

OVERTURE

(Company)

Driving in 4 ♩ = 160

1 2 3

1 2 3

w/ Bs, Dr

4 5 6

4 5 6

w/ Bs

7 8 9 10

7 8 9 10

Bs, Dr

11 12 13 14

15 **Rock** 16 17 18

19 20 21 22 **Poco rit.**

23

A bit slower

WOMEN: (OS)
mp

cresc. poco a poco

MEN: (OS)
mp

cresc. poco a poco

27

div.

div.

Poco rit.

30

MAN 2 (SON):
"Are we there yet?!!!"

Segue as one

ARE WE THERE YET?

(Company)

♩ = 142

1 **Driving rock groove** 2 **Vamp, jump on cue** 3 4 5 **Vamp, jump on cue** 6

MOM (WOMAN 2):
"Would it kill you to stop at a gas station and ask for..."

DAD (MAN 1):
"I'm not lost!" (*Go*)

SON: (MAN 2)
"Having a family is like having a bowling ball installed in your brain."

DAUGHTER (WOMAN 1):
"Did you remember to feed my gerbil?"

SON (MAN 2):
"Yes. To my snake."

DAUGHTER:
"Mom!" (*Go*)

MOM:
"I take my children everywhere, but they always find their way home."

sfz f *mp*

w/ Cym scrape w/ Cym scrape

w/ Bs, Dr w/ Bs, Dr

7 8 9 10 **Vamp** 11

DAUGHTER: (WOMAN 1)
"A Freudian slip is when you say one thing but mean your mother."

DAD:
"Happiness is having a large loving caring family...
...in another city." (*Go*)

w/ Bs, Dr + Dr fill

12 13 14 15 **DAD:**

SON: "She took my Game boy!" **DAUGHTER:** "He took my Ritalin!" **MOM:** "Don't make me turn around!" **DAD:** "Don't make me stop this car!" Well, we

secco *sfz*

16 17 18 19 **MOM:**

Ten more

passed I-Nine-ty-Sev-en and we're head-ing south on Lo-cust Are we there yet?—

p *sim.*

20 **MOM:** 21 22 23

miles til the turn off, Just keep driving and stay focused

DAUGHTER:

I'm starv - ing You're a

SON:

This is bor-ing I wan-na watch T - V

24 **MOM:** 25 26 27

Stop it now!

DAUGHTER:

dweeb I have to pee! Are we there yet?

SON:

Well, you're a los-er, Are we there yet?

28 29 **MOM:** 30

DAUGHTER: Are we there yet?

SON: Are we there yet?

DAD: Are we there yet? **DAD:** Well, we've

Solo

31 32 33 34 **MOM:**

DAD: Got the
got the S U V and the gi - ant plas-ma screen Are we there yet?—

DAUGHTER:

35 36 37 38

mon-ey saved for col-lege and I'm get-ting off caf-feine Got a boy-friend in my class-room When do

SON:

Got the gold at Sci-ence Fair

39 40 41 42

PARENTS:

I get my own cell phone? Are we there yet? _____

(voice cracks?)

KIDS:

When will I get pu-bic hair? Are we there yet?

MOM:

43 44 45

Are we there yet?

DAUGHTER:

(When are we there?) Are we there yet?

SON:

(When are we there?) Are we there yet?

DAD:

Are we there yet?

Solo 3

Half groove

46

KIDS:

47 48 49

With so many roads to travel on Which path will unwind?

PARENTS:

MOM:

With so many roads to travel on Which path will unwind? (I think I'm losing my mind!)

Am7 Dm7 Gm7 Eb⁶ Dm7

50

KIDS:

51

52

How do I know if I'm do - ing it right — when it's nev - er been — de - fined...

PARENTS:

How do I know if I'm do - ing it right — when it's nev - er been — de - fined...

Am7 sus4

Am7

53

As before

Safety

54

55

DAD:

"Family. A group of individuals living under one roof and usually under one head."
(Go)

Are we there? —

Are we there? —

sfz

Safety

56

57

58

59

SON:

"Family. A closely related series of elements or chemical compounds."
(Go)

Are we there? —

DAUGHTER:

"Family..."

Are we there? —

Safety

60

61

62

In livestock breeding: the descendants of a particular outstanding female."
(Go)

Are we there yet? —

Are we there yet? —

63 64 65 (WOMEN:)

MOM: "Family.
A group of soils
that have similar
profiles...
*(Looking at
her family)*
Dirt, we're all
just a bunch of
dirt." *(Go)*

Well, we've soaked

(MEN:)

Well, we've soaked

DAD:

w/ Tri

Solo

3

w/ Bs, Dr

66 67 68 69

D: Are we there _____ yet?

— up Doc-tor Phil and Ba-by Ein-stein too

M: Are we there _____ yet? We a-bide—

S: Are _____ we there _____ yet?

— up Doc-tor Phil and Ba-by Ein-stein too

DAD: Are we there yet? We a-bide—

Dr - heavy backbeat

70 71 **MOM:** 72 **+ DAD:**

— by O-prah's drill Still no mat - ter where we turn it seems the

— by O-prah's drill And I ev - en watch "The View"

73 74 75 **WOMEN:** 76

grass is always green-er **DAUGHTER:** **SON:** **MEN:** Are we there — yet? Are we there

My broth-er's al-ways smart-er And my sis-ter's al-ways clean-er Are we there — yet?

77 78 79

MOM: — yet? Are we there yet???

DAD: Are we there — yet? There yet???

Will my
DAD:
Will my

Driving

80 81 82 83

MOM: kids hate — me when they grow up? (uh-huh) How do you ev - er mea-sure up? Do this,

DAUGHTER: (nodding)

WOMEN:

DAD: kids hate — me when they grow up? (uh-huh) How do you ev - er mea-sure up? Do this,

SON: (nodding)

MEN:

84 As before

MOM:

85

86

87

do that, buy this, take that Get this, get that, no carbs, no fat Join

88 MOM:

89

90

91

the gym Book the trip

DAUGHTER:
Learn to skate Get a bra

SON:
Get the date Kiss a girl

DAD:
Land the job GET A GRIP!!

92 **WOMEN:**

92 93 94 95

How do we get, —

When — are we

set... —

SON:
"Are we there yet?"

MEN:

How do we get, —

When — are we

set... —

f

96

97

98

99

MOM:
"You missed the turnoff."

DAUGHTER:
"I gotta pee."

SON:
"Peter Murphy has a DVD player in his car."

MOM:
"Good for Peter Murphy."

mp

Bs, B.D., HH - straight time

100 101 102 103

DAUGHTER: "Gotta pee."
MOM: "Make a U-turn!"
SON: "I would like a DVD player!"
MOM: "We're not getting one."
DAUGHTER: "Better pull over."

104 **Vamp - Music out on cue** 105 106 **WOMEN:**

SON: "Why not?"
MOM: "Because."
SON: "Because why?"
MOM: "BECAUSE I SAID SO!!!"
(Music out for a beat, then...)

DAD:
 "There is no such thing as fun for the whole family." *(Go)*

MEN:

Are we there yet?—
 Are we there yet?—

cresc. poco a poco
mp *f*
 w/ Tri
 Sus cym roll
 w/ Bs, Dr

107 108 109 110

The musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics 'ARE WE THERE YET?' written above the notes. The third staff is a blank treble clef staff. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with various articulation marks such as accents and slurs. A dynamic marking of *sfz* (sforzando) is present in the final measure of the piano part.

Applause segue

ARE WE THERE YET? TRANSITION #1

(Instrumental)

L'Istesso

1 2 3 4

5 w/ Bs, Dr WOMAN 2:
"After reading Dr. Spock,...etc.

6 7 8 9

... - Dr. Zhivago." (Go)

10 11 12 13

Rit.

14 15 16

Dry scene

NEW BABY CROSSOVER

(Instrumental)

Cue:

WILLIAM (MAN 1): "Darn. (*Looking into the wings*)
Ah...maternity wear by Gucci! Perfection!" (*Go*)

Brightly in 2 ♩. = 120

1 2 3 4

(WILLIAM exits)

w/ HH *f*

+ Bs, Tom

Sweetly, lullaby ♩ = 96
Safety

5 6

(MOM (WOMAN 1) and DAD (MAN 2) enter. MOM is carrying BABY and dad carries a small suitcase with a balloon attached that reads – "It's A Boy!" THEY are bringing the baby home from the hospital for the first time...)

Sva-----

Solo *p*

7 8 9 10

(*Sva*)-----

+ Bs

Rall.

11 12 13

(They gently place the baby into the bassinette)

(The perfect picture)

loco *ten.* *ten.* w/ Tri

Rubato

14 15 16 17 18

(They both exit, but MOM decides to take one more look at the baby...)

w/ Cym scrape

Segue as one

NO TURNING BACK

(Woman 1)

Rubato (colla voce)

WOMAN 1:

1 2 3 4

There are

8va ----- | *loco*

w/ Tri w/ Tri

Bs - tacet

5 6 7 8

mo - ments in your life Large and small You col - lect them all in your

Db Db/F Gb2 Db/F Ab/Eb

9 10 11 12

mind and your heart, from where - ev - er you start, they re - main a part - of you - for -

*D*_bsus/C_b *B*_bm7 sus4 A Maj7

With movement ♩ = 116

13 14

ev - er I'm

+ Mark tree

*G*_b2 + *B*_s

15 16 17 18

four years old - on a fam - ily hike - Get - ting poi - son iv - y, fall - ing off my bike The

*G*_b *D*_b/F *A*_b/C *G*_b *D*_b/F *A*_b7/C *D*_b

19 20 21 22 23

first day — of school cry-ing for mom — Learn-ing boys were — cool

Cym (brushes) Tri Cym Tri

D \flat /*C* \flat *B* \flat *m*7 *sus*4 *G* \flat *sus*/*B* \flat *A* Δ 7 \flat 5 *D* \flat /*A* \flat *G* \flat

24 25 26 27

— Mak-ing out at the jun - ior prom — All these mo-ments I just can't for -

*F**m*7 *sus*4 *B* \flat *m*7 *D* \flat /*C* \flat

Colla voce

*B**s* - tacet

28 29 30 31

get And now I think I'm liv - ing the great - est mo - ment yet — They say the

*A**Maj*7 *E* \flat *m*7 *sus*4 *D* \flat /*F* *G* \flat *E* \flat 7/*G* *A* \flat *sus* *A* \flat

w/ *B**s*, *Dr*

A tempo

32

33 34 35

jour-ney of life — is nev - er de-fined — by the straight-est path — you take — But by the

Chords: G \flat , D \flat /F, E \flat m7, D \flat /F, G \flat , D \flat /F, E \flat m7^{sus4}, D \flat /F

(Dr - groove)

36

37 38 39

twists and the turns, — by the val - leys and hills — by the hun-dreds of choic - es you make — And you

Chords: G \flat , D \flat /F, E \flat m7, D \flat , C \flat , A \flat

40

41 42 43

never know what — you are meant — to — learn — or what course you'll be trav-el-in' on — Then

Chords: B \flat m, C \flat , G \flat , B \flat m, C \flat sus

44 45 46 47

sud-den - ly — there's a hair - pin turn A light shines — on — to a brand — new — track And

AMaj7 Ebm7 sus4 D \flat /F G \flat 2 D \flat /F

48 49 50 **Rall.**

read - y or not — there's no — turn - ing back — Yes,

Ebm7 sus4 D \flat /F G \flat F7/A B \flat m

51 **Colla voce** 52 ten. 53 54 **Rall.**

read-y or not, — no sec-ond guess - ing when life hands to you — a per - fect bless-ing...

Solo D \flat /C \flat G \flat /B \flat G \flat AMaj7 + Mark tree

A tempo

55 56 57

Read - y or not _____ there's no turn - ing back

Ebm Db/F Gb Gb/Ab

+ Bs, Dr

58 59 60 61 62 63

Poco rit.

w/ Tri (She turns out the light)

mp *p*

w/ Bs

BABY RAP

(Man 2)

(PRE - RECORD)

[NOTE: It is preferable to use the track for this number, but the parts are cued in the bass and drums. Also, the other three actors could enter and be used as back up to sing the echoes live.]

(PEANUT EMINEM (MAN 2) enters the stage wearing a bonnet, a bib and a bassinette held up by straps over his shoulders that stays up like a hoop skirt. HE uses an oversized rattle as a mic. HE works the crowd.)

Moderate

1 2 3 4 5

Synth: Pretty bells *mp*

Orch hits *f*

Sn

6 **Moderate hip-hop groove**

7 8 9

(Getting the audience to clap) PEANUT (MAN 2): "Yo! Give it up, ya'll. Cute baby in the hizzy!"

Dr groove +

SFX

Bs

10 11 12 13 **PEANUT:**

(Speaking into his rattle(mic)) "Let's rigity rock this nursery dizown!" Yo! Yo! My name is

14 **PEANUT:** 15 16 17

Pea-nut Em-in-em and this is my crib They give me noth-in' but a Pam-per and this stu-pid Bar-ney bib So it's

BACK UP VOX: (Pre-record/or live)
(shouted)

Pea-nut

Dr cont. sim

18 19 20 3 21

time for Pea-nut to cry out loud— Cuz I'm mad, mig-gi-ty mad and I yell it to the crowd I

Pea-nut yell it to the crowd

22 23 24 25

get no re-spect, and I'm tired of this trash You don't like what I'm say-in' kiss my lil-ly white rash Give it

re-spect, trash

Solo drums

26

27

28

29

up Give it up The

BACK UP VOX: (Pre-record/or live)

Poo - poo, p-poo, p-poo-py dia-per Poo - poo, p-poo, p-poo-py dia-per

Synth: Moog

30

31

32

33

sec-ond I'm born, you slap me in the butt Toss me in a nurs-'ry... that's no hood for Pea-nut

born, butt Pea-nut

Dr cont. sim

34 35 36 37

Nas-ty scream-in' ba-bies all up in my face!— Is this my in-tro-duc-tion to the hu-man race?— There was hu-man race?—

38 39 40 41

one so ug-ly, al-most made me heave Had to stick him un-der wa-ter to see— which end would breath Solo drums

42

43

44

45

"For Shizzle you all! That baby was busted! Didn't have no teeth."

Then you

BACK UP VOX: (Pre-record/or live)

2

Poo - poo, p-poo, p-poo-py dia-per

Synth: Moog

46

47

48

49

take me home, — make me play in a pen — I'm stuck be-hind bars like a pri-son spe-ci-men

home, —

pen —

spe-ci-men

Dr cont. sim

50 51 52 53 ³

Me be-hind bars? Come on, — what I do wrong? Spit up in your face? — What? You don't like my song?

don't like my song?

54 55 56 57 *(SFX: Bleep)*

I was born per-fect, de - serve my sil-ver cup It's my neu-ro - tic par-ents gon-na *#@+ me up

per-fect, cup

Panic siren

58

58A

58B

58C

(To an audience member) "What the hell are you looking at?!"

Synth: Moog

58D

58E

58F

→ 59

I guarantee you, I am not the only one in this place wearing a diaper!"

Now let's

60

61

62

63

talk a-bout this dia-per for just one min-ute Makes me look like a fool!— That's why I poop in it And

dia-per why I poop in it

Dr cont. sim

64

65

66

67

look at my clothes,— they're all gifts you un-wrap— Now Pea-nut's in a night-cap forced to rap in Ba by Gap!

67A 67B (to 68)

Solo drums

+ Heavy metal gtr

68 **Dialogue** 69 70 71

PEANUT: "You even pick out my name! Bernard. Now, that's nasty! Why can't I pick out my own name.

Synth: Moog

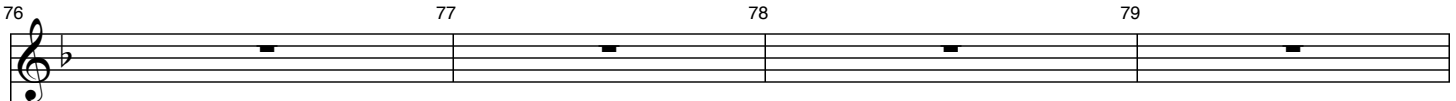
Marc Stgs

Bs

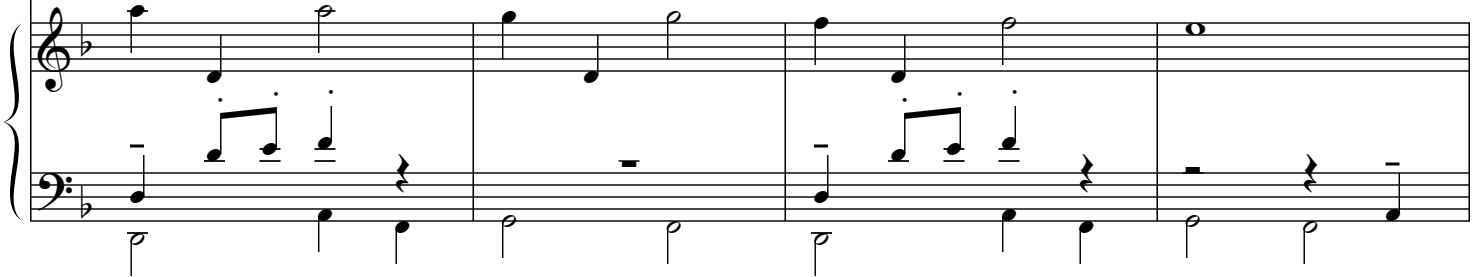
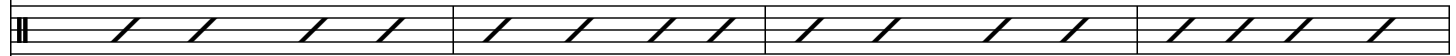
72 73 74 75

And whattup with lettin' everybody hold me. I am tired of being passed around at parties like a plate of crudités...

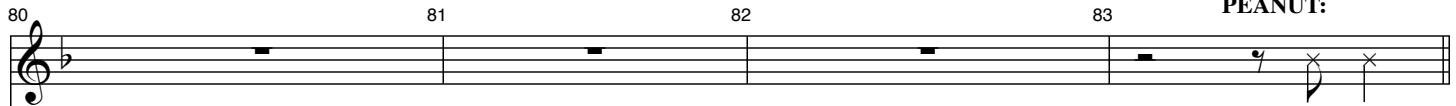
76 77 78 79



I am not a stick of celery! I am a little person! *(He looks down at his diaper)* A very little person...

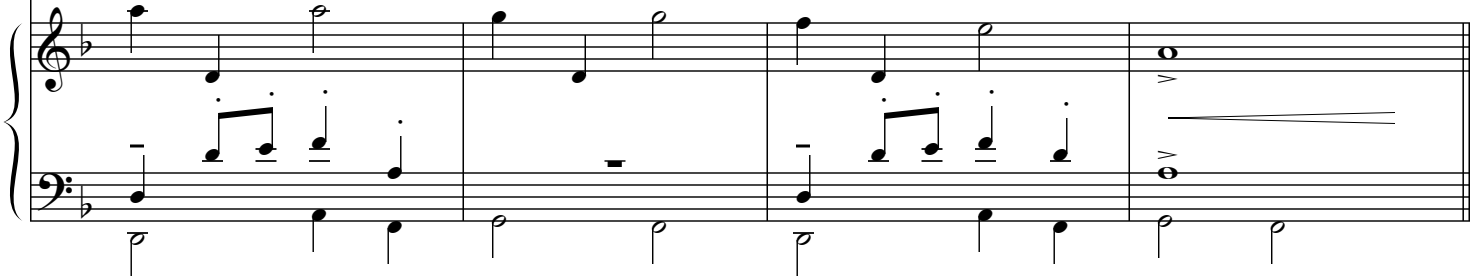
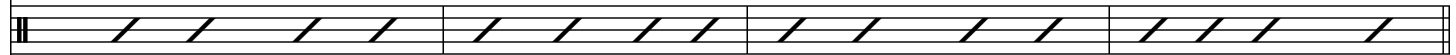


80 81 82 83 **PEANUT:**



...but I deserve respect or I'll give you something to cry about!"

I can't



92 93 94 95

next time I cry, and I shake— my u- vu-lar Be-ware, be wise, cuz some day I'll drive your car! Give it

96 97 98 99

up Give it up Give it

BACK UP VOX: (Pre-record/or live)

Poo - poo, p-poo, p-poo-py dia-per Poo - poo, p-poo, p-stink-y dia-per

100 101 102

up Give it up!

Poo - poo, p - poo, p-change my dia - per!

Applause segue

The musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The score is divided into three measures, numbered 100, 101, and 102. Measure 100 contains the lyrics 'up'. Measure 101 contains the lyrics 'Poo - poo, p - poo, p-change my dia - per!'. Measure 102 contains the lyrics 'Give it up!'. The piano accompaniment consists of a simple bass line in the third and fourth staves.

TRANSITION TO JENNIE

(Instrumental)

Bright waltz in "1" $\text{♩} = 63$

The musical score is written for piano and includes a vocal line. It is in 3/4 time with a tempo of 63 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with four measures. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment with chords and a melodic line starting in measure 2. The second system (measures 5-8) includes a trill (tr) in the vocal line and a melodic line in the piano. The third system (measures 9-12) continues the melodic development. The score concludes with a key signature change to three sharps (F#, C#, G#) in the final measure.

Segue as one

WAITING FOR JENNIE

(Man 1; Woman 1)

MISS MARIA: (WOMAN 1)

"Weren't those tapping tulips terrific? And moms and dads
you've been such a good audience. Let's give ourselves a
round of applause. You too, Mr. Zale. Continuing now...
(MUSIC)

**L'Istesso
Vamp**

1 2 3 4 5

...with the second half of Miss Maria's School of Ballet "Salute to the Calendar", we bring you June...
(Go on)

"...Days are getting longer, sunny and bright.

Solo p *tr mp*

6 7 8 9

And buttercups are blossoming, yellow and white...

10

Vamp

MARK:
(MAN 1)

11

12

13

14

...Here are our little ballet
buttercups, Carrie Cutler,
Lindie Adams and Conchita
Ming Feldman..." (Go on)

One, two, three One, two, three One, two, three o' clock Three

last x only

mp

+ Bs, Dr

15

16

17

18

hours al - read - y with bal - let and Bach

19

20

21

22

One, two, three One, two, three One, two, three o' clock Sit - ting

23 24 25 26 27 28

wait - ing and watch - ing watch - ing and wait - ing, an - ti - ci - pa - ting My

MISS MARIA:
"Remember folks,
on sale in the lobby

29 30 31 32

Jen - nie My Jen - nie Wait - ing for Jen - nie...

33 **Vamp** 34 **MARK:** 35 36 37

your ballet souvenir T-shirts, mugs and key chains ... (Go) One, two, three One, two, three Four hun - dred bucks for

38 39 40 41

teach - ers and toe shoes and tu - tus, this sucks!

42 43 44 45

MARK:
"OK doing the math here... Four hundred per kid..."

46 47 48 49 50 51

plus T-shirts, mugs at fifteen a pop. Times... how many kids??... (He does the math)

52 53 54 55

...That's ten thousand seven hundred fifty smackers!!! I'm in the wrong business." Where's

56 57 58 59 60

Jen-nie? My Jen-nie Bring on my Jen - nie? _____

61 62 63 64 65

How did I ev - er a - gree to this mess Daugh - ters and Tri

66 67 68 69

Moth - ers make choic - es, I guess Dads are then

70 71 72 73

forced to sit wait - ing to see their lit - tle girls

Tri

74 75 76 77 78

teet - er a - round awk - ward - ly

Vamp and cut on cue

MISS MARIA: "July nights bring shimmering lights with the "Dance of the Fireflies" featuring my son, Chad."
(Music out)

MARK: "Oh-my-God..." Now, if

79

80 81 82

I had a son, it would all be

83

84 85 86

dif - ferent Sat - ur - days would be for

87

Brightly in 2 ("Stouthearted Men") ♩. = 132

88 89 90

us:

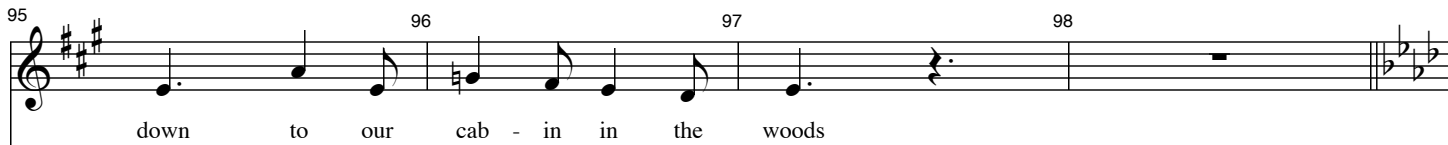
91 92 93 94

Pack - ing up our sport - ing goods Head - ing



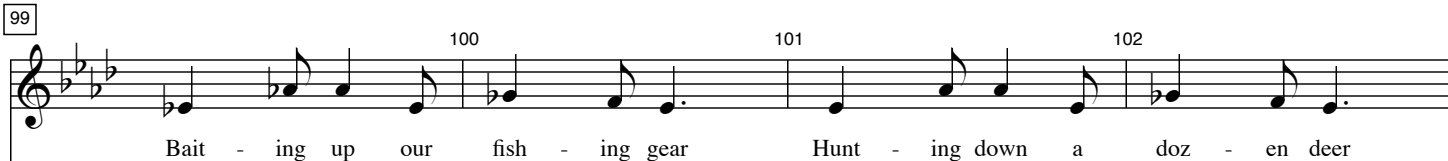
95 96 97 98

down to our cab - in in the woods



99 100 101 102

Bait - ing up our fish - ing gear Hunt - ing down a doz - en deer



103 104 105 106

Build - ng a fire with the great - est of ease

f

107 108 109 110

Bond - ing and burp - ing and fart - ing and pee - ing on

mp cresc.

111 112 113 114

trees! _____

f

115 **Tempo I (in "1")** $\text{♩} = 63$ **Safety**

116 117 118

MISS MARIA: "September means back to school, tomatoes, corn and football. MARK: "Football... (Go)

119 **Brightly in 2 ("Stouthearted Men")** $\text{♩} = 132$

120 121 122

...I could be watching the game!"

123

124 125 126

Sacked on my so - fa with a beer

127 128 129 130

Watch - ing the crowd stand up and cheer...

mf

131 132 133 134 135 136

MARK: "Pat Summerall, here. Cowboys down by a touchdown with first and goal. This is for all the marbles, folks.

sub. mp

137 138 139 140 141 142

Quarterback Mark Zale comes out of the huddle and, little know fact, his son is actually playing wide receiver in the game tonight.

143 144 145 146

“Forty Two, Thirty Three, Sixty One – Hut!!”

147 148 149 150 151 152

(Slow mo) And Mark gets the ball, goes back and sees his son in the end zone wide open. He throws the pass...

mp cresc. poco a poco

Molto rit.

153 154 155 156 157 158 159

MISS MARIA (Overlapping): "Please welcome December's fluffy snowflake... (MARK cont.) ...His son jumps through the air,... (sotto voce) over the goal post and... MISS MARIA: MARK: ... Jennie Zale." "Oh, my God..."

160

Sweetly, slower ♩ = 120

Colla voce

161 162 163 164 165 166

...Look at her... That's my girl... She's so cute... Cute? She's un-be-

Tri

p

(tacet Bs) + Bs

A tempo in 3 ♩ = 168

Poco rit.

167 168 169 170

liev - a - ble! "I gotta get this on tape." (Trying to get a clear shot with camcorder)

f

Colla voce

Allargando

Molto rit.

171 172 173

Jen ny wen - nie look at dad - dy - wad - dy! "Smile!!!" A

fp

HH roll w/ Sn roll

174 **A tempo I (slower, marcato)** $\text{♩} = 58$

175 176 177

star is born ————— It's so clear to see

mf

Rall.

178 179 180 181 182

She's just a nat - ur - al Gets it from me! —————

mp cresc. *f*

183 **Grand waltz** $\text{♩} = 144$

184 185 186

Worth all the wait - ing Worth ev - 'ry pen - ny —————

Poco accel.

187 188 189 190 191 192

Watch- ing my Jen- nie, My Jen- nie, My Jen- nie

(to the audience around him)
"Let's hear some chatter people!"

p

Tempo I (in "1')

193 194 195 196 197 198

His - to - ry has been made to - day Watch - ing my Jen - nie

mf

199 200 201 202

dance "Way to hustle, baby!" bal -

sfz

203

$\text{♩} = \text{c. } 60$

204

205

206

let! _____

207

208

209

210

"Score!!!"

(ta-da)

ten.

Applause segue

TRANSITION TO BATTING ZERO

(Instrumental)

Moderate ♩ = 144

The musical score is for an instrumental piece in 4/4 time, marked 'Moderate' with a tempo of 144 beats per minute. It consists of three systems of staves. The first system has a treble clef staff with a whole rest and a box containing the number '7'. The second system has a grand staff (treble and bass clefs) with a piano introduction. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a triplet of eighth notes. The third system continues the grand staff with a piano introduction and a 'w/ Bs' (with Bats) cue. The score ends with a double bar line and the text 'Scene continues dry'.

7 8 → 11 12

w/ Bs, Dr

w/ Bs

Scene continues dry

[NOTE: If SFX is unavailable for the "bat hitting a ball," the musical director has used a slapstick to create the sound (the slapstick is on the drummer's percussion list) The following is the cue in which the 1st SFX occurs:]

CUE:**DIANE (WOMAN 1):***(Out Front)*

"Come on Billy, choke up on the bat! Pretend that ball is the pitcher's head and knock it out of the park, baby!"

Kill him!

(Holding out her Tupperware container)

Lemon square?"

BETH (WOMAN 2):*(Taking one)*

"They look delicious. I feel that putting that sort of pressure on a child at such a young age..."

SFX: Bat hitting a ball*Scene continues...*

[The next slapstick cue is contained within the next chart...]

BATTING ZERO

(Women
Scene/Instrumental)

(Scene continues)

Cue:

BETH (WOMAN 2): "Zero? That's my... He's 30. His number is 30. What happened?"

DIANE (WOMAN 1): "The other kids peeled the 'three' off his jersey. Kids... It's good to see they keep their sense of humor through all this. Why? Do you know that kid?"

BETH: "Well...actually...he's my..." (Go)

+ Bs, Dr - Sus cym roll (mallets)

9 ♩ = 138

Safety

Molto rit.

Majestic ♩ = 120

BETH:

"Do you take Master Card or Visa?! I'll let you drive my Hummer!"

DIANE: "Yes! Home run! We won! We're going for the pennant!"

BETH:

"MY SON!
That zero
is my son!"

*(Slow motion
as the mothers hug,
high five etc.)*

w/ Lo tom, (Bs)

13

14

15

16

17

18

19

20

Slowly

21 22 23 24

DIANE: "Beth, you old kidder. Who's been coaching him?" *(DIANE has gathered her things and is heading off.)*
(BETH looks up with her arms outstretched, then back to DIANE.) **BETH:** "See you next week at the playoffs?" **DIANE:** "That'll be terrific." **BETH:** "I'll bring a nice pound cake."
DIANE: "It sure is. He's a natural." *(DIANE exits.)*

25 26

(BETH looks back up to GOD and silently mouths.)
 "Thank you, God!"

w/ Bs, Dr

Applause segue

COACH BOB

(Man 2)

(Music)
(COACH BOB backs out onto stage carrying a duffle bag full of baseball equipment.)

Bright folk ♩ = 152

Vamp

1 2 3 4

COACH BOB (MAN 2): "What were you guys doing out there? My grandmother plays better than that. And Murphy, I want 110 percent from you – all the time. I know 110 percent isn't mathematically possible, I'm a math teacher! What I don't want is you picking dandelions out in left field when you're supposed to be playing short stop. We're lucky we won. Take another ten laps." (Go)

E \flat 2 DbMaj9 B \flat 7sus4 E \flat 2 DbMaj7 B \flat 7sus4

w/ Bs, Dr

5 6

C²

7 **COACH BOB:**
(MAN 2)

8 9 10

Got a let-ter in the mail to-day — From a kid — who used — to play — on my team

C² Fm7^{sus4} Dm7^{sus4} G /F

11 12 13 14

— in Eigh - ty Eight — The year — that we took best — in state — He

Em⁷ Am⁷ /G D/F# F⁶ G

15 16 17 18

said that he just took a wife — And it made him look — back on — his life — And he want-

Am Em⁷ Fm7^{sus4} G^{sus4} /F

19 20 →37 38

- ed to con-nect and say, ——— "Thanks, — Coach Bob" ———

Em7 Am7 /G D9/F# G /F

39 40 41 42

All I re-mem - bered a-bout ——— this kid ——— was he was a lous - y bat - ter I

Em7 Am G F C/E Dm9 G add 9 C6 C

43 44 45 46

could'n't be-lieve ——— he re-mem - bered me ——— or that what I said ——— back then ——— would ev - er

Em7 Am G FMaj7 C/E Dm9

47 48

mat - ter But he said...

C/B \flat B \flat E \flat

49 50 51 52

"Thanks, Coach Bob" Sim - ple words that fill me up and

E \flat add 9 A \flat ² Cm7 sus4 D \flat ⁶

53 54 55 56

tell me why I'm here "Thanks, Coach Bob" Cause they're my

B \flat /D /C Fm7 sus4 B \flat Cm7 sus4 Fm7 sus4 E \flat

57 58 59

kids And I'm teach - ing them the rules _____ year af - ter year

D \flat Maj9 B \flat sus4 E \flat 2

60 61 62 63

"Hey Murphy, get the lead out, or I get 10 more laps from everybody...let's move it Grandma!"

E \flat 2 D \flat Maj9 B \flat 7sus4 C2

64 65 66 67

Me, I nev-er walked down the aisle— But re-grets— are not— my style— Cause my life

C2 Fm7sus4 Dm7sus4 G /F

68 69 70 71

— is full — right here — Watch-ing Mom and Dads — stand up — and cheer — My

Em⁷ Am⁷ /G D/F# F⁶ G

72 73 74 75

kids, they come and go — As they catch — and bat — and throw — It's e-nough —

Am Em⁷ Fm⁷ sus⁴ Gsus⁴ /F

76 77 78 79

— when one of them will say, — "Thanks, — Coach Bob" —

Em⁷ Am⁷ /G D⁹/F# G /F

A bit slower

80

81

82

83

I guess to some it might just seem cra - zy yell - in' on the field and freez - in'

Em7 Am G F C/E Dm9 G11 C6

84

85

86

87

But on a day like to - day, it's clear that life is good to me and I know the

Em7 Am G F C/E Dm9

A tempo

88

89

90

91

rea - son, cause ev - 'ry sea - son They'll say

C/Bb Bb C/Bb Bb Eb

92

93

94

95

"Thanks, Coach Bob" — Sim - ple words — that fill — me up — and

E \flat add 9

A \flat 2

/G

Fm7 sus4

E \flat add 9/G

96

97

98

99

Poco rit.

tell me why — I'm here — "Thanks, Coach Bob" — Cause they're my

A \flat add 9

B \flat

Cm7 sus4

Fm7 sus4

E \flat

A tempo (a bit slower)

100

101

102

103

104

kids They're all my kids And they're teaching me the rules — year af - ter year —

D \flat Maj9

D \flat 9

Fm7 sus4

Fm 9 /B \flat

E \flat 2

105

Repeat 3x's

Rall.

106

107

108

109

(COACH BOB grabs his bag, begins to walk off stage.
 HE turns back for one more moment.)
 "All right, hit the showers. See you next practice."

HE exits.

E \flat 2

D \flat Maj9 B \flat 7sus4

E \flat 2

D \flat Maj9 B \flat 7sus4

E \flat 2

Applause segue

MORNING CHAOS

(Instrumental)

Beaucolic

1 2 3 4

(Enter MOM in bathrobe waking up to a cup of coffee...it is tranquil)

tr *tr*

5 6 7 8 9

Bright (with 2 feel) ♩ = 160

(Enter sleepy DAUGHTER who slowly walks across the stage...)

(SFX: Alarm clock)

+ Bs, Dr

10 11 12 13

(Throughout MOM attempts to dress her, feed her a Pop Tart and put on her backpack before she crosses out the door...)

14 15 16 17

18 19 20 21 22

(DAD enters, he is late for work. MOM gets him breakfast etc. and tries to get him out the door...)

sfz mp *mf*

23 24 25 26

27 28 29 30

(Enter SON. MOM gets him ready for school and out the door. She throws a sandwich to him before he exits out the door - [siren whistle])

34

Bluesy in 4 (swing 8ths) ♩ = 96

31

32

33

35

(MOM pushes them all out the door...)

(Door slam)

Segue as one

'CAUSE I'M A MOMMY

(Woman 2; Company)

Moderate blues ♩ = 96
2x's (vocal last x)

MOMMY: (WOMAN 2) 2

I can take a can of tu-na some cream of mush-room soup and po-ta-to chips—

A7

Turn it in - to din - ner that will make you lick your lips—

F7

6

Drive one kid twen - ty miles to a soc - cer match and then

D7

8

Pick up the oth - er one at Tai Kwon Do at ten

B7

10

Turn a - round and bring 'em back for sci - ence tu - tor - ing

BbMaj7

12 13

Wash the dog and skim the pool and scrub the bath - tub ring 'Cause I'm a

F7
Λ

E7+

14 15

Mom - my ————— Cap - i - tal M - O - Dou - ble - M - Y —

F

C6 B+ Bb13 A7

16 17

— You know I don't lie A

18 Mom - my meets most ev - 'ry need — and cat - ers to each whim — And

19

20 just when she should hit the hay — she's got - ta hit the gym — I can

21

22 press two hun - dred pounds — and jog a do - zen miles — Re -

23

THE MOM-ETTES: *p*

(MEN, W1) unis. Fast - er and (breathy)

A7

24 pair the pick - et fence — and or - gan - ize the files
 fast - er — A real mul - ti -

26 Re - plant the tu - lip bulbs — and make an Ea - ster wreath —
 task - er — MEN: And noth - in' gets past her Ah -

+ W1:

28 Drop off the old - est to get brac - es on his teeth — Cause I'm a
 Ah — Ah — Ah

(full)

30

Mom - my _____ Watch me do my jug - gl - ing act —

Mom - my _____ Oo jug - gl - ing act —

F⁹ C⁶ B⁺ B^b13 A⁷

32

I'm stat - ing a fact A

Jus' stat - ing a fact —

34

Mom - my's al - ways up to ev - 'ry mul - ti - task - ing chore — And

Oo woh —

F E^{m7} sus⁴ A^m

36 when the night time comes she will sup - ply what you been beg - gin' for!

37 Ah Ah Ah {Oh

Chords: B, C#m7, Ddim, B/D#, E7+

38 M for Mighty O for O-C-D Dou-ble M for Mi-cro Man-age And Y? 'Cause I'm

39 40 41

Chord: D7

42 me! Come to Ma - ma Come to Ma - ma! Come to Ma - ma! Come to

43 Come to Ma - ma! Come to Ma - ma! Come to

Chord: E7+

44

Mom-my ——— Cap - i - tal M - O - Dou - ble - M - Y ———

Mom - my ——— M O Dou - ble M Y ———

F C⁶ B⁺ B^b13 A⁷

46

47

Now zip up your fly *(To a man in the audience)* And

You! ——— And

48

49

af - ter all the af - ter - glow a Mom-my's still not through ——— Her

af - ter all the af - ter glow a Mom-my's still not through ———

F Em⁷ sus⁴ Am

50

fin - al the - sis for her P - H - D is al - most due!

p

Oo

P - H - D - P - H - D - P - H - D - P - H - D

B C#m7 Ddim B/D# E7+

52

Oh, there is nev - er a rest No, not

Now! Ow!

D9 G9 D9

55

e - ven for her breast Got - ta pump a - head While they're all in bed It's the on - ly way to get through the next day!

G9 E7 F#7

Vamp - 3x's

58 59 60

(As she finishes typing her thesis and simultaneously pumping her breast, she closes the computer and pulls off the pump.) "Finished!!" I can

B7

61 62

bal - ance up the check-book down to ev - 'ry sin - gle dime — Pay the

You go!

A7

63 64

gro - cery bills and cred - it cards and mail them all on time —

P. O.

F7

65

Do vol - un - teer work at the shel - ter once a week

66

Skid row

67

Call up the plumb - er when the

68

toi - let's got a leak... 'Cause I'm a

Ew! Ew! Ew!

69

Mom - my

70

Cap - i - tal M - O - Dou - ble - M - Y

Mom - my Cap - i - tal M - O - Dou - ble - M - Y

71 72

No time to be shy

She's got no time to be shy She's got no time A

73 74

I've

Mom - my's work is nev - er done As ev - 'ry - bod - y knows

F7 Em7 sus4 Am

75 76

got to keep their din - ner warm and be the calm with - in the storm From

Oo Oh

B C#m7 Ddim B/D# B C#m7 Ddim B/D#

77 78

cra - dle to the col - lege dorm — that's just the way it al - ways goes! "Uh... Mommy's tired"

Ah — That's just the way it al - ways goes!

B C#m7 Ddim B/D# E7+

79 80

Opt. repeat

A7 /G D/F# Dm/F

81 82 83 84

ad lib riff

Yeah!

Yeah!

A A7/G D/F# F7 E7 + R.S. A9 *sffz*

Attaca segue

MOMMY PLAYOFF

(Instrumental)

[Applause segue]

L'istesso **MOMMY:**
(WOMAN 2)

1 2

(The MOMETTES run off leaving MOM alone. SHE sings an encore.) 'Cause I'm a

Dr fill solo + Bs

3 4

Mom - my ——— Cap - i - tal M - O - Dou - ble - M - Y —

F9 C6 B+ Bb13 A7

5 6

— (SHE looks around for support...) "Hey!...Hey, where did everyone go? ...the story of my life."

7 8

(SHE jumps down from counter and starts pushing it off stage.)

F7 Em7 sus4 Am

9 10

"No, don't worry about it...mommy's got it...no need to help..."

B C#m7 Ddim B/D# B C#m7 Ddim B/D#

cresc. poco a poco

11 12

C Dm7 Ebdim C/E C Dm7 Ebdim C/E

13 14 15

C# D#m7 Edim C#/E# C# D#m7 Edim C#/E#

ff *sfz*

Attaca segue

DAD'S FIRST PROM

(Instrumental)

Bright waltz ♩ = 160

1 2 3 4

mf
w/ Bs, Dr

5 6 7 8

Vamp
Stop on cue: SFX- Electrical blowout, stage goes black

9 10 11 12

Scene continues dry

ARE WE THERE YET? TRANSITION #2

(Instrumental)

Brightly in 4 $\text{♩} = 144$
Repeat 3x's

The musical score is presented in a grand staff format, consisting of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into three systems, each with five measures. Measure numbers 1 through 13 are indicated above the vocal line. The piano part includes dynamic markings such as *mf* and *w/ Bs, Dr*. A first ending bracket is shown above measures 3, 4, and 5. The score concludes with a double bar line and repeat dots.

Segue as one

THE CHA-CHING DANCE

(Company)

(REV. 9/09)

L'Istesso (♩ = 144)

1 2

fp

w/ Bs, Dr

3 **Half groove** 4 5 6

MAN 1:
"Alright! How's everybody doing tonight?! Great, great, great!! Nice looking bunch. OK, any parents out there in the audience?"

mp

7 8 9 10

Yeah, let's here it for 'em!! (*HE applauds.*) Toughest job in the world. Fantastic! Now, show of hands, how many of you parents

11 12 13 14

are burdened by feelings of financial inadequacy? (*HE encourages the audience to raise their hands.*)

15 16 17 18

Vamp

Yeah, you feel like you're hemorrhaging money from every pore?

(*HE applauds.*) Yeah, like you're swimming upstream in a river of red ink?
 (*More applause.*) Well, duh!!! There's a recession going on, people!!! We should be economizing wherever we can, going without, making do, shopping our closets!!! But do your kids understand this concept? (*GO*)

19 20 21 22 23

No way. They still think your are one big ATM machine!!!" (*The other ACTORS run on in matching outfits.*)

[Note: Cha-ching = *Chuh-ching*]

24

WOMEN: *scoop*

25

26

Cha-ching Do the dance You got - ta do the cha-ching dance

Cha-ching Do the dance You got - ta do the cha-ching dance

27

28

29

mf

To

There's al - ways some-thing new to buy most ev - er - y - day

30

31

32 (*a la Supremes*)

keep your fam - 'ly hap - py the Am - er - i - can way Oh - woh - ho

Oh - woh - ho

33 *scoop* 34 35 36

Cha-ching Do the dance You got - ta do the cha-ching dance

Cha-ching Do the dance You got - ta do the cha-ching dance

WOMAN 2:

"My son was going to 'totally die' if he didn't get the green Puma sneakers with the white stripe. I tried to pass off a pair of

37 **Half groove** 38 39 40

mp

Payless knockoffs. Not with this kid. I rummaged through every Sports Authority, Foot Locker and Athlete's Foot

A bit slower ♩ = 132

41 42 43 **MEN:** 44

p

Ah Ah

p legato

in the state of Minnesota. Finally, in a sale bin at TJ Maxx, I spotted the motherload---

(WOMAN 2 pulls out the shoe - m. 47 bt.1;

WOMAN 1 pulls out the other shoe - m. 47 bt.3)

WOMAN #1: "Excuse me, I had these first."

WOMAN 2: "Little did she know that being a stay at home mom, I've learned a lot from day time television... (Go) (Hold)"

Poco rit.

45 *cresc.* *mf* Ah Ah Ah

46 47

+ Bs, China cym

A tempo ♩ = 144

"...Jerry Springer eat your heart out!"

48 49

mp *cresc.* *f*

w/ Bs, Dr (as before)

(The WOMEN fight over the shoe in a tug-of-war "cat fight")

50 **MEN:** *scoop* 51 52

Cha-ching Do the dance You got - ta do the cha-ching dance

mf

53 54 55

— Your kids - 'll keep you chas - in' af - ter end - less stuff — And

56 57 58 59

ev - en when you bring it home it's nev - er e - nough —

WOMAN 2: (*Grabbing the shoe*)
 "Victory!" (*She presents it to her son*)
MAN 1: "Mom, those are so over!"

(HH keeps time!)

60 61 62 63

WOMEN: *scoop*
 Cha-ching Do — the dance — You got - ta do the cha-ching dance —

MEN: *scoop*
 Cha-ching Do — the dance — You got - ta do the cha-ching dance —

"I won a free digital camera! All I had to pay for was the software, photo paper and printer. And in order to enhance its video capabilities

64 **Half groove**

65

66

67

they recommended the 50 inch widescreen HDTV Sony monitor with Digital Light Processing Technology, which is only compatible with

68

69

70

71

the Bose home theatre Surround Sound speaker system – with built in subwoofer. And once I added the twelve Lay-Z-Boy adjustable theatre

72

73

74

75

seats and the Remote control Orville Redenbacher Popcorn popper, I was set. *(Music out)*

Vamp - stop on cue

76

77

78

79

A tempo (a bit brighter)

..Dialogue continues...

81

scoop

82

83

Cue: "...Can you believe it?
I won a free digital camera!"
(Go)

Cha-ching

Do— the dance—

You got-ta do the cha-ching dance

scoop

Cha-ching

Do— the dance—

You got-ta do the cha-ching dance

84

85 **WOMAN 1:**

Home shop - ping, Q - V - C —

WOMAN 2, MEN:

Oo —

86

87

88

89

90

Search-ing for a deal for my fam - i - ly — Surf-ing the chan - nels or — the net —

Oo —

(a la Homer Simpson)

91 92 93 **WOMAN 1:**

E - bay's got me deep - er in debt. E - bay... They got
 Ah Ow E - bay...

94 **WOMAN 1:** 95 96 97

jewel-ry! Com - pu-ters! A set of Wedge-wood chi-na!
WOMAN 2, MEN:
 Yeah!— You bet! They take Pay pal... no sweat!

(Drums only)

98 **WOMEN:** 99 100 101

Eye cream Knap sack Vac-uum clean-er Shoe rack Po - ta-to peel-ers Faith heal-ers Click-ing on the couch
MEN:
 Eye cream Knap sack Vac-uum clean-er Shoe rack Po - ta-to peel-ers Faith heal-ers Click-ing on the couch

PLAY
fp

102

103

104

Feel - ing so a - live And all for Nine - teen Nine - ty - five!!!

105

106

107

scoop

Cha-ching
scoop

Cha-ching

MAN 1: "They say we must stimulate the economy in this country and what better way to do it than to take your family

A bit slower ♩ = 126
WOMEN: *p*

108

109

110

111

Do the dance You got - ta do the cha-ching Ah Ah

Do the dance You got - ta do the cha-ching Ah Ah

p legato

on a pilgrimage to "That Great American Promise Land."

112 113 114 115 *cresc.*

Ah Ah Off we go To the
+ MAN 1: Off we go To the

Sus cym *cresc. poco a poco*

116 117 118 119 120 **A tempo** ♩ = 144

land of glit - ter and sand, oh! Or - lan - do! **MAN 1:**
"Yes, Disney World..."

land of glit - ter and sand, oh! Or - lan - do!

sfz *mp*

...So what if it's expensive with five kids. So what if I've had to hold down three jobs for the past 30 years to save up enough money.

121 **WOMEN:** *pp* *scoop* 122 123 124

Cha-ching Do the dance You got-ta do the cha-ching dance Cha-ching

MAN 1: *pp* *scoop*

Cha-ching Do the dance You got-ta do the cha-ching dance Cha-ching

sub. pp

125 126 127 128

So what if my youngest is 35 years old. He's gonna meet Mickey! And he's gonna love that friggin' rodent!

Driving

129 **WOMEN:** *f* *scoop* 130 131 132

Cha-ching Do the dance You got-ta do the cha-ching dance Dig in

MEN: *f* *scoop*

Cha-ching Do the dance You got-ta do the cha-ching dance Dig in

133 134 135

— a lit - tle deep - er in - to debt — each day — And you can hit your lim - it the Am -

— a lit - tle deep - er in - to debt — each day — And you can hit your lim - it the Am -

136 137 138 139

er - i - can way

er - i - can way

fp cresc. poco a poco *f*

w/ Toms

140 **A bit slower** ♩ = 132

141 142 143 144

ALL: "I pledge allegiance to the Gap of the united colors of Benneton. And to the Banana Republic for which it stands

mp legato *cresc. poco a poco* Sus cym

145 146 147 148 **Dictated** **WOMEN:** *ten.*

One Playstation and IPOD, indespensible with Tar - get and Wal - mart for

MEN: *ten.*

Tar - get and Wal - mart for

f

Sus cym roll

A tempo (even faster) ♩ = 150

149

all!

all!

3

w/ Toms

Dr fill

151

scoop 152 153

Cha-ching Do the dance You got - ta do the cha-ching dance

Cha-ching Do the dance You got - ta do the cha-ching dance

f

Strong back beat

154 155 156

Just smile and en - joy it There's no need to pout You'll

Just smile and en - joy it There's no need to pout You'll

157 158 159

nev - er beat the rack - et cause there's no way out! Oh, — no - ho!

nev - er beat the rack - et cause there's no way out! Oh, — no - ho!

160 161 162

scoop Cha-ching Do — the dance — You got - ta do the ching...

scoop Cha-ching Do — the dance — You got - ta do the ching...

f *p*

WOMAN 1:
"Wanna be my Pay pal?"

MAN 2:
"I just got a loan to
pay off my loan."

163 164 165 166

Just get in - to the swing... and get a lit - tle bling...

Just get in - to the swing... and get a lit - tle bling...

f *p* *f* *p*

MAN 1:
"I won a free
digital camera?!"

WOMAN 2:
"Suze Orman
kiss my ass!"

167 168 169 170

You got-ta do the ching, the ching ching dance!

You got-ta do the ching, the ching ching dance!

f *sub.p* *f*

171 172 173 *ad lib riffs*

WOMAN 1: The cha-ching dance

WOMAN 2: *scoop* Cha-ching Do the dance *scoop* Cha-ching

MAN 1: *scoop* Cha-ching Do the dance *scoop* Cha ching

MAN 2: You got-ta, got-ta do the cha-ching Got-ta dance You got-ta, got-ta do the

174

175

176

The cha-ching dance. The cha ching...
 Do the dance Cha-ching Do the dance
 Do the dance Cha ching Do the dance
 cha - ching Cha-ching dance You got-ta, got - ta do the cha - ching Got - ta dance

scoop
scoop

177

WOMEN:

178

179

180

Ah - ah - ah - ah Mon - ey!
 Ah - ah - ah - ah Mon - ey!

ad lib riffs

f *fp* *sfz*

Blackout
End of Act 1