

HELLO AGAIN

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PIANO/CONDUCTOR
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by
MICHAEL JOHN LACHIUSA
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PIANO/CONDUCTOR

HELLO AGAIN

MICHAEL JOHN LA CHIUSA

SCENE 1

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SLOW WALTZ (Vln/Cl/Hrn.)

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I-2

24M (brush)

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WHORE:

ME? THERE WHERE YOU GO IN?

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SOLDIER:

SOL. WHO ME? SOLD beh-heh-heh-heh

WHORE:

LOOK HERE DON'T YOU KNOW MY

(VCL. PIZZ.)

(SNEAK IN)

21 22 23 24

SOLDIER!

FACE? NO. OVA

(w/accs) (+VIBES)

25 26 27 28

Piu MOSSO

YOU THERE COME ON TELL YOUR

mp

w/HH.

29 30 31 32

SWEET GRASS HEARS WHERE YOU BEEN. HEN IT DON'T

+VIBES

33 34 35 36

MAT. TER HEL. LO A-

+VIBES

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I=4

PIANO

37 *Piu Mosso*

38 *SOLDIER:*

39

40

GAIN... NO THANKS. I GOT NO

VEL. PZL

4 EL

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41

42

43 *FASTER*

44 *A TEMPO*

45

TIME. AN I GOT TA BET BACK TO THE BAR --- RACKS.

PLAN

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46 *WOMAN:*

47

48

49

YOU COULD JOIN ME BY THE

CH. sim. ten.

(W/NO L)

50

51

52 *SOLDIER:*

53

RIV. ER DON'T YOU GOT A ROOM SOMEWHERE?

4 VCL.

I-5

64 **WORLD:**
TRUST ME IT'S THE PER. FEET

68 **GL/VLN**
PLACE SOLDIER: SHEDS LIKE A FEW HERE

72
BEEH SEARCH- ING HIGH AN'

76 **VLN.**
LOW FOR YOU, BUT THEN, WHAT DOES IT

70 71 72 *FEL (OVA)* 73

MAR. 162 HEL. LO A.

VLAN.

+VCL.

74 **PIU MOSSO** *SOLO VCL.* 75 76 77

GAIN. SAIS GOT NO TIME. AN' I

gva.

+VCL Pns

+VCL

78 79 80 81

GOT NO CASH CAN'T PAY FOR IT A. NY. NOW.

gva.

82 *WHORE:* 83 84 85

WHO MEN-TIONED MON-EX? WHO MEN-TIONED PAY?

(+VCL) (VCL)

(+CLAR) (VCL)

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I-7

810 W/CLAR. 87 88 89 CLAR. (F#M)

GUY'S LIKE ONLY WAVE PAW.

90 GUY'S LIKE YOU, THEY GET IT FREE

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I-8

94 95 96 97 98 98a

HERE BY THE RIV-ER EV-ERY-THING IS

BELL. CYN. SOA. RITARD.

99 100 101 102

I HEARD A BODY YOU AT THE LA-

SOLO. SOLO. ACCEL. ACCEL. RITARD.

103 104 105 106

YOU'RE THE ONE WHO GIVES IT A-

A TEMPO. SOLO. SOLO. ACCEL. ACCEL. RITARD.

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SCENE 2

Two sets of empty musical staves, one for piano (treble and bass clefs) and one for contrabass (bass clef).

This score has been downloaded from

Musical staff with measure numbers 4, 5, 6, 7, and 8. A watermark "www.dramatists.com and is for perusal only." is overlaid across the staff.

Musical staff with a box annotation "DRUM SOLO (SN.)" above the first measure. The staff contains rhythmic notation for drums.

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Musical staff with annotations "Sop. sax" and "8va" above the first measure, and "Drums" below the first measure. The staff contains melodic notation for saxophone and rhythmic notation for drums.

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Musical staff with annotations "SWING 1's" and "(Tutti)" above the first measure, and "PIANO f" below the first measure. The staff contains melodic notation for piano.

II-2

17

TRIO:

18

19

20

ZEI GE-ZENT BE WELL AND HAP. OVA PV OVA

Sax, Vla, Har. PLAN (+ Sax, Kbd. 2)

Kbd. 2

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21

22

23

24

ZEI GE-ZENT OVA STAY OUT OF TROU-BLES WAY I'll tell

Sax, Vla, Har. OVA WAY

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25

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YOU WHAT YOU LONG TO HEAR WHEN YOUR SHIP SAILS HOME SOME-DAY

Sax, Vla, Har. OVA loco

from Dramatists Play Service, Inc.

29

30

31

32

BUT TILL THEN I'll SAW

Sax, Vla, Har. fisma 2-ZEI 2-ZEI 2-ZEI GE-ZENT

II-3

(39)

WHERE YOU TAKIN' ME ?

PIANO TALKS TILL 40

(Kbd. 2)

(stgs. pizz)

(stgs. arco)

(Kbd. 2)

37 (SOLDIER:)

38 (NURSE:)

39 (SOLDIER:)

40 ON CUE (SOLDIER:)

TO HEAR YOU

THEY DON'T LET TYPES LIKE YOU IN

(stgs. pizz)

(stgs. arco)

I'M

(41)

SHIP PIN' OUT TO MORROW

DON'T YOU WANNA GIVE A LONELY SOLDIER SOMETHING TO REMEMBER YOU BY

(VAMP)

(Kbd. 2)

42

42A

ASK THAT REG. HEAD IN THERE

THE ONE WITH THE FACE.

(Kbd. 2)

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II. 4 HELLO AGAIN

43 **PIÙ MOSSO** **NURSE:** **ACCEL.** **44/SOLDIER:** **45 NURSE:**

I SEEN YOU DANCING HER AROUND. YOU SEEN EVERYTHING, HUH? SURE, I'M A NURSE.

46 **FASTER** **SOLDIER:** **NURSE:** **SOLDIER:**

HELP, NURSE, I'M WOUNDED. NOT SO FAST. I BEEN LOOK - IN' FOR YOU MY WHOLE

FASTER **VAMP** **BVA**

46 (cont.) **47**

LIFE. ME

(tutti) **ff**

PLAY **ff** **V.S.**

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II-5

48 SOLDIER:

49 GOT A LIT-TLE TIME

50

51

I

+Vln. b

52 GOT A LIT-TLE TIME

53

54

55

I

+Vln. b

Kbd. 2

56 GOT TA GET THE LIT-TLE BITCH

57

58

59

I

SCRATCHED

AN'

Sax, Hr, Kbd 2

60 WHO'S GON-NA HELP ME OUT?

61

62

63

I

GOT TA MAKE IT FAST

THE

Bra

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64

65

66

67

TIME I GOT TO ITCH - MY ITCH MAY BE MY LAST.

Stgs. Sax

68

69

70

71

I GOT A LITTLE WAR

Stgs.

72

73

74

75

MY BOAT'S ABOUT TO LEAVE

Stgs. Sax, Hn.

76

77

78

79

WON-DER WHAT WE GON-NA DO WHEN

Stgs. Sax, Hn. (Tutti)

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80

I GOT A WAD OF DOUGH — AND THE BEERS ARE ALL A TIME —

84

SA. BU WANT SOME CRACKED WINGS. I GOT A LITTLE TIME.

88

GOT A LITTLE TIME — I GOT A LITTLE GOT A LITTLE GOT A LITTLE MY

93

PAD. DU DON'T CARE WHERE I MAY BE — MY BROTHER WOULDN'T COME TO LOOK FOR ME — MY

(w/Mod. 2)

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II-8

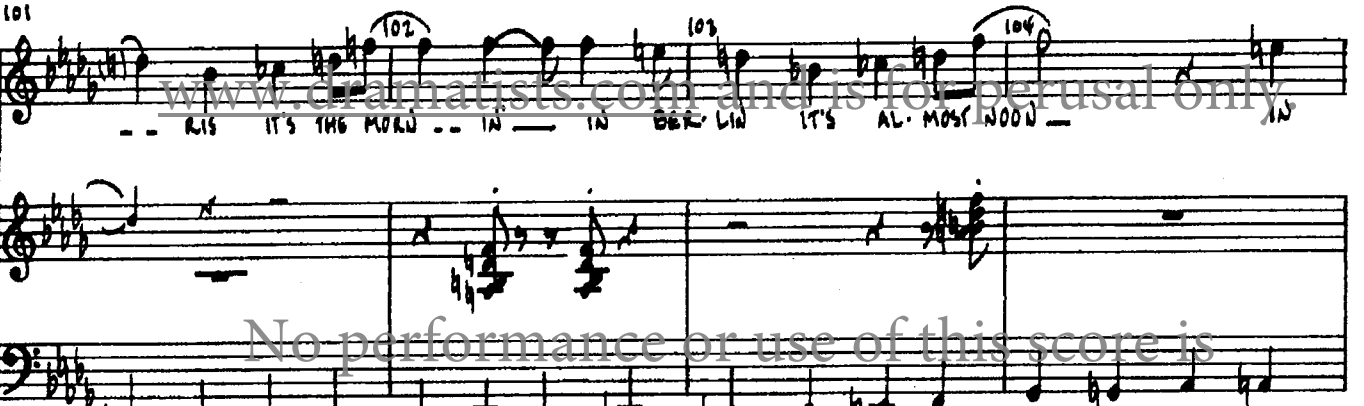
97 98 99 100

MOM-MA DON'T KNOW WHAT SHE DON'T SEE HEY! IN PA..



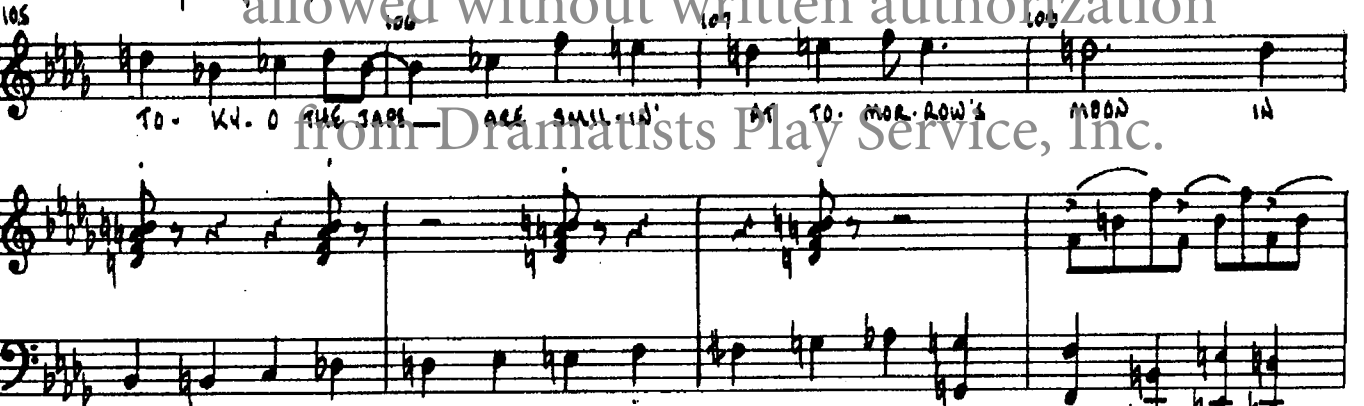
101 102 103 104

... RIS IT'S THE MORNU ... IN IN BEK LIN IT'S AL. MOST NOON



105 106 107 108

TO. KV. O RUG SAGE ARE SMIL-IN' AT TO. MOR. AOW'S MROON IN



109 110 111 112

JUST A LIT-TLE WHILE THE WORLD'S GON-NA TURN AN'



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60

I SHOULD'VE MET YOU IN SOME OTHER LIFE

61

I SHOULD'VE MET YOU IN SOME OTHER TIME.

62

63

mp

(Bs. line sim) →

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64

(Tutti) WOULD'VE BEEN SWEET-ER —

65

KISS-ING_ YOU

66

WOULD'VE BEEN BET-TER — WITH

mp

67

SOME-ONE SOFT-ER SOME-ONE EA-SY

68

SOME-ONE YOUNG-ER SOME-ONE LIKE MY-SELF MY-SELF MY-SELF MY-SELF MY

69

70

OTHER THINGS HAPPENED IN SOME OTHER LIFE

71

72

IT DON'T MAT-TER WHAT OR WHEN OR

mp sub

73 WHO _____ 74 SOME LIT-TLE BIT OF ME'S GONE. 75 I'M GON-NA STEAL A LIT-TLE BIT OF

PIANO *mf*

76 YOU (BVA) 77 YOU'RE NOT A VIRGIN ARE YOU? (BVA) 78 79

p

80 Yeah, be gentle. (BVA) 81 ON MY THERSA REV-O-LUTION GO W-O-N 82 AND IT'S HARD TO KEEP MY COOL.

(turn) *f*

83 THERE'S SOME THING THEY DID-N'T TEACH ME _____ 84 BACK IN NURS...ING SCHOOL _____

f. gliss.

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III-8

85

4 4 4 4 86 2 2 2

LIKE HOW MEN ARE GON-NA TAKE AND TAKE AND TAKE AND TAKE AND NOT GIVE NOTH- IN' BACK — A

87

2 88 2 89

SOL-DIER & KNEED — THAT RED-HEAD-ED TEEN — THE GUY IN THE PARK — BY THE

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90

91 92

PEP-SI MA-CHINE — THE FIRST TIME AND LAST TIME AND TIME IN BE-TWEEN

(gva) (Loco) (fff fffff) sim. chromatic (Fl, Vln, etc)

(Tutti)

(to 10)

103

WHY COULD-N'T I HAVE LOVED YOU IN SOME OTHER
LIFE

105 106 107

WOULDN'T ALWAYS FEEL LIKE - I'M AT WAR
SOME-BODY TOOK WHAT WAS MINE

f *mp* *cresc.* *MALTO*

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V.S.

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108 109 110

I SAY THAT ANY GONNA DO I WANT A LIT-TLE BIT GIVME A LIT-TLE BIT I'M GONNA STEAL A LIT-TLE BIT OF YOU — YOU —

mf

112 113 114 115

you

PLAN

pp

Vcl. *p*

+ Kbd. 2, Guba

116 117 118 119

you? ... WATER

Bra

Wn, Vibes

+ Kbd. 2, loco

120 123 124 125

Who's home? Mother, is that you? NO-ONE...

Flute Solo

VAMP
Sonzos

Vcl.

+ Kbd. 2

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126 C.O. 127 128 129 (N:)

I MIGHT NOT BE NEEDING A NURSE SOON. OH?

Vcl.

130 131 C.O. 132 133 134 (N:)

Well... Well see what Mother says. Until now. My shift's over.
She pays for your services. Not I.

Kbd. 2

PIANO (Solo) mp poco

135 136 137 138

Vibes, Hrn (Soli)

mf poco + Vcl. + Hrn. mf

139 140 141

Vln. Fl. Vibes Vln. Vibes Kbd. 2 + Fl. Vln. Fl. Vln. Fl.

mf cresc... Vel. Pizz.

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PIANO/CONDUCTOR

SCENE 4

Empty musical staves for Piano/Conductor, consisting of three systems of five-line staves.

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Musical score for strings and woodwinds. Includes markings: *MAESTOSO*, *WGL.HN.*, *sf*, *sim.*, and *4*. The score features complex rhythmic patterns and dynamic markings.

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Musical score for vocal and piano. Includes markings: *BEGUINE*, *scat.*, *BEGUINE*, and *W/KOO.2*. The score shows a vocal line with scat singing and piano accompaniment.

Musical score for piano and drum. Includes markings: *sim.*, *W/KOO.3*, and *(DRUM ROLL)*. The score features piano accompaniment and a drum roll.

V 3

110000 20717

12 9166, K00.2

Musical staff with notes, rests, and performance markings like "UN", "K00.2", and "CL, HH".

Piano accompaniment staff with notes and a "sim." marking.

Piano accompaniment staff with notes and performance markings like "UN".

Piano accompaniment staff with notes and performance markings like "UN".

Musical staff with notes and performance markings like "CL", "9165", and "GABRIEL VAMP".

Piano accompaniment staff with notes and performance markings like "CL".

Musical staff with notes and performance markings like "Vln. w/uvla", "8va", and "K00.2".

DIALOGUE

Musical staff with notes, rests, and performance markings like "K00.2", "TACET UNTIL M. 55", and "TO SYNTH.". Includes chord symbols: Dm7, C#m7, F6, Bbm7, Dm6, Fmaj7.

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IV-4

HELLO AGAIN

29 *Vln. 1/22.* 30 *(arco)* 32

Ab7b5 — E9 Dm7 Cm7 Bb7

33 *(b) 34* *Vln. 1/22, VIOLAS* *Vln. 1/22, VIOLAS* *(b) 36* *Vln. 1/22, VIOLAS*

bs-cl. *vc.*

(Bb7) **SYNTH: RHODES ARR.** *mp*

37 *COLLEGE BOY: (RECIT.)* 38 *YOUNG WIFE: I love my husband!*

I SHOULD HAVE FOUND YOU IN SOME OTHER TIME. I SHOULD HAVE FOUND YOU BEFORE YOU WERE MARRIED.

vc. *(RECIT.)* *Vln.* *Kbd.*

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SCENE 6

Two sets of empty musical staves. The top set consists of a single treble clef staff. The bottom set consists of a grand staff with a treble clef and a bass clef.

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TEMPO DI VALSE

Musical score for piano and voice. The piano part is in the grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. The tempo is marked 'TEMPO DI VALSE'. The voice part is in a single treble clef staff. The piano part includes dynamic markings 'PIANO' and 'f'. The voice part includes the instruction 'w/ Stgs.' and a 'mp' marking.

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OPERA SINGER

Musical score for opera singer and piano. The piano part is in the grand staff. The voice part is in a single treble clef staff. The piano part includes the instruction 'PIANO'. The voice part includes the instruction 'OPERA SINGER' and lyrics 'MAI EN ZEIT!'. There are also performance markings like 'w/ Stgs.' and '(+Vln.)'.

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Musical score for violin and piano. The piano part is in the grand staff. The violin part is in a single treble clef staff. The piano part includes dynamic markings 'p.'. The violin part includes the instruction 'Vln.' and lyrics 'A - DE - MUN - VEL - LES - LUST' and 'GE - TON!'. There are also performance markings like 'w/ Vln. wa.' and '(+Vln.)'.

VI-2

13
D MAI - - - EN ZEIT!

19
DU BILDEST DICH
20
21
22
LIEBEN;

23
DU WIRST SO SCHÖN, SO SCHÖN;

27
DU WIRST SO SCHÖN ...

VI-3

33) YOUNG THING!

34 35 36

LIS-TEN TO THAT OR-CHES-TRA ...

(Sops. Cl, Ha)
as at 7

(Kb. 2)

(PLAY)

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37 38 39 40

THEY'RE PLAYING AW-FUL LATE... I CAN CH FIRST CLASS

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41 42 43 44

IT'S SO CROWD-ED IN STEER AGE.

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45 46 47

SIX BUNKS TO A CAR BIN I MA-GINE

48 WITH ALL THE ROOM ON THIS BOAT THEY STICK

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51 SIK TO A CELL, YOU CAN'T MA. GING THE

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55 SNELL OF SIK OF US GRAMMED IN A

60 CA. BIN... WHAT'S THAT TUNE?

64 HUSBAND: 65 66 *AL RALL.*

SOME O-P-E-R-E-T-A THE CEL-LO'S FLAT. IT'S REAL-LY QUITE AN-NOY-ING.

Clar. *PLAY*

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69 (H:) 4.T.: 69 (H.T.): 70

MORE wine? Thank you, sir. See, I remember what you taught me: LIKE THE WINDGLASS SLOWLY AS YOU BRING IT TO YOUR LIPS, DON'T GUR-GLE. H: Perfect.

Kbd.2 *mf* *w/4ths. pizz.* **TO SOUTH.**

No performance or use of this score is

71 (BACCAROLA) 72 4.T.: 73 74 (H:) 75

THIS IS A SHIP OF DREAMS YOU MENTIONED YOUR

SYNTH: HARP ASS *p* (1) *(arp. sim.)* *Kbd.2* (5)

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76 77 78 4.T.: 79 80

MOTHER SENT YOU AWAY TO LONDON, BECAUSE...? BECAUSE... WELL... SHE DIDN'T THINK PHILADELPHIA WAS SAFE FOR YOUNG ADULTS... IN LONDON I

w/ pizz. (6) (10)

81 (V.T.) 82 83 H: 84 (V.T.)

lived with an uncle...he was real nice to me...but then... yes? Well...

85 (V.T.) 86 87 88

HIS WIFE DIDN'T LIKE ME. — WHICH FORK DO I USE ON THE SAL- MON?

89 H: 90 (V.T.) 91

and now you're going home to Philadelphia? Not actually. WHEN I

92 93 94 95 96

LAND IN NEW YORK I SUP-POSE I'LL BE OUT ON MY OWN. SIR, — WHEN I LAND IN NEW YORK I SUP-

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97

98 POSSE I'LL BE LOST AND A- LONE
 99 CARL — IS YOUR NAME REALLY CARL? — OF COURSE..
 (w/tn, fl.)

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102

103 What's this?... A brooch
 104 PRETTY GIFTS FOR A PRETTY WIFE — What's her name? MAR-RI-
 (H:)

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107

108 ANNE. WHAT'S HER REAL NAME?
 109 EM-I-LY — THE GREAT-EST OF AD-VE-N-TURES WHICH A MAN AND HIS MAN SHARE IS
 (H:)

112

113 V.T. IS YOUR EYES... They remind me of my long
 lost father.
 114 MAR. RIAGE — You said you never knew your father.
 115 I GOT PIC-TURES —
 (H:)

PIANO / CONDUCTOR

SCENE 7

HELVU HUNIN

Empty musical staves for Piano/Conductor, consisting of a grand staff with treble, middle, and bass clefs.

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TEMPO DI DISCO
Stgs. 2

1 Kbd. 2 (w/tenor, horn)

SYNTH. CLAVINET (w/9ths)

Kbd. 2 (B1) (w/Drums)

PLAY

(Or. Fill) Kbd. 2 etc.

Musical notation for Piano/Conductor, including a grand staff with treble and bass clefs. The notation includes various notes, rests, and dynamic markings.

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3

OPENING MONTAGE

Kbd. 2

Musical notation for Piano/Conductor, including a grand staff with treble and bass clefs. The notation includes various notes, rests, and dynamic markings.

7

LIGHTS TRAF. FIG DOG-SHIT SCREAMS MAN.

RHODES PIANO

Kbd. 2. Or. (cont.)

Musical notation for Piano/Conductor, including a grand staff with treble and bass clefs. The notation includes various notes, rests, and dynamic markings.

WAT. PAN —

Title: "The one I love" Starring: Me. Screenplay: Me. Directed by D. Palma - No -

VAMP

mf mp

14 17 18 19 20

MEAN LOVE SWEET THE WOR PLACE THE IN PLACE

(w/Drum.) Kbd.2 Vcl. (+Vln)

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21 22 23 24

THE PLACE — TO-NIGHT FOR-PAN NIGHT MAY THE TWELFTH

(+Vln) (Vcl.)

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25 26 27

NINE-TEEN SEVENTY-SIX — A. D. — PAN A-CROSS THE ROOM. NO.

(Tutti)

Vcl., +Vln +Vla

CLOSE UP: ME. LOOKING GOOD.

CUM. (Solo)

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LOOKING NOW. THIS IS CLOSE THE ROOM. ENJOYED BY IS

(Tutti) f

kbd. 2

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35 MENO MOSSO -
NUSTLE, MA NON TROPPO

MOV. ING THIS - AND MOV. ING THAT - AND BOO. GIE THIS - AND DIS. CO THAT

SW: BELTING

mp

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39 AND ZOOM A CROSS THE ROOM. IT'S AN AN-GEL

(bvn. harm.)

f mf

VII-5

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Y.T.

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PRETTY DE-CENT

Stage Pizz. NO. 2

PLAY P

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WRITER:

VAMP

MU - SIC...

... AND END OUR SEARCH FOR HAPPINESS.

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The image shows a musical score for a piano and voice. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a 'Stage Pizz.' (Stage Pizzicato) section. The second system continues the piano accompaniment and includes a 'VAMP' section. The score is marked with 'PLAY P' and 'MU - SIC...'. The lyrics '... AND END OUR SEARCH FOR HAPPINESS.' are written below the piano part. The score is overlaid with a large 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.' The page is numbered 'VII-5' at the top.

SCENE 8

HELLO AGAIN

WAITER: Alright everybody let's take this again.
"THE ONE I LOVE"
Directed by Me. Written by Me.
Starring Me... and She.
Take twelve.

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WAITER: The Playwright attempts to seduce his leading lady during a romantic week-end trust at the Spa.

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Musical score for the first system, measures 1-3. The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 starts with a treble clef and a piano dynamic marking. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line enters in measure 2 with a melodic phrase.

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ACTRESS: "Where have you taken me, scoundrel?"

allowed without written authorization

WAITER: "You suggested the Spa, Angel."

Musical score for the second system, measures 4-6. The score continues from the first system. Measure 4 begins with a treble clef and a piano dynamic marking. The piano accompaniment continues with a consistent eighth-note bass line. The vocal line has a melodic phrase in measure 5. Measure 6 ends with a double bar line and repeat signs.

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ACTRESS: "How nice it is to take a respite from the stage!"

Musical score for the third system, measures 7-10. The score continues from the second system. Measure 7 starts with a treble clef and a piano dynamic marking. The piano accompaniment features a steady eighth-note bass line. The vocal line has a melodic phrase in measure 8. Measure 10 ends with a double bar line and repeat signs.

WRITER: "Kiss me."

11 12 13 14

BROADLY

This score has been downloaded from

15 17 18

ACTRESS: "Now I must prepare my toilette."

(she slaps him) (slap)

16

www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization

19 20 21 22

WRITER: "I must entice her to do my new play." 20

"You are the vessel into which I pour my soul." 21

"Let us consummate our love; Artist and Muse!" 22

from Dramatists Play Service, Inc.

23 24 25

ACTRESS: "Come and tell me the plot of your new play." 23

WRITER: "I have written you the role of a lifetime!" 26

rit. *pp*

27 28 29 30

SLOWER - TENDERLY

(ON HER FOOTSTAMP)

This score has been downloaded from

31 32 33

www.dramatists.com and is for perusal only.

FAST CHARLESTON

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allowed without written authorization

34 35 36

from Dramatists Play Service, Inc.

WRITER: "You shall play the part I wrote for you."

mp f

(v.s.)

37 38 39 40

SLOWER (ON HER FOOTSTAMP) (FAST CHARLESTON)

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41 42 43

(clusters with fists)

allowed without written authorization

from Dramatists Play Service, Inc.

44

(FAST)

cresc.

45 46 47 48

49 50 51

52 53

54 55

The musical score is written for piano and includes a vocal line. It consists of five systems of staves. The first system (measures 45-48) features a vocal line in treble clef and piano accompaniment in grand staff. The second system (measures 49-51) continues the vocal and piano parts. The third system (measures 52-53) includes a piano solo section marked 'ff' and 'accel.', with a 'Bub' (bubbling) effect indicated. The fourth system (measures 54-55) shows the vocal line and piano accompaniment concluding the piece. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

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allowed without written authorization

from Dramatists Play Service, Inc.

56 57 58 59 60 WRITER: "Say that"

This score has been downloaded from

61 you love me. Say the words. 62 "Say that you... 63 you..."

www.dramatists.com and is for perusal only.

No performance or use of this score is

64 WRITER: 65 66

allowed without written authorization

CRE. DITS

THE DITTS OUT

from Dramatists Play Service, Inc.

67 68 69

ONCE A-GAIN

THE

P/C

9-II-3

HELLO AGAIN

16 (ADDRESS)

17

18 VAMP

19

A

(SENATOR)

(last x:)

... the constitution guarantees persons the right to spend their whole lives persuing... A LIE

Piano accompaniment for measures 16-19. The music is in 4/4 time with a key signature of one flat (Bb). It features a melodic line in the right hand and a supporting bass line in the left hand. A watermark is visible across the score: "This score has been downloaded from www.dramatists.com and is for personal use only."

20

21

22 Più MOSSO

23

LIE... BUT... LIKE... PLEASURE? REAL!

BUT TWO THINGS LIKE... PLEASURE IS REAL (sp) And good

Piano accompaniment for measures 20-23. The tempo changes to "Più MOSSO" at measure 22. The music continues with a melodic line in the right hand and a bass line in the left hand. Performance markings include "sim." and "ff". A watermark is visible across the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

24

26

26

wine and good food and good company and once a week a good movie, starring you.

Poco Accel.

Piano accompaniment for measures 24-26. The tempo changes to "Poco Accel." at measure 26. The music features a melodic line in the right hand and a bass line in the left hand. Performance markings include "cresc." and "cresc.". A watermark is visible across the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

9-II-4

27 28 29

EN-JOY!

I LIKE TO KNOW WHEN I'M EN- JOY-ING MY-SELF WHEN EV- ER I'M EN- JOY-ING MY-SELF.

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30 31 32

CAN-CALLED!

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allowed without written authorization
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WE MAY DIE TO- MOR- ROW (Sic) Right!

33 34 35

WHAT WOULD HAVE BEEN — IS SAD. "LA- TER ON" IS...

36

37

38

SAD

MY

... Right.

www.dramatists.com and is for perusal only.

39

40

41

CON-GRESS-MAN - IS A PHI-LO-SO-PHER -

YOUR CON-GRESS-MAN - SHOULD SAY GOOD-NIGHT.

from Dramatists Play Service, Inc.

42

43

A lot of men would be more than happy to be right here. Right now, alone with me...

You said happiness was a lie.

Well... I'm happy.

pp

SIMILE, SLOWING DOWN PATTERN UNTIL ↑

ATTACCA:
SCENE 7 -

PT. II

ACTRESS: DID I SAY SOMETHING TO SCARE YOU?

47 GEM: SALLY, THIS ARRANGEMENT WE HAVG IS'S... (ACTRESS)

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SYNCH: RHODES-TINGED

(solo) REAL...

w/ No. Val, Hpd 2, Org.

(sim.)

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51

52

53

54

vln.

(sim.)

55

ACTRESS:

56

57

58

I CAN PLAY - THE MIS-TRESS OF THE SE - NA - TOR;

Musical score for piano/conductor, featuring vocal lines and piano accompaniment across multiple systems.

59 60 61 62

STASH ME IN A COM-FORT 'BLE HIGH RISE THAT'S CON-

This score has been downloaded from

www.Dramatists.com and is for perusal only.

63 64 66 66

VEN-IENT TO THE HILL (w/ EWI BVA) AND AF-TER

w/ewi - hard edged flute (A7)

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allowed without written authorization

from Dramatists Play Service, Inc.

67 68 69 70

MA-KING SOME SPEECH OR SIGN-ING SOME BILL YOU'D BRAG IN FOR LUNCH IF YOU NEV-ER TAKE LUNCH WITH

BVA w/td 2

71 72 73 74

ME A-ROUND YOU WILL I'LL PLAY THE

w/tds. trem. (tds. + Kb. 2)

75 MIS-TRISS OF THE SE - NA - TOR

(Ho, Vln, Viol.)

79 I LOOK GOOD IN RED OR WHITE OR BLUE. I'LL BE

(Vln + Vc)

83 FRIEND - LY TO RE - FUSE HIS CANS.

(Vln + Vc)

86 I'LL BE A - NY - THING FOR

(Dr. Fill)

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allowed without written authorization

from Dramatists Play Service, Inc

90

YOU

91

92

93

(+H.H. (SING))

w/UB. 2

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SEWARD:

I

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allowed without written authorization

from Dramatists Play Service, Inc.

HAVE TO SAY - GOOD NIGHT

EWI Solo A?

94

95

96

97

100

101

102

103

104

105

(A?)

106

107 108 109

W/VI, I CAN PLAY AD - VI - SOR TO THE CON - GRESS - MAN

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www.dramatists.com and is for perusal only.

110 111 112 113

HI - RE ME TO WORK ON THE MA -

W/stop

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allowed without written authorization

114 115 116 117

NI - PU - LATE THE PRESS WE'LL BUY A

W/VI, Hn.

118 119 120

REG - IST - ERED HOUSE WITH A GEORGE - TOWN AD - DRESS . WE'LL WRITE THE PLACE OFF AS A

W/VI, Hn.

IX / III-6

HELLO AGAIN

121
122
123
124
125

WORK EX-PENSE AND SCREW THE I. — R. S. I'LL PLAY AD-

w/6th, 7th, 8th, 9th, 10th, 11th, 12th
w/8th, 9th, 10th, 11th, 12th

This score has been downloaded from

126
127
128
129

VI-SOR TO THE CON GRESS MAN THAT'S A

w/11th, 12th

No performance or use of this score is

130
131
132
133

ROLE THAT TAKES A LOT OF SOUL TO DO I'LL BE

w/11th, 12th

allowed without written authorization

from Dramatists Play Service, Inc.

134
135
136

USE - FUL DOWN IN WASH - ING - TON.

w/11th, 12th

144 145 146 147

COME CLOSE LET ME SEE YOUR

w/ Vibes

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www.dramatists.com and is for perusal only.

148 149 150 151

FACE

pp. Bill Free

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allowed without written authorization

from Dramatists Play Service, Inc.

152 153 154 155

YOU DON'T HATE TO RE-MEM-BER A

Vln, Cl. + Hrn, Vel

Vibes

156 157 158 159

FACE OR PLACE OR WHEN COME FIND ME TO -

Cl, Hrn. + Vibes + Hrn.

(Cnd. 2) mp Vel. Ad.

X-11

(160)

MOR - ROW YOU KNOW MY

(Clar.) w/Vibes

161 162 163

This score has been downloaded from

www.dramatists.com and is for perusal only.

164

NAME LOVE I'M SURE WE'LL BE

165 166 167

No performance or use of this score is

allowed without written authorization

from Dramatists Play Service, Inc.

POCO ACCEL.

SAY HEL

169 170

V.S.
(PLAY)

(SLIGHTLY FASTER)

171 172 173 174

SOLDIER:

HEL - LO A -

(Tutti) mp

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

175 176 177 178

(NURSE:)

HEL - LO A - GAIN

(YOUNG MAN:)

GAIN HEL - LO A -

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

179 180 181 182

(WIFE:)

HEL - LO A - GAIN.

(HUSBAND:)

GAIN HEL - LO A -

183 (YOUNG THING:) 184 185 186

HEL - LO A - GAIN

GAIN (WRITER:) HEL - LO A -

187 (ACTRESS:) 188 189 (ALL:)

HEL - LO A - GAIN HEL -

GAIN (ALL:) HEL -

from Dramatists Play Service, Inc.

190 191 192 193

LO.

Rit. . . .

mp f mp ppp

BOWS

Two systems of empty musical staves. The first system consists of two staves (likely Violin I and Violin II). The second system consists of three staves (likely Viola, Violoncello, and Kontrabaß).

1 Clar. ^{*tutti*} This score has been downloaded from
www.dramatists.com and is for perusal only.

2 3 4

ff *w/ln.* *f*

5 6

No performance or use of this score is

6 ^{*Vln. I, II, Ha.*} allowed without written authorization
_{*2 + Kbd. 2*} from Dramatists Play Service, Inc.

7 8 9

p. *p.* *p.* *b_p*

10 ^{*w/Cl. (4 vcl Bbb)*}

11 12 13

f. *f.* *b_p*

Vln. & Vla.

3. BOWS

HELLO AGAIN

Musical score for measures 14-17. The first staff is for Violin and Viola. The second and third staves are for Piano. Measure 14 starts with a treble clef and a key signature of one sharp (F#). Measure 15 has a treble clef and a key signature of one sharp. Measure 16 has a treble clef and a key signature of one sharp. Measure 17 has a treble clef and a key signature of one sharp. The piano part includes dynamics like *f* and *pp*.

www.dramatists.com and is for perusal only.

Musical score for measures 18-19. The first staff is for Violin and Viola. The second and third staves are for Piano. Measure 18 has a treble clef and a key signature of one sharp. Measure 19 has a treble clef and a key signature of one sharp. The piano part includes the instruction *(Tutti)*.

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Musical score for measures 20-23. The first staff is for Violin and Viola. The second and third staves are for Piano. Measure 20 has a treble clef and a key signature of one sharp. Measure 21 has a treble clef and a key signature of one sharp. Measure 22 has a treble clef and a key signature of one sharp. Measure 23 has a treble clef and a key signature of one sharp. The piano part includes dynamics like *d* and *pp*.

from Dramatists Play Service, Inc.

Empty musical staves for Violin and Viola, and Piano, with a *VS.* marking at the end.

4 BOWS

Musical score for measures 24-27. The system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The vocal line has a melodic line with some grace notes.

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Musical score for measures 28-31. The system includes a vocal line and piano accompaniment. Measure 28 is marked 'Vln. Solo'. The piano part has a melodic line with some slurs. The vocal line has a melodic line with some grace notes.

No performance or use of this score is

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Musical score for measures 32-35. The system includes a vocal line and piano accompaniment. The piano part has a melodic line with some slurs. The vocal line has a melodic line with some grace notes.

Musical score for measures 36-39. The system includes a vocal line and piano accompaniment. Measure 38 is marked 'Vln. Solo'. The piano part has a melodic line with some slurs. The vocal line has a melodic line with some grace notes.

Scene VIII

VAMP

2 5 2 2

ped

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www.dramatists.com and is for perusal only.

8va

Lights.

3

stacc

Cos - tums.

Mo - ney.

Fame.

trio

VIII - 2

11
Broad way. — Fri day night. — May the twelfth. —

11
11

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"Margie"

14
Nine - teen The Maestoso

14
14

sf

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18
One I Love. Wri - en by me. di - rec - ted by me. starring: she

18
18

mf

VS

~~III-3~~

22
My per - fect muse

22
22

This score has been downloaded from

www.dramatists.com and is for perusal only.

Detailed description: This block contains the first system of a musical score, measures 22-24. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The lyrics 'My per - fect muse' are written under the vocal line. A large, semi-transparent watermark is overlaid across the system.

25
I'm dy - ing See? I'm al - most dead.

26
28

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

Detailed description: This block contains the second system of the musical score, measures 25-28. The vocal line continues with the lyrics 'I'm dy - ing See? I'm al - most dead.' A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of chords. A large, semi-transparent watermark is overlaid across the system.

29
Kill everything!

29
29

The one I love kis - ses me

Detailed description: This block contains the third system of the musical score, measures 29-31. The vocal line begins with the handwritten phrase 'Kill everything!' followed by the lyrics 'The one I love kis - ses me'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. A large, semi-transparent watermark is overlaid across the system.

Kill it, No 80

VIII-4

Uamp

Rem.

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You're... the can - vas I'm... the paint You're... the clay and

allowed without written authorization

from Dramatists Play Service, Inc.

the

I'm the fin - gers We have a his - to - ry

42 last time 3

You should say thank you. And y name is Mer-c-e-dith— 3

Damp

www.dramatists.com and is for perusal only.

45 3 3

Not Piz. You should say thank you. Do a lit-tle re— write.

45 3 3 3

45 3 3 3

48 3 3

No. You hould say thank you. Do a lit-tle re— write if you

48 3 3

48 3 3

P