

# MONEY

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Book and Lyrics by

DAVID AXLEROD and TOM WHEDEN

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Music by

SAM POTTLE

Piano/Vocal

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BOOK + LYRICS

BY

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+  
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MUSIC

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## PIANO-VOCAL SCORE

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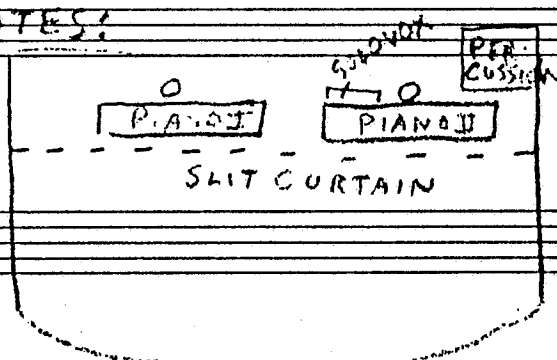
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## NOTES ON THE MUSIC

MONEY SHOULD BE PERFORMED WITH THE TWO-PIANO ACCOMPANIMENT IF AT ALL POSSIBLE. THE TWO PIANOS WILL NOT ONLY PROVIDE A FULLER AND MORE VARIED MUSICAL BACKGROUND BUT ALSO A VISUAL AND DRAMATIC ELEMENT INTEGRAL TO THE PRODUCTION CONCEPT. BESIDES PLAYING AND SINGING, THE PIANISTS CAN BE USED TO HANDLE PROPS, LIGHTS, THE MICROPHONE, SOUND EFFECTS, ETC. THEIR REACTIONS TO THE PLAY CAN PROVIDE EFFECTIVE COUNTERPOINT, IF USED DISCREETLY.

THE PIANOS SHOULD BE PLACED SO THAT THEY CAN BE VISIBLE TO THE AUDIENCE WHEN NEEDED (SEE PRODUCTION NOTES IN THE PLAY-BOOK) AND CLOSE ENOUGH TO EACH OTHER FOR CO-ORDINATION AT CUES. THE SECOND PIANIST SHOULD BE PROVIDED WITH: ① A SOLOVOX, ATTACHED UNDER THE RIGHT SIDE OF THE PIANO KEYBOARD; ② A HI-HAT CYMBAL; ③ A WOOD BLOCK, RACHET, TRIANGLE, AND ANY OTHER PERCUSSION EFFECTS THE DIRECTOR DESIRES. IN THE ORIGINAL PRODUCTION, THE PIANOS WERE LOCATED AT THE REAR OF THE STAGE, SIDE BY SIDE, JUST BEHIND A SLIT CURTAIN, WHICH WAS DRAWN TO MASK THEM IN THE SCENES INDICATED IN THE PRODUCTION NOTES.



IF ONLY ONE PIANIST IS USED, HE SHOULD MAKE JUDICIOUS USE OF THE SECOND-PIANO LINES CUED INTO THIS

PIANO-VOCAL SCORE, SINCE THE MELODY IN INSTRUMENTALS AND IMPORTANT FIGURES IN VOCALS ARE OFTEN GIVEN TO THE SECOND PIANO.

UNDERSCORING. THE UNDERSCORING OF MONEY WAS ARRIVED AT ONLY AFTER SEVERAL MONTHS OF PERFORMANCE WITH THE ORIGINAL CAST. THE PACING OF NOT TWO PRODUCTIONS WILL EVER BE QUITE THE SAME. CUTS AND ADDITIONS SHOULD BE MADE WHERE NECESSARY TO COMPLEMENT AND ENHANCE THE DYNAMICS OF THE SCENES AS PERFORMED.

STYLE. ALTHOUGH MOST OF THE MUSICAL NUMBERS IN MONEY ARE SATIRICAL AND DISTINGUISHED, THEY SHOULD BE PERFORMED ABSOLUTELY "STRAIGHT" WITHIN THEIR PARTICULAR STYLE, WHETHER IT BE THAT OF A 3/4-TIME WALTZ, A LINGERING BALLAD, A BACH CHORALE, OR A "POP" SINGING-GROUP NUMBER. THE FUN FOR THE AUDIENCE SHOULD COME FROM SEEING AND HEARING CONSISTENT AND BELIEVABLE CHARACTERS EXPRESS THEMSELVES IN CONSISTENTLY DIFFERENT STYLES, NOT FROM A WERE BURLESQUE OF THE STYLES THEMSELVES. TO ACHIEVE THIS, AN EXAGGERATION OF THE STYLISTIC CONVENTIONS OF EACH PIECE WILL BE NECESSARY, BUT NEVER TO THE POINT WHERE CONTACT WITH THE CHARACTER AND SITUATION IS LOST. THIS IS PARTICULARLY TRUE OF THE PHILANTHROPIST'S PROGRESS, WHICH IS STYLISTICALLY A PARODY OF MODERN OPERA. EVERYTHING SHOULD BE VOCALLY HEIGHTENED HERE: EVEN THE SPOKEN LINES SHOULD BE DELIVERED WITH THE ADDED RESONANCE AN OPERA SINGER BRINGS TO DIALOGUE. HOWEVER, WITHIN THIS CONVENTION OF HIGHLY STYLIZED SINGING AND ACTING, THE PERFORMERS MUST CONCENTRATE PRIMARILY ON BEING HARRY, CYNTHIA, BERNIE AND MR. MANN FACED WITH THE SITUATIONS DEPICTED IN THE LIBRETTO.

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LYRICS  
BY  
DAVID LEEFORD  
AND  
JIM CHEDON  
DRESSO!

# MONEY

## #1) OVERTURE (ORIGINAL VERSION)

MUSIC  
BY  
SAM POTTER

Handwritten musical notation for the first system of the overture. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations like 'L R V A' and '3x'.

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Handwritten musical notation for the second system of the overture. It continues the grand staff notation from the first system, with various notes, rests, and dynamic markings. There are also some handwritten annotations like 'L R V A' and '3x'.

Handwritten musical notation for the third system of the overture. It continues the grand staff notation from the second system, with various notes, rests, and dynamic markings. There are also some handwritten annotations like 'L R V A' and '3x'.

Handwritten musical notation for the fourth system of the overture. It continues the grand staff notation from the third system, with various notes, rests, and dynamic markings. There are also some handwritten annotations like 'L R V A' and '3x'.

Handwritten musical notation for the fifth system of the overture. It continues the grand staff notation from the fourth system, with various notes, rests, and dynamic markings. There are also some handwritten annotations like 'L R V A' and '3x'.

Handwritten musical notation for the sixth system of the overture. It continues the grand staff notation from the fifth system, with various notes, rests, and dynamic markings. There are also some handwritten annotations like 'L R V A' and '3x'.

Handwritten musical notation on a grand staff. The music is in a key with one flat (B-flat) and a common time signature. It features complex chordal textures and melodic lines. A handwritten "sf" (sforzando) dynamic marking is present in the first measure.

Handwritten musical notation on a grand staff, continuing the piece. The notation includes various chordal structures and melodic fragments.

Handwritten musical notation on a grand staff. The music continues with similar complex textures. A handwritten "mf" (mezzo-forte) dynamic marking is visible.

Handwritten musical notation on a grand staff. The music is marked with a circled "C" time signature and a "MOD.T.C." (Modulo Tempo) instruction. The dynamic marking "mp" (mezzo-piano) is present.

Handwritten musical notation on a grand staff, showing further development of the musical themes.

Handwritten musical notation on a grand staff, concluding the page's musical content. It includes a circled "C" time signature and a "mf" dynamic marking.

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**VIVACE!**

Handwritten musical score system 1. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *mf*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

Handwritten musical score system 2. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *p*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

Handwritten musical score system 3. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *p*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

Handwritten musical score system 4. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *f* and *mf*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

Handwritten musical score system 5. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *f*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

Handwritten musical score system 6. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music includes various notes, rests, and dynamic markings such as *f*. There are also some handwritten annotations like  $\frac{3}{2}$  and  $\frac{2}{2}$  with arrows pointing to specific measures.

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#2) SHE JUST WALKED IN

[CUE] HARRY: THAT'S HER!

ANIMATO

ANIMATO [VAMP AD LIB] Ex - LUSE - my GRIN, BUT LOOK WHO

(A)

(P) (P) (P)

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JUST WALKED IN. THE GIRL WHOS GON-NA MAKE MY

(P) (P) (P)

(P) (P) (P)

WORLD BE-GIN TO SPIN - WALKED IN. I'D HAVE

(P) (P) (P)

(P) (P) (P)

KNOWN HER A-NY-WHERE, - AND I SWEAR I'M GON-NA

(P) (P) (P)

(P) (P) (P)

GET HER, THOUGH AS YET I HAVE-N'T MET HER — SHE

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JUST WALKED IN. SEARCH — FOR

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YEARS — AND THEN THE GIRL — AP- PEARs, — AND IN A

MINUTE, WHAM! I'M IN IT, CUE AP- PLAUSE — AND

CRES.

CHEERS! WAVE FLAGS AND SHOOT OFF FLARES! LIGHT

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UP THE SKY ABOVE ME! THE GIRL WHO'S GON-NA LOVE ME WALKED

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IN! HARRY: WATER, FLOWERS

IN! HARRY: WATER, FLOWERS

PNO II MELODY

FOR THIS TABLE - - - - AND A CLEAN GLASS.

FOR THIS TABLE - - - - AND A CLEAN GLASS.



I'D HAVE KNOWN YOU A-N-Y-

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- WHERE, AND I SWEAR I'VE GOT TO GET YOU

from Dramatists Play Service, Inc.

HARRY: WAITER, BRING THE LADY A FUR COAT.

FON-DEST HOPES

(PNO II)

MY WILD-EST DREAMS - YOU - MAKE ALL OF THEM

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(P<sup>NO</sup>)

WANT TO SHOOT IT

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WORLD TELL EVERY-BO-DY OF IT - SHE

HAPPY! AND NOW, FOR YOUR DANCING AND LISTENING PLEASURE -

WATCH!

PIANISTS: AH -

JUST WALKED IN!

HARRY: A LITTLE MORE LIGHT ON THIS TABLE PLEASE.

E

f 3

f 3

E

AH

AH

AH (SINGLED) f 3

AH

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f 3

SURPRISE PINK. THATS NICE.

AH

f 3

AH

AH

AH

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PSUB

f 3

WAITER

A CHICKEN SALAD SANDWICH!

AH

AH

AH

AH

AH

mp

LEGGIERO

F

f 3

AH

AH

HARRY: IT'S A.

AH.

mf

x

MI-RA-CLE! I WAX LY-RI-CAL! LET ME

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HEAR A COL-LEGE CHEER!

WAITER: HIP-HOO - RAY! HIP-HOO -

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-RAY!

HAPPY EX- CUSE - MY

GRIN - BUT LOOK WHO JUST WALKED IN. THE GIRL WHO'S

GON-NA MAKE MY WORLD BE-GIN TO SPIN — WALKED

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IN: I'D HAVE KNOWN HER ANY WHERE AND I

PIANISTS + WAITER AH

SWEAR I'M GON-NA GET HER. THOUGH AS YET I HAVEN'T

AH! AH AH!

MET HER — SHE JUST WALKED IN!

AH — AH — AH —

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SEARCH — FOR YEARS — AND THEN THE GIRL — AP- PEARs, AND IN A

PP

AH — AH — AH — AH —

MIN-UTE, WHAM! I'M IN IT, CUE AP- PLAUSE AND CHEERS! WAVE

f

PIANIST, WAITER, + CYNTHIA

AH — AH — AH —

mx

FLAGS AND SHOOT OFF FLARES! LIGHT UP THE SKY A-

AH! (8va) AH! AH!

PIANISTS + WAITER

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— LOVE ME! THE GIRL WHO'S GON-NA LOVE ME

AH! TR AH! TR AH! TR

— WALKED IN!

AH — AH

PP + CRESC

The image shows a musical score for strings and piano. It consists of several staves. The top two staves are for strings, with notes and rests. The middle two staves are for piano accompaniment, with chords and melodic lines. There are various annotations throughout the score, including "AH", "C.R.F.S.C.", "SVA", and "ff". A large, semi-transparent watermark is overlaid across the middle of the page, reading: "This score has been downloaded from www.dramatists.com and is for personal use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." Below the piano part, there are several empty staves. The page number "- 16 -" is centered at the bottom.



#2A

(CUE) BERNIE: HES  
SOME SORT OF ANUT.  
HES A NUT-----

TEMP AD LIB - "COCKTAIL" STYLE - UNDER DIALOGUE

pp [p no I solo]

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CYNTHIA: YOU WERE SAYING?

(A) *for*

p

CYN: DONT MAKE A SCENE, BERNIE!

LEGGIERO

Handwritten musical score for the first system, featuring a treble and bass staff with notes and rests.

BERNIE: FORT HIS I PAY  
A \$5.00 MINIMUM?

HARRY: NOW -- WHERE WAS I?

Handwritten musical score for the second system, including lyrics and musical notation.

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Handwritten musical score for the third system, including lyrics and musical notation.

Handwritten musical score for the fourth system, including lyrics and musical notation.

HARRY: HAVE SOME MONEY!

FAST

SCHERZANDO

Handwritten musical score for the fifth system, including lyrics and musical notation.

CYNTHIA: WELL, THANK YOU.

RIT

Handwritten musical score for the sixth system, including lyrics and musical notation.

CYNTHIA: I KNOW IT'S EVERY YOUNG GIRL'S DREAM (ETC.)

C

Handwritten musical notation for the first system, including treble and bass staves with notes and chords.

Handwritten musical notation for the second system, including treble and bass staves with notes and chords.

Handwritten musical notation for the third system, including treble and bass staves with notes and chords.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords.

Handwritten musical notation for the fifth system, including treble and bass staves with notes and chords.

Handwritten musical notation for the sixth system, including treble and bass staves with notes and chords.

PED#

ACKNOWLEDGE PHONE!

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CUT PHONE BIT -> STAY

HARRY: TELEPHONE!!

FADE AS CYNTHIA DIALS

CUE

# 3

A MAN WITH A PROBLEM

CYNTHIA: HARRY, YOU CAN TELL ME.

HARRY: I AM TELLING YOU.

RECIT.

Musical staff with notes and rests for the first line of the score.

CYNTHIA: I KNOW - NO, DON'T TELL ME - I KNOW YOU'VE GOT PROBLEMS. DON'T

RECIT. AD LIB.

Musical staff with notes and rests for the second line of the score, including piano accompaniment.

KEEP IT SO DEEP IN-SIDE - IT'S BETTER TO OPEN WIDE - AND

Musical staff with notes and rests for the third line of the score, including piano accompaniment with markings like 'mp' and 'PIU LEGATO'.

SAY YOU'RE UN-HAPPY - IT'S NOTHING THAT YOU OUGHT TO

Musical staff with notes and rests for the fourth line of the score, including piano accompaniment with markings like 'TRIT.'.

DECISO

A

Musical staff with notes and rests for the fifth line of the score.

HIDE. [HARRY]: I'M NOT-UN-HAPPY - I NEVER HAVE BEEN.

Musical staff with notes and rests for the sixth line of the score, including piano accompaniment with markings like 'turn' and 'mp'.

I'VE GOT NO PROBLEMS - JUST LOOK AT ME GRIN. **CYNTHIA:** YOU

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*mx*

MUST HAVE PROBLEMS - AT LEAST ONE OR TWO. WITH- OUT A

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*mp*

PROBLEM - WHAT GOOD COULD I BE - TO A MAN LIKE

**HARRY:** IN OTHER WORDS, **CYNTHIA,** YOU WANT ME TO BE --? **CYNTHIA:** A MAN WITH A PROBLEM --

WITH FERVOR **B**

*pp*

*ppocanimando* - - - *slx*

IS A MAN I CAN LOVE. A MAN TO SUP-

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-PORT AND COM-FORT IS THE SORT I'M DREAM-ING OF, WHEN HE IS UN-

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*p* SUB.

-HAP- PY I HAVE CARE-FULLY PLANNED TO TEN-DER-LY

3 7 3 7

STROKE HIS BROW TO SHOW HIM HOW I UN-DER-STAND, ...IF YOU HAVE A

5x2

Handwritten musical notation on a single staff, starting with a circled 'C' in the top left corner. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with eighth and quarter notes, and a fermata over the final note.

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "PROB-LEM, THEN YOU'RE PER-FECT FOR ME." The piano accompaniment is in bass clef with a key signature of one sharp and a 3/4 time signature. Dynamics include *mp* and *mf*. A watermark is overlaid: "This score has been downloaded from www.dramatists.com and is for perusal only."

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "WITH ALL OF YOUR PROBLEMS DON'T YOU SEE HOW REALLY HAP-PY WE—" The piano accompaniment is in bass clef with a key signature of one sharp and a 3/4 time signature. Dynamics include *mp* and *sub.*. A watermark is overlaid: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "HARRY: DO YOU MEAN THAT IF I HAVE A PROBLEM YOU'LL STAY WITH ME AND HELP ME WORK IT OUT? [CITIZEN]: IT WOULD CERTAINLY HELP. HARRY: COULD BE? IN THAT CASE I'M SURE I CAN FIND SOMETHING ON TURN [CUE] -- LET ME SEE". The piano accompaniment is in bass clef with a key signature of one sharp and a 3/4 time signature. Dynamics include *mp* and *sub.*. A watermark is overlaid: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "HARRY: NO, WAIT! NO, DON'T TELL ME — I'VE THOUGHT OF A". The piano accompaniment is in bass clef with a key signature of one sharp and a 3/4 time signature. Dynamics include *mp* and *sub.*. A watermark is overlaid: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are handwritten markings: a bracketed "3" over the first three notes and another bracketed "3" over the last three notes.

PROBLEM! LAST TUES-DAY AT HALF PAST TWO - THE LIGHT IN MY BATH-ROOM.

Handwritten musical notation for piano accompaniment on two staves. The left hand plays a simple harmonic accompaniment in 4/4 time. The right hand has chords and some melodic fragments. A dynamic marking of *mp* is present. A large watermark is overlaid across the page.

Handwritten musical notation on a single staff, similar to the first system, with treble clef, one sharp key signature, and 4/4 time signature. It includes a treble clef and a 4/4 time signature. Above the staff, there are handwritten markings: a bracketed "3" over the first three notes and another bracketed "3" over the last three notes.

BLEW. HOW'S THAT FOR A PROBLEM? HAS THAT EVER HAPPENED TO

Handwritten musical notation for piano accompaniment on two staves. The left hand plays a simple harmonic accompaniment in 4/4 time. The right hand has chords and some melodic fragments. A dynamic marking of *mf* is present. A large watermark is overlaid across the page.

DECISO

E

Handwritten musical notation on a single staff, treble clef, one sharp key signature, and 4/4 time signature. The melody consists of quarter and eighth notes. A dynamic marking of *mp* is present.

DECISO

YOU?

(CYNTHIA: (PV))

THATS

E

NOT EX - ACTLY WHAT I HAD IN MIND.

Handwritten musical notation for piano accompaniment on two staves. The left hand plays a simple harmonic accompaniment in 4/4 time. The right hand has chords and some melodic fragments. A dynamic marking of *mp* is present. A large watermark is overlaid across the page.

Handwritten musical notation on a single staff, treble clef, one sharp key signature, and 4/4 time signature. The melody consists of quarter and eighth notes. A dynamic marking of *p* is present.

BUT KEEP ON TRYING - THEYRE EA-SY TO FIND. (HARRY: LETS

Handwritten musical notation for piano accompaniment on two staves. The left hand plays a simple harmonic accompaniment in 4/4 time. The right hand has chords and some melodic fragments. A dynamic marking of *mx* is present. A large watermark is overlaid across the page.



[FINGER] SNAP

SEE - I'M THINK-ING - I'M RACK-ING MY BRAIN - I

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MISSED A TAX I - AND WOULDNT YOU KNOW - BE-GAN TO

from Dramatists Play Service Inc.

RAIN! (CYN) NOW, YOU SEE, YOU'RE GET-TING CLO- SER -

[F] MOLTO AGITATO

4/4  
FASTER THAN PREVIOUS

mp

RIGHT DOWN TO THE HEART AND CORE OF IT.

UNDERNEATH THAT SMILE YOU'RE

more EXPANSIVE

WRETCH-ED. YOU'LL A-GREE AS YOU THINK MORE OF IT. AND

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WILL HELP YOU SOLVE YOUR --- HARRY: HOW ABOUT THE

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TIME MY FOLKS SENT ME TO CAMP WITH-OUT MY NAME TAPES?

HOW THE OTHER KIDS LAUGHED! AND WHAT A-BOUT THE

DAY THE DOWN-STAIRS BUT-LER QUIT, LEAV-ING US UP-SET- AND UNDER-

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-STAFFED DOWN A SERVANT PROBLEMS ARE THE START OF

SOMETHING SER-I-OUS-LY WRONG WITH -- HARRY: AND H ONCE I FOUND A

MOTH-HOLE AFTER I HAD PUT MY SUIT ON. CYN: YOU'RE TRY-ING. HARRY: AND

ONCE WHILE EAT-ING SPLIT-PEA SOUP, I COULDN'T FIND A CROUTON.  KEEP

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GO-ING  I RE-MEM-BER SOMETHING MOST UP-SETTING IN MY

from Dramatists Play Service, Inc.

PAST.  OH, I CAN HARD-LY WAIT.  YES, BE-FOR E A DATE MY SHOELACE BROKE AND

I WAS KIND-A LATE.  HOW YOU MUST HAVE SUF-FERED!  YEAH, I

RECIT. AD LIB

CYNTHIA: THERE YOU SEE?

YOU DO HAVE PROBLEMS.

(PARLANDO)

J

HAD TO CHANGE MY SHOES AND EV'RYTHING,

J

H HOW

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MAR-VELLOUS! I HAVE PROBLEMS! HOW WONDERFUL I FEEL!

from Dramatists Play Service, Inc.

(COL VOCE)

H NOW THAT I'VE REALLY FOUND MYSELF, WILL YOU STAY WITH ME AND BE BY MY SIDE AND-

YOU'VE MADE ME THE HAP-PI-EST GUY IN THE WORLD!

H How?

SHARE EVERYTHING?

E NO, THAT'S SOMETHING YOU'LL HAVE TO DO FOR YOURSELF.

E GET A JOB, THEN YOU'LL

REALLY HAVE PROBLEMS.

(H) ALRIGHT SYNTHEIA, I'LL DO IT FOR YOU, I'LL WORK AND SLAVE AND GET TO THE TOP. HOW DO I GET A JOB?

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(C) EASY, I KNOW SOME ONE WHO WORKS IN AN EMPLOYMENT AGENCY. I'LL GO THERE.

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(C) OH HARRY, YOU'VE FOUND SOMETHING MONEY CAN'T BUY - WORK!

(H) THANK HEAVENS I DISCOVERED IT IN TIME.

VIVACE

(H) I'M GOING OUT THERE AND MEET MY PROBLEMS HEAD ON.

(C) AND I'LL BE BEHIND YOU EVERY STEP OF THE WAY.

(H) OH NO - I BY MY SIDE.

L

C+H

A MAN WITH A PROB-LEM ——— IS A MAN WITH A DREAM.

L

SSZ

mx

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WITH BOTH OF US THERE TO SHARE IT HOW DIVINE THAT DREAM WILL SEEM.

C

(HE'S COMING A-ROUND) (AT LAST HE'S BEEN

II

WITH ALL OF MY PROB-LEMS ——— I AM OUT OF THE DARK.

SSZ > P

FOUND!

PP (AH

CRESC

I'M OFF TO THE CHILLY WORLD TO BREAK MY BACK AND

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(PARIANDO) m

HE NEEDS ME!

m

MAKE MY MARK.

THANK GOD I'M UN-HAP- PY

WITH TROUBLES GA-

Sx2

Sx2

subito

-LORE.

YES, I'M GON-NA BUILD A MOUN-TAIN, CLIMB A-TOP IT,

(TANE)

P SUB

CRESC



ALLARGANDO

C

B

H

HE NEEDS ME!  
+ [BERNIE] HER!

SLIDE BACK DOWN AND CLIMB SOME MORE I'M GONNA

ALLARG. *rit.* *f* *rit. mol. to*

VIVACE

SHOOT FOR THE SUN, GRAB FOR THE MOON, OUTTA MY WAY

VIVACE

SHOOT FOR THE SUN, GRAB FOR THE MOON, OUTTA MY WAY

*mp* *5/4* *5x2* *6/8* *5x2*

COMIN' THERE SOON GOTTA MAKE TRACKS NO TIME TO PAUSE

*5x2* *6/8* *5x2* *90* *5x2* *CRESC.*



Handwritten musical notation for the first staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C).

I'VE GOT IT MADE... AND ALL BE-CAUSE —

Handwritten musical notation for the piano accompaniment of the first system, including bass and treble clefs, a key signature of one sharp, and various rhythmic markings.

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POCO ALLARG.

Handwritten musical notation for the second staff, including a treble clef, a key signature of one sharp, and a common time signature.

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HES UN-HAPPY!

Handwritten musical notation for the third staff, including a treble clef, a key signature of one sharp, and a common time signature.

I'M UN-HAPPY!

Handwritten musical notation for the fourth staff, including a bass clef, a key signature of one sharp, and a common time signature.

POCO ALLARG.

SON-OF-A-BITCH!

Handwritten musical notation for the piano accompaniment of the second system, including bass and treble clefs, a key signature of one sharp, and various rhythmic markings.

SEGUE #3A ON APPLAUSE

A TEMPO

Handwritten musical notation for the fifth staff, including a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation for the sixth staff, including a bass clef, a key signature of one sharp, and a common time signature.

P AD LIB

FADE AS BERNIE SPEAKS

PP

#4 INCIDENTAL MUSIC - I-2

watch bit

A THE "ALARM" CALLED FOR ON BERNIE'S CUE: "LOOK OUT WORLD, HERE COMES BERNIE BARTOK" CAN BE ACCOMPLISHED BY A SHORT TRIANGLE ROLL.

B CUE BERNIE: I'LL BE LATE FOR MY JOB INTERVIEW.

Musical notation for cue B, including a piano part with a 4/4 time signature and a melody line. Includes a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical notation for cue C, including a piano part and a melody line. Includes a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

C REPEAT B ON CUE MAN: I THOUGHT SO, YOU FAGGOT OUT!

D CUE HARRY: INTERESTED? (PNO II SIMILE)

Musical notation for cue D, including a piano part with a 4/4 time signature and a melody line. Includes annotations: "(PNO II)", "(H) BUT WAIT-- WHAT WOULD CYNTHIA SAY?", "(PNO I) SHED SAY", and "L SVA".

Musical notation for cue D, including a piano part and a melody line. Includes annotations: "L SVA", "PP", "PER", and "(HARRY) WHAT? WHAT SHED SAY".

**E** **CUE**; HED HAVE MADE A WONDERFUL CHAIRMAN OF THE BOARD.

MARCIA MAESTOSO

4/4 f (PNO I)

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(FADE UNDER DIALOGUE)

"THE MAILROOM?" "YEAH, ISNT IT WONDERFUL?" "OH, HARRY, I'M SO HAPPY FOR YOU." "ME TOO!" "STRIKE"

**5** BEAUTIFUL DAY

**CUE** (MAN) GOOD MAN! [VAMP] - REPEAT AD LIB TIL **CUE** "BE BEHIND ME"

MARCIA MAESTOSO

4/4 p (PNO I)

**A** (MAN) MEN OF THE WORKING CLASSES - RISE TO THE DAY WITH A

(p) mx [PNO II IN]

SHOUT! GET UP OFF YOUR DOWN-TROD-DEN

MASSES AND WALK RIGHT OUT

TRIT

[B] WALTZ 2

SVA

[B] ALL WHEN THERE'S A GIRL RIGHT BE-HIND YOU — WHEN

WALTZ 2 - NOT TOO FAST

4 m/s (PNO II MELODY)

SHE IS A GIRL WHOM YOU LIKE, — THE BIRDS SING A

SONG TO RE-MIND YOU — IT'S A BEAU-TI-FUL DAY FOR A

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features chords and a bass line. A watermark is overlaid on the score.

(ALL AD LIB VIOLENT "CROWD NOISES.")

ALLA STRIKE, MARCIA

ALL ON A WALTZ

Musical notation for the second system, featuring piano accompaniment with various time signatures and dynamic markings.

C

CALM SILVER LAKE, COUPLES ROW-ING — OR OFF ON A PICNIC OR

Musical notation for the third system, including piano accompaniment with dynamic markings like 'p' and 'mx'.

HIKE

FRESH WATER BREEZE GENTLY BLOW-ING

Musical notation for the fourth system, including piano accompaniment with dynamic markings like 'p' and 'b'.

[d. = d] (AD LIB SHOUTS AS BEFORE)

— IT'S A BEAU-TI-FUL DAY FOR A STRIKE.

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D

CYNTHIA WHEN THE WORLD IS IN BLOSSOM — SPRING IS MY CUP OF

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H  
B  
M

[Hum] HMM (PHON)

D

TEA, SO, MY LOVE, DON'T PLAY POSSUM. — EV'RY THRU SH IN THE

H  
B  
M

AH

THICKET IS SINGING "GO PICKET", SO PICKET WITH ME!

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(E)

PICKET WITH ME! (H) (B+m) (E) WARM SUMMER NIGHTS, WE WILL

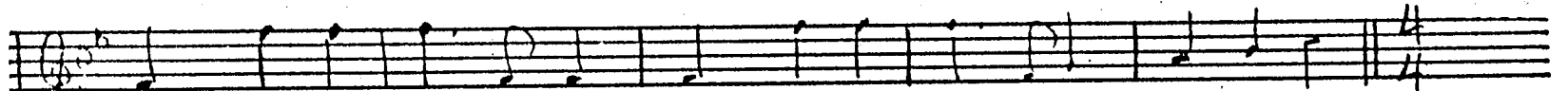
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(FND I MEL)

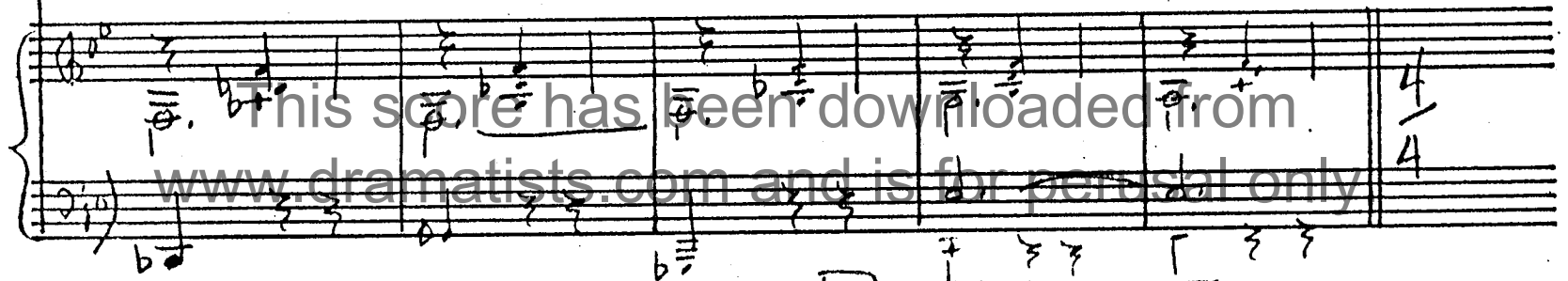
CREEP OUT - (C) AND RIDE ON OUR BUILT-FOR-TWO (CH) (B) BI - KE, (E) BUT

NOW THERE ARE FINKS WE MUST KEEP OUT - (M) IT'S A BEAU-TI-FUL





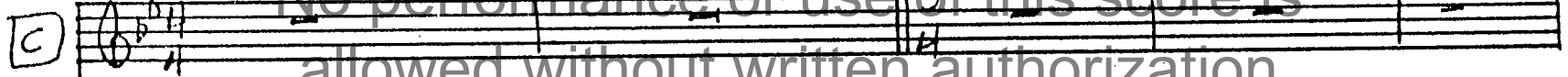
DAY, **H** WHAT A GLO-RIOUS DAY, **B** IT'S A BEAUTIFUL DAY FOR A



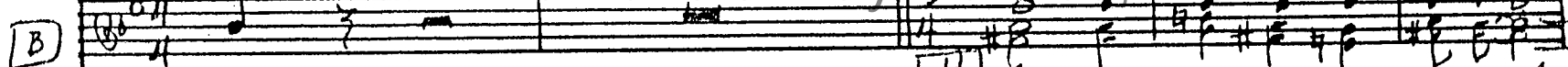
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**F** AD LIB-SLOWER

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(AD LIBS, AS BEFORE)



STRIKE.

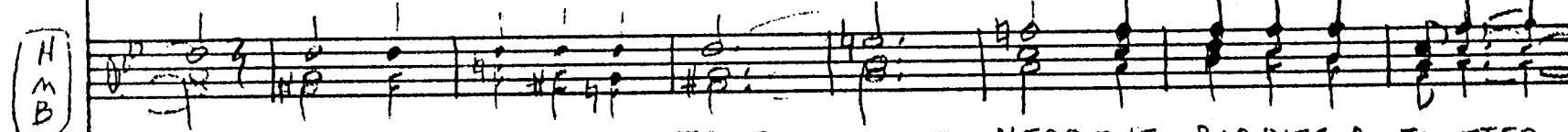
**F** **H** **B** SEE THE BUDS AS THEY GLITTER—



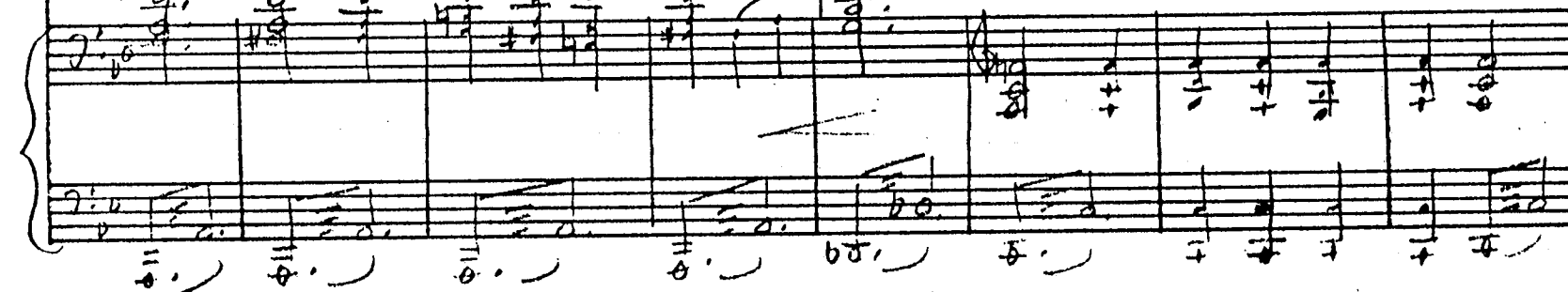
AD LIB-SLOWER  
mx



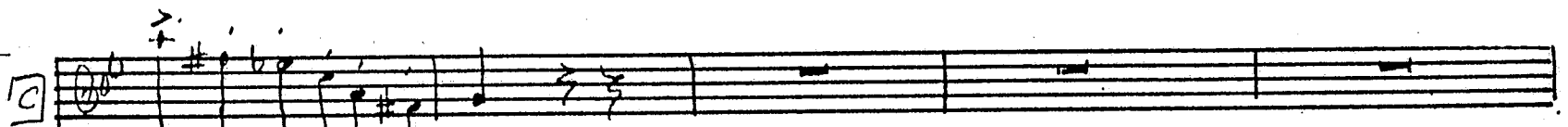
AH! — AH — AH-AH—



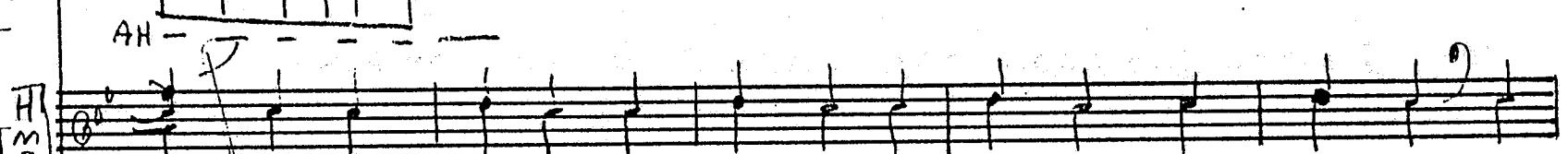
ON THAT OLD MAPLE TREE. HEAR THE BIRDIES A-TWITTER—



C

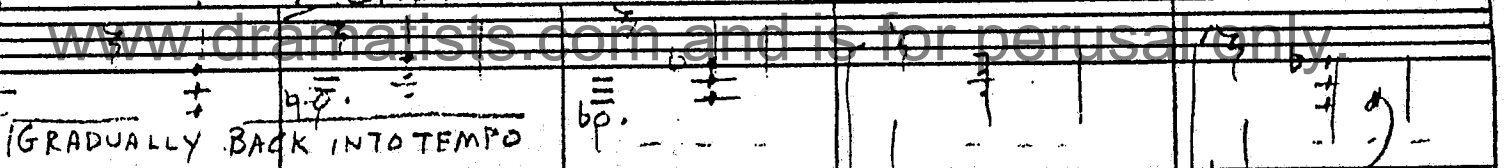


AH ———

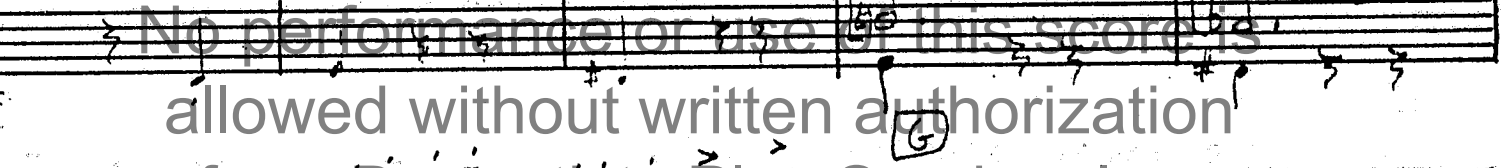


EV'RY SPARROW AND HAWK OUT IS SINGING "LET'S WALK OUT" SO

PI CRES

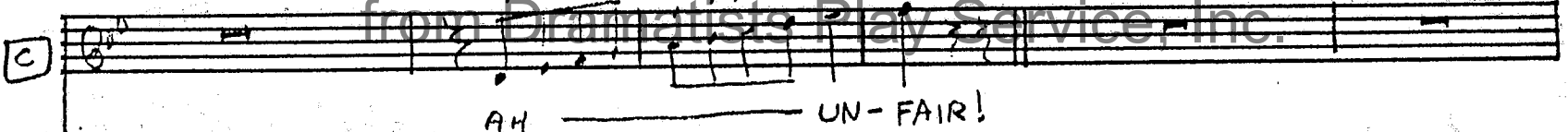


(GRADUALLY BACK INTO TEMPO



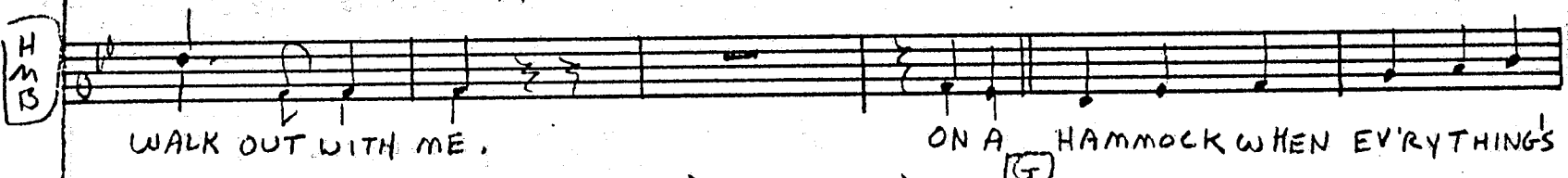
bp.

C

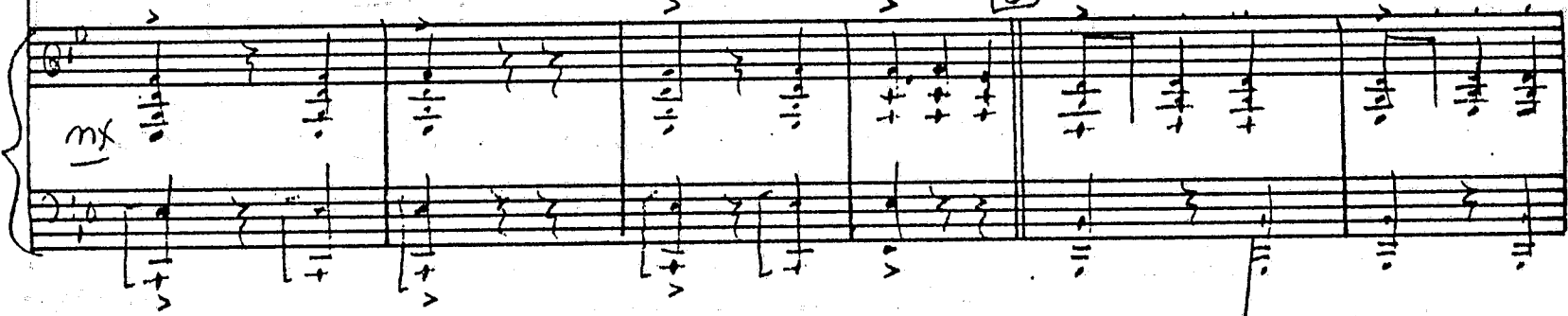


AH ——— UN-FAIR!

H  
M  
B

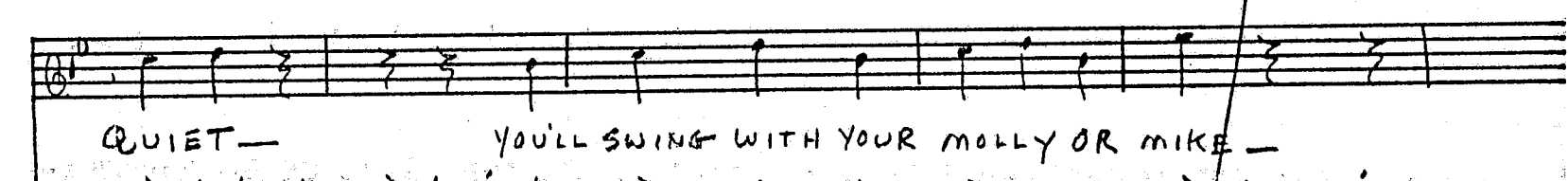


WALK OUT WITH ME. ON A HAMMOCK WHEN EV'RYTHING'S

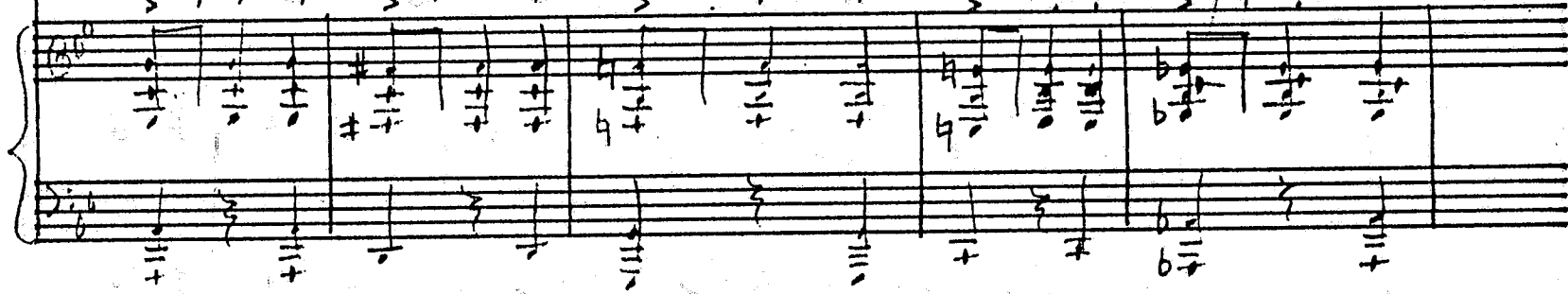


mx

QUIET ———



YOU'LL SWING WITH YOUR MOLLY OR MIKE ———



BUT PARDON US NOW WHILE WE RIOT! (STARTS VIOLENT AD LIB. HARRY) ALL IT'S A RESTRAINER

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BEAUTIFUL DAY, WHAT A GLORIOUS DAY, IT'S A BEAUTIFUL DAY FOR-

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A STRIKE, - PVA -

#5A - TAG I - 2

[CUE] WEVE WON THE DAY.

MANAGEMENT HAS ACCEDDED TO OUR EVERY DEMAND (HOO-RAY!) (HOO-RAY!) - - - WHAT HAVE WE WON? ALL OUR DEMANDS -

(PNO II TREM.)

\*

(ALL OUR DEMANDS.)

[PNO I]

TRb. - TRIPLE INVERTED OVER-UNDERTIME -

OUR PREVIOUS SALARY SQUARED -

PENSIONS FOR FRIENDS -

PP [PNO II]

TRb. (0)

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THE NO-HOUR WEEK - RETIREMENT WITHOUT REPRESENTATION -

TRb. AFTER TWO YEARS -

NO AUTOMATION WITHOUT REPRESENTATION -

TRb. (0)

IN OTHER WORDS AND MAKING A WHOLE LOT OF MONEY.

ITS A BEAUTIFUL DAY FOR A

SX SX2

3/4 X

[BLACKOUT] #5B TRANSITION TO I-3

STRIKE.

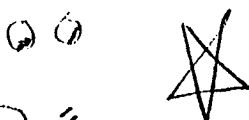
SEGUE ->

PNO I 5/10

L8UA

BVA

[FADE AS LIGHTS UP AND CYNTHIA SPEAKS.]



# 6

INCIDENTAL MUSIC - I-3

A "YOU WON'T APPROVE OF ANYBODY UNLESS HE'S A DOCTOR."

Musical notation for section A, featuring a treble and bass clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'sx 2 (LIGHT BULB)' and 'sx 2'.

B "I MAY NOT BE HOME EIGHT YEARS FROM TONIGHT, GOODBYE."

Musical notation for section B, featuring a treble and bass clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'mp' and '(+PNO II)'. A large watermark is overlaid on this section.

(MUSIC SWELL AS HARRY AND CYNTHIA EXIT) (FADE AS BERNIE SPEAKS)

Musical notation for section B, featuring a treble and bass clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'SWELL' and 'RIT.'.

CUE: "NO -- THE SECOND TO WORST." # 7 INCIDENTAL MUSIC - I-4 ("YOUNG INTERN CLAY")

Musical notation for section A, featuring a treble clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'ANDANTE'.

A [SOLO VOX ATTACHMENT ON PNO II] (MUSIC UNDER AS ANNOUNCER SPEAKS)

Musical notation for section A, featuring a treble and bass clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'mx'.

Musical notation for section A, featuring a treble clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'L 8VA'.

Musical notation for section A, featuring a treble and bass clef with a 4/4 time signature. The music includes notes, rests, and dynamic markings such as 'L 8VA'.

WORK THEIR ASS OFF IN OUR NATION'S HOSPITALS" (SWELL AS ANNOUNCER FINISHES)

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from Dramatists Play Service, Inc.

(CUE): "I'D LIKE TO TELL YOU A LITTLE STORY"

[B] P [SOLO VOX]

Top 50

1. L8VAJ

to second ending

1.

L8VAJ

2. *8VA*

HE DREAMED OF RIDING IT OUT OF THE SHABBY WORLD WHICH SURROUNDED HIM (RHAPSODICALLY)

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3

HE DID NOT GET THAT ROCKING HORSE, CLAY.

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"HE DIDNT?" "HE DIDNOT. BUT - OUT OF THAT DISAPPOINTMENT CAME KNOWLEDGE"

*pp* *RITMOLTO* *mp* *APPASSIONATO*

*8VA* *8VA*

"AND AS YOU MAY HAVE GUESSED, CLAY, THAT LITTLE BOY WAS"

*8VA*

"HE WAS?"

out

YOU"

(AD LIB)

(BVA)

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2 ED #  
[CUE]: "OH, YOU DON'T HAVE TO TELL ME."

[SOLO VOX]

ANDANTINO  
PASTORALE

6/8  
MP

gliss

L3 - L3

"JUST REMEMBER ONE THING, CLAY" ---



Handwritten musical score for piano. The score is written on a grand staff (treble and bass clefs) and includes a vocal line. The key signature is one flat (B-flat). The tempo marking is *POCO ACCEL*. The score contains various musical notations including notes, rests, and dynamic markings. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for personal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." The lyrics "NATURALLY WHEN THEY GET OFF WORK" are written above the vocal line. The score ends with a double bar line and the marking "PED\*".

D CUE: "WELL, BACK TO THE OLD ABBATOIR."

MARZIALE

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is marked with dynamics like *f* and *[SOLO VOX]*, and includes performance instructions such as *(2x)* and *P*. The piano accompaniment is marked *MARZIALE* and *4*. A large watermark is overlaid across the system: "This score has been downloaded from www.dramatists.com and is for perusal only."

(SLOW), REPEAT AD LIB

"SCALPEL!"

Handwritten musical score for the second system, primarily consisting of piano accompaniment. It includes dynamic markings like *pp* and *[SOLO VOX]*. A large watermark is overlaid across the system: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

REPEAT AD LIB - VARY TEMPO AND DYNAMICS WITH DIALOGUE

"SPONGE"  
"SPONGE."  
"OH, HELLO THERE." (PNO I)

Handwritten musical score for the third system, featuring piano accompaniment with dynamic markings like *pp* and *L 8VA*.

INTO STEADY SLOW-MARCH TEMPO

Handwritten musical score for the fourth system, featuring piano accompaniment with dynamic markings like *pp* and *L 8VA*.

Handwritten musical score for the fifth system, featuring piano accompaniment with dynamic markings like *L 8VA* and *L 8VA*.

("OKAY, MAKE IT A SPONGE.")

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and various notes and rests.

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Handwritten musical notation for the second system, including a treble clef, a 4/4 time signature, and lyrics: ("OOPS, SORRY, SCALPEL") mp.

Handwritten musical notation for the third system, including a treble clef, a 4/4 time signature, and the instruction "ACCEL".

Handwritten musical notation for the fourth system, including a treble clef, a 4/4 time signature, and lyrics: ("I ASK NOTHING FOR MYSELF") and "NOW HOLD ON A MINUTE, BOY-- LISTEN".

Heartbeat

REMEMBER HEART

START WITH MAN: "MEDICAL MEN ARE PEOPLE."

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The tempo is marked "ANDANTE". A "[SOLVOX]" instruction is present.

Handwritten musical notation for the second system, continuing the vocal and piano parts. The tempo remains "ANDANTE".

Handwritten musical notation for the third system, featuring the lyrics "THERE ARE SOME AMONG US - HEARTBEAT". Includes tempo markings "L. RUA" and "R. RUA".

Handwritten musical notation for the fourth system, with the lyrics "BUT ONLY A VERY, VERY SMALL MAJORITY". Includes tempo markings "L. RUA", "RIT", and "ESPRESSIVO".

Handwritten musical notation for the fifth system, concluding the vocal and piano parts. Includes tempo markings "L. RUA" and "R. RUA".

"OK I HAVE, DR. MANN, I HAVE"

(CON CALORE)

Posa INTERESTING OFF

PP SUB.

L SUB

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OFF EARLY

POCO VIBRAC

"YOU DO?" "OH YES, SIR" "GOOD!"

— THAT'LL BE \$20. FOR THERAPY. —

CASH, CHECK OR MONEY ORDER.

(F) (IMPETUOSO) > *gliss* (DOLOROSO)

(F) (IMPETUOSO) > f (RIT) (DOLOROSO) "I'VE DONE IT AGAIN"

("I'M QUITTING.")

Handwritten musical score for the first system, including vocal line and piano accompaniment. The tempo is marked *POCO CRESC.* and the key signature is B-flat major. The piano part features a rhythmic accompaniment with chords and moving lines.

("NURSE")

TO PNO

Handwritten musical score for the second system, including vocal line and piano accompaniment. The tempo is marked *TRIT.* and the key signature is B-flat major. The piano part features a rhythmic accompaniment with chords and moving lines.

ANIMATO

(PNO II)

ANIMATO

("HEY, IT'S FIVE O'CLOCK")

Handwritten musical score for the third system, including vocal line and piano accompaniment. The tempo is marked *ANIMATO* and the key signature is B-flat major. The piano part features a rhythmic accompaniment with chords and moving lines.

Handwritten musical score for the fourth system, including vocal line and piano accompaniment. The tempo is marked *ANIMATO* and the key signature is B-flat major. The piano part features a rhythmic accompaniment with chords and moving lines.

"OKAY, BUDDY, WAKE UP. HEY BUDDY! YOU TAKE THIS NEEDLE AND THREAD."

[WITH BLACKOUT]

(G)

GRANDIOSO

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is marked "GRANDIOSO" and includes a "SOLO VOX" section. The piano part has a 4/4 time signature and includes dynamic markings like "xx" and "L".

SEGUE #8

01 PLEASE

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TRANSITION AND UNDERSCORE

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ANIMATO

Musical score for the second system, marked "ANIMATO". It features a piano solo section with a 4/4 time signature and dynamic markings like "p" and "L".

Musical score for the third system, featuring piano accompaniment. It includes dynamic markings like "p" and "p (ESPRESSO)", and a section marked "[AD LIB WITH DIALOGUE]".

Musical score for the fourth system, featuring piano accompaniment with various chordal textures and dynamics.

Musical score for the fifth system, featuring piano accompaniment with melodic lines and dynamic markings.

-- "I WANT TO WORK AT SOMETHING I BELIEVE IN,"

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a tempo marking of "RIT. MOLTO". The notation consists of a single staff with various notes and rests.

"HARRY, YOU'RE AN IDEALIST"

POCO AGITATO

Handwritten musical notation for the second system, continuing the piece with a treble clef and a key signature of one sharp. It includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp. It includes a tempo marking of "ACCEL." and various musical notations.

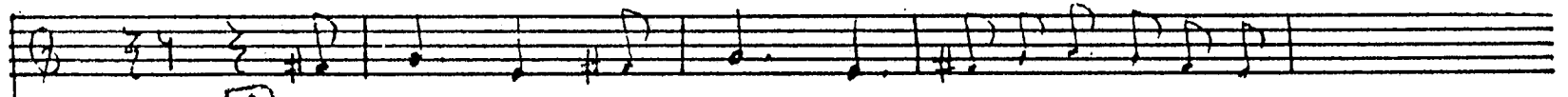
Handwritten musical notation for the fourth system, including a treble clef and a key signature of one sharp. It contains several boxed annotations: (C) "WHAT YOU NEED IS COMMITMENT!", (H) "COMMITMENT?", (C) "OF COURSE!", and [S.F. #9]. A time signature change to 6/8 is indicated with an arrow.

[#9] COMMITMENT

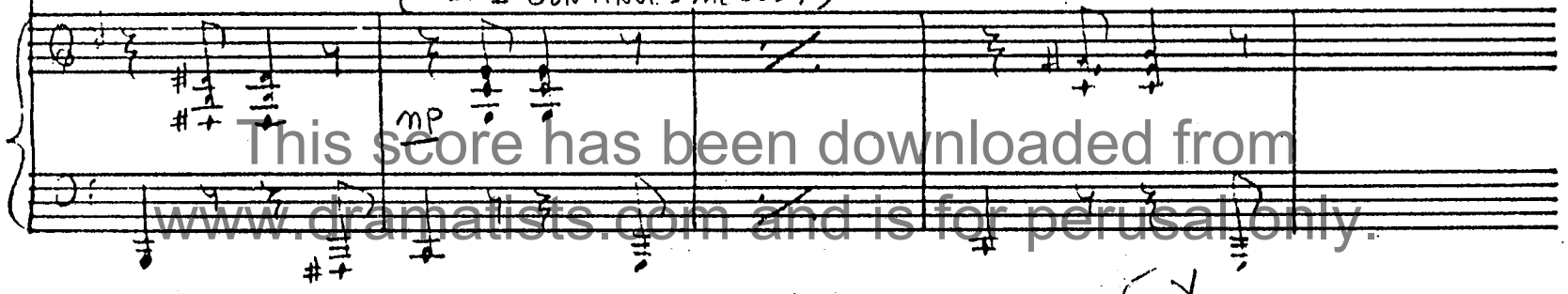
[ALLA MARCIA] (H) COM - MIT MENT, COM - MIT - MENT. THAT'S WHAT I NEED, A COM - MIT - MENT.

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one sharp. It features a tempo marking of "ALLA MARCIA", a dynamic marking of "PP", and a section marked "[PNO] II".

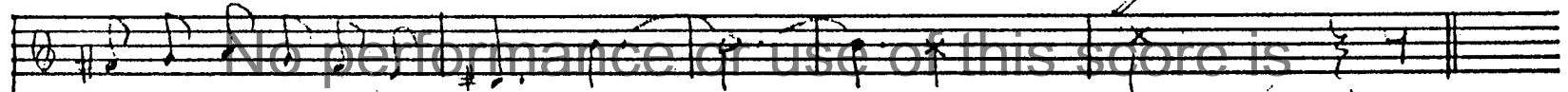




**C** Com- MIT-MENT, COM- MIT-MENT. NO DOUBT A-BOUT IT, RIGHT  
(PNO II CONTINUES MELODY)



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NOW HE MUST HAVE A COM- MITMENT. **H** BUT WHAT?

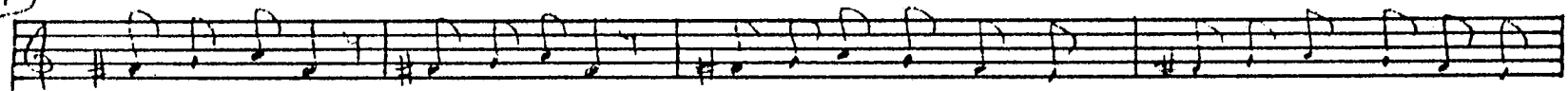


5x

Sx2

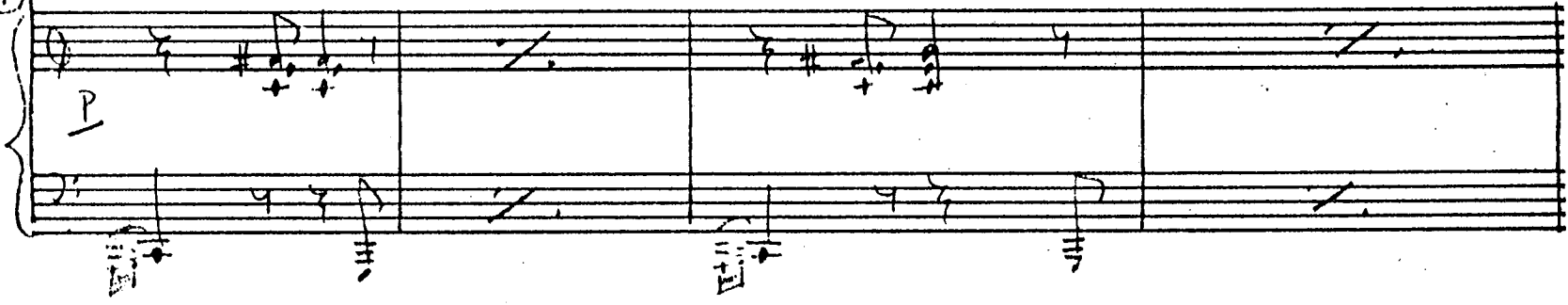
Sx2

**A**



**A** **H** WHAT DO I DO? WHERE DO I GO? HOW WILL I KNOW WHEN I'VE FOUND IT THAT ITS A COM-

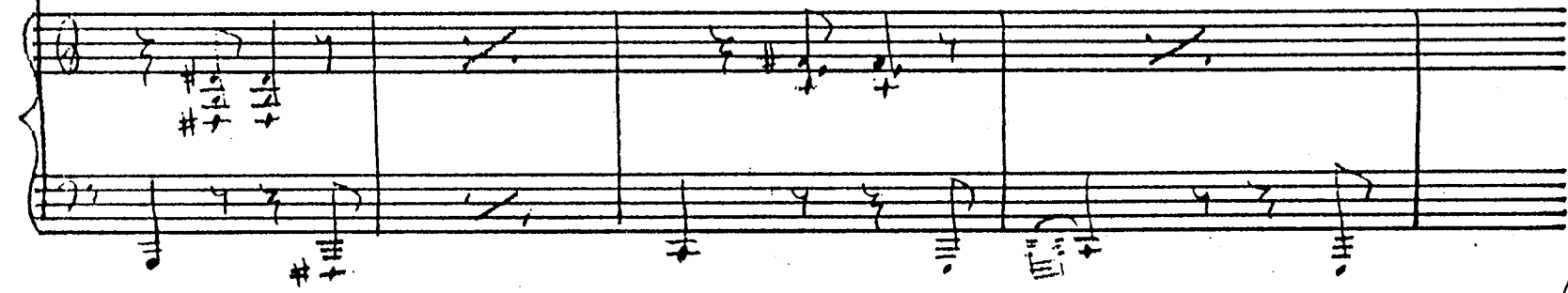
**A**



P

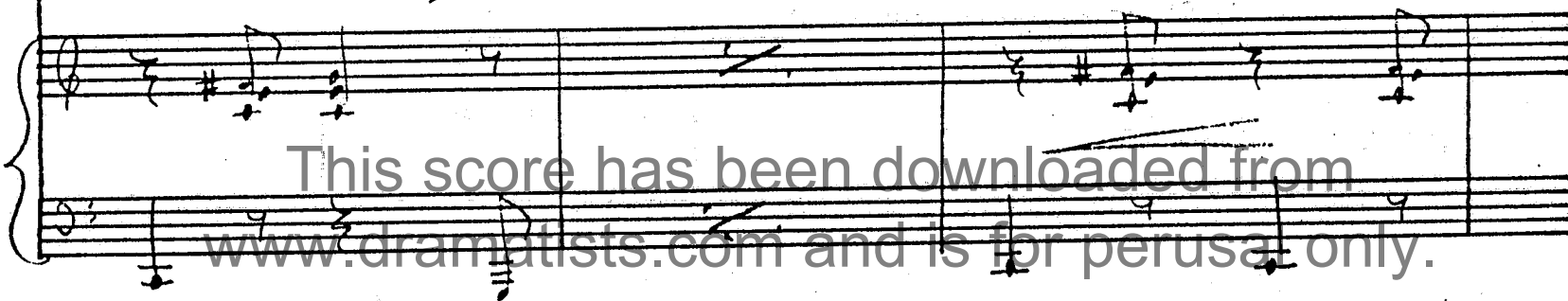


-MIT-MENT. **BERNIE MAN** WHAT DO YOU CARE? PIG UP A CAUSE.





IF YOU CAN STAND IT, STAND UP AND DEMAND IT BE FOLLOWED, AND THAT'S A COM -



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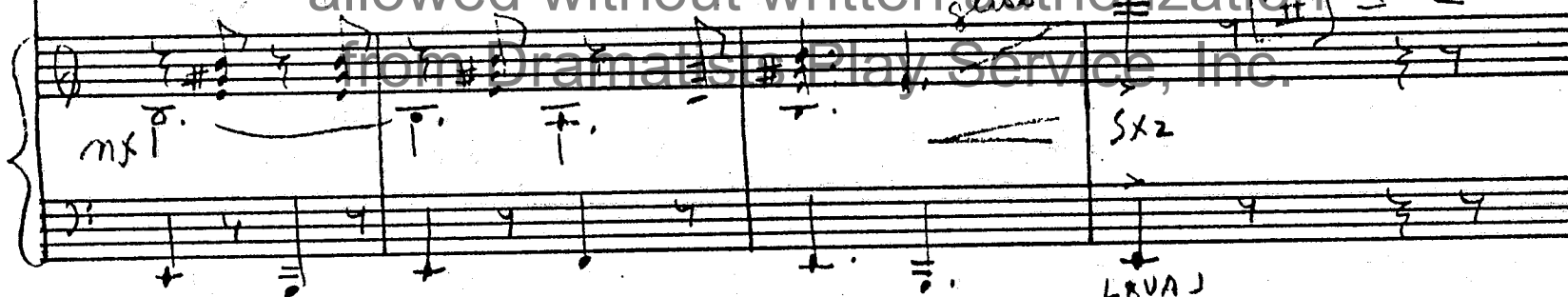
- MIT - MENT.

[H] THAT'S A COM MITMENT?

FF

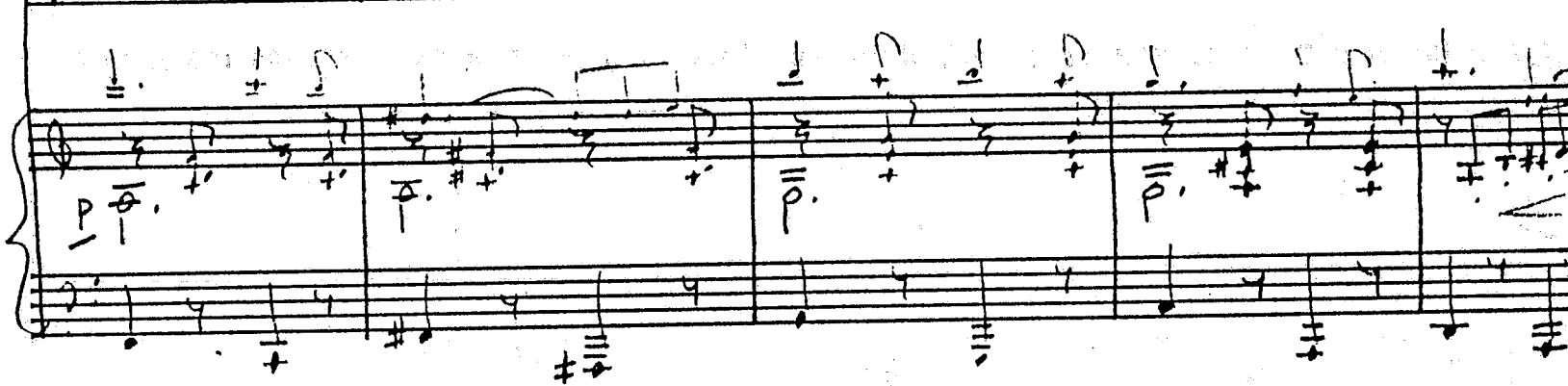
8VA 7

I RE -

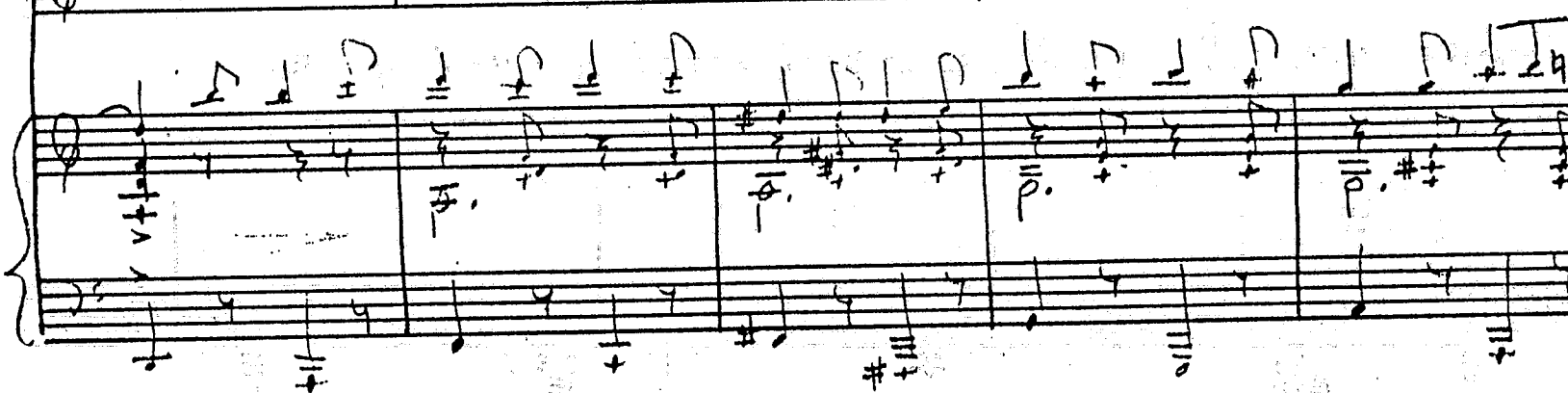


[SPOKEN FREELY WITH MUSIC]

MEM BIR MY DAD, WHEN HED FIN'ELY MADE HIS DOUGH AND RE TI RED



HE GOT COM PRETELY FIRED UP ABOUT IN JUSTICE IN THE WORLD AND JOINED A COM -



-MIT-TEE, HE JOINED A COM-MIT-TEE? **(H)** YES! (SUNG) HE

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**(B)** JOINED THE COM-MIT-TEE TO DEPORT OWEN LATHMORE AND FREE THE SCOTTSBORO

(NO 1. CAL VOICE)

Boys. NOW, WOULD YOU CALL THAT COM-MIT-MENT? **(C B M)** YES, THAT'S A COM-

-MIT-MENT. LIKE YOUR DAD — DISCOVER ITS JOYS.

C + D

(H) YES! I'LL GO OUT AND BE COM-MIT-TED, DIS-COVER A  
 GO OUT AND BE COM-MIT-TED, DIS-COVER A

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NOB-LE CAUSE - THE WAY MY DAD FOUND HIS HE DID-N'T HOLD BACK-HE WENT  
 NOB-LE CAUSE - THAT CALLS TO YOU AND THEN- YOU MUSTNT HOLD BACK-YOU MUST

OUT AND DID - IT. NOW I'M GONNA FIGHT, I'LL FIGHT FOR THE  
 BE COM-MIT-TED. SO TAKE UP THE FIGHT, AND FIGHT FOR THE

RIGHT, WHAT-EVER IT IS!  
 RIGHT, FOR-EVER, A-

(ALL) OH, -MEN!

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VAMP TIL COE, VETERANS LEGION  
OF AMERICA?

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various notes and rests. Above the staff, there are handwritten annotations:  $b + \frac{2}{4} +$ ,  $b + \frac{2}{4} +$ ,  $b + \frac{2}{4} +$ ,  $b + \frac{2}{4} +$ ,  $\#$ ,  $\frac{2}{4}$ , and  $\frac{2}{4}$ .

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Handwritten musical notation for the second system, including a treble clef, a key signature of one flat, and various notes and rests. Includes a circled letter 'G' and the handwritten note "(THAT'S NOT AMERICANISM)".

Handwritten musical notation for the third system, including a treble clef, a key signature of one flat, and various notes and rests. Includes a circled letter 'B' and the handwritten note "REPEAT AD LIB TIL CUE".

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one flat, and various notes and rests. Includes a circled letter 'H' and the handwritten note "REPEAT AD LIB" with an arrow pointing right.

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one flat, and various notes and rests. Includes the handwritten note "WAIT A MINUTE" with an arrow pointing right.

Handwritten musical notation for the sixth system, including a treble clef, a key signature of one flat, and various notes and rests. Includes the handwritten note "THAT'S NOT WHAT I WANT" with an arrow pointing right, and the handwritten note "REPEAT AD LIB" with an arrow pointing right. The system ends with the handwritten note "CUT ON CUE: THANK YOU!".

(MAN: "NO WONDER WERE SO FAR BEHIND THE RUSSIANS.") (PNO + COL VOCE)

(J) This score has been downloaded from [www.dramatists.com](http://www.dramatists.com) and is for perusal only.

(B) (C) -MIT-MENT, COM-MIT-MENT- HOW DID YOU LIKE YOUR COM-MIT-MENT?

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

(H) I WAS A-MAZED. I WAS AP-PALLED. WHO KNOWS WHAT IT MEANT? IT

WAS-N'T MY KIND OF COM-MIT-MENT. — (C) THO IT MAY HURT, TRY IT A-GAIN.

NOSE TO THE GRIND-STONE AND EAR TO THE GROUND, AND BEFORE LONG YOU'VE FOUND A COM-

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MIT-MENT

REPEAT AD LIB

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EVERYONE ELSE EVERY MINUTE

1. 2.

[CROSS SOLO]



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WHAT DO I DO? WHERE DO I LOOK, IN THE TELEPHONE BOOK, FOR COM- MIT- MENT? DONT ASK A SOUL.

WHAT DO I DO? WHERE DO I LOOK, IN THE TELEPHONE BOOK, FOR COM- MIT- MENT? DONT ASK A SOUL.

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FIND IT YOURSELF. LOOK VERY HARD, AND IN YOUR OWN BACKYARD YOU ARE LIKELY TO FIND A COM-

FIND IT YOURSELF. LOOK VERY HARD, AND IN YOUR OWN BACKYARD YOU ARE LIKELY TO FIND A COM-

from Dramatists Play Service, Inc.

- MIT-MENT. "WELL, IF YOU CAN BEAT EM - JOIN EM. - FIGHTS THE FIC.

- MIT-MENT. "WELL, IF YOU CAN BEAT EM - JOIN EM. - FIGHTS THE FIC.

CUT ON CUE "IN OTHER WORDS"

2X-REPEAT AD LIB

Watch  
this

O

"RIGHT-WERE AN  
FBI FRONT GROUP."

B

OH,

O

GO OUT AND BE COM- MIT- TED

B

SO TAKE UP THE

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FIGHT AND FIGHT FOR THE RIGHT

B

FOR EVER, A- MEN!

REPEAT AD LIB  
TIL CUE!

EQUAL  
TO EACH  
OTHER?

5/4

P

(PNC)

(PNC)

(PNC)

Musical notation for piano accompaniment, including chords and melodic lines.

Musical notation for piano accompaniment, including chords and melodic lines.

CUT ON CUE

"SURE--  
HERE'S THE  
GIMMICK!

REPEAT AD LIB

(PNC)

DISCOVER A

NOB- LE

\* IN THE ORIGINAL PRODUCTION, THIS WAS SUNG A CAPPELLA

CAUSE - THAT CALLS TO YOU AND THEN -

REPEAT AD LIB TIL HARRY SPEAKS

5X

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Q "IS THIS THE ORGANIZATION... ETC."

REPEAT AD LIB

CUT ON CUE: "JUST EXACTLY WHAT DO YOU DO?"

"WERE A HATE GROUP."

B C COM-MIT-MENT, COM-MIT-MENT, YA CANT FIND A COM-MIT-MENT.

ff

"IS THIS THE UNITED NUDISTS OF AMERICA?"

REPEAT AD LIB TIL CUE: "EXCUSE ME FOR NOT GETTING UP."

2/4

\* FROM THIS POINT ON, BOTH PIANISTS JOINED IN SINGING IN THE ORIGINAL PRODUCTION.

(R)

REPEAT AD LIB -  
CUT ON CUE: "DEDICATED TO MUSICIAN"

"OH, YOU CAN'T SEE BOOKIES FURIA PARKA"

2/4 6/8

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(S)

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COMMITMENT, COMMITMENT! IS THIS THE REPUBLICAN NATIONAL COMMITTEE?

6/8

REPEAT AD LIB  
TIL CUE: "WHAT CAN WE DO?"

BREAK

COMMITMENT, COM-

6/8

mp

ff

-MIT-MENT!

REPEAT AD LIB  
TIL CUE: "AND NO."

BREAK

COMMITMENT, COMMITMENT!

ff

REPEAT AD LIB TIL CUE: **Break** FORGET IT! **B** COM-MIT-MENT, COM-MIT-MENT! REPEAT AD LIB TIL CUE: "NO, I'M NOT."

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**C** **H M B** **U** \*PIU MOSSO

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CONCEWE'RE AD COM-MITTED, WE'LL BE

IS THIS THE FOUNDATION FOR BROTHERLY LOVE? **U** (PIU MOSSO)

YES - I LOVE YOU

SXX2 mx

**C** **H M B** FINE!

Handwritten musical score for the fourth system, featuring piano accompaniment. The system ends with the word 'FINE!' and a fermata over the final notes.

\* IN THE ORIGINAL PRODUCTION, THE 1ST PIANIST SANG WITH BERNIE, AND THE 2<sup>d</sup> WITH CYNTHIA (8 VP BASSO)

#10 HOW CAN I TELL?

(CUE): HE'S RIGHT -  
I'M A PUSHY BROAD.

(AGITATO) (PROMISE)

Musical notation for the first system, including piano accompaniment and vocal line with lyrics.

Musical notation for the second system, including piano accompaniment and vocal line with lyrics: OH MOMMA, SHUT UP! I KNOW, NO DONT TELL ME - I KNOW I'M UN-

Musical notation for the third system, including piano accompaniment and vocal line with lyrics: -CERTAIN. IT ISNT THAT I'M A-LOOF - ITS JUST THAT I NEED SOME

Musical notation for the fourth system, including piano accompaniment and vocal line with lyrics: PROOF. I KNOW I'M UN-CERTAIN, BUT WHAT OTHER WAY CAN I

MOLTO MODTO

BE? HOW CAN I

MOLTO MODTO

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TELL? CAN I TELL RIGHT AWAY? CAN I

STAND HERE AND SAY "LOOK NO MORE - THIS IS HE" HOW

CAN I TELL? WHERE'S A SIGN I CAN SEE? AM I

(+ PNO II)



FOOLING MY HEART? IS MY HEART FOOL-ING ME? 'THO I'LL

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C

GLADLY CONFESS WHEN HE CATCHES MY EYE — WHAT A

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FOURTH OF JULY — THAT CAN BE, HOW CAN I

TELL — IF THE MAN I A-DORE IS THE

RIGHT SORT OF PER-SON — FOR ME?

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A MAN WITH A MISSION — MY CON-SCIENCE EUG-UESTS:

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A MAN WITH AN OF- FICE — MY MOTHER RE- QUESTS.

A MAN WHO WILL NEED ME: THAT'S REDBACK'S AD-

BRIAK  
P SUB.

AD LIB 3 7

- VICE. A MAN WHO AT-TRACTS ME MIGHT ALSO BE

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PSUB. RITARD -  
- (E) TEMPO MO

NICE

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WOULD I CAN I TELL? CAN I

RIT.

MP

TELL FROM A GLANCE? SHOULD I MAKE AN AD-VANCE OR FOR-GET IT, AND

(C) RESC

FLEE?

IS THERE NO WAY TO TELL - IF THE

MF

P SUB

MAN OF MY DREAMS — IS THE RIGHT SORT OF MAN, RIGHT

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Sort of type, right sort of person

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TEMPO I.M.O.

FOR ME?

POCORALL

TEMPO I.M.O.

HOW CAN I TELL?

POCO  
RUBATO

HOW CAN I TELL?

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RUBATO

TELL?

PP  
MORENDO

TRVA

FADE AD LIB

PP

#10A ACT I TAG

"THERE WILL NOW BE A BRIEF INTERMISSION,  
FOR OPEN DISCUSSION AND THE CONSUMPTION  
OF BEVER AGES."

The musical score is handwritten and consists of three systems of staves. The first system has a treble and bass clef with a 4/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as '>' and 'ff'. The second system also has a treble and bass clef and includes dynamic markings like '(p)mf', 'ff', and 'p'. The third system continues the notation with notes and rests. The score is overlaid with a large, semi-transparent watermark that reads: "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."

MONEY - ACT II  
ENTR'ACTE

# 11

MUSIC  
BY  
SAM POTTLE

\* BOOK + LYRICS  
BY  
DAVID AXLEROD  
AND  
TOM WHEDON

MAESTRO (NOISES)

INF. SUB.

B

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X

PNO II SWING

melody

(BALL. MOLTO)

L8VA

modto

CYNTHIA ENTERS

mx

8VA

FADE AS CYNTHIA SPEAKS

DIM. + RIT.

L8VA

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#12 OPENING ACT II

CUE: "I LOVE YOU, HARRY CLAY--  
WHEREVER YOU ARE"

(EASY LOPE)

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(A)

EASY IN MY SIMPLE LITTLE LEANTO IN THE SAINFER-NANDO

(A)

VAL - LEY.

WHERE THE

CACTUS SMELLS LIKE CLOVER AND A FELLA SORTA SEEMS TO FEEL AT

EASE. *IN MY*

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**3** *POCO RALL.*  
 EASY LIVIN' LEANTO IN THE SPLENDOR OF THE SAN FERNANDO  
**B** *ROCC RALL.*

VAL - LEY - [ECHO EFFECT] YOU CAN  
 VAL-LEY, VAL-LEY, VAL-LEY VAL-LEY. [COL VOCE]

*PED.* *IRIT. MOLTO*

LIE BACK WITH YOUR BOOTS OFF, STICK A STRAW BETWEEN YOUR TEETH, AND SHOOT THE

*IRIT. MOLTO*

\* ACTUAL PITCH FOR PNO II -  
 (SEE FACSIMILE)

(A TEMPO)

[C] [DIALOG]

BREEZE  
(A TEMPO)

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THE IMPORTANT THINGS --  
AD LIB

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TO 85

" - LIKE LIFE -- AND NATURE -- AND [D] ROCKS!

P  
5x2 (PNO II)

BUT YOU TRY DOING ANYTHING, JUST CONTEMPLATING A

REPEAT  
AD LIB  
(IF NECESSARY)

" ROCK. I'M TELLING YOU, IT FREES YOUR MIND - DONT LAUGH - YOU

5x2

P

STARE AT A ROCK ---

--- IMAGES YOUR MIND CONJURES UP -  
IMAGES SUCH AS

REPEAT AD LIB

WILD PARTIES - BIG PARADES - CROWDED STREETS - COMBINED GLEE CLUBS -

PUNCTUATE ON CUES - PNO II CONTINUES IN TEMPO

5x2

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PNO I

REPEAT IF NECESSARY

TO TALK TO

" YOU - OR ANYTHING. - - IT'S ENOUGH TO MAKE YOU WANT TO SIT RIGHT DOWN AND LOOK AT A

" ROCK > -- AW - I'VE LOOKED AT THAT ROCK BEFORE - THERE MUST BE ANOTHER

5x2

REPEAT IF NECESSARY

WAIT! WHATS THIS I SEE?

IS IT A MIRAGE?

\* ACTUAL PITCH - PNO I + II FALSETTO

"IS ANOTHER HUMAN BEING AND HE'S COMING THIS WAY! --- HOW DO I LOOK?"

[MANN ENTERS] *Lot*

Handwritten musical notation for the first system, including piano and bass staves with notes, rests, and dynamic markings like *pp* and *fx*. Includes the instruction *[+ SOLO VOX]*.

Handwritten musical notation for the second system, including piano and bass staves. Includes the instruction *[SOLO]* and dynamic markings *fx2*. Includes the text "WHAT DID YOU SAY YOUR NAME WAS?" and "I DIDN'T".

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Handwritten musical notation for the third system, including piano and bass staves. Includes the instruction *[SOLO VOX]* and dynamic markings *fx*. Includes the text "A LITTLE COMMITTEE CALLS THEMSELVES THE WICKIAC WAGON VIGILANTES".

Handwritten musical notation for the fourth system, including piano and bass staves. Includes the instruction *[SOLO VOX]* and dynamic markings *fx*. Includes the text "WHOS THAT?" and "BLACK BARTOK".

"HOWDY, SWEETIE"

WAIT ON LITE BIT START LATE

Handwritten musical notation for the fifth system, including piano and bass staves. Includes the instruction *[DELIBERATO]* and dynamic markings *pp*. Includes the text "I SEE SOMETHING IN A YUMMY SORT OF NON SPECIFIC SPANISH" ETC.

2x - YOU KNOW, PRECIOUS, THE CHATTER PIT. (ETC)

Handwritten musical notation for the sixth system, including piano and bass staves. Includes dynamic markings *p* and *2/2*.

[2x] - "I DON'T KNOW WHAT I'M GOING TO DO WITH ALL THIS GHASTLY"

Handwritten musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like  $\frac{3}{2}$  and  $\frac{2}{2}$ .

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Handwritten musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings like mp and  $\frac{2}{2}$ .

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BARTOK: "CANNED CACTUS, WHAT A MAD IDEA! AND OVER HERE - THE GAZE BO - PLEASE KEEP IT"

Handwritten musical notation for the third system, including treble and bass staves with notes, rests, and dynamic markings like  $\frac{3}{2}$  and  $\frac{2}{2}$ .

SIMPLE: "SIMPLE? BUCKAROOS, IT'S GOING TO BE BASIC!" [2x] - "IT'S GOING TO BE SO"

Handwritten musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like mf and  $\frac{2}{2}$ .

"WISH I'D SAID THAT"

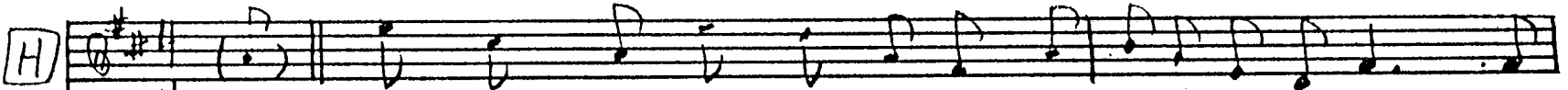
WESTERN. (H) GO

Handwritten musical notation for the fifth system, including treble and bass staves with notes, rests, and a box labeled "SEGUE #13".

#13

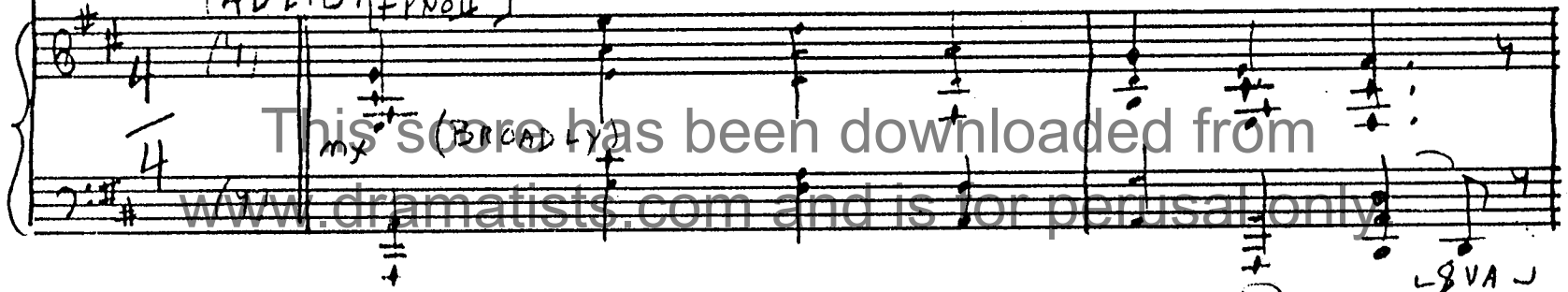
SAN FERNANDO

AD LIB

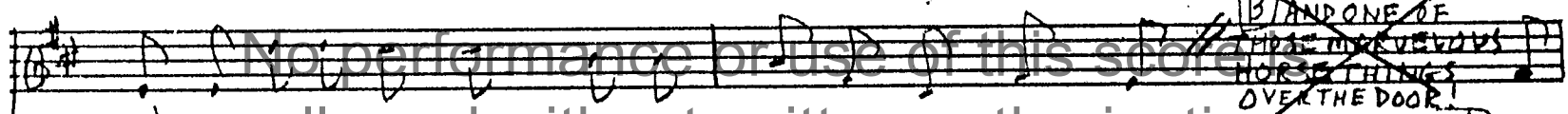
[H] 

(GO) WEST, YOUNG MAN, SAID WHAT'S HIS NAME AND HE WAS RIGHT AS RAIN — FOR

(AD LIB) [FNOTE]



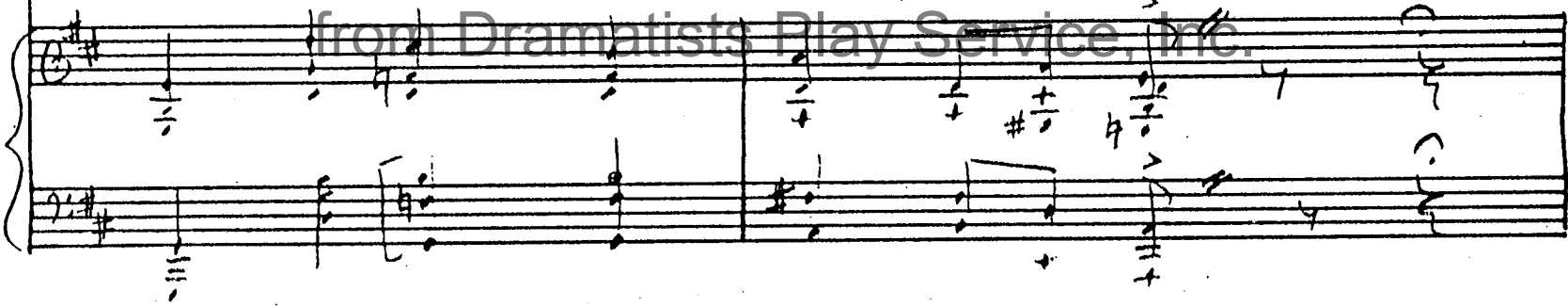
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THAT'S THE ONLY PLACE WHERE SIMPLE VALUES ALL REIGN

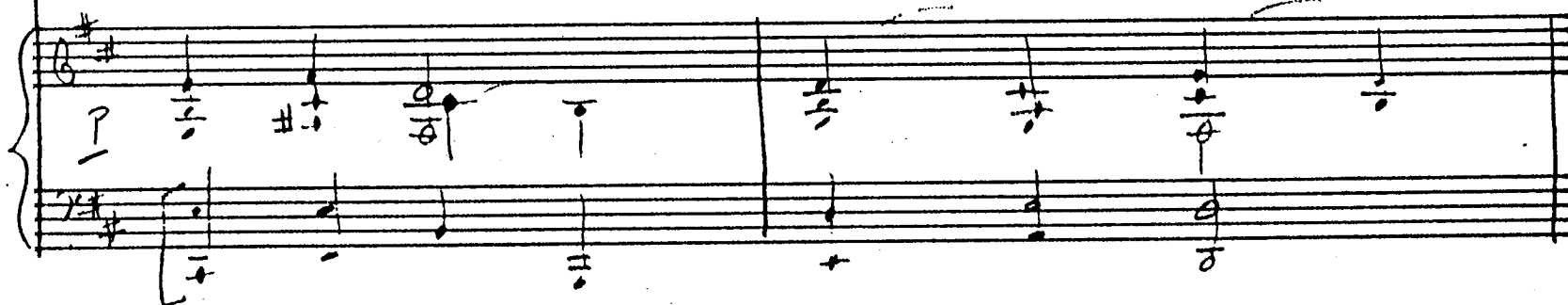
~~BANDONE~~ OF THREE MACHINES HORSE THINGS OVER THE DOOR!

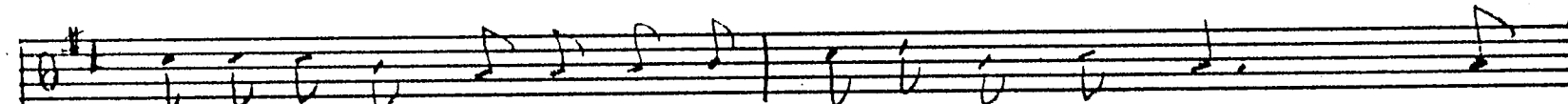
[H] WHERE



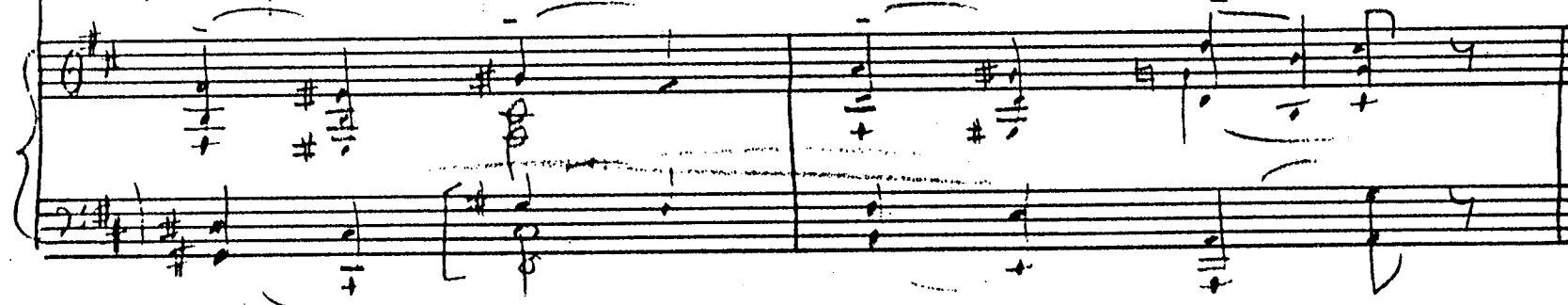


SIMPLE, HONEST PEOPLE STILL PURSUE THEIR SIMPLE CHORES — IN A

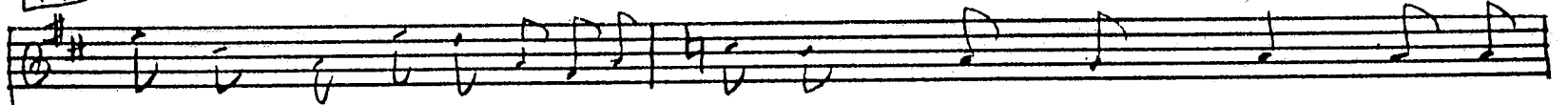




SIMPLE, OUTDOOR SETTING THAT'S AS BIG AS ALL OUT-DOORS. SO

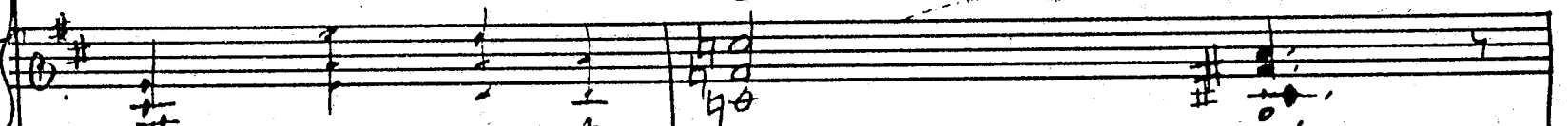


(A)



COME WITH ME, MY LADY, TO A PLACE WHERE TIME STANDS STILL; WHERE YOU

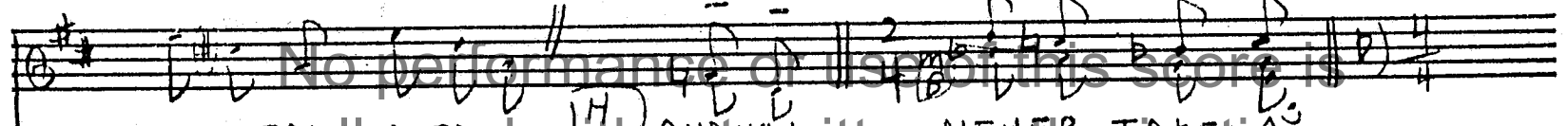
(A)



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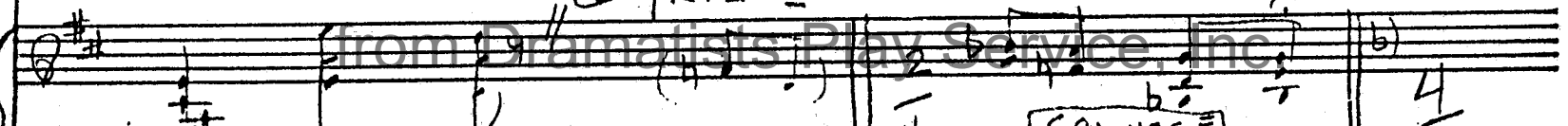
www.dramatists.com and is for perusal only.

IRITARD - - (H)



NEVER TAKE A TAX - (H) ANDYON (B) NEVER TAKE A

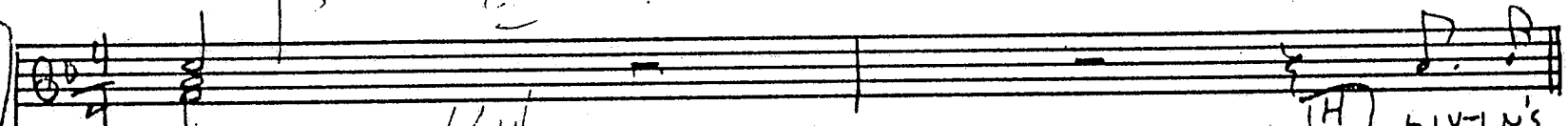
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COL VOCE

4/4

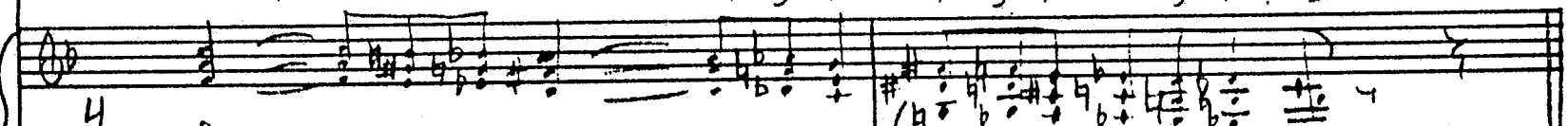
H  
M  
B



PILL - - - - - 3 7

LIVIN'S

H  
M  
B

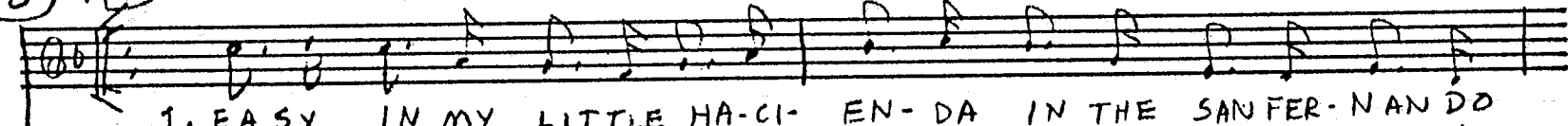


4/4

p

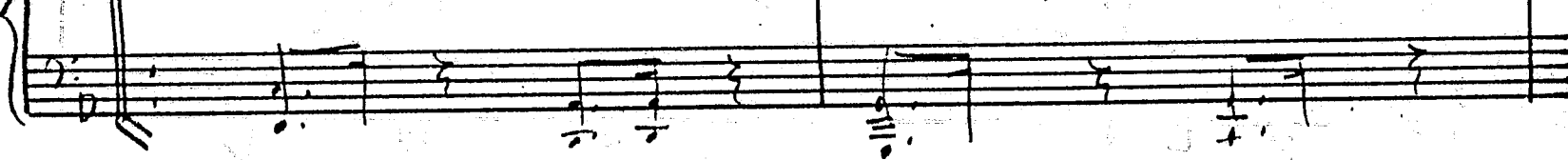
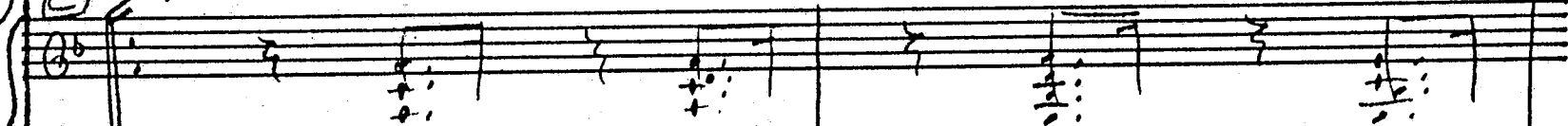
3 7 3 7

(B) + (C)



1. EASY IN MY LITTLE HA-CI-EN-DA IN THE SAN FER-NAN DO  
2. -PRE-CI-ATE THE ARCHITECTS AT-TEMPT TO CAPTURE EARLY CAL-I-

(B) (C)





oh

VAL- FOR- LEY- NIA. 2x VERY CRISP YOU CAN EV'RY

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SIT ON THE VERANDA SNIFF IN ZEPHYRS FROM THE NAVAL OR - ANGE  
 THING IS DONE IN SUBTLE, NON-SPE-CIFIC SPANISH STUCCO TOPPED WITH

TREES TILE. 2x IN MY MORE IN THE FLOWING

LITTLE HACI-ENDA 'MIDST THE SPLENDOR OF THE SAN FER- NAN-DO  
 PA-TI-O THE MUZAK PLAYS "JUAN- I- TA", AND I GUESS I'D BETTER

2x - MORE LEGATO

1. VAL- KEY- YOU CAN

(1.) LIE BACK WITH YOUR FEET UP, STICK A STRAW BETWEEN YOUR TEETH AND SHOOT THE

(1.) BREEZE, (H) YOU'LL AP-

2. (H) (B) WARN YA- WHY THAT

SWIMMING POOL THAT'S SHAPED LIKE SUTTER'S MILL JUST SEEMS TO WHISPER "STAY A-

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-WHILE."

STAY A-

-WHILE, STAY A-WHILE, TIE YOUR TROUBLES TO A

HITCHIN' POST - AND SMILE. REST A SPELL - REST A-

IF THE WORLD GOES BY WITH-OUT YOU, WHAT THE - HELL. - (M) WESTERN

SPELL -

1. ATMOSPHERE'S ENHANCED BY CAREFULLY LANDSCAPED MAN-MADE MESAS IN THE  
 2. WAGON IN THE KIT-KHEN IS AU-THE-NTIC, AND COM-PLATELY AUTO-

DIS-MA - TANCE. - 3 - 3 - (H) YOU'LL ES- (M) AND THE

-PECLLY LIKE THE MESQUITE SCENTED SIGN IN FRONT WHICH SPELLS OUT SHANGRI-  
 LI-BRA-RY IS LINED WITH RAWHIDE COVERED FIRST E - DI - TIONS OF ZANE

LODGE. GREY. *(M, B) FROM THE (H) JACOB*

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MOMENT YOU ARRIVE, THE SPELL OF SAN FERNANDO CRUMBLES ALL RE- EPSTEIN, ON COMMISSION, DID THE BUST OF GENERAL CUSTER IN THE

*(M)* *ah*

-SIS - TANCE - AT - TIC *(H) WHEN JOHN (D) IN THE BUA*

WAYNE PRODUCED THE A - LA - MO, HE SHOT THE FINAL SCENE FROM MY GA - BAR THE SWINGING DOORS ARE SOFTLY SINGING WELCOME STRANGER, COME AND

1.

- RAGE

H, M, B THE CHUCK

2.

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- STAY

DALE SING  
COME AND

(G)

FALSI

STAY,

COME AND STAY,

WHERE THE SKIES ARE NEVER THREATENING OR

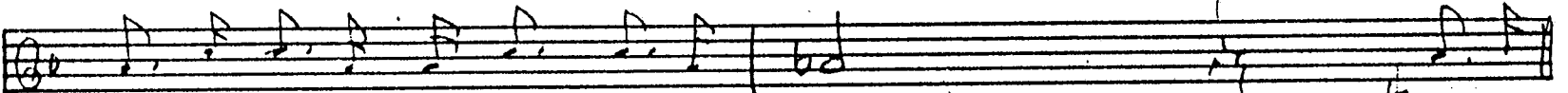
(G)

GRAY.

STEAL A - WAY,

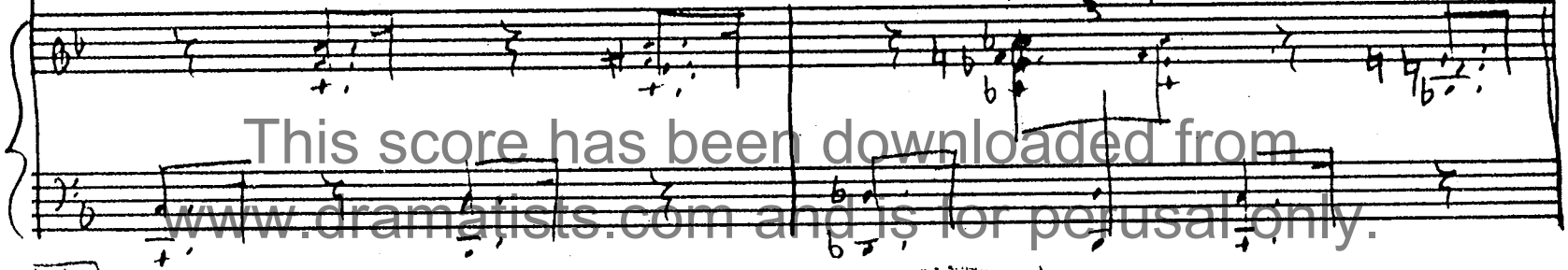
STEAL A - WAY

(B M) IN THE

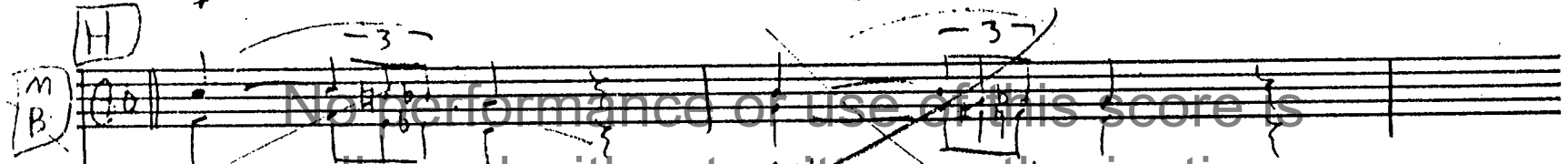


SUMMER WE HAVE COOK-OUTS EV'RY DAY.

(B) WHY NOT

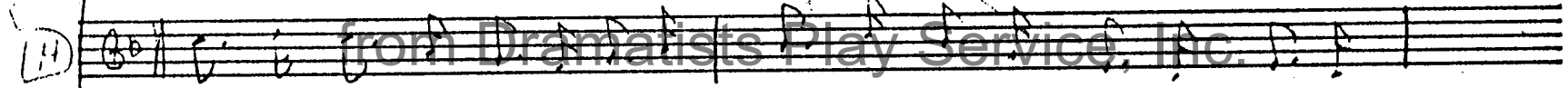


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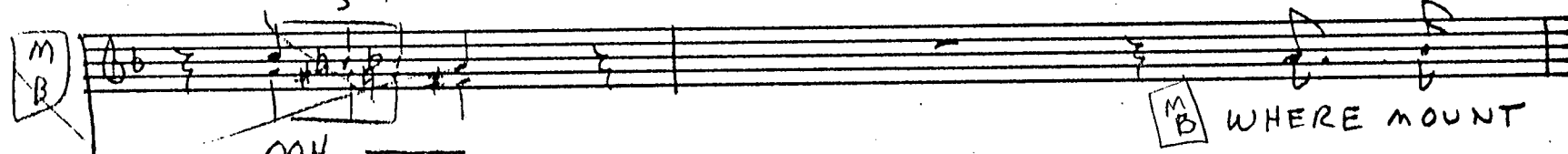


AH

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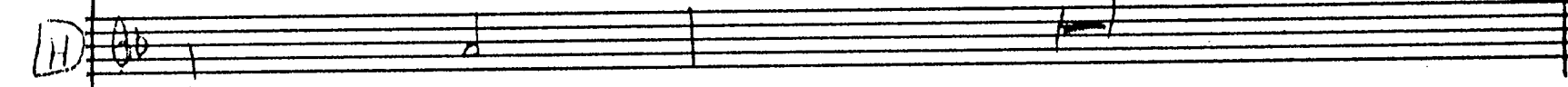


RIDE OUT TO MY FORTY ACRE HIDEOUT IN THE SAN FER-NANDO



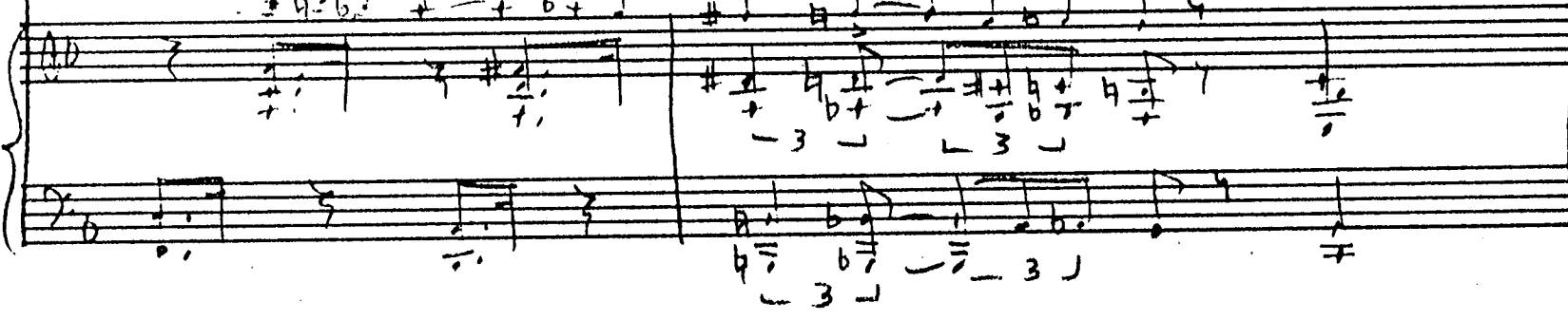
OOH

(M) WHERE MOUNT



VAL -

LEY,



3

BALDY, SLYLY SMILING, TIPS HIS SNOWY CAP - AND LOOKS THE OTHER

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WAY. - - - - - (BROADLY) TO A

RENDEZ VOUS THAT'S ONLY KNOWN TO YOU AND ME, AND MAY-BE RAND MC-

my (BROADLY - COL VOCE)

-NAL- LEY. IN my

-NALLEY, NALLEY, NALLEY NAL-LEY.



(SLOWER)

(POCORALL)

(A TEMPO)

SAN FERNANDO VALLEY HACI- ENDA WE CAN SPEND AN ENDLESS DAY. (H) ENDLESS

(SLOWER)

(POCORALL)

(A TEMPO)

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(J)

(B)  
(M)

AH -

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AH -

STEAL A - WAY

STEAL A - WAY

COME AND

(H)

DAY,

ENDLESS DAY -

(J)

(B)  
(M)

STAY,

COME AND STAY

STEAL A -

(H)

STEAL A - WAY - (PNU)

STEAL A - WAY

STEAL A -

COL VOCE

1  
2  
3

- way.

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ON APPLAUSE  
SEGUE #13.A

BRITE

PNOL

#13.A TRANSITION TO II-2

CUT

- 98 -  
DRINK OFF EARLY!

FADE AS LIGHTS UP AND AS CONTINUOUS PEARLS

CUT →

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WHEN BERNIE COMES OUT

to →

INCIDENTAL MUSIC - II-2

(A) "YOU WHAT?"  
I LOVE YOU=  
I LOVE YOU,

#14

mp [SOLO] AD LIB WITH HARRY'S REACTION

L 3

"YOU SERIOUS?" SLOW "OF COURSE I'M SERIOUS YOU CRAZY FOOL"

FASTP

I LOVE YOU" "YOU DON'T KNOW HOW LONG I'VE WAITED TO HEAR YOU SAY THOSE WORDS. OH, CYNTHIA"

Musical notation for the first system, including piano accompaniment and a vocal line. Annotations include "HPNO" and "CRES + ACCEL."

YES, MY DARLING "WOULD YOU MARRY ME?" "NO." "FIGURES" (ETC)

Musical notation for the second system, including piano accompaniment and a vocal line. Annotations include "RITARD (IF NECESSARY)", "3x2", and "LIGHT BULB ON".

B "MAYBE I SHOULD JUST TAKE ALL MY MONEY AND GIVE IT AWAY" "NO." (ETC)

Musical notation for the third system, including piano accompaniment and a vocal line. Annotations include "Xx", "[+PNO II]", and "LIGHT BULB ON".

C "I THINK YOU'VE FOUND IT!" "FOUND IT? WHAT?" "YOUR PERFECT VOCATION" (ETC.)

Musical notation for the fourth system, including piano accompaniment and a vocal line. Annotations include "P [SOLO]", "[START SLOW - BUILD WITH SCENE]", and "PNO".

watch - Mr. [unclear]

Musical notation for the fifth system, including piano accompaniment and a vocal line. Annotations include "I WOULDN'T CARE IF HE".

"DIDN'T HAVE A PENNY IN THE WORLD" "NOW HOLD ON - ARE YOU SURE YOU MEAN IT" - - -

Musical notation for the sixth system, including piano accompaniment and a vocal line.

MIGHT AS WELL HAND DOG IT BACK TO EAST HAMPTON.

YOU MEAN IT?

OH HARRY, I'M SO HAPPY. AREN'T YOU HAPPY? I SURE AM ME TOO

I AM A THAT MAYBE YOU'RE RIGHT

PP SUB

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\*  
"THEN LET'S GO. I'LL BE BESIDE YOU". "OH NO, YOU'LL BE

Handwritten musical notation for the first system, including piano accompaniment and a 'CRESC.' marking.

ABOVE ME!

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Handwritten musical notation for the second system, including piano accompaniment and a 'POCO RET.' marking.

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Handwritten musical notation for the third system, including piano accompaniment and a 'FADE AS LIGHTS ON BERNIE' marking.

Handwritten musical notation for the fourth system, including piano accompaniment and a 'CUT AS HE SPEAKS' marking.

"DID YOU EVER HEAR  
SUCH NOXIOUS TWADDLE"  
(ETC)

CUE: PERHAPS ONE OF THE GREATEST LOSERS OF ALL TIME ---

#15

LOSER OF THE YEAR

HIT IT!

with  
Harp, Violon  
cello

Start  
here

MODTO

[SOLO]

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A SWING SOFT SHOE

B GIVE A CHEER, [PNOII] GIVE A CHEER, LET ME  
A SWING SOFT-SHOE

HEAR IT FOR THE LOSER OF THE YEAR.

IF YOU'D

LIKE TO LEARN THE SECRET- OF MY NOTABLE SUC-CESS, GRAB YOUR

- 3 -

NOTEBOOKS AND YOUR PENCILS WHILE I MODESTLY CON-FESS - THAT IT

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SEEMS TO COME BY INSTINCT - I'M A SORT OF SELF-MADE MESS. GIVE A

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CHEER - FOR THE LOSER OF THE

(PNO) P sfz

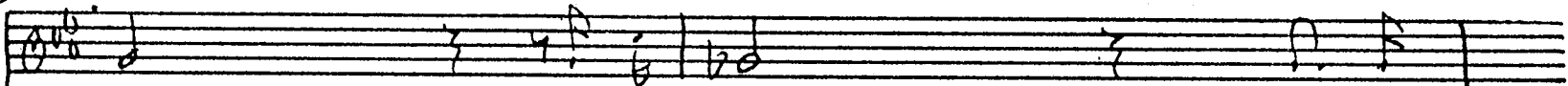
YEAR. GIVE A

TR

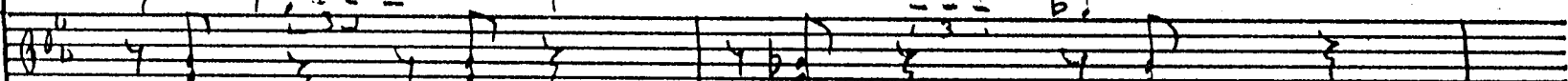


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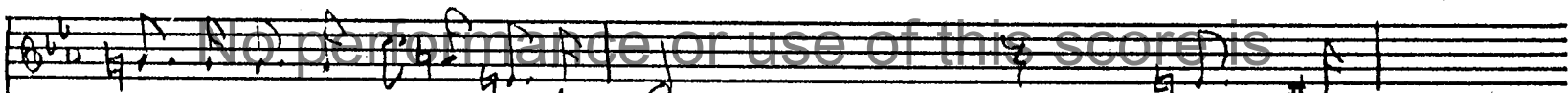
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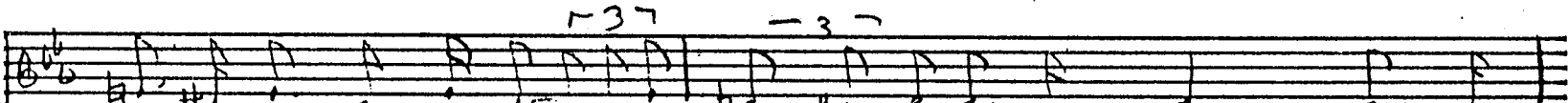
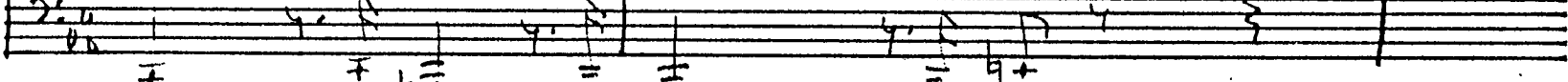
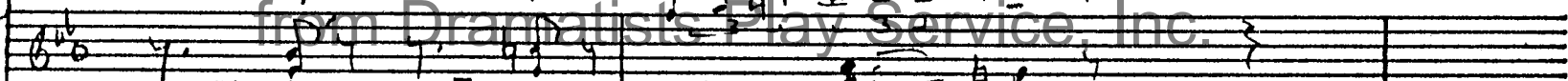
CHEER, GIVE A CHEER, FOR THE



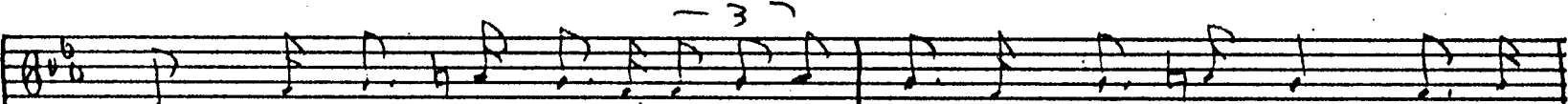
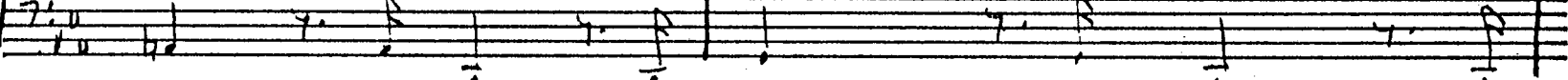
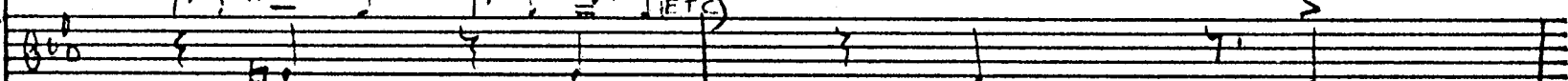
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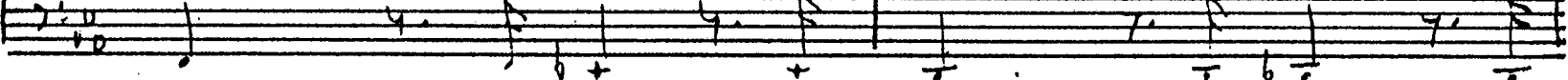
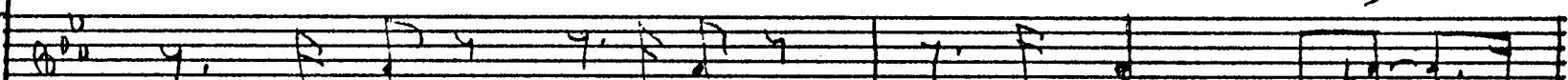
UNCONTESTED RULER OF THE YEAR. YOU CAN



ASK MY USED-CAR DEALER - IF YOU WANT TO KNOW WHO'S SMART. SURE OF



COURSE I BOUGHT AN EDSEL - BUT HOLD ON, THAT'S JUST THE START - YOU KNOW



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains a melodic line with two triplet markings above it.

WHY I BOUGHT AN EDESEL? 'CAUSE MY TUCKER FELL A-PART - GIVE A

Piano accompaniment for the first system, including bass clef and dynamic markings such as *pp* and *f*.

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Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains a melodic line with a triplet marking above it.

CHEER - FOR THE LOSER OF THE YEAR.

Piano accompaniment for the second system, including bass clef and dynamic markings such as *p* and *mp*.

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains a melodic line with a triplet marking above it.

EV'RY DAY I STOP MY-SELF AND TELL MY-SELF-

Piano accompaniment for the third system, including bass clef and dynamic markings such as *p* and *mp*. Includes performance instructions like "[PNO] WOOD BLOCK" and "Sx2".

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains a melodic line with a triplet marking above it.

'EV'RYTHING WILL BE O-KAY." EV- RY DAY I

Piano accompaniment for the fourth system, including bass clef and dynamic markings such as *p* and *mp*. Includes performance instructions like "[CYMB.]" and "Sx2".

STOP MY-SELF AND TELL MY-SELF: "TAKE HEART — YOU'LL FIND A

WAY." AND WHILE I'M SAYING THIS, SOME GUY COMES UP AND TELLS ME THAT MY

FLY IS O-PEN WHY'M I HOPIN'? I WILL NEVER FIND MY

WAY. I HAVE A 3 YEAR SUBSCRIPTION TO COLLIERS. GIVE A

REPEAT AD LIB

**D**

CHEER, GIVE A CHEER, FOR THE

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UNDEFEATED LOSER OF THE YEAR.

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WHEN I WAS IN COLLEGE, A GAMBLER OFFERED ME \$500. TO THROW A

BASKETBALL GAME -- BUT I COULDN'T  
MAKE THE TEAM -- GIVE A CHEER --

FOR THE LOSER OF THE -- I WENT TO A BOOK STORE - TRIED TO PURCHASE THE

*mp* [PNO II - HIGH HAT + DLE PNO BASS]

COMPLETE WORKS OF FRANK LOYD WRIGHT. THEY SOLD ME 16 BUILDINGS -- WHICH I COULD

ILL AFFORD. GIVE A CHEER, GIVE A CHEER, GIVE A

*mp*

SHOUT FOR THE OUT-SIDER OF THE YEAR.

I BOUGHT ONE OF THOSE PRODUCTS THAT OFFERS DOUBLE YOUR MONEY BACK IF NOT SATISFIED AND I LIKED IT.

REPEAT AD LIB

ent p. 111

-37

ONCE I WENT TO SEE AN ANALYST TO LEARN WHY I'M A FLOP, SO HE

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ASKED FOR MY LIFE STORY HE SAID "TAKE IT FROM THE TOP" WELL, I

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FIN'LLY GAVE UP TALKING WHEN HIS GIGGLING WOULDN'T STOP. LOUD AND

CLEAR FOR THE LOSER OF THE

YEAR. I GOT ARRESTED FOR TEARING THE TAG OFF MY

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MATRRESS. SAFETY EV'RY DAY I

[PNO II - W.B.]

STOP MY-SELF AND TELL MY-SELF: "EV'RY THING WILL BE O-KAY."

EV'RY DAY I STOP MY SELF AND TELL MY SELF -- I KNOW - YOU'RE

WONDERING WHY I'M GOING OUT WITH (G) A GOODLOOKING GIRL LIKE CYNTHIA - WELL, WHEN

Handwritten musical notation for the first system, including a treble and bass clef staff with notes and chords. Lyrics: I FIRST MET HER IN HIGH SCHOOL SHE WAS A REAL DOG,

-- SO SHE GOT GOOD LOOKING. MY LUCK, RIGHT? RIGHT.

Handwritten musical notation for the second system. Lyrics: WELL, I GUESS IT'S BACK TO NATALIE HERGESHEIMER SHE'S A REAL BEAST.

Handwritten musical notation for the third system. Lyrics: OOPS, I FORGOT - NATALIE HERGESHEIMER DOESN'T LIKE ME.

Handwritten musical notation for the fourth system. Lyrics: MY FATHER ONCE OFFERED ME A 500 BASKETBALL TO THROW A

Handwritten musical notation for the fifth system. Includes a box labeled 'REPEAT AD LIB'.

Handwritten musical notation for the sixth system. Lyrics: THERE IT IS - MY WHOLE LIFE - I KEEP WAITING AND WAITING FOR OPPORTUNITY TO KNOCK, AND EVERYTIME I GO TO THE DOOR



ITS AVON CALLING! GIVE A

BVA 7

Sx2

NO II TRIANGLES

CHEER GIVE A CHEER ONE MORE

m x

NO II HIGH HAT

ROUSER FOR THE LOSER OF THE YEAR - I DO

P

Sx2

EV'RYTHING THEY TELL ME - TO TRY TO GET A-HEAD - I DRINK

P

NO II W.B.

MENTHOLATED COFFEE AND I SMOKE THE HIGH PRICED SPREAD, ALL MY

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TABLES ARE FURNISHED WITH MY CLOTHES ARE WASH AND WEAR - I USE

my (PND II - RATCHET) Sx2

(K) (BROADER)

(K) (BROADER) FLOURIDATED TOOTH PASTE - I SWEAR BY DIAL-A-PRAYER, BUT IN

f p [PND II] HIGH HAT

L 8VA

SPITE OF ALL MY EFFORTS, NO-BODY SEEMS TO CARE - FOR

L 8VA

STILL THEY POINT - CALL ME JERK - STONE ME ON MY WAY TO WORK - ITS

*p* SUB1

CLEAR

LOOK, I DONT WANT TO TAKE UP ANY MORE OF YOUR TIME WITH -- [ STARES AT HIS BARE WRIST ] WHO TOOK MY WATCH?

SFX2

L 8VA

I'M THE LOSER OF THE --

L 8VA

SFX2

AW, FORGET IT.

(LONG HOLD)

L 8VA

SEGUE #16

#16

SCENE I

# THE PHILANTHROPIST'S PROGRESS:

## A CAUTIONARY CANTATA

[MR. MANNX'S STAGE WITH SIGN]

MAESTOSO

(pno II)

CON BRIO

CON BRIO

LIGHTS UP

A

CYN.

BUSY DAY

(pno II)

CYN

BU-SY DAY —

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The first system of the musical score for 'BU-SY DAY'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in bass clef. The lyrics 'BU-SY DAY' are written below the vocal line. A large watermark is overlaid on the piano part.

OH, THE LIFE OF A SEC-RE-TARY, (PNO II)

The second system of the musical score for 'OH, THE LIFE OF A SEC-RE-TARY'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics 'OH, THE LIFE OF A SEC-RE-TARY' are written below the vocal line. A large watermark is overlaid on the piano part.

I AM ALWAYS SO VERY MERRY,

BU-SY

The third system of the musical score for 'I AM ALWAYS SO VERY MERRY'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics 'I AM ALWAYS SO VERY MERRY,' and 'BU-SY' are written below the vocal line. A large watermark is overlaid on the piano part.

DAY) BUSY DAY.

The fourth system of the musical score for 'DAY) BUSY DAY'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics 'DAY)' and 'BUSY DAY.' are written below the vocal line. A large watermark is overlaid on the piano part.

B

EV'RY MORNING AT EIGHT O'CLOCK, I WAKE UP AND SAY "OH,

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BOY!" - AND STUFF LIKE THAT

BE -

- CAUSE I AM SO HAPPY TO BE WORKING FOR MY BOSS -

MISTER MANN WHO OWNS MANY CHARITIES

RECIT.

op. out TO D

AS HEAD OF CHARITABLE INSTI-TUTIONS, INC.

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(A TEMPO)

C

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C

A TEMPO

BUSY DAY, —

I MAKE THE COFFEE AND TIDY THE OFFICE,

TYPE UP SOME LETTERS AND THINGS;

ANSWER THE TELEPHONE, TAKE SOME DIC-TATION AN

al.

STUFF, HOW I LIVE IT BUSY,

PP

*(Piano)*

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

BUSY, BUSY, BUSY, BUSY DAY

*(PND II 8VA)*

RECIT. AD LIB

HOW I LOVE MY WORK — BUT HOW

*(8VA)*

RECIT. COL VOCE

*(P)* [SOLO]

LONELY IT CAN BE-COME. HOW OFTEN I HAVE WISHED THAT A HANDSOME YOUNG

*(PND)*

*(Sx2)*

*(mf)* SOSTENUTO



MAN — WOULD COME IN-TO MY LIFE AND CARRY ME A- WAY WITH HIM,

FAR, FAR A- WAY FROM THIS CHARITABLE WORK I LOVE SO

[HARRY ENTERS] [HARRY]: [THEY STARE AT EACH OTHER]

WELL. (PMA) PAR DON ME, MISS (GRANDIOSO) BUT IS THIS--- [CYN+HARRY] I

[CYN. HARRY] LOVE YOU! I LOVE YOU! I LOVE YOU!

(POCORALL) PORTAMENTO

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PIU ANIMATO

LYN. R.P.

my LIFE I'VE SEARCHED AND DREAMED, How im-

PIU ANIMATO

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L8VAJ

- POSSIBLE SEEMED NOW SUDDENLY MY DREAMS HAVE

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ALL COME TRUE, AND I LOVE

POCO RALL.

L8VAJ L8VAJ L8VAJ L8VAJ

[THEY EMBRACE]

[F] YOU!

APASSIONATO

[F] HARRY: NO TIME FOR THIS

(PIU ANIMATO)

NOW, CYNTHIA. **CYNTHIA**: HARK! HE KNOWS MY NAME. (RECIT)

Musical notation for the first system, including vocal line and piano accompaniment. Includes a watermark: "This score has been downloaded from www.dramatists.com and is for personal use only."

(HARRY) I HAVE COME TO SEE MISTER MANN, (RECIT) THE MAN WHO OWNS THESE MANY CHARITIES AND PHILANTHRO- PIC GROUPS,

Musical notation for the second system, including vocal line and piano accompaniment. Includes a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

**C** HE IS WAITING FOR YOU IN HIS OFFICE, **H** HE IS WAITING FOR ME IN HIS OFFICE?

Musical notation for the third system, including vocal line and piano accompaniment. Includes a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

THEN TO HIM I WILL GO! **C** YES, GO! **H** GO IN AND

Musical notation for the fourth system, including vocal line and piano accompaniment. Includes a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

SEE THE BOSS ——— AND WHEN YOU SEE HIM, THINK OF ME, ——— AND I WILL  
 I WILL GO IN, ——— AND MAKE MY CONTRI- BU - TION —

*(Handwritten musical notation for vocal and piano parts)*

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LOVE YOU, — I WILL LOVE YOU, WHILE I DO MY CHORES, I'LL BE  
 - TO A WORTHWHILE CAUSE, YES, I WILL

*(Handwritten musical notation for vocal and piano parts)*

*(J)*

THINKING OF — YOU, WHILE I MAKE THE COFFEE,  
 WORK AND SLAVE FOR CHAR-I-TY. AND

*(Handwritten musical notation for vocal and piano parts)*

*(J)*

*(L8VA J)*

C TIDY THE OFFICE, TYPE SOME LETTERS, ANSWER THE

H WY - DOWS, AND UN - DER NOUR - ISHED

Handwritten musical notation for piano accompaniment, including chord symbols and rhythmic markings.

TEL - E - PHONE, TAKE SOME DIC - TATION, FILE SOME PAPERS AND STUFF

OR - PHANS, AND YOU.

Handwritten musical notation for piano accompaniment, including chord symbols like Bb chord and I, and rhythmic markings like 5x2 and L8VA J.

C BUSY, BUSY, BUSY

H LOVE YOU! I LOVE YOU!

Handwritten musical notation for piano accompaniment, including chord symbols like Sx2 and L8VA J, and rhythmic markings like 2 and 8.

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Handwritten notes and markings on the right side of the page, including "Here", "Bb chord", "I", and "2/3".

BLACKOUT

DAY! (+ PNO, II)

f8VA

APPAUS

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L'ISTESSO TEMPO

SCENE II - #17

LIGHTS UP ON MR. MANN + HARRY

M

1. = 1.]

(Solo)

MR. MANN GOOD

M

MORNING, SIR, WONT YOU PLEASE STEP IN? WELCOME TO CHA-RI-TAB-LE

(+ PNO, II)

4 mp

X

INSTITUTIONS, INC. HARRY HI-YA! <sup>SING</sup> MY NAME IS HARRY CLAY - AND

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I AM VERY RICH I HAVE SOME TO DONATE A MILLION DOLLARS TO CHARITY. M AC-

[REACHES FOR MONEY]

-CEPTED WITH THANKS. EV'RY MILLION COUNTS, YOU KNOW. H BUT

FIRST WOULD YOU GIVE ME A BREAKDOWN - OF WHERE THE MONEY IS TO GO? M OF

*mf* (SOLO)

COURSE!

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FIFTEEN PERCENT - FOR OPERATIONAL EXPENSES; TWENTY FIVE PER-CENT

from Dramatists Play Service, Inc.

FOR MISCELLANEOUS; TWENTY SIX PER-CENT - FOR EXTRA NE- OUS DE- DUCTIONS;

SIX PER-CENT FOR OVERHEAD; EIGHT PERCENT FOR UNDERWEAR; TWELVE PERCENT FOR MAINTENANCE, AND

ACCEL. + CRESC.



up. cut to  
[RECIT. AD LIB]

(M) TEN PER-CENT FOR OTHER! (H) WOULD YOU MIND RE-PEATING THAT? (M) MY

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(H) [A TEMPO] [L. = 1] [C] [ADDING IT UP]

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(M) PLEASURE! [A TEMPO] [L. = 1] [C] FIFTEEN PER-CENT - FOR

-CENT- OPERATION - AL EX-PENSES; TWENTY FIVE PER-CENT - MISCEL-

OPERATION-AL EX-PENSES; TWENTY FIVE PER-CENT - FOR MIS-CEL-LANEOUS;

Musical staff with notes and rests.

-LANE OUS; TWENTYSIX PER-CENT -

Musical staff with notes and rests.

TWENTY SIX PERCENT FOR EXTREME - OUS DE DUCT ONS

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Musical staff with notes and rests.

Musical staff with notes and rests.

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Musical staff with notes and rests. Includes annotation: (ACCEL + CRESC)

SIX PERCENT! EIGHT PERCENT! TWELVE PER-CENT!

Musical staff with notes and rests.

SIX PER CENT FOR OVERHEAD; EIGHT PERCENT FOR UNDERWEAR; TWELVE PERCENT FOR MAINTENANCE AND

Musical staff with notes and rests. Includes annotation: P, ACCEL + CRESC

Musical staff with notes and rests.

(RECIT. AD LIB)

Musical staff with notes and rests.

WAIT A MINUTE! THATS A

Musical staff with notes and rests.

TEN PER CENT FOR OTHER!

(RECIT. AD LIB)

Musical staff with notes and rests. Includes annotation: (Solo) Sx 2

Musical staff with notes and rests.

1-3-7

(H) HUNDRED AND TWO PER-CENT! (M) EX-ACTLY! (SING SING) (SPOKEN) YOU OWE US TWENTY THOUSAND DOLLARS. (H) I

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(D) DON'T UNDER-STAND IT, WHAT ARE ALL THESE DEDUCTIONS FOR?

(M) FIFTEEN PER-CENT FOR OPERATION - AL... (H) YES, YES! BUT WHERE DOES ALL THAT MONEY

1A TEMPO (HAPPY INTERRUPTS) RECIT.

(M) MY DEAR SIR, OUR ORGANI-ZATION IS A

1A TEMPO GO? (P) RVA - LOCO (MOLTO AGITATO) (M) MY DEAR SIR, OUR ORGANI-ZATION IS A (MOLTO AGITATO) (P) RVA - LOCO

PRECIPITANDO

(M)

VAST AND EX-PENSIVE PRO-PO-SI-TION, FOR WE MUST HAVE OUR

CRESC.

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OFFICES, WE MUST HAVE OUR TELEPHONES, AND ALL THOSE BANQUETS, ALL THAT

RECIT. SLOW FR. A TEMPO-MODTO

JUNK MAIL! AND WE MUST PAY. — THE VOLUNTEER MOTHERS! (H) DO YOU

RECIT. SLOW FR. A TEMPO-MODTO

Sx2 p Sx2 b

(F) (+ PING)

MEAN THEN THAT NONE OF THAT MONEY — ACTUALLY GOES TO THE

(F) (+ PING)

p b

ALLEGRO

(H) NEEDY? (M) OF COURSE NOT! IF WE GAVE OUR MONEY A-WAY TO THE NEEDY, OUR ORGANIZATION COULD NOT SURVIVE. COULD NOT REMAIN A-LIVE. (SPOKEN) AND

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IRIT. (SPOKEN) AND

ORGANIZATION COULD NOT SURVIVE. COULD NOT REMAIN A-LIVE. (SPOKEN) AND

MOLTO AGITATO

(M) THEN WE COULD NOT PERFORM OUR CHARITABLE WORK. (H) BUT,

(G)

(H) THAT'S DIS-HONEST! THAT'S IL-LEGAL! WHAT WILL BE-COME OF ALL THE

[MANN INTERRUPTS]

GROUPS — THAT DE-PEND ON YOU FOR — —

[M] MISTER CLAY! PLEASE! GET A

[SING SPPAIS]

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HOLD ON YOURSELF, REMEMBER — — OUR GAIN — — IS

[SLOWER]

[M] YOUR TAX LOSS!

[SLOWER]

SPARKS' AND RE-SIDES, BEGGARS CANT BE CHO SERS, CAN THEY?

TEMPO 1mo

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "WHAT CAN I DO?" are written below the staff.

WHAT CAN I DO?

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "FIFTEEN PER-CENT FOR OPERATIONAL EXPENSES; TWENTY FIVE PER-CENT-" are written below the staff.

FIFTEEN PER-CENT FOR OPERATIONAL EXPENSES; TWENTY FIVE PER-CENT-

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "FOR MIS-CELLANEOUS; TWENTY SIX PER-CENT FOR EX-TRANEIOUS DE-DUCTIONS;" are written below the staff.

FOR MIS-CELLANEOUS; TWENTY SIX PER-CENT FOR EX-TRANEIOUS DE-DUCTIONS;

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "HAVE I FAILED YET ONE MORE TIME? WHAT CAN I" are written below the staff.

HAVE I FAILED YET ONE MORE TIME? WHAT CAN I

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "FOR MIS-CELLANEOUS; TWENTY SIX PER-CENT FOR EX-TRANEIOUS DE-DUCTIONS;" are written below the staff.

FOR MIS-CELLANEOUS; TWENTY SIX PER-CENT FOR EX-TRANEIOUS DE-DUCTIONS;

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "DO TO PROVE TO HER---" are written below the staff.

DO TO PROVE TO HER---

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "SIX PERCENT FOR OVERHEAD; EIGHT PER CENT FOR UNDERWEAR ---" are written below the staff.

SIX PERCENT FOR OVERHEAD; EIGHT PER CENT FOR UNDERWEAR ---

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "SIX PERCENT FOR OVERHEAD; EIGHT PER CENT FOR UNDERWEAR ---" are written below the staff.

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The lyrics "SIX PERCENT FOR OVERHEAD; EIGHT PER CENT FOR UNDERWEAR ---" are written below the staff.

[CYNTHIA ENTERS]

HARRY AND CYNTHIA STARE AT EACH OTHER

HERE ARE SOME MORE CHECKS, MISTER MANN!

(H+ C) I

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment.

Musical notation for the sixth system, including vocal line and piano accompaniment.



M  
 LIST'NING TO THEIR SONG - HEARING THEIR

H  
 C SEEMED, NOW SUDDENLY MY DREAMS HAVE ALL COME TRUE

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M  
 WHISPER'D WORDS OF LOVE - IT MAKES ME WANT TO PUKE!

H  
 C AND I LOVE YOU!

PIU MOSSO - AGITATO  
 RITARD  
 LAVA J LAVA J LAVA J

M  
 3  
 4

H  
 (SHEEN)  
 I HATE! SHE BELIEVES IN ME! I MUST DO SOMETHING TO RENEW MY FAITH IN MYSELF AND BE WORTHY OF HER

mx  
 3  
 4

RECIT.

INTEMPO

SUNG I HAVE IT! I'LL START MY OWN CHARITY!

FOR THE WIDOWS,

RECIT.

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AND THE ORPHANS AND THE UNHEALTHY POOR! I'LL GO AND

RECIT. AD LIB

NOT SO FAST MY FINE YOUNG MAN - ALL PHIL-ANTHROPY THROUGHOUT OUR

SINE MISURA - COL VOCE

LAND - IS IN THE HANDS OF THE ORGANIZATION. EVERYTHING IS SEWED UP - AND DI-

3) *6/8*  
 -VIDED NEATLY INTO TERRITORIES! (SPOKEN) SO DON'T TRY TO MUSCLE IN! (SUNG) ALL  
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(m) ALLEGRO MARCATO  
 3) *2/4*  
 FATAL DISEASES, WHICH HAVE NO CURE, ARE RUN BY BIG STELLA FROM ST. LOUIS —  
 ALLEGRO MARCATO  
*6/8 mx (+ P<sub>NO</sub> II)*

3) *2/4*  
 DONT MESS A-ROUND WITH HER! OUT IN DU-LUTH, THE  
*3/4 ff* *6/8 mx*

3) SEALS AND THE STAMPS ARE SOLD BY A GUY KNOWN ONLY AS 'GRAMPS' NOBODY  
*142*

cut to 144

!!!

CROSSES HIM! BALTIMORE BENNY — RUNS THE ENVELOPE

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GAME — AND THE LADIES WHO SHAKE THEIR CAUS ARE UNDER THE EGIS OF

SOMEONE WHOSE NAME, I'M SORRY TO SAY IS APT TO CHANGE FROM

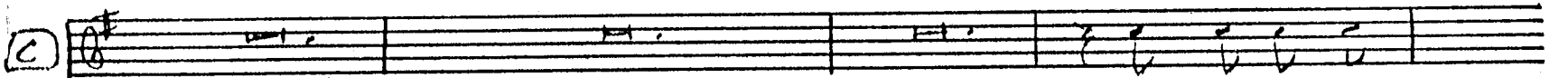
*CRESC*

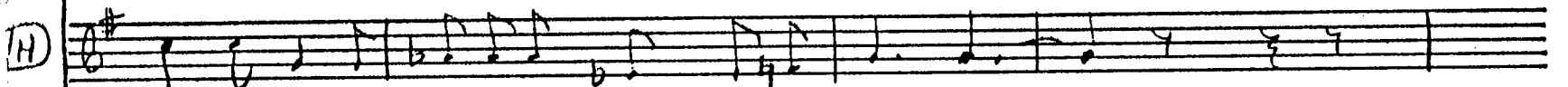
DAY TO DAY — DON'T GET IN OUR WAY! NOTHING YOU SAY, NOTHING YOU DO CAN

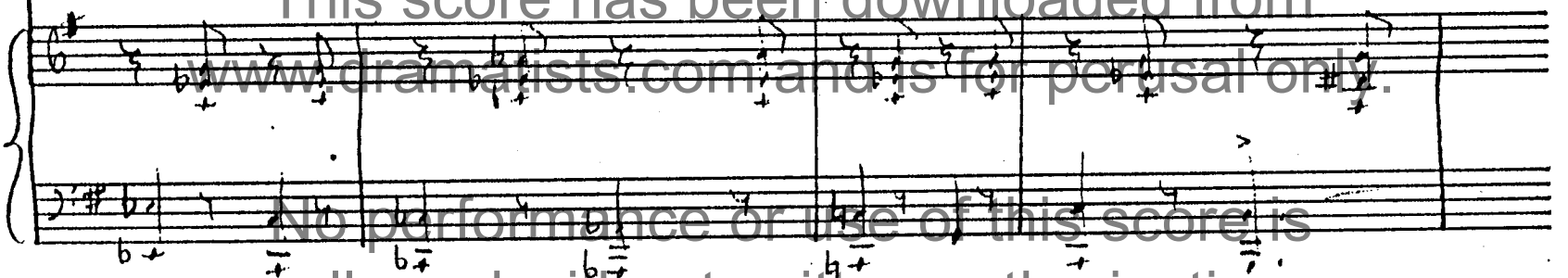
*FASTEN (PIU MOSSO)*


*PP SUB*


*SK2 > MY*

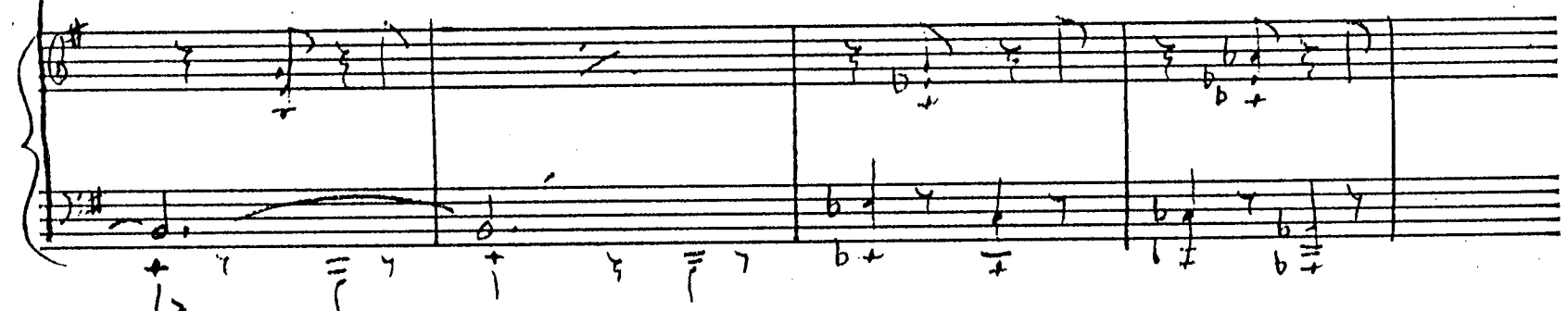
C  OH, HARRY BE

H  ALTER MY IN-FLEXIBLE COURSE - I DE-FY YOU! —

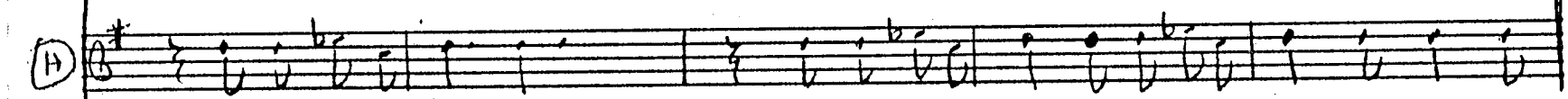


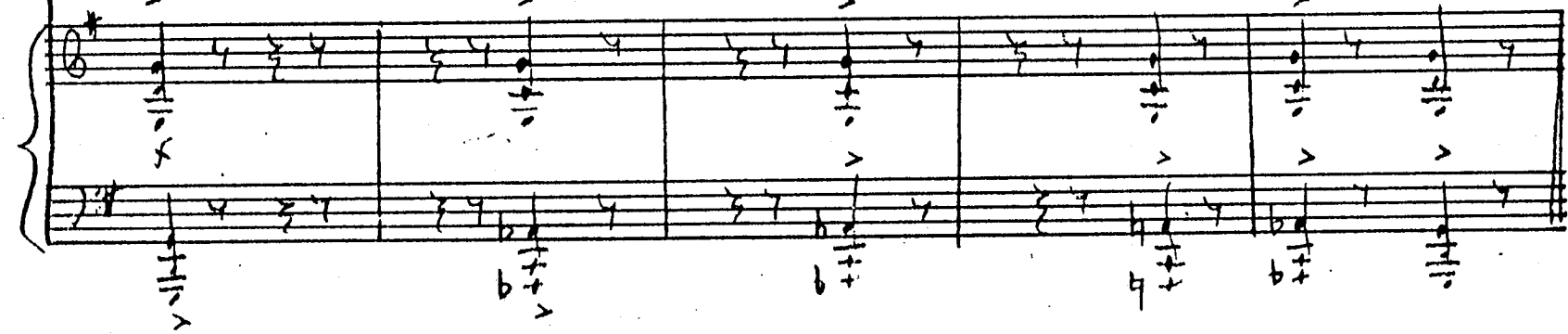
C  CARE-FUL! IF YOU GET HURT THEN WHAT IS LIFE FOR

H  I SHALL GO ON MY OWN-SWEET WAY AND START MY OWN PHIL-ANTHRO-PY —



C  ME? WHAT WILL BE-COME OF ME? OH HARRY, BE

H  TO GIVE TO THE NEE-DY — AND NOT TO A GREEDY ORGANI-ZA-TION SUCH AS



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0

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

NO SIR! NOT A CHANCE! WE'LL FIX YOUR WAGON - SO DON'T TRY TO TAKE US

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

CARE-FUL! ON HARRY! YOU'D BE A

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

THIS IS!

0

Piano accompaniment for the first system, showing chords and bass lines. Includes dynamic markings like 'f' and 'mf'.

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

O - VER

BE-WARE! OUR TRIGGER MAN IS

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

FOOL TO GO!

BUT IF YOU ARE BOUND TO

Musical staff with treble clef, key signature of one sharp (F#), and 9/8 time signature. The melody consists of quarter and eighth notes.

NO, SIR! YOU CAN'T SCARE ME OFF WITH THREATS.

I'LL GIVE TO THE

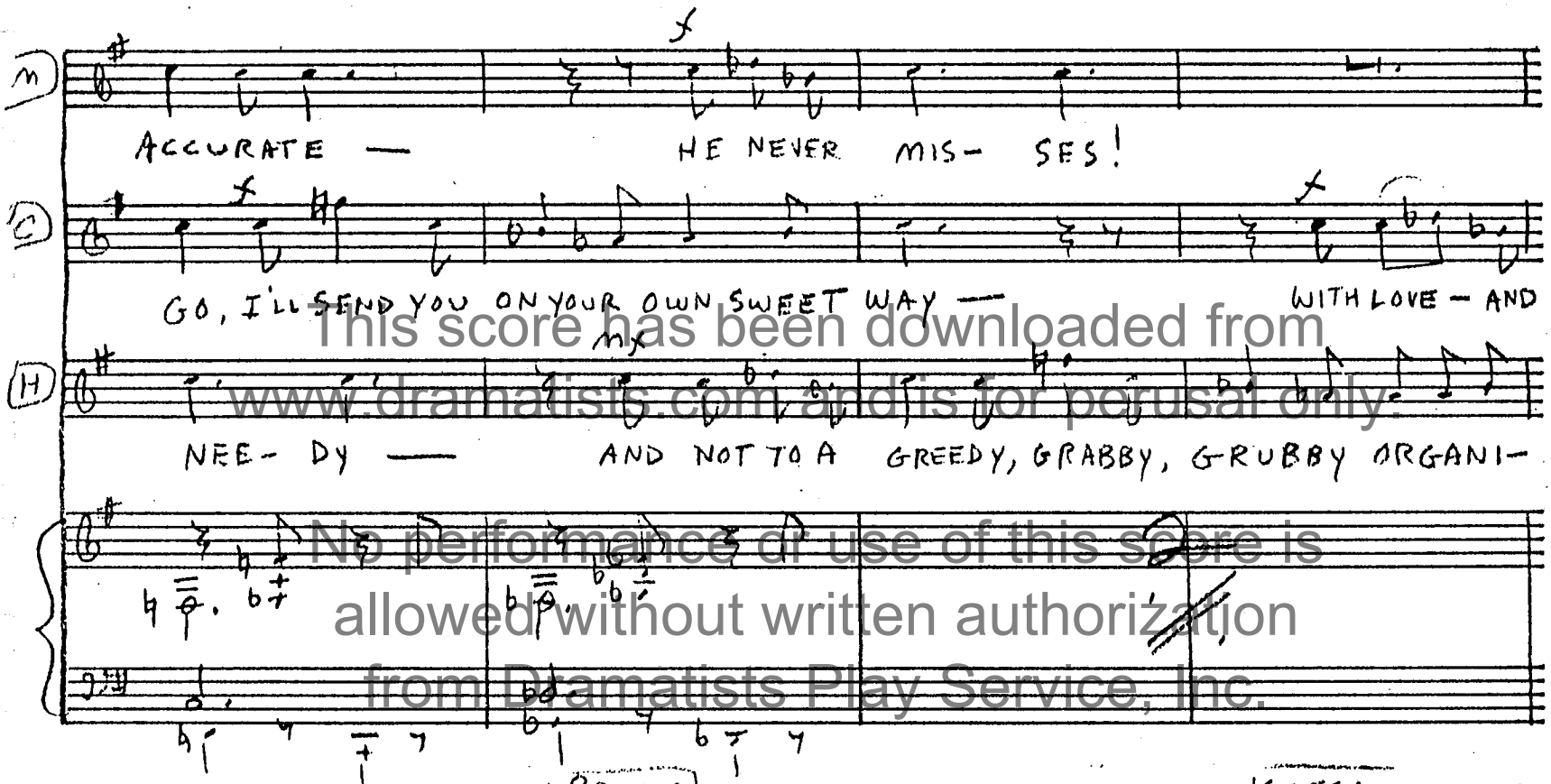
Piano accompaniment for the second system, showing chords and bass lines. Includes dynamic markings like 'f' and 'mf'.

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M ACCURATE — HE NEVER MISSES!

C GO, I'LL SEND YOU ON YOUR OWN SWEET WAY — WITH LOVE — AND

H NEE- DY — AND NOT TO A GREEDY, GRABBY, GRUBBY ORGANI-



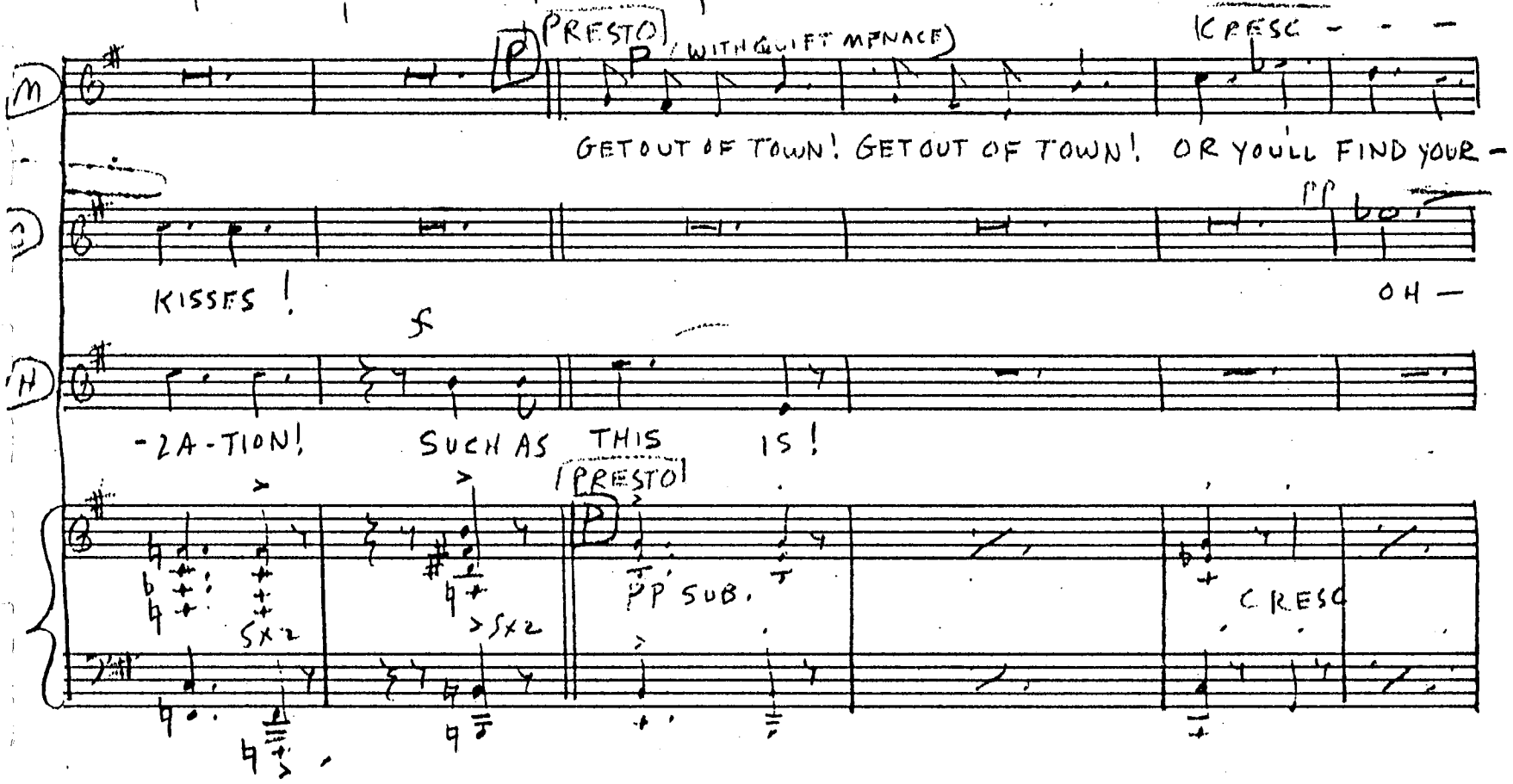
M GET OUT OF TOWN! GET OUT OF TOWN! OR YOU'LL FIND YOUR -

C KISSES! OH -

H -ZATION! SUCH AS THIS IS!

PRESTO (WITH QUIET MENACE) CRES - - -

PP SUB. CRES



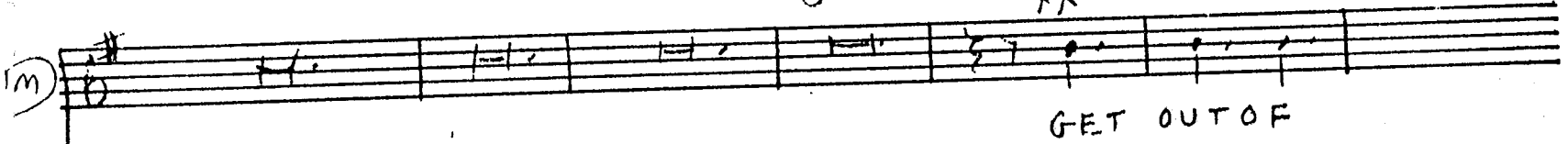
(S) - SELF IN DAN-GER, GO!  
 (C) HARRY!  
 (H) WHAT WILL BE-COME OF  
 (P) NOTHING YOU SAY, NOTHING YOU DO CAN ALTER MY IN-FLEX-I-BLE RE-

(M) GET OUT OF TOWN! GET OUT OF TOWN!  
 (C) ME? OH, HARRY,  
 (H) - SOLVE. I WONT BE BUL-LIED! I WONT BE THREATENED!  
 (P)



G.P.

FX

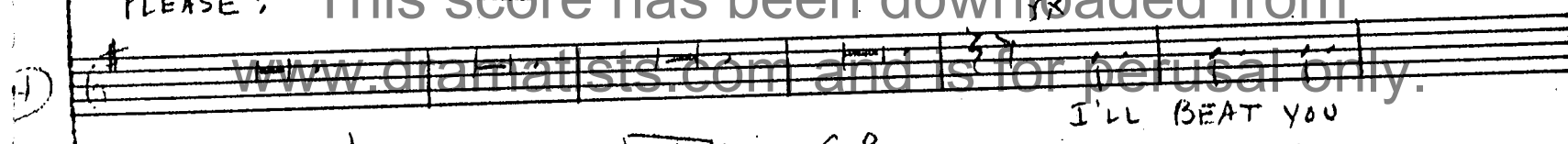
(M) 

GET OUT OF

(C) 

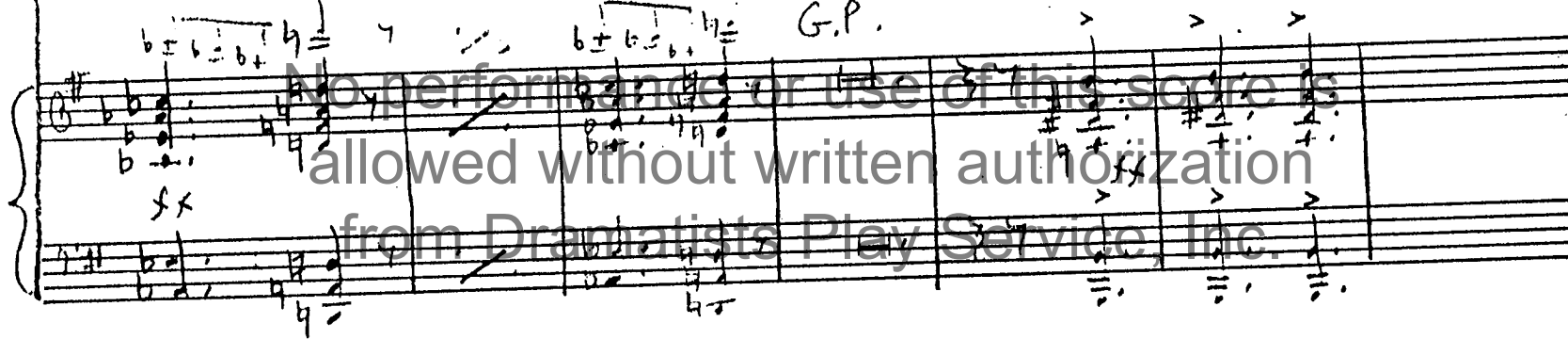
PLEASE!

GET OUT OF

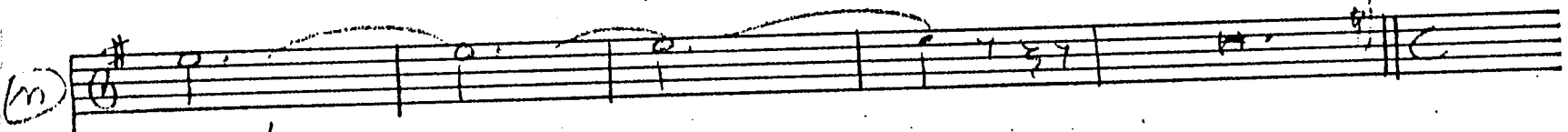
(H) 

I'LL BEAT YOU

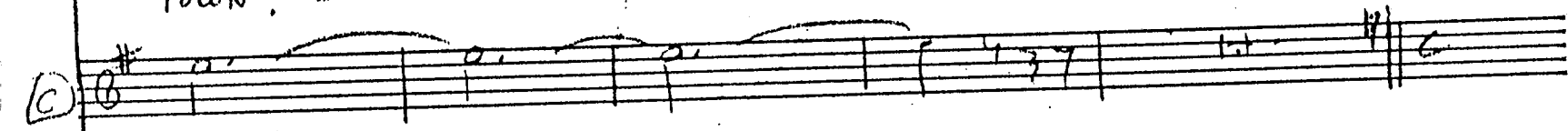
G.P.



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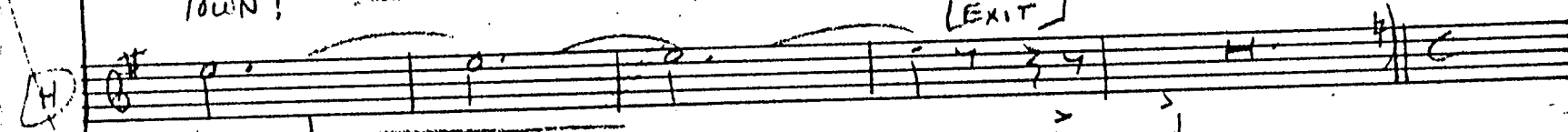
(M) 

TOWN!

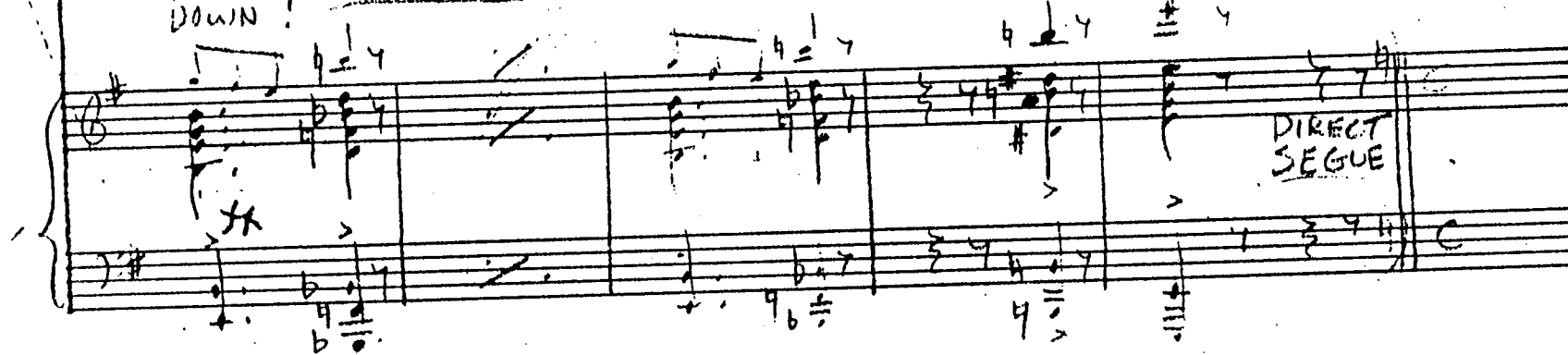
(C) 

TOWN!

[EXIT]

(H) 

DOWN!



DIRECT  
SEGUE

[MR. MANN GRABS TELEPHONE]

Speaks

(Q)

(M)

HELLO - ST. LOUIS?

GET ME BIG STELLA

HELLO, STELLA?  
NO I DON'T WANT TO  
BE A DOCTOR.  
LISTEN STELLA -

SAL *mp* (FREELY WITH DIALOG)

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(SING SPEAK)

HARK, HE'S

CALLING BIG STELLA

WHAT IS HE PLANNING TO DO?

(M) WERE

from Dramatists Play Service, Inc.

(M)

PLANNING TO FIX HIS WAGON - (Q) THEY'RE PLANNING TO FIX HIS WAGON -

Next to  
cut 147

(R)

(SPEAK)  
I MUST GO AND WARN HIM!

(R)

I'LL GO AND

WARN MY LOVE, — AND

*5/2*

*3/2 x mk*

WHEN I WARN HIM EV'RY - THING WILL BE — SWELL I WILL

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SAVE HIM! I LOVE SO WELL! SAVE HIM FROM THIS CHARITABLE

from Dramatists Play Service, Inc.

POCORALL

WORK — I LOVE SO WELL!

ALLARG. COL VOCE

VIVO

[EXIT]

L'ISTESSA TEMPO

[HARRY ENTERS, COUNTING MONEY]

SCENE III - #18

L'ISTESSA TEMPO

SING

HARRY BUSY DAY

(PNO II)

mp!

\*

cut to 149  
A next page

(H) **BUSY DAY** ———— OH, HOW WONDERFUL CHARITY IS,

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(H) I'M AS BUSY AS A NY BEE IS.

I'LL TAKE MY MINEY AND MAKE CONTRI-BUTIONS, SHOVEL IT OUT TO THE

**POOR** I'LL ASK THEM HOW DO THEY LIKE IT AND THEY WILL SAY

(11)

STUFF HOW I LOVE IT BUSY, BUSY, BUSY,

pp (CRESC)

B RECIT. SPEAK

BUSY, BUSY DAY, NOW TO TAKE MY MONEY AND DIS-

B RECIT.

- TRIBUTE IT TO THOSE WHO MOST DE-SERVE IT - THE POOR.

[SOLO]

2/4

ALLEGRO (C)

ALLEGRO (C)

(H)

HERE COMES A MAN - DOWN THE STREET -

(PNO II, MELODY)

p

— WHO IS OB-VI-OUS - LY A PAUPER. HIS RAGGED CLOTHES —

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— AND SHAGGY HAIR GIVE HIM A WAY A WAY! I MUST NEEDS GO AND

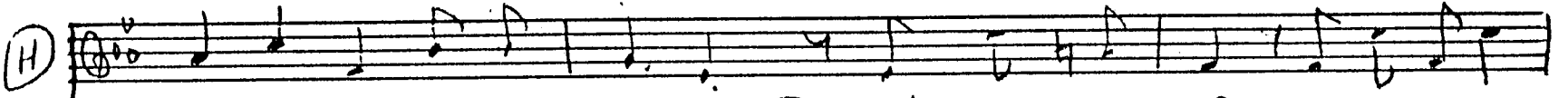
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**(D)** [ENTER MR. MANN, WEARING PORK PIE HAT]

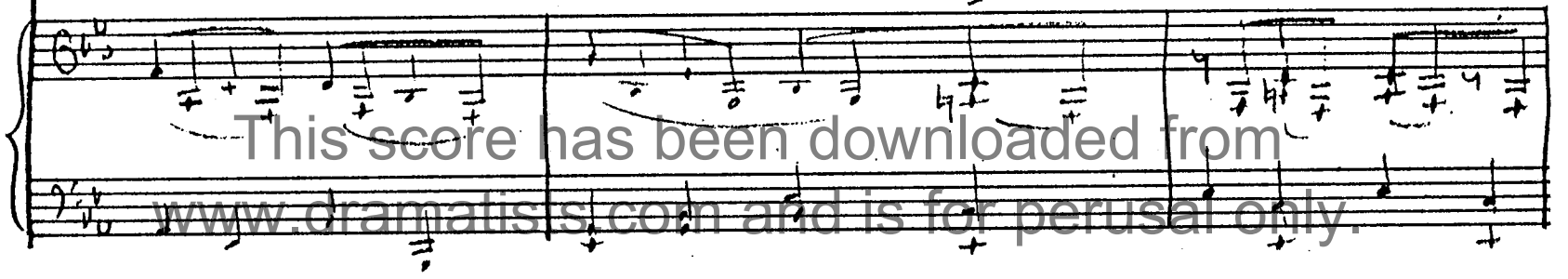
**(D)** SAVE HIM! **(H)** KIND SIR, IT IS MY DE-SIRE TO

REGGIERO

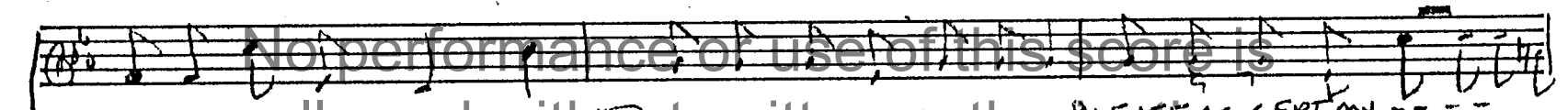
HELP YOU WITH SOME CHARITY. **(M)** WHAT'S THAT YOU SAY? **(H)** I WOULD

(H) 

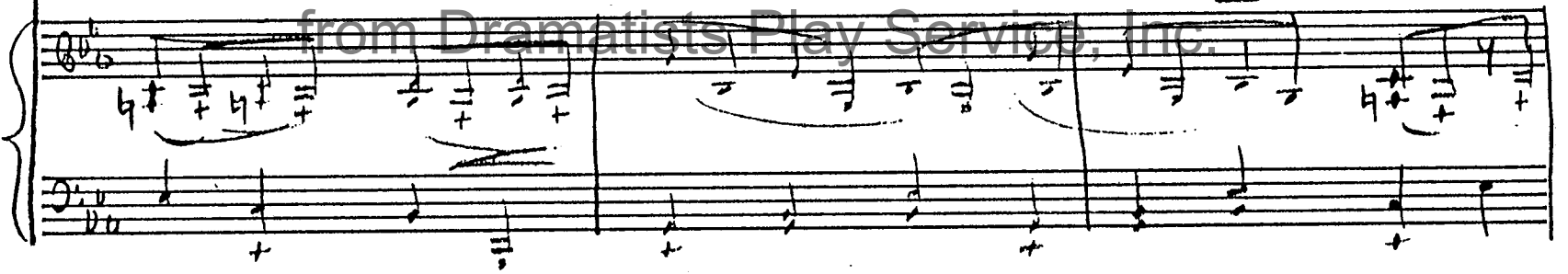
LIKE TO GIVE YOU SOME MONEY. (M) WHAT'S WRONG WITH IT? ARE YOU A CRANK



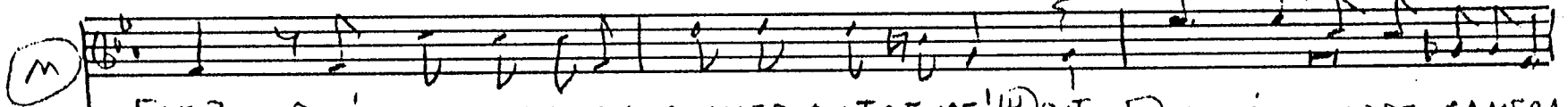
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ORA COUNTER FEEL WITH (M) THIS IS MERE PITY CHARITY PLEASE ACCEPT MY --- (M) WHAT DO YOU TAKE ME

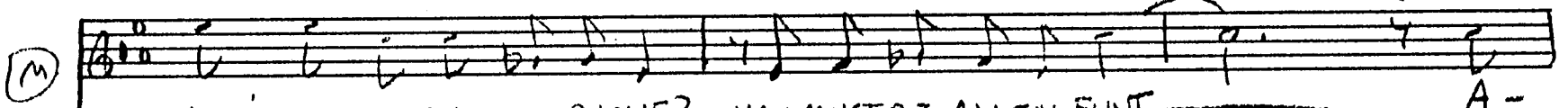


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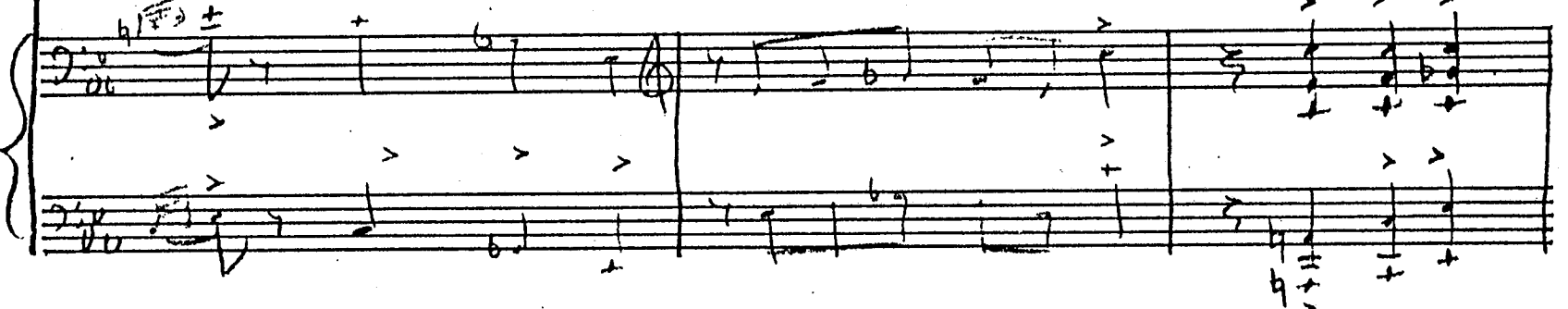
(M) 

FOR? DON'T TRY TO MAKE A SUCKER OUT OF ME! (H) BUT-- (M) WHERE'S THE HIDDEN CAMERA?



(M) 

WHERE'S THE HIDDEN MICROPHONE? YOU MUST BE ALLEN FUNT A-



[EXIT]

(H) -WAY! AND PLAY YOUR SILLY TRICKS ON SOMEONE ELSE!

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(E) (H) THIS FAILURE WONT DIS-SUADE-ME FROM MY WORTHWHILE CAUSE -

HERE COMES AN-OTHER MAN IN RAGGED CLOTHES AND SHAGGY

[ENTER MR. MANN, WEARING A MUFFLER]

HAIR. (P. No. 11)

(H) KIND SIR, -



(H) IT IS MY DE-SIRE TO HELP YOU WITH SOME CHARITY. (M) WHAT'S A MATTER

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YOU? YOU THINK THAT I NEED CHARITY? I DON'T NEED NO CHARITY!

I GOT MY PRIDE. I GET MY RE-

[EXIT]

-LIEF CHECKS! (H) I MUST GO ON - I MUST GO

ON — TO PROVE MY-SELF WORTHY OF THE ONE WHO WAITS FOR ME TO

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*SOTTO VOCE*

PROVE ME WORTHY OF HER HAND. HERE COMES A POOR

ENTER MR. MANN,  
WITH CANE AND  
DARK GLASSES

BLIND MAN — THIS MUST BE MY LUCKY DAY.

(H) KIND SIR, — I COME TO YOU. IN THE NAME OF

[EXIT]

CHARITY. (M) <sup>(SPOKEN)</sup> NO, THANKS— I GAVE AT THE OFFICE.

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(A TEMPO) (H) OH, HAVE I FAILED AGAIN? NO, I'LL GO ON WITH MY

(A TEMPO) (H) <sup>AGITATO</sup> JOUR-NEY — FOR WHAT IS LIFE TO ME IF I CANNOT PROVE MY LOVE TO

JOUR-NEY — FOR WHAT IS LIFE TO ME IF I CANNOT PROVE MY LOVE TO

P INCREASE

HER - AND GIVE AWAY MY MONEY - AND EVERYTHING - OR SOMETHING? —

(J) [BERNIE APPEARS, STANDING BACK TO THE AUDIENCE,  
WEARING TRENCH COAT AND HAT]  
(RECIT)

(H) THIS MAN IS MY LAST CHANCE - IF HE REFUSES ME THEN I HAVE LOST MYSELF-RE-

(J) SFX 2

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SPECT - AND ANOTHER AND A WHOLE LOT OF PRECIOUS TIME

[SOLO] SFX 2

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(H) GOOD SIR, I AM OFFERING YOU SOME MONEY. [B] OH SIR, I

[BERNIE TURNS AROUND] [AD LIB]

COL VOCE

SING

THANK YOU. (H) YOU MEAN YOU'LL TAKE IT? (H) JU-BI-

(B) SURE I WILL, BUDDY. RAPIDO

1 A TEMPO

Handwritten musical notation for the first vocal line (H).

1 A TEMPO

LA- TION! THIS GEN'ROUS DEED WILL BE PROOF E-NOUGH

Handwritten musical notation for the first piano accompaniment line (C).

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L 3 L 3 L 3 L 3

[ENTERING]

Handwritten musical notation for the second vocal line (C).

[HE MOVES TO HAND MONEY TO BERNIE] HARRY THEY'RE GOING TO FIX YOUR LUN-GON! I CAME AS

Handwritten musical notation for the second vocal line (H).

OR I'LL BE DAMNED!

[AGITATO MOLTO]

Handwritten musical notation for the third piano accompaniment line (C).

P SUB

Handwritten musical notation for the third piano accompaniment line (H).

[d = d] MOLTO ALLARG.

(RALL) BERNIE! HEY BUDDY!

Handwritten musical notation for the fourth vocal line (C).

QUICKLY AS I COULD. I MUST WARN YOU! I LOVE YOU! I LOVE YOU!

Handwritten musical notation for the fourth vocal line (H).

I LOVE YOU! I LOVE YOU! I LOVE YOU! I LOVE YOU!

Handwritten musical notation for the fifth piano accompaniment line (C).

(RALL)

Handwritten musical notation for the fifth piano accompaniment line (H).

[L] [THRU THE ENSUING, CYNTHIA IS TORN BETWEEN SINGING WITH HARRY, WARNING HIM, AND KEEPING HIM FROM HANDING THE MONEY TO BERNIE.]

ALL MY LIFE I'VE SEARCHED AND DREAMED. HARRY, YOU MUST

ALL MY LIFE I'VE SEARCHED AND DREAMED.

[L] mx

LISTEN TO ME! HOW IM-POSSIBLE IT SEEMED. THEY'RE GOING TO FIX YOUR

HOW IM-POSSIBLE IT SEEMED. ——— (BERNIE) HEY (speak)

WAGON! NOW SUD-DEN-LY MY DREAMS HAVE ALL COME TRUE ———

BUDDY! [H] NOW SUD-DEN-LY MY DREAMS HAVE ALL COME TRUE. HERE! TAKE THIS WITH MY

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HARRY FINALLY  
GETS THE MONEY TO BERNIE

*RALL*

(H) THANKS! (H+) AND I LOVE — STOP, YOU'RE UNDER ARREST!

(B) BERNIE

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(H) *VIVO* (M) *UNDER ARREST?*

*VIVO* *NO PERFORMANCE OR USE OF THIS SCORE IS ALLOWED WITHOUT WRITTEN AUTHORIZATION FROM DRAMATISTS PLAY SERVICE, INC.*

(M) *8 fxx* *P SUB* *5 PEAK*

(H) WHAT IS THE CHARGE? (B) DIS-TRIBUTING CHAR-ITY WITH-

[MR. MANN ENTERS,  
WEARING HAT, MUFFLER,  
GLASSES AND CANE.]

[DURING THE FOLLOWING SPEECH,  
HE REMOVES THEM ALL.]

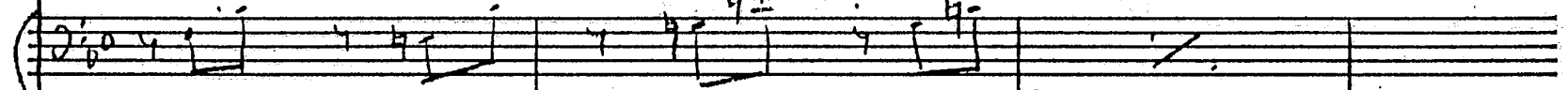
-OUT A LICENSE. (B) IF THIS KIND GENTLEMAN

*mp* *LEVA*

B

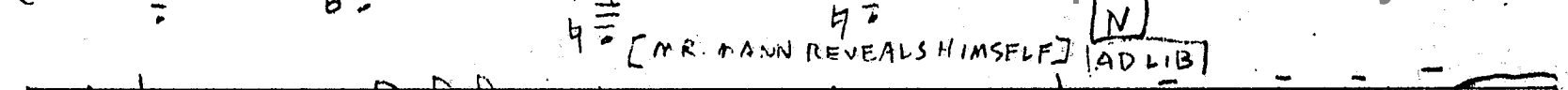


HADN'T WARNED ME, I MIGHT NOT HAVE BEEN IN TIME - TO PRE-

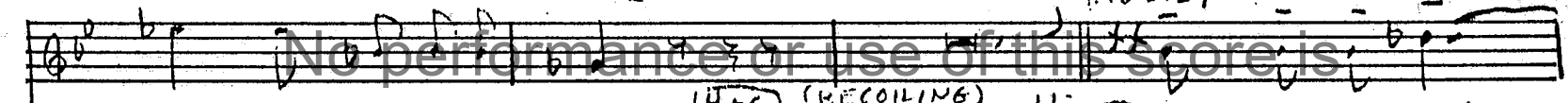


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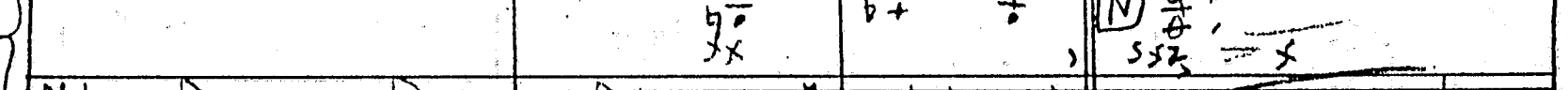
[MR. MANN REVEALS HIMSELF] (N) (AD LIB)



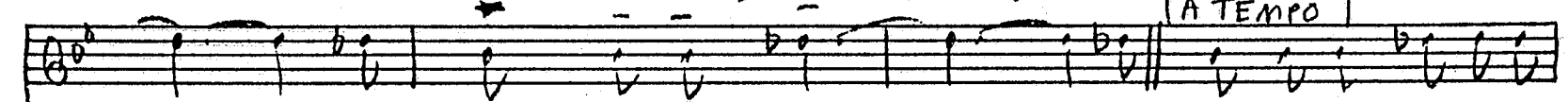
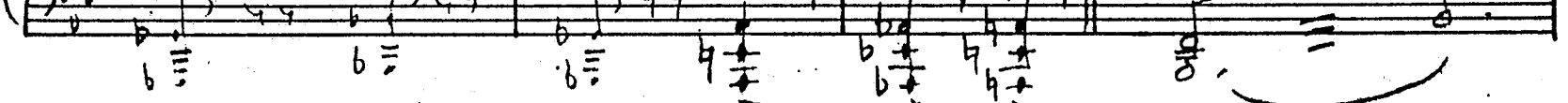
-VENT THIS HEAVENLY CRIME. (H+C) (RECOILING) MISTER MANN!! (N) YES, MISTER MANN! -



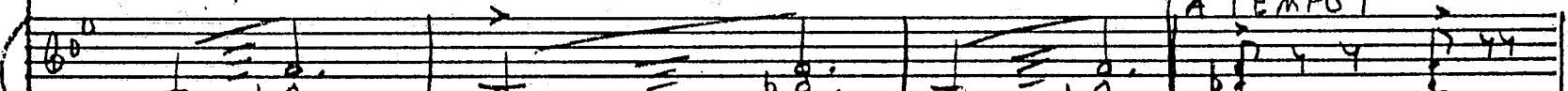
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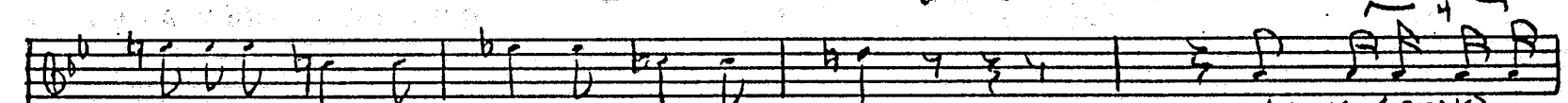
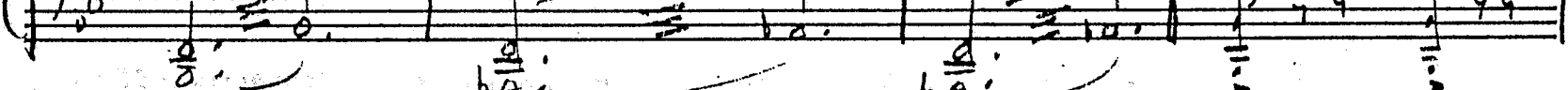
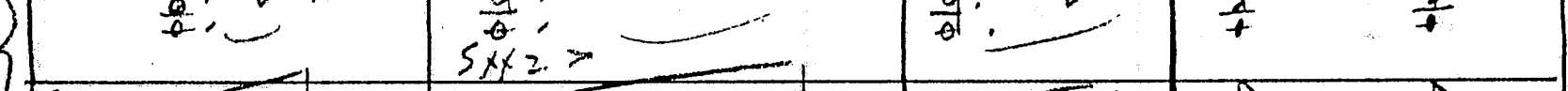
(N) (COL VOCE) SFX 2



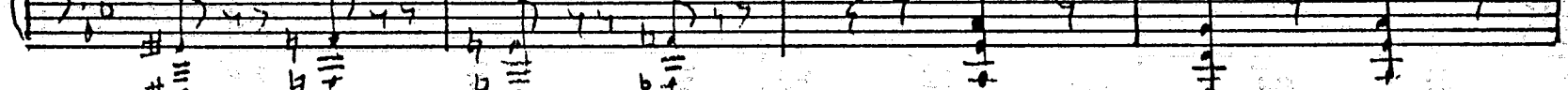
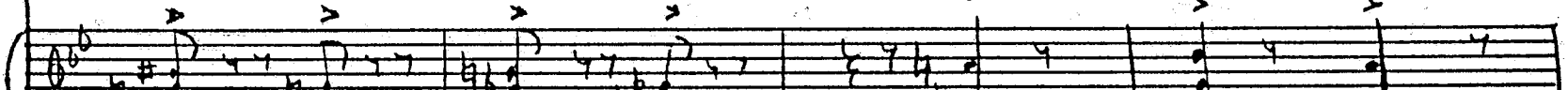
OF COURSE, MISTER MANN! THE SYNDICATE WORKS IN MYST-



(A TEMPO)



-TERIOUS WAYS ITS WONDERS TO PER-FORM! (C) OH HARRY, THIS IS (SING SPEAK)





**C** TERRIBLE! THEY CAN'T DO THIS TO YOU! **H** <sup>(STORMY)</sup> YOU'RE RIGHT, CYNTHIA.

**H** IT IS TERRIBLE! <sup>GRANDIOSO</sup> TO THIS I'VE

*pp* *sfz* *pp* *sfz* *f* *COL VOCE*

**C** *espress.* OH, HARRY, YOU HAVE TRIED, —

**H** COME - I HAVE SUFFERED, I HAVE TRIED. — I DID IT

*EASE INTO A BROAD*

BERNIE:  
O.K. FELLA,  
LET'S GET MOVING! -pp

E  
— AND I BE- LIEVE — IN YOU . I KNOW YOU'VE

H  
ALL FOR YOU JUST TO HAVE YOU BY MY SIDE ALL THE

Musical notation for piano accompaniment, including chords and bass line.

\* P mx  
M  
THIS IS WHAT IT COMES TO — WHEN YOU MESS WITH THE SYN-DI-CATE.

E  
FAILED, YOU'VE FAILED ME AND MOM-MA,

H  
THINGS THAT I WENT THROUGH, I'VE TRIED TO FIND MY WAY.

P  
Musical notation for piano accompaniment, including chords and bass line.

\* THE UNDERLINED PARTS SHOULD BE BROUGHT OUT IN PERFORMANCE;  
THE OTHERS, SUBORDINATED.

B

JUST TELL IT TO THE

M

I A-GREE WITH LIBERTY; — "DON'T TREAD ON ME!"

C

TOO, BUT I DON'T CARE.

H

— THRU ALL THE TOIL AND STRIFE OF LIFE I'VE MADE MY WAY.

PSUB

L8VAJ

RETENUTO ATEMPO

B

JUDGE!

YOU WANNA KNOCK IT OFF?

M

HE'S FAILED, I KNEW HE WOULD, NO-ONE CAN

C

FAR THO' YOU'VE FAILED, SOMEHOW MY HEART WON'T STOP ITS

H

BUT I HAVE FAILED, YES, I HAVE FAILED,

RETENUTO

ATEMPO

L8VAJ

Q PPSUB. CRESC. + ACCEL. - - - - -

B

O. K., I CHARGE YOU WITH RE-SISTING AR-REST, NO-BODY PULLS THIS

PPSUB.

M

GET THE BEST OF ME

C

BEATING,

OH NO, MY HEART WON'T STOP ITS

PPSUB

H

I HAVE FAILED

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PPSUB, CRESC. + ACCEL.

Q PPSUB.

[PNO] PASS LOWER 8VE

B

STUFF WITH SERGEANT BAR — TOK!

THAT'S IT, BUDDY,

M

AH

ALL THOSE WIDOWS,

C

BEATING, FOR IF MY HEART STOPPED ITS BEATING, I WOULD DIE!

D

AND NOW I WANT TO BE A-LONE WITH ALL MY SOR-

ROW!

**B** KEEP ON MOVING! QUIT IT WITH THE GODDAM SINGING! SAVE THE HEARTS AND

**M** ALL THOSE ORPHANS, ALL THOSE UNDER-NOURISHED OTHERS; WOULD HAVE SUFFERED,

**C** I LOVE YOU! — I LOVE — YOU! —

**H** — AND MY MISERY — AND MY AN — GUSH! —

LOCOS LBUA LOCO LBUA LOCO

(CRESC)

**B** FLOWERS" FOR THE JUDGE!

**M** ALL BE-CAUSE OF YOU!

**C** I LOVE YOU!

**H** AND YOU

(HARRY): (THROWING ALL HIS MONEY UP IN THE AIR)  
HERE! TAKE THIS! I DON'T  
NEED IT ANY MORE!

(BERNIE): THAT'S ANOTHER CHARGE —  
ATTEMPTING TO BRIBE AN OFFICER!

(CYNTHIA): OH HARRY, THEY CAN'T DO THIS TO YOU!  
NOT AFTER I'VE SEARCHED AND  
DREAMED! [SEGUE]

SXXL

R

MODERATO  
MARCATO

[CRESC + ACCEL MOLTO - - -]  
[WRITING-OUT CHARGES]

FIF - TEEN DAYS - FOR

[PICKING UP MONEY AND COUNTING IT]

FIFTEEN PER-CENT FOR OPERATIONAL EXPENSES, TWENTY PER-CENT

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[E] (SPOKEN) SOMETHING MUST BE DONE!

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CRESC + ACCEL MOLTO - - -

MODERATO  
MARCATO

B 4 mp

L 8VA

UN - LICENSED CHAR-I-TY; TWENTY FIVE DAYS FOR RE - SISTING AR - REST, AND TWENTY

FOR MISCEL - LANEOUS; TWENTY SIX PER - CENT FOR EX - TRANEOUS DE - DUCTIONS;

ATTENTION MUST BE PAID! I'LL WRITE THE NEW REPUBLIC!

L 8VA

- 166 -

PRESTO

Handwritten musical notation for the first staff (Soprano), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

SIX MORE DAYS FOR BRIBING AN OFFICER!

WE'LL -

Handwritten musical notation for the second staff (Alto), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

SIX PERCENT FOR OVERHEAD! EIGHT PERCENT FOR UNDERWEAR!

TAKE -

Handwritten musical notation for the third staff (Tenor), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

I'LL WRITE CORE!

(IN THE CLEAR)  
I'LL CALL MY MOTHER!

BUSY

Handwritten musical notation for the fourth staff (Bass), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

PRESTO

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TAKE -

Handwritten musical notation for the piano accompaniment, including a grand staff with treble and bass clefs, chords, and dynamic markings like 'f' and 'ff'.

BLACKOUT

Handwritten musical notation for the fifth staff (Soprano), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

MAKE - YOU - PAY!

Handwritten musical notation for the sixth staff (Alto), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

HIM - A - WAY!

Handwritten musical notation for the seventh staff (Tenor), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

BUSY, BUSY, BUSY, BUSY DAY!

Handwritten musical notation for the eighth staff (Bass), including a treble clef, key signature of one sharp (F#), and a series of eighth notes.

ME - A - WAY!

Handwritten musical notation for the piano accompaniment, including a grand staff with treble and bass clefs, chords, and dynamic markings like 'f' and 'ff'.

CUE: CYNTHIA (#19) WHO WANTS TO WORK?

DARLING, WE WILL SPEND EVERY SINGLE PENNY OF IT!

[BERNIE AND MR. MANN JOIN HARRY AND CYNTHIA]

MODTO MAESTOSO

Handwritten musical score for piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The tempo is marked "MODTO MAESTOSO". The score includes various musical notations such as slurs, accents, and dynamic markings like "p" and "f". A section is marked "POCO RALL." with a dashed line indicating a deceleration.

Handwritten musical score for piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The tempo is marked "MODTO MAESTOSO". The score includes various musical notations such as slurs, accents, and dynamic markings like "p" and "f". A section is marked "POCO RALL." with a dashed line indicating a deceleration.

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Handwritten musical score for piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The tempo is marked "MODTO MAESTOSO". The score includes various musical notations such as slurs, accents, and dynamic markings like "p" and "f". A section is marked "POCO RALL." with a dashed line indicating a deceleration.

ALL THANK GOD WE DON'T HAVE TO WORK FOR A LIVING:

THIS SHINING WORLD IS OUR VALEN-TINE. LET'S

ALL — IN CHORUS EXPRESS THANKS-GI-VING: OUR FA-THER



ESPRESS.

PULLED HIS STOCKS OUT IN TWENTY-NINE.

ANDSOWE

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ESPRESS.

B

M B

Aw

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C H

STAND — WHERE A-VA-RICE CAN'T TOUCH US, — SAFE FROM THE

B

M B

Aw

THANK GOD — WE

C H

CLUT-CHES — OF FEAR-FUL GREED. THANK GOD WE

ILL

DONT HAVETO WORK FORA LI-VING: OUR FATHER DID - AND

POCO RALL.

NO WE HAVE ALL WE NEED. WHO WANTS TO WORK?

BRITE 2

BRITE 2

WHEN SKIES ARE SUN-NY? WHO WANTS TO WORK?

mp. (Solo)

WHO NEEDS THE MO-NEY? - WED RATHER PLAY -

+ PNOII

JACK IS NO DULL FEL-LOW — (A) WE'LL REST OUR

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CARES A WAY — allowed without written authorization  
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WHO WANTS TO WORK? (D) WHO WANTS TO SLAVE —

AND LIVE FOR PAY-DAY? (B) WHY SHOULD WE SAVE? —

mp

WERE IN OUR HEY-DAY (C) WITH TIME TO SPARE —

(H) SPACE TO LAZE A-ROUND IN — (ALL) OH, WHAT A

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LIFE WE'LL SHARE! WHO WANTS TO WORK? — IF YOU WON'T SEE

(E) ME, MY FRIEND, GET CAUGHT FOR SPEED-ING — (H) I'LL TAKE IT SLOW —

P LEGG.

**H**  
**C**

**C** I'LL TAKE IT SLOW — **H** I'LL TAKE IT FREE — **C** I'LL TAKE IT FREE. I MIGHT SIT

**M**  
**B**

I'LL TAKE IT SLOW — I'LL TAKE IT FREE —

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**C**

DOWN AND SPEND SOME TIME JUST READ-ING, OR SIMPLY

THINKING OF — NO ONE BUT ME. **H** NO ONE BUT ME. —

*pp*

Empty musical staves.

F

— (M) WHO NEEDS THE STRIFE — (B) AND AG-GR-

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- VA - TION? (C) LETS MAKE OUR LIFE

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ONE LONG VA- CA- TION. — (ALL) GO WITH THE BREEZE —

(CH) (MB) EV'RY DAY IS SUN - DAY -

PsUB

(C) LET'S TAKE IT AT OUR EASE — (H) SO GRAB A PAIR OF SKIS

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(M) WE'LL MEET YOU WITHOUT LET YOUR NEEDS —

LSVA

(ALL) WHO WANTS TO WORK? — (H) SO LET'S RE-

ff mp

(G) — LAX — , RE-LAX TO-GETHER. LIE ON OUR

**(H)**  
**(B)**

BACKS ——— AND DIG THE — WEA- THER. WELL SIT A —

**(H)**  
**(B)**

- ROUND ——— JUST COM- POUND OUR PLEAS- URE.

**(H)**  
**(H)**  
**(M)**  
**(C)**  
**(B)**

**(Hm)** OH, WHAT A LIFE WE'VE FOUND — WE'LL LOAF THE CLOCK A-ROUND  
**(CB)** AH AH AH AH

**(H)**  
**(M)**  
**(C)**  
**(B)**

— WHILE OTHERS FOUNDER, WE'LL JUST SMIRK — WE'LL JUST SMIRK —  
AH AH

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J

WHO - WANTS TO WORK? WHO WANTS TO WORK?

Work? [PNOT]

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WHO WANTS TO WORK? WHO WANTS TO WORK?

DIM.

[ACTUAL PITCHES] 3

WHO - WHO - WHO - WHO WANTS TO

SX2

(COL VOICE)

Slow work?

GLISS

SEGUE #20

PED.

# #20 BOWS

BRITE [PNO II FEL]

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Handwritten musical notation for the first system, consisting of two staves. The top staff contains a series of notes and rests, while the bottom staff contains a bass line with notes and rests.

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Handwritten musical notation for the second system, consisting of two staves. The top staff contains a series of notes and rests, while the bottom staff contains a bass line with notes and rests.

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(c)

Handwritten musical notation for the third system, consisting of two staves. The top staff contains a series of notes and rests, while the bottom staff contains a bass line with notes and rests. Includes markings "P SUB" and "CRES.".

Handwritten musical notation for the fourth system, consisting of two staves. The top staff contains a series of notes and rests, while the bottom staff contains a bass line with notes and rests.

Five empty musical staves, consisting of five sets of five-line staves.

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