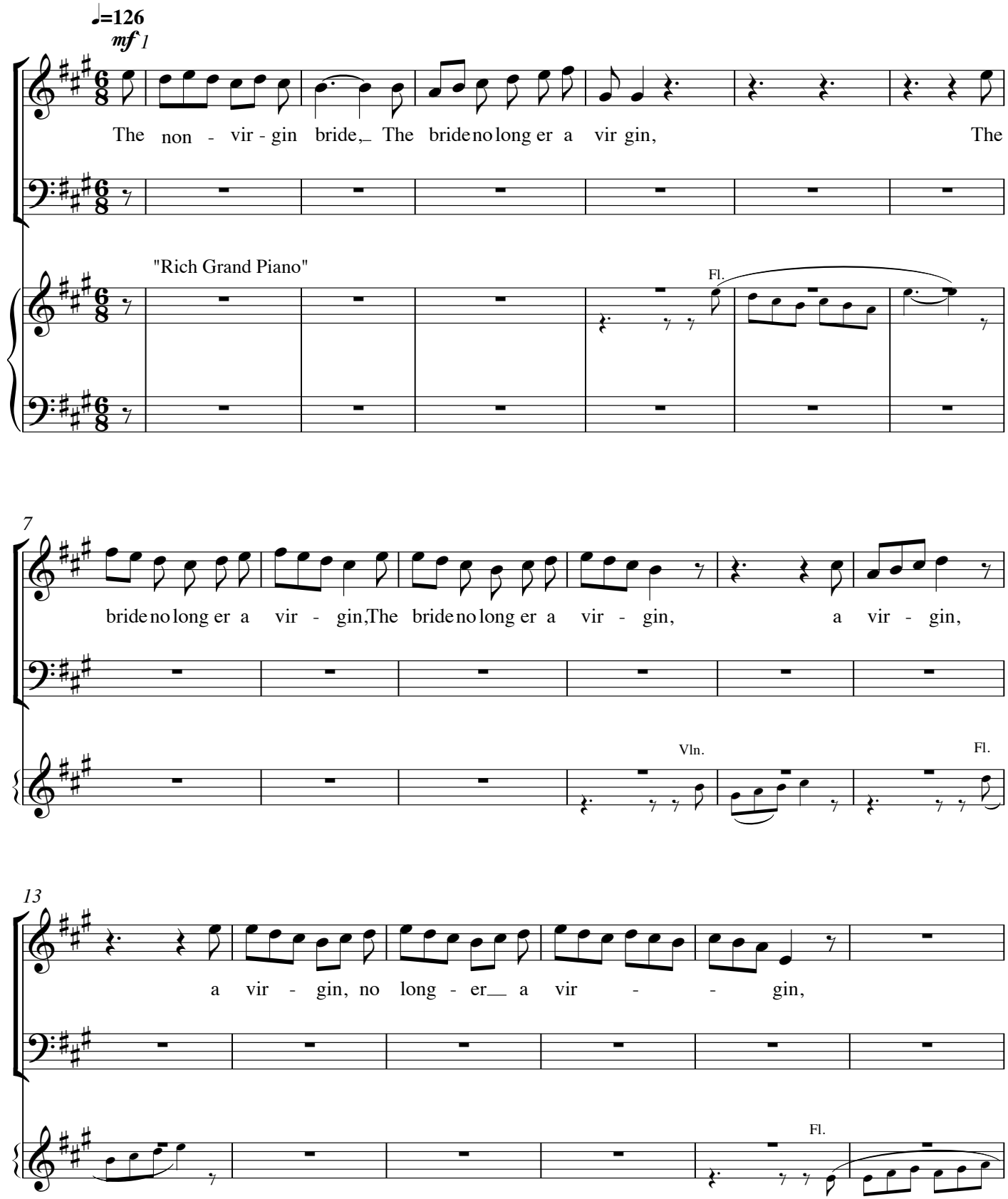
Keyboard/Vocal

Positions 1956 Part 1

Music: Conrad Cummings | version 3/18/12 | Lyrics: Michael Korie



19

Vln.

The bride no long er a virg - gin may have prob-lems when she

25

Fl.+Vln.

mar - ries, may have prob lems when she mar - ies, may have

30

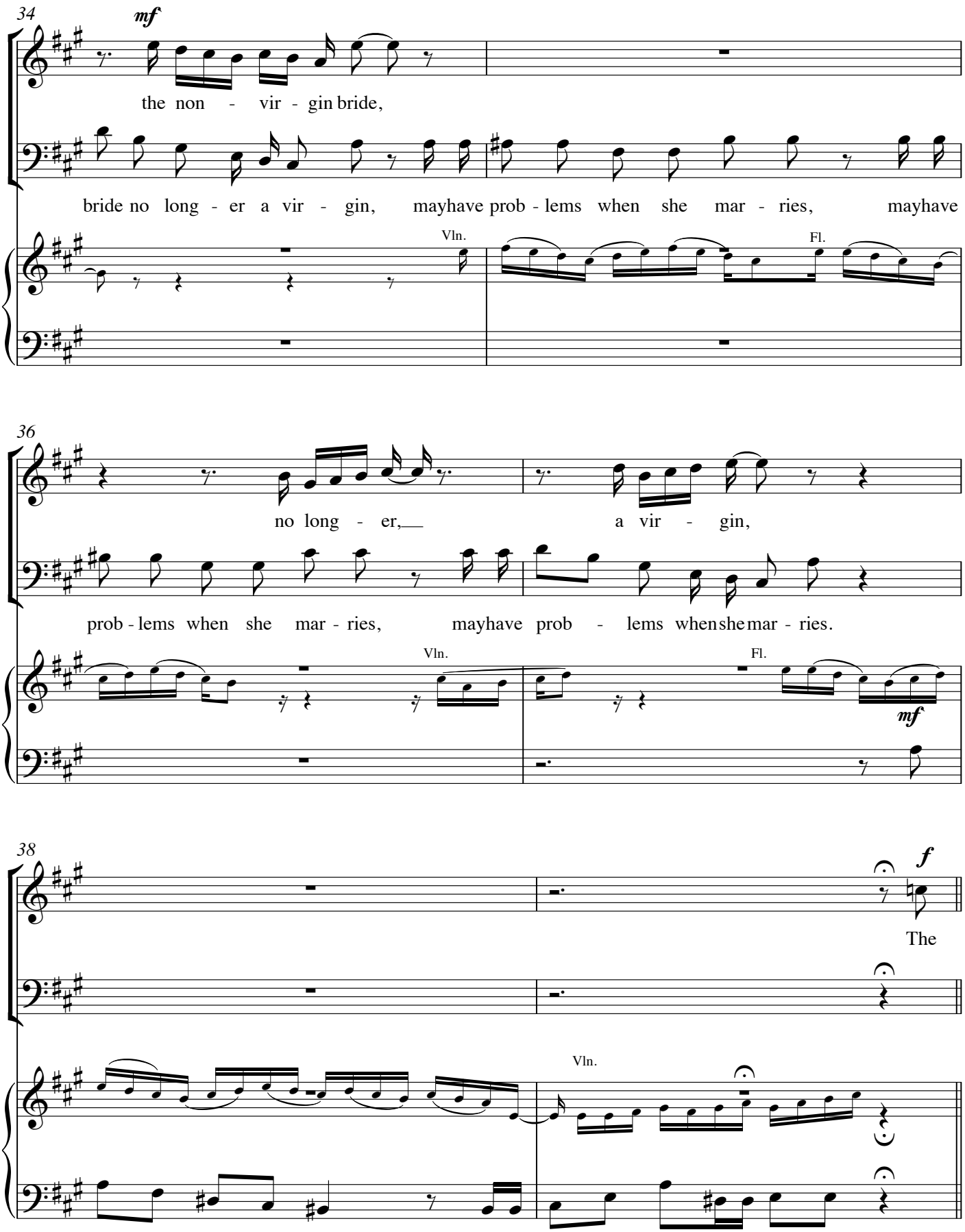
♪ = ♪. A ♩=96

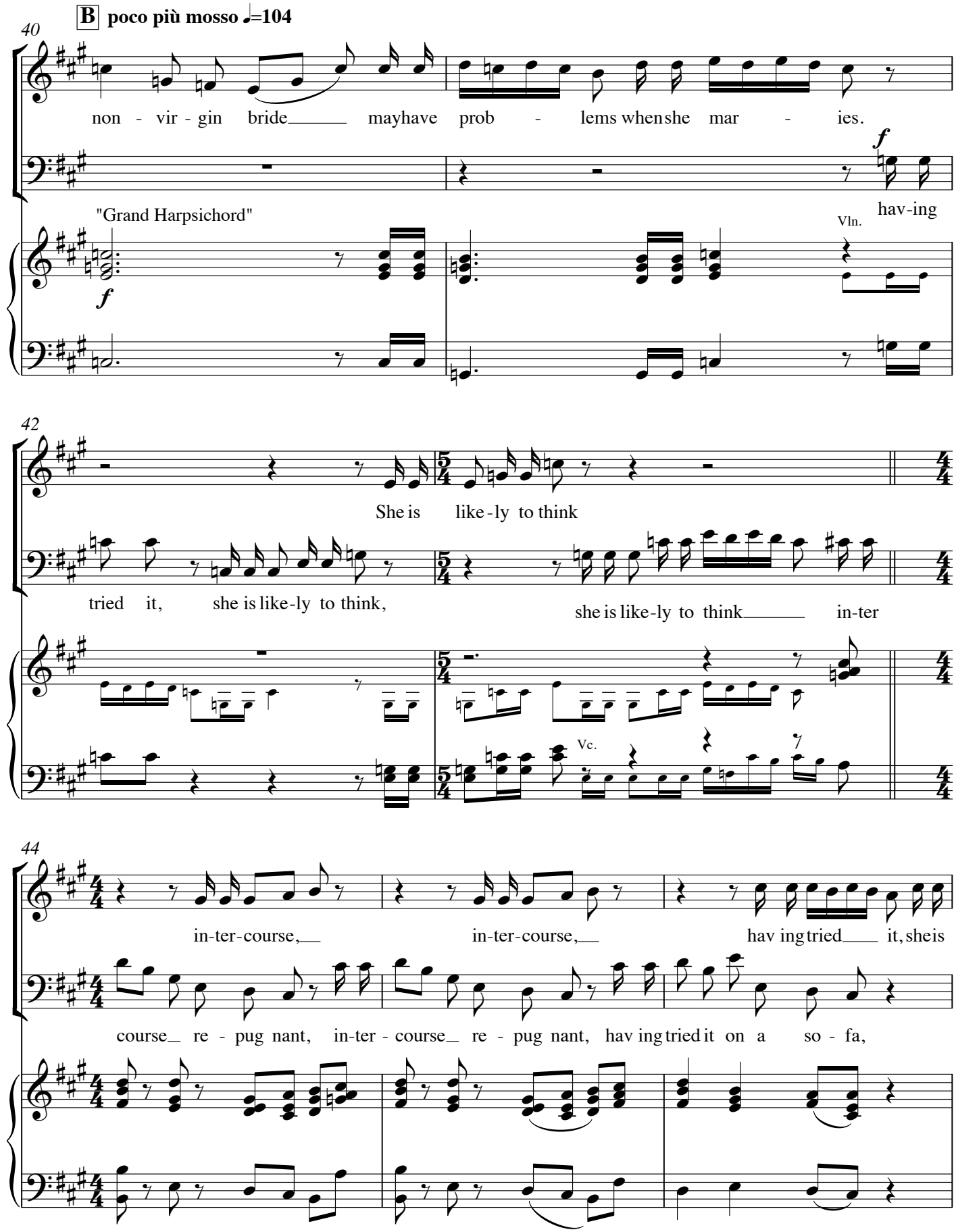
prob - lems when she mar ries.

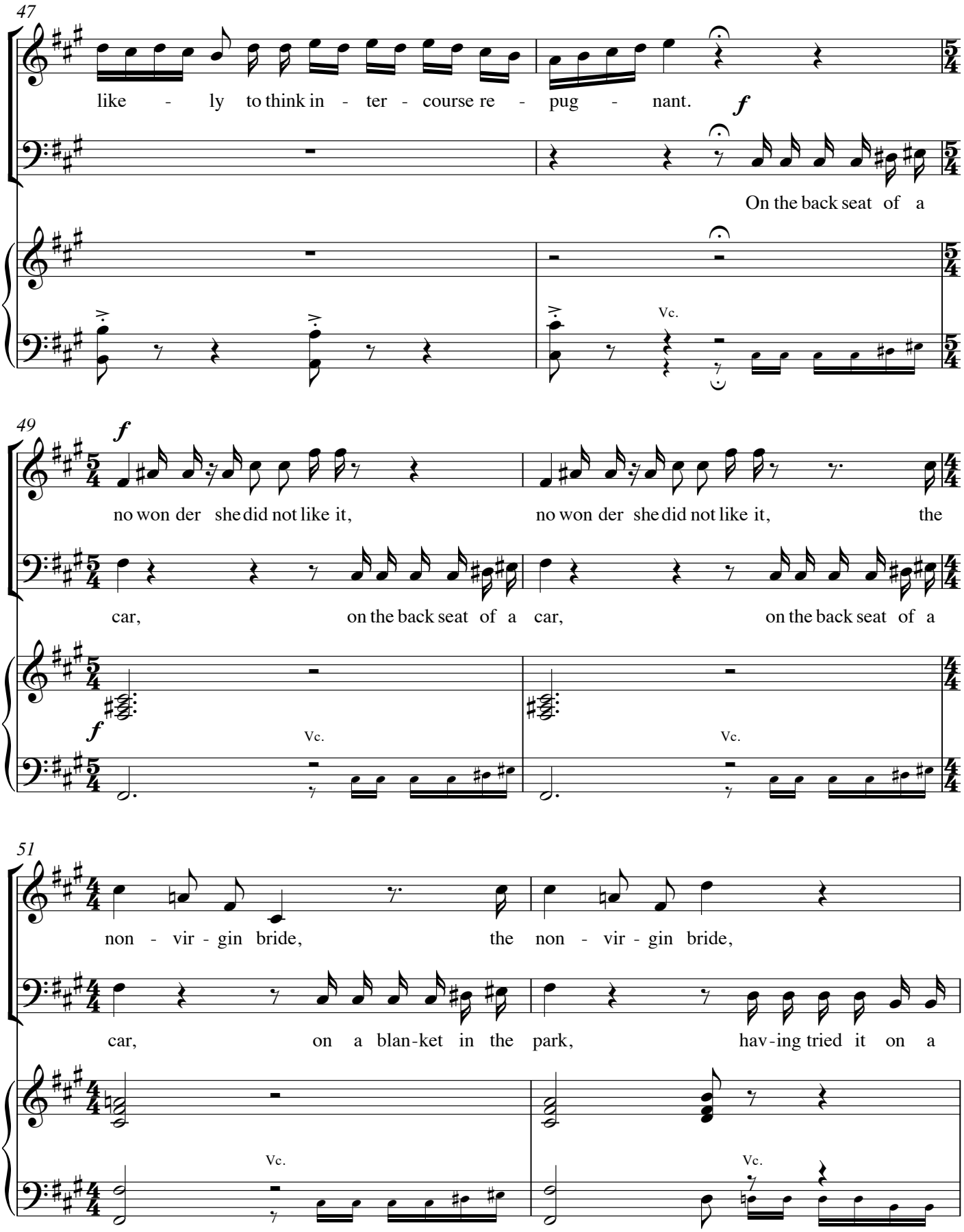
mf

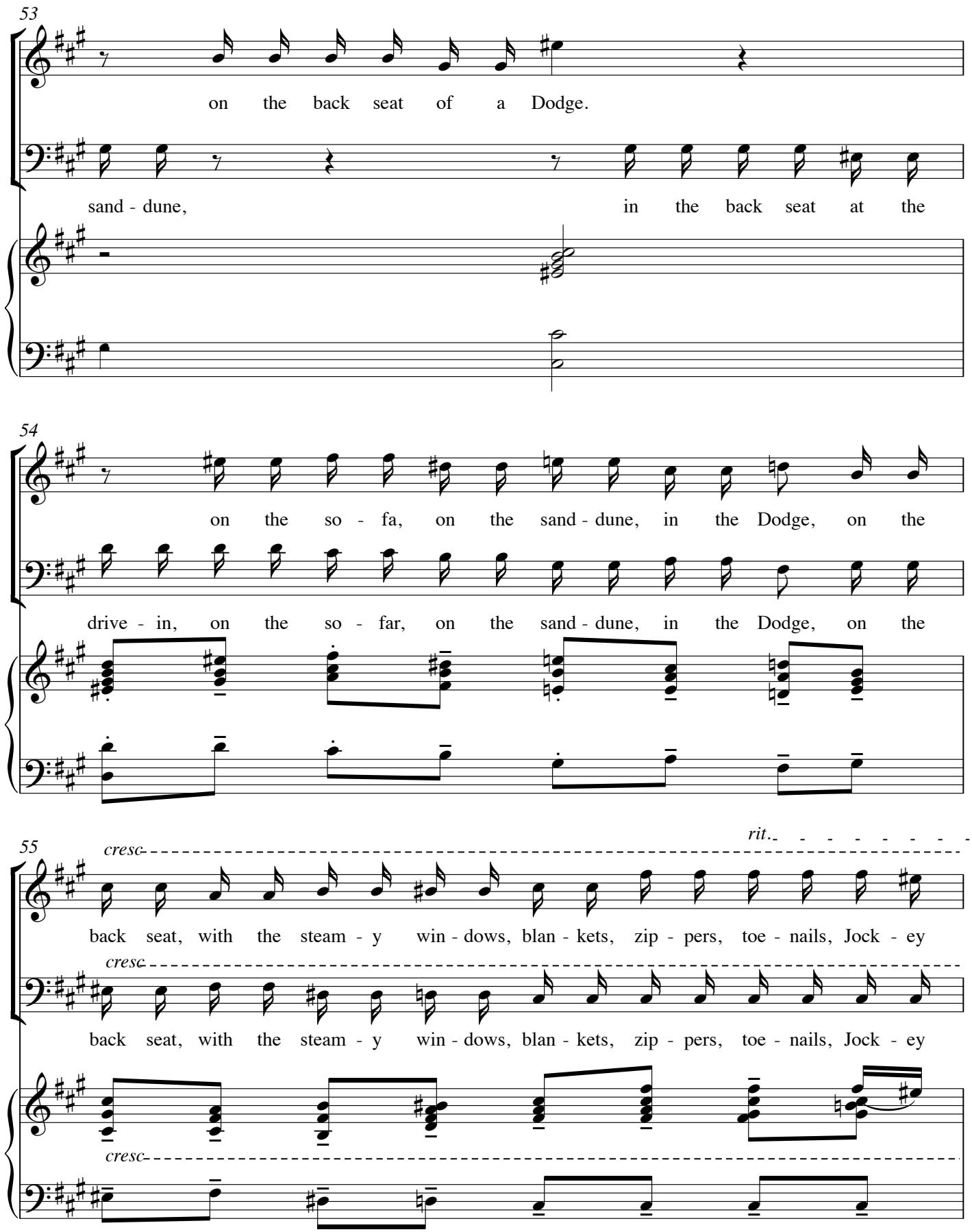
The non - vir-gin bride, the

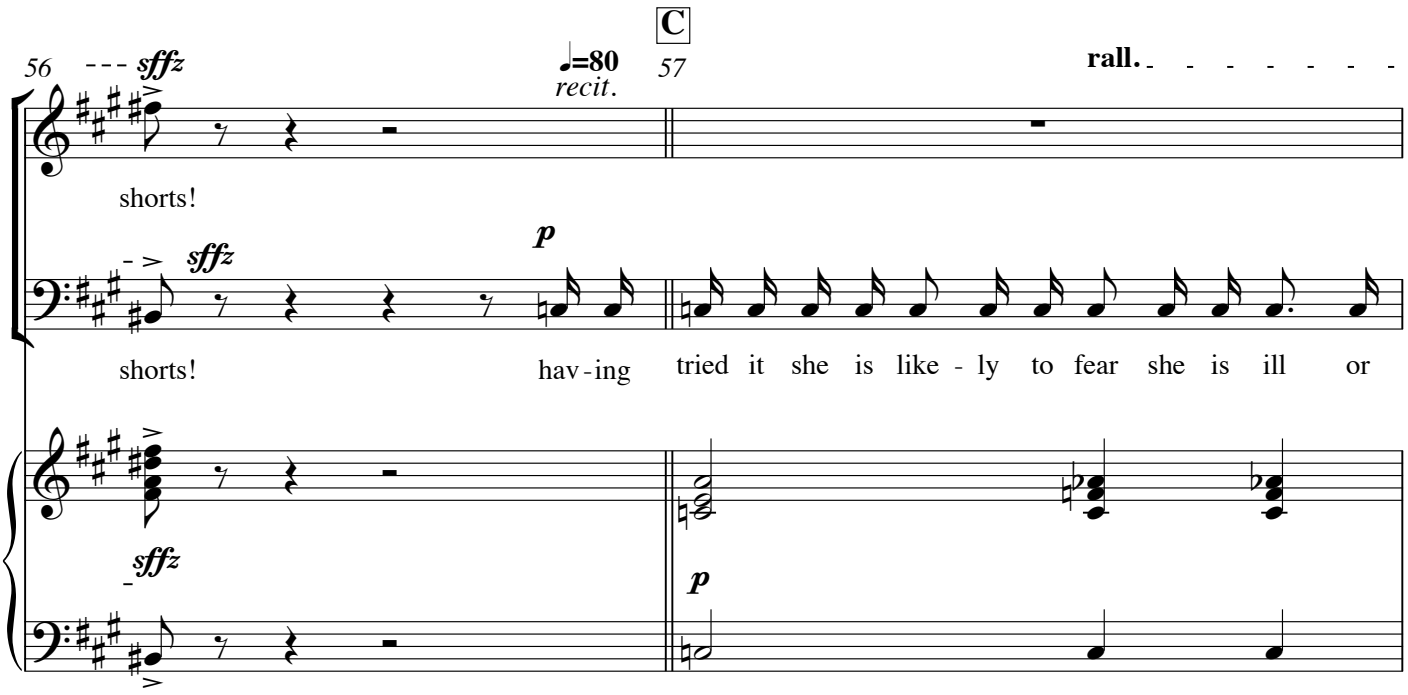
Fl.

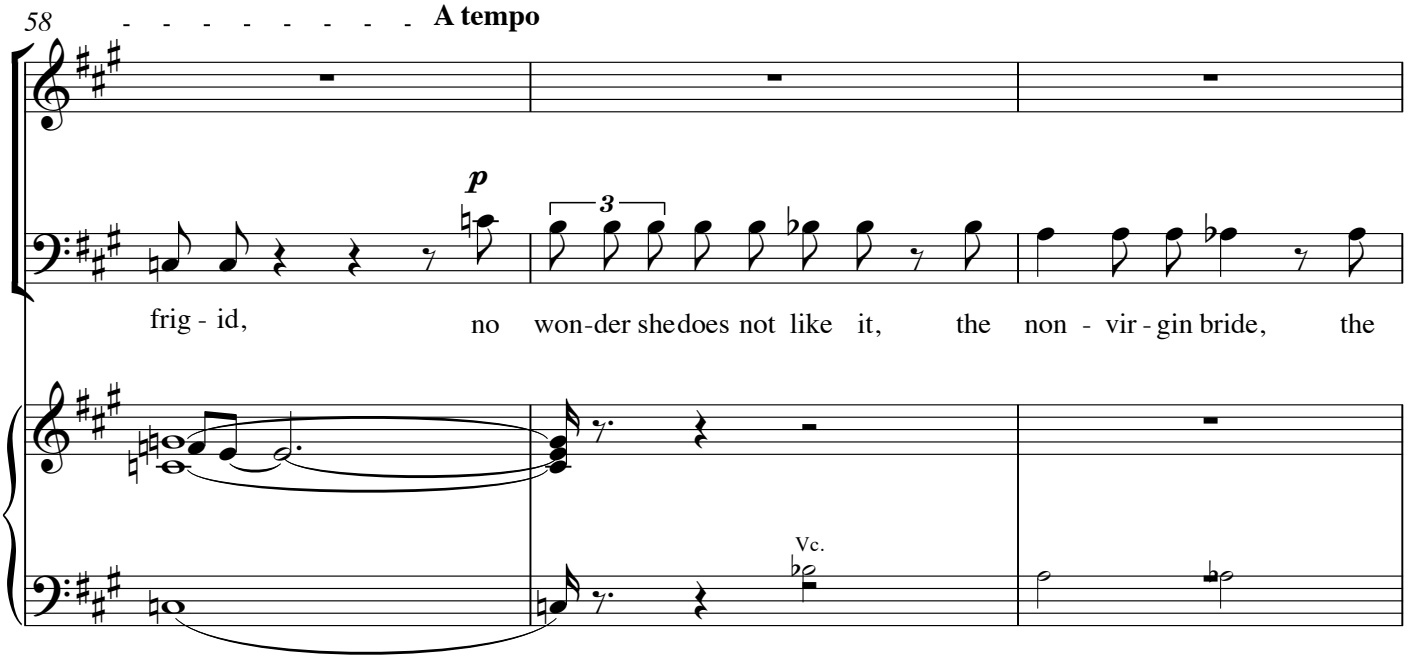

34
mf
the non - vir - gin bride,
bride no long - er a vir - gin, mayhave prob - lems when she mar - ries, mayhave
Vln.
Fl.
36
no long - er,
a vir - gin,
prob - lems when she mar - ries, mayhave prob - lems when she mar - ries.
Vln.
Fl.
mf
38
f
The
Vln.

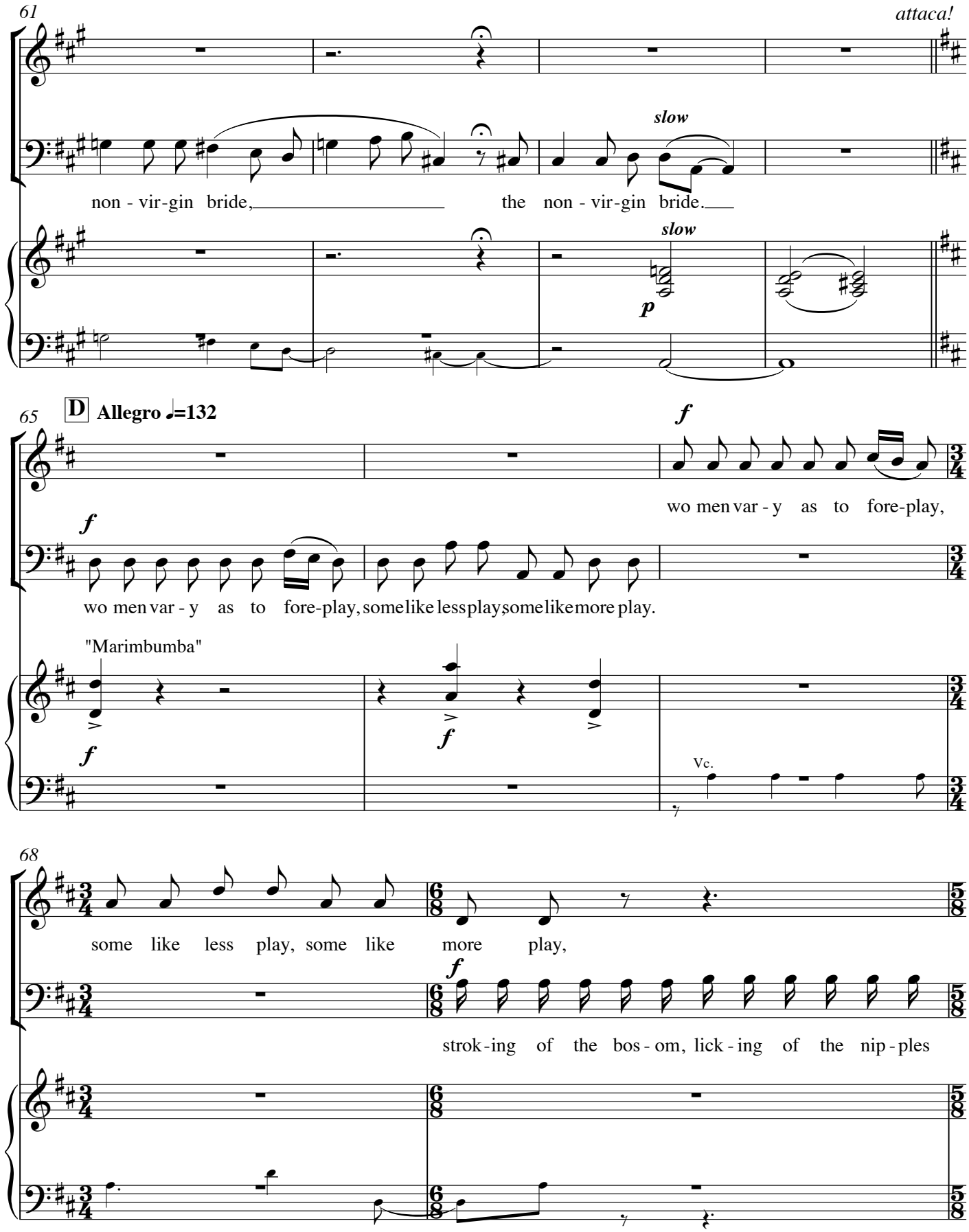

B poco più mosso ♩=104
40
non - vir - gin bride mayhave prob - lems when she mar - ies.
f
"Grand Harpsichord"
f
Vln.
hav-ing
42
She is like-ly to think
tried it, she is like-ly to think,
she is like-ly to think in-ter
Vc.
44
in-ter-course, in-ter-course, hav ing tried it, she is
course re - pug nant, in-ter - course re - pug nant, hav ing tried it on a so - fa,

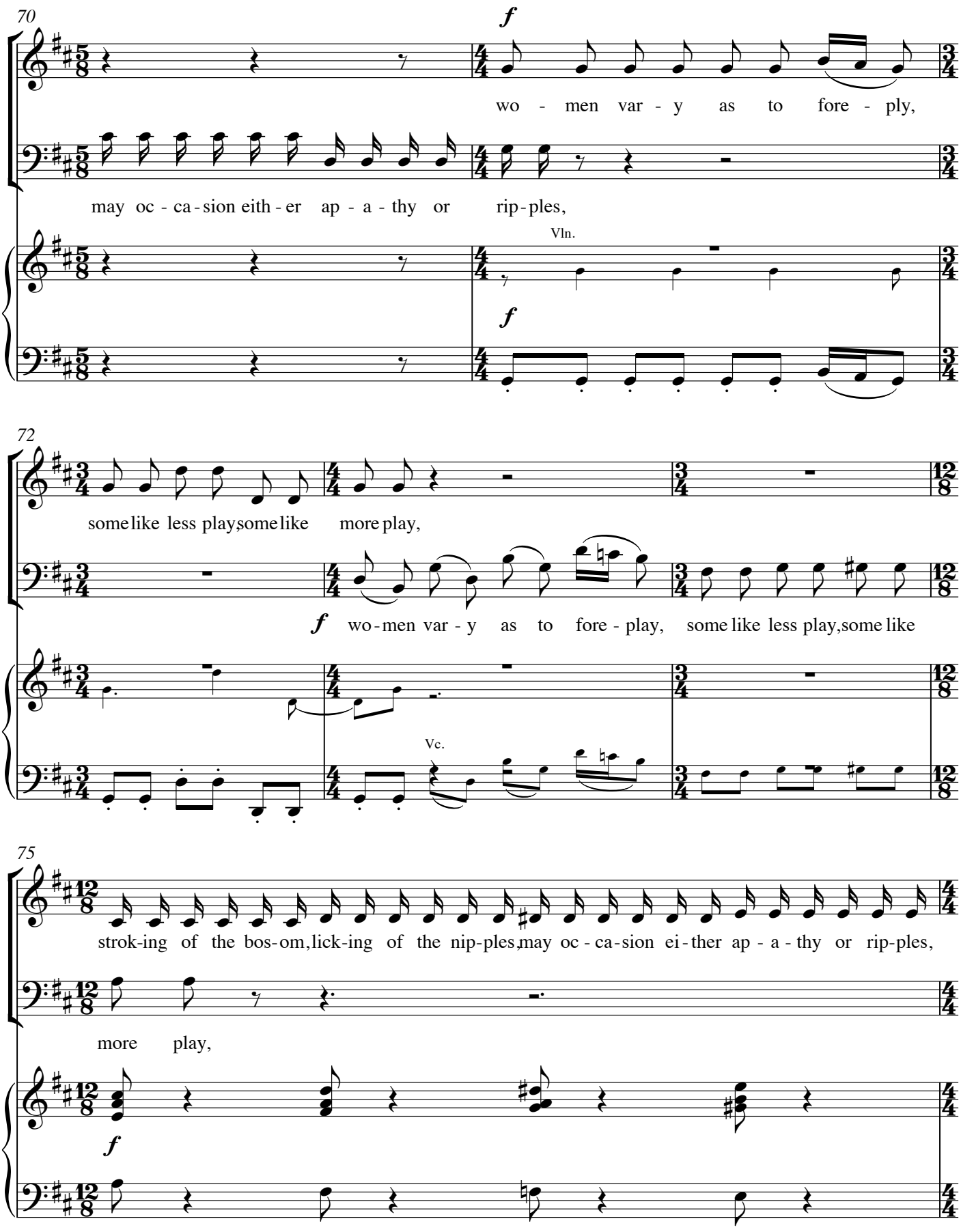

47
like - ly to think in - ter - course re - pug - nant.
f
On the back seat of a
Vc.
49
f
no won der she did not like it,
no won der she did not like it,
the
car,
on the back seat of a car,
on the back seat of a
f
Vc.
Vc.
51
non - vir - gin bride,
the non - vir - gin bride,
car,
on a blan-ket in the park,
hav-ing tried it on a
Vc.
Vc.

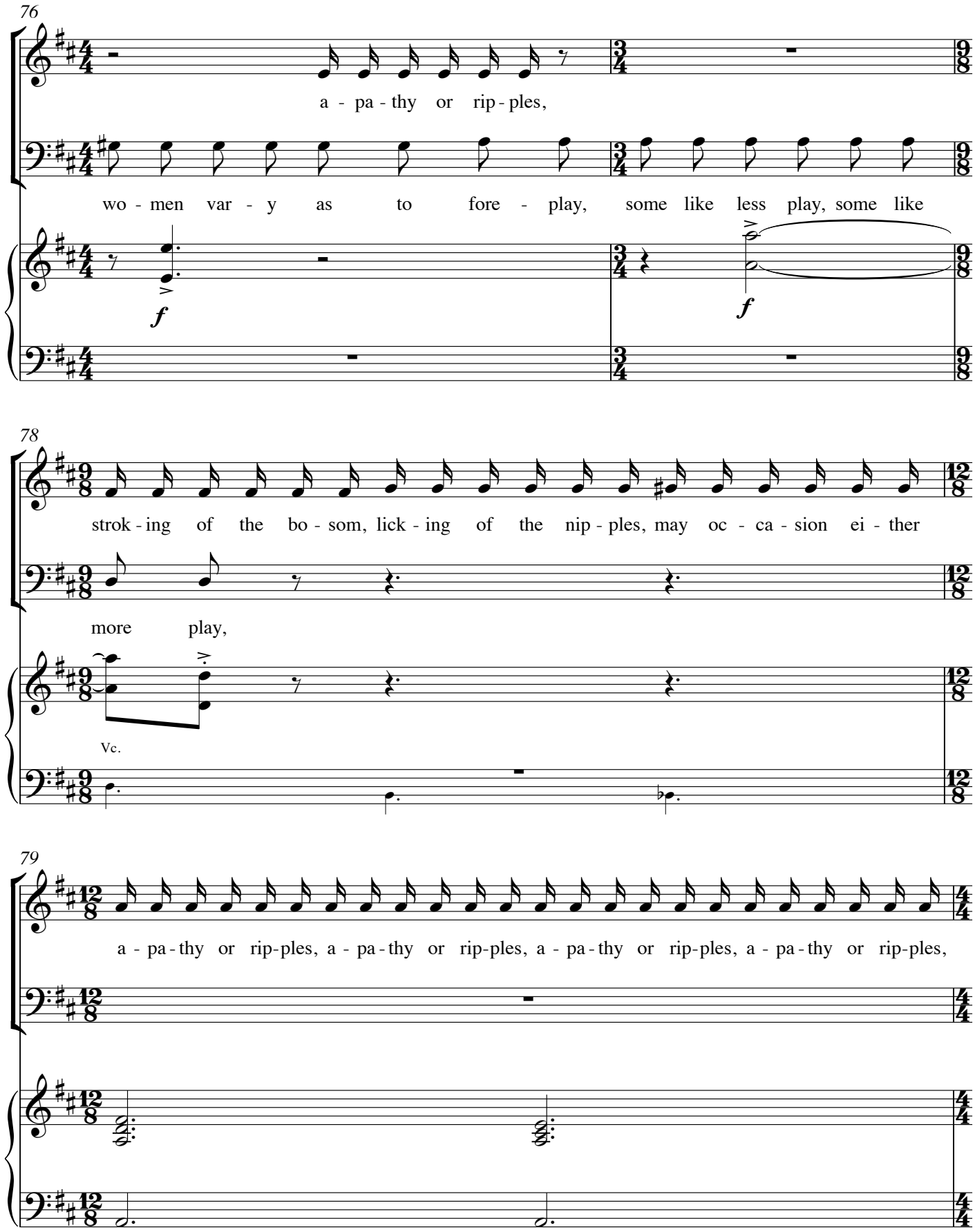

53
on the back seat of a Dodge.
sand - dune, in the back seat at the
54
on the so - fa, on the sand - dune, in the Dodge, on the
drive - in, on the so - far, on the sand - dune, in the Dodge, on the
55
cresc
rit.
back seat, with the steam - y win - dows, blan - kets, zip - pers, toe - nails, Jock - ey
cresc
back seat, with the steam - y win - dows, blan - kets, zip - pers, toe - nails, Jock - ey
cresc

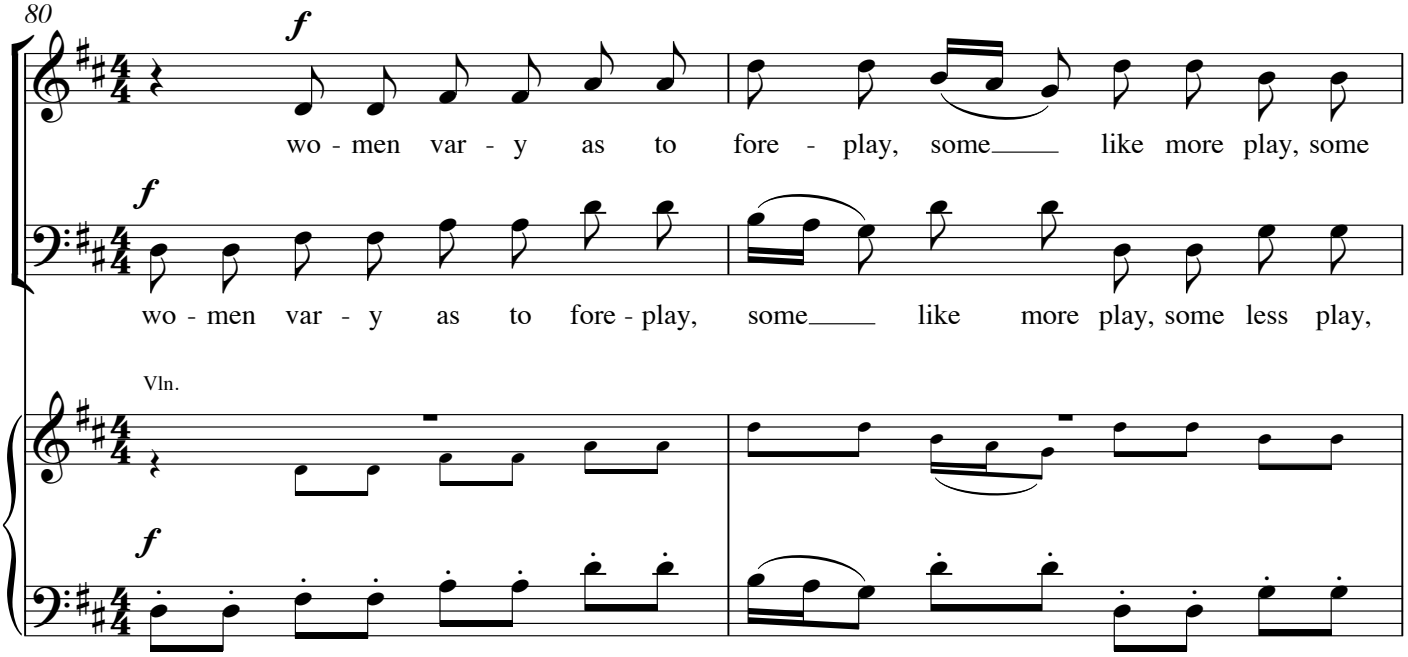

56
sffz
C
57
♩=80
recit.
rall.
shorts!
sffz
p
shorts!
hav - ing tried it she is like - ly to fear she is ill or
sffz
p

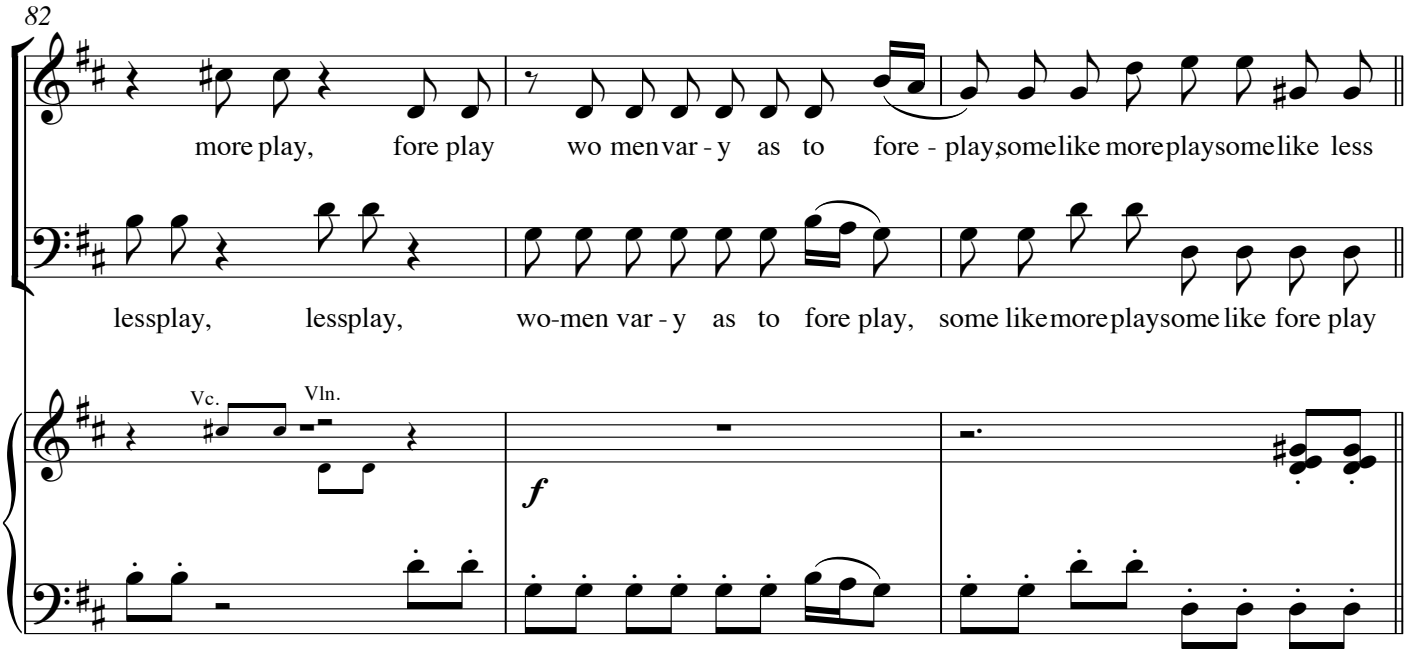

58
A tempo
p
3
frig - id,
no won-der shedoes not like it, the non - vir - gin bride, the
Vc.

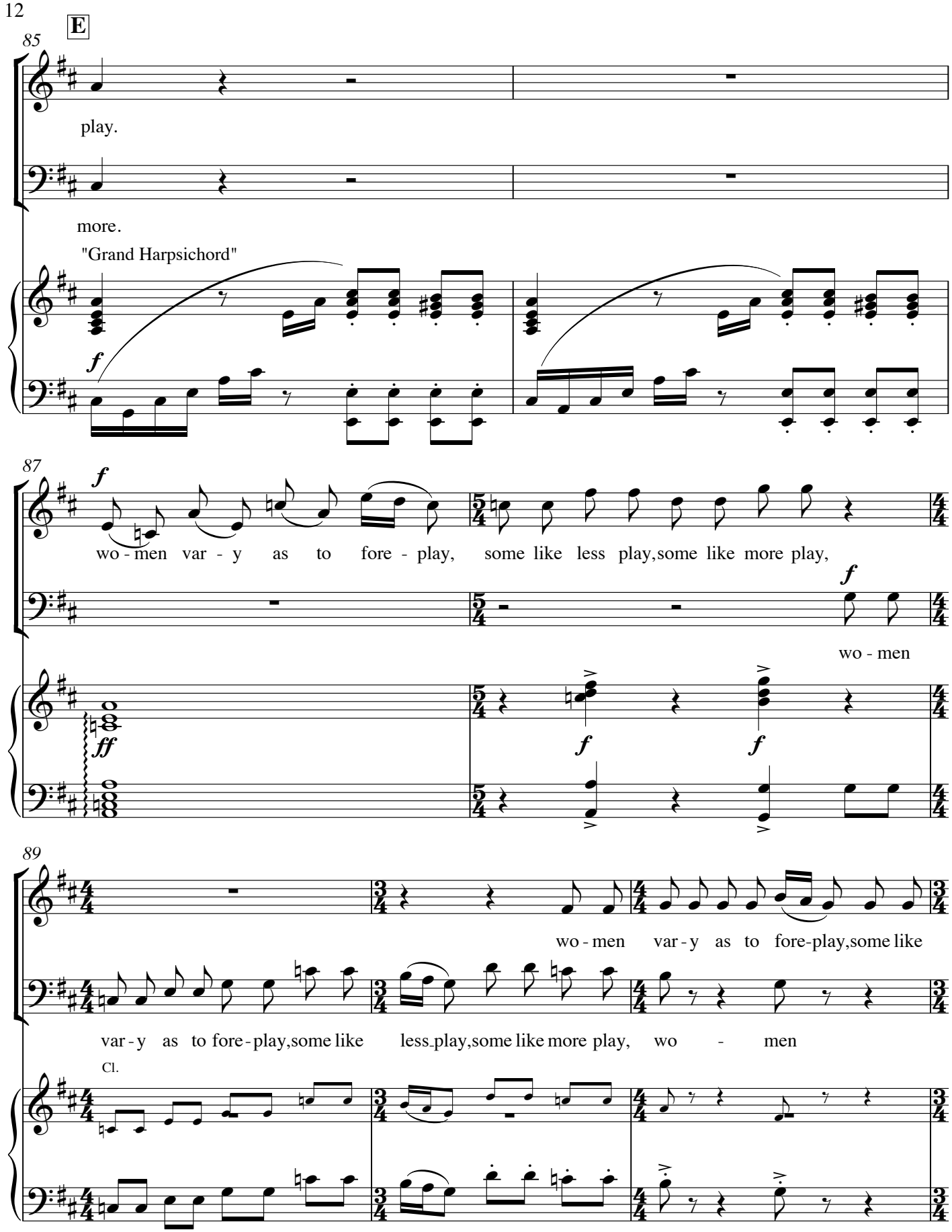

61
attaca!
slow
non - vir - gin bride,
the non - vir - gin bride.
slow
p
65
D
Allegro ♩=132
f
wo men var - y as to fore-play,
f
wo men var - y as to fore-play, some like less play, some like more play.
"Marimbumba"
f
f
Vc.
68
some like less play, some like more play,
f
strok - ing of the bos - om, lick - ing of the nip - ples


70
f
wo - men var - y as to fore - ply,
may oc - ca - sion eith - er ap - a - thy or rip - ples,
Vln.
f
72
some like less play, some like more play,
f wo - men var - y as to fore - play, some like less play, some like
Vc.
75
strok-ing of the bos-om, lick-ing of the nip-ples, may oc - ca - sion ei - ther ap - a - thy or rip-ples,
more play,
f


76
a - pa - thy or rip - ples,
wo - men var - y as to fore - play, some like less play, some like
f
f
78
strok - ing of the bo - som, lick - ing of the nip - ples, may oc - ca - sion ei - ther
more play,
Vc.
79
a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples,


80
f
wo - men var - y as to fore - play, some like more play, some
f
wo - men var - y as to fore - play, some like more play, some less play,
Vln.
f


82
more play, fore play wo men var - y as to fore - play, some like more play some like less
less play, less play, wo-men var - y as to fore play, some like more play some like fore play
Vc.
Vln.
f


E
85
play.
more.
"Grand Harpsichord"
f
87
f
wo - men var - y as to fore - play, some like less play,some like more play,
f
wo - men
ff
f
f
89
wo - men var - y as to fore-play,some like
var - y as to fore - play,some like less_play,some like more play, wo - men
Cl.

92

less play,some like more play, var - y fore-play as to

var - y wo-men as to as to fore-play, wo-men

Vln. Cl.

f

Vc.

95

wo - men var - y as to fore - play, some like less play, some like

var - y as to fore - play, some like less play, some like more play, fore - play

97

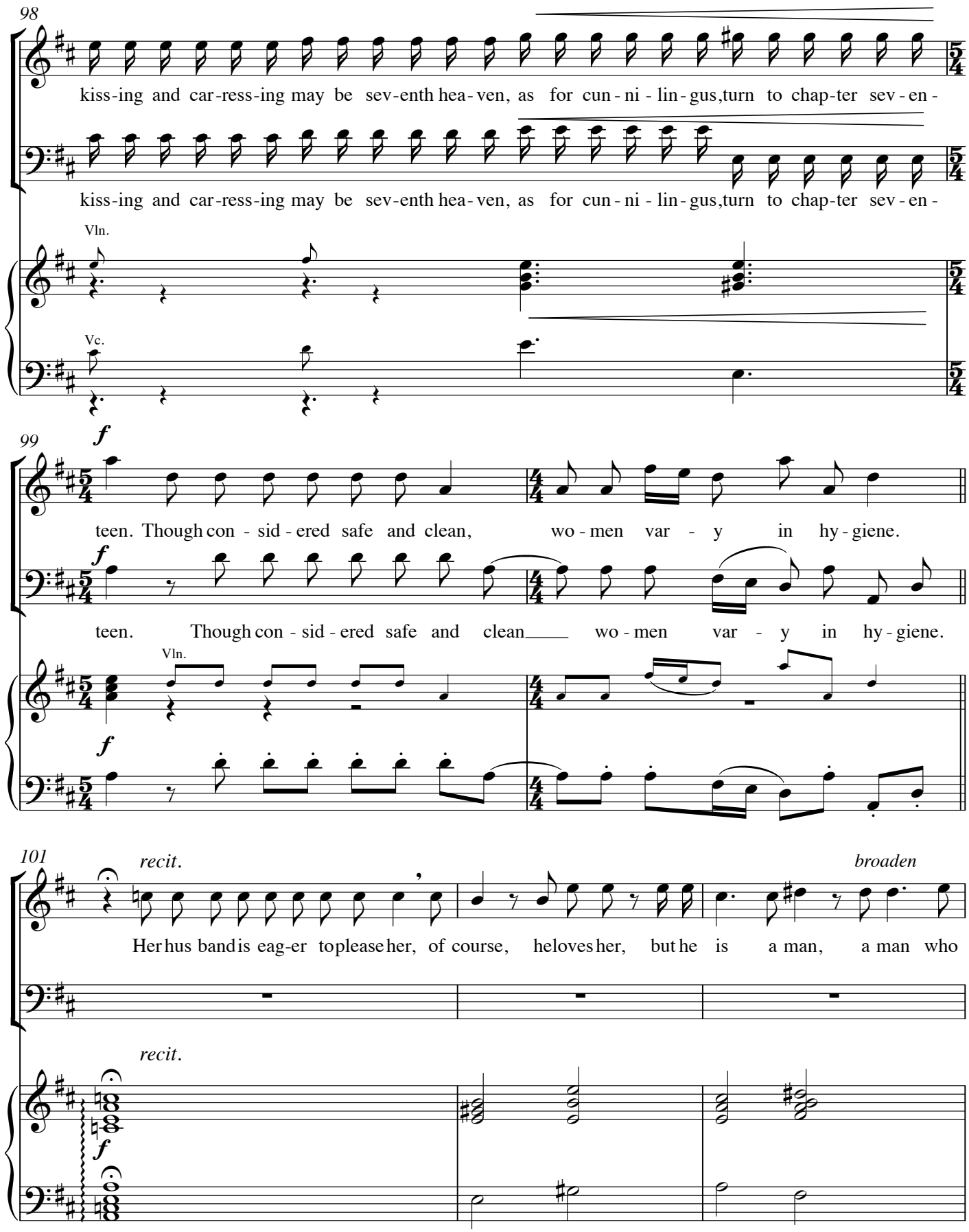
Prob-ing of the cer-vix nibbl-ing at an ear-lobe,

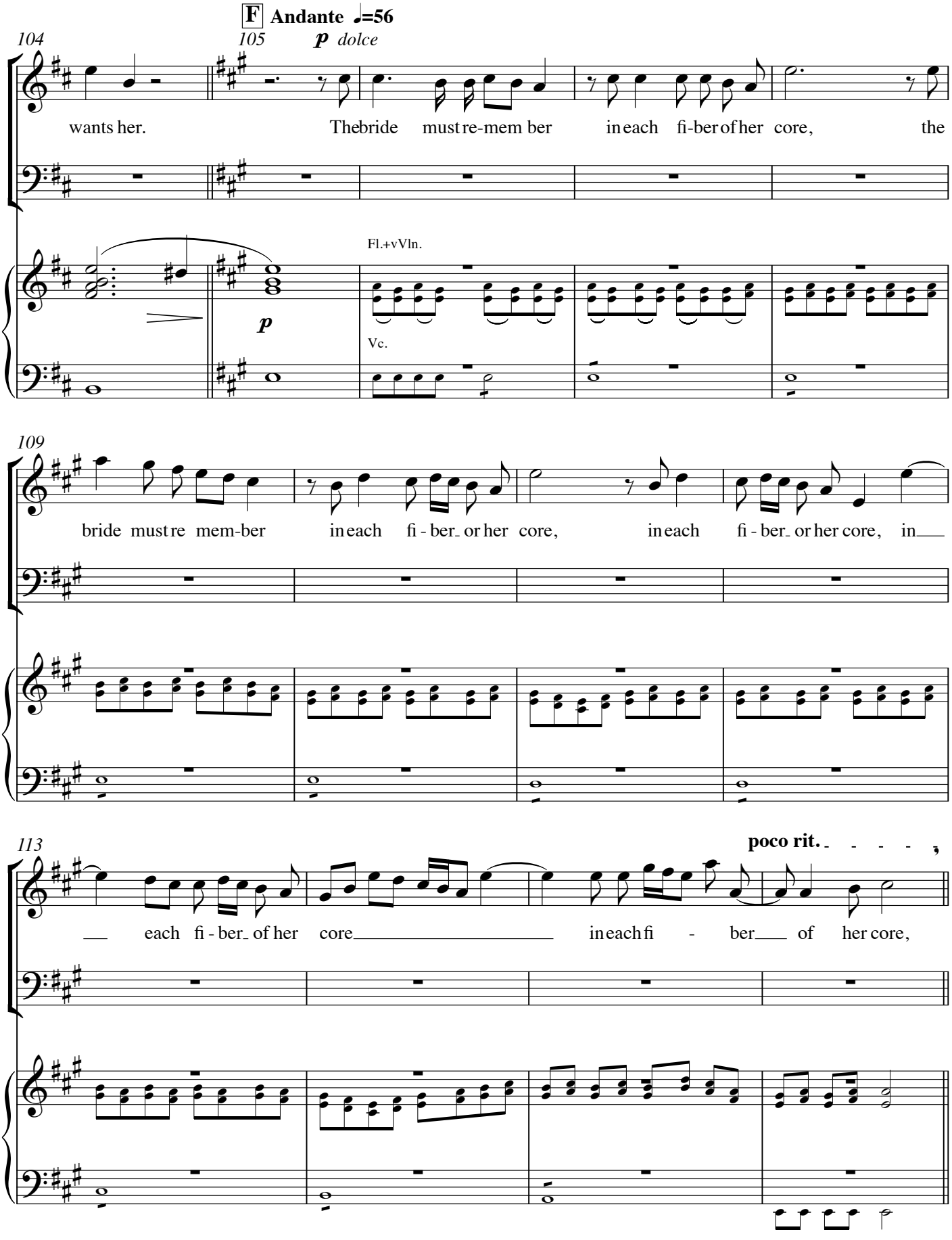
more play. Pres-surewith the pen - is, may a-wake a Ve-nus,

Vln.

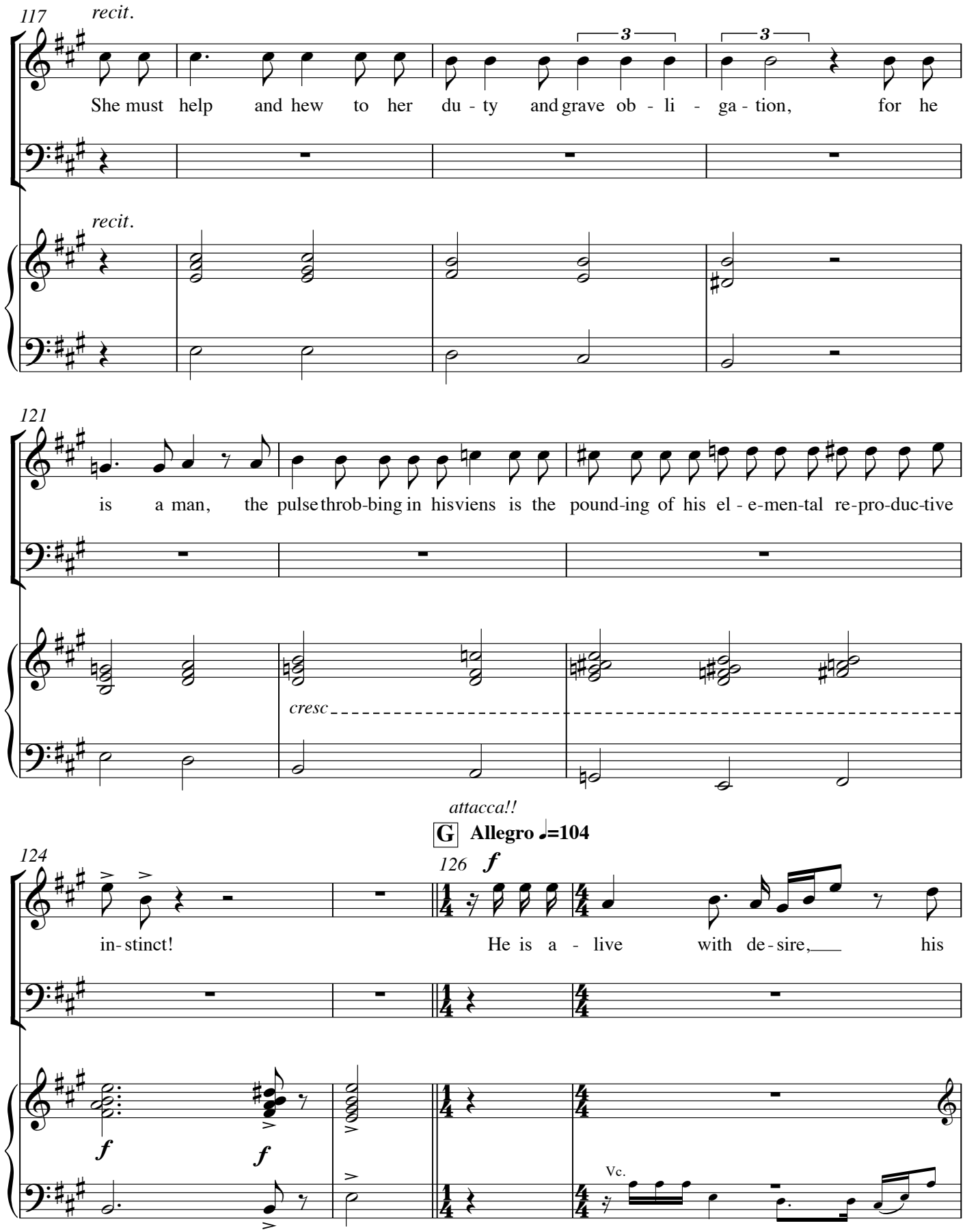
Vc. Vc.

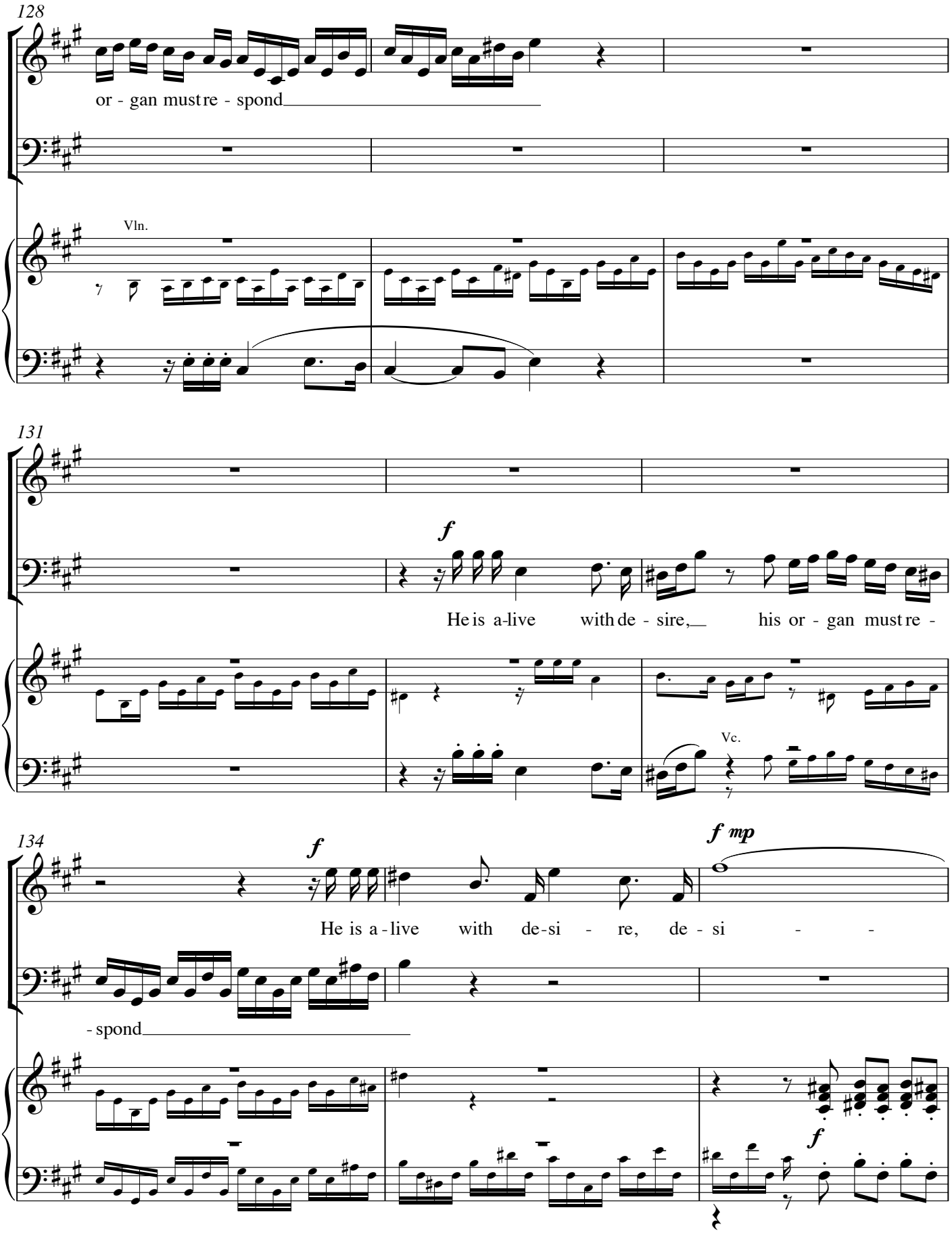
V.S.

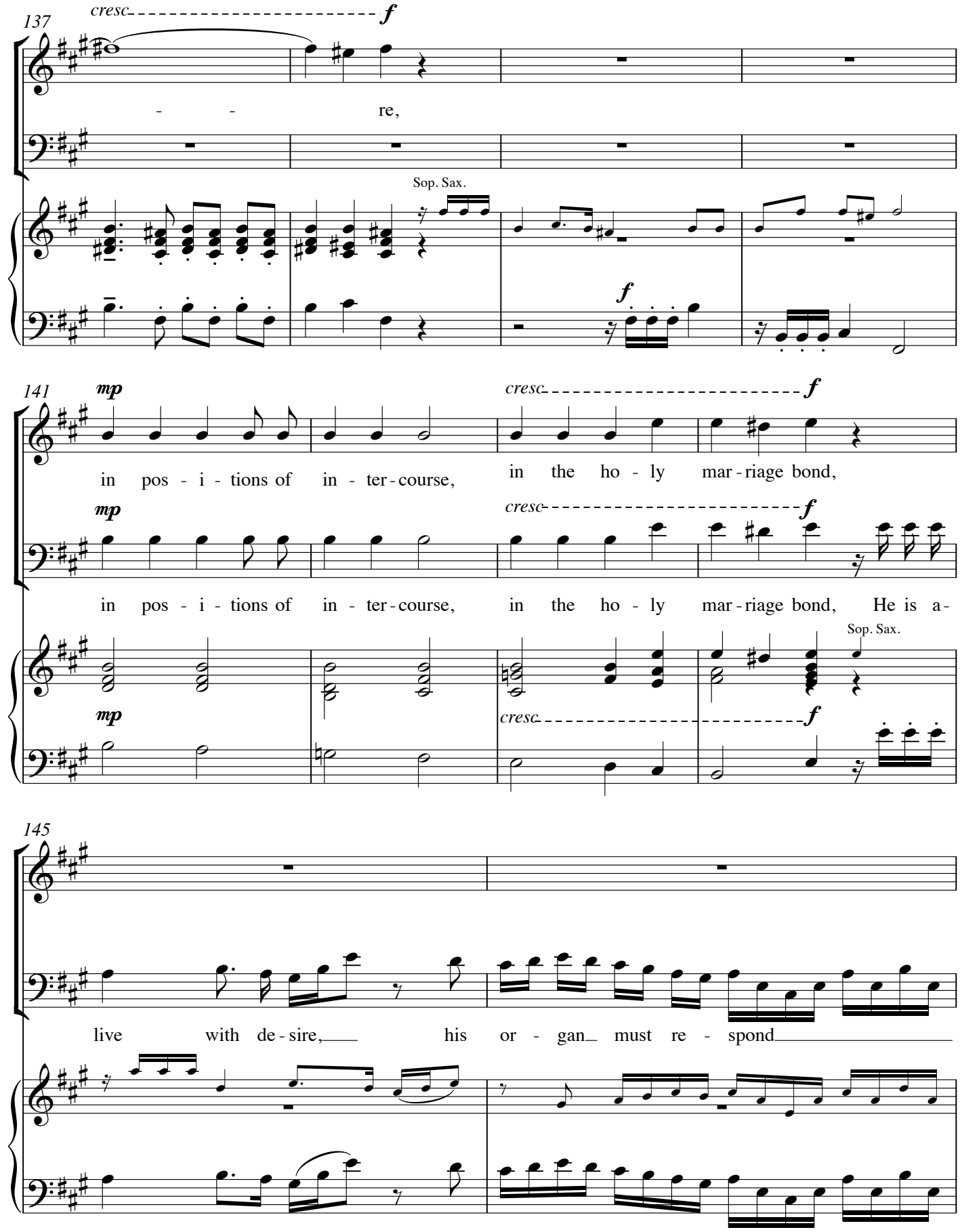

98
kiss-ing and car-ress-ing may be sev-enth hea-ven, as for cun-ni-lin-gus,turn to chap-ter sev-en-
kiss-ing and car-ress-ing may be sev-enth hea-ven, as for cun-ni-lin-gus,turn to chap-ter sev-en-
Vln.
Vc.
99
f
teen. Though con-sid-ered safe and clean, wo-men var-y in hy-giene.
f
teen. Though con-sid-ered safe and clean wo-men var-y in hy-giene.
Vln.
f
101
recit.
broaden
Her hus band is eag-er to please her, of course, he loves her, but he is a man, a man who
recit.
f

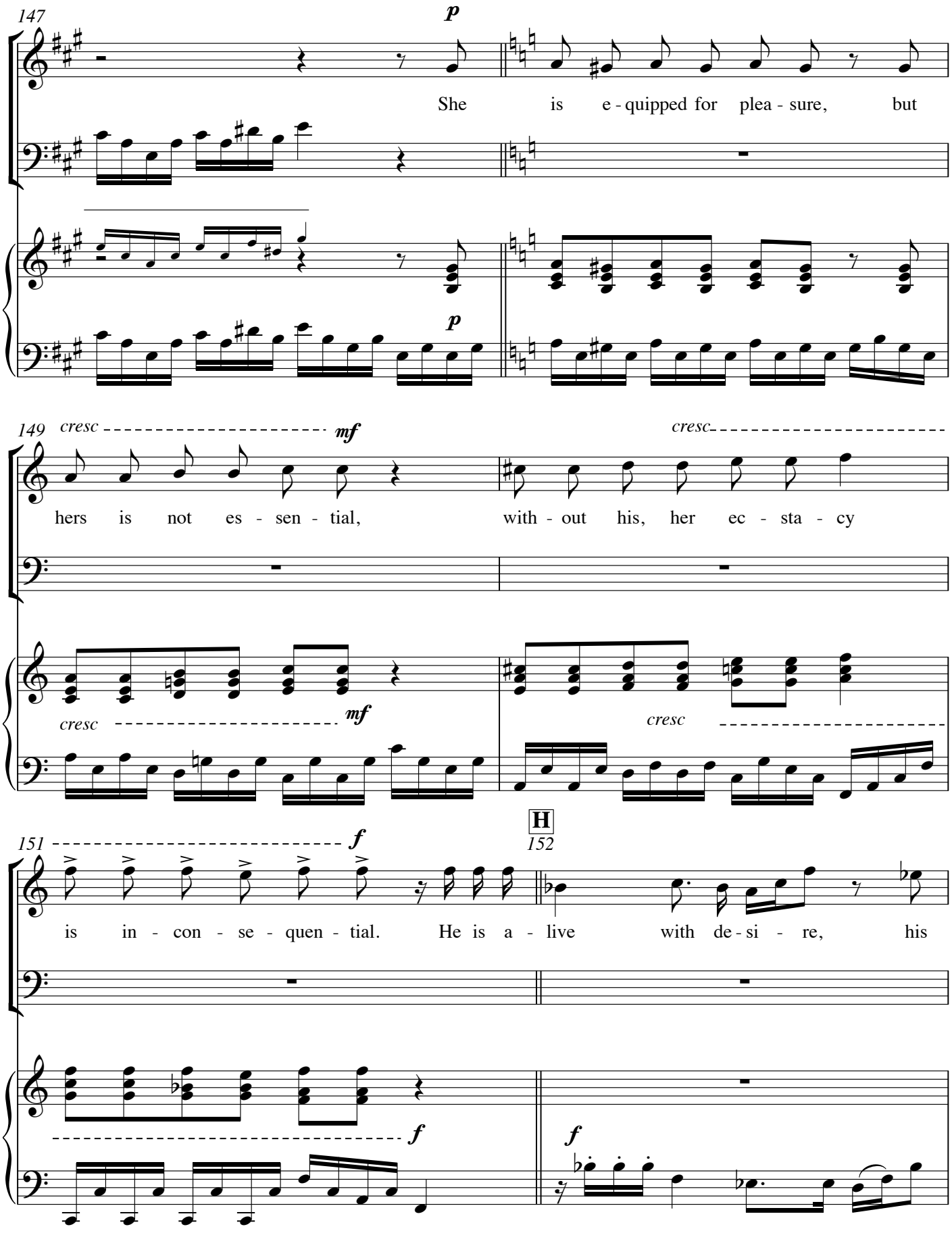

F Andante ♩=56
104
105
p dolce
wants her.
The bride must re-mem ber in each fi-ber of her core, the
Fl.+vVln.
p
Vc.
109
bride must re mem-ber in each fi - ber_ or her core, in each fi - ber_ or her core, in
113
poco rit.
each fi - ber_ of her core in each fi - ber of her core,

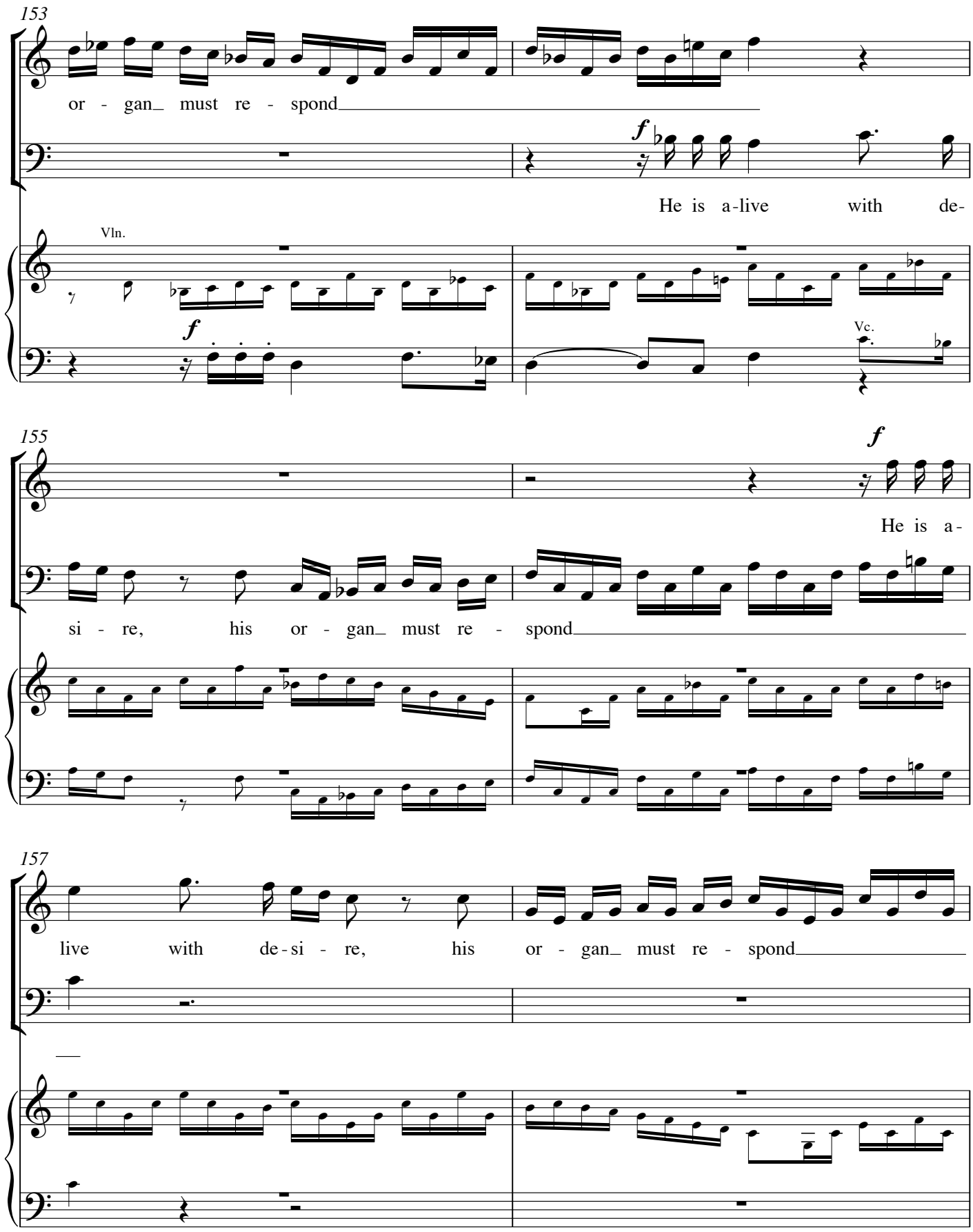
V.S.

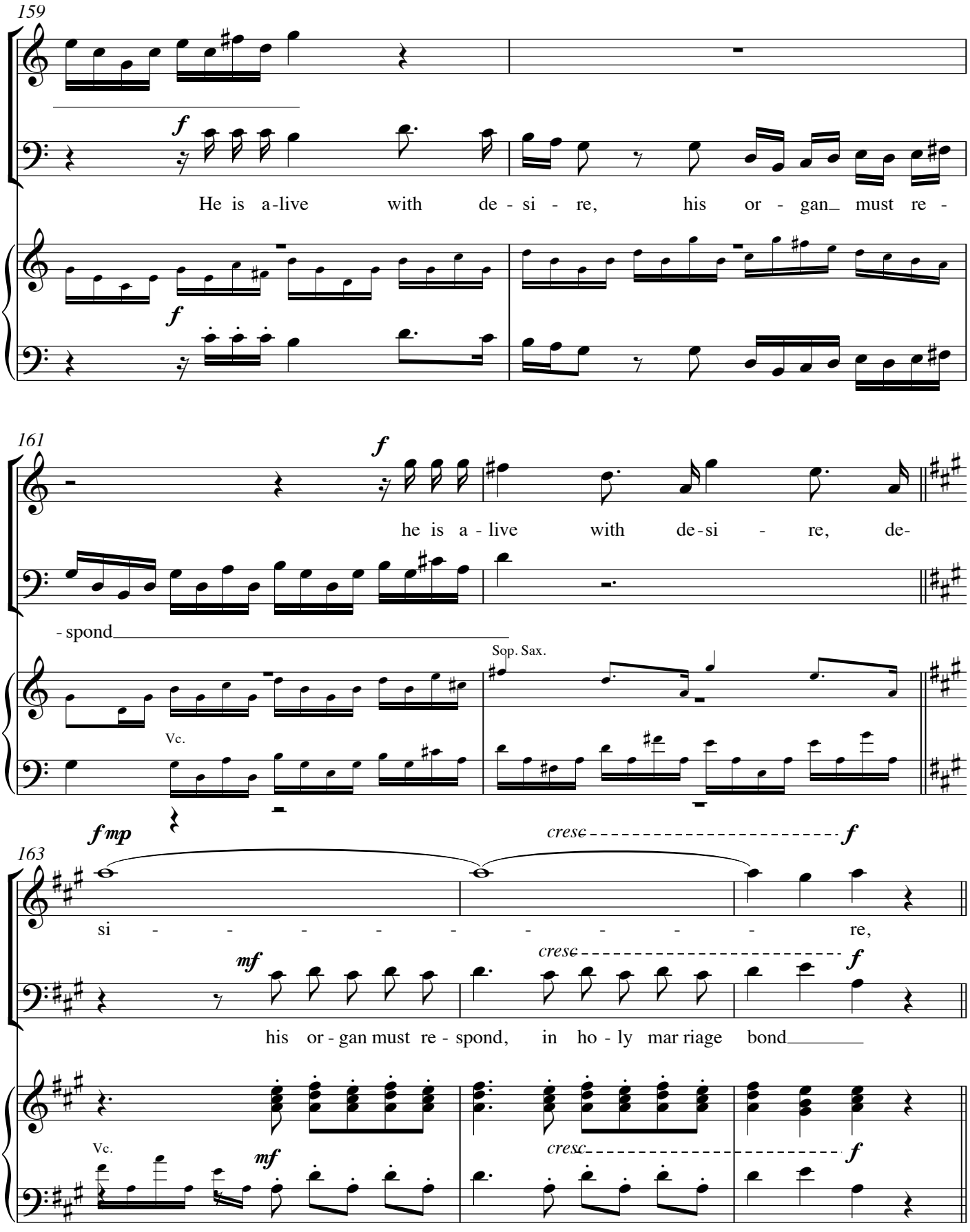

117
recit.
She must help and hew to her du - ty and grave ob - li - ga - tion, for he
recit.
121
is a man, the pulse throb-bing in his viens is the pound-ing of his el - e-men-tal re-pro-duc-tive
cresc
attacca!!
G Allegro ♩=104
124
in- stinct!
126 f
He is a - live with de - sire, his
f
f
Vc.


128
or - gan must re - spond
Vln.
131
f
He is a-live with de - sire,
his or - gan must re -
Vc.
134
f
f mp
He is a - live with de - si - re, de - si -
- spond
f


137
cresc
f
re,
Sop. Sax.
f
141
mp
cresc
f
in pos - i - tions of in - ter - course, in the ho - ly mar - riage bond,
mp
cresc
f
in pos - i - tions of in - ter - course, in the ho - ly mar - riage bond, He is a -
Sop. Sax.
mp
cresc
f
145
live with de - sire, his or - gan must re - spond


147
p
She is e - quipped for plea - sure, but
p
149
cresc
mf
hers is not es - sen - tial,
cresc
with - out his, her ec - sta - cy
cresc
mf
cresc
H
151
f
152
is in - con - se - quen - tial. He is a - live with de - si - re, his
f
f


153
or - gan_ must re - spond
f
He is a-live with de-
Vln.
f
Vc.
155
f
He is a-
si - re, his or - gan_ must re - spond
157
live with de-si - re, his or - gan_ must re - spond


159
f
He is a-live with de - si - re, his or - gan must re -
f
161
f
he is a - live with de-si - re, de-
- spond
Sop. Sax.
Vc.
f mp
cresc
f
163
si - - - - - - - - re,
mf
cresc
f
his or - gan must re - spond, in ho - ly mar riage bond
Vc.
mf
cresc
f

22

166

J **Presto** ♩=72

f

He is a - live with de - si - re, his

f

He is a - live with de - si - re, his

f

169

or - gan must res pond, his or - gan must res pond, his or - gan must res pond in pos -

or - gan must res pond, his or - gan must res pond, his or - gan must res pond in pos -

legato

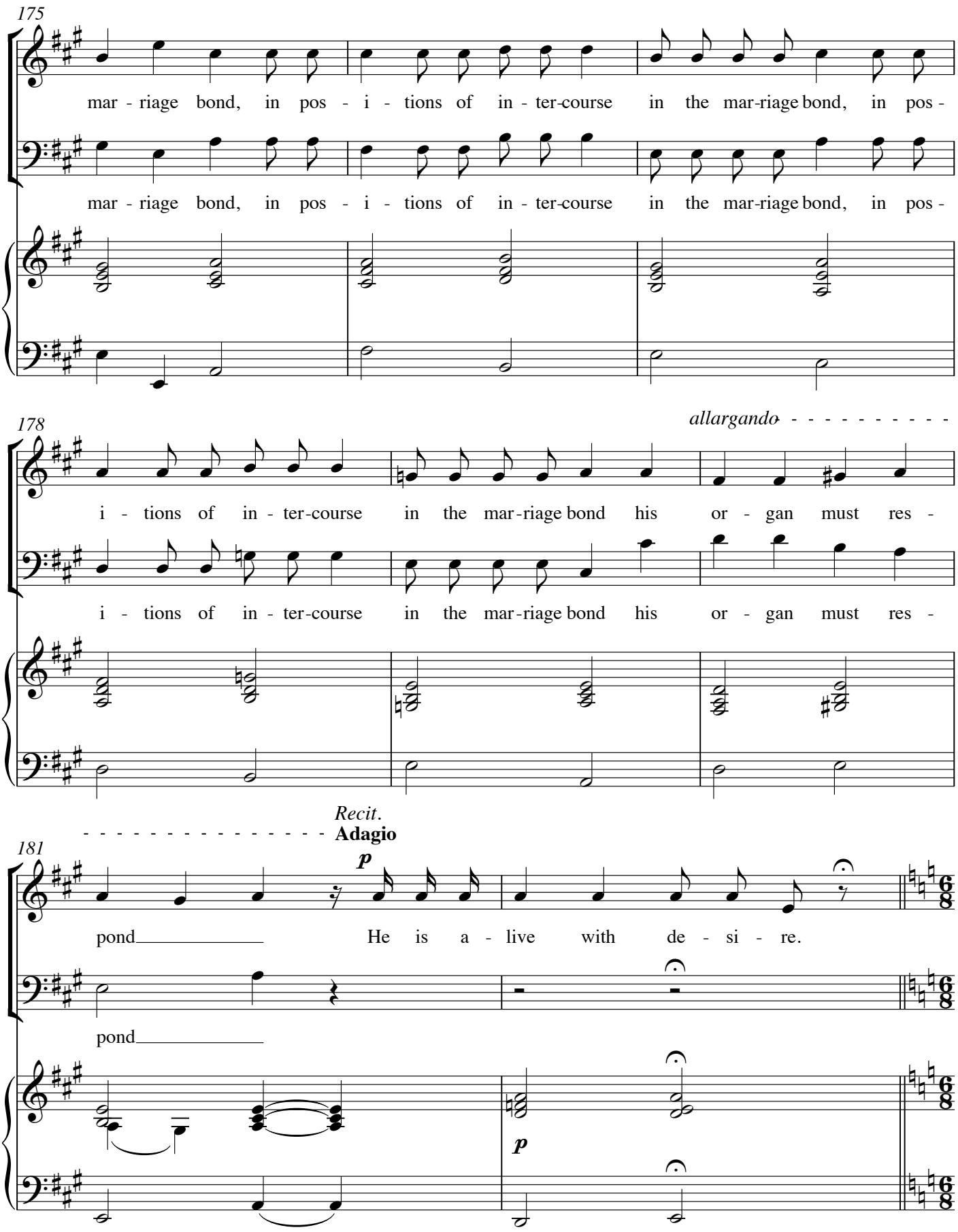
172

3

i - tions of in - ter - course in the mar - riage bond, in pos - i - tions of in - ter - course in the

3

i - tions of in - ter - course in the mar - riage bond, in pos - i - tions of in - ter - course in the


175
mar - riage bond, in pos - i - tions of in - ter-course in the mar-riage bond, in pos -
mar - riage bond, in pos - i - tions of in - ter-course in the mar-riage bond, in pos -
178
allargando
i - tions of in - ter-course in the mar-riage bond his or - gan must res -
i - tions of in - ter-course in the mar-riage bond his or - gan must res -
Recit.
Adagio
181
p
pond He is a - live with de - si - re.
pond
p

attacca

183 **K** **Presto ♩.=152**

f

up a-gainst the wall, up a-gainst the

up a-gainst the wall, up a-gainst the wall,

"Mallet Brass"

f

187

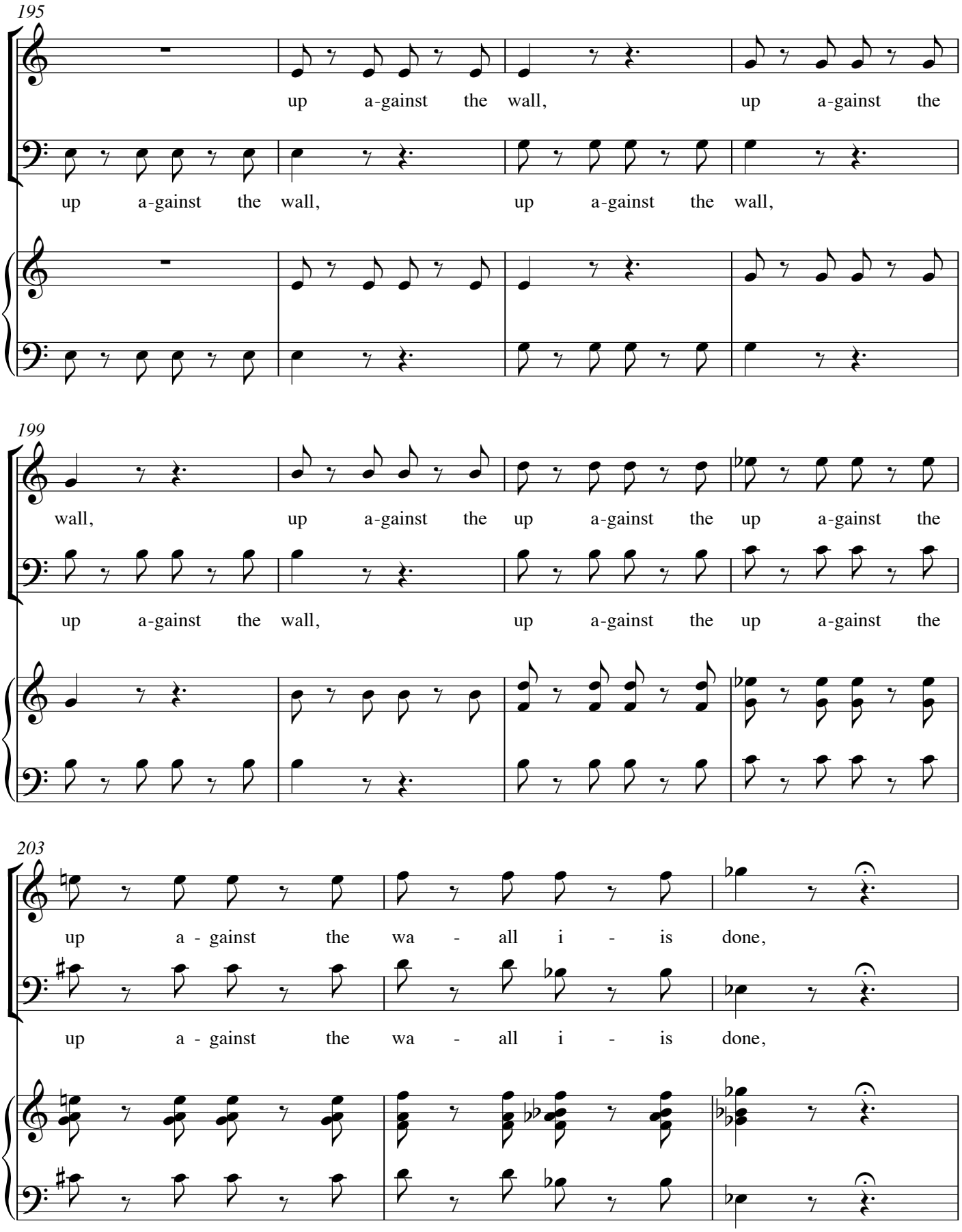
wall, up a-gainst the wall, up a-gainst the

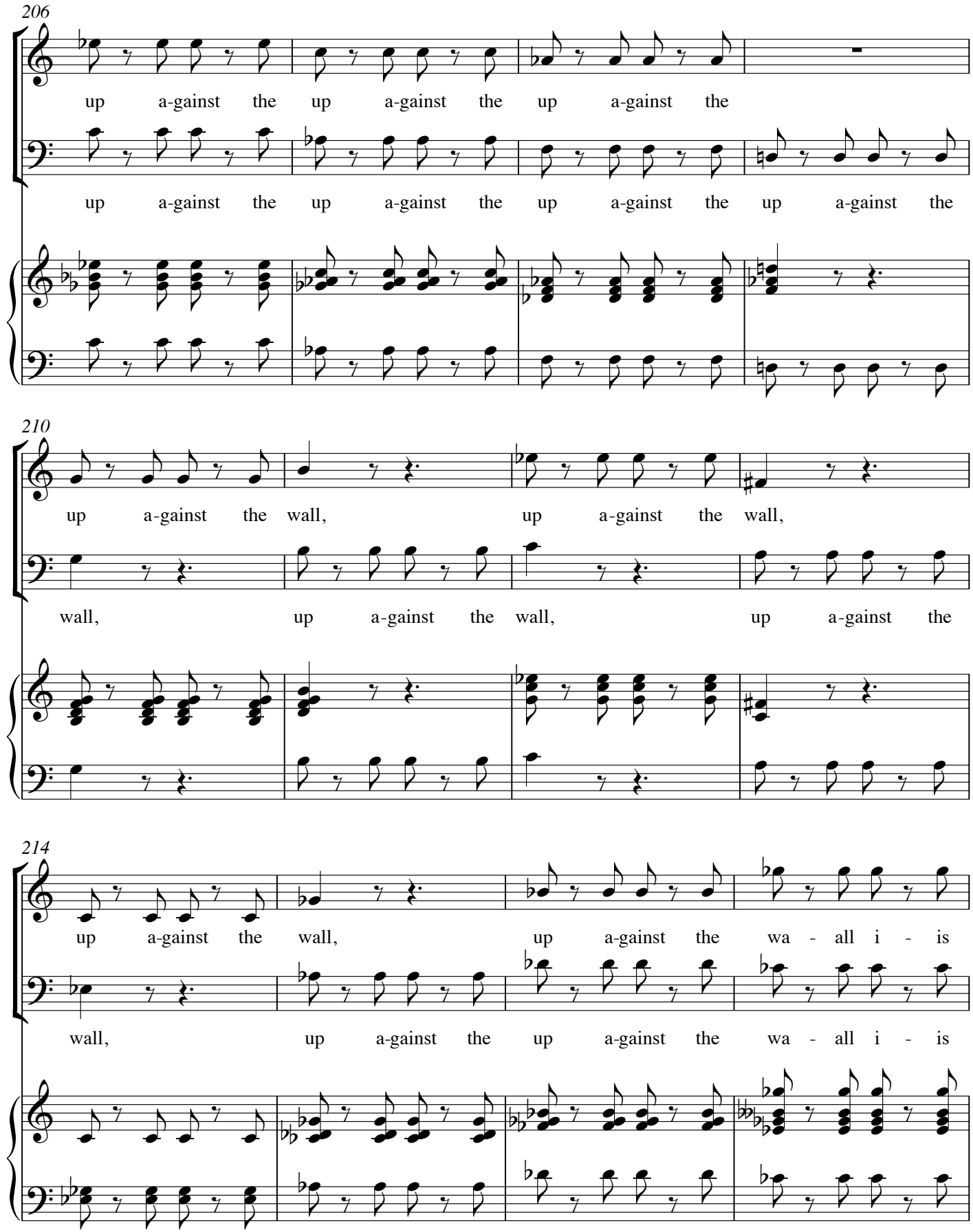
up a-gainst the wall, up a-gainst the up a-gainst the

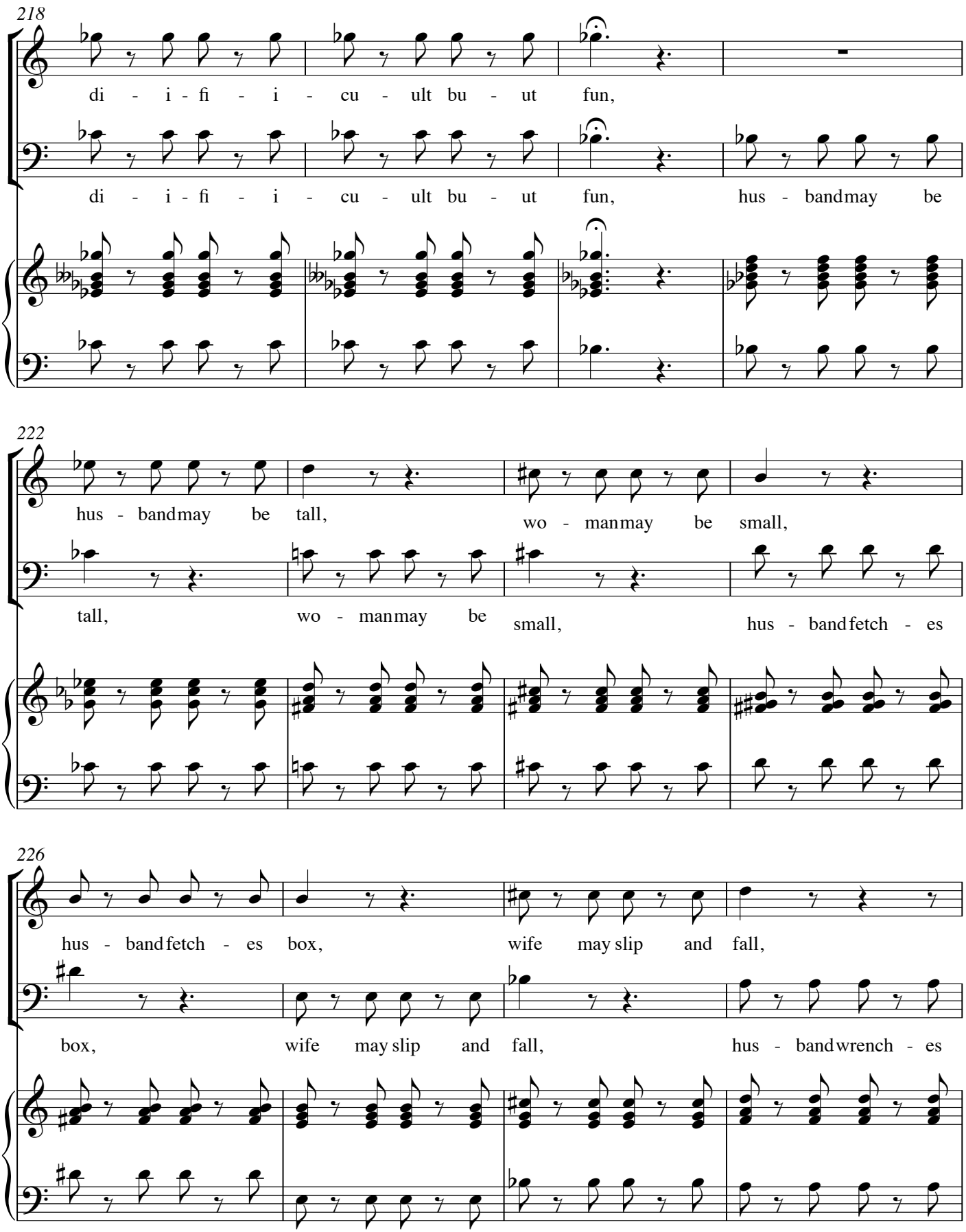
191

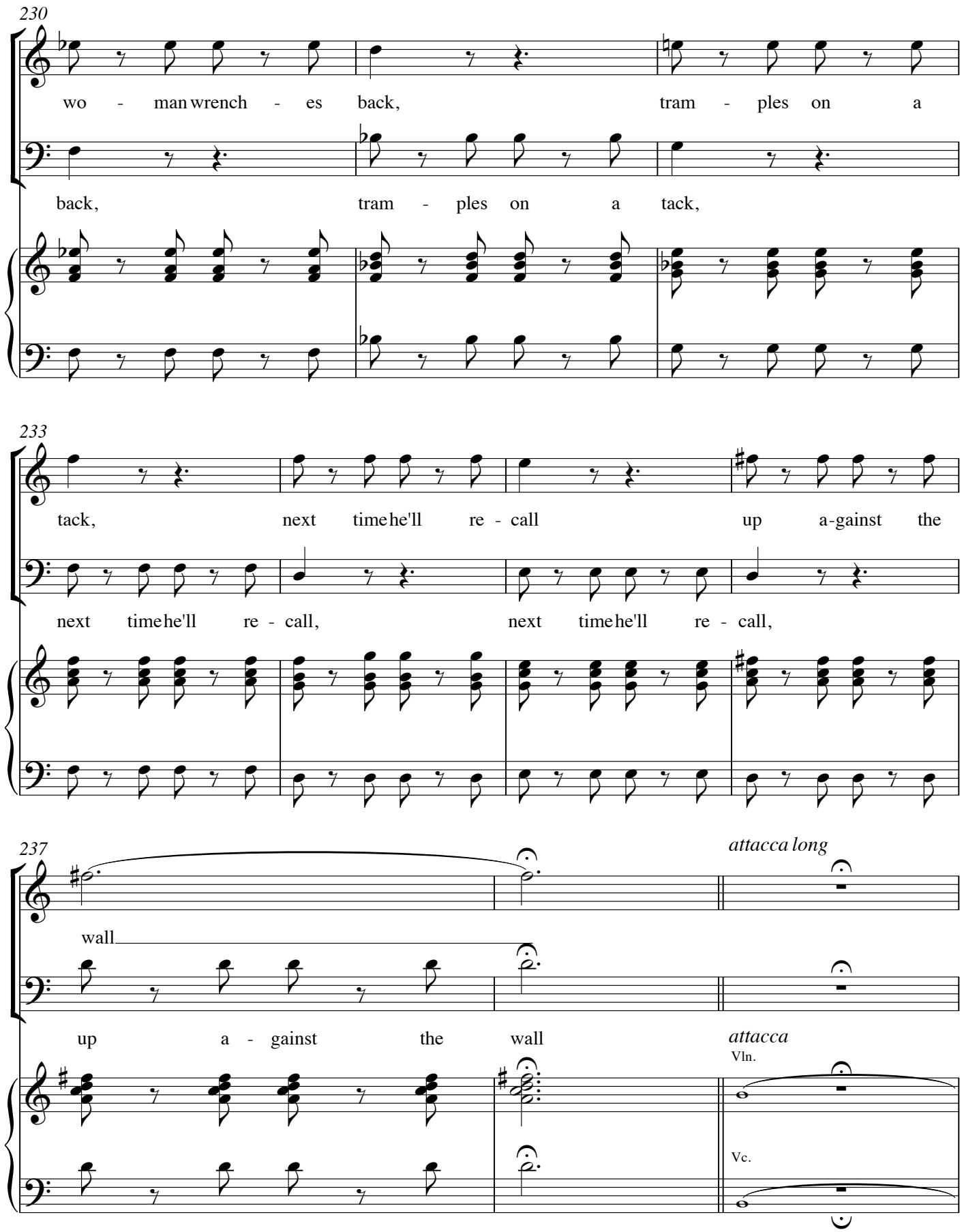
up a-gainst the up a-gainst the wa - all tho - ough dif - fi - cult,

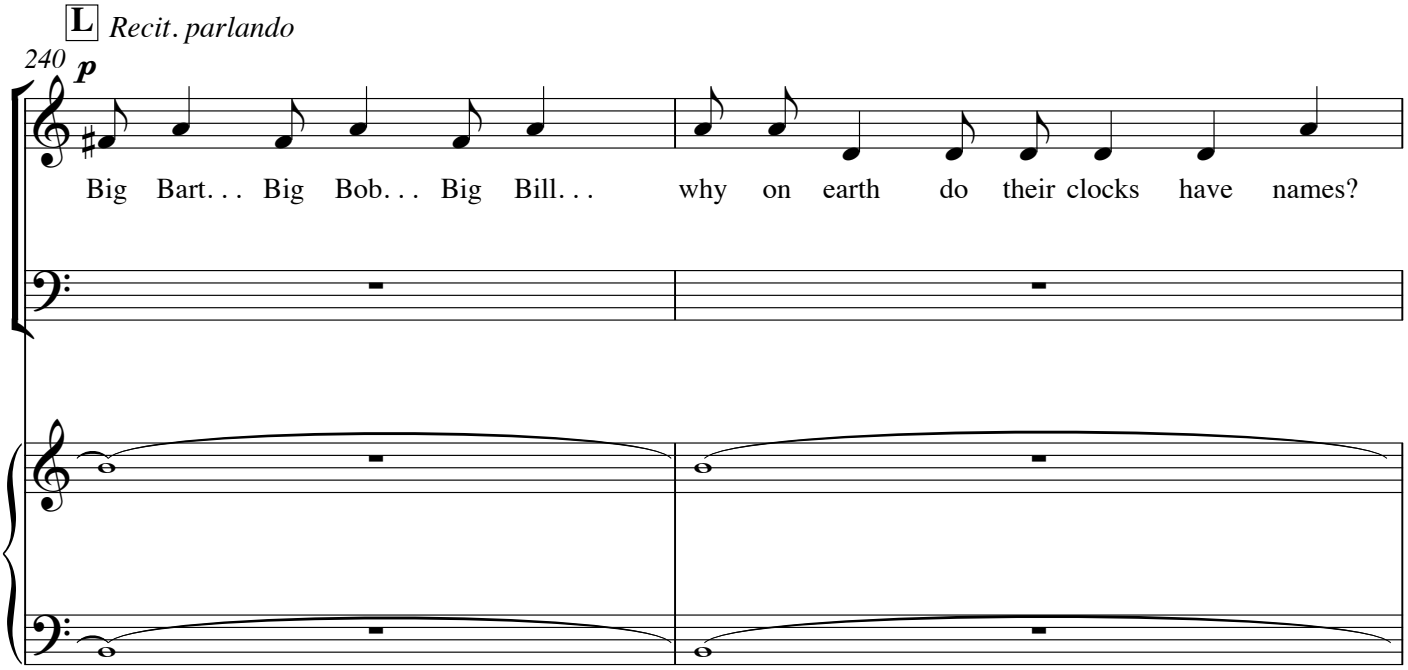
up a-gainst the up a-gainst the wa - all tho - ough dif - fi - cult,

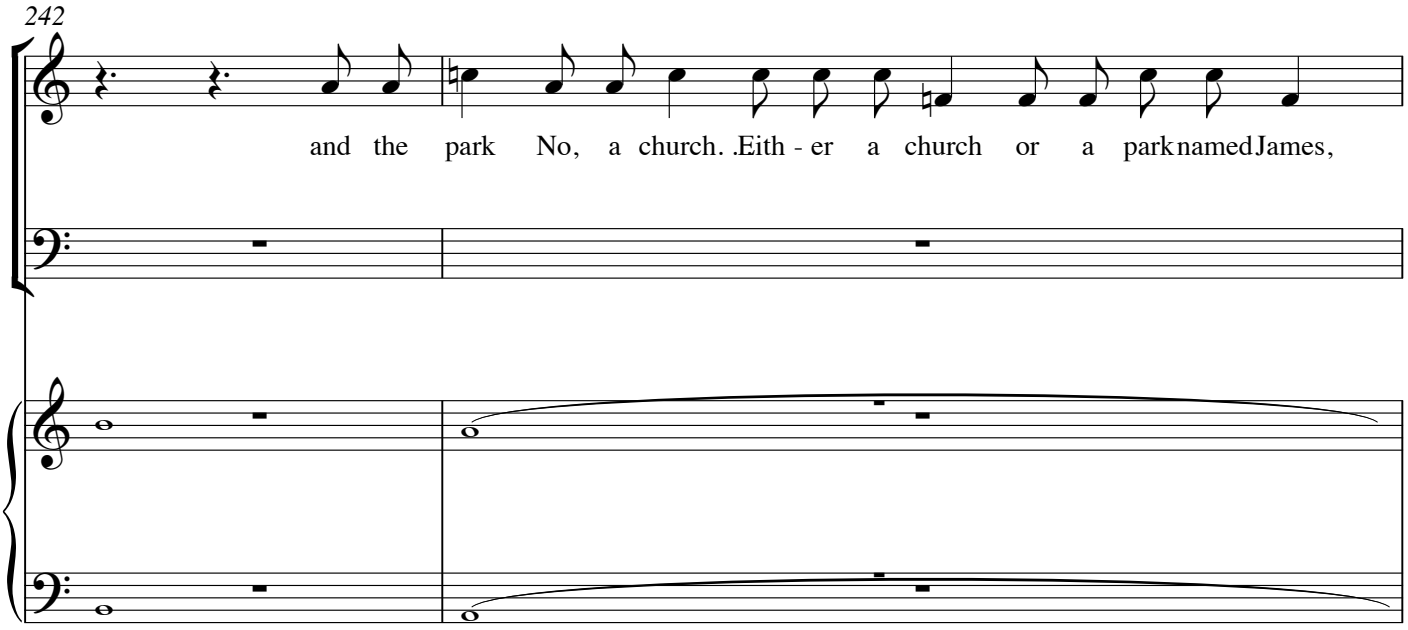

195
up a-gainst the wall, up a-gainst the
up a-gainst the wall, up a-gainst the wall,
199
wall, up a-gainst the up a-gainst the up a-gainst the
up a-gainst the wall, up a-gainst the up a-gainst the
203
up a - gainst the wa - all i - is done,
up a - gainst the wa - all i - is done,

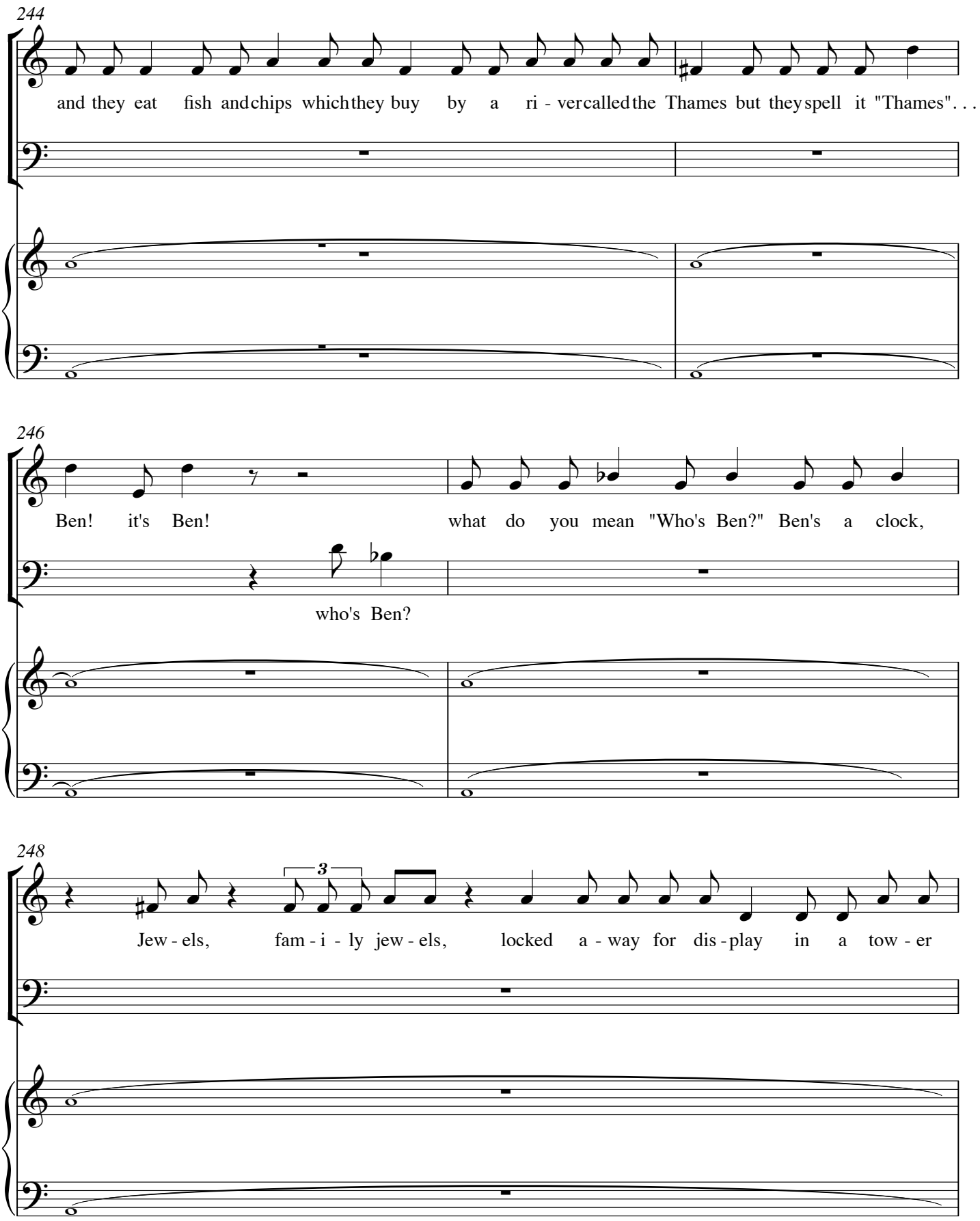

206
up a-gainst the up a-gainst the up a-gainst the
up a-gainst the up a-gainst the up a-gainst the up a-gainst the
210
up a-gainst the wall, up a-gainst the wall,
wall, up a-gainst the wall, up a-gainst the
214
up a-gainst the wall, up a-gainst the wa - all i - is
wall, up a-gainst the up a-gainst the wa - all i - is

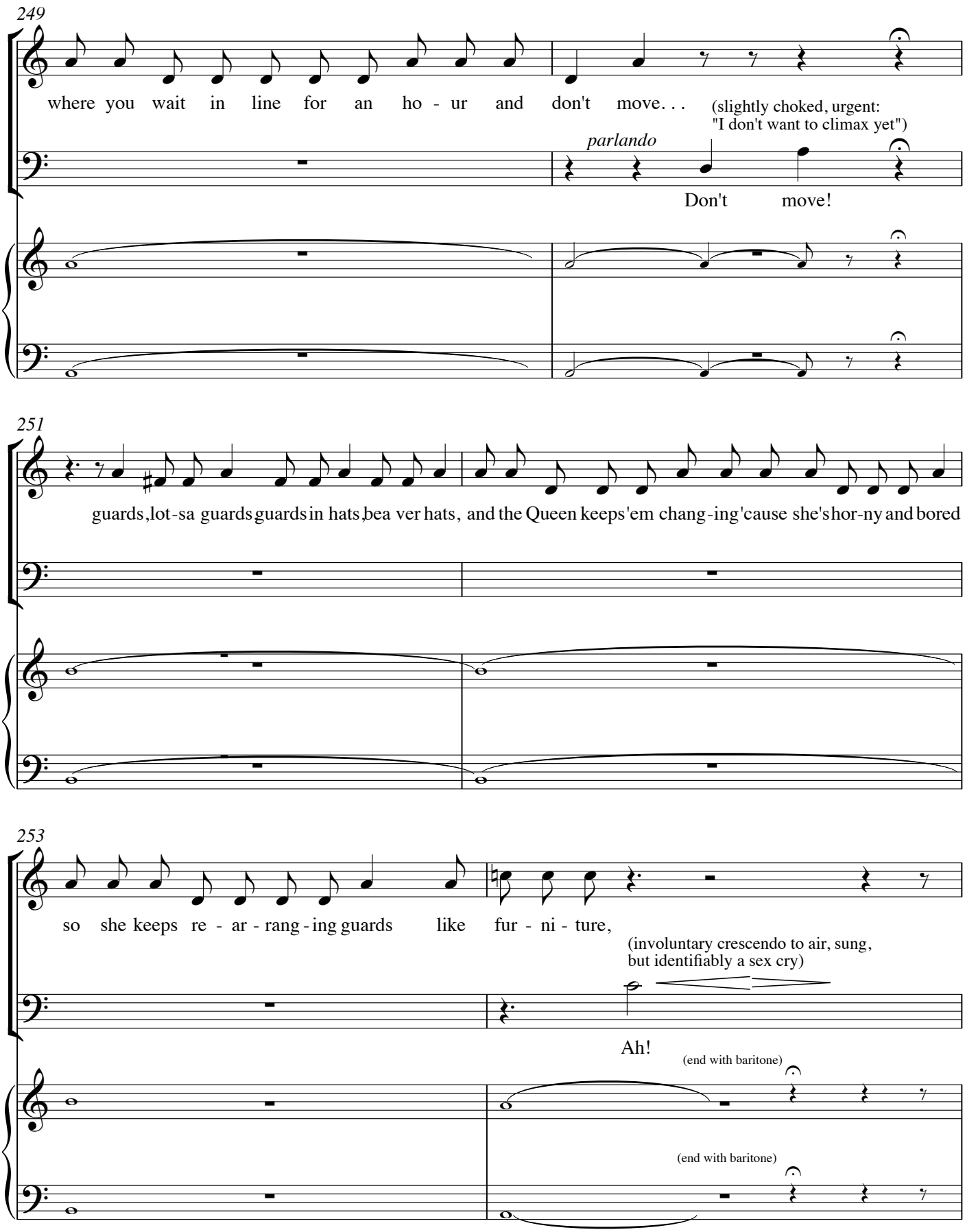

218
di - i - fi - i - cu - ult bu - ut fun,
di - i - fi - i - cu - ult bu - ut fun, hus - bandmay be
222
hus - bandmay be tall,
wo - manmay be small,
tall, wo - manmay be
small, hus - bandfetch - es
226
hus - bandfetch - es box,
wife may slip and fall,
box, wife may slip and fall,
hus - bandwrench - es

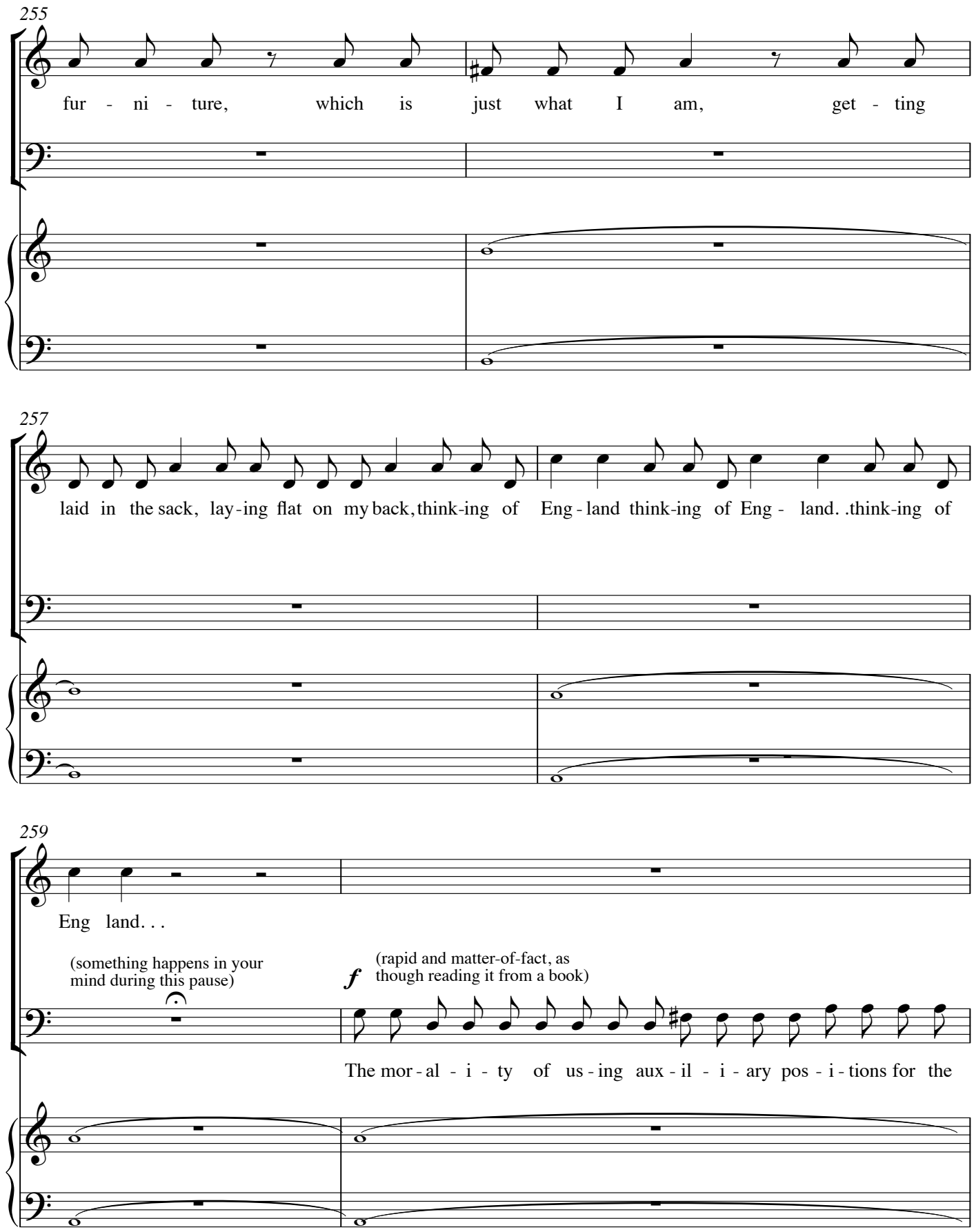

230
wo - man wrench - es back, tram - ples on a
back, tram - ples on a tack,
233
tack, next time he'll re - call up a-gainst the
next time he'll re - call, next time he'll re - call,
237
attacca long
wall
up a - gainst the wall
attacca
Vln.
Vc.


L
Recit. parlando
240
p
Big Bart. . . Big Bob. . . Big Bill. . . why on earth do their clocks have names?


242
and the park No, a church. .Eith - er a church or a park named James,


244
and they eat fish and chips which they buy by a ri - ver called the Thames but they spell it "Thames"...
246
Ben! it's Ben! what do you mean "Who's Ben?" Ben's a clock,
who's Ben?
248
3
Jew - els, fam - i - ly jew - els, locked a - way for dis - play in a tow - er


249
where you wait in line for an ho - ur and don't move. . .
(slightly choked, urgent:
"I don't want to climax yet")
parlando
Don't move!
251
guards, lot-sa guards guards in hats, bea ver hats, and the Queen keeps 'em chang-ing 'cause she's hor-ny and bored
253
so she keeps re - ar - rang - ing guards like fur - ni - ture,
(involuntary crescendo to air, sung,
but identifiably a sex cry)
Ah!
(end with baritone)
(end with baritone)


255
fur - ni - ture, which is just what I am, get - ting
257
laid in the sack, lay-ing flat on my back, think-ing of Eng-land think-ing of Eng- land. .think-ing of
259
Eng land. . .
(something happens in your mind during this pause)
f
(rapid and matter-of-fact, as though reading it from a book)
The mor-al - i - ty of us-ing aux-il - i - ary pos - i-tions for the

261

wife's or - gas - mic pri - or - i - ties has long been re - cog - nized by church and

263

med - i - cal au - thor - i - ties.

M ♩=48-50

264

mp (she's surprised by what she's feeling)

Ah! Ah! Ah! Ah! Ah!

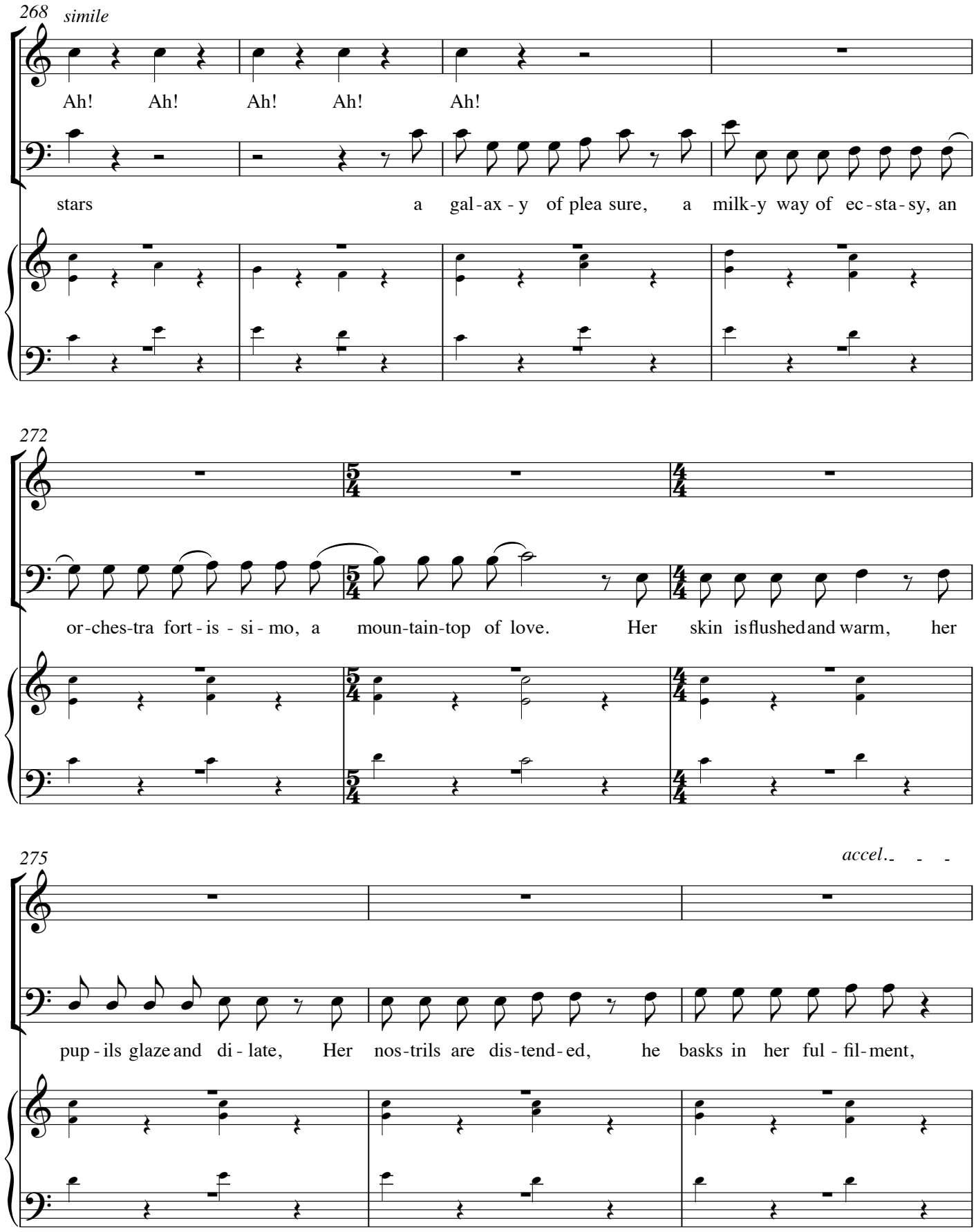
mp

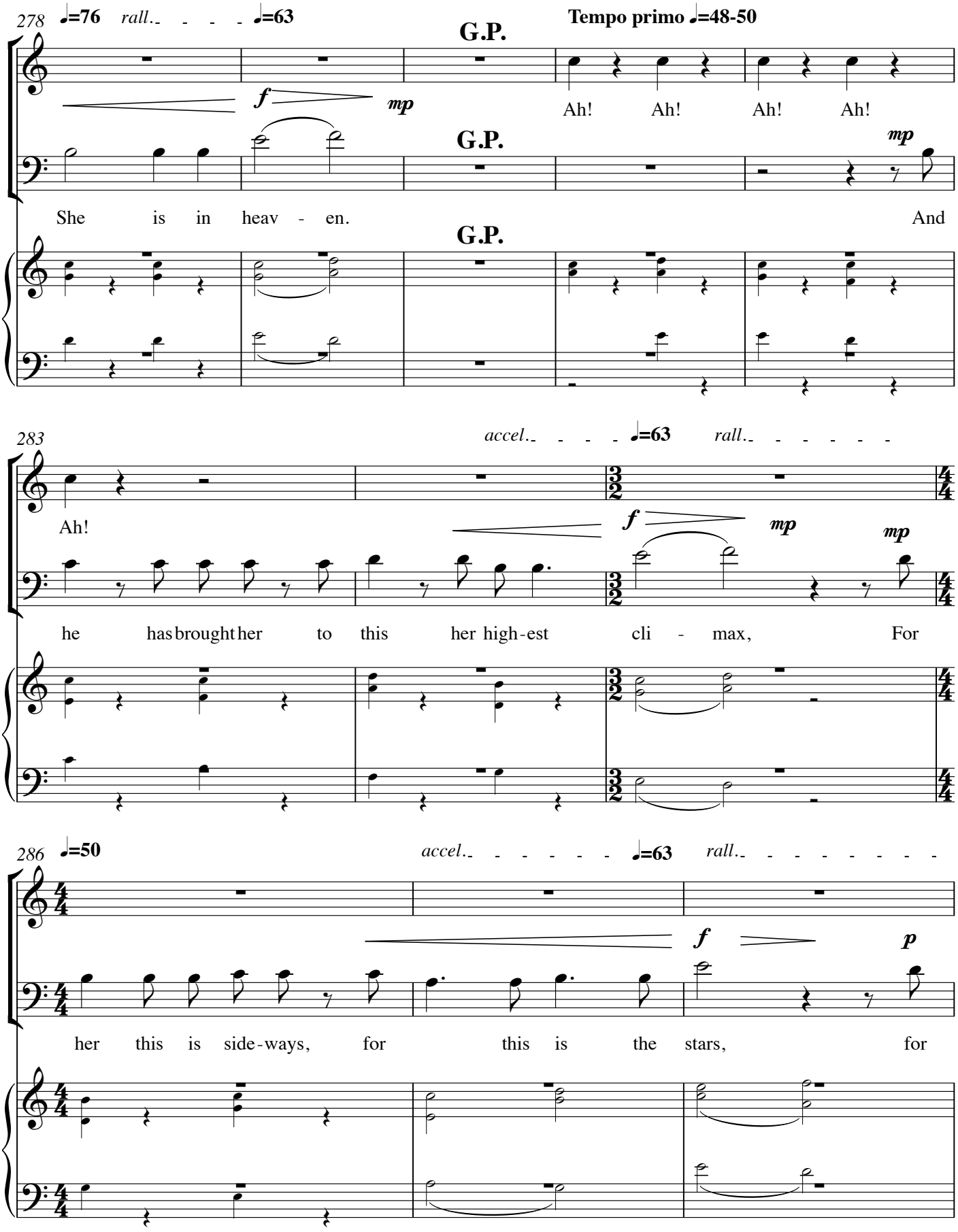
For him this is side ways, for her it is the

"optionally double vln, fl, and vlc with Full String Pad through measure 296"

Vln.+Fl.

Vc.


268
simile
Ah! Ah! Ah! Ah! Ah!
stars a gal-ax-y of plea sure, a milk-y way of ec-sta-sy, an
272
or-ches-tra fort-is-si-mo, a moun-tain-top of love. Her skin is flushed and warm, her
275
accel.
pup-ils glaze and di-late, Her nos-trils are dis-tend-ed, he basks in her ful-fil-ment,


278
♩=76 rall. ♩=63
Tempo primo ♩=48-50
G.P.
f mp
Ah! Ah! Ah! Ah!
G.P.
mp
She is in heav - en.
And
G.P.
283
accel. ♩=63 rall.
Ah!
f mp mp
he has brought her to this her high-est cli - max, For
286
♩=50
accel. ♩=63 rall.
f p
her this is side-ways, for this is the stars, for

289 ♩=50 *accel.* ♩=63 *rall.*

f *pp* *p*

her this is side ways, for him it is the stars for

293 ♩=50

p

sta - ah - ah - ah - ars

him it is the stars

N **Allegro ♩=116**

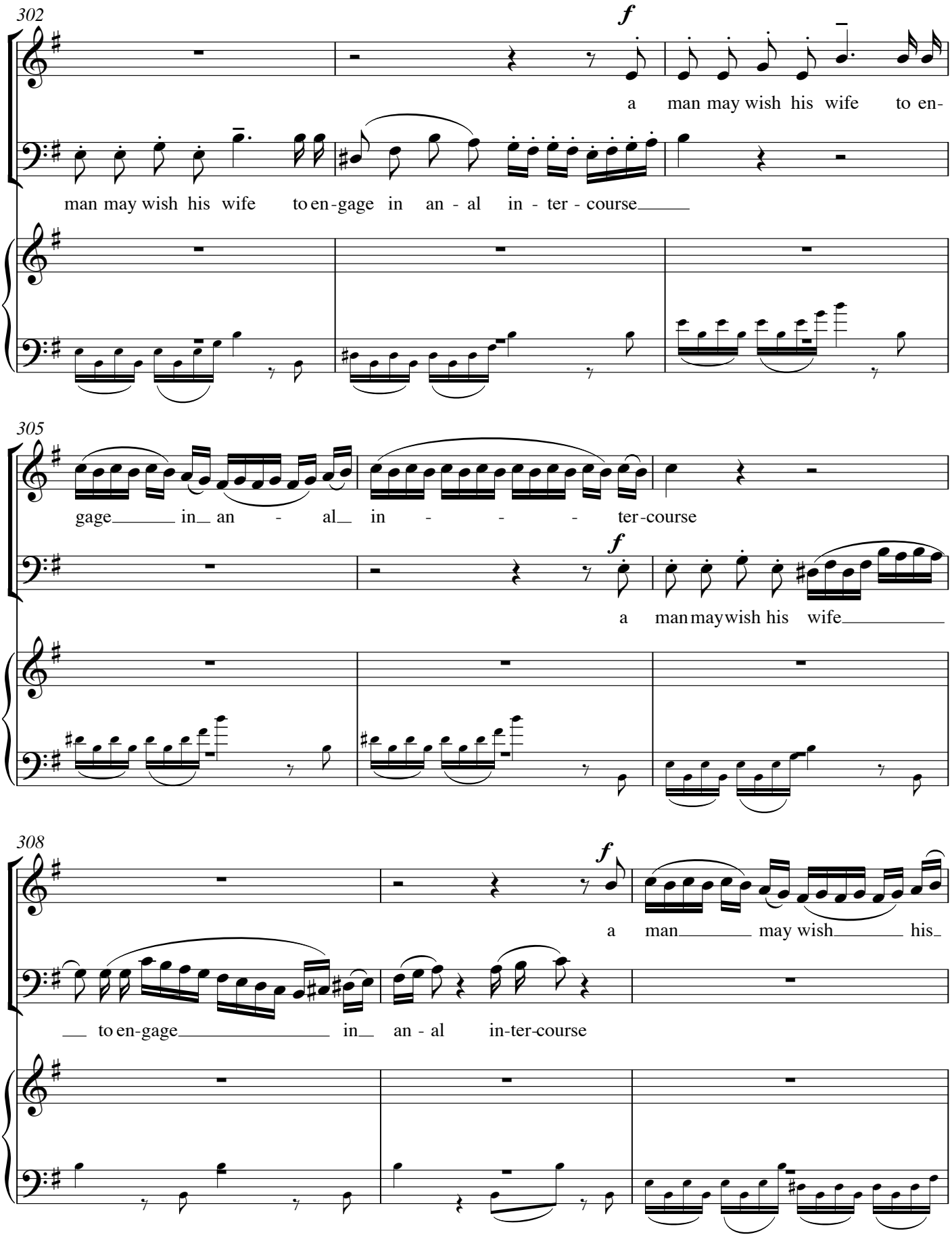
297 (just the minimum amount of pause needed to change to tenor sax)

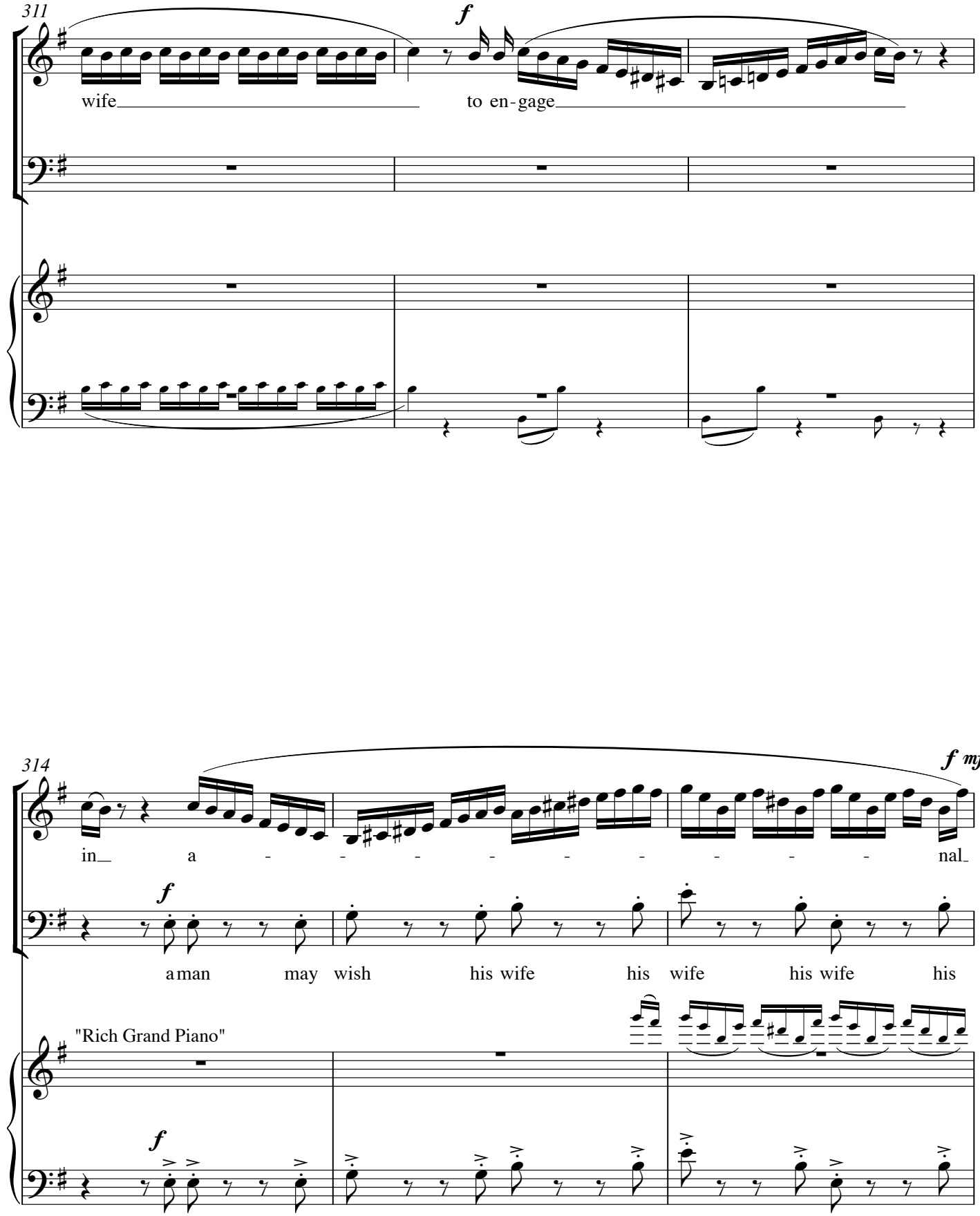
f

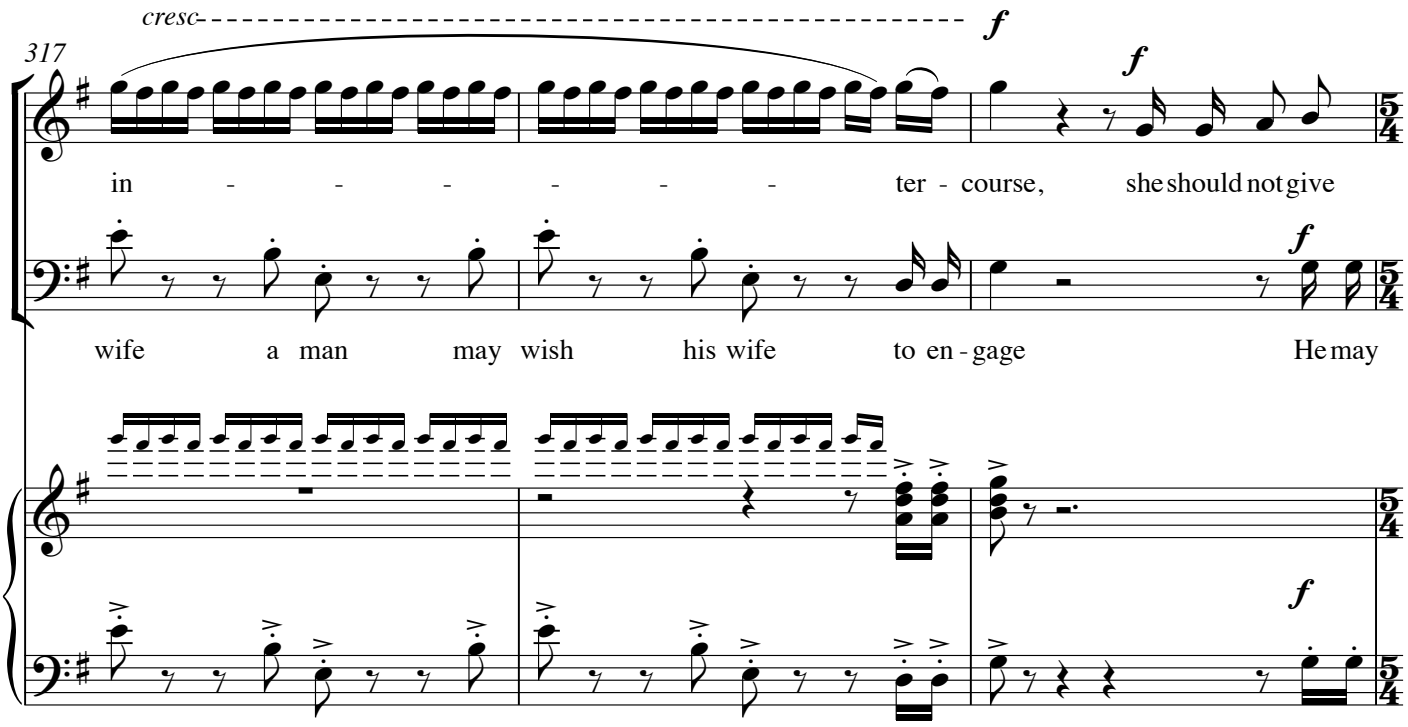
A

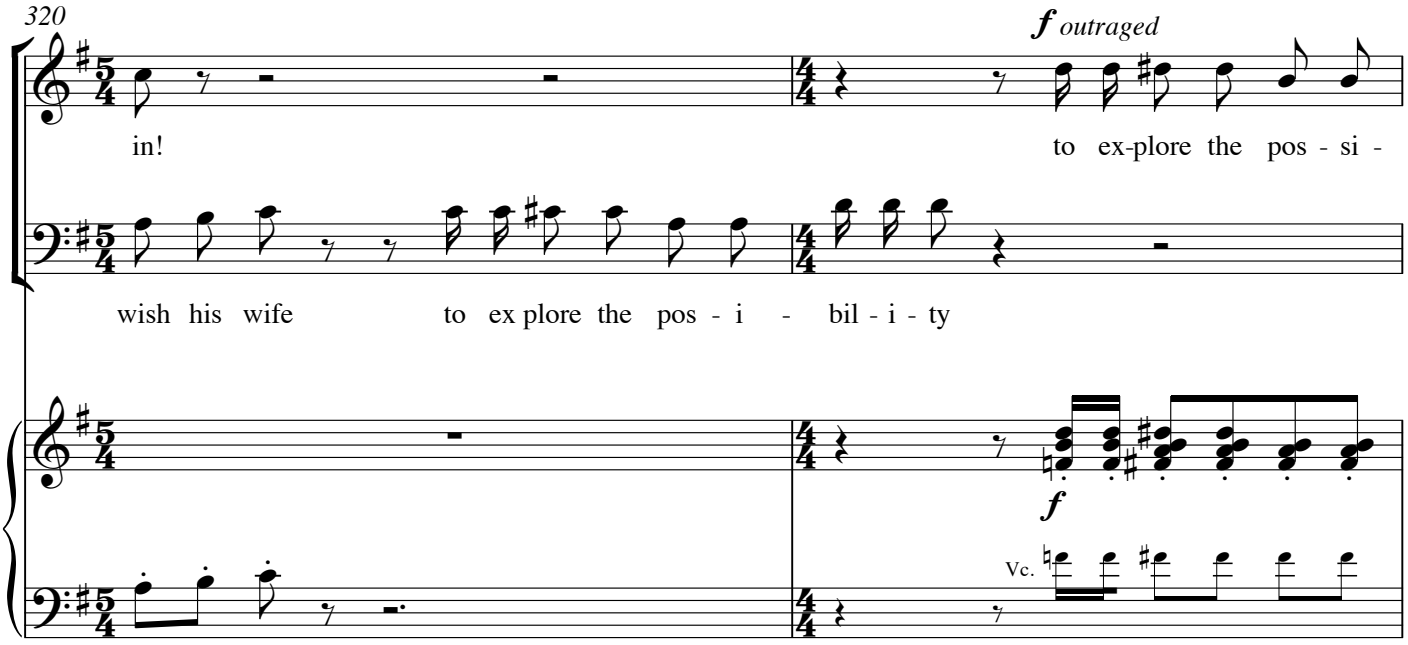
"To Rich Grand Piano"

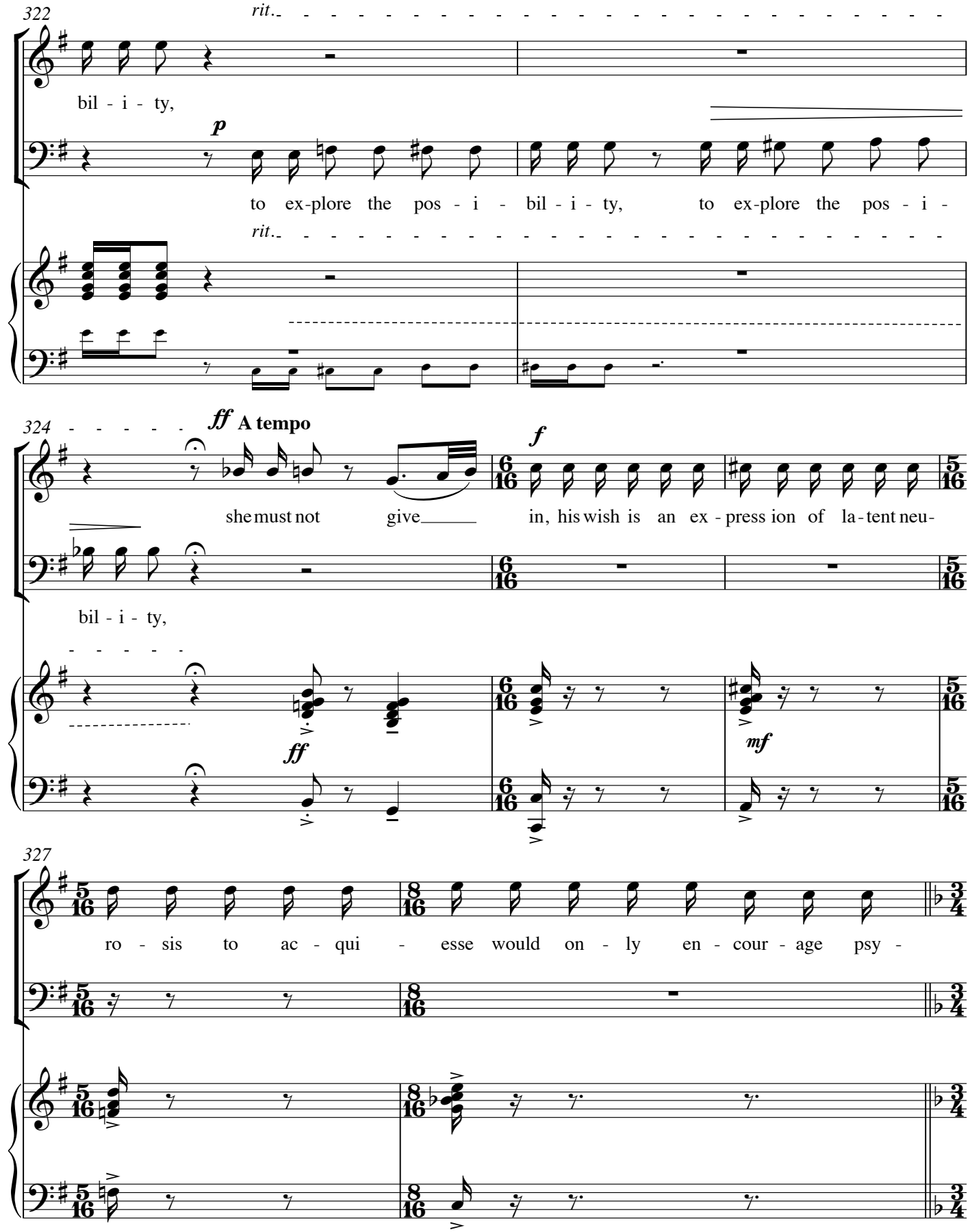
T. Sax.

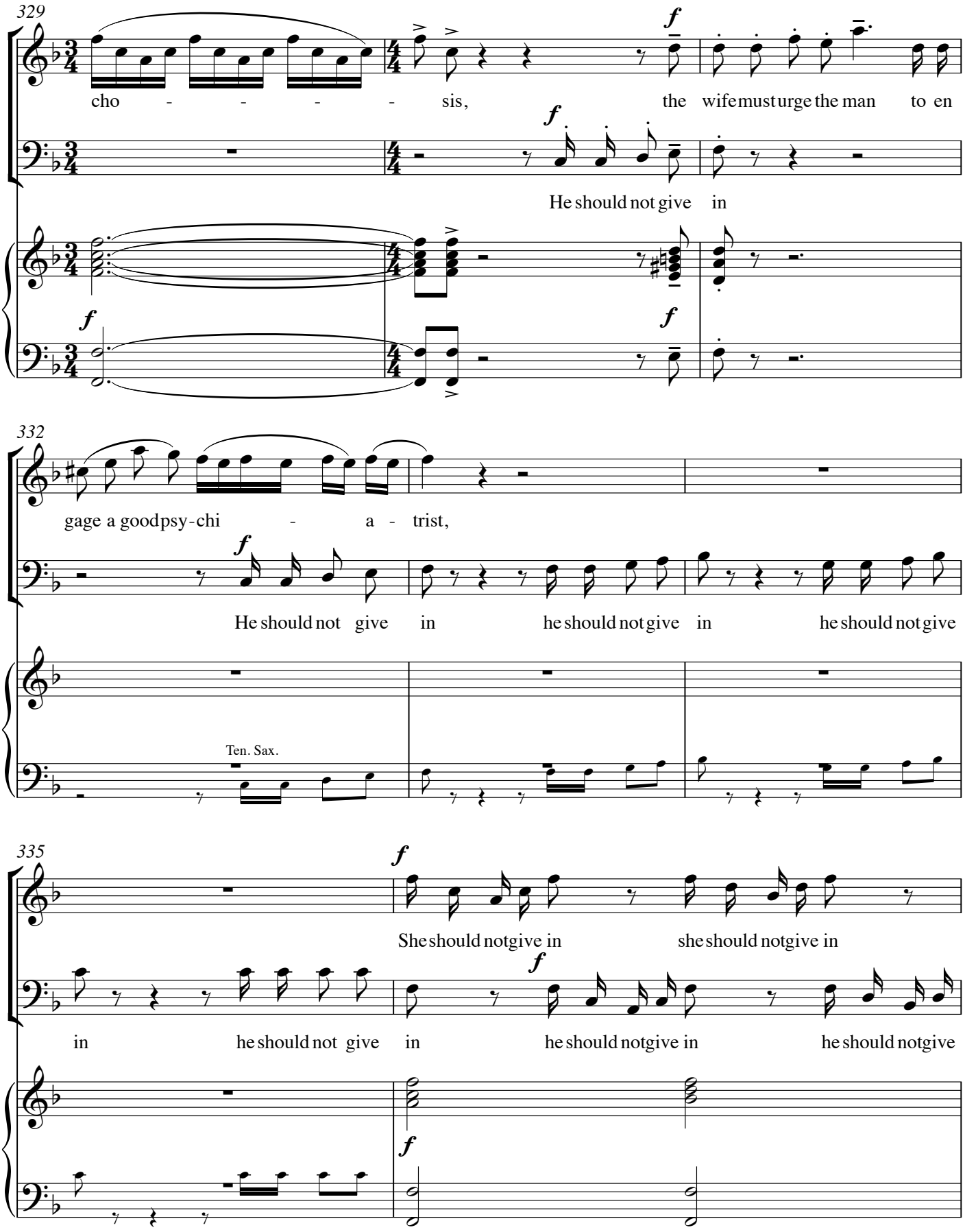

302
f
a man may wish his wife to en-
man may wish his wife to en-gage in an - al in - ter - course
305
gage in an - al in - - - ter-course
f
a man may wish his wife
308
f
a man may wish his
to en-gage in an - al in-ter-course

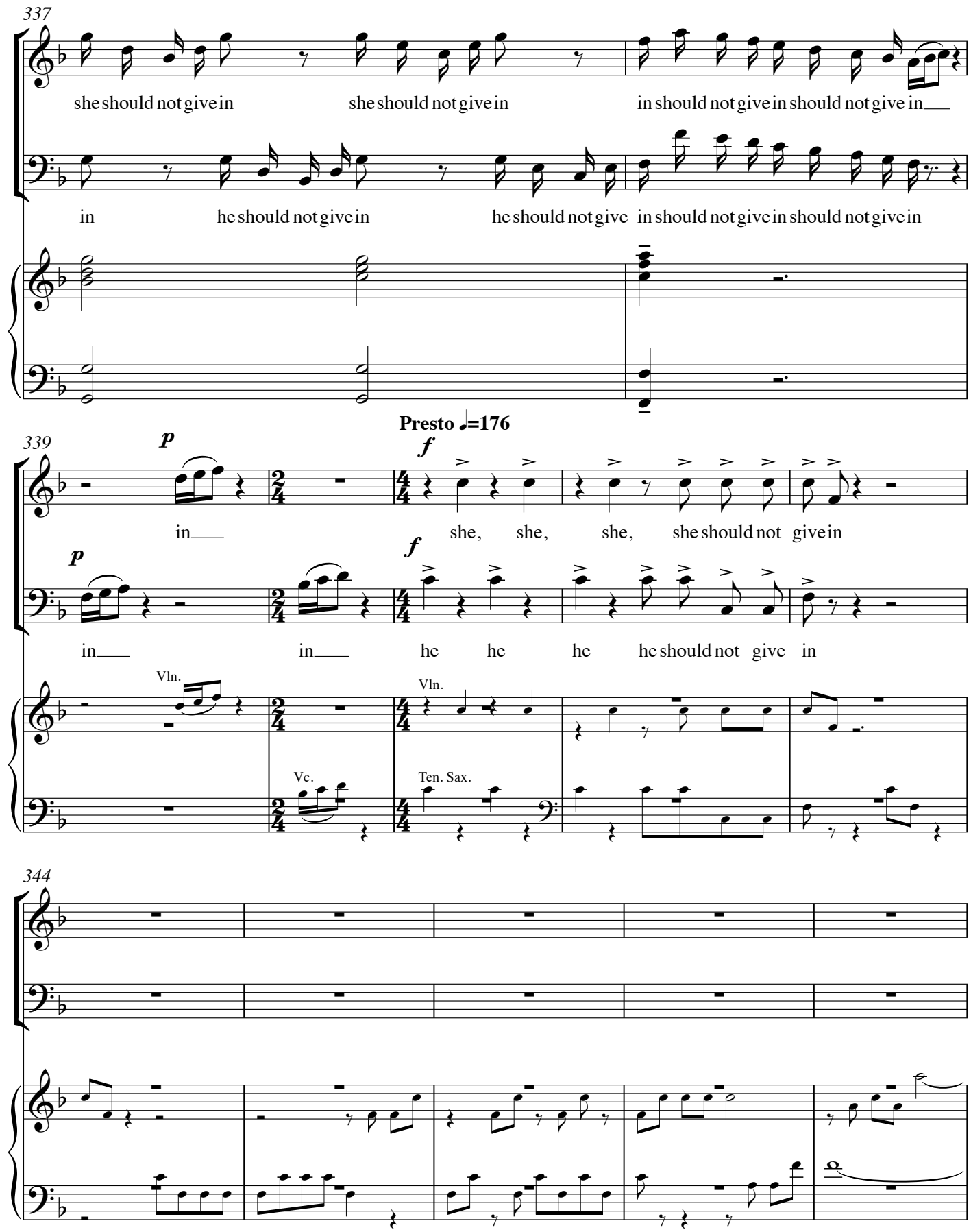

311
f
wife
to en-gage
314
f mf
in a - - - - - - - - - nal
f
a man may wish his wife his wife his wife his
"Rich Grand Piano"
f

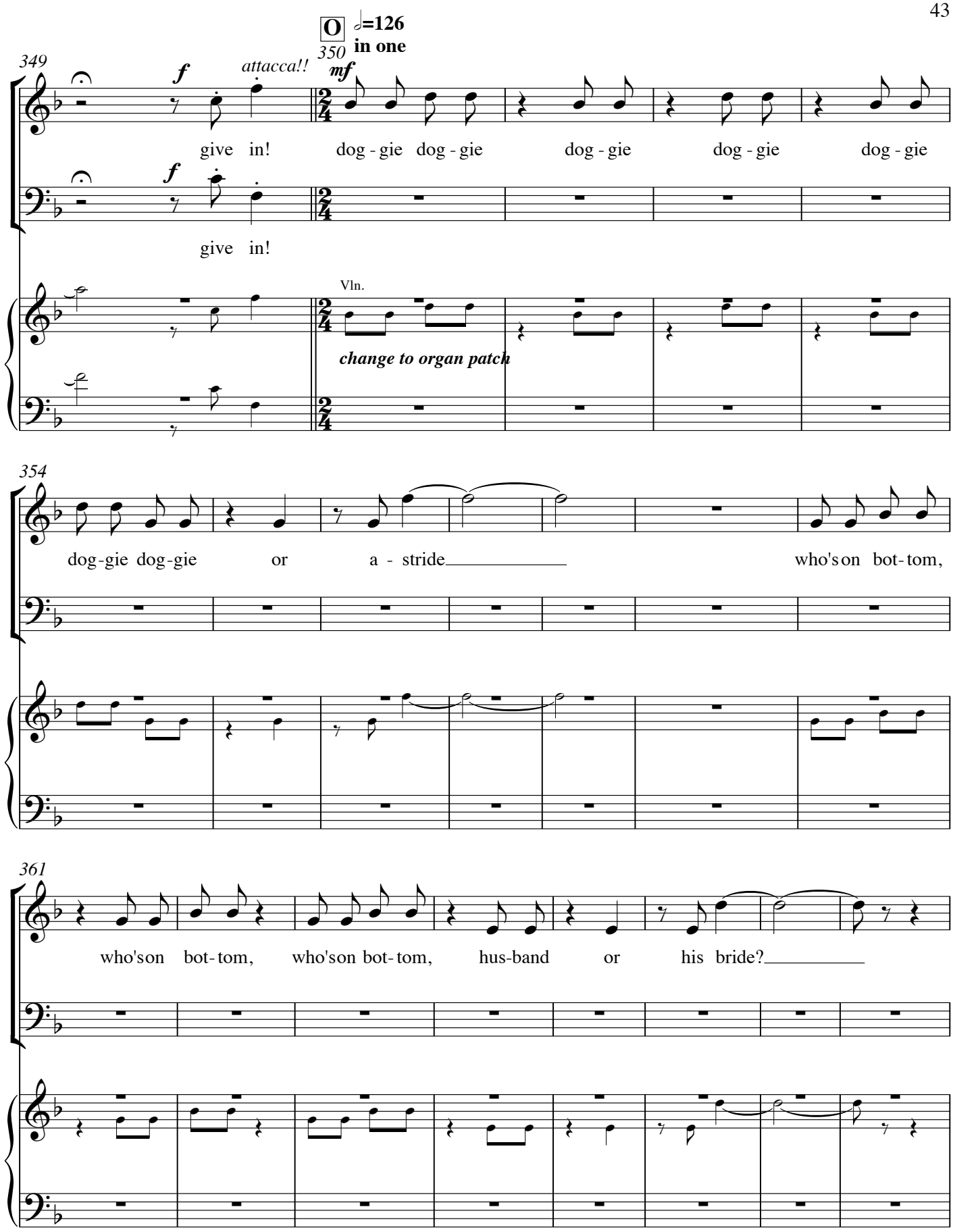

317
cresc
f
f
in - - - - - - ter - course, she should not give
f
wife a man may wish his wife to en - gage He may
f

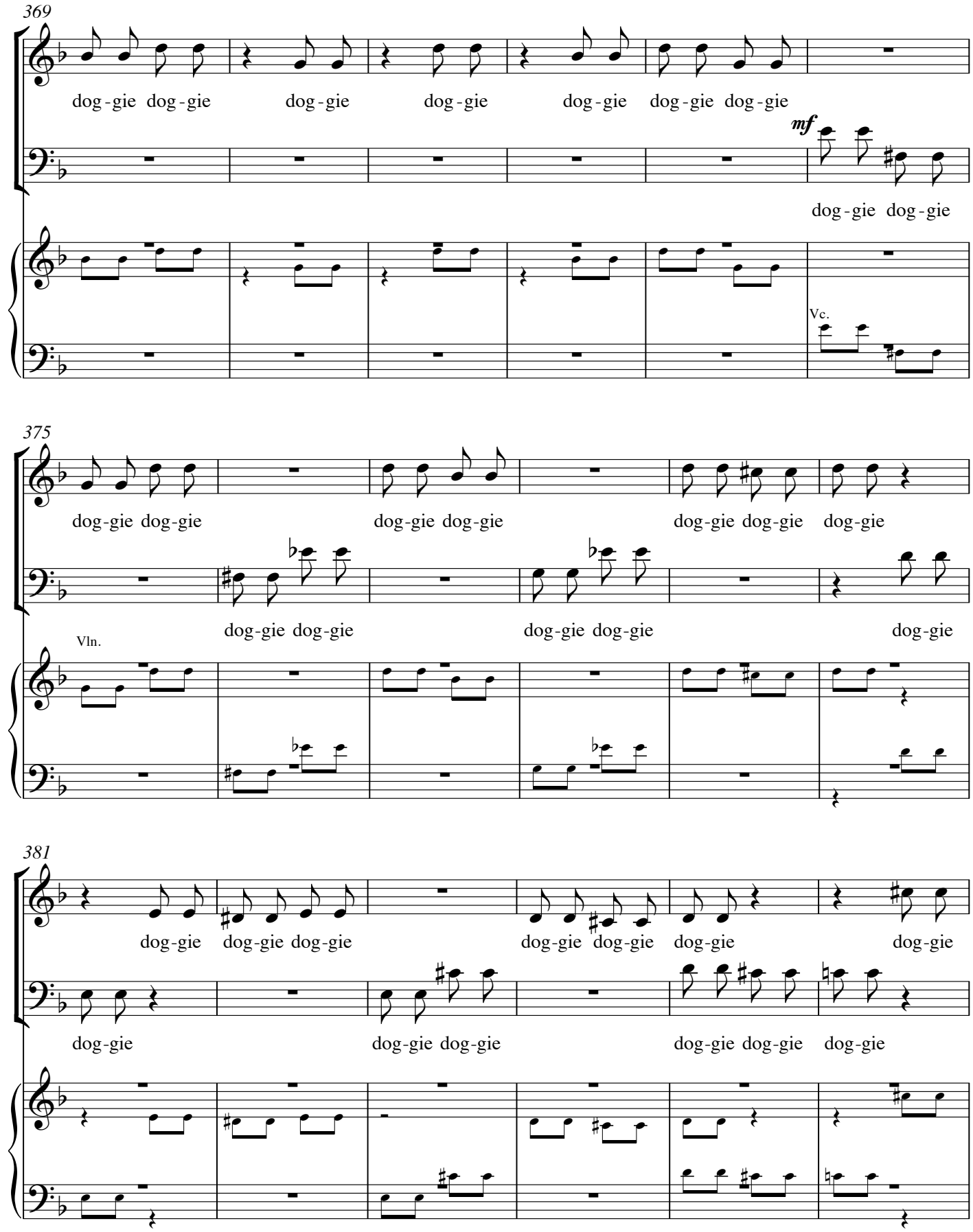

320
f outraged
in!
to ex-plore the pos - si -
wish his wife to ex plore the pos - i - bil - i - ty
f
Vc.

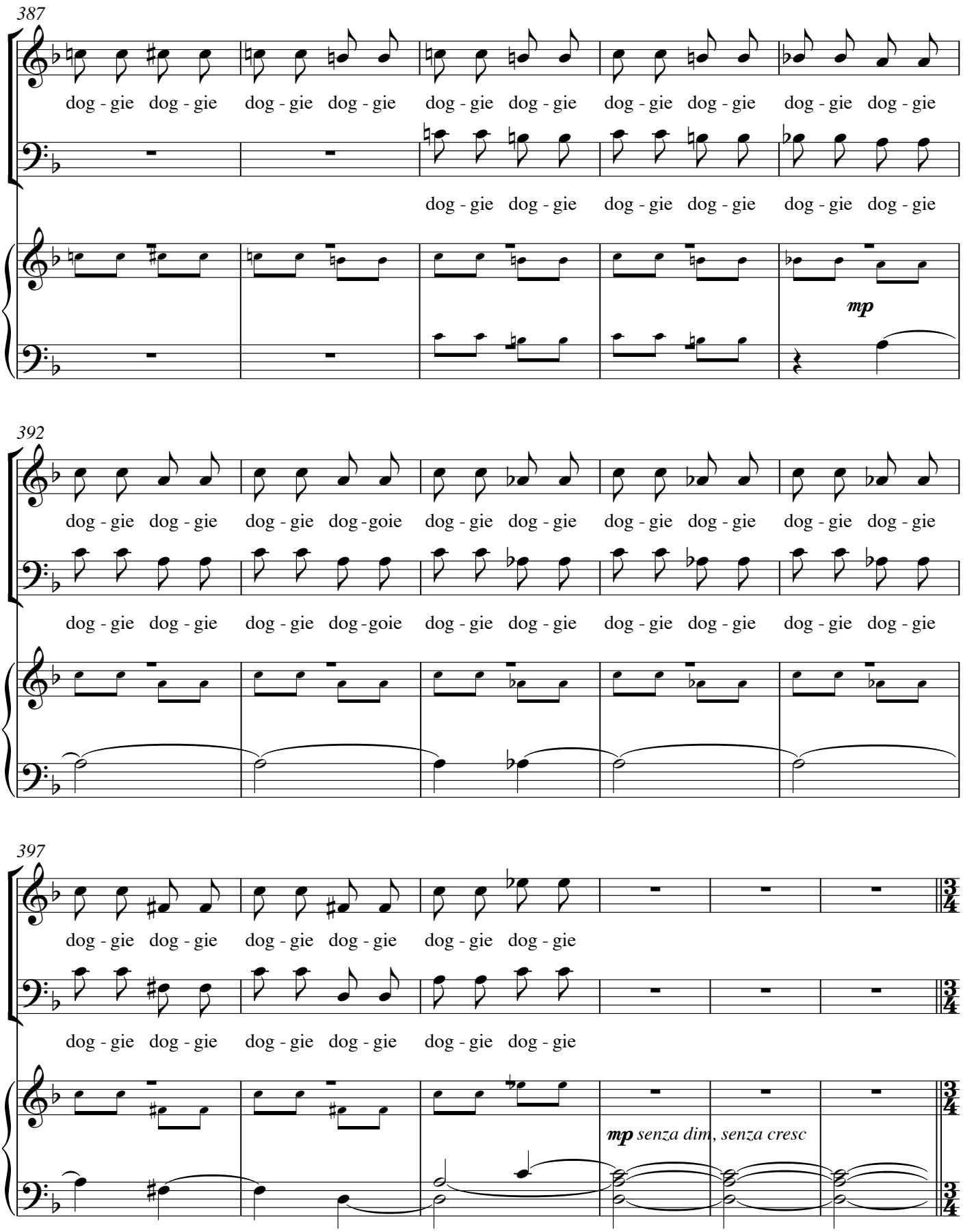

322
rit.
bil - i - ty,
p
to ex-plore the pos - i - bil - i - ty, to ex-plore the pos - i -
rit.
324
ff A tempo
she must not give
f
in, his wish is an ex - press ion of la - tent neu-
bil - i - ty,
ff
mf
327
ro - sis to ac - qui - esse would on - ly en - cour - age psy -


329
cho - - - - sis, the wife must urge the man to en
He should not give in
332
gage a good psy-chi - a - trist,
He should not give in he should not give in he should not give
Ten. Sax.
335
She should not give in she should not give in
in he should not give in he should not give in he should not give


337
she should not give in
she should not give in
in should not give in should not give in
in
he should not give in
he should not give
in should not give in should not give in
Presto ♩=176
339
p
f
in
she, she, she, she should not give in
p
f
in
in
he he he he should not give in
Vln.
Vln.
Vc.
Ten. Sax.
344


O
♩=126
in one
349
350
f
attacca!!
mf
give in!
dog - gie dog - gie
dog - gie
dog - gie
dog - gie
give in!
Vln.
change to organ patch
354
dog-gie dog-gie
or
a - stride
who's on bot-tom,
361
who's on bot-tom,
who's on bot-tom,
hus-band
or
his bride?


369
dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
mf
dog - gie dog - gie
Vc.
375
dog-gie dog-gie dog-gie dog-gie dog-gie dog-gie dog-gie
dog-gie dog-gie dog-gie dog-gie dog-gie
Vln.
381
dog-gie dog-gie dog-gie dog-gie dog-gie dog-gie dog-gie
dog-gie dog-gie dog-gie dog-gie dog-gie


387
dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
mp
392
dog - gie dog - gie dog - gie dog - goie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
dog - gie dog - gie dog - gie dog - goie dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
397
dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
dog - gie dog - gie dog - gie dog - gie dog - gie dog - gie
mp senza dim, senza cresc

403

P ♩ = ♩. *in three* ♩ = 252 𝅗𝅥. = 84

mf

man on his back, wo-man a-stride, but-tocks on chest, knees ei - ther side,

"To Dual Clavi"

mf

407

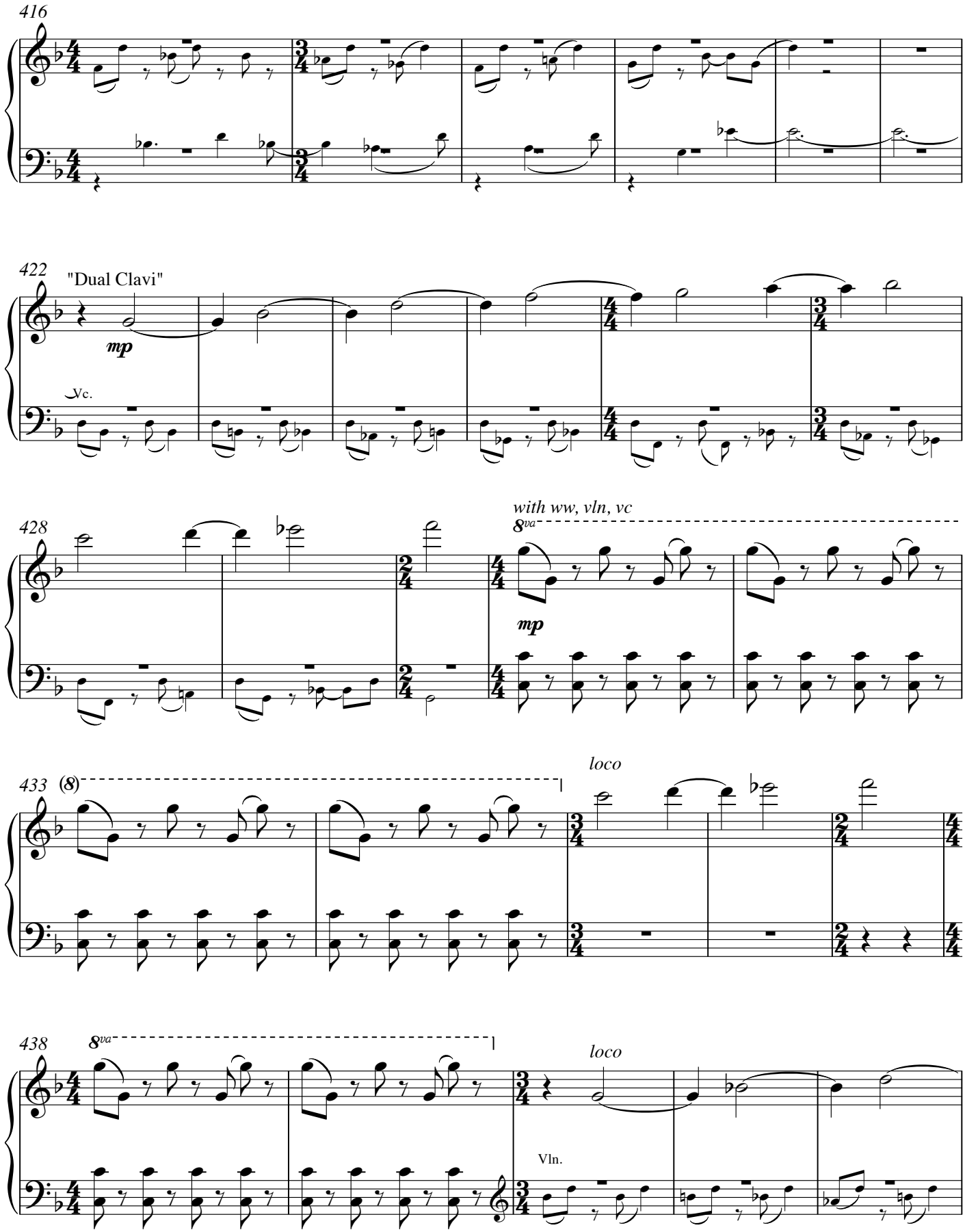
thought by the an - cient Rom-ans the best, rest-ful for man, wo man does_ the

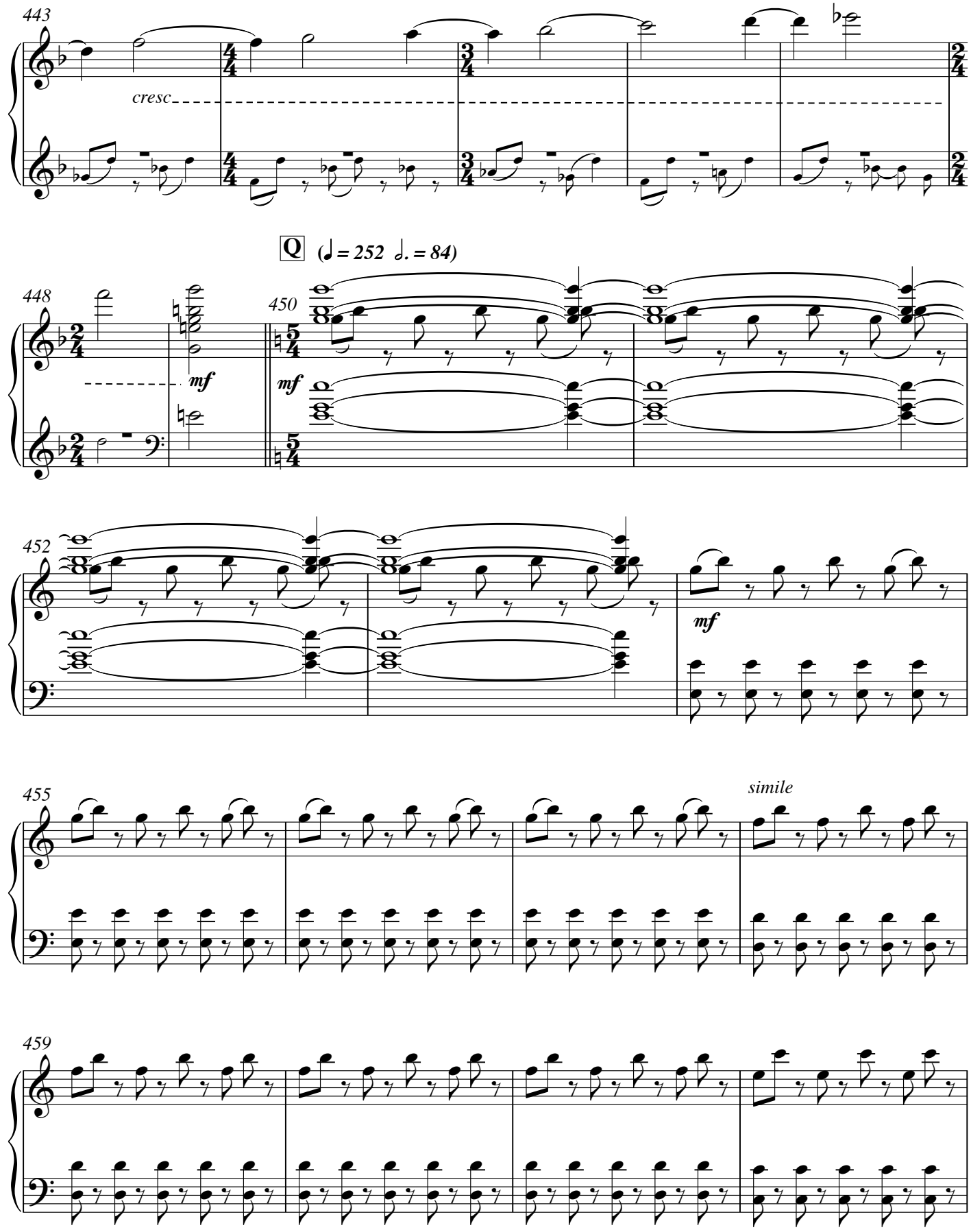
411

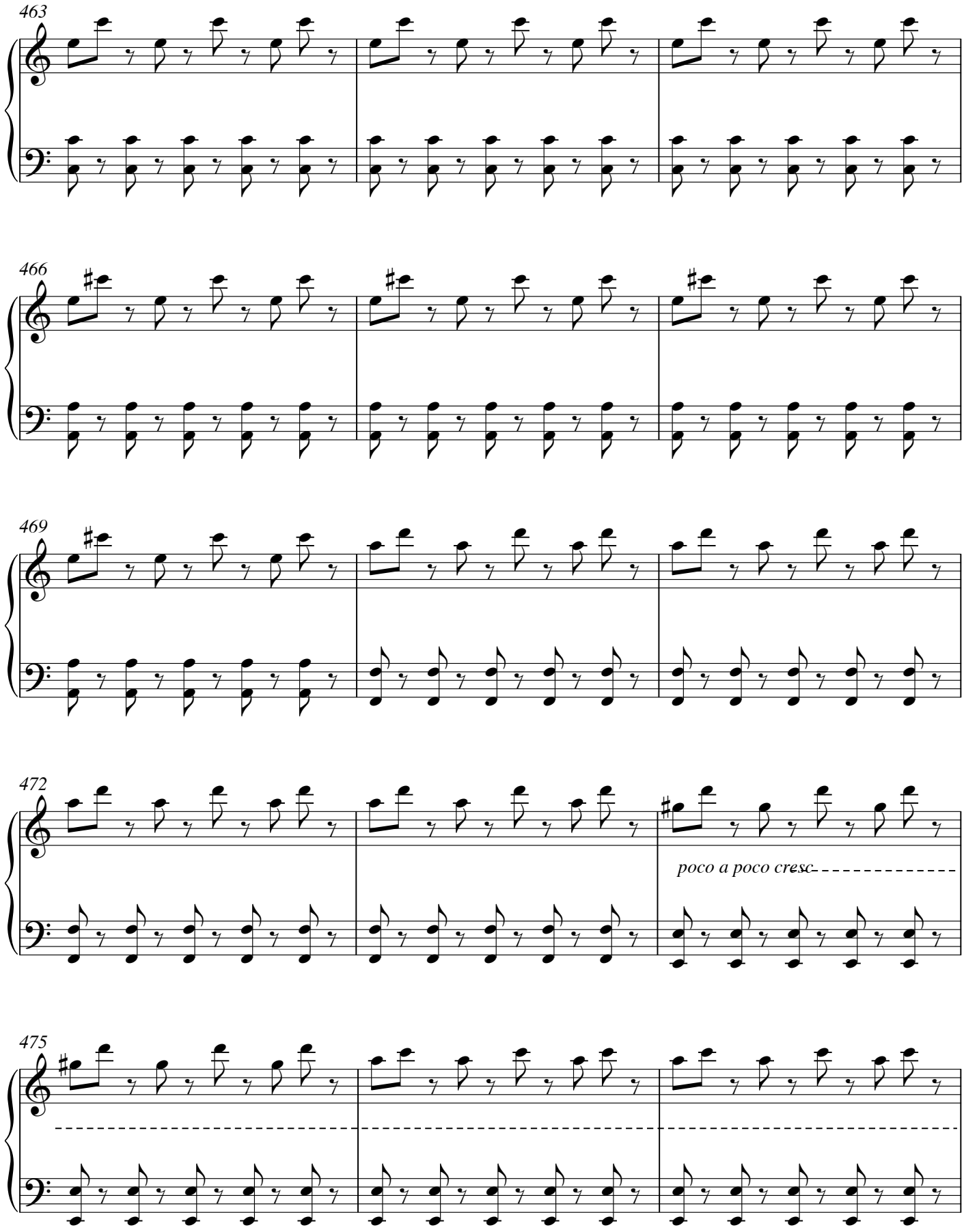
rest

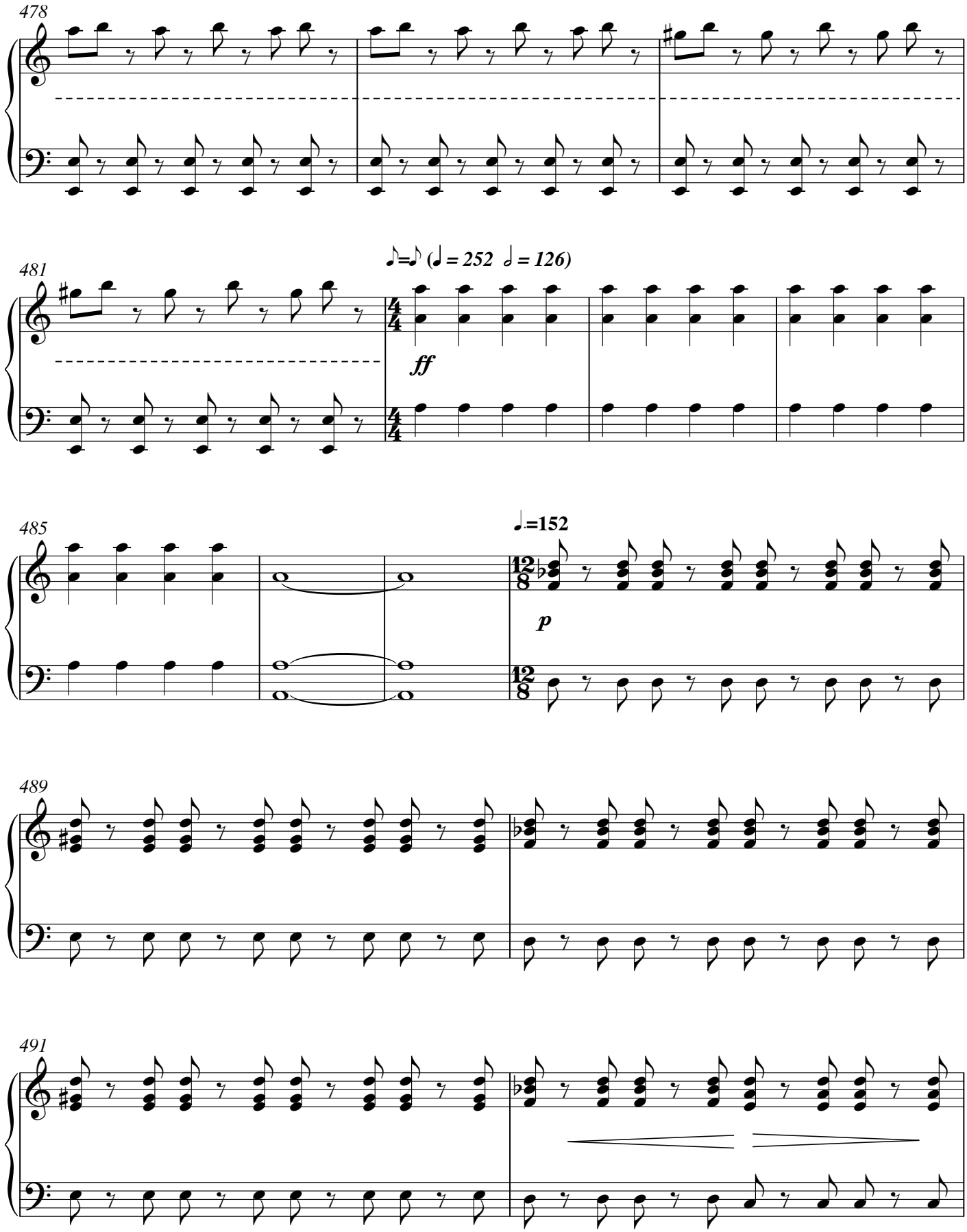
Fl.

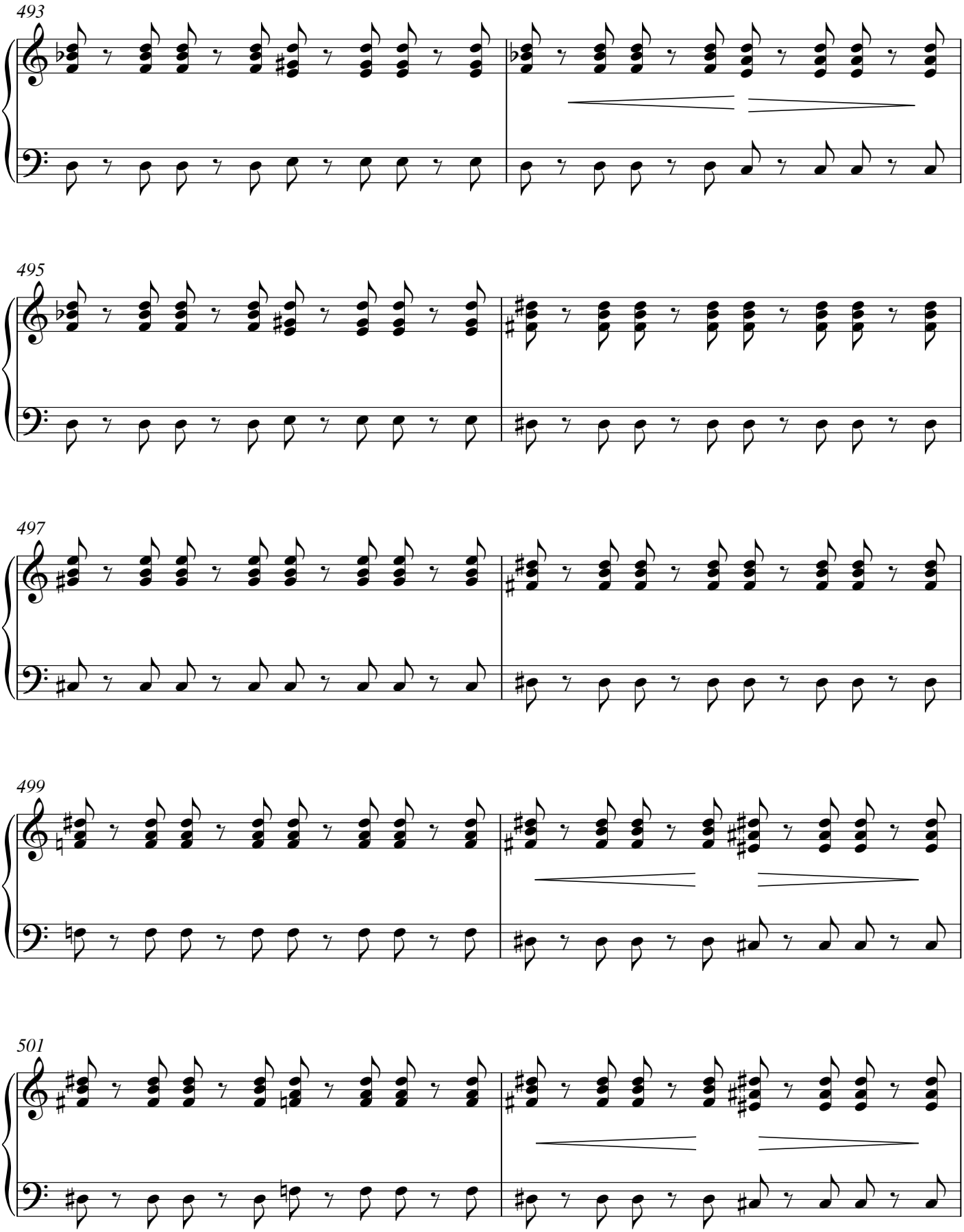
Vln.

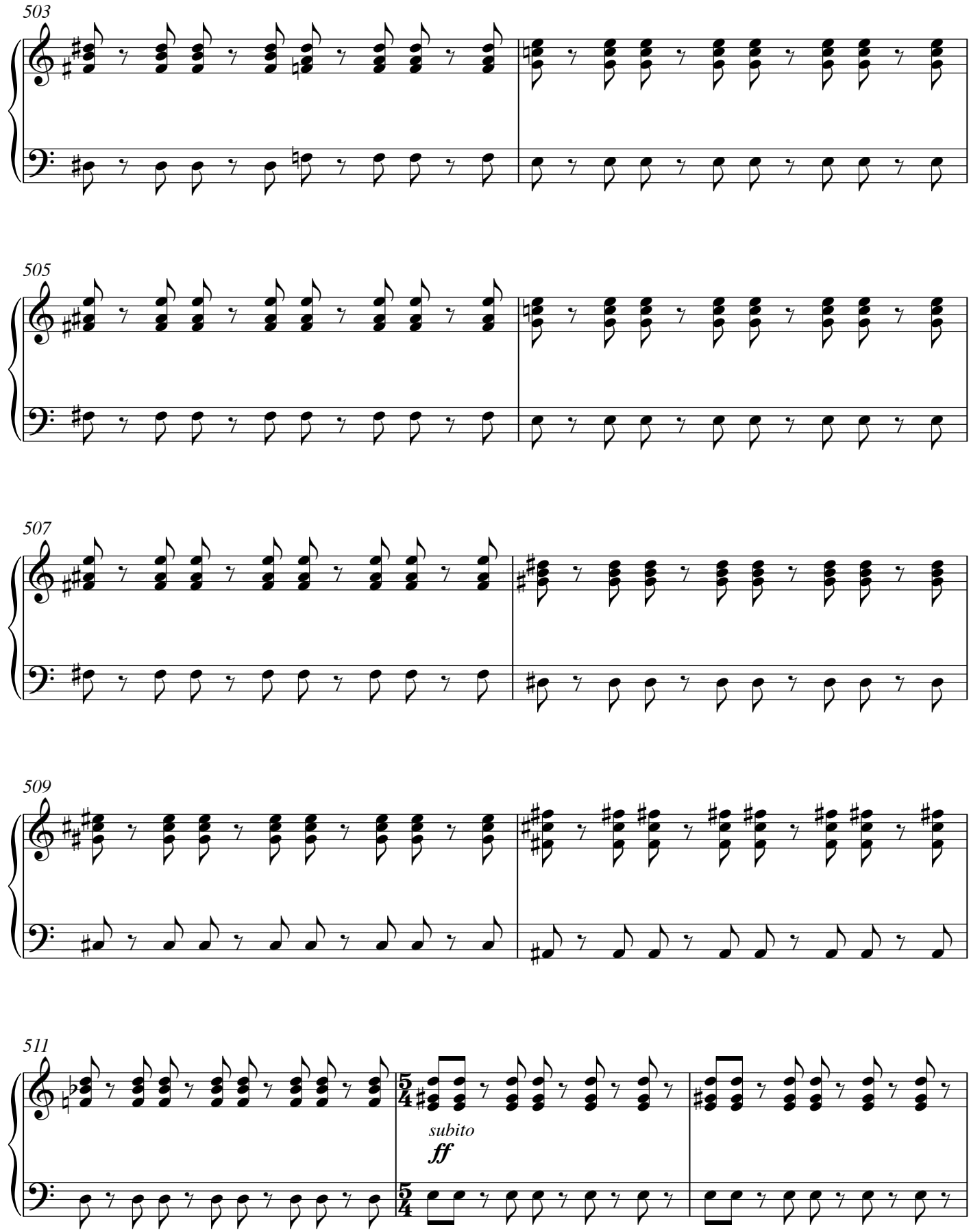

416
422
"Dual Clavi"
mp
Vc.
428
with ww, vln, vc
8va
mp
433
(8)
loco
438
8va
loco
Vln.


443
cresc
Q
(♩ = 252 ♩. = 84)
448
450
mf
mf
452
mf
455
simile
459

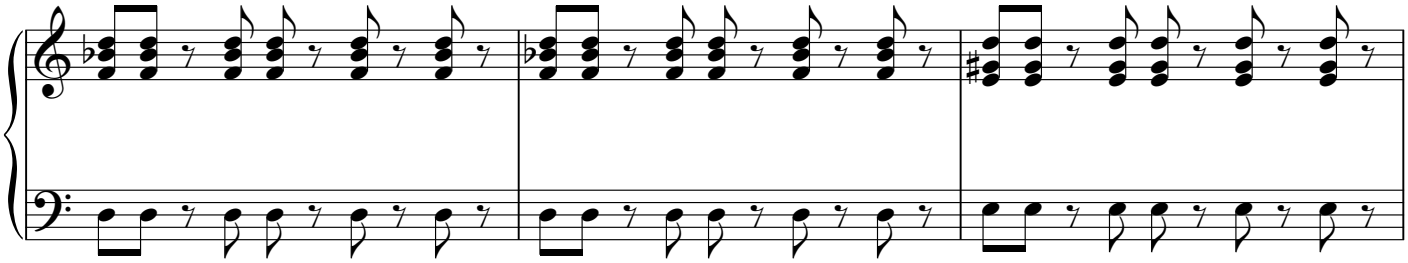

463
466
469
472
poco a poco cresc
475


478
481
♪=♪ (♩ = 252 𝅗𝅥 = 126)
ff
485
♩.=152
p
489
491

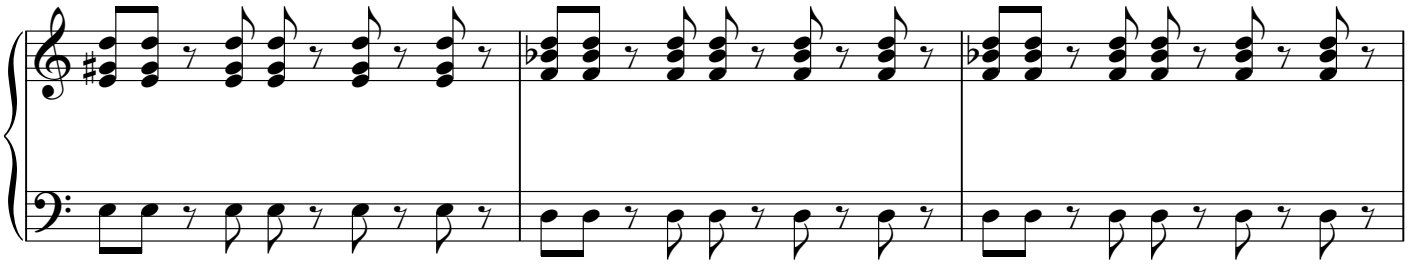

493
495
497
499
501


503
505
507
509
511
subito
ff

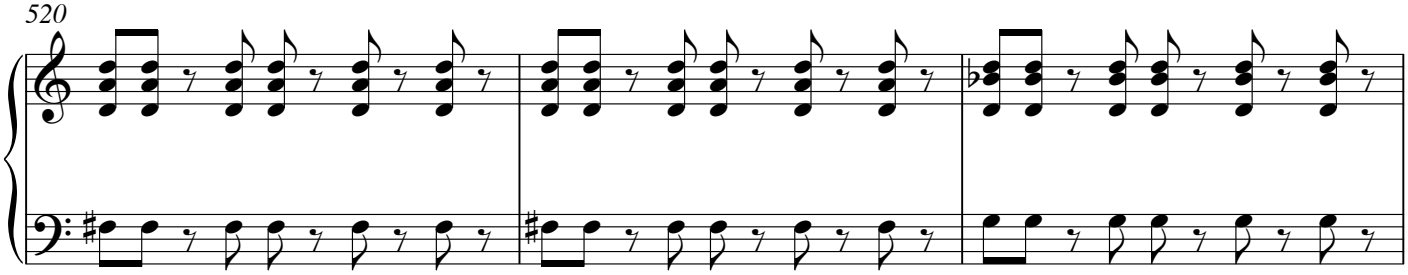
514



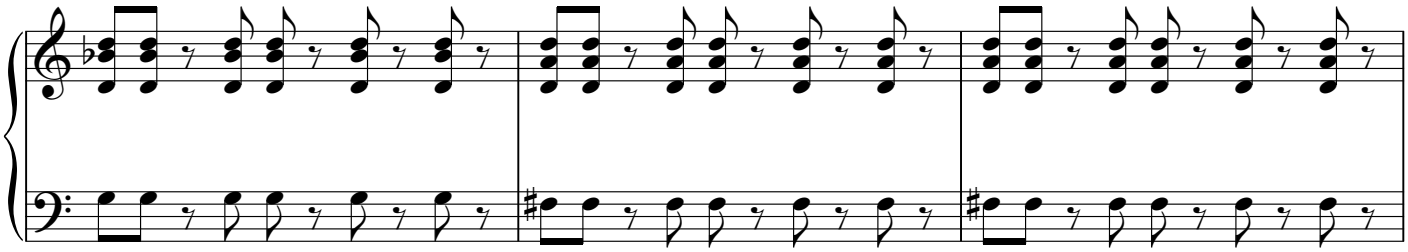
517



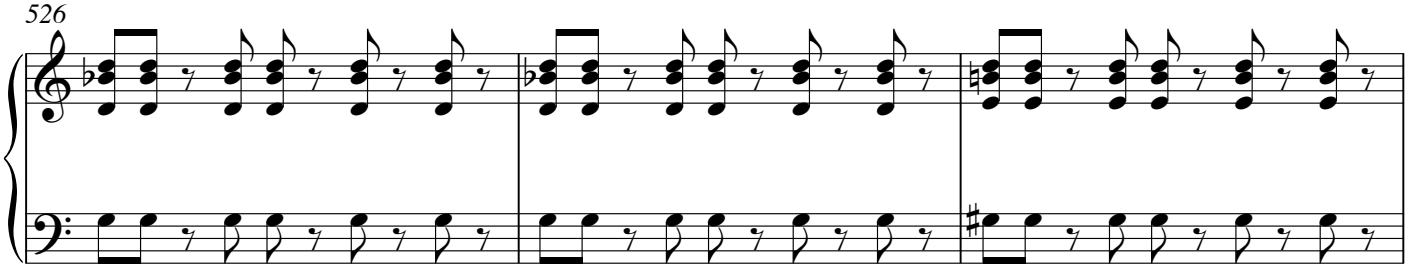
520

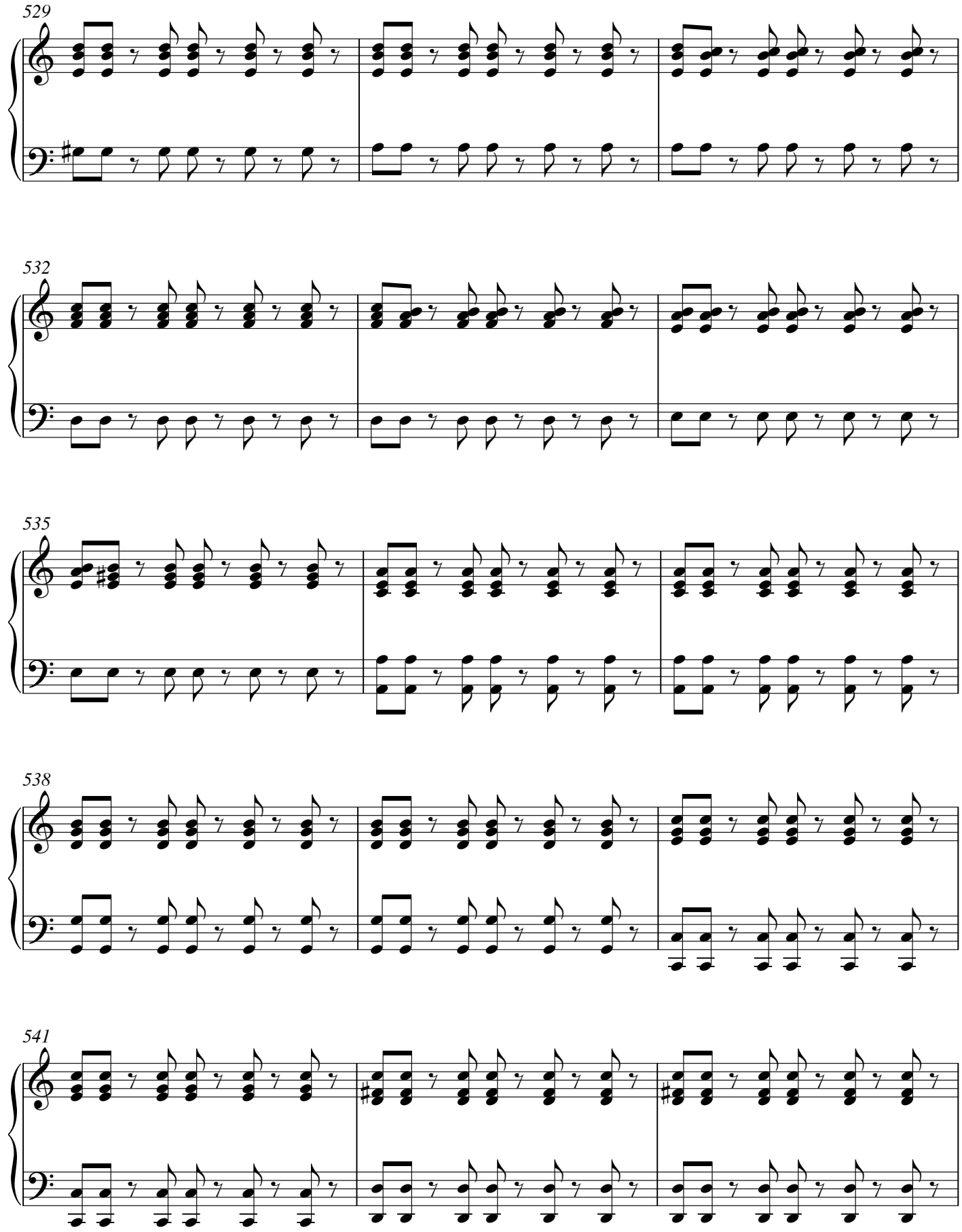


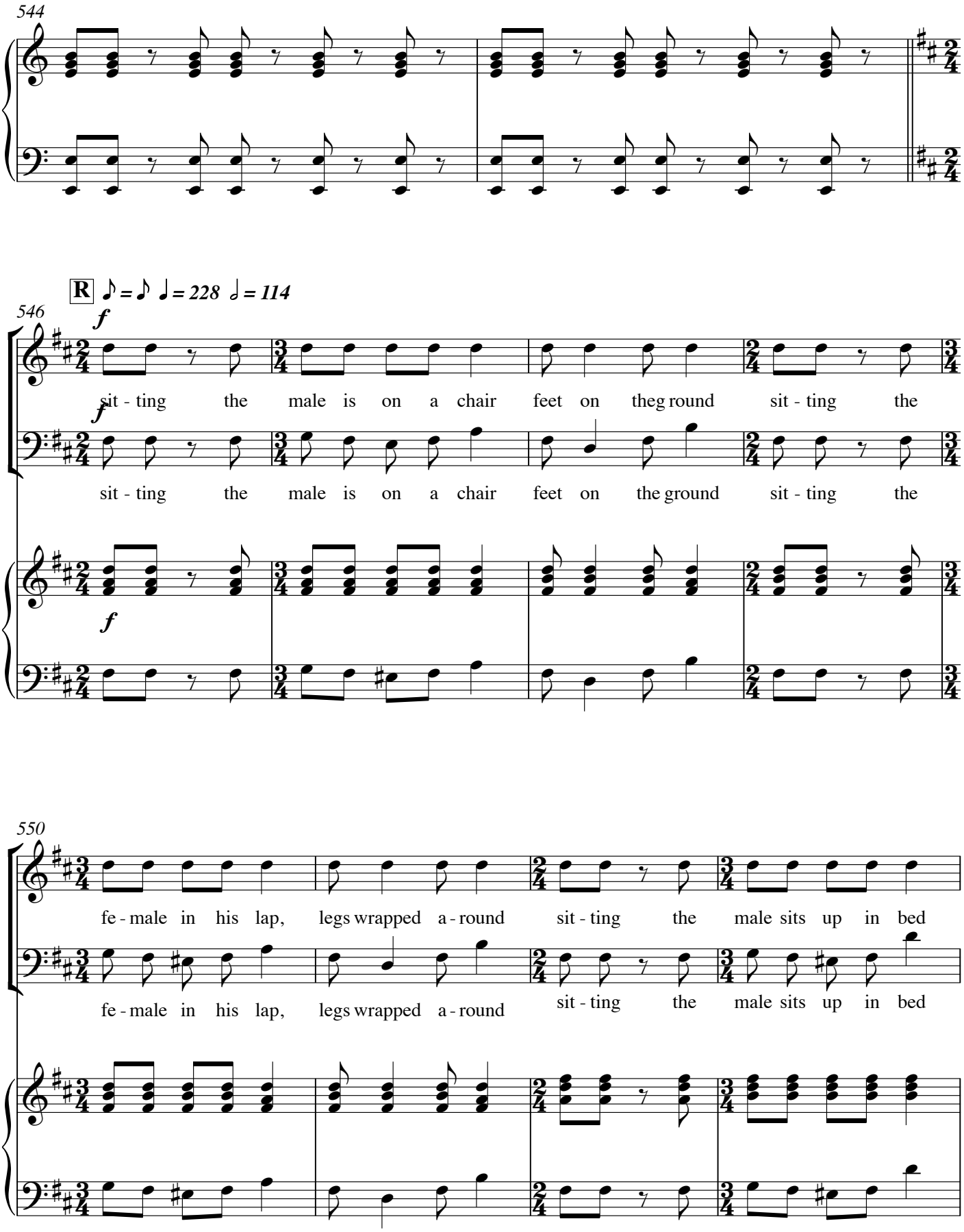
523

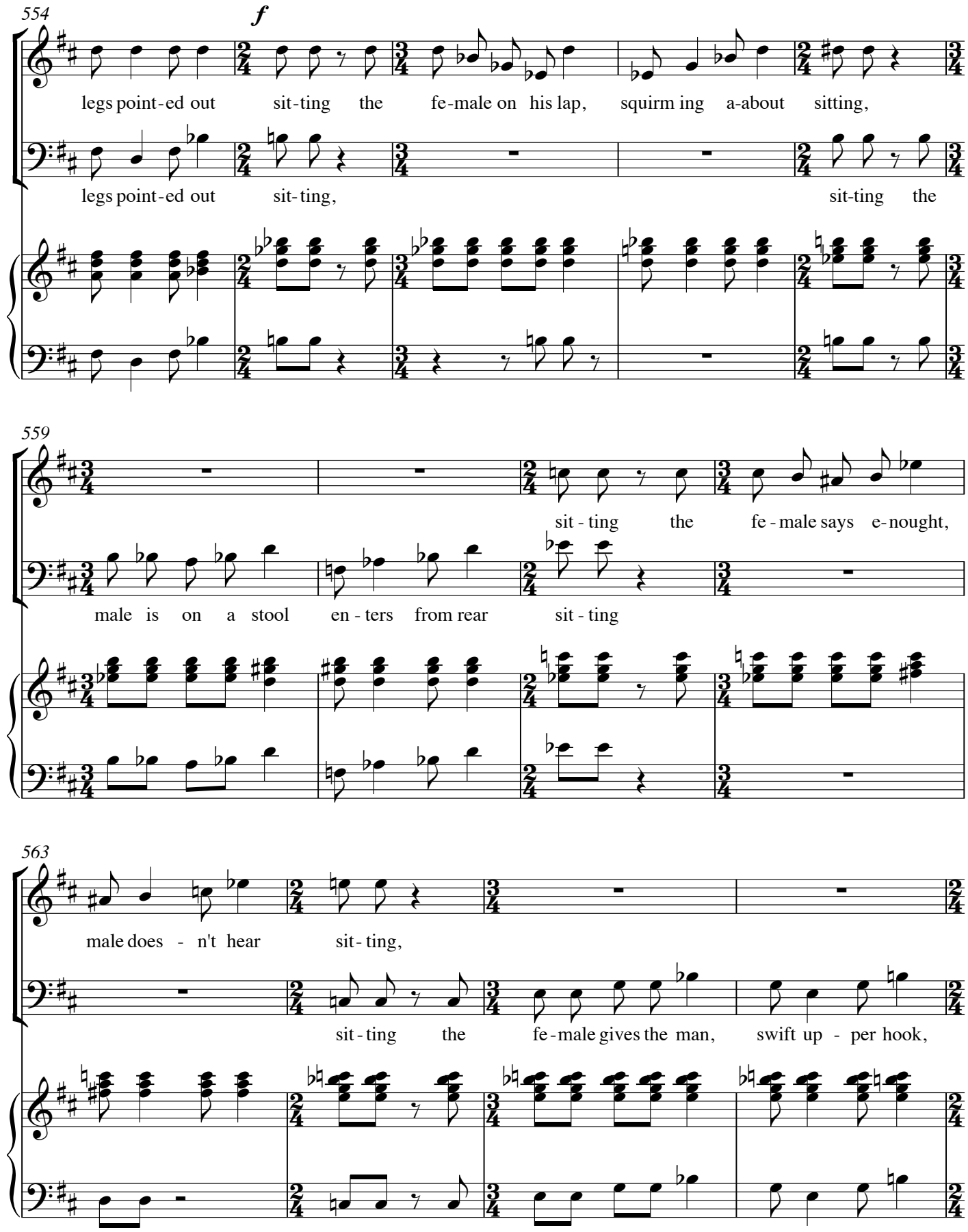


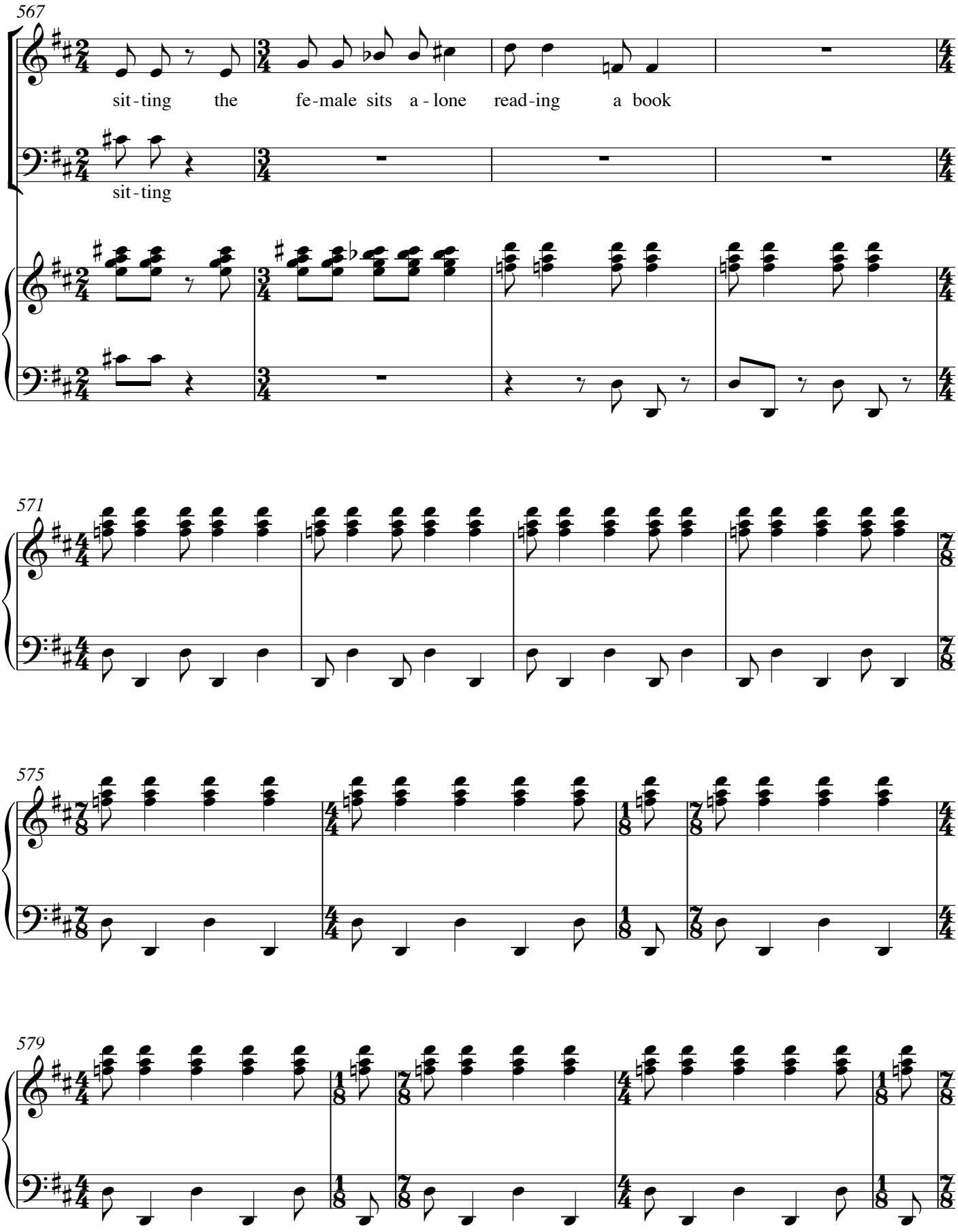
526

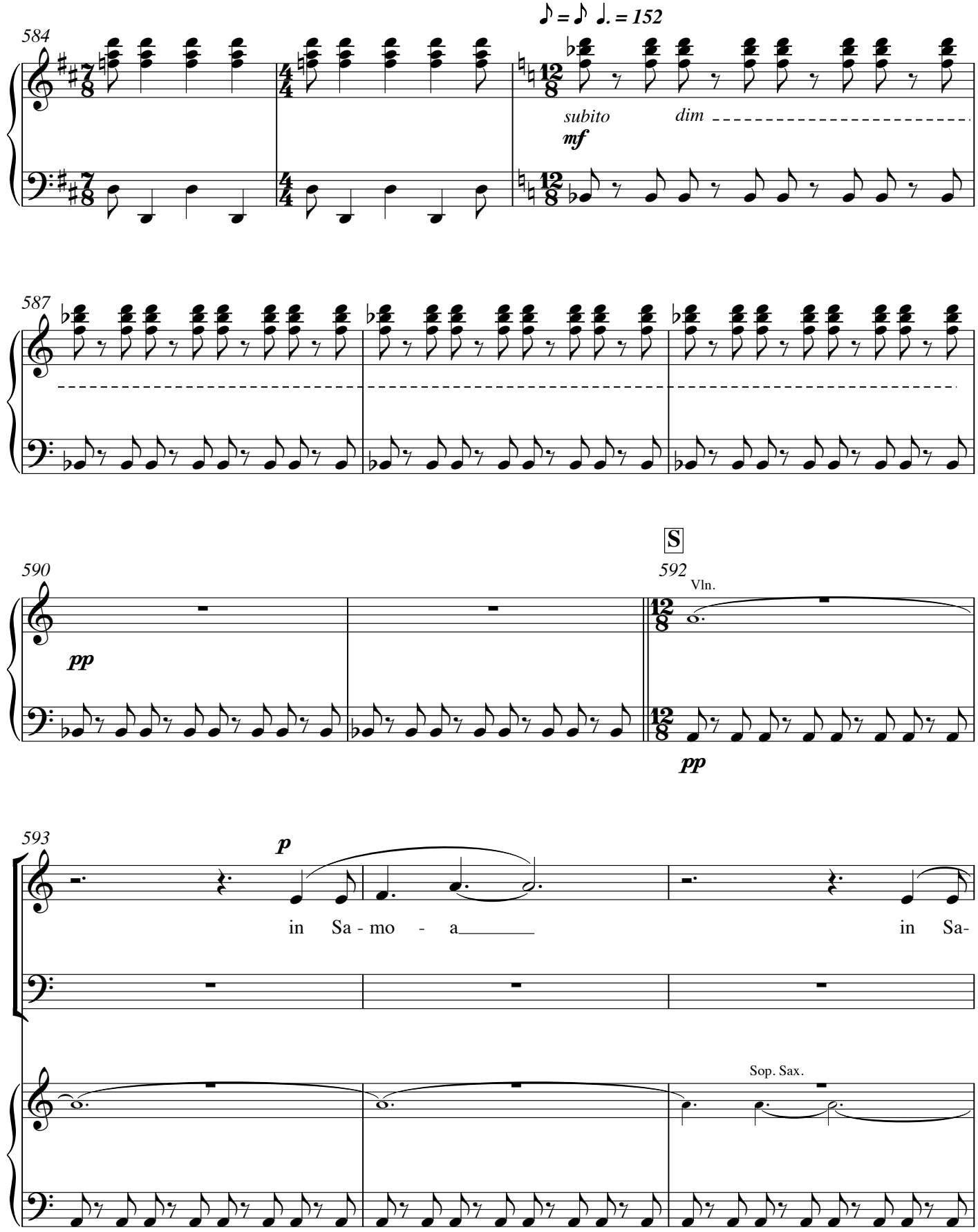


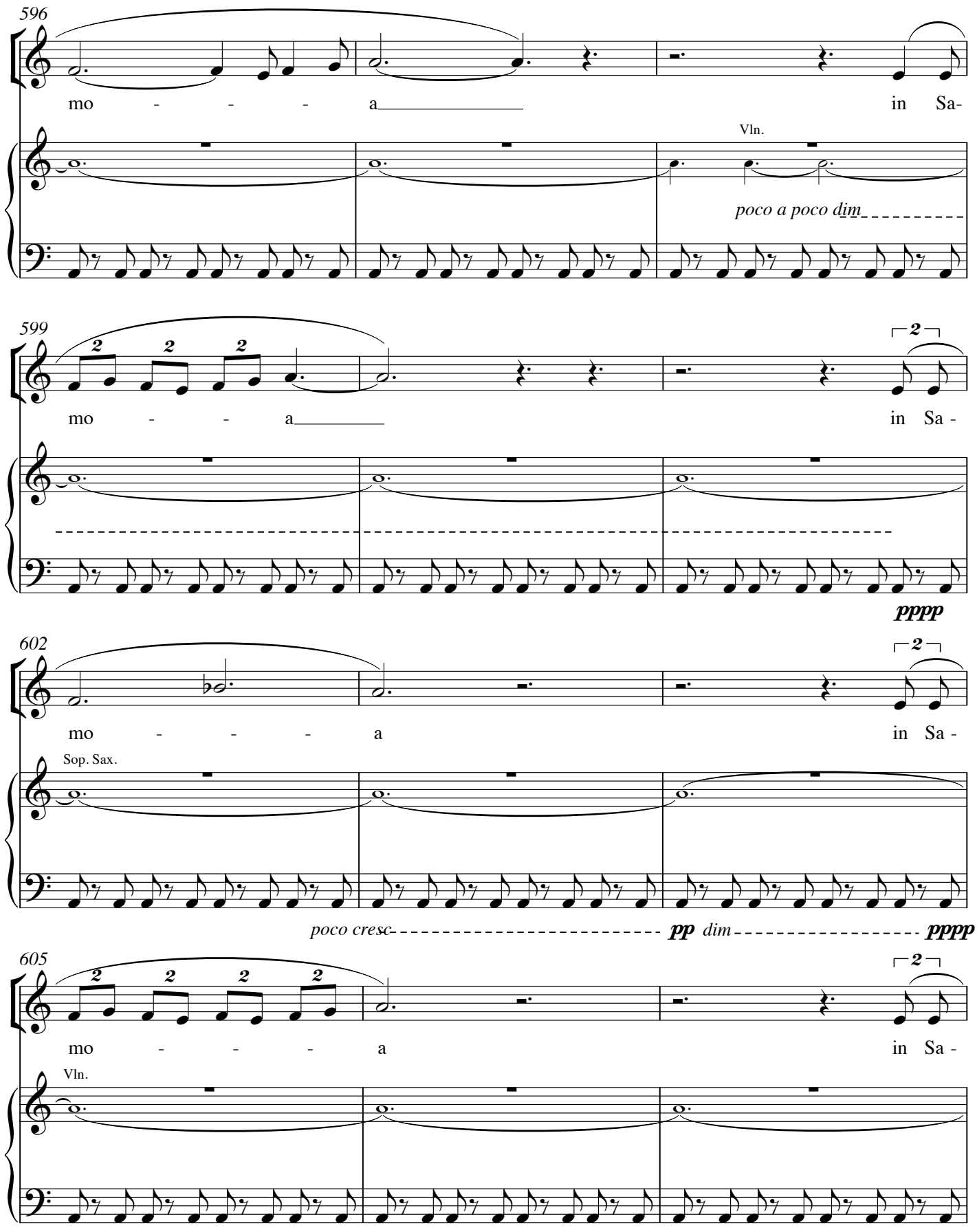

529
532
535
538
541


544
R
♪ = ♪ ♩ = 228 𝅗𝅥 = 114
546
f
sit - ting the male is on a chair feet on theg round sit - ting the
sit - ting the male is on a chair feet on the ground sit - ting the
550
fe - male in his lap, legs wrapped a - round sit - ting the male sits up in bed
fe - male in his lap, legs wrapped a - round sit - ting the male sits up in bed


554
f
legs point-ed out sit-ting the fe-male on his lap, squirm ing a-about sitting,
legs point-ed out sit-ting, sit-ting the
559
sit - ting the fe - male says e-nought,
male is on a stool en - ters from rear sit - ting
563
male does - n't hear sit - ting,
sit - ting the fe - male gives the man, swift up - per hook,


567
sit-ting the fe-male sits a-lone read-ing a book
sit-ting
571
575
579


♪ = ♪ ♩. = 152
584
subito
mf
dim
587
590
pp
S
592
Vln.
pp
593
p
in Sa - mo - a
in Sa-
Sop. Sax.


596
mo - - - - a in Sa-
Vln.
poco a poco dim
599
2
mo - - - a in Sa -
pppp
602
2
mo - - - - a in Sa -
Sop. Sax.
poco cresc
pp dim
pppp
605
2
mo - - - - a in Sa -
Vln.

608

2

mo - - a, in Sa - mo - - a

Sop. Sax.

Vln.

dim

T *in free time, but coming from the previous tempo*

610

611

p

pub - lic de-flow ring of the chief - tain's daugh - ter,

"To Rich Grand Piano"

Sop. Sax.

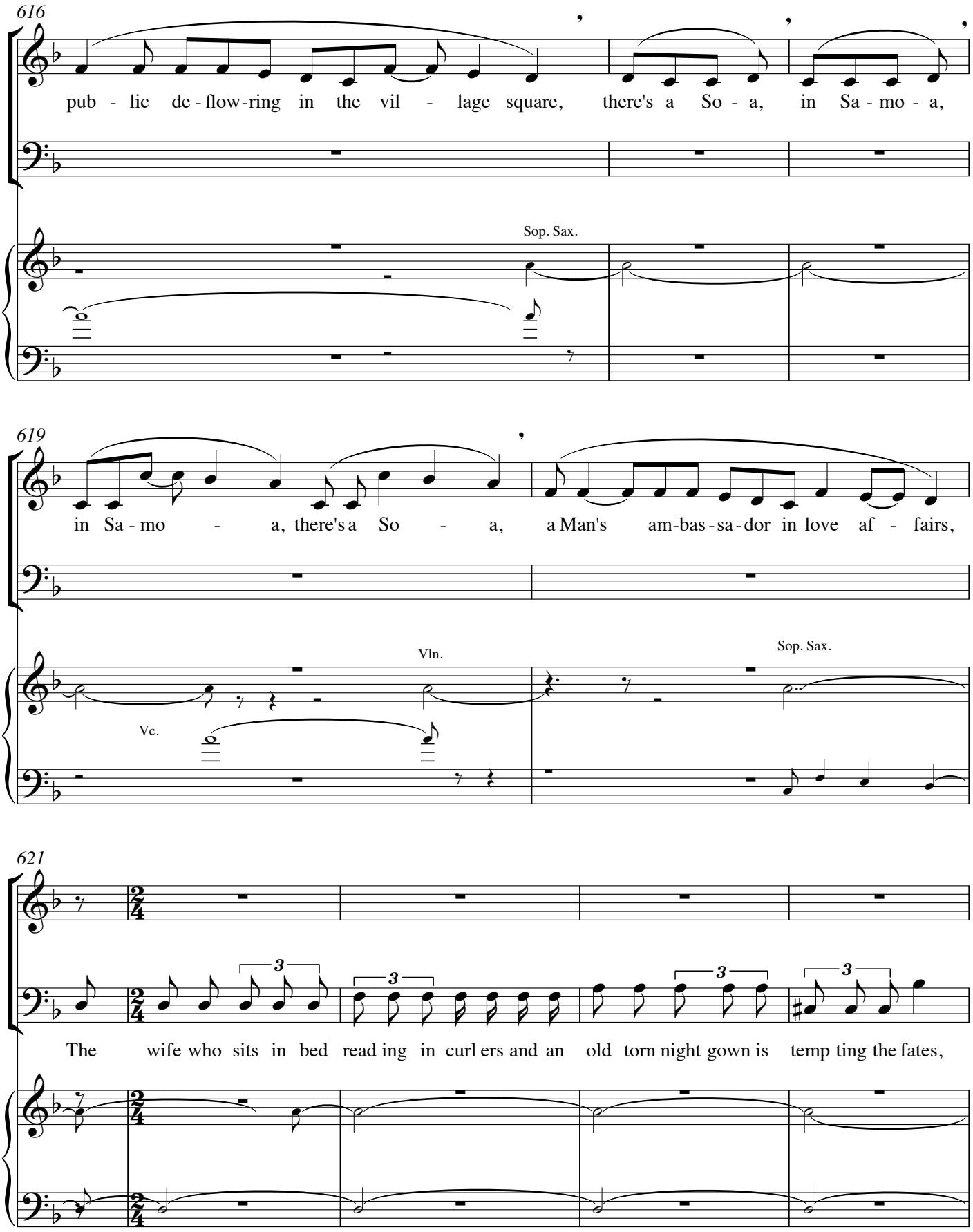
niente

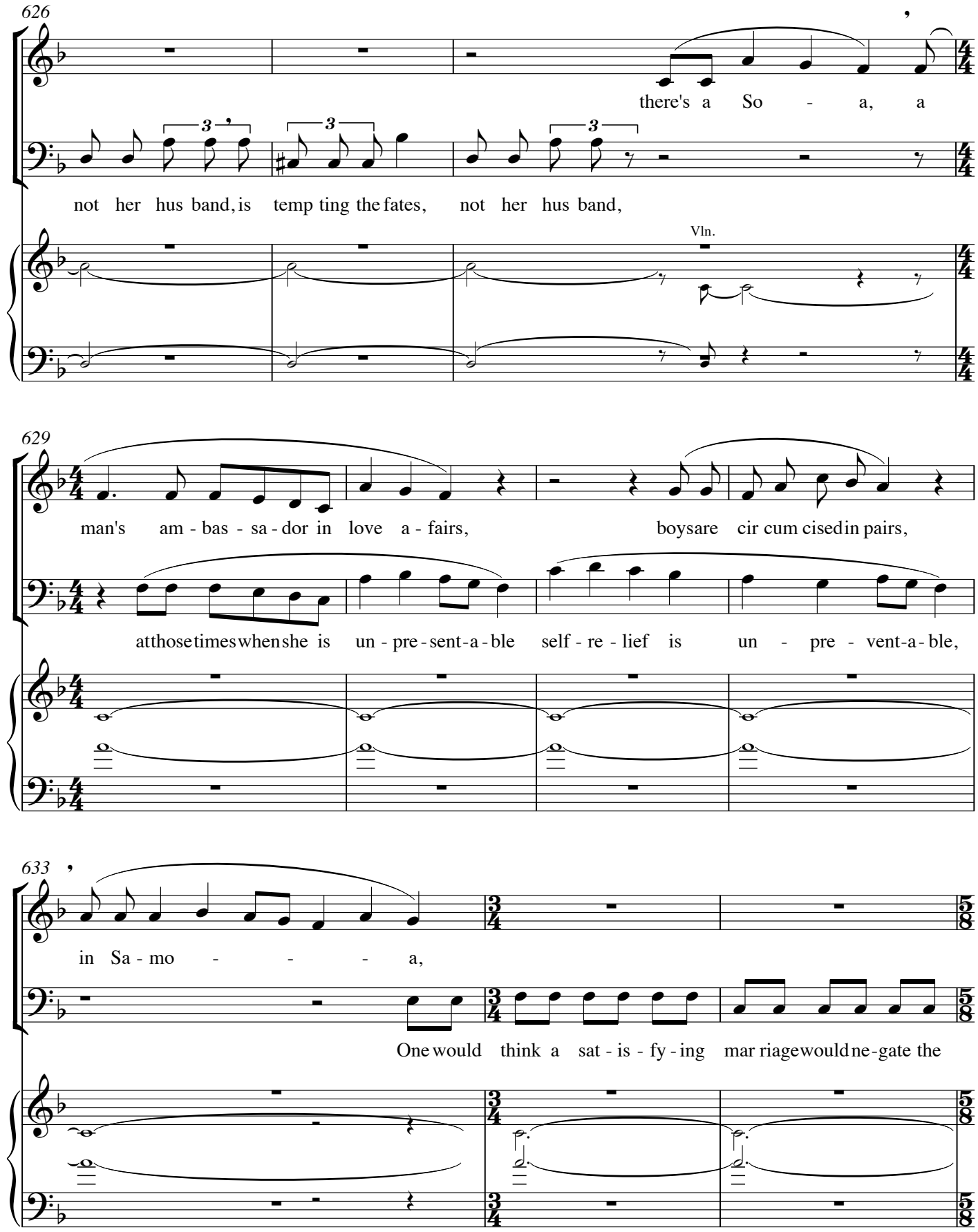
612

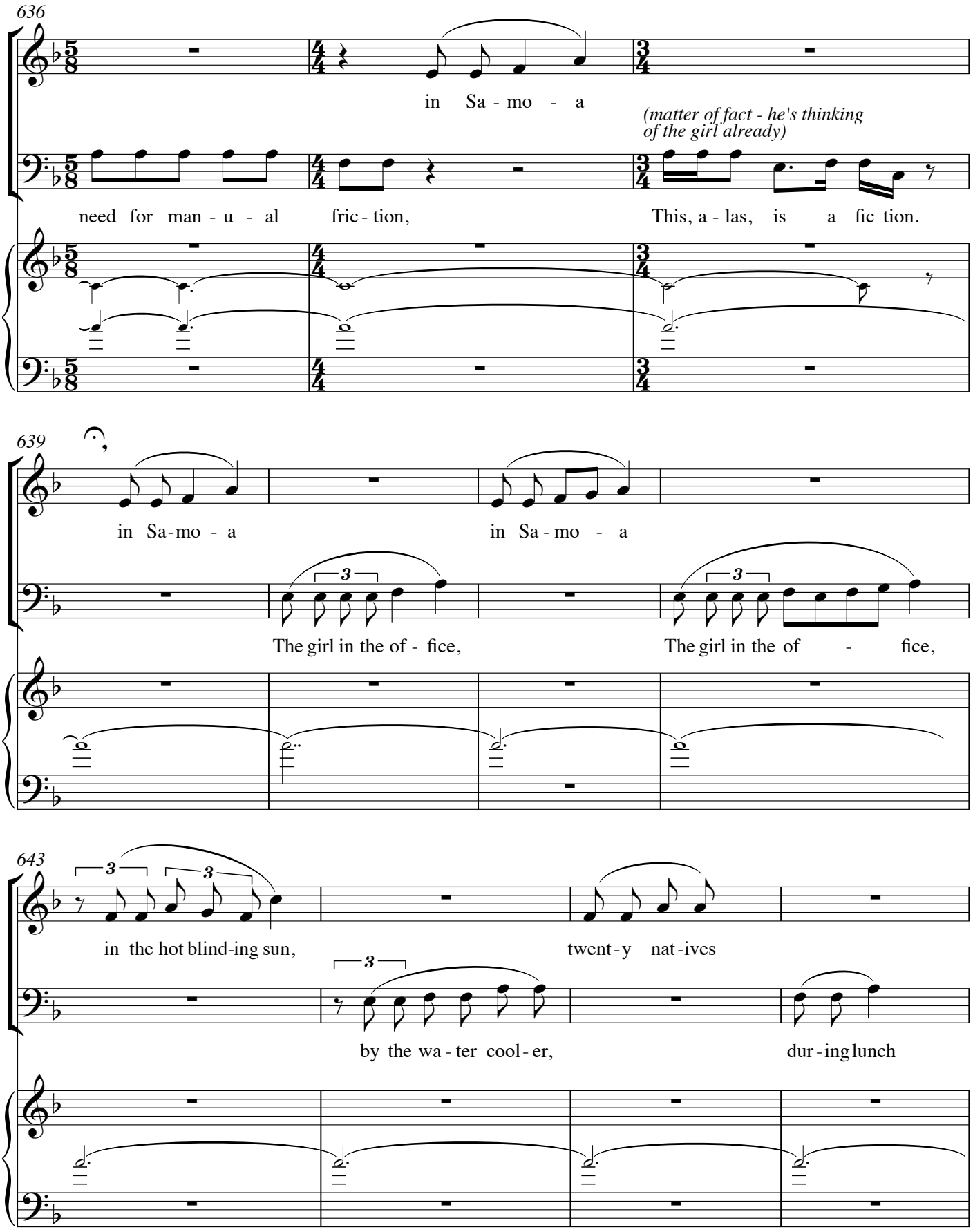
in Sa mo - a, in Sa-mo - a, in Sa-mo - a, in Sa-mo - a, in Sa-mo - a,

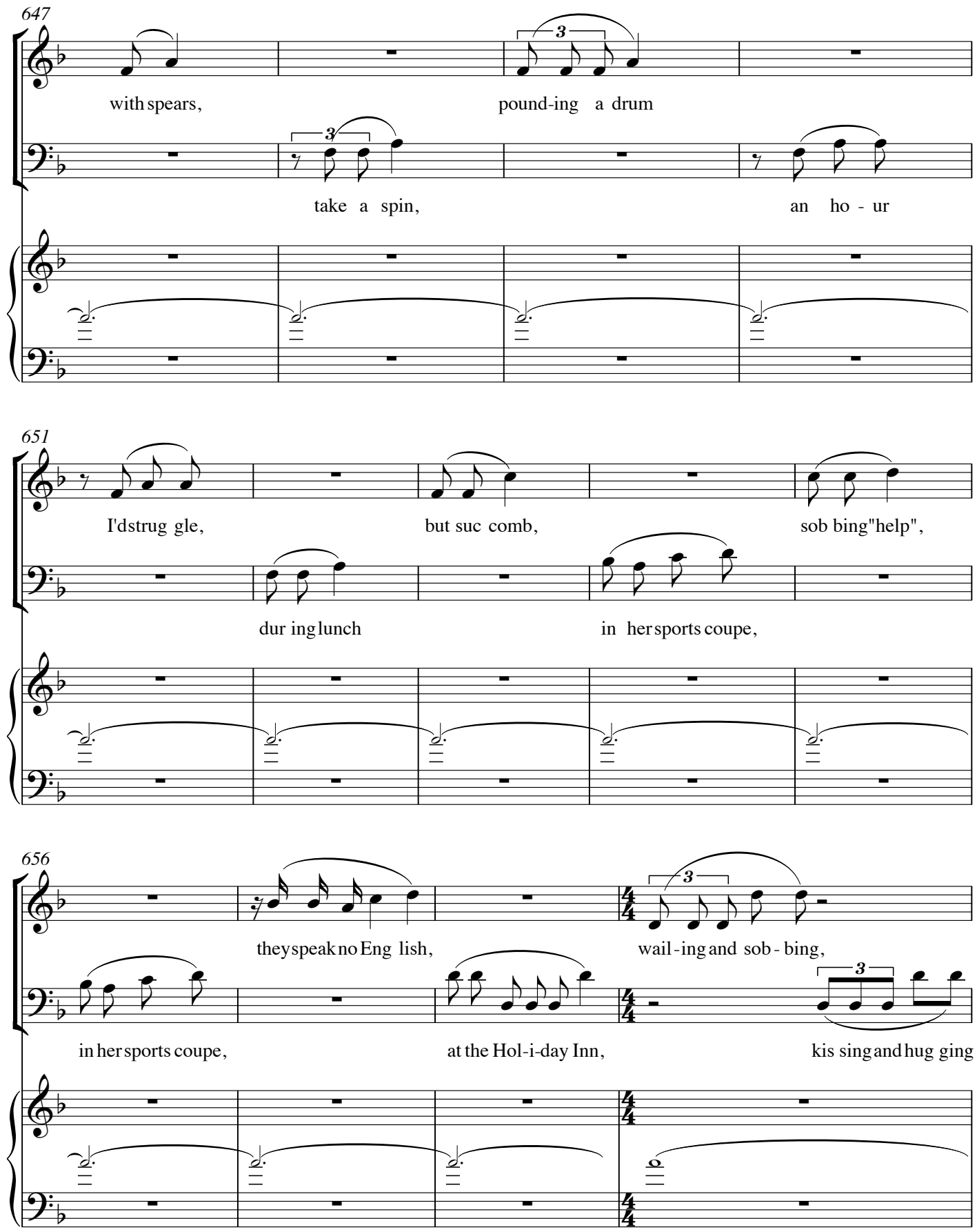
Vln.

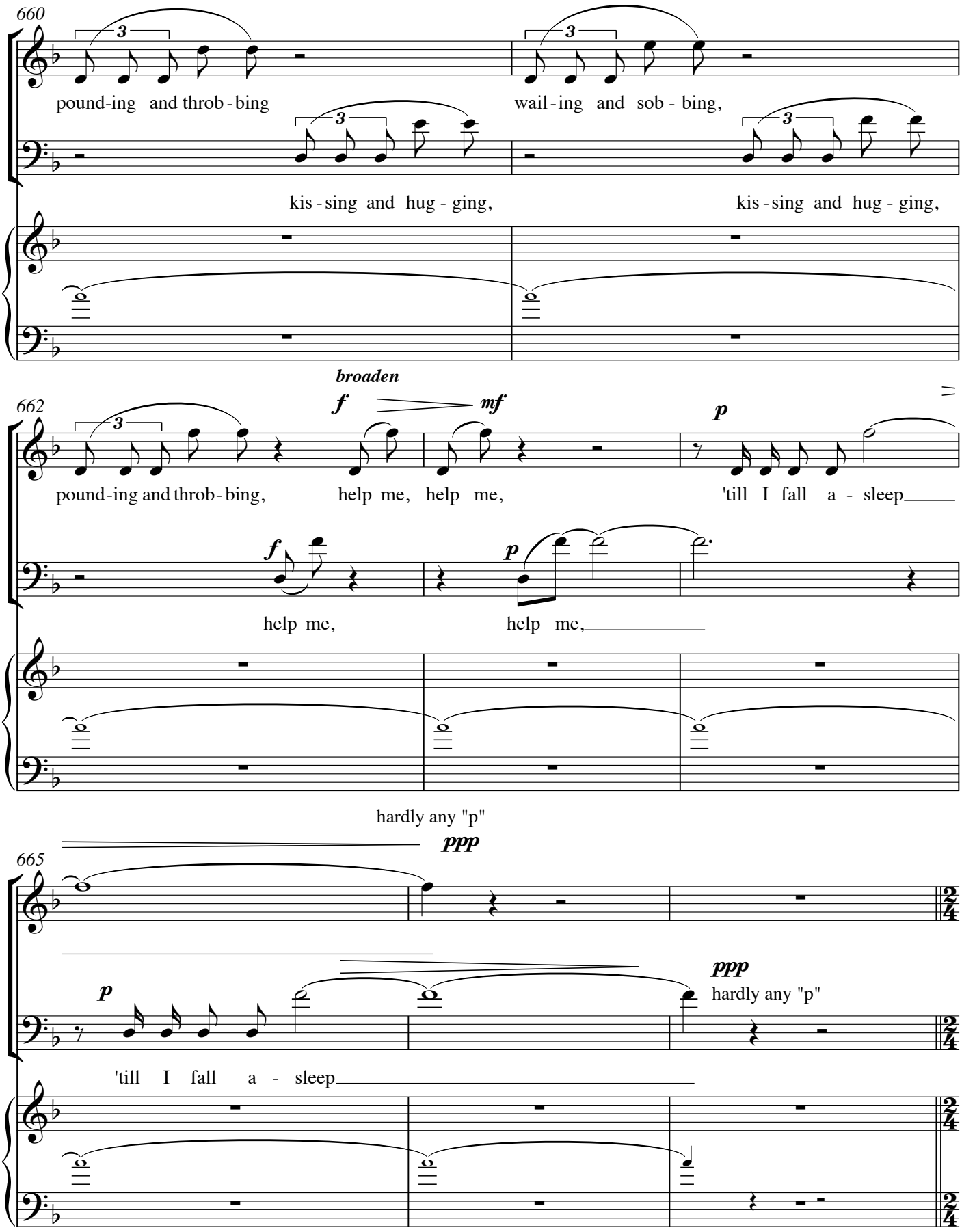
Vc.

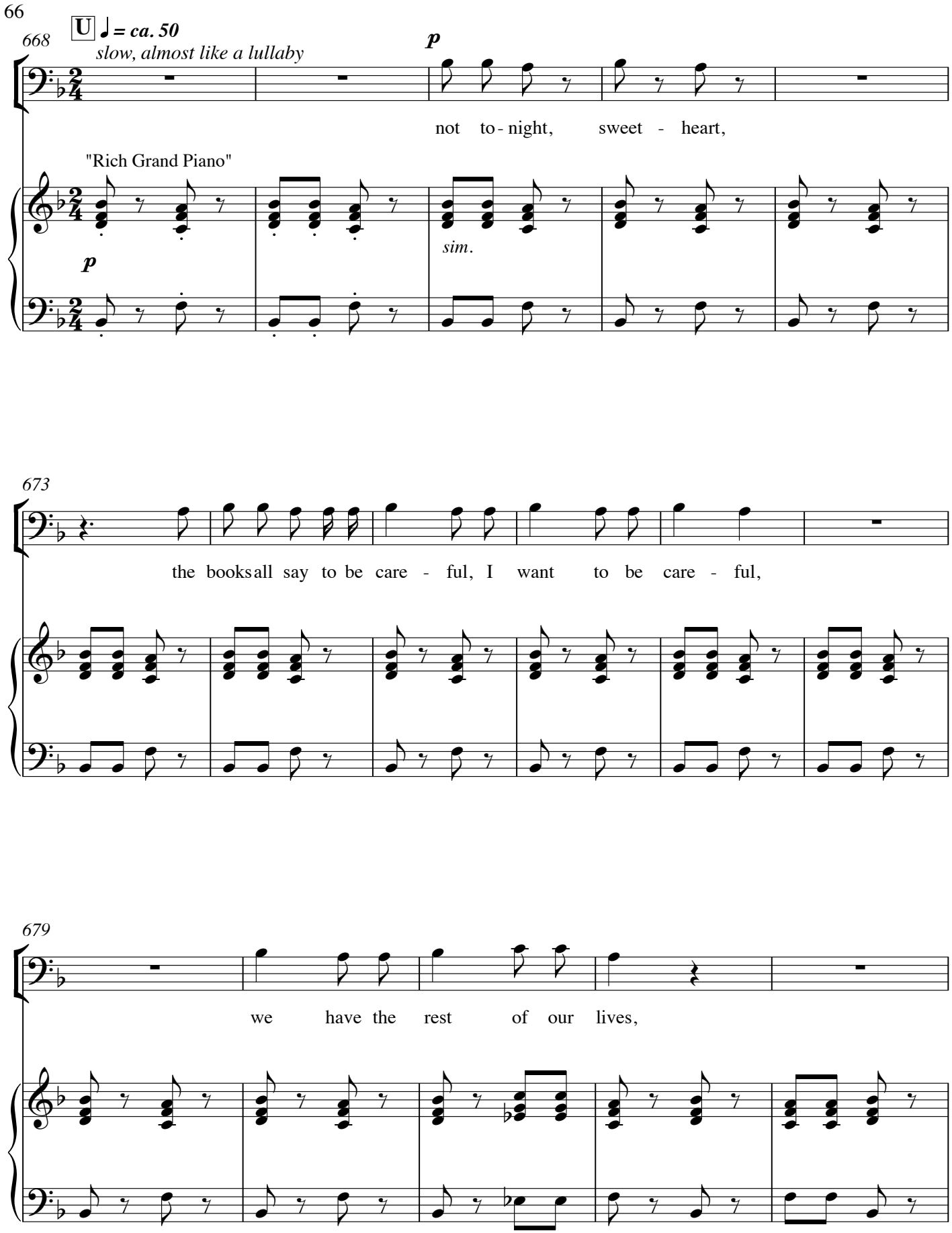

616
pub - lic de - flow - ring in the vil - lage square, there's a So - a, in Sa - mo - a,
Sop. Sax.
619
in Sa - mo - a, there's a So - a, a Man's am-bas - sa - dor in love af - fairs,
Vln.
Vc.
Sop. Sax.
621
The wife who sits in bed read ing in curl ers and an old torn night gown is temp ting the fates,

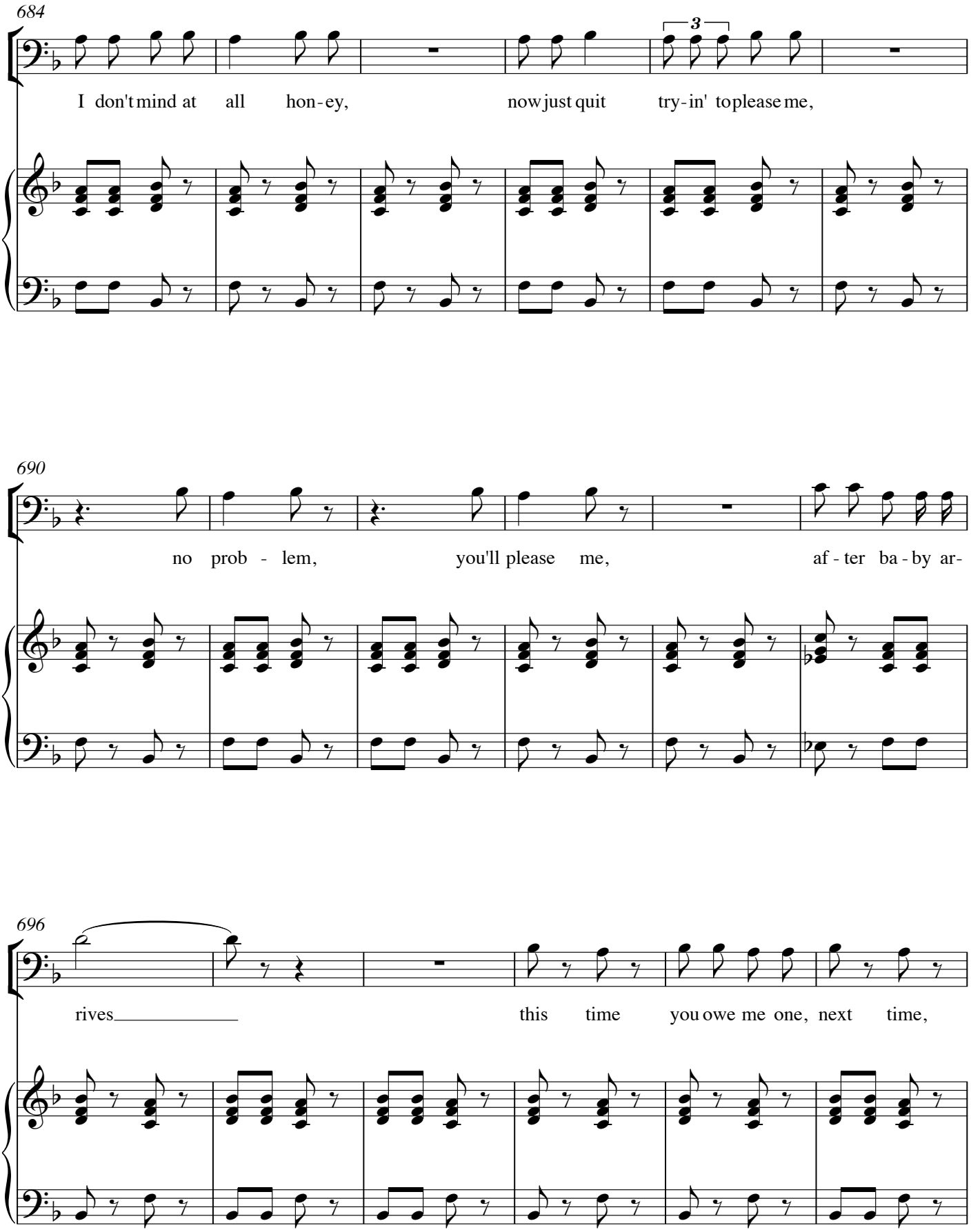

626
there's a So - a, a
not her hus band, is temp ting the fates, not her hus band,
Vln.
629
man's am - bas - sa - dor in love a - fairs, boys are cir cum cised in pairs,
at those times when she is un - pre - sent-a - ble self - re - lief is un - pre - vent-a - ble,
633
in Sa - mo - - - - a,
One would think a sat - is - fy - ing mar riage would ne - gate the

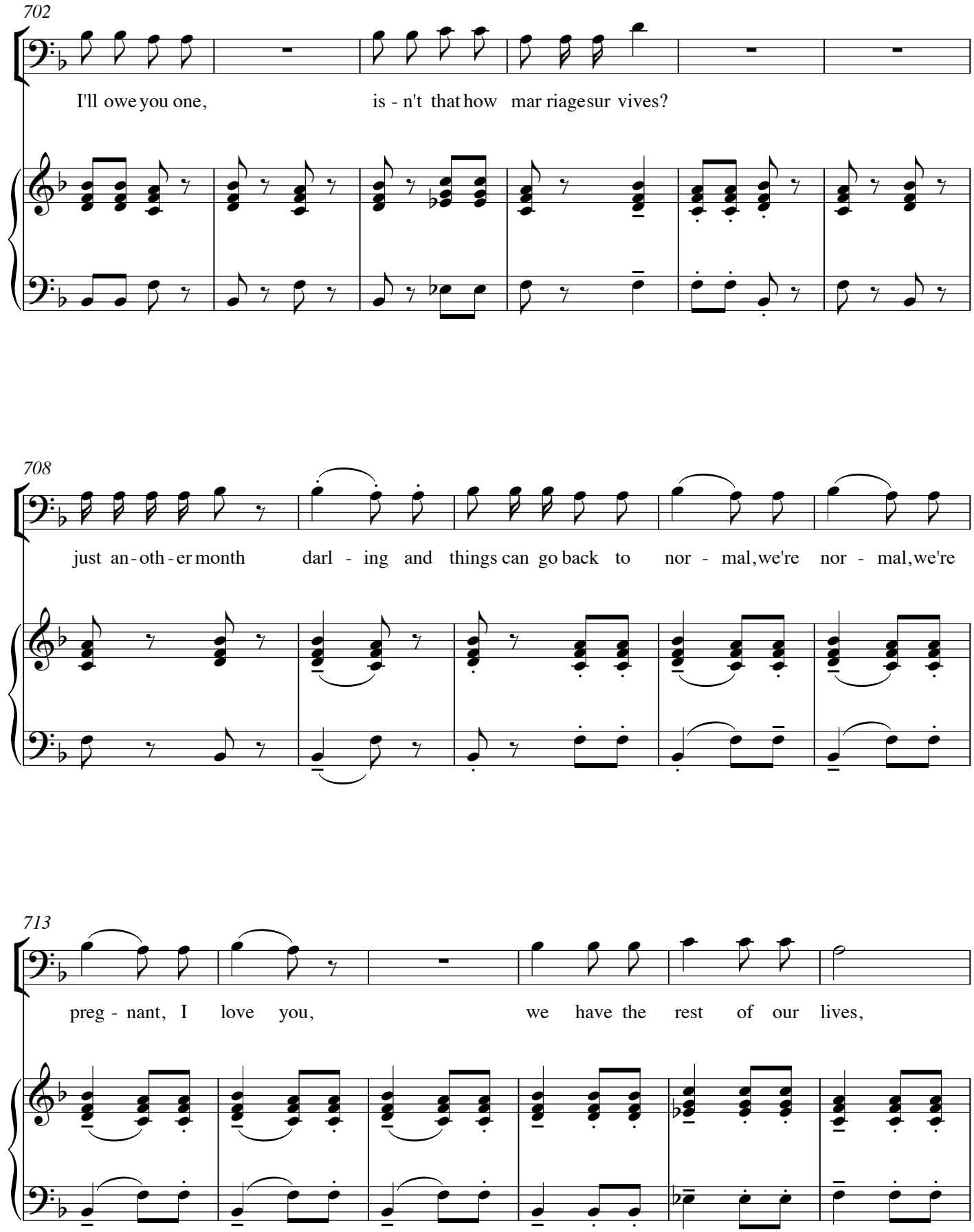

636
in Sa - mo - a
(matter of fact - he's thinking of the girl already)
need for man - u - al fric - tion,
This, a - las, is a fic tion.
639
in Sa-mo - a
in Sa - mo - a
The girl in the of - fice,
The girl in the of - fice,
643
in the hot blind-ing sun,
twent - y nat - ives
by the wa - ter cool - er,
dur - ing lunch


647
with spears,
pound-ing a drum
take a spin,
an ho - ur
651
I'd strug gle,
but suc comb,
sob bing "help",
dur ing lunch
in her sports coupe,
656
they speak no Eng lish,
wail - ing and sob - bing,
in her sports coupe,
at the Hol-i-day Inn,
kis sing and hug ging


660
pound-ing and throb-bing
wail-ing and sob-bing,
kis-sing and hug-ging,
kis-sing and hug-ging,
broaden
662
f
mf
p
pound-ing and throb-bing,
help me, help me,
'till I fall a-sleep
f
p
help me,
help me,
hardly any "p"
665
ppp
p
ppp
hardly any "p"
'till I fall a-sleep


668
U
♩ = ca. 50
slow, almost like a lullaby
p
not to - night, sweet - heart,
"Rich Grand Piano"
p
sim.
673
the books all say to be care - ful, I want to be care - ful,
679
we have the rest of our lives,


684
3
I don't mind at all hon-ey, now just quit try-in' to please me,
690
no prob - lem, you'll please me, af - ter ba - by ar-
696
rives this time you owe me one, next time,


702
I'll owe you one,
is - n't that how mar riage sur vives?
708
just an - oth - er month
darl - ing and things can go back to nor - mal, we're nor - mal, we're
713
preg - nant, I love you,
we have the rest of our lives,

719

we have the rest of our lives,

724

we have the rest of our

729

lives