

ENTR'ACTE

(Instrumental)

Driving rock groove

1 Dr solo

2

+ Bs

3

4

5

6

7

8

Half groove

9

10

11

12 13 14 15

Am7 sus4 Am7

16 As before 17 18 19

20 21

Segue as one

YOUR PARENTS PUSH YOUR BUTTONS

(Company)

Rubato - conversationally

1 MAN 1: 2 3 4 5 MAN 2:

You love your folks and they love you You're flesh and blood, it's the thing to do They

Solo A7 arpegg. A F#/A# Bm Em7 A7

6 7 8 9 WOMAN 1:

lend a hand when things go wrong And they've been there, your whole life long Now you're grown

D/C G²/B Gm/B \flat A

10 11 **WOMAN 2:** 12 13

up, a big suc - cess You are e - volved, u - nique, and yes, in - de -

G Gm D/F# Ddim/F

14 **MAN 1:** 15 *ten.* 16 17 **WOMAN 2:**

pend - ent, ma - ture And 'it's nice, real nice and breez - y So why

Em Em6 Em7 E9 A7

Poco più mosso

18 19 20 21

is it you moth - er can ut - ter one ti - ny word that will melt like but - ter all your

A F#7/A# Bm Em A7

A tempo

22 **WOMAN 1:** 23 **MAN 2:** 24 25

dreams in a sec-ond it seems Set you reel-ing with rage You be - come half your age And it's

G Gm D/F# Ddim/F

26 **WOMEN:** 27 **MAN 1:** "Why?" **WOMEN, MAN 2:** 28 **A tempo** = 132 (swing 8ths) **ALL:** mp

bad, real bad... ...that's eas - y... Your

Em Em7(b5) E9 A F#7

+ Dr - HH + Bs

30 **Light and easy** 31 32

par - ents push your but - tons cause they put 'em there, — put 'em there, —

Bm D+/A# D6/A E9/G# G13 F#7+

33 34 35 36 *mf*

Long a - go — When you were un - a - ware — Yes, we know, it ain't fair But

37 38 39 *mp*

3 sing this lit-tle song: — Your par-ents push your but-tons cause they put 'em — there — and they will

40 41 42 *mp*

push your whole life long —

W.B.

43 44 45

WOMAN 2:
 "Your brother's not happier than you because he has a better job...
 ...He's happier because people like him."

Cr

B.D.

46 47 48 49 50

WOMAN 1:
 "The man behind the Clinique counter thought you were my older sister. When I told him you were my daughter,
 he just laughed and laughed... ...Isn't that funny?"

w/ HH Cr

B.D.

51 52 53

MAN 2:
 "No, no you weren't an accident. We wanted you....
 ...We just wanted you to be a boy." **ALL:**
 Your

C.B. R.S.

54

par - ents push your but - tons cause they put 'em there, — put 'em there, —

55 56

Bm D⁺/A[#] D⁶/A E⁹/G[#] G⁶ F[#]⁺

57 ALL: 58 59

Long a - go — When you were un - a - ware —

WOMAN 2:
"It'll fit when you lose the weight."

w/ Tom
Λ

E⁹ Gm⁶

60 ALL: 61 62

Yes, we know, it ain't fair But sing this lit - tle song: — Your

mf *mp*

D F[#]m/C[#] D⁷/C Bim⁷ B⁷/A

63 64 65 *mp*

par-ents push your but-tons cause they put 'em there and they will push your whole life long

F#7 Bm G7 *mp*

66 67 68 69

WOMAN 1:
"You're such a good cook, surely you can find someone to marry you."

W.B. Sn 3 3 3

D

70 **WOMEN:** *f* Woe is me! 71 unis. 72 You can pick your friends but not your fam - i - ly 73

MEN: *f* Woe is me! unis. You can pick your friends but not your fam - i - ly

74 *f* Woe is me! 75 unis. 76 And they will push you right up the old fam-i-ly tree! 77

Woe is me! unis. And they will push you right up the old fam-i-ly tree!

Rubato
(straight 8ths)

ALL:
(half spoken)

79

78

"It's mom!"

(Doorbell)

8va

Slower (Dreamy) ♩ = c. 114

[Busby Berkley]

Vamp 8x's

80

WOMEN:

81

82

MAN 1 (As Mother):

"I don't care what your father says
...you look good bald" (Go)

MEN: Ah
(as Women)

Ah

Tri

3

Dr - ad lib cym

83

83 84 85

Vamp 8x's

WOMAN 2 (As Mother):
"Here comes my beautiful
little girl. Not you...
your sister." (Go)

Ah

Ah

Tri

3

Dr - ad lib cyms

86

86 87 88

Vamp 8x's

WOMAN 1 (As Mother):
"Of course you have bad
teeth, your father's parents
were cousins." (Go)

Ah

Ah

Tri

3

Dr - ad lib cyms

89

90

91

Ah _____

MAN 2 (As Mother):
"You're not fat, you're just big boned..."

Ah _____

w/ Tri trem.

tr ~~~~~

Dr - ad lib cym

92

Accel.

93

...Like me!

Fast Vaudeville 2 $\text{♩} = 164$

94

95

96

97

ALL:

Your

Cr

w/ Bs, Dr

98

99

100

101

102

103

par-ents push your but-tons cause they put 'em there, ——— put 'em there, ———

+ Siren

+ C.B.

104

105

106

107

Ev - 'ry day ——— they're gon - na make you pay ———

+ Duck call

108 109 110 111

Cause they know you'll love 'em an - y - way So

112 113 114 115

just re - peat this song: Your

Tri

116 117 118 119 120 121

par-ents push your but-tons cause they put 'em there they put 'em there and they will

+ Hi W.B. + Lo W.B.

122

WOMEN:

Vamp 3x's

123

124

push...

MEN:

push...

WOMAN 2:

"It's better to be smart than pretty."

125

A bit faster

Vamp 3x's

126

127

push...

push...

MAN 1:

"By the time I was your age, I had a real job."

Faster still

Vamp 3x's

128

129

130

push...

WOMAN 1:
"Therapy?? That's for people whose
parents didn't love them."

push...

Even faster! ♩ = c. 170

Vamp - stop on cue

131

132

133

134

push,

push,

push

MAN 2:
"We love you. We love you
like you were our own son...
(Music out) ...oops." (Go)

push,

push,

push

135

136

Musical score for measures 135 and 136. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics "your" under the notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

137

138

139

140

Musical score for measures 137 through 140. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics "whole, ev - er lov - ing life" under the notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

141 142 143 144 145 146 147 148

long _____

long _____

Sva -----

w/ Spl choke

sffz

Applause segue

Detailed description: This page contains a musical score for the piece 'Your Parents Push Your Buttons'. It features three vocal staves and a piano accompaniment. The vocal staves are numbered 141 through 148. The first two vocal staves have a 'long' line below them, indicating a long note. The piano accompaniment includes dynamic markings such as *Sva* (Soprano voice), *sffz* (sforzando), and *w/ Spl choke* (with splendor choke). The score concludes with an 'Applause segue' instruction.

PARENTS...PLAYOFF

(Instrumental)

[Direct segue]

L'Istesso Vamp

Moderately ♩ = 132

1 2 3 4 5 6

(Go on when MAN 2 walks downstage)

Sva -----

Cue for button:
MAN 2: "...So that makes me my own third cousin." (Go)

sfz

w/ Bs, Dr (ad lib toys)

V.S.

Detailed description: The score is for a piano/vocal instrumental. It features a vocal line at the top and a piano accompaniment below. The vocal line consists of six measures of rests, with a key signature change to D major at measure 6. The piano accompaniment begins with a vamp in D major, 4/4 time, with a tempo of 132. It includes a 'Cue for button' for a character named MAN 2. The piano part has dynamic markings like *sfz* and includes a section labeled 'V.S.' (Vocal Solo).

7 8 9 10

Musical score for measures 7-10. Measure 7 is a whole rest. Measures 8-10 contain piano accompaniment with chords and moving lines in both hands.

11 12 13

Musical score for measures 11-13. Measure 11 is a whole rest. Measures 12-13 contain piano accompaniment with chords and moving lines in both hands.

14 15 16 17 **Rall.**

Musical score for measures 14-17. Measure 14 is a whole rest. Measures 15-17 contain piano accompaniment with chords and moving lines in both hands. Measure 17 ends with a double bar line and a key signature change to B-flat major.

Segue as one

WHIPLASH

(Man 1, Woman 1)

Music by Tom Kochan
Arranged by John Glaudini

Rubato (colla voce) ♩ = c. 138

1 2 3 4

Solo

ROGER:
(MAN 1)

5 6 7 8

Twen-ty years mar-ried to the same wife High school hon-ey's What did we know of life?

9 10 11 12

— Now here I go on a blind— date the first since my di-voice—

+ Bs

13 14 15

Poco più mosso **A tempo** ♩ = 144

I must be out— of my mind... wait! They say you got - ta get back

w/ Sus cym roll

16 17 18

— on that horse. — Well, it's

19

20 21 22

just for — one night Though I'm a wreck in - side — I'll

w/ Bs, Dr - HH

23

24 25 26 27

hold on tight — and hang on, hang on for the ride —

ROGER:
"Colleen?"

w/ Tri

28

ROGER: 29 30 31 32

COLLEEN:
(WOMAN 1)
"Roger?"

She's a babe...

ROGER: "Wow. The picture my brother showed me doesn't do you justice." **COLLEEN:** "Thank you..." I think...

Safety

33 34 35 36

ROGER: "That's a beautiful dress."
COLLEEN: "Oh, well, my assistant told me to meet you at that new French restaurant 'La Carnivale'. I guess she didn't realize you meant 'The Carnival' as in...*(Looking around)*"

w/ Bs, Dr

37 38 39 **COLLEEN:**

BOTH: "The Carnival."
ROGER: "I know, isn't it great?" **COLLEEN:** Yeah... If you're twelve...

w/ Bell of cym

40 41

ROGER: "The last time I was dating, this was the event of the summer. I was 17. I hope you don't mind."
COLLEEN: "Not at all..."

w/ Bs, Dr (time)

Safety - jump on cue to m. 43

42

...While I was waiting for you at the restaurant I had a couple of martinis."

43

ROGER:
"Oh."

Eas - y mark...

ROGER:
"You like martinis?" (Go)

44

COLLEEN: "I don't drink. Normally. I'm such a lightweight."

45

ROGER: "You don't look like one."
COLLEEN: "Thanks."

46

COLLEEN:
What an ass...

ROGER:
What an ass...

Slow

47 **A tempo**

48

49

ROGER: (*Checking his watch*) "Hey! Carnival's only here for a week, let's go!"

(*ROGER takes her hand. They sit as if on a Roller coaster ride.*)

+ Sus cym roll

50

51

52

53

54

Accel. poco a poco

Vamp ♩ = 160

COLLEEN: "...a roller coaster?" **ROGER:** "Not just any roller coaster, "Whiplash!" Their newest! **COLLEEN:** "Really?" **ROGER:** "Ten times faster than

the old one!" **COLLEEN:** "Terrific."

COLLEEN: "Your what? (*Go*)"

ROGER: "I was here last night with my son."

p cresc. poco a poco

w/ Toms

55

♩ = ♩ **Brightly in 2** ♩ = 160

56

57

58

ROGER: "My son. Kyle. He loves this crazy thing!"

(Time)

59

COLLEEN:

60

61

62

63

64

Kid... He's got a kid, great! **ROGER:** "Whoo hoo!" I'm

w/ Sus cym roll

65

66

67

68

cursed... this is the worst date In ov - er

69

70

71

72

fif - teen years — of meet - ing all the wrong guys Now this

(Going down)

73 74 75 76 77

"clown on the re - bound" is tak - ing the prize _____

78 79 80 81

What am I do - ing here? _____

ROGER:
"Are you alright? You're turning green."

sub.mp

Vamp - 3x's

82 83 84 85

COLLEEN:
"It's just the olives from the martinis coming up again. I'll be fine."

+ Sus cym roll

86 **ROGER:** 87 88 89 90

Sick! I make her sick, great! She's

91 92 93 94

hot! And I can - not wait to see the

95 96 97 98

look on her face as I awk - ward - ly try to may - be

99 100 101 102

kiss her good - night while feel - ing rus - ty and shy

103 (ROGER:) 104 105 106 COLLEEN:

What am I do - ing here? ——— COLLEEN:
What am I do - ing here?
w/ Sus cym roll

107 COLLEEN: 108 109 110 ROGER:

Way up high ——— with - out a net ——— With

(Sniff)

111 112 113 114

arm - pits that are soak - ing wet

w/ Tom

115 COLLEEN: 116 117 118 ROGER:

I'm no good at this dat - ing game I

119 120 121 122 123 124 BOTH:

think that I just for - got her name Well, it's

HH roll w/ time

125

126

127

128

just for _____ one night _____

Musical score for measures 125-128. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "just for _____ one night _____". The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

129

130

131

132

Though I'm a wreck in - side _____ I'll

Musical score for measures 129-132. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "Though I'm a wreck in - side _____ I'll". The piano accompaniment continues with chords and a bass line.

133

134

135

136

hold on tight _____ and

Musical score for measures 133-136. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "hold on tight _____ and". The piano accompaniment continues with chords and a bass line.

(COLLEEN tries to crawl out of the seat.)

137 138 139 140 141

hang on, hang on for the ride_____

w/ Toms

142 143 144 145 146 147 **ROGER:**

ROGER: "Where are you going?" **COLLEEN:** "Isn't it over?" **ROGER:** "Are you kidding? This is my daughter's favorite part!" **COLLEEN:** "Your WHAHH!!!!" She's

p *cresc.*

+ Sn roll

148

149

150

151

COLLEEN:

Some - bod - y

ROGER:

pro - bab - ly been _____ with lots _____ of guys _____

152

153

154

155

el - se's kids _____

I'm not the

Men with dark _____ and soul - ful eyes _____

156 157 158 159

moth - er - ing kind I would be

Men with large ex - pand - ing thighs

160 161 162 163

ter - ri - fied They'd drive me

Men with bank ac - counts the size of...

164 165 166 167

out of my mind_____ Will

Men with fam - 'ly jewels_____ the size_____ of...

168 169 170

some - one get_____ me off - a this

Some - one get_____ me off - a this

(The ride comes to a sudden stop. THEY step off. SHE is dizzy)

Rit.

171

172

173

ride!!

ride!!

sfz

174

Tempo I

Slower and sustained

175

176

177

ROGER:
"This isn't "
working is it?"

COLLEEN:
"Listen, I have
an early
meeting and...
...motion
sickness."

ROGER: "My twins get that, too."
COLLEEN: "Your what?"
ROGER: "I guess my brother didn't tell you."

Solo

178 179 180 181 182

COLLEEN:
"You know what...the kids are fine, they are. I just wasn't prepared. While you were raising children, I was dating them."

ROGER:
"You know what always helps the twins with that? Do you like cotton candy?"

COLLEEN:
"I do."
ROGER:
"You do?" (*Go*)

+ Tri

+ Bs

A tempo 183 184 185 186 **Rall.** **COLLEEN:**

COLLEEN: "Actually...yes." **ROGER:** "I'll be right back. Don't go away...please." (*HE runs off.*) Well,

Safety

w/ HH (tacet Bs)

+ Bs

187 **Rubato (colla voce)** 188 189 190

what do ya know? — Not much Life takes lots — of twists and turns —

(tacet Dr)

(HE hands her the cotton candy.)

191 192 193 194

Go with the flow... don't clutch Ev-en the slow - est stu - dent learns...

A tempo
Repeat 2x's

195 196 197

ROGER: "I think it's the sugar...or the flavoring...I think it's the way they spin the two together so thin like that, or... maybe it's just because it tastes good. I don't know. But it works..."

+ Dr (HH time)

Rit.

198 199 200

(SHE takes a bite.)
ROGER: "Right?"

COLLEEN:
"Boy does this bring back memories. Thanks..."

...Well, I should get going. I have a schnauzer that needs walking."

ROGER: "You have a schnauzer?" (Go)

Vamp

201

202

203

COLLEEN:
"Yes. You?"

ROGER:
"Two. (*Go*)"

I wouldn't have
anything else."

COLLEEN:
"Why would you? (*Go*)"

They're the best. Cleo is my third." **ROGER:** "Are
you a member of The American Society of Schnauzers?"
COLLEEN: "A-S-S? Card carrying member."

Poco rit.

A tempo

204

205

206

207

208 **COLLEEN:**

(*They both laugh.*)

COLLEEN:
"Would you like to
come back to my
place for a drink?"

ROGER:
"I'd have to call
my babysitter."

COLLEEN:
"Sure."

ROGER:
"Walk you
to your car?"

Well, what a
ROGER:

Well, what a

209

210 211 212

beau - ti - ful night Here we go, eyes o - pen wide— Just

beau - ti - ful night Here we go, eyes o - pen wide— Just

dolce

Detailed description: This block contains the musical notation for measures 209 through 212. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in 6/4 time and contain the lyrics: "beau - ti - ful night Here we go, eyes o - pen wide— Just". The piano part includes a *dolce* marking and consists of a right-hand melody and a left-hand accompaniment.

213

214 215 216

hold on tight Some-how this feels odd - ly right...—

hold on tight Some-how this feels odd - ly right...—

Detailed description: This block contains the musical notation for measures 213 through 216. It features two vocal staves and a piano accompaniment. The vocal lines are in 6/4 time and contain the lyrics: "hold on tight Some-how this feels odd - ly right...—". The piano part consists of a right-hand melody and a left-hand accompaniment. The piece concludes with a double bar line and a 6/4 time signature.

217

Safety - cut on cue

ROGER:

Musical notation for measures 217-219. Measure 217 shows a vocal line with a rest and piano accompaniment. Measure 218 shows a vocal line with a rest and piano accompaniment. Measure 219 shows a vocal line with a note and piano accompaniment.

COLLEEN: "You know what? If I can live through "Whiplash", I think I can handle meeting a couple of kids." ROGER: "Five... (*Music out*)

...I have five kids."
COLLEEN:
"Of course you do." (*Go*)

My

w/ HH time, (tacet Bs)

+ Dr

220

COLLEEN:

Musical notation for measures 220-223. Measure 220 shows a vocal line with a rest and piano accompaniment. Measure 221 shows a vocal line with a rest and piano accompaniment. Measure 222 shows a vocal line with a rest and piano accompaniment. Measure 223 shows a vocal line with a note and piano accompaniment.

(*HE puts out his hand. SHE takes it.*)

Now

ROGER:

fears a - side___ I'll hold_____ her tight___

Now

+ Bs

224 225 226 227

hang on, just hang on for the

hang on, just hang on for the

Poco accel.

228 229 230 231

ride!

ride!

f *sfz*

Dry scene

GIVING HER AWAY

(Man 2; Company)

MUSIC

(We hear wedding music as a MOTHER (WOMAN #1) enters crying.
 SHE takes in the room, cries. SHE says hello to a few friends, cries.
 FATHER (MAN #2) runs onstage to console her. SHE buries her face in his tux.)

Adagio Sostenuto $\text{♩} = 72$

Vamp

["Canon in D" - Johann Pachelbel]

1 2 3 4

Cue for last x: **FATHER:** (MAN 2):
 "Come on now...it's a wedding not a funeral. If anybody should be crying it's me, I'm paying for all this." (*SHE cries again.*)

Solo *p*

5 6 7 8

"He's not such a bad guy. Horticulture is an honorable profession. Besides, he got me a great deal on the flowers." (*She exits.*)

9 10 11 12

"Honey, people have been doing this for centuries. Your father did this for you. And his father, and his father...It's really very simple. I just take her arm, walk her down the aisle and give her away."

Brightly in 1 $\text{♩} = 56$
Vamp

13 **FATHER: (MAN 2)** 14 15 16

Vocal last x Giv - ing her a - way? Giv - ing her a - way? When did I a - gree to this

+ Bs, Dr (brushes)

17 18 19 20

Giv - ing her a - way? Seems there's been a mis -

21 22 23 24

take for heav - en's sake Is there some-one I need — to

25 **Waltz** 26 27 28

talk to? — "Don't get me wrong, I'm a giving man..." But

29 30 31 32

give a - way my ba - by girl, My flesh and blood, — my own The

Dr (stix)

33 34 35 36 37

bun - dle I first held when she was born... "NEVER!"

38

March like ♩ = 144
Vamp

"What the hell is a horticulturalist, anyway?...etc.
...Well you're not getting
her, you hear me?!
She's mine! Mine!! (Go)

I was her world, her San-ta Claus, her Su-per-man, her King

last x *mp*

Dr - sn cadence

43 44 45 46

She was my lit - tle danc - ing girl. Fly - ing a-cross the liv - ing room

47 48 49 50

Bal-anc - ng on her Dad - dy's feet So pre - cious, small and sweet.

Tri

mf *cresc.*

Dr - sn

51 52 53 54

"Stop the music!! Stop!!! (Groom crosses in to bride and lifts veil.) + Mark tree (on veil cue)

Poco rit.

fp

55 Moderate waltz (not too slow) ♩ = 108

56 57 58

Look at her, look at her Just like her Moth - er

w/ Cym

mp

59 60 61 62

Just like the way we were

63 64 65 66 67 **Rall.**

Just like the day we were Just like her Mother...

68 **Tempo I** ♩. = 56 69 70 71

Giv - ing her a - way Giv - ing her a - way What does that mean to be

72 73 74 75 76

giv-ing her a-way? You give a - way some - thing you

77 78 79 80 81

"No..."

Poco rit.

own. Do I own her? Al - right, then... I'm not

w/ Cym roll

82 **A tempo (slower in 3)** ♩ = 144 83 84 85

giv - ing you a - way Giv - ing you a - way In my heart you'll al - ways

Allargando

86 87 88 89

stay _____ Do I

Poco rit.

90 91 92

give my blessing to you?

Slower ♩ = c. 126

FATHER:

93 94 95 96

GROOM: "I do." BRIDE: "I do." I

Solo ten. ten.

A tempo

Rall.

97 98 99 100 101 102

do. _____

(The BRIDE looks back at her FATHER) (MOM cries)

+ Bs

+ Tri

Applause segue

The musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. It begins at measure 97 with a whole note 'do.' followed by a fermata. Measure 98 contains a whole rest. Measures 99 and 100 contain whole rests. Measure 101 contains a whole rest. Measure 102 contains a whole rest. The middle staff is a vocal line with whole rests in measures 97-100 and a whole note in measure 101. The bottom staff is a piano accompaniment in G major with a key signature of one flat and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. Measure 97 has a bass line starting with a whole note G2 and a right hand starting with a half note G4. Measure 98 has a bass line with a half note G2 and a right hand with a half note G4. Measure 99 has a bass line with a half note G2 and a right hand with a half note G4. Measure 100 has a bass line with a half note G2 and a right hand with a half note G4. Measure 101 has a bass line with a half note G2 and a right hand with a half note G4. Measure 102 has a bass line with a half note G2 and a right hand with a half note G4. The score concludes with a double bar line and the instruction 'Applause segue'.

ARE WE THERE YET? TRANSITION #3

(Instrumental)

[Applause segue]

Moderate Rock tempo ♩ = 148

The musical score is written for piano and includes a vocal line. It is in 4/4 time and begins with a key signature of one flat (Bb). The tempo is marked 'Moderate Rock tempo' with a quarter note equal to 148 beats per minute. The score is divided into measures 1 through 9. Measure 3 contains a circled number '3'. The piano part features a strong bass line with a 'w/ Bs, Dr' (with bass and drums) instruction. Dynamics include *f* (forte) and *fp* (fortissimo piano). The score concludes with a 'Segue' instruction.

Segue

GOOD OL' DAYS CROSSOVER #1

(Instrumental)

Cue: MAN #1:

"Our neighbor designed his house around his collection of Medieval Armor. My wife designed our house around her collection of 9 West shoes." (Go)

Moderate soft shoe (swing 8ths) ♩ = 132

Bs, Dr - time

Vamp and fade

(Music out on GRANDMA's (WOMAN 1) entrance.)

Segue to dry scene

GOOD OL' DAYS CROSSOVER #2

(Instrumental)

Cue: GRANDMA (WOMAN 1):
"...They have bingo. And Grandma's
feeling lucky tonight!" (*She exits*) (*Go*)

L'istesso

Vamp and fade

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three measures. The first measure is marked 'L'istesso' and contains a whole rest in the vocal line and a melodic line in the piano. The second measure is marked '2' and continues the piano melody. The third measure is marked '3' and 'Vamp and fade', featuring a vamp in the piano and a whole rest in the vocal line. A cue instruction '(Cue to go on: when GRANDMA is offstage.)' is placed below the piano staff in the third measure. The piano part includes a bass line with eighth notes and rests.

w/ Bs, Dr

Segue as one

I DESERVE IT

(Company)

(Music)

(We hear the Beep, Beep, Beep of a heart monitor...)

Moderato (Tango)

Vamp - jump on cue ♩ = c. 126

Vamp - jump on cue

1 2 3 4 5

MAN 1: (BROTHER)
 "How are you feeling today, Uncle Williard? Did you get the flowers I sent you? I didn't forget that Lillies were always your favorite." (Go)

WOMAN 2: (SISTER)
 "He's allergic to flowers. I put them in the hall. (To "Uncle Willie") The chocolates I brought you are on your nightstand. Would you like one?" (Go)

(Heart monitor)

+ Bs, Dr

Vamp - jump on cue

Vamp

6 7 8

WOMAN 1: (TROPHY WIFE)
 "Don't you dare remove that feeding tube. (To "Uncle Willie") "And we'd hate to get anything stuck in our breathing apparatus, like a silly Godiva, wouldn't we, Uncle Will? Your heart monitor sounds so healthy, and has anyone told you how wonderful you look today?" (Go)

MAN 2: (HUSBAND/COUSIN)
 "Anyone? Just your favorite nephew... who is glad to see his favorite Uncle Willie... (To others) for the third time this week. And I know you'd say the same to me... if you were able to speak." (Go)

9 10 11 12 **ALL:**

MAN 1:
 "If he were able to speak, he'd tell you I was the son he never had. The rest of you are just here for his money." (Gasp!) I de-

13 14 15 16

serve it Yes, I des - serve it Be - cause I al - ways act - ed nice to Un - cle

mf

17 18 19 20

Wil - lie It may seem sil - ly But my de - vo - tion is worth the price I de -

21 22 23 24

serve it Yes, I de - serve it This is a cause I will de - fend So strong and

25 26 27 28

stead-y My law-yer's read-y I'm sure I'll get it in the end I

29 30 31 32

love you and all your mul - ti - ple fa-cets I

legato

33 34 35 36

can't wait to get my hands on your beau-ti-ful, boun-ti-ful as-sets

Safety - jump on cue

37 38 39 40 41

MAN 1: "His heart monitor!" **WOMAN 2:** "Should we call the nurse?" **ALL:** "NO!" **MAN 2:** "We don't want to do anything to get him excited." **WOMAN 1:** "These always had a calming effect.... (Go)" *(leaning forward and presenting her cleavage)* **WOMAN 2:** "Get away from him you tramp! You only married into this family for the money!"

(Pulse races)
(Heart monitor)

(Pulse really races)

mp

+ Bs, Dr (HH roll)

42

WOMAN 2:

43

I'm the one— he tru-ly loves

I'm the one— he cares for

WOMAN 1:

I'm the one he tru-ly loves

I'm the one he cares for

MAN 1:

I'm the one— I'm the one he tru-ly loves

MAN 2:

I'm the one I'm the one he tru-ly

44

45

I'm the one— he a - does

I'm the one— he'll re - mem - ber

I'm the one he a - does

I'm the one he'll re-mem - ber

I'm the one,— I'm the one he cares for

I'm the one,— I'm the one he a - does

loves I'm the one, I'm the one he cares for

I'm the one, I'm the one I'm the one,

46 **ALL:** 47 48

Right, Uncle Willie? Right, Uncle Willie? Right, Uncle Willie? Right?

WOMAN 2: "His eyes are rolling back!"
MAN 2: "He's foaming at the mouth!"
WOMAN 1: "He spit out his feeding tube."
MAN 1: "He's flat lining."
ALL: (Large) "He's gone." *sigh*

Ad lib monitor + HH roll

+ Bs

[DANCE] ♩ = 100

49 **WOMAN 2:** 50 **WOMAN 1:** 51 52 **MAN 2:**

I de-serve it! I de-serve it! He's gone at last!

Sn Castenets Tri

Accel. poco a poco

+ Bs + Bs, Dr (time)

A bit brighter ♩ = 138

53 **MAN 1:** 54 **ALL:** 55 56

Tell my at - tor-ney Go get the gur-ney Un-cle Wil - ly has fin -lly passed

57 58 59 60

I de-serve it I de-serve it
I de-serve it I de-serve it

61 62 63

(Hey!) (Hey!)

64

65

Dear Un - cle Wil - lie liked me best At least that's what I al - ways

Dear Un - cle Wil - lie liked me best At least that's what I al - ways

The musical score for measures 64 and 65 consists of three systems. The first system contains two vocal staves with lyrics and a piano accompaniment staff. The second system contains two vocal staves with lyrics and a piano accompaniment staff. The piano accompaniment is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The melody in the vocal parts is a simple line of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

66

67

guessed (And may he have a peace - ful rest)

guessed (And may he have a peace - ful rest)

The musical score for measures 66 and 67 consists of three systems. The first system contains two vocal staves with lyrics and a piano accompaniment staff. The second system contains two vocal staves with lyrics and a piano accompaniment staff. The piano accompaniment is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The melody in the vocal parts is a simple line of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand. At the end of measure 67, there are several chords marked with a 'V' and a slash, indicating a final cadence.

Andante
A cappella
dolce

68

69

70

71

Rest in peace Un - cle Wil - lie, Please Un - cle Wil -

Rest in peace Un - cle Wil - lie, Please Un - cle Wil -

72

A tempo
(a bit faster)

Rall. poco a poco
to Tempo I

Tempo I
Vamp
- jump on cue

76 **WOMEN:**

lie

MAN 2: "Uncle Willard...
...you're alive"
WOMAN 2: "It's a miracle..."

MAN 1: "I brought
you your favorite
flowers."
WOMAN 2: "Has
anyone told you
how wonderful you
look today?" (Go)

I know I'll

MEN:
I know I'll

(Heart monitor)

sfz

+ Bs, Dr (tom)

77 78

get it in the

get it in the

f *fp*

w/ Tom roll

79 80 81 82

fp *ff*

end Ah! Agh!

end Ah! Agh!

8va *loco*

Applause, scene continues dry

BERNIE'S BUFFET

(Man 1)

Cue: AUDREY (WOMAN 2):

"...My name is Audrey, too. She calls me 'Nanaw.' And I spoil her rotten. It's so much easier to spoil a girl. I think so anyway. And my son...he has his family. Perhaps not so traditional, but a family." (Blackout.) (Go)

Slowly in 4 ♩ = 100

Recit. (in 2)

BERNIE:
(MAN 1)

A B C → 1

Lu -

+ Dr, Bs

mf *fp*

2 ♩ = 88

3 4 5

cille and I cel - e - brat - ed our Fif - ti - eth An - ni - ver - sar - y The

Solo

6 7 8 9 10

year be-fore she passed a-way Her part-ing words to me were:

11 12 13 14

Though I've been your one and on-ly Ber-nie, don't be lone-ly So

fp *mf* *fp* *mf*

+ Bs, HH roll

In 4

Moderate swing

♩ = 126

15 16 17 18 19

just as on that day, I vowed Lu-cille, I'm doing you proud

Tri

f

w/ Sus cym

20 21 22 23

Seems as

w/ Bs, Dr

24 25 26 27

3 3 Straight 8ths (swing)

soon as you were gone—The wid-ow from up-stairs came by With a cheese-cake and a twin-klein her one good eye— She

mp

w/ Bs, Dr - time

28 29 30 31 32

want-ed to pay—her re-spects— And some-how it turned in-to talk of sex— She

+ W.B.

f

+ W.B.

f

33 told me she was drawn to my 34 full head of hair— 35 She knew how ver-y sad I was, in 36 great dis-pair— She

37 said she ought - ta com-fort me— 38 And you'll be glad— 39 She did.—— And

40 as I vowed— 41 Lu-cille,—— 42 I'm do-ing you proud— 43 Yes,

44

I've been moving on— I'm feel - ing so much bet-ter Last Wednesday was a first, it was a dou - ble head-er A

mp

48

nice mat-i-nee—with Re-nee— Who knew that in-ter-mission would get so ris-que?— A

+ W.B.

53

din-ner date with Min-nah who is mad for my teeth— The fact that they're all there just drives her wild be-neath— And

mf

(HH keep time)

Straight 8ths (swing)

57 58 59 60

with this ma-gic pill that's blue You'll be glad I came through Oo!

61 62 63 64

Yes, as I vowed Lu-cille, I'm do-ing you proud I

65 66 67 68

miss you hon-ey, But life here's sun-ny They're stand-ing in line— And it suits me just fine— It's the

Ad lib lite hi fills

mf A⁹ A7^{#5}_{b9} A7 A^{b9} A⁹ A7^{#5}_{b9} A⁷ D⁷

(Dr - ride)

69 70 71

ear - ly bird spe - cial At Ber - nie's Buf - fet — There's a smor - gas - bord — And I'm —

cresc.

72 73 74

— the catch — of the day — It seems a

f

75 76 77 78

man of eight-y five — Can still be quite the dan-dy If you can walk and talk and breath, that's real-lyhan-dy And

mf *sfz*

Strong back beat

79

since I can drive, — what a plus — — — — — They'd rath-er be with me than sit-tin' on a bus — — — — — I

83

know you're glad I'm liv-ing up this time of my life — — — — — But don't for - get you're still my one and

86

on - ly wife — — — — — It may take long-er than I thought — — — — — To meet you up ³a-bove — — — — — But

89

90

think of all the things I've learned A - bout the game of love—

think of all the things I've learned A - bout the game of love—

91

Take it home!

92

Things I nev - er tried when you were a - live— When

Things I nev - er tried when you were a - live— When

f

(Cr 2 x 4)

93

94

we get back to - geth - er how we're gon - na thrive— But

we get back to - geth - er how we're gon - na thrive— But

95 96 97 98

un - til then — As I vowed — Lu - cille, — "As they always say,
a good man is hard to find..." Luc - ille,

mf cresc. *f* *mp* *f*

99 100 101 102

— "Or is it the other way around?" Lu - cille, — I'm do - ing you

mp *mf* *f* *fp*

w/ Toms roll

103 104 105 106 107

proud — "Line starts to the left, ladies.
Come up and see me sometime." Yeah!

f *sfz*

Dr ad lib fill
Applause segue

ARE WE THERE YET? TRANSITION #4

(Instrumental)

[Applause segue]

Moderate Rock ♩ = 144

Vamp

1 2 3 4 5 6

(Cue out when scene is ready)

f

w/ Bs, Dr

Segue as one to dry scene

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest for 6 measures, with measure numbers 1 through 6 indicated above. The piano accompaniment begins with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A 'Vamp' section is indicated above measures 3 and 4. The score concludes with a final chord and the instruction 'Segue as one to dry scene'. Additional notes include 'w/ Bs, Dr' and '(Cue out when scene is ready)'.

I KNOW SHE'S OUT THERE

(Women)

Music by Tom Kochan
Arranged by John Glaudini

WOMAN 2:

"You may have won trip to Las Vegas!...delete.
Viagra...delete
Viagra...delete, delete, delete
Canadian Percodan...delete
Do you want to enlarge your delete
Are you tired of spam...delete
Are you searching for someone?...click... (Go)

Rubato (colla voce)

A tempo ♩ = c. 126

MOTHER:
(WOMAN 2)

1 2 3 4 5 6

...Adoption Connection:
The one you're looking for may be one click away... click. (Go)

Post your message here... click. (Go)

(typing) Kansas City Birth Mom looking for daughter. Birthday today. It

Solo

7 8 9 10

hap - pened ve - ry long a - go So much that I did - n't know If

11 12 13 14

I could see — her now — I would

15 16 17 18

tell her how I pray — each day that peace and hap - pi - ness come her way I

+ Cym + Cym

19 20 21 22

need to see her now — "Send." Hel -

DAUGHTER:
(WOMAN 1)

+ Cym + Bs, Cym

A bit brighter ♩ = 132

23 (DAUGHTER:)

24 25 26

lo out there greet-ings from K. C. A daught - er look - ing for Mom that's me

27 28 29

Birth - day to - day There are

30 31 32 33

fi - er - y streaks of red in my hair Got a tem - per that's been known to flare Got

+ Cym

(They both hit send)

34 35 36 37

so much to say I

MOTHER:

Tri Just hold on... I

38 **A bit slower** ♩ = 126

39 40 41

know she's out there I know she's out there I'm

know she's out there I know she's out there I'm

42

43

44

45

think-ing a - bout — her ev - er - y day Where is — she? — I

think-ing a - bout — her ev - er - y day Where is — she? — I

+ HH

46

47

48

49

need to know — her just — for a - while To hear her voice, — to see her smile — I

need to know — her just — for a - while To hear her voice, — to see her smile — I

+ HH time (half groove)

50 51 52 53

know she's out there I know she's out there...

know she's out there I know she's out there...

54 55 56 57 58 59

MOTHER: (*quickly reading*)
 "Born in Kansas City. Her birthday's today. Oh my god. (*typing*) Redhead, huh. Me too.

Tri
 (*Email alert bell*)

60 61 62 63

And you wanna talk temper?" **DAUGHTER:** "PMS is the enemy. Chocolate helps."

w/ Tri

64 65 66 67 68

MOTHER: "You're funny. What year were you born?" **DAUGHTER:** "1982."
MOTHER: "Not '81?" **DAUGHTER:** "No. '82."

Rubato

w/ Tri

69 70 71 72

MOTHER: "I just had to try. I got so excited." **DAUGHTER:** "Me too. It's been four years, I still get excited."

With more groove ♩ = 140
Repeat 2x's

Solo

w/ Tri
1st x only

+ Bs, HH time (half groove)

73

DAUGHTER:

74

75

76

Don't give up— on your - self, you'll see The time will come— when it's meant to be

77

78

MOTHER: 79

80

You're not a - lone— You blow my mind cause you seem so clear To

81

82

83

84

trust that fate's— gon - na bring her near Wish you were my own—

85 **DAUGHTER:** Just hold on... 86 87 Just hold on... 88 I

MOTHER: Just hold on...

Dr fill

89 know in my heart some-day you'll meet her I

I know in my heart she's asking why

Dr - time

93 94 95 96

know in my heart — that she — for - gives — you And wants to know — you, wants to show — you

And wants to know — you, wants to show — you

97 98 99 100

all that she's be-come — She wants to try —

all that she's be-come — She wants to try — I

Big power ballad fill

101

102

103

104

I know— she's out— there— I know— she's

know she's out— there— I know she's out— there— She's

Empty staff with a whole rest in each measure.

Fill in groove

Piano accompaniment for measures 101-104. Chords: D, Bm7.

105

106

107

108

think-ing a - bout— you ev - er - y day Just like— me— She

think-ing a - bout— you ev - er - y day Just like— me— She

Empty staff with a whole rest in each measure.

Piano accompaniment for measures 105-108. Chords: GMaj9, G/A, A.

109 110 111 112

needs to know— you just— for a - while To hear your voice— I

needs to know— you just— for a - while To see your smile— I

D Bm7

113 114 115 116

know she's out— there— I know she's out— there...—

know she's out— there— I know she's out there...—

G Maj9 A

Dr fill

117

118 119 120

Just hold on I

Just hold on!

Big fills

D /F# Asus/G Asus

121

122 123 124

know she's out there Just hold on!

Just hold on!

D /F# sfz

125 126 127 128

w/ HH roll Applause segue

I KNOW SHE'S OUT THERE PLAYOFF

(Instrumental)

17A

L'Istesso

2 Vamp

1 3 4 5

Ad lib and fill
Dr fill
f
D F# Asus/G Asus
+ Bs, Dr - time

Rall.

6 7

w/ Cym scrape
Dry scene

MOVERS AND SHAKERS

(Woman 2, Man 1)

Rubato - colla voce

BARBARA:
(WOMAN 2)

1 2 3 4

There are

5 6 7 8

mo - ments in your life Large and small You col - lect them all in your

9 10 11 12

mind and your heart, from where - ev - er you start...

(Scene continues dry)

+ Cym scrape

+ Bs

Cue to go on:
BARBARA:
 "I'm going to get the pruning shears and cut a branch. You coming?"
SAM (MAN 1): "You go ahead. I'll be there in a second." (*BARBARA starts off as SAM bends down to lift the box. Seeing him.) (Go)*

Are We There Yet?
(SAM bends down to lift the box)

13

14 BARBARA:

15

16

Sud - den - ly — there's a hair - pin turn... —

BARBARA:
"Don't you pick up that box."

+ Mark tree

mp

17

BARBARA:

18

19

20

Accel. poco a poco

SAM: "I won't." A light shines — on — to a brand — new — track — Read-y or not

p

+ Bs, Cyms

21

22

there's no turn - ing

Segue as one

ENJOY THE RIDE

(Company)

Moderate in 2 $\text{♩} = c. 92$

BARBARA:
(WOMAN 2) *(As SHE exits)*

Vamp

DAUGHTER:
(WOMAN 1)
(Vocal last x)

1 back. "You better not be lifting that box!"

2 SAM: "I'm not lifting, I'm just touching!"
BARBARA: "You heard me."
SAM: "... Yeah, yeah..."
(HE exits as DAUGHTER enters)

We're all

+ Cym scrape

Solo

Last x only

(♩)

3 look-ing for the same thing, Aren't we?

4

5

6

7 8 9 10

We all want the best out of life "Mom! Dad! Stevie's got

11 **Vamp DAUGHTER:** 12 13 14

the car around back." (Play cue note) (SHE notices boxes and peaks inside one) Wan-na grab it all and get where we're go - ing Where - ev - er that is With-out

Last x only (♭) + Bs

15 16 17 18 **Vamp**

— ev - en know - ing Time pass - es —

SON (MAN 2):
"Are they ready?"
DAUGHTER:
"You know Mom..." (Go)

19 **SON, DAUGHTER:** 20 21 **SON:** 22

Time ——— pass - es We're all part — of the same ——— thing, Aren't

w/ Bs (Tacet Bs)

23 24 25 26 27

— we? We're all part — of a fam - i - ly

+ Cym scrape

w/ Bs

28 **Vamp** **SAM:** (MAN 1) 29 30 31

BARBARA: "Look at your father!" Will you please... **DAUGHTER:** "Dad, please put that down." **SAM:** "You sound like your mother. I can lift a box." **SON:** "No, you can't." (*Play cue*)

With a fam - i - ly tree, — For bet - ter or worse — The roots go deep — Call it bless-

Last x only Esus² w/ Tri B/D# Bm⁶/D

+ Bs

32 33 ALL: 34 35

- ing or curse— Time— pass - es We hold on—

Esus² Bsus^{4/A} D#7^{sus4} w/ Tri

Vamp

36 36A → 37 38 DAUGHTER:

BARBARA: "My picture!
 DAUGHTER: "What?"
 Dial. cont. etc... Cue out:
 BARBARA: "...He'll never
 be five again." (Go)

MEN:
 Cause you nev - er know— what you're reach - ing for—

The hor-

E B/D#

+ Bs, Dr - ride

39 40 41 42

i - zon keeps — on mov - ing But one thing that — you learn — for sure —

MEN: **SAM:**

But one thing that — you learn — for sure — The

B/A EMaj⁷ E B/D#

43 44 45 46

DAUGHTER:

Kids grow — up fast —

SON:

years speed — past — Kids grow — up fast —

B/A A² B/A A²

47

WOMEN :

48

49

50

Life's a-bout the liv - ing, ev - 'ry day

MEN:

Life's a-bout the liv - ing, ev - 'ry day

+ Shaker

G

A/G

G

B/F#

+ Shaker

51

52

53

54

Gath - er - ing the strength a-long the way Jump - ing in,

Gath - er - ing the strength a-long the way Jump - ing in,

G/F

A/F

G/F

B/D#

55 56

hearts o - pen
hearts o - pen

C#/F

57 58 59 60 *f*

wide It's
wide It's

Cym

E
w/ Bs, B.D.

61 62 63 64

all a-bout the jour - ney So... En -

all a-bout the jour - ney So... En -

C#/D# C#/D#

65 66 67 68

joy the ride Where - ev - er you go En - joy the ride

joy the ride Where - ev - er you go En - joy the ride

Dr - time

69 70 71 72 73 74

SAM: "You missed the turnoff!" BARBARA: "I forgot to pee." SON: "I know how to drive, Dad."

Solo

75 76 77 78 Safety

SAM: "Who are you racing?" DAUGHTER: "He's only going 55." BARBARA: "I really gotta pee."

+ Tri

79 80 81 ALL: Vamp

SAM: "Now where are you going? Florida is South!" SON (to DAUGHTER): How long is this ride? DAUGHTER: "Three days." (Go) SON: "Oh, my God..." ALL: Are we there

+ Dr - ride Cym roll + Bs

82 83 84

— yet? — I — don't think — so —

Chords: Eb, Eb sus4/Db, Ab2, /G

Bs, Dr - shaker, sn time

85 86 87 88

Let's — just take — it day — by — day — Are we there

Chords: Fm7, Ab/Bb

89 90 91 92 93

— yet? — We're on the brink — though — So

Chords: Eb, Eb sus4/Db, Ab2, Ab2, /G, Fm7

SAM: "Here we are."

94 **WOMEN :** 95 96 97 98 unis.

all a - long the way _____ (It's all a-bout the jour - ney) —

MEN: unis.

all a - long the way _____ (It's all a-bout the jour ney) —

99 100 101 102 **WOMAN 2:**

DAUGHTER: "This place is huge." En -

MAN 1: En -

Dr fill _____

103

WOMAN 2, MAN 1:

104

105

106

joy the ride ————— Where - ev - er you go —————

En - joy — the ride

WOMAN 1, MAN 2:

En - joy the ride —

Where - ev - er you go

En - joy — the ride

107

108

109

110

WOMEN :

DAUGHTER:
"Does this look good here?"

BARBARA:
"Perfect! I'll move it later."

En - joy the ride

MEN:

En - joy the ride

111 112 113 114

SAM:
"Did you remember to pack my glasses?"

BARBARA:
"They're on your head"

En - joy the ride

En - joy the ride

+ Tri

+ Bs

115 116 117 118

SAM:
"Well, we made it. What do we do now?"

En - joy the ride

En - joy the ride

+ Tri

+ Bs

119 120 121 122

Vamp

WOMAN 1: Call it a clan.
 MAN 2: Call it a network.
 WOMAN 2: Call it a tribe.
 ALL: Call it a family.

Solo

w/ Ride

+ Bs

123 124 125 126 127

A tempo di groove

MAN 1: "Whatever you call it, you need one.

WOMAN 1: Heirlooms we don't have in our family. But stories we've got.

MAN 1:

WOMAN 1:

En -

En -

w/ Tri

+ Bs

Dr fill

128

WOMAN 1:

129

130

131

joy the ride _____ Where - ev - er It's all a - bout _____ the jour - ney _____

WOMAN 2:

En - joy the ride _____ Where - ev - er you go _____ En -

MAN 1:

joy the ride _____ Where - ev - er you go _____ En - joy _____ the ride _____

MAN 2:

En - joy the ride _____ Where - ev - er It's all a - bout _____ the jour -

Bs, Dr groove

132

133

134

135

En - joy the ride _____ Where - ev - er you go _____

joy the ride _____ Where - ev - er It's all a - bout _____ the jour - ney _____

En - joy the ride _____ Where - ev - er It's all a - bout _____ the

ney _____ Where - ev - er you go _____ En - joy _____ the ride _____

136 137 138

En - joy the ride — En - joy — the ride

En - joy the ride — En - joy — the ride

jour - ney En - joy the ride — En - joy — the ride

En - joy the ride — En - joy — the ride

HH roll

139 140 141 142

fp

sffz

+ Bs

Applause segue

BOWS/ STORY UNDERSCORE

(Instrumental)

L'Istesso $\text{♩} = 92$

1 2

f

w/ Bs, Dr

Vamp 4x's - Go to 2nd ending on cue for "Story"

Vamp 4x's - Go to ♩ on cue if no "Story"

3 4 5 6 1.

(to Coda)

2.

Rall.

(A cast member reads a family story from an audience member)

7 8 9

Solo

mp

10 Rubato - (Piano noodle) Jump to Φ on cue

11 12 13 14

(Ad lib lightly under story. Jump on cue)

B B/D# E B/D# F#/C# Bsus/A

15 16 17 18 19 **Repeat as nec.**

G#m7 sus4 GMaj7 F#sus F# E2

Φ

20 21 **WOMAN 1:**
En -

MAN 1:
En -

f

+ Bs, Dr

22

WOMAN 1:

23

24

25

joy the ride. Where - ev - er It's all a - bout the jour - ney

WOMAN 2:

En - joy the ride Where - ev - er you go En -

MAN 1:

joy the ride. Where - ev - er you go En - joy the ride

MAN 2:

En - joy the ride. Where - ev - er It's all a - bout the jour -

Piano accompaniment for measures 22-25, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes and rests.

26

27

28

29

En - joy the ride Where - ev - er you go

joy the ride. Where - ev - er It's all a - bout the jour - ney

En - joy the ride. Where - ev - er It's all a - bout the

ney. Where - ev - er you go. En - joy the ride

Piano accompaniment for measures 26-29, continuing the musical texture with a right-hand melody and a left-hand bass line.

30 31 32

En - joy the ride — En - joy the ride —

En - joy the ride — En - joy the ride —

jour - ney En - joy the ride — En - joy the ride —

En - joy the ride — En - joy the ride —

sfz *fp*

33 34 35 36

fp *sffz*

+ Bs

FINE

EXIT MUSIC

(Instrumental)

Bright Motown groove ♩ = 148
["The Cha-Ching Dance"]

1 2 3 4

fp cresc. poco a poco

w/ Bs, Dr

5 6 7 8

f

9 10 11 12 13

14 15 16 17

18 19 20 21

22 23 24

25 26

27 28 29 30

31 32 33

34 35 36 37

38 39 40

Ad lib solo

sfz

Bs ad lib solo

41 42 43 44 45

(Bs solo) — *sfz* *Dr ad lib solo*

46 47 48 49

50 51 52 53 54 55

fp *sffz*