

Callback Songs

Coffee Shop Nights

4 of 8
(Dial.)

Callbacks!

7. Coffee Shop Nights

musical score for measures 24-27. The score is for a 9/8 time signature. It includes a vocal line with the lyrics "nights.", a piano line with a 7-measure rest, and a bass line with a 7-measure rest. The piano part includes a section marked "(Alt Sx)" and another marked "Fls.". The bass line is marked "+Tbn.".

Tempo I

musical score for measures 28-29. The score is for a 4/4 time signature. It includes a vocal line with the lyrics "CIOFFI: Or Brisket and Broad Beans each Thursday... I like my NIKI: ...with your friends.", a piano line with a 7-measure rest, and a bass line with a 7-measure rest. The piano part includes a section marked "'Harp" and another marked "Fls.". The bass line is marked "Tpt/Tbn.".

musical score for measures 30-33. The score is for a 4/4 time signature. It includes a vocal line with the lyrics "pals, the guys on the force We're not very social. (They're all married, of course.) Sometimes we go", a piano line with a 7-measure rest, and a bass line with a 7-measure rest. The piano part includes a section marked "Alt Sx/Fl" and another marked "Fls.".

Curtains

3

bowling — or have a few beers. So it's a fine life! — A perfectly fine life! — I'd give it two

(Alt Sx)

Brass

+ "Piano"

+Bsn

34 35 36 37

cheers. 'Cause

Hn.

Tbn/Bsn

Bs.

+Tbn 2

38 39

A Tempo

some-times I think, — at the end of the day, when I've read the last burg - lar — his

"Muted Strings"

pp

Tpt./Tbn.

WWs

Gtr.

40 41 42

Curtains

rights, ——— that the life that I lead is a lit - tle bit gray with its

Hns *Fl.* *Hn.* *Tpt.*

Bsn.

43 44 45

lunch coun - ter mor - nings ——— and cof - fee shop nights,

Fl.

46 47

lunch coun - ter mor - nings ——— and cof - fee shop

"Harp"

Tpt/Tbn/Bsn

48

(Dial.) -7- of -8-

7. Coffee Shop Nights
CIOFFI: ...May 23rd...

nights

Gr.

mp

E.H.

pp

Fl "Harp" gliss

mf

Mark Tree

49

50

52

End

Fl, Ob

+Glock

f

A Sax

Hns, Gtr

fz

Bs.

53

54

55

56

CIOFFI: ...rising on the greatest joy of my life. But the rest of the year...

The

"Celesta"

p

57

58

Curtains

Show People

6

(Cue) CARMEN: Stop!

Brightly (in 2)

CARMEN:

The first system of the musical score is for the piano and vocal parts. It begins with a piano introduction marked *f* (forte). The vocal line for CARMEN starts with the lyrics "It's". The piano accompaniment includes parts for guitar, trombone 2, and baritone saxophone, as well as trumpet and trombone. A handwritten "Start" with a plus sign is written above the piano part. The system concludes with a fermata over the final notes.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "clear that ev'ry one of you is in per - fect phy - si - cal con - di - tion so the". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The system is marked with *Mrb* (maracas), *Tpt, Tbn* (trumpet and trombone), and *Tbn 2, Hn, Cl-8va* (trombone 2, horn, and clarinet in 8va). The dynamic marking *sfz* (sforzando) is present. The system ends with a fermata over the final notes.

RANDY: Why?

show must go on. Be -

Cls.
Bs. Cl.-8vb

Gtr.

Fl.
Tpu/Tbn.

cause, _____ as old as time it-self there's a grand the - at - ri - cal tra - di - tion that the

Cls.

FL

Hn, Tbn 2
+Tpts

Mrb

B Sax

MONA: Forget it!

show must go on. I've got a

F, Cl

Tpts, Tbn 1

Timp, B Sax

15 16 17 18

con-tract you signed a con-tract go read your con-tract and I will count to ten and then I'll

Cl.

Brass

"Pizz Strings"

f

19 20 21 22

sue you, oh yes I'll sue you and when I

23 24

Curtains

COMPANY reacts
Continue at BAMBI: The name is Bambi.
(beat) Mother.

sue you you'll ne-ver work a-gain. All

Pic, B Sax

Drs.

Hn, Cl, B Sax

rit.

25 26 27

a tempo colla voce

right, let's put it this way. For the back-ers sake I'm ask-ing your per -

Cl.

+Tpts +Fl.

Hn, Tbn 1

28 29 30

Curtains

mis - sion to let the show go on.

Mrb

Wws, Hn

31 32 33 34

RANDY: No!

ROBERTA: Not a chance.

The show must go on. The show must go

Cl.

Fl, Mrmb

35 36 37 38

HARV: Why?!

on.

'Cause I say the show must go

+Tpt

rit.

+Timp

39 40 41

Curtains

COMPANY:

CIOFFI: ...heroes to me!

on! *WWs* Horse shit!
 [Bull crap!]
 [No way!]

End

Tutti

CIOFFI: Mod. show tempo

You're a spe - cial kind of peo - ple known as show peo - ple. You

Hn 2

"Piano" *Cl, Bs Cl* *"Celesta"*
p. *mf*

live in a world of your own. The

Curtains

I Miss The Music

-5- of -14-

Callbacks

11. I Miss The Music

I'd say, "the mu - sic. I wrote with

32 33 34

Con moto go to pg. 112 'Long Dialogue Clarinet...

Start

When you're

Fl./E.H. +Cl. Tpt., Tbn. +Hr.

"Piano", Mmb., Gtr.

Bs.

35 36 37 38

Curtains

Writ-ing a song and you've a part-ner The room is filled with jokes and chat-ter

"Celesta"

Cl., E.H., Bsn.

39 40 41 42

Detailed description: This system contains measures 39 through 42. The vocal line (top staff) features a triplet of eighth notes in measure 39, followed by quarter notes. The lyrics are "Writ-ing a song and you've a part-ner The room is filled with jokes and chat-ter". A "Celesta" part is indicated in measure 42 with a slur over a triplet of eighth notes. The piano accompaniment (bottom staves) consists of chords in the right hand and a simple bass line in the left hand. Measure numbers 39, 40, 41, and 42 are printed below the piano staves.

Colla voce

She says some-thing, you say some-thing, She writes a line, you play a vamp

Gr.

Hn., Tbn., E.H., Bsn. WW's, Tpts

43 44 45 46

Detailed description: This system contains measures 43 through 46. The vocal line (top staff) is marked "Colla voce" and features a triplet of eighth notes in measure 45. The lyrics are "She says some-thing, you say some-thing, She writes a line, you play a vamp". A guitar part ("Gr.") is indicated in measure 45 with a chord symbol. The piano accompaniment (bottom staves) features chords in the right hand and a bass line in the left hand. Measure numbers 43, 44, 45, and 46 are printed below the piano staves.

Curtains

Musical score for measures 47-48. The top staff is a vocal line with lyrics "But when you're". The middle staff is a woodwind line with the instruction "Lg. Tri." and dynamic marking "mp". The bottom staff is a piano accompaniment with dynamic marking "mf" and the instruction "Piano". Measure numbers 47 and 48 are indicated at the bottom of the piano staff.

Musical score for measures 49-52. The top staff is a vocal line with lyrics "writ - ing a song with - out a part - ner That's a com - plete - ly diff - 'rent mat - ter". The middle staff is a woodwind line with the instruction "Fl, E.H., Cl". The bottom staff is a piano accompaniment with dynamic marking "mf" and the instruction "Tbn.". Measure numbers 49, 50, 51, and 52 are indicated at the bottom of the piano staff. A "3" is written above the first measure of the vocal line, indicating a triplet.

Curtains

First system of musical notation. It includes a vocal line with lyrics, a tuba part labeled "Tbn. 1", and a piano accompaniment for horn, clarinet, and bassoon labeled "Hn, Cl, Bsn". The piano part has measure numbers 53, 54, 55, and 56 written below the staff.

No - one tells you, "That's not fun-ny" No - one says, "Let's cut that bar"

Tbn. 1

Hn, Cl, Bsn

53 54 55 56

Second system of musical notation. It includes a vocal line with lyrics, a flute part labeled "Fl", a clarinet part labeled "Cl", a horn and tuba part labeled "Hn, Tbn", and a trumpet part labeled "Tpt.". The piano accompaniment includes a horn part labeled "+Hn." and a timpani part labeled "+Timp.". The piano part has measure numbers 57, 58, 59, and 60 written below the staff.

No - one makes you bet-ter than you are.

Fl

Cl *Hn, Tbn* *Tpt.*

+Hn. *f*

57 *+Tbn. 2* 58 59 60 *+Timp*

Curtains

Musical score for measures 61-64. The vocal line (top staff) contains the lyrics: "I can't pre - tend I miss the". The piano accompaniment (middle and bottom staves) includes markings for *WWs*, *f*, and *WWs, Hn 8vb*. Measure numbers 61, 62, 63, and 64 are indicated at the bottom of the piano part.

Musical score for measures 65-68. The vocal line (top staff) contains the lyrics: "mu - sic I miss my friend No need to". The piano accompaniment (middle and bottom staves) includes markings for *Hn*, *p.*, and *Tpt*. Measure numbers 65, 66, 67, and 68 are indicated at the bottom of the piano part.

Curtains

ask me what I prefer I choose the

Hr.

69 70 71 72

Detailed description: This system contains measures 69 through 72. It features a vocal line with lyrics, a piano accompaniment, and a horn part. The key signature has one flat (B-flat). The piano part has a steady eighth-note bass line. The horn part enters in measure 71 with a melodic line.

mu - sic I wrote with her I liked the

EH *+Fl*

73 74 75 76

Detailed description: This system contains measures 73 through 76. It features a vocal line with lyrics, a piano accompaniment, and a horn part. The key signature has one flat. The piano part continues with a steady eighth-note bass line. The horn part has a melodic line starting in measure 75, marked with a forte dynamic and a flourish.

Curtains

Long Dialogue
Clarinet

mu - sic I made with

Gtr

Cl Solo

Continue after:
AARON: Georgia. (Music Starts) Break a leg.

Con moto

p

"Piano"

Cl, Fl

Ob, Hn 1

p

+Tbn, Hn 2

mf

Curtains

Musical score for measures 84-87. The score includes vocal lines and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal line begins with the lyrics "I miss the". The piano accompaniment features a complex texture with triplets and various articulations. Instrumentation includes Flute (Fls), Clarinet (Cl), and Horns (Hns).

Musical score for measures 88-91. The score includes vocal lines and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo marking is *a tempo*. The vocal line continues with the lyrics "mu - sic I miss my friend. No need to". The piano accompaniment features a complex texture with triplets and various articulations.

Curtains

ask me what I pre - fer I choose the

Hn I *Tbns*

92 93 94 95

Detailed description: This system of music covers measures 92 to 95. It features a vocal line with lyrics, a piano accompaniment, and two instrumental staves. The vocal line starts with 'ask me' in measure 92, followed by 'what I pre - fer' in measure 93, and 'I choose the' in measure 94. The piano accompaniment provides harmonic support. The instrumental staves are labeled 'Hn I' and 'Tbns'. Measure numbers 92, 93, 94, and 95 are indicated at the bottom of the piano staff.

mu - sic I wrote with her. I loved the

Vibes *Hn* *Fls* *Vibes*

96 97 98 99

+Bs

Detailed description: This system of music covers measures 96 to 99. The vocal line continues with 'mu - sic I wrote with her.' in measure 96 and 'I loved the' in measure 97. The piano accompaniment continues. The instrumental staves are labeled 'Vibes', 'Hn', 'Fls', and 'Vibes'. Measure numbers 96, 97, 98, and 99 are indicated at the bottom of the piano staff. A '+Bs' marking is present below measure 98.

Curtains

mu - sic I made with her. *End*

Fls, Cl

Cl

Vibes

rit.

mp

100 101 102 103 104

Segue

Bs

Detailed description: This page contains the musical score for the song "I Miss The Music". It features four staves. The top staff is the vocal line with lyrics "mu - sic I made with her." and a handwritten "End" at the end. The second staff is for Flute and Clarinet, with a handwritten "Cl" above it. The third staff is for Vibraphone, with a handwritten "Vibes" below it. The bottom staff is the piano accompaniment, with a "rit." (ritardando) and "mp" (mezzo-piano) marking. Measure numbers 100, 101, 102, 103, and 104 are indicated below the piano staff. The piece concludes with a "Segue" and a bass clef "Bs" marking.

Thinking of Him

4

(Cue) BELLING: Precisely. Aaron play. (MUSIC STARTS)
Georgia sing.

Start

"Piano" *p* *loco*

1 2 3 4

5 6

L'istesso tempo con poco moto
GEORGIA:

Think-ing of him. Think-ing of him.

mp

7 8 9 10

Some-times it seems I spend ev'-ry mo-ment of my wak-ing day Think-ing of him.

poco accel.

11 12 13 14

poco rit.

Mak - ing him laugh Some-times mak - ing him strong.

15 16 17 18

Some-times mak - ing him feel some - place in the light is his.

19 20 21 22

Musical score for the first system of "Thinking of Him". It features a vocal line with lyrics "Tell - ing him just how spe - cial he is." and a piano accompaniment. The piano part includes a grand staff with measures 23 and 24. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. There are triplet markings over the vocal line in measures 23 and 24. The piano part has a *pp* dynamic marking.

Musical score for the second system of "Thinking of Him". It features a vocal line with lyrics "Think-ing of him. Think-ing of him." and a piano accompaniment. The piano part includes a grand staff with measures 25, 26, 27, and 28. The key signature has three flats. There are triplet markings over the vocal line in measures 25 and 27. The piano part includes a *p* dynamic marking and is annotated with "Bs" and "Gtr". An "Oboe" part is also indicated in measure 27.

Musical score for the third system of "Thinking of Him". It features a vocal line with lyrics "Tell - ing the truth When no - bo - dy's will - ing to tell him the truth." and a piano accompaniment. The piano part includes a grand staff with measures 29, 30, and 31. The key signature has three flats. There are triplet markings over the vocal line in measures 29, 30, and 31. The piano part includes a *p* dynamic marking and is annotated with "Bsn".

Fight - ing for him. Liv - ing for him,

Fl, Ob, Cl

Hn 1

32 33 34

Think - ing it ov - er That's what I think I do. Well,

Hn 2

Tpts

35 36 37

is - n't it time? Is - n't it high time I was

Ob

Tpt 1

Cl

Fl

+Hn 2

+Tbns

38 39 40 41

think-ing of me, _____ too? _____

Tpt 1 *f* *Fl* *Hn 1* *Bsn*

42 43 44 45

Detailed description: This system contains measures 42 through 45. The vocal line starts with a triplet of eighth notes on 'think-ing of me,' followed by a half note on 'too?'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Instrumental entries for Tpt 1, Fl, Hn 1, and Bsn occur in measure 44. Dynamics include *f* and *dim.* A fermata is placed over the final note of the vocal line.

BOBBY: **BOBBY:**

AARON: May-be it's time, May-be it's high time _____ you were

May-be it's time. _____

Cl *Hns* *+Fl, Tpt* *dim.* *dim.*

46 47 48 49

Detailed description: This system contains measures 46 through 49. The vocal line features a triplet of eighth notes for 'May-be it's time,' and another triplet for 'May-be it's high time'. The piano accompaniment has a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Instrumental entries for Cl, Hns, and +Fl, Tpt occur in measure 47. Dynamics include *dim.* and *dim.* A fermata is placed over the final note of the vocal line.

a tempo

think - ing of you too.

3

GEORGIA:

Think-ing of me too.

3

WOMEN:

Mmm...

MEN:

Ooh...

Cls

Hns

"Piano"

rit.

f

mf

50

51

Tbns

52

53

Bs

Fls

trb

f

f-p

sfz

Tpts

Tbns, Hns

Tutti

f-p

sfz

54

55

56

Curtains

End

Callback

Scenes

CALLBACKS

Niki, Cioffi

COMPANY (CONT'D)

AT THE LAST CURTAIN CALL
I'M THE ENVY OF ALL
SO I KNOW THE SHOW MUST

CARMEN

GO ON!

COMPANY

SO THRILLING! WE'RE SHOW PEOPLE!

CARMEN

AND ON...!

COMPANY

SO WILLING WE'RE SHOW PEOPLE

CARMEN

AND ON...!

COMPANY

SO THRILLING THAT SHOW PEOPLE GO ON!

(THE CAST APPLAUDS THEMSELVES, reminded of what they're all about.)

CIOFFI

And listen: *Robbin' Hood* really should go on –

START

NIKI

Lieutenant, may I speak to you for a moment. My name's Niki –

CIOFFI

– Harris. Miss Niki Harris. I read your bio several times through on the bus ride home the other night. May I say I found your performance particularly memorable? It was just lovely.

NIKI

Well thank you.

CIOFFI

Lovely.

(Beat.)

NIKI

Well thank you.

CIOFFI

I'm crazy about your little vibrato.

NIKI

You're very kind. Anyway, yesterday Miss Cranshaw asked me to coach her on her lines and of course I said I'd be glad to help –

CIOFFI

That's so like you.

NIKI

Well, I'm also her understudy – at least I was – I guess I'm Georgia's now – but then these three letters fell out of Miss Cranshaw's script.

(producing from her purse:)

She didn't take them seriously but I kept them. I'm afraid my fingerprints are all over them.

(very cheery:)

They're death threats! See: the words and letters have been pasted onto the paper. Cut with little curved finger scissors from a newspaper or magazine. I would imagine.

CIOFFI

“YOU'RE MURDERING THE SCORE BUT I'LL MURDER YOU.” “YOU'LL DROP BEFORE THE CURTAIN DOES.” “IF YOU DON'T QUIT, YOU'LL DIE LEGIT.”

NIKI

Can you tell anything from them?

CIOFFI

Well they seem pretty negative in spirit.

NIKI

Well, yes, of course.

(He sees her disappointed reaction.)

CIOFFI

Oh, I'm sorry, you were hoping for the Arthur Conan Doyle version? Unfortunately, these notes reveal very little, except that the person who sent them is a man in his early thirties, six feet four in height, who wears a pewter ring, served in the Merchant Marine, and despite being right-handed, is known to his closest friends as “Lefty.”

(ADMIRING MURMURS from the CAST.)

NIKI

How ... however did you know that?

CIOFFI

Oh I don't. I was just saying that, you probably hoped I would be able to tell – wow, if I could do that just from – I *mean* – wow.

CARMEN

Gee, for a second I was impressed, as I once told my husband at the Hotel Taft. Well, what do you say we all go across the street and have ourselves one slobberknocker of a wake for the late-if-less-than-great Jessica Cranshaw? Drinks are on me!

END

START

Aaron, Cioffi, Georgia,
Niki, Bobby

AARON

Oh Georgia, there you are.

CIOFFI

Aaron, good—Could I talk to the three of you about Bernstein's little black book of blackmail? He wrote a memo about every cast member, with three noteworthy exceptions: you, you, and you. Going by this book, Bernstein had nothing on you. Yet the production budget says you're getting the same raw deal as the rest of the cast. Why are you toiling for pennies when you could be doing so much better elsewhere? No one has anything to say?

GEORGIA

Can you blame us? If I recall, one of those death threats said "MAKE ANOTHER SOUND AND YOU'LL END UP UNDER GROUND."

(NIKI is entering.)

CIOFFI

Exactly. But Georgia ... I never read that particular death threat out loud.

GEORGIA

What?

CIOFFI

Niki and the late Jessica Cranshaw are the only cast members who saw it. Other than the person who sent it, of course.

GEORGIA

But, well then I guess Niki told me.

CIOFFI

I told her not to tell anyone.

NIKI

I didn't, Frank. I told you I wouldn't so I didn't.

CIOFFI

Then I'm sorry, Georgia, I have no choice but to book you on suspicion of murder.

GEORGIA & BOBBY & AARON

What are you saying? / You're joking. / Hold on a second ...

CIOFFI

Niki, would you be able to go on tonight?

BOBBY

Oh now I get it! You want to give a little boost to your sweetheart's career.

CIOFFI

My relationship with Niki Harris is purely that of police investigator and possible suspect.

No it's not.

NIKI

It's not?

CIOFFI

No I'm really liking you, Frank.

NIKI

Oh it's reciprocal, I assure you.

CIOFFI

I'm very glad to hear that.

NIKI

I'm more than glad.

CIOFFI

(Beat.)

I was doing something.

GEORGIA

Arresting me for murder?

CIOFFI

Yes! It makes perfect sense. Jessica Cranshaw's death ...

(To Niki)

—please don't forget what we were saying...

(To Georgia)

Jessica Cranshaw's death gave you a chance to star on Broadway, and when Sid Bernstein decided to close the show in Boston, his death kept your chance alive. Miss Hendricks, you'll have to come with me.

AARON

Wait a second, Lieutenant. *I'm* who you want.

CIOFFI

You're confessing to the murders, Mr. Fox?

AARON

You heard what I said.

CIOFFI

That's not a simple thing to retract.

GEORGIA

Think about what you're doing.

AARON

(to Georgia)

I have. This is a great thing that's happening in your life. I'm not important now.

CIOFFI

Very noble, and yet you're on record as being dead set against Georgia taking this role.

AARON

No I just said that because I knew if she took the part, she wouldn't have time to write with me, *be* with me. That's how Sidney got me to work for nothing.

#20 I Miss the Underscoring

AARON

It was the only way I knew to be near her again. Stuck out of town together, huddled over a piano each night ... who knows what might have happened?

GEORGIA

But that's how Sidney got *me* to work on the show, Aaron. I wanted the same thing.

AARON

You did?

GEORGIA

I do.

AARON

But... you and Bobby.

BOBBY

No. Forget that.

AARON

I don't understand.

GEORGIA

I didn't want you to. Not until I knew how you felt. But you seemed as preoccupied as ever with your music—

AARON

— because our songs were the one place you and I were still together.

GEORGIA

Aaron. You said *our* songs.

AARON

Our songs, our life. What was I thinking when I let you slip away? Oh yeah. I was

END

AARON

THINKING OF ME
ONLY OF ME,
WHAT WAS I THINKING,