

PIANO-CONDUCTOR

The Wild Party

9

An Old-Fashioned Love Story

Orchestrations by MICHAEL GIBSON

1

2

3

CONDUCT

Tpt. solo(wah wah)
mf

Sx's(20's vib.)
Cym.

4

5

6

ten.

Bari. Sx.

7

8

MADELAINE TRUE:

Weill Slow

Decresc.
Tutti. (except Kybd. 1)

On the

9

10 11 12

bed there's a girl in the sha-dow. Sit-ting still like a nun un - known. Though an

Detailed description: This block contains the vocal line for measures 9 through 12. The melody is written on a single treble clef staff. Measure 9 starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Measure 10 continues with quarter notes E5, D5, C5, and B4. Measure 11 has quarter notes A4, G4, F4, and E4. Measure 12 begins with a quarter note D4, followed by quarter notes C4, B3, and A3. The lyrics are: "bed there's a girl in the sha-dow. Sit-ting still like a nun un - known. Though an".

PLAY
(Crisply)

+Synth. ,Gtr.
mp

+Bs.

Sx's

Detailed description: This block contains the piano accompaniment for measures 9 through 12. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features chords and melodic lines, with a guitar part indicated by a 'Gtr.' label. The bass staff provides a simple harmonic accompaniment. Dynamics include 'mp' (mezzo-piano) and a 'p' (piano) dynamic for the final measure. An 'Sx's' (saxophone) part is indicated in the final measure with a melodic line. A '+Bs.' (bass) label is at the bottom left.

13

14 15 16

at-tic full of stran-gers may have ma-ny hid-den dan-gers there's a qua-li - ty I like: She's a - lone. So I

Detailed description: This block contains the vocal line for measures 13 through 16. The melody is written on a single treble clef staff. Measure 13 starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Measure 14 continues with quarter notes E5, D5, C5, and B4. Measure 15 has quarter notes A4, G4, F4, and E4. Measure 16 begins with a quarter note D4, followed by quarter notes C4, B3, and A3. The lyrics are: "at-tic full of stran-gers may have ma-ny hid-den dan-gers there's a qua-li - ty I like: She's a - lone. So I".

+Sx's

Detailed description: This block contains the piano accompaniment for measures 13 through 16. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features chords and melodic lines, with a saxophone part indicated by a '+Sx's' label. The bass staff provides a simple harmonic accompaniment. A dynamic marking of 'mp' is present.

17

18 19

pause and I wink and I shud - der just to bring her at - ten - tion in

Detailed description: This block contains the vocal line for measures 17 through 19. The melody is written on a single treble clef staff. Measure 17 starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Measure 18 continues with quarter notes E5, D5, C5, and B4. Measure 19 has quarter notes A4, G4, F4, and E4. The lyrics are: "pause and I wink and I shud - der just to bring her at - ten - tion in".

Detailed description: This block contains the piano accompaniment for measures 17 through 19. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features chords and melodic lines. The bass staff provides a simple harmonic accompaniment.

20 21 22

line. While her pas - tures may be green - er I can tell by her de - mea - nor she's

Sx's

Dictated in 2

23 24 25

mine! That's fine... I need a

Tutti. *Synth.*

(optional)

26

BROADWAY 2

27 28 29

good - na - tured, old - fash - ioned, les - bi - an love sto - ry the

Cl's

30 kind of tale my ma - ma used to tell. Where the

31

32

33

Tpt.

34 girls were so sweet, and the mu - sic would swell, and

35

36

37

Cl's, Tpt., Synth
(lightly)

Play

38 in the end the Queen would send the men off to hell! Where is that

39

40

41

+Cl's., Synth.
Tpt. **sfz** *+Cl's*

42

well - man - nered, old - fash - ioned les - bi - an love sto - ry where

43 44 45

42

43 44 45

42

43 44 45

42

43 44 45

46

peo - ple knew ex - act - ly who they were. I want the

46 47 48 49

46

47 48 49

46

47 48 49

46

47 48 49

+Sx (if possible)

50

sto - ry of yore — that they don't sing a - ny - more — to an

50 51 52 53

50

51 52 53

50

51 52 53

50

51 52 53

+Tpt, sxs.

54 old - fash - ioned dyke — like her. See that

55

56

57

(Tpt, sax)

+Sx's, Synth (Banjo)

secco

58

59 girl in the chair? How she wants me. She's a bee I could free from the hive. I won't

60

61

Crisply

mp

+Alto, Bari., Tpt.

62 e-ver dare de-ceive her, she's a ve-ry cle-ver bea-ver with a qua-li - ty I like: She's a - live. So I

63

64

65

+Sx's

66

67 68 69

pause and I twitch in the si-lence. While I pray that she'll play out this hand. But I

pp

+Alto, Bari., Tpt.

70

71 72

feel my in-tu-i-tion say-ing "No-tice her po-si-tion" start the band! She's clear-ly

f

colla voce

Dictated in 2

73

74

manned. I planned a

CONDUCT

colla voce

75

A Tempo

76 77 78

sweet - tem - pered, one gen - dered, les - bi - an love sto - ry with

Sx's

pp
Synth, Gtr., Bs., Dr.

mf

79

80

81

82

good old - fash - ioned sex in ev - 'ry line.

Where

Tpt. (Growl)

83

84

85

86

girls with tat - toos

would whim - per and whine

"While

Synth.

Sx's

Synth.

Sx's

PLAY

PNO.-COND.

9. (Old-Fashioned Love Story)

THE WILD PARTY

87 88 89 90

on all fours you show me yours and I'll show you mine!" I miss that

Sx's

91 92 93 94

+Synth.

soft-heart - ed, old - fash - ioned les - bi - an love sto - ry where

95 96 97 98

wom - en wrest - le bears and pass - ers - by. The kind of

+Tpt.

+Sx's

99 100 101 102

sto - ry so good — that they won't tell in my 'hood — to an

103 104

old - fash - ioned dyke — like

105 106 107 108

I'm gor - geous! I'm sin - gle! I'm bust - in' with laughs! So

Sx's
mf & Synth
+Tpt.

109 110 111 112

why can't I be just in two short pa - ra - graphs — of a

113 114 115 116

you bet-cha! Damn fun-ny! Les - bi - an love sto - ry the

Tpt.

+Alto, Bari.

f

117 118 119 120

kind of yarn that turns a girl to mush. Choose from

Tpt., Alto

mp

PNO.-COND.

12. (Old-Fashioned Love Story)

THE WILD PARTY

121

122 123 124

hund - red of blondes — but when shove comes to push I

Synth. *Tpt.*

125

126 127 128

un - der - stand a bird in hand's worth two in the bush. Sweet Je - sus!

Tpt., Sx's

129

130 131 132

Let's hear that old - fash - ioned les - bi - an love sto - ry where

Sx's

133 134 135 136

girls are girls and boys stay out— to sea! I'll write a

+Tpt.

137 138 139 140

new one and then— I'll make them tell it a - gain— to an

Tutti.

141 142 143 144 $d = d.$

old - fash - ioned dyke like

145 $\text{♩} = \text{♩}$ 146 147 148

me!

149 **Rush a little** 150 151 152

APPLAUSE SEGUE