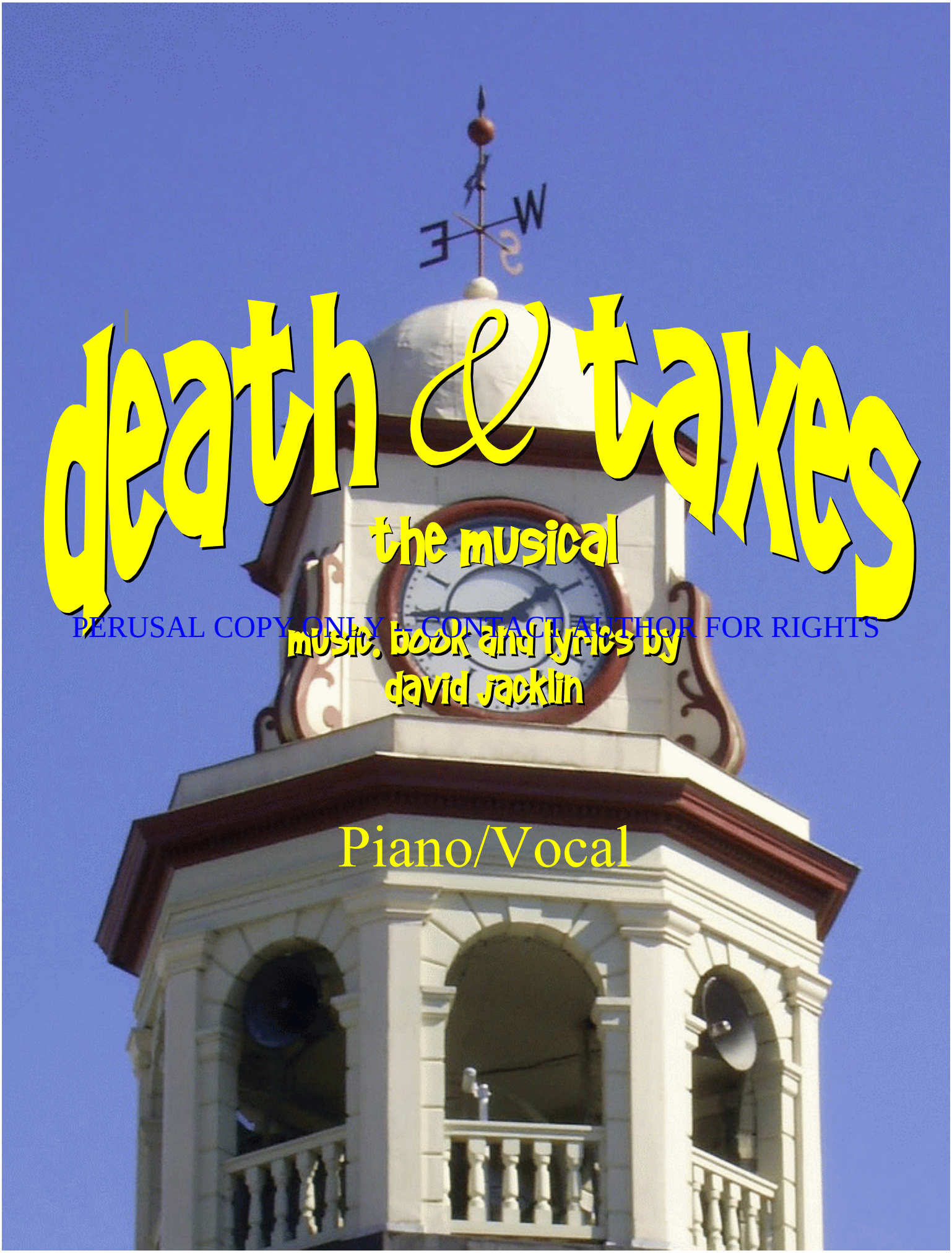

death & taxes

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
David Jacklin
394 Keays Road, R.R. 1
Balderson, Ontario
K0G 1A0
(613) 267-1884
barndoorproductionstheatre@gmail.com
www.barndoorproductions.ca

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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

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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

#	Page	Title	Performers
1.	1	Overture	*Vocal Tacet*
2.	3	My Heart Belongs	*Keith/Company*
3.	19	I Ain't Going Back Home	*Miles*
3a.	24	I Ain't Going Back Home, transition	*Instrumental*
4.	25	Sunny Day	*Laura*
4a.	30	Sunny Day, transition	*Instrumental*
5.	31	The Council Rag	*Keith/Charlie/Stan/Ted/Agnes*
5a.	44	The Council Rag, transition	*Instrumental*
6.	45	Whilin' Away The Time	*Charlie/Keith/Miles*
6a.	51	Whilin' Away The Time, 1st transition	*Instrumental*
6b.	52	Politics, 1st transition	*Instrumental*
7.	53	Politics (piano rehearsal version)	*Miles/Laura/Company*
7a.	62	Politics, 2nd transition	*Instrumental*
7b.	63	Not A Lot To Do, transition	*Instrumental*
8.	64	Not A Lot To Do	*Chelsea, Teens*
9.	73	That Tax	*Charlie/Miles/Company*

Intermission

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10.	94	The Hometown March	*Company (quasi instrumental)*
11.	103	The Day The Bloom Fell Off The Rose	*Keith/Charlie/Miles/Company*
11a.	123	The Hometown March, 1st transition	*Instrumental*
12.	124	I Wanna Go Walkin' With You	*Miles*
12a.	131	I Wanna Go Walkin' With You, 1st transition	*Instrumental*
12b.	132	Whilin' Away The Time, 2nd transition	*Instrumental*
13.	133	Whilin' Away The Time (reprise)	*Charlie*
13a.	134	Ain't That Just Like A Man, transition	*Instrumental*
14.	135	Ain't That Just Like A Man	*Laura/Bonnie/Christine*
15.	138	Culture Night	*Company*
16.	143	Cranes In Their Nest	*Instrumental*
17.	144	Oh, Danny Boy	*Winston*
17a.	146	Oh, Danny Boy, transition	*Instrumental*
18.	147	Love Only Rhymes (With Five Other Words)	*Miles/Christine*
18a.	153	Love Only Rhymes, transition	*Instrumental*
18b.	154	The Hometown March, 2nd transition	*Instrumental*
18c.	155	Business Never Looked So Good, underscore	*Instrumental*
19.	156	Business Never Looked So Good	*Company*
19a.	172	Whilin' Away The Time, 3rd transition	*Instrumental*
20.	173	My Heart Belongs, reprise	*Keith/Company*
21.	181	Bows, Finale Ultimo and Exit	*Instrumental/Company*

No. 1 Overture

CUE: ON SM GO

moderately ♩=80

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33 34 35 36 37 38

ff *pp*

39 40 41 42 43 44

sfz *f* *mf*

45 46 47 48 49 50

sfz

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51 52 53 54 55 56

57 58 59 60 61

f *ff*

62 63 64

Gliss.

mf

No. 2 My Heart Belongs

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

Fast boogie bounce ♩=150

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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-

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longs right here, and no

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

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

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

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

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29 30 31

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

32 33 34 35

(Yawning)

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

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 43 44

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

45 46

in good- old Pom- peii, On-

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47 48 49

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

50 51 52 53

home ____!

54 55 56

S. Our hearts be- long right here,

A. Our hearts be- long right here,

T. Our hearts be- long right here,

B. Our hearts be- long right here,

f

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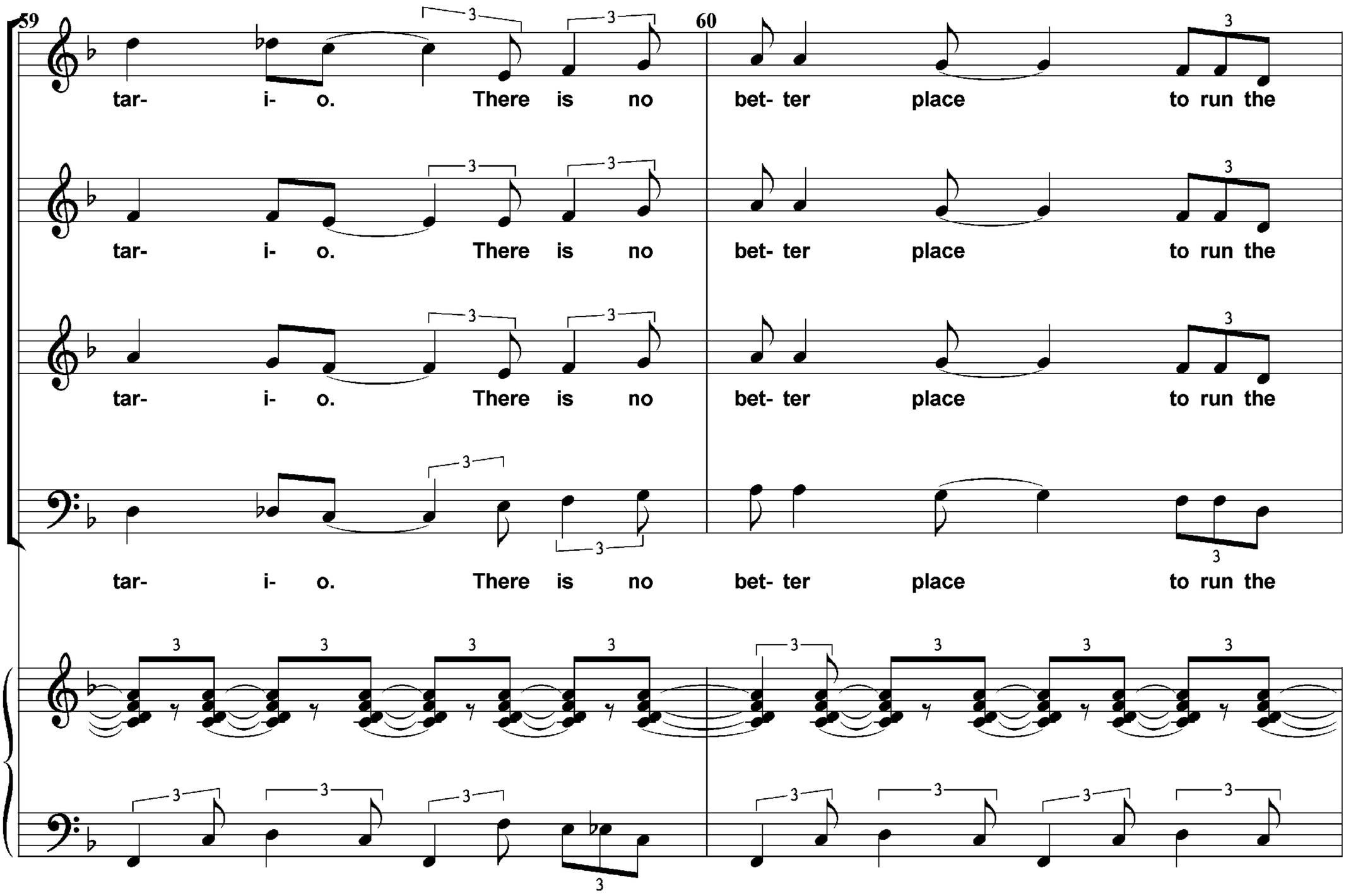
57 58

in good, old Pom- peii, On-



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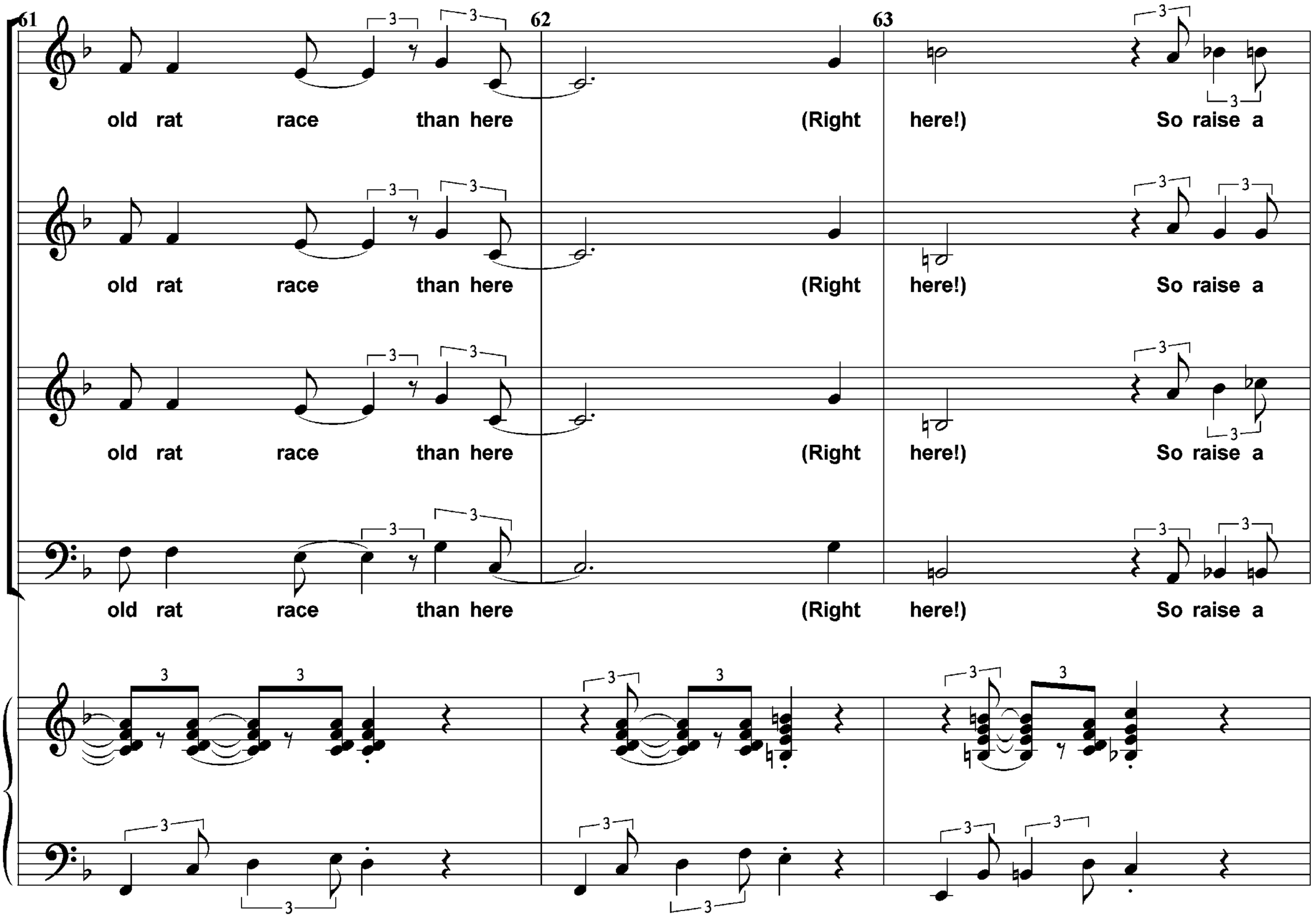

64 65

song and cheer for

song and cheer for

song and cheer for

song and cheer for

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66 67

good, old Pom- peii, On- tar- i- o and may the

good, old Pom- peii, On- tar- i- o. and may the

good, old Pom- peii, On- tar- i- o. and may the

good, old Pom- peii, On- tar- i- o. and may the

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

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70 71 72 73 74

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

mp

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

mp

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

mp

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

mp

mp

75 found. 76 No- one knows it 77 bet- ter than 78 we ___ ___ 79 ___! 80 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 eyes and keep our 82 nos- es to the 83 ground, there 84 won't be an- y 85 prob- lems we can 86 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 ___

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87 ___. But 88 don't think for a 89 min- ute we don't 90 know that they are 91 there. We're 92 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 94 95 96 97 98 99

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,

100 101 102

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

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

f

f

mf

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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

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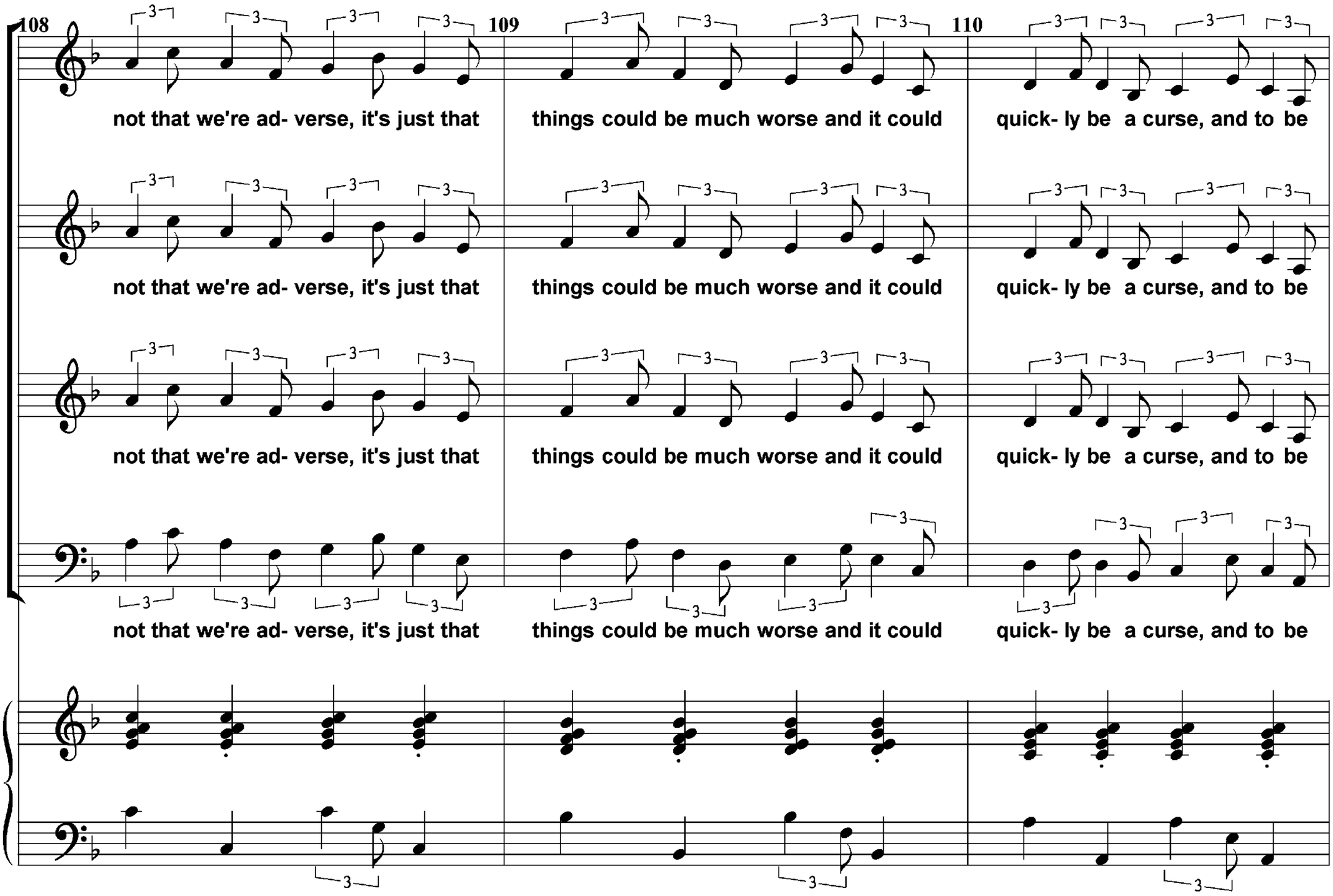
105 106 107

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



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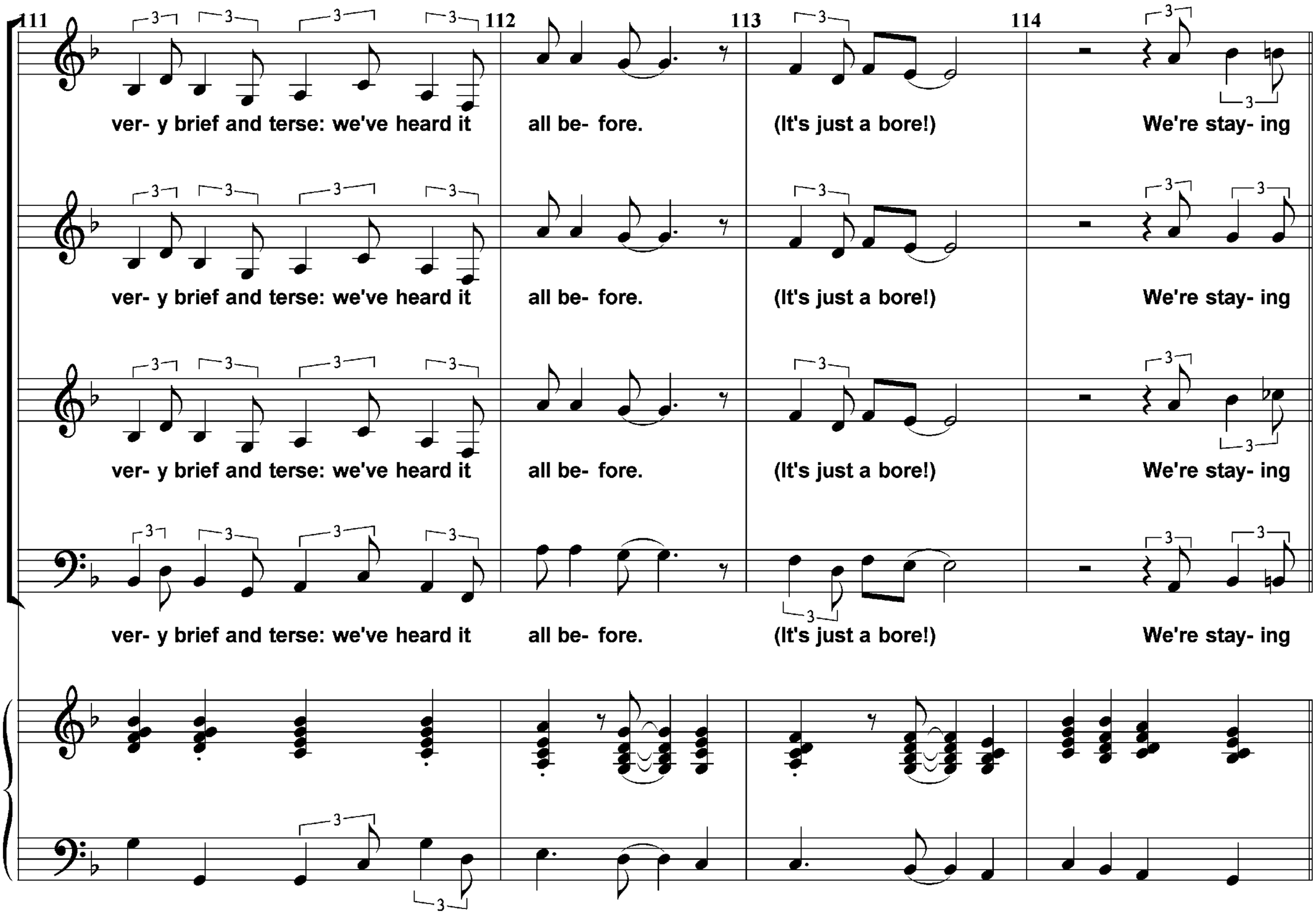

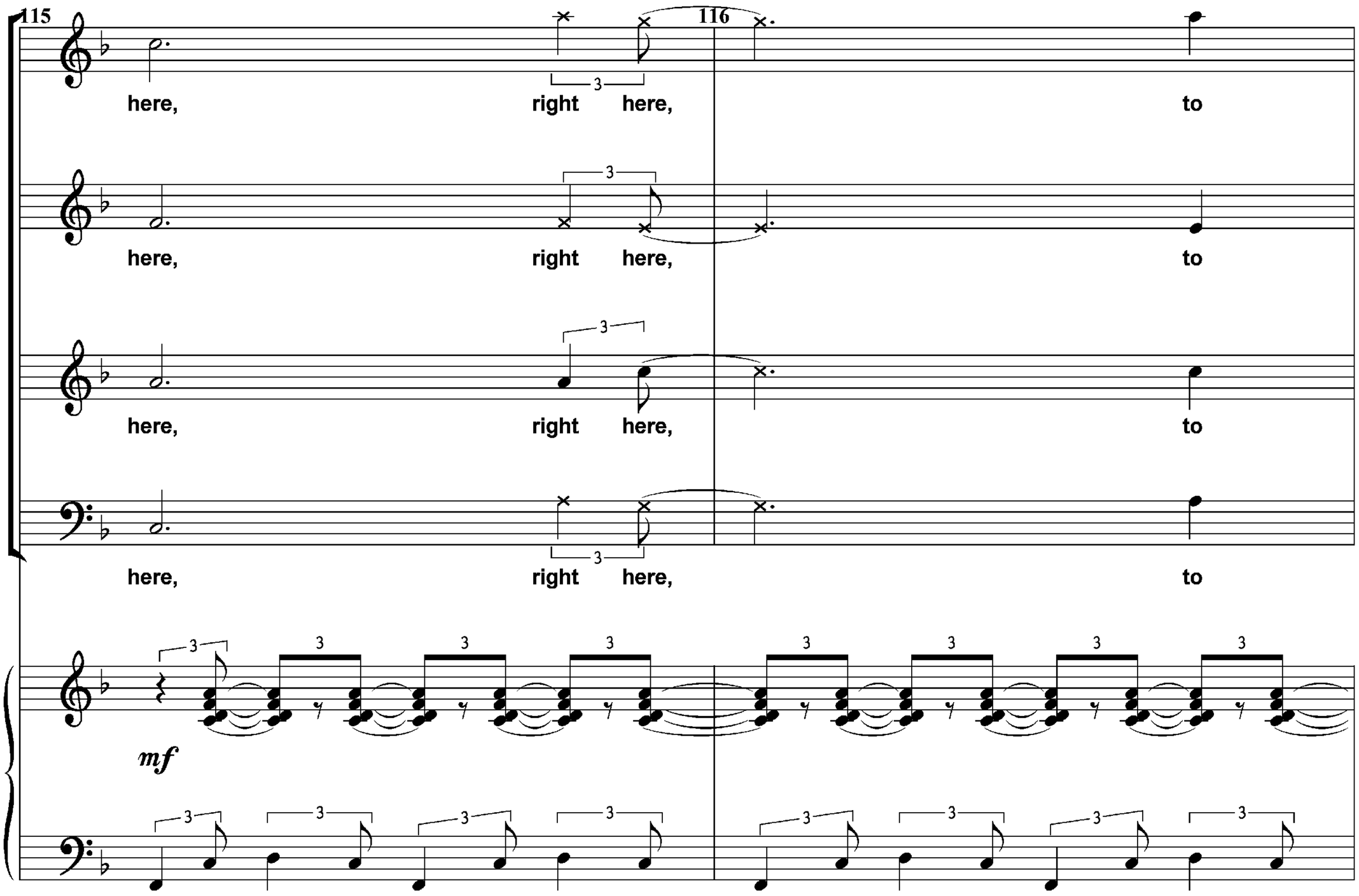

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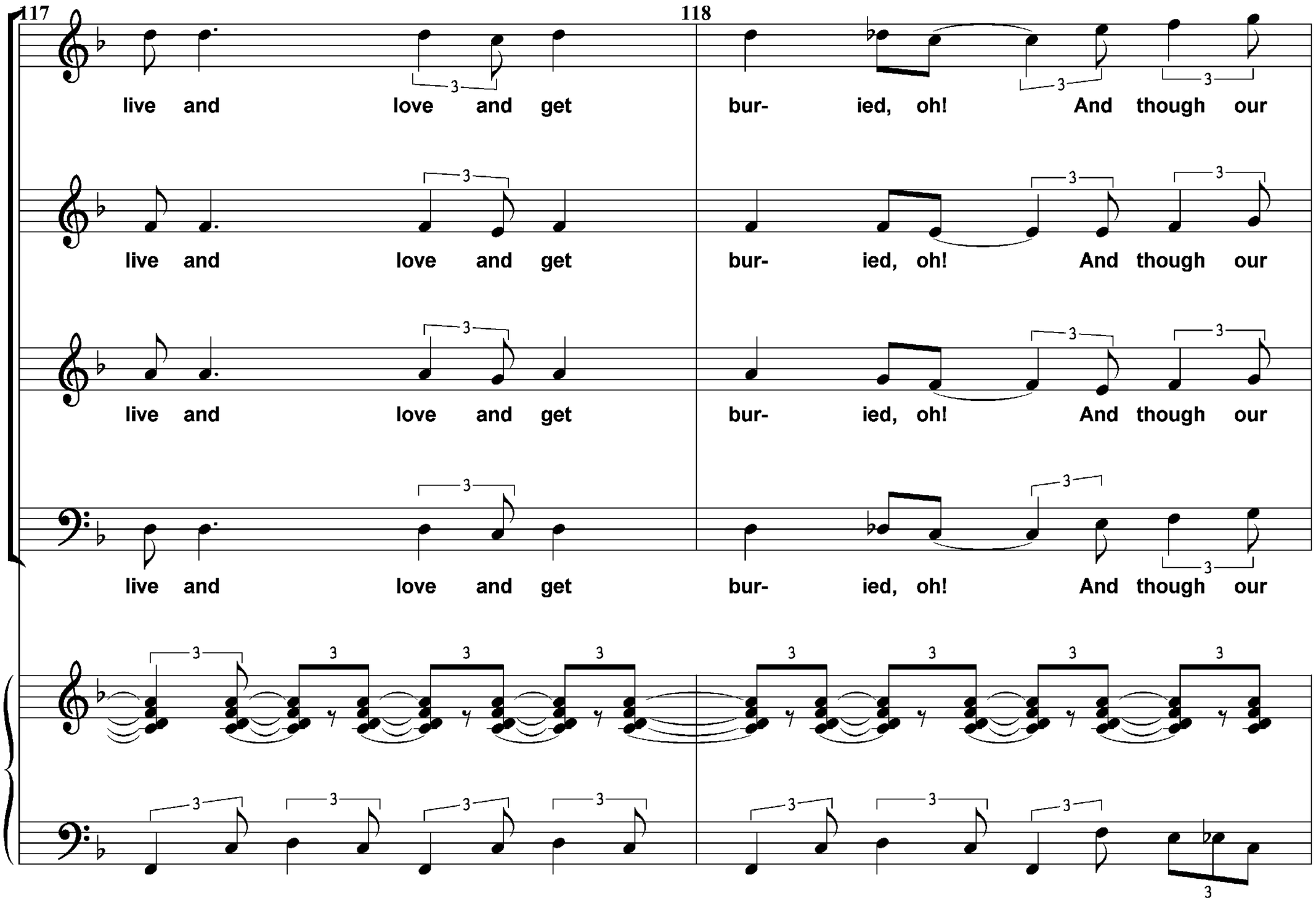

119 120

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, right here,

WINSTON: YAY!

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

124 125

'RAY! for good old Pom- peii, On-

'RAY! for good old Pom- peii, On-

'RAY! for good old Pom- peii, On-

'RAY! for good old Pom- peii, On-

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126 127 128 129

tar- i- o. It's the on- ly place my heart can call— the on- ly place I

tar- i- o. It's the on- ly place my heart can call— the on- ly place I

tar- i- o. It's the on- ly place my heart can call— the on- ly place I

tar- i- o. It's the on- ly place my heart can call— the on- ly place I

mf

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 ____!

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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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MILES: In a small town, you've got good friends a- round you, In fact, they sur- round you all day. In a small town, you mind your own bus- iness, And they mind your bus- iness— They all mind your bus- iness. They've all got their two cents to say. Well, I made up my mind, on the day that I turned twen- ty, That lit- tle town just had no fu- ture for me.

mf

f

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20 21 22

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

23 24 25

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

ff

26 27 28 29

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

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30 31 32

D

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

33 34 35 36

D1

In a

mf

37 38 39 40

small town, life's qui- et and it's sim- ple. It sim- ply fades qui- et- ly a- way. In a

41 42 43 44

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

45 46 47 48

should have closed down yes- ter- day. 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 56 57 58

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

ff

59 60 61 62

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

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63 64 65

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 67 68 69

Port.

go- ing back ho- -ome!

a tempo

f

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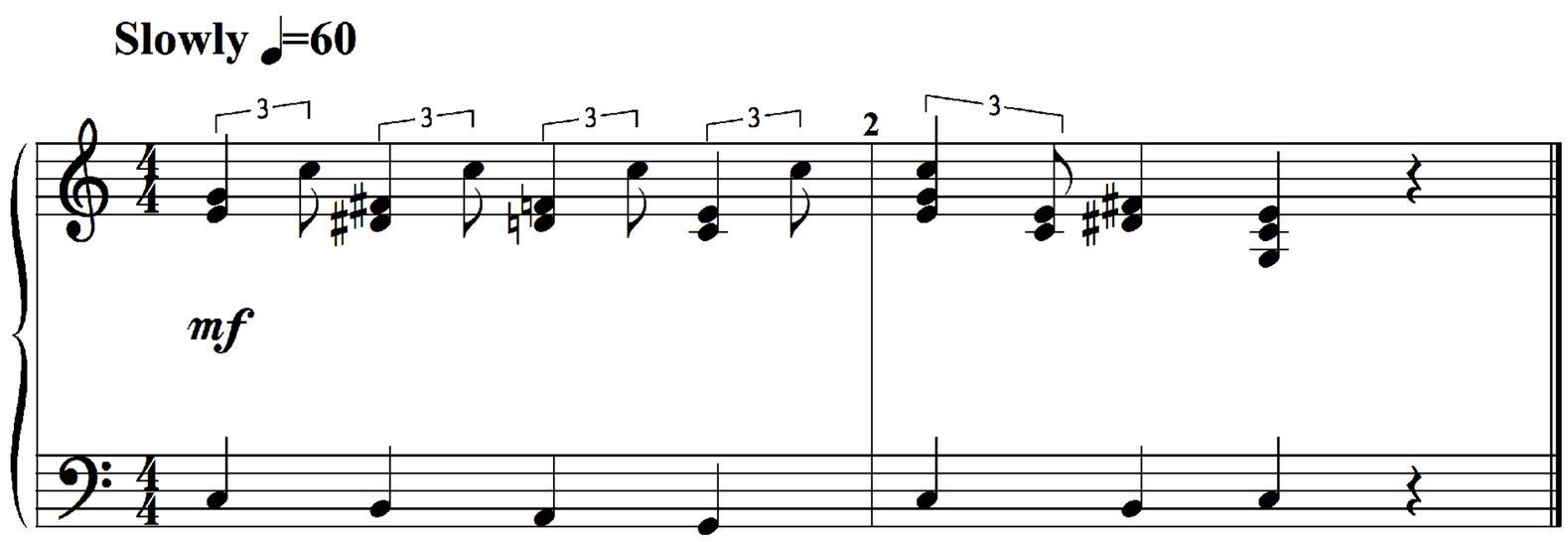
No. 3a: I Ain't Going Back Home, transition

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



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No. 4: Sunny Day

Jagged blues ♩=110

CUE: LAURA: "See you."

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

mp

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

mp

8 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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11 face out from the cloud, I'm gon- na get an- gry. The weath- ter- man

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

15 16 17

watch out I __ might end up sing- ___ ing the blues _____.

18 19 20 21

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

22 23 24

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25 26 27

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

28 29 30

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

31 32 33

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

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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!

a tempo

♩=110

45 46 47 48

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- 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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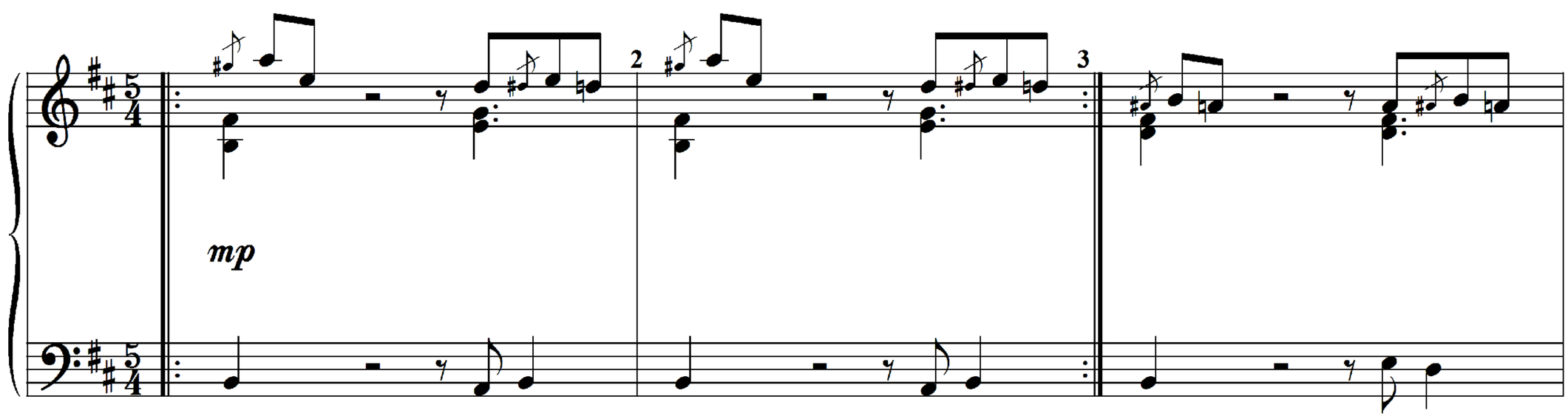

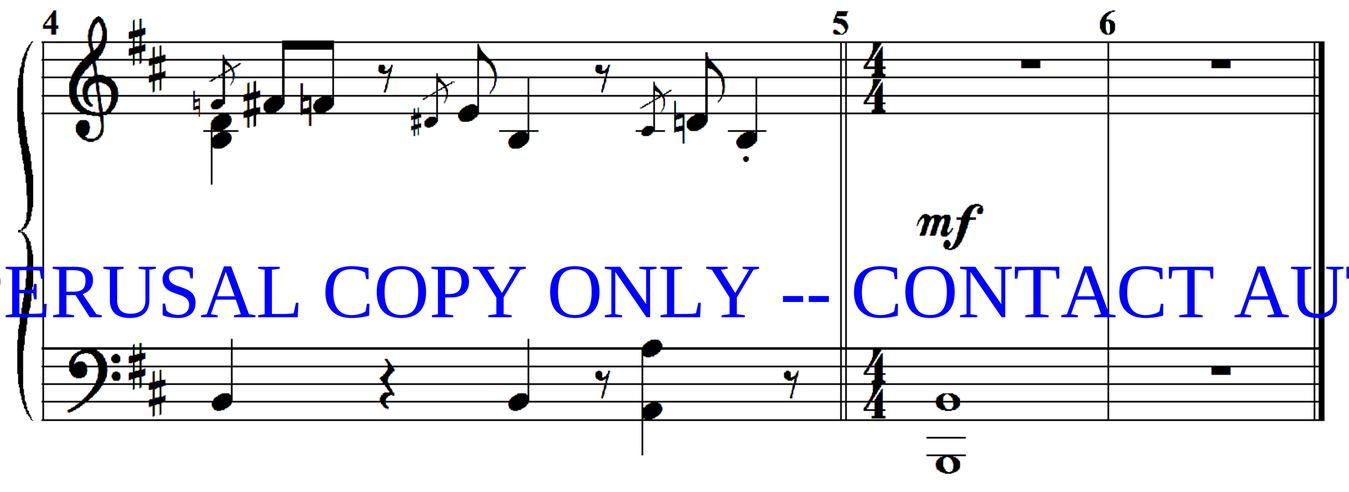

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No. 5 The Council Rag

CUE: Follow on to No. 4a

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Bright rag ♩=100

Piano

mf

KEITH

mf

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

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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

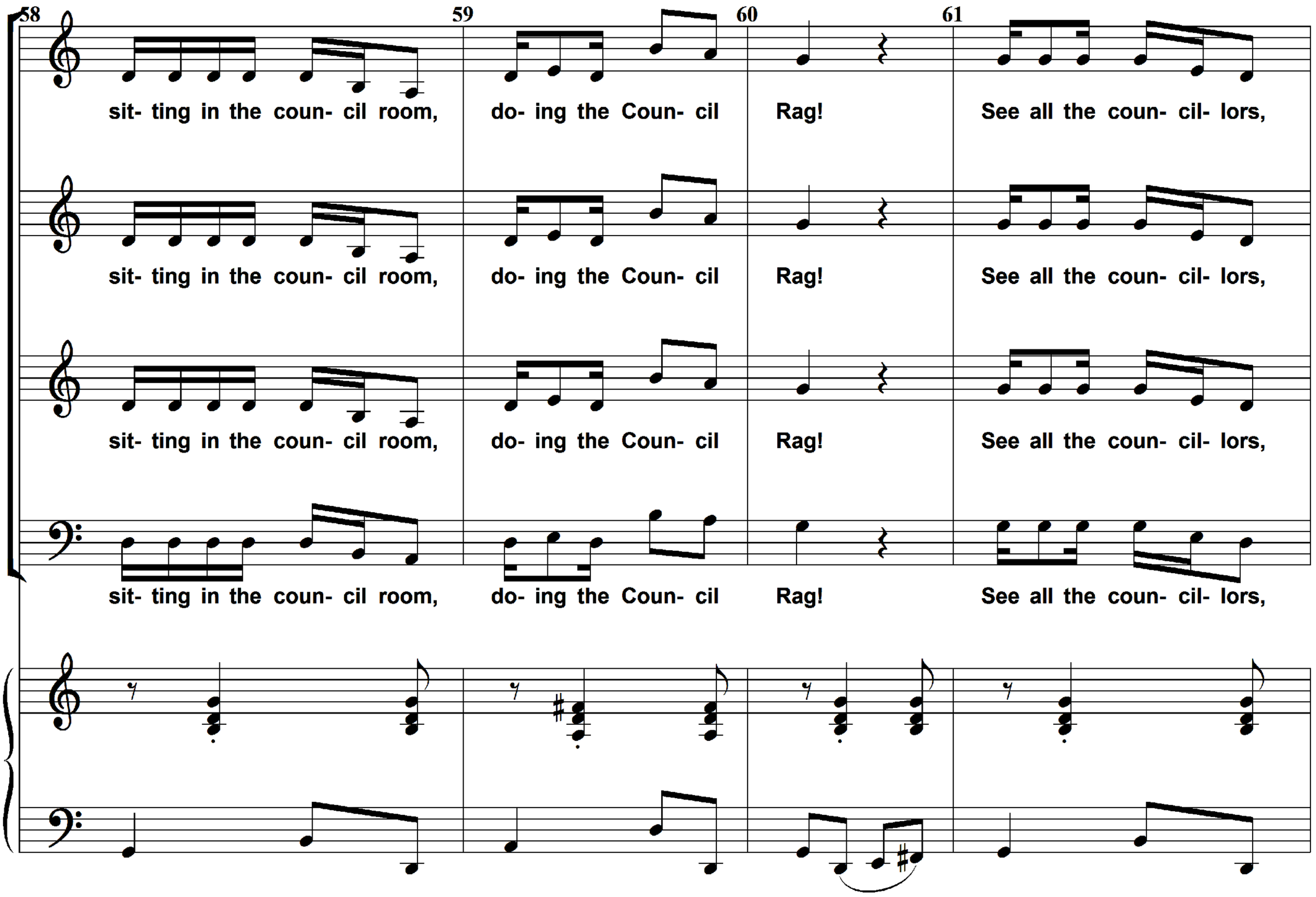
We are the coun- cil- lors

STAN

We are the coun- cil- lors

CHARLIE

it's all fun when you're a small town al- der- "mun"! Oh! We are the coun- cil- lors



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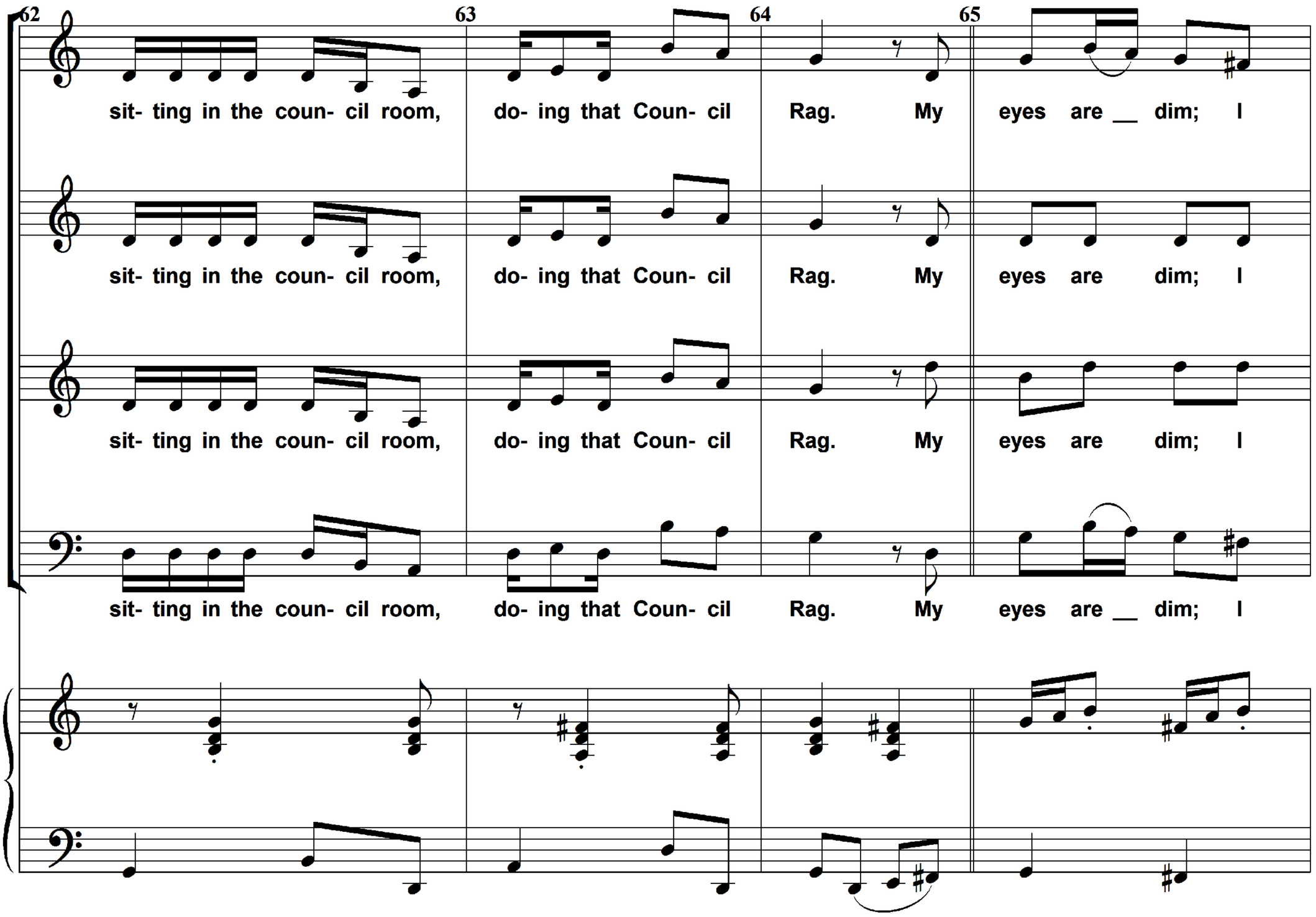

66 67 68 69

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!

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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

I'll

I'll

I'll

101 102 103 104

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

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

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

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

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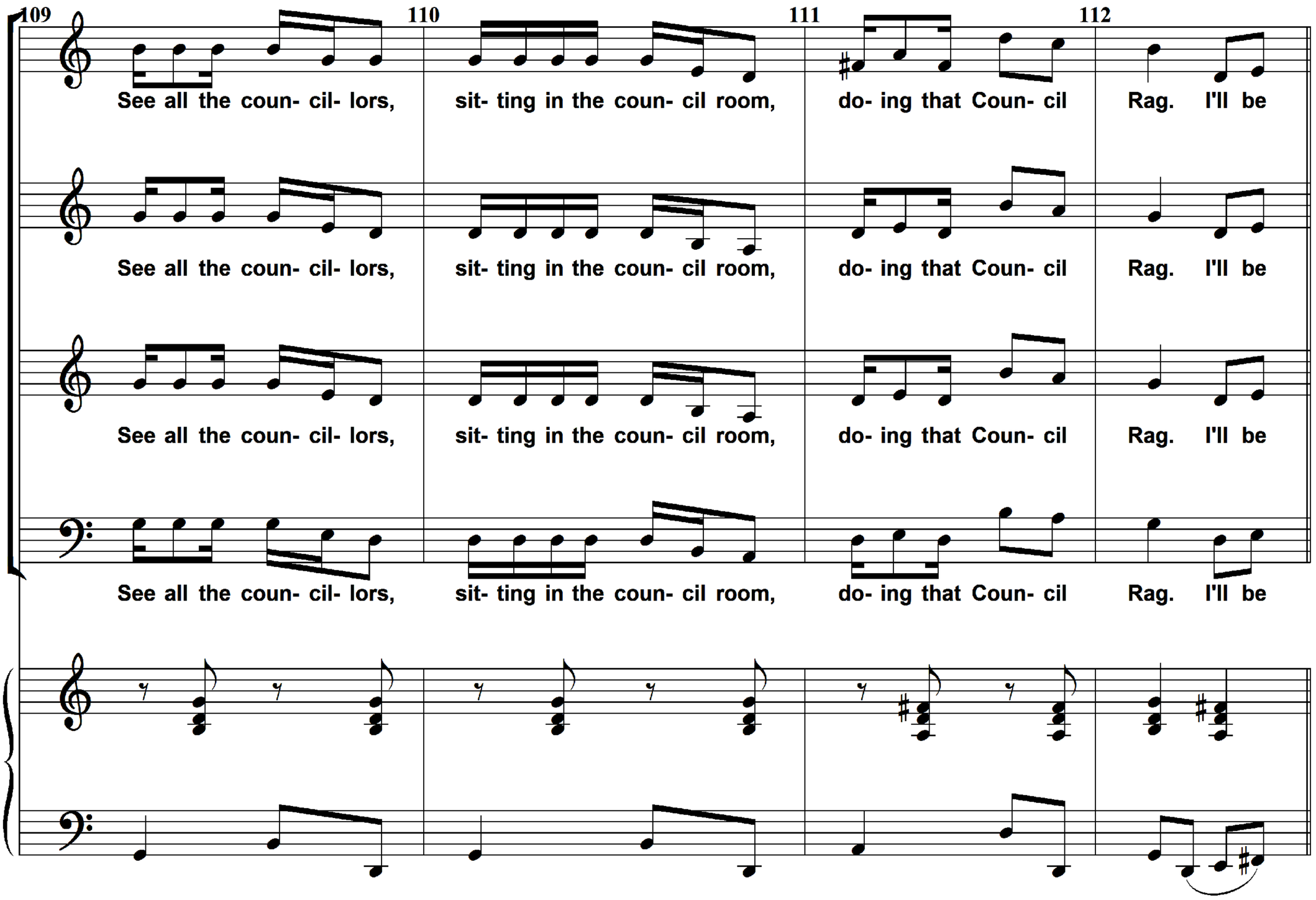
105 106 107 108

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

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!



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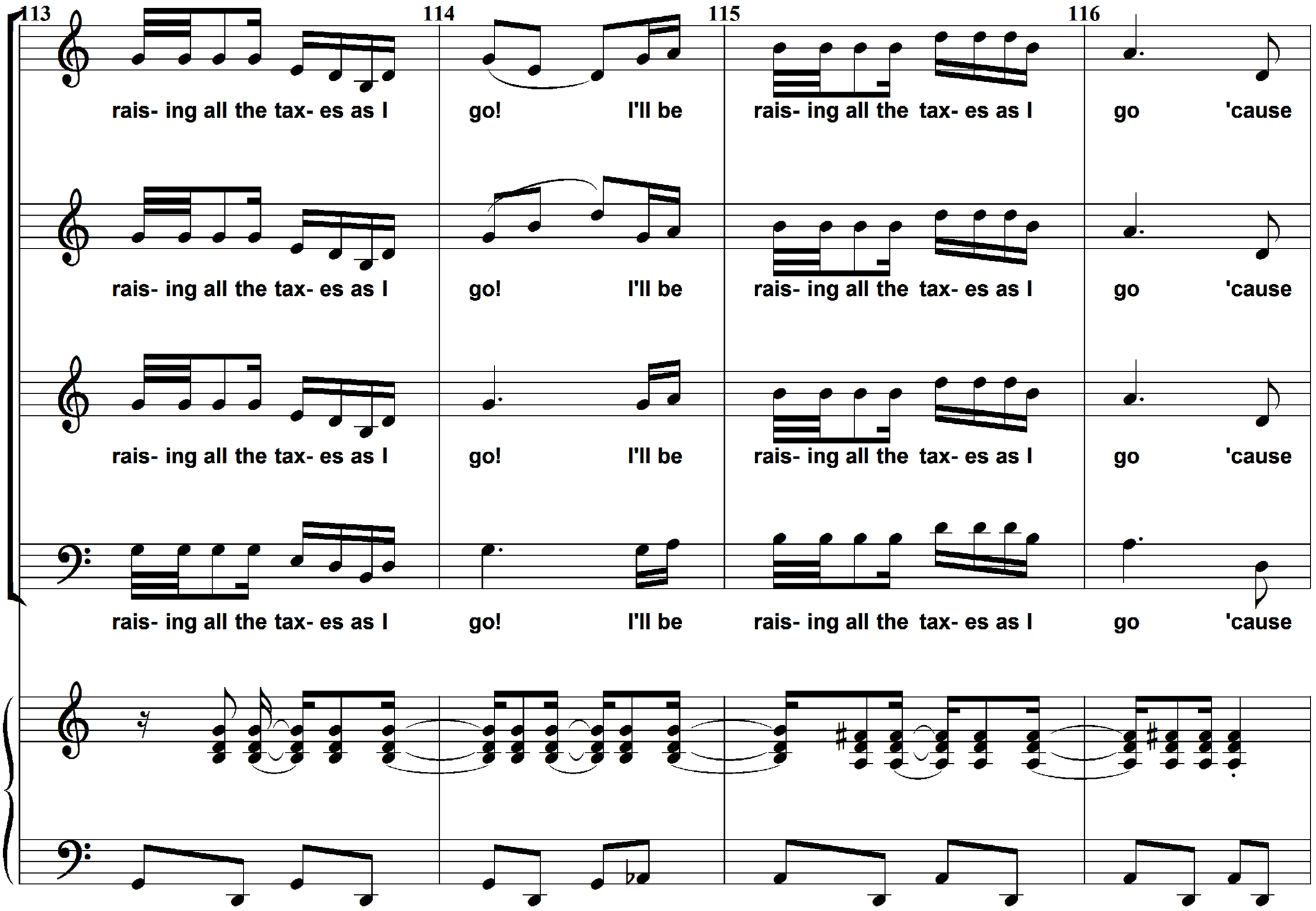

117 118 119 120

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

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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,

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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

CHARLIE

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

mp

175 176 177 178 179 180

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

3

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

f We are the coun- cil- lors

mf *f* We are the coun- cil- lors

f We are the coun- cil- lors

Lat- er, though, they've all got time to yell. Still! *f* 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,

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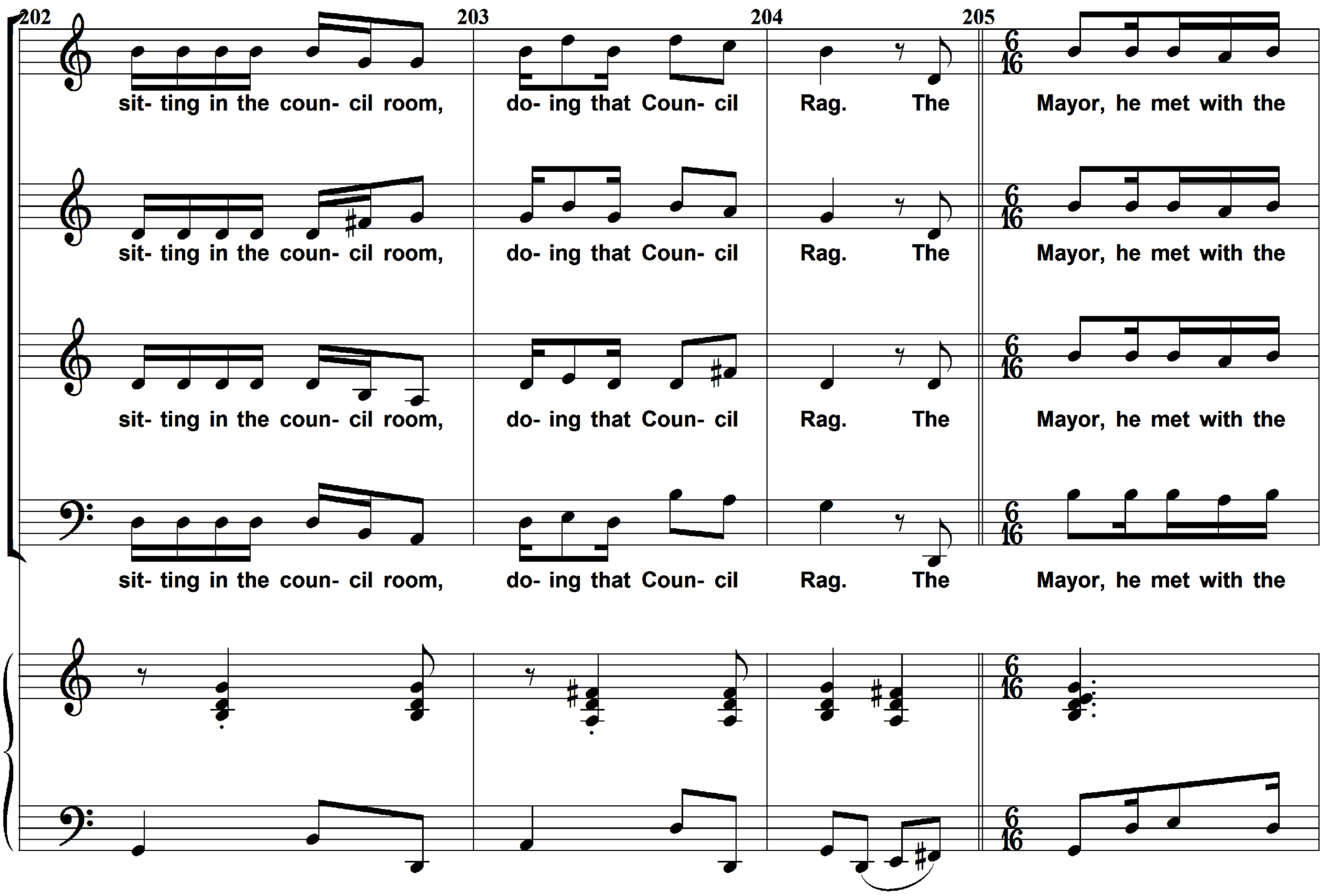

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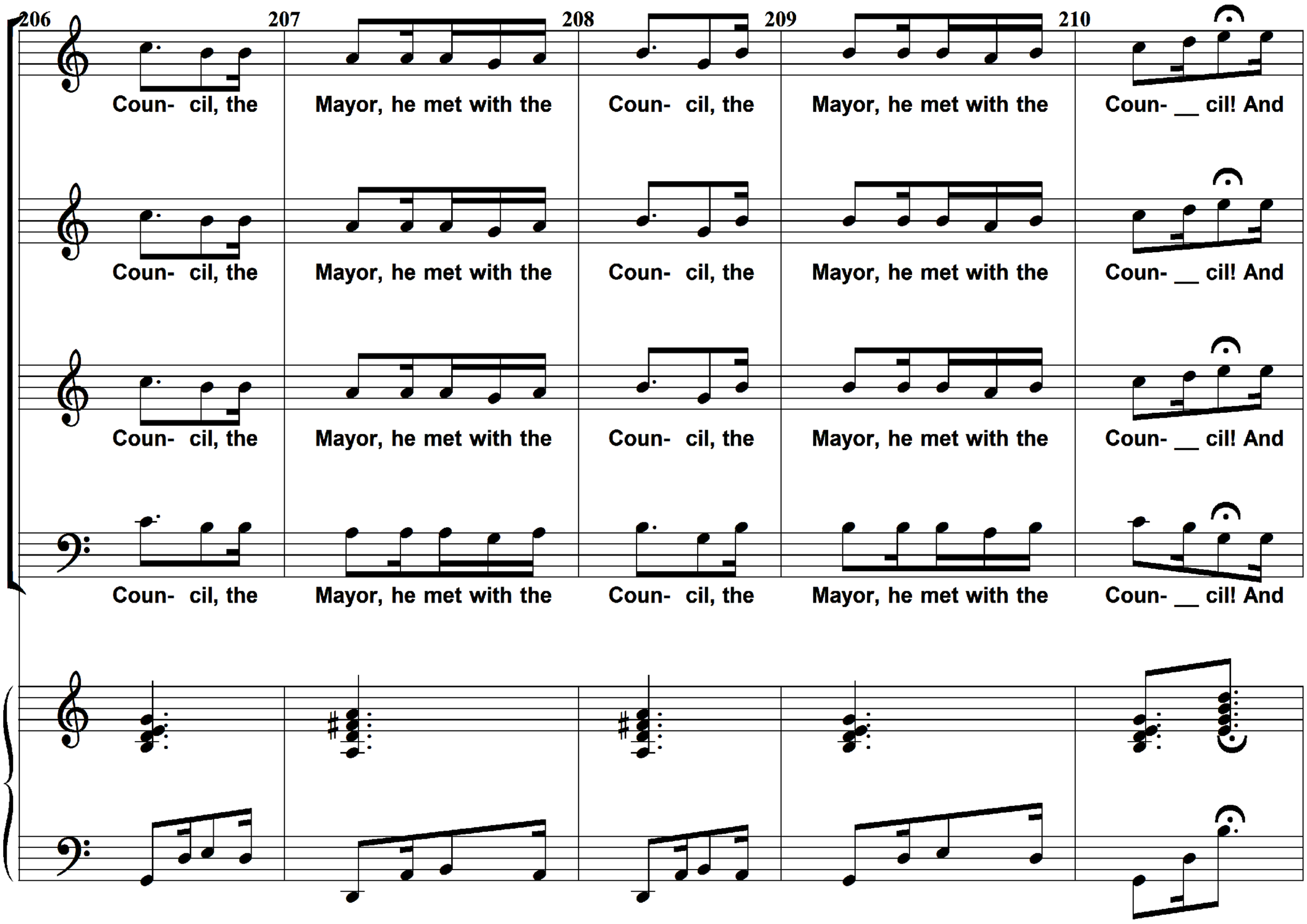

211 212 213 214

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,

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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!

No. 5a: The Council Rag, transition

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

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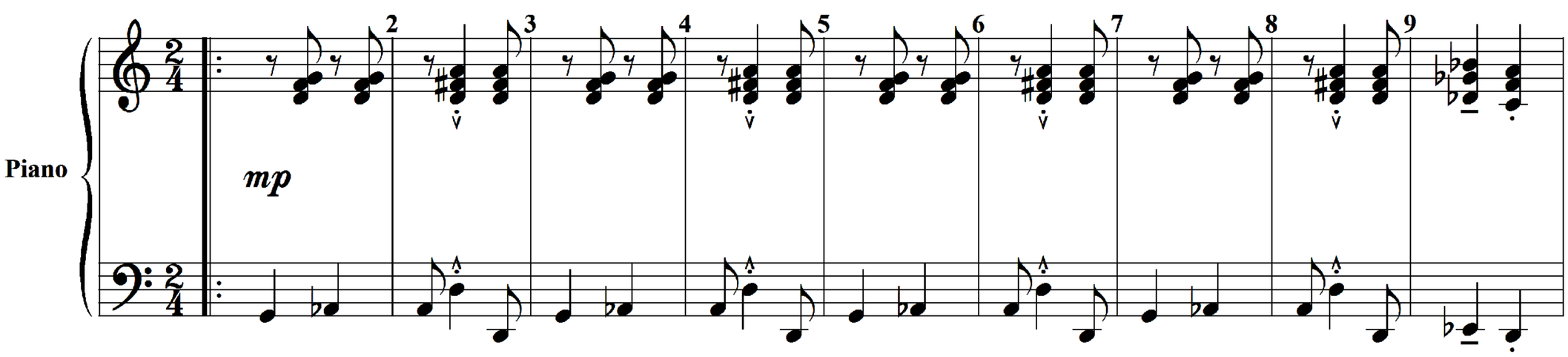

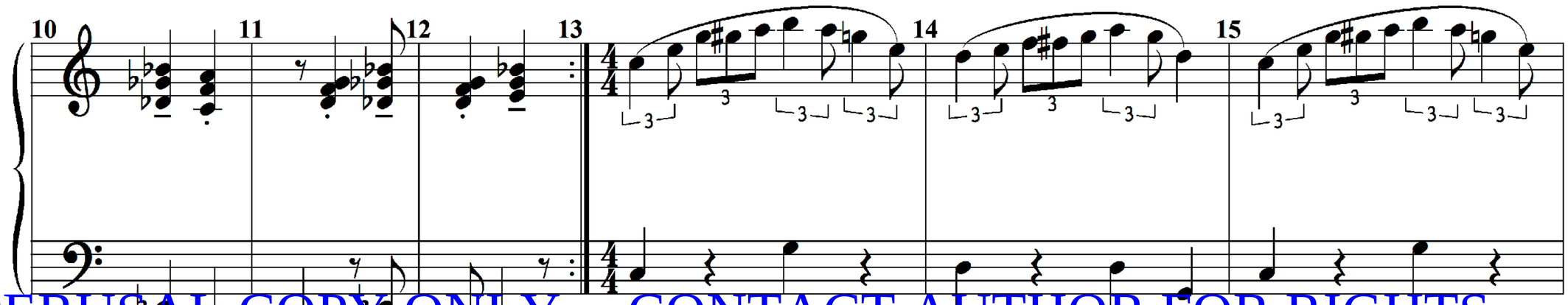

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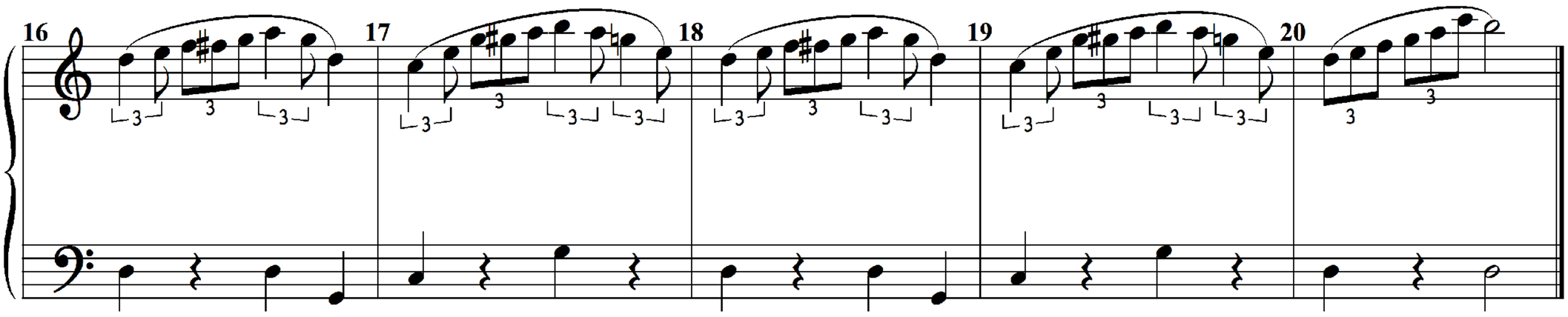

No. 6 Whiling Away The Time

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

Lazily ♩=120

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Whistle

mf

mp

Sung

mp

Whil- in' a- way the time while the world goes cra- zy; it's a dir- ty crime. There's not a mo- ment I re- call that I re- gret. Not 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

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22 23 24 25

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

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

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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

mp

mp

35 36 37

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

38 39 40 41

snore, for- get it for an- oth- er hun- dred years or may- be more.

mf

Whistle

42 43 44 45

Sung

Whil- in' a- way the

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46 47 48

time while the world goes cra- zy; it's a dir- ty 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.

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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!

59 60 61 62

cer- tain then is not so ver- y sure. 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 64 65 66

time to while a- way the time 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 68 69 70

go and find a place where I'll ____ 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

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

f

78 79 80 81

or more.

or more ___ ___.

Port.

or more ___.

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

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

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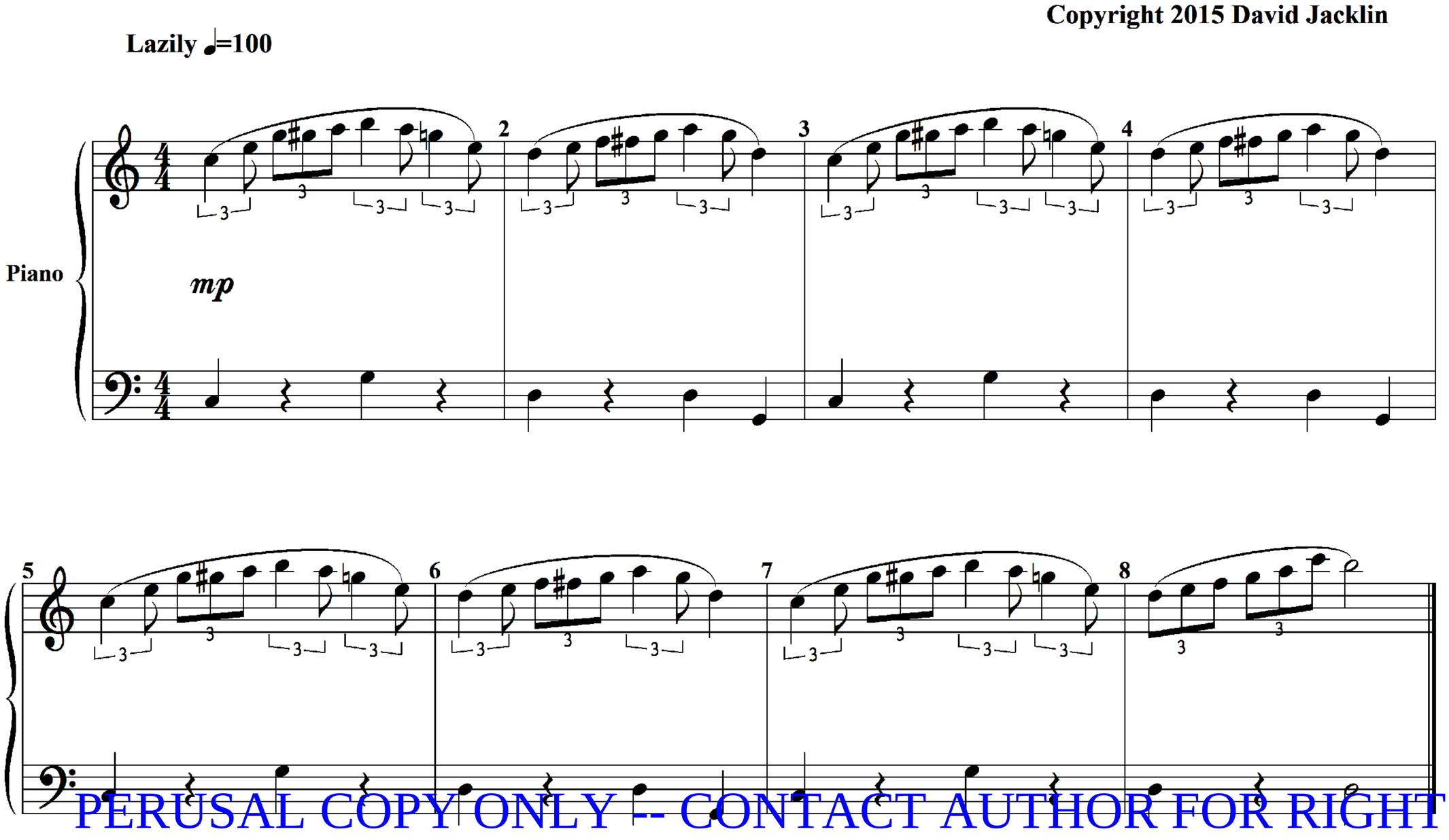

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No. 6b: Politics, 1st transition

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

Driving Swing ♩=120

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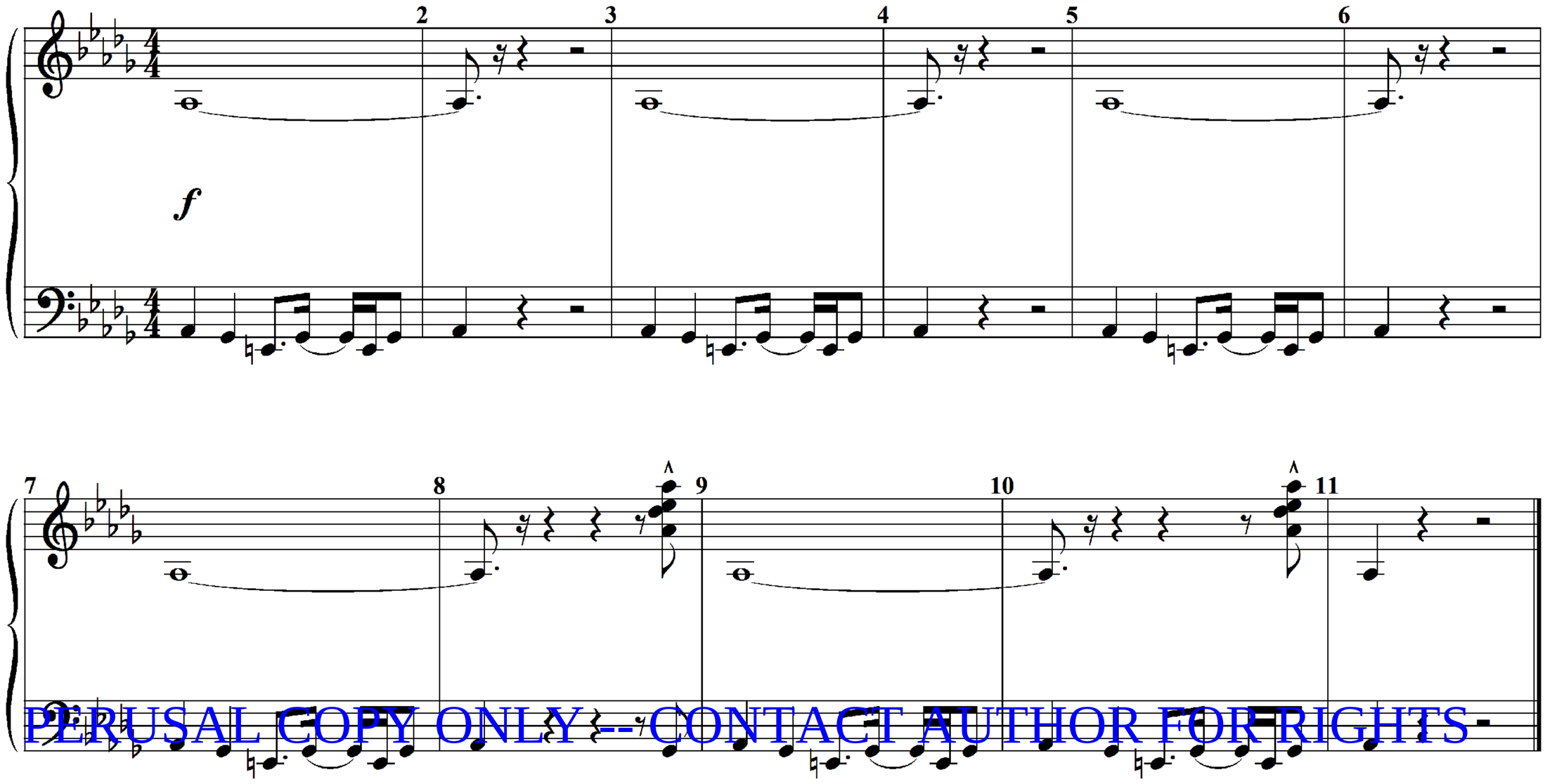

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No. 7: Politics

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

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Driving Swing ♩=120

f

A

It hap- pens ev- 'ry sin- gle night, that age old my- ster- y, be-

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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.

17 But you know it's just a

18 game.

19 A

20 guil- ty sec- ret hid- den deep where

21 ques- tions nev- er go. A

22 sec- ret shame of dark- est fame, where

23 sec- ret lusts can grow. From

24 shut- tered rooms no sound es- capes un-

25 til the cam- 'ras glow, and,

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26 then they loose the shock- ing news, the

27 deals that back- rooms grow.

28 But you know it's just a

29 game.

30 A game called pol- i- tics.

A game called pol- i- tics.

31 A game called pol- i- tics.

C

32 33 34

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

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

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

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

35 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

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

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

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37 38 39

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

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

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

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

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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

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

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

they'll soon send our way

54 55 56 E

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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F

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.

G

H

66 67 68 69 70 71

Gliss. Gliss.

72 73 74 75 76

1 2

77 78

Gliss.

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79 80 81

I

Let's all play pol- i- tics. The game they call pol- i- tics. They

Let's all play pol- i- tics. The game they call pol- i- tics. They

Let's all play pol- i- tics. The game they call pol- i- tics. They

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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J

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-

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No. 7a: Politics, 2nd transition

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

Driving Swing ♩=120

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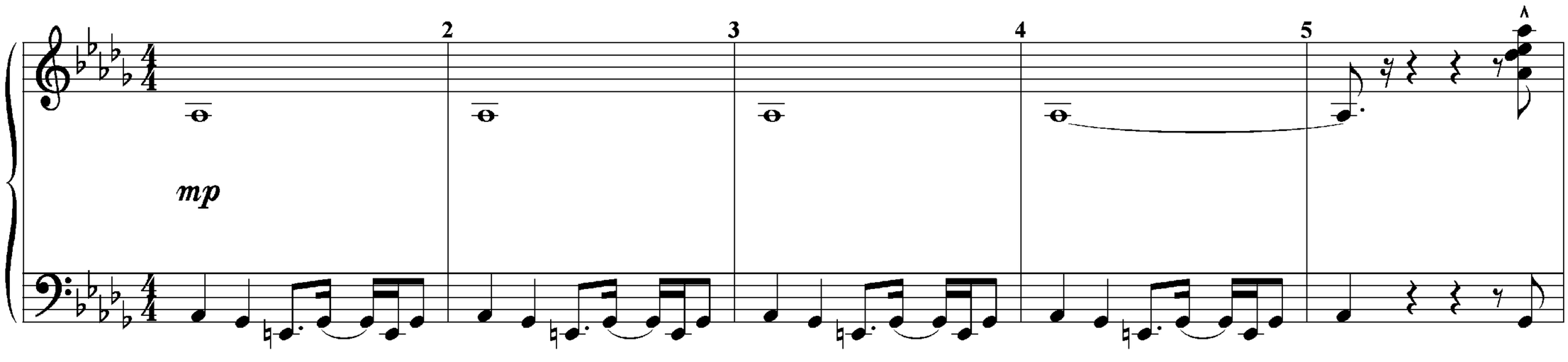

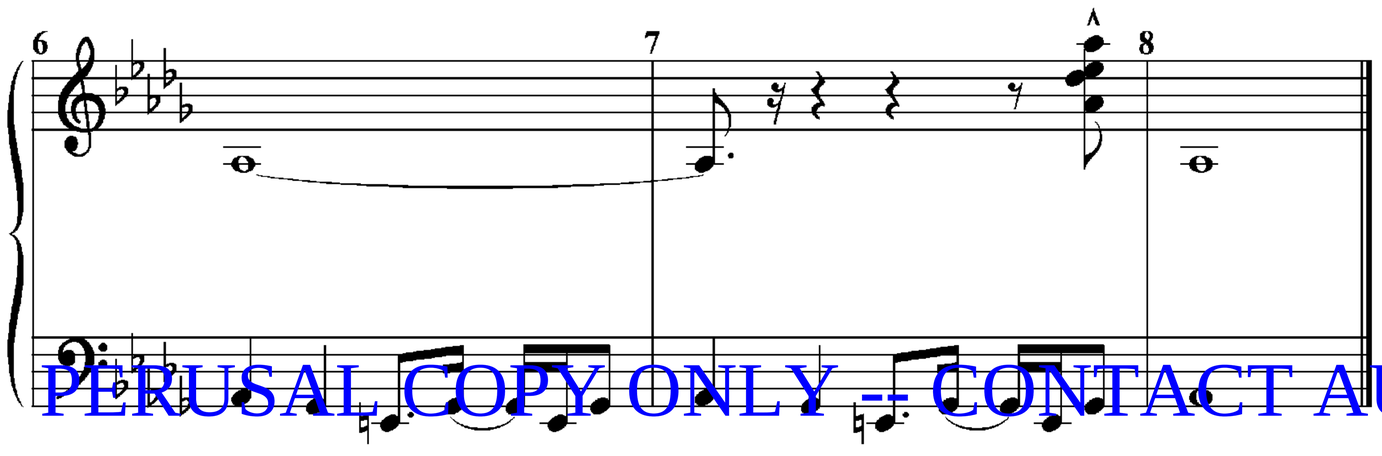

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No. 7b: Not A Lot To Do, transition

CUE: KEITH: "Winston!"

Smoothly ♩=110

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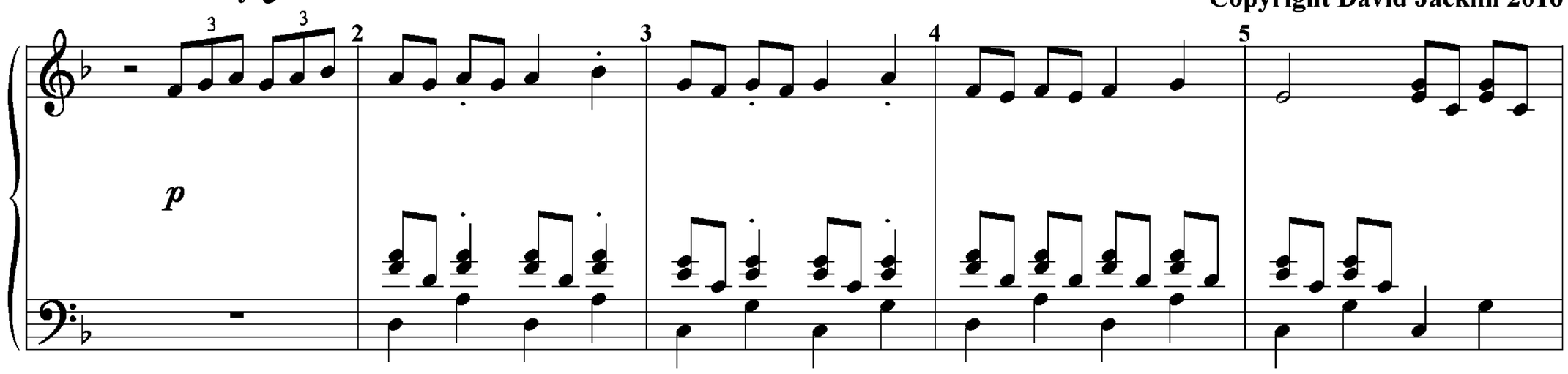

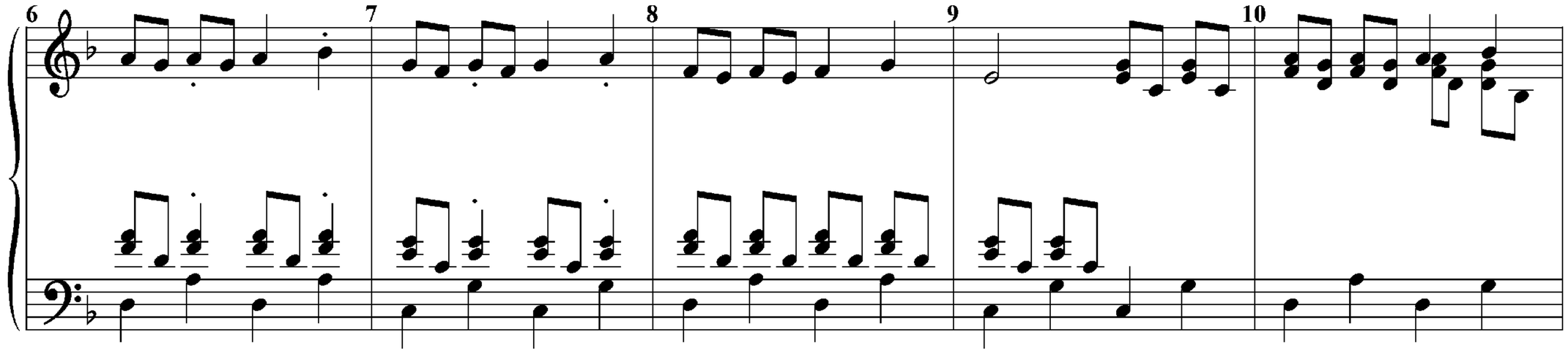

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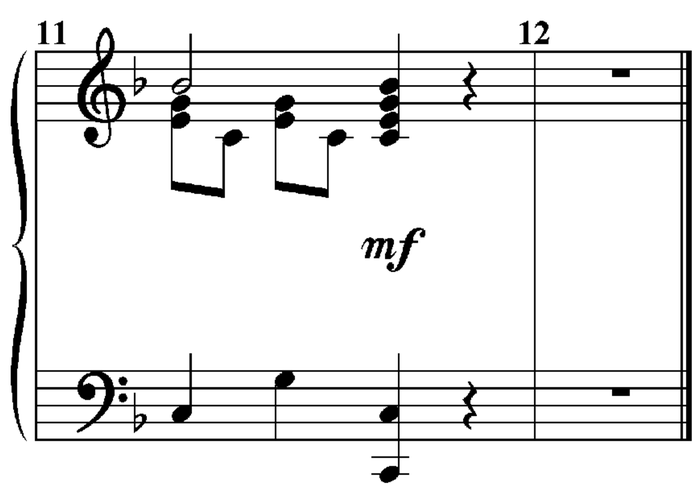

No. 8: Not A Lot To Do

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

Smoothly ♩=110

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p

A

Not a lot to do in Pom- peii. Ev- 'ry day is just the same.

mp

Once you've had a look at Pom- peii, makes you won- der what be- came of

mp

all the kids who've lived in Pom- peii born and grew up with that shame.

mf

Ev'- ry kid who lived in Pom- peii was bored, bored, bored! with this wai- ting game!

f

mf

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B

23 24 25

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

f

26 27 28

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

29 30 31 32

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

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C

33 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.

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

D

54 55

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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E

62 63 64 65 66

wan- na!

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

mp

wan- na!

p

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

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

G

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.

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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

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104 105 106

H

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

107 108

wan- na get out of this bor- ing town. I wan- na get out of this an- cient ruin. I

wan- na get out of this bor- ing town. I wan- na get out of this an- cient ruin. I

wan- na get out of this bor- ing town. I wan- na get out of this an- cient ruin. I

109 110

wan- na go some- where where some- thing's doin'! I wan- na get out of this town! I

wan- na go some- where where some- thing's doin'! I wan- na get out of this town! I

wan- na go some- where where some- thing's doin'! I wan- na get out of this town! I

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111 112 113

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

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

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

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 Hmmm!

Once there was an old phar- oah

mf

mf

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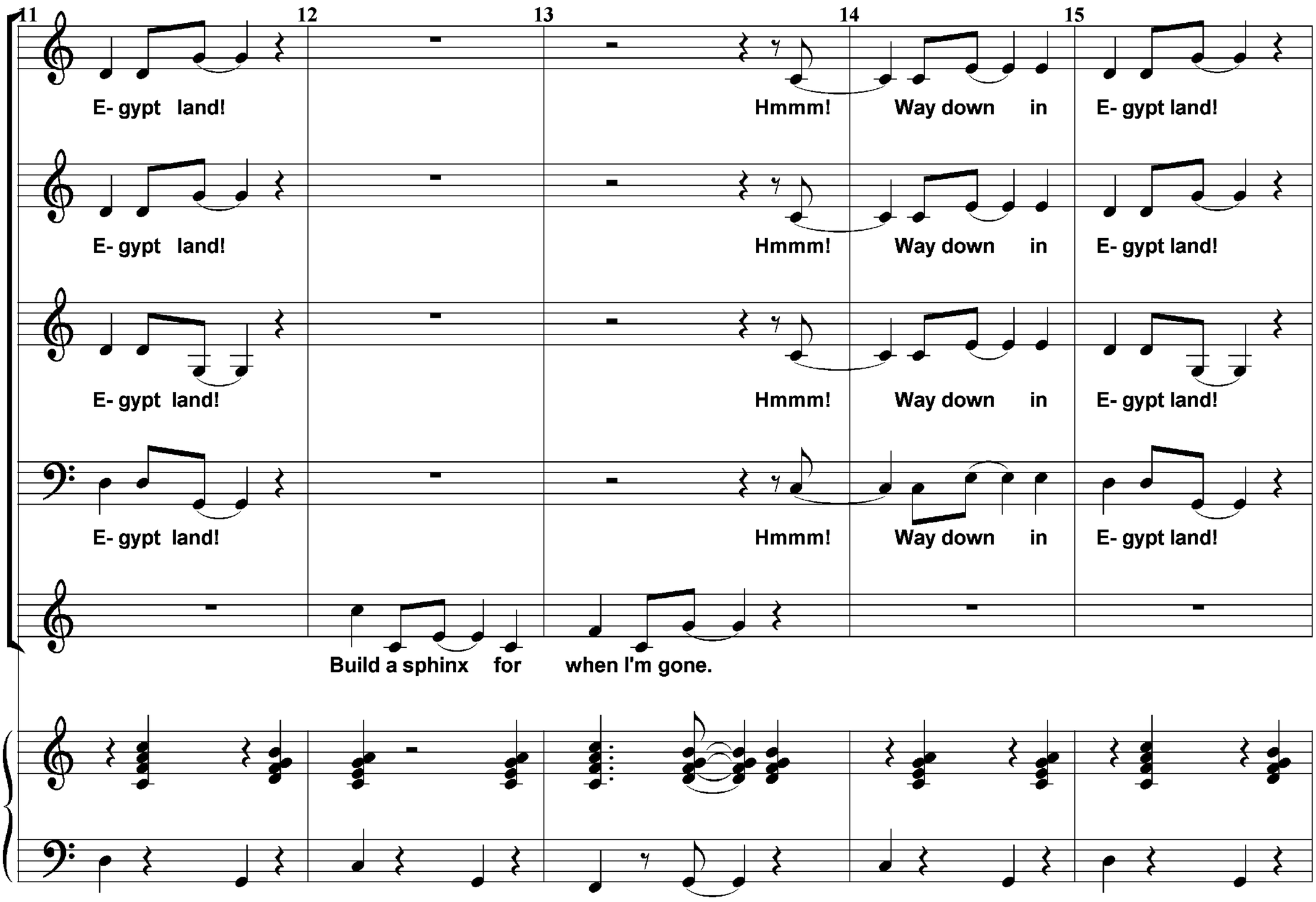
6 7 8 9 10

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

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

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

Would not let those chil- dren go!



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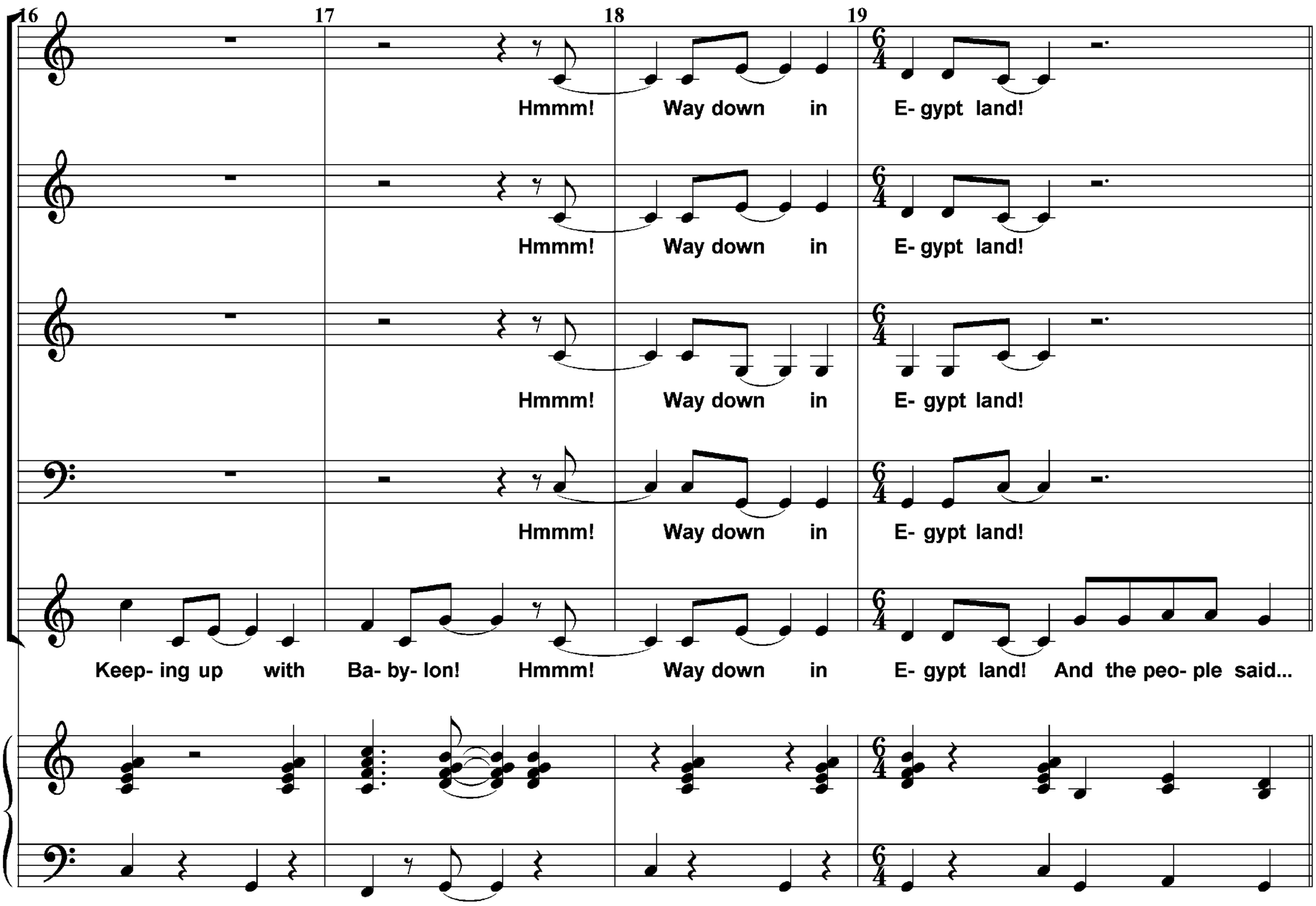

20 21 22 23

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.

24 25 26 27

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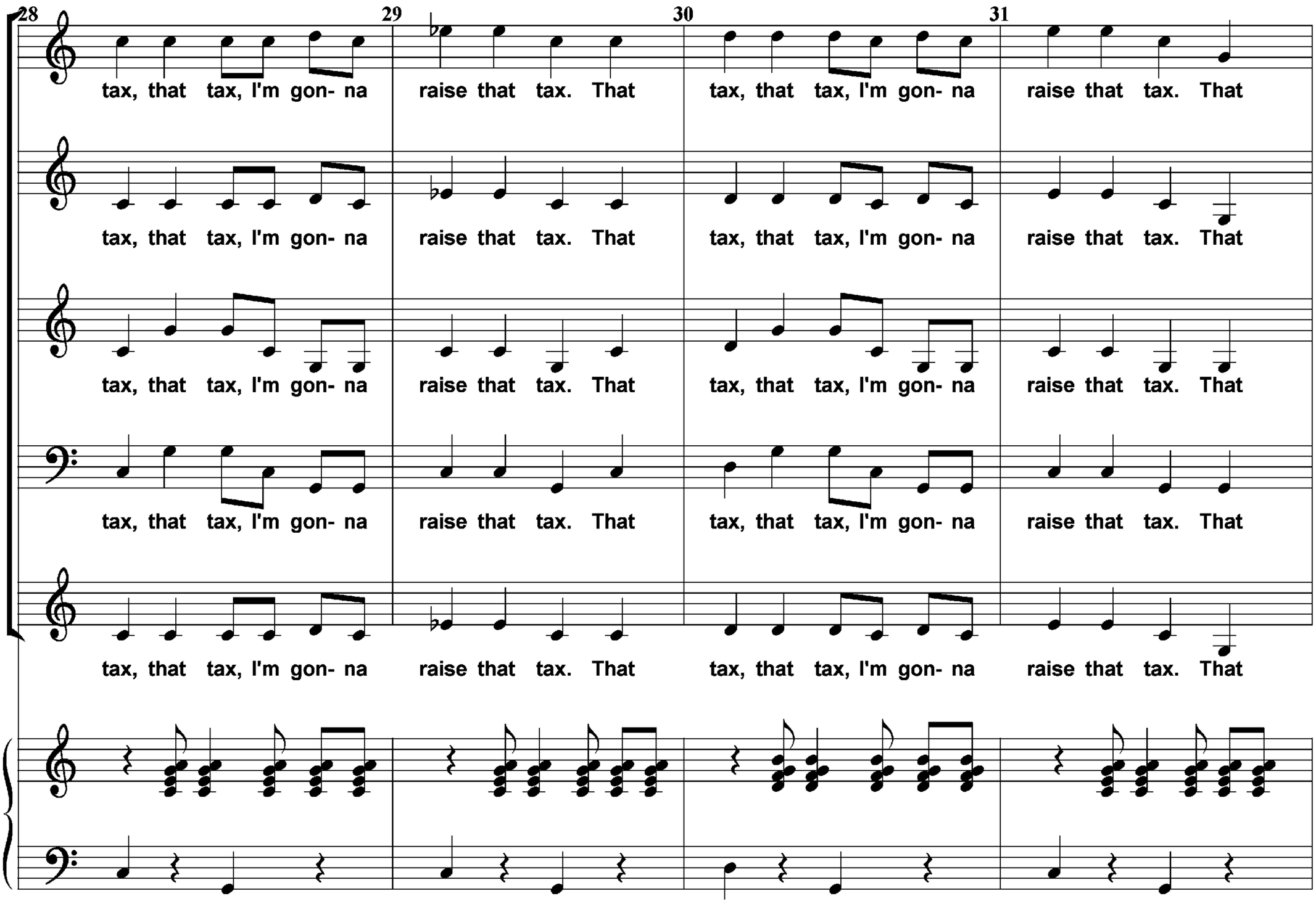
Raise our bur- den that's all we "axe". That

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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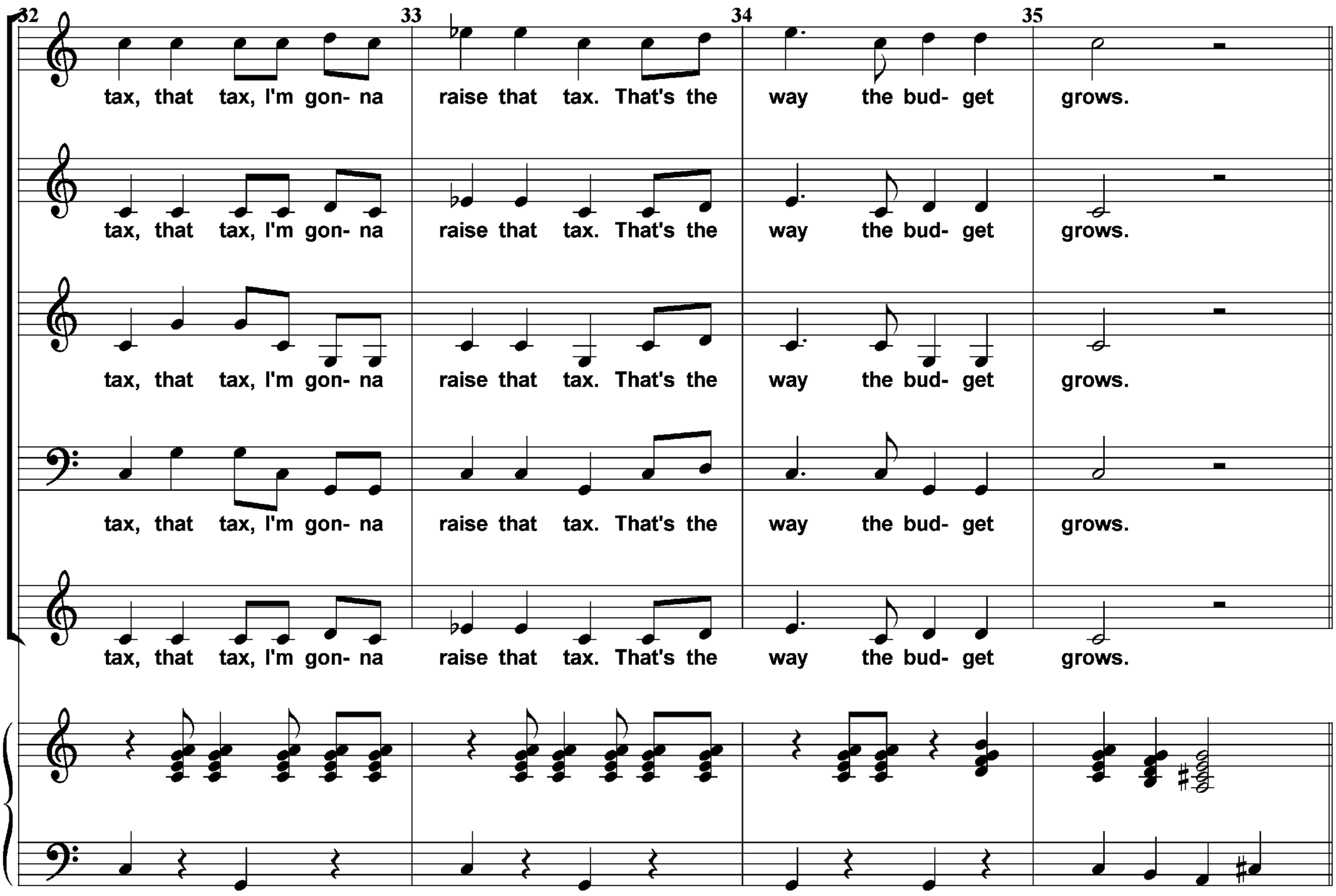

36 37 38 39

Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;

Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;

Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;

Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;

Sales tax con- nec- ted to the in- come tax; In- come tax con- nec- ted to the val- ue tax;

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40 41 42 43

Val- ue tax con- nec- ted to the sin tax— Dear Mis- ter

Val- ue tax con- nec- ted to the sin tax— Dear Mis- ter

Val- ue tax con- nec- ted to the sin tax— Dear Mis- ter

Val- ue tax con- nec- ted to the sin tax— Dear Mis- ter

Val- ue tax con- nec- ted to the sin tax—There's on- ly one sin they have- n't taxed! Dear Mis- ter

3 3

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 hon- est and de- ser- ving and I want to help you, But

gold on the spires. I know you're hon- est and de- ser- ving and I want to help you, But

gold on the spires. I know you're hon- est and de- ser- ving and I want to help you, But

gold on the spires. I know you're hon- est and de- ser- ving and I want to help you, But

gold on the spires. I know you're hon- est and de- ser- ving and I want to help you, But

gold on the spires. I know you're hon- est and de- ser- ving 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

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

mf *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.

66 67 68 69

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

Col- li- seums cost more each day. And

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70 71 72 73

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!

have you priced an Ap- pian way? Hmmm! By_the Pon- te Vec- chi- o And the peo- ple said...

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

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

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

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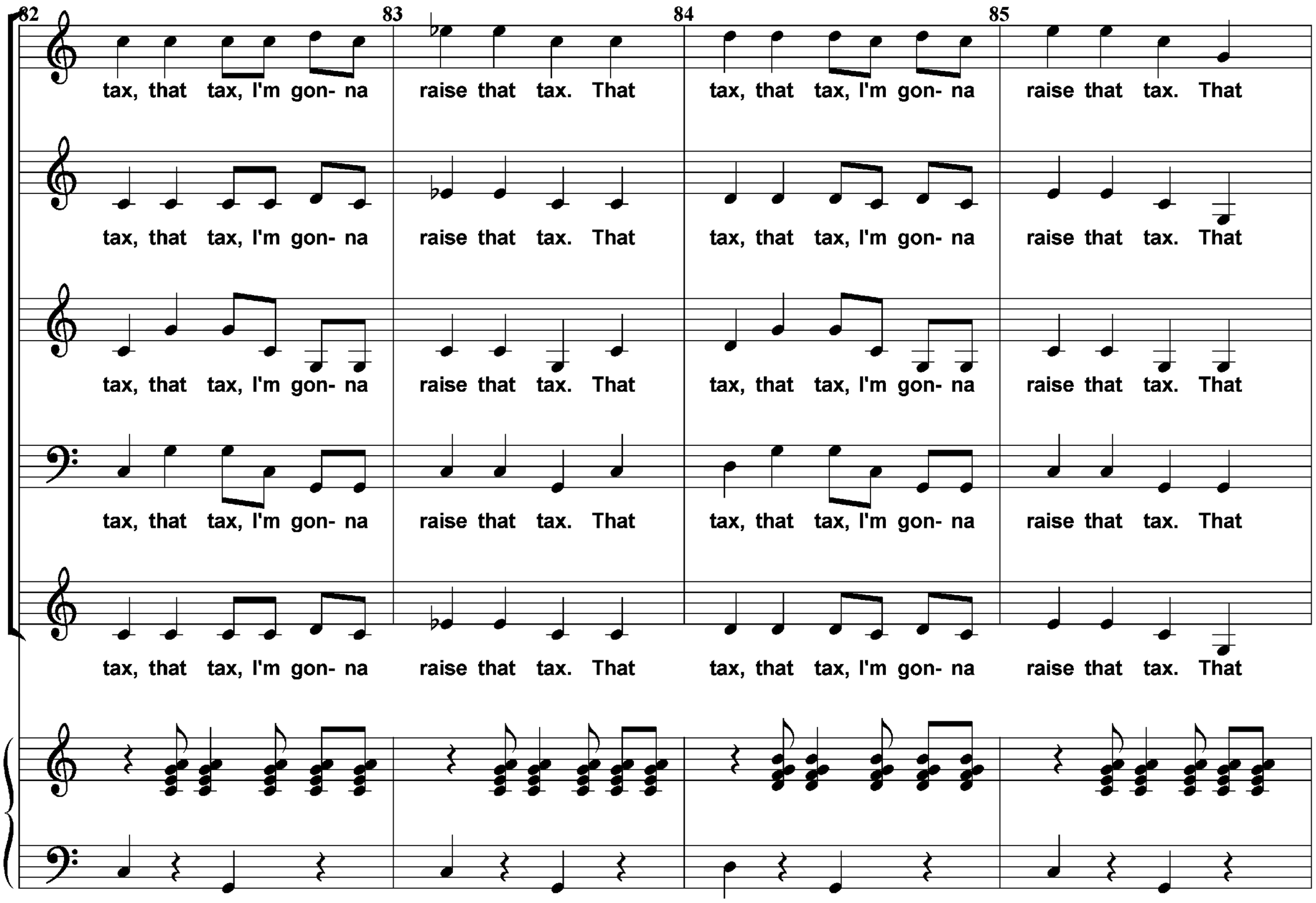

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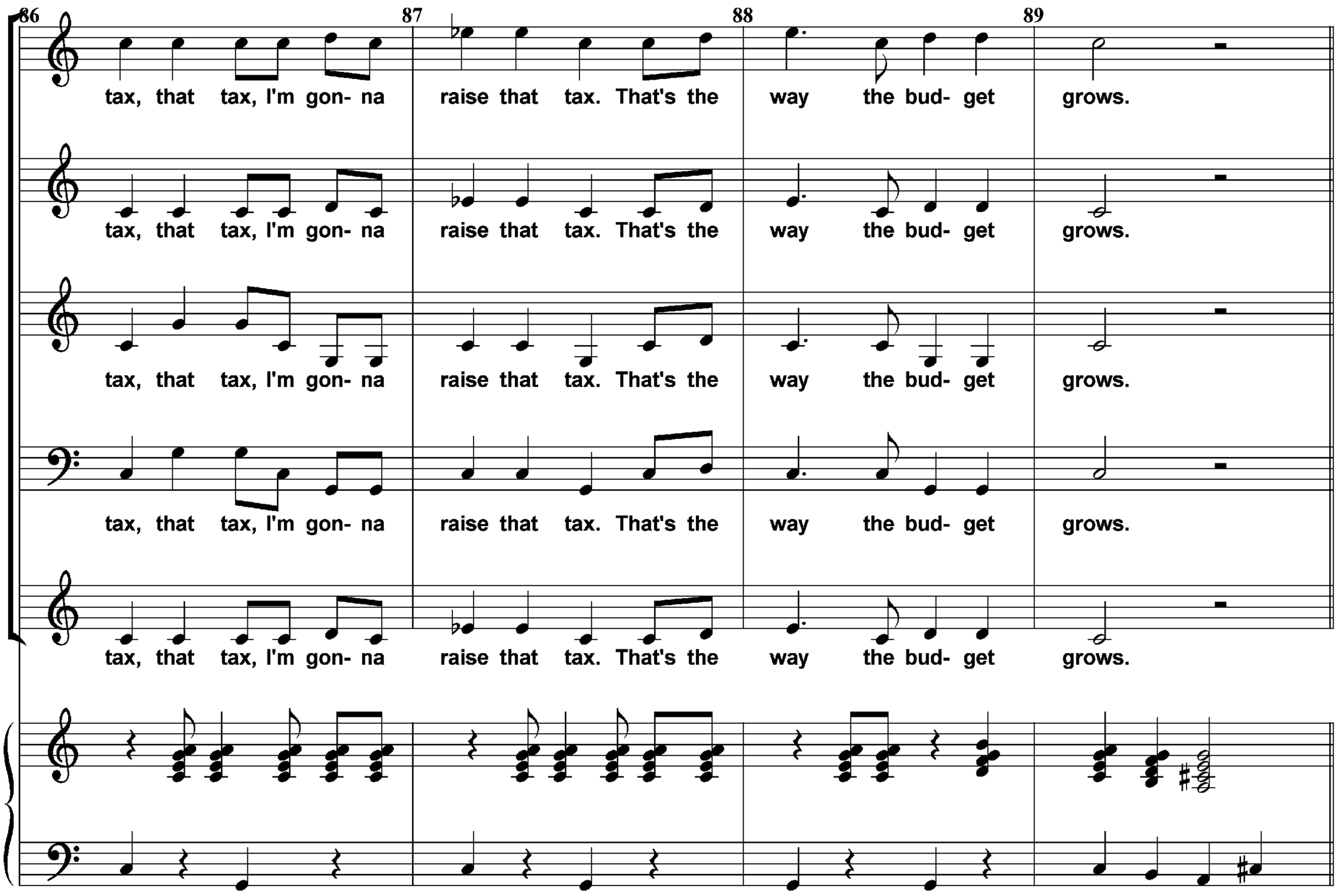

90 91 92 93

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

3 3

slower

98 99 100 101

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

mp

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102 103 104 105

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

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

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

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

mp

mp

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

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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

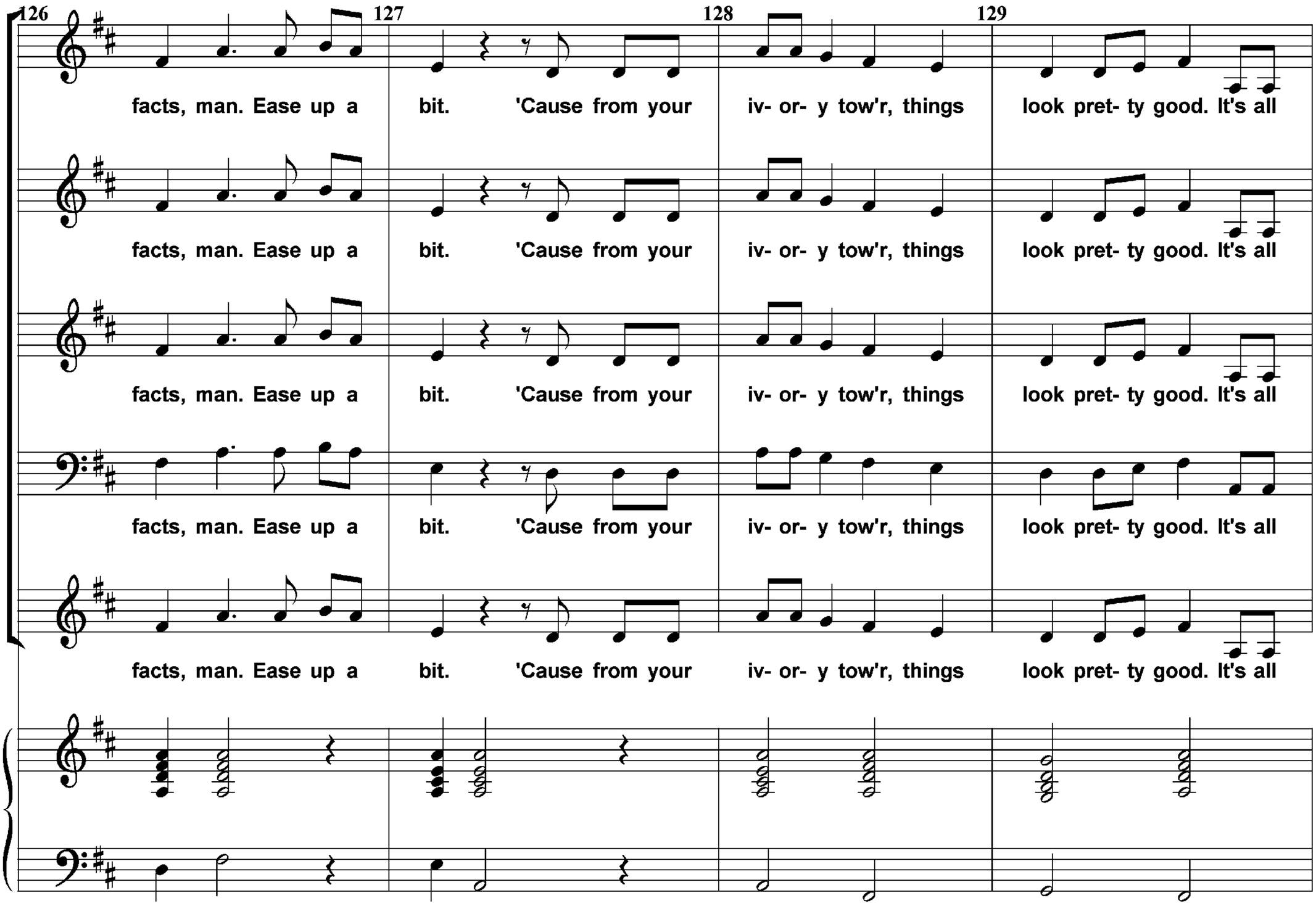
Dear Mis- ter Tax- man, let's not for- get the bas- ic

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



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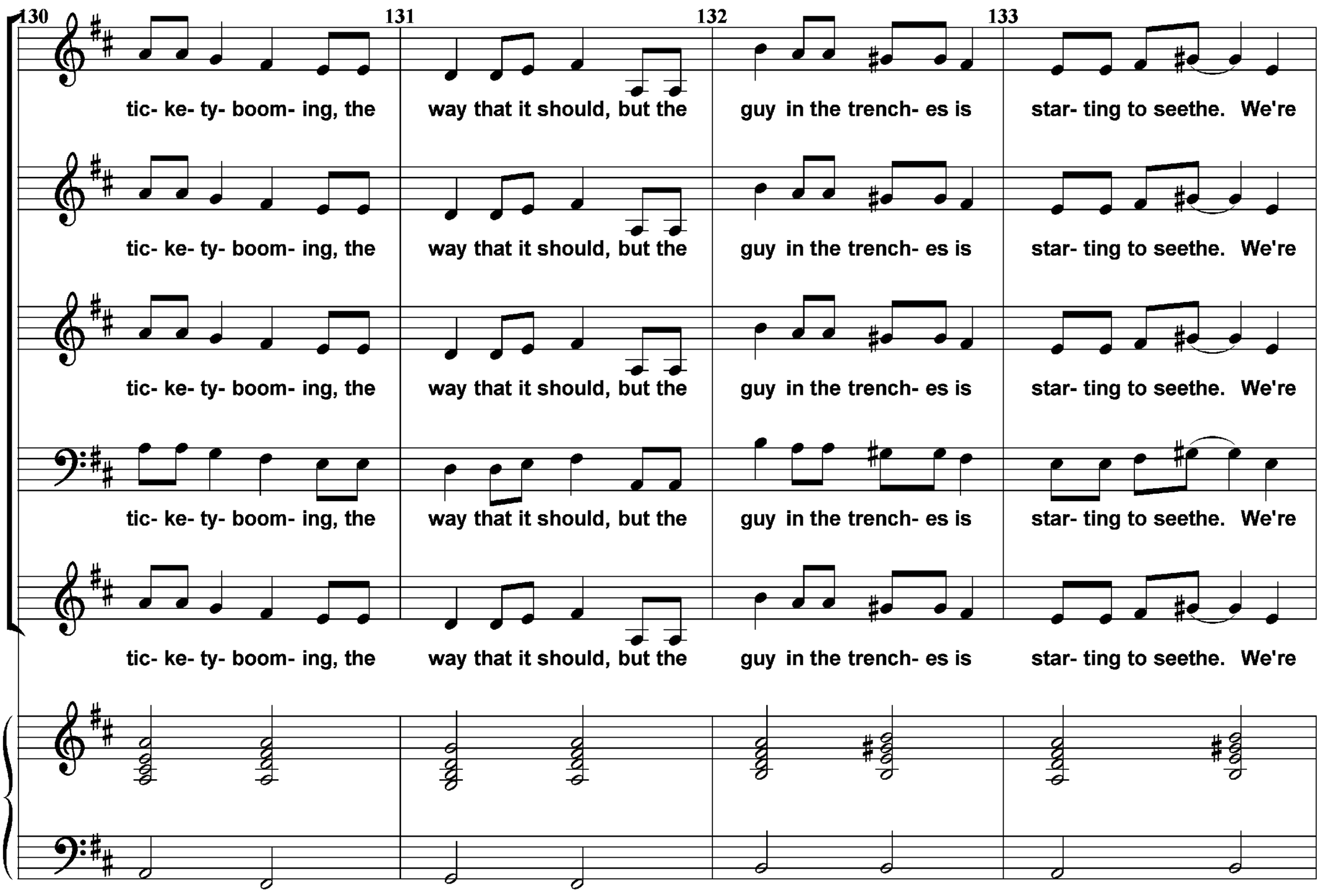

134 135 136 137

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!

slowing

ff

ff

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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)

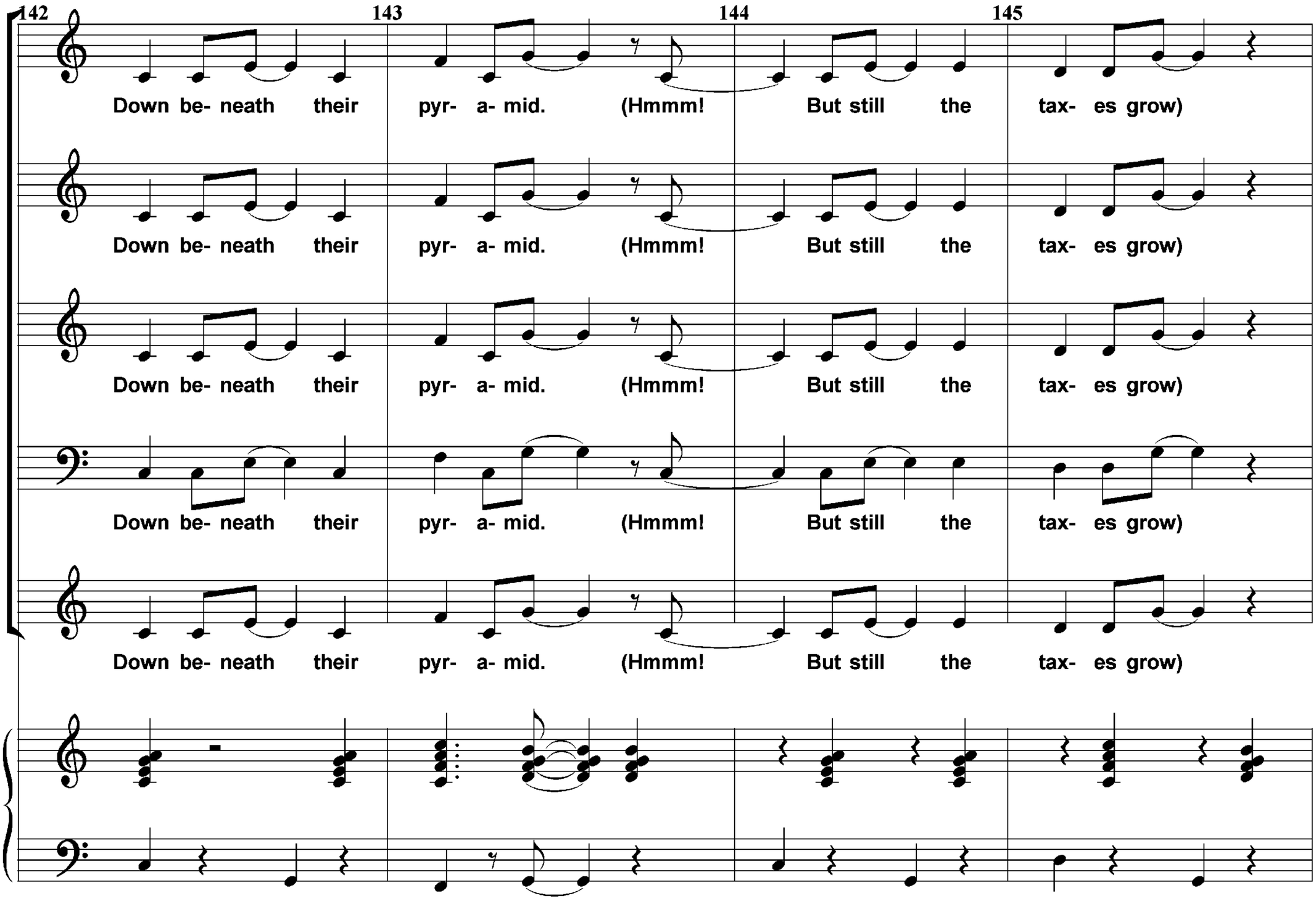
mf

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

mf

tempo primo

mf



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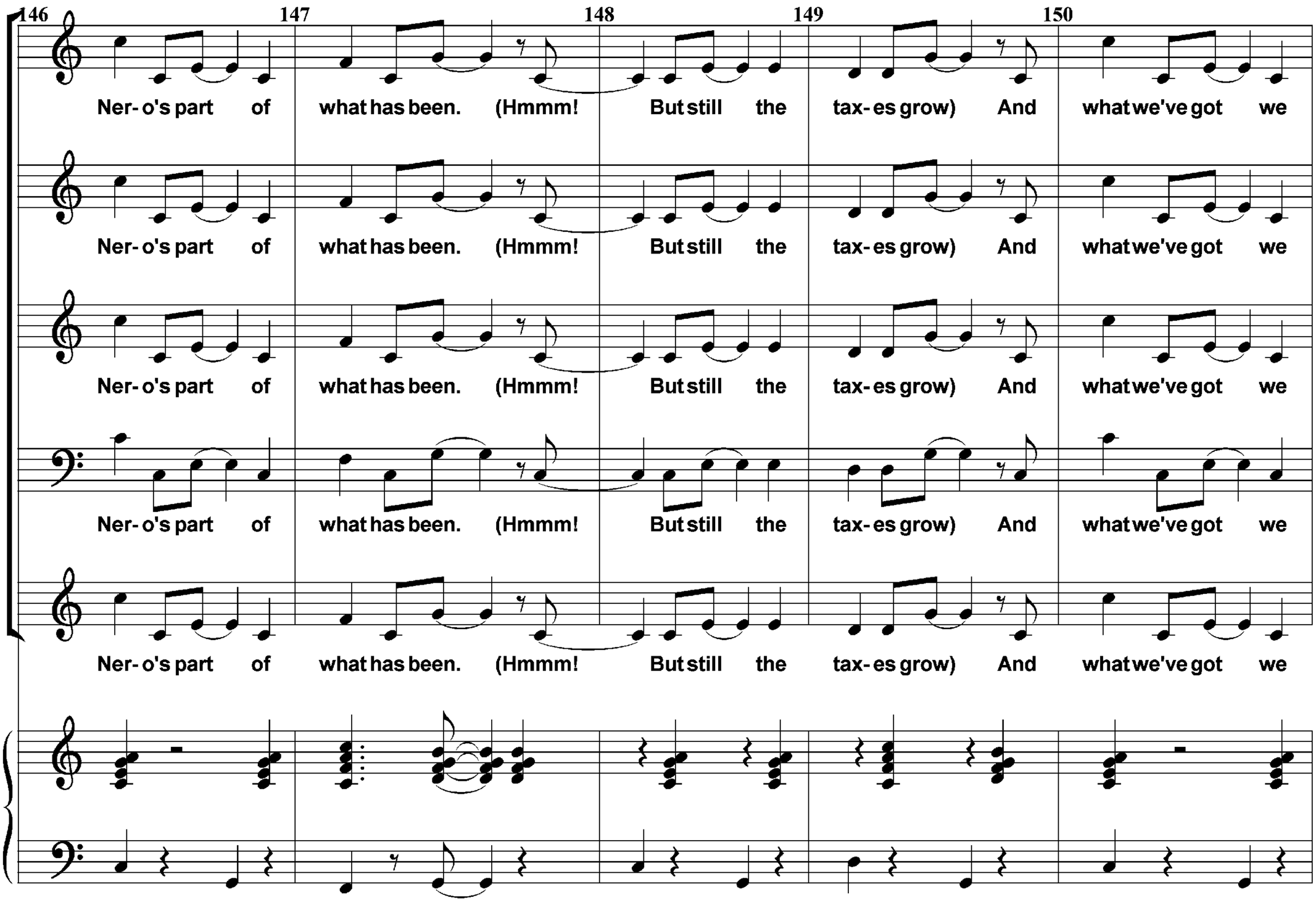

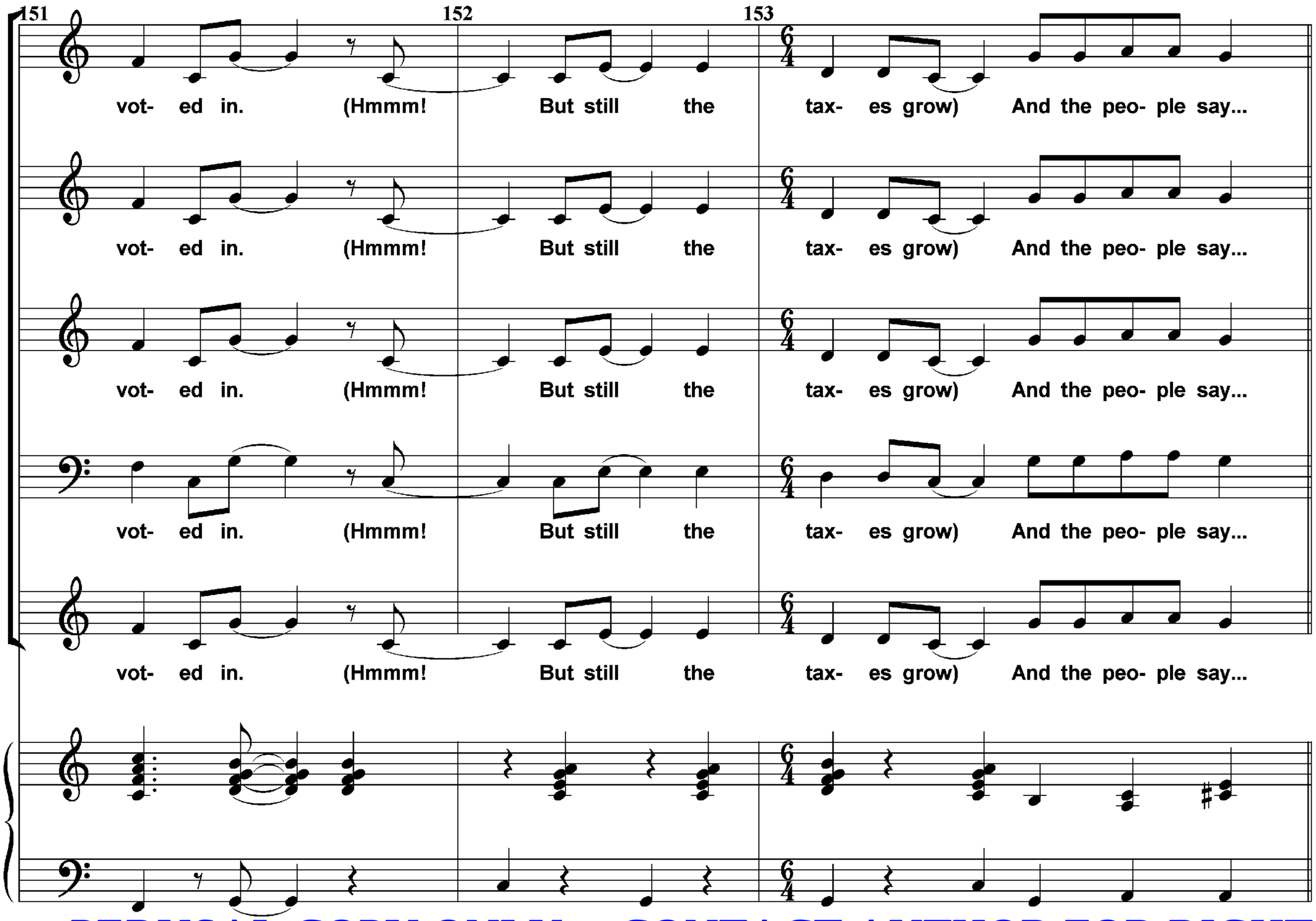

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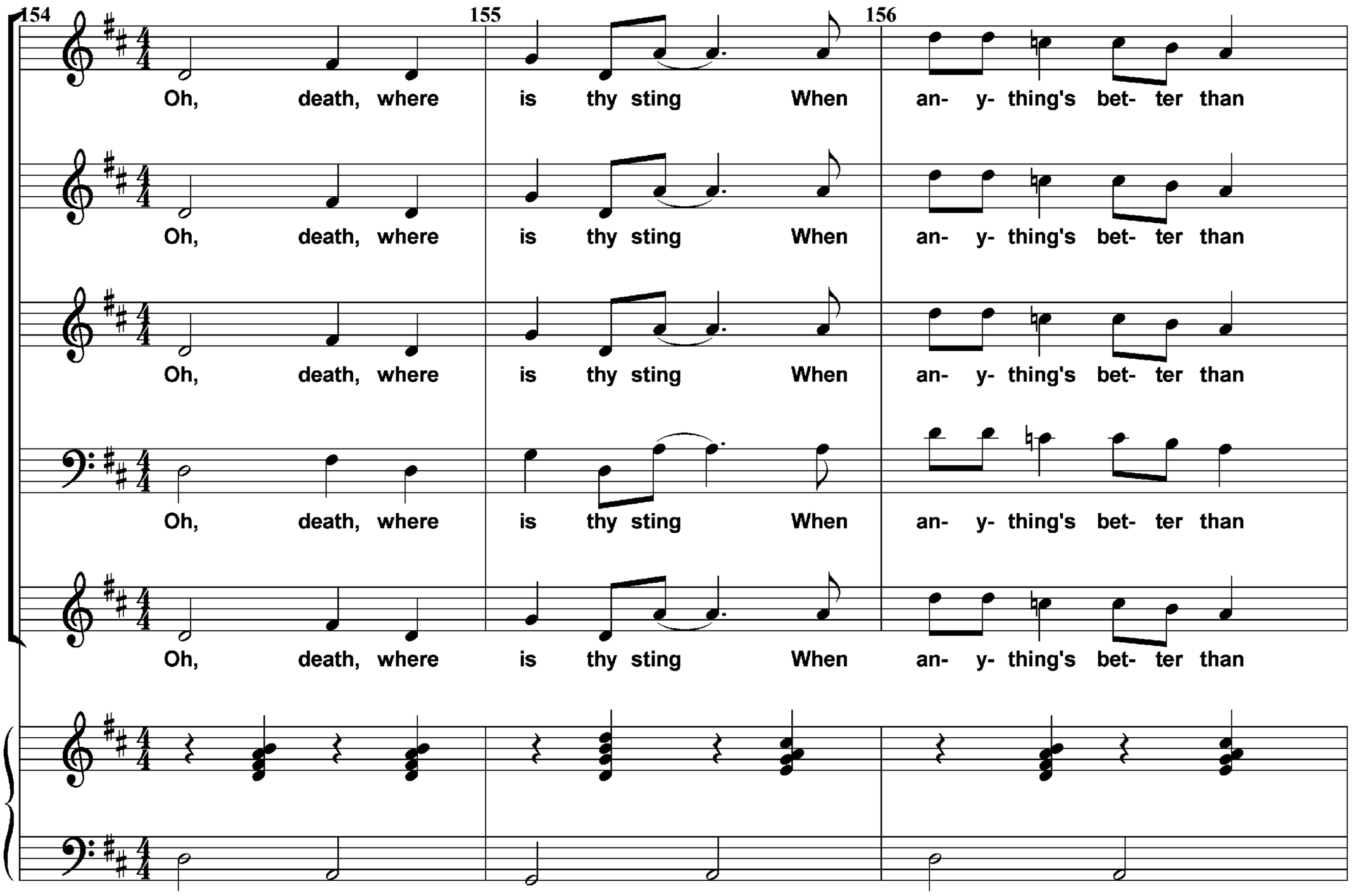

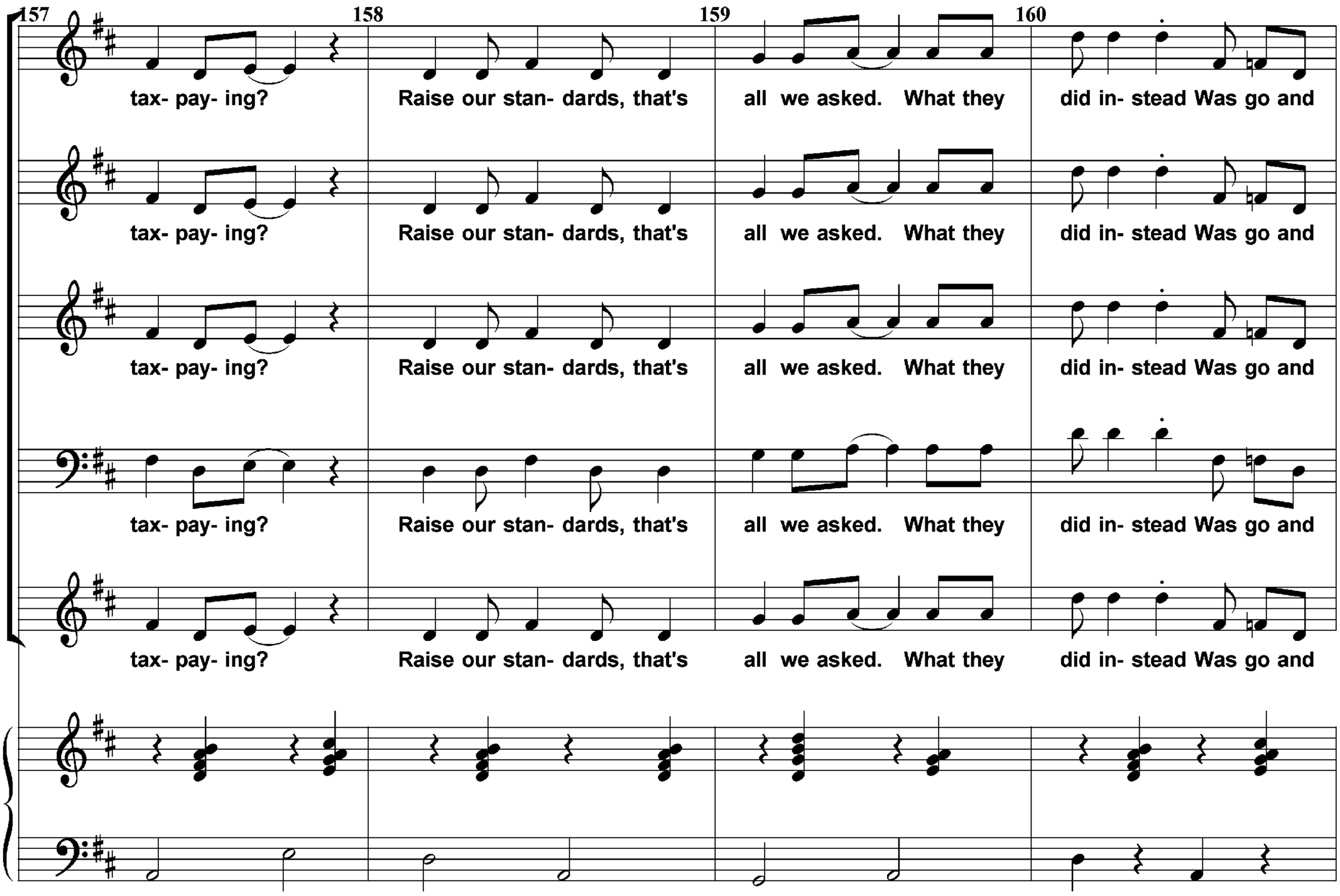

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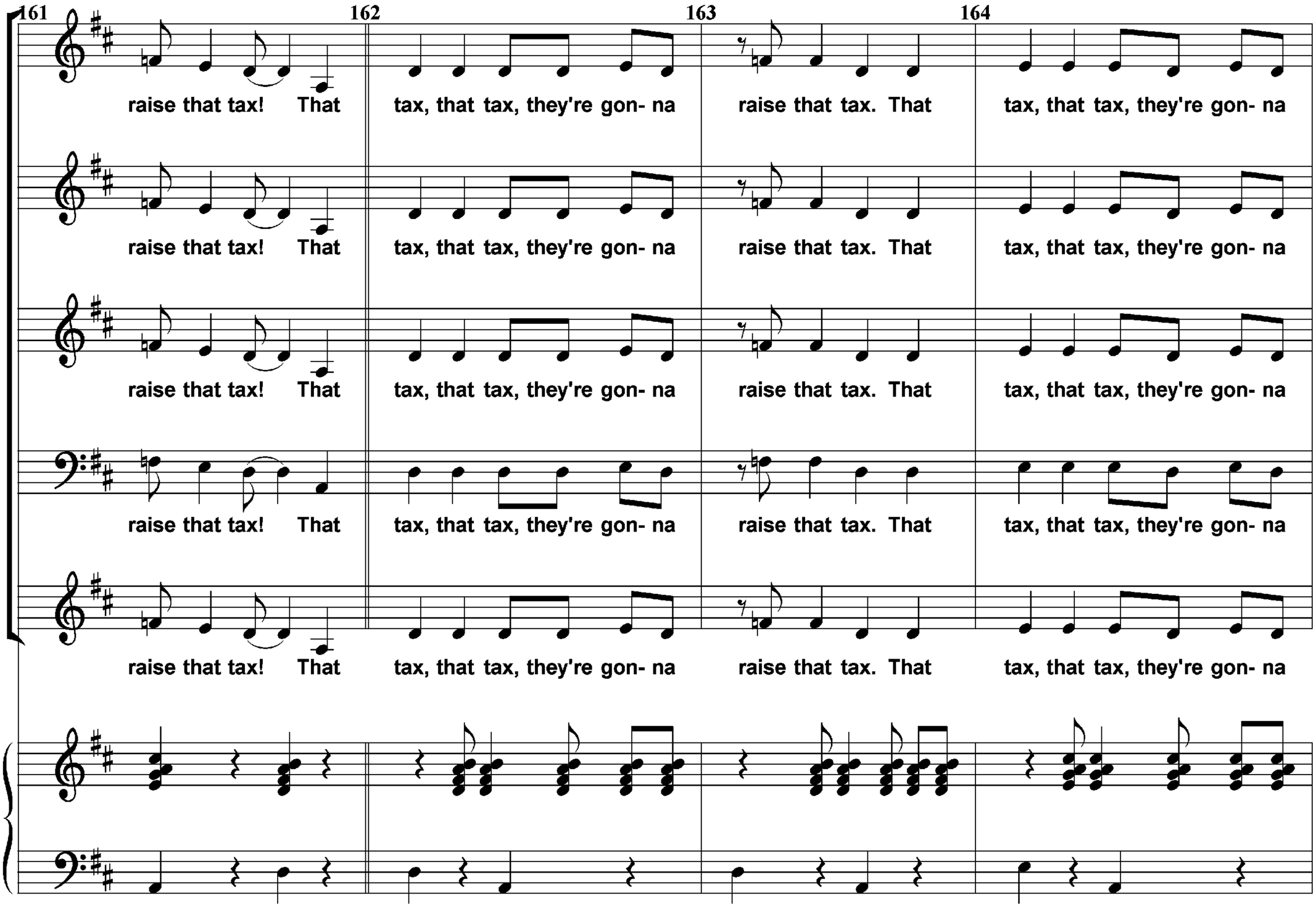

165 166 167 168 169

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

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

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

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

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

cresc

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170 171 172 173 174 175

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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Sopranos 1 & 2

Altos 1 & 2

Tenors 1 & 2

Bass 1

Bass 2

Piano

tr

ff *ff* *mf*

Port.

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Sop 1/2

Alt. 1/2

Ten. 1/2

Bss. 1

Bss. 2

Pno

Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

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Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

21 22 23 24 25

Port. Port.

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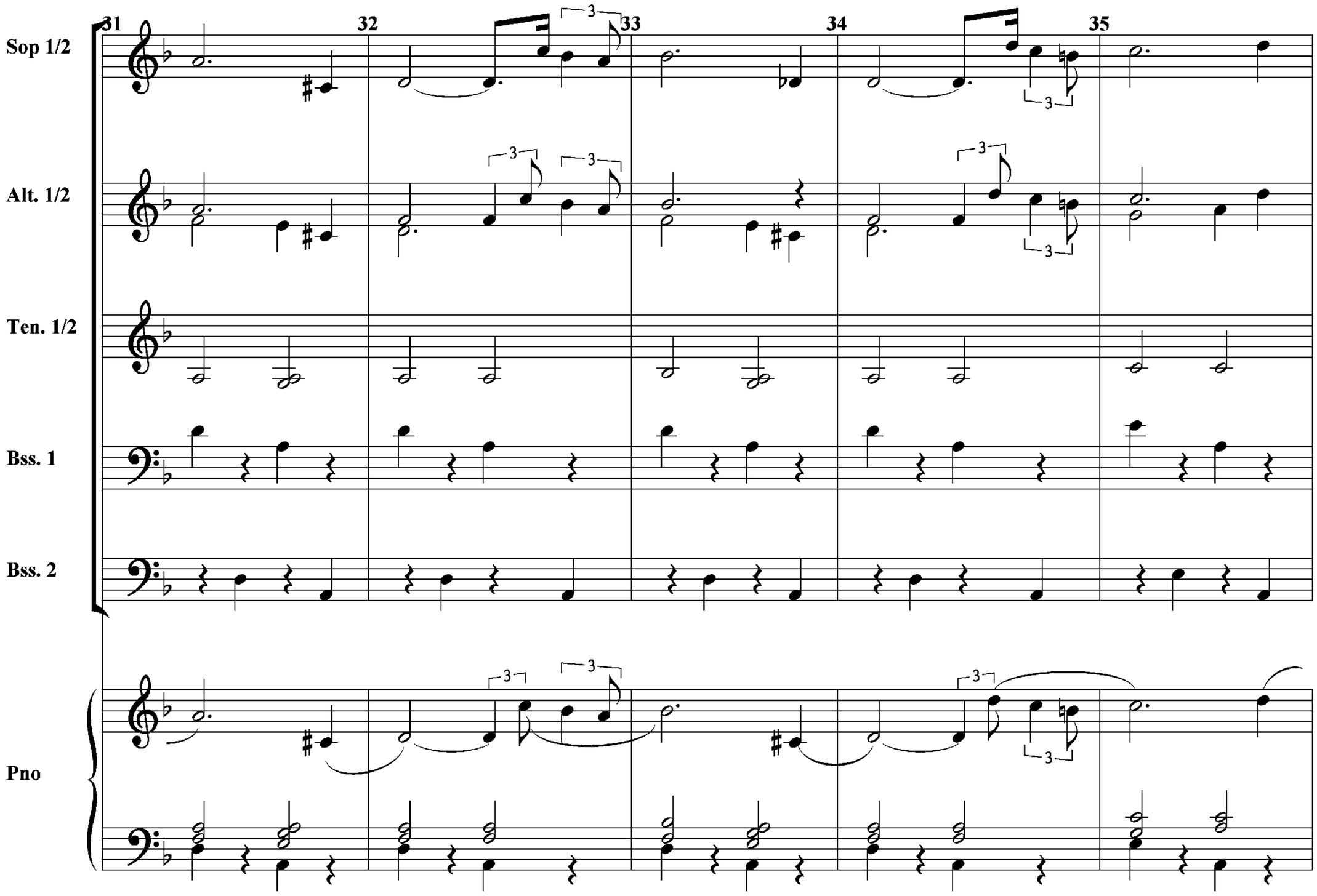
26 27 28 29 30

Port. Port.

mp



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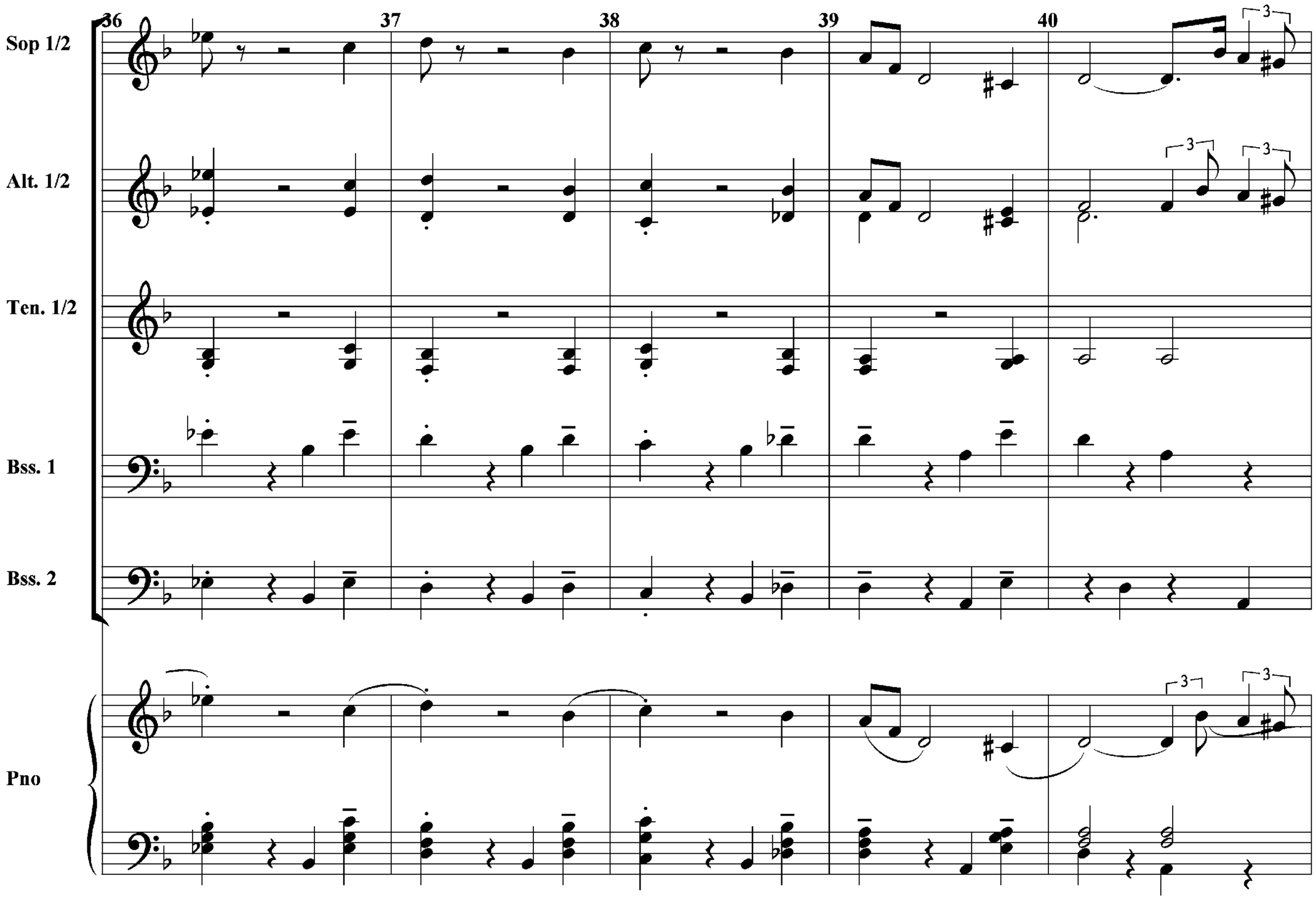

Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

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tr

ff

Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

51 52 53 54 55

Port.

mf

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56 57 58 59 60

Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

61 62 63 64 65

f

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Sop 1/2
Alt. 1/2
Ten. 1/2
Bss. 1
Bss. 2
Pno

66 67 68 69

Port.
Port.

ff

No. 11 The Day The Bloom Fell Off The Rose

CUE: MILES "First Traffic Accident souvenirs."

With bounce 𝅗𝅥=100

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mf

Well, his- t'ry doesn't re- cord what brought the

mf

Mor- tons out that day. Was it eggs or was it flo- ur they picked up a- long the

way? The on- ly thing we know for cer- tain is they set out up the strip in their

brand- new green Mc- Laugh- lin on a two- hour shop- ping trip.

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

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

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

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

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

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

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

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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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98 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.

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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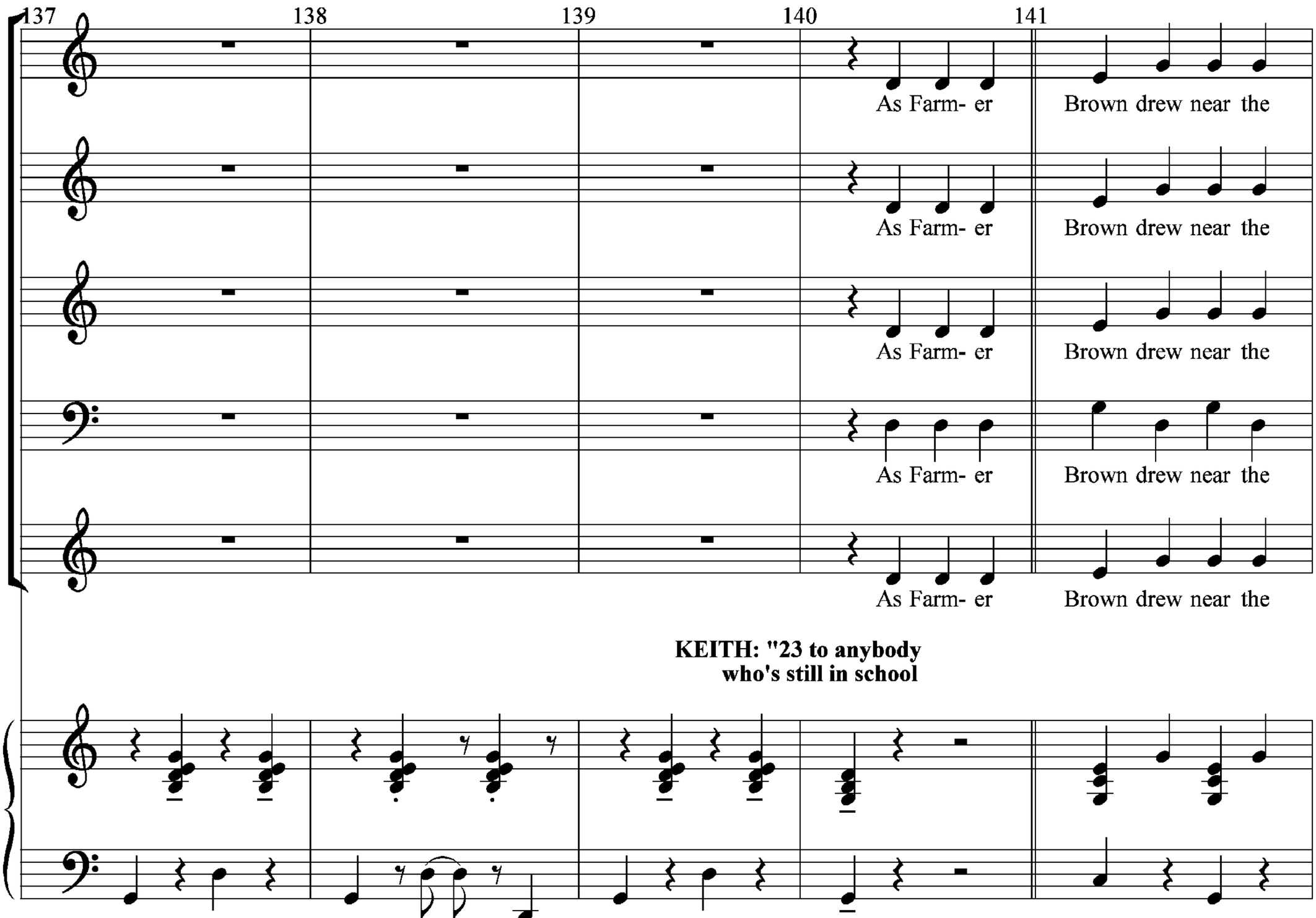
127 128 129 130 131

age.

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

132 133 134 135 136



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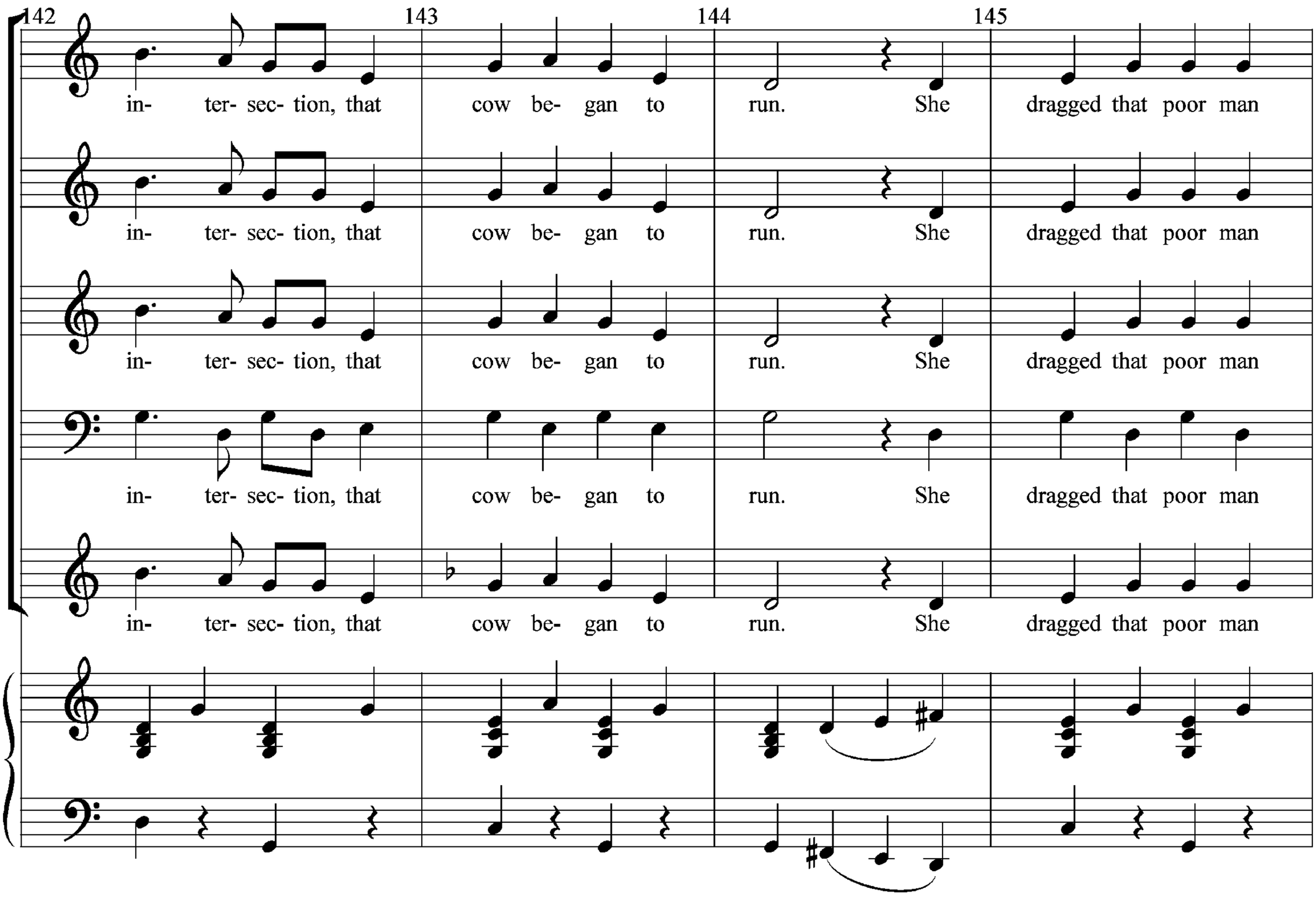

No. 11 The Day The Bloom Fell Off The Rose

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,

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150 151 152 153 154

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.

one and on- ly fault.

one and on- ly fault.

one and on- ly fault.

one and on- ly fault.

vamp ad lib under dialogue

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1 2

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

160 161 162 163 164

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

fast!

this is the melodrama "chase" theme

165 166 167 168

mf

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!

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

dreamily

178 179 180

p

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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

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,

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

197 198 199

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

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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

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

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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

237 238 239 240

gasped 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

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249 250 251 252 253

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;

turned ___ to his right. 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

273 274 275 276

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

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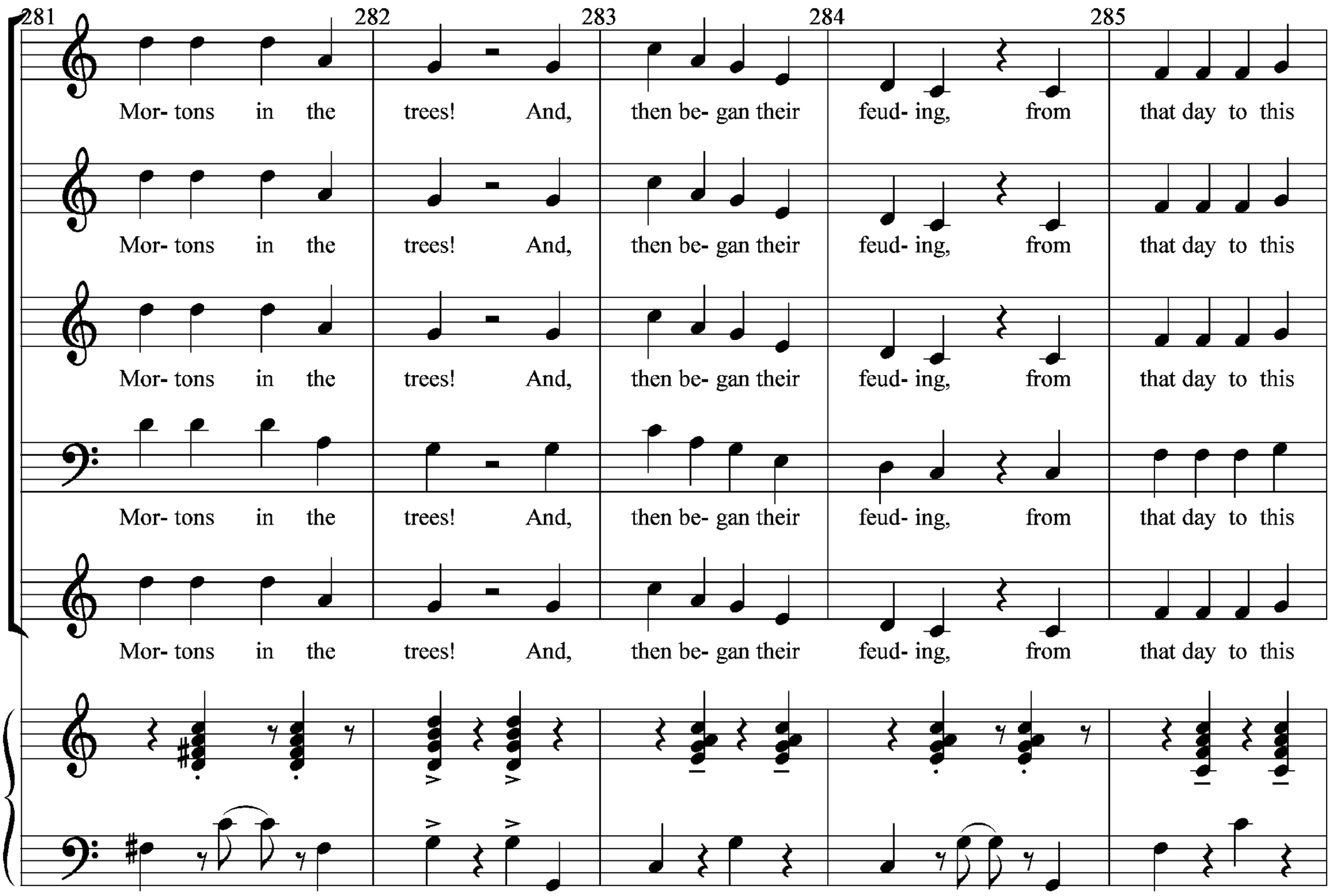
277 278 279 280

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



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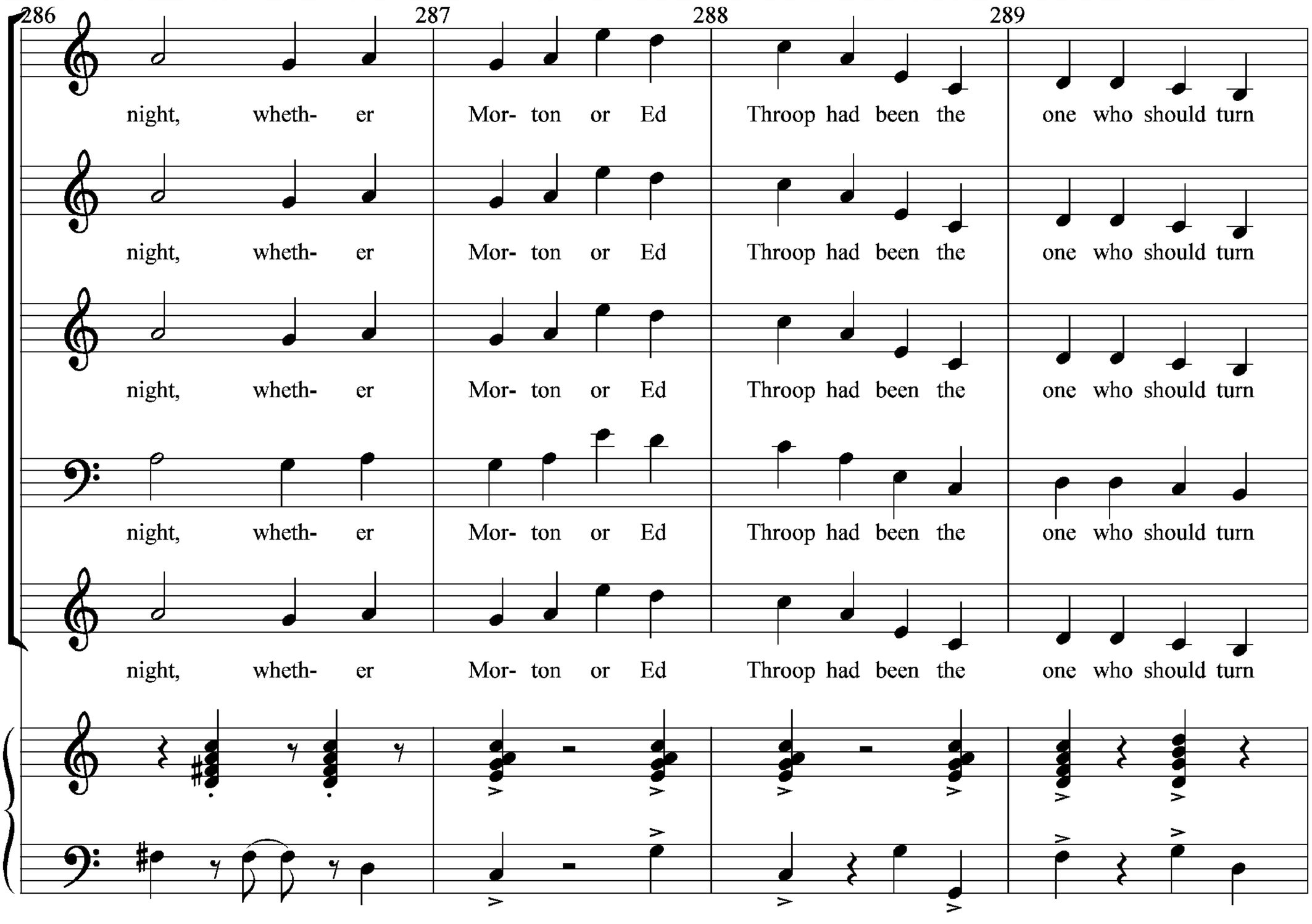

No. 11 The Day The Bloom Fell Off The Rose

290 291 292 293 294

right! The day the bloom fell off the rose; The day the

right! The day the bloom fell off the rose; The day the

right! The day the bloom fell off the rose; The day the

right! The day the bloom fell off the rose; The day the

right! The day the bloom fell off the rose; The day the

right! The day the bloom fell off the rose; The day the

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295 296 297 298 299

light be- gan to fade. Old tim- ers still re-

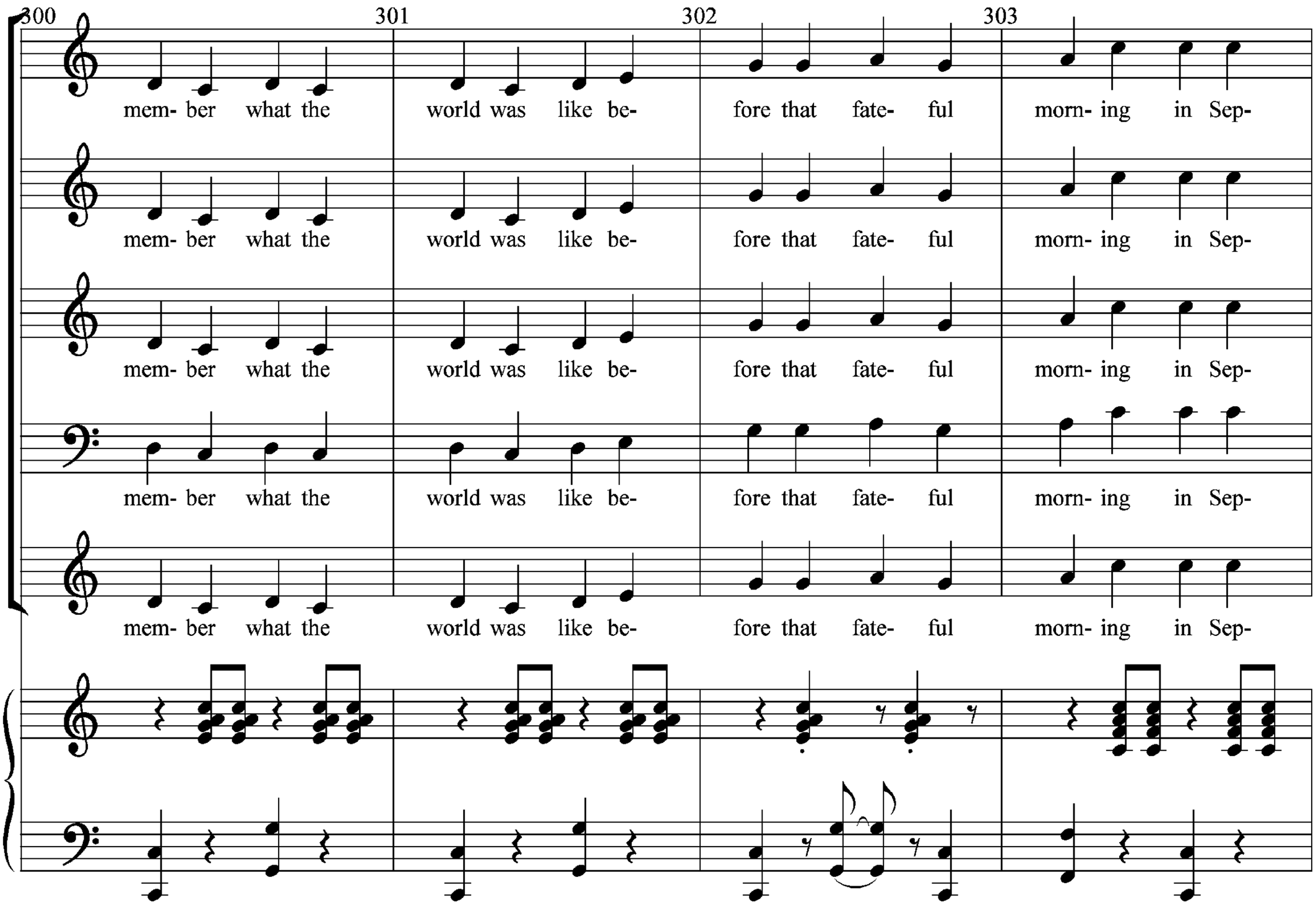
light be- gan to fade. Old tim- ers still re-

light be- gan to fade. Old tim- ers still re-

light be- gan to fade. Old tim- ers still re-

light be- gan to fade. Old tim- ers still re-

light be- gan to fade. Old tim- ers still re-



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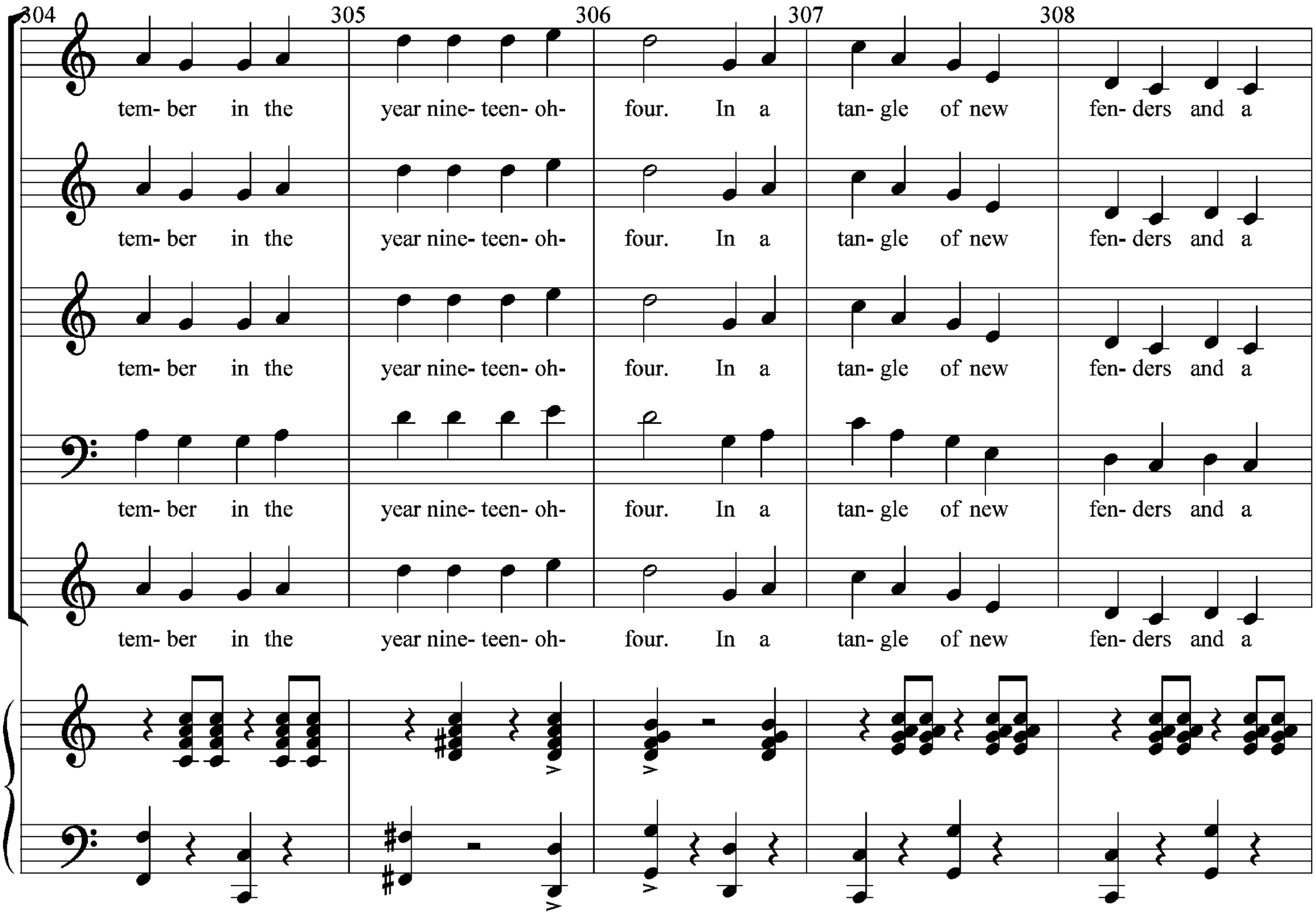

309 310 311 312

migh- ty crash of doors, there be- gan the mo- dern

migh- ty crash of doors, there be- gan the mo- dern

migh- ty crash of doors, there be- gan the mo- dern

migh- ty crash of doors, there be- gan the mo- dern

migh- ty crash of doors, there be- gan the mo- dern

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313 314 315 316

age. So be- gan the mo- dern

age. So be- gan the mo- dern

age. So be- gan the mo- dern

age. So be- gan the mo- dern

age. So be- gan the mo- dern

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. age. age. age. 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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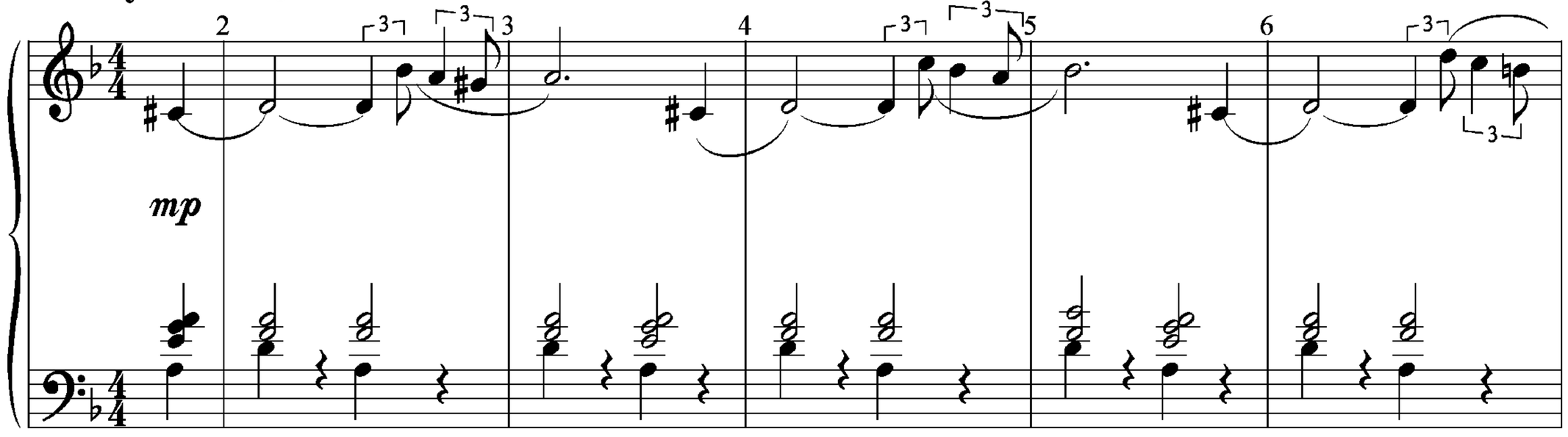

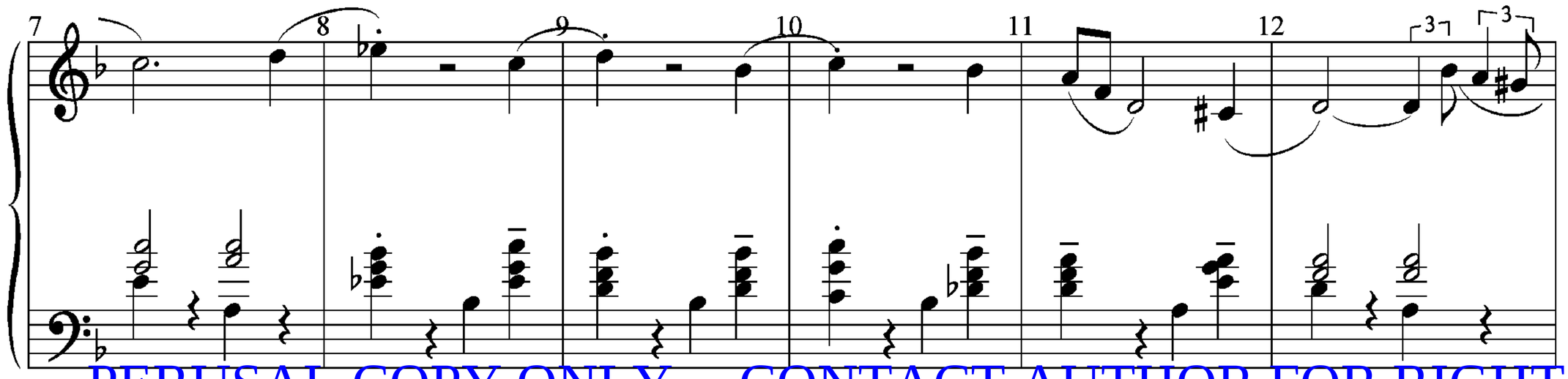

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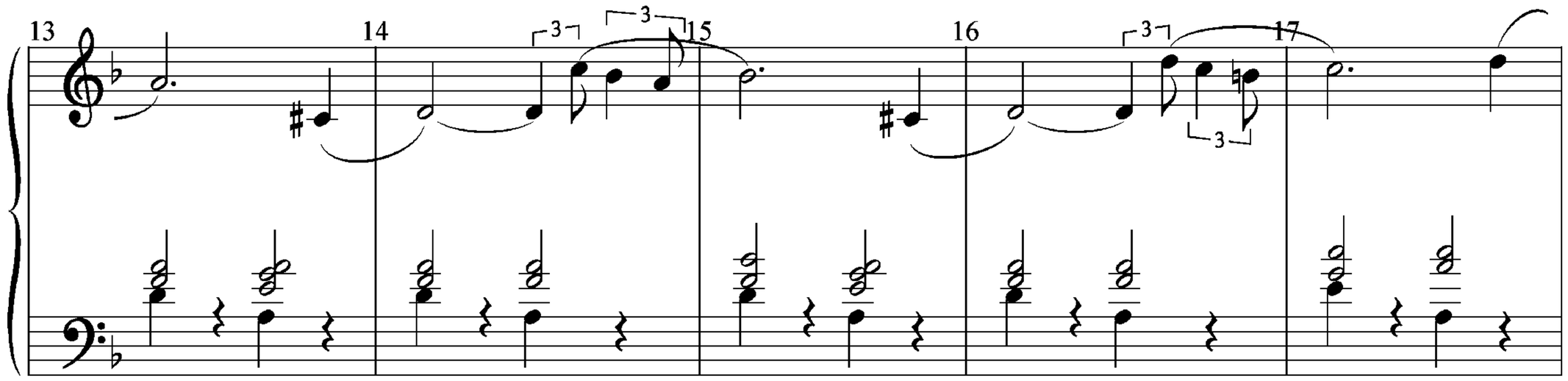

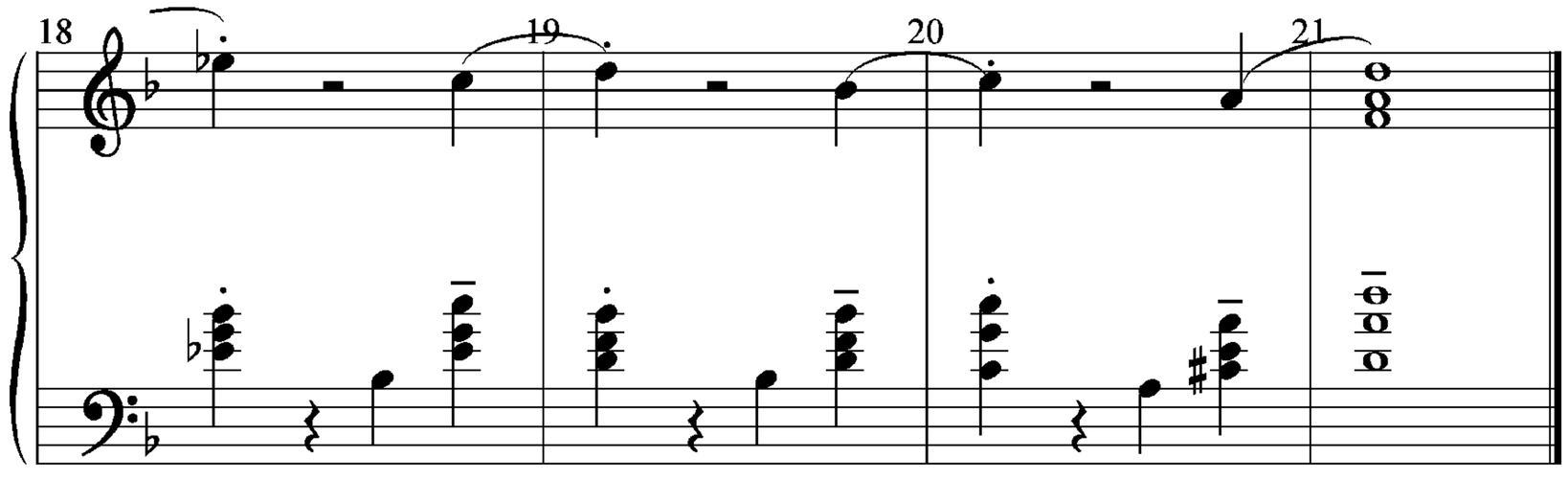

No. 12: I Wanna Go Walking With You

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

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a little bit Basie ♩=130

mp

mp

I got the feel- ing that it's gon- na be a long, long night. A fun- ny feel- ing ___ we'll be talk- ing 'til the morn- ing light.

mf

What I'd rath- er be do- ing is just bill- ing and coo- ing, with a hand- ful of you in my arms.

mf

What I most want to hear is your voice in my ear say- ing "Dear, I be- lieve in your en-

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22 23 24

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

mp *mp*

25 26 27

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

28 29 30 31

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

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mf *mf*

32 33 34 35

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

36 37 38

___ 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.

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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

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 *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

f

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,

f

93 94 95 96 97 98

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...

119 120 121 122

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

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123 124

mp

f

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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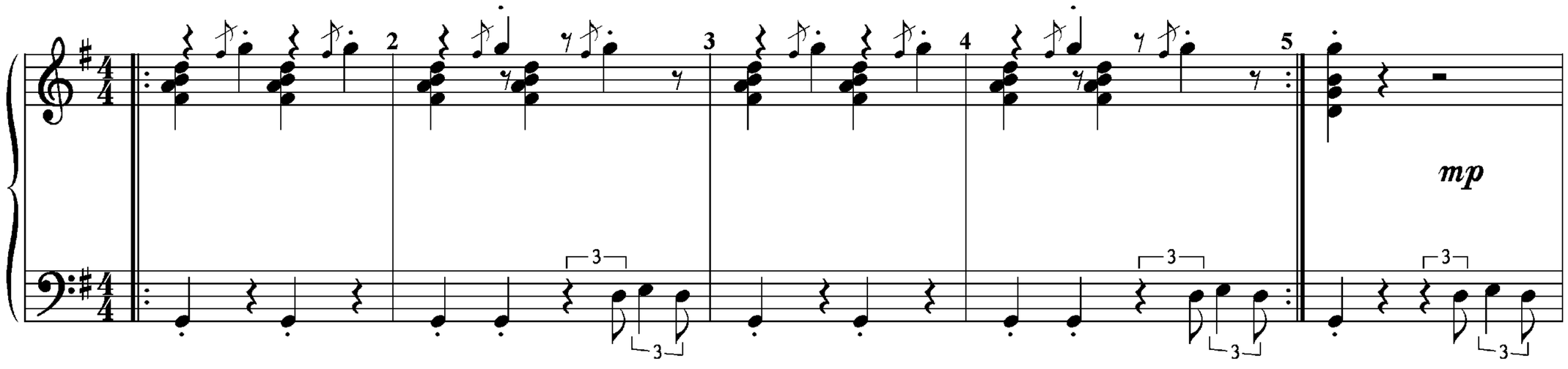

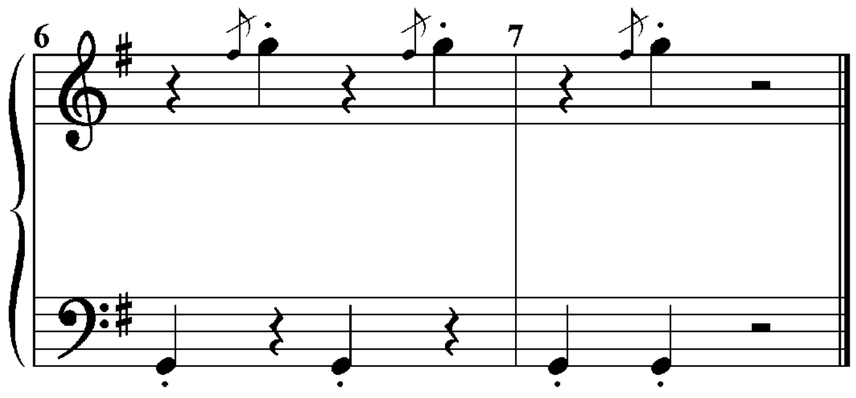

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No. 12b: Whilin' Away The Time, 2nd transition

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

Lazily ♩=100

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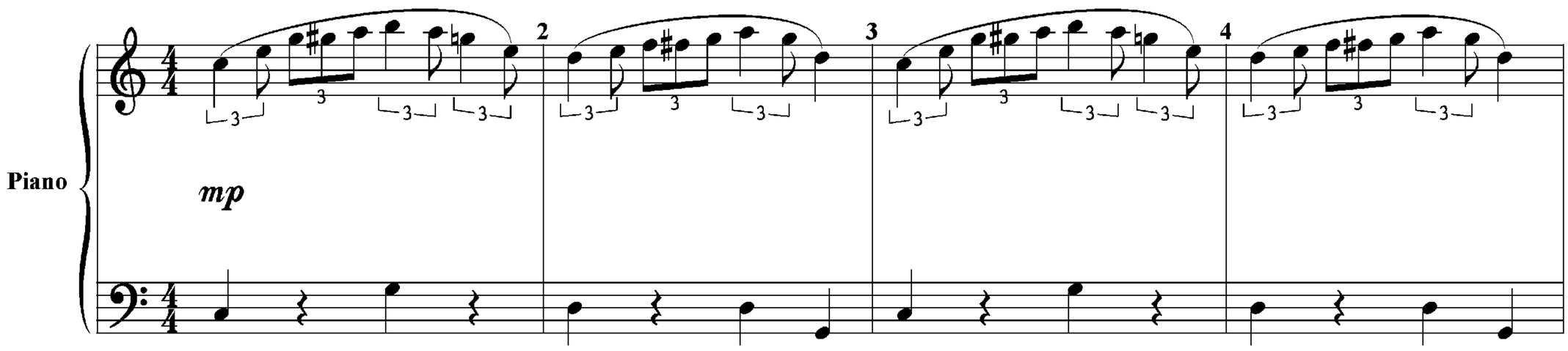

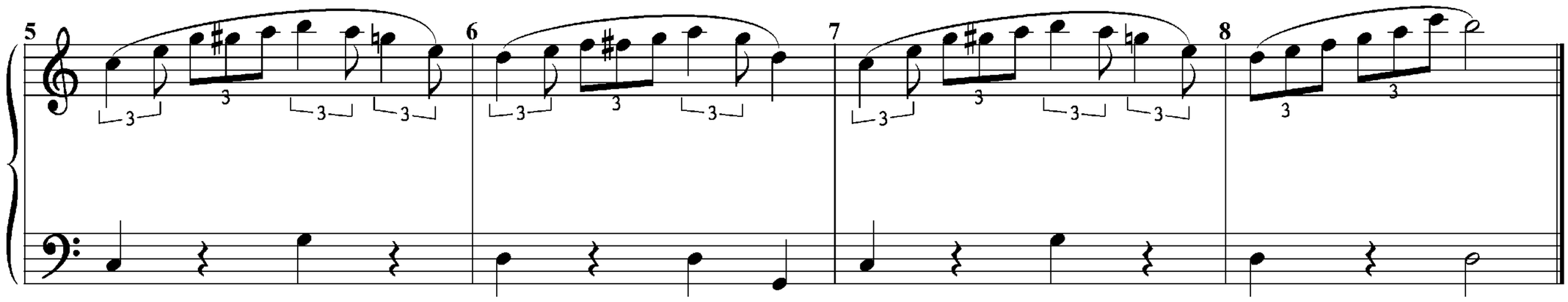

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No. 13: Whiling Away The Time, reprise

CUE: MILES "Thoroughly reasonable."

tempo mosey ♩=110

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But still I think it's fine to have the

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

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

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-

oth- er hun- dred years or may- be more.

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

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

Evenly ♩=90

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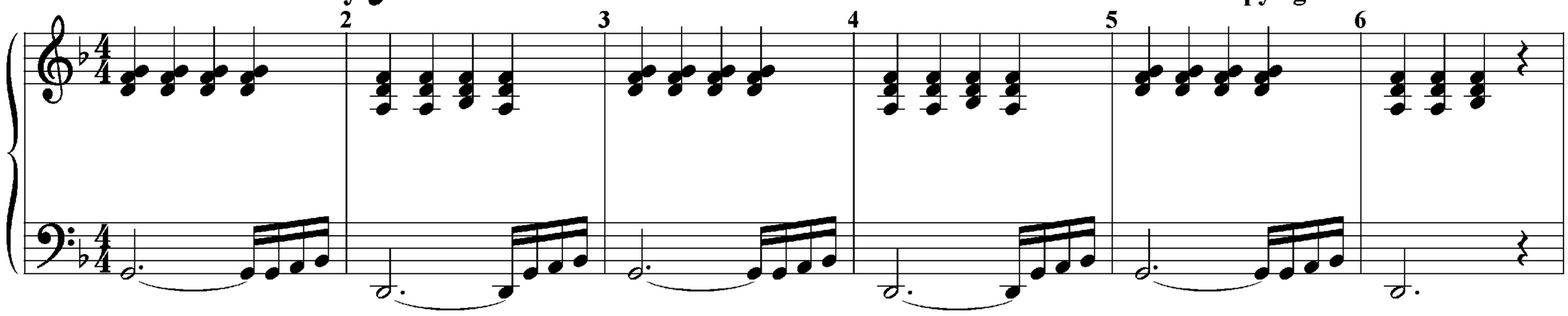

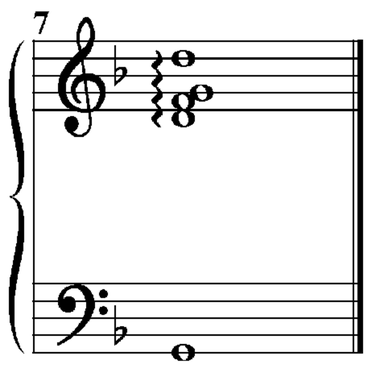

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No. 14: Ain't That Just Like A Man?

Evenly ♩=90

CUE: "Probably. Probably? Probably."

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

just like a man?

Rush to get to work by nine each mor- ning.

Rush a- gain at night to beat him home.

Spec- ial din- ner on the tab- le:

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

You say "What- ev- er's good for him."

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

just like a man?

Spend two hours ___ at the beau- ty par lour;

22 Eigh- 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
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
44 just like a man? Ain't that just like a man?

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45 Twice a year, he thinks to say "I
46 love you",
47 if he thinks to think of it at
48 all.
49 You de- cide that's just his na- ture,
50 liv- ing in a blur.
51 Op- en your
52 eyes one morn- ing There's
53 a flow- er there.
54 And it might be that he still
55 cares. Ain't that
56 just like a man? Ain't that
57 just like a man? He'll
58 wait un- til your heart is lay- ing
59 in your op- en hand and then he'll
60 cut you to the core by say- ing
61 some- thing like he'd planned to do it,
62 butyouknowhedoes-n't
63 meanit. Shrugifoff,hecan'thelp
64 be-ing
65 just like a
66
67 man.

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No. 15 Culture Night

CUE: Follow on after No. 13

Very classy ♩=150

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2 3 4 5

It's here, at last, our

It's here, at last, our

6 7 8 9

Cu- huh- hul- ture Night, an eve- ning brim with all that's prim. A gal- a bright with

Cu- ture Night, an eve- ning brim with all that's prim. A gal- a bright with

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10 11 12 13

spar- har- hark- ling light and we'll not mess with vul- gar- ness,

spark- ling light and we'll not mess with vul- gar- ness,

For you must re- mem- ber,

For you must re- mem- ber,

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

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

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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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-

28 29 30 31

ous.
ous.
ous.
ous.
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,

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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.

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

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

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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 wll 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!

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56 57 58 59

3

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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No. 17: Oh, Danny Boy

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

Celtically ♩=80

Arrangement Copyright David Jacklin 2015

mp

Oh, Dan- ny

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

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

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16 17 18

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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His voice breaks

22

be...!

No. 17a: Oh, Danny Boy, transition

CUE: CHARLIE "Say, we need to talk."

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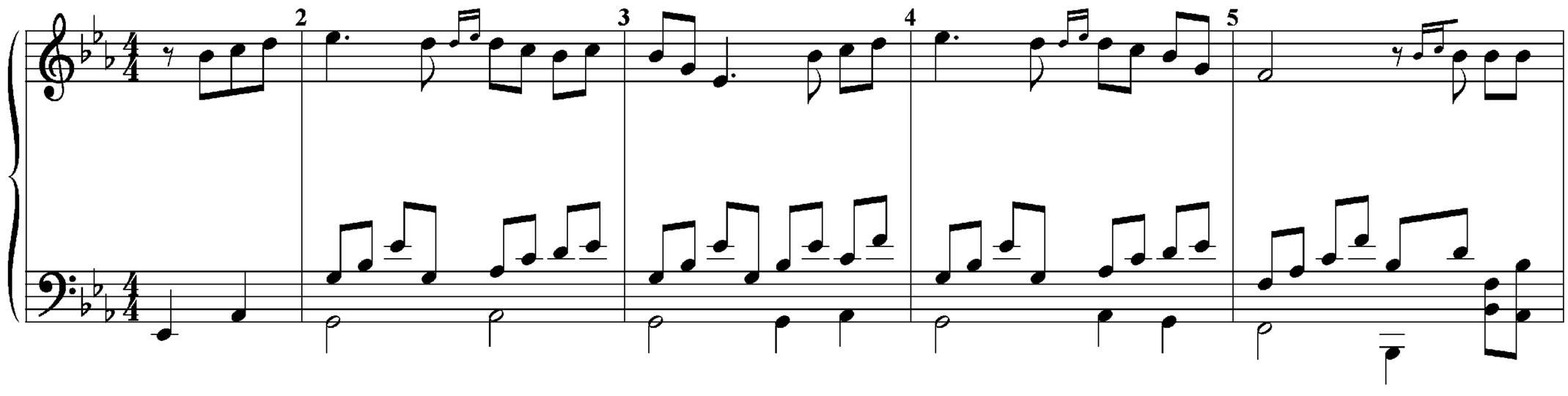

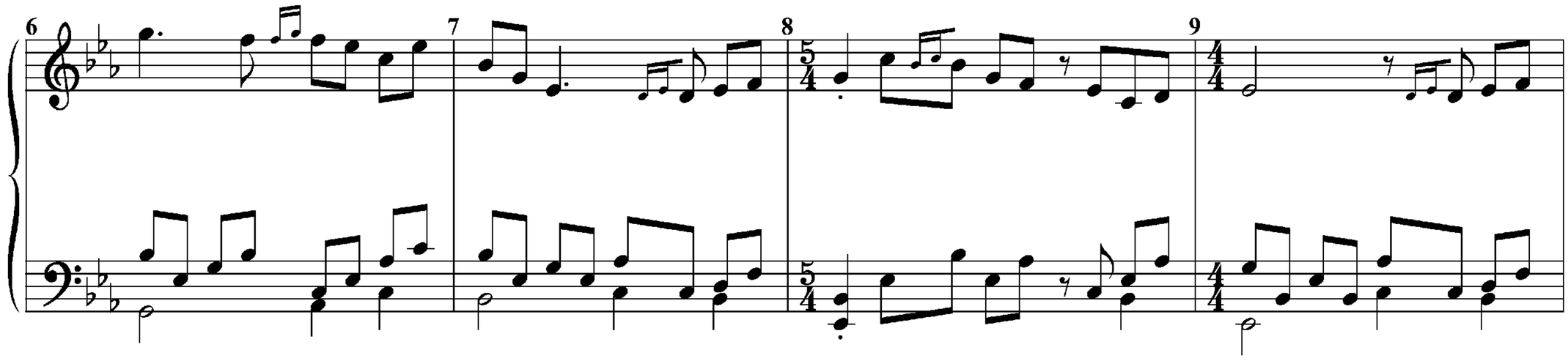

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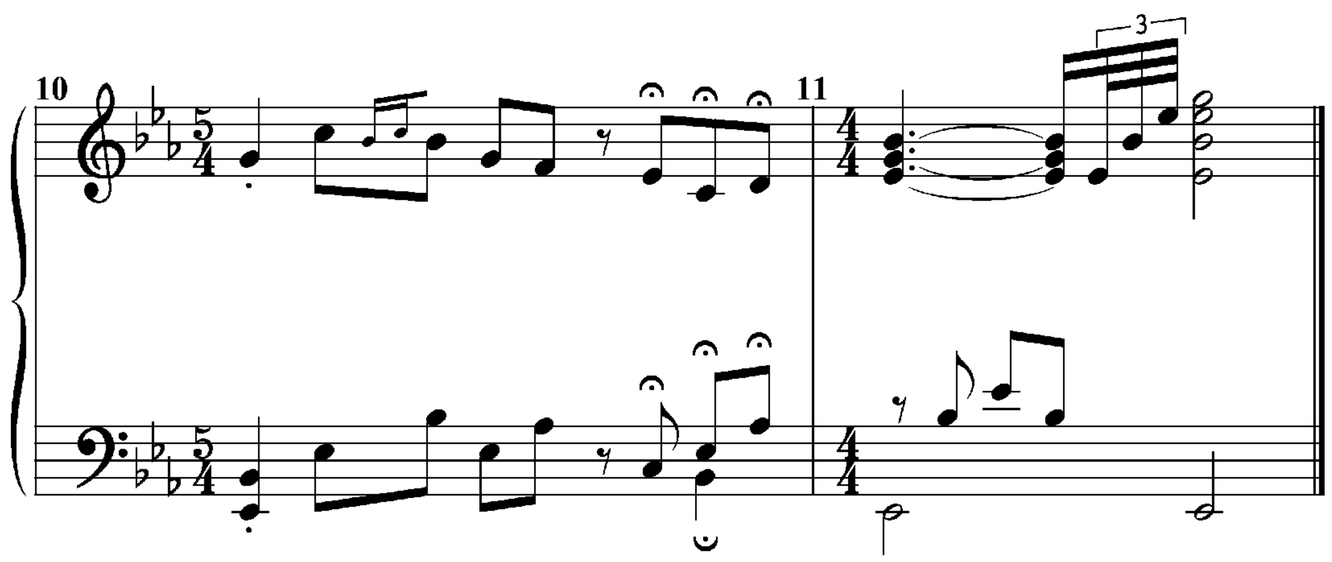

No. 18 Love Only Rhymes (With Five Other Words)

CUE: MILES "Marry me." CHRISTINE "Sure."

to be played Fred and Ginger-ly ♩=100

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mp If this were a mus- ic- al, this is where they'd sing of the

freely until bar 16

mp

Ped. ✻

rose- col- oured fu- ture 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

"Love" on- ly rhymes with five oth- er words. They've been used and ab- used and I'm

mf

cer- tain I've heard each one rhymed a thou- sand times. They've end- ed a thou- sand

rhymes. So, why should we do what they're guil- ty of and end this re- frain with

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

B

love? "Love" on- ly rhymes with five oth- er words. No mat- ter how sly- ly or ob-

lique- ly re- ferred to, no one's found an- y- thing new on the sub- ject of "me and you".

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!

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mf

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

mf

mp

swell and then a chor- us would be gin. Ah- ah- ah- And the stars would shine,

slower still

very Tchaichowsky

mf

mp

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

Ped. *

D

58 59 60 61 62 63

dance break

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f

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

f

love song and bal- lad in which they've oc- curred has a sim- i- lar sto- ry to tell. It's a

sto- ry we all know so well. So, why should we dif- fer? It fits like a glove.

We'll end this song ___ with... We'll end this song ___ with... We'll end this song with love!

F

HOLD until cue: "Wait a minute!
Of, above, dove, glove? Three! Four!"

"Love" on- ly rhymes with five oth- er words. Not

all ap- ro- pos and not all pre- ferred for lyr- ic- al use as such. Some- times, it can be too

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G

97 98 99 100

much. And, since there's no po- lite way to rhyme it with "shove", let's end this song ___

sfz sfz sfz

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

ff

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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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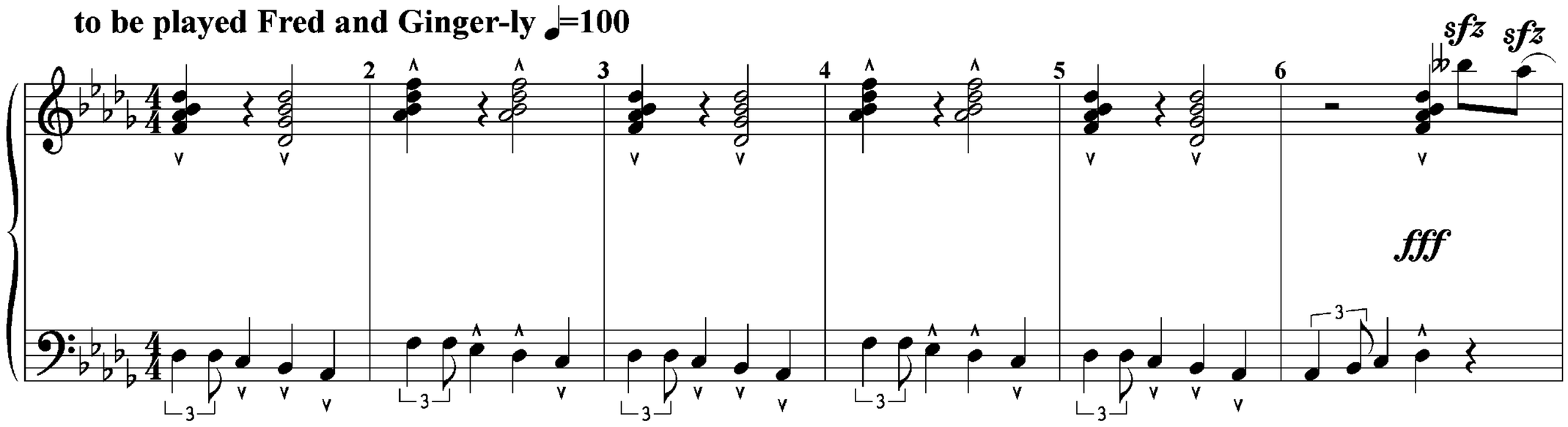
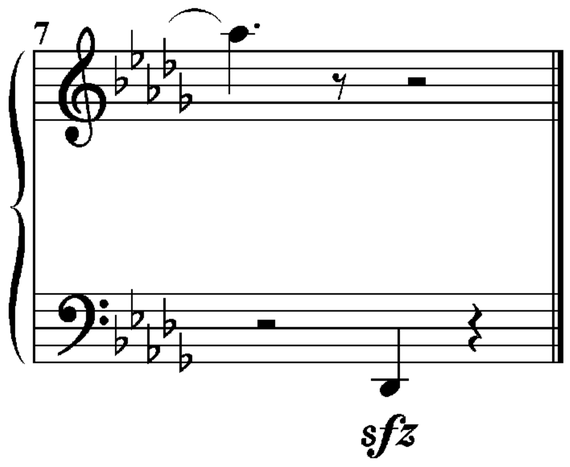
to be played Fred and Ginger-ly ♩=100





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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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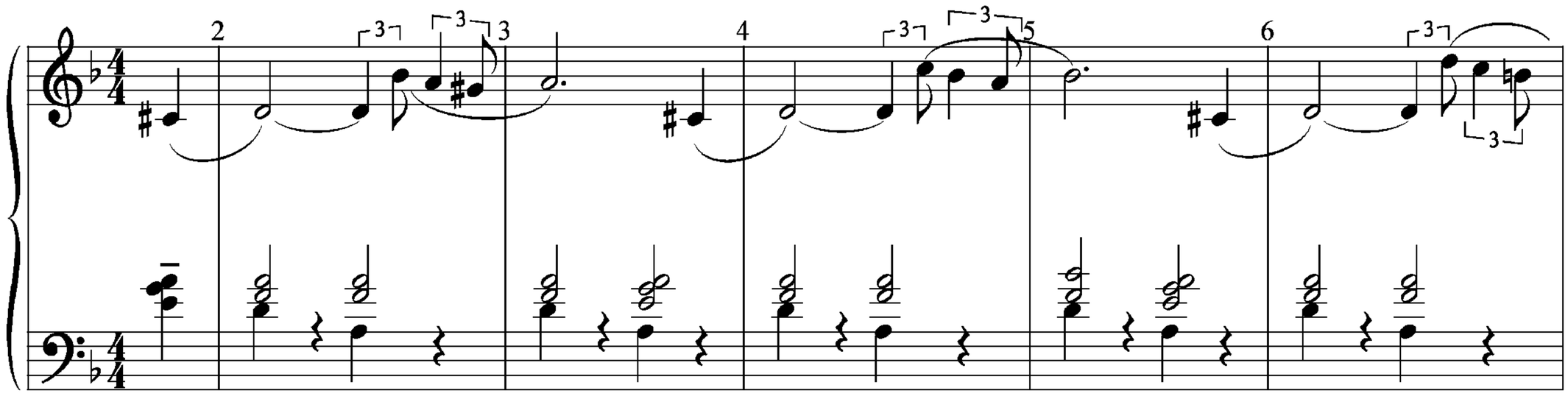

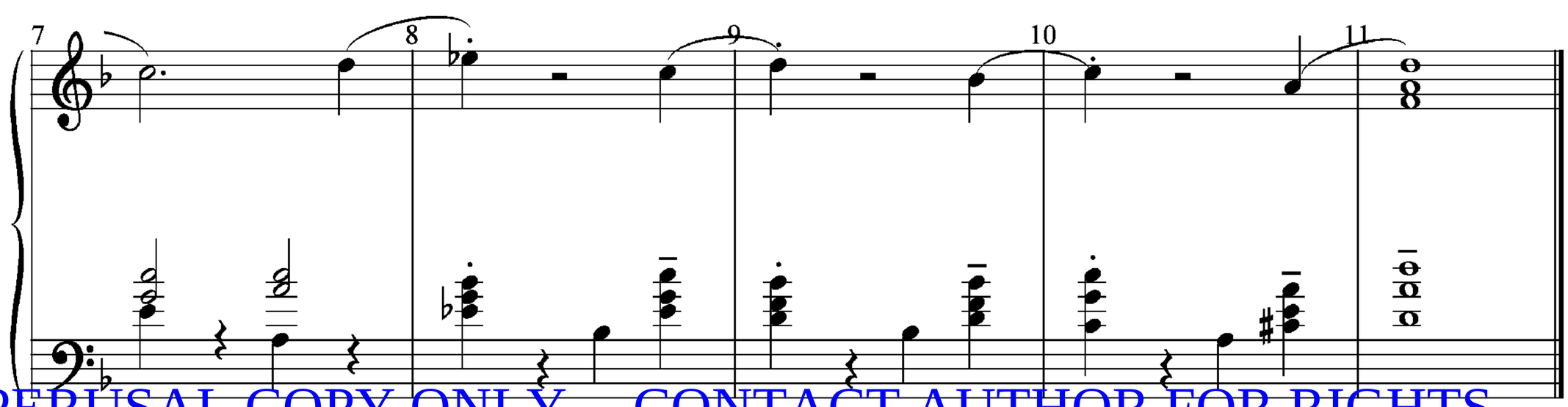

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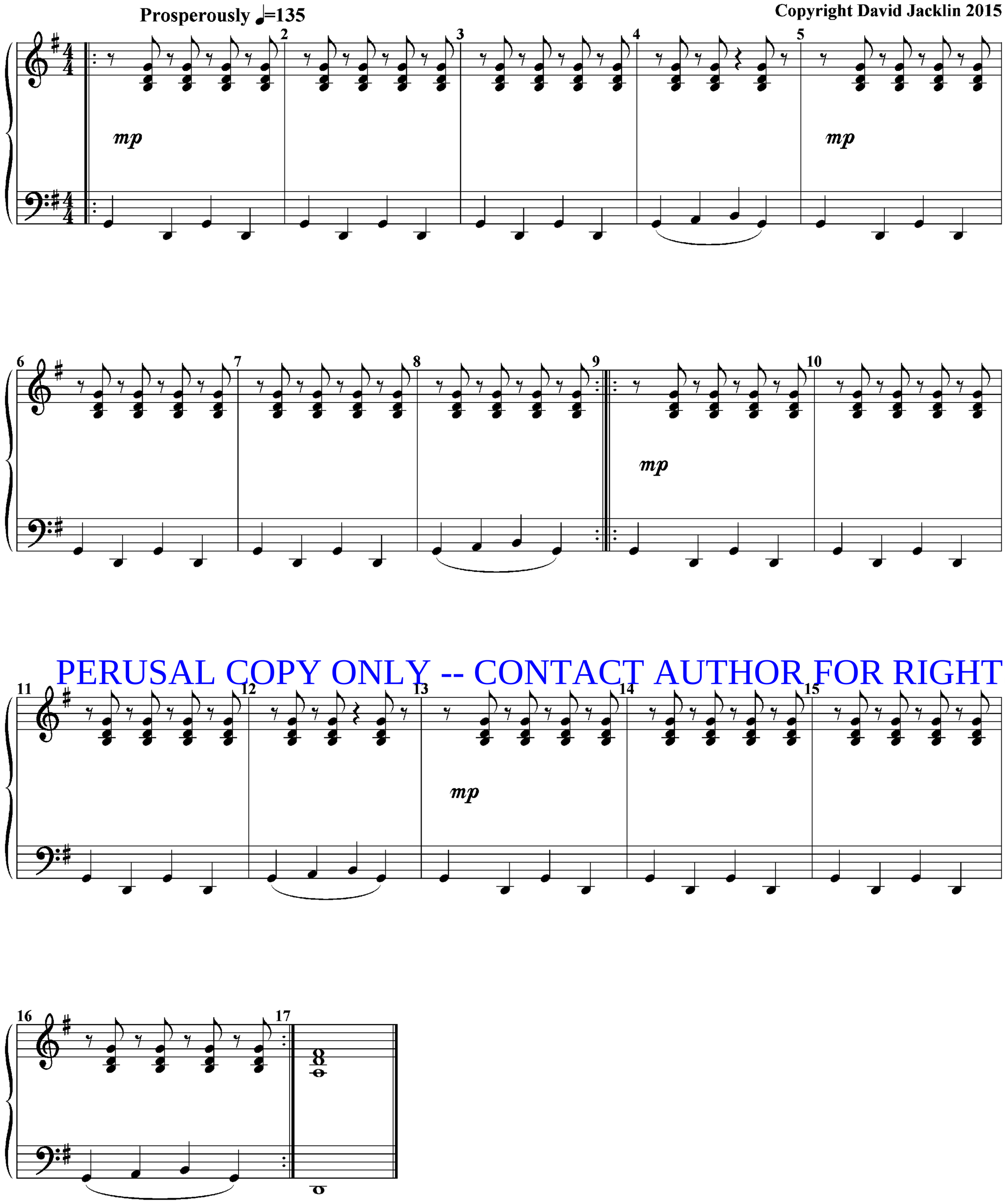
No. 18c: Business Never Looked So Good, underscore

CUE: CHARLIE "Meeting adjourned!"



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No. 19: Business Never Looked So Good

CUE: CYNTHIA"And business never looked so good!"

Prosperously ♩=135

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2 3 4

mf We're hap- py to an- nounce that ev- 'ry sing- le lit- tle ounce of mean- ness

mf We're hap- py to an- nounce that ev- 'ry sing- le lit- tle ounce of mean- ness

mf We're hap- py to an- nounce that ev- 'ry sing- le lit- tle ounce of mean- ness

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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5 6 7

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

8 9 10

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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11 12 13 14

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 look- ing at our Pom- peii way. It
16 takes the things we're best at and it
17 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 vice. And best of
19 all, a- long the way, it's nice to
20 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

21 22 23

still com- mand at- ten- tion from the world at large. It brings a heal- thy price!

still com- mand at- ten- tion from the world at large. It brings a heal- thy price!

still com- mand at- ten- tion from the world at large. It brings a heal- thy price!

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

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

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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,

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

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43 44 45

pends up- on your mar- ket stra- te- gy. ___ ___. So, find your- self an an- gle, grab a

pends up- on your mar- ket stra- te- gy. ___ ___. So, find your- self an an- gle, grab a

pends up- on your mar- ket stra- te- gy. ___ ___. So, find your- self an an- gle, grab a

pends up- on your mar- ket stra- te- gy. ___ ___. So, find your- self an an- gle, grab a

46 47 48

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

slice of mar- ket share Start to count those cas- tles in the air! ___ ___. We've got a

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49 50 51

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

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

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

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

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. Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

hair. Bus- 'ness nev- er looked so good in old Pom- peii. The cash is ring- ing up a mer- ry

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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

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!

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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

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!

86 87 88 89 90 91

mf

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!

Yes, there's mon- ey to be made if you're John- ny- on- the- ball!

ff

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

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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

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

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-

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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

114 115 116

tune. The best kind of stub- bor- ness goes deep down to the bone and, no

tune. The best kind of stub- bor- ness goes deep down to the bone and, no

tune. The best kind of stub- bor- ness goes deep down to the bone and, no

tune. The best kind of stub- bor- ness goes deep down to the bone and, no

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117 118 119

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,

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-

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!

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!

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No. 19a: Whiling Away The Time, 3rd transition

CUE: KEITH: "You're a skunk, Charlie." CHARLIE "Yep. Yep."

Lazily ♩=120

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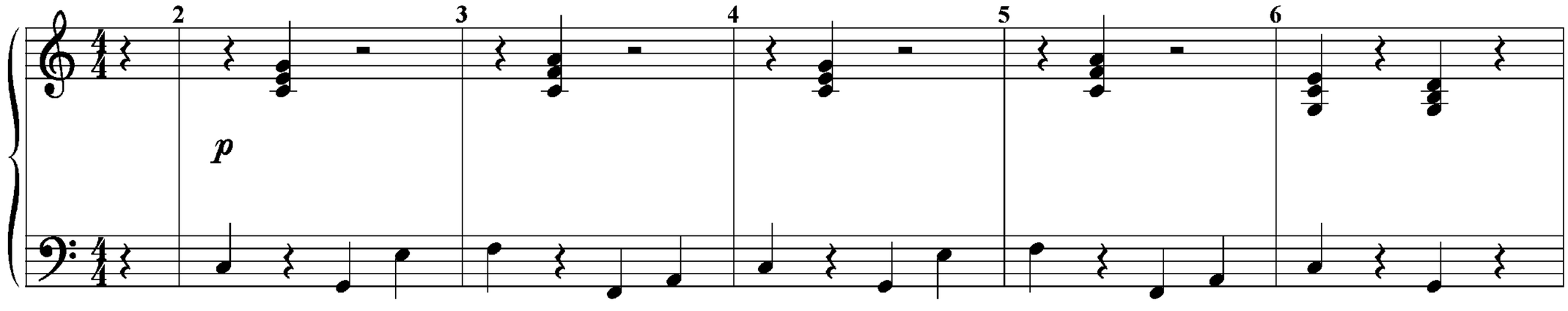

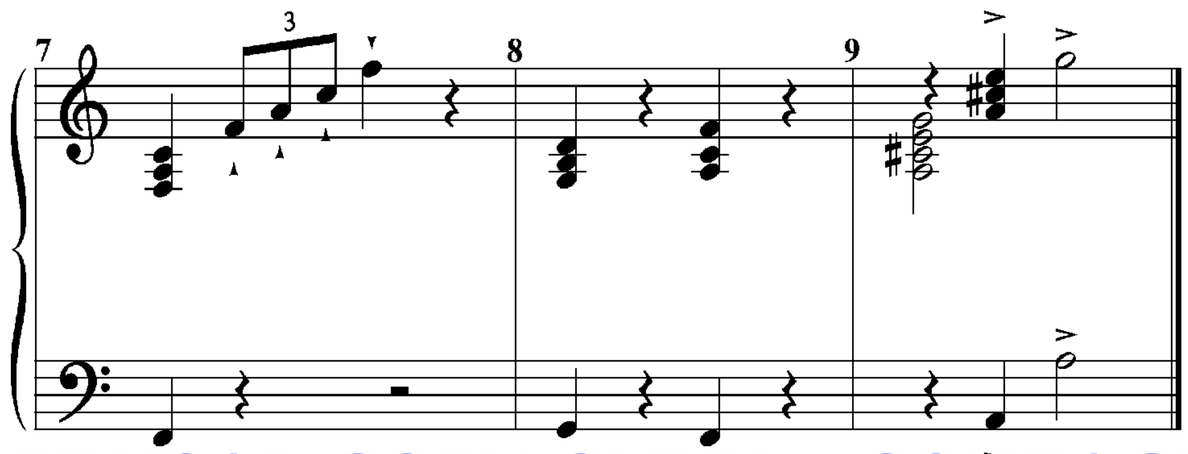

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No. 20 My Heart Belongs, reprise

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-

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15 16

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

25 26 27

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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28 29 30

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

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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,

37 38

in good old Pom- peii, On-

in good old Pom- peii, On-

in good old Pom- peii, On-

in good old Pom- peii, On-

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39 40

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

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

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44 45

home. Come home! to

home. Come home! to

home. Come home! to

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

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Finale Ultimo

41 42

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,

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43 44

in good old Pom- peii, On-

in good old Pom- peii, On-

in good old Pom- peii, On-

in good old Pom- peii, On-

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

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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.

49

So come on

50

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

to

52

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 !

mp

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EXIT

57 58 59 60 61

No. 21: The Hometown March reprise

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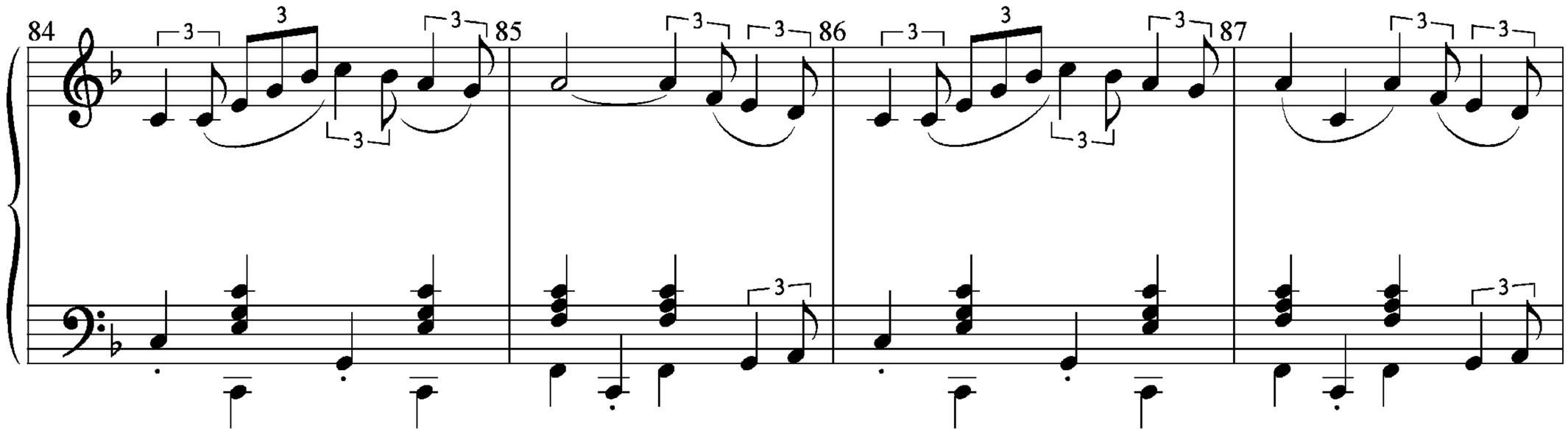
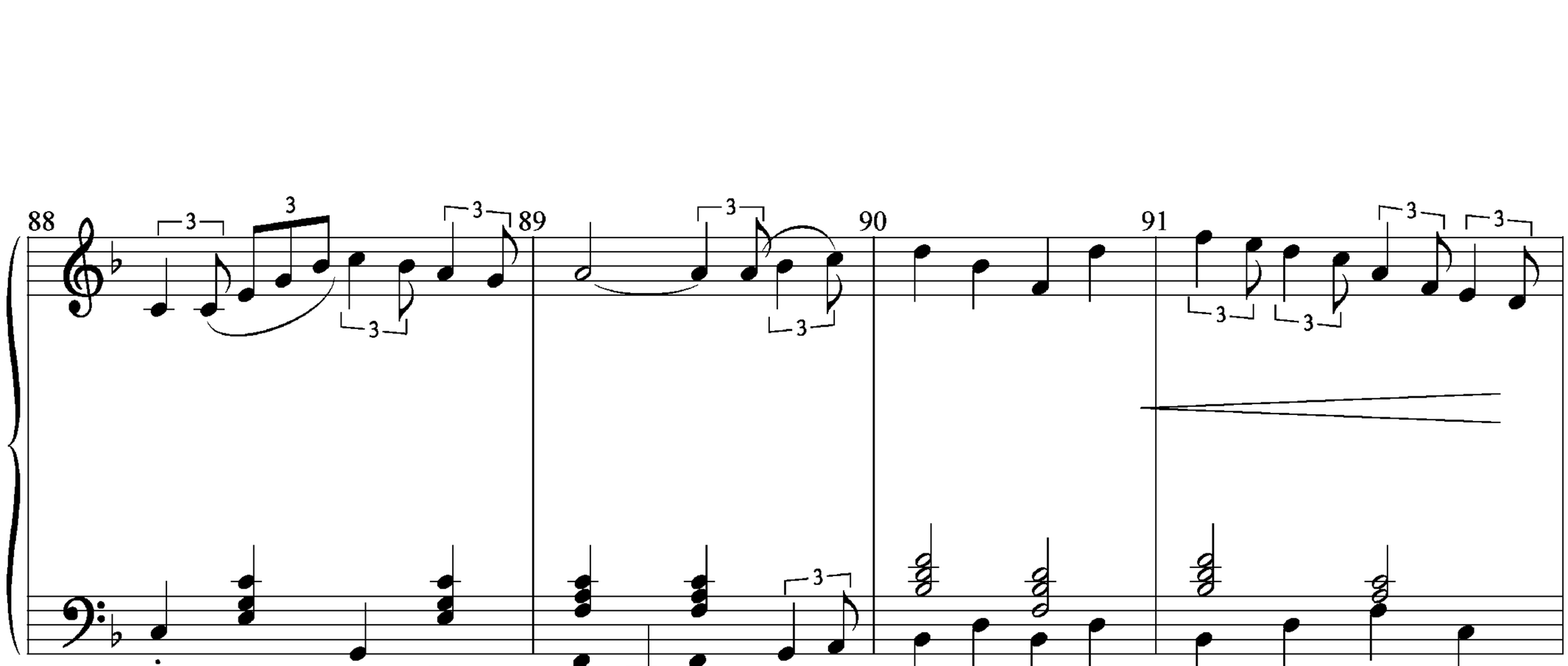
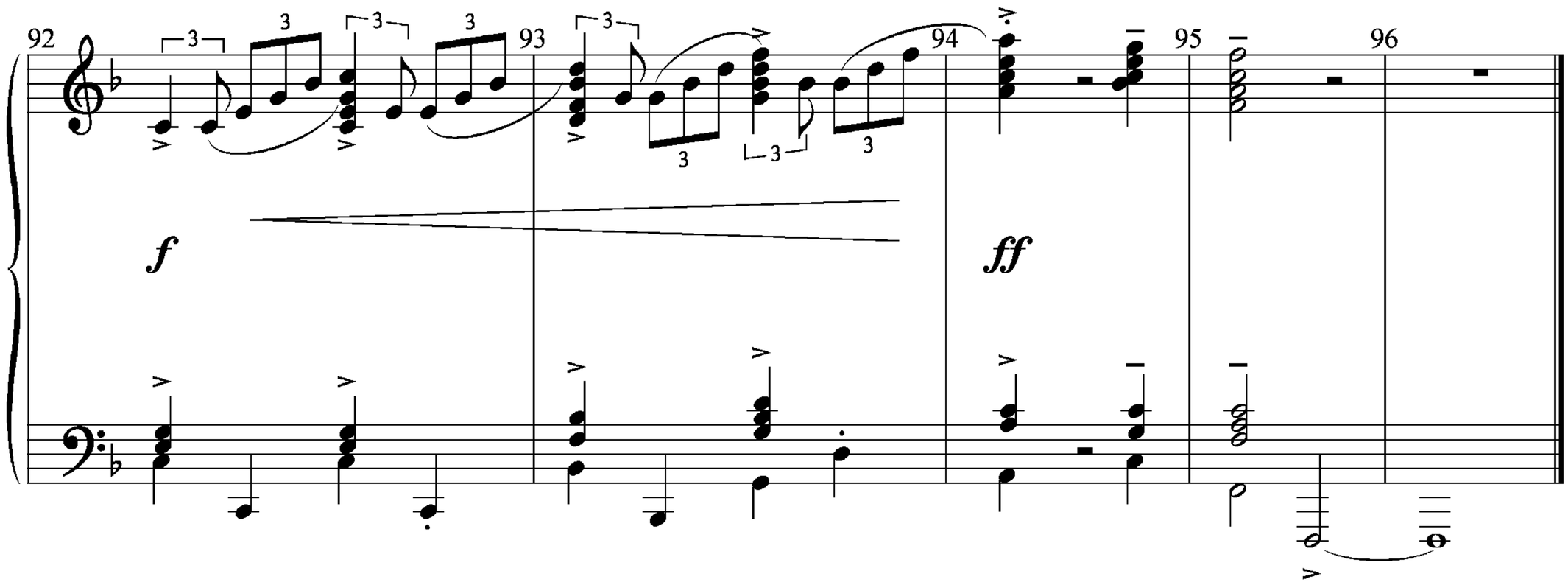
ff

mf

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