Piano Conductor Score Act 1

Book, Music & Lyrics by Andrew Lippa

Based on the Poem by Joseph Moncure March
Partially Developed and Received Readings at
The O'Neill Theater Center
during the 1997 National Music Theatre Conference

Originally Produced in New York City by The Manhattan Theatre Club

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(212) 541-4684
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PIANO CONDUCTOR

The Wild Party

Opening — Part 1

Orchestrations by MICHAEL GIBSON
QUEENIE:

Queenie was a blonde, and her age stood still, and she danced twice a day in Vaudeville.

Queenie was a blonde, and if looks could kill, she would kill twice a day in Vaudeville.

She had grey eyes.

Lips like coals a-glow.

And her face was a tinted mask of snow.
With those shoulders, what a back she had.

Her legs were built to drive men mad.

crescendo poco a poco

Easy

And she did.

She would skid.
She had grey eyes, lips like coals a-glow. And her face was a
tinted mask of snow. Ooh ooh ooh ooh.
Her legs were built to drive men

[Music notation]

Her legs were built to drive men

(crescendo poco a poco)

(the men playfully heckle her)

Tpt. (Solo)

subito p

Bari

But

how was she ever to love them?

There were far too many of them.

She

[to 59]

[Music notation]
FASTER

ne- ver got tired of the men she de- sired. She ne- ver in- quired of the

m^f  Gtr., Bs., Dr.

QUEENIE:

One is sim- ple.

men she de- sired. She ne- ver got tired of the men she de- sired. She

+Synth (vibes)

Two is good.

Three is

ne- ver in- quired of the men she de- sired. She ne- ver in- quired of the

--7--
Stop X

better.

Now, you're knocking on wood.

men she desired.

Four?

Tutti.

+Sax's Well, I adore men.

Doo doo doot, doot doo doo doo doot.

so bring me more men.

Doot doot doo doot, doo doo doo doo doo doo. She
never inquired of the men she desired. Of their status or their wealth. They were all

in perfect health.

Bari Queenie was a blonde and her age stood

More Boys:

True, so true.
And still. Queenie was a blonde and her she knew

Queenie knew that she stood still. That she
liked her lovers violent. And she liked her lovers violent. And she

Tutti.

liked her lovers vicious. But until she found the one man who could liked her lovers vicious. But until she found the one man who could

answer all her wishes...

answer all her wishes.
Queenie was sexually ambitious!

So delicious.

bi-tious, capri-cious,

Are you ready to laugh?

Bulb Hn.  Ten., Bari.  (duck call)  (honk)
PIANO-CONDUCTOR

13. (Opening - Part 1)

THE WILD PARTY

ready to smile?

Are you ready to sing and dance for a while?

Segue as one
Opening - Part 2

Orchestrations by MICHAEL GIBSON

BURRS: Before too long she'd meet a man named Burrs.

A handsome devil with a life like hers.
A clown
Women: of some renown.

Well known
Men: all over town.

Well known
well known all over town.
He could make 'em laugh.

All Women:
Bend their ribs in half.

All Men:
Ha!

Ho! Ho!

He was master of his work,
he could give 'em hell.
Just one sentimental smirk and the house might yell:

Hah hah etc.

mp Hee Hee etc.

roarious!

Hah hah etc.

roarious!

Majestic

Ho! Ho! etc.

f

mp
59
Burr's:

Oh, yes, they shouted out his name proclaiming he was

And yes, he played the girlie

Burrsie, Burrsie
game, but behind the scenes:

He was mean and rough.

He was mean and rough. He was made of vile and

They liked him tough.

vicious stuff. Get in—his way and he would
He was a very scary clown.

Burrs — — — — — — —

Vamp
(vocal last X)

out cue: Burrs: ...hungry for more.

Queen

—22—
Burrs: Where was she?

On cue
One day he'd find her. One day you bet.

Conduct al fine

Who could an-
One day she'll just appear.

sweat all her wishes.

(+ BURRS on top note)

One day!

QUEENIE:

Then
PIANO-CONDUCTOR

12. (OPENING - PART 2)

THE WILD PARTY

And fireworks flew.

one day they met

+Gir. secco

etcetera...

Her

Queenie: She was smitten.

His colors shone through. Burrs: He'd met his match.

passion ignited

MEN:

WOMEN:

They
knew what to do, "I found you." They said. Now Queen-ie and Burrs were well-fed! For the

What would keep them together at all? What could

one thing that they had in common—— the one thing that they had in

One thing that they had in common——
keep them happy was the common

Burrs and Queenie was the Even 8ths

Double X Swing

+Alto, Ten.

+Bari.  

ALL: So,  

—27—
now you know!
A fascinating woman, a fascinating lover,

A fascinating couple as they go!

monster drum fill

---29---
PIANO-CONDUCTOR

The Apartment

The Wild Party

Moderate 4

Cue: QUEENIE: Wanna know more?

808 India Jam

Congas (under talk)

PIANO

Play

+Bs.

BURRS: Queenie and Burrs were happy.

DIALOGUE continues

---30---
PNO.-COND.

2. The Apartment (Part 1)

THE WILD PARTY

---31---
Queenie:

Sunday noon, broiling hot, Queenie woke up

(+Gtr. lit blues fill)

(Bs., dr. cont.)

feeling shot. Stretched out on the crumpled bed,

arms above her head.

+saxes, tpt.

subito f
Star - ing at the ceil - ing.

Three Girls sing like Janis Joplin

Star - ing at the ceil - ing.

Tpt.

Saxes

ad lib r.b. "rock and roll" riffing

E7

33

star - ing at her feet.

star - ing at her feet.

Tpt. (8vb)

B7

---34---
6. The Apartment (Part 1)

starting out the window,

starting out the window,

Tpt.

Saxes

(End riff)

Damn...

And she cursed the heat.  

Faintly,

Tutti

—35—
All:

She looked almost quaintly.

Saintly

808 India Jam

mp +Tutti
Queenie:
(stretch)  (scratch)

Burrs:
(nose-pick)  (look at booger)  (roll-up)  (flick)  +Bells

Burrs:
Burrs was up, silent, rumpled. Violent pink pa...

+Bari (ten, alto opt.)

+B3.
9. The Apartment (Part 1)

PNO.-COND.

ja - mas crum - pled,

Eyes were glossed,

hair was tossed,

brood - ing like a cap - tive sa - tyr

Man 2:

brood - ing like a cap - tive sa - tyr

(Ten, baritone)

o - ver a cup and per - co - la - tor.

He was gross,

o - ver a cup and per - co - la - tor.

(Burritt)

He was gross,

(the slammed coffee pot)

Gospel Organ
10. The Apartment (Part 1)

THE WILD PARTY

---39---
11. The Apartment (Part 1)

PNO.-COND.

in early morning dress.

The

in early morning dress.

E7

E7 F# E2 Am6 E7 A7

Sun-day tabloid well-supplied

with

subito p

sf2

---40---
murder, rape, and suicide.

(play r.h. eighth notes for rehearsal through m.85)

Murder, rape, and suicide.

Sex-hungry MEN:

Yeah, murder...

---
Murder, rape, and suicide.
Convicted felons—men and women

Murder, rape, and suicide.

Ten, alto
(with Walt's cont.)

Murder, rape, and suicide, suicide,

Murder, rape and murder,

Suicide, suicide, murder, rape,

Suicide, suicide, murder, rape,
murder, rape, murder, rape

Aaarrgh!

rape and murder raping and killing and
beating and torture and murder and maiming and raping and killing and

and suicide, suicide, raping and killing and, left him
Big ritard

Burrs: Even the comics seemed to bore him.

satisfied...

Variously - not in unison

ff Ha Ha Ha Ha Ha Ha pp Ha!

-45-
17. The Apartment (Part 1)

Queenie:

(Bears...)

(Hero groans)

Clara.

(Vocal A Cap.)

(Kbd. 2 Klav)

He grows, He grogues.)
Burrsie... Queenie is oh, so tired, oh, so tired...

Burrs:

A woman who slept like a corpse under sod, and woke up tired?

An Observer

His
A woman who slept like a corpse under
teeth snapped

sod, and woke up tired?

All Men:

Man 4: (sing-songy - not exact pitches) A woman who slept - all the day on her

He saw red.
butt and woke up tired? You lazy slut!

7 Ten.

Molto Rit.

Bari

Alto
CUE: QUEENIE: Goodness! (long, tense wait)
Dictated in 2 - Slow and Deliberate
Conduct only

Orchestrations by MICHAEL GIBSON

He lunged. His arms went round her waist. They tightened, locked, they crushed her thin.

Alto, Bari. (no vib.)

Bar., Tpt., Gtr.

Crushed her thin. For a moment she writhed

Group 1: then she gave in.

Group 2: Then she gave in.

Group 3: then she gave
MEN: in. He pulled her back wards and her soft, slim body covered him.

145

WOMEN:  

146

147

148

149

150

Woman I: She loos ened she wait ed. she lay still giv ing his

WOMEN:  

150

151

152

153

MEN:  

150

151

152

153

MAN 4:
ALL:

hands and lips their will. She was

Play

Tutti

Cym.

cold as ice all through it. It was too late now to un-do it. She was fright-

Gtr.

+Sax's, Synth

p

ened And he knew it. And he knew it. And he

Tutti
A lone Scatting Man or Woman: (preferably a high, jazz tenor)

NOTE: Any scat syllables are fine here.

-Gtr. Gm 7-

zwee dow zee--- dah bop ba da za ba da za ba da, za ba da

-Gm 7 Gm Maj 7-

-doo--- dop doo dop doo dop doo dop doo dop doo dop--- ba dop-

-Synth, Sax's-

-Gtr.-

---53---
Slow 4

BURRS:

You rotten bitch!

Sx., Tpt.

Conduct only

QUEENIE (ad lib):

yet!

Synth (CL)

You touch me again, I'll kill you. Filthy bastard.

One Bitter Woman:

One Bitter Woman:

A Cappella epithets

The Ensemble hurled verbal epithets at Burrs such as: A-hole; Cocksoxker; Motherfucker; Shit-for-brains; etc. as they exit.
PIANO-CONDUCTOR

Out Of The Blue

CUE: (out of the silence)

Orchestrations by MICHAEL GIBSON

Gently

Alto solo

rit.

1

Colla voce

Queenie:

Some girls have diamonds to wear,
feelings to share.

Solo (make an entrance)

something to care about. Some girls have

—57—
cash in the bank, children to spank, lovers who crank it out.

But I'm the girl who's caught just staring into space.

I thought I liked this man, and liked this place,

But I've been feeling like I need a change of pace!

Tempo - Mod. Swing 4
- 3. Out of the Blue

Out of the blue.

I wish a bolt of lightning would hit.

Out of the blue.
A magic lamp that's suddenly lit.

How many years have passed me by? Wishing, waiting.

Tutti

How many hopes have left me dry? Just downright irritating.

How many men have I been through? That rotten, bottom feeding zoo, they
- 5- 3. Out of the Blue

Your choices now are growing few!

To -
day is what you make and how you make it.

step is yours to take but can you take it

out of the blue?

I could
walk away but he'd hunt me down. I could

sit and stay, but I'd start to drown.

In time, but unstated

I used to be excited, we used to be so wild.
He was my perfect lover, I was his passion child.

But it's all different, all our differences unreconciled.

Tutti  I'll push us to renew it, but tell me, what would do it?
Vamp

DIALOGUE stop on: "Something public."

Synth

p

101

cue: "A party."

DIALOGUE Continues

Bs.cl.

p

Synth, Gtr. Brushes on sn.

105

106

107

108

109

110

111

112

—65—
- 10- 3. Out of the Blue

THE WILD PARTY

Vamp
QUEENIE: Watch his Queenie rise.

Play
Tutti
No limits, no bOUNDS!

no compromise! Cl, Alto, Tpt.
QUEENIE: Burrsie?

QUEENIE:

I think we're due for a

Solo

\[ fp \] detached vamp

par-ty
don't you?

Don't
- 12- 3. Out of the Blue

THE WILD PARTY

BURRS: I do, I do.

I think we're due for a party.

my God, you're right.

Don't you? Party.

Party, party, party.

party, party, party.
- 13- 3. Out of the Blue

THE WILD PARTY

Let's invite Jackie.

You know, Sam should come too.

Maybe somebody new.
Queenie:

Go and get ready there's so much to do.

Burrsie my baby we'll do it for you and

make it like something that's out of the
- 15- 3. Out of the Blue

"blue!

Out of the blue.

Tpt., Rds.

We'll see whose bark is worse than their bite.

—71—
Out of the blue.

It's time to fly or time to fight!

Swing it, man!

more to settle for a cheap attraction.

Let's

Rds., Tpt., Synth
- 17- 3. Out of the Blue

P.C.

THE WILD PARTY

Even up the score and leap to action.

Out of the blue tonight!

Tpt., Alto, Ten., Synth

+Rds., Synth

+Bari

Tutti

Applause Segue

—73—
PIANO-CONDUCTOR

What A Party

Orchestrations by MICHAEL GIBSON

Moderate 4

2 All voices Off-stage

Triangle

Tpt., Fl., Cl.

And the

Synth

+Gtr.

+Bs.

3

gang

took wing.

And the

5

sha
dows

least.

A-ny fool could

-74-
5. (What A Party)

THE WILD PARTY

---

...candles glared and the neighbors wept, any...

...one could be at a party!

---

Lightly, quickly, slightly sickly,...
6. (What A Party)

PNO.-COND.

THE WILD PARTY

...party, tasty, Tutti like birds of prey...

'round the hors d'oeuvre tray, When the

...laughter starts, and the game begins, you can...
That's how to blow
That's how to grow,
That's how to throw a party!
9. (What A Party)

THE WILD PARTY

ALL:

Crazy, crowded, smartly shrouded.

Alto

Ten.

Bari Sax.

Cont. sim.

95

96

97

98

drinking, stinking, til by and by

Tutti

99

100

101

they began to fly!
10. (What A Party)

THE WILD PARTY

(HE answers with a dance)

Even 8ths

ALL: Sweet dancer

Fl. Tpt.

Burrs + All: The brothers d'Arma

---83---
12 (What A Party)  THE WILD PARTY

ALL:
And the

Drum Solo

gang took wing.  And the clock ticked on.  A-sy

Sx.s,Tpt.  >

mf,Rhythm

fool could see what a party.  For the


subito f

-85-
mood could swing when the blues got gone while the
Sx's.

booze was free at a party!

Pant- ing, pray- ing, loud- ly ly- ing.
PNO.-COND.

14. (What A Party)

THE WILD PARTY

Raving, craving, like birds of prey

Tutti

Slower (In 4)

Slower - semplice

'Burrs:

'round the hors-d'oeuvre tray.

Synth

Conduct In 2 (Slowly)

Queenie

(Conditional)

CL, Bs.CL, Tpt.

passed them all

And tonight

—87—
Queenie stood trim and tall, with a

Play

face of ivory and

face of ivory and

Rds.

Tpt.

f
16. (What A Party)

THE WILD PARTY

160

---

161
gold for hair. She was

Ooh

162

gold for hair. Tpt.

163---

164

8va

something to kneel before in prayer.

165

(To 176)

166

167

168

169

Poco rit.

170

171

172

173

174

175

176

177

178

179

Burrs:

My God, Queenie, you're looking swell.

P cresc. poco a poco

---89---
17. (What A Party)
Lock the door and stop complaining, gather round and listen well...

From now on we're entertaining how to hot ten up this Hell...

Hold the mood and hold your bladder, skip the food and stop the chatter.

can't you hear the pitter patter? We're not here to eat.
3. (Raise the Roof)

We came for the heat! Let's raise the roof.

Let's make a scene. Let's hope the gods

_of love_ will shine _above_ and show _the way_. Let's call the shots.

---93---
Let's roll the dice.
Take my advice
it always pays to raise the roof!

(underscore)

(CONDUCT)
6. (Raise the Roof)

just ignite a mighty holler. Lead me to the trough

Tutti
till the clock goes off! Let's raise the roof!

ALL:
Let's make a scene. Let's hope the gods—
Let's raise the roof! Let's make a scene!
of love will shine above and show the way!

Let's call the shots.

Let's raise the roof!

Let's call the shots.

Let's roll the dice.

Let's roll the dice.

Take my advice it always pays to raise the roof!

Play LH
PIANO/CONDUCTOR

(CONDUCT)

8. (Raise the Roof)

THE WILD PARTY

VAMP

OUT CUE: EDDIE: Dance for Papa!

ON CUE

CUE: (MAE shimmies)

Let the neighbors scream and shout who cares if they do?

If they don't see the light, we'll

---98---
keep them up all night!

ALL:

All right!

All right!

(Dance)

Tumbeles

(Sequence)

Bongos, Congas

TRIGGER SEQUENCE
(Raise the Roof)

11. (Raise the Roof)

THE WILD PARTY

136. +Kbd 2

cut the strings and set the table, gather roses on your way...+

Winds

140. +Kbd 2

Welcome to our tower of Babel, learn the language come what may...

Tutti

144. +Kbd 2

Spare me how the wind is blowing, When you keep the whiskey flowing.

(Sequence)

Tutti

--101--
PIANO/CONDUCTOR

12. (Raise the Roof)  THE WILD PARTY

You can reap what you've been sowing. If you walk the plank.

You've got me to thank! Let's raise the roof!

ALL:

Let's make a scene! Let's hope the gods

Let's raise the roof! Let's make a scene!
13. (Raise the Roof)

Let's call the shots!

Let's raise the roof!

Let's roll the dice!

The time for

Let's call the shots!

Let's roll the dice!

---
play-ing nice has run be-fore the big hand hits the "one" we've got do to.

(Sequence)

PLAY - Both Hands
+Gtr

+Bs

simile

what must be done, so put away that smok-ing gun.

Tutti

And raise the roof!

huge build

V.S.
15. (Raise the Roof)
16. (Raise the Roof)

Time to have some fun!

Time to beat the sun!

Go raise the roof!

Let's raise the roof!

Raise the roof.

Tutti

\[ \text{gf} \]
PIANO CONDUCTOR

After "Raise the Roof"

CUE: (applause)

Out Q: Del: I mean the men with the money.

Synth, Gtr., Dr.

Men & Women: (at pitch)

BURRS: You all alone here, Honey?

---107---
2. (After "Raise The Roof")

BURRS: That's a pretty dress you've got on.

2 X's  BURRS: Don't you want to talk? (dialogue continues)

move on: Q: I live to serve.

Out Cue: Q: You'll frighten the children.

VAMP

easy Rim Shots
PIANO-CONDUCTOR

3. (After "Raise The Roof")

THE WILD PARTY

ALL (except B, Q, Nad - men 8vb):

\[ f \]

Drinking, stinking

BURRS: So, what's your na--? Thank you very much.

Poco Allargando

\[ f \]

Till by and by, they began to

Much Slower

Even 8ths

fly!

+Tpt.

+Sax.

+Bs.(Arco)
Steady and Hypnotic

QUEENIE:

The sound of the bell.
That elegant ringing.

It's the sound that says "come out swinging" to night.

I'll raise my skirt, and make him hurt.

--110--
5. (After "Raise The Roof")

An Orgasmic Man (sung at pitch if possible)

---

---

---

---
PIANO-CONDUCTOR

6. (After "Raise The Roof")

Move it

THE WILD PARTY

Orgasmic Man:

(Door knock) Come in.

W.B.

(Door knock) Come in!

W.B.

(Tutti)

(SEGUE AS ONE)
Look At Me Now

Dictated

KATE:

Pro-hi-bi-tion! They can shove it! Re-vol-u-tion! Rise a-bove it!

My so-lu-tion: Time to cov-et. Love it be-fore it's too
2. (Look At Me Now)  

**KATE:** I was born in a ditch in West Virginia.
3. (Look At Me Now)  THE WILD PARTY

Ran away from home at ten. Crawled right

out of that ditch and holy cow!

Just take a look at me now. I've been
Even 8 th's

Swing

pillowed and paid for wah wah wow!

---116---
5. (Look At Me Now)

But won't you look at me now!

Look at me now, taking a bow. I've been to Hell and back.

Look at me now, happy and how. I met a swell named Mister Black.
6. (Look At Me Now)

**BLACK:**

Sor-ry, Kate, I had to pay for the hack. Welcome back. Are you all right?

**KATE:**

Give me a bottle of bourbon and half a chicken and I'll conquer the world!

**BLACK:**

Me? I got life in me yet and let me tell you the

---

---118---
South is gonna rise again. When you

start in a ditch... you quickly learn to plow!... So,
8. (Look At Me Now)

THE WILD PARTY

dar-lings, dar-lings, dar-lings: take a damn good look, look at me

now! Queen-ie!

Tutti +Sxs.

OUT CUE: QUEENIE: I love you, too.

ALMOST SEGUE
PIANO CONDUCTOR

He Was Calm

Orchestrations by MICHAEL GIBSON

Cue: QUEENIE + KATE: "No limits, no boundaries, no compromise".

The Gang:

Chat-ter chat-ter, yak yak, ha ha ha, par-ty par-ty,

Queenie:

heh heh Hey! Who is he?
2. (He Was Calm)

PIANO-CONDUCTOR

Phil: calm he was neat, he was heavy of shoulder.

May-be

Synth, Gtr., Bs., Dr.

Queenie: No older.

Max: twenty five.

He was

Eddie:

Mae:

Oscar: He was cool, he was fine,

All (except Black):
groomed, he was bright, his dark face was smooth and his smile was white, he was

Tutti

—122—
Queenie:

He was quiet...

clean, he looked keen.

Group 1:

And he quiet.

Group 2:

Quiet.

had this air of poise without pose that only a well-bred person shows.

To 33

Tutti
I planned this party to put Burrs on the rack.

and I can do it, and I can do it.

V.S.
Misterioso
Ad Lib.

and I can do it by making a play for Black.

(Dictate)

Synth (vibes)

"RICKY TICKY" Tempo

Synth (Solo)

mp
OUT on CUE: DOLORES: I could touch Irving.
8. (He Was Calm)

THE WILD PARTY
Cue: His name is "George"

Tempo di "Look At Me Now"

---128---
9. (He Was Calm)

DIALOGUE continues: KATE: Don't you want to be the life of the party?  BURRS: I thought I was.

Black: (Very conversational)

What kind of place is this?  What kind of people am I seeing here?

Unusual at best.

Who are these people?

And
PIANO-CONDUCTOR

10. (He Was Calm)

THE WILD PARTY

who is that woman staring at me?

MODERATE 2

NADINE: Eighteen. MADELAINE: Eighteen? You know, it's not every day

Synth, Gtr., Bs., Dr.

mp

MADELAINE (cont.): one meets a woman like you. So mature. So refined.

MADELAINE (cont.): So... ripe.

May 17?

Cue: MAD: "Must be a school night"
Cue to stop "18...19"

Vamp

Tutti

Wd. Blocks

—130—
11. (He Was Calm)

CUE: EDDIE: Aaaahhh. Done.

 Tempo di "Sweet Georgia Brown"

OUT on: Eddie: Are you making fun of me?
154 Cue: BURRS: “Anymore excitement & I'll need new underwear” ALL:

Ha ha ha ha ha ha ha ha ha!

158 Vocal last X

BLACK: (to 164)

CUE: KATE: Where have you been?

TUTTI 1st X only

VAMP

What a scene, what a group. but keep me in the loop

166 and tell me, who's that wo-man? Who's that wo-man standing o-ver there in white?

170 So slight.

So
PIANO-CONDUCTOR

13. (He Was Calm)  
THE WILD PARTY

Black: Come on. I'm asking.

Kate:
Right, wouldn't you like to know? What's her name? Clara Bow.

Black:
What's her name?

Kate: What's your game,

Freely
I don't know what you mean.

Her name is Queen-ie.

Black: Queen-ie

Synth(vibes), Gtr.

SLOW
Synth (Solo)
QUEENIE: How do you do, Mr. Black? DIALOGUE CONTINUES

—133—
OUT on: BLACK: I don't want anything.

Gently
Cue: QUEENIE: You flatter me.

DIALOGUE CONTINUES

mp
(Synth solo)

KATE: Now take it from me. Just let her be.

SEGUE AS ONE
PIANO-CONDUCTOR

Poor Child

SLOW

Colla Voce

Here we go, take the bait, Black and Queen-ie integrate. Watch her call for him, fall for him,

she'll wager it all for him. And when the trap is set I'll be there to catch

Bulls, he thinks he's hers but he's in for some news. Light the fuse and place the bet.
3. Poor Child

Her hair, her smile, her eyes,
So un der

Her heart, her soul, her life, so bro ken.
4. Poor Child.

How much more must she endure?

Poor child. Poor child.

Sensitive and hard. One more girl forever
scared.

Pause for a mo' ment then throw him a glance.
Look a-skance at Burns and smile.

He's a dime-store fraud she's a second-hand broad!

Prison-er of shame.
Show him how it is, may-be then he'll get his.

---
And when the trap is set, I'll be there for my Burns. He thinks he's here but he's in for some news.

Poor child. Poor child.

peace for a moment then offer a stare. Let him watch you walk on air.

Light the fuse and place the bet.

Searching for a name.

Share a very quiet rendezvous. Gently pull him to
Well,

Her hair, her smile, her eyes.

you. His face, his arms, his chest.

What does she think she's doing? Do - ing?

I wasn't born yes - ter - day.

ten der.

try to be wa - ry and

What does she think I am?

---141---
8. Poor Child

PNO.-COND.

WILD PARTY

Who does he think he's woo-ing?

I wasn't born yesterday!

Someone who gives a damn?

He's a sham!
In an hour or two

things will start to un-

How much more

must she endure?

eyes.

Those heavenly eyes.

She may be pretty and

but her eyes.

But soon he'll get wise.

A Tempo

gue

And Burns will be waiting

then hap-pi-ly I'll

Poor child.

Poor child.

Pause for a mo-ment then say your hel-lo.

Watch as Burns be-gins to blow.

Flirt!

She's a flirt!

And it's she who'll get

---143---
10. Poor Child

go and bring him to me, and bring him to me. Well, we'll see, won't we?

Generous and tight.

Burr's getting angry. Burr's getting rougher. To night I can make him suffer.

Synth. Oh, she's a phony, she's a sham, a stony-eyed lamb. And she

Cia. f.

Rit

She better watch her step with Burr, or she'll get hers.

One more girl lost in the night.

Show him how it is. Maybe then he'll get his.

better watch her step with Burr, or she'll get hers. > >

Tutti

---144---
11. Poor Child

BROADER

Poor______ child!  Poor______ child!

Dangerous______ divine______ she's a

Beautiful______ virgin______ sensitive______ generous

Sub. p
12. Poor Child

WILD PARTY

PNO.-COND.

K

Bl

Q

Bu

Pre-dic-ta-ble bore.

poor child!

And I'll make her

I'll settle the score.

A dan-ger-ous whore!

I'll take what's

mine!

mine!

Black!

mine!

Slower

ff

Poco rit.

APPLAUSE SEGUE
PIANO-CONDUCTOR

The Wild Party

An Old-Fashioned Love Story

Orchestrations by MICHAEL GIBSON

CONDUCT

Tpt. solo(wah wah)  mfd
Sx's(20's vib.)
Cym.

Bari. Sax.

MADELAINE TRUE:

Weill Slow

Decresc.
Tutti. (except Kybd. 1)

On the
PNO.-COND.

2. (Old-Fashioned Love Story)  THE WILD PARTY

BED there's a girl in the shadow.  SITTING still like a nun unknown.  Though an

PLAY
(Crisply)

+Synth., Gtr.
mp

+Sx's

ATTIC full of strangers may have many hidden dangers there's a quality I like: She's alone.  So I

PAUSE and I wink and I shudder just to bring her attention in
line. While her pastures may be greener I can tell by her demeanor she's mine!

That's fine... I need a good-natured, old-fashioned, lesbian love story the
kind of tale my ma-ma used to tell.

Where the

girls were so sweet, and the music would swell, and

Play

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

---150---
well-mannered, old-fashioned lesbian love story where
people knew exactly who they were. I want the

story of yore that they don't sing any more to an

+Tpt, sxs.
old-fashioned dyke like her. See that

+Sx's, Synth (Banjo)

(Tpt, sxs)

secco

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

Crisply

+Alto, Bari., Tpt.

mp

c-ver dare de-ceive her, she's a ve-ry cle-ver bea-ver with a qua-li-ty I like: She's a live. So I
pause and I twitch in the silence. While I pray that she'll play out this hand. But I

feel my intuition saying "Notice her position" start the band! She's clearly

dictated in 2

manned. I planned a

conduct

colla voce

---153---
PNO.-COND.

8. (Old-Fashioned Love Story)

THE WILD PARTY

A Tempo

Sx's sweet-tempered, one gendered, lesbian love story with

pp

Synth, Gtr., Bs., Dr.

mf

good old-fashioned sex in every line.

Tpt. (Growl)

Where

girls with tattoos would whimper and whine

"While

Synth.

Sx's

Synth.

Sx's

PLAY

-154-
on all fours you show me yours and I'll show you mine!

I miss that

soft-hearted, old-fashioned lesbian love story where

women wrestle bears and passers-by.

The kind of
story so good that they won't tell in my 'hood to an

old-fashioned dyke like

I'm gorgeous! I'm single! I'm bustin' with laughs! So
why can't I be just in two short paragraphs of a

you bet-ch'a! Damn fun-ny! Lesbian love story the

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

---157---
hundred of blondes but when shove comes to push

understand a bird in hand's worth two in the bush. Sweet Jesus!

Let's hear that old-fashioned lesbian love story where
girls are girls and boys stay out to sea! I'll write a
new one and then I'll make them tell it again to an
Tutti.
old-fashioned dyke like
14. (Old-Fashioned Love Story)  

THE WILD PARTY

Rush a little

APPLAUSE SEGUE
Quickly

now the room was moving and Queenie set to pounce.

gang at last was grooving fast progressing ounce by ounce.

She
-2- (Intro To Scene 5)  

EDDIE:

knew that Burns could harm her but she was feeling strange. So

QUEENIE:

through the wine she drew the line and said, "Time to make a change."

Tutti

ALL (incl. Qu, Bl, Bu, K):

Queenie.  

Kate.  

+Alto detache
night was moving forward, not back, not back. Then

with no inhibition went Kate to conquer all.

fought to win, she zeroed in to see who’d bag the ball. And
Black took his position to swiftly take the floor.

They'd start the dance, he'd get his chance in just one minute more.

ALL (incl. Qu, Bl, Bu, K):

Queen - ie
Ato, ten.

Burrs.
detached
Black.       Kate.       And
what was the order of biz-ness?  Some love.

OSCAR and MAX:
Not

They

—165—
formed the figura tion. They poured it down the hatch. And

one wrong turn, the whole pace would burn, but who would strike the match?

Who would strike the match?

Who’s it gonna be? Who’s it

Who’s it gonna be? Who’s it

Who’s it gonna be? Who’s it

Whip! Whip!
-7- (Intro To Scene 5)

HALF-CRAZED

+ all WOMEN:

Who's it gonna be? Who's it gonna be? ff Who's it gonna be?

+ all MEN:

Who's it gonna be? Who's it gonna be? Who's it gonna be?

Segue
The Wild Party
(Rev. 2/15)

PIANO-CONDUCTOR

THE JUGGERNAUT

Orchestrations by MICHAEL GIBSON

Slow Blues

(snaps)

Tpt. (Wah)  Gtr. (Elec.)

mp

Cm "Blues" fill

+Bs., Bari.

QUEENIE:

I don't know you we've, hard-ly spo-ken but, I was won-der-ing are you a-vail-a-ble?

While you're wait-ing for Kate to hur-ry back, I was hop-ing that may be we'd dance a while,

---168---
BLACK:
I'm a-vail-a-ble, and I'd love to dance, won't you of-fer your hand to me Queen-ie?

Let's da-aaaance!

Raunchy and Horrible

KATE:
Won't you tell me, Burrs, af-ter se-v-en years, why we've ne-ver been in-to the sack be-fore?

+Synth

+Gir.

+Bari, Br.
BURRS:
Kate, don't bother me. I'm just asking why. When we met you were less than a dirty whore.

KATE:
Yes, but that was before I got smart, now my whoring has turned into art.

BURRS:
Maybe true, but I'll be the judge of that. Let's forget it and tear up the carpet mat.
4. (The Juggernaut)

PIANO-CONDUCTOR

Quite Fast (in one)

BURRS: Queenie.

KATE: Queenie!

KATE:

Synth Do you think I could have this dance? Queenie.
d a r - l i n g w e ' v e - h a r d - l y t a l k e d. B l a c k, w h y d o n ' t y o u g o g e t a d r i n k.

W i n k, w i n k, I k n o w w h a t y o u ' r e t h i n k i n g.

W e g i r l s n e e d j u s t a q u i e t p a u s e, B u r r s, I ' l l c r e s c e n d o p o c o a p o c o.
Join you in just a mo',

Look, they're starting to

Jug - ger - naut! Let's join in! Let's go go!

Alto, Ten., Tpt.

DANCE

BLACK: Would you care to dance?

BURRS: I'm getting a drink.

---173---
Will you do The Juggernaut?  Can you do The Juggernaut?  Put your foot into the ring—and
10. (The Juggernaut)

just start swing-ing. Man-and wo-man Jug-ger-naut, ev'-ry-bo-dy Jug-ger-naut,

lend an arm and bend a knee and jug with me.

One foot, one hand, one step, one turn, one touch, one hip that's

crescendo poco a poco
all you have to do.

One foot, one hand, one step, one turn,

crescendo poco a poco

one touch, one hip, and you can do it, too.
PIANO-CONDUCTOR

12. (The Juggernaut)

WOMEN:
One foot, one hand, one step, one turn, one touch, one hip

MEN:
One foot, one hand, one step, one turn, one touch, one hip, that's

Sxs. (Tacet)
crescendo poco a poco

that's all you have to do... One foot, one hand, one step, one turn.

all you have to do. One foot, one hand, one step, one turn.

Sxs. (Play) Sxs(Tacet)
one__touch, one__hip, and you can do it, too.__

one touch, one hip, and you can do it, too.__

Tutti

Kate:

Oh, oh, oh, etc.

Queenie: (all at pitch)

Burr: Oh, etc...

Black: Synth (Optional)

CONDUCT

(1st Pyramid)

ah Qu:

oh oo oh oo oh oo oh oo

ah

Bur: ah

Bl: ah

—180—
One foot, one hand, one step, one turn, one touch, one hip that's all you have to do.

"The Juggernaut"
one touch, one hip, and you can do it, too.

A Cappella
Sopranos
very staccato

Altos
very legato

Tenors:

Basses:

---183---
Kate wails ad lib through m.173

A little Faster

KATE: Go back to school!
FEROCIOUS

BURRS: Queenie?

QUEENIE: Burrs.

BURRS: May I cut in?

QUEENIE: (to BLACK) I won't be long.
(Dialogue continues)

184 - 185

Synth

186

+Gtr.

Vamp

OUT CUE: BURRS: I'm warning you.

187 - 190

Sx's, Tpt., Synth

SEGUE
Intro to A Wild, Wild Party

CUE: (BURRS is about to strike QUEENIE)

Bright Vaudeville 2.

OSCAR & PHIL:

(synth tack piano solo)

She had gray eyes,

lips like coals a-glow.

And her face was a
tinted mask of snow.

With those shoulders

Music and Lyric by Andrew Lippa
2. Intro. A Wild, Wild Party

**The Wild Party**

OSCAR:

what a back she had. Her legs were built to drive men,

PHIL:

her legs were built to drive men, her legs were built to drive men

BOTH:

mad!

---

189---
A Wild, Wild Party

Maestoso

Optional piano

In the beginning, God created Heaven and Earth.

Dainty

Heaven and

The Saint,

The Olive,

Earth.

The Sin,

and gin.
In the Beginning, God was on a roll, and all the world was growing.

Ooh ooh ooh ooh, Ah ah ah

whole, but since that day we found a way to take control...

ah!

Jungle Fever

Ah ah
OUT Q: Oscar: Wearing only a fig leaf.

ah ah!

Colla Voce

Colla Voce

QUEENIE:

God has said: Don't eat that apple, child, it's bad forbidden fruit.

Hoo...

+Kybd 2

GOD: QUEENIE: GOD:

That's right. God has said: Don't break my laws or give me

Bad forbidden fruit!

Hoo...

---190---
QUEENIE:

cause to use my boot.

I mis-un-der-stood him, or

Don't go that route!

(SHE bites apple, then:)

GOD: Ooo, you in trouble now.

Colla Voce

QUEENIE:

may-be I for-got. But af-ter just one bite...

Who-o! What a night. Cool
Paradise turned hot!

We were having a wild, wild, party.

We were loving it loud and fast. We were having a
wild, wild party and hoping the beer would last. Adam, help me now!

QUEENIE and BURRS:

We were driving it fast and funky.

We were dancing and running free. We were having a
QUEENIE:

wild, wild party and all because of that tree.

TREE (EDDIE):

A wild, wild, wild party.

OSCAR:

Chapter next!

Misterioso

PHIL:

Sodom and Gomorrah, that seedy, greedy den, God said to Abraham:

OSCAR:

Huh! Huh huh!
"Go find me righteous men!" A-bie went to find one gent, (and

you could guess those folks were less than glad he was sent) for when the Boss came
PHIL:

down, they were burning up the town

OSCAR:

Why?

THE SODOMITES:

Ah

They were having a wild, wild party. They were loving it

ooh!

Indeed!

+Bass (8va)/Gtr.

(8vb)

—196—
l oud and fast.  They were having a wild, wild party and

Such speed!

hop ing the beer would last.

OSCAR:

Hey, what's on tap?

Saxes/Tpt

+Bass (sva.)
They were driving it fast and funky. They were doing it to a fault. They were having a wild, wild party.

So true!
BURRS:
until that woman turned to salt.

QUEENIE:
Heaven watched us tearing up the joint. Heaven

PHIL and OSCAR
Heaven watched us tearing up the joint. Heaven

---199---
- 13- A Wild, Wild Party

EVER SLOWLY got the point.

EVER SLOWLY got the point.

QUEENIE:

Moses coming down from the mount what's that I hear you say?
(finger snaps)
105 PHIL:

Holy Moses down from the mount, been working a forty day.

OSCAR and QUEENIE:

106

Your

107

people wandered from the word now how did this begin?

MOSES (Burr):

108

I was
109

PHIL: 110

Well, Mo, what was their sin?

so in shock they made me drop my rock.

119

MOSES (Burrrs):

They were having a wild, wild party.

MEN & WOMEN:

Baruch-

+W.W.'s, Kbd 2

+W.W.'s, Kbd 2

—202—
They were dancing and living free.

They were having a wild, wild party.
BURRS:

And not a soul invited me!

PHIL and OSCAR

QUEENIE:

don't you see:__

That's the way it was meant to be.

don't you see:__

(Saxes/Tpt)

That's the way it was meant to be.

+Bass

---
BURRS:

From chapter one.

QUEENIE:

To one hundred thirty three

PHIL and OSCAR

If in heaven you don't excel,

QUEENIE & BURRS:

If in heaven you don't excel,

Alto/Tenor
you can always party down in Hell, then finally

you can always party down in Hell!

ALL:

We'll be having a wild, wild party, we'll be loving it
(claps)
loud and fast,
We'll be having a wild, wild party.

hoping the beer will last.

We'll be having a wild, wild party.
we'll be loving it loud and fast,

we'll be having a wild, wild party and

hoping the beer will last.

-PHIL riffs 154-
We'll be driving it fast and funky, we'll be dancing in primordial stew, such a wonderful wild, wild party,

and we're inviting
PIANO-CONDUCTOR

- 23- A Wild, Wild Party

THE WILD PARTY

you!

Ah ooh

(Saxes/Tpt)

ff

Q. Bu, O, & P:

Ooh!

And we're inviting you!

ALMOST SEGUE

—210—
CUE: THE NEIGHBOR: Cut out that noise!
PIANO-CONDUCTOR

The Wild Party

Two Of A Kind

Orchestrations by MICHAEL GIBSON

CUE: EDDIE: Give us a kiss you sexy...gopher!
MAE: Eddie!

light swing

P +Gtr.

It's

hard to describe my feelings but I'll try He's gonna try It's

 Alto,Ten.
PIANO-CONDUCTOR

3. (Two of a Kind)

THE WILD PARTY

MAE:

two of a kind, a perfect pair, a knock-out in the ring. We're

Solo (Quasi Basie)

D9 G9 D9 A9

EDDIE:

two of a kind, why should we care if we don't own a thing? She's a

D9

Tat-Aha-Ten.

MAE: 30 EDDIE: 31

one-two punch. He's a catered lunch. She's a melon on the rind.

Em F7 F#m7 B+B B7
4. (Two of a Kind)

EDDIE:
And we're two of a kind.

MAE:
He's one of the good guys.
And we're two of a kind.

Mae: Show 'em your muscles! Show 'em your muscles!
(At first HE rejects the idea. Then HE give in and shows off.)

EDDIE: MAE:
Huh! Ooh, It's
PIANO-CONDUCTOR

5. (Two of a Kind) THE WILD PARTY

hard to express how happy I feel inside. She feels inside. But

he'll be my sugar pappy. My buttered bride!

He's really so wonderful. so brute? No A-state.

—216—
PIANO-CONDUCTOR

6. (Two of a Kind)

THE WILD PARTY

He makes me toot  
If that ain't cute  
We're

mp (delicato)

Tutti

two of a kind, A perfect match, a couple through and through We're

Ossia

Comp. Ad Lib.

D13  G9  D13  A9  A+9

—217—
7. (Two of a Kind)

PIANO-CONDUCTOR

EDDIE:

MAE:

two of a kind, the catcher, the catch, a fairy tale come true... he's a

D9

G9

D9

B7 B7sus B7

D13

G9

D13

B7

66

EDDIE:

MAE:

motor car... she's an oyster bar... just the way that God designed...

(Comp.)

Em7

Fº7

#m7

B+ B7

—218—
PIANO-CONDUCTOR

8. (Two of a Kind)

THE WILD PARTY

70 EDDIE:

She's two feet below me.

72 MAE:

But we're two of a kind.

73 BOTH:

Why look for substitutions? You'll never find.

Comp. Ad Lib.

74 G9

75 F#m7

76 B C#m7nos D7 B7 D7

77

78

79

80 EDDIE:

We're happy together being just two of a

MAE:

...
9. (Two of a Kind)

One kind

kind

Two kind

I love you!

I love you!

D D7 G11 G#5

APPLAUSE SEGUE
Helpless, Drowning

BRIGHT SWING

KATE:

Helpless, drowning,

Sxs.

tasty drums

—221—
2. (Helpless, Drowning)

PIANO-CONDUCTOR

16 cloaked in clowning,

19 worried, hurried.

22 Behind the wall.

25 she began to fall.

(ad lib tempo)

(+ vibes ring out)

Direct Segue

---222---
PIANO CONDUCTOR

Of All The Luck

Orchestrations by MICHAEL GIBSON

Colla Voce
BLACK:

Of all the luck, you and me, you and me. This place and all this

Synth (Chorused Elec.)

fuss.

Why here to-night? What makes it feel so right?
May I ask you some-thing? Please don’t think me crude. But may I in - trude? He calls you

names, he twists your arm, it seems to me he’ll do you harm, why do you

---224---
stay with him? He swears, he stinks, I think some day he'll lose his mind, where did you

find him? He's yellow, he's weak, now I don't mean to make a scene or

start a fuss. But he's dangerous. He's

with force

—225—
PIANO-CONDUCTOR

4. (Of All The Luck)

QUEENIE:  (to 25)

BLACK:  

QUEENIE:

dangerous.  He’s not so bad.  He’s not so good.  It’s just he’s

BLACK:

had, maybe I shouldn’t have started this.  I’m sorry.  A ci - ga -

Rit.

(29)  (to 31)

rette?

Synth  (strings)

Play  (solo)

SEGUE
Maybe I Like It This Way

Orchestrations by MICHAEL GIBSON

QUEENIE:

wrong. I know he's rough. I don't know what to do but we've been through e - nough. I know it's

Colla Voce

time, and yet I play. maybe I like it this way. I see his
GENTLY - WITH MOTION

2. (Maybe I Like It This Way)

I hear his cry,
he pulls me to the edge but I don't ask him why.

I understand,
and I obey.

Maybe I like it this way.
I like the way he laughs, the way he combs his hair.

I like the way he moves, the way he's always there.

The way he

—228—
calls my name, the way he takes control.
I like the way this man has stirred my soul.

QUEENIE: When I first met Burr... etc.

(cued in synth)

---
QUEENIE: I was hungry. And hopeful.

How could I know?

(Bring in orch.)

mf Tutti
5. (Maybe I Like It This Way)

May-be to-mor-row it comes crash-ing down. May-be next week I'll find a-

noth-er clown. May-be I'll try to go a diff-erent way, but look who's sit-ting here... to-

Big pull back

day!

If I could
6. (Maybe I Like It This Way)

If I could grow, I'd ask for
nothing more and through that door I'd go. But if I'm
through why do I stay?

Maybe he wants me, maybe he needs me.
What Is It About Her?

CUE to sing: KATE: Don't you wanna get comfy?

Orchestrations by Michael Gibson

Moderate 4
Vamp (4X's)

What is it about her that makes me want her?

What is it about her that turns me pale?

Something in her smile, something that I'll never understand.

etc.

—234—
stand, her wild abandon.

What is it about her? That parts the waters?

I know it's wrong. I know he's rough.

What is it about her that hoists the sail?

I don't know what to do but we've been through enough.

—235—
Something in her hair instructing where to touch?

Why do I need her so much? This

woman makes me cry!

This woman makes me burn! This

Tutti (heavy metal)

sub. f
woman's eye can cut me to the core.
The hatred that I see has been reserved for me, yet I want more and more and more and more and more and more and more.

what is it about her that pulls me closer?

The way he's

oo-oo hoo-oo,
What is it about her that tips the al-ways there.

His strange and silent stare.

girl is all I have so soft, so fair, so fine,
and she's forever

OUT CUE: BLACK: Don't forget.
4X's Vamp

2X's (1st x only)
mine. Synth(piano)

This Tutti

wom-an builds me up, this wom-an tears me down, this wom-an speaks and I can break a-

(heavy metal)

—239—
Now comes another man pretending he can

win her heart, well, let him start!

What is it about her so slight and secret?

---240---
8. (What Is It About Her)

QUEENIE:


Play

Now we fall, we fight.

What is it about her that jumbles feelings inside?

What is it about him? So coarse, so

Building

---241---
What is it about her that mixes passion with pride?

queer. What is it about him that holds me

Could I live without her and let her go?

How here?
Colla voce in 4

A Tempo

Tutti (no Bs.)

D.B. is A Cap.

++Bs.

END of ACT ONE
Book, Music & Lyrics by Andrew Lippa

Based on the Poem by Joseph Moncure March
Partially Developed and Received Readings at
The O'Neill Theater Center
during the 1997 National Music Theatre Conference

Originally Produced in New York City by The Manhattan Theatre Club

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Piano Conductor

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PIANO-CONDUCTOR

The Wild Party 15A

Entr'acte

Orchestrations by MICHAEL GIBSON

Moderato
(Even 8th's)

mp Synth, Bs.Cl., Bs.
Dr.(Shaker)

Gradual Build

+Alto

Segue As One

—244—
The Life Of The Party

Medium Swing
Vamp  (Vocal last X)

KATE:

Who needs money? Not me.

Who needs fortune or fame? I don't need a

articulation simile

new career, a sympathetic ear, a name.
All I need is time to play... only want the game.

Point me to the mic. I know what I like. Don't you wanna

be the life of the party? Don't you wanna be the cream of the crop? Don't you wanna

feel those shivering fits till someone calls it quits, or someone calls a cop? Don't you wanna

---246---
A Tempo

land the role of a life - time? Well, you bet - ter get down on one knee. (Cause

you could play the life of the par - ty if you can pray with

Even 8th’s

me.

Oh oo oh... Tutti

articulation simile
Who needs lovers? Not I. Who needs heaven above?

Swing 8's +Tpt., Alto, Ten.

Don't have time for things unsaid, for baking bread, for love.

All I need is room to fight, hand in fist-ed glove.

—248—
Point me to the sky. It's my turn to fly. Don't you wanna

be the life of the party? Don't you wanna be the top of the heap? This is where the


(gentle accent on 2 and 4 sempre)

Optional

film bore never ends, why not counting friends instead of counting sheep? If you wanna

A E/G# A/G F#7 B9
join the heavenly choir.

hurry up and get yourself in line.

But

don't you pass the life of the party until you pass the wine!

Let the

drinks pour.

Let the crowds roar.

Let the
PNO.-COND.  8. (The Life Of The Party)  THE WILD PARTY

Pull Back

Who's it gonna big drums

Slower    86 87 88 89  Accel.
be? The life of the party. Who's it gonna be? The king of the hill. Don't you wanna

be there running the show until it's time to go or til it's time to kill? Don't you wanna

Solo

++Sx.++

—252—
be somebody to envy? Don't you wanna be footloose and free? —— Well,

you could be the life of the party if you were more like

me! ——

APPLAUSE SEGUE
"SPOOKY"

ALL: (Except Q., Bl., Bu., K.)
(sung in unison at pitch)

How many years have passed her by?

How many men has she been through?

(women loco/men 8vb)

Her choices now are growing
Segue As One
Who Is This Man?

Orchestrations by MICHAEL GIBSON

What am I doing? What am I saying?

Maybe I like it this way. What's wrong with me? I sit and pour my heart out to a perfect stranger. What's
wrong with me? I should re-mem-ber why I planned this par-ty.

I planned this par-ty to put Burrs on the rack. I planned each moment, each and ev-ry at-tack. But

who would have guessed a-bout Black. My plan has

changed, and I'm a-drift, I meant to of-fer Burrs a tem-po-ra-ry rift. But then, sur-
prise, in walks this gift. Who is this

man who with a smile can set my spirit flying? Who is this man who for a

KEEP IT MOVING

while can stop my hopes from dying? He's not afraid, he's not a coward, not an angry devil,
4. (Who Is This Man?)

he's on the ground, he's on the level. A revelation.

EXPANSIVE

I never knew that I could feel this way, but

suddenly I'm clinging to each word. He doesn't want to over-
Poco Allargando

pow-er,
he's just ask-ing to be heard.

Tutti

A Tempo

I nev-er knew that I could feel this way, but sud-den-ly there's some-thing I can

share.  He does-n't want to take me o-ver...
he only wants to touch my hair.

think I understand, he'd never force my hand, a man who'll see the

good in me.

_Tutti_ molto crescendo  _Poco Rit._
What do I do now? With so much to lose.

diminuendo

Rit

Will I have to choose?

Who's it gonna be?

BLACK: Oh, there you are.
PIANO-CONDUCTOR

Before "The Gal For Me"

CUE: Queenie: "Thank you, sir."

BRIGHT 4

Orchestrations by MICHAEL GIBSON

CUE: "Which reminds me"

SEGUE to "The Gal For Me"
PIANO-CONDUCTOR

The Gal For Me

BRIGHT SWING 4
Vamp
(Vocal last X)
BLACK:

There was a man with a dozen women

OUT CUE: BLACK: Good story.

mp

Bass solo

couldn't choose just one. A dizzy man with a
dozenswemem. Twelve times the fun.

Orchestrations by MICHAEL GIBSON

—264—
He called the doctor "Help me, please!" in a strange and straining voice.

The doctor told him "Listen, bub, you suffer from too much choice."

Go find a single girl and show her what's inside.

And so the man with a dozen women went out and cried: Gimme that.
Mm mm, how do I say it? Oo oo when do I play it?

Oh oh, what do you know? Well, you're the gal for me! Give me that

ha ha, how do you spell it? Wah wah what do you call it?

(W/Tpt. on Plunger)

Whoa whoa what ta you know? Well you're the gal for me!
4. (The Gal For Me)

**Vamp**

OUT CUE: Queenie: Do I have a choice?

**On cue**

Black: Not on your life.

**Agimme that**:

(Chorus)

Queenie:

Mm mm? How do I say it? Oo oo When do I play it?

Play

Queenie:

Oh oh What do you know? Well, you're the gal for me! Agimme that
5. (The Gal For Me)

QUEENIE:

QU: Don’t tell me.

BLACK:

QUEENIE:

Bl: Good!

Ha-ha! how do you spell it? Wah, wah...

BLACK:

QUEENIE:

BLACK:

BLACK & QUEENIE:

What do you call it? Whoa whoa. What -ta you know? Well,

Bl: But STILL the girls didn’t like it. etc.

you’re the gal for me!

Bz., Bari., Synth

Vamp

OUT CUE: Black: No heckling, now.
Till Cue

OUT CUE: Queenie: Maybe not.

Moderate Slow 4

CUE: Black: Okay. Black: in the world. Black: ...time and care. ...and then he should have said: When you

ATTACCA — “I’ll Be Here”
I’ll Be Here

Orchestrations by MICHAEL GIBSON

Colla Voce

cry I will hold you. When you fall shed no tear. When you

lose your light in the naked night I’ll be here, I’ll be here. When you
fail, I will soothe you. No more harm, no more fear. On the coldest climb, to the end of time, I'll be here.

Get Groovy

I'll be here. I'll be here.
standing by trying to comfort, hoping I am enough I'll be

flying high crying myself into happiness I've never known a

life I thought I'd never own...
May be I've been dreaming and this moment isn't real.

How else can I explain this power that I feel?

run, I'll forgive you. I'm the one you can call. I will

You can
5. (I'll Be Here) (rev 2/15/00)

need you, I will feed you. I will lead you to the clear.

Rit.

here.

I'll be here.

CUE to MOVE: QU: That's what he should have said.

Rit.
Listen To Me

MODERATO

CUE: Bu/Bl/Ou: "Kate."

VAMP (vocal last time)

BLACK:  BURRS:

Queenie, why don't we take a walk?  You stay out of this, mis-ter.

CLs. Synth

BURRS:  BURRS:

Well?  Let's call it all off, baby.  Please, let's con-tin-ue our

---275---
KATE: Can't you see she's not interested.

QUEENIE: I just need a talk.

BLACK and BURRS: Shut up.

KATE: She just needs a minute.

BLACK: She just needs a minute. Back off, Mister Black.

BURRS: Tutti

PLAY Tutti

subito f

---276---
PIANO-CONDUCTOR

3. (Listen To Me)

THE WILD PARTY

KATE: Can we go get a drink? I just need time to think.

BURRS: You and I should go.

BLACK: Queenie, Queenie, send them home right now. You and I should go.

BURRS: Where the fuck are you going?

KATE: Burrsie, Burrsie,

BURRS: Let's call the evening off You need a little time.

BLACK:
KATE:

don't you want to drink with me?

BLACK:

Think for a minute girl, tell me what you want.

SLOW - in 3

ACCEL. POCO A POCO

KATE:

Don't you want to

Don't you want to be with me?
KATE:

be the life of the party?

BURR:

Don't you want to be with me?

QUEENIE:

Tempo (In one)

BLACK:

Slow it all

Eas - y does it, Burrs, just let her go.

---

---279---
KATE:
Oh, you're so
down.

BURRS:
Who the hell are you? What do you know?

BLACK:
Nobody knows what this woman's been through.
BURRS:

Nobody cares about you and your speeches. But

KATE:

Watch your tongue. Burrs, I'm leeches like you who attack and attack.
hungry.

BLACK: She needs to fight back. No one's asking you.

RELENTLESS

QUEENIE:

BURRS:

Tpt. ("wrong note") Please make them leave!

—282—
KATE:

BLACK:

BURRS:

Why won't you listen to me?

more do you need to see?

off.

Queen-ie!

Turn it off, turn it
IN ONE

KATE:

BLACK: Listen! Listen! Listen!

How much more? How much more?

BURRS: off. Turn it off!

Tutti Abrupt cut off

Listen! Listen! How much more?

QUEENIE: Burrs!

off! Turn it

—284—
CUE: KATE: Burrs, are you all right?
CUE to sing: BURRS: ...the clown takes the center ring!

I've changed my mind! Let the evening rage a-head.

Floor tom roll (solo) Tutti

(play low A tremolo in m.1 for rehearsal if no drums)

By tomorrow morning we should be dead drunk. Or just dead.

If she won't talk to me I've plenty else to do.

crescendo poco a poco

---285---
I'll talk to you and you and you and you and

I think we're due for a, I think we're due for a, I think we're due for a!

SEGUE AS ONE
PIANO CONDUCTOR

Let Me Drown

The Wild Party

CHARLESTON GOSPEL SWING

(1st Verse)

BURRS:

You think I'm headed for disaster...

(Cued in synth)

You think I'm going up in flames.

You wanna break my fall, you wanna stop...
2. (Let Me Drown)

(2nd Verse)

You'd like to chain me down in irons.

Clanking chains (Synth)

You'd like to give me your support.

But

—288—
when you see me stand, martini glass in hand, the
rescue you got planned must be aborted Let me
Chorus
drown this evening, let me drown If I'm blue...

Synth
mf
+Sxs,Gtr.
mf  D7#9
G13
4. (Let Me Drown)
(Verse)

You'd like to see me at confession.

You hope I learn from my mistakes.

You wanna save my soul, but when I'm
6. (Let Me Drown)

(2nd Verse)

You think that when I meet my maker,

that all dressed in red.

But
7. (Let Me Drown)

Every morn I pray
that on that lucky day
I'll

Sax.

hear that devil say,
"Son, pour it steady!"
And let me drown

Tutti

Loco
KATE:
this evening, let me drown...

MEN:
let me drown!

When they grab a dol-lah and fol-lah me!

---294---
9. (Let Me Drown)
(Bridge)

MEN & WOMEN: (at pitch) females foreign Let me

Ooh etc.

+Synth

97

98

dangle from a limb.

99

100

Teach me
11. (Let Me Drown)

how to put my oar in. But

KATE:

don't you dare to teach me how to swim! Let me
12. (Let Me Drown)

WOMEN:
this evening, let me drown.

MEN:
Ooh, let me drown!

If you smile

D7 G
D7#9
D7#9 G13

for a while I’ll wear the frown.

Let me

Go slap that happy face!

D7 G
D7
A7 G2
C7 A7 C#
13. (Let Me Drown)
PIANO-CONDUCTOR 18. (Let Me Drown) THE WILD PARTY

NOTE: PLAY 8vb only for rehearsal. PLAY as written with orchestra.
KATE: I'm the guy who will let me drown.

WOMEN: (at pitch)

MEN: Guy!

(BURRS & MEN (8vb):

buy her wedding gown. no KATE on this line

Till the dawn

Here comes the bride!

Ooh

(8vb)
PIANO-CONDUCTOR

20. (Let Me Drown)  

THE WILD PARTY

breaks the spell all the world can go to Hell, strap me in.

KATE:

ooh world. Now where is my bible?

WOMEN:

let me ride till I'm on the other side, let me

In, let me ride take me to the other side!

(--306--)
21. (Let Me Drown)

BURRS:

rock, let me roll, let me sacrifice my soul! Let me

ENSEM.:

Let me roll, let me

(Tutti)

(drum solo) lead in

— 307 —
PIANO-CONDUCTOR

22. (Let Me Drown)

THE WILD PARTY

APPLAUSE SEGUE
After "Let Me Drown"

Tempo di House of Horrors - Moderato

Cue: (applause segue)

STOP on: BURRS: (second time he yells) Queenie!

Almost SEGUE
PIANO CONDUCTOR

The Fight

Out Cue: BURRS: Queenie! Queenie? You rotten whore!
MAE: (Screams)

Allegro

Conduct

Sxs., Tpt., Synth.

+Bs. (Elec.)

ALL (except Bu, Ed, Q, Bl):

Who's it gonna
2. (The Fight)

PNO. COND.

THE WILD PARTY

VAMP

BURRS: What do you think you’re doing?
MAE: Burrs...
BURRS: Mae? Oh, my...

EDDIE: What do you think you’re doing? BURRS: Eddie, I wasn’t trying to start--

I’ll break your god-damn face a-part!--ALL(except Bu, Ed, Q, Bl):

Who’s it gonna be the cream of the crop?

---311---
EDDIE: You filthy bastard...

Don't you wanna have those shivering fits...

Til someone calls it quits...

(Play, if you wish)

EDDIE: I'll fix you yet.

BURRS: All right...

Or someone calls a cop?

Fight!

ALL (except Bu, Ed, Q, Bl):

Left, left, right, left__ jab__ a slab, a rab rab on the jim

Tutti

---312---
4. (The Fight)

jam right upper cut to the body body punch!

Pow! to the belt

Ow! What a wallop!

(tutti)

Bs.Solo fill

Bs.Solo fill

Jab, jab, flip, flam, on the limb lamb, take it on the chin

pull it out put it in

Synth (brass)

What a

---313---
par - ty What a night

Lite Jazz Comp. 4Sx, Tpt.
Gm9

rock 'em sock 'em throw away the lock 'em

(lots of yelling and screaming)

fight!

Tpt, Gtr.
QUEENIE & BLACK:

QUEENIE:

Slopped Eddie's slopped He'll kill Burris he's not stopped We gotta do something and soon now

ALL:

Wow! Wow, wow, bw, ow, ow

Group One:

Who's it gonna how?

TUTTI

--316--
8. (The Fight)

Who's it gonna be? The life of the party

Who's gonna be the life of the party

Who's gonna be, who's gonna be, who's gonna be

---317---
PNO. COND.  

9. (The Fight)  
THE WILD PARTY

(whap!) MAE:

Who's it gonna be?  Ed-die!

Who's it gonna be, who's gonna be the life of the who's it gonna be?

That Crazy Group Four:

Who's it gonna be?  Who's it gonna be?  Synth (bottle smash)

KATE riffs

Hoo, Whoa, ALL:  Ed-die.

The life of the party

Tutti  { diminuendo

(to 122)  

-318-
PIANO-CONDUCTOR

Take A Hit

Orchestrations by MICHAEL GIBSON

SLOW
CUE: KATE: Go back to your business!

Cue to proceed: BURRS: Why'd he have to hit me so much?
CUE to proceed: (Kate sits Burrs down)

On Cue

VAMP

P 87 Strummer Gtr.

On Cue

CUE to proceed: (she lays out the coke) BURRS:
KATE: Burrsie gets powder...
KATE:

last x You're fine, baby.
You're mine, baby.

Take a hit
PIANO-CONDUCTOR

2. (Take A Hit)

THE WILD PARTY

Ad lib tempo

last x Rock-a-bye baby Burrs in a tree. Save a little hit for

molto rit.

SEGUE
Intro to "Come With Me"

BOMBASTIC and BRIGHT

CUE: Kate: "Shit"

Dialogues

LUNGA
In one "Do you want me to leave?"

QUEENIE: I know no-thing a-bout you. Where you live, where you're from, what you do, who you know.

Conduct

In 4

Q: Who are you? BLACK: (to 13)

Tell me some-thing a-bout you. Why you're here. What you want. Who you know. I live up-

GENTLY

town. I live a-lone. I came from Chi-ca-go two months a-go.
work at a club, hold the door, nothing more.

Then I met Kate. And I met you. And what I wanted when I entered shouldn't be a big surprise. I wanted

---323---
Majestic

change. I wanted something to excite me. Wanted change, I wanted

f poco accel.

someone who would need me. Wanted softness and seduction,

mp accel.

passion and attention, someone to believe in

(Rit.)
Colla Voce

Then I looked into your eyes, your heavenly eyes, and I knew.

Wishes can come true. Now I believe in you.

"OUT OF THE BLUE"

OUT OF THE BLUE, out of the blue.
PIANO-CONDUCTOR

6. (Intro to “Come With Me”)  THE WILD PARTY

you came and saved me when I was running blind.

+Flugel

I was a fool...

+Bs.(Elec.)

and when I met you, I had other plans in mind. But

Tri. >
Move it along
now, I hear it. Now I feel it.

"HEARTBEAT"
feel it. flowing inside me.

Something growing inside me.
8. (Intro to “Come With Me”)  

Q + ALL (she sings/they whisper):

Pushing me to it, telling me “Do it!”

QUEENIE:

Can this be what I’ve waited for?

Can this be what I’ve heard?
Something stirring is being said, 

but without a single word.

This is what I was born to do.

---329---
Come With Me

L'istesso \( \frac{4}{4} \)

Like a tiger in a cage

I'm prowling.

Like an actor on a stage

I'm

---331---
2. (Come With Me)

howling.

Wishing, wondering, waiting for the

drum.

Set me
PIANO-CONDUCTOR

3. (Come With Me)

THE WILD PARTY

WOMEN:

MEN:

sfz

+Saxes, Tpt, Gtr, Kbd 2

QUEENIE:

Like an eagle in the sky I'm me!

me!

815 MBIRA + PIANO LAYER

Kbd 2, Basso
screamin'...

Woman Eagle:

Hoo hoo hoo hoo

Man Eagle:

Hoo hoo hoo hoo

Synth. (Choir Strings), Gtr

Like an angel passing by I'm hoo.

hoo.
5. (Come With Me)

PIANO-CONDUCTOR

Synth. (Choir Strings), Gtr + Fls, Clar, Tpt

148 149 150 151

dreaming

152

153 154 155

Holy, hungry, hoping for

156 157 158 159

crumb.

Synth. (Choir Strings)

Set me

---335---
WOMEN:

f

Come with

MEN:

Come with

+Saxes, Tpt, Kbd 2

BLACK:

I'll be waiting forever for you.

me! Hoo

Come with

me! Hoo

Come with

KBD 2 (Gospel Org.)

Sax.

(Tpt)

PIANO

mf

Synth.
Celebrating the magic of two.

Come with me! Hoo.

Only do what the animals do and

Come with me! Hoo.

(Tpt)
all will be right-ed, your passion igni-ted to-

+Kbd 2, Gtr, Bs crescendo poco a poco

night!

(whispered) $f$

Come with

(whispered) $f$

Come with

+Saxes, Tpt
9. (Come With Me)

BLACK:

Like a preacher at the book, I'm me...

me. Don't you wanna be the life of the

Kbd 2, Gtr

(For Rehearsal: Play eighth notes.)

chanting.

Come with, come with, come with, come with party?

Saxes, Tpt

pp mp pp mp pp mp pp mp
Like a farmer and his hook, I'm

planting.

Spread the seed and feed the hunger!

Spread the seed and feed the hunger!
Sowing, growing, knowing you can

BIG STRING ENS / PIANO SPLIT

hum. (closed "m") Set me

(closed "m") Hum Hum

Hum Hum

Tpt (Legit)
Come with me, don't you wanna be footloose and free? Come with me, don't you wanna be footloose and free?
QUEENIE:

Like a member of the pack, I

Like a member of the pack, I

Like a member of the pack, I

(don’t overpower Queenie)
Like a ledger in the black, I ramble.

Like a ledger in the black, I gamble.
Add the columns, calculate the gamble.

(+Saxes)

roll the dice then throw the rice and

Tpt—Harmon

Alto Sax

sum.

Set me

rhum - ba to the sea.
PIANO-CONDUCTOR

16. (Come With Me)  
THE WILD PARTY

---

f  BLACK:

Al - ways knew that this  day would ar - rive.

me! Come, come  co - one.

KBD 2 (Gospel Org.)  Sxs.

(Tpt)

---

Come with

---
QUEENIE:

Good for me that you made it alive.

Come, come, come.

Come with me!

BLACK:

Just remember the fittest survive, and

Come, come, come.

And me!

BOTH:

And me!

Sxs.
all will be righted our passion ignited to

all will be righted our passion ignited to

all will be righted our passion ignited to

-Kbd 2, Gtr, Bs

QUEENIE:

night!

Come with

night!

night!
more than I think.

lum a, come a lum a lee. Come with

lum a, come a lum a lee. Come with

And the mood will be gone in a wink. So

me! Me! Me! Me! Me! Me! Me!

me! Me! Me! Me! Me! Me! Me!

Sxx.
let's get this started before I've departed, don't

want to leave empty, or worse, broken hearted, I

know you're the one and before the night's done we'll be

Sax

Sub. mp
cresc. poco a poco

p
crescendo poco a poco

(no breaths)
COME WITH ME

306

COME WITH ME, COME WITH ME.

Synth.

COME WITH ME, COME WITH ME.
Come with me!
Come with me.
come with me,
come with me.  QUEENIE:
Women and Men
Ah
Come with me.  come with me.
Come with me.

PIANO-CONDUCTOR

25. (Come With Me)

THE WILD PARTY

Come with me.
Come with me.

Ooh hoo!

come with me, come with me, come with me.

ABRupt CUT OFF

me!

The Groan & Moan rising in pitch and ecstasy

SEGUE on CUE

——355——
PIANO-CONDUCTOR

The Wild Party

The Telephone

Orchestrations by MICHAEL GIBSON

STEADY and SLOW

KBD. 2 — Duke's Lead
+ 2 Woodblocks

KBD. 2 — Warm Bass

(SFX: Dial tone)

(SFX: A telephone being dialed.)
V.O.: Operator. NEIGHBOR: Yeah. Get me the police.

Give it a beat.
Then SEGUE.
PIANO-CONDUCTOR

Before "Make Me Happy"

SLOW

CUE: BURRS: Queenie... (HE gets up and moves)

Orchestrations by MICHAEL GIBSON

The Wild Party
(Rev. 2/2) 25A
SEGUE to "Make Me Happy"
PIANO CONDUCTOR

MAKE ME HAPPY

AGITATED FOUR

Cue: BURRS: You whore.
Out Q: ... neck in half!

VAMP

On cue

Cl. 1; 1st & 3rd X, etc.
Cl. 2; 2nd & 4th X, etc.

Cls. 1 & 2
crescendo
+Bvs.
+Gtr.

Bsr.

Play

Tutti

+Bs., Dr.

Blk

BLACK:

Back for more? Tutti

I'll

--367--
BURRS: Now, let's see.

Conduct

We've got one.

We've got two.

We've got, ooh...
three. One too many for me. Who's it gonna be?

AD LIB.

Take one step! Go on, make one move. Show your love, you've got a chance to prove it.

(play small r.h. notes for ref. through m.33)

In time

Knock me out! Come on, jump right in, brother, lose or win, you've gonna make me happy.

Play
A TEMPO

Break my heart. Go on, tell me lies. Big surprise, look how you emphasize it.

Call my bluff. Come on, make me choose, sugar, win or lose you're gonna make me happy.

In my hands your future was golden now it's what I hold in my palm. In my hands you made a good living.

---370---
5. (Make Me Happy)

Giving me the quiet and calm. In my hands you promised "for-er" now I see you're dropping the ball.

In my hands you fly, or you fall!

Shut your hole! Do tell.

Burr, you dog! You don't know this girl. Play her game and you gotta...
Don't push me. Don't push me!
Oh, right...
I'm growing

wake up early.
Drop the gun.
Come on, take it slow.

Also, Ten.

weary.
And that doesn't make me happy.

Let her go
and you're gonna make me happy.
Queenie mine, sweet as wine.
I want you, I need you,

What are you doing?

Burr, my sweet.
What a long hot night.
Let's not fight, no need to

love, love, love, love.
Let me love you.

Are you crazy?
Don't be stupid.

get excited. Here I come.
Go on, let me in.
You are gonna make me happy.
You're here to make me happy.
Burrs, you win, you're gonna make me happy.

In my hands the future is crying, rising high or dying in vain.

In my hands salvation is nearing, steering me from permanent pain. With my hands I'm asking a question
but I know the answer too well: In my hands. Heaven or Hell!

BURRS:

Who's it gonna be? Who's it gonna be? Who's it gonna be? Who's it gonna be? Who's it gonna be?

He says he'll die for you, well now, don't you wanna know? Don't you wanna know?

Dr. (Light ticking)

Tutti
Would he really die for you or is that just the after dinner show?

Dr. (Light ticking)

We've got a situation: Shit! Or get off the pot. So

wha-da-yay say you wanna give her away? or do you wanna get
On your knees! Time is running out.

Stay calm, stay cool.

Scream and shout, nobody cares about you.

Fool You think she cares about you?

Burrs, Queenie cares about you.
Life is shot whether you're here or not. Gone to pot.

Don't do it. Don't do it. Don't do it.

Burrs- ie, Burrs- ie, Burrs- ie.

May you rot. Burning hot! WHAT?!!

No, no, no, no, no, no, no, no!

Burrs- ie, Burrs- ie, Burrs- ie, Burrs- ie!!
13. (Make Me Happy)

NOTE: Accompaniment is very strict while vocal is very free.

Please make me laugh.

Please make me smile.

SOLO SYNTH

Please stop this song and dance for a while.

(He groans)

Don't make me hurt.

Don't make me cry.

---379---
cry...

Don't make me have to do or die.

How many girls have let me down?

Play

Burrss - ie, ca - sy...
How many girls would love a clown?

From now until forever you can

Maybe I can be the king of the hill?

How I wanna be the life of the party?

SFX: (the sounds of mocking laughter, scorn, anger, amusement)

Wah Wah

(crescendo)

(growing ugly and horrible)
16. (Make Me Happy)

PIANO-CONDUCTOR

THE WILD PARTY

be there running the show until it's time to go or til it's time to

FASTER

Poco Allargando

(BLACK lunges and knocks BURRS down. A struggle)

Molto Ritard

(gun shot)
PIANO-CONDUCTOR

Poor Child Reprise

SLOWLY and GENTLY
ON CUE

TEMPO di "POOR CHILD"

Conduct

+CL2, Bs.cl.

BLACK: Very Gently

Queen
ie.

Queen
ie

—383—
QUEENIE:
I never meant this to happen. Please believe me...

beautiful and bruised.

Play

Look what we've done.

Black...

Queen - ie.

Queen - ie.

Don't just stand there...

vir - ginal and used.
If they get you, you'll get the

Your hair, Your smile, Your eyes, so tender.

Chair

It was self-defense, wasn't it?

Your heart, your soul, your life, so broken.

Black!

Poor child! Poor child!

---385---
4 (Poor Child Rep)  THE WILD PARTY

Take the gun! Don't let them catch you with it.

Dangerous Divine! You're a

Oh, Black. Not now. Just run. Please, run! Why won't you go?

beautiful, virginal, sensitive, generous poor child, And I

Slower

(They Kiss)

love you.

SEGUE AS ONE
(after BLACK leaves)
PIANO-CONDUCTOR

How Did We Come To This

(Transposed 1/17)

Orchestrations by Michael Gibson

The Wild Party
(Rev. 2/14)

27

Ballad 4

Rds

PPP

P + Synth. (for emergencies)
(+Dr.)

Queenie:

We're all so sure.

We're all so wise.

No limits, no bound'ries, no com'promise.
Laugh-ing at our neigh-bor,
smil-ing through a hiss.

How did we come to this? [Alto solo (freely)]
We're all amused,
we're all inspired,

so cunning, so clever, and so admired.

Easy to be angry,
easy to dismiss.
How did we come to this?

Tell me I’ve been living in a day-dream.
Tell me I’ve been talking in my sleep.

If I’ve been awake, pardon my mistake,
but time is running low and talk is growing cheap.
5. (How Did We Come To This?)

We play our games.

We place our bets.

No witness, no weakness, and no regrets.

Filling up with frenzy,

Killing with a kiss.

---391---
How did we all come to this?

Time goes by, hopes grow stale, people die and parties fail. How did we come to this?

(Sharp cutoff)

Kbd. 2

ritard

____

Alto

Ten. 

Bari

—392—
Like "OPENING" - slightly relaxed

ALL:

She had grey eyes, lips like coals a-glow. And her face was a tinted mask of snow.

(men and women at pitch)

A fascinating woman as they

(+Gtr. quasi banjo) Tutti
PIANO-CONDUCTOR

8. (How Did We Come To This?)

THE WILD PARTY
(Rev.2/14)

FASTER

Big Rit.

BRIGHTLY

SEGUE TO BOWS

—394—
PIANO-CONDUCTOR

The Wild Party

28

Bows

Orchestrations by MICHAEL GIBSON

BRIGHT 4

Synth, Sxs., Gtr.

mf

+Dr.

+Tpt.

Tutti

+Bs., Bari.
(continue to lightly accent beats 2 and 4 in the R.H.)
PIANO-CONDUCTOR

Exit Music

TEMPO di "A WILD, WILD PARTY"

Drum Solo

Orchestrations by MICHAEL GIBSON

Kbd 2 (Organ)

Turnaround
PIANO-CONDUCTOR

4. (Exit Music)

THE WILD PARTY