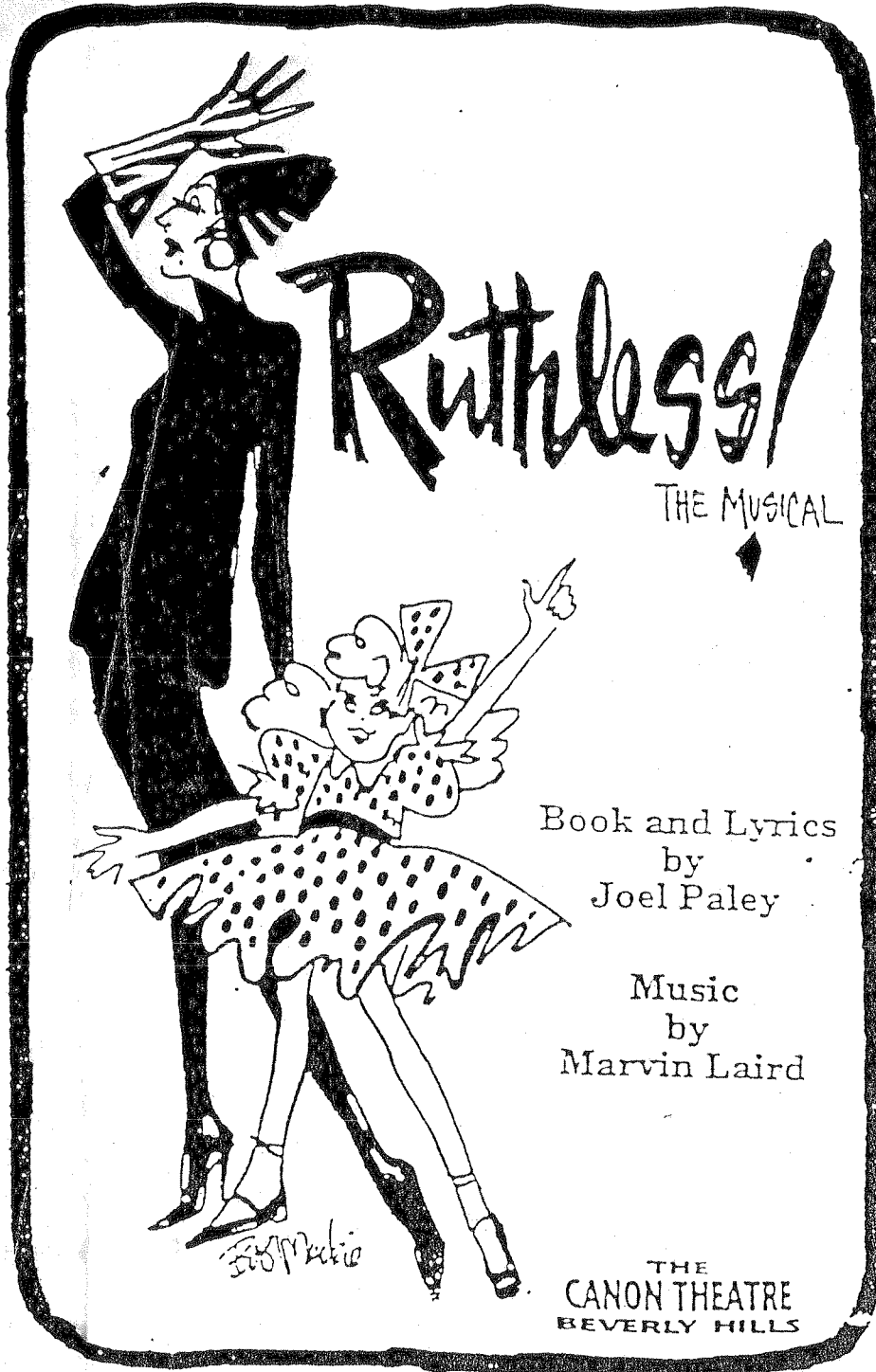


Piano 1/Conductor Act 1



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45 West 25th Street

RUTHLESS!
The Musical

© 1995 by Marvin Laird (Music), Joel Paley (Book) and
Nohners Music (Lyrics)

except

"Have I Stayed Too At The Fair"

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Ruthless!

The Musical

Musical Numbers

ACT ONE

1. Prologue
2. Tina's Mother
- 2A. Before "Born To Entertain" Underscore
3. Born To Entertain
- 3A. Before "Born To Entertain" Underscore
4. Talent
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5. To Play This Part
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- 5B. Before "Third Grade" Underscore
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8. The Pippi Song
9. I Asked Politely (& Scene Transition)
- 9A. Before "Kisses And Hugs"
10. Kisses And Hugs
- 10A. Miss Thorn Threat-"Third Grade" Reprise-Judy Discovers Wig
11. Talent-Reprise
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ACT TWO

14. Entr'Acte
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16. Penthouse Apartment
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- 17E. Underscore
- 17F. Underscore
18. Parents And Children
- 18A. Underscore
19. Ruthless
20. U.S./End Of Show
21. Bows

* @ END:

* TEACHING THIRD GRADE (A FLAT)

PIANO 1/VOCAL

1
"Ruthless"

Prologue

[rev 10/92]

Lyrics: Joel Paley

Music: Marvin Laird

Measures A, B, and C. The vocal line consists of rests. The piano accompaniment features a wavy trill in the right hand and a steady eighth-note bass line in the left hand.

Measures D, E, and F. The tempo is marked *Maestoso* and *rall.*. The piano accompaniment has a more active bass line with eighth notes.

Measures G, H, and I. Measure I ends with a double bar line and the instruction *[To G]*. The piano accompaniment features a more complex, rhythmic bass line.

[Cue] Syliva: "I'm Syliva St. Croix"

6 7 8

C maj7 C Fmaj7 +5/B G9/B

10 11 12

Cadd2 Fm (+7) Cmaj9 C Cmaj9 +5

13 14 15 16 17

Cut on: "...generation to generation"

Bbmaj7/C C7-9 (act 6) C/F F F9+5

Cue: "Meet Judy Denmark!"

Cue: "...Blessed with an extraordinary little girl... Blessed?"

18 19 20 21

Vamp 'til: "...But Judy Denmark is blessed"

Sw - - - - -
(no pedal)

hold down pedal

13

Segue to "Tina's Mother"

Tina's Mother

Lyrics: Joel Paley

Music: Marvin Laird

Cue: Telephone Rings
Moderate 2

1 2 3 4 5 6

Judy:

I'll get it!

8 9 10

Hel - lo Yes, this is Ti - na's moth - er.
Hel - lo Yes, this is Ti - na's moth - er.

12 13 14

Hel - lo Mis - sus Pe - ters.
Hel - lo Mis - sus Mil - ler.

C#m6 D m6

5 16 17 18

How's that? Ti - na brought you flow - ers from our
 How's that? Ti - na helped you do a load of

C maj7 C 6 C D m7 G 7

19 20 21 22

gar den. Yes, she's a spe - cial girl.
 laun - dry. Well, she's so fond of you.

D 9 G 7 D 9 add6 G 7 add6

23 24 25

We're ve - ry proud of her. Thank you for
 She likes your hus - band too. Thank you for

D 9 add6 G 7 add6 D 9 add6

26 27 28

call - ing. good bye.
 call - ing. good bye.

G 7 add6 C

1. [Phone rings] 29 30 2. [Phone rings] 31 32

3x

33 34 35 36

Ti - na's moth - er here. (spoken) Hi, Mis - sus Ad - ams. (sung) A

C/D^b D^b E1/2D^b D^b E+7

37 38 39 40

par - ty? I'll tell her she's in - vi - ted.

E^bm9 G^b/A^b A^b9sus G 9add6/F A^b9add6/G^b B^b/A^b B^b/G^b

41 [Phone rings] 42 43 44

Ti - na's moth - er here. Sor - ry Mis - sus

G/B A^b9/C C/D^b D^b E1/2D^b D^b E^b7

59 60 61 62

could have been a teach-er teach - ing one thing or an - oth - er, but I'm

G/B F/A F/G F G/B F/A A7add6/C# F 6/C D#° Gadd6/D C

63 64 65

proud to be what I am Ti - na's

Ab9 A#°/D G 13

66 67 [Phone rings] 68

moth - er.

G 9 add 13 Db

69 70 71 72

Hel - lo Yes, this is Ti - na's moth - er.

D E m7 A7

73 74 75 76

(spoken) Hel - lo, Mis - sus Far - mer.

D maj7 D 6 D#m7 E m6

77 78 79 80

How's that? Ti - na sang a song to your blind

D maj7 D 6 E m7 A7

81 82 83 84

moth - er. She's so com - pas - sion - ate,

E7 A9 E9add6 A7add6

85 86 87 88

and so darn tal - ent - ed. And that's the half of it.

E7add6 A7add6 Cm9 F9add6

89 90 91 92

Her room is al - ways neat. I thank my luck - y stars, she's

C m9 F 9 add6 E 9 A 9 D 9

93 94 95 96

pos - i - tive - ly hea - ven sent my kid's the per - fect eight - year - old

G 6 G m/E D +/A B m/A E 9 add6

97 98 99 100

Yes, she's en - thrall - ing

E 13 G/A

101 102 103 104

thank you for call - ing good - bye

E m7/A D

105 106 107 [Phone rings] 108

109 110 111 112

I'll get it.

113 114 115 116

Hel - lo Hel - lo

117 118 119 120

(spoken) Hel - lo? Hel - lo?

Vamp till: Judy: "Why, yes..."

Cue -
Sylvia: "Tina's Mother?"

Musical notation for measures 121-124. The vocal line shows a long note for "That's" in measure 123 and "me" in measure 124. The piano accompaniment features a vamp with Eb chords.

Musical notation for measures 125-127. The vocal line has a long note for measure 125. The piano accompaniment continues the vamp with Eb chords.

Musical notation for measures 128-131. The piano accompaniment changes to E and B sus chords in measure 128, then E and Eb chords in measure 129. The vocal line has a long note for measure 128.

PIANO 1/VOCAL

2A
"Ruthless"

Before "Born To Entertain" (Underscore)

Lyrics: Joel Paley

Music: Marvin Laird

Cue: "...and of course, the
very reason I'm here, your
daughter Tina..."

Out after:
"It was a triumph."

The musical score is written for piano 1/vocal in 4/4 time. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The piece begins with a cue section marked 'mp' (mezzo-piano) and 'Not too soft'. The cue section is divided into four measures, numbered 1 through 4. Measure 1 starts with a quarter rest followed by a quarter note G4. Measure 2 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a quarter note D5, a quarter note E5, and a quarter note F5. Measure 4 contains a quarter note G5, a quarter note A5, and a quarter note B5. The out after section begins in measure 5 with a quarter note C6, followed by a quarter note B5, a quarter note A5, and a quarter note G5. The piece ends with a quarter note F5.

Go on to
"Born To Entertain"

Born To Entertain

[rev 10/92]

Cue: "She's breaking in her tap shoes"

Lyrics: Joel Paley

Music: Marvin Laird

1 2 Judy:

Ti - na you're on

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) starts with a whole rest in measure 1, followed by a quarter note 'Ti' in measure 2, a quarter note 'na' in measure 3, and a quarter note 'you're' in measure 4. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Vamp till: Tina: "I love company" Judy: "Darling..." [music out]

3 4

Detailed description: This system contains measures 3 and 4. The vocal line has whole rests in both measures. The piano accompaniment continues with the same rhythmic pattern as the first system. Measure 4 ends with a double bar line and repeat dots.

Cue: Judy: "Say hello to Miss St. Croix" Tina:

6

III!

C maj7 C#° D m11 Ab9add6 G9add6

Detailed description: This system contains measures 5 and 6. The vocal line has whole rests in both measures. The piano accompaniment features a more complex harmonic structure with various chords. Chord symbols are written above the piano part: C maj7, C#°, D m11, Ab9add6, and G9add6. Measure 6 ends with a double bar line and repeat dots.

Cue - "Tina loves to perform"

7 Some girls like— to cook and sew— 8 9 When I cook it's in a— show— 10

Chords: C, C maj7, D m, G6add2 G+, C, E m7, E♭m7 sus, D m9, G♭/A

11 I was born— to en - ter - tain— 12 13 14

Chords: D m7, Em7(no3), C/E, A♭7add6/E♭, A♭7, D m, E m, A m/G, G 7♭9

15 Some girls pre-fer to help mom— clean— 16 17 I'd rath - er learn a dance rou - tine— 18

Chords: C maj7, C 6/G, D m7, G7add6, C maj9, C/E, E♭m6sus, D m9, G♭/A, B♭m/A

19 I— was— born to en - ter - tain— 20 21 22

Chords: D m9, D1°, D m9 D m7 G7add6, C, D m, D1°, C/E, G m9

23 In- stead of walk-in' I go f' lap- pin' 24 25 26 When I tap, I make it hap- pen—

F 6 F#° Ab/F# C maj7/G C 6/G A m7

27 28 29 30 Mom- says I have Broad- way on the brain—

D7add6 A m7 C A7 D m7/G G7

31 32 33 Don't get— too com- ly in that seat When I strut my stuff you'll be

C maj9 D m7 G7add6 C maj7

34 35 36 on your feet— I— was born to sing and dance—

D m7 D:° D m7 G sus

23 In- stead of walk- in' I go- f' lap- pin'— When I tap, I make it hap- pen—

24 25 26

F 6 F#° Ab/F# C maj7/G C 6/G A m7

27 Mom- says I have Broad- way on the brain—

28 29 30

D7add6 A m7 C A7 D m7/G G 7

31 Don't get— too com- fy in that seat When I strut my stuff you'll be

32 33

C maj9 D m7 G7add6 C maj7

34 on your feet— I was born to sing and dance—

35 36

D m7 D:° D m7 G sus



87 36

Break!

C 6 A7 D m7 G7add6

[She Dances] 40 41 42

G m9 Gb11

43 44 45 46

Not ev - 'ry show biz Cin - der - el - la has got to come from Po - ca - tel - la My

F6add9 Fadd2 F#°add6 Cmaj7(add6)/G C 6/G Am7 sus Am7

47 48 49 50

star will rise like bub - bles in cham - pagne By

D13+11 D9 D13+11 D9 G 13 Ebm11 Ab13-9

51 52 53

now you guessed my one am - bi - tion — It's not — to be no

Db maj9 Db6+7/Ab Eb m7 Ab9add6 Db maj9 F m7 Eb m7 sus

54 55 56 57

math - ma - ti - cian — I was born to a - muse — From the tip of my nose to the

Bb m/Eb Bb13-9 Bb7 +5 .9 Eb m9 E o

58 59 60

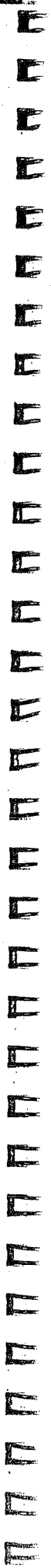
tap of my shoes — So strike up the band — And hand me my hat — and my

F m7 b5 C o/F Db 6/F Bb7 +5 Eb m9 E o Db add2/F Db7 add6 C7

61 62 63

cane — 'Cause I — was —

Bb7 +5 Eb m9 E o



64 65

bom to en - ter tain

Dbadd2/F Gbmaj7 A/G7 Ebm/Ab Db

66 67 68

Gb9 G° Db Cb Ab G Gb E C Db

After "Born To Entertain" (Underscore)

Cue: "Tina, how would you like to be a star?"

Lyrics: Joel Paley

Music: Marvin Laird

The musical score is written in 4/4 time. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The vocal line has four measures, with measure numbers 1, 2, 3, and 4 above the staff. The piano accompaniment begins in measure 2. In measure 3, the vocal line has the lyrics "Out on: Sylvia: 'Well, that's why I'm here.'" written above it. The piano accompaniment features a triplet of eighth notes in measure 2 and various chords and melodic lines in the other measures.



Talent

Lyrics: Joel Paley

Music: Marvin Laird

Sylvia: "...and riding a bike."

Sylvia: 1 *ad lib.* 2

Oh, An - y tyke can ride a bike An - y brat can swing a hat

mp Bb7/F A9/E Bb7/F A9/E Fm6 F#m7 Fm7

Ev - 'ry moth - er's chi - ld plays with blocks They

E m9 A9sus A7b9 D *mf*

run and skip and jump and climb on rocks. That may be true for ev - 'ry Dick and

G maj7 Gm6M7 C7/G F#m7 D/F# F#m7 D/F# F9 A o/F

Pno 1/Vocal

8
Jane But some of us were born to en - ter - tain

9 10

Bb Bm9 E9 G maj7 A arp.

11 12 "This time I'm doin' it for you, Baby!"

Vamp 8m

B/A7 A7 A7 b9 b5 Shimmer

Sylvia looks

13 14 15 16

You can have it all You've got tal - ent -

D sus D Gm/D Em/D F/A F/A

17 18 19 20

Life can be a ball if you've got tal - ent - When it's

D sus D B, D7

Driving 4

21 oh - vi - ous — your chi - ld's not — an av - erage or - di - na - ry tot —

22

23

24

G(b5) G G#m E/G# Dm/A D/A Gadd2/A G#m/B B7 B7b9

25 Show - er her — with love and val - i - da - tion — Ju - dy

26

27

28

A+/E G/E D#m/A Em/A D+ Bm/D Am9 B/D

29 rec - og - nize — her spe - cial - ties — Cel - e - brate — the

30

31

D6/G G6 C#m7b5 F#7b9 F#7b5 F#m/B D6/A

32 fact that she's des - tined to a life a

33

34

F#m/B Bm/G# F#m/C# C#7b9 G#m/C#

35 36 37

life of a - dor - a - tion

F#maj7 F#m, Em7 F#, A7b9

38 39

You're

D(b5) D A#9#5

40 41 42 43

bet - ter than the rest You've got tal - ent You won't

D sus D D+sus G6/D G maj7/D G6/D F/A F/A

44 45 46 47

have to get un - dressed if you've got tal - ent You're no

D sus D D+sus C maj7/D B/D

48 49 50

sil - ly plas - tic in - gen - ue in chees - y ads for

G(b5) G G#m E/G# Dm/A D/A Gadd2/A

51 52 53

Breck sham - poo Real - ly you're too good for tel - e -

G#m/B B7 B7b9 A+/E G/E D#m/A Em/A

Tina: "Really?" Sylvia: "Really."

54 55 56

vis - ion I'm talk - ing straight - le -

D+ Bm/D Am9 B/D D6/G G6

57 58 59 60

git, I mean, the Broad-way stage! The sil-ver screen! - But first we need your

C#m7b5 F#7b5 F#7b5 F#m/B D6/A F#/G# Bm/G# F#/C#

61 62 63 64

Ma - ma - to make the right de - ci - sion

*C*7 *b*9 *G*♯m/*C* *F*♯maj7 *F*♯m, *E*m7 *F*♯/ *A*7 *b*9

Repeat 'til cue (Relax tempo on repeat)

65 66 67 68 69

Dialogue: "Oh, Mama, say yes..."

Cue out: "...smallish percentage of her earnings"

Judy: "You were talking to Mommy, weren't you?"

D sus/*A* *D*+sus/*A* *G*6/*A* *A*7(*b*9)add6

70 *Mysterioso* 71 72 73 74 (Dialogue)

Underscore

rit. *rall.*

74A 74B 74C 74D 75

Judy: "Don't you have any children?"

Sylvia: "Not what I'd call talent."

"God, it was all so embarrassing" You'll

sfz



ad lib.

76 77 78 79

nev - er have to hide no, you've got tal - ent And

Chords: Gadd2, D, Gm, F#+, Em/D, F/A, F/A

Guitar: 8th fret

Not too fast

80 81 82 83

Allegro

I'll be by your side to guide that tal - ent So kick

Chords: Gadd2, D, Gm, F#+, C/D, D, Am, D

Guitar: 8th fret

84 85 86

up your heels— and tap your toes— I'm your Aunt - le Mame,— your

Chords: G(b5), G, G#m, E/G#, Dm/A, D/A, D sus/A

Guitar: 8th fret

87 88 89

Ma - ma Rose— and Noth - in's gon - na stop us 'til we're

Chords: G/B, A/B, B+

Guitar: 8th fret

90 through 91 Hon-ey Syl - vi - a will 92

C#m/B+ C#m/A B13+11 Em⁹

(F pedal) (B pedal)

93 make your dreams come true 94 You've got 95

B/A Em/A A⁹⁺ rit.

96 *ad lib.* tal - ent 97 lots of 98 tal - ent 99 ba - by

Em⁹ A⁷ F#m⁹ *accel. poco a poco* A+B Cm/B B⁷

100 101 102 *rit.* 103

you'll have it all wait and see For a

F#E Em7 F#A A9 A7+5 F#13 F#7+5 F#7 A B Am B7b9 B7

104 105 106

long with all that tal - ent you've got your Mother and

Em9 A7sus

rall.

107 *A Tempo* 108 109

me!

D-5 D D-5 Eb D E O Eb O F E A Eb A E A E G A

110 111

me!

fff

Applause segue to "Talent" play-off

PIANO 1/VOCAL

Vocal tacet

4A

"Ruthless"

Talent - Playoff

Lyrics: Joel Paley

Music: Marvin Laird

Repeat as necessary

gliss. C7sus C Fm/C Dm7/C

8m Gm Gm7 D9 C13

F(b5) F F7m D/F# D7(b9)/F# C(#9)/G C/G A7(b13) A7 A7(b9)

Dm(b5) Dm7 G7(b9) G9

Musical score for piano, measures 17-24. The score is written in G major and 3/4 time. It consists of two systems of music, each with a treble and bass clef staff. Measures 17-20 show a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measures 21-24 feature a more complex texture with triplets in the treble clef and a bass line with eighth notes. The piece concludes with a final cadence in measure 24.

PIANO 1/VOCAL

Tina

5
"Ruthless"

To Play This Part

Lyrics: Joel Paley

Music: Marvin Laird

Miss Thorn: "Pippi In Tahiti, the musical,
by Myrna Thorn...thank you."

1 2 3

To dance my dan - ces

shimmer
B/F#

4 5 6

To sing my song It's all I've

E6/F# B maj7 C#m7 E/F#

7 8 9 10

want - ed all I've dreamed my whole life long Tho' I'm

B add9 RH B+add9 F#m9 B13 9 B

11 3 12 13 14

on - ly — eight years old Just a ba - by so I'm told Can I

E E+ E6 Fm7 Bb7b9 Bb7

15 3 16 17 18

help it I al - read - y know my heart And I'll do

Eb m EbmM7 Ebm7 Ab13 Ab7 G9 G#7

19 20 21 22

an - y - thing to play this part

C#m7 E/F# E mV#7 F#7b9 B Dm9 add6 F9 sus

Underscore

23 24 [To 27]

"Let's begin, shall we?"

C maj7/G G7sus G9+11 G9

27 28 29 30

"now won't you please welcome a multi talented third-grader
[music in]...Ms. Tina Denmark!"

The

$A^b6 \text{ add } 2/E^b$ $B^b m^9/E^b$ $A^b6 \text{ add } 2/E^b$ E^b9+11 E^b9 E^b+5

31 32 33 34

mer - ry - go - round is be - gin - ning to slow now Have

$A^b \text{ maj } 7$ E^b+11+5 $A^b \text{ maj } 7$ G^b13 $F 7^b5$ $F 7/A$

35 36 37 38

I stayed too long at the fair? The

$B^b m^9$ E^b7 $D^b m^9 \text{ add } 6$ $E^b m^b F$

39 40 41

mu - sic has stopped and the chil - dren must

$D^b m^7$

"Thank you"

42 go now I have I stayed too long at the

43

44

Db/Eb Eb Db/Eb C/Eb Db/Eb Bb0/Eb

Cue: "I already learned it in the hall"
La grande valse

45

46

47

48

49

50

51

52

53

54

Cue: "Jazz! ...5-6-7-8..."
Bouncy jazz 4

55

56

57

58

F6 F#o C 9/G Am9

59 60 61 62

eeek!

Slower 4

Cue: "...interpretive"

(Early Philip Glass / Late Pearl Lang)

63 64 65

Cm⁹ M7

66 67 68

Cm⁹ M7/A

+11 D -9 +11 G -9 Cm add2

V.S.

a Tempo (not too fast)

Cue: "...and now, please welcome..."

69 70 71 72 73

If I sound des - p'rate well it's be - cause All I

G7sus Cmaj7 Dm7 G9b5 Bb/G Cmaj7 Dm9 Fm/G

74 75 76 77

want no! all I need is— your ap - please— So I

Cmaj7 C9+5 Bb maj7 C F#C Gm/C

78 79 80 81

pray to— him on high The cast-ing a - gent— in the sky

Fmaj7 A7/F+ F6 F#m7b5 B9b5 B9

82 83 84 85

Cast me! And I'll stay true to my art I'll do

Em⁹ Em B m/A A¹³/G Ab¹³ A¹³

86 87 88 89

an - y-thing you please pound e - ras - ers on my knees I'll do

Dm⁹ Em⁷ Fm⁹ Fm⁶ Em⁷ C/E Em⁷ A⁺⁵ Ab¹³ A¹³

rit.

90 91 92 93

a - ny - thing to play this part

Dm⁹ Bb/G G7^{b5} C D/C

rall.

V.S.

94 95 96 97

C+11

8^{va}

8th

97A 97B 97C 97D

Miss Thorn: "And now ladies and gentlemen..."

"Boys and girls..."

"Mike and Betty..."

97E 97F 97G 97H

"The star of this years' school show..."

"Louise Lerman!"

[on her 'TAKE']

Play off
Bright Jazzy 4

98 99 100

gliss.

F⁶add2 F⁶ F⁶ C⁶/G Am¹¹ Am

101 102

D/E D⁹/F# D/E D⁹/F# Fm Gm A^b B^b

103 104 105 106

Chord progression for measures 103-106: Eb maj9, Eb/G, F m9, Eb6, Eb/G, B7/F#, Ab/F, rit. G/C7. Includes a triplet in measure 106.

107 108

Chord progression for measures 107-108: Ab/D7, G+9. Includes a triplet in measure 108.

109 110

Chord progression for measures 109-110: C7+11, C7+9, F7-13, F9. Includes a triplet in measure 110.

Miss Thorn's Entrance

Lyrics: Joel Paley

Music: Marvin Laird

1 2 3 4

[Warn] Doorbell rings
[Cue] Tina: "I'll get it"

The musical score consists of two systems. The first system is a vocal line on a single staff with a treble clef and a common time signature. It contains four measures, each marked with a measure number (1, 2, 3, 4) above the staff. The notes are all rests. Below the first measure, the lyrics "[Warn] Doorbell rings" and "[Cue] Tina: 'I'll get it'" are written. The second system is a piano accompaniment on a grand staff (treble and bass clefs). It contains four measures corresponding to the vocal line. The piano part features a rhythmic accompaniment with chords and single notes in both hands.

PIANO 1/VOCAL

5B
"Ruthless"

Before Third Grade

(Underscore)

Cue (Judy): "It might help her
to put things in perspective."

Lyrics: Joel Paley

Music: Marvin Laird

Rubato

Solo

mp

B \flat add 2

E/D

C m7

Segue to "Teaching Third Grade"

42

Teaching Third Grade

[rev & lr 10/93]

Lyrics: Joel Paley

Moderato

Music: Marvin Laird

Miss Thom: 1

There's no need to wor-ry Un - knit your brow For tho' Ti - na's tak - ing this hard right now Ex -

mp A^b E^b7/A^b A^b A^b6add2 E^b/G

5

per - i - ence tells me I'm hap - py to say She'll get o - ver her dis - ap - point - ment some

G^b6+7 G^b6 D^b maj9/F D^b/F B^bm7 E^b7

9 [Underscore] 10 11 12

day

A^b D^b/E^b C m D^b6add9 D^b

43

Cue: "...Look at me"

13 14 15 3

Teach - ing third

Ebm11-5 Eb7b9 Eb7

16 Rubato 17 3 18 19 3

grade Shap - ing the minds of a new gen - er - a - tion No lon - ger a -

Ab maj7 add6.2 Db maj7/Eb Ab maj9 Db maj7/Eb

20 21 3 22 23

fraid to get on with my life and off med - i - ca - tion Surc, I

Ab maj7 add6.2 Db maj7/Eb E 9/D# Eb9 Ebm9 Ebm7 Ab7b9

Moderate 2

24 25 26 27

went to New York to be an o - ver night sen sa - tion

Db maj7 C 7/Ab Db add2 Db m9 Gb9 add6 E9-5

28 More than a face 29 I was a 30 win - ing com - bin - a - tion of 31 3

Ab maj7/Eb Ab+/E F m9 Bb7 add6

32 tal - ent and grace 33 34 should - 'a packed - mace - 'cause I was 35 3 3 3

E9 Ab maj7/Eb F m7

36 mugged, raped and robbed 37 be - fore I 38 left Penn - Sta - tion 39

Bb9 Ab/C Ab+/Db Bb9/D E9 add6 Eb9 sus

39A Now I'm 39B back, Lord, 39C at the black - board teach - ing third 3

Bb m7 sus Eb Bb m7 b5 Eb Eb7 sus

39D 39E

grade. _____

E \flat 9sus

8^{va} _____

Cue- "Something to fall back on?" [Finger snap]

40 41

Some - thing to fall back on Sure, it works for some But

C m/A \flat E 7/G \sharp

42 43

I fell back and look what life's be come _____ To

8^{va} _____

A \flat maj7 E \flat m9

44 45

night I'll get co - zy, Pour wine, _____ light the ta - pers Then

(8^{va}) _____

D \flat maj9 D \flat maj7 D \flat maj9 D \flat maj7 G \flat 13+11

46 3 3 3 3 47 3 3 3 3 48 3 3 3 3

sit there a - lone there all night grad - ing pa - pers The pay may be stea - dy My

8va

F m9 Ab+/C Ab/F Ab/Bb Bb9-5 Bb9 Db/Eb Db+ E/Db

49 3 50 3 3 51 3

sun - mer's are free But do you want your daugh - ter to turn out like

(8va)

C m7 sus 4 Ab/C C m7 F13-9 Ab9/Bb C m7 sus 4 Db maj9

52 3 53 54

me - Yeah, I had something to fall back on Safe and so se - cure With

8va

Eb7 sus4 Eb7b5 Eb7 Eb7+/A Ab maj7 E7/G#

55 56 57

ve - ry few sur - pris - es in store This chee - ry de - mea - nor

(8va)

Ab maj7 Gb13+11 F7 sus4 Bbm9 B°

58 59 60

It's all a cha - rade The truth is I'm bored I hate teach - ing third

8^{va}

C m7 F7^{b9}add6 Eb7sus4/Bb C m7 D^b maj9

Double time feel

Judy: "I wonder what's keeping Tina."

61 62 63

grade Sick of Jane and sick of Dick - ie,

E maj7 Bb(no3)

64 65

Nev - er qui - et, al - ways sick - y

Ab maj7/Bb

66 67 68

Nos - es run - ny, nos - es bleed - y, Lit - tle runts so blood - y need - y,

D^b/E^b D^b/E^b

69 70 71 72

Joan hits Jan - ice with a slink - ey — Bart makes Ter - ry touch his wink - ic —

D maj7/E D maj7 + E

73 74 75

This one cried — and that one peed — I can't take it

E 9 G 6/E E 13

76 77 78

God, I need — Some - thing to fall

D m6/E A maj7

79 80 81 82

back on — front what I've fal - len

D m6/A A maj7

83 84 85 86 Myrna: As

back on _____ As

gliss.

D m6/A D 6/E

Moderato

87 88 89 90

far as the lead in the show my dear She'll have to get o-ver not win-ning this year

A E 7/A A A6add2 E/G#

91 92 93

In to each life rain falls I'm a - fraid Life is a bitch

E m9 5/G poco rit. D/F# rall. A/E

94 95 96

And it starts in third grade.

E9sus A D/E mf A f

Scene 3 Play-Off

Lyrics: Joel Paley

Music: Marvin Laird

Cue: "Unless, of course, something should happen to Loise Lerman."

Misterioso

8va

1 2 3 4 [To 6]

sfz > *mp* *mf*

Tina: "I'll do it." [Thunder effect]

Maestoso

6 7 8 Tempo

f *tr.* *rall.*

D/G C/G C+/G F/G Bb/G G7

Bright 4

9 10 11 12

ff Cmaj7 C6 Dm7 Dm7/G7 Cadd2 C9+ C+ C6 Fm/C C6

13 14 15 *poco rit.*

Gm9 F#m F#m Gm/C C+/E *mf* F(b5) F

16 17 18 *rit.* *mp* *Fade under dialogue*

F#m D/F# Bno 5th/G6 Am/G F/G

PIANO 1/VOCAL

Judy
Sylvia

7
"Ruthless"

Where Tina Gets It From

[rev 6/93]

Lyrics: Joel Paley

Music: Marvin Laird

Cue: "What is there to say?"

Ad lib

"After all"

1
E/B mp B7sus

2
B13-9 mp E/B A/B B \flat 9 B7 \flat 5

3
E/B B7sus B \flat 9 B7 \flat 5

4
E \flat /B sf (Shimmer)

Judy: 5
C7/G

can't sing a

6
F#m7 note

7
A/B7sus

8
No No tal - ent

1:

What - so - ev - er

1:

I - can't tell a joke No! I'm

Bm7 D/E C#E A maj7 Ebm11 G7b9

1:

sim - ply not that cle - ver

C#m7 F#7b5 F#mM7 F#m7 A maj7/B A/B A/B

1:

Make no mis - take With pride I'm o - ver - come But - I

Bm7 Db6/E7 A maj7 G7+9

1: 24 25 26 27

have-n't a clue as to who Ti - na gets it from

C#m9 C#7b9 F#m9 F#m7 A/B B13

S: 28 29 30 31

Here's the way I see it - First we get an a-gent - One in New York - One on the coast.

E6+9 C7/G F#m9 B7b13

S: 32 33 34 35

She's great for com-mer-cials but on - ly a cou-ple. O-ver ex - po-sure is

E maj7 G m7

S: 36 37 38 39

all too com-mon in this high-ly compet-i-tive world where a profes-sion-al

B m7 D/E9 E7 A maj7 G#7 b13 b9 G#7

54

"Where From" Ir...

Spoken: "I'm sorry, were you saying something?"

40 41 42

kid can make more money than her parents

C#m9 F#m7 A 6/E

[underscore]

43 44 45 46

E B7 9 E F#m13 B+9

Spoken: "See, I told you..."

47 48 49 50

Judy: I can make a bed

E C7/G F#m7 B9+5

Spoken: "You're brimming with talent!"

51 52 53 54

And cook a chick - en

1: 55 56 57 58

My ——— smoked sal - mon spread Fred

B m⁷ D/E C#E A maj⁷ E b m¹¹ G 7 b 9

1: 59 60 61 62

said is fin - ger lick - in' _____ Spoken: "My husband!"

S: _____ Sylvia: "Fred?"

C#m⁷ F#7 b 5 F#mM⁷ F#m⁷ A maj⁷/B A/B A b/B

1: 63 64 65 66

But on a stage I sim - ply would go numb So, — 'I'm

B m⁷ D b 6 / E 7 A maj⁷ G b 13 G# + 9

55

67 68 69 70

I: up in the air as to where my daugh - ter gets it from

S: Sylvia: She needs some - one like

C#m9 C#7b9 F#m9 F#m7 A/B B13

71 72 73 74

S: me Dear I've been a - round the block And - to -

Bm7 Db6/E7 Amaj7 G#9

75 76 77 78

S: geth - er we'll make mil - lions so Who cares where Ti - na gets it from Now

C#m9 C#7b9 F#m9 F#m7 A/B B13

57

A bit brighter

79 80 81 82

I: *Yeah I can make a bed and I can vacuum, And I can*

S: *Here's the way I see it... First we get an a-gent... One in New York... One on the coast...*

E⁶+9 C7/G F#m⁹ B7+5

83 84 85 85

I: *dust And Watch me cook a chick-en*

S: *She's... great... for com-mer-cials But on-ly a cou-ple... O-ver ex-po-sure is*

E maj7 G m7

87 88 89 90

I: *My... smoked sal-mon spread... Fred*

S: *all too com-mon in this high-ly compet-i-tive world where a pro-fess-ion-al*

B m7 D/E9 E7 A maj7 G: 13b5 G:7

91 92 93 94

J: said is fin-ger lick - in'

S: kid— can make— more mo - ney than— her par - ents She needs some - one like

C#m9 F#9b5

95 Double-x feel 96 97 98

J: But on a stage I sim - ply would go numb So, I'm

S: me Dear I've been a - round the block And to -

Bm7 Db6/E7 Amaj7 sfz

99 100 101 102 rit.-----

J: up in the air as to where My Ti - na gets it from

S: geth - er we'll make mil - lions so, Who cares where Ti - na gets it from—

C#m9 C#7b9 F#m9

103 104

No mat - ter where she got it

Who can

G:m11 G:mM7

105 106

She's got an aw - ful lot, My kid's a

say It does - n't

accel. G/C:7 C#13 C13 C#13

Double-x feel

107 108 109

gen - ius It is all a mys - ter - y I guess I'll

mat - ter Not a crumb

F#m9 F#m7 B7sus B7b5 B7/A

110 111 112

J: nev - er know where Ti - na gets it

S: where Ti - na gets it

G/C# G#m/C# C#7 F#m7 A/B C/B

112A 112B 112C 112D

8va

E E13/D C# C7 C#7

51

"Take me home"
"Where do you live?"

112E 112F 112G

I: where Ti - na gets it

S: where Ti - na gets it

F#m7 B7

113 114 115 116 117

I: from.

S: from.

C9 C#13 On Cue: [Jump]

52

118 Where 119 Ti - na 120 gets it

Where Ti - na gets it

F#m7 A/B C/B

121 from. 122 123 124

from.

E⁶ (keep steady)

Scene 4 - Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Judy: "I was adopted
when I was very young."

mp

Judy:
"She's a theater critic."

Cue: "coming to see
Tina's show tonight."

Cue: "Ruthless, the Life
& Times Of
Ruth del Marco."
Judy: "That name..."

Sylvia:
"Ruth del Marco?"

Cue Sylvia: "What's the matter, Judy?"

Out on: Judy: "Wait!"

Cue - Judy: "She sang"

f

Bbm9

Gb° sus Gb°

F7/F#

"Dead"

The Pippi Song

Cue: "All right, here we go. Places! Go music..."

Lyrics: Joel Paley

Music: Marvin Laird

[Pippi entrance]

1 2 3 4

B \flat B \circ C m7 C \sharp o B \flat /D D \flat o C m7 F(no3)

Pippi (ad lib):

5 6 7 8

Co - co - nuts Man - goes Grass huts and look The

C 7/B \flat G 9/B

10

Pago Pago Hilton, etc..."

Cue: "Come on, Puddles!"

B \flat B \circ C m7 sus F7

CS

11 12 13 14

Cue: "Come on, Puddles" Play

(Pno 2)

B \flat B $^{\circ}$ C m7 C \sharp $^{\circ}$ B \flat /D D \flat $^{\circ}$ C m7 F(no3)

15 16 17 18 18A

How dy doo, My name is Pip-py P - I - P - P - Y "P - I - P - P -

B \flat add2 B $^{\circ}$ C m7 sus E \flat /F F/E \flat B \flat maj9/D D \flat $^{\circ}$ C m7 F7 B \flat maj7/D C \sharp $^{\circ}$

18B Louise: 19 20 21 22

I' Oh. Nev - er been to school Not once A fact I can't de - ny I

C m7 E \flat maj7 E \flat m7 D m7 G m9 C9sus C7 F7 F+/A

23 24 25 26

nev - er learned to read or write I can't spell her - ma - phro - dite

B \flat B $^{\circ}$ C m7 sus F9 F \sharp m/E \flat B \flat maj9/D D \flat $^{\circ}$ C m7 sus F7/A

27 28 29 30

Nev - er learned ar - ith - me - tic But I don't give a lick

E \flat ° E \flat m7 Dm7 Gm7 C7add6 F7add6 C7add6/B \flat F9/A

31 32 33 34

If ya nev - er been to school Life is not so grim You

E \flat ° E \flat m7(add6) Dm7 B \flat /D F:/G G7 \flat 9 Cm7sus F7 \flat 9 B \flat add2 B°

35 36 37 38

nev - er have home - work And you nev - er, ev - er have to take gym I'm

Fadd2/C F \flat ° Gm7 C9 F7sus F7 B \flat 7+

39 40 41 42

free and hap - py all day long Just

E \flat maj9 E \flat maj7 E m7 \flat 5 A7+11 A7/G B \flat maj7/F B \flat 6/F B \flat Dm7 G \flat /G G7

43 44 45 46

sing - in' an' dan - cin' The Pip - py song.

Bb(no3)/C F Eb/F F Bb B° Cmsus9 Gbadd2/Db Fadd2/C

Vamp til:
"Shake..." [and crosses arms]

[Cue] Miss Thorne:
"Let's just take it from the Charleston"

47 48 49 50

Bb B° C m7 sus F 7

51 52 53 54

Bb maj7 B° C m7 C#° Bb/D C#°6 C m7 F 9

55 56 57 58

Eb maj7 Eb m7 D m7 G m9 C m7 F 9 Bb



I Asked Politely (& Scene Transition)

[rev 6/93]

Lyrics: Joel Paley

Music: Marvin Laird

After Dial:

Louise: "You don't have the range." [Wait one beat]

1 Tina: 2 3 4 5

I asked po - lite - ly I said please Now there's

sfz *mp*

(b) *(b)* *(b)* *(b)* *(b)*

C+9/D^b F/D^b D7,9 E^bm7+5 F^bm6M7 E^b7,9

6 7 8 Quasi *attacca* 9

no-thing left to do but ..

(b)

F7+5 G^b13 G7 D^b/G E^b/A F/B E^b/A D^b/G F/B E^b/A

9A 9B 9C 9D

[Play after "Unkie's Munkle" during 1st announcement] [Stop as Sylvia changes stations]

C/D^b

V.S

Before "Kisses And Hugs"

Lyrics: Joel Paley

Music: Marvin Laird

Cue: Phone rings

A Vamp

B Judy:

C

Hel - lo Yes, this is

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a 'Vamp' section (A) and then enters with the lyrics 'Hel - lo' in section B, followed by 'Yes, this is' in section C. The piano accompaniment consists of chords and moving lines in both hands.

E

F

Ti - na's moth - er. I heard

The second system continues the vocal line with 'Ti - na's moth - er.' in section E and 'I heard' in section F. The piano accompaniment continues with chords and moving lines.

H

I

Mis - sus Wil - son.

Cm6 Dm6

The third system concludes the vocal line with 'Mis - sus Wil - son.' in section H and section I. The piano accompaniment includes specific chord markings: Cm6 and Dm6.

Judy: "And I love you..."
[Sylvia flings open the front door.
Tina enters.
They exchange a look.
Sylvia dashes out]

Sylvia: "There's more news on the accident."

Musical score for Sylvia's first line of dialogue. The score consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'K', a quarter rest, a quarter note 'L', and a quarter rest. The piano accompaniment features a series of chords: C maj7, C6, and C. The tempo is marked 'Bye!' and the dynamics are '8^{va}'. The score ends with a double bar line and a first ending bracket.

Musical score for Sylvia's second line of dialogue. The score consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note '3', a quarter rest, a quarter note '4', and a quarter rest. The piano accompaniment features a series of chords: (8^{va}), (b), and b. The tempo is marked '8^{va}' and the dynamics are '(b)'. The score ends with a double bar line and a first ending bracket.

PIANO 1/VOCAL

Tina/Judy

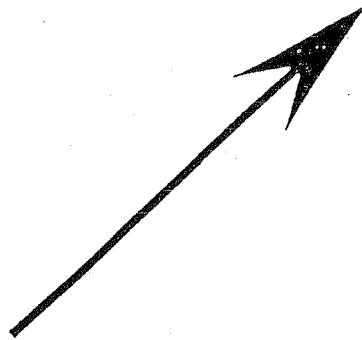
10
"Ruthless"

Kisses And Hugs

[rev 10/92]

Lyrics: Joel Paley

Music: Marvin Laird



Tina: Child-like and sprightly

1 2 3 4 5

I'm so ve - ry luck - y that you are my moth - er You

8va

Db Db maj7/Ab Eb m7 G 7/F Ab7/Gb

5 6 7 8 9

don't have a son, I don't have a broth - er Just

8va

Db Db maj7/Ab Eb m7 G 7/D Ab7/Eb

9 10 11 12

me, you and Dad - dy, Our own fam - i - ly

8va

Eb m Bb+ Eb m7 Bb9+

13 14 15 16

No oth - er par - ents could ev - er be as

8va

Bbm F+ Bbm7 Eb 9 (add6) Eb 9

17 18 19 20

lov - ing as my par - ents are to me

F+/A *poco rit.* Eb m7 *rit.* *rall.*

[Judy cries]

Tina: "Why are you crying mother?"

Judy: "That poor little girl. Tina..."

21 22 23 24

Meno mosso

8^{va}

Db Db maj7/Ab Eb m7 G7/F Ab7/Gb

A tempo

25 26 27 28

Judy: Tina:

Some - times things hap - pen as sad as can be Can

8^{va}

Db Db maj7/Ab Eb m7 G7/F Ab7/Gb

29 30 31 32

Judy:

I have a pop - tart and go watch T. V? You're

8^{va}

Db Db maj7/Ab D° Ab7/Eb

33 34 35 36

tak - ing this na - ge - dy well and that's grand But if

8va

E♭m B♭ E♭m7 B♭9

37 38 39 40

you want to cry or hold mom - my's hand Or

p.

B♭m F. B♭m7 E♭9 (add6) E♭9

41 42 43 44

ev - en stop smil - ing I'd un - der - stand

F+/A poco rit. E♭m7 rit.

Much brighter

45 46 47 48

più mosso Tina: "Why should I cry? I didn't get killed."

B♭m B♭m+7 D♭maj7/Ab Gm11sus

Miss Thorn Threat - "Third Grade" Reprise - Judy Discovers Wig

Lyrics: Joel Paley

Music: Marvin Laird

Cue - Thorn: "Look, Mrs. D."

Menacing

Dialogue continues 'til Cue -
Thorn: "...or I shall be forced to go
to the police!"

Judy: "The police?!"

Misterioso

Dialogue continues 'til -
Judy: "...that my eight year old killed
for a part in the school show?!"

Cue - Thorn:
"Not just any part Mrs. Denmark, the lead!"

Music out on: [Thorn] "...there will be an investigation!"

[To 16]

16 17 18 19

8th

20 21 22 23 Thorn:

(8th) Now, I've

Tempo - marcato

24 25 26

al - tered the cos - tume Lou - ise was so big Now you'll need to come up with a

Ab 3 Ab maj7 3 Db6/Ab 3 Eb7/Ab 3 C m/Ab 3 F m/Ab 3



27 28 29 3

red braid - ed wig Smile Mis - sus Den - mark she's gon - na be great Good

Bb/G Eb/G Gb maj7 Ebm^{b5}/Gb Db⁹/F Bb m7^{b5}

30 31 3 3 32 33

God it's twelve thir - ty and the show starts at eight (move it!)

Ab add⁹/Eb Db/Eb f Ab Eb 7/A^b

Thorn: "Now you'll get comps." Judy puts tray on coffee table

34 35 35A 36

F m⁹ F m/Eb Dm 11^{b5} [slams door]

Tina sneaks into room for script Stealthily Judy returns

37 38 39 40

2x f G m 7^{b5} A m 7^{b5} sfz > mp

8va ----- She unzips bag

45 46 LH 2x

She pulls out wig -----

47 48 RH 2x

Judy: "Oh, knock it off, Tina. You're not that good!"

Cut on Judy: "You did it, didn't you?"

8va -----

49 49A 49B 50

Cue - Judy: "Not the play, Tina! Tell me what happened to Louise."

Cue - Judy: "Then what happened?"

Cue - Tina: "...around her fat neck and pushed her over the side!"

51 52 53

[Vamp 'til lights up]

8va -----

54 55 56 57

ff Frantic

decresc.

2x's

Out on - Tina: "I wanted the part. What could I do?"

PIANO 1/VOCAL

Sylvia

Talent - Reprise

Lyrics: Joel Paley

Music: Marvin Laird

Cue -
Sylvia: "Oh, Judy, lighten up..."

"...It was on sale!"

Sylvia:

She'll look

"picked one up
for my-self"

ev - 'ry inch a star in what I bought her _____ Now

A Tempo

11 if she just re - mem - bers all I taught her. to -

12

13

14

15 night will launch - her new ca - reer - It won't be long - be - fore they cheer - They'll

16

17

18

19 give us - a stand - ing - o - va - tion. I'll

20

21

22 (Spoken) "Brava!"

23 make the kid - a house - hold name - with a Ti - na doll - and the Ti - na game - She's

24

25

26

Abadd9/Eb Eb Abm/Eb Db/Eb D Bbm C Bbo

Ab-5 Ab Am F/A Ebm/Bb Eb/Bb Abadd9/Bb Am/C C7 C7b9

B+/F Ab/F Em/Bb Fm/Bb Eb+ Cm/Eb Bbm9 C/Bb

Eb6/Ab Ab6 Dm7b5 G7b5 G7b5 Gm/C Eb6/Bb G/A Cm/A

27 28 29

go - ing to be - come a cor - po - ra - tion -

G/D Gadd9 Bb7/F

Out on:
" ... put it into words "

30 31 32 33

Eb sus/Bb Eb sus/Bb D m7/Bb 7 sus Bb 7 9

34 35 35

Eb sus/Bb Eb sus/Bb Bb m9

PIANO 1/VOCAL

Lita

(Orig Key)

12
"Ruthless"

I Hate Musicals

Lyrics: Joel Palcy

[rev 6/93]

Music: Marvin Laird

Sylvia: "Oh God, she's not going to review the show, is she"
Judy: "I hope not."

Brisk, driving 2

Lita: "I must be in the wrong house!"

[Door Open]

A maj⁷ C/E A maj⁷

Judy: "Tina's manager, Sylvia St. Croix"
Lita: "Honey"

[Hold till] Sylvia: "Lita encore"

(Dial...)

(Ad lib.)

want to see thea-tre I go see a play with no sing-in' or dan-em' to get in the way

C⁷/G E/C⁷ F/C E



11 12 13 14

Thea-tre is lan-guage and that should be all Mu-sic be-longs at the Car-ne-gie Hall Not a

Bbm 11b5 G maj7 +11 B maj7/F# F9 C9/G B9/F#

15 16 17 18

rea-son on earth as far as I know to write, mount, and o-pen a mus-i-cal show...

C7 E 9/B E/B D/E Eb/E B m/E

19 20 21

Driving show 2 (last x) The sto-ry— is

A maj7 E7 b13 +9 A maj7

22 23 24

mov-ing— chock full of— sus-pense The

E7 b13 +9 A maj7

25 26 27 28

plot takes a twist and the mood is in - tense Then

A maj7 E7 ^{b13}/₊₉ A maj7 A7/E Eb7+11

29 30 31 32

some - one sings a song like this it does - n't - make sense

D maj7 Dm7 A maj9 D7/Ab G13 F#7 ^{b13}/₊₉ gliss.

33 34 35 36

(Spoken) "Puh-leeze..." I hate mu - si - cals!

B7 ^{b5} B7 ^{b5} Bm9

37 38 39 40

I hate the new shows they're no - thing - but sets

A maj7 E7 ^{b13}/₊₉ A maj7

41 42 43 44

miss the Von Trapp kids The Sharks and The Jets

A maj7 E7 ^{b13}/₊₉ A maj7 A maj7/E E^b11

45 46 47 48

Un - plug those key-boards Give me real clar i - nets. Miss

D maj7 Dm7 A maj9 G 13

49 50 51

O - tis says with no re-grets I hate

B m9

52 53 54

mu - si - cals There

E 9^b5 A 9⁶

55 56 57 58

does - n't seem to be a shred of an - y - thing new The

C# / D D C# / D D D# m B / D# D# ° AM7 add 6/E A7 Eb9

59 60 61 62

hot - test shows were all com - posed by late six - ty two

C# / D D C# / D D D# m B / D# D# ° AM7 add 6/E RH

63 64 65 66

Now if_ you want to_ cre - ate a sen - sa - tion use a

D# m7 sus D# 7 G# m G# m M7

67 68 69 70

Hol - ly-wood star and am - pli - fi - ca - tion and

G9 F# 7+ F9 E7 sus E7b5 E7 E7+



71 72 73 74

who - ther - the show is - a hit or - a flop they sell

A maj7 E7 ^{b13}+9 A maj7

75 76 77 78

T - shirts - and caps with - their lo - go - on top So

A maj7 E7 ^{b13}+9 A maj7 A7/E A7/D#

79 80 81 82

ev - en tho' you hate the show at least you can shop!

D maj7 Dm7 A maj7 G#7+ G7 ^{b5} F#7 ^{b5}

83 84 85 86

Spoken: "One size fits all"

Al a mus - i - cal.

B7 ^{b5} Cm7 F9 Cm7 A7

87 I hate the gen - re it's all sec - ond rate

88

89

90

91 When forced_ to see this stuff_ I al - ways come late From

92

93

94

95 o - ver - tire to cut - tan call_ it all turns me off

96

97

98 sit there and cough the whole night long. 'cause_

99

100

Chords: Bb maj7, F7, Bb maj7, Eb maj7, Bb maj7, Cm7, C:m7, Dm7, Bb 9/D, Eb maj7, Eb m9, Bb maj9/D, D m11

99 100 101 102

I hate mu- sic- als but

Cm7 Cm7 D add9 D7/G

103 104 105 106

not as much as I hate this

Cm11 Dm7 E7(9) F9 E7(9) F7

107 108 109 110 111

song

Bb13,9 Bb13,9/Ab Bb13,9/G Bb13,9/Gb Bb6 gliss. fine

Hold for applause; and as
LITA crosses to sofa and
STARTS to sit...

Reprise

Intro

Musical notation for measures 112-115. Measure 112 is marked "Intro". The piano part includes chords F m9, Bb7+11, and Bb13. A dashed line with "8m" indicates an octave shift.

Musical notation for measures 116-119. Lyrics: "How I hat - ed 'Phan - tom' down to each can - del - a - bra I". Piano chords: D/Eb Eb, D/Eb Eb, Em C/E E°, BbM7add6.F, A.6/B., B°Bb.

Musical notation for measures 120-123. Lyrics: "took the book a - long and read through 'Les Mis - er - a - bles'". Piano chords: D/Eb Eb, D/Eb Eb, Em C/E E°, Bbmaj7/F, Gm, Bb°/D B°D.

Musical notation for measures 124-127. Lyrics: "When it comes_ to sub - tle - ty_ the Buns fall a hair_ short If I". Piano chords: Bm7b5, E7, Am, AmM7, C*/A.

128 129 130 131

want heli-cop-ters I'll go to the air-port---

Ab⁹ G⁷⁺ G^b9+11 F⁹⁺¹¹ Ab^{7.5}

132 133 134

so keep your "Chorus Lines" of "Gypsies" and

B^bmaj⁷ F⁷ ^b13/9 B^bmaj⁷

135 136 137

"Mames" I'd rather see a flicker

B^bmaj⁷ F⁷ ^b13/9

138 139

bowl a few frames— No matter who is star-ring, I'm

B^bmaj⁷ E¹³⁺¹¹ E^bmaj⁹ E^bm⁹

93

140 141 142

nev - er en - ticed — It's way o - ver - priced and I won't pay —

E♭maj⁹ *E♭m⁹ M7* *B♭m7/D* *D m⁹* *C♯⁺/G7* *D °/A♭*

143 144 145 146

I hate mu - si - cals —

p *Cm7* *C♯m7* *B♭ add 9/D* *G⁹ sus*

147 148 149 150

but I fear they're here to stay — Yes!

mp *Cm7* *mf* *C♯m7* *B♭ add 9/D* *G⁹ sus*

151 152 [yells] 153 154

I hate mu - si - cals — but

Cm7 *C♯m7* *B♭ add 9/D* *G⁹ sus* *F °/G*

155 156 157 158

not as much as I hate bal

C m11 Dm7 E1 maj9 E9 Bb6 /F9 Eb /F9 D m/F

159 160 161 162 163

let

B-add9

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Cue - "She'll die in the Brownies!"
"Judy..."

Musical notation for measures 1-4. The score is in 4/4 time. Measure 1 starts with a dynamic marking of *sfz* (sforzando) and a hairpin crescendo leading to *mp* (mezzo-piano) by measure 2. Measure 2 also has a *sfz* marking. Measure 3 has a hairpin decrescendo. Measure 4 ends with a fermata over the final chord.

Musical notation for measures 5-8. Measure 5 begins with a fermata. Measure 6 has a fermata. Measure 7 has a fermata. Measure 8 has a fermata. The piano accompaniment features a steady eighth-note bass line.

"...but you're afraid"

Musical notation for measures 9-12. Measures 9, 10, 11, and 12 each begin with a fermata. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass and chords in the treble.

Judy: "I am de-lir-iously..."

"...life."

Musical notation for measures 13-16. Measure 13 has a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata and a double bar line. Below measure 16, the text "Cut on: 'Daughter'" is written. The score concludes with a double bar line and a repeat sign.

[Cue] Judy: "And so, too, will my daughter"
Repeat 'til: "...inherited talent."

17 18 19

Sylvia:
"Ruthless, the Life & Times..."

Cue - "Ruth Del Marco" ^{8^{va}}

Lita:
"Ruth Del Marco?"

Lita:
"Ruth Del Marco was insane!"

Lita: "...but totally insane"

20 21 22

let ring

Lita: "...certainly couldn't take
(8^{va}) constructive criticism."

Sylvia:
"a review written
by Lita encore"

Lita: "What of it?"

23 24 25

Lounge music

26 27 28 29

G^o sus G^o A^b maj9/C B^o

Sylvia: "...after one lousy performance..." Dialogue continues... Cue - Lita: "Perhaps she is 8^{va} - ,

Sylvia: "What?!"
Misterioso
8^{va} -
mp
34
35
Cut after - Sylvia:
"Surely you don't believe..."

Cue - Sylvia: "or her child" 8^{va} -
Cue - Sylvia: "a little girl, I believe" 8^{va} -
Cue - Tina: "Sylvia" 8^{va} -
36
37
37A

Tina: "Sylvia"
Cue - "Coming, Tina" 8^{va} -
"She kept it quiet, of course, the child's father being a senator, and all..." Dialogue continues... Cue - Lita: "Please, Ginger..."
38
39
sfz mp
Em7b5 F#m7b5

Cue: Judy: "Ginger you called me..."
[Judy twitches head]

Play 2x

40 *sfz* *mp*

41

42

Segue

43

44

45

Judy: "Of course, Mother. I understand. I'll fix lunch"

Cue stop: "We need time."

Cue - Lita:
"You're Ruth Del Marco's child"

46

47

48

49

(Pno 2)

D m9

G m9

Play

50

51

52

C/E m7 b5

C/Gm9 M7 *Gm9 M7* *Bbmaj7*

53

54

55

Play *poco rit.*

Bb9 *Bb9+11* *Bb9*

D m9 *mp* *mf*



-5-
"...but it's there in my blood and in Tina..."

"U.S. pp49-55" [r(19)]

56 *rit.* 57 [Safety]

F maj⁷/C

mp *mf* *mp* *mf*

[Cue] "The talent" "The drive" "...need to be famous" Cue - Judy: "How did this happen?"

58 59 60

Revolutionary etude

61 62

C m C m M⁷

(2nd pno)

63 64

F m⁹ D⁷, 11

"...in your mother's dressing room" Judy gags

Cue - Lita: "Oh Judy..." Cue - Judy: "No, my name is Ginger Del Marco"

65 66

E m⁷ b⁵ F# m⁷ b⁵ sfz *mp*

[With Judy's face]

Next: "Angel Mom"

PIANO 1/VOCAL

Tina
Sylvia

12B

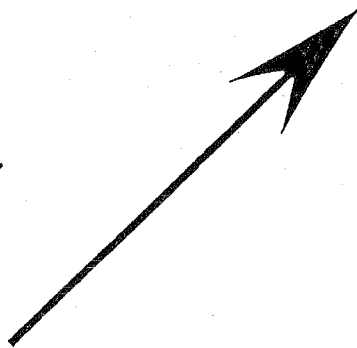
"Ruthless"

Angel Mom-3 False Starts

[r5/92]

Lyrics: Joel Paley

Music: Marvin Laird



1 Mod. waltz (simplice) 2 3 4 Tina:

Sylvia: "...it's almost there" [Start] When

mp F maj7 F maj9/C G m9 C7+5

5 6 7 8

I was a lit - tle girl, a lit - tle girl of sev - en my

pp F maj9 F maj7/C Gm7sus B7/F# C7/G

9 10 11 12

Mom - my un - ex - pec - ted - ly went on a trip to hea - ven And

p Gm7sus C7 F maj9 E/C F/C

13 14 15 Tina:

Dad - dy dear would kiss my tear... Sylvia: "No, it's too cute - it needs weight! Now try it again" When

p Cm7 F13

16 17 18

I was a lit - tle girl, a lit - tle girl of

F maj9 F maj7/C Gm7sus

19 20 21

sev - en my Mom - my...

B7/F# C7/G Gm7sus

V.S.

22 23 24 25

Sylvia: "No tears, dammit!"
- Dialogue -
Cue: "I'll show ya how it's done!"

Sylvia: When

f F maj7
F maj9/C
G m9
C7+5 arp *sfz*

26 27 28 29

I was a lit - tle girl, a lit - tle girl of sev - en my

pp F maj9
F maj7/C
Gm7sus
B7/F# C7/G

30 31 32 33

Mom - my un - ex - pec - ted - ly went on a trip to hea - ven And

p Gm7sus
C7
F maj9
E/C F/C

34 35 36 37

Dad - dy dear would kiss my tear when I would start to cry...

p Cm7
F13
F9+5
Bbm7 6/9
Bb6
Gm7b5

Dialogue - segue to "Angel Mom"

Angel Mom

[rev 6/93]

Lyrics: Joel Paley

Music: Marvin Laird

Tina: "Mama, will you show me
how it's done?"
[Judy turns front]

13 14 15 16

Mom-my un - ex - pec - ted - ly went on a trip to hea - ven And

Gm7sus C7 F maj9 E/C F/C

17 18 19 20

Dad - dy dear would kiss my tear when I would start to cry And say "Tho'

Cm7 F13 F9+5 BbM7 6/9 Bb6 Gm7b5

21 22 23 24

Mom-my's dead she's o - ver - head, an an - gel in the sky"

F/C F+/B Gm7 F maj7

25 26 27

Spoken: "Mama" Now

F maj9/C Gm9 C7+5

28 29 30 31

when I lay me down to sleep I don't turn off the light So

32 33 34 35

Mom can find me when she comes to kiss my cheek good night Or

Fadd⁹ F F/C

36 37 38 39

course I raise my win-dow now be-fore I get in bed I

Cm⁷ F¹³ F^{9,5} Bb^{add9} Bb⁷ Gm⁷b⁵su^s Gm⁷b⁵/B^b

40 41 42 43

would-n't want my an-gel mom to bang her an-gel head

Fadd⁹/C F/C F⁷/B Cm⁷ Bb/C F mf

44 *Più mosso* 45 46

Spoken: "I'm a talented girl, Mama!"

rall.

47 48 49 50

You may say I'm moth-er-less but I must dis-please you for

Allegro

51 52 53 54

I live for my moth-er, and my Moth-er lives in me And

55 56 57 58

ev-ry-thing I'll ev-er do and ev-ry-thing I'll be I'll

59 60 61 62 63

be be-cause of Mom-my dear, my Moth-er lives in me

G♭/D♭ B♭+C A♭m7 C♭/D♭ G♭ G♭maj7/D♭

64 65 66 67 68

Spoken: "Tina, third chorus!"
poco rit. *rall.* You may say I'm moth-er-less but I must dis-a-

A♭m7 D7 G G♭maj7/D Am7

Tina:

69 70 71 72 73

Judy: "Amis!" gree for I live for my moth-er dear and Moth-er lives in me And *Judy: "Smile, baby!"*
Judy & Tina:

D7♭5 Am7 C♭maj7/D D7 G♭maj7 G♭M7add6 gliss.

74 75 76 77

ev-ry-thing I'll ev-er do and ev-ry-thing I'll be I'll *poco rall.*

Dm7

78 79 80 81

be be- cause of Mom- my dear

poco a poco cresc.

G/D E♭+D♭

82 83 84 85

Mom- my's here My Moth- er lives in

rit. rall.

C maj7 C maj7/B A m7♭5

86 87 88 89

me

A Tempo

G

90 91 92 93

Applause segue

Ab/D G

Angel Mom-Playoff

Lyrics: Joel Paley

Music: Marvin Laird

Big, lush Viennese waltz

Musical notation for measures 1-4. The piece is in 3/4 time and B-flat major. Measure 1 features a glissando in the bass line. Measure 2 starts with a fortissimo (ff) dynamic and an Ab chord. Measures 3 and 4 contain chords Bbm7, D/Eb, and Eb7.

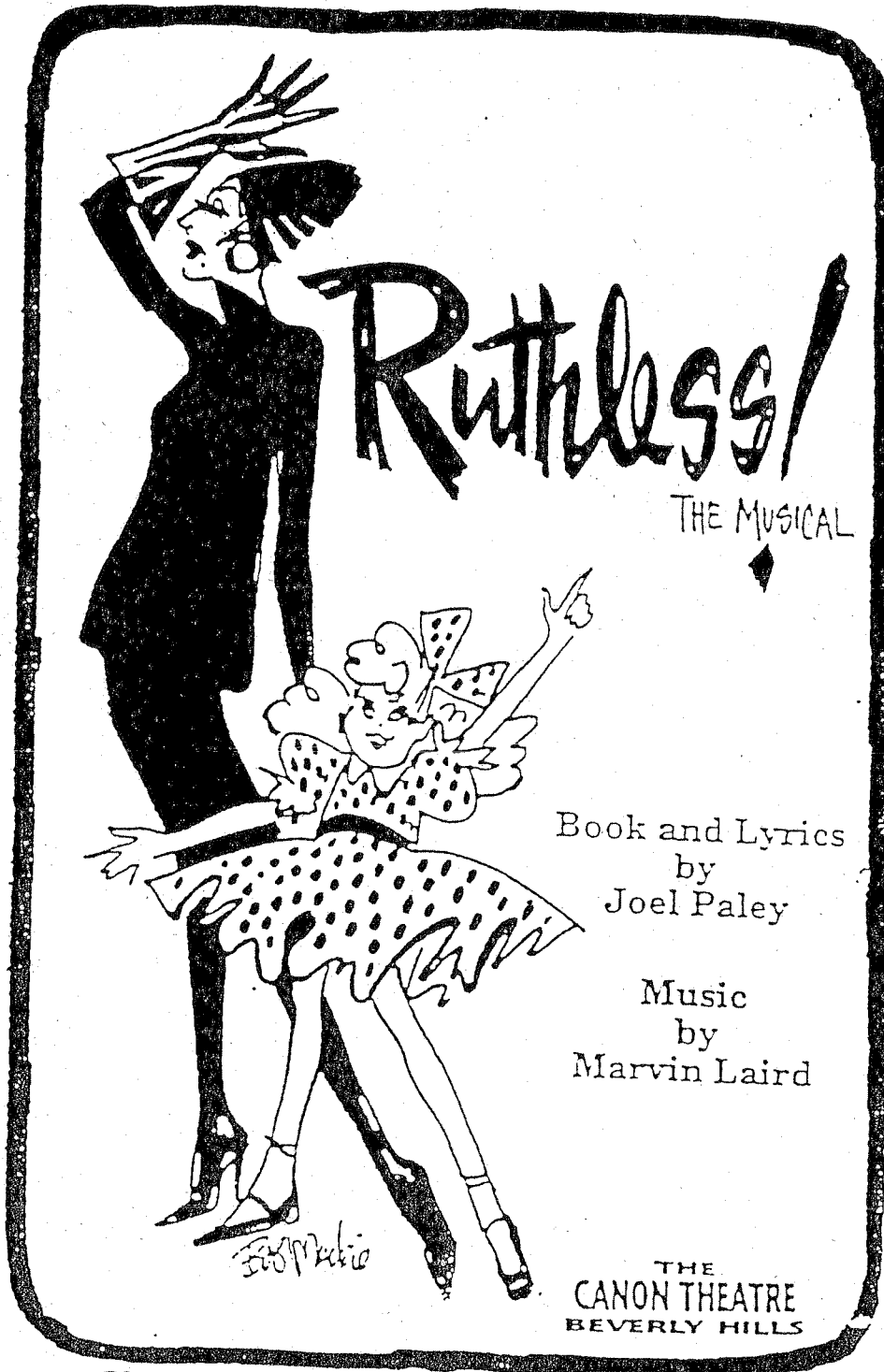
It starts to get crazy here -

Musical notation for measures 9-14. Measure 9 has an Ebm7 chord. Measure 10 has an Ab/DEbm chord. Measure 11 is marked 'accel.'. Measure 13 is marked 'rit. ...'. Measure 14 is marked 'rall. ...'. The notation includes various rhythmic patterns and dynamics.

Maestoso

Musical notation for measures 15-18. Measure 15 is marked 'Maestoso' and 'fff' with a G/B chord. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes and an Ab/D chord with the instruction '(let ring)'. Measure 18 has an 8va marking and an Ab/G chord.

Piano 1/Conductor Act 2



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PIANO 1/VOCAL

Vocal Tacet

14

"Ruthless"

Entr' Acte

[rev 5/92]

Lyrics: Joel Paley

Music: Marvin Laird

Maestoso

1 *tr*(E) 2 3

sfz *mp* *f*

G/D A A Bb/F A Ab

(D bass)

4 *tr*(E) 5 6 *tr*(C)

sfz *mp* *f*

Bb/F B C Db/A C Cb

(F bass)

7 8 9

sfz *mp* *f*

Db/Ab Dm9 Fmaj7/G

rall.

Show 4 - Ballad ["On The Street Where You Live"]

10 11 12 13 *tr*(A)

sfz *mp* *f*

C Am Dm9 G7b5 G/C G/Am Dm9

(G bass) *gliss.*

112

14 15 16 17

B/C C maj7 Bb7/C Am/C Gm7 C7b9 F F1/C F6 Am/C F/C

Double x feel

18 19 20 21

F maj7 F9+ F+ F6add2 F7 FM7add6 F:m7b5 B7b5 D/B

22 23 24 25

Em9 M7 Em7 Em6M7 Am6/E Em7 A(5)/E Em7 A13 A9b5 A13 A13 A13

poco rit . . .

a tempo *poco rit . . .*

26 27 28

Dm7 Em7sus Fm11 f C(b5)/G Em/G Fadd2/G Cmaj7/G

29 *rall.* 30 31

A13 Ab9 A9 Dm9 Bb7 Db7b5/G

32 *Bright 4* 33

Gm7 D9 C13

34 35 36

Fmaj9 Dm7 GmM7 Gm7 C6add2 Fmaj9 Am7 Db13/Ab

37 38 39

Gm7 D7(b9)add6 Gm7 Am7sus Bbmaj7 Dm6/B Bbmaj7/C Fm6/C Bbmaj7/C Bbmaj7/D Gm/E

Musical notation for measures 40-43. Treble clef, key signature of one flat. Chords: F, G m/C, F maj⁷, G m/C.

Musical notation for measures 44-47. Treble clef, key signature of one flat. Chords: F, G m/C, F maj⁷, G m/C.

["Dizzy Fingers"]

Musical notation for measures 48-51. Treble clef, key signature of one flat. Chords: B^b6, B^o. Includes accents (>) and slurs.

Musical notation for measures 52-55. Treble clef, key signature of one flat. Chords: Am⁷, Am⁷/C, D m, F⁺/D. Includes accents (>) and slurs.

Musical notation for measures 56-59. Treble clef, key signature of one flat. Chords: F maj⁷/G, G7, F maj⁷/G, G7.

Musical notation for measures 60 and 61. Measure 60 features a C7sus chord and a triplet of eighth notes in the bass line, marked *rit.* Measure 61 features a C#7sus chord, a triplet of eighth notes in the bass line, and a *rall.* marking. The system concludes with an A/C# chord. A dashed line labeled *8vb* is positioned below the bass staff.

Musical notation for measures 62 through 65. Measure 62 is marked *Tempo*. The bass line is marked *(loco)*. Measures 63, 64, and 65 continue the piece with various chordal textures and rhythmic patterns.

Musical notation for measures 66 and 67. Measure 66 includes a *(b)* marking. Measure 67 features a *(b)* marking in the bass line.

Musical notation for measures 68 through 71. Measures 68, 69, and 70 each begin with a repeat sign. Measure 71 includes a *(b)* marking in the bass line.

Segue as one to
"Montage Act II"

Act II-Montage/Opening

Lyrics: Joel Paley

Music: Marvin Laird

From "Entr'acte"

Musical notation for measures 1-4, piano introduction. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Measure 1 starts with a piano (p) dynamic. Measures 2, 3, and 4 are mostly rests.

Musical notation for measures 5-8, piano accompaniment. The right hand features chords and eighth notes, while the left hand has a steady eighth-note bass line. Measure 5 is marked with an 8va. Measure 7 includes a *rit.* (ritardando) marking, and measure 8 includes a *rall.* (rallentando) marking.

Judy:

Vocal line for measures 5-8. The lyrics are: "Sat - ur - day, the twen - ty third of May".

Piano accompaniment for measures 5-8. Chord symbols include Eb sus, Eb, Eb sus, Eb, and B7/Eb. The piano part features a consistent eighth-note bass line.

Vocal line for measures 9-12. The lyrics are: "Fred - rick, dar - ling what can I say?".

Piano accompaniment for measures 9-12. Chord symbols include Eb sus, Eb, Bb m7/Eb, and (P'no 2) Db/Eb. The piano part features a consistent eighth-note bass line.

13 14 15 16 // [To 22]

8^{va}
Underscore

Ab F m9 b5 Eb/Bb Fm6/C

22 23 24

Cue: (LITA) "her performance..."

25 26 27 28

Pickup on:
(LITA) "dog Puddles..."

Judy:

29 30 31 32 33

Oh What's to be - come of my on - ly

F m/G Bb6 b9/D B m/D Bb/D E/Eb Eb E/Eb Eb Dm b5

Piano II/Vocal

34 35 36 37 38

daugh - ter who I have pro - tect - ed from croup to split ends

G 7^{b5}/B G7 Cm7 Ab/C B^bm7 Eb9

39 40 41 42

So ma - ny les - sons that I should have taught her.

G/A^b Fm9^{b5} D^b/E^b Eb/B^b B^b/C B^bm/C C7

43 44 45 46

Like, for ex - am - ple, to not kill her friends.

G/F Fm G/A^b+ Ab6 Gm7/A^b C^bm B^b7^{b9} G^b9

47 48 49 50

51 51A 51B 51C **Plaintively**

Cue: "So, I've turned her in." Cue: (THORN) "Are we on TV.?" Cue: Clang! (watch prison cell alter Tina sentencing)

51D 51E 51F 51G

Underscore Judy's speech: "As for me, now that I know, etc." Out after: "...By the time you read this..."

ten. "I will be gone"

[Lights out on Judy]

52 53 54 55 **Tina:**

Cue: (SYLVIA) "...criminally talented." I am

ten.

mf *f* *mf* *f* *mf* *f* *mf* *f*

C m9 G 7 b 5 C m9 D b / C b C m9 G 7 b 5 C m9 D b / C b

56 57 58 **Freely**

at the Dais-y Clo-ver school, an ac-tress pay-ing dues Just one of sev-'ral hun-dred psy-cho-

59 60 61

pa - thic in - gen - ues

D7 G7b5 Cm9 G7b5⁺⁹ Cm9 rit. Db/Cb

62 63 64 65

Judy reads the telegram

66 67 68 69

'til: "Wish me luck, Mother"

Cue:
[Tina crumples up the telegram and scrubs]

70 71 72 73

The old-er girls are dan-ger-ous Their smoking makes me cough My

Cm9 G7b5⁺⁹ Cm9 Db/Cb sf

Announcer:
"...Entres Gnu"

[To 78]

74 75 78

life is tak-ing or - ders while my Moth - er's tak - ing off! I

D7 G7b5 F#6/Ab

Ad lib.

79 80

must con - fess it real - ly makes me burn A

D7/A

81 82 83

moth - er should - n't take her daugh - ter's turn_

rall. Ab/G Cm/G Db7/G G-5 Bbm/G Eb+/G Cm G+ rit. Cm7

[To 93]

83A 93 94 95

Cue- Sylvia: "Talent! Inherited and unstoppable..."

Marcato (a la Quasi documentary)

96 97 98

99 100 101

102 Fanfare 103 104

Cue - Sylvia: "...the name
her biological mother gave her..."

(gliss.) Bb m9 C/Eb7^{b9} sus Ab maj7 (gliss.)

vd |

105 106 107 108

C C7

109 110 111

Vamp 'til: (SYLVIA) "...lawyers, hairdressers, and..."

112 113 114 115

Cue: (EAVE) "I'll get it"

116 [To 119] 119 120

121 122 123 124

Cue: (SYLVIA) "Eave..."

125 126 127

Vamp 'til:
(SYLVIA) "...to the hem of success"

128 129 130 131 132

Cue: (SYLVIA) "...as for Tina..."

"Dear Sylvia... I am writing..."

D maj7 D Gmaj7+5/C# Em(no3)/C# D add2 Gm(+7)

133 134 [To 136] 136 137 138

"...to... the... that...are...whenever... please if possible... Tina"

Ad lib

D add2 D D

Segue

139 140 141 142 143 144 145 146

Vamp

(SYLVIA) "On the very morning that Tina was to be released, etc."

Segue to "Penthouse Apartment"

Penthouse Apartment

Lyrics: Joel Paley

Music: Marvin Laird

Sylvia: "...and headed straight for Ginger's apartment"

Jazzy 4

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Measure numbers 1 through 9 are indicated above the vocal line. Chord charts are provided below the piano accompaniment for each measure.

System 1 (Measures 1-3):
 Measure 1: C#m9, G9
 Measure 2: D#m/F#9, Bmaj7, G#7b9
 Measure 3: C#m7, E6/F#, F#b9

System 2 (Measures 4-6):
 Measure 4: Bmaj7, G#7b9
 Measure 5: C#m7, E6/F#, F#b9
 Measure 6: F#m9, F#+11, F9b5

System 3 (Measures 7-9):
 Measure 7: Emaj7, Em9, Em6
 Measure 8: D#13+9, D7/G#, G#+5
 Measure 9: C#7, D7, D7, E7, F7, F#7

Vocal Lyrics:
 That's Pent-house a - part - ment a view of the park, oh!—
 Life is a lark - o— for Gin-ger Del Mar - co— The liv - in' is ea - sy— from
 mor-nin' 'til night - oh— You know you're a star— when— the ta - ble light - ers light, oh!—

10 Hey, look at me, oh! a kid from To - le - do Liv in' the high life I wish it were my life...

11

12

13

14 Be - in' per - sis - tent I be - came her as - sist - ant I soak up her glam - our and

15

16

17 some times I am her

18

19

3 4 7

20 21 22

I put on her un - dies, her

Am / Gm C 13 C# 13 D 13 C#m7 F#m9/A# B 13 E 9 B7 b9 13

23 24 25

per-fume and jewels— I slip in - to her night - gown and slap on her mules I

E 9 B7 b9 13 E 9 B7 b9 13 B m9 E 13

26 27 28 29

guz - zle her liq - uor, I eat all her food.. I cud - dle her To - nys when I'm in the mood - I

A b A A maj7 A maj7 A m9 Am 9 G#mM7 C#9 F#7b5 B9

30 31 32 33

sprawl on her bed.. I read all her mail.. I stud - y her move - ments ev - 'ry de - tail.. I -

E 9 B7 b9 13 B 13 E 9 B7 b9 13 B 13 E 9 B7 b9 13 B9+5 B m9

Slightly Slower

34 35 36 37

wan - na be read - y for one day per - haps I'll - be wait - in' in the wings when Gin - ger - snaps

Ab A C#m C#m7 A maj9 Am9 Am 6 G#13 C#7 b13 F#13 E9+11 Dm7 (add6) sus

38 39 40

I pick up her tis - sues when she has the flu, choo -

Dm7 G13 Cmaj7 Eb7/A Dm7 E/G

41 42 43

I pum - ice her bun - ions This week she had two, - ew - I cook and clean I wash and sew, I

Cmaj7 Eb7/A Dm7 E/G Gm9 C+/F#7

44 45 46

walk the dog and shov - el snow - I'm - a glor - i - fied maid - but I'm

Fmaj7 Fm9 Fm6 E7 b13 E7 b13 B/A9 A13+11 A9/C#

47 48 49 50

hav-in' the time of her life and get-tin' paid

Dm⁹ Em⁹ Fmaj⁷ B7^{♭9} E7^{♭9} A13 Dm7 Fmaj⁷/G⁹ C⁶ A13 Dm⁹ G7^{♭9}

51 52 53 54

I want a

B/C C/D G/A A/A Dm7 C/F G7^{♭9} D/C A13^{♯11} Dm⁶ G7^{♭9}

55 56 57 58

Pent-house a-part-ment view of the park oh yeah

B/C C⁶ B/C C⁶ B/C⁶ Em^{♭5} A⁹ D^{♭9} G¹¹ E/G⁷ C^{13,11}

Big "Oh Yeah!" ending

130

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Cue - Block: "As opposed to,
let's say, the suburbs."

The musical score is written for voice and piano. It consists of two systems of staves. The first system contains measures 1 through 4. The second system contains measures 6 and 7. The piano part is written in a lower register, primarily using chords and single notes. The vocal line is written in a higher register, featuring a melodic line with accents and slurs. The score includes the following elements:

- Measure 1:** Chord C. The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4.
- Measure 2:** Chord C. The vocal line continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4.
- Measure 3:** Chord C7. The vocal line continues with a quarter note G4, followed by a quarter note F4, and a quarter note E4.
- Measure 4:** Chord C7. The vocal line continues with a quarter note D4, followed by a quarter note C4, and a quarter note B3.
- Measure 6:** Chords B/C and C6 (act 1/2). The vocal line continues with a quarter note A3, followed by a quarter note G3, and a quarter note F3.
- Measure 7:** Chord C. The vocal line continues with a quarter note E3, followed by a quarter note D3, and a quarter note C3.

The score concludes with a double bar line and the instruction "[Out on: gun shot SFX]".

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

[Cue] Block: "The fabulous Ruth Del Marco"

Musical score for the first system, measures 1-8. The score is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. Measures 1-4 are marked with numbers 1, 2, 3, and 4 above the staff. Measures 5-8 are marked with numbers 5, 6, 7, and 8 above the staff. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

[Cue] Ginger: "Overnight..."

[Cue] Block: "Toast?
...or should I say..."

Musical score for the second system, measures 9-12. The score is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Slowly". The melody is in the right hand, and the accompaniment is in the left hand. Measure 9 is marked with the number 9 above the staff. Measure 10 is marked with the number 10 above the staff. Measure 11 contains the lyrics "...look at that line." and is marked with a double bar line. Measure 12 is marked with the number 12 above the staff. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Cue: "Danish?"

"Didn't it used
to be Denmark?"

"As in Judy Denmark?!"

Musical score for the third system, measures 13-15. The score is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. Measure 13 is marked with the number 13 above the staff. Measure 14 is marked with the number 14 above the staff. Measure 15 is marked with the number 15 above the staff. The piece concludes with a double bar line.

PIANO 1/VOCAL

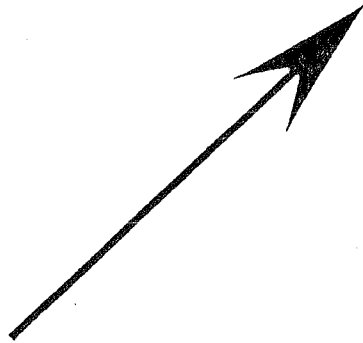
17
"Ruthless"

It Can Never Be That Way Again

[Tr 1/93]

Lyrics: Joel Paley

Music: Marvin Laird



1 2 3 4

Moderato (K. Weill feel)

8^{va} - - ,
mf
E maj7
A7+11

5 6 7 8

Ginger:

Once life was

E maj7
A7+11

9 10 11 12

sim ple and en tre nous I was an

E maj7
A7+11

13 14 15 16

Spoken: "Sorry"

or di na ry noth ing just like you Oh how I

E maj7
B m7
E7

17 18 19 20

loved to cook and clean — My life an o - pen ma - ga - zine — just like

A maj7 D7+11

21 22 23 24

ev - 'ry hap - py house - wife way back when It can

C:m9 C:m7 C:m7 C:m6

25 26 27 28

ne - ver be — that way a gain I lost the

F:m9 poco a poco cresc. A 1 5/B A maj 7/B B 7 sus B 6 B 9 B . 9

A tempo

29 30 31 32

a pron - I found my voice And now I

E6+7 mf A7+11 B7+9

33 34 35 36

live my life on stage I have no choice A wo - man

E maj7

37 38 39 40

doomed to en - ter - tain — must use ap - plause to ease the pain — when she

A maj7 D7+11

41 42 43 44

goes that old fa - mil - iar house - wife yen But it can

C/m9 C/m7 C/m7

45 46 47 48

nev - er be — that way a - gain

F/m9 A maj7/B poco rit.



48A 48B 48C 48D

Em+7 Em6+7 Fm6+7 Em6+7 A7+11

48E 48F 48G 48H

Em+7 Fm+7 F#m6 Gm6 G#m Am E7sus

48I 48J 48K

[Cue to cont]
 "...defrost your freezer?..."

48L 48M 48N

"...I can't, I can't, I'm a star." Now peo - ple

Gm9+7

WALTON

49 50 51 52

love me! From hell to Mamet So it's good

f F maj7 Bb9

53 54 55 56

bye to ap-ple pie— Bon-jour cham-pagne Per-haps to

f F maj7 F A m7 C D m C m .7 C m7 C m6 F 9 *rit.*

Ad lib

57 58 59 60

you this won't make sense I'll al-ways miss my pic-ket fence and the

Bb maj7 Eb9

61 62 63 64

way my life was sim-ple way back when But now I

mf D m9 D m D m+7 D m7 D m6 F#7/C# D7

poco rit.

170

"Never! Again" (r 6193)
"This time I'm
doin' it for me, Mama."

Ad lib

65 star in B' way shows 'cause in my veins the tal - ent flows It will

66 67 68

f Gm11 G m7 A m7 Bb maj7 *ff* A+/A+m *mf* C7add6 D7add6

A tempo

69 nev - er be - that way a

70 71 72

G m7 C 7sus C-5 C C

73 gain

74 75 76

poco a poco cresc.

F maj7 Bb7+11add9

77 78 79 80

F maj7 *ff*

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Cue -
Ginger notices wig - "aaugh!"

Musical notation for the cue "Ginger notices wig - 'aaugh!'". It consists of two staves (treble and bass clef) in a 4/4 time signature. The melody is in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking.

[Cue] Brock: "And now Miss Del Marco" [Scream]

Cue -
Sylvia: "Don't you know what day it is?"

Cut on Cue: "...October the 6th"

Musical notation for Sylvia's cue. It consists of two staves in a 4/4 time signature. The melody is in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking. Measure numbers 2, 3, 4, and 5 are indicated above the staff.

Cue - Sylvia:
"...your daughter is
being released"

Cue - Ginger:
"And you're my manager,
not my mother"

Musical notation for Sylvia and Ginger cues. It consists of two staves in a 4/4 time signature. The melody is in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking. Chords E m7 b5 and F m7 b5 are indicated below the bass staff. Measure numbers 6 and 7 are indicated above the staff. A section labeled "Keep it going 'til - Ginger: 'Knock it off!'" is marked with a diamond symbol and a long dialogue instruction.

[Cue] Judy: "Butt out, Sylvia!"

Musical notation for Judy's cue. It consists of two staves in a 4/4 time signature. The melody is in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking. Measure numbers 8, 9, and 10 are indicated above the staff.

Segue as one to:
"I Want The Girl!"

I Want The Girl

Lyrics: Joel Paley

Music: Marvin Laird

A Ginger: "Butt out, Sylvia" B C D

Agitato

mf *f* *mf* *f* *mf*

E_b6 (add 9) *Db* *D/E_b6* *Db*

1 Sylvia: 2 3 4

You say— that I can have a-ny-thing— that I want; I want the girl.

E_b6 (add 2,9) *AbΔ7 Eb* *Abm(+7) Eb* *E_b6* *Bb7+5*

5 6 7 8

You say— that you will pay a-ny price, may I be blunt? I want the girl.

E_b6 (add 2,9) *AbΔ7 Eb* *Abm(+7) Eb* *E_bΔ7*

9 10 11 12

Look a-round, - look what I've made here.... I did-n't do it for you, I'm

Chords: A Δ 7, B \flat A \flat , G m9, C9 5

Articulation: *8te...*, *loco*

13 14 15 16

not cut-ting out 'till I'm paid, dear, - so save your be-hav-ior, it's much to a-bu-sive.

Chords: A Δ 7, B \flat A \flat , G m, E Δ 7 G, A \flat m6, A \flat m7

Dynamics: *sfz*, *cresc. poco a poco*

17 18 19 20

I want the girl and I want an ex-clu-sive

Chords: E \flat A, A m7-5, A Δ 7 B \flat , E B \flat , G \flat , E \flat 6 (add 2) (add 7), E \flat 6 (add 2) (add 7) B

21 22 23 24

You think that you can tear us a-part. You've got your

Chords: E \flat 6 (add 2) (add 7), D \flat 6 (add 2) (add 7) /B \flat , E \flat 6 (add 2, 9), A Δ 7 E \flat , A \flat m(+7) E \flat



25 26 27 28

nerve; I'll get the girl. So hope - less-ly wrapped up in your life, - you don't de-

E \flat 6 B \flat 7 + 5 E \flat 6 (add 2,9) A Δ 7 E \flat A \flat m (+7) E \flat

29 30 31 32

serve that lit-tle girl. True, your re-views may be glow - ing. -

E Δ 7 A Δ 7 B Δ 7 A Δ 5

33 34 35 36

The cri-tics, dar-ling they say... well, dar-ling, your c - go is show - ing. - To-

G m 9 C 9 - 5 A Δ 7 B Δ 7 A Δ 5

loco

37 38 39 40

day's hot ta - ma - le - to - mor - row grows col - der, the fu - ture is here, dear, look o - ver your shoul -

poco a poco cresc. e rit.

G m E Δ 7 G A \flat m 6 A \flat m 7 E Δ 7 A A m 7 5 F m G m A \flat B Δ 7 sus B Δ 7 sus

41 *A Tempo* 42 43 44

dec. *Fm* gon - na take her. — *Fm* gon - na make her —

E♭2 A A G♯ A B♯ D2 A
A A A A A A

Al♭7 *Gm9*

45 46 47 48

a big-ger star, — a bright-er star... than you —

Cm11 *Fm9* *C/B♭7 5* *Fm B♭9 B♭7sus (add ♯)* *Db Eb*

mf *f*

49 50 *Rubato* 51 52

can't let it hap-pen, not a-gain. I can't face the loss, not a-

Db♯ Eb *rit.* *CΔ7 (add 2)* *Cm9* *C 6*

meno mosso

53 *A Tempo* 54 55 *Marcato* 56

gain. — Pick-ing out a dress.

F|m7-5 *F7-5* *E (add 2)*

57 58 59 60

Work - ing on your smile. Re - mem - ber - ing your lines, for - get - ting you've a child.

E₆(add 2) E₆(add 2) D/F7

61 62 63 64

La - dy you're on top. Go on and take a bow; go

D^b6 / A^b allarg. rit. B^b7 / A^b

65 66 Spoken: 67 68

on and take a - no - ther. How can you be blamed? You're no diff - rent from your mo - ther.

ad lib. F m loco

69 70 71 Spoken: 72 Sung:

Stand back! This time she's hit - ting the heights, that gor - geous

E₆(add 2) / E₆(add 2, 7) / B^b E₆(add 2, 9) A^b7 / E_b A^bm(+7) / E_b

145

73 face, 74 those gol-den curls. 75 I see— 76 a blaz-ing thea-tre mar-quee; my name in

Chords: Eb47, Bb7+5, Eb6(add 2,9), AbΔ7 Eb, Abm(+7) Eb

77 lights... 78 I mean, the girl's. 79 One day you may un-der-stand, dear.— 80

Chords: EbΔ7, AbΔ7, Bb Ab

81 May-be you'll thank me some - day 82 for tak-ing these mat-ters in hand, dear.— Now 83 84

Chords: G m9, C9-5, AbΔ7, Bb Ab

8th - 7, loco

85 go on and po-lish your star as it ris-es, but don't burn your brid-ges, life's full of sur-pri 86 87 88

rit. poco a poco

Chords: G m, EbΔ7 G, Abm6, Abm7, Eb± A, Am7-5, F m G m Ab Blg sus

89 A Tempo

90 91 92

scs. I'm gon-na take her and I'm gon-na make her

93 94 95 96

a big-ger star, a bright-er star than you, just wait and

allarg.

97 98 99 100

scs. I want the girl. I'll get the girl.

101 102 103 104 Tempo I

rit. I want the girl to be me. poco accel.

Chords: Eb+ A, E+ A, G+ A, A+ A, B+ A, D+ A, AbΔ7, G m9, Cm11, F m9, C/Bb7 5, Ab6 (-5), Gb7 C, C9(odd 9), F m7, AbΔ7 C, Cm, F#m7(odd 2), F m7, C#m, Fm7(odd 2), Cm, Fm7(odd 2), AbΔ7, Ab, Ab/Bb, EbΔ7(odd 6), Ab/Eb.

105 106 107

poco accel. To be me. To be me. Be

E Δ 7(+6) A \flat /E \flat + E \flat 6(+7) A \flat /B \flat (+9) Am/E \flat Δ 7 F \sharp sus/E \flat +

108 109 110 111

me! Be me! To be me.

mf *ff* *fff*

E \sharp sus B \flat G sus B \flat G \sharp sus B \flat A sus B \flat

Sub. *mf* *ff*

U.S.-Ginger Opens Door

Lyrics: Joel Paley

Music: Marvin Laird

Cue -
Ginger: "Bye, bye."

Maestoso

39 *tr* 40

41

RH LH - *sim.*

G^b6/D^b

42 30 43 [To 48]

D^b maj⁹ G^b6/D^b

Cue - Door slam
after "Hello Tina" - "Hello Mother"

Rubato-Slowly

48 3 49 50 3 51 52

mp

E^b maj⁹/B^b B^b7 sus B^b7⁺¹¹/_{b9} A^b

[Cue] "You look different"

Cut on - Ginger:
...Please sit down"

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

[Cue] Eve: "...because I quit!"

[Stop on] "Like they was books."

The first system of the score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of rests, labeled 'A' and 'B'. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and ties.

[Cue] Ginger: "get out!"

[Cue out] "Charity. It made me feel good in here "

The second system of the score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains four measures of rests, numbered 1, 2, 3, and 4. The middle and bottom staves are piano accompaniment, with a grand staff and a key signature of one sharp. The piano part begins with a mezzo-piano (*mp*) dynamic and is marked 'Cantabile'. It features a melodic line in the right hand and a supporting bass line in the left hand.

The third system of the score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains five measures of rests, numbered 5, 6, 7, 8, and 9. The middle and bottom staves are piano accompaniment, with a grand staff and a key signature of one sharp. The piano part continues the melodic and harmonic material from the previous system, ending with a final chord in the right hand.

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Cue-
Tina: "I hear you were very good"

[Out on] Ginger: "I can play anything you know"

[On cue] Tina: "Can you play the part of my mother again?"

15 *mp* 16 17 18 [To 20]

(Rubato) *f*

20 21 22 23

Eb/Db B 7/Db Db maj7 Gb/Ab

[To 28] "...talent come from"

24 28 29

Ab9b5 Ab9 Db add9 Db poco accel. . .

"...born..."

30 31 32

Db7 (add 6) sus Db°+6 Db7 Db/Gb Gb

[Music out on] Ginger: "I know the answer now"

33 34 35

8va

GbMaj⁹⁺⁵ *Gb⁶* *Gm7^{b5}*

Tina: "It was a hard couple of years, but I learned something."

36 Rubato (Hymn-like) 37 38 39 [To 40B]

Out on-
Tina: "I can
make you happy again"

40B 41 42 43

rit.

[Cue]
Tina: "Open it"

[Out on] "Put it on"

8va

43A 43B 43C 43D

Cue-
Tina: "Don't send me away"

Ginger: "Oh, knock it off, Tina"

Slowly, tenderly

44 45 46 47 48 49

p *ffz* (high cluster) (low cluster) *ffz*

Out after-
Tina: "What do you think
I'm doing here?"

Red.

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

[Cue] Ginger:
"What are you really doing here?"

[Cue] "How the hell should I know?"

Musical score for the first system, measures 1-3. The score is in 4/4 time and consists of three staves: a vocal line in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The piano part includes a dynamic marking of *p* and a chord marking of *Gb/C*. The vocal line has three measures, each with a measure rest. The piano accompaniment features chords with accents and slurs. The bass line has a long note in measure 1 and rests in measures 2 and 3.

"I'm a Broadway star, not a Broadway mind reader!"

"And what"

Musical score for the second system, measures 5-6. The score is in 4/4 time and consists of three staves: a vocal line in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The piano part includes a chord marking of *A/Eb*. The vocal line has two measures, each with a measure rest. The piano accompaniment features chords with accents and slurs. The bass line has a long note in measure 5 and rests in measure 6.

Segue to "Parents And Children"

Parents And Children

Lyrics: Joel Paley

Music: Marvin Laird

Cue - Tina:
"And you're my mother,
[music in]"

Judy: Moderate driving 4

so you better start acting like it!"

You're not my on - ly rea - son to ex - ist, dear — When I

think of all the life I might have missed; dear — Yes, I had a life be - fore your

birth, dear — You're not my on - ly rea - son to be liv - ing here on earth de - ar

rit. *rall.*

Chord markings: Db maj⁹, Db⁹⁺, Gb⁶/Db, Fb/A^b7, Ab¹³, Db maj⁹, Db⁹⁺, Ab m⁹, Db⁷b⁹, Gb maj⁷, Gbm⁶, Fm⁹ M⁷, Gb maj⁷, Gbm⁶M⁷, Fm⁹, D^b(b5)/F, F/E^b7, Ab⁷b⁹

154

A Tempo (not quite as fast)

11 Being a moth-er is on-ly a frac-tion. 12 E-ven a moth-er's en-ti-tled to ac-tion

13 14

Chords: Gbm/D^b D^b Gbm/D^b D^b C^m7^b5 F7+9 Eb^m/B^b B^bm Eb^m/B^b B^bm Ab^m7 Ab^m6 C^b/D^b B^b/D^b

15 Don't get me wrong.— Kid 16 I know the score— 17 But, I've done doub-le du-ty, and

Chords: G^b maj7 Gbm6 Fm7 C^b B^b/D^b7 Ab/G^b Gbm6

18 now I want more— 19 *Jazzy 4* I fed you I dressed you You sneezed and I God-blessed you.. 20

Chords: Fm Ab^m9 B^b/D^b G^b maj7 B^b°/G Db⁶9/Ab B^b7^b13⁺11

21 Now I have a life 22 I'm more than a moth-er I'm more than a 23 *poco rit.* 24 *rall.*

Chords: G^b maj7 GbmM7 Gbm6 Fm7^b5 Ab^m/B^b F°/B^b B^bm/E^b9 A13

25 **A Tempo** 26 Tina: 27 28

T: I am your kid an' there's no go- ing back, Mom- I'm

I: wife

Ebm 11 Ab7 +5 Db maj9 Db9+ Gb6/Db Fb/A7 Ab13

29 30 31

T: here and now I think I'll go un - pack, Mom- What - ev - er I am, Mom I

Db maj9 Db9+ Ab m9 Db7b9 Gbmaj7 Gbm6

32 33 34

T: owe it to you- So you can't dis - re - gard me and dis - card me on cue- My

Fm7 Cb Bb/D7 Ab/Gb Db+/Gb Fm7 Ab m9 Bb/Db

35 36 37 38

T: law - yers all a - gree good or bad luck, Mom, you're stuck, Mom, with me

Ab/Gb maj7 Gb6/Db F/G C 7 b9/G Db maj9/Ab Db6/Ab Bb7 b9 Bb7 Bbm/Eb9 Db+/Eb Bbm/Eb9 A13 gliss

Rubato

Judy: 39 40

I: Let's be calm Let's not shout Let's

E6/B B7 b9/5 E6/B B7 b9/5

41 42 [To 44]

I: try and un - der - stand what this is real - ly all a - bout

E6/B B7 b13/9 E7 b9/5/G# E(b5)

44 45 46

T: Who'd have tho't we'd come to this po - si - tion Moth - er Daugh - ter locked in com - pe -

I: Who'd have tho't we'd come to this po - si - tion Moth - er Daugh - ter locked in com - pe -

A A⁹ D⁹/B E/B A A⁹

47 48 49

T: ti - tion all I'm say - ing all I'm pray - ing

I: ti - tion and all I'm want - ing all I'm hop - ing all I'm pray - ing

D⁹/B E/B E 11 E⁹ 13 A maj7 F#m 11 b5 G#m7 E/G# C#7 +5

50 51 51A

T: is for you to look at me Look at me Look at

I: is for you to look at Look at me Look at me

poco accel. *accel.*

F#m 11 B⁹ sus B⁹/A G#m7 G/C#7 F#m 11 B⁹ sus B⁹/A

51B 52 53 [To 58A]

T: me, Look at Me! Me! Look at Me!

I: Look at me Me! Me! Look At Me!

G#m7 G/C#7 F#m11 B⁹ sus B⁹/A G#m7

[Cue] Ginger: "I'm Ginger Del Marco..." 58A

[Cue] Ginger: "and I'll be damned..." 59

[Out on] "...ev'ry minute of it"

(Quick)

Tina: 60 61 62 63

Judy:

Par - ents and chil - dren so of - ten like stran - gers com -

Par - ents and chil - dren so of - ten like stran - gers com -

F#m/E E p B7b9 mp F#m/E E B7b9 B7+5

[Move it a bit!]

64 65 66 67

T: pete for at - ten - tion, vie for res - pect

I: pete for at - ten - tion, vie for res - pect

F#m/E E E+ F#m/E E Bm *poco rit.* D/E

68 69 70 71

T: Par - ents and chil - dren act - ing like stran - gers and

I: Par - ents and chil - dren act - ing like stran - gers and

A maj⁹ A m⁹ G^m11 C#(b5) C#7¹³ b9 C#7+5

72 73 74 75

T: if you take a mo - ment to re - flect you'll see we're no

I: if you take a mo - ment to re - flect you'll see we're no

F#m⁹ *poco accel.* F#m⁷ Dm/B B C#7/A B7 G#m⁹ C#7¹³⁺¹¹ B⁹/C# Dm/C# *poco rit.*

rit.

Rubato

Musical score for measures 76-79. Includes vocal lines for Tenor (T) and Soprano (S) and piano accompaniment with chord symbols.

Measures 76-79: *diff - 'rent from an - y fam - i - ly* *You're my*

Chord symbols: F#m7, C#m/E, A/E, A/B, B9/A, G#13 b5, G#7+5, G#7 b9, F o, C#7 b9, C#7 b5

Musical score for measures 80-83. Includes vocal lines for Tenor (T) and Soprano (S) and piano accompaniment with chord symbols.

Measures 80-83: *moth - er* *You're my daugh - ter*

Chord symbols: F#m7, B9 b5, B9, B9/A, B9/A, G#m7 b5, G#m11 b5, C#7 b5, C#7, Dm/B

Musical score for measures 84-90. Includes vocal lines for Tenor (T) and Soprano (S) and piano accompaniment with chord symbols and performance markings.

Measures 84-90: *Look At Me* *Look At Me*

Chord symbols: F#m7, A/B

Performance markings: *rit.*, *E6 arp shimmer*, *mp*, *p*, *8va*

Underscore

Lyrics: Joel Paley

Music: Marvin Laird

Cue- Ginger: "My Mother's dead"
Sylvia: "Am I?"

[Cue] Ginger: "I don't understand, Sylvia"

Cue-
Sylvia: "The name is Del Marco"

1 *sfz* *mp* *Low rumble*

2 *sfz* *Low rumble*

3 *dial. . .* *Low rumble*

Sylvia: "Yes Ginger, Mama"

Dialogue continues . .

"...not even my own child..."

4 *mp* D m7 ^b5/G

5 *mp* Db7/G

6 *mp* F7/G

7 *mp* G7

"Then, when they..." etc.

8 *mp* E m7 ^b5

9 *mp* E m7 ^b5

10 *mp* B^b m/G

11 *mp* G+ / C

Opt. repeat

Time it so that "...passing cruise ship" is in clear

12 *mp* G+ / C

13 *mp* G+ / C

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Cue-

Sylvia: "...fortunately, no one recognized me with wet hair"

Opt. repeat

Cut after- "Or should I say Sylvia St. Croix was. They loved me!"

Cue- [Sylvia glares at Tina]

Cut after- "Hello Dolly"

Cue-
Sylvia: "I jumped at it"

[Cue to continue]
Sylvia: "It didn't matter..."

Musical score for measures 30-35. The piece is in B-flat major. Measure 30 has a *ten.* marking. Chords include D \flat maj7, D \flat , A \flat 9/C, B \flat +/C, D \flat maj7, and D7+9.

Musical score for measures 36-39. Chords include D \flat maj9, D \flat , D \flat 9+, C \flat maj7/G \flat , and B \flat 7 \flat 5/D.

[Cut on] Sylvia: "I've got my pride"

Musical score for measures 40-44. Chords include G \flat maj9/D \flat , G \flat , B \flat 7/D, E \flat m11, and a final chord with a fermata.

Cue-
Ginger: "Why did you try to
take Tina from me?"

With feeling (or indifference, whichever you prefer)

Musical score for measures 45-48. Measure 45 starts with a treble clef and a key signature change to C major. Chords include G \flat maj9/D \flat , G \flat , B \flat 7/D, and E \flat m11.

Out by-
"...with your daughter"

Musical score for measures 49-50. Measure 49 has a first ending (1.) and measure 50 has a second ending (2.).

Cue-
Ginger: "Hold me, Mama!"

gliss. 51 52 53 54

ff E♭ sus Ab m/E♭ G sus/D C m/D

3 3 3 3 3 3 3 3 3 3

RH gliss.

55 56 57 58 3

Vamp 'til-
Sylvia: "But I don't want to perform anymore"

59 60 61 62

Cue - Ginger:
"Then you'll direct it"

62A 62B 62C 62D 3

[Cue to stop] Ginger:
"Sorry to disappoint you"

62E 62F 62G 62H

Cue-
Tina: "I want that part"
(Still in two)

63 [Cue] Ginger: "Cute kid, too"

64 *mf* Bb m/G

65 *f* C7¹³+11/E C7^{b13}/E C7^{b9}/E

66 Dm^{11b5} *mf* A7/Eb

67 Bb7/E *f*

68 *f*

69 *mf*



Ruthless

Lyrics: Joel Paley

Music: Marvin Laird

[Cue] Tina: "I can learn. Teach me?"

[Cue] Eve exits in a huff

(GINGER)

1 2 3 4

8va----- (loco) I re -

D#m9 F#m9 F#m7 D/G#7

The piano introduction consists of four measures. The first measure is a whole rest. The second measure contains a piano introduction with a D#m9 chord. The third measure contains a piano introduction with F#m9 and F#m7 chords. The fourth measure contains a piano introduction with a D/G#7 chord. The piano introduction is marked with a dynamic of *p* and includes a *loco* section. The piano introduction is marked with a dynamic of *p* and includes a *loco* section.

Fast

5 6 7 8

mem - ber the night that I won my first To - ny I

Dm11 G7(6)

The vocal line for measures 5-8 is marked "Fast". The lyrics are "mem - ber the night that I won my first To - ny I". The piano accompaniment includes chords Dm11 and G7(6). The piano accompaniment is marked with a dynamic of *p*.

10 11 12

thanked my pro - du - cers, the gang down at So - ny. I

The vocal line for measures 10-12 is marked "Fast". The lyrics are "thanked my pro - du - cers, the gang down at So - ny. I". The piano accompaniment includes chords Dm11 and G7(6). The piano accompaniment is marked with a dynamic of *p*.

13 14 15 16

thanked my di - rec - tor, my hair - dres - ser Paul,

F#m9 A#B7 G#m/E G#m/B

17 18 19 20

thanked all the peo - ple both lit - tle and small, And I as -

F#m9 B/B7+9 E maj7

21 22 23 24

sure you the tears that I dabbed - Were

Em(add2) G#B C/E

25 26 27 28

not for the backs that I stabbed.

Dm9 Dm A+ F/A Dm(-5)

Soft-Shoe Tempo

29 30 31 32

Be ruth - less, take a gan - der at me. Ruth - less, un - con - dit - ion - al -

C C+

(b)

33 34 35 36 (SYLVIA)

ly ruth - less, That's the game you must play to hit the heights I guar - an -

C 6 Gm A#F A/E Dm B/C C E7b5

37 38 39 40 (GINGER)

tee Ruth - less puts you on the mar - quee, Ruth - less, they - re no - tor - i - ous -

F F+

41 42 (+ SYLVIA) 43 44

ly ruth - less, those who have a ca - reer, dear - y.

F 6 3 Bm7b5 D#E G/E E7

45 (TINA) 46 47 48

Be - ing - sweet and af - fec - tion - ate on ly - leads to re - jec - tion, it

Am 3 Am(+7) 3

49 50 51 52 (GINGER)

nev - er - wins you - a To - ny a - ward... Lord, you've helped me

Am7 3 Am6 F m/D G9sus G 9/B

53 54 55 56 (SYLVIA)

find my - niche. Thanks - to tal - ent I'm fil - thy - rich. Tho' God knows you're a

C C maj7 C 6/G C C maj7/G C 6 Bb13-5 Bb13 A 7+5 E o

57 58 (GINGER) 59 60

ruth - less - bitch! I'm fly - in' high and a - dored.

Cue - "Thanks Mom"

(B.D. effect) Dm G o/E Dm/F D m7/G 9 B7 C C/B 3 C/A Ab7 Eb m7/Bb D 7/C

61 (ALL) 62 (TINA) 63 64 (ALL)

We ruth - less Gran - ny, Mom-my and me, ruth - less. Take a tip from the

8^{va} 8^{va}

Db Db/A# D# D#7/A#

65 66 67 68

three ruth - less lad - ies sing - in' this song.

3 3 3 3

Db6 Db6/A# Fm11 Fm11+5 Bb7(6)/F Bb7sus

69 70 71

Can the con - pas - sion, the fash - ion is ruth - less. — Whe - ther you're young or you're

Gb G° D#7/A# D#7/C

72 73 74

grey - haired and tooth - less, the key to suc - cess — is ruth - less -

3 3 3 3

Db/B Bb7 Bb7/D Ebm7 Ebm/F Fm/Gb Gb/A#

75 76 (GINGER)77

ness! A low-cut dress

Db Db7/B Bb7 Ebm9

78 79 80 (A.L.)

might im - press. but to get the gig - ya got - ta have - big ruth - less - ness! The

E° Db6/F Cb7(+7) G/Bb7

81 82 83

key to suc - cess is ruth - less - ness.

Ebm7 Ebm/F Ebm/Gb Gb/Ab

84 85 86

eh - eh - eh - eh - eh - eh - ess!

U.S./End of Show

Lyrics: Joel Paley

Music: Marvin Laird

Cue:
(EAVE) "Suit yourself"

Cue: (TINA) "Hey Betty,
how's the lumber game...?"

1 1A 1B 2 3

Cue: (EAVE) "No" "The name's Lerman" "Betty Lerman" Fight

(let it ring) "Act one" *f* [cluster]

4 5 6 7 8

Cue: (EAVE) "It's me" Grave

(legato)

9 10 11 12 13

Cue: Eve falls on couch Menacing

(8va) (She dies) Cue: (GINGER) "Tina, you saved my life" (as TINA grabs gun from table)

mp Bb + E

Cue: "Back off Sylvia,
I've killed before"

Musical score for measures 14-17. The piano part features a bass line with eighth notes and chords, including a *Bb + G* chord. The vocal line is mostly rests.

Fight

Cue: (LITA) (bursts in) "Where's my granddaughter?"
8^{va}

Musical score for measures 18-21. The piano part has a complex bass line with many chords and accidentals. The vocal line shows a burst of activity for LITA.

Underscore

Cue: (LISA) "Why, Ruth Delmarco!"
(SYLVIA) "Come here, Tina"

Musical score for measures 22-25. The piano part features a melodic line in the right hand and a bass line with chords. Dynamics range from *sfz* to *mp*.

[Cue to stop] Tina: "Who's gonna handle me?"

[Cue] Sylvia:
29 "And remember, Tina"

Quick Bb7 arpeggio

Musical score for measures 26-29. The piano part includes a *Quick Bb7 arpeggio* and various chords: *Eb sus*, *Eb*, *Ab m/Eb*, *Bb m/C*, *Bb m*, *Db + (17)*, *Bb7 -5*, and *Bb7*.

30 (SYLVIA sings) 31 32 33

You can go first class if you've got tal - ent. The

Abadd2/Eb Eb Ab m/Eb F m/Eb Gb/Bb G/Bb

34 35 36 37

world will kiss your ass if you've got tal - ent. "Gingie...?"

Abadd2/Eb Eb Ab m/Eb Eb9 Ab/C 7 Eb Bbm(no5) Ab

38 "baby" 39 40 41

You have it all, don't you see? And

Ab maj7/Fm Bb9-5 Bb9 Ab11 G m7 -5v Ab/C G/C7 Gb/C7 C+

42 43 45

all of that tal - ent came from Cue: (SYLVIA falls dead) Cue: (LITA) "She never could sing!" BANG! (gun)

all of that tal - ent came from Cue: (SYLVIA falls dead) Cue: (LITA) "She never could sing!" BANG! (gun)

F m9 Ab maj7/Bb Ab 6/Bb Abm6/Bb solo mp f (really dead!) Eb

46 **Weird music-box** 47 48 49

(JUDY) "What's happened? Where am I?" Out

60 (a little faster, more maniacal) 51 52 53

Cue: (TINA) "You're Ginger Dimarco" Segue (JUDY) "No, my name is Judy. Judy Demark"

64 55 56 57

(8^{va}) "That's my name. Judy. Judy Demark" (TINA) "Judy?" and Out.

poco accel. gliss

(JUDY) "Please, call me Mommy"
(TINA) "Mommy?"
(JUDY) "Oh, Tina..."

58 (Big embrace) 59 60 61 rall.

Cue: (TINA) "Mommy, Mommy!"

ff F#m/A E m7 F m/A F#m/A mp

(loco)

62 63 64 65

D Em(+7) Em9 Em11 Ab9 A9

66 67 68 69

Em B7+5 Em7 A9 A7(6) *mf*

[Out on] Ginger
"Who needs Broadway"

70 accel. 71 72 73 74

"...get your suitcase, sweetheart — we're going home!" 8^{va} - - - - -

Bm accel. C#m/Bm Bm F#+ D/A Em7/A

75 76 77 78

Tina: "You're right, mother...There's no money on Broadway" [Gun shot] [Cue] Tina: "I'm getting a series!"

Db-5 Db Ab+5 Db-5 Db (in tempo) (gliss.)

79 Tina: 80 81 82

You can call the shots if you've got tal - ent. The

Chords: D^b sus, D^b, D^b maj9, D^b, D^b+sus, D^b+, D^b+maj9, D^b+, E^bm/D^b, G^b maj7, E m/E^b, F/A^b 9

83 84 85 86

world is gon - na plotz from all this tal - ent. And

Chords: D^b sus, D^b, D^b maj9, D^b, D^b+sus, D^b+, D^b+maj9, D^b+, A^b m7/D^b, C 9/E, D^b 9/F

87 88 89 90

why be in — a Broad-way show — when you can star — on vid - e - o — and

Chords: G^b maj7, G m, E^b/G, E^b+/G, G7-13, C/A^b, D^b/A^b, B^b7-13, A^b 0/B^b

91 92 93

not have — to live in — this slum —

Chords: F/E^b, G^b/E^b, G^b 07/B^b, F/A^b 7, E^b m/A^b, F m7, F m(+7)

94 *rit.* 95 *rall.* 96

Hcy, Hol - ly - wood, here I

F m7 Bm6/Bb E 7/F Eb m9 Gb/Ab F/Ab

97 *A Tempo* 98 99 100 (Gun shot)

come! Bang!

Db-5 Db D/Db Eb/Db E F E F Gb Ab Bb C gliss

101 102 103 104

gliss

105 106 107

E F E F B D F Ab

rit. *rall.*

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Fred: "Honey, I'm home!"

Maestoso

108 109 110 111

ff

Db/Ab 3 A/G Gb E D7 rit.

112 113 114

8va -

f

rall.

(loco)

115 116 117

A tempo

Db D

Db rall.

fff rit.



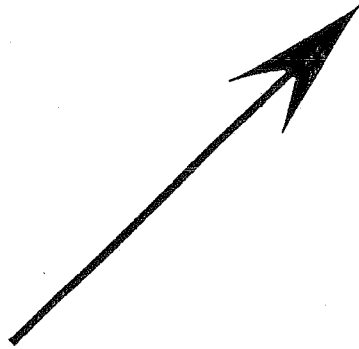
PIANO 1/VOCAL

21
"Ruthless"

Bows

Lyrics: Joel Paley

Music: Marvin Laird



Cut on cue to Bar 25

1 *gliss.* C7sus C 2 Fm/C 3 Dm7/C 4

5 6 7 8 ^{8va} Gm7 Db9 C13

9 F(b5) F 10 F#m D/F# D7b9/F# 11 C(#9)/G C/G 12 A7b13 A7 A7b9

13 Dm(b5) Dm7 14 G7b9 G9 15 16 3 3

17 18 19 20

Measures 21-24. Right hand: Chords with triplets of eighth notes. Left hand: Eighth-note bass line.

Cue: Ginger motions to pianists for bow

Measures 25-26. Right hand: Chords with triplets of eighth notes. Left hand: Eighth-note bass line. Chords: A7, Gadd9/B, C, A7/C#.

Measures 27-30. Vocal line: He Ruth-less Un-de-ni-ably She Ruth-less. Ev-'ry-bod-y's a. Piano accompaniment: Chords D, D/A, D+, D+/A.

Measures 31-34. Vocal line: wee Ruth-less some-where deep in their hearts So if you're smart you'll. Piano accompaniment: Chords D6, D6/A, F#m11, F#m7, Bm7, B7, B+/A.

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35 Can the con - pas - sion, the fash - ion is ruth - less, — Who - ther you're young or you're

36

37

G G⁷ D/A D/C⁷

38 grey - haired and tooth - less, the key to suc - cess — is ruth - less

39

40

D/C B7 B7/D⁷ E m7 E m/F⁷ F⁷/m/G G/A

41 nch, — ch — ch — ch - ch - ch - ch - ccs!

42

43

44

D D7/F⁷ E m/G C⁷/G⁷ D/A E m/B C⁷ D

[Continue on cue]

Cue: Actors break Downstage,
Bow and go Upstage

Hold until door slam

45 Brite 2-On cue: 46 47 48 49

Maestoso

50 tr 51 52

53 54 55

PIANO/VOCAL

Ruth del Marco

"Ruthless"

I'll Be An Unkie's Muncle

Music by Marvin Laird
Lyrics by Joel Paley

1 Brite, Jazzy 4

2 3

I'll be an un kie's mun -

4 5 6

ekle... I'll be a gun of a son -

7 8 9

Ev - 'ry - thing's dun - ky hoar y When you're my bun - ny hun -

(continue Jazz/Bounce Fill)

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10 Well, it just shows _____ to go _____ ya

11

12

D7 C#m7 F#7⁹/₅ BΔ9 C#m7(add2) D#m7 C#m9 F#7⁹/₅

13 That _____ the rime is tight _____

14

15 For yee and _____ moo _____ to

BΔ9 C° F#7(add6)/C# C#m9 F#6 F6/C# C#m7/F# C#m Am/G#7

16 ud - dle - cup and nance, nance, nance all _____ dight _____

17

18

19

C#m7 C#m6/G# C#m9 C 13(+11) F#7(add6) F#m11 F9(+11)

20 More than a bid - dle lit I love _____ you and I'll be

21

E6 E +5 E F° F°(+5)

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22 shipped in dit you love me too

23

BΔ9(add2)/F# G#m13 (+7) G#m7

24 In Listesso "2"

25

La la Hoo ya

C#7 sus(add6) C#13+11 C#m9 FΔ9 C A#m13/G7

27 I'll be an un- kle's mun- ckle

28 29 30

CΔ7 Dm7 Em7

31 I'll be a gun of a son

32 33 34

CΔ9 C#° Dm13

"Unkie's Muncle"

35 *3* 36 37
 Ev - 'ry - thing's dun - ky hoar y

38 39 40
 When you're my hun - ny hun

41 (Jazz 4) 42
 Yeah, you're the whit - tens kis - kers an'

43 44 45 46
 I'm un - un - kie's mun - ckle Ain't we fot gun

F#° F6/G (E) mp 8va *ff*
 ("Basie" Ending)

Dm Dm(+7) (E) D m7
 G 13 G#m7 G m7
 G m9 (11) Gb9(add6) F#9

Detailed description: This is a musical score for the song "Unkie's Muncle". It consists of four systems of music. Each system includes a vocal line in a treble clef and a piano accompaniment in grand staff (treble and bass clefs). The first system (measures 35-37) has lyrics "Ev - 'ry - thing's dun - ky hoar y". The second system (measures 38-40) has lyrics "When you're my hun - ny hun". The third system (measures 41-42) is marked "(Jazz 4)" and has lyrics "Yeah, you're the whit - tens kis - kers an'". The fourth system (measures 43-46) has lyrics "I'm un - un - kie's mun - ckle Ain't we fot gun". The piano accompaniment includes various chords such as Dm, Dm(+7), D m7, G 13, G#m7, G m7, G m9, Gb9(add6), F#9, F#°, and F6/G. There are also performance markings like *mp* and *ff*, and a section labeled "Basie" Ending. A handwritten number "189" is at the bottom of the page.

189

TEACHING THIRD GRADE

from *Ruthless*

Better copy,
Not all the music
is here

2 copies of this

Lyric by JOEL PALEY
Music by MARVIN LAIRD

Moderato

Ab
MISS THORN:

Eb7/Ab

Ab Ab6(add2)

There's no need to wor - ry Un - knit your brow For tho' Ti-na's tak - ing this

mp

3

3

hard right now Ex - per - i - ence tells me I'm hap - py to say She'll get

Eb/G Gb6(maj7) Gb6 Dbmaj9/F Db/F

o - ver her dis - ap - point - ment some - day

Bbm7 Eb7 Ab

3

Rubato

Eb7b5(b9) Eb7 Abmaj7(add2,6) Dbmaj7/Eb

Teach-ing third grade Shap-ing the minds — of a

Abmaj9 Dbmaj7/Eb Abmaj7(add2,6) Dbmaj7/Eb E9/D# Eb9

new gen-er-a - tion No lon-ger a - fraid _____ to get on ___ with my life and

Moderate 2

Ebm9 Ebm7 Ab7b9 Dbmaj7 C7/Ab Db(add2)

off med-i-ca - tion _____ Sure, I went to New York to be an

Dbm9 Gb9(add6) E9 Abmaj7/Eb Ab+/E Fm9

o - ver night sen - sa - tion — More than a face — I was a

Bb7(add6) E9

win - ning com - bin - a - tion of tal - ent and grace

Abmaj7/Eb Fm7

I should-'a packed _ mace 'cause I was

Bb9 Ab/C Ab+/Db Bb9/D E9(add6) Eb9sus

mugged, raped and robbed be - fore I left Penn - Sta - tion

Bbm7sus/Eb Bbm7b5/Eb Eb7sus Eb9sus

Now I'm back, Lord, at the black - board teach - ing third grade.

Cm/Ab

E7/G#

Some-thing to fall back on Sure, it works for some But

8va 3

Abmaj7

Ebm9

Dbmaj9 Dbmaj7 Dbmaj9 Dbmaj7

I fell back and look what life's be - come To - night I'll get co - zy, Pour

Gb13#11

Fm9

Ab+/C Ab/F

Ab/Bb

Bb9b5

Bb9

wine, light the ta - pers Then sit there a - lone there all night grad - ing pa - pers -

Db/Eb

Db+

Eb/Db

Cm7sus4 Ab/C Cm7 F13b9

Ab9/Bb

Cm7sus4

The pay may be stea - dy My sum - mer's are free But do you want your daugh - ter to

Dbmaj9 Eb7sus4 Eb7b5 Eb7 Eb7#5/A Abmaj7

turn out like me _____ Yeah, I had some-thing to fall back on

E7/G# Abmaj7 Gb13#11 F7sus4

Safe and so se-cure With ve-ry few sur-pris-es in store_ This

Bbm9 Bdim Cm7 F7b9(add6) Eb7sus4/Bb Cm7

chee - ry de-mea - nor_ It's all a cha-rade The truth is I'm bored I hate

(8va)-----

Double-time feel

Dbmaj9 Emaj7

teach - ing third grade

(8va)-----

Bb(no3)

Abmaj7/Bb

Sick of Jane and sick of Dick-ie, Nev-er qui-et, al-ways stick-y

Db/Eb

Db+/Eb

Nos-es run-ny, nos-es bleed-y, Lit-tle runts so blood-y need-y,

Dmaj7/E

Dmaj7#5/E

Joan hits Jan-ice with a slink-ey — Bart makes Ter-ry touch his wink-ie —

E9

G6/E

This one cried — and that one peed —

E13 Dm6/E

I can't take it God, I need

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes on the word 'I'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords. Chord symbols E13 and Dm6/E are placed above the first and second measures respectively.

Amaj7 Dm6/A

Some-thing to fall back on

Detailed description: This system contains measures 3 and 4. The vocal line has a melodic phrase 'Some-thing to fall back on'. The piano accompaniment continues with similar textures. Chord symbols Amaj7 and Dm6/A are placed above the first and second measures respectively.

Amaj7

from what I've fal - len back on

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'from what I've fal - len back on'. The piano accompaniment features a more active treble line. A chord symbol Amaj7 is placed above the first measure.

Dm6/A D6/E

As

Detailed description: This system contains measures 7 and 8. The vocal line has the word 'As'. The piano accompaniment concludes with a final chord. Chord symbols Dm6/A and D6/E are placed above the first and second measures respectively.

A E7/A

far as the lead in the show my dear She'll

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'far', followed by eighth notes 'as the lead in the show', and ends with a quarter note 'my dear' and a quarter rest. The piano accompaniment features a bass line with quarter notes and a treble line with chords and a triplet of eighth notes in the second measure.

A A6(add2) E/G#

have to get o - ver not win - ning this year

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'have', eighth notes 'to get o - ver', and a quarter note 'not win - ning this year'. The piano accompaniment continues with chords and a triplet of eighth notes in the second measure.

Em9b5/G D/F# A/E

In - to each life rain falls I'm a - fraid Life is a bitch

poco rit. *rall.*

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'In - to each life', eighth notes 'rain falls', and a quarter note 'I'm a - fraid Life is a bitch'. The piano accompaniment features a bass line with quarter notes and a treble line with chords. Performance markings 'poco rit.' and 'rall.' are present.

E9sus A D/E A

And it starts in third grade.

ten. *mf* *f*

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'And it starts in third grade.' followed by a long rest. The piano accompaniment features a bass line with quarter notes and a treble line with chords. Performance markings 'ten.', 'mf', and 'f' are present.