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Five Course Love

Book, Music & Lyrics by

Gregg Coffin

Piano/Vocal



DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South, New York, NY 10016

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Presented by GEVA THEATRE CENTER and THE FIVE COURSE LOVE
COMPANY, LLC at the Minetta Lane Theatre
Opening Night, October 16, 2005

Production Directed by
EMMA GRIFFIN

Musical Direction by Fred Tessler
Choreography by Mindy Cooper
Settings and Costumes by G.W. Mercier
Lighting by Mark Barton
Sound by Rob Kaplowitz
Orchestrations by David Labman

Cast of Characters

Matt, Gino, Klaus, Guillermo, Clutch John Bolton
Barbie, Sofia, Gretchen, Rosalinda, Kitty Heather Ayers
Dean, Carlo, Heimlich, Ernesto, Pops Jeff Gurner

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SYNOPSIS OF SCENES

The action of the play takes place in and around five different
restaurants during five disastrous encounters. The three actors
portray all fifteen different characters throughout the play.

PRE-SHOW: *(The Curtain Speech, Overture)*

PROLOGUE: MATT'S CAR
(A Very Single Man)

SCENE 1: DEAN'S OLD-FASHIONED ALL-AMERICAN DOWN-HOME
BAR-B-QUE TEXAS EATS
*(Dean's Old-Fashioned All-American Down-Home Bar-B-Que Texas
Eats, Jumpin' The Gun, I Loved You When I Thought Your Name
Was Ken, Morning Light)*

SCENE 2: TRATTORIA PERICOLO
(If Nicky Knew, Give Me This Night, Nicky Knows)

SCENE 3: DER SCHLUPFWINKEL SPEISEPLATZ
*(Shelter-Lied, "No" is a Word I Don't Fear, Break-Up Underscore
Der Bumsen-Kratzentanz, Risk Love, Gretchen's Lament)*

SCENE 4: ERNESTO'S CANTINA
*(The Ballad of Guillermo, The Ballad of Me, Come Be My Love,
Pick Me, Rosalinda's Choice, The Blue Flame)*

SCENE 5: THE STAR-LITE DINER
*(True Love at the Star-Lite Tonight, It's A Mystery, Medley,
Hey Cupid, Love Looking Back at Me)*

CURTAIN: *(Bows, Dessert, Payout)*

Musical Numbers

<i>No.</i>		<i>Page</i>
1.	The Curtain Speech	1
2.	Overture	8
3.	A Very Single Man	9
4.	Dean's Old-Fashioned All-American Down-Home Bar-B-Que Texas Eats. .21	
5.	Jumpin' The Gun	31
6.	I Loved You When I Thought Your Name Was Ken	41
7.	Morning Light	50
8.	If Nicky Knew	60
9.	Give Me This Night	78
10.	Nicky Knows	87
11.	Shelter-Lied	101
12.	"No" Is A Word I Don't Fear	107
13.	Break-Up Underscore	119
14.	Der Bumsen-Kratzentanz	121
15.	Risk Love	131
16.	Gretchen's Lament	133
17A.	The Ballad of Guillermo (Part I)	140
17B.	The Ballad of Guillermo (Part II)	143
17C.	The Ballad of Guillermo (Part III)	146
17D.	The Ballad of Me	148
18.	Come Be My Love	158
19.	Pick Me	164
20.	Rosalinda's Choice	174
21.	The Blue Flame	176
22.	True Love at the Star-Lite Tonight	184
23.	It's A Mystery	197
24.	Medley	211
25.	Hey, Cupid	219
26.	Love Looking Back At Me	221
27.	Bows	236
28.	Dessert (optional curtain song)	239
29.	Playout	243

INSTRUMENTATION

Piano

Electric Bass

Percussion


This piano/vocal score utilizes a 3rd (ossia) staff in the piano part to make up for the lack of a bass line in the rehearsal room. Please play the "rehearsal" staves until the full band is incorporated into the process, then play the "performance" staves for a fuller piano texture.


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1. THE CURTAIN SPEECH


CUE: LADIES AND GENTLEMEN, THE FIVE COURSE LOVE
CHORAL SOCIETY WITH A BRIEF MESSAGE REGARDING THIS PRODUCTION.

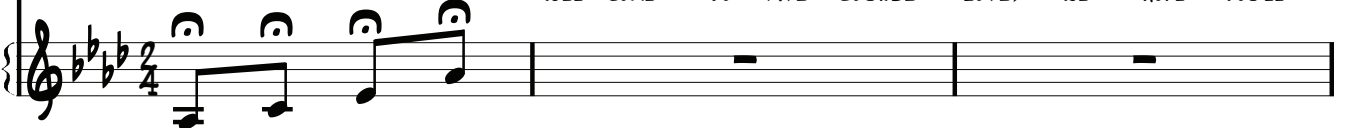
MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

VOICE  WEL - COME TO FIVE COURSE LOVE. WE HOPE YOU'LL

VOICE  WEL - COME TO FIVE COURSE LOVE. WE HOPE YOU'LL

VOICE  WEL - COME TO FIVE COURSE LOVE. WE HOPE YOU'LL

VOICE  WEL - COME TO FIVE COURSE LOVE. WE HOPE YOU'LL

PIANO  WEL - COME TO FIVE COURSE LOVE. WE HOPE YOU'LL

4
VOICE  ALL EN - JOY THE SHOW. BUT FIRST, SOME BRIEF RE - MIN - DERS WE

VOICE  ALL EN - JOY THE SHOW. BUT FIRST, SOME BRIEF RE - MIN - DERS WE

VOICE  ALL EN - JOY THE SHOW. BUT FIRST, SOME BRIEF RE - MIN - DERS WE

VOICE  ALL EN - JOY THE SHOW. BUT FIRST, SOME BRIEF RE - MIN - DERS WE

8

VOICE

WANT - ED YOU TO KNOW. BY OR - DER OF THE FIRE MAR - SHALL.

VOICE

WANT - ED YOU TO KNOW. BY OR - DER OF THE FIRE MAR - SHALL.

VOICE

WANT - ED YOU TO KNOW. BY OR - DER OF THE FIRE MAR - SHALL.

VOICE

WANT - ED YOU TO KNOW. BY OR - DER OF THE FIRE MAR - SHALL.

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12

VOICE

(FOLKS. THIS GUY'S NOT KID - DING!) TAKE A MO - MENT TO FIND THE

VOICE

(FOLKS. THIS GUY'S NOT KID - DING!) TAKE A MO - MENT TO FIND THE


VOICE


(FOLKS. THIS GUY'S NOT KID - DING!) TAKE A MO - MENT TO FIND THE


VOICE


(FOLKS. THIS GUY'S NOT KID - DING!) TAKE A MO - MENT TO FIND THE

15

VOICE  NEAR - EST E - MER - GEN - CY E - XIT FROM WHERE YOU'RE SIT - TING. WE

VOICE  NEAR - EST E - MER - GEN - CY E - XIT FROM WHERE YOU'RE SIT - TING. WE

VOICE  NEAR - EST E - MER - GEN - CY E - XIT FROM WHERE YOU'RE SIT - TING. WE

VOICE  NEAR - EST E - MER - GEN - CY E - XIT FROM WHERE YOU'RE SIT - TING. WE

18

VOICE  PRO - MISE NO - ONE SMOKE ON - STAGE. THEY SING. THEY'RE ALL BIG

VOICE  PRO - MISE NO - ONE SMOKE ON - STAGE. THEY SING. THEY'RE ALL BIG

VOICE  PRO - MISE NO - ONE SMOKE ON - STAGE. THEY SING. THEY'RE ALL BIG

VOICE  PRO - MISE NO - ONE SMOKE ON - STAGE. THEY SING. THEY'RE ALL BIG

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21

VOICE  BREATH - ERS. AND UN - LESS YOU'VE BEEN LIV - ING IN A CAVE YOU KNOW THAT

VOICE  BREATH - ERS. AND UN - LESS YOU'VE BEEN LIV - ING IN A CAVE YOU KNOW THAT

VOICE  BREATH - ERS. AND UN - LESS YOU'VE BEEN LIV - ING IN A CAVE YOU KNOW THAT

VOICE  BREATH - ERS. AND UN - LESS YOU'VE BEEN LIV - ING IN A CAVE YOU KNOW THAT


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24

VOICE  YOU CAN'T LIGHT UP EI - THER. PLEASE FOLKS, NO PHO - TO - GRA - PHY, NO RE -

VOICE  YOU CAN'T LIGHT UP EI - THER. PLEASE FOLKS, NO PHO - TO - GRA - PHY, NO RE -

VOICE  YOU CAN'T LIGHT UP EI - THER. PLEASE FOLKS, NO PHO - TO - GRA - PHY, NO RE -

VOICE  YOU CAN'T LIGHT UP EI - THER. PLEASE FOLKS, NO PHO - TO - GRA - PHY, NO RE -


(THE WORD "SHIT" IS BLEEPED OUT, BUT ONLY SLIGHTLY. IT SHOULD STILL BE APPARENT WHAT THE 5 WORD IS.)

28

VOICE 
 CORD -ING. CUZ IF YOU DO, SOME BIG AND BURL Y USH-ER WILL BEAT THE SHIT RIGHT OUT OF YOU. AND

VOICE 
 CORD -ING. CUZ IF YOU DO, SOME BIG AND BURL Y USH-ER WILL BEAT THE SHIT RIGHT OUT OF YOU. AND

VOICE 
 CORD -ING. CUZ IF YOU DO, SOME BIG AND BURL Y USH-ER WILL BEAT THE SHIT RIGHT OUT OF YOU. AND

VOICE 
 CORD -ING. CUZ IF YOU DO, SOME BIG AND BURL Y USH-ER WILL BEAT THE SHIT RIGHT OUT OF YOU. AND

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34

VOICE 
 FI - NAL - LY THERE'S A FIE - RY PIT WHERE WE WILL SURE - LY FLING

VOICE 
 FI - NAL - LY THERE'S A FIE - RY PIT WHERE WE WILL SURE - LY FLING

VOICE 
 FI - NAL - LY THERE'S A FIE - RY PIT WHERE WE WILL SURE - LY FLING

VOICE 
 FI - NAL - LY THERE'S A FIE - RY PIT WHERE WE WILL SURE - LY FLING

38

VOICE 8 ALL THOSE THEA - TRE PA - TRONS WHOSE CELL PHONES START TO RING! SO

VOICE 8 ALL THOSE THEA - TRE PA - TRONS WHOSE CELL PHONES START TO RING! SO

VOICE 8 ALL THOSE THEA - TRE PA - TRONS WHOSE CELL PHONES START TO RING! SO

VOICE 8 ALL THOSE THEA - TRE PA - TRONS WHOSE CELL PHONES START TO RING! SO

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43

VOICE 8 3 TURN'EM OFF NOW! SIT BACK AND THINK OF ALL THE STARS A - BOVE. NOW

VOICE 8 3 TURN'EM OFF NOW! SIT BACK AND THINK OF ALL THE STARS A - BOVE. NOW

VOICE 8 3 TURN'EM OFF NOW! SIT BACK AND THINK OF ALL THE STARS A - BOVE. NOW

VOICE 8 3 TURN'EM OFF NOW! SIT BACK AND THINK OF ALL THE STARS A - BOVE. NOW

47

VOICE

CUE THE PIT. DIM THESE LIGHTS A BIT. CUZ HERE COMES FIVE COURSE LOVE!

VOICE

CUE THE PIT. DIM THESE LIGHTS A BIT. CUZ HERE COMES FIVE COURSE LOVE!

VOICE

CUE THE PIT. DIM THESE LIGHTS A BIT. CUZ HERE COMES FIVE COURSE LOVE!

VOICE

CUE THE PIT. DIM THESE LIGHTS A BIT. CUZ HERE COMES FIVE COURSE LOVE!

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PNO.

SEQUE SUBITO

2. OVERTURE

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

GENTLY ♩ = 100

(VOICE TACET)

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WITH PEDAL

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6 PED. * PED. *

(SEQUE SFX CAR HORNS & TRAFFIC.)

3. A VERY SINGLE MAN

MATT: ANY PARTICULAR SHADE OF GREEN YOU WAITING FOR?
LET'S GO!!!!!!!

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

SWING ♩ = 210

The piano introduction is in 2/2 time. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The music is marked with a forte (f) dynamic.

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4

MATT:

WHY THE HELL THE TRAF - FIC? WHY THE HELL THE WAIT?

The musical score for Matt's first vocal line starts at measure 4. The vocal line is in 2/2 time and consists of two phrases: "WHY THE HELL THE TRAF - FIC?" and "WHY THE HELL THE WAIT?". The piano accompaniment includes dynamic markings of *ff* and *mf*, and an *8va* marking for the right hand.

9

AND WHY'D IT HAVE TO HAP - PEN ON THE NIGHT I LAND THIS DATE?

The musical score for Matt's second vocal line starts at measure 9. The vocal line is in 2/2 time and consists of the phrase "AND WHY'D IT HAVE TO HAP - PEN ON THE NIGHT I LAND THIS DATE?". The piano accompaniment continues with a similar rhythmic pattern.



(DURING REHEARSALS, PLAY THE "REHEARSAL RIGHT/LEFT" STAVES TO ACCOMODATE FOR THE LACK OF A BASS LINE. DURING PERFORMANCE, WITH THE BASS LINE COVERED, PLAY THE "PERFORMANCE RIGHT/LEFT" STAVES FOR A FULLER PIANO SOUND.)

12

I'VE COUNT-ED DOWN THE DAYS UN - TIL THIS MIN - UTE

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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16

FOR A CHANCE TO HAVE ONE NIGHT WITH SOME GIRL IN IT.

8va

8

20

COME ON! CUZ I AM NOT A WIN - NER. NOPE. I DON'T E - VEN

(8)

FF

MF

of

24

Musical staff for vocal line starting at measure 24. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

PLACE. A WOMAN'S IN-TU - I-TION GOES NO FUR - THER THAN THIS FACE. SOME

Piano accompaniment for measures 24-28. The right hand features a melodic line with some grace notes, while the left hand plays a steady eighth-note accompaniment. A large watermark is overlaid across the piano part.

29

Musical staff for vocal line starting at measure 29. The melody continues with eighth and quarter notes.

PHE-RO MONE. SOME 'TURN AND RUN' A-RO - MA IS KEEP-ING MY LIB-1 - DO IN A CO-

Piano accompaniment for measures 29-34. The right hand has a melodic line with some grace notes, and the left hand continues with an eighth-note accompaniment. A dynamic marking of *mf* is present.

35

Musical staff for vocal line starting at measure 35. The melody begins with a quarter note followed by quarter and eighth notes.

MA. I AM A VER - Y SING - LE MAN

Piano accompaniment for measures 35-40. The right hand has a melodic line with some grace notes, and the left hand continues with an eighth-note accompaniment. Dynamic markings include *Cresc.*, *mf*, and *8va*.

Handwritten signature or mark.

40

(8) A VER - Y SING - LE MAN WHO IS

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45

TRY - ING THE BEST HE CAN I'VE GOT A BIG SOU QUET

50

AND SOME BREATH-A- WAY" (SPRAY, SPRAY) A LIT-TLE REN-DEZ - VOUS.. A LIT-TLE

67



I'D LIKE TO MAKE. CA-RY GRANT OR HUM-PHREY BO - GART, STEVE MC QUEEN, PLEASE!

Piano accompaniment for measures 67-71. Includes a watermark: "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."

72



NOT STUCK IN TRAF - FIC AS THE RED CHAN - GES TO GREEN. PLEASE... MOVE YOUR

Piano accompaniment for measures 72-76. Includes a watermark: "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." and a dynamic marking of 8va.

77

E (HORN).



TRIED A DAT-ING SER-VICE. CUZ I WAS RUN-NING OUT OF ROPE.

Piano accompaniment for measures 77-81. Includes a watermark: "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." and dynamic markings of FF and MF.

60

81

Musical staff for vocal line at measure 81, showing a sequence of eighth and quarter notes in a minor key.

SKEP-TI-CAL AND NER-VOUS, BUT THEY SAID, "DON'T GIVE UP HOPE!" THEN YES-TER DAY_ THEY

Piano accompaniment for measures 81-85, featuring a steady eighth-note bass line and chords in the right hand.

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86

Musical staff for vocal line at measure 86, continuing the melodic line from the previous measure.

FOR-WARD-ED AN E - MAIL... SUB-JECT: "GREET INGS_ FROM A VE - RY SIN - GLE FE

Piano accompaniment for measures 86-90, including a dynamic marking of *8^{va}* and a fermata over the final measure.

F

91

Musical staff for vocal line at measure 91, starting with a fermata and a dynamic marking of *mf*.

- MALE!" AND I'M A VER - Y SIN GLE MAN, A

Piano accompaniment for measures 91-95, featuring a *CRESC.* marking and a *MF* dynamic marking.

60

97



VER - Y SING - LE MAN WHO IS TRY - ING THE BEST HE CAN

(8)

103



TO BE A MORE PLU - RAL BOY. PLU - RAL LIKE A BOY WITH A "GIR - RUL" BOY.

(8)

108



AND HERE'S THE PLACE AND A PARK - ING SPACE AND A MIN - UTE TO SPARE, SO

112



♩=150

Musical staff with notes and rests.

CHECK THE HAIR_ AND

PRAY!_____

ST.

Piano accompaniment for measures 112-115, including a watermark: 'This score has been downloaded from www.dramatists.com and is for personal use only'.

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116

Musical staff with notes and rests.

VAL EN - TINE... WAY UP THERE IN YOUR HEA - VEN.

I COULD REAL-LY USE A

Piano accompaniment for measures 116-119.

120

Musical staff with notes and rests.

HAND DOWN HERE_ FROM EIGHT_ UN TIL_ E-LE - VEN._____

IF YOU'VE GOT PLANS

Piano accompaniment for measures 120-123.

124

TO NIGHT, PLEASE SEND RE Grets, I'VE EARNED. THE RIGHT. I'M A DIRE CASE.

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128

I NEED HELP FROM A HIGH - ER PLACE. HEY.

132

CU PID PLEASE, I'M SEEK - ING SANC - TU - A - RY. GIVE ME ONE NIGHT

136

— THAT DOES-N'T END — SO SOL - I - TA - RY. PLEASE SHIELD THIS

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140

SU - SHI BAR — FROM AN - Y AD - VER - SA - RY. SEND YOUR HELP BE LOW, —

8va
POCO A POCO DIM.
p

144

— CUZ HERE I GO — IN THE NAME OF THE FA - THER AND THE SON AND THE

6 3

MATT: SAYYYY. THIS DOESN'T LOOK
LIKE THE SAMURAI SUSHI
PALACE TO ME!

147

HO - LY GHOST, MAY THE FORCE BE WITH ME, LET'S WIN ONE FOR THE GIP - PER...

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4. DEAN'S OLD-FASHIONED ALL-AMERICAN DOWN-HOME BAR-B-QUE TEXAS EATS

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

TEXAS SWING ♩ = 260

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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5

DEAN: RHONDA SUE, I NEED A PITCHER AND A HALF-BACK AT TABLE SEVEN. PRONTO!!

9

MATT:

DEAN:

AH, EX - CUSE ME, WHERE'D THE SU-SHI GO? - BUTCH, THEY BROKE CAMP TWO MONTHS A- GO, -



14

MATT:

DEAN:

PACKED IT ALL UP AND WA - SA-BIED ON OUT - A HERE. GREAT. ARE YOU

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18

MEET-ING SOME- ONE? HELL, YOU LOOK LIKE YOU ARE. HEY, PRO-B'LY THAT ROSE - BUD WAIT-ING AT THE BAR. SHE

22

MATT:

DEAN:

ASKED ME TO KEEP MY EYES PEELED. YOU NEED A BEER? NO, THANKS. BUTCH.

26 B

— YOU GOT-TA GET IN-TO THE SWING OF THINGS, CUZ THAT AIN'T HOW THIS RIB JOINT SINGS. COME ON.

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30

— NOW, TAKE THE STICK OUT, SIT A SPELL. BUTCH, I'M GON-NA

34

TELL YOU SOME-THING AND IT'S GON-NA BE BLUNT. BET-TER LOO - SEN UP, CUZ THIS DOG WON'T HUNT. TO -



38

NIGHT YOU'RE RING-ING A REAL LIVE SOU-THERN BELLE. HERE AT

8^{va} -----

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42

DEAN'S OLD - FASH IONED ALL - A-MER - I-CAN DOWN-HOME BAR - B-QUE TEX - AS EATS! WHERE THE

8^{va} -----

46

BEER'S ICE COLD. AND THE CHI-LI'S RED HOT AND THE JUKE - BOX CAN'T BE BEAT... WE GOT

(8) -----

50

RIBS AND STEAKS IN HICK - 'RY SAUCE. WE GOT CORN-BREAD PIE AND MORE. AND

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54

DEAN: ...BUT WE MIGHT HAVE TO. WE MIGHT HAVE TO PEEL YA UP OFF THE FLOOR. BUTCH!

BUTCH, I'D TELL YOU THE SCE-CIALS. SON...

58



DEAN: COME ON. NOW...

LET'S MEET ROSE-

62

E DEAN:

MATT: UH, MY NAME'S 'MATT.'

- BUD. DEAN: I CALL ALL THE FELLA'S 'BUTCH' AND ALL THE GALS 'ROSEBUD.' HOUSE RULES. WELL.
THERE SHE IS. AIN'T SHE A BEAUTY? HEY THERE, ROSEBUD, HOW YOU DOIN'?

BARBIE: FINE!

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67

LOOK-EE WHAT JUST WALKED THROUGH MY DOOR... IS THIS WHAT YOU'VE BEEN WAIT-ING FOR? BUTCH.

71

BARBIE: MATT: DEAN:

— THIS HERE IS ROSE - BUD. WE'RE ALL GLAD YOU CAME. HI. HEL - LO. AL-RIGHT.

75

SET-TLE DOWN NOW, YOU KIDS STAY HERE. I'M GON-NA RUS-TLE US UP A PIT - CHER OF BEER... YOU

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79

DEAN: WHOA, FORGOT THE MENUS!
TRY HARD NOT TO MISS ME. I'M GON - NA DO THE SAME. BY THE BY, TRY THE

84

NUM - BER FOUR. IF YOU CAN CLEAN YOUR PLATE, WE'RE GON - NA BRING YOU MORE. IT COMES WITH ALL THE CORN

88

88

- BREAD YOU CAN CHEW. AND THAT'S HOME MADE. I'M GON NA GIVE YA-ALL A MIN-UTE JUST TO

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92

92

MAKE UP YOUR MIND... GO A-HEAD AND HOL-LE? IF THERE'S SOME-THING YOU CAN'T FIND. AND

95

95

HERE'S SOME HOT SAUCE MADE BY YOU KNOW WHO. GOT A BIG OL' TUB OUT BACK... AT



99 

DEAN'S OLD - FA - SHINED, ALL - A MER - I - CAN, DOWN-HOME BAR-B-QUE TEX - AS EATS. WHERE THE

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103

BEER'S ICE COLD AND THE CHI-LI'S RED HOT AND THE JUKE - BOX CAN'T BE BEAT... WE GOT A

107

BRIS - KET SAS - KET, LOAD-ED SPUDS, WE GOT PEP - PERS SAT-TER- FRIED... HELL.

111



Musical notation for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a triplet of eighth notes in the second measure. There are 'x' marks above several notes, likely indicating breath marks or specific articulation.

Y'ALL LOOK LIKE A COU-PLÉ OF HAM-MERED SHEEP. COME ON NOW, LET OLE DEAN DE - CIDE FOR YA.

Piano accompaniment for measures 111-114. It features a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter notes and chords. A large watermark is overlaid on the page: "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."

115

DEAN: LET'S SEE, ROSEBUD... (HE SCANS HER UP AND DOWN) ...ROSEBUD, YOU'RE GONNA HAVE A HALF-RACK OF NUMBER 2. AND BUTCH...

Musical notation for measures 115-118. The vocal line consists of whole rests. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

DEAN: (HE SCANS HIM UP AND DOWN)

BUTCH, I'LL BE DAMNED IF YOU

AIN'T GONNA HAVE A CHICKEN

CAESAR WITH THE CAESAR ON THE SIDE.

MATT: AND SOME GREEN TEA.

DEAN: ROSEBUD? (VAMP OUT)

BARBIE: I'LL HAVE A LONE STAR, NO GLASS, WEDGE OF LIME.

DEAN: ROSEBUD, MARRY ME NOW (CRASH SFX). TROUBLE IN THE KITCHEN...I'M GONNA BE RIGHT BACK ATCHA!

119

Musical notation for measures 119-122. The vocal line consists of whole rests. The piano accompaniment features a bass line with quarter notes and chords in the right hand. A double bar line is present at the start of measure 119, and another at the end of measure 122. The word "VAMP" is written in the piano part for measure 120.

5. JUMPIN' THE GUN

CATUN GROOVE ♩ = 184

MUSIC & LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

BARBIE: YOU'RE LOOKIN' MIGHT FINE IN THAT POCKET PROTECTOR OVER THERE.

MATT: YEAH?

BARBIE: OH YEAH. AND I'M KINDA CURIOUS 'BOUT WHAT YOU'RE HIDING UNDERNEATH ALL THAT...PROTECTION.

BARBIE:

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(2X ONLY)
p (BUT DELIBERATE)
CUZ IF I

5

A

READ YOU RIGHT, YOU'RE A LIT-TLE UP-TIGHT, BUT THE RIGHT KIND-A NIGHT COULD CHANGE THAT... I'LL BET YOU'RE

9

WORTH THE CLIMB. I'LL BET YOU TURN ON A DIME. I'LL BET YOU TAKE YOUR TIME. AND I'M JUST SAY - IN',



13

YOU AND ME, BABE. _____ WE COULD HAVE SOME FUN. _____ OR AM I JUMP-IN' THE GUN?

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17

MATT: (2X ONLY)

IT'S BEEN A

(1ST X)

(2ND X)

21

8

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

MP

WHILE, YOU KNOW. I'M USED TO TAK-IN' IT SLOW. BUT I CAN "RO - ME - O" WHEN I WANT

24

TO. AND I'D BE WILL-ING TO BET THAT YOU CAN "JU - LI - ET," AND THE NIGHT'S YOUNG YET. AND PART

28

- ING WOULD BE SUCH SWEET SOR - ROW FOR E - VER - Y - ONE.

32

OR AM I JUMP-IN' THE GUN?

of

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36

BARBIE:

WE'LL TAKE A HAND - FUL OF ME AND A HAND - FUL OF YOU. AND WE'LL MIX IT ALL TO-GE-THER AND WE'LL

8^{va}

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40

MATT:

SEE WHAT IT CAN DO.

YEAH

YEAH.

YEAH

YEAH.

(8)

44



WE GOT A MI - NI - MUM OF "NO" AND A WHOLE LOT - TA "YES" AND WHERE

8^{va}

47

THE NIGHT 'L END UP IS A - NY-BO-DY'S QUE - HESS.

(8)

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51

BARBIE: THIS MIGHT NOT WAIT TILL THE ENTREE.

MATT: I BEG YOUR PARDON?

55

BARBIE: I'M JUST SAYIN' - THIS MIGHT NOT
WAIT...TILL THE ENTREE...

MATT: (2X ONLY)



I MAY BE WAY OFF - BASE, BUT WE COULD CUT TO THE CHASE. AND WE COULD

(1ST X)

(2ND X)

MF

59

BARBIE:

HEAD TO MY PLACE FOR A NIGHT-CAP. WE COULD DITCH THESE RIBS AND THE PLAS-TIC RIBS. AND I'VE

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63

— GOT RIBS ON E - V'RY SQUARE INCH OF YOU, BA - BY — I'M GON-NA START AT SQUARE

67

ONE. — OR AM I JUMP-IN' THE GUN? —

BARBIE: (POINTING TO PARTS OF HIM)

71

AND SQUARE TWO, AND THREE, AND FOUR AND...

F

+ MATT:

WE'LL TAKE A HAND - FUL OF ME AND A HAND - FUL OF YOU, AND WE'LL

8^{va}

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75

MIX IT ALL TO-GE-THER AND WE'LL SEE WHAT IT CAN DO. YEAH YEAH YEAH YEAH...

(8)

G

79

WE GOT - TA MI - NI - MUM OF "NO" AND A

8^{va}

66

82

WHOLE LOT - TA "YES" AND WHERE THE NIGHT 'LL END UP IS A - NY-BO-DY'S GUE - HESS.

(8)

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86

GUE - HESS.

(8)

90

BARBIE: I SWEAR YOU BETTER PACE YOURSELF. CUZ YOU'RE GONNA NEED
EVERY BIT OF ENERGY YOU CAN MUSTER!



BARBIE:

SO IF WE'VE HAD OUR SAY I THINK IT'S

(1ST X)

(2ND X)

94

MATT:

TIME TO PLAY, CUZ WE'VE BEEN BURN-IN' DAY - LIGHT. SA - BY. THERE'S A WHOLE LOT MORE WE CAN BOTH

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98

BOTH:

EX - PLORE WHEN WE CLOSE THE DOOR. AND IT'S YOU AND IT'S ME AND IT'S LOCK AND IT'S KEY.

102

BARBIE:

WE WON'T DIS-TURB NO ONE.

OR AM I JUMP-IN' THE GUN?

DIM.

106

BOTH:



I CAN GUAR-AN - TEE...

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110

BE - FORE THE NIGHT

IS

DONE.....

YOU AND I

ARE JUMP - IN'

THE GUN!

113

(APPLAUSE)

6. I LOVED YOU WHEN I THOUGHT YOUR NAME WAS KEN

MATT: COULD WE HAVE THE CHECK, PLEASE?

DEAN: COMING RIGHT UP, BUTCH.

MATT: IT'S 'MATT.' (TO BARBIE) THE NAME'S 'MATT.'

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

SLOWLY ♩ = 92

A

BARBIE: *WAIT!* SO YOUR NAME'S NOT KEN? HELL, IT'S HAP-P'NIN-A -

MATT: NOPE, IT'S 'MATT.'

MATT: WHAT? WHAT'S HAPPENING?

5

GAIN! THIS DAT-ING SER-VICE PRO-MISED ME MY, MY PRINCE A-MONG MEN!

SWING ♩ = 132

B

10 MATT: WELL, WHAT DOES MY NAME MATTER? BARBIE: HON, MY NAME'S 'BARBIE.' AND I CAME HERE TO FIND...MY...KEN!

13

BARBIE:

SO, YOU'RE NOT FROM DAY TO - NA? YOU DON'T

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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16

— RACE CARS?.. YOU DON'T LIKE BEER-JOINTS OR TWO - STEP BARS. IS WHAT YOU'RE

19

SAY-IN' TO ME?..

HELL, I'M SUE-ING THIS DAT - ING SER - VICE THEN. CUZ THEY

23

PRO - MISED ME MY PRINCE WHOSE NAME IS

25

KEN. So YOU DON'T—

27



COL-LECT JOHN DEERE BASE-BALL CAPS, OR NA - KED LA - DY TRUCK

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30

MUD FLAPS... IS WHAT YOU'RE SAY - IN' TO ME? THEY'VE

MUD FLAPS... IS WHAT YOU'RE SAY - IN' TO ME?

THEY'VE

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33

BURNED MY HEART DOWN ONCE A - GAIN. CUZ I LOVED YOU WHEN I THOUGHT YOUR NAME WAS

BURNED MY HEART DOWN

ONCE A - GAIN.

CUZ I

LOVED YOU WHEN I THOUGHT

YOUR NAME WAS

D FASTER ♩ = 172

37

KEN. I'VE SEEN THROUGH A TWO O' CLOCK WITH MIT - CHELL AND A

KEN.

I'VE SEEN THROUGH A TWO O' CLOCK WITH MIT - CHELL AND A

8va
ACCELERANDO

41

FOUR O' CLOCK_ WITH STU. I'VE LIVED THROUGH SIX O' CLOCK_ WITH HEN - RY BE-FORE MY

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45

EIGHT O' CLOCK_ WITH YOU. I'VE KISSED SO MA - NY FROGS_ SO MA - NY WAYS_ I WAS

49

PUCK-ERED UP A - GAIN. BUT THE ON - LY KISS YOU'LL GET'S GOOD BYE. UN-

53



LESS YOUR NAME IS

KEN!

(8)



MP POCO A POCO RIT. E CRESC.

allowed without written authorization

57

SLOWER = 148



AND YOU DON'T KNOW WHAT "FOL - SOM PRI - SON" MEANS? "MUS - KO - GEE" AIN'T NO HILL

8va

8va

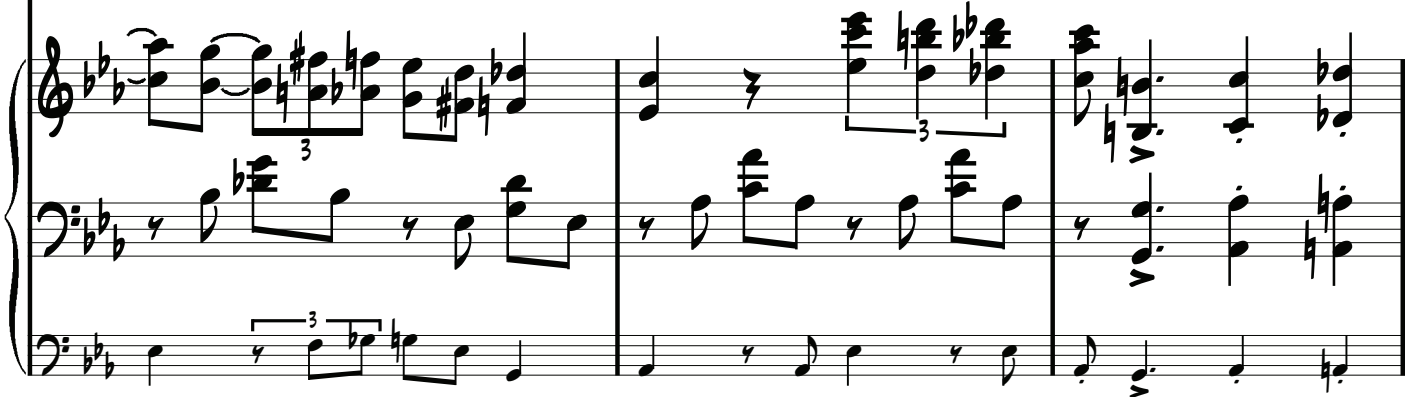


61



O' BEANS IS WHAT YOU'RE SAY - IN' TO ME?

HELL, I'



64

Musical staff for measure 64, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

WILL NOT SUFFER FOOLS — A-GAIN. I'LL SAVE MY HEART FOR HIM —

Piano accompaniment for measures 64-66. The right hand features chords and triplets, while the left hand plays a steady eighth-note bass line. A large watermark is overlaid on the page.

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67

Musical staff for measure 67, featuring a vocal line in treble clef and piano accompaniment in bass clef. The melody continues with quarter and eighth notes.

— WHOSE NAME IS KEN! SEE, YOU'RE NOT

Piano accompaniment for measures 67-69. The right hand includes chords, triplets, and an 8va (octave) marking. The left hand continues with a bass line. A large watermark is overlaid on the page.

70

F

Musical staff for measure 70, featuring a vocal line in treble clef and piano accompaniment in bass clef. The melody is more active with eighth and sixteenth notes.

— RAM TOUGH AND I HATE — TO OF FEND. BUT HEART-ACHE IS JUST UP A ROUND — THE BEND.. YOU

Piano accompaniment for measures 70-72. The right hand features chords with accents and triplets. The left hand plays a bass line with some triplets. A large watermark is overlaid on the page.

68

74

WAIT AND SEE... IT'S HAP - PY TRAILS TO YOU MY FRIEND, CUZ I

78

LOVED YOU WHEN I THOUGHT YOUR NAME WAS KEN! I'M GON-NA TAKE MY HEART BUT LEAVE

FF *MOLTO RIT.*

83

MUCH SLOWER ♩ = 64

A TEN. CUZ I LOVED YOU WHEN I THOUGHT YOUR NAME WAS

MF *MP*

DEAN: BEEN A LITTLE MIX UP HERE. KIDS. ROSEBUD, YOUR
DATE'S AT TABLE TWO...

86

BARBIE:

BARBIE: (OFFSTAGE) WEEEEHAAAA!!

KEN!

Cello

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(APPLAUSE)

7. MORNING LIGHT

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LASMAN

MATT: THEN WHAT TABLE'S MY DATE AT?

DEAN: BUTCH, I GUESS YOUR FILLY PICKED A TABLE
AT A DIFFERENT STABLE. SHE'S A NO-SHOW, BUTCH. (MUSIC)

DEAN:

Musical notation for the first system, featuring a vocal line with a fermata and a piano accompaniment line.

DEAN: BUT DON'T YOU LET THIS CHANGE YOUR MIND ABOUT LOVE NONE. YOU GET BACK UP IN
THAT SADDLE, BUTCH, AND BRUSH OFF THE DUST. IT'S GONNA BE OK IF THE

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Musical notation for the second system, including piano accompaniment with dynamics like "MP" and "SILILE".

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Musical notation for the third system, starting with a measure rest and a vocal line with triplets.

MATT: IT'S ONLY 8:15...

NIGHT HAS LEFT YOU LONE-LY WITH IT'S PASS - ING, AND IF THE DARK-NESS FALLS ALL A

Musical notation for the fourth system, featuring piano accompaniment.

Musical notation for the fifth system, featuring a vocal line with triplets.

ROUND YOU AND HIDES YOUR WAY. DEEP IN THE BREAK-ING OF YOUR

Musical notation for the sixth system, including piano accompaniment.



14

HEART THERE'S A LIGHT THAT'S TRY - IN' TO START... YOU JUST KEEP REACH-IN' FOR THE...

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18

DEAN: COME ON, BUTCH. BUCK UP. BREAK - ING OF THE DAY. BE - CAUSE A

21

8

NEW DAY SHINES A NEW LIGHT ON NEW HORIZONS...

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

24

Musical staff for vocal line, measures 24-27. The key signature is three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by eighth and quarter notes.

AND THE ROAD SE COMES MUCH CLEAR - ER. WITH THE DAWN.

Piano accompaniment for measures 24-27. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes.

28

Musical staff for vocal line, measures 28-31. The melody continues with eighth and quarter notes.

PACK UP YOUR TROU-BLES GOOD. AND TIGHT. AND KISS YOUR WOR-RY-ING HEART GOOD

Piano accompaniment for measures 28-31. Includes a triplet in the right hand and a pedaled triplet in the left hand.

32

DEAN: ALRIGHT, BUTCH... YOUR TURN.

Musical staff for vocal line, measures 32-35. The melody includes a triplet and continues with eighth and quarter notes.

NIGHT. AND WITH THE MORN-ING LIGHT TAKE YOUR CUE TO CAR - RY ON.

Piano accompaniment for measures 32-35. Includes a pedaled triplet in the left hand and chords in the right hand.



MATT:

DEAN:

MATT:

MORN-ING LIGHT UP-ON ME... CHANG-ES NIGHT TO BRIGHT-EST DAY. AND-UH

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DEAN:

MATT:

MORN-ING LIGHT SHINE ON ME... TAKE MY HAND AND GUIDE MY WAY THROUGH THE DARK

DEAN:

DEAN: SING IT WITH ME.

MATT & DEAN:

- NESS OF THIS VAL - LEY... FILL MY HEART AND LIFT MY EYES. I 'M



49

MATT:

EMP-TY WITH THIS TRA - VEL-LIN' BUT I'M A REACH-IN' FOR THE PRIZE. WHEN THE

POCO A POCO CRESCENDO

ACCELERANDO

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53

NIGHT HAS LEFT ME LONE-LY WITH ITS PASS - ING. AND WHEN THE

57

DEAN: YOU SING US ALL PROUD!

MATT:

DARK-NESS FALLS ALL A-ROUND ME AND HIDES MY WAY. DEAN: DEEP IN THE



61

BREAK-ING OF YOUR HEART THERE'S A LIGHT THAT'S TRY - IN' TO

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64

START. YOU JUST KEEP REACH-ING FOR THE BREAK-ING OF THE

67

DEAN: THAT'S IT, BUTCH. KEEP ON REACHING. **E** MATT: DAY. DEAN: MORN-ING LIGHT UP-ON ME CHANG - ES

68

71



NIGHT TO BRIGHT-EST DAY. _____ AND - UH MORN-ING LIGHT SHINE ON _____ ME. TAKE MY HAND

(8)

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75



_____ AND GUIDE MY WAY. _____ THROUGH THE DARK - NESS OF _____ THIS VAL - LEY, FILL MY HEART

(8)

79



AND LIFT MY EYES. _____ I'M EMP-TY WITH THIS TRA - VEL - LIN' _____ BUT I'M

(8)

83

DEAN: YOU DRIVE SAFE, BUTCH.

REACH-IN' FOR THE PRIZE. _____ I'M EMP-TY WITH THIS TRA-VEL-LIN' BUT I'M

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87

REACH-IN' FOR THE PRIZE. _____ I'M SO EMP-TY WITH THIS TRA-VEL LIN'...

MOLTO RIT.
(STRAIGHT EIGHTHS)

91

F

WHEN WILL I SEE LOVE _____ LOOK ING BACK AT ME? _____

p *pp*

95

I'VE BEEN WAIT-ING HERE PA - TIENT LY. CAN YOU PLEASE FIND YOUR

pp

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98

WAY? SOME ONE UP A BOVE

8va
 3
 3
 3
 PED. * PED. *

101

REACH DOWN GENT-LY AND GUIDE MY LOVE. I'VE BEEN HOP ING SO LONG THAT LOVE



105

...WOULD LOOK BACK AT ME...

p *pp*

WITH PEDAL

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8. IF NICKY KNEW

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LASMAN

A

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6

9

SOFIA:

NICK - Y DON'T SHOUT. IT'S JUST LAD - IES - NIGHT - OUT. NICK - Y.

FP COLLA VOCE

8

10

Musical staff for measure 10, featuring a treble clef, a key signature of five flats (B-flat major), and a 4/4 time signature. The melody consists of eighth notes followed by a half note.

DIN-NER AND SOME GIRL-TALK. I'LL BE HOME BE-FORE LET-TER-MAN'S THROUGH.

Piano accompaniment for measures 10-12. The left hand plays chords and single notes, while the right hand plays chords and moving lines. Measure 12 includes a triplet of eighth notes.

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13

Musical staff for measure 13, which is a whole rest.

Piano accompaniment for measures 13-15. Measure 13 is a whole rest. Measures 14-15 feature a sixteenth-note melody in the right hand and chords in the left hand, including a triplet of eighth notes.

16

Musical staff for measure 16, which is a whole rest.

Piano accompaniment for measures 16-18. Measure 16 is a whole rest. Measures 17-18 feature a sixteenth-note melody in the right hand and chords in the left hand, including a triplet of eighth notes and a change in time signature to 2/4.

66

19

NICK - Y. NO MORE. WE'VE BEEN THROUGH THIS BEFORE. NICK - Y. PUT IT IN THE MICRO - WAVE. NUKE IT THREE MI - NUTES. YOU'RE

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21

CONTINUAL DOWNWARD/
UPWARD ARPEGGIATION

THROUGH. NICK - Y. NOT SUCH A TOUGH THING TO DO. NICK - Y. JUST A COU - PLE HO - URS. (SMOOCH) ME

25

SOFIA: DAMN YOU, NICKY PIZZICATO.

CONTINUAL DOWNWARD/
UPWARD ARPEGGIATION

TOO. NICK - Y. THOSE EYES THAT WOULD SEE IN - TO MY EYES SO

P

30

CLEAR - LY. _____ THOSE ARMS _____ THAT WOULD HOLD ME AND NOT LET ME LEAVE. _____ THOSE

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36

LIPS _____ THAT WOULD KISS A-WAY ALL OF THOSE E - V'NINGS. _____ AND THAT (!!!!!!) I'VE NOT

CRESC.

CRESC.

41

FON-DLED SINCE LAST NEW YEAR'S EVE. OH, MY GOD, IF NICK - Y KNEW.

MF

8^{va} - 7

68

45

ALL OF THE SNEAK-Y LIT-TLE TRICKS WE DO... THE MA-RI-NA-RA I THOUGHT WE HAD, OR THE CHEESE

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49

...WENT SAD. I'LL JUST GET SOME MORE, AND I RUN... TO THE STORE, BUT NOT REAL - LY.

53

E

(I SAY I DO, BUT NOT REAL - LY.) OH MY GOD, IF NICK - Y KNEW

57

THAT SOME-ONE DOES ME LIKE HE USED TO DO. THE KIND OF HELL GI-NO'D HAVE TO PAY IN A PAIN

61

- FUL WAY. BEAT-EN BLACK AND BLUE. THAT'S THE LEAST HE WOULD DO. IF MY NICK-Y KNEW.

65

IF NICK - Y KNEW.

F

RIT. *MP* *MP*

66

68

CARLO (ENTERING): SCUZI, SCUZI, SCUZI, SCUZI.

CARLO:

SO - FI - A AND GI - NO. THEY HAVE THE AF - FAIR.

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71

CARLO: SCUZI, SCUZI...

THEY COME AT ODD HO - URS. THEY SIT O - VER THERE.

THEY

74

KISS AND THEY CUD - DLE BE - HIND NICK - Y'S BACK. AND E - V'RY TIME I GET A PA - NIC AT - TACK. CUZ IF

POCO A POCO ³ CRESC.



76

I MAKE A FUSS THEN THEY GIVE ME THE SACK. BUT IF NICK-Y SEES GI - NO THEN SOME-ONE GETS WHACKED!

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78

CARLO: OH MY GOD... I'VE GOT A BAD, BAD A-FEELING ABOUT THIS. SOMETHING'S A-GONNA HAPPEN. S

81

CARLO:
AND IF SOME-ONE GETS WHACKED, THEN WHO WILL IT BE?

68

84

CARLO: SCUZI, SCUZI.

WILL NICK-Y WHACK GI-NO, OR WILL HE WHACK ME? CUZ

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87

from Dramatists Play Service, Inc.

GI-NO IS GET-TING TOO BIG FOR HIS BRITCH-ES, AND NICK-Y IS START-ING TO WON-DER "WHAT GIVES? WHICH IS

POCO A POCO CRESC.

89



U-SUAL-LY WHERE I END UP WITH THE STITCH-ES. I'M NICK-Y'S EYES!

92

Musical staff for vocal line at measure 92, showing a melodic line with a fermata and a repeat sign.

I KNOW THE DIRT! _____

I SAY WHAT I SEE. _____

Piano accompaniment for measures 92-94, featuring a complex rhythmic pattern with sixteenth notes and chords.

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95

CARLO: OH MY GOD, NICKY'S GONNA KILL ME!
GINO: YOU SON OF A BITCH!!!

Musical staff for vocal line at measure 95, ending with a double bar line and a 4/4 time signature.

THAT WAY I DON'T GET HURT. _____

Piano accompaniment for measures 95-98, including dynamic markings 'SUBITO PP' and 'SUBITO FF'.

99

GINO: HE BETTER WATCH HIS BACK, SOFIA. THAT'S ALL I'M SAYIN'.
HE BETTER WATCH HIS FRICKIN' BACK!

GINO:

Musical staff for vocal line at measure 99, starting with a fermata and a 4/4 time signature.

IT'S AL-WAYS NICK-Y. _____ I'M SICK OF

Piano accompaniment for measures 99-102, including a dynamic marking 'MP'.

Handwritten signature or mark.

104

NICK - Y. IT'S AL-WAYS NICK - Y THIS. AND NICK - Y THAT. I'M THROUGH.

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108

IT'S GON-NA BE SO SWEET WHEN GI - NO BREAKS HIM IN TWO.

112

NICK - Y. WATCH WHAT YOU DO. CUZ GI-NO'S COM-ING FOR YOU!



116

GINO: ALL THESE YEARS, NICKY. I'VE BEEN
WAITING ALL THESE FRICKIN' YEARS.



IT'S TIME FOR GI - NO! RE - MEM - BER

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120

GI - NO? THE ONE WHO'S GOT YOUR BACK. WHO TAKES YOUR FLACK! HA HA! THAT'S

123

THROUGH. FROM NOW ON GI - NO DOES WHAT



126

Gi - NO WANTS TO DO. AND GI-NO WANTS A FA - MI - LY

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129

CARLO (ENTERING): SCUZI...SCUZI...SCUZI...SCUZZZZZ!!!

COUP! NICK-Y I'M COM-ING FOR YOU!

133



SOFIA:

Musical staff for Sofia with lyrics: OH. GI - NO!

CARLO:

Musical staff for Carlo with lyrics: HE'S GON-NA KILL ME!

GINO:

HE'S GON-NA KILL ME!

Musical staff for Gino with lyrics: HE'S GON-NA KILL ME!

OH MY GOD, IF NICK - Y KNEW

THAT GI-NO'S COM-ING WITH A

Piano accompaniment for measures 133-136

137

NO.

GI

NO!

ON

MY

Musical staff for Sofia with lyrics: NO. GI NO! ON MY

BUL-LETS WILL DRILL ME!

I MAY - BE GET A RUN-NING

Musical staff for Carlo with lyrics: BUL-LETS WILL DRILL ME! I MAY - BE GET A RUN-NING

WRECK-ING CREW!...

AND NICK - Y ALL OF YOUR DAYS

ARE DONE... BE - ING NUM

Musical staff for Gino with lyrics: WRECK-ING CREW!... AND NICK - Y ALL OF YOUR DAYS ARE DONE... BE - ING NUM

Piano accompaniment for measures 137-140

Handwritten mark

140

KNEES! GI - NO. PLEASE!

START. I FEEL THEM SHOOT-ING THROUGH MY HEART. I'M TRY-ING NOT TO FALL A - PART. BUT FIRST I'M RUN-NING FOR THE

- BER ONE. WHEN I'M THROUGH WITH YOU. YOU'LL BE NUM - BER TWO! THAT'S YOU.

143

GI - NO. GO SLOW! NO. GI - NO. NO! OH MY GOD. IF

DOOR. AND THEN I'M LY-ING ON THE FLOOR! AND I'M NOT BREATH-ING A-NY - MORE! OH MY GOD. IF

NICK - Y! NUM-BER TWO NOW. NICK - Y! OH MY GOD. IF

147

NICK - Y KNEW. THE KIND OF MI-SER-Y HE DROVE ME TO. NIGHT AF-TER NIGHT I CRY

NICK - Y KNEW. THE KIND OF MI-SER-Y HE DROVE ME TO.

NICK - Y KNEW. THE KIND OF MI-SER-Y HE DROVE ME TO.

ff

151

COUNT-LESS TEARS! IF HE DIS

AND I GUAR-AN TEE HE WILL MUR - DER ME! IF HE DIS

WAIT-ING ALL THESE YEARS! IF HE DIS

pva

163

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(APPLAUSE)

9. GIVE ME THIS NIGHT

(SFX KITCHEN CRASH)

CARLO: TROUBLE IN THE KITCHEN (EXITS).

GINO: SOFIA, WHAT GIVES? YOU'RE NOT YOURSELF TONIGHT.

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

A SOFIA: 3 3 3

I'VE COME HERE TO TELL YOU THAT THIS HAS TO END. GI - NO.

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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3

TO-NIGHT WHEN WE LEAVE HERE. WE LEAVE HERE AS FRIENDS. GI - NO. NO-THING

5

MORE. I IM - PLORE YOU. IT'S SHEER HEART-ACHE. I'M WORTH MORE.

A TEMPO

F

8

GI - NO. SO MUCH MORE.

MOLTO RIT. E DIM.

10

GINO: SO - FI - A. DON'T TELL ME OUR LOVE IS THROUGH. YOU SHAT - TER MY HEART IF YOU TEAR US IN

MF

13

TWO. SO - FI - A. NO-THING LESS. YOUR CA -

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15

Vocal staff for measure 15, starting with a treble clef and a key signature of one flat. The melody includes a triplet of eighth notes and a long note with a slur.

RESS IS LIK BREATH TO ME. NO-THING LESS. So -

Piano accompaniment for measures 15 and 16. Measure 15 features a *RALL.* marking and a triplet. Measure 16 features a *F* marking and a *A TEMPO* marking. The piano part includes chords and moving lines in both hands.

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17

Vocal staff for measure 17, continuing the melody from the previous measure.

FI - - - A. No - THING

Piano accompaniment for measure 17, featuring chords and a melodic line in the right hand.

18

Vocal staff for measure 18, featuring a long note with a slur and a fermata.

LESS. 5 5 8va 5

Piano accompaniment for measure 18, featuring a *MOLTO RIT.* marking and complex chordal textures with octaves in both hands.

19



SOFIA: I'M TELLING YOU, GINO.
NOTHING GOOD CAN COME FROM THIS.

GINO:

PIANO/CONDUCTOR: USE ALL 3 STAVES

GIVE ME THIS NIGHT. I ASK FOR ONE NIGHT ON - LY.

LH OVER

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23

JUST ONE MORE NIGHT A LONE THEN LEAVE ME LONE-LY. COME WHAT MAY, GIVE ME ONE MORE DAY, FOR WHEN OUR

MF COLLA VOCE



27

Vocal staff for measures 27-30. The melody consists of quarter notes and eighth notes. The lyrics are: "DAYS TO - GE - THER ARE GONE FOR - E - VER." The time signature changes from 2/4 to 4/4 and back to 2/4.

DAYS TO - GE - THER ARE GONE FOR - E - VER.

Piano accompaniment for measures 27-30. The right hand features chords and melodic lines, with an 8va marking above the first measure. The left hand provides a bass line. Dynamics include *p* and *mp*. The time signature changes from 2/4 to 4/4 and back to 2/4.

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31



SOFIA:

Vocal staff for measures 31-34. The melody consists of eighth and quarter notes. The lyrics are: "GIVE ME THIS NIGHT WITH-OUT THE FEAR I CLING TO. GIVE ME ONE NIGHT WHERE UN - A - SHAMED. I BRING YOU". The time signature is 4/4.

GIVE ME THIS NIGHT WITH-OUT THE FEAR I CLING TO. GIVE ME ONE NIGHT WHERE UN - A - SHAMED. I BRING YOU

Piano accompaniment for measures 31-34. The right hand features chords and melodic lines. The left hand provides a bass line. Dynamics include *mp*. The time signature is 4/4.

35

GINO:

ALL MY HEART. NOT THIS TI - NY PART. BUT MY HEART'S BE - SPO - KEN. AND

MF COLLA VOCE MP P 8va

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39

GINO:

NOW MINE'S BE - KEN. YOU, ME AND YOU. SOME-THING

RH 8va MP P TREBLE LH BASS LH

43

Vocal staff for measures 43-46. The melody consists of quarter and eighth notes. The key signature has one flat (Bb).

GREW. SOME-THING BEAU - TI - FUL. BUT TIME STOPPED ITS CLIMB. STOLE ITS

(8)

Piano accompaniment for measures 43-46. The right hand features chords and moving lines, while the left hand has a steady bass line. Performance markings include *MF* and *POCO A POCO ACCEL.*

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47

Vocal staff for measures 47-50. The melody includes a long note in measure 49. The key signature has one flat (Bb).

PRIME. WHAT WAS BEAU - TI - FUL IS GONE. NOW WE MOVE

Piano accompaniment for measures 47-50. The right hand has chords and moving lines, while the left hand has a steady bass line. Performance markings include *MENO MOSSO* and *F*.

66

51

F

GINO:

GIVE ME THIS NIGHT, THOUGH I MAY

ON. (8)

MOLTO RIT. E DIM.

MF

POCO A POCO CRESC.

MF

POCO A POCO CRESC.

54

SOFIA: 3

HOW CAN I GIVE WHAT I DON'T HAVE TO GIVE. GI - NO? I WILL NOT HELP THIS LOVE TO

GET NO O - THERS. ONE FI - NAL NIGHT FOR ME AND YOU AS LOV - ERS.

(8)

RALL.

RALL.

57

LIVE TO - NIGHT! JUST HOLD ME TIGHT.

LIVE TO - NIGHT! JUST HOLD ME TIGHT. THEN LET GO TO - MOR - ROW.

FF *MP* *8va* *P*

61

NO. GI - NO. WE LET GO NOW. OH. GI - NO!

AND DRINK UP SOR - ROW.

8va *pv* *P*

10. NICKY KNOWS

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

CARLO: SCUZI, SCUZI, SCUZI!! MRS. PIZZICATO - IT'S NICKY, AND HE KNOWS!!

SLOW TARANTELLA ♩ = 100

SOFIA (2X):

CARLO: I SWEAR TO YOU, MRS. PIZZICATO, I NEVER...

SOFIA: SHHH! GIVE ME THE PHONE.

A - HEM...

pp

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3

A

CARLO:

SOFIA:

NICK-Y, I SAID I'D BE HOME IN A FEW.

OH MY GOD! SHHH. BUT

I'M KIN-DA TI-RED SO MAY-BE I'M THROUGH.

p

6

2

2

YEAH, WE'RE WIND-ING DOWN.

SO, NICK-Y STAY PUT, HON-EY, RIGHT WHERE YOU ARE. I'LL

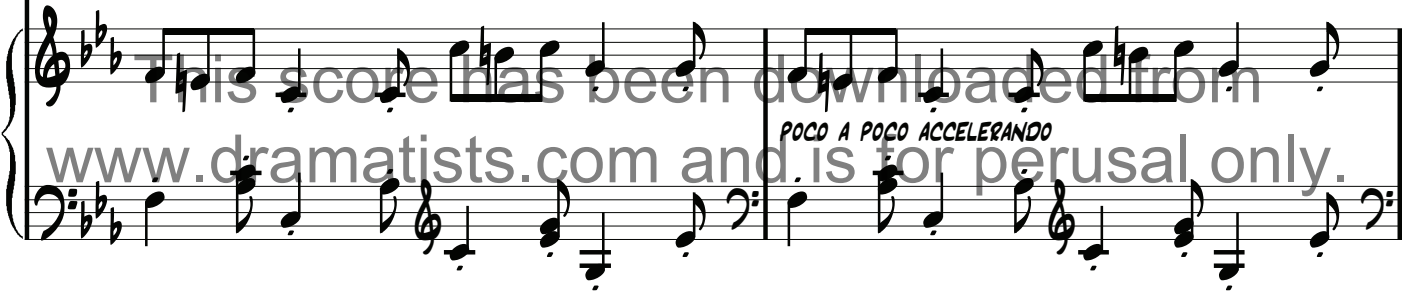
POCO A POCO CRESC.



8



FI-NISH MY DRINK WITH THE GIRLS AT THE BAR. THEN I'M HEAD-ED FOR HOME AND IT IS - N'T THAT FAR. NICK - Y



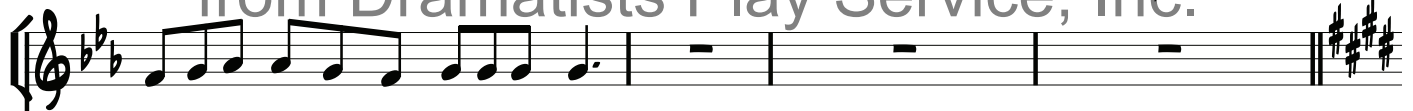
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POCO A POCO ACCELERANDO

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10



SOFIA: OH, SHIT! HE'S OUT IN THE PARKING LOT...

WHAT DO YOU MEAN THAT YOU'RE OUT IN THE CAR?!!!



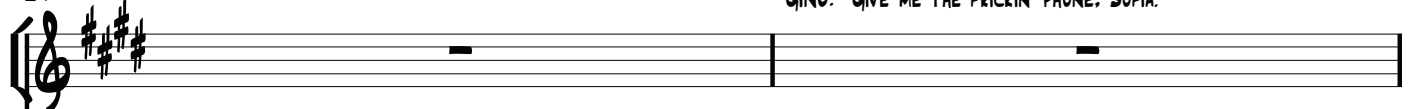
15^{MA}-----
Cò ò l'ha

14

8 FAST TARANTELLA

♩ = 140

GINO: GIVE ME THE FRICKIN' PHONE. SOFIA.



CARLO: WHAT ARE WE GONNA DO?
WHAT ARE GONNA DO?!!!!



16

SOFIA:

NICK - Y, YOU'RE MAK - ING THIS IN - TO A STINK!

YOU'RE

GINO:

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How's IT FEEL. NICK - Y?

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18

O - VER - RE - ACT - ING. I KNOW HOW YOU THINK!

BUT

LOU - SY DEAL. NICK - Y!

20

NO-THING YOU'VE SEEN IS WORTH FUSS-ING A-BOU.T. I'LL COME TO THE CAR AND WE'LL WORK IT ALL OUT.

POCO A POCO CRESC.



22

Musical staff for vocal line 1, measures 22-23. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of eighth and quarter notes.

YOU AND ME. NICK - Y, WE'LL SOLVE IT A - LONE.

GINO:

Musical staff for vocal line 2, measures 22-23. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter and eighth notes.

OH, FOR CRY - IN' OUT LOUD! WILL YOU GIVE ME THE PHONE?!

Musical staff for piano accompaniment, measures 22-23. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

Musical staff for piano accompaniment, measures 22-23. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

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24



Musical staff for vocal line 1, measures 24-25. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter notes.

SOFIA:

GI - NO! WHAT ARE YOU DO - ING?

Musical staff for vocal line 2, measures 24-25. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter notes.

NOW NICK - Y KNOWS!

GI - NO'S

Musical staff for vocal line 3, measures 24-25. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter notes.

GI - NO.

GI - NO.

GI - NO!

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

Musical staff for piano accompaniment, measures 24-25. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.



26

SOFIA: - - - - -

GINO: NICK - Y, DON'T LIS - TEN! OH MY

WAIT - ING IS THROUGH! YOU TAKE SOME - THING FROM ME...

CARLO: NICK - y, NICK - y, NICK - y! OH MY

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29

GOD: GI - NO! WHY, GI - NO?

I TAKE SOME - THING FROM YOU!

GOD: GI - NO! WHY, GI - NO? HE'LL TAKE

31

SOFIA:



♩ = 75

Musical notation for Sofia's first line, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

HE'LL TAKE E - V'RY-THING!

GINO:

Musical notation for Gino's first line, starting with a treble clef, key signature of three sharps, and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

I WAS NEXT IN LINE, NICK-Y. THE

CARLO:

Musical notation for Carlo's first line, starting with a treble clef, key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

E - V'RY-THING, GI - NO!

Musical notation for the piano accompaniment, starting with a grand staff (treble and bass clefs), key signature of three sharps, and a 4/4 time signature. The right hand plays a rhythmic pattern of eighth notes.

F. MOLTO RUBATO

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33

GINO:

Musical notation for Gino's second line, starting with a treble clef, key signature of three sharps, and a 2/4 time signature. The melody features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, and another triplet of eighth notes (G4, A4, B4) followed by a quarter note C5.

FA-M'LY WAS MINE, NICK-Y! YOU WALTZ IN - TO THE PIC-TURE. AND YOU TAKE A - WAY ALL OF MY DREAMS!!

Musical notation for the piano accompaniment, starting with a grand staff, key signature of three sharps, and a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line.

SOFIA: GINO, WHAT ARE YOU SAYING?

37

GINO: SHUT UP, SOFIA!

So. HOW DOES IT FEEL, NICK- Y? DOES IT CUT LIKE COLD STEEL, NICK- Y?

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40

NOW WE'VE SHARED SO-FI- A, YOU AND ME SHARE ONE MORE THING... THE PAIN, NICK- Y! DO YOU FEEL THAT ICE IN YOUR

44

VEINS, NICK - Y? A WARMTH YOU'LL NE - VER RE - GAIN, NICK - Y!



E

48

YOU AND ME GOT SOME BUS 'NESS NOW NICK-Y. I'M COM-ING OUT THERE AND WE'LL SEE IF MIS TER MOB BOSS (IN

COLLA VOCE

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GINO: I'LL BE RIGHT OUT, NICKY. PUT YOUR PIECE ON THE DASH. BEAT IT, CARLO.

50

ALL OF HIS IN - FIN - ITE WIS - DOM KNOWS HOW TO MAKE THIS THING RIGHT.

51

F TANGO-LIKE ♩ = 104

GINO:

SOFIA: GINO, ARE YOU TELLING ME THIS WHOLE THING HAS BEEN A LIE? I AIMED FOR NICK-Y, AND ON-LY NICK-Y. YOU WERE THE

2ND X ONLY

MP



55

QUICK-EST WAY TO LURE THE PREY. DON'T YOU SEE? THANKS FOR THE

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59

WAKE UP, SOFIA!

HELP-ING HAND. WENT OFF JUST LIKE I PLANNED. YOU WERE THE KEY. THERE IS NO "YOU-AND

63

SOFIA:

BUT TELL ME, G - NO. HOW COULD YOU, G - NO?

ME." AND THERE NE-VER WILL BE.

67

DON'T YOU FEEL A - NY-THING AT ALL FOR ME. GI - NO? PLEASE. GI - NO.

MY POOR SO - FI - A. NO MORE. SO-

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70

NO. GI - NO. IT'S MUCH TOO HIGH A PRICE TO

FI - A. YOU'VE PAID A HEF - TY PRICE. YOU'VE LOST YOUR LO-VER TWICE. TRA-GIC, BUT

73

PAY. FIRST HIM. NOW YOU! NO. GI - NO. I DON'T WANT HIM.

TRUE. MAY - BE HE'LL TAKE YOU BACK. AL - THOUGH HIS

76

THERE'S ON - LY YOU. GI - NO. WE'VE CLIMBED TO 'NOW' FROM 'NE - VER.'

HEART IS CRACKED... BRO - KEN IN TWO. WILL YOU START O - VER A -



SOFIA: DAMN YOU, GINO!

79

OUR LOVE WILL LAST FOR - E - VER... (GUN SHOT)

NEW? OR WILL NICK-Y TELL YOU YOU'RE...

Ginocchio, Gino

83

86

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88



SOFIA:

Musical staff for voice, starting with a rest and then a melodic line in 4/4 time.

GI - NO IS THROUGH. NICK - Y. WHAT MORE CAN I DO. NICK - Y? YES. I'M

Piano accompaniment for measures 88-90, including dynamic markings like 'pp' and 'COLLA VOCE'.

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90

Musical staff for voice, continuing the melodic line with triplets.

COM - ING TO THE CAR NOW. AT LEAST HEAR ME OUT. NICK - Y. PLEASE!

Piano accompaniment for measures 90-92, including dynamic markings like 'pp' and 'p'.

92



SOFIA: GOODBYE, GINO.

Musical staff for voice, consisting of three whole rests.

Piano accompaniment for measures 92-94, including dynamic markings like 'pp' and 'F', and articulation like '8vb'.

100

95

8^{vb}

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98

8^{va}

(THUNDER/LIGHTNING SFX)

F

8^{va}

(ATTACA)

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11. SHELTER-LIED

HEIMLICH: GUTEN ABEND, MEINE FREUNDEN.
COME IN, COME IN, YOU'LL BE DRENCHED.

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

2ND X ONLY

MP

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HEIMLICH: THE STORM WILL
BE HERE FOR A WHILE.

HEIMLICH:

CLOUDS MOV-ING FAST. RAIN FALL-ING HARD-ER.

3

P VAMP PP

MP

POUR-ING DOWN IN SHEETS NOW. PELT-ING A-GAINST THE PANE. STORM'S SOUND TO

9



14

LAST. GROW-ING DARK - ER UND DARK-ER. — UND EACH OF US NEEDS SHEL-TER, SOME RE - FUGE

20

HEIMLICH: SOME COME TO THE SCHLUPFWINKEL FOR THE MENU... HEIMLICH: HERE'S SUCH A ONE BY THE WINDOW.

FROM THE RAIN. BOTH X'S

2ND X ONLY

p VAMP pp

pp

24

A SIM-PLE GIRL AT THE START. — HER LO-VER SIMP - LY A - DORED HER. UND

MP

Handwritten signature or mark.

29

LIKE SO MA - NY SIM - PLE THINGS, — HE SIMP - LY STOPPED ONE DAY. SHE NE - VER HAD A BRO - KEN

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34

HEART, TIL THE MAN BROKE IT FOR HER. UND NOW SHE'S HERE FOR SHEL - TER WHERE SHE

39

HEIMLICH: ALWAYS SITS BY THAT WINDOW UND LOOKS... HEIMLICH: UND OVER HERE'S ANOTHER ONE...

TUCKS HER LOVE A - WAY.

68

E

44

HE WORKED HARD ALL HIS DAYS. AND HE ROSE UP THE LAD-DER. AND HE

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49

HAD NO TIME FOR A-NY THING, AS HE CLIMBED WAY UP HIGH. THEN THE MA CHINE TOOK HIS

MF

54

PLACE AND HIS PRE-SENCE DID-N'T MAT-TER. AND HE'S FALL-EN HERE FOR SHEL-TER WHERE HE

MF

59

F

HEIMLICH: THERE ARE SO MANY DIFFERENT THINGS
TO HIDE FROM. AREN'T THERE?

WATCH-ES HIS TIME GO BY.

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63

HEIMLICH: THE RAIN...THE TIME...YOUR HEART?

HERE'S YOUR HID-ING PLACE. STAY A-

67

WHILE, OR MAY-BE LONG ER... BUT WHILE YOU LICK YOUR WOUNDS, RE - MEM-BER THAT LIFE MARCH - ES

72

ON. UND WHEN YOU JUMP BACK IN THE RACE LET'S HOPE YOUR HEART'S A LIT - TLE

8VA

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76

STRONG-ER. FOR THE ON - LY POINT OF SHEL - TER IS WHAT YOU'LL DO ONCE YOUR SHEL - TER'S

(THUNDER SFX)

RIT.

81

HEIMLICH: WE WILL BEGIN SEATING IN JUST A MINUTE... HEIMLICH: ...UND I'M THE HEAD WAITER HERE AT THE SPEISEPLATZ. (CRASH SFX)

GONE.

2ND X ONLY

BOTH X'S

VAMP--STOP ON CRASH SFX

12. "NO" IS A WORD I DON'T FEAR

HEIMLICH: TROUBLE IN THE KITCHEN.

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

WALTZ ♩ = 158

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HEIMLICH: NO. IT'S IMPOSSIBLE! WHAT IS SHE DOING HERE?
SHE SAID SHE WAS VISITING HER SICK AUNTIE IN
HAMBURG ALL WEEK.

HEIMLICH: LADIES AND GENTLEMEN, MY SECRET GIRLFRIEND
WHO I TOLD NEVER TO MEET ME HERE EVER
UNDER ANY CIRCUMSTANCES WHATSOEVER: GRETCHEN!

3

A

(GRETCHEN'S ENTRANCE MUSIC)

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

FF

7

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DIM E MOLTO RIT.

12

GRETCHEN:

THEY TELL ME THAT THE ES - KI - MOS HAVE

CADENZA-LIKE

F

MF *COLLA VOCE*

16

FIF - TY WORDS FOR "SNOW" UNDE THE FRENCH USE MA - NY MORE TO SPEAK OF "LOVE."



21

UND WHEN A GIRL RE - FUS - ES SEX, SHE NEEDS A HUN - DRED WORDS FOR "NO" SINCE

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26

GRETCHEN: DON'T YOU?
 MOST MEN FIND IT HARD... ..TO RISE A - BOVE.

PED.

29

FASTER ♩ = 198

I'D SAY IT ONE WAY TO HIS FACE. UND QUITE A - NO - THER IN HIS EAR. UND ON



34

ONE OC - CA - SION, SE - MA - PHORE, AS THE SHIP WAS LEAV - ING

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38

PIER!

GRETCHEN: IT WAS TO AN ENTIRE BOCKFUL OF SAILORS I'D MET ON SHORE-LEAVE THE NIGHT BEFORE. THEY WERE EACH SWEET, IN THEIR OWN WAYS, BUT COLLECTIVELY IT WAS TIME-CONSUMING TO KEEP UP ALL OF THEIR HOPES...AT ONCE.

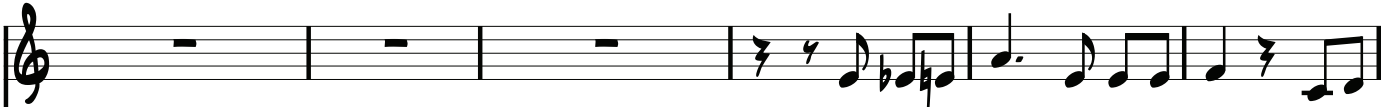
39 A TEMPO ♩ = 158



GRETCHEN: I'M SURE EACH OF YOU HAS HAD A SIMILAR EXPERIENCE.

E

44



IF I'M IMPRESSED AND NOT TOSTRESSED THEN I



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50



MIGHT ANSWER "YES." BUT "NO" IS A WORD I DON'T FEAR.



56



A BIT OF "JA" GOES PRETTY "FAH" IF HE'S GOT A



60

NICE OOM - PAH - PAH. BUT "NEIN" UN-LESS IT'S 9" (IS IT E - VER 9" GIRLS? NO!

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65

No - WHERE NEAR. lo

A TEMPO

F

70

F

RA - THER SAY "No" RIGHT FROM THE GET - GO THAN TO LEAD SOME - ONE

MP

MP

75

BLITHE - LY - A - LONG. WHY TAKE ALL THE

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79

PAINS MIT THE WHIPS UND THE CHAINS WHEN YOU KNOW THAT THIS



83

UN - ION IS HOR - RIB - LY WRONG?!

RIT. A TEMPO F

89 GRETCHEN: WE HAVE SO LITTLE TIME, GIRLS. WHY WASTE IT ON LITTLE MEN?

IF I

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95 SEE HE'S MY CUP OF TEA. THEN I MIGHT AN-SWER "OUI." BUT "NON" IS A WORD I DON'T

MP

P

101

FEAR.

IF HE'S PROUD THAT HE'S EN-

MF

MF

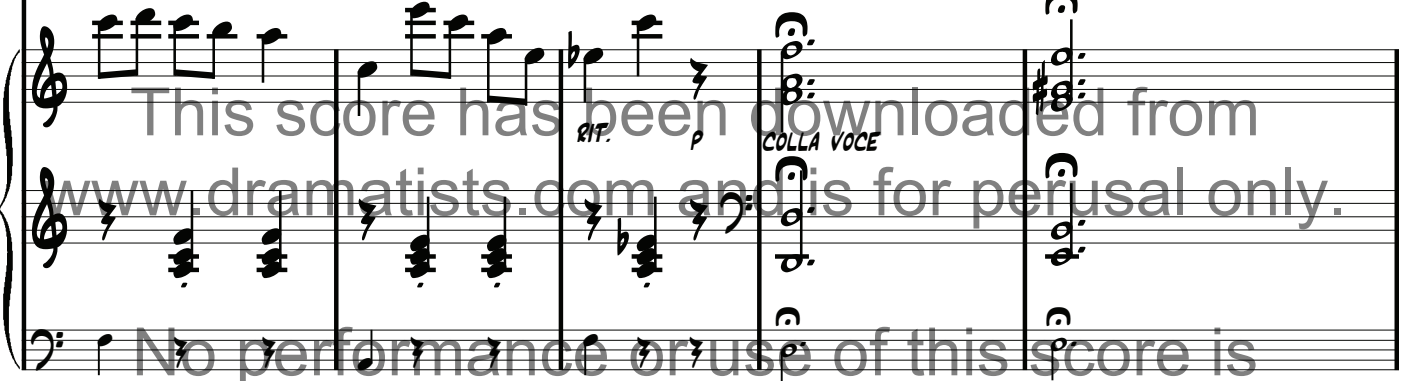
MP



106



DOWED. I'LL SHOUT A "YES" RIGHT OUT LOUD BUT PLEASE SIR, IF I NEED A TWEE-ZER. (HAVE YOU BEEN THERE BE



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111



FORE, GIRLS?) BE-LIEVE ME! STEER CLEAR!



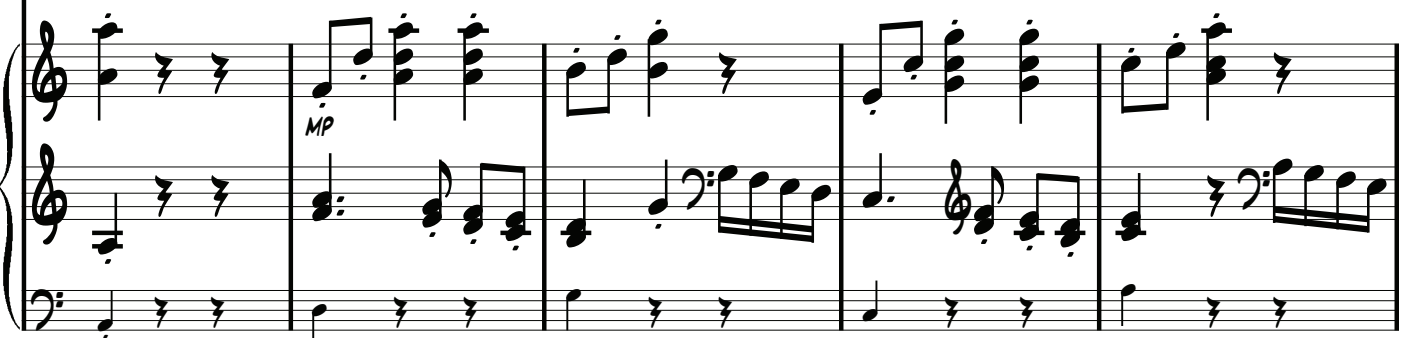
A TEMPO

F

116



IF HE BROACH - ES THE TOP-IC UND HE'S MIC - RO - SCO-PIC I'LL



MP



121

NOT HEAR ONE WORD OF HIS CASE. BUT WHEN THIGHS CATCH MY

126

EYES. UND THEN GE - NER - OUS SIZE. I'M STUCK SE-TWEEN A

130

ROCK UND A VE - RY HARD PLACE!

RIT. A TEMPO F

Handwritten signature or mark.

136

GRETCHEN: I'M TELLING YOU BECAUSE I KNOW, GIRLS!!!

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141

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TO CON CLUDE WITH-OUT BE-ING RUDE, UN-LESS I SENSE MAG - NI - TUDE I'M SURE THAT YOU

147

KNOW WHAT YOU'LL HEAR.

FOR A "YES" YOU MUST BE

68

153

BLESSED WITH A CER-TAIN LAR - GESSE. FOR "NO." "NO" IS A WORD I DON'T FEAR!

allowed without written authorization

159

GRETCHEN: I'M JUST UP THE STREET A BIT. MAKE SURE YOU BRING A MEASURING STICK!!

163

(APPLAUSE)

13. BREAK-UP UNDERSCORE

119

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

HEIMLICH: GRETCHEN, WHAT ON EARTH ARE YOU DOING HERE?

GRETCHEN: THERE YOU ARE, HEIMLICH (SHE AND THE BAND COUGH).

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GRETCHEN: I THOUGHT YOU HAD A SHIFT HERE TONIGHT.

HEIMLICH: GRETCHEN, I ASKED YOU NEVER TO MEET ME HERE EVER UNDER ANY CIRCUMSTANCES WHATSOEVER!

GRETCHEN: I KNOW, HEIMLICH (SHE AND THE BAND COUGH). AND NORMALLY I WOULD OBEY SUCH A REQUEST...

5

GRETCHEN: ...BUT THIS IS URGENT. I'VE COME TO TELL YOU THAT WE ARE NOW OVER.

HEIMLICH: OVER?

GRETCHEN: KAPUT, HEIMLICH (SHE AND THE BAND COUGH). I KNOW I TOLD YOU I WAS VISITING MY SICK AUNTIE IN HAMBURG
THIS WHOLE WEEK, BUT REALLY, I HAVE BEEN BARRICADED IN MY FLAT MIT A NEW LOVER...

13

GRETCHEN: ...YOU'D LIKE HIM. WHICH REMINDS ME. I'VE ALSO COME TO RETURN THESE FRILLY GIRLIE PANTIES YOU LEFT DURING OUR LAST ENCOUNTER. I CAN BEAR THE SIGHT OF THEM NO LONGER. AUF WEIDERSSEN, HEIMLICH (SHE AND THE BAND COUGH.) KLAUS WILL BE WONDERING WHERE I'VE GONE TO.

KLAUS: (OFFSTAGE) GRETCHEN, DEAREST!

21

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HEIMLICH: NO! IT'S IMPOSSIBLE! WHAT IS HE DOING HERE? HE TOLD ME HE WOULD BE AWAY ON COMPANY BUSINESS IN STUTTGART THIS WHOLE WEEK!

KLAUS: (ENTERING AND SEEING GRETCHEN) THERE YOU ARE...GRETCHEN!

HEIMLICH: KLAUS!

KLAUS: HEIMLICH! (EVERYONE BUT HEIMLICH COUGHS) I HAD NO IDEA YOU WERE WORKING HERE TONIGHT. HOW SUDDENLY UNCOMFORTABLE.

HEIMLICH: LADIES UND GENTLEMEN, MY SECRET BOYFRIEND WHO I ALSO TOLD NEVER TO MEET ME HERE EVER UNDER ANY CIRCUMSTANCES WHATSOEVER...

25

26

HEIMLICH: KLAUS!

14. DER BUMSEN-KRATZENTANZ

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

A GERMAN POLKA ♩ =140

KLAUS: GRETCHEN. HAVE YOU BEEN HERE ALL THE WHILE MIT THIS MAN? WHAT CAN THIS MEAN?

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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7

KLAUS

YOU SAID YOU WOULD BE BACK REAL SOON, BUT SOON YOU WERE NOT BACK. SO I

13

UN-DID ALL THE CHAINS UND I CLIMBED DOWN FROM OFF THE RACK. UND I THREW ON WHAT I COULD UND FOUND YOU



19

ALL:

QUICK-LY AS COULD BE. CUZ YOU PRO-MISED YOU WOULD DO DER BUM-SEN - KRAT-ZEN-TANZ MIT ME. YOU

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HEIMLICH: DID YOU PROMISE TO DO...

25

PRO-MISED YOU WOULD DO DER BUM-SEN - KRAT-ZEN-TANZ MIT ME!

MP VAMP

32

KLAUS: ...UND I HAVE BEEN VERY GOOD ALL WEEK, JA?
GRETCHEN: JAAAAAAA.

GRETCHEN:

YOU'VE USED EACH LIT-TLE

MF



38

Musical staff for vocal line starting at measure 38. The staff contains rhythmic notation with 'x' marks indicating notes.

TOY. MEINE GOTT. UND E - V'RY COS - TUME FITS! YOU'VE LAST - ED ALL THIS WEEK WHERE O - THER MEN WOULD CALL IT

Piano accompaniment for measures 38-43. It features a treble and bass clef with chords and melodic lines.

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44

Musical staff for vocal line starting at measure 44. The staff contains rhythmic notation with 'x' marks indicating notes.

QUITS. YOU CON - TI - NUE TO SUR - PRISE ME MIT EACH WHOP - PING THING YOU DO. BUT I STILL DON'T KNOW IF

Piano accompaniment for measures 44-49. It features a treble and bass clef with chords and melodic lines.

50

Musical staff for vocal line starting at measure 50. The staff contains rhythmic notation with 'x' marks indicating notes.

I WILL BUM - SEN - KRAT - ZEN - TANZ MIT YOU! I STILL DON'T KNOW IF I WILL BUM - SEN KRAT - ZEN - TANZ MIT

Piano accompaniment for measures 50-55. It features a treble and bass clef with chords and melodic lines. A dynamic marking 'F' is present.



HEIMLICH: IS THERE NO BOTTOM FOR MY DESPAIR?

YOU!

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MP

HEIMLICH: ...TWO SUCH DISPARATE PARTS OF MY
LIFE SHOULD BE SO CONTOINED.



HEIMLICH:

I WAS DAT-ING BOTH OF YOU OR HAS THIS SLIPPED YOUR

LAST X ONLY

VAMP

MF

EIGHTHS LAST X ONLY.

76

MINDS? NOW YOU TWO ARE MOV-ING ON TO-GE-THER, LEAV-ING ME BE - HIND. UND THE CROWN-ING DEG-RA-

MINDS? NOW YOU TWO ARE MOV-ING ON TO-GE-THER, LEAV-ING ME BE - HIND. UND THE CROWN-ING DEG-RA-

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82

DA - TION FROM WHICH I CAN - NOT FLEE, IS THAT NEI - THER OF YOU CARED TO BUM - SEN -

DA - TION FROM WHICH I CAN - NOT FLEE, IS THAT NEI - THER OF YOU CARED TO BUM - SEN -

87

ALL: KRAT - ZEN - TANZ MIT ME! NEI - THER OF YOU CARED TO BUM - SEN - KRAT - ZEN - TANZ MIT ME!

KRAT - ZEN - TANZ MIT ME! NEI - THER OF YOU CARED TO BUM - SEN - KRAT - ZEN - TANZ MIT ME!

93



GRETCHEN: IT IS A POWERFUL DANCE. IT KNOWS NO GENDERS, NO BOUNDARIES WHATSOEVER. WE WILL DO THIS DANCE NOW FOR YOU AS BOTH A "HELLO" UND A "GOODBYE" TO THIS MOMENT!

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97

(DANCE BREAK)

105



112

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120

128

Handwritten signature or mark.

135

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140

GRETCHEN: KLAUS?...

146

GRETCHEN: ...MIT YOUR HEAD HELD HIGH.

K

GRETCHEN:

MY HEART IS TAK-ING WING UND I FEEL LIGHT-ER THAN A FEA-THER FROM THE

LAST X ONLY

MF

EIGHTHS LAST X ONLY.

153

PAS-SION WE'VE IG - NIT - ED WHEN THINGS RUB TOO CLOSE TO - GE - THER. I COULD WISH NO GREAT - ER HAP - PI - NESS TO

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159

LAST YOUR LIFE - TIME THROUGH, THAN THAT SOME - DAY SOME - ONE ELSE WILL BUM - SEN - KRAT - ZEN - TANZ MIT YOU! THAT

165

SOME - DAY SOME - ONE ELSE WILL BUM - SEN KRAT - - ZEN -

169

KLAUS
(8vb)

GRETCHEN

HEIMLICH

YOU!

HEY!

8va

TANZ

MIT

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(APPLAUSE)

15. RISK LOVE

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

SLOW WALTZ ♩ = 100

KLAUS: GRETCHEN?
GRETCHEN: YES, KLAUS?

KLAUS/HEIMLICH:

THE TWO OF US HAVE SOME RE-GRET THAT IN THE DANCE WE THREE HAVE JUST PER

7

GRETCHEN: WHAT ARE YOU SAYING BOYS?

FORMED A CER-TAIN FEEL-ING HAS BEEN RE - KIN-DLED. WE'RE SAY-ING LOVE IS NOT A CON-STANT

12

QUEST UND WHO CAN KNOW WHEN IT WILL COME OR GO? SO IF IT'S HERE, TAKE HANDS UND RISK LOVE.

17

The image shows a musical score for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "RISK LOVE!" and "RISK LOVE!". The piano part is on two staves (treble and bass clefs) with a key signature of one sharp. It features triplets of eighth notes in both hands and a pedaling instruction "PED." under the first two measures. A watermark is overlaid on the piano part.

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SEQUE SUBITO

16. GRETCHEN'S LAMENT

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

SLOW WALTZ ♩ = 92

GRETCHEN: AH, THE BOYS ARE GONE. IT IS SO VERY RARE MIT ME THESE DAYS THAT THE BOYS ARE EVER GONE.

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8 GRETCHEN: **A**

YOU'D THINK MIT ALL THE END-LESS MEN THAT I WOULD NE-VER BE A-LONE A-GAIN. IT'S COM-MON

GRETCHEN: I'LL TELL YOU WHY.

14

KNOW-LEDGE THAT I'M APT-LY SKILLED. WHY IS MY DANCE CARD NE-VER LESS THAN FILLED?



LUST CAN OF - TEN LEAD TO MORE. IF THAT MEANS LOVE, I TEND TO SHUT THE DOOR. SO MUCH

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BET-TER I SHOULD LOCK MY HEART THAN RISK RE - PEATING HOW IT BROKE A - PART. NOW

POCO CRESCENDO *MP* *sva-*



MAN AF - TER MAN, I AM BATT - LING IN -

(8)

P--SUBDUED

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

29

SIDE. DO I REACH OUT FOR LOVE? DO I TREM - BLE AND HIDE? I'M

34

MUCH MORE CON - TENT WITH A MAN WHO WILL SEE ON - LY

POCO CRESCENDO

38

ONE INCH BE - NEATH ALL THE MILES THAT ARE ME.

MP



IT'S MUCH MORE SAFE TO PLAY WITH FIRE. TO RUN YOUR

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FIN-GERS THROUGH A MAN'S DE - SIRE. UND IF THE HEAT'S TOO HIGH A PRICE TO PAY, THEN YOU CAN AL-WAYS PULL YOUR HAND A -



WAY. BUT LOVE WON'T LET YOU PULL A - PART, IF YOU HAVE OF-FERED SOME-ONE ELSE YOUR

MP



57

HEART. ONCE YOU'VE WRAPPED YOURSELVES UP GOOD AND TIGHT YOU WON'T BREAK FREE AGAIN WITHOUT A

POCO CRESCENDO

61

FIGHT. AND WAS BUT A GIRL WHEN MY HEART LEARNED FOR

MF
MP - SUBDUED

65

GOOD. LOVE WILL BREAK YOU MORE DEEPLY THAN LUST EVER

(8)

69

Musical score for measures 69-72. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "COULD. NOW ALL THE KING'S HORSES - AND ALL THE KING'S". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. A watermark "This score has been downloaded from www.dramatists.com and is for perusal only." is overlaid on the piano part. The instruction "POCO CRESCENDO" is written above the piano part in the final measure of this system.

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73

Musical score for measures 73-77. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "MEN CAN - NOT PUT THIS HEART...". The piano accompaniment is in grand staff with the same key signature. A watermark "This score has been downloaded from www.dramatists.com and is for perusal only." is overlaid on the piano part. Performance markings include "FF" (fortissimo) in measure 74, "MOLTO RIT" (molto ritardando) in measure 75, and "p" (piano) in measure 76. A fermata is placed over the final note of the vocal line in measure 77.

78

Musical score for measures 78-81. The vocal line is in treble clef with a key signature of two sharps and contains rests. The piano accompaniment is in grand staff with the same key signature. A square box containing the number "9" is located above the first measure of the vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand.

82

LOVE PRO-VID-ED SUCH A SCARE. NOW LUST IS REAL-LY ALL I DARE. UND

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86

IF MY HEART WERE NOT SO BRUISED, I WON-DEE WHICH I'M MORE IN-CLINED TO CHOOSE?

(ATTACA)

17A. THE BALLAD OF GUILLERMO

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LASMAN

BOLDLY ♩ = 184

A

GUILLERMO: CHOOSE NOW, SEÑOR. YOUR MONEY OR YOUR LIFE!!

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The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes a forte (f) dynamic marking and a fermata over the final measure.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "AHA HA HA HA HA HA HA HA HA...". The piano accompaniment includes a mezzo-forte (mf) dynamic marking.

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

B

ERNESTO:

10

LIS-TEN TO THE TALE OF A RE-NE-GADE MAN.

The third system features the vocal line and piano accompaniment. The piano part includes a mezzo-forte (mf) dynamic marking and a triplet of eighth notes in the right hand.

16

WHO BATTLES IN JUSTICE WHEREVER HE CAN.

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21

©

THOUGH THE PEOPLE ARE THANKFUL HE FIGHTS IN THEIR NAME.

26



THEY SEC - RET LY WISH HE'D GO BACK WHERE HE CAME.

QUILLERMO: Ok..."THEY SECRETLY WISH HE'D GO BACK WHERE HE CAME?" THAT'S NOT THE LYRIC. OK? YOU GONNA SING MY SONG, MISTER. YOU GONNA SING IT THE WAY IT WAS WRITTEN. (OUT TO THE BOOTH) LET'S TAKE IT BACK FROM THE END OF THE GERMAN GIRL WITH THE BRUISED HEART.

QUILLERMO: Hold! Hoooollll! HHHHHOooooooooooooooooooooooooooooooooooooo!!!!!!!

31

178. THE BALLAD OF GUILLERMO

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

SLOWLY ♩ = 80

A

GRETCHEN:

AND IF MY HEART WERE NOT SO BRUISED, I WON-DER WHICH I'M MORE IN-CLINED TO CHOOSE?

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B

SOLO ♩ = 184

GUILLERMO: CHOOSE NOW, SENOR. YOUR MONEY, OR YOUR LIFE!

6

Musical score for Gretchen's solo section, measures 6-10. It features a vocal line and piano accompaniment in 3/4 time with a key signature of three sharps (F#, C#, G#).

11

GUILLERMO: AH HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA!

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

Musical score for Guillermo's section, measures 11-15. It features a vocal line and piano accompaniment in 3/4 time with a key signature of three sharps (F#, C#, G#).

15



ERNESTO:

LIS-TEN TO THE TALE OF A BAN-DIT I KNOW.

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20

WHO FIGHTS FOR THE RIGHTS TO A

24



FREE MEX - I - CO.

BUT THE LAW CAN OUT -

tr

28

SMART HIM AT E - VER - Y PASS. CUZ HIS

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32

HEAD'S PLANT - ED FIRM - LY THREE FEET UP HIS HOLD!

GUILLERMO:

GUILLERMO: OK. LOOK...I DON'T KNOW IF YOU GOT SOME "LITTLE MAN" STUFF YOU WANNA WORK OUT WITH SOMEBODY MAYBE SOMETIME, BUT FOR NOW YOU SINGING "THE BALLAD OF GUILLERMO!" SO SING THE DAMN SONG, MISTER, OR WE GONNA HAVE SOME TROUBLE. (GRETCHEN RE-ENTERS) I DON'T NEED THE GERMAN GIRL (GRETCHEN EXITS). WE TAKE IT RIGHT FROM WHERE HE SING.

17C. THE BALLAD OF GUILLERMO

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

A **BOLDLY** ♩ = 184

GUILLERMO: AH HA HA HA HA HA HA!

PERFORMANCE RIGHT/LEFT
REHEARSAL RIGHT/LEFT

5 **B** ERNESTO:

LIS-TEN TO THE TALE OF AN OUT-LAW SO WISE. WITH A

12 **C**

FIRE IN HIS HEART AND A STORM IN HIS EYES. AND WO-MAN AF - TER

18

WO - MAN, THEY COME WHEN HE CALLS. TO A

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22

SHRI - VELLIED JA - LA PE - NO AND TWO TI - NY...

QUILLERMO: OK! THAT'S IT! YOU ALL DONE FOR NOW. YOU SIT RIGHT THERE, OK. AND YOU THINK ABOUT WHAT YOU DONE. I TELL YOU WHEN I WANT YOU TO SING.

170. THE BALLAD OF ME

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

QUILLERMO: (TO THE PIT) GIVE ME A G SHARP.

A **BOLDLY** ♩ = 184

QUILLERMO: OK, THE BALLAD OF ME. QUILLERMO:

WHO OOD LAYS DOWN HIS

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5

LIFE FOR THE LOW AND DOWN - TROD? WHO

10

RAN - SACKS THE RICH LIKE A RECK - ON - ING GOD? WHO

15

HIDES WITH HIS HOM - BRES HIGH UP IN THE HILLS.

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19

WHERE THE BLOOD OF THE FE - DER - AL - ES HE FRE - QUENT - LY

23

QUILLERMO: WHOOOA, STEADY THERE, CABALLO!

SPILLS?

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT



27

I RIDE DOWN THE MOUNTAIN WITH BLISSFUL SPEED.

MF

32

ON THE BACK OF MY TRUSTY AND LIGHTNING FAST

37

STEED. AND TALES OF MY FAME SPREAD MORE QUICKLY THAN

42

FIRE. AND SO DO THE SKIRTS OF THE GIRLS I DE -

47

GUILLERMO:
ERNESTO:
SIRE! SING!! GUIL - LER - MO THE LE - GEND. GUIL - LER - MO THE

52

GAME'S M. V. P. HE'S

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57

NU - MER - O U - NO. HE'S THE MAN ALL THE MEN IN THEIR

61

MINDS WANT TO BE. LET THEM DREAM OF

65

GUILLERMO:
GLO - RY. WHAT HARM COULD THERE BE? NO - ONE DOES

70

SLOWER ♩ = 125

GUILLERMO: HERE, YOU HOLD CABALLO. AND PERHAPS
SING A PLEASING HARMONY.

GLO - RY LIKE ME. To -

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75

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NIGHT BY THE LIGHT OF A MA - NA - NA MOON.

ERNESTO:

Ooh

PEO. * PEO. * CONTINUE SIMILE

80

GUILLERMO:

I HAVE COME TO THIS CAN - TI - NA WHERE MY LOVE WILL COME SOON.

ERNESTO:

Ooh Ooh Ooh Ooh



ES - TA NO - CHE... MY LOVE... THEN MA - NA - NA... MY BRIDE...

Ooh... Ooh... Ooh...

3

3

3

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GUILLERMO:
 THEN BACK UP TO THE HILLS WHERE SHE FIGHTS BY MY SIDE.

ERNESTO:
 Ooh...

ACCELERANDO

V

MF



95

E

GUILLERMO:

ERNESTO:

GUIL - LER - MO. THE LE - GEND. GUIL - LER - MO. THE GAME'S M. V.

100

p.

HE'S NU - MER - O

105

U - NO. HE'S THE MAN ALL THE MEN IN THEIR MINDS WANT TO BE.

110

Musical notation for the vocal line at measure 110, featuring a treble clef, a key signature of two flats, and a 3/8 time signature. The melody consists of several eighth and quarter notes.

LET THEM DREAM OF GLO - RY. WHAT HARM COULD THERE BE?

Piano accompaniment for measures 110-115, including treble and bass staves with various chords and melodic lines.

115

GUILLERMO: OZ. I TAKE IT FROM HERE. GRACIAS... GUILLERMO:

Musical notation for the vocal line at measure 115, starting with a fermata and then continuing with a treble clef, two flats key signature, and 3/8 time signature.

CUZ NO _____ NO- ONE... NO _____ NO- ONE...

Piano accompaniment for measures 115-119, featuring a treble and bass staff with chords and melodic fragments. Includes the instruction "SLOW ROLLS" and dynamic markings like *mf* and *pp*.

119

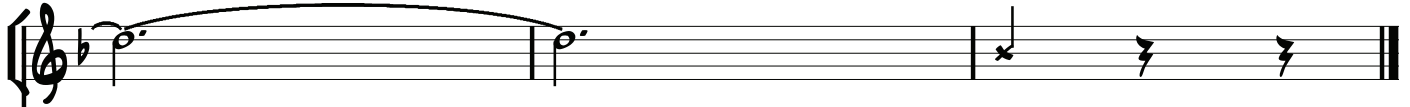
Musical notation for the vocal line at measure 119, starting with a treble clef, two flats key signature, and 3/8 time signature.

NO _____ NO _____ NO _____ NO - ONE DOES GLO - RY LIKE ME!

Piano accompaniment for measures 119-120, including treble and bass staves with long sustained chords and melodic lines. Includes the instruction "POCO A POCO CRESC." and dynamic markings like *mf*.

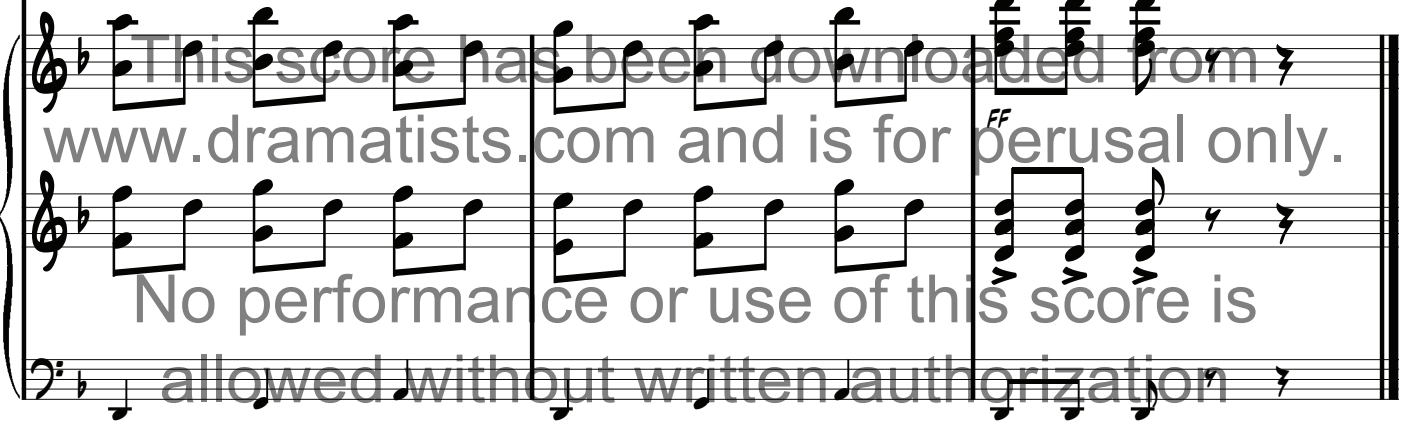
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122



AAIIIEEE!!

8^{va}



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(APPLAUSE)

18. COME BE MY LOVE

(SFX CRASH)

ERNESTO: TROUBLE IN THE KITCHEN.

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

♩ = 100

ROSALINDA (OFFSTAGE):

GUILLERMO: IT IS MY LOVE!

GUILLERMO:

AH AH AH AH AH AH AH AH AH AH AH AH AH AH AH

MP COLLA VOCE

PED.

5

ROSALINDA (OFFSTAGE):

GUILLERMO: HEAR HOW SHE ECHOES MY LOVE!

GUILLERMO:

AHH. AH AH AH AH AH AH AH AH AH. AH AH

PED.

8

GUILLERMO: ROSALINDA!

ROSALINDA: GUILLERMO!

(ONE HORSE SPUTTERS, THE OTHER WHINNIES)

♩ = 75

GUILLERMO:

ROSALINDA:

AH AH AH AH AH AH AH. COME BE MY AL-WAYS ON-LY E-VER-AF-TER

COLLA VOCE

MP

8va

A SLOW LATIN GROOVE ♩ = 98

11

AN-SWER TO MY PRAYERS...COME BE MY LOVE.

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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13

ROSALINDA:

GUILLERMO:

I COME FROM VAL - LEYS. WARM AND BRIGHT. I COME FROM

16

ROSALINDA:

HILLS SO COLD AND GRAY. YOU COME FROM GUNS AND FEAR AND



19

GUILLERMO:

GUILLERMO:
ROSALINDA:

NIGHT. YOU COME FROM GOATS AND SHEEP AND HAY. TWO DIF - F'RENT

22

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WOULDS ARE WE. IN TO ONE THING WE ROLL.

25

LOVE TAKES OUR TI - NY HALVES AND MAKES A



28

♩ = 75

GREAT BIG WHOLE. _____ COME BE MY AL-WAYS ON - LY E - VER AF - TER

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31

♩ = 98

ROSALINDA:

AN-SWERTO MY PRAYERS...COME BE MY LOVE. I BRING A

34

GUILLERMO:

HEART THAT LONGS FOR FLIGHT. _____ I BRING A STRENGTH NO MAN DES

37

ROSALINDA:

GUILLERMO:

TROYS. I BRING YOU HIPS OF PURE DE - LIGHT. I BRING A

8va

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40

GUILLERMO:
ROSALINDA:

PEL - VIS FULL OF JOY. RING OUT THE MIS - SION BELLS.

(8)

tr

43

ROSALINDA:

To - NIGHT WE SAY, "I DO!" MY HEART BE -

tr

3

46

GUILLERMO:

GINS TO SWELL.

I THINK I'M SWELL-ING TOO!

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49

GUILLERMO
ROSALINDA:

$\text{♩} = 75$

ERNESTO:

COME BE MY AL-WAYSON-LY E-VER AF-TER AN-SWERTO MY PRAYERS... COME BE MY... NO!!!!!!

COLLA VOCE

pp
voce

pp
CANTO

SEQUE SUBITO

19. PICK ME

ERNESTO: ROSALINDA, I BEG YOU DO NOT DO THIS THING!

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

A LATIN FEEL $\text{♩} = 126$

ERNESTO: HE WILL THROW YOU AWAY LIKE ALL OF THE OTHERS.

PERFORMANCE RIGHT/LEFT
REHEARSAL RIGHT/LEFT

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3 ERNESTO: DID YOU NOT HEAR HIS BALLAD? RIGHT NOW I OFFER YOU MY HAND, AS SOMEONE WHO HAS LOVED YOU...

GUILLERMO: DO NOT LISTEN TO THE TINY MAN. PICK ME, ROSALINDA

ERNESTO: ...WITH A PURE HEART FROM THE FIRST TIME YOU EVER WALKED INTO MY CANTINA.

B

7

of

GUILLERMO: LET ME SHOW YOU A PASSION YOU NEVER THOUGHT IMAGINABLE.

ERNESTO: NO. PICK ME, ROSALINDA. LET ME SHOW YOU A HEART THAT WILL ALWAYS STAY TRUE TO YOU!

10

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14

ROSALINDA: MADRE DE DIOS. (WHAT AM I GONNA DO?)

GUILLERMO:

PICK ME. RO-SA LIN-DA. PICK PAS

18

ERNESTO:

GUILLERMO:

- SION AND DE-SIRE. NO. PICK ME. RO - SA - LIN - DA. PICK CUD - DLE BY THE FIRE. NO PICK

68

21

ERNESTO:

ME. RO - SA - LIN - DA, PICK DANC - ING TILL THE DAWN. NO, PICK ME, RO - SA - LIN - DA, PICK YOUR

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24

GUILLERMO:

LONE-LY DAYS ARE GONE. THAT'S RIGHT. PICK ME, RO - SA - LIN - DA, PICK WALK - ING HAND IN HAND. NO, PICK

MF MP

27

ERNESTO:

ME, RO - SA - LIN - DA, PICK DO IT IN THE SAND. NO PICK ME, RO - SA - LIN - DA, PICK KISS

GUILLERMO:
ERNESTO:

30

GUILLERMO:

- ING YOU GOOD-NIGHT. NO PICK ME. RO - SA - LIN - DA, PICK A CHOC 'LATE SY - RUP FIGHT! HEY!

33

E

LIS - TEN TO ME. RO - SA - LIN - DA, DEEP IN - SIDE YOU KNOW, YOU'RE CHOOS - ING FROM YOUR HEART, NOT EEN - Y MEEN - Y MIN - Y MOE. HEY

37

LIS - TEN. RO - SA - LIN - DA, WE HAVE GOT TO MAKE YOU SEE THAT OUT OF ALL THE MEN ON EARTH THE

40

GUILLERMO:

ERNESTO:

GUILLERMO:

ONE YOU NEED IS ME! IS ME! PICK ME. RO - SA - LIN - DA, PICK DEEP RO - MAN - TIC GLANCE. NO, PICK

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43

ERNESTO:

ME. RO - SA - LIN - DA, PICK PAR - TY IN YOUR PANTS. NO PICK ME. RO - SA - LIN - DA, PICK FIN-

46

GUILLERMO:

- GERS THROUGH YOUR HAIR. NO, PICK ME. RO - SA - LIN - DA, PICK SOME NAUGH - TY UN - DER - WEAR. THAT'S RIGHT! PICK

68

49



ERNESTO:

ME. RO - SA - LIN - DA, PICK "OH YOU DIR - TY BOY!" NO PICK ME, RO - SA - LIN - DA, PICK MA-

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52

GUILLERMO:

ERNESTO:

- MA'S PRIDE AND JOY. NO, PICK ME, RO - SA - LIN - DA, PICK TEASE ME WITH YOUR CHARMS. NO, PICK

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55

GUILLERMO:
ERNESTO:



ME. RO - SA - LIN - DA, PICK JUST HOLD ME IN YOUR ARMS. HEY! WE CAN - NOT BE TOO CARE - FUL WHEN WE'RE

MP

58

ERNESTO:

GUILLERMO:

GUILLERMO:
ERNESTO:

PLAY-ING FOR YOUR HEART! HEY, I LOVE YOU! HEY, I NEED YOU! HEY! IT'S TEAR-ING US A - PART! CUZ

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61

ONE OF US WILL WIN YOU AND THE O - THER ONE WILL LOSE. RO - SA - LIN - DA, SO IT QUICK AND DON'T LEAVE

POCO ACCEL.

64

ERNESTO:

FASTER ♩ = 134

GUILLERMO:

TOO MUCH OF A BRUISE! PICK ME. RO - SA - LIN - DA, PICK LOOK IN - TO MY EYES. NO PICK

67

ERNESTO:

ME. RO - SA - LIN - DA, PICK YES! IT'S SU - PER - SIZED! NO, PICK ME, RO - SA - LIN - DA, PICK SWEEP

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70

GUILLERMO:
ERNESTO:

— YOU OFF YOUR FEET. NO, PICK ME, RO - SA - LIN - DA, PICK SOME LET'S BE IN - DIS - CRETE. RIGHT NOW!! PICK

73

□

ME, RO - SA - LIN - DA, PICK DO IT TO ME THERE. NO, PICK ME, RO - SA - LIN - DA, PICK DON'T

COME UP FOR AIR. YEAH! PICK ME, RO - SA - LIN - DA, PICK NO. I'M STILL NOT THROUGH. HEY! PICK ME, RO - SA - LIN - DA, PICK THE THINGS I'M GON - NA DO TO YOU! PICK ME, RO - SA - LIN - DA, MAKE ALL -

MP

ME, RO - SA - LIN - DA, PICK THE THINGS I'M GON - NA DO TO YOU! PICK ME, RO - SA - LIN - DA, MAKE ALL -

F

MY DREAMS COME TRUE. JUST PICK ME, RO - SA - LIN - DA, PICK ME

MP

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84

Do Do! JUST PICK ME. RO - SA - LIN - DA. PICK ME DO DO!!!

8va ----- 7

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20. ROSALINDA'S CHOICE

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

ROSALINDA: ERNESTO, COME HERE TO ME!

ROSALINDA: "GUILLERMO, COME HERE TO ME!"

A SLOWLY ♩ = 52

(KISS)

MP POCO A POCO CRESC.
COLLA ACTION

B

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MP
COLLA SCENE
POCO A POCO CRESC.

10

MF
F

ROSALINDA:
"ERNESTO, ...ADIOS."

C

FASTER-TANGO ♩ = 110

F

18

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21. THE BLUE FLAME

BOLDLY ♩ = 118

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LASMAN

A

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PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

5 ERNESTO:

SOME FLAMES BURN BRIGHT-ER THAN ALL OF THE REST... BUT



9

THAT DOES -N'T PROVE THAT HIS FLAME IS THE BEST.

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12

IT WILL SHINE OUT ITS LIGHT FOR ONE NIGHT, THEN IT'S

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15

THROUGH. BUT THE FLAME THAT WILL WARM HER FOR -

18

E-VER IS THE FLAME THAT IS BLUE. HERE STANDS HER

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22

B GENTLE WALTZ ♩ = 84

TRUE LOVE. HERE STANDS HER BLUE FLAME. THERE GOES MY ON-LY JOY, LEAV-ING THIS LONE-LY BOY TO

28

BURN FOR HER. HIS SPARKS FLY HIGH ER. THEN QUICK - LY TIRE. AND SPARKS MAY



34

DRAW A LARG-ER CROWD TO SEE THEM DANCE, NOT A SOUL THERE FEELS THE REAL RO - MANCE OF

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38

FASTER ♩ = 92

POCO A POCO CRESC. E ACCEL.

MP MF

BLUE. BLUE IS THE CLEAR-EST SKY. BLUE IS MY

44

LOV-ER'S EYE. BLUE IS THE WID-EST SEA THAT'S KEEP-ING ME FROM WHERE MY WISH-ES LIE.



49

BLUE IS THE BIRD OF LOVE. BLUE IS THE MOON ABOVE. BLUE IS THIS

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54

VA - LEN - TINE. SONG FROM THIS HEART OF MINE.

DIM. *RIT.* *MP*

A TEMPO ♩ = 84

58

KITTY: AS ERNESTO WATCHED ROSALINDA RIDE OFF INTO THE SUNSET WITH GUILLERMO, HE FELT IN THE...

KITTY: ...RECESSES OF HIS BREAKING HEART, A SWIFT AND SUDDEN BREEZE WHICH THREATENED TO EXTINGUISH THE LIGHT OF HIS LOVE.
THE ONLY THING HE KNEW TO DO WAS TO PROTECT THAT FLICKERING FLAME, TO TEND TO ITS EMBERS, IN CASE ROSALINDA...

63

Musical score for measures 63-68. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal line is mostly rests.

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69

KITTY: ...EVER CHANCED TO RETURN TO THE WARMTH OF ITS LIGHT.

ERNESTO:

FASTER ♩ = 92

Musical score for measures 69-74. The score is in treble and bass clefs with a key signature of three sharps. The piano accompaniment includes dynamic markings: *CRESC. E ACCEL.* and *MF*. The vocal line includes the lyrics: "I WILL STILL BE TRUE..."

75

Musical score for measures 75-80. The score is in treble and bass clefs with a key signature of three sharps. The piano accompaniment includes dynamic markings: *CRESC. E ACCEL.* and *MF*. The vocal line includes the lyrics: "WHAT MORE CAN I DO? I WILL STROKE THIS FIRE WITH PURE DE SIRE AND LOVE FOR YOU..."

81

I WILL CALL YOUR NAME... UN-TIL YOU SEE THIS FLAME... WHEN HIS LOVE

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86

ERNESTO: **F** A TEMPO ♩ = 84

KITTY:

DIS-AP PEAR... I WILL BE WAIT-ING HERE... FOR I'M YOUR TRUE LOVE.

8va

MOLTO RIT.

COLLA VOCE

p

91

I AM... YOUR BLUE FLAME... AND THOUGH MY LIGHT IS SMALL... MY HEAT IS ALL THE WARMTH YOU'LL

96

E - VER NEED. PLEASE FIND YOUR TRUE LOVE. PLEASE FIND YOUR BLUE FLAME.

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101

AND MAY IT START A FIRE DOWN IN -SIDE YOU TOO THAT BURNS AS DEEP - LY AS MY

RIT.

105

ERNESTO:
FLAME OF BLUE FOR YOU.

pp A TEMPO RIT SLOW ROLL

(APPLAUSE AND ATTACA)

22. TRUE LOVE AT THE STARLITE TONIGHT

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

FAST 50's ROCK ♩ = 145

KITTY: TONIGHT I FOLLOW YOUR EXAMPLE, ERNESTO. TONIGHT I REVEAL MY BLUE FLAME TO MY SECRET LOVE.
IF THERE'S ANYONE UP THERE, PLEASE, LOOK DOWN KINDLY AND WISH ME LUCK!

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

HAND CLAPS

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4

A (CLUTCH ENTERS)

8va

FF

F

(2ND X ONLY)

8

CLUTCH: B

SOME - ONE LEFT THIS NOTE ON MY WIND-SHIELD TO-DAY, AND E -

(8)

MP

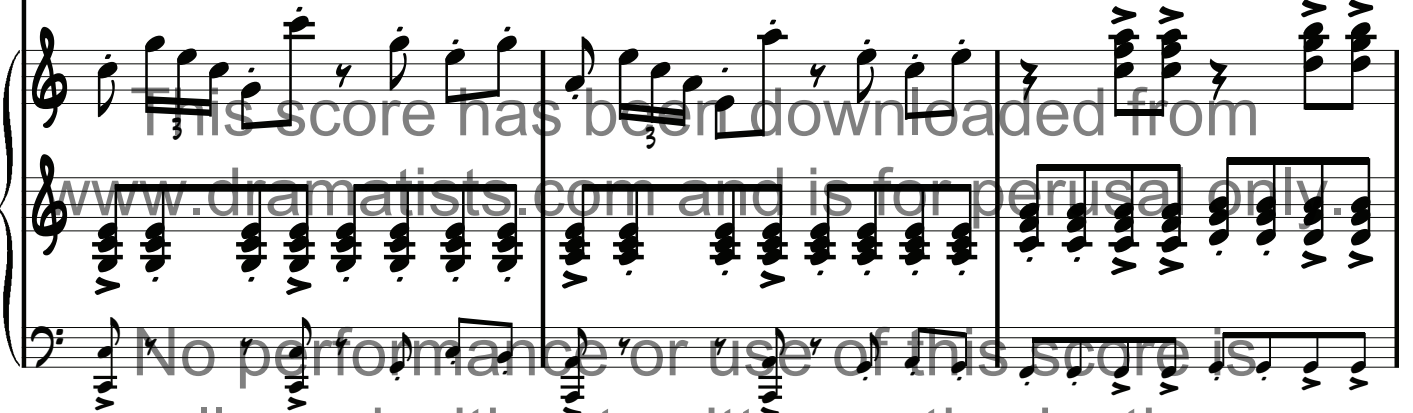
3

3

11



V'RY INCH WAS CO-VERED WITH SOME PER-FUME SPRAY. IT SAID, 'I'M FALL-IN' FOR YOU, BA - BY, WITH



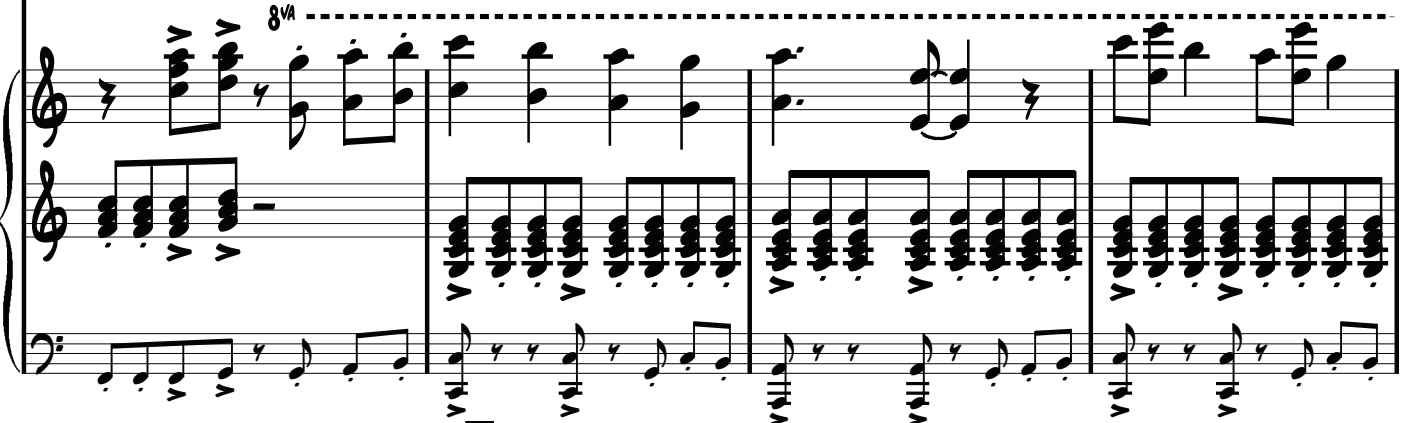
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14



ALL OF MY MIGHT. WHY DON'T YOU MEET ME AT THE STAR - LITE DI-NER TO- NIGHT?"



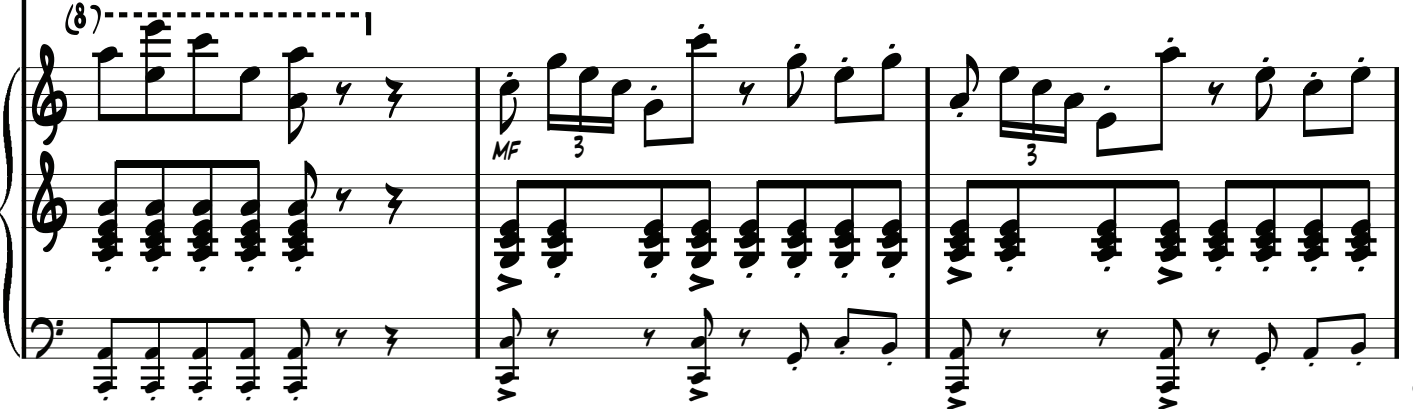
KITTY: HI, CLUTCH.
CLUTCH: OH HI, KITTY.

18



CLUTCH:

WELL, ALL THE INK WAS PINK. THE 'I'S' WERE DOT-TED WITH HEARTS. AND THE



(8)

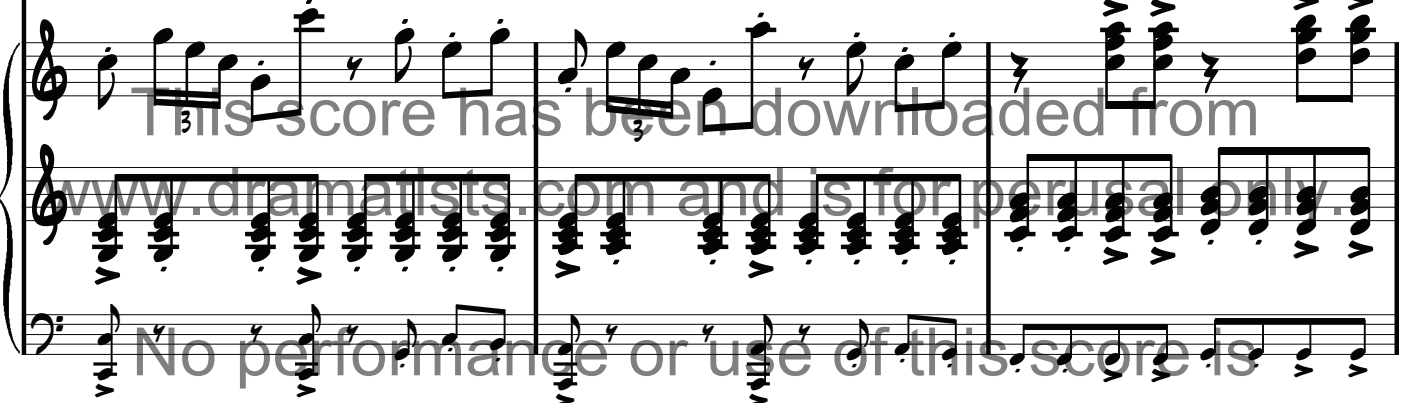
MF



21



WORDS GOT PRE-TY TRICK-Y IN A COUP-LE OF PARTS. BUT THE LIT-TLE THAT I GOT MADE SOME



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24



FEEL - INGS IG - NITE. THERE MIGHT BE TRUE LOVE BREW - ING AT THE

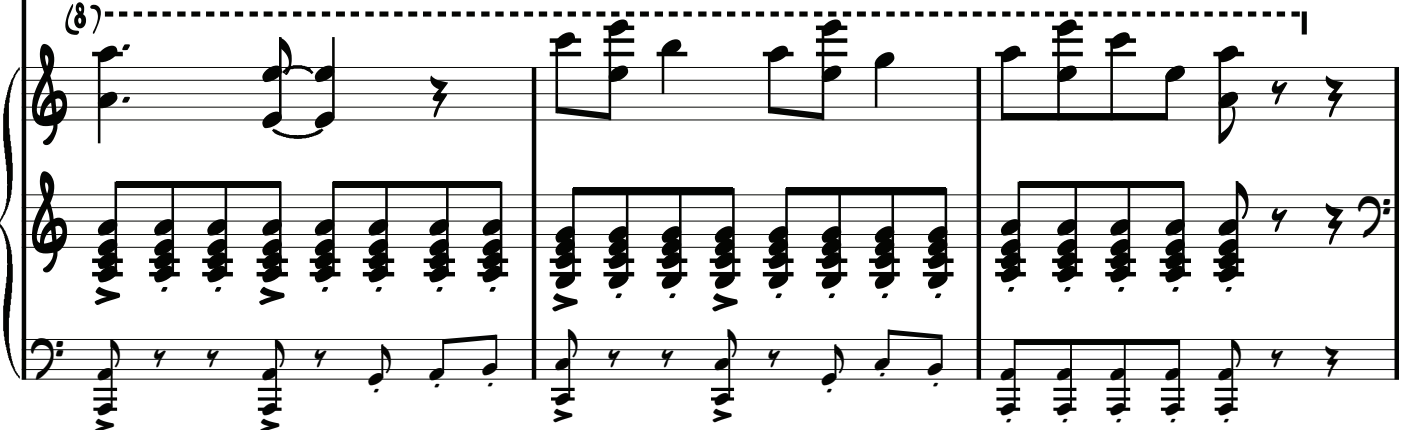


26

KITTY:



STAR-LITE TO-NIGHT. THERE MIGHT BE TRUE LOVE BREW-ING AT THE STAR-LITE TO-NIGHT!



29



KITTY: HEY, CLUTCH, WHATCHYA GOT THERE?
CLUTCH: IT'S A NOTE FROM A GIRL. A MYSTERY GIRL.

Musical score for measures 29-30. The vocal line is a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes with 'x' marks above them, labeled "HAND CLAPS".

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31

KITTY: A MYSTERY GIRL? WHAT DOES THAT MEAN?
CLUTCH: SHE'S A MYSTERY. SHE DIDN'T SIGN HER NAME OR ANYTHING.
SHE JUST TOLD ME TO MEET HER HERE AT THE STAR-LITE TONIGHT.

Musical score for measures 31-32. The vocal line has lyrics. The piano accompaniment includes a bass line with notes marked "(2ND X ONLY)". The piece concludes with a double bar line and a key signature change to three flats.

33



KITTY: WELL CLUTCH, HOW WILL YOU KNOW WHO SHE IS?
CLUTCH: GEE KITTY, I DIDN'T THINK OF THAT. (LIGHT BULB) WAIT A MINUTE!
SHE SAYS WHAT SHE LOOKS LIKE RIGHT HERE IN THE NOTE.

Musical score for measures 33-36. The vocal line is a whole rest. The piano accompaniment features a complex texture with a treble clef part marked "8va" and "FF" (fortissimo), and a bass clef part with a steady eighth-note accompaniment.

37

KITTY: REALLY, CLUTCH? WHAT DOES SHE SAY?

CLUTCH:

(8)

SHE'LL WEAR A

41

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PAIR OF PE-DAL PUSH-ERS AND HER BLOUSE WILL BE BLUE. SHE'LL HAVE A SWEAT-ER IF IT'S CHILL-Y AND A

44

NECK-ER - CHIEF TOO. A PAIR OF CATS - EYE GLASS-ES AND HER HAIR PULLED BACK TIGHT. THAT'S HOW I'LL

8va

Handwritten signature or mark.

47

KITTY: WOW CLUTCH, A REAL LIVE MYSTERY DATE!

KNOW SHE'S AT THE STAR - LITE

DI-NER TO-NIGHT.

CUZ I'VE BEEN

(8)

51

KITTY:

CLUTCH:

KITTY:

CLUTCH:

WAIT-IN'. (I'VE BEEN WAIT-IN') FOR A LOVE THAT IS TRUE. I'M SICK OF DAT-IN' (SICK OF DAT-IN') GIRLS WHO

54

DON'T HAVE A CLUE.

SO IF

CU-PID SHOTS HIS AR-ROW AND IT

HITS HER JUST RIGHT,

THERE MIGHT BE

8va

Handwritten signature or mark.

KITTY:

Musical staff for voice part, measures 57-60. The key signature has four flats (B-flat major or D-flat minor). The melody consists of quarter and eighth notes.

TRUE LOVE BREW-ING AT THE STAR-LITE TO-NIGHT. (THERE MIGHT BE TRUE LOVE BREW-ING AT THE

(8)

Piano accompaniment for measures 57-60. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line. A watermark is visible across the page: "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."

CLUTCH.

Musical staff for voice part, measures 60-63. The melody continues with quarter and eighth notes.

STAR-LITE TO-NIGHT!

KITTY:

TRUE LOVE AT THE STAR-LITE DI-NER WITH THE BIRDS AND THE BEES AND NO

(8)

8^{va}

Piano accompaniment for measures 60-63. The right hand has a more active melody with some slurs, while the left hand continues with a steady bass line. A dynamic marking 'F' is present in measure 62.

Musical staff for voice part, measures 63-66. The melody continues with quarter and eighth notes.

TING COULD BE FI-NER.

TRUE LOVE WHILE WE TWIST AND SHOUT. PUMP-ING

(8)

8^{va}

Piano accompaniment for measures 63-66. The right hand features a more active melody with slurs, while the left hand continues with a steady bass line.

67

Musical staff for vocal line, measures 67-70. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody consists of eighth and quarter notes.

NI-CKELS IN THE JUKE BOX TILL WE DANCE EACH O-THER OUT...

TRUE LOVE, LET IT

(8)

Piano accompaniment for measures 67-70. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes.

70

Musical staff for vocal line, measures 70-73. The melody continues with eighth and quarter notes.

START TO-NIGHT_ WITH A HUG AND A KISS AND A HOLD EACH O-THER TIGHT...

(8)

Piano accompaniment for measures 70-73. The accompaniment continues with chords and a steady bass line.

73

Musical staff for vocal line, measures 73-76. The melody continues with eighth and quarter notes.

TRUE LOVE ON MY MYS-T'RY DATE!

I'VE BEEN DREAM-IN' (HIM/HER) FOR - E - VER, HOW MUCH

(8)

Piano accompaniment for measures 73-76. The accompaniment continues with chords and a steady bass line.

76



POPS: WHAT ARE YOU KIDS GOING ON ABOUT OUT HERE?
BOTH: OH, HI POPS!

LONG - ER MUST I WAIT?!

(8)

HAND CLAPS

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79

KITTY: CLUTCH IS ON A DATE WITH A MYSTERY GIRL!
POPS: A MYSTERY GIRL? WHAT'S THAT?

(1ST X ONLY)

(2ND X ONLY)

(2ND X ONLY)

8va

FF

F

83

CLUTCH: CAN'T TALK NOW, POPS. I'VE GOTTA BE ON THE LOOKOUT FOR 'ER.
POPS: WELL, YOU BE CAREFUL CLUTCH. GOING AROUND, BREAKING THESE GIRLS' HEARTS. WHEN ARE YOU GONNA SETTLE DOWN, CLUTCH?

(8)

CLUTCH: MAYBE TONIGHT, POPS. MAYBE TONIGHT I FIND MY TRUE LOVE!

CLUTCH: K

87

MAY - BE AF - TER ALL THE GIRLS I'VE

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90

DAT - ED BE - FORE, THERE'S AN AN - GEL SENT FROM HEA - VEN HEAD - ED RIGHT TO MY DOOR. I CAN

93

FEEL HER HERE BE - SIDE ME. IF I PLAY MY CARDS RIGHT THERE MIGHT BE TRUE LOVE BREW - ING AT THE

Handwritten signature or mark.

96

KITTY & POPS:

CLUTCH:

STAR-LITE TO-NIGHT. (THERE MIGHT BE TRUE LOVE BREW-ING AT THE STAR-LITE TO-NIGHT.) SO TWIN-KLE

(8)

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99



TWIN-KLE. LIT-TLE STAR WAY UP HIGH. I'M ASK-ING SWEET-LY AS I

POPS/KITTY:

TWIN-KLETWIN-KLE LIT-TLE STAR. ASK-ING SWEET-LY FROM



102

LOOK TO THE SKY. SHINE SOME TWIN-KLE DOWN UP - ON ME. SEND ME HEA-VEN - LY LIGHT. BRING ME SOME

WHERE YOU ARE. AH.

105

TRUE LOVE BREW-ING AT THE STAR-LIT TO-NIGHT. TRUE LOVE AT THE STAR - LITE...

TRUE LOVE AT THE STAR - LITE...

109

STAR - LITE TO - - - NIGHT!

TRUE LOVE BREW-ING AT THE STAR-LITE TO-NIGHT! TRUE

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112

TRUE LOVE AT THE STAR-LITE TO-NIGHT!

LOVE BREW-ING AT THE STAR-LITE TO-NIGHT! TRUE LOVE AT THE STAR-LITE TO-NIGHT!

(APPLAUSE)

23. IT'S A MYSTERY

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

(SFX OF HUGE KITCHEN CRASH. GOES ON AND ONE. POPS CONDUCTS AUDIENCE IN THE LINE, "TROUBLE IN THE KITCHEN.")

POPS: WHAT THEY SAID. (EXITS)

CLUTCH: I'M GONNA GO CHECK THE PARKING LOT. SHE COULDA SHOWN UP WHILE WE WERE SINGING. (EXITS)

KITTY: BUT CLUTCH, WAIT. I'M YOUR MYSTERY...GIRL.

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UNDERSCORING - 88

A

KITTY:

LIKE A PUZ-ZLE WITH ONE PIECE THAT'S GONE A-STAY.

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

LIKE A DOOR WITH NO KEY.

JUST LIKE NIGHT-FALL IN THE

6

MID-DLE OF THE DAY. THAT'S THE MYS - T'RY THAT LOVE IS TO ME...

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CLUTCH: SAY KITTY. I WAS OUT IN THE PARKING LOT AND I THOUGHT TO MYSELF, "WAIT A MINUTE. WHAT ABOUT KITTY?" KITTY. HAVE YOU SEEN ANYONE WHO LOOKS LIKE THIS?

9

KITTY:

8 '50'S BALLAD ♩. = 82

IT'S... A MYS - T'RY... HE SEES NO - THING IN THESE EYES.

CLUTCH:

WHAT ARE CATS - EYE

Handwritten flourish or signature.

12

IT'S A MYS - T'RY TO ME.

GLASS ES? ARE THEY JUST GLASS ES MADE FOR

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14

THAT ON - LY I KNOW HOW OF - TEN I CRY

CATS?

16

O - VER A LOVE THAT WILL NOT BE.

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18



IT'S A MYS - T'RY

MYS - T'RY - THAT SHE'D LEAVE THIS NOTE BE - HIND

MF

20

TEN LIT - TLE FEET A - WAY FROM
 AND HIDE HER LOVE SO FAR A -

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22

YOU.
 SHE'S PLAY - ING HARD - TO - GET AND IT'S DRIV - ING ME OUT OF MY MIND.

BA - BY, COME OUT NOW AND PLAY.

AM

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FRESH OUT OF HOPE. AND BE -

I'M AT THE END OF MY ROPE. AND BE -

MP

28

LIEVE ME, IT'S A LONG LONG WAY TO FALL.

LIEVE ME, IT'S A LONG LONG WAY TO LONG LONG WAY TO FALL. I HAVE

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30

YOU WANT HEART-ACHES, FOLKS, I'VE GOT 'EM!

SEARCHED FROM TOP TO BOT - TOM. I AM A



32

I WANT HEAVEN ABOVE TO SOLVE THE
FOOL FOR HER LOVE.

POCO A POCO CRESCENDO

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34

E

MYS - T'RY. IT'S ME, IT'S ME, IT'S
SOLVE THE MYS - T'RY OF MY MYS - T'RY GIRL AND ME.

MF



36

ME! PLEASE BE A MYS... TRY NO MORE. MORE. MORE. MORE.

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38

MORE! STEP OUT OF THE SHA-DOWS NOW... AND SA - BY, LET ME SEE.

62

JUST WHAT MY HEART'S BEEN WAIT-ING FOR. IT'S GET - TING

MP

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ON THIS MYS - TER - Y DATE AND IT
 AW - FUL - LY LATE, AND IT

44

LOOKS LIKE LOVE IS PASS - ING ME PASS - ING ME BY. AND I'LL
LOOKS LIKE LOVE IS PASS - ING ME BY.

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www.dramatists.com and is for personal use only.
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46

CRY MY - SELF TO SLEEP NOW. I ASK THE
ON - LY A NOTE FOR ME TO KEEP NOW.

STARS IN THE SKY CAN YOU PLEASE TELL ME WHY

POCO A POCO CRESCENDO

CAN YOU PLEASE TELL ME WHY

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DOES HE LOOK THE O-THER WAY

DOES SHE LOOK THE O-THER WAY?

F

8va

52

Musical staff for vocal line, measures 52-53. The key signature is three flats (B-flat major or D-flat minor). The melody consists of eighth and quarter notes.

WHEN I AM STAND - ING, RIGHT - HERE?

Musical staff for vocal line, measures 54-55. The melody continues with eighth and quarter notes.

HERE IS MY HEART, NOW WHERE ARE

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

Piano accompaniment for measures 52-55. The right hand features a steady eighth-note accompaniment, while the left hand plays a bass line with quarter notes.

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54

Musical staff for vocal line, measures 56-57. The melody continues with eighth and quarter notes.

HIS LOVE IS SEARCH-ING STILL... BUT MINE IS HERE TO STAY... IS IT A

Musical staff for vocal line, measure 58. The melody concludes with a half note.

Piano accompaniment for measures 56-58. The right hand features a steady eighth-note accompaniment, while the left hand plays a bass line with quarter notes. A 'BROADENING' marking is present in measure 57.

68

MYS- T'RY _____ THAT I END UP _____ IN TEARS!

MP COLLA VOCE *MF A TEMPO*

colla voce

colla voce

colla voce

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KITTY: IF I SEE HER CLUTCH, YOU'LL BE THE FIRST TO KNOW.
 CLUTCH: THANKS, KITTY. YOU'RE THE BEST. (EXITS)

TEARS IN MY HEART CUZ IT'S BRO - KEN A - PART O - VER...

MOLTO RIT. E CRESC.

8va

colla voce

colla voce

colla voce

24. MEDLEY

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

A SLOWLY IN ONE ♩ = 180

POPS: LOOK AT HER, POOR KID. WOULDN'T KNOW THE REAL THING...

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6

POPS: ...IF IT SMACKED HER RIGHT BETWEEN THE EYES... POPS:

SHE'S LOOK-ING FOR LOVE IN THE

14

POPS: AND LISTEN TO SOME OF THE BOOKS SHE'S BEEN READING...

STO-RIES SHE READS... BUT A FIC-TION-AL FLING IS - N'T WHAT THIS GIRL NEEDS...

POPS: "MARRIED TO A MOBSTER, BUT FLIRTING WITH DISASTER." OR...

22

♩ = 120

"DAL-LY-IN' WITH MY I - TAL - IAN STAL - LION" "MEI - NE VER - BOT - TE - NE DREI HEN - DI - GE

No performance or use of this score is

POPS: WHICH, TRANSLATED, MEANS

"MY FORBIDDEN THREE-HANDED LOVE" OR MY PERSONAL

POPS: "THE BLUE FLAME"

25

FAVORITE...

LEI - BE" "A PAS - SION - ATE BAT - TLE BE - TWEEN LUST AND

LEI - BE"

"A PAS - SION - ATE BAT - TLE BE - TWEEN LUST AND

28 POPS: "IT'S MUI CALIENTE!"

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

LOVE." TRUMPED UP AF - FAIRS IN SOME DIME - STORE RO - MANCE. WITH HER

32

EYES IN A BOOK. TRUE LOVE DON'T STAND A CHANCE!

pp *POCO A POCO CRESC.*

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35

POCO A POCO CRESC.

MOLTO RIT.

37

(GINO APPEARS.)

8

GINO: HEY KITTY...WHAT GIVES?...YOU'RE NOT YOURSELF TONIGHT...

8va

MF *p*

42

GINO:

THE WAY I'M WRIT-TEN WO - MEN ARE SMIT-TEN. I FILL THEIR

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46

HEADS WITH LUST_ UN-TIL | GAIN THEIR TRUST. THAT'S HOW | PLAY. _____ AF - TER THEY

50

GIVE THEIR HEART _____ | RIP THEIR LIVES A-PART. WHAT CAN | SAY? _____ WERE YOU BORN YES-TER



54



HEIMLICH:

DAY? _____ TRUE LOVE DON'T HAP-PEN THAT WAY. To

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59

THINK THAT YOU WOULD CHOOSE RE - GRET, IN-STEAD OF O-PEN-ING YOUR-SELF TO LOVE...THIS IS A PAIN NOT WORTH THE

64

BEAR-ING. IN-STEAD OF READ-ING O-THER PEO-PL'S HEARTS, PER-HAPS IT'S TIME YOU LOOK IN-TO YOUR



70

OWN. PUT DOWN THE BOOK. GO OUT, UND RISK LOVE. RISK LOVE!

PED.

76

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HEIMLICH: BITTE...

BOLDLY ♩ = 125

(HEIMLICH DISAPPEARS, GUILLERMO APPEARS.)

RISK LOVE!

81

GUILLERMO:

BLUE FLAME OR WHITE FLAME.WHO CARES HOW IT LOOKS? CUZ YOU

68

85

CAN'T FEEL THE HEAT WHEN IT'S STUCK IN A BOOK!

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88

YOU CAN READ A - BOUT LOVE. YOU CAN DREAM OF IT

91

TOO: IT'S A TO-TAL-LY DIF-FER-ENT

8^{VA}



SLOWER ♩ = 80

94

FEEL - ING WHEN LOVE LOOKS BACK AT YOU.

(8) FEEL - ING

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97

WHEN LOVE LOOKS BACK AT YOU!

(GUILLELMO DISAPPEARS.)

(ATTACA)

25. HEY, CUPID...

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

KITTY:

I KNOW THAT WHEN I READ I'M JUST PRE TEND - ING,

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5

KITTY: JUST LOOK AT ME...

BUT CU-PID.IT'S THE ON-LY WAY... THAT I'LL GET MY HAP - PY END - ING, IS THERE

10

A - NY CHANCE I'LL E - VER FIND... A REAL... RO - MANCE?... WILL I



The image shows a musical score for voice and piano. The voice part is on a single staff with a treble clef. The lyrics are: "E - VER SEE _____ LOVE LOOK - ING BACK AT ME? _____". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 8/8. The piano part includes a first ending bracket labeled (8) and a dynamic marking 'p'. A 'RIT.' marking is present in the second measure of the piano accompaniment. A large watermark is overlaid on the piano part: "This score has been downloaded from www.dramatists.com and is for perusal only." The score ends with a double bar line.

(ATTACA)

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26. LOVE LOOKING BACK AT ME

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

ANDANTE ♩ = 92

A

KITTY:

POPS: SAY KITTY, WOULD YOU MIND TAKING THE GRAVEYARD SHIFT? I'VE...I'VE GOT A LITTLE ERRAND I'D LIKE TO RUN.
KITTY: SURE THING, POPS. SEE YA TOMORROW.

I AM THROUGH WITH LOVE.

MP VAMP *MP*

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4

I'M THROUGH WITH END-ING UP THIS WAY. THE FI-NAL CHAP-TER AND I'M STILL HERE A LONE.

8

CO-VER TO CO VER AND HO MAN OF MY OWN. CU-PID MUST HAVE BET-TER THINGS TO DO.

12

THAN WASTE HIS TIME ON FOOLS LIKE ME. I'VE READ SO MA-NY WORDS OF LOVE.

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16

BUT NONE GIVE ME THE FEEL-ING OF. A LOVE THAT'S LOOK-ING BACK AT ME.

20

CUZ NOT A

23 8

ONE OF US _____ WAS MEANT TO WALK THIS ROAD A LONE. _____

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

MP

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26

STILL I KEEP PRAY-ING UP A-ROUND THE NEXT SEND _____ THAT SOME-ONE WATCH-ING

29

O - VER ME HAS CHO-SEN TO SEND _____ THE ONE THAT I'VE BEEN DREAM - ING OF. _____

32

THE ONE WHO'LL LOOK IN - TO THESE EYES. AND SEE WHAT HE'S SEEN

35

WAIT-ING FOR. AND TAKE BACK ALL THOSE NIGHTS BE FORE. WHEN LOVE WOULD NOT LOOK

MATT: ONE, PLEASE.
POPS: RIGHT THIS WAY.

♩ SLOWER ♩ = 80

39

BACK AT ME. WHEN WILL I SEE LOVE.

DIM. TO FADE

WITH PEDAL

44

POPS: LONG NIGHT?
MATT: MMM HMMM.

LOOK-ING BACK AT ME? I'VE BEEN WAIT-ING HERE PA - TIENT LY.

pp *p* P POCO A POCO ACCEL.

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48

POPS: BY THE BY, TRY THE NUMBER FOUR.

CAN YOU PLEASE FIND YOUR WAY? SOME-ONE

pp *p* 8va 3 8vb 3 3 PED. *

51 **D** FASTER ♩ = 98

UP A - BOVE REACH DOWN GENT - LY AND GUIDE MY LOVE. I'VE SEEN

mp 6

66

E FASTER ♩ = 104

HOP-ING SO LONG THAT LOVE WOULD LOOK BACK AT ME.

MATT:

I'M A VE-RY SIN-GLE MAN. I'M TELL-ING YOU, A

CRESC. E ACCEL. *MP*

F

VE-RY SIN-GLE MAN. AND I'M THROUGH WITH BE-ING LOVE'S MIS TAKE.

62

— 00 — 00 — 00 — 00 — 00 — 00 —

I'M DONE WITH END-ING UP THIS WAY. I MAKE IT THROUGH A-NO-THER TER-RI-BLE NIGHT.

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66

— 00 — 00 — 00 — 00 —

AND A VOICE DOWN DEEP IN - SIDE ME SAYS, "DON'T GIVE UP THE FIGHT." WHAT I'D GIVE TO BE THE

66



WHAT I'D GIVE TO BE THE LUCK-Y ONE. WHAT I'D GIVE...
 LUCK-Y ONE. WHAT I'D GIVE TO KNOW SHE'S LOOK-ING NOW.

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— TO SEE MY-SELF IN - SIDE THOSE EYES, AND JUST LIKE THAT TO RE - A LIZE
 — TO SEE MY-SELF IN - SIDE THOSE EYES, AND JUST LIKE THAT TO RE - A LIZE

76

THAT LOVE IS LOOK-ING BACK AT ME. PLEASE, LOVE, LOOK

THAT LOVE IS LOOK-ING BACK AT ME. PLEASE, LOVE, LOOK BACK AT ME.

DIM. *MP ACCELERANDO*

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80

H **FASTER** ♩ = 112

MATT & KITTY:

BACK. WHEN WILL I SEE LOVE. LOOK-ING BACK AT ME?_

F

84

I'VE BEEN WAIT-ING HERE PA - TIENT - LY. CAN YOU PLEASE FIND YOUR WAY?_

6 3

of

SOME-ONE UP A-BOVE REACH DOWN GENT-LY AND GUIDE MY LOVE.

I'VE BEEN HOP-ING SO LONG THAT LOVE WOULD LOOK BACK AT...

WHERE YOU'VE BEEN HID-ING, HELL, I HAVE N'T A CLUE. BUT WOULD YOU MIND STAND-ING THERE FOR THE REST

100

MATT:
KITTY:

KITTY:

KITTY:

___ OF MY DAYS? _____ AS LONG AS STAND-ING HERE MEANS STAND-ING WITH YOU. ___ CUZ MY HEART

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103

F FASTER

$\text{♩} = 130$

___ STARTS TO POUND WHEN I LOOK ___ IN YOUR EYES. ___ AND MY FEET ___ LEAVE THE GROUND, AND MY TEM

8^{va}

66

106

Musical staff for voice part, measures 106-108. The melody consists of eighth and quarter notes in a descending line.

- P'RA-TURE RIS - ES. THE FEEL - ING'S SO STRONG I CAN'T HOLD — BACK THE KISS - ES. I'VE WAIT

(8)

Piano accompaniment for measures 106-108. The right hand features arpeggiated chords and melodic lines, while the left hand provides a steady bass line with chords.

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109 KITTY:

SLOWER

$\text{♩} = 125$

Musical staff for Kitty's voice part, measures 109-110. The melody is slower and features a long note at the end of the phrase.

- ED SO LONG AND NOW FI - NAL-LY THIS_ IS LOVE_

MATT:

Musical staff for Matt's voice part, measures 109-110. The melody is slower and features a long note at the end of the phrase.

WAIT-ED SO LONG AND NO FI - NAL-LY THIS_ IS LOVE_

(8)

BROADENING

8^{va}

FF

Piano accompaniment for measures 109-110. The right hand features arpeggiated chords and melodic lines, while the left hand provides a steady bass line with chords. The tempo is marked 'SLOWER' and the dynamics include 'BROADENING' and 'FF'.

68

113

THIS IS LOVE. LOOK-ING BACK AT ME. LOVE. LOOK-ING BACK AT ME. IT TOOK AN E -

117

IT TOOK FOR - E - VER. FOR LOVE TO BRING YOU HERE. TO ME. TER - NI - TY BUT YOU FOUND YOUR WAY. SOME-ONE

of

M

SOME-ONE WATCH - ING O - VER. FOUND MY LOVE.

UP A-BOVE FI - NAL - LY FOUND MY LOVE. AND I

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N

I'VE BEEN WAIT - ING. I'VE BEEN DREAM

WAIT-ED SO LONG... AND I WANT IT SO MUCH. AND I DREAM YOU EACH NIGHT... AND I

128

ING. HERE'S LOVE.

LONG FOR YOUR TOUCH! AF - TER SUCH A LONG ROAD, HERE'S LOVE.

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131

LOOK - ING BACK AT ME!

LOOK - ING BACK AT ME!

COLLA VOCE

8va

ff

ff

(APPLAUSE AND BLACKOUT)

27. BOWS

MUSIC AND LYRICS BY GREGG COFFIN
ORCHESTRATIONS BY DAVID LABMAN

Musical score for the first system of 'BOWS'. It features a grand staff with treble and bass clefs. The key signature has four flats (B-flat major or D-flat minor) and the time signature is 2/2. The first measure has a dynamic marking of *MF*. The second measure has a dynamic marking of *POCO A POCO CRESCENDO*. The third measure has a dynamic marking of *8^{va}*. The score includes a melodic line in the treble clef and a bass line in the bass clef.

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Musical score for the second system of 'BOWS', starting at measure 5. It features a grand staff with treble and bass clefs. The key signature has four flats and the time signature is 2/2. The score includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *FF* is present in the final measure. A section marker 'A' is located above the final measure.

Musical score for the third system of 'BOWS', starting at measure 10. It features a grand staff with treble and bass clefs. The key signature has four flats and the time signature is 2/2. The score includes a melodic line in the treble clef and a bass line in the bass clef.



(8)

15

Musical score for measures 15-19. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a piano accompaniment with a treble and bass clef. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A watermark is overlaid on the score.

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20

Musical score for measures 20-23. The score continues from the previous system. A dynamic marking of *MF* (mezzo-forte) is present. The piano accompaniment features a treble and bass clef. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A watermark is overlaid on the score.

24

Musical score for measures 24-27. The score continues from the previous system. A dynamic marking of *CRESC.* (crescendo) is present. The piano accompaniment features a treble and bass clef. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A watermark is overlaid on the score.

68

C THIS ENDING FOR "NO DESSERT" OPTION

28

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D THIS ENDING FOR "DESSERT" OPTION

32

SEQUE SUBITO

28. DESSERT

GERMAN POLKA ♩ = 140

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

PERFORMANCE RIGHT/LEFT

REHEARSAL RIGHT/LEFT

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7

ALL:

THANKS FOR SEE-ING 'FIVE COURSE LOVE!WE HOPE YOUWON'T BE

MF

SAFETY

12

MAN 1:

MAN 2:

HURT. BUT WE COULD-N'T END THE EVE-NING WITH-OUT SPEAK-ING OF DES-SERT! SO. RUN HOME IN - TO YOUR



18

WOMAN:

ALL:

KIT-CHEN WITH YOUR LO-VER BY YOUR SIDE. THROW CAU-TION TO THE WIND AND O-PEN ALL YOUR CUP-BOARDS WIDE! THROW

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25

MAN 1:

MAN 2:

CAU-TION TO THE WIND AND O - PEN ALL YOUR CUP-BOARDS WIDE! TRY COAX-ING WITH SOME CA - RA - MEL. TRY

31

WOMAN:

MAN 1:

FLIRT-ING WITH SOME FLAN. YOU COULD STRAD-DLE HIM WITH STRU-DEL. JUST MAKE SURE YOU GREASE YOUR PAN! MAY-BE

Handwritten flourish or signature.

37

MAN 2:

WOMAN:

Musical notation for Man 2 and Woman parts, measures 37-42. The Man 2 part consists of six measures of rhythmic notation (x's) in a treble clef. The Woman part consists of six measures of a melodic line in a treble clef.

CUD-DLE WITH SOME COSS-LE. MAY-BE MIN GLE WITH SOME MOUSSE. MAY-BE GRAB A LIT-TLE WHIP-ING CREAM AND

Piano accompaniment for measures 37-42, including treble and bass staves with chords and melodic lines.

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43

ALL:

Musical notation for All part, measures 43-48. The notation is in a treble clef and includes a key signature change from three sharps to two flats at measure 48.

PUT IT TO GOOD USE! MAY-BE GRAB A LIT-TLE WHIP-ING CREAM AND PUT IT TO GOOD USE! JUST FIND THE PER-FECT

Piano accompaniment for measures 43-48, including treble and bass staves with dynamic markings like 'F' and 'MF'.

50

Musical notation for Man 2 part, measures 50-55. The notation is in a treble clef and includes a key signature change from two flats to one flat at measure 50.

FOOD THAT YOU CAN USE AS A COM - BI - NER. WE TRIED BAR - B - QUE, I - TA - LIAN. GER - MAN. MEX - I - CAN AND

Piano accompaniment for measures 50-55, including treble and bass staves with chords and melodic lines.

Handwritten flourish or signature.

56

DI-NER. YOU COULD PICK SOME-THING YOU SAW TO-NIGHT OR NONE OF THE A - BOVE, BUT NO MAT-TER THE CUI-

DI-NER. YOU COULD PICK SOME-THING YOU SAW TO-NIGHT OR NONE OF THE A - BOVE, BUT NO MAT-TER THE CUI-

8^{va}
p
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62

SINE WE HOPE YOU ALL FIND "FIVE COURSE LOVE!" NO MAT-TER THE CUI - SINE WE HOPE YOU

SINE WE HOPE YOU ALL FIND "FIVE COURSE LOVE!" NO MAT-TER THE CUI - SINE WE HOPE YOU

f
vcl
vcl

67

ALL FIND "FIVE COURSE LOVE!" HEY!!

ALL FIND "FIVE COURSE LOVE!" HEY!!

8^{va}
ff
vcl
vcl
vcl
vcl

29. PLAYOUT

MUSIC AND LYRICS BY GREGG COFFIN

ORCHESTRATIONS BY DAVID LABMAN

A ♩ = 104

B FASTER ♩ = 112

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4

8

12



(8)---7

17 **FASTER** ♩ = 125

C

MF

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20

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23

D

MP *POCO* *A* *POCO* *CRESC.*

MP *POCO* *A* *POCO* *CRESC.*

26

8^{va} -----

8^{va} -----

(8)

29

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

BROADENING

E **SLOWER** ♩ = 125 **BRING OUT RH MELODY**

32

8^{va}

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allowed without written authorization
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FF

(8)

36

3

(8)

40

3

44

Musical score for measures 44-47. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a series of chords and dyads, while the left hand plays a rhythmic accompaniment with eighth and sixteenth notes.

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48

Musical score for measures 48-50. Measure 48 includes the instruction *MOLTO RIT.* and a triplet of eighth notes in the right hand. Measure 49 features a *SLOWER* marking and a tempo of 72. Measure 50 has a forte (*F*) dynamic. The right hand continues with chords and dyads, and the left hand has a steady accompaniment.

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(CADENZA)
8^{va}

51

Musical score for measures 51-54, marked as a Cadenza. Measure 51 starts with a mezzo-forte (*MF*) dynamic and a *RUBATO* tempo. The right hand has a melodic line with a fermata. The left hand features sixteenth-note runs in measures 52 and 54, marked with a *PED.* (pedal) instruction. The instruction *FREELY REPEAT FLOURISH . . .* is placed above the right hand in measure 53.

(8)

52

Musical score for measures 52-54. Measure 52 features a quintuplet of sixteenth notes in the right hand. Measure 53 has a fermata over a chord. Measure 54 concludes with a final chord and a fermata. The left hand remains mostly silent during this section.