

# Positions 1956

## Part 1: "Marriage Manual"

version 6/15/12

Music: Conrad Cummings

Lyrics: Michael Korie

### 1. The Non-Virgin Bride

Score in C  $\text{♩} = 126$

*mf* 1

Bride (Soprano)

The non - vir - gin bride, — The bride no long-er a vir - gin,

Groom (Baritone)

Woodwind Doubler (fl, cl, sop & ten sax; plus bs cl in Parts 2 and 3)

Flute *mf*

Violin

Violoncello

Keyboard (patches: Piano, Harpsichord, Marimba, "MalletBrass," "DualClavi")

Piano Patch

6 *mf*

Bride

The bride no long-er a vir - gin, The bride no long-er a vir - gin, a vir - gin,

Fl. *mf*

Vln. *mf*

13

Bride

a vir - gin, no long - ger\_ a vir - - gin,

Fl.

Vln.

*mf*

*mf*



20

Bride

The bride no long-er a vir - gin, May have prob-lems when she mar - ies.

Fl.

Vln.

*mf*

*mf*



26

Bride

May have prob - lems when she mar - ies, May have prob - lems when she

Fl.

Vln.

A

♩ = ♪ ♩=96

*mf*

31

Bride

mar-ries. the non - vir - gin bride,

Groom

The non - vir - gin bride, the bride no long - er a vir - gin, may have

*mf*

Fl.

*mf*

Vln.

*mf*



35

Bride

no long - er, a vir - gin,

Groom

prob-lems when she mar-ries, may have prob-lems when she mar-ries, may have prob-lems when she mar-ries.

Fl.

Vln.

Vc.

*mf*

Piano Patch

*mf*

**B**

poco più mosso ♩=104

38

Bride

Fl.

Vln.

Vc.

Piano Patch

*f*

The non - vir - gin bride \_\_\_ May have

*f*

To Hpsd. Harpsichord Patch

*f*

41

Bride

Groom

Fl.

Vln.

Vc.

Hpsd. Patch

prob - lems when she mar - ies. She is

*f*

Hav - ing tried it, She is like - ly to think,

To Sop. Sax.

43 44

Bride  
like - ly to think In - ter - course, —

Groom  
She is like - ly to think — In - ter - course — re - pug - nant, In - ter -

Vln.

Vc.

Hpsd. Patch

45

Bride  
In - ter - course, — Hav - ing tried — it, She is like - ly to think In - ter - course re -

Groom  
course — re - pug - nant. Hav - ing tried it on a so - fa.

Vln.

Vc.

Hpsd. Patch

48 *f*

Bride  
- pug - nant. No won-der she did not like it,

Groom  
On the back seat of a car. On the back seat of a

Vln.

Vc. *f*

Hpsd. Patch

50

Bride  
No won-der she did not like it, The non - vir - gin bride. The

Groom  
car. On the back seat of a car. On a blan-ket in the

Fl. Sop. Saxophone *f*

Vc. *f*

Hpsd. Patch

52

Bride  
non - vir - gin bride. On the backseat of a Dodge.

Groom  
park. Hav - ing tried it on a sand - dune, In the backseat at the

Sop. Sax. *f*

Vc. *f*

Hpsd. Patch

54

Bride  
On the so - fa, on the sand - dune, in the Dodge, on the

Groom  
drive - in, On the so - fa, on the sand - dune, in the Dodge, on the

Sop. Sax.

Vln. *f*

Vc.

Hpsd. Patch *f*

*rit.*

55 *cresc* -----

Bride  
back seat, with the steam - y win - dows, Blan - kets, zip - pers, toe - nails, Jock - ey

Groom  
*cresc*  
back seat, with the steam - y win - dows, Blan - kets, zip - pers, toe - nails, Jock - ey

Sop. Sax.

Vln.

Vc.

Hpsd. Patch  
*cresc* -----

56 *sfz*  $\text{♩} = 80$  **C** *recit.* 57 *rall.* ----- **A tempo**

Bride  
shorts!

Groom  
*sfz* *p*  
shorts! Hav - ing tried it, she is like - ly to fear She is ill or frig - id... *p* No

Sop. Sax.  
To Cl.

Vln.  
*sfz* *p*

Vc.  
*sfz* *p*

Hpsd. Patch  
*sfz* *p*



59

Groom

won - der she does not like it, The non - vir - gin bride, The non - vir - gin bride,

Vc.

*senza vibr.*

*pp*

Hpsd. Patch



62

Groom

The non - vir - gin bride,

Clarinet in Bb

*p*

Vln.

*p*

Vc.

*slow*

Hpsd. Patch

*p*

To Mar.

**D**

2. Foreplay

**Allegro** ♩=132

65

*f*

Bride

Wo-men var - y as to fore - play,

*f*

Groom

Wo-men var - y as to fore - play, Some like less play, some like more play.

*f*

Cl.

*f*

Vc.

*f*

Mar. Patch

*f*



68

Bride

Some like less play, some like more play,

*f*

Groom

Strok - ing of the bos - om, lick - ing of the nip - ples

Vc.

70

*f*

Bride

Wo - men var - y as to fore - ply, Some like less play, some like

Groom

May oc - ca - sion eith - er ap - a - thy or rip - ples. *f*

Cl.

*f*

Vln.

*f*

Mar. Patch

*f*

73

Bride

more play.

Groom

Wo - men var - y as to fore - play, Some like less play, some like

Cl.

Vln.

Vc.

*f*

Mar. Patch

75

Bride

Strok-ing of the bos-om, lick-ing of the nip-ples May oc-ca-sion ei-ther ap-a-thy or rip-ples,

Groom

more play.

Vc.

Mar. Patch

*f*

76

Bride

a - pa - thy or rip - ples.

Groom

Wo - men var - y as to fore - play, Some like less play, some like

Mar. Patch

*f*

78

Bride

Strok - ing of the bo - som, lick - ing of the nip - ples May oc - ca - sion ei - ther

Groom

more play.

Vc.

Mar. Patch



79

Bride

a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples.

Cl.

*f*

Vln.

*f*

Vc.

*f*

Mar. Patch

*f*

80

*f*

Bride

Wo - men var - y as to fore - play, Some — like more play, some

*f*

Groom

Wo - men var - y as to fore - play, Some — like more play, some less play,

Cl.

*f*

Vln.

*f*

Mar. Patch

*f*

82

Bride

more play, fore - play, Wo - men var - y as to fore -

Groom

less play, less play, Wo - men var - y as to fore - play,

Cl.

*f*

Vln.

*f*

Vc.

*f*

Mar. Patch

*f*

84 85 **E**

Bride  
play, Some like more play, some like less play.

Groom  
Some like more play, some like fore - play more.

Cl.

Vc.

Mar. Patch  
(OK to leave out fourth beat to make patch change)  
Harpichord Patch



86

Bride  
*f*  
Wo - men var - y as to fore - play,

Cl.

Vln.

Vc.

Hpsd. Patch  
*ff*

88

Bride

Groom

Cl.

Vln.

Vc.

Hpsd. Patch

Some like less play, some like more play.

Wo - men var - y as to fore - play, Some like

*f*

*f*

*f*

*f*

*f*



90

Bride

Groom

Cl.

Hpsd. Patch

Wo - men var - y as to fore - play, Some like

less\_\_\_ play, some like more play. Wo - - men



92

Bride  
less play, some like more play, var - y fore - play

Groom  
var - - - y Wo - men as to

Cl.

Vln.

Vc.

Hpsd. Patch

94

Bride  
as to Wo - men var - y as to

Groom  
as to fore - play, Wo - men var - y as to fore - play, Some like

Cl.

Vln.

Vc.

Hpsd. Patch

96

Bride  
fore - play, Some like less play, some like

Groom  
less play, some like more play, fore - play,

Vln.

Vc.

Hpsd.  
Patch

97

Bride  
Prob-ing of the cer - vix, Nibbl-ing at an ear-lobe,

Groom  
more play. pres-sure with the pen - is may a - wake a Ve - nus,

Vln.  
pizz.

Vc.  
pizz.

Hpsd.  
Patch

98

Bride  
Kiss-ing and car-ress-ing may be sev-enth hea-ven As for cun-ni-lin-gus, turn to Chap-ter Sev-en -

Groom  
Kiss-ing and car-ress-ing may be sev-enth hea-ven As for cun-ni-lin-gus, turn to Chap-ter Sev-en -

Vln. arco

Vc. arco

Hpsd. Patch

99

Bride  
teen. Though con - sid - ered safe and clean, wo - men var - y in hy - giene.

Groom  
teen. Though con - sid - ered safe and clean, wo - men var - y in hy - giene.

Cl.

Vln. *f*

Vc. *f*

Hpsd. Patch *f*

3. The Bride Must Remember

101 *recit.* *broaden*

Bride: Your hus-band is eag-er to please you. Of course, he loves you. But he is a man. A man who

Cl. *To Fl.*

Vc. *fp*

Hpsd. Patch *f*



**F**

Andante ♩=56

104 105 *p dolce*

Bride: wants you. The bride must re-mem-ber In each fi-ber of her

Cl. *Flute p*

Vln. *p*

Vc. *p simile*

Hpsd. Patch *p*

108

Bride

core, The bride must re- mem - ber In each fi - ber\_ of her

Fl. *simile*

Vln. *simile*

Vc.



111

Bride

core, In each fi - ber\_ of her core, In \_\_\_\_\_ each\_ fi - ber\_ of her

Fl. *mp* *p* *mp* *p*

Vln. *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

114 *poco rit.* *recit.*  
Bride core, In each fi - ber of her core, She must *p*  
Fl. To Sop. Sax.  
Vln.  
Vc.

117  
Bride help and hew To her du - ty and grave ob - li - ga - tion. For he  
Vc. free, colla voce *p*  
Hpsd. Patch free, colla voce *p*

120 *cresc*

Bride is a man. The pulse throb - ing in his veins Is the

Vc. *cresc*

Hpsd. Patch *cresc*

122 *f* **Allegro** ♩=104

Bride pound - ing of his el - e - men - tal re - pro - duc - tive in - stinct!

Vc. *f* *f*

Hpsd. Patch *f* *f*

124 **G** *f*

Bride

He is a - live with de-sire! His or - gan must re - spond

Vln.

Vc.

Hpsd. Patch



127

Bride

Vln.

Vc.

Hpsd. Patch



130 *f*

Groom He is a - live with de - sire! His or - gan must re -

Fl. *f* Soprano Saxophone

Vln. *f*

Vc. *f*

Hpsd. Patch *f*



132 *f*

Bride He is a - live with de - si - re, de -

Groom - spond

Sop. Sax.

Vln.

Vc.

134 *f mp cresc* ----- *f*

Bride *si - - - - - re!*

Sop. Sax. *mf f f*

Vln. *mf f*

Vc. *mf f*

Hpsd. Patch *mf f*

137 *mp*

Bride *In pos - i - tions of*

Groom *mp In pos - i - tions of*

Sop. Sax. *mp*

Vln. *f mp*

Vc. *f*

Hpsd. Patch *f mp*

140 *cresc* ----- *f*

Bride in - ter - course In the ho - ly mar - riage bond!

Groom in - ter - course In the ho - ly mar - riage bond! He is a

Sop. Sax. *cresc* ----- *f*

Vln. *cresc* ----- *f* *f*

Vc. *cresc* ----- *f* *f*

Hpsd. Patch *cresc* ----- *f* *f*

143

Groom live with de - sire! His or - gan must re - spond

Sop. Sax. *f*

Vln.

Vc.

Hpsd. Patch

145 *p*

Bride

She is e - quipped for plea - sure But

Groom

Sop. Sax.

Vln.

Vc.

Hpsd. Patch



147 *cresc* ----- *mf* *cresc* -----

Bride

hers is not es - sen - tial. With - out his, her ec - sta - cy

Vc.

Hpsd. Patch

149 *f* H 152

Bride: Is in - con - se - quen - tial. He is a - live with de - si - re! His

Vc. *f*

Hpsd. Patch *f*



153

Bride: or - gan\_ must re - spond

Groom: He is a-live with de-

Vln. *f*

Vc. *f*

Hpsd. Patch *f*

155 *f*

Bride

Groom

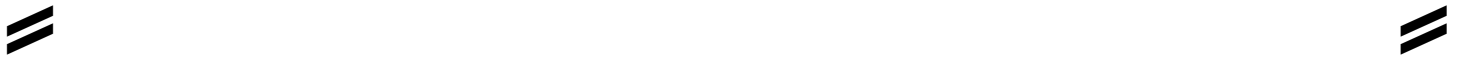
Sop. Sax.

Vln.

Vc.

si - re! His or - gan\_ must re - spond

He is a -



157

Bride

Groom

Sop. Sax.

Vln.

Vc.

live with de - si - re! His or - gan\_ must re - spond

159

Bride

Groom

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

*f*

He is a-live with de - si - re! His or - gan\_ must re -

161

Bride

Groom

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

*f*

He is a - live with de - si - re, de -

- spond

163 *fmp* *cresc*

Bride *fmp* *cresc*

Groom *mf* *cresc*

Sop. Sax. *fmp* *cresc*

Vln. *mf* *cresc*

Vc. *f* *mf* *cresc*

Hpsd. Patch *mf* *cresc*

si - - - - - His or - gan must re - spond In ho - ly mar - riage

165 *f* **J** **Presto** ♩=72 *f*

Bride *f*

Groom *f*

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Hpsd. Patch *f*

re! He is a -  
bond. He is a -



168

Bride  
live with de - si - re! His or - gan must res - pond, His or - gan must res - pond, His

Groom  
live with de - si - re! His or - gan must res - pond, His or - gan must res - pond, His

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

171

Bride  
or - gan must res - pond In pos - i - tions of in - ter - course In the mar - riage bond, In pos -

Groom  
or - gan must res - pond In pos - i - tions of in - ter - course In the mar - riage bond, In pos -

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

*mf*

*mf*

*legato*

*mf* *legato*

*mf* *legato*

*legato* *mf*

*mf*

174 *cresc*

Bride  
i - tions of in - ter-course In the mar - riage bond, In pos - i - tions of in - ter-course

Groom  
i - tions of in - ter-course In the mar - riage bond, In pos - i - tions of in - ter-course

Sop. Sax. *cresc*

Vln. *cresc*

Vc. *cresc*

Hpsd. Patch *cresc*

177 *f allargando*

Bride  
In the mar - riage bond, In pos - i - tions of in - ter-course In the mar - riage bond! His

Groom  
In the mar - riage bond, In pos - i - tions of in - ter-course In the mar - riage bond! His

Sop. Sax. *f f*

Vln. *f f*

Vc. *f*

Hpsd. Patch *f*

Recit.  
Adagio  
*p*

180

Bride  
or - gan must res - pond. He is a - live with de - si - re!

Groom  
or - gan must res - pond.

Sop. Sax. *p* To Clarinet

Vln. *p*

Vc. *f* *p*

Hpsd. Patch *f* *p* To "MalletBrass"

4. Standing Position

183 **K** Presto ♩=152

Bride *f*  
Up a-against the wall, Up a-against the wall,

Groom *f*  
Up a-against the wall, Up a-against the wall, Up a-against the

Vln. *f*

Vc. *f*

"Mallet-Brass" Patch *f*

188

Bride

Groom

Vln.

Vc.

"Mallet-Brass" Patch

Up a-against the wall, Up a-against the wall, Up a-against the wall, Up a-against the wall,

Up a-against the wall, Up a-against the wall, Up a-against the wall, Up a-against the wall,

193

Bride

Groom

Vln.

Vc.

"Mallet-Brass" Patch

*mf*

*mf*

*mf*

*mf*

wa - all, tho - ough dif - fi - cult, Up a-against the wall,

wa - all, tho - ough dif - fi - cult, Up a-against the wall, Up a-against the

198 *cresc* -----

Bride  
Up a-against the wall, Up a-against the Up a-against the Up a-against the

Groom  
wall, Up a-against the wall, Up a-against the Up a-against the

Cl. *mf cresc* -----

Vln. *cresc* -----

Vc. *cresc* -----

"Mallet-Brass" Patch *cresc* -----

203 *f* *f*

Bride  
Up a-against the wa - all i - is done. Up a-against the Up a-against the

Groom  
Up a-against the wa - all i - is done. Up a-against the Up a-against the

Cl. *f* *f*

Vln. *f* *f*

Vc. *f* *f*

"Mallet-Brass" Patch *f* *f*

208

Bride

Groom

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

213

Bride

Groom

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

Up a-against the wall, Up a-against the wall, Up a-against the wall,

Up a-against the wall, Up a-against the wall, Up a-against the wall,

wall, Up a-against the wall, Up a-against the wa - all i - is

Up a-against the wall, Up a-against the Up a-against the wa - all i - is

218

Bride

Groom

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

di - i - fi - i - cu - ult bu - ut fun. Hus - band may be

di - i - fi - i - cu - ult bu - ut fun. Hus - band may be tall.

223

Bride

Groom

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

tall. Wo - man may be small. Hus - band fetch - es box,

Wo - man may be small. Hus - band fetch - es box, Wife may slip and

228

Bride

Wife may slip and fall. Wo - man wrench - es back. Tram - ples on a

Groom

fall. Hus - band wrench - es back. Tram - ples on a tack.

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

233

Bride

tack. Next time he'll re - call, Up a - gainst the wall.

Groom

Next time he'll re - call, What you're up a - gainst, Up a - gainst the wall.

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

To Piano Patch



5. Missionary Position

**L** *Recit. parlando*

239 *long* *p*

Bride: Big Bart... Big Bob... Big Bill...? Why on earth do their clocks have names? And the

Cl. *ppp*

Vln. *senza vibr* *ppp*

Vc. *senza vibr* *ppp*

242

Bride: park. No, a church. Eith - er a church or a park named James. And they

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

243

Bride: eat fish and chips Which they buy by a ri - ver Called the "Tems" But they spell it "Thames."

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

245 *long*

Bride: Ben! It's Ben! Wha-da - ya mean "Who's Ben?" Ben's a clock. Big Ben!

Groom: Who's Ben?

Cl.

Vln.

Vc.

247

Bride: Jew- els... Fam - i - ly jew - els... Locked a - way for dis - play in a tow - er Where you

Cl.

Vln.

Vc.

248

Bride

wait on line for an ho - ur And don't move...

Groom

(slightly choked, urgent:  
"I don't want to climax yet")  
*parlando*

Don't move!

Cl.

Vln.

Vc.



250

Bride

Guards. Lot - sa guards. Guards in hats, bea - ver hats. And the

Cl.

*ppp*

Vln.

*ppp*

Vc.

*ppp*

251

Bride

queen keeps 'em chang - ing 'Cause she's horn - y and bored So she keeps re - ar - rang - ing Guards like

Cl.

Vln.

Vc.

252

Bride

fur - ni - ture. Fur - ni - ture... Which is just what I am, Get - ting

(involuntary crescendo to air, sung, but identifiably a sex cry)

Groom

Ah!

(end with baritone)

Cl.

(end with baritone)

Vln.

(end with baritone)

Vc.

*ppp*

*ppp*

*ppp*

255

Bride

laid in the sack Ly-ing flat on my back Think-ing of Eng-land. Think-ing of Eng-land. Think-ing of

Cl.

Vln.

Vc.

*ppp*

*ppp*

*ppp*

257

6. Moral Position

Bride

Eng - land.

(something happens in your mind during this pause) *f* (rapid and matter-of-fact, reading from the book)

Groom

The mor - al - i - ty of us - ing aux - il - i - ary pos - i - tions for the

Cl.


To Flute

*niente*

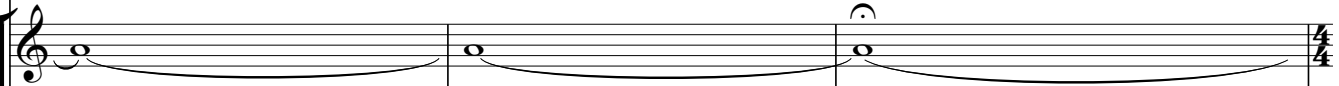
Vln.

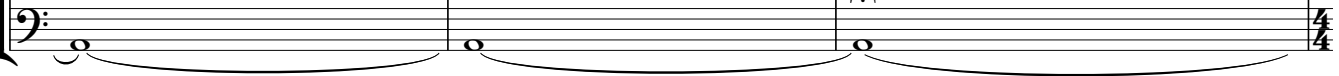
Vc.

259

Groom 

wife's or-gas-mic pri-or-i-ties has long been re-cog-nized by church and med-i-cal au-thor-i-ties.

Vln. 

Vc. 



7. Sideways

**M** ♩=48-50

(she's surprised by what she's feeling)

264

Bride 

Ah! Ah! Ah! Ah! Ah!

Groom 

For *him*, this is side-ways, For *her*, it is the

Cl. 

Flute

For *him*, this is side-ways, For *her*, it is the

Vln. 

Vc. 

268 *simile*

Bride  
Ah! Ah! Ah! Ah! Ah!

Groom  
stars. A gal - ax - y of plea sure, A milk - y way of ec - sta - sy, An

Fl.  
*simile*

Vln.

Vc.



(pronounce "fortissimo" American)

272

Groom  
or - ches - tra fort - is - si - mo. A moun - tain - top of love. Her skin is flushed and warm. Her

Fl.

Vln.

Vc.

275 *accel..*

Groom: pup - ils glaze and di - late. Her nos - trils are dis - tend - ed. He basks in her ful - fil - ment.,

Fl.

Vln.

Vc.



278 *rall..*  $\text{♩} = 76$   $\text{♩} = 63$  **Tempo primo**  $\text{♩} = 48-50$

Bride: Ah! Ah! Ah! Ah!

Groom: She is in heav - en... And

Fl.

Vln.

Vc.

**G.P.**

*f* *mp*

*mp* *simile*

*f* *mp*

*mp* *simile*

*f* *mp*

*mp* *simile*



283 *accel.*  $\text{♩} = 63$  *rall.*

Bride Ah!

Groom he has brought her to this, Her high - est cli - max! For

Fl. *f mp*

Vln. *f mp*

Vc. *f mp*



$\text{♩} = 50$  *accel.*  $\text{♩} = 63$  *rall.* *f p*

Groom her this is side - ways. For him this is the stars. For

Fl. *mp f p*

Vln. *mp f p*

Vc. *mp f p*

289  $\text{♩} = 50$  *accel.* *f*  $\text{♩} = 63$  *rall.*

Groom *her this is side - ways. For him it is the stars.*

Fl. *f*

Vln. *f*

Vc. *f*

292  $\text{♩} = 50$  *p*

Bride *sta - ah*

Groom *For him it is the stars.*

Fl. *pp* *p* *p*

Vln. *pp* *p* *p*

Vc. *pp* *p* *p*

295

Bride  
ah - - - ah - - - ars

Groom

Fl. To Tenor Saxophone

Vln.

Vc.



8. Anal Intercourse

(just the minimum amount of pause needed to change to tenor sax)

297 **N** Allegro ♩=116

Bride

Groom

Tenor Saxophone  
*sempre molto marcato*

Vln.

Vc.  
*sempre f*

301 *f*

Groom *f*

Ten. Sax.

A man may wish his wife to en -



303 *f*

Bride *f*

Groom

Ten. Sax.

A man may wish his wife to en -

gage in an - al in - ter - course.



305 *f*

Bride *f*

Groom *f*

Ten. Sax.

gage in an - al in - - - - - ter -

A

307

Bride

course.

Groom

man may wish his wife to en - gage in

Ten. Sax.

309

Bride

*f* A man may wish his

Groom

an - al in - ter - course.

Ten. Sax.

311

Bride

wife to en - gage

Ten. Sax.

Vc.

*f*

313

Bride

Groom

Ten. Sax.

Vc.

Piano Patch

in a - - -

A man may

*f*

*f*

*f*

Piano Patch

*f*

315

Bride

Groom

Ten. Sax.

Vln.

Vc.

Pno. Patch

wish his wife, his wife, his wife, his

nal\_

*f*

*f* > *mf*

317

Bride

in - - - - - ter -

Groom

wife, A man may wish his wife to en-

Ten. Sax.

*f* > *mf*

Vln.

*f* > *mf*

Vc.

*mf*

Pno. Patch



319 *f* *f* *f* *outraged*

Bride course. She should not give in! To "ex - plore the pos - si -

Groom gage He may wish his wife To ex - plore the pos - i - bil - i - ty.

Ten. Sax. *f* *f* *f*

Vln. *f* *f* *loco* *f*

Vc. *f* *f* *f*

Pno. Patch *f* *f* *f*

A tempo

*ff*

322 *rit.* *ff*

Bride: bil - i - ty"? She must not give \_\_\_\_

Groom: *p* To ex-plore the pos - i - bil - i - ty, To ex-plore the pos - i - bil - i - ty.

Ten. Sax. *p* *ff*

Vln. *ff*

Vc. *p* *ff*

Pno. Patch *ff*

325 *f*

Bride in! His wish is an ex - press - ion Of la - tent neu - ro - sis. To ac - qui -

Ten. Sax.

Vln.

Vc.

Pno. Patch

328

Bride esse would on - ly En - cour - age psy - cho -

Groom

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Pno. Patch *f*

330

Bride *f* - sis! The wife must urge the man To en -

Groom *f* He should not give in!

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Pno. Patch *f*



332

Bride gage a good psy - chi - - a - trist!

Groom *f* He should not give in! *f* He should not give

Ten. Sax. *f* *f*

334 *f* *f*

Groom

in! He should not give in! He should not give

Ten. Sax. *f* *f*

336 *f*

Bride

She should not give in! She should not give in!

Groom *f*

in! He should not give in! He should not give

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Pno. Patch *f*

337

Bride

She should not give in! She should not give in!

Groom

in! He should not give in! He should not give

Ten. Sax.

Vln.

Vc.

Pno. Patch

338 *p*

Bride  
in, should not give in, should not give in \_\_\_\_\_ in \_\_\_\_\_

Groom  
in, should not give in, should not give in \_\_\_\_\_ in \_\_\_\_\_ in \_\_\_\_\_

Ten. Sax.  
*p*

Vln.  
*p*

Vc.  
*p*

Pno. Patch  
To Kbd.  
To Org.

**Presto** ♩=176 *f*

341

Bride  
*f* She, She, She, She should not give in!

Groom  
*f* He, He, He, He should not give in!

Ten. Sax.  
*f*

Vln.  
*f*

344

Ten. Sax. *f* *f* *f*

Vln. *f* *f* *f*

9. Doggie and Astride Positions

**O** ♩=126  
in one

348

Bride *f* *mf*  
give in! Dog-gie - dog - gie, Dog-gie - dog-gie,

Groom *f*  
give in!

Ten. Sax. *f* To Soprano Saxophone

Vln. *f* *f* *mf* *non legato*



353

Bride: Dog-gie - dog-gie-dog-gie, or A - stride. Who's on bot-tom?

Vln.



361

Bride: Who's on bot-tom? Who's on bot-tom, hus-band or his bride?

Vln.



369

Bride: Dog-gie - dog-gie, Dog-gie - dog-gie, Dog-gie - dog-gie-dog-gie,

Groom: *mf* Dog-gie - dog-gie,

Vln.

Vc. *non legato* *mf*

375

Bride

Dog-gie-dog-gie, Dog-gie-dog-gie, Dog-gie-dog-gie - dog-gie,

Groom

Dog-gie-dog-gie, Dog-gie-dog-gie, Dog-gie -

Vln. *mf*

Vc. *mf*

381

Bride

Dog-gie - dog-gie-dog-gie, Dog-gie-dog-gie - dog-gie, Dog-gie -

Groom

dog-gie, Dog-gie-dog-gie, Dog-gie-dog-gie - dog-gie,

Vln. *mf*

Vc. *mf*

387

Bride

dog - gie - dog - gie - dog - gie - dog - gie, Dog - gie - dog - gie - dog - gie - dog - gie, Dog - gie -

Groom

Dog - gie - dog - gie - dog - gie - dog - gie - dog - gie, Dog - gie -

Vln.

*mf*

Vc.

*mf*

Pno. Patch

*mp*

392

Bride

dog - gie - dog - gie - dog - gie - dog - gie, Dog - gie - dog - gie - dog - gie - dog - gie - dog - gie -

Groom

dog - gie - dog - gie - dog - gie - dog - gie, Dog - gie - dog - gie - dog - gie - dog - gie - dog - gie -

Vln.

Vc.

Pno. Patch

397

Bride

Groom

Vln.

Vc.

Pno. Patch

dog - gie, Dog - gie - dog - gie - dog - gie - dog - gie - dog - gie

dog - gie, Dog - gie - dog - gie - dog - gie - dog - gie - dog - gie



403

**P** ♩ = ♩. *in three* ♩ = 252 ♩. = 84

*mf*

Bride

Vc.

Pno. Patch

To "DualClavi" Patch

Man on his back, wo-man a-stride, But-tocks on chest, knees ei - ther side Thought by the an - cient

all equal beats, no extra accentuation for the downbeat  
*col legno battuto*

*mf*

408

Bride

Rom-ans the best, Rest-ful for man, wo-man does the rest.

Ten. Sax. *mp*

Soprano Saxophone

Vln. *mp*

Vc.



415

Sop. Sax.

Vln.

## 10. Sitting Position

**Q** ♩ = ♩ = 252 ♩ = 126

546 *f*

Bride

Sit-ting, the male is on a chair, Feet on the ground. Sit-ting, the fe-male in his lap,

Groom

Sit-ting, the male is on a chair, Feet on the ground. Sit-ting, the fe-male in his lap,

Sop. Sax.

*f*

Vln.

*f*

Vc.

*f*

"DualClavi" Patch

"Dual-Clavi" Patch

*f*

551

Bride

Legs wrapped a-round. Sit-ting, the male sits up in bed, Legs point - ed out. Sit-ting, the

Groom

Legs wrapped a-round. Sit-ting, the male sits up in bed, Legs point - ed out. Sit-ting,

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

556

Bride  
fe-male on his lap, Squirm-ing a-about. Sitting,

Groom  
Sit-ting, the male is on a stool, En-ters from rear.

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

561

Bride  
Sit-ting, the fe-male says e-nought, Male does - n't hear. Sit-ting,

Groom  
Sit-ting, Sit-ting, the fe-male gives the man

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

566

Bride

Sit-ting, the fe-male sits a-lone Read-ing a book.

Groom

Swift up - per hook. Sit-ting,

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



11. Face-Off Position

571

Sop. Sax.

$\text{♩} = 152$

*p*

Vln.

*p*

Vc.

*p*

"Dual-Clavi" Patch

*p*



575

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



578

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

581

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



584

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

587

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

subito *ff*

subito *ff*

subito *ff*

subito *ff*

590

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

593

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



596

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

600

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



604

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

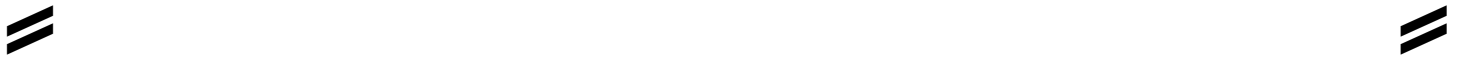
607

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch



611

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

X 3

616  $\text{♩} = 152$

Sop. Sax. *subito mf* *dim*

Vln. *subito mf* *dim*

Vc. *subito mf* *dim*

"Dual-Clavi" Patch *subito mf* *dim*



619

Sop. Sax. *pp*

Vln. *pp*

Vc.

"Dual-Clavi" Patch

622

Vc. *pp*

"Dual-Clavi" Patch *pp*

12. Coming of Age in Samoa

**R**

592

Bride *p*

In Sa - mo - a, \_\_\_\_\_

Vln. *p* sul A

Vc. *pp*

"Dual-Clavi" Patch *pp*



595

Bride

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

in Sa - mo - - - a,

*pp*

598

Bride

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

In Sa - mo - - - a,

*pp*

*poco a poco dim*

*poco a poco dim*

601

Bride

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

in Sa - mo - - - - a,

*pp*

*ppp* *poco cresc*

*ppp* *poco cresc*

604

Bride

Sop. Sax.

Vln.

Vc.

"Dual-Clavi" Patch

In Sa - mo - - - - a,

sul A

*pp*

*pp dim* *pppp*

*pp dim* *pppp*

607

Bride *in Sa - mo - a, In Sa - mo - a,*

Sop. Sax. *pp*

Vln. *sul G pp*

Vc. *dim* -----

"Dual-Clavi" Patch *dim* -----

610

*in free time, but coming from the previous tempo*

Bride *Pub - lic de - flow' ring Of the chief - tan's daugh - ter*

Sop. Sax. *pp*

Vln.

Vc. *niente*

"Dual-Clavi" Patch *To Piano Patch niente*

613

Bride

In Sa - mo - a, in Sa - mo - a, In Sa - mo - -

Sop. Sax.

Vc.

*pp*

616

Bride

- a, in Sa - mo - a, In Sa - mo - a,

Vln.

Vc.

*pp*

*pp*

619

Bride

Pub - lic de - flow' - ring In the vil - lage squares. There's a So - a

Sop. Sax.

Vc.

*pp*

622

Bride

Sop. Sax.

Vln.

Vc.

in Sa - mo - a, In Sa - mo - a, there's a So - a, A

sul A

*pp*

*pp*

625 S

Bride

Groom

Sop. Sax.

Vln.

Vc.

man's am - bas - sa - dor in love af - fairs...

The

*pp*

*p*

13. Manual Friction

627

Groom

wife who sits in bed read-ing In curl-ers and an old torn night-gown Is tempt-ing the fates, not her

Sop. Sax.

Vc.

*pp*

629

Bride

There's a So - a, A

Groom

hus-band, Is tempt-int the fates, not her hus-band.

Sop. Sax.

Vln.

senza vibrato

*pp*

Vc.

632

Bride

Man's am - bas - sa - dor in love af - fairs. . . Boys are

Groom

At those times when she is un - pre - sent - ab - le, Self - re - lief is

Sop. Sax.

to Clarinet

Vln.

Vc.

*pp*



635

Bride

cir - cum - cised in pairs in Sa - mo - - - - a.

Groom

un - pre - vent - ab - le. One would

Vln.

Vc.

638

Bride

Groom

Vln.

Vc.

In Sa -

think a sat - s - fy - ing mar-riage Would ne - gate the need for man - u - al fric - tion.

640

Bride

Groom

Vln.

Vc.

mo - a . . .

(matter-of-fact and abrupt)

In Sa - mo - a

This, a - las, is a fic - tion.

643

Bride

Groom

Vc.

In Sa - mo - a

The girl in the of - fice



645

Bride  
In the hot blind-ing sun                      Twen-ty na-tives

Groom  
The girl in the of - ice                      By the wat-er cool-er

Vc.

648

Bride  
With spears                      Pound-ing a drum                      I'd strug-gle                      but suc-cumb

Groom  
Dur-ing lunch                      Take a spin                      An ho - ur                      Dur-ing lunch

Vc.

651

Bride  
Sob-bing "Help!"                      They speak no Eng-lish.                      Wail-ing and

Groom  
In her sports-coupe                      In her sports-coupe                      At the Hol - i - day Inn.

Vc.

654

Bride

sob - bing                      Pound - ing and thro - bing                      Wail - ing and

Groom

Kiss - ing and hug - ging                      Kiss - ing and hug - ging

Vc.

656

Bride

sob - bing                      Pound - ing and thro - bing                      Help me help me

Groom

Kiss - ing and hug - ging                      Help me

Vc.

**Broaden** *f*

658

Bride

Till I fall a - sleep

Groom

help me                      Till I fall a - sleep

Vc.

*mf*                      *p*                      (hardly any "p")                      *ppp*

(hardly any "p")                      *ppp*

*dim colla voce*                      niente

**T** ♩ = ca. 50

14. Fetal Position

668 *slow, almost like a lullaby*

*p*

Groom

Clarinet

Cl.

Vln.

Vc.

Piano Patch

Not to-night, sweet - heart. The

*p* *sim.* *p* *sim.* *p* *sim.*



674

Groom

Cl.

Vln.

Vc.

Piano Patch

books all say to be care - ful. I want to... be care - ful.

680

Groom

We have the rest of our lives. I don't mind at all, hon - ey.

Cl.

Vln.

Vc.

Piano Patch

686

Groom

Now just quit try - in' to please me. No prob - lem,

Cl.

Vln.

Vc.

Piano Patch

692

Groom

you'll please me Af - ter ba - by ar - rives.

Cl.

Vln.

Vc.

Piano Patch



698

Groom

This time, you owe me one. Next time, I'll owe you one.

Cl.

Vln.

Vc.

Piano Patch

704

Groom

Is - n't that how mar-riage sur vives? Just an-oth-er month,

Cl.

Vln.

Vc.

Piano Patch

709

Groom

darl - ing, And things can go back to nor - mal. We're nor - mal. We're preg - nant. I

Cl.

Vln.

Vc.

Piano Patch

714

Groom

love you. We have the rest of our lives.

Cl.

Vln.

Vc.

Piano Patch



720

Groom

We have the rest of our lives.

Cl.

Vln.

Vc.

Piano Patch

726

Groom

We have the rest of our lives.

Cl.

Vln.

Vc.

Piano Patch



731

Groom

Cl.

Vln.

Vc.

Piano Patch

to Soprano Saxophone

pp

pp

pp

to "DualClavi" patch



# Positions 1956

## Part 2: "Physique"

version 6/15/2012

Music by Conrad Cummings

Libretto by Michael Korie

### 15. Physique

Score in C

$\text{♩} = 252, \text{♩.} = 84$

Q & A  
Expert/  
Bride  
(Soprano)

Trainer  
(Tenor)

Groom  
(Baritone)

Woodwind  
Doubler  
(fl, cl, sop sax,  
bs. cl.)

Soprano Saxophone

Violin

Violoncello

Keyboard  
(patches: Piano,  
Harpsichord,  
Marimba,  
"DualClavi,"  
"MalletBrass")

*pp*

*pp* "DualClavi" Patch

Detailed description: This is a page of a musical score for the piece "Physique" from "Positions 1956". The score is in C major and 5/4 time. It features vocal parts for Q & A Expert/Bride (Soprano), Trainer (Tenor), and Groom (Baritone), all of which are currently silent. The instrumental parts include a Woodwind Doubler (flute, clarinet, soprano saxophone, or bass clarinet) playing a Soprano Saxophone part, which is also silent. The Violin part plays a melodic line with a *pp* dynamic, consisting of eighth notes with slurs and ties. The Violoncello part plays a harmonic accompaniment with a *pp* dynamic, using sustained notes and ties. The Keyboard part uses a "DualClavi" patch and plays a complex accompaniment with a *pp* dynamic, featuring chords and moving lines. The score is divided into three measures, each containing a full bar of music.

Vln. <sup>4</sup> *simile* X 4 X 4  
Vc. *pp*  
"Dual-Clavi" Patch *pp* *simile*

Vln. X 4 X 4 X 4  
Vc. X 4 X 4 X 4  
"Dual-Clavi" Patch X 4 X 4 X 4

Vln. *poco a poco cresc* X 2 X 2 X 2  
Vc. *poco a poco cresc*  
"Dual-Clavi" Patch *poco a poco cresc*

X 2

X 4

A

free time

Trainer *f*  
 Vln. *ff* *ff > p*  
 Vc. *ff* *ff > p*  
 "Dual-Clavi" Patch *ff* *ff > p*  
 To-day is an age Of cold im-pli-cit  
 To Piano Patch

Trainer *f*  
 Vc. *f*  
 Pno. Patch *f*  
 vio-lence. The loom-ing mush-room cloud Of all-en-gulf-ing sil-ence. The te-le-vi-sion set An

Trainer *f*  
 Vc. *f* fast  
 Pno. Patch *f* *p*  
 aes-the-tiz-ing ac-tion. The Vis-ta-Vi-sion flick Of numb-ing stu-pe-fac-tion.

14 *p*

Trainer

Vc.

Pno. Patch

18 *p* *f* ♩ = 54

Trainer

Vc. *fast* *p* *f*

Pno. Patch *fast* *p* *f*

49A *poco allargando* 50 *accel*

Trainer

Vc.

Pno. Patch *f*

**B**

$\text{♩} = 96$  **In tempo**  
 $\text{♩} = 138$

51

Trainer

shorts.

Sop. Sax.

Vln.

Vc.

Pno. Patch

*f*

*sim.*



56

Trainer

*f*

Young A - pol - lo. Young A -

Sop. Sax.

Vln.

Vc.

Pno. Patch

60

Trainer

do - nis. Let a new age of brawn Dawn up - on us.

Sop. Sax.

Vln.

Vc.

Pno. Patch



64

Trainer

*mf*

A vi - rile age that re - sur - rects An - ti - qui - ty's i - deal. The

Sop. Sax.

*mf*

Vln.

*mf*

Vc.

*mf*

Pno. Patch

*mf*

67

Trainer 

Sop. Sax. 

Vln. 

Vc. 

Pno. Patch 



70 *f*

Trainer 

Sop. Sax. 

Vln. 

Vc. 

Pno. Patch 

73

Trainer

Sop. Sax.

Vln.

Vc.

Pno. Patch



76 *mf*

Trainer

Sop. Sax.

Vln.

Vc.

Pno. Patch



79 *ff* *p*

Trainer

To - day's lost young men Join

Sop. Sax.

To Clarinet

Vln.

Vc.

Pno. Patch



82

Trainer

gangs to smoke and loi - ter. They park in cars with tramps With whom they re - con - noi - ter. Teen

Vln.

Vc.

Pno. Patch

85

Trainer

Vln.

Vc.

Pno. Patch

88

Trainer *pp*

Vln.

Vc. *pp*

Pno. Patch *pp*

91

Trainer

Vc.

Pno. Patch

meno mosso

♩ = 88

94

Trainer *8* brace the sta - tu - quo. We need a breed of Su - per - men To rise and face the foe!"

Cl. Clarinet *pp*

Vc.

Pno. Patch *meno mosso* ♩ = 88



97

Trainer *8* *pp* Young A - don - is! Young A

Cl.

Vln. *pp*

Pno. Patch *pp*

102

Trainer *p*  
 pol - lo! An - cient Greece is a good goal to fol - low! Look

Cl.

Vln.

Pno. Patch



**piu mosso**  
 ♩ = 100

105

Trainer  
 back u - pon Dis - co - bo - lus, A - pol - lo Bel - ve - dere! A - pox - y - men - os, Her - cu - les, and

Cl. *p*

Vln. *p*

Vc. *p*

**piu mosso**  
 ♩ = 100

Pno. Patch *p*

**piu mosso**

**♩ = 120**

108

Trainer

re - cre - ate them *here*, In the gym, ev - ery limb at its peak! Let to -

Cl.

Vln.

Vc.

Pno. Patch

**piu mosso**

**♩ = 120**



111

Trainer

day be the Age of Phy - sique! Let to - day be the Age of Phy -

Cl.

Vln.

Pno. Patch

**f**

**piu mosso**  
♩ = 138

114

Trainer

Cl.

Vln.

Vc.

**piu mosso**  
♩ = 138

Pno. Patch



**C**



16. Why Get Pushed Around?

♩ = 96

117

Trainer

Cl.

Vln.

Vc.

To Marimba Patch

Marimba Patch

Pno. Patch

Phy - sique!

121

*p*

Groom

"Why get pushed a- round? Why get pushed a- round?"

Vln. pizz

Vc. pizz *p*

Mar. Patch *p* sim.



124

Groom

Why get pushed a- round? When you pass a tough guy Do you look down at the ground?

Vln.

Vc.

Mar. Patch

127

Groom

Cl.

Vln.

Vc.

Mar. Patch

Could you stand to gain some weight Or drop an ex - tra pound?

arco

130

Groom

Cl.

Vln.

Vc.

Mar. Patch

Why get pushed a - round? Ask your-self why?" Why?

*f* *pp*

arco *f* *sfz - p*

*f* *sfz - p*

*f* *sfz - p*

*f*



134

Groom *p*  
"Is your in-come low? Work-ad-vance-ment slow? Do you have a dead-end job With

Cl. *sim.*

Vc. *p* *sim.*

Mar. Patch *p*



137

Groom  
lit - tle room to grow? Have the signs of mar - i - tal Dis-cord be - gun to

Cl.

Vc.

Mar. Patch

140

Groom

show? Are things "touch and go" More than you know?" Uh- oh...! "Why get pushed a-round?"

Cl.

Vln.

Vc.



144

Groom

New re-search has found I - so - met - ric train - ing Builds a

Cl.

Vln.

Vc.

147

Groom: *f* bod - y to as-tound. *p* Time you said "E- nough" To the lo - cal tough,

Cl. *f* *p*

Vln. *f* *p*

Vc. *f* *p* pizz.

Mar. Patch *p*

150

Groom: Guys who call you "Tooth pick," "Fat- so," "Don- key Butt" and stuff." "Don- key- Butt"...?

Cl. *f* *p*

Vc. *f*

Mar. Patch *f*

153

Cl. *p*

Vln. *pizz.* *p*

Vc. *p*

Mar. Patch *p*



157

Cl. *cresc*

Vln. *arco* *cresc*

Vc. *arco* *cresc*

Mar. Patch *cresc*

**D** subito presto  
♩ = 152 *f*

160

Trainer

Cl.

Vln.

Vc.

Mar. Patch

Build a new phy-sique,

163

Trainer

Cl.

Vln.

Vc.

Mar. Patch

Like an an-cient Greek! Leave the louts who heck-led you

167

Trainer *f*  
Too thun - der-struck to speak!

Groom  
"Don - key - Butt"?

Cl.

Vln. *f*

Vc.

Mar. Patch *f*

171 *f*

Trainer *f*  
Find your in - ner force, Mas - cu - line re -

Groom  
"Tooth - pick"?

Cl. *f*

Vln. *f*

Vc. *f*

Mar. Patch *f*

175

Trainer  
source, Through the core po - si - tions Of a mil - i - tar - y

Groom  
"Broom - stick?"

Cl.

Vln.

Vc.

Mar. Patch

179

Trainer  
fit - ness - train - ing course!

Groom  
A mil - i - tar - y fit - ness - train - ing

Cl.

Vln.

Vc.

Mar. Patch

17. Muscle Power

$\text{♩} = 104$

**E**

*mf*

183

Trainer *mf* From this... to this,

Groom course...?

Cl.

Vln.

Vc. *mf* solo

Mar. Patch

187

Trainer From this... to this,

Vc.

191

Trainer From this... to this, In thir-ty-five days!

Cl. *f*

Vc. *f*



196

Trainer *f* In thir-ty-five days, Due to

Groom *f* Fom this... To *this?*

Cl.

Vc.



**meno mosso**  
♩ = 84

202 *f*

Trainer *f* mus cle pow-er! Mus-cle pow-er! Pow-er to a-chieve A

Groom *f* "Mus-cle pow-er"? Mus-cle pow-er!

Vln. *f*

Vc. *f*

Mar. Patch *f*

205

Trainer 

Groom 

Cl. *non legato* 

Vc. *non legato* 

Mar. Patch 



208

Trainer 

Groom 

Cl. 

Vc. 

211

Trainer 

Groom 

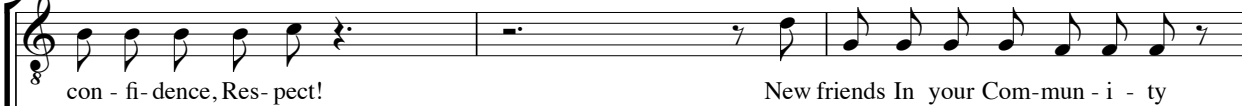
Cl. 

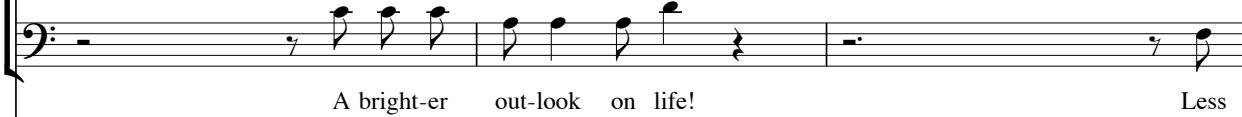
Vln. 

Vc. 


Mar. Patch 

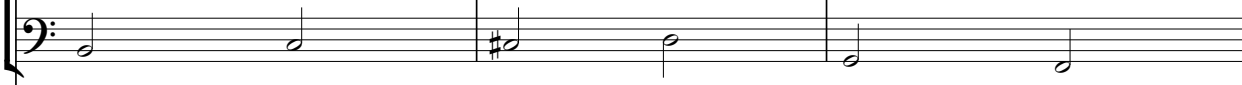
214

Trainer 

Groom 

Cl. 

Vln. 

Vc. 

Mar. Patch 

217

Trainer

And Church. Mocked be-cause you're thin! Age, re-li-gion, skin!

Groom

back-talk from the wife— Or girl-friend. be - cause you're thin! Age, rel- li- gion,

Cl.

Vln.

Vc.

Mar. Patch

220

Trainer

Fit - ness train - ing will re - veal The bet - ter you with - in! The

Groom

skin! The

Cl.

Vln.

Vc.

Mar. Patch

To Piano Patch

222

Trainer  
bet - ter you with - in! The bet - ter you with - in! "Phy - sique Mag - a - zine!"

Groom  
bet - ter you with - in! The bet - ter you with - in!

Cl.

Vln.

224

Trainer  
Read - y? Let's be - gin! Let's be - gin! Let's be - gin! Let's be - gin! Let's be - gin!

Groom  
"Mus - cle Pow - er"! Let's be - gin! Let's be - gin! Let's be - gin! Let's be - gin! Let's be - gin!

Cl.

Vln.

Vc.

Piano Patch

Pno. Patch

**piu mosso**  
♩ = 116

227

Trainer  
gin! In thir - ty - five, thir - ty - five, thir - ty - five, thir - ty - five,

Groom  
gin! In thir - ty - five, thir - ty - five, thir - ty - five, thir - ty - five,

Cl.

Vln.

Vc.

Pno. Patch

**piu mosso**  
♩ = 152

229

Trainer  
thir - ty - five, thir - ty - five days! From this From this From

Groom  
thir - ty five, thir - ty - five days! From this From this

Cl.

Vln.

Vc.

Pno. Patch

231

Trainer   
8 this From this From this From this to this to this, From

Groom   
From this From this to this From this to this to this, From

Cl. 

Vln. 

Vc. 

Pno. Patch 

234

Trainer   
8 this to this to this, From this to this to this, From this to this to this, In

Groom   
this to this to this, From this to this to this, From this to this to this, In

Cl. 

Vln. 

Vc. 

Pno. Patch 

**F** 18. Chest Development  
♩ = 108

237

Trainer  
thir - ty - five no - fool - ing Gruel - ing days...!

Groom  
thir - ty - five no - fool - ing Gruel - ing days...!

Cl.

Vln.

Vc.  
*p*

Pno. Patch

240 *p*

Trainer  
Out-of-shape men ti - re eas - i - ly. Their

Vc.  
sim.

244


Trainer  
food Is not di - ges - ted pro - per - ly.

Vln.  
*p*


Vc.




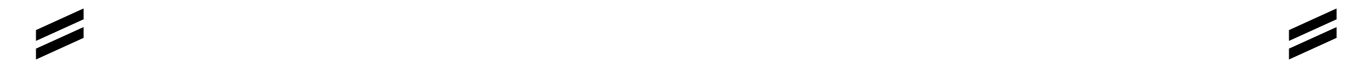
247

Trainer 


Prone to poor blood They're a - ne - mic. With

Vln.  *sim.*

Vc. 



251

Trainer 


low dis-ease re-sis-tance, They of-ten call-in sick.

Vln. 


Vc. 




255

Trainer 

Cor-rec-tion - al meas-sures are use-less un - less Some-thing is done To break this chain of

Vln.  *p*

Vc.  *p*

♩. = 76

257

Trainer

weak - ness...! Ca - - bles of steel Can

Groom

Ca - - bles of steel Uh! Can

Vln.

Vc.

*p* *f* *p*

*p* *f* *f* *p*

*f* *p* *f* *p*



260

Trainer

build a might-y chest! A bar - rel chest that

Groom

build Uh! a might-y chest! Uh! A bar - rel chest Uh! that

Vln.

Vc.

*f* *p* *f* *p*

*f* *f* *p* *f* *f* *p*

*f* *sfz - p* *sfz*

263

Trainer *f* *p* *f* *p*  
grows\_ and grows To fill\_ your clothes com

Groom *f* *p* *f* *p* *f*  
grows\_ and grows Uh! To fill\_ Uh! your clothes Uh!

Vln. *f* *p* *f* *p* *f*

Vc. *sfz - p* *f* *sfz - p* *f*



267

Trainer *f* *ppp*  
plete - - ly! No long - er feel, No long - er feel,

Groom *p* *f* *ppp*  
com plete - ly. No long - er feel, No long - er feel,

Vln. *sfz - p* *sfz - p* *ppp*

Vc. *sfz - p* *sfz - p* *ppp*

269

*ppp*

Trainer  
 No long-er feel Ashamed to get un-dressed! In the lock - er rooms no

*ppp*

Groom  
 No long-er feel Ashamed to get un-dressed! In the lock - er rooms no

Vln.

Vc.



272

*pp*

Trainer  
 long - er be The scape - goat of a bul-ly! How's *this* For mus - cu-lar-i - ty?

*pp*

Groom  
 long - er be The scape - goat of a bul-ly! How's *this* For mus - cu-lar-i - ty?

Cl.

*pp*

Vln.

Vc.

*pp*

275

Trainer *8* Wit-ness this strik-ing pose! In-crease Your pop - u - lar-i - ty! Build\_\_\_\_\_ a

Groom Wit-ness this strik-ing pose! In-crease Your pop - u - lar-i - ty! Build\_\_\_\_\_ a

Cl. *sfz - p*

Vc. *sfz - p*



278

Trainer *8* chest that shows\_\_\_\_\_ Your mus - cles fill your

Groom chest that shows\_\_\_\_\_ Your mus - cles fill your

Cl. *sfz - p* *sfz - p* *p*

Vc. *sfz - p* *sfz - p* *p*

281

Trainer  
 clothes! \_\_\_\_\_ Ex- hale! In- hale! Ex- hale! In- hale! With in-creased

Groom  
 clothes! \_\_\_\_\_ Ex- hale! In- hale! Ex- hale! In- hale! Ah! \_\_\_\_\_

Cl.  
*sfz - p*

Vln.  
*sfz - p*

Vc.  
*sfz - p*



284

Trainer  
 lung pow-er, You'll start to feel\_ those pecs of steel!

Groom  
 Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ex - hale!

Cl.

Vln.

Vc.

287

Trainer  
8 In less than half an hour! Cab - les of steel

Groom  
In - hale! Ah! Cab - les of steel can build a

Cl.

Vln.

Vc.

double time  
♩ = 132

290

Trainer  
8 can build Ex - hale! In the lock - er rooms no long - er

Groom  
might - y - chest! Ex - hale! In the lock - er rooms no long - er

Cl.

Vln.

Vc.

Pno. Patch

292 *f*

Trainer  
 be The scape goat of a bul - ly! Ex - hale!

Groom  
 be The scape-goat of a bul - ly! Ex - hale!

Cl. *f* To Soprano Saxophone

Vln. *f*

Vc. *f*

Pno. Patch To Harpsichord Patch

295 **G** ♩ = 252, ♪ = 84

Trainer  
 See ya' next Wednes-day, pal.

Groom  
 Next Wednes-day.

Hpsd. Patch *p*



Hpsd. Patch



Vc.

$\text{♩} = 80$   
solo, leggiero, non legato

*p*

Hpsd. Patch

To Piano Patch



Trainer

*p*

8

A fact a - bout ab - do - min - als The lay - man may not know -

Vc.

308 *p*

Trainer *p*  
That so-called "wash-board tum-my" All the bod-y-build-ers show -

Groom *f*  
Twen-ty- five... Twen-ty- four...

Sop. Sax.  
Soprano Saxophone *f*

Vc. *f* pesante *p* non legato, leggiero

311 *p*

Trainer *p*  
Those deep-ly chisel-ed ridg-es Gre-cian sculp-tors found aes-the-tic -

Groom *p*  
Twen-ty- two... Twen-ty- one...

Sop. Sax. *p*

Vc. *p* (non legato, leggiero)

314

Trainer *p*  
8 Have life-pro-long-ing ben - e - fits As well as ones ath - let - ic.

Groom *mf*  
(4) Nine - teen... Eigh - teen...

Sop. Sax. *mf*

Vc. *mf* *p*

317

Trainer *p*  
8 Wash-board abs! Wash-board abs! Chis-eled lines of meat in slabs! Wash-board abs! Wash-board abs

Groom *p*  
Wash-board abs! Wash-board abs! Chis-eled lines of meat in slabs! Wash-board abs! Wash-board abs

Sop. Sax. *p*

Vln. *p*

Vc. *p*

Piano Patch *p*

320

Trainer *p* *pp*  
 Help de - flect. . . life's jabs! A heav-y smok-er fel-low Who I

Groom *p* *p*  
 Help de - flect. . . Twelve... E-lev- en... life's jabs!

Sop. Sax.

Vln. *pp*

Vc. *pp*

Pno. Patch



324

Trainer *p*  
 per-son - al - ly knew - Had three-mar - ti - ni lunch-es And his

Groom *p*  
 Ten... Nine...

Vln. *p*

Vc. *p*

327 *mf*

Trainer *mf*  
bel - ly showed it, too - A rup-ture caused by cough-ing Brought a

Groom *mf*  
Eight... Sev- en...

Vln. *mf*

Vc. *mf*

330 *f*

Trainer *f*  
pint of blood he spit up - He'd not have need-ed sur - ger - y If

Groom *f*  
Six... Five...

Vln. *f*

Vc. *f*

333

Trainer *f* he'd have done one sit - up! *f* Wash - board

Groom *f* Three, Two, One, *f* done! *f* Wash - board

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Pno. Patch *f*

335

Trainer abs! Wash-board abs! Wash-board abs! Chis-eled lines of meat in chis-eled lines of

Groom abs! Wash-board abs! Wash-board abs! Chis-eled lines of meat in chis-eled lines of

Sop. Sax.

Vln.

Vc.

Pno. Patch

338

Trainer  
slabs! Wash-board abs! Wash-board abs! Chis-eled

Groom  
slabs! Wash-board abs! Wash-board abs! Chis-eled

Sop. Sax.

Vln.

Vc.

Pno. Patch

341

Trainer  
wash-board slabs of meat in chis-eled slabs! Wash - board abs! Wash - board

Groom  
wash-board slabs of meat in chis-eled slabs! Wash - board abs! Wash - board

Sop. Sax.

Vln.

Vc.

Pno. Patch

344

Trainer  
abs Help de- flect \_\_\_\_\_ life's jabs.

Groom  
abs Help de- flect \_\_\_\_\_ life's jabs. *f* Huh!

Sop. Sax. *To Flute*

Vln.

Vc.

Pno. Patch *To Mar.*



**H**

20. Neck Development

349  $\text{♩} = 108$

Trainer *p*  
A word a- bout necks: The op - pos-ite sex Is keen - ly a -

Vc. *p*



355

Trainer

ware if it's scrawn-y.

Fl.

Flute

*p*

Vc.

*p*

362

Groom

Un - cov - ered by clothes, The neck you ex - pose I - deal - ly is

Fl.

Vln.

*p*

Vc.

368

Groom

sturd - y and brawn - y.

Fl.

Vln.

Vc.

*p*

*p*



375

Trainer

If your neck is weak, Your feeb - le phy - sique.

Groom

If your neck is weak, Your feeb - le phy - sique.

Fl.

Vln.

Vc.

*p*

*p*

*p*

*p*

382

Trainer  
8 Will show what's be - low your white col - lar. Don't

Groom  
Will show what's be - low your white col - lar. Don't

Fl.

Vln.

Vc.



388

Trainer  
8 ev - er a - void Your Ster - no - mas - toid, And

Groom  
ev - er a - void Your Ster - no - mas - toid, And

Fl.

Vln.

Vc.

393

Trainer  
sex will be "X" on the dol - - - lar.

Groom  
sex will be "X" on the dol - - - lar.

Fl. To Sop. Sax.

Vln.

Vc.



**I**

21. Push-Up Those Shoulders

♩ = 80

*mf*

398

Trainer  
Ain't done yet. Form a tri - an - gle of chairs,

Soprano Saxophone

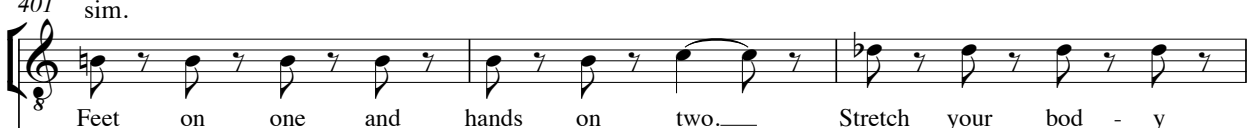
Sop. Sax. *mf*


Vln. *mf*


Marimba Patch

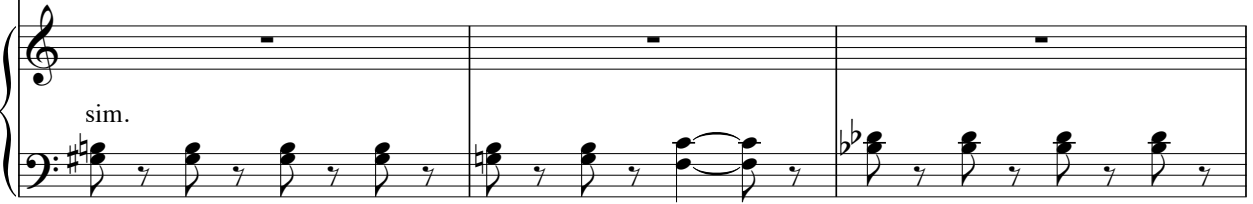
Mar. Patch *mf*

401 *sim.*

Trainer   
Feet on one and hands on two. Stretch your bod - y

Sop. Sax. 

Vln. 

Mar. Patch 



404

Trainer   
like a board. El - bows in and not pro - trud - ing.

Sop. Sax. 

Vln. 

Vc. 

Mar. Patch 

407

Trainer *f* Push - up... those shoul - ders! Work those pun - y tri - ceps!

Groom *f* Push - up... those shoul - ders!

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Mar. Patch *f*

409 *sim.*

Trainer  
8  
Push - up... those shoul - ders! Up - per arms and bi - ceps!

Groom  
*sim.*  
Push - up... those shoul - ders! Up - per arms and bi - ceps!

Sop. Sax.  
*sim.*

Vln.  
*sim.*

Vc.  
*sim.*

Mar. Patch  
*sim.*

411 *sim.*

Trainer  
 Men who flex Have bet - ter sex Push- up... those shoul - ders

Groom  
 Push- up... those shoul - ders! Work those pun - y tri - ceps! Men who flex Have

Sop. Sax.

Vln.

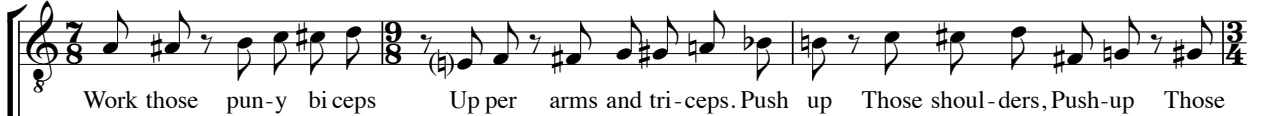
Vc.

Mar. Patch *sim.*



414

Trainer



Work those pun-y bi ceps Up per arms and tri-ceps. Push up Those shoul-ders, Push-up Those

Groom



bet - ter sex With gran - ite pecs of steel Like

Sop. Sax.




Vln.



Vc.



Mar.  
Patch



417

Trainer *sim.*  
 shoul- ders, Push - up! Push - up! la - tent whoosh up!

Groom *sim.*  
 boul- ders. Push - up! Push - up! Push - up! Feel that pow - er whoosh up!

Sop. Sax.

Vln.

Vc.

Mar. Patch  
 To Piano Patch

420 **Subito Presto** ♩ = 144 *f*

Trainer  
 Push - up! Push - up! Push - up! Push - up! Push - up! Push - up! Push - up!

Groom  
 Push - up! Push - up! Push - up! Push - up! Push - up! Push - up! Push - up!

Sop. Sax.

Vln.

Vc.

424

Trainer  
Push - up! Push - up! Push - up! Push - up! Push - up! Push - up!

Groom  
Push - up! Push - up! Push - up! Push - up! Push - up! Push - up!

Sop. Sax.

Vln.

Vc.

427

Trainer *f*  
Push - up... those shoul-ders! Push - up... those shoul-ders! Push - up... those shoul-ders!

Groom *f*  
Push - up... those shoul-ders! Push - up... thos shoul-ders! Push - up... those shoul-ders!

Sop. Sax. *f*

Vln. *f*

Vc. *f*

430 **free time**

Trainer *8*  
 Push - up . . . those shoul - ders! Push - up! See ya' next Wednes - day, pal.

Groom  
 Push - up . . . those shoul - ders! Push - up! Next

Sop. Sax. To Clarinet

Vln.

Vc.

22. Vital Sex Questions

**J** **in tempo**  
 ♩ = 72

433

Groom  
 Wednes - day.

Vln. *pp*

435 **free time** *p* **in tempo** ♩ = 72 *p*

Groom  
 Phy - sique Mag - a - zine Ans - wers Vi - tal Sex Ques - tions. Ques - tion:

Cl. Clarinet *pp*

Vln.

poco piu mosso

♩ = 80

438 free time

Q & A Expert/Bride (Soprano)

Q & A EXPERT *mf*

Ans- wer: A man's skin is

Groom

Is it heal- thy for a man To sleep in the nude?

Vc.

*mf*

Piano Patch

Piano Patch (roll chords ad lib)

*mf*



440

Q & A Expert/Bride (Soprano)

por- ours. It needs air. It breathes when he sleeps bare.

Vc.

*pp*

Piano Patch

*pp*

444

Q & A  
Expert/  
Bride  
(Soprano)

*f*

Ans- wer:\_\_\_ It may in -

Groom

*p*

Ques- tion: Will too much ex-er-cise Im-pair my sex drive?

Vc.

*f*

Pno. Patch

*f*



447

Q & A  
Expert/  
Bride  
(Soprano)

crease it. Well de - ve-losed mus-cles Hold al - lure to one's wife,\_\_\_ or

Vc.

*p*

Pno. Patch

*p*

450 **free time**

Q & A  
Expert/  
Bride  
(Soprano)

girl- friend.

Groom

*p*

Ques- tion: My right tes- ti- cle is hang- ing Low- er than my left one, late- ly.

Vc.

*p*

**free time**

Pno.  
Patch

*p*



**in tempo**  
♩ = 104

452

Q & A  
Expert/  
Bride  
(Soprano)

*mf*

Ans- wer: I doubt it great- ly. Last ques- tion.

Groom

Is this due to too much ex- er- cise?

Vc.

*p* *mf*

Pno.  
Patch

*p* *mf*

in tempo  
♩ = 92

455 free time

Q & A Expert/Bride (Soprano)

Groom

Vc.

Pno. Patch

*p* *mf* *p* *mf*

Some-times, when I ex-er cise I get an e-rec-tion. Why?

Ans-wer: tight gym shorts.



457

Q & A Expert/Bride (Soprano)

Vc.

Pno. Patch

Wear a new loos-er short, And a tight-er ath-let-ic sup - port er, The sort with a built in

*mf* *mf* *mf*



460 *f*

Q & A  
Expert/  
Bride  
(Soprano)

cup.

Groom

*f* *p*

No cup! This is ex - er - cize, not hock - ey!

Vc.

*f* *sfz*

Pno. Patch

*f* *sfz*

**||** **||**

*mf* *p* *cresc* -----

463 *mf* *p* *cresc* -----

Q & A  
Expert/  
Bride  
(Soprano)

Fine, Don't wear one. Just don't come cry - ing\_\_ to Phy - sique

Cl.

*p* *cresc* -----

Vln.

*p* *cresc* -----

Vc.

*mf*

Pno. Patch

*mf* *p* *cresc* -----

*mf* *p* *cresc* -----

467

Q & A  
Expert/  
Bride  
(Soprano)

Mag - a - zine\_\_\_ If you dis - grace your-self In the show-er\_\_\_ of the men's

Cl.

Vln.

Pno. Patch

471

Q & A  
Expert/  
Bride  
(Soprano)

lock - er.

Cl.

Vln.

Vc.

Pno. Patch

*f* *p* *cresc*

*f* *p* *cresc*

*f* *p* *cresc*

*f* *cresc*

23. Pep

**K** ♩ = 76

476

Trainer *mf*  
Boy, do\_ I feel great!

Groom *mf*  
Pep?

Cl. *f* *mf*

Vln. *f*

Vc. *f* *mf*

Pno. Patch *f*

Detailed description of the musical score: The score is for a piece titled '23. Pep' with a key signature of one flat (B-flat) and a tempo of quarter note = 76. It consists of six staves. The first two staves are for vocalists: 'Trainer' (soprano) and 'Groom' (bass). The Trainer part starts at measure 476 with a whole note rest, followed by a half note rest, and then a melodic line starting in measure 478 with a mezzo-forte (*mf*) dynamic. The lyrics 'Boy, do\_ I feel great!' are written below the notes. The Groom part has a whole note rest in measure 476, a half note rest in measure 477, and then a single note in measure 478 with a mezzo-forte (*mf*) dynamic, with the lyrics 'Pep?' below. The instrumental parts include Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno. Patch). The Clarinet part has a melodic line starting in measure 478 with a mezzo-forte (*mf*) dynamic. The Violin part has a melodic line starting in measure 478 with a forte (*f*) dynamic. The Viola part has a melodic line starting in measure 478 with a forte (*f*) dynamic. The Piano part has a complex accompaniment starting in measure 478 with a forte (*f*) dynamic. The score ends in measure 480.

480

Trainer *8*  
Boy, oh— boy, do I No - thing like a brac-ing

Groom  
Pep! Work - out . . .

Cl. *sim.*

Vln. *mf*  
*sim.*

Vc.



484

Trainer *8*  
Fol- lowed by a cool And a brisk rub - down

Groom  
Show- er? Rub- down . . .

Cl. *sim.*

Vln. *sim.*

Vc.

488

Trainer With a rough My bo - dy is a - live and

Groom Tow - el...?

Cl.

Vln.

Vc.



492

Trainer ting - ling. Pep! With the en - er - giz - ing feel - ing Pep!


Groom Pep! Pep!


Cl.


Vln.

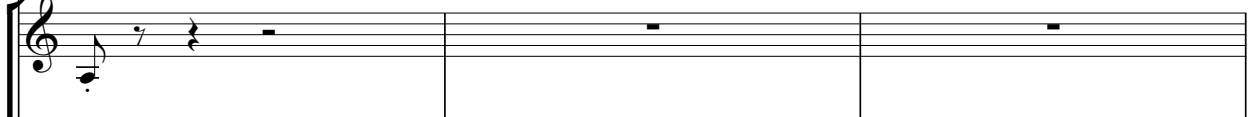
Vc.


495

Trainer 

Groom 

Cl. 

Vln. 

Vc. 



498


Trainer 


Cl. 

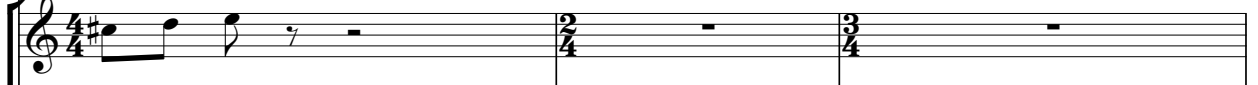
Vln. 


Vc. 

501

Trainer 

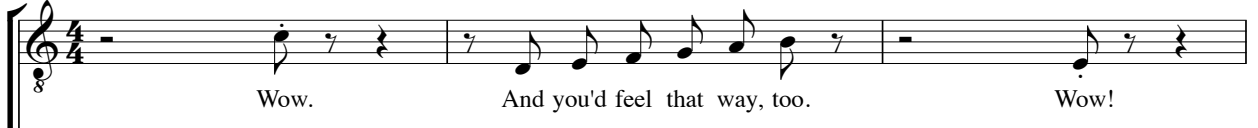
Cl. 

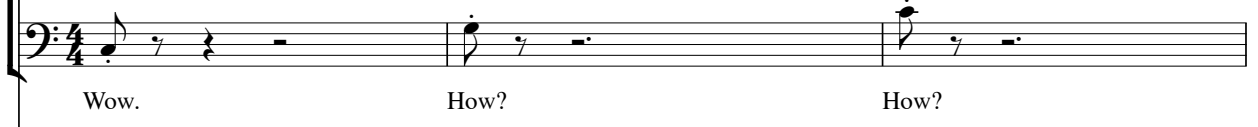
Vln. 

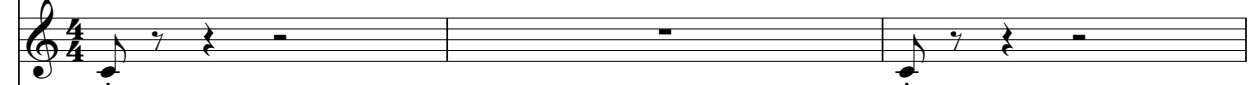
Vc. 

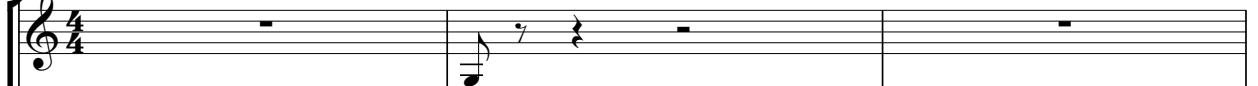



504

Trainer 

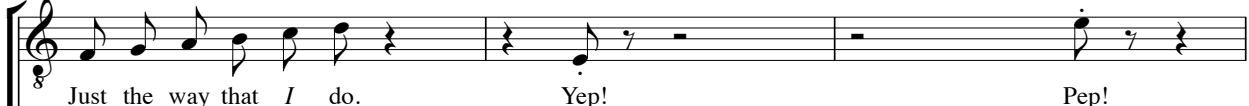
Groom 

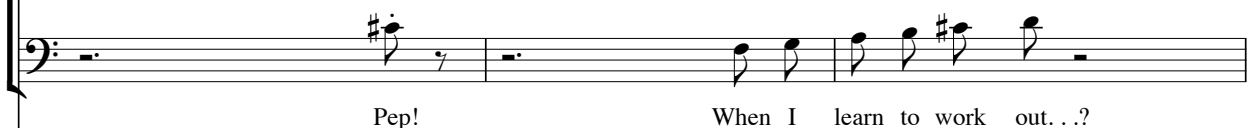
Cl. 


Vln. 


Vc. 

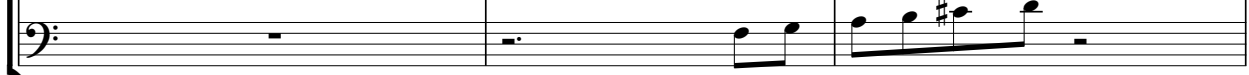
507

Trainer 

Groom 

Cl. 

Vln. 

Vc. 



510

Trainer 

Groom 

Cl. 

Vln. 

Vc. 



513

Trainer   
Now. Bar - bells.

Groom   
Now. Bar - bells, do I have to? Bar - bells.

Cl. 

Vln. 

Vc. 



515

Trainer   
Now. Yep!

Groom   
Now. Do I have to?

Cl. 

Vln. 

Vc. 

**L**

24. Military Press

517  $\text{♩} = 120$

Musical score for measures 517-520. The score is for a Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno. Patch). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked as  $\text{♩} = 120$ . The dynamics are marked *p cresc* for all parts. The music features a steady eighth-note accompaniment in the lower parts and a melodic line in the upper parts.



Musical score for measures 521-524. The score is for a Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno. Patch). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The dynamics are marked *f* for all parts. The music features a steady eighth-note accompaniment in the lower parts and a melodic line in the upper parts.

525 *p cresc*

Trainer *p* What de - fines the chis - eled

Cl. *p cresc*

Vln. *p cresc*

Pno. Patch *p cresc*

528 *f* *p*

Trainer *f* cut Of weight - lift - ing suc - cess? *p*

Groom *p* Yes, man, yes, Of

Cl. *f* *p*

Vln. *f* *p*

Vc. *p*

Pno. Patch *f* *p*

532

Trainer  
Yes, man, yes:

Groom  
weight - lif - ting suc - cess? It's the mil - i - tar - y

Cl.  
sim. *cresc*

Vln.  
sim. *cresc*

Vc.  
sim. *cresc*

Pno. Patch  
sim. *cresc*

536

Trainer  
Yes! What firms up a flab - y gut Through dint of

Groom  
press! Yes! Yes, man,

Cl.

Vln.

Vc.

Pno. Patch

540 *f*

Trainer  
pure dur - ess? Yes!

Groom  
*f*  
yes, man, yes!

Cl.

Vln. *f*

Vc. *f*

Pno. Patch *f*

544 *p*

Trainer  
Yes, man, yes: It's the mil - i - tar - y press!

Groom  
*p*  
Yes, man, yes, It's the mil - i - tar - y press!

Cl. *p*

Vln. *p*

Vc. *p*

Pno. Patch

549

Trainer *Grow - ing rep - i - ti - tions.*

Groom *Grad - u - a - ted steps.*

Cl.

Vln.

Vc.



553 *cresc* ----- *mf*

Trainer *Ex - ca - lat - ing ex - tra sets of ten to twen - ty reps.*

Groom ----- *mf cresc*  
*Ten to*

Cl. *cresc* -----

Vln. *cresc* -----

Vc. *cresc* -----

557 *f dim*

Trainer  
8 How'd I build the glu - te - us Of

Groom  
*f*  
twent - y reps?

Cl.  
*f dim*

Vln.  
*f dim*

Vc.  
*f dim*



561 *p*

Trainer  
8 gran - ite I pos - sess? —

Groom  
*p cresc*  
Let me guess: with the

Cl.  
*p cresc*

Vln.  
*p cresc*

Vc.  
*p cresc*

565 *f*

Trainer *f* Yes!

Groom mil - i - tar - y press? *f*

Cl. *f* *f*

Vln. *f* *f*

Vc. *f* *f*



569 *p*

Trainer Sun - days, and *p*

Cl. *p*

Vln. *f*

Vc. *f* *p*

Pno. Patch *p*



574

Trainer  
hol - i - days, Do it all day long. Sup - ple-ment with

Groom  
*p*  
I hate

Cl.

Vln.

Vc.

Pno. Patch

578

Trainer  
nut - ri-ments To build your vi - gor up for ri - gor! What shows off a

Groom  
this- I hate this- I hate

Cl.

Vln.

Vc.

Pno. Patch

582

Trainer  
 man's phy-sique Be - neath his busi - ness dress? I pro - fess-

Groom  
 this- I hate this- More or

Cl.

Vln.

Vc.

Pno. Patch

586 *cresc* -----

Trainer  
 Yes, man, yes, It's the nec - es - sar - y Ver - y

Groom  
 less- Yes, man, yes, It's the nec - es - sar - y, gruel - ing

Cl. *cresc* -----

Vln. *cresc* -----

Vc. *cresc* -----

Pno. Patch *cresc* -----

590 *f*

Trainer Leg - en - dar - y mil - i - tar - y press!

Groom Leg - en - dar - y mil - i - tar - y press!

Cl. *f* *f*

Vln. *f* *f*

Vc. *f* *f*

Pno. Patch *f*



**M**

25. Leg Extension

$\text{♩} = \text{♪}, \text{♩} = 92$

593

Cl. *f* *p*

Vln. *p*

Vc. *f* *f* *p*

Pno. Patch *p*

**piu mosso**

**♩ = 104**

595 *p*

Trainer

Cl. *p*

Vln. *p*

Vc. *p*

Pno. Patch *p*



598

Trainer

Groom *p*

Cl.

Vln.

Vc.

Pno. Patch

601

Trainer *f*  
 You need an ab - le bo - dy Who is will - ing to as - sist. Get a

Groom  
 sist -

Cl. *f*

Vln. *f*

Vc. *f*

Pho. Patch *f*

605

Trainer *f*  
 part - ner! Let a part - ner Put pre - sure on your ris - ing limb in - to him.

Groom *f*  
 As you push in - to him.

Cl. *f*

Vln. *f*

Vc. *f*

610 *f*

Groom *f*  
Get a part - ner! Let a part - ner — Put pres - sure on your ris - ing limb

Cl. *f*

Vln.

Vc.



614 *f*

Trainer *f*  
in - to him. Get a part - ner! Let a part - ner —

Groom *f*  
as you push — in - to him.

Cl.

Vln.

Vc.

618 *f*

Trainer *f* Put pres-sure on your ris - ing limb. Get a part - ner! Let a

Groom *f* Get a part - ner? as you push

Cl. *f*

Vln.

Vc.

Pno. Patch *f*



622

Trainer part - ner As - sist you with your leg - work Both at home and at the

Pno. Patch

625

Trainer *f* gym. That's right. Or at the gym. Both at

Groom *f* Both at home...? Or at the gym? That's right?

Cl. *f*

Vc. *f*

Pno. Patch

628

Trainer home, And if you have no bench A kit-chen din-ette chair

Groom — Or at the gym? No bench. no

Cl.

Vc.

Pno. Patch *f*



632

Trainer  Will do you in a pinch, Pro - vid - ing he is there, To

Groom  chair Don't pinch. Who, where?

Cl. 

Vln.  *f*

Vc. 

635

Trainer  press down on your calf \_\_\_\_\_ And hold it in a clinch. Be -

Groom  Hold on! Don't clinch!

Cl. 

Vln. 

638

Trainer  for you know, Your size will grow From six to sev - en in - ches! \_\_\_\_\_

Vln. 

640

Trainer *f* Your part - ner push - es down As you ar - rise. Your part - ner push - es

Groom Huh?!? Um, yeah, but...

Cl. *f*

Vln. *f*

Vc. *f*



643

Trainer down As you ar - rise. The leg - ex - ten - sion ex - er - cise Ac - cen - tu - ates your

Groom Um, yeah, but... The leg ex - ten - sion

Cl.

Vln.

Vc.

646

Trainer *mf*  
 thighs, Ac - cen - tu - actes your thighs. Ac - cen - tu - ates your

Groom *mf*  
 ex - er - cise Ac - cen - tu - ates your thighs. Ac - cen - tu - ates your

Cl. *mf*

Vln.

Vc. *mf*



649

Trainer *p* **G.P.**  
 thighs. Ac - cen - tu - ates your -

Groom *p* **G.P.** *p*  
 thighs. Ac - cen - tu - ates your - Got - ta go, man.

Cl. *p* **G.P.**

Vln. **G.P.**

Vc. *p* **G.P.**

**N** 26. Gallery of Magnificence  
♩. = 69

**much slower**  
♩ = 72

Trainer 653 *p*  
Ciao. See ya' Wed-nesday.

Cl. *non legato* *p*  
To Bass Clarinet Bass Clarinet *p*

Vc. *non legato* *p*



Bass Cl. 656 *p*

Vc. *p*

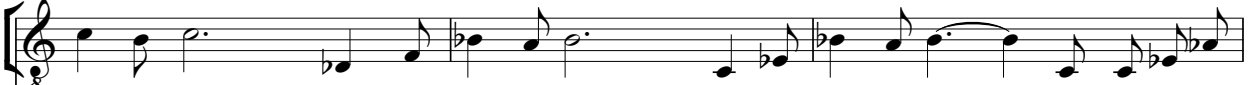



Trainer 660 *p*  
In the Gal-ler-y Of Mag

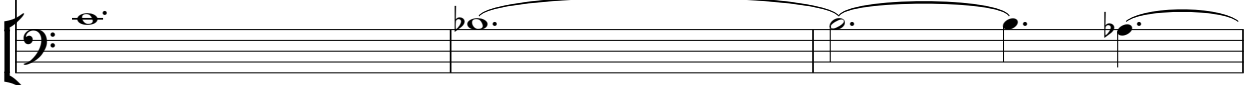
Bass Cl. *p*

Vc. *p*

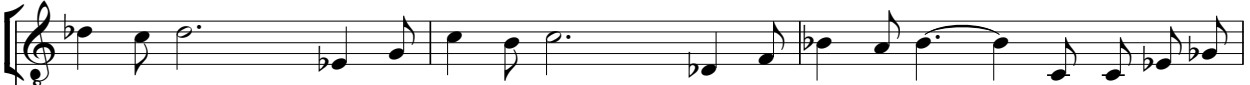
664


Trainer  ni - fi - cence; This month's Gal - ler - y Of Mag - ni - fi cence. Meet Nick Di Gui-

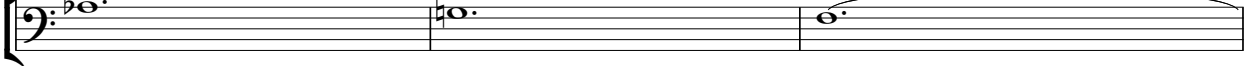
Bass Cl. 

Vc. 


667


Trainer  see — pe, Bod - y - build - er. Wei - der Bar - bells. And High Pro-tein

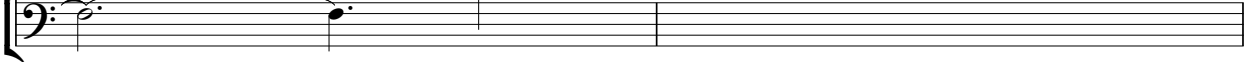
Bass Cl. 

Vc. 

670

Trainer  Pow - der Shake. Have earned him our cov - er spread, Phy sique Mag - a -

Bass Cl. 

Vc. 

672

Trainer  zine's new-est name sake. In the Gal - ler - y, This month's Gal - ler - y Of Mag

Bass Cl. 

Vc. 


675

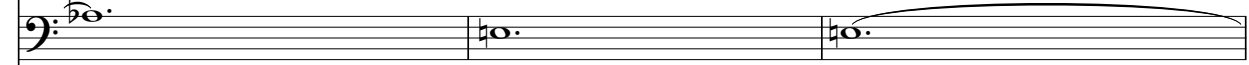
Trainer  ni - fi - cence." "In the Gal - ler - ry Of Mag


Bass Cl. 

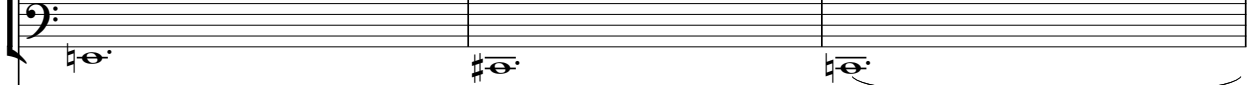
Vc. 

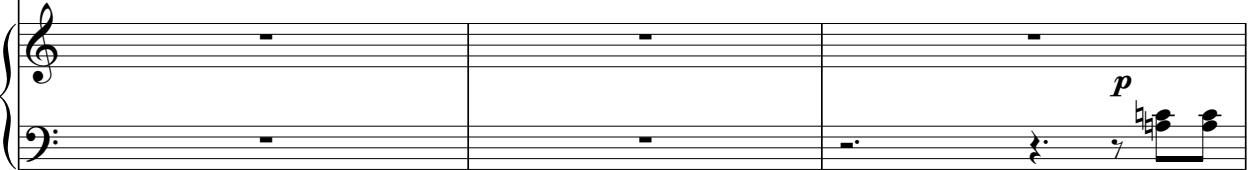
678

Trainer  ni - fi - cence This month's Gal - ler - y Of Mag - ni - fi - cence What ab -

Bass Cl. 

Vln.  *p*

Vc. 

Pno. Patch  *p*

$\text{♩} = \text{♩}, \text{♩} = 108$

681

Trainer

Bass Cl.

Vln.

Vc.

Pno. Patch



683

Trainer

Bass Cl.

Vln.

Pno. Patch

685

Trainer *p* (abrupt stop)

don't know It's Vic Seip-ke, twen-ty one, Now in the U. S. Na- vy." And a

Bass Cl. (abrupt stop) To Clarinet

Vln. (abrupt stop) *p*

Vc. (abrupt stop) *p*

Pno. Patch (abrupt stop) *p*

688

Trainer

nod to Ri - co Pro - ven - zal - e, Run - ner - up Mis - ter Mus - cles Of Par -

Vln.

Vc.

Pno. Patch



691 rall. . . . .

Trainer

Vln.

Vc.

Pno. Patch



693 - - - - - ♩ = 76

Trainer

Vln.

Vc.

Pno. Patch

695 **O** ♩ = 96

Cl. *solo*

Vc. *p*



698 *p*

Groom

"Mus-cle Pow-er\_\_\_ warns its rea-der-ship Of cer-tain mag-a-zines,

Cl.

Vc.



701

Groom

per-vert-ed mag-a-zines, That dir-ty lit-tle book they call "Phy-

Cl.

Vln. *p*

Vc.

704

Groom

sique," \_\_\_\_\_ De vot-ed to the so-called "Greek I - deal," More suit-ed to the

Cl.

Vln.

Vc.



707

Groom

*freak* of na- ture! The Ho-mo trade! The Pan-sy Boys of Fair-y land!

Cl.

Vln.

Vc.

*cresc* -----

*cresc* -----

*cresc* -----

*cresc* -----

710 *f*

Groom

Be-ware the sis-sy fit-ness mag-a-zine On your news - stand!

Cl.

Vln.

Vc.

Harp. Patch

*mf* *f*



713 *pp*

Groom

In the guise of ex-er-cise, They ped-dle por

Cl.

Vln.

Vc.

*pp* *pp* *pp*

716 *cresc*

Groom *cresc*

no - gra - phy To the in - vert trade: Nak - ed but - tocks...! Tight, lit - tle

Cl. *cresc*

Vln. *cresc*

Vc. *cresc*

Hpsd. Patch *mf*

718 *f*

Groom *f*

loin - cloths...! Bul - ges gro - tes - quely dis - played! Smut!

Cl. *f*

Vln. *f*

Vc. *f*

Hpsd. Patch *f*

To Soprano Saxophone

To Piano Patch

**P** *piu mosso*  
♩ = 112

BRIDE  
*pp*

*rall.* . . . . .

Q & A  
Expert/  
Bride  
(Soprano)

720

For God's sake, *shut up!* You'll wake the ba-by.

Groom

*pp*  
Sor-ry, sweet-heart.

Vln.

*pp*

Vc.

*pp*

Pno.  
Patch

Piano Patch  
*pp*  
To Hpsd.  
Patch



♩ = 72

Trainer

724

*p*  
Frank Bow-man; Jim Finn; Ar-thur Ull-rich;

Vln.

solo  
*pp*

Vc.

*pp*

Hpsd.  
Patch

Harpsichord Patch  
*pp*

728

Trainer *8* Quen - tin Price Weighs one - nine - ty - eight, Stand - ing five - foot

Vln.

Vc.

Hpsd. Patch



732 *mf* *p*

Trainer *8* ten. Nice. Walt

Groom *p* Boys, take care in lock - er rooms. Watch out for

Sop. Sax. Soprano Saxophone *pp*

Vln. *mf* *pp subito*

Vc. *mf* *pp subito*

Hpsd. Patch *mf* *pp subito*

734

Trainer  
Wat-ers Keeps fit And trim Build-ing A fence

Groom  
men Bid-ing their time To mis-lead you. To cor-rupt you. To mis-guide you. And in-

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

Detailed description of the musical score: The score is for measures 734-737. The key signature has one sharp (F#). The Trainer part is in the treble clef, with lyrics: 'Wat-ers Keeps fit And trim Build-ing A fence'. The Groom part is in the bass clef, with lyrics: 'men Bid-ing their time To mis-lead you. To cor-rupt you. To mis-guide you. And in-'. The Soprano Saxophone part has a melodic line with a slur over measures 735-737. The Violin part has a melodic line with a slur over measures 735-737. The Violoncello part has a rhythmic accompaniment of eighth notes. The Harpsichord/Patch part has a rhythmic accompaniment of eighth notes.



736

Trainer

Huge fore-arms In-duct-ed him In the Gal-ler - y of Mag -

Groom

duct you In - to dec - a - dence! Pro-mis cu - i - ty!

Sop. Sax.

Vln.

Vc.

Hpsd. Patch

738

Trainer *cresc*  
ni - fi - cence. This month's Gal - ler - y of \_\_\_\_\_

Groom *cresc*  
Teen-age de-lin-quin-cy! The cess - pool of ho-mo-sex-u-al

Sop. Sax. *cresc*

Vln. *cresc*

Vc. *cresc*

Hpsd. Patch *cresc*

**piu mosso**  
♩ = 104 27. Muscle Power (reprise)

741

Trainer *f* Mag - ni - fi - cence! *p* Hey Bud, it's Tues - day.

Groom *f* slime!

Sop. Sax. To Clarinet

Vln. *f* *p*

Vc. *f* *p*


Hpsd. Patch Piano Patch *f* *p*


Detailed description: This musical score page contains six staves. The top staff is for the Trainer, with lyrics 'Mag - ni - fi - cence!' and 'Hey Bud, it's Tues - day.' The second staff is for the Groom, with the lyric 'slime!'. The third staff is for the Soprano Saxophone, with a 'To Clarinet' instruction. The fourth staff is for the Violin, and the fifth for the Violoncello. The bottom two staves are for the Harpsichord, with a 'Piano Patch' instruction. Dynamics include *f* (forte) and *p* (piano). The score is in 8/8 time with a tempo of 104 beats per minute.

744

Trainer 

Groom *p* 

Vln. 

Vc. 

Pno. Patch 

746

Groom 

Vln. 

Vc. *mf* 

Pno. Patch *mf* 

(If DX7 patch, play one octave higher  
"MalletBrass" Patch to sound in this octave)

749

Groom

in thir-ty-five days. From simp to tough,

Vc.

"Mallet-Brass" Patch



suddenly much faster

♩ = 80

(he slugs Trainer)



753

Groom

in thir-ty-five days. Due to mus-cle pow-er,

Sop. Sax.

Clarinet

Vln.

Vc.

"Mallet-Brass" Patch

758

Groom

mus-cle pow-er, Pow-er to a-chieve a bod-y to a-maze. From

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

---

761

Groom

shrimp to stag, and look at me now! Hit back, you fag, you

Cl.

Vln.

Vc.

"Mallet-Brass" Patch

765 *cresc* -----207

Groom  
ought to know how Thanks to mus-cle pow-er mus-cle pow-er pow-er to re -

Cl. *cresc*

Vln. *cresc.*

Vc. *cresc*

"Mallet-Brass" Patch *cresc*

768 *ff*

Groom  
sist your sick, per-vert-ed ways. \_\_\_\_\_

Cl. *long*

Vln. *8va* *ff* *long*

Vc. *ff* *long*

"Mallet-Brass" Patch *ff* *long*

28. Why Get Pushed Around? (reprise)

**R** slow and tentative  
♩ = 52

771 Piano Patch

Pno. Patch

*pp*  
*wait*

Pno. Patch

*p*

♩ = 60 poco accel. . . . ♩ = 72 poco rall. . . . ♩ = 60

781 *p* *poco* *p* *poco rall.*

Trainer  
8 Why'd I fight the war? Who'd I fight if

Cl.  
*p* *poco* *p*

Vln.  
*p* *poco* *p*

Vc.  
*p* *poco* *p*

Pno. Patch  
*p* *poco*



accel. . . . .

784  $\text{♩} = 54$  *poco* **pp** *p* *cresc* ---

Trainer for? Serv-ing with dis-tinc-tion in the Na-vy Sig-nal Corps. Dis -

Cl. *poco* **pp** *p* *cresc* ---

Vln. *poco* **pp** *p* *cresc* ---

Vc. *poco* **pp** *p* *cresc* ---

Pno. Patch *poco* *p* *cresc* ---

787  $\text{♩} = 72$  *rall.*  $\text{♩} = 60$  *mf*  $\text{♩} = 69$  *piu mosso*

Trainer charged with dis-hon-or when they need-ed me no more. Go to

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. Patch *mf*

**Piu mosso**  $\text{♩} = 76$  **tempo primo**  $\text{♩} = 60$

789

Trainer *f* Hell, G. I. Ask your-self why? Why?..

Cl. *f* *sfz*

Vln. *f* *sfz*

Vc. *f* *sfz*

Pno. Patch *f* *sfz*

792

Trainer *pp* Work - ing in a gym. Bare - ly get - ting *pp* rall. . . .

Cl. *pp* *p* *pp* *pp*

Vln. *pp* *p* *pp* *pp*

Vc. *pp* *p* *pp* *pp*

Pno. Patch

**poco piu mosso**  
♩ = 66

**accel.** . . . . .  
*cresc* -----

796 ♩ = 54

Trainer *p* by. Could be teach - ing Phys Ed If I'd been a col - lege guy. Put

Cl. *p* *cresc* -----

Vln. *p* *cresc* -----

Vc. *p* *cresc* -----



♩ = 80

799 *f*

Trainer in for the G. I. Bill But did - n't qual - i - fy. Blue slips can't ap - ply.

Cl. *f*

Vln. *f*

Vc. *f*

802  $(\text{♩} = 80)$  **tempo primo**  
 $\text{♩} = 60$

Trainer  
Ask your - self why? Why \_\_\_\_\_ don't I fight

Cl.  
*ff* *ff* *pp* *pp*

Vln.  
*ff* *ff* *pp* *pp*

Vc.  
*ff* *ff* *pp* *pp*

Pno. Patch  
*ff* *ff* *pp* *pp*

806 **poco piu mosso**  $\text{♩} = 66$  **poco piu mosso**  $\text{♩} = 72$

Trainer  
back, when they call me fag? Why do I just

Cl.  
*p* *mf*

Vln.  
*p* *mf*

Vc.  
*p* *mf*

**poco meno mosso**  
♩ = 66

810 *f*

Trainer *f* stand there, like a hu - man punch - ing bag. Will I *p*

Cl. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

813

Trainer al - ways live a lie, or start to stand my ground? Live or

Cl.

Vln.

Vc.

815 *mf* *p* *pp* *f* **S** *presto subito*  $\text{♩} = 132$

Trainer  $\text{♩} = 52$  *rall.* . . . . .

die, why get pushed a - round? Why get pushed

Cl. *mf* *p* *pp* *f*

Vln. *mf* *p* *pp* *f*

Vc. *mf* *p* *pp* *f*

Pno. Patch *f*

818

Trainer a - round? Why get pushed a - round? Why get pushed

Cl.

Vln.

Vc.

Pno. Patch

822

Trainer

a - round? Why get pushed\_\_\_\_\_

Cl.

Vln.

Vc.

Pno. Patch

825

Trainer

a - round?\_\_\_\_\_

Cl.

Vln.

Vc.

Pno. Patch

*ff*

*ff*

*ffz*

*ff*

*ffz*

end of Part 2  
"Physique"

# Positions 1956

## Part 3: "Social Dancing"

Music by Conrad Cummings

version 6/15/12

Libretto by Michael Korie

29. December, 1956

$\text{♩} = 120$

The musical score is arranged in a system with seven staves. The top three staves are for vocal parts: Bride (Soprano), Instructor (Tenor), and Groom (Baritone). The fourth staff is for Woodwind Doubler (fl, cl, sop sax, ten sax, bs cl), with the instrument specified as Bass Clarinet. The fifth and sixth staves are for Violin and Violoncello. The bottom two staves are for Keyboard (Piano and Marimba Patches). The score is in 4/4 time and begins with a key signature of one flat (B-flat). The vocal parts have rests for the first two measures, followed by a key signature change to two flats (B-flat and E-flat) for the third measure. The woodwind part begins in the first measure with a piano (*p*) dynamic. The violin and cello parts have rests for the first two measures, followed by a key signature change to two flats for the third measure. The keyboard part has rests for all three measures.



5

B. Cl. *cresc. ----- f*

Vln. *cresc. ----- f*

Vc. *p cresc. ----- f*

Piano Patch *p cresc. ----- f*



9

B. Cl.

Vln. *dim. -----*

Vc. *dim. -----*

Piano Patch *dim. -----*

rit. ----- a tempo

12

B. Cl. *p*

Vln. *pp* *p*

Vc. *pp* *p*

Pno. Patch *pp*



Più mosso ♩ = 160      Meno mosso ♩ = 132

15 *p*

Bride Af-ter dat-ing and mar-riage And child-birth oc-

B. Cl.

Vln. *pp* *p*

Vc. *pp*

19

Bride *p* *pp*

cur The bride may dis-cov-er Her hus-band pre-fers To read a good book Or

Vln.



23

Bride watch T - V, De-mur-ring from mar-i-tal in-ti-ma-cy.

B. Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. Patch *mf*



27

Bride That's Lar-ry to a "T". The bride has a du-ty To hew and rem-

Pno. Patch *mf* solo

31

Bride

em - ber Her task to re - kin - dle The fire from its

Vc.

*p*



33

Bride

em - ber With shared ac - tiv - i - ties To re - a - rouse ro - man - cing,

Vc.



36

Bride

Like ten - nis... Nah. Or hunt - ing... No! Or yo - ga... Yo -

Vln.

Vc.

*p*

39

Bride

what? Or les-sons in soc-ial danc-ing. Oh.....! In-struc-tion in soc-ial

B. Cl.

Vln.

Vc.

Pno. Patch



42

Bride

danc-ing! Five dol-lars off A class at Ar-thur Mur-ray. Cou-pon ex-pir-es this

B. Cl.

Vc.

30. How to Be a Good Dancer

♩ = 96

45

Bride

Christ-mas, So hur-ry, cou-ples, hur-ry.

B. Cl.

Vln.

Vc.

solo

*p*

48

Bride

*p*

How to Be a Good Dan-cer. Help-ful Steps for Him and Her To Make You a

Vln.

50

**In Tempo**

♩ = 120

Bride

Con - fi - dent Part - ner. You're late.

Groom

I'm here, dear. But I'm here.

Vln.

Vc.

Pno. Patch

*f*

*f*

*f*

*f*

52

Bride

Late. I've been wait- ing.

Groom

*f*

Right. With all the work on my desk,

Vln.

Vc.

Pno. Patch



54

Bride

*f*

Oh! Like I'm not to- tal- ly Cra- zed and fran- tic, too,

Groom

My cra- zi- est time of the year.

B. Cl.

*f*

Vln.

Vc.

Pno. Patch

57

Bride

Fin-ding a new ba-by-sit-ter? Jes-si-ca quit!

Groom

What a-no-ther one? Why?

B. Cl.

Vln.

Vc.

Pno. Patch

Detailed description: This block contains the musical score for measures 57 through 59. The vocal parts are for the Bride and Groom. The Bride's line starts at measure 57 with a triplet of eighth notes. The Groom's line starts at measure 58 with a forte (f) dynamic. The instrumental parts include B. Cl., Vln., Vc., and Pno. Patch. The B. Cl. part has a melodic line with slurs. The Vln. and Vc. parts have accompaniment with slurs and accents. The Pno. Patch part has a bass line with slurs and accents. The dynamic marking *f* is present in measures 58 and 59.



60

Bride

Col-lic! Why do you think? That kid, he ne-ver stops scream-ing! He screams all day, he screams all

B. Cl.

Vln.

Vc.

Detailed description: This block contains the musical score for measures 60 through 62. The vocal parts are for the Bride and Groom. The Bride's line starts at measure 60 with a triplet of eighth notes. The Groom's line starts at measure 61 with a forte (f) dynamic. The instrumental parts include B. Cl., Vln., and Vc. The B. Cl. part has a melodic line with slurs. The Vln. part has accompaniment with slurs and accents. The Vc. part has a bass line with slurs and accents. The dynamic marking *f* is present in measures 61 and 62.



63

Bride

night, He's dri - ving me to King - dom Come,

B. Cl.

Vln.

Vc.

Pno. Patch



65

Bride

I feel him juice he gulps it down, And throws another tan - trum!

Groom

Well,

B. Cl.

Vln.

Vc.

Pno. Patch

*f*

67

Groom

dear, It's seems what we need is ear-plugs, Not Ar-thur Mur - ray!

Pno. Patch

*f*



69

Bride

*I* do! We do!

Vc.

*f*

Pno. Patch

72

Bride

Groom

B. Cl.

Vln.

Vc.

Pno. Patch

No, now! You a - greed to it!

Some oth-er time we'll do it. Yeah, sure,



75

Groom

B. Cl.

Vln.

Vc.

Pno. Patch

In the mid-dle of the foot-ball game! I on - ly a - greed to shut you

78

Bride

Too late now! I pre-paid, for a five - les-son ser- ies!

Groom

up! You pre-paid for five?!

B. Cl.

Vln.

Vc.

*f*



81

Bride

Five!

Instructor

*mf*

The mi-ni mum\_ is\_ five.

B. Cl.

*mf*

Vln.

*mf*

Vc.

*mf*

84 *p*

Bride

I was sa-ving us mo- ney!!

Groom *p*

Be-fore we ev-er tried one?!

B. Cl. *p*



87 To Soprano Saxophone

B. Cl.

Vln. *p*

Vc. *p*

31. Beginner's Tango

89 ♩ = 144

Bride *f*

No two peo - ple ev - er feel the same

Instructor *f*

No two peo - ple ev - er feel the same

Groom *f*

No two peo - ple ev - er feel the same At the

Vln. ♩ = 144 *f*

*f*

Vc. *f*

*f*

Pno. Patch *f*

*f*

94

The score is in a key of one sharp (F#) and 3/4 time. It consists of three measures. The vocal parts have the following lyrics:

- Bride:** At the same (measure 1), Don't blame me for (measure 3)
- Instructor:** At the same (measure 1), One is fee-ling: (measure 2), One is fee-ling: (measure 3)
- Groom:** same (measure 1), At the same time! (measure 2), I showed up for her. (measure 3)

The instrumental parts include Violin (Vln.), Viola (Vc.), and Piano (Pno. Patch). The piano part features a prominent bass line in the left hand and chords in the right hand, mirroring the vocal lines.

97

Bride  
child - mur-der. No peo - ple feel same

Instructor  
No two ev - er One is fee-ling:

Groom  
peo-ple feel the Who brings home the cheese?

Vln.

Vc.

Pno. Patch

Detailed description: This musical score page, numbered 97, features five staves. The top staff is for the Bride, with lyrics "child - mur-der. No peo - ple feel same". The second staff is for the Instructor, with lyrics "No two ev - er One is fee-ling:". The third staff is for the Groom, with lyrics "peo-ple feel the Who brings home the cheese?". The fourth and fifth staves are for the Violin (Vln.) and Violoncello (Vc.) respectively. The bottom staff is for the Piano (Pno. Patch). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts have lyrics written below the notes. The instrumental parts include various musical notations such as rests, notes, and slurs.



100

Bride

Who stays home and dai-pers ba-bies? True, There are ebbs and flows God

Instructor

One is fee-ling: True, There are ebbs and flows God

Groom

True, There are ebbs and flows God

Vln.

Vc.

Pno. Patch

103

The musical score is arranged in five systems. The first system contains the vocal parts for the Bride and Instructor, both in treble clef. The second system contains the vocal part for the Groom in bass clef. The third system contains the violin (Vln.) in treble clef and the viola (Vc.) in bass clef. The fourth system contains the piano accompaniment (Pno. Patch) in grand staff. The lyrics are: 'knows, As the say - ing goes When the flows don't knows, As the say - ing goes When the flows don't knows, As the say - ing goes But still,'. The score includes various musical notations such as rests, notes, and accidentals.

106

Bride  
flow, But still The ebbs can kill The

Instructor  
flow, But still The ebbs can kill The

Groom  
But still, The ebbs can kill The old li -

Vln.

Vc.

Pno. Patch

109 **faster ♩ = 168**

**Bride**  
old li - bi - do.

**Instructor**  
old li - bi - do.

**Groom**  
bi - do, The old li - bi - do. No two

**Sop. Sax.**  
*f*

**Vln.**  
*f*

**Vc.**  
*f*

**Pno. Patch**  
*f*

112

Bride

Instructor

Groom

Sop. Sax.

Vln.

Vc.

Pno. Patch

No two peo-ple ev-er feel the same at

peo-ple ev-er feel the same the same

115

Bride

the same time and place!

Instructor

the same time and place! *p espress.* They need some - one new To help them see

Groom

same time and place!

Sop. Sax.

*p*

Vln.

Vc.

*p*

Pno.  
Patch

119

Instructor

face - to - face.

Sop. Sax.

*dolce*  
**p**

Vln.

*dolce*  
**p**

Vc.

*dolce*  
**p**

Pno. Patch

*dolce*  
**p**

Bride

Some bo - dy new

Instructor

Tie your shoe-lace. Some bo - dy new

Groom

Screw you. Some bo - dy new

Sop. Sax.

*p*

Vln.

*p*

Vc.

*p*

Pno.  
Patch

*ff* *f* solo



127

Bride

To help teach the two True

Instructor

To help teach the two True

Groom

To help teach the two True

Vc.

*f* *p*

Pno. Patch

*f*

130

Bride  
grace.

Instructor  
grace.

Groom  
grace.

Sop. Sax.  
To Clarinet

Vln.  
*p* *pp* *ppp*

Vc.  
*p* *pp* *ppp*

Pno. Patch  
To Marimba Patch  
*f*

32. Essential Foxtrot

♩ = 144 all eighths are swung

133 Clarinet

Cl. *f* 3 3

Vln. *f* 3 3

Vc. *f* 3 3



135

Instructor (swing eighths)  
Press your\_ dress\_\_\_\_\_ and

Cl. (swing eighths)  
*p*

Vln. (swing eighths)  
*p*

Vc. (swing eighths)  
*p*



138

Instructor  
shine your\_ shoes. When ya'\_ got\_\_\_\_\_ post - part - um\_ blues, try

Cl.

Vln.

Vc.

141

Instructor *8* danc - ing...! The\_\_\_

Cl. *f* 3 3 3 3

Vln. *f* 3 3 3

Vc. *f*

143

Instructor *8* fox - trot!\_\_\_

Cl. 3 3 3 3

Vln. 3 3

Vc.

145

Instructor *8* When your\_ love\_ life's\_ down the\_ drain, Seek the\_ rain - bow\_

Cl. *p*

Vln. *p*

Vc. *p*

148

Instructor

through the rain by danc - ing...! The

Cl.

Vln.

Vc.

*f* 3 3 3 3

151

Instructor

fox - trot! When bills are

Cl.

Vln.

Vc.

*p*

154

Instructor

ov - er - due And the lights go black,

Cl.

Vln.

Vc.

157

Instructor *8* Just arch your back. Key to marriage:—

Cl.

Vln.

Vc.

160

Instructor *8* Up - right carriage!—

Cl. *f* 3 3 3 3

Vln. *f* 3 3 3 3

Vc. *f*

162

Instructor *8* Brush the moth - balls—

Cl. 3 3 3 3 *p*

Vln. 3 3 3 3 *p*

Vc. *p*

164

Instructor

off your\_ tux.\_ Look-in' like\_ a\_ mil- lion\_ bucks,

Cl.

Vln.

Vc.



167

Instructor

Show your\_ la - dy\_ love de - lux\_ Ro - mance!

Cl.

Vln.

Vc.

*mf cresc*



170

Instructor

You've got\_ A\_ fox- trot\_ To\_

Cl.

Vln.

Vc.

173

Instructor

dance!

Cl.

*f*

(swing eighths)

*f*

Vln.

*f*

(swing eighths)

*f*

Vc.

*f*

*f*



176

Cl.

Vln.

Vc.



179

Instructor

No

Cl.

*p*

3

3

3

Vln.

*p*

3

3

3

3

Vc.

*p*



181

Instructor

look - in! \_\_\_\_\_

Cl.

Vln.

Vc.

*p* 3 3



184

Cl.

Vln.

Vc.



188

Instructor

Now \_\_\_\_\_ you're cook - in! \_\_\_\_\_

Cl.

Vln.

Vc.

*f* 3 3 3 3

190

Bride

Cl.

Vln.

Vc.

And when the

*p*

192

Bride

Cl.

Vln.

Vc.

ba - by bawls And the stew is

194

Bride

Groom

Cl.

Vln.

Vc.

burned

Keep feet out -

196

Instructor

Groom

Cl.

Vln.

Vc.

light 'n breez-y: Make life ea - sy.

turned.



199

Cl.

Vln.

Vc.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

201

Bride

Groom

Cl.

Vln.

Vc.

Wear a\_\_\_ cloud of\_\_\_ pink chif- fon.\_

Put some A - qua - Vel va\_\_\_ on.

*p*

*p*

*p*



205

Bride

Instructor

Groom

Cl.

Vln.

Vc.

Fear\_ not,\_ And\_

Ne ver\_ mind where pas sion's gone A - stray Fear\_ not,\_ And\_

Fear\_ not,\_ And\_

Fear\_ not,\_ And\_

*cresc*

*cresc*

*cresc*

209

Bride  
Fox - trot \_\_\_\_\_ A - -

Instructor  
8  
Fox - trot \_\_\_\_\_ A - -

Groom  
Fox - trot \_\_\_\_\_ A - -

Cl.

Vln.

Vc.



211

Bride  
way! \_\_\_\_\_

Instructor  
8  
way! \_\_\_\_\_

Groom  
way! \_\_\_\_\_

Cl.  
*f*

Vln.  
*f*

Vc.  
*f*

33. Basic Cha-Cha

214 ♩ = 138

Musical score for measures 214-217. The score is in 4/4 time with a tempo of 138. The instruments are Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Marimba Patch. The dynamics are marked *mf* for the Cl., Vln., and Vc. parts, and *sim.* for the Marimba Patch. The Marimba Patch part is marked *8va*. The Cl. part has a *p* dynamic at the end of measure 217. The Vc. part has a *f* dynamic at the end of measure 217.



218

Musical score for measures 218-221. The score is in 4/4 time. The instruments are Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Marimba Patch. The dynamics are marked *p* for the Cl. part at the end of measure 218, and *f* for the Vc. part at the end of measure 221. The Marimba Patch part has a circled 8 at the end of measure 221. The Cl. part has a circled 8 at the end of measure 221. The Vc. part has a circled 8 at the end of measure 221. The Marimba Patch part has a circled 8 at the end of measure 221.

222

Bride

For cou-sin Na-ta-lie's wed - ding, I hatched my plan of at - tack.---

Cl.

*p*

Vln.

*p*

Vc.

*p*

sim.

226

Bride

She gave us hand-me-down bed - ding. I planed on giv-ing her back...---

Cl.

sim.

Vln.

sim.

Vc.

230

Bride

...Me and Lar-ry in the Cha - Cha! Me and Lar-ry in the Cha - Cha!

Cl.

Vln.

Vc.

234

Bride

Me and Lar-ry like Marge and Gow-er, And how she'd glo-wer to see....

Cl. *sim.*

Vln. *sim.*

Vc.



238

Bride

Me and Lar-ry look in' sex - y, To my cou-sin's ap - o - plex - y...

Cl.

Vln.

Vc.



242

Bride

The on - ly tron - ble is Lar - ry's \_\_\_\_\_ bet - ter than me.

Instructor

Cha cha-

Groom

Cha-cha-

Cl.

*f*

Vln.

*f*

Vc.

*f*

Mar.  
Patch

*f*

246

Instructor  
cha!

Groom  
cha!

Cl.  
*f* *mf*

Vln.  
*f* *mf* sim.

Vc.  
*f* *mf*

Mar. Patch  
*f* *mf* 8va



250

Cl.  
*p*

Vln.  
*p*

Vc.  
*f*

Mar. Patch  
(8)

254

Bride

He's not a nat - u - ral danc - er. — He's wound too tight - ly to move. —

Cl.

*p*

Vln.

*p*

Vc.

*p*

sim.

258

Bride

There's some mys - ter - i - ous ans - wer — why he just seems to im - prove... —

Cl.

Vln.

Vc.

262

Bride

...With the teach - er in the Cha - Cha! With the teach - er in the Cha - Cha!

Cl.

Vln.

Vc.

266

Bride

Ov-er-night he's like a Cu - ban De-si, The next Ar-naz of T V!

Cl.

Vln.

Vc.

*cresc*

270

Bride

So I think I bet-ter catch - up To his un-ex-pect-ed match up

Cl.

Vln.

Vc.

274

Bride

And teach the teach-er The rules ac-cord-ing to me...!

Cl.

Vln.

Vc.

*f*

278

Bride

And teach the teach-er The rules \_\_\_\_\_ ac-cord-ing to

Cl.

Vln.

Vc.

8<sup>va</sup>

Mar. Patch



281

Bride

me...! Cha - Cha - Cha!

Cl.

Vln.

Vc.

(8)-----|

Mar. Patch

34. Exotic Rhythms

283 ♩ = 100 (or fast 4/4 with ♩ = 200)

Cl. *mf*

Vln. *mf*

Vc. *mf*

Mar. Patch *mf*



287

Groom

Cl. *mf*

Vln. *mf*

Vc. *mf*

Mar. Patch *mf*

Ex -

291

Groom

ot - ic rhy-thms Are kind - a mess-in' my mind up. Those

Cl.

Vln.

Vc.

Mar. Patch



295

Groom

La - tin dan-ces Are hell to tell 'em a - part! I start out do-in' the

Cl.

Vln.

Vc.

Mar. Patch

300

Groom

Rum - ba, And end up do - in' the Mom - bo, But when I'm do - in' the

Cl.

*cresc*

Vln.

*cresc*

Vc.

*cresc*

Mar. Patch

*cresc*



304

Groom

Mam - bo, It's the sam - ba! Ay - Ca - ram - ba!

Cl.

Vln.

Vc.

Mar. Patch



$\text{♩} = 108$  poco più mosso

BRIDE as Carmen Miranda,  
playing maracas

308

Bride

*f*

312 *f*

Bride  
Boom Chi-ca Chi-ca Chi-ca, Boom Chi-ca Chi-ca Chi-ca, Boom Chi-ca Chi-ca Chi-ca, Boom boom!

Cl. *f*

Vln. *f*

Vc. *f*

Mar. Patch *f*



316

Bride *ppp*

Cl. *pp* *p*

Vln. *pp* *p*

Vc. *p*

Mar. Patch *pp* *p*

320 **back to ♩ = 100, poco meno mosso**

Groom

Cl.

Vln.

Vc.

Mar. Patch

Ex -

*f*



324

Groom

Cl.

Vln.

Vc.

Mar. Patch

ot - ic rhy-thms Are mur - der keep-in' em' lined up. E -

*mf*

*mf*

*mf*

*mf*

328

Groom  
rot - ic fan-cies Keep creap - in' in - to my heart... I

Cl.

Vln.

Vc.

Mar. Patch



332

Groom  
think I'm do- in' the Tan - go, And find I'm in a Mer - in - gue, But

Cl.

Vln.

Vc.

Mar. Patch

336

Groom

try and do the Mer - in - gue, And they got - cha! It's the Cha - Cha

Cl.

Vln.

Vc.

Mar. Patch



INSTRUCTOR as  
Dezi Arnaz, playing conga

♩ = 132

340

Instructor

Groom

Cl.

Vln.

Vc.

Mar. Patch

345

Instructor

Ba-ba - loo! ba - ba - loo!

Cl.

Vln.

Vc.

Mar. Patch

349

Instructor

Ba-ba - loo! ay - yeh ba ba loo

Cl.

Vln.

Vc.

Mar. Patch

353

Instructor

ay - yeh

Groom

Man...!

Cl.

Vln.

Vc.

Mar. Patch

*f* *sfz*

*f* *sfz*

*f* *sfz*

*f* *sfz*



357  $\text{♩} = 100$

Cl.

Vln.

Vc.

Mar. Patch

*p*

*p*

*p*

*p*

funny long;  
confused

361

Groom

Cl.

Vln.

Vc.

Mar. Patch

Ex -

long

long



365 (in tempo)

Groom

Cl.

Vln.

Vc.

Mar. Patch

ot - ic rhy- thms, I'm

fucked where- ev- er I



369

Groom

wind up! I'm

Cl.

Vln.

Vc.

Mar. Patch

*pp*



373

Groom

like a horse Go- in' off the course of the gate! Which -

Cl.

Vln.

Vc.

Mar. Patch

377

Groom

ev - er tem-po I maul, With steps I ne-ver re - call, I

Cl.

Vln.

Vc.

Mar. Patch



381

Groom

feel a-roused by 'em all, I mean, they're great! Just... great!

Cl.

Vln.

Vc.

Mar. Patch

385

Groom

I just can't keep them straight!

Cl. *f* *cresc*

Vln. *f* *cresc*

Vc. *f* *cresc*

Mar. Patch *f* *cresc*



389

Groom

can't keep 'em straight!

Cl. *ff*

Vln. *ff*

Vc. *ff*

Mar. Patch *ff*

393

Groom

Cl. To Flute

Vln.

Vc.

8<sup>va</sup>

Mar. Patch To Piano Patch

Detailed description: This musical score page contains five staves for measures 393 through 396. The key signature is one sharp (F#) and the time signature is 4/4. The Groom part (bass clef) begins with a whole note chord at measure 393, indicated by a fermata and a slur extending to measure 394. The Clarinet (Cl.) part (treble clef) plays a melodic line with accents in measures 393-395. The Violin (Vln.) part (treble clef) plays a similar melodic line with accents. The Violoncello (Vc.) part (bass clef) plays a rhythmic accompaniment with eighth notes and accents. The Maracas (Mar. Patch) part consists of two staves (treble and bass clefs) playing a rhythmic pattern with accents. A dynamic marking of *8<sup>va</sup>* is placed above the Mar. Patch part in measure 394. The score concludes with a double bar line at the end of measure 396.

35. The Time Step

♩ = 104  
396 Flute  
p

Fl.

Vc.



400  
8 Instructor  
Still can do... My old soft shoe...

Fl.

Vln.

Vc.



403  
8 Instructor  
From for - ty - two... In "Take a

Fl.

Vc.

406

Instructor

Bow," On Broad - way. 4 - F. This ear here -

Fl.

Vc.



410

Instructor

poco rit. a tempo

deaf. But I could

Fl.

Vc.

*f* *mf*

Piano Patch

Pno. Patch

415

Instructor

hoof... in "Take a Bow," On Broad - way.\_\_\_\_\_

Fl.

Vc.



419

Instructor

Those lifts...!

Fl.

Vln.

Vc.

Pno. Patch

422 *cresc.*

Instructor *8* Those girls I twirled! I miss the world I missed

Fl. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Pno. Patch *cresc.*



426 *f*

Instructor *8* When some - one crushed my wrist, A twist of fate...

Fl. *f*

Vln. *f* *p*

Vc. *f* *p*

Pno. Patch *f*



430 *cresc.* -----

Instructor Then I gained weight. Tough shit, too late.

Fl.

Vln. *cresc.* -----

Vc. *cresc.* -----



434 ----- *f* *p*

Instructor I took my bow! And I'm o - kay...

Fl. *f* > *p* *senza cresc, senza dim*

Vln. ----- *f* *p*

Vc. ----- *f*



438

Instructor Where I am now...

Fl.

Vln.

442

Instructor

Way, way, way, Off

Fl.

Vln. *sempre pp*



446

Instructor

Broad- way.

Fl. To Clarinet

Vln.

Vc. pizz. *p*

Pno. Patch *p*

36. The Waltz and Its Variations

♩ = 112 extremely freely with a great deal of rubato

rallent

450 solo

Pno. Patch

*mf* *p*



454 a tempo

Bride

Mam - bo, shmam - bo. I con - fess:

Vc. arco

*p*

Pno. Patch

*p*



458

Bride

I like a Vi - enn - ese waltz.

Cl. Clarinet

*f*

Vc.

*cresc*

Pno. Patch

*cresc*

462

Bride

Float - ing in a floor - length dress

Cl.

Vc.

*mf*

Pno. Patch

*mf*



466

Bride

Hides a ple - tho - ra of faults.

Cl.

Vc.

Pno. Patch

*dim.* *rallent* *poco* *p*

*dim.* *poco* *p* *poco*

470 **Più mosso** ♩ = 144

Bride

Cir - cling with some Nob - - le -

Cl.

Vln.

Vc.

Pno. Patch



474

Bride

man 'Round a mir - rored hall.

Cl.

Vln.

Vc.

Pno. Patch

478

Bride

Cl.

Vln.

Vc.

Pno. Patch

Not my all - Am - er - - i -

*f*



482

Bride

Cl.

Vln.

Vc.

Pno. Patch

can. He knows "the ball game," that's all.

486

Bride

Give me a ball! A

Cl.

*cresc*

Vln.

*cresc*

Vc.

*cresc*

Pno. Patch

*cresc*



490

Bride

glor - i - ous ball!

Cl.

*f*

Vln.

*f*

Vc.

*f*

Pno. Patch

*f*

495

Bride

ah

Cl.

Vln.

Vc.

Pno. Patch



499

Bride

ah

Cl.

Vln.

Vc.

Pno. Patch



503

Bride

la la la la la la la la la la la ah\_\_\_\_\_

Cl.

Vln.

Vc.

Pno. Patch



507

Bride

I like a Vi - enn - ese, I like a Vi - enn - ese

Cl.

Vln.

Vc.

Pno. Patch

511

Bride *waltz!* Splen - dors nos - tal - gia ex -

Cl.

Vln.

Vc.

Pno. Patch



515

Bride *rit.* *dim.* alts! ah

Cl.

Vln.

Vc.

Pno. Patch

519 *p*

Bride ah ah

Cl. *p*

Vln. *p*

Vc. *p*

Pno. Patch *p*



523 ♩ = 112 tempo primo

Bride *p*  
One of my es - cap - ist dreams

Cl. *p*

Vln. *p*

Vc. *p*

Pno. Patch *p*

rallent

527

Bride

When I feel... perplexed.

Cl.

Vln.

Vc.

Pno. Patch



531

a tempo

Bride

Like... think - ing of Eng - land,

Cl.

a tempo

Vln.

Vc.

Pno. Patch

535

Bride

Cl.

Vln.

Vc.

Pno. Patch

Won-der- ing... What comes next?



Più mosso ♩ = 144

539

Cl.

Vln.

Vc.

Pno. Patch

*f*

*rit.*

*dim.*

543 (rit.)  $\text{♩} = 112$  tempo primo

Bride  
Darl - ing.

Groom  
Dear.

Cl.  $\text{♩} = 112$  tempo primo

Vln. *p*

Vc. *p*

Pno. Patch *(dim.)* *p*



547

Bride  
Still thinking of Eng - - land,

Cl.

Vln.

Vc.

Pno. Patch

rallent

551

Bride

And won - der - ing... Won - der - ing

To Tenor Saxophone

Cl.

Vln.

Vc.

Pno. Patch

poco



555

Meno mosso ♩ = 92

molto rit.

Vc.

*p* *pp* *pp*

Pno. Patch

*p* *pp* *pp*

37. How to Dance the Rock and Roll

560 ♩ = 96 not swung

Instructor *p* Some-thing

Groom *p* What's that?

Pno. Patch *p*

Red.



565

Instructor new. Just a fad, but droll.

Pno. Patch *p*

(Red.)



568

Instructor The dance the kids all call...

Pno. Patch



570

Bride *p* "And Roll...?"

Groom *p* "The Rock...?"

Pno. Patch *p* *pp*

(Ped.)



575

Pno. Patch *pp* *(pp)* *pp*

gradually change to swung eights between here and here

8va-----

(Ped.)



579 **Molto accel.**  $\text{♩} = 160$

Instructor

**Molto accel.**  $\text{♩} = 160$  It's the

(8)<sup>-1</sup>

Pno. Patch *molto cresc.* *ff* *gliss.*

(Ped.)

583 (♩ = 160 all eighths are swung)

Instructor

change sweep-in' ov-er the na - tion, Like a stone roll-in' ov-er a knoll! Like a

Ten. Sax.

*f* (swung eighths)

Vln.

*f* (swung eighths)

Vc.

*f* (swung eighths)

Pno. Patch

*bliss.*  
*ff*

(Ped.)

587

Bride

Instructor

Groom

Ten. Sax.

Vln.

Vc.

Pno. Patch

Your burn-ing pole.

fire burn - in'ov er The wire of your te-le-phon e pole! It's the

Shush.

sim.

sim.



591

Instructor

Ten. Sax.

Vln.

Vc.

Pno. Patch

beat of the "cool" gen - er - a - tion, In the heat of a Marl-bo - ro smoke! With the

595

The musical score consists of seven staves. The vocal parts are: **Bride** (treble clef), **Instructor** (treble clef), and **Groom** (bass clef). The instrumental parts are: **Ten. Sax.** (treble clef), **Vln.** (treble clef), **Vc.** (bass clef), and **Pno. Patch** (grand staff). The lyrics for the vocalists are: "Push off that yoke!" for the Bride and Groom, and "whoosh of a ri-ot, You push off so-ci-e-ty's yoke!\_" for the Instructor. The score shows a sequence of musical phrases across four measures.

599

Bride

The rock and roll \_\_\_\_\_ The rock and roll \_\_\_\_\_

Instructor

Rock and roll \_\_\_\_\_ Rock and roll \_\_\_\_\_

Groom

The rock and roll \_\_\_\_\_ The rock and roll \_\_\_\_\_

Ten. Sax.

Vln.

Vc.

Pno. Patch

The image shows a musical score for a wedding march. It features six staves: three for vocalists (Bride, Instructor, Groom) and three for instruments (Tenor Saxophone, Violin, Viola, and Piano). The vocalists have lyrics: 'The rock and roll' and 'Rock and roll'. The instrumental parts include a Tenor Saxophone line, a Violin line with eighth notes, a Viola line with eighth notes, and a Piano part with chords and a bass line. The score is numbered 599 at the top left.

603

Bride

The rock and roll \_\_\_\_\_ Oh!! Ba-by ba-by ba-by ba-by!

Instructor

Rock and roll \_\_\_\_\_ Rock and - - - - -

Groom

The rock and roll \_\_\_\_\_

Ten. Sax.

Vln.

Vc.

Pno. Patch

The image shows a musical score for a wedding scene. It consists of seven staves. The top three staves are for vocalists: the Bride, the Instructor, and the Groom. The Bride's part has lyrics: "The rock and roll \_\_\_\_\_ Oh!! Ba-by ba-by ba-by ba-by!". The Instructor's part has lyrics: "Rock and roll \_\_\_\_\_ Rock and - - - - -". The Groom's part has lyrics: "The rock and roll \_\_\_\_\_". The fourth staff is for the Tenor Saxophone (Ten. Sax.), the fifth for the Violin (Vln.), the sixth for the Violoncello (Vc.), and the seventh for the Piano (Pno. Patch). The piano part is written in a grand staff with chords in the right hand and a simple bass line in the left hand. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor).

607

Bride

Groom

Ten. Sax.

Vln.

Vc.

Pno. Patch

Ba- by ba- by!

What?!

Ba-by ba- by?

611

Bride

Groom

Ten. Sax.

Vln.

Vc.

Pno. Patch

Ba-by ba-by.

Ba-by\_ Ba-by\_ Ba-by\_

Ba-by\_ Ba-by\_

To Flute

*slur.*

615 **Più mosso**  $\text{♩} = 176$   
*p*

Groom  
Rock and Roll\_\_\_ Lose con - trol...\_\_\_

Vln. *p*

Vc. *p*

Pno. Patch *p*  
(swing eighths)



619

Groom  
Rock and Roll\_\_\_ Light my soul...\_\_\_

Vln.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

Pno. Patch  $\frac{3}{4}$



♩ = ♩ = 176  
 straight eighths

623

*mf*

Bride  
 la la la la

*p*

Groom  
 Rock and roll Rock and roll

straight eighths

*mf*

Vln.

Vc.

*mf*

Pno. Patch  
 straight eighths

*mf*

*p*



628

*mf*

Bride  
 I love a Vi - enn - ese Waltz...

*p*

Instructor  
 Still can do.. My old soft shoe...

*p*

Groom  
 Like a stone... Down a knoll...

Vln.

Vc.

Pno. Patch

633

Bride

Instructor

Groom

Vln.

Vc.

Pno. Patch

la la la

From for - ty - two In "take a

*mp* *cresc*

swing eights

*p*

swing eights

*p*

637

Bride *mf cresc* Splen - dors nos - tal - gia ex -

Instructor *f* Bow," On Broad - - way.

Groom *mf* Rock and roll rock and roll Take a stroll Nat King Cole...

Vln. *mf* straight eights

Vc. *mf* straight eights

Pno. Patch *mf* straight eights

**broaden slightly** ♩ = 160

641

Bride *f*  
alts... give me a ball... I see a ball

Instructor *f*  
8 Still can hoof... The way I did

Groom *f* *dim*  
Rock and roll Rock and roll Light my

Vln. *f*

Vc. *f*

Pno. Patch *f*

646

Bride *dim*  
For all its faults I love a waltz Think-ing

Instructor *mf* *mp*  
Back as a kid. In "take a bow"

Groom *mf* *dim*  
soul ock and roll Like a stone Down a

Vln. *dim.*

Vc. *dim.*

Pno. Patch *dim.*

652 *p*

Bride  
Think - ing                      Of Eng - land                      Think - ing...

*p*

Instructor  
On Broad - way...

*p*

Groom  
knoll...                      Rock and roll

Vln. *p*

Vc. *p*

Pno. Patch *p*

657 *cresc* ----- *f*

Bride  
think - ing... think - ing of... wait!

Groom  
Rock...

Ten. Sax.

Vln. *cresc.* ----- *f*

Vc. *cresc.* ----- *f*

Pno. Patch *cresc.* ----- *f*



661 ♩ = 112

Bride  
I near-ly for-got this. For you, Frank.

Flute  
*p* 3 3 3

Vln. *p*

Vc. *p*

Pno. Patch *p*

665

Bride

Mer-ry Christ-mas.

Instructor

Well... Thank you, De-nise. Lar ry.

Fl.

*f*

Vln.

Vc.

*p*

Pno. Patch

*p*



669 **faster** **Meno mosso** ♩ = 92

Bride *p*<> <> *p*<> <>

Groom *p*<> <> *p*<> <>

Fl. *p*<> <> <> <>

Vln. *f* *p*<> <> <> <>

Vc. *f* *p* *p*<> <>

Pno. Patch *f*

Oh! We love

Meno mosso ♩ = 80

673

Bride  
books.

Instructor  
8  
I know. Mer-ry Christ-mas.

Groom  
books.

Fl.  
To Clarinet

Vln.  
a little slower  
*p*

Vc.  
*p*

Pno. Patch

678 **free time, flowing**

*p*

Instructor

I saw the best minds of my gen - er - a - tion Des - troyed by

Clarinet

Cl.

*p*

Vln.

*p*

Vc.

*p*

Pno. Patch

*p*



681

Bride

*p*

A

Instructor

mad - ness, Starv - ing hys - ter - i - cal nak - ed...

Cl.

Vln.

Vc.

Pno. Patch

685

Bride

wom - an's role in soc - i - e - ty Is im - posed - on her by

Cl.

*p*

Vln.

*p*

Vc.

*p*

Pno. Patch



688

Bride

men Who make her in - to "the oth - er." The

Cl.

Vln.

Vc.

Pno. Patch

691

Bride

Mis - tress, the Muse, the Moth - er...

Cl.

Vln.

Vc.

Pno. Patch



694  $\text{♩} = 100$

Cl.

Vln.

Vc.

Pno. Patch

696 free time

Groom

"Pro - files of eight Am - er - i - can Sen - a - tors Who Showed Re - mark - a - ble Cour - age..."

Pno. Patch



699 ♩ = 138

Bride

Si - mone de Beau - voir . . . Who is she?

Cl.

*p*

Vln.

*p*

Vc.

*p*

Pno. Patch

*p*

703 free time

Bride Him, I think I've heard of.

Instructor Al-lan Gins- berg...?

Groom John Fitz-gerald Ken-ne - dy...

Vc. *pp*



**in tempo** ♩ = 104

707 swing eighths

Instructor We need to go, guys. Haul ass. The room is booked

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. Patch *mf*

38. Concurrent Positions

$\text{♩} = 126$

711

Instructor

for the ad- vanced class...

Cl.

Vln.

Vc.

Pno. Patch



715

Cl.

Vln.

Vc.

Pno. Patch



719

Cl.

Vln.

Vc.

Pno. Patch



723

Instructor

quite freely so long as you  
land on the downbeats

I saw the best minds of my

Cl.

Vln.

Vc.

Pno. Patch

*p*

*p*

*p*

*p*  
(l.h. staff gently swung eighths)

quite freely so long as you  
land on the downbeats

726

Bride *p*  
The Mis-tress, the Muse, and the Moth er. . .

Instructor  
gen-er - a - tion. . .

Cl.

Vln.

Vc.

Pno. Patch

729

Instructor  
quite freely so long as you  
land on the downbeats

Groom  
Eight Am-er-i-can Sen-a-tors. . . Re -

Cl.

Vln.

Vc.

Pno. Patch

Des - troyed by mad - ness. . .

733

Bride

Instructor

Groom

Cl.

Vln.

Vc.

Pno. Patch

Im -

Starv - ing, hy - ster-i - cal...

mark - a - ble cour - age...

737

Bride

Instructor

Cl.

Vln.

Vc.

Pno. Patch

posed on her by men...

Look-ing for an an - gry

740

Bride

What ex-act-ly is "sex-u-al pol-i-tics"?

Instructor

fix. . .

Cl.

Vln.

Vc.

Pno. Patch



744

Cl.

*dim.*

Vln.

*dim.*

Vc.

*dim.*

Pno. Patch

*dim.*

747

Cl. *pp*

Vln. *pp*

Vc. *pp* *pp*

Pno. Patch *pp* *pp*

End of opera