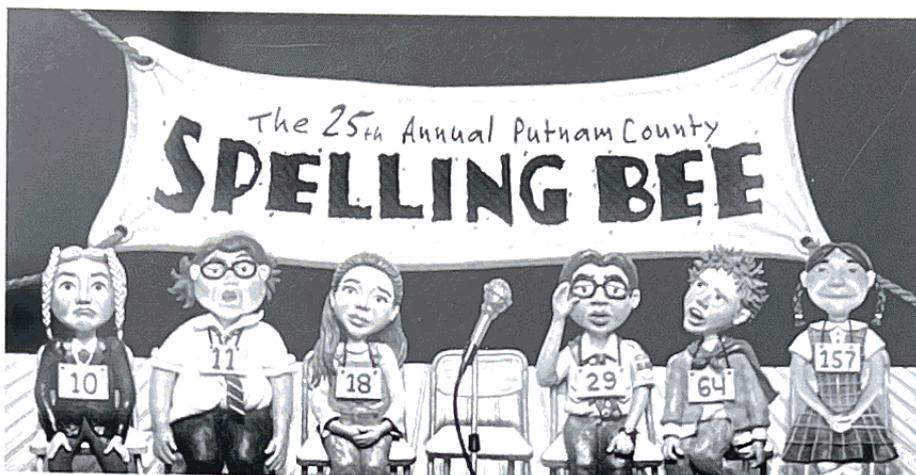


PIANO CONDUCTOR SCORE



Music and Lyrics by
William Finn

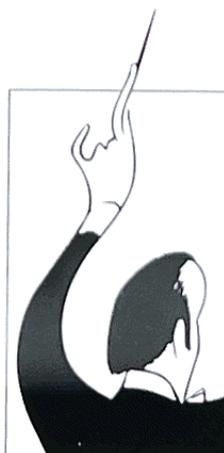
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Originally produced on Broadway by
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Barrington Stage Company, Second Stage Theatre



MUSIC THEATRE
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Spelling Bee

Piano /Conductor Score

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Spelling Bee

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**Audience Goodbye #1, 2 and 3 are included in the back of this book, as they appear randomly in the show. Please coordinate with your Music Director to determine how best to facilitate their inclusion.*

Piano/Conductor

The 25th Annual
Putnam County
Spelling Bee

1

THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE

Music and Lyrics by
William Finn

Orchestrated
by Michael Starobin

RONA: "Thank you. Thank you. Thank you."
(Rona hugs trophy)

Moderato

1 2 3 4 **CHIP:**

At the

Vibes, Cl. (first x only)
mp

w/Syn
mp

5 6 7 8

Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

(Syn sus)

The musical score is written for Piano/Conductor. It begins with a tempo marking of 'Moderato'. The first system shows measures 1 through 4. Measure 4 is marked 'CHIP:' and contains the lyrics 'At the'. The second system shows measures 5 through 8. Measures 5 and 6 are marked 'w/Syn' and 'mp'. Measures 7 and 8 are marked 'CHIP:'. The lyrics for measures 5-8 are 'Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling'. The score includes staves for the vocal line (Rona), Vibes and Clarinet (first x only), and Piano/Synthesizer (w/Syn). The piano part features a 'Syn sus' (Synthesizer Sustained) section. The score is marked with a piano dynamic (*mp*) throughout.

9 Bee, 10 My pa - rents keep on 11 tel - ling me 12 just

w/Syn

w/Vcl.

13 be - ing here is win - ning 14 Al - though 15 I know it is - n't 16

Vibes Syn (RH)

w/Syn w/Syn (LH)

+Vcl (8va)

17 so. 18 RONA: 19 20 + CHIP:

But it's a ve - ry nice, ve - ry ve - ry nice, ve - ry ve - ry nice,

+Vibes,Cl. Syn

w/Syn (LH),Vcl,WB

RONA: Our winner last year: Chip Tolentino.
(Schwarzy enters)
And, our youngest competitor, Logainne Schwarzandgrubenierre
(Coneybear enters)

21 22 23

ve - ry nice be - gin - ning.

+Cl. Syn

Vcl (pizz.)

+Small Tri.

3

p

24 25 26 27

CONEYBEAR:

Cl, Vcl. (8vb)

+Glock

At the

w/Syn

+Tri.

28 29 30 31

Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

Cl, Vcl. (8vb)

32

33

34

35 **RONA:** Leaf Coneybear!

Game (Bee!) I'll stand when they an - nounce my name And

Cl, Xylo. Vibes, Cl.

w/Syn (RH)

w/Syn (LH), Vcl

36

37

SCHWARZY:

38

39

try to keep from sha - king. A - las, his sha - king will not

Vibes Syn.

+Vcl (trem)

Vcl

RONA:
CHIP:
CONEYBEAR:
SCHWARZY:

40

41

42

43

pass. 'Cause it's a ve-ry big, ve-ry fraught, sim-ple but it's not, it's a

Vibes, Cl. Syn.

w/WB, Syn

RONA: Returning after last season's tragic setback: William Barfee

BARFEE: It's pronounced Barfée, there's an accent aigu.

(Marcy enters)

(GO on: BARFEE: "There's an accent aigu")

44 **Vamp** 45 46 47 48

ve-ry big un - der - ta-king.

+Cl.

3

w/Syn (8vb)

w/Vcl. (8va)
+Drs - time (rattan brushes)

RONA: I'm not sure who this girl is-
MARCY: Marcy Park.

49 **Vamp** 50 (GO on: "Marcy Park") 51 **SCHWARZY:** 52

Piu Mosso

Cl. w/Vcl. (8vb)
(first x only)

Win-ner's des - ti - na - tion

+Syn. (RH)

Syn (8vb)

(Drs, - 8ths)

53 54 55 56

Wash - ing - ton — D. C.

Fl.

Vcl. *f*

SCHWARZY+CHIP:

57 58 59 60

Plas - ma - T. V. in a fan - cy ho - tel,

mp

gliss

Syn, Vibes

Syn. sim.

+MARCY:

61 62 63 64

where they treat you well.

Syn. w/Fl, Vcl.

CT, RP:
LC, MP:
WB(8va), LS:

65 66 67 68

ALL: All be - cause you love to spell. We

Syn.

+Vcl.

Vcl.

+Drs. fill

spell! _____ It's a

Fl, Vcl. *mp* Fl.

w/Syn.

73 74 75 76

mar - ve - lous me - mo - ry _____ if you win the Spel - ling

77 78 79 80

Bec. One's life im - proves from A to Z the

Fl, Vibes, Vcl. Vibes w/Fl, Vcl.

w/Syn

81

82

83

84

min - ute you are crowned here. I see a tro - phy held by

Fl,Vcl,Vibes

w/Syn (sus)

Vcl.

85

86

87

88

me! But when I won, did I swell? Oh, the sto-ries I could tell but

Fl,Glock

Syn,Vibes

+Syn (LH)

+Vcl.

+Drs.

OLIVE: Hi! Do you know where I check in?

BARFEE: Excuse me. I've marked this area off with invisible tape.

OLIVE: Oh, sorry.

3 x's

89

90

91

(voc. 1st x only)

92

→ 92a

brag-garts won't— do well a round here.

+Fl.

Fl.(play every other x)

pp

pp

93

CONEYBEAR:

94

95

96

At the twen - ty fifth an - nu - al we've me - mo - rized the ma - nu - al

Fl. *mf*

Syn (sus)

Vcl.

97 ALL:

98

99

100

A - bout how to spell these words.

Fl, Vcl. *mf*

Syn (8va)

101

102

103

104

Words that re - qui - re thought.

105 106 107 108

Peo - ple think we're au - to - ma - tons. but

Syn w/Fl, Vcl.

109 110 111 112 **MARCY:**

that is ex - act - ly what we're not. We

Vcl.

113 114 **SCHWARZY:** 115 **CONEY:** 116

hear the word... We breathe... We wait...

Syn, Vibes Fl. Syn, Vibes (8va)

Vcl sim..

117 **ALL:** 118 119 120

Un - like i - di - ots we i - de -

+Fl (trill)
Syn.

w/Vcl. (arco)

Vcl. (pizz.), Small Tri.

121 **CT:**
OO:
LC, MP:
WB(8va), LS: 122 **RONA:** To ideate is to form an
image or idea, to think. 123 **CONEY:**

ate! At the

+Fl.
+Vcl. (15vb)

Syn, Fl, Xylo.

+WB

124 125 126 127

ty - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

Fl. *mf*

w/Syn (RH)

w/Vcl, Syn (LH)

128 **SCHWARZY:** 129 130 131 **+OLIVE:**

Bee, we feel no an - i - mos - i - ty and

+Vibes (8vb)

Fl, Vcl.

+Vibes, Syn.

132 133 **BARFEE:** 134 135

yet our heads are spin - ing. We are the slight - est bit bi -

Syn w/Vcl, Vibes

136 137 **MARCY:** 138 **CONEY:** 139 **SCHWARZY:**

zarre but since the time is now, ho - ly cow, we shall take a sol - emn vow to

+Xylo

Vcl.

w/Syn.

140 141 **Rit.** **ALL:**

con - cen - trate on win - ing. We

Alto w/Vcl. (8vb)

mf

+Drs. fill +Syn.

142 **Broader** 143 **Rit.**

RP,CT: OO,MP,LC: con-cen-trate on win-ning! At the

WB,LS:

+Syn. (8vb)

+Drs. fill

146 **A tempo** 147 148 149

Twen-ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

Alto w/Syn.

Vcl. (8vb)

8va

w/Syn.

+Cym roll

150 151 152 153 RONA:

Bee. We speak so damn con - vinc - ing - ly ————— They're

Alto w/Syn.

+Vcl. +Drs. fill

154 155 GIRLS: 156 157

ner - vous but they're grin - ning. ————— OO: It seems we're liv - ing out our

Syn. w/Alto LS: Vcl.

w/Syn.

158 159 BOYS: 160 161

dreams ————— Which is a ve - ry nice, ve - ry nice, ve - ry ve - ry ve - ry nice,

Syn.

+Vcl.

162 **ALL:** 163 **BOYS:** **GIRLS:** 164 **RP, OO, CT:** **MP, LC:** **WB(8va), LS:** 165

ve-ry nice, ve-ry nice, ve-ry ve-ry ve-ry nice, ve-ry nice _____ be-

Syn.

Alto

8va

166 167 **CT & RP go up:** 168 169

gin - ning. _____

Alto, Vcl. (8vb)

V.S.

170

RONA:

171

172

+REST:

173

Twen - ty Fifth An - nu - al. Twen - ty - fifth

Syn.

Vcl. (8vb)

+Drs. fill

+Drs. fill

174

An - nu - al. Put - nam Coun - ty

w/Vcl.

+Drs. fill

RP goes up.

181

182

183

Broaden

179

180

RP, OO, CT:
MPLC:
WB(8va), LS:

Spel - ling Bee.

Alto

Vcl. *f*

w/Syn.

8va

+Timp

THE RULES

PANCH: Now for the official spelling bee rules.

PANCH:

2

Musical score for measures 1-4. The score includes vocal lines for PANCH and SPELLERS, and instrumental parts for Glockenspiel, Vibes, Vcl. (pizz.), and Syn (RH). The piano part includes w/Syn (LH). Dynamics include mf and mp.

1 A spel - ler 3 may ask 4 ques - tions

SPELLERS:

Glock. A spel - ler may ask

Vibes, Vcl. (pizz.) Syn (RH)

mf

mp

w/Syn (LH)

Musical score for measures 5-8. The score includes vocal lines for SPELLERS and PANCH, and instrumental parts for Vibes, Vcl., Cl. w/Syn (RH), and Vcl. (arco). The piano part includes V.S. at the end.

5 A - bout the word's pro - noun - ci - a - tion, 6 7 8 de - fi - ni - tion, —

ques - tions

Cl. w/Syn (RH)

Vibes, Vcl.

Vcl. (arco)

V.S.

9 10 11 12

use in a sen-tence, and lan-guage of

De - fi - ni - tion in a sen - tence

CT, OO
LC, MP,
WB (8va), LS:

Cl, Vibes

+Syn.

13 14 15 16

o - ri - gin If you start to spell a word you may start o-ver, but the

Lan-guage of o - ri - gin but the

Cl. w/Syn. Xylo *p*

Vcl.

accel.

RONA:

17 18 19 20

se-quen-ces of let-ters al - rea - dy spo - ken may — not be changed. If you mis -

se-quen-ces of let-ters al - rea - dy spo - ken may — not be changed.

+Cl. (8vb) +Vcl. (15vb)

w/Syn.

21

A Tempo

22 23 24 25 26

spell a word We will ring — the bell And the Com-fort Coun-s'lor

Mis - spell a word You will ring (ding!) Mitch Mahoney

Cl. w/Syn. Syn. w/Vcl pizz.(8vb)

+WB

w/Syn (LH)

V.S.

27 28 (RONA:) 29 PANCH: Spellers, is that understood

will es - cort you off stage!

SPELLERS:

Mitch Ma - ho - ney

Vibes, Syn, Vcl. (pizz.)

+WB

30 31 32 RONA:

Be -

SPELLERS: OO, CT:
MP, LC:
WB(8va), LS:

Yes.

33

34

35

36

fore a - ny-one is dis - qual - i - fied. And be - fore,

Syn.

Cl.

w/Syn.

37

38

39

40

pro - ceed - ings turn snide. And con - test - ants turn

Syn.

Cl.

Syn.

41

42

nas - ty, I so - ber - ly

+WB

V.S.

43 44

con - fide

Cl w/Glock

p

+Syn.

45 46 47

In the mo - ment be - fore the bee

Vcl. (arco)

48 49 50 51

claims it's first ca - tas - tro - phe, I love what I see

Cl.

mp

52

53

54

Poco rit.

kids act - ing

in - no - cent - ly.

It's my

V.S.

55 **A tempo** 56 57 58 59

fa - vo - rite mo - ment of the bee.

Syn. (RH)

+Cl.

+Syn. (LH)

60 61 62 63

Ro - na's fa - vor - ite mo - ment of the

Syn.

Vcl. *mp*

64 65 66 67

bee.

Syn.

Cl.

+Vcl.

Piano/Conductor

The 25th Annual
Putnam County
Spelling Bee

2

MY FRIEND THE DICTIONARY

V.S.

>>>

MY FRIEND THE DICTIONARY

PANCH: The delusion that one has become an ox.

OLIVE: Oh wait – one second, please. Ma'am, could you not sit in that seat? ...

1 **OLIVE:** 2 3 4

I saved a chair for my dad in the

mp

+pizz. Vcl.

5 6 7 8

eighth row on the aisle. And it

+arco Vcl.

9 10 11 12

may take him a while but when he gets

13 14 15 16

here that's his chair. 'Cause my

+Syn (celeste/harmonica)

17 Ad lib., quasi recit. 18 19 Molto rit.

mo-ther's in an ash-ram in In - di - a. I saved a chair for her too but it's

lightly (Cello out) +Tri. +Tri.

20 21 A tempo

mere - ly sym - bo - lic, as dai - ly she clean - ses her - self in the Gan - ges. And I

V.S.

4. MY FRIEND THE DICTIONARY

22 23 24 25

live in a house where there's an ov - er - sized dic - tion - a - ry, that I

+cello

PANCH: Boanthropy. **OLIVE:** Is that from the Latin root "bo", meaning "ox", and the Greek root "anthro", meaning "man"? **PANCH:** Sure. **Vamp**

26 27 28 29 30

read as a girl on the toi let.

(Syn out) +w.b. +w.b. (solo)

+pizz. Vcl. last x only: (♩)

31 32 33 34

I love my dic - tion - a - ry, and I

Clar. p

+Syn (pads) +cello

35 36 37 38

love the in - den - ted bor der. E - very

Clar.

(Syn out) (pizz Vcl.) (arco Vcl.)

39 word's in al - pha - bet - i - cal or - der. Er - go, Lost—

40 41 42

Clar./Vibes

(pizz Vcl.)

Poco rit.

43 — things al - ways can be found. And I

44 45 46

(Clar. out)

+Syn.

Vcl.

(arco Vcl.)

47 Ad lib., quasi recit.

48 49

lightly

+Syn +Tri.

+Tri.

50 fav - 'rite term of Neitz - che's. Who's the great - grand-fath - er of Christ - i - na Ric - ci's. Yes I

51 3

(Immediate nervous, hysterical laugh)

52 53 54 55

joke but the words in the dic-tion-a-ry,— are the friends that I'll have for - e - ver. More than the

Clar.

(Syn out)

+cello

56 57 58 59

friends I have made in school.

"Boanthrophy."

Clar.

Cello

+w.b.

+Syn (warm pad)

+cym roll

60

CHIP & CONEYBEAR: 61 62 63

She's such a love - ly girl ——— with a

64 65 66 67 **SCHWARZY:**

love - ly lit - tle voice. And I've

Glockz

Clar

(Syn out)

+cello

+Syn (Bass),
(Cello out)

68 69 70 71

heard that she's pro - choice though still a

+Vibes, Syn (Celeste 8va),
pizz Cello 8vb

(Vibes cont., Syn/Cello out)

72 73 74 75 **RONA:**

vir gin. And she

Syn, Vibes

Clar.

(Syn out)

w/Vcl (8vb)

+arco Vcl.

V.S.

76

Ad lib., quasi recit.

OLIVE:

78

talks in - to her hand, an of - ten used tech-nique. What you do not un der stand is once I

lightly

+Syn (Pizz. Stgs.)

79

RONA:

A tempo

80

81

say it, then I've said it. And so much to her cred - it, she talks

Clar./Vibes

+Syn. (Harmonica)

Faster (in 1)

82

83

OLIVE:

84

85

in - to her hand and turns a - side so I will not make a mis - take and be dis -

(solo)

A tempo

OLIVE: Boanthropy.
PANCH: That is correct!
Vamp

86 87 88 89 90

qual - i - fied.

+Vibes.

Clar.

+Trem. cello

+Syn.

+pizz. Vcl.

V.S.

91 **OLIVE:** 92 93 94 95 96 **Rall.**

My friend the dic - tion - a - ry is a ve - ry re - li - a - ble

RONA:

Her friend the dic - tion - a - ry ve - ry re - li - a - ble

Vibes
Clar.

+Syn (Stgs/Bells/Pad)

+cello

A tempo

97 98 99 100 Da da

friend. Olive *8vb* →

RP, LS: Doo doo (etc.)

MP:

friend. CT: *br:* Aah

LC, WB, MM:

Clar. Syn

Cello

+Cym roll (3 measures)

+Syn to end

da da da da da.

101 102 103 104

Aah aah aah.

Aah aah aah.

LC, WB, MM:

+Glock

Sw

w/Syn.

V.S.
>>>

PANDEMONIUM

PANCH: "Cow." (or "Elephant.")
CHIP: Come on!

"C-O-W" (or "E-L-E-P-H-A-N-T")
"That is correct" (*Applause.*)

1 3X 2 3 → 8 last X only: **CHIP:**
My oh my,—

SOLO 'til m. 9 2nd X: RH+LH 8va, 3rd X: Play RH 15ma
mp

The musical score is written in 2/2 time with a key signature of one sharp (F#). The vocal line (top staff) begins with a 3-measure rest, followed by a 2-measure rest, then a 3-measure rest, and finally a 4-measure phrase starting at measure 8. The piano accompaniment (bottom staves) starts at measure 1 with a mezzo-piano (*mp*) dynamic. The score includes performance instructions for the piano part: 'SOLO 'til m. 9', '2nd X: RH+LH 8va', and '3rd X: Play RH 15ma'. The vocal line ends with the lyrics 'My oh my,—'.

V.S.

9

10

11 Drums:

12 CHIP & OLIVE:

that word's so mo - ro -

+Syn R.H.

+Syn. LH (Poly Pulse, Finger Bass) 8vb - sempre

13

14

15

16 LOGAINNE:

nic. _____

I could cry, —

+Syn RH

17

18

19

20

I want words as

+Syn R.H.

PANCH: "Mr. Coneybear"

21

22

23

24

CONEYBEAR:

lame. _____

Semp - er Fi, —

+Syn R.H.

w/Drs: time

25 26 27 28

I feel su - per - so -

+Syn R.H. 8vb

29 30 31 32

PANCH: Spell "hospital" MARCY:

nic. That is why—

+Syn 8va

(Syn R.H. out)

33 34 35 36

CONEYBEAR: "H-O-S-P-I-T-A-L. Hospital"

I de - spise this

+Syn R.H.

V.S.

PANCH: "That is correct. Mr. Tolentino."

37 38 39 40

game.

Musical score for PANCH: "That is correct. Mr. Tolentino." The score consists of a vocal line and a piano accompaniment. The vocal line has notes for measures 37, 38, 39, and 40, with the lyrics "game." under measure 37. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

41 CHIP + CONEYBEAR: 42 43 44

Life is ran - dom and un - fair. Life is pan - de - mo -

(w/Syn, Drums)

(Vcl. out) +Vcl.

Musical score for CHIP + CONEYBEAR: "Life is random and unfair. Life is pan-de-mo-". The score includes a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings "(w/Syn, Drums)", "(Vcl. out)", and "+Vcl.". There are also performance instructions "8va" and "15ma" with dashed lines and arrows indicating octave shifts in the right hand.

45 46 47 48

ni - um.

PANCH: "Staphylococcus."

Musical score for PANCH: "Staphylococcus." The score consists of a vocal line and a piano accompaniment. The vocal line has notes for measures 45, 46, 47, and 48, with the lyrics "ni - um." under measure 45. The piano accompaniment continues the rhythmic pattern from the previous section.

49 CT, OO:
LC, MP:
WB (8va), LS:

50 51 52 CHIP:

That's the rea - son we des - pair. life is pan - de - mo -

(Vcl. out) +Vcl.

Musical score for CT, OO; LC, MP; WB (8va), LS: "That's the reason we despair. life is pan-de-mo-". The score includes a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings "(Vcl. out)" and "+Vcl.". There are also performance instructions "8va" and "15ma" with dashed lines and arrows indicating octave shifts in the right hand.

57

CONEYBEAR:

58

59

60

I knew that word.

OLIVE:

I knew that word.

Alto Sax

+Syn (Bs, Mallets) Vcl.

61

BARFEE:

62

63

64

I knew that word god damn - it.

OTHERS:

CT:
CB, MP, OO:
WB, LS:

god damn - it.

+Syn R.H. 8vb

CHIP:

65

66

67

68

It is such a ca - la - mi - ty.

w/Syn 8vb, Cello

CT, OO
MP, LC
WB (8va), LS:

69 Where should we ⁷⁰ be - gin? ⁷¹ ⁷² The best spel -

Alto Sax

w/Syn - loco
(Vcl. out)

+Vcl.

73 lers ⁷⁴ ⁷⁵ don't ne - ces - sa - ri - ly ⁷⁶

CT

CHIP:

Sax;

+Vcl.

+Syn 8va

+Timpani

w/Syn 8vb, Cello

77 win. ⁷⁸ ⁷⁹ ⁸⁰

WB, LC:
MP, OO:
LS:

Life is pan - de - mo - ni - um.

Sax:

+Syn R.H.

V.S.

81 82 83 84 **MARCY:**
 Set your sights
 Life is — pan - de - mo - ni - um.

85 86 87 88
 I am on a mis -
 +Syn R.H.
 mp

+Syn 8vb (Gospel Spin, Finger Bass), Cello

89 90 **PANCH: "Miss Park. Antediluvian."** 91 92 **LOGAINNE:**
 - sion. — We have rights —
 Sax:
 +Syn 8va
 +Timpani

93 94 95 96

We have rights! that's why we com -

+Syn R.H.

97 98 99 100

PANCH: "Mr. Barfee. Halitosis." BARFEE:

plain. Damn, life bites.—

101 102 103 104

But I like com - pe - ti -

V.S.

PANCH: "Miss Ostrovsky. Schematic"

105 106 107 108 OLIVE:

tion. In these lights

+Syn 8va

(Syn R.H. out) +Timpani

109 110 111 112

can you feel our

+Syn R.H.

PANCH: "Somebody spell 'crayon'."

113 114 115 116

pain?

Syn R.H./Sax:

117

MITCH:

118

119

120

Life is ran - dom and un - fair. Life is pan - de - mo -

+Syn RH

8^{va}

15^{ma}

(Vcl. out)

+Vcl.

121

122

123

124

ni - um.

Syn, Sax, Vcl. - 3 8ves

V.S.

CT, OO:
LC, MP:
WB (8va), LS:

125 That's the rea - son we des - pair. 126 127 128 **CHIP:** Life is pan - de - mo -

+Syn 8va

(Vcl. out) +Vcl.

129 - ni-um. 130 **CHIP:** Life is pan - de - mo - ni-um. 131 132 **PANCH: "Dinosaur."**

MITCH: Life is pan - de - mo - ni-um. **BARFEE:** Life is pan - de - mo - ni-um.

Syn, Sax, Vcl. (8vb)

133 **CHIP:** 134 I knew that word. 135 136 **LC, WB, OO, MP, LS:** I knew that word.

Sax:

+Vcl.

137 138 139 140

I knew that word _____ god - damn - it.

God damn - it.

+Syn R.H. 8vb

CT:
OO:
MP, LC:
WB (8va), LS:

141 142 143 144

It is _____ such _____ a ca - la - mi - ty.

w/Syn 8vb, Cello

145 146 147 148

Where should we _____ be - gin? _____ The best spel -

OTHERS:
OO:
LC, MP: The best spel -
WB (8va), LS:

w/Syn - loco (Vcl. out)

+Vcl.

V.S.

CHIP:

149 150 151 152

lers don't ne - ces - sa - ri - ly

lers

+Syn 8va

+Timpani
w/Syn 8vb, Cello
8vb--

153

154 155 156 **CHIP:**

win. They don't win.

OTHERS:

WB, LC: MP, OO: LS: Life is pan - de - mo - ni - um.

Syn, Sax, Vcl. - 3 8ves

Syn:

157 158 159 160

They don't win. They don't win. No they don't.

Life is pan - de - mo - ni - um.

Syn, Sax, Vcl. (8vb) (Sax, Vcl. out)

BARFEE:

Detailed description: This musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music with lyrics: 'They don't win.' (measure 157), 'They don't win.' (measure 158), and 'No they don't.' (measure 160). A bracket above measures 158 and 159 is labeled 'BARFEE:'. The second staff is a piano accompaniment in treble clef, providing harmonic support with chords and some melodic fragments. The third staff is for 'Syn, Sax, Vcl. (8vb)' and contains a rhythmic accompaniment of eighth notes. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment. The score concludes with the instruction '(Sax, Vcl. out)' at the end of the third staff.

V.S.

161 **CHIP:** 162 163 164 *b* *Ω*

Life is ran - dom and un - fair. Life

OTHERS:

MM OO: Life is ran - dom and un - fair.

LC, MP: WB (8va), LS:

+Syn RH 8va - 15ma

+Vcl.

165 166 167 168

is pan - de - mo - ni - um. Yes is is.

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

tr

Sax: *tr*

w/Syn - Dual Profs/Bs. 8vb, Vcl.

169 (CHIP riffs to end) 170 171 172

Oh yeah. Life is pan - de - mo -

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

tr

+Syn R.H.

173 174 175 176

ni - um.

WB, LC:
MP, OO: Life is pan - de - mo - nium. Life is pan - de - mo - nium.
LS:
Syn, Sax, Cello:

8^{va}

177 178 179 180 181

Life is pan - de pan - de, pan - de, pan - de, pan - de mo ni -

Syn.
Sax.

w/Syn, Vcl, Drs.

CT,
WB, LC,
MP, OO
LS: 184

CHIP: 183 185 186 187

um. Yes it is! Yeah!

Sax
Syn.
trém. Vcl

V.S.
>>>

I'M NOT THAT SMART

PANCH: Would you like to forfeit your turn? [go]
RONA: Why don't you just give it your best shot, Mr. Coneybear.

1 Moderately, freely

2 CONEYBEAR: (to m. 5)

I'm not that

[Piano Tacet until m. 10
Synth: NylonEPiano

mp

5 smart. My sib lings have been tel ling me that for years. That I'm not

Vibes

+Vcl.

8 smart. We're schooled at home, they see who's bright. It breaks my heart. I'm not that

10 smart. I have a

11

12

Flute

Synth.

Play

+Vibes(8vb)

Synth:Ac.Bass

13 gen tle per son a li ty.

14 Which you'll all a gree is a

W.B.

+Flute

+Vel.(8vb)

15 *Poco Rit.*

na the ma to my more a gress ive fa mi ly.

+Flt, Xylo.(8va)

17 *Colla Voce* **KIDS:** **CONEYBEAR:** **KIDS:** **CONEYBEAR:** 19 *Meno Mosso*

Ev ery one keeps swat ting, "Dumb kid!" ev ery one keeps yel ling, "Dumb kid!" How could a flea such as

pp
+Vcl,Synth:

20 *A tempo* 21 22

me think he'd be good at spel ling? How?

Flute

Synth:NylonEPiano

+Xylo. 8va

Synth:Ac.Bass

+Vcl. 3

23 24 25

I don't know. I like my

15^{ma}

26 27 28 29

hair. Really it is pleasant to the touch. I toss my hair a bit too

+Synth(8va)

Vcl.

+Synth.

30 31 32

much. *8va* It does n't move, It simply sits, I make a part. I'm not that smart.

Synth.

Rall.

+Drs.

33

Grand Valse, in 1, $\text{♩} = 50$

34

35

36

Da da da da da da da da

Flt.(8va),
Synth.

mf

8va-----1

gliss.
mf
+Vcl,
Drs.(time)

37

38

39

40

da da

Vcl.

8va-----1

41

42

43

44

Doo dle doo dle doo dle doo dle doo dle do do do do

Flt.(loco)

Rit.

+Vcl.

45

Cadenza, ad lib.

G.P.

(to 50)

ba doo dle do doo dle do doo dle do

I might be

CONEYBEAR: I've forgotten the word.
PANCH: Oh my God. Acouchi.
CONEYBEAR: Right. The rodent resembling the other rodent, what was the other-A-C-O-U-C-H-I. Acouchi.
PANCH: That is correct.

Vcl. *sfp*

+Timp.:(roll)

50

A tempo

51

52

smart. My sib lings can't be lieve that I got it right. (but I got it

Flt,Synth. Flute

Play

+Synth. Drs.(time) +Vcl.

53

54

55

right) Right? I did n't cheat. I saw this light and it was neat. I like to

+Vcl.(15vb) Vcl. *fp*

64 65 **Faster** 66

love to spell!

Flt, Vcl. (15vb)

+Synth: Harpschd. (8vb)

+Synth: Harpschd.

gliss. *f*

67 68 3 3

I like it a lot

Flt, Vcl, Synth: Brs. & Stgs.

Sva

+Drs.

MAGIC FOOT

BARFEE: One Moment Please...
RONA: He's going for the foot!

1 **Swing** ♩'s

2 3 4

don't play small notes

PLAY

8va

W.B.

Syn (Honky-Tonk):

mp

+Clar. 8vb,
triangle

+Cello

5 **BARFEE:**

6 7 8

Ma - gic foot, ——— take me to the fi - nal round. —

PLAY

8va

+wdblck

PLAY

+Clar. 8vb,
triangle

+Cello

9

10 11 12

Ma - gic foot, ——— bare-ly lift-ed off the ground. —

PLAY

8va

PLAY

PLAY

+Clar. 8vb,
triangle

(Cello out)

13

14

15

16

Ma - gic foot, _____ do it — with-out ma - king a sound. —

Clar, Syn.

pp

17

A little Faster

18

19

20

Ma - gic (Cello 8vb)

Clar.

Cello *f*

+Syn (both hands)

f +Drums (ragtime, brushes) throughout

PLAY

+Timp, Syn (Bass/Tuba)

21

22

23

24

foot, _____ write that let - er. Ma - gic

Syn (Marimba), Clar. 8vb, Cello 15mb

mp

25

26

27

28

foot, _____ write the per - fect let - ter. Ma - gic

+wdbl

29

30

31

32

foot, _____ it's an al - pha - bet - ter way to

Clar.
Cello 8vb

+Syn 8vb

Solo

33

34

35

36

spell. Okay, let's see what we got here, foot...

+Syn (Accordion),
Clar., Cello

mf

+Cello

37

38 39 40

H - A - S - E - N

Has-en!

Clar. *mp*

Cello *mp*

mp +Syn (loco + 15va)

(Cello out)

41

42 43 44

P - F - E - F - E

Pfeff!

mf

45

46 47 48

E R Let's go! Ma - gic

Clar. *crescendo poco a poco*

crescendo poco a poco

+Cello 8vb

49

50

51

52

foot,

Syn (West Coast), Clar., Cello 8vb

Be spe-ci-fic.

Ma - gic

f

Syn:

Clar.

3

3

f

+wdbl

53

54

55

56

foot,

Syn, Clar., Cello 8vb

It's hor-ri-fic if you're not spe-ci-fic. Ma - gic

Syn:

-cello

+Cello

57

58

59

foot,

Clar.

It's ter - ri - fic when you

+Syn 8vb

60 61 62

make a word with your foot. Ma - ic foot. —

(R.H. Syn out) +Syn 8va +Syn 8vb

63 64 65 66

RP,CT,OO:
MP,LC:
MM(8va),LS:

Ma - gic foot, ma - gic foot, Ma - gic foot, Ma - gic

Syn: Clar. Cello +Clar Syn +wdbl Cello

67

68

69

Ma - gic foot. Ma - gic foot. Don't go ka -

fp (CT take top)

foot. (wacky vibrato)

Syn (Heavenals)

Clar. trem. Cello

Syn (Banjo, The BigSpin)

f

+Syn.

p 5 5 5 5 5 5 5

+Syn.(1&3)

f

70

71

72

put, foot. Ma - gic foot. Ma - gic foot,

fp

Ma - gic foot. (wacky vibrato)

sim.

p

p 5 5 5 5 5 5 5

73

74 75

Write the god damn let-ter! Doot ga doot ga doot.

fp

Ma - gic foot.

Syn. Clar./Cello tremolo

p

p

76

77 78

Come on foot, come on! It's an al-pha-bet-ter way to

Syn. +Clar. +Cello Sva

79 spell. 80 81 82 **Rit.** 83 **BARFEE:** Ma gic

Do Ahh

p *f* +Syn (West Coast, Accord., Horns) Clar. 3 Cello 3 +Cello 8va

84 **Broadly** 85 86 87

foot, BOYS: Ahh Ma - gic foot. write that let-ter. Ma - gic

GIRLS: Ma - gic foot. Foot!

Clar. *tr* *Syn* +Clar. Cello

88

89

90

91

foot, _____ write the stu - pid let - ter. Ma - gic

Ma - gic foot. _____ Ma - gic Foot!

8va

92

93

94

95

96

foot, _____ it's an alphabet-ter way to

Ma - gic foot Ma - gic foot!

Synth., Stgs.

8va

(+Vcl)

spell.

ALL BUT BARFEE:

Ma - gic — foot, Ma - gic — foot, Ma - gic — foot. Foot!

Sua

Floor tom

The musical score consists of three systems. The first system shows a vocal line with a long note spanning measures 98 and 99, and a piano accompaniment with chords. The second system shows a vocal line with a long note spanning measures 100 and 101, and a piano accompaniment with chords. The third system shows a piano accompaniment with chords and a floor tom drum part.

V.S.
to Drums (setup)

5A

MAGIC FOOT PLAYOFF

1 2 3 4

Clar., Vcl. (8vb)

w/Syn.

Drums

RP,CT,MM:
MP,LC:
OO,LS:

5 6 7 8 9

Ma - gic foot, ma - gic foot, ma - gic foot!

8va

Floor tom

8va

PANDEMONIUM (REPRISE)

A **Slowly at first** **PANCH:** **B** **Accel.** **ALL BUT CHIP:** **C** **D**

If you start to spell a word you may start o-ver, but the se-quen-ces of let-ters al - rea-dy spo-ken

w/Kbd. 2

Perc: Roll on half-open Hi-Hat (cresc.)

p

E (to m. 1) **CHIP:** That's not fair. I got it right. I can't get out on a word I spelled right!

may not be changed!

w/Drums throughout

p *cresc. poco a poco*

w/Syn (Gospel Spin/Bass) 8vb
+Cello

5 **MITCH:** **6** **7** **8**

Life is ran - dom and un - fair. Life is pan - de - mo -

Alto Sax.,
Syn:

8va-----15ma-1

loco

Syn cont. loco; Cello out

+Cello

V.S.

9 10 11 12

ni - um.

Alto Sax.,
Syn:

13 14 15 16

MITCH:

That's the rea - son we des - pair,

Syn.

8^{va} 15^{ma}

Syn cont. loco; Cello out +Cello

17 MITCH: (*riffs to end*)

18 19 20

ALL BUT
CHIP: Life is pan de - mo - nium. Life is pan - de - mo - nium.

Sax: *tr* *tr*

mp

cresc. poco a poco

mp *cresc. poco a poco*

+Cello, Syn (3 8ves)

21 22 23 24

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

Syn, Sax, Cello:

Sva

(Syn cont.)

25 26 27

Life is pan - de - mo - ni - um.

CHIP GOODBYE

MITCH: Let's go.

CHIP: Miss Peretti, can I have one more chance, please?

(Bell)

MITCH: Let's go, kid.

1 *Serenely* **2** **BOYS:** (*stems up*) **GIRLS:** (*stems down*) **3** **4**

Good-bye Good-bye! — Good - bye! Good-bye! — Good-bye! — Good-bye!

Synth. Flt., Vcl. (15Mb) *sweetly*

+Cym. +Vibes **5** **6** **7** **8** **RONA:**

— Good-bye! — Good-bye! — Good-bye! — Good-bye — Good-bye — Good-bye — Good-bye! — Good

mp *Sub* *Vibes (sim.)*

OO, WB, MP, LC, LS:

The musical score is written for Piano/Conductor and includes vocal parts for BOYS and GIRLS. It features a piano accompaniment with various instruments like Synth, Flt., Vcl., Vibes, and Cym. The score is divided into measures 1 through 8, with specific performance instructions and dynamics like 'Serenely', 'mp', and 'sweetly'. The lyrics are 'Good-bye' repeated in various forms. The score ends with a 'Direct Segue' instruction.

Direct Segue

RONA MOMENT #2

(Segue from Chip Goodbye)

1 (RONA:) 2 3 3 4

Lord, _____ that's what's swell a - bout spell - ing bees. I _____ am floored

Synth. Flt.

mp

+Synth.
+Drs.

5 6 7 8 3

by how last year's big cheese Be-comes this year's dis -

9 10 11 12 13

as - ter. And ex - its with new _____ hu - mil _____ i - ty. It's a

Flt.

14 15 16

wide o - pen jam - bor - ee, ——— When win - ners lose ——— sur - pris -

Vcl.

17 18 19

ing - ly. ——— Now I love what I see.

+Flt.(8va)

+Tymp.

20 21 22

I see hope and poss - i - bil - i - ty. ——— When the

Poco rit.

Flt.

+Cym.(roll)

V.S.

23 A tempo

24 25

fa - vo - rite los - es, one, two,

Synth.

Vcl.

mp

+Drs.(time)

26 27 28

three. That's my

Vcl.

29 30 31 32 33 34

fav - o - rite mo - ment of the Bee,

Rit.

Synth.

Flt.

+Tri.

Synth.

+Vcl.

p

V.S.
>>>

PRAYER OF THE COMFORT COUNSELOR

Warning: Misspelling

1 (Bell) Ding

2 Vamp

MITCH:
My

Synth: Warmth
Pad/Ac. Bass

Vcl.

mp +Glock (15Ma)

+Glock (15Ma)

3

4

5

friend you will be missed— but now go— with dig

Ob, Glock (15Ma)

V.S.

6 7 8

ni ty. This ends but first on our list

+Vcl.(pizz) +Vcl,Synth:Ac.Bs.

9 10

You should go with pride.

Synth +Cym.(roll)

+Vcl.(arco)

11 **Più mosso** 12 13 14

You've been the best look - ing dude we've had all day

(babe)

Glock(8va) +Vcl.(8vb)

+Vcl.

15 16 17 18

You're a real smart dude as well. Now go home— and
(babe)

+Alto Sax

19 20 21 22

spell. Give your squeeze some af - fect - ion. — Come on make a con-

+Glock^{8va}(15Ma)

+Glock^{8va}(15Ma)

Vcl.

23 24 25 26 27

nect - ion. — Spell with pa-tience and— care. That, dude is my
(babe)

+Cym.(roll)

+Alto Sax

+Vcl.

Rit.

V.S.

28

A Tempo

29 ALL:

30

31

prayer. Synth: Soft B, Alto Sax

+Vcl, Synth: Ac. Bs. +Vcl. +Drs.(time)

32

33

34

35

36

37

Drs.(fill)

38 **Più mosso**

MITCH: 39 40

You need the strength to pre - tend it's no—

ALL BUT MITCH:

Ooh ooh

+Drs.(half time feel)

Vcl.

41 42

big deal. Try to

ooh

V.S.

43 44 45

look like you don't care. Try not to

46 47 48

cry, Lord, in front of a brother.

Aah Aah

+Alto Sax

49 Don't em - bar - rass your mo - ther. —

50

51

Aah Not your mo - ther. —

8va

+Vcl.

52 **Rit.** Make your e - xit with care. That — is my —

53

54

55

Ooh

Synth

Alto Sax

pp

+Tymp(roll)

V.S.

Bright Gospel 4

56 **ALL:** prayer. 57 **MITCH:** Good - bye, Good - bye, — 58 **ALL:** Good - bye, Good - bye, bye—

59 — bye bye Good-bye, 60 Good - bye, Good-bye, — 61 Good - bye, — bye, —

RP:
MM: Good - bye. —

62

Good - bye, — Good - bye, — Good - bye, — Good

64

Meno Mosso
MITCH:

ALL:

65

66

67

Good! Bye Hey! Good - bye.

Alto + Synth Fill — Syn, Vcl, Drs.

Drums ("roar")

V.S.

>>>

CHIP'S LAMENT INTRO

CUE: PANCH: Snack break!

Musical score for 'CHIP'S LAMENT INTRO' in 4/4 time. The score is divided into three systems of staves. The first system (measures 1-4) includes a vocal line (measures 1-4), a Percussion line (measures 1-4), a Piano/Synth line (measures 1-4), and a Violin/Clarinet line (measures 1-4). The second system (measures 5-8) includes a Percussion line (measures 5-8), a Piano/Synth line (measures 5-8), and a Violin/Clarinet line (measures 5-8). The third system (measures 9-12) includes a Violin/Clarinet line (measures 9-12), a Piano/Synth line (measures 9-12), and a Violin/Clarinet line (measures 9-12). The score includes various musical notations such as rests, notes, chords, and dynamic markings.

1 2 3 4

Perc.

w/Synth.

w/Vcl,Cl.

5 6 7 8

Perc. cont. sim.

Perc. out

9 10 11 12

Cl. out
Vcl. out

w/Glock.

13 14 15

Cl.

Vcl.

gliss.

Detailed description: This musical score is for the introduction of '2. CHIP'S LAMENT'. It is written in 4/4 time and spans measures 13 to 15. The top staff is a grand staff with a treble clef. The middle section contains two staves: the upper one for Clarinet (Cl.) and the lower one for Violin (Vcl.). The bottom section is a grand staff for Piano, with a treble clef on the upper staff and a bass clef on the lower staff. In measure 13, the Clarinet and Violin play a melodic line of eighth notes, while the Piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. In measure 14, the Clarinet and Violin continue their melodic line, and the Piano accompaniment consists of sustained chords. In measure 15, the Clarinet and Violin play a final melodic phrase, and the Piano accompaniment features a final chord with a glissando effect in the right hand, indicated by a wavy line and the word 'gliss.'.

CHIP'S LAMENT

[Segue from Entr'acte]

A → 1 2 3 **CHIP:** 4

It is tra - di - tion

f +Syn (Xylo),
Clar. 8va
+Cello

+Snare

mp

+Syn (Bass) & Drums throughout +Cello

5 6 7

that the per-son e - li - mi - a - ted from the com - pe - ti - tion is

8 9 10

fair game for de - ri - sion es - pe - cial - ly the al - pha male,

(Cello out) +Cello

11 will sell good-ies at the bake sale. 12 13

Alto Sax, Cello 8vb

Syn (Poly Saws)

[water]

14 A-ny-one for brown - ies? 15 A-ny-one for choc-'late chips? 16 A-ny-one for a-ny-thing that

17 is - n't da - ted? 18 How could I have been e - lim - i - 19

20

na - ted? You wan - na know how? You wa - na know

Sax Cello *mf* Syn Sax (trill) *p* *sf*

+Trem. Cello, Hi-hat roll

23

how? You wan - na know why?

p *sf* Sax/Cello Sax Syn

+Cello

26

My un-for-tu-nate e-re-ction is des-troy-ing my per-fec-tion.

Syn (Honky Tonk) + E. Pno. + ^{Qua} Mod Pad +Sax *mf* *p*

Drums (cont'd) - ragtime feel (Cello out) +Cello

30

It is my re - col - lec - tion that ev - ery - thing I once did

(Sax out)

(Cello out)

33

I did per - fect - ly. Last year's champ defeated early! Be - cause

+Sax

+Sax 8vb

+Cello 15mb

+tri.

p+Syn

37

of Mar-i-gold Co - ney bear. Be-cause there's some-thing and not a thing

(tri out)

+Syn 8va

+pizz. Cello

+pizz. Cello

Sax *p*

41 — be-tween— us. I don't blame my brain but I do blame my pe-nis.

42 3 3 3 44

+Syn - loco

p

45 My un - for - tu - nate pro - tu - ber - ance seems to have it's

46 47

Sva

Syn

+Sax *mf*

+Cello

48 own ex - u - ber - ance. A - ny - one for M & Ms? De - li - cious and app - ro - pri - ate.

49 50

Syn (British B) + Sax

Sva

loco

51 A-ny-one for che-wy - Goo - bers? 52 Ex - pen - sive. 53 A-ny-one for buy - ing the

+Cello

54 shit that I'm sel-ling, 55 be - cause my stif - fy 56 has ru - ined my spel-ling?

Sax, Cello 8vb
Syn - cont'd

57 E - re 58 ction,

Sax
Vcl.

E - re ction, my un - for - tu - nate e -

61 re ction. 62

63 Whoa. 64

(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

65 66 67

Is ru - in - ing my life, is ru - in - ing my world, is ru - in - ing my

+Syn 8va
+Sax (on accents only)
+Timp, Cello

68 69 → 82 83

ru - in - ing, ru - in - ing, ru - in - ing my life. My

(Sax out) +wdblck
(Timp, Cello out) K2, Alto, Vcl.
+Dr. fill

84 85 86

life! A dult hood

(Sax, Cello out)
+Dr. fill

9. CHIP'S LAMENT
(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

V.S
>>>

10. CHIP'S LAMENT
(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

87

88

89

brings it's own pe cu liar re jec tion, which is

90

91

92

93

why I'm sel-ling this P. T. A. con-

cresc.

+Trem. cello *cresc.*

94

95

96

fec tion. It will

Sax/Cello:

+Vcl. (8va)

11. CHIP'S LAMENT
(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

97 98 99

ru - in your com - ple - xion

(Sax, Cello out) Sax, Cello 8vb

100 101 102

Syn, Sax, Cello all be - cause of my un - for -

sfz p *sfz p* +Timp to end

103 104 105

tu - nate e -

Broaden

(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

Maestoso

106 107 108 109 110

rec - tion. Oh God!

Sax, Cello 8yb *f* *tr(b)* Sax Cello

Syn (Church Organ, Chimes, Vibes) +Cym roll

The musical score is written for a vocal line and three instrumental parts. The vocal line is in a soprano clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with a fermata over measures 107 and 108, and the lyrics "rec - tion. Oh God!". The saxophone part is in a soprano clef and includes a trill in measure 106 and a melodic line starting in measure 107. The cello part is in an alto clef and plays a rhythmic accompaniment. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady harmonic accompaniment with a cymbal roll in measure 109.

WOE IS ME

BARFEE: That 's so retarded. (*Drum roll*)

RONA:
Ladies and gentlemen, our final spellers! Let's give them a hand. (*go on*)

RONA: ...And finally, from the Magna Magnet Grammar School, Miss Logainne Schwartzandgrubenierre. (*go on*) (to 6)

1

2 **Vamp**

3

Drum set

p

Tacet till m6

fp

Syn.

w/Timp

V.S.

Detailed description: The score is for a 4/4 piece in B-flat major. It features three staves: vocal line, drum set, and piano/timpani. The vocal line starts with a whole note rest, followed by a repeat sign and a 'Vamp' section. The drum set part begins with a drum roll (marked 'p') and continues with a rhythmic pattern. The piano part starts with a fortissimo (fp) dynamic and includes a syncopated (Syn.) section. A 'Tacet till m6' instruction is placed above the piano staff. The score concludes with a 'V.S.' (Vocal Solo) instruction.

SCHWARZY: I'd like to take one moment to thank my two fathers, Daniel Schwartz and Carl Grubenierre, who've been so supportive of me and all my endeavors. Thank you, Dads. (as they're fixing her up.)

6 **Vamp** vocal last x: **DAN DAD** (agreeing): No one likes a loser.

CARL DAD:

We hate — lo - sers — which is — why — we — dis - ci-pline.

PLAY w/Syn. *mp*

w/Vcl. w/Vcl.

10 **DAN:** But you are a winner. **Freely** 12 13

God hates — lo - sers — be - cause lo - sers do not know how — to

w/Vcl.

14 **Tempo** 15 16 17 **DAN:** And we have faith in you, honey.

win. — — —

Syn.

+Vibes (Gm7/C)

(Vcl. out)

w/Syn LH 8vb

18

SCHWARZY:

19

20

21

I hope you can love me, A - me - ri-ca, — I'm gun-ning for first prize.

Syn.

Vcl. (pizz.)

(Vib. out)

8^{vb}

22

23

24

25

Here's why you should love me, A - me - ri-ca, — My needs I can-not o - ver-em - pha-size.

Syn, Cl, Vcl. (15mb)

Cl, Vcl. (arco)

+Vib.

(Vib. out)

(8^{vb})

loco

26

27

28

29

I make — my-self cra - zy be-ing what my dads hope — I'll

Syn.

+Vib.

V.S.

30 31 32 33

be. _____ But what a-bout me, dads? _____ What a-bout

Syn, Cl, Vcl.

Syn, Cl. (8vb)

p

mf

(Vib. out)

34 35 36 37

me? _____ Je - sus Christ, what a - bout

Syn, Cl, Vcl. (15mb)

f +Drums

CARL: Practice your breathing, Logainne.

(to 44)

38 39 40 41

me? _____

Syn.

Cl.

w/Drs - time
w/Syn LH, Vcl.

8vb

44 45 46 47 48

Though I prac-tice Yo-ga I don't breathe. I try not to disap-point, — but still — I dis-ap-point the dads who

Syn. Syn, Cl. Syn, Cl.

mp (Vcl. out) +Vcl. (arco)

w/Syn LH 8th

49 50 51 52

my friends mock. — Kids are mean, — kids'll talk. — All my so-called "friends" roll their

Syn.

(Vcl. out)

(8th)

53 54 55 56

eyes, they're in - cre - di - bly pet - ty. Be - cause my dads are my dads, and, al - right, e - nough al-read - y!

+Cl, Vcl.

(8th)

V.S.

57

58

59

60

Woe is me, woe is me, which is

KIDS:

Woe is me. Woe is me.

Syn, Cl. (8vb)

Vcl.

w/Syn LH

61

62

63

64

why I got-ta win this Spelling Bee.

Syn.

Syn, Cl.

Syn.

Cl.

+Vcl.

8vb

CARL: (wanting Logainne to pose by herself): Take another one for her B.M.

SCHWARZY: Dad! DAN: Don't call her that, Carl.

CARL: Sorry. Her "Birth Mother." SCHWARZY: Peggy Jenkins.

DAN: Who'd be very proud if she could see you spell.

65

66

67 4X

68

(Cl. out)
Syn. (RH - start on 4th x)

Vcl (pizz.) (start on 3rd x)

pp
w/Syn (starts on 2nd x)

(last time only)

(8vb)

69 70 71 72 **CARL DAD+DAN DAD**
+KIDS: -----

My birth mo-ther lives in Kan-sas, MO, In a trail-er, in a park. — Tor-na - dos.

Syn. Syn. Cl. *mp*

mp

w/Syn. *S^{vb}*

73 74 75 76

Ev-'ry now and then she sends a card. — "Life and Men," — she writes, "are hard." —

+Vcl. (arco)

(8^{vb})

(holding out the breasts of her jacket)

77 78 79 80 81

She would like to meet me when I've grown. And I've burst like a com - et. I'm so stressed by my stress, I just want to up and vom-it.

Syn. +Cl, Vcl.

(Vcl. out)

(8^{vb})

V.S.

82

83 84 85

Woe is me, woe is me, which is

OO
MP
WB/CT: Woe is me. Woe is me.

(Sva)

Syn, Cl. (8vb)

Vcl.

w/Syn LH

Svb

86

87

why I got - ta win this Spel - ling...

Syn.

Cl, Vcl.

loco

88 DAN, CARL:

89

90

91

Musical staff for DAN, CARL: showing notes for measures 88, 89, 90, and 91.

Be smart, — be cool, — be an a-dult, be re - mar-ka-bly a-droit in so - cial si - tu - a - tions.

KIDS:

Musical staff for KIDS: showing accompaniment for measures 88, 89, 90, and 91.

OO: Be smart, — be cool, — be an a-dult, be re - mar-ka-bly a-droit in so - cial si - tu - a - tions.
CT (Sva)/MP: WB (Sva):

Empty musical staff.

Piano accompaniment staves (treble and bass clef) for measures 88, 89, 90, and 91.

8^b.

V.S.

(Dads begin to fight)

92 **SCHWARZY:** 93 94 95 **S, DAN, CARL:**

Woe is me, woe is me, which is

Be smart, be cool, be smart, be cool, be smart, be cool, be smart, be...

Cl. Syn. Syn.

+Syn LH, Vcl.

96 Dan: Carl: S: 97 98

why we got - ta win this Spel - ling

Which is why she's got - ta win this Spel - ling

Boys: Girls: +Cl. +Vcl.

w/Syn.

99

SCHWARZY:

100

101

102

103

104

Bee! _____
 Dan: _____
 Carl: _____

Bee! _____ Bee! _____

Cl. _____
 Syn. _____

f _____ (false ending) _____ (false ending) _____

8^{tb}
w/Syn, Vcl, Drs. to end

105

106

107

108

CT, MM:
LC:
WB, RP:
OO:
MP:

ALL: _____

Bee! _____

Syn. _____
 Cl. _____

Vcl. _____

V.S.
>>>

SPELLING MONTAGE

PANCH: "Ms. Schwartzandgrubenierre, spell indicant"

Miss Ostrovsky. Hallux.

Slowly at first

Faster

Vamp

Vamp

1 Metal Guiro

Synth.

2

3

4

STICKS

mf

Miss Park. Rooibos.

Mr. Coneybear. Veneer.

Faster

Faster & faster

Vamp

Vamp

5

6

7

8

OLIVE: "...B-I-C..."

BARFEE: "W-E-E-V-I-L. WEEVIL!"

Slow!!! (subito)

Vamp

Bowed Cym.

10

→ 10a

9

10

10a

Synth. (8vb)

Kbd. 1 plays cluster w/Barfee's foot

V.S.

11 **Brightly**

Vcl.(trem.), Synth.

12 13 14

8vb
fp

loco
fp

+Synth.

8vb
+Tymp.

15 16 17 18

8vb
sim.

19 20 21 "L-I" 22

8vb

23 24 "M-N" 25

8vb

+Vel,
Synth.
+Drs.

MARCY: "P-E. Clepe."

PANCH: "That is correct." (GO ON)

Mis ter

26

Co ney bear. Yes, that is cor rect. Miss Park. That is cor

Clar.

Synth.

+Synth.(1&3)
Drs.(time)

28

rect. That is cor rect. That is cor rect. That is cor rect. That is cor

Clar.

Synth.

30

rect. Cor rect. Cor rect. Cor rect. Cor

Clar.

+Synth.

32

33 34

rect. Cor rect. Co

Bell
(stage cue)

I'M NOT THAT SMART (Reprise)

Freely

(after
the bell)

1 CONEYBEAR: 2 3 4 5

I hear the bell. That, I think, is not an inviting sound. That little ding. (Ahh) To me it

Bell //

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. Measure 1 is marked with a '1' and contains the lyrics 'I hear the bell.' Measure 2 is marked with a '2' and contains the lyrics 'That, I think, is not an inviting sound.' Measure 3 is marked with a '3' and contains the lyrics 'That little ding. (Ahh) To me it'. Measure 4 is marked with a '4' and contains the lyrics 'That little ding. (Ahh) To me it'. Measure 5 is marked with a '5' and contains the lyrics 'That little ding. (Ahh) To me it'. The piano accompaniment is written for the right and left hands. The right hand has a treble clef and the left hand has a bass clef. The piano part includes chords and moving lines. There are fermatas over the final notes of measures 5 and 6.

6 3 3 3 3 7 3 3 8 3 3 3 3

brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a

+Synth.

Detailed description: This system contains measures 6 through 9. The vocal line continues with lyrics: 'brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. The piano accompaniment includes a section marked '+Synth.' in the bass line. Measure 6 is marked with a '6' and contains the lyrics 'brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. Measure 7 is marked with a '7' and contains the lyrics 'brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. Measure 8 is marked with an '8' and contains the lyrics 'brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. Measure 9 is marked with a '9' and contains the lyrics 'brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. The piano part includes chords and moving lines. There are fermatas over the final notes of measures 9 and 10.

V.S.

9 *smid gen of des pair. They say a bell can break your heart.*

+Cym.(roll)
Synth.

Flt. *mp*

10

11 *but just not mine, since I o pine, I*

+Synth.

+Synth.
Drs.(time)

Vcl.

12

13 *think... I know I'm*

Flt,Synth.

+Vel.
(15Mb)

pp

Glissando

Faster

15 16

smart!

Flt.
+Vcl.
(15Mb)

f

+Synth(8vb)

17 18 3 On cue

App le juice please.

Sva

Segue

CONEYBEAR GOODBYE

The musical score for 'Coneybear Goodbye' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system includes a vocal line (Flt, Synth, Vcl. (8vb)), a piano line with various textures (+Cym. (rolls)), and a second vocal line (Flt, Synth, Vcl.). The second system includes a piano line with textures (+Glock, Cym. roll) and a vocal line (Vcl. p). The score features numerous triplets and sixteenth-note patterns. Measure numbers 1, 2, 3, and 4 are indicated at the top of the first system.

Glock(8va)

Flt., Vcl.
(15Mb)

7

8

+Synth(8vb)

8va

9

10

11

Ritard.

+Cym.(roll)

+Tymp.(roll)

Synth.

+Drs.

V.S.
>>>

I SPEAK SIX LANGUAGES

MARCY: *Well it should, and
it should say...*

Brightly RONA: Ah, Six.

1 2 3 4

The musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "I speak six lan - gua-ges. —". The second staff is for a Shekeré, with rhythmic notation and labels: "tap", "tap", "scrape", "tap", "tap", "scrape", and "etc.". The third staff is a piano accompaniment in G major, 4/4 time, marked "w/Syn" and "mp".

V.S.

5 6 7 8 9

E-very lan-guage ea - sy, ea - sy as the re-ci-pe for ma-king jel - lo.

Syn.

+WB

+Shekeré (as before)

w/Vcl.

w/Syn.

10 11 12 13 14

I speak six lan - gua-ges, — and I can say — hel - lo

Syn + Xylo

15 16 RONA: It does say you're an athlete... 17

in at least se - ven more. To ex -

Fl,Syn,Xylo,Vcl. (15vb)

+WB

mf

w/Syn (LH)

18

cel in ath - le - tics is not dif - fi - cult if one has the tem - pera - ment. — Ap -

Syn, Xylo

+Fl, Vcl.

mp

21

pa - rent - ly, — I have the tem - pera - ment.

Syn, Xylo

Syn, Fl.

+Vcl (arco)

24

Yes I score some goals. So un - fazed am I,

Syn.

Syn, Fl. (8va)

Syn (LH - 8vb)

w/Syn (LH)

+Dumbek

+Vcl.

V.S.

28 29 30

As my life un - scrolls

Syn.

Syn,Fl,Vcl.

31 32 33

un - a - mazed am I. I don't like to brag and I

Syn.

34 35

won't cause I don't have to, but

Syn w/Fl,Vcl.

36

37

38

39

I speak six lan - gua- ges,

Fl w/Vcl.

+Skekeré

40

41

All - A - me - ri - çan in hock - ey, And

Syn.

+Vcl.

V.S.

Ev - ery time I stretch I stretch — with - out get - ting sore. —

+WB

45 I speak six 46 lan - gua - ges, — 47 and I

Fl w/Vcl.

48 like the theme — 49 from Rock y

Syn.

+Vcl.

Fl.

57 58 59 60

As my life un - scrolls Un - a - mazed am I.

Aah

Syn w/Fl.

Syn (LH) +Vcl. (8vb) w/Syn (LH)

61 62 63 64

Win-ning is — a job from which I get — no real — en - joy - ment. — but...

Win-ning is — a job — and she get no real — en - joy - ment, — but

Syn. +Fl. (8va), Vcl (8vb)

Je peux par - ler cease langues.

Ooh.

Syn.

+Tamb. +Vcl.

69 ca - da i - dio - ma es 70 sim - play.

Aah

Syn (RH)

Syn (LH)

+Vcl (glisses)

V.S.

yo - dat — sha - lom.

Yo - dat — sha - lom. Im Noch mind - es - tens sei - ben

TACET
Syn (LH)

V.S.

The image shows a musical score for voice and piano. It consists of five staves. The top staff is a vocal line in G major with lyrics 'yo - dat — sha - lom.' The second staff is a piano accompaniment in G major with lyrics 'Yo - dat — sha - lom. Im Noch mind - es - tens sei - ben'. The third staff is a piano accompaniment in G major. The fourth and fifth staves are a piano accompaniment in G major. The fourth staff has a 'TACET Syn (LH)' instruction. The fifth staff has a 'V.S.' instruction.

80 [MARCY plays the piano]

81 82 83

I speak six lan - gua - ges. — I

mehr.
TACET until m.95
+Syn.

+Fl (trill)
Vcl, Timp (8vb)

84 85 86

am so sick — and ti - red of al - ways being the

Syn (RH), Fl (8va)

Syn (LH)(+8vb), Vcl (sus)

8va

+WB

Timp sim. →

Syn (LH) w/Vcl

87 3 3 88

best and the bright - est at ev - ery - mass. _____

Fl. *tr*

Syn.

w/Timp,Vcl,Syn (LH)

89 90 91

Six lou - sy lan gua ges. _____ And for

92 93 94 [MARCY stops playing]

my height I'm _____ the light - est of the girls in my

Syn (RH),Fl (8va)

Syn (LH)(+8vb), Vcl (sus)

95

96

97

98

class. That's

She knows six lan - gua - ges

Syn.Fl.

Vcl.

99

100

101

102

one two three four five... six.

She knows, she knows, she knows, — she knows, she knows, she knows. six.

+Cym roll snare

mf

Tutti

Sta. on 3

Timp (16ths)

JESUS

MARCY: "Dear Jesus, can't you come up with a harder word than that?."

JESUS: "Of course I can, my child."

1

ALL BUT
MARCY:

AHHHHH!

Synth, Ob. (multiphonics),
Cym. (roll)

mf

mf

w/Vel. gliss

(dialog)

2

3

JESUS: "...not the kind of thing I care very much about."

AHHHHH!

(dialog)

4

V.S.

MARCY: C-A-M-O-U-F-L-A-J-Z-H! Camouflajzh!!

5

MARCY: 6 7 8

I blew that word! —

GIRLS: RP: OO: LS:

She blew that word! —

Alto Sax

mp

+Vcl,Synth.
Drs.(time on cym.)

9 10 11 12

I blew that word, — praise Je - sus!

Praise Je - sus!

+Synth.(8vb)

Drs.(fill)-----

13 14 15 16

Life has _____ such _____ poss - i - bil - i - ty.

Synth.(loco)

+Vcl.

17 18 19 20

Here's where I _____ be - gin. _____ The best spel -

Alto Sax

+Synth.

Drs.(time)

+Vcl.

21 22 23 3

ler _____ won't ne - ces -

Drs.(fill)-----

V.S.

24 25 26 27 28 **GIRLS:**
 sa - ri - ly win! She won't win!

Synth.
mf
 Vcl, Synth, Tymp.
 +Vcl, Synth. Drs.(time)

29 30 31 32 **MARCY:**
 I won't win!

+Alto Sax(8vb), Vcl.(15Mb)

33 34 35 36 **GIRLS:**
 I won't win! I won't win! Ha - ha - ha - ha - ha! G'bye!

f
Sua *loco* *Sua*
f

Segue

Piano/Conductor

The 25th Annual
Putnam County
Spelling Bee

13A

**THREE SPELLERS REMAIN!
SLUICE!**

V.S.

>>>

THREE SPELLERS REMAIN! SLUICE!

RONA: "Three spellers remain!"

[When cell phone rings, cut to m.15]

1 Syn (RH), Vcl (trem.)(8vb) 2 3 4

Timp (8vb)

mp no cresc.

8vb
w/Syn (LH)

5 6 7 8

9 Syn (RH), Vcl (trem.)(8vb) 10 11 12

Timp (8vb)

w/Syn (LH)

(8vb)

The musical score is written for Piano/Conductor. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into three systems, each with a vocal line and a piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The first system (measures 1-4) includes a timpani part. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) includes a timpani part. The score includes performance instructions such as 'mp no cresc.' and 'w/Syn (LH)'. The page number '2.' is located at the top center, and the page number '13A' is in a box at the top right. The title 'THREE SPELLERS REMAIN! SLUICE!' is centered at the top. The conductor's name 'RONA' and the lyrics 'Three spellers remain!' are at the top left. The instruction '[When cell phone rings, cut to m.15]' is also at the top left. The page number '- 148 -' is at the bottom center.

13

14

60
15

[short scene]

(G.P)

(G.P)

(G.P)

(8vb)

PANCH: "Sluice."

Vamp

Syn.(after each of
Schwartz's questions.
Out of time.)

Vamp

Syn. (sim.)

accelerando
w/Vcl,Timp.

and crescendo poco

a poco

8vb

Vamp

Listesso (♩ = ♩)

Syn. (sim.)

Vamp

[sudden stop on cue]

w/Vcl.

+Syn (LH)

(w/Timp.)

(8vb)

V.S.
>>>

THE I LOVE YOU SONG

PANCH: "Unreal. Imaginary. Visonary." (Go)

Misterioso (freely)

OLIVE'S MOM:

Musical score for measures 1-4. The score is in 2/2 time with a key signature of one sharp (F#). Measure 1 is marked with a repeat sign and '2x's'. Measure 2 is a whole rest. Measure 3 begins the vocal line for Olive's Mom, starting with a whole note G4. Measure 4 continues the vocal line with a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of sustained chords in both hands. The bass line includes the instruction '+Dumbek roll'. The woodwind part is marked '(8va)'. The vocal line is marked 'Ooh.'.

Musical score for measures 5-10. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 begins the vocal line for Olive's Mom, starting with a whole note G4. Measure 9 is a whole rest. Measure 10 is a whole rest. The piano accompaniment continues with sustained chords. The bass line includes the instruction '+Dumbek roll'. The woodwind part is marked 'Oboe, Syn (8vb)'. The vocal line is marked 'Ooh.' and 'If'. The tempo/mood is marked 'mp misterioso'.

11

12 13 14

Ohm. _____ Ohm. _____

I go to Wash - ing ton, will I be on my own?

Ohm. _____ Aah. _____

15 16 17 18

Ohm. _____ Aah. _____

Be - cause if I go to Wash - ing - ton... Syn (only)

+Dumbek roll

19 **Molto rit.** 20 21

who will be my cha - pe -

22 **Moderato (in 2)** 23 24 25

rone?

Vibes

mp +Syn (pad)

w/Syn (LH)

26

OLIVE'S MOM:

27

28

29

We _____ al - ways knew you were _____ a win - er. _____

Vibes

30

31

32

33

We saw _____ it when you smiled.

Cello *very lightly*

Vibes

34

35

36

37

Start _____ from the be - gin - ning, _____ when you _____ were a _____ be - gin - ner,

Cello

you were the perfect child. —

The first system of the score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by the lyrics "you were the perfect child." The middle staff is a single treble clef line with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment.

42 We al - ways knew, — we al - ways knew you were a cham - pion.

Vibes *very lightly* Cello

The second system starts at measure 42. The vocal line includes a triplet of eighth notes in measure 44. The Vibes and Cello parts are indicated with notes and dynamics like *pp*. The piano accompaniment continues in the grand staff.

46 Your sad - ness filled my — room.

The third system starts at measure 46. The vocal line includes a slur over measures 47 and 48. The piano accompaniment continues in the grand staff.

50 51 52 53

Dear, if you should feel — my gloom, — blame it on me, —

Syn (pad)

54 55 56 57

— blame it on your dad-di-ly and mam-mi-ly cause de-pres-sion runs — in our fam - i - ly.

+Vcl.

58 59 60 61

I — love you. —

w/Vcl.

62 63 64 65

I love you.

Ob. *mp*

+Syn (RH - pad)

+Syn (LH - sus)

66 67 68 69

I love e - very - thing a - bout you dear. And I

Vibes *p*

Ob. *p*

w/Syn

Syn (sus)

70 71 72 73

swear it's true. I love

+Dumbek roll

w/Vcl.

74

75 76 77

you.
OLIVE'S DAD:

"And my Dad says:"

I love you.

Tabla *mp* Syn, Ob. (8va)
Tabla sim. →

(w/Vcl.)

78 79 80 81

I love you.

I love you.

(Vcl. sus)

I love e - very-thing a - bout you babe, and

I love e - very-thing a - bout you ba - by,

Ob.

w/Syn (pad)

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "I love e - very-thing a - bout you babe, and" on the first staff and "I love e - very-thing a - bout you ba - by," on the second. The third staff is for an Oboe (Ob.), showing a melodic line with some rests. The bottom two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A marking "w/Syn (pad)" is placed above the piano part.

86 may - be it's true, 87 I love 88 89

may - be it's true, I love

may - be it's true, I love

+Cym roll

w/Vel,Syn. (LH)

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics are "may - be it's true, I love" on the first staff and "may - be it's true, I love" on the second. The third staff is for an Oboe (Ob.), showing a melodic line with some rests. The bottom two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A marking "w/Vel,Syn. (LH)" is placed above the piano part, and "+Cym roll" is placed above the right hand piano part.

90

91

92

93

you. _____

you. _____

Syn.

+Finger Cym.

w/Syn (LH), Vcl. (trem)

94

OLIVE:

95

96

97

I wrote you — a let - ter how I found the spell - ing bee — such fun

Syn.

98 99 100

Ma - ma ma - ma ma - ma but you did - n't re - act

Alto

pp

w/Syn w/Syn.

101 102 103 104

And you nev - er asked me if I'd join you in the Bom - bay sun.

Syn.

+Vibes (trem.)

105 106 107

Ma ma ma ma ma ma I had qui - et - ly packed.

Syn, Alto (8vb)

+Vibes (trem.)

+Vcl. w/Vcl.

108

109

110

111

Syn,Alto (8vb)

When are you re - turn - ing?

I know we ag - reed.

Vcl. (8vb)

112

113

114

115

116 **Poco rit.**

Tell me what you're learn - ing

Ma, I have, Oh God, this need.

Alto (only) (8vb)

+Cym roll

117 **A Tempo**

118

119

120

I think Dad — is an - gry ma,

and I — do not — know what — to do.

Syn (RH), Vibes

w/Syn (LH)

Ma ma ma ma ma - ma shan - ti shan ti, and ohm.

+Alto

+Finger Cym. +Finger Cym.

+Vcl. w/Vcl.

124 125 126 3 3 127 128

I think he takes out on me what he wants to take out on you. Ma ma ma ma ma-ma, how I

Vibes Syn. +Alto

w/Syn. +Vcl, Cym roll

129 **Freely** 130 131 132 133 134 **Rall.**

wish you were home. How I wish you were home. How I wish you were, wish you were,

Vibes Vcl. (8vb) +Syn (RH), Alto

pp p

+Cym roll

w/Alto w/Syn (LH) Syn, Vcl (only) PLAY +Syn (LH)

135

OLIVE'S MOM: 136

137

138

We al - ways knew you were a win - ner.

OLIVE:

home.

How I wish you were

OLIVE'S DAD:

We al - ways knew you were a win - ner.

Syn (RH), Alto (middle voice)

Alto w/Glock

mp

w/Syn.

Vcl.

139

OLIVE'S MOM:

140

141

142

A bath - ing beau - ty you.

OLIVE:

home.

How I wish you were,

how I wish you were

+Vcl.

143

144

145

146

home. How I wish you were, how I wish you were
 God, we loved the way you grew. since you were born.

Glock
 Vcl.

147

148

149

150

O-live, we could-n't be proud - er. Please let me say it one time loud - er.
 home. Ma-ma, ma-ma, ma-ma, How I wish you were
 Please let me say it one time loud - er.

Syn.
 w/Vcl.
 +Drum set

151 152 153 154

I love you. home.

I love you.

Ob,Syn (RH)
mf

w/Vcl, Syn (LH)
(w/Drs)

155 **OLIVE'S MOM:** 156 157 158

I love you.

OLIVE'S DAD:
I love you.

Ob, Vcl (8vb)

Syn (sus)

159

160

161

162

I love e - very-thing — a - bout — you dear. — And I

I love e - very-thing — a - bout — you ba - by.

Vcl (loco) *Ob. p*

163

164

165

166

swear it's true. — I love

May - be it's true. I love

Vcl. *Ob.*

+Vcl. +Dr. fill

167

OLIVE'S MOM:

168

169

170

you. I

love

you.

OLIVE:

Ma-ma,

I

love

you.

I

love you.

OLIVE'S DAD:

you. I

love

you.

Ob, Syn (8va)

mf

171

172

173

174

I

love

you.

ma-ma,

I

love

I

love

you.

Ob.

Vcl.

+Syn (pad)

+Cym roll

175

176

177

I love e - very - thing a - bout you dear. —
 you. Ma - ma. — Ma - ma. —
 I love e - very - thing a - bout you ba -
 Ob.

178

179

180

And I swear it's true. —
 by. May - be it's true.
 (Vcl.)
 Ob.
 w/Vcl, Syn (LH)

181

Rall.

182

183

184

185

185A

186

187

188

189

CREPUSCULE

BARFEE: One moment please.
LOGAINNE: William, William
PANCH + RONA: Shh...

BARFEE: Crep.

1 *Swing* 

5 

V.S.

8 9 10

(Fall apart on cue and stop playing.)

Synth.

Reed

+Vcl.

Drs.(time)

Detailed description: This is a musical score for three measures (8, 9, 10) in a key of B-flat major. The score is arranged in four staves. The top staff is a grand staff with a treble clef and a key signature of one flat. It contains rests for all three measures. The second staff, labeled 'Synth.', has a treble clef and contains a melodic line with eighth notes and a quarter note, with a cue mark above measure 9. The third staff, labeled '+Vcl.', has a treble clef and contains a chordal accompaniment with eighth notes and a quarter note. The fourth staff, labeled 'Drs.(time)', has a bass clef and contains a simple bass line with quarter notes. A large oval encircles the melodic lines in the second and third staves across measures 8 and 9. The instruction '(Fall apart on cue and stop playing.)' is written above the second staff.

WOE IS ME (Reprise)

PANCH: VUG.

SCHWARZY: I'm so sorry, Dads. I overcomplicated.

1 *Slowly* 2 3 *2X's* 4

Vibes, Vcl. (*pizz.*)

pp

8^{va}

w/Syn. *pp*

5 6 7 8

I hope you still love me A - me - ri - ca. — A - me ri ca, — I gave it my best try.

Vibes

(8^{va})

9

10 11 12 13 14

If you still don't love me A me ri ca,— I un-der-stand why. You hate— lo - sers.—

Vibes

w/Syn.

w/Vcl (arco - 8va)

w/Syn.

+Timp

15 16 17 18 19 20

So do— I. I'm a lo - ser.— So, good -

Rit.

+Vcl.

+Timp

21

A tempo

22 23 24 25 26 [on hug]

bye. Goodbye. Goodbye Good - bye.

MITCH:

Goodbye. Goodbye. Goodbye. Good bye.

+Cl. solo

mp Syn (RH)

Vcl.

+Glock.

HOW EXCITING!

RONA: "How exciting!"

Musical score for "How exciting!" featuring a Clarinet (Cl.) and Piano accompaniment. The score is in 4/4 time and consists of 16 measures. The piano part includes triplets and syncopation. The clarinet part has a melodic line with a long note in measure 11. The score includes a rehearsal mark at measure 9 and a section for RONA starting at measure 13.

9 Cl. 10 11 12

w/Syn (RH)

w/Vel, Tymp. (as before)

w/Syn (LH) (as before)

13 14 15 16 RONA:

Oh

(turn fast)
Segue as one

V.S.
>>>

RONA MOMENT #3

[segue from #15A/HOW EXCITING]

1 (RONA:) 2 3 3 4

boy _____ and oh girl, on - ly two re-main. — I _____ feel joy,

Synth.

Clar. *p*

mp

5 6 3 7 8 3

— but I al - so feel pain. Be-cause I know what's

Clar. *p*

Detailed description: The score is for a piece titled 'RONA MOMENT #3'. It is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts at measure 1 with the lyrics 'boy _____ and oh girl, on - ly two re-main. — I _____ feel joy,'. There are fingerings 2, 3, 3, and 4 above measures 2, 3, 4, and 5 respectively. The piano accompaniment is marked *mp*. The clarinet part is marked *p*. The score continues to measure 8 with lyrics '— but I al - so feel pain. Be-cause I know what's'. There are fingerings 6, 3, 7, and 8 above measures 6, 7, 8, and 9 respectively. The clarinet part has a *p* dynamic. The piano accompaniment continues with chords and bass lines.

V.S.

9 10 11 12 13

com - ing Joy nev - er comes — for free. — In a

Glock(8va), Flt.(8vb)

+W.B.

Synth.

Vcl,Synth.

14 15 16 17 18

mo-ment — he or she — will en-ter — spel-ling his - tor-y, — feeling triumph and

Flt.

19 20 21 22

glee, in this mo-ment of per-fect — syz - y - gy. I hear

Rit.

Glock(15Ma)

+Cym.(roll)

Flt,Vcl.

+Synth. (sus.)

cresc.

V.S.

V.S.

>>>

23

24

25

tri - umph - ant sounds of tym - pa -

Vcl.

+Synth.(15MA)

mp

+Cym.

Tymp.

26

27

Rit.

28

ni. It's my

Vcl.

(h)

(h)

Slower

Rit.

PANCH: Mr. Barfee.

29

30

31

32

33

fav - or - ite mo - ment of the Bee.

+Synth.(8va)

Segue as one

SECOND (Part 1)

PANCH: "Mr. Barfee your... ..corzya."

1 2 3

Syn (RH)

+Vcl. (trem.)

mp

w/Syn (LH)

+Cym roll

4 **Poco Rit.** 5 **Jaunty** 6

Cl. *p*

pp

Musical score for measures 7 and 8. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 7 includes a clarinet (Cl.) entry and a piano (p) dynamic marking. Measure 8 includes a syncopation (Syn.) marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 9, 10, 11, and 12. The score is in treble and bass clefs with a key signature of two sharps. Measure 9 includes a clarinet (Cl.) entry and a piano (p) dynamic marking. Measure 12 includes a syncopation (Syn.) marking. The piano accompaniment continues with chords and a bass line.

Musical score for measures 13, 14, 15, and 16. The score is in treble and bass clefs with a key signature of two sharps. Measure 13 includes a clarinet (Cl.) entry and a piano (p) dynamic marking. Measure 16 includes a syncopation (Syn.) marking. The piano accompaniment continues with chords and a bass line.

17 18 19 20 21 22

Cl. +Vcl. +Cl. +Cym roll

p

23 Slightly Faster 24 25 OLIVE: 26 27 28

I'm lo-ving ev - ery mi-nute, —

(Vcl. out) Syn.

mp

(still w/ Syn - LH)

29 30 31 32 33

Who knew I had this thirst? — To

+Vcl. w/Syn,Vcl.

34 think that I might win it is as-toun - ding news, and I'm

35 36 37

Syn.

Vcl.

38 a - bout to burst. How

39 40

Poco Rit.

Cl, Vcl.

mp

+Cym roll

41 **Freely** won - der - ful it feels to stand so close to first.

42 43 44 **A Tempo**

Syn. (RH)

8va

p sub.

+Vcl. (harm.)

w/Vibes

w/Vibes (8va)

45

46

47

48

I'll make it hap - pen, and not as pre vi ous ly — reck oned. —

Cl, Vibes

p

49

50

51

52

53

54

'Cause I will not come in se - cond. —

Cl, Vcl. (8vb)

I hate to come in

(Vcl. out)

mf

mf

+Cym roll

55

Freely

56

57

58

se - cond yes I do yes I do yes I do yes I do I will not come in

Vcl.

p

(still w/ Syn)

p

BARFEE: "M-E. Astrobleme."
PANCH: "Correct. Miss Ostrovsky. Elanguescence."

59 **Faster** 60 61 62 **BARFEE:**

se - cond.
Fl, Syn. (RH) w/Vcl.(pizz.) Am

mf

mf
w/Syn. (LH)

+Bongos

63 64 65 66

I a Red Sock, or a Yan - kee? Who will come in se - cond?

Fl w/Vcl.

Syn. Syn. (8va)

mp

67 68 69 70

Peo-ple are scared of me and no-one real-ly likes me I won't come in se - cond. Hey

Syn. (8va) Syn. (loco) Cl (8va), Vcl. (8vb)

w/Syn (LH)

O - live, don't think I'm dis-trac-ted by your eyes and your smile and your hair do. Oh, the

Cl (8va), Vcl. (8vb)

Syn.

Glock

p

75

76

77

78

things I do not dare do! My fears are o - di - ous and fe - cund.

Syn, Fl.

(Fl. - 8va)

+Vibes

+Cym roll

Vcl. (pizz.)

8va - - - 1

+Triangle

79

A Tempo

80

81

82

I won't

You will not out-rank me, I won't wave my han-ky. Se - cond, I won't come in

CT, MM:
RP, CB:
MP, Sch:

Ooh Ooh

Vcl.

p

mf

mp w/Syn.

crescendo poco a poco

w/W.B.,Syn (LH)

83

84

85

86

come in se - cond. I won't come in se - cond, I won't come in se - cond,

se - cond, I won't come in se - cond, I won't come in se - cond, I won't come in

Ooh Ooh Aah Aah

Fl, Syn. (RH)

(Vcl. trem. con't..)

+Cym roll

87

88

se - cond.

se - cond.

Aah

Aah

Sua

89

OLIVE: "Elanguescence"

91

E - L - 92 A - N -

90

91 E - L - 92 A - N -

MM & CB:

Who will come in, who will come in,

Syn.

+Vcl. (trem.) ->

(8va) loco

+Drums

w/Syn (LH)

CHIP: "First."

93 G U - 94 E - S - 95 S - E - 96 N - C -

RONA: Who will come in first?

RONA: Who will come in

MP & LS:

+CT:

First.

Se - cond,

First,

se - cond,

se -

who will come in,

who will come in,

who will come in,

who will come in,

Ob.

Ob.

Ob.

Syn.

Syn.

(Vcl. trem con't.)

Cut on cue

E "c - lan - gues - sence"

97 first? 98 99

PANCH: "I'm sorry. The correct spelling is E-L-A-N-G-U-E-S-C-E-N-C-E. That's incorrect."

cond,

se

who

will

come

in,

Ob.

Syn.

Bell

Piano/Conductor

The 25th Annual
Putnam County
Spelling Bee

17

WELTANSCHAUUNG

V.S.
>>>

WELTANSCHAUUNG

RONA: ...to take the Putnam Bee.

BARFEE: Yes of course, Weltanschauung.

(go Drum roll)

(go Vamp)

PANCH: Please spell for me, Weltanschauung!

BARFEE: (cont.) Meaning one's personal perspective, their philosophy or outlook, or the way you look at the world?

PANCH: That is correct.

BARFEE: I know.(go on)

1 2 3 4 5 Vamp 6

Clar. *p*

Cue only Synth. *mp*

+Tymp.(roll) +Drs.

BARFEE: W-E-L-T-A-N-

BARFEE:(cont.) S-C-H-A-..... (off on) BARFEE: U-U..

CT, MM,
RP, CB,
2X's MP, LS:

Vamp

Cut on cue

7 8 9 10

Who will come in, who will come in, who will come in, who will come in...

Vcl.(trem) [starts on 3rd x] *cresc.*

Synth.(1st x-8vb) *mp cresc. poco a poco*

PIANO: start R.H. on 2nd vamp

PIANO: play L.H. every x +Drs.(time)

Clar.(swing 8th's) *f* Vel. cont. trem.

Segue as One
#17A "Olive-Barfee Ballet"

OLIVE & BARFEE PAS DE DEUX

BARFEE: "U..."

Freely

1 2 3 4 5

3x *misterioso* *p* *mp* *Sva* +Synth. +Tymp,Cym.Vcl.

6 7 8 9

(*Sva*) +Tymp.(roll) V.S.

Detailed description: The score is for a piece titled 'OLIVE & BARFEE PAS DE DEUX'. It is for the character 'BARFEE' and is marked 'Freely'. The score is in 4/4 time and consists of 9 measures. The first system (measures 1-5) features a piano part with a '3x' marking and a 'Led.' (pedal) marking. The piano part includes a melodic line with a '3' (triple) and a '5' (quintuplet) marking, and a bass line with a '3' (triple) marking. The violin part (Vcl.) begins in measure 2 with a 'Vcl.' marking. The piano part includes a section marked '+Synth.' and '+Tymp,Cym.Vcl.' starting in measure 2. The second system (measures 6-9) features a violin part with a '(Sva)' marking and a piano part with a '+Tymp.(roll)' marking. The score ends with 'V.S.' (Vincenzo).

Grand Valse

RP, CT,
MP, MM,
LS, CB:

10 11 12 13

Doo doo doo doo doo doo doo,

Flt. (8va)

Vcl.

mf

+Synth.
+Drs.(time)

14 15 16 17

Do do do do Ah! Ah!

Rall.

8va

+Tri.

8va +Tri.

mf

A Tempo

18 19 20 21

Doo doo doo Doo doo doo

f

Drs.(time)

22 23 24 25

Ah ah ah ah ah ah ah ah

Rit.

Flt.

Vcl.

sub. p

cresc.

Sva

+Cym.(roll)

V.S.

Meno Mosso

Rit.

26 (RL on top, CT second)

27 28 29

Ah! Ah! Mmm mmm mmm mmm

f

8va

30 31

mp
Cue only

Synth, Bells

p

Segue as one

SECOND Part 2

[segue from #17A/OLIVE & BARFEE]

Moderato

OLIVE: 2

3

4

Musical notation for Olive and Barfee parts. Olive's part is on a single staff with lyrics: "I feel I'm in my glo - ry." Barfee's part is on a single staff with lyrics: "But should I come in se - cond?"

(Flt.)

Vibes

Musical notation for Flute and Vibraphone parts. The Flute part is on a single staff. The Vibraphone part is on a single staff.

mp Vcl.

+Synth.

Musical notation for Piano and Synthesizer parts. The Piano part is on a grand staff (treble and bass clefs). The Synthesizer part is on a single staff.

5

6

7

8

Musical notation for Olive and Barfee parts. Olive's part is on a single staff with lyrics: "Ma - ma, I made a friend." Barfee's part is on a single staff with lyrics: "But should I come in se - cond?"

Musical notation for Flute and Vibraphone parts. The Flute part is on a single staff. The Vibraphone part is on a single staff.

Musical notation for Piano and Synthesizer parts. The Piano part is on a grand staff (treble and bass clefs). The Synthesizer part is on a single staff.

V.S.

9 10 11 12

I'll lose, and that's the sto - ry.

Is se - cond for

(Vibes, Synth.) (Synth.)

(Vcl.) (+Synth.)

13 14 15

But we are e - quals, Ma, where nei - ther con - de - scends.

me? My fears were od - i - ous and

Synth. Alto Sax

+Cym.(roll)

+Vcl. +Synth. +Drs.(time)

16 17 18

I am I am fine with

fec - und! _____ And should I throw the

CHORUS: **RP on top**

M,CT,RP: Who will who will come in

LC,MP:
LS:

19 20 21 22

se-cond! _____ I can live with se - cond, yeah,

Bee? _____ se - cond, Yeah, would I be hap-py

se-cond? _____ Se - cond, Ooh,

(Alto Sax)

(Synth.)

f

sub. p
Vcl.

Drs.(time)

V.S.

23 24 25 26

se cond. — I will come — in se - cond...

se-cond if for-e-ver, e-ver, e-ver I was al-ways stuck in se cond, Will — I come in se cond, Will I come in

ooh, Synth. ooh ooh ooh in ooh ooh...

+Cym.(roll)

+Vcl, Synth.

27 28 29 30 31

BARFEE:

S C H A U

Ahh!

Synth.(sustain sim.)

Alto Sax, Vcl. *mp*

mp

+Tymp, Synth. Tymp.(roll)

THE CHAMPION

PANCH: "We have a winner."

1 *subp* RONA:

2 3 3 4 3 3

Champ i on. Just sen sa tion al Champ i on. rep re sen ta tion al

ALL (but Olive & Barfee):

Cymbal Glock (8va), Alto Sax (loco), Vcl. (8vb)

+Synth

5 6 Rit. Grandly 8 9

Champ i on at the Put nam Coun ty Spel ling Bee!

Sax, Syn, Vcl. (15mb)

+Cym. +Cym.

w/Vcl.

+Timpani

V.S.
>>>

EPILOGUES

CUE: BARFEE: "Of course." (beat)

(Panch speaks)

1 2X Cym. scrap~~X~~ only 2 Cl. last x only: 3 4

5 6 7 8

9 10 11 12

13 Cl. 14 15 15A Vibes, Synth.

+Syn. p +Syn. +Vcl. +Vcl. V.S.

Detailed description: The score is for a piano and conductor. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has one flat (Bb) and the time signature is 4/4. The piece is divided into measures 1 through 15A. Measure 1 is marked with a '2X' and includes the instruction 'Cym. scrap~~X~~ only'. Measure 2 has 'Cl. last x only:'. Measure 3 is marked with a 'p' (piano) dynamic. Measure 4 has a '+Syn.' instruction. Measure 5 has a '+Syn.' instruction. Measure 6 has a 'p' dynamic. Measure 7 has a '+Syn.' instruction. Measure 8 has a 'p' dynamic. Measure 9 has a 'p' dynamic. Measure 10 has a 'p' dynamic. Measure 11 has a 'Syn.' instruction. Measure 12 has a 'p' dynamic. Measure 13 has a 'Cl.' instruction. Measure 14 has a 'p' dynamic. Measure 15 has a 'p' dynamic. Measure 15A has a 'p' dynamic. The piano accompaniment includes various textures, including chords, arpeggios, and melodic lines. There are several instances of 'Syn.' (Synthesizer) and '+Vcl.' (Violin) instructions. The piece ends with a 'V.S.' (Vivace) instruction.

16 (Rona speaks)

17 18 19 20

+Vcl.(8va)

Syn.

Vibes

21

22 23 24

+Syn.

Cl,Synth.

24A

25

25A 26 27

28 (Mitch speaks)

29 30 31

Syn.

p

+Syn., Cabasa

32 Cl, Vcl. (8vb) 33 34 35

Synth.(sim.)

36 2X Syn. 37 38 "Dear Mitch..." Cl, Vcl. 39 40

+Cym. 2nd x +Syn. *mf*

Drs.(time)

41 (Chip speaks) Syn. 42 43 44

p

45 Rit. 46 47

V.S.

48 (Marey speaks)
Syn.

49 50 51

Vcl.

+Syn.(sus.)

52 53 54 55 56 57 (to 62)

Molto Rit.

62 (Coneybear speaks)
Faster
Syn.

63 64 65 (to 67)

Rit.

W.B.

+Syn.

67 (Schwarzy speaks)
Vibes
Syn.

68 69 70

+Syn.

71 72 73 74

75 76 77 78

79 80 81 82 (to 86)

Cl.

V.S.
(C)

86 (Barfee speaks)

Syn.

87

88

89

Drs.(lite time)

90

91

92

93

94

Cl.

95

96

97

Synth.(sim. 2&4)

Tutti

98

Cl, Vcl.(8vb)

99

100

101

Syn.

102 103 104 105 106 107

Rit. "...otherwise known as 'poschiatry'"

+Cym.(roll) 15^{ma}-----|

+Tri.

V.S.

108 (Olive speaks)

Fl. *p*

Vcl.

112 113 114 115 116

+Vcl.

117 118 119 120 121

+Vcl.

Segue as one

FINALE

V.S.

>>>

FINALE

1 **ALL:** 2 3 4

Flt,Synth At the twen-ty-fifth an - nu - al Put - nam Coun - ty

+W.B.,
Vcl. *mf* Flt.

f +Synth.

+Synth. +Vcl.(8va) Drs.(time) +Vcl.(loco)

5 6 7 8

Spel - ling Bee we grew up un - de - ni - a - bly.

Flt. Vcl.

+Vcl.(8va)

9 **BOYS:** 10 11 **ALL:**

And look our hair is thin - ning. Our

12 13 14 15

past caught up to us at last. It was a

Synth.

Vcl.

+W.B.

Vcl.

V.S.

BOYS:
GIRLS:

16

17

18

19

ve-ry nice, ve-ry nice, ve-ry, ve-ry, ve-ry nice, ve-ry nice, ve-ry nice, ve-ry, ve-ry, ve-ry nice,

Synth.

+Vcl.

OO,CT,RP:
MM,MP,LC:
WB(8va), LS:

20

21

ve - ry nice

be -

Alto Sax

+Synth.(8va)

8va

22

23

24

25

gin - ning.

+Vcl.(8vb)

mf

26 **MM:**
RONA:

27 28 **+REST:** 29

Twen - ti - fifth an - nu - al. Twen - ti - fifth

Synth.

Vcl.

+Synth. Drs.(fill) Drs.(fill)

30 31 32 **ALL:** 33

an - nu - al. Put - nam Coun - ty

+Vcl. Drs.(fill)

34 **Broaden** 35 36 37 38 39

Spel - ling Bee!

Alto Sax

+Synth.(8vb)

8va

Vcl,Tymp

+Cym.(roll)

V.S.
>>>

BOWS

INTRO (before bar 1): 8 bars of Drums SOLO

1

2 3 4

Syn, Sax (8vb),
Vcl. (15mb)

w/Drums throughout

5 6 7 8

Syn, Sax (8va)
+Vcl.

w/Syn. (8vb)

+Timpani

9 10 11 12

Syn, Sax

Sax solo, wild, growl!

+Vcl.

The musical score is written for Piano/Conductor and is in 2/2 time with a key signature of one sharp (F#). It consists of 12 measures. The score is divided into three systems. The first system (measures 1-4) features a piano part with chords and a woodwind part with a melodic line. The second system (measures 5-8) continues the piano and woodwind parts, with a saxophone part (8va) and violin part (+Vcl.) introduced. The third system (measures 9-12) features a saxophone solo (8vb) and a piano part with chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

13 14 15 16

Sax: solo cont'd. +Syn. RH: Dual Profs

p cresc. - - - poco a - poco - - -

w/Vcl, Syn (8vb)

17 18 19 20

(end Sax solo)

21 22 23 24 25 26

Syn, Sax, Vcl. +8vb

8va

w/Syn. LH cont'd.

27

28

ALL:

29

Syn: Soft B,
Sax, Vcl. (8vb)

Good bye.—

Good-bye.—

mf

mf

w/Vcl.

30

31

32

Good-bye.—

Good-bye.—

Good-bye.

Good-bye.

33

Rit.

34

35

36

Good-bye.—

Good-bye.—

Good-bye.—

Good - bye.

w/Vcl.

Sax solo fill

EXIT MUSIC

Swing 8th's
Perc: Ragtime fill
Clar.

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). It features three staves: Clarinet (top), Piano with Synth (middle), and Violoncello (bottom). Measure 1 starts with a clarinet line and piano accompaniment. Measure 2 continues the piano accompaniment. Measure 3 features a clarinet line with a triplet of eighth notes and piano accompaniment. Measure 4 features a clarinet line with a triplet of eighth notes and piano accompaniment. The piano part includes a 'Vcl.' label and a '+W.B.' label with a triplet of eighth notes in the bass line.

Musical score for measures 5-8. The score is in 4/4 time with a key signature of one flat. It features three staves: Clarinet (top), Piano with Synth (middle), and Violoncello (bottom). Measure 5 starts with a clarinet line and piano accompaniment. Measure 6 continues the piano accompaniment. Measure 7 features a clarinet line and piano accompaniment. Measure 8 features a clarinet line and piano accompaniment. The piano part includes a 'Clar, Vcl.(8vb)' label and a 'f' dynamic marking.

Musical score for measures 9-12. The score is in 4/4 time with a key signature of one flat. It features three staves: Clarinet (top), Piano with Synth (middle), and Violoncello (bottom). Measure 9 continues the piano accompaniment. Measure 10 continues the piano accompaniment. Measure 11 features a clarinet line and piano accompaniment. Measure 12 features a clarinet line and piano accompaniment.

2. EXIT MUSIC

13

Clar.

14 15

Vcl.

+Vcl.(8vb)

5 5 5 5 5

16 17 18 19

f *f*

f

+Vcl.

Ritard

20 21 *gliss.*

+Vcl.(8vb)

Vcl. *fff*

3

A tempo

22 *tr* 23 24 25

tr

tr

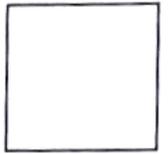
26 27 28 29

30 31 32 +Vcl.(8vb)

33 34 35 +Vcl.(8vb) 36 8va

37 38 39 40 (8va)

Perc:Ragtime fill



APP1 - AUDIENCE GOODBYE #1

Orch. by Michael Starobin

CUE: audience speller #1 misspells word

OO,CT,RL:
MM,MP,LC:
WB(8va),LS:

1 **ALL:** 2 3 3 4

Good - bye, you were good but not good en - ough. so

Ob.
mf

w/Syn., Cello
mf F#7 arp

5 3 6 7 8

please don't ask why. Sim - ply say good - bye!

w/Vibes 3 +Cym.
D add 9

V.S.

The musical score is written for Piano/Conductor and includes parts for Voice, Oboe, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-4) features a vocal line with lyrics 'Good - bye, you were good but not good en - ough. so', an Oboe line starting in measure 2, and a Piano accompaniment with a wavy line indicating a tremolo effect and a fingering of 3 for the first measure. The second system (measures 5-8) features a vocal line with lyrics 'please don't ask why. Sim - ply say good - bye!', a Piano accompaniment with a wavy line and a fingering of 3 for the first measure, and a change in time signature to 2/4 in measure 7. The score ends with a double bar line and the instruction 'V.S.'.

APP2 - AUDIENCE GOODBYE #2

1 CUE: audience speller #2 misspells word

2 BOYS:

3

GIRLS: Good-bye. — Good-bye. — Good-bye. — Good-bye.

Syn. w/Alto

OO,CT,RL:
MM,MP,LC:
LS:

WB (8va):

4 — Good-bye. — Good-bye. — Good-bye. — Good-bye. — Good-bye. — Good-bye. —

5 6

Ritard

7 — Syn,Alto Good - bye. — Good - bye. — Good-bye. Good - bye.

8 9

Vcl.

8

BOYS: 9

10

GIRLS:

bye!

Syn w/Oboe

Good-bye—

Good-bye!—

Good - bye!

Good-bye!

Good-bye!—

Good-bye!—

Good-bye!—

Good-bye!—

Good-bye!

Good-bye

Good - bye—

Good - bye—

Good-bye!—

Good

-

bye!

Syn w/Oboe

Vcl.

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