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THREE POSTCARDS

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Piano/Vocal Score

Music & Lyrics
by
Craig Carnelia

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THREE POSTCARDS
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COMPOSER'S NOTES

In addition to the songs in THREE POSTCARDS, the musical score provides an almost continuous underscoring for the play. To coordinate this music with the dialogue you will find numerous cues throughout the score.

There are a few places in the play where the actors take cues from the music. These sections (where the dialogue and action are paced to fit the music) are clearly marked in the score.

For the most part, however, the underscoring is cued by, and paced to fit the dialogue, leaving the actors free of these concerns and leaving it up to the pianist to create a graceful and active interplay between the music and the play.

Obviously, scenes will play differently from production to production, and *within* each production the timing of the scenes will vary somewhat from night to night. To help you deal with these variables, I have listed possible cuts and extensions throughout the underscoring. Some of these cuts and extensions you might decide on during rehearsal, and set for your production. Others you might find you use intermittently throughout the run of the show.

You also might find it necessary to employ additional cuts and repeats of your own within the underscoring, and I invite you to do so if the need arises.

Your other main tool for timing out the underscoring is phrasing. Skillful use of tempo and phrasing can give you a great flexibility, and allow you to truly flow with the play.

It can also be helpful to find your own internal cues within the underscore pieces, signposts in the dialogue where the music shifts from section to section within a given piece, as the subject or the feeling at the table changes. This will not only help you achieve the beginning and ending cues called for in the piano-vocal score, it will give you another way for the music to vividly interact with the play.

On the subject of style, I have tried to avoid "cocktail piano" clichés in composing the "restaurant music." In playing it, a clean, delicate touch would help support that aim.

As for rehearsals, I always encourage directors and musical directors to introduce the underscoring early in the rehearsal process of this show. Find a way to muffle and mute the piano enough (pads, rugs, etc.) so that the piano is not too loud during these rehearsals. And also, be careful to allow for enough un-underscored scene work so that the playing of the scenes is not unduly effected by the music. But bring it in early enough and often enough that it is a part of the fabric of the play and not an incidental element or afterthought.

Lastly, I would like to thank Donald Oliver for his help in preparing the original 1987 edition of this score for publication, and Steven Freeman (the musical director of the 1994 Circle Repertory production) for his invaluable help in reworking the underscoring to fit this very new version of the play.

NOTE: Although printed in the score (rather than in the play script) these notes are intended for the director as well as the musical director.

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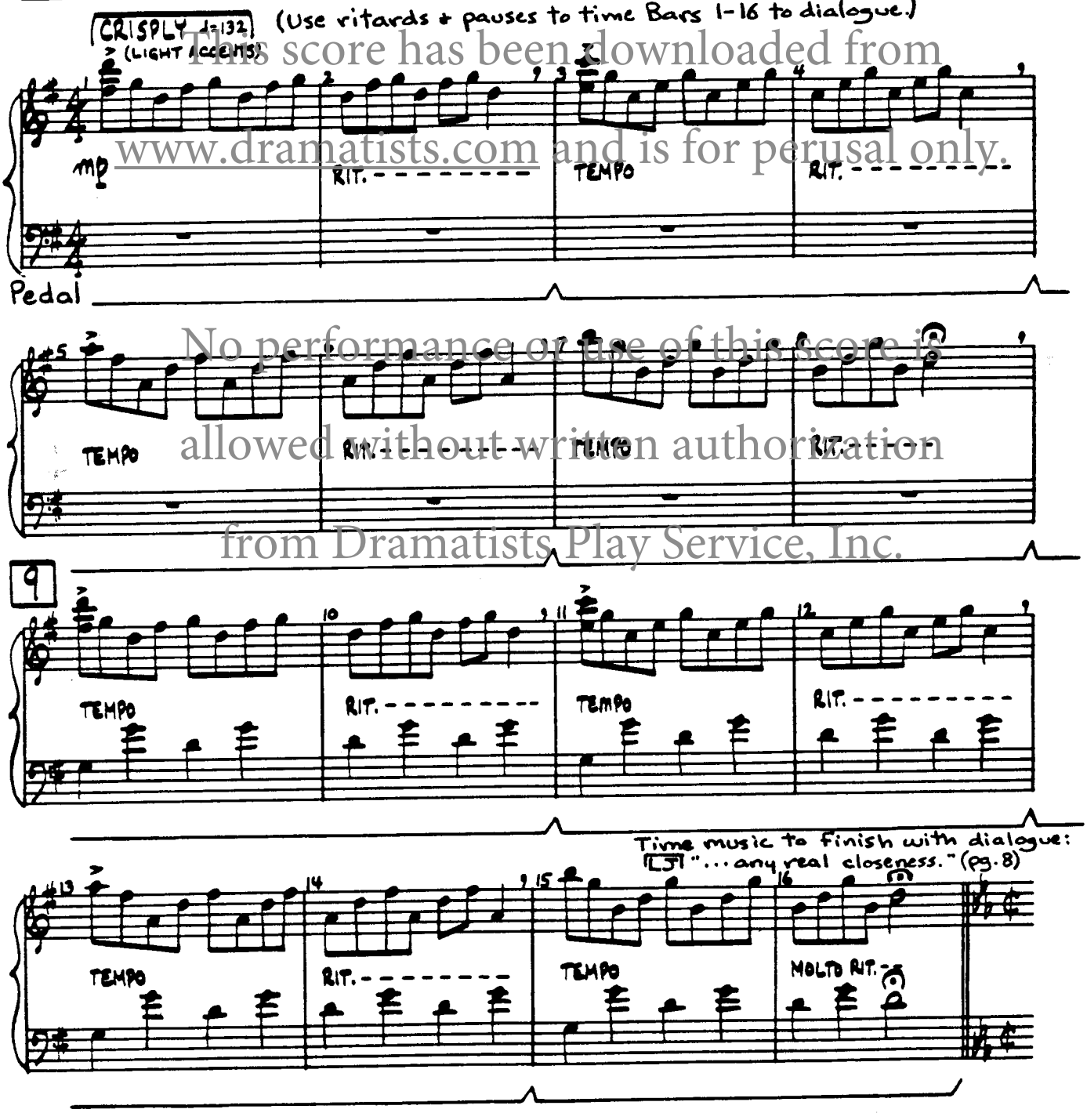
OPENING

1

(Underscore with Vocal - Men, then All)

CUE: [KC] "... pretend we were 15 again." (pg. 7)



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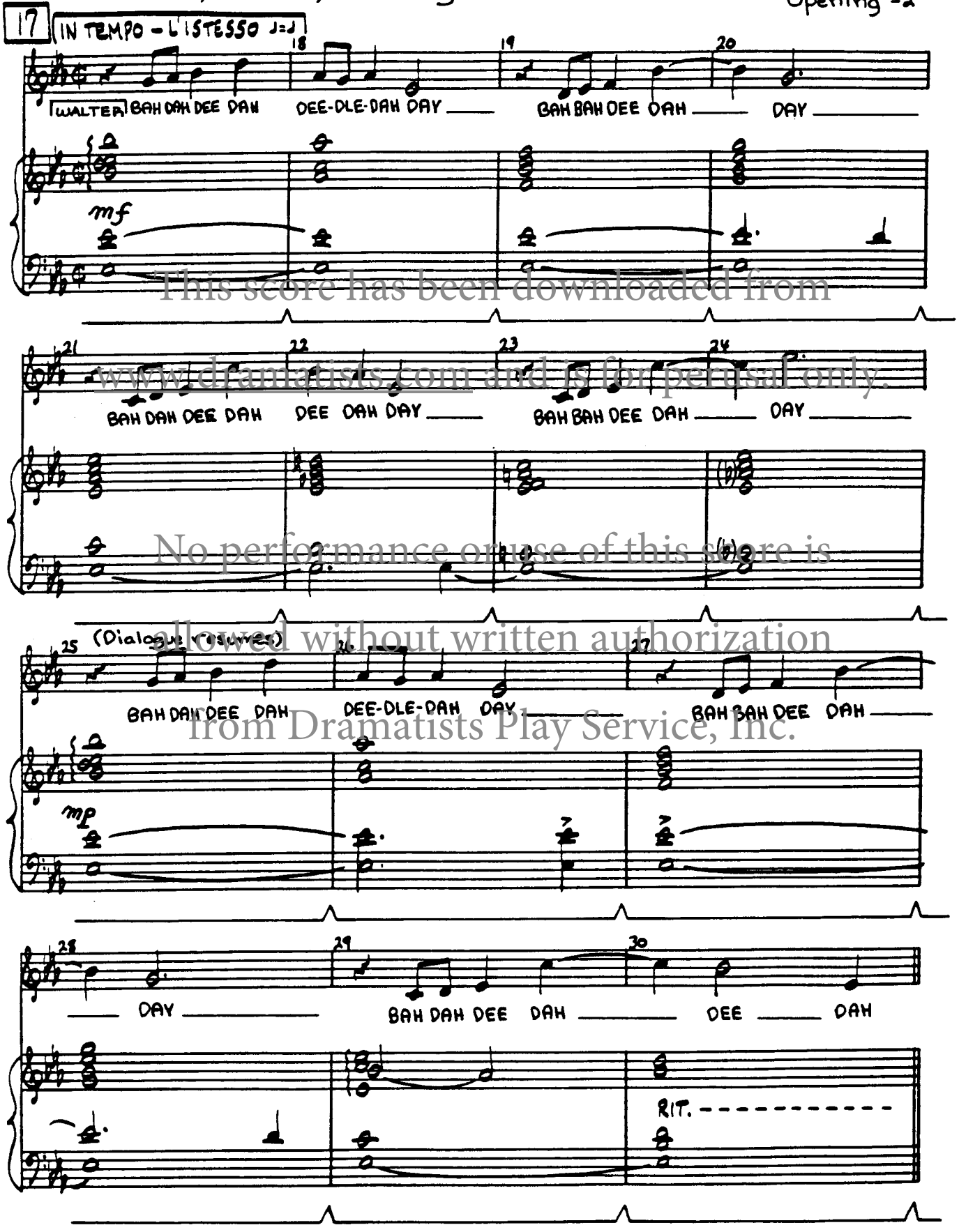
CUE: LJ "... any real closeness." (pg.8)

Bars 17-24 sung in clear, with no dialogue.
Then softer, at Bar 25, when dialogue resumes.



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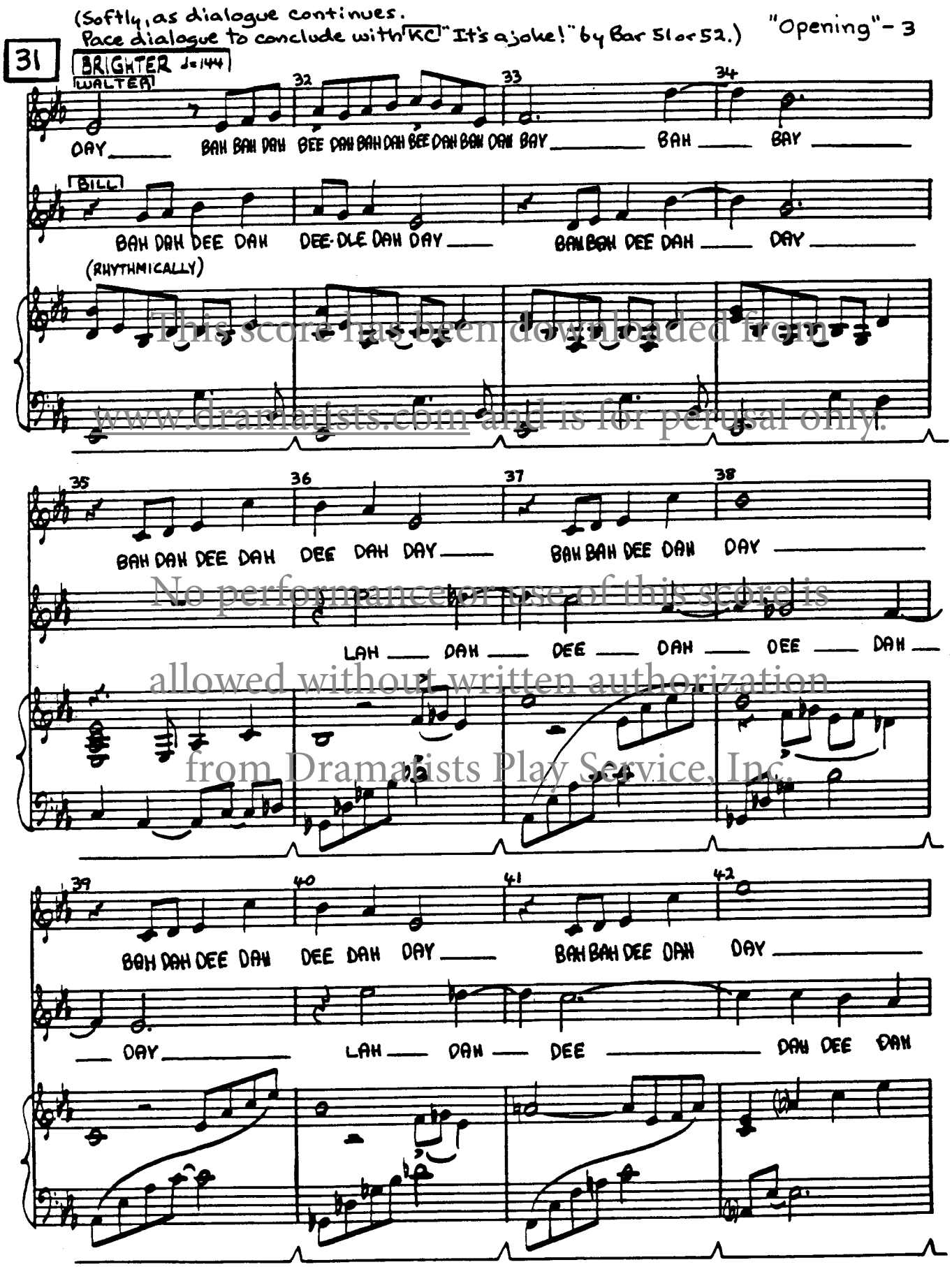
(Softly, as dialogue continues.
Pace dialogue to conclude with KC "It's a joke!" by Bar 51 or 52.)

BRIGHTER ♩=144
WALTER
DAY BAH BAH DAH BEE DAH BAH DAH BEE DAH BAH DAH BAY BAH BAY
BILL
BAH DAH DEE DAH DEE-DLE DAH DAY BAH BAH DEE DAH DAY
(RHYTHMICALLY)
BAH DAH DEE DAH DEE DAH DAY BAH BAH DEE DAH DAY
LAH DAH DEE DAH DEE DAH
BAH DAH DEE DAH DEE DAH DAY BAH BAH DEE DAH DAY
DAY LAH DAH DEE DAH DEE DAH

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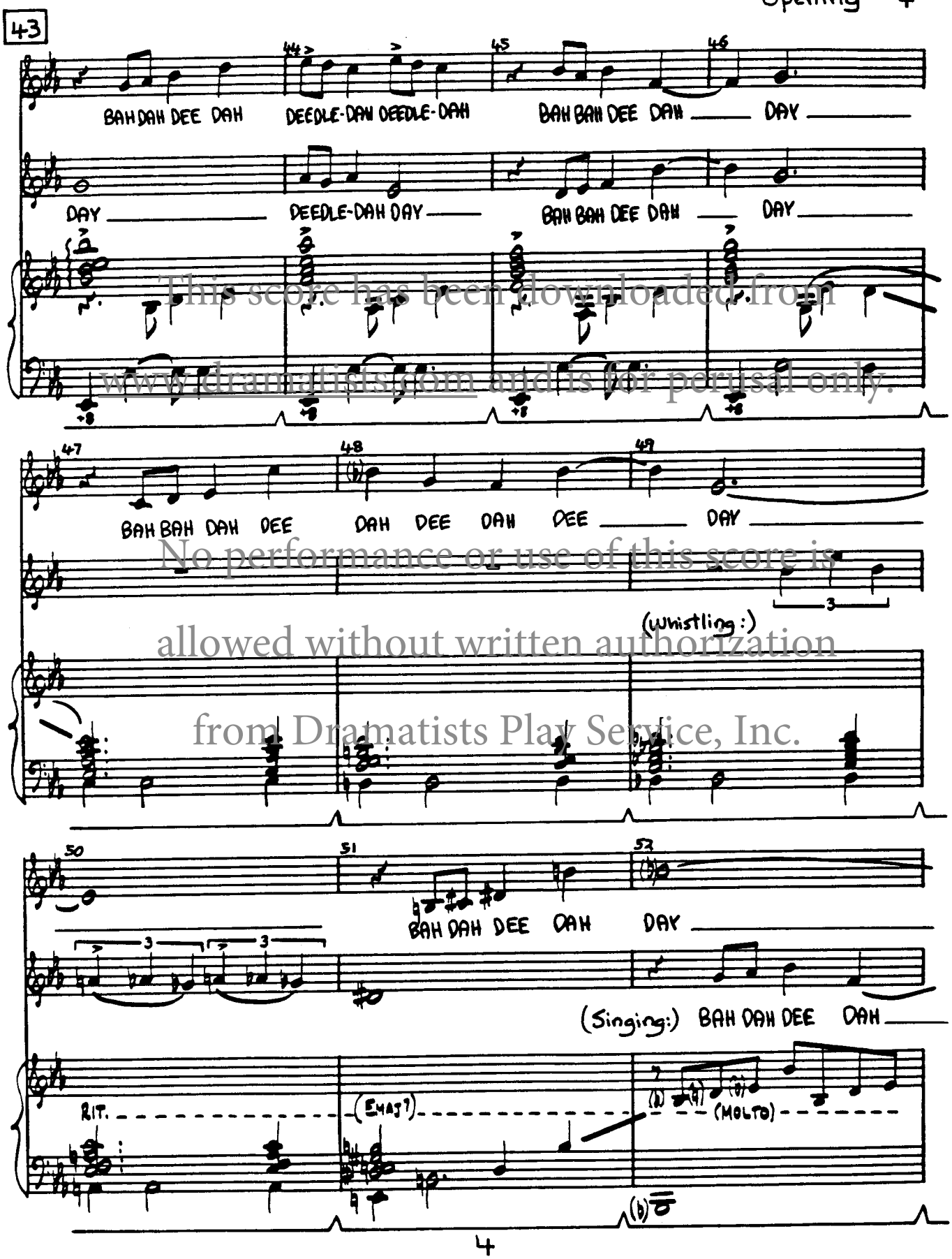

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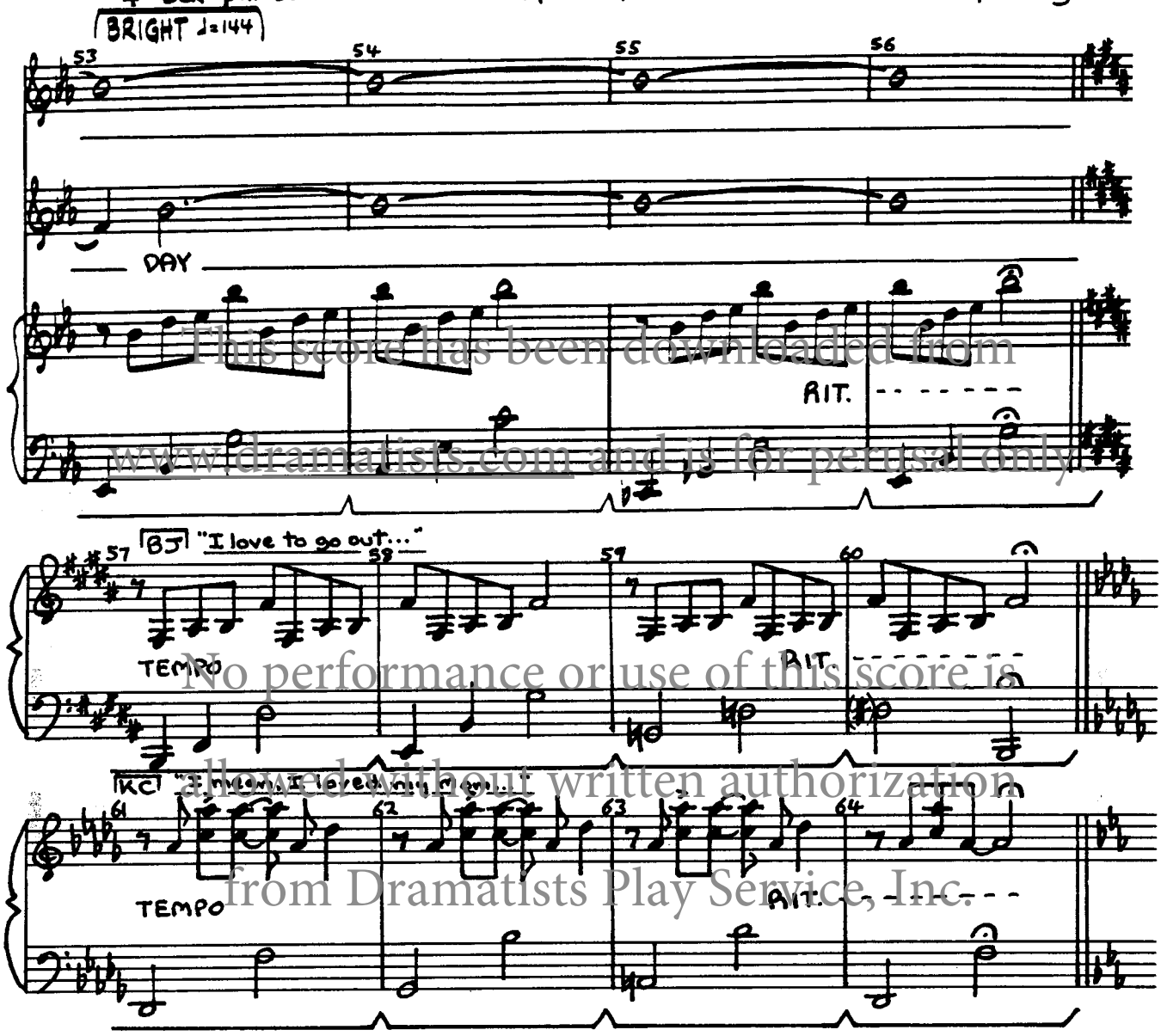
(Dialogue continues with [LJ] "I love Big Jane...". (pg. 8)
Pace dialogue & music so that each of the following
4-Bar phrases underscores 1 speech.)



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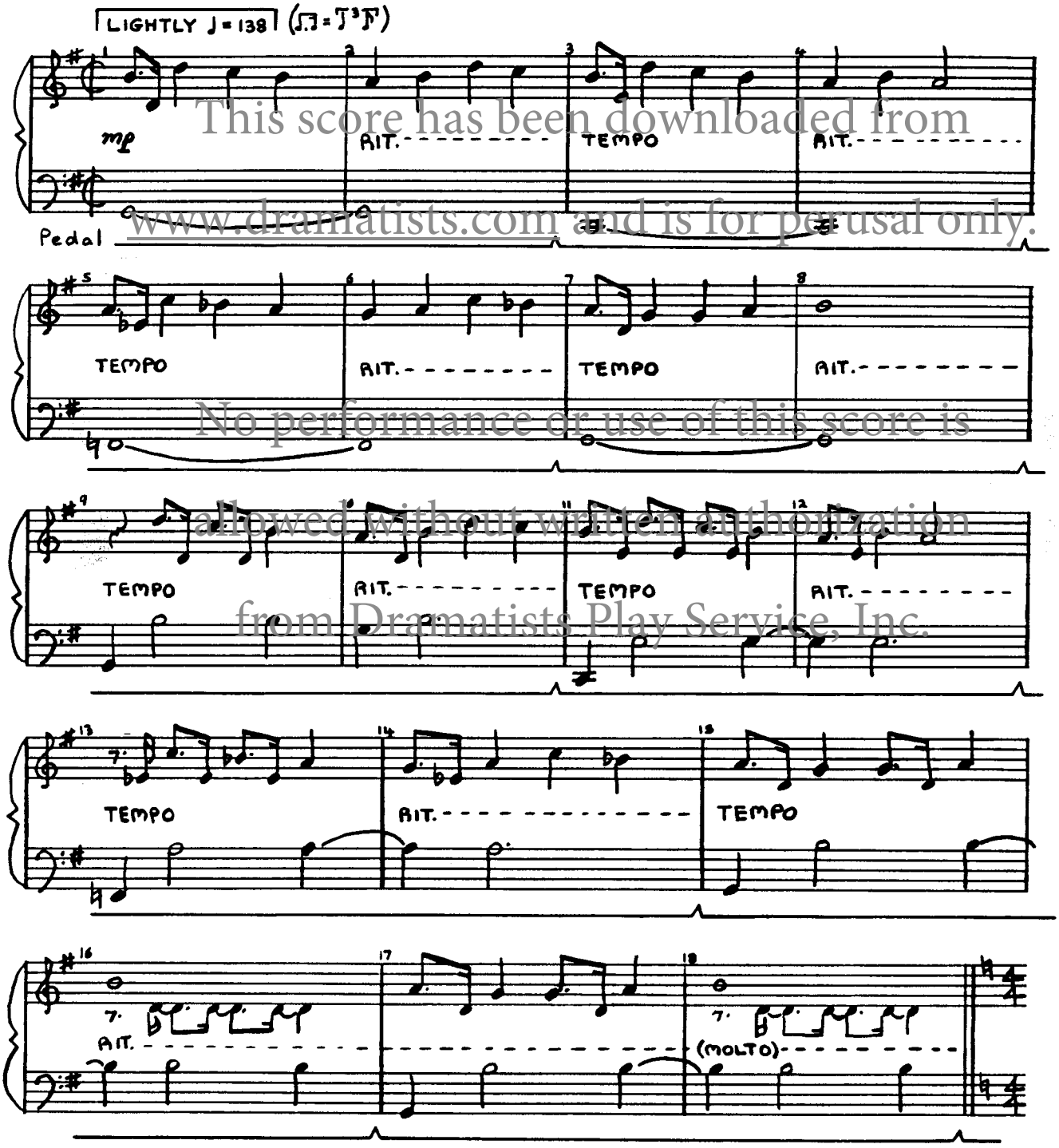
L.J.Theme-II

(Underscore)

6

CUE: [LJ] "Have you talked to K.C.?" (pg.12)



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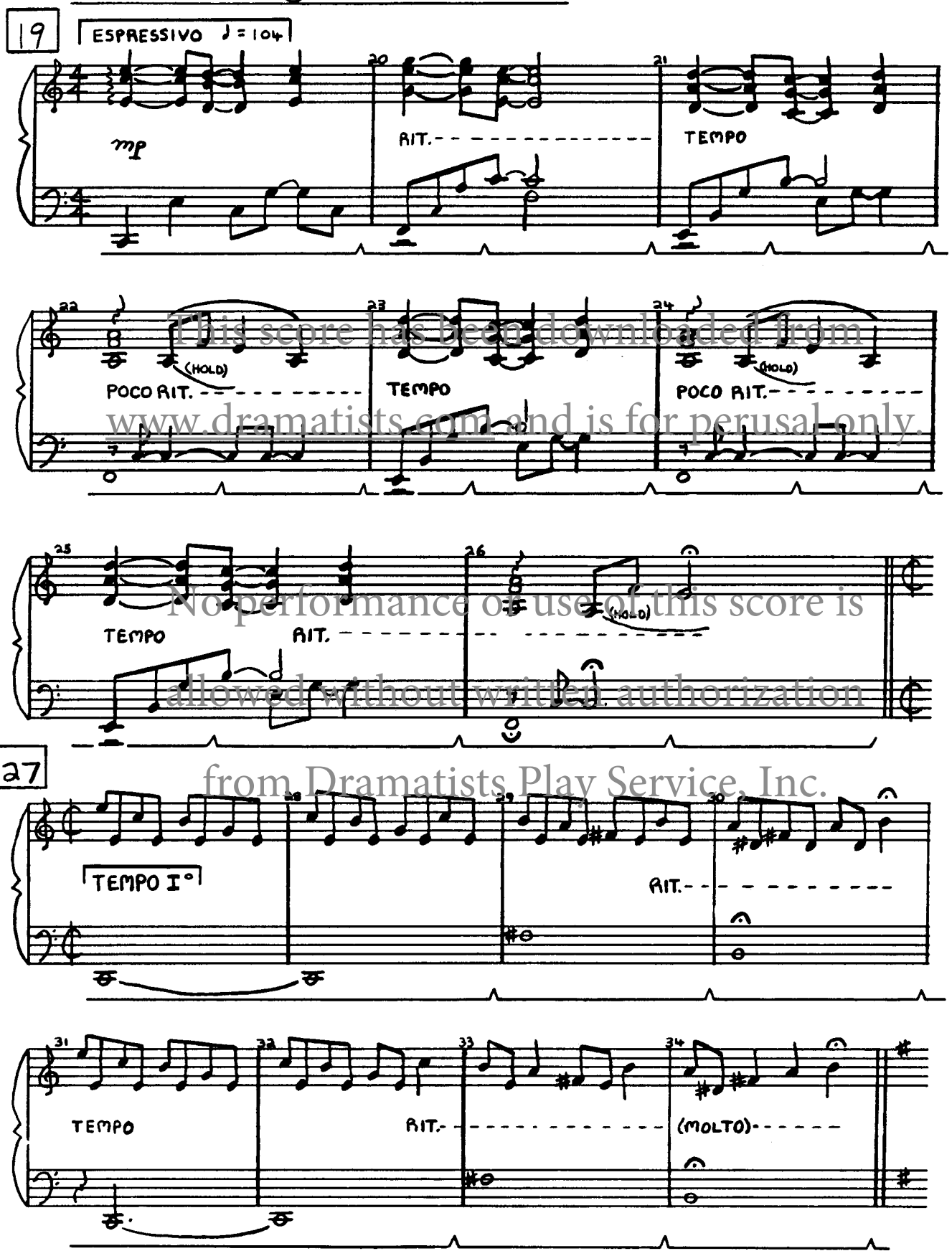
CUE: LJ "I'm standing in this room..." (pg. 12)



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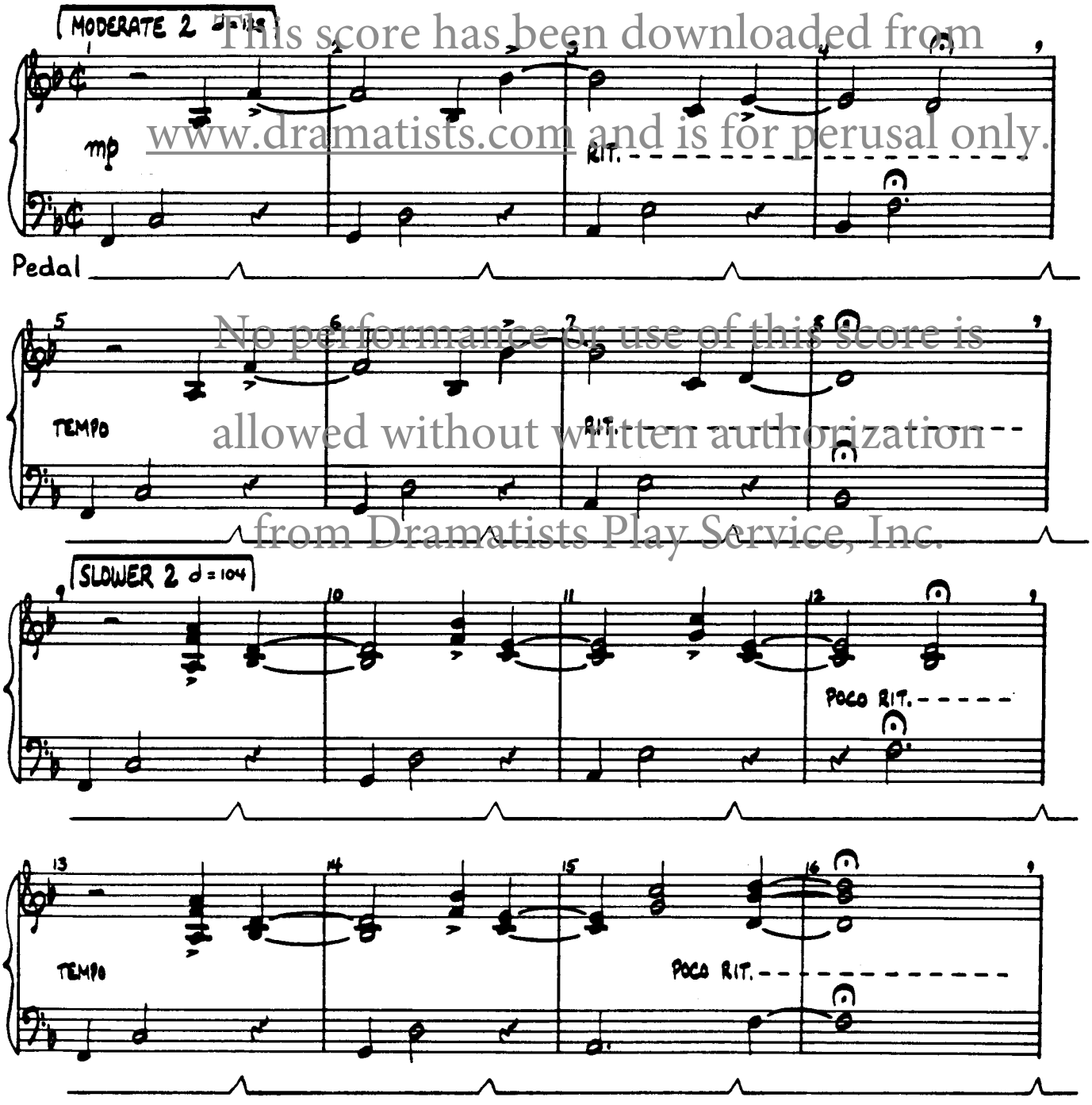
SHE WAS K.C.

(Song-Bill)

7

CUE: [LJ] "... start to close in on it..." (pg. 13)



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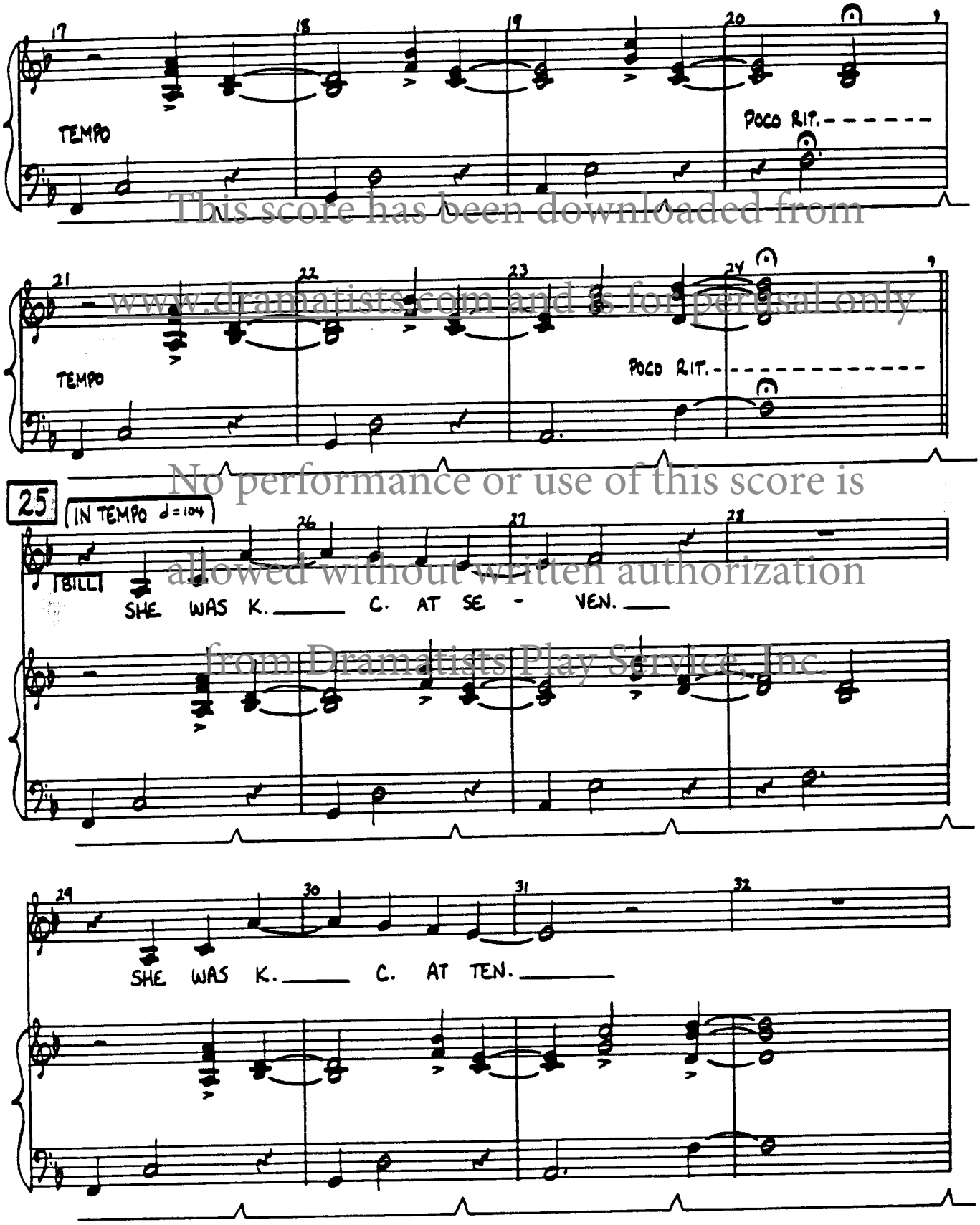
Probable cut: Bars 17 - 24,
Unless desired for longer section of
slow-motion behavior before song.



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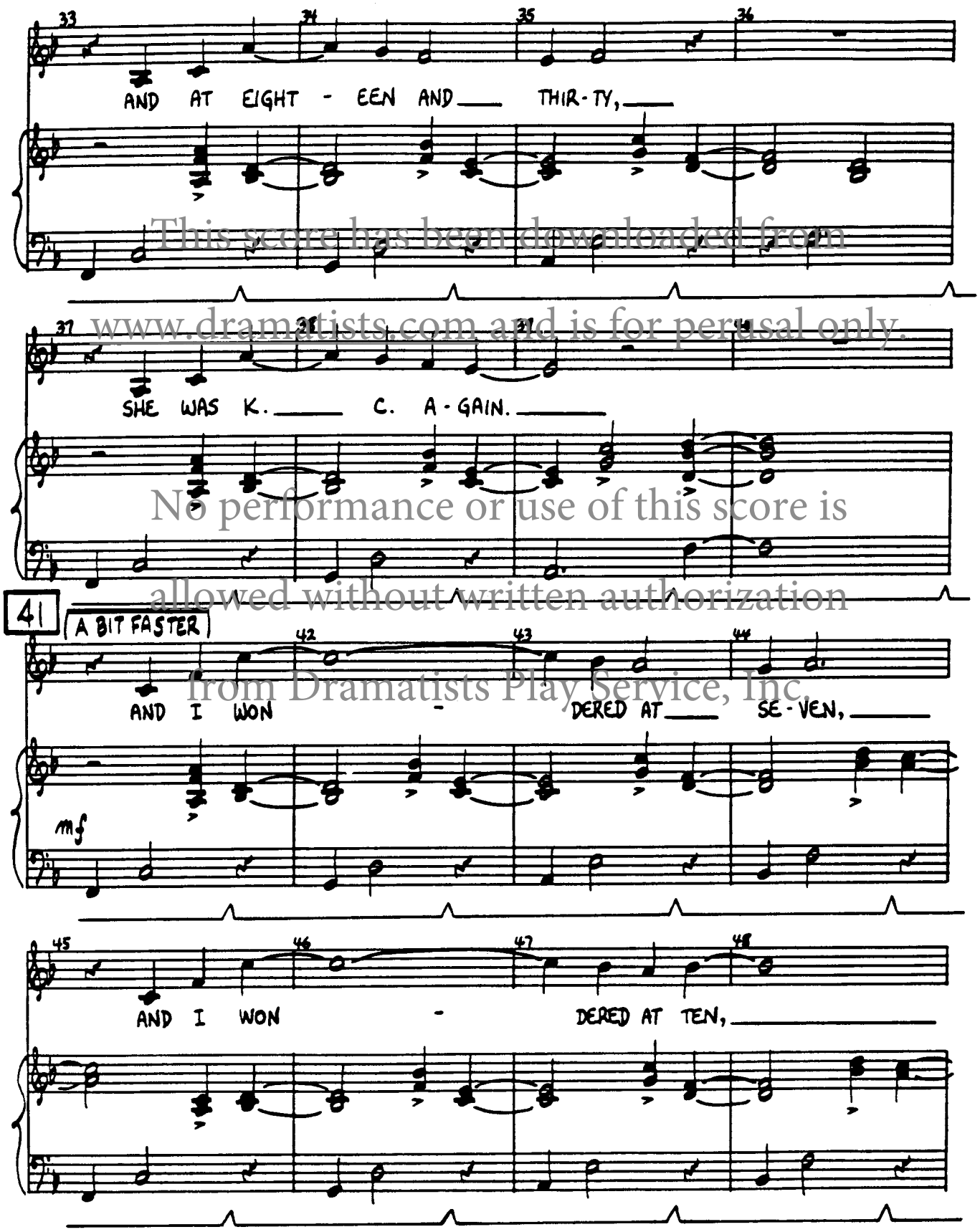

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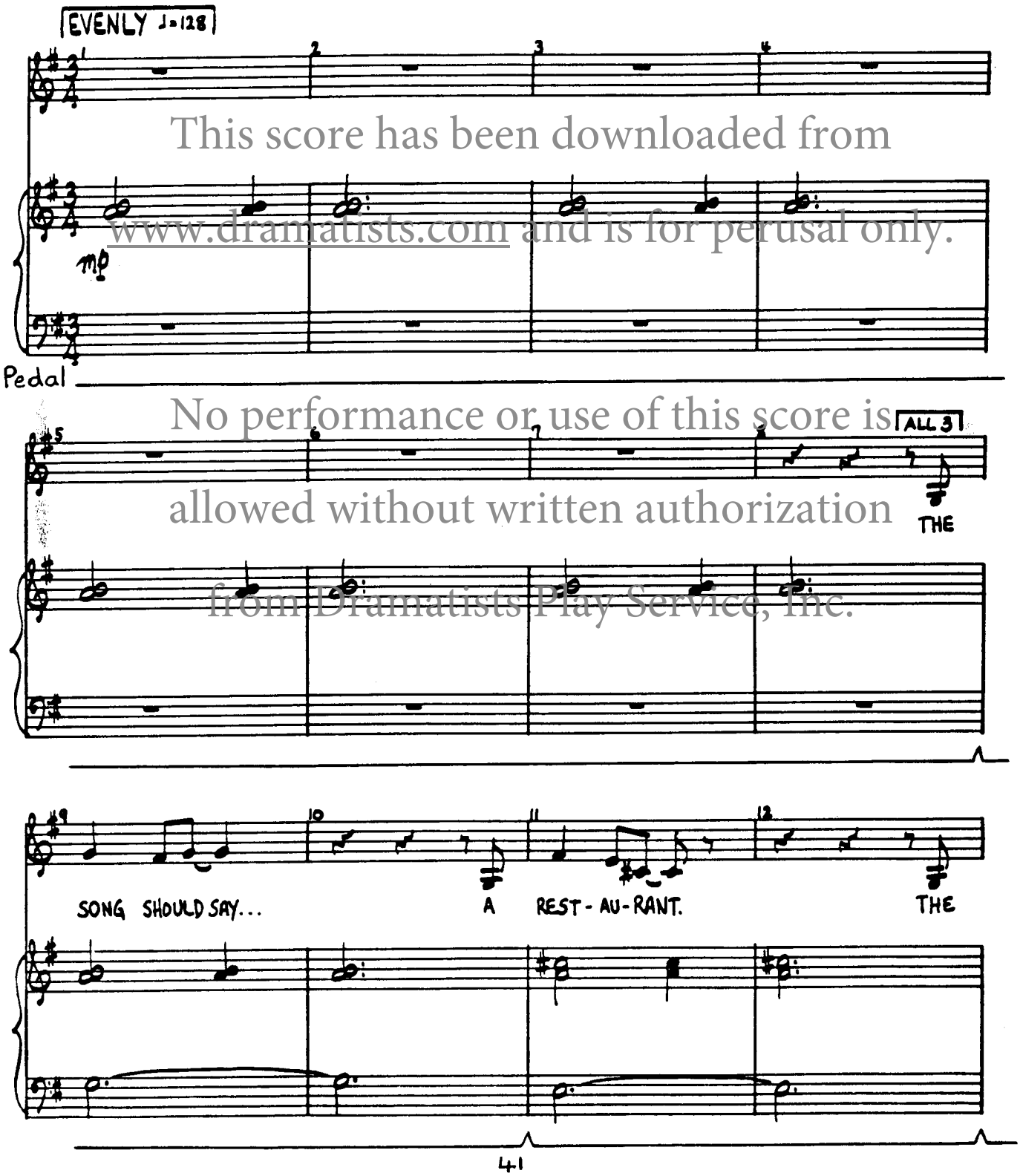
WHAT THE SONG SHOULD SAY

11

(Song - Women)

CUE: [BJ] "It's great to see you." (pg. 17)



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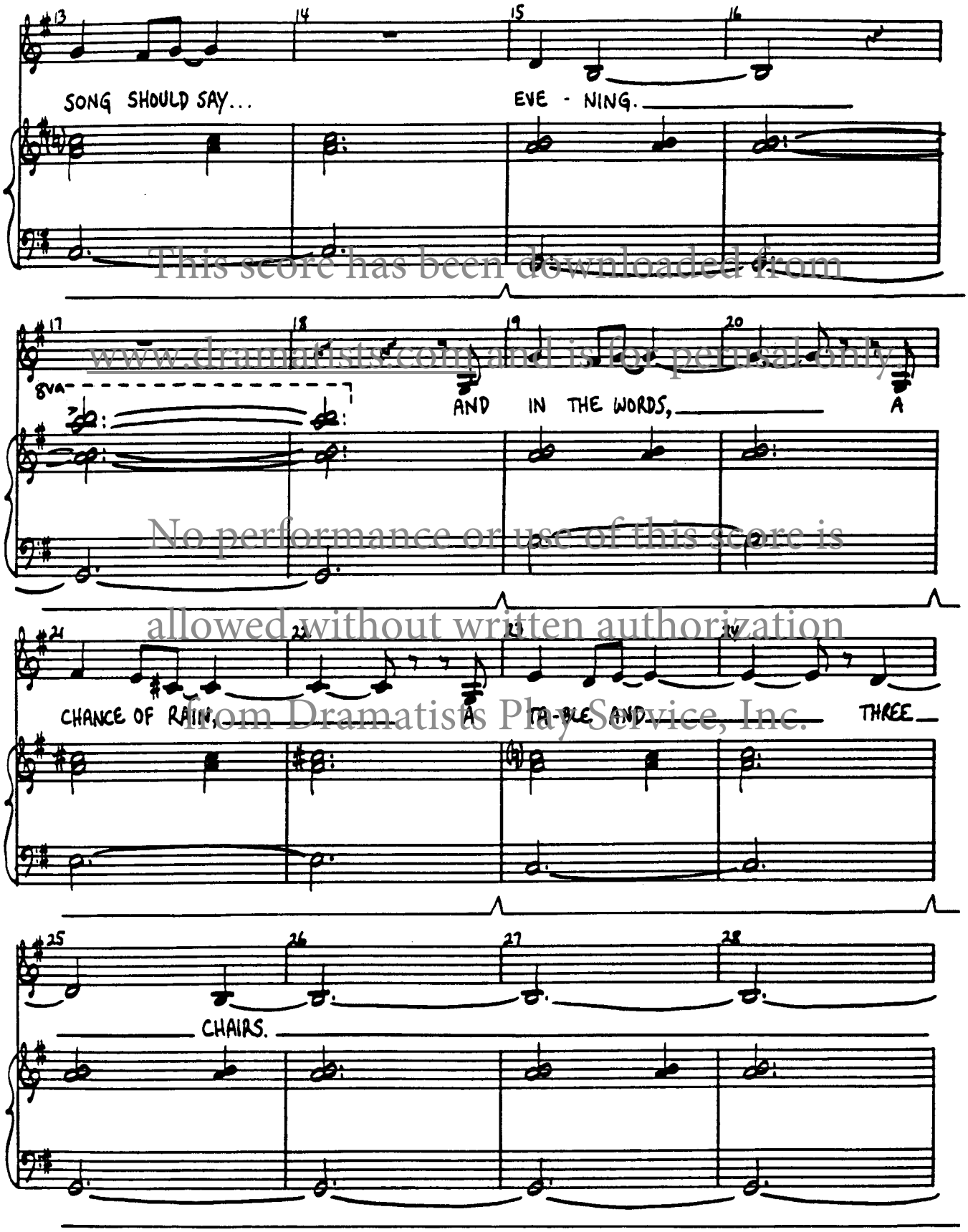

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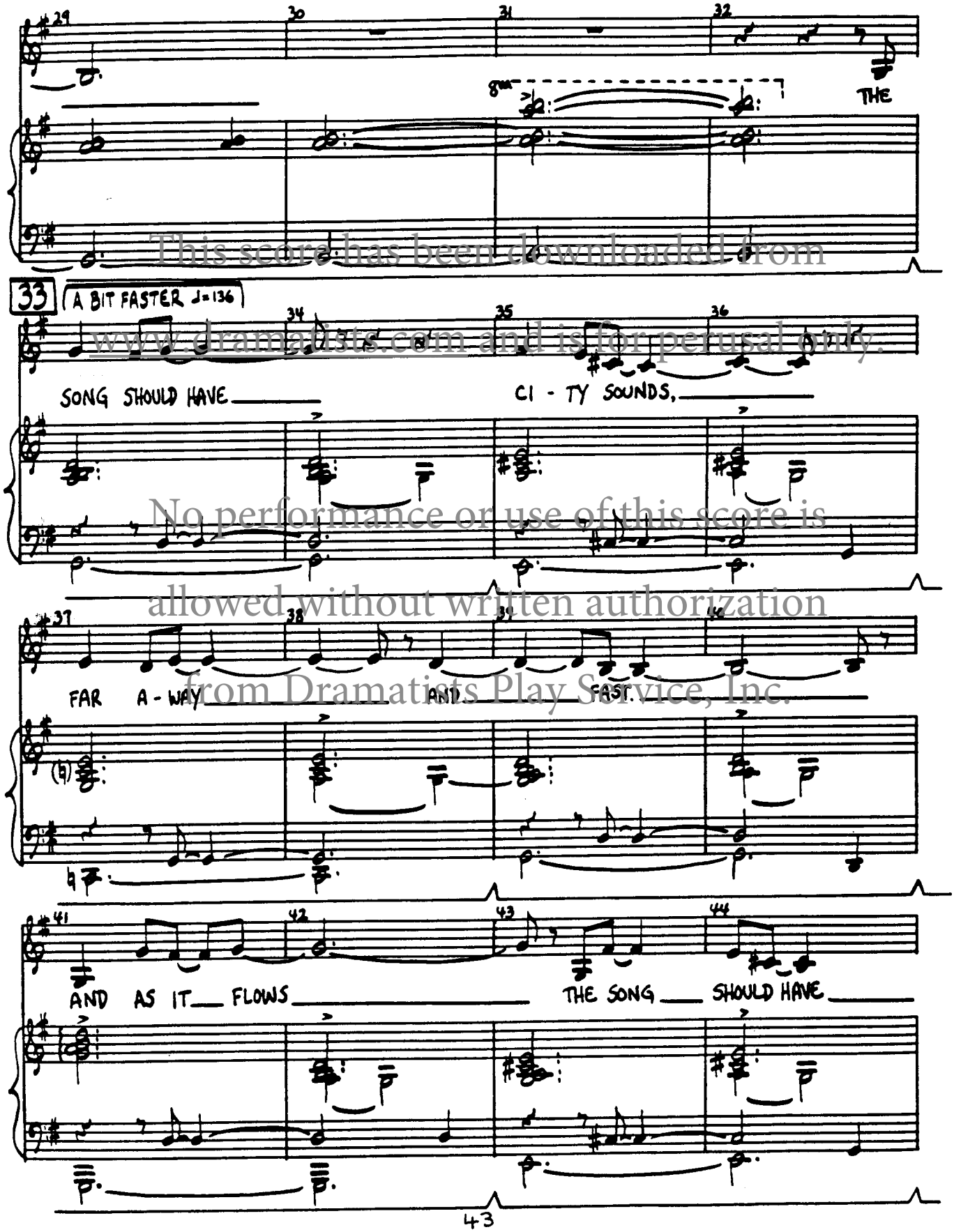

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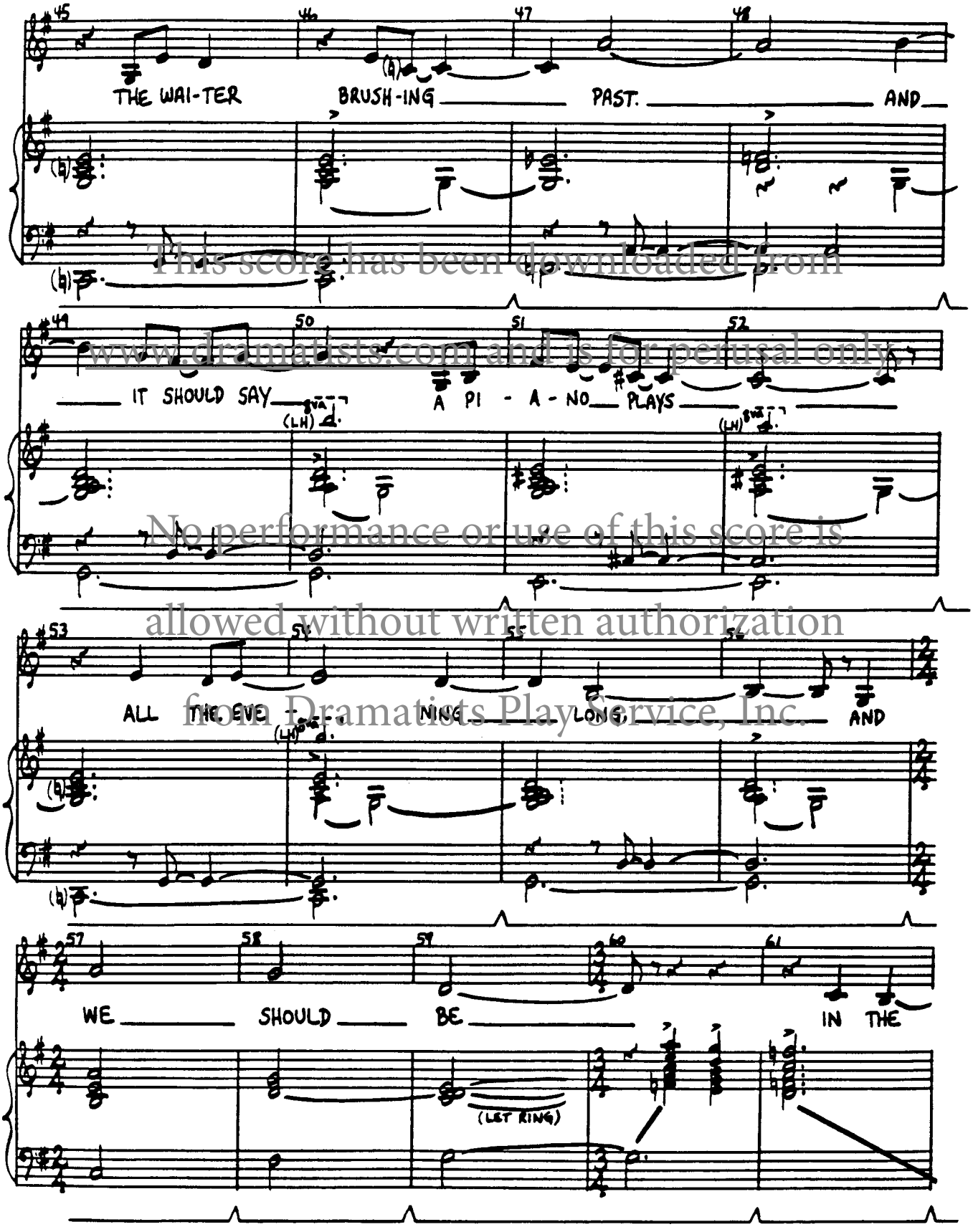

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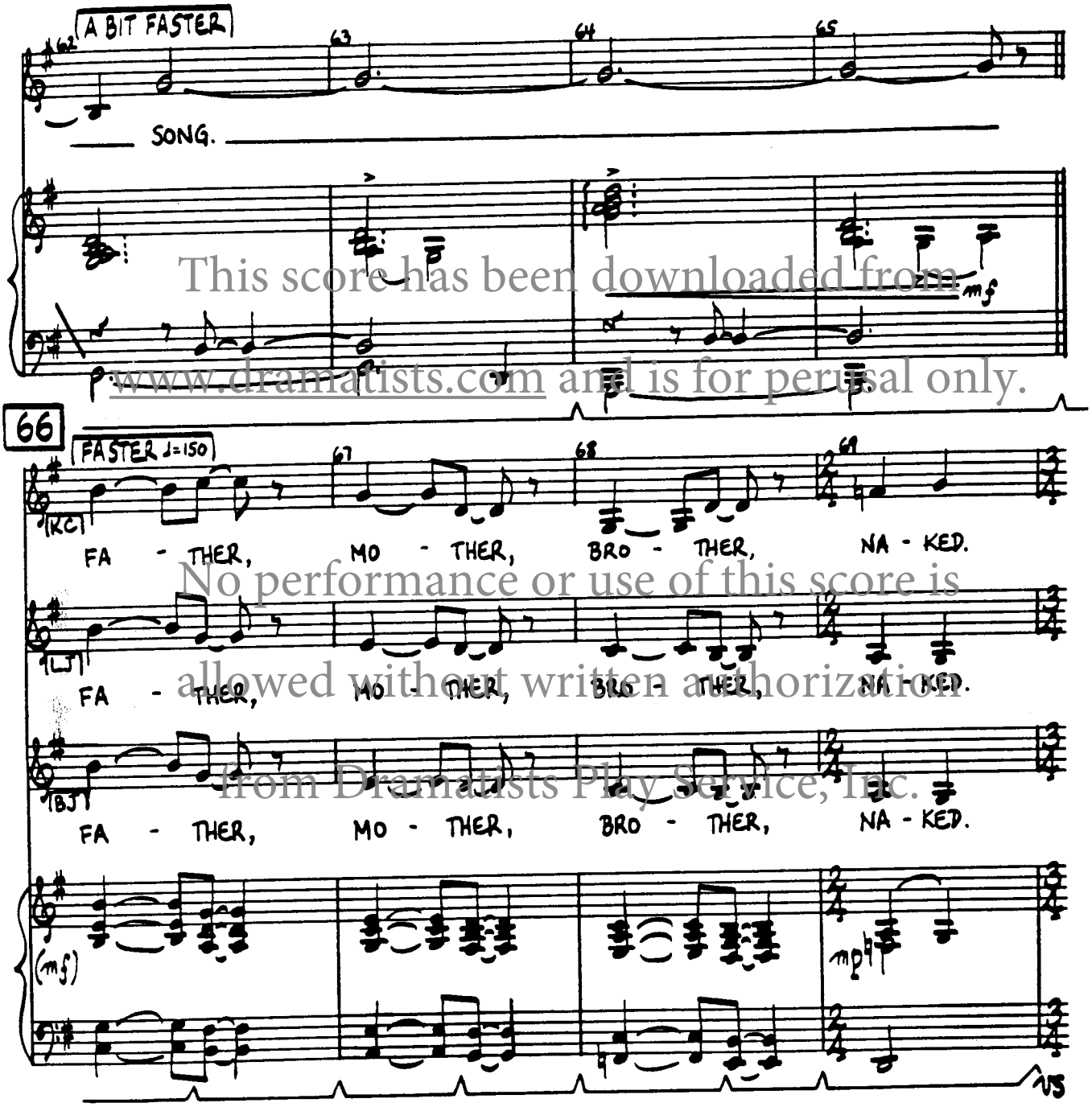

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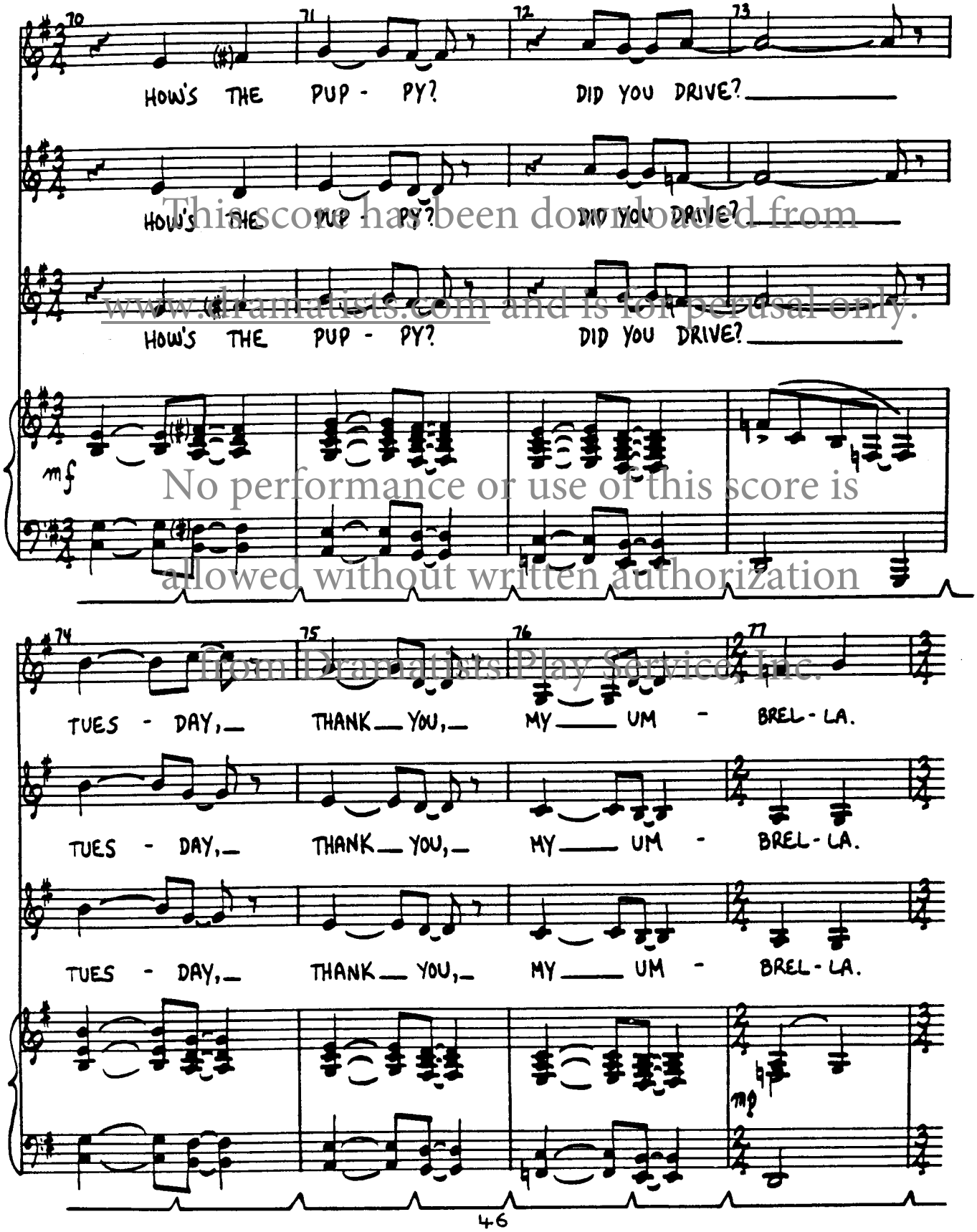

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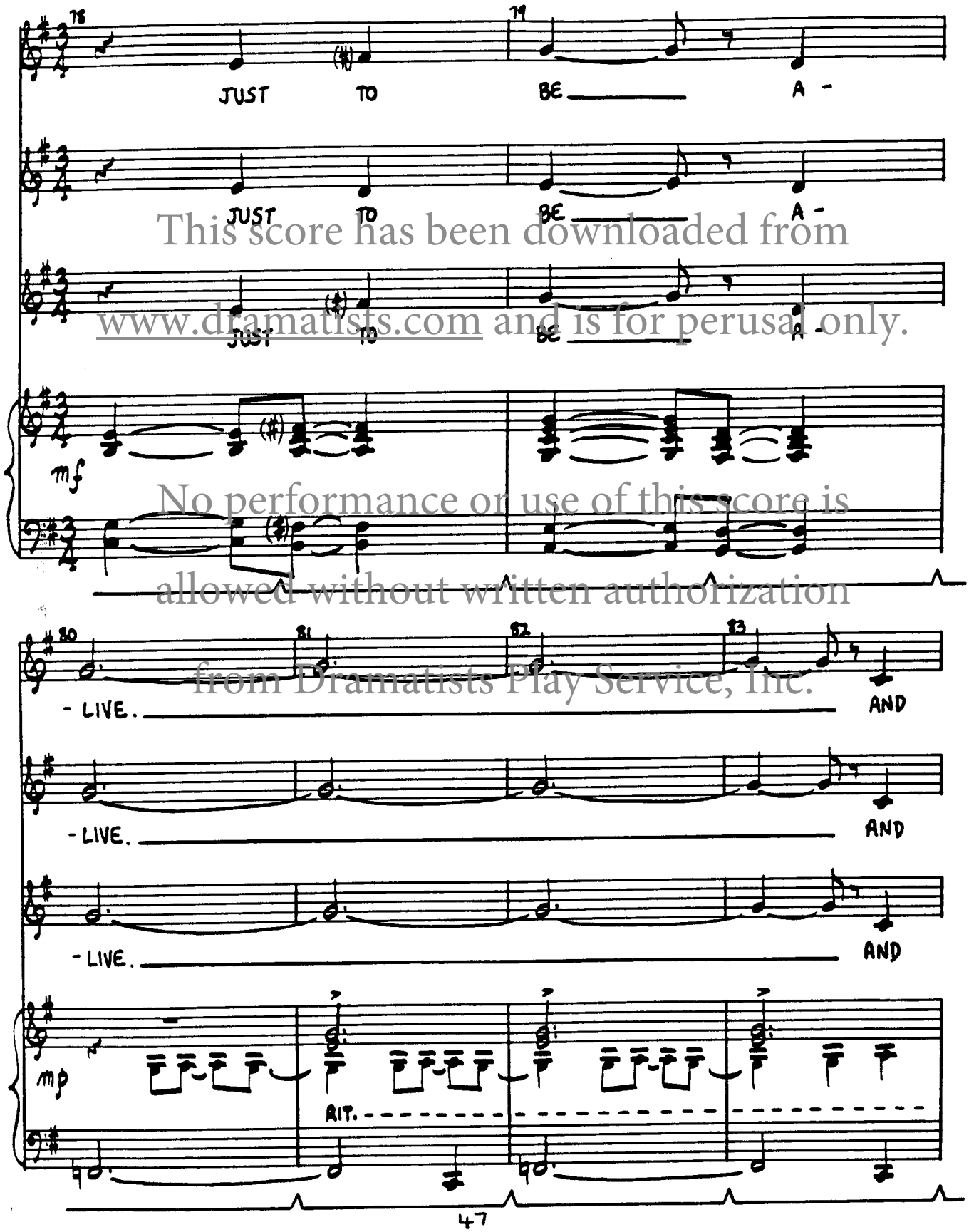

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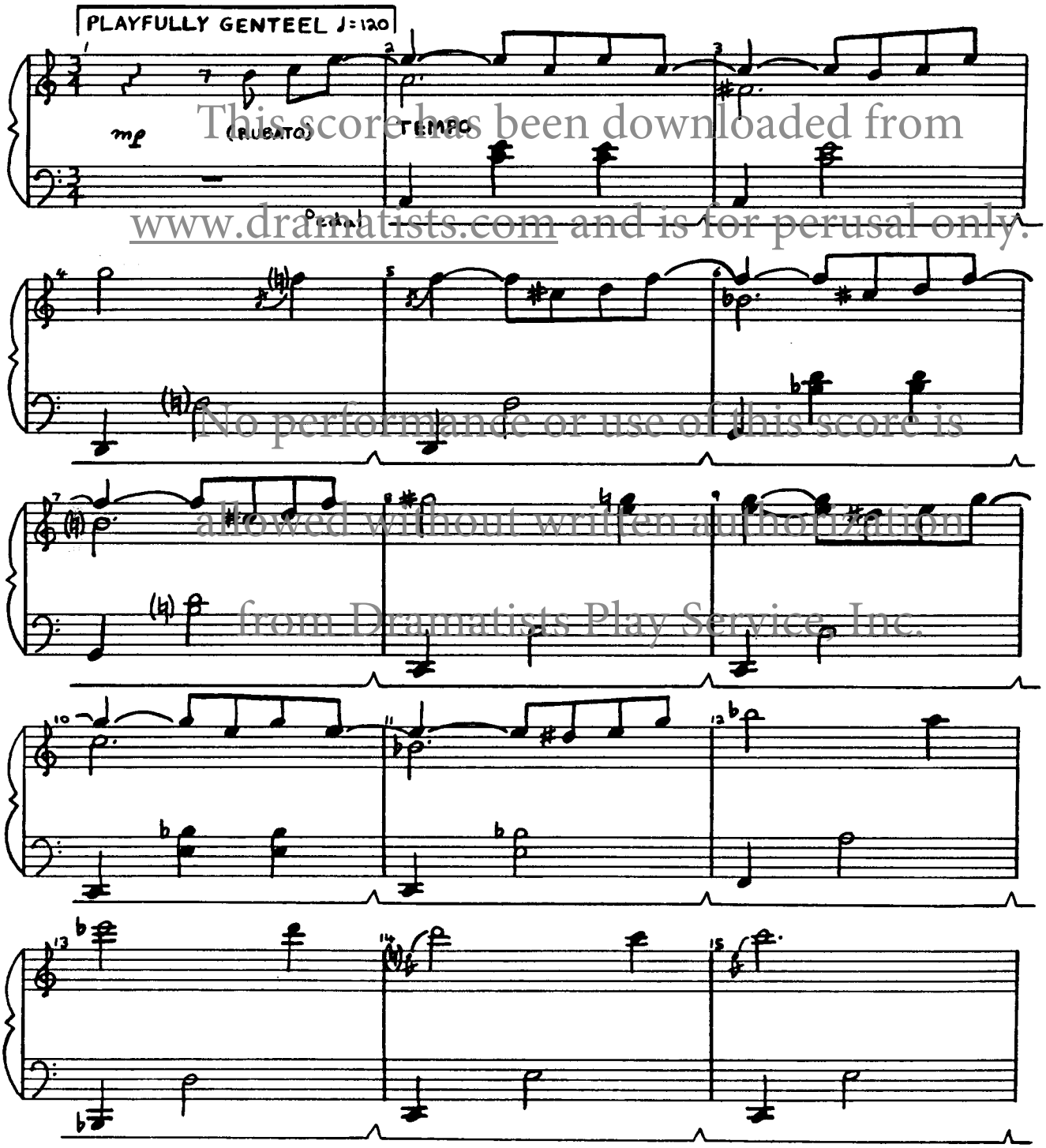
Pencil Story

13

(Underscore)

CUE: KC "I don't remember." BJ "Please?" (pg. 20)



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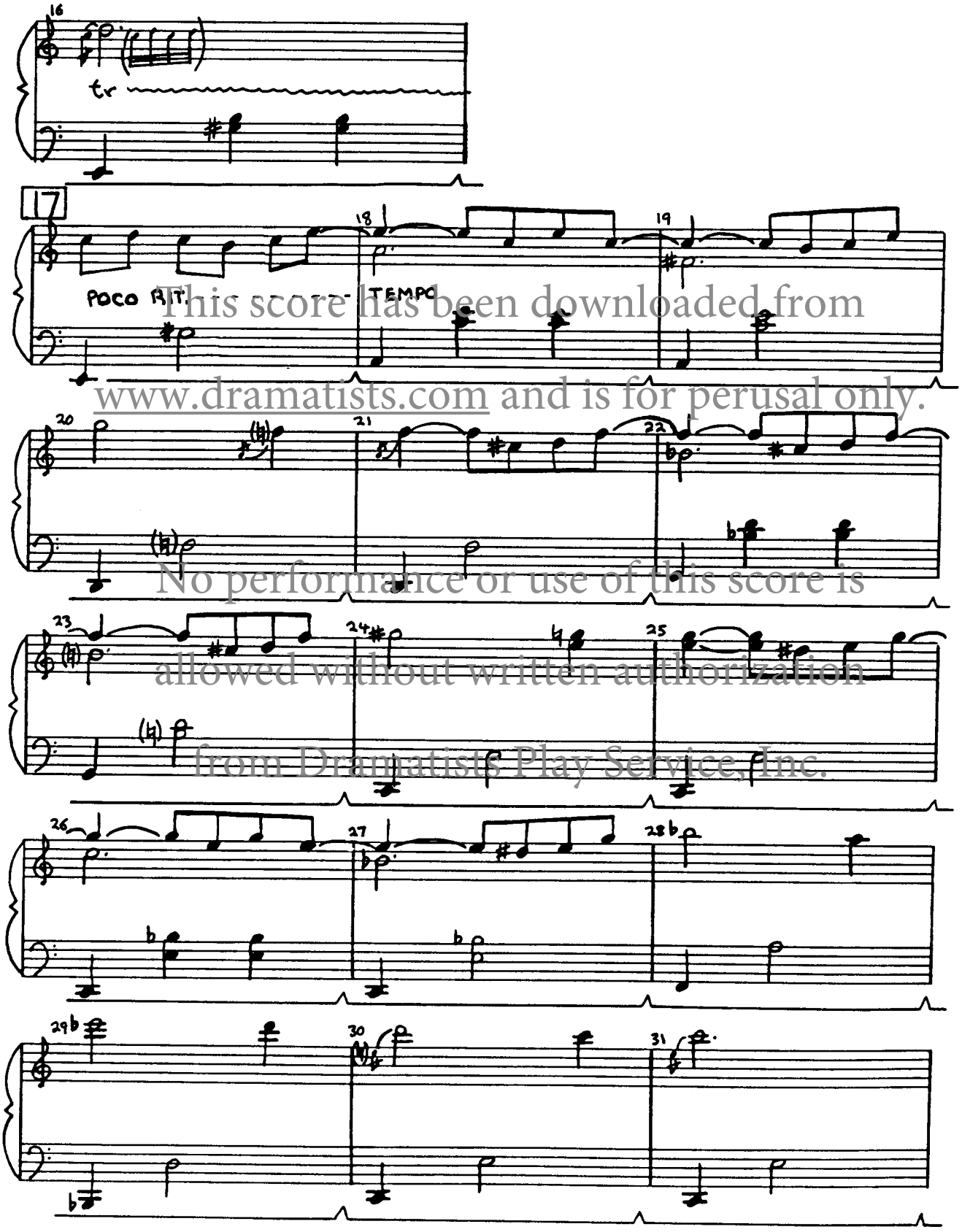

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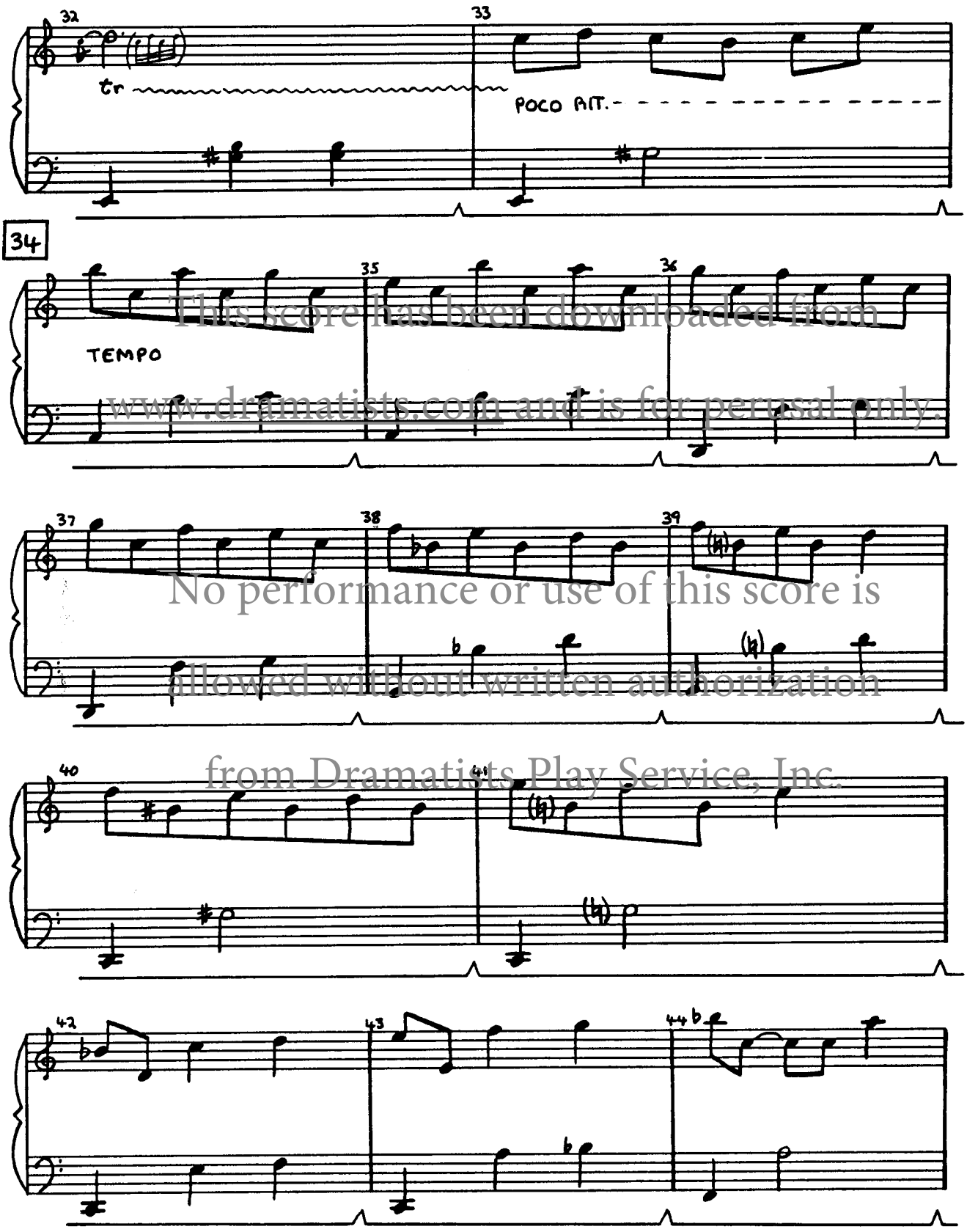

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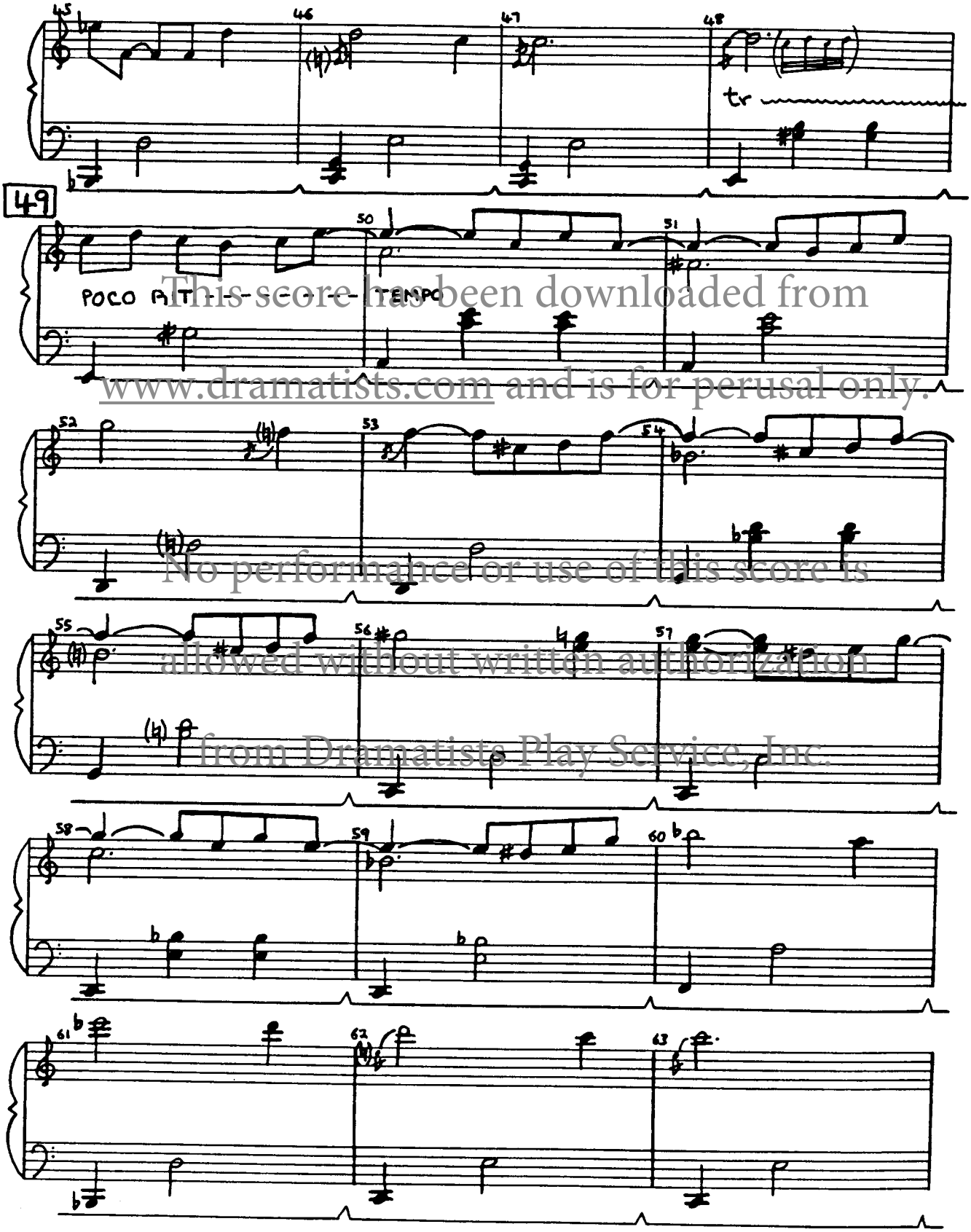

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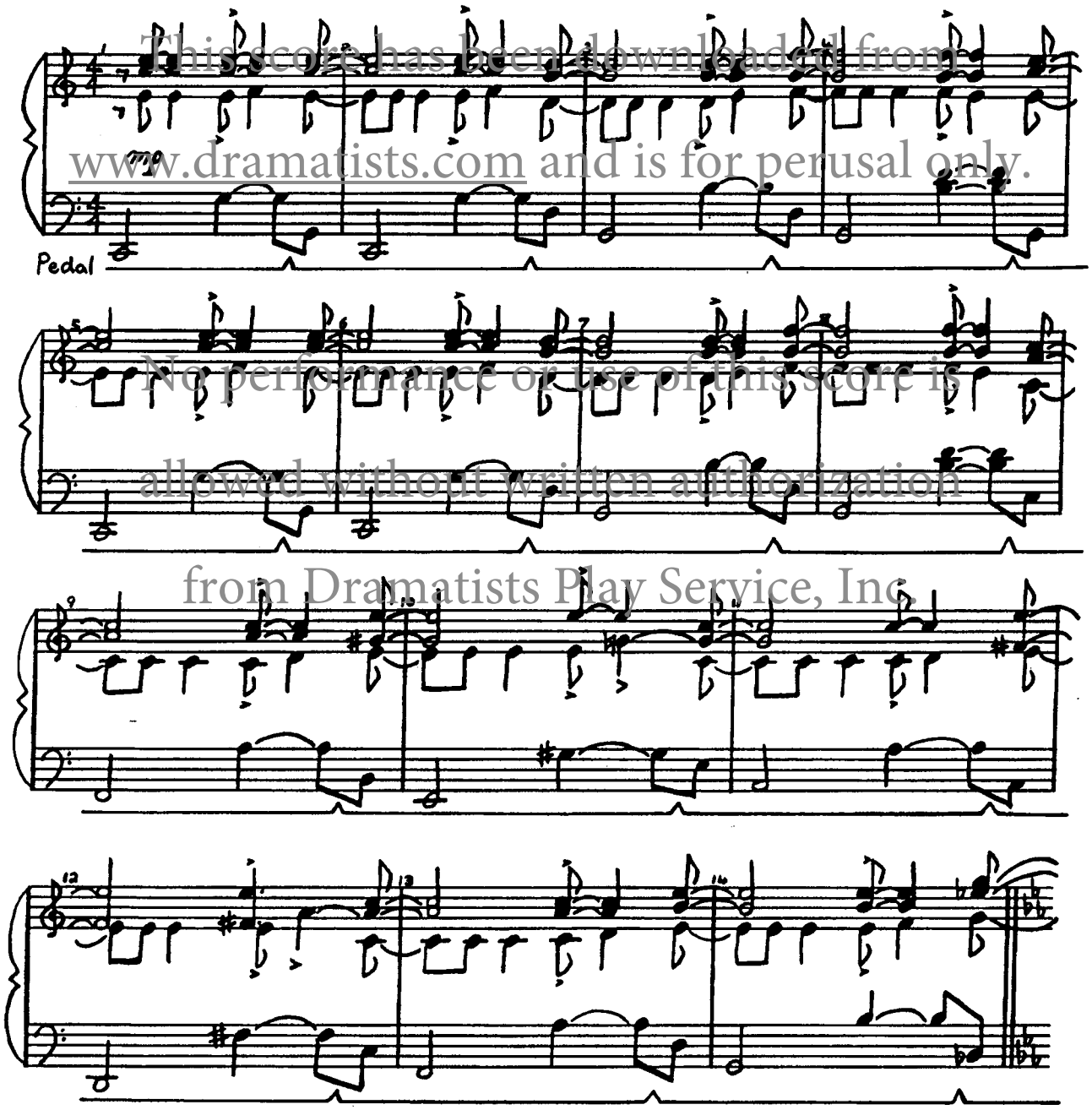
How's Seth?

(Underscore)

15

CUE: [BJ] "Thank you. So..." (pg. 23)

[WITH A LILT ♩= 116]



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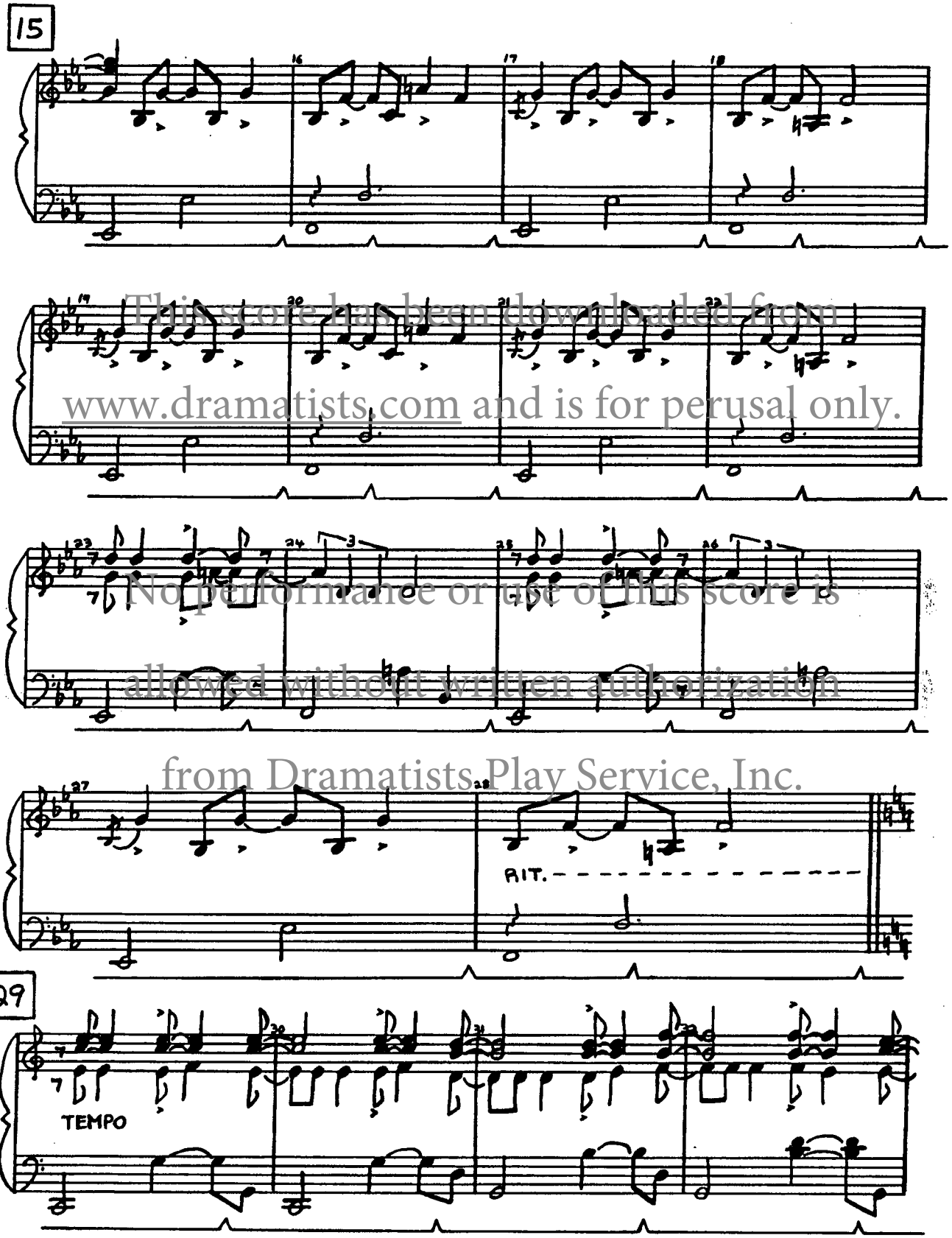

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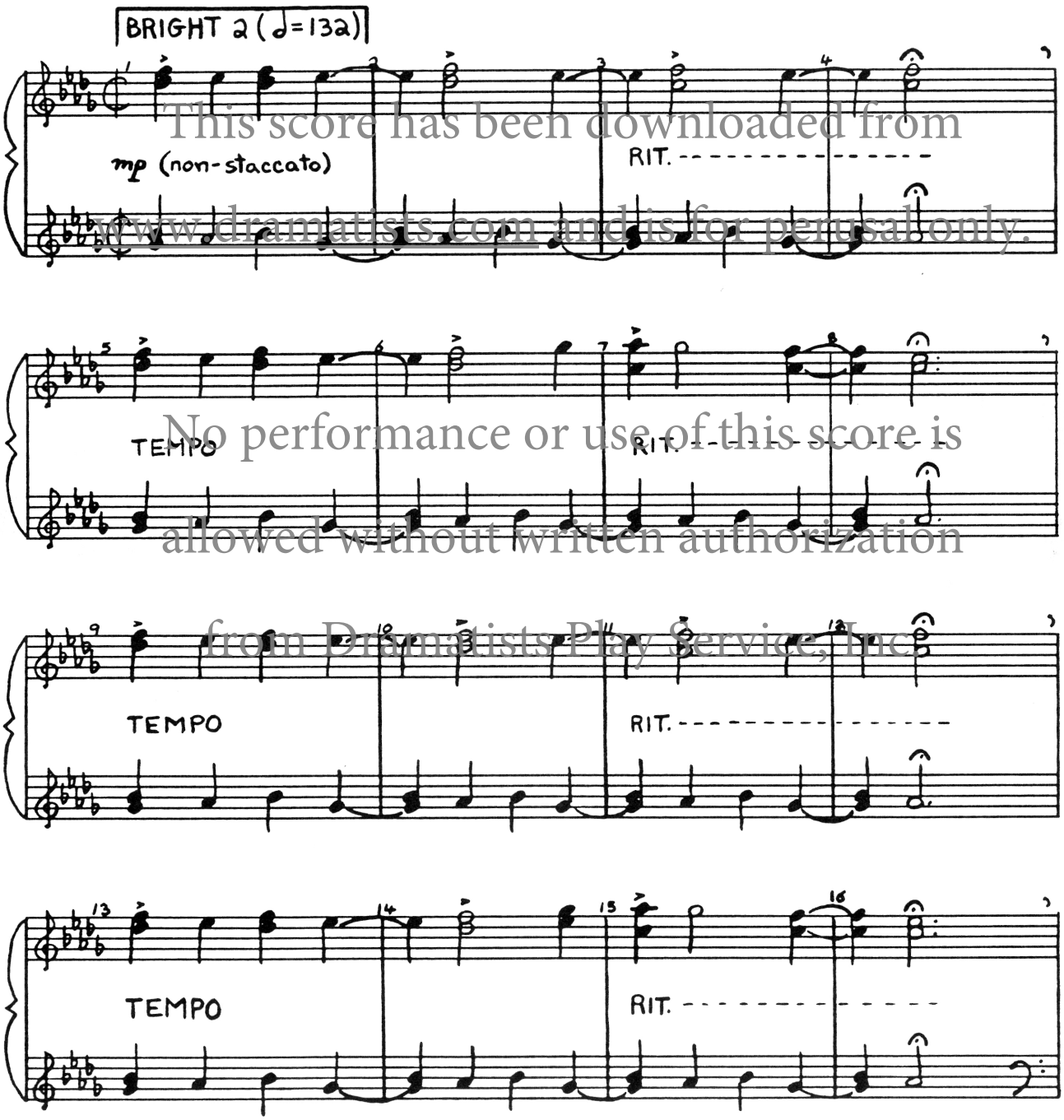
Big Jane's Jobs

(Underscore)

17

CUE: (After Walter moves off & "Specials-II" concludes.) (pg.25)



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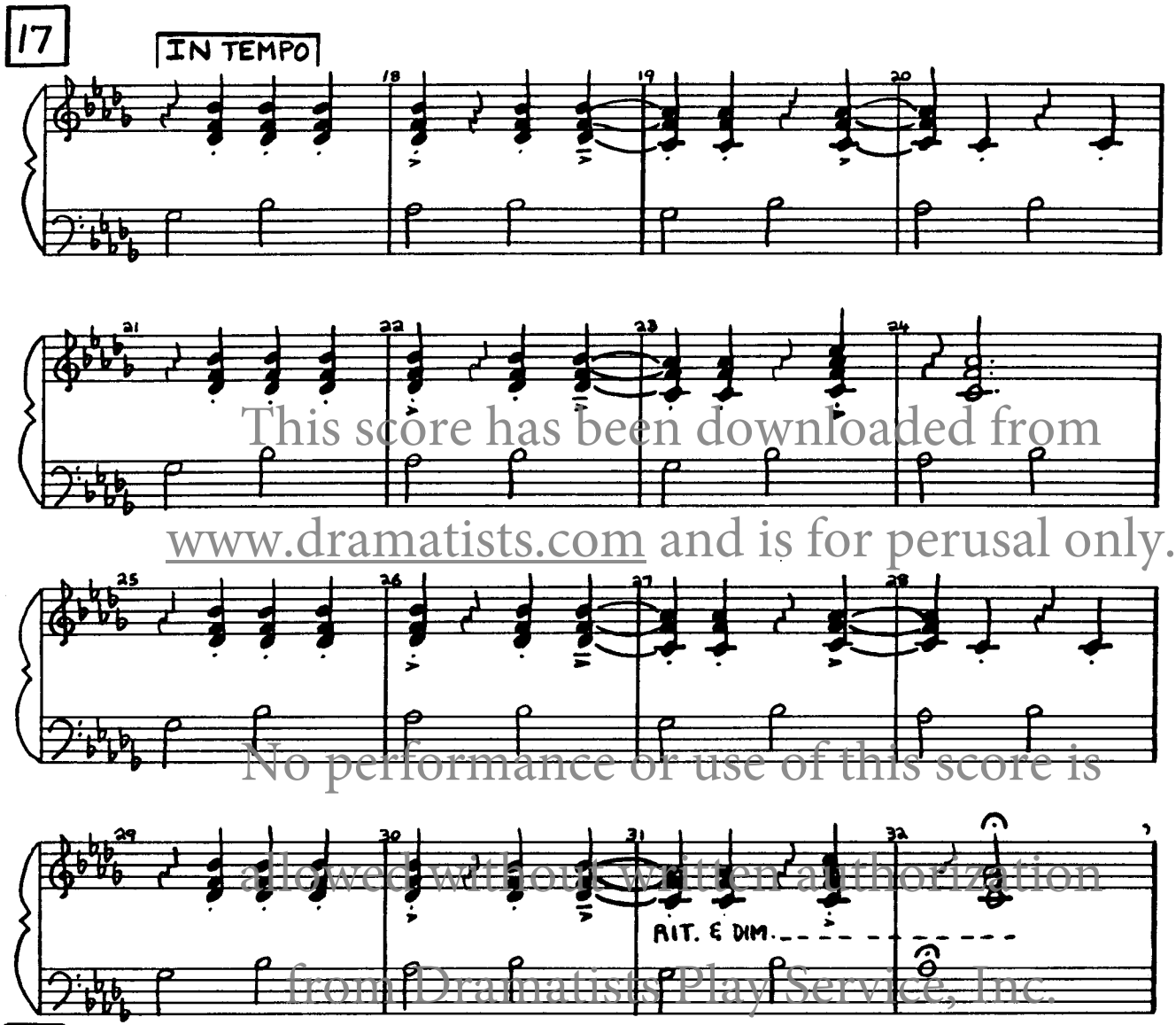

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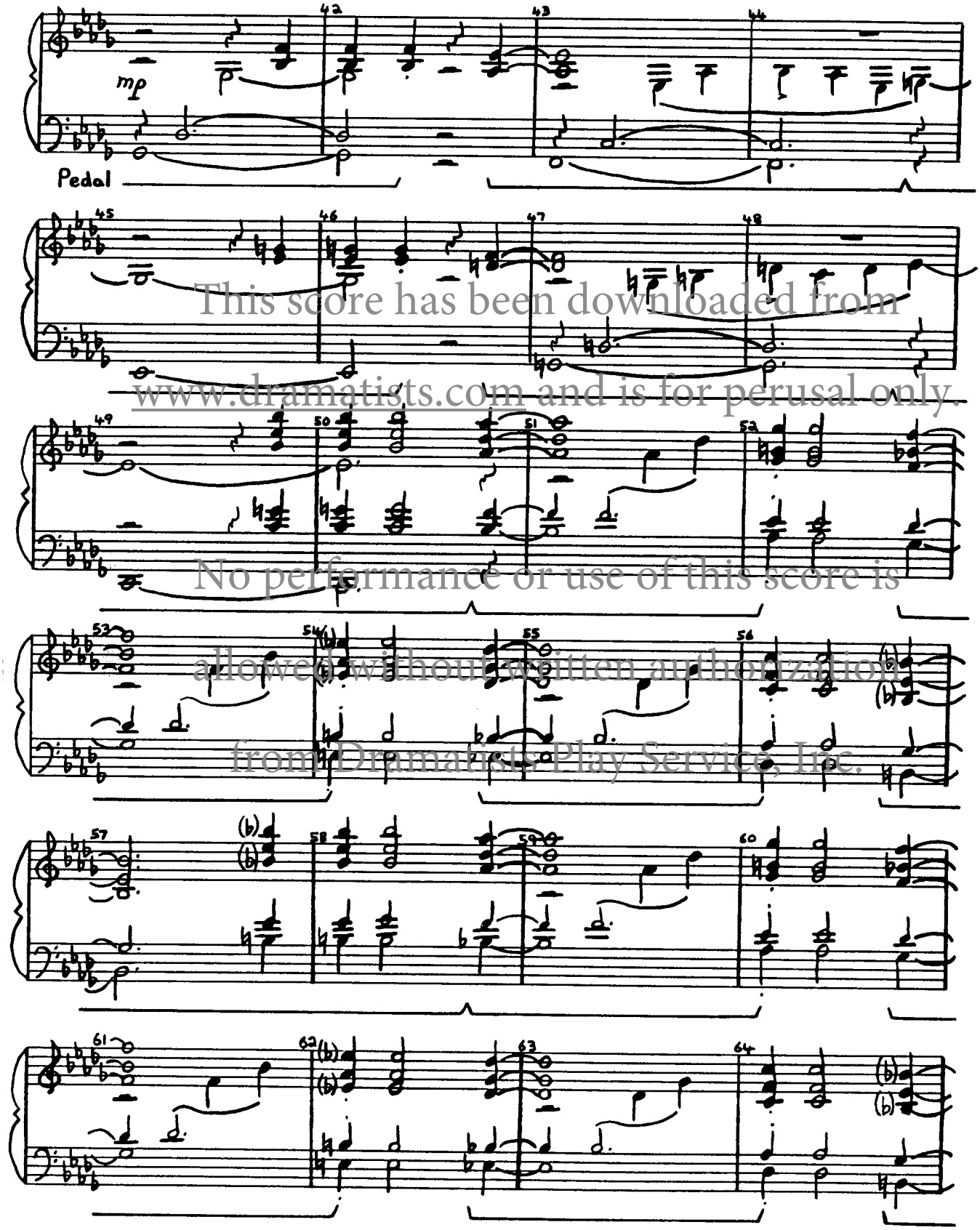
41 CUE: KC "Well, see, here in America..." (pg. 26)

LUSH BOSSA NOVA ♩=120



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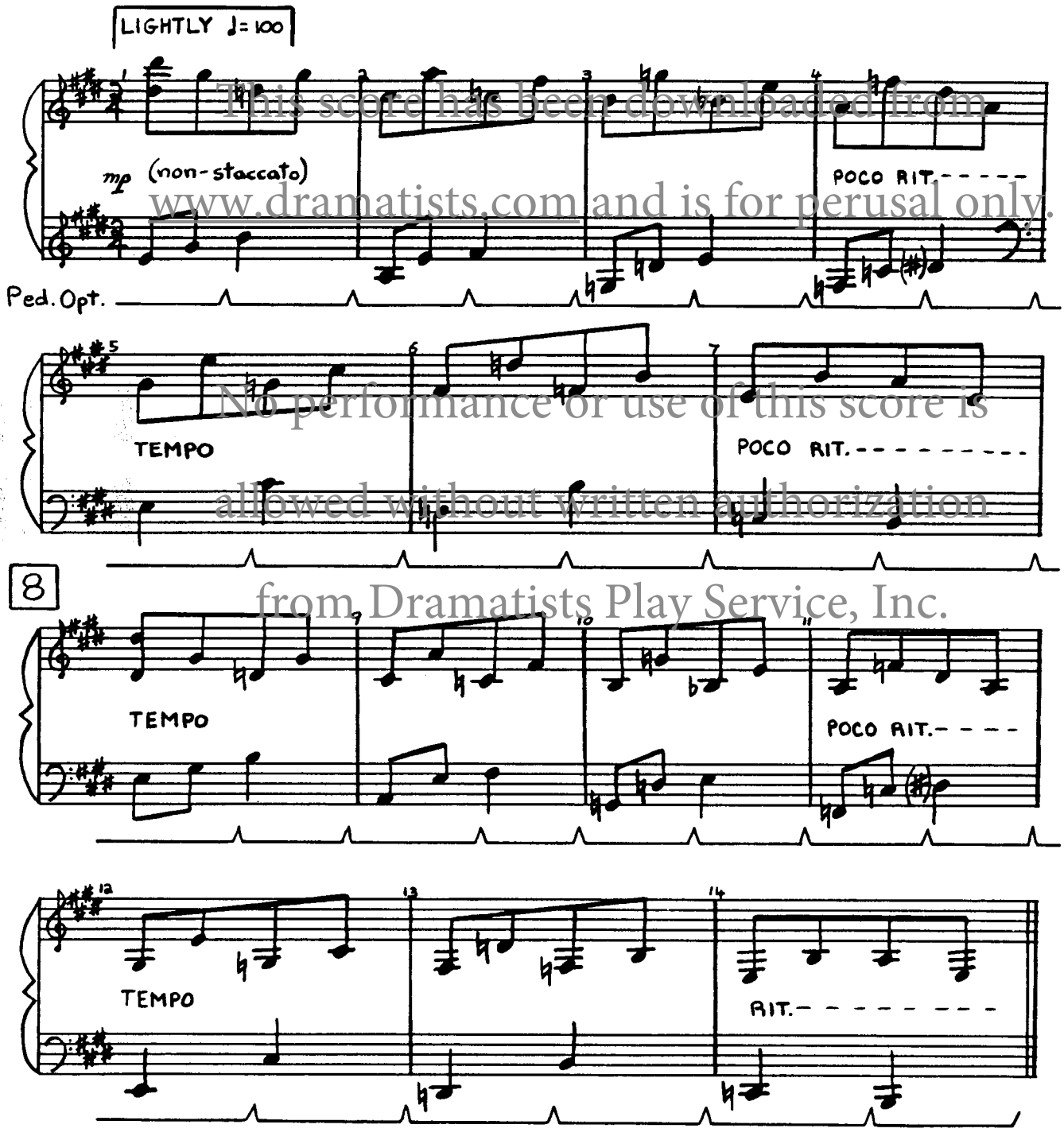
Watching You Variations

20

(Underscore)

CUE: Play, as they clink their glasses. (pg. 38)



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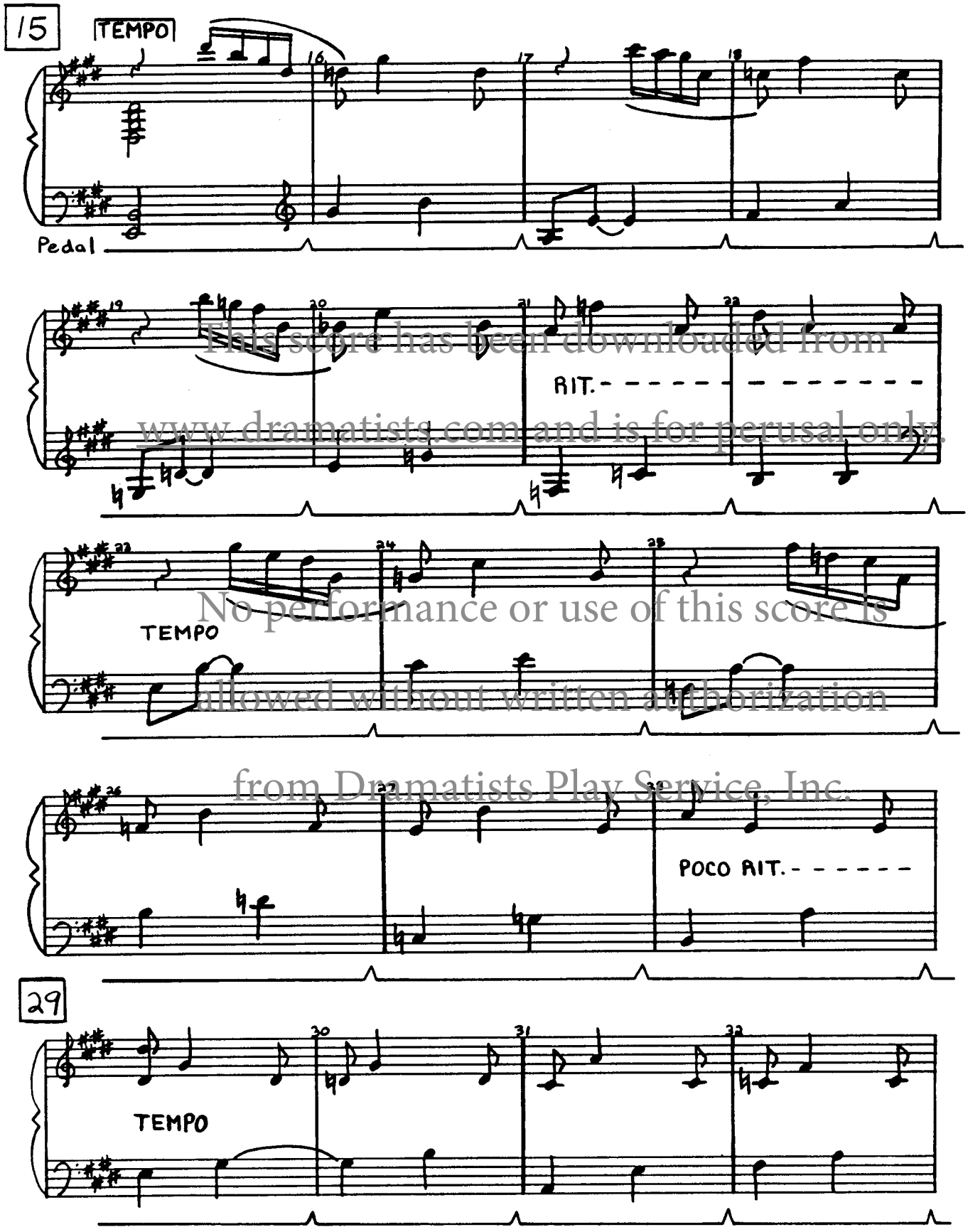

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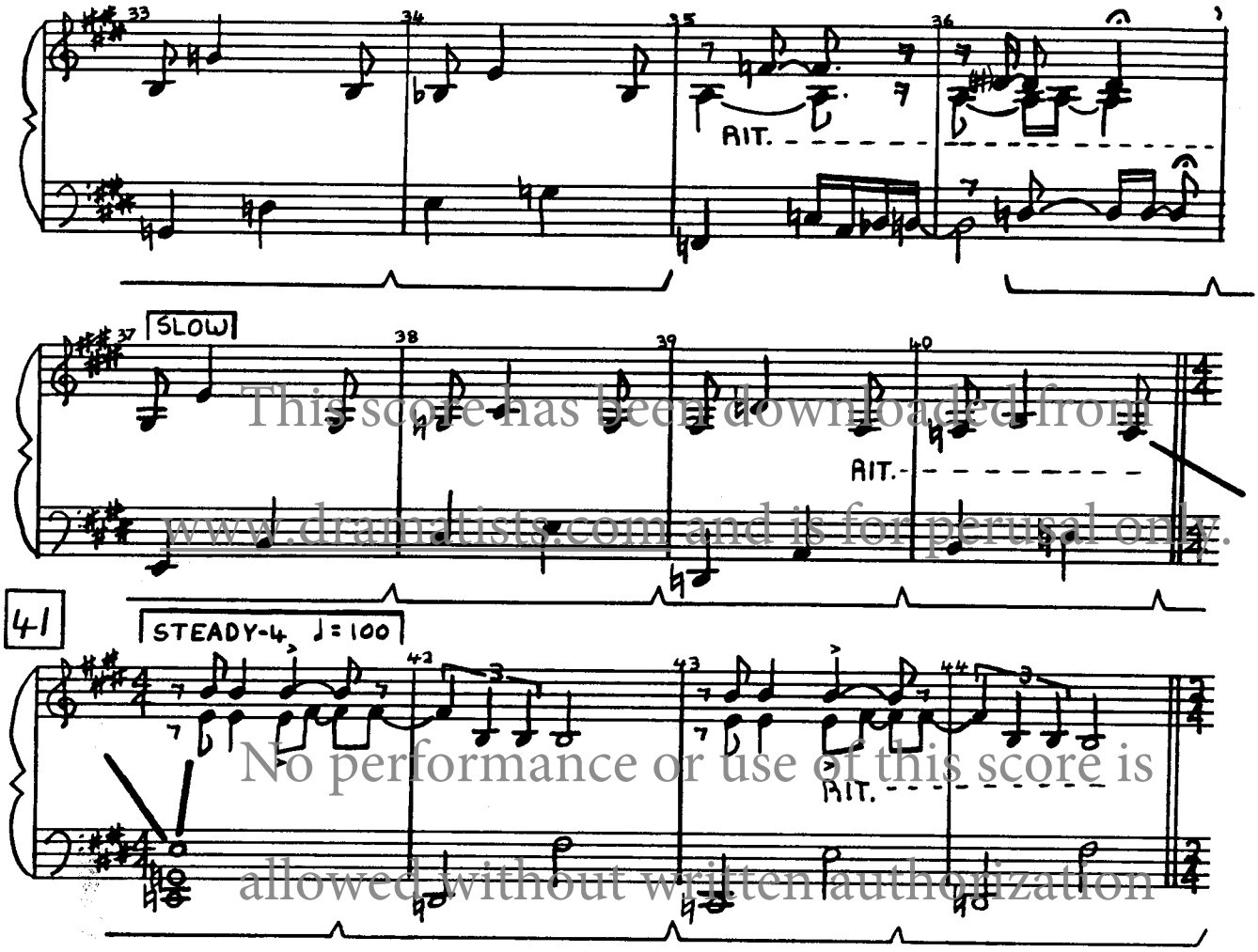

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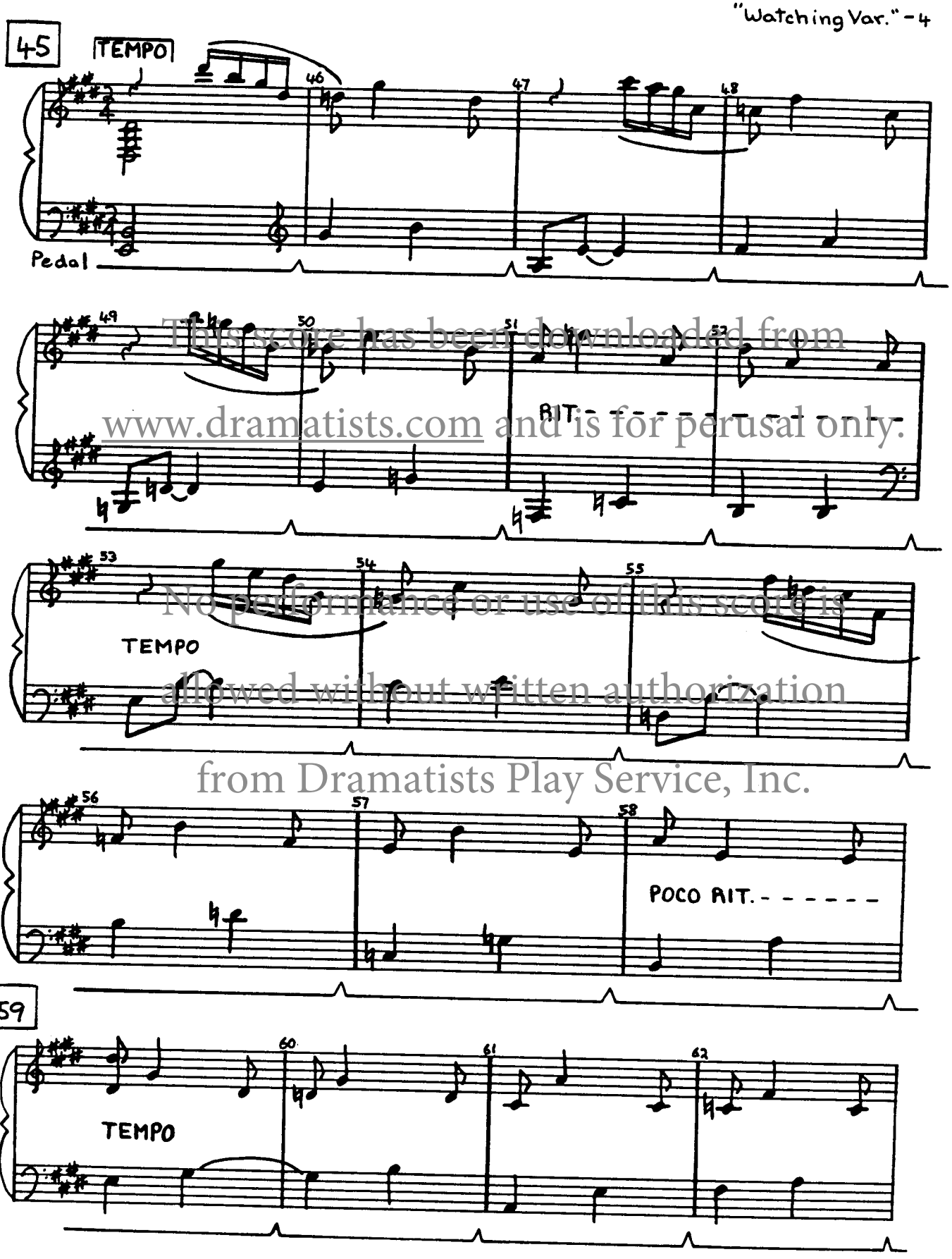

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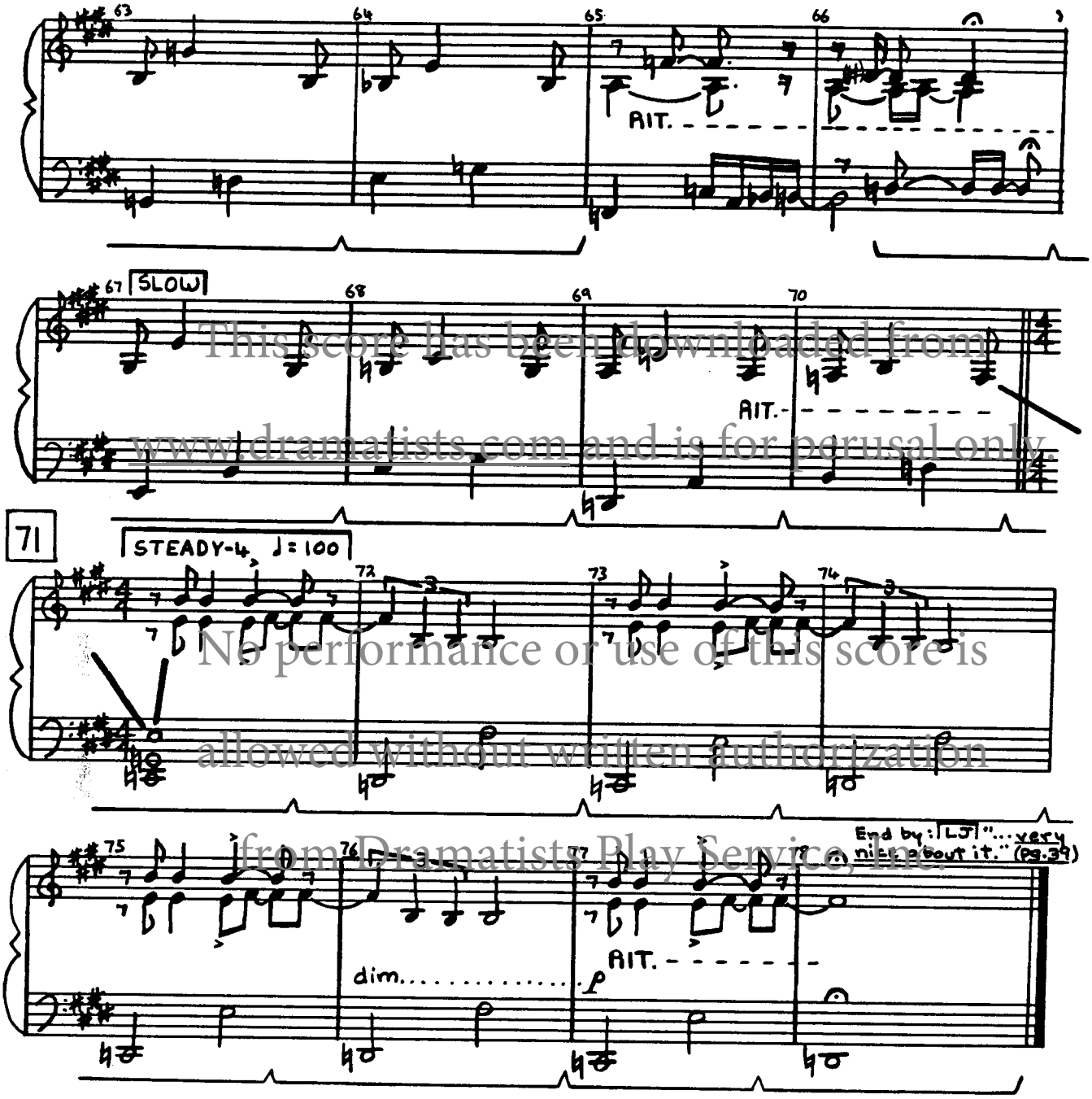

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SEGUE AS ONE

Possible Cut: Bars 45-58
Possible Cuts: Bars 75+76 or Bars 73-76
Possible Extension: Repeat Bars 75+76

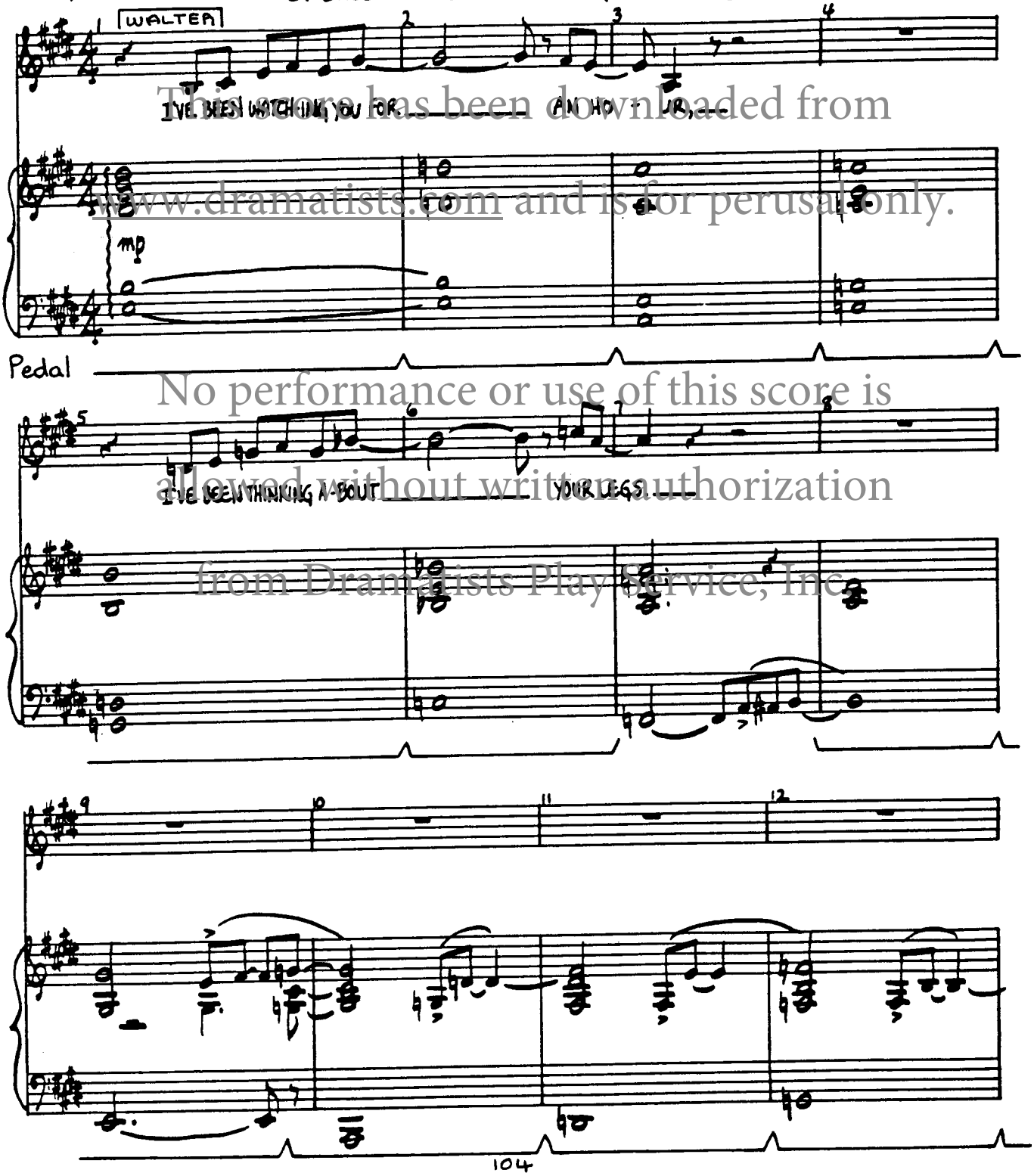
I'VE BEEN WATCHING YOU

21

(Song - Walter, Bill, LJ)

CUE: LJ "...very nice about it. It just was..." (pg. 39)

MODERATO ♩=124 (All dialogue within the song should be paced to fit the music, ↑, or should fade out instantly as the song continues.)



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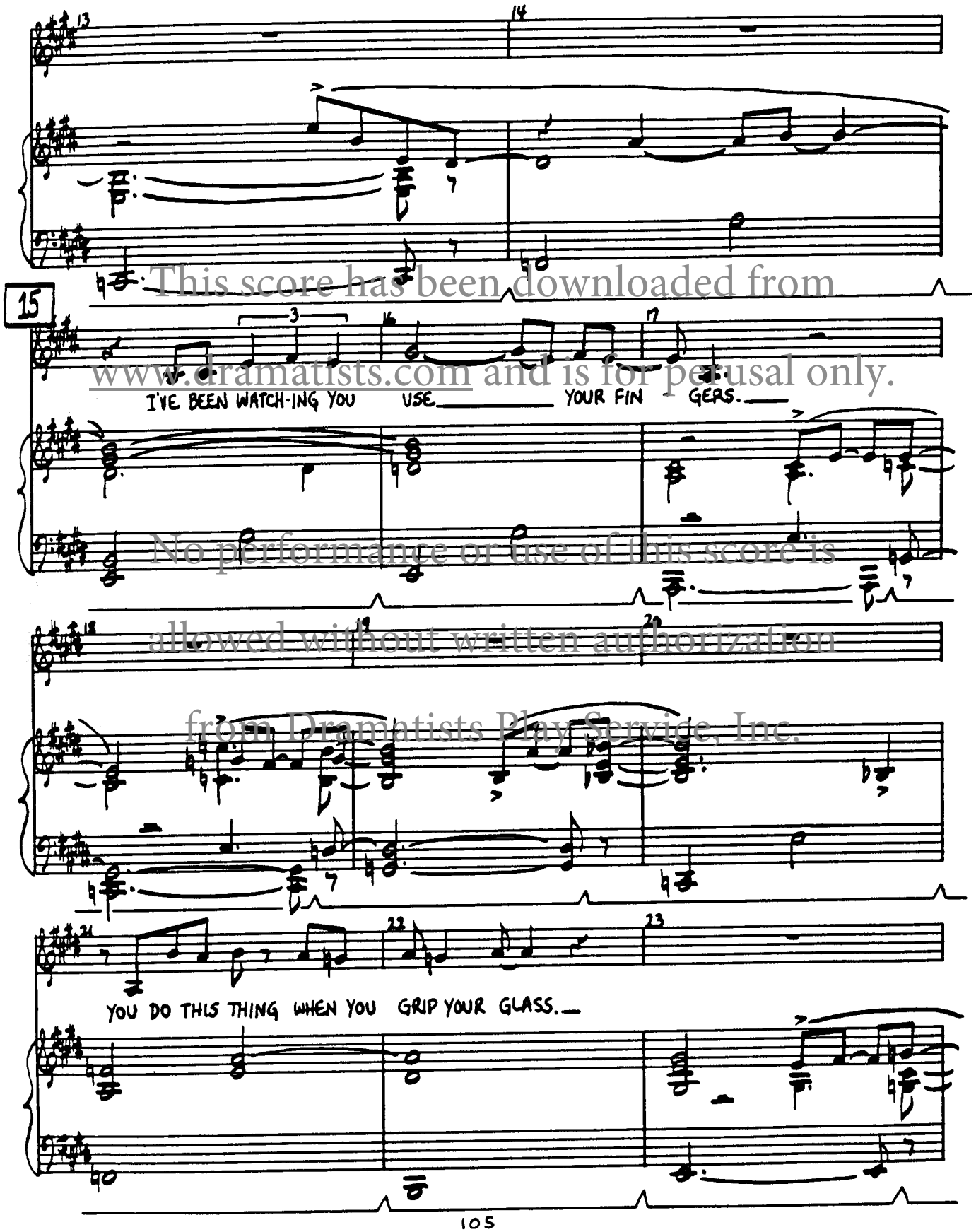

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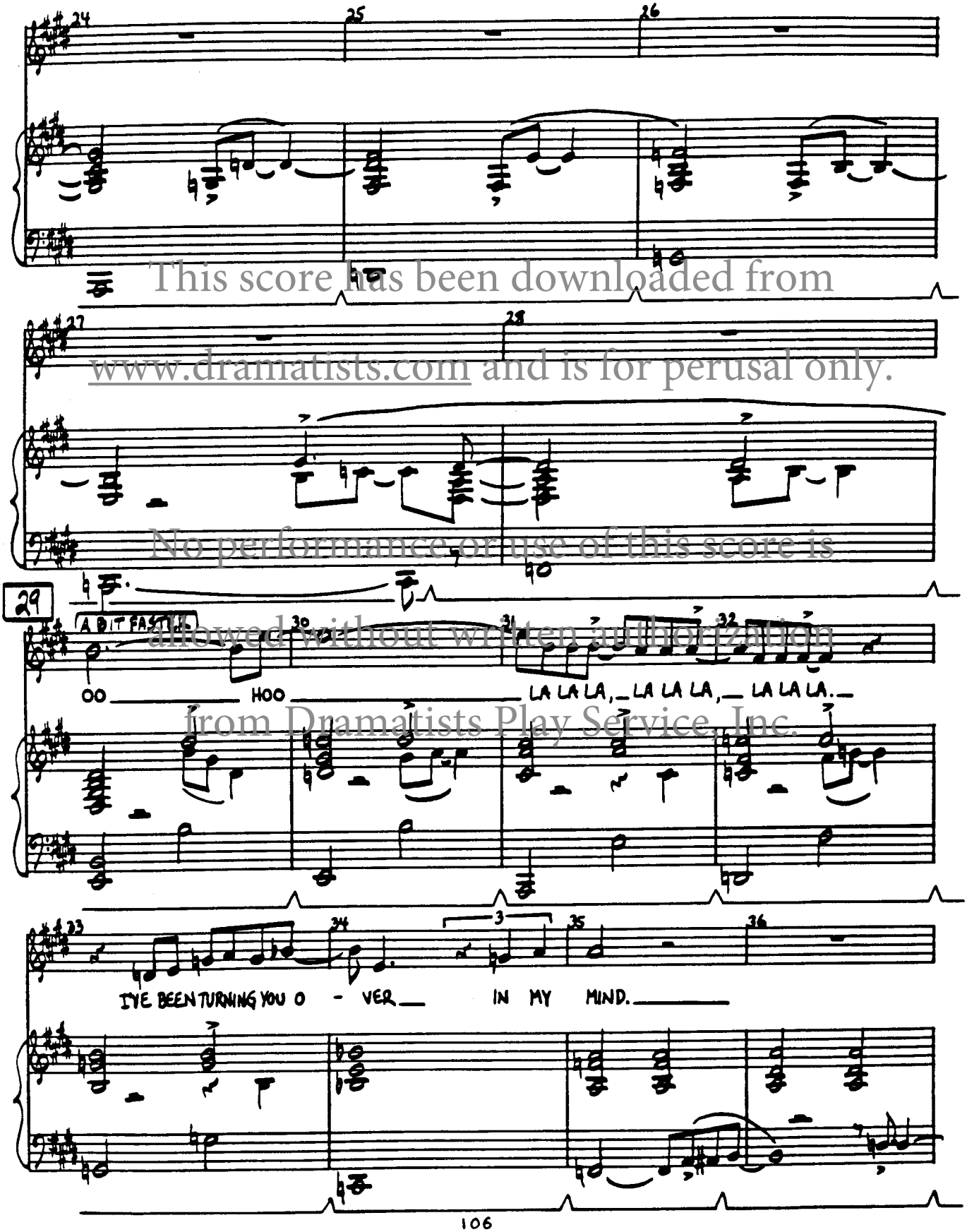

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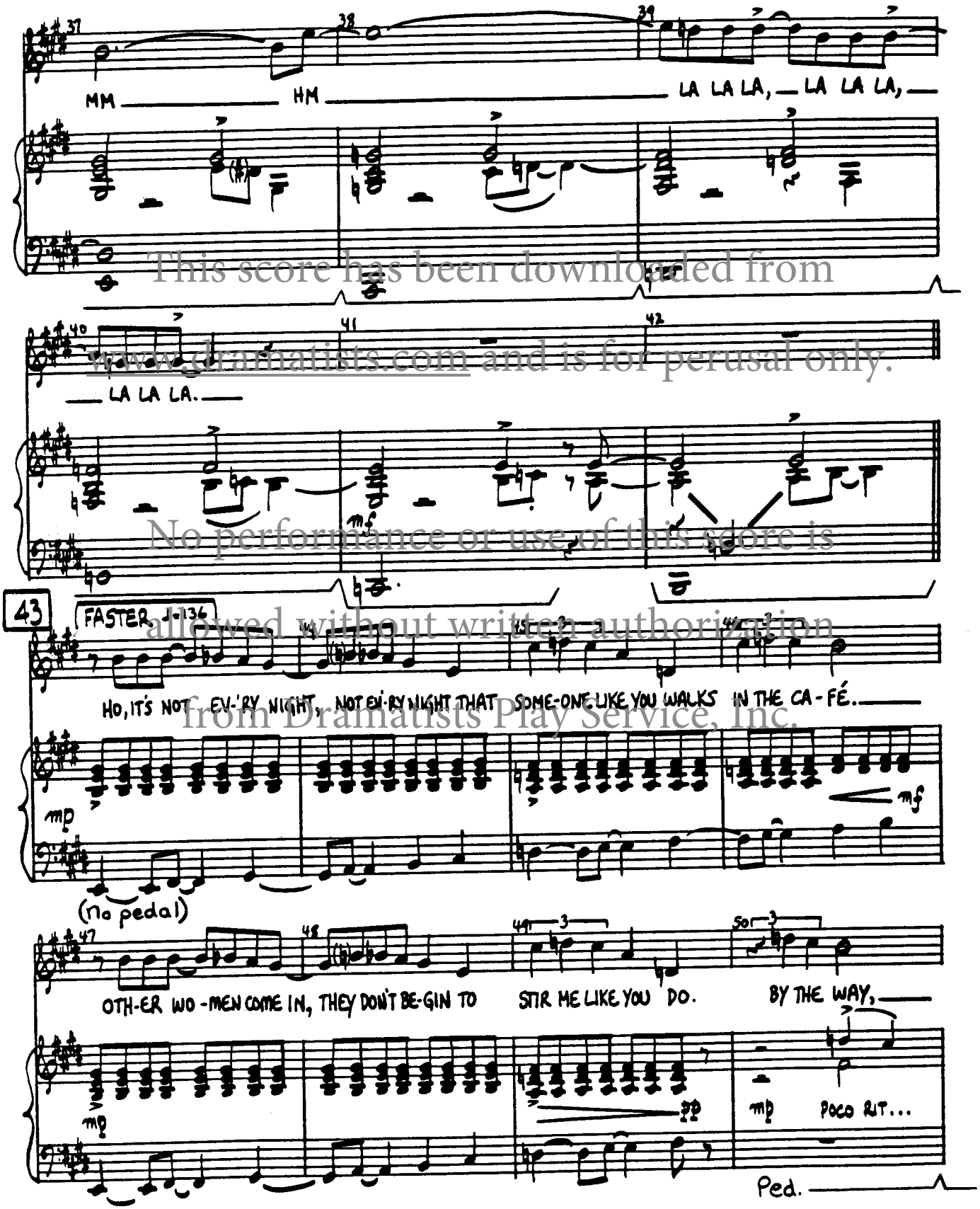

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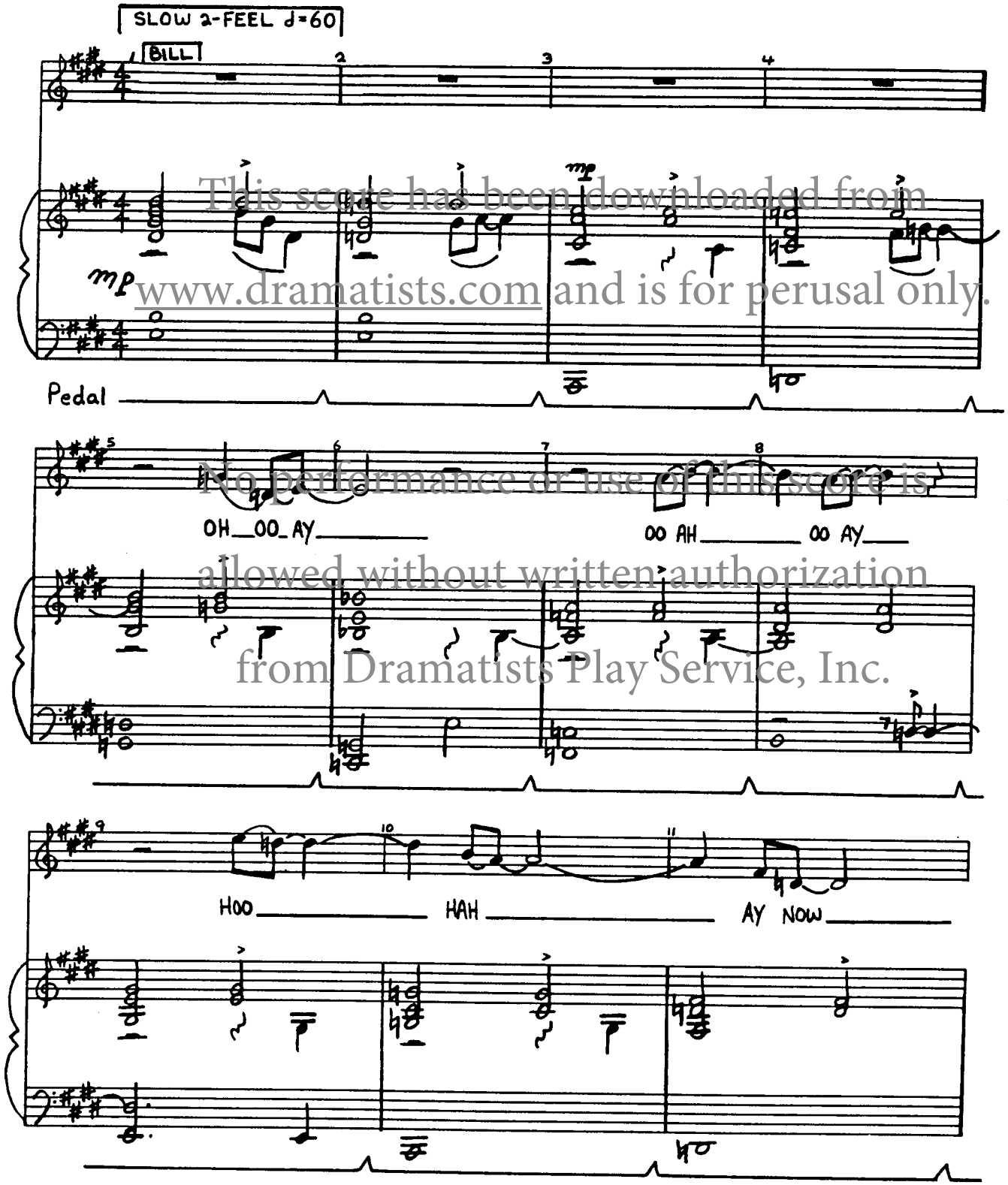
Watching You-Scat

23

(Underscore with Vocal - Bill)

CUE: (LJ Exits) (pg.49)



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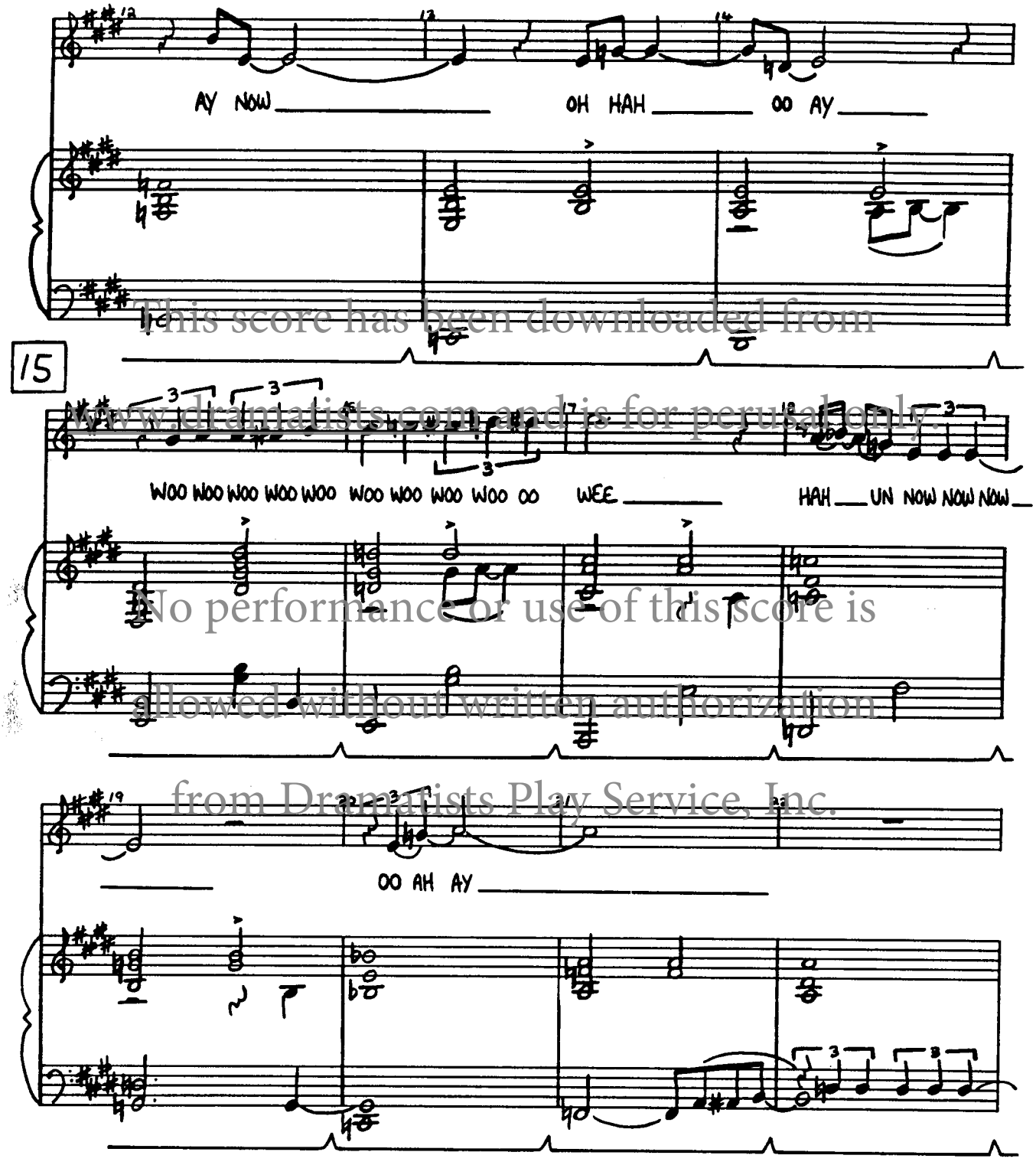

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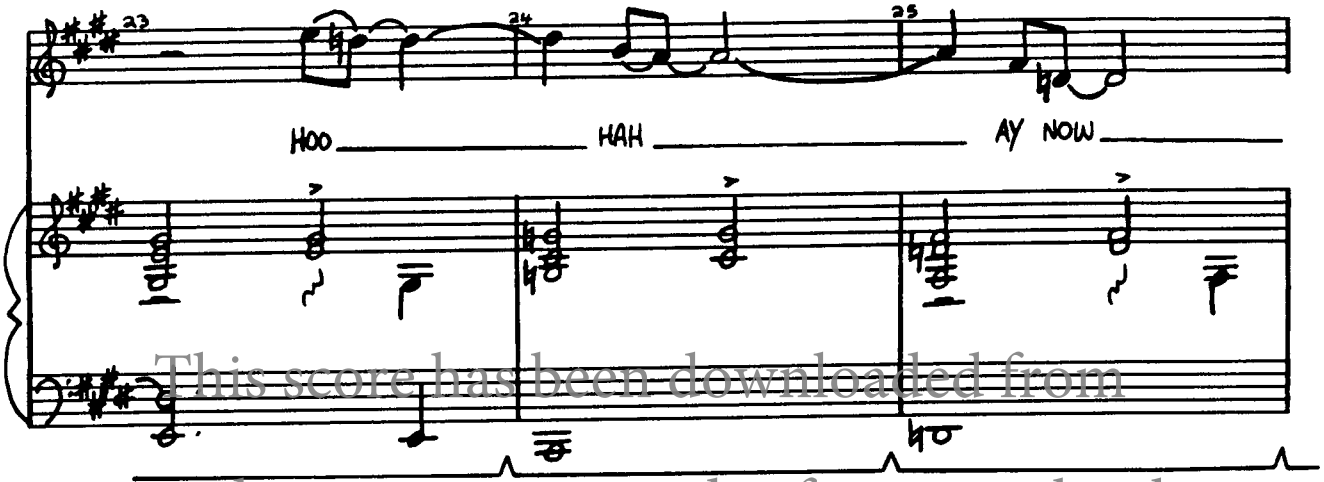

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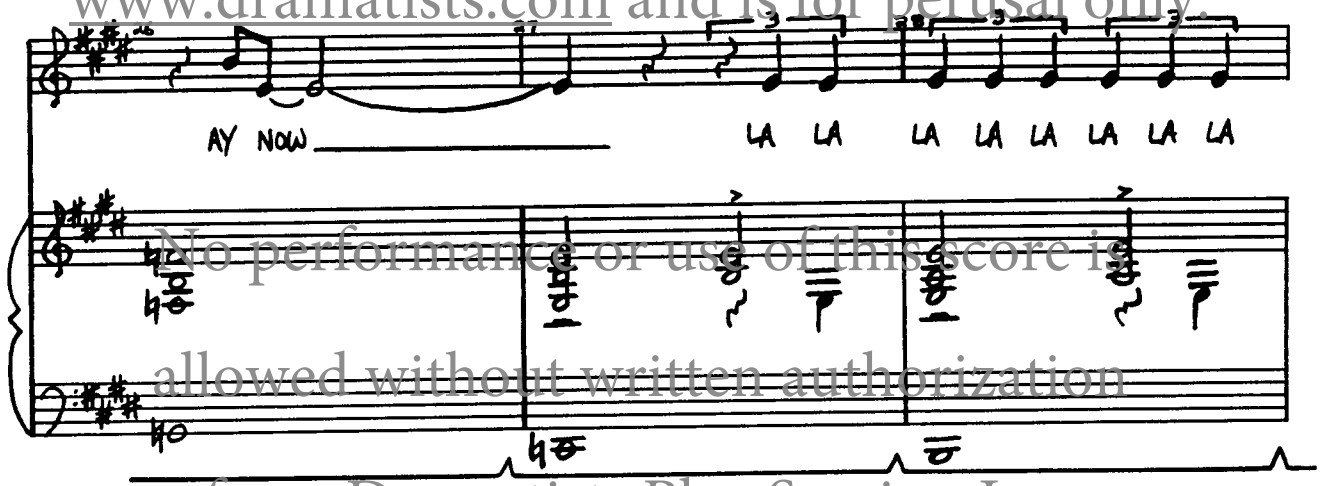

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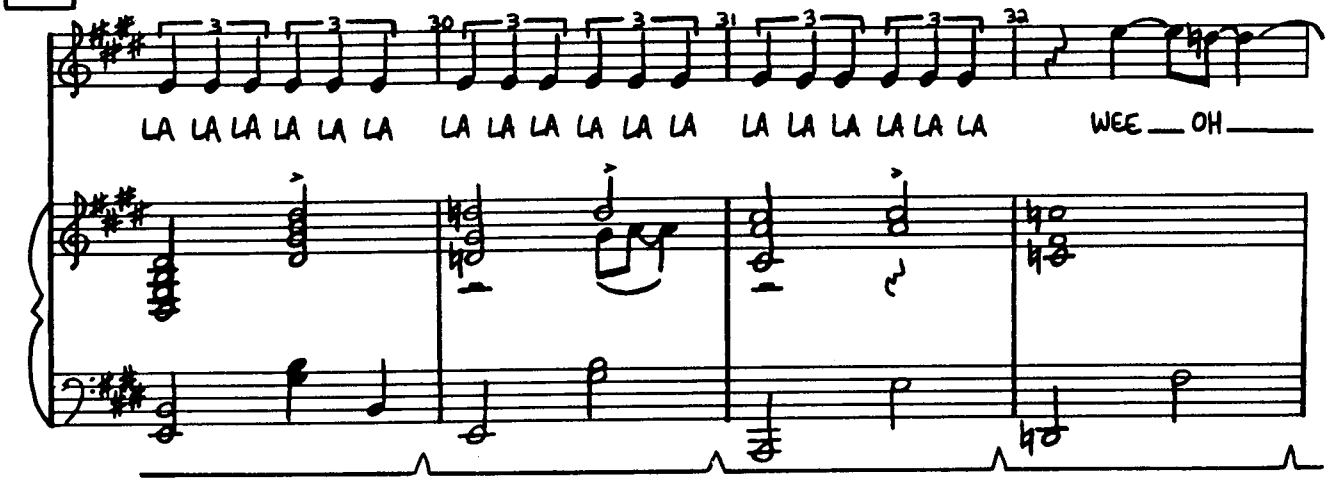
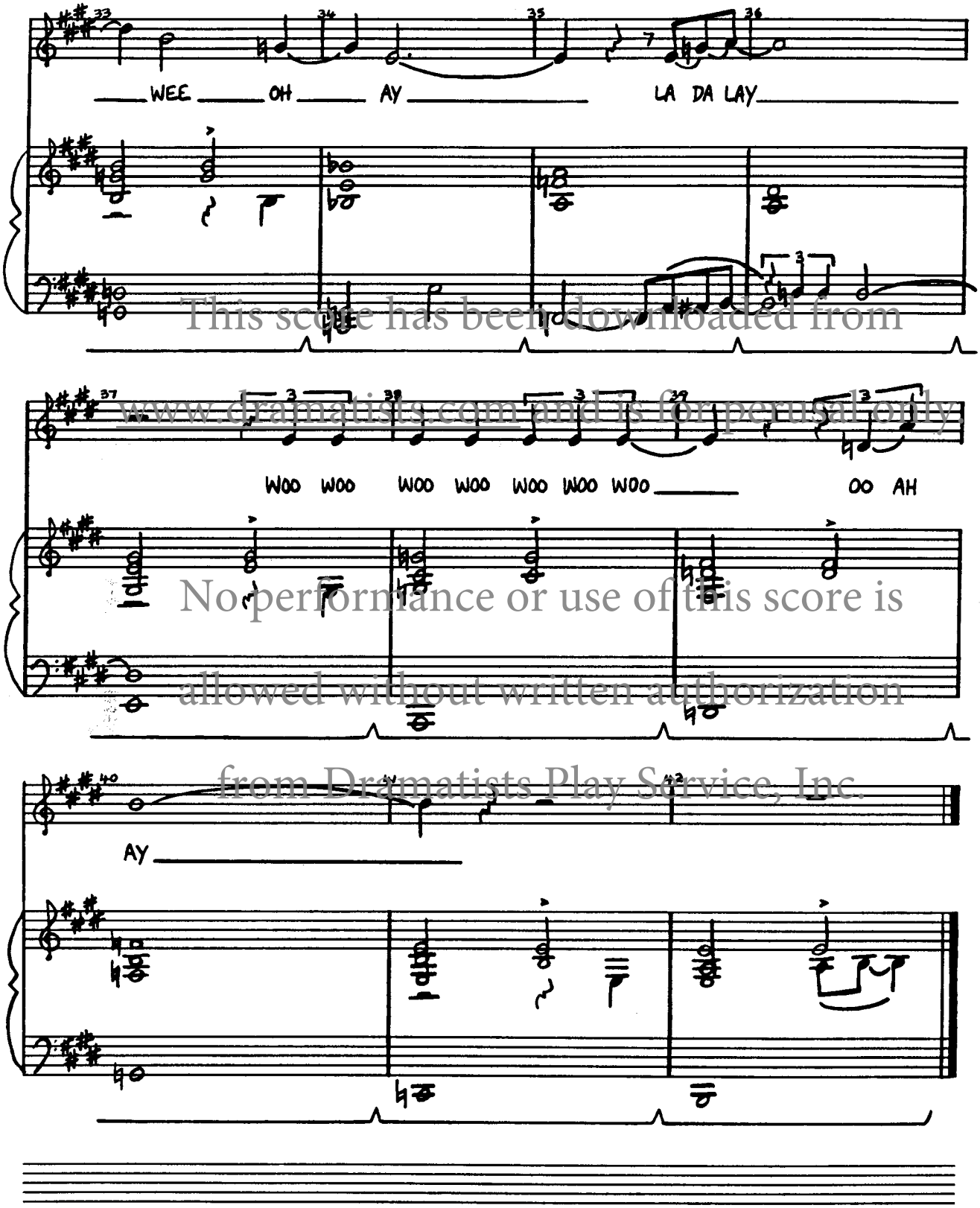
29

Wherever you are in this music (Bars 29-42)
Start to fade after: [KC] "I understand" (Pg.50)
And cut abruptly to next piece (Score #24) as Walter arrives. (pg.50)



CUE to Fade: " I understand."

CUE to Cut to next piece: (Walter arrives with the entrées.)



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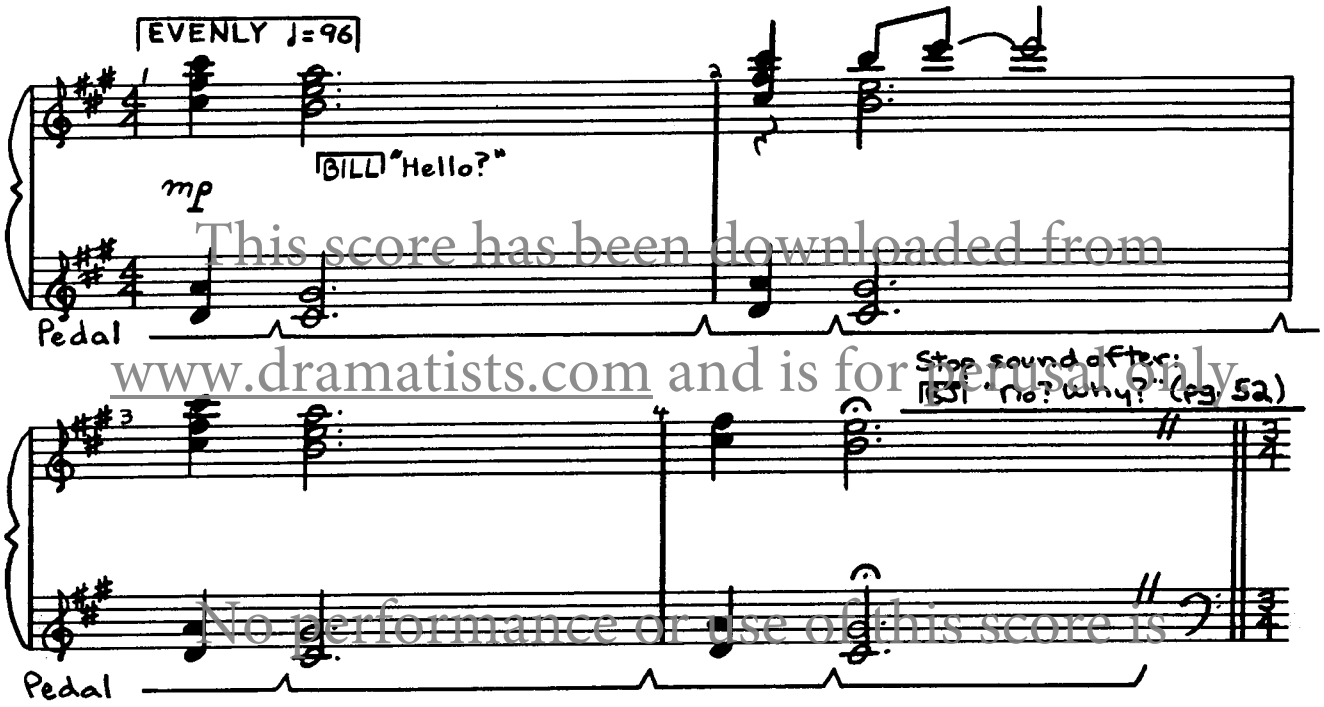
Phone Sales Collage

25

(Underscore / Song Fragment - Women)

CUE: (After Walter moves off.) (pg. 52)



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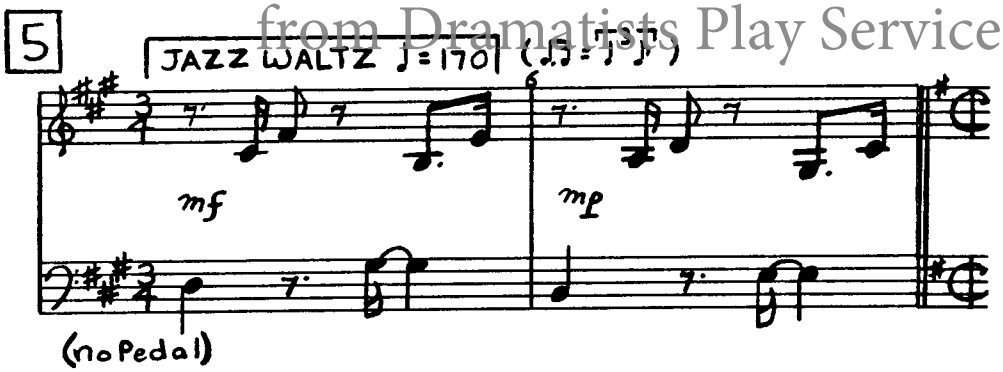
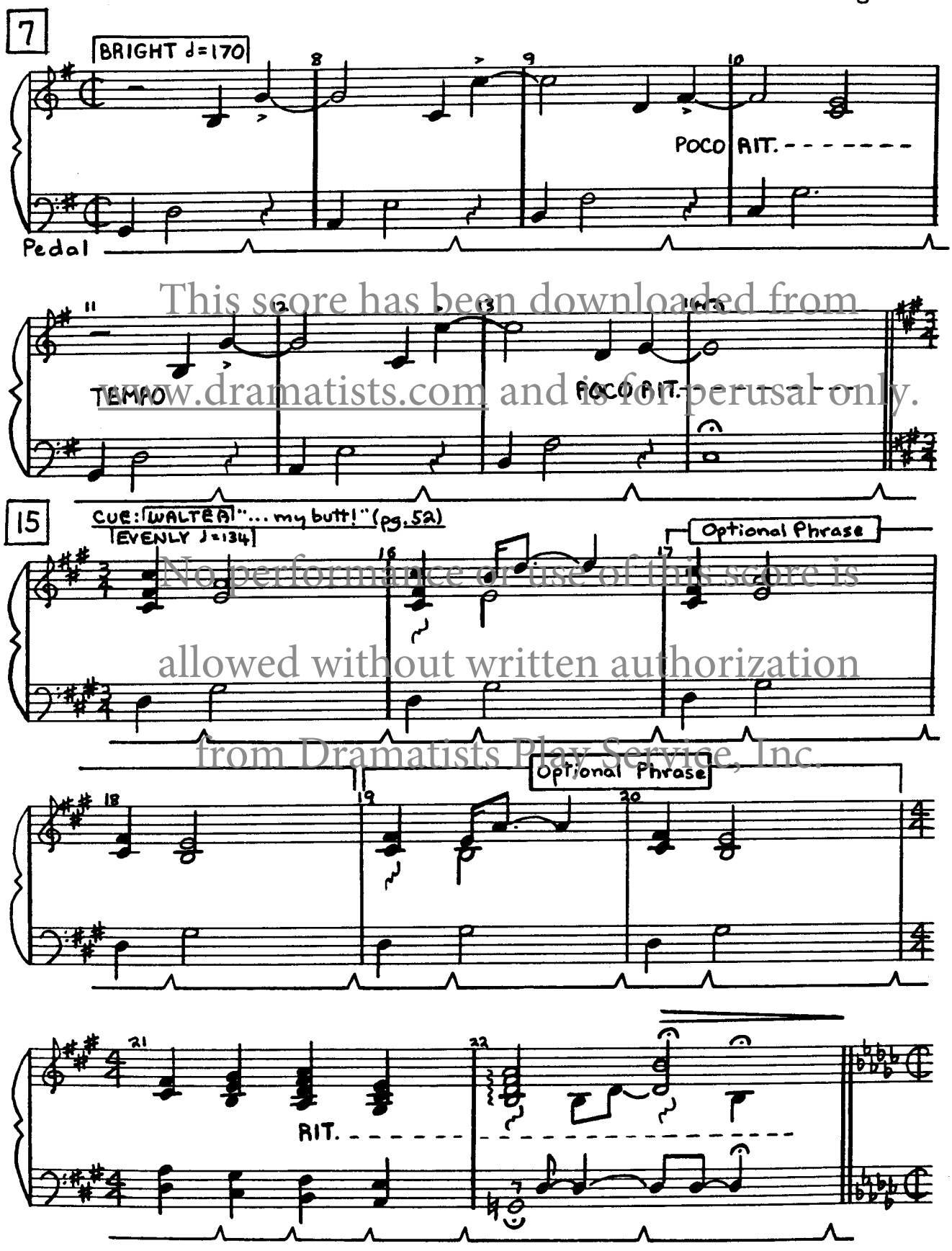
CUE: BILL "I'm blind." (pg. 52)





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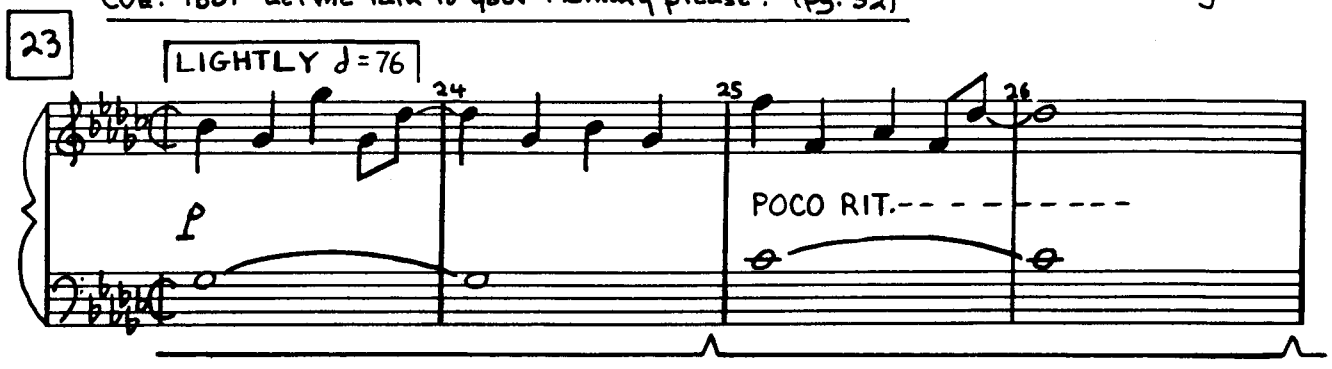
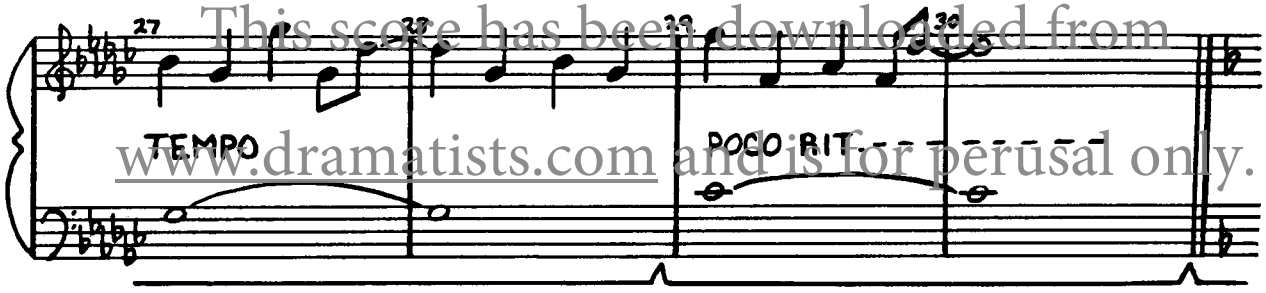
CUE: BJ "Let me talk to your Mommy please?" (pg. 52)





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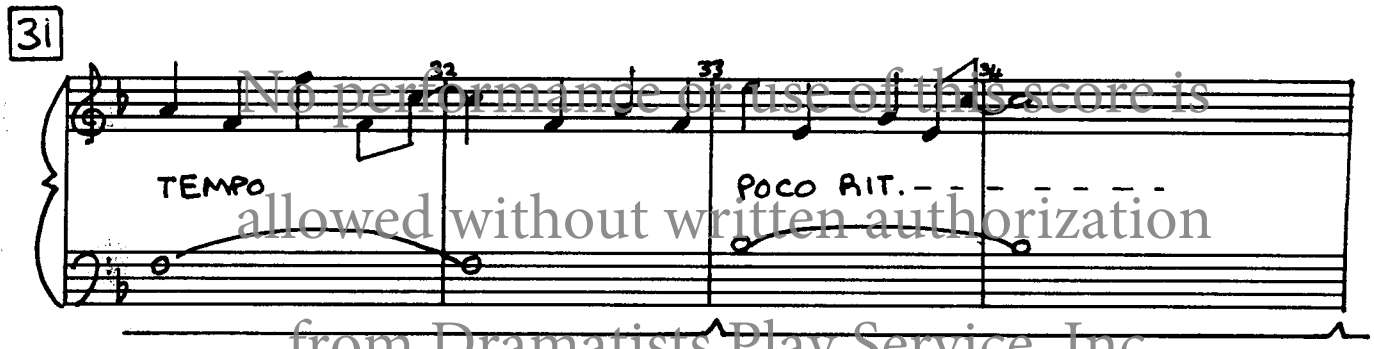

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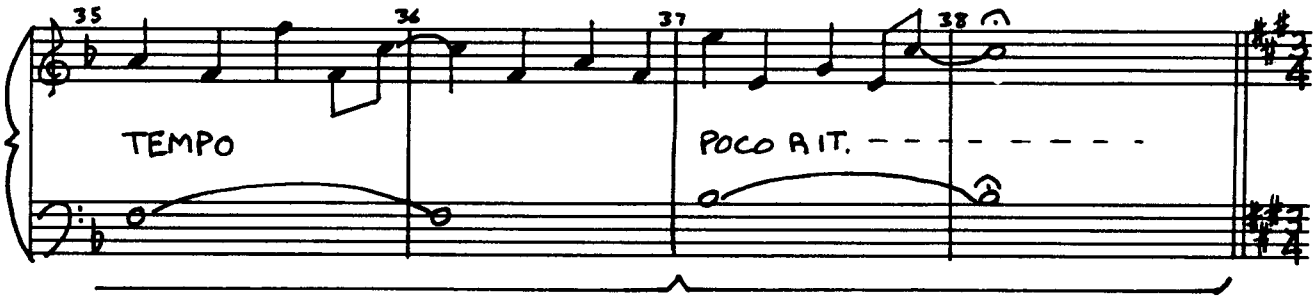
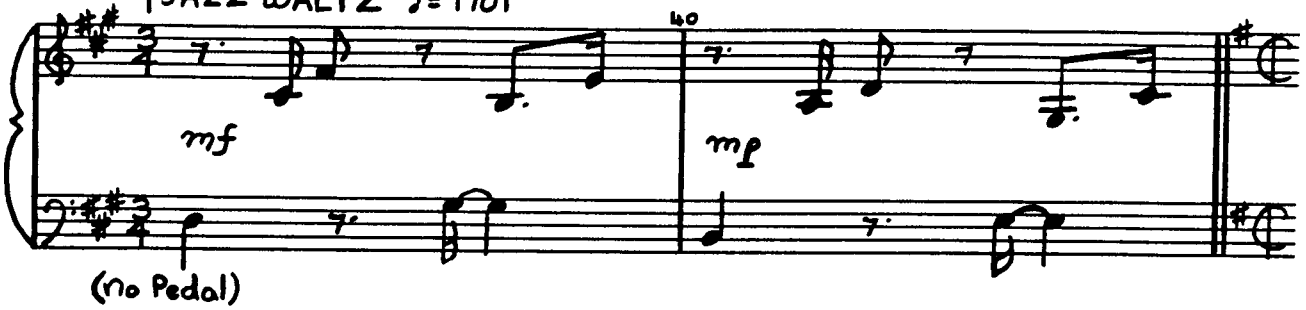


39

CUE: BILL "Hello?" (pg. 53)

JAZZ WALTZ ♩= 170



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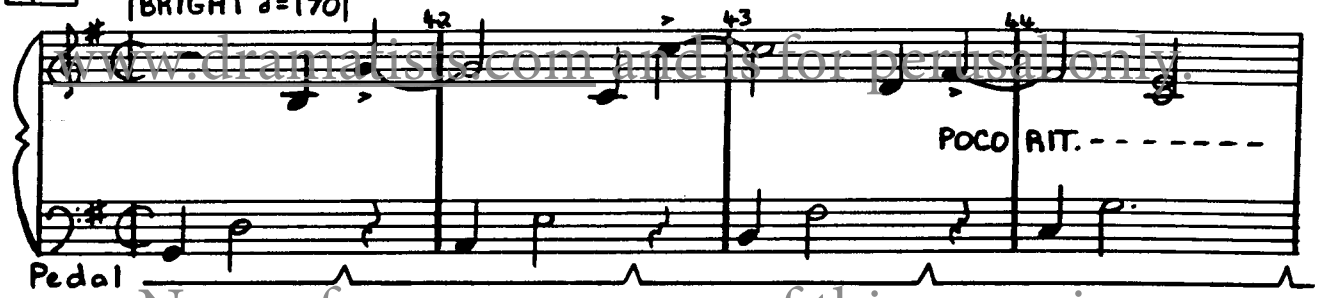
41

BRIGHT ♩=170



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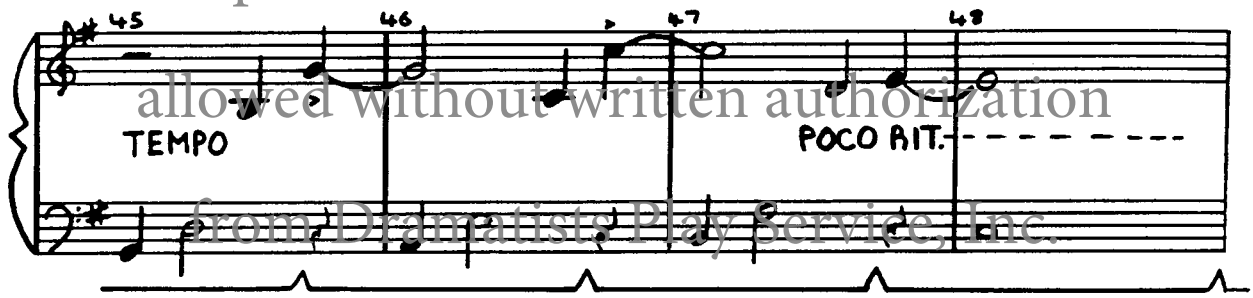
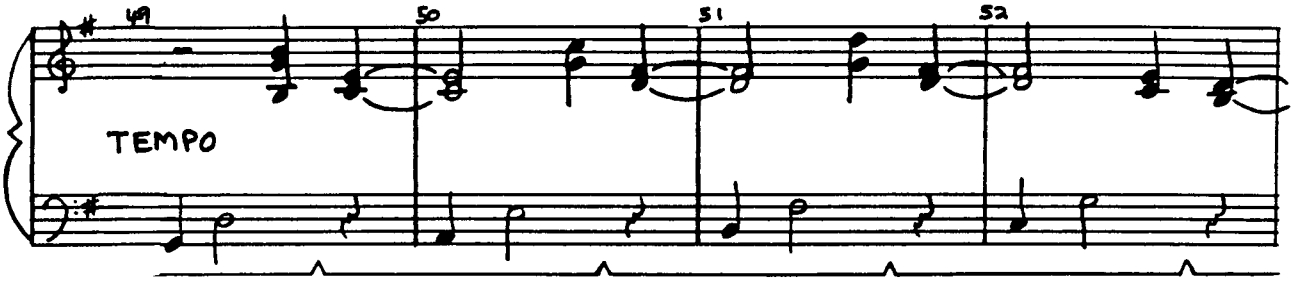
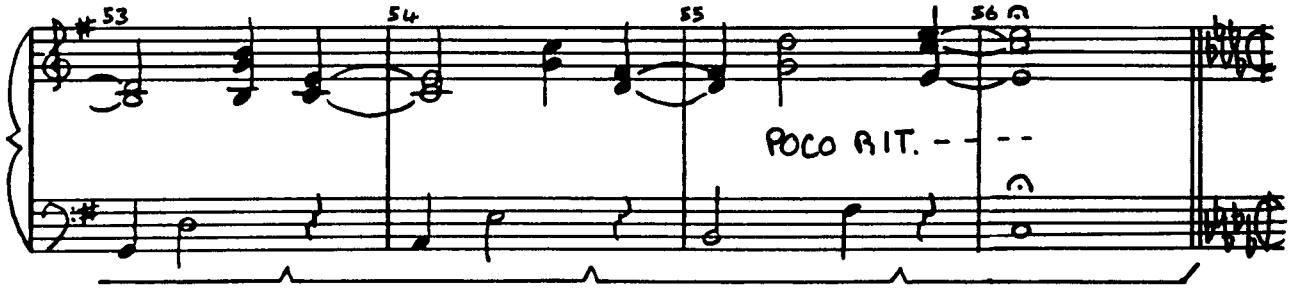
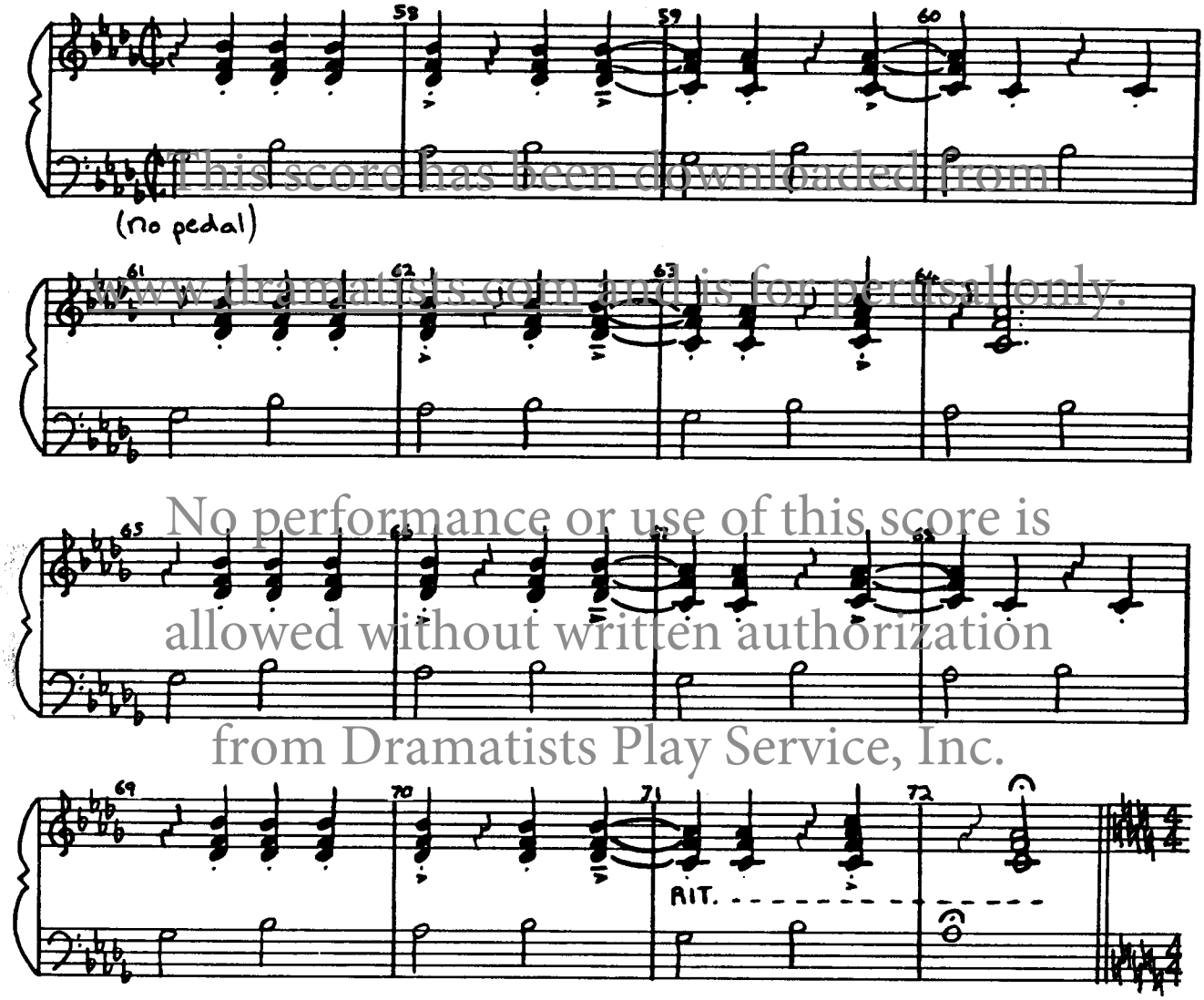






CUE: BJ "... one of their magazines... Hello?" (pg. 53)

57 A Bit Slower ♩=155



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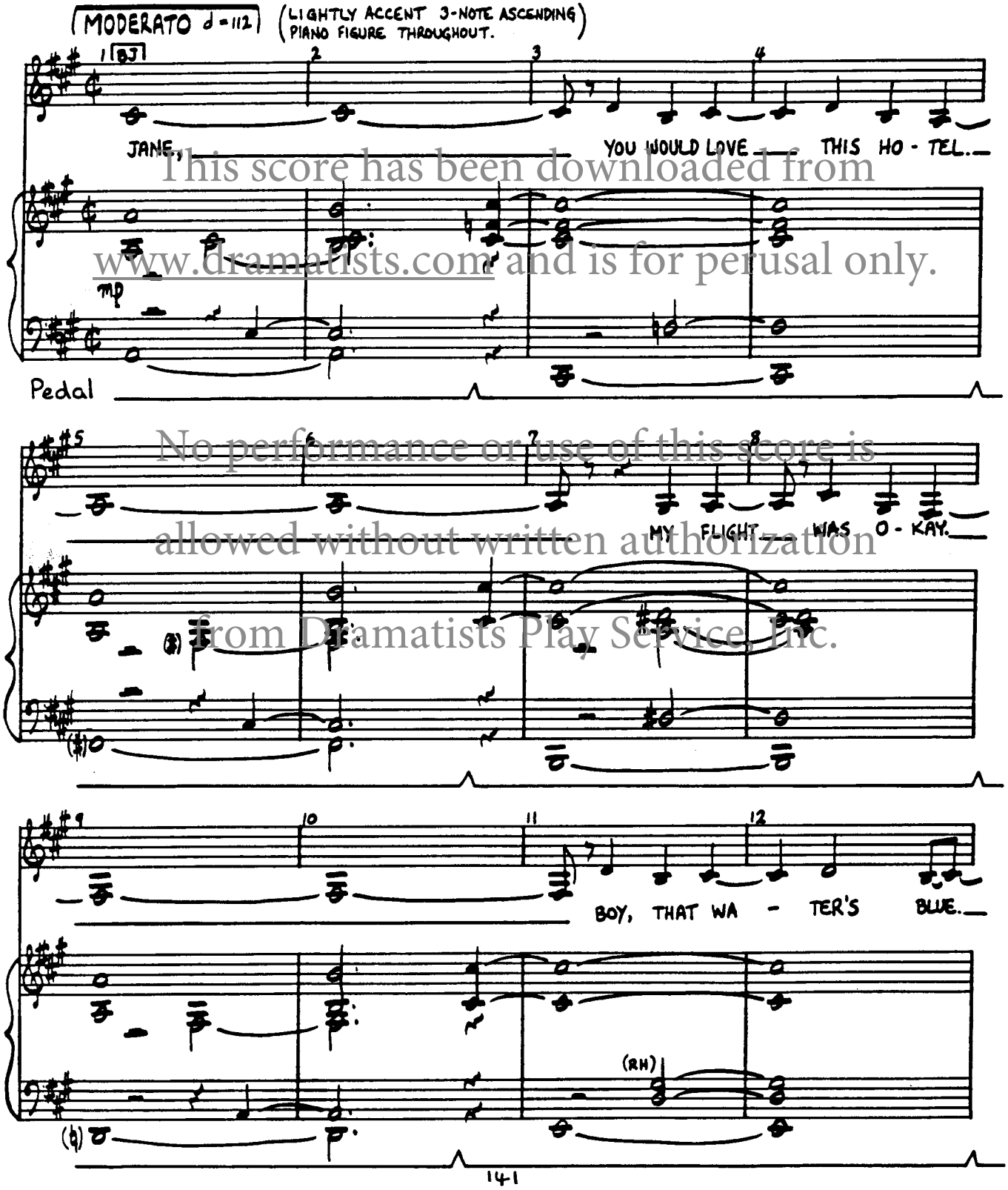
THREE POSTCARDS

(Song – Women)

CUE: [LJ] "Have you?" [KC] "No. Have you?" (pg. 55) [Watch BJ for start]



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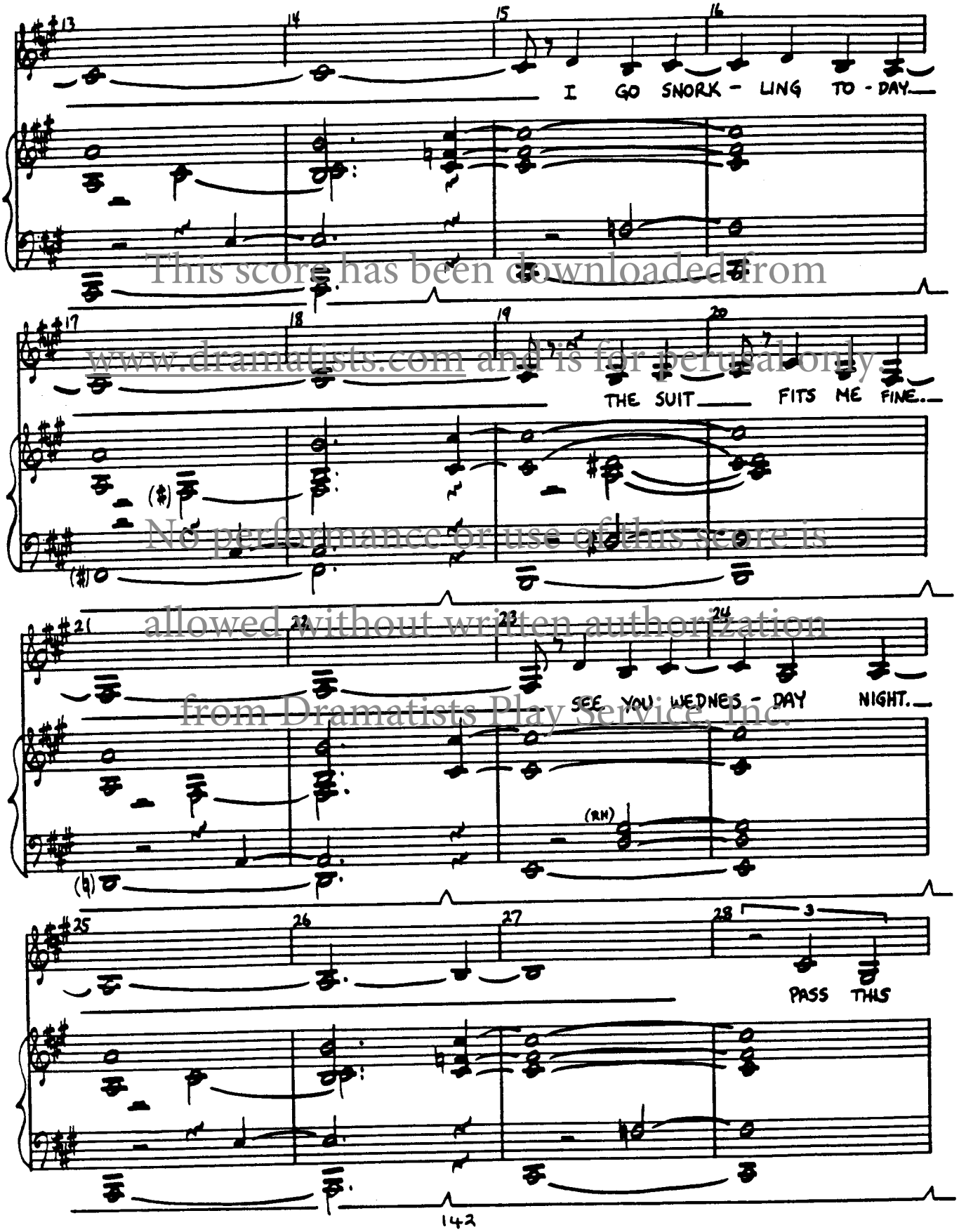

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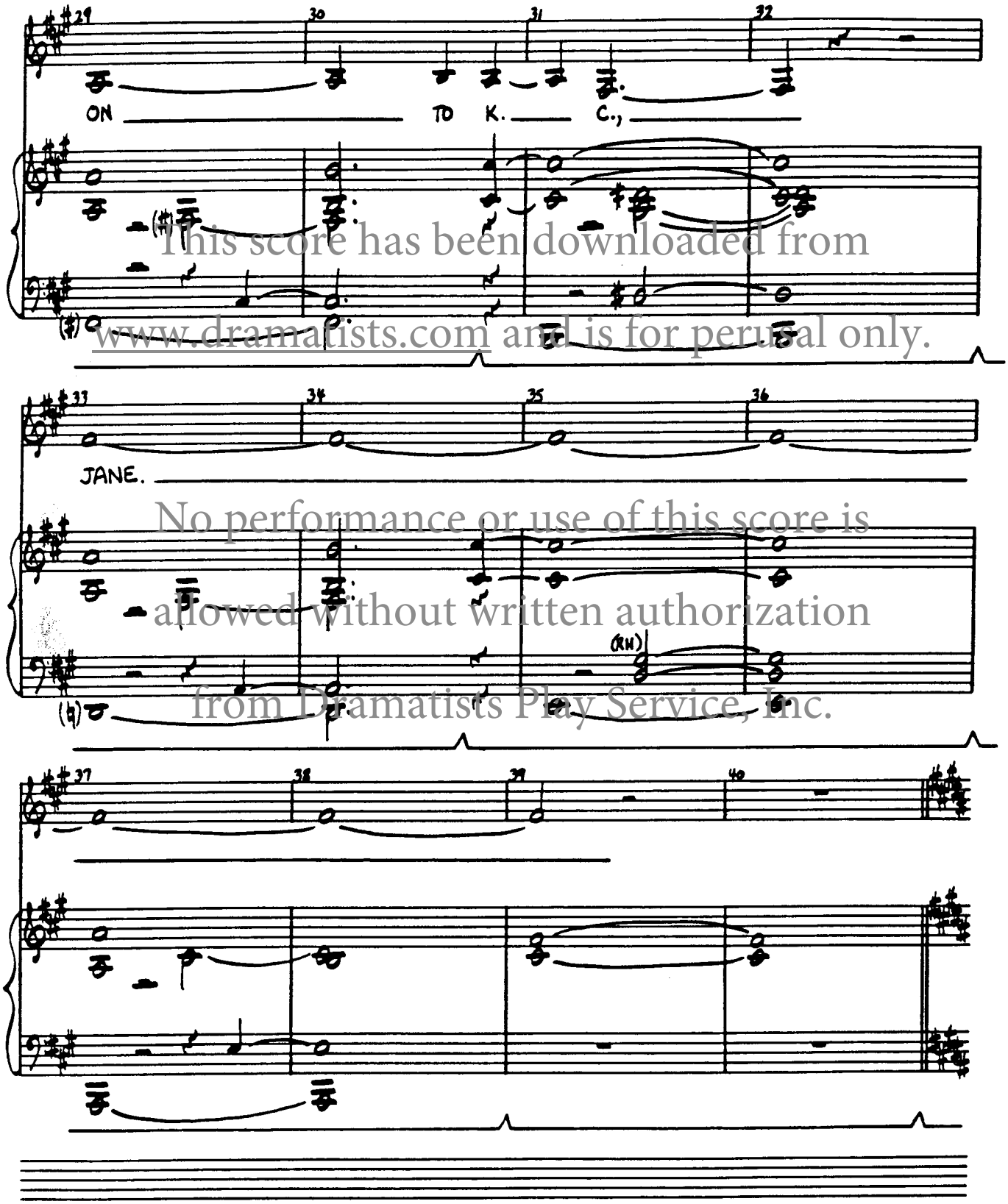

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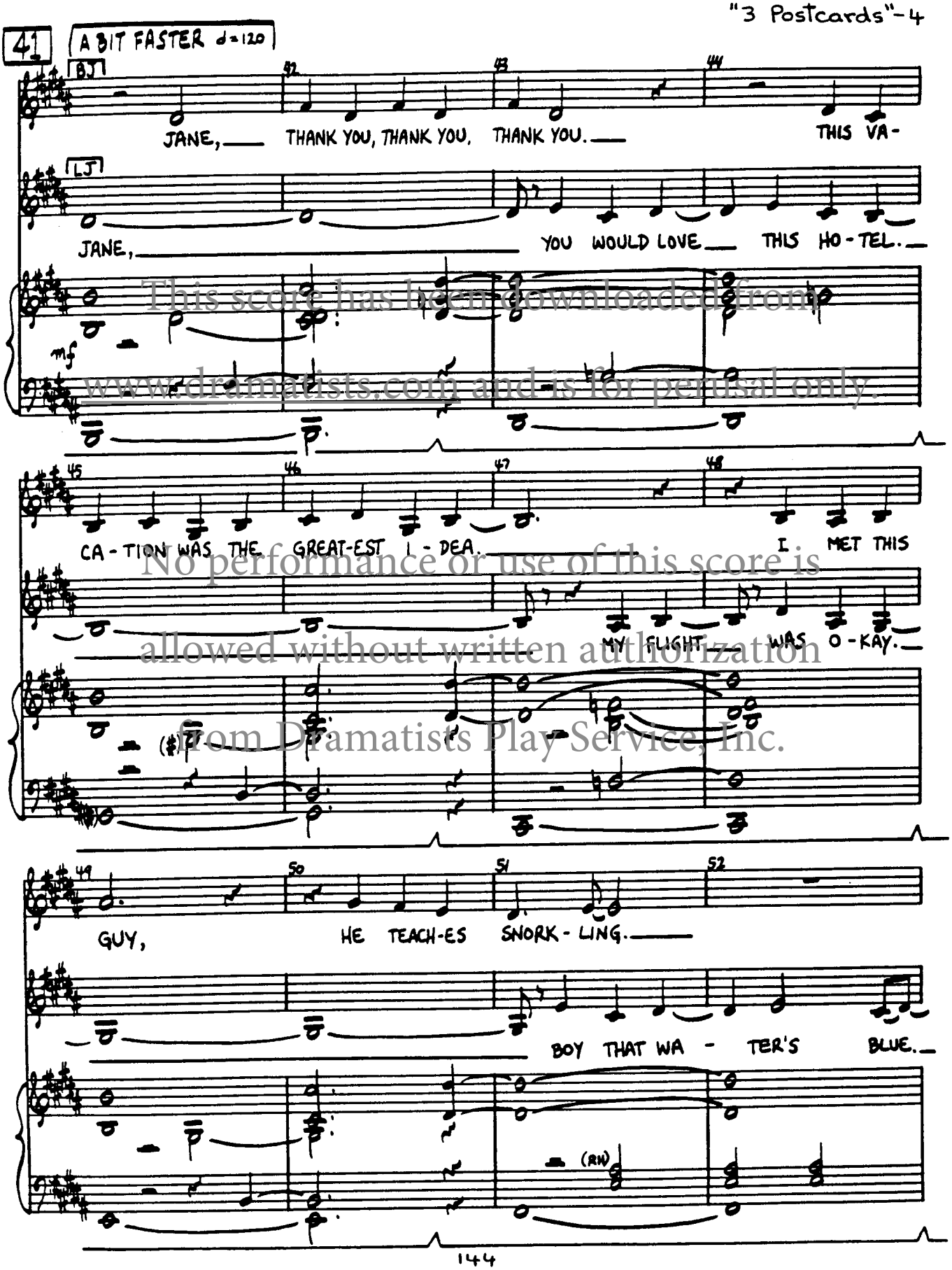

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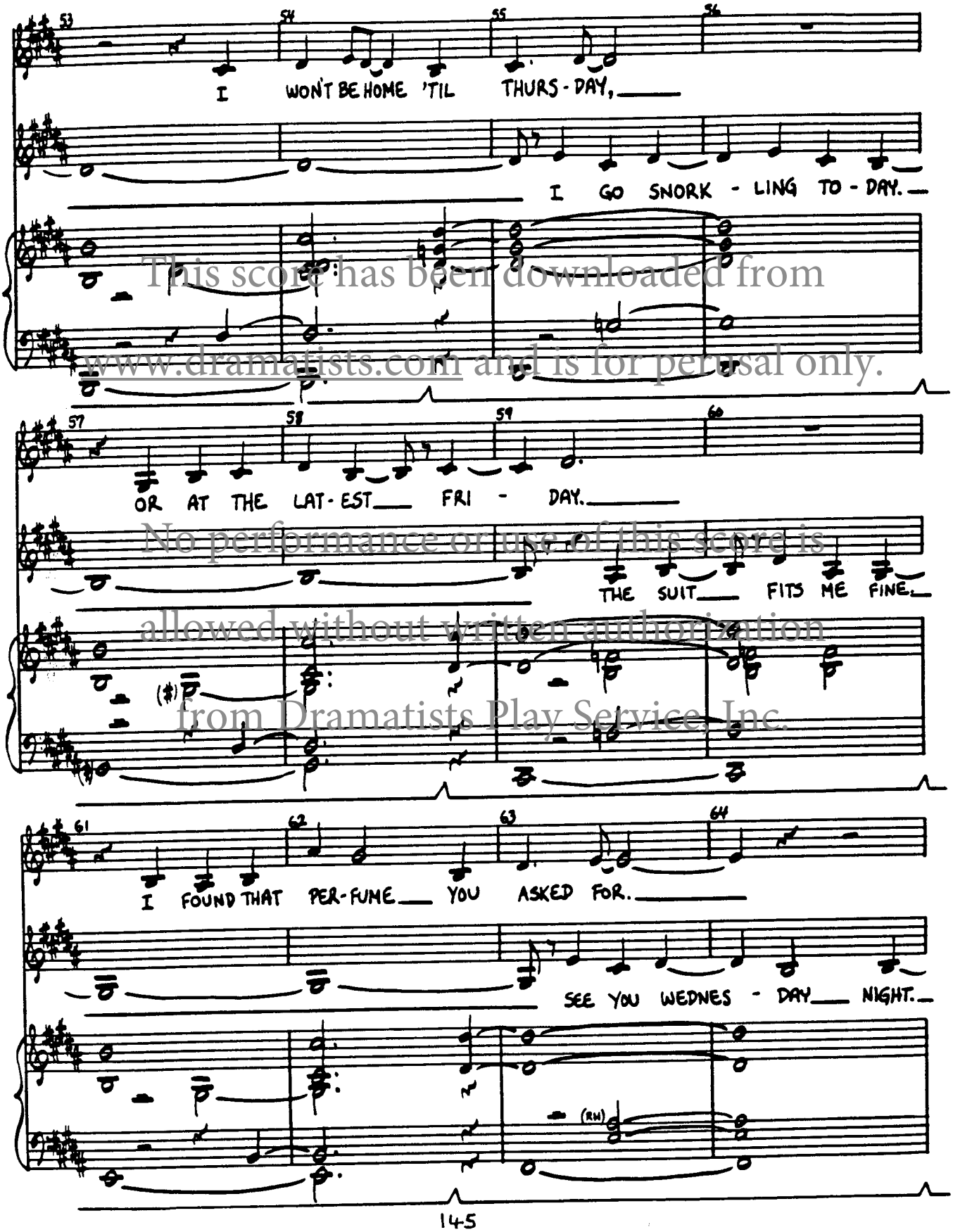

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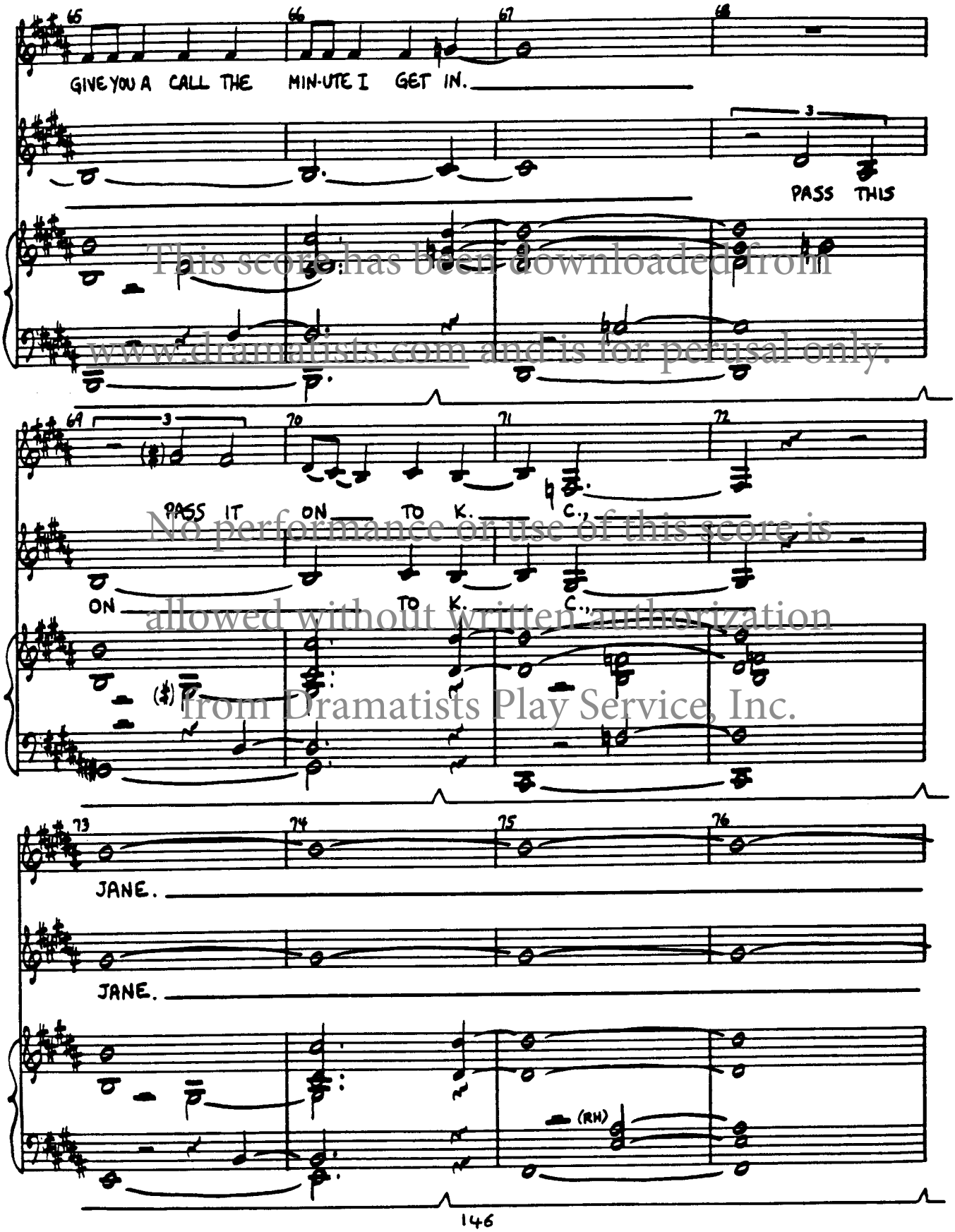

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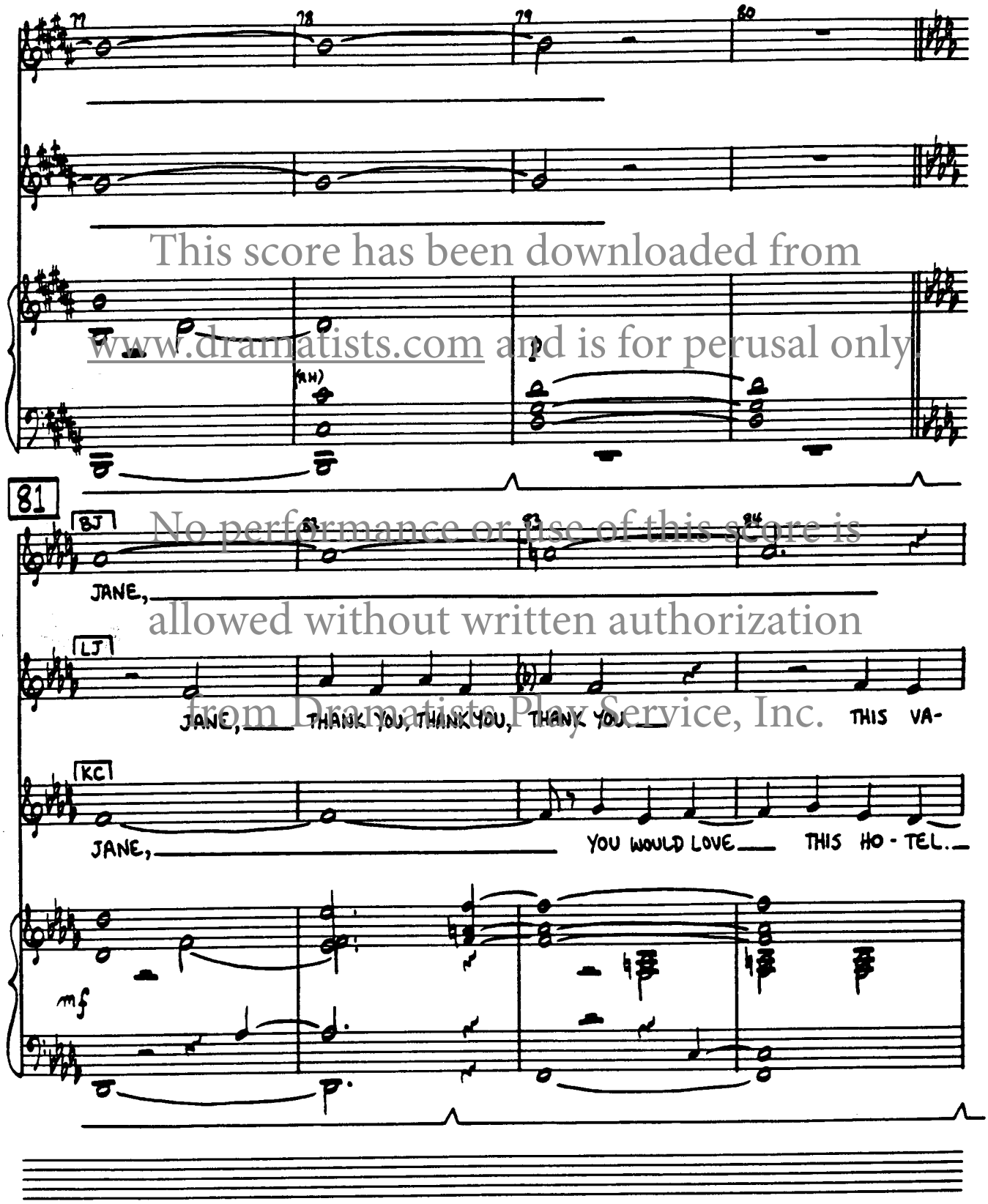

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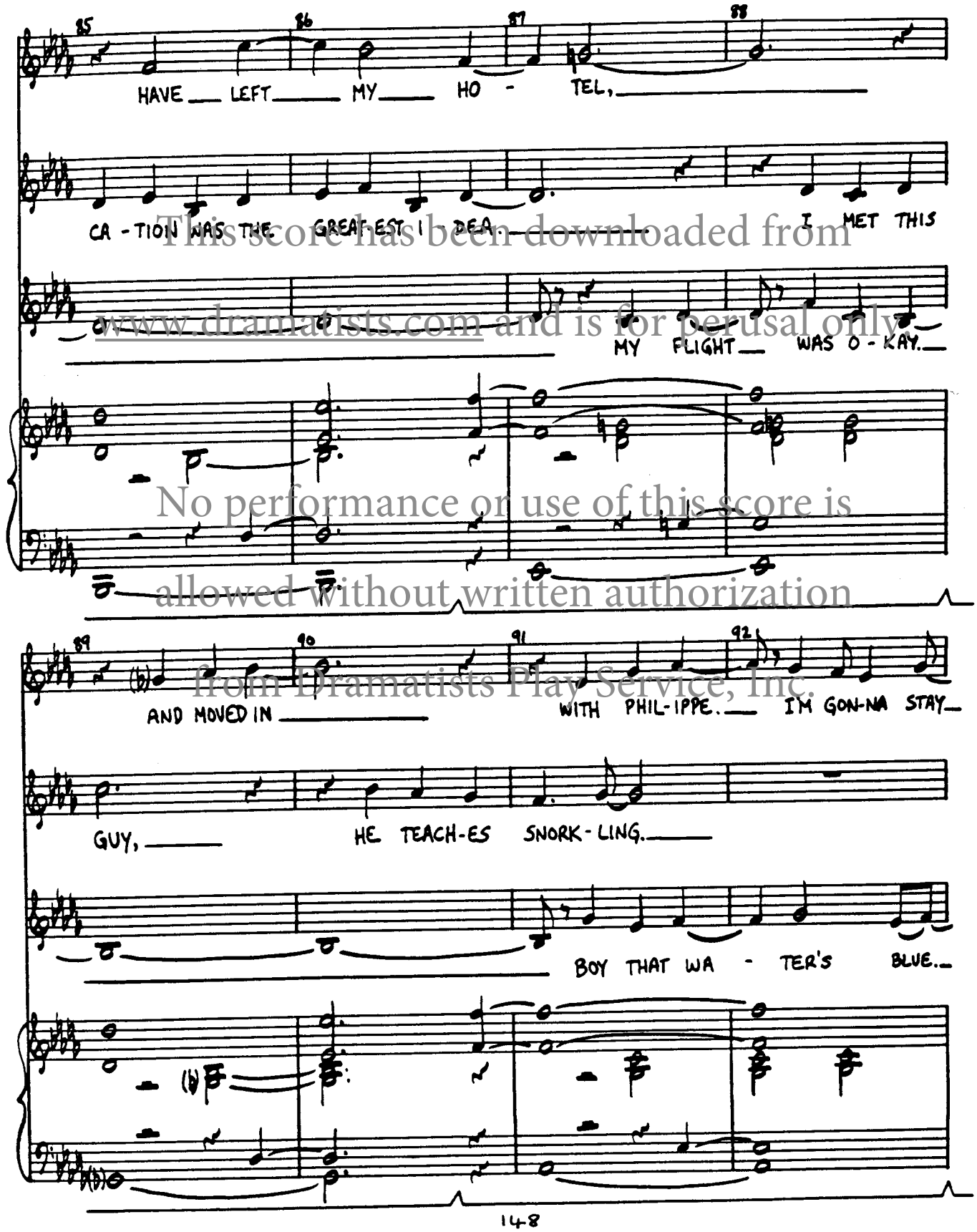

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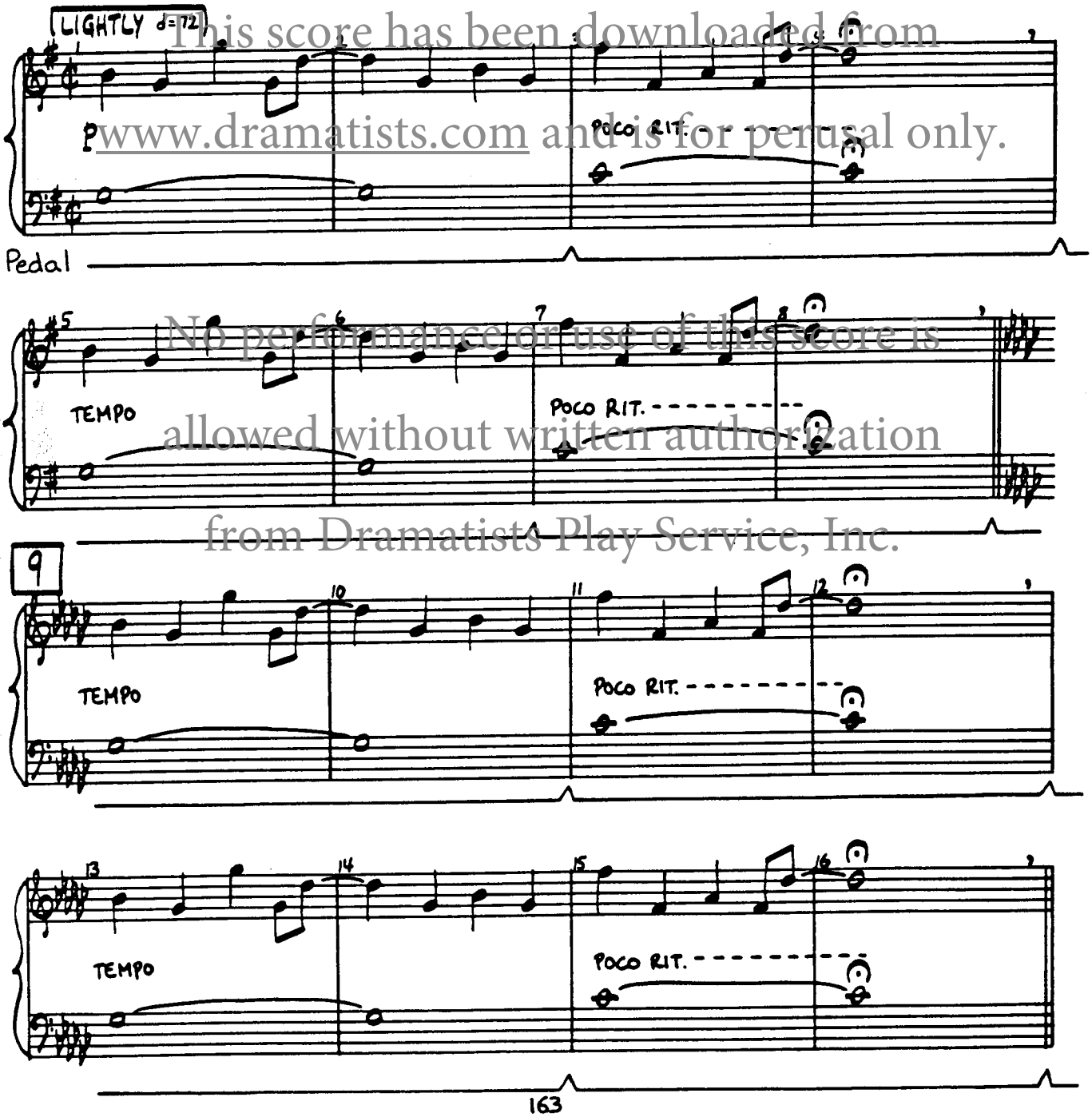
THE PICTURE IN THE HALL

28

(Song – K.C.)

CUE: [KC] "Maybe I do." (pg. 59)



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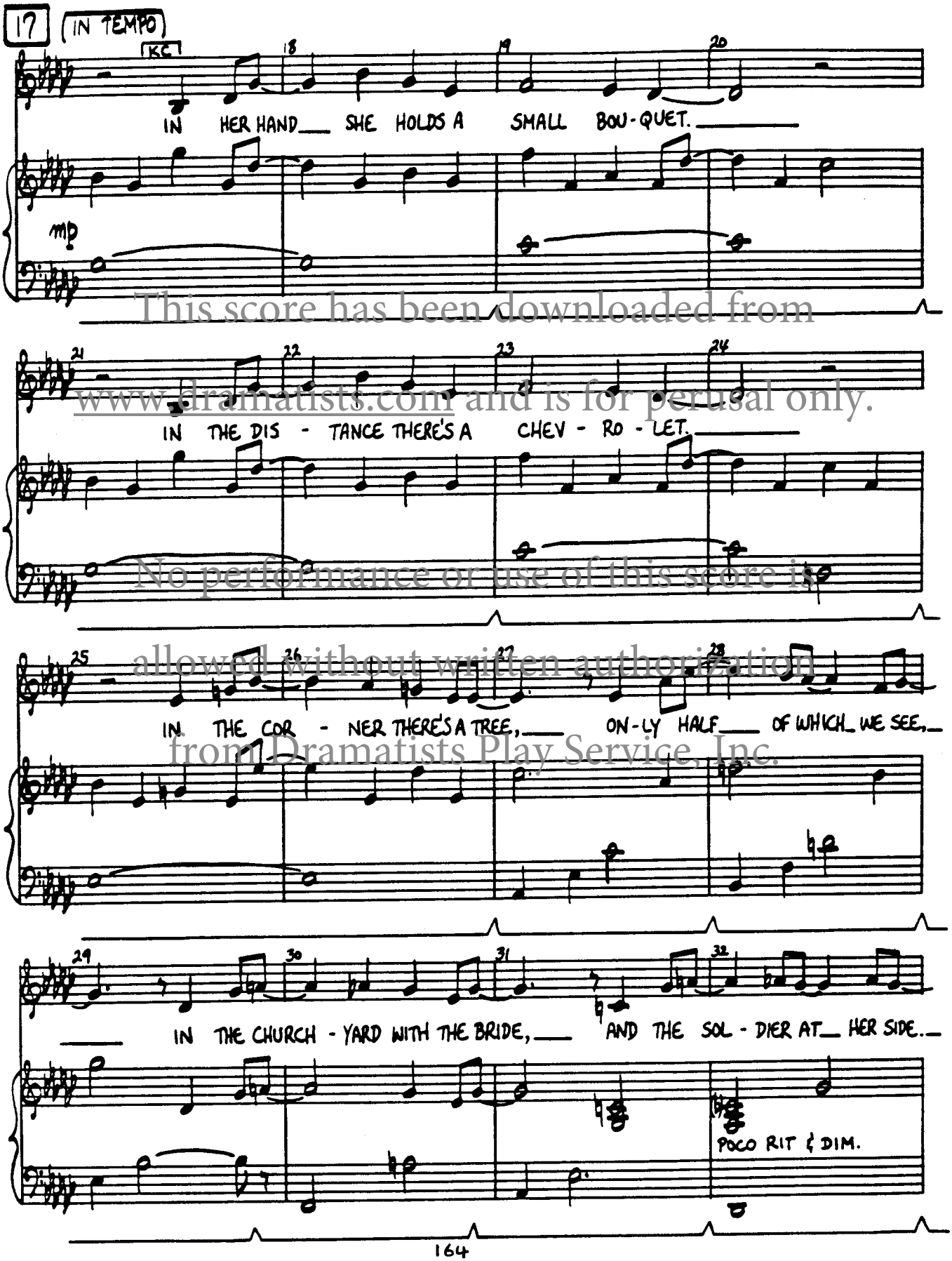

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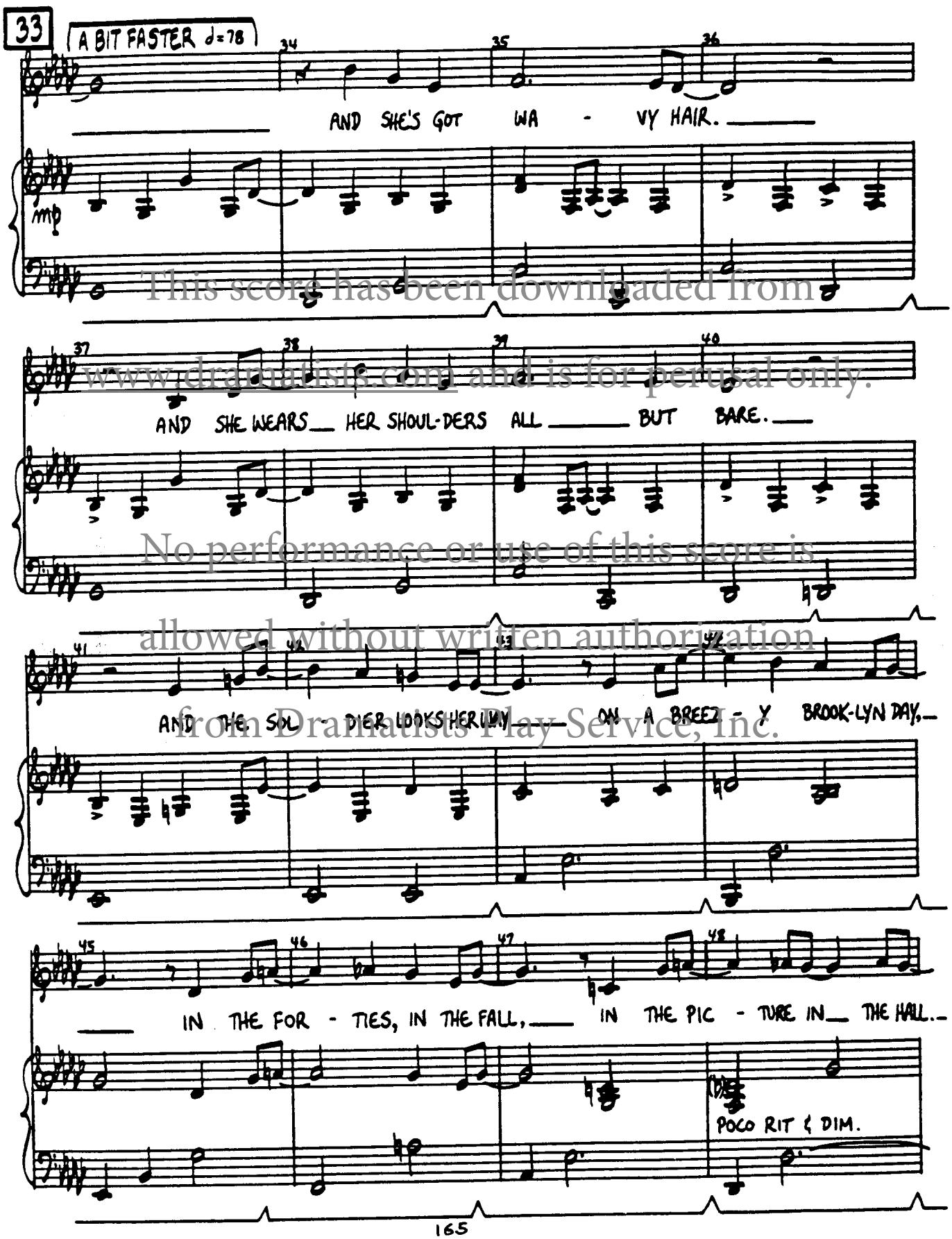

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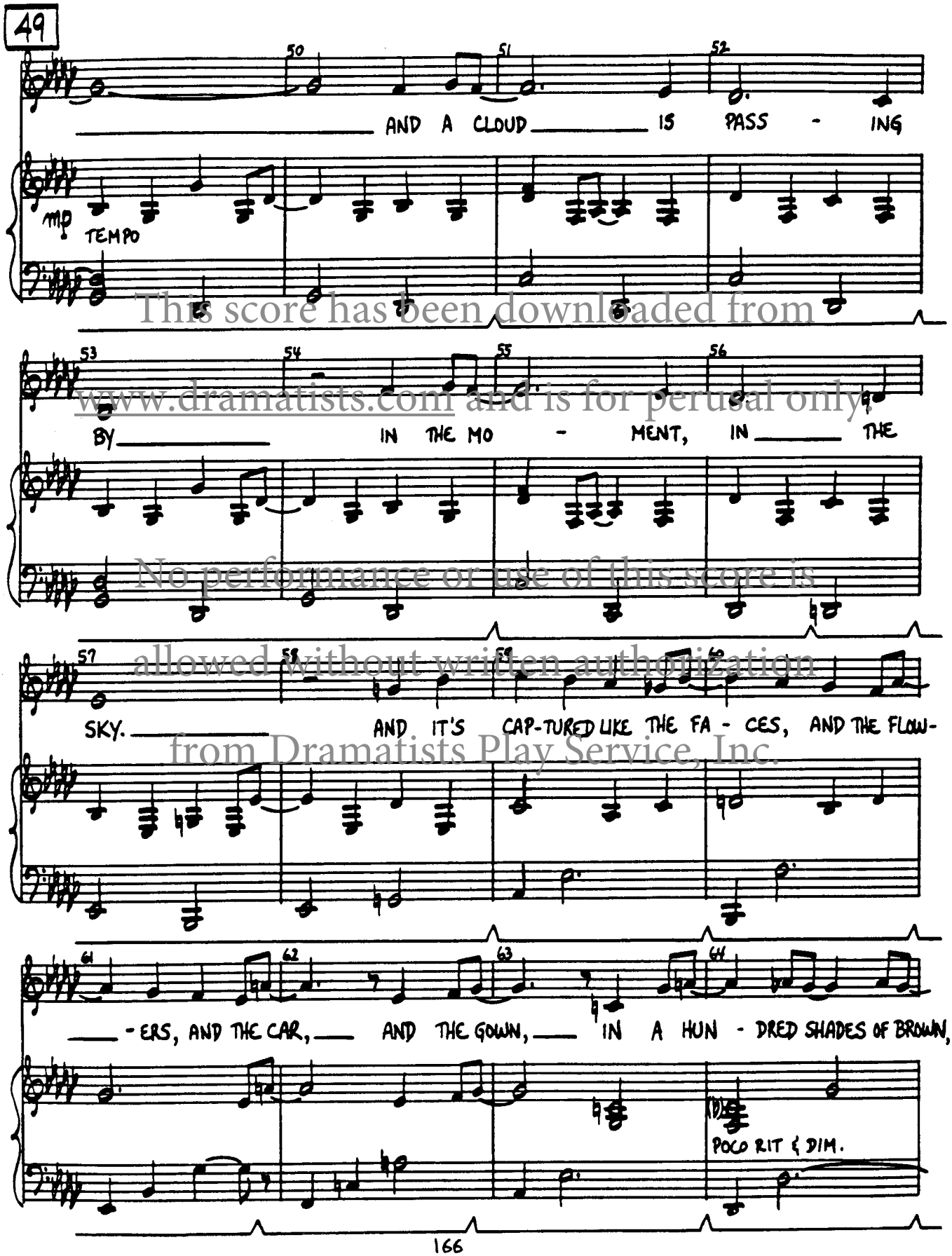

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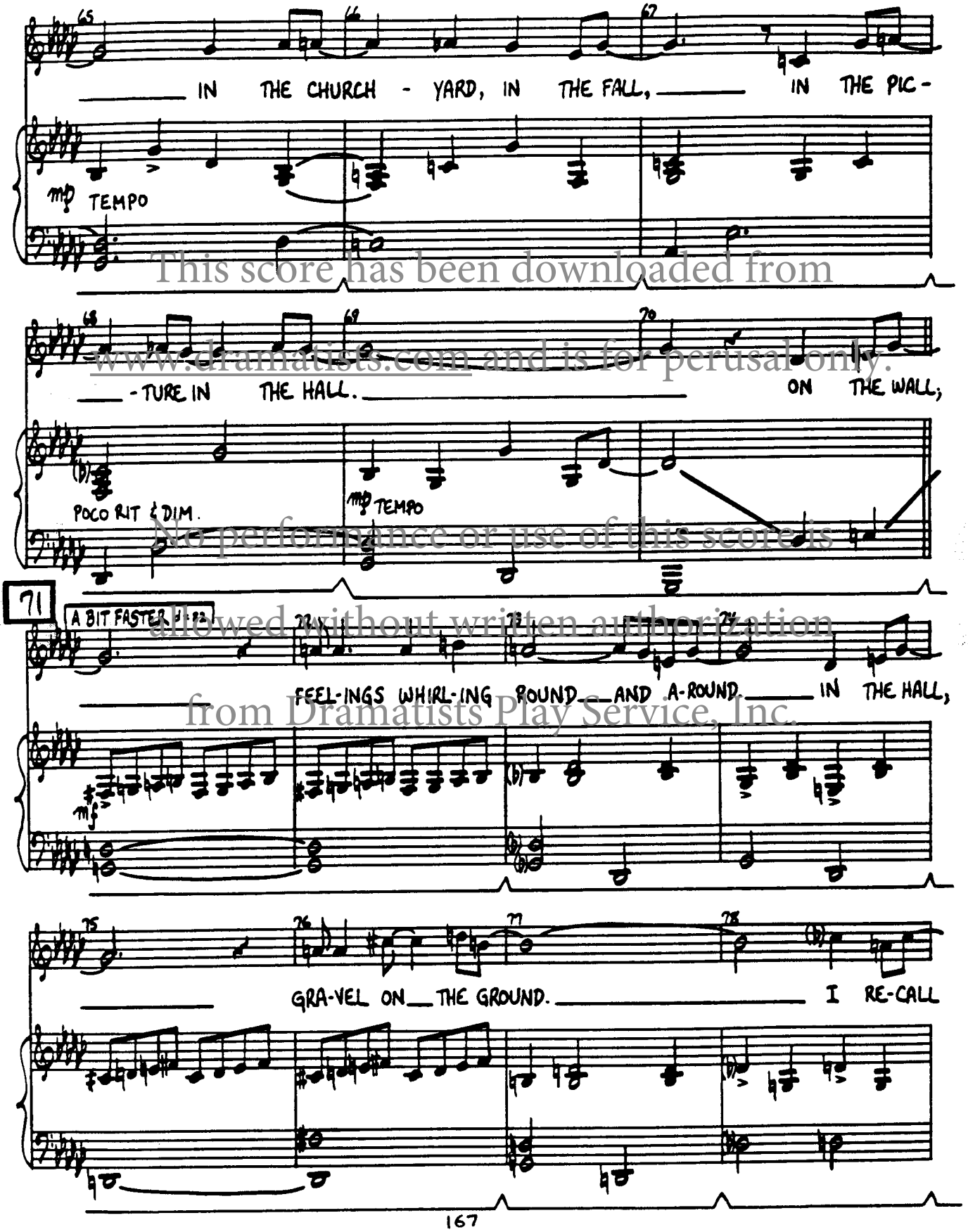

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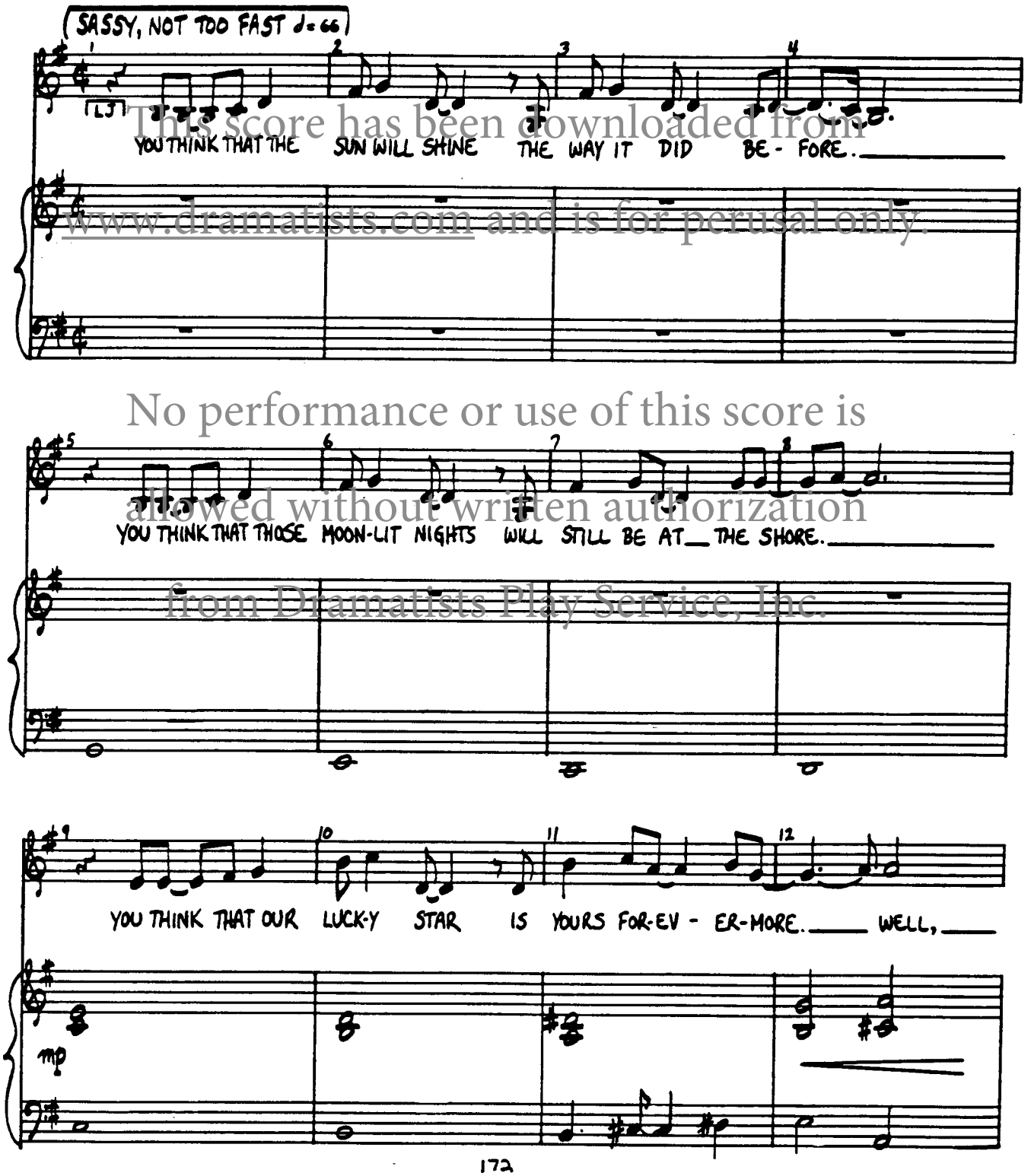
SEE HOW THE SUN SHINES

30

(Song - Women)

CUE: [LJ] "... may I say something?" (pg. 62)



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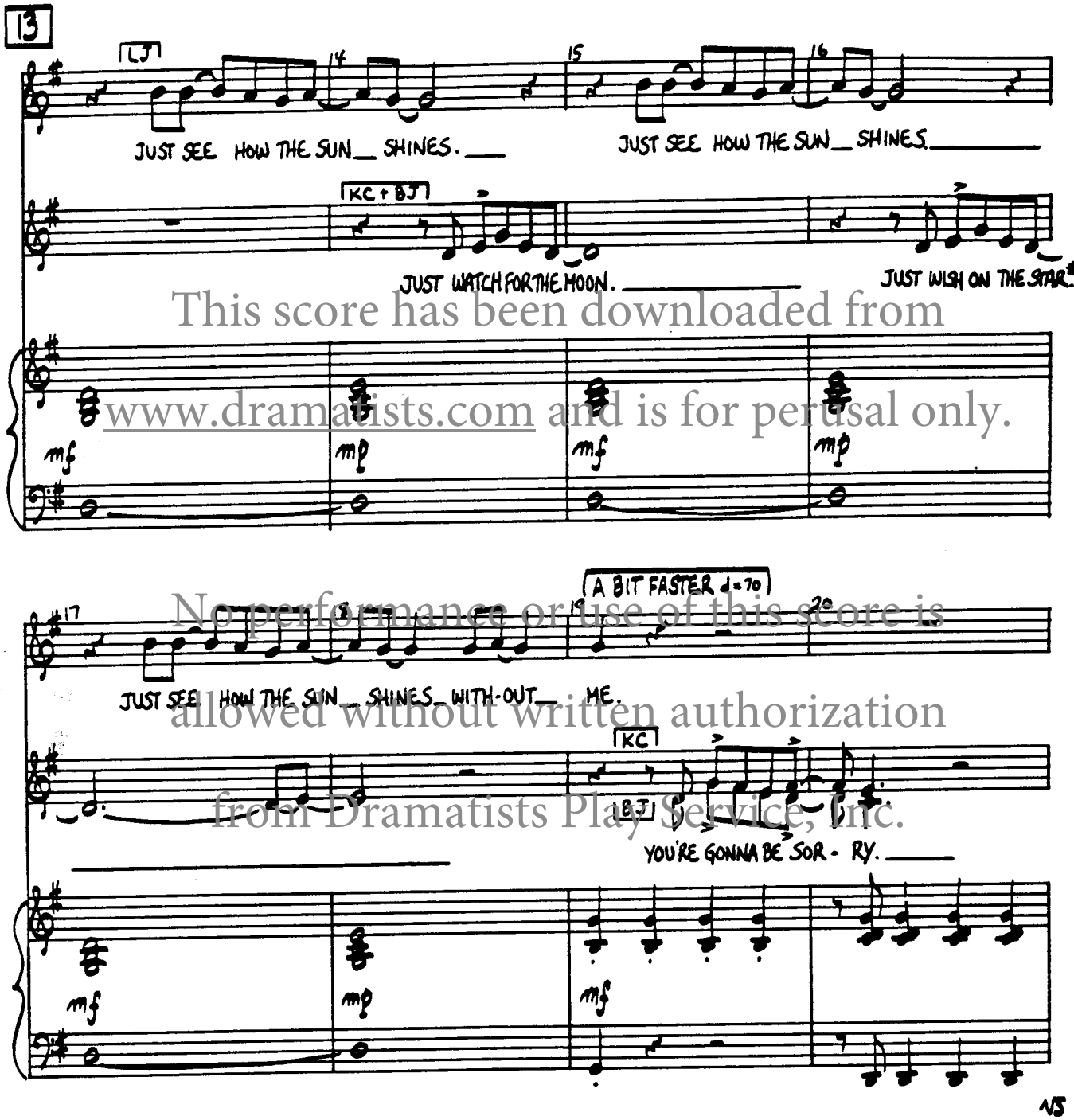

(*- On words marked with this symbol, add an "H" sound to second note. "Star" = "Sta-har", "Rain" = "Ra-hain", etc.)

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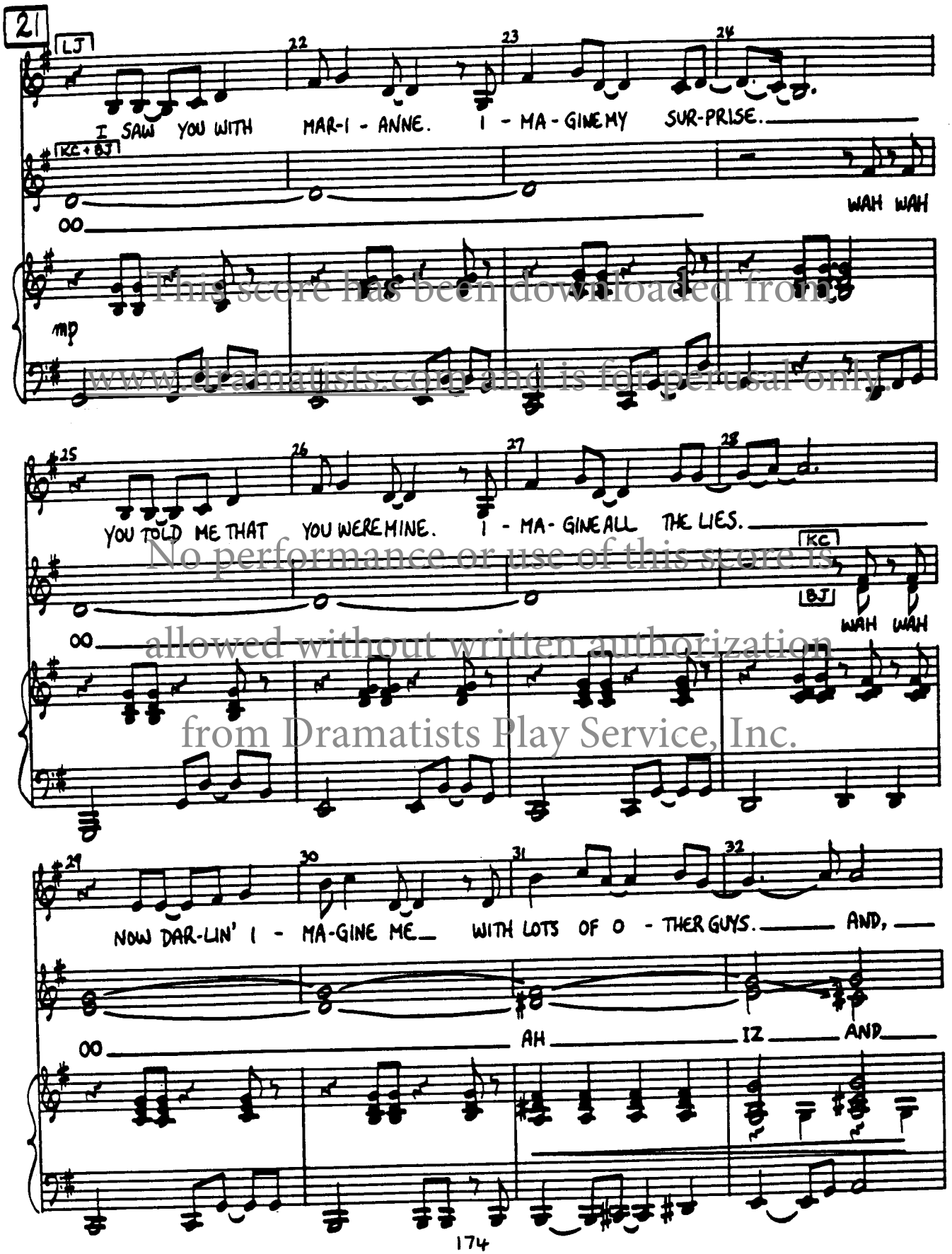

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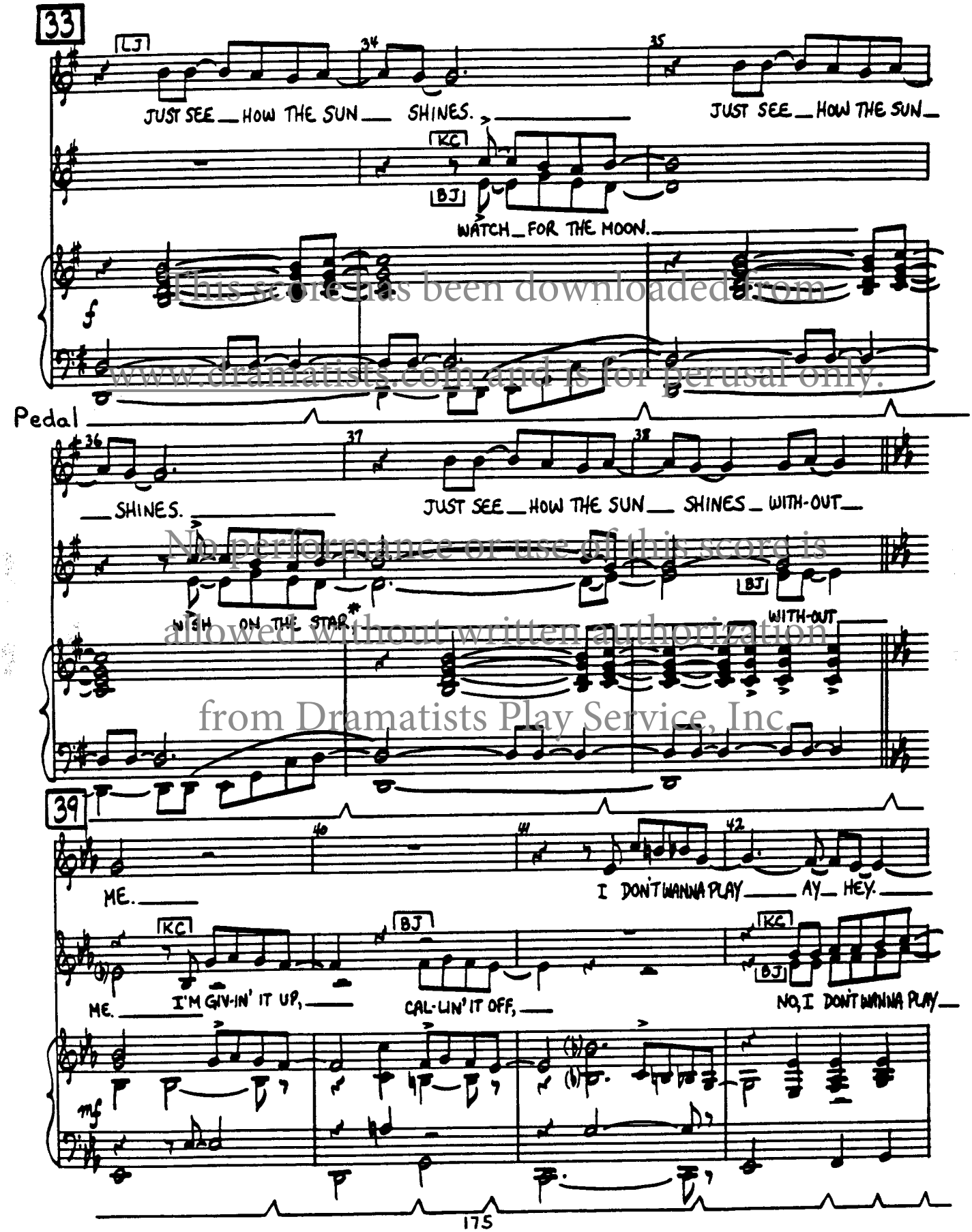

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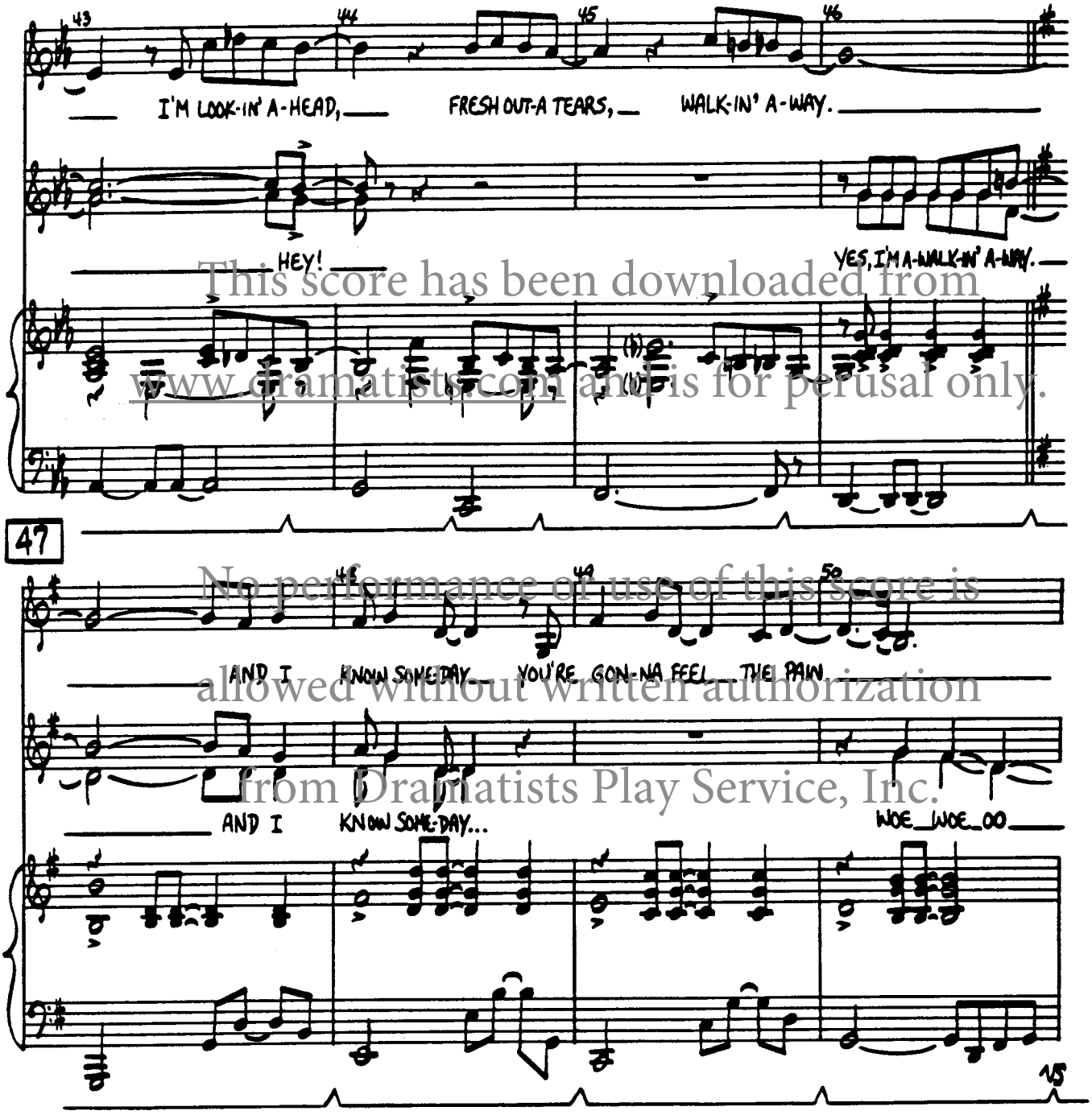

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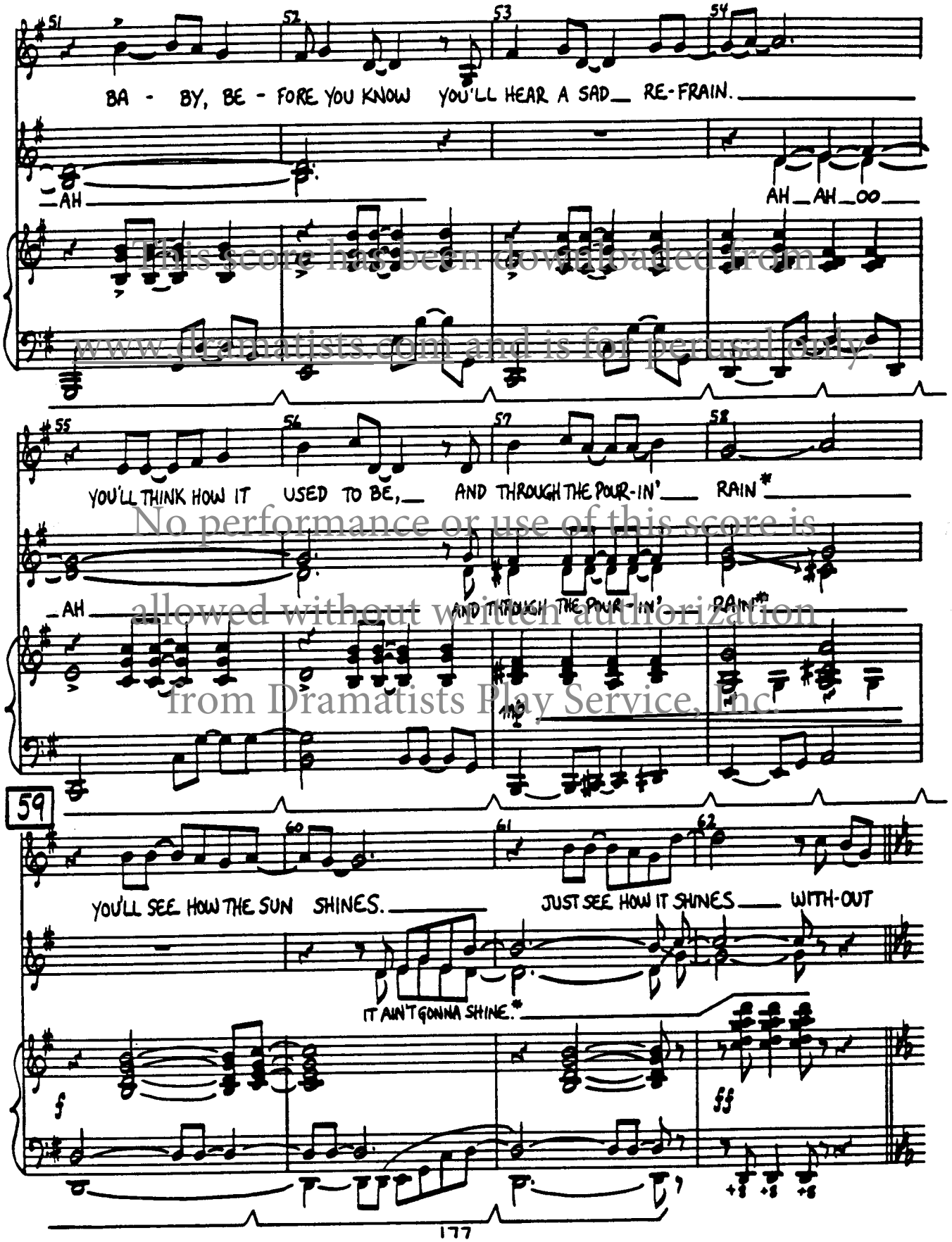

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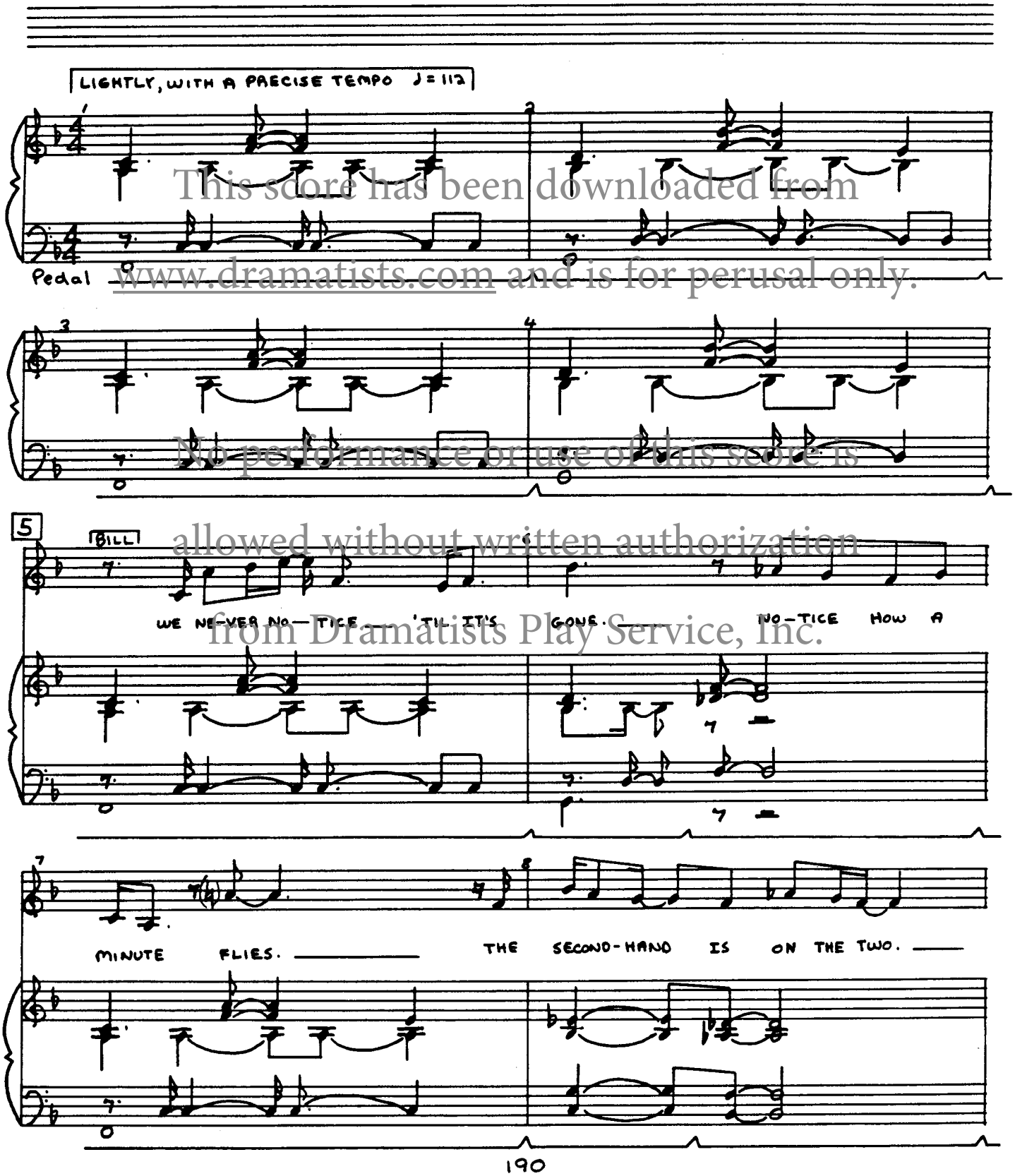
A MINUTE

(Song-Bill)

CUE: After Walter has left. (pg.69)



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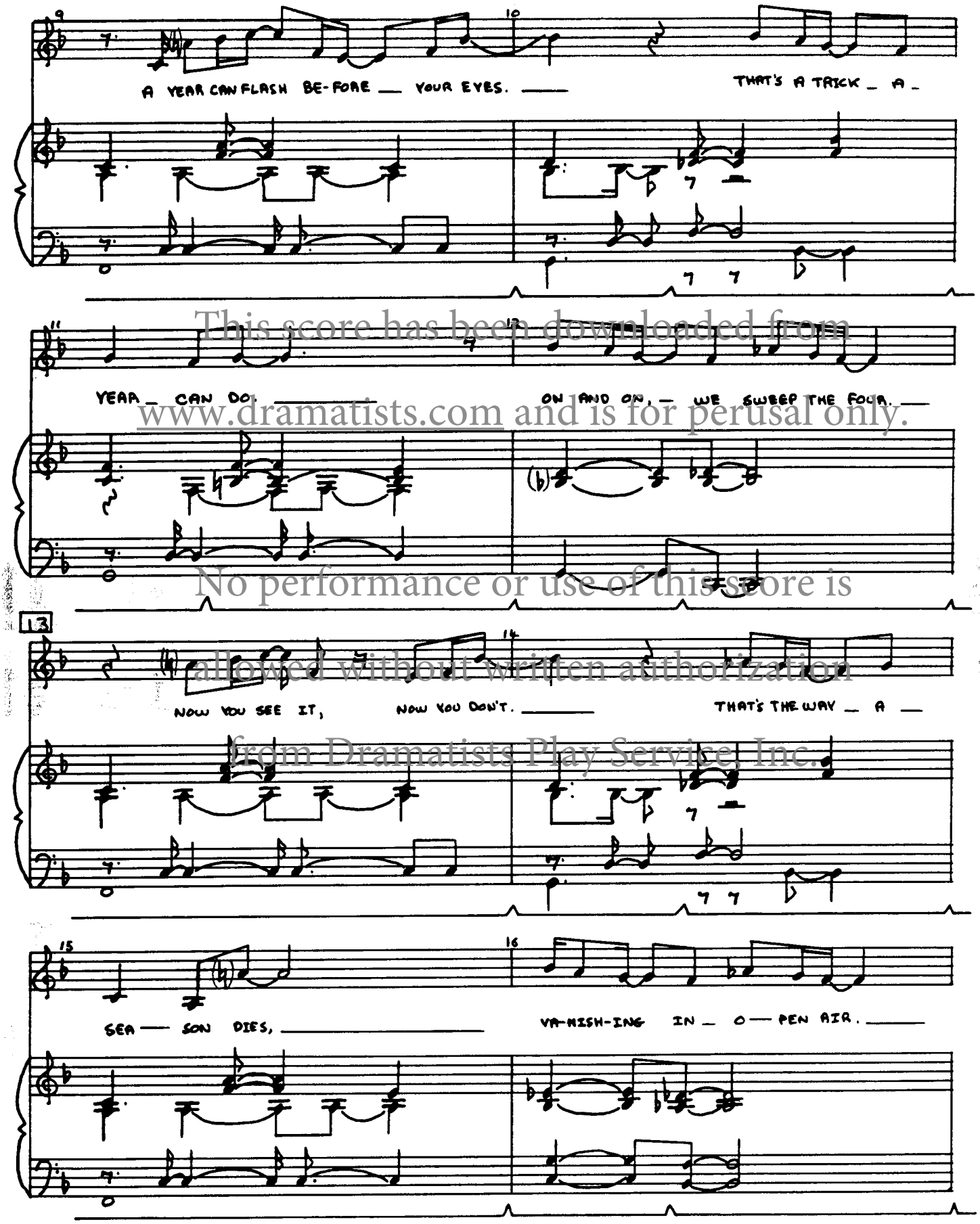

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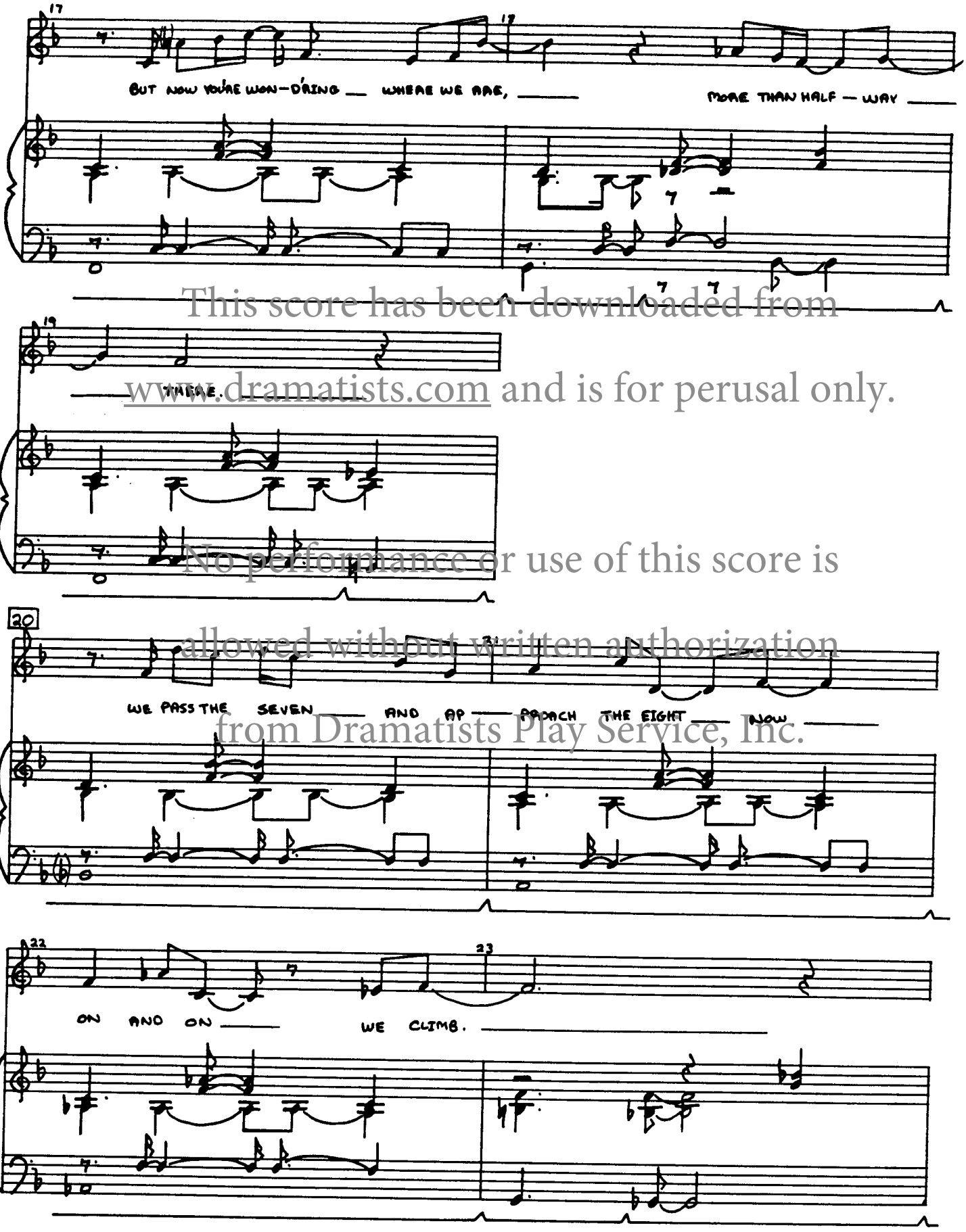

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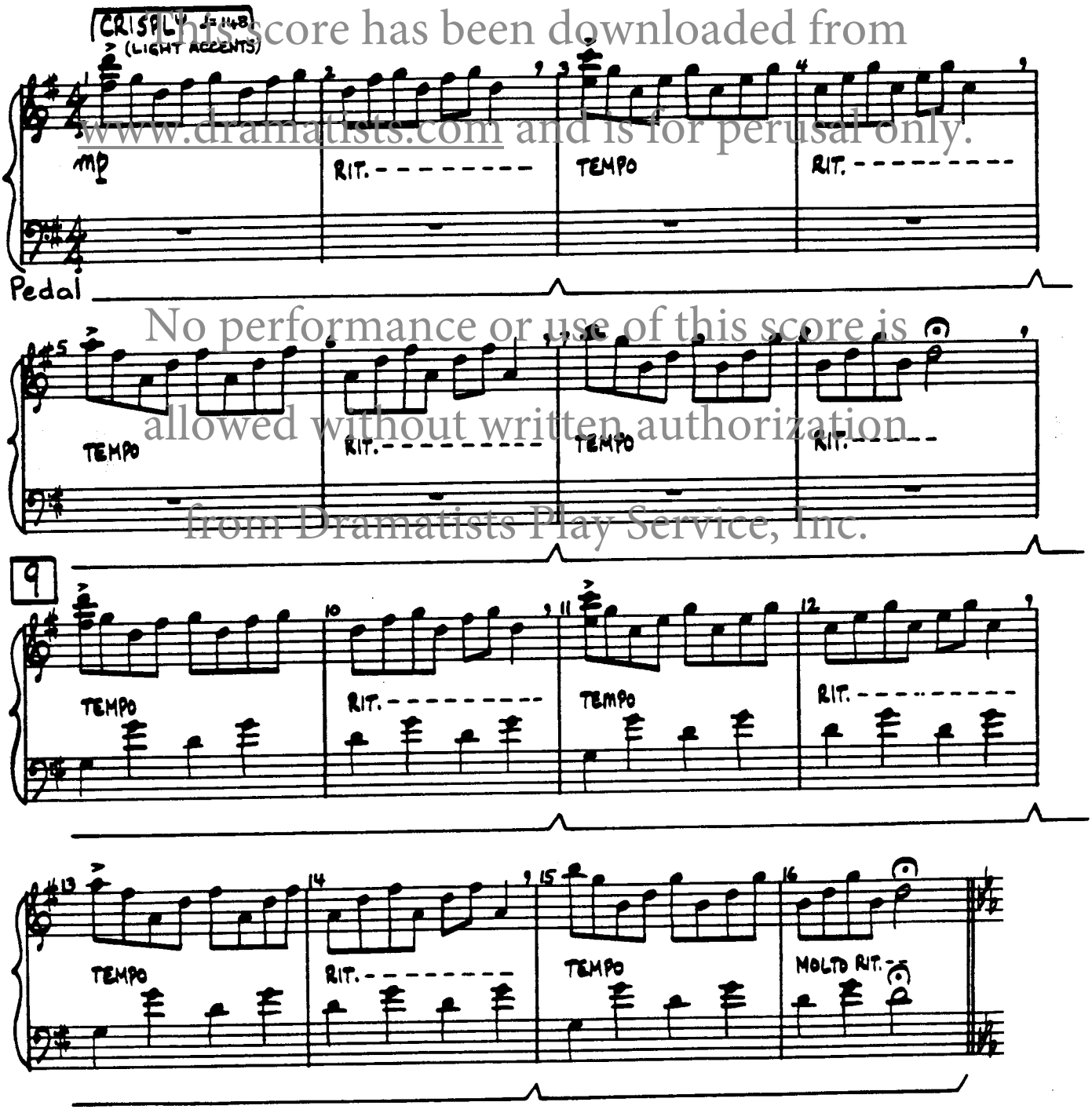
I'M STANDING IN THIS ROOM

34

(Song - All / and Closing Underscore)

CUE: [BJ] "Double the tax." (pg. 72)



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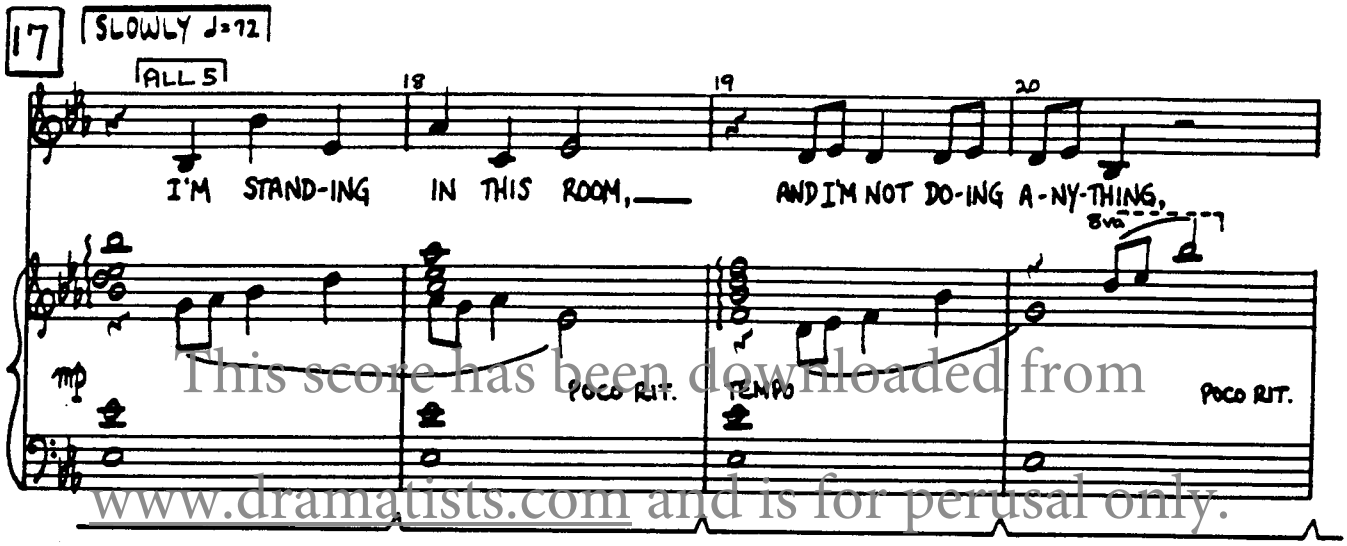
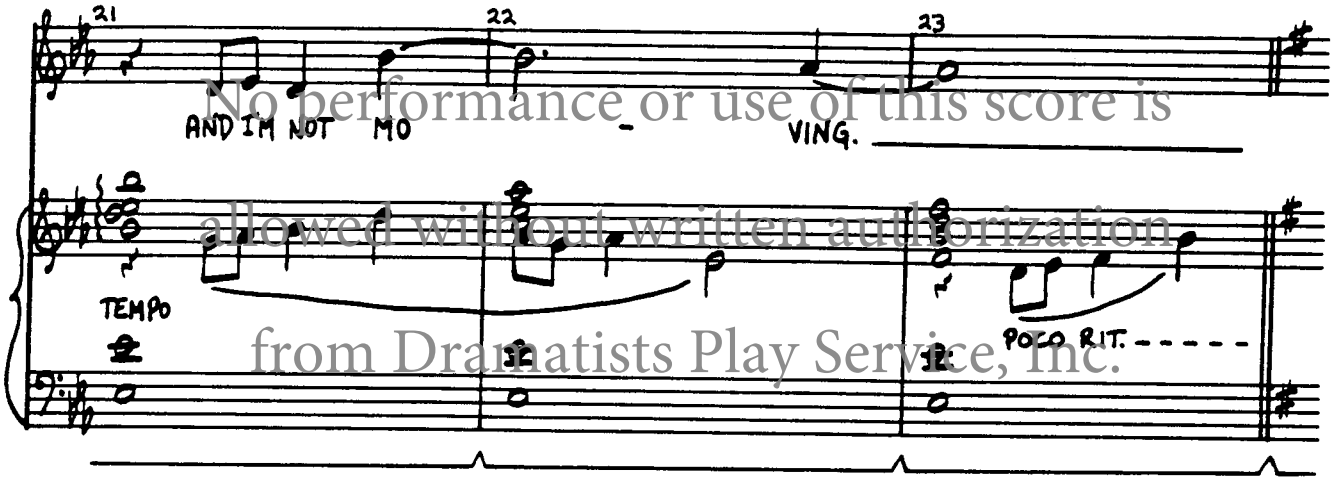
CUE: KC "To blame." (pg. 73)





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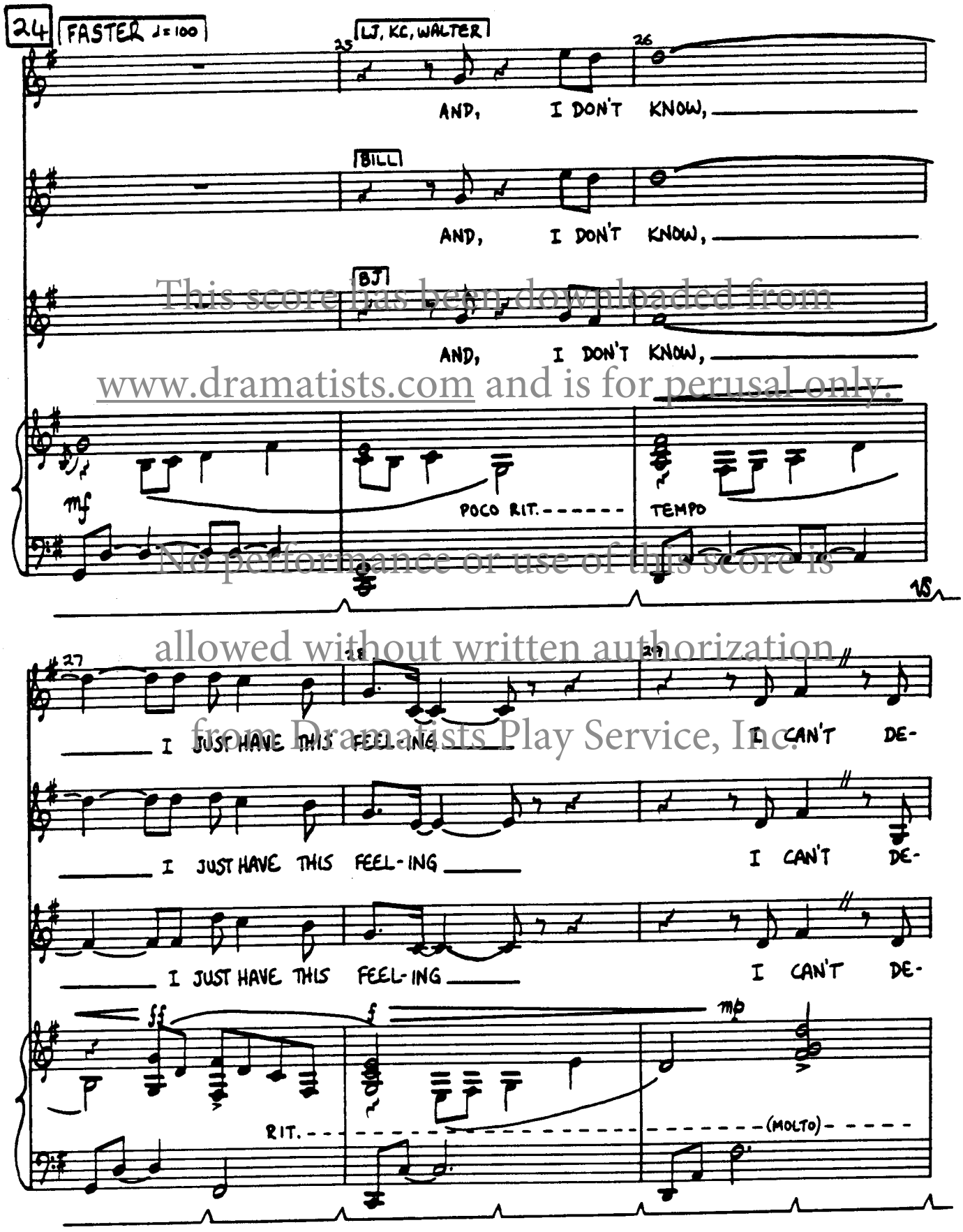

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