



John Gehl & John Webber

PERFORMANCE SCORE

SHOW ME A VISION

for FOUR SINGERS AND FOUR INSTRUMENTALISTS



SHOW ME A VISION

Book & Lyrics by John Gehl

Music by John Webber

For Four Singers And Four Instrumentalists

PERFORMANCE SCORE



SHOW ME A VISION

SINGERS

KATHY SOPRANO	THE INGENUE	
MITZI	DEPUTY VISIONARY	ALTO
JOEY	THE HERO	TENOR
MY BOOTH	CHIEF VISIONARY	BASS

INSTRUMENTALISTS

CLARINET, VIOLA, BASSOON, PIANO

SETTING

SCENE 1 20 MINUTES	AN EMPTY STAGE	CIRCO
Scene 2 16 MINUTES	MITZI BLASTIKOFF'S OFFICE	CIRCA

SHOW ME A VISION

VOICE RANGES

Hi Lo Tessitura

Kathy

6 4 139 78 76

Mitzi

1 1 198 159 118

Joey

5 4 167 141 39

(falsetto)

Mr Booth

1 1 174 103 99

Show me a Vision

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Show me a Vision

Comedy for four instrumentalist and four singers

No. 1: Send me a Vision

Book and Lyrics John Gehl

Music John Webber

On an empty stage, MR BOOTH sings and dances

♩ = 96

Clarinet in A

Viola

Violoncello

Piano

ped.

p

f

mp

pp

in A

arco

5

Cl A

Vla.

Vc.

Pno.

rall.

pizz.

2

9 $\text{♩} = 84$

Cl A

Vla. *mp* arco

Vc. *mp*

B *p*

Pno.

send me a vi-sion, fill it with love mes-sage it to me through

14

Cl A

Vla. *p*

Vc. *p*

B

Pno.

rain-bow a-bove Mark it top se-cret and hot-to-the-touch

19

Cl A

Vla.

Vc.

B

Scent it with ro-ses and li-lacs and such

19

Pno.

24

Cl A

Vla.

Vc.

Pno.

27

Cl A

Vla.

Vc.

B

Pno.

pp

pp

pp

For, oh, eve-ry-

31

Cl A

Vla.

Vc.

B

Pno.

f³

f

f

bo - dy needs a vi-sion If he plans to fight his lone - ly way to the top

mp

pp

pp

35

Cl A

Vla.

Vc.

B

Pno.

O-ther-wise he'll fall by the way-side And show the world he's a

pizz.

mp

p

arco

tr

40

Cl A

Vla.

Vc.

B

Pno.

pho-ny, a fraud, A dim-wit-ted

pp

pp

pizz.

pp

44

Cl A

Vla.

Vc.

B

Pno.

arco

flop!

mf

3 3

7

47 ♩=96 Tempo I

Cl A

Vla.

Vc.

p

mp

47 ♩=96 Tempo I

Pno.

pp

47 ♩=96 Tempo I

Pno.

52

Cl A

mp

Vla.

p

Vc.

p

Pno.

57

Cl A

mp

Vla.

mf

Vc.

mp

Pno.

rall.

8

62 $\text{♩} = 84$

Cl
A

Vla.

Vc.

B

send me a vi-sion, fill it with love

Pno.

66

Cl
A

Vla.

Vc.

B

mes-sage it to me through rain-bow a - bove

Pno.

Show me a Vision

Comedy for four instrumentalists and four singers

No. 1: Send me a Vision

Book and Lyrics John Gehl

Music John Webber

On an empty stage, MR BOOTH sings and dances

$\text{♩} = 96$ in A

Clarinet in A

Viola

Violoncello

Piano

p

pizz.

f

arco

p

mp

pp

Ped.

5

Cl A

Vla.

Vc.

Pno.

p

pizz.

rall.

5

rall.

9 $\text{♩} = 84$

Cl A

Vla. *mp*

Vc. *mp* arco

B *p*

send me a vi-sion, fill it with love mes-sage it to me through

Pno.

14

Cl A

Vla. *p*

Vc. *p*

B

rain-bow a-bove Mark it top se-cret and hot-to-the-touch

Pno.

19

Cl A

Vla.

Vc.

Scent it with ro-ses and li-lacs and such

19

Pno.

24

Cl A

Vla.

Vc.

Pno.

27

Cl
A

Vla.

Vc.

B

Pno.

pp

pp

pp

For, oh, eve-ry-

31

Cl
A

Vla.

Vc.

B

Pno.

f³

f

f

bo - dy needs a vi-sion If he plans to fight his lone - ly way to the top

mp

pp

pp

35

Cl A

Vla.

Vc.

B

Pno.

O-ther-wise he'll fall by__ the way-side__

And show the world he's a

pizz.

mp

arco

p

40

Cl A

Vla.

Vc.

B

Pno.

pho-ny, a fraud,

A dim-wit-ted

pp

pp pizz.

pp

6

44

Cl A

Vla.

Vc.

B

Pno.

arco

flop!

mf

3 3

7

47 ♩=96 Tempo I

Cl A

Vla.

Vc.

Pno.

p

mp

pp

52

Cl A

mp

p

Vla.

p

Vc.

p

Pno.

57

Cl A

mp

mf

Vla.

mp

Vc.

mp

Pno.

rall.

62 ♩=84

Cl
A

Vla.

Vc.

B

send me a vi-sion, fill it with love

Pno.

Detailed description of the musical score for measures 62-65: The score is for measures 62 to 65. It features five staves: Clarinet A (Cl A), Viola (Vla.), Violoncello (Vc.), Bass (B), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked as ♩=84. The Clarinet A part starts with a rest, followed by a melodic line with dynamics *pp* and *p*. The Viola part has a similar melodic line with dynamics *pp* and *p*. The Violoncello part has a melodic line with dynamics *pp* and *p*. The Bass part has a simple melodic line. The Piano part has a simple accompaniment. The lyrics are 'send me a vi-sion, fill it with love'.

66

Cl
A

Vla.

Vc.

B

mes-sage it to me through rain-bow a-bove

Pno.

Detailed description of the musical score for measures 66-69: The score is for measures 66 to 69. It features five staves: Clarinet A (Cl A), Viola (Vla.), Violoncello (Vc.), Bass (B), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked as ♩=84. The Clarinet A part starts with a rest, followed by a melodic line with dynamics *pp* and *p*. The Viola part has a similar melodic line with dynamics *pp* and *p*. The Violoncello part has a melodic line with dynamics *pp* and *p*. The Bass part has a simple melodic line. The Piano part has a simple accompaniment. The lyrics are 'mes-sage it to me through rain-bow a-bove'.

70

Cl A

Vla.

Vc.

B

tr

ppp

mf

pp

Mark it top se-cret and hot-to-the-touch

70

Pno.

pp

74

Cl A

Vla.

Vc.

B

pp

pp

Scent it with ro - ses and li - lacs and such

74

Pno.

10

78

Cl
A

Vla. *pizz.*

Vc.

B
spoken
pp

o - ther-wise he'll fall by the way - side and show the world he's a pho - ny a

Pno.

81

Cl
A

Vla.

Vc.

B
pp

fraud, a dim-wit-ted flop! That would be a mis-take of

Pno.

Tempo I ♩=96

85

Cl A

Vla.

Vc.

B

Pno.

pp

pp pizz.

pp

tra - gic pro - por - tions tra - gic, tra - gic. We'd be wit - nes - sing a

88

Cl A

Vla.

Vc.

B

Pno.

tra - ge - dy. This is not a tra - ge - dy. It's...

MR BOOTH
spoken who
knows what.

No. 2: The Hero

1 $\text{♩} = 112$

Cl
A

Vla.

Vc.

The Scene: An office
MR BOOTH offstage
 Where's the damn secretary?
Enter MR BOOTH

MR BOOTH
 I said, Where's the
 damn secretary?

1 $\text{♩} = 112$

Pno.

6

Cl
A

Vla.

Vc.

JOEY
 I don't believe you've
 hired one, Mister Booth.

MR BOOTH
 "You don't believe"?
 Who do you think
 you are to have beliefs?

6

Pno.

10

Cl
A

Vla.

Vc.

MR BOOTH

Are you Catholic?

JOEY

No sir.

MR BOOTH

What, then?

Jewish?

JOEY

No sir.

MR BOOTH

Then why are you putting on airs? Who are you, anyway? Have I seen you before?

JOEY

I'm Joey McGuffin, sir. You hired me yesterday.

10

Pno.

14

Cl
A

Vla.

Vc.

arco

MR BOOTH

Why did I do that?

JOEY

You don't know, sir?

You don't remember?

MR BOOTH

Of course I remember but it's slipped my mind. Did you help me hang my certificates of achievement? What do you do? Do you do anything?

14

Pno.

ff

19 *rall.* ♩=112 a tempo

JOEY
I'm a writer, I guess. When you
hired me you said you saw
something special in me.

MR BOOTH
What did I
see in you?

JOE JOE
How Let me
should I— start over.

rall. ♩=112 a tempo

19 *p* ♩=112 a tempo

24 *mp*

JOE
I don't, truthfully,
know what you
saw in me, sir.
I could give
you my resume.

mp MR BOOTH
Resume! Are you looking for another job?
That's fine with me, I don't like the work
you've been doing. But don't insult my
intelligence by using 'truth' and 'resume'
in the same sentence! You should know
that by now! And yet you claim you're a
writer — what do you write?

24 *f* *p*

27

Cl
A

Vla.

Vc.

Pno.

30

Cl
A

Vla.

Vc.

JOEY
Anything! I would
write anything
you tell me to, sir.

MR BOOTH
Anything? ... Now I
remember what I saw in
you! ...
What have you written
since I hired you?

30

Pno.

16

34

Cl
A

Vla.

Vc.

JOEY
Nothing, sir. I just came
on board yesterday
—and you haven't yet t
old me what you want.

JOEY
Don't you
know yet?

34

Pno.

$\text{♩} = 120$ *piu mosso*

38

Cl
A

Vla.

Vc.

MR BOOTH
Sure I know. Don't be
smart. I wants funny.
That's my motto —
make it funny!

$\text{♩} = 120$ *piu mosso*

38

Pno.

41

Cl
A

arco

Vla.

Vc.

Pno.

MR BOOTH
If I make them laugh when
they're not expecting it, I can
get away with murder.

43

Cl
A

Vla.

Vc.

Pno.

MR BOOTH
But don't worry. You won't
have to do the actual murder.
That's my job.

45

Cl A

Vla.

Vc.

MR BOOTH
 You just need to write
 me up a vision
 statement and send it
 to my e-mail

MR BOOTH
 You just need
 to make it funny.

MR BOOTH
 Don't tell me a vision
 statement can't be funny.
 Most of them are as silly
 as Saturday Night Live,

45

Pno.

49

Cl A

Vla.

Vc.

To Bb Cl.

MR BOOTH but funny. MR BOOTH but funny. MR BOOTH but funny.

49

Pno.

p *mf* *f*

No. 3: Make it Funny

1 L'Istesso tempo ♩=120

Cl. Bb

Vla.

Vc.

B

mf

f

Make it fun-ny, make them laugh Put their laugh-ter in_

1 L'Istesso tempo ♩=120

Pno.

mf

4 in Bb

Cl. Bb

Vla.

Vc.

B

mp

mp

— your tip jar Your sal-'ry will in-crease by half, make them

4

Pno.

p

Detailed description of the musical score: The score is for a chamber ensemble with voice and piano. It is in 4/4 time, key of B-flat major, and marked 'L'Istesso tempo' with a tempo of 120 beats per minute. The first system (measures 1-3) features a vocal line starting with 'Make it fun-ny, make them laugh Put their laugh-ter in_'. The instruments include Clarinet in B-flat, Viola, Violoncello, Bass, and Piano. Dynamics range from mezzo-forte (mf) to forte (f). The second system (measures 4-6) continues the vocal line with '— your tip jar Your sal-'ry will in-crease by half, make them'. The piano accompaniment includes a section marked 'p' (piano) starting at measure 4. The score includes first endings (marked '1') and a section change to B-flat major (marked '4 in Bb').

7

Cl.
Bb

Vla.

Vc.

JOEY speaking
I thought you wanted
me to write about your
vision for the future.

B

7

laugh. make them laugh.

Pno.

11

Cl.
Bb

Vla.

Vc.

(13 - 19)

B

11

JOEY speaking MR BOOTH

That's fun-ny? Make them laugh cut them in half and make them smile__

Pno.

11

15

Cl. Bb

Vla.

Vc.

B

Show them my a - ma - zing style my gra - ti - tude will leap a mile My fans will fall out laugh ing in the

15

Pno.

18

Cl. Bb

Vla.

Vc.

JOEY
 You want this rule applied
 to everything I write?
 MR BOOTH
 You got that right. To
 everything you write for me.

B

aisle.

18

Pno.

21

Cl. Bb

(21 - 27)

Vla.

Vc.

B

Show than my kind-ness as well as my pru-dence

21

Pno.

24

Cl. Bb

Vla.

Vc.

B

Give them a whiff of my sa-voir-faire Show them my ge-nius, don't men-tion my crude-ness

24

Pno.

27

Cl. Bb

Vla.

Vc.

(28 - 31)

MR BOOTH *spoken*
 For we have to show
 me at my very best.
 Only then will you
 have passed the test!

B

Tell them a-bout my most in-t'res-ting hair

27

Pno.

30

Cl. Bb

Vla.

Vc.

G.P.

p

JOEY
 But what exactly
 do you want me
 to write for you?

30

Pno.

G.P.

34

Cl.
Bb

Vla.

Vc.

Viola

mf

mf

MR BOOTH

I just told you how to write it, and now I have to tell you what to write?! Can't you figure that out for yourself? I want you to put into words my vision for the future. Just flesh it out. Not all the future, just the next 35 years — that should be enough. Can you do that? I've already got it all in my head, so I'll know it when I see it. All you need to do is work out the minor details. So can you do it?

34

Pno.

p

38

Cl.
Bb

Vla.

Vc.

f

f

38

Pno.

mf

p

41

Cl. Bb

Vla.

Vc.

Pno.

44

Cl. Bb

Vla.

Vc.

rall.

JOEY
Yes, sir, and maybe
die trying.

J

8

44

Pno.

rall.

JOEY
Let me

No. 4: Let Me Show the Man

1 *L'Istesso tempo* ♩=120

Cl. B♭

Vla.

Vc.

p

J

8 show the man my pluck Let me wish my - self a lit - tle luck Be-

1 *L'Istesso tempo* ♩=120

Pno.

p 3 3 3 3 3 3 3 3 3 3 3 3

5 to Cl. in A

Cl. B♭

Vla.

Vc.

J

8 cause my brain feels like mel - ted glue YUCK!! And I have - n't got a clue.

5

Pno.

3 3 3 3

Detailed description of the musical score: The score is for a chamber ensemble consisting of Clarinet in B-flat, Viola, Violoncello, Voice, and Piano. It is in 3/8 time and marked 'L'Istesso tempo' with a tempo of 120 beats per minute. The piece is divided into two systems. The first system (measures 1-4) features a piano accompaniment of eighth-note triplets in the right hand and a simple bass line in the left hand. The vocal line begins with the lyrics 'show the man my pluck'. The second system (measures 5-8) includes a woodwind entry for the Clarinet in A (marked '5 to Cl. in A') and continues the vocal line with 'cause my brain feels like mel - ted glue YUCK!! And I have - n't got a clue.' The piano accompaniment continues with eighth-note triplets.

9

Cl. A

Vla.

Vc.

J

No I have - n't got a clue. at all. So it's

Pno.

12

Cl. A

Vla.

Vc.

J

cer-tain-ly a chal-lenge But I've met chal - len-ges be-fore And I will rise to this oc-ca-sion and

Pno.

in A

15

Cl. A

Vla.

Vc.

J

8

hope it does-n't lead me in - to war So let me show the man my pluck Let me

Pno.

15

19

Cl. A

Vla.

Vc.

J

8

wish my - self a lit - tle luck Be-cause my brain feels like glue and I have-n't a clue am I'm

Pno.

19

22

Cl. A

Vla.

Vc.

J

8

deep in the stew and I real - ly need to know if I've got a job.

Pno.

25

Cl. A

Vla.

Vc.

25

JOEY
Mr Booth, I really
need to know I've
got a job here!

Pno.

pp

30

Cl. A

Vla.

Vc.

MR BOOTH

What job? The job as writer? I've already got a writer. I hired her this morning. She's still in Human Resources. Nice girl. Very pretty, but that's just between the two of us. She'll be here any minute.

30

Pno.

34

Cl. A

Vla.

Vc.

JOEY
(shouting)
But you hired me just yesterday!

MR BOOTH
The world moves fast, you've got to stay awake. This girl will do anything, anything. She almost got hired by some U.S. Congressman, whose name would make you shudder. She's a nice girl though I don't think of her as a girl: they want me think of her as a person, as some kind of a human being

34

Pno.

38

Cl. A

Vla.

Vc.

p

p

Pno.

42

Cl. A

Vla.

Vc.

G.P.

MR BOOTH
 All right, I'll believe anything.
 When she gets in here, the
 two of you can duke this
 thing out. Get her to come
 in here.

JOEY
 How would I do that,
 sir? How would I get
 her to come in here?

42

Pno.

G.P.

46

Cl. A

Vla.

Vc.

MR BOOTH
 Seriously? You don't know how
 to get another human being to
 do whatever you want them to?
 Try whistling. Or just raise your
 voice real loud and see if she
 takes the bait.

46

Pno.

50

Cl. A

Vla.

Vc.

$\text{♩} = 96$

f

MR BOOTH (*shouting*)
 Hey, we're about to have a writer's conference here.
 (*talking*)
 Now just wait a second and see what happens.

50

Pno.

$\text{♩} = 96$

f

54 To B \flat Cl

Cl. A

Vla.

Vc.

p

p

(Two beats.)

(KATHY rushes into the room.)

KATHY
Good morning, sir.
Thank you again
for hiring me.

MR BOOTH
I shouldn't have done it. I respected
you when I hired you. But I could
NEVER respect a person who would
agree to work for me...!

54

Pno.

58

Cl. A

Vla.

Vc.

G.P.

f

58

Pno.

G.P.

No. 5: My Sins I have Forgiven Them

1 L'Istesso tempo ♩=100 in Bb

Cl. Bb

Vla.

Vc.

B.

f *f* *mf*

My sins I have for-gi-ven them The sins of oth-ers make me_ sick

1 L'Istesso tempo ♩=100

Pno.

4

Cl. Bb

Vla.

Vc.

B.

mf

My_ fa-vo-rite sin was_ real-ly quites a gem But_ once for-gi-ven did-n't stick

4

Pno.

7

Cl. Bb

Vla.

Vc.

B

Pno.

So now I'm free to show dis - taste for

9

Cl. Bb

Vla.

Vc.

B

Pno.

mf

those who beg for em-ploy-ment

Con -

11

Cl. Bb

Vla.

Vc.

(12 - 15)

B

temp-ta - ble are they whose ta-lents go to waste To see them squirm is my en - joy - ment

11

Pno.

13

Cl. Bb

Vla.

Vc.

13

Pno.

16

Cl. Bb

Vla.

Vc.

Pno.

18

Cl. Bb

Vla.

Vc.

B

Pno.

My

20

Cl.
Bb

Vla.

Vc.

B

sins I have for - gi-ven them The sins of oth - ers make me_ sick

Pno.

p

22

Cl.
Bb

Vla.

Vc.

B

My_ fa - vo-rite sin was_ real-ly quites a gem But_

Pno.

p

24

Cl.
Bb

Vla.

Vc.

B

Pno.

mf

mf

mf

once for - gi - ven did - n't stick So

26

Cl.
Bb

Vla.

Vc.

B

Pno.

p

p

p

p

now I'm free to show dis - taste for those who beg for em-ploy-ment

28

Cl.
Bb

Vla.

Vc.

B

Con - temp-ta-ble are they whose ta-lents go to waste To

28

Pno.

30

Cl.
Bb

Vla.

Vc.

MR BOOTH
Oh well, these kids
are not my problem.

B

see them squirm is my en - joy - ment

30

Pno.

No. 6: The Competition

1 $\text{♩} = 96$

Cl. A

Vla.

Vc.

MR BOOTH *changing subject*
 Introductions are in order but I'm a busy man. What is your name again?
 KATHY
 Kathy.
 MR BOOTH
 Sit down over here and type a letter. No, wait, sit over there, where the keyboard is.

1 $\text{♩} = 96$

Pno.

7 *rall.*

Cl. A

Vla.

Vc.

p JOEY
 No problem, sir. I
 can type, Mister
 Booth.
 MR BOOTH
 How may words
 per minute with
 fewer than seven c
 orrections?

KATHY
 I can't type, sir.
 MR BOOTH
 What are you
 talking about.
 Everyone can
 type.

7 *rall.*

Pno.

13 in A

Cl. A

Vla.

Vc.

JOEY
I don't know, sir. I'm a writer, not a typist.
MR BOOTH
You being smart with me? The difference
between writing and typing is that anyone
can be a writer but not everyone can type.
Writers are a dime a dozen. How much am
I paying you? Way too much, I'm sure.

KATHY
Well, I'm a writer too!
I deserve equal pay.

13

Pno.

20

Cl. A

Vla.

Vc.

MR BOOTH
That'll be the day! ...
What did I tell you?
Writers are every
where... Exactly
what have you
written for me?

KATHY
But you just hired me
this morning!
MR BOOTH
Between the two of you,
the work ethic is seven
divided by zero.

JOEY
Which is what?
MR BOOTH
You dare to put
me to a test?

20

Pno.

20

Pno.

26

Cl.
A

Vla.

Vc.

JOEY
I'm just asking. I was an
English major.
MR BOOTH
Of course you were.
The answer is seven
divided by zero.
KATHY
I majored in
communications.

MR BOOTH
That reminds me.
Take a letter. Sit over
there, where the
keyboard is. Or
anywhere you want.

26

Pno.

30

Cl.
A

Vla.

Vc.

(1) (2) (3) (4) (5)

30

Pno.

35

Cl.
A

Vla.

Vc.

MR BOOTH
"Dear Mr President..."

KATHY
Will this be addressed
to President Trump?

Pno.

40 ♩=72 meno

Cl.
A

Vla.

Vc.

MR BOOTH
No, to President Wiggleroom, spelled with a 'Y' —
he's on the 23rd floor. It's pronounced. WY-giggleroom.

40 ♩=72 meno

Pno.

45 $\text{♩} = 96$ a tempo

Cl. A

Vla.

Vc.

MR BOOTH
You forget that at your peril.

MR BOOTH
Oh, never mind, go ahead and send it the White House
if you want, but then get to work on your assignments.
Do you know what your assignments are?

Pno.

48

Cl. A

Vla.

Vc.

1st time only

Pno.

52

Cl. A

Vla.

Vc.

Pno.

JOEY
No, sir.
KATHY
No, sir.

MR BOOTH
I'll give you a clue: what do we DO here? ...

56

Cl. A

Vla.

Vc.

Pno.

G.P.

MR BOOTH
What does it say on our door? ...

56

G.P.

60 G.P.

Cl. A

Vla.

Vc.

MR BOOTH
 What words did you see when
 you came into the office?

JOEY
 It said
 "PUSH".

60 G.P.

Pno.

67

Cl. A

Vla.

Vc.

mf

mf

MR BOOTH
 You being smart with me? Granted, the sign painters might take
 a long time to get around to us, although our work is greatly
 appreciated. But in point of fact our division is called

67

Pno.

73

Cl. A

Vla.

Vc.

(76 - 80)

MR BOOTH
"Office of
the Future."

MR BOOTH
The "and" will be
written with that
funny mark that
looks like a cello.

73

Pno.

77

Cl. A

Vla.

Vc.

77

Pno.

81 G.P.

Cl. A

Vla.

Vc.

Pno.

KATHY The ampersand. Why?

KATHY There's no 'and' there.

MR BOOTH All right, little girl, we know you've got a Bachelors in communications or whatever...

p *pp* *p* *p* *mf* *mp*

88

Cl. A

Vla.

Vc.

Pno.

MR BOOTH Here is your assignment, and it's the same for both of you.

mf *mp*

93

Cl. A

Vla.

Vc.

MR BOOTH
 Apply your skill sets, such as they are,
 to the mission of this department, and
 create, or craft, a unique vision for me...

93

Pno.

pp

98

Cl. A

Vla.

Vc.

tr

mp

MR BOOTH
 What's the
 matter?

KATHY
 I would have thought
 that you would have
 FIRST given us a draft
 of your vision — that
 we could then polish a
 nd refine for you.

98

Pno.

mp

104

Cl. A

Vla.

Vc.

MR BOOTH
 Don't talk so fancy, don't
 even think fancy. I don't
 want fancy or refined.
 I'm a guy from the streets
 of the city. I want it funny,
 not refined. If you make
 it funny they'll appreciate
 my vision, because they'll
 be thrown off-guard.
 Trust me on this, it's not
 my first fly-on-the-wall.
 I know what they like. T
 hey like funny, so make
 it funny!

KATHY
 Are the two us
 working as a
 team then?

MR BOOTH
 No, you are on opposing teams.
 The winner gets to stay, the loser
 gets to go home, just like on TV.

104

Pno.

108

Cl. A

Vla.

Vc.

108

Pno.

112

Cl. A

Vla.

Vc.

MR BOOTH
 Separately, you should
 interview Mitzi Blastikof,
 our Corporate Pollster
 and Deputy Visionary. I
 won't comment on her
 morals, they're none of
 my business unless she
 tries to challenge me.

MR BOOTH
 The clock is ticking,
 so get to work, and
 make it funny if you
 want the job. I want
 to see you working
 like earthworms till
 the clock strikes
 twelve.

112

Pno.

117

Cl. A

Vla.

Vc.

play 11 times

p

117

Pno.

exit MR BOOTH

play 11 times

p

No. 7: I'd Love To Be With You Today

1 $\text{♩} = 100$

Cl
A

Vla.

Vc.

JOEY
Is he serious?

JOEY
Is the man
a lunatic?

1 $\text{♩} = 100$

Pno.

6

Cl
A

Vla.

Vc.

JOEY
I think he's
criminally insane...

6

Pno.

10

Cl
A

Vla.

Vc.

Pno.

JOEY
But who cares? Lunatic
or not, I really need
this job.

KATHY
I need this job too.
But maybe we shouldn't
be talking. Are we
supposed to be talking?

JOEY
He didn't say not to talk,
he just said not to cooperate.
He wants us to compete.

13

Cl
A

Vla.

Vc.

Pno.

KATHY
I'd rather be
cooperating,
dear.

rall.

16

Cl A

Vla.

Vc.

JOEY
You call me
"dear"? We've
only just met!

KATHY
That's the
way my
mother
raised me.
"Throw the
young man o
ff his guard a
nd then go
straight for t
he jugular."

JOEY
I guess we
could find a
way to
cooperate
without telling
Mr Booth.

rall.

16

Pno.

22

Cl A

Vla.

Vc.

$\text{♩} = 100$ a tempo

(24 - 27)

p

KATHY *p*
Sure we could...

I'd love to be with you to-day We could do things to -

K

22

$\text{♩} = 100$ a tempo

p

27

Cl
A

Vla.

Vc.

K

ge - ther My way or your way To - ge-ther we could find a way to

27

Pno.

32

Cl
A

Vla.

Vc.

K

make it pay for both of us It's clear to me that

32

Pno.

pp

37

Cl
A

Vla.

Vc.

K

we should work to - ge-ther It's cleaar to me that we would have more fun

Pno.

42

Cl
A

Vla.

Vc.

K

come here my dear so we can work as one To-

Pno.

47

Cl
A

Vla.

Vc.

K

ge-ther we'll con-jure great vi sions To - ge-ther we'll change this whole blas ted world

Pno.

51

Cl
A

Vla.

Vc.

K

And af - ter we eat we'll play ball with the moon And watch

Pno.

p

pp

rall.

55

Cl A

Vla.

Vc.

p

p

JOEY
 You have a really
 strong imagination.

KATHY
 Thanks. So what
 do you say?

K

stars burst a - part in col - li - sions

rall.

55

Pno.

60

Cl A

Vla.

Vc.

p

p

p

♩=100 a tempo

J

I'd love to be with you to-day We could do things to - ge - ther

60

Pno.

p

♩=100 a tempo

66

Cl
A

Vla.

Vc.

K

J

Pno.

My way or your way To - ge - ther we could

My way or your way To - ge - ther we could

71

Cl
A

Vla.

Vc.

K

J

Pno.

find a way To make it pay for both of us to - ge - ther to -

find a way To make it pay for both of us to - ge - ther to -

76

Cl A

Vla.

Vc.

K

J

Pno.

ge - ther It's clear to me that we should work to -

ge - ther It's clear to me that we should work to -

80

Cl A

Vla.

Vc.

K

J

Pno.

ge-ther It's clear to me that we woudl have more

ge-ther It's clear to me that we woudl have more

84

Cl A

Vla.

Vc.

K

J

Pno.

fun Come here sit down so we can work to -

fun Come here sit down so we can work to -

88

Cl A

Vla.

Vc.

K

J

Pno.

ge-ther Come here my dear so we can work as

ge-ther Come here my dear so we can work as

92

Cl A

Vla.

Vc.

K

J

Pno.

one

one

pp

pp

pp

95

Cl A

Vla.

Vc.

Blackout

JOEY
 But we've still got a problem, because
 Mister Booth wants us to compete!
 KATHY
 We'll give him two different endings.
 He can choose. Better to ask forgiveness
 than to seek permission.
 JOEY
 How will the endings be different?
 KATHY
 I don't know yet. We'll figure something
 out later. For now, we better get to work.
 Let's talk with this Mitzi Blastikoff person.

95

Pno.

pp

Ped.

Blackout

No. 8 Entr'acte

1 $\text{♩} = 96$

Cl
A

Vla. *p*

Vc. *p*

Pno. *p*

Ped.

6 *rall.* $\text{♩} = 84$

Cl
A

Vla.

Vc.

Pno. *rall.* $\text{♩} = 84$

11

Cl
A

Vla. *pizz.*

Vc.

Pno.

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Clarinet in A (Cl A), Viola (Vla.), Violoncello (Vc.), Piano (Pno.), and Pedal (Ped.). The score is divided into three systems. The first system (measures 1-5) starts with a tempo of quarter note = 96. The Clarinet and Viola play melodic lines, while the Violoncello and Piano provide harmonic support. The second system (measures 6-10) begins with a 'rall.' (ritardando) marking and a tempo of quarter note = 84. The Viola and Violoncello play rhythmic patterns, and the Piano has a more active role. The third system (measures 11-15) continues the 'rall.' tempo. The Viola part includes a 'pizz.' (pizzicato) marking. The Piano part features a complex rhythmic pattern with many sixteenth notes.

16

Cl A

Vla.

Vc.

Pno.

21

Cl A

Vla. pizz.

Vc.

Pno.

26

Cl A

Vla. f

Vc. f

Pno. p

31

Cl A

Vla.

Vc.

Pno.

p arco

31

36

Cl A

Vla.

Vc.

Pno.

36

41

Cl A

Vla.

Vc.

Pno.

arco

rall.

attacca

41

4/4

4/4

4/4

4/4

4/4

No. 9: The Vision

We are transported to the office of Mitzi Blastikoff.

1 $\text{♩} = 120$

Cl A

Vla.

Vc.

MITZI
 So what do you want with me? Odds are
 seven to one that you'll be wasting my time.
 JOEY
 Mister Booth told us to see you.
 MITZI
 You're seeing me. Are we done here?
 KATHY
 I think he wanted us to ask you questions.
 MITZI
 Is that a question?

1 $\text{♩} = 120$

Pno. *pp*

4

Cl A

Vla.

Vc. *mf*

KATHY
 I guess not.
 JOEY
 Ms Blastikoff, Kathy's just
 being polite.
 KATHY
 That's right... I'm trying to
 lead gently into the subject.

4

Pno.

7

Cl
A

mf

Vla.

Vc.

MITZI
Oh, you're mincing words!
I like that. I really like your style.

JOEY
We don't know what to ask
you. This is my first job
other than McDonalds.
I also did landscaping work
when I could get it.

7

Pno.

10

Cl
A

p

Vla.

Vc.

KATHY
I worked at Dairy Queen.

spoken

Them you know speed and you know tough,

M

10

Pno.

13 ♩=90

Cl A *p*

Vla.

Vc.

K *spoken*
We

M *1st time only*
both of you. All right.

Pno. ♩=90

16

Cl A

Vla. *pp* *pizz.*

Vc.

K need a vi - sion for Mis - ter Booth *spoken* By mid-nitght

J *8* By mid-nitght If we want to keep our jobs At least

Pno. *pp*

16

18

Cl A

Vla.

Vc.

K

J

Pno.

pp

p

one of us one job We've

one of us I guess there's on - ly one job We've

20

Cl A

Vla.

Vc.

K

J

Pno.

pp

pp

arco

ne-ver cre - a - ted a vi-sion be-fore Not one.

ne-ver cre - a - ted a vi-sion be-fore Not e-ven one.

22

Cl A

Vla.

Vc.

K

M

J

Pno.

pizz.

pp

arco

Why do you sup-pose he sent you to see me?

We don't have a-ny i - dea

Why do you sup-pose he sent you to see me?

We don't have a-ny i -

24

Cl A

Vla.

Vc.

J

Pno.

MITZI

We'll, he sent you to the right person,
because I used to have your job, you
know, the job you two are competing for.
Corporate visions? I've done a million of
them I could do three visions every day.
Here's the way you do it; pay attention!

dea

26

Cl A

Vla.

Vc.

mp

pp

Pno.

3

28 poco rall.

Cl A

Vla.

Vc.

f

pp

f

pp

28 poco rall.

Pno.

3

tr

3

pp

No. 10: Start from the End

1 (♩=120)

Cl
A

mp

Vla.

mp

Vc.

mp

M

Write your vi - sion back-wards start - ing from the end Once you've got your end - ing Your

1 (♩=120)

Pno.

p

4

Cl
A

Vla.

Vc.

M

work is done Have it typed in twelve point cour - er To show that your a pro

4

Pno.

7

Cl
A

Vla.

Vc.

M

Have it typed in twelve point cour - er To show that your a pro

Pno.

10 $\text{♩} = 100 \text{ meno}$

Cl
A

Vla.

Vc.

p
pizz.

arco
tr

pp

pizz.

pp

They all dance

10 $\text{♩} = 100 \text{ meno}$

Pno.

13

Cl
A

arco
tr#

Vla.

Vc.

M

Have it typed in twelve point cou-ri-er to show you're a pro

13

Pno.

16

Cl
A

Vla.

Vc.

M

add some graphs and add some foot - notes then to lei - sure you may go

16

Pno.

18

Cl
A

Vla.

Vc.

M

Pno.

When you're gon-na write a vi-sion de-cide your goals and end-ing

21

Cl
A

Vla.

Vc.

M

Pno.

then pause - for a li - ba - tion

24 **rall.**

Cl A

Vla.

Vc.

M

'cause your work is al - most al-most done 'cause your work is al - most done

Pno.

29 ♩=120 a tempo **rall.**

Cl A

Vla.

Vc.

M

Write your vi - sion back-wards start - ing from the end Once you've got your end-ing Your

Pno.

32 ----- ♩=100 meno

Cl
A

Vla.

Vc.

M

work is done The work is done. The work is

32 ----- ♩=100 meno

Pno.

pp

36 *rall.* -----

Cl
A

Vla.

Vc.

M

done. *rall.* The work is done.

36 *rall.* -----

Pno.

♩=120

40

Cl
A

Vla.

Vc.

K

40 ♩=120

Pno.

p

p

p

p

But how do we know our vi-sion if we don't have one?

43

Cl
A

Vla.

Vc.

M

J

43

Pno.

Make one up make one up

We don't know a - ny - thing at all

45 ♩=100 meno

Cl A

Vla.

Vc.

M

You'll fit right in here! Look, you

J

We don't have a - ny facts.

45 ♩=100 meno

Pno.

48

Cl A

Vla.

Vc.

M

got - ta work back - wards That's rule num - ber one.

48

Pno.

50 *accel.*

Cl A

Vla.

Vc.

M

And then, rule two

Pno.

52 *a tempo* ♩=120

Cl A

Vla.

Vc.

M

get an - gry! Be - fore you waste your time on facts

Pno.

55

Cl
A

Vla.

Vc.

K

mf

So what can we do?

M

Grind your axe!

J

mf

So what can we do?

55

Pno.

59

Cl
A

Vla.

Vc.

K

J

Pno.

59

We have-n't got a clue. Have you a - ny i - deas? Have you

We have-n't got a clue. Have you a - ny i - deas? Have you

62

Cl
A

Vla.

Vc.

K

J

Pno.

a - ny i - deas? Have you a - ny i - deas?

a - ny i - deas? Have you a - ny i - deas?

64

Cl
A

Vla.

Vc.

M

Pno.

I've got plen - ty of i - deas!

No. 11: I've Got Plenty Of Ideas

1 *L'Istesso tempo* ♩=120 *rall.*

Cl A *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

M *f*

se - cret i - deas

1 *L'Istesso tempo* ♩=120 *rall.*

Pno. *mf* *pp*

4 ♩=100 meno

Cl A *f*

Vla.

Vc.

M *f*

I've got plen-ty of se-crets in fact I'll tell you a se - cret

Pno. *p*

7

Cl
A

Vla.

Vc.

M

p

I'm gon-na go a-gainst mis - ter Booth

Pno.

pp

9

Cl
A

Vla.

Vc.

M

I'm gon-na take his job for my - self

Pno.

11 To B \flat Cl.

Cl A

Vla.

Vc.

M

Pno.

mf

f

p

Why should he take all the I'm the one who's got all the vi - sion

13

Cl A

Vla.

Vc.

M

Pno.

not him not him Why should he take all the cre - dit

15

Cl. A

Vla.

Vc.

M

Pno.

Are you with me or a-gainst me? Are you with me or a-gainst me?

17 in Bb

Cl. Bb

Vla.

Vc.

K

J

Pno.

We would-n't e-ver want to be a-gainst Ms Bla-ti koff We would-n't e-ver want to be a-gainst Ms Bla-ti koff

19

Cl.
Bb

Vla.

Vc.

f

f

K

No ma'am No ma'am We would n't e-ver ne-ver e-ver wan't to be a gainst you

J

we would n't dare we would n't dare We would n't e-ver ne-ver e-ver wan't to be a gainst you

19

Pno.

21

Cl. Bb

Vla.

Vc.

K.

We would-n't e - ver ne - ver e - ver wan't to be a - gainst you

M.

f

Then let's get or - ga - nised

J.

We would-n't e - ver ne - ver e - ver wan't to be a - gainst you

21

Pno.

23

Cl. Bb

Vla.

Vc.

M

Pno.

p sub.

mf

p sub.

Then let's get or - ga-nised An - ar - chy to be ef - fec-tive re - qui-res or - ga - ni -

23

26 To A Cl.

Cl. Bb *f*

Vla. *f*

Vc. *f*

K

3

But we ne-ver thought of it.

M *ff*

sa - tion!

J

3

That seems per-fect-ly ob-vious

26

Pno. *f* *mp* *p* *mp*

30

Cl. Bb

Vla.

Vc.

M

Pno.

mf

mf

See, you're learn-ing al-rea-dy

33

Cl. Bb

Vla.

Vc.

M

Pno.

I'm a ter-ri-fic men-tor. Show me what you've learned.

No. 12: Disorganized

1 $\text{♩} = 100 \text{ meno}$ in A

Cl. A *mf*

Vla. *mf*

Vc. *mf*

M
We got-ta have a plan

Pno. 1 $\text{♩} = 100 \text{ meno}$

Detailed description of the musical score: The score is for a piece titled 'No. 12: Disorganized'. It is in the key of A major (indicated by three sharps) and 3/4 time. The tempo is marked 'meno' at 100 beats per minute. The score is divided into five staves: Clarinet A (Cl. A), Viola (Vla.), Violoncello (Vc.), Musician (M), and Piano (Pno.). The Clarinet A and Viola parts have a dynamic marking of *mf*. The Violoncello part also has a dynamic marking of *mf*. The Musician part includes the lyrics 'We got-ta have a plan'. The Piano part has a dynamic marking of *mf* and a first ending bracket. The score is divided into three measures. The first measure shows the Clarinet A and Viola parts with a whole note rest, and the Violoncello part with a quarter note rest. The second measure shows the Clarinet A and Viola parts with a quarter note, and the Violoncello part with a quarter note. The third measure shows the Clarinet A and Viola parts with a whole note rest, and the Violoncello part with a quarter note. The Musician part has a whole note rest in the first measure, and a quarter note followed by a quarter rest in the second measure. The Piano part has a whole note chord in the first measure, and a quarter note followed by a quarter rest in the second measure.

4

Cl. A (1) (2) (3)

Vla.

Vc.

K.

M.

J.

Pno.

Yeah, got-ta have a plan and got-ta have a song.

Yeah, got-ta have a plan and got-ta have a song.

And we got-ta have a song A

Detailed description: This is a page of a musical score for page 95. It features seven staves. The top three staves are for Cl. A, Vla., and Vc., each with a treble clef and a key signature of three sharps (F#, C#, G#). The Cl. A staff has a '4' above the first measure and three measures of music, each with a fermata and a circled number (1), (2), and (3) respectively. The Vla. and Vc. staves have similar notation. The fourth staff is for K. (Trumpet), with a treble clef and the same key signature. It has a rest in the first measure, followed by a melodic line in the second and third measures. The fifth staff is for M. (Trumpet), with a treble clef and the same key signature. It has a rest in the first measure, followed by a melodic line in the second and third measures. The sixth staff is for J. (Trumpet), with a treble clef and the same key signature. It has a rest in the first measure, followed by a melodic line in the second and third measures. The seventh staff is for Pno. (Piano), with a grand staff (treble and bass clefs) and the same key signature. It has a '4' above the first measure and three measures of music, each with a fermata. Lyrics are placed below the K., M., and J. staves. The K. and M. lyrics are 'Yeah, got-ta have a plan and got-ta have a song.' The J. lyrics are 'And we got-ta have a song' followed by 'A' at the end of the staff.

7

Cl. A (4) (5)

Vla.

Vc.

K. A march - ing song

M. A march - ing song A song to guide our

J. 8 march-ing song

Pno. 7

Detailed description: This page of a musical score contains measures 7 and 8. The score is for a band and piano. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The parts are: Clarinet A (Cl. A), Viola (Vla.), Violoncello (Vc.), Trumpet (K.), Trombone (M.), Trombone (J.), and Piano (Pno.). Measures 7 and 8 are shown. The lyrics are: 'A march - ing song' for K., 'A march - ing song A song to guide our' for M., and 'march-ing song' for J. Fingerings are indicated: (4) and (5) for Cl. A, and 7 and 8 for J. The piano part has chords in the right hand and a melodic line in the left hand.

9

Cl. A (6) (7)

Vla.

Vc.

K

M

J

Pno.

8

9

then we can rear back and watch things complete - ly

feet then we can rear back and watch things complete - ly

On the road to an - arch - y

Detailed description: This page of a musical score, numbered 97, contains six systems of staves. The first system includes Clarinet in A (Cl. A), Viola (Vla.), and Violoncello (Vc.), with measures 6 and 7 indicated. The second system features the Korbett (K) part with lyrics 'then we can rear back and watch things complete - ly'. The third system features the Mellophone (M) part with lyrics 'feet then we can rear back and watch things complete - ly'. The fourth system features the Trombone (J) part with lyrics 'On the road to an - arch - y' and measure 8 indicated. The fifth system features the Piano (Pno.) accompaniment with measure 9 indicated. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

11

Cl. A

Vla.

Vc.

K

M

J

Pno.

11

(8) (9)

just fall a - part then we can rear back and watch things com-plete - ly

just fall a - part then we can rear back and watch things com-plete - ly

just fall a - part

11

13 (10)

Cl. A

Vla.

Vc.

K

M

J

Pno.

13

f

f

f

just fall a - part A band a

just fall a - part We got - ta have a band

just fall a - part A band a

mf

15

Cl. A

Vla.

Vc.

K

M

J

Pno.

15

mar - ching band! To give us a hand

We need a band And a leg

mar - ching band! To give us a hand

17

Cl.
A

Vla.

Vc.

K

M

J

Pno.

17

We need a band on the road to ru - in to car-ry our

up And a leg up Yeah__ we need a band

To give us a hand on the road to ru - in to car-ry our

rall. ♩=60 meno

20

Cl. A

Vla.

Vc.

K

M

J

Pno.

20

rall. ♩=60 meno

mes sage. Once we learn what it is so we got ta get

Once we learn what it is Once we learn what it is

mes sage. Once we learn what it is so we got ta get

23 a tempo ♩=120

Cl. A

Vla.

Vc.

K

M

J

Pno.

f

p

Dis - or-gan-nised Dis - or-gan-nised

p *ff* *p*<

Dis - or-gan-nised for an-arch-y Dis-

p

Dis - or-gan-nised Dis - or-gan-nised Dis - or-gan-nised

23 a tempo ♩=120

p

29

Cl. A

Vla.

Vc.

ff

ff

ff

K

Dis - or - gan - nised

Dis - or - gan - nised

M

or - gan - nised

Dis - or - gan - nised

Dis -

J

Dis - or - gan - nised

Dis - or - gan - nised

29

Pno.

33

Cl. A

Vla.

Vc.

K

M

J

Pno.

mf

f

f

f

des - troy the sta - tus quo!

or - gan - nised des - troy the sta - tus quo!

des - troy the sta - tus quo!

33

No. 13: Assignment

1 **L'istesso tempo** ♩=120

Cl. A

Vla.

Vc.

Reenter MR BOOTH

MR BOOTH
What's going on here!
I gave you kids an
assignment, what was it?
Have you finished it?

1 **L'istesso tempo** ♩=120

Pno.

pp

7 **rall.** ♩=96

Cl. A

Vla.

Vc.

mf

pizz.

mf

JOEY
You've forgotten the assignment,
Mister Booth? Already?

7 **rall.** ♩=96

Pno.

12

Cl. A

Vla.

Vc.

mf

mp

KATHY
You gave it to us just
twenty minutes ago!

MR BOOTH
Don't rush me.
These things can be done
quickly or they can be
done correctly, not both.

12

Pno.

16

Cl. A

Vla.

Vc.

JOEY
You said you
wanted it by
twelve p.m.
midnight.

16

Pno.

20

Cl.
A

Vla.

Vc.

MR BOOTH
Isn't that two concepts
for the same event?

KATHY
We took that to mean you
have your vision prepared
with utmost speed.

20

Pno.

25

Cl.
A

Vla.

Vc.

MR BOOTH
I want everything done with utmost
speed, at all times, and even faster.
And you'd better remember that! ...
And never forget it!

25

Pno.

29

Cl. A

Vla.

Vc.

Pno.

MITZI
You look frazzled,
Anthony. What's
the matter?

MR BOOTH
I'll tell you what's
the matter! But you
can't tell another soul!

33

Cl. A

Vla.

Vc.

Pno.

JOEY
Yes sir. No sir.

KATHY
No sir.

36

Cl. A

Vla.

Vc. arco

MITZI
Of course not, Anthony.

36

Pno.

36

Pf

38

Cl. A

Vla.

Vc.

MR BOOTH
You solemnly
swear? Have
you been vetted?

MITZI
Of course t
hey've been
vetted, I vetted
them myself.

38

Pno.

pp

42 ♩=96

Cl. A

Vla.

Vc.

B

Pno.

pp

pp

pp

p

What have you learned from the vet-ting process? I'll

42 ♩=96

45

Cl. A

Vla.

Vc.

B

Pno.

tell you what I've learned. I've learned a lot. In fact I've learned so much I've writ-ten a song.

45

No. 14: Vetted

1 L'Istesso tempo ♩=96

Cl. A
Vla.
Vc.

MITZI
Will you
write a
song about
me?

MR BOOTH
Here's my
song: "Vetted"
MR BOOTH
Sure. But it's too
early in the show.
Wait your turn.
There's no place
in Show Business
for pushy people.
Be careful you
don't get a bad re-
putation!

M

1 L'Istesso tempo ♩=96

Pno.

5 ♩=120 rall. a tempo ♩=120

Cl. A
Vla.
Vc.
B

Vet me Vet me Vet me Then let me in your

Pno.

10

Cl. A

Vla.

Vc.

B

amrs to feel your charms. Then let me in your amrs to

Pno.

15

Cl. A

Vla.

Vc.

B

feel your charms. So come on Vet me Vet me Vet me Vet me

Pno.

rall.

rall.

22 a tempo ♩=120

Cl. A

34 $\text{♩} = 96$ **G.P.** $\text{♩} = 72$ **G.P.**

Cl. A

Vla.

Vc.

B

I won't go a - ny place I'll just roll o - ver

Pno.

42

Cl. A

Vla.

Vc.

KATHY
That's very nice. I like it.
JOEY
Is it a whole song?
MITZI
That doesn't matter, so long
as it has universal appeal.
MR BOOTH
It has universal appeal,
I'm sure of it.

42

Pno.

47

Cl. A

Vla.

Vc.

arco

pizz.

arco

pizz.

pizz.

MITZI
 But you would say that, wouldn't you.
 You're the author.
 What would an unbiased nonauthor think of it?
 JOEY
 I'm an unbiased nonauthor.
 I loved it, especially the rolling-over line.
 KATHY
 Dogs would probably love that line.
 And I don't begrudge them.

47

Pno.

53

Cl. A

Vla.

Vc.

arco

arco

53

Pno.

58 $\text{♩} = 120$

Cl. A

Vla.

Vc.

JOEY
Miss Mitzi, what
did you learn from
the vetting process?

MITZI
I've learned I'd rather be doing
something else! Anything but
vetting poor innocent souls.
I'd rather be eating cumquats
in Paris.

58 $\text{♩} = 120$

Pno.

pp

62

Cl. A

Vla.

Vc.

B

You've done that? You've eat - en cum-quats in Pa - ris?

62

Pno.

65

Cl. A

Vla.

Vc.

MITZI
Of course not. They're
out of season. You'd
get arrested there for
shooting them.
MR BOOTH
You have to shoot them
to eat them?
MITZI
In Paris you do. Is this the
issue that's gotten you so
rattled?

MR BOOTH
That and everything else!
Things are crashing past
me at warped speed.
KATHY
Sir, I think you may be
thinking of warp speed,
rather than warped speed.
Warped speed is somethi
ng else, I would imagine.
MR BOOTH
Oh you'd imagine it,
would you!
Imagine yourself being
fired for insubordination!
Tell me, missy, if warped s
peed is something else, t
ell me what is.

B

3

That and ev-ery thing else.

65

Pno.

68

Cl. A

Vla.

Vc.

KATHY
I don't know,
I really don't.

MR BOOTH
You protest too much.
I think YOU'RE the spy,
the traitor, the weasel
who is leading the attack
against me. Mitzi, I need
to talk with you in the
conference room. Right
now. I want to review
your godforsaken, failed,
so-called vetting process.

MITZI
What about Kathy and Joey
here. Should they come too?

68

Pno.

71

Cl. A

Vla.

Vc.

MR BOOTH
No, leave them here to stew
in their own foul juices.

MITZI
But the only actual
accused traitor is Kathy.

MR BOOTH
Then you ADMIT the
girl's a traitor. I knew it
from the first time I saw
her evil face. Let's go to
the conference room,
we need to talk before I
face catastrophe.
Hurry.

71

Pno.

74

Cl. A

Vla.

Vc.

74

Exit MR BOOTH and MITZI

Pno.

77

Cl. A

Vla.

Vc.

77

Pno.

No. 15: I Never Liked You

L'Istesso tempo ♩=120

1

Cl. A

Vla.

Vc.

f

mp

mp

JOEY
 What have
 you gotten
 me into?
 Is this some
 Edward
 Snowden deal?

KATHY
 What are you
 talking about!
 You really
 don't trust me?
 You really d
 on't know me?

L'Istesso tempo ♩=120

1

Pno.

5

Cl. A

Vla.

Vc.

rall.

mf

p

mf

p

5

Pno.

rall.

mf

p

8 $\text{♩} = 96$

Cl. A

Vla.

Vc.

K

Pno.

knew I ne-ver liked you from the first tme e - e-ver I saw you there

10

Cl. A

Vla.

Vc.

K

Pno.

pp

pp

e - ven though you seemed do hand-some

12 *rall.* ♩=96 a tempo

Cl. A

Vla.

Vc.

K
and so aw - flly kind I

J
p
I knew that un - der - neath you were a

12 *rall.* ♩=96 a tempo

Pno.

Ped.

14

Cl. A

Vla.

Vc.

K
ne - ver real - ly liked you

J
swine So get your hat and take a hike

14

Pno.

16

Cl.
A

Vla.

Vc.

K

J

Pno.

Or take a bus or go by bike though I must ad-mit I'll al - ways love you
though I must ad-mit I'll al - ways love you

18

Cl.
A

Vla.

Vc.

K

J

Pno.

be-cause you've found the per - fect way to break my heart you're such a swine.
be-cause you've found the per - fect way to break my heart you're such a swine.

20 *rall.* $\text{♩} = 120$

Cl. A

Vla.

Vc.

K

Pno.

I thought we were friends but this is the end of our

23

Cl. A

Vla. *pizz. p*

Vc. *p*

K

Pno.

his-to-ry t-ge - ther You could have knocked me o-ver with a fea - ther

27

Cl. A

Vla.

Vc.

K

when you turned on me in this way.

Pno.

Detailed description: This block contains the musical score for measures 27 to 29. The instruments are Clarinet A (Cl. A), Viola (Vla.), Violoncello (Vc.), Keyboard (K), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics 'when you turned on me in this way.' are written under the Keyboard part. The Piano part features a complex accompaniment with sixteenth and thirty-second notes.

30

Cl. A

Vla.

Vc.

J

The same to you but more so I al-ways knew that I'd been

Pno.

Detailed description: This block contains the musical score for measures 30 to 32. The instruments are Clarinet A (Cl. A), Viola (Vla.), Violoncello (Vc.), Trombone (J), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics 'The same to you but more so I al-ways knew that I'd been' are written under the Trombone part. The Viola part starts with a piano (*pp*) dynamic marking. The Piano part continues with a complex accompaniment.

♩=96 ad lib.

33

Cl. A

Vla.

Vc.

J

fooled by your voice and love-ley face How could I have been so stu-pid. to give

33

♩=96 ad lib. colla voce

Pno.

♩=120 a tempo

37

Cl. A

Vla.

Vc.

J

in? I've al - ways real - ly loved you from the first time that we met and

37

♩=120 a tempo

Pno.

arco

♩=96 ad lib.
colla voce

40

Cl. A

Vla.

Vc.

J

8

yet I knew that I was sink - ing in - to quick - sand. will I get o - ver you

40

Pno.

♩=96 ad lib.
colla voce

43

♩=96 a tempo

Cl. A

Vla.

Vc.

K

J

8

I would not take that bet. I knew I ne - ver liked you I

43

Pno.

♩=96 a tempo

46

Cl. A

Vla.

Vc.

K

J

Pno.

from the first time e - ver I saw you there

knew I ne - ver liked you from the first time e - ver I

pizz.

49

Cl. A

Vla.

Vc.

K

J

Pno.

e - ven though you seemed so hand - some

saw you there

52

Cl. A

Vla.

Vc.

K

J

Pno.

and so aw - flly kind I knew that un - der-neath you were a

I knew that

55

Cl. A

Vla.

Vc.

K

J

Pno.

swine. I knew that un - der-neath you were a swine.

un - der-neath you were a swine. I knew that un - der-neath you were a

58 G.P.

KATHY
I'm leaving! Never to return!

JOEY
Me too!

KATHY
Which way are you going?

JOEY
I'm exiting stage-right.

KATHY
I'm exiting stage-left.

JOEY
Then I'll never see you again?

KATHY
Not unless there's a third act.
But come to think of it, I'm pretty
sure there is. In any case
I'm extremely angry with you.

JOEY
And I'm extremely angry with you.
See ya after intermission.

KATHY
Fifteen minutes, I think it is.
at which time I hope you're not so
stupid. see ya.

*(they start to exit, kathy stage left,
joey stage right.)*

JOEY
Wait, am I going the right way?

KATHY
Yes! Look it up in a book on acting!
You're going off stage-right! It's
about time you learned. Get going!
Off! Off! Off!

*(They complete
their exits)*

J

8
swine.

58 G.P.

No. 16: Entr'acte

1 $\text{♩} = 96$

Cl A *p*

Vla *mp*

Vc *pp*

Pno. *p*

Detailed description: This system contains measures 1 through 4. The tempo is marked as quarter note = 96. The key signature has one flat (B-flat major). The Cl A part starts with a melodic line in the treble clef. The Vla part has rests in measures 1 and 2, then enters in measure 3. The Vc part has a bass line in the bass clef. The Pno. part has chords in the right hand and rests in the left hand.

5 *rall.*

Cl A

Vla

Vc

Pno. *p*

rall.

Detailed description: This system contains measures 5 through 9. The tempo is marked as *rall.* (ritardando). The Cl A part continues its melodic line. The Vla part has a more active role with eighth notes. The Vc part has a steady bass line. The Pno. part has chords in the right hand and single notes in the left hand.

10 $\text{♩} = 120$

Cl A *p*

Vla *p*

Vc *pp*

Pno. $\text{♩} = 120$

Detailed description: This system contains measures 10 through 13. The tempo is marked as quarter note = 120. The key signature changes to two sharps (D major). The Cl A part has a melodic line. The Vla part has a rhythmic pattern. The Vc part has a fast-moving bass line. The Pno. part has chords in the right hand and rests in the left hand.

14

Cl
A

Vla

Vc.

Pno.

p

19

Cl
A

Vla

Vc.

Pno.

23

Cl
A

Vla

Vc.

Pno.

29

Cl
A

Vla

Vc.

Pno.

35

Cl
A

Vla

Vc.

Pno.

40

Cl
A

Vla

Vc.

Pno.

45

Cl A

Vla

Vc.

Pno.

49

Cl A

Vla

Vc.

Pno.

54

Cl A

Vla

Vc.

Pno.

attacca

No. 17: I'd Make a List if Only I had Time

1 **L'Istesso tempo** ♩=120

Cl
A

Vla

Vc.

pizz.

pizz.

1 **L'Istesso tempo** ♩=120

Pno.

4

Cl
A

Vla

Vc.

4

Pno.

MITZI
So where are we?
Are we going to do another
round of extreme vetting?

MR BOOTH
That's right.
We're looking for the worm in
the porridge. Or the arsenic as the
case may be. The traitorous spy
in this nest of vipers conspiring
against me!

7

Cl
A

Vla

Vc.

MITZI
I thought Kathy
was the spy.

MR BOOTH
Nah, I never really thought so. She's
our ingenue, for godsake. She
couldn't be sweeter. Sing us a song,
honey. It doesn't have to be relevant
to this so-called plot. Let's hear
whatever's
on your mind.

7

Pno.

11

rall. a tempo ♩=120

Cl
A

Vla

Vc.

M

I'd make a list if on - ly I had

11

rall. a tempo ♩=120

Pno.

15

Cl
A

Vla

Vc.

M

Pno.

time I'll make a list some o - ther time I'm bu - sy now my minds on o - ther

21

Cl
A

Vla

Vc.

M

Pno.

things my mind is on the phone! it might now ring

28

Cl A

Vla

Vc.

M

Pno.

And what would I say I could not list all the things on my

32

Cl A

Vla

Vc.

M

Pno.

list be-cause I can't re - mem-ber what a - ny of them are oh well. too

36

Cl
A

Vla

Vc.

K

M

J

B

Pno.

36

She'd make a list if on-ly she had time she'llmake a list some o-ther time

bad.

She'd make a list if on-ly she had time she'llmake a list some o-ther time

She'dmake a list if on-ly she had time she'llmake a list some

42

Cl A

Vla

Vc.

Musical notation for Clarinet A, Viola, and Violoncello parts, measures 42-47. The Clarinet A part is in treble clef with a key signature of three sharps (F#, C#, G#). The Viola part is in alto clef with a key signature of three sharps. The Violoncello part is in bass clef with a key signature of three sharps. All parts feature eighth-note patterns with rests.

K

She's bu - sy now her minds on o - ther things Her mind is on the phone

Musical notation for Korbett part, measures 42-47. The part is in treble clef with a key signature of three sharps. The lyrics are: "She's bu - sy now her minds on o - ther things Her mind is on the phone".

J

8

She's bu - sy now her minds on o - ther things Her mind is on the phone

Musical notation for Juba part, measures 42-47. The part is in treble clef with a key signature of three sharps. The lyrics are: "She's bu - sy now her minds on o - ther things Her mind is on the phone".

B

o - ther time She's bu - sy now her minds on o - ther things on o - ther things her

Musical notation for Bass part, measures 42-47. The part is in bass clef with a key signature of three sharps. The lyrics are: "o - ther time She's bu - sy now her minds on o - ther things on o - ther things her".

42

Pno.

Musical notation for Piano part, measures 42-47. The part is in grand staff with a key signature of three sharps. The piano part is mostly silent, indicated by dashes on the staves.

48

Cl
A

Vla

Vc.

K
right now it could ring

J
8
right now it could ring

B
phone might ring

48

Pno.

55

Cl
A

Vla

Vc.

M

Pno.

I meant to write them

Detailed description: This system of music covers measures 55 to 61. The Clarinet in A (Cl A) part features a melodic line with eighth and sixteenth notes. The Viola (Vla) and Violoncello (Vc.) parts provide harmonic support with similar rhythmic patterns. The Musician (M) part is mostly silent until measure 60, where it begins with the lyrics 'I meant to write them'. The Piano (Pno.) part consists of chords and arpeggiated figures.

62

Cl
A

Vla

Vc.

M

Pno.

down some-where but ne-ver mad a list, a list that I shall ne - ver miss

Detailed description: This system of music covers measures 62 to 68. The Clarinet in A (Cl A) part continues its melodic line. The Viola (Vla) and Violoncello (Vc.) parts have more active parts with eighth notes and slurs. The Musician (M) part has the lyrics 'down some-where but ne-ver mad a list, a list that I shall ne - ver miss'. The Piano (Pno.) part continues with its accompaniment.

67 **G.P.**

Cl
A

Vla

Vc.

M

lists are ne-ver ac-cu-rate, and ne-ver make sense and make me so tense that

67 **G.P.**

Pno.

73

Cl
A

Vla

Vc.

M

I can hard-ly think at all ex - cept I feel I'm a - bout to fall be - cause there's no-thing on my list since

73

Pno.

79

Cl
A

Vla

Vc.

K

M

J

Pno.

79

I did-n't e-ven ven make a list oh well. Who cares? too bad.

She

She

84

Cl
A

mf

Vla

mf

Vc.

K

meant to write them down some-where but ne - ver ne-ver mde a list

J

8

meant to write them down some-where but ne - ver ne-ver mde a list

B

She meant to write them down some-where but ne-ver ne-ver

84

Pno.

89

Cl A

Vla

Vc.

mf

mf

K

She ne - ver made a list a list she'll ne - ver___ miss

J

8

She ne - ver made a list a list she'll ne - ver___ miss

B

mde a list She ne - ver made a list a list she'll ne - ver__

89

Pno.

94

Cl
A

Vla

Vc.

B

miss

Pno.

p

p

p

mp

99

Cl
A

Vla

Vc.

M

I'll tell you ev-'ry

Pno.

p

p

p

mp

103

Cl
A

Vla

Vc.

M

thing that's on the list I did-n't make I need to buy flour for a cake un -

Pno.

mp

108

Cl
A

Vla

Vc.

M

less of course I change my mind and bake a roast in - stead Yes that's what I'll do if I can

Pno.

114

Cl
A

Vla

Vc.

M

re - mem - ber to write that down But I won't write it down just yet

Pno.

114

118

Cl
A

Vla

Vc.

K

M

J

B

Pno.

She'll tell us ev - 'ry thing that's on the

I might change my mind.

She'll tell us ev - 'ry thing that's on the

She'll tell us ev - 'ry thing that's on the

122

Cl
A

Vla

Vc.

K

list she did - n't make but she won't write it down just yet 'cos she might change her

J

list she did - n't make but she won't write it down just yet 'cos she might change her

B

list she did - n't make but she won't write it down just yet 'cos she might change her

122

Pno.

127

Cl
A

Vla

Vc.

K
mind

M
May-be I should get some-thing else I have so much to do I'll

J
8
mind

B
mind

127

Pno.

132

Cl
A

Vla

Vc.

M

ne - ver get it done If I could re - mem - ber what it was. There's too much

Pno.

137

Cl
A

Vla

Vc.

M

on the list I did - n't make. I'll ne - ver get it done. Oh wait! I think I re -

colla voce

colla voce

Pno.

144 *a tempo*

Cl A

Vla

Vc.

M

mem-ber: I'm sup-posed to be in Chi-ca-go

Pno.

150

Cl A

Vla

Vc.

M

to-mor-row or yes-ter-day to pick up my fa-ther He's sup-posed to be there

Pno.

156 **G.P.**

Cl A

Vla

Vc.

p

M

at eight thir - ty I think Oh dear.

156 **G.P.**

Pno.

160 **rall.**

Cl A

Vla

Vc.

M

This will be dif - fi - cult I'm in Phi - la - del - phi - a

160 **rall.**

Pno.

160 **mp**

Pno.

165 **ad lib.** ♩=96 **a tempo** ♩=120

Cl A

Vla

Vc.

M

I think un-less I'm con- fused I hope he for-gives me he

165 **ad lib.** ♩=96 **a tempo** ♩=120

Pno.

171

Cl A

Vla

Vc.

M

prob-ly will He's a good man If I re - mem-ber him

171

Pno.

177

Cl
A

Vla

Vc.

M

MITZI
It'll come
to me

3
a - cu - rate - ly. Grey hair, nice smile, his name__

177

Pno.

183 *meno* ♩=96

Cl
A

Vla

Vc.

MITZI
What else,

183 *meno* ♩=96

Pno.

189 *rall.* *meno* ♩=84

Cl A

Vla

Vc.

pizz.

pizz.

MITZI
hold on
a minute,

M

I think I'd bet-ter make a list and when I see him a-gain

189 *rall.* *meno* ♩=84

Pno.

pp

196

Cl A

Vla

Vc.

MITZI
to give him a
really big kiss

MR BOOTH
That's nice,
darlin'.Our
hero here is
a jerk for treating
you so badly.
Lets see
how HE feels
being extreme
ly vetted.

M

I need to try to re-mm-ber and say hel-lo.

196

Pno.

No. 18: The Show

1 $\text{♩} = 120$

Cl
A

Vla

Vc.

MR BOOTH
Hey, kid, show
us what you got.
Your story had
better be good.
Consider it an
extreme audition.

JOEY
This is a
good show.

1 $\text{♩} = 120$

Pno.

7

Cl
A

Vla

Vc.

JOEY
A little Sigmund
Romberg,

JOEY
a little Sigmund
Freud.

JOEY
A dash of Gershwin

7

Pno.

p

arco

pp

f

rall.

f

rall.

11 $\text{♩} = 120$ a tempo

Cl A

Vla

Vc.

p

JOEY
and a dollop of
Cole Porter.

JOEY
Plus a sprinkle
of Stravinsky,

11 $\text{♩} = 120$ a tempo

Pno.

p

14

Cl A

Vla

Vc.

JOEY
a soupçon of
Wittgenstein,
(Wovon man
nicht sprechen
kann, darüber
muss man
schweigen)

JOEY
a whisper
of Mozart.

14

Pno.

18

Cl
A

Vla

Vc.

JOEY
Maybe more than just a
whisper if the composer
can't keep himself under
control.

MR BOOTH
Who are the
names you're
spouting

18

Pno.

22

Cl
A

Vla

Vc.

MR BOOTH
But, for the most part,
you're doing fine, kid.
Keep going! Sell it!
Bring it home,

MR BOOTH
Ah, I think you're okay, kid,
and someday you'll be in a real
play and become a big star.
I DON'T think you're the worm
in the ointment here who's
working against everything
I'm trying to accomplish.
So you and Miss Kathy should
take 5, maybe 10.

22

Pno.

26

Cl A

Vla

Vc.

Pno.

26

31

Cl A

Vla

Vc.

MR BOOTH	KATHY (to JOEY)
I need to have	I'm exiting stage-left.
a talk with Ms	You go right. I'm still
Blastikoff. I'll	very angrywith you.
call you when	
I want you back	KATHY and JOEY
on stage.	leave the stage_

31

Pno.

No. 19: The Plot

1 ♩=120 L'Isteso tempo

Cl A

Vla

Vc.

pp

pp

pp

MR BOOTH
Mitzi, dear Mitzi, I've
figured it out. It's been
YOU who's been
plotting to destroy me.
You're the one. Don't
deny it!

MITZI
Oh, I deny every single
charge you're about to
make! None of them even
make sense! Who wrote
this thing?

1 ♩=120 L'Isteso tempo

Pno.

pp

4

Cl A

Vla

Vc.

pp

pp

pp

MR BOOTH
They don't have to make
sense, they just need to be
syntactically correct. Those
are the rules. That's what
theater's all about.

4

Pno.

7

Cl A

Vla

Vc.

pp

pp

pp

MITZI
 Your lines can't be
 syntactically correct
 if you haven't even
 spoken them.

7

Pno.

10

Cl A

Vla

Vc.

pp

pp

pp

pp

MR BOOTH
 We'll let the courts decide.
 You'll look very pretty in
 prison stripes.

MITZI
 Oh do you really
 think so, Anthony?
 MR BOOTH
 Certainly. Why
 wouldn't I think so?
 You're a beautiful
 woman.

10

Pno.

166

13 ♩=96

Cl
A

Vla

Vc.

p

p

MITZI
Beautiful? Not just
pretty?
Do you really mean
"beautiful"?

13 ♩=96

Pno.

Detailed description: This block contains the musical score for measures 166 through 169. It features four staves: Clarinet in A (Cl A), Viola (Vla), Violoncello (Vc.), and Piano (Pno.). The tempo is indicated as ♩=96. The key signature has one sharp (F#). The time signature is 3/4. The Viola and Violoncello parts have melodic lines with slurs and accents, starting with a piano (*p*) dynamic. The Piano part consists of rests. The lyrics are for the character MITZI, asking if the speaker is really meaning "beautiful".

17

Cl
A

Vla

Vc.

MITZI
You've never told me that, Anthony.
Beautiful just in prison stripes —
or are you speaking more generally?

17

Pno.

Detailed description: This block contains the musical score for measures 170 through 173. It features four staves: Clarinet in A (Cl A), Viola (Vla), Violoncello (Vc.), and Piano (Pno.). The tempo is indicated as ♩=96. The key signature has one sharp (F#). The time signature is 3/4. The Viola and Violoncello parts continue their melodic lines. The Piano part has some notes in the final measure. The lyrics are for the character MITZI, questioning the speaker's definition of beauty.

No. 20: You Called Me Beautiful

1 $\text{♩} = 96$

Cl
A

Vla

Vc.

M

Pno.

p

p

You called me beau - ti - ful and put me in shock You've just re - set me as

9

Cl
A

Vla

Vc.

M

Pno.

p

if I were a clock The time is now mid - night and I've been re -

15

Cl
A

Vla

Vc.

M

born I feel so aw-f'ly new I might ne a u - ni - corn

Pno.

20

Cl
A

Vla

Vc.

M

Lo-ver tou sent me to the moon and left me float - ing

Pno.

24

Cl
A

Vla

Vc.

M

Pno.

La - zi - ly in space you sent me to the stars and left me gloat-ing hap-pi - ly for

29

Cl
A

Vla

Vc.

M

Pno.

hav-ing left the race (With the day free of work and the

33 *rall.* a tempo ♩=96

Cl A

Vla

Vc.

M

time to be a jerk) When I land a - gain on earth

33 *rall.* a tempo ♩=96

Pno.

Cl A

Vla

Vc.

M

I'll be com-plete-ly new but I'll re-mem-ber my re - birth and re-mem-ber

Pno.

rall.

43

Cl A

Vla

Vc.

M

al - ways that you told me

Pno.

rall.

49

Cl A

Vla

Vc.

M

That you told me I am beau - ti - ful.

Pno.

MR BOOTH
Speaking generally,
Mitzi. I've always
thought you are the
most beautiful woman
in the world. I love
you, Mitzi..

MITZI
Wow. I mean
wow.

55 a tempo ♩=96

Cl
A

Vla

Vc.

pp

pp

pp

MITZI

Anthony, you don't already know?
I think you are the most fascinating,
surprising man I've ever known. You're
a complete Fool and you always make
me laugh. Always. No other man has ever
made me laugh so hard. I love you, you Fool.
That's what you are, the King's Fool.

55 a tempo ♩=96

Pno.

60

Cl
A

Vla

Vc.

60

Pno.

65

Cl A

Vla

Vc.

G.P.

MR BOOTH
 That's the highest praise I
 could imagine. I love you,
 too, Mitzi. My queen!

MITZI
 What can we
 do about this,
 Anthony? We
 have a problem.
 When you look
 at me you see
 me in prison
 stripes.

65

Pno.

G.P.

70

Cl A

Vla

Vc.

MR BOOTH
 Oh, that was just a passing vision,
 Mitzi. You know me. I have dozens
 of passing visions, I'm a Visionary.
 That's my job. The law is flexible,
 or fungible. I get those two
 words mixed up.

70

Pno.

75

Cl
A

Vla

Vc.

Musical score for measures 75-79. The Clarinet in A part (top staff) features a melodic line with a long slur over measures 75-79. The Viola part (middle staff) has a similar melodic line with a slur. The Violoncello part (bottom staff) provides a bass line with a slur. The key signature has two sharps (F# and C#).

MITZI

Anthony, you're not going to break the law,
are you? I'd never forgive myself if you were
sent to jail because of me.

75

Pno.

Musical score for measures 75-79 for the Piano. The right hand (top staff) plays a melodic line with a slur, and the left hand (bottom staff) plays a bass line with a slur. The key signature has two sharps (F# and C#).

80

Cl
A

Vla

Vc.

Musical score for measures 80-83. The Clarinet in A part (top staff) has a melodic line with a slur. The Viola part (middle staff) has a melodic line with a slur. The Violoncello part (bottom staff) has a bass line with a slur. The key signature has two sharps (F# and C#).

80

Pno.

Musical score for measures 80-83 for the Piano. The right hand (top staff) plays a melodic line with a slur, and the left hand (bottom staff) plays a bass line with a slur. The key signature has two sharps (F# and C#).

84

Cl
A

Vla

Vc.

MR BOOTH

People of our class don't go to jail.

Visionaries don't go to jail. I was just pleading for your attention. Do I have to do anything to change for you, Mitzi?

Lose some weight? You can't possibly love me the way I am.

84

Pno.

88

Cl
A

Vla

Vc.

G.P.

88

Pno.

G.P.

No. 21: Women Don't Care

1 L'istesso tempo ♩=96 rall. . .

Cl A

Vla

Vc.

MITZI

Anthony, I hate to have to tell you this at this late date
 but women think differently from men
 They really do. They don't measure a gentleman's biceps.
 Or even a gentleman's weight.
 The thing you're missing is that the odd thing about women
 is: all they care about is love

1 L'istesso tempo ♩=96 rall. . .

Pno.

10 a tempo ♩=96

Cl A

Vla

Vc.

pizz.

pp

pp

M *p*

10 a tempo ♩=96

M

Pno.

pp

Wo - men don't care a-bout your bi - ceps

15

Cl
A

Vla

Vc.

M

Pno.

arco
tr.

pizz.

pp

They don't care a-bout your paunch All they ask is that you make them

20

Cl
A

Vla

Vc.

M

Pno.

tr.

arco

laugh But just be care-ful with the jokes you launch We don't care a - bout your

24

Cl
A

Vla

Vc.

M

tri - ceps Don't care a-bout your work-out rou-tine All we ask is that you

24

Pno.

28

Cl
A

Vla

Vc.

M

make us laugh and keep your hu-mor for the most part clean

28

Pno.

33

Cl
A

Vla

Vc.

M

You don't need to take my word for this

Pno.

38

Cl
A

Vla

Vc.

M

Ask a - ny girl But don't be-lieve a word I tell you

Pno.

43

Cl
A

Vla

Vc.

ppp

ppp

ppp
 MITZI
 I don't want
 you sniffin'
 around no girl!

M

43

Pno.

47

Cl
A

Vla

Vc.

MR BOOTH
 I adore you
 Mitzi Blastikoff

M

don't be - lieve a word I tell you

47

Pno.

No. 22: I Adore You Mitzi Blastikoff

1 L'istesso tempo ♩=96 **rall.**

Cl
A

Vla

Vc.

MR BOOTH
I adore you
Mitzi Blastikoff

1 L'istesso tempo ♩=96 **rall.**

Pno.

5 a tempo ♩=96

Cl
A

Vla

Vc.

B

pp *spoken*

You're so de - vi-ous So de - vi-ous The de-light-ful

5 a tempo ♩=96

Pno.

ppp

10

Cl
A

Vla

Vc.

B

Pno.

way You schemed for me has al-ways seemed so sus - pi-cous

Detailed description: This block contains the first system of a musical score, measures 10 through 15. It features five staves: Clarinet A (treble clef), Viola (alto clef), Violoncello (bass clef), Bass (bass clef), and Piano (grand staff). The key signature has two sharps (F# and C#). The lyrics are: 'way You schemed for me has al-ways seemed so sus - pi-cous'. The piano part provides harmonic support with chords and arpeggios.

16

Cl
A

Vla

Vc.

B

Pno.

Your lies are so pre - pos-te-rous and all I have to say to-day is that

Detailed description: This block contains the second system of a musical score, measures 16 through 21. It features five staves: Clarinet A (treble clef), Viola (alto clef), Violoncello (bass clef), Bass (bass clef), and Piano (grand staff). The key signature has two sharps (F# and C#). The lyrics are: 'Your lies are so pre - pos-te-rous and all I have to say to-day is that'. The piano part continues with rhythmic accompaniment.

rall.

21

Cl A

Vla

Vc.

B

Pno.

you make me feel so gay I'm dan-cinsg thought the air like a rhi - no - ce - rous

25 A tempo ♩=96

Cl A

Vla

Vc.

B

Pno.

pizz.

Now that you're mine let's un - cork the wine And in your arms I'll not a

25 A tempo ♩=96

30

Cl A

Vla

Vc.

B

Pno.

stick-ler be I a - dore you Mit-zi Blas-ti-koff Your lies are good e -

35

Cl A

Vla

Vc.

B

Pno.

$\text{♩} = 48$ *rall.*

ad lib. solo

nough for me. I dore you Mit-zi

38 G.P.

Cl A

Vla

Vc.

MR BOOTH
I now
pronounce
us man
and wife

B

Blas-ti-koff Your lies are good e-nough for me.

38 G.P.

Pno.

42 G.P.

♩.=96

(42 - 43)

Cl A

Vla

Vc.

MITZI
is this the end of
the show, then?

MR BOOTH
not yet. let's the
kids back. they
have to get their
lives straightened
out, before we
can get to the finale.

42 G.P.

♩.=96

Pno.

No. 23: Finale

1 $\text{♩} = 96$

Cl
A

pp

Vla

pp

Vc.

Kathy and Joey come back excited and happy

MITZI

kids, don't look so happy, yet, you're so angry with each other.
get over there right this minute and re-establish your relationship,
so we can move on to the finale how has it come to this?

1 $\text{♩} = 96$

Pno.

pp

4

Cl
A

Vla

Vc.

4

Pno.

7

Cl
A

Vla

Vc.

Pno.

10 *rall.*

Cl
A

Vla

Vc.

MR BOOTH
 I knew you'd see reason,
 kids. I'm proud of you both.
 Now get over here so we
 can do the FINALE.
 Come on, front and center.

10 *rall.*

Pno.

13 $\text{♩} = 96$

Cl
A

Vla

Vc.

pp

pp

pp

MR BOOTH
(as a Shakespeare poem)
 The point of this entire play Escapes us at the moment
 But it will surely come to us again Because we're at the end
 Of your endurance... Oh wait, here was the tune
 We planned to use as The show's ending.
 It's called "Visions are Everywhere You Look".

13 $\text{♩} = 96$

Pno.

pp

17

Cl
A

Vla

Vc.

Pno.

22 ♩=84

Cl A *p*

Vla *p*

Vc. pizz. *p*

K *pp*
send me a vi-sion, fill it with love

M *pp*
send me a vi-sion, fill it with love

J *pp*
send me a vi-sion, fill it with love

B *pp*
send me a vi-sion, fill it with love

22 ♩=84

Pno. *p*

26

Cl
A

Vla

Vc.

B

mes-sage it to me through

26

Pno.

Detailed description of the musical score: The score is for measures 190, 191, and 192. It features five staves: Clarinet A (Cl A), Viola (Vla), Violoncello (Vc.), Bass (B), and Piano (Pno.). The key signature is one flat (B-flat). The time signature is 3/4. The Clarinet A and Viola parts have melodic lines with slurs and a fermata in the third measure. The Violoncello part has a steady eighth-note accompaniment. The Bass part is mostly silent, with a melodic phrase in the third measure. The Piano part has a complex accompaniment with slurs and a fermata in the third measure. The lyrics 'mes-sage it to me through' are written below the Bass staff in the third measure.

29

Cl
A

Vla

Vc.

K

M

J

B

Pno.

mes-sage it to me through rain-bow a-bove

mes-sage it to me through rain-bow a-bove

mes-sage it to me through rain-bow a-bove

rain-bow a-bove

33

Cl
A

Vla

Vc.

Pno.

This musical score page contains measures 192, 193, and 194. The instruments are Clarinet in A (Cl A), Viola (Vla), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. Measure 192 (marked with a rehearsal mark 33) features a melodic line in the Clarinet and Viola, and a bass line in the Violoncello. Measure 193 continues the melodic development in the Clarinet and Viola, with the Violoncello providing harmonic support. Measure 194 concludes the section with a final melodic phrase in the Clarinet and Viola, and a cadential bass line in the Violoncello. The Piano part, also marked with a rehearsal mark 33, provides a rhythmic and harmonic accompaniment throughout the measures, primarily using eighth and sixteenth notes.

36

Cl A

Vla

Vc.

K

M

J

B

Pno.

36

Mark it top se-cret and hot - to - the-touch

Mark it top se-cret and hot - to - the-touch

Mark it top se-cret and hot - to - the-touch

Mark it top se-cret and hot - to - the-touch

36

Detailed description: This page of a musical score covers measures 36 through 39. The score is arranged in a system with seven staves. The top three staves are for woodwinds: Clarinet in A (Cl A), Viola (Vla), and Violoncello (Vc.). The next four staves are for strings: K (Korner), M (Mandolin), J (Jazz guitar), and B (Bass). The bottom staff is for Piano (Pno.), which is written in grand staff notation. The key signature has one flat (B-flat), and the time signature is 7/8. Measures 36 and 37 feature woodwind and string accompaniment. Measures 38 and 39 contain vocal lines for four parts: K, M, J, and B. The lyrics for all vocal parts are "Mark it top se-cret and hot - to - the-touch". The piano accompaniment in measure 36 consists of chords in the right hand and bass notes in the left hand. The score concludes with a treble clef at the end of the piano part in measure 39.

40

Cl
A

Vla

Vc.
arco

B

Pno.

Scent it with ro-ses and li-lacs and such

Detailed description of the musical score: The score is for measures 40-43. It features five staves: Clarinet A (Cl A), Viola (Vla), Violoncello (Vc.), Bass (B), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 4/4. The Clarinet A part has a melodic line with a slur over measures 40-41 and another slur over measures 42-43. The Viola part has a similar melodic line, also with slurs. The Violoncello part starts with a half note G2 marked 'arco', followed by a quarter note G2, a quarter note F2, and a half note G2 with a slur. The Bass part has rests in measures 40 and 41, followed by a quarter note G1, a quarter note F1, and a half note G1 with a slur. The Piano part has a rhythmic accompaniment in the right hand and a bass line in the left hand. The lyrics 'Scent it with ro-ses and li-lacs and such' are written below the Bass staff.

44

Cl A

Vla

Vc.

The score for Cl A, Vla, and Vc. spans measures 44 to 47. Cl A and Vla have melodic lines with slurs. Vc. has a bass line with a *pp* dynamic marking in measure 45. Measure 47 contains rests for all three instruments.

K

Scent it with ro - ses and li - lacs and such

The score for K. spans measures 44 to 47. It features a melodic line in measure 44 and rests in measures 45, 46, and 47.

M

Scent it with ro - ses and li - lacs and such

The score for M. spans measures 44 to 47. It features a melodic line in measure 44 and rests in measures 45, 46, and 47.

J

8 Scent it with ro - ses and li - lacs and such

The score for J. spans measures 44 to 47. It features a melodic line in measure 44 and rests in measures 45, 46, and 47.

44

Pno.

The score for Pno. spans measures 44 to 47. It features a complex accompaniment with chords and moving lines in both staves. Measure 47 ends with a whole note chord.

48

Cl A

Vla

Vc.

K

M

J

B

Pno.

p

pizz.

send me a vi-sion, fill it with love

send me a vi-sion, fill it with love

send me a vi-sion, fill it with love

send me a vi-sion, fill it with love

53

Cl
A

Vla

Vc.

K

M

J

B

Pno.

53

mes-sage it to me through rain-bow a-bove

mes-sage it to me through rain-bow a-bove

mes-sage it to me through rain-bow a-bove

mes-sage it to me through rain-bow a-bove

pizz.

57

Cl
A

Vla

Vc.

K

Mark it top se - cret and hot - to - the - touch

M

Mark it top se - cret and hot - to - the - touch

J

8
Mark it top se - cret and hot - to - the - touch

B

Mark it top se - cret and hot - to - the - touch

57

Pno.

61

Cl
A

Vla

Vc.

K

Scent it with ro - ses and li - lacs and such

M

Scent it with ro - ses and li - lacs and such

J

Scent it with ro - ses and li - lacs and such

B

Scent it with ro - ses and li - lacs and such

61

Pno.

64

Cl
A

Vla

Vc.

Pno.

68

Cl
A

Vla

Vc.

B

Pno.

For, oh, eve-ry - bo - dy needs a vi-sion

72

Cl
A

Vla

Vc.

K

M

J

B

Pno.

72

ev-'ry bo-dy needs a vi-sion

ev-'ry bo-dy needs a vi-sion

ev-'ry bo-dy needs a vi-sion

If he plans to fight his lone-ly way to the

76

Cl
A

Vla

Vc.

K

M

J

B

Pno.

ev -'ry bo - dy needs a vi - sion

ev -'ry bo - dy needs a vi - sion

ev -'ry bo - dy needs a vi - sion

76 top eve - ry - O - ther - wise he'll

80

Cl
A

Vla

Vc.

B

Pno.

rall. ♩=72

fall by__ the way - side__ And show the world he's a pho - ny, a fraud,

80

rall. ♩=72

85

Cl
A

Vla

Vc.

K
ev - 'ry bo - dy needs a vi - sion

M
ev - 'ry bo - dy needs a vi - sion

J
ev - 'ry bo - dy needs a vi - sion

B
A dim-wit - ted flop!

Pno.

89 *rall.* ♩=60 **Blackout**

Cl
A

Vla

Vc.

MR BOOTH
That would be a mistake of tragic proportions
Tragic, tragic. We'd be witnessing a tragedy.

MR BOOTH
This is not a
tragedy. It's...

MR BOOTH
who knows what.

Blackout

Pno.

ppp