

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

The Hilarious New Musical Revue

Book and Lyrics by
JOE DIPIETRO

Music by
JIMMY ROBERTS

Vocal and Instrumental Arrangements by
JIMMY ROBERTS

Musical Preparation by
NICHOLAS LEVIN

Editorial Assistance by
BILL GROSSMAN



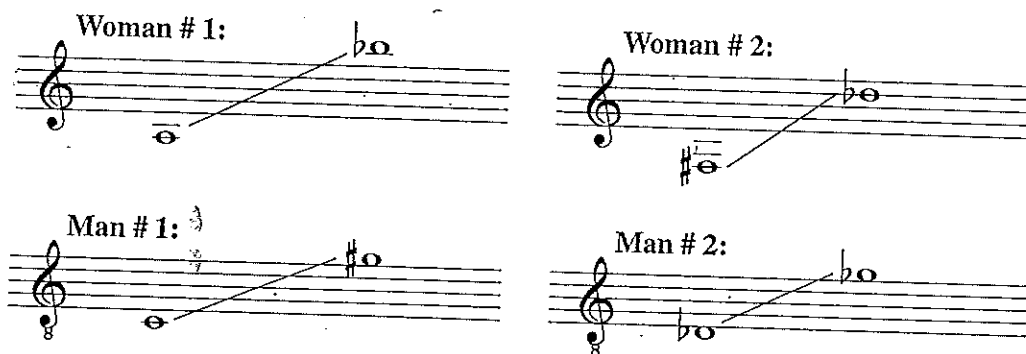
229 West 28th Street • 11th Floor • New York, NY 10001

Tel: 800/400.8160 or 212/564.4000 • Fax: 212/268.1245

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I LOVE YOU, YOU'RE PERFECT, NOW CHANGE was originally produced by the American Stage Company in Teaneck, New Jersey, James N. Vagias, Executive Producer. It opened in New York City at the Westside Theatre on August 1, 1996. Presented by James Hammerstein, Bernie Kukoff and Jonathan Pollard; Scenic Design by Neil Peter Jampolis; Costume Design by Candice Donnelly; Lighting Design by Mary Louise Geiger; Sound Design by Duncan Edwards; Production Supervisor Matthew G. Marholin; Associate Producer Matt Garfield; General Management Robert V. Straus Productions; Press Representative Bill Evans & Associates; Vocal and Instrumental Arrangements by Jimmy Roberts; Musical Direction by Tom Fay; Directed by Joel Bishoff; with the following cast: Robert Roznowski, Jennifer Simard, Melissa Weil and Jordan Leeds.

CAST VOCAL RANGES



INSTRUMENTATION

ACOUSTIC PIANO • VIOLIN

The piano part has been arranged so that the show may be presented with solo piano.
A bass part (acoustic/electric) is also available upon request.

COMPOSER'S NOTES

DIFFERENCES BETWEEN THE PRINTED SCORE AND ORIGINAL CAST RECORDING

Following the recording of the CD, small cuts were made in "On the Highway of Love" (8 measures) and the last two pages of the "Finale," both for reasons of pacing. In addition, "I Will Be Loved Tonight" has been written a half-step lower in the score (it is available in the original key as an Alternate Transposition at the back of the score)

VOCAL PARTS FOR MAN #1 AND MAN #2

For ease of reading, the vocal parts for Man #1 and Man #2 are written in the treble clef, though they are actually sung one octave lower.

VOCAL HARMONIES

During ensemble passages, Man #1 and Man #2 or Woman #1 and Woman #2 can exchange parts, if necessary.

LENGTH OF SCENE CHANGE MUSIC

Short and long versions are provided for most of the scene changes to accommodate the specific needs of a production.

METRONOME MARKS

Metronome marks are provided to indicate, as closely as possible, the composer's intentions for the tempos of the various songs and scene changes.

PEDAL MARKS

Specific pedal indications are provided for some numbers. At all other times the pedal should be utilized at the discretion of the pianist.

VIOLIN CUES

Important violin entrances are indicated by the abbreviation "vln." In addition, certain solo lines and other key passages are written out directly above the piano part.

PAGE TURNS

The elimination of awkward page turns has been a particular goal. For this reason, "arrow pages" have been inserted before several numbers. In addition, parentheses have been placed around notes that can be omitted during quick page turns.

SOLO PIANO VERSION

The score is most effective with piano and violin accompaniment. However, it has also been designed to work with a solo piano. In this case – absent a violin – special piano cues as well as passages marked "Solo Piano Version" are provided (i.e. "Entr'acte").

ALTERNATE KEYS

Alternate keys for selected songs can be found at the back of the score.

Jimmy Roberts
New York City

Original Cast Recording of
I LOVE YOU, YOU'RE PERFECT, NOW CHANGE
available on Varèse Sarabande Records

CAST OF CHARACTERS

In the original production, all roles were played by two women and two men, as follows:

WOMAN #1 (Jennifer)

ACT I

Scene 3: Julie
Scene 4: Betty
Scene 6: Diane
Scene 7: Mom
Scene 8: Woman
Scene 9: Debbie
Scene 10: Susan
Scene 11: Bride

ACT II

Scene 1: Bride
Scene 2: Marie
Scene 3: Tyler
Scene 4: Wife
Scene 5: Samantha
Scene 6: She
Scene 7: Rose

WOMAN #2 (Melissa)

ACT I

Scene 2: Pat
Scene 4: Veronica
Scene 5: Jane
Scene 7: Karen
Scene 8: Attorney
Scene 9: Ma
Scene 10: Mrs. Whitewood
Scene 11: Clergywoman

ACT II

Scene 1: Bridesmaid
Scene 3: Marlene
Scene 4: Emma
Scene 5: Connie
Scene 6: Wife
Scene 8: Muriel

MAN #1 (Robert)

ACT I

Scene 3: Jason
Scene 4: Bob #1
Scene 6: Chuck
Scene 7: Mitch
Scene 8: Man
Scene 9: Pizza Delivery Guy #1
Scene 10: Brad
Scene 11: Groom

ACT II

Scene 1: Groom
Scene 2: Fred
Scene 3: Dave
Scene 4: Noah
Scene 5: Guy
Scene 6: Husband
Scene 7: Video Operator

MAN #2 (Jordan)

ACT I

Scene 2: Stan
Scene 4: Bob #2
Scene 5: James
Scene 7: Dad
Scene 8: Spokesman
Scene 9: Pizza Delivery Guy #2
Scene 10: Trentell
Scene 11: Clergyman

ACT II

Scene 2: Frank
Scene 3: Zachary
Scene 4: Husband
Scene 5: Mark
Scene 6: He
Scene 8: Arthur

Subsequent to the off-Broadway production, the actresses exchanged roles in Act II, Scene 5, with Woman #1 playing Connie and Woman #2 playing Samantha. This seemed to fully equalize the two women's roles.

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Piano/Vocal

No. 1

Lyrics by
JOE DiPIETRO

Act One Prologue

Music by
JIMMY ROBERTS

Moderately slow, mysterious chant ♩ = 69

2X [ALL] a cappella (use offstage pitchpipe to find first note)

mp
Ooh. _____

Ooh. _____

WOMAN 1: (*Spoken over chanting below*)

"And the Lord God said, 'Let there be light,'
and there was light."

MAN 1: "And the Lord God said, 'Let there be man and woman'."

WOMAN 2: "And there was man and woman."

MAN 2: "And that night man asked woman if she was busy."

WOMAN 1: "And woman said, 'Thank you', she'd have to
check, but she's not interested in anything
long term; she'd still want to see other people."

2X [ALL] (except when speaking)

Ooh. _____

Ooh. _____

Ooh. _____

Ooh. _____

(2nd X)

hold last note through
"...see other people."

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Gaily, a little faster

WOMAN 1 / 2

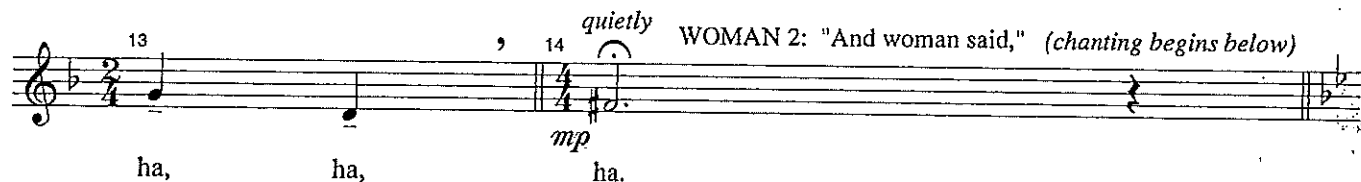
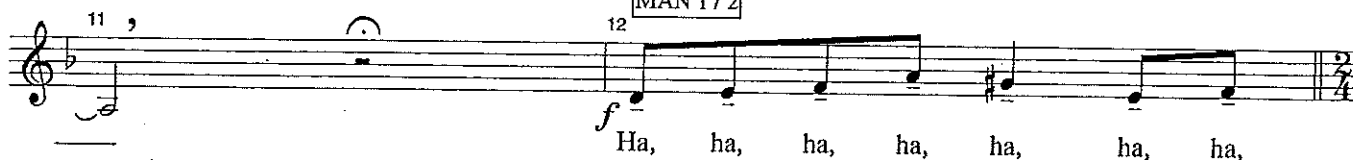


MAN 1:

"And man said, 'There are no other people'."

Smugly, obnoxiously - a little slower

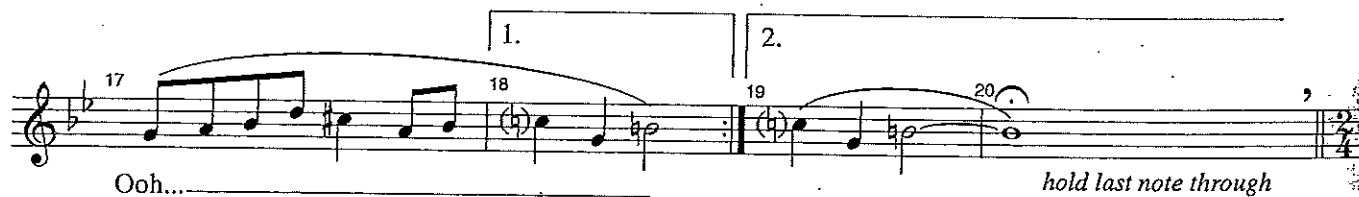
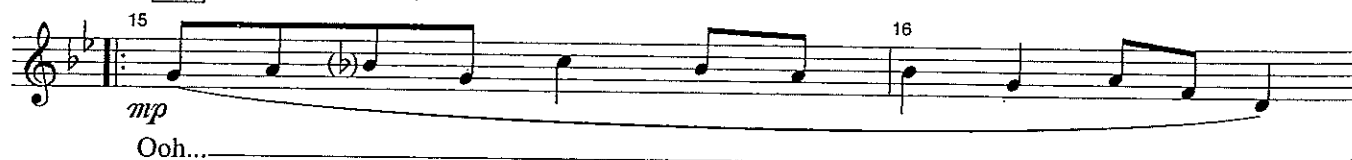
MAN 1 / 2

WOMAN 2: "And woman said," (*chanting begins below*)WOMAN 2: (*cont'd., spoken over chanting below*)

"Okay, how about this: we get married, you vow your eternal love for me, I expel a bunch of miniature humans who are totally dependent on us for eighteen years, you get a job, stay home weekends, and you never see another woman naked for the rest of your life."

Faster ♩ = 88

ALL (except WOMAN 2)



hold last note through
"...the rest of your life."

MAN 2: "And man said..."

Painfully (low bass)

MAN 1 / 2 (Note: MEN sing "Oh," not "Ooh")

Oh...

WOMAN 1: "And then thousands..."

MAN 1: "...and thousands..."

WOMAN 2: "...and thousands..."

MAN 2: "...and thousands of years passed."

WOMAN 1: "And as for man and woman..."

SEGUE AS ONE

No. 2

Cantata For A First Date

cue:

WOMAN 1: "And as for man and woman..."

Lively, with a big sound ♩ = 152

1

(+vln.)

6

MAN 1

First date, new ro - mance,

mf (sempre staccato)

clean shirt, pressed pants, brush the teeth, mousse the hair,

9 MAN 2 10 11

Cal - vin Klein un - der - wear. Right Guard, tooth - paste, bring the con - doms, just in case.

12 13 14 MAN 1

Lis - ter - ine; take a swill,) styl - ing gel, Min - ox - i - dil. I will

15 MAN 2 16 BOTH 17 18

splash on musk. I will knot my tie, and be - fore I go I will check my fly. It is

19 20 21 22

wom - en who have turned me in - to this: a coiffed-up and dry-cleaned guy.

23

24 WOMAN 1

25

26

Fa-cial cream from a spa, lin-ger-ie, Won-der Bra, hair spray, hair spritz;

*f**mf* (sempre staccato)

27

28

WOMAN 2

29

wax the legs, shave the pits. Act pe-tite, coy and pert, don't eat much, no des-ert,

30

31

32 (WOMEN fake a giggle)

WOMAN 1

Sweet-'N-Low, half-'n-half, smile a lot, fake a laugh.

I have

*sfz**sfz*

33

WOMAN 2

BOTH

34

35

36

primped and plucked. I have rubbed on Nair. I have spent two hours on my face and hair. And I

37

38

39

40

did all this for a guy I bare-ly know, and I bet he won't e - ven care.

*cresc.**f**mf*

Red.

* Red.

* Red.

* Red.

* Red.

* Red.

* Red.

* Red.

* Red.

41

MAN 1

42

43

I'll be - have — real well, show her just the good —

legato

MAN 2

44

45

46

— stuff on - ly. I could weave — a spell,

WOMAN 1

47 48

if I lie a-bout some things. I hope he's ma-ture,

mp (legato)

50 51 52

un - like ev - 'ry guy I've dat - ed.

53 54 55

WOMAN 2

Still I will en - dure; some - where, some - one

56 57 58

MAN 1

dreams of me. But I got

poco rit. *f*

59

Moderate Reggae $\text{♩} = 132$

60

61

62

bag - gage!

E-mo - tion-al bag - gage!

A plane - load of

(+vln.)

mf

63

64

65

bag - gage...

that caus - es much

sag - gage. Ev-'ry -

66

WOMAN 1, 2

67

(Woman 1)

We got bag - gage,

(Woman 2)

(Both)

e-mo - tion-al drag - gage;

(Man 1)

MAN 1, 2

(Man 1)

bod-y!

We got bag - gage,

(Man 2)

(Both)

e-mo - tion-al drag - gage;

15va

(loco)

f

8vb

loco

70 (Woman 1, Woman 2) 71

and we been lug - gin' a - round — this bag -

(Man 1, Man 2)

loco

72 73

gage a long, long time. Time...

V.S.

No. 3

A Stud And A Babe

cue:

(LIGHTS UP on COUPLE in restaurant)

Moderately, with tension; like a ticking clock ♩ = 144

1. (+vln.)

JASON: "Did I mention I just had
my phone fixed?"

JULIE: "Really?"

JASON: "Yes."

JULIE: "Oh?"

JASON: "Yeah."

JULIE: "Wow."

JASON: "Yeah."

JULIE: "Oh, I just remembered the cutest
story about my brother!"

JASON: "Oh, what?"

JULIE: "No, maybe not..."

JASON: "No, c'mon, c'mon!"

JULIE: "Okay, my brother - this is really cute -"

JASON: "Yeah, yeah, yeah?"

JULIE: "He has eleven toes!"

(Wait a beat)

(Wait a beat)

1. 5. 2. 6. 3. 7.

(An awkward wait for conversation.
Nothings happens. They sigh...)

8. 9. 10. 11. JULIE

Piano/Vocal

12

13 14 15

sit here try-ing to im - press, and make this guy awe - struck, but

8va-----, 3

(b) 3

JASON

16 17 18 19

ev-'ry sub-ject I ad - dress makes me sound like such a schmuck. It's

(loco)

20

21 22 23

not that I can't be di - vert-ing, some times I can e - ven thrill, but I'd

poco rit.

24 Freely

25 26

just be so much bet - ter at flirt-ing if I on - ly had looks that

3

(b) mp

3

27

Dreamy

28

kill...

(+vln.)

Red.

29 Freely

30

Ad lib. - "Sexy"

31

JULIE

If I were a stud... If

Red.

32

33

JASON

34

I were a babe... The kind of guy girls

(loco)

35

JULIE

36

37

love, the kind of girl guys

crave,

(+vln.)

mp

cresc.

gliss.

8vb...

(loco)

Piano/Vocal

Faster, wilder, with a strong rock beat ♩ = 160

38

JASON

JULIE

My breasts would be round - er. My 'pecs' would a-stound— her. My legs would be long-

f *mp cresc.* *f*

8va *gliss.* *(loco)*

JASON

JULIE

JASON

er. My arms would be strong - er. My locks would be flow - ing. My chest hair would be

gliss. *gliss.*

JULIE

JASON

show - ing. — My hips would be slim - mer. My butt would just sim - mer.

(b)

JASON

47

(Jason)

JULIE

48

49

(Jason)

(Julie)

(Julie)

Oh, oh, oh, I'm gon-na go up and sé - duce him. Oh, oh, oh, she'll be

(b)

ano/Vocal

JULIE

A Stud And A Babe - 5

50 beg-ging me for more. (Jason) 51 Oh, oh, oh, yeah, to-night I'm gon-na goose him. (Julie) 52

sim.

53 To-night I'm gon-na score. Yeah! (top of keyboard) A stud... (b) 54 55

gliss. (loco)

56 JULIE A babe... 57 JASON She'll love... 58 JULIE He'll crave...

(Jason) 59 Oh, oh, oh, if I were a... (Julie) 60 Slower 61

meno mosso rit.

3

Piano/Vocal

A Stud And A Babe - 6

Slow and bluesy (underscore) ♩ = 76

JASON: "So, Julie, baby, baby..."

JULIE: "Talk to me, sweet meat..."

62

mp
con pedale

63 (+vln.)

JASON: "Ooh, you have some nacho schmutz on your face."

JULIE: "Gone?"

64

65

JASON: "You wiped it to the other side..."

now it's on your chin.

Better."

66

rit.

67

Tempo I

68

mf

69 70 71

JASON: "Julie, be honest:
I don't have a lot
of what you're
looking for... do I?"

Ad lib. (as before)

72 JASON

3

74

75 JULIE

3

JULIE: "No, no, it's me."
JASON: "Julie....."

I'm not a stud...

I'm not a

mp

76 JASON 77 78 JULIE: "Well..." JULIE

babe. I'm not a guy girls love. I'm not a

(loco) 8va 8vb

79 80 81 JASON: "Really?" slowly and hesitantly at first

girl guys crave... I'm awk-ward and whin -

(+vln.) (slow) 8va rit. mp

(loco)

82 Hesitantly, slowly JASON JULIE JASON

y. loco My bi-ceps are tin - y. I'm not too ath-let - ic. My clothes are syn-thet -

mp poco a poco accel.

85 JULIE with growing confidence 86 JASON 87 JULIE

ic. My nails are all chewed on. My hair is all glued on. My

mf

Piano/Vocal

With glee (as before)

A Stud And A Babe - 8

88 hips are real dump - y. Well, mine are real lump - y. Oh, oh, oh, ev - 'ry

91 night I'm al - ways snor - ing. Oh, oh, oh, yeah, my feet can real - ly stink!

94 (Jason) JULIE 95 sim. 96 JASON

Oh, oh, oh, yeah, I'm home - ly and I'm bor - ing. Well, let me buy you one more

97 JULIE 98 JASON 99 JULIE

drink! — Yeah! — (top of keyboard) No stud... — No babe... —

8va — gliss. (loco)

JASON

JULIE

I love.....

I crave.....

Oh, oh, oh.....

103

104

105

8va

Oh, oh, oh, oh, oh, oh!

(loco)

106

107

108

Oh, oh, oh, oh, oh...

109

(+vln.)

110

(JASON takes off eyeglasses, holds out arms)

(JASON and JULIE embrace and kiss)

APPLAUSE SEQUE

Piano/Vocal

No. 4

Single Man Drought

warning:

BOB1: "So, anything to start?"

cue:

VERONICA: "I'm a very light eater..."

$\text{♩} = 116$
Moderately $\text{♩} = \text{♩}$

VERONICA

I'm ly - ing... (VERONICA): "Plus, I didn't get to the gym today, and generally I go..."

jazzy

mf

...every single day."

I'm real - ly ly - ing...

BOB 1: "Veronica, you are one special lady.
I could talk to you all night."

BOB 2: "But my real passion is golf."

BETTY: "Yes, Bob, I could tell by the
plaid pants." (SHE laughs)

BETTY: "And I just love plaid."

BOB 2: "But do you like golf?"

BETTY: "Of course."

Please, God, don't let him!

BOB 2: "Do you play?"
BETTY: "Oh, surely."

9 **BETTY** 10 11

I'm ly - ing... Oh boy, I'm ly - ing...

12 13 14

BOB 2: "We gotta play sometime!"
BETTY: "Your course or mine?"
(THEY laugh)

Who — is this wo - man talk - ing?

BOB 2: "Hey, did you ever see the greatest golf movie ever made... 'Caddy Shack?'"
BETTY: "Loved it!"

mp

15 16

I did - n't see this mov - ie...

BOB 2: "What was your favorite scene?"

♩ = 112
Medium, sexy, jazz feel

17 18 19

VERONICA
Help me, — help me... help me...

BETTY

Help me, —

BOB 1: "So, the..."

mf

poco più mosso ♩ = 116

20 21 22 23

VERONICA

difference between fuel exhaust and fuel injection is really very simple..."

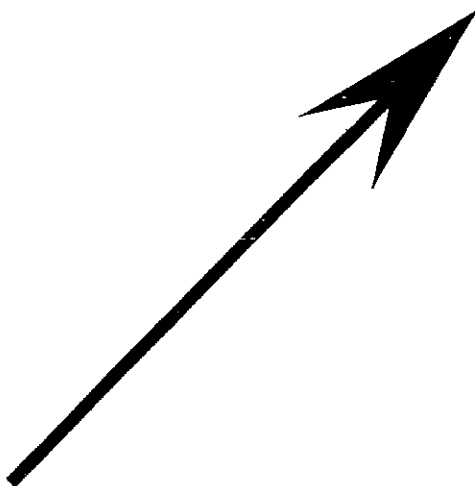
To think he thinks he's at his— best;—

* "walking bass" feel

sim.

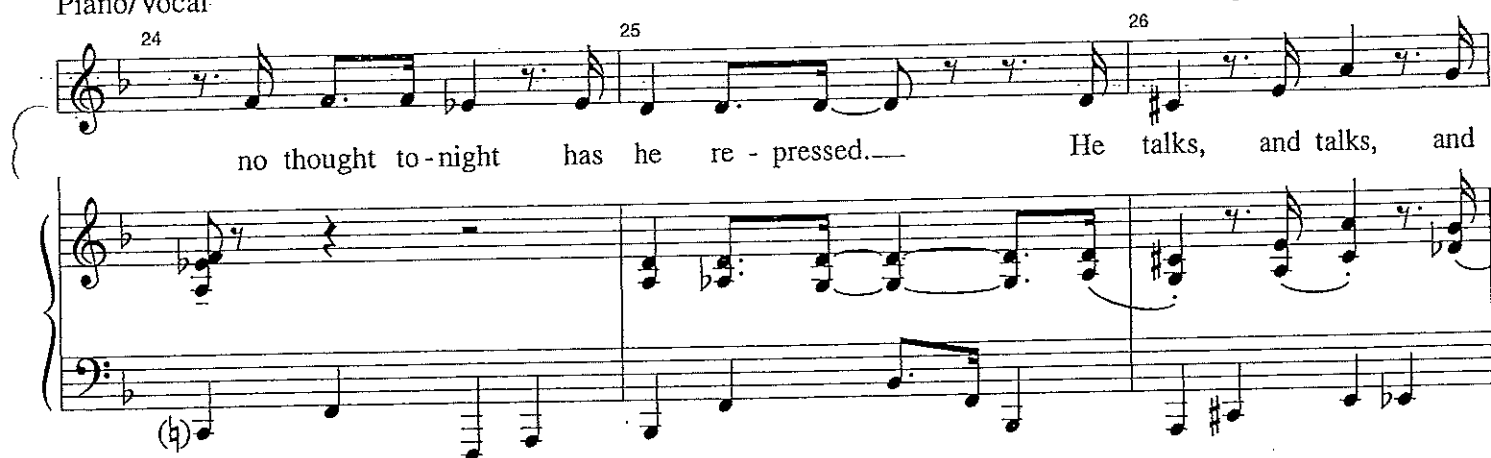
* Pianist can omit left hand, measures 20-36, if there's a bass player.

V.S.



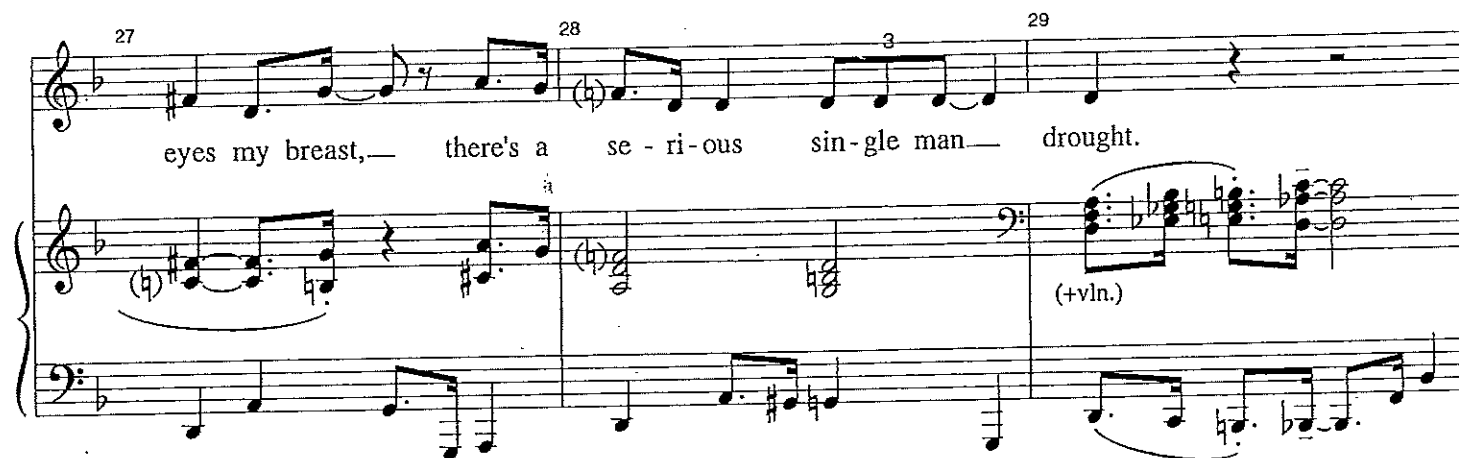
24 25 26

no thought to-night has he re-pressed.— He talks, and talks, and



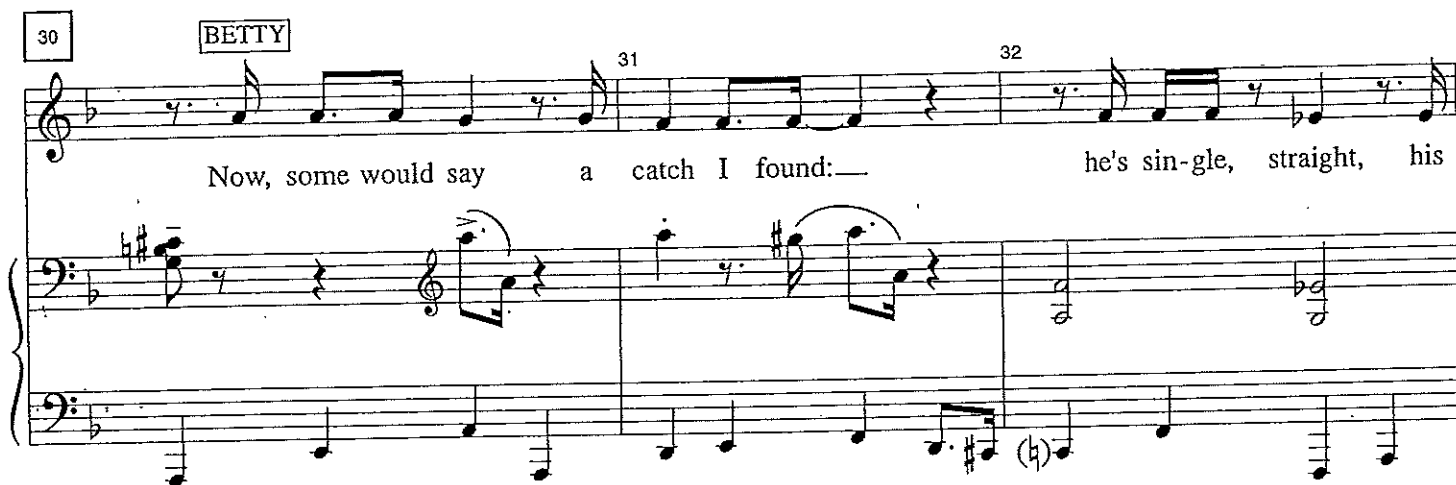
27 28 29

eyes my breast,— there's a se-ri-ous sin-gle man— drought.



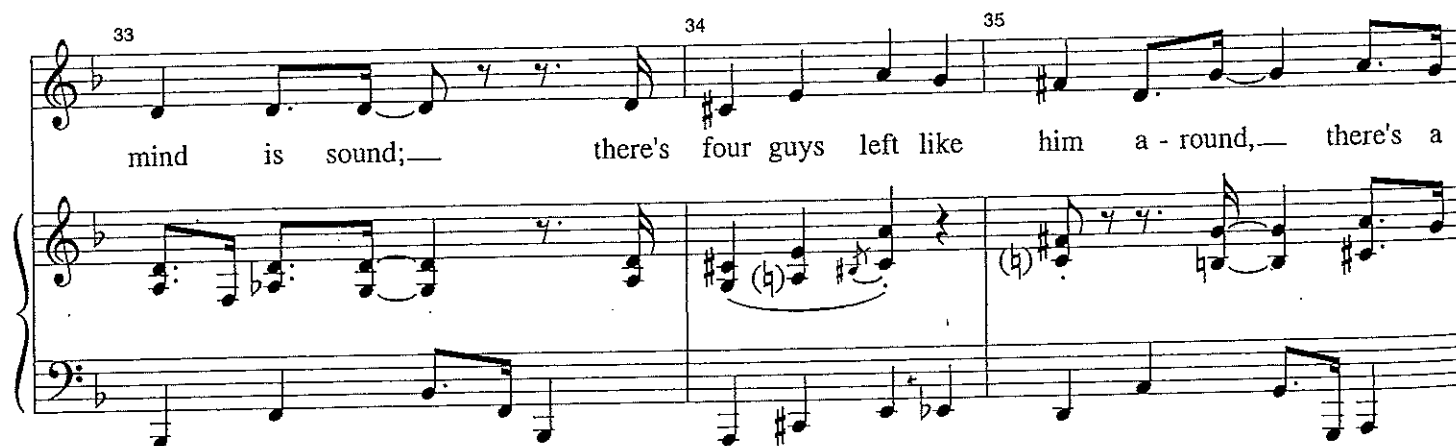
30 BETTY

Now, some would say a catch I found:— he's sin-gle, straight, his



33 34 35

mind is sound;— there's four guys left like him a-round,— there's a



36 3 37 38 VERONICA

ser - i - ous sin - gle man — drought. I can't be - lieve he's

8vb

39 40 BETTY 41 VERONICA

talk - ing — still. — Oh God, I need a scotch re - fill. — He

(8vb) (loco)

BETTY BOTH 42 43 44 3

chews... He spews. I could use a pill. — There's a se - ri - ous sin - gle man —

*

* Can be omitted for page turn

Piano/Vocal

Single Man Drought - 6

46 Beguine feel ♩ = 138

BETTY

45

drought.

Stan - dards,

I used to have some

ten.

ten.

mf

47

48

stan - dards,

49

but

man

by man,

ev - 'ry

50

53

VERONICA

51

stan - dard me - an - dered from me.

Les - bi - an,

52

54

I should be a les - bi - an;

if I was

55

56

57 58 59

born— to love wom-en, how won-d'rous-ly sane I would be.

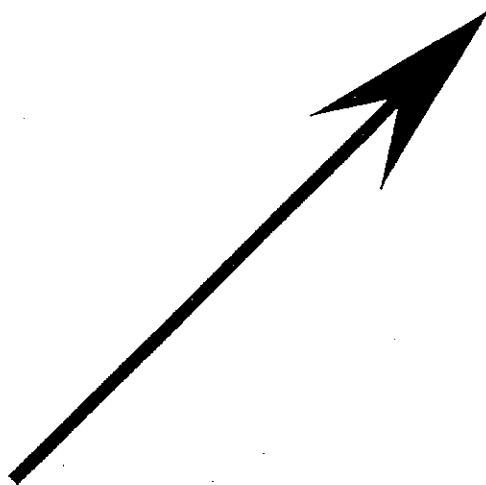
rit.

BOB 2: "And who was your favorite Caddyshack actor?" BETTY: "Oh, you know - that whacky, nutty - that nutty

60 *Tempo I* 61 62

mp

V.S.



Piano/Vocal

63 golf-thingie guy - "

64 BETTY

65

BOB 2: "Chevy Chase?"
 BETTY: "Yes!"
 BOB 2: "Me too!"

I could grow old a-lone— just— fine—

(on "...too!") *mf* (+vln.)

66 VERONICA

67

68 BOTH

I'll buy some cats... like, twen-ty-nine— They'll find me dead— in my

poco rit.

69 Slower *wistfully* *ten.* A Tempo

70

71 (still BOTH)

gliss. fe-line shrine, there's a se-ri-ous sin-gle man— drought.— So

ten. *cresc.*

72 A little more deliberately (Betty / Veronica)

73

74

I date Bob, and hope, and flirt;— he might ₃ get bet-ter—

f

75 by des - sert. — I stay, I pray, still I as - sert, — there's a

76 77

mp *f*

78 se - ri - ous sin - gle man, — de - lir - i - ous sin - gle man. —

79 80

BOB 1 / BOB 2:
"And let me take care of the check."

mf

81 BETTY VERONICA 83 BOTH

BETTY/VERONICA:
"Let's split it!"

I'm ly - ing. I'm ly - ing. I'm real - ly ly - ing. —

f

84 85 BETTY/VERONICA 86

BOB 1 / BOB 2:
"No. It's on me!"

You bet your sweet ma - cho gold card it is, 'cause there's a

87 88 89

se-ri-ous, de-lir-i-ous, "se-ver-i-ous," "Wag-ner-i-ous," send the Ma-rines,— we're talk-ing

ff

90 91 92

se - ri-ous... sin-gle man— drought!

gliss.

(loco)

8^b

BETTY/VERONICA

93 94 95

(snap) "La - dies room!"

gliss.

Applause playoff

96 (same tempo) *f* 3 (+vln.) 3 97 (BETTY and VERONICA exit)

98 99 (BOB 1 and BOB 2 get up and address audience)

in a defensive manner, e.g., "Hey, wait, wait a minute... ...wait, wait... stop...")

100 101 *slow down* *mp*

ATTACCA NO. 5

(as soon as BOB 1 yells a final, loud "Hey!")

Piano/Vocal

No. 5

Why? 'Cause I'm A Guy

cue:

(direct segue from No. 4)

Bright Waltz tempo $\text{♩} = 76$

1

BOB 1:

"Hey!"

BOB 1

2

3

4

5

6

on dates I am

All right, I am boast-ing:

coast-ing;

it's me I am toast-ing.

BOB 2

18

13

14

15

16

17

Why?

'Cause I'm a guy!

My hair-line's re -

19

20

21

22

23

24

25

ced-ing,

(+vln.)

my ul - cer is bleed-ing,

my

Piano/Vocal

Why? 'Cause I'm A Guy - 2

26 27 28 29 30 **BOTH**

e - go needs feed - ing. Why? 'Cause I'm a

V.S.

Jeremi

Piano/Vocal

Why? 'Cause I'm A Guy - 3

BOB 1

31

32

33

34

guy!_____

My vac - 'um is

Michael

35

36

37

BOB 2

38

39

40

rust-ing._____

My bath-tub is crust - ing._____

Dominic

BOB 1

41

42

43

44

45

46

My kitch-en's dis - gust - ing._____

Why?

'Cause I'm a

All:

BOB 1

50

47

48

49

51

52

guy!_____

My gut is ex - pand-ing._____

Piano/Vocal

Why? 'Cause I'm A Guy - 4

BOB 2

BOTH emphatically

53 54 55 56 57 58

In bed I'm com-mand-ing. By God, I'm out -

rit. *pull back*

8va

59 60 61 62 63 64

stand-ing! Why? Why? Why? Why?

(8va) (loco)

a tempo

Red. * *Red.* * *Red.* * *Red.* *

65

Freely

BOB 1 gently

66

Why? 'Cause I am

rit. *sfz*

7

Red. *

67 **Slower** $\text{♩} = 92$ [BOB 2] [BOTH] 68 [BOB 1]

strong, strong... I am in - vin - ci - ble, and I'm a

(loco)

mp

Red. * *Red.* *

69 **Freely, with emphasis** [BOB 2] 70 [BOB 1] [BOB 2]

hock - ey lov - ing, meat - eat - ing, jock itch - ing, chan - nel flip - ping,

(+vln.)

mf cresc. (colla voce)

71 [BOB 1] [BOB 2] 72 [BOTH] **Slowly, emphatically** 73 **Tempo I**

belch-ing, burp-ing, scratch-ing, snor-ing, *f* nev-er stop to ask di-rec-tions

f rit. *gliss.*

8vb

74

Faster, in '1' $\text{♩} = 92$

75

76

77

* Alt. note for either
MAN#1 or MAN#2,
if necessary.

guy!

ff

78

79

80

81 (yelled, macho-style) 82

Yeah!...

gliss

(loco)

No. 8 Hey There, Single Gal/Guy

warning:

MOM: "Well go ahead, Maury, make your toast."

DAD: "Right, my toast."

cue: (begin playing immediately after the word "toast" below)

DAD: "Yes, a toast..."

50's Doo-Wop style ♩ = 96

Softly, under DAD's toast

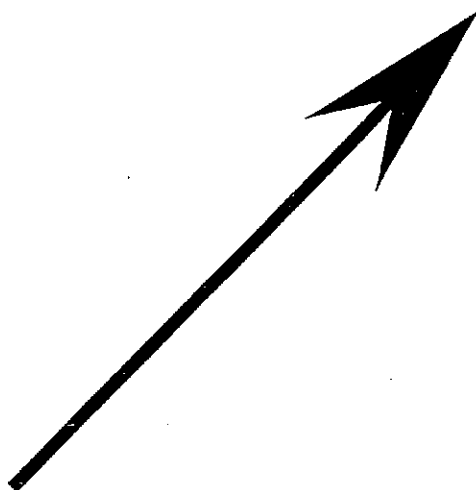
...to our, uh, not-quite-ready son, Mitch, and our...

mp

...too-focused-on-her-career-or-else-she'd-be-our-daughter, Karen."

3 4 [ALL] (spoken) "Here, here!"

V.S.



Piano/Vocal

Sweetly, but with an 'edge'

5

MOM/DAD (to KAREN)

(sung) Hey, there sin-gle gal,— you're still sin-gle now;— to -

mf

night you'll still be sleep-ing all a-lone. But

we don't pit-y you. No, no, not pret-ty you, 'cause your

life be-longs to no man, it's your own.

2

13 **DAD** 14 **MOM** **MOM/DAD**

You've got your friends so dear, not to men-tion your ca-reer. You

15 don't need no guy to come knock-ing at your door. Ooh.

16 (Dad) (Mom)

17 **DAD** 18 **MOM** **BOTH**

But we won't make a fuss, 'cause you in-spi-re us, like

19 (Dad) (Mom) 20

Mar-lo Tho-mas and Mar-y Ty-ler Moore!

KAREN: "Maybe I should go now."
MITCH: "Yeah."

(in tempo)

cresc. *f*

Piano/Vocal

21 **MOM/DAD** (interrupting) 22 **DAD**

Hey there, you're O. K., wom - an of to-day. You've

mf

23 24 **MOM:** "You are so lucky." **BOTH**

got much more than moth - er ev - er had. So

25 26 **MOM**

go home, get some sleep, but pray you do not weep. Just

27 **Freely** 28 **(Dad)** **(Mom)**

curl up with some Häa - gen Dazs, — and be glad. Sin - gle

rit. *a tempo* *mp*

MITCH: "O.K., let's toast..." 30 MOM/DAD (to MITCH)

gal. Hey there, sin - gle guy, — no

31 need to clar - i - fy — 32 why a man of your age can't com -

33 mit. It's fine with us, my son, — just

35 drink, dance, have some fun. We're your par - ents; 36 we sup - port you, you lit - tle

Freely 2

rit.

Piano/Vocal

A Tempo

38

DAD

shit!

Have you just lost your way?

mf a tempo

f mf

MOM

BOTH 40

Re-pressed, con-fused, or gay? For once in your life give ma-tur-i-ty— a

MOM

whirl.

(Dad)

(Mom)

Ooh.

So much a - wait - ing you.

BOTH 44

(Dad)

(Mom)

So get on with mat-ing, you! What's wrong with her, she seems like such a nice

cresc.

45 BOTH 46

girl? But we don't mean to pry. — Re -

mp

47 48

lax, you hap - py guy; — a - dult - hood's — not as cru - cial as it

49 50

seems. — For grand - kids we can wait; no

51 52

Freely Sadly (a little slower)

need to pro - cre - ate... Who cares if you've de - stroyed your — par - ents

rit.

Red.

*

Hey There, Single Gal/Guy - 8
(to MITCH)

Piano/Vocal

53 A tempo

(Dad) with mounting anger
(Mom)

54

dreams?_____

(to KAREN) Big car - eer girl,_____

way - ward

poco

a

poco

cresc.

55

son,_____

(to KAREN)

56

fu - ture spin - ster,_____

dis - ap -

mf

Slower (sweetly, again)

57

point - ment..._____

(to MITCH and KAREN)

Here's to

you._____

58

f

molto rit.

mp

A Tempo

59

60

f a tempo

poco rit.

APPLAUSE SEQUE

No. 9

He Called Me

warning:

DEBBIE: "And Ken, thanks for calling."

cue:

(DEBBIE presses phone button)

very freely - out of tempo

DEBBIE (sung with wide-eyed amazement)

1 ♩ = c. 80

He called me; a

impressionistic, like a harp

mp

6

play repeatedly - in tempo - without regard for rubato of melody

Red.

3 4 5

guy who I am dat-ing real-ly called me. Am I hal-lu-ci-nat-ing? No, he

4/4

4/4

4/4

4/4

*

6 In tempo

7

called me. Thank God I got Call Wait-ing, 'cause he

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Red.

*

8
called me, oh boy!

9

12
8

Red. * Red. * Red. *

10 Lively, with an Italian opera feel $\text{♩} = 126$

11 12

DEBBIE

(PIZZA GUYS enter)

PIZZA GUYS freely (recitative)

He

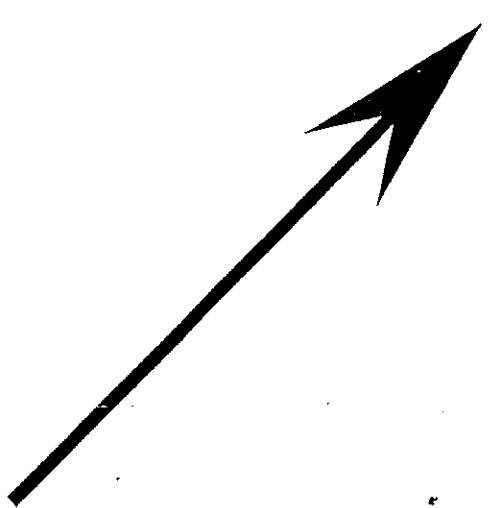
"Or-di-na-to un-a piz-za con mol-to an-cho-vies?"

(+vln.)

ff

Red. * Red. *

V.S.



Piano/Vocal

13 A tempo
(Debbie)

called me! I'll say it once a - gain: He

(Pizza Guys)
(with Italian accents)

(spoken) "Non!" "Ma - don!"

mf

15 16

called me! Yes! He

PIZZA GUY 1 PIZZA GUY 2 BOTH (spoken) gleefully

(sung) "Ma - ma, gra - zie, a - men, si!"

17 18

called me! (sung) Oh yes, he

We love this guy named Ken!

19 20 21

called me!

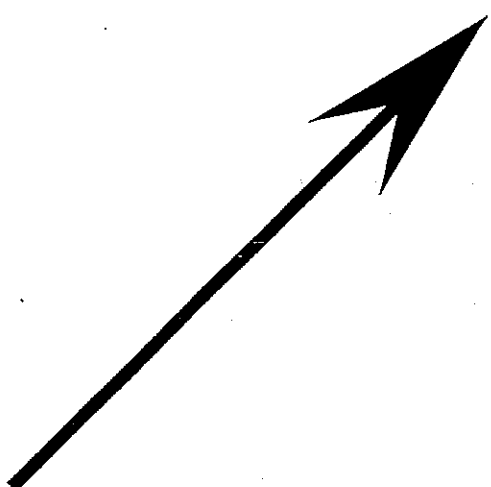
MA: "I came as soon
as I heard the news!" Her

DEBBIE: "Ma!"

Such joy!

sfz

V.S.



Piano/Vocal

22

L'istesso tempo

23

24

phone rang! It was so un-ex-pec-ted, but her phone rang. For

softly

gliss.

gliss.

(Pizza Guys)

Ah....

Ah....

L'istesso tempo

mf

25

26

27

once she's not re-ject-ed, no, her phone rang. A shrine should be e-rect-ed where her

gliss.

Ah....

DEBBIE

29

30

31

phone rang. Oh,— boy!

("awards lectern" comes on...)

(+vln.)

sub. m.

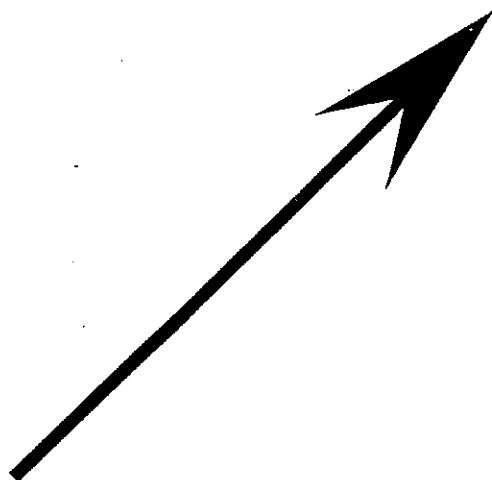
DEBBIE: "I... hope my experience here today gives hope to the...

(maintain tempo)

(softly, under speech)

...millions of little girls out there who are waiting for their little toy pink phones to ring...

V.S.



38

39

MA

40

PIZZA GUYS

How odd,

he called her!

Good

VAMP until CUE:

"This is for you, sisters!"

Bright march feel ♩ = 120

*cresc. e rit.**f*

41

42

DEBBIE

43

God, he called her, and sud - den - ly

birds are a - sing - in' in the

44

MA 45

46

sky!

Oh yes, he called her! God bless, he called her, and

(spoken, freely) (sung)

47

48

now

she thinks...

Could this be...

a

49

50

51

nice

DEBBIE: "Hello? Ken! You're calling again just to say hi? He's needy!"

Yes, ...
(Pizza Guys)

he's need - y!

SFX 124

(cut off on
phone ring)

a tempo

(loco)

DEBBIE

52

53

54

What

a

nice

(Ma)
guy!

Very deliberate ♩ = 100

poco rit.

rit.

a tempo

gliss.

APPLAUSE SEGUE

No. 10 Cantata Reprise #1

cue:
ATTACA from No. 9b

Allegro ♩ = 144

(+vln.)

(BRIDE, GROOM, and CLERGYWOMAN enter)

1 *f*

2

3

4

5

6

Red.

7 **WOMEN**

8 **MEN**

9 **BRIDE** **GROOM**

Church bells, wed-ding day; dat-ing hell, gone a-way. What I've dreamed all my life;

Church bells, wed-ding day; dat-ing hell, gone a-way. What I've dreamed all my life;

loco

mf

Piano/Vocal

10 soon to be man and wife.

11 soon to be man and wife.

12

CLERGYWOMAN

13

Look at them, filled with pride; hap - py groom, blush - ing bride.

CLERGYMAN

Look at them, filled with pride; hap - py groom, blush - ing bride.

14

BRIDE

slowing down...

Take a breath, flash a smile;

here we go...

GROOM

Take a breath, flash a smile;

here we go...

15 Slower

SEGUE AS ONE

No. 11

Wedding Vows

cue:
Segue from No. 10

BRIDE

1 2 3

Down the aisle...

GROOM

Down the aisle...

Moderate Gospel in '3' - with a tranquil feeling ♩ = 96

mp

R.H.

CLERGYMAN

4 3 5 3 6 3 7

La-dies and gen-tle-men,— we have gath-ered here— un-der

Piano/Vocal

Freely, with expression

CLERGYWOMAN

A little slower

8 9 10

...to bear wit-ness to this man and this wo-man,—

God a-bove,

poco rit.

mf

CLERGYWOMAN

Slowly, with feeling

CLERGYMAN

11 12 13

as they vow their e - ter - nal

as they vow their e - ter - nal

colla voce

rit.

14

Sweetly

(Bride)

15

16

17

(C.W.)

love.

(Groom)

(C.M.)

love.

CLERGYMAN

Do you

Moderate Gospel in '4' ♩ = 120

mp

softly, but accented

mf

loco

8vb

18

19

GROOM

20

Yeah, I swear!

(C.M.)

swear? Do you swear to love and hon-or?

Then your bach-'lor-hood's a

mp

loco

8vb

21

22

23

24

Oh Je-sus!

gon - er.

As a hus-band now,

you'll have a lot_ of chores._

a tempo

(+vln.)

(8vb)

loco

25 26 27

BRIDE

Yeah, I

CLERGYWOMAN

Do you swear? Is your love for him whole-heart-ed?

mf *mp*

loco 8vb

28 29 30

swear!

Then your free-dom just de-part-ed. And re-mem-ber, now his

(8vb) *loco*

31

32

33

Oh my god!

fam - i - ly — is yours.

GROOM

Do I

Faster, energetic ♩ = 152

mf

34

35

BRIDE

36

Do I vow?

CLERGYWOMAN

(alt.)
I bet he gains a ton—

swear?

CLERGYMAN

The sex will nev - er be — as great!

(+vln.)

8vb

37 **BRIDE** 38 39

Who's this strang - er stand - ing next to me? —

— of weight! **GROOM**

Who's this strang - er stand - ing next to me? —

loco

40 41 42 43

CLERGYWOMAN

Do you swear? Do you

GROOM

Per-haps I should have been more cau - tious.

CLERGYMAN

Do you swear? Do you

8vb *loco*

BRIDE

44 (alt.) Here comes the bride, and she is nau - seous! Is this real-ly what you
(C.W.) vow? Is this real-ly what you
(Groom) Is this real-ly what you
(C.M.) Is this real-ly what you
vow? Is this real-ly what you

47 (Bride) want your life to be? ———
(C.W.) want your life to be? ——— Do they
(Groom) want your life to be? ——— Do they
(C.M.) want your life to be? ——— Do they

48 49

cre - scen - do

Piano/Vocal

(CLERGYMAN/WOMAN
sing softly under Bride's speech)

BRIDE: (to an audience member) "Hi, I was wondering if you have a car..."

50

CLERGYWOMAN

51

Do they

swear? —

C.M.

swear? —

poco più mosso ♩ = 160

f

(BRIDE, cont.) ... I need a ride right now. I'm very little. I'll just squeeze in the back seat...

52 (C.W.)

53

54

The church is locked,— there's

vow? —

(C.M.)

The church is locked,— there's

vow? —

(BRIDE, cont.) ... C'mon...

...Help me!"

Full-voiced

55

(C.W.)

no - where you can run!

56

57

[BRIDE] It's your

[CLERGYWOMAN] It's your

(C.M.)

no - where you can run!

[GROOM] It's your

[CLERGYMAN] It's your

(top of keyboard)

8b-----

58

(Bride) spe-cial day,— ain't we hav - in' fun?—

59

60

(C.W.) spe-cial day,— ain't we hav - in' fun?— And re -

(Groom) spe-cial day,— ain't we hav - in' fun?—

(C.M.) spe-cial day,— ain't we hav - in' fun?— And re -

loco

Piano/Vocal

Slightly Faster - with menacing intensity ♩ = 168

61 **CLERGYWOMAN** 62 63

mem-ber it's for-ev-er, and for - ev-er, and for-ev-er, and for - ev-er is a real-ly long,—

CLERGYMAN

mem-ber it's for-ev-er, and for - ev-er, and for-ev-er, and for - ev-er is a real-ly long,—

mf

64 **BRIDE** 65 66

And re - mem-ber it's for-ev-er, and for - ev-er, and for-ev-er, and for—

(C.W.)

— long time! — Do you swear? — Do you vow? —

GROOM

And re - mem-ber it's for-ev-er, and for - ev-er, and for-ev-er, and for—

(C.M.)

— long time! — Do you swear? — Do you vow? —

f

67 (Bride) ev - er is a real - ly long, — long time. — Do we?

(C.W.) Tell us here! — Tell us now! — Do you?

(Groom) ev - er is a real - ly long, — long time. — Do we?

(C.M.) Tell us here! — Tell us now! — Do you?

8^{vb} — — — — — loco

70 (Bride) **Molto Ritard** 71 72

(C.W.) Do we? Do you? (alt.) you?! —

(Groom) Do we? Do you?! —

(C.M.) Do we? Do you?! —

Molto Ritard **Slower** *mp*

Ad lib.

(both very timidly and weakly)

(both a little stronger)

Maestoso

73 BRIDE We... do... 74 We... do... 75 We do! 76

GROOM We... do... We... do... We do!

CLERGYWOMAN They

CLERGYMAN They

Ad lib. playfully

Maestoso ♩ = 84

mp mf ff (+vln.)

8vb

77 (Bride) Oh God! (alt.) 78 79

(C.W.) do, oh God!

(Groom) Oh God!

(C.M.) do, oh God!

wailing 3 3 3

rit. Slower, freely

gliss.

8vb

END OF ACT I

No. 13**Cantata Reprise #2**

cue:
SEGUE from No. 12A

(BRIDE and GROOM from end of Act I enter)

1 **Allegro** $\text{♩} = 144$

f

Red.

5 **BRIDE/GROOM**

loco

mf

6 **GROOM**

Here we go, sac-red kiss; start the clock, wed-ded bliss. Buy a home, mow the lawn,

8 **9**

sec - ond mort-gage ov - er-drawn.

Piano/Vocal

10 **BRIDE** 11 12

Re-pro-duce, lab-or pains, kids, work, ball-and-chains. Trapped, broke, grow-ing dull,

GROOM

Trapped, broke, grow-ing dull,

13 14

changed my mind, must an - nul. Then a -

changed my mind, must an - nul.

poco rit.

15 16 17

gain, I want him so.— He hold my hand— and my love—

Then a-gain, I want her so.— She hold— my hand— and my love—

Moderate Reggae style ♩ = 132
(+vln.)
mf *sim.*

18 (Bride)

19

20

— ov - er - flow. Now we sail - in' on a cruise to Mex - i - co;—

(Groom)

— ov - er - flow. Now we sail - in' on a cruise to Mex - i - co;—

21

2X

22

hon - ey - moon time, let's go! —

hon - ey - moon time, let's go! —

2X

23

24

25

Hon - ey - moon time, let's... (BRIDE tosses bouquet as BRIDESMAID enters)

Hon - ey - moon time, let's...

*f**rit.*

26 Somewhat slower; $\text{♩} = 126$ $\text{♩} \cdot \text{♩} = \text{♩} \text{ } ^3$
 Relaxed Country/Western feel

BRIDESMAID: "You look so great!"

27 28 29

mf *mp* (underscore)

Everything was beautiful; like a dream!

30 31 32

No, I love my dress!

33 34

I'm sure I'll wear it again..."

Repeat until BRIDESMAID's cue:
 "Have a great time in Cancun!"

35 36 37

(rpt. if nec.) (rit., last x)

SEGUE AS ONE

No. 15

The Baby Song

4ms

warning:

FRED: "Call me when he graduates college, Frank."

cue:

(FRED exits; FRANK turns to look at teddy bear)

Delicately; like a music box $\text{♩} = 120$

(last time only)

FRANK

3

Freely

FRANK: "Ah, de wittle baby! - Ah, de bittle waby!" Well, I dread that I'm re-gres-sing, with my

(hold last x only)

mp

(repeat as nec.)

colla voce (playfully)

Red.

* *Red.*

* *sim.*

head this ba-by's mes-sing;

wee-ba, dwee-ba, doo-ba, dab-by doo.

Once

I be-came a pa-rent, I be - came quite in - co - her - ent;

ma-ma, ma-ma, da-da, woo-hoo -

10. hoo. When I'm hurt, I get a boo-boo, when I sleep, I take a su-su;

11. 12.

13. nap-py, nap-py, nap-py, swee-py - swoo. In the car I go, "Vroom, vroom, vroom!" ...In the

14. 15.

16. john I make a boom - boom; wop-pa, wop-pa, wop-pa, poo-poo - poo. Can I

17. 18. irritated

rit.

19. stop this? God, I wish it, 'cause I sound just like a dip-shit! Yee-ha, yee-ha, yee-ha, boob-y

20. 21. (can be "spoken") (sung)

mf

22 23 Tenderly and freely

boo! (FRANK hears baby "crying") Now I

8va tr

(r.h.) (l.h.) sfz rit.

24 25 26 Slowly

hear my ba-by cry-cry; so it's time that I go bye-bye. Doo-ba, dab-by, dee-by, dub-by,

8va loco mp loco 8va loco colla voce

27 28 29 Softly, tenderly

wee - ba, woo - by, woo.

slowly 3 rit. APPLAUSE SEGUE

No. 16

Marriage Tango

warning:

DAVE: "I can bundle the papers myself."

cue:

MARLENE: "No, I mean to bed."

Misterioso ♩ = 88 [1] DAVE: "Oh. It's only 9:45. Hey, hey, hey! Really?"

MARLENE: "I dunno. Ya feel like?"

DAVE: "I could bundle tomorrow."

MARLENE: "Yeah?"

DAVE: "Yeah!"

Faster

MARLENE:

"Wait! I gotta throw in the fabric softener!"

With a dramatic Tango feel ♩ = 120

DAVE [9] 10

I tucked in both the boys, and I put a - way their toys, so to -

maintain strong accent on 'I'

11 night I'll feel the joys of be-ing wed. 12 I 13 put a-way each Smurf, and the

loco

(8vb)

14 foot-balls made of Nerf, so to - night this Dad-dy's turf will be his bed! 15 16

8vb

17 I cleaned up Leg - os and go - ril - las, Nin - ja 18

loco

(8vb)

sfz

19 Tur - tles and God - zil - las, and one large ty - ran - no - saur - us 20

sfz

21 rex. Now who would have guessed, but soon I'll be un-dressed; I'm

22

23

24 mar-ried, and I'm gon-na have sex!

25

26

27 ZACHARY: "Dad... Tyler threw up in bed!"

28 (DAVE exits as...

29 MARLENE enters)

(8vb)

sfz mf

(last time)

30 MARLENE 31 I laid out their school clothes, and the left-o-vers I froze, so I'm

32

(8vb)

33 34 35

read - y to ex - pose my ach - ing bust. I walked the Saint Ber - nard, let the

loco

(8vb)

36 37 38

cat out in the yard; now watch Mom - my work real hard with lots of lust. ———

gliss.

39 40

I picked up Bat - man, Pez, — and Slin - kies, Pow - er

sfz

41 42

Rang - ers, trolls, — and Twin - kies, G. I. Joes with mus - cles that

sfz

43 flex. Now who would have known, but soon I'll hear me moan; I'm

44

45

3

8vb

46 mar-ried, and I'm gon-na have sex!

47

48

mp

f

8vb

49

50

51

MARLENE

Oh,

(DAVE enters)

Calmer, but with a beat ♩ = 116

mp

(8vb) loco

52

DAVE ...there was a time

53

there was a time

54

(Dave) *espressivo ten.*

(Marlene)

when our nights were filled with

(vln.)

(play if no violin)

rit.

Piano/Vocal
A tempo

Marriage Tango - 6

With passion

55 (Dave) 56 57

(Marlene) pas-sion so deep. Oh, the heights we would climb; but

Red. *

58 59 A tempo

now when it's dark, we'd much rath - er sleep.

ten. *mf a tempo* *Red.* *

poco rit. *ten.*

60 61 *lustfully* 62 63 DAVE/MARLENE

(Both) But not to-night! Aghh! (MARLENE exits)

(+vln.) (+vln.) (+vln.)

f *ff*

Red. *

64 Tempo I ♩ = 120 65 DAVE 66

The car's in the ga - rage, my li -

mf

Red.

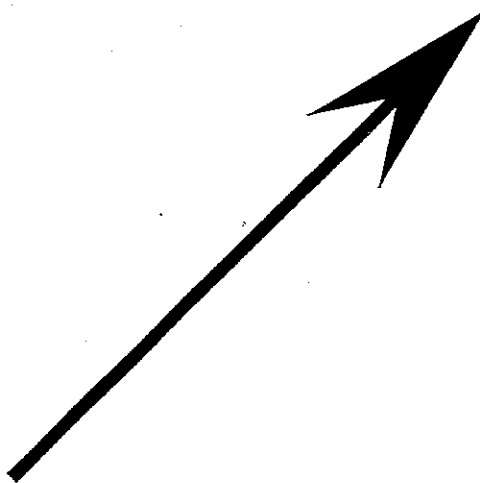
67 68 69

bi - do's grow - ing large, and soon I will dis - charge my man - ly spell.....

(+vln.)

(8^{va})

V.S.



70 71 72

MARLENE

ZACHARY:
"Dad, my lizard escaped!" (*DAVID exits; MARLENE enters*)

I cooked

loco

(8vb)

73 74 75

din-ner in the wok, I washed ev-'ry shirt and sock, so to - night I'm gon-na rock-'n-roll like

76 77 **DAVE** 78

hell! _____ **MARLENE** We played with Play-doh and Nin-ten-do, we watched

gliss.

sfz

79 (Dave) 80

(Marlene)

"Dum-bo" to the end, oh now it's time for fun that's rat - ed

sfz

81 (Dave) 82 83 DAVE

(Marlene)

"X." We al-most did - n't make it, but soon we'll both be na - ked. We're

mp *mf* *gliss.* *f*

84 85 86

MARLENE we're mar-ried,

cresc.

87 and we're gon - na have burn - ing, yearn - ing, wheez - ing, squeez - ing,

88 **Softer**
(Dave)
(Marlene)

89 **Build gradually**

90 *mf* gaud - y, naught - y, heav - ing, cleav - ing, good old - fashioned...

91

92 **With emphasis**
f *molto rit.*

TYLER/ZACHARY:

"Mom! Dad! The lizard's eating the guppies!"

(DAVE/MARLENE think for
a moment. Then...)

A tempo

DAVE/MARLENE

93 Let 'em!

94

gliss.

95 **With abandon**
(Dave)
(Marlene)
Sex!

96

97

gliss.

APPLAUSE SEQUE

No. 17 On The Highway Of Love

cue:

WIFE: "Wait here."

(WIFE exits, HUSBAND stands alone on stage)

Ad Lib.

2

HUSBAND

3

4

(strummed, like a guitar)

In my home I'm not the boss,—

with my kids I'm

colla voce

at a loss.— My life seems "close, but no ci-gar,"— I've been jil-ted by— my

passionately

softly, freely

Bluesy

luck-y star.— Well, thank God!— At least... I've got my... car.—

mp

Light rhythm & blues feel ♩ = 138

WIFE: "Okay, everyone in. Okay, I'll keep the
mousse cake on my lap. Ready when you are."
(To KIDS) "And no fighting!"

13 *mf*

14 Repeat until CUE: "And no fighting!"

HUSBAND

Bluesy, with a hint of "Elvis"

15 When I'm driv - ing, I'm the king of my do - main, -

(+vln.) *sim.*

sim.

WIFE: "Careful pulling out."

18 when I'm driv - ing, I'm a

19

20

8vb. loco

WIFE: "Slow, slow; we're not in a hurry..."

21 beast with out a chain. -

22 When I'm driv - ing, I'm a

23

24

8vb. loco

WIFE:

"Put on your blinker - people aren't mind readers."

force you can't re - strain, —

but on the

8vb

28

29

30

WIFE

Keep your

high-way of love, — she's driv - ing me in - sane! —

Forcefully

(Steady eighth notes - don't rush)

mf

loco

31

32

33

eyes on the road! —

HUSBAND

Keep your hands on the wheel! —

Keep your thoughts in your head! —

Shut your

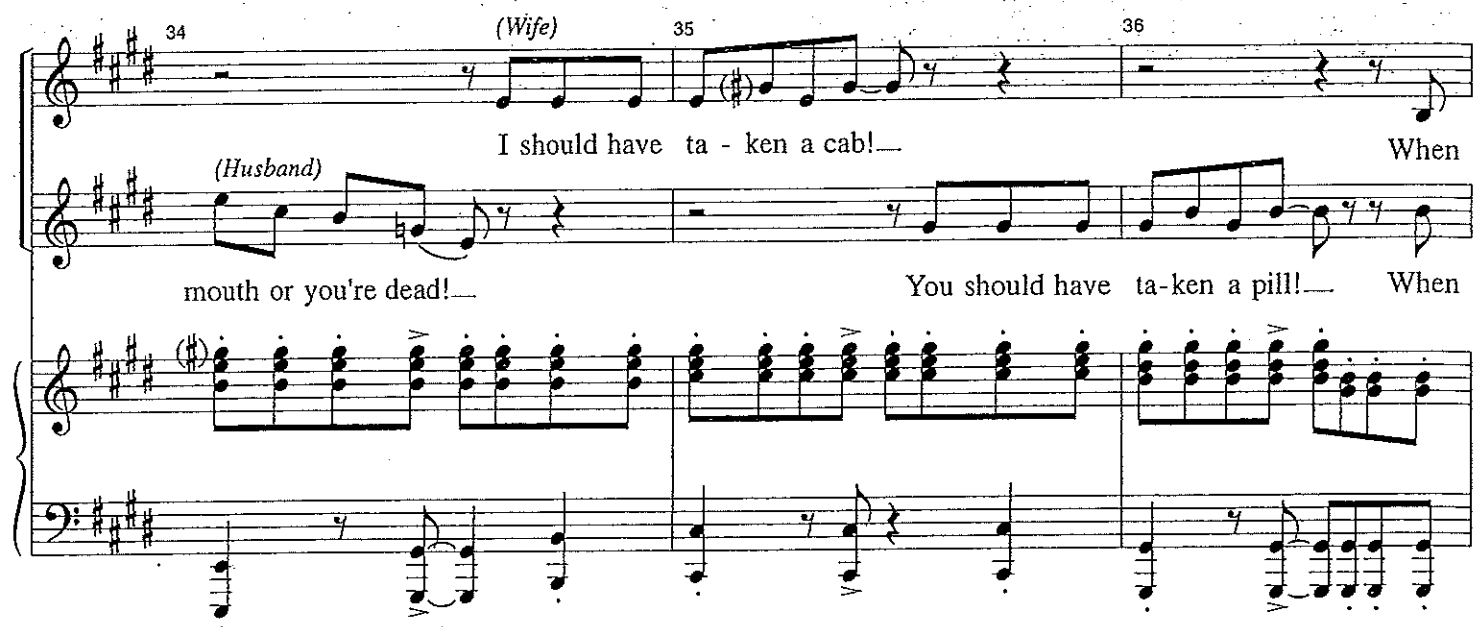
f

34 (Wife) 35 36

I should have ta - ken a cab!— When

(Husband)

mouth or you're dead!— You should have ta-ken a pill!— When



37 38 39

au - to - mo - bil - ing, we're not— too ap - peal - ing.

au - to - mo - bil - ing, we're not— too ap - peal - ing.

EMMA

When they're driv - ing, we

NOAH

When they're driv - ing, we

8va—



HUSBAND: "You know so much? You take the wheel!"

WIFE: "No!"

EMMA

41

42

get a large mi - graine; —

On the

NOAH

get a large mi - graine; —

On the

(8va)

loco

43

44

45

high-way of love, — they're driv - ing us — in - sane! —

high-way of love, — they're driv - ing us — in - sane! —

HUSBAND: (getting out of car and addressing audience)

"Ladies and Gentlemen: my wife - a mere passenger in my machine - seems to think it's her job to share... (cont'd.)

(underscore - same tempo)

47

48

49

*f**mp*

Piano/Vocal

HUSBAND: (cont'd.)

"...her relentless opinions with the pilot.

But remember those James Bond movies?

The ones with all those cool cars with those ejector seats...

All I'm saying is:

General Motors could make a fortune!

60 I thank you very much. 61 (HE sits)

WIFE: (getting out of car and addressing audience)

"You know, my husband has a heavy foot,

which goes along with his heavy head.

You would think he would view driving as a simple means of getting from somewhere, to somewhere else.

Instead he must view it as a rite of manhood; a test of testosterone. If you ask me, it's no coincidence

70 71 72 73

that the stick shift is shaped like the male sex organ.

I thank you."

WIFE

74 75 76 77

(SHE sits) At

(vamp) *f*

WIFE

emphatically

home we don't fight,—

HUSBAND

but once we start the car, the mar-

At home we don't yell,— but once we start the car, the mar-

(+vln.)

78 79 80

(all together)

EMMA: "Are we there yet? Are we there yet?"

WIFE: "You're gonna' hit that truck!"

NOAH: "Dad, I gotta' pee! I gotta' pee!"

81 82 83

riage goes to hell!

riage goes to hell!

(NOTE: During four-part ensemble singing,
EMMA and WIFE can exchange vocal lines,
if necessary. Same for NOAH and HUSBAND.)

84 85 86

WIFE

We're los - ing our grip — on this fam -

EMMA

We're los - ing our grip — on this fam -

NOAH

We're los - ing our grip — on this fam -

HUSBAND

We're los - ing our grip — on this fam -

HUSBAND: (interrupts, yelling)
"Would you all shut up!"

(Wife)

88

89

(Emma)

i - ly trip! When we're driv - ing, our fights are high oc - tane;—

(Noah)

i - ly trip! When we're driv - ing, our fights are high oc - tane;—

(Husband)

i - ly trip! When we're driv - ing, our fights are high oc - tane;—

i - ly trip! When we're driv - ing, our fights are high oc - tane;—

Faster and wilder ♩ = 156

ff

(Wife)

90

91

92

(Emma)

WIFE: "This man is trying to kill me!" when we're driv - ing, we're ob-

(Noah)

when we're driv - ing, we're ob-

(Husband)

when we're driv - ing, we're ob-

when we're driv - ing, we're ob-

(Wife) 93
nox-ious and pro-fane. When we're driv-

(Emma) 94
nox-ious and pro-fane. When we're driv-

(Noah) 95
nox-ious and pro-fane. When we're driv-

(Husband) 96
nox-ious and pro-fane. When we're driv-

HUSBAND:
"Goddammit, don't make me stop this car!" When we're driv-

8va

3 3

(Wife) 96
ing, we're in a lot of pain.

(Emma) 97
ing, we're in a lot of pain.

(Noah) 98
ing, we're in a lot of pain.

(Husband) 99
ing, we're in a lot of pain.

NOAH:
"We're growing... (cont'd.)"

(8va)

gliss.

99 (Wife) 100 (alt.) 101

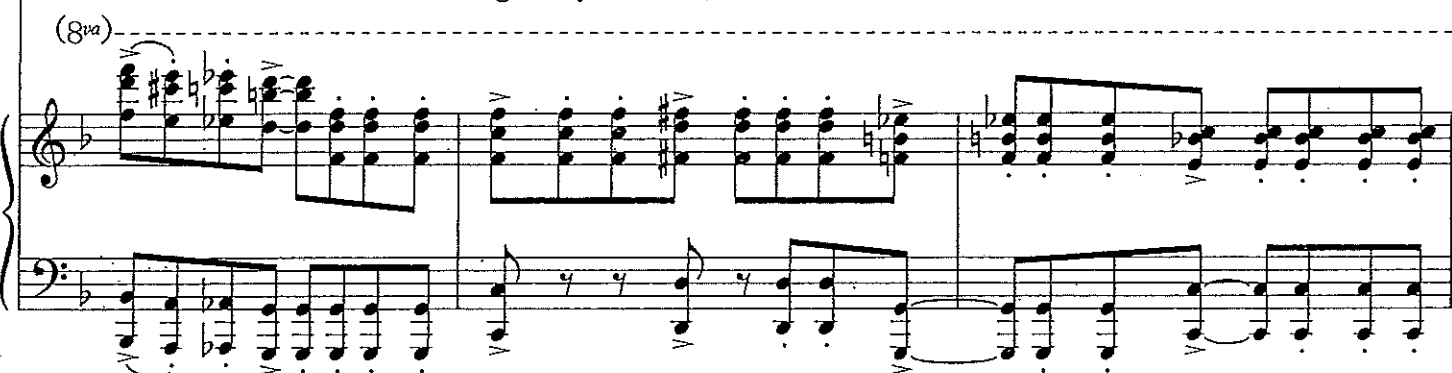
(Emma) On the high-way of love, we scream till we're hoarse! On the

(Noah) On the high-way of love... On the

NOAH: (cont'd.)
...up dysfunctional!" On the high-way of love... On the

(Husband) On the high-way of love, we scream till we're hoarse! On the

(8va)



(Wife) 102 (alt.) 103 with emphasis

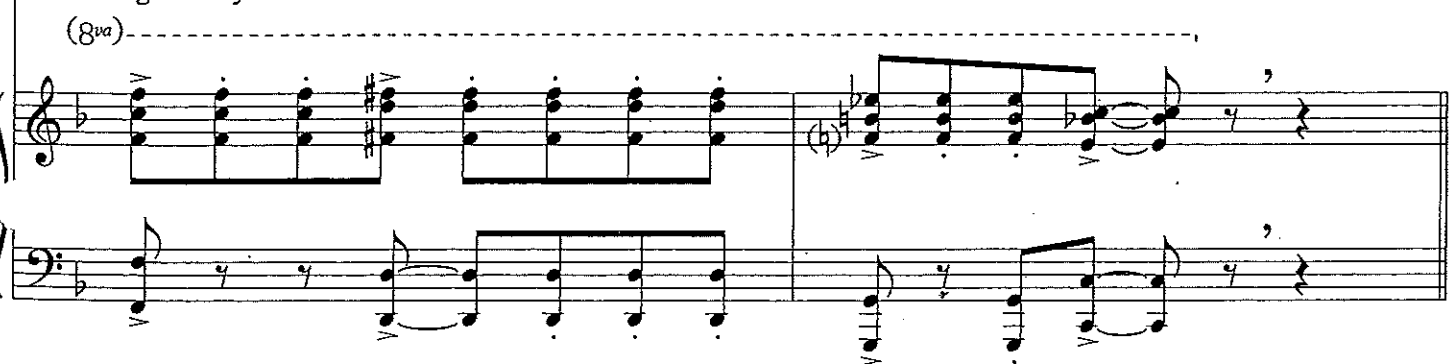
(Emma) high - way of love... On the

(Noah) high - way of love, they ought to get a di - vorce! On the

(Husband) high - way of love, they ought to get a di - vorce! On the

high - way of love... On the

(8va)



Piano/Vocal

104

Slower

(Wife) 3 high - way of love... (alt.) 105

(Emma) 3 high - way of love...

(Noah) 3 high - way of love...

(Husband) 3 high - way of love...

Slower loco 3 (THEY lurch forward) 8va (THEY lurch backward) gliss. (the car stops) 8vb

(NOTE: WIFE's speech (below) starts immediately after car stops)

(immediately after car stops)
WIFE: "Okay... that wasn't so bad! Alright, you lock the car. I'll take the mousse cake. Noah, Emma, make sure you kiss all your relatives - and don't tell anyone they're getting fat!"

(WIFE, EMMA, and NOAH EXIT; HUSBAND is alone, looks at watch)

(Continue on HUSBAND's
CUE: "Hey, made good time!")

106 (Violin) Freely 107 3 108 HUSBAND

(alt. RH if no violin) mf loco 3 For -

mf loco 3

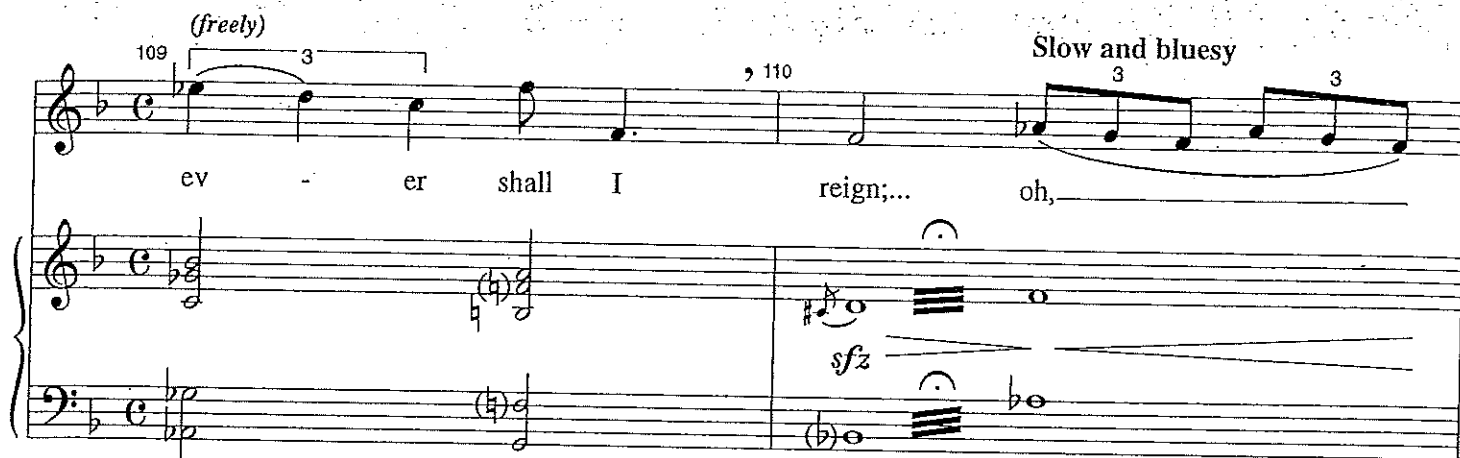
(freely)

109 3 110

Slow and bluesy

3 3

ev - er shall I reign;... oh,



(HUSBAND blows kiss to car)
HUSBAND: "Love ya, babe."

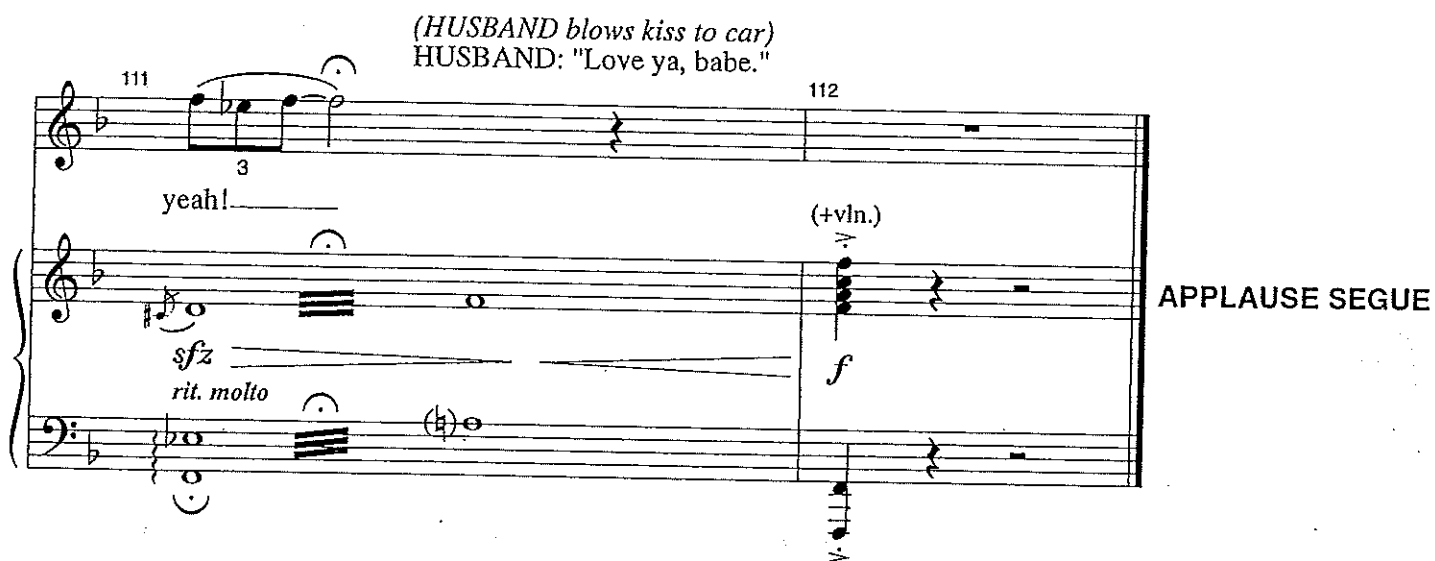
111 3 112

yeah!

(+vln.)

sfz *rit. molto* *f*

APPLAUSE SEGUE



Piano/Vocal

No. 18

Waiting Trio

cue:

CONNIE: * "Waiting, waiting, waiting... waiting."

Quite slow, but rhythmic, Blues feel ♩ = 66

f (GUY enters) GUY: "Waiting... waiting." (+vln.)

3 [GUY] We came to buy shoes. Like she needs more shoes.

5 But so far we have - n't been through the shoe de - part - ment. I was

mf

8^{vb}

* Note: Connie is played by Woman #1, Samantha is played by Woman #2.
(The roles were reversed in the original New York production.)

Piano/Vocal

Waiting Trio - 2

Slower.

dragged here, — I was nagged here, — now she's left me — holding the

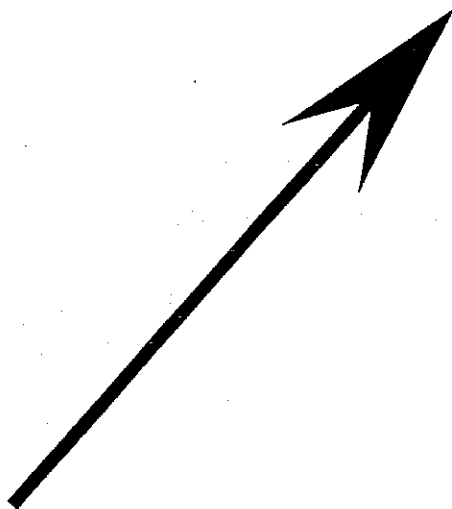
rit.

f

mf

V.S.

(8th)



no/Vocal

Moderate blues in '4' = 96

bag — here.

(loco)

10

3

Nailed up here in Ma-cy's, have-n't seen the wife since noon.

Jailed up here in Ma-cy's, I hope

11

12

13

I'm pa-roled real soon.

Twitch-ing here in Ma-cy's;—

Lord, can't I es-cape some-

14

15

16

(+vln.)

3

3

17 18 19

how? _____ Bitch-ing here in Ma-cy's,— won't—

20 21 22

— some-one just shoot— me now? _____

mp

Musical score for 'Waiting Trio - 4'. It consists of three systems of staves. The first system has three staves (treble, alto, and bass clef) with measures 17, 18, and 19. The second system has three staves with measures 20, 21, and 22. The third system has three staves with measures 23, 24, and 25. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are written below the staves. There is a 'mp' (mezzo-piano) dynamic marking in the third system.

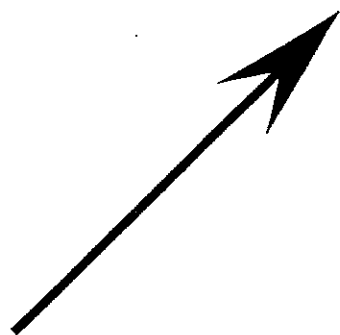
GUY: "Honey! Look at me honey! I know you can hear me, honey! How much longer you gonna' be?"

23 24 25

6

Musical score for GUY's part, measures 23, 24, and 25. It consists of two staves (treble and bass clef). The music is in the same key and time signature as the previous section. There is a '6' written below the first staff in measure 23.

V.S.



Ohhh, waiting, waiting...." **Faster** 27 **Moderately bright '4'** $\text{♩} = 156$ (SAMANTHA enters)

26 *rit.* *(+vln.) sfz* *sfz* *mf* 28

29 30 31 **SAMANTHA**

SAMANTHA: "C'mon, ladies! I haven't got all day!" My blad-der's burst-ing and I'm

29 30 31

32 33 34

stuck here on line— a-gain. This line is end-less, and I drank too much wine— a-gain.

32 33 34

35 36 37

How come men— nev-er have— to put up— with all this?

35 36 37

38

39

40

The sit-u-a-tion could not___ be much clear - er now: I need a toi-let, and I___

41

42

43

___ need a mir - ror now. I shall re-fuse to let such in - jus - tice ex -

cresc.

44

45

46

47

ist!___ I'm a wo - man, I got-ta pee___ and I'm

*f**mf*

48

49

pissed!

GUY

She's

Moderately, with a bounce ♩ = 104

(not too loud) *mf* *f* (pull back)

3 3

3

50

51

CONNIE

Thir - ty-two more sec - onds...—

(slide)

shop - ping,— I'm drop - ping;—

3 3 3 3 3 3 3 3

3 3 3 3

52 (Guy) 53

noth - ing a man - can do but weep. She's

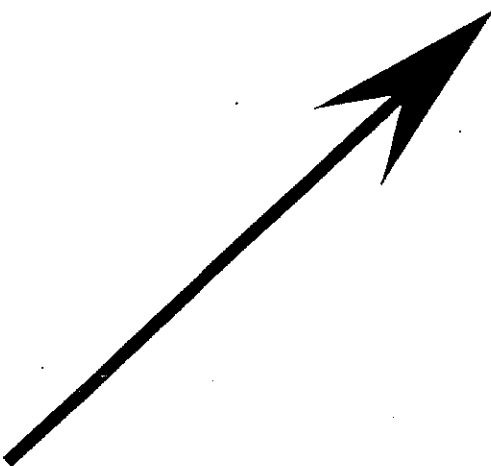
54 (Connie) 55 56

Thir - ty-two more sec - onds...—

(Guy) A little faster

buy - ing, — I'm dy - ing; — noth - ing 'bout mar - riage comes

V.S.



Piano/Vocal

Bright '4' $\text{♩} = 156$

57

SAMANTHA

58

59

The sit-u - a - tion is I'm gon-na' ex-plode— right now. My blad-der's burst-ing and I'm

GUY

cheap.

She's shop - ping,

mf

CONNIE

Thir - ty - two more sec - onds...

This

60

61

62

SAMANTHA

gon-na' ex-plode— right now.

The sit-u - a - tion is I'm gon-na' ex-plode!— This

GUY

I'm drop - ping.

This

cresc.

(r.h.) gliss.

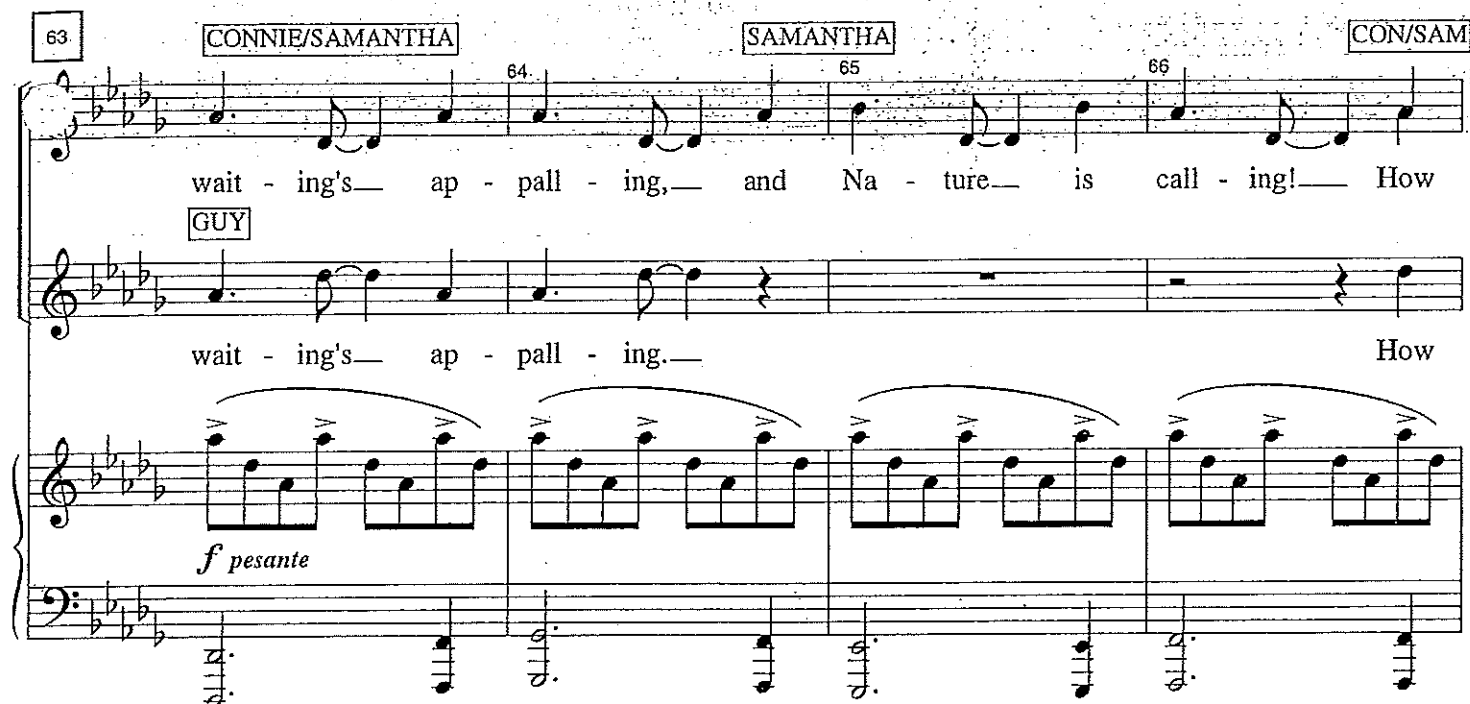
63 CONNIE/SAMANTHA SAMANTHA CON/SAM

wait - ing's ap - pall - ing, and Na - ture is call - ing! How

GUY

wait - ing's ap - pall - ing. How

f pesante



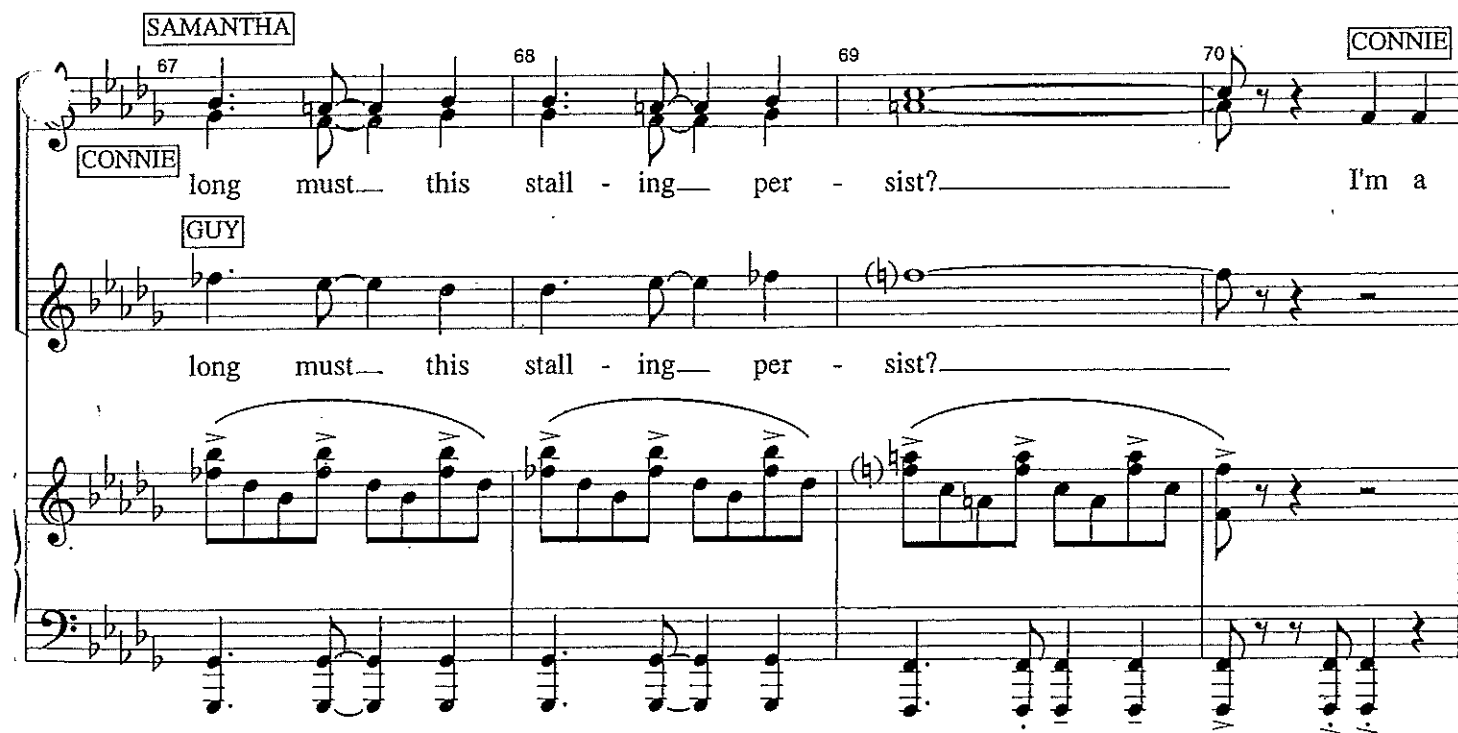
SAMANTHA CONNIE

67 68 69 70

CONNIE long must this stall - ing per - sist? I'm a

GUY

long must this stall - ing per - sist?



71 head - case wait-ing for him. —

72

73

GUY

Wait-ing for her... —

SAMANTHA

74 I got - ta pee! (as SAMANTHA crosses to MEN'S ROOM)

75

(+vln.)

rit.

76 SAMANTHA: "Alright boys, zip up; I'm coming in, and I'm not very happy!"

77

78 And I'm pissed!

GUY

And I'm pissed!

(pno.)

a tempo

mf

(vln.) 5

gliss.

sfz

(play gliss. only if there's no violin)

8vb

Piano/Vocal

No. 21

I Can Live With That

cue:
MURIEL: "Arthur, you seem like a nice man - you do.

Softly, under dialogue $\text{♩} = 88$

1 But I don't really go out like you're intending. 2 No, I just don't..."

MURIEL

I've got some

(start immediately after "But")

p

3

(play after "don't")

l.h.

Red.

3 With a gentle dance-like beat $\text{♩} = 108$

4

5

ARTHUR

prob - lems, my health's not good... Well, at our age, that's un - der -

mp

3

6

7

8

MURIEL

ARTHUR

stood. I've got ar - thri - tis... ...flares up in June. I've got bron

I Can Live With That - 2

Piano/Vocal

ARTHUR

9 chi - tis. I'll get that soon. 10 No mat - ter,

MURIEL

11 I can live with that. 12 I've had a

ARTHUR

(can be spoken)

13 by - pass. 14 Well, I've had two. 15 I dye my hair. It looks nice

(+vln.)

mp

MURIEL

ARTHUR

16 blue. 17 My ways are set. 18 Well, peo - ple change. I find you

Piano/Vocal

I Can Live With That - 3

MURIEL

ARTHUR

19

20

sex - y.

I find you — strange. —

No mat - ter, —

21

22

I — can live — with that.

I

poco rit.

23

Freely

MURIEL

ARTHUR

24

of - ten think of those I miss;

Friends keep dy-ing, but I've grown strong.

Some -

(+vln.)

mp colla voce

25

with feeling

MURIEL

26

rit.

27

Tempo I

times I have to rem - in - isce.

It

still does hurt, just not as long.

My kids don't

(+vln. c.v.)

p

(Vln.)

rit.

28

A little livelier.

ARTHUR

MURIEL

29

30

vis - it.

Mine nev - er leave.

I make a meat - loaf

you won't be -

mp

(vln.)

3

33

31

ARTHUR

32

MURIEL

33

lieve.

I tell tall tales.

I tell the truth.

I drink skim

3

3

34

MURIEL

35

ARTHUR

milk.

I drink ver - mouth. —

No mat - ter, —

3

36

37

I — can live — with that.

Spirited

MURIEL (can be spoken)

I like things

38

With a "bounce"

ARTHUR

39

40

clean;

I scrub the wash.

I got a gar-den,

I grow some

mf

MURIEL

41

42

squash.

I keep in shape;

I mow the lawn.

I wake up

ARTHUR

ARTHUR

MURIEL

44

45

late...

I'm up at dawn.—

No mat - ter,—

*f**mf*

46

47

48

I — can live — with that.

(+vln.)

*cresc.**f*

DANCE

49

(with Ped.)

50

51

3

3

3

3

52

53

54

3

3

3

(THEY do a "dip")

molto rit.

55

56

57

sfz

mp

a tempo

Slower

Ped.

Ped.

Ped.

Ped.

58

59

p

Freely

When it comes to... you know...

Ped.

Ped.

Ped.

Ped.

60

61

rit.

I'm not that type that just hops right into the bed like an acrobat...

It takes time with me..."

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Piano/Vocal

I Can Live With That - 7

63 ARTHUR: "Cause if you're talking

ARTHUR: "Uh-oh."
MURIEL: "That's a problem?"
ARTHUR: "Depends. How much time you talking?"

Slightly under tempo

p (sneak in)

years, I don't think either of us has that long."

MURIEL: "I was talking a few weeks. Maybe."

a tempo

mf

ARTHUR

No mat - ter, —

I — can live — with

Slowly, tenderly, rather freely ♩ = 84

MURIEL

68 Slower

that.
(+vln.)

I will be bur - ied

at my Jim's

(+vln.)

mp

* Red.

70 **ARTHUR** 71 72 **BOTH** (*not too fast*)

right. Next to my Sue is my grave - site. But I'm still

espressivo

rit. (vln.)

73 **Broadly rhythmic** ♩ = 88 *Red.* **ARTHUR** *espressivo* *

here, with much to give. (*straight eighths*) Some - day I'll

mf 3 *pull back* 3 *h* *h*

75 **MURIEL** 76

die... For now, I'll live. *8va* *loco*

poco rit. *rit. e dim.* *mp* *Red.* *

(*Speak lines after chords are played*)

MURIEL:

"I'll always love my Jim."

ARTHUR:

"And I my Sue."

MURIEL:

"I... I just don't know..."

Freely

ARTHUR

77 78

You think I

mf *hold chord till end of each spoken line* *mp*

Piano/Vocal

Freely

I Can Live With That - 9

MURIEL

79 do? 80 No mat - ter, — 81

(let ring) (+vln.) *p* 3 *poco rit.* 3 *a tempo* *mp* *ten.*

Slowly, with feeling ♩ = 88

BOTH

82 I can live with 83 (Arthur) (Muriel)

(+vln.) *rit.*

84 you. 85 86

(let ring) *A tempo* *Slower* *rit.* *pp*

Red.

* 86.1
APPLAUSE SEQUE

No. 22

Epilogue

cue:

SEGUE from No. 21A;

MAN 1 and WOMAN 1 enter, chanting

Moderately slow and soft; like Prologue in Act I ♩ = 69

1 WOMAN 1 / MAN 1

a cappella

mp

Ooh, _____ Ooh. _____

WOMAN 1: (*Spoken over Violin solo below*)

"And the Lord God said, 'Thus is how the book of man and woman shall be written...'"

MAN 1: "...endlessly crashing into each other like two vengeful bumper cars; Romeo, Romeo wherefore art thou, Romeo, You played it for her, you can play it for me, My man done did me wrong, Chicks and ducks and geese better scurry, I got it bad and that ain't good, You make me feel like a natural woman, She was just seventeen, you know what I mean, Love to love ya baby..."

5 3X

* Pick up tempo, slightly ♩ = 76

Violin solo (under dialogue)

mp

6 7 8 1., 2.

mp

3X

Pno. tacet til msr. 12
(play only if no violin)

*(Note: Dialogue spoken ad lib., while music remains in tempo. It usually takes four full statements of the theme to complete the Epilogue, but a repeat may be eliminated if necessary.)

(WOMAN 2 enters)

WOMAN 2: "But above all else," added the Lord God,
'one truth is eternal.'"

(MAN 2 enters)

MAN 2: "All ye good people of Earth..."

WOMAN 1: "Go forth with joy!"

MAN 1: "Find someone to love!"

WOMAN 2: "Someone you think is perfect!"

9 3. 10 11

PIANO / VIOLIN version

13

MAN 2: "Then spend the rest of your life trying to change them."

(piano enters)

rit.

*Note: Piano (and violin) can speed up, or slow down measures 12 and 13, so that the words "change them..." land on, or near, the final chord.

ATTACCA

PIANO SOLO VERSION

12a 13a

MAN 2: "Then spend the rest of your life trying to change them."

**

**Note: Pianist can speed up, or slow down measures 12 and 13, so that the words "change them..." land on, or near, the final chord.

ATTACCA

o/Vocal

No. 23 I Love You, You're Perfect, Now Change (Finale)

cue:

(Segue from No. 22) (CAST MEMBER gives "silent" upbeat by a sharp intake of breath)

live in back

Softly, with a gentle beat $\text{♩} = c. 120$

a cappella

WOMEN

1 *p* Keep com - in' back; 2 I keep com - in' back. 3 I

MAN 1

p Keep com - in' back; I keep com - in' back. I

MAN 2

p Keep com - in' back; I keep com - in' back. I

Wn

5 keep com-in' back to this whirl-wind tour of lov-ing and leav - ing and want-ing more. I

M1

6 keep com-in' back to this whirl-wind tour of lov-ing and leav - ing and want-ing more. I

M2

7 keep com-in' back to this whirl-wind tour of lov-ing and leav - ing and want-ing more. I

Wn

9 swear that I swore— off of love— be-fore,— (Woman 1) but I— 12

M1

10 swear that I swore— off of love— be-fore,— (Woman 2) but I—

M2

11 swear that I swore— off of love— be-fore,— but I—

Slap
In strict tempo, growing in volume ♩ = 120

mp

14

3

15

16

(Both)

keep com - in' back. Some-how I keep com - in' back. I

mp

3

keep com - in' back. Some-how I keep com - in' back. I

mp

3

keep com - in' back. Some-how I keep com - in' back. I

mp

3

mf

8vb

* Pianist can omit left hand, measures 13-22, if there's a bass player.

17

18

19

cresc.

20

keep com-in' back all goo-goo-eyed; I've been through the wring-er and been drip-dried. I

cresc.

keep com-in' back all goo-goo-eyed; I've been through the wring-er and been drip-dried. I

cresc.

keep com-in' back all goo-goo-eyed; I've been through the wring-er and been drip-dried. I

mp

(8vb)

Piano/Vocal

A little faster, stronger

Wn 21 (Both) 22 23 24 (Woman 1) So I (Woman 2) So I

say I'm a mess,—but I say— it with pride!

M1 say I'm a mess,—but I say— it with pride! So I

M2 say I'm a mess,—but I say— it with pride! So I

poco accel. e cresc.

(8vb) (loco)

to have DISCO With a rhythmic groove ♩ = 126

Wn 25 26 27 (Woman 1) I BOTH (Woman 2) I

keep com - in' back; ba - by, I keep com - in'

M1 mf keep com - in' back; ba - by, I keep com - in'

M2 mf keep com - in' back; ba - by, I keep com - in'

(+vln.) mf

28 (Both) 30

back. Love's a de-li-cious and vi-cious curse;

back, keep com-in' Love's a de-li-cious and vi-cious curse;

back. Love's a de-li-cious and vi-cious curse;

31 32 33

once you hit bliss, then you hit re-verse. Well, if love's a dis-ease,—ba-by, get—

once you hit bliss, then you hit re-verse. Well, if love's a dis-ease,—ba-by, get—

once you hit bliss, then you hit re-verse. Well, if love's a dis-ease,—ba-by, get—

34 35 36 *cresc.*

Wn — me a nurse! 'Cause I (Woman 1)

M1 — me a nurse! 'Cause I *cresc.*

M2 — me a nurse! 'Cause I *cresc.*

cresc. *poco accel.* *gliss.*

Smoothly, a little faster ♩ = 132

37 *f* (Woman 1) BOTH 38 39 40 WOMAN 2

Wn (Woman 2) keep com - in' back, keep com - in' back. I keep com - in'

M1 *f* keep com - in' back, keep com - in' back.

M2 *f* keep com - in' back, oh, — I keep com - in' back.

f

Piano/Vocal

WOMAN 2 41 Back in this love - sick mess— I dive.— 42 Back in this reck - less joy—

WOMAN 1 43 Back in this love - sick mess— I dive.—

Back in this reck - less joy—

Gliss.

BOTH 44 — I thrive.— I 45 here - by con - cede— what I need— to sur - vive is to

41 I here - by con - cede— what I need— to sur - vive is to

42 — I thrive.— I here - by con - cede— what I need— to sur - vive is to

Joyously

47. look at you and say: (Woman 1) 48. (Woman 2) 49. BOTH I love you, I love you, I love you, I love you.

mf *cresc.* *gliss.* *f*

Joyously

50. — you, you're per - fect, I love. — you, you're per - fect, now change. — 51. 52. — you, you're per - fect, I love. — you, you're per - fect, now change. —

gliss. *gliss.*

53

More joyously

(Both)

54

55

I love_ you, I love_ you, you're per - fect, I love_ you, you're per - fect, now

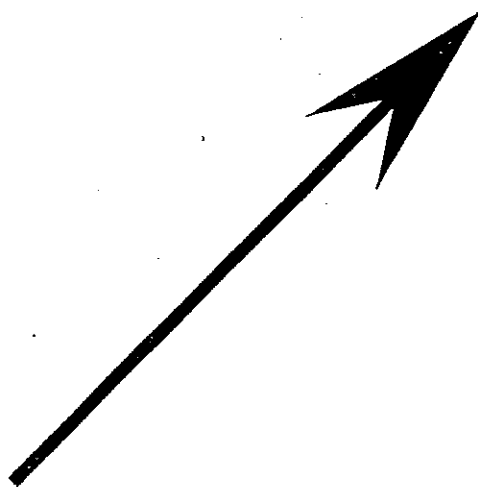
I love_ you, I love_ you, you're per - fect, I love_ you, you're per - fect, now

I love_ you, I love_ you, you're per - fect, I love_ you, you're per - fect, now

More joyously

ff

V.S.



Start a little softer, then grow in volume

56 (Woman 1) *mf* 57 58 59

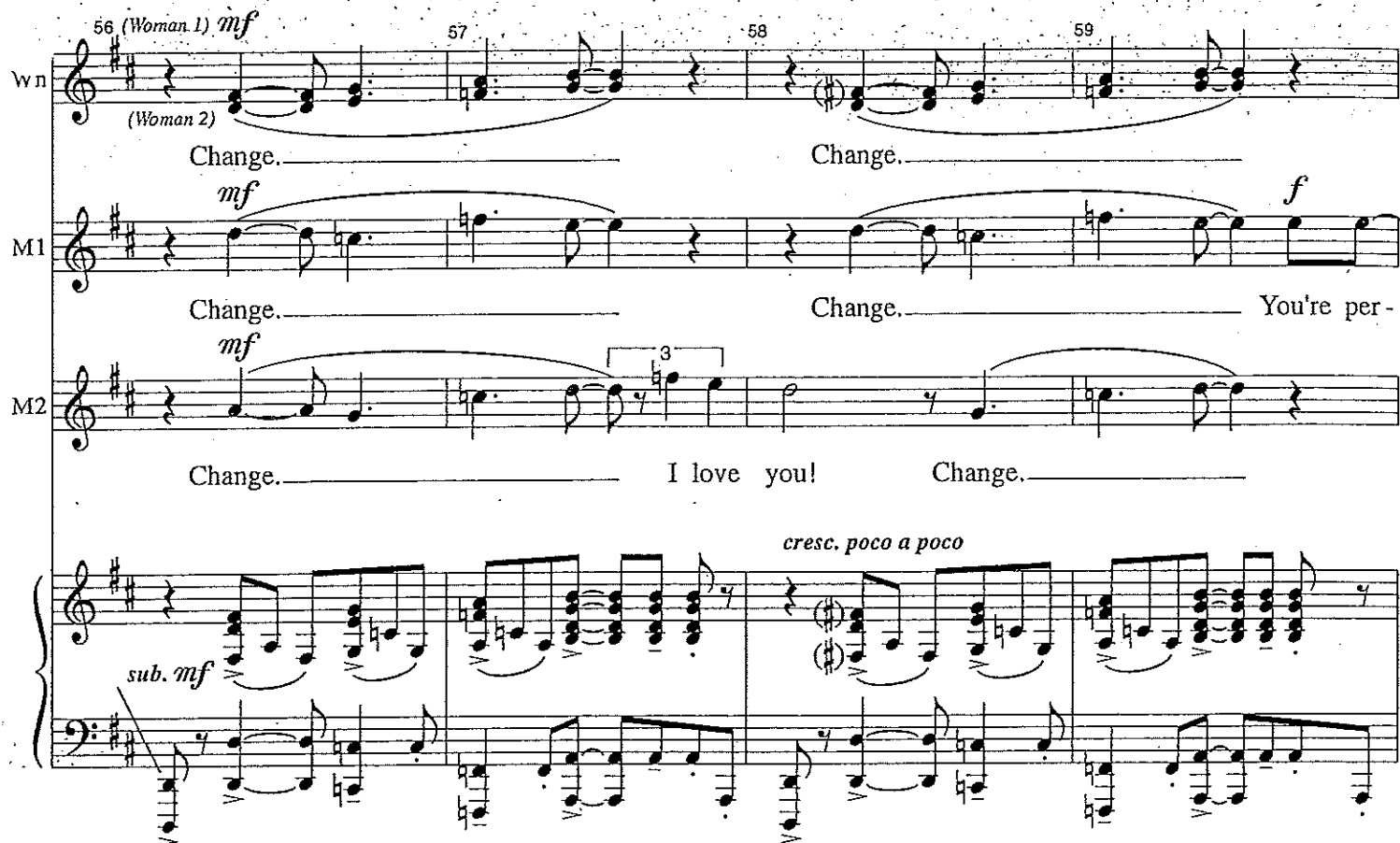
Wn (Woman 2) Change. Change.

M1 *mf* Change. Change. You're per-

M2 *mf* Change. I love you! Change.

cresc. poco a poco

sub. *mf*



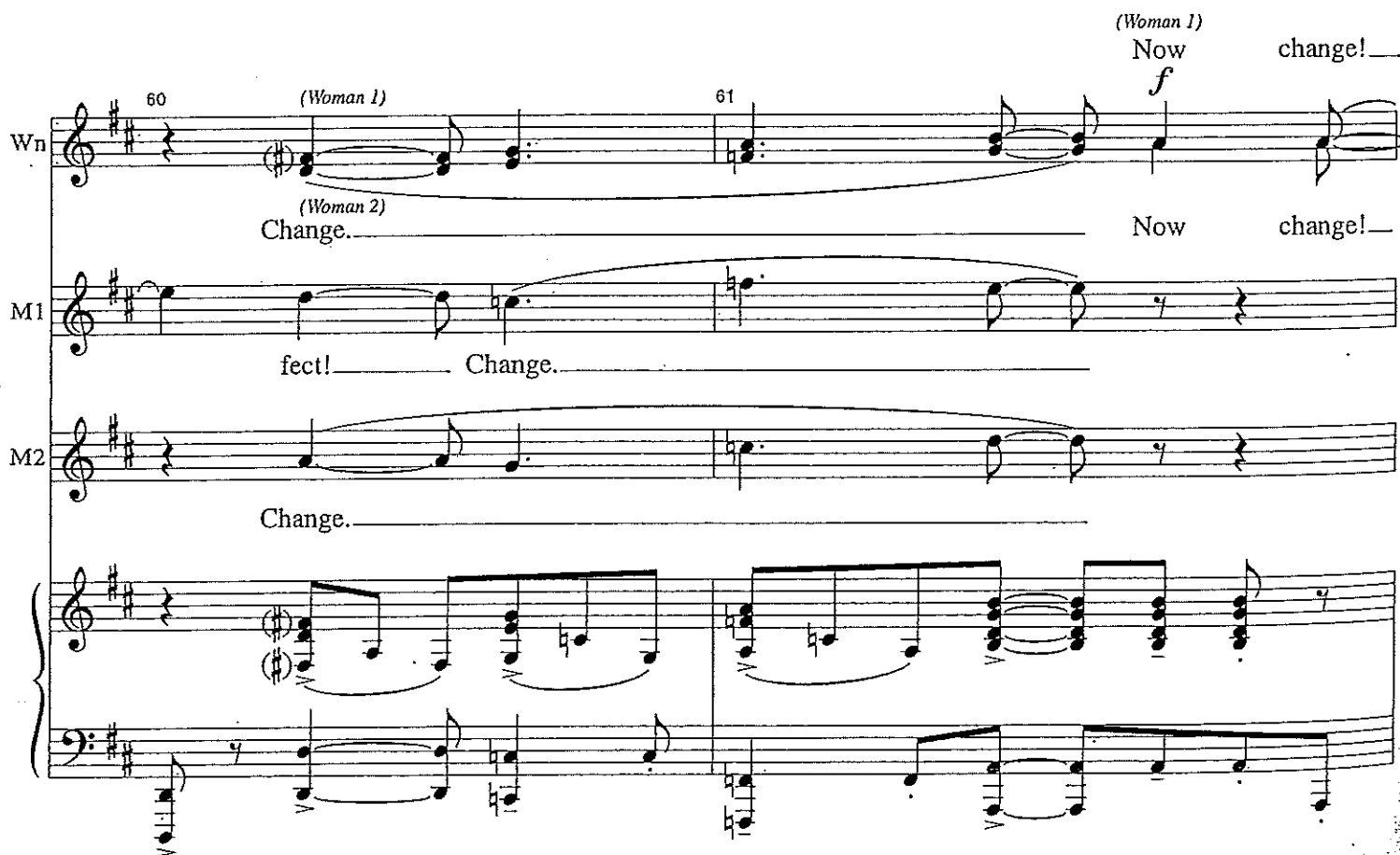
60 (Woman 1) 61

Wn (Woman 2) Change. Now change!—

M1 Change. Now change!—

M2 Change.

f



Most joyously

Warmly
(spoken by all)

Man 1)

63

64

65

Hi!

Change!

Hi!

Change!

Hi!

Most joyously

a tempo

ff

END OF ACT II

APPLAUSE SEQUE