

Positions 1956 Part 3 Social Dancing

Music by Conrad Cummings

version 3/14/2012

Libretto by Michael Korie

$\text{♩} = 120$

Bride (Soprano)

Bass Clarinet in B \flat

Violin

Violoncello

Keyboard



5

B. Cl.

Vln.

cresc. - - - f

Vc.

cresc. - - - f

Kbd.

cresc. - - - f

8

B. Cl.

Vln.

Vc.

Kbd.



II

rit.

B. Cl.

Vln.

Vc.

Kbd.

dim.

5

14

a tempo

Bride

Più mosso $\text{♩} = 160$

Af-ter dat-ing

a tempo

B. Cl.

Vln.

Vc.

Kbd.

Più mosso $\text{♩} = 160$

p

pp

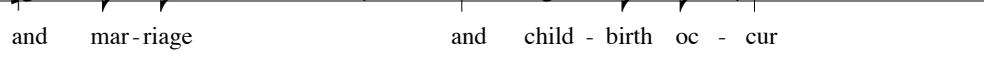
pp

pp

2

Meno mosso ♩ = 132

Bride 

Vln. 

二

Bride

Vln.

23

Bride watch T - V, de - mur - ring from mar - i - tal in - ti - ma -

Vln.

Vc.



26

Bride cy. That's Lar-ry to a "T". The bride has a du - ty

B. Cl.

Vln.

Vc.

Kbd.



30

Bride To hew and rem - em - ber her task to re - kin - dle the fire from its

Vc.



33

Bride em - ber with shared ac - tiv - i - ties to re - a-rouse ro - manc - ing,

Vc.

36

Bride like ten-nis Nah. or hunt-ing No! or yo - ga. yo -

Vln.

Vc.

≡

39

Bride what? or les-sons in soc - ial danc - ing. Oh! in-struc-tion in soc - ial

B. Cl.

Vln.

Vc.

Kbd.

≡

42

Bride danc - ing! Five dol-lars off a class at Ar-thur Mur-ray. Cou-pon ex - pir - es this

B. Cl.

Vln.

Vc.

45

Bride Christ-mas, so hur-ry, cou-ple hur-ry.

B. Cl. *solo*

Vln. solo

Vc. solo

==

48

Bride How to be a good dan cer. Helpful steps for him and her to make you a Con fi dent part- ner.

Groom I'm here dear.

Vln. *solo*

==

51

Bride you're late. late. I've been wai-ting.

Groom but I'm here. right. with all the work on my desk,

Vln. *solo*

Vc. *solo*

Kbd. *solo*

54

Bride

Groom

B. Cl.

Vln.

Vc.

Kbd.

57

Bride

Groom

B. Cl.

Vln.

Vc.

Kbd.

60

Bride

col - lic! Why do you think? That kid he ne-ver stops scream - ing! he screams all day, he screams all

B. Cl.

Vln.

Vc.



63

Bride

night, he's dri - ving me to King - dom Come,

B. Cl.

Vln.

Vc.

Kbd.

65

Bride I feel him juice he gulps it down, and throws another tan - trum!

Groom Well,

B. Cl.

Vln.

Vc.

Kbd.

=

67

Groom dear, it's seems what we need is ear-plugs, not Ar-thur Mur - ray!

Kbd.

=

69

Bride I do! We do!

Vc.

Kbd.

72

Bride

No, now! You a - greed to it

Groom Some oth-er time we'll do it. Yeah, sure,

B. Cl.

Vln.

Vc.

Kbd.



75

Groom

In the mid-dle of the Rose Bowl I on - ly a - greed to shut you

B. Cl.

Vln.

Vc.

Kbd.

78

Bride Too late now! I pre-paid, for a five - les-son ser-ies!

Groom up!

B. Cl.

Vln.

Vc.

Kbd.

81

Bride Five! _____

Trainer/
Instructor the mi-ni mum_ is_ five.

B. Cl.

Vln.

Vc.

Kbd.

84

Bride

I was sa-ving us mo- ney!!

Groom

B. Cl.

Vln.

Vc.

Kbd.



87

B. Cl.

To Sop. Sax.

Vln.

Vc.

Kbd.

3.2 Beginner's Tango

Bride

**Trainer/
Instructor**

Groom

Sop. Sax.

Vln.

Vc.

Kbd.

J = 144

89

No two peo - ple ev-er feel the same

89

No two peo - ple ev-er feel the same

No two peo - ple ev-er feel the same at the

J = 144

Soprano Saxophone

The musical score consists of six staves, each representing a different part: Bride, Trainer/Instructor, Groom, Sop. Sax., Vln., and Kbd. The tempo is marked as *J = 144*. The first three staves (Bride, Trainer/Instructor, and Groom) have lyrics: "No two peo - ple ev-er feel the same". The Sop. Sax., Vln., and Vc. staves play eighth-note patterns. The Kbd. staff provides harmonic support with a bassline. Measure numbers 89 and 89 are indicated above the first and second measures respectively.

93

Bride

at the same don't blame me for

Trainer/
Instructor

8 at the same one is fee-ling one is fee-ling

Groom

same at the same time I showed up for her.

Sop. Sax.

Vln.

Vc.

Kbd.

The musical score consists of six staves. The first staff (Bride) starts with a dotted half note followed by a quarter note, then a half note, then a half note with a sharp sign. The second staff (Trainer/Instructor) starts with a half note with a sharp sign, followed by a quarter note, then a half note, then a half note with a sharp sign. The third staff (Groom) starts with a half note with a sharp sign, followed by a half note, then a half note, then a half note with a sharp sign. The fourth staff (Sop. Sax.) has three empty measures. The fifth staff (Vln.) has six eighth-note patterns. The sixth staff (Vc.) has six eighth-note patterns. The seventh staff (Kbd.) has six eighth-note patterns.

96

Bride

child - mur-der. no peo - ple feel same

Trainer/
Instructor

no two ev - er one is fee-ling

Groom

peo-ple feel the who brings home the cheese?

Sop. Sax.

Vln.

Vc.

Kbd.

99

Bride

Trainer/
Instructor

Groom

Sop. Sax.

Vln.

Vc.

Kbd.

who stays home and dai-pers ba-bies? True, there are ebbs and flows God

one is fee-ling True, there are ebbs and flows God

True, there are ebbs and flows God

102

Bride

The musical score consists of six staves. The first three staves (Bride, Trainer/Instructor, Groom) are vocal parts with lyrics. The Bride's part includes a melodic line and lyrics: "knows, as the say - ing goes when the flows don't". The Trainer/Instructor's part follows with a similar melody and lyrics. The Groom's part starts with a melodic line and lyrics: "knows, as the say - ing goes but still,". The next three staves (Sop. Sax., Vln., Vc., Kbd.) are instrumental parts. The Sop. Sax. staff has three horizontal dashes. The Vln. staff features a melodic line with slurs and grace notes. The Vc. staff shows a bassline with slurs and grace notes. The Kbd. staff at the bottom is a piano-vocal staff with a treble clef and a bass clef, showing harmonic changes and bass notes.

Trainer/
Instructor

Groom

Sop. Sax.

Vln.

Vc.

Kbd.

knows, as the say - ing goes when the flows don't

knows, as the say - ing goes when the flows don't

knows, as the say - ing goes but still,

105

Bride { flow, but still the ebbs can kill the

Trainer/
Instructor { flow, but still the ebbs can kill the

Groom { but still the ebbs can kill the old li -

Vln. {

Vc. {

Kbd. {

faster ♩ = 168

Bride { G clef, 108 BPM
old li bi do

Trainer/Instructor { G clef, 88 BPM
old li bi do

Groom { F clef
bi - do the old li - bi - do no! two

Sop. Sax. { G clef
Vln. { G clef
Vc. { F clef
Kbd. { G clef
faster ♩ = 168

III

Bride

no two peo-ple ev - er feel the same at

Trainer/
Instructor

no two peo-ple ev - er feel the same at

Groom

peo-ple ev - er feel the same the same

Sop. Sax.

Vln.

Vc.

Kbd.

114

Bride the same time and place!

Trainer/
Instructor *p* *espress.*
the same time and place! they need some - one new to

Groom same time and place!

Sop. Sax.

Vln.

Vc. *p*

Kbd.

Trainer/
Instructor let them see face - to - face

Sop. Sax.

Vln.

Vc.

Kbd.

120

Sop. Sax.

Vln.

Vc.

Kbd.

This section contains four staves. The first three staves (Sop. Sax., Vln., Vc.) have quarter notes on the first, third, and fifth beats. The Kbd. staff has eighth-note chords on the first, third, and fifth beats. Measure 122 ends with a double bar line.



123

Bride

Trainer/
Instructor

Groom

Sop. Sax.

Vln.

Vc.

Kbd.

This section features multiple vocal parts: Bride, Trainer/Instructor, Groom, and Sop. Sax. The vocal parts sing "some bo - dy new", "tie your shoe-lace.", and "screw you some bo - dy new". The Kbd. part has a dynamic ff at the beginning of measure 123, followed by p, ff, and f solo. Measures 124 and 125 show sustained notes and eighth-note chords.

126

Bride to help teach the two true

Trainer/Instructor to help teach the two true

Groom to help teach the two true

Vc. V. V. V. V.

Kbd. f V. V. V. V.

==

129

Bride grace!

Trainer/Instructor grace!

Groom grace!

Sop. Sax. pp ppp

Vln. pp ppp

Vc. pp ppp

Kbd. pp ppp

V. V. V. V.

3.3 Essential Foxtrot

$\text{♩} = 144$ all eighthths are swung

132 Clarinet in B♭

Cl.
Vln.
Vc.
Kbd.



134

Trainer/
Instructor

(swing eighthths)

Press your_ dress_____ and

(swing eighthths)

Cl.

mf (swing eighthths)

Vln.

mf

Vc.

(swing eighthths) mf (swing eighthths)

Kbd.

mf

(swing eighthths)

137

Trainer/
Instructor

shine your shoes when ya' got post-partum blues, try

Cl.

Vln.

Vc.

Kbd.



140

Trainer/
Instructor

danc - ing! the

Cl.

Vln.

Vc.

Kbd.

142

Trainer/
Instructor

8 fox - trot!

Cl.

Vln.

Vc.

Kbd.



144

Trainer/
Instructor

8 When your_ love_ life's_ down the_ drain, Seek the_ rain - bow_

Cl.

Vln.

Vc.

Kbd.

147

Trainer/
Instructor

through the rain by dancing! the

Cl.

Vln.

Vc.

Kbd.



150

Trainer/
Instructor

fox - trot! When bills are

Cl.

Vln.

Vc.

Kbd.

153

Trainer/
Instructor

ov - er - due
and the lights go black,

Cl.

Vln.

Vc.

Kbd.



156

Trainer/
Instructor

Just arch your back.
Key to marriage:

Cl.

Vln.

Vc.

Kbd.

159

Trainer/
Instructor

Up - right car - riage!—

Cl.

Vln.

Vc.

Kbd.



161

Trainer/
Instructor

Brush the moth - balls—

Cl.

Vln.

Vc.

Kbd.

163

Trainer/
Instructor

off your tux,
Look-in like a mil-lion bucks,

Cl.

Vln.

Vc.

Kbd.



166

Trainer/
Instructor

show your lady love de-lux Ro-mance!

Cl.

Vln.

Vc.

Kbd.

169

Trainer/
Instructor

You've got a fox-trot to...

Cl.

Vln.

Vc.

Kbd.



172

Trainer/
Instructor

dance!

(swing eighths)

Cl.

Vln.

Vc.

Kbd.

f (swing eighths)

f

f

(swing eighths)

f

175

Cl.

Vln.

Vc.

Kbd.



178

Trainer/
Instructor

Cl.

Vln.

Vc.

Kbd.

No _____

3 3 3

3 3 3 3

3 3 3 3

180

Trainer/
Instructor

look - in! _____

Cl.

Vln.

Vc.

Kbd.



183

Cl.

Vln.

Vc.

Kbd.

187

Trainer/
Instructor

Now you're cook - in!

Cl.

Vln.

Vc.

Kbd.



189

Bride

And when the

Cl.

Vln.

Vc.

Kbd.

191

Bride ba - by____ bawls____ and____ the stew is

Cl.

Vln.

Vc.

Kbd.



193

Bride burned

Groom - Keep____ feet out -

Cl.

Vln.

Vc.

Kbd.

195

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

198

Cl.

Vln.

Vc.

Kbd.

200

Bride

Wear a____ cloud_ of____ pink chif - fon...

Groom

Put some A - qua - Vel va____ on.

Cl.

Vln.

Vc.

Kbd.

The musical score consists of five staves. The top staff is for the Bride (soprano), followed by a blank staff, then the Groom (bass). Below them are staves for Clarinet (Cl.), Violin (Vln.), and Cello (Vc.). The bottom staff is for the Keyboard (Kbd.). The music is in common time at 200 BPM. The vocal parts have lyrics written below the notes. The keyboard part features eighth-note patterns.

204

Bride

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

ne ver_ mind where pas sion's_ gone_ a - stray fear_ not,_ and_

fear_ not,_ and_

fear_ not,_ and_

The musical score consists of six staves. The first three staves (Bride, Trainer/Instructor, Groom) have treble clefs and common time. The last three staves (Cl., Vln., Vc.) have treble clefs and common time. The Kbd. staff has both treble and bass clefs and common time. Measure 1 (measures 1-4) is mostly rests. Measure 2 starts with eighth-note patterns on the first three staves, followed by quarter notes on the last three staves. Measure 3 continues with eighth-note patterns. Measure 4 ends with a half note on the first three staves and a half note on the last three staves. Measures 5-6 show eighth-note patterns continuing. Measure 7 ends with a half note on the first three staves and a half note on the last three staves. Measures 8-9 show eighth-note patterns continuing. Measure 10 ends with a half note on the first three staves and a half note on the last three staves. Measures 11-12 show eighth-note patterns continuing. Measure 13 ends with a half note on the first three staves and a half note on the last three staves. Measures 14-15 show eighth-note patterns continuing. Measure 16 ends with a half note on the first three staves and a half note on the last three staves. Measures 17-18 show eighth-note patterns continuing. Measure 19 ends with a half note on the first three staves and a half note on the last three staves. Measures 20-21 show eighth-note patterns continuing. Measure 22 ends with a half note on the first three staves and a half note on the last three staves. Measures 23-24 show eighth-note patterns continuing. Measure 25 ends with a half note on the first three staves and a half note on the last three staves. Measures 26-27 show eighth-note patterns continuing. Measure 28 ends with a half note on the first three staves and a half note on the last three staves. Measures 29-30 show eighth-note patterns continuing. Measure 31 ends with a half note on the first three staves and a half note on the last three staves. Measures 32-33 show eighth-note patterns continuing. Measure 34 ends with a half note on the first three staves and a half note on the last three staves. Measures 35-36 show eighth-note patterns continuing. Measure 37 ends with a half note on the first three staves and a half note on the last three staves. Measures 38-39 show eighth-note patterns continuing. Measure 40 ends with a half note on the first three staves and a half note on the last three staves. Measures 41-42 show eighth-note patterns continuing. Measure 43 ends with a half note on the first three staves and a half note on the last three staves. Measures 44-45 show eighth-note patterns continuing. Measure 46 ends with a half note on the first three staves and a half note on the last three staves. Measures 47-48 show eighth-note patterns continuing. Measure 49 ends with a half note on the first three staves and a half note on the last three staves. Measures 50-51 show eighth-note patterns continuing. Measure 52 ends with a half note on the first three staves and a half note on the last three staves. Measures 53-54 show eighth-note patterns continuing. Measure 55 ends with a half note on the first three staves and a half note on the last three staves. Measures 56-57 show eighth-note patterns continuing. Measure 58 ends with a half note on the first three staves and a half note on the last three staves. Measures 59-60 show eighth-note patterns continuing. Measure 61 ends with a half note on the first three staves and a half note on the last three staves. Measures 62-63 show eighth-note patterns continuing. Measure 64 ends with a half note on the first three staves and a half note on the last three staves. Measures 65-66 show eighth-note patterns continuing. Measure 67 ends with a half note on the first three staves and a half note on the last three staves. Measures 68-69 show eighth-note patterns continuing. Measure 70 ends with a half note on the first three staves and a half note on the last three staves. Measures 71-72 show eighth-note patterns continuing. Measure 73 ends with a half note on the first three staves and a half note on the last three staves. Measures 74-75 show eighth-note patterns continuing. Measure 76 ends with a half note on the first three staves and a half note on the last three staves. Measures 77-78 show eighth-note patterns continuing. Measure 79 ends with a half note on the first three staves and a half note on the last three staves. Measures 80-81 show eighth-note patterns continuing. Measure 82 ends with a half note on the first three staves and a half note on the last three staves. Measures 83-84 show eighth-note patterns continuing. Measure 85 ends with a half note on the first three staves and a half note on the last three staves. Measures 86-87 show eighth-note patterns continuing. Measure 88 ends with a half note on the first three staves and a half note on the last three staves. Measures 89-90 show eighth-note patterns continuing. Measure 91 ends with a half note on the first three staves and a half note on the last three staves. Measures 92-93 show eighth-note patterns continuing. Measure 94 ends with a half note on the first three staves and a half note on the last three staves. Measures 95-96 show eighth-note patterns continuing. Measure 97 ends with a half note on the first three staves and a half note on the last three staves. Measures 98-99 show eighth-note patterns continuing. Measure 100 ends with a half note on the first three staves and a half note on the last three staves.

208

Bride

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

fox - trot _____ a - - -

fox - trot _____ a - - -

fox - trot _____ a - - -

Cl. notes: $\text{B}_4 \text{A}_4 \text{G}_4 \text{F}_4 \text{E}_4 \text{D}_4 \text{C}_4$

Vln. notes: $\text{B}_4 \text{A}_4 \text{G}_4 \text{F}_4 \text{E}_4 \text{D}_4 \text{C}_4$

Vc. notes: $\text{B}_3 \text{A}_3 \text{G}_3 \text{F}_3 \text{E}_3 \text{D}_3 \text{C}_3$

Kbd. notes: $\text{B}_4 \text{A}_4 \text{G}_4 \text{F}_4 \text{E}_4 \text{D}_4 \text{C}_4$

This musical score page contains six staves, each with a unique instrument or role name. The instruments are: Bride, Trainer/Instructor, Groom, Clarinet (Cl.), Violin (Vln.), and Cello (Vc.). The Keyboard (Kbd.) part is shown at the bottom, spanning both the treble and bass staves. The score begins with a dynamic marking 'fox - trot' followed by a long horizontal line, which is repeated for each of the three roles. The music consists of measures separated by vertical bar lines, with each measure containing two notes. Measures 1 and 2 are identical for all parts. Measures 3 and 4 show slight variations in note patterns between the parts. The notes are primarily eighth notes, with some sixteenth-note patterns in the Vln. and Vc. parts. Measure 5 is identical for all parts. Measure 6 shows a change in pattern for the Kbd. part, where it features sustained chords. The musical style is characterized by sustained notes and rhythmic patterns typical of a fox-trot dance.

210

Bride

- way _____

Trainer/
Instructor

8 - way _____

Groom

- way _____

Cl.

Vln.

Vc.

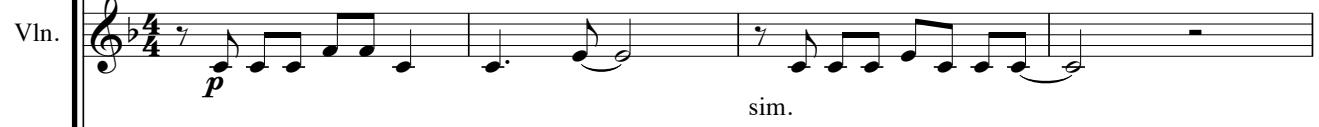
Kbd.

This musical score page contains six staves, each representing a different character or instrument. The characters are labeled on the left: Bride, Trainer/Instructor, Groom, Cl. (Clarinet), Vln. (Violin), and Vc. (Double Bass). The keyboard part is grouped under 'Kbd.' with a brace. The music is in common time, with a key signature of one flat. Measure 210 begins with a sustained note on the first staff, followed by a melodic line with a sustained note. The 'way' lyrics are placed below the staves for each character. The Vc. and Kbd. staves feature eighth-note patterns throughout the measure. The Vln. staff has a single eighth note. The Cl. staff has a sustained note. The Groom staff has a sustained note. The Trainer/Instructor staff has a sustained note. The Bride staff has a sustained note. The Kbd. staff has a sustained note.

3.4 Basic Cha-Cha

213 $\text{♩} = 138$

Cl. 

Vln. 

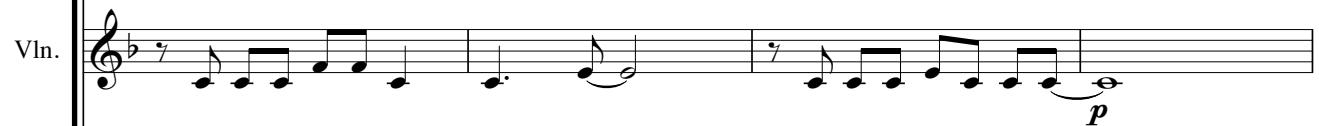
Vc. 

Kbd. 



217

Cl. 

Vln. 

Vc. 

Kbd. 

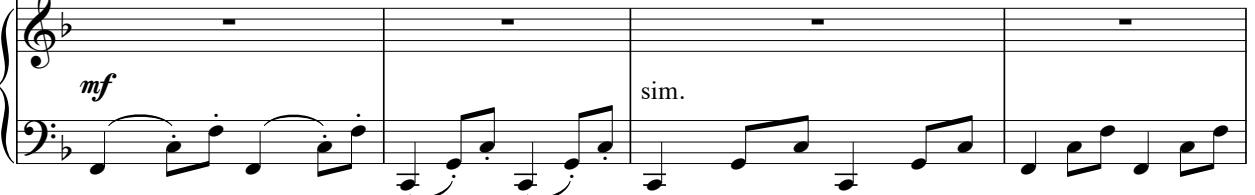
221

Bride  For cou-sin Na-ta-lie's wed - ding, I hatched my plan of at - tack....

Cl.  *mf*

Vln.  *mf* sim.

Vc.  *mf*

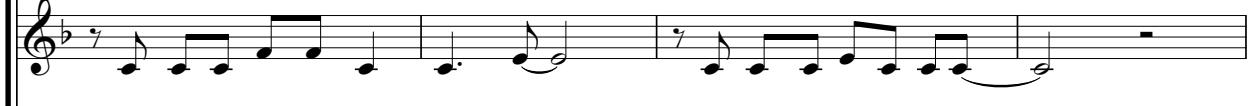
Kbd.  *mf* sim.



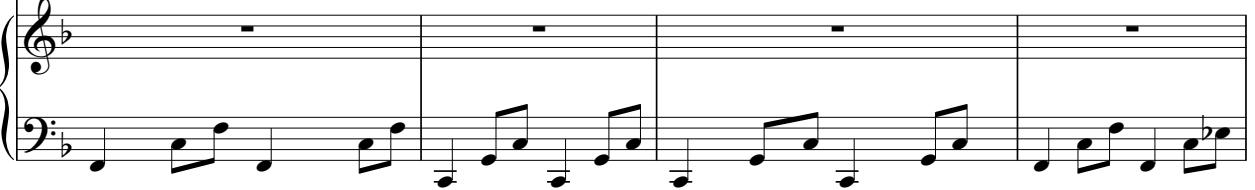
225

Bride  She gave us hand-me-down bed - ding. I planed on giv-ing her back....

Cl. 

Vln. 

Vc. 

Kbd. 

229

Bride

me and Lar-ry in the Cha - Cha!
Me and Lar-ry in the Cha - Cha!

Cl.

Vln.

Vc.

Kbd.



233

Bride

Me and Lar-ry like a Marge and Gow-er and how she'd glo-ter to see....

Cl.

Vln.

Vc.

Kbd.

237

Bride Me and Lar-ry look-ing sex - y, to my cou-sin's ap - o - plex - y...

Cl.

Vln.

Vc.

Kbd.

=

241

Bride The on - ly tron-ble is Lar - ry's _____ bet-ter than me

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

245

Trainer/
Instructor

8 cha!

Groom

Cl. *f* *p*

Vln. *f* *p* sim.

Vc. *f*

Kbd. *f* sim. *f*



249

Cl.

Vln.

Vc.

Kbd.

p

p

v *f*

p *f*

253

Bride

He's not a nat - u - ral danc - er.
He's wound too tight - ly to move.

Cl.

Vln.

Vc.

Kbd.

mf

mf

sim.

mf

sim.



257

Bride

There's some mys-ter-i-ous ans - wer - why he just seems to im - prove...

Cl.

Vln.

Vc.

Kbd.

261

Bride With the teach-er in the Cha - Cha!
With the teach-er in the Cha - Cha!

Cl.

Vln.

Vc.

Kbd.



265

Bride Ov-er-night he's like a Cu - ban De-si, the next Ar-naz of T V!

Cl.

Vln.

Vc.

Kbd.

cresc -----
cresc -----
cresc -----
cresc -----

269

Bride

Cl.

Vln.

Vc.

Kbd.

So I think I better catch - up
to his un-ex-pect-ed match up

≡

273

Bride

Cl.

Vln.

Vc.

Kbd.

and teach the teacher the rules ac-cord-ing to me...!

277

Bride [and teach the teacher the rules ac-cord-ing to me...! Cha-Cha-Cha!]

Cl.

Vln.

Vc.

Kbd.



3.5 Exotic Rhythms

282 $\text{♩} = 100$ (or fast 4/4 with $\text{♩} = 200$)

Cl.

Vln.

Vc.

Kbd.

286

Groom

Ex -

Cl.

Vln.

Vc.

Kbd.



290

Groom

ot - ic rhy-thms are kind - a mess-in' my mind up. Those

Cl.

Vln.

Vc.

Kbd.

294

Groom

La - tin dan-ces are hell to tell èm a - part!
I start out do-in' the

Cl.

Vln.

Vc.

Kbd.



299

Groom

Rum - ba, and end up do - in' the Mom - bo, but when I'm do - in' the

Cl.

Vln.

Vc.

Kbd.

303

Groom

Mam - bo, It's the sam - ba! Ay - Ca - ram - ba!

Cl.

Vln.

Vc.

Kbd.



$\text{♩} = 108$ poco più mosso

Bride as Carmen Miranda
maracas

307

Bride

311

Bride Boom Chi-ca Chi-ca Chi-ca, Boom Chi-ca Chi-ca Chi-ca, Boom Chi-ca Chi-ca Chi-ca, Boom boom!

Cl. *f*

Vln. *f*

Vc. *f*

Kbd. *f*



315

Bride *ppp*

Cl. *pp* *p*

Vln. *pp* *p*

Vc. *p*

Kbd. *pp* *p*

319 back to $\text{♩} = 100$, poco meno mosso

Groom

Cl.

Vln.

Vc.

Kbd.

Ex -

back to $\text{♩} = 100$, poco meno mosso



323

Groom

ot - ic rhy-thms are mur - der keep- in' em' lined up. E -

Cl.

Vln.

Vc.

Kbd.

327

Groom

rot - ic fan-cies keep creap - in' in - to my heart... I

Cl.

Vln.

Vc.

Kbd.



331

Groom

think I'm do - in' the Tan - go, and find I'm in a Mer - in - gue, But

Cl.

Vln.

Vc.

Kbd.

335

Groom

try and do the Mer - in - gue, and they got - cha! It's the Cha - Cha

Cl.

Vln.

Vc.

Kbd.



339

Trainer/
Instructor

$\text{♩} = 132$
on conga

Groom

$\text{♩} = 132$

Cl.

Vln.

Vc.

Kbd.

344

Trainer/
Instructor

Cl.

Vln.

Vc.

Kbd.

348

Trainer/
Instructor

Cl.

Vln.

Vc.

Kbd.

352

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

ay - yeh

Man....!



356 $\text{♩} = 100$

Cl.

Vln.

Vc.

Kbd.

funny long,
confused

360

Groom

Cl.

Vln.

Vc.

Kbd.

Ex -

long



364 (in tempo)

Groom

ot - ic rhy-thms, I'm

fucked where- ev-er I

(in tempo)

Cl.

Vln.

Vc.

Kbd.

long

368

Groom

wind up!
I'm

Cl.

Vln.

Vc.

Kbd.



372

Groom

like a horse going off the course of the gate! Which -

Cl.

Vln.

Vc.

Kbd.

376

Groom

ev - er tem-po I maul, with steps I ne-ver re - call, I

Cl.

Vln.

Vc.

Kbd.



380

Groom

feel a-roused by 'em all, I mean, they're great! Just... great!

Cl.

Vln.

Vc.

Kbd.

384

Groom

I just can't keep them straight!

Cl.

Vln.

Vc.

Kbd.



388

Groom

can't keep èm straight!

Cl.

Vln.

Vc.

Kbd.

3.6 The Time Step

 $\text{♩} = 104$

392

Groom

To Fl.

$\text{♩} = 104$

Flute

p

Cl.

Vln.

Vc.

Kbd.

8^{va}

v v v

397

Trainer/
Instructor

Still can do...

Fl.

Vln.

Vc.

400

Trainer/
Instructor

my old soft shoe... From for - ty -

Fl.

Vc.

403

Trainer/
Instructor

two... In "Take a Bow," on Broadway.

Fl.

Vc.



407

Trainer/
Instructor

4 - F. This ear here - deaf.

Fl.

Vc.



411

poco rit. a tempo

Trainer/
Instructor

But I could hoof...

Fl.

Vc.

Kbd.

415

Trainer/
Instructor

in "Take a Bow," On Broadway.

Fl.

Vc.

Kbd.



419

Trainer/
Instructor

Those life...! those girls I twirled!

Fl.

Vln.

Vc.

Kbd.

423 *cresc.* ----- **f**

Trainer/
Instructor { G clef, key signature of A major (no sharps or flats). Measures 8-10. The vocal line consists of eighth-note patterns: I miss the world I missed when some - one crushed my wrist,

Fl. { G clef, key signature of A major (no sharps or flats). Measures 8-10. The flute part consists of eighth-note patterns with grace notes.

Vln. { G clef, key signature of A major (no sharps or flats). Measures 8-10. The violin part consists of eighth-note patterns with grace notes.

Vc. { F clef, key signature of A major (no sharps or flats). Measures 8-10. The cello part consists of eighth-note patterns.

Kbd. { C clef, key signature of A major (no sharps or flats). Measures 8-10. The keyboard part consists of eighth-note patterns.

427

Trainer/
Instructor { G clef, key signature of A major (no sharps or flats). Measures 8-10. The vocal line consists of eighth-note patterns: A twist of fate... Then I gained weight.

Vln. { G clef, key signature of A major (no sharps or flats). Measures 8-10. The violin part consists of eighth-note patterns with grace notes. Dynamic: **p**.

Vc. { F clef, key signature of A major (no sharps or flats). Measures 8-10. The cello part consists of eighth-note patterns. Dynamic: **p**.

431 *cresc.* ----- **f**

Trainer/
Instructor { G clef, key signature of A major (no sharps or flats). Measures 8-10. The vocal line consists of eighth-note patterns: Tough shit, too late. I took my bow!

Fl. { G clef, key signature of A major (no sharps or flats). Measures 8-10. The flute part consists of eighth-note patterns.

Vln. { G clef, key signature of A major (no sharps or flats). Measures 8-10. The violin part consists of eighth-note patterns with grace notes. Dynamic: *cresc.* ----- **f**

Vc. { F clef, key signature of A major (no sharps or flats). Measures 8-10. The cello part consists of eighth-note patterns. Dynamic: *cresc.* ----- **f**

435

Trainer/
Instructor **p**

and I'm o - kay... where I am now...

Fl.

Vln. *p senza cresc, senza dim*

==

439

Trainer/
Instructor

way, way, way,

Fl.

Vln. *sempre pp*

==

444

Trainer/
Instructor

off Broad way.

To Cl.

Fl.

Vln.

Vc. *pizz.*

Kbd.

3.7 The Waltz and its variations

449 $\text{♩} = 112$ extremely freely with a great deal of rubato

Bride  $\frac{3}{4}$

Cl.  $\frac{3}{4}$

Vln.  $\frac{3}{4}$

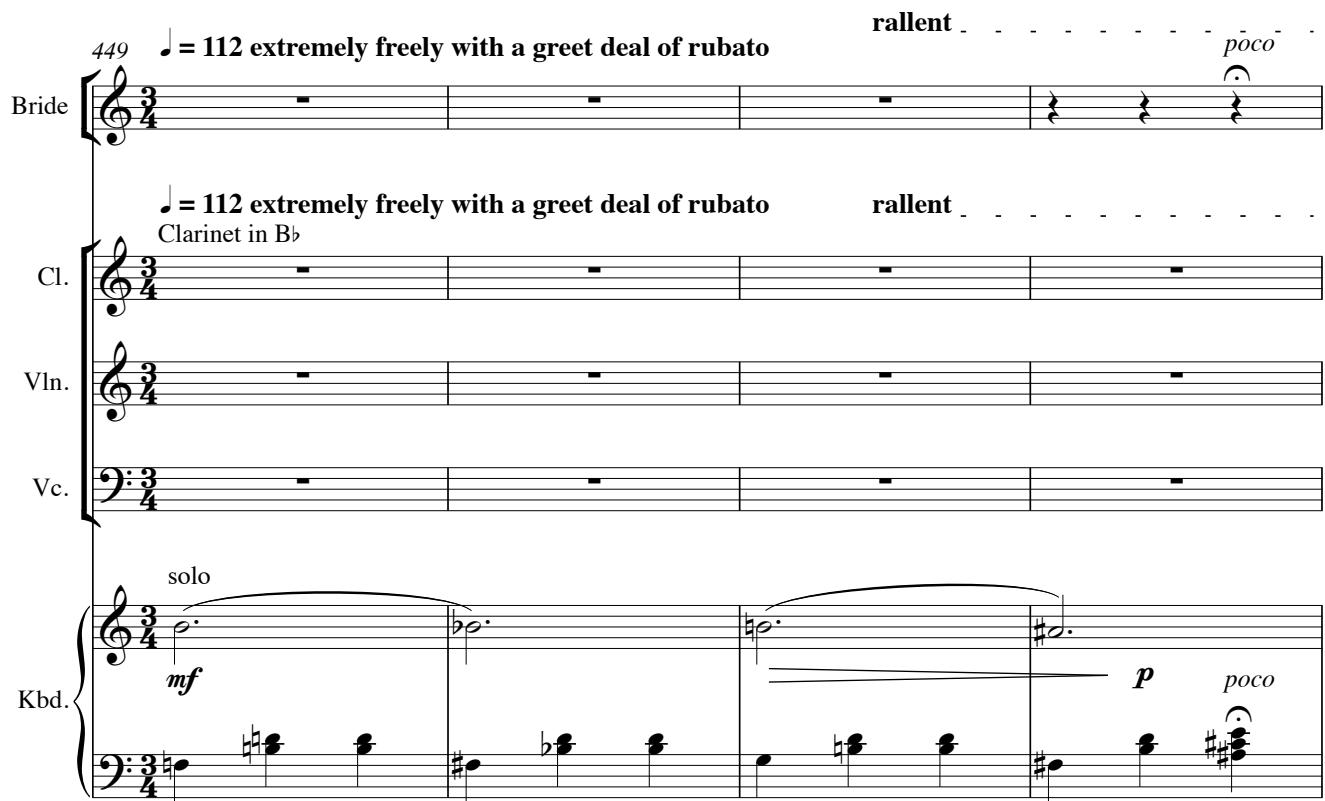
Vc.  $\frac{3}{4}$

Kbd.  $\frac{3}{4}$

rallent  *poco* 

solo 

p *poco*




453 **a tempo**

Bride  $\frac{3}{4}$

Mam - bo, shham - bo. I con - fess:

Cl.  $\frac{3}{4}$

Vln.  $\frac{3}{4}$

arco

Vc.  $\frac{3}{4}$

p

Kbd.  $\frac{3}{4}$

p

a tempo



457

Bride [G clef] I like a Vi - enn - ese waltz.

Cl. [G clef] f

Vln. [G clef]

Vc. [B clef] cresc

Kbd. [G clef]

This musical score page contains five staves. The first staff is for the Bride, featuring lyrics: "I like a Vi - enn - ese waltz.". The second staff is for the Clarinet (Cl.), the third for the Violin (Vln.), the fourth for the Cello (Vc.), and the fifth for the Keyboard (Kbd.). Measure 457 concludes with a dynamic instruction "cresc" followed by a dashed line.



461

Bride [G clef] float - ing in a floor - length dress

Cl. [G clef]

Vln. [G clef]

Vc. [B clef] mf

Kbd. [G clef]

This musical score page contains five staves. The first staff is for the Bride, featuring lyrics: "float - ing in a floor - length dress". The second staff is for the Clarinet (Cl.), the third for the Violin (Vln.), the fourth for the Cello (Vc.), and the fifth for the Keyboard (Kbd.). The Cello staff includes a dynamic instruction "mf". Measure 461 concludes with a long sustained note on the final "dress" of the word "length".

69

rallent

poco

rallent

poco

poco

poco

poco

465

Bride

hides a ple - tho - ra of faults.

Cl.

dim.

Vln.

Vc.

dim.

Kbd.

dim.



469 Più mosso $\text{♩} = 144$

Bride

cir - cling with some Nob - - - le -

Cl.

f

Vln.

f

Vc.

f

Kbd.

f

473

Bride

man round a mir - rored hall.

Cl.

Vln.

Vc.

Kbd.



477

Bride

not my all - Am - er - i -

Cl.

Vln.

Vc.

Kbd.

481

Bride can. He knows the ball game that's all.

Cl.

Vln.

Vc.

Kbd.



485

Bride give me a ball! A

Cl. cresc -

Vln. cresc -

Vc. cresc -

Kbd. cresc -

489

Bride

glor - i - ous ball!

Cl.

Vln.

Vc.

Kbd.



494

Bride

ah _____ ah _____

Cl.

Vln.

Vc.

Kbd.

498

Bride

Cl.

Vln.

Vc.

Kbd.

The musical score consists of five staves. The first staff (Bride) has a treble clef and includes lyrics "ah_____ ah_____". The second staff (Cl.) has a treble clef. The third staff (Vln.) has a treble clef. The fourth staff (Vc.) has a bass clef. The fifth staff (Kbd.) has a treble clef. Measure 498 starts with eighth-note pairs followed by rests. Measures 499-500 show eighth-note pairs followed by sixteenth-note patterns. Measure 501 shows eighth-note pairs followed by eighth-note chords.



502

Bride

Cl.

Vln.

Vc.

Kbd.

The musical score consists of five staves. The first staff (Bride) has a treble clef and includes lyrics "la la la la la la la la la la ah_____". The second staff (Cl.) has a treble clef. The third staff (Vln.) has a treble clef. The fourth staff (Vc.) has a bass clef. The fifth staff (Kbd.) has a treble clef. Measure 502 starts with eighth-note pairs followed by rests. Measures 503-504 show eighth-note pairs followed by sixteenth-note patterns. Measure 505 shows eighth-note pairs followed by eighth-note chords.

506

Bride

I like a Vi - enn - ese, I like a Vi - enn - ese

Cl.

Vln.

Vc.

Kbd.



510

Bride

waltz! splen - dors nos - tal - gia ex -

Cl.

Vln.

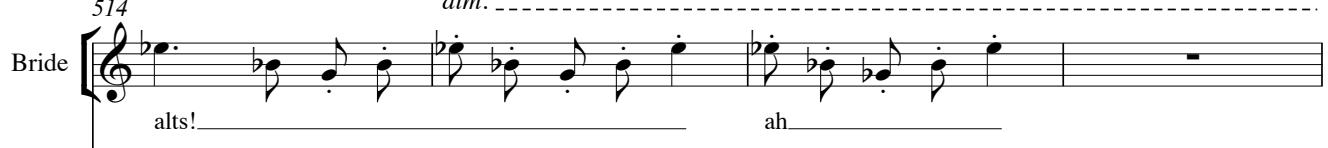
Vc.

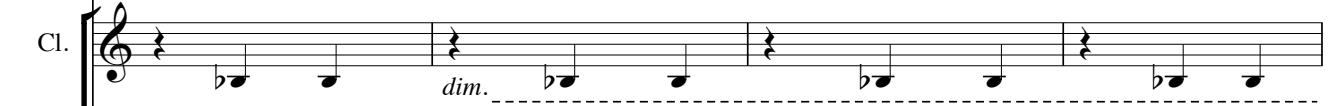
Kbd.

rit.

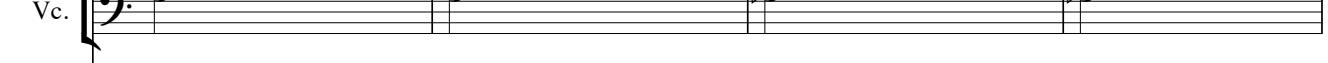
dim.

514

Bride {  }

Cl. {  }

Vln. {  }

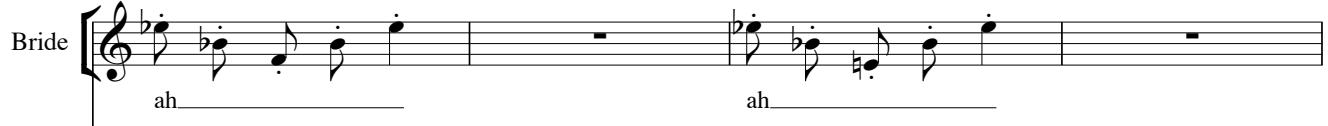
Vc. {  }

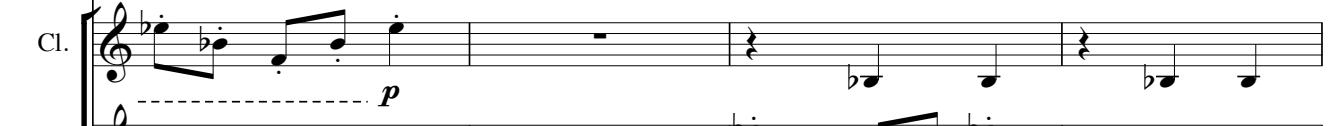
Kbd. {  }



518

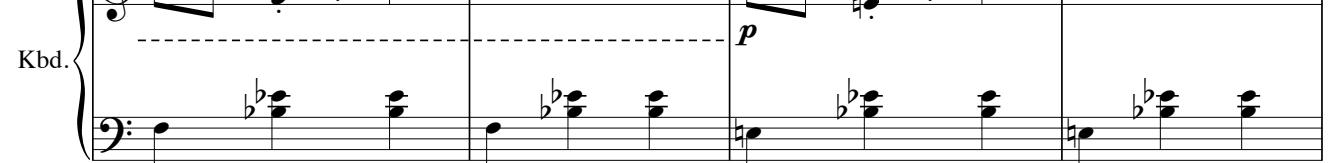
p

Bride {  }

Cl. {  }

Vln. {  }

Vc. {  }

Kbd. {  }

522 $\text{♩} = 112$ tempo primo

Bride One of my es - cap - ist dreams

Cl. $\text{♩} = 112$ tempo primo

Vln. p

Vc. p

Kbd. p



526

Bride when I feel... per - plexed.

Cl. **rallent** *poco*

Vln. *poco*

Vc. *poco*

Kbd. *poco*

530 **a tempo**

Bride

Like... think - ing of Eng - land,

a tempo

Cl. *p*

Vln.

Vc. *p*

Kbd. *p*



534

Bride

won - der- ing... what comes next?

Cl.

Vln.

Vc.

Kbd.

Più mosso $\text{♩} = 144$

Cl. f rit.

Vln. f dim.

Vc. f dim.

Kbd. f dim.



(rit.) $\text{♩} = 112$ **tempo primo**

Bride - - - - - Darl - ing.

Groom - - - - - Dear.

(rit.) $\text{♩} = 112$ **tempo primo**

Cl. p

Vln. p (dim.)

Vc. p

Kbd. p (dim.)

546

Bride still thinking of Eng - - land,

Cl.

Vln.

Vc.

Kbd.



550 **rallent** . . .

Bride and won - der - ing... won - der - ing

Cl. To Ten. Sax.

Vln.

Vc.

Kbd.

poco

554 **Meno mosso** $\text{♩} = 92$

molto rit. - - - - -

Cl. Vln. Vc. Kbd.

p *pp pp*



3.8 The Rock and Roll

559 $\text{♩} = 96$ even eighths

Groom

Kbd.

p

What's that?

p

Rœd.



563

Trainer/
Instructor

Kbd.

p

Some-thing new. just a fad, but droll.

p

(*Rœd.*)

567

Bride

"And Roll...?"

Trainer/
Instructor

the dance the kids all call...

Groom

"The Rock...?"

Kbd.

(Ped.)

=

gradually change to
swung eights between
here and here

572

Kbd.

(Ped.)

=

577

Molto accel. $\text{♩} = 160$

Trainer/
Instructor

Molto accel. $\text{♩} = 160$

molto cresc. ff

Kbd.

(Ped.)

It's the diss.

582 (♩ = 160 all eighths are swung)

Trainer/
Instructor 

change sweep-in' ov-er the na - tion, Like a stone roll-in' ov-er a knoll! Like a

Ten. Sax. (♩ = 160 all eighths are swung) 

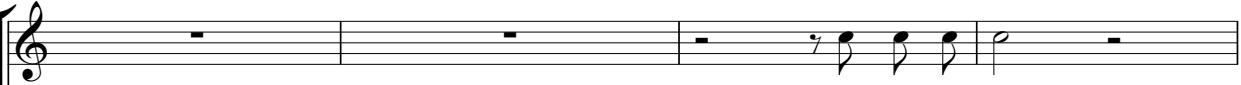
Vln. (swung eighths) 

Vc. 

Kbd. 

==

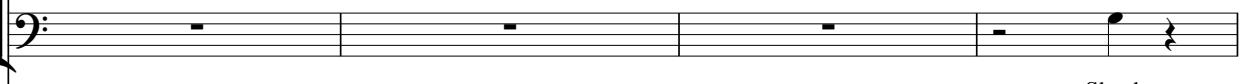
586 (Ped.) ↴

Bride 

Your burn-ing pole.

Trainer/
Instructor 

fire burn - in' ov-er the wire of your te-le-phone pole! It's the

Groom 

Shush.

Ten. Sax. 

Vln. 

Vc. 

Kbd. 

590

Trainer/
Instructor

beat of the "cool" gen - er - a - tion, In the heat of a Marlbo - ro smoke! With the

Ten. Sax.

Vln.

Vc.

Kbd.

Brace

594

Bride

Push off that yoke!

Trainer/
Instructor

whoosh of a ri - ot, you push off so - ci - e - ty's yoke!___

Groom

Push off that yoke!

Ten. Sax.

Vln.

Vc.

Kbd.

598

Bride

The musical score consists of six staves. The first three staves (Bride, Trainer/Instructor, Groom) are vocal parts in treble clef, with lyrics "The rock and roll" appearing twice. The fourth staff (Ten. Sax.) shows a rhythmic pattern of eighth notes. The fifth staff (Vln.) shows a continuous eighth-note pattern. The sixth staff (Vc.) shows a continuous sixteenth-note pattern. The bottom two staves (Kbd.) show harmonic patterns with bass notes.

Trainer/
Instructor

Groom

Ten. Sax.

Vln.

Vc.

Kbd.

rock and roll

rock and roll

The rock and roll

the rock and roll

602

Bride

The rock and roll _____ oh!! ba-by ba-by ba-by ba- by!

Trainer/
Instructor

rock and roll _____ rock and - - - - -

Groom

The rock and roll _____

Ten. Sax.

Vln.

Vc.

Kbd.

This musical score page contains six staves of music. The first staff is for the Bride, starting with a treble clef and a tempo of 602. The lyrics 'The rock and roll _____ oh!! ba-by ba-by ba- by!' are written below the notes. The second staff is for the Trainer/Instructor, also in treble clef, with the lyrics 'rock and roll _____ rock and - - - - -'. The third staff is for the Groom, in bass clef. The fourth staff is for the Ten. Sax. (Tenor Saxophone), showing a continuous line of eighth notes. The fifth staff is for the Vln. (Violin), featuring a steady pattern of sixteenth-note pairs. The sixth staff is for the Vc. (Cello), showing a continuous eighth-note line. The bottom staff is for the Kbd. (Keyboard), with a treble clef and a bass clef staff below it, showing a repeating eighth-note chord pattern. The page number 85 is in the top right corner.

606

Bride - - - - - Ba- by ba- by!

Groom - - - - what?! - - - - Ba- by ba- by?

Ten. Sax.

Vln.

Vc.

Kbd.

Brace

610

Bride - - - - Ba- by Ba- by Ba- by

Groom - - - - Ba- by Ba- by

Ten. Sax.

Vln.

Vc.

Kbd.

614 **Più mosso** $\text{♩} = 176$

Groom

Flute

Fl.

Vln.

p

Vc.

p

(swing eighths)

Kbd.

p



618

Groom

Fl.

Vln.

p

Vc.

p

Kbd.

p

3

Bride

Groom

Vln.

Vc.

Kbd.

622

mf

straight eighths

la_____ la_____ la_____ la_____

p

rock and_ roll_____ rock and_ roll_____

176

straight eighths

mf

p

mf

p

straight eighths

mf

p

Bride

**Trainer/
Instructor**

Groom

Vln.

Vc.

Kbd.

627

mf

I love a Viennese Waltz...

p

Still can do.. my old soft shoe...

p

like a stone_____ Down a knoll...

mf

mf

mf

632

Bride la_____ la_____ la_____

Trainer/
Instructor *mp* From for - ty - two *cresc* In "take a

Groom — swing eights

Vln. *p*

Vc. *p* swing eights

Kbd. *p*

636

Bride — *mf* *cresc* Splen - dors nos - tal - gia ex-

Trainer/
Instructor Bow," on Broad - - - way. *f*

Groom rock and roll rock and roll take a stroll Nat King Cole... *mf* straight eights

Vln. *mf*

Vc. *mf* straight eights

Kbd. *mf*

broaden slightly - - $\text{♩} = 160$

640

Bride

Trainer/
Instructor

Groom

Vln.

Vc.

Kbd.

broaden slightly - - $\text{♩} = 160$

644

Bride

Trainer/
Instructor

Groom

Vln.

Vc.

Kbd.

648

Bride waltz Think - ing Think - ing of

Trainer/ Instructor *mp* in "take a bow" on Broad -

Groom *dim* like a stone down a knoll... rock and roll

Vln. *p*

Vc. *p*

Kbd. *p*

Brace

653

Bride Eng - land Think - ing

Trainer/ Instructor way...

Groom rock...

Vln.

Vc.

Kbd.

657

Bride *cresc* - - - - - *f*
Think - ing Think - ing of... wait!

Fl.

Vln. *cresc.* - - - - - *f*

Vc. *cresc.* - - - - - *f*

Kbd. *cresc.* - - - - - *f*



660 $\text{J} = 112$

Bride - - - - - I near-ly for-got this. for you, Frank.

Fl. $\text{J} = 112$ *p*

Vln. *p*

Vc. *p*

Kbd. *p*

664

Bride

Merry Christ-mas

Trainer/
Instructor

well... Thank you, De-nise. Lar ry.

Fl.

Vln.

Vc.

Kbd.

p

668

Bride

Meno mosso $\text{♩} = 92$

p <> <>

Oh! we love

Trainer/
Instructor

Oh! we love

Meno mosso $\text{♩} = 92$

Fl.

Vln.

Vc.

Kbd.

f

p <> <> <> <>

f

p

f

p <> <>

Meno mosso $\text{♩} = 80$

Bride books.

Trainer/
Instructor 8 I know. Mer-ry Christ-mas.

Groom books.

To Cl. **Meno mosso $\text{♩} = 80$**
Clarinet in B♭

Fl. a little slower

Vln.

Vc.

Kbd. 5

$\text{♩} = 100$
(freely)

677 Trainer/
Instructor 8 I saw the best minds of my gen-er - a-tion des-troyed by mad-ness, starv-ing hys

$\text{♩} = 100$

Cl. p

Vln. p

Vc. p

Kbd. 5

682

Bride

A woman's role in society is im-

Trainer/
Instructor

ter - i - cal nak - ed

Cl.

Vln.

Vc.

Kbd.

p

p

p

p



686

Bride

posed - on her by men who make her in - to "the oth - er." The

Cl.

Vln.

Vc.

Kbd.

690

Bride Mis - tress, the Muse, the Moth - er...

Cl.

Vln.

Vc.

Kbd.



693 $\text{♩} = 100$

Cl.

Vln.

Vc.

Kbd.

695 free time

Bride

Groom free time

"Pro - files of eight Am-er - i - can Sen - a - tors who Showed Re-mark-a - ble Cour- age..."

Cl.

Vln.

Vc.

Kbd.



698 $\text{♩} = 138$

Bride

Si-mone de Beau-voir who is she?

$\text{♩} = 138$

Cl.

Vln.

Vc.

Kbd.

702

Bride

free time

Him, I think I've heard of.

Trainer/
Instructor

Al-lan Gins- berg...?

Groom

John Fitz-gerald Ken-ne-dy

C1.

Vln.

Vc.

pp

Kbd.

=

706 in tempo $\text{♩} = 104$

Trainer/
Instructor

We need to go, guys. Haul ass. the room is booked

in tempo $\text{♩} = 104$

C1.

Vln.

Vc.

Kbd.

mf

mf

mf

710

Bride

Trainer/
Instructor

for thr ad-vanced class...

Cl.

Vln.

Vc.

Kbd.

J = 126

p

f



714

Cl.

Vln.

Vc.

Kbd.

718

Cl.

Vln.

Vc.

Kbd.



722

Trainer/
Instructor

quite freely so long as you
land on the downbeats

I saw the best minds of my

Cl.

Vln.

Vc.

Kbd.

p

p

p

p

(l.h. staff gently swung eighths)

quite freely so long as you
land on the downbeats

101

725

Bride

The Mis - tress, the Muse, and the Moth er__

Trainer/
Instructor

gen - er - a - tion

Cl.

Vln.

Vc.

Kbd.

====

728

Trainer/
Instructor

quite freely so long as you
land on the downbeats

Des - troyed by mad - ness

Groom

Eight Am-er - i-can Sen-a-tors Re -

Cl.

Vln.

Vc.

Kbd.

Re -

732

Bride

Trainer/
Instructor

Groom

Cl.

Vln.

Vc.

Kbd.

=

736

Bride

Trainer/
Instructor

Cl.

Vln.

Vc.

Kbd.

This musical score page contains two systems of music, each starting at measure 732 and ending at measure 736. The vocal parts include 'Bride' (soprano), 'Trainer/Instructor' (soprano), and 'Groom' (bass). The instrumental parts include 'Cl.' (clarinet), 'Vln.' (violin), 'Vc.' (cello), and 'Kbd.' (keyboard). Measure 732 begins with a rest for the vocal parts, followed by the 'Trainer/Instructor' singing 'Starv-ing hy-ster-i-cal'. The 'Groom' sings 'mark-a-ble cour-age'. Measures 733-734 show the vocal parts continuing their lines, with the 'Trainer/Instructor' finishing her line and the 'Groom' continuing his. Measures 735-736 show the vocal parts concluding their lines. The instrumental parts provide harmonic support throughout, with the keyboard part featuring a prominent eighth-note pattern. A double bar line with repeat dots separates the two systems.

740

Bride

is sex-u - al pol-i- tics?

Cl. dim.

Vln. dim.

Vc. dim.

Kbd. #8 dim.



744

Cl. pp

Vln. pp

Vc. pp pp

Kbd. #8 pp pp

End of opera