

MUSICAL NUMBERS

ACT ONE

1. AQUARIUS - Ron & Chorus
2. DONNA - Berger & Chorus
3. HASHISH - Chorus
4. SODOMY - Woof & Chorus
5. COLORED SPADE - Hud & Chorus
6. MANCHESTER, ENGLAND - Claude & Chorus
7. I'M BLACK - Hud, Woof, Berger, Claude & Chorus
8. AIN'T GOT NO - Woof, Hud, Dionne & Chorus
9. DEAD END - Male Quartet
10. I BELIEVE IN LOVE - Sheila & Trio
11. AIN'T GOT NO GRASS (Reprise: AINT GOT NO) - Chorus
12. AIR - Jeanie, Dionne & Crissy
13. INITIAL'S - Chorus
14. KAMA SUTRA - Orchestra
15. 1930s MUSIC - Berger
16. MANCHESTER II - Claude & Chorus
17. I GOT LIFE - Claude & Chorus
18. GOIN' DOWN - Berger & Chorus
19. FREAK OUT - Orchestra
20. HAIR - Claude, Berger & Chorus
21. MY CONVICTION - Solo Woman (Margaret Mead)
22. SHEILA FRANKLIN - Chorus
23. EASY TO BE HARD - Sheila
24. HUNG UP - Orchestra
25. DON'T PUT IT DOWN (CRAZY FOR THE RED AND BLUE AND WHITE)
Woof, Berger & Steve
26. FRANK MILLS (CRISSY'S SONG) - Crissy
27. (HARA KRISHNA) BE-IN - Chorus
28. WHERE DO I GO - Claude & Chorus

ACT TWO

29. ELECTRIC BLUES - Quartet
30. OH GREAT GOD OF POWER - Chorus
31. MANCHESTER III - Chorus
32. BLACK BOYS - Sextet
33. WHITE BOYS - Trio & Chorus
34. WALKING IN SPACE - Dionne, Steve, Leata, Sheila,
Jeanie & Chorus
35. GENERAL WASHINGTON - Orchestra
36. INDIAN MUSIC - Orchestra
37. MINUET - Orchestra
38. AFRICAN DRUMS - Orchestra
39. ABIE, BABY - Hud & 2 Men
40. BUDDHISTS - Orchestra
41. CHILDREN'S WAR GAMES - Orchestra
42. THREE-FIVE-ZERO-ZERO - Chorus
43. WHAT A PIECE OF WORK IS MAN - Ron & Walter
44. HOW DARE THEY TRY (Reprise: WALKING IN SPACE) - Chorus
45. GOOD MORNING STARSHINE - Sheila & Chorus
46. THE BED - Chorus
47. REPRIS: AIN'T GOT NO - Claude & Chorus
48. THE FLESH FAILURES (LET THE SUNSHINE IN) - Chorus
49. EYES LOOK YOUR LAST (Reprise: MANCHESTER, ENGLAND -
FLESH FAILURES) - Claude, Sheila, Dionne & Chorus
50. EXIT MUSIC - Orchestra

Piano-Conductor's Score

The American Tribal-Love Rock Musical

HAIR

Book and Lyrics by

JAMES RADO *and* GEROME RAGNI

Music by

GALT MacDERMOT

Produced for the Broadway stage by

MICHAEL BUTLER

Originally Produced for the

NEW YORK SHAKESPEARE FESTIVAL THEATRE

INSTRUMENTATION

Baritone Saxophone (Flute, Piccolo, and Clarinet)

3 Trumpets

Trombone

Bass (electric)

Drums

Percussion

Piano (electric) (This Piano-Conductor's Score)

Guitar I (electric & acoustic)

Guitar II (electric & bass)

Note: 3rd Trumpet and Trombone parts are optional.

There is no Overture.

The stage ritual being performed as the show starts will evolve directly into the opening musical number, "Aquarius."

MUSICAL CONTENTS

| | page |
|--|------|
| 1. AQUARIUS – Ron & Chorus | 5 |
| 2. DONNA – Berger & Chorus | 13 |
| 3. HASHISH – Chorus | 18 |
| 4. SODOMY – Woof & Chorus | 20 |
| 5. COLORED SPADE – Hud & Chorus | 22 |
| 6. MANCHESTER, ENGLAND – Claude & Chorus | 25 |
| 7. I'M BLACK – Hud, Woof, Berger, Claude & Chorus | 29 |
| 8. AIN'T GOT NO – Hud, Woof, Dionne & Chorus | 30 |
| 9. DEAD END – Quartet | 32 |
| 10. I BELIEVE IN LOVE – Sheila & Trio | 35 |
| 11. AIN'T GOT NO GRASS – Chorus | 38 |
| 12. AIR – Jeanie with Dionne & Crissy | 42 |
| 13. INITIALS – Chorus | 45 |
| ✓ 14. KAMA SUTRA – Orchestra | 46 |
| 15. 1930's – Berger | 47 |
| 16. MANCHESTER II – Claude & Chorus | 49 |
| 17. I GOT LIFE – Claude & Chorus | 50 |
| 18. GOING DOWN – Orchestra | 58 |
| ✓ 19. FREAK OUT – Orchestra | 63 |
| 20. HAIR – Claude, Berger & Chorus | 64 |
| 21. MY CONVICTION – Woman (Margaret Mead) | 73 |
| 22. SHEILA FRANKLIN – Chorus | 75 |
| 23. EASY TO BE HARD – Sheila | 76 |
| ✓ 24. HUNG UP – Orchestra | 78 |
| 25. DON'T PUT IT DOWN – Woof, Berger & Steve | 79 |
| 26. FRANK MILLS – Crissy | 82 |
| 27. BE-IN "Hara Krishna" – Chorus | 86 |
| 28. WHERE DO I GO – Claude & Chorus | 94 |
| ACT II | |
| 29. ELECTRIC BLUES – Quartet | 99 |
| 30. OH GREAT GOD OF POWER – Chorus | 104 |
| 31. MANCHESTER III – Chorus | 106 |
| 32. BLACK BOYS – Girls Trio & Boys Trio | 107 |
| 33. WHITE BOYS – Girls Trio (The Supremes) | 110 |
| 34. WALKING IN SPACE – Dionne, Steve, Leata, Jeanie & Chorus | 117 |
| 35. GENERAL WASHINGTON – Orchestra | 125 |
| 36. INDIAN MUSIC – Percussion | 125 |
| 37. MENUET – Orchestra | 126 |
| 38. AFRICAN DRUMS – Percussion | 126 |
| 39. ABIE, BABY – Trio: Hud & Two Boys | 127 |
| 40. BUDDHISTS – Orchestra | 130 |
| 41. CHILDREN'S WAR GAMES – Orchestra | 130 |
| 42. THREE-FIVE-ZERO-ZERO – Chorus | 132 |
| 43. WHAT A PIECE OF WORK IS MAN – Ron & Walter | 137 |
| 44. HOW DARE THEY TRY – Chorus | 141 |
| 45. GOOD MORNING STARSHINE – Sheila & Chorus | 143 |
| 46. THE BED – Chorus | 147 |
| 47. REPRISE: AIN'T GOT NO – Claude & Chorus | 152 |
| 48. THE FLESH FAILURES (LET THE SUN SHINE IN) – Chorus | 154 |
| 49. EYES, LOOK YOUR LAST – Claude, Sheila, Dionne & Chorus | 156 |
| 50. EXIT MUSIC – Orchestra | 161 |

CAST OF CHARACTERS

BERGER
WOOF
CLAUDE
HUD
STEVE
RON
SHEILA
DIONNE
JEANIE
CRISSY
LEATA
PAUL
WALTER
HIRAM
HUBERT
SUZANNAH
MARY
EMMARETTA
DLANE
MARGORIE
WOMAN

TRIBE: CHORUS AND DANCERS.

Policemen, Fathers, Mothers, School Principals, American Indians, Catholic Nuns, Buddhists Monks, Astronauts, Chinese, Green Berets, Sergeant, Recruiting Officer, Young Recruit, Margaret Mead, Abraham Lincoln, U. S. Grant, Calvin Coolidge, Clark Gable, John W. Booth, Scarlet O'Hara, Aretha Franklin and Colonel Custer.

The American Tribal-Love Rock Musical HAIR is a stage work in two acts. There are no specific scenes. The setting indicates the fluid-abstract world of the 1960's as seen by, for, and about the "Flower Children" of the period.

No. 1

Aquarius

Elizabeth

Ron and Chorus

Cue: (in stage ritual when Berger cuts Claude's hair.)

Medium fast tempo

(Repeat about 4 times or until Claude picks up the flame)

1 2 3 4 RON:

When the

Last time Voice

3rd time add Guit. I

Guit. II (Drums, Perc. ad lib. sparingly)

Pno.

Bs.

5 6 7 8

moon is in the sev-enth house And

Guit., Pno.

Guit. ad lib. line

etc.

simile

Bs., Pno.

9 10 11 12

Ju - pi - ter a - ligns with Mars Then

13 14 15 16

peace will guide the plan - ets And

ADD
4

17 18 19 20

love will steer the stars. This is the dawn - ing of the

Bari. Cym. x

21 22 23 24

Age of A - quar - i - us, The Age of A - quar - i - us,

CHORUS (WOMEN)

Age of A - quar - i - us, The Age of A - quar - i - us,

Pno., Guit. Perc. / / / / etc. Br., Bari. Pno., Bs.

25 (RON:) 26 (Optional: Tenors if done in only 2 parts) 27 28

A - quar - i - us,

(CHORUS: (WOMEN) (add 4 more)

A - quar - i - us,

29 30 31 32

A - quar - i - us.

- Add MEN:

A - quar - i - us.

33 (RON:) 34 35 36

(CHORUS:)

ADD *Swan - Kelly*
MEN: *Matt K. Dan C.A.*

Harmon-y and un-der - stand - ing.

Pno., Guit., Rhythn

/ / / / / / / etc.

37

(CHORUS:)
WOMEN:

37 38 39 MEN:

Sym-pa-thy and trust a - bound - ing. No more false-hoods or de - ri -

WOMEN:

40 41 42 (WOMEN:)

- sions. Gold - en liv - ing dreams of vi - sions. Mys - tic

Bari.
8 bassa

ALL: unison

43 44 45 46

cry - stal rev - el - a - tion, And the mind's true lib - er - a - tion. A -

Tib.
Bari.

(WOMEN divisi:)

47 48 49 50

quar - i - us, A -

Br., Bari.

Tpts. Pno., Rhy., Guit.

51 52 53 54 RON: When the Voice

quar - i - us.

Pno., Guit., Rhythm

8a.

55 56 57 58 moon is in the sev-enth house. And

simile

59 60 61 62 Ju - pi - ter a - ligs with Mars. Then

63 64 65 peace will guide the plan - ets

66 (RON:) 67 68

And love will steer the stars.

ALL:

And love will steer the stars.

Br. (Br.)

Bari. 8 bass

69 70 71

This is the dawn - ing of the Age of A -

This is the dawn - ing of the Age of A -

Voice

Br. Bari.

Pno., Guit., Dri.

Bs.

72 73 74

quar - i - us, — The Age of A - quar - i - us.

quar - i - us, — The Age of A - quar - i - us.

etc. etc.

(Optional: Tenors
if done in only
2 parts)

75 76 77 78

A - quar - i - us,

A - quar - i - us,

79 80 81

A - quar - i - us,

(W. :)

(M. :)

A - quar - i - us,

82 83 84

A - ALLc

A -

85 86 87 88

quar-i-us, A -

quar-i-us, A -

89 90 91 92

quar - i - us, A -

(W. :) ALL: A -

(M. :) quar - i - us, A -

93 94 95 96

quar - i - us. A -

(W. :) A -

(M. :) quar - i - us. A -

Gong

No. 2

Donna
Berger and Chorus

Brian
Chorus

Cue: BERGER: "I thought I saw Donna."

Brightly

1 2 3 4

Repeat ad lib.
Cue for last repeat: BERGER: "Statue of Liberty waving at me."

p (last time *f*)
Pno., Guit.

(Drum fill)

Bs.

BERGER:

5 6 7

Once up - on a look-in' for Don - na time. There was a six - teen year old vir -
Just got back from look-in' for Don - na San - Fran - cis - co, psy - che - del - ic ur -

Voice

Pno.,
Guit.

(Drums accent back beat.
Perc. ad lib. Tamb.)

Bs., Pno.

8 9 10 11 12

- gin. — Oh - Don-na, oh, - oh, - Don-na, Oh, - oh, - oh, - Look-in' for - my Don - na. -
- chin. - Oh - Don-na, oh, - oh, - Don-na, Oh, - oh, - oh, - Look-in' for - my Don - na. -

simile

Boom chick-a

13 15 16

Have you seen _____ my six - teen year old tat-toed wom - an?

Voice

Br., Bari.

Guit., Pno. etc.

Bs., Pno.

17 18 19 20

Heard a . sto - ry _____ she got bust - ed for her beau - ty. Oh, _____

Pno., Guit. etc.

21 22 23 24

Oh, oh. _____

Tpu.

Trb., Bari.

BERGER and CHORUS:

25 26 27

Once up - on a look - in' for Don - na time - There was a six - teen year old vir -
Just got back from look - in' for Don - na San - Fran - cis - co, psy - che - del - ic ur -
Voice

F7 BERGER:

CHO.

Bari. Pno., Guit.

Bs., Pno.

28 *gln.* *chin.* 29 30

Oh, — Don - na, oh, — oh, — Don - na, Oh, — oh, — oh, —
 Oh, — Don - na, oh, — oh, — Don - na, Oh, — oh, — oh, —

31 32 33 (Unison) 34

look - in' for — my Don - na. — I've been to In - di - a And
 look - in' for — my Don - na. — And I'm gon - na show her
 divist Br., Bart.

Pro. Guit. etc.

Ba.

35 36 37 38

saw the Yo - ga light. In South A - mer-i - ca, The
 life on earth - can be sweet. Gon - na lay my mu - tat -

39 40 41 42

In - di - an smoke glows — bright. I'm re - in - car - nat - ed
 ed head — at her — feet. And I'm gon - na love her, make love

(2nd time to Coda)

43 44 45 46

and so are we all. And in this life - time we'll
to her till the sky turns brown.

(BERGER:)

47 48 49 50

(CHO.) rise be - fore we

Sr., Bari.

Pno., Guit., Rhythm etc.

Bs. (P)

51 (BERGER:) 52 53 54

(CHORUS:) fall, be - fore we fall.

D.S. al Coda

Coda

55 56 57

And I'm e - volv - ing, I'm e - volv - ing through the

Tpts.

Trb., Bari.

58 (ALL) 59 60 61

drugs that you put

Sr., Bari.

Pno., Guit., Rhythm etc.

Bs.

(BERGER:)

62 (CHO. :) 63 64 65

down. that you put down.

(ALL unison:)

66 67 68

Once up - on a look - in' for Don - na time - There was a six - teen year old vir -

Tpts.

Pno., Guit., Rhythm etc.

Bari., Trb.

Bs., Pno.

69 70 71

- gin. - Oh, - Don-na, oh, - oh, - Don-na, Oh, - oh, - oh, -

72 73 74 75

Look-in' for my Don - na, Look-in' for my Don - na,

Br., Bari.

Guit., Pno., Rhythm

Bs.

76 77 78

Look - in' for Ma - don - na, Don - na!

Slow 4
ALL:

Pno., Guit.

Segue as one

No. 3

Hashish
Chorus

Cue: (Attacca from "Donna")

(Slowly)

GROUP I: GROUP II:

Repeat ad lib. Hash-ish, Co-caine,

(Clar. ad lib. thru entire number)

Guit. + Marimba
Perc. Piano

Bs.

GROUP III: GROUP IV: GROUP V: GROUP VI: GROUP VII: GROUP VIII:

Her-o-ine, O-pi-um, L S D, D M T, S T P, B M T,

I: II: III: IV:

A & P, I R T, A P C, Al-co-hol, Cig-a-rettes, Shoe pol-ish, Coughs-y-rup, Pe-yo-te,

V: VI: VII: ALL:

E-quin-ol, Dex-a-myl, Com-po-zine, Kem-o-drin, Thor-f-zene, Tri-lo-phon, Dex-a-drine,

11 12 13

Ben-ze-drine, Meth-e-drine, S-E-X, Y-O-U, Wowwwww!!

PRO BAK

Cym. roll till Chorus comes up

No. 4

Sodomy Woof and Chorus

Handwritten: March 11
Kathryn
Keck
Kend

Cue: WOOF: "In the name of the Father . . . , Amen."

Slow 4

WOOF:

Sod-o - my, Fel-la - ti - o, Cun - ni-

CHORUS:

Ooo Ooo

Electric Piano

Voice

Guit. (Tamb. roll)

Ba.

lin - gus, Ped - er - as - ty.

Ooo Ooo

(Tamb. ad lib.)

Sodomy No.4 (Woof +4 backups)

D **Woof:** **G** **Bmin**

Sod - o - my, Fel - la - ti - o, Cun - ni -

Backups: Sod - o - my, Fel - la - ti - o,

Emin **A7** **C**

lin - gus, Ped - er as - ty, Fa - ther, why do these words sound so

4 Cun - ni - lin - gus, Oh - Oh - Oh - oh - oh Fa - ther,

D7 **G** **Dmi7** **G7** **C** **Amin**

nas - ty? Mas - tur ba - tion can be fun. Join the ho - ly or - gy Ka - ma Su - tra

7 nas - ty? Ma - mas - tur - ba - tion fun fun fun ho - ly

Bb7 **G** **C** **G**

ev - 'ry - one.

E - ev - 'ry - one.

6 3 7 3

Fa - ther, why do these words sound so nast - y? Mas - tur -

Ooo
divid Br., Bari. Ooo

8 9 10

ba - tion - can be fun. Join the ho - ly or - gy Ka - ma Su - tra

Ooo Ooo Ooo

(Perc. out)

11 12 13

ev - 'ry - one.

Ooo

Br., Bari. Tamb.

Pno., Guit., Perc. Bs.

No. 5

Roger

Colored Spade

Hud and Chorus

Cue: WOOF: "We are all one."

Cue: BERGER: "R. O. T. C. program in one moment."

Medium Rock

HUD:

1
Vamp ad lib. until Hud is facing front.

2
I am a

3
Col-ored Spade, a Ni - gra, a

Pno.

Barl., Bs., Guit., Pno.

Voice

Pno., Guit.

Bs.

4
Black Nig-ger,

5
A Jun-gle Bun-ny, Jig-s-boo, a Coon, a

6
Pick-a-nin-ny, Mau - Mau. An

7
Un-cle Tom,

8
Aunt Je-mim-a, Lit-tle Black Sam - bo.

9
Cot-ton pick-in' Swamp Guin-ea,

Pno.

etc.

10 11 12

Junk Man, Shoe-shine Boy, El-e-va-tor Op-er-a-tor, Ta-ble Clean-er at Her- and *LUBY'S*

13 14 15

Hard-arts, Slave, Voo-doo, Zom-bie, U-bang-i-Lipped, flat-nosed Tap Danc-er,

16 17 18

res-i-dent of Har-lem. And Pres-i-dent of the U-nit-ed States of Love, and
+ Tpts., Tamb. ad lib. back beat

Pno., Guitt.
Barl., Trb. etc.

19 20 21 22

BERGER: "Shit. And if you ask him to dinner,
22 you're gonna feed him:

Pres-i-dent of the U-nit-ed States of Love.

HUD: 23 24 25

Wa - ter - mel - on, hom - in - y grits, and short - nin' bread, Al - li - gat - or ribs, and

Tpts., Tamb.

Guit., etc.

Pno., etc.

Dr., etc.

Bs. Bari., Trb.

26 CHORUS: HUD: 27 CHORUS: HUD: 28 CHORUS: HUD:

pig tails, - so you say! some black eyed peas, - So you say! Some chit - tins, - So you say! Some

29 CHORUS: So you say! 30 (HUD:) 31

HUD: col-lard greens, - And if you don't watch out the Boo-gle Man will git you Boo!

32 33 34 35 CHORUS: So you say!

"Yeah!" Boo!

+ gtr

Tutti

No. 6 *Brook*
Chorus

Manchester, England

Claude and Chorus

Cue: SUZANNAH: "No, he comes from Flushing."

In 4

1 2 3 CLAUDE:

Man - ches-ter, Eng-land, Eng -

Pno., Guit.

Guit. (Tamb. back beat throughout)

8s.

4 5 6

- land. A - cross the At - lan - tic sea. And

7 8 9

I'm a gen - ius, gen - ius, I be - lieve in Gawd,

10 11 12

And I be - lieve that Gawd_ be - lieves in Claude.. That's

13 14 15

me, that's me. Claude Hoop-er Bu-kow-ski,

Guit., Pno.
(Tamb. back beat)

Ba.

16

Finds that it's groov - y to hide in a mov - ie, Pre -

17

tends he's Fel - li - ni, and An - ton - ni - o - ni, and

18 *3* *3* *3* *3* 19 *3* *3* *3*

al - so his coun-try-man, Rom-an Po - lan-ski, All rolled in - to one, One Claude Hoop-er Bu -

20 *3* 21 22

kow-ski. Now that I've dropped_ out,

Pno., Guit. + Tps.

Guit. / / / / / etc.
Bari. 8 bass
Bs.

23 24 25

Why is life drear - y, drear - y? An - swer my wear - y que -

26 27 28

- ry. Tim-oth-y Lear - y, dear - ie. -

Tpa. *v*
Bari. loco

CLAUDE and CHORUS:

29 30 31

Man - ches - ter, Eng - land, Eng - land, A - cross the At - lan - tic sea.

Br.

Guit. / / / / / etc.

Bari. 8 basses (Tamb. back beat)

Ba.

32 33 34 35

— And I'm a gen - ius, gen - ius. I be - lieve in Gawd,

CLAUDE:

CHORUS:

36 37 38

— And I be - lieve that Gawd be - lieves in Claude. — That's

39 40 41 42

me! That's he! That's me! That's he! That's me! That's he! That's me!

Hud, Woof, Berger, Claud and Chorus

Cue: HUD: "And I'm the Imperial Wizard of the KKK."

Cue to sing: CLAUDE: "destined for greatness or madness."

1 (Dialogue) 2 HUD: 3 *Koger*

Repeat ad lib. I'm black,

Pno., Guit. Guit. (Tamb. ad lib.) Pno., Bs.

4 5 6 WOOF: 7 *Matt K*

I'm black. I'm pink,

9 10 BERGER: 11 *Brian*

I'm pink. I'm Rin

12 13 14 15 CLAUDE: 16 *Dictated Brook*

so CHORUS: white So what. I'm in - vis - i -

Pno., Guit. ritard. Bs., Pno.

Rene: I'm brown

with

with

Segue as one

No. 8

Ain't Got No

Hud, Woof, Dionne and Chorus

Cue: (Attacca from 'T'm Black')

(CLAUDE:)

1. ble. *Rene* WOOF: Ain't got no 1. home, Ain't got no
 2. *Nicki* HUD: 2. Moth - er, Ain't got no
 3. *Wm* DIONNE: 3. smokes, Ain't got no

CHORUS:

1. so
2. or - phan
3. shit

Pno. Voice
 Guit. / / / / / /
 (Bongos ad lib.) Pno.
 Bs., Pno. 7 3

4. shoes, Ain't got no mon - ey, Ain't got no class, Ain't got no
 cul - ture, Ain't got no friends, Ain't got no school - in', Ain't got no
 job, Ain't got no work, Ain't got no coins, Ain't got no

poor hon - ey com - mon
 man luck - y dumb
 la - zy

etc.

7 3

7 scarf, Ain't got no gloves,— Ain't got no bed, Ain't got no
 shine, Ain't got no un-der-wear, Ain't got no soap, Ain't got no
 pen - nies, Ain't got no man, _____ Ain't got no tick - et, Ain't got no

hust - ler cold bag horn - y beat dirt - y

10 pot, Ain't got no faith. HUD: 2. Ain't got no 3. God.
 "A" train, Ain't got no mind. DIONNE: 3. Ain't got no
 to - ken, Ain't got no

bust - ed Catho - lic good!
 walk lost it

Segue as one

No. 9

Dead End
Quartet

Cue: (Attacca from "Ain't Got No". Tribe screams into this number)

Slow hard Rock

1

Tpts.

Guit.,
Pno., Drs.

Bs., Pno., Bari., Tbn.

Note: Quartet work out own
harmony in rehearsal.

QUARTET:

4

5

6

Dead end, — Don't walk, — Keep out, — Red light,

Voice

Guit.,
Pno.

etc.

7

8

9

Red — light. Steep cliff, — Be - ware, —

10 11 12

— mad dog, — Blind man, — Blind — man.

Musical notation for measures 10-12. The vocal line is on a single staff with lyrics: "— mad dog, — Blind man, — Blind — man." The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

13 14 15 16

Warn - ing, land mine, High volt - age line.

Musical notation for measures 13-16. The vocal line is on a single staff with lyrics: "Warn - ing, land mine, High volt - age line." The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

17 18 19 20 21

— Don't make a pass, — Keep off the grass. — De - tour,

Musical notation for measures 17-21. The vocal line is on a single staff with lyrics: "— Don't make a pass, — Keep off the grass. — De - tour,". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

22 23 24 25

Wet paint, — Hands off, — Dead end, — Dead - end.

(Perc. fill)

Musical notation for measures 22-25. The vocal line is on a single staff with lyrics: "Wet paint, — Hands off, — Dead end, — Dead - end." The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A "(Perc. fill)" instruction is present at the end of measure 25.

26 27 28

Men work - ing, Dead end, Men work - ing.

Tpts.

Guit., Perc., Tbn., Bari.

Pno., Bs.

29 30 31 32

Dead end. No stand - ing, Dead end, No park - ing,

33 34 35

Dead end, No smok - ing, Dead end,

Bari.

36 37 38

No jok - ing, Dead end, "Well it's a dead end," my friend.

SOLO: (ad lib.) ALL: Tutti

Segue

No. 10

I Believe In Love

Sheila and Trio

*Kodre +
all Girls*

Cue: WOOF: "It's Joan of Arc!"

Fast tempo

1 2 3 (when ready) SHEILA:

Repeat ad lib.

+ Guit.
Tamb. ad Mb., Drums accent back beat

I be -

Br., Pno.

optional 5 7 8 7

lieve in love, — I be - lieve in love, — I be -

TRIO: (Sing 2nd time only)

I be - lieve in — love, I be - lieve in — love.

Pno., Guit., Rhythm etc.

Pno., Bl.

8 9 10 11 2nd time to Coda

lieve in love, — I be - lieve — in love. I be -

I be - lieve in — love, I be - lieve in — love.

smile

(SHEILA:)

12 13 14 15

Heve that now is the time for — all good men — to be —

Voice

16 17 18 19

Heve in love. — I be - lieve that now is the time for —

20 21 22 23

all good men to come to the aid of — My coun - try 'tis — of thee

Slowly

Cup mute Tpts., Bari.

ritard.

Voice

Gulf., Pno., Rhythm

Ba.

24 25 26 27

— Sweet land of lib - er - ty — God save — I be-

D.S. al Coda

Coda
Tempo primo
(SHEILA:)

28 29 30 31

Heve that now is the time for all good men to
(TRIO:)

I be - lieve in - love, I be - lieve in - love,

Guit.,
Pno., Rhy.

Bs., Pno.

32 33 34 35

come to the aid of love. yeah!

I be - lieve in - love, I be - lieve in love. yeah!

Tutti

Segue

Chant

Sheila and Chorus

Cue: (Applause for 'I Believe in Love'. Chant to start rally)

MARCH tempo
SHEILA: ALL: SHEILA: ALL:

3 3

What do we want? Peace! When do we want it? Now! What do we want? Free-dom!

SHEILA: ALL:

3

When do we want it? Now! Peace now, Free-dom now, Peace now, Free-dom now,

Black, white, yel-low, red, Cop-u-late in a king-size bed. Hell no we won't go,

3

Hell no we won't go! What do we think is real-ly great? To bomb, lynch and se-gre-gate!

Segue as one

No. 11

Ain't Got No Grass

Chorus

Cue LCHORUS: (2nd time) "to bomb, lynch and segregate!"

March tempo

ALL:

1 2

Peace now! Free - dom now! Peace now! Free - dom now!

Pno., Guit.

Military Drums

Pno., Bs.

3 4

GROUP I: GROUP II: I:

Peace now! Ain't got no grass. Can't take no trip. Ain't got no

Voice

Pno., Guit.

Bs.

5 6

II: I: II: I:

a - old. Can't blow my mind. Ain't got no clothes. You're full of puss. Ain't got no

etc. simile

II: I: II: I:

7 8

pad. You're full of piss. Ain't got no ap-ples. We got balls. Ain't got no

II: I: II: I:

9 10

knife. Can't out you up. Ain't got no guns. We got ba-na-nas. Ain't got no

II: I: ALL:

11 12

gar-bage. White trash. Ain't got no draft card. Burned it, burned it, burned it.

13 14

Br., Bari. Ain't got no earth, Ain't got no fun, Ain't got no

Voice Tpts. Pno., Guít., Rhy. etc.

Ba.

15 16

bike, Ain't got no pim-ples, Ain't got no trees, Ain't got no air, Ain't got no

17 18

Wa - ter, Cit - y, Ban - jo, Tooth - picks, Shoe - lac - es, Teach - ers, Foot - ball, Tel - e - phone,

Voice

Pno., Guit.

19 20

Re - cords, Doc - tor, Broth - er, Sis - ter, U - ni - forms, Ma - chine guns, Air - planes, Germs, M -

21 22 23

1, bang, bang, bang. M - 2, bang, bang, bang. A - bombs, H - bombs, P - bombs, Q - bombs,

Ipts. 3

Voice

Drs. 3 etc.

Bari. 3

Ss. 3

24 25 26

Chin-ese, Checks, Hin-dus, Bin-dus, I - tal - i - an - os, Pol-acks, Ger-mans, Youse, Jews, Ups and Downs.

27 GIRLS: BOYS: 28

Vi-et-nam, John-son, High School, sex, Cof-fee, books, food, scis-sors, mag-a-zines, news, cig-a-rettes.

Tpx.

Bari. 8 bama (Perc. accent back beats, feel in 2)

GIRLS: BOYS:

29

Hol - ly - wood, T. V., Tues - day Weld, Bur - ton - Tay - lor. Pop -

GIRLS: 31

30

art, pop off, pop - corn, pop - si - cle. And-y War - pop, pop pa - per, pop up, Pop - eye.

ALL: 32 33

Pop - pers, Na - palm, Eng - land, Out - er space, As - tro - nauts, Je - sus, Air, air, air, air,

34 35 36 37

Air, Air, Air.

Br.,
Bari.

Segue as one

No. 12

Air

Jeanie with Dionne and Crissy

Lina Lawrence

Cue: (Attaca from "Ain't Got No Grass")

Moderate 4

(when ready)
JEANIE:

1 2 3

Repeat ad lib.

DIONNE:and CRISSY:

Bah bop bop, Bah

1. Wel - come

Voice

Guit., Pno., Marimba

Perc.

etc.

Bs.

1. sul-phur di - ox - ide, Hel - lo, car-bon mon - ox - ide. The air, the
 2. al - co-hol blood stream, Save me, ni - co-tine lung steam. In - cense, in -
 4. sul-phur di - ox - ide, Hel - lo, car-bon mon - ox - ide. The air, the

bap bap, Bah ba ba, Bah

simile

8 air is ev - 'ry - where. _____ Breathe deep
 9 cense is in - the air. _____ Breathe deep
 10 air is ev - 'ry where. _____ Breathe deep

Ba ba ba, ba, Bah

3rd time to Coda

1. 12 while - you sleep, Breathe deep. Bless you deep. 3. Cat - o - cly - mic ec - to - pia -
 13 while - you sleep, Breathe 14 15

bop bop, Bah Bah bap bap,

16 17 18 19

- sm, Fall - out a - tom - ic or - ga - sm, Va - por and fume At the stone of my

Bah ba ba, Bah, Bah

20 21 22 23 24 *D.S. al Coda*

tomb, Breath - ing like a sul - len per - fume, Eat - ing at the stone of my tomb. 4. Wel - come

Bah Bah Bah Bah Bah,

Coda

25 26 27

while - you sleep, Breathe deep, deep, deep de - deep. (cough)

(cough) (cough) (cough)

Tutti *Gut.* *Tutti*

No. 13

Initials

Chorus

Cue: JEANIE: "Methedrine's a bad scene, and Claude loves me."

Moderately slow Minuet

ALL:

1 2 3 4

Trick - y Dick took the L. - R. T. down to

Electric Piano

Guit.

Ba., Pno.

5 6 7 8

4th- Street U. S. A. — When he got there what did he see?

(Piano improvise a la Minuet)

9 10 11 12

L. B. - J. - on - L. S. D. BOYS: L. B. J. ———

GIRLS: L. R. T. ———

Voices

Guit., Flute ad lib. staccato

/ / / / / / etc.

Ba., Pno.

13 L. S. D. 14 15 16 L. B. J.

U. S. A. L. S. D.

17 18 C. L. A. 19 20 21

F. B. I. F. B. I., C. I. A., L. S. D., Trick-y Dick - ie.

Piano, Guit. (Flute out) + Fl. ritard.

B♭, Piano Segue as one

No.14

Kama Sutra
Orchestra

Cue: (Attacca from "Initials")

Electric (Oriental) sound effects ad lib. from Lead Guitar.
Perc.: Woodblock, Temple blocks ad lib. rhythms in continuous flow of sound.

1 2 3 4 5

+ Gong
Drums

Piccolo

Tpts.

Segue

No. 15

1930s

Berger

Cue: MOM I: "Ugh, I'm beat."

Brian, Matt T, Rene

Light Swing

BERGER:

Bell tone

Piano
(Sn. Dr. "corny bombs")

+ Bs.

Hel - lo there, ev - er thought of how you're liv - ing - right

smackbang in the mid - die of the Stone Age. Well, this folks is the

6 7 8

psy - che - del - ic stone age.

ritard.

9 **Fast 4** 10 11 12

Dialogue; CLAUDE: "Hello there. . . ever thought. . . etc.
Tpt. II *cup mute solo*

Piano

(+ Perc. brushes) etc.

+ Bs.

13 14 15 16

17 18 19 20

Cue for music to stop; CLAUDE: "You are psyching it, you are stoning it."

Manchester II (Reprise: Manchester, England)

Claude and Chorus (optional)

Use: MOM II: "Face it, you're a Polack." DAD I: "Look at yourself."

Hook

CLAUDE:

Man - ches - ter, Eng - land, Eng -

Guit. Piano
Bs. (Tamb. backbeat throughout)
(+ Drums)

- land, A - cross the At - lan - tic sea. —

CLAUDE: CHORUS:
And I'm a gen - ius, gen - ius. I be - lieve in Gawd, —

And I be - lieve that Gawd — be - lieves in Claude. That's me.

No. 17

I Got Life

Claude and Chorus

Cue: CLAUDE: "Well, if you really want to know, 1949." *Brook*

Freely

1

2

3

CLAUDE:

I got life, Moth - er, I got laughs, Sis - ter, I got

Piano, Guit.

Guit.

Detailed description: This system contains the first three measures of the song. The vocal line starts with a fermata over the first measure, followed by notes for 'I got life, Moth - er, I got laughs, Sis - ter, I got'. The piano/guitar accompaniment consists of chords in the right hand and bass notes in the left hand. Measure numbers 1, 2, and 3 are indicated above the vocal line.

4

5

6

free - dom, — Broth - er, I got good times, man, I got

Detailed description: This system contains measures 4, 5, and 6. The vocal line continues with 'free - dom, — Broth - er, I got good times, man, I got'. The piano/guitar accompaniment continues with chords and bass notes. Measure numbers 4, 5, and 6 are indicated above the vocal line.

7

8

ora - zy ways, — Daugh - ter, I got mil - lion dol - lar charm, cou - sin, I got

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'ora - zy ways, — Daugh - ter, I got mil - lion dol - lar charm, cou - sin, I got'. The piano/guitar accompaniment continues with chords and bass notes. Measure numbers 7 and 8 are indicated above the vocal line.

I Got Life #17

1

Emin I got life, Mo-ther, Bmin I got laughs, Sis-ter, D I got free dom, Broth-er. F#min Bmin I got good times, man.

Detailed description: This system contains the first four measures of the song. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass clef staff shows a simple bass line with whole notes and half notes. Chord symbols are placed below the bass line: Emin, Bmin, D, and F#min Bmin.

6

E I got cra-zy ways, Bmin Daugh-ter, D I got mil-lion dol-lar charm, cou-sin, I got

Detailed description: This system contains measures 5 and 6. The treble clef staff continues the melody. The bass clef staff has a simple bass line. Chord symbols are E, Bmin, and D.

9

F#min B C# F#min E7 A I got my hair, I got my head, I got my

Detailed description: This system contains measures 7 and 8. The treble clef staff continues the melody. The bass clef staff has a simple bass line. Chord symbols are F#min, B, C#, F#min, E7, A, D, and G.

13

D G D G F#min A7 I got my brains, I got my ears, I got my eyes, I got my nose, I got my mouth, I got my teeth,

Detailed description: This system contains measures 9 and 10. The treble clef staff continues the melody. The bass clef staff has a simple bass line. Chord symbols are D, G, D, G, F#min, and A7.

17

A7 I got my tongue, I got my chin, I got my neck, I got my tits, I got my heart, I got my soul, I got my

D G D G D G

Detailed description: This system contains measures 11 and 12. The treble clef staff continues the melody. The bass clef staff has a simple bass line. Chord symbols are A7, D, G, D, G, D, and G.

back, I got my ass, i got my arms, I got my hands, I got my

F#min A7 C#7 F#min Bmin

21

fingers, got my legs, I got my feet, I got my toes, I got my liver, got my blood. I got

C#7 F#min Bmin C#7 F#min Bmin E7 A7 D

25

life, Mother, I got laughs, Sis-ter, I got

Emin Bmin He's got life, he's got laughs,

29

free-dom, Broth-er. I got good times, goodtimes, man. I got

D F#min B7 E7 he's got free-dom, good times, man.

37

cra-zy ways, Daughter, I got mil-lion dol-lar charm, cou-sin, I got

He's got cra-zy ways, he's got charm,

Emin Bmin

41

headaches, and toothaches, and bad times too like you. I got my
head-aches, tooth-aches, like you.

F#min B C#7+5 F#min E A G/A A

45

hair, I got my head, I got my brains, I got my ears, I got my eyes, I got my nose, I got my
got his hair, got his brains, got his eyes,

D G D G D G

48

mouth, I got my teeth, I got my tongue, I got my chin, I got my
got his mouth, got his teeth, got his tongue,

F#min A7 D G pg 3

neck, I got my tits, I got my heart, I got my soul, I got my back, I got my ass.
 got his neck, got his heart, back, got his

52 D G D G F#mi A7

ass, I got my arms, I got my hands, I got my fingers, I got my legs, I got my feet, I got my toes, I got my
 got his hands, got his legs, got his toes,

55 C#7 F#mi Bmi C#7 F#mi Bmi C#7 F#mi Bmi

li-ver, got my blood. Got my guts, got my mus-cle, I got
 got his li-ver got blood, guts, mus-cle,

60 E7 A7 D F#min G

life, life, life, life, life, life, life!

64 D G D G D G D G D G D G D

And I'm gon-na spread it a-round the world, broth-er, And I'm gon-na spread it a-round the world, sis-ter,

Bmin C D

69

And I'm gon-na spread it a-round the world, moth-er, so

Bmin A D7

71

ev-'ry-bod-y knows what I got. A-men, A-men.

G C G D G D G D

72

9 10 11

head-aches, and tooth-aches, and bad times too — like you. I got my

+ Piano

12 Tempo - Rock 13

hair, I got my head, I got my brains, I got my ears. I got my

Voice

Guit., Piano

Drums

Bs.

14 15

eyes, I got my nose, I got my mouth, I got my

simile

16 17 18

teeth. I got my tongue, I got my chin, I got my

19 20

neck, I got my tits. I got my heart, I got my soul, I got my

Musical notation for measures 19 and 20. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The melody is a simple eighth-note line.

21 22 23

back, I got my ass. I got my

Musical notation for measures 21, 22, and 23. The vocal line continues the melody from the previous system. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

24 25

arms, I got my hands, I got my fin - gers, got my legs. I got my

Musical notation for measures 24 and 25. The vocal line continues the melody. The piano accompaniment maintains the same rhythmic structure as the previous systems.

26 27 28

feet, I got my toes, I got my liv - er, — got my blood. I got

Musical notation for measures 26, 27, and 28. The vocal line concludes the phrase. The piano accompaniment continues with the established rhythmic pattern.

9 10 11

head-aches, and tooth-aches, and bad times too — like you. I got my

Am D E Am + Piano

G⁷ C

12 Tempo - Rock 13

hair, I got my head, I got my brains, I got my ears. I got my

Voice

Guit., Piano

Drums etc.

Ba.

14 15

eyes, I got my nose, I got my mouth, I got my

simile

Am

16 17 18

teeth. I got my tongue, I got my chin, I got my

No. 17

I Got Life

Claude and Chorus

Freely

Cue: CLAUDE: "Well, if you really want to know, 1949."

Freely CLAUDE:

1 2 3
I got life, Moth-er, I got laughs, Sis-ter, I got

Gmi Dmi
Piano, Guit. Guit.

4 5 6
free-dom, — Broth-er, I got good times, man. I got

F Am Dmi G

7 8
ora-zy ways, — Daugh-ter, I got mil-lion dol-lar charm, cou-sin, I got

Dm F

41 *Ami* *D* *E7* *Am G* 43

head-aches, and tooth-aches, and bad times too, like you.

Girls: Head - aches, tooth - aches, like you.

MEN: oo

Sr. divtd
Tutti Orch.

C *B/C* *C*

44 45 46

I got my hair, I got my head, I got my brains, I got my ears, I got my

got his hair got his brains

Voicds

MEN: oo

Sr., Bari.

Guit., Pno.

etc.

B.

47 48 49

eyes, I got my nose, I got my mouth, I got my teeth.

got his eyes got his mouth got his

oo oo oo

CLAUDE:

29 30 31 32

life, moth-er, I got I got laughs, sis-ter, I I got

Handwritten: GIRLS only

He's — got life, he's — got laughs,

+ Cabasa ad lib. etc.

33 34 35 36

free - dom, broth-er, — I got good times, man. I got

he's — got free - dom, good — times, man.

Handwritten: Ami, D7, G7

37 38 39 40

ora-zy ways, daugh-ter, I got mil-lion-dol-lar charm, cou-sin. — I got

Handwritten: g/n/s on

He's — got ora-zy ways, — he's — got charm.

58 feet, I got my toes, I got my liv-er, — got my blood. Got my

60

61

gals: got his toes got his liver got blood

gys: oo — — — — — oo — — — — —

E7 Ami Dmi G C F

62 guts, got my mus-cle, — I got life, life,

63

64

gals: guts muscle

All: life, life,

Ami Bb F Bb F Bb

65 life, life, life, life, life!

66

67

68

life, life, life, life, life!

MOM I: "And you got a lot of nerve, baby."

50 51 52

I got my tongue, I got my chin, I got my neck, I got my tits. I got my

teeth

got his tongue got his neck

F B^b F B^b

53 54 3 55

heart, I got my soul, I got my back, I got my ass.

got his heart 2 back girls got his

F B^b Am C⁷

56 57 58

I got my arms, I got my hands, I got my fin-gers, got my legs. I got my

Ass

girls: got his hands got his legs

guys:

E⁷ Am Dm E⁷ Am Dm

Slow ad lib.

CLAUDE:

69

And I'm gon - na spread it a - round the world, broth - er,

Cl., Piano (+ Tamb. ad lib.)
Guit. /

70

and I'm gon - na spread it a - round the world, sis - ter,

etc.

71

and I'm gon - na spread it a - round the world, moth - er, — so

72

ev - 'ry - bod - y knows what I got. — A - men, a - men.

Dictated

Tutti Orch.

etc.

Indian drums for Berger's entrance.
Drum cues ad lib. from stage cues.

+ Bt.

CLAUDE:

29 30 31 32

life, moth-er, I got laughs, sis-ter, I got

CHORUS:

He's — got life, he's — got laughs,

+ Cabasa ad lib. etc.

33 34 35 36

free - dom, broth-er, — I got good times, man. I got

he's — got free - dom, good — times, man.

37 38 39 40

cra-zy ways, daugh-ter, I got mil-lion dol-lar charm, cou-sin. — I got

He's — got cra-zy ways,— he's — got charm.

41 42 43

head-aches, and tooth-aches, and had times too, like you.

Head - aches, tooth - aches, like you.

oo oo

Br. divisi

Tutti Orch.

44 45 46

I got my hair, I got my head, I got my brains, I got my ears, I got my

oo

Got my hair, got my brains.

Br., Bari.

Guit., Pno.

Bs.

ecc.

47 48 49

eyes, I got my nose, I got my mouth, I got my teeth,

Got my eyes, Got my mouth, got my

50 I got my tongue, I got my chin, I got my neck, I got my tits. I got my
Oo
teeth. Got my tongue, got my neck. —

53 heart, I got my soul, I got my back, — I got my ass.
Got my heart, got my back, got his

56 I got my arms, I got my hands, I got my fin-gers, got my legs. I got my
oo oo oo oo
ass. Got my hands, got my legs, —

59 60 61

feet, I got my toes, I got my liv-er, — got my blood, Got my

oo oo oo oo oo

got my toes, liv - er, got - my blood, got my,

62 63 64

guts, got my mus - cle, — I got life, life,

Got my guts, got my mus - cle, — life, life,

65 66 67 68

life, life, life, life, life!

life, life, life, life, life!

MOM I: "And you got a lot of nerve, baby."

Slow ad lib.
CLAUDE:

69

And I'm gon - na spread it a - round the world, broth - er,

Cl., Piano (+ Tamb. ad lib.)

Guit. / / / /

70

and I'm gon - na spread it a - round the world, sis - ter,

/ / / / etc.

71

and I'm gon - na spread it a - round the world, moth - er, — so

72

73

74

75

ev - 'ry - bod - y knows what I got. A - men, a - men.

A - men, a - men.

Dictated

Tutti Orch.

Indian drums for Berger's entrance.
Drum cues ad lib. from stage cues.

+ 5s.

No. 18

Going Down

Berger and Chorus

Cue: WOOOF: "Out of who?" MARY: "Out of 'whom'."

*Brian*Freely
BERGER:

In tempo

Me and Lu - ci - fer, Lu - ci - fer and me.

Guit.

(+ Drums, Bongos ad lib.)

Bs.

Just like the an - gel that fell Ban - ished for - ev - er to hell.

Voice

Guit.

etc.

To - day have I been ex - pelled from high school heav - en.

Guit.

etc.

BERGER:

13 14 15 16

El-e-va-tor go-ing down, down, down, go - ing down. Ev-'ry-bod-y go-ing

CHORUS: (optional to bar 45)

El-e-va-tor go-ing down, down, down, go - ing down. Ev-'ry-bod-y go-ing

17 18 19 20

down, down, down, go - ing down. This is my

down, down, down, go - ing down. *Dialogue to cue:*
PAUL: "how you can get it at home."

Faster tempo

BERGER:

21 22 23 24

1. doom. my hu-mi-li-a-tion- Oc-to-ber, not
2. -pa-tion pro-cla-ma-tion- Oh, doc-tor

Tps.
Guit.
Drums
etc.
Bs., Barl.

25 June
Lu - cola,

26 and it's sum-mer va - ca - tion
my head needs shrink - in'.

27

28 Such a dis -
Lu, lu, lu,

29 grace,
lu, lu, lu, lu,

30 how can I face the na - tion
Lu, lu, lu, lu,

31 Why should this
Lu - ci-fer and me

32

Bari.

Ba.

33 pain
Doomed

34 bring
from here

35 me such strange e -
to e - ter - ni - ty.

36 la - tion? -
Ba - a - a,

BERGER:

37 38 39 40

Es - ca - la - tor go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y go - ing
 Grow - ing up, go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y grow - ing

CHORUS:

Es - ca - la - tor go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y go - ing
 Grow - ing up, go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y grow - ing

41 42 43 44

down, down, - down, go - ing down. E - man - ci -
 up, go - ing down, go - ing

down, down, - down, go - ing down.
 up, go - ing down, go - ing

Dialogue - cue to continuo:
 BERGER: "Cosmic fart!"
 BERGER & TRIBE: "Mr. Brain - washer!"

2.
45 46 47 48

down.

Down, down, ev - 'ry - bod - y go - ing, down, down, ev - 'ry - bod - y go - ing.

49 For - give me if I don't cry, 50 3 It's like the Fourth of Ju - ly. 51 52 3

Down, down, ev - 'ry - bod - y go - ing down, down, ev - 'ry - bod - y go - ing.

softer

53 Thank God that an - gels can fly 54 3 down, down, - down. 55 56 Go - ing (GIRLS divisi, BOYS colla Berger)

Down, down, ev - 'ry - bod - y go - ing down, down, - down. Go - ing

Tutti Orch.

57 down, down, - 58 Go - ing down, down, - down. 59 60 Go - ing down! 61

down, down, - Go - ing down, down, - down. Go - ing down!

No. 19

Freak Out

Orchestra

Cue: BERGER: "Hey, let's have some more rock and roll music."

1 In 2

BERGER: "one, two, three, four."

Tutti Orch.

Drums

Piano, Sari., Ba. Tbn.

4 5 6

7 8 9

No. 20

Hair

Claude, Berger and Chorus

Cue: WOMAN (Margaret Mead): "for the sensual experience, that's why."

Ad lib. **CLAUDE:** *Cue to continue:*
 WOMAN: "Don't get involved."

1 She asks me why--- I'm just a hair - y guy.

Guit.

3 I'm hair - y noon and night, 4 Hair that's a fright. 5 I'm hair - y high and low,

6 Don't ask me why, don't know, 7 *Break* CLAUDE: 8 CLAUDE & BERGER:
 It's not for lack of bread, Like the Grateful Dead. Dar-lin',

Moderately slow tempo

9 10 11

Give me a head with hair, Long beau-ti-ful hair. Shin - ing, gleam - ing,

Voice

Guit.

Drums (+ Tamb. ad lib.) etc.

Ba.

CLAUDE & BERGER:

12 13 14

steam-ing, flax-en, wax-en. — Give me down to there hair, shoul-der length or long-er, —

CHORUS:

Give me down to there hair, shoul-der length or long-er, —

15 16 17

Here ba-by, there ma-ma, Ev-'ry-where, da-dy, da-dy. Hair. —

BOYS:

GIRLS:

Here ba-by, there ma-ma, Ev-'ry-where, da-dy, da-dy. Hair, hair, hair, hair, hair,

Tps.

Tutti

Bari.

Ba.

18 19 20

Flow it, show it, Long — as God can grow it, my —

(BOYS:) (GIRLS:)

(GIRLS:) (BOYS:)

hair, hair, — hair. — Hair, hair, hair, my

#2 by Matt + Rene

21 22 23

hair. Let it fly in the breeze. And get caught in the trees, Give a

hair.

Voice

24 25 26

home to the fleas — in my hair. A home for fleas, — (yeah) a

A home for fleas, — (yeah) a

27 28

hive for — bees. (yeah) A nest for birds, There ain't no words, For the

hive for — bees. (yeah) A nest for birds, There ain't no words. For the

This system contains the first two lines of music. The top line is a vocal melody in G major, starting on D4 and moving through G4, A4, B4, C5, D5, E5, F5, G5. The lyrics are 'hive for — bees. (yeah) A nest for birds, There ain't no words, For the'. The second line is a piano accompaniment consisting of chords in the right hand and a simple bass line in the left hand. Measure numbers 27 and 28 are indicated above the staff.

29 30

beau-ty, the splen-dor, the won - der of my hair. hair.

beau-ty, the splen-dor, the won - der of my hair, hair, hair, hair, hair,

Tpts.

Tutti

Bari.

This system contains the next two lines of music. The top line continues the vocal melody with lyrics 'beau-ty, the splen-dor, the won - der of my hair. hair.'. The second line continues with 'beau-ty, the splen-dor, the won - der of my hair, hair, hair, hair, hair,'. The piano accompaniment continues. At measure 30, there are three instrumental parts: 'Tpts.' (Trumpets), 'Tutti' (Tutti), and 'Bari.' (Baritone). Measure numbers 29 and 30 are indicated above the staff.

31 32 33

Flow it, show it. Long — as God cangrow it, my —

hair, hair, — hair. — Hair, hair, hair, hair,

This system contains the final two lines of music. The top line has a vocal melody with lyrics 'Flow it, show it. Long — as God cangrow it, my —'. The second line continues with 'hair, hair, — hair. — Hair, hair, hair, hair,'. The piano accompaniment continues. Measure numbers 31, 32, and 33 are indicated above the staff.

#3 Matt Brown

94 35 36

hair. I want it long, straight, curl-y, fuz-zy, Snag-gy, shag-gy, rat-ty, mat-ty.

hair. Oo

Brass

Guit., Rhythm

Bari.

Bs.

37 38

Oil - y, greas - y, fleec - y, Shin - ing, gleam - ing, steam - ing, flax - en, wax - en,

Oo

39 40

Knot - ted, pol - ka - dot - ted, twist - ed, head - ed, braid - ed.

Oo

41 Pow-dered, flow-ered, and con-fet-tied, 42 Bang-led, tang-led, spang-led and spa-

Oo _____ oo _____

43 ghet-tied, 44 45 46

oo _____ Oh,— say can you see my—

Guit., Drums
Bs.

47 (CHORUS:) 48 49 CLAUDE & BERGER:

eyes, if you can then my hair's too short. Down to here, down to there.

Voices

50 51 CHORUS:

Down to there, down to where it stops by it-self. Doo-doo-doo-doo,
Piccolo

(CLAUDE & BERGER:)

52 53

(CHORUS:) They'll be

Do - doo-doo-doo - doo, Do - doo-doo-doo - doo, Do - doo-doo-doo - doo -

Voice

54 55

"ga - ga" at the "go go" When they see me in my to - ga, My

doo.

Guit.

Bt.

56 57

to - ga made of blond, - bril - lian - tined, Bi - bli-cal hair. My

My

68 59

hair like Je - sus wore it, Hal - le - lu - jah, I a - dore it. Hal - le -

hair like Je - sus wore it, Hal - le - lu - jah, I a - dore it. Hal - le -

60 61 62

lu - jah, Ma - ry loved her son. Why don't my moth - er love me?

lu - jah, Ma - ry loved her son. Why don't my moth - er love me?

63 64 65 66

Hair, _____ Flow it, show it, Long _ as God can grow it, my _

Hair _____

Hair, hair, hair, hair, hair, hair, hair, hair, hair... Hair, hair, hair, hair.

(Play 3 times)

Brass

Guit.

Tutti Orch.

Bari.

Bs.

67 68 69

Two staves of music labeled "Hair." The top staff is a single melodic line, and the bottom staff is a piano accompaniment with chords and a rhythmic bass line. Measures 67, 68, and 69 are indicated by brackets above the staves.

70 71

Cue to continue: WOMAN: "as good as the Mormon Tabernacle Choir"

Repeat ad lib. for applause

Drums

ad lib.

Two staves of music labeled "Drums". The top staff shows a melodic line with a repeat sign at measure 71. The bottom staff shows a piano accompaniment. The text "Repeat ad lib. for applause" is written below the staves. The word "Drums" is written on the left side of the first staff.

72 ALL: "Hallelujah!" 73 74

Guit.

Tutti Orch.

Bari.

Bs.

Two staves of music. The top staff is labeled "Guit." and the bottom staff is labeled "Tutti Orch.". The bottom staff also has "Bari." and "Bs." written below it. Measures 72, 73, and 74 are indicated by brackets above the staves. The text "ALL: 'Hallelujah!'" is written above measure 72.

No. 21

Jeremy Dante

My Conviction

Woman (Margaret Mead)

Cue: WOMAN: "I am your friend."

TRIBE MEMBER: "Ah... she's gonna sing!"

1 2

Piano

Guit.

Bass

WOMAN: (sounds 8 bassa)

3 4

Voice

Guit.

Piano

Bass

I would just like to say that it is my conviction That

5 6

Voice

Guit.

Piano

Bass

long - er hair and oth - er flam - boy - ant af - fect - a - tions Of ap -

7 8

Voice

Guit.

Piano

Bass

pear - ance are noth - ing more Than the male's e - merg - ence from his

9
drab cam-ou-flage in-to the gaud-y plum-age Which is the

11
birth-right of his sex. There is a pe-cu-liar no-tion that el-e-gant plum-age And

12 13 14 15

14
fine feath-ers are not prop-er for the man When ac-

15 16

(+ Clar. sust.)
Piano

17
- - - - - tu-ly. Directed

18 19

Piano

20 3 3 21 22

That is the way things are in most spe - cies.

+ Clar.,
Guit.
+ Bt.

Pno., Cl.

No. 22

all

Sheila Franklin

Chorus

Cue: HUD: "She is flying in at an altitude of 10,000 c.c.'s."

1 2 3 ALL:

Shel - la Frank - lin,

Guita.
(* Tamb. and Drums)

Bt.

4 5 6 7

Sec - ond sem - es - ter N. Y. U. And she's a pro - test - er.

[Note: Indian Drums ad lib. with stage dance]

No. 23 *Kodie*

Easy To Be Hard

Sheila

Cue: BERGER: "I hate yellow."

Moderate 4

SHEILA:

1 2 3

How — can peo - ple
How — can peo - ple

Voice

Guit.
* *p*
(Perc.: Conga & Maracas "Easy Latin")

Bs.

4 5 6

be so heart - less, How — can peo - ple be so cruel. Eas - y to be
have no feel - ings, How — can they ig - nore their friends. Eas - y to be

7 8 9 10

hard, Eas - y to be cold. —
proud, Eas - y to say no. —

Voice

Clar.

* Performed in New York with acoustic guitar and bass only.

11 12 13

Es-peci-'lly peo-ple who care a-bout stran-gers Who care a-bout e - vil and

14 15 16

so-cial in-jus - tice. Do you on-ly care a-bout the bleed-ing crowd?

17 18 19 20

How _____ a-bout a need-ing friend. I need a friend. _____

optional *gua* - - - - - 7

How _____ can peo-ple
How _____ can peo-ple
Voice

21 22 23 24

have no feel - ings, You _____ know I'm hung up on you. Eas-y to give in.
have no feel - ings, How _____ can they ig-nore their friends. Eas-y to be hard.

Clar.

1. 2. 25 26 27 28

Eas - y to help out. cold.

Eas - y to be

29 30 31 32 33

Eas - y to be proud. Eas - y to say no.

ritard.

No. 24

Hung Up

Orchestra

Cue: BERGER: "And I'm hung up on Donna. MaDonna."

Rock

1 Vamp till lights on flag. 2

Guit. Drums

Bs.

No. 25

Don't Put It Down !

Woof, Berger and Steve

*Brenda
Kane
William*

Cue: (End of ad lib. stage harmonica music)

Country Western Dialogue: WOOF: "Folding the flag . . . etc."

1 2 3 4 5

Guit. I Ab (Nashville fills) etc.

Bs. (→ Dr.)

6 7 8 9 10

11 12 13 14 1. 15 16

2. 17 18 19

Vamp till cue:
BERGER: "Selma, Alabama this morning,
ladies and gentlemen."

Repeat ad lib.

2nd time

WOOLF, BERGER, STEVE:

3rd time

20 21 22 23

1. Don't put it down. Best one a - round. _____
 2. You look at me what do you see? _____
 3. 'Cause I look dif-f'rent you think I'm sub - ver-sive. _____

Guits., Pno. ad lib., Sa.

24 25 26 27

Cra - zy for the Red Blue and White, _____
 Cra - zy for the White Red and Blue, _____
 Cra - zy for the Blue White and Red, _____

28 29 30 31

Cra - zy for the Red Blue and White. _____
 Cra - zy for the White Red and Blue. _____
 Cra - zy for the Blue White and Red. _____

Ad lib.

A tempo

32 33 34 35

My heart beats true — For the Red White and Blue. _____

36 Cra - zy for the Blue White and Red, 37 38 39

40 Cra - zy for the Blue White and Red and Yel - low 41 42 43

44 fringe. Cra - zy for the 45 46 47 48

49 Blue, White, Red and Yel - low. 50 51 52 53

Frank Mills

Crissy

No. 26

Lisa

Cue: JEANIE: "Well, don't hold your breath."

Gentle Rock

1 2 3

CRISSY:

I met a boy called

Piano

Guit. I busy "Classic style" line ad lib.

Guit. II

(Piano cont. ad lib.)
(Drums w/brushes-"Light Rock")

Bs.

4 5 6

Frank Mills, On Sep - tem - ber twelfth right here in front of the

7 8 9

Wav - er - ly, But un - for - tun - ate - ly I lost his ad -

Don't Put It Down! No. 25

Tempo
F

BbAdd⁹ **C** **F**

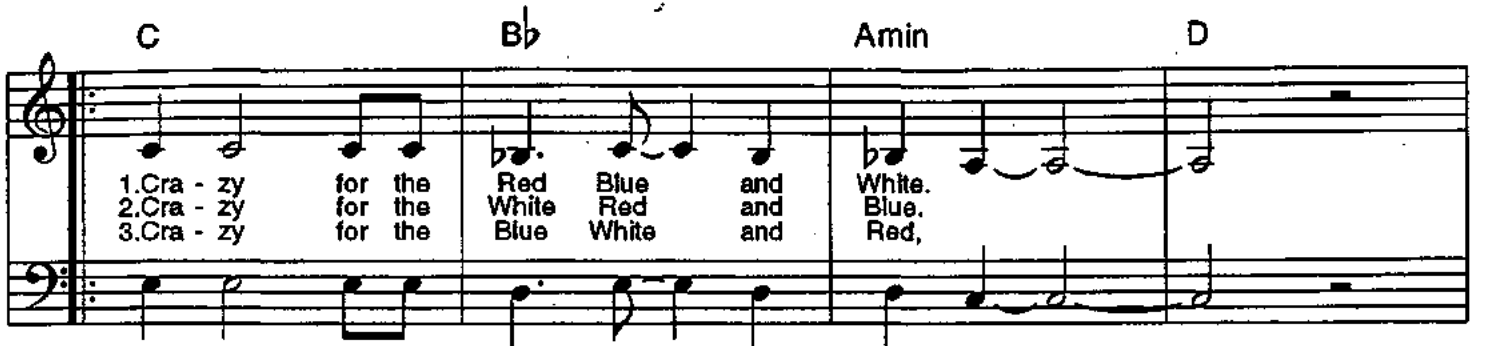
Ad Lib. Don't put it down. Best one a - round.



1

C **Bb** **Amin** **D**

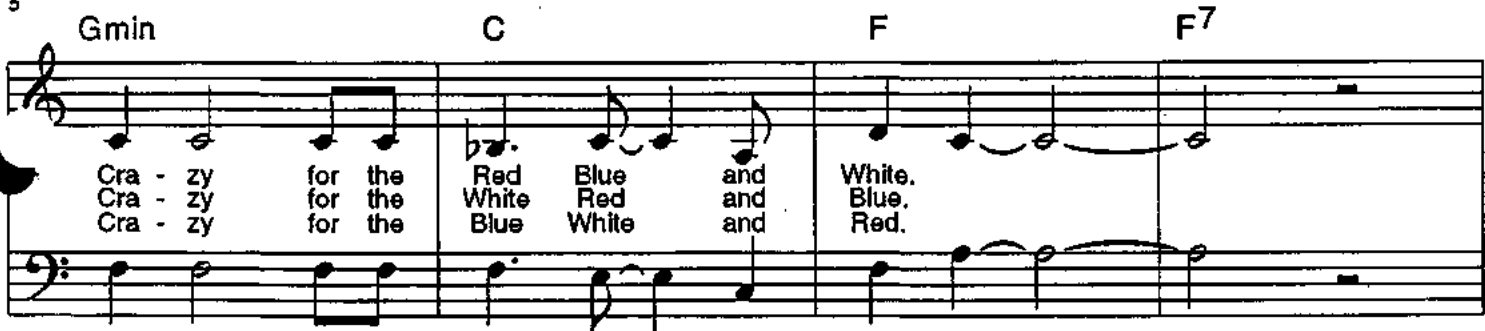
1. Cra - zy for the Red Blue and and White. Blue.
 2. Cra - zy for the White Red and and Blue. Blue.
 3. Cra - zy for the Blue White and and Red, Red,



5

Gmin **C** **F** **F7**

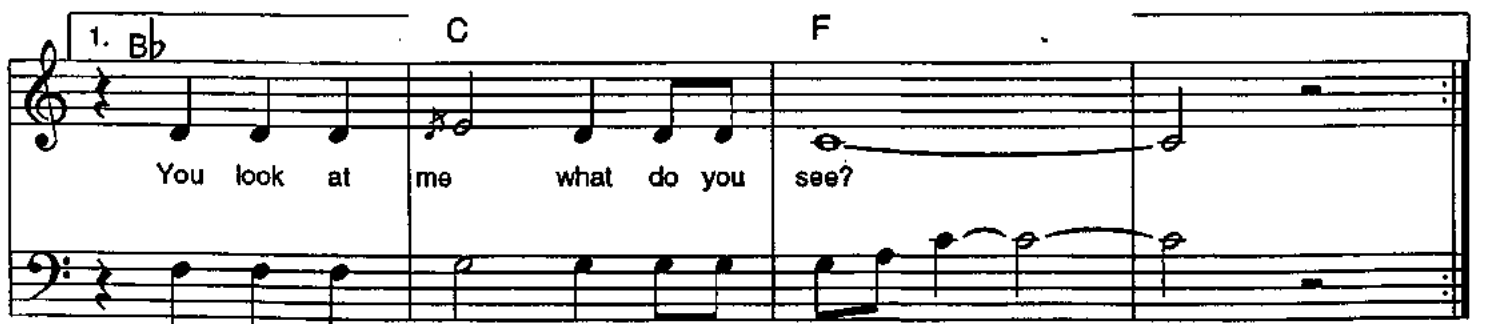
Cra - zy for the Red Blue and and White. Blue.
 Cra - zy for the White Red and and Blue. Blue.
 Cra - zy for the Blue White and and Red. Red.



9

1. **Bb** **C** **F**

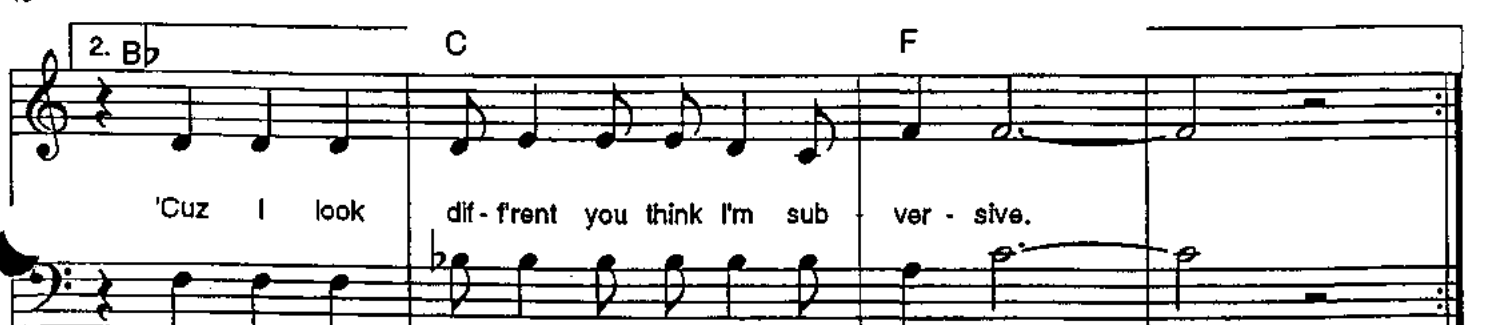
You look at me what do you see?



13

2. **Bb** **C** **F**

'Cuz I look dif - f'rent you think I'm sub ver - sive.



17

3. B \flat C *Tempo F*

Ad Lib. My heart beats true for the Red White and Blue.

21 C B \flat Amin D

Cra - zy for the Blue White and Red,

25 Gmin C F B \flat

Cra - zy for the Blue White and Red and Yel - low

29 F G \flat 7 C B \flat

fringe Cra - zy for the Blue White Red and

33 F

Yel - low

10 11 12

dress. He was last seen with his friend, a drum-mer. He re-

Puo. Guit. ad lib.

Guit. II

(Piano cont. ad lib.)
(Drums w/brushes-"Light Rock")

Ba.

13 14 15

sem-bles George Har-ri-son of the Bea-tles, But he wears his hair— tied

16 17 18 19

in a small bow at the back. I love him, But it em-

20 21 22

bar-ras-ses me to walk down the street with him. He

23 24 25

lives in Brook - lyn some - where And wears this white crash

26 27 28

hel - met. He has gold chains on his leath - er jack - et And

29 30 31

on the back are writ - ten the names, "Mar - y" and

32 33 34

"Mom" and "Hell's An - gels."

Pno.

(Drums "Light fill" -----)

35 36 37

I would grate - ful - ly — ap - pre - ci - ate it If you see him

Gutr. ad lib.

38 39 40

tell him, I'm in the park with my girl - friend And

41 42 43 44

please, — tell him An - ge - la and I don't want the

45 46 47 Tempo 48

two dol - lars back... Just him. —

P^{no}.

Applause
Segue

No. 27

all.

Be-In 'Hara Krishna'

Chorus

Cue: (Applause for 'Frank Mills')

In 2

1 2 3 4 5

Flute (start quietly and gradually build)

Guit.

Bell tree

Add Drums

etc.

Bass

CHORUS: (unison)

6 7 8 9 10

Ha - ra Krish - na,

Guit. I

(Perc. add Bongos or Quicas)

R. H.

Guit. II

Bass

11 12 13 14 15

Ha - ra Krish - na, — Ha - ra Krish - na, — Ha - ra

R. H.

16 17 18 19 20

Krish - na, — Ha - ra Ra - ma, — Ha - ra Ra - ma, —
 (Perc. add Bongos or Quica)

Guit. I R. H. Guit. II

BASS

21 22 23 24 25

Ra - ma, Ra - ma, — Ha - ra, Ha - ra, — Ha - ra

(Chorus divisi & opt. 8^{va})

Add Soprano descant on repeat, 26 Ah 27 28 29 Ah

Krish - na, Ha - ra Krish - na, Ha - ra

Ad lib. 1st time Flute Solo, 2nd time Trumpet Jazz Solo

Cm F7 Eb Ebmaj7

(Drums add Hi-Hat on repeat)

Ah 30 31 32 33

Krish - na, Ha - ra Krish - na, Ha - ra

Am7(b5) D7 Gm Fm6

Ah ————— Ah

34 *d.* 35 *d.* 36 37 *d.*

Ra - ma, — Ha - ra Ra - ma, — Ra - ma

Chords: Cm7, F7, Eb, Ebmaj7

Ah —————

38 39 *d.* 40 41 42

Ra - ma, Ha - ra, Ha - ra, Ha - ra

Chords: Am7(b5), D7, Gm, Gm

1. 2.

(Play 3 times)

43 (unison) 44 45 46

Love, — Love, — Love, — Love, —

Fl., Br., Guit. Guit. (Drums "Rock") Bs.

47 48 49 50 51

Love, — Love, — Love, — Love, — Drop out,

52 53 54 55 56

drop out, drop out, drop out, Be in, be in,

57 58 59 60 61 62

(1st-2nd time) 3rd time to Coda

1st time: STEVE: "What's happening... .. underarm deodorant?"
 2nd time: SHEILA: "Sex isn't love... .. pleasure anymore."

(3rd time) GROUP I: be in, be in. Take Ohmmmmm

Bass

63 64 65 66 67 68

1st time: LEATA: "New York... .. Blah!"
 2nd time: BOY: "I'd like to see... .. a madrine gun."

Love. Love. Ohmmmmm

Guit. (+ Perc.)

69 70 71 72 73 74

1st time: WOOF: "Physical contact... .. repulse me." D.S.
 2nd time: GIRL: "Ship these... .. meat grinder." al Coda

Love. Love. Ohmmmmm

Coda (CHORUS-GROUP I:)

75 76 77

trips, Get high, Laugh, joke and good -

Voice

Guit., Perc. (Latin-Mambo feel)

Bs.

78 79 80

bye. Beat drums and old tin pot. I'm

GROUP II: (Sopranos)

81 82 83

high on you know what. Take trips, Get

High,

GROUP I:

84 85 86

high, Laugh, joke and good - bye. Beat

way up here.

High, high I - on - o - sphere.

87 88 89 90

drums and old tin pot. I'm — high on you know what. Take —

GROUP III: (Basses)

Ha - ra

High, high, way — up here.

91 92 93 94

trips, Get — high, Laugh, — joke and — good - bye. Beat —

Krish - na, Ha - ra Krish - na, Ha - ra

High, high I - on - o - sphere.

96 97 98

drums and old tin pot. I'm — high on you know what. Ma - ri -

Krish - na, Ha - ra Krish - na. Ma - ri -

+ 8 bars

Exam + Picc. 8^{va}

Ah _____ Ah _____

99 100 101 102

jua - na, ma - ri - jua - na, jua - na,

Marimba
ad lib. Cm F7 Bb Ebma7

Ah _____

103 104 105 106

jua - na, ma - ri, ma - ri. Ma - ri -

Am7(b5) D7 Gm Fm5

Ah _____ Ah _____

107 108 109 110

jua - na, ma - ri - jua - na, jua - na,

Cm F7 Bb Ebma7

Ah _____

111 112 113 114

jua - na, ma - ri, ma - ri.

Am7(b5) D7 Gm (Drum fill) 3 3

(unison)

115 116 117 118

Beads, — flow - ers, free - dom, hap - pi - ness.

Guit. G7 (Drums "Rock")
Marimba
Bass

119 120 121 122

Beads, — flow - ers, free - dom, hap - pi - ness.

G7

123 124 125 126

Beads, — flow - ers, free - dom, hap - pi - ness.

Fm

127 128 129 130

Beads, — flow - ers, free - dom, hap - pi - ness.

D7

* Segue

* Drums and percussion ad lib. continue with stage action until Claude withdraws his draft card from the fire. - Music segues.

No. 28

Frank

Where Do I Go

Claude and Chorus

Cue: (Claude withdraws draft card)

Moderately

1 2 3 4 3

Repeat ad lib. until voice

CLAUDE:

Where do I go — Fol-low the riv-er, —
 Where do I go — Fol-low the chil-dren, —
 Voice

Guit.

Drums etc.

5 3 6 7

Where do I go — Fol-low the gulls. Where is the some-thing
 Where do I go — Fol-low their smiles. Is there an an-swer

8 3 9 10

Where is the some-one, — That tells me why I live and die. —
 In their sweetfac-es, — That tells me why I live and die. —

11 12 13

Fol-low the wind song — Fol-low the thun - der — Fol-low the ne - on in

Tpts., Bari.

14 15 16

young lov-er's eyes. — Down — to the gut - ter — Up to the gilt-ter, —

17 18 19

In-to the cit - y — where the truth lies. — Where do I go —

CLAUDE & CHORUS:

Tpts.
Guit.
Bari.
Bass

20 21 22

Fol-low the chil-dren, — Where do I go — Fol-low their smiles.

CLAUDE & GIRLS:

23 is there an an - swer... In their sweet fac - es, - That tells me why I live and

BOYS:

24 is there an an - swer... In their sweet fac - es, - That tells me why I live and

25

26 die. Fol - low the wind song - Fol - low the thun - der -

27 die. Where do I go? Tell me,

28

29 Fol - low the ne - on in young lov - er's eyes... Down - to the gut - ter -

30 Where do I go? Where do I

31

32 33 34

Up to the glit - ter, — In - to the cit - y — Where the truth lies. —

go? — Do I go? — Tell me, Where do I go?

CLAUDE: (Solo)

35 36 37

Where do I go — Fol - low my heart - beat, — Where do I go — Fol - low my

Voice

Guit.

Bs.

38 39 40

hand. Where do they lead — me, And will I ev - er —

41 42

Dis - cov - er why I live and die. —

43 CLAUDE: 44 45 46

CHORUS: I live and die. Why do I

Why? Why? Beads,

Tpts.
Guit.
Barl.
Bb.
+ Trb.,
Tpt. 3

47 48 49 50 51

live? Why do I die? Tell me, Where do I go? Tell me

Flow'rs, Free-dom, Hap-pi-ness, Beads, Flow - ers,

52 53 54 55 56 57

why?— Tell me, Where?— Tell me Why?— Tell me Where?— Tell me Why?—

Free - dom, Hap - pi - ness. Beads, Flow - ers, Free-dom.

Tutti

No. 29

Electric Blues

Quartet

Cue: (First few lines of Kate Smith recording)

Moderate 4

SOLO:

Tell me, Voice

Pno.

(Tutti)

Guit.

Drs.

Dr.

QUARTET:

Who do you love, man? Tell me what man?

Guit.

Pno., Drums

Dr.

SOLO:

Tell me what's it you love, man? An

simile

13 14 15 16 17

old fash-ioned mel - o - dy.

18 19 20 QUARTET: 21 22

Tell me what's it that moves you?

23 24 25 26 SOLO: 27

Tell me what's it that grooves you? An old fash-ioned

28 29 30 31 32

mel - o - dy.

QUARTET:

33 34 35 36 37

But old songs leave you dead — We sell our

38 39 Double rhythm 40 (2nd time)

souls for bread. We're

Tpts., Trb.

Drs., Guit. etc.

Bari.

41 42

all en-cased in son - ic ar - mor Belt-in' it out thru chrome gren - ades.

Guit., Drums

Voice

Bs.

43 44

Miles and miles of me - du - san chords, It's the E - lec-tron-ic son - ic boom.

simile

45 46

It's what's hap-pen-ing, ba-by, It's where it's at, dad-dy. They

Tutti

Bs.

47 48

chain ya and brain - wash ya When you least sus-pect - it, - They

Voice

49 50

feed ya mass med-i-a. The Age is e-lec-tric. I got the

Voice

(2nd time sing silently) 51 52

e-lec-tric blues, I got the e-lec-tric blues, I got the

Br. b

Guits., Drums Bari.

53 e - lec - tric blues, 54 e - lec - tric blues.

55 Thwump, rack-et - y whomp, rock. 56 Folk rock, rhy - thm and blues. SOLO: An

Br. Voice

Guita., Drums

Ba.

57 old fash - ioned mel - o - dy, 58 An

lec - trons ex - plod - ing, rack - et - y clack. Whomp, plugged in, turned on.

59 old fash - ioned mel - o - dy, 60 An

Rack - et - y shwump whoomp rock. Folk rock, rhy - thm and blues.

old fash-ioned mel - o - dy.

D.S. al Coda

61 62

Thwump, rack-et-y clack, Whoomp, whump, poof, caved in, caved in, yes caved in. (Scream!) We're

Coda

63 64

(silently) e - lec - tric blues, I got the e - lec - tric blues, I got the (Sing)

Repeat ad lib.

65 66 On cue

e - lec - tric blues, got the On cue

Br. Guita. Drums Bari. Bs.

Segue

No. 30

Oh Great God Of Power

Chorus

Cue: (Applause for "Electric Blues")

Slow, majestic

(Repeat if necessary. First time bass only. Second time add guitar)

CHORUS: (from house)

1 2 3 4

Oh great God of pow - er, Oh great God of light, Voice

Drums Guit. (+ Pno.)

5 6 7 8

Oh great God of gas, Oh Con Ed, Oh Con Ed, Where has all the pow-er fled?

(Group now on stage)

Where has all the pow-er fled?

9 10 11

(from house) He — is — blood. — He — is — skin.

ALL: (on stage)

12 13 14 15

He — is — bone, He is air, He is, He — is A-qua-ri - us, —

Fast 4

17 Repeat ad lib.

Cue to segue: (Claude enters dressed in gorilla suit)

16 18

he — is A-qua-ri - us. — Appear! Appear! Appear! Appear!

Drum

Segue as one

No. 31

Manchester III

Chorus

Cue: HUD: "It's Lord Buckingham!" (Segue from "Oh Great God Of Power")

CHORUS:

Man-che-ter, Eng-land, Eng - land. A-

cross the At-lan-tic sea. — And I'm a gen-ius, gen - ius, I be-

lieve in Gawd, — And I be-lieve that Gawd _ be-lieves in Claude, that's me.

Piano, Guitars
(Tamb. back beat throughout)

(+ Drums)

Ba.

simile

1 2 3 4 5 6 7 8 9 10 11 12 13

Detailed description: This is a musical score for a chorus. It consists of three systems of music. Each system has a vocal line at the top and a piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a vocal line containing notes 1 through 4, with lyrics 'Man-che-ter, Eng-land, Eng - land. A-'. The piano accompaniment includes a bass line and chords. The second system continues the vocal line with notes 5 through 8, with lyrics 'cross the At-lan-tic sea. — And I'm a gen-ius, gen - ius, I be-'. The piano accompaniment is marked 'simile'. The third system continues the vocal line with notes 9 through 13, with lyrics 'lieve in Gawd, — And I be-lieve that Gawd _ be-lieves in Claude, that's me.'. The piano accompaniment continues with chords and a bass line. The score includes performance instructions such as 'Piano, Guitars (Tamb. back beat throughout)' and '(+ Drums)'. Measure numbers 1 through 13 are indicated above the vocal line.

No. 32

Black Boys

Girls Trio and Boys Trio

Handwritten notes:
Elevated
1/2
1/2
1/2

Cue: CLAUDE: "Hey, Woof, you got life, man."

Tequilla tempo
BOYS TRIO:

Cue to continue: DLANE:
"He's got life!"

1 *tacet first time* 2 3 (start) 4

They've I've got, ba-by, I've got, Please... ba-by,

Pno.
Guit.,
Drums

Bs.

Handwritten note:
1/2
1/2
1/2

Tempo I

5 6 7

GIRLS TRIO
1. Black boys are de - li - cious Choc - 'late flav - ored
2. Black boys are nu - tri - tious Black boys fill me

BOYS TRIO
1.-2. I've got, ba - by, I've got,

Guit.,
Pno.,
Drums

Bs.

simile

8 9 10

love.
up. Lic - 'rice lips like can - dy
Black boys are so damn - yum-my

ba - by, I've got, ba - by,

11 12 13

Keep my co - oca han - dy. I have such a
 They sat - is - fy my tum - my. I have such a

I've got, ba - by. Ooh

14 15 16 1 GIRL SOLO:

sweet tooth When it comes to love. Once I
 sweet tooth When it comes to to

ooh ooh ooh

Half time

2 GIRLS:

17 Ooh — 18 ooh — 19 ooh — 20 ooh —

GIRLS TRIO Solo tried a di - et Of qui - et rest no sweets, But

(Wood block on back beats) simile

21 ooh — 22 ooh — 23 ooh — 24 ooh —

I went near - ly cra - zy, And I went clear - ly cra - zy Be -

25 ooh — 26 ooh — 27 ooh — 28 ooh. — 3 GIRLS:

cause I real - ly craved for My choc-'late flav - ored treats. Oh,

D.S. al Coda

Coda

GIRLS TRIO 29 30 31 32

love. Black, black, black, black, black, black, black, Black Boys, -

BOYS TRIO

ooh. Black boys. -

Segue as one

No. 33

Handwritten notes:
Am 5/4
2/1
1/2
1/4

White Boys

Girls Trio (The Supremes)

Cue: ("Supremes" enter, segue from "Black Boys")

Medium up tempo

SUPREMES TRIO

1 2 (LEAD:) 3

1. White boys are so pret - ty,
2. White boys give me goose - bumps,
(OTHERS:)

1.-2. Do do - n do do oo -

(Vamp till voice is ready)

Guit. Dr. Bs. Voice etc.

4 5 6

Skin as smooth as milk. — White boys are so
White boys give me chills. — When they touch my

Do do - n do do do oo —

7 8 9 10

1. 2.

pret - ty. Hair like Chin - ese silk. My
 shoul - der. That's the touch that kills.

do do do do do do do.
 do do do That's the touch that kills.

11 12

moth - er calls 'em lil - lies,
 Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do,

13 14

I call 'em pic - a - dil - lies. My
 Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do,

15 16

dad - dy warns me stay a - way.

Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do.

Detailed description: This block contains measures 15 and 16 of the music. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "dad - dy warns me stay a - way." below the staff. The second staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes with a dotted quarter note, and some rests. The lyrics "Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do." are placed below the piano staff.

17 18 19

I say come on out and play — ay - ay - ay. White boys are so groov-

Ah — ay - ay - ay. White boys are so

(Guit., B., Drums)

Bari.

Detailed description: This block contains measures 17, 18, and 19. The top staff is the vocal line, with lyrics "I say come on out and play — ay - ay - ay. White boys are so groov-". The second staff continues the vocal line with lyrics "Ah — ay - ay - ay. White boys are so". The piano accompaniment continues in the second staff. In measure 19, there is a section for "(Guit., B., Drums)". The bottom staff is labeled "Bari." (Baritone).

20 21 22

- y. White boys are so tough, —

groov-y, groov-y, groov-y, groov-y. White boys are so tough, — so tough.

Detailed description: This block contains measures 20, 21, and 22. The top staff is the vocal line, with lyrics "- y. White boys are so tough, —". The second staff continues the vocal line with lyrics "groov-y, groov-y, groov-y, groov-y. White boys are so tough, — so tough.". The piano accompaniment continues in the second staff.

23 24 25 26

Ev - 'ry time they're near — me, — Just can't get e - nough.

Ev - 'ry time they're near — me,

Bari., Trb.

27 28 29

1. White boys are so pret - ty, White boys are so
2. White boys are so sex - y, Legs so long and

1. White boys are so pret - 1. - 2. Do do - n do do oo —
2. White boys are so sex - 1. - 2. Do do - n do do oo —

Tpts.
(Guitr. + Tamb. ad lib.) Bari., Trb. etc.

Bs.
Drs. etc.

30 31 32

sweet. — White boys drive me ora - zy, —
lean. — Love those sprayed on trous - ers, —

Do do - a do do do oo — do do do

| | |
|----|----|
| 1. | 2. |
| 34 | 35 |

33 Drive me in-dis - creet.
Love the love ma - chine.

36 My broth - er calls 'em

Drive me in-dis - creet.
Love the love ma - chine.

Tpts.
Tpt. 3,
Tbn.,
Saxi.
(Drum, Guita. cont.)
Bs.

37 rub-ble, 38 they're my kind of trou-ble. 39 My

rub-ble, — Doo — doo — do, trou - ble.

40 Dad - dy warns me no, 41 But I say white boys go go 42

Ooo — no, no, no, — no, oo — Go, —

43 44 45

White boys are so love - ly
 Ba - by oo

- go, - go, - go. Ba-by, ba-by, ba - by, Ba-by, ba-by, ba - by, ba - by,

Tpt.
 Bari..
 Trb.
 Bs.
 Drs. etc.

46 47 48

Beau - ti - ful — as girls — Love to run my
 oo oo oo

ba-by, ba-by, ba-by, ba - by oo ba-by, ba-by, ba-by, ba - by,

49 50 51

fin - gers — and toes thru all their curls, — Give me a
 Ba - by, ba - by. and toes thru all their curls. —

52 53 54

tall, a lean, a sex-y, a pret-ty, a groov-y, a juic-y.

Ba-by, ba-by, ba - by, Ba-by, ba-by, ba - by, Ba -by, ba - by, ba - by.

Tpts.
Tpt. 3b
Tbn.
Bari. (Drums, Guits. cont.)

Bs.

55 56 57 58 59

White boys, Black boys, White boys, Black boys, White boys,

White boys, Black boys, White boys, Black boys, White boys,

Br., Bari.

Guits.
Drums

Bs.

60 61 62 63 64

Mixed me-di - a!

(three times)

Drum fill

Tutti

Bs.

No. 34

Walking In Space

Dionne, Steve, Leata, Sheila, Jeanie and Chorus

Cue: CLAUDE: "Pick up your glow worms. And glow"--

Slow 4

1 2 3 4

Guit.

Bs.

CHORUS:

5 6 7 8

Doors locked, *Rene* Doors locked. *Ron*

Opt. Guit.

+ Guit. 8va

Bs.

9 10 11 12

Blinds pulled, *Katheryn* Blinds pulled. *Chris*

Bs.

13 14 15 16

Lights low, *Matt K* Lights low. *Angela*

17 18 19 20

Flames high, *Lauren* Flames high. *William* My *alto*
GIRLS:

CHORUS:

21 22 23 24

bod - y, *Solo + Tenors* My bod - y, *Basses* My bod - y.

Guit., Pno. Gong *simile*

Bari., Guit.

Drums etc.

48 coun-try air. 49 I feel my flesh, 50 all col-ors mesh.

Faster (Moderate Swing Rock)

51 CHORUS: 52 53 54

Red, black, Blue, brown,

Tpts. (Tamb. back beat)

Gutta. etc. smile

Drums

Bari.

Bs.

55 56 57

Yel-low, crim-son, Green, o-range,

58 59 60 61

Pur-ple, pink, VI'-let, white,

2nd time Vocal:

How dare they try — to end — this beau — ty,
In this dive — we re - dis - cov - er sen - sa - tion,

Ebm / *Gb* / *Cb* / *Gb* /

How dare they try — to end — this beau — ty.
In this dive — we re - dis - cov - er sen - sa - tion.

Ebm / *Gb* / *Cb* / *Gb* /

SHEILA and JEANIE: *Eliza, Matt, Brook*

Walk - ing in space — We find the pur - pose of peace. — — — — — The

Eb7 / *Ab7* / *Db7* / *Gb* /

Handwritten note on the right margin: *James*

No. 35

General Washington

Orchestra

Cue: RON: "Watch this." TRIBE: "I'm hanging loose!" (They exit, G. Washington enters)

Moderate March

Repeat ad lib.

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No. 36

Indian Music

Percussion

Cue: MESSENGER: "The word is retreat. Threat of attack."

Snare Drum,
Conga Drum

Cue: INDIAN: "Little Beaver say,
white man die."

Repeat ad lib. (Dialogue) Repeat ad lib.
(Cue to stop:
U. S. Grant enters)

No. 37

Minuet
Orchestra

Cue: JEANIE: "Appomatox, shmuck." GRANT: "Forward Harch!"

Repeat ad lib. for dance

Tpts., Marimba, Guitr., Pno.

(Drums "cha cha" feeling)

Clar.

Bs.

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No. 38

African Drums
Percussion

Cue: (When African Witch Doctors interrupt "Minuet")

African Drums

Repeat ad lib. till dialogue

Handwritten notes:
1934
Hud
Two Boys

No. 39

Abie, Baby

Trio: Hud and Two Boys

Cue: LINCOLN: "Would you believe takin' a sultan?"

1 (harmony) 2 (lead) 3 TRIO:

Yes, I's fin - ished on y'all's -

Pno., Guit.
(+ Tamb. accent back beats)

Drums etc.

Clar.

Bs.

4 5 6 8

farm lands, With yo' boll wee - vils and all.

2nd time Tpts., Clar. divisi

Guit.

1st time Clar.

simile

Bs.

7 8 9 10

Pluck - in' y'all's chick - ens Fry - in' Moth - er's oats in grease. I's

Bs.

11 free now, thanks to yo' mas - sa Lin - coln, E - man - ci - pa - tor of the

12

13

1.

14 slave. Yes, I's fin-ished with y'all's man-ci - pa - tor of the

15

16

17

18

2.

Tps., Clar.

Guit.

Ba.

(Rhythm + Guit. cont.)

19 slave. Yeah, yeah, yeah - E - man - ci - moth - er - fuck - in' - pa - tor of the

20

21 slave, yeah, yeah, yeah, E - man - ci - moth - er - fuck - in' - pa - tor of the slave.

22

23

Guit.

C18

vall.

(Spoken:) LINCOLN: "Four score. . .

Cue to continue: LINCOLN:
that all men are created equal."

Slow

24 Wah be doo, wah, wah,

Repeat ad lib. for dialogue

28 Wah, wah, wah, waa. Pno.

28 Hap - py birth - day, Ab - ie, ba - by, Hap - py birth - day to you. Yeah,

30 Hap - py birth - day, Ab - ie, ba - by, Hap - py birth - day to you. Bang!

LINCOLN: "Shit! I ain't dying for no white man."

Gong

39 B West Side Story

No. 40

Buddhists
Orchestra

Cue: MONK: "Hustling is an honest profession."

Tempo Ave Maria

Bell tree (tiny church like tones)

Musical score for 'Buddhists' in 3/4 time, key of B-flat major. The score consists of two staves. The upper staff is a vocal line with lyrics: "1 Bell tree (tiny church like tones) 2 etc. 4". The lower staff is a piano accompaniment with the instruction "Pno. ad lib." and includes a triplet of eighth notes. Measure numbers 1 through 8 are indicated above the notes.

Cue to segue: NUNS: "blessed is the fruit of the loom."

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No. 41

Children's War Games
Orchestra

Cue: (Segue from "Buddhists")

Percussion ad lib. strange noises,
ratchet, clap stick. For Astronauts: Drums
Indians: Tom Tom, Green Berets: Snare Drum,
Group: Cymbal

Musical score for 'Children's War Games' in 3/4 time, key of B-flat major. The score consists of two staves. The upper staff is for the Trumpet (Tpt.) and the lower staff is for Piano and Guitar (Pno., Guit.). The score includes a section for "Dialogue: (Parents and Sergeant)". Measure numbers 1 through 4 are indicated above the notes.

Repeat ad lib.
Cue to continue:
SERGEANT: "Claude Bukowski"

Musical score for measures 5-9. The score is written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes. The bass line features chords and single notes. Measure 7 includes a dynamic marking of *mf*. The system concludes with a repeat sign.

Musical score for measures 10-13. Measure 10 is marked for Clarinet (Clar.). Measure 12 is marked for Trumpet 1 (Tpt. 1 8va). The score continues with piano accompaniment in the bass clef.

Musical score for measures 14-17. Measure 14 is marked for Trumpet 2 (Tpt. 2). The score includes piano accompaniment and melodic lines for the trumpets.

Repeat ad lib. Stop at war sounds from stage and "psychedelic"
electric guitar with perc. ad lib.

Musical score for measures 18-21. The score continues with piano accompaniment and melodic lines for the trumpets.

No. 42

Three-Five-Zero-Zero

Chorus

Cue: (When all on stage are dead)

Slow

1 2 3 CHORUS:

Ripped o - pen by

4 5 6

met - al ex - plo - sion, Caught in barbed wire Fi - re ball Bul - let shock.

7 8 9

Bay - o - net e - lec - tri - ci - ty, Shrap - nelled,

simile

Guit., Drums

Bs., Guit.

Voice

+ Pno. 8va

10 11 12

Throb - bing meat, E - lec - tron - ic da - ta pro - cess - ing.

13 14 15

Black u - ni - forms, Bare feet, Car - bines. Mail - or - der

16 17 18

ri - fles Shoot the mus - cles.

19 20 21 22

Two hun - dred and fif - ty - six Vi - et Cong cap - tured,

23 24 25 26

Two hun-dred and fif-ty-six Vi-et Cong cap-tured.

In 2

27 (whispered) 28 29 30

Pris'-ners in Nig-ger-town, It's a dir-ty lit-tle war.

(Drum back beat)

Bs.

31 32 33 34 35 36

Three - five - ze - ro - ze - ro. Take weapons up and be -

37 38 39 40 41 42

gin to kill. Watch the long long arm-ies drift-ing home.

Bari.

Bs.

Dixieland

(Bass open colla Chorus 2nd time)

43 44 45 46

Pris'-ners in Nig-ger town, It's a dir - ty lit - tle war. —

Tpa. plunger mute +

Guits., Drums

Bari.

Ba.

simile

47 48 49 50

Three - five - ze - ro ze - ro.

simile

51 52 53 54

Take wea-pons up and be - gin to kill. — Watch the

55 56 57 58

long long arm - ies drift - ing home.

1. 57

Slow-Tempo I

2.
59 60 61

home. Ripped o - pen by

Voice
Guitr., Pno., Drum

Bs.

62 63 64

met - al ex - plo - sion, Caught in barbed wire Fire ball Bul - let shock.

65 66 67

Bay - o - net e - lec - tri - ci - ty, Shrap - nelled,

68 69 70

Throb - bing meat, E lec - tron - ic da - ta.

harmony

Segue as one

No. 43

What A Piece Of Work Is Man

Ron and Walter

Cue: (Attacca from "Three-Five-Zero-Zero")

Moderately slow

RON and WALTER:

harmony

1 2

What a piece of work is man, How no - ble in rea - son. How

Voice

Guit.

(Pno. ad lib.)

(+ Maracas or brushes)

Ba.

3 4

RON:

in - fi - nite in fac - ul - ties. In form and mov - ing how ex - press and

5 6 7

BOTH:

RON:

ad - mir - a - ble. In ac - tion how - like an an - gel. In

8 ap - pre - hen - sion how like a god. ——— BOTH: 10 The beau - ty of the world, The

11 par - a - gon of an - i - mais. RON: 13 I have of late But

14 where - fore I know not lost all my mirth. 15 16 This good - ly frame, The earth seems to me —

WALTER:

17 18 19

— a ster - ile pro - mon - to - ry. — This most ex - cel - lent can - o - py, The

BOTH:

20 21

air, Look you, — This brave o'er - hang - ing fir - ma - ment. This

22 23

ma - jes - ti - cal roof fret - ted with gold - en fire. Why

- - - optional, invert voices - - -

24 it ap - pears no oth - er thing to 25 me Than a foul — and pes - ti -

26 lent con - gre - ga - tion of 27 va - pors. — 28

Pno. Guit.

29 What a piece of work is man, 30 How no - ble in rea - son, 31

Voice

Segue as one

No. 44

How Dare They Try

Chorus

Cue: (Attacca from 'What A Piece Of Work Is Man')

CHORUS:

1
How dare they try to end this beau - ty,
2

Voice

Guit.

Drums etc.

Bs.

3
How dare they try to end this beau - ty.
4

simile

5
Walk - ing in space We find the pur - pose of peace, The
6
3

7 beau - ty of life — You can no long - er hide. 8

7 8 9

This system contains the first two measures of the piece. The vocal line starts with measure 7, marked with a '7' above the staff. The lyrics 'beau - ty of life' are under the first measure, and 'You can no long - er hide.' are under the second measure. Measure 8 is marked with an '8' above the staff. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment is shown in two staves below the vocal line.

9 Our eyes are o - pen, Our eyes — are o - pen, 10

7

This system contains measures 9 and 10. Measure 9 is marked with a '9' above the staff, and measure 10 is marked with a '10' above the staff. The lyrics 'Our eyes are o - pen,' are under both measures. A '7' is written above the piano accompaniment staff for measure 9. The piano accompaniment continues in two staves below the vocal line.

11 Our eyes are o - pen, Our eyes — are o - pen. 12

7

This system contains measures 11 and 12. Measure 11 is marked with a '11' above the staff, and measure 12 is marked with a '12' above the staff. The lyrics 'Our eyes are o - pen,' are under both measures. A '7' is written above the piano accompaniment staff for measure 11. The piano accompaniment continues in two staves below the vocal line.

13 Wide, 14 wide, 15 wide. 16

8

This system contains measures 13, 14, 15, and 16. Measure 13 is marked with a '13' above the staff, measure 14 with a '14', measure 15 with a '15', and measure 16 with a '16'. The lyrics 'Wide,' are under measure 13, 'wide,' under measure 14, and 'wide.' under measure 15. A '8' is written above the piano accompaniment staff for measure 13. The piano accompaniment continues in two staves below the vocal line.

No. 45

Good Morning Starshine

Sheila and Chorus

Cue: CLAUDE: "We stick together."

Medium Latin Rock

(Sing when ready)

1

2

SHEILA:

3

Good morn - ing star - shine,

Piano, Guit., Marimba ad lib.

Drums

Voice

+ Guit. 2

The earth says hel - lo. You twin - kle a - bove us,

etc.

We twin - kle be - low. Good morn - ing star - shine,

25 3 26 27

Lee lee lo lo, Too-by oo-by wal-la,

F F7 Bb A7

28 29 30 SHEILA:

Noo-by ab-ba nab-ba Ear-ly morn-ing sing-ing song. Good morn-ing

Dm Gm F C7 F

2. 31 32 33

Sing-ing a song, Hum-ming a song,

F (Tpt. cont. ad lib.) F

34 35 36

Sing-ing a song. Lov-ing a song,

Gm7 C7 Gm7 C7 Gm7 C7

37 38 39

Laugh - ing a song, Sing ing a song.

Gm7 C7 F F7

40 41 42

Sing the song, Song the sing, Song, song, song, sing,

Bb A7 Dm Gm F Dm

43 44 45 46

Sing, sing, sing, song, Song, song, song, sing,

Gm7 C7 F F Dm

(+ Marimba)

47 48 49 50 51

Sing, sing, sing, song.

Gm7 C7 F

+ Fl. sva

Drums

Slow segue

No. 46

The Bed

Chorus

Handwritten notes:
Ad lib.
Chorus

Cue: (Boys bring mattress on stage) ALL: "Uuu. . . the bed. Aaaa. . . the bed."

ALL: Uuu. . . the bed." Ad lib.
CHORUS:

Oh, the bed, Mmm, the bed, I love the bed.

in tempo

Guit. Tpts. + o + o

Bs.

Fast 4

You can lie in bed, You can lay in bed, You can die in bed, —

Voice

Guita., Pno.

Drums etc.

Bari.

You can pray in bed. — You can live in bed, You can laugh in bed, You can give your

12 heart — Or break your heart in half in bed. You can tease in bed, You can

15 please in bed, You can squeeze in bed, You can freeze in bed.

16

17

Tpts.

Bar., Tbn.

18

19 You can sneeze in bed, Catch the fleas in bed, All — of

Voice

20

21 these, — Plus eat crack-ers and cheese in bed. Oh, the bed is a thing Of

22

23

divul Tpts.

(Tamb. steady 4)

24 feath-er and spring, Of 25 wire and wood In 26 ven-tion so good.

simile

27 Oh, the bed comes com-plete With 28 pil-low and sheet, With 29 blank-et e - lec-tric, And -

simile

30 - breath an - ti - sep - tic. Let there be 31 sheets, Let there be 32 beds.

divisi Br., Bari.

Guitr., Pno. (Tamb. backbeat)

Dr.

33 Foam rub - ber - pil - lows - Un - der our heads. Let there be 34 sighs 35 Fill - ing the 36 room.

simile

37 38 39 40 *divisi*

Scan-ty pa - ja - mas — by "Fruit of the loom."

41 *unis.* 42 43

You can eat in bed, You can beat in bed, Be in beat in bed, —

Voice

Guit., Pno.

Bari.

Bs.

44 45 46

Have a treat in bed. — You can rock in bed, You can roll in bed, Find your cock in

47 48 49

bed, — Lose your soul in bed. — You can lose in bed. You can

Tpts.

Guit., Pno.

Bari., Tbn.

Bs.

50 win in bed. 51 But nev-er, nev-er, nev-er, nev-er, nev-er, nev-er sin in bed. 52

53 But nev-er, nev-er, nev-er, nev-er, 54 55

56 Nev-er, nev-er, nev-er, nev-er, 57 nev-er, can you sin in bed. -

58 (Drum fill) 59 (Applause) 60 (All exit except Claude) 61 A - quar-i - us, A -

(Drum fill) Repeat ad lib. Repeat ad lib.

Segue as one

No. 47

Reprise: Ain't Got No

Claude and Chorus

Cue: (Attacca from "The Bed")

L'istesso tempo

CLAUDE: 'T'm human being number
1005963297." (Sing last time)

CLAUDE:

Ain't got no... Ain't got no...

Repeat ad lib.
Voice

Guita., Perc., Drums

Bs.

* Optional: perform with bass and percussion only.

Ain't got no... Ain't got no...

Ain't got no... Ain't got no...

(Chorus enters slowly with instruments - cans, flutes, garbage cans, sticks. They add to the rhythm and build intensity.)

12 13 14 15

Ain't got no... Ain't got no...

16 17 18 19 20

Ain't got no... Safety vamp

Guitar
Drums etc.

CHORUS:

21 22 23

Boom, boom, Beep, beep, Um - ga - wah, Flo-wah pow-ah, Hell no we won't go,

24 25 26

Hell no we won't go. Do not en-ter in-duc-tion cen-ter, Do not en-ter in-duc-tion cen-ter.

(Vamp ad lib. under dialogue)

27 28 29

Yip, yip, yip, Yip, yip, yip, Yip in, Yip, yip, yip, Yip, yip, yip, Yip in.

Cue to segue: CLAUDE:
"Like it or not, they got me."

Segue as one

No. 48 The Flesh Failures (Let The Sun Shine In)

Chorus

Cue: (Attacca from "Reprise: Ain't Got No")

CHORUS:
(Sing when ready)

1 2 3

We starve - look at one an - oth - er short of
Some - where in - side some - thing there is a

4 5 6

breath Walk - ing proud - ly in our win - ter coats. Wear -
rush of of great - ness Who knows what stands in front of

Pno., Guit.
Guit.
B.

7
ingsmells from la - b'ra - tor - ies Fac - ing a dy - ing na - tion _____ of
our lives. I fash - ion my _____ fu - ture on films in space. _____

10
mov - ing pa - per fan - ta - sy, List'ning for the new told
Si - lence tells me se - cret - ly ev ev - 'ry - thing. _____

1. 13
lies With su - preme vi - sions of lone - ly tunes.

2. 16 17 (*Vamp ad lib. under dialogue*)

Cue to segue: CLAUDE: "That's the only thing I want to do on this dirt."

Drums

Segue as one

No. 49

Eyes Look Your Last

Claude, Sheila, Dionne and Chorus

Cue: (Attacca from "The Flesh Failures")

L'istesso tempo

1 CLAUDE:

Man - ches-ter, Eng - land, Eng-land.

CHORUS:

Mute Tpt.
Pno., Guit.
Guit.
Bt.
Drums etc.

(CLAUDE:)

Man - ches-ter, Eng - land, Eng-land. A -

(CHORUS:)

Eyes, look your last,

Chorus

Chorus

7 cross the At-lan-tic sea. — And I'm a gen-ius, gen-
 Arms, take your last em-brace, And lips owe you the

10 - ius, — I be-lieve in Gawd — and I be-
 doors of breath, Seal with a right-eous kiss,

13 lieve that Gawd Be-lieves in Claude, That's me, That's
 Seal with a right-eous kiss. — The rest is

16. 17. 18.

me, That's me.

si - lence, - The rest is si - lence, -

SHEILA:

19. 20. 21.

We starve - look at one an - oth - er short of

The rest is si - lence. -

Voice

(SHEILA:)

22. 23. 24.

breath Walk - ing proud - ly in our win - ter coats. Wear -

SHEILA and DIONNE:

25 ing smells from la-b'ra-tor-ies 26 Fac-ing a dy-ing na-tion 27 of

28 mov-ing pa-per fan-ta-sy, 29 30 List-'ning for the new told lies.

31 32 With su-preme vi-sions of lone-ly tunes. 33

34 ALL: Sing-ing our space songs on a spi-der 35

Tpts.

Bari. & bassa (Tamb. accent back beats)

Pno., Guit. etc.

Guit., Sr.

36 37 38

web si - tar. Life is a - round you and in _____ you.

39 40 41

An-swer from Tim - oth - y Lear - y, dear - - le. - -

(5 times. Build with each repeat.)

42 43 44

Let the sun - shine, _____ Let the sun -

Br.

Part.

45 46 47 48

- shine in, - the sun - shine in, in.

1. 2. 3. 4. 5.

No. 50

Cue: (Curtain - Applause)

Exit Music

Orchestra

Chord progression: Cm, Ab, Cm, Eb, Gm, Eb, Gm, Eb, Gm, Eb, Bb7, G

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Instrumentation: Tpts., Bari.; Pno.; Perc., Guitrs. (Tamb. back beats); Br., Bari.; Pno., Guitrs.; Drums; Bt., Bari.

Annotations: div. cont. (2nd time to Coda)

14 Br. 15 16

Pno.
Guit., Drums
etc.
Bs., Bari.

17 18 19

20 21 22 23

D.S. al Coda

+ Bari.

Coda

24 25 26 27

Tutti Orch.