

PIANO-VOCAL SCORE

The 25th Annual Putnam County
SPELLING BEE

Music and Lyrics by
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Book by
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Originally Produced by
THE BARRINGTON STAGE COMPANY

Based on C-R-E-P-U-S-C-U-L-E, an original play by THE FARM.

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The 25th Annual Putnam County
SPELLING BEE

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rev. 1/10/06

1. The 25 Annual Putnam County Spelling Bee
- 1A. The Rules (Rona Moment #1)
2. My Friend the Dictionary
3. Pandemonium
4. I'm Not That Smart
5. Magic Foot
- 5A. Magic Foot Playoff
6. Pandemonium (Reprise)
- 6A. Chip Goodbye
- 6B. Rona Moment #2
7. Prayer of the Comfort Counselor
8. Erection Intro*
9. My Unfortunate Erection
10. Woe Is Me
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- 11A. I'm Not That Smart (Reprise)
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12. I Speak Six Languages
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- 13A. Three Spellers Remain! Sluice!*
14. The I Love You Song
- 14A. Crepuscule*
15. Woe Is Me Reprise
- 15A. How Exciting!*
- 15B. Rona Moment #3
16. Second (Part I)
17. Weltanschauung
- 17A. Olive & Barfee Pas de Deux (Fantasy Ballet)
- 17B. Second (Part II)
18. The Champion
19. Epilogues*
20. Finale
21. Bows
22. Exit*
- Audience Goodbye #1
- Audience Goodbye #2
- Audience Goodbye #3

* no vocals

THE 25th ANNUAL PUTNAM
COUNTY SPELLING BEE*Music and Lyrics by
William Finn**Orchestrated
by Michael Starobin*

RONA: "Thank you. Thank you. Thank you."
(Rona hugs trophy)

Moderato

1 2 3 4 **CHIP:**

Vibes, Cl. (first x only) At the

w/Syn mp

5

6 7 8

Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

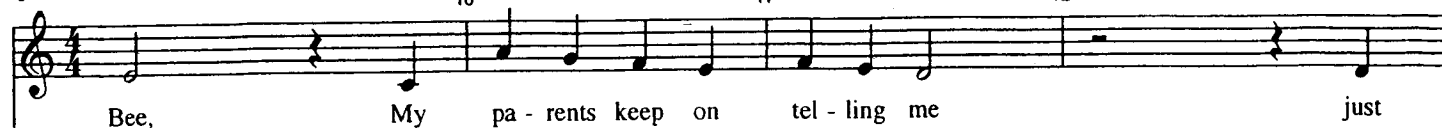
(Syn sus)

9

10

11

12



w/Syn

w/Vcl.

13

14

15

16



Vibes

Syn (RH)

w/Syn

w/Syn (LH)

+Vcl (8va)

17

18

RONA:

19

20

+ CHIP:



+Vibes, Cl.

Syn

w/Syn (LH), Vcl, WB

RONA: Our winner last year: Chip Tolentino.

(Schwarzy enters)

And, our youngest competitor, Logainne Schwarzandgrubenierre

(Coneybear enters)

22 3 x's

ve - ry nice be - gin - ning.

+Cl. Syn

Vcl (pizz.)

p

+Small Tri.

24 25 26 27 CONEYBEAR:

Cl, Vcl. (8vb)

w/Syn

+Tri.

+Glock At the

28 29 30 31

Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

Cl, Vcl. (8vb)

32

33

34

35 RONA: Leaf Coneybear!

Game (Bee!) I'll stand when they an - nounce my name And

Cl, Xylo. Vibes, Cl.

w/Syn (RH)

w/Syn (LH), Vcl

36

37

SCHWARZY:

38

39

try to keep from sha - king. A - las, his sha - king will not

Vibes Syn.

+Vcl (trem)

Vcl

RONA:

CHIP:

CONEYBEAR:

SCHWARZY:

40

41

42

43

pass. 'Cause it's a ve - ry big, ve - ry fraught, sim - ple but it's not, it's a

Vibes, Cl. Syn.

w/WB, Syn

5. THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE

Spelling Bee

RONA: Returning after last season's tragic setback: William Barfee

BARFEE: It's pronounced Barféé, there's an accent aigu.

(Marcy enters)

(GO on: BARFEE: "There's an accent aigu")

44 **Vamp** 45 46 47 48

ve-ry big un - der - ta-king.

+Cl.

3

w/Syn (8vb)

w/Vcl. (8va)

+Drs - time (rattan brushes)

RONA: I'm not sure who this girl is-

MARCY: Marcy Park.

49 **Vamp** 50 (GO on: "Marcy Park") 51 **SCHWARZY:** 52

Piu Mosso

Cl. w/Vcl. (8vb)

(first x only)

Win-ner's des - ti - na - tion

+Syn. (RH)

Syn (8vb)

(Drs. - 8ths)

53 54 55 56

Wash-ing - ton D. C.

Fl.

Vcl. *f*

57

SCHWARZY+CHIP:

58

59

60

Plas - ma T. V. in a fan - cy ho - tel,

mp

Syn, Vibes

Syn. sim.

61

+MARCY:

62

63

64

where they treat you well.

Syn. w/Fl, Vcl.

CT, RP:

LC, MP:

65 WB(8va), LS:

66

67

68

ALL: All be - cause you love to spell. We

Syn.

+Vcl.

Vcl.

+Drs. fill

69 Tempo I

70

71

72

RONA:



spell!

It's a

Fl, Vcl.

Fl.

mp



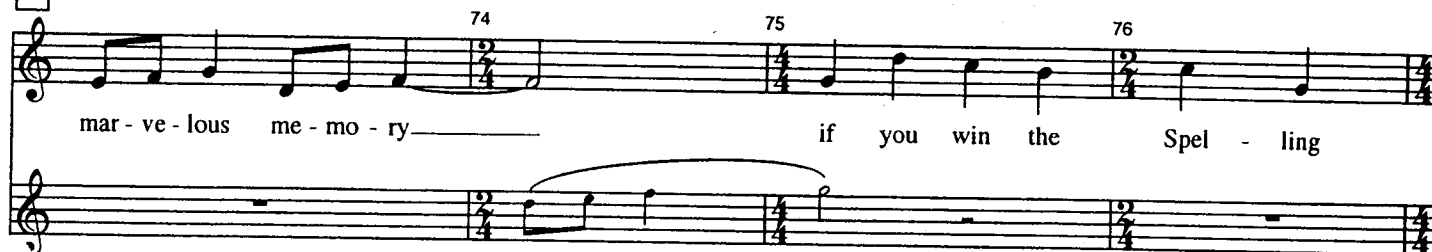
w/Syn.

73

74

75

76



mar - ve - lous me - mo - ry

if you win the Spel - ling



77

78

79

80



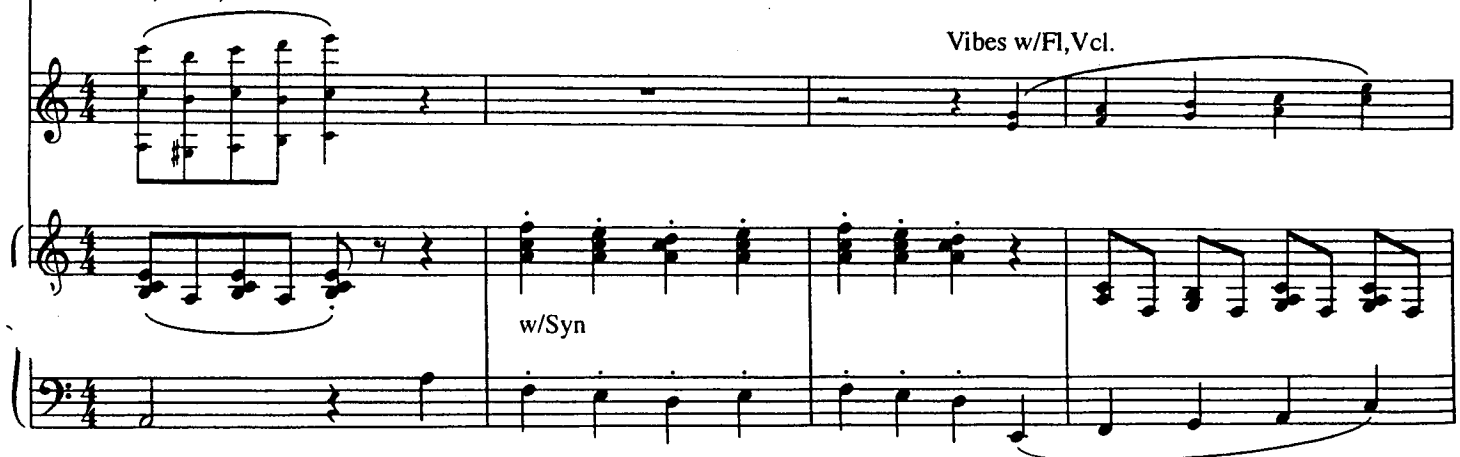
Bee.

One's life im - proves from A to Z

the

Fl, Vibes, Vcl..

Vibes w/Fl, Vcl.



w/Syn

81

82

83

84

min - ute you are crowned here _____ I see a tro - phy held by

Fl, Vcl, Vibes

w/Syn (sus)

Vcl.

85

86

87

88

me! _____ But when I won, did I swell? Oh, the sto - ries I could tell but

Fl, Glock

Syn, Vibes

+Syn (LH)

+Vcl.

+Drs.

OLIVE: Hi! Do you know where I check in?

BARFEE: Excuse me. I've marked this area off with invisible tape.

OLIVE: Oh, sorry.

3 x's

91 (voc. 1st x only)

92

→ 92a

brag-garts won't do well a round here.

+Fl.

Fl. (play every other x)

pp

pp

93 CONEYBEAR:

94 95 96

At the twen-ty fifth an-nu-al— we've me-mo-rized the ma-nu-al—

Fl. *mf*

Syn (sus)

Vcl.

97 ALL:

98 99 100

A - bout how to spell these words.

Fl, Vcl. *mf*

Syn (8va)

101

102 103 104

Words that re-qui-re thought.

105

106

107

108

1 2 3

Peo - ple think we're au - to - ma - tons. but

Syn w/Fl, Vcl.

109

110

111

112

1 2 3 MARCY:

that is ex - act - ly what we're not. We

Vcl.

113

114

SCHWARZY:

115

CONEY:

116

hear the word... We breathe... We wait...

Syn, Vibes

Fl.

Syn, Vibes (8va)

Vcl sim..

117 **ALL:** 118 119 120

Un - like i - di - ots we i - de -

+Fl (trill)
Syn.

Vcl. (pizz.), Small Tri.

w/Vcl. (arco)

CT:
OO:
LC, MP:
WB(8va), LS:

121 **RONA:** To ideate is to form an
image or idea, to think. 122 123 **CONEY:**

ate! At the

+Fl.

+Vcl. (15vb)

+WB

Syn, Fl, Xylo.

124 125 126 127

Twen - ty Fifth An - nu - al Put - nam Coun - ty Spel - ling

Fl.

mf

w/Syn (RH)

w/Vcl, Syn (LH)

128

SCHWARZY:

129

130

131

+OLIVE:

Bee,

we

feel

no

an - i -

mos - i -

ty

+Vibes (8vb)

ev-en when you're num-ber three

+Vibes, Syn.

and

vibr

Fl, Vcl.

132

133

BARFEE:

134

135

yet our heads are spin - ing,

get to go to dis tricts...

Syn w/Vcl, Vibes

We

are

the

slight - est

bit

bi -

136

137

MARCY:

138

CONEY:

139

SCHWARZY:

zarre

+Xylo

but

since the

time is now,

ho - ly cow,

we shall take

a sol - emn vow to

Vcl.

w/Syn.

140

141

Rit.

ALL:

con - cen - trate

on

win - ing.

We

Alto w/Vcl. (8vb)

mf

+Drs. fill

+Syn.

142

Broader

Rit.

143

144

145

RP,CT:
OO,MP,LC: con-cen-trate
WB,LS:

on

win-ning!

At the

+Syn. (8vb)

+Drs. fill

146

A tempo

147

148

149

Twen-ty Fifth An - nu - al

Put - nam Coun - ty

Spel - ling

Alto w/Syn.

Vcl. (8vb)

8va

w/Syn.

+Cym roll

150 Bee. We speak so damn con - vinc - ing - ly. RONA: They're
Alto w/Syn.

154 ner-vous but they're grin - ning. OO: It seems we're liv - ing out our
MP: LS: Syn. w/Alto Vcl. w/Syn.

158 dreams. BOYS: Which is a ve-ry nice, ve-ry nice, ve-ry ve-ry ve-ry nice,
Syn. +Vcl.

The musical score is written for a group of performers. It features three main vocal parts: RONA (soprano), GIRLS (alto), and BOYS (tenor/bass). The piano accompaniment is written for a grand piano. The score includes various performance instructions such as 'Alto w/Syn.', 'Vcl.', and '+Vcl.'. The lyrics are written below the vocal lines. The score is divided into measures, with measure numbers 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, and 161 indicated. The key signature is B-flat major (two flats) and the time signature is 4/4.

162 ALL: 163 BOYS: 164 RP, OO, CT: MP, LC: WB(8va), LS: 165

ve-ry nice, ve-ry nice, ve-ry ve-ry ve-ry nice, ve-ry nice_____ be-

Syn. Alto 8va

166 167 CT & RP go up: 168 169

gin - ning. _____

Alto, Vcl. (8vb)

V.S.

The musical score is written for a spelling bee performance. It consists of three systems of music. The first system (measures 162-165) features a vocal line with lyrics 've-ry nice, ve-ry nice, ve-ry ve-ry ve-ry nice, ve-ry nice' and a piano accompaniment. The second system (measures 166-169) features a vocal line with lyrics 'gin - ning.' and a piano accompaniment. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. The lyrics are written below the vocal line. The score is for a spelling bee performance, as indicated by the title '15. THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE'.

170

RONA:

171

172 +REST:

173

Twen - ty Fifth

An - nu - al.

Twen - ty - fifth

Syn.

Vcl. (8vb)

+Drs. fill

+Drs. fill

174

An - nu - al.

Put - nam Coun - ty

w/Vcl.

+Drs. fill

178

Broaden

179

RP goes up.

181

182

183

RP, OO, CT:

MP, LC:

WB(8va), LS:

Spel - ling

Bee.

Alto

Vcl. *f*

w/Syn.

8va

+Timp

THE RULES

PANCH: Now for the
official spelling bee rules.

1 PANCH: 2 3 4

A spel - ler may ask ques - tions

SPELLERS:

Glock. A spel - ler may ask

Vibes, Vcl. (pizz.) Syn (RH)

mf

mp

w/Syn (LH)

5 6 7 8

A - bout the word's pro - noun - ci - a - tion, de - fi - ni - tion, —

ques - tions

Cl. w/Syn (RH)

Vibes, Vcl.

Vcl. (arco)

V.S.

The musical score is written for a spelling bee performance. It features five staves. The first staff is for the PANCH (Piano/Conductor) and the second for the SPELLERS. Both have vocal lines with lyrics. The third staff is for Glockenspiel (Glock.), the fourth for Vibraphone and Violins (Vibes, Vcl.), and the fifth for Clarinet (Cl.) and Violins (Vcl.). The score is in 4/4 time and G major. It includes dynamic markings like *mf* and *mp*, and performance instructions such as 'pizz.' (pizzicato) and 'arco' (arco). The piece ends with a 'V.S.' (Volte) instruction.

9 10 11 12

use in a sen-tence, _____ CT, OO
LC, MP, and lan-guage of
WB (8va), LS:

De - fi - ni - tion in a sen - tence

Cl, Vibes

+Syn.

13 14 15 16

o - ri - gin If you start to spell a word you may start o-ver, but the

Lan-guage of o - ri - gin

Cl. w/Syn. Xylo

Vcl.

p

accel.

17 18 19 20 **RONA:**

se-quen-ces of let-ters al - rea - dy spo - ken may — not be changed. If you mis -

se-quen-ces of let-ters al - rea - dy spo - ken may — not be changed.

+Cl. (8vb) +Vcl. (15vb)

w/Syn.

A Tempo

22 23 24 25 26

spell a word We will ring — the bell And the Comfort Coun-s'lor

MITCH:

Mis - spell a word You will ring (ding!) Mitch Mahoney

Cl. w/Syn. Syn. w/Vcl pizz.(8vb)

+WB

w/Syn (LH)

V.S.

27 28 (RONA:) 29 PANCH: Spellers, is that understood

will es - cort you off stage!

SPELLERS:

Mitch Ma - ho - ney

Vibes, Syn, Vcl. (pizz.)

+WB

30 31 32 RONA:

Be

SPELLERS: OO, CT:
MP, LC:
WB(8va), LS:

Yes.

The musical score is written for a Spelling Bee performance. It features four vocal parts: PANCH, SPELLERS, RONA, and an instrumental part for SPELLERS. The instrumental part is played by Vibes, Synthesizer, and Violin (pizzicato). The piano accompaniment is marked with '+WB' (Whole Body). The score includes lyrics and musical notation across measures 27-32.

33

34

35

36

fore _____ a - ny - one is dis - qual - i - fied. _____ And _____ be - fore,

Syn.

Cl.

w/Syn.

37

38

39

40

pro - ceed - ings turn snide. And con - test - ants turn

Syn.

Cl.

Syn.

41

42

nas - ty, I so - ber - ly _____

+WB

V.S.

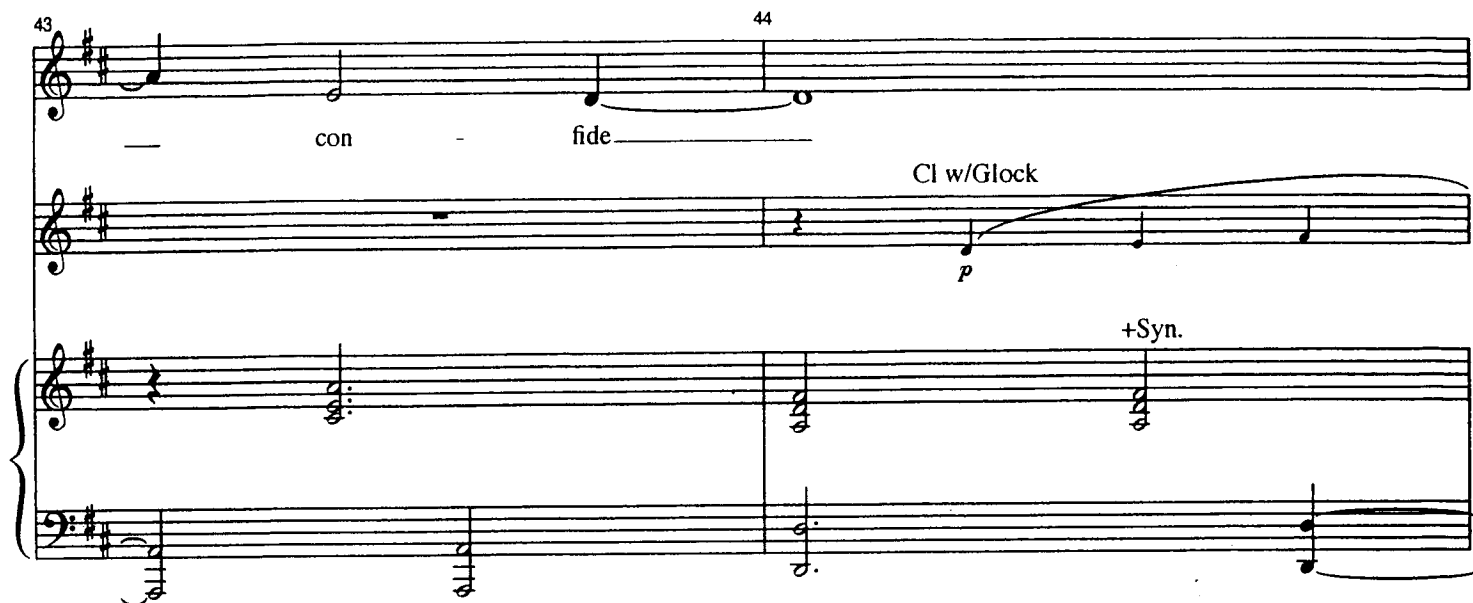
43 44

con fide

Cl w/Glock

p

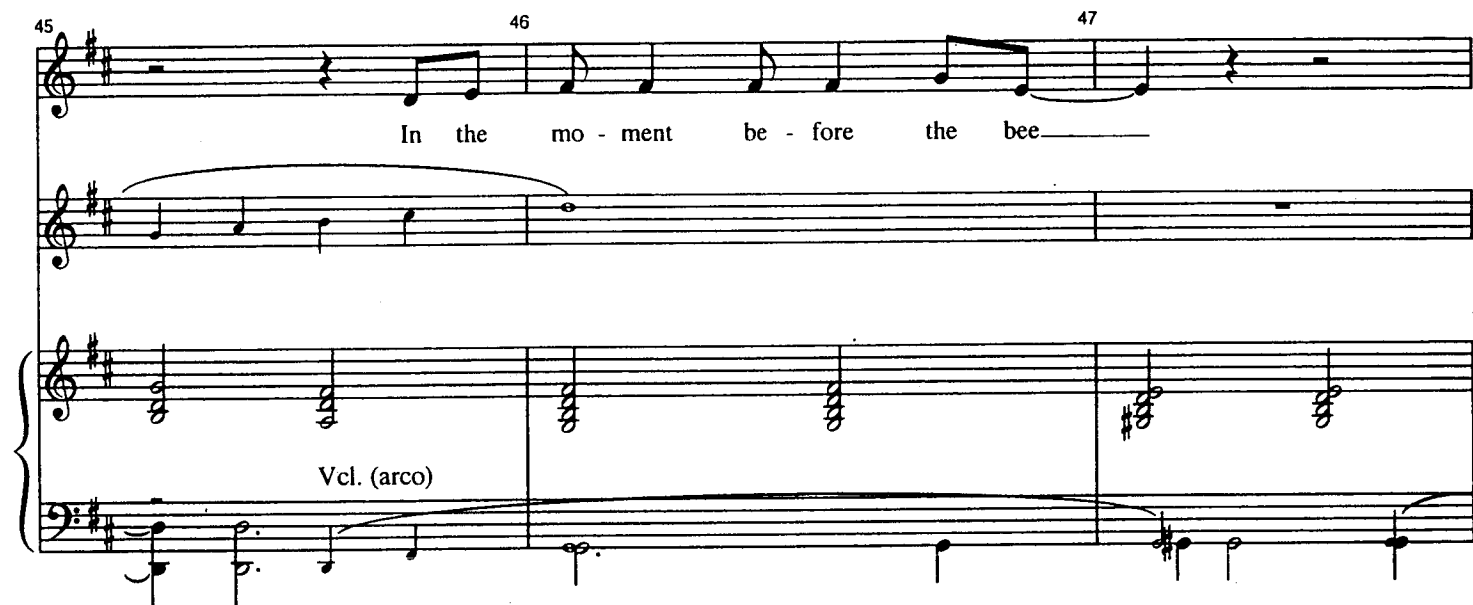
+Syn.



45 46 47

In the mo - ment be - fore the bee

Vcl. (arco)

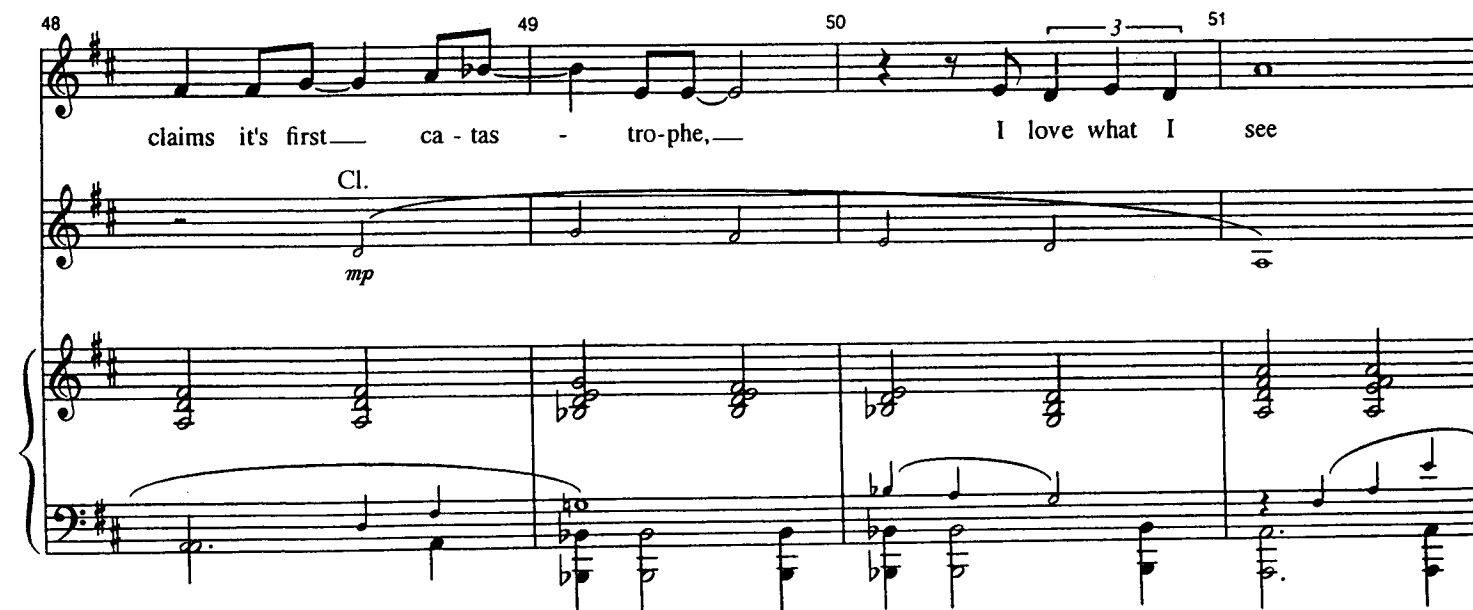


48 49 50 51

claims it's first ca - tas - tro-phe, I love what I see

Cl.

mp



52 3 53 3 54 **Poco rit.**

kids act - ing in - no - cent - ly. It's my

V.S.

55

A tempo

56

57

58

59

fa - vo - rite mo - ment

of

the

bee. _____

Syn. (RH)

+Cl.

+Syn. (LH)

60

61

62

63

Ro - na's

fa - vor - ite mo - ment

of

the

Syn.

Vcl. *mp*

64

65

66

67

bee. _____

Syn.

Cl.

+Vcl.

MY FRIEND THE DICTIONARY

V.S.

>>>

MY FRIEND THE DICTIONARY

PANCH: The delusion that one has become an ox.

OLIVE: Oh wait – one second, please. Ma'am, could you not sit in that seat? ...

1 OLIVE: 2 3 4

I saved a chair for my dad in the

mp

+pizz. Vcl.

5 6 7 8

eighth row on the aisle. And it

+arco Vcl.

9 10 11 12

may take him a while but when he gets

13 14 15 16

here that's his chair. 'Cause my

+Syn (celeste/harmonica)

17 Ad lib., quasi recit. Molto rit.

18 19

mo-ther's in an ash-ram in In - di - a. I saved a chair for her too but it's

lightly (Cello out) +Tri. +Tri.

20 21

mere - ly sym - bo - lic, as dai - ly she clean - ses her - self in the Gan - ges. And I

A tempo

V.S.

22 23 24 25

live in a house where there's an ov - er - sized dic - tion - a - ry, that I

+cello

PANCH: Boanthropy. OLIVE: Is that from the Latin root "bo", meaning "ox", and the Greek root "anthro", meaning "man"? PANCH: Sure.
Vamp

26 27 28 29 30

read as a girl on the toi let.

(Syn out) +w.b. +w.b. (solo)

+pizz. Vcl. last x only: (♩)

31 32 33 34

I love my dic - tion - a - ry, and I

Clar. *p*

+Syn (pads)

+cello

35 36 37 38

love the in - den - ted bor - der. E - very

Clar.

(Syn out)

(pizz Vcl.) (arco Vcl.)

39 word's in al - pha - bet - i - cal or - der. Er - go, Lost

Clar./Vibes

(pizz Vcl.)

43 — things al - ways can be found. And I

(Clar. out)

+Syn.

Vcl.

(arco Vcl.)

47 **Ad lib., quasi recit.**

48 wrap my head a - round the fact that in one book is the en-tire lang-uage of our spe-cies, which is a

lightly

+Syn

+Tri.

+Tri.

50 fav - rite term of Neitz - che's. Who's the great - grand-fath - er of Christ - i - na Ric-ci's. Yes I

51

3

(Immediate nervous, hysterical laugh)

52 53 54 55

joke but the words in the dic-tion-a-ry, — are the friends that I'll have for - e - ver. More than the

Clar.

(Syn out)

+cello

56 57 58 59

friends I have made in school.

"Boanthrophy."

Clar.

Cello

+w.b.

+Syn (warm pad)

+cym roll

60 61 62 63

CHIP & CONEYBEAR:

She's such a love - ly girl — with a

64 65 66 67 **SCHWARZY:**

love - ly lit - tle voice. And I've

Glock:

Clar. f

(Syn out)

+cello

+Syn (Bass),
(Cello out)

68 69 70 71

heard that she's pro - choice though still a

+Vibes, Syn (Celeste 8va),
pizz Cello 8vb

(Vibes cont., Syn/Cello out)

72 73 74 75 **RONA:**

vir gin. And she

Syn, Vibes

Clar.

(Syn out)

w/Vcl (8vb)

+arco Vcl.

V.S.

[76] Ad lib., quasi recit.

77

OLIVE:

78

talks in - to her hand, an of - ten used tech-nique. What you do not un der stand is once I

lightly

+Syn (Pizz. Stgs.)

79

RONA:

A tempo

80

81

say it, then I've said it. And so much to her cred - it, she talks

Clar./Vibes

+Syn. (Harmonica)

Faster (in 1)

82

83

OLIVE:

84

85

in - to her hand and turns a - side so I will not make a mis - take and be dis -

(solo)

OLIVE: Boanthropy.
PANCH: That is correct!
Vamp

A tempo

86 87 88 89 90

qual - i - fied.

+Syn.

+pizz. Vcl.

+Vibes

Clar.

+Trem. cello

Vamp

V.S.

91

OLIVE:

92

93

94

95

96

Rall.

My friend the dic - tion - a - ry is a ve - ry re - li - a - ble

RONA:

Her friend the dic - tion - a - ry ve - ry re - li - a - ble

Vibes

Clar.

+Syn (Stgs/Bells/Pad)

+cello

A tempo

Da da

97

Olive 8vb →

98

99

100

friend.

RP, LS:
MP:

Doo doo (etc.)

CT:

friend.

LC, WB, MM:

Doo doo (etc.)

Aah

Clar.
Syn

Cello

+Cym roll (3 measures)

+Syn to end

101 da da da da da.

Aah aah aah.

Aah *slow* aah aah aah.

LC, WB.
MM:

+Glock

8va

w/Syn.

102 103 104

PANDEMONIUM

PANCH: "Cow." (or "Elephant.")
CHIP: Come on!

"C-O-W" (or "E-L-E-P-H-A-N-T")
"That is correct" (Applause.)

1 3X 2 3 → 8 last X only:
CHIP: My oh my,—

SOLO 'til m. 9 2nd X: RH+LH 8va, 3rd X: Play RH 15ma

mp

The musical score is written for a Piano/Conductor. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/2. The score is divided into measures 1 through 8. Measure 1 starts with a first ending bracket labeled '3X'. Measures 2 and 3 are marked with '2' and '3' respectively. Measure 8 is marked with '→ 8' and 'last X only: CHIP:'. Below the staff, there are performance instructions: 'SOLO 'til m. 9' and '2nd X: RH+LH 8va, 3rd X: Play RH 15ma'. The piano part begins in measure 1 with a mezzo-piano (*mp*) dynamic. The score ends with a double bar line and a repeat sign.

V.S.

9 10 11 Drums: 12 **CHIP & OLIVE:**
that word's so mo - ro -

+Syn R.H.

+Syn. LH (Poly Pulse, Finger Bass) 8vb - sempre

13 14 15 16 **LOGAINNE:**
nic. I could cry,—

+Syn RH

17 18 19 20
I want words as

+Syn R.H.

21 22 23 24 **PANCH: "Mr. Coneybear"** **CONYBEAR:**
lame. Semp - er Fi,—

+Syn R.H.

w/Drs: time

25 26 27 28

I feel su - per - so -

+Syn R.H. 8vb

29 30 31 32

PANCH: Spell "hospital"

MARCY:

nic. That is why—

+Syn 8va

(Syn R.H. out)

33 34 35 36

CONEYBEAR: "H-O-S-P-I-T-A-L. Hospital"

I de - spise this

+Syn R.H.

V.S.

PANCH: "That is correct. Mr. Tolentino."

37 38 39 40

game. _____

41 **CHIP + CONEYBEAR:** 42 43 44

Life is ran - dom and un - fair. Life is pan - de - mo -

8^{va} 15^{ma}

(w/Syn, Drums)

(Vcl. out) +Vcl.

45 46 47 48

ni - um.

PANCH: "Staphylococcus."

49 **CT, OO:** 50 51 52 **CHIP:**

LC, MP:
WB (8va), LS:

That's the rea - son we des - pair. life is pan - de - mo -

8^{va} 15^{ma}

(Vcl. out) +Vcl.

PANCH: "Broccoli."

53 54 55 56

ni - um. Life is pan - de - mo - ni - um.

CONEYBEAR: life is pan - de - mo - ni - um. **BARFEE:** Life is pan - de - mo - ni - um.

Dr. fill

w/Syn. **V.S.**

57

CONEYBEAR: 58

59

60

I knew that word.

OLIVE:

I knew that word.

Alto Sax

+Syn (Bs,
Mallets) Vcl.

61

BARFEE: 62

63

64

I knew that word god damn - it.

OTHERS:

CT:
CB, MP, OO:
WB, LS:

god damn - it.

+Syn R.H. 8vb

CHIP:

65

66

67

68

It is such a ca - la - mi - ty.

w/Syn 8vb, Cello

CT, OO
MP, LC
WB (8va), LS:

69 Where should we be - gin? The best spel -

70 71 72

Alto Sax

w/Syn - loco
(Vcl. out)

+Vcl.

73 CT 74 CHIP: 75 76 3 3

lers don't ne - ces - sa - ri - ly

Sax:

+Syn 8va

+Vcl.

+Timpani

w/Syn 8vb, Cello

77 78 CHIP: 79 80

WB, LC:
MP, OO:
LS:

win.

Life is pan - de - mo - ni - um.

Sax:

+Syn R.H.

f

V.S.

81 82 83 84 **MARCY:**

Set your sights

Life is— pan - de - mo - ni - um.



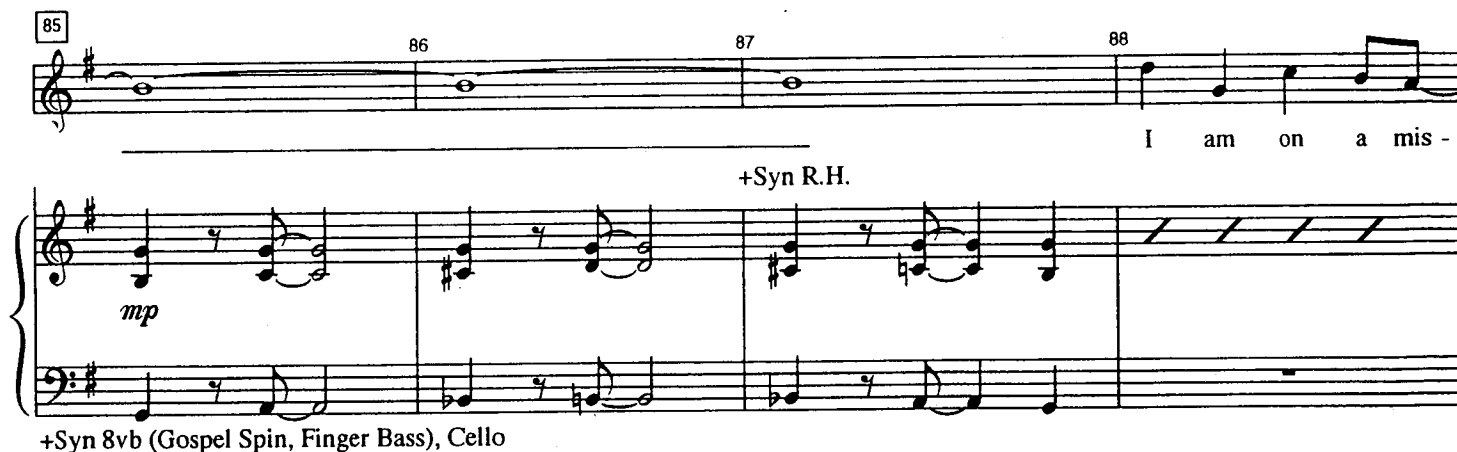
85 86 87 88

I am on a mis -

+Syn R.H.

mp

+Syn 8vb (Gospel Spin, Finger Bass), Cello



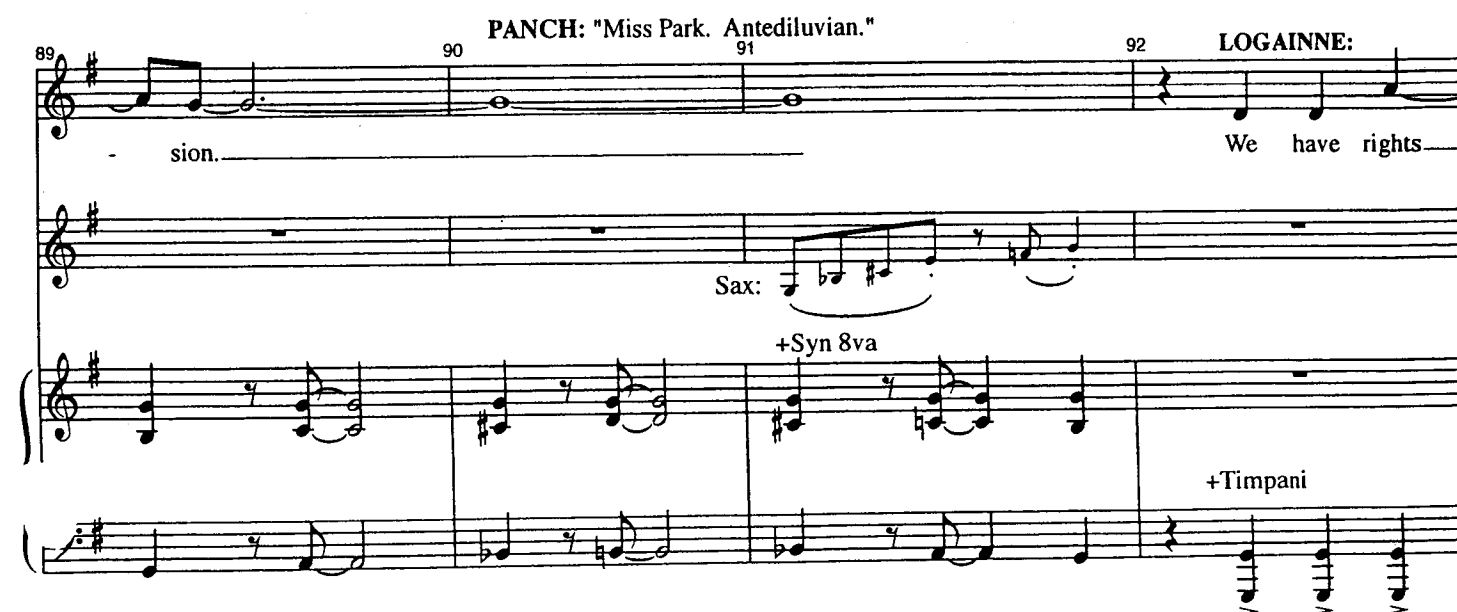
89 90 **PANCH: "Miss Park. Antediluvian."** 91 92 **LOGAINNE:**

- sion. We have rights—

Sax:

+Syn 8va

+Timpani



93 94 95 96

We have rights! that's why we com -

+Syn R.H.

97 98 99 100

PANCH: "Mr. Barfee. Halitosis." BARFEE:

plain. Damn, life bites. —

101 102 103 104

But I like com - pe - ti -

V.S.

PANCH: "Miss Ostrovsky. Schematic"

105 106 107 108 OLIVE:

tion. _____ In these lights—

+Syn 8va

(Syn R.H. out) +Timpani

109 110 111 112

can you feel our

+Syn R.H.

113 114 115 116

pain? _____

Syn R.H./Sax:

PANCH: "Somebody spell 'crayon'."

117

MITCH:

118

119

120

Life is ran - dom and un - fair.

Life is pan - de - mo -

+Syn RH

8^{va}15^{ma}

(Vcl. out)

+Vcl.

121

122

123

124

ni - um.

Syn, Sax, Vcl. - 3 8ves

V.S.

CT, OO:
→ LC, MP:
WB (8va), LS:

125 That's the rea - son we des - pair. 126 127 128 **CHIP:** Life is pan - de - mo -

+Syn 8va

(Vcl. out) +Vcl.

129 130 **CHIP:** ni - um. Life is pan - de - mo - ni - um. 131 132 **PANCH: "Dinosaur."**

MITCH: Life is pan - de - mo - ni - um. **BARFEE:** Life is pan - de - mo - ni - um.

Syn, Sax, Vcl. (8vb)

133 **CHIP:** 134 I knew that word. 135 136 LC, WB, OO, MP, LS: I knew that word.

Sax:

+Vcl.

137 138 139 140

I knew that word — god — damn — it.

God damn — it.

+Syn R.H. 8vb

CT:
OO:
MP, LC:
WB (8va), LS:

141 142 143 144

It is — such — a ca — la — mi — ty.

w/Syn 8vb, Cello

145 146 147 148

Where should we — be — gin? — The best spel —

OTHERS:

OO:
LC, MP: The best spel —
WB (8va), LS:

w/Syn - loco
(Vcl. out)

+Vcl.

V.S.

149 150

lers _____ don't ne - ces - sa - ri - ly

151 152

lers _____

+Syn 8va

+Timpani

8vb... J w/Syn 8vb, Cello

153 154 155 156 **CHIP:**

win. _____ They don't win.

OTHERS:

WB, LC: Life is _____ pan - de - mo - ni - um.

MP, OO: Life is _____ pan - de - mo - ni - um.

LS: Life is _____ pan - de - mo - ni - um.

Syn, Sax, Vcl. - 3 8ves

Syn:

157 158 159 160 **BARFEE:**

They don't win. They don't win. No they don't.

Life is pan - de - mo - ni - um.

Syn, Sax, Vcl. (8vb) (Sax, Vcl. out)

The musical score is written for a vocal soloist and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins at measure 157 with the lyrics 'They don't win.' and continues through measure 160 with 'No they don't.' The piano accompaniment provides harmonic support with chords and moving lines. The saxophone and violoncello (8vb) enter in measure 157 and play a rhythmic pattern. The lyrics 'Life is pan - de - mo - ni - um.' are sung in measure 158. The saxophone and violoncello exit in measure 160.

V.S.

161 **CHIP:** Life is ran - dom and un - fair. Life

162 163 164 $\text{b}\Omega$

OTHERS:

MM: Life is ran - dom and un - fair.

LC, MP: WB (8va), LS:

8va +Syn RH 15ma

165 166 167 168

is pan - de - mo - ni - um. Yes is is.

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

tr

Sax:

p *crescendo* - - *poco* - a - *poco*

w/Syn - Dual Profs/Bs. 8vb, Vcl.

169 (CHIP riffs to end) 170 171 172

Oh yeah. Life is pan - de - mo -

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

tr

+Syn R.H.

173 174 175 176

ni - um.

WB, LC:
MP, OO: Life is — pan - de - mo - nium. Life is — pan - de - mo - nium.
LS: Syn, Sax, Cello:

8va

177 178 179 180 181

Life is — pan - de pan - de, — pan - de, — pan - de, — pan - de mo ni -

Syn.
Sax

w/Syn, Vcl, Drs.

182 183 184 185 186 187

um. Yes it is! — Yeah! —

CT,
WB, LC,
MP, OO
LS: 184

Sax
Syn.
trem. Vcl.

I'M NOT THAT SMART

PANCH: Would you like to forfeit your turn? [go]

RONA: Why don't you just give it your best shot, Mr. Coneybear.

1 Moderately, freely 2 CONEYBEAR: (to m. 5)

I'm not that

[Piano Tacet until m.10
Synth: NylonEPiano

mp

5 smart. 6 My sib lings have been tel ling me that for 7 years. That I'm not

Vibes

+Vcl.

The musical score is written for Piano/Conductor. It features three systems of staves. The first system includes vocal lines for PANCH and CONEYBEAR, and a piano accompaniment. The piano part has a synth line (NylonEPiano) and a melodic line (mp). The second system continues the piano accompaniment. The third system includes a vocal line for CONEYBEAR, a vibraphone line (Vibes), and a piano accompaniment with a +Vcl. line. The score is marked 'Moderately, freely' and includes measure numbers 1 through 7.

8 smart. We're schooled at home, they see who's bright. It breaks my heart. I'm not that

9

10 smart. I have a

11

12

Flute

Synth.

Play

+Vibes(8vb)

Synth:Ac.Bass

13 gen tle per son a li ty. Which you'll all a gree is a

14

W.B.

+Flute

+Vcl.(8vb)

Poco Rit.

15 *na the ma to my more a gress ive fa mi ly.* 16

Colla Voce **KIDS:** 18 **CONEYBEAR:** **KIDS:** 19 **Meno Mosso** **CONEYBEAR:**

Ev ery one keeps swat ting, "Dumb kid!" ev ery one keeps yel ling, "Dumb kid!" How could a flea such as

A tempo

20 *me think he'd be good at spel ling?* 21 *How?* 22

Flute

Synth:NylonEPiano

+Xylo. 8va

Synth:Ac.Bass

+Flt, Xylo.(8va)

pp +Vcl,Synth:

23 24 25

I don't know. I like my

15^{ma}

26 27 28 29

hair. Really it is pleasant to the touch. I toss my hair a bit too

+Synth(8va)

Vcl.

+Synth.

30 31 32

much. 8^{va} It does n't move, It simply sits, I make a part. I'm not that smart.

Synth.

Rall.

+Drs.

33 Grand Valse, in 1, $\text{♩} = 50$

34 35 36

Da da da da da da da da

Flt.(8va), Synth. *mf*

gliss. *mf*

+Vcl, Drs.(time)

37 38 39 40

da da da da da da da da da da da da da

Vcl. *8va*

41 42 43 44

Rit.

Doo dle doo dle doo dle doo dle doo dle do do do do

Flt.(loco)

+Vcl.

45

Cadenza, ad lib.

G.P.

(to 50)

ba doo dle do doo dle do doo dle do

I might be

CONEYBEAR: I've forgotten the word.

PANCH: Oh my God. Acouchi.

CONEYBEAR: Right. The rodent resembling the other rodent, what was the other-A-C-O-U-C-H-I. Acouchi.

PANCH: That is correct.

Vcl. *sfp*

+Timp. (roll)

50

A tempo

smart. My sib lings can't be lieve that I got it right. (but I got it

right. (but I got it

Flt. Synth.

Flute

Play

+Synth. Drs. (time)

+Vcl.

53

right) Right? I did n't cheat. I saw this light and it was neat. I like to

I saw this light and it was neat. I like to

I like to

+Vcl. (15vb) ³

Vcl. *tr*

fp

56 laugh, I like to spell I like to ne ver hear the bell. And if this

Synth. Flt,Synth

3 Vcl.

Drs.(out)

59 com pe ti tion's hell, at least I'm fi nal ly a part.

Flute +Synth.

+Drs.

Drs.(time)

61 I feel my heart. be gin to swell, I like... I

Flute +Vcl.

Drs.

64 65 **Faster** 66

love to spell!

+Synth: Harpschd. (8vb)

Flt, Vcl. (15vb)

67 68 3 3

I like it a lot

Flt, Vcl, Synth: Brs. & Stgs.

8va

+Drs.

MAGIC FOOT

BARFEE: One Moment Please...

RONA: He's going for the foot!

Swing s

1 2 3 4

don't play small notes **PLAY** *8va*

Syn (Honky-Tonk): *mp* +Clar. 8vb, triangle W.B. +Cello

5 **BARFEE:** 6 7 8

Ma - gic foot, _____ take me to the fi - nal round. _____

PLAY *8va* +wdbl **PLAY**

+Clar. 8vb, triangle +Cello

9 10 11 12

Ma - gic foot, _____ bare-ly lift-ed off the ground. _____

PLAY *8va* **PLAY**

+Clar. 8vb, triangle (Cello out)

13

14

15

16

Ma - gic foot, _____

do it _____ with-out ma - king a sound. _____

Clar, Syn.

pp

17 A little Faster

18

19

20

Ma - gic

(Cello 8vb)

Clar.

Cello

f+Syn
(both hands)*f* +Drums (ragtime,
brushes) throughout

PLAY

+Timp, Syn
(Bass/Tuba)

21

22

23

24

foot, _____

write that let - er. Ma - gic

Syn (Marimba), Clar. 8vb, Cello 15mb

mp

25

26

27

28

foot, _____

write the per - fect let - ter. Ma - gic

+wdblk

29

30

31

32

foot, _____

it's an al - pha - bet - ter way to

Clar.
Cello 8vb

+Syn 8vb

Solo

33

34

35

36

spell.

Okay, let's see what we got here, foot....

+Syn (Accordion),
Clar., Cello*mf*

+Cello

37

38

39

40

H - A - S - E - N Has-en!

Clar.

Cello

*mp**mp* +Syn (loco + 15va)

(Cello out)

41

42

43

44

P - F - E - F - F Pfeff!

mf

45

46

47

48

E R Let's go! Ma - gic

Clar.

*crescendo poco a poco**crescendo poco a poco*

+Cello 8vb

49

50

51

52

foot, _____

Syn (West Coast), Clar., Cello 8vb

Be spe-ci-fic.

Ma - gic

f

Syn:

Clar.

3

3

f

+wdbl

53

54

55

56

foot, _____

Syn, Clar., Cello 8vb

It's hor-ri-fic if you're not spe-ci-fic. Ma - gic

Syn:

-cello

+Cello

57

58

59

foot, _____

Clar.

It's ter-ri-fic when you

+Syn 8vb

60

61

62

make a word with your foot. Ma - ic foot. —

(R.H. Syn out)

+Syn 8va

+Syn 8vb

63

64

65

66

RP,CT,OO:
MP,LC:
MM(8va),LS:

Ma - gic — foot, ma - gic foot, Ma - gic foot, Ma - gic

Syn:

Clar.

Cello

+Clar.

Syn:

+wdbl

Cello

67

68

69

Ma - gic foot. Ma - gic foot. Don't go ka -

fp (CT take top)

foot. (wacky vibrato)

Syn (Heavenals)

Clar. trem. Cello *p*

Syn (Banjo, The BigSpin)

+Syn. *p* 5 5 5 5 5 5 *f*

+Syn.(1&3)

71

72

put, foot. Ma - gic foot. Ma - gic foot,

fp (wacky vibrato)

Ma - gic foot. (wacky vibrato)

sim. *p*

p 5 5 5 5 5 5

73

Write the god damn

let-ter!

Doot

ga doot

ga doot.

Ma - gic foot.

Syn, Clar./Cello tremolo

*p**p*

76

Come on foot, come on!

It's an al-pha-bet-ter way to

Syn:

+Clar.

+Cello 8va

79 spell. 80 81 82 **Rit.** 83 **BARFEE:** Ma gic

Do do do do do do do do do do do do do do Ahh

+Syn (West Coast, Accord., Horns)

Clar. 3 3 3

Cello 3

f

+Cello 8va

84 **Broadly** 85 86 87

foot, BOYS: Ahh Ma - gic foot. write that let - ter. Ma - gic

GIRLS: Ma - gic foot. Foot!

Clar. Syn. tr

+Clar.

Cello

3 3

88

89

90

91

foot,

write the stu - pid

let - ter.

Ma - gic

Ma - gic

foot.

Ma - gic

Foot!

8va

92

93

94

95

96

foot,

it's an alphabet-ter

way

to

Ma - gic

foot

Ma - gic

foot!

Synth., Stgs.

8va

(+Vcl)

II. MAGIC FOOT

Spelling Bee

101

spell. _____

ALL BUT BARFEE:

Ma - gic foot, Ma - gic foot, Ma - gic foot. _____

8va _____

Floor tom

V.S.

to Drums (setup)

MAGIC FOOT PLAYOFF

(Rev. 4/10/05)

5A

1 2 3 4

Clar., Vcl. (8vb)

w/Syn.

Drums

RP,CT,MM:
MP,LC:
OO,LS:

5 6 7 8 9

Ma - gic foot, ma - gic foot, ma - gic foot!

Floor tom

8va

**PANDEMONIUM
(REPRISE)**

(4/10/05 insert mm. A - E)

A **Slowly at first** **PANCH:** **B** **ALL BUT CHIP:** **C** **Accel.** **D**

If you start to spell a word you may start o-ver, but the se-quen-ces of let-ters al - rea - dy spo-ken

Perc: Roll on half-open Hi-Hat (cresc.) *p* w/Kbd. 2

E (to m. 1) **CHIP:** That's not fair. I got it right. I can't get out on a word I spelled right!

may not be changed! *p* *cresc. poco a poco* w/Drums throughout

w/Syn (Gospel Spin/Bass) 8vb +Cello

5 **MITCH:** **6** **7** **8**

Life is ran - dom and un - fair. Life is pan - de - mo -

Alto Sax., Syn. *8va* *15ma* *loco*

Syn cont. loco; Cello out +Cello **V.S.**

9 10 11 12

ni - um.

Alto Sax.,
Syn:

13 14 15 16

MITCH:

That's the rea - son we des - pair,

Syn.

8^{va}-----15^{ma}-----

Syn cont. loco; Cello out +Cello

17 **MITCH: (riffs to end)**

18 19 20

LL BUT
HIP: Life is pan de - mo - nium. Life is pan - de - mo - nium.

Sax: *tr*

mp

cresc. poco a poco

mp *cresc. poco a poco*

+Cello, Syn (3 8ves)

21 22 23 24

Life is pan - de - mo - nium. Life is pan - de - mo - nium.

Syn, Sax, Cello:

8va

(Syn cont.)

25 26 27

Life is pan - de - mo - ni - um.

CHIP GOODBYE

MITCH: Let's go.

CHIP: Miss Peretti, can I have one more chance, please?

(Bell)

MITCH: Let's go, kid.

BOYS:
(stems up)

GIRLS:
(stems down)

Serenely

1 2 3 4

Good-bye Good-bye! Good-bye! Good-bye! Good-bye! Good-bye!

Synth.

Flt, Vcl.
(15Mb)
sweetly

+Cym. +Vibes

+Vibes

Vibes (sim.)

mp

8vb

5 6 7 8

OO, WB,
MP, LC,
LS:

RONA:

Good-bye! Good-bye! Good-bye! Good-bye! Good-bye! Good-bye! Good-bye! Good

8vb

Direct Segue

Piano/Conductor

RONA MOMENT #2

**The 25th Annual
Putnam County
Spelling Bee**

6B

V.S.

>>>

(Segue from Chip Goodbye)

RONA MOMENT #2

1 (RONA:) 2 3 3 4

Lord, _____ that's what's swell a - bout spell - ing bees. _____ I am floored

Synth. Flt.

mp

+Synth.
+Drs.

5 6 7 8 3

by how last year's big cheese Be-comes this year's dis -

9 10 11 12 13

as - ter. And ex - its with new _____ hu - mil _____ i - ty. It's a

Flt.

The musical score is written for Piano/Conductor, Soprano (RONA), Piano, Synth, and Flute. It is in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 1-4) includes a vocal line with lyrics 'Lord, _____ that's what's swell a - bout spell - ing bees. _____ I am floored', a piano accompaniment starting at measure 1 with a mezzo-piano (mp) dynamic, and instrumental parts for Synth and Flute. The second system (measures 5-8) continues the vocal line with lyrics 'by how last year's big cheese Be-comes this year's dis -' and includes piano accompaniment and instrumental parts. The third system (measures 9-13) concludes the vocal line with lyrics 'as - ter. And ex - its with new _____ hu - mil _____ i - ty. It's a' and includes piano accompaniment and a flute part starting at measure 12.

14

wide o - pen jam - bor - ee, _____

15

When win - ners lose _____

16

sur - pris -

17

ing - ly. _____

18

Now I love what I

19

see.

+Flt.(8va)

+Tymp.

20

I see hope and

21

poss - i - bil - i - ty. _____

22

When the

Poco rit.

Flt.

+Cym.(roll)

V.S.

23 A tempo

23 24 25

fa - vo - rite los - es, one, two,

Synth.

Vcl.

mp

+Drs.(time)

26 27 28

three. That's my

Vcl.

29 30 31 32 33 34

fav - o - rite mo - ment of the Bee.

Synth.

Flt.

Synth.

+Tri.

+Vcl.

p

Rit.

PRAYER OF THE COMFORT COUNSELOR

Warning: Misspelling

1 (Bell) Ding

2 Vamp

MITCH:

My

Synth: Warmth
Pad/Ac. Bass

Vcl.

mp +Glock J (15Ma)

+Glock J (15Ma)

3

4

5

friend you will be missed— but now go— with dig

Ob, Glock (15Ma)

V.S.

6 7 8

ni ty. This ends but first on our list

+Vcl.(pizz) +Vcl,Synth:Ac.Bs.

9 10

You should go with pride.

Synth +Cym.(roll)

+Vcl.(arco)

11 Più mosso 12 13 14

You've been the best look-ing dude we've had all day

Glock(8va) (babe)

+Vcl. +Vcl.(8vb)

15 16 17 18

You're a real smart dude as well. Now go home— and

+Alto Sax

19 20 21 22

spell. Give your squeeze some af - fect - ion. Come on make a con-

+Glock(15Ma) 8va

+Glock 8va (15Ma)

Vcl.

23 24 25 26 27

Rit.

nect - ion. Spell with pa-tience and care. That, dude is my (babe)

+Cym.(roll)

+Alto Sax

+Vcl.

V.S.

4. PRAYER OF THE COMFORT COUNSELOR

Spelling Bee

28

A Tempo

29 ALL:

30

31

prayer.

Synth: Soft B,
Alto Sax

Good-bye. — Good-bye. — Good-bye. — Good bye. — Good-bye. — Good-bye.

+Vcl. Synth: Ac. Bs.
+Drs. (time)

+Vcl.

32

33

34

Good-bye. — Good-bye. — Good-bye. — Good-bye. — Good-bye. — Good-bye. —

35

36

37

Good-bye. — Good bye.

Synth

Alto Sax

Drs. (fill)

38 *Più mosso*
MITCH: 39 40
You need the strength to pre - tend it's no—

ALL BUT MITCH:
Ooh ooh

+Drs. (half time feel)

Vcl.

41 42
big deal. Try to

ooh

V.S.

43

look like you don't care. Try not to

44

45

46

cry, Lord, in front of a brother.

47

48

Aah

Aah

+Alto Sax

8va

49

Don't em - bar - rass your mo - ther. —

Aah Not your mo - ther. —

50 51

8va

+Vcl.

52 Rit.

Make your e - xit with care. That — is my —

53 54 55

Ooh

Synth

Alto Sax

pp

+Tymp(roll)

V.S.

The musical score is written for a choir and instrumental ensemble. It begins at measure 49 with a vocal line in treble clef, key of D major, and 4/4 time. The lyrics are "Don't em - bar - rass your mo - ther. —". A triplet of eighth notes is marked above measures 49-50. The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. A vocal line in the alto clef enters at measure 50 with the word "Aah". The instrumental parts include a piano (pp), alto saxophone, and a synthesizer. The score continues to measure 55, where the vocal line has the lyrics "That — is my —". A triplet of eighth notes is marked above measures 54-55. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The alto saxophone and synthesizer have melodic lines. The score ends at measure 55 with a double bar line. The tempo is marked "Rit." (Ritardando) at measure 52. The dynamics include "pp" (pianissimo) for the piano and "V.S." (Vivace) for the instrumental parts.

56

Bright Gospel 4

ALL:

57

MITCH:

58

ALL:

prayer.

Good - bye, Good - bye, —

Good - bye, Good - bye, bye —

Alto, Vcl (8vb) *f*w/Synth, Drs *f*

59

60

61

— bye bye Good-bye,

Good - bye, Good-bye, —

Good - bye, — bye, —

RP:

MM:

Good - bye. —

62

Good - bye, — Good - bye, — Good - bye, — Good

63

64

Meno Mosso
MITCH:**ALL:**

65

66

67

Good! Bye Hey! Good - bye.

Alto + Synth Fill — Syn, Vcl, Drs.

Drums ("roar")

ERECTION INTRO

CUE: PANCH: Snack break!

1 2 3 4

Perc.

w/Synth.

w/Vcl, Cl.

5 6 7 8

Perc. cont. sim.

Perc. out

9 10 11 12

Cl.
Vcl. out

w/Glock.

The musical score is for a piece titled "ERECTION INTRO". It is written for Piano/Conductor, Percussion, Synthesizer, Violin, and Clarinet. The score is divided into measures 1 through 12. Measures 1-4 are in 4/4 time. Measures 5-8 are in 4/4 time. Measures 9-12 are in 2/4 time. The score includes cues for "PANCH: Snack break!" and "CUE: PANCH: Snack break!". The percussion part is marked "Perc." and "Perc. cont. sim." (continuous simulation). The synthesizer part is marked "w/Synth.". The violin and clarinet parts are marked "w/Vcl, Cl." and "Cl. Vcl. out". The glockenspiel part is marked "w/Glock.". The score ends with a "Perc. out" cue.

13 14 15

The musical score is written in 4/4 time and consists of three systems. The first system shows measures 13, 14, and 15 for the P/C part, which contains whole rests. The second system introduces the Cl. and Vcl. parts. The Cl. part plays a melodic line with eighth and quarter notes, while the Vcl. part plays a lower melodic line. The third system features a piano accompaniment with chords in the right hand and a bass line in the left hand. A glissando is indicated in the final measure of the piano part.

Cl.

Vcl.

gliss.

MY UNFORTUNATE ERECTION

(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

[Segue from Entr'acte]

A

→ 1 2 3 CHIP: 4

It is tra - di - tion

f

+Syn (Xylo),
Clar. 8va
+Cello

+Snare

mp

+Syn (Bass) & Drums throughout +Cello

5 6 7

that the per-son e - li - mi - a - ted from the com-pe - ti - tion is

8 9 10

fair game for de - ri - sion es - pe - cial - ly the al - pha male,

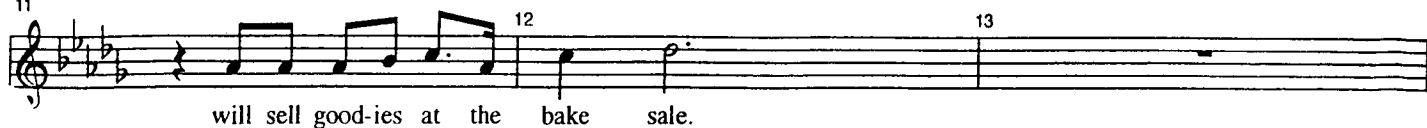
(Cello out)

+Cello

11

12

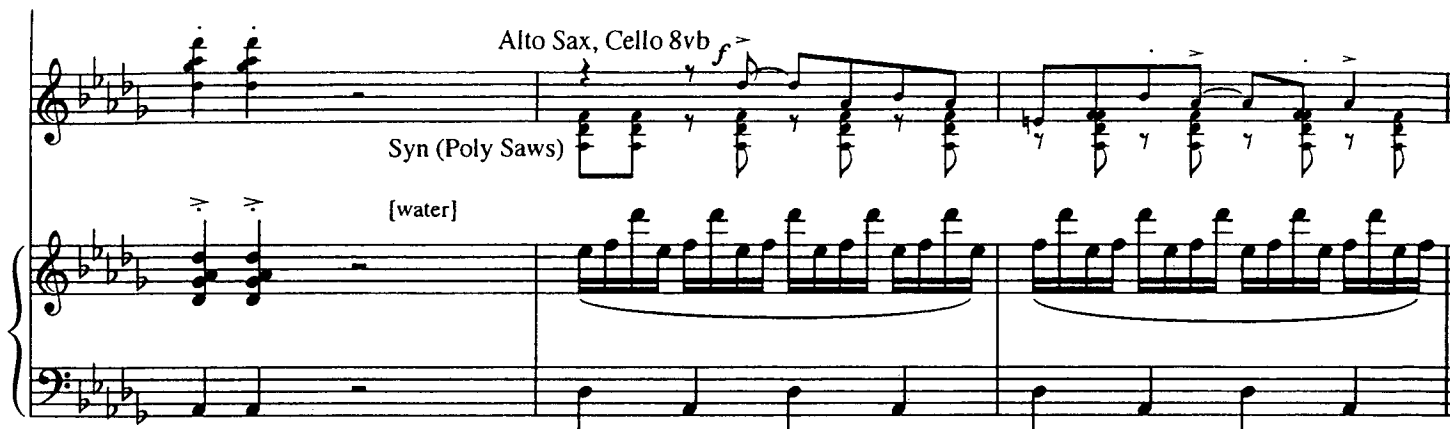
13



Alto Sax, Cello 8vb

Syn (Poly Saws)

[water]



14

15

16



17

18

19



3. MY UNFORTUNATE ERECTION

Spelling Bee

20

na - ted? You wan - na know how? You wa - na know

Syn

Sax Cello *mf*

Sax (trill) *p* *sf*

+Trem. Cello, Hi-hat roll

23

how? You wan - na know why? _____

Syn

p *sf* Sax/Cello Sax

+Cello

26

My un-for-tu-nate e - re - ction is des - troy - ing my per - fec - tion.

Syn (Honky Tonk) + E. Pno. + Mod Pad *8va*

+Sax *mf*

Drums (cont'd) - ragtime feel (Cello out)

+Cello

30

It is my re - col - lec - tion that ev - ery - thing I once did

(Sax out)

(Cello out)

33

I did per - fect - ly. Last year's champ defeated early! Be - cause

+Sax

+Sax 8vb

+Cello 15mb

+tri.

p+Syn

37

38

39

40

of Mar-i-gold Co - ney bear. Be-cause there's some-thing and not a thing

(tri out)

+Syn 8va

+pizz. Cello

+pizz. Cello

Sax *p*

41 — between — us. I don't blame my brain but I do blame my pe-nis.

42 3 43 3 44

+Syn - loco

p

45

46 My un - for - tu - nate pro - tu - ber - ance seems to have it's

47

8va

Syn

+Sax *mf*

+Cello

48

49 own ex - u - ber - ance. A - ny - one for M & Ms? De - li - cious and app - ro - pri - ate.

50

Syn (British B) + Sax

8va

loco

51

51 A - ny - one for che - wy - Goo - bers? 52 Ex - pen - sive. 53 A - nyone for buy - ing the

+Cello

54

54 shit that I'm sel - ling, 55 be - cause my stif - fy 56 has ru - ined my spel - ling?

Sax, Cello 8vb
Syn - cont'd

57

57 E - re 58 ction,

Sax
Vcl.

59

60

E - re

ction, my un - for - tu - nate e -

61

62

re

ction.

63

64

Whoa.

8. MY UNFORTUNATE ERECTION

(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

65

66

67

Is ru - in - ing my life, is ru - in - ing my world, is ru - in - ing my

+Syn 8va

+Sax (on accents only)

+Timp, Cello

68

69

→ 82

83

ru - in - ing, ru - in - ing, ru - in - ing my life. My

K2, Alto, Vcl.

(Sax out)

+wdbl

(Timp, Cello out)

+Dr. fill

84

85

86

life! _____ A dult hood

(Sax, Cello out)

mp

+Dr. fill

V.S
>>>

10. MY UNFORTUNATE ERECTION
(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

Spelling Bee

87

88

89

brings it's own pe cu liar re jec tion, which is

90

91

92

93

why I'm sel-ling this P. T. A. con-

8va-----

cresc.

+Trem. cello

cresc.

94

95

96

fec tion. It will

Sax/Cello:

+Vcl. (8va)

11. MY UNFORTUNATE ERECTION

(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

Spelling Bee

97

98

99

ru - in your com - ple - xion

(Sax, Cello out)

Sax, Cello 8vb

100

101

102

Syn, Sax, Cello

all be - cause of my un - for

*sfz p**sfz p**sfz p**sfz p*

+Timp to end

103

104

105

Broaden

tu

nate

e -

12. MY UNFORTUNATE ERECTION
(3/1/05 cut from end of 69 to top of 82, 82 - 86 revised)

Spelling Bee

106 **Maestoso**

rec tion. Oh God!

Sax, Cello 8vb *tr(b)* Sax Cello

8va

Syn (Church Organ, Chimes, Vibes) +Cym roll

The musical score is written for a vocal soloist and a chamber ensemble. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins at measure 106 with the tempo marking 'Maestoso'. The lyrics 'rec tion. Oh God!' are written below the vocal line. The instrumental accompaniment consists of three staves: Saxophone and Cello 8vb (marked with a tritone symbol), Saxophone and Cello (marked with 'v' for vibrato), and Synthesizer (Church Organ, Chimes, Vibes) with a cymbal roll. The score includes various musical notations such as slurs, ties, and dynamic markings.

WOE IS ME

(3/1/05 rev. mm. 97 - 100)

BARFEE: That 's so retarded. (*Drum roll*)**RONA:**Ladies and gentlemen, our final spellers! Let's give them a hand. (*go on*)**RONA:** ...And finally, from the Magna Magnet Grammar School, Miss Logainne Schwartzandgrubenierre. (*go on*)

The musical score is written for piano, drum set, and voice. It is in 4/4 time and B-flat major. The piano part begins with a forte piano (*fp*) dynamic and includes a 'w/Timp' (with timpani) section. The drum set part features a 'Drum set' section with a *p* (piano) dynamic. The vocal part includes a 'Vamp' section and a 'Tacet till m6' instruction. The score concludes with a 'V.S.' (Vocal Solo) marking.

1 2 Vamp 3 (to 6)

Drum set
p

Tacet till m6
Syn.

fp
w/Timp

V.S.

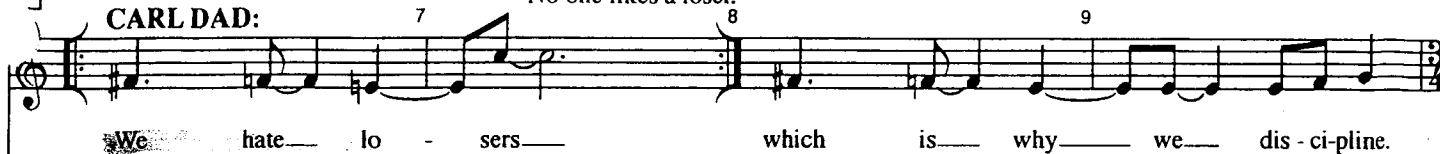
SCHWARZY: I'd like to take one moment to thank my two fathers, Daniel Schwartz and Carl Grubenierre, who've been so supportive of me and all my endeavors. Thank you, Dads. (*as they're fixing her up.*)

[6] **Vamp** vocal last x:

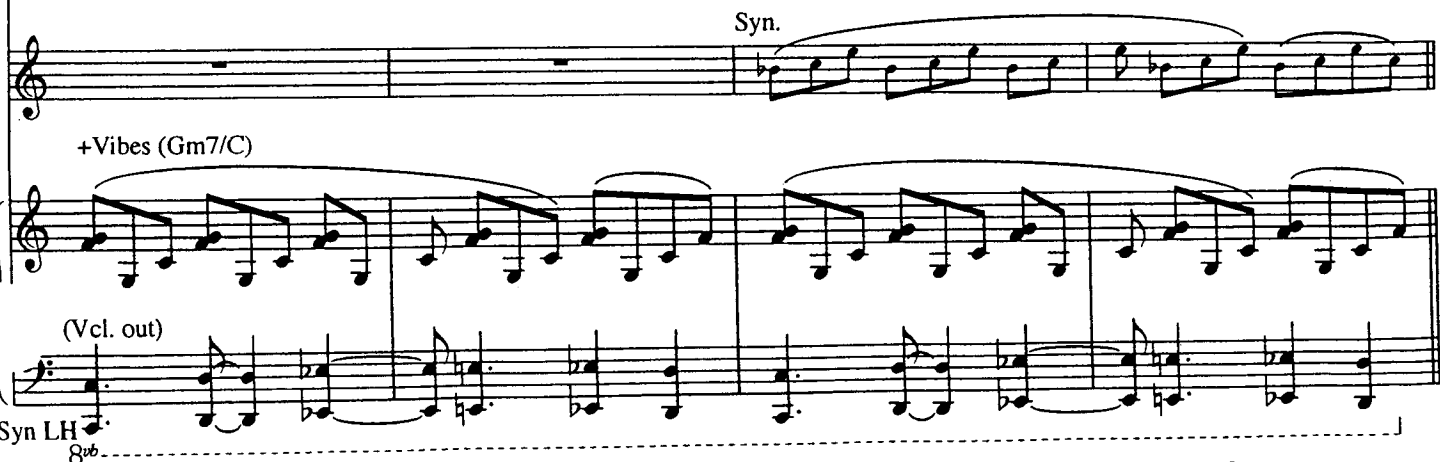
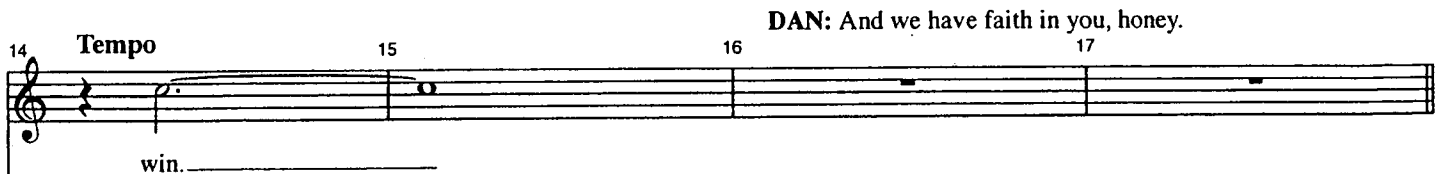
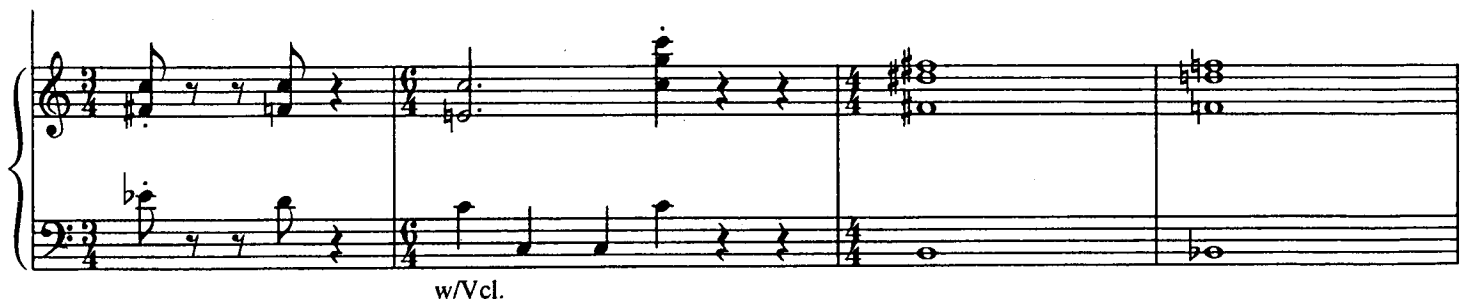
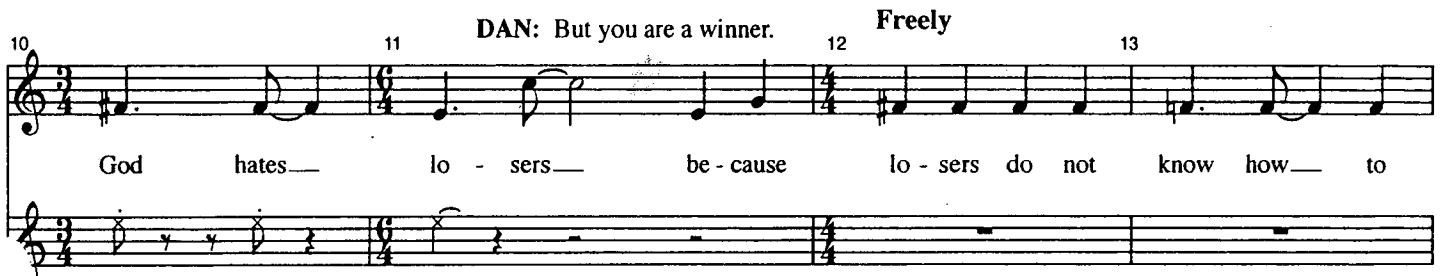
DAN DAD (*agreeing*):

No one likes a loser.

CARL DAD:



PLAY w/Syn.



18

SCHWARZY:

19

20

21

I hope you can love me, A - me - ri-ca, —

I'm gun-ning for first prize.

Syn.

(Vib. out)

Vcl. (pizz.)

8vb

22

23

24

25

Here's why you should love me, A - me - ri-ca, —

My needs I cannot o - ver-em - pha-size.

Syn, Cl, Vcl. (15mb)

Cl, Vcl. (arco)

+Vib.

(Vib. out)

(8vb)

loco

26

27

28

29

I make — my-self cra - zy

be-ing what my dads hope — I'll

Syn.

+Vib.

V.S.

30 31 32 33

be. But what a-bout me, dads? What a-bout

Syn, Cl, Vcl. Syn, Cl. (8vb) (Vib. out)

34 35 36 37

me? Je - sus Christ, what a - bout

Syn, Cl, Vcl. (15mb) f + Drums

38 39 40 41 (to 44)

me?

Syn. Cl.

w/Drs - time w/Syn LH, Vcl.

8vb

44

Though I prac-tice Yo-ga I don't breathe. I try not to dis-ap - point, but still I

Syn. . Syn, Cl.

mp (Vcl. out)

w/Syn LH

8^{vb}

48

dis-appoint the dads who my friends mock. Kids are mean, kids'll talk. All my so-called "friends" roll their

Syn, Cl. Syn.

+Vcl. (arco) (Vcl. out)

(8^{vb})

53

eyes, they're in - cre - di - bly pet - ty. Be - cause my dads are my dads, and, al - right, e - nough al-read - y!

+Cl, Vcl.

(8^{vb})

V.S.

57

58

59

60

Woe is me, woe is me, which is

KIDS:

OO:
MP:
WB/CT:
(8va)

Woe is me. Woe is me.

Syn. Cl. (8vb)

Vcl.

w/Syn LH

61

62

63

64

why I got-ta win this Spel - ling Bee.

Syn.

Syn. Cl.

Syn.

Cl.

+Vcl.

8vb

CARL: (wanting Logainne to pose by herself): Take another one for her B.M.
SCHWARZY: Dad! DAN: Don't call her that, Carl.

CARL: Sorry. Her "Birth Mother." SCHWARZY: Peggy Jenkins.

DAN: Who'd be very proud if she could see you spell.

65

66

67

68

(Cl. out)
Syn. (RH - start on 4th x)

pp

Vcl (pizz.) (start on 3rd x)

pp

w/Syn (starts on 2nd x)

(last time only)

(8vb)

69

CARL DAD+DAN DAD
+KIDS:

70

71

72

My birth mo-ther lives in Kan-sas, MO, In a trail-er, in a park. Tor-na - dos.

Syn.

Syn, Cl.

mp

mp

w/Syn.

8^{vb}

73

74

75

76

Ev'-ry now and then she sends a card. "Life and Men," she writes, "are hard."

+Vcl. (arco)

(8^{vb})

(holding out the breasts of her jacket)

77

78

79

80

81

She would like to meet me when I've grown. And I've burst like a com - et. I'm so stressed by my stress. I just want to up and vomit.

Syn.

+Cl.
Vcl.

(Vcl. out)

(8^{vb})

V.S.

82

83

84

85

Woe is me, _____

woe is me, _____

which is

OO:
MP:
WB/CT:
(8va)

Woe is me. _____

Woe is me. _____

Syn, Cl. (8vb)

Vcl.

w/Syn LH

8vb

86

87

why I got - ta win this

Spel - ling...

Syn.

Cl, Vcl.

loco

88 **DAN, CARL:** 89 90 91

Be smart, — be cool, — be an a-dult, be re - mar-ka-bly a-droit in so - cial si - tu - a - tions.

KIDS:

OO:
CT (8va)/MP:
WB (8va): Be smart, — be cool, — be an a-dult, be re - mar-ka-bly a-droit in so - cial si - tu - a - tions.

8va-J

V.S.

*(Dads begin to fight)***SCHWARZY:**

93

94

95

S, DAN, CARL:

Woe is— me, —

woe is— me, —

which is

Be smart, be cool, be smart, be cool, be smart, be cool, be smart, be...

Cl.

Syn.

Syn.

+Syn LH, Vcl.

Dan:
Carl:
S:

97

98

why we got - ta win this

Spel - ling

Boys:

Girls:

Which is why she's got - ta win this Spel - ling

+Cl.

+Vcl.

w/Syn.

99

SCHWARZY:

100

101

102

103

104

Bee!

Dan:

Carl:

Bee!

Bee!

Cl.

Syn.

(false ending)

(false ending)

8^{ub}
w/Syn, Vcl, Drs. to end

105

106

107

108

ALL:

Bee!

Syn.

Cl.

Vcl.

CT, MM:
LC:
WB, RP:
OO:
MP:

SPELLING MONTAGE

PANCH: "Ms. Schwartzandgrubenierre, spell indicant"

Slowly at first

Vamp

Metal Guiro

Miss Ostrovsky. Hallux.

Faster

Vamp

Miss Park. Rooibos.

Faster

Vamp

Mr. Coneybear. Veneer.

Faster & faster

Vamp

OLIVE: "...B-I-C..."

Slow!!! (subito)

Vamp

Bowed Cym.

BARFEE: "W-E-E-V-I-L. WEEVIL!"

V.S.

Brightly

Vcl.(trem.), Synth.

12

13

14

15

16

17

18

19

20

21 "L-I"

22

MARCY: "P-E. Clepe."

PANCH: "That is correct." (GO ON)

23

24 "M-N"

25

26

Co ney bear. Yes, that is cor rect. Miss Park. That is cor

Clar.

Synth.

+Synth.(1&3)
Drs.(time)

28

rect. That is cor rect. That is cor rect. That is cor rect. That is cor

30

rect. Clar. Cor rect. Cor rect. Cor rect. Cor

+Synth.

32

3 3 3 3 33 3 3 3 3 34

rect. Cor rect. Cor rect. Cor rect. Cor rect. Cor rect. Cor rect. Cor rect. Co

3 3 3 3 3 3 3 3

Bell
(stage cue)

3 3 3 3 3 3 3 3

3 3 3 3

I'M NOT THAT SMART (Reprise)

Freely
CONEYBEAR: 2

1 I hear the bell. 3 That, I think, is not an in viting sound. 4 That lit tle ding. (Ahh)To me it 5 (after the bell) Bell //

6 brings a plain tive air, I al ways thought that life was fair. 7 I mean, I ne ver felt a 8

+Synth.

V.S.

The musical score is written for a vocal part and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a 'Freely' marking and a 'CONEYBEAR: 2' instruction. The lyrics are: 'I hear the bell. That, I think, is not an in viting sound. That lit tle ding. (Ahh)To me it brings a plain tive air, I al ways thought that life was fair. I mean, I ne ver felt a'. The piano accompaniment includes a 'Bell' sound effect and a '+Synth.' marking. The score ends with a 'V.S.' marking.

9
smid gen of des pair. They say a bell can break your heart.

+Cym.(roll)
Synth.

Flt. *mp*

10

11
but just not mine, since I o pine, I

+Synth.

12

13
think... I know I'm

Flt, Synth.

+Vcl. (15Mb)

14

pp

glissando

Faster

15 16

smart!

Flt.
+Vcl.
(15Mb)

f

+Synth(8vb)

f

3 3 3 3

17 18 3 On cue

App le juice please.

8va

Segue

3 3 3 3

Piano/Conductor

**The 25th Annual
Putnam County
Spelling Bee**

11B

CONEYBEAR GOODBYE

V.S.

>>>

CONEYBEAR GOODBYE

1 2

Flt, Synth,
Vcl. (8vb)

Flt, Synth.

+Cym. (rolls)

Vcl.

3 4

Vcl. *p*

+Glock
8va

Cym. roll

Detailed description: This is a musical score for the piece 'Coneybear Goodbye'. It is written for Piano/Conductor and includes parts for Flute/Synth, Violin (8vb), Violin, Glockenspiel (8va), and Cymbal. The score is in 4/4 time and consists of two systems. The first system has two measures, and the second system has four measures. The key signature is one sharp (F#). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *p* (piano). There are also performance instructions like '+Cym. (rolls)' and '+Glock 8va'.

5 6

Glock(8va)

Flt,Vcl.
(15Mb)

7 8

+Synth(8vb)

8va

9 10 11

Ritard.

Synth.

+Tymp.(roll)

+Cym.(roll)

I SPEAK SIX LANGUAGES

MARCY: *Well it should, and
it should say...*

1 **Brightly** 2 3 4 RONA: Ah, Six.

I speak six lan - gua-ges. —

Shekeré etc.

tap tap scrape tap tap scrape

w/Syn

mp

The musical score is written for Piano/Conductor. It features a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of D major, and consists of four measures. The lyrics are 'I speak six lan - gua-ges. —'. The piano accompaniment is also in 4/4 time, key of D major, and consists of four measures. It includes a 'Shekeré' section with 'tap' and 'scrape' markings. The piano part is marked 'mp' and 'w/Syn'.

V.S.

5 E-very lan-guage ea - sy, 6 ea - sy as the 7 re-ci-pe for ma-king 8 jel - lo. 9

Syn.

+WB

+Shekeré (as before)

w/Vcl.

w/Syn.

10 I speak six 11 lan - gua-ges, — 12 and I can say — 13 hel - lo 14

Syn + Xylo

15 16 RONA: It does say you're an athlete... 17

in at least se - ven more. To ex -

Fl, Syn, Xylo, Vcl. (15vb)

+WB

mf

w/Syn (LH)

The musical score is written for a vocal soloist and a piano ensemble. It consists of three systems of staves. The first system (measures 5-9) features a vocal line with lyrics 'E-very lan-guage ea - sy, ea - sy as the re-ci-pe for ma-king jel - lo.' and piano accompaniment with a synthesizer line. The second system (measures 10-14) continues the vocal line with 'I speak six lan - gua-ges, — and I can say — hel - lo' and includes a synthesizer and xylophone part. The third system (measures 15-17) features a vocal line with lyrics 'in at least se - ven more. To ex -' and includes a piano part with wood block and a synthesizer line. The score includes various performance instructions such as '+WB', '+Shekeré (as before)', 'w/Vcl.', 'w/Syn.', 'Syn + Xylo', 'Fl, Syn, Xylo, Vcl. (15vb)', and 'w/Syn (LH)'.

18 3 19 20

cel in ath - le - tics is not dif - fi - cult if one has the tem - pera-ment. — Ap -

Syn, Xylo +Fl, Vcl.

mp

21 22 23

pa - rent - ly, — I have the tem - pera-ment.

Syn, Xylo Syn, Fl.

+Vcl (arco)

24 25 26 27 3 3

Yes I score some goals. So un-fazed am I,

Syn. Syn, Fl. (8va)

Syn (LH - 8vb) w/Syn (LH)

+Dumbek +Vcl. V.S.

28 29 30

As my life un - scrolls

Syn. Syn, Fl, Vcl.

31 32 33

un - a - mazed am I. I don't like to brag and I

Syn.

34 35

won't cause I don't have to, but

Syn w/Fl, Vcl.

36

37

38

39

I speak six lan - gua-ges, _____

sim.

Fl w/Vcl.

+Skekeré

40

41

All - A - me - ri - can in hock - ey, And

Syn.

+Vcl.

V.S.

42

43

44

Ev - ery time I stretch I stretch — with - out get - ting sore. —

+WB

This system contains measures 42, 43, and 44. It features a vocal line with lyrics, a piano accompaniment, and a woodblock part marked '+WB'. The key signature has one sharp (F#).

45

46

47

I speak six lan - gua - ges, — and I

Fl w/Vcl.

This system contains measures 45, 46, and 47. It includes a vocal line, piano accompaniment, and a part for Flute with Violoncello marked 'Fl w/Vcl.'. The key signature has one sharp (F#).

48

49

like the theme — from Rock y

Syn.

+Vcl.

Fl.

This system contains measures 48 and 49. It features a vocal line, piano accompaniment, a Synthesizer part marked 'Syn.', a Violoncello part marked '+Vcl.', and a Flute part marked 'Fl.'. The key signature has one sharp (F#).

50 51 52

though I play Moz - art more

GIRLS: RP
OO
LS:

Ooh

Syn, Fl, Xylo

+Syn.

(Xylo out)

+WB

w/Syn (LH)

+Vcl.

53 54 55 56

I a - chieve my goals, So un-fazed am I

Aah

Syn (RH) w/Fl.

Syn (LH)

w/Syn (LH)

+Dumbek

+Vcl.

V.S.

57 58 59 60

As my life un - scrolls Un - a-mazed am I.

Aah

Syn w/Fl.

Syn (LH)

+Vcl. (8vb)

w/Syn (LH)

61 62 63 64

Win-ning is a job from which I get no real en - joy - ment. but...

Win-ning is a job and she get no real en - joy - ment, but

Syn.

+Fl. (8va), Vcl (8vb)

The musical score is written for a vocal soloist, piano, and three instrumental parts: Synthesizer (Syn), Flute (Fl), and Violin (Vcl). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 57 to 60. The vocal line begins with 'As my life un - scrolls' and ends with 'Un - a-mazed am I.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The Synthesizer part has a melodic line with a long note in measure 58. The Flute and Violin parts enter in measure 59. The second system covers measures 61 to 64. The vocal line continues with 'Win-ning is a job from which I get no real en - joy - ment. but...' and 'Win-ning is a job and she get no real en - joy - ment, but'. The piano accompaniment continues with the same bass line and chords. The Synthesizer part has a melodic line with a long note in measure 62. The Flute and Violin parts enter in measure 63.

65 Je peux par - ler cease langues. _____

Ooh. _____

Syn. _____

+Tamb +Vcl. _____

69 ca - da i - dio - ma es 70 sim - play.

Aah _____

Syn (RH) _____

Syn (LH) _____

+Vcl (glisses)

V.S.

71 72 73

Jer - ro oh yo no resh - i - pe no yes sa - sha - des. —

Sa sha des. —

+Finger Cym. +Tamb

+Finger Cym.

74 75 76

Ya ga - vad - you shaste ya - zi - ki. — Ah - nee

Ya - zi - ki. —

77 78 79

yo - dat — sha - lom.

Yo - dat — sha - lom. Im Noch mind - es - tens sei - ben

TACET
Syn (LH)

V.S.

Detailed description: The musical score is written for a vocal soloist and piano. The vocal part is in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff (measures 77-78) contains the lyrics 'yo - dat — sha - lom.' with a long note on 'dat' and a half note on 'lom.'. The second staff (measures 78-79) contains the lyrics 'Yo - dat — sha - lom. Im Noch mind - es - tens sei - ben'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features chords and moving lines in both hands. In measure 79, the piano part is marked 'TACET Syn (LH)' and includes a short melodic phrase in the left hand. The score ends with 'V.S.' (Versus).

80

[MARCY plays the piano]

81

82

83

I speak six lan - gua - ges. — I

mehr.

TACET until m.95

+Syn.

+Fl (trill)

Vcl, Timp (8vb)

84

85

86

am so sick — and ti - red of al - ways being the

Syn (RH), Fl (8va)

Syn (LH)(+8vb), Vcl (sus)

8va

+WB

Timp sim. →

Syn (LH) w/Vcl

87 3 3 88

best and the bright - est at ev - ery - mass. —

Fl. *tr*

Syn.

w/Timp, Vcl, Syn (LH)

89 90 91

Six lou - sy lan gua ges. — And for

92 93 94 [MARCY stops playing]

my height I'm — the light - est of the girls in my

Syn (RH), Fl (8va)

Syn (LH)(+8vb), Vcl (sus)

Timp sim. →

95

96

97

98

class.

That's

She

knows

six

lan - gua - ges

Syn, Fl.

Vcl.

99

100

101

102

one

two

three

four

five...

six.

She knows,

she knows,

she knows,

she knows,

she knows,

she knows.

six.

+Cym roll

snare

mf

Tutti

8^{va}

on 3

Timp (16ths)

JESUS

MARCY: "Dear Jesus, can't you come up with a harder word than that?."

JESUS: "Of course I can, my child."

1

ALL BUT
MARCY:

AHHHHH!

Synth, Ob. (multiphonics),
Cym. (roll)

mf

mf

w/Vcl. gliss

2

(dialog)

3

JESUS: "...not the kind of thing I care very much about."

AHHHHH!

4

(dialog)

V.S.

MARCY: C-A-M-O-U-F-L-A-J-Z-H! Camouflajzh!!

PANCH: (Ding!)

5

MARCY: 6 7 8

I blew that word!_____

RP:
GIRLS: OO:
LS:

She blew that word!_____

Alto Sax

mp

+Vcl,Synth.
Drs.(time on cym.)

9 10 11 12

I blew that word,_____ praise Je - sus!

Praise Je - sus!

+Synth.(8vb)

Drs.(fill)-----

13 14 15 16

Life has _____ such _____ poss - i - bil - i - ty.

Synth.(loco)

+Vcl.

17 18 19 20

Here's where I _____ be - gin. _____ The best spel -

Alto Sax

+Synth.

Drs.(time)

+Vcl.

21 22 23 3

ler _____ won't ne - ces -

Drs.(fill)----- V.S.

The musical score is written for a vocal soloist, piano, and three instrumental parts: Synth (loco), Alto Sax, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures 13 through 23. The vocal line includes lyrics: 'Life has _____ such _____ poss - i - bil - i - ty. Here's where I _____ be - gin. _____ The best spel - ler _____ won't ne - ces -'. The piano accompaniment features a steady bass line and chords. The Synth part plays a melodic line. The Alto Sax part plays a melodic line. The Drums part includes a time signature change and a fill.

24 3 25 26 27 28 **GIRLS:**

sa - ri - ly win! She won't win!

Synth.

mf

Vcl, Synth, Tymp.

+Vcl, Synth. Drs. (time)

29 30 31 32 **MARCY:**

+Alto Sax (8vb), Vcl. (15Mb)

I won't win!

33 34 35 36 **GIRLS:**

I won't win! I won't win! Ha - ha - ha - ha - ha! G'bye!

f

8va

loco

8va

f

Segue

**THREE SPELLERS REMAIN!
SLUICE!**

V.S.

>>>

**THREE SPELLERS REMAIN!
SLUICE!**

RONA: "Three spellers remain!"

[When cell phone rings, cut to m.15]

1 Syn (RH), Vcl (trem.)(8vb) 2 3 4

Timp (8vb)

mp no cresc.

8vb
w/Syn (LH)

5 6 7 8

(8vb)

9 Syn (RH), Vcl (trem.)(8vb) 10 11 12

Timp (8vb)

w/Syn (LH)

(8vb)

The musical score is written for Piano/Conductor. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into three systems, each containing a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line is marked with 'Syn (RH), Vcl (trem.)(8vb)' and 'Timp (8vb)'. The piano accompaniment is marked with 'mp no cresc.' and 'w/Syn (LH)'. The score includes measures 1 through 12, with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 indicated above the staves. The score is written for a Piano/Conductor and includes a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each containing a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line is marked with 'Syn (RH), Vcl (trem.)(8vb)' and 'Timp (8vb)'. The piano accompaniment is marked with 'mp no cresc.' and 'w/Syn (LH)'. The score includes measures 1 through 12, with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 indicated above the staves.

13 14 15 *60* [short scene] (G.P.)

(8vb)

16 **PANCH: "Sluice."** **Vamp** **Syn. (after each of Schwartz's questions. Out of time.)** 17 **Vamp** 18 **Syn. (sim.)** 19

accelerando *and crescendo poco a poco*
w/Vcl, Timp.

(8vb)

20 **Vamp** 21 **Listesso** (♩ = ♩) **Syn. (sim.)** 22 **Vamp** [sudden stop on cue]

w/Vcl. +Syn (LH)
(w/Timp.)

(8vb)

THE I LOVE YOU SONG

(1/10/05 rev. 30-53
Cello, Perc.)

PANCH: "Unreal. Imaginary. Visonary." (Go)

Misterioso (freely)

1 2x's 2 3 OLIVE'S MOM: 4

Ooh.

8va

p
Syn (LH), Vcl

+Dumbek roll

5 6 7 8 9 10

Ooh.

OLIVE:

If

Oboe, Syn (8vb)

mp misterioso

(8va)

+Dumbek roll

+Dumbek roll

11 12 13 14

Ohm. _____ Ohm. _____

I go to Wash - ing ton, will I be on my own?

15 16 17 18

Ohm. _____ Aah. _____

Be - cause if I go to Wash - ing - ton...

Syn (only)

+Dumbek roll

3. THE I LOVE YOU SONG

Spelling Bee

20 **Molto rit.** 21

who will be my cha - pe -

22 **Moderato (in 2)** 23 24 25

rone?

Vibes

mp

+Syn (pad)

w/Syn (LH)

26

OLIVE'S MOM:

27

28

29

We _____ al - ways knew you were _____ a win - er. _____

Vibes

3

3

3

30

31

32

33

We saw _____ it when you smiled.

Cello *very lightly*

Vibes

34

35

36

37

Start _____ from the be - gin - ning, _____ when you _____ were a _____ be - gin - ner,

Cello

38

39

40

41

you were the per - fect child. —

42

43

44

45

We al - ways knew, — we al - ways knew you were a cham - pion.

Vibes
very lightly

Cello

pp

46

47

48

49

Your sad - ness filled my — room.

50 51 52 53

Dear, if you should feel — my gloom, — blame it on me, —

Syn (pad)

54 55 56 57

— blame it on your dad-di-ly and mam-mi-ly cause de-pres-sion runs — in our fam - i - ly.

+Vcl.

58 59 60 61

I — love you. —

w/Vcl.

The musical score is written for a vocal soloist, piano, and a spelling bee section. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three systems. The first system (measures 50-53) features a vocal line with lyrics, a piano accompaniment, and a spelling bee section. The second system (measures 54-57) continues the vocal line and piano accompaniment. The third system (measures 58-61) features a vocal line with lyrics, a piano accompaniment, and a spelling bee section. The spelling bee section is marked 'w/Vcl.' and consists of a series of chords and single notes.

62 63 64 65

I love you.

Ob.

mp

+Syn (RH - pad)

+Syn (LH - sus)

66 67 68 69

I love e - very-thing a - bout you dear. And I

Vibes

p

Ob. *p*

Syn (sus)

w/Syn

70 71 72 73

swear it's true. I love

+Dumbek roll

w/Vcl.

74 75 76 77

you.

OLIVE'S DAD:

"And my Dad says:"

I love you.

Tabla *mp* Syn, Ob. (8va) Tabla sim. →

(w/Vcl.)

78 79 80 81

I love you.

I love you.

(Vcl. sus)

82 83 84 85

I love e - very-thing a - bout you babe, and

I love e - very-thing a - bout you ba - by,

Ob.

w/Syn (pad)

86 87 88 89

may - be it's true, I love

may - be it's true, I love

+Cym roll

w/Vcl, Syn. (LH)

90 91 92 93

you. _____

you. _____

Syn.

+Finger Cym.

w/Syn (LH), Vcl. (trem)

94 OLIVE:

95 96 97

I wrote you a let - ter how I found the spell - ing bee such fun

Syn.

98

99

100

Ma - ma ma - ma ma - ma but you did - n't re - act

Alto

pp

w/Syn

w/Syn.

101

102

103

104

And you nev - er asked me if I'd join you in the Bom - bay sun.

Syn.

+Vibes (trem.)

105

106

107

Ma ma ma ma ma I had qui - et - ly packed.

Syn,Alto (8vb)

+Vibes (trem.)

+Vcl.

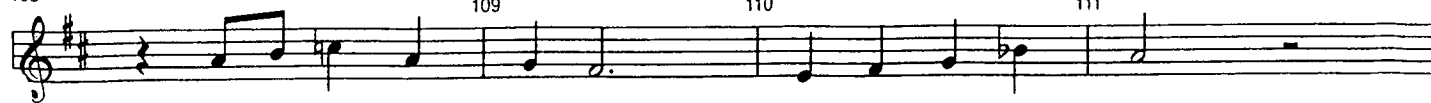
w/Vcl.

108

109

110

111



Syn, Alto (8vb) When are you re - turn - ing? I know we ag - reed.

Vcl. (8vb)

112

113

114

115

116 Poco rit.



Tell me what you're learn-ing Ma, I have, Oh God, this need.

Alto (only) (8vb)

+Cym roll

117 A Tempo

118

119

120



I think Dad— is an - gry ma, and I— do not— know what— to do.

Syn (RH), Vibes

w/Syn (LH)

121

122

123

Ma ma ma ma ma - ma shan - ti shan ti, and ohm.

+Alto

+Finger Cym.

+Finger Cym.

+Vcl.

w/Vcl.

124

125

126

3

3

127

128

I think he takes out on me what he wants to take out on you.

Ma ma ma ma mama, how I

Vibes

Syn.

+Alto

w/Syn.

+Vcl, Cym roll

129

Freely

130

131

132

133

134

Rall.

wish you were home. How I wish you were home. How I wish you were, wish you were,

Vibes

Vcl. (8vb)

+Syn (RH), Alto

pp

p

+Cym roll

w/Alto
w/Syn (LH)

Syn, Vcl (only)

PLAY

+Syn (LH)

135

OLIVE'S MOM: 136

137

138

We _____ al - ways knew you were _____ a win - ner. _____

OLIVE:

home. _____

How I wish you were

OLIVE'S DAD:

We _____ al - ways knew you were _____ a win - ner. _____

Syn (RH), Alto (middle voice)

Alto w/Glock

mp

Vcl.

w/Syn.

139

OLIVE'S MOM:

140

141

142

A bath - ing beau - ty you.

OLIVE:

home. _____

How I wish you were,

how I wish you were

+Vcl.

143

144

145

146

— home. —————

How I wish you were, how I wish you were

God, we loved the way — you grew. ———— since you were born. —

Glock

Vcl.

143 144 145 146

147

148

149

150

O - live, we could-n't be proud - er. Please let me say it one ——— time loud - er.

home. ————— Ma-ma, ma-ma, ma-ma, How I wish you were

Please let me say it one ——— time loud - er.

Syn.

w/Vcl.

+Drum set

147 148 149 150

151

152

153

154

I

love

you. _____

home. _____

Ob, Syn (RH)

I

love

you. _____

mf

w/Vcl, Syn (LH)

(w/Drs)

155

OLIVE'S MOM:

156

157

158

I

love

you. _____

OLIVE'S DAD:

I

love

you. _____

Ob, Vcl (8vb)

Syn (sus)

159

160

161

162

I love e - very-thing a - bout you dear.

And I

I love e - very-thing a - bout you ba - by.

Vcl (loco)

Ob. *p*

163

164

165

166

swear it's true.

I

love

May - be it's true.

I

love

Vcl.

Ob.

+Vcl.

+Dr. fill

167

OLIVE'S MOM:

168

169

170

you.

I

love

you.

OLIVE:

Ma-ma,

I

love

you. I love you.

OLIVE'S DAD:

you.

I

love

you.

Ob, Syn (8va)

mf

I

love

you.

ma-ma,

I

love

I

love

you.

Ob.

Vcl.

+Syn (pad)

+Cym roll

175

176

177

I love e - very-thing a - bout you dear.

you. Ma - ma.

Ma - ma.

I love e - very-thing a - bout you ba

Ob.

178

179

180

And I swear it's true.

by.

May - be it's true.

Ob.

(Vcl.)

w/Vcl,Syn (LH)

181 **Rall.** 182 183 184 185 //

I love I love

OLIVE:
"Chimerical.
C-H-I-M-E-R-I-C-A-L.
Highly unrealistic.
Wildly fanciful."

I love (riff)

Ob. I love I love

186 187 188 189

you. you. you.

Ob. *mp* 8va

w/Syn, Vcl (trem)

+Cym scrape +Timp roll

CREPUSCULE

BARFEE: One moment please.

LOGAINNE: William, William

PANCH + RONA: Shh...

BARFEE: Crep.

1 Swing 

2 3 4

Synth. +Vcl. Reed

mp

Drs.(time)

5

6 7

(Fall apart on cue and stop playing.) (scene) ...I'll take it from after the "crep"

Synth. Reed +Vcl.

Drs.(time) V.S.

8 9 10

(Fall apart on cue and stop playing.)

Synth.

Reed

+Vcl.

Drs.(time)

The musical score is written for three systems. The first system (measures 8-10) features a single staff with a treble clef and a key signature of one flat (Bb). Measure 8 contains a whole rest. Measure 9 contains a whole rest. Measure 10 contains a whole note with a fermata. The second system (measures 8-10) features a single staff with a treble clef and a key signature of one flat. Measure 8 contains a whole note with a fermata. Measure 9 contains a whole note with a fermata. Measure 10 contains a whole note with a fermata. The third system (measures 8-10) features a grand staff (treble and bass clefs) with a key signature of one flat. Measure 8 contains a whole note with a fermata. Measure 9 contains a whole note with a fermata. Measure 10 contains a whole note with a fermata.

WOE IS ME
(Reprise)

PANCH: VUG.

SCHWARZY: I'm so sorry, Dads. I overcomplicated.

1 *Slowly* 2 3 *2X's* 4

Vibes, Vcl. (pizz.)
pp

8va

w/Syn.
pp

5 6 7 3 8 3

I hope you still love me A - me - ri - ca. — A me ri ca, — I gave it my best try.

Vibes

(8va)

9

10

11

12

13

14

If you still don't love me A me ri ca,— I un-der-stand why. You hate— lo - sers.—

Vibes

w/Syn.

w/Vcl (arco - 8va)

w/Syn.

+Timp

15

16

17

18

Rit.

19

20

So do— I. I'm a lo - ser.— So, good -

+Vcl.

+Timp

21

A tempo

22

23

24

25

26

[on hug]

bye.— Goodbye.— Good-bye.— Good - bye.—

MITCH:

Goodbye.— Goodbye.— Good-bye.— Good bye.—

+Cl. solo

mp
Syn (RH)

Vcl.

+Glock.

Segue

HOW EXCITING!

RONA: "How exciting!"

→ 9 Cl. 10 11 12

w/Syn (RH)

w/Vcl, Tymp. (as before)

w/Syn (LH) (as before)

13 14 15 16 RONA:

Oh

(turn fast)
Segue as one

RONA MOMENT #3

[segue from #15A/HOW EXCITING]

1 (RONA:) 2 3 3 4

boy _____ and oh girl, on - ly two re-main. — I _____ feel joy,

Synth.

Clar. *p*

mp

5 6 3 7 8 3

— but I al - so feel pain. Be-cause I know what's

Clar. *p*

The musical score is written for a vocal soloist, synth, clarinet, and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. Measure 1 is marked with a box containing the number '1'. The vocal line begins with a rest in measure 1, followed by the lyrics 'boy' in measure 2, 'and oh girl, on - ly' in measure 3, 'two re-main. —' in measure 4, and 'I' in measure 5. The synth line plays a rhythmic pattern of eighth notes in measures 1 and 2, then rests. The clarinet line has a single note in measure 4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system contains measures 5 through 8. Measure 5 has a vocal rest. Measures 6 and 7 contain the lyrics 'but I al - so feel pain.' and 'Be-cause I know what's' respectively. Measure 8 continues the vocal line. The synth and piano accompaniment continue with similar patterns. The clarinet line has notes in measures 6, 7, and 8.

V.S.

9 10 11 12 13

com - ing Joy nev - er comes — for free. — In a

+W.B. Glock(8va), Flt.(8vb) Synth.

14 15 16 17 18

mo - ment — he or she — will en - ter — spelling his - tor - y, — feeling triumph and

Flt.

19 20 21 22

glee, in this mo - ment of per - fect — syz - y - gy. I hear

Rit.

Glock(15Ma) +Cym.(roll)

Flt,Vcl. +Synth. (sus.)

cresc.

V.S.

V.S.
>>>

23

24 25

tri - umph - ant sounds of tym - pa -

Vcl.

+Synth.(15MA)

mp

+Cym.

+Synth.

Tymp.

26

27

Rit.

28

ni. It's my

Flt.

Vcl.

29

Slower

30

Rit.

31

32

PANCH: Mr. Barfee.

33

fav - or - ite mo - ment of the Bee.

+Synth.(8va)

Segue as one

**SECOND
(Part 1)**

(Rev. 1/25/05)

Z O O N O S I S

PANCH: "Mr. Barfee your... ..corzya."

1 2 3

Syn (RH)

+Vcl. (trem.)

mp

w/Syn (LH)

+Cym roll

4 5 6

Poco Rit.

Jaunty

Cl. *p*

pp

This musical score is for a piece titled "2. SECOND (Part 1)" (Revised 1/25/05), identified as a "Spelling Bee" piece. It is written for Clarinet (Cl.) and Piano (P.). The score is divided into three systems, each containing measures 7 through 16.

System 1 (Measures 7-8): The Clarinet part begins in measure 7 with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4 in measure 8. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A "Syn." (Synchro) marking is present above the Clarinet staff in measure 8.

System 2 (Measures 9-12): The Clarinet part continues with a half note D4, a quarter note C4, and a half note B3 in measure 9. The Piano accompaniment maintains its rhythmic pattern. A "Syn." marking is present above the Clarinet staff in measure 12.

System 3 (Measures 13-16): The Clarinet part continues with a half note A3, a quarter note G3, and a half note F#3 in measure 13. The Piano accompaniment continues with the same rhythmic pattern. A "Syn." marking is present above the Clarinet staff in measure 16.

17 18 19 20 21 22

Cl. Cl. +Vcl. +Cl. +Cym roll

23 **Slightly Faster** 24 25 **OLIVE:** 26 27 28

I'm lo-ving ev - ery mi-nute, —

(Vcl. out) Syn.

mp (still w/ Syn - LH)

29 30 31 32 33

Who knew I had this thirst? — To

+Vcl. w/Syn, Vcl.

34 35 36 37

think that I _____ might win it _____ is as- toun - ding news, and I'm _____

Syn.

Vcl.

38 39 40

a - bout _____ to burst. _____

Cl, Vcl.

How

+Cym roll

41 42 43 44

Freely A Tempo

won - der - ful _____ it feels _____ to stand so close to first.

Syn. (RH)

8va

+Vcl. (harm.)

w/Vibes

p sub.

w/Vibes (8va)

45 46 47 48

I'll make it hap - pen, and not as pre vi ous ly — reck oned. —

Cl, Vibes

49 50 51 52 53 54

'Cause I will not come in se - cond. — I hate to come in

Cl, Vcl. (8vb) (Vcl. out)

mf

+Cym roll

55 **Freely** 56 57 58

se - cond yes I do yes I do yes I do yes I do I will not come in

Vcl.

p

(still w/ Syn)

p

BARFEE: "M-E. Astrobleme."

PANCH: "Correct. Miss Ostrovsky. Elanguescence."

BARFEE:

59

Faster

60

61

62

se- cond.

Fl, Syn. (RH) w/Vcl. (pizz.)

Am

*mf**mf*

w/Syn. (LH)

+Bongos

63

64

65

66

I a Red Sock, or a Yan - kee? Who will come in se - cond?

Fl w/Vcl.

Syn.

Syn. (8va)

mp

67

68

69

70

Peo-ple are scared of me and no-one real-ly likes me I won't come in se - cond. Hey

Syn. (8va)

Syn. (loco)

Cl (8va), Vcl. (8vb)

w/Syn (LH)

71 72 73 **Rall.** 74 **Freely**

O - live, don't think I'm dis-trac-ted by your eyes and your smile and your hair do. Oh, the

Cl (8va), Vcl. (8vb)

Syn. Glock

75 76 77 78

things I do not dare do! My fears are o - di - ous and fe - cund.

Syn., Fl. (Fl. - 8va)

+Vibes

+Cym roll

Vcl. (pizz.)

+Triangle

8va---

79

A Tempo

80

81

82

I won't

You will not out-rank me, I won't wave my han-ky. Se - cond, I won't come in

CT, MM:

RP, CB:

MP, Sch:

Ooh

Ooh

Vcl.

*p**mf**mp* w/Syn.*crescendo poco a poco*

w/W.B.,Syn (LH)

83

84

85

86

come in se - cond. I won't come in se - cond, I won't come in se - cond,

se - cond, I won't come in se - cond, I won't come in se - cond, I won't come in

Ooh

Ooh

Aah

Aah

Fl, Syn. (RH)

(Vcl. trem. con't..)

+Cym roll

87

88

se

cond.

se

cond.

Aah

Aah

8va

OLIVE: "Elanguescence"

90

91

E

L

92

A

N

MM & CB:

Who will come in,

who will come in,

Syn.

+Vcl. (trem.) →

(8va)

loco

+Drums

w/Syn (LH)

CHIP: "First."



RONA: Who will come in first?

RONA: Who will come in

MP & LS:

+CT:

First.

Se - cond,

First,

se - cond,

se -

who will come in,

who will come in,

who will come in,

who will come in,

Ob.

Ob.

Ob.

Syn.

Syn.

(Vcl. trem con't.)

60 Cut on cue

E "e - lan - gues - sence"



first?

PANCH: "I'm sorry.
The correct spelling is
E-L-A-N-G-U-E-S-C-E-N-C-E.
That's incorrect."

cond,

se

who

will

come

in,

Ob.

Syn.

Bell

WELTANSCHAUUNG

(1/25/05)

RONA: ...to take the Putnam Bee.

(go Drum roll)

PANCH: Please spell for me, Weltanschauung!

BARFEE: Yes of course, Weltanschauung.

(go Vamp)

BARFEE: (cont.) Meaning one's personal
perspective, their philosophy or outlook,
or the way you look at the world?

PANCH: That is correct.

BARFEE: I know.(go on)

1 2 3 4 5 Vamp 6

Clar.

Cue only Synth.

mp

+Tymp.(roll)

+Drs.

BARFEE: W-E-L-T-A-N-

CT, MM,

RP, CB,

2X's MP, LS:

BARFEE:(cont.) S-C-H-A-.....

(off on) BARFEE: U-U..

7 8 9 10

Vamp Cut on cue

Who will come in, who will come in, who will come in, who will come in...

Vcl.(trem)
[starts on 3rd x]

cresc.

Synth.(1st x-8vb)

PIANO: start R.H. on 2nd vamp

mp cresc. poco a poco

Clar.(swing 8th's)

f Vcl. cont. trem.

PIANO: play L.H. every x
+Drs.(time)

Segue as One
#17A "Olive-Barfee Ballet"

OLIVE & BARFEE
PAS DE DEUX

BARFEE: "U..."

Freely

1 2 3 4 5

6 7 8 9

3x
misterioso
p
mp
+Synth.
8va
+Tymp, Cym. Vcl.
+Tymp.(roll)
V.S.

The musical score is written for Piano/Conductor, Violin (Vcl.), and Synthesizer (Synth.). It is in 4/4 time and consists of 9 measures. The score is divided into two systems. The first system contains measures 1 through 5. Measure 1 is marked with a '1' and a '3x' (three times). Measures 2 through 5 are marked with a '2' in a box. The second system contains measures 6 through 9. Measure 6 is marked with a '6'. Measures 7 through 9 are marked with a '7', '8', and '9' respectively. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The piano part features a 'misterioso' tempo marking and a 'p' (piano) dynamic. The violin part features a 'Vcl.' marking. The synthesizer part features a '+Synth.' marking and an '8va' (octave up) marking. The percussion part features a '+Tymp, Cym. Vcl.' marking. The score concludes with a '+Tymp.(roll)' marking and a 'V.S.' (Vice-Solo) marking.

Grand Valse

RP, CT,
MP, MM,
LS, CB:

10

11

12

13

Flt. (8va) Doo doo doo doo doo doo, *Sing pretty*

Vcl. *mf*

+Synth.
+Drs.(time)

14

15

16

Rall.

17

Do do do do Ah! 8va----- Ah!

8va----- +Tri. 8va+Tri.

mf

A Tempo

18 19 20 21

Doo doo < doo Doo doo doo

f

Drs.(time)

22 23 24 25

Ah ah ah ah ah ah ah ah

Rit.

Flt.

Vcl.

cresc.

sub. p

cresc.

8va

8va

b4

+Cym.(roll)

V.S.

Meno Mosso

(RL on top,
CT second)

Rit.

26 Ah! Ah! Mmm mmm mmm mmm

27 28 29

8va

f

30 31

mp
Cue only

Synth, Bells

p

Segue as one

SECOND
Part 2

[segue from #17A/OLIVE & BARFEE]

Moderato

OLIVE: 2

3

4

Musical score for Olive and Barfee. Olive's part is on a treble clef staff with lyrics: "I feel I'm in my glo - ry." Barfee's part is on a bass clef staff with lyrics: "But should I come in se - cond?"

(Flt.)

Vibes

But should I come in se - cond?

Piano accompaniment for Olive and Barfee. The score includes a treble clef staff with a mezzo-piano (mp) dynamic and a bass clef staff with a piano (p) dynamic. The piano part features a Vcl. (Violoncello) line and a +Synth. (Synthesizer) line.

5

6

7

8

Ma - ma, I

made a friend.

But should I come in se - cond?

Piano accompaniment for Olive and Barfee. The score includes a treble clef staff and a bass clef staff. The piano part features a Vcl. (Violoncello) line and a +Synth. (Synthesizer) line.

V.S.

9 10 11 12

I'll lose, and that's the sto - ry.

Is se - cond for

(Vibes, Synth.) (Synth.)

(Vcl.) (+Synth.)

13 14 15

But we are e - quals, Ma, where nei - ther con - de - scends.

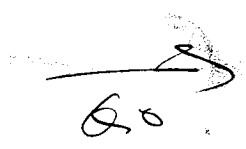
me? My fears were od - i - ous and

Synth.

Alto Sax

+Cym.(roll)

+Vcl. +Synth. +Drs.(time)



16 17 18

I am I am fine with

fec - und! And should I throw the

CHORUS: RP on top

M,CT,RP: Who will who will 'come in

LC,MP: LS:

19 20 21 22

se - cond! I can live with se - cond, yeah,

Bee? se - cond, Yeah, would I be hap - py

se - cond? Se - cond, Ooh,

(Alto Sax) Sub. p

(Synth.)

f sub. p Vcl.

Drs.(time)

V.S.

23 24 25 26

se cond. I will come in se - cond...

se-cond if for-e-ver, e-ver, e-ver I was al-ways stuck in se cond, Will I come in se cond, Will I come in

ooh, Synth. ooh ooh ooh in ooh ooh...

+Cym.(roll)

+Vcl, Synth.

28 29 30 31

BARFEE:

S C H A U

Ahh!

Synth.(sustain sim.)

Alto Sax, Vcl. *mp*

mp

+Tymp, Synth.

Tymp.(roll)

THE CHAMPION

(1/25/05)

PANCH: "We have a winner."

1 *subp* RONA: 2 3 3 4 3 3

Champ i on. Just sen sa tion al Champ i on. rep re sen ta tion al

ALL (but Olive & Barfee):

Cymbal Glock (8va), Alto Sax (loco), Vcl. (8vb)

+Synth

5 6 Rit. 8 Grandly 9

Champ i on at the Put nam Coun ty Spel ling Bee!

Sax, Syn, Vcl. (15mb)

+Cym. +Cym.

w/Vcl.

+Timpani

Detailed description: This is a musical score for a spelling bee performance. It includes a vocal line for 'RONA' with lyrics 'Champ i on. Just sen sa tion al Champ i on. rep re sen ta tion al'. Below this is a line for 'ALL (but Olive & Barfee)'. The piano accompaniment features a variety of instruments: Cymbal, Glock (8va), Alto Sax (loco), Vcl. (8vb), +Synth, Sax, Syn, Vcl. (15mb), +Cym., w/Vcl., and +Timpani. The score is divided into measures, with some measures marked with 'Rit.' (Ritardando) and 'Grandly'. The lyrics 'Champ i on at the Put nam Coun ty Spel ling Bee!' are written below the vocal line. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

EPILOGUES

E: BARFEE: "Of course." (beat)

(Panch speaks)

2X Cym. scrape 1X only 2 Cl. last x only: 3 4

5 6 7 8

9 10 11 12

13 Cl. 14 15 15A Vibes, Synth.

+Syn. +Vcl. +Vcl. V.S.

The musical score is written for Piano/Conductor and consists of 15 measures. It is in 4/4 time. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score is written for Piano (P), Clarinet (Cl.), Vibraphone (Vibes), and Synthesizer (Synth.). The score includes various musical notations such as notes, rests, and dynamic markings. The score is written for Piano/Conductor and consists of 15 measures. It is in 4/4 time. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score is written for Piano (P), Clarinet (Cl.), Vibraphone (Vibes), and Synthesizer (Synth.). The score includes various musical notations such as notes, rests, and dynamic markings. The score is written for Piano/Conductor and consists of 15 measures. It is in 4/4 time. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score is written for Piano (P), Clarinet (Cl.), Vibraphone (Vibes), and Synthesizer (Synth.). The score includes various musical notations such as notes, rests, and dynamic markings.

16 (Rona speaks)

17 18 19 20

+Vcl.(8va)

Syn.

Vibes

21 22 23 24 24A

+Syn.

Cl, Synth.

25 25A 26 27

28 (Mitch speaks)

29 30 31

Syn.

p

+Syn., Cabasa

32 Cl, Vcl. (8vb) 33 34 35

Synth.(sim.)

2X Syn. 36 37 38 "Dear Mitch..." Cl, Vcl. 39 40 you are never going to believe it...
tell talk talk

+Cym. 2nd x +Syn. mf Drs.(time)

41 (Chip speaks) Syn. 42 43 44

p

45 Rit. 46 47

V.S.

48

(Marcy speaks)

Syn.

49

50

51

52

53

54

55

56

57

Molto Rit.

(to 62)

62

Faster

(Coneybear speaks)

Rit.

(to 67)

67

(Schwarzy speaks)

Vibes

Syn.

68

69

70

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C).

System 1 (Measures 71-74): The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2 (Measures 75-78): The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

System 3 (Measures 79-82): The vocal line begins with a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Measure 81 includes a "Cl." (Clef) marking.

System 4 (Measures 83-86): The vocal line continues with a half note B5, followed by a half note C6, and then a half note D6. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The system ends with a double bar line and the instruction "(to 86)".

V.S.
(C)

(Barfe e speaks)

87 88 89

syn.

+Syn, Vcl. (8va)

Drs.(lite time)

90 91 92 93

94 95 96 97

Cl.

Synth.(sim. 2&4)

Tutti

98 99 100 101

Cl,Vcl.(8vb)

Syn.

7. EPILOGUES

Spelling Bee

Rit.

"...otherwise known as 'poschiatry'"

102 103 104 105 106 107

+Cym.(roll)

15^{ma}

+Tri.

V.S.

108 (Olive speaks)

The musical score is written for Flute (Fl.) and Violoncello (Vcl.). It consists of three systems of staves. The first system (measures 108-111) features a Flute part starting with a piano (*p*) dynamic and a Violoncello part. The second system (measures 112-116) continues the Flute part and includes a Violoncello part with a '+Vcl.' marking. The third system (measures 117-121) continues the Flute part and includes a Violoncello part with a '+Vcl.' marking. The score concludes with the instruction 'Segue as one'.

Fl.
p

Vcl.

+Vcl.

+Vcl.

Segue as one

FINALE

V.S.

>>>

FINALE

Adults!

1 ALL: 2 3 4

Flt,Synth At the twen-ty-fifth an - nu - al Put - nam Coun - ty

+W.B.,
Vcl. *mf* Flt.

f +Synth.

+Synth. +Vcl.(8va) Drs.(time) +Vcl.(loco)

5 6 7 8

Spel - ling Bee we grew up un - de - ni - a - bly.

Flt. Vcl.

+Vcl.(8va)

9 BOYS: 10 11 ALL:

And look our hair is thin - ning. Our

12 13 14 15

past caught up to us at last. It was a

+W.B.

Vcl.

V.S.

The musical score is for a piece titled '3. FINALE' from 'Spelling Bee'. It features a vocal line for boys and all voices, a piano accompaniment, a synth line, and a violin line. The lyrics are: 'And look our hair is thin - ning. Our past caught up to us at last. It was a'. The score is divided into measures 9 through 15. Measure 9 is for boys, and measures 10 through 11 are for all voices. Measure 12 is for boys, and measures 13 through 15 are for all voices. The piano accompaniment is in the left hand, and the synth and violin are in the right hand. The violin line is marked 'Vcl.' and the synth line is marked 'Synth.'. The piano accompaniment is marked 'Vcl.' in the right hand. The score ends with a 'V.S.' (Vocal Solo) marking.

BOYS:
GIRLS:

16

17 18 19

ve-ry nice, ve-ry nice, ve-ry, ve-ry, ve-ry nice, ve-ry nice, ve-ry nice, ve-ry, ve-ry, ve-ry nice,

Synth.

+Vcl.

OO,CT,RP:
MM,MP,LC:
WB(8va), LS:

20 21

ve - ry nice be -

Alto Sax

+Synth.(8va)

8va

22 23 24 25

gin - ning.

+Vcl.(8vb)

mf

26

MM:
RONA:

27

28

+REST:

29

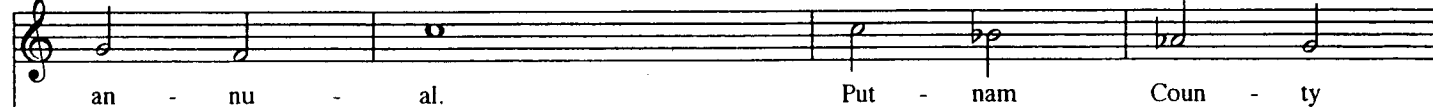


30

31

32 ALL:

33



34

Broaden

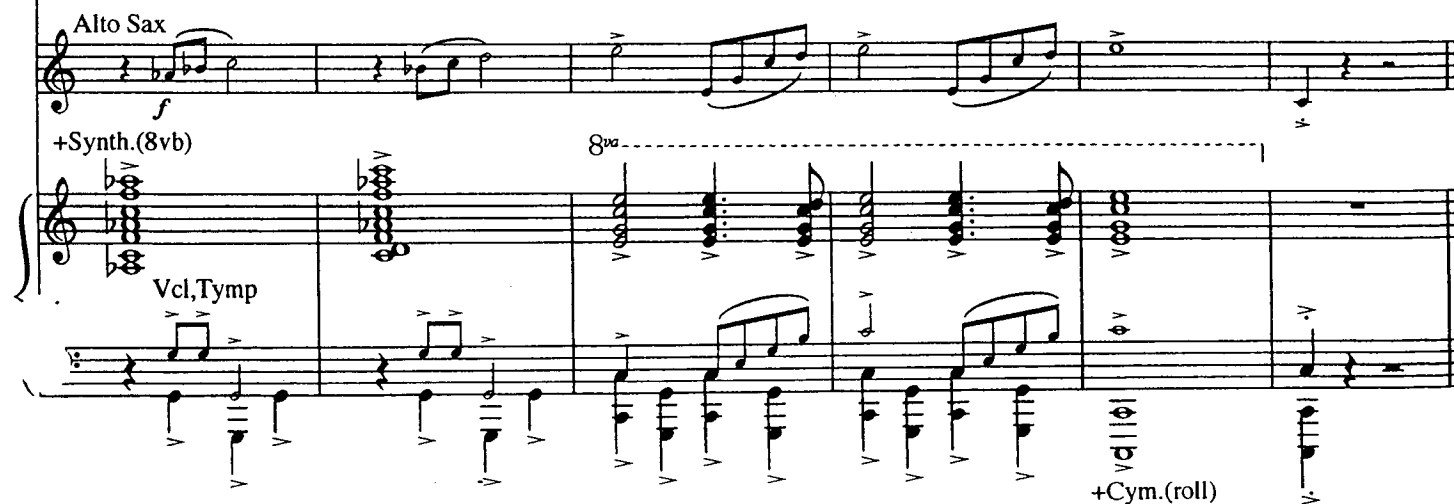
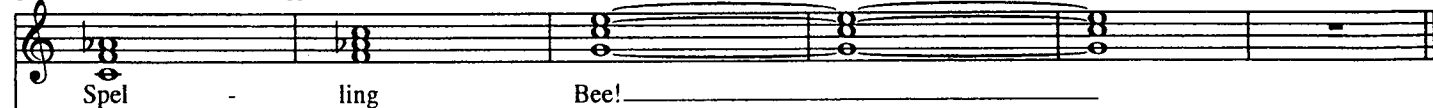
35

36

37

38

39



BOWS

INTRO (before bar 1): 8 bars of Drums SOLO

1

2 3 4

Syn, Sax (8vb),
Vcl. (15mb)

w/Drums throughout

5 6 7 8

Syn, Sax (8va)

+Vcl.

w/Syn. (8vb)

+Timpani

9 10 11 12

Syn, Sax

Sax solo, wild, growl!

+Vcl.

Detailed description: This is a musical score for a piece titled 'BOWS'. The score is written for Piano/Conductor, Synthesizer, Saxophone, and Violin. It begins with an 8-bar drum solo. The main melody is played by the Synthesizer and Saxophone in the 8th octave, with the Violin playing in the 15th octave. The piano accompaniment features chords and arpeggios. The score is divided into measures 1 through 12. Measures 1-4 are the first system, measures 5-8 are the second, and measures 9-12 are the third. The key signature is one sharp (F#) and the time signature is 2/2. The score includes various musical notations such as notes, rests, and dynamic markings.

13

14

15

16

Sax: solo cont'd.

+Syn. RH: Dual Profs

*p**cresc.**poco**a**poco*

w/Vcl, Syn (8vb)

17

18

19

20

(end Sax solo)

21

22

23

24

25

26

Syn, Sax, Vcl.

+8vb

+8vb

8va

w/Syn. LH cont'd.

27

28

ALL:

29

Syn: Soft B,
Sax, Vcl. (8vb)

Good bye. —

Good-bye. —

*mf**mf*

w/Vcl.

30

31

32

Good-bye. —

Good-bye. —

Good-bye.

Good-bye.

33

34

35

36

Good-bye. —

Good-bye. —

Good-bye. —

Good - bye.

w/Vcl.

Rit.

Sax solo fill

Piano/Conductor

**The 25th Annual
Putnam County
Spelling Bee**

22

EXIT MUSIC

V.S.

>>>

EXIT MUSIC

*Swing 8th's*Perc: Ragtime fill
Clar.

1 2 3 4

+Synth.

Clar,
Vcl.(8vb)

5 6 7 8

f

9 10 11 12

3. EXIT MUSIC

13

14

15

16

+Vcl.(8vb)

17

18

19

f

f

+Vcl.

Ritard

21

gliss.

+Vcl.(8vb)

3

3

A tempo

tr

22

23

24

25

8vb

26

27

28

29

30

31

32

+Vcl.(8vb)

33

34

35

+Vcl.(8vb)

36

37

38

39

40

Perc: Ragtime fill



APP1 - AUDIENCE GOODBYE #1

Orch. by Michael Starobin

CUE: audience speller #1 misspells word

OO,CT,RL:
MM,MP,LC:
WB(8va),LS:

1 ALL: 2 3 3 4

Good - bye, you were good but not good en - ough. so

Ob.

mf

w/Syn., Cello

mf F#7 arp

3 6 7 8

please don't ask why. Sim - ply say good - bye!

w/Vibes

+Cym.

D add 9

V.S.

APP2 - AUDIENCE GOODBYE #2

1 CUE: audience speller #2 misspells word

2 **BOYS:****GIRLS:** Good-bye. —

Good-bye. —

Good-bye. —

Good-bye.

Syn. w/Alto

OO,CT,RL:**MM,MP,LC:****LS:****WB**
(8va):

— Good-bye. —

Good-bye. —

Good-bye. —

Good-bye. —

Good-bye. —

Good-bye. —

Ritard

— Syn,Alto Good - bye. —

Good - bye. —

Good-bye.

Good - bye.

Vcl.

APP3 - AUDIENCE GOODBYE #3

CUE: audience speller #3 misspells word

OO,CT,RL:

MM,MP,LC:

WB(8va),LS:

ALL:

1 2 3 4

Good - bye, you were good but not good en - ough. so

Ob.
mf

F#7 arp w/Syn., Cello +Cym roll

3 6 7

please don't ask why. Sim - ply say good

+Vibes

V.S.

8

BOYS: 9

10

GIRLS:

bye! Syn w/Oboe Good-bye Good-bye! Good - bye! Good-bye!

11

12

13

Good-bye! Good-bye! Good-bye! Good-bye! Good-bye! Good-bye

14

15

16

Good - bye Good - bye Good-bye! Good - bye!

Syn w/Oboe

Vcl.

D add 9

The musical score is written for a group performance. It features a piano accompaniment in the lower staves and vocal lines for Boys and Girls in the upper staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with measure numbers 8 through 16 indicated. The lyrics are 'bye!', 'Good-bye!', and 'Good - bye!'. The piano part includes a section labeled 'Syn w/Oboe' and another labeled 'Vcl.'. The score ends with a chord marked 'D add 9'.