

MAL: (cont.) "We're going back to the hotel. And you and I are gonna have a little talk."
ALICE: "Be patient with him, dear." [GO ON to m. 64]

Vamp

Musical score for a vamp section, measures 63E-63H. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Chord labels 63E, 63F, 63G, and 63H are placed above the right-hand staff.

ALICE: (cont.) "A father should support his son, and Lucas is your only one!"

MAL: "See what you did? Your mother's rhyming again. Let's go back to the hotel and then--" [GO ON to m. 69] **LUCAS:** "NO!!"

Musical score for a vamp section, measures 64-69. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Chord labels 65, 66, 67, 68, and 69 are placed above the right-hand staff. A 'Vamp' label is placed above measure 68. A dynamic marking of *f* is placed below measure 69.

Musical score for Lucas's first line of dialogue, measures 70-73. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. A dynamic marking of *mf* is placed below measure 70. Lyrics are written below the right-hand staff.

70 **LUCAS:**

One nor - mal night, no, not one poem, not one in - spi - ring word.

Musical score for Lucas's second line of dialogue, measures 74-77. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Lyrics are written below the right-hand staff.

74 One nor - mal scene, 75 com-plete rou - tine, 76 to-night can't be 77 ab - surd.

79 80 81

Please don't em - bar-rass me__ or be com - plete - ly rude.___

82 83 84 85

Don't make a fuss__ a - bout the__ house,__ a - bout the food.___ Whoa!__

86 87 88 89 90

One nor - mal night I know it's__ big,__ but can't you__ see:___ This one nor - mal night

LUCAS: "Come on!" [He exits.]
 MAL: "Come on!" [He exits. Alice follows.]
 FESTER: "Seems like a nice young man!"
 [CUE BELL TREE in PERC.]
 CONQUISTADOR: "But they're not right
 for each other." [MUSIC OUT]

FESTER: "What
 do you mean,
 'They're not right
 for each other?'"

91 92 93 94 95 110

— is for me. Was Na-

Vamp (cut on cue)

sfz *p*

111 **March-Like**

112 113 114 115

po-le-on right for Jo-se-phine? Was nau-se-a right for Dra-ma-mine? Were the eight-ies right for the

116 117 118 119 120

drum ma-chine? Who's to say? Who's to say? Was bal-let right for Bal-an-chine? Was

sub. f *mf cresc. poco a poco*

26 get on board or sim - ply move a - lo - o - o - ong.

27

28

WEDNESDAY:

29 And yet I tru - ly love you.

30

LUCAS:

I'm not im - pul - sive. I'm not de - ranged.

mp

31 I'd ne - ver ask that of you.

32

33

But in this mo - ment

I know I've changed! I wan-na

36 climb Mount Ev - 'rest, go to Mo - zam - bique. 37 I wan-na

38 be im - pul - sive, want to be u - nique. 39 Can you be -

40 lieve I mean it when you hear me shriek? 41 I'm

42

cra - zi - er___ than you! I'm cra - zi - er___ than you. And

44

now I'll prove - to you___ ex - act - ly how, ow, ow, I'm

46

cra - zi - er___ than you! I'll do what you___ can do. From

48

here on in___ I give my sol - emn vow, ow, ow, ow!