

**THE MUSICAL OF  
MUSICALS  
THE MUSICAL!**

**PIANO/CONDUCTOR'S SCORE**

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*Synopsis of Scenes*

ACT ONE

Scene One

CORN, in the style of Rodgers and Hammerstein

Scene Two

A LITTLE COMPLEX, in the style of Stephen Sondheim

Scene Three

DEAR ABBY, in the style of Jerry Herman

ACT TWO

Scene One

ASPECTS OF JUNITA, in the style of Andrew Lloyd Webber

Scene Two:

SPEAKEASY, in the style of Kander and Ebb



# THE MUSICAL OF MUSICALS

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# THE MUSICAL OF MUSICALS

## FANFARE

**Maestoso**

1

*sfz*

*p*

Measures 1-5: Piano introduction in 3/4 time. Measure 1 has a forte dynamic. Measures 2-5 are piano. The music features chords and melodic lines in both staves.

6

*mp*

*ff*

Measures 6-10: Continuation of the piano introduction. Measure 6 is mezzo-piano, and measure 10 is fortissimo. The music builds in intensity.

8<sup>va</sup> -----

11

*accelerando*

*rit.*

Measures 11-15: The piano introduction concludes with an accelerando leading to a ritardando. The music is marked with a first octave sign (8<sup>va</sup>).

**CHORUS**

(8<sup>va</sup>) -

The Mus - i - cal of Mus - i - cals! Mus - i - cal! Mus - i - cal!

18

Measures 16-20: The chorus begins with a first octave sign. The lyrics are: "The Mus - i - cal of Mus - i - cals! Mus - i - cal! Mus - i - cal!". The music is in common time and features a vocal melody and piano accompaniment.

Mus - i - cal! - We're sing - ing! That's be - cause it's a mus - i - cal and in a

22

mus - i - cal Ev - ry - one sings Oh, Mus - i - cal! We love you so, so let's get on with the

25

show! The Mus - i - cal of Mus - i - cals!

*allargando*

29

No. 1

# OH, WHAT BEAUTIFUL CORN

Music by Eric Rockwell  
Lyrics by Joanne Bogart

## SPOKEN STAGE DIRECTION:

The lights come up on a farm.

Beyond it, fields of golden corn stretch out to the horizon.

It is Kansas..

(crisp, perky vamp)

(A warm waltz feel here)

1

.....in August!

**BIG WILLY**

The earth spins a - round like a car - ou - sel, - On

8

bright clouds of mus - ic we fly. ————— The cat - tle pli - e in a dream - y bal -

15

let It's nor-mal as blue-ber-ry pie! OH WHAT

22

BEAU-TI-FUL CORN! What beau-ti-ful beau-ti-ful corn

28

The wind whis-pers sec-rets the field is all ears

34

Big Willy: Mornin', Miss Abby Abby: Mornin', Big Willy!

Oh, what beau-ti-ful corn!

*pp*

39



47

Farm-in' the land is the life for me It calls me and

54

I cain't say "no" But I'd glad-ly for-sake an-y shov-el or

60

rake I'm in love with a won-der-ful hoe!

Sub---

65

OH, WHAT BEAU-TI-FUL CORN What beau-ti-ful beau-ti-ful

corn I said it be - fore and I'll say it a - gain: OH WHAT

71

**Robustly**  
 BEAU-TI-FUL CORN! All the crit-ters are a hav-in' a field - day, that

78

don-key's hee - haw - in with glee A gag - gle o' geese are a gig - glin' Hush

83

UP! you hy - en - a stop laugh - in' at me! Oh, the

87

chip-munk is read - in' the bib - le Well, now there's a re - mark - ab - le thought.

*mp*

89

Guess he learned it the same way a lark learns to pray. He's got to be

96

*(Big Willy spins in the manner of an ex-nun in the Alps)* **A Tempo**

keer - ful - ly taught! OH, WHAT BEAU-TI-FUL

102

CORN! ————— What beau - ti - ful beau - ti - ful corn ————— What's

109



115

this in my tooth? it's a ker - nal of truth! Shucks! WHAT BEAU-TI-FUL

121

CORN! What beau-ti - ful . beau-ti - ful beau - ti - ful beau-ti - ful - beau-ti - ful

128

beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beaut - i - ful

A Tempo

134

beau - ti - ful beau-ti - ful beau-ti - ful corn!

ABBY: Mornin', Big Willy. Come to call on June?

BIG WILLY: Heck no, Miss Abby. What use have I got for her? I got my life all figgered out. Travelin' with the carnival, seein' the world, (*takes 'King and I' pose with hands on hips*) et cetera, et cetera, et cetera.

ABBY: Sounds like you're high as an elephant's eye! You young-uns don't fool me none. Never seen two dang fools more in love. (*June enters.*) June, look who's here!

BIG WILLY: Mornin' June.

JUNE: What're you doin' here?

BIG WILLY: I was just wanderin' around yer cornfield!

JUNE: Oh, what's the use of wanderin'?

## No. 2 I COULDN'T KEER LESS ABOUT YOU

Spunky

JUNE

You spend so much time in the corn-field Folks 're start-in' to talk! There's

BIG WILLY

nuth-in' but husks and ker-nals and cobs and all the rest is stalk! I

JUNE

could-n't keer less what folks 'll say! And I could-n't keer less a-bout you! *Qua-*, I could-n't keer less a-bout

you I could-n't keer less a-bout you And to show ya how lit-tle I do, I'll

16

wash my socks and comb my hair And rinse out my long und-er-wear I'll shave my legs and

21

pierce my ears And buy some fan-cy new bras-sieres I'll pluck my brows and my nose-hairs, too Cuz I

26

*A Tempo*

**BIG WILLY:** Say, you tryin' to git me to marry you?

could-n't keer less a-bout you! Well, I won't, see?

31

No. 3

BIG WILLY

# I DON'T LOVE YOU

1

I don't love you Though peop - le will say that I do Oh,

*Andante*

5

I don't love you And I hope that you don't love me, too!

9

If I did, which I don't I would tell you so But I don't So I won't O. K.

*accel.*

**SPOKEN STAGE DIRECTION:**  
The landlord enters.

13

now you know I DON'T LOVE YOU

**JUNE:** You gave me such a fright! Big Willy, this is....

**JIDDER:** They call me Jidder.

**JUNE:** You come to collect the rent, I s'pose?

**JIDDER:** That's right, Miss High and Mighty! And if I don't collect it by 5 o'clock today, I'm gonna marry you myself, you understand?

**BIG WILLY:** Hey, leave the little lady alone!

**JIDDER:** What's it to you, Mr. High and Mighty?

**BIG WILLY:** Well, you cain't up and marry her jest 'cause she cain't pay her rent!

**JIDDER:** Oh, cain't I? It says I can right here in this Lease!

**BIG WILLY:** That lease'll never hold up in court!

**JIDDER:** Yes it will. And don't call me Liesl. So either I see the rent, or I'll see ya at the weddin'! And now I'm goin' back to my dark and lonely room...to look at pictures. Pictures of dirty girls!  
*(He exits)*

**JUNE:** That Jidder is up to no good. But I guess I have to marry him, since you don't love me and I don't love you!

**BIG WILLY:** Okay, Okay, Okay!

**JUNE:** Don't throw Okays at me!

**BIG WILLY:** Well, if that's the way you want it, so long!

**JUNE:** Farewell!

**BIG WILLY:** Auf Wiedersehen!

**JUNE:** Good bye!

## I DONT LOVE YOU

(Reprise)

No. 3a

JUNE AND WILLY

The musical score is for a piano piece titled "I DONT LOVE YOU (Reprise)", No. 3a, for June and Willy. It is written in common time (C) and consists of three staves: a vocal line for June and Willy, a right-hand piano accompaniment, and a left-hand piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I DONT LOVE YOU" with a long note on "YOU". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands. The score ends with a double bar line.



No. 4

# FOLLOW YOUR DREAM

JUNE: Oh, Abby...*Mother Abby*. I'm so confused. Should I follow my heart (*music begins*) and marry Big Willy, or follow my head and marry Jidder?

Lyrics by Joanne Bogart  
Music by Eric Rockwell

Moderato con Inspirato

MOTHER ABBY

There's a rain - bow o'er the moun - tain and that

*pp*

*Ped.*

1

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is 'Moderato con Inspirato'. The piano part begins with a *pp* dynamic and includes a *Ped.* (pedal) marking. A measure number '1' is placed below the first measure of the piano part.

rain - bow is your dream You'll find it when you've faced the storm and ford - ed ev - 'ry stream. Sil - ver

*Ped.*

*Ped.*

*Ped.*

4

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics. The piano accompaniment features a *Ped.* marking in each of the three measures. A measure number '4' is placed below the first measure of the piano part.

larks will se - re - nade - you on that is - land of your dream That is - land with the moun - tain and the

*pedal simile*

*Ped.*

7

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics. The piano accompaniment features a *pedal simile* marking above the first measure and a *Ped.* marking below the first measure. A measure number '7' is placed below the first measure of the piano part.

rain - bow and the stream. FOL - LOW YOUR DREAM

10

Don't ask me why. Fol - low your dream un - til you

15

die. Walk on through the wind and trudge through the rain Though your

20

hair's all blown and you look in-sane. And your eye make-up's run-ning and your nose is red The

24





# DREAM BALLET

**JUNE:** Thank you Mother Abby. That was so helpful. Hmm. follow my dream...dream...dream...

**SPOKEN STAGE DIRECTION:** As June drifts off to sleep, in her own little corner, in her own little chair, Dream June appears.

1

5

**SPOKEN STAGE DIRECTION:** Dream Willy enters.

9

13

19

SPOKEN STAGE DIRECTION: Together, they dance a highly symbolic ballet.

Musical score for measures 25-28. The piece is in 3/4 time with a key signature of one flat. Measure 25 starts with a piano introduction. Measure 26 includes the marking *rit.* (ritardando). Measure 27 contains a double bar line. Measure 28 ends with a fermata.

SPOKEN STAGE DIRECTION:  
Sort of Run of DeMille

Musical score for measures 29-32. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 32 ends with a fermata.

Musical score for measures 33-36. Measure 33 includes the marking *8va* (octave up) with a dashed line. Measure 36 ends with a fermata.

Musical score for measures 37-40. Measure 37 includes the marking *8va* (octave up) with a dashed line. Measure 40 ends with a fermata.

SPOKEN STAGE DIRECTION: Dream Mother Abby crosses, bringing corn to all.

Musical score for measures 41-43. The piece is marked *Con Moto*. Measure 41 includes the marking *mf* (mezzo-forte). Measure 43 ends with a fermata.

Musical score for measures 44-47. The piece is marked *mf* (mezzo-forte). Measure 47 ends with a fermata.

**SPOKEN STAGE DIRECTION:**

June marches down the aisle,  
holding a bouquet of corn.

49

**SPOKEN STAGE DIRECTION:**

Dream Jitter marries Dream June!

**Funeral March**

55

60

**SPOKEN STAGE DIRECTION:**

Dream Jidder tears up the lease.

64

**SPOKEN STAGE DIRECTION:**

June awakens to find Jidder  
standing in front of her.

**JIDDER:** Time's up, Miss High  
and Mighty. You got the rent?

**JUNE:** But Jidder, you tore up  
the lease, remember?

**JIDDER:** That wasn't me.  
That was Dream Jidder. If you  
ain't got the rent then you're  
comin' with me. To git married!

**JUNE:** Why me, Jidder?

**JIDDER:** Because you're June! June, June, June! Jest because yer June!  
(He carries her over his shoulder.)

**JUNE:** Put me down!

**JIDDER:** Okay. You're nothin' but a no-good low-down flibberty-jibbert!

**JUNE:** No, put me down.

**JIDDER:** Oh. All right, Miss High and Mighty. Now where in tarnation is that Parson?  
(Big Willy enters as June and Jidder exit.)

# SOWILLYQUEY

**BIG WILLY:** Hey! That's my girl! I'll just go and get her! Or...Is a puzzlement!

Lyrics by Joanne Bogart

Music by Eric Rockwell

**Recitative** BIG WILLY

If I git her I'll have to stay... If

*rit.* Slow Waltz

not I'll be on my way.. Should I stay or should I

go? Is it yes or is it no

To be or not to be? It's time for

14

*Allegro*

my Sol - il - i - quey She can't tie me down! I gotta see the world!

20

If I go, I'll be free to ram - ble\_\_\_ To

23

drink and cuss and gam - ble\_\_\_ Show - in' how man - ly I

27



Slower Allegro

am Got more girls than the King of Si - am!

*rit.*

30

Still... If I stay I can have lots o' corn

33

Say, maybe that's too much corn!

Corn from night till morn! Besides, it's hard work to live on a farm.

36

There's chores like milk-in' ol' Bes - sie — A - kick-in' and a-squirt-in' 'roun' the

41

place I'd sure be look-in' all mes-sy with a pound and a half of cream up-on my

45

face... Well, maybe it's time I settle down.

49

June sure is pretty. We could have a son! I'll name him after me!

*Adagio* I'll

52

teach him to was-sle and play.. Some fel-lers might call it sil-ly Fer a

56



big guy like me to stay home all day Play-in' with my own lit-tle Wil - ly.

*rit.*

60

Well, so what?

*Allegro*

I got-ta de - cide I cain't stay torn

64

I'll pop the ques - tion if she'll pop the corn I swear by an el - e-phant's

68

..Or should I?

eye I'll say "I DO" or DIE!

*Presto*

71



No. 7

# DELICIOUS CLAM DIP

**SPOKEN STAGE DIRECTION:** Lights up back on the farm, following the wedding of Jitter and June. The townsfolk are celebrating.

**Chorus**

That was del - i - cious clam

*With a Lilt*

1

dip Eat - ing it made us glad We know they were

8

minced But we're con - vinced That some of them clams were bad

14

Our stom - aches hurt Our blad - ders are full We drank too

20

much cham - pagne ————— That was del - i - cious clam

28

dip But some of us got pto - maine! —————

*Allegro*

32

**Solo** *Moderato*

Re - mem - ber when we op - ened up the corn chip bag and

37

poured 'em all in - to the bowl Then we gob - bled and gulped and

41

**Chorus** *Allegro*

crunched and munched      Guess we just lost con - trol!      Gob - blin' and a - gulp - in'

This system contains measures 44 through 47. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords and a bass line. A double bar line is present after measure 45.

44

**Solo**

crunch - in' and a - munch - in'      Los - in' our self - con - trol.      I'd

This system contains measures 48 through 50. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords and a bass line. A double bar line is present after measure 49.

48

like to say a word for guac - a - mo - le

This system contains measures 51 through 54. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords and a bass line. A double bar line is present after measure 53.

51

**BIG WILLY:** Wait! Stop the weddin'!

**JUNE:** Oh, Big Willy! I knew you'd come. But it's too late - Jidder and me are already married.

**JIDDER:** That's right, Mr. High and Mighty. She's mine. It says so right here on this marriage certificate. We're legally wed as of 5 o'clock today!

**JUNE:** I - I gu-guess this is go-good-bye Big Willy.

**BIG WILLY:** I gu-guess so...

**No. 7a** June and Willy **I DONT LOVE YOU**  
(Again)

The musical score is for a piano piece titled "I DONT LOVE YOU (Again)". It is labeled "No. 7a" and "June and Willy". The score is written for a single piano with a treble and bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "I DONT LOVE YOU" are placed under the notes. The score consists of three measures. The first measure has a whole rest in the treble and a half note G2 in the bass. The second measure has a quarter rest in the treble, followed by quarter notes F2, E2, and D2 in the bass. The third measure has a whole note G2 in the treble and a whole note G2 in the bass. The bass clef notes are marked with a "1" below the first measure and a "2" below the second and third measures.

**ABBY:** Wait! Let me see that certificate. Hah! Why this scrap o' paper don't mean nuthin'. Haven't y'all heard? Kansas has adopted Daylight Savings Time!

**CHORUS:** Daylight Savings Time?!?

**JUNE:** Well that means it's only 10 after 4. So we ain't married yet!

**JIDDER:** But ya still gotta pay the rent!

**BIG WILLY:** I'll pay the rent! And well before 5'oclock!

No. 8

# DAYLIGHT SAVINGS TIME

**Rousing** **Chorus**

Day - light Sav - ings Time saved the day!

**Chorus Man**

Day - light Sav - ings Time saved the day! There's an ex - tra hour So

**June** **Chorus Woman**

he can mar - ry May(June!) We can turn our clocks back then throw 'em all a - way!

1 5 8

Chorus Man

All

They'll be mak - in' whoo - pee, We'll all be mak - in' hay!

11

Day-light Sav-ings Day-light Sav-ings Day-light Sav-ings Day-light Sav-ings

8<sup>va</sup>

14

Time! Ah! Day-light Sav-ings Time saved

(8<sup>va</sup>)

18



the D - A - Y - L - I - G - H - T - S - A - V - I -

22

N - G - S - T - I - M - E - Day!

allarg.

26

**JIDDER:** Now wait just a minute, Mother High and Mighty....Aaaaaagh!

**SPOKEN STAGE DIRECTION:** Jidder trips and falls on his own knife.

**JUNE:** Oh. Jidder tripped and fell on his own knife. He's dead. (*Quickly recovering*). So Big Willy, what were asking me before?

**BIG WILLY:** Whaddya say? Will you marry me, June? June, June, June?

**JUNE:** Yes. Yes, yes, yes!

# FINALE

No. 9

CHORUS

Oh what beau-ti-ful corn!

1 CHORUS

What beau-ti-ful beau-ti-ful beau-ti-ful beau-ti-ful -

JUNE

beau-ti-ful beau-ti-ful beau-ti-ful beau-ti-ful beau-ti-ful beau-ti-ful

<sup>14</sup> JUNE: Sometimes you can be hit.  
Hit real hard. And it feels like a kiss...

CHORUS

What beau-ti-ful corn!

20



# WELCOME TO THE WOODS

**SPOKEN STAGE DIRECTION:** The lights come up on a New York City apartment complex, aptly called, "The Woods."  
The company of actors sets the scene.

Music by Eric Rockwell  
Lyrics by Joanne Bogart

**Pretentiously** Irony.. Ambiguity Dissonance... Angst...

1 Ped. Ped. Ped. Ped.

**CHORUS:**

Wel- come to our com - plex Our ap - art - ment com - plex — Wel - come to "The

*Tempo Rubato*

5

*Moderato*

Woods." — All of our ten - ants are ve - ry neur - o - tic Em -

*mp*

8

o - tion - al lives — are com - plete - ly cha - o - tic The

12



kind of slow go - ing, but worth per - sev - er - ing It may not sink in 'til the

25

Detailed description: This system contains measures 25, 26, and 27. The vocal line features a melodic line with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 25 starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics are: "kind of slow go - ing, but worth per - sev - er - ing It may not sink in 'til the".

third of fourth hear - ing — Then if you're bright, there's a

28

Detailed description: This system contains measures 28, 29, and 30. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. Measure 28 starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics are: "third of fourth hear - ing — Then if you're bright, there's a".

glim - mer of light — In the Woods Wel - come to the

30

Detailed description: This system contains measures 31, 32, and 33. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. Measure 31 starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics are: "glim - mer of light — In the Woods Wel - come to the".

Woods... Don't feel ob - tuse

34

Detailed description: This system contains measures 34, 35, and 36. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. Measure 34 starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics are: "Woods... Don't feel ob - tuse".

37

Yes, it's ab-struse... Ev - 'ry - one here has at least one screw

40

loose. Un - like - ab - le peop - le with

43

lives that are hol - low It's all food for thought but a

45

bit hard to swal - low So don't feel too bad If you don't real - ly fol - low

You're not a-lone, but then, No one's a-lone In the

48

"Woods" Wel-come to the Woods.

51

A-part-ment six - ty Ab-by! She's bit-ter and boo-zy a bit of a floo - zy She's

55

blow - sy and frow - sy and not ve - ry choo - sy

58



63

A-part-ment sev-en-ty-five Bil-ly He wants to write songs but the

66

pros-pects are dis-mal His thoughts are so deep that in fact they're a-bys-mal

70

A-part-ment sev-en-ty-three Jeune! Fi-

74

nan-ces re-stric-ted E-mo-tions con-flict-ed she wan-ders and won-ders when she'll be e-

vic - ted By the land - lord There's always a land - lord

*mp*

This system contains measures 78 through 84. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in measure 81.

78

But who is the land - lord

This system contains measures 85 through 89. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

85

JIT - TER! JIT - TER!

This system contains measures 90 through 93. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

90

JIT - TER

*fff*

This system contains measures 94 through 97. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. A dynamic marking of *fff* is present in measure 94.

94

# THE STORY OF JITTER

**CHORUS**

Let us con-sid-er the stor-y of Jit-ter

1

Some had mis-tak-en his art for lit-ter

5

**WOMEN**

He left it out in the hall one day and

*mp*

9

when he re-turned they had thrown it a-way!

13

Detailed description: This system contains measures 13 through 16. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The piano part includes a dynamic marking of *pp* (pianissimo) at the beginning of measure 13. The vocal line has lyrics: "when he re-turned they had thrown it a-way!".

**SOLO** They thought his art was a piece of junk **WOMEN** They

17

Detailed description: This system contains measures 17 through 21. It features a vocal line and a piano accompaniment. The key signature changes to D major (two sharps). The piano part includes a dynamic marking of *mp* (mezzo-piano) at the beginning of measure 17. The vocal line has lyrics: "They thought his art was a piece of junk" (marked **SOLO**) and "They" (marked **WOMEN**).

**CHORUS** threw it out in a hunk, ker-plunk **SOLO** And

22

Detailed description: This system contains measures 22 through 25. It features a vocal line and a piano accompaniment. The key signature is D major. The piano part includes a dynamic marking of *mp* at the beginning of measure 22. The vocal line has lyrics: "threw it out in a hunk, ker-plunk" (marked **CHORUS**) and "And" (marked **SOLO**).

when he found out he got drunk as a skunk!

26

Detailed description: This system contains measures 26 through 29. It features a vocal line and a piano accompaniment. The key signature changes to B-flat major. The piano part includes a dynamic marking of *mp* at the beginning of measure 26. The vocal line has lyrics: "when he found out he got drunk as a skunk!".

CHORUS

Jit - ter the Land - lord slash art - ist

30

Slash De - mon

35

SOLO

He sits in his ap - art - ment Won - d'ring where his

39

art went.. (safety)

43



JITTER

# JITTER'S OATH

**Devious**

I'm mad-der than a hat-ter I'm a-bout to split heads

Liv-ving in a build-ing that is filled with shit-heads!

*Red.*

**JITTER:** Fools. They've destroyed my masterpiece. They must die.

I swear by the Gods of mur-der and Art, I'll

take my re-venge on those who took part. I'll make them pay in a

craft - y way: I'll kill them and coat them with pa - per mach - e I

11

know they say I'm no Mon-et, Que Se - ra Que Seu - rat Ah,

15

(Jeune rings Jitter's custom-made doorbell:  
Sound effect of shrieking factory whistle used in Sweeney Todd.)

what the hay!

19

**JITTER:**  
The doorbell. Go away!!!

**JEUNE:** Hi, I'm Jeune. I hate to bother you when you're busy brooding, but I need to speak to you. Oh, what a lovely color scheme. Red, red, red, red, red, red, blue, blue, blue, blue, picks up the orange, picks up the orange...

**JITTER:** What do you want?

**JEUNE:** I know I'm behind in my rent, but I'll pay as soon as I can.

**JITTER:** (*Menacingly*) Perhaps there's another solution. In lieu of paying your rent, why don't you pose for me?

**JEUNE:** Why, Jitter. Show a little decorum.

**JITTER:** A funny thing happened on the way to decorum. Will you pose for me?

# I HAVE LITTLE BIRDS

**JUNE:** Um, I don't know. I want to...no I don't. I thought I did, but now that I think of it, I'm not sure.

**Chirpy** JUNE

Some - times I think — I'm hav - ing a thought — But then, I

1

**JITTER:** Birds?

re - a - lize I'm not — You see, I have BIRDS

5

I have lit - tle BIRDS — Fly - ing 'round my head.. —

10

Handwritten vertical text on the left margin: **Handwritten**

Musical score for measures 14-18. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Why do the BIRDS fly a-round my gold-en hair?". The piano accompaniment features a steady bass line and chords in the right hand.

14

Musical score for measures 19-23. The system includes a vocal line and a piano accompaniment. The lyrics are: "Are they build-ing nests up there? With". The piano accompaniment continues with a consistent harmonic support.

19

Musical score for measures 24-28. The system includes a vocal line and a piano accompaniment. The lyrics are: "twigs and sprigs and bits of twine... Who cleans the". The piano accompaniment maintains the harmonic structure.

24

Musical score for measures 29-33. The system includes a vocal line and a piano accompaniment. The lyrics are: "mes - ses they leave in my tres - ses? Your guess is as good as". The piano accompaniment includes an *accel.* (accelerando) marking in the bass line.

29

mine Ah! Fly lit - tle

*tr*

34

Detailed description: This system contains measures 34 through 38. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "mine Ah! Fly lit - tle". A trill (tr) is indicated above the final note of the first phrase. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A fermata is placed over the final chord of the system.

BIRDS, Fly! Don't poke me in the eye It's

*rit.*

39

Detailed description: This system contains measures 39 through 43. The vocal line continues with the lyrics "BIRDS, Fly! Don't poke me in the eye It's". A piano marking of *rit.* (ritardando) is placed below the piano accompaniment. The piano accompaniment features a more active right hand with chords and a steady bass line.

hard to hear your words As I might have said With

44

Detailed description: This system contains measures 44 through 47. The vocal line has the lyrics "hard to hear your words As I might have said With". The piano accompaniment continues with a consistent rhythmic pattern in both hands.

all these lit-tle birds Fly-ing 'round my head!

48

Detailed description: This system contains measures 48 through 52. The vocal line concludes with the lyrics "all these lit-tle birds Fly-ing 'round my head!". The piano accompaniment features a final flourish in the right hand and a sustained bass line in the left hand.



No. 13a

**JITTER:** I want you to pose for me, so I can sneak up behind you, slit your throat and cover your corpse with papier mâché!

### CHORUS INTERRUPTUS

**Furioso**

ff

1

Detailed description: This block contains the piano introduction for the piece. It is marked 'Furioso' and 'ff' (fortissimo). The music is in 2/4 time and consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a sharp sign, while the left hand plays a simple bass line. A measure number '1' is placed below the first measure.

**CHORUS**

JIT - TER! IS CRAZ - Y HE'S

3

Detailed description: This block contains the first part of the chorus. It features a vocal line and piano accompaniment. The vocal line has the lyrics 'JIT - TER! IS CRAZ - Y HE'S'. The piano accompaniment continues the rhythmic pattern from the introduction. A measure number '3' is placed below the first measure of the piano part.

CRAZ - Y!!!

7

Detailed description: This block contains the second part of the chorus. The vocal line has the lyrics 'CRAZ - Y!!!'. The piano accompaniment features a more complex rhythmic pattern with triplets and chords. A measure number '7' is placed below the first measure of the piano part.

# GETTING AWAY WITH MURDER

Lyrics by Joanne Bogart

Music by Eric Rockwell

**Premeditatively** JITTER

What would be the mat - ter with the mur - der of a

1 *Sub*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest in common time, followed by a 3/4 time signature change and a melodic line. The piano accompaniment features a bass line with eighth notes and a treble line with chords. A box labeled 'JITTER' is placed above the second measure. The first measure is marked with a '1' and 'Sub' below the bass line.

mod - el                      If the                      mod - el were a mor - on in the mid - dle of a

3 *Sub*

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics 'mod - el' and 'If the mod - el were a mor - on in the mid - dle of a'. The piano accompaniment continues with similar rhythmic patterns. Measure 3 is marked with a '3' and 'Sub' below the bass line.

mud - dle                      The Art of re - trib - tu - tion —                      De - pends on ex - e - cu - tion!

5 *ff*

Detailed description: This system contains measures 5 and 6. The vocal line continues with the lyrics 'mud - dle' and 'The Art of re - trib - tu - tion — De - pends on ex - e - cu - tion!'. The piano accompaniment features a more complex texture with chords and moving lines. Measure 5 is marked with a '5' and 'ff' below the bass line.

**JITTER:** Ah, getting away with murder!  
But, tell me, Mister, how shall I do her in?

8

Bake her into a pie, perhaps? No! I need...  
I need...an epiphany! Shall I use a knife? not on your life To

This system contains the first three measures of the musical score. It features a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). Measure 8 starts with a double bar line and a repeat sign. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

11

slash in a pas-sion is so 'out of fash-ion Shall I use a gun? Fun, but ov-er-done To

This system contains measures 11, 12, and 13. The vocal line includes triplets in measures 11 and 12. The piano accompaniment continues with chords and a bass line. The key signature remains four sharps.

15

shoot does - n't suit her This suit-or's ast - ut - er Would it be too grim to

This system contains measures 14, 15, and 16. The vocal line has triplets in measures 14 and 15. The piano accompaniment features a more complex chordal texture in the right hand. The key signature changes to three sharps (F#, C#, G#) at the start of measure 16.

18

tear her limb from limb? Al - arm-ing yet charm-ing and tru - ly dis -

This system contains measures 17 and 18. The key signature changes to two sharps (F#, C#) at the start of measure 17. The piano accompaniment includes a change in time signature to 2/4 in measure 17. The system ends with a double bar line and a repeat sign.

arm - ing! - Shall I use a rope? Shoot her up with dope?

21

Hem - lock is ea - sy but too Soc - ra - tes - y Hats off To de - cap - i - ta - tion!

25

She'll be dead And I'll get a - head! I'll

28

**JITTER:** Hey old friend,  
Whaddya say old friend?

try not to gloat as my knife... slits her throat!

32

(Instead of these last two measures,  
the song may be interrupted by the  
doorbell)

No. 15

# BILLY BABY'S ENTRANCE

**JUNE:** Oh! Phones ring, doors chime, in comes company. Come on in!

**BILLY:** Hi!

**JUNE**

Bil - ly! Bil - ly. Bil - ly Ba - by Bil - ly Bu - bi Wil - ly Sil - ly Wil - ly,

Wil - ly - nil - ly Wool - y Bul - ly Wil - ly Wil - lie Win - kie Wil - lie Won - ka

## A MELODY?

**JITTER:** All right! Well, what do you want, "Billy-Baby?"

**BILLY:** I came to check up on Jeune. It looks like you were making some pretty specific overtures. Jeune, I've written another song and I'm dedicating it to you, babe.

**BILLY** You're like a mel - o - dy A mem - 'ra - ble mel - o - dy

You're like a mel - o - dy A mem - 'ra - ble mel - o - dy



A tune - ful mel - o - dy A hum - ma - ble

11

mel - o - dy

14

**JITTER:** STOP! You'll never win her back with that sentimental tripe. She's mine.

**JEUNE:** But Jitter, Billy might find me a place where I can pay the rent.

**JITTER:** Careful...

# STAY WITH ME

**Ravelesque**

**JITTER** Fin-ders can be weep - ers Los-ers can be keep - ers

1

Ros-es can be red Vio-lets can be blue Some lyr-ics rhyme Some don't are you

5

with me? Stay with me!

8

**JEUNE:** And what does all that mean? **JEUNE**

I'm wear - y be - ing wa - ry

11

**JITTER** **BILLY** **JITTER**

Be wa-ry of the wear - y Don't wor-ry if it's scar - y But scar-y is -n't

14

eer - ie Be leer - y of the wa - ry Are you

18

**JEUNE**

with me? Stay With Me This is all too deep I'm

21

**BILLY: No..** **BILLY**

fal - ling a sleep When you have to strain to ex - plain the ar - cane it's bound to sound pro-

25

(They all consider how profound this is.)

**BILLY**

found. Are you with me? Stay with

Musical score for Billy's first line of dialogue. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "found. Are you with me? Stay with". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

29

**BILLY:** Jeune, wake up! Let's get out of here. He's crazy.

Me

Musical score for Billy's second line of dialogue. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for the first measure, then the lyrics "Me". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

32

**JITTER:** Crazy?

**JITTER** I am not a loon

Musical score for Jitter's first line of dialogue. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for the first measure, then the lyrics "I am not a loon". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

34

**JITTER:** Well, Jeune, who are you going to stay with?

Tru - ly, no one is a loon STAY WITH ME!

Musical score for Jitter's second line of dialogue. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for the first measure, then the lyrics "Tru - ly, no one is a loon STAY WITH ME!". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

36

JEUNE: Oh, I don't know...well, Billy and I are engaged.

JITTER: You're marrying that hack? Out, I say, OUT!!!

No. 16a

# CHORUS INTERRUPTUS AGAIN

Maniacally

*ff*

1

**CHORUS:**

JIT - TER'S STILL CRAZ - Y HE'S

3

CRAZ - Y!!!

7

Detailed description: This is a musical score for a piano piece. It consists of three systems of music. The first system is a piano introduction marked 'Maniacally' and 'ff' (fortissimo), starting at measure 1. The second system is the chorus, starting at measure 3, with lyrics 'JIT - TER'S STILL CRAZ - Y HE'S' written below the vocal line. The third system continues the chorus, starting at measure 7, with lyrics 'CRAZ - Y!!!' written below the vocal line. The piano accompaniment features a driving, repetitive rhythmic pattern in the right hand and a simpler bass line in the left hand. The key signature has one sharp (F#) and the time signature is 6/8.

**BILLY:** Listen, babe. You'd better decide. It's either Jitter or me! (*He exits.*)

**SPOKEN STAGE DIRECTION:** Later that day, Jeune knocks on her neighbor's door.

**ABBY:** Yeah, what?



# JEUNE'S PATTERN

JEUNE: Abby, I need your advice.

**Unintelligibly Fast**

The first system of music consists of a vocal line and piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays a continuous eighth-note pattern: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The left hand plays a simple bass line: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3.

1 **JEUNE**

The second system of music features a vocal line with lyrics and piano accompaniment. The vocal line begins with a measure rest, then continues with the lyrics: "Tell me what to do be - cause I don't know what to do I real - ly". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

The third system of music features a vocal line with lyrics and piano accompaniment. The vocal line continues with the lyrics: "think I'm go - ing craz - y like that wo - man in the shoe I mean I". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

The fourth system of music features a vocal line with lyrics and piano accompaniment. The vocal line continues with the lyrics: "don't have an - y child - ren yet I'm on - ly thirt - y - two yet I'm en -". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

gaged to mar - ry Bill, but now I'm fond of Jit - ter too Al - though I

9

This system contains measures 9 and 10. It features a vocal line with lyrics and piano accompaniment in treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#).

think he wants to kill me 'cause I haven't n't paid my rent yet and I

11

This system contains measures 11 and 12. It continues the vocal line and piano accompaniment from the previous system.

threw his price - less art - work in the dump - ster woith the oth - er gar - bage

13

This system contains measures 13 and 14. It continues the vocal line and piano accompaniment.

I have birds and I'n not ve - ry luc - id I have birds and I'm

15

This system contains measures 15 and 16. It continues the vocal line and piano accompaniment.

# WE'RE ALL GONNA DIE

ABBY: Wait! I'd like to propose a test: Let's see what would happen if you SHUT UP!

**Bitter and Boozy** ABBY

So you're con-fused

Big deal So what? Who's not? Go take a class in pot-

ter-y Win the lot-ter-y Have a-noth-er drink and toast to cam-ar-ad-

10

a - rie You're bring - in a tear to my eye!

This system contains measures 10 through 13. The vocal line begins with a half note 'a - rie' in measure 10, followed by 'You're' in measure 11, 'bring - in a tear' in measure 12, and 'to my eye!' in measure 13. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

14

Don't ya get it Sweet-ie Pie? We're all Gon - na Die!

This system contains measures 14 through 17. The vocal line has a melodic phrase 'Don't ya get it Sweet-ie Pie?' in measure 14, followed by a rest in measure 15, and 'We're all Gon - na Die!' in measure 16. Measure 17 continues the piano accompaniment with a more active treble line.

18

You don't be - lieve me?

*mp*

This system contains measures 18 through 21. The vocal line has a rest in measure 18, followed by 'You don't be - lieve me?' in measure 19. Measure 20 features a piano accompaniment with a prominent treble line and a bass line with eighth notes. Measure 21 includes the dynamic marking *mp*.

22

Just watch the clock: TICK TOCK It's all a crock!

This system contains measures 22 through 25. The vocal line has a rest in measure 22, followed by 'Just watch the clock:' in measure 23, 'TICK TOCK' in measure 24, and 'It's all a crock!' in measure 25. The piano accompaniment features a rhythmic eighth-note pattern in the bass line and a treble line with chords.

Handwritten vertical text on the left margin: A series of 'A' characters followed by a series of 'H' characters.

27

You're per - plexed News flash Who

Musical notation for system 27. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "You're per - plexed News flash Who". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

29

cares? Save your prayers Next time you pass a cas -

Musical notation for system 29. The vocal line continues with the lyrics "cares? Save your prayers Next time you pass a cas -". The piano accompaniment continues with chords and moving lines.

31

ket by Stop and ask "Do I real - ly have to

Musical notation for system 31. The vocal line continues with the lyrics "ket by Stop and ask 'Do I real - ly have to". The piano accompaniment continues with chords and moving lines.

33

die?" Well, you can kiss your ass good-bye bye Why e - ven both - er to

Musical notation for system 33. The vocal line continues with the lyrics "die?" Well, you can kiss your ass good-bye bye Why e - ven both - er to". The piano accompaniment continues with chords and moving lines.



try! \_\_\_\_\_ LIFE SUCKS and you wan-na know why? \_\_\_\_\_

36

We're all gon - na Die!

40

Die! DIE

43

# FINALE

**JEUNE:** Thank you Abby. That was so helpful.

**BILLY:** Hi girls. I just sold that hummable melody song. I'll pay the rent.

**JEUNE:** Oh Billy. Let's all go tell Jitter we're sorry. Uh, grateful.

**SPOKEN STAGE DIRECTION:** Warily, they stroll along to Jitter's apartment.

**JITTER:** My hour of revenge has come. They must all die so my art can live.  
But how much longer can I wait?

**Ominous (Again)** JITTER

The end is near I will persevere

1

**Sound Effect:**  
Buzzer

God make me patient Don't bother they're

5

here! **CHORUS** That's when he mur - dered the

*con moto*

7

three help - less ten - ants Jit - ter's in jail now he's

10

do - ing his pen - ance! He turned them all in - to

14

Ob-jets D'art, All right, so the plot got a lit-tle biz-arre

18

SOLO

This gor - y stor - y of art and crime

22

SOLO

Is more rid - i - cu - lous than sub - lime! But

27

SOLO

CHORUS

luck - i - ly this is the ve - ry last rhyme Til next time

32

37



No. 20

# THE LIFE OF THE PARTY

## SPOKEN STAGE DIRECTION:

Lights up on a party at Abby's swank Penthouse apartment.  
Everyone is drinking martinis!

Gowersque

CHORUS:

Musical notation for the first system, measures 1-3. It features a vocal line and piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line begins with a rest in measure 1 and enters in measure 2 with the lyrics "Where's THE LIFE OF THE PAR-TY?".

Musical notation for the second system, measures 4-5. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "Where's the toast of the town? Soon she'll make her big en-trance in a -".

Musical notation for the third system, measures 6-7. The piano accompaniment continues. The vocal line continues with the lyrics "fab - u - lous gown We don't know how to han - dle our".



drab and drear-y lives, Un - til THE LIFE OF THE PAR-TY ar - rves!

8

**SPOKEN STAGE DIRECTION:**

Abby appears at the top of a staircase.

The audience applauds wildly, even though she hasn't done anything yet.

11

# TAKE MY ADVICE

Lyrics by Joanne Bogart  
Music by Eric Rockwell

Con Molto Showbizato

CHORUS

Ab - by!

1

ABBY

(Abby sings down an octave throughout)  
(Chorus on sustained "oohs" and occasional shouts)

Life's full of glam - our and spark - le and zest  
(ooh)

3

CHORUS

ABBY

Take my ad - vice and live! (Hey, Ab-by!) Start

7



CHORUS

while she's got it to give \_\_\_\_\_ Take her ad-vice and

27

Live! \_\_\_\_\_ Start crash-in' the cym - bals and beat-in' the band

*Very Broad*

*allargando*

33

and LIVE!  
Take her ad-vice and (Let's start liv - in'!) We're

*accel.*

38

kick-in' our heels \_\_\_\_\_ up so give us a hand \_\_\_\_\_ Take her ad-vice \_\_\_\_\_ and

43

LIVE!

ABBY

(LIVE! LIVE LIVE! And if I should wan - der too far astray Some chor-us boys 'll

*mp*

49

CHORUS

come and I'll get car-ried - a - way! So while she's got it to

56

give \_\_\_\_\_ Take her ad - vice \_\_\_\_\_ and LIVE LIVE

*pp*

61

LIVE LIVE LIVE LIVE LIVE LIVE LIVE LIVE LIVE LIVE

*rit.*

66



**ABBY:** Life is a star vehicle,  
and most poor suckers  
are in a bus and truck!

**CHORUS**

The musical score for the chorus is presented on three staves. The top staff is a vocal line for Abby Cadabby, featuring a melodic line with a final note marked '8va - -'. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part includes a 'LIVE' marking and a 'rit.' (ritardando) instruction. The score is numbered '71' at the beginning.

**JUNIE FAYE:** Oh, Abby.

**ABBY:** Yes, Junie Faye?

**JUNIE FAYE:** I have a cold in my nose, a crick in my neck, and ribbons down my back.  
And I can't pay my rent! What do I do now?

**ABBY:** I want you to meet my nephew, William. Oh, what a lovely couple you make.  
(To audience) See? It only takes a moment. Now, I'm going to rejoin the human race,  
if you'll have me!

**SPOKEN STAGE DIRECTION:** She acknowledges her exit applause.

**JUNIE FAYE:** My, what lovely knickers you're wearing.

**WILLIAM:** Aunt Abby says I can have long pants on my fortieth birthday!  
Oh, Boy! June, you make me wanna...

# A SHOW TUNE!

JUNIE FAYE: Wanna?.....

WILLIAM

1

**Snappy**

You Make Me Want To Sing A Show Tune The kind that

6

used to be all the rage *8va* A good old

10

hum-ma-ble lift-ab-le Show Tune There's no reas-on for the rhym-in' 'Cause we're

14

on - ly mark - in' tim - un - til the star gets back on stage

**JUNIE FAYE:**

Does this mean you can pay my rent for me?

**WILLIAM:**

Gosh, I'd love to, but my allowance is only 10 cents a week.

Musical score for measures 17-21. The vocal line for Junie Faye is on a treble clef staff. The piano accompaniment is on grand staff (treble and bass clefs). Measure 17 starts with a treble clef staff containing a whole rest. The piano accompaniment begins with a series of chords and eighth notes.

**JUNIE FAYE:** Don't you have a job?

**WILLIAM**

**WILLIAM:** No. All I do is mix martinis for Aunt Abby.

Come on, ad - mit it We all love a

Musical score for measures 22-26. The vocal line for William is on a treble clef staff. The piano accompaniment is on grand staff. Measure 22 starts with a treble clef staff containing a whole rest. The piano accompaniment continues with chords and eighth notes. A '8va' marking is present above the piano staff in measure 24.

**JUNIE FAYE**

**WILLIAM**

**BOTH**

show tune

The plot is not ad-vanc-in' but so what at least we're danc-in' to a

Musical score for measures 27-30. The vocal lines for Junie Faye, William, and Both are on treble clef staves. The piano accompaniment is on grand staff. Measure 27 starts with a treble clef staff containing a whole rest. The piano accompaniment continues with chords and eighth notes.

Show Tune from Old Broad - way!

Musical score for measures 31-35. The piano accompaniment is on grand staff. Measure 31 starts with a treble clef staff containing a whole rest. The piano accompaniment continues with chords and eighth notes. A '8va' marking is present above the piano staff in measure 35.

(Abby enters.)

ABBY: Don't worry. I'm back! And in a stunning new gown.

SPOKEN STAGE DIRECTION: The landlord enters.

ABBY: Why hello there, Mr. Jitters.

MR. JITTERS: You're looking well, Abby. I can tell, Abby.

ABBY: Well, you know what I always say - Life could be so sensational if we'd all just put a little more mascara on.

MR. JITTERS: Mascara? Hrummph!. (Seeing June). Wait a minute! You're that young tenant of mine who's behind on her rent. You must pay the rent!

JUNIE FAYE: Waaaaaaaahhhh!

MR. JITTERS: (Angrily) Abby! What kind of party is this? Where are the hors d'oeuvres?

ABBY: Where's that boy with the bagel?

SPOKEN STAGE DIRECTION: Abby steps into her personal haze.

No. 23

## DID I PUT OUT ENOUGH?

ABBY

3

Did I put out e - nough? Did I give all I

Regretissimo

1

could? We had cav - i - ar and blin - is Crud - i - tes and fried zuc - chi - nis And those

4

lit - tle cock - tail ween - ies Those were good! Did I put out e -

7

nough? Quick! Break out the cham - pagne! Take the

10

time to smell the ros - es Live it up and thumb your nos - es be - fore

13

life go down the drain. Yes, it's

15



more than e-nough When you just ent-er - tain!

18

**SPOKEN STAGE DIRECTION:** Mr. Jitters enters in full drag, wearing a red gown and a huge feathered headdress.

**ABBY:** Why jumpin' Jehovah, you're just one of the girls!

**MR. JITTERS:** I am what I am! I took your advice and put a little mascara on. I feel so good, I want to spread it around. The rent is free!

**WILLIAM:** In that case, I'll pay the rent!

**JUNIE FAYE:** Thank you Abby!

# DEAR ABBY

**CHORUS**

Easy Stroll

That was so help - ful! Thank God you're here

1

Detailed description: This system contains the first three measures of the chorus. The vocal line starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The lyrics are "That was so help - ful! Thank God you're here". The piano accompaniment is written for grand piano with treble and bass staves. Measure 1 has a piano dynamic marking. Measure 3 has a repeat sign (//) and a fermata over the final note.

Ab - by You're our dear Ab - by Your heart is made of pure gold la -

4

Detailed description: This system contains measures 4 through 7. The vocal line continues with the lyrics "Ab - by You're our dear Ab - by Your heart is made of pure gold la -". The piano accompaniment continues with chords and moving lines in both hands. Measure 7 ends with a fermata.

me Talk is cheap as dirt but still ya know Your two cents is

9

Detailed description: This system contains measures 8 through 11. The vocal line starts with a fermata over the word "me" in measure 8, then continues with "Talk is cheap as dirt but still ya know Your two cents is". The piano accompaniment provides harmonic support with chords and bass lines.

worth a mil - lion Oh Ab - by Dear Ab - by Don't ev - er go a -

14

Detailed description: This system contains measures 12 through 15. The vocal line continues with "worth a mil - lion Oh Ab - by Dear Ab - by Don't ev - er go a -". The piano accompaniment concludes the piece with a final chord in measure 15.

way! We want you here (We want you here!) Ab-by We're sin - cere (We're sin-cere

18

Ab-by) Your T. L. C. is A. O. K ("cause you're strict - tly S. R.

22

O. from A to Z) Wow it must be great to be you so stay right here where

26

we can see you oh, Ab-by Dear Ab-by Don't ev - er go a -

30

ABBY: Well, my work here is done. So long, dearies!

way!

*pp*

35

**SPOKEN STAGE DIRECTION:**  
Abby leaves aboard the Happiness Express!

**CHORUS**

Like a Loco

Oh, please don't

39

go Ab-by, Don't you know Ab-by, We'll fall a-part if you go a-

42

Go a-way Go a-way Go a-way!

way We don't have a shred of pride our-selves When you're gone we're

48

just be - side our - selves We could nev - er fill the bill our - selves

53

If you go we'll have to kill our - selves

56

**SPOKEN STAGE DIRECTION:**  
Dance Break!

*(as fast as possible without the dancers complaining)*

**Prestissimo Galop**

58

67



She Leaps!

He leaps!

Leap Together!

Leap Together!

*allargando*

**SPOKEN STAGE DIRECTION:**

Abby returns after her fortieth and final costume change of show!!

**CHORUS**

Ah-----

Ah-----

We're queer for Dear Ab-by Is that clear Ab-by Don't

104

ev - er go a way!

**SPOKEN STAGE DIRECTION:**

The audience, led by gay men,  
rises to their feet!

110

*pp* *ff*

Ab-by Ab-by Ab-by Aaaaa!

# ASPECTS OF JUNITA

Music by Eric Rockwell  
Lyrics by Joanne Bogart

(You can play these as broken octaves  
if you like...)

With Attitude

Piano introduction with 'With Attitude' instruction. The music is in 4/4 time and features a driving bass line and a melodic line in the right hand. There are some markings like '7' and '77' above the notes.

**BILL**

Musical notation for the first line of lyrics. The vocal line starts with a rest, then sings 'Come see the spec - ta - cle'. The piano accompaniment includes a 'Rock' marking and a 'Sub' marking below the bass line.

Musical notation for the second line of lyrics. The vocal line sings 'Come see the show A girl with am - bi - tion; How far will she go? Her'. The piano accompaniment continues with a 'Sub' marking below the bass line.

Musical notation for the third line of lyrics. The vocal line sings 'stor - y's / o - rig - i - nal but is it by chance a Real - ly Use - ful Prod - uc - tion'. The piano accompaniment continues with a 'Sub' marking below the bass line.

*slow and sneering*

**CHORUS**

Or the old Song and Dance Jun - i - ta! Jun -

18

**PHANTOM JITTER**

**CHORUS**

i - ta! You must pay your rent! Pay your rent pay your rent

22

**JUNITA**

pay your rent PAY YOUR RENT Stand back! Mis - ter

Land-lord I've told you a mil-lion times I'll pay the rent I'll pay it soon But

30

Moderato

ev - 'ry month it's the same old tune Well, I've heard that song be-

35

fore I can't stand it an - y more I'll start whin-ing - some

39

trite plat-i-tude That's short on con-tent but long on at-ti-tude

43

I've heard that song be - fore You'llhear it ev - en more!

46

PHANTOM JITTER



JUNITA

PHANTOM JITTER

BILL

I've heard that song be - fore I've heard that song be - fore. You

50

used to be a rock star when pre - ten - sion sound - ed' new

*Rock Ballad*

*mp*

53

Now look what you've come to You're all washed up and sung - through

55

# OPERA SCENA

**SPOKEN STAGE DIRECTION:**  
The landlord is revealed as none other than Sir Phantom Jitter.

Mysterious opera impresario dressed in a cape and mask..

*Pseudo-Concerto*

1

**PHANTOM JITTER**

I want you to sing for me You

3

**JUNITA: Who, me?**

have the voice of an an - gel: A whin - y self - ab - sorbed

6

**JUNITA**

an - gel... But I can't pay my rent!

9

**PHANTOM JITTER**

I'll fore-go your rent, if you will sing Some-thing I wrote my -

*Slow and Soupy*

11

**JUNITA:** You wrote it yourself?  
**PHANTOM:** Do you know Opera?

self!

**JUNITA:** No.  
**PHANTOM:** Yes, I wrote it myself.

15

**PHANTOM JITTER**

Sing a song that's beau - ti - ful and

18

new: A song by me that I wrote for

20

you I swear it's true So sing a song with a

22

brand new mel - o - dy and brand new harm - o - ny That I made up my-

25

self in ear - ly Nine - teen Eight - y Sev - en It might sound just a teen - y like

28

some - thing by Puc - ci - ni, But no, it's all brand new, In fact, so new that who would

31

sue? It's just a case of de - ja

34

vu, it's new! It's // New! **Fast Rock**

36

**JUNITA**

All I know is Rock Op -ra I'm not quite up to par!

39

**PHANTOM JITTER**

**JUNITA**

This is on - ly Mock Op -ra You shall be my star! No, I wont!

43



# JUNITA'S RECITATIVE

JUNITA

I will ne-ver sing for the mid-dle clas-ses My fath-er was mid-dle class I

hat-ed him and he hat-ed me I on-ly like the low-er clas-ses and the up-per clas-ses

Screw the mid-dle clas-ses and their so-called mor-al-i-ty!

**SPOKEN STAGE DIRECTION:** Junita storms out.  
The Chorus enters on roller skates.

**CHORUS**

*Driving Pop Beat*

Go Go Go Go, Jun - i - ta, GO

7

**SOLO**

Run, Run, Run, Run, Jun - i - ta, Run! An - gel - i - cal Jun - i - ta

*mp*

10

**CHORUS**

ti - red and spent, An - gel - i - cal Jun - i - ta can't pay her rent Go, Go, Go,

14

Go, Jun - i - ta, GO! Run, - run, run, run, Jun - i - ta, run!

*mf*

17

SOLO

The land-lord made an of-fer - She turned it down An -

20

CHORUS

gel-i-cle Jun-i-ta has a Gel-i-cal frown Go, go, go Go! Jun-i-ta! Go!

23

Jun-eye-ta! Go! Jun-i-ta, Go!

26

JUNITA

BILL

**SPOKEN STAGE DIRECTION:**  
 The set changes to her boyfriend Bill's apartment. The audience applauds the set change.

Slow and Wistful Bill, I'm in troub-le Now what?

29

JUNITA

*ad lib.*

BILL

I can't pay my rent I need your help! Jun -

31

JUNITA

i - ta I'm con - fused a - bout our re - la - tion - ship Me, too! I'm

33

BILL

ti - red of hav - ing to sing ev - 'ry - thing Can't we just talk? This

35

JUNITA

BILL

wretch - ed rec - i - ta - tive! What? For - get it!

38

# WE NEVER TALK ANYMORE

Soft Rock Ballad

BILL

Be-hind the eight-ball

*mp*

40

in sev - enth heav - en

Dressed to the nines,

with

43

JUNITA

five o'clock shad - ow

I don't un - der - stand

a thing you

45

BILL

say

We nev - er talk an - y - more..

First come first served

47



JUNITA

BILL

JUNITA

BOTH

play-in sec-ond fid - dle Get'n the third de-gree What's it all for? I

50

don't un - der - stand a thing you say We nev - er talk an - y -

53

BILL

JUNITA

(Bill on top notes/Junita on bottom)

more - We ne-ver talk We ne-v-er talk We nev - er talk We nev - er talk

55

We ne-ver talk We ne-ver talk We ne - ver talk We ne - ver talk We

58

(Junita holds her note longer than Bill does)

ne-ver talk an-y - more - We nev-er talk an-y - more!

60

**BILL**

This system contains the first line of dialogue. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a bass line. The system is numbered 60.

*Suddenly Urgent* Jun - i - ta I need time to

64

This system contains the second line of dialogue. The tempo/mood is marked "Suddenly Urgent". The piano accompaniment is more active. The system is numbered 64.

think You should try to solve your own prob-lems Pay your own rent

66

This system contains the third line of dialogue. The piano accompaniment is sparse, focusing on the bass line. The system is numbered 66.

**JUNITA**  
I've heard that song be-fore - I'll run right out the door -

67

This system contains Junita's response. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a bass line. The system is numbered 67.

**SPOKEN STAGE DIRECTION:**

Junita runs out and talk to herself;  
Just another nutcase in another hall!

**JUNITA**

It's so un - fair that I should have to pay — my

rent, like ev - 'ry - bo - dy else, don't they know who I

am!?

**Soprano** A sense of en-tit - le - ment Sense of en-tit - le - ment Jun - i - ta has a ver - y strong

**Alto** A sense of en-tit - le - ment Sense of en-tit - le - ment Jun - i - ta has a ver - y strong

**Tenor** A sense of en-tit - le - ment Sense of en-tit - le - ment Jun - i - ta has a ver - y strong

**Bass** A sense of en-tit - le - ment Sense of en-tit - le - ment Jun - i - ta has a ver - y strong

Pno.

10

S sense of en - tit - le - ment She does - n't have depth She does - n't have wit Gets

A sense of en - tit - le - ment She does - n't have depth She does - n't have wit Gets

T sense of en - tit - le - ment She does - n't have depth She does - n't have wit Gets

B sense of en - tit - le - ment She does - n't have depth She does - n't have wit Gets

Pno.

13

S by on rep - u - ta - tion though she's real - ly a twit!

A by on rep - u - ta - tion though she's real - ly a twit!

T by on rep - u - ta - tion though she's real - ly a twit!

B by on rep - u - ta - tion though she's real - ly a twit!

Pno.

JUNITA

Plen - ty of peo - ple a - round — still a - dore me —

Slower

1

I can make the land - lord pay my rent for me —

Urgently

rit.

4

SPOKEN STAGE DIRECTION: Scene change. The audience applauds out of habit.

rit.

7

JUNITA

PHANTOM

Can you help me Come in my dear I've been wait - ing for

Slower

10



**JUNITA**

you! You shall be my star! I don't

*Wretched Recitative*

14

**PHANTOM** **JUNITA**

I don't be a star. Then you must pay the rent! I wan-na be a

17

**PHANTOM**

Sup-er-star!— Ah! Like the great Je-sus Christ? I'll do for you what I

20

did for him. First, we'll re-lease the al-bum Then come up with a live show!

24

No. 30

PHANTOM

(Abigail is wheeled on, clutching the staircase for dear life.)

You shall be my star!

ABIGAIL VON SHTARR

SPOKEN STAGE DIRECTION:

Abigail von Shtarr enters from the top of a staircase.

Did some-one say "star?"

JUNITA

ABIGAIL

PHANTOM

Who's that? - Phan - tom Jit - ter Tell her who I am! Ma -

dame is the Great - est Star who ev - er lived

JUNITA

Oh, Miss Von Shtar I wan - na be like you

12

ABIGAIL

Can I make a come-back? Tell me what to do.. Well, you

*Molto Espresso*

*mp*

13

might need a drink or a pill now Still the stand - ing ov - a - tions don't

*Red.*

*Red. simile*

15

stop. And who cares if you're ov - er the hill now As

18

long as you're ov - er the top Your ca - reer will take off like a

21

No - va And you'll nev - er be stuck in a flop Do the

24

same old schtick ov - er and ov - er As long as you're ov - er the

27

top Be more self-in-dul-gent than you ev - er thought you could

30

Keep it loud then add more re-verb: \_\_\_\_\_ Peo - ple think it's good!

33

AHHH!

*ff*

36

And you're name will stay ov - er the tit - le As

*rit.* *mp*

39

long as you're ov - er the Top!

*Molto Rallentando* **A Tempo**

42



45

Fast Rock

**JUNITA**

Thank you Miss Von Scharf that was so help-ful

49

**BILL**

I fol-lowed you here— You can't dis-ap-pear— I

52

*ff*

**PHANTOM**

won't let you fall for his sed-uc-tion— You're noth-ing but trash— I can

55

give her pan-ache — 'Cause - ev-'ry-thing I do's a big pro - duc-tion!

58

**BILL** **JUNITA**

*Moderato* Jun - i - ta is this true? He

*mf*

61

**BILL**

says he can make me a star! — Don't you know, you al-read - y are! —

62

64

Bill: Junita, we have to talk. Yes, Talk! **PHANTOM**  
I've come to tell you, I'll pay the rent!

She will be my new star!

*Wretched Recitativo*

65

Detailed description: This block contains the first system of music. It features a vocal line for Phantom in a 5/4 time signature, with lyrics 'She will be my new star!'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part is marked 'Wretched Recitativo'. The system number '65' is located at the bottom left.

**BILL**  
Stand back! My Jun - i - ta! Watch

*Allegro*

67

Detailed description: This block contains the second system of music. It features a vocal line for Bill in a 5/4 time signature, with lyrics 'Stand back! My Jun - i - ta! Watch'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part is marked 'Allegro'. The system number '67' is located at the bottom left.

out for that chan - de - lier! It's fal - ling down and

70

Detailed description: This block contains the third system of music. It features a vocal line for Bill in a 5/4 time signature, with lyrics 'out for that chan - de - lier! It's fal - ling down and'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The system number '70' is located at the bottom left.

**JUNITA**  
you'll be hit You think I'd fall for that old bit?

73

Detailed description: This block contains the fourth system of music. It features a vocal line for Junita in a 5/4 time signature, with lyrics 'you'll be hit You think I'd fall for that old bit?'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The system number '73' is located at the bottom left.

Well, I've heard that song be - Aaaaah!

*rit.* *ff*

76

**ABIGAIL**

**SPOKEN STAGE DIRECTION:**  
Abigail enters, holding wire clippers.

There's on - ly room for

79

*(She exits triumphantly up the staircase.)*

one di - va in this town!

82

**BILL**

Look what you've done! — Fiend! Who are you?

85

**SPOKEN STAGE DIRECTION:** He pulls off the mask in anger, revealing Phantom Jitter's hideous face - with whiskers, striped fur and pointy ears.

**PHANTOM**

Musical score for the first line of dialogue. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "I was". The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The measure number 88 is indicated at the bottom left.

**BILL:** My God! You're a..a...cat!  
A cat of many colors!

I was

88

Musical score for the second line of dialogue. The vocal line continues with the lyrics "born like this de - formed and scarred My life has been ve - ry hard". The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same. The measure number 90 is indicated at the bottom left.

born like this de - formed and scarred My life has been ve - ry hard

90

Musical score for the third line of dialogue. The vocal line continues with the lyrics "Fris - kies in the morn - in' Hair - ball af - ter lunch Dogs chas - in' af - ter me! - But". The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same. The measure number 92 is indicated at the bottom left.

Fris - kies in the morn - in' Hair - ball af - ter lunch Dogs chas - in' af - ter me! - But

92

Musical score for the fourth line of dialogue. The vocal line continues with the lyrics "now all I do is sleep all day 'cause I was neut - ered at the age of three!". The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same. The measure number 94 is indicated at the bottom left.

now all I do is sleep all day 'cause I was neut - ered at the age of three!

94



**JUNITA**

I'm sor-ry Jun-i - ta      What - ev - er!

**Fast Rock**

96 *Sub*

**BILL**

That was the spec - ta - cle

99 *(Sub)*

That was the show! — Jun - i - ta is dead — now So what do you know —

101 *Sub*

**CHORUS**

Hey - san - na Ho - san - na Ad - i - os A - mi - ga!

104

# FINALE

**SPOKEN STAGE DIRECTION:**

Junita, not quite dead yet, manages to sing her dying farewell.

**JUNITA**

*Andante*

Did I have gen-ius? Ne-ver

Did I have - great - ness? Ne - ver! But was

I a com-mer-cial suc-cess? YES NOW AND FOR

*rit.*

EV - ER!

*accelerando*

10

**SPOKEN STAGE DIRECTION:** She ascends into the stratosphere on the rising chandelier.  
The audience applauds the smoke machine.

12

*ff*

8va -

13

No. 32

# HOLA! ALOHA! HELLO!

Lyrics by Joanne Bogart  
Music by Eric Rockwell

## SPOKEN STAGE DIRECTION:

Lights up on a Cabaret in Chicago.

It's the thirties. Prohibition. Speakeasy!

Slyly in Two

pp

Musical notation for the first system, including treble and bass staves with piano accompaniment.

5

Jütter

The world can go to blaz-es Who

Musical notation for the second system, including vocal line and piano accompaniment.

9

cares? It does-n't phase us

We've got booze

ad lib.

gua---, And

Musical notation for the third system, including vocal line and piano accompaniment.

13

songs that use *gva*-----A lot of for-eign phras-es!

Pno.

17

**Tempo di Fox Trot**

Ho - la A - lo - ha Hel -

Pno.

20

**Girls Jütter Girls**

lo! Sh! We're in a Speak - eas-y Bye bye Ta - ta Cheer - i - o Shh

Pno.



25 **Jütter**

Speak - eas - y Has - ta la vis - ta and Er - in Go Bragh Ach -

Pno.

30

oo and Ge - sun - heit and Que se - ra se - ra! JA! Ho - la A -

Pno.

35 **Girls** **Jütter**

lo - ha Hel - lo! Shh We're in a Speak - eas - y Drink your wine 'cause

Pno.

39

life's a cab - er - net You might get a drink - y

Pno.

43

You might get a smok-y and if you're kind-a kink-y It might be ok-ey dok-ey at the Speak - eas-y

Pno.

**JUTTER:** Here at the Speakeasy, we speak many different languages. But the favorite is Pig Latin. To fool the police, jah? Sprechen zie Eutch-day? Parlez-vous Ancais-fray? (*music stops*)

47

Girls Jütter

Shh! It's hard to say

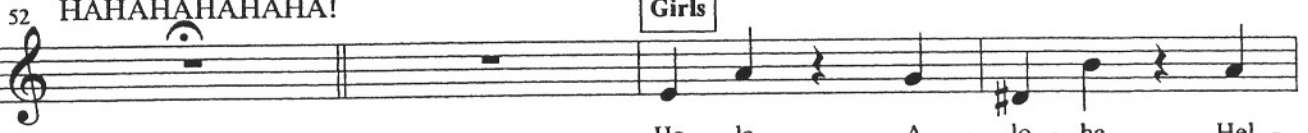
Sly as before

*pp*

Pno.

Et tu, Brute? Hahaha,  
that was REAL Latin!  
HAHAHAHAHAHA!

Girls



And now, bring on the  
slutty dancing girls!

Fast Fox Trot

Pno.

Detailed description: Piano accompaniment for measures 52-55. It consists of two staves, treble and bass clef. The music is a 'Fast Fox Trot' and features a rhythmic pattern of eighth and quarter notes with various chords and accidentals.

JUTTER:  
Life is like a lit- tle show!

Girls

56

lo

Bye Bye Ad - di - o A - dieu!

Detailed description: Vocal line for measure 56. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them. The lyrics 'Bye Bye Ad - di - o A - dieu!' are written below. There are 'x' marks above the final notes.

JUTTER:  
Life is like a

Pno.

Detailed description: Piano accompaniment for measures 56-60. It consists of two staves, treble and bass clef. The music continues the 'Fast Fox Trot' style with rhythmic patterns and chords.

61 weird re- vue! Jütter

Ya might snort a lit - tle cok - ie or sip a lit - tle sa - ke with a

Pno.

Detailed description: Piano accompaniment for measures 61-65. It consists of two staves, treble and bass clef. The music continues the 'Fast Fox Trot' style with rhythmic patterns and chords.

64  
spook - y old kab - u - ki and his gook - y suk - i - yak - i at the Speak - eas - y

Pno.

67 **Sly again**  
It's hard to say

Pno.

72  
Shhh!

Pno.

# JUNY WITH A "J"

**JUTTER:** So, life is good? Forget it! In here, life is disappointing. You cannot pay your rent. Like one of our Speakeasy girls, Guny.

**JUNY**

It's Jun - y with a "J" not Gun - y with a "G" cuz

Jun - y with a "J" goes "Dge" not "Guh" It's Jun - y with a "J" not

(Knocking)

**JUNY** **JUTTER**

Gun - y with a "G" since Jun - y with a J goes Dge! Who is it? - Zah

tzs tzs tzs tzs



11

JUNY JUTTER JUNY JUTTER

land-lord! The - land-lord? Pay zah rent! I can't Bye-bye Goon-y pay zah

11

tzs tzs tzs tzs tzs tzs tzs tzs

16

JUNY

rent! That's Jun-y with a "J" not Gun-y with a "G" cuz Jun-y with a "J" goes

16

20

"dge"

20

V

**CHORUS GIRL:** Juny goes to visit her boyfriend Villy in a prison full of singing and dancing inmates.

# COLOR ME GAY

**JUNY:** Oh, Villy. I'm in a real fix. It seems I can't pay my rent. Villy, I need your help.

**VILLY:** I'm no help to you. I've changed here in jail. (*music begins*) Leave me in my prison with my fantasies and my coloring books.

**Wistful and Easy** VILLY

See the guard by the door? Col-or him blue See the

girl who's so mad Col-or her red See the

guy with the gray hat and coat Col-or him gray See the

boy-friend who won't pay the rent Col-or me gay **JUNY:** Gay? But we were lovers!

# JUNY'S REPRISE

**VILLY:** Yeah, well, things are different nowadays. Go back to the Speakeasy; if you can make it there, you'll make it anywhere. Good-bye, Luny.

**JUNY**

It's Jun - y with a "J" not Loon - y with an "L" cuz

4 Jun - y with a "J" goes "Dge" not "lluh" It's Jun - y with a "J" not

7 Loon - y with an "L" since Jun - y with a J goes Dge! Aw, forget it...

# JUST DON'T PAY

**JUTTER:** Ladies und Gentleman, Guys und Gals, Spidermen und Spiderwomen.  
Vhat happens to young girls who don't pay their rent?

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is in the left hand, and the vocal part is in the right hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, glissandos, and dynamic markings.

**System 1:** The piano part starts with a whole rest, followed by a series of chords. The vocal line begins with the lyrics "Drip Squeek Min el - li Screwed". A box labeled "CHORUS" is placed above the piano part. The piano part has a glissando marking over the first two measures.

**System 2:** The piano part continues with chords. The vocal line has the lyrics "Drip Squeek Min el - li Screwed" and "I nev - er paid I nev - er". The piano part has a glissando marking over the first two measures.

**System 3:** The piano part continues with chords. The vocal line has the lyrics "paid no rent" and "I nev - er paid no no not one red cent". The piano part has glissando markings over the first and last measures.

**System 4:** The piano part continues with chords. The vocal line has the lyrics "Too bad I stiffed him" and "It might - a miffed him but I just don't".

**CHORUS PERSON:** So, I'm tryin' to sleep in my apartment. And all I can hear is "drip, drip, drip". That faucet's been drippin' since the day I moved in. So, I told the landlord, "Look, I ain't payin' no rent until you fix that DRIP" ...

13

13

pay!

*pp*

**ANOTHER CHORUS PERSON:** I used to have this girlfriend known as Elsie. We used to share four sordid rooms in uh, you know, the Flatiron District. Well, there was this one floorboard that used to squeak so loud. And I told that landlord, "If I hear one more SQUEAK..."

17

**FOREIGN SPEAKING CHORUS PERSON:** Kinooschjka mit ooben zee mischka wobblin. Za bolschka wobbling. Iskcha wobble, wobblshschka! Mit ikshken "Mich enz tee MINELLI!"

20

*(fade out during the pseudo-Hungarian)*



24

CHORUS

I nev - er paid I nev - er paid no rent

*Glissando*

27

I nev - er paid that mon-ey's all been spent

Keep my de-pos-it

*Glissando*

30

Clean out my clos - et but I just don't pay! Who

(knocks)

CHOI

33

JUTTER CHORUS JUTTER

is it? Zah-land-lord! The land-lord? We just don't pay! I'm screwed!

*allarg.*

36 **CHORUS** *(Jutter laughs maniacally)*

I nev - er paid I nev - er paid no rent! I nev - er paid I ain't no res - i - dent!

36 **Broadly**

40 They might har - angue you They'll nev - er hang you if you just don't

40 *accel.*

43 **MEN** pay! I just don't pay!

43 **WOMEN** I nev - er paid I nev - er paid no rent I nev - er paid I ain't no

46 **CHORUS**

res - i - dent      They might har - angue you      They'll nev - er hang you if you

49      just      don't      pay!

Glissando

# JUNY'S SECOND REPRISE

**JUTTER:** Meine damen und airheads, zah speakeasy iss proud to present.....Schloony!

*Prestissimo* **JUNY**

It's Jun - y with a "J" not Schloon - y with a "schl" cuz

Jun - y with a "J" goes "Dge" not "schluh"

**JUTTER:**  
Zah rent iss due!

**JUNY:**  
I can't pay!

# AN EASY MARK

**JUTTER:** Ladies und Germans, who can tell her what to do?  
Direct from Munich, Fraulein Abby! What would you do?

*Lyrics by Joanne Bogart  
Music by Eric Rockwell*

**Weil-esque** FR. ABBY

*(Yes, Abby sings in Bass Clef!)*

Sell your bo - dy! Don't com - plain!

1

Slip 'em a Mick - ey then throw 'em a quick - ie Auf

5

Weid - er - sehen! Take it from me It's a

8



3

walk in the park! Find your - self an Ea - sy

12

And.

Mark! Eag - er men will pay your price

16

When you're hot, they spot it It's ve - ry spe - cial mer - chan - dise, You

20

Jah, ven ve moved to Chicago, ve vere so poor,

mein husband sent me out  
sell it - you still got it! (Trombone on melody)

24



44

pale? Whis - per a coy line then

47

move ov - er Frau - lein, You've made a sale!

50

No-one's a saint! Who are you, Joan of Arc?

54

Find your - self an Ea - sy Mark!

No. 37

# ROUND AND ROUND

Music by Eric Rockwell  
Lyrics by Joanne Bogart

**JÜTTER:** Thank you, Fraulein Abby. That was so helpful.

**JUNY:** (*Over vamp*) You wanna know somethin'? I always wanted to pay my rent, but I never could. I had me a world full of "NO." But now, I'm gonna get me a world full of "maybe...this time."

**JUNY**

Voice

Piano

Slow Sultry Vamp

Ain't we all got fun?

5

Pno.

All our sor-rows drowned! The world is a dark and ev-il place that keeps

9

Pno.

Tempo di money

spin-ning round and round!

13 CHORUS

Musical staff for the vocal line, measures 13-15. The melody consists of eighth and quarter notes in a B-flat major key.

So you think you wan - na go with your beau to the Club Hot-sy Tot-sy for a

Piano accompaniment for measures 13-15. The right hand features chords and eighth notes, while the left hand has a steady bass line. Chord markings 'A' and 'b' are present.

Musical staff for the vocal line, measures 16-18. The melody continues with eighth and quarter notes.

drink and some kiss - es and hugs. No, you'll end up in a dive where your boy - friend is

Piano accompaniment for measures 16-18. Similar to the previous system, with chords and a steady bass line.

Musical staff for the vocal line, measures 19-21. The melody includes a quarter rest in measure 21.

queer for some na - zi and you'll all get ad - dic - ted to drugs. Sup - pose you're at a

Piano accompaniment for measures 19-21. The accompaniment continues with chords and a steady bass line.

Musical staff for the vocal line, measures 22-24. The melody features a key change to C major, indicated by a sharp sign on the F note.

dance there's a chance that you might win some mon - ey with some fun and ro - mance in - ter -

Piano accompaniment for measures 22-24. The accompaniment follows the key change to C major.





JUTTER: Und now,  
and act of desperation!

35

*rit.*

ev - il place that keeps spin-ning round and round!

Pno.

35

*rit.* *Glissando*

JUNY: I'll pay like this:  
Take my body and use it  
in a perfectly marvelous way!

FRAULEIN ABBY:  
Take my body, please!

40

JUTTER: I'm not interested  
You are a dirty girl!

Pno.

40

JUTTER: It's clearly been taken  
already. Many times, no?

VILLY: Wait! I'll pay the rent!  
Take my body!

45

JUTTER:  
Jah! Iss good!  
The rent is paid!

Pno.

45



**CHORUS**

51

Life's a cruel char - ade That's what I have found! The

Pno.

Eerie Honky Tonk

55

world is a dark and ev - il place that keeps spin - ning round and

Pno.

59

round!

*8va*

Pno.

**JUTTER**

64

Bye bye Good - bye now Bye - Bye!

Pno.

*(8va)*

# DONE

Music by Eric Rockwell  
Lyrics by Joanne Bogart

Vocals 1

SOLO

Done!

Piano

Voc. 1

Now the show is ov - er so Run! Scream - ing for the ex - it we're

Pno.

Voc. 1

SOLO

Done! Not a mom-ent too soon! It's ov - er done for

Pno.

Voc. 1

12

theat - re cog - ni - scen - ti Done so we could pay the rent - y Fun

Pno.

Voc. 1

16

But now it's done

Voc. 2

DUET

You walk in - to a show and hope you

Pno.

Voc. 2

21

3

don't fall a-sleep watch - ing the plot You walk in - to a show and find you're

Pno.



Voc. 2

25 <sup>3</sup> watch-ing the same plot a - lot! ALL <sup>3</sup> So man - y points of view

Pno.

Voc. 2

28 <sup>3</sup> though Could - n't they write a new show? <sup>3</sup> Prob - ab - ly not It's all

Pno.

Voc. 2

32 been done

Pno.



41

Voc. 1

soon! It's ov - er - done for theat - re cog - ni - scen - ti

Kick! Kick! Cross! Cross!

Voc. 2

3

Step! Step! Step! Step!

Pno.

41

watch - ing the same plot a - lot! So man - y points of view though

Now I do this Now I do that

45

Voc. 1

Done so we could pay the rent - y Show 'em the hat Show 'em the hat

Voc. 2

3

could - n't they write a new show

Pno.

45

47

Voc. 1

Fun Fin - ish the song

When we're

But now it's

When will it end?

Voc. 2

prob - ab - ly not

It's all

been

Pno.

49

Voc. 1

done!

I got-ta go! a- five six seven eight!

Done

Done with the show!

a- five six seven eight!

Voc. 2

Done

3 3 3 3 3 3

Pno.

Voc. 1

51

Done Noth-ing else to say so we're Done Yet, we keep on sing-ing "We're

Pno.

Voc. 1

55

Done" Like you don't un-der - stand! You see it's O - ver

Pno.

55

Voc. 1

60

Why are you still sit - ting there? O - - ver A -

Pno.

60



62

Voc. 1

noth - er word for ov - er is done (done, done done done done) It's ov - er - DONE!

Pno.

62

3

Glissando

No. 38a

# BOWS

66

Voc. 1

66

3 3 3 3 3 3

Vain

Pno.

70

Voc. 1

70

Vain

Pno.

Voc. 1

76

Pno.

Voc. 1

80

Pno.