

THRILL ME: The Leopold & Loeb Story

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Piano/Conductor Score

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Book, Music and Lyrics by
allowed without written authorization
Stephen Dolginoff

from Dramatists Play Service, Inc.

Piano Arrangements by
STEPHEN DOLGINOFF
and EUGENE GWOZDZ



THRILL ME: THE LEOPOLD & LOEB STORY

Book, Music & Lyrics by Stephen Dolginoff

<u>MUSICAL NUMBER</u>	<u>PAGE</u>
1. "PRELUDE/UNDERSCORE"	1
2. "WHY"	3
3. "EVERYBODY WANTS RICHARD"	8
4. TAG: "EVERYBODY WANTS RICHARD"	16
5. "NOTHING LIKE A FIRE"	17
6. "A WRITTEN CONTRACT" (part 1)	22
7. "A WRITTEN CONTRACT" (part 2)	26
8. "A WRITTEN CONTRACT" (part 3)	31
9. "A WRITTEN CONTRACT" (part 4)	33
10. "THRILL ME"	37
11. "THE PLAN"	45
12. "WAY TOO FAR"	51
13. "ROADSTER"	56
14. "SUPERIOR"	61
15. "RANSOM NOTE"	71
16. "MY GLASSES/JUST LAY LOW"	74
17. "I'M TRYING TO THINK"	91
18. REPRISE: "WAY TOO FAR"	101
19. "KEEP YOUR DEAL WITH ME"	102
20. "AFRAID"	106
21. "LIFE PLUS NINETY-NINE YEARS"	113
22. FINALE: "THRILL ME"	119
23. BOWS/EXIT MUSIC	121

-Piano Arrangements are by Stephen Dolginoff and Eugene Gwozdz.

-THRILL ME has no applause breaks. Make sure the songs always appear to flow in and out of underscore. The almost continuous music should never have an abrupt stop or "button" until the very end of the show.

-Holding down the pedal at the end of each piece will help continue the effect.

-The Original Cast recording of THRILL ME needed to have clear endings to songs, so the score was adapted for that purpose. But this does not apply to the show itself, the score must not be changed to reflect the album.

-Often in the score you'll notice that the lowest bass notes are marked 8vb. Sometimes, however, they are not marked as such. Use your discretion to play more of the low bass notes an octave lower to create mood and drama throughout the score.

-There are a few tricky page turns, it is suggested that you photo-copy some pages of the score and tape in fold-outs. This is especially recommended for the PRELUDE, so it can be played straight through with no turns.

-No cuts, additions or alterations of any kind are allowed. THRILL ME is scored for only piano only.

-Questions regarding the score can be e-mailed to thrillmecd@aol.com.

Prelude/Underscore

Music by Stephen Dolginoff

CUE: House Lights Out.

Freely (Eerie) ♩ = 90

mf

f *ff* *rit.* *mp* (emphasize "Written Contract" melody, as accented)

A TEMPO *cresc.* *rit.* *f*

poco rit.

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Why

Music and Lyrics by Stephen Dolginoff

UNDERScore Cue: NATHAN: What is it you want?

Ballad (Flow in 2) $\text{♩} = 74$

Nathan

PAROLE: What you've never told us,
we want to know why. I'm sor - ry if I stum - ble... though I'm

NATHAN: Why....

tense. I'll try to give you what you're af - ter, tell you

more. I went a-long with Rich - ard. That's the rea - son

why they put me here in nine - teen twen - ty four. It was a

(8vb sustain notes)

p (Vamp/acc-lib)

Fmin Fmin Fmin Gmin

Fmin Eb Fmin Eb

Fmin Cmin Fmin Cm9 Cmin Fmin

Bb Fmin Bb Fmin

18

chi - ld who killed a chi - ld back then. An old man still pays for that

mf

B $\flat$ Fmin B $\flat$ Fmin

21

crime. And I ask to be set free now. Won't you try to

mp

E $\flat$ Fmin Cmin Fmin

25

see that no one would be hurt af - ter all this time? As I've

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

29

said so of - ten be - fore! But you've asked a sim - ple

mf *cresc.* *f* *p*

E $\flat$ C Fmin

A TEMPO

33

ques - tion and I've told you why. It was - n't on a

Cmin Fmin Bb Fmin

37

dare or on a whim. It's hard to comp - re-hend now that the

Eb Fmin Cmin

41

rea - son why is simp - ly that I went a - long with

Fmin Eb Fmin Bb Eb

Rubato

45

A Tempo (UNDERScore MONOLOGUE)

him. NATHAN: Richard and I were very close from the beginning.

Fmin *pp*

Nothing Like A Fire

Music and Lyrics by Stephen Dolginoff

UNDERScore CUE: RICHARD: Relax Nathan.

Romantic Ballad (Flow in 2) $\text{♩} = 62$

Richard

NATHAN: It's something...ETC...
RICHARD:....Fuck you back!

(UNDERScore DIALOGUE/AD LIB)

(occasional)

(Cue for song intro bar 5:
NATHAN: Please touch me.)

There's

nothinglike a warm, ro-man-tic fi - re. To put me in the prop-er frame of

mind. There's no - thing like a roar - ing, rag - ing

fi - re to help me un - wind. There's no-thing like the

A little brighter (but not faster)

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Em in G6 A Em in G6

F#m in 7 G Em in 7

A D G Em in

22

sound of crack - ling em - bers to calm me when my

G6 A Em in

26

pulse be - gins to race. There's no - thing like the

G6 F#m in 7 G

30

glow of sizz - 'ling em - bers to bright - en your face.

Em in 7 A D

NATHAN: ...the fire brigade
could be here any minute.

RICHARD: You're the lookout, tell me
if you see anything big and red coming!

34

(UNDERScore DIALOGUE) (Fill Last time only:) Feel the heat in - ten -

G D G Em in *mp*

38

si - fy, watch the sparks be - gin to fly. Watch the smoke fill

G Emin A Bmin

This score has been downloaded from

42

up the sky. Straight to the stars! There's

Nathan

42

Straight to the stars!

G A

from Dramatists Play Service, Inc.

46

no - thing like the sight of some - thing burn - ing to

46

Some - thing burn - ing

p Emin G6 A

50 soothe me with a hot sed - uc - tive light. There's

Sed - uc - tive light!

Em in G6 F#m in 7

54 no - thing like the smell of some - thing burn - ing to start to ig -

Some-thing burn - ing!

G Em in 7 A

58 nite my de - si - re. There's no - thing like a fi - re.

There's no - thing like a fi - re

Bm in G A *mf* Bm in

A Written Contract (part 2)

Music and Lyrics by Stephen Dolginoff

Bright (but Edgy) ♩ = 160

Song Cue:
RICHARD:
You were making
such progress, but now.....

Richard

(Continuation of Underscore/Vamp)

1 (NATHAN: ...I can't do this, Richard...) You're not fit to pour me bath - tub

pp (Vamp) *cresc.* *p* *Em in*

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6 booze. No You don't de - serve me! You're not fit to lick my wing - tip

C *B* *cresc.* *Em in*

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(8vb bass note)

10 shoes. You just un - nerve me! Since I hav - en't learned when no means

Am in *B* *cresc.* *Am in*

14 (rit.)
no, Babe. I'm gon - na tempt your brain with quid pro quo, Babe! A

19 NATHAN: A written contract? *A Tempo*
writ - ten con - tract! Spel - ling out what you will do for

23 me: par - ti - ci - pa - tion in my crimes, no mat - ter what de - gree! For comp-en-
sa - tion, I'll ag - ree to an - y terms you lay out.

28

Em in F# F#7sus4 B

Poco rit. accel. C *pp* F# *p* Em in

(Ominous) C

cresc. C B Em in *mp* Am in

B Am in Em in

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32

So that means when you ask I'll have no way out! A writ-ten con-tract!

F# F#7sus4 B7 C B

37

Here's your chance to make things le-gal at last. In plain black and white.

Am in G Em in/G G7

41

We can let the past re-main in the past and have no more rea-son to fight! (RICHARD gets typewriter)

F B (8vb) B

46

I'll e-ven let you type the whole thing out, each key pro-

ff C B mp Em in Asus/C Gsus

50

vi - sion! Wipe a - way that look of fear and doubt, make a de -

cresc.

B Em in C

54

ci sion! Don't hold out you'll get no bet - ter of fer!

B Am in 7 Em in 7

58

'Cuz it's the on - ly op - tion I can prof - fer. A for - mal con - tract, a

F#7sus4 B7 C E/B

63

writ - ten con - tract will help to get you yours and I'll get mine. But you'll

C E/B C B C Am in 7 B mf

10

Thrill Me

Music and Lyrics by Stephen Dolginoff

UNDERScore CUE: RICHARD: Let's look at all this junk.

Slow and Free (Rubato) ♩ = 90

UNDERScore (Very slow and free, 8va, etc)

CUE TO GO TO BAR 3:
RICHARD: A Bunch of Gold
Coins....

pp Fm (vamp) Em Cdim/E♭ Dm B♭m/D♭

Up Tempo (and forceful) ♩ = 165

RICHARD: ... And a big stamp collection ... I think the combination is John's Birthday.

p

Nathan

Don't bore me with de - tails. They'll ne - ver im - press me.

mf Fm in Eb D♭ Csus4

11

Start pay - ing at - ten - tion, don't try to fin - esse me.

Fm in Eb Db C

15

Thrill me. Thrill me.

Fm in Db C Dm C/E Fm in

19

RICHARD: Thrill yourself. Don't for - get what you prom - ised on pa -

Eb *mf* Fm in

21

per. What you'd do when we fin - ished a cap - er. Ev - 'ry

Bb Fm in/Db C

24

time I de-mand what's re-qui - red, you com - plain that you're simp - ly too

Fm in Bb Eb Eb/F

27

ti - red. Thrill me! Don't toy with dis - trac - tions. Why fuel my frus -

C Db C Fm in Eb Db

31

tra - tion? You're try - ing to cheat me. What's your ex - plan -

C Fm in Eb Db

35

a - tion? Thrill me!

C Fm in Db C Dm C/E

11

The Plan

Music and Lyrics by Stephen Dolginoff

Moderate (Like a Folk Song) ♩ = 125

CUE FOR 1 BAR INTRO:
RICHARD: Besides you.

(Intro Free) *(tempo)*

CUE TO SING:
NATHAN: Who the hell are you talking about? If we killed my bro-ther John, _____ then he'd ne-ver touch my

things. If we killed my bro-ther John, then he'd ne-ver rat me

out. If we killed my broth-er John, my in - her - i - tance would

pp *p* *Cm in* *Bb* *Cm in* *Bb* *Ab* *Bb/Eb*

Nathan

13

grow.

You're a lun-a - tic, come on.

Can't we let the sub-ject

B $\flat$

Fm in

B $\flat$

17

Richard

Jaunty $\bullet = 135$

go? We could chlor-o-form a rag and make him breathe the va-pors. Then use it as a gag to

mf

Cm in

Cm in

F

Cm in

F

21

choke him.

And once his face is green we'll throw him in a bag. Flee the mur-der scene, then read a-

Cm in

A $\flat$ B $\flat$

B

Cm in

Cm in

E

25

bout it in the pa - pers.

If we killed my bro-ther John,

then my fa-ther would drop

F

B

Cm in

*p*B $\flat$

29

dead. If we killed my bro-ther John, then I'd get the big-ger

Cm in Gm in/B $\flat$

33

room! If we killed my bro-ther John like I've al-ways yearned to

Cm in A $\flat$

37

Nathan

do... If you killed your bro-ther John, ev-'ry lead would point to

B $\flat$ Fm in B $\flat$

41

Richard *Jaunty*

you! We could bor-row some old gun and shoot him in his slu-um-ber, per - haps it would be fun to

mf Cm in Cm in F Cm in F

45
tor-ture him. We'll make it look like rape and once the deed is done we'll mis - di-rect the cops and watch his

49
name be-come a nu-um-ber! If we killed my bro-ther John You could ne-ver prac-tice

53
law. If we killed my broth-er John, you could ne-ver face your

57
mo-ther. If we killed your broth-er John (my) Could you live with what you

Nathan

Richard

Nathan

Both

Nathan

Cm in A $\flat$ Fm B $\flat$ B Cm in Cm in E

F B Cm in B $\flat$ E $\flat$ B $\flat$ sus 9

Cm in B $\flat$

Cm A $\flat$

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Superior

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With Urgency

Cue: (Light change) ♩ = 175

(COVER SCENE CHANGE/STAGE BUSINESS)

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ff (Repeat only if needed)

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5 Nathan ♩ = 180

All of Chi -

mf
Fm in

10

ca - go would go mad. If they dis -

B $\flat$ E $\flat$ Cm in 7 Fm in

14

cov - ered what we did to - night. But we're both sup -

B $\flat$ Cm in Fm in

18

er - i - or, be glad. How could they

B $\flat$ E $\flat$ Gm in/A $\flat$ Fm in

22

Strong and Lively

e - ver catch two gen - ius - es? Twen - ty feet from here in a

B $\flat$ Cm in G Cm in Cm in 7

26

cul - vert pipe lies a twelve year old who's time was ripe. Just a

A $\flat$ Cm in A $\flat$ Cm in 7 Cm in

29

use - less kid with no face, and thus they could ne - ver tie a thing to us. No

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

33

Both

ev - i - dence. And that's why we're both sup - er - i - or to

Cm in Fm in B $\flat$

37

all. We've - got more in - tel - i - gence than

E $\flat$ Cm in Fm in 7 B $\flat$

Richard

41

an - y - one. We roll Chi - ca - go like a

Cm in Fm in B $\flat$

45

ball! And we're far more ef - fi - cient than the

E $\flat$ Cm in Fm in B $\flat$

Nathan

49

mob is, Babe. I'm o - ver - come. I'm feel - ing

Cm in *mf* A $\flat$

Richard

53

numb. Wipe the crow bar clean, don't for - get the rope, wash the

G *f* Cm in A $\flat$

Nathan

57

blood - stains off with kit - chen soap. Then de - stroy it all and don't leave a trace. I'm af -

Cm in A♭ Cm in E♭ A♭

Richard

61

raid they'll see it on my face! You're par - a - noid. Just tell your - self

E♭ A♭ E♭ Cm in

Both

65

we're both su - per - i - or to all.

Fm in B♭ E♭

68

We simp - ly func - tion on a high - er plane.

Fm in B♭ Cm in

17

I'm Trying To Think

Music and Lyrics by Stephen Dolginoff

CUE: RICHARD: You're going to be fine ...

Brisk with a bossa nova feel $\text{♩} = 110$

RICHARD: I'll tell you precisely what to say when they stare you down with their big pasty faces...

mp (Safety) Gm 9

No performance or use of this score is

Richard

Yes I re mem - ber the night. Nathan Last

The night!

Gm 9 Fsus2

(8vb 8-11)

12 Wednes - day I went for a drive. I stopped for a

For a drive.

p Gm in

(8vb 12-13) (Loco)

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17 cheap lit - tle bite. And picked up some girl in some

For a bite. And picked up some

poco accel.

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22 *Tempo* $\text{♩} = 120$

dive! You're try - ing to think. They'll want the de -

girl in some dive!?! I'm try - ing to think.

mf Gm in Gsus9

26

26 tails. She wore some - thing pink.

You want the de tails? - She wore some - thing

F F#sus9 G#sus9/F E#sus2

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29 RICHARD: That's good!

29 You're try - ing to think!

pink, and had paint - ed nails! Try - ing to

E#sus D G#sus9

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33 Try - ing to think! Try - ing to think!

33 think. Try - ing to think.

cresc. G#sus9 ff mp

NATHAN: They'll wanna know about the girl.
 RICHARD: Okay...okay...let me think ...

37

No I don't - re - mem ber her face!

I don't re - mem - ber her

(Repeat if needed)

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42

And she nev - er told me her name. I

face. She ne - ver told me her name.

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47

wish I could help with this case! But

I Wish I could help with this case. But

Gm in F

51 all of those girls are the same!

51 all of those girls are the same! I'm try - ing to

f

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55 *RUBATO*

55 Keep try - ing to think! And Don't act like you're hold - ing some - thing

think.

poco rit.

p

Gm in

from Dramatists Play Service, Inc.

60 *A TEMPO*

60 back. You don't have an - y - thing to hide, you're not gon - na crack.

f

E♭/C

RICHARD: Now, the most important part ...
... the cop'll probably say --

65

65

Were you al one, with the girl?

We were a - lone, she and

p (vamp if needed)

Gm in

F

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70

70

You're not one to lie or pre - tend? So

I. I'm not one to lie or pre - tend!

E♭

D

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75

75

is she your sole al i bi? The wrong type on

I guess she's my sole al - i - bi! The wrong type on

Gm in

F

E♭

20

Afraid

Music and Lyrics by Stephen Dolginoff

(UNDERScore SCENE Using Musical Phrase as punctuation after specific lines.)

1 $\text{♩} = 210$

CUE: NATHAN: He could never sleep: CUE: NATHAN: I could hear him talking to himself

p (Quick, crisp, Staccato feel)

7

CUE: NATHAN: Night before the penalty verdict: CUE: NATHAN: I heard everything: CUE: RICHARD: Nathan... Nathan, are you awake?

14 *Nervous Waltz (not too fast)* $\text{♩} = 210$

Richard

I'm af-raid to die.

(Safety vamp)

p Dm in Dm in

20

But I'll be damned if I'll let you know, you'll nev - er wit - ness me cry.

G Dm in G Bb

27

I'm af -raid of court. E - ven though the great Cla - rence Dan - row's be - hind us, he

ff *p* Dm in Dm in/Bb G Dm in

33

may come up - short. Was - it wrong to plead? Say - ing that we're guil - ty saves

Dm in/G Bb *ff* *p* Dm in G

39

tax - pay - ers; does - n't save us, why con - cede? Did we play it

Dm in Bb G Bb *ff*

44

right? I'm af-raid of fright.

f *Dm in* *G* *ff* *Dm in sfz p*

50

I'm af-raid of locks. I'm af-raid of

Dm in

56

stripes and of bars and of be - ing al one in a box. I can't let you

G *Dm in* *G* *Bb* *ff*

62

see. If I show a slight touch of weak - ness you'd change your op - in - ion of

p *Dm in* *Dm in/Bb* *G* *Dm in* *Dm in/G*

68

me. I'll be sure I'm strong e-ven as the judge holds my life in his

ff *p* *Dm in* *Bb* *G*

74

hands and de cides if its long. How did I get here?

Dm in/Bb *G* *Bb* *ff* *f* *Dm in* *G*

81

I'm af-raid of fear! When we're pun-ished

ff *Dm in* *sfz* *mf* *f* *Gm in*

87

if we're sen-tenced to death will that pun-ish-ment be right?

Dm in

92

If we're locked up for life, we can't do it a - gain. I'm sure they hear

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

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99

that from a whole lot of men who are al - so un - ab - le to sleep at night!

Dmin B $\flat$ Dmin A A/G

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106

I'm af -raid to swing. I can feel the

F $\sharp$ min B F $\sharp$ min

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110

noose start to tight - en the pain and the ter - ri - ble sting. What we did was

B F $\sharp$ min B F $\sharp$ min D

22

Thrill Me (Finale)

Music and Lyrics by Stephen Dolginoff

CUE: NATHAN: My Things?

Slow and Free ♩ = 100

1

NATHAN: Seventy-four dollars and twelve cents ... my solid gold pocket-watch ...
a pack of "Luckies" that must be awfully stale after 34 years ... and a picture taken in 1918 in Jackson Park ... of Richard ... Richard.

p

(Vamp or Cut as needed)

5 (Richard appears) CUE: RICHARD: Babe.

Nathan (*Very slow and free*)

I'm one per - fect ac - comp - lice

Fm in *E♭sus*