

SUMMER OF '42

a new musical

**Book by
HUNTER FOSTER**

This score has been downloaded from
Music and Lyrics by
DAVID KIRSHENBAUM
www.dramatists.com and is for perusal only.

**Based upon the Novel and Motion Picture by
HERMAN RAUCHER**

Vocal Arrangements, Musical Continuity and
No performance or use of this score is
Additional Underscoring by
LYNNE SHANKEL

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CONDUCTOR/PIANO-VOCAL

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Prelude

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

With Passion

Ob. 1 2 3 4

p Fm(add4) Ab(addD) Bb(addE) C7sus

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5 6 7 8

cresc. Fm(add4) Ab(addD) Bb(addE) C7(add4)

+Vc.

9 10 11 12

mf Db2 Ab2 Bb2 (#9) C7sus

+Bs.

13 14 15 16

cresc. Db2 Eb2 Db/F Eb/G Eb7sus

Poco Rall. + Fl.

Majestic

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The Summer You'll Always Remember

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

Smoothly, mysteriously

1 2 3 4

mp B \flat 2(add E) *cresc.* +Vc. B \flat 2(add E)/G C7/G

+Bs.

5 6 16 AGGIE:

It was the

Tri. G \flat 2 A \flat /G \flat F7su s2,4

+Vc.

17 18 19 20 3 GIRLS:

sum - mer you'll al - ways re - mem - ber. The

+Fl. 8vb *p* B \flat 2(add E) B \flat 2(add E)/G C7/G

Poco Rall.

Rall.

21 22 23 24

sum - mer you'll al - ways re - mem - ber.

+Fl. loco

Mark Tree

E♭Maj7 (add A)

cresc.

G♭2

A♭/G♭

G♭2

Moderately fast (but still with an air of mystery)

25 26 27 28

AGGIE: MIRIAM:

Tak - ing a few steps for - ward. Leav - ing your child - ish games.

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+Vibes

mp

B♭2 (add E)

E♭Maj9/B♭

B♭2 (add E)

A♭Maj7/B♭

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29 30 31

GLORIA:

Meet - ing a few new fac - es. Hop - ing you

E♭Maj9

D7sus

D7

Gm9

32 33 34

AGGIE:

caught their names. Do - ing some diff - 'rent things you

G♭/A♭

B♭2

B♭2/D

LR

+Vc.

35 ne - ver did be - fore. 36 WOMEN: 37 The sum - mer 38 was all

Bell Tree

Chords: Eb2, C2/E, F7sus, Eb2/F

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39 - these things 40 and 41 more. 42 ALL: It was the

Chords: Cm7, Eb/F

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43 sum - mer you'll 44 al - ways 45 re - mem - ber 46 when you were

mf *+Fl.*

Chords: Bb2(add E), Bb2(add E)/D, Eb2, F7sus

47 48 49 50

grow - ing, not know - ing — the way. Lit - tle things — felt

WOMEN:

51 52 53 54

strange. The world be - gan — to change. And it was

MEN:

Lit - tle things — felt

Bb2(add E) Bb2(add E)/D C2/E D7/F#

51 52 53 54

strange. The world be - gan — to change. And it was

strange. The world be - gan — to change. And it was

Gm F/A Ab2(addD)/Bb Bb9

poco a poco cresc.

55 56 57 58

ver - y clear — that life was here — to

ver - y clear — that life was here — to

Fl.

Ab/Gb Gb2 F7sus

Here And Now

Music and Lyrics by DAVID KIRSCHENBAUM
Orchestration by LYNNE SHANKEL

Perky Pop Rhythm (w/kind of a shuffle feel)

Vamp

1 2 5 HERMIE: 6 7

(to 5)

CUE to continue: BENNIE What's been done? Just like both of you I strag-gled back to school last fall.

Kbd 1 (soli)

G(N.C.) B Dsus C Dsus G(N.C.) B Dsus C Dsus G(N.C.) G2/B Dsus C

(Shaker:)

+Kbd 2 (elec Bs)

+Bs

8 9 10 11

Win-ter went so slow, I bare-ly made it through at all.

+Cl

+Kbd 2 (stg's)

Dsus G(N.C.) G2/B Dsus/C Dsus F2/G

12 13 14 15 16

By spring my thoughts were all New Eng-land - boud, 'cause it's

G6(unis) Vc C2 C2/E F9 Gsus Bb D7sus

17 here and now our hap - pi - ness is found. (to 23)

Cl, Kbd 2, Vc

G(N.C.) G2/B Dsus/C Dsus G(N.C.) G2/B Dsus/C Dsus

23 (Dialogue) BENJIE: That's why we live in Jersey... clean air...

Light comp.

G(N.C.) G2/B Dsus/C Dsus +Vc G(N.C.) G2/B B^b/C Dsus

27 HERMIE: Life on Pack - ett Is - land kind of weaves a mag - ic spell. -

(Play as is)

TUTTI

G(N.C.) G2/B Dsus/C Dsus G(N.C.) G7/B C2 +Cl *Mark Tr* *Kbd 2, Vc*

31 BENJIE: Some - times I for - get our moms and dads are here as well. We've

32 33 34 ALL:

G(N.C.) G2/B Dsus/C Dsus F2/G G6 (N.C.)

35 got a place where noth - ing can go wrong.

36

37

C2 C2/E F G7sus B^b C

38 Yes - sir, here and now we're right where we be -

39

40

D7sus G(N.C.) G2/B Dsus/C Dsus

8vb -

41 long.

42

43

44 (to 49)

Light comp.

CUT OUT for BENJIE's birdcall

+Cl G(N.C.) G2/B Dsus/C Dsus +Vc G(N.C.) G2/B B/C Dsus (Last x Dr fill)

49 HERMIE + OSCY:

50

51

52

(Play as is) Cl

Nine months we've wast - ed do - ing noth - ing much, and by

+Kbd 2 B7sus B7 Em2 Em2/D

53 54 55 56 57 OSCY:

now it's clear we need a change of pace. I saw a cou -

TUTTI E^b7/D^b D7sus A/B B7 Em9

58 59 HERMIE: 60 61 BENJIE: 62

ple ball games I watched a mil lion mov ies. I took some tan go les sons.

A9sus Em9

63 Quasi Tango 64 65 66

OSCY: What the hell are you talking about?
BENJIE: My mother made me.

A7sus A9 *p solo, w. cym*

67 68 69 Vamp 70

OSCY: Did anyone in this remote vicinity do anything that wasn't stupid and boring?

A7sus A9 +Kbd 2(8vb)

Will That Ever Happen To Me?

Music and Lyrics by DAVID KIRSCHENBAUM
Orchestration by LYNNE SHANKEL

Dreamy

2 X's

HERMIE:
+Kbd.2(8va) (to 3)

(Dialogue) *This score has been downloaded from* Look at

www.dramatists.com and is for perusal only.

Vc.

Chords: G2, dim., A2/G, G2, F#2/G

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her... that's a per - fect act of God... the pic - ture of beau - ty and grace

Bs.

Chords: G2, Cm6/G, G2, C9, CMaj9, C2

(Vc)

Just her face is e - nough to make my bod - y weak.

Kbd 2 (8vb)

L.H. Play

mp +Cl (8vb)

Chords: D7sus, G2, Cm6/G, G2, C2

Bells

11 12 13 14

I nev - er e - ven speak to wom - en such as she.

Bm7 Am7 C Maj7/G F2

15 16 17 18

Will that ev - er hap - pen to me?

B^b C/B^b B^b E^b mp

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19 20 21 22

(Dialogue) Af - ter all, if I

HERMIE:

D7sus +Vc, Kbd 2 (8va) G2

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23 24 25 26

ev - er touch a breast as pre - cious, as per - fect as hers, what oc -

Cm6/G G2 C⁶ CMaj9 C2 +Vc D7sus

27 curs? Will I han - dle ev - ry test with flair? 28 29 30 I dream of lips and

G2 Cm6/G G2 C2 Bm7

mf +Cl

31 hair, and wake up all at sea. 32 33 34 Will

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Am7 CMaj7/G F2 +Vc

+Cl Bells

35 that ev - er hap - pen to me? 36 37 38 (Dialogue)

from Dramatists Play Service, Inc.

Bb C/Bb Bb EMaj9 +Vc, Bells (8va)

mf

39 40 41 HERMIE: 42 Two arms strong, reach - ing out for

mf +Cl *con moto*

TUTTI D7sus

43 two arms slen - der 44 for a touch 45 so ten - der 46 that noth - ing is the

G2/D C#m7(add4) F#7sus

47 same. 48 Is it wrong 49 if I long to 50

B2 Eb7sus

51 know the splen - dor 52 of com - plete sur - ren 53 der 54 in love's e - ter - nal

Ab2/Eb Cm7(add4) Eb2/F

Poco rall.

55 flame? 56 Who'd have thought 57 just when things were kind of rough, 58 that

Am7(add4) D7sus D7(b9) G2 Cm6/G G2

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Little Did I Dream (Duet)

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

1 2 3 4 (to 17)

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+Kbd 2
+Bells(8vb)
+Vc
f
Ab Ab2/C Cb6 Ebm11 Ab Ab2/C Ab7sus/Db
Leo. Leo. Leo. Leo.

17 DOROTHY: 18 19

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+Bells(8va)
Vc
+Kbd 2, Vc
Ab Ab7/C Db Ebm7(add4) Ab Ab/Gb
Leo. Leo.

There's a song that I'm always hearing - it was play - ing the

20 21 22 23

day I met you. Theyou asked me to dance, and my fu - ture took wing.

Bb/F Bbm7(b5) Ab2/Eb C7sus C7 Db Bbm7 Cm
Leo. Leo. Leo. Leo.

Poco Rall.

Poco Rit.

24 25 26

While you're gone, we will still have our song to

F7sus F7 F/A Bbm7 Ab/C Db Eb

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27 28 29 30

sing.

mp F Maj7 F°7/C F Maj7 F°7/C F Maj7 F°7/C C/D D7

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31 32 33 34

mf Lit - tle did I dream that you could love me.

+CI (W/ Vc)

mf Gm7 Bb/C C/Bb Am7 D7(b9) D7

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35 36 37 38

You were but a dream from out of the blue.

Gm7 Bb/C C/Bb Am7 Dm7

39 PETE: 40 +Cl 41 42

Of - ten did it seem _____ you did - n't e - ven see me. _____

B \flat 2 A7(\flat 9) A7 Dm Dm(Maj7) Dm7 Dm6

+Kbd 2, Vc

43 DOROTHY: 44 45 46

Lit - tle did I dream _____ a dream could come true _____

G7sus G7 B \flat /C C/D

+Cl

47 BOTH: 48 49 50

Nev - er did I doubt _____ how much I loved you _____

Gm7 B \flat /C C/B \flat Am7 Dm7

51 52 53 54 DOROTHY:

Lit - tle did I do _____ to make you a - ware _____ So

Cm7 E/F B \flat 2 C/B \flat F/A

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55 56 PETE: 57

Lit - tle did I hope, and lit - tle did I dare

lit - tle could I hope...

Gm7 E7/G# Am7

58 Poco Rit. 63 64 65 66 67 68

Lit - tle did I dream that this was a dream we could

Lit - tle did I dare... Lit - tle did I dream that this was a dream we could

D7sus D7 BbMaj7 F6/A Gm7 Bb/C

65 A Tempo 66 67 68

share.

+Fl pp +Vc DbMaj7 Eb/Db DbMaj7 Bb/Eb

(Bs cont)

69 70 71 72

Chords: $G^{\flat}Maj7(\#11)$, $Fm7(add4)$, $B^{\flat}2$

73 74 75 76

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+Bella WEI (PETE'S departure)

Chords: $G^{\flat}Maj7(\#11)$, $A^{\flat}2$, $F7sus$

77 78 79 80

Medium Swing

OSCY and BENJIE enter (Dialogue)

F N.C. H. Hat (Dr cont)

Bs.

Chords: $F\ N.C.$

81 82 83 84

Like They Used To

Music and Lyrics by DAVID KIRSCHENBAUM
Orchestration by LYNNE SHANKEL

Flowing, with relaxed energy

Vamp

1 2 3 4

CUE: HERMIE: I think I would be well suited for... Hollywood. HERMIE: ...mostly with myself.

mp A^b2 +Bs Clar G^b9/A^b +Bs

HERMIE: I al - ways want - ed to be Fred As - taire.

5 6 7 8

A^b2 G^b9/A^b

DOROTHY: Yeah? I al - ways want - ed to be Gin - ger Rog - ers.

9 10 11 12

A^b2 G^b9/A^b

HERMIE: 13 Why not? So if I don't get to play for the Dodgers, I'd

17 sure love to dance on the screen I know what you

DOROTHY: 19

21 mean. I never wanted to be an ice

Faye:

HERMIE: 25 Nah. It is - n't worth it to be Don Ame - che.

DOROTHY: 29 They miss the ma - gic of whirl - ing 'round the floor. And now

HERMIE: 32

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33 Fred and Gin - ger nev - er work _____ to - geth - er an - y - more... _____ Well, they

Bb7sus Bb7 Db/Eb Eb7

37 don't make mov - ies like they used to... but if

mf DbMaj7 Cm9

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41 Hol - ly - wood _____ should call then a be - liever. _____ Though I'd

Bbm7 Db/Eb Fm7(add4)

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45 real - ly hate to give _____ up base - ball, _____ they taught

Ab/Gb CbMaj7

49 Cag - ney how to dance, _____ so they might just take a chance on

50 Finger Cym

Bbm7 Bb/C Bbm7 Db/Eb

53 *Bells* 54 55 56

me! (They laugh.) We'll

mp A^b2 +Kbd 2 G^b9/A^b

57 58 59 60

see... *Ob* *Kbd 2*

mp A^b2 G^b9/A^b

61 62 63 64

DOROTHY: So you like music? HERMIE: Yes, I'm quite musical.

mf A2 G⁹/A

65 66 67 68

DOROTHY: You play an instrument? HERMIE: Well, no. But—

A2 G⁹/A

69 70 71 72

HERMIE: *Last X:* I had a dream I was lead - ing a band.

A2 G⁹/A

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Before The Movies

DAVID KIRSHENBAUM

Bouncy, in 2

1 Vamp (under dialogue) 2

Cue: OSCY: I'm not waitin' around any longer.

BENJI: Oh, shit.

Musical score for measures 1-4. The piano part features chords: G(add2), G6, C(add2), C/D, G(add2), G/B, Csus4, Em/D, Am/E. Performance instructions include *Hat*, *mf*, *+Kbd.2, Vc.*, and *+Bs.*

5 OSCY:

MIRIAM: You old enough to stay up this late?

Musical score for measures 5-8. The piano part features chords: G(add2), G6, C(add2), C/D, G(add2), G/B, Csus4, Em/D, Am/E. Performance instructions include *+Tri.*

9 OSCY:

MIRIAM: You have ice cream on your face.

Musical score for measures 9-12. The piano part features chords: G(add2), G6, C(add2), C/D, G(add2), G/B, Csus4, Em/D, A°/D#. Performance instructions include *+Kbd.2(Bsn)*.

13 OSCY: 14 15 16

Oh, that per - fume... Makes me think of the fall of Bab - y-lon.

Vc., Cl. Em(add2) A7sus4 A7

17 MIRIAM: OSCY: 18 19 20 Xylo

What? I grow diz zy.. just one sniff and I swoon.

E(add2) A7sus4 A7

21 +Cl. 22 23 24

Time's a - wast - ing. Let's get bus - y

+Xylo(8va)

C(add2) G/B +Bsn. Am7 G7/B

25 26 27

Let's all go to the mov - ies It's start - ing

C(add2) D7sus4

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28 29 30 31

soon... MIRIAM: Dutch treat, I suppose?

+Kbd.2, Vc.

E \flat (add2) E \flat 6 A \flat (add2) A \flat E \flat E \flat (add2) E \flat G A \flat sus4 C \flat B \flat F \flat C

+Tri.

32 OSCY: (to 38)

We will spring for re-fresh-ments!

E \flat (add2) E \flat 6 A \flat (add2) A \flat B \flat E \flat (add2) E \flat 6 G A \flat sus4 C \flat B \flat F \flat C

+Tri.

No performance or use of this score is

38 Safety BENJIE: 39 HERMIE:

PIZZ STRINGS I think they're head ing this way. We

+Xylo

D \flat PIANO

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40 41 42 43 BENJIE:

bet-ter make sure we're set. HERMIE: Smile, look older. And I've got

+Cl.

F \flat

HERMIE: 44 45 46 47 OSCY:

noth - ing to say. What - ev - er you do, don't sweat. This is Her - mie

mp Cl. +Kbd.2, Vc.
Gb(add2)
Ped.

MIRIAM: 48 49 50 51 52

and Ben - jie. This is Ag - gie and

Cym +Kbd.2(harp,8va) +Kbd.2(pno.,Vc.)
Fm7 A(add2) A(add2) B
Ped.

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OSCY: 53 54 55 56

Glor - ia. Her - mie, you're with Ag - gie 'cause you're

+Kbd.2(8va)
EMaj7 Ebm7 Fm7
Ped.

allowed without written authorization

57 58 59 60

both in - tel - lec - tu - al. Yeah. Ben - jie, you're with Glor - ia 'cause you're

Gb(add2) Ebm7 Fm7

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The Movies

CUE: OSCY: "... and swing on 'em like Tarzan!"

DAVID KIRSHENBAUMN

Passionately-"The Movie Theme"

The musical score is written for Piano-Conductor and includes the following elements:

- Flute (Fl.):** Measures 1-5, marked *Fl.* and *5*. Includes the instruction: "coming from the movie screen - bars 1-16 should be pre-recorded".
- Keyboard (Kbd. 2 (Hp.)):** Measures 1-16, marked *gliss.* and *ff*. Includes the instruction: "under scene change".
- Timpani (Timp):** Measures 1-16, marked *mp*.
- Measures 6-10:** Includes the instruction: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." and the instruction: "allowed without written authorization from Dramatists Play Service, Inc.".
- Measures 11-16:** Includes the instruction: "lights up on theatre seats".
- Chords and Dynamics:** Chords include *Gbm6*, *D7*, *D7Maj7*, *D7Maj7(add2)*, and *Gbm6*. Dynamics include *ff*, *mp*, and *ca*.
- Other markings:** *Mk.Tr.* (Marking) and *Cym* (Cymbal).

Freely

HERMIE:

17 On a dou-ble date... 18 and the 19 hour - r's get-ting late. 20

Tri

+Cym *+Cym*

B♭Maj7 +kbd.2 (vibes) *Am9*

21 Hors - es to the gate 22 and is post 23 time. 24

Tri *Fl.*

B♭Maj7 *Am9*

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25 Some-one set the bait. 26 Time to 27 step up to the plate. 28 Not a

Gm9 *F* *E♭(add2)* *Dm7*

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29 sec-ond can you wait... 30 to 31 per - pe - trate 32 a 33 crime...

B♭/C *C9* *E♭* *F* *E♭/F*

With a neurotic pulse (not too fast) (♩ = 126)

34 **Vamp** 35 36

+Hi Hat

mp +kbd.2, 2nd X (Tbn.)

G♭(add2)

+Bs.

37 HERMIE: 38 39 40

Get a move on. Take a deep breath. Say a ti ny prayer.

G♭(add2) Fm(add2)

+kbd.2 (bsn)

41 42 43 44

Put a hand up on her shoul- der.

G♭(add2)

45 46 47 48

You can work from there.

Fm(add2)

+Ob (15va)

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49 50 51 52

Touch her el - bow, then her fore - arm take it slow and be dis - creet.

Eb7sus4 +kbd.2 (stg,winds)
Vc b poco a poco cresc.

Bb7/Eb

+Ob.

53 54 55 56

I can tell, though that she wants it I can feel her bod - y heat.

Eb7sus4

Bb7/Eb

57 58 59 60

She's so hot she must be burn - ing up in - side...

mf

Bb/C

A G

Vc

61 62 63 64

+Cl.

+Xylo

Bb/C

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65 She's so hot 66 that I could 67 drop an egg 68 down her

F Maj7 E7 Eb Maj7
+Cl.(8va)
+kbd.2 (cl.)

69 cleav - age 70 and it would 71 come out 72 fried.

Sl. Wh. D7 +Bsc.

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73 **Vamp** 74 AGGIE (last X): 75

+Hi Hat Gb(add2)

Ow! HERMIE: I'm sorry.

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Strong two-beat 76 AGGIE: 77 78 79 80

Gbmaj7(add2)
+kbd.2 (stgs), Vc Ab/Gb

Per - fect. This love - ly eve - ning could be ab - so - lute - ly per - fect.

81 He's quite a 82 guy. 83 84 May - be 85 with an - y

+Fl.(8va) +Xylo

G♭Maj7(add2)

86 luck he won't give 87 up be fore he 88 gives me 89 an oth - er 90 try.

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+Fl.(8va)

A♭/G♭

91 I mean, 92 I'm all 93 set, and stand - ing by, 94 but his 95

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+Xylo

f Fm7 +kbd.2 (bsn)

96 palms are 97 wet, his aim 98 is high... 99 A girl wants 100 some - thing 101

+kbd.2 (stgs), Vc

A♭6/B♭ B♭9 D♭/E♭ cresc. poco a poco

102 103 104 105 106 107

more than just a fin - ger in her eye! *Fl.*

ff

Cm/Eb Db/Eb

ff

108 **Tempo 1** 109 110

Ow!

+Dr

Gb(add2)

+Vc

111 112 113 114

(Oscy makes a grab for Miriam)

+kbd.2 (bsn)

115 116 117

(...and again)

(b)

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Someone to Dance With Me

DAVID KIRSHENBAUM

Gently, in 2

Colla voce

15 16 17 18

meet a hand - some he - ro who would let me share - his life? Oh, it was

G7sus4 G7 Cm Eb/F F9 Db2

19 20 21 22

sweet but scar - ily to won - der where he might be. To sit there

+Kbd.2 Gb2 Cb2 +Cl. Cb Db9 +Bs

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23 24 25 26

con - tem - pla - ting a stran - ger wait - ing for me. Though it

Gb2 Cb2 Bb7sus4 F Bb7 Bb9 +Cl. pp

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27 Tempo 28 29 30 Poco Rit.

seemed all was lost, still I

Ab Bb Cym x +Dr Gm/Bb (cont. sim.)

Poco Rit.

31 32 33 34

+Cl. dreamed, _____ fin - gers crossed... _____ and some - one to dance.

Ab Eb2/G F2 Ab2/Bb

Ballad Tempo - Easy 2

35 36 37 38

with me, _____ some - one to _____ sweep me off _____ my feet, _____ wan - dered in - to

with me, some - one to sweep me off my feet, wandered in - to

from Dramatists Play Service, Inc.

Eb2 Vc, Kbd 2 Dm7(b5) G7sus4 G7

39 40 41 42

my world _____ mak - ing my soul _____ com - plete: _____ Just when I could -

my world making my soul complete: Just when I could -

from Dramatists Play Service, Inc.

Cm2 p +Cl. Cm2/Bb Ab2 Bb7sus4

43 44 45 46

n't see _____ an - y - one left _____ for me to meet, _____ he

n't see any - one left for me to meet, he

from Dramatists Play Service, Inc.

Eb2 Db/Eb

47 48 49 50

tapped me on the arm and he turned me a-round... and my feet left the ground...

Ab2 Eb/G F7sus4 F7

51 52 53 54

Bells and I found Bells some one to dance with me.

Db2 Bb7sus4

Cym x

55 56 57 58

Slowly, Freely

DOROTHY: Is there someone you feel that way about, Hermie?

soli +Tr Under dialogue +Cl.

Ab2 Eb/G Fm7 Eb/G

+Kbd.2 +Vc

59 60 61 62 63

Ab2 Eb/G F7sus4 Db2

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Dreamy

64 65 66 67 68

(she moves to kiss him)
+Fl., Kbd 2, Mark Tr

HERMIE: Goodbe.
+Bell Tr.

mp

+Vc

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69 A Tempo 70 71 72

+Fl., Kbd 2

Lord, I

E \flat 2

Vc, Kbd 2

Abm7(add4)

C \flat /D \flat

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73 74 75 76

know I've been a stran-ger and we have-n't spo-ken much Now that

C \flat 2

G \flat /B \flat

D \flat 7
A \flat

G \flat
B \flat

Vc, Kbd 2

+Bs

77 78 79 80

girls have got me cra-zy, I'll be get-ting back in touch. They make my

B \flat 7sus4

B \flat 7

E \flat m

G \flat /A \flat

A \flat 7

F \flat 2

Unfinished Business

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

Vamp 2 HERMIE: 3

May - be I have - n't fin - ished the

(W/C.)

Dr. (HH)

D#2 Ab/C Gb/Bb Bb7 Ab/C Db2 Ab/C

+Kbd 2

4 BENJIE: 3 5 6 OSCY: 3

page! May - be you ough - a try and act your age. May - be there's

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Gb/Bb Bb7 Ab/C Db2 Ab/C Gb2/Bb Bb7 Ab/C

7 8 9 10 HERMIE: 3

peo - ple who don't read as fast as you... HERMIE: Who's reading? How does a

Eb2 Bb/D Ab2/C Eb/Bb Gb/Ab Ab7sus4

+Bs.

11 BENJIE: 3 12 13 14

pic-ture like that get in a book? How daes a pic-ture like that e - ven get took?

+Kbd 2

Ebm7(add4) Db2/F Gb2 Eb2/G

+ Cello

15 OSCY: 16 17 HERMIE:

Spe- cial film and a high speed cam - era lens. And it helps when a gut -

mf Ab7sus4

18 19 BENJIE: 20 3

— and girl are friends. And it helps if he un - der - stands "Clit - or - al

F7sus4

21 OSCY: 3 HERMIE: 3 22

shaft". "clit - or - al hood". "Clit - or - al glans". OSCY: Holy shit!

8va

24 ALL: 25 26

From what we've seen, it's clear we've got some un-

TUTTI

Bb Bb/D Eb2(no3) Db Db/F

27 28 29

fin - ished bus - iness. We were in the dark, but light - ning has

www.dramatists.com and is for perusal only.

Gb2(no3) Bb Bb/A Bb/G Bb/F

No performance or use of this score is

30 OSCY: 32 33

struck. 'Cause now we know with just one look how

from Dramatists Play Service, Inc

Cm7 F7sus4 Dm7 F/G Gm7/F

34 35 36 HERMIE:

much we've nev - er known. With - out this bril - liant book, -

Cm7 D7sus4 D7 Gm7

37 we'd be on our own. 38 39 OSCY: Don't rip the cover!

C7sus4 C7 Ab2 F7sus4/Gb

(W/Cl.)

40 For age fif - teen we have a lot of un - 41 42

Bb Bb/D Eb2(no3) Db Db/F

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No performance or use of this score is

HERMIE: 43 44 45 46

fin-ished bus - iness. - But to-day I sense a change in our luck.

Gb2(no3) Bb Bb/A Bb/G Bb/F C/E

allowed without written authorization from Dramatists Play Service, Inc. (W/Cl.)

BENJIE: 47 48 49 OSCY:

Call me a schmuck, but that is - n't nat - ural. That's a real

D/F# +Xylo Gm(add2) Dm7(add2)

50 51 52

mouth - ful, com - ing from you. HERMIE: Oscy! E - ven though — it looks dumb —

+Alto Sx

E \flat 2 C7sus4 C7 Cm7 *cresc.* B \flat 2/D

53 54 55 OSCY + BENJIE:

— at pres - ent, it's sup - posed to be ver - y pleas - ant Which

E \flat B \flat 2/D Cm7 B \flat 2/D E \flat B \flat 2/D

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56 57 58 59

means we've got — some un - fin - ished bus - iness to do! (1 X only)

ff TUTTI

allowed without written authorization

from Dramatists Play Service, Inc.

60 61

CUE to CONTINUE - OSCY:
...Oscy's Twelve Fabulous Steps!

B \flat 2 B \flat 2/D E \flat 2 B \flat /E Fsus4

Quirky March Vamp

62 63 HERMIE:

(Last X only) What's

A2
TUTTI

(w/Cl.)

This score has been downloaded from

64 65

www.dramatists.com and is for perusal only.

this? Point eight. That's a

BENJIE: OSCY:

What's what? What a - bout it?

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allowed without written authorization
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66 67

word I nev - er heard be - fore.

It's a word you nev - er heard be - cause it's

Make You Mine

Music and Lyrics by DAVID KIRSCHENBAUM
Orchestration by LYNNE SHANKEL

Dance Hall Tempo - slow & sexy, but sweet 

1 3-4- 2 3 GIRLS:



f F13 Fdim7 F13 *mf* B \flat B \flat 6

+Alto Sax +Key2 (Tpts/Saxes) +Key2 (Bari Sax) +Key2 (Brass/Saxes)

I'm glad I met ya, 'cause

4 5 6

I'm gon-na get ya, ba-by, and may-be make you mine. Though I'd

B \flat Maj7 B \flat 6 C \flat 9 E-13

7 8 9 10

hate to cross the line, you should un-der-stand my grand de-sign...

F7 F9 +Key2 (Saxes) B \flat G7 B \flat Maj7 C7 E \flat 6 C F 3 3

11 12 13

I wan - na snug - gle, a kiss and a hug - 'll do just fine.

B \flat B \flat 6 B \flat Maj7 B \flat 6 B \flat 9

(-Key2)

14 15 16

Come with me, now And let me take you... I won't for-sake you...

E \flat Maj7 Cm7 C \sharp dim7 Dm7 G9

No performance or use of this score is

17 18 19

if I can make you *slide down* mi - ine... I'm gon - na make you

C9 E \flat /F B \flat G7 C9 E \flat /F

allowed without written authorization

from Dramatists Play Service, Inc.

20 21 22

mi - - - ine... Fin - 'lly I'll make you

B \flat G \flat 7 Cm9 Cm7/F

(Key2 out)

Jitterbug

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

$\text{♩} = 192$ Med. Fast 40's Swing

Alto Sx, Kbd. 2

1 2 3 4

Hot Swing Drum Lick

ff Percussion *all lib*

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5 6 7 8

Cello

PIANO 8va

fff G6

+Bs.

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9 10

(8va)

ALL: Whoop!

Measures 11-13. Vocal line: "Whoop!". Piano accompaniment features chords G6 and D9. Cello part is marked with a fermata.

Measures 14-16. Piano accompaniment features chords C9, G6, D7(#9), and D7. Cello part is marked with a fermata.

Measures 17-19. Piano accompaniment features chords G13 and C9. Cello part is marked with a fermata.

Measures 20-22. Piano accompaniment continues. Cello part is marked with a fermata.

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Alto Sax, Kbd. 2

23 24 25

G13 D9

26 27 28

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+Alto (soli) solo

C9 G6 D9 +Bs, Dr

29 30 31 32

BENJI & GLORIA

stride ad-lib (straight quarter notes)

TUTTI

G7

33 34 35

OSCY & MIRIAM

C9 G7

Hermie & Dorothy

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

Very Slowly
(HERMIE begins to walk)

Musical score for measures 1-6. The score is in 4/4 time and B-flat major. The upper staff features a flute solo with notes: B-flat (1), A-flat (2), G (3), F (4), E (5), D (6). The lower staff shows piano accompaniment with chords: D-flat major 7 (1), E-flat/D-flat (2), D-flat major 7 (3), E-flat major 9 (4), G-flat major 7 #11 (5), and E-flat/F (6). Dynamics include *p*. Performance instructions include '+Kbd2 (Vibes) thru-out' and '+Cello'.

Dictated

Musical score for measures 21-24. The score is in 4/4 time and B-flat major. The upper staff features piano accompaniment with chords: C minor 9 (21), D minor 9 (22), and E-flat major 9 (23). Dynamics include *pp*. Performance instructions include '+Bells' and '+Cello'. A vocal line for Hermie begins at measure 23 with the lyrics 'HERMIE: Hi.'.

from Dramatists Play Service, Inc.

V.S.

CUE to cont. - HERMIE: Fair to middlin'.

Slowly, Rubato

Musical notation for measures 25-28. Measure 25 has a whole rest. Measures 26-28 feature a melody in the right hand with triplet markings. The left hand provides a harmonic accompaniment with chords B \flat 2 and A \flat 9/B \flat .

Musical notation for measures 29-32. Measures 29-32 feature a melody in the right hand with triplet markings. The left hand provides a harmonic accompaniment with chords B \flat 2 and A \flat 9/B \flat .

Musical notation for measures 33-36. Measures 33-36 feature a melody in the right hand with triplet markings. The left hand provides a harmonic accompaniment with chords B \flat 2 and Dm7.

Musical notation for measures 37-40. Measures 37-40 feature a melody in the right hand with triplet markings. The left hand provides a harmonic accompaniment with chords A \flat Maj7, E \flat 2/G, and B \flat sus/G \flat .

Musical notation for measures 41-44. Measures 41-44 feature a melody in the right hand with triplet markings. The left hand provides a harmonic accompaniment with chords B \flat 2 and A \flat 9/B \flat .

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Musical score for piano accompaniment, measures 45-48. The score is written for two staves (treble and bass clef). Measure 45 starts with a Dm7 chord. Measure 46 contains G7sus and G7 chords, with a triplet of eighth notes in the right hand. Measure 47 contains a Cm7 chord, also with a triplet of eighth notes in the right hand. Measure 48 ends with a whole note chord. A large brace spans across measures 46, 47, and 48.

HERMIE: It's just... I'm afraid sometimes.

Musical score for piano accompaniment, measures 49-52. Measure 49 starts with a C#dim7 chord. Measure 50 contains a Bb2/D chord. Measures 51 and 52 continue the accompaniment. A large watermark is overlaid across the score: "This score has been downloaded from www.dramatists.com and is for perusal only."

DOROTHY: Oscy? Is that your friend? HERMIE: He's immature.

Musical score for piano accompaniment, measures 53-56. Measure 53 starts with a C7sus chord. Measure 54 contains a C7 chord. Measure 55 contains an Eb/F chord. Measure 56 continues the accompaniment. A large watermark is overlaid across the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

DOROTHY: Well... I get scared when the house is too quiet...

Musical score for piano accompaniment, measures 57-60. Measure 57 starts with an EMaj7 chord. Measure 58 contains a D#m7 chord. Measures 59 and 60 continue the accompaniment. A large brace spans across measures 58, 59, and 60.

DOROTHY: We used to listen to Jack Benny and he'd doze off.

Musical score for piano accompaniment, measures 61-64. Measure 61 starts with a C#m7 chord. Measure 62 contains an E/F# chord. Measure 63 contains a G#m7(add4) chord. Measure 64 continues the accompaniment. A large brace spans across measures 63 and 64.

Oh Gee, I Love My G.I.

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

Andrews Sisters-Style Boogie Woogie (Straight 8s)

3

(Cello tacet)

+Kbd2 (Muted brass), Alto Sax

f G7 C6

+Bass, Drums (thru-out)

8 GIRLS:

9 10 11

Oh gee, I love my G. I... Yes it's so, 'deed I do.

+Kbd2, Sax

C6

12 13 14 15

He's sure one heck of a guy... And I know he'll be true.

+Kbd2, Sax

D7

16 He went a - cross the sea 17 to lead our boys to vic - to - ry. 18 19

F7 C2/E C°/Eb Dm7 C Dm7 D#7 C/E G/A A7 +Kbd2

20 And there's no en - e - my 21 with the mox - ie and might 22 that can match Mis - ter Right. 23

D7 G F/G Em/G F/G +Sax

24 *pp* Ba, ba, 25 from ba - ba - doo - wa. 26 Ba, ba, 27 ba - ba - doo - wa, Doo -

pp C6

28 wah... 29 Doo - 30 wah... 31 Doo -

mp D7

fill in ad lib

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32 wah... 33 34 Ba, ba, 35 ba - ba - doo - wa, Doo -

36 wah... 37 Doo 38 wah... 39 Doo -

40 wah... 41 42 2X Ba, ba, 43 ba - ba - doo - wa...

44 *mf* I had to bid him good - bye... 45 46 But my joe

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No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc. Last X only: +Kbd2, Sax

The Dance - Part II

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

Very Slowly

THEY finish dancing and she gently kisses him for the first time

CUE to CONTINUE - THEY lock eyes

Sva
+Kbd2 (Harp)
1 +Cym

loco +Ob. solo

pp FMaj7 F°7/C *molto rit.* FMaj7 F°7/C

Tentative *THEY kiss*

ppp Fm(add4) Ab(add4) Bb(add4) C7sus

from Dramatists Play Service, Inc.

Fm(add4) Ab(add4) Bb(add4) C7sus

+Cello

THEY turn, slowly dancing

mp Db2 Ab2 Bb2 C7sus

+Bs. (arco)

15 *+Ob.*
 16 17 18
 +Kbd.2 D \flat 2 +Cym roll E \flat 2 D \flat /F E \flat sus/G A \flat sus/E \flat
fp *f* *+Timp*

Majestically, with Passion

Big kiss

19 20 21 22
ff F E \flat /F F +Cym roll E \flat /F
 +Cello
 DOROTHY puts head on HIS shoulder

23 24 25 26
 F \sharp sus/E \flat D7sus +Cym roll D7 +Fl.
 Passionate embrace

27 28 29 30
fff G \flat 2 +Cym roll A \flat /G \flat Fm7 B \flat m

31 32 33 34
mf E \flat 7sus E \flat 7 Gm7 \flat 5 C7 \flat 9sus *p* *+Ob. solo*

Slower

THEY begin to undress

Musical score for measures 35-38. The score is in a piano accompaniment style with a treble and bass clef. The key signature has two flats. Measure 35 starts with a piano (*p*) dynamic and a chord of Fm(add4). The bass line features a rhythmic pattern of eighth notes. Chords for measures 36, 37, and 38 are Ab(add4), Bb(add4), and C7sus respectively. The melody in the treble clef consists of quarter and eighth notes.

HERMIE has his jacket off

Musical score for measures 39-42. The score continues with a piano accompaniment style. Measure 39 starts with a piano (*p*) dynamic and a chord of Fm(add4). Chords for measures 40, 41, and 42 are Ab(add4), Bb(add4), and C7sus +Cym roll respectively. The bass line continues with a rhythmic pattern of eighth notes. The melody in the treble clef consists of quarter and eighth notes.

Musical score for measures 43-46. The score continues with a piano accompaniment style. Measure 43 starts with a mezzo-forte (*mf*) dynamic and a chord of Db2. Chords for measures 44, 45, and 46 are Ab2, Bb2, and Db2 respectively. The bass line continues with a rhythmic pattern of eighth notes. The melody in the treble clef consists of quarter and eighth notes. A *poco rall.* marking is present in measure 45.

Slower

THEY lie down

Musical score for measures 47-50. The score continues with a piano accompaniment style. Measure 47 starts with a piano (*p*) dynamic and a chord of Bbm9. Chords for measures 48, 49, and 50 are Cm7, DbMaj7, and Ab2/C respectively. The bass line continues with a rhythmic pattern of eighth notes. The melody in the treble clef consists of quarter and eighth notes. A *Rall.* marking is present in measure 49. There are also markings for *Ob. solo* and *(Kbd.1 solo)*.

A Tempo

Ob. solo

Musical score for measures 51-54. The score continues with a piano accompaniment style. Measure 51 starts with a mezzo-piano (*mp*) dynamic and a chord of Bbm7. Chords for measures 52, 53, and 54 are Eb, Cm7, F, and Eb/F respectively. The bass line continues with a rhythmic pattern of eighth notes. The melody in the treble clef consists of quarter and eighth notes. A *Vc. solo* marking is present in measure 53. There is also a *+Bass* marking in measure 51.

55 *rall.* F Eb/F 56 *p* Db *molto rall.* C7 57 (Oboe out to end) 58 (Bass out to end)

Smoothly, mysteriously *The scene changes*

LIGHTS fade to black

59 *pp* +Kbd.2 F2 (addB) F2/D (addB) 60 61 62 +Cym G7/D

63 BbMaj7 (addE) 64 65 +Tri Db2 Eb/Db 66 Db2

67 F2 (addB) 68 69 (addB) F2/D 70 +Cym G7/D

Rit. *LIGHTS up on the next scene - the morning after...*

(Key2 out to end)

71 +Mark Tree BbMaj7 (addE) 72 73 Db2 Eb/Db 74 +Vc. solo (8vb) to end

Finale

Music and Lyrics by DAVID KIRSHENBAUM
Orchestration by LYNNE SHANKEL

CUE - HERMIE sees the note on the door

Voiceover - Dorothy's letter

Wistfully
Pno. solo

1 2 3 4

pp Gm Gm(Maj7) Gm7 Gm6 Cm7

+Kbd2 (Gtr)

5 6 7 8

F9sus F7(9)sus F7sus F7 Eb2 Fm7/Bb

Kbd2 (Gtr.) Ob. +Cym roll

9 10 11 12

mp Eb2 *poco cresc.* F/Eb Dm7 Gm7

+Kbd2 (Stgs) +Cello +arco Bass

13 14 15 16

Cm7 D7sus D7 *p* Gm Cm7b5

Poco Rall. +Cym roll

Molto Rit.

DOROTHY: I wish you good things, Hermie, only good things. Always, Dorothy.

17 +Oboe (cont.)

18 19 20

Bbm/F Bbm(Maj7) Bbm7/F Bbm6/F Ebm11 F7sus F7

+Bs. +Cym roll

Smoothly, mysteriously

21

22 (Oboe out) 23 24 +Cym

+Key2 (Harp 8vb) mp Bb2 (addE) Bb2 (addE) G C7/G

25 26 27 28 AGGIE:

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That was the

25 26 27 28 AGGIE:

That was the

EbMaj#11 Cb2 Ab/Gb F9sus

29 30 31 32 3 GIRLS:

sum - mer you'll al - ways re - mem - ber... The

29 30 31 32 3 GIRLS:

sum - mer you'll al - ways re - mem - ber... The

+Fl. +Kbd2 (Stgs) p +Kbd2 (Harp) +Cello +Cym

Bb2 (addE) Bb2/G C7/G

Poco Rall.

Rall.

33 34 35 36

sum - mer you'll al - ways re - mem - ber...

E♭Maj7#11 *+Mark Tree* *G♭2* *A♭/G♭* *G♭2*

Tentatively, Very Freely

www.dramatists.com and is for perusal only.

37 AGGIE: 38 39 MIRIAM: 40

(Flute out) Tak - ing a few steps danc - ing. Leav - ing your youth be - hind.

mp *+Kbd2 (Vibes)* *B♭2 (addE)* *E♭Maj9/B♭* *B♭2 (addE)* *A♭Maj7/B♭*

(-Cello)

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41 AGGIE: 42 43 MIRIAM: 44

Meet - ing with joy and sor - row. Find - ing them in - ter - twined.

+Tri *E♭Maj9* *D7sus* *D7* *Gm7* *G♭/A♭*

45 AGGIE: 46 47

Learn - ing the hu - man heart is just an o - pen door...

a tempo *B♭2* *+Cello* *B♭2/D* *E♭2*

48 49 50 51

ALL 3:

The sum - mer was all

+Kbd.2 (Celeste)
+Tri

+Bell tree

C2/E Eb2/F *poco rit.*

52 53 54 55

these things and more. That was the

+Kbd.2 (Stgs)
+Cello

+Cym roll

Cm7 Eb/F

No performance or use of this score is

56 57 58 59

sum - mer you'll al - ways re - mem - ber... ..when you turned

Kbd.2 (Celeste)

+Drums
mf

Bb2 (addE) Bb2 (addE) Eb2 +Kbd.2 (Cl.) F7sus

+Cello

allowed without written authorization

60 61 62 63

in - to the man you be - came. Hard to make much sense

+Fl.
+Kbd.2 (Harp)

Bb2 Bb2 C2/E Vc. D7/F# D7

64 65 66 67 HERMIE:

of all the strange e - vents... But I can

+Kbd2 (Stgs)

Gm F/A Ab2 (addD) Bb7

68 69 70 71

plain - ly see I'll nev - er be the same.

+Kbd2 (Stgs cont.)

f Ab/Gb Gb2 F7sus +Cym roll

+Kbd2 (Hns)
+Cello

+arco Bass
+Kick Drum

72 73 74 75 ALL:

ff So man - y

ALL:

ff So man - y

+Kbd2 (Brass)
+Fl.

+Fl., Kbd2 (Stgs)

Bb2 pull back Bb2/D G7sus F/G G7 G7sus

+Cello +Cello +Cym roll

8vb

Bows

Music and Lyrics by DAVID KIRSCHENBAUM
Orchestration by LYNNE SHANKEL

The show's over...Bravo!

Mod. Fast - "Unfinished Business"

(repeat as needed)

(to 21)

Musical score for measures 1-20. The score is in 4/4 time and B-flat major. It features a piano accompaniment with a cello part. The piano part consists of chords and moving lines. The cello part has a melodic line with dynamics like *ff* and *p*. There are performance instructions such as "+Drums (thru-out)", "+Kbd2 (Clar.)", and "+Bs, Cello". Chord symbols include Bb, Bb/D, Eb2(no3), D, D/F, and Gb2(no3). A watermark "www.dramatists.com" is visible across the score.

Musical score for measures 21-24. Measure 21 is marked "21 Alto Sax solo:". The piano accompaniment continues with chords and moving lines. The cello part has a melodic line. Performance instructions include "+Kbd2 (Stgs)" and "+Bs, Cello". Chord symbols include Bb, Bb/D, Eb, D, D/F, and Gb2(no3). A watermark "www.dramatists.com" is visible across the score.

Musical score for measures 25-28. The piano accompaniment continues with chords and moving lines. The cello part has a melodic line. Performance instructions include "+Kbd2 (Stgs)", "(Sax out)", and "(PETE... MR. SANDERS... AGGIE, MIRIAM, GLORIA... BENJIE... OSCY)". Chord symbols include Bb, Bb/A, Bb/G, Bb/F, C/E, and D/F#. A watermark "www.dramatists.com" is visible across the score.

29 30 31 32

Gm2 Dm9 Eb2 C7sus

33 34 35

(8vb) - *+Cello* *+Kbd2*

C7 *mp* Cm7 Bb2/D Eb Bb2/D

36 37 38

Cm7 Bb2/D Eb Bb2/D Cm7 Bb2/D

(8vb)

Rall. 39 40 41

+Alto Sax *+Kbd2*

C/E F7sus Am7(add4) D7sus

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