



John Gehl & John Webber

VOCAL SCORE

# SHOW ME A VISION

*for FOUR SINGERS AND FOUR INSTRUMENTALISTS*





# Show me a Vision

Book & Lyrics by John Gehl

Music by John Webber

Comedy For Four Singers And Four Instrumentalists

VOCAL SCORE

3 August 2019





# Show me a Vision

## SINGERS

KATHY	THE INGENUE	SOPRANO
MITZI	DEPUTY VISIONARY	(CONTR)ALTO
JOEY	THE HERO	TENOR
MR BOOTH	CHIEF VISIONARY	BARITONE/BASS

## INSTRUMENTALISTS

CLARINET, VIOLA, CELLO, PIANO

## SETTING

SCENE 1	AN EMPTY STAGE AN OFFICE	CIRCA 20 MINUTES
SCENE 2	MITZI BLASTIKOFF'S OFFICE	CIRCA 16 MINUTES
SCENE 3	MITZI BLASTIKOFF'S OFFICE	CIRCA 20 MINUTE



# Show me a Vision

## VOICE RANGES

Hi Lo Tessitura

Kathy

Mitzi

Joey

Mr Booth

(falsetto)

Character	Hi	Lo	Tessitura
Kathy	6	4	139, 78, 76
Mitzi	1	1	198, 159, 118
Joey	5	4	167, 141, 39
Mr Booth	1	1	174, 103, 99





# Show me a Vision

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Vocal score

# 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**

The musical score is written in 6/8 time. It begins with a tempo marking of quarter note = 96. The piano accompaniment (Pf) is marked *p* (piano). The score is divided into systems, with measure numbers 5, 9, and 13 indicated. A *rall.* (ritardando) marking is placed above the piano part at measure 5. The vocal line (B) for Mr. Booth enters at measure 9 with the lyrics: "send me a vi-sion, fill it with love". The piano accompaniment continues with a steady eighth-note pattern. At measure 13, the vocal line resumes with the lyrics: "mes-sage it to me through rain-bow a-bove". The piano accompaniment features a more complex rhythmic pattern with some accidentals.

17

B

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

Pf

21

B

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

Pf

Pf

24

27

B

27 For, oh, eve-ry -

Pf

31

B

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

Pf

34

B

34 top O - ther - wise he'll fall by the way - side

Pf

38

B

38 And show the world he's a pho - ny, a fraud,

Pf

43

B

43 A dim - wit - ted flop!

Pf

Vocal score

♩=96 Tempo I

46

Pf

49

53

57

rall. . . . .

61 . . . . . ♩=84

send me a vi-sion, fill it with love

61 . . . . . ♩=84

65

B

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

Pf

69

B

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

Pf

73

B

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

Pf

77

B

77 spoken *pp* o - ther-wise he'll fall by the way - side and show the

Pf

80

B

80 world he's a pho-ny a fraud, a dim-wit-ted flop!

Pf

84  $\text{♩} = 96$  Tempo I*pp*

B

84 That would be a mis-take of tra-gic pro-por-tions tra-gic, tra-gic.

Pf

87

B

87 We'd be wit - nes - sing a tra - ge - dy.

Pf

89

B

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

Pf

MR BOOTH  
spoken who  
knows what.



**The Scene: An office**

*MR BOOTH offstage*

Where's the damn secretary?

*Enter MR BOOTH*

## No. 2: The Hero

**MR BOOTH**

I said, Where's the  
damn secretary?

1 ♩=112

Pf

**JOEY**

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

Pf

5

**MR BOOTH**

"You don't believe"?

Who do you think  
you are to have beliefs?

Pf

8

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

Pf

MR BOOTH

Why did I do that?

JOEY

You don't know, sir?  
You don't remember?

14

Pf

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?

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?

17

Pf

rall.



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

Pf

MR BOOTH

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

38  $\text{♩} = 120$  **piu mosso**

Pf

MR BOOTH

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

41

Pf

MR BOOTH

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

43

Pf

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

Vocal score  
MR BOOTH  
You just need  
to make it funny.

MR BOOTH 11  
Don't tell me a vision  
statement can't be funny.  
Most of them are as silly  
as Saturday Night Live,

45

Pf

49

Pf

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

*p* *f*

### No. 3: Make it Funny

1 *L'istesso tempo* ♩=120

B

*f*

Make it fun-ny, make them laugh Put their laugh-ter in\_

1 *L'istesso tempo* ♩=120

Pf

4

B

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

4

Pf

JOEY speaking

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

B

7 laugh. make them laugh.

Pf

Detailed description: This system contains measures 7 through 10. The bass line (B) starts with a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. The piano accompaniment (Pf) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The lyrics 'laugh. make them laugh.' are written above the piano staff.

11 JOEY speaking MR BOOTH

B

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

Pf

Detailed description: This system contains measures 11 through 13. Measure 11 is marked '11' and 'JOEY speaking'. The bass line (B) has a quarter rest, a quarter note G2, and a quarter note A2. Measure 12 is marked '11' and 'MR BOOTH'. The bass line (B) has a quarter rest, a quarter note B2, and a quarter note C3. Measure 13 is marked '4/4' and 'MR BOOTH'. The bass line (B) has a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The piano accompaniment (Pf) has a complex rhythmic pattern with eighth and sixteenth notes. The lyrics 'That's fun - ny? Make them laugh cut them in half and' are written above the piano staff.

14

B

14 make them smile\_ Show them my a-ma-zing style my gra-ti - tude will leap a mile My

Pf

Detailed description: This system contains measures 14 through 17. Measure 14 is marked '14'. The bass line (B) has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 15 is marked '14'. The bass line (B) has a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Measure 16 is marked '14'. The bass line (B) has a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. Measure 17 is marked '14'. The bass line (B) has a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The piano accompaniment (Pf) has a complex rhythmic pattern with eighth and sixteenth notes. The lyrics 'make them smile\_ Show them my a-ma-zing style my gra-ti - tude will leap a mile My' are written above the piano staff.

JOEY

You want this rule applied  
to everything I write?

MR BOOTH

You got that right. To  
everything you write for me.

B

17 fans will fall out laugh-ing in the aisle.

Pf

20

B

20 Show than my kind-ness as well as my

Pf

23

B

23 pru-dence Give them a whiff of my sa-voir-faire

Pf

26

B

26 Show them my ge-nius, don't men-tion my crude ness Tell them a-bout my most in-t'res-ting hair

Pf

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

28

Pf

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

30

Pf

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

Pf

38

Pf



41

Pf

4/4

Detailed description: Piano accompaniment for measures 41-43. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

JOEY  
Yes, sir, and maybe  
die trying.

rall. . . . .

J

8

4/4

JOEY  
Let me

Detailed description: Vocal line for measures 41-43. The vocal line is mostly silent, with a final note in measure 43. The tempo marking 'rall.' is indicated above the staff.

44

Pf

4/4

rall. . . . .

Detailed description: Piano accompaniment for measures 44-46. The right hand continues the melodic line, and the left hand provides harmonic support with chords and single notes.

### No. 4: Let Me Show the Man

1 L'Istesso tempo ♩=120

J

8

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

Detailed description: Vocal line for measures 1-2. The vocal line starts with a quarter note and continues with eighth and sixteenth notes.

1 L'Istesso tempo ♩=120

Pf

Detailed description: Piano accompaniment for measures 1-2. The right hand features chords and single notes, while the left hand provides a harmonic accompaniment with chords and single notes.



18  
J  
8  
18 pluck Let me wish my - self a lit - tle luck Be-cause my



21  
J  
8  
21 brain feels like glue and I have-n't a clue am I'm deep in the stew and I real - ly need to



23  
J  
8  
23 know if I've got a job.



26  
Pf

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



## 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 us. She'll be here any minute.

29

Pf *pp*

32

## 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

JOEY  
(shouting)  
But you hired  
me just  
yesterday!

35

Pf *p*

38

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?

41

Pf

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.

45

Pf

48

Pf

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

(*Two beats.*)

(*KATHY rushes  
 into the room.*)

51

Pf

$\text{♩} = 96$

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...!

55

Pf

58

Pf

G.P.

## No. 5: My Sins I have Forgiven Them

L'Istesso tempo ♩=100 *f*

B

L'Istesso tempo ♩=100 My sins I have for-gi-ven them The sins of oth-ers make me sick

Pf

4

B

*mf*

My\_ fa-vo-rite sin was\_ real-ly quites a gem But\_

4

Pf

6

B

6 once for-gi-ven did-n't stick So now I'm free to show dis-taste for

Pf

9

B

9 those who beg for em-ploy-ment Con-

Pf

11

B

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

Pf

13

Pf

16

Pf

18

B

18

Pf

My

20

B

20

Pf

sins I have for - gi-ven them The sins of oth-ers make me\_ sick

22

B

22

Pf

My\_ fa-vo-rite sin was\_ real-ly quites a gem But\_



24

B

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

Pf

So

26

B

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

Pf

28

B

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

Pf

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

30

B

see them squirm is my en - joy - ment

Pf

## No. 6: The Competition

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  $\text{♩} = 96$

Pf

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

5 *rall.*

Pf

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

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.

10

Pf

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

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

15

Pf

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?

21

Pf

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.

25

Pf

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

29

Pf

MR BOOTH  
"Dear Mr President..."

KATHY  
Will this be addressed  
to President Trump?

35

Pf

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

40  $\text{♩} = 72$  **meno**

Pf

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?

45  $\text{♩} = 96$  **a tempo**

Pf

49 if needed

JOEY  
No, sir.  
KATHY  
No, sir.

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

52

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

56 G.P.

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

60 G.P.

JOEY  
It said  
"PUSH".

65

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

Pf

70

Pf

MR BOOTH  
"Office of  
the Future."

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

73

Pf

77

Pf

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...

81

Pf

G.P.

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

87

Pf

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...

92

Pf

MR BOOTH  
 What's the  
 matter?

95

Pf

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.

99

Pf *mp*

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

Pf



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.

109

Pf

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.

113

Pf

*exit MR BOOTH*

play 11 times

118

Pf

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

$\text{♩} = 100$

Pf

JOEY  
Is he serious?

JOEY  
Is the man  
a lunatic?

6

Pf

JOEY  
I think he's  
criminally insane...

9

Pf

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?

12

Pf

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

KATHY  
I'd rather be  
cooperating,  
dear.

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.

15

Pf

20

rall.

Pf

KATHY  
Sure we could...

♩=100 a tempo

K

*p*

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

♩=100 a tempo

23

Pf

*pp*

28

K

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

Pf

32

K

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

Pf

37

K

37 we should work to - ge-ther It's clear to me that we would have more

Pf

41

K

41 fun come here my dear so we can work as

Pf

45

K

45 one To - ge - ther we'll con - jure great vi - sions To -

Pf

49

K

49 ge - ther we'll change this whole blas - ted world And af - ter we

Pf

52

K

52 eat we'll play ball with the moon And watch stars burst a - part in col -

Pf

JOEY  
You have a really  
strong imagination.

KATHY  
Thanks. So what  
do you say?

56

K

56 li - sions

Pf

rall. . . . .

rall. . . . .

61 *p* ♩=100 a tempo

J  
8  
I'd love to be with you to-day We could do things to - ge-ther

Pf  
61 ♩=100 a tempo

66

K  
My way or your way To-

J  
My way or your way To-

Pf  
66

70

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

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

Pf  
70

74

K  
ge - ther to - ge - ther It's

J  
8  
74 ge - ther to - ge - ther It's

Pf

78

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

J  
8  
78 clear to me that we should work to - ge-ther It's

Pf

82

K  
clear to me that we woudl have more fun Come

J  
8  
82 clear to me that we woudl have more fun

Pf

86

K

here sit down so we can work to - ge-ther Come

J

8

Come here sit down so we can work to - ge-ther

Pf

90

K

here my dear so we can work as one

J

8

Come here my dear so we can work as one

Pf

90



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 Blackout

Pf

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

### No. 8 Entr'acte

1  $\text{♩} = 96$

Pf

*p*

5 rall. . . . .

Pf

9 ♩=84

Pf

Measures 9-12 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The key signature has one flat (B-flat).

Pf

Measures 13-16 of the piano accompaniment. The right hand continues the melodic line with some chromaticism. The left hand maintains the eighth-note bass line. The key signature changes to two flats (B-flat and E-flat) at the end of measure 16.

Pf

Measures 17-20 of the piano accompaniment. The right hand has a more active melodic line. The left hand continues with eighth notes. The key signature remains two flats.

Pf

Measures 21-24 of the piano accompaniment. The right hand features a melodic line with some rests. The left hand continues with eighth notes. The key signature remains two flats.

Pf

Measures 25-28 of the piano accompaniment. The right hand has a more active melodic line. The left hand continues with eighth notes. The key signature remains two flats.

28

Pf

Musical notation for measures 28-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

31

Pf

Musical notation for measures 31-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble. A dynamic marking of *p* (piano) is present in measure 33.

35

Pf

Musical notation for measures 35-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

39

Pf

Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble. There are some rests and dynamic markings in the bass line.

43

Pf

rall. . . . .

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble. A *rall.* (ritardando) marking is present above the staff. The piece concludes with a double bar line and the word *attacca* below the staff.

## No. 9: The Vision

**We are transported to the office of Mitzi Blastikoff.**

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?

$\text{♩} = 120$

Pf

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.

Vc.

Pf

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.

Pf

7 *mf*

This system contains the piano accompaniment for measures 7, 8, and 9. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The dynamic marking is *mf*. The music concludes with a double bar line and repeat dots.

M

10

KATHY  
I worked at Dairy Queen. spoken

cl

Them

Pf

10 *p*

This system covers measures 10 and 11. The vocal line (M) is silent in measure 10 and has a spoken line in measure 11. The piano accompaniment (Pf) continues with a treble clef and bass clef. A clarinet (cl) part is indicated in measure 10. The dynamic marking is *p*. The system ends with a double bar line and repeat dots.

M

12

you know speed and you know tough, both of you. All

Pf

12 *p*

This system covers measures 12 and 13. The vocal line (M) has lyrics in measure 12 and a final word in measure 13. The piano accompaniment (Pf) continues with a treble clef and bass clef. The dynamic marking is *p*. The system ends with a double bar line and repeat dots.

14 ♩=90 spoken

K We

M 1st time only

Pf right. ♩=90

16

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

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

Pf va pizz.

16 *pp*

16 *pp*



22 spoken

M

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

Va. pizz. Cl.

Pf

22 *pp* *pp*

## 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!

K

We don't have a - ny i - dea

J

8

We don't have a - ny i - dea

Pf

23

va



25 cl. Vc.

Pf

27 *poco rall.*

*pp* *f* *pp*

*poco rall.*

3 3 3 3

3

*pp*

### No. 10: Start from the End

1 (♩=120)

M

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

Pf

4

M

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

Pf

7

M

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

Pf

*They all dance*

10  $\text{♩} = 100 \text{ meno}$

Pf

13

M

13 Have it typed in twelve point cou - ri - er

Pf

15

M

15 to show you're a pro add some graphs and add some foot-notes

Pf

17

M

17 then to lei-sure you may go When you're gon-na write a vi-sion

Pf

20

M

20 de-cide your goals and end-ing then pause - for a li-ba-tion

Pf

24

M

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

24

Pf

rall. . . . .

rall. . . . .

29  $\text{♩} = 120$  a tempo

M Write your vi - sion back - wards start - ing from the end

29  $\text{♩} = 120$  a tempo

Pf

31 *rall.*

M Once you've got your end - ing Your work is done

31 *rall.*

Pf

33  $\text{♩} = 100$  meno

M The work is done. The work is

33  $\text{♩} = 100$  meno

Pf

36 *rall.*

M done.

36 *rall.* - - The-work - -is - - done: - - -

Pf

40  $\text{♩} = 120$

K

40  $\text{♩} = 120$  *p*

Pf

But how do we know our vi - sion

42

K

M

42 *p*

Pf

if we don't have one? Make one up make one up

44

J

44

Pf

We don't know a - ny-thing at all We don't have a - ny facts.

46  $\text{♩} = 100$  meno

M

46  $\text{♩} = 100$  meno

Pf

You'll fit right in here! Look, you got - ta work back-wards That's

## Vocal score

49 *accel.* . . . . .

M rule num - ber one. *accel.* And then, rule two

Pf

52 *a tempo* ♩=120 *mf*

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

Pf *a tempo* ♩=120 *mf*

55 *mf*

K So what can we

M Grind your axe!

J *mf* So what can we do?

Pf

58

K do? We have-n't got a clue. Have yu

J We have-n't got a clue. Have yu

58

Pf

61

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

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

61

Pf

64

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

64

Pf

## No. 11: I've Got Plenty Of Ideas

M *L'Istesso tempo* ♩=120 *f* *rall.*

se - cret i - deas

Pf *L'Istesso tempo* ♩=120 *rall.*

M *4* ♩=100 meno *f*

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

Pf *mp*

M *7* *p*

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

Pf *p*



9

M

9

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

Pf

11

M

*f*

11

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

Pf

*f* *p*

13

M

13

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

Pf

15

M

15

Are you with me or a - gainst me?

Pf

*f*

16

M

16

Pf

Are you with me or a-gainst me?

18

K

*f*

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

J

*f*

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

18

Pf

*mp*

19

K

No ma'am No ma'am

J

we would - n't dare we would - n't dare

19

Pf

20

K 

We would-n't e-ver never 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 never e-ver wan't to be a-gainst you

Pf 

22

K 

We would-n't e-ver never e-ver wan't to be a-gainst you

M 

Then let's get or - ga-nised

J 

We would-n't e-ver never e-ver wan't to be a-gainst you

Pf 

24 *mf* *ff*

M An-ar-chy to be ef - fec-tive re-qui-res or-ga-ni - sa - tion!

24 *p sub.* *f*

Pf

27

K

3

But we ne-ver thought of it.

J

3

8

That seems per-fect-ly ob-vious

27

Pf

*mp* *p* *mp*

30

M

3

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

30

Pf

33

M

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

Pf

### No. 12: Disorganized

$\text{♩} = 100 \text{ meno}$

M

$\text{♩} = 100 \text{ meno}$

Pf

We got-ta have a plan

4

K

4

M

J

8

4

Pf

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

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

And we got-ta have a song

6

K  
song. A march-ing song

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

J  
A march-ing song

Pf

9

K  
then we can rear back and watch things com-plete ly

M  
feet then we can rear back and watch things com-plete ly

J  
On the road to an-arch-y

Pf

11

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

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

J just fall a-part

Pf

13

K just fall a - part A band a

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

J just fall a - part A band a

Pf

15

K  
mar-ching band! To give us a hand

M  
We need a band And a leg

J  
mar-ching band! To give us a hand

Pf

17

K  
We need a band on the road to ru - in

M  
up And a leg up Yeah\_

J  
To give us a hand on the road to ru - in

Pf



19

K  
to car-ry our mes-sage. Once we

M  
— we need a band Once we learn what it is

J  
to car-ry our mes-sage. Once we

19

Pf

21 *rall.* . . . . . ♩=60 meno

K  
learn what it is so we got-ta get

M  
Once we learn what it is

J  
learn what it is so we got-ta get

21 *rall.* . . . . . ♩=60 meno

Pf

23 a tempo ♩=120

K  
M  
J  
Pf

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

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

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

a tempo ♩=120

29

K  
M  
J  
Pf

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

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

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

33

**f**

K des - troy the sta - tus quo!

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

J **f**  
8 des - troy the sta - tus quo!

Pf 33 **f** **p**

## No. 13: Assignment

*Reenter MR BOOTH*

MR BOOTH

What's going on here!

I gave you kids an

assignment, what was it?

Have you finished it?

**L'Istesso tempo** ♩=120

Cl.

**L'Istesso tempo** ♩=120

Pf

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

rall. . . . . ♩=96

8 rall. . . . . ♩=96

Pf

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

Pf

15

Pf

JOEY

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

MR BOOTH

Isn't that two concepts  
for the same event?

18

Pf

KATHY

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

22

Pf

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!

26

Pf

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!

30

Pf

JOEY  
Yes sir. No sir.

KATHY  
No sir.

33

Pf

MITZI  
Of course not, Anthony.

36

Pf

MR BOOTH  
You solemnly  
swear? Have  
you been vetted?

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

38

Pf

42 ♩=96

B

*p*

42 ♩=96

What have you learned from the vet - ting pro0cess?

Pf

44

B

44 I'll tell you what I've learned. I've learned a lot.

Pf

46

B

46 In fact I've learned so much I've writ - ten a song.

Pf

## No. 14: Vetted

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!

MITZI  
 Will you  
 write a  
 song about  
 me?

**L'istesso tempo** ♩=96

M

A song? You write songs?

1 **L'istesso tempo** ♩=96

Pf

## Vocal score

5  $\text{♩}=120$  *mp* *rall.* *a tempo*  $\text{♩}=120$

B

Vet me Vet me Vet me Then let me in your amrs to

Pf

11

B

11 feel\_ your charms. Then let me in your amrs to feel\_ your

Pf

16 *rall.*

B

16 charms. So come on Vet me Vet me Vet me Vet me

Pf

22 *a tempo*  $\text{♩}=120$

B

22 *a tempo*  $\text{♩}=120$

Get me in a place to cause a-larms. Get me in a place to cause a larms.

Pf



27

B

And pet me. Pet me. Pet me. Pet me. Pet me. Pet me.

27

Pf

G.P.

34

B

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

34

Pf

G.P.

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.

41

Pf

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.

48 And I don't begrudge them.

Pf

JOEY

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

Pf

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.

♩=120

B

60 ♩=120

Pf

*pp*

You've done that?

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?

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

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.

KATHY

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

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.

66 That and ev-ery thing else.

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.

MR BOOTH

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

MITZI

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

69

Pf

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.

72

Pf

75 *Exit MR BOOTH and MITZI*

Pf

77

Pf

## No. 15: I Never Liked You

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?

1 **L'istesso tempo** ♩=120

5 **rall.**

7 **p** ♩=96

K I knew I ne-ver liked you from the

7 ♩=96

9

K

9 first tme e - e-ver I saw you there

Pf

11

K

11 e - ven though you seemed do hand-some and so aw - flly kind

Pf

11

rall. . . . .

rall. . . . .

Ped. \_\_\_\_\_

13 ♩=96 a tempo

K

13 I ne - ver real - ly liked you

J

8 *p*

13 ♩=96 a tempo

Pf

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

15

K

J

Pf

Or take a bus or go by bike

15 So get your hat and take a hike

17

K

J

Pf

though I must ad - mit I'll al - ways love you

17 though I must ad - mit I'll al - ways love you

18

K

J

Pf

be - cause you've found the per - fect way

18 be - cause you've found the per - fect way

19 **rall.** . . . . .

K  
to break my heart you're such a swine. I

J  
to break my heart you're such a swine. **rall.** . . . . .

Pf

21  $\text{♩} = 120$

K  
thought we were friends but this is the end of our his-to-ry t-ge-ther

Pf

21  $\text{♩} = 120$

24

K  
You could haveknocked me o-ver with a fea-ther

Pf

24



27

K

27 when you turned on me in this way.

Pf

30

J

30 The same to you but more so

Pf

32

J

32 I al-ways knew that I'd been fooled by your voice and love-ley face

Pf

35

J

35 How could I have been so stu - pid. to give in? I've

*♩=96 ad lib.*

*♩=120 a tempo*

Pf

*♩=96 ad lib. colla voce*

*♩=120 a tempo*

38

J

al-ways real-ly loved you from the first time that we met and yet I knew that I was sink-ing

Pf

41

J

*♩=96 ad lib.  
colla voce*

in - to quick-sand. will I get o - ver you I would not take that bet.

Pf

*♩=96 ad lib.  
colla voce*

44

*♩=96 a tempo*

K

I knew I ne - ver liked you from the

J

I knew I ne - ver liked you

Pf

*♩=96 a tempo*

47

K

J

Pf

first time e-ver I saw you there

from the first time e-ver I saw you there

50

K

J

Pf

e-ven though you seemed so hand-some and so aw-fully kind

53

K

J

Pf

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

I knew that un-der-neath you were a

56

K un - der - neath you were a swine.

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

56

Pf

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)*

M

59

Pf

G.P.

G.P.

## No. 16: Entr'acte

1  $\text{♩} = 96$

Pf *p*

4

7 *rall.*

10  $\text{♩} = 120$

14

17

Pf

The image shows a piano score for 'No. 16: Entr'acte'. It consists of six systems of music, each with a treble and bass clef staff. The first system starts at measure 1 with a tempo of quarter note = 96. The second system starts at measure 4. The third system starts at measure 7 with a 'rall.' (rallentando) marking. The fourth system starts at measure 10 with a tempo of quarter note = 120. The fifth system starts at measure 14. The sixth system starts at measure 17. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'rall.'.

19

Pf

23

Pf

29

Pf

35

Pf

40

Pf

45

Pf

49

Pf

55

Pf

attacca

## Scene 3

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

1

L'Istesso tempo ♩=120

Pf

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!

4

Pf

MITZI  
I thought Kathy  
was the spy.

7

Pf

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.

9

Pf

12

M

rall. . . . . a tempo ♩=120

I'd make a list if on-ly I had time I'll make a list some

Pf

12

rall. . . . . a tempo ♩=120



17

M

17 o - ther time I'm bu-sy now my minds on o-ther things my mind is on

Pf

23

M

23 the phone! it might now ring

Pf

28

M

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

Pf

32

M

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

Pf

36

K

M

J

B

Pf

She'd make a list if on - ly she had time she'll make a list some  
bad.

She'd make a list if on - ly she had time she'll make a list some

36 She'd make a list if on - ly she had time she'll

41

K

J

B

Pf

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

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

41 make a list some o - ther time She's bu - sy now her minds on o - ther

46

K

mind is on the phone right now it could ring

J

mind is on the phone right now it could ring

B

things on o - ther things her phone might ring

Pf

51

Pf

55

Pf

59

M

59

Pf

I meant to write them down some-where but

63

M

63

Pf

ne - ver mad a list, a list that I shall ne - ver miss

67

M

G.P.

67

Pf

G.P.

lists are ne - ver ac - cu - rate, and

71

M

71

Pf

ne-ver make sense and make me so tense that I can hard-ly think at all ex -

75

M

Pf

75 cept I feel I'm a - bout to fall be - cause there's no-thing on my list since

79

K

M

J

Pf

79 She

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

She

84

K

J

B

Pf

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

89

K She ne-ver made a list a list she'll ne - ver\_\_ miss

J 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\_\_

Pf

94

B

94 miss

Pf

98

M

98 I'll

Pf

102

M

102 tell you ev - 'ry thing that's on the list I did - n't make I

Pf

106

M

106 need to buy flour for a cake un - less of course I change my mind and

Pf

110

M

110 bake a roast in - stead Yes that's what I'll do if I can

Pf

114

M

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

Pf

118

K

M

J

B

Pf

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

K

J

B

Pf

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

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

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



127

K *mind*

M *mind*

J *mind*

B *mind*

Pf *mind*

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

132

M *ne-ver get it done*

Pf *ne-ver get it done*

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

137

M *colla voce*

Pf *colla voce*

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

144 **a tempo**

M

144 mem-ber: **a tempo** I'm sup-posed to be in Chi-ca-go

Pf

150

M

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

Pf

156

M

156 at eight thir-ty I think **G.P.** Oh dear. This will

Pf

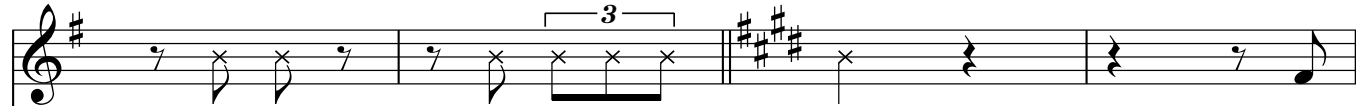
161 **rall.**


M

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

Pf

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

M  I think un - less I'm con - fused I

Pf **ad lib.** ♩=96 **a tempo** ♩=120 *colla voce* 

169  hope he for - gives me he prob - ly will

Pf 

173  He's a good man If I re -

Pf 

176  mem-ber him a-cu-rate-ly. Grey hair, nice smile, his name\_\_

Pf 

MITZI  
It'll come  
to me

**meno** ♩=96

MITZI  
What else,

182

Pf

**rall.** . . . . .

MITZI  
hold on  
a minute,

M

189

Pf

192 **meno** ♩=84

M

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

192 **meno** ♩=84

Pf

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.

MITZI  
 to give him a  
 really big kiss

M 196 I need to try to re-mm-ber and say hel-lo.

### No. 18: The Show

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

$\text{♩} = 120$

Pf

JOEY  
 This is a  
 good show.

Pf 4

JOEY  
A little Sigmund  
Romberg,

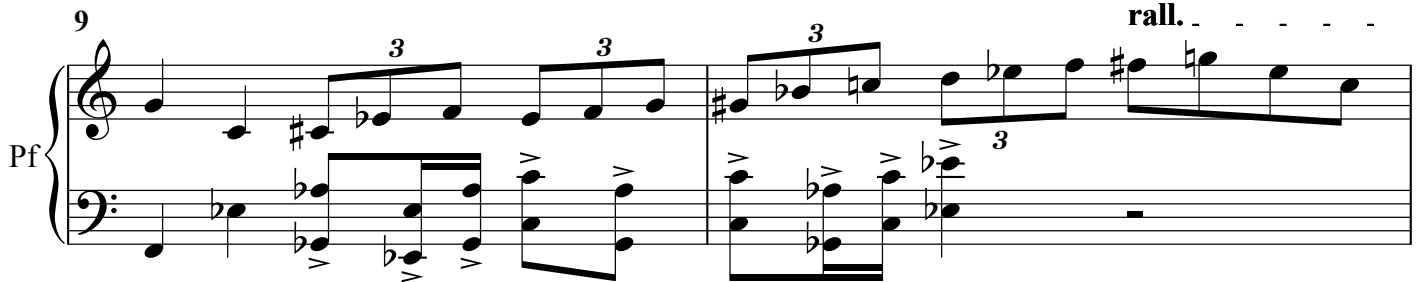
7



JOEY  
a little Sigmund  
Freud.

JOEY  
A dash of Gershwin

9



JOEY  
and a dollop of  
Cole Porter.

JOEY  
Plus a sprinkle  
of Stravinsky,

11



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

JOEY  
 a whisper  
 of Mozart.

14

Pf

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

18

Pf

MR BOOTH  
 Who are the  
 names you're  
 spouting

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

21

Pf

## 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.

25

Pf

29

Pf

MR BOOTH  
I need to have  
a talk with Ms  
Blastikoff. I'll  
call you when  
I want you back  
on stage.

KATHY (to JOEY)  
I'm exiting stage-left.  
You go right. I'm still  
very angrywith you.

KATHY and JOEY  
leave the stage\_

32

Pf



## No. 19: The Plot

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?

$\text{♩} = 120$  L'istesso tempo

Pf *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

Pf

MITZI

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

7

Pf

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 ♩=96

Pf

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

14

Pf

## No. 20: You Called Me Beautiful

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

M ♩=96

18 1 ♩=96

*pp*

You called me beau - ti - ful

Pf

3

M

3 and put me in shock You've just re - set me as

Pf

9

M

9 if I were a clock The time is now

Pf

13

M

13 mid - night and I've been re - born I feel so aw-f'ly

Pf

17

M

17 new I might ne a u - ni - corn Lo-ver tou sent me

Pf

21

M

21 to the moon and left me float - ing La - zi - ly in

Pf

25

M

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

Pf

29

M

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

Pf

33 *rall.* . . . . . a tempo ♩=96

M

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

33 *rall.* . . . . . a tempo ♩=96

Pf

38

M

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

Pf

42

M

birth and re - mem - ber al - ways that you told me

Pf

45 *rall.*

M

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

Pf

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.

51

Pf

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

Pf

60

Pf

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

Pf

G.P.

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

Pf

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.

77

Pf

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

Pf

88

Pf

G.P.

## No. 21: Women Don't Care

1 L'istesso tempo ♩=96

Pf

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

7

M

rall. . . . . a tempo ♩=96

*p*

7

Pf

rall. . . . . a tempo ♩=96

Wo - men don't care a-bout your



13

M

13 bi - ceps They don't care a-bout your paunch

Pf

Detailed description: This system contains measures 13 through 17. The vocal line (M) starts with a whole note 'bi - ceps' in measure 13, followed by a whole rest in measure 14. In measure 15, the vocal line begins with a quarter note 'They' and continues with eighth notes 'don't care a-bout your paunch' through measure 17. The piano accompaniment (Pf) features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

18

M

18 All they ask is that you make them laugh But just be care-ful with the

Pf

Detailed description: This system contains measures 18 through 21. The vocal line (M) starts with a quarter rest in measure 18, followed by eighth notes 'All they ask is that you make them laugh' in measure 19. In measure 20, it begins with a quarter note 'But' and continues with eighth notes 'just be care-ful with the' through measure 21. The piano accompaniment (Pf) continues with a similar rhythmic pattern to the previous system.

22

M

22 jokes you launch We don't care a-bout your tri - ceps Don't care a-bout your

Pf

Detailed description: This system contains measures 22 through 25. The vocal line (M) starts with eighth notes 'jokes you launch' in measure 22, followed by a quarter rest in measure 23. In measure 24, it begins with a quarter note 'We' and continues with eighth notes 'don't care a-bout your tri - ceps' through measure 25. The piano accompaniment (Pf) continues with a similar rhythmic pattern.

26

M

26 work-out rou-tine All we ask is that you make us laugh and

Pf

Detailed description: This system contains measures 26 through 29. The vocal line (M) starts with a triplet of eighth notes 'work-out rou-tine' in measure 26, followed by a quarter rest in measure 27. In measure 28, it begins with a quarter note 'All' and continues with eighth notes 'we ask is that you make us laugh and' through measure 29. The piano accompaniment (Pf) continues with a similar rhythmic pattern.

29

M

29 keep your hu-mor for the most part clean

Pf

33

M

33 You don't need to take my word for this

Pf

37

M

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

Pf

42

M

42 tell you don't be-lieve a word I

Pf

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

MR BOOTH  
I adore you  
Mitzi Blastikoff

M 46 tell you don't be-lieve a word I tell you

Pf

### No. 22: I Adore You Mitzi Blastikoff

MR BOOTH  
I adore you  
Mitzi Blastikoff

1 L'istesso tempo ♩=96 **rall.** . . . . .

Pf

5 a tempo ♩=96 *pp* *spoken*

B You're so de - vi - ous So de - vi - ous

5 a tempo ♩=96 *ppp*

Pf

9

B

9 The de light-ful way You schemed for me has al ways

Pf

13

B

13 seemed so sus - pi - cious Your

Pf

17

B

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

Pf

rall. . . . .

21

B

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

Pf

25 A tempo ♩=96

B

Now that you're mine let's un - cork the wine And

Pf

29

B

in your arms I'll not a stick-ler be I a - dore you Mit-zi Blas-ti-koff

Pf

33

B

Your lies are good e - nough for me. I

Pf

37  $\text{♩} = 48$  *rall.*

B

dore you Mit - zi

37  $\text{♩} = 48$  *rall.*

Pf

viola

38

B

Blas - ti - koff Your

38

Pf

viola

MR BOOTH  
I now  
pronounce  
us man  
and wife

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.

39  $\text{♩} = 96$

B

lies are good e-nough for me.

39  $\text{♩} = 96$

Pf

G.P.

44 G.P.

## No. 23: Finale

*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  $\text{♩} = 96$

Pf *p*

5

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.

9 *rall.*

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  $\text{♩} = 96$

Pf

17

Pf

22  $\text{♩} = 84$

K

M

J

B

*pp*

send me a vi-sion, fill it with love

*pp*

send me a vi-sion, fill it with love

*pp*

send me a vi-sion, fill it with love

*pp*

send me a vi-sion, fill it with love

22  $\text{♩} = 84$


Pf

*pp*



26

B



26

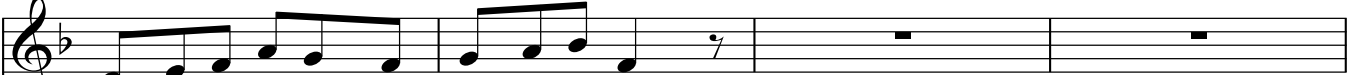
Pf



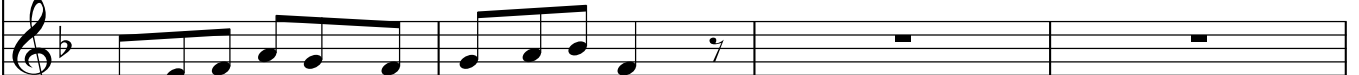
mes-sage it to me through rain-bow a-bove

30


K



M

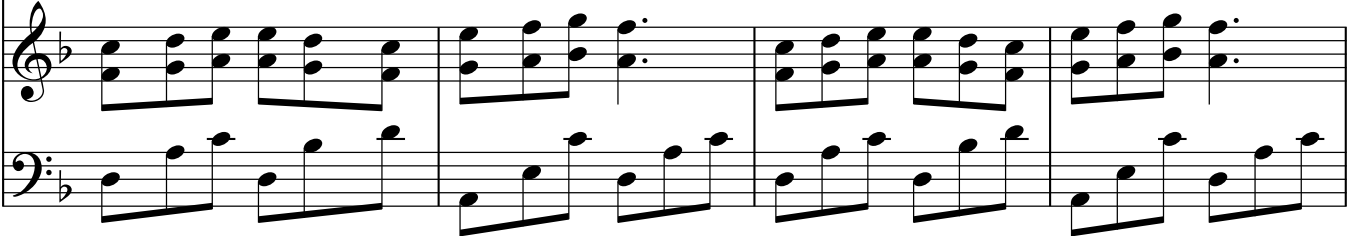


J



30

Pf



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

34

B



34

Pf



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

38

K

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

M

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

J

38

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

Pf

42

K

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

M

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

J

8

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

B

42

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

Pf

46

K  
M  
J  
B

send me a vi-sion,  
send me a vi-sion,  
send me a vi-sion,  
send me a vi-sion,

Pf

46

50

K  
M  
J  
B

fill it with love  
fill it with love  
fill it with love  
fill it with love

mes-sage it to me through  
mes-sage it to me through  
mes-sage it to me through  
mes-sage it to me through

Pf

50

54

K rain-bow a-bove Mark it top se-cret and

M rain-bow a-bove Mark it top se-cret and

J rain-bow a-bove Mark it top se-cret and

B rain-bow a-bove Mark it top se-cret and

Pf

58

K hot-to-the-touch Scent it with ro-ses and

M hot-to-the-touch Scent it with ro-ses and

J hot-to-the-touch Scent it with ro-ses and

B hot-to-the-touch Scent it with ro-ses and

Pf

62

K  
li-lacs and such

M  
li-lacs and such

J  
8  
li-lacs and such

B  
li-lacs and such

Pf

3 3 7

3 3 3

65

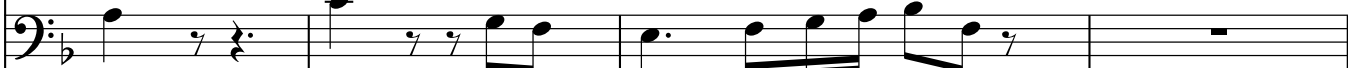
Pf

69

K 

M 

J 


B 

ev-'ry bo-dy

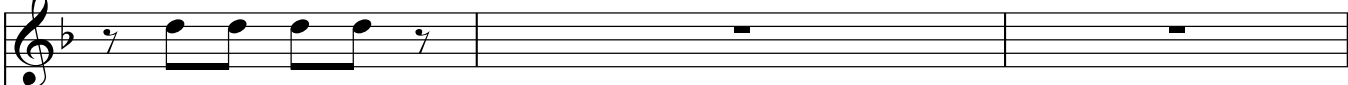
ev-'ry bo-dy

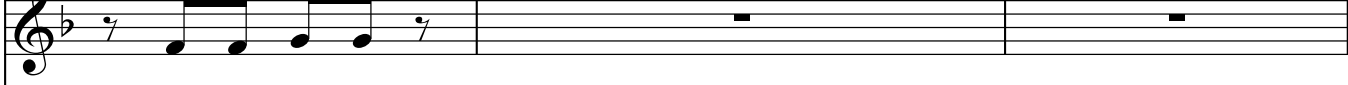
ev-'ry bo-dy

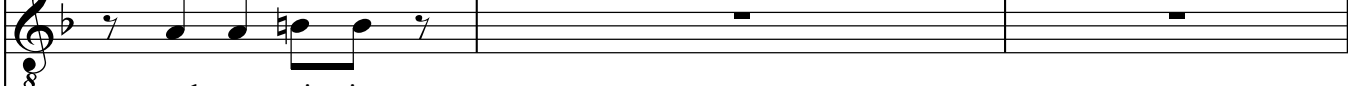
69 For, oh, eve-ry - bo - dy needs a vi - sion

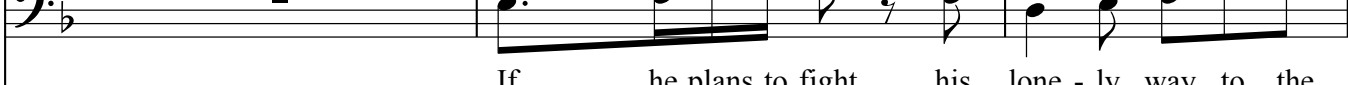
Pf 

73

K 

M 

J 

B 

needs a vi - sion

needs a vi - sion

needs a vi - sion

73

Pf 

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

76

K  
M  
J  
B

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

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

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

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

Pf

80

B

rall. . . . .

fall by the way - side And

80

Pf

rall. . . . .

83  $\text{♩} = 72$

K 

M 

J 

B 

ev - 'ry bo - dy

ev - 'ry bo - dy

ev - 'ry bo - dy

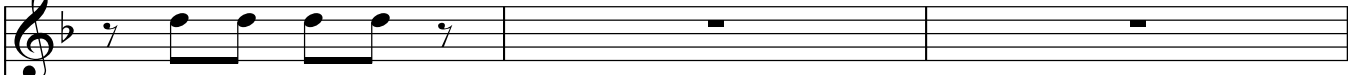
ev - 'ry bo - dy

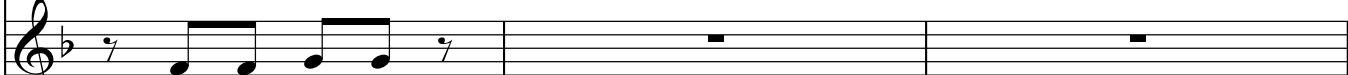
show the world he's a pho-ny, a fraud,

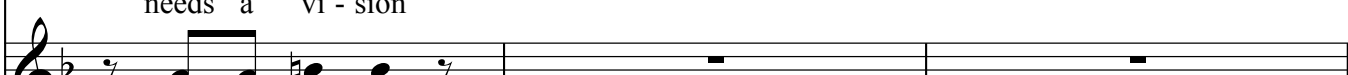
83  $\text{♩} = 72$


Pf 

86

K 

M 

J 

B 

needs a vi - sion

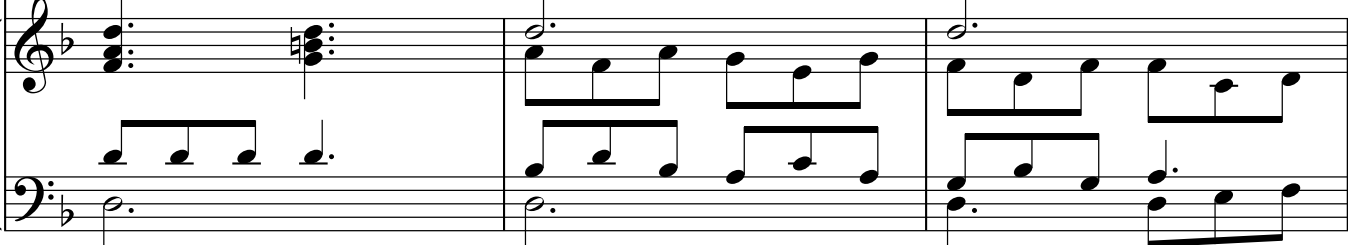
needs a vi - sion

needs a vi - sion

needs a vi - sion

A dim - wit - ted flop!

86

Pf 



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.

89 **rall.** . . . . . ♩=60 **Blackout**

Pf