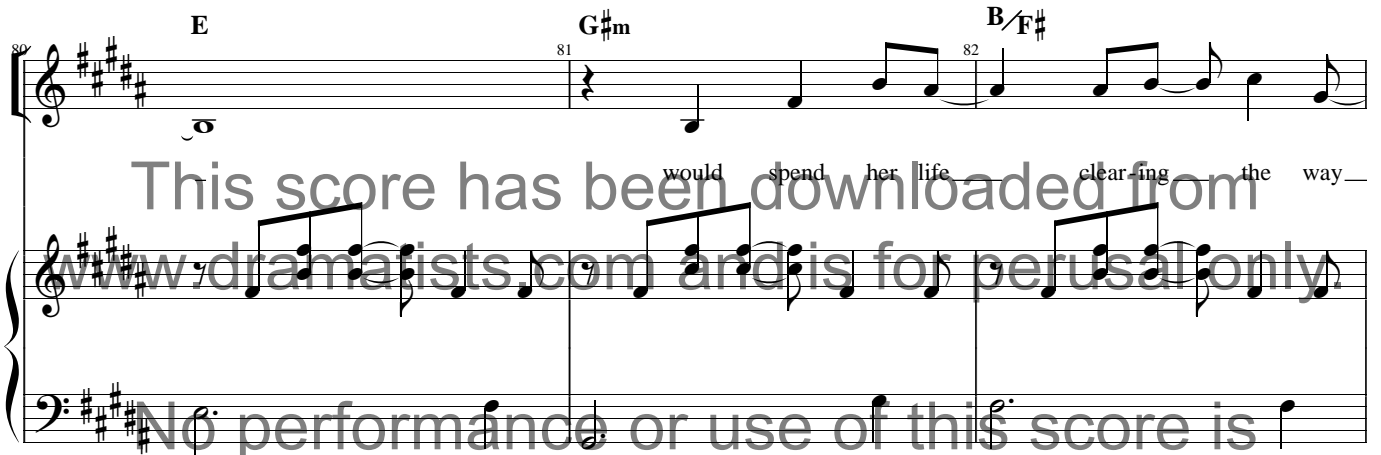
F#m/A# **G#m** **E** **E/F#**

D **B** **F#m/A#** **G#m**

E - ver - y mo - ther e - v'ry one,

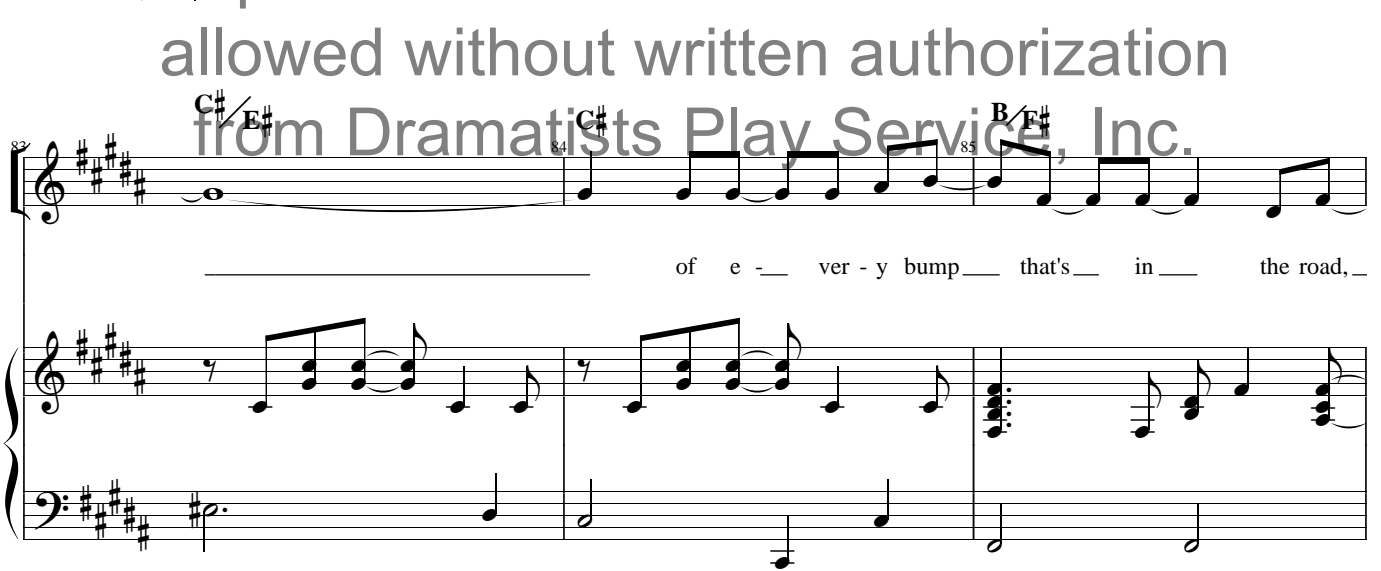
80 E 81 G#m 82 B/F#

would spend her life clearing the way



84 C# E# 85 B/F#

of e - ver - y bump that's in the road,



86 F# 87 B/F# 88 F#

of e - ver - y debt that's stand - ing owed, of e - ver - y scrape



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80 **B/F#** **F#** **B/F#** **F#** 90 91 92 3

This and e- v'ry bruise of e- ver- y wrong thing that you choose. But in the

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C#7/E# **C#7** 94 95 3

end it's just the kid who learns to move on from what he did,

96 **B/F#** **Daug** 97 98 3

by pull - ing his weight up off the ground and tak - ing a

99 **G#m** **Em/G** **B/F#**

care - ful look a - round and see - ing the place he wants to be

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102 **E/F#**

stead of turn - ing and look - ing back at me, he starts crawl - ing

colla voce

a tempo

106 **B** **F# / A#** **G#m**

for ward.

E E/F# B F#/A# G#m

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E E/F# B F#/A#

Just look at you, crawl - ing for - ward.

G#m E E/F# B

Good boy.

32. FOLLOWING BREADCRUMBS BACK

(VINCE, ETHAN)

(YOUNG VINCE: "You'll never catch ME, Spaceboy!")

A *Freely* ♩ = 100

G **G/F**

VINCE:

Fol - low - ing bread - crumbs back to the boy I used to be. He's lost

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(YOUNG VINCE: "Prepare ignition sequence on my 'go.'")

G/E **G/Eb**

5 6 7 8

out there with no idea of where he missed the turn that leads to me.

(YOUNG VINCE: "This galaxy isn't big enough for the both of us.")

G **G/F**

9 10 11 12

Fol - low - ing bread - crumbs back to the place where it all went wrong.

♩ = 190

(YOUNG VINCE: "Go!")

G/E

G/E^b

14 15 16

Got - ta get him to drop that chip he's car - ried on his shoul - der for so long.

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B *swing*

B^b/F

A^b/B^b

Fol - low - ing bread - crumbs - back - cuz he's lost in - side these woods.

mf

E^b/G

21 22

And I'm be - gin - ning to see a way to get

E \flat m/G \flat *B \flat*

22 him crawl - ing for - ward like he should. 24 25 Fol - low - ing bread -

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A \flat 6

26 27 28

- crumbs - back - and I think - I've got a plan: -

E \flat add 9 /G *E \flat madd 9 /G \flat*

29 30 31

Got - ta get him to let - go of the Dad who packed his bags, -

VINCE: C Gm F⁹

turned tail, and ran.

YOUNG VINCE:

The Trai - tor King was-n't al - ways a trai - tor. Space-Boy called him

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mf

Gm Eb

"friend" once. And Space-Boy thought that he and the King would be al - lies, for -

41 **Gm** 42 43 **F⁹**

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YOUNG VINCE

e - ver. Then one night the King came in - to his bed - room. Shook Space - Boy a -

45 **Gm** 46 47 **E^b**

wake. Told him that he was leav - ing for good, now Space - Boy would act like the

VINCE: Cm

49 50

Man Of The House should. No time to play since Dad went a - way and

YOUNG VINCE:

51

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52 53 54

D7 D Bb/F

Fol - low - ing bread - _ crumbs _ back _ to help _

left _ me in charge. _ Dad, wait for me. _ Dad, _

f

VINCE: $B\flat/A\flat$ $E\flat\text{add}^9/G$

58 56 57

the kid let go. Fol low ing bread -

YOUNG VINCE:

don't go. Dad, I don't see

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$E\flat\text{add}^9/G\flat$ $B\flat$

58 59 60 61

_ crumbs back, there's one im - port - ant thing he needs to know. Fol - low - ing bread -

_ things. Things that Dads should know. Dad, can't we be

VINCE: Ab⁶

crumbs back to the choice he made back then.

YOUNG VINCE:

like we were back then? A

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Eb^{add9}/G Eb^{madd9}/Gb

Fol-lowing bread-crumbs back to help him be the kid he is a-gain.

Dad should be there to help me be the kid I am a-gain.

E $\text{♩} = 95$

Fm **D \flat /F** **Fm**

70

VINCE: "SpaceBoy!" (YOUNG VINCE: "The Traitor King?!"
 YOUNG VINCE: "Ambassador" VINCE: "I'll bring it up onscreen. It's a scrambled
 VINCE: "A message has been beamed to us by the transmission...but one word seems to
 Traitor King.") be coming through clearly...")

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VAMP *mp*

8va

F \sharp m **D/F \sharp** **F \sharp m**

72

(VINCE / TRAITOR KING: "...SURRENDER."
 YOUNG VINCE: "Surrender? NEVER!"
 VINCE: "Not you, SpaceBoy. Him. It seems that the
 Traitor King is surrendering. I'll try to translate.")

8va

VAMP

(segue Song 33: SURRENDER)

33. SURRENDER

(VINCE, TRAITOR KING, YOUNG VINCE)

♩ = 135

This score has been downloaded from
www.dramatists.com and is for perusal only.
 (YOUNG VINCE: "I don't want to play this game.")

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A
 VINCE/TRAITOR KING:

Come in, Space — Boy. — Its your e — ne — my. —

F/G

VINCE/TRAITOR KING:

C/G

8 9 10

I give up this galaxy You're much

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The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fermata over a whole note chord, followed by a melodic line with eighth and quarter notes. The lyrics are "I give up this galaxy You're much". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note bass line and a treble line with chords and some melodic fragments. Measure numbers 8, 9, and 10 are indicated above the vocal line.

Cm/G G

12 13

stron - ger than me. Come in Space -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a fermata over a whole note chord, then continues with a melodic line. The lyrics are "stron - ger than me. Come in Space -". The piano accompaniment continues with a steady eighth-note bass line and chords in the treble. Measure numbers 12 and 13 are indicated above the vocal line. The key signature remains one sharp (F#).

VINCE/TRAITOR KING: Am/G

Boy, this is the Traitor King sur

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C/G G

ren - der - ring... Sur - ren - der - ing...

YOUNG VINCE:

Stay here, Dad.

D/G

VINCE/TRAITOR KING:

B

G

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line starts at measure 20 and continues through measure 22. The piano accompaniment is in the right and left hands.

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Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line starts at measure 23 and continues through measure 25. The piano accompaniment is in the right and left hands.

bat - tl - ing ___ is through. ___ I give cre - dit ___ where ___ it's due, ___

Empty musical staves for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line starts at measure 24 and continues through measure 25. The piano accompaniment is in the right and left hands.

Empty musical staves for the third system, including a vocal line and piano accompaniment.

VINCE/TRAITOR KING:

Cm/G

26 27 28

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The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins at measure 26 with the lyrics "I am no match for you." and ends at measure 28. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A large watermark is overlaid on the score.

G Am/G

30 31

Come in, Space Boy, this is the Trai - tor King

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins at measure 30 with the lyrics "Come in, Space Boy, this is the Trai - tor King" and ends at measure 31. The piano accompaniment continues with chords and single notes. A large watermark is overlaid on the score.

C/G

VINCE/TRAITOR KING:

32 sur - ren - der - ring... 33 Sur - ren -

YOUNG VINCE:

Stay here,

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(TRAITOR KING exits.)

G

VINCE:

36 der - ring... 37 Sur - ren - der - ring...

Dad. Stay here,

C C/G

G

VINCE:

38 39 40

Sur - ren - der - ring... Sur - ren -

YOUNG VINCE:

Dad.

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C/G

42 43 44

der - ring... Sur - ren - der - ring...

Stay here,

ritard

(segue Song 34: IT WASN'T YOU)

34. IT WASN'T YOU

(VINCE, YOUNG VINCE)

♩ = 70

F

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p

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F

(YOUNG VINCE: "Is it me?"
 VINCE: "No.")

A

VINCE: F

It is - n't you, _____ kid. It was - n't me. _____

F 3 3 8

No kid on earth can break up a family.

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Cm⁶/E_b D⁷ D⁷/F[#] Gm G^o/C C⁷

And we've be-lieved it for so long. But we were not the thing— that went

Fmaj⁷ Dm 12 E_badd⁹

wrong. We are the on - ly thing— that went— right— that

B \flat /C C/B \flat **B** F

night. This score has been downloaded from And this is not like you, kid.

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Gm/F C 7 /F

Cuz it's not like me. Locked be - hind doors, mak - ing up

B \flat /F F F/E C m^6 /E \flat D 7 D 7 /F \sharp

fan - ta - sies. Cuz the min - ute some-thing true has just be -

18 **Gm** **Gm/C** **C⁷/E** **Fmaj⁷** **3** **Dm** **3**

gun. This That's the min-ute that we run. Just like fa-ther, just like

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21 **E^badd⁹** **B^b/C** **C/B^b**

son. But that's all done.



Dm **F/C**
VINCE/YOUNG VINCE:

23 **B^b** **Dm** **F/C** **B^b**

You and I were meant to be high as ro-ckets, tall as trees.

Dm F/C G⁷/B F/C B/D^b VINCE:

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E v'ry one de-serves a place to stand. But not

G^b/D^b D^b B²m C^b

here. Here we stand, gun in hand, fight-ing e - v'ry - thing we see.

G^b/D^b D^b B²m C^b

We're re - fu - gees. Lock and keys. What's past is past, but you and me.

31 $G\flat/D\flat$ $D\flat$

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32 $B\flat m$ $C\flat$ $B\flat$ 33

with you with - drawn and me post - poned, or e - ven worse,

34 $B\flat$ $E\flat m$ 35 3

with me a - lone a - gain and a -

VINCE: $C\flat m/D\flat$ $G\flat/D\flat$

gain and a gain. And that's the key, kid.

YOUNG LIZ:

Ten, Nine Eight, Seven,

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$G\flat/D\flat$ $G\flat/D\flat$ $G\flat7/D\flat$

Un-lock the door. You don't have to fight the Trai-tor King

Six, Five, Four, Three,

VINCE: $F\flat/C\flat$ $C\flat$

a - ny - more!

(A ROCKET SHIP takes off.)

YOUNG LIZ:

Two, One!

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$G\flat/D\flat$ $G\flat^7/D\flat$ $A\flat m/D\flat$ G^7

43 44

(b)

(segue Song 35: LIZ SEES)

35. LIZ SEES

(YOUNG LIZ, LIZ)

♩ = 180

C_m(add9) 2 3 **A_bma₇** 4 YOUNG LIZ:

(YOUNG LIZ: "Top you off?" (LIZ: "Uh huh...")
 LIZ: "Uh huh..." YOUNG LIZ: "And you know that Abe..." If you
 YOUNG LIZ: "You know Vince goes home tomorrow." LIZ: "I KNOW!")

mf

A

C_m(add9) 6 7 **A_bma₇** 8

know that life is mov - ing, does stand - ing still make sense? Is there

C_m(add9) 10 11 **A_bma₇** 12

some - thing that we're prov - ing by sit - ting on this fence? Your

E^b/B^b **A^b/B^b** **E^b7/B^b** **A^b**

12 14 15 16

son is grow - ing up, Liz, your man is mov - ing on. Just

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E^b/B^b **A^b** **G⁷/B**

18 19 20

get on the, get on the bus be - fore both of them are gone. Cuz

B **C_m(add9)** **LIZ:** **A^bma₇** **YOUNG LIZ:**

22 23 24

Vince is not a kid now. And he is - n't quite a man. And

25 Cm(add9) 26 LIZ: 27 Abmaj7 28 YOUNG LIZ:

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Abc is pull ing stakes up. And I don't know if I can. And we've

29 Eb/Bb 30 Ab/Bb Eb7/Bb 31 Ab 32 + LIZ:

al - ways got an an - swer, and we're al - ways jus - ti - fied. And we

32 Eb/Bb 34 Ab/Bb Eb7/Bb 35 Ab 36 LIZ: # 4/4

al - ways end up sin - gle and we hide the hurt in - side. It's

♩ = 56

C Cm Gm/Bb Ab G G

true. And it's the hard-est thing I've e-ver had to do.

molto ritard *p*

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D/F# Em C C/D

(LIZ: "Much harder than staying single. Much harder than raising him alone. Much harder than not being with Abe.")

D G D/F# Em C

How does a mo-ther, a sin-gle one,

colla voce

Em G/D A/C# Bm A

pick up the wo-man she left be hind with-out feel-ing guil -

accelerando

♩ = 90

G/D D G/D D

- ty that if she did, she's simply a-ban - don - ing her kid and self-ish - ly walk -

G/D D G/D

- ing out the door and leav - ing her son for some - thing more? -

E

LIZ: **D** **C/G** **G** **C/G**

How can I do that? How can I do that?

YOUNG LIZ:

You have to be both of us. We can not be two of us.

G **G/F** **F** **Am7** **Em/A** **A**

64 65 66 67

- You have to be both of us in you. You have to be both now.

allegro ♩ = 155

F **D/A** LIZ: **A** **D/A** **A**

I put a-way a part of me. So I could be the Mom I had to be. And I told

mp

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G/A **G** **D/F#**

my self I'd be o - kay. That's what a sin - gle pa - rent

A **D/A** **A**

has to say. And you were kind e-nough to step a - side.

78 **D/A** 79 **A** 80 **A⁷/G**

And all these years I have been ter - ri - fied that I'd look for you and you'd

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81 **D/F#** 82 **A**

- be gone. I'd lose the strength that I re - lied u - pon.

84 **G** 85 **Bm** 86 **Gmaj⁷**

And now a man walks in my life.

Bm **Gmaj⁷** **Bm**

88 89

I see a Mom, he sees a wife And it's been twen -

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E/G# **D/A** **A**

91 92

- ty years since I felt what he must see. And why? -

H **D/A** **A** **F#m**

92 94 95

- Why did I choose that I had to lose so that a part -

G D/A YOUNG LIZ: A

96 of me could win? 97 It's o kay 98 if you say

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F#m G D/A BOTH:

100 that you want to be me once a gain? 101 We can al ways be

A F#m LIZ: G F#

102 what a Mom should be. 103 But now for me, 104 can I be you? 105

(YOUNG LIZ: "Tell him 'Yes,' and GO with him.")

36. THE OGRE AND THE WIFE

(LIZ, ETHAN)

(LIZ: "May I help you?"
 ETHAN: "Hi. I'm Ethan...Vince's boyfriend...partner...lover...we haven't really settled on the word yet. You must be his mother."
 LIZ: "My name's Liz."
 ETHAN: "So YOU'RE the Ogre!")

(LIZ: "So YOU'RE the Wife!") (ETHAN: "Listen here, SASSAFRAS...")

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 www.dramatists.com and is for perusal only.

Musical score for the first system, featuring piano accompaniment in 4/4 time with dynamics *f* and *mf*.

A ♩ = 116

Musical score for the second system, including a vocal line for Liz and piano accompaniment.

(ETHAN: "I have been on a bus for FIFTEEN HOURS. That is NO way to speak to someone who has come ALL this way to...") There are

Piano accompaniment for the second system.

Musical score for the third system, including a vocal line for Liz and piano accompaniment.

se - v'ral things which might en - sue when the boy - friend of your son — comes to

Piano accompaniment for the third system.

F⁷/A **E^b/B^b** **F^m/B^b** **G^m/B^b**

11 12 13

vi - sit you. An - ner - vous smile a - cross your face. Your mouth - dries up, your

F^m/B^b **E^b/B^b** **F^m/B^b**

15 16

thoughts e - rise. It's part of the fun when you meet the boy - friend of your

E^b

17 18 19 20

son. _____ (ETHAN: "...and public transportation in America is no walk in the PARK, You can let's just put that out there...") LIZ:

B

21 **B^b7** **Cm** **E^b/B^b**

prae tice life a gain and a gain but no - thing can pre pare you for the

22 23

24

25 **F⁷/A** **E^b/B^b** **Fm/B^b** **Gm/B^b**

mo - ment when you meet the boy who loves your boy, the boy - friend of your

26 27

28 **Fm/B^b** **E^b/B^b** **Fm/B^b**

29 30

pride and joy. Is my smile still straight as I lis - ten to the boy - friend of my

A **A**

V **V**

31 $E\flat$ 32 33 34 $E\flat^7/G$ LIZ:

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son. (ETHAN: "...and the woman sitting next to me smelled like she needed one of those little moist towelettes, so I just reached into my bag and...") And

35 C $A\flat$ 36 37 $A\flat m$ 38

I can't hear a sin - gle word he's say - ing I'm just pray - ing that the

39 G^7 40 G^7/B 41 Cm 42 $A\flat m/C\flat$

neigh - bors all have bet - ter things to do _____ Cuz I just no - ticed

43 $E\flat/B\flat$ 44 45 46 $Fm/B\flat$

he's in the door way stand ing in full view... the boy friend of my

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47 $E\flat$ 48 $C7$ 49 30 $C7/E$ ETHAN;

son. (LIZ: "Would you like to come in and have some coffee?" ETHAN: "Thanks.") I ex -

51 D F 52 $C7$ 53 Dm F/C 54 $G7/B$

pect - ed worse, a door in the face, but she let me in. Oh my God, this place is ex -

F/C Gm/C Am/C Gm/C

55 56 57 58

act ly as he said it would be. She's star - ing, E than, let her see she's got

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F/C Gm/C F

59 60 61 62

no - thing to fear from the lo - ver of her son.

(ETHAN: "Beautiful house.
 Normal. Be normal.")

E F C

63 64 65 66

Think nor - mal thoughts. What might those be? When you're

Dm F/C G⁷/B F/C

sit - ting with your lo - ver's mo - ther al - read - y you're tread - ing on some

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Gm/C Am/C Gm/C F/C

dan - ger - ous ground. There's not a - lot of nor - mal a - round. Start - ing from scratch with a

Gm/C F

mo - ther and the lo - ver of her son.

(ETHAN: "Good coffee. French roast?"
LIZ: "Sanka."
ETHAN: "Mmmmm.")

78 F^7/A F $B\flat$ 79 80 81 $B\flat m$

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83 A^7 $A/C\#$ Dm 84 85 86

made for us... Bat - tl - ing this "mo - ther - e - ne my!"

86 $B\flat m/D\flat$ F/C 87 88 89 Gm/C

- This "muh - thah" met her match when she met me... the

F

90 91 92 93 94

To - ver of her son has been downloaded from Love the

G

95 96 97 98

LIZ: ETHAN: F LIZ:

yel - low. Real - ly? Yup. Makes me blink though. Love the

Bb

99 100 101 102

ETHAN: F LIZ:

lea - ther, shows your shoul - ders. Do you think so? I'll ad -

103 **D7** **D7/F#** **Gm** **D/A** **Gm/Bb** ETHAN:

mit be - fore I met you I was ter - rified. I had

107 **C7** **C/E** **F** **Gm6** **F7/A** LIZ:

buck - led up my seat - belt for a bum - py ride. Two dif - frent

H **Bb** **F**

112 ETHAN: 113 114

peo - ple, po - lite - ly sit - ting. Des - p'rate - ly

115 **Bb** 116 **F** 117 **LIZ:** 118 **BOTH:**

searching for one common bond. No kidding. But we

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Bb **Bbm/Db** **F/C**

need - n't feel un - com - fort - 'ble the fog just

122 **G7** 123 **Gm7** 124 **Am7**

cleared. Since it's Vince who is the rea - son that we're

125 **D⁷** **D⁷/F[#]** **G** LIZ: 128 ETHAN:

sit ting here. That's such a load off! I

accelerando

129 **G** **D⁷** BOTH: 132

think I'll take my coat off! So it's all a - bout him, that's un - der - stood. Cuz

133 **Em** **G/D** **A⁷/C[#]** **G/D** 134 135

o - ther - wise there is - n't a - ny like - li - hood that you and I would

Am/D Bm/D Am/D G/D

e - ver meet. We'd walk on dif - ferent sides of the street. But for him we walk to -

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Am/D G

ge - ther, the o - gre and the wife. _____

A A

J G D7

And we'll step with care, and we'll take it slow since the

Em G/D A7/C# G/D

o - gre and the wife just said their first "hel - lo". Who knows, we might sur -

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Am/D Bm/D Am/D

prise our - selves. Leave our judg - ment on the shelves.

Am/D G

Nnaahhh! the o - gre and the wife.

A A

159 G^7/B C_m 160 161 162

And I'm not mak - ing a - ny hol - low

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163 $E^b m$ B $B^7/D^{\#}$ 164 165 166

pro - mise, I'll be hon - est this whole shoot - ing match could end up in a

167 $E m$ $C m/E^b$ $LIZ:$ G/D $A m/D$ 168 169 170 171

draw. Just as long as I ne - ver see you in a dress.

ETHAN: G/D Am/D LIZ: BOTH:

Deal. And as long as you let me help you fix this mess. Watch it! We'll

G/D Am/D

cross our fin - gers, pray for a suc - cess. A mo - ther and the lo - ver of her

181 G 182 183 184

son. (LIZ: "I'll go tell Vince you're queer... I mean YOU'RE HERE!!")

37. IN THE MORNING

(LIZ, VINCE)

(LIZ: "Vince?"

VINCE: "Yeah?"

LIZ: "Ethan's downstairs."

VINCE: "He is? And...he's still alive?")

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(LIZ: "Yes, he's still alive,"
BOTH: "He's PUSHY.."
LIZ: "But he's okay.")

(LIZ: "All packed?"
VINCE: "Yeah. Just getting ready to head home."
LIZ: "This is home.")

(VINCE: "Yeah, and now Ethan and I are going to try making one of our own...I mean this will always be...")

molto rit.

F

9 10 11 12

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mp

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A F LIZ. Dm

13 14 15

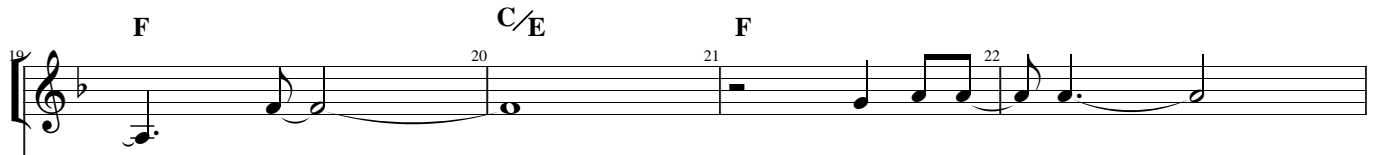
I would lin - ger _____ look - ing through the glass at you. _

B \flat

16 17 18

Just one _____ of ma - ny mo - thers _____ in the morn -

19 **F** **C/E** **F** 20 21 22



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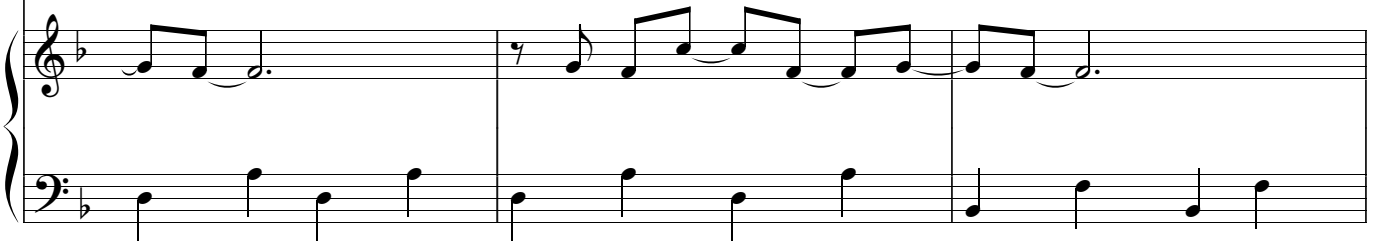
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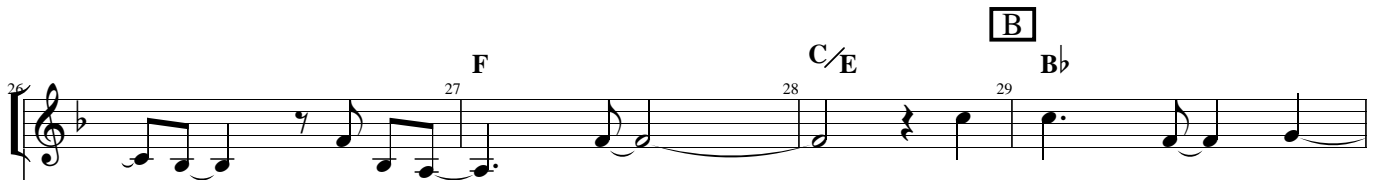
23 **Dm** **Bb** 24 25



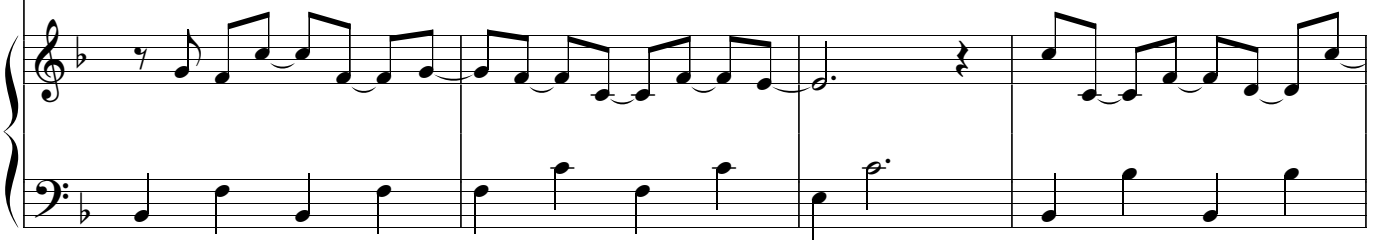
ing. Tiny fin - gers, all brand new. As - leep a - mongst the o -



26 **F** **C/E** **B** **Bb** 27 28 29



- thers in the morn - ing. They'd wrap you up,



F/A

I'd hold you close. You'd stretch

and shiver falling back to sleep.

Fm/A

Gm

C

Then the nurse would come. Nurses always do.

F

Dm

Then the nurse would come. Nurses always do.

40 **Bb**

41 42

and un - do me and you in the morn -

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43 **F** **Eb/F** **F/Eb** **C** **Bb** WINCE: 44 45 46

ing. _____ Morn-ing sky, _____

47 **Gm** **Eb**

48 49

mit-tened hands, _____ we'd brave _____ the chil - ly wea -

50 B \flat 51 F/A 52

ther in the morn ing

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53 B \flat 54 Gm 55

End of our drive _ way, there we'd stand, _

56 E \flat 57 58

_ and wait _ for the bus _ to - ge _ ther in the morn -

50 B \flat F/A D E \flat

This ing- score has been Just you and I hold-ing

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63 B \flat /D 64 B \flat m/D \flat 65

on for dear life. Each one of us too scared

66 67 Cm 68 Cm/F

- to let the o - ther go.

Bb **Gm**

69 70 71

But the bus would come. Bus - es al - ways do.

Eb **Bb**

72 73 74 75 76

and un - do - me - and you in the morn - ing.

E **C# / B** **B**

ritard

LIZ:

$\text{♩} = 120$

76 77 78

You see, Vince, you and me, you and me, we were my

B/F# F# F#sus4 F# Eadd9 E

qual - i - ty. As you're be - com - ing who you want to be

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F7 A Em G F = 145 Gb

you are be - com - ing less of... (VINCE: "Not in a million years, Houston.")

91 **G \flat** LIZ: 92 93 **E \flat m**

Cap and gown. Sen - ior year, -

8^{va}-----

94

be - fore your grad - u - a - tion in the morn -

8^{va}-----

97 **G \flat** 98 **D \flat /F** 99 **G \flat**

ing. You were col - lege bound. -

8^{va}-----

100 **E \flat m** 101 102

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103 **C \flat** 104 105 **G \flat**

- ny ex - pla - na - tion in the morn - ing.

8va

106 **D \flat /F** **G** 107 **C \flat** 108 109 **G \flat /B \flat**

- You looked at me and we both knew

Gbm/A

Musical staff for measures 111 and 112. Measure 111 contains a whole note G4. Measure 112 contains a quarter note G4, a quarter note A4, and a quarter note B4.

that e - very thing - would be dif - ferent from then on. —

Piano accompaniment for measures 111 and 112. The right hand plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The left hand plays a steady eighth-note bass line: G2, F2, E2, D2, C2.

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A7m

D7b

G7b

Musical staff for measures 114 and 115. Measure 114 contains a whole note G4. Measure 115 contains a whole note G4.

You packed your bags. —

Piano accompaniment for measures 114 and 115. The right hand plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The left hand plays a steady eighth-note bass line: G2, F2, E2, D2, C2.

Ebm

Musical staff for measures 117 and 118. Measure 117 contains a whole note G4. Measure 118 contains a quarter note G4, a quarter note A4, and a quarter note B4.

You flew a - way, _____ and pro -

Piano accompaniment for measures 117 and 118. The right hand plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The left hand plays a steady eighth-note bass line: G2, F2, E2, D2, C2.

C \flat **G \flat**

120 121

mised you would call me in the morn ing.

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H **G \flat**

122 123 124

You and I, Mom, al - ways

ritard *rubato*

E \flat m **C \flat**

125 126 127

LIZ:
 end - ing up a - part. But we all get a brand new start,

BOTH: *a tempo* G \flat

128 in the morn ing. 129 130

131 E \flat m 132 133 8va 135 G \flat 136

ritard

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38. LOVE HAS THIS POWER

(ABE, LIZ, VINCE, ETHAN, YOUNG LIZ)

(ETHAN: "There's somebody at the door for you, Mom.")

LIZ: "Mom, huh? That was quick."

ETHAN: "You gotta problem with that?"

LIZ: "No. I got no problem with that."

ETHAN: "Then double-time. He looks like he's late for something. (LIZ exits to kitchen to Vince) H."

LIZ: "Abe..."

ABE: "Liz, I've got something to say to you, and I want you to listen to me."

YOUNG LIZ: "Listen to him."

LIZ: "Okay.")

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♩ = 110

1 **D** **E^b** 2 **Em** **Em/A**

(VINCE: "What's going on? (YOUNG LIZ points to ABE and LIZ) Oh.")

mf

3 **D** **E^b°** 4 **Em** **Em/A**

(ETHAN: "Who's that? (VINCE makes a "Liz + Abe" gesture) Oh. Ooh! OOH!!")

A **D** **E \flat ^o** **Em** **A⁷**

5 ABE: 6

Love will not let me stay si lent a - ny - more, and

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C/D **D⁷** **Gmaj⁷** **Gm⁶/B \flat**

Love won't let me stand by as you're clos - ing this door.

Bm⁷ **Em** **Gm⁶/B \flat**

10

Love has this po - wer. I fall by the hour o - ver

F#m **B7** **Em D/F# G**

12 VINCE, ETHAN, YOUNG LIZ:

you. (LIZ: "Abe, this isn't about me, it's about us.") Shhhh!!

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D **A7** **Em** **A7**

14

Love takes your hand and it puts it in mine _____ and _____

C/D **D7** **Gmaj7** **Gm6/Bb**

16

love keeps you in view, and it waits for your sign.

Bm⁷ **Em** **Gm⁶/B^b**

This Love has this po- wer. has been I fall by the hour o- ver

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D/A **D**

you.

B **Am** **A^b+** **C/G** **D⁷/F[#]**

All I am say - ing is that I'm pray - ing

22 **Gmaj7** **Bm/F#** **Em/D** **Em** **Em/D**

that you and has been will go on

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25 **F#m** **F+** **A/B** **B9** 26

And Liz, life is no fair but if we don't go there then a

27 **Em7** **Em/A** **A** 28

part of me stays, but a part is al - rea - dy gone.

C **D** **E \flat ^o** **Em** **A⁷**

29 Love tells me I can't go on with out you and

30

C/D **D⁷** **Gmaj⁷** **Gm⁶/B \flat**

31 love can-not be-lieve that our love is all through

32

Bm⁷ **Em** **Gm⁶/B \flat**

33 Love has this po - wer I fall by the hour o - ver

34

35

35 **D/A** **D** **Em⁷/A**

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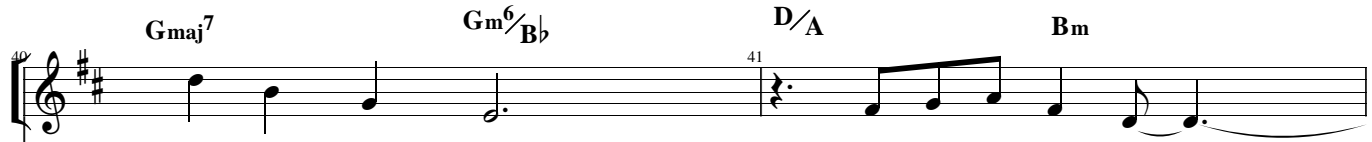
D

37 **D** **E^b°**

(DANCE BREAK / Saxophone solo. ABE takes LIZ in his arms and THEY dance. VINCE, ETHAN, and YOUNG LIZ look on.)

39 **Em⁷** **A** **C/D** **D⁷**

Gmaj⁷ Gm⁶/B^b D/A Bm



41

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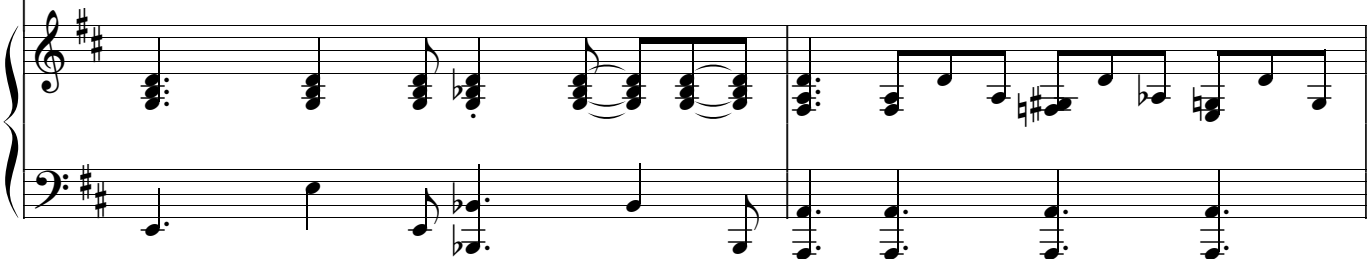
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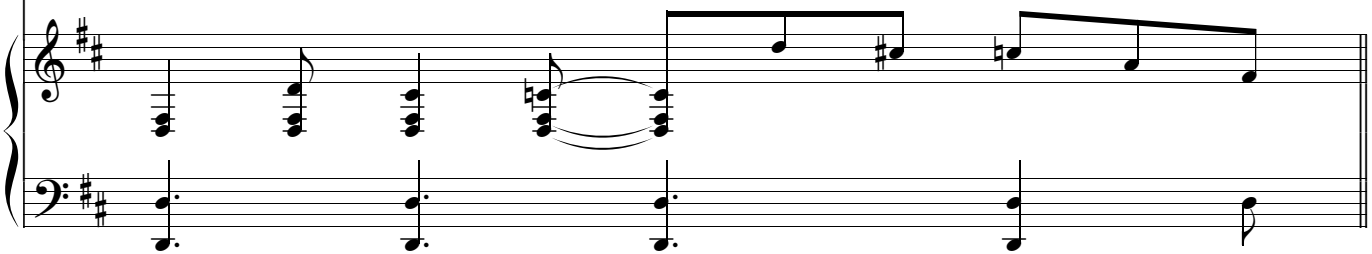
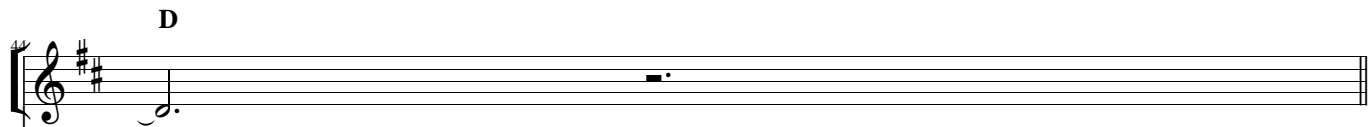
Em⁷ Gm⁶/B^b D/A



43



D



E

ABE:

Am

A \flat ⁺

C/G

D⁷/F \sharp

46

From the get-go I have met no

VINCE/ETHAN/YOUNG LIZ:

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Gmaj⁷

Bm/F \sharp

Em

Em/D

Em

Em/D

48

o - ther who hears my heart with such care.

Ooh

Ooh

Ooh

Ooh Ooh

Ooh

ABE: **F#m** **F+** **A/E** **B9**

50

But when there's no an- swer— From such a to- man- cer then the

VINCE/ETHAN/YOUNG LIZ:

Aah _____ Aah _____ Aah _____ Aah _____

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51 **Em7** **Em/A** **Bb7**

52

pain in that heart _____ is _____ too much to bear. _____

pain in that heart _____ is _____ too much to bear. _____

F

ABE: **E \flat** **F \flat ^o** **Fm** **B \flat ⁷**

53 Love puts your face on each face that I see, and

VINCE/ETHAN/YOUNG LIZ:

Love puts your face on each face that I see, _____

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55 **D \flat /E \flat** **E \flat ⁷** **A \flat maj⁷** **A \flat m⁶**

love tries to hold on as you step back from me.

love tries to hold on as you step back from me.

57 ABE: Eb Cm7 Fm Abm6

The first system of music features a vocal line starting at measure 57. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats (Bb and Eb).

Love has this po - wer. I fall by the hour o - ver

The second system continues the vocal and piano parts. Measure 58 is marked. The piano accompaniment includes a triplet in the right hand.

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59 Gsus4 G7/B Csus4 C7/E Fm

The third system begins at measure 59. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

you. _____

Love has this po - wer. _____

ritard

The fourth system includes a vocal line and piano accompaniment. The piano part is marked with a *ritard* (ritardando) instruction. Measure 60 is marked.

Abm Eb

The fifth system continues the vocal and piano parts. Measure 63 is marked. The piano accompaniment features a *p* (piano) dynamic marking.

- I fall by the hour _____ o - ver you.

The sixth system concludes the vocal and piano parts. Measure 64 is marked. The piano accompaniment ends with a final chord.

39. MOVING DAY

(VINCE, YOUNG LIZ, ETHAN, ABE, LIZ, YOUNG VINCE)

(ETHAN: "Are you out of your MIND? Go with him.")

VINCE: "Ethan, quiet!"

ETHAN: (*heading for Abe*) "No! If you don't I will."

VINCE: (*stopping him*) "Damn it."

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(LIZ stares at ABE, then back at VINCE, and then...)

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B \flat **A** **E \flat**

VINCE:

Mom ___ Twen - ty years. And you have to jump be - fore the

mp *colla voce*

A \flat **E \flat /B \flat** **G 7 /B**

net ap - pears. Look, he's right be - hind you. Time to do what you taught me to. ___ Look in -

Cm Abm/Cb Eb/Bb (LIZ moves to VINCE) Abm/Cb

front of you start crawl - ing on your way Mom, I'll be o -

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15 Eb/Bb Db/Ab B C

kay. Mom, it's mov - ing day.

mp

16

(LIZ: (to ABE) "One condition: new house."
ABE: "New house?...new COAST!")

17

Am⁷

18

(LIZ: "New kitchen?"
ETHAN: "NOT yellow."
ABE: "New LIFE.")

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F⁹
20

C/G

Gsus⁴
21

C YOUNG LIZ:

23

Look at the sun _____ o - ver there in the east. _____

mp

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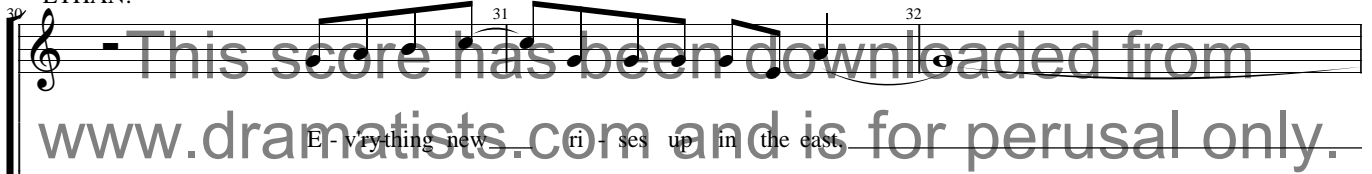
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- Turn - ing to night un - til morn - ing's re - leased.

- E - ver - y day is a mov - ing day.

C

ETHAN:

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YOUNG LIZ:

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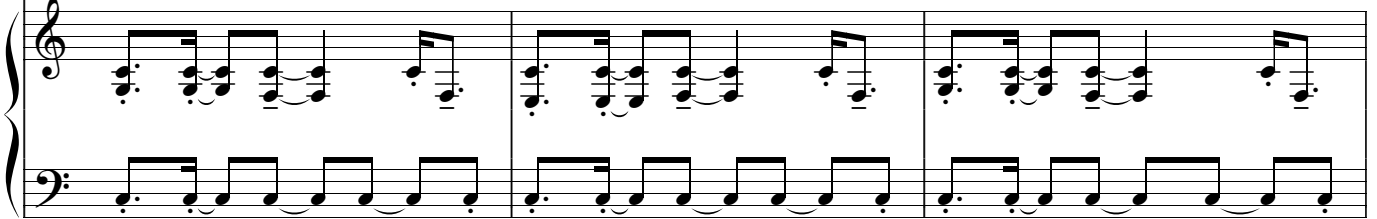
ABE:

It moves through our lives_

VINCE:

LIZ:

C



ETHAN:

33 34 35
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YOUNG LIZ:

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ABE:

e - v'ry sin - gle day.

VINCE:

Turn-ing our hearts un - til our fear's re-leased.

LIZ:

Am⁷

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords, primarily triads and dyads, with some grace notes. The bass staff provides a steady eighth-note accompaniment. A chord marking 'Am⁷' is placed above the first measure of the treble staff.

ETHAN:

D

37

38

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YOUNG LIZ:

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ABE:

VINCE:

LIZ:

And e - ver - y day ___ can be mov - ing ___ day.

F⁹

C/G

G^{sus4}

C

mf

ETHAN:

39 40 41

This score has been downloaded from
www.dramatists.com and is for perusal only.

is a mov - ing day. E - ver - y day is a mov - ing day.

YOUNG LIZ:

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allowed without written authorization
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ing day. E - ver - y day is a mov - ing day.

ABE:

E - ver - y day is a mov - ing day. E - ver - y day is a mov -

VINCE:

E - v'ry day

LIZ:

(Empty staff)

Piano accompaniment for measures 39-41, featuring a steady eighth-note accompaniment in both hands.

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www.dramatists.com and is for perusal only.

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42 E - ver - y day is a mov - ing day. 43 E - ver - y day is a mov - ing day. 44 E - ver - y day is a mov - ing day.

E - ver - y day is a mov - ing day. E - ver - y day is a mov - ing day.

- ing day. E - ver - y day is a mov - ing day.

E - v'ry day

Am⁷ F⁹

E

ETHAN:

45 46 47

This score has been downloaded from
www.dramatists.com and is for perusal only.

YOUNG LIZ:

ing day.

ABE:

E - ver - y day.

VINCE:

A - ny day can be mov - ing day. Pack your old.

LIZ:

A - ny day can be mov - ing day. Pack your old.

C/G *Gsus⁴* *C*

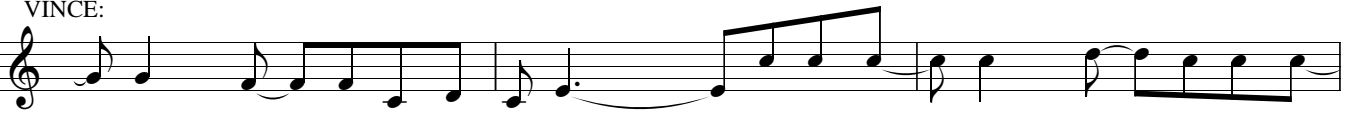
mp

48 49 50

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www.dramatists.com and is for perusal only.

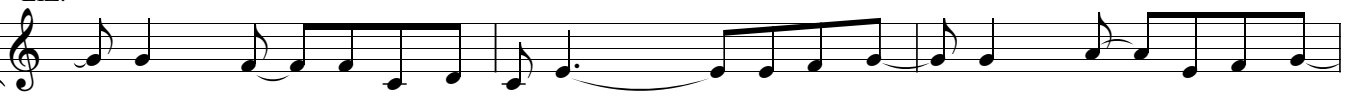
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VINCE:

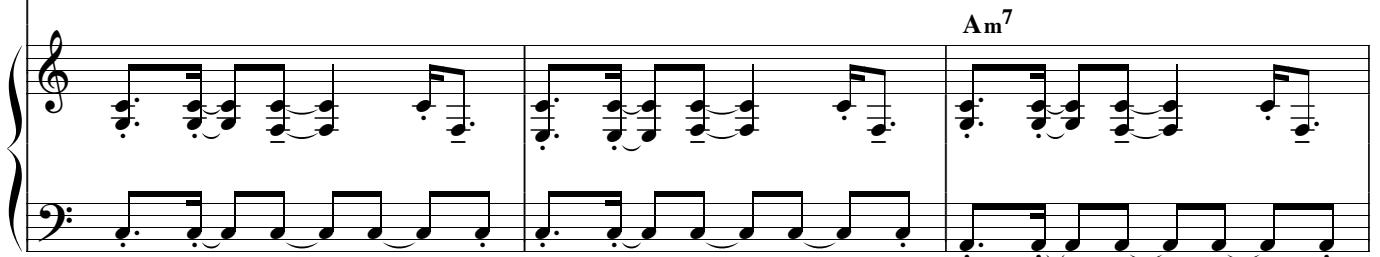


_ life up, _ box it all a-way. _____ If it's new _ you want _ if it's new _

LIZ:



_ life up, _ box it all a-way. _____ If it's new _ you want _ if it's new _



Am⁷

51


52

53

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www.dramatists.com and is for perusal only.

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VINCE:



_ you choose, _ it will on _ ly come _ when you're will - ing to lose _____ what you hold _

LIZ:



_ you choose, _ it will on _ ly come _ when you're will - ing to lose _____ what you hold _



F⁹ C/G G^{sus4}

F

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www.dramatists.com and is for perusal only.

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54 55 56

ABE:
Mo - ving _ Day _ Mo - ving _ Day _ Mo - ving _ Day _

VINCE:
_ in _ side _ that keeps _ you _ small. _ What you tell _ your - self _ right be - fore

LIZ:
_ in _ side _ that keeps _ you _ small. _ What you tell _ your - self _ right be - fore

C

57 58 59

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www.dramatists.com and is for perusal only.

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ABE:
Mo - ving _ Day _ Mo - ving _ Day _ Mo - ving _ Day _

VINCE:
you fall. _____ What you still _____ be - lieve _____ that's no long - er true. _____ For the new _____

LIZ:
you fall. _____ What you still _____ be - lieve _____ that's no long - er true. _____ For the new _____

Am⁷

G

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ABE:

Mo - ving Day Mo - ving Day Is be like the sun

VINCE:

to start all you have to do Is be like the sun

LIZ:

to start all you have to do Is be like the sun

F⁹ C/G G^{sus}4 C *mf*

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64 65

ABE:
o - ver there in the east. _____ It moves through the sky _____ e - v'ry sin - gle day. _

VINCE:
o - ver there in the east. _____ It moves through the sky _____ e - v'ry sin - gle day. _

LIZ:
o - ver there in the east. _____ It moves through the sky _____ e - v'ry sin - gle day. _

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67 68

ABE:
Turn-ing to night un - til morn-ing's re-leased. E - ver - y day

VINCE:
Turn-ing to night un - til morn-ing's re-leased. E - ver - y day

LIZ:
Turn-ing to night un - til morn-ing's re-leased. E - ver - y day

Am⁷ F⁹

H

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www.dramatists.com and is for perusal only.

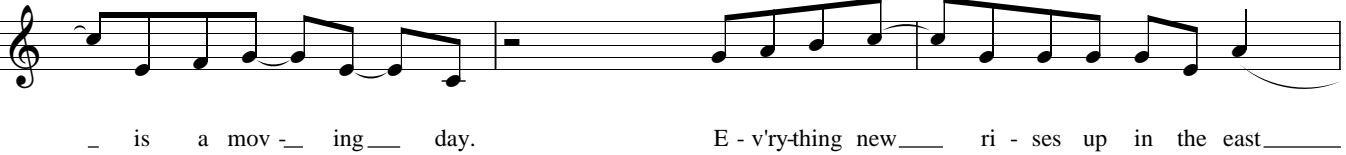
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allowed without written authorization
from Dramatists Play Service, Inc.

ABE:



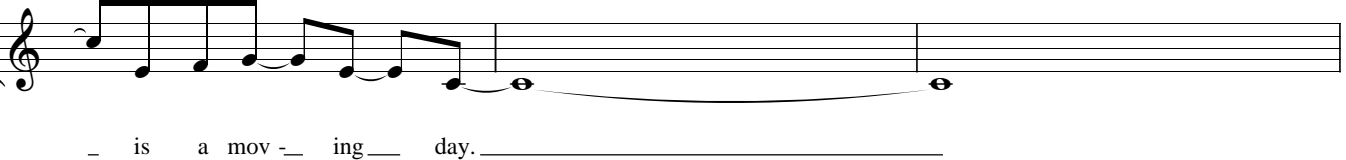
is a mov - ing day.

VINCE:

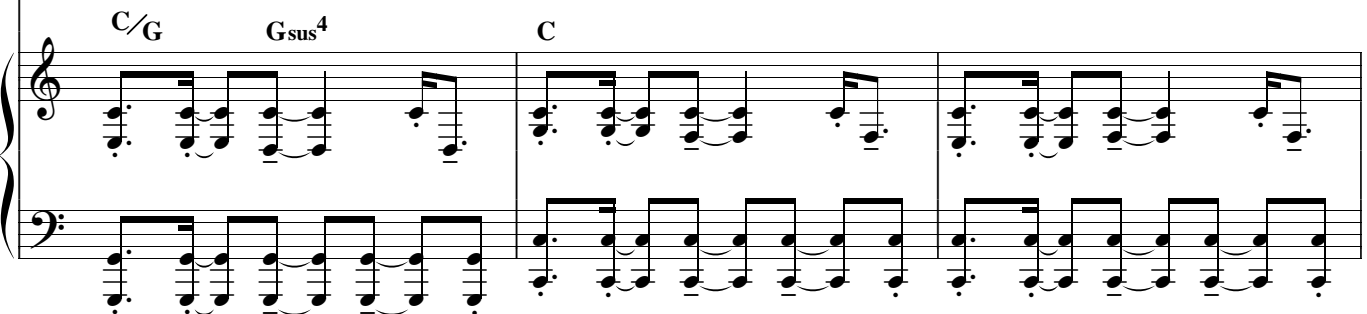


is a mov - ing day. E - v'ry-thing new ri - ses up in the east

LIZ:



is a mov - ing day.



C/G Gsus⁴ C

72 73 74

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www.dramatists.com and is for perusal only.

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ABE:
It moves through our lives e - v'ry sin - gle day.

VINCE:

LIZ:
Turn-ing our hearts

Am⁷

The image shows a page of a musical score for the song 'Convenience'. It features three vocal parts: ABE, VINCE, and LIZ, and a piano accompaniment. The score is marked with measure numbers 72, 73, and 74. A large watermark is overlaid on the page, stating that the score was downloaded from www.dramatists.com and is for perusal only, with no performance or use allowed without written authorization from Dramatists Play Service, Inc. The lyrics for ABE are 'It moves through our lives e - v'ry sin - gle day.' and for LIZ, 'Turn-ing our hearts'. The piano part includes a chord change to Am⁷ in measure 74.

YOUNG VINCE:

75

76 77

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YOUNG LIZ:

76 77

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ABE:

77

The

VINCE:

And e - ver - y day can be mov - ing day.

LIZ:

un - til our fear's re-leased

F⁹ C/G Gsus⁴

I

YOUNG VINCE:

past is there to keep you strong. It's the map you draw your whole.

YOUNG LIZ:

past is there to keep you strong. It's the map you draw your whole.

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VINCE:

C

YOUNG VINCE:

82 83
This score has been downloaded from
www.dramatists.com and is for perusal only.
life long. You can hold it close, you can keep it dear, but it will

YOUNG LIZ:

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allowed without written authorization
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life long. You can hold it close, you can keep it dear, but it will

from Dramatists Play Service, Inc.

Empty musical staff

Empty musical staff

Am⁷
Piano accompaniment for the first system, including treble and bass clefs.

J

YOUNG VINCE:

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www.dramatists.com and is for perusal only.

not help you get out of here. Cuz it's just a map of the things

YOUNG LIZ:

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allowed without written authorization
from Dramatists Play Service, Inc.

not help you get out of here. Cuz it's just a map of the things

ABE:

Mov - ing Day.

VINCE:

Mov - ing Day.

LIZ:

Mov - ing Day.

F⁹ C/G G^{sus4} C

YOUNG VINCE:

88 89
_ you've _ done. _ All the choic - es made e - v'ry sin - gle one. But the past _

YOUNG LIZ:

_ you've _ done. _ All the choic - es made e - v'ry sin - gle one. But the past _

ABE:

Mov - ing _ Day. _ Mov - ing _ Day. _ Mov - ing _ Day. _ Past _

VINCE:

Mov - ing _ Day. _ Mov - ing _ Day. _ Mov - ing _ Day. _ Past _

LIZ:

Mov - ing _ Day. _ Mov - ing _ Day. _ Mov - ing _ Day. _ Past _

YOUNG VINCE:

90 91 92
_ can't ___ choose, _ it can on - _ ly guide, _ for the new ___ to start, _ stretch your heart _

YOUNG LIZ:

_ can't ___ choose, _ it can on - _ ly guide, _ for the new ___ to start, _ stretch your heart _

ABE:

_ can't ___ choose, _ it can on - _ ly guide, _ for the new ___ to start, _ stretch your heart _

VINCE:

_ can't ___ choose, _ it can on - _ ly guide, _ for the new ___ to start, _ stretch your heart _

LIZ:

_ can't ___ choose, _ it can on - _ ly guide, _ for the new ___ to start, _ stretch your heart _

*Am*⁷ *F*⁹

K

YOUNG VINCE:

92 This score has been downloaded from
www.dramatists.com and is for perusal only.

out wide. 94 95

YOUNG LIZ:

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allowed without written authorization

out wide.

ABE:

from Dramatists Play Service, Inc.

out wide. And be like the sun o - ver there in the east.

VINCE:

out wide. And be like the sun o - ver there in the east.

LIZ:

out wide. And be like the sun o - ver there in the east.

C/G Gsus⁴ C

f

YOUNG VINCE:

96 97 98
This score has been downloaded from
www.dramatists.com and is for perusal only.
Turn-ing to night_

YOUNG LIZ:

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allowed without written authorization
from Dramatists Play Service, Inc.
Turn-ing to night_

ABE:

It moves through the sky ___ e - v'ry sin - _ gle day. ___ Turn-ing to night_

VINCE:

It moves through the sky ___ e - v'ry sin - _ gle day. ___ Turn-ing to night_

LIZ:

It moves through the sky ___ e - v'ry sin - _ gle day. ___ Turn-ing to night_

Am⁷

99 YOUNG VINCE:
un - til morning's re - leased. 100 E - ve - ry day 101 is a mov - ing day.

YOUNG LIZ:
un - til morning's re - leased. E - ve - ry day is a mov - ing day.

ABE:
un - til morning's re - leased. E - ve - ry day is a mov - ing day.

VINCE:
un - til morning's re - leased. E - ve - ry day is a mov - ing day.

LIZ:
un - til morning's re - leased. E - ve - ry day is a mov - ing day.

F⁹ C/G G^{sus}4

102 YOUNG VINCE:
E - v'ry-thing new ris - es up in the east. It moves through our lives.

103 104

YOUNG LIZ:
E - v'ry-thing new ris - es up in the east. It moves through our lives.

ABE:
Mov - ing Day

VINCE:
E - v'ry-thing new ris - es up in the east. It moves through our lives.

LIZ:
Mov - ing Day

C

105 YOUNG VINCE:
This score has been downloaded from
www.dramatists.com and is for perusal only.
e - v'ry - sin - gle day. Turn - ing our hearts un - til our fear's re - leased.

106

107

YOUNG LIZ:
e - v'ry - sin - gle day. Turn - ing our hearts un - til our fear's re - leased.

ABE:
Mov - ing Day Mov - ing Day Mov - ing Day

VINCE:
e - v'ry sin - gle day. Turn - ing our hearts un - til our fear's re - leased.

LIZ:
Mov - ing Day Mov - ing Day Mov - ing Day

Am⁷

L

YOUNG VINCE:

108 This score has been downloaded from
www.dramatists.com and is for perusal only.

109 Just be like the sun.

110

YOUNG LIZ:

E - ve - ry day... Just be like the sun

ABE:

E - ve - ry day... Just be like the sun

VINCE:

E - ve - ry day... Just be like the sun

LIZ:

E - ve - ry day... Just be like the sun

F⁹ Em/A A D

YOUNG VINCE:

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www.dramatists.com and is for perusal only.

Mov -

YOUNG LIZ:

o - ver there in the east. It moves through the sky e - v'ry sin - gle... Mov -

allowed without written authorization

ABE:

o - ver there in the east. It moves through the sky e - v'ry sin - gle day.

VINCE:

o - ver there in the east. It moves through the sky e - v'ry sin - gle... Mov -

LIZ:

o - ver there in the east. It moves through the sky e - v'ry sin - gle day.

YOUNG VINCE:

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www.dramatists.com and is for perusal only.

ing, mov ing, mov ing, mov ing, mov ing... E - ve - ry day _

YOUNG LIZ:

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from Dramatists Play Service, Inc.

ing, mov ing, mov ing, mov ing, mov ing... E - ve - ry day _

ABE:

Turn - ing to night un - til morning's re - leased. E - ve - ry day _

VINCE:

ing, mov ing, mov ing, mov ing, mov ing... E - ve - ry day _

LIZ:

Turn - ing to night un - til morning's re - leased. E - ve - ry day _

Bm⁷ G⁹

M

YOUNG VINCE:

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YOUNG LIZ:

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_ is a mov_ ing day E - ver - y day _ is a mov - ing day.

ABE:

_ is a mov_ ing _ day E - ver - y day _ is a mov -

VINCE:

_ is a mov_ ing day. _____

LIZ:

_ is a mov_ ing _ day. _____

D

YOUNG VINCE:

120 *This score has been downloaded from*
E - ver - y day is a mov - ing day E - ver - y day

YOUNG LIZ:

E - ver - y day is a mov - ing day E - ver - y day is a mov -
No performance or use of this score is
allowed without written authorization

ABE:

from Dramatists Play Service, Inc.
- ing day E - ver - y day is a mov - ing day

Bm⁷

YOUNG VINCE:

123 124 125

YOUNG LIZ:

ABE:

E - ver - y day is a mov - ing day. E - ver - y day

G⁹ D/A A sus⁴

(segue Song 40: REPRIS: LITTLE SPACEMAN)

40. REPRIS: LITTLE SPACEMAN

(VINCE, LIZ, ABE, ETHAN)

♩ = 120

ABE:

B \flat **B \flat sus⁴**

Day. _____

A **B \flat** **D⁷**

VINCE:

This is Space - Man head - ing back out to the stars.

Gm Bb/F C7/E

10 11 12

VINCE:

A - ny-where you are, _____ you'll come in loud _____ and _____ clear, _____

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Bb/F Cm/F F Eb

14 15 16 17

LIZ:

I'm here,

- This is Space- Man _____ come in, _____ Mis - sion Con - trol _____

LIZ: B \flat /F B Gm⁷

18 19 20 21

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www.dramatists.com and is for perusal only.

VINCE:

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 allowed without written authorization
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I'm shout ing back

mf

E \flat add⁹ B \flat /F F

22 23 24

- - - - - Ro - ger that shout -

- to you as I leave the at mos - phere.

LIZ: **Gm⁷** **E♭add⁹** **B♭/F**

25 hon - ey.

VINCE:

I'm send - ing hugs _____ to you _____ when I think of you hold - ing _____ hands.

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F **Gm⁷** **E♭add⁹**

28 Ro - ger that hug _____ hon - ey.

_____ down here. _____ I'll blow a kiss _____ to you _____ as my rock -

LIZ: $B\flat/F$ F Gm^7

31 32 33

Ro ger that kiss, hon -

VINCE:

et whiz - zes by. Give all my love

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$E\flat add^9$ $B\flat/F$ $B\flat/C$ C

24 35 36

ey. Ro - ger that love.

- to you e - v'ry time I look in - to the sky.

C

F

A⁷

27 Li tle space man, a ny where you are, _____

38 39 40

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Dm

F/C

G⁷/B

41 No mat ter how far, _____ I've got you co ver'd down here, _____

42 43 44

No mat-ter how far, _____ I've got you co-ver'd down here. _____

LIZ: **F/C** **Gm/C** **C7**

45 Lit - tle space man, this is Mis - sion Con - trol.

VINCE:

I'm here.

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49 **Bb** **F/C** **C** **Dm** LIZ/ABE:

50 51 52 53 Lit - tle space -

Hous - ton.

mp

LIZ/ABE: F/C C B♭

84 55 56 57

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VINCE/ETHAN:

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We're here.

F/C C

88 59 60

F

LIZ/ABE:

(LIZ: "Just once around the moon...")
(VINCE: "...then splash-down by morning.")

VINCE/ETHAN:

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(ETHAN: "See you at Christmas."
LIZ: "Oh my God....")

(LIZ / ABE: "Christmas!")

(END OF PLAY)

41. BOWS

(COMPANY)


♩ = 120

A

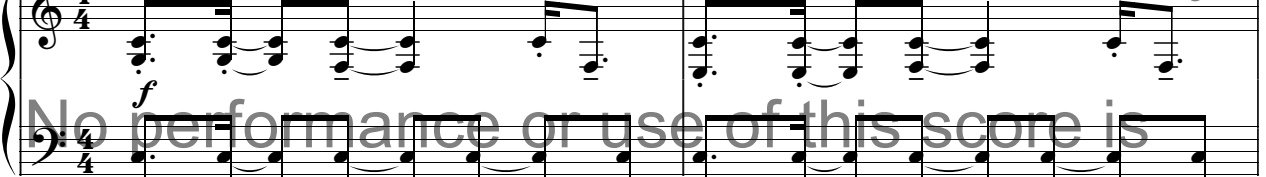
C (SAXOPHONE)



Musical staff for Saxophone in 4/4 time, starting with a fermata on the first measure.



Piano accompaniment staff with chords and a fermata on the first measure.



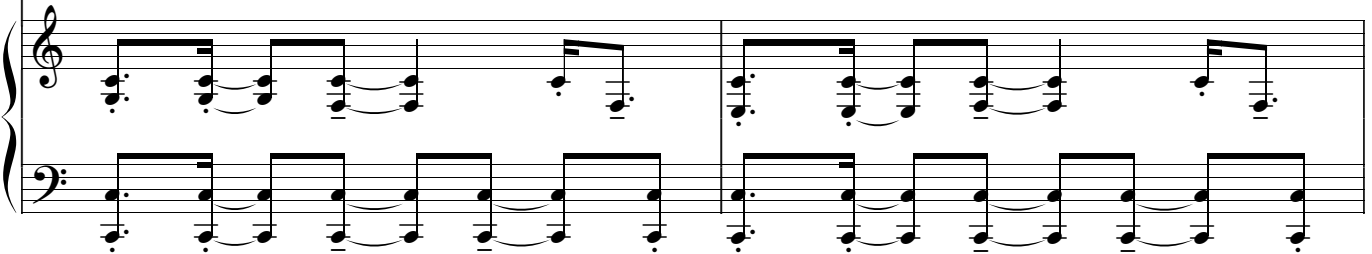
Piano accompaniment staff with chords.



Piano accompaniment staff with chords.



Musical staff for Saxophone in 4/4 time, starting with a fermata on the first measure.

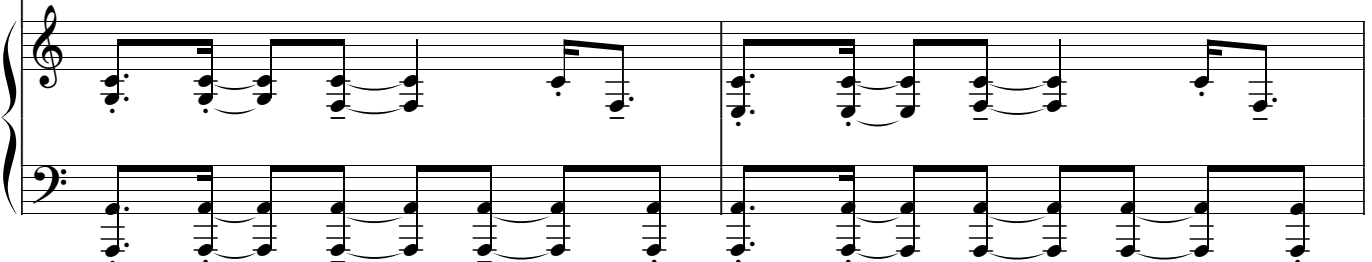


Piano accompaniment staff with chords.

Am⁷



Musical staff for Saxophone in 4/4 time, starting with a fermata on the first measure.



Piano accompaniment staff with chords.

Musical notation for the first system, including a vocal line and piano accompaniment. Chords are labeled: F⁹, C/G, Gsus⁴, B, and C.

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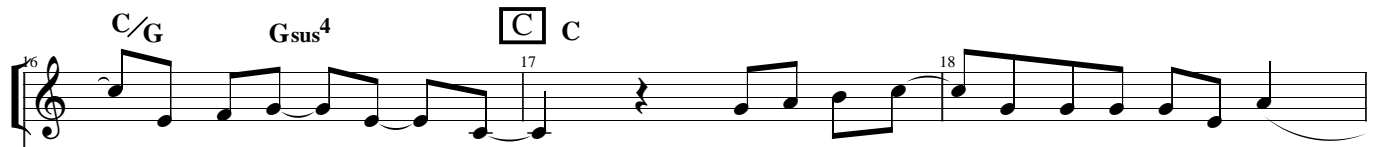
Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment.

Musical notation for the fourth system, including a vocal line and piano accompaniment. Chords are labeled: Am⁷ and F⁹.

Musical notation for the fifth system, including a vocal line and piano accompaniment.

C/G Gsus⁴ C

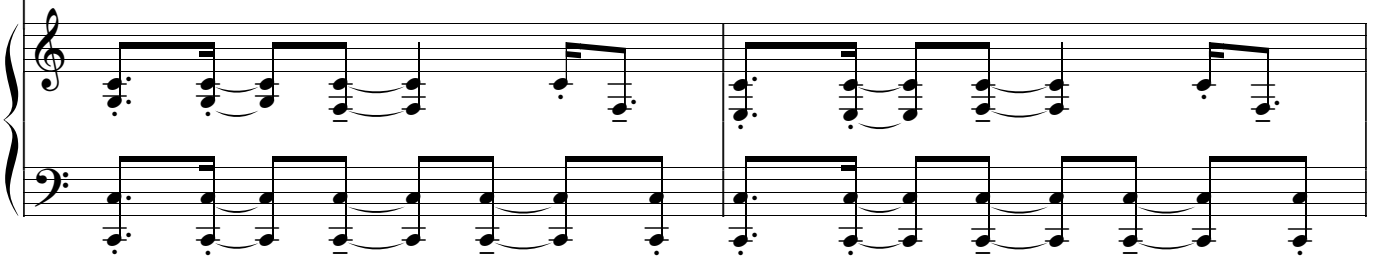


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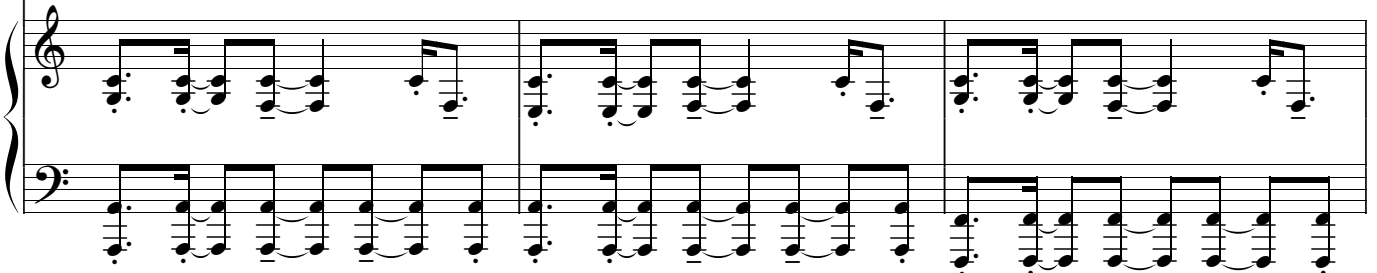
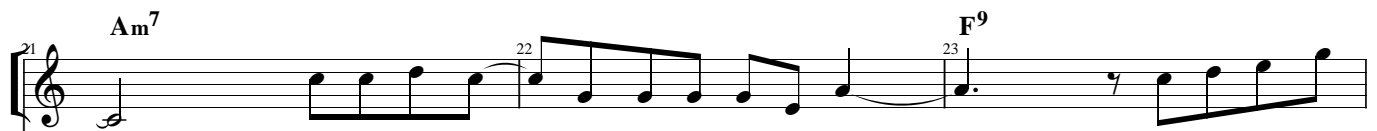
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Am⁷ F⁹



Em/A A D D

YOUNG VINCE:

24 Just be like the sun 25 26
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www.dramatists.com and is for perusal only.

YOUNG LIZ:

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allowed without written authorization
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ABE:

Just be like the sun o - ver there in the east.

VINCE:

Just be like the sun o - ver there in the east.

LIZ:

Just be like the sun o - ver there in the east.

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords. The music is in a key with two sharps (D major) and a 4/4 time signature.

YOUNG VINCE: Bm⁷

27 This score has been downloaded from
www.dramatists.com and is for perusal only.

YOUNG LIZ:

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allowed without written authorization
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ABE:

It moves through the sky e - v'ry sin - gle day. Turn-ing to night -

Mov - ing - mov - ing - mov -

VINCE:

It moves through the sky e - v'ry sin - gle day. Turn-ing to night -

Mov - ing - mov - ing - mov -

LIZ:

It moves through the sky e - v'ry sin - gle day. Turn-ing to night -

The musical score is written in G major (one sharp) and 4/4 time. It features five vocal parts: Young Vince, Young Liz, Abe, Vince, and Liz. The lyrics are: "It moves through the sky e - v'ry sin - gle day. Turn-ing to night -". The piano accompaniment at the bottom consists of a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes. A watermark is overlaid on the score, and a copyright notice is present.

G⁹

YOUNG VINCE:

Musical staff for Young Vince, starting at measure 20. The staff contains a melody with notes and rests, including slurs and fingerings (31, 32). The lyrics are: "ing mov ing mov ing E-ver-y day is a mov ing day."

YOUNG LIZ:

Musical staff for Young Liz, starting at measure 21. The staff contains a melody with notes and rests, including slurs and a fermata. The lyrics are: "ing mov ing mov ing E-ver-y day is a mov ing day"

ABE:

Musical staff for ABE, starting at measure 22. The staff contains a melody with notes and rests, including slurs. The lyrics are: "un - til morn-ing's re-leased. E-ver-y day is a mov ing day"

VINCE:

Musical staff for Vince, starting at measure 23. The staff contains a melody with notes and rests, including slurs and a fermata. The lyrics are: "ing mov ing mov ing E-ver-y day is a mov ing day."

LIZ:

Musical staff for Liz, starting at measure 24. The staff contains a melody with notes and rests, including slurs and a fermata. The lyrics are: "un - til morn-ing's re-leased. E-ver-y day is a mov ing day"

Piano accompaniment for the scene, consisting of two staves (treble and bass clef). The music features chords and arpeggiated patterns in the right hand and a steady bass line in the left hand.

D

YOUNG VINCE:

23 34 35

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YOUNG LIZ:

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from Dramatists Play Service, Inc.

ABE:

E - ver - y day is a mov - ing day. E - ver - y day is a mov -

E - ver - y day is a mov - ing day.

VINCE:

LIZ:

Piano accompaniment for the section, featuring a treble and bass clef with chords and a steady bass line.

YOUNG VINCE: Bm⁷

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is a mov - ing day. E - ver - y day is a mov - ing day.

YOUNG LIZ:

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- ing day. E - ver - y day is a mov - ing day.

ABE:

 E - ver - y day is a mov - ing day. E - ver - y day is a mov -





G⁹

D/A

Asus⁴

D

YOUNG VINCE:

Musical staff for Young Vince, starting at measure 39. The staff contains a melodic line with lyrics: "E - ver - y day is a mov - ing day." Measure numbers 40 and 41 are indicated above the staff.

YOUNG LIZ:

Musical staff for Young Liz, starting at measure 40. The staff contains a melodic line with lyrics: "E - ver - y day is a mov - ing day." Measure 41 is indicated above the staff.

ABE:

Musical staff for ABE, starting at measure 41. The staff contains a melodic line with lyrics: "ing day. — E - ver - y day —".

— ing day. — E - ver - y day —

Empty musical staff.

Empty musical staff.

Piano accompaniment for the vocal parts. It features a right-hand melody and a left-hand bass line. The piece concludes with a double bar line, a fermata, and a fortissimo (*ff*) dynamic marking. The right hand has two accents (Δ) over the final notes.

42. PLAYOUT

(THE BAND)

♩ = 180

A G

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F/G

C/G

Cm/G

D F

Musical notation for measures 12-15. Chords: G, F/G. Measure numbers 12, 13, 14, 15.

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Musical notation for measures 16-19. Chords: C/G, Cm/G. Measure numbers 16, 17, 18, 19.

Piano accompaniment for measures 16-19.

Musical notation for measures 20-23. Chords: Bb/F, Ab6. Measure numbers 20, 21, 22, 23.

Piano accompaniment for measures 20-23.

$E\flat/G$ $E\flat m/G\flat$



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$B\flat$



$A\flat 6$ $E\flat/G$



24 Ebm/Gb C Gm

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(KEYBOARD 2 SPACE SOUND)
no swing

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28 F9 Gm Eb

43 Gm F9 Gm

80 $E\flat$ Cm $D7$

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85 D $B\flat/F$ $A\flat6$

(SAX SOLO)

swing

89 $E\flat/G$

The image displays a musical score for the song "CONVENIENCE". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes measures 62-65, with a key change to B-flat major indicated by a $B\flat$ chord symbol. The second system includes measures 66-69, with a key change to E-flat major indicated by an $E\flat/G$ chord symbol. The third system includes measures 70-71, with a key change to A major indicated by A chord symbols. The lyrics are: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." A large watermark is overlaid across the center of the page.