

2: (Bill and Gig's house; Bill, Martha, Bea, Robbie and Gig - in the kitchen.)

28 *mf* *f* *mp*

Martha
What should we - do? bowling of a mo-

Bea
What should we - do? go-ing bowling of a mo-

Robbie
What should we - do? bowling of a, bowling of a mo-vie?

Bill
What should we do? bowling of a, bowling of a mo-vie?

Pro.1
mp *f* *mp*

Pro.2
mp *ba* *ba*

30 *mf*

Martha *mf* —vie? what are we going to do to-night?

Bea *mf* —vie? what are we going to do to-night?

Robbie *mf* We can go to a movie or

Bill *mf* what are we going to do to-night? or

Pho.1 *mf*

Pho.2

Mattha *mf* *mp*
 What- should we do? What should we do to-

Bea *mf* *mp*
 What should we do? What should we do to-

Robbie *mp*
 we can go bowl-ing, What should, What should we do to-

Bill *mp*
 we can go bowl-ing, What should we do to-

Pro.1 *mf* *mp*

Pro.2 *mf*

34

Mattha
-night? What should we- do?

Bea
-night? What- should- we- do? huh?

Robbie
-night? What- should- we- do? huh?

Bill
-night? What- should- we- do? The mo-vie?..

ff *mp* *mf*

unenthusiastically

Fl. 1

Fl. 2

detached *mp* *mf*

8ba - - - - -

37

Bea *mf*

Brightening Well, we went bowl-ing on Thurs-day-

Bill *mp*

of bowl-ing!

Pro.1 *mf*

Pro.2 *mp* *mf*

39

Bea

Bill *f* *mf* *mf* (to Robbie) (*>*)

So? We can go a—gain. What do you want to

Pro.1 *f* *mp*

Pro.2 *p* *mf* *p*

41
Martha *mf*
And we saw the mo—vie Sa—tur—day.

Robbie *p - warmly*
I've got my

Bill
do, Rob-bie?

Pno.1 *f*

Pno.2 *mp* *p* *sneetly*
ped

43
Robbie *mp*
car, let's drive a—round; see who's out, see what's happen—ing on

Pno.1

Pno.2 *c B^b A B^a*

45

Martha

Musical staff for Martha, showing a whole rest followed by a half note with a fermata.

No!

Bea

Musical staff for Bea, showing a whole rest followed by a half note with a fermata, then a half note with a fermata.

No!

f-dreamily

Oh,

Robbie

Musical staff for Robbie, showing a whole rest followed by a half note with a fermata.

mf

Main Street

Bill

Musical staff for Bill, showing a whole rest followed by a half note with a fermata, then a half note with a fermata.

No! No, Robbie, we do that eve-ry night.

Pno.1

Musical staff for Piano 1, showing a series of chords and notes with accents and dynamics markings.

Pno.2

Musical staff for Piano 2, showing a series of chords and notes with accents and dynamics markings.

detached

2

47

3 3

mp

Bea

let's go to the movie again, — it was so sad, so sweet. I could

Pto.1

mp

Pto.2

p

51

3:2 3:2

Bea

see it a — gain and a — gain and a — gain

f

Robbie

No!

mf

Bill

No way, any-how

3

Pto.1

f *mp*

Pto.2

mp *mf distinctly*

3:2 3:2

B

54

f - bright

p sub. melodic

f bright (as before)

Gig

Yeah, it's great! "Re-venge of the Un-dead," let's go see

Bill

there's a new show on.

Pro.1

Pro.2

3:2

mp

ped

Detailed description of the musical score: The score is written in 9/8 time. The vocal parts for Gig and Bill are in bass clef. Gig's line starts with a rest, followed by notes for the lyrics "Yeah, it's great! 'Re-venge of the Un-dead,' let's go see". Bill's line starts with a triplet of eighth notes, followed by a rest and then the lyrics "there's a new show on.". The piano accompaniment (Pro.1 and Pro.2) is in treble and bass clefs. Pro.1 features a melodic line with some handwritten corrections and a dynamic marking of *p*. Pro.2 features a bass line with a 3:2 ratio marking and a dynamic marking of *mp*. A pedal point is indicated at the bottom with a horizontal line and three vertical stems.

(Martha and Bea are revolted at the thought of this movie.)

56

Martha

Bea

Gig

Bill

Pro. 1

Pro. 2

ped

f *f* *f*

No — oh — no

f *f* *f*

No — oh — no

that huh? (to Gig)

f (*f*)-vicious

What! What are you talking a-bout, stupid,

mp *mf* *f*

mp

ped

58

f \Rightarrow *mf* \Rightarrow *mf* \Rightarrow *mp* \Rightarrow *f*

Martha
ugh — oh — yuck — ugh — no —

Bea
ugh — oh — yuck — ugh — no —

Gig
Drop dead Bill, I'm coming with.

Bill
you're not going any-where. Uh

Pro. 1
mp *sub.*

Pro. 2
3 3

(ped)

60 *mf* *P*

Martha *mf* *P*

Bea *mf* *P*

Gig *mf - assertive*

Bill *mf*

Pro.1 *mp*

Pro.2 *P*

ped

ick- oh- no- no-

ick- oh- no- no-

can come too.

huh, it's just- me, and Rob, and the girls.

(Robbie notices Bill and Gig)
- exasperated

(To Bill and Gig who take no
notice of him.)

62
Robbie *mp* Oh no. *mf* Knock it off, you two

Gig *f* I'll get a date

Bill *f* A date? You? *mp* A date.. who? *mf* scornful
you've never had a

Pro.1 *mf*

Pro.2 *mf* *pp sub.* *poco*

(ped)

Ped

65 *mf pleading*
 Martha Bill... —

(to Martha and Bea, aimed also at Bill - to shut him up.)

Rebbie How — a-bout

Gig *f - defiant*
 can call

Bill date with a girl in your life... you could-n't get a date if...

Pno.1 *mf*

Pno.2 *mf*
 ped —

C B^b C

67

Robbie

bowl-ing, — then?

Gig

Ju-lie. I'll take Julie to the mo-vie

Bill

p - mean

Ju-lie... Ju-lie, who is Ju—lie?

Pro.1

Pro.2

(ped)

==

==

71

Bill

sarcastic

I've never seen her, does she exist? Ju — — — lie... who's Ju-lie?

Pro.1

mf - impatient
 3 9 5 5 9

Martha

Musical staff for Martha, starting at measure 75. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes, with a handwritten 'mf - impatient' and a '3' above it. The staff continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Bea

Musical staff for Bea, starting at measure 75. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes, with a handwritten 'mf - impatient' and a '3' above it. The staff continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Bill

Musical staff for Bill, starting at measure 75. It features a bass clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter note G3, a quarter note A3, and a quarter note B3. A slur covers these three notes, with a handwritten 'mf - impatient' and a '3' above it. The staff continues with a quarter note C4, a quarter note B3, and a quarter note A3. The lyrics 'she's no-body, be-sides you can't' are written below the staff.

Pro.1

Musical staff for Piano 1, starting at measure 75. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a few notes in the first measure, followed by a whole rest. In the second measure, there is a triplet of eighth notes G4, A4, and B4, marked with a handwritten 'mf' and a '3' above it. The staff continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Pro.2

Musical staff for Piano 2, starting at measure 75. It features a bass clef, a key signature of one flat, and a 4/4 time signature. The staff contains a few notes in the first measure, followed by a whole rest. In the second measure, there is a triplet of eighth notes G3, A3, and B3, marked with a handwritten 'mf' and a '3' above it. The staff continues with a quarter note C4, a quarter note B3, and a quarter note A3.

take a girl to see "Re-venge of the Un-dead";

Piano accompaniment for the second measure, showing the right and left hands. The right hand has a triplet of eighth notes G4, A4, and B4, marked with a handwritten 'mf' and a '3' above it. The left hand has a quarter note G3, a quarter note A3, and a quarter note B3. The staff continues with a quarter note C4, a quarter note B3, and a quarter note A3.

(Martha, Bea and Robbie break Bill and Gig's argument up; pulling Bill away)

77

Martha *mf* Bill, let's go, please!-

Bea *mf* Bill, let's go, please!-

Robbie *mf* Bill, let's go, please!-

Gig *mf* You don't know anything about girls.

Bill *mf* you're stupid, *snarling* stupid.

Pro.1 *f* *mf*

Pro.2 *f* *STR*

22 (they drag Bill out... ..the doot slams...)

79

Martha

Bill! ——— Please! ———

Bea

Bill! ——— Please! ———

Robbie

Bill! ——— Please! ———

Bill

i-di-ot, jerk.

Pno.1

Pno.2

3: ... leaving Gig on his own; angry... .. then resigned.)

Quite slow

82

Pno.1

3/4 pp - simple