



death & taxes

the musical

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music, book and lyrics by
david jacklin

Piano/Vocal

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Death & Taxes

The Musical

-by-

David Jacklin

PIANO/VOCAL SCORE

“In this world, nothing can be said to be certain, except death and taxes.”
Benjamin Franklin, 1789

“And the fact that somebody, sometime, will make a musical out of it.”
David Jacklin, 2016

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(C) 1989/1991
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THE CHARACTERS

KEITH HARRIS, editor and publisher of the Pompeii Periculator, 40-50-ish

WINSTON COOPER, Keith's assistant and conscience, 18

MILES BRIDGER, a young man in a hurry, mid- to late-20's

CHRISTINE MAXFIELD, his associate/friend, 25ish, who isn't in quite such a rush

LAURA PHILLIPS, school-teacher and divorcee, 25, who is still recovering

BONNIE SHAW, Laura's friend, 30, who has never stopped long enough to rush

CHARLIE PHILLIPS, mayor and barber, 60-ish, who has never rushed anything

AGNES NESBITT, a grass widow in her 40's, with a quick tongue and tough hide

STAN THROOP, 35, plumber, alderman and long time rival of...

TED MORTON, 40-ish grocer and alderman

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CYNTHIA ASHBURY, regional news celeb and commentator

CHELSEA HARTLEY, Keith's new assistant and conscience, 18

TOWNSPEOPLE in various guises, disguises and appearances

THE PLACE AND TIME

The town of Pompeii, Ontario (pronounced POMP-ee), about umpteen miles from anyplace and just too far to get back to.

The time: does it really matter?

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Death & Taxes, The Musical was given its first public performance June 23, 1989 at St. James Parish Hall, Perth, Ontario, by the Perth Summer Theatre, with the following credits:

Direction & Design. . .David Jacklin

Musical Director/Arranger. . .Catherine Villar

*Costume Design...*Mary Allen/Kay Andrews

Cast In Order Of Appearance

KEITH HARRIS.....David Jacklin

WINSTON COOPER.....Scott McKutcheon

MILES BRIDGER.....David Semple

CHRISTINE.....Heather Majaury

LAURA PHILLIPS.....Deborah Wadsworth

BONNIE SHAW.....Francine Dunn

CHARLIE PHILLIPS....Stephen Flett

AGNES NESBITT.....Lin Carnrite

STAN THROOP.....Rob Firlotte

ED MORTON.....Rob Umpherson

CYNTHIA ASHBURY....Janice Jacklin

Pianist

Catherine Jacklin

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Musical Numbers

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3.	19	I Ain't Going Back Home	<i>Miles</i>
3a.	24	I Ain't Going Back Home, transition	<i>Instrumental</i>
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4a.	30	Sunny Day, transition	<i>Instrumental</i>
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Intermission

10.	94	The Hometown March	<i>Company (quasi-instrumental)</i>
11.	103	The Day The Bloom Fell Off The Rose	<i>Keith/Charlie/Miles/Company</i>
11a.	123	The Hometown March, 1 st transition	<i>Instrumental</i>
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14.	135	Ain't That Just Like A Man	<i>Laura/Bonnie/Christine</i>
15.	138	Culture Night	<i>Company</i>
16.	143	Cranes In Their Nest	<i>Instrumental</i>
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20.	173	My Heart Belongs, reprise	<i>Keith/Company</i>
21.	181	Bows, Finale Ultimo and Exit	<i>Instrumental/Company</i>

No. 1 Overture

moderately ♩=80

CUE: ON SM GO

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Musical score for measures 1-6. The piece is in 2/4 time with a key signature of one flat. Measure 1 starts with a fortissimo (ff) dynamic. A crescendo leads to a piano (p) dynamic in measure 2. Measure 3 begins with a forte (f) dynamic. Measure 4 features a sforzando (sfz) accent on a chord. Measure 5 continues with a forte (f) dynamic. Measure 6 concludes with a mezzo-forte (mf) dynamic. The score includes treble and bass clefs, various note values, and articulation marks.

Musical score for measures 7-12. This section features a series of triplet patterns in both the treble and bass staves. The dynamics are consistent with the previous section. Measure 10 includes a flat accidental (b) on the bass line.

Musical score for measures 13-18. This section continues the triplet patterns. A large blue watermark is overlaid across the middle of the page, reading "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS".

Musical score for measures 19-25. Measure 23 features a forte (f) dynamic. The triplet patterns continue through measure 25.

Musical score for measures 26-32. This section concludes the page with various note values and triplet patterns. Measure 30 includes a sharp accidental (#) on the bass line.

Musical score for measures 33-38. The piece is in B-flat major and 4/4 time. Measure 33 starts with a treble clef and a bass clef. Measure 34 has a fermata over the treble staff. Measure 35 has a fermata over the bass staff. Measure 36 has a dynamic marking of *ff*. Measure 37 has a dynamic marking of *pp*. Measure 38 has a dynamic marking of *pp*.

Musical score for measures 39-44. Measure 39 has a dynamic marking of *sfz*. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *mf*. Measure 42 has a dynamic marking of *mf*. Measure 43 has a dynamic marking of *mf*. Measure 44 has a dynamic marking of *mf*. There are also *sfz* markings in the bass staff for measures 39 and 40.

Musical score for measures 45-50. Measure 45 has a dynamic marking of *f*. Measure 46 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f*. Measure 49 has a dynamic marking of *f*. Measure 50 has a dynamic marking of *f*.

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Musical score for measures 51-56. Measure 51 has a dynamic marking of *f*. Measure 52 has a dynamic marking of *f*. Measure 53 has a dynamic marking of *f*. Measure 54 has a dynamic marking of *f*. Measure 55 has a dynamic marking of *f*. Measure 56 has a dynamic marking of *f*.

Musical score for measures 57-61. Measure 57 has a dynamic marking of *f*. Measure 58 has a dynamic marking of *f*. Measure 59 has a dynamic marking of *ff*. Measure 60 has a dynamic marking of *ff*. Measure 61 has a dynamic marking of *ff*.

Musical score for measures 62-64. Measure 62 has a dynamic marking of *f*. Measure 63 has a dynamic marking of *mf*. Measure 64 has a dynamic marking of *mf*. There is a *Glide* marking in measure 63.

No. 2 My Heart Belongs

CUE: KEITH "...but, everything else has."

Fast boogie bounce ♩=150

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Musical notation for measures 1-3, piano accompaniment. The score is in 4/4 time with a key signature of one flat (Bb). The piano part features a rhythmic pattern of eighth notes with triplets. Measure 1 starts with a *mf* dynamic. Measure numbers 2 and 3 are indicated above the staff.

Musical notation for measures 4-7, including vocal line and piano accompaniment. The vocal line begins with the cue "KEITH:" and the lyrics "My heart belongs right here,". The piano accompaniment continues with the same rhythmic pattern. Measure numbers 5, 6, and 7 are indicated above the staff. The dynamic *mf* is marked above the vocal line.

Musical notation for measures 8-11, including vocal line and piano accompaniment. The vocal line continues with the lyrics "in good old Pompeii, Ontar-". The piano accompaniment continues with the same rhythmic pattern. Measure numbers 8, 9, 10, and 11 are indicated above the staff. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

Musical notation for measures 10-11, including vocal line and piano accompaniment. The vocal line continues with the lyrics "i-o. It's not a modern place at a". The piano accompaniment continues with the same rhythmic pattern. Measure numbers 10 and 11 are indicated above the staff.

Musical notation for measures 12-14, including vocal line and piano accompaniment. The vocal line continues with the lyrics "fast-track pace, but it's home. (Oh, yeah!) My heart be-". The piano accompaniment continues with the same rhythmic pattern. Measure numbers 12, 13, and 14 are indicated above the staff.

15
longs right here, and no

Musical notation for measures 15-16. The vocal line (bass clef) has lyrics: "longs right here, and no". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes with triplets. Measure 15 starts with a quarter rest, followed by a quarter note. Measure 16 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of eighth notes with triplets in both hands.

17 18
mat- ter how fast or how far I go, I'll end up

Musical notation for measures 17-18. The vocal line (bass clef) has lyrics: "mat- ter how fast or how far I go, I'll end up". The piano accompaniment (treble and bass clefs) continues with the eighth note triplet pattern. Measure 17 has a quarter note, a quarter note, and a quarter note. Measure 18 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of eighth notes with triplets in both hands.

19 20 21
right back here for yet an- oth- er year 'cause it's home (Uh-

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Musical notation for measures 19-21. The vocal line (bass clef) has lyrics: "right back here for yet an- oth- er year 'cause it's home (Uh-". The piano accompaniment (treble and bass clefs) continues with the eighth note triplet pattern. Measure 19 has a quarter note, a quarter note, and a quarter note. Measure 20 has a quarter note, a quarter note, and a quarter note. Measure 21 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of eighth notes with triplets in both hands.

22 23 24
huh!) The course of ci- vil- i- za- tion left us here in hi- ber- na- tion and our

Musical notation for measures 22-24. The vocal line (bass clef) has lyrics: "huh!) The course of ci- vil- i- za- tion left us here in hi- ber- na- tion and our". The piano accompaniment (treble and bass clefs) continues with the eighth note triplet pattern. Measure 22 has a quarter note, a quarter note, and a quarter note. Measure 23 has a quarter note, a quarter note, and a quarter note. Measure 24 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of eighth notes with triplets in both hands.

25 26 27 28
con- stant oc- cu- pa- tion is a to- tal de- di- ca- tion to the sta- tus quo (Don't you know?) And

Musical notation for measures 25-28. The vocal line (bass clef) has lyrics: "con- stant oc- cu- pa- tion is a to- tal de- di- ca- tion to the sta- tus quo (Don't you know?) And". The piano accompaniment (treble and bass clefs) continues with the eighth note triplet pattern. Measure 25 has a quarter note, a quarter note, and a quarter note. Measure 26 has a quarter note, a quarter note, and a quarter note. Measure 27 has a quarter note, a quarter note, and a quarter note. Measure 28 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of eighth notes with triplets in both hands.

No. 2 My Heart Belongs

29 30 31

once a year we wake up for the spring and summer break-up but then when we've had a shake-up of our

32 33 34 35

fun-da-men-tal make-up, back to sleep we go! (Whoa- oa- oa- oa!) My heart be-

(Yawning)

36 37

longs right here, I'll

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38 39

never go far not ver-y. Oh! I got no

40 41

urge to roam, I'll just stay at home where it's safe

42 (And warm). My heart be- longs right here,

45 in good- old Pom- peii, On-

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47 ta- i- ol! It's the on- ly place my heart can call my

50 home ___!

51 52 53

54 55 56

f S. Our hearts be long right here,

f A. Our hearts be long right here,

f T. Our hearts be long right here,

f B. Our hearts be long right here,

f

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57 58

in good, old Pom- peii, On-

in good, old Pom- peii, On-

in good, old Pom- peii, On-

in good, old Pom- peii, On-

3

59 tar- i- o. There is no 60 bet- ter place to run the

tar- i- o. There is no bet- ter place to run the

tar- i- o. There is no bet- ter place to run the

tar- i- o. There is no bet- ter place to run the

The musical score for measures 59-60 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "tar- i- o. There is no bet- ter place to run the". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with triplets indicated by a '3' over the notes.

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61 old rat race than here 62 (Right here!) 63 So raise a

old rat race than here (Right here!) So raise a

old rat race than here (Right here!) So raise a

old rat race than here (Right here!) So raise a

The musical score for measures 61-63 consists of four vocal staves and a piano accompaniment. The lyrics are: "old rat race than here (Right here!) So raise a". The piano accompaniment continues with the same eighth-note pattern as in the previous section, with triplets indicated by a '3' over the notes.

Musical score for measures 64-65. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "song and cheer for". The piano part consists of a repeating eighth-note triplet accompaniment in both hands.

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Musical score for measures 66-67. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "good, old Pom- peii, On- tar- i- o and may the". The piano part continues with the repeating eighth-note triplet accompaniment.

68 69

qui- et life hold off the mod- ern strife this

qui- et life hold off the mod- ern strife this

qui- et life hold off the mod- ern strife this

qui- et life hold off the mod- ern strife this

qui- et life hold off the mod- ern strife this

qui- et life hold off the mod- ern strife this

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70 71 72 73

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

year. Uh- huh! Of course, it is- n't per- fect. There are prob- lems to be

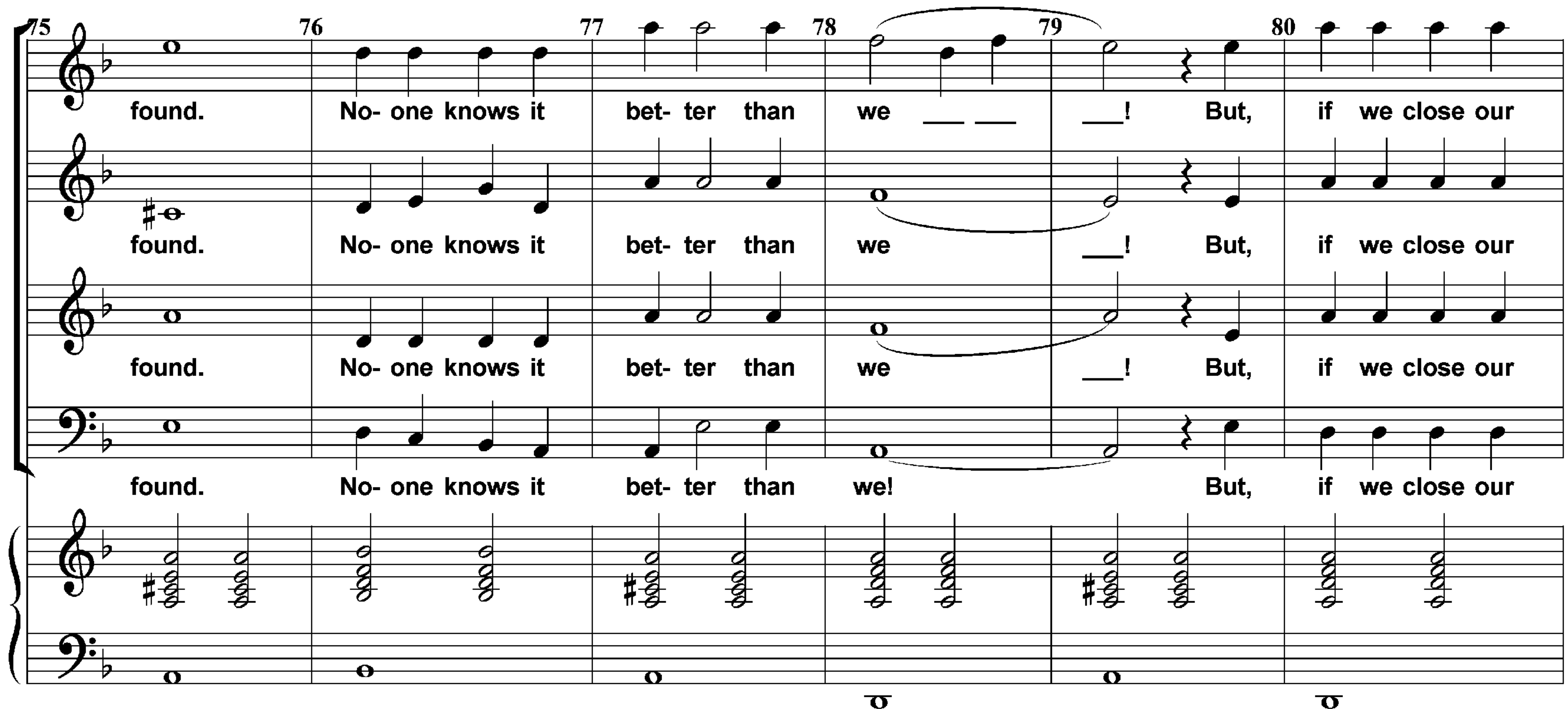
75 76 77 78 79 80

found. No- one knows it bet- ter than we ___! But, if we close our

found. No- one knows it bet- ter than we ___! But, if we close our

found. No- one knows it bet- ter than we ___! But, if we close our

found. No- one knows it bet- ter than we! But, if we close our



81 82 83 84 85 86

eyes and keep our nos- es to the ground, there won't be an- y prob- lems we can see ___

eyes and keep our nos- es to the ground, there won't be an- y prob- lems we can see

eyes and keep our nos- es to the ground, there won't be an- y prob- lems we can see

eyes and keep our nos- es to the ground, there won't be an- y prob- lems we can see



87 88 89 90 91 92

_. But don't think for a min- ute we don't know that they are there. We're sim- ply hap- py

_. But don't think for a min- ute we don't know that they are there. We're sim- ply hap- py

_. But don't think for a min- ute we don't know that they are there. We're sim- ply hap- py

_. But don't think for a min- ute we don't know that they are there. We're sim- ply hap- py



93 just the way we are. 94 are. 95 But, 96 if you've got a 97 bet- ter way to 98 man- age our af- 99 fairs,

just the way we are. But, if you've got a bet- ter way to man- age our af- fairs,

just the way we are. But, if you've got a bet- ter way to man- age our af- fairs,

just the way we are. But, if you've got a bet- ter way to man- age our af- fairs,

just the way we are. But, if you've got a bet- ter way to man- age our af- fairs,

100 bud- dy, there's the high way. Bet- ter 101 hop in your car! 102 Peo- ple get the no- tion there's a

f bud- dy, there's the high- way. Bet- ter hop in your car! Peo- ple get the no- tion there's a

f bud- dy, there's the high- way. Bet- ter hop in your car! Peo- ple get the no- tion there's a

f bud- dy, there's the high- way. Bet- ter hop in your car! Peo- ple get the no- tion there's a

f *mf*

No. 2 My Heart Belongs

103 104

migh- ty mag- ic po- tion that will keep this town in mo- tion but

migh- ty mag- ic po- tion that will keep this town in mo- tion but

migh- ty mag- ic po- tion that will keep this town in mo- tion but

migh- ty mag- ic po- tion that will keep this town in mo- tion but

migh- ty mag- ic po- tion that will keep this town in mo- tion but

migh- ty mag- ic po- tion that will keep this town in mo- tion but

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105 106 107

ev- 'ry balm and lo- tion leaves our wal- lets sore (More and more!) It's

ev- 'ry balm and lo- tion leaves our wal- lets sore (More and more!) It's

ev- 'ry balm and lo- tion leaves our wal- lets sore (More and more!) It's

ev- 'ry balm and lo- tion leaves our wal- lets sore (More and more!) It's

Musical score for measures 108-110. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "not that we're ad-verse, it's just that things could be much worse and it could quick-ly be a curse, and to be". The piano part consists of chords in the right hand and a bass line in the left hand, with triplets indicated by a '3' over the notes.

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Musical score for measures 111-114. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ver- y brief and terse: we've heard it all be- fore. (It's just a bore!) We're stay- ing". The piano part continues with chords and a bass line, including triplets and a fermata in measure 114.

Musical score for measures 115-116. The score is in G major (one sharp) and 3/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "here, right here, to". The piano part consists of a continuous pattern of eighth-note triplets in both hands, marked *mf*. Measure 115 starts with a treble clef and a bass clef. Measure 116 is marked with a double bar line and a repeat sign.

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Musical score for measures 117-118. The score is in G major (one sharp) and 3/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "live and love and get bur-ied, oh! And though our". The piano part continues with the eighth-note triplet pattern from the previous page, marked *mf*. Measure 117 starts with a treble clef and a bass clef. Measure 118 is marked with a double bar line and a repeat sign.

119 120

chil- dren might head for the ci- ty light, we're home,

chil- dren might head for the ci- ty light, we're home,

chil- dren might head for the ci- ty light, we're home,

chil- dren might head for the ci- ty light, we're home,

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121 122 123

won't roam. So raise a cheer, right here,

won't roam. So raise a cheer, right here,

won't roam. So raise a cheer, WINSTON: YAY! right here,

won't roam. So raise a cheer, right here,

No. 2 My Heart Belongs

Musical score for measures 124 and 125. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: 'RAY! for good old Pom-peii, On-'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both the right and left hands.

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Musical score for measures 126 through 129. The lyrics are: tar-i-o. It's the on-ly place my heart can call—the on-ly place I. The piano accompaniment includes a dynamic marking of *mf* and features a complex rhythmic pattern with triplets and sixteenth notes in both hands.

130 131 132 133

want to call— the on- ly place my heart can call my home ____!

want to call— the on- ly place my heart can call my home!

want to call— the on- ly place my heart can call my home!

want to call— the on- ly place my heart can call my home ____!

mf

p

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134 135 136 137 138

mf *p*

No. 3: I Ain't Going Back Home

CUE: MILES "I'm not going back."

Uptown jazz ♩=120

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2 3 4 5

MILES: In a small town, you've

mf

7 8 9

got good friends a-round you, In fact, they sur-round you all day. In a small town, you

10 11 12

mind your own bus-iness, And they mind your bus-iness— They all mind your bus-iness. They've

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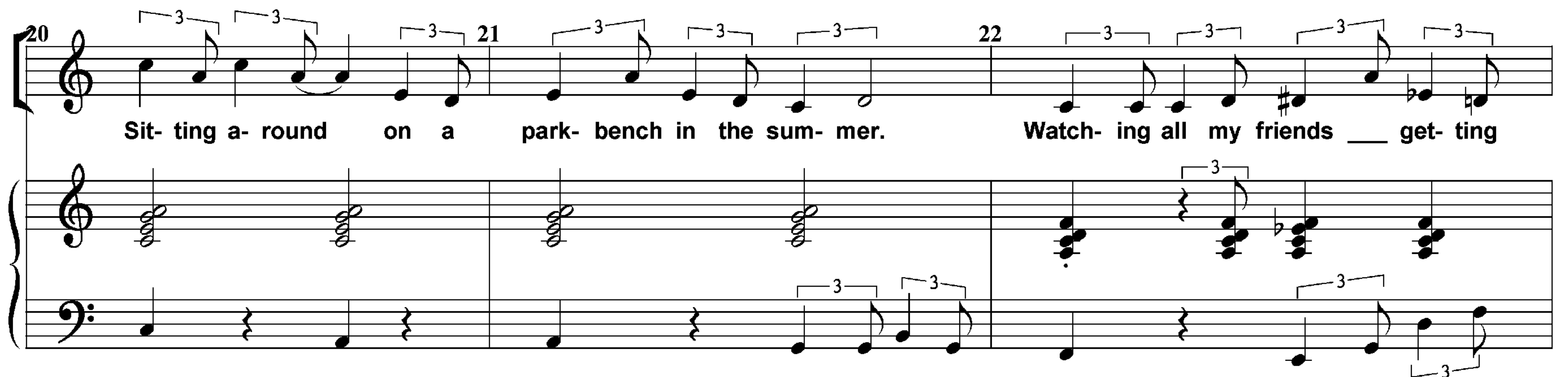
13 14 15 16

all got their two cents to say. Well, I made up my mind, on the

17 18 19

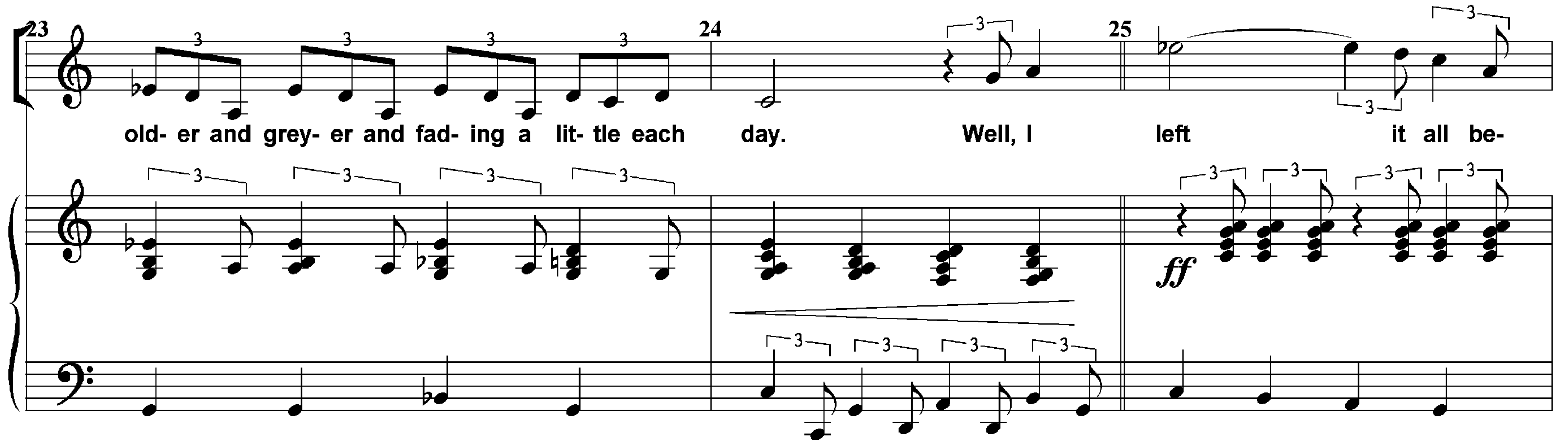
day that I turned twen-ty, That lit-tle town just had no fu-ture for me.

20 Sit- ting a- round on a park- bench in the sum- mer. Watch- ing all my friends __ get- ting



23 old- er and grey- er and fad- ing a lit- tle each day. Well, I left it all be-

24 25 *ff*

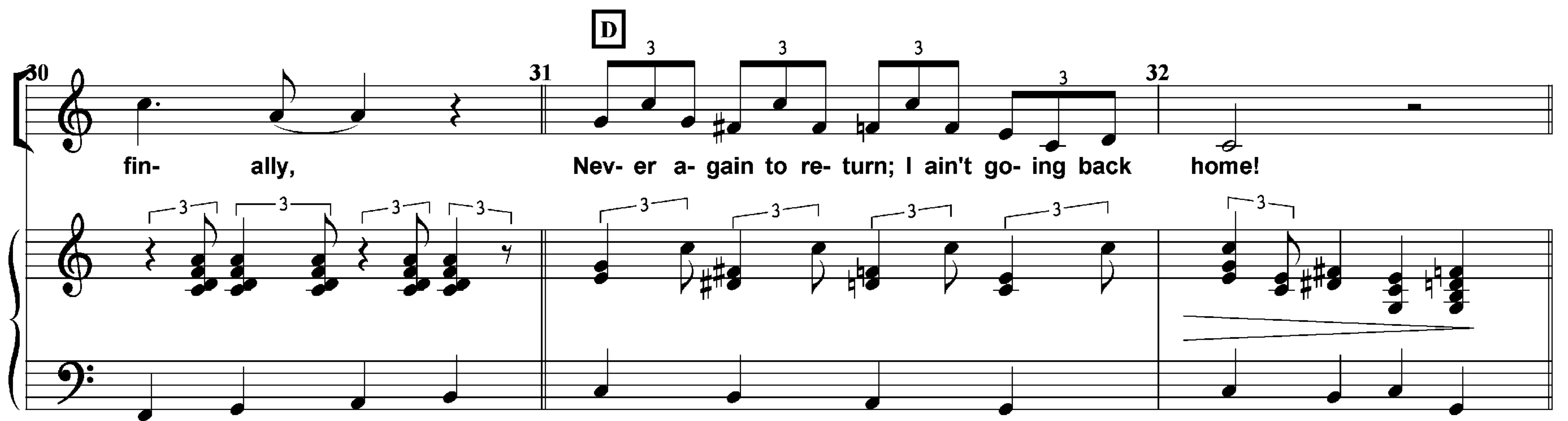


26 hind me! Nev- er said good- bye! Shook it off me



30 fin- ally, Nev- er a- gain to re- turn; I ain't go- ing back home!

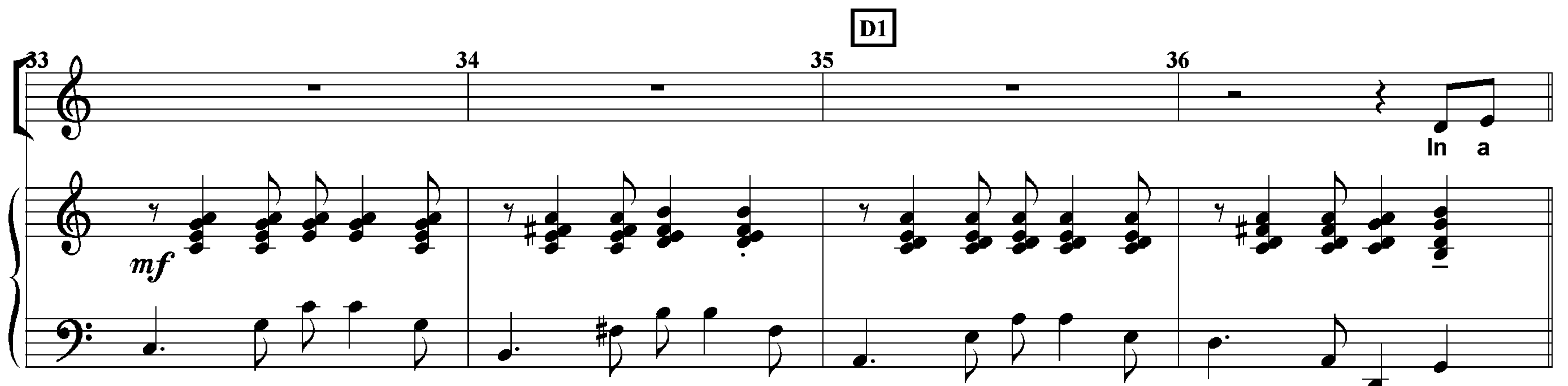
31 32 **D**



33 34 35 36 In a

mf

D1



No. 3: I Ain't Going Back Home

37 38 39 40

small town, life's quiet and it's simple. It simply fades quietly away. In a

41 42 43 44

small town, you mind your own business—what's left of your business. If you call that a business. You

45 46 47 48

should have closed down yesterday. I left the dust of the

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49 50 51

vil- lage life be- hind me. I made some tracks ___ for the high road up- town.

52 53 54

Got in top gear and I'm shif- ting down for no man. Trad- ed in the trac- tor for a

55 chance at the ring on the ver- y next go 'round. Well, I left it all be- hind me!

ff

59 Nev- er said good- bye! Shook it off me fin- ally,

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63 Nev- er a- gain to re- turn; I ain't go- ing back home! Nev- er a- gain to re- turn; I ain't

very slowly

mf

66 go- ing back ho- -ome!

a tempo

f

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No. 3a: I Ain't Going Back Home, transition

CUE: MILES "I'm not going back."

Slowly ♩=60

mf

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Jagged blues ♩=110

No. 4: Sunny Day

CUE: LAURA: "See you."

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repeat ad lib until cue: "Oh, never mind."

mp

1 2 3 4

Introduction for piano, 5/4 time signature, key of D major. The piece features a jagged blues style with a repeating melodic motif in the right hand and a steady bass line in the left hand. The first four measures are marked with measure numbers 1, 2, 3, and 4.

mp

3 6 3 7 3

Sun-ny day. There is- n't a cloud up in the sky. So, why is it rain- ing? And why do I

Vocal line 1, measures 5-9. The melody is in the right hand, with lyrics underneath. Measure numbers 3, 6, 3, 7, and 3 are indicated above the notes. The piano accompaniment continues in the left hand.

3 9 10 3

feel like I _ should cry? I'd bet- ter be care- ful. If one more sun- ny day tries pok- ing its

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Vocal line 2, measures 10-13. The melody continues in the right hand with lyrics. Measure numbers 3, 9, 10, and 3 are indicated above the notes. A large blue watermark is overlaid across the middle of the page.

11 3 12 3

face out from the cloud, I'm gon- na get an- gry. The weath- ter- man

Vocal line 3, measures 14-17. The melody continues in the right hand with lyrics. Measure numbers 11, 3, 12, and 3 are indicated above the notes.

13 3 14

prom- ised me it would rain. I'd bet- ter be care- ful. If I don't

Vocal line 4, measures 18-21. The melody continues in the right hand with lyrics. Measure numbers 13, 3, and 14 are indicated above the notes.

15 watch out I _ might end up sing- _ ing the blues _____. 16 17

18 19 20 21

HOLD until cue: "All right then, bye."

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22 23 24

25 An- oth- er Sun- ny day. 26 And ev- er- y 27 one's like all the rest. 3 It ought to be 3

28 rain- ing. 29 It seems that I like the rain- y days best. 30 I'd bet- ter be care- ful. If I don't

No. 4: Sunny Day

31 watch out I _ might end up sing- _ ing the blues ____.

34 35 36

37 38 39 40

Guess I'll have to take the sun- ny days they give me. Make the best of what a sun- ny day might bring me.

slower mf
♩=100

mf

41 42 43 44

If you find me laugh- ing, would you please for- give me? Blame it on an- oth- er sun- ny sun- ny day!

45 46 47 48

a tempo
♩=110

mp

49 50 51

52 53

Sun- ny day. The birds and the kids are all at play. It's kind- a de-

54 55 56

pres- sing. An- oth- er short day has slipped __ a- way. I'd bet- ter be care- ful. If I don't

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57 58 59

watch out I __ might end up sing- ing the blues _____. If I don't watch out I __ might

a bit slower

60 61 62 63 64 65

end up sing- ing the blu- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- oo- ues.

mf

ad lib

p *mf sfz*

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No. 4a: Sunny Day, transition

CUE: LAURA: "You'd better come in. Now."

Jagged blues ♩=110

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Musical score for measures 1-3. The piece is in 5/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 'Jagged blues' with a quarter note equal to 110 beats per minute. The dynamics are marked as *mp*. The score consists of a treble and bass clef. Measure 1 starts with a treble clef line containing a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 2 has a treble clef line with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 3 has a treble clef line with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2.

Musical score for measures 4-6. The piece is in 5/4 time with a key signature of two sharps (F# and C#). The dynamics are marked as *mf*. The score consists of a treble and bass clef. Measure 4 has a treble clef line with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 5 has a treble clef line with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 6 has a treble clef line with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef line has a quarter note G2, a quarter note A2, and a quarter note B2.

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No. 5 The Council Rag

CUE: Follow on to No. 4a

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Bright rag ♩=100

Piano

mf

Piano accompaniment for measures 1 through 31. The score is written in 2/4 time with a tempo of 100 beats per minute. It features a bright, rhythmic melody in the right hand and a steady bass line in the left hand. The music is marked *mf* (mezzo-forte).

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Vocal and piano accompaniment for measures 32 through 41. The vocal line is written in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "We're go- ing down- town to the coun- cil meet- ing. We're gon- na be there 'til half- past one. They're talk- ing 'round, 'round at the coun- cil meet- ing, but what's the hour _ mat- ter when you're hav- ing fun? Well, they were all ac- claimed in the". The piano accompaniment continues with a steady bass line and chords in the right hand.

42 43 44 45

last e- lec- tion; you'd think that folks would be sat- is- fied, but ev- 'ry- bo- dy's got to pull in their

46 47 48 49

own dir- ec- tion and ev- 'ry- bo- dy's mad at them _ fit to be tied, but they're danged if they do and they're

50 51 52 53

danged if they don't and they're danged if they just still still. I'll bet you think that _

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54 55 56 57

AGNES
We are the coun- cil- lors

TED
We are the coun- cil- lors

STAN
We are the coun- cil- lors

CHARLIE
We are the coun- cil- lors

it's all fun when you're a small town al- der- "mun"! Oh!

58 59 60 61

sit- ting in the coun- cil room, do- ing the Coun- cil Rag! See all the coun- cil- lors,
sit- ting in the coun- cil room, do- ing the Coun- cil Rag! See all the coun- cil- lors,
sit- ting in the coun- cil room, do- ing the Coun- cil Rag! See all the coun- cil- lors,
sit- ting in the coun- cil room, do- ing the Coun- cil Rag! See all the coun- cil- lors,

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62 63 64 65

sit- ting in the coun- cil room, do- ing that Coun- cil Rag. My eyes are _ dim; I
sit- ting in the coun- cil room, do- ing that Coun- cil Rag. My eyes are dim; I
sit- ting in the coun- cil room, do- ing that Coun- cil Rag. My eyes are dim; I
sit- ting in the coun- cil room, do- ing that Coun- cil Rag. My eyes are _ dim; I

66 67 68 69

can- not see. I do not _ hear what's said to me, but we are the coun- cil- lors

can- not see. I do not _ hear what's said to me, but we are the coun- cil- lors

can- not see. I do not hear what's said to me, but we are the coun- cil- lors

can- not see. I do not _ hear what's said to me, but we are the coun- cil- lors

70 71 72 73 74

sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

75 76 77 78 79 80 AGNES

mf You've got to

81 82 83 84

weigh the cons of each de- ci- sion; you know the pros are on the oth- er side, and ev- 'ry

85 86 87 88

time you make some deep in ci- sion, you're cut- ting deep- er in- to some- one's hide.

TED

And ev- 'ry

mf

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89 90 91 92

scheme that some- one hatch- es late- ly nev- er spec- i- fies just who's to pay, but all that

93 94 95 96

le- gal- ese so fine and state- ly can slip a "got- cha" in an- y- way, but we're

STAN

mf but we're

97 98 99 100

danged if we do and we're danged if we don't and we're danged if we just still still. I'll

101 102 103 104

bet you think that it's all fun to be a small town al-der- "mun"! Oh! *f*

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105 106 107 108

We are the coun- cil- lors sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

109 110 111 112

See all the coun- cil- lors, sit- ting in the coun- cil room, do- ing that Coun- cil Rag. I'll be

See all the coun- cil- lors, sit- ting in the coun- cil room, do- ing that Coun- cil Rag. I'll be

See all the coun- cil- lors, sit- ting in the coun- cil room, do- ing that Coun- cil Rag. I'll be

See all the coun- cil- lors, sit- ting in the coun- cil room, do- ing that Coun- cil Rag. I'll be

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113 114 115 116

rais- ing all the tax- es as I go! I'll be rais- ing all the tax- es as I go 'cause

rais- ing all the tax- es as I go! I'll be rais- ing all the tax- es as I go 'cause

rais- ing all the tax- es as I go! I'll be rais- ing all the tax- es as I go 'cause

rais- ing all the tax- es as I go! I'll be rais- ing all the tax- es as I go 'cause

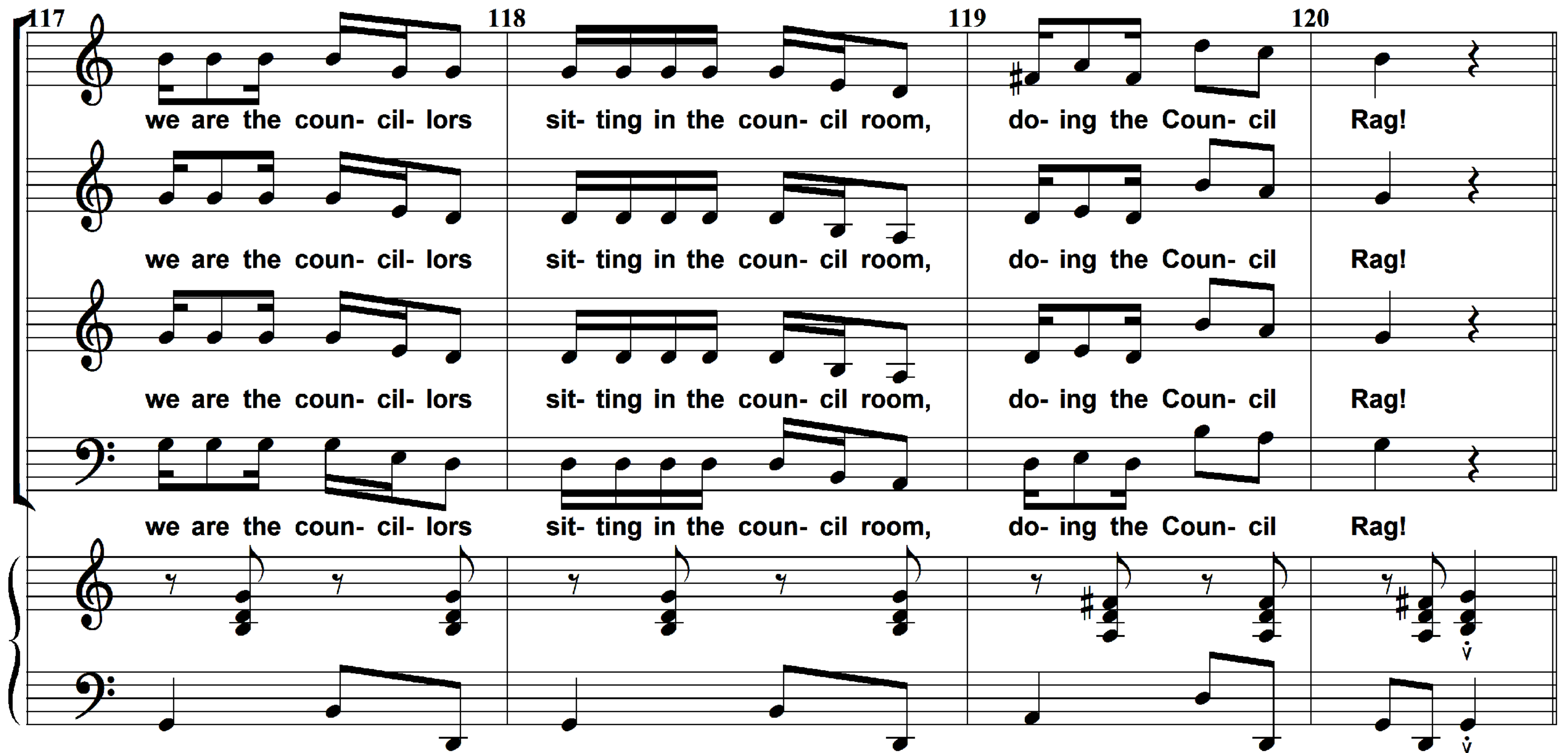
117 118 119 120

we are the coun- cil- lors sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

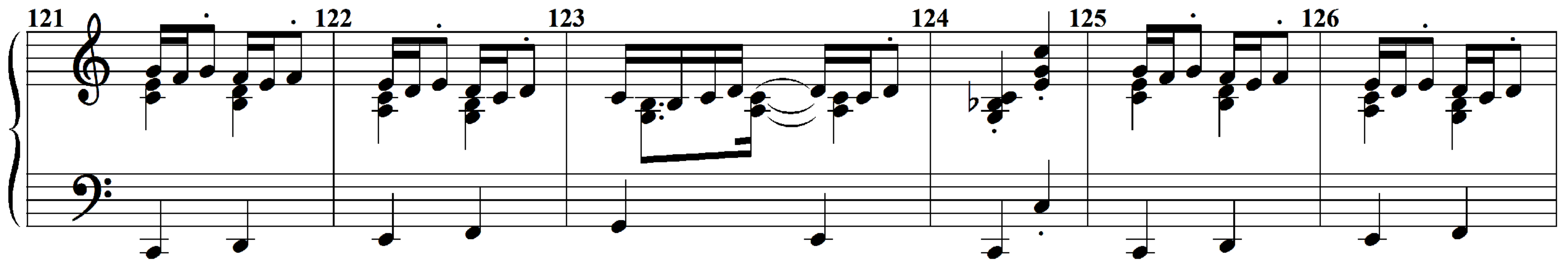
we are the coun- cil- lors sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

we are the coun- cil- lors sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

we are the coun- cil- lors sit- ting in the coun- cil room, do- ing the Coun- cil Rag!

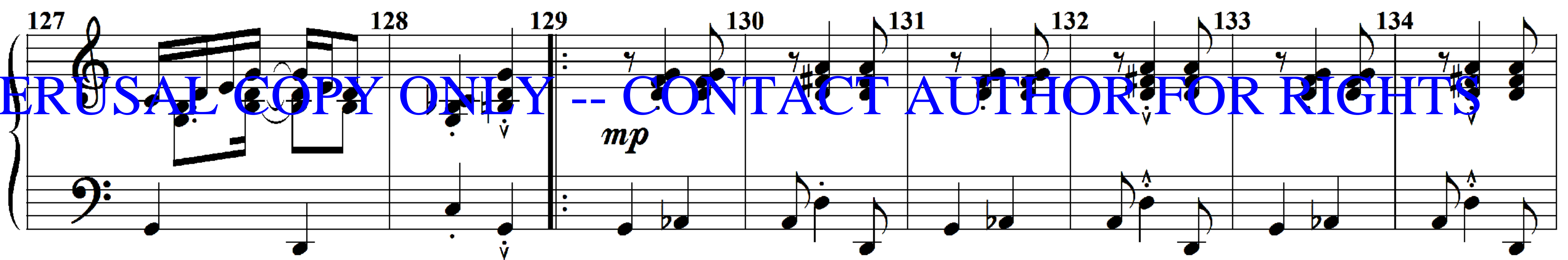


121 122 123 124 125 126

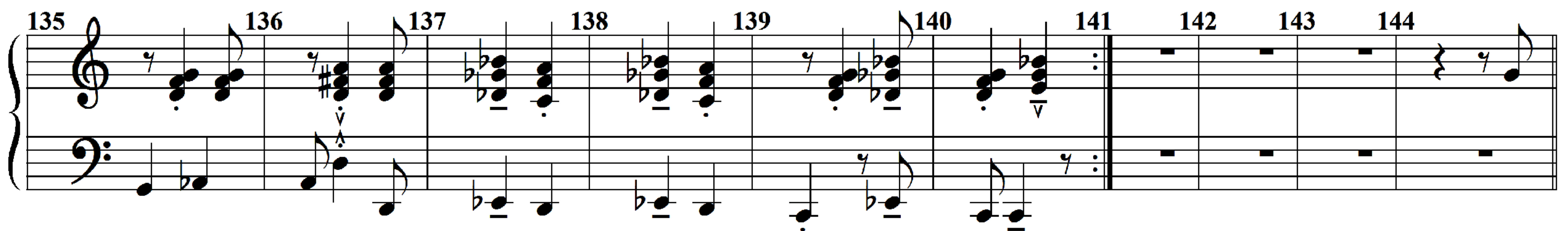


127 128 129 130 131 132 133 134

mp



135 136 137 138 139 140 141 142 143 144



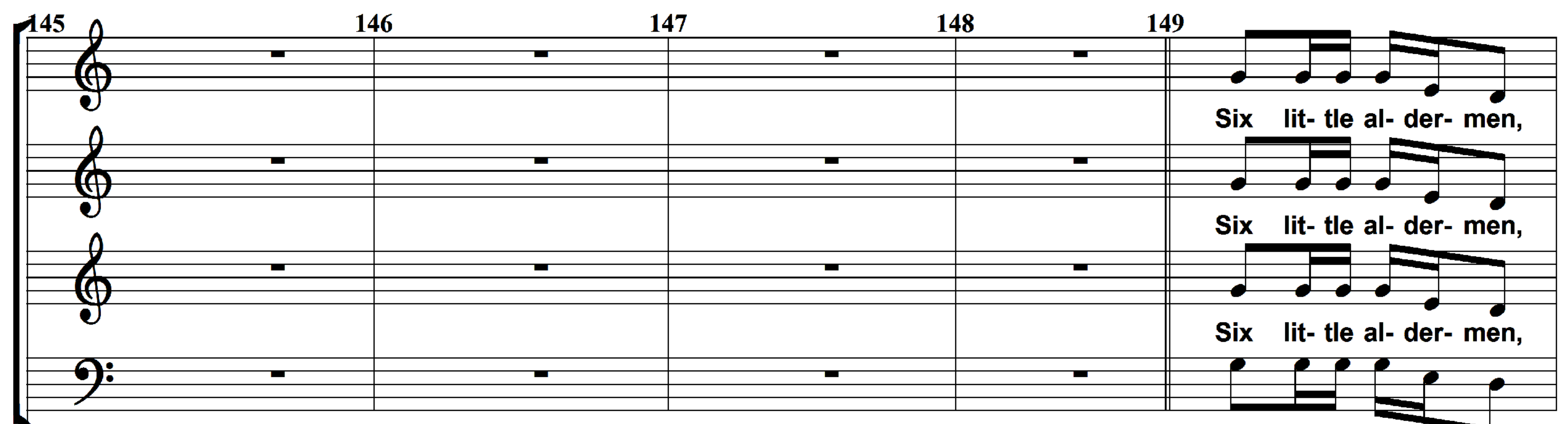
145 146 147 148 149

Six lit- tle al- der- men,

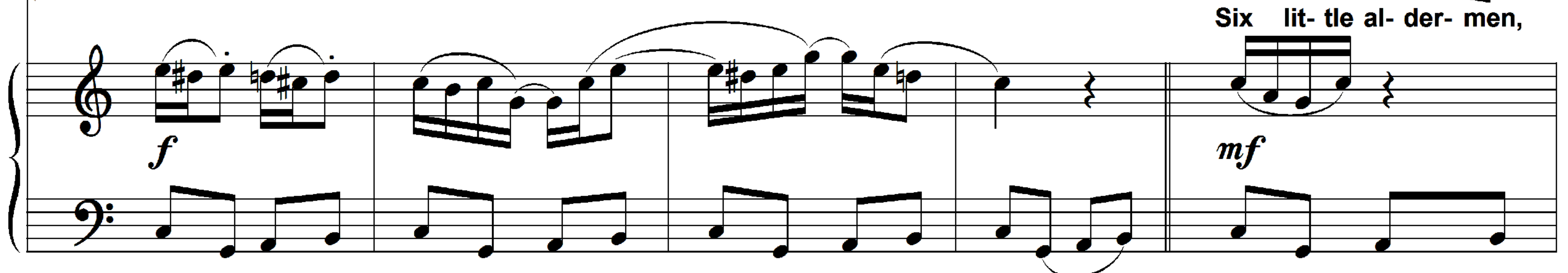
Six lit- tle al- der- men,

Six lit- tle al- der- men,

Six lit- tle al- der- men,



f *mf*



150 151 152 153

sit-ting on the coun- cil, do- ing the Coun- cil Rag. Two are a- way and _

sit-ting on the coun- cil, do- ing the Coun- cil Rag. Two are a- way and _

sit-ting on the coun- cil, do- ing the Coun- cil Rag. Two are a- way and _

sit-ting on the coun- cil, do- ing the Coun- cil Rag. Two are a- way and _

154 155 156 157

so there's real- ly four. They're do- ing the Coun- cil Rag. Four lit- tle al- der- men,

so there's real- ly four. They're do- ing the Coun- cil Rag. Four lit- tle al- der- men,

so there's real- ly four. They're do- ing the Coun- cil Rag. Four lit- tle al- der- men,

so there's real- ly four. They're do- ing the Coun- cil Rag. Four lit- tle al- der- men,

158 159 160 161

sit- ting on the coun- cil, do- ing the Coun- cil Rag. Two on- ly ar- gue and

sit- ting on the coun- cil, do- ing the Coun- cil Rag. Two on- ly ar- gue and

sit- ting on the coun- cil, do- ing the Coun- cil Rag. Two on- ly ar- gue and

sit- ting on the coun- cil, do- ing the Coun- cil Rag. Two on- ly ar- gue and

162 163 164 165

so there's real- ly two. They're do- ing the Coun- cil Rag. Two lit- tle al- der- men,

so there's real- ly two. They're do- ing the Coun- cil Rag.

so there's real- ly two. They're do- ing the Coun- cil Rag.

so there's real- ly two. They're do- ing the Coun- cil Rag. Two lit- tle al- der- men,

166 167 168 169

sit- ting on the coun- cil, do- ing the Coun- cil Rag. "Con- flict of in- ter- est"

sit- ting on the coun- cil, do- ing the Coun- cil Rag. "Con- flict of in- ter- est"

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170 171 172 173 174

leaves us on- ly one" He's do- ing the Coun- cil Rag. *mf* Ev- 'ry- bo- dy thinks that they could

CHARLIE

mp

175 176 177 178 179 180

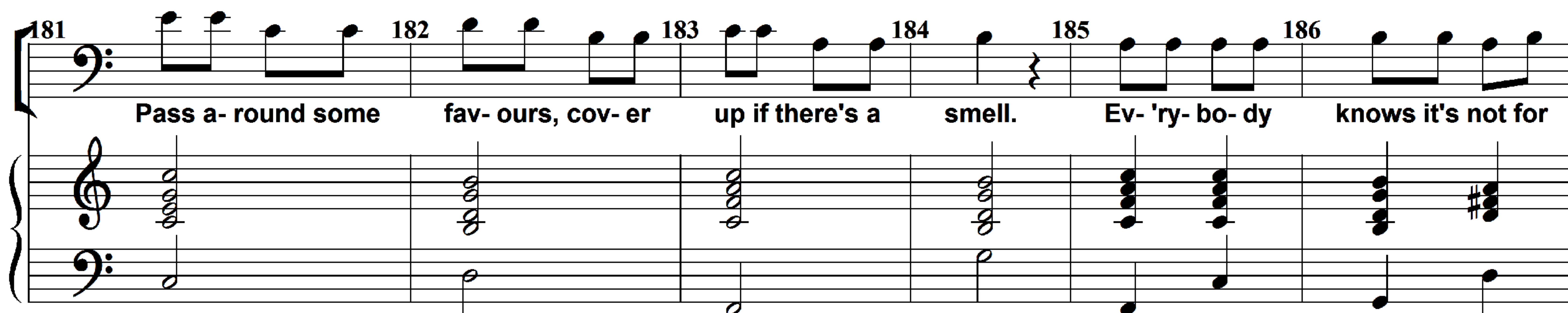
do the job so well. No- thing to it; what's the hair- y deal?

3

No. 5 The Council Rag

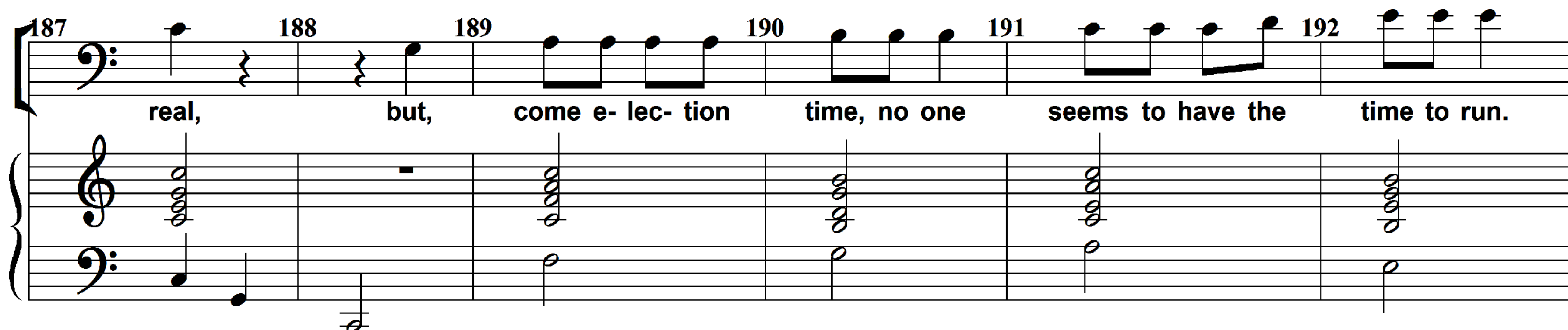
181 182 183 184 185 186

Pass a-round some fav-ours, cov-er up if there's a smell. Ev-'ry-bo-dy knows it's not for



187 188 189 190 191 192

real, but, come e-lec-tion time, no one seems to have the time to run.



193 194 195 196 197

mf *f* *f* *f* *f*

Lat-er, though, they've all got time to yell. Still! *f* We are the coun-cil-lors

We are the coun-cil-lors

We are the coun-cil-lors

We are the coun-cil-lors

We are the coun-cil-lors

mf



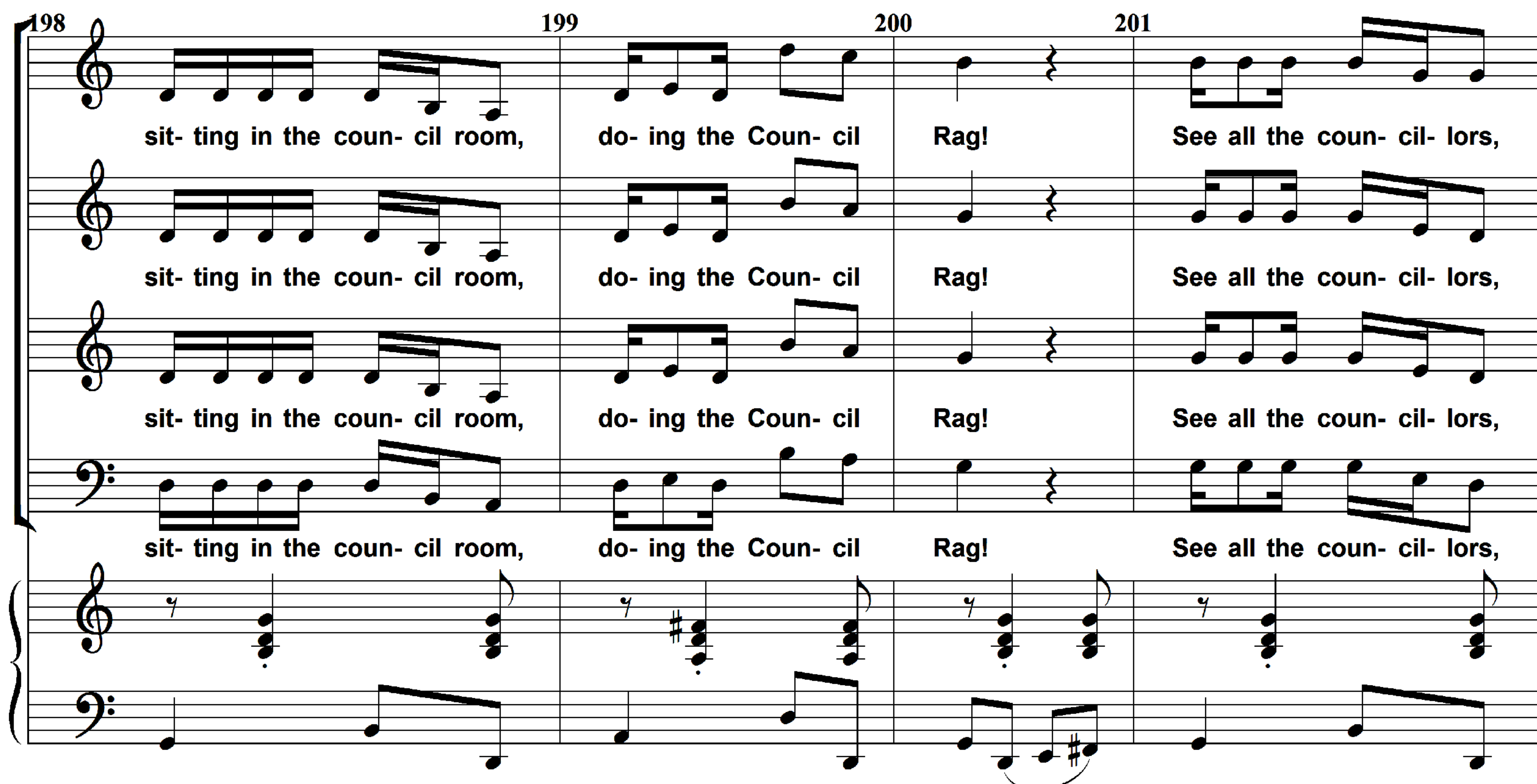
198 199 200 201

sit-ting in the coun-cil room, do-ing the Coun-cil Rag! See all the coun-cil-lors,

sit-ting in the coun-cil room, do-ing the Coun-cil Rag! See all the coun-cil-lors,

sit-ting in the coun-cil room, do-ing the Coun-cil Rag! See all the coun-cil-lors,

sit-ting in the coun-cil room, do-ing the Coun-cil Rag! See all the coun-cil-lors,



202 203 204 205

sit-ting in the coun- cil room, do- ing that Coun- cil Rag. The Mayor, he met with the

sit-ting in the coun- cil room, do- ing that Coun- cil Rag. The Mayor, he met with the

sit-ting in the coun- cil room, do- ing that Coun- cil Rag. The Mayor, he met with the

sit-ting in the coun- cil room, do- ing that Coun- cil Rag. The Mayor, he met with the

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206 207 208 209 210

Coun- cil, the Mayor, he met with the Coun- cil, the Mayor, he met with the Coun- _ cil! And

Coun- cil, the Mayor, he met with the Coun- cil, the Mayor, he met with the Coun- _ cil! And

Coun- cil, the Mayor, he met with the Coun- cil, the Mayor, he met with the Coun- _ cil! And

Coun- cil, the Mayor, he met with the Coun- cil, the Mayor, he met with the Coun- _ cil! And

211 212 213 214

no- bod- y could a- gree! Still we are the coun- cil- lors sit- ting in the coun- cil room,

no- bod- y could a- gree! Still We are the coun- cil- lors sit- ting in the coun- cil room,

no- bod- y could a- gree! Still We are the coun- cil- lors sit- ting in the coun- cil room,

no- bod- y could a- gree! Still We are the coun- cil- lors sit- ting in the coun- cil room,

The musical score for measures 211-214 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The time signature is 2/4. The lyrics are: "no- bod- y could a- gree! Still we are the coun- cil- lors sit- ting in the coun- cil room,". The piano accompaniment features a steady bass line and chords in the right hand.

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215 216 217 218 219 220 221

do- ing do- ing do- ing do- ing the Coun- cil Rag!

do- ing do- ing do- ing do- ing the Coun- cil Rag!

do- ing do- ing do- ing do- ing the Coun- cil Rag!

do- ing do- ing do- ing do- ing the Coun- cil Rag!

The musical score for measures 215-221 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The time signature is 2/4. The lyrics are: "do- ing do- ing do- ing do- ing the Coun- cil Rag!". The piano accompaniment features a steady bass line and chords in the right hand.

No. 5a: The Council Rag, transition

CUE: CHARLIE "I don't want to go home, just yet."

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Bright rag ♩=100

Piano *mp*

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15

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16 17 18 19 20

No. 6 Whiling Away The Time

CUE: CHARLIE "It ain't the same no more."

Lazily ♩=120

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Whistle

mf

Sung

mp Whil- in' a- way the time while the

world goes cra-zy; it's a dir-ty crime. There's of a mo-ment I re-call that I re-gret. No a

mo-ment of it all I'll soon for-get. Just whil- in' a- way the time it

pas-ses fas-ter each and ev-'ry day, and then one day we find we're not the men we

22 23 24 25

were, what was cer- tain then is not so ver- y sure. *mf* But still I think it's

3 3 3 3 3 3

mf

This system contains measures 22 through 25. The vocal line features a melody with several triplet markings. The piano accompaniment consists of chords and single notes in both hands. A dynamic marking of *mf* is present in the piano part.

26 27 28 29

fine to have the time to while a- way the time and while I've got the time for yet a

3 3 3 3 3 3

This system contains measures 26 through 29. The vocal line continues the melody with triplet markings. The piano accompaniment features chords and single notes. A dynamic marking of *mf* is present in the piano part.

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30 31 32 33 34

while, I think I'll go and find a place where I'll _____ have the time to while the time, let the

3 3 3 3 3 3

mp

mp

This system contains measures 30 through 34. The vocal line includes a blank line for a breath mark. The piano accompaniment consists of chords and single notes. Dynamic markings of *mp* are present in both parts.

35 36 37

world go rush- ing on its mer- ry way. Just put my feet up, close my eyes, have a

3 3 3 3 3 3

This system contains measures 35 through 37. The vocal line features triplet markings. The piano accompaniment consists of chords and single notes.

No. 6 Whiling Away The Time

38 snore, for- get it for an- 39 oth- er hun- dred years or may- be 40 more. *mf* 41 Whistle

42 Whil- 43 in' a- way the 44 45 Sung Whil- in' a- way the

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46 time while the 47 world goes cra- zy; it's a dir- ty 48 crime. There's not a

mf Whil- in'. Dir- ty crime.

Sung *mf* Whil- in'. Dir- ty crime.

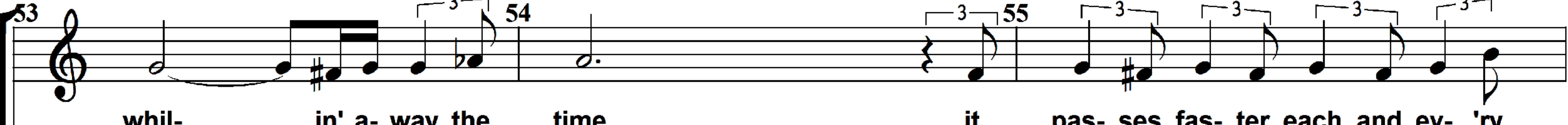
49  50 51 52

mo- ment I re- call that I re- gret. Not a mo- ment of it all I'll soon for- get. Just

Ah- ah- ah! Ah- ah- ah!

Ah- ah- ah! Ah- ah- ah!




53  54 55

whil- in' a- way the time it pas- ses fas- ter each and ev- 'ry

Whil- in' a- way the time. Pas- ses.

Whil- in' a- way the time. Pas- ses.



56  57 58

day, and then one day we find we're not the men we were, what was

Ev- 'ry day. Ah- ah- ah!

Ev- 'ry day. Ah- ah- ah!



No. 6 Whiling Away The Time

59 cer- tain then is not so ver- y sure. 60 But still I think it's fine to have the
Ah- ah- ah! still I think it's fine to have the
Ah- ah- ah! still I think it's fine to have the



63 time to while a- way the time 64 and while I've got the time for yet a while, I think I'll
time to while a- way the time
time to while a- way the time

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67 go and find a place where I'll 68 have the time to while the time, let the
I'll have the time to while the time, let the
I'll have the time to while the time, let the



71 72 73

world go rush- ing on its mer- ry way. Just put my feet up, close my eyes, have a

world go rush- ing on its mer- ry way. Just put my feet eyes,

world go rush- ing on its mer- ry way. Just put my feet eyes,

74 75 76 77

snore, for- get it for an- oth- er hun- dred years

f

snore, for an- oth- er hun- dred years

f

snore, for an- oth- er hun- dred years

f

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78 79 80 81

or more.

or more

or more

Port.

No. 6a: Whilin' Away The Time, 1st transition

CUE: MILES "Hey, there's money in that meter!"

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Lazily ♩=100

Piano

mp

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No. 6b: Politics, 1st transition

CUE: KEITH "Keep pluggin'. See ya."

Driving Swing ♩=120

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The musical score is written for piano in 4/4 time with a tempo of 120 beats per minute. It consists of two systems of music. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody in the right hand is characterized by long, sustained notes with a dynamic marking of *f* (forte). The bass line in the left hand features a rhythmic pattern of eighth and sixteenth notes. A blue watermark is overlaid across the bottom of the score, reading "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS".

No. 7: Politics

CUE: MILES "It's the sexiest game of all."

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Driving Swing ♩=120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It features a driving swing feel. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The score is divided into measures 1 through 16. Measure 1 starts with a forte (f) dynamic. The key signature has four flats (B-flat major or D-flat minor). There are two main sections: Section A (measures 1-8) and Section B (measures 9-16). Section B contains the lyrics. The lyrics are: "It hap-pens ev-'ry sin-gle night, that age old my-ster-y, be-hind closed doors in dark-ened rooms where pry-ing eyes can't see. They pull the blinds, so no one peeks; so no one else can know. And, there they do the dir-ty deeds, the ones they dare not show." The score includes various musical notations such as slurs, ties, and triplets. There are also performance markings like 'f', 'v', and 'A'.

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17 18 19

But you know it's just a game. A

20 21 22

guil- ty sec- ret hid- den deep where ques- tions nev- er go. A sec- ret shame of dark- est fame, where

23 24 25

sec- ret lusts can grow. From shut- tered rooms no sound es- capes un- til the cam- 'ras glow, and,

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26 27

then they loose the shock- ing news, the deals that back- rooms grow.

28 29 30 31

But you know it's just a game. A game called pol- i- tics.

A game called pol- i- tics.

No. 7: Politics

C

32 They do the deeds and make the deals that make the world go 'round. They

33 They do the deeds and make the deals that make the world go 'round. They

34 They do the deeds and make the deals that make the world go 'round. They

Doo- wah! Doo- wah, doo- wah!

35 whis- per all the hid- den things that dare not make a sound They

36 whis- per all the hid- den things that dare not make a sound They

whis- per all the hid- den things that dare not make a sound They

Doo- wah! Doo- wah, doo- wah!

37 smile a smile that's so sin- cere _ But they all love to play The game called pol- i-

38 smile a smile that's so sin- cere _ But they all love to play The game called pol- i-

39 smile a smile that's so sin- cere _ But they all love to play The game called pol- i-

Doo- wah, doo- wah, doo- wah, doo- wah! Doo- wah- doo. The game called pol- i-

D

40 41 42 43

tics. When
tics. When
tics. When
tics. When

D1

44 45

mor- ning comes, they lift the shades and smile up- on the day. They
mor- ning comes, they lift the shades and smile up- on the day. They
mor- ning comes, they lift the shades and smile up- on the day. They
mor- ning comes, they lift the shades and smile up- on the day. They

46 47

op- en locks, un- bolt the doors and end their night- time's play, but
op- en locks, un- bolt the doors and end their night- time's play, but
op- en locks, un- bolt the doors and end their night- time's play, but
op- en locks, un- bolt the doors and end their night- time's play, but

No. 7: Politics

48 49 50

come the morn- ing news, we hear the bites of what they say, the gol- den nug- gets of the twists that

come the morn- ing news, we hear the bites of what they say, the gol- den nug- gets of the twists that

come the morn- ing news, we hear the bites of what they say, the gol- den nug- gets of the twists that

come the morn- ing news, we hear the bites of what they say, the gol- den nug- gets of the twists that

51 52 53

they'll soon send our way But you know it's all a game.

they'll soon send our way But you know it's all a game.

they'll soon send our way But you know it's all a game.

they'll soon send our way

54 55 56

A game called pol- i- tics. They

A game called pol- i- tics. They

A game called pol- i- tics. A game they call pol- i- tics. They

A game called pol- i- tics.

57 58 59

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

Doo- wah! Doo- wah, doo- wah! Doo- wah!



60 61

dare not make a sound They smile a smile that's so sin- cere — But

dare not make a sound They smile a smile that's so sin- cere — But

dare not make a sound They smile a smile that's so sin- cere — But

Doo- wah, doo- wah! Doo- wah, doo- wah, doo- wah, doo- wah!

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62 63 64 65

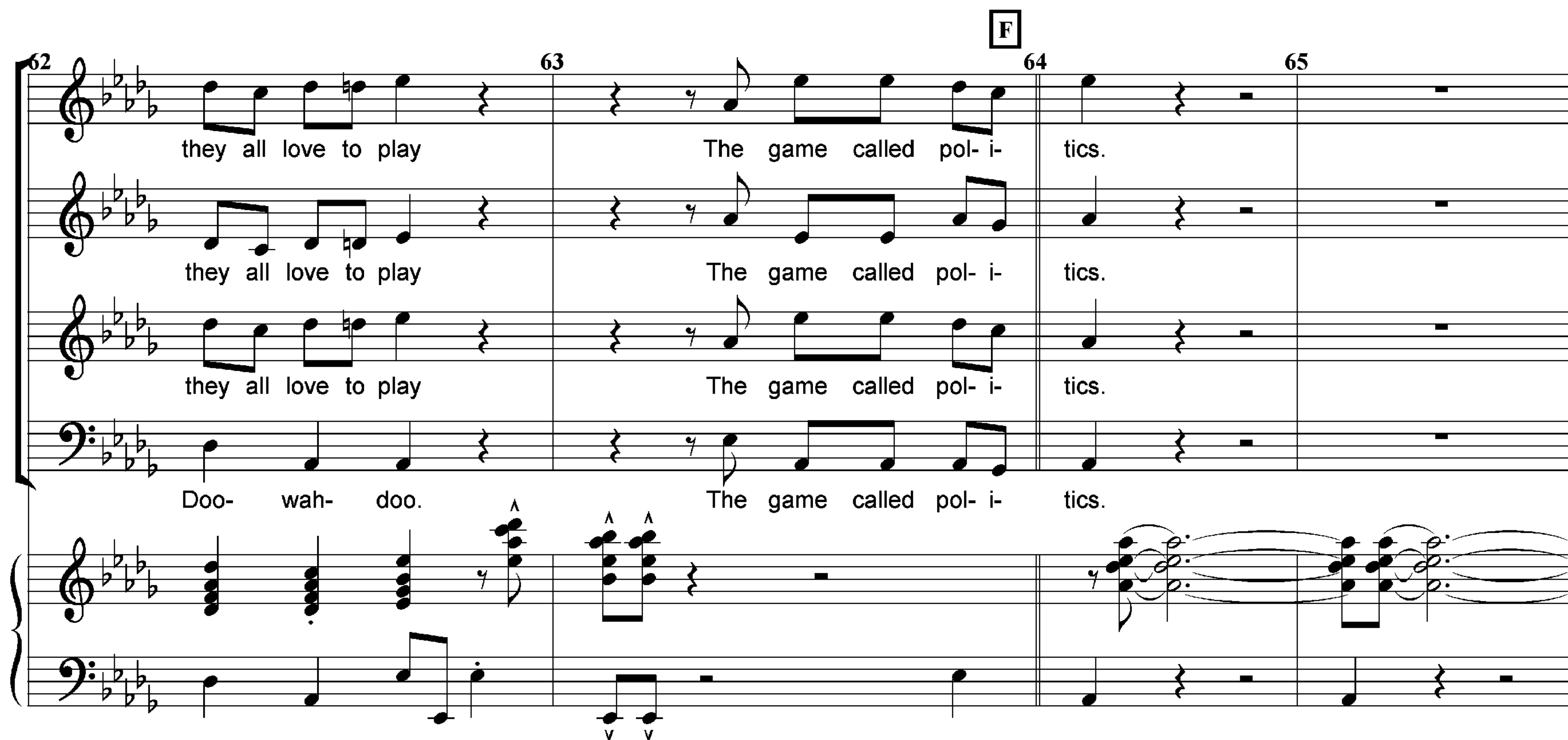
they all love to play The game called pol- i- tics.

they all love to play The game called pol- i- tics.

they all love to play The game called pol- i- tics.

Doo- wah- doo. The game called pol- i- tics.

F



No. 7: Politics

Piano score for measures 66-76. Measure 66 features a complex chordal texture. Measure 67 includes a glissando in the right hand, with a box labeled 'G' above it. Measure 68 has a box labeled 'H' above it. Measures 69-71 show a rhythmic pattern of eighth notes in the right hand. Measure 72 continues this pattern. Measure 73 has a first ending bracket. Measure 74 has a second ending bracket. Measure 75 has a first ending bracket. Measure 76 has a second ending bracket. Measure 77 features a glissando in the right hand, with a box labeled 'I' above it. Measure 78 has a first ending bracket. Measure 79 has a second ending bracket. Measure 80 has a first ending bracket. Measure 81 has a second ending bracket. A large blue watermark 'PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS' is overlaid across the bottom of the piano score.

Vocal score for measures 79-81. The lyrics are: "Let's all play pol- i- tics. The game they call pol- i- tics. They". The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Measure 79: "Let's all play pol- i- tics." Measure 80: "The game they call pol- i- tics. They" Measure 81: "Let's all play pol- i- tics. The game they call pol- i- tics. They" A box labeled 'I' is above measure 81. The piano accompaniment is shown below the vocal staves.

82 83 84

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

do the deeds and make the deals that make the world go 'round. They whis- per all the hid- den things that

Doo- wah! Doo- wah, doo- wah! Doo- wah!



85 86 87

dare not make a sound They smile a smile that's so sin- cere _ But they all love to play

dare not make a sound They smile a smile that's so sin- cere _ But they all love to play

dare not make a sound They smile a smile that's so sin- cere _ But they all love to play

Doo- wah, doo- wah! Doo- wah, doo- wah, doo- wah, doo- wah! Doo- wah- doo.

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88 89 90

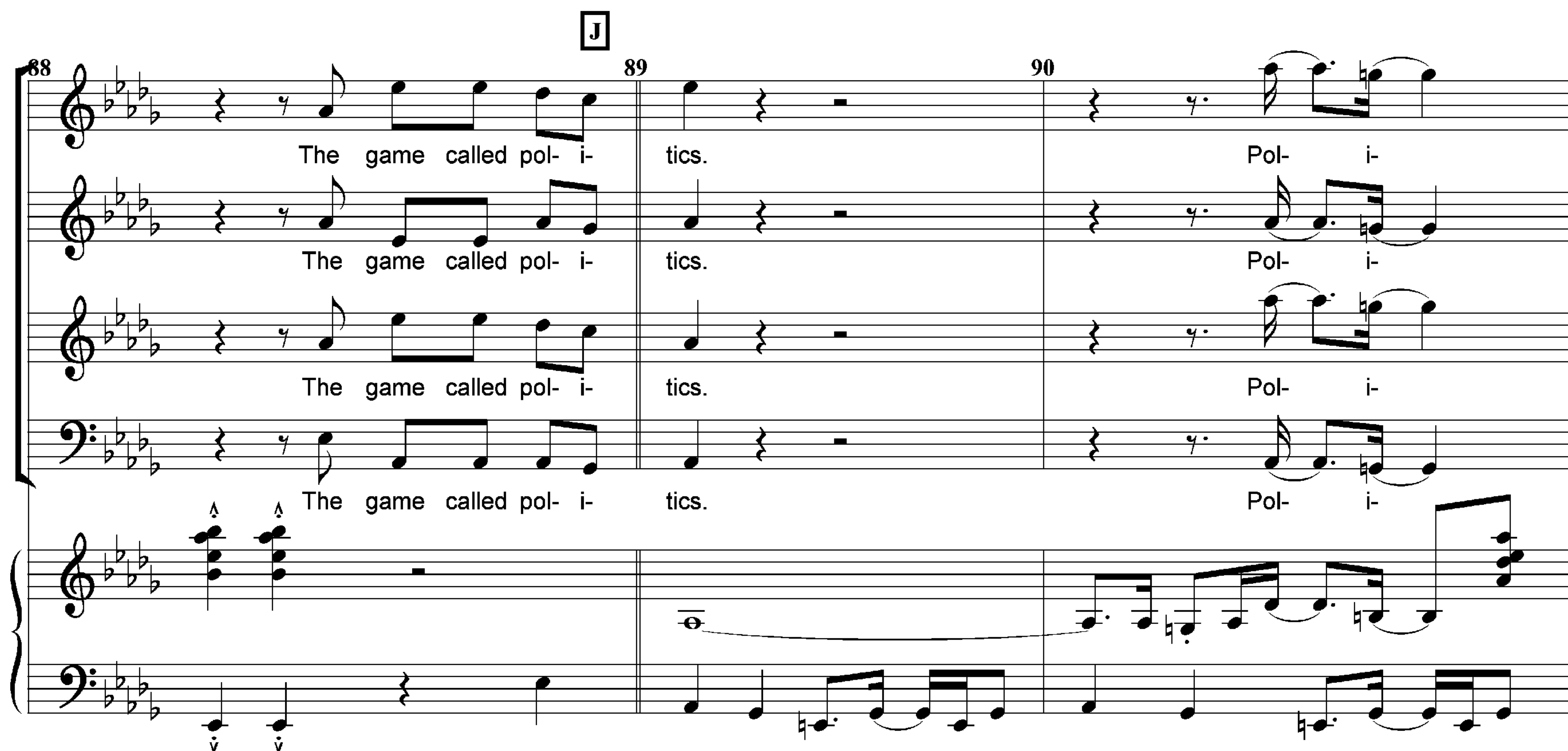
The game called pol- i- tics. Pol- i-

The game called pol- i- tics. Pol- i-

The game called pol- i- tics. Pol- i-

The game called pol- i- tics. Pol- i-

The game called pol- i- tics. Pol- i-



No. 7: Politics

Musical score for measures 91-93. The score is in G minor (three flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "tics! Pol- i- tics!". Measure 91 shows the vocalists entering with a dotted quarter note followed by a quarter rest. Measure 92 features a melodic line in the vocal parts and a piano accompaniment with a descending eighth-note pattern. Measure 93 concludes the phrase with a dotted quarter note and a quarter rest.

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Musical score for measures 94-96. The score is in G minor (three flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "Let's all play pol- i- tics!". Measure 94 shows the vocalists entering with a dotted quarter note followed by a quarter rest. Measure 95 features a melodic line in the vocal parts and a piano accompaniment with a descending eighth-note pattern. Measure 96 concludes the phrase with a dotted quarter note and a quarter rest.

No. 7a: Politics, 2nd transition

CUE: MILES "God, she's cute."

Driving Swing ♩=120

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Musical score for measures 1-5. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as Driving Swing with a quarter note equal to 120 beats per minute. The dynamic is *mp*. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 1 has a whole note chord in the treble and a rhythmic pattern in the bass. Measures 2, 3, and 4 continue the bass line with similar rhythmic patterns. Measure 5 features a half note chord in the treble and a final rhythmic pattern in the bass. An accent (^) is placed over the final chord in measure 5.

Musical score for measures 6-8. The piece continues in 4/4 time with the same key signature and tempo. The dynamic is *mp*. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 6 has a whole note chord in the treble and a rhythmic pattern in the bass. Measure 7 features a half note chord in the treble and a final rhythmic pattern in the bass. Measure 8 has a whole note chord in the treble and a final rhythmic pattern in the bass. An accent (^) is placed over the final chord in measure 8.

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No. 7b: Not A Lot To Do, transition

CUE: KEITH: "Winston!"

Smoothly ♩=110

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Musical score for measures 1-5. The piece is in a 3/4 time signature with a tempo of 110. The key signature has one flat (B-flat). The music is marked *p* (piano). The right hand features a melodic line with triplets and a final five-note phrase. The left hand provides a steady accompaniment with eighth-note chords.

Musical score for measures 6-10. The right hand continues the melodic line, ending with a descending eighth-note scale. The left hand maintains the accompaniment pattern.

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Musical score for measures 11-12. The piece concludes with a final chord in the right hand and a sustained note in the left hand. The music is marked *mf* (mezzo-forte).

No. 8: Not A Lot To Do

CUE: LAURA "Oh, yeah?" MILES "Yeah."

Smoothly ♩=110

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Introduction for the piano part, measures 1-6. The music is in 4/4 time, key of B-flat major. The right hand features a steady eighth-note accompaniment with chords, while the left hand plays a simple bass line. Dynamics are marked *p*.

Measures 7-10. The vocal line begins with a square box containing the letter 'A'. The lyrics are: "Not a lot to do in Pom- peii. Ev- 'ry day is just the same." The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *mp*.

Measures 11-14. The lyrics are: "Once you've had a look at Pom- peii, makes you won- der what be- came of". The piano accompaniment continues. Dynamics are marked *mp*.

Measures 15-18. The lyrics are: "all the kids who've lived in Pom- peii born and grew up with that shame." The piano accompaniment continues. Dynamics are marked *mf*.

Measures 19-22. The lyrics are: "Ev'- ry kid who lived in Pom- peii was bored, bored, bored! with this wai- ting game!" The piano accompaniment continues. Dynamics are marked *f* for the vocal line and *mf* for the piano accompaniment.

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23 **B** 24 25

ff | wan- na get out of this town, right now! | wan- na get out of this bor- ing town. |

f

26 27 28

wan- na see all that there is to- day! | don't give a damn what my par- ents say! | wan- na get out of this town! |

f

29 30 31 32

wan- na get out of this town! | wan- na! | think. | I think | wan- na!

f

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33 **C** 34 35 36

mp

37 38 39 40

Not a lot to do in Pom- peii. Stare at walls and watch it rain.

Not a lot to do in Pom- peii. Stare at walls and watch it rain.

mp

41 42 43 44

All the things to do in Pom- peii on- ly make me more in- sane! We've

All the things to do in Pom- peii on- ly make me more in- sane! We've

45 46 47 48

talked a- bout it all in Pom- peii; then we talked it all a- gain.

talked a- bout it all in Pom- peii, then we talked it all a- gain.

a little more

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49 50 51 52 53

Ev- 'ry day I stay in Pom- peii is like a worm bor- ing in my brain! I

Ev- 'ry day I stay in Pom- peii is like a worm bor- ing in my brain! I

mf

54 55

D

wan- na get out of this town, right now! I wan- na get out of this bor- ing town. I

wan- na get out of this town, right now! I wan- na get out of this bor- ing town. I

f

56 57

wan- na get out and get on my own; I'm not gon- na wait 'til they think I've grown! I

wan- na get out and get on my own; I'm not gon- na wait 'til they think I've grown! I

58 59 60 61

wan- na get out of this town! I wan- na get out of this town! I wan- na! I think. I real ly

wan- na get out of this town! I wan- na get out of this town! I wan- na! I think. I real- ly

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62 63 64 65 66

wan- na! Sit- tin' by the Sub- way, dream- in' of a some- day,

wan- na! *mp*

67 68 69 70

talk- in' to the same old boys. Stand- in' at the rec- cen, wait- in' for the time when

Sit- tin' by the Sub- way, dream- in' of a some- day, talk- in' to the same old boys.

mp

71 72 73 74

it's my turn to make some noise! When's my turn to make some noise?

Stand-in' at the rec- cen, wait-in' for the time when it's my turn to make some noise!

f

F

75 76 77

I wan- na get out of this town, right now! I wan- na get out of this bor- ing town. I

I wan- na get out of this town, right now! I wan- na get out of this bor- ing town. I

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78 79 80

wan- na see all that there is to- day. I don't give a damn what my par- ents say! I wan- na get out of this town! I

wan- na see all that there is to- day. I don't give a damn what my par- ents say! I wan- na get out of this town! I

wan- na see all that there is to- day. I don't give a damn what my par- ents say! I wan- na get out of this town! I

81 82 83 84

wan- na get out of this town! I wan- na! I think... I think, I think wan- na!

wan- na get out of this town! I wan- na! I think... I think, I think wan- na!

wan- na get out of this town! I wan- na! I think... I think, I think wan- na!

85 86 87

mf

88 89 90 91

f 'Cause there's Not a lot to do in Pom- peii. Grow up fast and live too

f 'Cause there's Not a lot to do in Pom- peii. Grow up fast and live too

f 'Cause there's Not a lot to do in Not a lot to do.

92 93 94 95

long. Need a life, but not in Pom- peii. Need a life! Is that so

long. Need a life, but not in Pom- peii, Need a life! Is that so

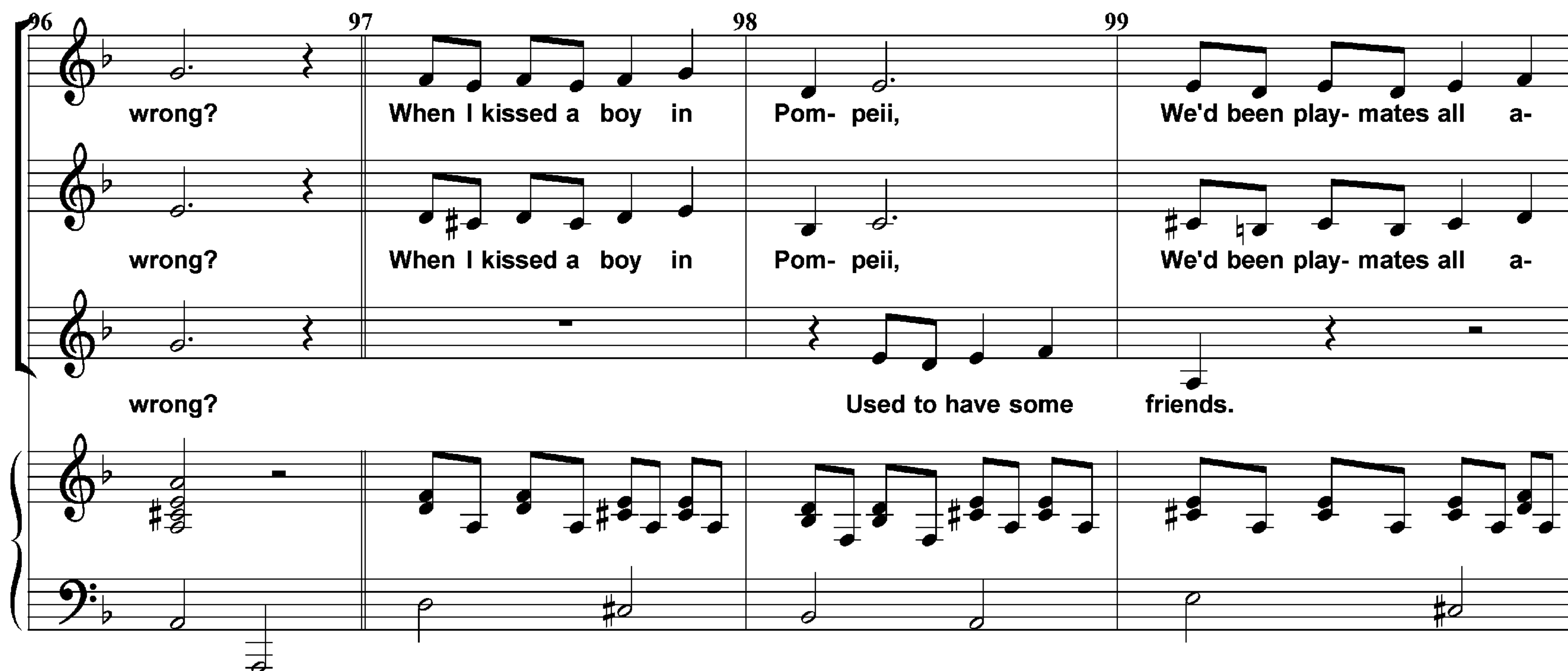
Bor- ing, bor- ing just the same. Pom- peii. Need a life! Is that so

96 97 98 99

wrong? When I kissed a boy in Pom- peii, We'd been play- mates all a-

wrong? When I kissed a boy in Pom- peii, We'd been play- mates all a-

wrong? Used to have some friends.



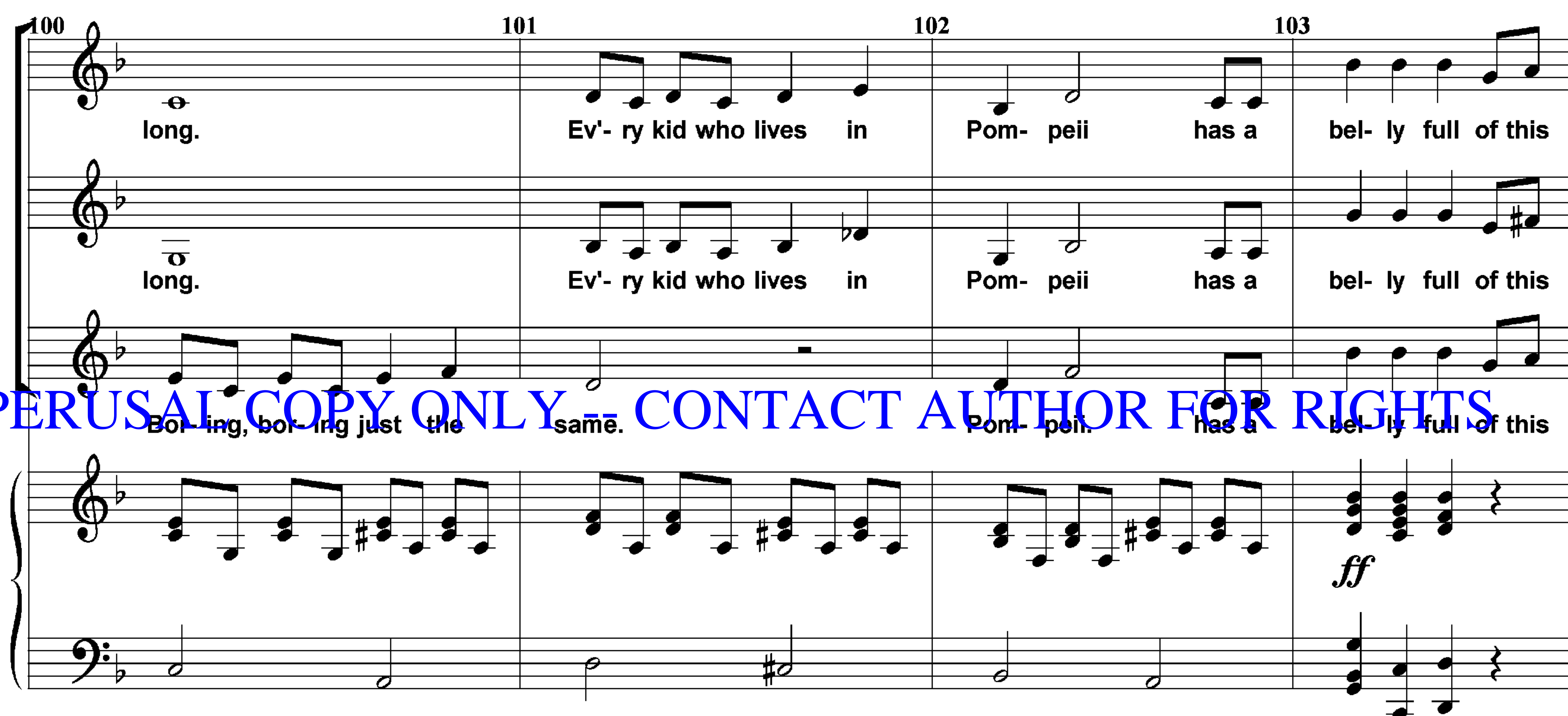
100 101 102 103

long. Ev'- ry kid who lives in Pom- peii has a bel- ly full of this

long. Ev'- ry kid who lives in Pom- peii has a bel- ly full of this

Bor- ing, bor- ing just the same. Pom- peii. has a bel- ly full of this

ff

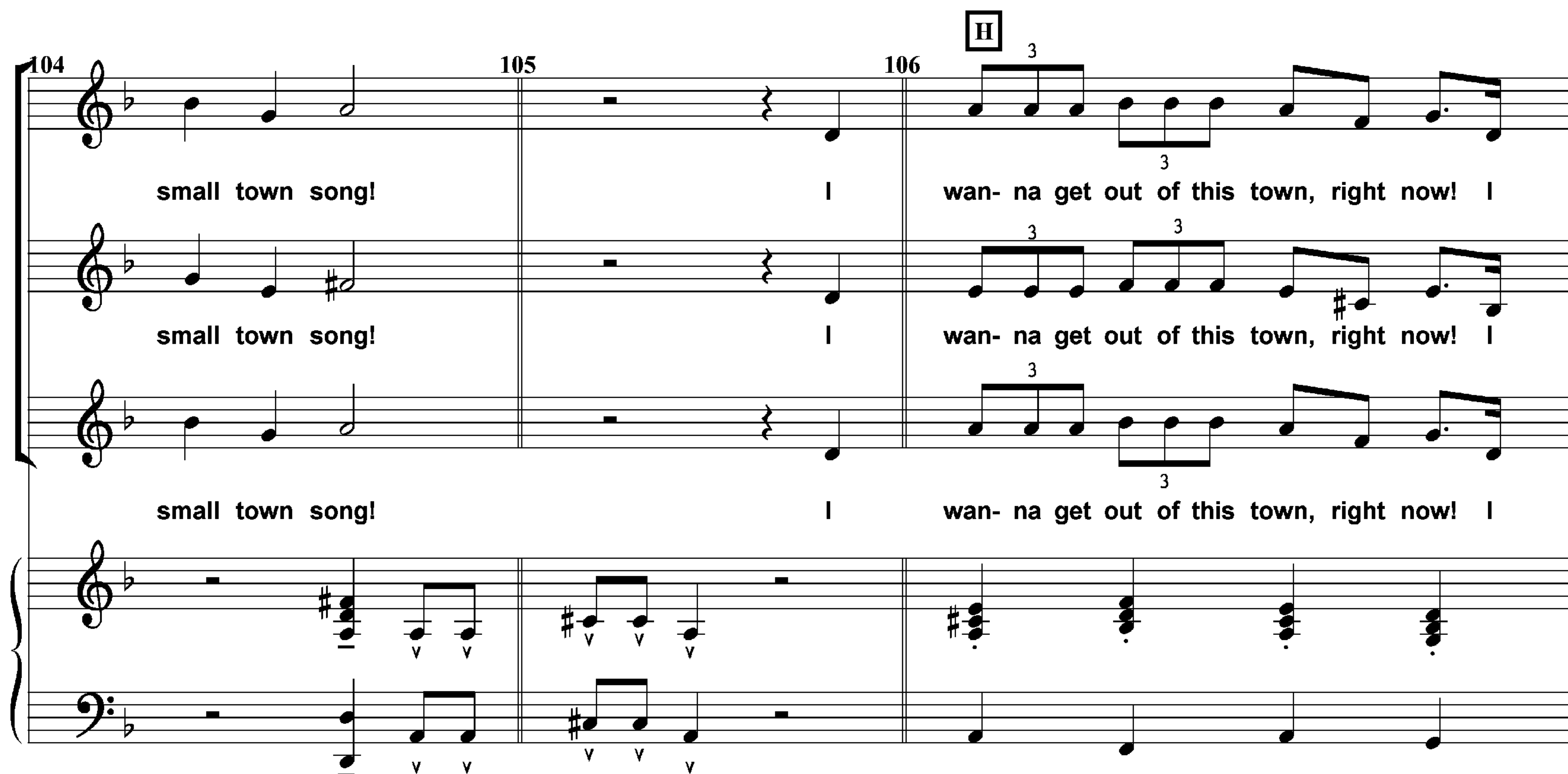


104 105 106

small town song! I wan- na get out of this town, right now! I

small town song! I wan- na get out of this town, right now! I

small town song! I wan- na get out of this town, right now! I



No. 8: Not A Lot To Do

Musical score for measures 107-108. The score is in G major (one sharp) and 3/4 time. It features three vocal staves and a piano accompaniment. The lyrics are: "wan- na get out of this bor- ing town. | wan- na get out of this an- cient ruin. |". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are triplets in the vocal lines.

Musical score for measures 109-110. The score is in G major (one sharp) and 3/4 time. It features three vocal staves and a piano accompaniment. The lyrics are: "wan- na go some- where where some- thing's doin'! | wan- na get out of this town! |". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are triplets in the vocal lines.

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Musical score for measures 111-113. The score is in G major (one sharp) and 3/4 time. It features three vocal staves and a piano accompaniment. The lyrics are: "wan- na get out of this town! | wan- na! | do!. | I real- ly real- ly". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are triplets in the vocal lines.

I

114 115 116 117

wan- na! 'Cause there's not a lot to do in Pom- peii.
mp

wan- na! 'Cause there's not a lot to do in Pom- peii.
mp

wan- na! 'Cause there's not a lot to do in Pom- peii.
mp

p

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118 119 120 121

not a lot to do in Pom- peii.

not a lot to do in Pom- peii.

122 123 124 125 126

not a lot to do in Pom- peii.

rallantando

No. 9 That Tax

CUE: CHARLIE "It's your destiny, son. Your birthright! It's your heritage!"

Hand-clapping spiritual ♩=155

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2 3 4 5

mf Hmmm!
mf Hmmm!
mf Hmmm!
mf Hmmm!

mf Once there was an old phar- oah

mf

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7 8 9 10

Way down in E- gypt land!
Way down in E- gypt land!
Way down in E- gypt land!
Way down in E- gypt land!

Hmmm! Way down in
Hmmm! Way down in
Hmmm! Way down in
Hmmm! Way down in

Would not let those chil- dren go!

11 12 13 14 15

E-gypt land! Hmmm! Way down in E-gypt land!

E-gypt land! Hmmm! Way down in E-gypt land!

E-gypt land! Hmmm! Way down in E-gypt land!

E-gypt land! Hmmm! Way down in E-gypt land!

Build a sphinx for when I'm gone.

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16 17 18 19

Hmmm! Way down in E-gypt land!

Hmmm! Way down in E-gypt land!

Hmmm! Way down in E-gypt land!

Hmmm! Way down in E-gypt land!

Keep-ing up with Ba-by-lon! Hmmm! Way down in E-gypt land! And the peo-ple said...

20 21 22 23

Oh, Phar- oah, don't you see? Your peo- ple are liv- ing in mis- er- y.

Oh, Phar- oah, don't you see? Your peo- ple are liv- ing in mis- er- y.

Oh, Phar- oah, don't you see? Your peo- ple are liv- ing in mis- er- y.

Oh, Phar- oah, don't you see? Your peo- ple are liv- ing in mis- er- y.

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24 25 26 27

Raise our bur- den that's all we "axe". That

Raise our bur- den that's all we "axe". That

Raise our bur- den that's all we "axe". That

Raise our bur- den that's all we "axe". That

And, old Phar- oah said "Fine! I'm gon- na raise that tax!" That

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Musical score for measures 28-31. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "tax, that tax, I'm gon- na raise that tax. That tax, that tax, I'm gon- na raise that tax. That". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

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Musical score for measures 32-35. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "tax, that tax, I'm gon- na raise that tax. That's the way the bud- get grows." The piano accompaniment continues with the same rhythmic pattern as in the previous section, ending with a sharp sign in the right hand.

Musical score for measures 36-39. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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Musical score for measures 40-43. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "Val- ue tax con- nec- ted to the sin tax— Dear Mis- ter". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked in measure 43.

44 45 46 47

Tax- man, give us a break! You want the facts, man? That's all I make! I know your

Tax- man, give us a break! You want the facts, man? That's all I make! I know your

Tax- man, give us a break! You want the facts, man? That's all I make! I know your

Tax- man, give us a break! You want the facts, man? That's all I make! I know your

Tax- man, give us a break! You want the facts, man? That's all I make! I know your

f

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48 49 50

chil- dren need new bra- ces and your Porsche needs new tires. and your iv- or- y tow'r needs more

chil- dren need new bra- ces and your Porsche needs new tires. and your iv- or- y tow'r needs more

chil- dren need new bra- ces and your Porsche needs new tires. and your iv- or- y tow'r needs more

chil- dren need new bra- ces and your Porsche needs new tires. and your iv- or- y tow'r needs more

chil- dren need new bra- ces and your Porsche needs new tires, and your iv- or- y tow'r needs more

51 52 53

gold on the spires. I know you're honest and deserving and I want to help you, But

gold on the spires. I know you're honest and deserving and I want to help you, But

gold on the spires. I know you're honest and deserving and I want to help you, But

gold on the spires. I know you're honest and deserving and I want to help you, But

gold on the spires. I know you're honest and deserving and I want to help you, But

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54 55 56 57

some-thing in-side makes me wan-na eat, too!

some-thing in-side makes me wan-na eat, too!

some-thing in-side makes me wan-na eat, too!

some-thing in-side makes me wan-na eat, too!

some-thing in-side makes me wan-na eat, too!

58 59 60 61

mf Hmmm! By the Pon- te Vec- chi- o

mf Hmmm! By the Pon- te Vec- chi- o

mf Hmmm! By the Pon- te Vec- chi- o

mf Hmmm! By the Pon- te Vec- chi- o

mf Ner- o fid- dled while Rome burned down!

mf

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62 63 64 65

Hmmm! By the Pon- te Vec- chi- o!

Hmmm! By the Pon- te Vec- chi- o!

Hmmm! By the Pon- te Vec- chi- o!

Hmmm! By the Pon- te Vec- chi- o!

Cleared those slums right to the ground.

Musical score for measures 66-69. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hmmm! By the Pon- te Vec- chi- o" for the vocal parts, and "Col- li- seums cost more each day. And" for the piano part. The piano part features a melodic line in the right hand and a bass line in the left hand.

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Musical score for measures 70-73. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hmmm! By the Pon- te Vec- chi- o!" for the vocal parts, and "have you priced an Ap- pian way? Hmmm! By the Pon- te Vec- chi- o And the peo- ple said..." for the piano part. The piano part features a melodic line in the right hand and a bass line in the left hand. The time signature changes to 6/4 at measure 73.

74 75 76 77

Oh, Ner- o, hear our cry! A ses- ter- ce won't buy what it used to buy.

Oh, Ner- o, hear our cry! A ses- ter- ce won't buy what it used to buy.

Oh, Ner- o, hear our cry! A ses- ter- ce won't buy what it used to buy.

Oh, Ner- o, hear our cry! A ses- ter- ce won't buy what it used to buy.



78 79 80 81

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Raise our spir- its and grant us "pax". That

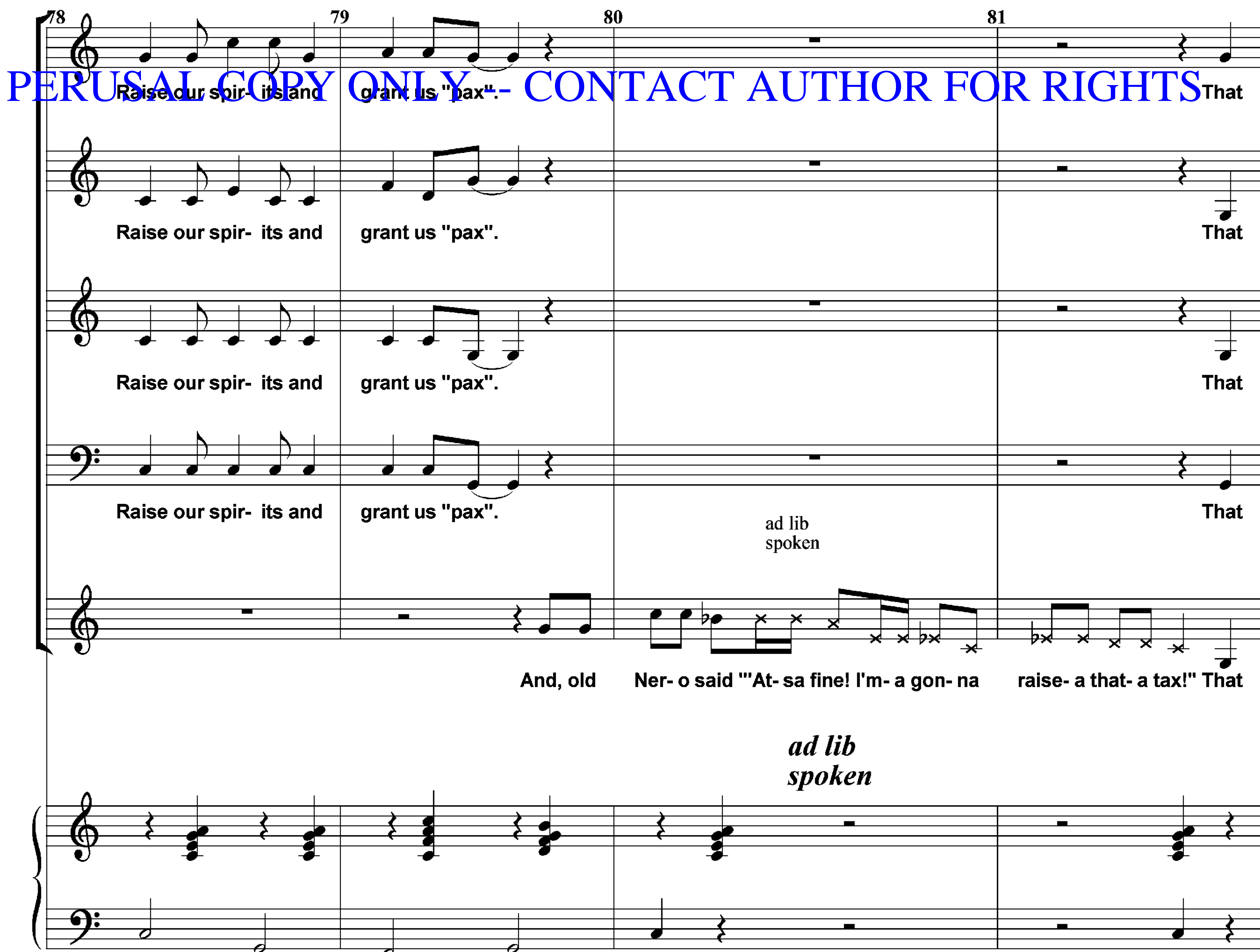
Raise our spir- its and grant us "pax". That

Raise our spir- its and grant us "pax". That

ad lib spoken

And, old Ner- o said "'At- sa fine! I'm- a gon- na raise- a that- a tax!" That

ad lib spoken



Musical score for measures 82-85. The score is arranged in five systems, each with a vocal line and a piano accompaniment line. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "tax, that tax, I'm gon- na raise that tax. That tax, that tax, I'm gon- na raise that tax. That".

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Musical score for measures 86-89. The score is arranged in five systems, each with a vocal line and a piano accompaniment line. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "tax, that tax, I'm gon- na raise that tax. That's the way the bud- get grows. tax, that tax, I'm gon- na raise that tax. That's the way the bud- get grows. tax, that tax, I'm gon- na raise that tax. That's the way the bud- get grows. tax, that tax, I'm gon- na raise that tax. That's the way the bud- get grows." The piano accompaniment includes a key signature change to one sharp (F#) in measure 89.

90 91 92 93

Home tax con- nec- ted to the road tax; Road tax con- nec- ted to the fuel tax;

Home tax con- nec- ted to the road tax; Road tax con- nec- ted to the fuel tax;

Home tax con- nec- ted to the road tax; Road tax con- nec- ted to the fuel tax;

Home tax con- nec- ted to the road tax; Road tax con- nec- ted to the fuel tax;

Home tax con- nec- ted to the road tax; Road tax con- nec- ted to the fuel tax;

94 95 96 97

Fuel tax con- nec- ted to the sur- tax—

Fuel tax con- nec- ted to the sur- tax—

Fuel tax con- nec- ted to the sur- tax—

Fuel tax con- nec- ted to the sur- tax—

Fuel tax con- nec- ted to the sur- tax— you're pay- ing tax on top of tax! And *mp*

slower

98 99 100 101

sil- ver bells in dear old Rom- a Can still re- call those gol- den days. And

mp

102 103 104 105

pp Ech-o-ing, ech-o-ing, ech-o-ing *ppp* Pi-az-za, pi-az-za, pi-az-za

pp Ech-o-ing, ech-o-ing, ech-o-ing *ppp* Pi-az-za, pi-az-za, pi-az-za

pp Ech-o-ing, ech-o-ing, ech-o-ing *ppp* Pi-az-za, pi-az-za, pi-az-za

Ech-o-ing, ech-o-ing, ech-o-ing Pi-az-za, pi-az-za, pi-az-za

ech-o-ing Ac-ross the pi-az-za, Those

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106 107 108

an-cient La-tin voi-ces seem to say: *mp* Oo-we ack-lay on-ey-may!

mp Oo-we ack-lay on-ey-may!

mp Oo-we ack-lay on-ey-may!

mp Oo-we ack-lay on-ey-may!

mp Oo-we ack-lay on-ey-may!

mp Oo-we ack-lay on-ey-may!

109 110 111

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

That's the way we sound for Ev- ery time we need some cash it's Nev- er to be found, and

112 113 114 115

Oo- we ack- lay on- ey- may! Seems to say it best Tax- es, rent and ba- by gets the rest!

mf *f*

Oo- we ack- lay on- ey- may! Seems to say it best. Tax- es, rent and ba- by gets the rest!

mf *f*

Oo- we ack- lay on- ey- may! Seems to say it best. Tax- es, rent and ba- by gets the rest!

mf *f*

Oo- we ack- lay on- ey- may! Seems to say it best. Tax- es, rent and ba- by gets the rest!

mf *f*

Oo- we ack- lay on- ey- may! Seems to say it best. Tax- es, rent and ba- by gets the rest!

mf *f*

116 117 118

En- whay ee- thay on- ey- may- gay on't- way o- gay 'round, En- thay ee- way ot- gay ove- lay

fast!

119 120 121

Ill- tay on- ey- may's found. If- gay ee- way ike- lay ove- lay En- thay at's- thay grand!

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122 123 124 125

Dear Mis- ter Tax- man, let's not for- get the bas- ic

Dear Mis- ter Tax- man, let's not for- get the bas- ic

Dear Mis- ter Tax- man, let's not for- get the bas- ic

Dear Mis- ter Tax- man, let's not for- get the bas- ic

As we arve- stay I can hold your hand! Dear Mis- ter Tax- man, let's not for- get the bas- ic

Musical score for measures 126-129. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "facts, man. Ease up a bit. 'Cause from your iv- or- y tow'r, things look pret- ty good. It's all".

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Musical score for measures 130-133. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "tic- ke- ty- boom- ing, the way that it should, but the guy in the trench- es is star- ting to seethe. We're".

134 135 136 137

won- der- ing when you're gon- na tax what we breathe!

ff

won- der- ing when you're gon- na tax what we breathe!

ff

won- der- ing when you're gon- na tax what we breathe!

ff

won- der- ing when you're gon- na tax what we breathe!

ff

won- der- ing when you're gon- na tax what we breathe!

ff

slowing

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138 139 140 141

Phar- oahs all have long been hid (Hmmm! But still the tax- es grow)

mf

Phar- oahs all have long been hid (Hmmm! But still the tax- es grow)

mf

Phar- oahs all have long been hid (Hmmm! But still the tax- es grow)

mf

Phar- oahs all have long been hid (Hmmm! But still the tax- es grow)

mf

Phar- oahs all have long been hid (Hmmm! But still the tax- es grow)

mf

tempo primo

142 143 144 145

Down be-neath their pyr-a-mid. (Hmmm! But still the tax-es grow)

Down be-neath their pyr-a-mid. (Hmmm! But still the tax-es grow)

Down be-neath their pyr-a-mid. (Hmmm! But still the tax-es grow)

Down be-neath their pyr-a-mid. (Hmmm! But still the tax-es grow)

Down be-neath their pyr-a-mid. (Hmmm! But still the tax-es grow)

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146 147 148 149 150

Ner-o's part of what has been. (Hmmm! But still the tax-es grow) And what we've got we

Ner-o's part of what has been. (Hmmm! But still the tax-es grow) And what we've got we

Ner-o's part of what has been. (Hmmm! But still the tax-es grow) And what we've got we

Ner-o's part of what has been. (Hmmm! But still the tax-es grow) And what we've got we

Ner-o's part of what has been. (Hmmm! But still the tax-es grow) And what we've got we

Musical score for measures 151-153. The score is for a vocal ensemble and piano accompaniment. Measures 151 and 152 are in 7/8 time, and measure 153 is in 6/4 time. The lyrics are: "vot- ed in. (Hmmm! But still the tax- es grow) And the peo- ple say...". The piano part consists of chords in the right hand and a simple bass line in the left hand.

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Musical score for measures 154-156. The score is for a vocal ensemble and piano accompaniment. Measures 154 and 155 are in 4/4 time, and measure 156 is in 4/4 time. The lyrics are: "Oh, death, where is thy sting When an- y- thing's bet- ter than". The piano part consists of chords in the right hand and a simple bass line in the left hand.

157 158 159 160

tax- pay- ing? Raise our stan- dards, that's all we asked. What they did in- stead Was go and

tax- pay- ing? Raise our stan- dards, that's all we asked. What they did in- stead Was go and

tax- pay- ing? Raise our stan- dards, that's all we asked. What they did in- stead Was go and

tax- pay- ing? Raise our stan- dards, that's all we asked. What they did in- stead Was go and

tax- pay- ing? Raise our stan- dards, that's all we asked. What they did in- stead Was go and

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161 162 163 164

raise that tax! That tax, that tax, they're gon- na raise that tax. That tax, that tax, they're gon- na

raise that tax! That tax, that tax, they're gon- na raise that tax. That tax, that tax, they're gon- na

raise that tax! That tax, that tax, they're gon- na raise that tax. That tax, that tax, they're gon- na

raise that tax! That tax, that tax, they're gon- na raise that tax. That tax, that tax, they're gon- na

raise that tax! That tax, that tax, they're gon- na raise that tax. That tax, that tax, they're gon- na

165 166 167 168 169

raise that tax. That tax, that tax, they're regon-na raise that tax. That's the way the bud- get

raise that tax. That tax, that tax, they're regon-na raise that tax. That's the way the bud- get

raise that tax. That tax, that tax, they're regon-na raise that tax. That's the way the bud- get

raise that tax. That tax, that tax, they're regon-na raise that tax. That's the way the bud- get

raise that tax. That tax, that tax, they're regon-na raise that tax. That's the way the bud- get

cresc

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170 172 173 174 175

grows! grows! grows! grows! grows!

slower

fff *f*

END OF ACT ONE

No. 9: The Hometown March (kazoos)

CUE: ON SM GO

NOTE: to be performed by the cast on kazoos
Piano part is for rehearsal only

Very Soussa ♩=135

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Musical score for Soprano, Alto, Tenor, Bass, and Piano parts. The score is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Very Soussa' with a quarter note equal to 135 beats per minute. The score includes five staves: Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1, and Bass 2. The piano part is written for rehearsal only and includes dynamic markings of *ff* and *mf*. The score includes various musical notations such as rests, notes, and slurs. A large blue watermark is overlaid across the score: PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS.

Musical score for Soprano, Alto, Tenor, Bass, and Piano parts. The score is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Very Soussa' with a quarter note equal to 135 beats per minute. The score includes five staves: Soprano 1/2, Alto 1/2, Tenor 1/2, Bass 1, and Bass 2. The piano part is written for rehearsal only and includes dynamic markings of *Port.*. The score includes various musical notations such as rests, notes, and slurs. A large blue watermark is overlaid across the score: PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS.

No. 9: The Hometown March (kazoos)

Musical score for measures 11-15 of 'The Hometown March'. The score is arranged for Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. The Soprano 1/2 part features a melodic line with triplets and slurs. The Alto 1/2 part has a simple accompaniment. The Tenor 1/2 part provides harmonic support with chords. Bass 1 has a simple bass line, while Bass 2 includes a 'Port.' (portamento) section with a wavy line. The Piano part features a complex accompaniment with triplets and slurs in both hands.

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Musical score for measures 16-20 of 'The Hometown March'. The score continues with Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. The Soprano 1/2 part continues with melodic lines and triplets. The Alto 1/2 part remains simple. The Tenor 1/2 part provides harmonic support. Bass 1 has a simple bass line, and Bass 2 includes another 'Port.' section. The Piano part continues with complex accompaniment and triplets.

Sop 1/2

Alt. 1/2

Ten. 1/2

Bss. 1

Bss. 2

Pno

21 22 23 24 25

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Sop 1/2

Alt. 1/2

Ten. 1/2

Bss. 1

Bss. 2

Pno

27 28 29 30

mp

No. 9: The Hometown March (kazoos)

Musical score for measures 31-35. The score is arranged for Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. The key signature has one flat (B-flat). Measures 31-35 show a melodic line in the Soprano and Alto parts with triplets and slurs. The Piano part provides harmonic support with chords and triplets. The Basses play a simple rhythmic accompaniment.

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Musical score for measures 36-40. The score continues with Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. Measures 36-40 show a continuation of the melodic and harmonic material, with the Soprano and Alto parts featuring more complex rhythmic patterns and triplets. The Piano part continues with harmonic support, and the Basses maintain their accompaniment.

Musical score for measures 41-45. The score includes parts for Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. The key signature has one flat (B-flat). Measures 41-45 show vocal lines with triplets and piano accompaniment with chords and triplets.

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Musical score for measures 46-50. The score includes parts for Soprano 1/2, Alto 1/2, Tenor 1/2, Basses 1 and 2, and Piano. The key signature has one flat (B-flat). Measures 46-50 show vocal lines with rests and piano accompaniment with chords and a trill. A dynamic marking of *ff* (fortissimo) is present in measure 50.

No. 9: The Hometown March (kazoos)

Musical score for measures 51-55. The score is for Soprano 1/2, Alto 1/2, Tenor 1/2, Bass 1, Bass 2, and Piano. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. Measures 51-55 show a melodic line for the vocalists and piano, with a bass line. Measure 54 features a 'Port.' (portamento) marking over a piano accompaniment. Measure 55 includes a dynamic marking of *mf*.

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Musical score for measures 56-60. The score is for Soprano 1/2, Alto 1/2, Tenor 1/2, Bass 1, Bass 2, and Piano. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. Measures 56-60 show a melodic line for the vocalists and piano, with a bass line. Measures 57, 58, 59, and 60 feature a 'Port.' (portamento) marking over a piano accompaniment.

Musical score for measures 61-65. The score is arranged for Soprano 1/2, Alto 1/2, Tenor 1/2, Bass 1, Bass 2, and Piano. The key signature has one flat (B-flat). Measures 61-65 feature vocal lines with triplets and piano accompaniment with chords and triplets. A dynamic marking of *f* is present in measure 65.

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Musical score for measures 66-69. The score is arranged for Soprano 1/2, Alto 1/2, Tenor 1/2, Bass 1, Bass 2, and Piano. The key signature has one flat (B-flat). Measures 66-69 feature vocal lines with triplets and piano accompaniment with chords and triplets. A dynamic marking of *ff* is present in measure 67. A *Port.* (portamento) marking is present in measure 69.

No. 11 The Day The Bloom Fell Off The Rose

CUE: MILES "First Traffic Accident souvenirs."

With bounce ♩=100

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Musical notation for measures 1-5. The piece begins with a piano introduction in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is marked *mf*. Measure numbers 1 through 5 are indicated above the staff.

Musical notation for measures 6-10. The vocal line begins in measure 9 with the lyrics "Well, his- t'ry doesn't re- cord what brought the". The piano accompaniment continues. The dynamic is marked *mf*. Measure numbers 6 through 10 are indicated above the staff.

Musical notation for measures 11-15. The vocal line continues with the lyrics "Mor- tons out that day Was it eggs or was it flo- ur they picked up a- long the". The piano accompaniment continues. Measure numbers 11 through 15 are indicated above the staff.

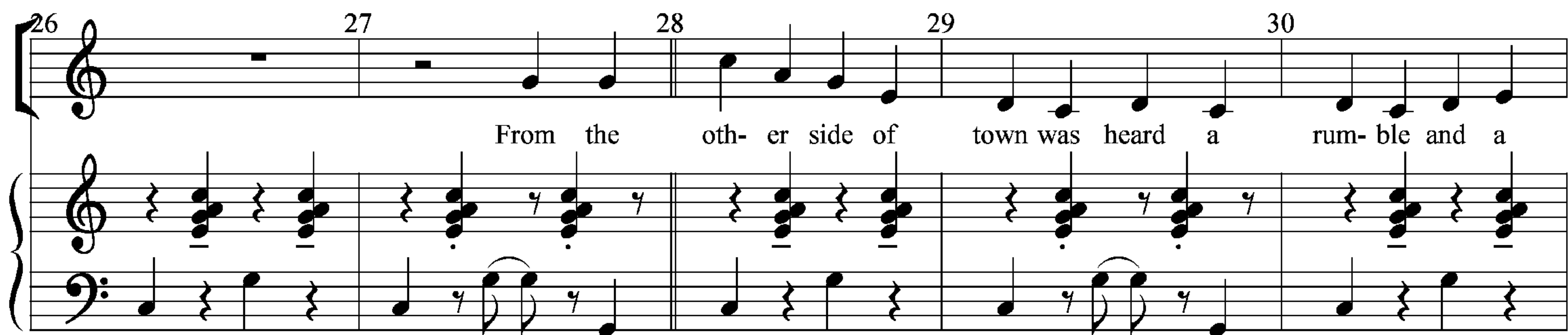
Musical notation for measures 16-20. The vocal line continues with the lyrics "way? The on- ly thing we know for cer- tain is they set out up the strip in their". The piano accompaniment continues. Measure numbers 16 through 20 are indicated above the staff.

Musical notation for measures 21-25. The vocal line continues with the lyrics "brand- new green Mc- Laugh- lin on a two- hour shop- ping trip." The piano accompaniment continues. Measure numbers 21 through 25 are indicated above the staff.

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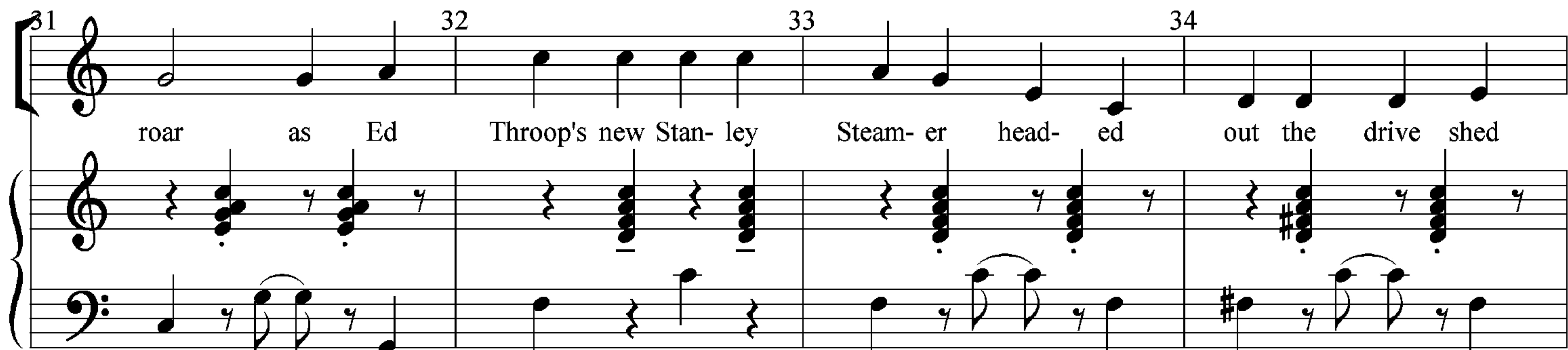
26 27 28 29 30

From the oth- er side of town was heard a rum- ble and a



31 32 33 34

roar as Ed Throop's new Stan- ley Steam- er head- ed out the drive shed



35 36 37 38 39

door. That migh- ty six- horse en- gine shook the town right to its core. By the



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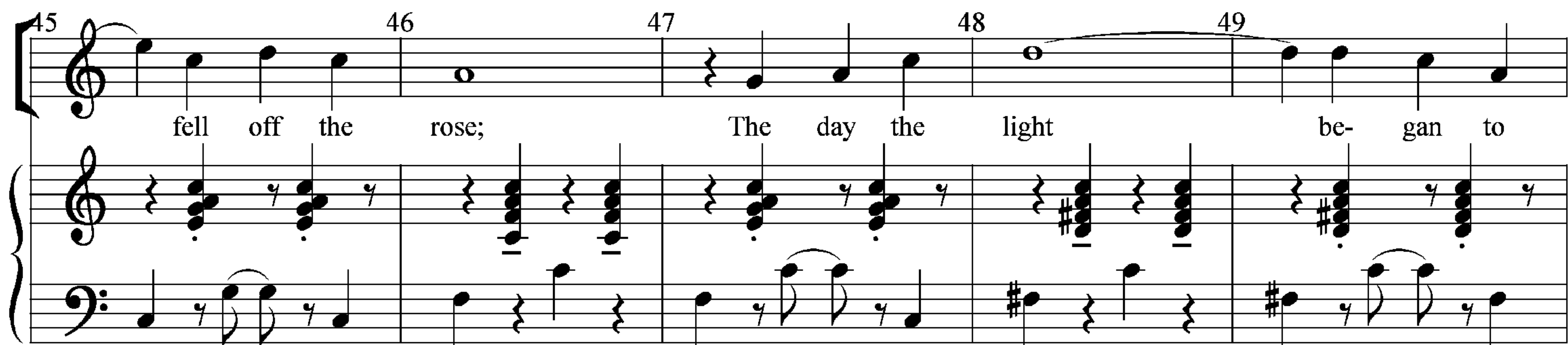
41 42 43 44

time that he hit Pine Street, he was do- ing twelve or more. The day the bloom



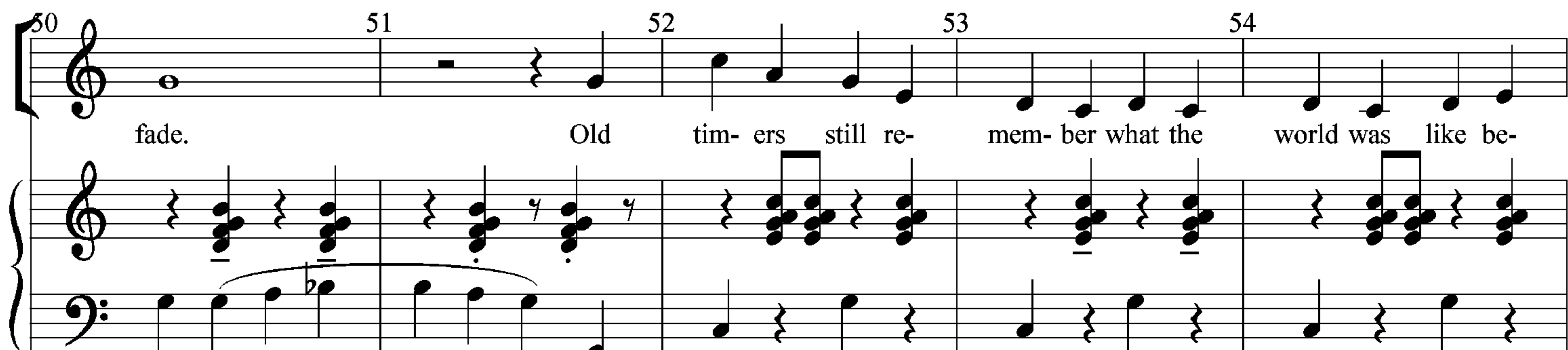
45 46 47 48 49

fell off the rose; The day the light be- gan to



50 51 52 53 54

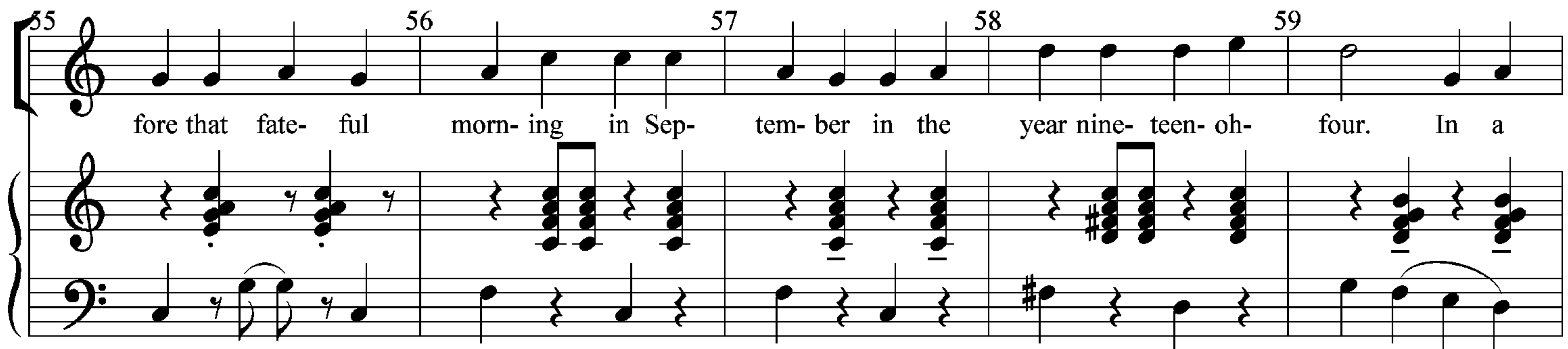
fade. Old tim- ers still re- mem- ber what the world was like be-



No. 11 The Day The Bloom Fell Off The Rose

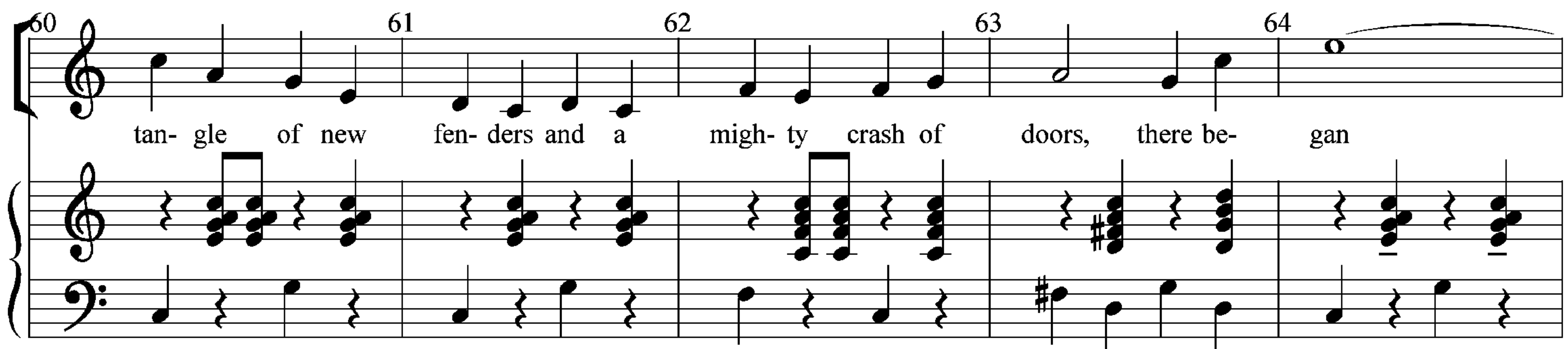
55 56 57 58 59

fore that fate- ful morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a



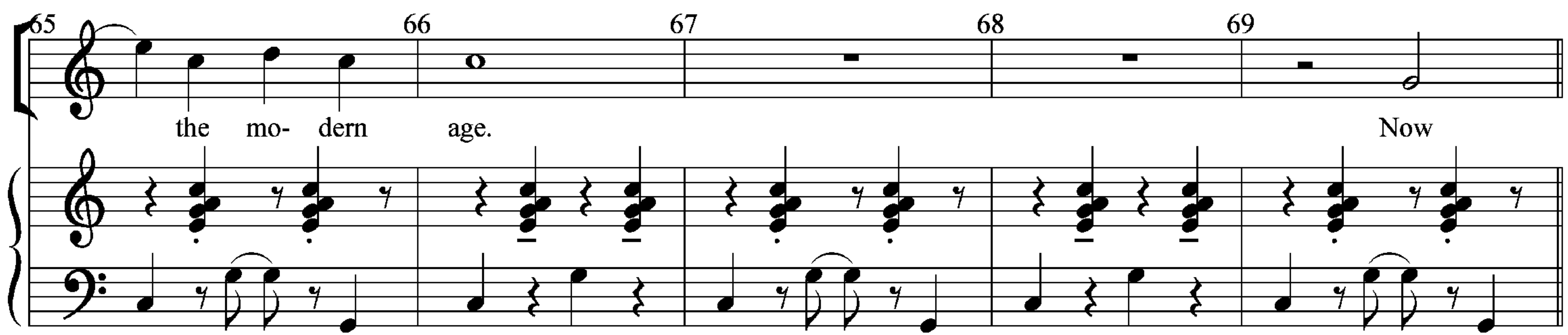
60 61 62 63 64

tan- gle of new fen- ders and a migh- ty crash of doors, there be- gan



65 66 67 68 69

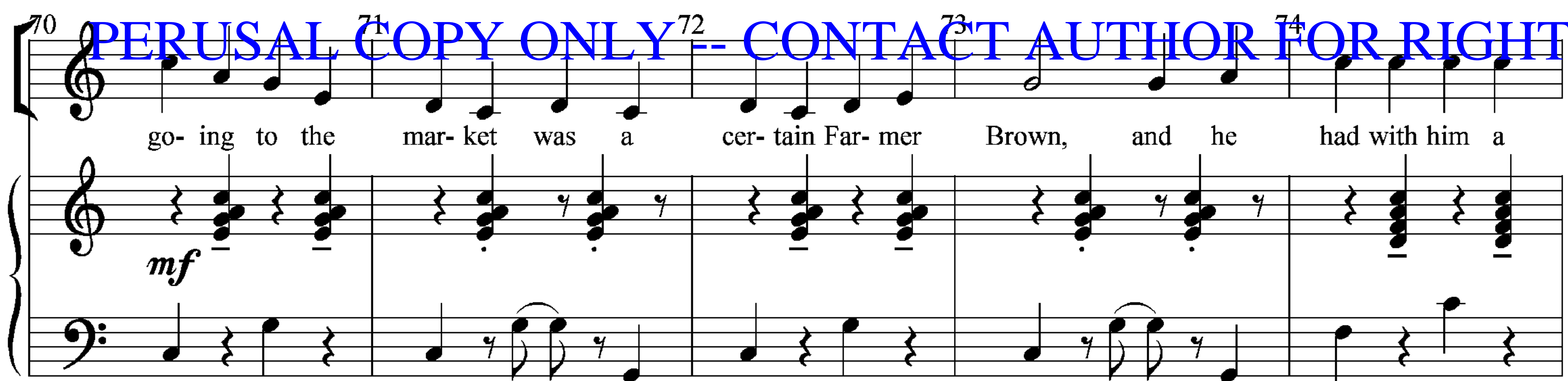
the mo- dern age. Now



70 71 72 73 74

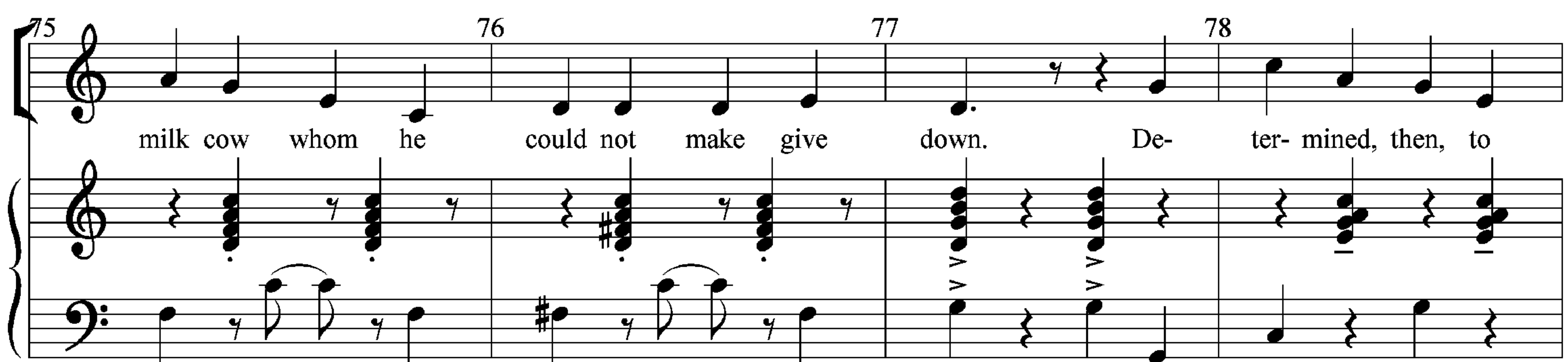
go- ing to the mar- ket was a cer- tain Far- mer Brown, and he had with him a

mf



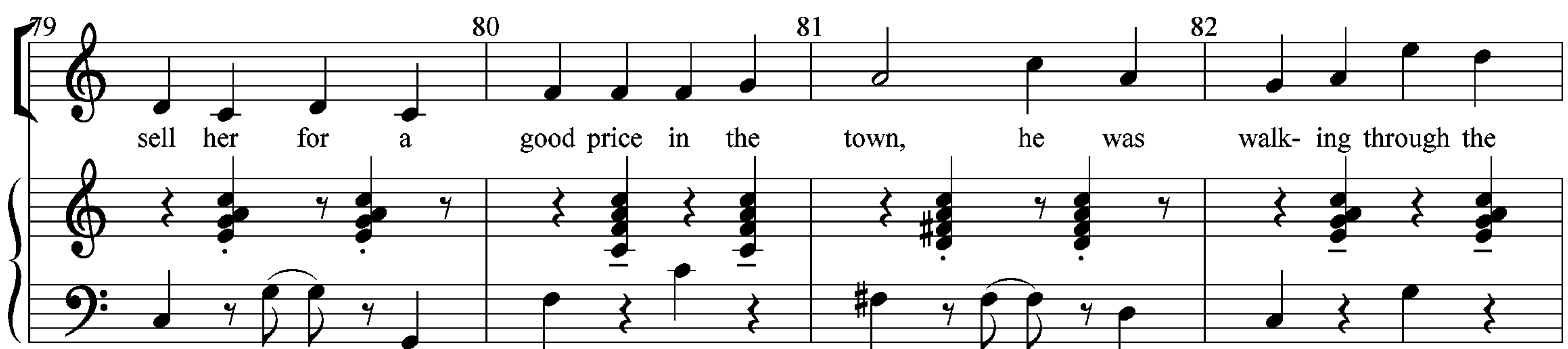
75 76 77 78

milk cow whom he could not make give down. De- ter- mined, then, to



79 80 81 82

sell her for a good price in the town, he was walk- ing through the



83 84 85 86 87

morn- ing with no wor- ry and no frown.

88 89 90 91 92

At the time, the main street cross- road was a three- way in- ter- sect. The ap-

93 94 95 96 97

proach of dis- tant traf- fic was not eas- y to de- tect and, with a cow that had grown

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99 100 101

mule- ish, Farm- er Brown did not sus- pect that, of all the folks in

102 103 104 105 106

town, he was the one fate would se- lect. The day the bloom fell off the

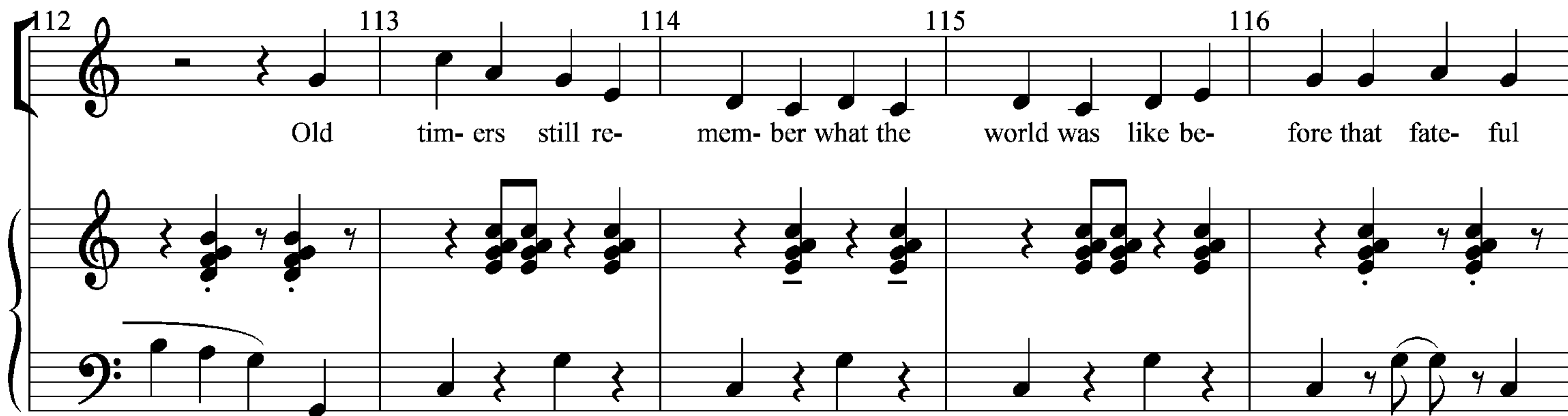
107 108 109 110 111

rose; The day the light be- gan to fade.

No. 11 The Day The Bloom Fell Off The Rose

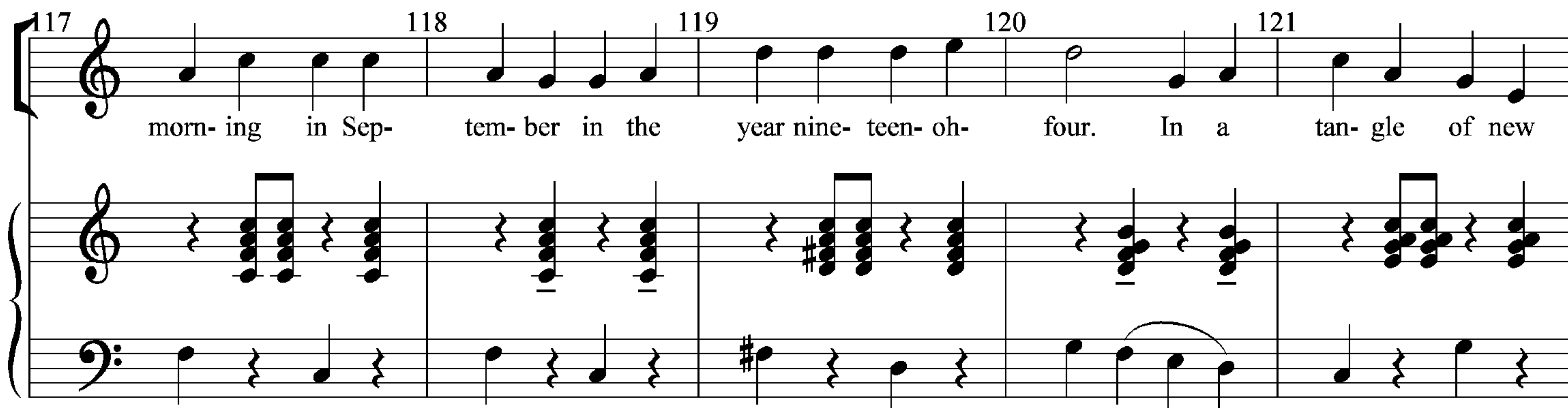
112 113 114 115 116

Old tim- ers still re- mem- ber what the world was like be- fore that fate- ful



117 118 119 120 121

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new



122 123 124 125 126

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

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127 128 129 130 131

age.



vamp ad lib under dialogue
until cue: "distilled water"

132 133 134 135 136



137 138 139 140 141

As Farm- er Brown drew near the

As Farm- er Brown drew near the

As Farm- er Brown drew near the

As Farm- er Brown drew near the

As Farm- er Brown drew near the

KEITH: "23 to anybody
who's still in school

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142 143 144 145

in- ter- sec- tion, that cow be- gan to run. She dragged that poor man

in- ter- sec- tion, that cow be- gan to run. She dragged that poor man

in- ter- sec- tion, that cow be- gan to run. She dragged that poor man

in- ter- sec- tion, that cow be- gan to run. She dragged that poor man

in- ter- sec- tion, that cow be- gan to run. She dragged that poor man

No. 11 The Day The Bloom Fell Off The Rose

146 147 148 149

with her like they were shot out of a gun. Cur- sing, sweat- ing,
with her like they were shot out of a gun. Cur- sing, sweat- ing,
with her like they were shot out of a gun. Cur- sing, sweat- ing,
with her like they were shot out of a gun. Cur- sing, sweat- ing,
with her like they were shot out of a gun. Cur- sing, sweat- ing,

150 151 152 153 154

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stum- bling, he fin- 'lly pulled her to a halt, and, then that big Mc- Laugh- lin showed its
stum- bling, he fin- 'lly pulled her to a halt, and, then that big Mc- Laugh- lin showed its
stum- bling, he fin- 'lly pulled her to a halt, and, then that big Mc- Laugh- lin showed its
stum- bling, he fin- 'lly pulled her to a halt, and, then that big Mc- Laugh- lin showed its
stum- bling, he fin- 'lly pulled her to a halt, and, then that big Mc- Laugh- lin showed its

155 156 157 158 159

one and on- ly fault. fault. fault. fault. fault.

one and on- ly fault. fault. fault. fault. fault.

one and on- ly fault. fault. fault. fault. fault.

one and on- ly fault. fault. fault. fault. fault.

one and on- ly fault. fault. fault. fault. fault.

vamp ad lib under dialogue

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vamp ad lib under dialogue

1 2

160 161 162 163 164

vamp ad lib under dialogue until cue: "one major design flaw."

165 166 167 168

hold until cue: "The brakes didn't work."

fast! this is the melodrama "chase" theme

mf

No. 11 The Day The Bloom Fell Off The Rose

169 170 171

See- ing what was hap- p'ning, Mis- ter Mor- ton hit the brakes,
See- ing what was hap- p'ning, Mis- ter Mor- ton hit the brakes,
See- ing what was hap- p'ning, Mis- ter Mor- ton hit the brakes,
See- ing what was hap- p'ning, Mis- ter Mor- ton hit the brakes,
See- ing what was hap- p'ning, Mis- ter Mor- ton hit the brakes,

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172 173 174

but that big Mc- Laug- lin sim- ply got a case of shakes. Push- ing hard- er, BANG!, the ped- al
but that big Mc- Laug- lin sim- ply got a case of shakes. Push- ing hard- er, BANG!, the ped- al
but that big Mc- Laug- lin sim- ply got a case of shakes. Push- ing hard- er, BANG!, the ped- al
but that big Mc- Laug- lin sim- ply got a case of shakes. Push- ing hard- er, BANG!, the ped- al
but that big Mc- Laug- lin sim- ply got a case of shakes. Push- ing hard- er, BANG!, the ped- al

175 176 177

slammed down to the floor. Look- ing up, he saw that farm- er clos- er than be- fore!

slammed down to the floor. Look- ing up, he saw that farm- er clos- er than be- fore!

slammed down to the floor. Look- ing up, he saw that farm- er clos- er than be- fore!

slammed down to the floor. Look- ing up, he saw that farm- er clos- er than be- fore!

slammed down to the floor. Look- ing up, he saw that farm- er clos- er than be- fore!

dreamily

178 179 180

p

181 182 183

184 185 186

Hold until cue: "What the cow thought at that moment has not been recorded."

187 188 189 190

fast!

f

No. 11 The Day The Bloom Fell Off The Rose

191 192 193

Hurt- ling down the Pine Street hill at fif- teen miles an hour,
Hurt- ling down the Pine Street hill at fif- teen miles an hour,
Hurt- ling down the Pine Street hill at fif- teen miles an hour,
Hurt- ling down the Pine Street hill at fif- teen miles an hour,
Hurt- ling down the Pine Street hill at fif- teen miles an hour,
Hurt- ling down the Pine Street hill at fif- teen miles an hour,

f

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194 195 196

Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the
Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the
Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the
Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the
Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the
Ed Throop had his thoughts up- on the Stan- ley Steam- er's pow'r. When at last, he looked back to the

197 road, it was too late. 198 Just be- yond that Guern- sey, he could 199 see the Pear- ly Gate!

road, it was too late. Just be- yond that Guern- sey, he could see the Pear- ly Gate!

road, it was too late. Just be- yond that Guern- sey, he could see the Pear- ly Gate!

road, it was too late. Just be- yond that Guern- sey, he could see the Pear- ly Gate!

road, it was too late. Just be- yond that Guern- sey, he could see the Pear- ly Gate!

road, it was too late. Just be- yond that Guern- sey, he could see the Pear- ly Gate!

dreamily

200 201 202

p

203 204 205

206 207 208

209 210 211 212

Hold until cue: "It is not permitted for us to repeat them here."

tempo primo

mf

No. 11 The Day The Bloom Fell Off The Rose

213 214 215 216

With Farm- er Brown out

217 218 219 220

in the street and Boss- y stand- ing near, Mis- ter Mor- ton

221 222 223 224

had no time to re- gis- ter his fear. With Bos- sy run- ning

225 226 227 228

to his right, the size of two big deer, nine hun- dred pounds of

229 230 231 232

bur- ger made him choose which way to steer.

233 234 235 236

In the speed- ing Stan- ley Steam- er, Ed Throop

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237 238 239 240

gasp-ed through his sur- prise when the farm- er and the milk- cow jumped right

241 242 243 244

out be- fore his eyes. And, do- ing with- out think- ing, as

245 246 247 248

an- y driv- er might, Ed nev- er saw the Mor- tons as he

249 250 251 252 253

turned to his right. The day the bloom fell off the rose;

The day the bloom fell off the rose;

The day the bloom fell off the rose;

The day the bloom fell off the rose;

The day the bloom fell off the rose;

No. 11 The Day The Bloom Fell Off The Rose

254 255 256 257 258

the day the light be-gan to fade. Old

the day the light be-gan to fade. Old

the day the light be-gan to fade. Old

the day the light be-gan to fade. Old

the day the light be-gan to fade. Old

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259 260 261 262

tim-ers still re-mem-ber what the world was like be-fore that fate-ful

tim-ers still re-mem-ber what the world was like be-fore that fate-ful

tim-ers still re-mem-ber what the world was like be-fore that fate-ful

tim-ers still re-mem-ber what the world was like be-fore that fate-ful

tim-ers still re-mem-ber what the world was like be-fore that fate-ful

263 264 265 266 267

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new

morn- ing in Sep- tem- ber in the year nine- teen- oh- four. In a tan- gle of new

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268 269 270 271 272

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

fen- ders and a migh- ty crash of doors, there be- gan the mo- dern

No. 11 The Day The Bloom Fell Off The Rose

273 274 275 276

age. There were Mor- tons fly- ing through the air with

age. There were Mor- tons fly- ing through the air with

age. There were Mor- tons fly- ing through the air with

age. There were Mor- tons fly- ing through the air with

age. There were Mor- tons fly- ing through the air with

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277 278 279 280

swan- like grace- ful ease. There were Mor- tons in the gut- ters; there were

swan- like grace- ful ease. There were Mor- tons in the gut- ters; there were

swan- like grace- ful ease. There were Mor- tons in the gut- ters; there were

swan- like grace- ful ease. There were Mor- tons in the gut- ters; there were

swan- like grace- ful ease. There were Mor- tons in the gut- ters; there were

281 282 283 284 285

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

Mor- tons in the trees! And, then be- gan their feud- ing, from that day to this

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286 287 288 289

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

night, wheth- er Mor- ton or Ed Throop had been the one who should turn

No. 11 The Day The Bloom Fell Off The Rose

Musical score for measures 290-294. The score is arranged in a system with five vocal staves and a piano accompaniment. The lyrics are: "right! The day the bloom fell off the rose; The day the". The piano accompaniment consists of chords and a bass line.

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Musical score for measures 295-299. The score is arranged in a system with five vocal staves and a piano accompaniment. The lyrics are: "light began to fade. Old timers still re-". The piano accompaniment consists of chords and a bass line.

300 301 302 303

mem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-

The musical score for measures 300-303 consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of two staves each. The lyrics are: "mem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-tem-ber what the world was like be-fore that fate-ful morn-ing in Sep-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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304 305 306 307 308

tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a

The musical score for measures 304-308 consists of five vocal staves and a piano accompaniment. The lyrics are: "tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a tem-ber in the year nine-teen-oh-four. In a tan-gle of new fen-ders and a". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

No. 11 The Day The Bloom Fell Off The Rose

Musical score for measures 309-312. The score consists of six vocal staves and a piano accompaniment. The lyrics are: "migh- ty crash of doors, there be- gan the mo- dern". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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Musical score for measures 313-316. The score consists of six vocal staves and a piano accompaniment. The lyrics are: "age. So be- gan the mo- dern". The piano accompaniment continues with a similar rhythmic pattern to the previous section.

317 318 319 320

age. It be- gan the mo- dern

age. It be- gan the mo- dern

age. It be- gan the mo- dern

age. It be- gan the mo- dern

age. It be- gan the mo- dern

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321 322 323 324 325 326

age. hold until cue:
"Homogenized milk." ☺

No. 11a: The Hometown March, 1st transition

CUE: KEITH "...she gave nothing but homogenized milk."

Very Soussa ♩=135

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Musical notation for measures 1-6. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Very Soussa' with a metronome marking of ♩=135. The dynamics are marked 'mp'. The right hand features a melodic line with slurs and triplets, while the left hand provides a steady accompaniment of chords and eighth notes.

Musical notation for measures 7-12. The right hand continues the melodic line with slurs and triplets. The left hand accompaniment remains consistent with the previous system.

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Musical notation for measures 13-17. The right hand features a melodic line with slurs and triplets. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 18-21. The right hand has a melodic line with slurs. The left hand accompaniment concludes with a final chord in measure 21.

No. 12: I Wanna Go Walking With You

CUE: LAURA "All sound advice to the contrary."

a little bit Basie ♩=130

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Musical notation for measures 1-5. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure numbers 2, 3, 4, and 5 are indicated above the staff. The piano accompaniment begins with a *mp* dynamic.

Musical notation for measures 6-9. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure numbers 7, 8, and 9 are indicated above the staff. The piano accompaniment continues with a *mp* dynamic. The vocal line begins with the lyrics: "I got the feel- ing that it's".

Musical notation for measures 10-13. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure numbers 10, 11, 12, and 13 are indicated above the staff. The piano accompaniment continues with a *mp* dynamic. The vocal line continues with the lyrics: "gon- na be a long, long night. A fun- ny feel- ing we'll be talk- ing 'til the morn- ing light."

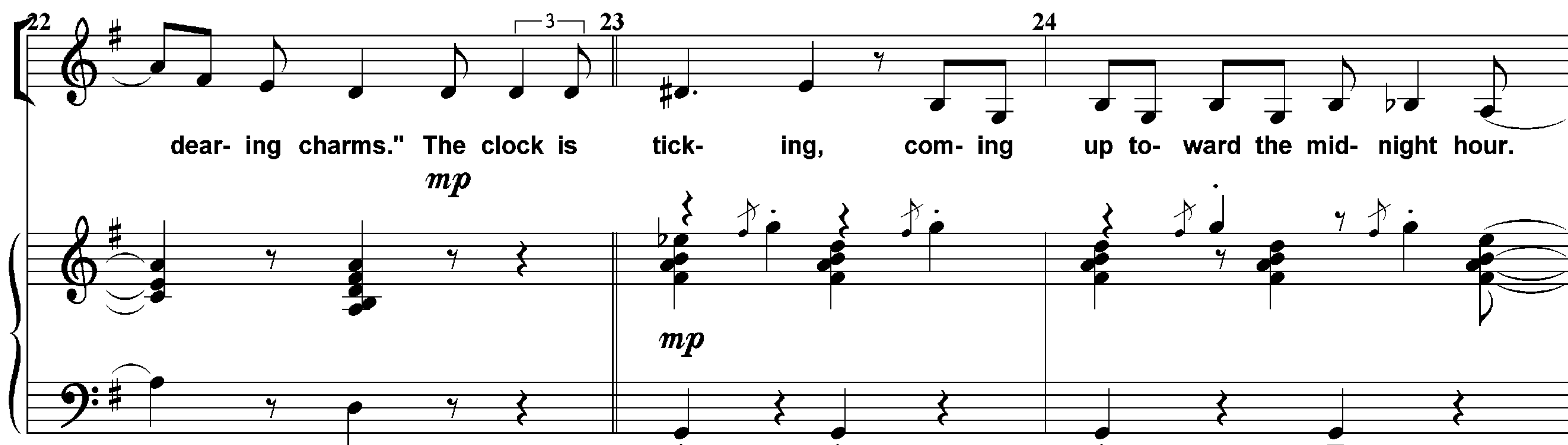
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Musical notation for measures 14-17. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure numbers 14, 15, 16, and 17 are indicated above the staff. The piano accompaniment continues with a *mf* dynamic. The vocal line continues with the lyrics: "What I'd rath- er be do- ing is just bill- ing and coo- ing, with a hand- ful of you in my arms."

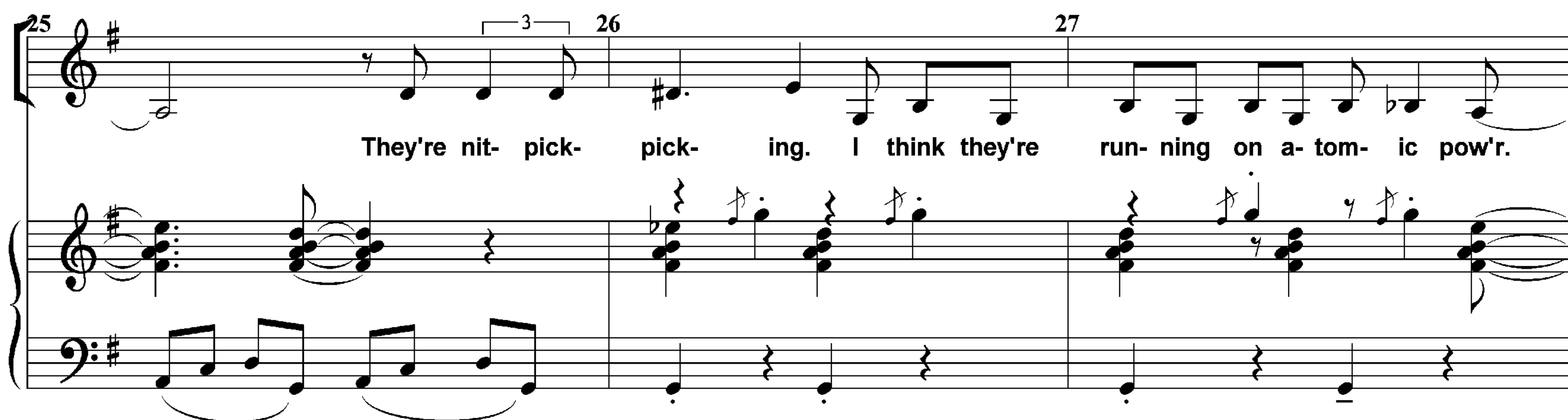
Musical notation for measures 18-21. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure numbers 18, 19, 20, and 21 are indicated above the staff. The piano accompaniment continues with a *mf* dynamic. The vocal line continues with the lyrics: "What I most want to hear is your voice in my ear say- ing 'Dear, I be- lieve in your en-

No. 12: I Wanna Go Walking With You

22 dear- ing charms." The clock is tick- ing, com- ing up to- ward the mid- night hour. *mp*



25 They're nit- pick- pick- ing. I think they're run- ning on a- tom- ic pow'r.



28 What I'd rath- er be do- ing is just "me- ing and you- ing" with the old har- vest moon up a- bove. *mf*

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32 And I know that it's real, that old feel- ing I feel When you say to me, "Come on, let's talk




36 a- bout love." *f* But, we're gon- na stay here 'til the cows come on home, and the



39 40 41 42

bird-ies are a-twit-tering in the trees. And the tick-tick-tick-ing of the clock, and the



43 44 45 46

talk-talk-talk-ing in the dock makes me wan-na go walk-ing... Wan-na go walk-ing...



47 48 49 50 51

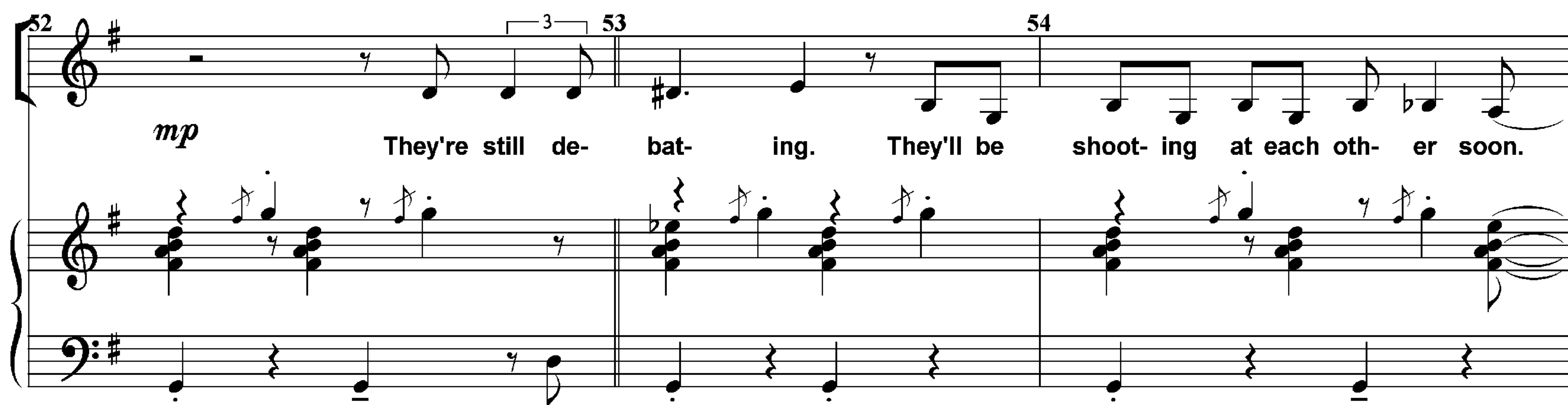
Wan-na go walk-ing with you.

mp



52 53 54

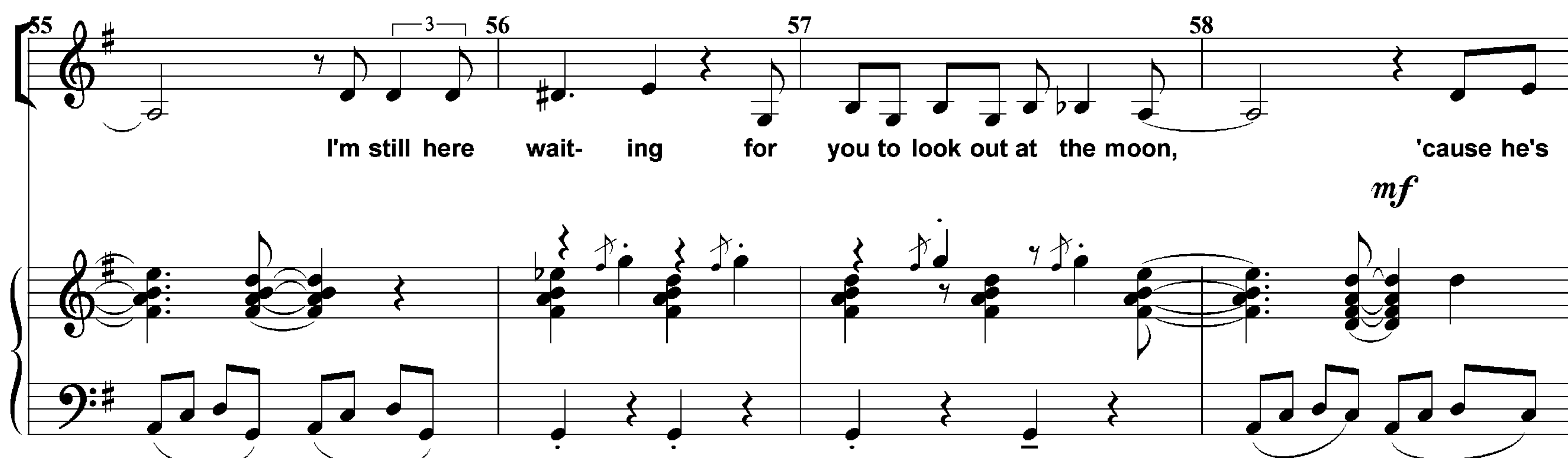
mp They're still de-bat-ing. They'll be shoot-ing at each oth-er soon.



55 56 57 58

I'm still here wait-ing for you to look out at the moon, 'cause he's

mf



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No. 12: I Wanna Go Walking With You

59 60 61 62

up in the sky, wait- ing for you and I to walk out of here, hand in hand, but that

mf

63 64 65

old Mis- ter Moon's gon- na dis- ap- pear soon, if you keep up this talk- ing, the way

66 67 68

that you planned. Yeah, we're gon- na stay here 'til the cows come on home, and the

f

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69 70 71 72

bird- ies are a- twit- tering in the trees. And the tick- tick- tick- ing of the clock, and the

73 74 75 76

talk- talk- talk- ing in the dock makes me wan- na go walk- ing... Wan- na go walk- ing...

77 78 79 80 81

Wan- na go walk- ing with you.

82 83 84 85

ff Some day, if we ev- er leave this room, we'll walk to- geth- er

86 87 88

un- der- neath that moon and he'll smile down on me when he sees with whom I'm

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89 90 91 92

stroll- ing but I doubt that he'll be smil- ing on us an- y- time soon,

93 94 95 96 97 98

No. 12: I Wanna Go Walking With You

99 100 101 102

but I doubt that he'll be smil- ing on us an- y- time soon, 'cause we're

ff *f*

103 104 105

gon- na stay here 'til the cows come on home, and the bird- ies are a twit- tering in the

mf

106 107 108 109

trees. And the tick- tick- tick- ing of the clock, and the

sfz *sfz*

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110 111 112

talk- talk- talk- ing in the dock and the non- non- non- sense that I'm

ff *f*

113 114 115

hear- ing at this hear- ing, and the mid- night hour _ that is migh- ty near to near- ing, and the

116 117 118

tick- tick- tick- ing and the talk- talk- talk- ing makes me wan- na go walk- ing...

This system contains measures 116, 117, and 118. The vocal line features a melody with triplet markings over the words "tick-tick-tick-ing and the talk-talk-talk-ing makes me wan-na go walk-ing...". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, including a triplet in measure 118.

119 120 121 122

Wan- na go walk- ing... Wan- na go walk- ing with you.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS *mp*

This system contains measures 119, 120, 121, and 122. The vocal line continues with the melody "Wan-na go walk-ing... Wan-na go walk-ing with you." The piano accompaniment includes chords and a bass line with triplet markings. A dynamic marking of *mp* is present.

123 124

f

This system contains measures 123 and 124. The vocal line has rests for both measures. The piano accompaniment features chords in the right hand and a bass line with triplet markings. A dynamic marking of *f* is present.

No. 12a: I Wanna Go Walking With You, 1st transition

CUE: CHARLIE "Might as well hang on and enjoy the ride."

a little bit Basie ♩=130

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Musical score for the first transition, measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 'a little bit Basie' with a quarter note equal to 130 beats per minute. The dynamics are marked as *mp* (mezzo-piano). The right hand features a series of chords and eighth notes, while the left hand has a bass line with triplets. Measure 5 ends with a double bar line.

Musical score for the second transition, measures 6-7. The score is in 4/4 time with a key signature of one sharp (F#). The right hand has a few notes and rests, while the left hand continues with a bass line. Measure 7 ends with a double bar line.

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No. 12b: Whilin' Away The Time, 2nd transition

CUE: KEITH "Twenty-one pictures of families more dysfunctional than yours."

Lazily ♩=100

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Piano

mp

The musical score is for a piano piece in 4/4 time, marked 'Lazily' with a tempo of 100 beats per minute. It consists of two systems of music, each with four measures. The first system is numbered 1-4 and the second system is numbered 5-8. The right hand (treble clef) features a melodic line with eighth notes and triplets, while the left hand (bass clef) provides a simple harmonic accompaniment with quarter notes and rests. The dynamics are marked 'mp' (mezzo-piano). The piece concludes with a double bar line at the end of measure 8.

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No. 13: Whiling Away The Time, reprise

CUE: MILES "Thoroughly reasonable."

tempo mosey ♩=110

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Musical notation for measures 1-6. The vocal line starts with rests for measures 1-4, then begins with a quarter note G4 in measure 5. The lyrics "But still I think it's fine to have the" are written below the notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical notation for measures 7-10. The vocal line continues with eighth notes and triplets. The lyrics "time to while a-way the time and while I've got the time for yet a while, I think I'll" are written below. The piano accompaniment continues with chords and a bass line.

Musical notation for measures 11-14. The vocal line continues with eighth notes and triplets. The lyrics "go and find a place where I'll have the time to while the time, let the" are written below. A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the page.

Musical notation for measures 15-18. The vocal line continues with eighth notes and triplets. The lyrics "world go rush- ing on its mer- ry way. Just put my feet up, close my eyes, have a snore, for- get it for an-" are written below. The piano accompaniment continues with chords and a bass line.

Musical notation for measures 19-21. The vocal line continues with eighth notes and triplets. The lyrics "oth- er hun- dred years or may- be more." are written below. The piano accompaniment continues with chords and a bass line.

No. 13a: Ain't That Just Like A Man, transition

CUE: CHARLIE "She'll have to go."

Evenly ♩=90

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Musical score for measures 2 through 6. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Evenly' with a quarter note equal to 90 beats per minute. The music is written for piano. Measure 2 features a treble clef with a series of eighth notes and a bass clef with a dotted half note. Measures 3 through 6 continue with similar rhythmic patterns, including chords and eighth notes. Measure 6 ends with a double bar line and repeat dots.

Musical score for measure 7. The score is in 4/4 time with a key signature of one flat (Bb). The music is written for piano. Measure 7 features a treble clef with a series of eighth notes and a bass clef with a dotted half note. The measure ends with a double bar line and repeat dots.

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No. 14: Ain't That Just Like A Man?

Evenly $\text{♩} = 90$

CUE: "Probably. Probably? Probably."

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2 3 4 5

Ain't that just like a man? Ain't that

7 8

just like a man? Rush to get to work by nine each mor-ning.

10 11

Rush a- gain at night to beat him home. Spec- ial din- ner on the tab- le:

12 13 14

can- dle light and wine and then he calls and says he's bring- ing Steve and Mike and Jim.

15 16 17 18

You say "What- ev- er's good for him." Ain't that just like a man? Ain't that

19 20 21

just like a man? Spend two hours _ at the beau- ty par lour;

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22 Eight-ty bucks to col- our cut and 23 curl. 24 When you do get home, he's bus- y,

25 play- ing with his toys and if he 26 no- tic- es he says he liked it 27 like it was be- fore. 28 As if that's what you did it

29 for. Ain't that 30 just like a man? Ain't that 31 just like a man? He'll 32 wait un- til your heart is lay- ing

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33 in your op- en hand and then he'll 34 cut you to the core by say- ing 35 some- thing like he'd planned to do it,

36 but you know he does- n't 37 mean it. Shrug if off, he can't help 38 be- ing just like a 39 man.

40 41 42 43 Ain't that just like a man? Ain't that 44 just like a man?

No. 14: Ain't That Just Like A Man?

45 46 47

Twice a year, he thinks to say "I love you", if he thinks to think of it at



48 49 50 51

all. You de- cide that's just his na- ture, liv- ing in a blur. Op- en your



52 53 54 55

eyes one morn- ing There's a flow- er there. And it might be that he still cares. Ain't that



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56 57 58

just like a man? Ain't that just like a man? He'll wait un- til your heart is lay- ing



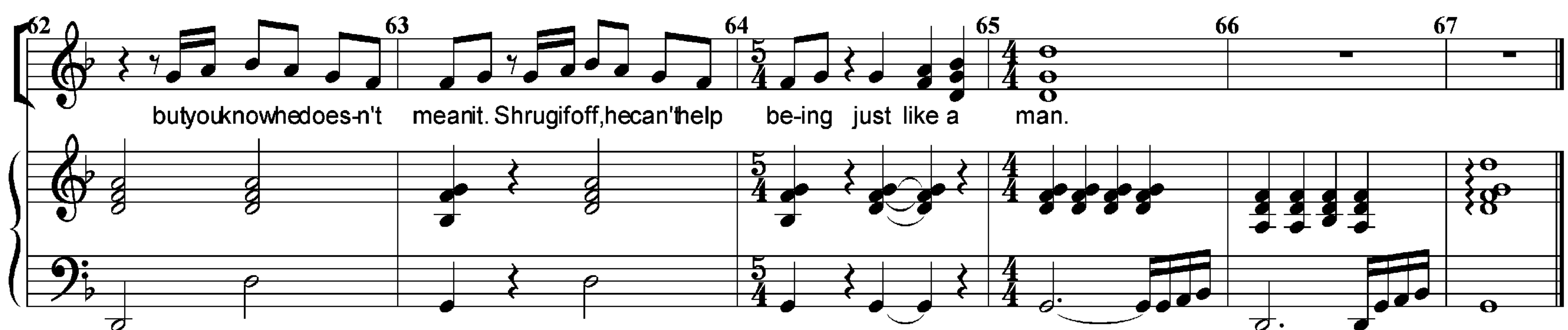
59 60 61

in your op- en hand and then he'll cut you to the core by say- ing some- thing like he'd planned to do it,



62 63 64 65 66 67

but you know he does-n't mean it. Shrug it off, he can't help be- ing just like a man.



No. 15 Culture Night

CUE: Follow on after No. 13

Very classy ♩=150

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Musical score for measures 1-5. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line (treble clef) has lyrics: "It's here, at last, our". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Measure 5 includes a triplet of eighth notes in the right hand.

Musical score for measures 6-9. The vocal line (treble clef) has lyrics: "Cu- huh- hul- ture Night, an eve- ning brim with all that's prim. A gal- a bright with". The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand and the bass line in the left hand.

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Musical score for measures 10-13. The vocal line (treble clef) has lyrics: "spar- har- hark- ling light and we'll not mess with vul- gar- ness, For you must re- mem- ber,". The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand and the bass line in the left hand.

No. 15 Culture Night

14 15 16 17

and if you come to
and if you come to
as you sit be-guiled, that the an- cients nev- er, hard- ly ev- er, smiled and if you come to
as you sit be-guiled, that the an- cients nev- er, hard- ly ev- er, smiled and if you come to

Detailed description: This system contains measures 14 through 17. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The lyrics are: "and if you come to" (measures 14-15), "and if you come to" (measures 16-17), and "as you sit be-guiled, that the an- cients nev- er, hard- ly ev- er, smiled and if you come to" (measures 14-17).

18 19 20 21 22

Cu- huh- hul- ture Night, then neith- er will you. Let's sing a song__ of cul- ture. It's
Cu- ture Night, then neith- er will you. Let's sing a song__ of cul- ture. It's
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Cu- huh- hul- ture Nigh, then neith- er - will you. Let's sing a song__ of cul- ture It's
Cu- ture Night, then neith- er will you. Let's sing a song of cul- ture. It's

Detailed description: This system contains measures 18 through 22. It features four vocal staves and piano accompaniment. The lyrics are: "Cu- huh- hul- ture Night, then neith- er will you. Let's sing a song__ of cul- ture. It's" (measures 18-22), "Cu- ture Night, then neith- er will you. Let's sing a song__ of cul- ture. It's" (measures 18-22), "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" (measure 19), and "Cu- huh- hul- ture Nigh, then neith- er - will you. Let's sing a song__ of cul- ture It's" (measures 18-22), "Cu- ture Night, then neith- er will you. Let's sing a song of cul- ture. It's" (measures 18-22).

23 24 25 26 27

aw- fully ser- i- ous. The song of art__ and cu- ul- ture can get mon- o-__ ton-__
aw- fully ser- i- ous. The song of art__ and cu- ture can get mon- o-__ ton-__
aw- fully ser- i- ous. The song of art__ and cu- ul- ture can get mon- o-__ ton-__
aw- fully ser- i- ous. The song of art and cu- ture can get mon- o- ton-__

Detailed description: This system contains measures 23 through 27. It features four vocal staves and piano accompaniment. The lyrics are: "aw- fully ser- i- ous. The song of art__ and cu- ul- ture can get mon- o-__ ton-__" (measures 23-27), "aw- fully ser- i- ous. The song of art__ and cu- ture can get mon- o-__ ton-__" (measures 23-27), "aw- fully ser- i- ous. The song of art__ and cu- ul- ture can get mon- o-__ ton-__" (measures 23-27), and "aw- fully ser- i- ous. The song of art and cu- ture can get mon- o- ton-__" (measures 23-27).

28 29 30 31

ous. True True True

32 33 34

cul- ture's made of wo- huh- hon- d'rous things, of glit- t'ring stars in
cul- ture's made of won- d'rous things, of glit- t'ring stars in

Buh, duh, buh, duh, buh, duh, buh, duh. Buh, duh, buh, duh, buh. Dub, uh, dub, uh, dub, uh, dub, uh,
Buh, duh, buh, duh, buh, duh, buh. Buh, duh, buh, duh, buh. Dub, uh, dub, uh, dub, uh, dub, uh,

35 36 37

chauf- feured cars, bright lights, cham- pagne and di- hi- hi- 'mond rings and
chauf- feured cars, bright lights, cham- pagne and di- 'mond rings and

Dub, uh, dub, uh, dub, duh. Buh, duh, buh, duh, buh, duh, buh, duh. Dub, uh, dub, uh, duh.
Dub, uh, dub, uh, dub, uh, duh. Buh, duh, buh, duh, buh, duh, buh. Dub, uh, dub, uh, duh.

No. 15 Culture Night

38 39 40

we will bet they nev- er sweat. Bup, buh, bup, buh, bup, buh, bup, buh

we will bet they nev- er sweat. Bup, buh, bup, buh, bup, buh, bup, buh

Buh, duh, buh, dub, buh, duh, buh, duh, Dub, uh, dub, uh, duh. To be good, an ar- tist

Buh, duh, buh, dub, buh, duh, buh, duh, Dub, uh, dub, uh, duh. To be good, an ar- tist




41 42 43

Bup, buh, bup, buh, bup, buh, buh, Bup, buh, bup, buh, bup, buh, bup, buh Bup, buh, bup, buh, buh. No

Bup, buh, bup, buh, bup, buh, buh, Bup, buh, bup, buh, bup, buh, bup, buh Bup, buh, bup, buh, buh. No

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must, of course, be dead. If you're not, it's best you, go sell shoes, in- stead. No

must, of course, be dead. If you're not, it's best you, go sell shoes, in- stead. No



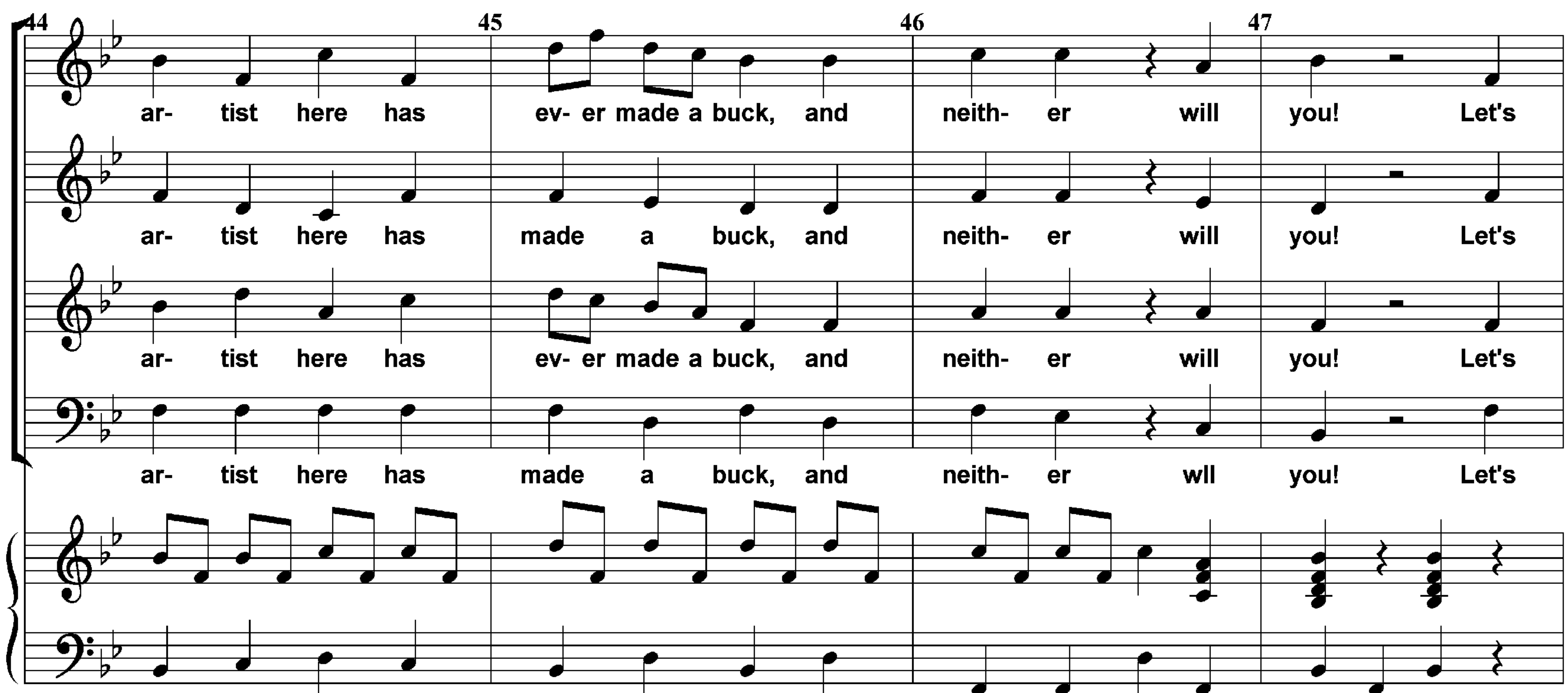
44 45 46 47

ar- tist here has ev- er made a buck, and neith- er will you! Let's

ar- tist here has made a buck, and neith- er will you! Let's

ar- tist here has ev- er made a buck, and neith- er will you! Let's

ar- tist here has made a buck, and neith- er will you! Let's



48 49 50 51

sing a song ___ of cul- ture. It's aw- fully ser- i- ous. The

sing a song ___ of cul- ture. It's aw- fully ser- i- ous. The

sing a song ___ of cul- ture. It's aw- fully ser- i- ous. The

sing a song of cul- ture. It's aw- fully ser- i- ous. The



52 53 54 55

song of art ___ and cu- ul- ture is so mon- o- ___ ton- ___ ous!

song of art ___ and cu- ture is so mon- o- ___ ton- ___ ous!

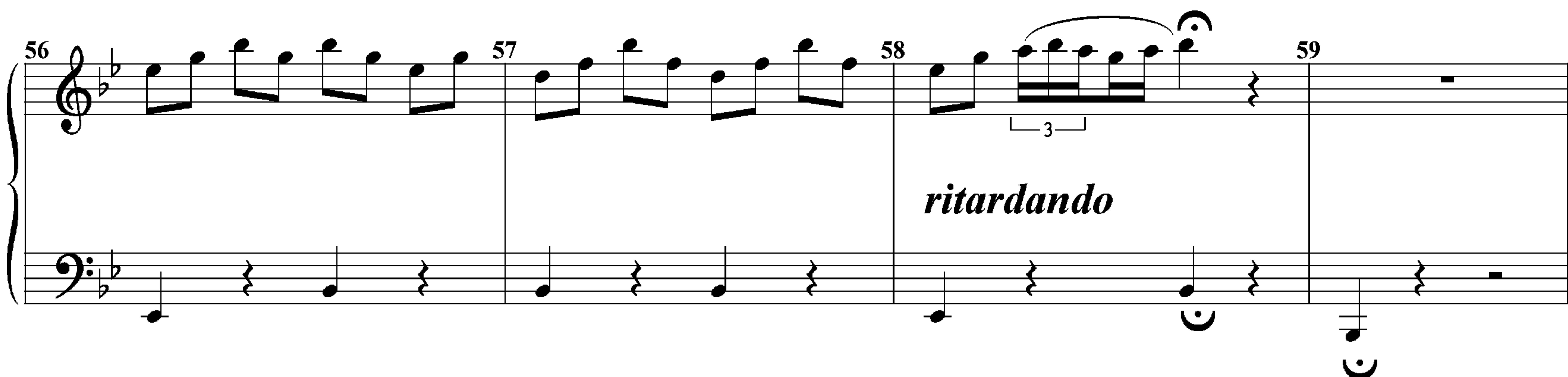
song of art ___ and cu- ul- ture is so mon- o- ___ ton- ___ ous!

song of art and cu- ture is so mon- o- ton- ous!



56 57 58 59

ritardando



No. 16: Cranes In Their Nest

after the classical Japanese shakahuchi piece by Kurasawa
CUE: Follow on from No. 13

Slowly and mysteriously ♩ about 135 but freely

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Musical notation for measures 1-8. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody in the right hand features a series of quarter notes with a descending contour, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 9-14. The melody continues with a series of eighth notes and quarter notes, including a triplet of eighth notes in measure 12. The left hand accompaniment remains consistent with quarter notes.

Musical notation for measures 15-21. The melody features a mix of quarter and eighth notes, with a slight upward inflection in measure 21. The left hand accompaniment continues with quarter notes.

Musical notation for measures 22-26. This section is characterized by frequent triplet patterns in the right hand melody. The left hand accompaniment consists of quarter notes.

Musical notation for measures 27-31. The melody continues with triplet patterns and quarter notes. The left hand accompaniment remains steady with quarter notes.

Musical notation for measures 32-39. The melody returns to a series of quarter notes with a descending line. The left hand accompaniment continues with quarter notes.

Musical notation for measures 40-47. The melody concludes with a triplet of eighth notes in measure 45 and a trill in measure 47. The piece ends with a forte (*f*) dynamic.

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No. 17: Oh, Danny Boy

CUE: CYNTHIA "to sing "Oh, Danny Boy!"

Celtically ♩=80

Arrangement Copyright David Jacklin 2015

mp

1 2 3 4 5

The first system of the musical score for 'Oh, Danny Boy' consists of five measures. It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'Celtically' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measures 2, 3, 4, and 5 continue the melodic line with eighth and quarter notes, ending with a quarter rest.

6 7 8 9

Oh, Dan- ny

The second system of the musical score consists of four measures. Measures 6, 7, and 8 are primarily piano accompaniment with a vocal line that is mostly silent. Measure 9 contains the vocal entry 'Oh, Dan- ny' with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady eighth-note pattern.

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10 11 12

boy, the pipes, the pipes are call- ing, from glen to glen and down the moun- tain-

The third system of the musical score consists of three measures. The vocal line continues with the lyrics 'boy, the pipes, the pipes are call- ing, from glen to glen and down the moun- tain-'. The piano accompaniment provides a consistent harmonic and rhythmic support.

13 14 15

side. The sum- mer's gone and all the leaves are turn- ing. 'Tis you, 'tis

The fourth system of the musical score consists of three measures. The vocal line continues with the lyrics 'side. The sum- mer's gone and all the leaves are turn- ing. 'Tis you, 'tis'. The piano accompaniment concludes the phrase with a final chord.

No. 17: Oh, Danny Boy

16 17 18

you must go and I must bide. But come ye back, when sum- mer's in the

This block contains the first system of the musical score, covering measures 16 to 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "you must go and I must bide. But come ye back, when sum- mer's in the".

19 20 21

mea- __ dow or when the val- ley's hushed and white with snow. It's here I'll

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This block contains the second system of the musical score, covering measures 19 to 21. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mea- __ dow or when the val- ley's hushed and white with snow. It's here I'll". A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the piano accompaniment.

22

His voice breaks

be...!

This block contains the third system of the musical score, covering measure 22. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "be...!". Above the vocal line, the instruction "*His voice breaks*" is written. The piano accompaniment consists of a few chords in the right hand and a single note in the left hand.

No. 17a: Oh, Danny Boy, transition

CUE: CHARLIE "Say, we need to talk."

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Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts on a quarter rest, followed by a dotted quarter note, and continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Musical score for measures 6-9. The melody continues with eighth and quarter notes. At measure 8, the time signature changes to 5/4. The bass clef accompaniment maintains its rhythmic pattern, with some changes in the left hand to accommodate the new time signature.

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Musical score for measures 10-11. The time signature changes to 5/4. The melody in measure 11 features a triplet of eighth notes. The bass clef accompaniment continues with eighth notes and rests.

No. 18 Love Only Rhymes (With Five Other Words)

CUE: MILES "Marry me." CHRISTINE "Sure."
to be played Fred and Ginger-ly ♩=100

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mp If this were a musical, this is where they'd sing of the

freely until bar 16

mp

Red.

*

rose- coloured future a new love could bring, and the lov- ers would pet, and they'd sing a du- et. But

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love songs are hard- er to write, now- a- days, for lov- ers are chang- ing in so man- y ways that

fit- ting the us- u- al rhymes to a word is no long- er eas- y. In fact, it's ab- surd.

A

up tempo
♩=130

f

No. 18 Love Only Rhymes (With Five Other Words)

17 *mf* "Love" on- ly rhymes with five oth- er words. They've been used and ab- used and I'm

Musical notation for measures 17-19. The vocal line features eighth notes with triplet markings. The piano accompaniment consists of chords in the right hand and a bass line with triplet markings in the left hand.

20 *mf* cer- tain I've heard each one rhymed a thou- sand times. They've end- ed a thou- sand

Musical notation for measures 20-23. The vocal line continues with eighth notes and triplet markings. The piano accompaniment features chords and a bass line with triplet markings.

24 *mf* rhymes. So, why should we do what they're guil- ty of and end this re- frain with

Musical notation for measures 24-27. The vocal line includes a quarter rest in measure 24. The piano accompaniment has chords and a bass line with triplet markings.

28 *mf* love? "Love" on- ly rhymes with five oth- er words. No mat- ter how sly- ly or ob-

Musical notation for measures 28-31. Measure 28 begins with a 4/4 time signature. A box labeled 'B' is above measure 29. The vocal line has a quarter rest in measure 28. The piano accompaniment includes chords and a bass line with triplet markings.

32 *mf* lique- ly re-ferred to, no one's found an- y- thing new on the sub- ject of "me and you".

Musical notation for measures 32-36. The vocal line features eighth notes with triplet markings. The piano accompaniment consists of chords and a bass line with triplet markings.

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No. 18 Love Only Rhymes (With Five Other Words)

37 38 39 40

We won't pre- tend we're too far a- bove. Let's end this ref- rain ___ with love! On the

mp

[C]

41 42 43

sil- ver screen, Jean- ette would sing of lone- ly moon and hearts in June. On old Broad- way, the vi- o- lins would

a little slower

mp

44 45 46 47 48

Ah- ah- ah- ah- ah- ah- ah!

Ah- ah- ah- ah- ah- ah- ah!

swell and then a chor- us would be gin. Ah- ah- ah- And the stars would shine,

mf *mp*

slower still *very Tchaichowsky*

49 50 51 52 53

and the riv- ers run past the hap- py end- ing when the song is sung.

54 55 56 57

mf for they're in love!

mf for they're in love!

mf And the fin- al fade, the ris- ing of a dove, for they're in love!

mf

Red. *

58 59 60 61 62 63

D

dance break

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f

64 65 66 67 68

E

f

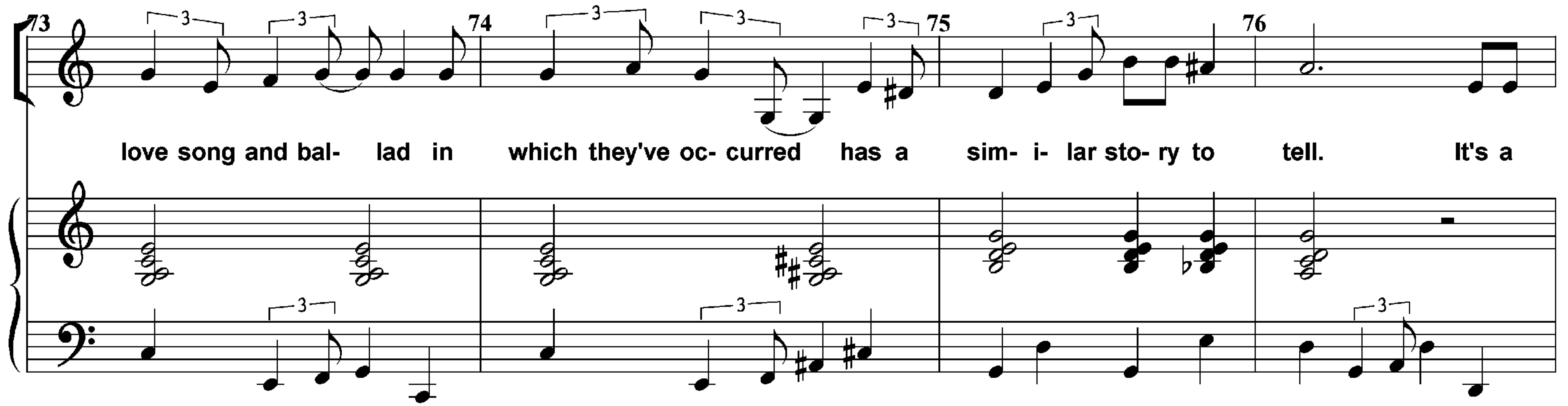
69 70 71 72

We'll end this song with love! "Love" on- ly rhymes with five oth- er words. Ev- 'ry

No. 18 Love Only Rhymes (With Five Other Words)

73 74 75 76

love song and bal- lad in which they've oc- curred has a sim- i- lar sto- ry to tell. It's a



77 78 79 80

sto- ry we all know so well. So, why should we dif- fer? It fits like a glove.



81 82 83 84

We'll end this song ___ with... We'll end this song ___ with... We'll end this song with love!




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85 86 89 90 91

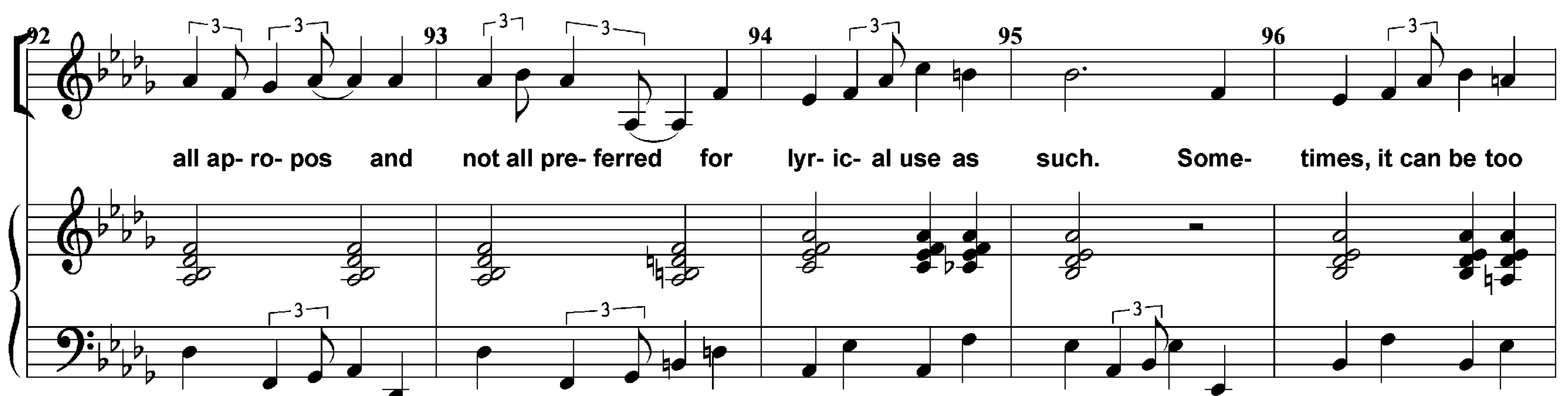
F

HOLD until cue: "Wait a minute! Of, abye, dove, glove? Three! Four!" "Love" on- ly rhymes with five oth- er words. Not



92 93 94 95 96

all ap- ro- pos and not all pre-ferred for lyr- ic- al use as such. Some- times, it can be too



G

sfz sfz sfz

97 98 99 100

much. And, since there's no po- lite way to rhyme it with "shove", let's end this song ___

slow and raunchy *a tempo*

sfz sfz sfz *f*

101 102 103 104

Let's end this song ___ Let's end this song ___ with...

ff

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ff

105 106 107

love!

sfz sfz *fff* *sfz*

No. 18a: Love Only Rhymes, transition

CUE: Follow on after applause on No. 17

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to be played Fred and Ginger-ly ♩=100

Musical score for measures 1-6. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩=100. The piece is to be played 'Fred and Ginger-ly'. Measure 1: Treble clef has a whole note chord (F4, A-flat4, C5) with a 'v' below it; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with a 'v' below it. Measure 2: Treble clef has a whole note chord (F4, A-flat4, C5) with an accent (^) above it and a 'v' below it; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with an accent (^) above it and a 'v' below it. Measure 3: Treble clef has a whole note chord (F4, A-flat4, C5) with a 'v' below it; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with a 'v' below it. Measure 4: Treble clef has a whole note chord (F4, A-flat4, C5) with an accent (^) above it and a 'v' below it; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with an accent (^) above it and a 'v' below it. Measure 5: Treble clef has a whole note chord (F4, A-flat4, C5) with a 'v' below it; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with a 'v' below it. Measure 6: Treble clef has a whole rest followed by a half note chord (F4, A-flat4, C5) with an accent (^) above it and a 'v' below it, marked with *sfz*; Bass clef has a triplet of eighth notes (B-flat3, A-flat3, G3) with a 'v' below it.

Musical score for measure 7. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 7: Treble clef has a whole note chord (F4, A-flat4, C5) with an accent (^) above it and a 'v' below it; Bass clef has a whole rest followed by a half note chord (F4, A-flat4, C5) with an accent (^) above it and a 'v' below it, marked with *sfz*.

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No. 17b: The Hometown March, 2nd transition

CUE: On "tap-tap" of KEITH's typewriter in the dark

Gently ♩=135

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Musical score for measures 1-6. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Gently' with a quarter note equal to 135 beats per minute. The music features a melody in the right hand and a bass line in the left hand. Measures 1-6 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. There are also some trill-like markings above notes in measures 1, 3, and 5.

Musical score for measures 7-11. The score continues from the previous system. Measures 7-11 show a continuation of the melody and bass line. Measure 7 starts with a half note rest in the right hand. Measures 8-10 feature a series of quarter notes in the right hand, with some notes beamed together. Measure 11 ends with a double bar line and repeat dots.

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No. 18c: Business Never Looked So Good, underscore

CUE: CHARLIE "Meeting adjourned!"

Prosperously ♩=135

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Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Prosperously at 135 beats per minute. The music is marked *mp*. The right hand features a steady eighth-note accompaniment of chords, while the left hand plays a simple eighth-note bass line. Measure numbers 1 through 5 are indicated above the staff.

Musical notation for measures 6-10. The notation continues from the previous system. A repeat sign is present at the beginning of measure 9. The music is marked *mp*. Measure numbers 6 through 10 are indicated above the staff.

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Musical notation for measures 11-15. The notation continues from the previous system. The music is marked *mp*. Measure numbers 11 through 15 are indicated above the staff.

Musical notation for measures 16-17. The notation concludes the piece with a final chord in the right hand and a whole note in the left hand. Measure numbers 16 and 17 are indicated above the staff.

No. 19: Business Never Looked So Good

CUE: CYNTHIA "And business never looked so good!"

Prosperously ♩=135

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mf We're hap- py to an- nounce that ev- 'ry sing- le lit- tle ounce of mean- ness

f *mf*

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bred in- to a Pom- peii vein has passed it- self on- to us. We're

bred in- to a Pom- peii vein has passed it- self on- to us. We're

bred in- to a Pom- peii vein has passed it- self on- to us. We're

bred in- to a Pom- peii vein has passed it- self on- to us. We're

No. 19: Business Never Looked So Good

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

ver- y pleased in- deed to see that pet- ti- ness and greed can bring a tin- y town to life. There's mon- ey

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to be made from a lit-__tle fuss. We've got a new, thor- ough- ly mod- ern way of

to be made from a lit-__tle fuss. We've got a new, thor- ough- ly mod- ern way of

to be made from a lit-__tle fuss. We've got a new, thor- ough- ly mod- ern way of

to be made from a lit-__tle fuss. We've got a new, thor- ough- ly mod- ern way of

15 16 17

look- ing at our Pom- peii way. It takes the things we're best at and it turns them to a vir- tue from a

look- ing at our Pom- peii way. It takes the things we're best at and it turns them to a vir- tue from a

look- ing at our Pom- peii way. It takes the things we're best at and it turns them to a vir- tue from a

look- ing at our Pom- peii way. It takes the things we're best at and it turns them to a vir- tue from a

look- ing at our Pom- peii way. It takes the things we're best at and it turns them to a vir- tue from a

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18 19 20

vice. And best of all, a- long the way, it's nice to know the Pom- peii way can

vice. And best of all, a- long the way, it's nice to know the Pom- peii way can

vice. And best of all, a- long the way, it's nice to know the Pom- peii way can

vice. And best of all, a- long the way, it's nice to know the Pom- peii way can

vice. And best of all, a- long the way, it's nice to know the Pom- peii way can

No. 19: Business Never Looked So Good

21 22 23

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

still com- mand at- ten- tion from the world at large. It brings a heal- thy price! *f*

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24 25 26 27

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry tune. The

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry tune. The

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry tune. The

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry tune. The

f

28 29 30

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

world takes no- tice of you when you're real- ly good and, no doubt, here in Pom- peii, we're the

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31 32 33 34

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

best at plain, blind, pig- head- ed, thick- skinned, nar- row- mind- ed, down- right or- ner- y,

No. 19: Business Never Looked So Good

35 36 37 38

mule- head- ed cuss- ed- ness!

mule- head- ed cuss- ed- ness!

mule- head- ed cuss- ed- ness!

mule- head- ed cuss- ed- ness!

mp

39 40 41 42

mf Yes, there's mon- ey to be made in ev- ery thing you see. De-

mf Yes, there's mon- ey to be made in ev- ery thing you see. De-

mf Yes, there's mon- ey to be made in ev- ery thing you see. De-

mf Yes, there's mon- ey to be made in ev- ery thing you see. De-

mf

43 44 45

pend- s up- on your mar- ket stra- te- gy. So, find your- self an an- gle, grab a

pend- s up- on your mar- ket stra- te- gy. So, find your- self an an- gle, grab a

pend- s up- on your mar- ket stra- te- gy. So, find your- self an an- gle, grab a

pend- s up- on your mar- ket stra- te- gy. So, find your- self an an- gle, grab a

46 slice of mar- ket share

47 Start to count those cas- tles in the

48 air! __ __. We've got a

slice of mar- ket share

Start to count those cas- tles in the

air! __ __. We've got a

slice of mar- ket share

Start to count those cas- tles in the

air! __ __. We've got a

slice of mar- ket share

Start to count those cas- tles in the

air! __ __. We've got a

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49 new, thor- ough- ly mod- ern way of

50 look- ing at our Pom- peii way. We

51 found there's lots of prof- it in a

new, thor- ough- ly mod- ern way of

look- ing at our Pom- peii way. We

found there's lots of prof- it in a

new, thor- ough- ly mod- ern way of

look- ing at our Pom- peii way. We

found there's lots of prof- it in a

new, thor- ough- ly mod- ern way of

look- ing at our Pom- peii way. We

found there's lots of prof- it in a

No. 19: Business Never Looked So Good

52 53 54

stub- born streak a quar- ter mile __ square. And if you jour- ney Pom- peii way, we'll treat you

stub- born streak a quar- ter mile __ square. And if you jour- ney Pom- peii way, we'll treat you

stub- born streak a quar- ter mile __ square. And if you jour- ney Pom- peii way, we'll treat you

stub- born streak a quar- ter mile __ square. And if you jour- ney Pom- peii way, we'll treat you

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55 56 57

to a fine dis- play Of our my- op- ic vis- ion. It's a show that's guar- an- teed to turn your

to a fine dis- play Of our my- op- ic vis- ion. It's a show that's guar- an- teed to turn your

to a fine dis- play Of our my- op- ic vis- ion. It's a show that's guar- an- teed to turn your

to a fine dis- play Of our my- op- ic vis- ion. It's a show that's guar- an- teed to turn your

58 59 60 61

hair. *f* Bus-'ness nev-er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. *f* Bus-'ness nev-er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. *f* Bus-'ness nev-er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. *f* Bus-'ness nev-er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

f

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62 63 64

tune. We work hard to prove to you we're real- ly, real- ly good and, no

tune. We work hard to prove to you we're real- ly, real- ly good and, no

tune. We work hard to prove to you we're real- ly, real- ly good and, no

tune. We work hard to prove to you we're real- ly, real- ly good and, no

f

No. 19: Business Never Looked So Good

65 66 67

doubt, here in Pom- peii, we're the best at plain, blind, pig- head- ed,

doubt, here in Pom- peii, we're the best at plain, blind, pig- head- ed,

doubt, here in Pom- peii, we're the best at plain, blind, pig- head- ed,

doubt, here in Pom- peii, we're the best at plain, blind, pig- head- ed,

68 69 70 71

thick-skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed- ness!

thick-skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed- ness!

thick-skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed- ness!

thick-skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed- ness!

thick-skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed- ness!

mf

72 73 74 75

76 77 78 79

Let's not for- get the one we have to thank. Who gave us back the kind of pride you bank. Who

ff

Let's not for- get the one we have to thank. Who gave us back the kind of pride you bank. Who

ff

Let's not for- get the one we have to thank. Who gave us back the kind of pride you bank. Who

ff

Let's not for- get the one we have to thank. Who gave us back the kind of pride you bank. Who

ff

f

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80 81 82 83 84 85

forged a- head des- pite us, ans- wered all our pray'r: our be- lov- ed May-'r!

forged a- head des- pite us, ans- wered all our pray'r: our be- lov- ed May-'r!

forged a- head des- pite us, ans- wered all our pray'r: our be- lov- ed May-'r!

forged a- head des- pite us, ans- wered all our pray'r: our be- lov- ed May-'r!

f

86 87 88 89 90 91

mf

No. 19: Business Never Looked So Good

92 93 94

ff Yes, there's mon- ey to be made if you're John- ny- on- the- ball!

ff Yes, there's mon- ey to be made if you're John- ny- on- the- ball!

ff Yes, there's mon- ey to be made if you're John- ny- on- the- ball!

ff Yes, there's mon- ey to be made if you're John- ny- on- the- ball!

Detailed description: This block contains the first system of the musical score, measures 92-94. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Yes, there's mon- ey to be made if you're John- ny- on- the- ball!". The piano part consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *ff* (fortissimo).

95 96 97

Take the best ad- van- tage you can get ___ ! Take stock of all your mer- chan- dise. There's

Take the best ad- van- tage you can get ___ ! Take stock of all your mer- chan- dise. There's

Take the best ad- van- tage you can get ___ ! Take stock of all your mer- chan- dise. There's

Take the best ad- van- tage you can get ___ ! Take stock of all your mer- chan- dise. There's

Detailed description: This block contains the second system of the musical score, measures 95-97. It features four vocal staves and a piano accompaniment. The lyrics are: "Take the best ad- van- tage you can get ___ ! Take stock of all your mer- chan- dise. There's". The piano part continues with chords and a bass line. A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the system.

98 99 100

val- ue in it all. That's a les- son we won't soon for- get ___ ! We've got a

val- ue in it all. That's a les- son we won't soon for- get ___ ! We've got a

val- ue in it all. That's a les- son we won't soon for- get ___ ! We've got a

val- ue in it all. That's a les- son we won't soon for- get ___ ! We've got a

Detailed description: This block contains the third system of the musical score, measures 98-100. It features four vocal staves and a piano accompaniment. The lyrics are: "val- ue in it all. That's a les- son we won't soon for- get ___ ! We've got a". The piano part continues with chords and a bass line.

101 102 103

new, thor-ough-ly mod-ern way of look-ing at our Pom-peii way. We sim-ply set our jaws and would-n't

new, thor-ough-ly mod-ern way of look-ing at our Pom-peii way. We sim-ply set our jaws and would-n't

new, thor-ough-ly mod-ern way of look-ing at our Pom-peii way. We sim-ply set our jaws and would-n't

new, thor-ough-ly mod-ern way of look-ing at our Pom-peii way. We sim-ply set our jaws and would-n't

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104 105 106

budge an inch in spite of com-mon sense. So come to Pom-peii an-y, day 'cause no

budge an inch in spite of com-mon sense. So come to Pom-peii an-y, day 'cause no

budge an inch in spite of com-mon sense. So come to Pom-peii an-y, day 'cause no

budge an inch in spite of com-mon sense. So come to Pom-peii an-y, day 'cause no

No. 19: Business Never Looked So Good

107 108 109

mat- ter what they say, we'll still be set- ting here with stub- born streaks and ir- on jaws that don't un-

mat- ter what they say, we'll still be set- ting here with stub- born streaks and ir- on jaws that don't un-

mat- ter what they say, we'll still be set- ting here with stub- born streaks and ir- on jaws that don't un-

mat- ter what they say, we'll still be set- ting here with stub- born streaks and ir- on jaws that don't un-

clench!

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench!

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench!

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench!

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

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110 111 112 113

clench! Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench! Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench! Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench! Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

clench!

Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

114 115 116

tune. The best kind of stubbornness goes deep down to the bone and, no

tune. The best kind of stubbornness goes deep down to the bone and, no

tune. The best kind of stubbornness goes deep down to the bone and, no

tune. The best kind of stubbornness goes deep down to the bone and, no

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117 118 119

doubt, here in Pompeii, we're the best at plain, blind, pig-headed,

doubt, here in Pompeii, we're the best at plain, blind, pig-headed,

doubt, here in Pompeii, we're the best at plain, blind, pig-headed,

doubt, here in Pompeii, we're the best at plain, blind, pig-headed,

No. 19: Business Never Looked So Good

120 121 122

thick- skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed-

thick- skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed-

thick- skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed-

thick- skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed-

Detailed description: This block contains the musical score for measures 120, 121, and 122. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "thick- skinned, nar- row- mind- ed, down- right or- ner- y, mule- head- ed cuss- ed-". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

123 124 125

ness! We can't get mean- er! Mule- head- ed cuss- ed- ness!

ness! Mule- head- ed cuss- ed- ness! You all come back, now!

ness! We can't get mean- er! Mule- head- ed cuss- ed- ness!

ness! Mule- head- ed cuss- ed- ness! You all come back, now!

Detailed description: This block contains the musical score for measures 123, 124, and 125. It features four vocal staves and a piano accompaniment. The lyrics are: "ness! We can't get mean- er! Mule- head- ed cuss- ed- ness!". In measure 125, the lyrics continue: "ness! You all come back, now!". The piano accompaniment continues with chords and a bass line.

126 127 128

Mule- head- ed cuss- ed- ness!

Mule- head- ed cuss- ed- ness!

Mule- head- ed cuss- ed- ness!

Mule- head- ed cuss- ed- ness!

Detailed description: This block contains the musical score for measures 126, 127, and 128. It features four vocal staves and a piano accompaniment. The lyrics are: "Mule- head- ed cuss- ed- ness!". The piano accompaniment continues with chords and a bass line.

No. 19a: Whiling Away The Time, 3rd transition

CUE: KEITH: "You're a skunk, Charlie." CHARLIE "Yep. Yep."

Lazily ♩=120

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Musical score for measures 2 through 6. The score is in 4/4 time and begins with a piano (*p*) dynamic. The right hand (treble clef) features a series of chords, with measures 2, 3, 4, and 5 containing whole rests. The left hand (bass clef) plays a steady eighth-note accompaniment. Measure numbers 2, 3, 4, 5, and 6 are indicated above the staff.

Musical score for measures 7 through 9. The right hand (treble clef) has a melodic line starting in measure 7, marked with a '3' and a 'y' (likely a grace note). Measure 8 contains a whole rest. Measure 9 features a complex chord with a sharp sign and a 'v' marking. The left hand (bass clef) continues with eighth notes. Measure numbers 7, 8, and 9 are indicated above the staff.

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No. 20 My Heart Belongs, reprise

CUE: KEITH "Or the National Enquirer."

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Fast boogie bounce ♩=150

mf

KEITH
mf My heart be- longs right here,

in good old Pom- peii, On-

tar- i- o. It's not a mod- ern place at a

fast-track pace, but it's home. (Oh, yeah!) My heart be-

15
longs right here, and no

17 18
mat- ter how fast or how far I go, I'll end up

19 20 21
right back here for yet an- oth- er year 'cause it's home (Uh-

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22 23 24
So, jump in- to your fliv- ver, 'cause we're just a- cross the riv- er though the
So, jump in- to your fliv- ver, 'cause we're just a- cross the riv- er though the
So, jump in- to your fliv- ver, 'cause we're just a- cross the riv- er though the
+ BASS
huh!) So, jump in- to your fliv- ver, 'cause we're just a- cross the riv- er though the

No. 20 My Heart Belongs, reprise

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

bridge might make you shiv- er and the roads- 'll make you quiv- er, but you know we're here, we're

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al- __ ways near. And if you got the time to come on out and pass the time, you're wel- come

al- __ ways near. And if you got the time to come on out and pass the time, you're wel- come

al- __ ways near. And if you got the time to come on out and pass the time, you're wel- come

al- __ ways near. And if you got the time to come on out and pass the time, you're wel- come

mf

31 32 33

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

here most an- y time, al- though we're kind- a hard to find, we're wait- ing an- y- way, so

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34 35 36

head ___ this way, some- time! We're stay- ing here, right here,

head ___ this way, some- time! We're stay- ing here, right here,

head ___ this way, some- time! We're stay- ing here, right here,

head ___ this way, some- time! We're stay- ing here, right here,

No. 20 My Heart Belongs, reprise

Musical score for measures 37 and 38. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "in good old Pom- peii, On-". The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both the right and left hands.

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Musical score for measures 39 and 40. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "tar- i- o! And if you're out this way you've got a". The piano accompaniment continues with the same rhythmic pattern of eighth notes with triplets in both the right and left hands.

41 42 43

place to stay right here, with friends. So come on

place to stay right here, with friends. So come on

place to stay right here, with friends. So come on

place to stay right here, with friends. So come on

The musical score for measures 41-43 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The lyrics are: "place to stay right here, with friends. So come on". The piano accompaniment features a repeating triplet pattern in both the right and left hands.

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44 45

home. Come home! to

home. Come home! to

home. Come home! to

home. Come home! to

The musical score for measures 44-45 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The lyrics are: "home. Come home! to". The piano accompaniment features a repeating triplet pattern in both the right and left hands.

No. 20 My Heart Belongs, reprise

46 47 48

good old Pom- peii, On- tar- i- o. *ff* It's the on- ly place our

good old Pom- peii, On- tar- i- o. *ff* It's the on- ly place our

good old Pom- peii, On- tar- i- o. *ff* It's the on- ly place our

good old Pom- peii, On- tar- i- o. *ff* It's the on- ly place our

f

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49 50 51 52

hearts can call— the on- ly place we want to call— the on- ly place our

hearts can call— the on- ly place we want to call— the on- ly place our

hearts can call— the on- ly place we want to call— the on- ly place our

hearts can call— the on- ly place we want to call— the on- ly place our

53 54 55 56 57

hearts can call our home! hearts can call our home! hearts can call our home! hearts can call our home

ff

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58 59 60

mp

No. 21: The Hometown March reprise (20a Bows, 20b Finale Ultimo, 20c Exit Music)

CUE: On blackout after No. 19

Give it all the Soussa you've got ♩=135

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BOWS

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a piano (*f*) dynamic. Measure 2 is marked fortissimo (*ff*). Measure 5 is marked mezzo-forte (*mf*). The notation includes various articulations such as accents and slurs, and features triplet markings above measures 2, 3, 4, and 5.

Musical notation for measures 6-9. This section continues with triplet markings and slurs in the right hand, while the left hand provides a steady accompaniment of chords and single notes.

Musical notation for measures 10-14. The right hand continues with complex triplet patterns and slurs. A large blue watermark is overlaid across this section, reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS".

Musical notation for measures 15-18. The right hand features more triplet markings and slurs, maintaining the rhythmic intensity of the piece.

Musical notation for measures 19-22. The final section of this page shows the continuation of the triplet and slur patterns in the right hand, with the left hand accompaniment.

Musical score for measures 23-27. The score is written for piano and features a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef includes several triplet markings (indicated by a '3' and a bracket) and slurs. The bass clef accompaniment consists of chords and single notes, with some triplet markings in measures 24 and 25.

Musical score for measures 28-31. The score continues from the previous system. The treble clef melody features more triplet markings and slurs. The bass clef accompaniment includes chords and single notes, with a triplet marking in measure 31.

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Musical score for measures 32-36. The treble clef melody continues with triplet markings and slurs. The bass clef accompaniment features chords and single notes, with triplet markings in measures 33 and 35.

Musical score for measures 37-40. The treble clef melody includes triplet markings and slurs. The bass clef accompaniment consists of chords and single notes, with triplet markings in measures 38 and 39.

No. 21: The Hometown March reprise

Finale Ultimo

Musical score for measures 41 and 42. The score includes four vocal staves and a piano accompaniment. The lyrics are: "We're stay- ing here, right here, We're stay- ing here, right here, We're stay- ing here, right here, We're stay- ing here, right here,". The piano accompaniment features triplets in both the right and left hands.

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Musical score for measures 43 and 44. The score includes four vocal staves and a piano accompaniment. The lyrics are: "in good old Pom- peii, On- in good old Pom- peii, On- in good old Pom- peii, On- in good old Pom- peii, On-". The piano accompaniment features triplets in both the right and left hands.

45 46

tar- i- o! And if you're out this way you've got a

tar- i- o! And if you're out this way you've got a

tar- i- o! And if you're out this way you've got a

tar- i- o! And if you're out this way you've got a

3 3 3 3 3 3 3 3

3 3 3 3

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47 48

place to stay right here, with friends.

place to stay right here, with friends.

place to stay right here, with friends.

place to stay right here, with friends.

3 3 3 3 3 3 3 3

3 3 3 3

No. 21: The Hometown March reprise

49 50

So come on home. Come home!

So come on home. Come home!

So come on home. Come home!

So come on home. Come home!

So come on home. Come home!

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51 52

to good old Pom- peii, On-

to good old Pom- peii, On-

to good old Pom- peii, On-

to good old Pom- peii, On-

53 54

tar- i- o. *ff* It's the on- ly place my

tar- i- o. *ff* It's the on- ly place my

tar- i- o. *ff* It's the on- ly place my

tar- i- o. *ff* It's the on- ly place my

f *mf*

55 56

heart can call my home

heart can call my home!

heart can call my home!

heart can call my home !

mp

EXIT

57 58 59 60 61

No. 21: The Hometown March reprise

Musical score for measures 62-67. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the treble clef features a series of eighth notes and quarter notes, with some measures containing triplets. The bass clef provides a steady accompaniment of chords and single notes.

Musical score for measures 68-73. The melody continues with eighth and quarter notes, including triplet markings. The bass clef accompaniment remains consistent with the previous system.

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Musical score for measures 74-79. Measure 77 features a dynamic marking of *ff* (fortissimo). The melody in the treble clef includes a triplet in measure 78. The bass clef accompaniment consists of chords and eighth notes.

Musical score for measures 80-83. Measure 81 features a dynamic marking of *mf* (mezzo-forte). The melody in the treble clef includes several triplet markings. The bass clef accompaniment continues with chords and eighth notes.

No. 21: The Hometown March reprise

Musical score for measures 84-87. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with frequent triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 88-91. The right hand continues with melodic triplets and slurs. The left hand accompaniment includes chords and a triplet in measure 89. A crescendo hairpin is present in the right hand starting at measure 91.

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Musical score for measures 92-96. The right hand features melodic triplets and slurs, with dynamic markings *f* and *ff*. The left hand accompaniment includes chords and a triplet in measure 93. A crescendo hairpin is present in the right hand starting at measure 92. The piece concludes with a final chord in measure 96.