

Keyboard/Vocal

# Positions 1956 Part 1

Music: Conrad Cummings

version 3/18/12

Lyrics: Michael Korie

*=126*  
*mf*

The non - vir - gin bride, The bride no long er a vir gin, The

"Rich Grand Piano"

Fl.

Vln.

Fl.

7  
bride no long er a vir - gin, The bride no long er a vir - gin, a vir - gin,

13  
a vir - gin, no long - er a vir - - - gin,

Fl.

This musical score consists of five staves. The top staff is for the piano (treble and bass staves) and includes dynamic markings *=126* and *mf*. The second staff is for the bass. The third staff is for the flute, which has a melodic line and a dynamic marking *Fl.*. The fourth staff is for the violin, with a dynamic marking *Vln.*. The fifth staff is for the vocal part, which contains the lyrics. Measure numbers 7 and 13 are indicated above the vocal staff. The score is set in common time with a key signature of two sharps.

## Keyboard/Vocal

2

19

The bride no longer a virgin may have problems when she

Vln.

25

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

Fl.+Vln.

30

$\text{♪} = \text{♪ A} \text{ ♪} = 96$

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

The

Vln.

## Keyboard/Vocal

4

**B** poco più mosso  $\text{♩}=104$ 

40

non - vir - gin bride may have prob - lems when she mar - ies.

"Grand Harpsichord"

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, 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

Vc.

**f**

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.

## Keyboard/Vocal

6

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.*

*cresc.*

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*

=80      **C**  
*recit.*      57

rall. . . . .

shorts!

shorts! hav-ing tried it she is like - ly to fear she is ill or

58      **A tempo**

**p**

frig - id, no won-der she does not like it, the non - vir - gin bride, the

Vc.

## Keyboard/Vocal

8

61

non - vir-gin bride,  
the non - vir-gin bride.

slow

p

attaca!

65 **D Allegro**  $\text{♩} = 132$

*f*

wo men var - y as to fore-play,  
wo men var - y as to fore-play, somelike lessplay somelike more play.

"Marimbumba"

*f*

Vc.

68

some like less play, some like more play,

*f*

stroking of the bos - om, lick - ing of the nip - ples

70

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

Vc.

75

stroking of the bosom, licking of the nipples, may oc - ca-sion ei - ther ap - a - thy or rip-ples,  
more play,

f

## Keyboard/Vocal

10

76

a - pa - thy or rip - ples,  
wo - men var - y as to fore - play, some like less play, some like

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.

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.

## Keyboard/Vocal

12

**E**

85

play.

more.

"Grand Harpsichord"

*f*

87

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

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.

## Keyboard/Vocal

14

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.

teen. Though con - sid - ered safe and clean, wo - men var - y in hy - giene.

teen. Though con - sid - ered safe and clean wo - men var - y in hy - giene.

Vln.

f

101 *recit.*

*broaden*

Her hus bandis eag-er to please her, of course, he loves her, but he is a man, a man who

*recit.*

**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.  
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 duty 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. -----

124

attacca!!

**G** Allegro  $\text{♩}=104$

126 *f*

in-stinct!

He is a - live with de-sire, his

Vc.

128

or - gan mustre - spond

Vln.

He is a-live with de - sire,

f

his or - gan mustre -

Vc.

f

f mp

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

-spond

f

## Keyboard/Vocal

18

147 **p**

She is e - quipped for plea - sure, but

149 *cresc* ----- ***mf*** *cresc* -----

hers is not es - sen - tial, with - out his, her ec - sta - cy

*cresc* ----- ***mf*** *cresc* -----

151 ***f*** 152 **H**

is in - con - se - quen - tial. He is a - live with de - si - re, his

*f*

## Keyboard/Vocal

20

153

or - gan\_ must re - spond

He is a-live with de-

Vln.

f

155

He is a-

si - re, his or - gan\_ must re - spond

157

live with de - si - re, his or - gan\_ must re - spond

159

He is a-live with de-si-re, his or-gan must re-

161

he is a-live with de-si-re, de-  
-spond

Sop. Sax.

Vc.

163

si - - - - - re,  
his or-gan must re-spond, in ho-ly mar riage bond - - - - -

Vc.

J Presto ♩=72

J Presto ♩=72

· 廿

f

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

f

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

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*

*legato*

**VII** **VII** **VII** **VII** **VII** **VII** **VII** **VII**

3

<sup>1</sup> - tions of in-ter-course in the mar-riage bond, in pos - i - tions of in-ter-course in the

<sup>1</sup> Actions of the International Monetary Fund, in particular actions of the International Monetary Fund.

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**  $\text{J}=152$

**f**

"Mallet Brass"

187

191

195

up a-against the wall,  
up a-against the wall,

199

wall, up a-against the up a-against the up a-against the  
up a-against the wall, up a-against the up a-against the up a-against the

203

up a - gainst the wa - all i - is done,  
up a - gainst the wa - all i - is done,

## Keyboard/Vocal

26

206

up a-against the up a-against the up a-against the  
up a-against the up a-against the up a-against the up a-against the

210

up a-against the wall, up a-against the wall, up a-against the wall,  
wall, up a-against the wall, up a-against the wall,

214

up a-against the wall, up a-against the up a-against the wa - all i - is  
wall, up a-against the up a-against the up a-against 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

## Keyboard/Vocal

28

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-against the  
next time he'll re - call, next time he'll re - call,

237

wall  
up a - gainst the wall  
attacca  
Vln.  
Vc.

L *Recit. parlando*

240 **p**

This musical score page features two systems of music. The top system begins with a forte dynamic (p) and a tempo of 240 BPM. The vocal line consists of eighth-note chords in G major. The lyrics are: "Big Bart... Big Bob... Big Bill... why on earth do their clocks have names?". The piano accompaniment consists of sustained notes and simple harmonic patterns. The bottom system continues with sustained notes and harmonic patterns.

Big Bart... Big Bob... Big Bill... why on earth do their clocks have names?

242

This musical score page features two systems of music. The top system begins with a dynamic of  $\frac{2}{4}$  time. The vocal line consists of eighth-note chords in G major. The lyrics are: "and the park No, a church. Eith - er a church or a park named James,". The piano accompaniment consists of sustained notes and harmonic patterns. The bottom system continues with sustained notes and harmonic patterns.

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

## Keyboard/Vocal

30

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

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'shor-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)

## Keyboard/Vocal

32

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** ♩=48-50264 *mp* (she's surprised by what she's feeling)

Ah! Ah! Ah! Ah! Ah!

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.

## Keyboard/Vocal

34

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  $\text{J}=76$  *rall..*  $\text{J}=63$

G.P.

Tempo primo  $\text{J}=48-50$

Ah! Ah! Ah! Ah!

She is in heav-en. And

G.P.

283 *accel..*  $\text{J}=63$  *rall..*

Ah!

he has brought her to this her high-est cli - max, For

286  $\text{J}=50$  *accel..*  $\text{J}=63$  *rall..*

her this is side-ways, for this is the stars, for

## Keyboard/Vocal

36

289  $\text{J}=50$

accel. - - -  $\text{J}=63$  rall. - - -

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

293  $\text{J}=50$

$p <>$   $<>$   $<>$   $<>$

sta - ah - ah - ah - ars

him it is the stars

**N Allegro  $\text{J}=116$**

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

297

"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

*f*

gage in an - al in - ter-course

a man may wish his wife

308

*f*

a man may wish his  
to en-gage in an - al in-ter-course

Musical score for piano and voice, page 311. The score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a tempo of 311. It features a melodic line with eighth-note patterns and lyrics "wife" and "to en-gage". The middle staff is for the piano basso, indicated by a bass clef and a key signature of one sharp. The bottom staff is also for the piano basso, indicated by a bass clef and a key signature of one sharp. The piano parts provide harmonic support with sustained notes and rhythmic patterns.

317

*cresc-* - *f*

in - - - - ter - course, she should not give

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

Musical score for piano and strings, page 10, measures 11-12. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the strings (bass clef). Measure 11 starts with a rest followed by a forte dynamic (f) in measure 12. The piano part has a sixteenth-note pattern, and the strings have eighth-note patterns.

## Keyboard/Vocal

40

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

*f*

she must not give in, his wish is an ex - press ion of la-tent neu-

bil - i - ty,

**ff**

6 16 6 16 6 16 5 16

***mf***

6 16 6 16 6 16 5 16

327

ro - sis to ac - qui - esse would on - ly en - cour - age psy -

8 16

**5 16** > > > 8 16 > > >

**3**

8 16 > > > 3

329

cho sis, the wife must urge the man to en  
He should not give in

gage a goodpsy-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  
*f*

*ff*

## Keyboard/Vocal

42

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  $\text{♩} = 176$

339

*p*      *f*

in      she, she, she, she should not give in  
in      in      he      he      he      he should not give in

Vln.      Vln.  
Vc.      Ten. Sax.

344

**O**  $\text{♩} = 126$   
in one  
349      *f*      *attacca!*      *mf*      350

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'son    bot-tom,      who'son    bot-tom,      hus-band      or      his bride? \_\_\_\_\_

## Keyboard/Vocal

44

369

dog-gie dog-gie      dog-gie      dog-gie      dog-gie      dog-gie      dog-gie  
*mf*

Vc.

375

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  
*Vln.*

387

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 - goie 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

*mp senza dim, senza cresc*

## Keyboard/Vocal

46

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"

428

*with ww, vln, vc*

*8va*

433 (8)

*loco*

438

*8va*

*loco*

Vln.

## Keyboard/Vocal

48

443

**Q** ( $\text{♩} = 252 \text{ ♩.} = 84$ )

448

450

455

*simile*

459

A musical score for piano, page 10, system 1. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a clef, a key signature of one sharp (F#), and a tempo marking of 463. The bass staff begins with a bass clef and a key signature of one sharp (F#). Both staves feature eighth-note patterns. The music is divided into measures by vertical bar lines.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The key signature is one sharp. Measure 466 consists of six eighth-note pairs (one pair per measure). Measures 467-470 show a repeating pattern of three eighth-note pairs followed by a half note.

Musical score for piano, page 10, measures 469-470. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 469 starts with a forte dynamic. Measure 470 begins with a half note followed by a fermata.

472

poco a poco cresc-----

Musical score for piano, page 10, measures 475-480. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves use a common time signature. The music features eighth-note patterns with various rests. Measure 475 starts with a sixteenth-note grace note followed by an eighth note. Measures 476-480 show a repeating pattern of eighth notes and rests.

## Keyboard/Vocal

50

478

481

$\text{♪}=\text{♪} (\text{♩}=252 \text{ ♩}=126)$

$\textit{ff}$

485

$\text{♩}=152$

$p$

489

491

493

Treble staff: Eighth-note chords in F# major.

Bass staff: Eighth-note chords in F# major.

495

Treble staff: Eighth-note chords in F# major.

Bass staff: Eighth-note chords in F# major.

497

Treble staff: Eighth-note chords in F# major.

Bass staff: Eighth-note chords in F# major.

499

Treble staff: Eighth-note chords in F# major.

Bass staff: Eighth-note chords in F# major.

501

Treble staff: Eighth-note chords in F# major.

Bass staff: Eighth-note chords in F# major.

## Keyboard/Vocal

52

503

This musical score page contains two staves. The top staff is for the keyboard, showing a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the vocal part, showing a bass clef and a common time signature. The music consists of eighth-note chords. Measure 503 starts with a G major chord (B, D, G) followed by a C major chord (E, G, C). Measure 504 begins with a F# major chord (A, C#, F#).

505

This musical score page contains two staves. The top staff is for the keyboard, and the bottom staff is for the vocal part. Both staves show eighth-note chords. Measure 505 continues the sequence from measure 504, starting with a F# major chord. Measure 506 begins with a G major chord.

507

This musical score page contains two staves. The top staff is for the keyboard, and the bottom staff is for the vocal part. Both staves show eighth-note chords. Measure 507 continues the sequence from measure 506, starting with a G major chord. Measure 508 begins with a C major chord (E, G, C).

509

This musical score page contains two staves. The top staff is for the keyboard, and the bottom staff is for the vocal part. Both staves show eighth-note chords. Measure 509 continues the sequence from measure 508, starting with a C major chord. Measure 510 begins with a D major chord (F#, A, D).

511

This musical score page contains two staves. The top staff is for the keyboard, and the bottom staff is for the vocal part. Both staves show eighth-note chords. Measure 511 begins with a D major chord. Measure 512 starts with a 5/4 time signature, indicated by a '5' over a '4'. The vocal part has a dynamic marking of *subito ff*.

514

Keyboard/Vocal

517

Keyboard/Vocal

520

Keyboard/Vocal

523

Keyboard/Vocal

526

Keyboard/Vocal

## Keyboard/Vocal

54

529

This block contains three staves of musical notation. The top two staves are for the keyboard/piano, showing a treble clef staff with quarter notes and a bass clef staff with eighth notes. The third staff is for the vocal part, which consists of a series of eighth-note chords. The measure numbers 529, 530, and 531 are positioned above their respective staves.

532

This block contains three staves of musical notation. The top two staves are for the keyboard/piano, showing a treble clef staff with quarter notes and a bass clef staff with eighth notes. The third staff is for the vocal part, which consists of a series of eighth-note chords. The measure numbers 532, 533, and 534 are positioned above their respective staves.

535

This block contains three staves of musical notation. The top two staves are for the keyboard/piano, showing a treble clef staff with quarter notes and a bass clef staff with eighth notes. The third staff is for the vocal part, which consists of a series of eighth-note chords. The measure numbers 535, 536, and 537 are positioned above their respective staves.

538

This block contains three staves of musical notation. The top two staves are for the keyboard/piano, showing a treble clef staff with quarter notes and a bass clef staff with eighth notes. The third staff is for the vocal part, which consists of a series of eighth-note chords. The measure numbers 538, 539, and 540 are positioned above their respective staves.

541

This block contains three staves of musical notation. The top two staves are for the keyboard/piano, showing a treble clef staff with quarter notes and a bass clef staff with eighth notes. The third staff is for the vocal part, which consists of a series of eighth-note chords. The measure numbers 541, 542, and 543 are positioned above their respective staves.

544

**R** ♩ = ♩ ♩ = 228 ♩ = 114

546 *f*

sit - ting the male is on a chair feet on the ground sit - ting the  
sit - ting the male is on a chair feet on the ground sit - ting the

*f*

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

## Keyboard/Vocal

56

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

7

575

7

579

7

## Keyboard/Vocal

58

$\text{♪} = \text{♩} \text{♩} = 152$

584

subito      dim  
mf

587

590

**S**

592 Vln.

593

**p**

in Sa - mo - a \_\_\_\_\_ in Sa -

Sop. Sax.

596

mo - - - a in Sa-

Vln.

*poco a poco dim*

599

mo - - - a in Sa -

*pppp*

602

mo - - - a in Sa -

Sop. Sax.

*poco cresc-* *pp dim* *pppp*

605

mo - - - a in Sa -

Vln.

V.S.

## Keyboard/Vocal

60

608

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

Sop. Sax. Vln.

dim

610

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

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,

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,

Vcl.

Sop. Sax.

621

The wife who sits in bed read ing in curlers and an old torn night gown is temp ting the fates,

## Keyboard/Vocal

62

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

## Keyboard/Vocal

64

647

with spears,  
pound-ing a drum  
take a spin,  
an ho - ur

651

I'dstrug gle,  
but suc comb,  
dur inglunch  
sob bing"help",  
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*

*f* *mf* *p* =

pound-ing and throb-bing, help me, help me, 'till I fall a - sleep\_\_\_  
help me, help me,

hardly any "p" *ppp*

662

665

*p* *ppp* *ppp* hardly any "p"

'till I fall a - sleep\_\_\_

## Keyboard/Vocal

66

668 **U**  $\text{♩} = \text{ca. } 50$   
slow, almost like a lullaby

**p**

not to-night, sweet heart,  
*sim.*

"Rich Grand Piano"

673

the books all say to be care - ful, I want to be care - ful,

679

we have the rest of our lives,

684

Bass line: D, D, D, D, E, E, E, E, F, F, F, F.

Vocal line: I don't mind at all hon-ey, now just quit try-in' to please me,

Bass line: C, C, C, C, D, D, D, D, E, E, E, E.

690

Vocal line: no prob - lem, you'll please me, af - ter ba - by ar-

Bass line: B, B, B, B, A, A, A, A, G, G, G, G.

696

Vocal line: rives \_\_\_\_\_ this time you owe me one, next time,

Bass line: F, F, F, F, E, E, E, E, D, D, D, D.

## Keyboard/Vocal

68

702

I'll owe you one,  
is - n't that how mar riagesur 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

Musical score for Keyboard/Vocal page 69, measures 719-723. The score consists of three staves. The top staff is a bass staff with a clef, showing rests and notes. The middle staff is a treble staff with a clef, showing chords. The bottom staff is a bass staff with a clef, showing notes. The lyrics "we have the rest of our lives," are written below the middle staff.

724

Musical score for Keyboard/Vocal page 69, measures 724-728. The score consists of three staves. The top staff is a bass staff with a clef, showing rests and notes. The middle staff is a treble staff with a clef, showing chords. The bottom staff is a bass staff with a clef, showing notes. The lyrics "we have the rest of our" are written below the middle staff.

729

Musical score for Keyboard/Vocal page 69, measures 729-733. The score consists of three staves. The top staff is a bass staff with a clef, showing a melodic line with eighth-note pairs. The middle staff is a treble staff with a clef, showing chords. The bottom staff is a bass staff with a clef, showing notes. The lyrics "lives \_\_\_\_\_" are written below the middle staff.