

LITTLE FISH

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KEYBOARD 1/CONDUCTOR

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from Dramatists Play Service, Inc.

by

MICHAEL JOHN LACHIUSA

Arrangements and Orchestrations
BRUCE COUGHLIN



DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South, New York, NY 10016

www.dramatists.com

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OPENING: DAYS

(1/20/03 82-88 rev)

Orch. by Bruce Coughlin

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Allegro
Swing 8ths

1 2 3

Gtr. *gliss.*

Cym. *mf*

Sop. Sax, Gtr., Kbd. 2 (B3)
Urban warmup ad lib. (*tune up, noodle, riff etc.*)

Gm

Bass, Drums ad lib.

4 5 6 7 (To 12)

Gm

The score is written for Keyboard 1/Conductor. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo and mood are marked 'Allegro' and 'Swing 8ths'. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, and 'To 12' indicated. The first system shows a guitar part with a glissando effect and a cymbal part. The second system shows a piano part with a Gm chord and a melody line. The third system shows a bass and drums part with a Gm chord and a melody line. The score includes various musical notations such as slurs, accents, and dynamic markings.

12 13 CHARLOTTE: 3 3

I re - mem - ber the

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f

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14 15 3 3 16 17 3 3

last puff I took. — I re-mem-ber the way my fin - gers shook. — I re-mem-ber the

Sax

p < *mf* > *p*

w/Kbd. 2

mf
sim.

w/Gtr., Bs.
Drs. play time

18 19 20 3

last ash I flicked— as I tricked my mind in - to think - ing: That was the

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21 22 3 3 23 24

last drag I'd take.— Doc - tor told me my health was at stake.— Well,—

Gm sim. Bbm6 Gm

25 26 27 28

look at me now. Sick— and in - sane. Drag - ging my friends— in-to my cir - cle of pain.— What—

Fm Db7 A7

29 30 31 32

- do I do— when my brain— cells scream:— "E-nough!" — I re-mem-ber that

Sx

Gtr. descending trem.

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A7

B7

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33 34 35

sweet, cool, deep, long, one last—

(Sax)

f

(Bs. gliss.)

36 C: *f*

37

38

f puff puff puff I wan - na go wan - na go wan - na go wan - na go

ALL: *f*

(You) Kbd. 2

f *p cresc.* *f*

Sax, Gtr. chords

f Gm *p cresc.*

8va

39

40

41

puff puff puff puff- I wan - na go wan - na go wan - na go wan - na go

f *p cresc.* *f*

f *p cresc.*

8va

42 43 44 45

In the first three weeks I lie on the floor— Sob - bing;

Sax, Gtr. chords +Kbd. 2

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46 47 48 49

Bawl - ing.— My friend Kath-y calls me up and Kath - y says:

f \rightarrow *mp*

Gm

A7(no 5th)

50 51 52 53

third— week you start think-ing you're cra - zy.— You'll think: "Well, now I'm cra - zy.— What

Dm

54 *3* *3* *3* 55

dif - frence does it make _____ wheth - er I smoke or not?" _____

Sax, Gtr. (hi voicing)

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56 *3* *3* 57 *3* *3*

This is a trick to get you to smoke. This is a trick to get you to smoke.

C7 C

58 **Reggae CHARLOTTE:** 59 60 61

In the first two months when I'm not al-ways sleep - ing, I'm eat - ing, -

Sax

Kbd. 2

mp (Kbd. 2 & Bs. cue only)

Bs. *sim.*

62 3 63 5 64 5

Sx eat - ing. My friend Mar - co calls and Mar - co says:—

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MARCO:
Don't eat too

65 3 66 67 68 3

much if you can de-fin-ite-ly a - void it. And when ev-'ry-thing starts tast - ing like ca -

Sax, Kbd. 2

Play

Bass cue

69 3 70 3 71

- fe - te - ri - a food, that means — you're do - ing real - ly great, — big — time. —

Sax

ad lib.

72 **KATHY:** ³ Ev - 'ry - thing makes you weep - y. ——— 73 **WOMEN:** Ev -

MARCO: ³ Ev 'ry thing makes you itch - y. **MEN:** Ev -

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+Gtr. *f*

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74 ³ 'ry - one thinks you're bitch - y, you're bitch - y, you're bitch - y, you 75

³ 'ry - one thinks you're bitch - y, you're bitch - y, you're bitch - y, you

Gtr. ³

f **Bb7**
Dr fill

CHARLOTTE: "I'm bitchy! I'm bitchy!"

76 eat- red meat. You snarl at strang-ers on the street—

77 eat- red meat. You snarl at strang-ers on the street—

78 eat- red meat. You snarl at strang-ers on the street—

79 eat- red meat. You snarl at strang-ers on the street—

Sx

Elbm Bpm Elbm

WOMEN:

CHARLOTTE:

MEN:

80 Ev - 'ry - thing makes you Ev - 'ry - thing makes you wan - na go—

81 Ev - 'ry - thing makes you wan - na go—

Ev - 'ry - thing makes you wan - na go—

Ev - 'ry - thing makes you wan - na go—

K2

p *cresc.*

Db⁺/A

82

83 84 85

Time means noth - ing. Days get lost.

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K2 Sax

mp

86

87 88 89

Time means noth - ing. Days go by...

(Kbd. 2)

Sax

90 91 *p* 92 93

Days...

p

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+Kbd. 2 Upward spiral white noise

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94 95 96 97

Mon - day Tues - day Wednes - day Thurs - day Thurs - day Sun - day

p

Gtr. solo (8vb)

Gtr. (8vb) +Kbd. 2 (Synth wave)

W.B. (tick tock)

98 99 100 101

Wednes - day Tues - day Fri - day - Days...

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Sax Kbd. 2 (Fantasia JU)

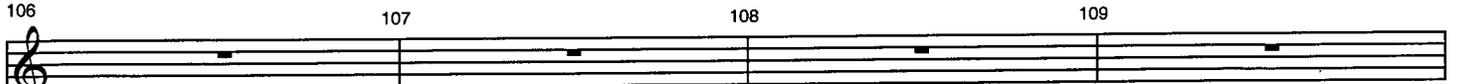
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102 (Dialogue) 103 104 105

Gtr. fill

p *G6*

106 107 108 109



Gtr. fill

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110 111 112 113



114 115 116 117



Gtr. solo



118 119 120 121 (To 123)

Musical score for measures 118-121, featuring piano accompaniment for Kbd. 1/Conductor. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamics.

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Musical score for measures 123-124. Measure 123 is marked "Safety" and includes a vocal line with the cue "CUE: '...all this air!'". Measure 124 is marked "A bit slower" and includes a flute part labeled "Flute Islands Flute!". The piano accompaniment is also present.

Musical score for measures 125-127. Measure 125 is marked "Calypso (straight 8ths) W/M:" and includes a vocal line with the lyrics "You take a va-ca-tion. I". Measure 126 includes a percussion part labeled "Perc.". Measure 127 includes a piano part for "Kbd. 2 (St. Drs.)" with a "BS MARIMBA" section. The piano accompaniment includes chords like G and C7.

128

129

130

131

Flute ad lib. fills

Sip-ping

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132

133

134

135

lit-tle bot-tles of vod-ka I bought on the plane. While

G(7) Bb Ab G

Bs.

136

137

138

139

ev-'ry-one else is hav-ing a good time.

Play

Eb Gm Eb/Ab Eb/F Cm

Bs.

140 WOMEN:

Ev - ry - one else knows how to have a good

MEN:

Ev - ry - one else knows how to have a good

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(to PIANO)
f Eb

142

143

144

145

time. You

Sop. Sax, Kbd. 2 (Farfisa)

p

PIANO
w/Gtr.

+Ratchet

Tempo primo
+CHARLOTTE:

146 *p* 147

Re-mem - ber Re-mem - ber Re-mem - ber (I) re - mem-ber the—

wan - na go wan - na go wan - na go wan - na go wan - na go wan - na go Re mem ber the—

Re-mem - ber Re-mem - ber Re-mem - ber Re-mem - ber the

Sax, Kbd 2 (B3)

(blur)

mp *cresc.* Bright R&R

w/Gtr.

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Swing 8ths

148 149 150 151

last puff I took— I re-mem-ber the way my fing-ers shook— I re-mem-ber the

Last puff you took— Re-mem-ber the way your fing-ers shook— Re-mem-ber the

Sax, Kbd. 2 fills

< f Kbd. 2 blues fill

E \flat /F E \flat 7 F F E \flat /F E \flat 7 F

152 153 154

last ash I flicked as I tricked my mind in-to think - ing: That was the

last ash you flicked as you tricked your mind in-to think - ing: That was the

fp *f*

Abm *Gm* *Abm* *F6*

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155 156 157 158

last drag I'd take. Doc-tor said that my health was at stake. (I) re-mem-ber that

last drag you'd take. Doc-tor said that your health was at stake. Re-mem-ber that

Sax fill

Sax, Kbd. 2 fills

Kbd. 2 fill

159

160

Hot _____

sweet

sex

calm

calm

Hot _____

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Kbd. 2

sweet

sex

calm

calm

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161

162

163

Cool _____

Deep _____

Long _____

one _____

last _____

puff _____

Hot

Cool

Deep

Long

one

last

Cool _____

Deep _____

Long _____

one _____

last _____

puff _____

Hot

Cool

Deep

Long

one

last

puff _____

Sax, Kbd. 2 gl.

8vb-----

164

165 166 3 3 3 3 167

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff

Sax

Kbd 2

Sax 3 3 3 3

Sax 3 3 3 3

loco

f

(8vb)

168

169 3 3 3 3 170 171

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff puff puff puff puff You

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff puff puff— puff You

Sax

Sax 3 3 3 3

loco

f

(8vb)

172

172 3 3 3 3 173 3 3 3 3

wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go

wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go

mf cresc.

mf cresc.

(8^{vb}).....] *loco*

174

174 *f* 175 176

Days!

Days!

Sax tr. *ff*

+Gtr. fancy fast fills

FINE

OPENING TAG

Orch. by Bruce Coughlin

1 This score has been downloaded from
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2

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3 WOMEN/MEN: 4 5 6

Mon-day Tues-day Wednes - day Thurs-day Thurs-day Sun - day...

7

8 9

Days...

K. 2: TOY BOX w/DDL (3 echos)

Gm

Gr.

ROBERT

Orch. by Bruce Coughlin

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KATHY: "Scarves!"

CHARLOTTE: "But time?"

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1

K2: Fantasia JU

3

Moderato
Play 2x's - or as needed

4 5 6

Jump cue
CHARLOTTE: "I was at one time happy"

(Sop Sax-2nd x) Sop. Sax

Play 1st x only

"Rhodes Trem" or Hit Rhodes or Retro Rhodes +K2: Wave Bell Synth

VINTAGE RHODES

C6 Gm7 sus/D FMaj7/E Eb7 C6 Gm7 sus/D FMaj7/E Eb7

w/Gtr., Bs.
+Congas (light groove)

7 CHARLOTTE: 8 9 10

I lived- in Buf - fa - lo - with - Ro - bert. -

Sop Sax, K2

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11 12 13 14

Way back in nine - teen nine - ty - three. -

Sop Sax, K2

mp *mf* 3

15 16 17 18

I stud - ied - Eng - lish - Lit - with - Ro - bert.

Sop Sx

+K2

+K2

19 20 21 22

And Rob - ert - ed - u - cat - ed - me. —

Sop Sax *mp* *dim.* 3

K2 Solo *mf* 3

(+Gtr.)

mf A5 B5 C#m7(b5) C7 A5 Bb7

sim. (Bs)

ROBERT: "Any coffee, hon?" (vocal last x)

23 (Under dialogue) 24 25 26

1st x

(Sop Sax-2nd x)

While

Play 2, 4, 6, etc.

A Bm7 sus A7 Bb7

sim.

27 28 29 30

he worked in the stu - dy on his dis - ser - ta - tion.

+Sop Sx

K2 *mp*

Opt. Sop Sx

Bm/A GMaj7/B A5 A add 9/C# C7 A5 G# A add 9/C# C7

31 32 33 34

I worked in the gar-den and tried to make things grow. He

Sop Sax
sexy, ad lib.

(Opt. Sop Sx)

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sim.

Bm/A GMaj7/B C#m7(b5) C9#11 13 A9 (13) *cresc.* Bm7 sus A add 9 *mf* Bb7 A7

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35 36 37 38

had a lit-tle dog and I fed it Ken - l - ra - tion.

A7 Bm7 sus B/C# C7 A7 Bm7 C#m7(b5) A/D A7/E

39 **A bit slower** 40 41 42

Some-times we'd go danc-ing or drive up to Ni-a-g'ra and

Sop. Sax: Sexy fill

+K2: Boys' Choir "oo" +Bells (8va)

F add 9 F7 FMaj7 Am

43 44 45 46 **Rit.** *ten.*

talk a - bout the snow. There was al - ways so much

Sop. Sax *tr*

Hp (loco), Cel (8va) gliss *p*

(+K2: Boys' Choir) (K2) (RH&LH 8va) +Bells

B \flat add 9

Sus. Cym.

Bs.

V.S.

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47

A tempo

48

snow...

Sop. Sax

mf

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49

A bit slower

50

51

52

I would. do an - y - thing - for - Ro - bert.

Opt. Tacet Sax

Sop. Sax: Ad lib Fill

D

A7/E

DMaj7/F#

E \flat 9 (13)

D

A7/E

D/F#

E \flat 7(#11)

3

53

54

55

56

He was, - I thought, - what I - should be.

Sop. Sax: Ad lib Fill

D

Em7

D7/F#

D/G

Bm7

A7/C#

D5

A/E

D/F#

57 58 59 60

I real - ly thought— that I— was— hap - py.

(Sop Sax) *mf*

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mp +Kbd.2

C C9/D C7/E Eb7 C Dm7 sus C7/E Eb7

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61 62 63 64

But some - thing changed— in nine - ty - three.— It was a

mf w/K2 *Rit.*

C Dm7 sus C7/E Eb7 C Dm7 sus C7/E EbMaj7

V.S.

65 **Colla voce** 66 67 68 69

cold win-ter back in nine - ty - three...

K2: Hp, Celesta Gtr., K2 (Mixed Chorus)

K2: Mixed choir Piano Solo

pp

CHARLOTTE: "What are you thinking about?"
 ROBERT: "Nothing."

CHARLOTTE: "Sorry...I'm sorry"
 ROBERT: "Then why did you ask, Charlotte?"

ROBERT: "Then why do you always ask? Always."

70 71 72 73

Sor - ry...—

Scary Rattle ☹

ff

ROBERT: "You know what? You're like the Blob. You remember that movie. The Blob?"

74 75 76

Al - ways...—

Gtr. *f*

Cym. scrape *sf*

ROBERT: Little Fish
Have you
ever had what could
be accurately described
as a reaction?"

(Dialogue continues)

CHARLOTTE: "Robert."

77 78 79 80 81 82 83

K2: (Annoying sound) + Cym. roll

+Trem. Gtr.

(Probably not used)

PLAY

cresc. poco à poco al fine

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84 85

I felt a lit - tle tin - gle on the

+Sop. Sax

+Wood Shell Chimes hit

ROBERT:
"Pathetic."

86 87 88 89

bridge of my nose and I thought that he would hit me if I did-n't...

cacophony
ad lib.

tutti

FINE

IT'S A SIGN

(1/20/03 New Ending)

Orch. by Bruce Coughlin

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"Room to rent out."

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Musical score for the first system, measures 1-4. The score includes parts for Tenor Sax, K2: B3 Organ, and Piano. The piano part is marked *PIANO* and includes the instruction "w/ El. gtr, Bs, Toms (hard mallets)". The Tenor Sax part has a *p* dynamic marking. The piano part features an 8vb pedal point in the bass line.

"Come on in."

Musical score for the second system, measures 5-8. The score includes parts for T. Sax, K2, and Piano. The T. Sax part has a *p* dynamic marking. The piano part features an 8vb pedal point in the bass line. Measure 8 is marked with a repeat sign and a first ending bracket labeled "8A (To 11)".

Funk rock

11

"Sometimes I crash."

12

13

14

(As is)

Ten.

K2
mp

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p

sim.

w/ Gtr, Bs,
B.D. (HH 2x4)

CINDER:

It's a

1st x only

p

mp

17

18

19

20

sign that you called.— Put your stuff ov-er-here. Like— you need a place and like— I need a beer.— I was

K2

21 22

just a-bout to put an ad, like in the Vil-lage Voice but then you get these creep-y guys who call 'n say their name is "Nan-cy" 'n like,

Gtr, K2 This score has been downloaded from
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23 24

can they come on ov - er and like, piss in - to your ear Hey, you

+ Bs gliss + Bs gliss

V.S.

25

26

wan - na do a line? _____ Like, the

T. Sax Solo Cm (or ad lib)

Gtr rhythm Cm K2: Hip hop vocal squeal sim.

K2 mp

27

28

lease, like, is - n't mine. _____ So it's a

29

30

→ 35

sign _____ that you called. _____ I was

Gtr A7 mf (alt.) w/ K2 8vb Last x only T. Sax tr⁽⁴⁾ p

w/ Bs, Toms sim.

36

37

freaked when you called.— I'm not nor - mal - ly rude. Like, the

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38

39

girl who lived here,— like O. D'ed,— so I'm screwed. And I

40

41

guess that I de-serve it cuz I know she was a drag; I mean, you let a jun-kie live with you and what can you ex-pect? But then she

T. Sax

Gtr

K2

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if needed →

42

43

splits and steals my ste - re - o, my speak - ers and my make - up case and

44

45

all my Cal - vin Klein. She

Gtr rhythm

sim.

Cm w/ K2 + Hip hop squeal

K2

mp

47

ev - en stole my Paul Mit - chell Freeze 'n Shine.

Cm/Bb

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5 + Bs gliss

48

So it's a sign We're gon na be

C7 scale
or ad lib run up

"Yeah"

+ Bs gliss

51

friends; Big friends. I'll

w/ K2 + Hip hop squeal
C9 (13)

K2

sim.

53

54

show you 'round the town so you know what's go-in' down; this ci-ty can be shit-ty to the un-i-ni-ti-a-ted.

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55

56

Friends: Real Friends Can you

mf

PLAY IF NEEDED

mf

+ Hip hop squeal

57

Faster

58

pay your rent in cash? Did you say you're in-to hash? Like I got this in-tu-i-tion thing, like E. S. P. or chan-nel-ling;

mp

PLAY

DJ SCRATCH

mp

8vb
w/ Bs, Toms

59

60

You and me, we're gon - na be ab - so - lute - ly fuck - in' fab fine! Yeah, it's a

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61

62

sign Oh yeah a

Gtr busy solo (A7) - Rock out

sim.

mf + Hip hop squeal

+Bs Gliss fx

Dr fill

63

64

sign Yeah it's a

65 66 67

sign that you-

Gtr solo cont.

T. Sax

K2

E7+
Dr - Big fill

68 69

called

T. sax, K2

OPT 8va OPT 8va

w/ Gtr *f*

f
w/ K2 + Hip hop squeal
+ Bs gliss + Bs gliss

70 71

Wan-na cig?

OPT 8va

OPT 8va A7

(Applause)

72 **Colla voce**

CHARLOTTE:

73 74 75

I re - mem - ber the first time I smoked. The mo - ment I

K2: Soft B3 Organ

8va

VIBES ("Warm Vibes")

(still Piano) w/ Glock *p*

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76 77 (To 82)

real - ly, tru - ly smoked... I

+K2:Res.Synth

+TT roll

82 83

wan - na go wan - na go

CUT OFF

FINE

THE POOL (Part 1)

Orch. by Bruce Coughlin

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www.dramatists.com and is for perusal only.

CHARLOTTE: "Water looks cold."

1 2 Dialogue 3 4 5

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6 7 8 9 9A → 10 **Rit.** CHARLOTTE:

11 **Andante e legato**

11 3 12 3 13 3 14

pic-ture a girl in a co-ma-tose sleep: Float-ing on wat-er in peace. Her

Flt.

+K2:Hp. Solo

+Gtr. C add 9 Em 7 FMaj7 Am

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

15 3 16 3 17 4 18

mo-tor im-pul-ses are trig-gered and soothed by the cool and hyp-no-tic se - duc-tion of waves.—

tr

Sus.Cym. K2:Hp. gliss.

+Bells

C add 9 Eb 7 F7sus Ab

19 3 20 3 21 3 22

The ting-ling sen-sa-tion of chlo-rine and bub-bles; the pres-sure of air build-ing

Flt.(Gtr. cue)

mf

C add 9 +Gtr. Em 7 FMaj7

23 *Molto Accel.* 24 25 26

up in her lungs; some-how that girl in her co-ma-tose sleep per - ceives that she

+Cym.(scrape)

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Am mp C add 9 E2 F5(add 9)
 Bs. K2,Mark Tree

Faster delicate

27 28 29 30

lives! _____

COMOTOSE GIRL:

I live! _____ I

K2:Stgs(+8va)

8va-----

Gtr,K2:Dulcimer

Bs.(out)
 +Cym. rolls (ad lib)

(COMOTOSE GIRL)

31 live, 32 33 34

Flt.

(8va) This score has been downloaded from
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Gtr. Gtr. K2

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35 Have a good time, the

Flt.

(8va) loco

39 point of life is clear: 40 41 42

8va +Bells

Gtr. Gtr. K2

43 44 45 46

We're meant to have a good time, no

Flt. *p*

Gtr, K2 (8va)

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The image shows a page of a musical score for '5. THE POOL (Part 1)'. It features a vocal line with lyrics 'We're meant to have a good time, no' across measures 43-46. Above the vocal line, there are staves for Flute (Flt.) and Guitar (Gtr, K2). The piano accompaniment is shown in a grand staff (treble and bass clefs). A large watermark is overlaid on the score, stating: '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. V.S.'

47 48 49 MEN:

(COMOTOSE GIRL)

fuss, no guilt, no fear,

no

(8va)

+Bs.

50 51 52 Rall.

fear, no fear... no

no fear... no

+Sus.Cym.(roll) Flt.

Gtr. K2:Stgs.

loco B loco

53

54

55

56

fear!

fear!

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Flt, Gtr. *tr*

K2:Stgs. *mf*

Fx Splash

Flt. *f*

mf

+Bells

Gtr, K2:Stgs.

Bs.(out)

Bs, K2:Stgs.

57

Allegro (Charlotte swims)

58

59

60

HARP

Solo

p

3

3

3

V.S.

61 62 63 64

CHARLOTTE: "It takes a lot of effort to keep my head from getting wet. So that in itself is probably a good exercise."

Flt. +W.B. Flt. *p*

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65 **MEN'S TRIO:** *p*

Back and forth Once on your side

Bs. +Drs. (T.T.'s)

69 70 71 72

Twice with the kick - board.

73 74 75 76

Three lengths Four lengths

Flt, K2:Stgs.

PLAY

p 3 3

Bs, Gtr. (8va)
+ Drs. (T.T.'s)

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77 78

Days get

K2:Stgs.

Flt. >

mf

V.S.

79 80 81 82

lost. 5

fluter +Mark Tree

p D add 9

3 3 3

83 Dialogue 84 85 86

Flt, K2:Hp.

pp

pp A Gtr. AMaj7/C# D5 DMaj7/F#

3 3

87 88 89 90

A6 C6 D add 9

3

91 92 93 94

K2 (+8va) Gtr.

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95 96 97 98

K2 (+8va)

D7 3

99 100 101 102

continue at CHARLOTTE: "This is a good thing to be doing with our time."

K2: Harp

LOCKERROOM (Part 1)

Orch. by Bruce Coughlin

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WOMAN #1:

1 2 3 4 5

I did - n't pace my - self to - day.

WOMAN #2:

The

+Optional Sop. Sax

AMBIENCE VIBES

p

Sus Cym
w/blastix
sustained thruout

+K2 sustained thruout
(Breathy pad: "Asian morn")

Vamp

5

trou-ble with a - ne - the - si - o - lo - gy is: Ev - 'ry - one you work with is a -

(repeat ad lib.)

6 7 8 9

(WOMAN #2:)

sleep

+K2: "Asian Morn"

+Elec.Gtr(+chorus)

Fl. *p* *b* *e*

dim.

3

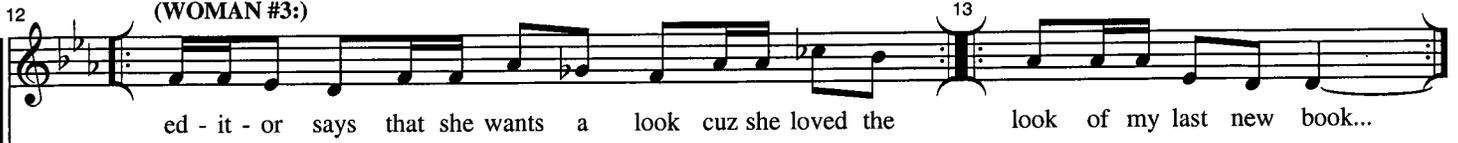
10 11

WOMAN #3:

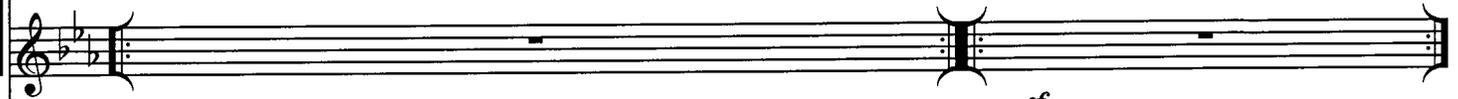
I've got a great i - dea for a brand new book: My

(repeat ad lib.)

12 (WOMAN #3:) 13

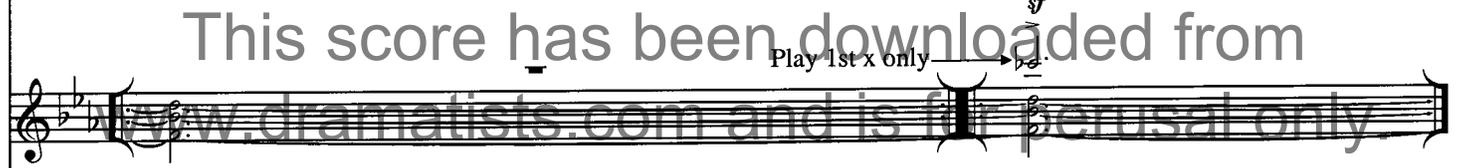


ed - it - or says that she wants a look cuz she loved the look of my last new book...



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Play 1st x only *sf*

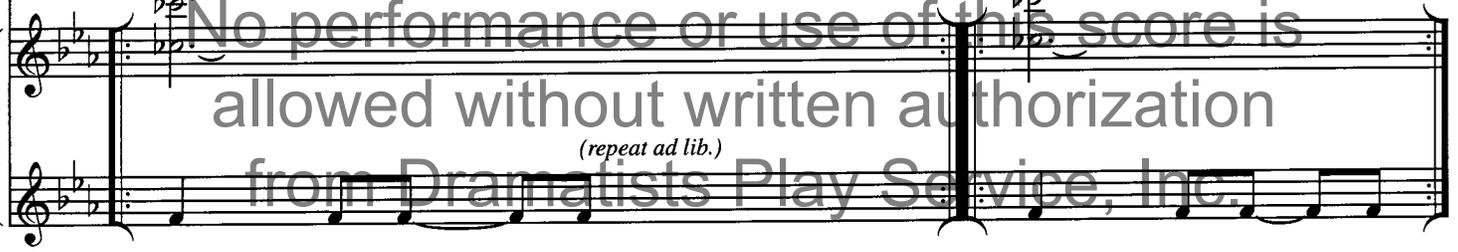


1st x only *8va*

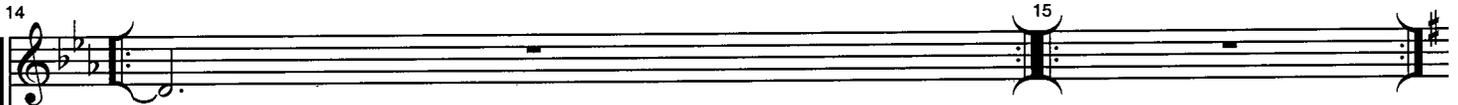


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(repeat ad lib.)



14 15

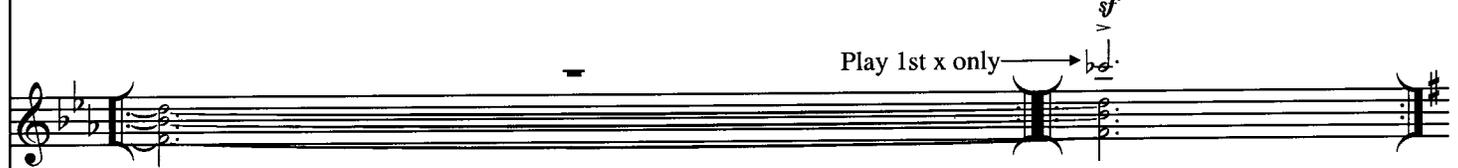


WOMAN #4:

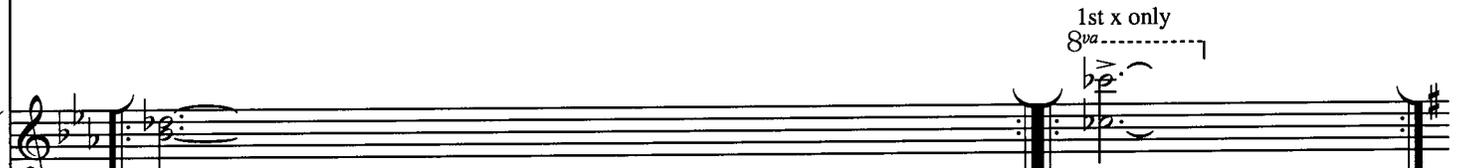
My left boob is big - ger than my right.



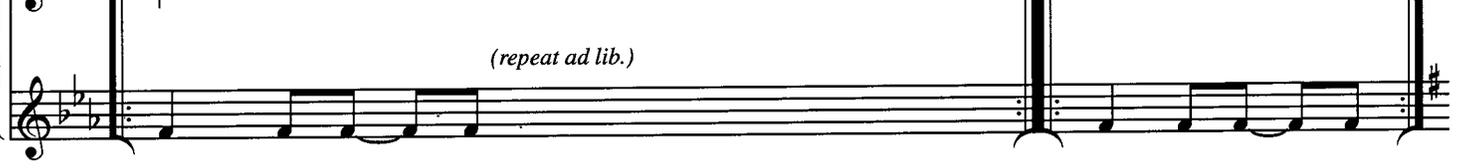
Play 1st x only *sf*



1st x only *8va*



(repeat ad lib.)



16

WOMAN #5:

I'm hav - ing a yel - low - col - ored year which means

K2: "Bell Tree Vox"

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(16)

no mon - ey and trou - bled fam - ly re - la - tion - ships...

WOMAN #6:

It's not - full - fledged Pro - zac, but like a kid - die dose...

(Continued from 1st half of m. 16)
 (repeat ad lib.)

WINTER IS HERE/THE POOL (Part 2)

Orch. by Bruce Coughlin

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1 2 3 4

Soprano Sax

+Gtr. chords

p

Kbd. 2 (Harp)

+Cym scrape

Moderato

CHARLOTTE:

5 6 *ten.* 3 3 7 8 *ten.* 3 3

Win - ter is here. I can pic-ture that. Win - ter is here. In this pic-ture I

Kbd. 2 *ten.* *ten.*

Sax *p*

PIANO

p *ten.* *ten.*

A w/Gtr. B A B

Bs. 7. 7. 7. 7.

9 *ten.* 3 11 **A tempo** 12

have a ca-reer. I'm a bank-er, with well-earned perks. I have

ten. *ten.* Kbd. 2 *ten.* 3 3

10 *ten.* Sax 8

A Dm Kbd. 2 3 3

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allowed without written authorization

13 3 3 14 3 15

cre-dit lines, ex-pense ac-counts, and all my plas-tic works. I come here ev-'ry day and swim.

Sax

w/Kbd. 2, Gtr.

D add 9 F#m9 G add 9 mp

Bs.

16 Sax solo 17 3 18

I ex-er-cise and use the mi-ni-gym. The

+Kbd. 2 (8va) 3

Bm/F# F# Bm 3

Expansive

19 3 20 21

oth-er wo-men here— have less sub - stan-tial lives than mine; they live in small a-part-ments and they

Kbd. 2

D7 C7(13) D7

+Cym roll

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22 3 23 24

go to bed at nine. But I lin - ger in the lock - er - room and

cresc.

sim.

mf C9 *cresc.* Bm 6 unmeasured (shimmer) C

w/Sax

25 26 27 28 29

dress for the night...

+Bells

ff

FMaj7

FMaj7

+Bells

30

A tempo

31

ten.

32

And yes, I wear fur _____ 'cause it's win-ter - time. _____ Of course I wear fur.

Kbd. 2

(Kbd. 2 sim.) Sax

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Gtr A

Bs.

33

ten.

34

35

_____ 'cause it's cold out. I _____ have to wear fur. _____ Then it's

ten.

w/Kbd. 2

mf

G7

A

Dm

36

37

5

38

off to the op - 'ra, the art show, the mus - ic - al and play _____ of the

Kbd. 2 arps.

+Sax run

Sax

pp

cresc. poco à poco

5

E \flat +Kbd. 2 glisses

6

39 40 41

year. Win - ter is here!

w/Kbd. 2

f +Gtr, TTs

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42 43 44 45

Win - ter is here! Cold. Warm.

Kbd. 2

mp p

Bs. (vib.)

46 47 48 49

Bright and mid - night clear.

Sax

mf p

Kbd. 2 (Marimba) +Egg Shaker

if needed (to EL. PNO.)

w/Gtr.

50

51

52

How ma - ny days _____ til win - ter?

Kbd. 2

EL. PIANO

play

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53

54

55

How ma - ny days?

Sax

p

MARCO: So what've you been doing with yourself?

56

Dialog

57

58

59

Sax solo

p

p

p

60 61 62 63

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Solo

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64 65 80 81

I

bored.

(Fx splash)

NASTY RES SYNTH

+Bs.

Gtr, Bari Sax, Bs.

SHORT STORY

Orch. by Bruce Coughlin

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Allegro (Swing 8th's)

Vamp

1 2 3 4

Tenor Sax

Gtr.

POLY KEYS
K2:Edgy Organ
(only if needed)

mf *mp*

Bs.,B.D.
Drs. (time)

5 6 7 8

Here's a short sto-ry; A short, short sto-ry a - bout a lit-tle fish who could-n't swim. Her

mf

Drs. (half time)

9 lit-tle fins were-n't fit— to fight the cur-rent. Her chan-ces for sur - vi-val looked grim.— She

10

11

12

13 thought that she could do what all the o-ther min-nows do;— But she did-n't have the gills to suc-

14

15

16 ceed. (Blub blub) In-stead of swim-ming with the pack she wound up float-ing on her back.— The

17

18

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19 vic - tim of un - mi - ti - ga - ted need. She was too neu - ro -

f This score has been downloaded from
www.dramatists.com and is for perusal only.
f G7^{b5}_{b9} *mp*

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22 tic to be sui - ta - bly a - qua - tic. Her

25 Sturm und Drang weight - ed her down (own) Was it just ge - ne -

K2:Edgy Organ
Gtr.

34

35

36

37

mo-ral to this sto-ry This sad short sto-ry A - bout the lit - tle fish who wound up dead Is if

Gtr.

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38

39

40

you're not good at a - ny - thing, why make a spec - ta - cle

Sop.Sax

+K2:Poly Keys

Ab9 (13) sub. p cresc.

Gb7 #11 13

Drs. (fill)
Opt. Bs. (fill)

41

42

43

floun - der - ing? ... Quit while you're a -

S.Sx.

K2:B3

mf

f

44

head. _____

(Blub blub blub blub) (Blub blub blub blub)

mf

K2:Edgy Organ *mf*
(only if needed)

48

Quit _____ while you're a - head. _____

dim. poco à poco

dim. poco à poco

52 53 → 58 **Rit.** 59

52 53 54 55 56 57 58 59

pp

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www.dramatists.com and is for perusal only.
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FINE

PERFECT

(1/20/03 new ending)

Orch. by Bruce Coughlin

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KATHY: 2 *Colla voce*

I'm liv-ing with a guy I thought I knew. To-day he tells me some-thing I don't know: His

mp
PIANO

Detailed description: This system contains the first two staves of music. The top staff is the vocal line for Kathy, starting with a measure rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are: "I'm liv-ing with a guy I thought I knew. To-day he tells me some-thing I don't know: His". The second staff is a piano accompaniment line, mostly containing rests. The key signature has one flat (Bb) and the time signature is common time (C). A dynamic marking of *mp* is present.

4 5 6

sister's in a psy-cho ward some-where up-state New York. I guess she went be-serk and stabbed her

Bs. Clar.

+Gtr. (bend)
Gtr. bend

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "sister's in a psy-cho ward some-where up-state New York. I guess she went be-serk and stabbed her". The second staff is a piano accompaniment line with rests. The key signature has one flat (Bb) and the time signature is 3/4. A dynamic marking of *mp* is present. Performance instructions include "+Gtr. (bend)" and "Gtr. bend".

7
moth-er with— a fork.— So now I'm sort of wor-ried for my life. What if like his sis-ter, he's in-sane?

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10
Why'd she use a fork and not a knife? Com-pli-ca-ted, Right? How can I ex-plain?

A tempo (Moderato)

13
No-thing's ev - er per - fect.— It's a cos-mic kind- of — law —

Sus. Cym.
Gtr.
+K2:Beauty Bells
Blur w/pedal slightly
p F *Bb*Maj7 *Bb*

17 3 18 19 3 3

Some - thing may - look per - fect; — but you'll al - ways find a flaw —

Gtr. (sim.) K2

F Fsus F

cresc.

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20 21 22

You find the per - fect boy — friend — At

cresc.

23 24

least he seems — to be — Turns out not — to

B♭Maj7 B♭

25 26 5 27 28

be; No-thing's ev-er per- fect Take for ex-ample:

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29 30 31 32

Me. You

Me. Gtr. (groove sim.) You

Gtr. >

+K2:Beauty Bells

mp

G

+Bs, Bs, Clar.

Bs, Gtr. +Bs, Clar.

33 34

dump a-lot of weight then gain it back.— You dump some more and then you're starved.— The

K2:Bjork Perc.(sim)

Gtr.(groove sim.) +K2

G

+Bs, Gtr. +Bs, Clar.(sim)

Drs.(groove sim.)

35 36

me - di - a — tells lit - tle girls — that wo - men should. be thin. If

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Gm7 Bb G

Bs. (fill)

37 38

you're not that, — they call you fat; — you ne - ver seem — to win. So

Gm7 Bb G

Bs. (fill)

39 40 41

na - tur'-lly — you wor - ry what. you wear. — Na - tur'-lly — you wor - ry what. you eat. —

Bb7 Bb7 G add 9

+Bs. Clar.

42 43 44

If it's not your weight then it's your hair *chick*

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45 46

Ei - ther - you give - up, or ei - ther - you com - pete.

47 **Slight pull-back** 48 49

Oh, what I'd give - to get - to-live - just one - day with - out - some - one say - ing, "Wow,

Bs Cl (8vb)

+K2 (sus) w/Tri, Gtr

mf F B♭Maj7 F

Bs fill (Bs fill ad lib.)

50 51 52

— you're beau-ti-ful,— Gee,— you're— blessed." Oh,— I would love— to rise— a-bove— the ex-

Gtr (as before)

w/K2 w/Tri

B♭Maj7 F B♭Maj7

+Sus Cym

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53 54 55

pec-ta - tions sad - dled on— my back:— "Lord, she's Won-der Wo - man, God,—she's— strong."—

+K2

F B♭Maj7 Dm

dim.

56 57

Rit. **Colla voce**

I've got— no su - per pow - ers.

niente

w/Gtr

p p B♭Maj7

w/Bs

V.S.

58 59

I've got— no se - cret strength. Friends think I'm Won - der Wo - man;

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60 61 62

Friends think wrong,

Bs Cl

+Gtr (lead - big climbing figure)

C7 *p* *cresc.*

Bs

63 64 65

+Cr

+Cr

cresc. *pliss.*

+Bs fill w/Bs

66

Noth - ing's ev - er per - fect; That's why we're all - ob - sessed. We

Gtr

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70

starve our - selves and - suf - fer and we still look o - ver dressed. We

+Sus Cym

+Cym

Bs w/Bs Cl, Gtr

Bs

74

spend our whole - lives - look - ing for

Gtr

+K2: Hp gliss.

+Cym

dim.

w/Bs

76 77

some - thing that will fit _____ K2: Beauty Bells No - thing e - ver

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78 79

(KATHY)
 fits. Noth - ing's ev - er short e - nough. _____ Noth - ing's ev - er

CHARLOTTE:
 Noth - ing ev - er fits.

+Tri (muted) or HH

(Drs: kick if needed)

80 loose e - nough. Or new e - nough or thin e - nough— or

CHARLOTTE: CINDER: CHARLOTTE:

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+K2 (sus) w/K2

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82 *Rit.* sane e - nough— or the *Poco rall.* per - fect shade of blue. Some thing

CINDER: BOTH:

or sane e - nough— or the per - fect shade of blue.

Bs w/Bs Cl, Gtr

mf

Slower

A tempo

85 *sim ple would be per - fect: _____* 86 *The*

The

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+Cym scrape
pp

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87 *per - fect* 88 *shade* 89 *of blue. _____*

per - fect *shade* *of* *blue. _____*

Gtr solo (or ad lib.) w/K2

mf *cresc.* +Sticks on Cym +Cym +Gtr lead in

mf F# add 9/C# A *cresc.* C# add 9/G# E add 9 F#

w/Bs (8vb),Bs Cl +Bs fill

PERFECT PLAYOFF

Orch. by Bruce Coughlin

→ 3

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The score consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a guitar solo starting at measure 3, marked with a *p* dynamic. The middle staff is a single treble clef line with the same key signature and time signature, containing a lead line for K2:Square, marked with a *mp* dynamic. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature, containing piano accompaniment. Dynamics include *ff* and *mp*. Performance markings include *Drs.(out)* and *+Gtr,K2*. Measure numbers 3, 4, 5, and 6 are indicated above the first staff.

JOHN PAUL/DISCO

Orch. by Bruce Coughlin

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1 **Latin Bossa Nova** 2 3 4

Bs Cl (8vb) w/K2: Afro Logs, Congas

mp

Vibra slap *f*

K2: Org, Gtr

Bs

5 6 **CHARLOTTE:**

She was

+Gtr fill

K2: Organ

7 8 9 10

see - ing a man. — A beau - ti - ful man. — He was

KATHY:

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Bs Cl (8vb) w/K2: Afro Logs, Congas

w/Gtr

K2, Gtr

K2, Gtr

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G

Dm7

G

Dm7

11 12 13 5 14

hand - some and dark. — with mis - chiev - ous eyes. — They

John Paul.

John Paul.

w/Gtr

K2

K2, Gtr

G

Dm7

15 16 17 18

got in-to fights. She'd break down and cry She'd

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Big fights. And eat.

w/K2

Gm

19 20

curse him and drink. And

And eat.

Bs Cl (8vb)

w/Gtr K2,Gtr

Gm Dm 7

21

22

who could she blame? _____ He

And who can I blame? _____ He

Bs Cl (8vb)

+Sus Cym

w/K2

+Gtr

cresc.

G5

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23

24

25

26

thinks he de-serves to be beau - ti - ful. For ev - 'ry - one's de - light. For the

thinks he de-serves to be beau - ti - ful. For ev - 'ry - one's de - light. For the

+Gtr (8vb)

+Congas

mf

w/Gtr, K2

mf CMaj7

F mp

w/Bs

Bs

Bs w/Bs Cl

27

28

29

30

men in the bo-de-ga, for moth - ers and their ba-bies; he thinks that it's— his right.—— I re-

men in the bo-de-ga, for moth - ers and their ba-bies, he thinks that it's— his right.

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(Cued in K2 part)

K2 w/Gtr (muted)

CMaj7

w/Bs,Bs Cl

sf sf

w/Bs,Bs Cl

31

32

33

34

mem-ber how he touched my up - per arm,— where the brace-let of a slave would be;—— I re-

K2: Ethnic Pluck

mp

+Mark Tree gliss.
w/Gtr

mf

Bs w/K2: Afro Logs,Bongos

35

36

37

38

mem-ber how he touched me, John Paul.

He's been

Bs Cl (8vb) w/K2: Afro Logs, Congas

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K2: B3, Gtr

K2, Gtr

F6

Dm7

Bs Cl w/Congas

Bs

Bs w/Gtr, K2 (LH), Congas

39

40

41

42

John Paul.

John Paul.

sleep - ing a - round. —

He knows that I know. —

I

Bs Cl (8vb), K2 (LH)

+Rhythm Gtr figure (muted?)

w/K2, Gtr

w/K2, Gtr

E \flat

mf B \flat m7

E \flat

B \flat m7

Bs

+Congas (busier)

Bs w/K2 (LH)

Bs

Bs w/K2 (LH)

43

44

45

46

John Paul.

John Paul.

know that he cheats.

I know that he lies.

It

Sop Sx

K2

w/K2,Gtr

K2

E \flat

B \flat m7

E \flat

B \flat m7

+K2 (LH)

+K2 (LH)

47

48

49

50

Whose fault.

Likes girls.

is - n't his fault.

I know he likes girls

Sexy solo

pp

w/K2

w/K2,Gtr

w/K2

w/K2,Gtr

E \flat m

B \flat m7

E \flat m7

B \flat m7

51

52

That's how it goes

That's how it goes with

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w/Sop Sx, K2

+Cym roll

w/K2, Gtr

53

54

55

With beau - ti - ful men. They

beau - ti - ful men. with beau - ti - ful men. They

Sop Sx

+Congas
+Gtr (sus)

w/Gtr, K2

cresc.

D/Bb

Bs

w/Bs

56

think they de-serve to be beau - ti-ful. You nev-er feel you're fit. When they

think they de-serve to be beau - ti-ful. You nev-er feel you're fit.

Sop Sx

w/Gtr (8vb, K2) (or solo)

mf

+Conga roll, Gtr

w/Gtr, K2

G⁶

mf CMaj7

w/Bs

60

walk in - to the kit-chen they're al - ways bet - ter lit. I re -

or step in - to a ta - xi, they're al - ways bet - ter lit.

Gtr (muted)

Sop Sx

Gtr

G

(Cued in K2)

w/K2

+Gtr

w/Bs, K2 (LH)

64

65

66

mem - ber how he touched my up - per arm — where the brace - let of a slave would be. —

+Mark Tree w/Sop Sx +Bell Tree

Cmaj7 K2: Ethnic Pluck w/Gtr

67

68

I re - mem - ber when he touched me,

Bongos w/K2

Cue only Gtr

mf *dim.*

Bs,K2: Afro Logs

69

Rit.

70

71

where he touched — me, how he touched — me, how he touched — me —

Sop Sx *tr* (h)

+Bell (if poss.) +Cym roll

mf *mp* *p*

PLAY w/Gtr

72 73 74 **Latin disco**

John Paul...

Timbales

f 3 3

pp Solo

Cue only
K2: Harp

ff

w/Sop Sx, K2: B3

w/K2: B3

75 76 77 78 CHARLOTTE:

He

K2: Heads up B3 w/Timbale

mp

SHAKER

D7 *mf*
(LH cued in K2 thru m. 95)

C7

D7

C7

Bs

+Gtr: Latin dance groove
+CB, Timbale

Bs sim.

79 80 81 82

has lots of friends. They think I'm his date.

+Sop Sx

K2

Sop Sx, K2, Timbale

p

D7

C7

D7

C7

83 Girls come a-round. Span-ish is used. But I

84 85 86

K2 Sop Sx, K2, Timbale Sop Sx, Timbale +K2

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87 dance with this man. This beau-ti-ful man.

Sop Sx solo Sop Sx

mp K2

+K2 (sus)

88 89 90

G7 F7 G7 F7

Bs Bs sim.

91 Hand-some and dark with mis-chiev-ous eyes.

92 93 94

K2 Sop Sx Sop Sx w/K2 ad lib. solo

PNO w/Timbale

G7 F7 G7 F7

95 (Dialogue) 96 97 98

Drums
long solo under dialogue

Drs v

PLAY

K2: Claves
mp

E♭Maj7
sfz

K2: Claves
mp

99 100 101 102

Sop Sx (cued in Gtr part)
mp

K2

The musical score is arranged in a system with five staves. The top staff is for Dialogue, with measures 95, 96, 97, and 98. The second staff is for Drums, with a 'long solo under dialogue' instruction. The third staff is for Claves, with a 'K2: Claves' instruction and a 'PLAY' marking. The fourth staff is for Piano, with a 'K2: Claves' instruction and a 'mp' dynamic. The fifth staff is for Soprano Saxophone (Sop Sx), with a 'Sop Sx (cued in Gtr part)' instruction and a 'mp' dynamic. The score continues to measure 102. A large watermark is overlaid on the score, reading: '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.'

Segue as one

HE

Orch. by Bruce Coughlin

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(Marco and Mr. Bunder join Robert as a backup.)

MARCO, MR. BUNDER:

ROBERT: 3

ROBERT:

1 2 3 4

He wants you to ad-mi-re him. Ad-mi-re him. He

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Alto Sax

Kbd. 2 (B3)

mp

Gm7

Gtr. comps

Eb7

Gm7

Eb7

8vb.....

Bass plays Afro-Cuban figure

M., MR. B.: ROBERT:

M., MR. B.:

5 6 7 8

want you to re-act. Re-act! He want to prove some-thing... John Paul.

w/Kbd. 2

Alto Sax

Gm7

Eb7

Gm7

Eb7

(8vb).....

9 **ROBERT:** 10 11 12

He makes you feel pre-cious.

Alto Sax

+Kbd. 2

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Gm7

Eb7

Gm7

mf Eb7

(8vb)

13 14 15 16

He makes you feel safe.

Alto Sax

Alto, Kbd. 2

Solo (2 hands)

w/Kbd. 2

Gm7

Eb7

Gm7

mp

(8vb)

17 18 19 20

He makes you feel want-ed ev-en when you are-n't

Gm7

Eb7

Gm7

EbMaj7

(8vb)

loco

CHARLOTTE: Whoa...
I'm getting dizzy...

29 ROBERT:

28 He _____ make you for - get things. _____

M., MR. B.:

He makes you for - get things. _____

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Kbd. 2

Kbd. 2

(8vb).....

33 Things _____ you know are true. _____

Things. (Got-ta get out- got-ta get out- got-ta get)

Kbd. 2

(8vb).....

37 38 3 39

You You can - not be hon - est;

Alto Sax Kbd. 2

Gm7 Eb7 Gm7

(8vb)

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40 41 42 43

— you for-get you are-n't pret-ty— and for-get-ful-ness is sweet.

You for-get. You for-get. Sweet.

Alto Sax

p

loco

E♭Maj7 Cm7 D7

Kbd. 2 (Bari)

44 46

— Look at all the pret - ti - er girls. In their

Pret - ti - er pret - ti - er girls.

Gtr. comps (hi voicings)
Kbd. 2

mf *f* *p*

B♭/E♭ E♭

play Bs.

47 48

shin - y leath - er shoes. Just like

Pret - ti - er pret - ti - er pret - ti - er girls.

Gm Gm7

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49 50

lit - tle black hooves- Lit - tle black hooves on their

Lit - tle black hooves, lit - tle black-

Alto Sax

mf Kbd. 2

mp

Db+

51 52

feet. _____

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tr *cresc.* 5 *+Kbd. gt.*

fancy salsa lick

sub. p cresc.

D

Kbd. 2 (Bari), Bs.

53 54 55 56

He _____ makes you for - get things. _____ Look at

He _____ makes you for - get things. _____

Alto, Kbd. 2

Alto ad lib

f *E♭Maj7*

Gtr. comps Latin rhytm
Cm7/G

Cue

JOHN PAUL:
Are you all right?

57 58 59

all the pret - ti - er girls, _____ You can't com - pete...

All the pret - ti - er girls, you can't com - pete...

Alto Sax +Kbd. 2

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w/Gtr. *mf*

p

Bs.

Piano line *8vb*.....

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CHARLOTTE: I...need to find the ladies room. Excuse me.

60 **ROBERT:** 61 62

What are you do - ing in — New York? — *Pa-ra*

p

Pa-ra

Alto Sax ad lib. solo

p

Eb7 *Gm7* *Eb7*

p

Bs. sim.

(*8vb*).....

JOHN PAUL: Charlotte?

63

que Nu - ev - a York?—

que Nu - ev - a York?

(Alto solo)
Kbd. 2

mp

Gm7 Eb7 *loco*

(Sub).....

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ROBERT: You turn and look back into the spinning crowd and there he is: surrounded by a giggling cloud...

65 Salsa (Dialog)

66 67

Alto Sax

Alto Sax

long scrape

short scrape

Guiro sim.

Kbd. 2 (Guiro)

f

mp

of hairspray and perfume-

68

69

Alto, Gtr.

mf

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70

71

ROBERT:

What do you do?

MARCO, MR. BUNDER:

What do you do?

Gtr.

Alto Sax

mf

72

What do you do? You think:

73

What do you do? You think:

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+Kbd. 2 (Güiro)
w/Kbd. 2 (B3), Gtr.
Gtr. comps rhythms

mf *p*

D5 E7 Bm7 E7 Bm7

Bs.

CHARLOTTE: Was he using me to prove something to his friends?

74

75

76

You think:

You think:

mf *p*

E7 Bm7 E7 Bm7 E7 Bm7

Accel.

77 78 79 80

You think: CHARLOTTE: What am I doing in this place? You You You You

You think: You You You You

mf *p* *cresc.* *tr.* ^(b) *cresc.* +Kbd. gl.

mf *p* *cresc.*

E7 Bm7 E7 Bm7 E7 Bm E7 Bm E7 Bm E7 E7

Bs. sim. (8vb) w/Bs.

81 82

What _____ What is he

What _____ What is he

w/Kbd. 2 chords *mf* Alto fills

f Am F9 (13)

83 84 85

prov - ing? Too late-

prov ing? Too late-

+Gtr/hc voicings

Am F9

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86 87 88

the dam - age is done.

the dam - age is done.

p *cresc.*

f *p* *cresc.*

F7 E7

89 He _____ makes you for - get things. _____

90 _____

91 _____

92 _____

p *tr* *tr* *f*

Kbd. 2 (Harp) Solo

f *F Maj 7* *f*

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93 CHARLOTTE: 94 ROBERT: 95 CHARLOTTE: I run out of the club-
into the street. 96

What do you do? What did I do? You run. Run.

What do you do? **Kbd. 2 Solo** ¿Pa-ra que, Nu-ev - a York?

mf *Bb9 (#11)* *p* *Am7* *F7*

w/Bs. (8vb), Gtr. *Alto Sax* *mp*

Bass plays Afro-Cuban figure (like at top)

97 JOHN PAUL: Charlotte? 98 JOHN PAUL: Charlotte! 99 100 *f*

Run. Run... Run... Run...

Eh, pa - ra que, Nu - ev - a York?

Kbd. 2

Am7

Bs. w/Cym roll

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CHARLOTTE: And I left him there.

101 **Slow** 102 CHARLOTTE: 103 104 105

A beau - ti - ful man. John Paul.

Alto Sax

Kbd. 2 (El. Pno.) ten. *p*

WARM EL. PNO. W/TREM.

p

w/Gtr.

FINE

CIGARETTE DREAM

(1/9/03 - New Ending)

Orch. by Bruce Coughlin

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→ 5

6 7 8

Alto Sax

Sus.Cym.

$D\flat 6$ *pp*
K2;Stgs.

B° $E\flat m$

V.S.

Detailed description: This is a page of a musical score for 'Cigarette Dream'. It features three staves: a vocal line at the top, an Alto Saxophone line in the middle, and a piano accompaniment at the bottom. The piano part is divided into two systems. The first system includes a treble clef staff with chords and a bass clef staff with a bass line. The second system continues the piano accompaniment. The Alto Saxophone part has a melodic line with a wavy line indicating vibrato. The vocal line has a few notes with a wavy line. The score is marked with measure numbers 5, 6, 7, and 8. There are various musical notations including notes, rests, and dynamic markings like 'pp' and 'Sus.Cym.'. The bottom right corner has the initials 'V.S.'.

9 **Colla voce**
CHARLOTTE: 10 11 12
 I have this dream: A ci - gar - ette dream.

Sax (ad lib fill) 3
 K2:Stgs. +Bells

p

13 **accel.** 14 15 16
 Smoke fills the air; Air I can breathe. Sus.Cym.

mp

K2:Stgs(sus)
mp Dm7(b5) Ab/Eb EMaj7 B/F#
 Bs.4♩

17 18 19 20 **Poco rit.** *ten.*
 On my lips and on my fin - gers sweet to - bac - co wafts and lin - gers.

mf *p* *p*

E⁶ Em6 B B⁺ B^{b+} B^b B^b11 B^b7^b13₉

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21 **Più mosso** 22 23 24

Slen-der and white, a ci-gar-ette glows,

Gtr.(FX)

mp

+Bells

K2:Stgs.

Cue only

mp Dm7 Ebm7 Ab7 D♭Maj7 +K2 Ebm7

cresc.

-MarkTree

25 **Faster** 26 27 28 **Accel.**

rest - ing gent - ly in my hand like a

Alto Sax

+Gtr.

Dm7 B♭Maj7 F

6 7 7 7

29 30 31 32

long - lost friend come home.

Sus.Cym.

Gtr.(8vb)

Sax solo

Red.

K2:Stgs.

Bs.

33 **A tempo** 34 35 36

In my hand I have a choice: My

CHORUS:

Ah

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www.dramatists.com and is for perusal only.

+K2

PIANO

Ab5/Db p

Gtr. >

Abm/Cb mp

p

Bs.
 +Drs. (explosive fills)

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37 38 39 40

own free will is giv - en voice. My

cresc. poco à poco

Ah

Ab5/Bb

cresc. poco à poco

Abm/Cb

41 42 43 44

own free will is mine to use. To

Ah Ah Ah

Bb7^{sus}_{b9} *Abm/Eb*

v *v* *v* *v*

45 46 47 48

smoke or not? And so I choose: I

Ah

+Gtr.(climbing FX)

cresc.

K2:Hp(gliss) *Ab/Gb* *Abm*

Bs.(8vb) *Bs.(loco)* *Drs.(Wild,busy build)*

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49 50 51 52

smoke! Ah Ah I

Smoke!

K2:Stgs. +Cym.Roll

Crash 8va

f sub.p cresc.

+Gtr.

53 54 55 56 **Accel. & cresc.**

smoke! Ah

f p

Ah (ah) Ah

+K2:Stgs. +AltoSax(wild, climbing ad lib)

Gtr. (8va) p cresc. f

+K2:B3 loco p cresc.

57 58 59

Alto Sax
 f
 Ah!
 mmm...
 Mark Tree
 Gtr.(spooky climbing FX)
 Bells
 K2
 f p
 sub mp
 Eb7(13)
 +Bs.
 Bs.(out)

60 61 62

Alto Sax
 p
 (Pno. sim.)
 5

FINE

FLOTSAM

(1/18/03 new ending)

Orch. by Bruce Coughlin

This score has been downloaded from

Simply, with rubato

YOUNG GIRL:

1 2 3 4

Some bits of this; ————— Some bits of that;

Kbd. 2: FANTASIA JU

p Kbd. 2: PAD

5 6 7 8

That's what it's like: ————— re - ceiv - ing in - for - ma - tion. —————

9 10 11 12

A piece of this; ————— a part of that. —————

El. Gtr. (+ O.D.)

Sop. Sax, Gtr.

p *gl.* *gl.*

13 14 15 16

You pay no mind. _____ You think it's on - ly flot - sam. _____

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(Kbd. 2 continues 8va)

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17 18 19 20

But flot - sam grows, _____ a lit - tle at a time. _____

K. 2: PAD

Sop. Sax

(w/Kbd. 2 loco)

K. 2 sust.

w/Gtr, Bs.

p cresc. poco a poco

Gtr, Bass

mf cresc.

mf cresc.

mp cresc. poco a poco

21 22 23 24

Til it be - comes _____ a thing which must be no - ticed. _____ A

f

Rattle

p

25 dan - ger to be no - ticed. 26 Some bits of this; 27 28

pp Cym. w/ brushes (swirling effect) Kbd. 2: FANTASIA JU

pp *p* Kbd. 2: VIBES

29 Some bits of that; 30 Rit. 31 and what you see as flot - sam is more... 32 33 34

Cym .scrape *mp*

mp Gtr, K. 2: Vibes

35 Dialogue 36 37 38 39 Safety

Brush on Cym. *p* Kbd. 2 (Rhodes) *cresc.*

Segue as one to "Lockerroom 2"

LOCKERROOM 2

Orch. by Bruce Coughlin

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1 2

K2: Arasian Morn/Rhodes

AMBIENCE VIBES

+Cym roll (blastix)

3 Safety 12

I run my max-i-mum dis-tance on Sa-tur-day, not Fri-day

10

I did-n't pace my-self to-day

4

Safety 5 3 // (To 7)

I like your A - di - das

K2

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7

Safety 8

Tenor Sx, w/Gtr (if needed)

mp *cresc.*

FINE

MARCO / I RAN

(1/18/03)

Orch. by Bruce Coughlin

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Allegro
Vamp - jump on cue to m. 4
(Dialogue)

allowed without written authorization
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The musical score consists of four staves. The top two staves are vocal staves in treble clef with a common time signature. The bottom two staves are for a Rhodes piano, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* and includes a box labeled "RHODES". There are four measures of music shown, with measure numbers 1, 2, and 3 indicated above the vocal staves. The score ends with a double bar line and repeat dots. Below the piano part, there is a drum instruction: "+Tight HH (8ths)".

V.S.

4 **Vamp - jump on cue to m. 7** 5 6 7 8 **MARCO:** (To 66)

I was in

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+Cr (RHODES) w/K2, Poly Keys

f *p*

+Tight HH (8ths)

PURE BALAFON (8va)

+Gtr, Bs (sus), BD

66 67 68 69

love with a man— big time. And that time of my life— was not a good time. But I

Tenor Sax

mf *p* *mp*

+Cr

Bs w/Gtr, Drs

70 71

lived with this man— for a long time. Til I

△ K2

Bs, Ten, Gtr (power chords)

72

73 74

saw I was hav - ing a big time bad time all the time, so I ran.—

K2

Ten

+Dr fill

+Gtr (power chord)

Bs, Gtr, Drs

75

76 77 78

Bought a pair of sneak-ers and ran.— It hurt be-yond re-demp-tion, but I

Ten

Ten

w/K2 +Cr +HH

+HH

f

Bs w/Gtr (PC)

mp

79

80 81 82

ran and I bore all the aches and pains,— 'Cuz it beat eat-ing lunch ev-'ry day at E-laine's.— I

Ten

K2

Drs (2 feel)

Ten

+Dr fill

v.s.

83 sweat-ed and I pant-ed; I fast-ed and I chant-ed: Ohmmm. My

84 85 86

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J.V. RHODES

+8vb *ad lib.* if needed w/Bs, Ctr

+K2: Men's Choir - sus

87 life has got-ten bet-ter. I bought an Ir-ish set-ter. Ohmmm. If you're

88 89 90

mf

+HH

+HH

+Dr fill

+K2: Men's Choir - sus

91 hat-ing your life— big time, then you've got-ta take steps—to have a good time. I was in

92 93 94

K2

Gtr (muted)

+Cr

+HH

+Dr fill

Ten

sim.

w/Ten

Bs, Ten

Bs

95

96

love with this man— for a long time a

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Opt. Gtr chords w/accents

+Dr fill

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+Cr

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V.S.

97 98

long time a -

K2

+Cr +Cym (quarters)

J.V. RHODES

dim.

Ten (trill)

99 100

go;

+Mark tree gliss.

p BALAFON (8va)

Bs w/Gtr

101 102

Now I love my - self. And

K2

+Gtr (PC) or melodic climbing fill

Ten

+HH

Bs w/Gtr, K2

Bs

103

104

ev - 'ry - bo - dy can.

+Gtr

+HH

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105

106

All

be

+HH

mf cresc.

Bs, Gtr

V.S.

107

108

cause

I

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109

110

f

111

I ran!

Opt. Gtr lead

Ten

w/K2

+HH

+HH

f
+Cr

w/Bs,Gtr (PC)

Bs

112

113

114

Musical staff for vocal line, measures 112-114. The staff shows a melodic line with a fermata over measure 112 and a final note in measure 114.

Tenor solo
Cm blues

C blues

^ ^

(Att. Ten)

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w/K2, Drs, Gtr (opt.)

Musical staff for piano accompaniment, measures 112-114. The staff shows a rhythmic accompaniment with chords and moving lines in both hands.

fp *cresc.*

ff

BALAFON (loco)

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FINE

THE TRACK (Part 1)

Orch. by Bruce Coughlin

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1

K2: Beauty Bells
mp

K2: Vox Pad

+Perc: Djembe (independent 3/4 groove)

PNO

5

6 **CHARLOTTE:** 7 8

What am I wait - ing for? — Here I go. —

9 10 11 12

Here I go. Here I go.

8va

w/K2

Gtr cue only

13 14

(Gtr cue only)

15 **A tempo** 16 17

K2: Harp

Here I

mf *cresc.*

8va

PLAY +Gtr *cresc.*

(Djembe locks in w/Ens)

The image shows a musical score for a keyboardist/conductor. It consists of several systems of staves. The first system (measures 9-12) features a vocal line with the lyrics 'Here I go.' and a piano accompaniment. The piano part includes a 'Gtr cue only' section. The second system (measures 13-14) continues the piano accompaniment. The third system (measures 15-17) is marked 'A tempo' and features a harp part (K2: Harp) with triplets and a crescendo, and a guitar part (+Gtr) with triplets and a crescendo. The score includes various musical notations such as dynamics, articulation, and performance instructions.

18 **Faster**

"Only 4 laps"

19

20

21

Musical staff for measures 18-21, showing rests for the conductor part.

Flute

p

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Flute part for measures 18-21, including dynamics *p*, *f*, and *pp*, and performance markings like *8va* and *w/Fl*.

Piano part for measures 18-21, including triplets and dynamics *p*.

Lower piano part for measures 18-21, including dynamics *p*.

+K2: Harp glisses, Gtr: watery effects, Perc: Wind water effects

+Perc: Bells (white key glisses)

22 "Thank you so much."

23

24

25

Musical staff for measures 22-25, showing rests for the conductor part.

Opt. 8va

Flute part for measures 22-25, including dynamics *p* and performance markings like *8va*.

Piano part for measures 22-25, including triplets and dynamics *p*.

26 "Yes...I will do that."

27

28

29

Musical staff for measures 26-29, showing rests for the conductor part.

(opt. 8va)

(loco)

Flute part for measures 26-29, including dynamics *p*, performance markings like *8va* and *(loco)*, and triplets.

Piano part for measures 26-29, including triplets and dynamics *p*.

30

31

32

"You'll kill yourself"

33

Musical staff for measures 30-33. Measure 30 has a fermata. Measure 31 has a fermata. Measure 32 has a fermata. Measure 33 has a fermata.

flutter

no flutter

K2 (glisses slow down),

Gtr/Perc (fx slow down, more sparse)

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www.dramatists.com and is for perusal only.

K2, Toy Box # DDL

Fl cue only

mp

blur w/pedal (10)

(10)

slower glisses

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34

Molto rit.

35

Rit.

36

37

Musical staff for measures 34-37. Measure 34 has a fermata. Measure 35 has a fermata. Measure 36 has a fermata. Measure 37 has a fermata.

(Fl cue only)

p

dim. + rit.

FINE

MR. BUNDER/BY THE WAY

Orch. by Bruce Coughlin

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V.S.
>>>
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MR. BUNDER/BY THE WAY

Orch. by Bruce Coughlin

MARCO: "...meet an old friend of mine."

MR. BUNDER: "Martinis!"

(Band enters at m.50)

Swing 8th's

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1 2 3 4

(Quasi hotel bar cocktail lounge)
ad lib

PIANO

Dm7 Em7(b5) A7(b5) Ab7

Fretless Bs.

5 6 7 8

C7 Dm7 C7 C7+

9 10 11 12

C7 C7+ C7 Dm7 D7+ C7

13 14 15 16

MR. BUNDER: "So, you gotta boyfriend?"

C9(#11)

Cm6

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www.dramatists.com and is for perusal only

17 18 19 (repeat to m.1) 20

CHARLOTTE: "No, I used to ..."

MR. BUNDER: " You gotta watch yourself here, Little Girl."

Safety

mf *C9(#11)*

p *Cm6*

Play last x only

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V.S.

21 **MR. BUNDER:**

Lot-sa sons of bitch-es in the ci-ty. They get some— pret-ty girl all heat-ed up and juiced. Gives their

ad lib fill

Cm9 Cm6 Fm6

25 e - gos a boost. See it all the time.

Am7(b5) Dm7 Cm7 Cm9

29 - Then a - noth - er pret - ty girl — gets their at - ten - tion. —

Cm7 Ab7 Bbm sus B9

33 - A - noth - er gor - geous thing— just sit - ting at the bar, lick - ing her chops - Well, hell, —

EMaj9 Ab9(13) Cm7(b5) Ebm6 G7#9 Cm6 C7#9

37 38 39 40

there you are— see it all the time.

F9 (13) Am7(b5) Eb+ Cm9

41 42 43 44

Beau-ti-ful wo-men go beg-ging in the ci-ty— Ought - ta be— a crime.

Db9 F9 F9 C7sus F7

45 46 47 48 49

Rit. Live here as long— as I have fish - cake. You'll see it all the

Cm7 Cm7/F F#m7 B7 G7+ Cym. >

V.S.

50

51

52

53

time.....

MR. BUNDER: "My ex-wife loved this song." (sung) By the way...

Alto Sax

K2:Stgs.

VIBES
"warm vibes"

+Gtr. (comp)

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PIANO

p F⁶

E7+/G#

F⁶

E7+/G#

Fretless Bs.
+Drs. (brushes/time)

54

Dialogue 55

56

57

MR. BUNDER: " Bitch died, you know. My ex... Let's dance."

Musical notation for measures 54-57, including Alto Sax and Piano parts with various chords and dynamics.

58

Vamp

59

60

61

MR. BUNDER: "Come on, feel sorry for me."

Alto Sax (noodle lightly, sparsely)

Crash

Poor

Char-lotte

(noodle lightly after 1st x)

Musical notation for measures 58-61, including Piano and Alto Sax parts with various chords and dynamics.

F⁶

Dm7

Bb⁶

C9

mp

Bs. (last x)

62 63 64 65

boy-friend dumps her and she does-n't want to dance— see— it all the time.—

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66 67 70 71

By the way— I think— you're wun - ner - ful—

Alto Sax

ad lib

66 67 70 71

By the way— I think— you're wun - ner - ful—

72 73 74 75

I have - n't told— you— un-til now,— for - give me—

K2:Stgs.

+Crsh.

72 73 74 75

I have - n't told— you— un-til now,— for - give me—

Drs.(fill)

76 *f* 77 78 79

By the way — I think- you're boo — ti - ful —

+Crsh.

Busy Fill

F6 E7+/G# F6 E7+/G#

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80 81 82 83

I should have told — you long a - go, — For - give me.

Fancy Fill

F6 D9(#11) Db9 C9 AMaj7/B Bb9 A6 F#m7 DMaj7 C#7

84 Drive a bit more

85 86 87

You're heav-en - sent to me. You're sim-ply meant to be.

(FILL) Fill

F#m +Drs. Bm/F# Bm6/C# F#m7 G#m7(b5) C#7(b9)

88 89 90 91 Easier (as before)

But am I meant, my love, for you? Won't you say-

(FILL)

Gm7(b5) G°7 C7/G C9(#11) F6 E7+/G#

92 93 94 95

- you think. I'm wun - ner-ful? You have - n't told me that you love

F6 E7+/G# S.D. fill G7 G7(b9) C9+sus C9 C7+

96 97 98 99

me like I love you. And I

Alto Sax (ad lib)

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(To 106)
G.P.

100 **Rit.** 101 102 103

love you, by the way...

K2: Fantasia Ju (8vb)

Alto Sax (ad lib)

+Gtr.(hi voicing)

106 107

Alto Sax

p Gtr.(K2:B3 cue)

FINE

REMEMBER ME

Orch. by Bruce Coughlin

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1 **KATHY:** 2 3
There I was_ on the high-est moun - tain in all the u - ni - verse: -

Guitar feature!
Ac. Gtr. *mp*

4 5
Stand - ing right... where an an - cient peo - ple had dis - ap - peared. or worse.. A -

6 7

round me were the rem - nants of the lives they'd left be - hind; - And

C add 9 *sim.* (more active)

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Bs

8 9

all at once this feel - ing - no, this know - ledge filled my mind: If

sim.

K2

10 11

Più mosso Bass fill

I my - self were to some-how, some - day up and dis - ap - pear, -

Sop. Rec. ∞

Gtr. *sim.*

PLAY

Dsus4

Drs. a bit restrained

12 13

What of me— would be left be - hind— to show— that I'd— been here?

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14 15

There I was— on the high - est moun - tain in all the u - ni - verse, — And the

mf
 Drs. more
 exuberant

16 17 18

on-ly things that I'd leave be-hind— would be clut-ter-ing— my purse. No car-vings of crea - tures on

Gtr.

G

E \flat /G

f
 G/A F⁶

19 20 21

an - cient stone; I'd va - nish off_ of the face of Earth; Un -

Sop. Rec.

(Gtr. comps)

C6/E > G/D C5 add 9 mp

(Bs. melodic fills)

22 23 24

re - cog - nized.. Un - known. Ex - cept for you; You'd re - mem -

vib. w/Kbd. 2 mp

C5 add 9 Em w/Gtr. D C

25 **A tempo** 26 27 28

_ ber me. - You're my friend; - you'd re - mem - ber me. I

Sop. Rec. fancy ornaments

Gtr. (Gtr. comps) (Gtr. comps) G5

G Em7 D G5 G

29

30

31

ne-ver rea - lized what I had - to fight - for and - pro - tect; - The on - ly way - we live - be - yond our lives

Kbd. 2

Kbd. 2 (Fantasia)

Kbd. 2 (Stgs.)

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32

33

34

ten.

35

is to - con - nect - And carve our - selves in - to the souls - of those we love.

Gtr. F add 9 F9 6 F add 9 F9 6 F add 9

Sop. Rec.

molto

f ten.

mp

F add 9

C add 9 #11

CMaj7 molto cresc.

FMaj7

Bm f ten.

F add 9

F9 6

F add 9

F9 6

F add 9

f

w/Kbd. 2

36

37

38

There I was - on the high - est moun - tain, al - ways so - pre - pared. Here I am - now in New York Ci - ty,

Sop. Rec.

tr

no tr.

tr

F add 9 F9 6 F add 9

w/Gtr.

mf

f

F add 9

+Cym. roll

29

30

31

ne-ver rea - lized what I had - to fight - for and - pro - tect; - The on - ly way - we live - be - yond our lives

Kbd. 2

Kbd. 2 (Fantasia)

Kbd. 2 (Stgs.)

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Bass fill

32

33

34

ten.

35

is to - con - nect - And carve our - selves in - to the souls - of those we love.

ten.

Gtr. F add 9 F9⁶ F add 9 F9⁶ F add 9

molto

Sop. Rec.

f

ten.

mp

Write in...

F add 9

C add 9 #11

CMaj7 *molto cresc.*

FMaj7

Bm

f

ten.

See pg 41

36

37

38

There I was - on the high - est moun - tain, al - ways so - pre - pared. Here I am - now in New York Ci - ty,

Sop. Rec.

tr

no tr.

tr

or 3 pt same

F add 9

F add 9

f

39 40 41 42

Caught off guard and scared. So I need you. You'll re-mem - ber me. — I know

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p *mp* +Gtr. D5 C G *mp*

43 44 Rit. 45 w/Multirods

you. — You'll re-mem - ber me. — Say that you'll re-mem -

Em7 D G CMaj7 Dsus4

+Cym. roll

46 **A tempo** 47 → 49 50

ber me.

Gtr. comps w/Rec. G5

G5 *mp* CMaj7#11 *mf* → *mp*

Bs. Drs. play the groove Bs. (opt. 8va) **FINE**

w/Cym.

ANNE

(1/14/03 Transp. up one step to A)

Orch. by Bruce Coughlin

Vamp (under dialogue)
Drums: Tight HH CUT OFF ON: "...inside or outside"

Musical notation for the vamp section, including a piano staff with notes and rests.

ary a bit

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1 YOUNG GIRL: 2 3 4
I was scream - ing at him. — Called him

w/K2: D50 Stack

PNO f
Musical notation for piano accompaniment, including treble and bass staves.

K2: Bass Marimba (sounds 8va)
+Drs (light time - HH)

+Gtr (overdrive)
+BD

5 6 7 8
fil - thy and cheap. — Told him he was a creep, — and not worth the price. — of a

Tenor Sax

mp
Musical notation for Tenor Sax part.

w/K2

Musical notation for piano accompaniment, including treble and bass staves.

K2 (RH)

+Gtr (overdrive)
+BD

V.S.

9 10 11 12

good night's sleep._____ Then he's scream - ing at me.____ Tells me

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13 14 15 16

I am a slut._____ I'm a tal - ent - less slut____ and ug - ly and gross____ and a

K2

If needed

w/Bs, Ten, Gtr

17 18 19 20

pain in the butt._____ So I maimed____ him. And kicked him out.____

Tenor

cresc.

mf

21 22 23 24

Then I ran a-round my stu-di-o, cry - ing and crash - ing,

25 26 27

burn-ing and slash - ing all of my paint - ings-

cresc. *f* *mp* *mf* *dim.* *pp* *pp*

+K2 (RH) +Dr fill

w/Gtr,Bs w/K2 (LH) +Tns +Cr +Tn,Bs

+Gtr,Bs

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V.S.

28

29

30

They were

+HH

Gtr: Cue only

sf

31

32

33

34

shal-low and vain.—

Tenor

And the work of a cow - ard.

Now I

w/K2 (RH)

p

p

Gtr *p.*

+Drs: Tight HH

K2 w/Gtr

35

36

37

38

know

and it feels

good.

It feels

+SD (16ths)

+Cr

w/K2 (RH)

mf

p

w/K2 (LH)

w/Gtr

+Bs,Gtr (power chord)

39 40 41 42

good. _____ It _____ feels good... _____

+Drs (Tight HH) +Cym scrape

(p)

+Bs, Gtr

Rit.

43 44

3 3

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LITTLE FISH

Orch. by Bruce Coughlin

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Moderato

2 3 MARCO:

So I

K2: Phased Stgs

sneak in *p*

Gtr (light fill)

E. PNO

4 5 6 7 8

hurt. Who does not? In this vast, loud, place there's hurt on

Gtr

V.S.

8 9 10

ev' ry face you see. What to

Gtr fill

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11 12 13 14

do? Not a my - ste - ry; you make friends and a his - to - ry. You make

K2

w/Gtr

G⁶

F[#]m

Em

F[#]m/C[#]

G add 9

F[#]m

GMaj7 G⁶

+Bs (8vb)

Bs

15 16 17 18

friends, Good and bad, Whom you learn to love and they keep

K2

w/Drs, Gtr

A

D

A

D⁶

A

Bs sim.

19

20

21

watch a - bove your head. It's a

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22

23

Rit mosso

24

25

job, that we're not taught to do; but it's one that we ought to do. If I had my

+Bs Cl (8vb)

+Gtr

mp

w/Gtr

w/Drs

+Cym roll

G6

F#m7

G6

F#m7

Em

F#m7

GMaj7

w/K2

w/Bs

+Bs fill

26

27

28

29

wish I would-n't fol-low a-ny rules; But be-cause we're on - ly

w/K2

mf

DMaj9

DMaj7(13)

C9 (13)

+K2

F#m7

w/Bs

Bs

30 lit - tle fish, it's sa - fer that we swim in schools, a - gainst the

31 32 33

K2

w/K2,Gtr

w/Gtr,Drs

Bm9 AMaj7/B Bm7 E Bs

34 tide or with the flow There

35 36 37

Bs Cl (8vb)

+Bs (as before)

38 may not be a point in it at all, but all the same I know you know — I know — we are

39 40 41

w/Gtr,K2 (sus)

F6 mp

Bs w/Gtr w/Bs (8vb)

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42 43 44 45

friends. No es - cape. And I know your love and I'll keep

K2

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+Gtr (rich, light arps.)

A D A D/A A

w/Perc: Djembe

Bs +Bs Cl

46 47 48

watch a - bove your head. Do your

+Drs: brush on Cym

p F#m D F#m

w/Bs Cl

49 50 51 52

job. Be a friend. Swim with me, Lit - tle

w/Drs +Gtr (harmonics)

G6 F#m7 GMaj7(13) F#m G6

w/Bs

53

54

55

Musical staff for vocal line (Fish) in treble clef, key signature of two sharps (F# and C#). It shows a single note on the first line (F#) with a fermata above it.

Fish.

Gtr (8vb)

Musical staff for guitar (8vb) in treble clef, key signature of two sharps. It shows a series of chords and notes, including a sustained chord with a fermata.

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www.dramatists.com and is for perusal only.

+K2 (sus)
w/Bells

+Cym (brush)

Musical staff for piano accompaniment in treble and bass clefs, key signature of two sharps. It includes a dynamic marking of *mf* and a section marker 'A'. The piano part features a melodic line in the right hand and a bass line in the left hand.

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+Bs Cl (sus)

POOR CHARLOTTE

Orch. by Bruce Coughlin

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Funk/Rock
(Dialogue)

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1 2 3 4

Bari (8vb)

p

Gm Gm/A Bbm Bbm/Ab

Gm Gm/A Bbm Bbm/Ab

Bs

+Drs (time)

5 6 7 8

CINDER:

Poor Char-lotte... She goes a-roundact-ing like ev - 'ry-one's try - ing to kill... her... Poor poor poor poor

Bari (8vb)

K2: Rock B3

Gm Gm/A Bbm Bbm/Ab

Gm Gm/A Bbm Bbm/Ab

PLAY

9 10

P - P - P - Poor Char-lotte.— She can't do a thing— with-out first be - in' told she has

11 12

all the cha-ris - ma of fun - gus or mold.— She claims that she can't do a thing— That she can't do a thing—

13

- to be hip - per or cool - er or— what's the word?—

Gm7 Gm/A Bbm

+RS

Dbm PLAY D7 w/Gtr,Drs

D7#9

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14 15

"Cut - er." _____ She's like one of those crea - tures that hangs— up-side down in a tree;—

Gtr (lead or ad lib.)(8vb)

Bari (8vb)
K2

Gm Gm/A Bbm Bbm/C

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16 17

- She pre-tends to be dead— so that no one -'ll— shoot her. _____

wild sound

Dbm PLAY Dbm/Eb F7 F7sus +RS

18 19

Poor Char lotte. _____ You pre - tend that you lis - ten to all— my ad -vice, _____ but you're

Gtr (8vb) *singing lead*

Bari (8vb) +China Cym

Bbm Dbm

20 21

real-ly just wait - ing to hear — that I think you're pa - the - tic. — So I'll

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vib. *sf*

A7/E Dm
PLAY

22 23

say it: — You're pa - the - tic. I put my - self out — by help - ing you out. — And

+TIs

Bari (8vb) w/Gtr

A⁺/G[#]
PLAY

24 25 26

what do I get — in the end? Poor Char - lotte! — You're a ter - ri - ble

A7⁺/G[#] A7⁺ D7 D7⁺ (TRASH METAL)
ad lib. busy fill

PLAY

+Dr fill

27 friend, 28 you're a ter - ri - ble friend! 29

Gtr lead (8vb)

Bari (8vb)

+K2: Wild rock B3

PNO

f Gm Gm/A Bbm Bbm/Ab Gm Gm/A

+Cr

vib.

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30 You're a fuck - ing ter - ri - ble friend! 31

+Bari solo

Bbm Bbm/Ab

Segue

THE TRACK (Part 2)

Orch. by Bruce Coughlin

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Play 4x

1 $\bullet = 148$ **2** **3**

Puff Puff Puff Puff

Gr. (8vb)
ff

mf

w/Bs.
Cym. crash

4 **5**

Sop. Sax, Kbd 2 (B3)

mp *f*

+Gr. *f* *sub. mp*

Safety (Jump on cue)
Cue: Exec: Really? You should be used to it by now.

The score is for a keyboard part, likely a grand piano, and includes staves for other instruments. It begins with a tempo marking of quarter note = 148. The first system shows a piano introduction with a 'Play 4x' instruction and 'Puff' markings above the staff. The second system features a guitar (8vb) part with a fortissimo (ff) dynamic and a piano part with a mezzo-forte (mf) dynamic, including a cymbal crash. The third system shows a saxophone and keyboard part with a mezzo-piano (mp) to fortissimo (f) dynamic range. The fourth system continues the piano part with a fortissimo (f) dynamic and a mezzo-piano (sub. mp) dynamic. A safety cue is provided for the jump on cue.

6 7 8

Puff Puff Puff Puff Puff Puff Puff Puff You

Gtr. (8vb) *ff*

p *f* *ff*

f *mf*

Drs: ad lib. urban HH

9 10

wan - na go wan - na go wan - na go wan - na go

Sop. Sax, Kbd 2 (B3)

mp *f*

mp *f*

Drs: urban HH *mp*

11 12 13

Puff Puff Puff Puff Puff Puff Puff Puff You

Sax Crazy climbing effect

mp *f* *mf*

+Gtr. *f* *mf*

w/Gtr. +Low tom triplets

Cue: Exec: I want to finish running first. Then we'll talk.

14 *wan - na go wan - na go wan - na go wan - na go* 15 *1st x only*

w/Kbd. 2

16 *You wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go* 17 18

+Kbd. 2, Gtr. *Kbd. 2*

Sax *Gtr.*

+Low tom triplets

Fall apart

19 *wan - na go wan - na go wan - na go wan - na go* 20 *wan - na go wan - na go wan - na go wan - na go*

Sax, Kbd. 2 *+Gtr. chord*

FINE

FLOTSAM REPRISE

Orch. by Bruce Coughlin

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1

Sop. Sax

p

RHODES "Hit Rhodes" (or Dyno Rhodes or Trem Wurly)

p B \flat /E

w/Kbd. 2 (B3), Gtr. +Cym. scrape (Bs. tacet) +Cym. scrape

Detailed description: This system contains the first two measures of music. The Soprano Saxophone part begins with a melodic line starting on G4, moving to A4, B4, and then a half note on C5. The Piano part features a Rhodes piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The bass line consists of a half note on B3, followed by a half note on E4. The piano part is marked with a piano (*p*) dynamic. The conductor's part is indicated by a measure rest.

3

CHARLOTTE:

4 5 6

Some bits of this. _____ Some bits of that. _____

niente *p*

+Cym. scrape

Detailed description: This system contains measures 3 through 6. Charlotte's vocal line starts in measure 3 with the lyrics "Some bits of this." and continues in measure 6 with "Some bits of that." The piano accompaniment continues with the Rhodes piano part. In measure 4, the piano part is marked *niente* (no sound). In measure 5, the piano part resumes with a melodic line in the right hand and a bass line in the left hand. The piano part is marked with a piano (*p*) dynamic. The conductor's part is indicated by measure rests in measures 3, 4, and 5, and a measure rest in measure 6.

7 8 9 10

That's what it's like: _____ Re - ceiv - ing in - for - ma - tion. _____

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Kbd. 2 only

B \flat /E

C

+Cym. scrape

11 12 13 14

A piece of this. _____ A part of that. _____

K2

mp

mp

D

+Cym. scrape

15 16 17 18

You pay no mind. _____ You think it's on - ly flot - sam.

mf

mf

E \flat

+Bell Tree

19 20 21 22

But flot - sam grows; — a lit - tle at a time. —

K2: Pulse Key (8va)

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mf D

23 24 25 26

Till it be - comes — a thing which must be no - ticed; A

mf Eb

+Bell Tree

27 28 29 30

dan - ger to be no - ticed. A dan - ger...

f *niente*

f F *p* *pp*

FINE

SIMPLE CREATURE

Orch. by Bruce Coughlin

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1 *Poco rubato* CHARLOTTE:

Gtr *p*

w/K2: Pluck Voices (Music box) *p*

K2: Glass Voices

I have no

4 5 6 7

lov - er. I have no pet. I have no sche - dule I would for - get - But I have

Gtr *>* w/Bs Cl Gtr w/Bs Cl

w/K2

A tempo

8 9 10 11

clear air— And I can see the sim-ple crea-ture—that must be me. I have no

w/K2, Gtr +Cym roll

DMaj7 C

p

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12 13 14 15

for - tune I have to make. I have no di - et that I could break. But I have

K2: Music box

mp Bs Cl (8vb) w/Gtr

w/K2 +Cym scrape

mp DMaj9 E5 w/K2: Stgs

A5 Bm7 sus C#m DMaj9 F#m9 E/G# C#m

Bs

16 17 18 19

good friends who will for - give — this sim - ple creature who on - ly wants to live. I on - ly want to be

Gtr

Bs Cl

w/Gtr

+Cym roll

p *p*

DMaj7 C A B7 A/C#

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20 21

good. And get through Mon - day Tues - day Wednes - day Thurs - day

mf

accel.

K2: Stgs

+Perc: Small ethnic drum

mf

D F#m7

Bs

Bs - cue only

22 23 24

Frid - day Sa - tur - day Sun - day with a mo - di - cum of pain. I on - ly want to be

Poco rit.

Bs Cl

Bs Cl (8vb)

+K2: Music box

+Cym roll

C#m7 *Bm7 sus* *A5* *B7 sus* *A/C#*

25 **accel.** 26

good. And live through Mon - day Tues - day Week - ends Sum - mers

w/Gtr
D add 9

27 **Rit.** 29

Au - tumns Ho - li - days e - ven if just mo - de - rate - ly

w/K2
C#m/B D Bm

29 30 31

sane. No one can

+Cym roll
p cresc.
mp +K2: Stgs
F#m7 sus A add 9/G#

w/Bs *+Bs Cl*

32 33 34 35

show me the perfect way this simple creature should spend her day. I want a

mf K2

mf DMaj9 A5 + Small Ethnic Drum Asus C#m

mf Bs w/Bs Cl

36 37 38

lover. I'll handle grief. This simple creature wants

w/K2, Gtr Bm A5 DMaj7 C *mf p*

mf w/Bs, Bs Cl

V.S.

39 40 41

accel. ten. Rit.

clear air and shel - ter and days and days of some - thing called: Re -

Bs Cl (8vb)

Bs Cl (trill)

+Cym (shimmery)

cresc.

42 43 44 45 46

lief.

K2

f

Bs Cl (8vb)

+Explosive Tom

+Mark Tree (rustle)

f A

D add 9

G6 GMaj7

A

w/Gtr

47 48 49 50

A re - ve - la - tion... An im - pulse. Sim -

Gtr

+Bell tree w/K2

+Bell tree

+Bell tree

51 52 53 (To 58)

pler than an im - pulse; I want to eat

+Bell tree

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58

59

lunch!

Bs Cl w/Gtr (ad lib. blur)

fp

+Cym roll

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60

Vamp

...the answer arrives...

61

+Bells (optional)

62

63

64

K2: Rhodes

Bs Cl

w/Gtr

+Cr

f

f

+Bs (15mb)

+Bs (15mb)

Meno mosso

65 CHARLOTTE: "I do want to write letters!"

66 Safety

And I

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V.S.

67 68 69 70

in - stant-ly do what I set out to do at an-y giv-en mo-ment I choose; Out of

Bs Cl w/Gtr, Bs

+K2: Hp glisses *mp* +Cym roll

6

71 72

seem - ing - ly noth - ing. Out of noth - ing at all. At

Bs Cl w/Bs (15mb)
f *pp*

w/Gtr +K2: Hp sim. *ad lib. blur*

6

E \flat add 9

6

Red.

73 74 75 76

an - y giv - en hour on an - y giv - en day!

p *mp* *p*

F7 sus

Ab w/Gtr

6

Segue as one

GALLERY/PERFECT REPRISE

Orch. by Bruce Coughlin

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Dialog

1 2 3 4 5 6

Kbd. 2 (Square Keys)
mp

mp

CHARLOTTE: Air. She painted air.
MARCO: Exactly.

Poco rit.

CHARLOTTE:

7 8 9 10 11

Elec.Gtr. (solo)

Mark Tree

I

12 13 14 15

ne-ver rea-lized what I had to fight for and pro-tect; The on-ly way to live be-yond our lives is to con-nect and

Tenor Sax

espress. w/Kbd. 2 (Wave Bells)

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Db AbMaj7 DbMaj7 AbMaj7 Fm9

w/Bs. Bs. fill

16 17 18 19

carve our-selves in - to the souls of those we love.

mf *p*

Gb *mf* Cm *p* AbMaj7

CHARLOTTE: "I am swimming with them, not against--with. I am swimming with."

20 21 22 23

ten. ten.

And the Gtr. lead

+Cym roll

Bs.

24

Poco maestoso

days start to fill up with day - fuls of things. And the

Kbd. 2 (Warm Stgs.)

Gtr.

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26

weeks start to fill up with week - fuls of deeds. I am

Sax, Bs. (8vb)

28

ab - le to tend to my ev - 'ry - day needs:

30

31

32

33

Sham - poo the rug. A -

Kbd. 2 (Farfisa)

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Kbd. 2, Sax, Bs.

34

35

36

37

dopt a cat. Take a walk. Be with friends.

+Gtr. (hi voicings)

EM a j 7

Bs.

"Perfect Reprise" KATHY: Everything's OK for now.

38

39

40

41

Be with friends.

Kbd. 2 (Breathy Bells)

Gtr. Muted

"Hook"-y figure

mp Bb⁶

AbMaj7

Bb⁶

AbMaj7

Drs. play time

42

CHARLOTTE:

43

44

45

3

Ev - ry - thing - is per - fect; - it's a cos - mic kind of law

Kbd. 2

Gtr. comps

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Bb9

AbMaj7

Bb9

AbMaj7

46

47

48

Things - may not look per - fect - But I was look - ing for the flaw -

Bb9

C9

F7

Dr. fill

+Bs. fill

49

KATHY: 50

51

I had to walk - through fire - To

Sax

Kbd. 2

Fancy Sax solo

mp

mf F7

Bb9

AbMaj7

Poco rit.

52 53 54 55

ac-tu - al - ly see — Mc Cart - ney said it per - fect: —

Kbd. 2

Gm7 Gb7(#11) Bb/F Ab

Bs. fill

Moderato

BOTH:

56 57

"Let it be." —————

Kbd. 2 (B3)

Segue as one

GOOD TIME UNDERSCORE

Orch. by Bruce Coughlin

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Dialogue

K2:Synth Lead

The score is divided into three systems, each with four measures. The first system (measures 1-4) includes a piano accompaniment with chords F#5, EMaj7, F#5, Ab7, and Ab, and a synth lead line. The second system (measures 5-8) continues the piano accompaniment with chords F#5, EMaj7, F#5, Ab7, and Ab. The third system (measures 9-12) continues with chords F#5, EMaj7, F#5, and EMaj. The piano part is marked 'PIANO mp' and 'Bs:Fretless'. A large watermark is overlaid on the score: 'No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.'

13 14 15 K2 16

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17 18 19

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20 21 22

"Fraulein Maria's come back
from the Abbey!"

Gtr.(8vb)

Segue as one

IN TWO'S AND THREE'S

Orch. by Bruce Coughlin

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CUE: "...as if they'd been running"

(To 1)

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→ K

Musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a cue: "...as if they'd been running". The piano accompaniment consists of chords and moving lines in both hands.

1 COMPANY:

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "In two's— and three's— A - lone,— or not—". The piano accompaniment includes chords with figured bass notation: Eb5 and Db5, and is marked "cont. sim." (continuo simile). There is also a part for Tablas, marked "+ Tablas" and "cont. sim.", with rhythmic notation. The piano part is marked with a piano dynamic (*p*).

5 They ra - di - ate in - to the night. They walk so calm

6 7 8

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9 and head toward things they need to do;— It seems from where

10 11 12

13 I stand that each is dead on tar - get.

14 15 16

+ Sop Sax solo (ad lib thruout-ethereal)_f

(Lead in)

Tacet dr

Dr,Bs fill

17

(In two's) 18

(and three's) 19

(A - lone) -

Musical staff for Soprano Saxophone (Sop Sax Eb) with lyrics: In two's and three's A - lone,

In two's
K2: (Choir)

and three's

A - lone,

Sop Sax Eb

D \sharp 11

E \flat

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mp

cresc.

Gtr/Dr/Bs - more motion

20

21

22

Musical staff for Soprano Saxophone with lyrics: or not (or not) They ra - di - ate in - to the night.

D \flat

E \flat

tr

(Sop sx ad lib)

Musical staff for Soprano Saxophone with lyrics: They walk so calm

Piano accompaniment musical staff with dynamics: *mf*

23

They

walk

so

calm

They

walk

so

Musical staff for Soprano Saxophone with lyrics: They walk so calm

Piano accompaniment musical staff with dynamics: *gradual decrescendo*

25 and head toward things they need to do;—

calm and head toward things they—

26 27

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28 It seems. from where I stand that each is dead on

(8vb) need to do; It seems from—

29 30

E \flat (Still ad lib) D \flat

31 Gtr tar - get. 32 Tacet Gtr al fine 33

where I stand that each is

p w/ K2

niente

Sax out K2

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Dr ad lib far away drummer
Tacet bs al fine

34 35 36 37

dead on tar - get.

poco

Dr roll Tacet dr

BOWS AND EXIT

Orch. by Bruce Coughlin

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1 Tenor Sax (opt. Soprano thru m. 30) 2 *ff* *f* Lead In

+Kbd. 2 B3 gliss.

w/Kbd. 2, Gtr. *ff* C C/F#

w/Bs.

3 Kbd. 2, Gtr. R & R! +Kbd. 2 bluesy fills +Kbd. 2 bluesy fills

Sax

Eb/F Eb7 F F Eb/F Eb7 F

7 *sp* *f* Kbd. 2 Sax, Gtr. Sax ad lib.

8 9 *loco*

Abm Gm Abm F6

10 Sax (ad lib.) 11 12

w/Kbd. 2

Gtr. comps

Abm6 Gm7(b5) Abm6 F +Kbd. 2, Gtr. fills

13 Sax, Kbd. 2, Gtr. 14 15

+Kbd. 2, Gtr. fills

f

16 +Kbd. 2 B3 gliss. 17 18 19 Sax

(Cm6)

20 Kbd. 2 21 22 23

Sax 3 3 3 3

(Sax 8vb)

(Sax loco)

Gtr. solo fill

(8vb)

24 *mf* *cresc.* *loco*

(Ab7(#11)) *mf cresc.* *loco*

28 *ff* *loco* Sax tr. *Gr. fancy fast fills*

ff *loco* Sax tr. *Gr. fancy fast fills*

(Ab7(#11)) CMaj/F# *mf cresc.* *loco*

+Dr fill

31 32 33 Tenor Sax 34

mp Gm7 *Eb7* *Gm7* *Eb7* *sfz* *sfz*

loco Bass plays Afro-Cuban figure Drs. play latin

35 *Gtr. Santana lead!* 36 37 38 *+Kbd. 2*

Gtr. Santana lead! *Sax* *mf* *+Kbd. 2*

Gm7 *Eb7* Gm7 *mf* *Eb7*

loco

39 Gtr. 40 41 42 Sax, Kbd. 2

Sax *p*

Solo

w/Kbd. 2

p *mp*

Gm7 Eb7 Gm7

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43 Gtr. 44 45 46 Sax

Sax

Gm7 Eb7 Gm7 EbMaj7

loco

Mark Tree

47 48 49 50 +Kbd. gl.

tr

Kbd. 2

cresc. 5

fancy salsa lick

sub. p cresc.

Cm7 D

Kbd. 2 (Bari), Bs.

51 Sax, Gtr., Kbd. 2

52 Sax ad lib

53

54

55 Gtr.

56 Sax, Gtr.

mf +Kbd. 2

Gtr. comps Latin rhythm

w/Gtr.

f EbMaj7

Cm7/G

Cue

Ab9 (#11)

Bs.

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57 Sax solo (latin jazz) 58

59 Gtr. solo 60

Comp.

f G7

F7

G7

F7

Bs.

Bs. sim.

61 Sax solo 62

63 Gtr. 64

w/Sax

sfz

w/Kbd. 2

G7

F7

Ab9 (#11)

G9 (13)

(big finish)

Bs., Timbales fills

w/Dr hits

FINE