

Piano Vocal Score

COMPANY

A MUSICAL COMEDY

Music and Lyrics by **Stephen Sondheim**

Book by **George Furth**



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Overture

ROBERT: E per qualunque motivo tu mi abbia chiamato,
la risposta è: sì.

Musical notation for the first system, featuring piano accompaniment in 4/4 time with a forte (*f*) dynamic marking. The notation includes a treble and bass clef with various rhythmic patterns.

Musical notation for the second system, including vocal lines for Susan, Marta, Jenny, and April, and piano accompaniment. The system includes dynamic markings such as *p* and *f*, and performance instructions like *(10 → 7)* and *(9)*. The lyrics are: BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY BOB - BY BOB - BY.

Musical notation for the third system, including vocal lines for Susan, Marta, Jenny, and April, and piano accompaniment. The system includes dynamic markings such as *p* and *f*, and performance instructions like *(9)* and *(10)*. The lyrics are: BOB BY BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA (JENNY, APRIL, SARAH) (APRIL, SARAH) BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA.

11 (JENNY, MARTA)
BOB - BY BOB - BY BOB - BY BOB - BY BOB - BY

(APRIL, SARAH)
BOB - BY BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA

p (SUSAN, KATHY, PETER, PAUL)
BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY BA

p (AMY, JOANNE, HARRY, DAVID)
BOB - BY BOB - BY

14 BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY

BA - BA - BA BOB - BY BA BOB - BY BOB - BY

BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY

BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY BA -

15

16 (JENNY, MARTA)
BA - BA - BA - BA - BA - BA - BA - BA BOB BY

(APRIL, SARAH)
BA - BA - BA - BA - BA - BA - BA - BA BOB BY

(SUSAN, KATHY, PETER, PAUL)
BA - BA - BA - BA - BA - BA - BA - BA BOB BY

(AMY, JOANNE, HARRY, DAVID)
BA - BA - BA - BA - BA - BA - BA - BA BOB BY

pp sub.

The musical score consists of five systems. The first four systems are vocal parts for different groups of characters, each with a treble clef and a key signature of three flats. The lyrics are 'BA - BA - BA - BA - BA - BA - BA - BA BOB BY'. The fifth system is the piano accompaniment, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *pp* and *sub.* and a fermata over the final measure.

*d = 76
d = 152*

Company

ROBERT:

A dire il vero, non ho desiderato niente.

SARAH: Zitto, Harry.

Alla nostra età non si contano gli anni degli altri.

Candles blow out.

Vamp *Vamp* (6 times)

(JENNY) (PETER) (AMY)

BOB - BY... BOB - BY... BOB - BY BA - BY...

(PAUL) (JOANNE) (SUSAN)

BOB - BY BU - BI... ROB - BY... RO - BERT, CA - RO...

(DAVID) 5 6
BOB - BY, PRO - VA - VA - MOA CHIA - MAR - TI.

(JENNY) (LARRY) (AMY) (PAUL)
BOB - BY... BOB - BY... BOB - BY BA - BY... BOB - BY BU - BI...

cresc. poco a poco

(SARAH) 7 8
BEL - LO, DE - VO DIR - TIU - NA CO - SA.

(HARRY) (LARRY) (JOANNE) (SUSAN)
BOB... ROB - O... BOB - BY, LOVE... BOB - BY, BEL - LO...

9 AMY & PAUL:

Bob-by, noi pro - via - mo ma non ci sei mai.

LARRY: HARRY: PETER: DAVID & JENNY:

Bob-by... Bob-by... Bob-by ba-by... con i bam - bi - ni

SARAH: JOANNE: HARRY: SUSAN: JOANNE: PETER:

Gio - ia... Dar-ling... Bob-by...Rob-ert...Rob-by... Bob-o...

+ Tpts. -w.w. (cresc. poco a poco) Tpts. Trb.

11 LARRY & JOANNE:

Bob-by sen - ti que - sta, non ci cre - de - rai!

SARAH & HARRY: PAUL: DAVID & JENNY:

Bob-by... Bob - by... Bob-by bu - bi... E - ra oc - cu - pa - to.

AMY: SUSAN: PETER:

Ca - ro... Dol - ce... Co - sa mi nas - con - di, bim - bo?

(cresc. poco a poco) Tpts. Trb.

13

AMY & PAUL:

Bob-by, Bob-by, co - me ti va _____? DAVID, JENNY,
JOANNE & LARRY:

HARRY:

SARAH:

H. & S.:

Bel - lo... Cic - ci... co - me ti va _____? Se vuoi fer - ma - ti qui _____

PETER & SUSAN:

Bob-by, Bob-by, co - me ti va _____?

+ Vocal Grp. (Bop)

(Bop)

(Bop)

Organ

sub. mp

+Hns., Trbs., Bar, Sax.

15

Non riu - scia _____ - mo a ve - der - ci più!

HARRY & SARAH:

D. & J., J. & L.:

Bob-by, man - che - rai so - lo tu! Sta' qui quan - do vuoi!

PETER & SUSAN:

Bob-by, man - che - rai so - lo tu!

(Bop)

(Bop)

(Bop)

Organ

cresc.

poco

a

poco

17 AMY & PAUL:

Bob - by, c'è un con - cer - to do - ma - ni.

Tpts. DAVID & JENNY:
Hank e Ma - ry so - no in cit - tà

-w.w. *- simile*

19 PETER & SUSAN:

Gio - chi a Sca - ra - beo que - sta se - ra?

SARAH & HARRY:
ci chia - mi? Sia - mo tut - ti al ma - re se vuoi

Trbs. div.

21 JOANNE & LARRY:

Bob ab - bia - mo o - spi - ti Sa - ba - to, qui.

DAVID & JENNY: -Tpts.
nel week - end For - se Gio - ve - di puoi?

JENNY: PETER: AMY: HARRY: SARAH: PAUL:
Bob - by... Bob-by... Bob-by ba-by... Rob-by... Gio - ia... Bob-by bu - bi...

-Tpts.
sub. mp
(+div.Str., Vocal Grp. sust.)

23 (SARAH, HARRY)

TEM - PO DI VE - DER - SIAN - CHE MER - CO - LE -

(AMY) (LARRY) (SUSAN)

BOB - BY... ROB - O... BOB - BY, BEL - LO...

cresc.

24 (SARAH, HARRY)

- Di.

(AMY, PAUL)

LU - NE - DIAL - LE OT - TO.

(JOANNE) (PETER) (PETER, JOANNE)

ROB - BY, CA - RO... BOB - BY CIC - CIO... BOB - BY BA - BY...

25 (ALL) 26 27

BOB - BY, TI VO-GLIA-MO VE - DE - RE ! DAI, VIE - NIA CE - NA DA

BOB - BY, TI VO-GLIA-MO VE - DE - RE ! DAI, VIE - NIA CE - NA DA

BOB - BY, TI VO-GLIA-MO VE - DE - RE ! DAI, VIE - NIA CE - NA DA

28 29 30

NOI! BOB - BY, TI VO - GLIA-MO VE - DE - RE !

NOI! BOB - BY, TI VO - GLIA-MO VE - DE - RE !

NOI! BOB - BY, TI VO - GLIA-MO VE - DE - RE !

(ALL)

31 PER STA - RE UN PO' NOI TRE, SO - LO TRA NOI, IN TRE! A -

32

33

(ALL)

34 - MO

35

36

p cresc. poco a poco

37

38

39 RE!

40 ROBERT:

(+Tpt. Alto cue)

Suo - na, squil - la qui, la com - pa gni - a !

+ Str.

Organ Solo

+Gtr. (cont.)

Bs.

44

Buo - na, bril - la, bel - la com - pa-gni - a !

Organ Solo

Pno.

48

Not - ti, cot - te, par - ty in cui tan - go, pian - go, par - lo con voi,

(Org.)

Gtrs. (-Hns, Trbs. sust.)

Solo Fill

Dm7 Dm6,9 Dm7

51

(+V. Grp. sust.)

"Non lo sai?!", "Non dir - lo a lui!" Scac - co mat - to: fo - to tra noi

53

dolce
(V. Grp. out)

“Per te _____” per

(+Str. div. sust.) (Hns, Trbs. out)

dim. *dolce*

57

(+ V. Grp. sust.)

te, sem - pre tra noi _____, tra

+Tpts. (Tpts.)

p. *cresc.*

59

(Tpts. simile)

noi, co - si non ti an - noi _____, “A Bob - by con tan _____ - to af -

mp *cresc.* *mf*
(+Hns, Trbs. sust.)

62

a - mi - ci paz - zi

- fet -

to”

da - gli a - mi - ci paz - zi per te _____,

quei

w.w. Vins. Tpts. div. Org. Fill

cresc. (+2Saxs.)

65

vec - chi a - mi - ci

sh.

ca - ri, vec - chi a - mi - ci spo - sa - ti con te! E que - sto è il pun - to, non è

68

ALL BUT ROBERT:

co - si ? È il pun - to, non è co - si ? Non è co - si

71

APRIL: KATHY: MARTA: PAUL: JOANNE: SUSAN:

? Bob-by...Bob-by... Bob-by, ba-by... Bob-by bu-bi... Rob-by... Rob-ert, ca - ro...

74 SARAH:

Ve - ro che puoi far - mi un fa - vo - re?

LARRY:

Bob - by...

AMY:

Bob - by...

JENNY:

Bob - by ba - by, Bob - by bu - bi,

PAUL:

ROBERT:

Dil - lo, Sar - ah.

-Hrs. TrDs

76 PETER:

Sen - ti, Bob, vor - rei un'o - pi - nio - ne...

HARRY:

Bob...

LARRY:

Rob - o...

KATHY:

Bob - by, love...

MARTA:

Bob - by, bel - lo...

ROBERT:

Dim - mi, Pet - er...

f
3
103

78 LARRY & AMY:

Musical staff for Larry & Amy, showing a melodic line in 4/4 time with a key signature of two flats.

Bob - by, c'è un pro - ble - ma, con - si - gli - a - mi dai!
APRIL, PAUL: MARTA, HARRY: CATH., PETER: APRIL, MARTA, CATH.:

Musical staff for April, Paul, Marta, Harry, Cath., Peter, showing a melodic line in 4/4 time.

Bob-by... Bob-by... Bob-by, ba - by È da mez - z'o - ra...

Musical staff for Sarah, Joanne, Robert, showing a melodic line in 4/4 time.

SARAH: GIO - ia... JOANNE: Dar - ling... ROBERT: A - my, ti ri - chia - mo io tra

Piano accompaniment for Larry & Amy, featuring chords and a bass line with dynamics like 'cresc.' and 'poco a poco'. Includes a 'Tpts.' marking.

80 DAVID & JENNY:

Musical staff for David & Jenny, showing a melodic line in 4/4 time with a key signature of two flats.

Puoi re - sta - re con i bam - bi - ni, se vuoi...

Musical staff for Sarah, Peter, Joanne, Harry, Paul, Marta, April, Marta, Cath., showing a melodic line in 4/4 time.

SARAH, PETER: JOANNE, HARRY: PAUL, MARTA: APRIL, MARTA, CATH.:
Bob-by... Bob-by... Bob-by bu - bi... Che ti è suc - ces - so?

Musical staff for Amy, Susan, Robert, showing a melodic line in 4/4 time.

AMY: Ca - ro... SUSAN: Dol - ce... ROBERT:
ROBERT: po - co... Jen - ny, si, li por - to io al - lo

Piano accompaniment for David & Jenny, featuring chords and a bass line with dynamics like 'cresc.' and 'poco a poco'. Includes a 'Tpts.' marking.

82

Bob-by... Bob-by... Do - ve sa - rai... ?

HARRY, SARAH, PETER, SUSAN:

HUSBANDS:
Bob - by... bim - bo... Do - ve sa - rai... ? Se vuoi fer - ma - ti qui

3 GIRLS:
Bob-by... Bob-by... Do - ve sa - rai... ?

ROBERT:
zoo do - ma - ni. Su - san, ca - ra, sa - rò li al - le set - te se po -

(+ V, Gtr, Bop) Organ
mp Cell.
(Bop) (Bop) (Bop)
+ Hns., Trbs., Bs.

84

WIVES:
Bob - by, man - che - rai so - lo tu!

PAUL, AMY, JOANNE,
LARRY, DAVID, JENNY:

HUSBANDS:
Bob-by, stia - mo pen - san - do a te... Sta' qui quan - do vuoi...

3 GIRLS:
Bob-by, stia - mo pen - san - do a te...

ROBERT:
- tro. Scu - sa, Paul, ma e - sco già con Lar - ry e Jo

(Org.) (Bop) (Bop) (Bop)
Celli cresc. poco a poco
7/7 (2)
B6

86 WIVES:

Bob - by, ca - ro, non mi ri - guar - da...

ROBERT:

HUSBANDS:

anne. Sen - ti, Gio - ve - di de - vo la

p

88 WIVES:

Ca - ro, sei sem - bra - to un po' stra - no...

HUSBANDS:

- vo - ra - re... Bob - by sai che l'O - pe - ra non

90 WIVES:

Scu - sa hai ri - ce - vu - to l'in - vi - to si o no?

HUSBANDS:

3 GIRLS: (+Tpts.)

- la reg - go... Non do - vrei dir - lo, ma...

ROBERT:

Har - ry... Dav - id... Ka - thy, i - o... Ap - ril... Mar - ta... A - spet - ta - te...

sub. mp (+V. Grp. sust.) (+Str. sust.) *cresc.*
(W.W., Hns, Trbs. out)

92 WIVES:

Bob-by, sia - mo in pe - na, stai be - ne si o no?

3 GIRLS: (+ Tpts.)
Co - sa c'è che non va?

HUSBANDS:
Bob-by... Bob-by... Bob-by, ba-by, Bob-by, bu-bi, Bob-by, bel - lo, Bob-by, Bob-by.

94 ALL:

Bob-by, ti vo - glia - mo ve - de - re ! Dai, vie - ni a ce - na da

Bob-by, ti vo - glia - mo ve - de - re ! Dai, vie - ni a ce - na da

Vlns. Pno., Ctrs. + 2 Saxes, Hns. Tpts.

97

noi! Bob - by ti vo - glia - mo ve - de - re !

noi! Bob - by ti vo - glia - mo ve - de - re !

Tpts.

(ALL)

100 PER STA-RE UN PO' NOI TRE, SO-LO TRA NOI IN TRE

101 PER STA-RE UN PO' NOI TRE, SO-LO TRA NOI IN TRE

(SUSAN, JENNY, MARTA) (JENNY)

102 A - MO - A -

(AMY, APRIL, KATHY) (APRIL, KATHY)

103 A - MO - A -

(SARAH, JOANNE) (JOANNE)

104 A - MO - A -

(PETER, PAUL, HARRY) (PAUL)

A - MO - A -

(LARRY, DAVID) (DAVID)

A - MO - A -

105 (SUSAN, JENNY, MARTA) 106 (MARTA) 107 (JENNY)

- MO - A - MO - A

(AMY, APRIL, KATHY) (AMY) (APRIL, KATHY)

- MO - A - MO - A

(SARAH, JOANNE) (SARAH) (JOANNE)

- MO - A - MO - A

(PETER, PAUL, HARRY) (PETER, HARRY) (PAUL)

- MO - A - MO - A

(LARRY, DAVID) (LARRY) (DAVID)

- MO - A - MO - A

109 (SUSAN, JENNY, MARTA) 110 (AMY, APRIL, KATHY) 111 (SARAH, JOANNE) 112 (PETER, PAUL, HARRY)

- MO - A - MO

- MO A - MO

- MO - A - MO - A

- MO - A - MO

(LARRY, DAVID) (PETER, PAUL, HARRY)

- MO - A - MO - A - MO

113 (SUSAN, JENNY, MARTA)

(AMY, APRIL, KATHY)

(SARAH, JOANNE)

(PETER, PAUL, HARRY)

(LARRY, DAVID)

A - MO - A -

A - MO - A -

A - MO - A -

A - MO - A -

115 - MO - 116 - RE ! 117 (to → 124)

- MO - RE !

- MO - RE !

- MO - RE !

- MO - RE !

- MO - RE !

- MO - RE !

124 ALL: (+V. Grp)

Suo - na, squil - la qui, la com - pa - gni - a

+Str., Hns, Trbs.

Organi

Gtr. (cont.)

Bz.

128

Buo - na, bril - la, bel - la com - pa - gni - a

Organi

132

Not - ti, cot - te, par - ty in cui tan - go, pian - go, par - lo con voi,

Org.

Gtr. (+Str. sust.)

Solid Fill

135 V. Grp.

"Non lo sai?!" "Non dir - lo a lui!" Scat - to mat - to: fo - to tra noi

ALL:

+Hns, Trbs, 2Saxs, sust.)

137 (oo)

Per te Per

141

te sem - pre tra noi, tra noi co - si non ti an - noi

V. Grp. (mp)

Tpts.

Gtr.

144

A Bob - by con tan - to af - fet - to

Ah

147

Da - gli a - mi - ci paz - zi per te, quei ca - ri, vec - chi a - mi - ci spo - sa - ti con

Vlns. + Tpts. Vlns. + W.W. Tpts.

paz - zi a - mi - ci vec - chi a - mi - ci ah

Organ Fill

+Hns., Trbs., 2 Saxs.

150

(sub. *pp*) ALL: (-v. Grp)

te! E que - sto è il pun - to, non è co - si?

Strs.

Br.

pp Pno., Gtr., Perc.

153

È il pun - to, non è co - si? È co - si?

155

ROBERT: *cresc.*

È il pun - to non è co - si _____ A - mo te, ti a - mo, a - mo

COMPANY: *cresc.*

GIRLS: - si _____

È il pun - to non è co - si _____ Non _____ è co - È co - si, è co - si,

V. Grp.

Ah _____

Str. *cresc.*

+Tpt. +W.W.

158 ROBERT:

te e te, ti a - mo. Io ti a - mo, a - mo te, io a - mo te e a - mo voi!

COMPANY:

Lui...

è co - si, è co - si, è co - si, è co - si, è co - si, è co - si.

(cont.) Ah _____

Dr., Hrs., Sax. *ff* Str., W.W.

161 COMPANY:

com - pa - ny!

+ V. Grp.

(Str., W.W.)

Com - pa - ny!

Pno., Tpts.

Gtr.

Hns, Trbs, 2 Saxs. (simile)

165

Com - pa - gnia! Tan - ta com - pa - gnia! Vi - ta in com - pa - gnia! A - mo - re in com - pa - gnia!

etc.

169

Com - pa - gni a!

Com - pa - gni a! Stop!

Perc.

+ Timp.

Scene Change

5/11/96

CUE TO STOP:
JENNY: Veloce!
Si sveglieranno i bambini.

Vamp

mf

7M
d=72

The Little Things You Do Together

SARAH: Ok, fallo ancora.

SARAH jumps on HARRY.

Moderate 4
Vamp

(JOANNE)
(written 8va)

CON LE PIC - CO - LE CO - SI - NE FAT - TE

FAT - TE IN - SIE - ME, FAT - TE IN - SIE - ME, È PER -

- FET - TA LA VI - TA IN DUE. CON GLI HOB - BY COL - TI - VA - TI IN - SIE - ME

(10/29/96)

(JOANNE)

8 9

SOL - DI RIS - PAR - MIA - TI IN - SIE - ME, SGUAR - DI CEN - SU - RA - TI IN - SIE - ME

10 11 12

MM

CHE GIO - IA STA - RE IN DUE!

ROBERT:
Era fantastico.
(il dialogo continua)

HARRY: Mi arrendo col cazzo!

13 14 15

HMM

Vamp

(JOANNE)

CO - SE

16 17

CHE POI CON - DI - VI - DI IN - SIE - ME, GIU - RI IN - SIE - ME

18 (JOANNE) 19 20

MET - TI IN - SIE - ME, È PER - FET - TA LA VI - TA IN DUE. CON -

Detailed description: This system contains measures 18, 19, and 20. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with a treble and bass clef. Measure 18 starts with a quarter rest followed by a quarter note G4. Measure 19 contains a half note G4 and a quarter note A4. Measure 20 contains a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features chords and moving lines in both hands.

21 22

- CER - TI IN CUI TI AT - TEG - GI IN - SIE - ME, GEN - TE A CUI SI SFUG - GE IN - SIE - ME,

Detailed description: This system contains measures 21 and 22. The vocal line continues from the previous system. Measure 21 contains a half note G4 and a quarter note A4. Measure 22 contains a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with chords and moving lines.

23 24 25

FI - GLI CHE DIS - TRUG - GI IN - SIE - ME: CO - SÌ LA VI - TA IN DUE. NON

Detailed description: This system contains measures 23, 24, and 25. The vocal line starts with a quarter rest, followed by a quarter note G4. Measure 24 contains a half note G4 and a quarter note A4. Measure 25 contains a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with chords and moving lines.

26 27 28

È POI DU - RA SPO - SAR - SI SE SI MA - NI - PO - LA UN

Detailed description: This system contains measures 26, 27, and 28. The vocal line starts with a quarter rest, followed by a quarter note G4. Measure 27 contains a half note G4 and a quarter note A4. Measure 28 contains a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with chords and moving lines.

29 (JOANNE)

PO'. NON È POI DU _____ - RA SPO -

31 - SAR - SI E, 32 CRI - STO, LO _____ RI - FA - RÒ. 33 È LA

34 GIO - IA DIAM - MIC - CA - RE IN - SIE - ME _____, 35 BE _____ - RE IN - SIE - ME _____

36 _____ UR - LA _____ - RE IN - SIE - ME _____, 37 CHE GIO 38 - IA STA - RE IN DUE _____ ! COL

(JOANNE)

39 40

FU - MO CHE SI SMET - TE IN - SIE - ME, SAL - DI IN CUI SI LOT - TA IN - SIE - ME

41 42 43

POR - TE CHE SI SBAT - TE IN - SIE - ME È PER - FET - TA LA VI - TAIN DUE.

44 45 46

UH HUH MM

(continue at cue)
ROBERT: Potrei avere un altro bourbon?

47 48 49

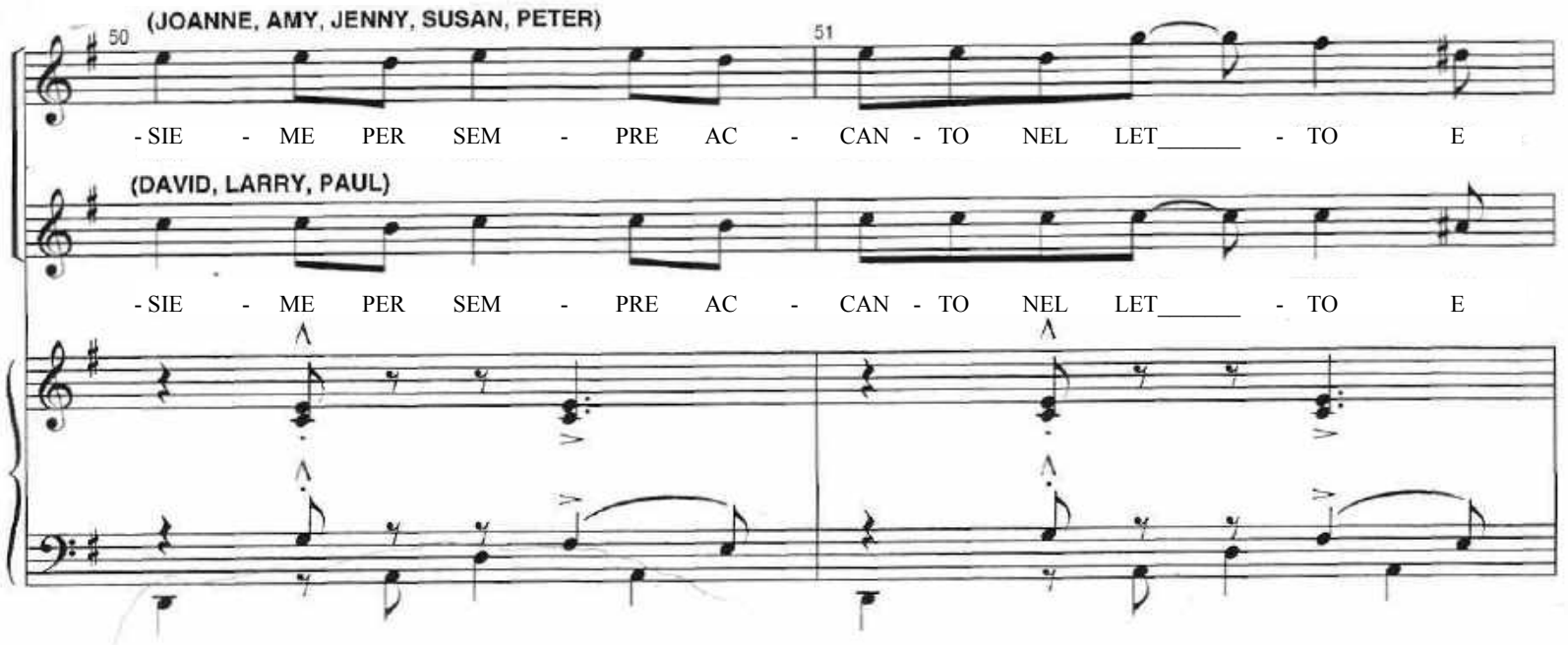
HMM. (JOANNE, AMY, JENNY, SUSAN, PETER) IN -
(DAVID, LARRY, PAUL) IN -

50 (JOANNE, AMY, JENNY, SUSAN, PETER) 51

-SIE - ME PER SEM - PRE AC - CAN - TO NEL LET____ - TO E

(DAVID, LARRY, PAUL)

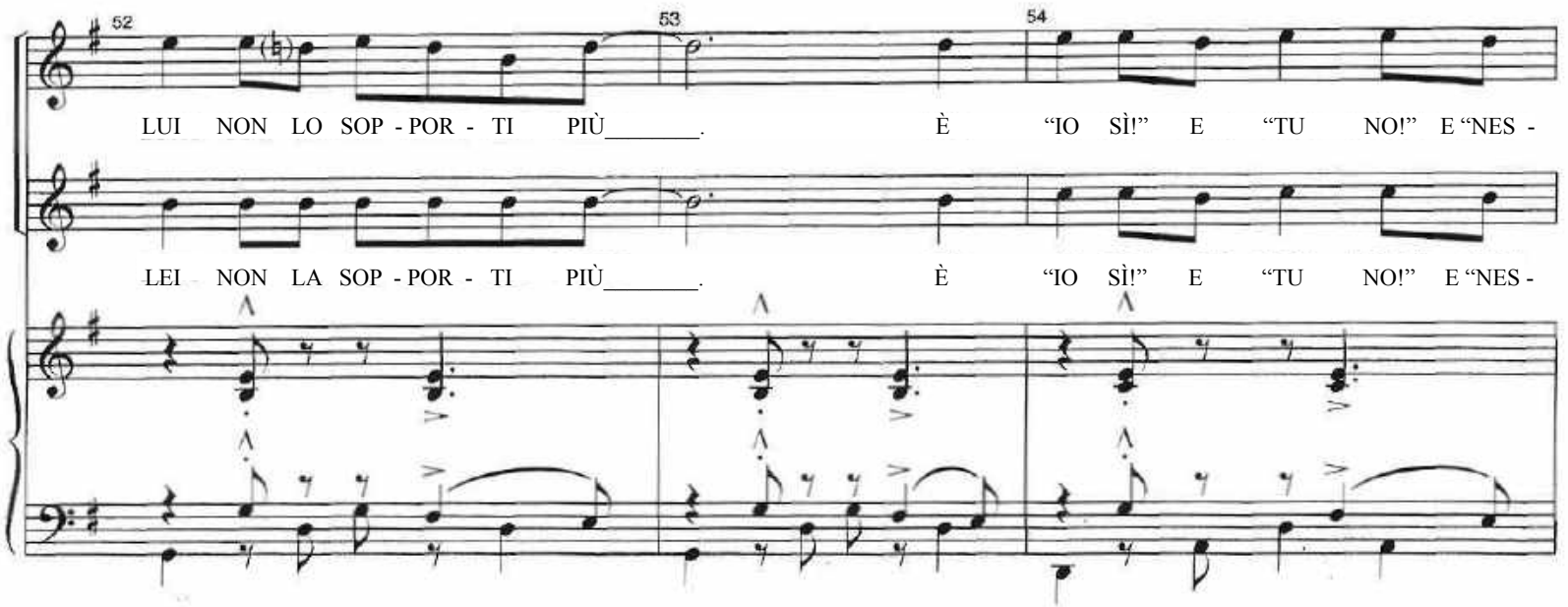
-SIE - ME PER SEM - PRE AC - CAN - TO NEL LET____ - TO E



52 53 54

LUI NON LO SOP - POR - TI PIÙ____. È "IO SÌ!" E "TU NO!" E "NES -

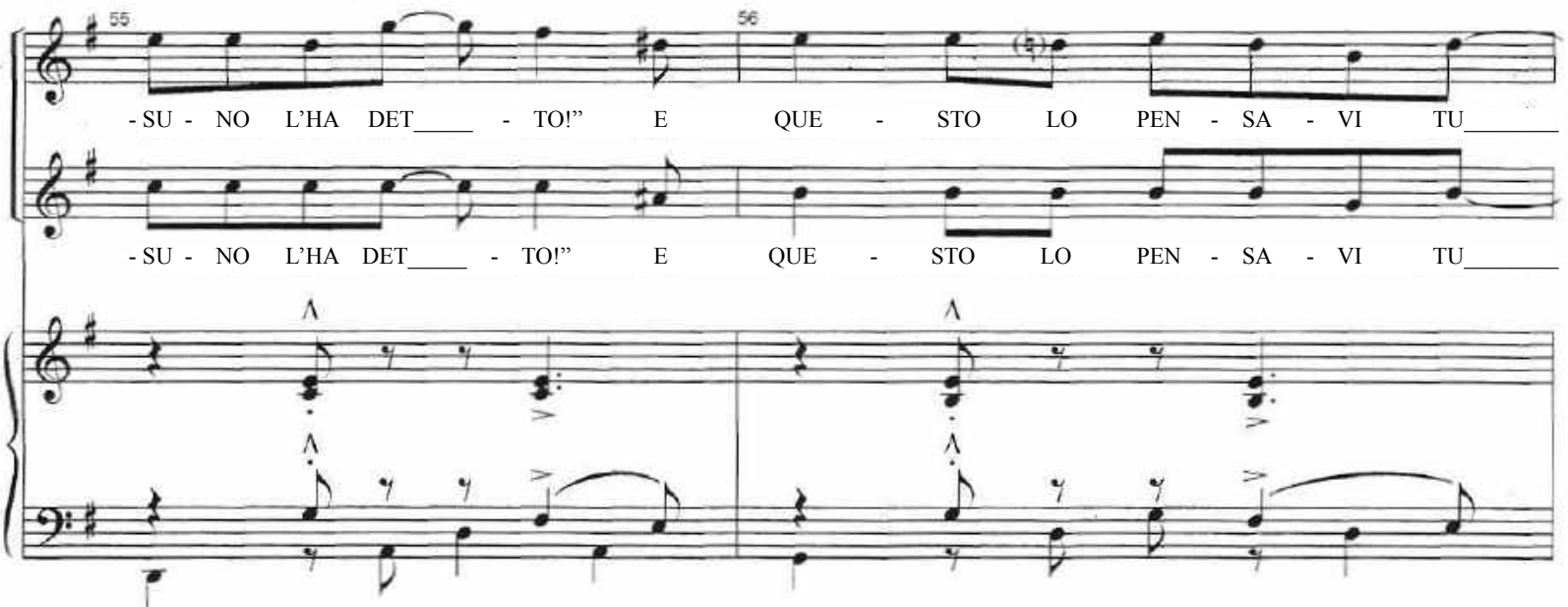
LEI - NON LA SOP - POR - TI PIÙ____. È "IO SÌ!" E "TU NO!" E "NES -



55 56

-SU - NO L'HA DET____ - TO!" E QUE - STO LO PEN - SA - VI TU

-SU - NO L'HA DET____ - TO!" E QUE - STO LO PEN - SA - VI TU



(JOANNE, AMY, JENNY, SUSAN, PETER) (WOMEN) (8vb) 57 58 59

CO - SE PIC - CO - LE CO -

(DAVID, LARRY, PAUL) (MEN) (8vb)

CO - SE PIC - CO - LE

60 (1) 61

- SI - NE PIC - CO - LI - NE, LE CO - SI - NE SI ...

(GROUP 2)

CO - SI - NE PIC - CO - LI - NE, SI ... LE

(GROUP 2) (GROUP 1) 62 63

TEN - TI IN - SIE - ME

VOL - TE IN CUI TIAS - SEN - TI IN - SIE - ME ...

64 (GROUP 1) 65 (WOMEN) 66 (GROUP 1)

SÌ È PER - FET - TA LA VI - TA IN DUE. RIEM -

(GROUP 2) (MEN)

MEN - TI IN - SIE - ME È PER - FET - TA LA VI - TA IN DUE.

67 68

- PIR - SI DI CLI - CHÉ IN - SIE - ME ...

(GROUP 2)

DI - VEN - TA - RE GRI - GI IN - SIE - ME

69 (JOANNE) 70 (WOMEN) 71 (JOANNE)

POI RIN - CO-GLIO-NIR-SI IN - SIE - ME : CHE GIO - IA STA - RE IN DUE! NON

(GROUP 2) (MEN)

... CHE GIO - IA STA - RE IN DUE! NON

(JOANNE) 72 73 (WOMEN) 74

È POI DU___ - RA SPO - SAR - SI... È SO - LO UN CRI___ - MI - NE IN

(MEN)

È POI DU___ - RA SPO - SAR - SI...

75 76

PIÙ NON È POI DU___ - RA SPO -

NON È POI DU___ - RA SPO -

(JOANNE) 77 78 (JENNY) 79

- SAR - SI... TRE VOL - TE E FOR___ - SE DI PIÙ. PER -

- SAR - SI...

(JENNY)

80 - SO - NE CHE TU O - DI IN - SIE - ME _____

(PAUL, AMY)

LO _____ - DI IN - SIE - ME _____

(PETER, SUSAN)

(WOMEN)

(DAVID)

82 TI GO _____ - DI IN - SIE - ME _____

83 CHE GIO - IA STA - RE IN DUE !

84 EU -

(MEN)

CHE GIO - IA STA - RE IN DUE !

(JOANNE)

(LARRY)

85 - SAN - DO UN PO' DI FOR - ZA IN - SIE - ME _____

86 AR -

AL - ZAN - DO UN PO' LA VO - CE IN - SIE - ME _____

87 (JOANNE) 88 (WOMEN) 89

- RI - VIA UN BEL DI - VOR - ZIO IN - SIE - ME È PER - FET - TA LA VI - TAIN DUE.

(LARRY) (MEN)

È PER - FET - TA LA VI - TAIN DUE.

90 (WOMEN) 91 92

UH HUH KISS,

(MEN)

UH HUH KISS,

93 (JOANNE) 94 95

KISS MM HMM

KISS

No. 3a

Bobby-Baby ~ Underscore

cue: SARAH: Non deve più fare domande, questo furbetto.

ROBERT: Wow!

Harpsi.

1 + w.w.

3 *cue:* ROBERT: Grazie ancora.

No. 4

Sorry - Grateful

(Harry, David, Larry)

cue: ROBERT: Harry? Ti penti mai di esserti sposato?

Rubato (♩=60)

1

HARRY: *ten.*

Ti pen - ti sem - pre, rin -

Harpisichord

+w.w. *p*

+B. Cl. *ten.*

4

ten.

- gra - zi sem - pre, ma pen - si sem - pre: "Co -

ten.

ten.

6

Strict rhythm

- me sta - rei ...?" Poi en - tra lei. Ti

Bliss.

Hns.

pp

Bells

9

pen - ti an - co - ra, rin - gra - zi an - co - ra, e an - co - ra in dub - bio, ci

12

pen - si ma... lei se ne va...

15

Tut - to è di - ver - so ma non c'è ve - ro cam - bia - men - to,

18

non per me. Pen - ti - to e gra - to, ti pia - ce e spia - ce, cer -

21

- can - do do - ve non tro - ve - rai. Sei sem - pre tu, sa - rai

24

sem - pre tu. Lei non c'en - tra per nien - te, to - tal - men - te,

27 Strict rhythm

DAVID:

lei. Ti pen - ti sem - pre, rin -

30

- gra - zi sem - pre non sei più so - lo, ma poi lo sei... in -

33

- sie - me a lei. Non vi - vi per lei, tu

W.W. Tpts. Bells Cl. Str. +B. Cl.

36

vi - vi con lei, con il ti - mo - re che se ne an - drà... o

FL Hns.

39

LARRY:
re - ste - rà. Le co - se buo - ne

W.W. Tpts. Bells Vlns. Hns. Trbs. Cello

42

ALL 3:
sca - do - no. Ma, può dar - si che sta - gio - ni - no. Pen -

Str. rall.

45 Tempo *f*

- ti - to e gra - to, ti pia - ce e spia - ce, cer - can - do do - ve non

Str., W, W, (+8va)

Hns, Trbs.

48

tro - ve - rai Sei sem - pre tu sa - rai sem - pre tu lei non

Cl.

Str.

51

c'en - tra per nien - te, to - tal - men - te, lei

+W, W.

gliss.

54

HARRY & LARRY:

Sei sem - pre tu sem - pre lo sa - rai lei non

Tpts.

Bells

Cl., 8 bassa

+Gtr.

Strict rhythm

57

c'en - tra per nien - te to - tal - men - te, lei

B.C.L., Bs.

R.H. gliss.

60

HARRY:

Non c'en - tra nien - te, to - tal - men - te,

Ipts

Bells

Cl., 8 bassa

w.w.

+Str.

63

lei

FL

Ob., Cls.

Bells

Str. (Harm)

ppp

Cl.

Cello

Bs.

R.H. gliss.

Vamp

4A

Musical score for 'Vamp' in 4/4 time. The score consists of two systems. The first system is marked with a '1' and the word 'Vamp'. The second system is marked with a '2' and the word 'Vamp'. Both systems feature a piano accompaniment with a melody in the right hand and a bass line in the left hand.

Bobby Baby—Underscore

4B

PETER: Non l'abbiamo ancora detto a nessuno.
ROBERT: Oh.

ROBERT: Uh, che sorpresa.
 Ma forse le cose si sistemano.

No, eh?

Musical score for 'Bobby Baby—Underscore' measures 1-3. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measure numbers 1, 2, and 3 are indicated above the staff.

Bhè, sono sicuro che nessuno
 può immaginare come ti senti.

O come ti senti tu.

O come mi sento io!

Musical score for 'Bobby Baby—Underscore' measures 4-7. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measure numbers 4, 5, 6, and 7 are indicated above the staff.

mm d = 92

♩ = 154

No. 5 You Could Drive A Person Crazy

(April, Marta, Kathy)

cue: ROBERT: Come per esempio adesso, mi vedo con questa assistente di volo. Carina, originale...

cont. at cue:
... intendo dire:
la migliore!

E poi c'è
Marta.

My life

Piano

...è assolutamente pronta per un cambiamento...

Moderate tempo

Gr. R. H.

Cl. s.

Bs. pizz.

Tpts.

+Str.

Pno.

6 Sono pronto per essere sposato. DAVID: Già. E allora perché non lo sei?

Gr.

Cl. s.

Bs. pizz.

9 ROBERT: MARTA: APRIL: KATHY:

Già! Già! Già! Già!

Tpts.

+Str.

Pno.

With a lilt

11 3 GIRLS:

Doo - doo - doo - doo, Doo - doo - doo - doo, Doo - doo - doo - doo - doo -

w.w.

Pno.
Cl., Cello

Bs.

14

doo. Con te cer - to u - na per - so - na ne e - sce paz - za se ci

Gtr.
Clis.

17

Doo - doo, Doo.

sta. Doo - doo, La per - so - na ti sca - te - na

+Hns.

Trgl.
Gtr.
Clis.

20

Doo - doo, Doo.

Poi di col - po non ti va. Doo - doo Poi la la - sci cion - do -

+Hns.

Gtr.
Clis.
Trgl.

23

- la - re___, tri - ste___, spe - ran - do che___ tu la de - gni di u - no

Str. Gtr. • Tpts. Str. Cls. Trbs.

27

sguar - do___, men - tre___ sta as - pet - tan - do te___ Io com - pren - do u - na per -

Trb. Cello Cls. Str. pizz.

31

- so - na___ che mi di - ce: "Ma chi sei?" Doo - doo, Doo - doo,

Gtr. Cls. • Hrn.

34

Doo, Io com - pren - do u - na per - so - na___ che mi di - ce di es - se - re

Trgl.

37 Doo - doo, Doo.

gay. Doo - doo Boo - boo boo - boo, Ma quan - do la per -

Tpts. w.w. Tutti

40

- so - na ti ti - til - la la pa - pil - la poi ti la - scia li : è

+ Trbs.

43

paz - za La per - so - na è paz - za È im - paz - zi - ta

+ Gtr. w.w.

47 ALL: Tu stronzo, pezzo di merda, cretino, microcefalo, ecc....

la per - so - na - li - tà.

Br., Str. Str. + Br. Cls. Gtr. Hns. (stopped) + Trb.

51

KATHY: La per - so - na per - so - na - le che ha per -

M & A: Doo doo

54

so - na - li - tà non sta se - du - ta sem - pre co - si È

doo doo, doo, doo doo doo doo doo doo

57

co - me far spo - sta - re un to - ro dal ma - ta - dor, per far - ti al - za - re il cu - lo da li

doo doo doo doo doo doo doo

(Trb. cont.)

60

Un uo - mo bel - lo, snel - lo, sin - gle, c'è tut - to qui, qual -

doo doo doo, doo doo doo doo doo

[63] - co - sa in più non so se si può ____ . Ma le per - so - ne tu le spe - gni e

do do do do do do do

Musical score for system 63, featuring a vocal line with lyrics and a piano accompaniment. The vocal line consists of a series of notes with 'do' syllables underneath. The piano accompaniment is in a treble and bass clef with a key signature of two sharps (F# and C#).

[66] fai co - me chi ____ va a pe - sca per dor - mir - se - la un po' ____ .

do do do do do do

Br.

+Timp.

Musical score for system 66, featuring a vocal line with lyrics and a piano accompaniment. The vocal line includes 'do' syllables. The piano accompaniment includes a brass section (Br.) and timpani (+Timp.) in the later part of the system.

[69] 3 GIRLS:

Toc, toc, ma c'è qual - cu ____ - no qua

Gtr.

Cl.

Musical score for system 69, featuring three vocal lines for girls and a piano accompaniment. The vocal lines have lyrics 'Toc, toc, ma c'è qual - cu ____ - no qua'. The piano accompaniment includes guitar (Gtr.) and clarinet (Cl.) parts.

[72] ? Toc, toc, e dim - mi se ____ ti

Br. +

+Gtr.

Cl.

+Trb.

Musical score for system 72, featuring three vocal lines and a piano accompaniment. The vocal lines have lyrics 'Toc, toc, e dim - mi se ____ ti'. The piano accompaniment includes brass (+Br.), guitar (+Gtr.), clarinet (Cl.), and trumpet (+Trb.) parts.

75

va Toc, toc, che

+ Trb.

78

gran - de spre - co se

+ Trb.

81

Toc, toc, la mum - mia è qui con me

Br.

85

Mi de - si - de - ra - vi ma poi hai

Br. Gtr. Hns. Str. Trbs.

89

Dis - con - nes - so i ca - vi. Mio Dio, ma

92

co - me mai? Bob-by, ba-by, Bob-by, bu - bi, Bob-by, con te cer - to u - na per -

95

- so - na pro - prio cal - ma non ci sta. Doo doo, Doo doo

98 Doo.

La per - so - na ren - di te - ne - ro - na poi la spin - gi un po' piu in

101

la. Doo doo Doo doo Doo.

Se fe - ri - sci u - na per - so - na, al

Pno. G7 Cmaj7 D/G

Str. div.

8va +w,w

104

- lo - ra sei pro - prio tu Tu im - per - so - ni u - na per -

Cmaj7 D/G

Br. Pizz. Str. Trbs., Cls

107

- so - na ma sei u - no zom - bie in più

8va

Em7 A9 B+/A A9

Trbs. Cello Trbs.

Str. pizz.

110

lo com - pren - do u - na per - so - na quan - do a let - to no, non

ww, div.

Str. arco Trb.

113

Doo doo, Doo.

va. Doo doo, lo com - pren - do u - na per - so - na

Tpts.

116

quan - do è già nel - l'al - di - là Doo doo doo doo, Tu

Tpts. Hns.

119

es - clu - si - vo, e - lu - si - vo... che per - so - na può dav - ve - ro

Br. (open)
+ Bar. Sax.

122

spre - mer - ti? Sei paz - zo Un a - man - te

Tpts.

Picc., FL

Str., Hns, Sxns.

125

paz - zo. Se si di - ce il più di - sa - dat - ta - to

Pno., Saxs., Trbs.

128

fol - le pa - ten - ta - to sai che per - so - na

Tpts

131

sei Bob-by è il mio hob-by e non ne pos - so già più !

No. 5a

Bobby, Baby ~ Underscore

cue: ROBERT: Come una volpe.

Harpsichord

Segue

No. 6 Have I Got A Girl For You

cue: ROBERT: "Wow! Oh, wow!"

1

JENNY: PETER: AMY:

Bob-by... Bob-by... Bob-by, ba-by...

Piano

mf -Gtrs.

+Vibes

4

PAUL: JOANNE: SUSAN: JENNY:

Bob-by, bu-bi... Rob-by... Rob-ert, ca-ro... Bob-by, pro-va-va-mo a chia-mar

LARRY:

Bob-by...

6

SARAH:

- ti. Bel-lo, de-vo dir-ti u-na co-sa.

AMY: PAUL: HARRY: LARRY: JOANNE: SUSAN:

Bob-by ba-by, Bob-by bu-bi... Bob... Rob-o... Rob-by love... Bob-by, bel-lo...

9 PAUL, AMY:

PETER, SUSAN:

+Tpts

Bob-by, è im-por - tan - te, ri - spon - di - ci, dai! Gio - ve - di va be - ne?

JENNY:

PETER:

HARRY:

LARRY:

JOANNE:

JOANNE, LARRY:

Bob-by_ Bob-by_ Bob-by ba-by_ Rob-by_ Lov-er_ Rob-by ba-by_

+Tpts.
sub. p
(+Str. sust.)

11 JENNY, DAVID:

PAUL, AMY, SARAH, HARRY:

+Tpts

Bob-by, ci dis - pia - ce, non ce__ ne vor - rai... que - sta qui è spe - cia - le...

SARAH:

HARRY:

BOTH:

LARRY, JOANNE, PETER, SUSAN:

ca - ro... bel - lo... Bob-by, ba-by_ non che tu non ne ab-bia di ra - gaz - ze in - tor - no...

+Tpts.
sempre cresc.

13 ALL: (unis.)

Bob-by, vie - ni o - spi - te a ce__ - na__ che c'è qui qual - cu__ - no per

Strs.
+Hns, Trbs, 2 Saxs.
Tpts.

16

HUSBANDS:

te. Bob - by de - vi pro - prio in - con - trar - la ... La -

19

WIVES:

ALL:

- vo - ra in uf - fi - cio... La mia ni - po - ti - na... Sia - mo so - lo noi quat - tro... sai?

22

WIVES:

È giu - sta!

26

LARRY:

Hns., Trbs., Gtrs.
Bar. Sax. — (sim.)

30

ho bim - be qui per te? Ve - drai che ro - ba _____! Se

34

ho bim - be qui per te, Bob? Eh, Bob _____?

W.W.
gliss.

38

etc.
C'èl E ce - de con la te - qui - la bum bum, la but - ta

Play 8va
Organ (Play)
-Br.
Cello, Trbs.

42

giù poi non ra - gio - na più. Puoi im - ma - gi - nar - ti lei a

46

let - to co - m'è

50

chia - ma e ri - ser - va i det - ta - gli per me. Se

PETER:

55

ho squin - zie qui per te? Ve - drai che ro - ba _____ ! Se

59

ho squin - zie qui per te, Bob? Eh, Bob _____ ?

ww

gliss.

63 etc.

C'è! Si muo - ve in am - bi - ti un po' e - so - ti - ci: il Ka - ma

(Play 8va)

Organ

Cello Trbs.

67

Su - tra, il Tan - tra, il Tai - Chi... di po - si - zio - ni ne

(8va)

Cello, Bs.

71

sa quan - te vuoi _____

(8va)

-Hns, Vlns.

75

PETER and LARRY:

Chia - ma - mi poi se sei an - co - ra tra noi. Se

loco

(Hns. out)

Pno.

Hns, Trbs, Gtrs.

mf

(Cello, Bs.)

80

ho bim - be qui per te? Ve - drai che ro - ba _____! Se

DAVID, PAUL and HARRY:

Se ho bim - be qui per te? Ve - drai che ro - ba _____!

mp

84

ho bim - be qui per te, Bob? Eh, Bob _____?

_____! Se ho bim - be qui per te, Bob _____?

W.W. + Xylo.

88 ALL: (unis.) etc.

Bob! Al po - sto tuo non so co - sa fa - rei. Per un po'

Play 8va

+Tpts.

+Vins.

Cello, Trbs.

92

di li - ber - tà che da - rei... per si - ste - mar - ti di

(8va)

96

tem - po ce n'è

(8va)

+Hns., E♭ CL.

100

Il ma - tri - mo - nio è un mé - nage nien - te af - fat - to a la

loco

+W.W., Str.

Hns., Br.

mm $\text{♩} = 76$

104

page!

+Tpts.
-Str.

108

Co - sa ti va? Un ba - cio, un sor - ri - so, un caf - fè,

+Tpts.
-Str., Hns., Trbs.

112

quan - do ri - tor - ni a ca - sa da lei _____?

+Tpts.

116

Co - sa ti va? Ti va che cu - ci - ni per te? E al -

+Tpts.

120

- lo - ra no, non ti spo - sa - re mai _____ !

Pno., Tpts. Trb.

124

Co - sa ti va? Che quan - do de - ci - di si va:

Bsn., Str. Pno., Hns., Trbs. Tpts.

128

vo - la - re via, in - sie - me al - le Ha - waii _____

Tpts.

132

Co - sa ti va? La sua di - spo - ni - bi - li - tà? E al -

Tpts.

136

- lo - ra no, non ti spo - sa - re mai _____ !

Tpts. +Trb.

140

Al - lo - ra non ti spo - sa - re mai _____ !

Pno. +W.W. +Hns., Trbs.

144

Al - lo - ra non ti spo - sa - re mai _____ ! Al - lo - ra non ti spo -

rit. 3 rall. rit. Str. (Pno. tacet) Bsn.

149

- sa - re mai _____ !

a tempo Harpsi. p - Gtr. a tempo

Segue as one

Someone Is Waiting

Slowly (♩ = 92)

1 2 3 4

5 (ROBERT) 6 7 8

QUAL - CU - NOAS - PET - TA, CO - ME SA - RAH,

9 10 11 12

O L'A - DO - RA - BI - LE SU - SAN

13 14 15 16

JEN - NY. QUAL - CU - NO AS - PET - TA,

17 18 19 20

FOR - SE È SU - SAN, O LA FRE - NE - TI - CA

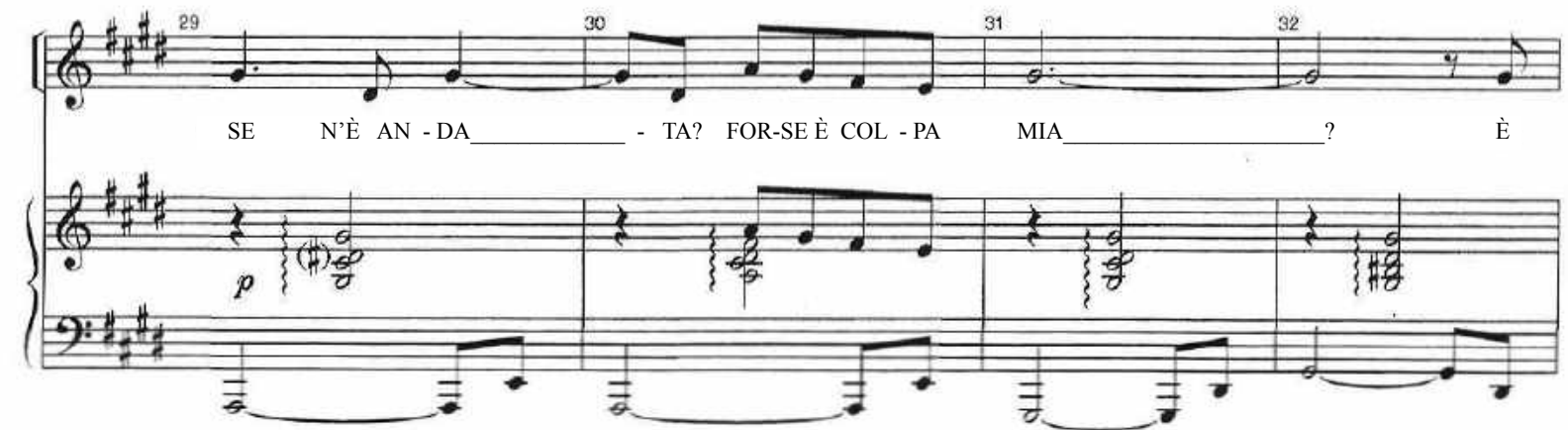
21 22 23 24

A - MY. JO - ANNE.

25 26 27 28

LA CO - NO - SCO, NON L'A - VRÒ GIÀ PER - SA

29 SE N'È AN - DA _____ - TA? FOR-SE È COL - PA MIA _____ ? È



33 SU - SAN E UN PO' SAR - AH, È JEN - NY E JO - ANNE,



37 SO - NO QUI, AS - PET - TA - MI, CI SO - NO E CER - CO

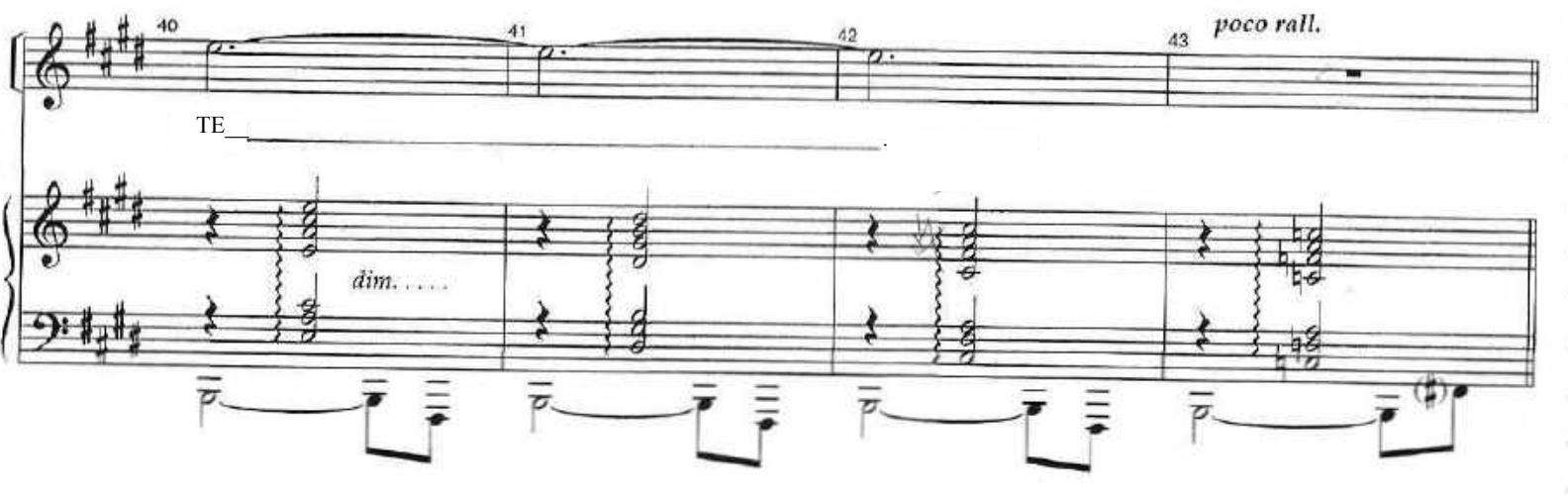


40 TE _____

41 _____

42 _____

43 *poco rall.*



44 45 46 47

QUAL - CU - NO AC - CAN - TO È UN PO' JEN - NY,



48 49 50 51

CON GLIOC - CHIAZ - ZUR - RI DI A - MY



52 53 54 55

SU - SAN. CON CHI SVE - GLIAR - MI? È



56 57 58 59

DOL - CE A - MY, È IM - PRE - VE - DI - BI - LE



60 61 62 63

SAR - AH, JO - ANNE.

64 65 66 67

L'HO IN - CON - TRA - TA? FOR-SE HO AT-TE - SO TROP - PO.

68 69 70 71

CER - TO, SÌ, MA È TAR - DIAN-CHE PER LEI. MA

Rubato

72 73 74

NON SE È SA - RAH O JO - ANNE, SÌ JEN - NY, FOR - SE SU - SAN, AN - CHE A - MY

rit. molto *a tempo*

75 FAC - CIO IN FRET - TA AS - PET - TA... AS - PET - TA - MI 76 77 O - RA, AS -

ritard

78 - SPET - TA - MI 79 O - RA, AS -

Ossia: VUOI?

80 VUOI? 81 - PET - TA - MI 82

83 84 85

Another Hundred People

Dolce e leggiero

1 2

3 4

(MARTA)
(last time)

CEN - TI - -
(tie last time only)

5 6

- NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRE - NO TRO -

7 8

- VAN - DO - SI TRA CEN - TI - NA - IA DI PER - SO - NE CHE HAN - NO

Detailed description: This system contains measures 7 and 8. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). Measure 7 starts with a quarter note G5, followed by quarter notes A5, B5, and C6. Measure 8 starts with a quarter note D6, followed by quarter notes E6, F#6, G#6, and A6. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature is consistent throughout.

9 10

PRE - SO LA ME - TRO TRO - VAN - DO - SI TRA CEN - TI -

Detailed description: This system contains measures 9 and 10. The vocal line continues from the previous system. Measure 9 starts with a quarter note G5, followed by quarter notes A5, B5, and C6. Measure 10 starts with a quarter note D6, followed by quarter notes E6, F#6, G#6, and A6. The piano accompaniment continues with chords in both hands.

11 12

- NA - IA DI PER - SO - NE GIÀ AT - TER - RA - TE DA UN PO' E CHE

Detailed description: This system contains measures 11 and 12. The vocal line continues. Measure 11 starts with a quarter note G5, followed by quarter notes A5, B5, and C6. Measure 12 starts with a quarter note D6, followed by quarter notes E6, F#6, G#6, and A6. The piano accompaniment continues with chords in both hands.

13 14

GUAR - DA - NO NOI FOR - SE SCE - SI DAL TRE - NO, DAL

Detailed description: This system contains measures 13 and 14. The vocal line continues. Measure 13 starts with a quarter note G5, followed by quarter notes A5, B5, and C6. Measure 14 starts with a quarter note D6, followed by quarter notes E6, F#6, G#6, and A6. The piano accompaniment continues with chords in both hands.

15 16 17

VO - LO, DAL TRAM_, QUAL - CHE GIOR - NO FA _____ CIT - TÀ

Detailed description: This system contains measures 15, 16, and 17. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). Measure 15 shows the vocal line starting with a quarter note 'VO' and a half note 'LO'. Measure 16 continues with 'DAL TRAM_' and 'QUAL - CHE'. Measure 17 has 'GIOR - NO' and 'FA' followed by a long horizontal line indicating a continuation of the note.

18 19

DI SCO - NO - SCIU _____ - TI _____

Detailed description: This system contains measures 18 and 19. The vocal line continues with 'DI SCO - NO - SCIU' in measure 18 and '- TI' in measure 19, followed by another long horizontal line. The piano accompaniment continues with similar rhythmic patterns.

20 21

QUI PER LA - VO - RO O _____ CHIS - SÀ _____ STRA -

Detailed description: This system contains measures 20 and 21. The vocal line has 'QUI PER LA - VO - RO O' in measure 20 and 'CHIS - SÀ' in measure 21, followed by a long horizontal line and 'STRA -'. The piano accompaniment continues.

22 23

- NIE - RI DO - VUN _____ - QUE _____ CHI PAS - SAE

Detailed description: This system contains measures 22 and 23. The vocal line starts with '- NIE - RI DO - VUN' in measure 22, followed by a long horizontal line, '- QUE' in measure 23, another long horizontal line, and 'CHI PAS - SAE' at the end of the system. The piano accompaniment continues.

24 25

CHI RE - STE - RÀ E

26 27

QUEL - LI CHE POI

28 29

RE - STA - NO IN

30 31

STRA - DE PIE - NE O PAR - CHI PAT - TU - GLIA - TI S'IN -

mp

32 33

- CON - TRA - NO _____ TRA FON -

34 35

- TA - NE SPEN_____ - TE, FO - GLIE SPOR - CHE, AB - BAI SIE -

36 37

- STE - NUA - NO _____ TRA PUB -

38 39

- BLI - CI - TÀ _____ E SCRIT - TE O - SCE - NE IN - SIE - ME PAS -

40 41

- SEG - GIA - NO

This system contains measures 40 and 41. The vocal line starts with a half note 'S' in measure 40, followed by a quarter note 'E' and a quarter note 'G' in measure 40, and a half note 'G' in measure 41, followed by a quarter note 'I' and a quarter note 'A' in measure 41, and a half note 'N' in measure 41. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with chords in the left hand.

42 43

IN - VI -

This system contains measures 42 and 43. The vocal line has a half note 'I' in measure 42, followed by a quarter note 'N' and a quarter note 'V' in measure 42, and a half note 'I' in measure 43, followed by a quarter note 'N' and a quarter note 'V' in measure 43. The piano accompaniment continues with the same rhythmic pattern.

44 45

- TA - TIAL PAR - TY DI UN A - MI - CO CHE NON CO -

mf

This system contains measures 44 and 45. The vocal line has a half note 'T' in measure 44, followed by a quarter note 'A' and a quarter note 'I' in measure 44, and a half note 'A' in measure 45, followed by a quarter note 'M' and a quarter note 'I' in measure 45. The piano accompaniment includes a dynamic marking of *mf* at the start of measure 44.

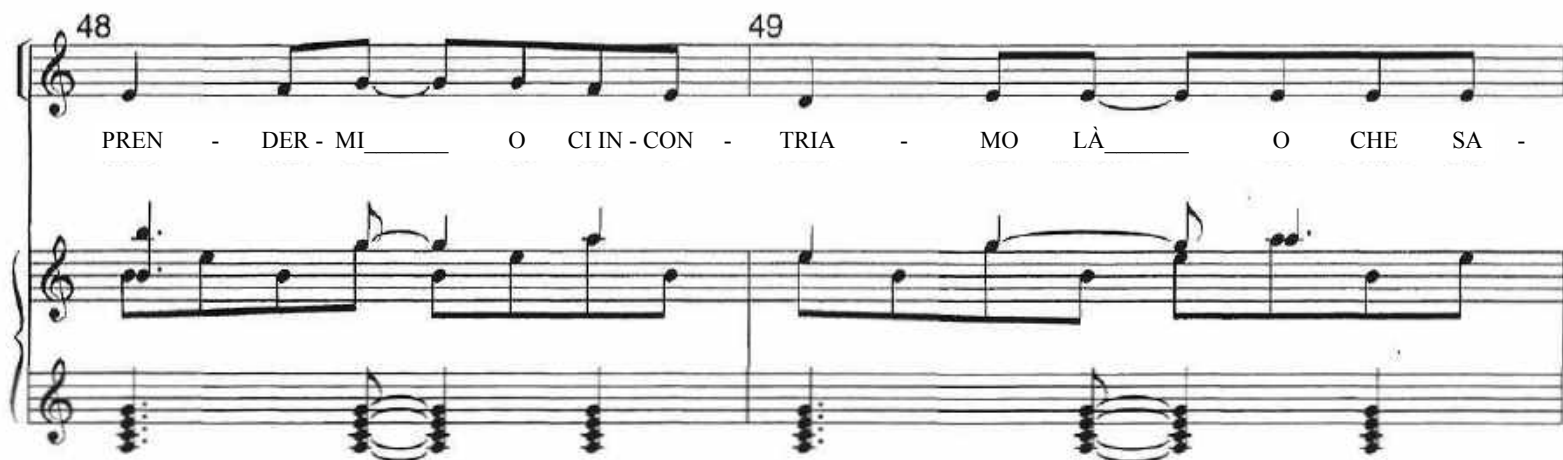
46 47

- NO - SCO - NO "VIE - NIA

This system contains measures 46 and 47. The vocal line has a half note 'N' in measure 46, followed by a quarter note 'O' and a quarter note 'S' in measure 46, and a half note 'N' in measure 47, followed by a quarter note 'O' and a quarter note 'V' in measure 47. The piano accompaniment continues with the same rhythmic pattern.

48 49

PREN - DER - MI _____ O CI IN - CON - TRIA - MO LÀ _____ O CHE SA -



50 51

- RÀ, SA - RÀ _____ ?" "MA L'HAI



52 53

RI - CE - VU _____ - TO IL MIO MES - SAG - GIO O NO?" "CI VE -



54 55

- DIA - MO MAR - TE - DI O TI TE - LE - FO - NO _____ ?" "GUAR - DA,



56 57

CHIA - MO IN MAT - TI - NA - TA O LA SE - GRE - TE - RIA SE NO

Detailed description: This system contains measures 56 and 57. The vocal line (treble clef) has a melody of eighth notes in measure 56 and a half note in measure 57. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

58 59

mp

Detailed description: This system contains measures 58 and 59. The vocal line is silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present at the start of measure 58.

60 61

...” CEN - TI -

p

Detailed description: This system contains measures 60 and 61. The vocal line has a few notes in measure 61. The piano accompaniment continues. A dynamic marking of *p* is present at the end of measure 61.

62 63

- NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM

Detailed description: This system contains measures 62 and 63. The vocal line has a melody of eighth notes in measure 62 and a half note in measure 63. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

64 65

(3 or 4 times)

APRIL: Non sono venuta subito a New York...
(dialogue continues)

Continue at cue:
APRIL exits.

66 67 68

Fade until cutoff

pp

69 70

71 72 (MARTA)

IN STRA -

73 74

-DE PIE - NE O PAR - CHI PAT - TU - GLIA - TI S'IN -

75 76

- CON - TRA - NO TRA FON -

77 78

- TA - NE SPEN - TE, FO - GLIE SPOR - CHE, AB - BAI, SIE -

79 80

- STE - NUA - NO TRA PUB -

81 82

- BLI - CI - TÀ _____ E SCRIT - TE O - SCE - NE IN - SIE - ME PAS -

83 84

- SEG - GIA - NO _____

85 86

IN - VI -

87 88

- TA - TIAL PAR _____ - TY DI UN A - MI - CO CHE NON CO -

89 90

- NO - SCO - NO "VIE - NI A

Musical notation for measures 89 and 90. The vocal line is in a single treble clef. The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

91 92

PREN - DER - MI O CI IN - CON - TRIA - MO LÀ O CHE SA -

Musical notation for measures 91 and 92. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous measures.

93 94

- RÀ, SA - RÀ ?" "MA L'HAI

Musical notation for measures 93 and 94. The vocal line includes a question mark in the lyrics. The piano accompaniment continues with the established accompaniment.

95 96

RI - CE - VU - TO IL MIO MES - SAG - GIO O NO?" "CI VE -

Musical notation for measures 95 and 96. The vocal line concludes with a question mark in the lyrics. The piano accompaniment continues with the established accompaniment.

97 98

- DIA - - MO - MAR - TE - DÌ - O TI TE - LE - FO - NO - ?" "GUAR - DA,

Detailed description: This system contains measures 97 and 98. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "- DIA - - MO - MAR - TE - DÌ - O TI TE - LE - FO - NO - ?" "GUAR - DA,". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with block chords. A fermata is placed over the piano accompaniment at the end of measure 98.

99 100

CHIA - MO IN MAT - TI - NA - TA O LA SE - GRE - TE - RIA SE NO

Detailed description: This system contains measures 99 and 100. The vocal line continues with the lyrics: "CHIA - MO IN MAT - TI - NA - TA O LA SE - GRE - TE - RIA SE NO". The piano accompaniment continues with similar chordal textures. A fermata is placed over the piano accompaniment at the end of measure 100.

101 102

Detailed description: This system contains measures 101 and 102. The vocal line is mostly silent, with a few notes in measure 102. The piano accompaniment features a more active melodic line in the right hand and a bass line in the left hand. A fermata is placed over the piano accompaniment at the end of measure 102.

103 104

... " CEN - TI -

Detailed description: This system contains measures 103 and 104. The vocal line has a few notes in measure 104 with the lyrics "... " CEN - TI -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the piano accompaniment at the end of measure 104.

105 106

- NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM

107 108

(2 times)
Fade until cutoff

ROBERT: È veramente emozionante,
Kathy. Affascinante. (dialogue continues)

Continue at cue:
KATHY: Divertiti, al tuo party.

109 110 111

pp

112 113

114 115 (MARTA)
CEN - TI -

116 117
- NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRE - NO TRO -

118 119
- VAN - DO - SI TRA CEN - TI - NA - IA DI PER - SO - NE CHE HAN - NO

120 121
PRE - SO LA ME - TRO TRO - VAN - DO - SI TRA CEN - TI -

122 123

- NA - IA DI PER - SO - NE GIÀ AT - TER - RA - TE DA UN PO' E CHE

Detailed description: This system contains measures 122 and 123. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: - NA - IA DI PER - SO - NE GIÀ AT - TER - RA - TE DA UN PO' E CHE.

124 125

GUAR - DA - NO NOI FOR - SE SCE - SI DAL TRE - NO, DAL

Detailed description: This system contains measures 124 and 125. The vocal line continues in the same key signature. The piano accompaniment maintains the eighth-note accompaniment in the right hand. The lyrics are: GUAR - DA - NO NOI FOR - SE SCE - SI DAL TRE - NO, DAL.

126 127 128

VO - LO, DAL TRAM, QUAL - CHE GIOR - NO FA CIT - TÀ

Detailed description: This system contains measures 126, 127, and 128. The vocal line continues. The piano accompaniment features a more complex rhythmic pattern in the right hand, including some sixteenth notes. The lyrics are: VO - LO, DAL TRAM, QUAL - CHE GIOR - NO FA CIT - TÀ.

129 130

DI SCO - NO - SCIU - TI

Detailed description: This system contains measures 129 and 130. The vocal line concludes with a long note in measure 130. The piano accompaniment continues with the eighth-note accompaniment in the right hand. The lyrics are: DI SCO - NO - SCIU - TI.

131 132

QUI PER LA - VO - ROO CHIS - SÀ ... STRA -

The first system of the score covers measures 131 and 132. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note 'QUI' on a high note, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with eighth and quarter notes.

133 134

-NIE - RI DO - VUN - QUE ... CHI RE - STAE

The second system covers measures 133 and 134. The vocal line continues with a quarter note '-NIE' on a high note, followed by a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as in the previous system.

135 136

CHI SE NE VA E

The third system covers measures 135 and 136. The vocal line starts with a quarter note 'CHI' on a high note, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern.

137 138 ritard

QUEL - LI CHE NON

The fourth system covers measures 137 and 138. The vocal line begins with a quarter note 'QUEL' on a high note, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern. The word 'ritard' is written above the final measure (138) of the system.

139 140

VAN - NO MAI IN STRA -

141 142

- DE PIE - NE O PAR - CHI PAT - TU - GLIA - TI S'IN -

143 144

- CON - TRA - NO TRA FON -

145 146

- TA - NE SPEN - TE, FO - GLIE SPOR - CHE, AB - BAI, SIE -

147 148

- STE - NUA - NO _____ TRA PUB -

149 150

- BLI - CI - TÀ _____ E SCRIT - TE O - SCE - NE IN - SIE - ME PAS -

151 152

- SEG - GIA - NO _____

153 154

_____ IN - VI -

155 156

- TA - TIAL PAR - TY DI UN A - MI - CO CHE NON CO -

This block contains the musical notation for measures 155 and 156. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady accompaniment with chords and moving lines in both hands.

157 158

- NO - SCO - NO "VIE - NI A

This block contains the musical notation for measures 157 and 158. The vocal line continues in the same treble clef staff. The piano accompaniment continues with the same two-staff structure, providing harmonic support for the vocal melody.

159 160

PREN - DER - MI O CI IN - CON - TRIA - MO LÀ O CHE SA -

This block contains the musical notation for measures 159 and 160. The vocal line and piano accompaniment continue, maintaining the musical structure established in the previous measures.

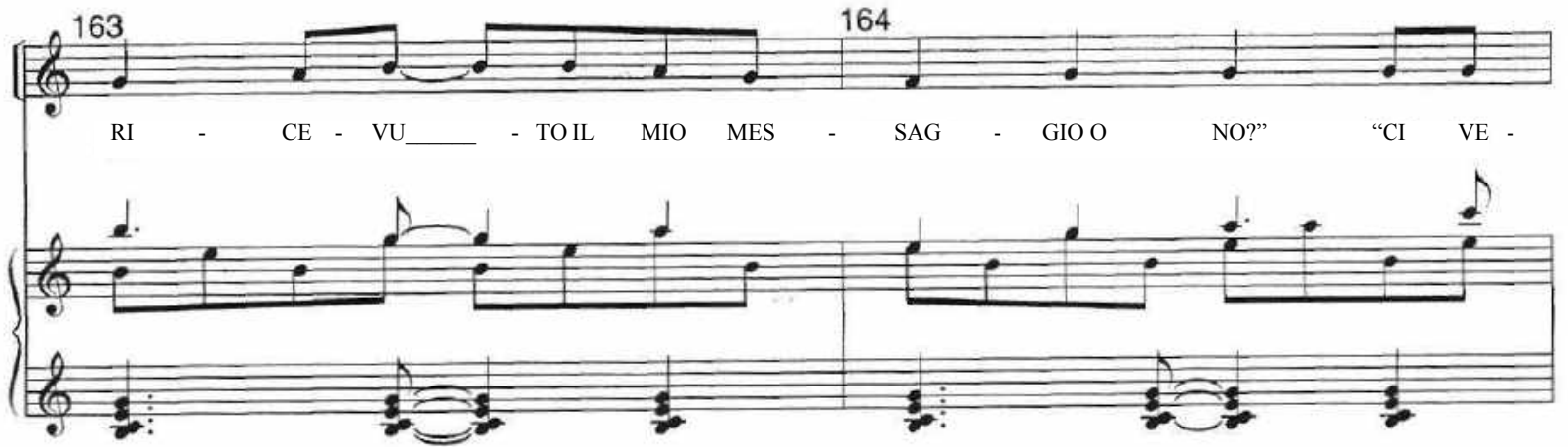
161 162

- RÀ, SA - RÀ ?" "MA L'HAI

This block contains the musical notation for measures 161 and 162. The vocal line and piano accompaniment conclude the section shown on this page.

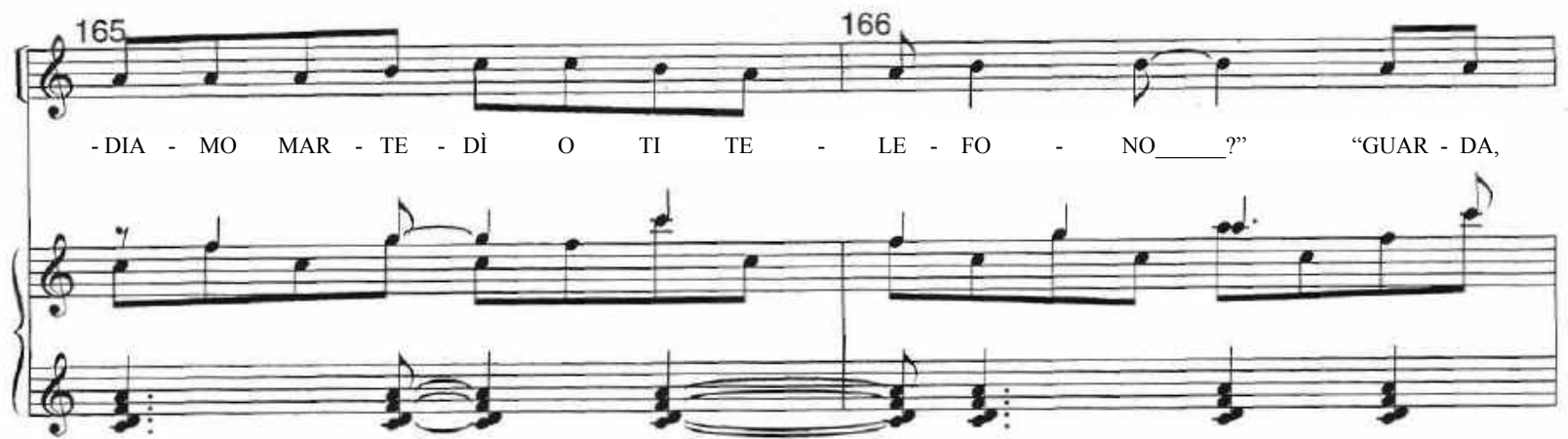
163 164

RI - CE - VU - TO IL MIO MES - SAG - GIO O NO?" "CI VE -



165 166

-DIA - MO MAR - TE - DÌ O TI TE - LE - FO - NO ___?" "GUAR - DA,

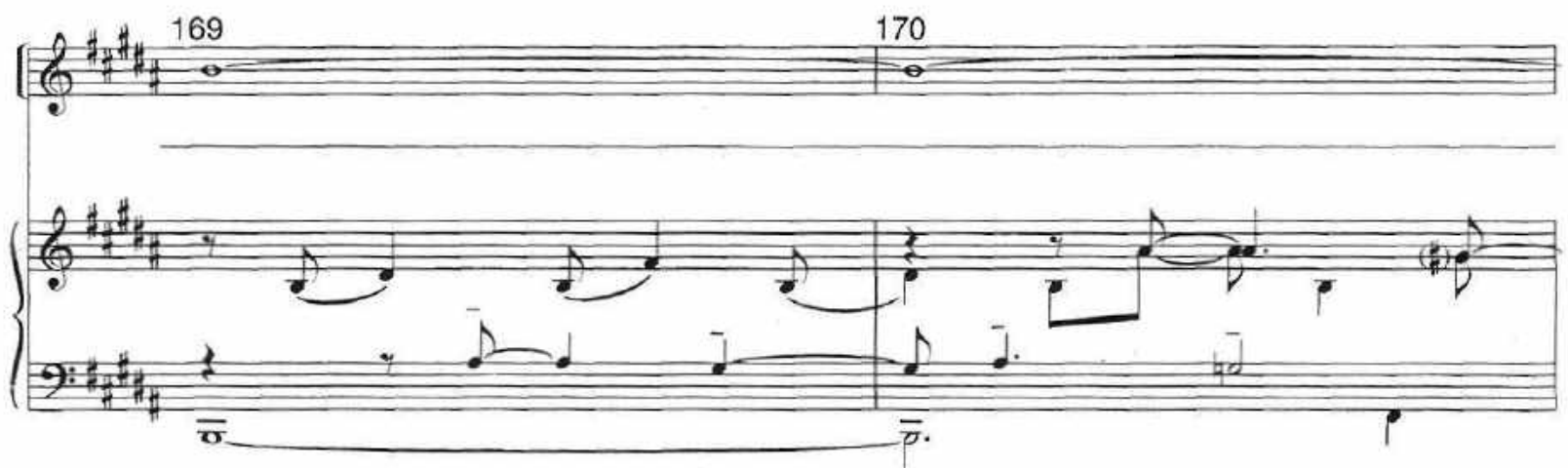


167 168

CHIA - MO IN MAT - TI - NA - TAO LA SE - GRE - TE - RIA SE NO



169 170



171 172

CEN - TI -

173 174

-NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM

175 176

CEN - TI -

177 178

-NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM CEN - TI -

179 180

- NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM E MI -

This system contains measures 179 and 180. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: - NA - IA DI PER - SO - NE SO - NO SCE - SE DAL TRAM E MI -. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

181 182

- GLIA - IA DI PER - SO - NE SI RI - VER - SA - NO QUA

This system contains measures 181 and 182. The vocal line continues with the lyrics: - GLIA - IA DI PER - SO - NE SI RI - VER - SA - NO QUA. The piano accompaniment continues with the same rhythmic pattern as the previous system.

183 184

This system contains measures 183 and 184. The vocal line consists of whole notes. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

185 186

This system contains measures 185 and 186. The vocal line consists of whole notes. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

187 188

Musical score for measures 187 and 188. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 187 features a vocal line with a half note and a piano accompaniment with chords and eighth notes. Measure 188 continues the vocal line with a half note and piano accompaniment with chords and eighth notes. Dynamics include p. and accents are present.

189 190

Musical score for measures 189 and 190. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 189 features a vocal line with a half note and a piano accompaniment with chords and eighth notes. Measure 190 features a vocal line with a half note and a piano accompaniment with chords and eighth notes. Dynamics include p. and accents are present.

M.M. $\delta = 60$

No. 9

Getting Married Today

cue: Robert exits.

Girl in white choir robe appears.

1 **Largo**

W.W. *mp*

Organ

Cello, Bs.

5 **JENNY:**
(Solo)

Sa - cro sia il ma - tri - mo - nio che u -

-W.W.
-Hn.
-Bsn. *p*

8

- ni - sce le a - ni - me. As - sur - ge il cuo - re las -

11

- sù per ri - splen - de -

15 PAUL: Amy, non riesco a trovare le mie scarpe da nessuna...

re _____ Si, og - gi è per

18

A - my, A - my, la vi - ta che re - sta è per te

21

per sta - re sem-pre in - sie - me _____ a - mar - ti e o - no - rar - ti _____

25

si, og - gi è per A - my, la spo - sa fe - li - ce per

Mm $\text{♩} = 116$

Presto

[VAMP] until cue: PAUL:

28 Amy, ti rendi conto che ci stiamo sposando davvero!

me. (He exits)

AMY:
(Last time) Sie - te tut - ti li? Per - ché, scu - sa - te, ma se sie - te tut - ti li io vi rin - gra - zio tan - to

Str. (Spiccato)

Pno. *p*

31

d'es - se - re ve - nu - ti, an - che se ap - prez - ze - rei an - da - ste via, da fa - re a - vre - te ben di

34

me - glio che star qui, ma non u - na pa - ro - la a Paul. A - ve - te in men - te Paul? Sì, quel - lo che mi

w.w. div.

37

spo - sa, ma io non lo spo - so, per non ro - vi - na - re un uo - mo splen - di - do co - m'è. Io vi rin -

40

mf

- gra - zio dei bei re - ga - li e dei fio - ri, gra - zie e o - ra vi pre - go: via, fuo - ri!

44

Non gli di - te che og - gi non mi spo - se - rò.

[To Organ]

Hns.

48

Tempo I (Largo)

JENNY: +Ob.

Sa - cra sia la tra - ge - dia che in -

S. (+Vocal Grp)

A. (Hum)

T. (Hum)

B. (Hum)

B.

Cl., Hns.

Organ

Cello, Bs.

51

- ca - stra le a - ni - me. E crol - la il cuo - re lag -

(Hum)

(Hum)

This block contains the musical notation for measures 51 through 53. It features a vocal line with lyrics, two staves of humming, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part includes a 'Cresc.' marking.

54

- giù per con - tor - cer - si

(Hum)

(Hum)

R. H.

To Piano

This block contains the musical notation for measures 54 through 56. It features a vocal line with lyrics, two staves of humming, and a piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part includes a 'R. H.' marking and a 'To Piano' instruction.

[VAMP TILL CUE]

[60] ROBERT: Amy, Paul non trova i suoi gemelli.

AMY: Sulla credenza. Proprio accanto al mio biglietto di suicidio.

AMY:
(Last time) A - scol - ta - te tut - ti, io non so che co - sa sta - te a fa - re

(+Str.)

Pno. (-Bsn.)

[62]

qui. Un ma - tri - mo - nio: che co - s'è? Un ri - to a - ta - vi - co in cui tut - ti si pro - met - to - no e -

[65]

- ter - na fe - del - tà: "Per sem - pre" che mi sem - bra la più scon - vol - gen - te co - sa d'as - col - ta - re,

[68]

a cui se - gue la lu - na di mie - le, do - ve lui rea - liz - za che si è mes - so in ca - sa me, u - na

+W.W.
div.

71

paz - za da sop - pri - me - re. Sì, gra - zie a voi, ma io no, non mi spo - so.

74

Sie - te qui, ma io no, non mi spo - so. C'è il buf - fet, ma io

77

no, non mi spo - so. E sta - te li, ma io no, non mi spo - so. Non

80

glie - lo di - te che og - gi non mi spo - se - rò.

84

Via! An - da - te via! As - col - ta - te, c'è un'al - tra ve - glia

88

fu - ne - bre, an - da - te a pian - ge - re un po' li. For - se

92

se vi muo - ve - te tro - va - te un bat - te - si - mo, vi

(w.w. cont.)

96

pre - go in gi - noc - chio u - na vi - ta è in gio - co qui!

100

A - scol - ta - te tut - ti! For - se li non mi sen - ti - te o pre - fe - ri - te es - ser pre - sen - ti al crol-lo

†str.
-Bsn.

Detailed description: This system contains three measures of music. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The lyrics are written below the vocal line.

103

di u - na spo - sa paz - za? Non è so - lo Paul che si ro - vi - ne - rà la vi - ta, per - de - re - mo

Detailed description: This system contains three measures of music. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The lyrics are written below the vocal line.

106

tut - ti e due le no - stre i - den - ti - tà, per que - sto ho te - le - fo - na - to al mio a - na - li - sta, che ri -

Detailed description: This system contains three measures of music. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The lyrics are written below the vocal line.

109

- ce - ve Lu - ne - di, ma Lu - ne - di gal - leg - ge - rò nel - l'Hud - son che è in - qui - na - to già ab - bas - tan - za.

Detailed description: This system contains three measures of music. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The lyrics are written below the vocal line.

112

Io lo so che og - gi no, non mi spo - so. Non ci sto, quin - di

WW, (8 bassa)
div.
mf
Hns.
Tibs.

115

no, non mi spo - so. Via di qui, per - ché no, non mi spo - so.

118

Gra - zie, si ma io no, non mi spo - so. A Paul non di - te che

Tpts

121

og - gi non mi spo - se - rò.

Hns.
To Organ

Largo (Tempo I)

124 JENNY:

E.H.

Sa - cra sia que - sta spo - sa che non sta più in sé. Ma a -

S. (+ Vocal Grp)

A. (Hum)

T. (Hum)

B.

B.

Org. *pp*

Cello, Bs.

128

- vrà for - tu - na per - ché sta per

(Hum)

(Hum)

R. H.

132

PAUL:

pio - ve - re Si, og - gi è per

(Hum)

(Hum)

W.W.
Hna.
To Pno.

Detailed description: This block contains the musical score for rehearsal mark 132. It features four staves. The top staff is the vocal line for Paul, with lyrics 'pio - ve - re Si, og - gi è per'. The second and third staves are vocal lines for 'Hum', both marked '(Hum)'. The bottom two staves are the piano accompaniment, with 'W.W.' and 'Hna.' markings above the right hand and 'To Pno.' below the right hand. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

137

Presto

AMY:

Via An - da - te via! lo vi a - do - ro, ma

PAUL:
A - my, A - my, la

(+Str.)
Pno.
W.W.
div.
Trbs.

Detailed description: This block contains the musical score for rehearsal mark 137, marked 'Presto'. It features three staves. The top staff is the vocal line for Amy, with lyrics 'Via An - da - te via! lo vi a - do - ro, ma'. The middle staff is the vocal line for Paul, with lyrics 'A - my, A - my, la'. The bottom staff is the piano accompaniment, marked '(+Str.)', 'Pno.', 'W.W.', 'div.', and 'Trbs.'. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

140

sem - bra che vo - glia - te un'O - fe - lia che
vi - ta che re - sta è per te

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system is divided into three measures by repeat signs.

143

muo - ia qui per voi. Per - ché se non mi
per sta - re sem - pre in - sie -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. The system is divided into three measures by repeat signs.

146

pas - sa col - las - so nel - l'ab - si - de, e il
- me a - mar - ti e o - no -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. The system is divided into three measures by repeat signs.

149

ri - so e il bou - quet li lan - cia - te tra di
- rar ti Si, og

The musical score for measures 149-151 features a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics in Italian. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple harmonic accompaniment. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The piece ends with a repeat sign.

152

voi. Non vo - le - vo ar - ri - va - re a dir - ve - lo: po - trei a - ver con -
- gi è per A my, più

The musical score for measures 152-154 continues the vocal line and piano accompaniment. The vocal line has a more melodic and expressive quality. The piano accompaniment features a more active right-hand part with sixteenth-note patterns. The key signature remains the same. The piece ends with a repeat sign.

155

- trat - to l'e - pa - ti - te, quin-di pen - so che sver - rò. Se voi vo - le - te che io sven - ga lo fa -
spo - sa fe - li - ce che mai

The musical score for measures 155-157 continues the vocal line and piano accompaniment. The vocal line is highly melodic and expressive. The piano accompaniment features a more active right-hand part with sixteenth-note patterns. The key signature remains the same. The piece ends with a repeat sign.

158

- rò fe - li - ce, ma di cer - to è più ci - vi - le an - da - re a un fu - ne - ra - le, per cui gra - zie per: i

Ti a - do - ro lo

161

ven - ti - set - te piat - ti da por - ta - ta, i tren - ta - set - te bei vas - soi, qua - ran - ta - set - te fer - ma -

sai

164

- car - te, poi cin - quan - ta - set - te... *Hns.* e io no, non mi spo - so.

So - lo te... **GUESTS:** *Tpts.* A -

167

AMY:
Ma io no, non mi spo - so. Quin - di no, non mi spo - so.

PAUL:
spo - se - rò... con un sì...

GUESTS:
men. A - men. A -

-Tpts. -Br.

171

Ve - di? No, non mi spo - so. E - sul - tia - mo ma og - gi non mi spo - se -

det - to qui. E - sul - tia - mo che og - gi io ti spo - se -

men. A - men.

-Br.

175

PAUL: (a)

AMY: -ro

WOMEN GUESTS: (-Vocal Grp.)

MEN: w.w. div. -Str.

A

-Br., Str.

Trbs.

(Tpts. cont.)

gliss.

179

men!

men!

w.w. 8va

9

Finale Act I

♩ = 76

1 2

mp

3 (COMPANY) 4

BOB - BY, BOB - BY, BOB - BY BA - BY BOB - BY BU - BI BOB - BY...

5 6

BOB - BY, BOB - BY, CO - ME TI VA _____ ? SE VUOI FER - MA - TI QUI _____

7 BOB - BY, PEN - SA - VA - MO CHE TU... 8

9 BOB - BY, VIE - NI O - SPI - TEA CE - NA ! 10

mf

11 PER STA - RE UN PO' NOI TRE, SO - LO TRA NOI IN TRE, 12

13 A - MO 14 15

Marry Me A Little

(COMPANY)

1 RE

2

mf

3

4

5 (ROBERT)

6

SPO - SA - MI UN PO - CO,

7

8

A - MA GIU - STO UN PO',

(ROBERT)

9 10

PIAN - GI, MA NON TROP - PO,

Musical notation for measures 9 and 10. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional rests in the left hand. A fermata is placed over the piano accompaniment at the end of measure 10.

11 12

GIO - CA SE CI STO.

Musical notation for measures 11 and 12. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the previous measures, ending with a fermata in measure 12.

13 14

TIE - NIU - NA DIS - TAN - ZA,

Musical notation for measures 13 and 14. The vocal line continues. The piano accompaniment continues with the same accompaniment pattern, ending with a fermata in measure 14.

15 16

QUA - SIU - NI - TI, SÌ,

Musical notation for measures 15 and 16. The vocal line concludes with a final note. The piano accompaniment continues with the same accompaniment pattern, ending with a fermata in measure 16.

17 (ROBERT) 18

CI STA - REI FOS - SE CO -

19 20

- SI

21 22

CI SO - NO!

23 24

SPO - SA - MI UN PO - CO,

(ROBERT)

25 MA CON VO _____ 26 LON - TÀ.

27 CHIE - DI SO _____ 28 LO CIÒ CHE

29 TI SOD - DI _____ 30 SFE - RÀ.

31 NON IN - SIE _____ 32 ME AD AL - TRI,

33 (ROBERT) 34

MAE - SCLU - SI VI, NO.

35 36

CI STA - REI AN - ZI, CI

37 38

STO

39 40

CI SO - NO!

41 42 (ROBERT)

CI SO - NO, OR -

44 A tempo

43 45 46 47

- MAI _____ !

48 49 50 51

IO MI CON - FI - DE - RÒ _____

52 53 54 55

LA MIAA - MI - CA SA - RAI _____

56 (ROBERT)



LI - TI - GAN - DO NON CI FE - RI -

60



-RE - MO MAI NON

64



IN - DA - GHE - RE - MO IN

68



PRO - FON - DI - TÀ. TU

72 (ROBERT)

NON RI - NUN - CIA - RE PER ME A

76 CIÒ CHE TI VA - GIÀ.

80 O - KAY, DAI,

82 CI SO - NO!

(ROBERT) *molto ritard*

84 85 86 87

CI SO - NO OR - MAI! SÌ, TU.

88 *A tempo* 89

SPO - SA - MI UN PO - CO,

90 91

A - MA GIU - STO UN PO',

92 93

CAL - MA, DOL - CE E VE - RA,

(ROBERT)

94 SEM - PLI - CE, PE - RÒ.

Musical score for measures 94-95. The vocal line (treble clef) has lyrics "SEM - PLI - CE, PE - RÒ." with a slur over "PLI - CE". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

96 TIE - NIU - NA DI - STAN - ZA,

Musical score for measures 96-97. The vocal line (treble clef) has lyrics "TIE - NIU - NA DI - STAN - ZA," with a slur over "NIU - NA". The piano accompaniment continues with the same rhythmic pattern.

98 QUA - SIU - NI - TI, SÌ,

Musical score for measures 98-99. The vocal line (treble clef) has lyrics "QUA - SIU - NI - TI, SÌ," with a slur over "SIU - NI". The piano accompaniment continues.

100 CI STA - REI FOS - SE CO -

101

Musical score for measures 100-101. The vocal line (treble clef) has lyrics "CI STA - REI FOS - SE CO -" with a slur over "STA - REI". The piano accompaniment continues. A piano dynamic marking '(b)' is present in the right hand of measure 100.

102 (ROBERT) 103

- Si

104 105

CI SO - NO!

106 107

SPO - SA - MI UN PO', CON

108 109

TUT - TO IL CUO - RE, SE

(ROBERT)

110 111

BRU - CI DI PAS - SIO - NE

This system contains measures 110 and 111. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "BRU - CI DI PAS - SIO - NE". The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

112 113

CON - TROL - LA - BI - LE.

This system contains measures 112 and 113. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "CON - TROL - LA - BI - LE.". The piano part continues with the same rhythmic pattern as the previous system.

114 115

PRI - MO IO FRA TUT - TI,

This system contains measures 114 and 115. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "PRI - MO IO FRA TUT - TI,". The piano part continues with the same rhythmic pattern.

116 117

FAM - MI COM - PA - GNIA.

This system contains measures 116 and 117. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "FAM - MI COM - PA - GNIA.". The piano part concludes with a final chord in the right hand and a sustained note in the left hand.

118 (ROBERT) 119

CI STA - REI _____, DA PAR - TE

120 121

MIA

122 123

CI SO - NO!

124 125

CI SO - NO, OR -

126 (ROBERT) 127 **A tempo** 128 129 130

- MAI _____ !

131 132 133 134

CHE GEN - TI _____ - LI IO E TE _____

135 136 137 138

DI - SCU - TEN _____ - DO TRA NOI _____

139 140 141 142

MAI FREC - CIA _____ - TE O COL - PI BAS _____ - SI

143 (ROBERT) 144 145 146

SE TU PUOI UN

147 148 149 150

BOZ - ZO - LO IN DUE - D'AF -

151 152 153 154

- FET - TO E RI - SPET - TO,

155 156 157 158

PRO - MET - TI QUEL - LO CHE VUOI NON

159 (ROBERT) 160 161 162

RE - CLA - ME - RÒ _____ MAI

163 164

O - KAY, DAI,

165 166

CI SO - NO

167 168 169 170

CI SO - NO, OR - MAI! SÌ, TU _____

molto ritard

A tempo

(ROBERT)

171 172

CI SO - NO

173 174

175 176

177 178

CI

179 (ROBERT) 180

SO - NO

181 182

CI

183 184

SO - NO

185 186

187 (COUPLES) 188

BOB - BY, BOB - BY BOB - BY BA - BY, BOB - BY BU - BL BOB - BY...

189 190

BOB - BY, BO - BY, BOB - BY BA - BY, BOB - BY BU - BL BOB - BY...

191 192

193 194

195 196

fff

Handwritten: $\text{♩} = 70$

Entr'acte

The musical score is written for piano and voice. It consists of three systems of staves. The first system (measures 1-3) features a vocal line with three measures, each containing a single note with a fermata. The piano accompaniment includes a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system (measures 4-5) continues the vocal line with two measures, each with a single note and fermata. The piano accompaniment features a more active treble line with eighth-note patterns. The third system (measures 6-7) concludes the vocal line with two measures, each with a single note and fermata. The piano accompaniment continues with eighth-note patterns in both hands.

8

Tpts.

+Org. 8va

Str., Hns, Trbs.

(b)

12

+Org. 8va

16

(+ Org. sust.)

Trbs.

19

+Vocal Grp.
(oo)

Gr.

(Str., Hns, Trbs, sust.)

23

Trbs., Bar. Sax, 8 bassa

(+V. Grp. sust.)

Musical score for measures 26-28. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 26 features a piano introduction with chords in the right hand and a rhythmic pattern in the left hand. Measures 27 and 28 continue this pattern with some melodic movement in the right hand.

Musical score for measures 29-31. Measure 29 shows a continuation of the piano accompaniment. Measure 30 has a change in the right-hand accompaniment. Measure 31 features a piano dynamic marking and a more complex chordal structure in the right hand.

Musical score for measures 32-34. Measure 32 has a piano dynamic marking. Measure 33 features a melodic line in the right hand with a slur. Measure 34 continues the melodic and harmonic development.

Musical score for measures 35-36. Measure 35 has a piano dynamic marking. Measure 36 features a melodic line in the right hand with a slur and a piano dynamic marking.

Musical score for measures 37-38. Measure 37 has a piano dynamic marking. Measure 38 features a melodic line in the right hand with a slur and a piano dynamic marking.

System 1: Measures 39-41. The vocal line (top staff) begins with a whole note chord at measure 39, followed by a melodic line starting at measure 40. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the bass and chords in the treble.

System 2: Measures 43-44. The vocal line continues with a melodic line starting at measure 43. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

System 3: Measures 45-48. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line is not present in this system.

System 4: Measures 49-52. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line is not present in this system.

53 54 55 (WIVES)

BOB - BY BOB - BY

(WIVES) 56 57

BA - BA - BA - BA - BA - BA - BA - BA BOB - BY BOB - BY

(HUSBANDS)

BOB - BY BOB - BY

58 59 60

BA - BA - BA - BA - BA - BA - BA - BA BOB BY.

BA - BA - BA - BA - BA - BA - BA - BA BOB BY.

mm d = 100

Side By Side By Side

ROBERT: Cioè, quando si hanno amici come i miei...

Moderato 2

(repeat as needed)

5 6 7 8

ROBERT: Voglio dire, quando si hanno amici come i miei...

9 10 11 12

13 14 15 16

STA - RE CO - SI _____ NON È CA - RI _____ - NO?

17

SARAH: È così carino.

SARAH: Non è carino?

Stret - to a te ... e a te .

21

Strin - gi - ti qui . Che c'è cal - di - no

25

PETER: Non perde mai il controllo.

HARRY: Lo invidio per questo.

Stret - ta a me ... e a te .

29

Scin - til - le - rai oh, si !...

33

SUSAN; Gli siamo così affezionati.

ROBERT:

ROBERT, SARAH, HARRY:

Stret - to a me ... e a te.

Str. sust. (loco)

(Org. tacet)

37

Noi con - ver - gia

mo qui ...

+Br.

Str.

Hns.

41

AMY, SUSAN, PAUL, PETER:

L'a - mo !

Lo de - si - de - ria - mo.

W.W.

Bells

Dr.

Bs.

45

ROBERT:

Tu por - ti un drink

io un maz - zo - li - no,

+Str., sust., Gtr.

49

JOANNE: È proprio pazzo di me.

PAUL: È un ragazzo veramente tenero.

Stret - to a te _____ e a te _____

53

Nes - su - no vin _____ - ce e si fa pia - ni _____ - no...

57

ROB., LARRY,
JOANNE:

LARRY: C'è sempre quando hai
bisogno di lui.

ROB.:

Stret - to a te _____ e a te _____

61

U - no è so _____ - lo, due da e - vi - ta - re,

65

tu ti puoi sal - va - guar - da - re,

+ Gtr.
Cls, Trbs.

69

AMY: È il mio miglior amico.

AMY: Il mio secondo miglior amico.

qui ... tra me e

Str. rust.
Gtr. (L.H.)

73

te.

MEN: Trop - po ca - ri - no, set - te vol - te pa - dri - no.

WOMEN:

Trop - po ca - ri - no, set - te vol - te pa - dri - no.

+ W.W.
Hox. + Trbs.

78 Robert, Amy, Paul:

Un an - no in più _____, il tem - po vo _____ - la...

W.W. (octaves) +Xylo. +Xylo.

Str., Hns. mp +Gtr. /etc. Trba.

82 LARRY: È incredibile. Siamo diventati tutti più vecchi e lui resta sempre esattamente lo stesso.

Str. sust. W.W. Trb. pp

86 ROB. & COUPLES:

Pian - gi con me _____, non sei mai so _____ - la.

W.W. div. +Xylo. mp

90 DAVID: Sapete cosa mi viene in mente quando lo vedo? Il Flatiron Building.

Non è divertente?

Trb. Str. Org. pp Str. sust.

94

Robert, Peter, Susan,
Sarah, Harry:

Br. div.

Ci di - ver - tia _____ mo, no _____ ?

W.W.
Str. (octaves)
mp
(Org. sust.)

Cello

W.W.
(8va)

98

JOANNE: Qualche volta lo becco che mi guarda e mi fissa...

allora lo fisso anch'io.

Trb.

pp
(Org. out)

102

ALL COUPLES:

Br. div.

• Bells

Bel - lo sa - rà _____ per noi _____

W.W. div.

Str.
mp
(• Org. sust.)

W.W.

106

• Bells

• Bells

Sia - mo _____ paz - zi, lui sa - no.

Str.
Org

Cls

Ba.

110

Tra a - mi - ci si nien - te scon - fit - te...

Br.
W.W.
Str., unis.
+Hns.

114

PAUL: Una persona come Bob non vive le cose buone e nemmeno quelle cattive.

Però si perde quelle buone.

W.W., Xylo.
Str.
pp
Trbs.

118

ALL:

Sia - mo bam - bi - ni e ba - by sit - ter...

Br.
W.W.
Str., Hns.

122

HARRY: Fatemi preparare un drink per lui.

È la sola persona che conosco che dovrebbe bere di più.

Trb.
Str.
+Org.

126 ROBERT:

U - no è un in - cu - bo, due u - na no - ia,

Str., W.W., Org. sust. Br.

+Gtr.

130

Tre u - na com - pa - gnia, quan - ta gio - ia...

SARAH: Sembra sempre l'arbitro della situazione.

Chi sta vincendo, Robert?

134 ALL: (except Sarah & Rob.)

Qui tra te e

W.W., Xylo.

mp

138

te.

ROBERT: La chie - sa è qui, c'è un ma - tri - mo - nio,

Str.

+2 Tpts.

p

Hrn.

142

pro - nun - cia un si e a - pri il por - to - ne al pan - de - mo - nio!

L. H.

Br., W.W., Org.

Bs. + Timp. Roll

Presto

[WHAT WOULD WE DO WITHOUT YOU?]

148 ALL COUPLES; (+ Vocal Grp.)

Non va se non ci sei tu

(+ W.W. colla voce div.)

Tpts. div.

mp

R. H.

Trb., Str., Banjo, Hns.

152

No, non ci pro - via - mo più!

Tpts.

156

Con chi mi la - men - to per o - re, chi

W.W.

Hns.

Handwritten notes: *mm*, *d = 152*

160

ria - ni - ma il cuo - re se so - no un po' giù ?

Br., +W.W. (8va)

+Br.

164

Chi man - gia il mio fri - can - dò
suo

(+W.W. colla voce div.)

Tpts.

mp

R.H.

Trb., Str., Banjo, Hns.

168

Chi por - ta i bim - bi al - lo zoo ?

Tpts.

172

Ca - ro co - si ! Pro - fon - do co - si ! Chi

+Str. unis.

W.W., Br., Xylo.

Trb.

176

rie - sce a in - trat - te - ne - re lei fin - ché ar - ri - vo li _____ !
 lui

180

No, non ci pro _____ - via - mo più _____ !

184

Non va se non _____ ci sei tu _____

188

f Tutti
 Trbs.

192

W.W.
gliss.

198

(W.W. 8va)

204

Huff, huff, huff, huff,
+Pno.

210 ALL:
(whisper)

Non va se non ci sei tu.
Str. pizz.
ff
+Pno.
W.W. Xylo.

214

Noi non ci pro - via - mo più!

W.W., Xylo.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Noi non ci pro - via - mo più!". The piano accompaniment consists of two staves, treble and bass clef, with chords and some melodic lines. A woodwind part for xylophone is indicated by "W.W., Xylo." above the piano staff.

218

Se c'è Bob tra mo - glie e ma - ri - to lui

W.W., Xylo.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Se c'è Bob tra mo - glie e ma - ri - to lui". The piano accompaniment consists of two staves, treble and bass clef, with chords and some melodic lines. A woodwind part for xylophone is indicated by "W.W., Xylo." above the piano staff.

222

ci met - te il di - to e qual - co - sa di più.

W.W.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "ci met - te il di - to e qual - co - sa di più.". The piano accompaniment consists of two staves, treble and bass clef, with chords and some melodic lines. A woodwind part is indicated by "W.W." above the piano staff.

226 [DOWNS AND UPS]

Con lui pos - sia - mo sfo - gar - ci,

Str., Trbs. Tpts, W.W. simile

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Con lui pos - sia - mo sfo - gar - ci,". The piano accompaniment consists of two staves, treble and bass clef, with chords and some melodic lines. Instrumentation includes strings and trumpets ("Str., Trbs."), woodwinds ("Tpts, W.W."), and a section marked "simile".

230

Music score for measures 230-233. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: e an - che un po' con - fes - sar - ci. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

234

Music score for measures 234-237. The vocal line is in treble clef with the same key signature and time signature. The lyrics are: Mu - to co - si! Le - a - le co - si! Non. The piano accompaniment includes dynamic markings: *p* and *cresc.*. Instrumentation includes strings (*Str.*) and horns/trumpets/baritone (*Hns, Trbs, Bar.*).

238

Music score for measures 238-241. The vocal line is in treble clef with the same key signature and time signature. The lyrics are: ser - ve l'a - na - li - sta quan - do c'è Bob - by qui! The piano accompaniment includes a marking for *Trbs, Flss* in the right hand.

242

Music score for measures 242-245. The vocal line is in treble clef with the same key signature and time signature. The lyrics are: No, non ci pro - via - mo più! The piano accompaniment includes a marking for *Saxs.* in the right hand.

Non va se non ci sei tu

+Br.

Tpts. div.

[MARCH INTRO]

254

w.w.

ff

Police whistle

(+Dr. Roll)

258

w.w.

Tpts., Bells

Hns.

Trbs.

262

Musical score for measures 262-265. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a long, wavy line indicating a sustained note or breath mark. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

266

Musical score for measures 266-269. The vocal line continues with a melodic line of eighth notes. The piano accompaniment maintains the rhythmic pattern from the previous system.

270

Musical score for measures 270-273. The vocal line features a melodic line with some rests. The piano accompaniment includes a drum part labeled 'bd' in the left hand.

274

W.W.

Trbs., Bells, Bar. Bs.

Tpts, div.

Musical score for measures 274-277. The system includes a vocal line, a piano accompaniment, and a woodwind section labeled 'W.W.'. The piano part has a section labeled 'Trbs., Bells, Bar. Bs.' and the woodwind part is labeled 'Tpts, div.'.

278

Tpts.

Musical score for measures 278-281. The system includes a vocal line, a piano accompaniment, and a trumpet section labeled 'Tpts.'.

282 Br., Str. pizz.
(Accordion effect on Organ)
Trbs. *gliss.*

286 Tpts., W.W. (div.)
Cymb. on stage
Trbs.

290 W.W.
Hns.
Tpt. 1, Str.

294 Tpts. div.
Hns.
Trbs.

298
+W.W.

[CANES]

302

ALL:

Non va se non _____ ci sei tu. Uh.

pp
W. Blk.
Pno.
+Br.

306

(+Vln. cues)

Noi non ci pro_____ - via - mo più! Uh. Chi ri -

sempre stacc.

311

- cor - da i fat - ti e i mis - fat _____ - ti? Chi a - iu - ta coi piat _____ - ti, ti -

316

- ran - do - ci su _____ ? Chi a cen - no cam _____ - bia ar - go -

+Br. (W.W. out)
+Trb.

320

-men to quan - do la ce - na è un tor - men to?

simile

+Banjo

326

Chi può sa - pe - re quan - ti an - ni hai Con

Cla. Tenor

Pizz. Str. Banjo

cresc.

(Str. cont.)

330

chi si può flir - ta - re sen - za tra - di - re mai !

mf

Hr.

Timp.

Trb.

334

No, non ci pro - via - mo più !

+str.

Trb. Banjo, Hns.

R. H.

338

Non va se non ci sei tu

Tpts.
Str.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Non va se non ci sei tu". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes markings for "Tpts." and "Str.".

342 [AD LIB. SHOUTS]

Bob - by, Bob - by, Bob - by, bu - bi, Bob - by, ca - ro...

+Pno.
mf
Hns., Trbs., Bar., Sax.
Str. (+8va)

Tpts., W.W., Xylo.

simile

8va

Detailed description: This system is for "AD LIB. SHOUTS" and includes a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "Bob - by, Bob - by, Bob - by, bu - bi, Bob - by, ca - ro...". The piano accompaniment has two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes markings for "+Pno.", "mf", "Hns., Trbs., Bar., Sax.", and "Str. (+8va)". The left-hand staff includes markings for "Tpts., W.W., Xylo." and "simile". A "8va" marking is present above the right-hand staff.

346

8va

Detailed description: This system contains piano accompaniment for system 346. It features two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes a "8va" marking. The music consists of chords and melodic lines.

352

8va

Detailed description: This system contains piano accompaniment for system 352. It features two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes a "8va" marking. The music consists of chords and melodic lines.

[BROKEN RECORD]

358

ALL:

Huff, huff, huff, huff, Sen - za di te _____ che si

Str. pizz.

p. w. Blk.

Bari.

362

fa? Quan - do qual - co _____ - sa non...

+Str.

w. w., Xylo.

w. w.

366

quan - do qual - co _____ - sa non... quan - do qual - co _____ - sa non...

370

quan - do qual - co _____ - sa non... va _____ ?

- Timp.

374

Sen - za di te _____ che si fa _____ ?

378 ROBERT:

ALL:

Quel - lo che fa _____ - te di già! Già!

382 - Vins. eva

Tu che sei _____ con noi... tu che stai _____ con noi...

386

tu che sai _____ di noi... tu ce l'hai _____ con noi...

390 Str.

tu - tu, tu - tu, tu - tu, tu - tu, tu - tu, tu - tu, tu - tu, tu -

394 Slower - ad lib.
ROBERT:

- tu... va be - ne, tut - ti in - sie - me!

W.W., Vins.
Br., Hns.
+ Timp.
mf
rit.
molto

398 [CAKEWALK]
ALL:

Sta - re co - si non è ca - ri - no?

W.W.
Banjo
Trbs., Str.
con Ped.
Sva- loco Sva-

402 [TAP BREAK]

Stret - ti a te...

loco
+ Tpts.

406

Strin - gi - ti qui _____, che c'è cal - di _____ no,

W.W. 8va loco 8va

Banjo Trbs, Str.

410

[TAP BREAK]

Stret - to a me...

loco +Tpts

414

Scin - til - le - rai _____, oh si!

W.W. 8va Banjo Str., Hns.

418

[TAP BREAK]

Stret - to a me...

locc Br.

422

Noi con - ver - gia - - - - - mo qui.

Musical score for system 422. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Noi con - ver - gia - - - - - mo qui." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The piano part features a steady bass line and chords in the right hand.

426

[ROBERT'S TAP BREAK]

Stret - ti a te.

loco

Musical score for system 426. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "Stret - ti a te." The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. It includes a section labeled "loco" and a "Br." (break) section. The piano part features a steady bass line and chords in the right hand.

L'istesso tempo

430

ALL: (except Robert) +w.w.

Un an - no in più _____, il tem - po vo _____ - la,

Vlms. (+8va)

mp

Pno., +Hns, Banjo

Cello

Musical score for system 430. The vocal line is in treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Un an - no in più _____, il tem - po vo _____ - la,". The piano accompaniment is in grand staff with a key signature of one sharp and a 2/4 time signature. It includes parts for "Vlms. (+8va)", "mp", "Pno., +Hns, Banjo", and "Cello". The piano part features a steady bass line and chords in the right hand.

Handwritten note: *7/8 = 152*

434

Stret - ti a te.

+Br., w.w.

Hns, Banjo

Musical score for system 434. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "Stret - ti a te." The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. It includes parts for "+Br., w.w." and "Hns, Banjo". The piano part features a steady bass line and chords in the right hand.

438

Pian - gi con me _____, noi _____ non sia - mo so _____ - li

+W.W.

Vlins. (+8va)

+Br. -1

+Br. -1

Pno., +Hns., Banjo

Cello

442

Stret - ti a te.

+Br., W.W.

Hns., Banjo

446

Due è im - pos - si - bi - le, due sei per - so:

Br.

cont.

450

Dac - ci un nu - me - ro di - ver - so.

454

Stret - ti a

Sax. + Br. 8va (unis)

mf Str., Banjo

+ Timp. Roll to 465

458

te e a

Sax. Br. (+ 8va)

462

te e a

Sax. Br.

Timp. — |

466

te, a te e a te e a te e a

Str.

Trb. cresc.

470

te e a te e a te e a te e a

474

te e a te, e a

Tpts. 8va

Trba.

478

noi

+ Vins.

Hns., Banjo cont.

482

Banjo

Bobby's Bed

Sexy

1

2

3

4

No. 13

Poor Baby

mm $\text{♩} = 100$

cue: ROBERT: Beh, posso sempre cercarmi un altro posto.

1 $\text{♩} = 100$

Piano

Hns., Trbs., B. Cls.

Bs. Gtr.

3

SARAH: HARRY: S: H: S: H:

Ca - ro... Si? Ro - bert... Chi? Pec - ca - to... Che?

B. Cls.

+Trb. +Gtr.

6

S: H: S: H: S:

Ha so - lo noi. Mm. È so - lo... Bhé?! Non si

8

H: S:

può. Oh. Ro - bert de - ve pren - der mo - glie

Trb., Vibes

E♭ Cl. Solo

Lute

Clx. (-Str.)

L, H.

+Bs.

11

Pic - ci - no, ha so - lo noi, se - ra do - po se - ra sta al te -

Str. (Str. cont.)

14

- le - fo - no - tut - to so - lo, lui che è co - si te - ne - ro

17

Pic - ci - no

E♭ Cl. Solo

B. Cls. (Lute tacet)

+Lute L.H.

Bs.

20

JENNY: DAVID: J: D: J: D:

Dav-id... Si? Bob-by-- Chi? Che spre - co. Che?

Trbs.

Cb, Cl, Gtr.

23 J: D: J: D: J:

Da so - lo _____, lui. Mm. Da so - lo. Beh?! Non si

25 D: J:

può. Oh. Bob - by de - ve pren - der mo - glie

E♭CL Solo

(+Str.) L.H.

28

Pic - ci - no, co - me fa _____, può gio - ca - re so - lo al so - li -

Str. etc.

31

- ta - rio e poi _____ chia - chie - ra - re con il mu - ro, sen - za noi _____,

34

Pic - ci - no

Bs. Cls. Eb Cl. Solo

(Lute tacet) +Lute L.H.

Bs.

37

APRIL: Subito dopo essere diventata un'assistente di volo...

[FADE UNDER DIALOGUE]

ppp

Bs.

cue: Lights on bed go out

41 [BLACK-OUT]

SARAH: JENNY: S: J:

Rob - ert!... Bob - by! Rob - ert, gio - ia... Bob - by, ca - ro...

Pno. Tutti

43

S:

Sai, nes - su - no vuo - le che tu sia fe - li - ce

Saxs. sub. p

(Bs. etc.)

45 (SARAH) 46 47

più di me, ma lei non ti sem-bra un po - co..?In-som - ma: lo sai. Sve - glia!

(JENNY)

Sai, nes - su - no

cresc. poco a poco

48 49 50

Vuoi lei? Me - glio so - lo... non ti sem-bra un po-co..?In-som - ma:

vo - le che tu sia fe - li - ce più di me, ma lei... non ti sem-bra un po-co..?In-som - ma:

51 (SARAH) 52

lo sai. Sai che... sve - glia.

(JENNY)

lo sai. Sai che... vuoi lei?

(SUSAN)

Sai, nes - su - no vo - le che tu sia fe - li - ce

(SARAH) 53 Que - ste re - la - zio - ni non ti fan - no fe - li - ce. Dai

(JENNY) Me - glio _____ so - lo... non ti sem - bra un po - co...?In - som - ma:

(SUSAN) più di me, ma lei non ti sem - bra un po - co...?In - som - ma:

(AMY & JOANNE) Sai, nes _____ - su - no vuo - le che tu sia fe - li - ce

mf cresc. poco a poco

55 lo sai be - ne. Non ti sem - bra un po - co...?In - som - ma:

lo sai be - ne. Non ti sem - bra un po - co...?In - som - ma:

lo sai _____ Sve - glia. Non ti sem - bra un po - co...?In - som - ma:

più di me, ma lei non ti sem - bra un po - co...?In - som - ma:

57 SARAH: *sub. mp*
 Scema? E di do -

JENNY:
 Lei? Sciat -

SUSAN:
 Stra - na _____? Ma - schi - le _____?

AMY:
 Grez - za _____? Schiz - za - ta _____?

JOANNE:
 Alta?

Hr.
p

59 *rit.*

- v'è? È stra - na as - sai.

- ta. Tro - ia. E...

Vol - ga - re _____? De - pres - sa _____? E...

Bu - li - mi - ca _____? E im - ma - tu - ra

Po - treb - be es - se - re tua ma - dre. Go - li - a...

rit.

61 SARAH:
a tempo

Pic - ci - no, ha so - lo noi. So - lo per - ché è so - lo gli va

JENNY & SUSAN:
(Vln. colla voce)

Pic - ci - no, ha so - lo noi. So - lo per - ché è so - lo gli va

AMY & JOANNE:

Pic - ci - no, ha so - lo noi. So - lo per - ché è so - lo gli va

Lute
mf a tempo

64 SARAH, JENNY, SUSAN:

be - ne lei. So - lo noi pos - sia - mo sod - di - sfar - lo, or - mai.

unis.

AMY & JOANNE:

be - ne lei. So - lo noi pos - sia - mo sod - di - sfar - lo, or - mai.

67

pic - ci - no

Bells

pic - ci - no

(Lute tacet)

Cl. (+Lute) L.H.

Tpts.

Have I Got A Girl — Reprise

2 (PETER, LARRY) 3

SE HO BIM - BE QUI PER

(DAVID, PAUL, HARRY)

SE

4 5 6

TE? VE - DRAI CHE RO - BA _____! SE

HO BIM - BE QUI PER TE? VE - DRAI CHE RO - BA _____

(PETER, LARRY)

7 HO BIM - BE QUI PER TE, BOB? EH, BOB

(DAVID, PAUL, HARRY)

! SE HO BIM - BE QUI PER TE, BOB

10 ... EH, BOB

11 ... EH, BOB

12 ... EH, BOB

13 EH, BOB

14 EH, BOB

15 EH, BOB

16

ritard

8^{va}

No. 15

Barcelona

Sight cue: Alarm clock is turned off.

1 $\text{♩} = 30$ Strs. (etc.)

Organ-Lute stop

Piano *p* +Gtr.

5 ROBERT: APRIL: R: A:

Do - ve va - i? Bar - cel - lo - na. ...Oh... Re - sta li.

(Strs. sustained)

9 R: A: R: A:

De - vi far - lo? De - vo far - lo. ...Oh... Re - sta li.

13 A: R: A: R:

Sei ar - rab - bia - to. No, per - ché? Sì, lo sei. No, per - ché? Re - sta qui, dai.

17 A: R: A: R:

Sei ar - rab - bia - to. No, per - ché? Sì, lo sei. Pro - prio no. Fer - ma le a - li e

21 A: R: A: R: A: BOTH: R: BOTH:

stai. Io par - to. Dai... Io de - vo. ...Stai. Io va - do. Sai...? Lo so. A

Fl. ^bbassa

25 ROBERT:

Bar - cel - lo - na _____ Tu...

rall.

29

-Str.

sei spe - cia - le, sei di più

-Cls.

+W.W.

Hns. Trb.

-B. CL

33

di u - na not - te e via No,

Fls.

37 [Yawning]

sei spe - cia - le, sei di più. Non

Hns. Trb.

41

sei la so - la, ma ... no!

+Hn. Cello

45

Fla. *[Yawning]* ... per -

sei la so - la, ma

49

-ché tu sei spe - cia - le, sai,

Vins. *ff*

53

APRIL:

Mar - zia ! A - pril.

Cl. shimmer)

Br. *p*

Bs. *p* *basso* Hns. (simile)

- Timp. roll

57

ROBERT: APRIL:

A - pril. Gra - zie

Str. *W.W.* Cl. *rall.* *rit. molto*

B. Cl., Cello

61 **Tempo I^o**

ROBERT: APRIL:

Co - sa pen - si? Bar - cel - lo - na.

Strs.

p (Strs. sustained)

65

R: A: R: A:

...Oh... Pan Am Air. Stai un mi - nu - to. Lo vor - rei, ma...

69

R: A: R: A: R:

...Dai... Non si può. (Dai.) Stai un mi - nu - to. No, lo sai. Sì, che

73

A: R: A: R: A:

puoi. No, lo sai. (Ma) Do - ve va - i? Bar - cel - lo - na. Sì, lo so. E Ma -

77 R: A: R: A: R: A:

- drid. Bon Vo - yage. Con un Boeing. Beh, cia - o. Sei stra - no. No. Io de - vo...

Fl. ^{bassa}

81 R: A: R: A:

Si. Par - ti - re... Va'. È chia - ro che po - tes - si sce - glie -

85 a tempo R: A:

- re ... oh, beh, per me... o - kay. Che? Ci

rall. molto a tempo

89 Slowly R: A:

sto. Ma... oh, no!

rit. pp ff

-Br. Timp.

[SEGUE]

No. 16

Barcelona Play-off

cue: After applause.

1 Organ - Lute stop
+ Str.

Piano *mf*

Hrn.
Trbn.

(cont.)

5

Fls.

9

Fade out at cue: SUSAN: Oh, Peter ... etc.

13

Hrn.
Cello

pp *p*

17

pp *p*

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 21, 22, 23, and 24 are indicated by numbers above the treble staff. A long slur spans across all four measures in both staves. The treble staff contains eighth notes with stems pointing down, and the bass staff contains eighth notes with stems pointing up.

Musical notation for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 25, 26, 27, and 28 are indicated by numbers above the treble staff. The treble staff features chords in measures 25, 26, 27, and 28, with some notes beamed together. The bass staff contains eighth notes with stems pointing up, and there are slurs over measures 25-26 and 27-28.

Night Club

Slow 4

(Drums)

Measures 1-3 of the piano accompaniment for 'Night Club'. Measure 1 features a treble clef with a quarter note G4, a half note G4, and a quarter note F#4. Measure 2 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. Measure 3 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. The piano part consists of a right-hand melody and a left-hand accompaniment.

Measures 4-5 of the piano accompaniment. Measure 4 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. Measure 5 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. The piano part continues with a right-hand melody and a left-hand accompaniment.

Measures 6-7 of the piano accompaniment. Measure 6 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. Measure 7 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. The piano part continues with a right-hand melody and a left-hand accompaniment.

Measures 8-9 of the piano accompaniment. Measure 8 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. Measure 9 has a whole rest in the treble and a bass clef with a half note G3, a quarter note G3, and a quarter note F#3. The piano part continues with a right-hand melody and a left-hand accompaniment.

Musical score for measures 10 and 11. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with accents and slurs. The piano accompaniment includes chords and a bass line with eighth-note patterns.

Musical score for measures 12 and 13. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line continues with melodic phrases and accents. The piano accompaniment maintains the harmonic and rhythmic structure.

Musical score for measures 14 and 15. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line concludes with a final phrase and an accent. The piano accompaniment provides the underlying accompaniment.

Vamp

ROBERT: Per me finisce che si fanno male.
(dialogue continues)

Musical score for measures 16, 17, and 18. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). Measures 16 and 17 are marked with a double bar line and repeat dots, indicating a vamp. Measure 18 shows the vocal line ending with a double bar line and the piano accompaniment continuing with a rhythmic pattern.

The Ladies Who Lunch

18

JOANNE:
Vorrei proporre un brindisi.

Molto rubato

(JOANNE)
(Sua bassa)

SI - GNO - RE BE - NE IN CIT -

- TÀ: È RI - TUA - LI - TÀ. PI - GRE NEI CAF -

- TA - NI OR - GA - NIZ - ZIA-MO UN BRUNCH...NON PER CA - RI - TÀ

CU - RA-NO IL FI - SI - CO COL FIT - TING, QUEL CHI - LO IN PIÙ...

Qualcuna ancora che non si è fatta il lifting?

15 16 17 18 *ritard*

SE SO-NO IN CRI - SI UN NUO - VO LIF - TING LE TI - RA SU

19 *mm d = 60* **Slow Bossa Nova** 20 21 22

UN BEL CIN CIN.

23 24 25

DON - NE AG-GIOR- NA - TE E DO - TA - TE DI CRE - DIT CARD,

26 27 28

I - SCRIT - TE A TROP - PI COR-SI ALL'U - NI - VER - SI - TÀ DEL - LA TER - ZA E -

29 30 31 32

- TÀ _____ E - SAU-STE PER IL VER - NIS - SAGE_



33 34 35

PIÙ SPEN-DIE PIÙ È CUL - TU - RA _____ UN MA-TI - NÉE, E DO -



36 37 38

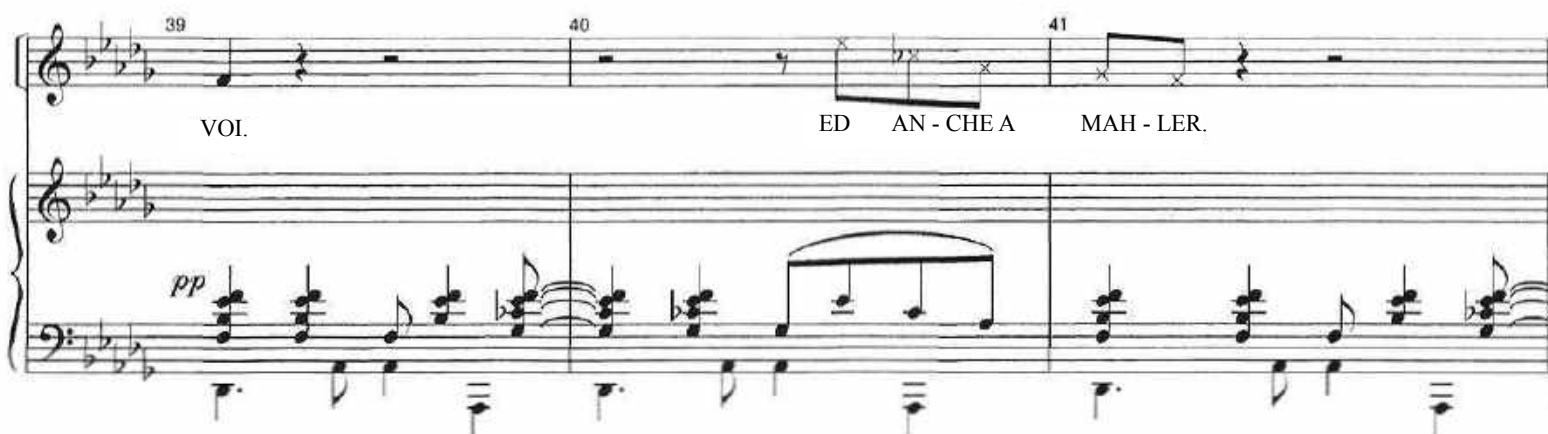
-PO UN PIN - TER _____ LA SET - TI - MA DI MAH _____ - LER _____ CIN CIN A



39 40 41

VOI. ED AN - CHE A MAH - LER.

pp



42 43 44

VOI CHE GIO - CA - TE AL - LE MO - GLI CON O - NE -

45 46 47

- STÀ. SI - STE - MA - TE CA - SA LEG-GEN -DO UN PO' LIFE -

48 49 50

PER L'AT - TUA - LI - TÀ. I

51 FI - GLIA SCUO - LA, GLI SCOUT _____, 52 MA - RI - TO, CLUB POI LO SPORT _____ 53

Detailed description: This system contains measures 51, 52, and 53. The vocal line is in a soprano clef with a key signature of three flats and a 4/4 time signature. Measure 51 has a vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measure 52 has a vocal line starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Measure 53 has a vocal line starting with a quarter note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 52 features a fermata over the piano accompaniment.

54 _____, 55 LA SPE-SA, LA CHIE - SA E CHIS - SA _____: 56 MA CHE SEN - SO

Detailed description: This system contains measures 54, 55, and 56. The vocal line continues from the previous system. Measure 54 has a vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measure 55 has a vocal line starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Measure 56 has a vocal line starting with a quarter note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with chords and a bass line. Measure 55 includes a dynamic marking '(b)'.

57 HA _____? 58 CIN CIN A VOI _____ 59

Detailed description: This system contains measures 57, 58, and 59. The vocal line continues. Measure 57 has a vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measure 58 has a vocal line starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Measure 59 has a vocal line starting with a quarter note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with chords and a bass line.

60 _____ CIN CIN _____ PRO - PRIO A VOI! 61 62 *ritard*

Detailed description: This system contains measures 60, 61, and 62. The vocal line continues. Measure 60 has a vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measure 61 has a vocal line starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Measure 62 has a vocal line starting with a quarter note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with chords and a bass line. Measure 62 includes a dynamic marking '*ritard*'.

a tempo

63 64 65

POI DON - NE CHE GUAR - DA - NO E

66 67 68

STOP: NO - IAA VO - LON - TÀ QUAN - DO SON DE -

69 70 71

- PRES - SE: UN BEL SOR - SO DI SCOTCH , CHE POI SI VE - DRA.

72 73 74

DAI, DI - SAP - PRO - VA UN PO' AN - CHE TU !

75 COL DEN - TE AV - VE - LE - NA - TO___ . NON CI SI SMUO - VE

78 PRO - PRIO PIÙ___ . UN COCK - TAIL BEN GHIAC - CIA___ - TO AAAAHH (scream)

81 PIA - CE AN - CHE A ME. 82 83 84 POI

85 DON - NE VO - TA___ - TEA SCAP - PA - RE 86 DAL - LA VE - RI -

87 88 89

- TÀ. GUAR - DAI LO - RO OC - CHIE LA MOR - TE TIAP - PA - RE

90 91 92

- RE. TUT - TO È VA - NI - TÀ CIN

93 94 95

CIN AL - L'IN - VIN - CI - BI - LI - TÀ AI DI - NO - SAU - RIA - VAN - TI DIE - TÀ

96 97 98

PER TUT - TE LE SI - GNO - RE IN CIT - TÀ TUT - TI IN PIE - DI

Being Alive

ROBERT: Il matrimonio e tutto il resto? Di cosa stiamo parlando? Di cosa?

LARRY: Beh, il conto è pagato e...

(dialogue continues)

5 6

JOANNE: Ho appena fatto un grosso favore a qualcuno. Dai, Larry, andiamo a casa.

ROBERT: Di cosa?

7 8

9 10

(JENNY) (PETER) (AMY) (PAUL) (JOANNE) (SUSAN)

BOB - BY... BOB - BY... BOB - BY BA - BY... BOB - BY BU - BI... ROB - BY... RO - BERT, CA - RO...

11 12

(DAVID)

BOB - BY, PRO - VA - VA - MOA CHIA - MAR - TI.

(JENNY) (LARRY) (AMY) (PAUL)

BOB - BY, BOB - BY, BOB - BY BA - BY, BOB - BY BU - BI

13 (SARAH) BEL - LO DE - VO DIR - TIU - NA CO - SA.

(HARRY) (LARRY) (JOANNE) (SUSAN)

BOB - ROB - O ROB - BY LOVE, BOB - BY BEL - LO

15 (AMY & PAUL) BOB - BY, NOI PRO - VIA - MO MA NON CI SEI MAI.

(LARRY) (HARRY) (PETER) (DAVID & JENNY)

BOB - BY... BOB - BY... BOB - BY BA - BY... CON I BAM - BI - NI

(SARAH) (JOANNE) (HARRY) (SUSAN) (JOANNE) (PETER)

GIO - IA... DAR - LING... BOB - BY... ROB - ERT... ROB - BY... BOB - O...

17 (LARRY & JOANNE) BOB - BY, SEN - TI QUE - STA, NON CI CRE - DE -

(DAVID & JENNY) (SARAH & HARRY) (PAUL)

BOB - BY... (AMY) BOB - BY... (SUSAN) BOB - BY BU - BI...

CA - RO... DOL - CE...

ROBERT: Stop!
Di cosa stiamo parlando?

(LARRY & JOANNE) - RAI!

(ALL) BOB - BY

(DAVID & JENNY) E - RAOC - CU - PA - TO BOB - BY

(PETER) CO - SA TI È SUC - CES - SO BIM - BO BOB - BY

Moderato (♩ = 112)

Vamp (ROBERT) (last time)

20 21 22 C'È CHI TI STRIN - GE DI

23 24 25 PIÙ, CHI PUÒ FE - RIR - TIE LO FA,

(dialogue)

26 (ROBERT) 27 28 29

CHI SIE - DE LÌ AL PO - STO TUO TI SVE-GLIA E LO SA...

LARRY:
Devi avere in mente qualcosa.

30 31 32 33

34 (ROBERT) 35 36

C'È CHI TI CHIE - DE DI PIÙ, CHI NE SA TROP - PO DI

37 38 39

TE, CHI NEI CA - SI - NI TI MET - TE E POIAL - LE STRET -

40 (ROBERT) (dialogue) 41 42 43

- TE...

44 45 46 47

JENNY:
Vai avanti!

48 (ROBERT) 49 50

CHI PRI - MA O POI EN - TRE - RÀ CHI SEN - TE TROP - PO PER

51 52 53

TE, CHI POI, CHE TI PIAC-CIA O NO TI COIN - VOL - GE -

(dialogue)

54 (ROBERT) 55 56

-RA, UN PO - CO, DI PIÙ...

PETER: Fai i tuoi conti,
Bobby. Fai i tuoi conti.

57 58 59

60 (ROBERT) 61 62

C'È CHI TI A - MA DI PIÙ, NON TI FA PEN - SA - RE A

63 64 65

TE. CHI TI FA DI - RE DI SÌ E SA - RÀ SEM - PRE

66 (ROBERT) 67 68

LI... CO - ME TE TE - ME DI NON VI - VE - RE MAI

69 70 71

VI - VE - RE MAI VI - VE - RE

72 73

MAI VI - VE - RE

74 75

MAI

AMY: Desidera qualcosa,
Robert. Desidera qualcosa.

Vamp
(ROBERT)

76 77 78

TU CHE MI STRIN - GI DI PIÙ, CHE PUOI FE - RIR - MIE LO

79 80 81

FAI, CHE SIE - DI LI AL PO - STO MIO, MI SVE - GLIE LO

82 83 84

SAI CHE SEN - ZA DI TE IO NON VI - VREI MAI

85 86 87

NON VI - VREI MAI

(ROBERT)

88 TU CHE MI CHIE - DI DI PIÙ, 89 90 CHE NE SAI TROP - PO DI

91 ME, 92 CHE NEI CA - SI - NI MI 93 MET - TIE POIAL - LE STRET -

94 - TE, 95 E SE NON CI FOS - SI NON VI - VREI 96 MAI

cresc.

97 NON VI - VREI MAI 98 99 NON VI - VREI

100 (ROBERT) 101

MAI VI - VO SE

102 103 104

TU MIU - SIE TI - DAI

105 106 107

CON - FU - SO E IN ME TIE - VI - TE -

108 109 110

- REI MA DA SO

111 (ROBERT) 112 113

LO È NON VI VE - RE

114 115 116 117

MAI

cresc.

118 119 120

TU CHE MI A - MI DI PIÙ FOR - ZA - MIA PEN - SA - RE A

121 122 123

TE, FAI CHE NON DI - CA DI NO, E CHE SIA SEM - PRE

124 (ROBERT) 125 126

LÌ, IM - PAU - RI - TO CON TE, MA SEN - ZA DI TE

127 128 129

È NON VI - VE - RE MAI VI - VE - RE

130 131 132

MAI VI - VE - RE MAI

ritard *a tempo*

gliss.

133 134 135 136

sfz

Segue

mm ♩ = 100

After Being Alive

(WOMEN)

1 2 3 *p* 4

BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA

ritard

5 6 7 8

BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA BOB - BY

(MEN) *p*

BOB - BY BOB - BY BA - BA - BA - BA - BA - BA - BA - BA BOB - BY

p

Finale Ultimo

ALL: Buon compleanno, Robert.

The musical score consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef).
- **System 1:** The vocal line begins with a triplet of eighth notes, followed by a quarter note, then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. Markings include "Dictated" and "a tempo".
- **System 2:** The vocal line continues with a triplet, a quarter note, and a half note. The piano accompaniment maintains its rhythmic pattern. Markings include "ritard" and "a tempo".
- **System 3:** The vocal line has a half note, a quarter note, and a half note. The piano accompaniment concludes with a series of chords and a final bass line. Markings include "poco ritard" and "sfz". The piece ends with the word "Segue".

Bows

Piano introduction in G major, 2/4 time. The right hand features a melodic line with slurs and accents, starting with a first ending (1) and a second ending (2). The left hand provides a steady accompaniment of chords and eighth notes.

Vamp (SUSAN, JENNY, MARTA)

3 A - MO

4 (AMY, APRIL, KATHY)

5 A - MO

(SARAH, JOANNE)

A - MO

(PETER, PAUL, HARRY)

A - MO

(LARRY, DAVID)

A - MO

The vocal section consists of six staves. Each staff begins with a rest for 3 measures, followed by a 4-measure vamp. The lyrics 'A - MO' are written below the notes. The piano accompaniment continues with chords and eighth notes throughout the section.

(SUSAN, JENNY, MARTA)

6 7 8 9 (to → 36)

A - MO - A - MO - RE

(AMY, APRIL, KATHY)

A - MO - RE

(SARAH, JOANNE)

A - MO - RE

(PETER, PAUL, HARRY)

- MO - A - MO - RE

(LARRY, DAVID)

- MO - A - MO - RE

124

ALL: (+V. Grp)

Suo - na, squil - la qui, la com - pa - gni - a

Organ

+Str., Hns, Trbs.

Gtr. (cont.)

129

Buo - na, bril - la, bel - la com - pa - gni - a

Organ

133

Not - ti, cot - te, par - ty in cui tan - go, pian - go, par - lo con voi,

Org.

Gtr. (+Str. sust.)

Solid Fill

135

V. Grp. "Uh"

ALL: "Non lo sai?!" "Non dir - lo a lui!" Scat - to mat - to: fo - to tra noi

(+Hns, Trbs, 2Saxs. sust.)

137 (oo)

“Per te Per”

Gtr.

V.

141

te sem - pre tra noi, tra noi co - si non ti an - noi

V. Grp. (mp)

Oo

Tpts.

Gtr.

144

“A Bob - by con tan - to af - fet - to”

Ah

Oo

Tpts.

Gtr.

147

Da - gli a - mi - ci paz - zi per te, quei ca - ri, vec - chi a - mi - ci spo - sa - ti con

Vlns. +Tpts. Tpts. Vlns. +W.W.

paz - zi a - mi - ci Organ Fill vec - chi a - mi - ci ah

+Hns, Trbs., 2Saxs.

150

(sub. pp) ALL: (+V. Grp)

tel E que - sto è il pun - to, non è co - si?

Strs.

Br.

pp Pno., Gtr., Perc.

152

È il pun - to, non è co - si? È co - si?

155

ROBERT: *cresc.*

È il pun - to non è co - si _____ A - mo te, ti a - mo, a - mo

COMPANY: *cresc.*

GIRLS: - si

MEN:

È il pun - to non è co - si _____ Non _____ è co - È co - si, è co - si,

V. Grp.

Ah _____

cresc. +Tpt. +W.W.

158 ROBERT:

te e te, ti a - mo. Io ti a - mo, a - mo te, io a - mo te e a - mo voi!

COMPANY:

Lui... _____

è co - si, è co - si, è co - si, è co - si, è co - si, è co - si.

(cont.) Ah _____ Str., W.W.

Br., Hns, 2 Saxs. *ff*

161 COMPANY:

com-pa - ny! Com - pa - ny!

+V. Grp. (Str., W, W.)

Pno., Tpta. Gtr. Hns., Trbs., 2 Saxs. (simile)

165

Com - pa - gnia! Tan - ta com - pa - gnia! Vi - ta in com - pa - gnia! A - mo - re in com - pa - gnia!

etc.

169

Com - pa - gni a! Com - pa - gni a! Stop!

Perc. Timp.

Exit Music

Moderately in 2

The musical score for 'Exit Music' is presented in four systems, each containing two staves (treble and bass clef). The piece is in 2/4 time and the key signature has one sharp (F#). The first system (measures 1-4) features a piano introduction with a bass line of sustained notes and a treble line of chords. The second system (measures 5-8) begins the vocal melody in the treble clef, with the piano accompaniment in the bass clef. The third system (measures 9-12) continues the vocal melody and piano accompaniment. The fourth system (measures 13-16) concludes the piece with a final vocal phrase and piano accompaniment. Measure numbers 1 through 16 are indicated at the beginning of each measure.

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated above the staff. The music features a steady bass line with chords in the treble.

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure numbers 21, 22, 23, and 24 are indicated above the staff. Measures 21 and 22 feature a melodic line in the treble with a slur, while the bass line continues with chords.

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure numbers 25, 26, 27, and 28 are indicated above the staff. The music continues with a consistent bass line and treble accompaniment.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure numbers 29, 30, 31, and 32 are indicated above the staff. Measures 29 and 30 feature a melodic line in the treble with a slur, while the bass line continues with chords.

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure numbers 33, 34, 35, and 36 are indicated above the staff. The music concludes with a steady bass line and treble accompaniment.

L'istesso tempo

27

+W.W.

Vlns. (+vlna)

mp

Pno. +Hrn. Banjo

Cello

+Br. -1

+Br. -1

Hrn. Banjo

45

•w.w.

Vln. (+ 8va)

•Br. 1

Pno., •Hns, Banjo

Cello

49

•Br., w. w.

Hns, Banjo

53

Br.

cont.

57

61

Musical score for measures 61-64. The system includes a vocal line and a piano accompaniment. The piano part is divided into three staves: Saxophone (Sax.), String Banjo (Str., Banjo), and Timpani (Timp.). The Saxophone part is marked *mf*. The Timpani part has a note with the instruction "+ Timp. Roll to [465]". The brass part is marked ". Br. 8va (unis.)".

65

Musical score for measures 65-68. The system includes a vocal line and a piano accompaniment. The piano part is divided into three staves: Saxophone (Sax.), String Banjo (Str., Banjo), and Timpani (Timp.). The Saxophone part is marked *mf*. The Timpani part has a note with the instruction "+ Timp. Roll to [465]". The brass part is marked "Br. (+ 8va)".

69

Musical score for measures 69-72. The system includes a vocal line and a piano accompaniment. The piano part is divided into three staves: Saxophone (Sax.), String Banjo (Str., Banjo), and Timpani (Timp.). The Saxophone part is marked *mf*. The Timpani part has a note with the instruction "Timp. — 1". The brass part is marked "Br.". There is a dynamic marking *mf* in the piano part.

73

Musical score for measures 73-76. The system includes a vocal line and a piano accompaniment. The piano part is divided into three staves: Horns (Hns.), String Banjo (Str., Banjo), and Timpani (Timp.). The Horns part is marked *mf*. The Timpani part has a note with the instruction "Timp. — 1". The brass part is marked "Br.". There is a dynamic marking *mf* in the piano part and a *CRSC.* marking in the string banjo part.

77

Musical score for measures 77-80. It features a vocal line and a piano accompaniment. The piano part has a complex rhythmic pattern with many sixteenth notes and rests.

81

Musical score for measures 81-84. Includes a vocal line, piano accompaniment, and a trumpet part labeled "Tpta. 8va". There are also markings for "Trba." and "Timp.".

85

Musical score for measures 85-88. Features a vocal line, piano accompaniment, and a trumpet part labeled "Tpta.". There are also markings for "Hrn. Banjo" and "cont.".

89

Musical score for measures 89-92. Features a vocal line, piano accompaniment, and a banjo part labeled "Banjo".