

PIANO CONDUCTOR SCORE



*Music, and Lyrics by* **Robert Lopez and Jeff Marx**  
*Orchestrated by* **Stephen Oremus**

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# Avenue Q

## Piano Conductor Score

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# Avenue Q

## Piano Conductor Score

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**Avenue Q**  
Piano/Conductor

1

# THE AVENUE Q THEME

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

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# THE AVENUE Q THEME

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
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STEPHEN OREMUS

**CUE:**

Cue light goes off  
VIDEO: "1-2-3-4!"

COUNT: "5-6-7-8!"

**Bright, Swing 8ths** ♩ = 142

1 2 3 4 5

**GUYS:**  
Do doot doo—

*f* *tr* *Cl* *K2[Glock]* *[Pno]* *Gtr* *gliss.* *mf*

6 7 8 9

**GIRLS:**  
Ba da bah— Ba da bah— wah!— The  
Do doot doo— wah!— The

*+K2[Xylo]* *mp*

10 **ALL:** sun is shin-ing, it's a love - ly day, 11 A per - fect mor-ning for a kid to play, 12 But

14 you've got lots of bills to pay. 15 What can you do? 16 You

18 work real hard and the pay's real low, 19 And ev - ry hour goes, oh, so slow, 20 And

work real hard and the pay's real low, 21 And ev - ry hour goes, oh, so slow, And

22 **GIRLS:** at the end of the day 23 there's no - where to go, 24 but home to Av - en-ue Q! 25

**GUYS:**

26

27 28 29

You live on Ave - en - ue Q! Your friends do too! —

Cl  
Gtr

30 31 32 33

You are twen - ty - two, And you live on Av - en - ue Q. You

*mp*

34 35 36 37

live on Av - en - ue Q. You live on Av - en - ue Q!

*f* *ff*

Segue as one to "OPENING"

# OPENING

(What Do You Do With a B.A. In English/  
It Sucks To Be Me)

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

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STEPHEN OREMUS

**Rubato, lightly swung**      **Poco rit.**      **A Tempo**      **Poco rit.**

1 Cl 2 3 4

*mp*  
[Pno]

V.S.

5 **A Tempo** 6 7 8 9 **PRINCETON:** 10

What do you do \_\_\_\_\_ with a

11 12 13 14 15

B. A. in Eng - lish? What is my life \_\_\_\_\_ going to be? \_\_\_\_\_

16 17 18 19 20

Four years of col - lege, \_\_\_\_\_ and plen - ty of know - ledge Have

21 22 23 24

earned me this use - less de - gree. \_\_\_\_\_ I

3 3 3

25

26 27 28 29

can't pay the bills\_\_\_\_\_ yet, cause I have no skills yet. The world is a big\_\_\_\_\_

K2[Clste]

30

31 32 **Poco rit.** 33 **A Tempo, but relaxed**

\_\_\_\_\_ sca - ry place!\_\_\_\_\_ But some - how I can't\_\_\_\_\_

sub. *mp*

34

35 36 37 38 **Rit.**

\_\_\_\_\_ shake The feel - ing I might\_\_\_\_\_ make a diff - 'rence to the hu - man

39

**Allegro; Swing 8ths**

40 41 42

race!

+K2[Glock]

*mf*

continue on:

**KATE:** "What?"

**BRIAN:** "No, it sounds stupid."

**KATE:** "Come on!"

**Faster** ♩=107  
**VAMP**

K2[Glock] (Last X only)

43

44 Cl 45 46 Cl

*mp* *cresc. last X*

47

**BRIAN:** 48 49 50 **KATE:**

When I was lit - tle I thought I would be... ...what?

Cl

*mp*

51

**BRIAN:** 52 53 54 (**KATE laughs**)

A big co - me - di - an on late night T. V.



55 56 57 58

But now I'm thir - ty - two, and as you can see, I'm not.

K2[Xylo]

59 60 61 62

Oh well, It sucks to be

*mp*

**V.S.**

63

64 65 66

me. It sucks\_\_\_ to be me It sucks\_\_\_ to be

K2[Xylo]

*mf*  
+Gtr

67 68 69 70

broke and un - em - ployed and turn - ing thir - ty - three. It sucks\_\_\_ to be

K2[Stgs]

71 KATE: "Oh, you think your life sucks?" 72 BRIAN: "I think so." 73 KATE: "Your problems aren't so bad." 74

me

K2[Xylo]/Cl

K2[Glock]

*mp*

75 KATE: 76 77 78 BRIAN: "You are." KATE: "Thanks."

I'm kind - a pret - ty, and pret - ty damn smart

K2[Glock]/Fl

79 80 81 82

I like ro - man - tic things like mu - sic and art.

Fl

83 84 85 86

And as you know I have a gi - gan - tic heart, so

K2[Glock/Pizz Stgs]

+Ac Gtr

87 88 89 90

why \_\_\_\_\_ don't I \_\_\_\_\_ have a boy - friend? Fuck! It sucks \_\_\_\_\_ to be

K2[Glock]

*mp*

91 **BRIAN:** 92 **KATE:** 93 **BRIAN:** 94

me! Me too! It sucks\_\_\_ to be me! It sucks\_\_\_ to be me! It sucks\_\_\_ to be

*mf*

Fl

95 **KATE:** 96 **BRIAN:** 97 **KATE:** 98 **BOTH:**

Bri - an... ..and Kate! To not\_\_\_ have a job! To not\_\_\_ have a date! It sucks\_\_\_ to be

K2[Glock]/Fl

99 100 101 102

me.

*f* +K2[Glock]

103 104 105 106

**NICKY & ROD: "Ours!"**

*mp*

K2[Clar]/Cl

107 **ROD:** 108 **NICKY:** 109 110

We live to - geth - er. We're close as peo - ple can get.

+Ac Bs K2[Acc]/Cl

111 **ROD:** 112 **NICKY:** 113 114

We've been the best of bud - dies ev - er since the day we met.

*mf*

115 **ROD:** 116 117 118

So he knows lots of ways to make me real - ly up - set Oh,

+K2[Marimba]

119 **NICKY:** 120 121 *straight 8ths* ----- 122

ev - 'ry day is an ag - grav - a - tion. Come on, that's an ex - ag - ger - a - tion!

Cl *straight 8ths* -----

*mp* *straight 8ths* -----

123 **ROD:** 124 125 126 **NICKY:**

You leave your clothes out. You put your feet on my chair. Oh yeah?

*mf*  
+Banjo

127 128 129 130

You do such an - al things, like i - ron - ing your un - der - wear.

131 **ROD:** 132 133 134

You make that ve - ry small a - part - ment we share a

*C#m* *E+* *E* *F#°*

Banjo

135 **NICKY:** 136 137 138

hell. So do you, that's why I'm in hell too!

**ROD:**  
It sucks\_\_ to be

*mp*

139 **NICKY:** 140 141 **BRIAN:** 142

No! It sucks\_\_ to be me! \_\_\_\_\_ It sucks\_\_ to be me! Is there  
Is there

me! \_\_\_\_\_ **KATE:** It sucks\_\_ to be me! \_\_\_\_\_ Is there  
Is there

K2[Stgs]

*mf*

143 **B & N:** 144 145 146

**K & R:**  
an - y - bo - dy here it does - n't suck to be? It sucks\_\_ to be

147

148

[They Dance]

149

150

me! da da da da da

me! NICKY: da da da da

BRIAN: da da da da da

*sfz* *sub. mp*

*flss*

*reed*

151

ROD: da da da da

152

KATE:

153

154

daa daa da da da da da

daa daa NICKY: da da da da

daa daa BRIAN: da da da da da

*sfz* *sub. mp*

Cl

K2[Xylo]

155

ROD: da da da da

156

157

157a

daa daa daa daa

daa daa

[CHRISTMAS EVE YELLS]

Cl

*mp*  
+K2[Stgs]



158 **KATE:** 159 160 161 **ROD:** da da da da  
 da da da da da daa daa  
**NICKY:** da da da da daa daa  
**BRIAN:** da da da da da daa daa  
 Cl  
*sfz sub. mp*

**CUE to go on:**

**CHRISTMAS EVE:** "Your lives suck? I hearing you correctly? Ha!"

162 K2[Stgs] (2nd X only) 163 164 165  
*sub. p*

166 **C.E.:** 167 168 169  
 I com - ing to this count - ry for op - por - tun - i - ties.  
*mf* +Fl/Gtr

170 171 172 173  
 Tried to work in Chi - nese rest - 'raunt but I am Jap - a - nese.

173a

174 175 176 177

But with hard work I earn two Mast - er's De - grees In

Fl

K2[Koto]

178

179 180 181

so - cial work! And now I a the - ra - pist! But I have no

K2[Trem Stgs]

182

183 184 185

cli - ents! And I have an un - em - ployed fi - an - cee! And we have

K2[Trem Stgs]

186 **Rall.** 187 *sub. mp* 188 189

lots of bills to pay. It suck\_\_\_ to be me! It suck\_\_\_ to be

China cym Fl

**Rall.** **A Tempo**

*sfz* *mp*

190 191 192 193

me! I say it Suck - a - suck - a - suck - a - suck - a - suck - a - suck - a -

K2[Clste]/Fl

*mf* *mp*

194 195 196

suck - a - suck - a - suck - a - suck - a - Suck! It suck\_\_\_ to be me.

Finger cym.

*f* *p*

197 **3 Xs** 198 199 200

*sub. p*  
(no Bs)

201 **PRINCETON: "Oh, look!"** 202 203 204

Cl 1.

+El Bs (2nd X)

[GARY enters with a plunger]  
GARY: "I'm comin', I'm comin'!!!"

**PRINCETON:** "Oh my God, you're Gary Coleman (cut-off) (in the clear)  
GARY: "Yes I am."

205 206 207 208

**Straight 8ths**

+K2[Org]/Gtr *f* *gliss* *mf* [Rok Pno]

209 **GARY:** 210 211 212

I'm Ga - ry Cole - man from T. V.'s Diff - 'rent Strokes I

K2[Clav] Alto Sax *> simile*

213 214 215 216

made a lot - ta mon - ey that got sto - len by \_\_\_ my folks!

Alto Sax

217 218 219 220

Now I'm broke and I'm the butt of ev - 'ry one's jokes, \_\_\_ but I'm

Alto Sax

221 "The superintendent!" 222 223 224

here on A - ve - nue Q!

ALL (except GARY):  
It sucks \_\_\_ to be

Alto Sax

225

Swing 8ths

KATE:

226

227

BRIAN: "I feel better now!"

228

GARY:

You win! Try hav - ing

you! It sucks — to be you!

Alto Sax  
Gtr

Swing 8ths

[Pno] *mf*

229

230

231

232

GARY: "What you talking about, Willis?  
It gets..."

peo - ple stop - ping you to tell you: ...old!

Alto Sax

*mp* *sfz*

233

ALL (except GARY):

234

235

GUYS:

It sucks — to be you! On A - ven - ue

3

*f* *gliss.*

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236 **GIRLS:** 237 238 239

Sucks to be me! Sucks to be you!

**GUYS:**

Q! On A - ven - ue Q! On A - ven - ue

*mf* +K2[Stgs]

240 241 242 243 **Rall.**

Sucks to be us, But not when we're to - geth - er!

(NO PRINCETON):

Q! But not when we're to - geth - er!

KATE/C.E. GARY/Jen

*mp*

**Rall.**

244 **Kid's T.V. Theme Tempo** 245

We're to - geth - er Here! On A - ven - ue Q!

+PRINCETON: ROD/BRIAN

PRNCTN

Cl >

**Kid's T.V. Theme Tempo**

*f*

gliss.



246

247

248

249

We live on A - ven - ue Q! Our friends do too! —

Cl

Gtr

f +K2[Glock]

3

3

250

251

252

253

Till our dreams come true, (shrug) we live on A - ven - ue Q. We

*mp*

*mp*

*dim. poco a poco*

254

255

256

257

live on A - ven - ue Q (GARY): We live on A - ven - ue Q

**NICKY: "You're gonna love it."**

**GARY: "Here's your keys!"**

+K2[Glock]

258

259

**Poco rit.**

**f**

ALL: Wel - come to A - ven - ue Q!

*mf*

*ff*

# INTO ROD AND NICKY'S

[Rev. 4/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**BRIAN:** "I'll get right on it!"  
**CHRISTMAS EVE:** "See?!"

**Swing**

1 Cl 2 3

*mf*  
[Pno]

**Rit.**

4 5 6

+K2[Clste] (8va)  
*mp*

# IF YOU WERE GAY

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**ROD:** "This converstaion is over!...OVER!"

**Moderato; Swing 8ths**

1 VAMP NICKY: "Well..." "...Just so you know..." NICKY: (vocal last X)

2 3 4

If you were

+Cl

[Tack Pno]

*p*

K2[Tuba]/Ac Bs

5 6 7 8

gay, that'd be o - kay. I mean, cuz

*mp*

*simile*

9 10 11 12

hey, I'd like you an - y - way. Be - cause you

13 14 15 16

see: If it were me, I would feel

17 18 19 20

free to say that I was gay! (But I'm not gay!)

K2[Xylo]

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

21 **ROD:** "Nicky, please! I'm trying to read..."

22 23 24 to m29

(No Bass/K2[Tuba])

29 **VAMP** (out any phrase)

30 31 32 (vocal last X) **ROD:** **NICKY:**

+Cl

+K2[Tuba]

What? If you were

33 **ROD: "Aw, Nicky!"** 34 35 **ROD: "Nicky, I'm trying to read this book."** 36

queer, I'd still be here, year af - ter

*mp* +Banjo (8vb)

+Bs

37 **ROD: "Nicky!"** 38 39 40 **ROD: NICKY:**

year, be - cause you're dear to me. Arrgh! And I know that

+Cl

41 **ROD: "What?"** 42 43 **ROD: "I would?"**

you would ac - cept me too

+Cl.

44 45 46

If I told you to - day: "Hey, guess what? I'm

47 48 49 50

gay!" (But I'm not gay!) I'm hap - py just being with

Cl.

*f.* *p.* *f.* *mf*

51 **ROD: "High Button Shoes, Pal Joey..."** 52 53

you. So what should it mat - ter to me

3

54 55 56 **ROD: "Nicky, that's gross!"** 57

what you do in bed with guys?! No it's

**Rall.** **Rall.**

58 59 **Slower** 60

not! If you were gay, I'd shout hoo -

*Slower*

*eliss.* *f*

*Leo* \* \* \*

61 62 63 **Accel.**

ray! And here I'd stay,

**Accel.**

64 65 66

But I would -n't get in your way. You can count on

67 68 69 70

me to al - ways be be - side you

**Faster; A Tempo**

71 72 73 74

ev' - ry day, to tell you it's o - kay, You were just

*sub. p* *mp*

+K2[Acc]/Banjo

75 76 77 78

born that way, And as they say: It's in your D - N - A, you're

+Cl. *mf* *f*

3

*gliss.*

Red. - - - - \*

79 80 81 82

**ROD: "I'M NOT GAY!!!"**

gay! (If you were gay!)

*ff*

*gliss.*

Segue to "AFTER 'GAY'"



# AFTER "GAY"

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**Swing**  
K2[Xylo]

**Rit.**

[Tack Pno]  
*mf*

*mp*

The musical score is for a piano and xylophone. It is in 4/4 time with a key signature of two sharps (F# and C#). The score consists of three systems of staves. The first system has a treble clef staff for the xylophone and a grand staff for the piano. The xylophone part starts with a series of chords and then moves to a melodic line. The piano part provides harmonic support with chords and a bass line. The second system continues the xylophone melody and piano accompaniment. The third system concludes the piece with a ritardando marking and a dynamic change to mezzo-piano (mp). The score includes first, second, and third endings for the xylophone part.

V.S.  
>>>

# VIDEO#1 : A Little Purpose Music

cue: What's a Purpose?

Lopez and Marx

Moderato ♩ = 120

Piano

*mp*

4

7

10

2  
13

A Little Purpose Music

Musical notation for measures 13-15. The piece is in 8/8 time. Measure 13 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 14 has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). Measure 15 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

16

Musical notation for measures 16-18. Measure 16 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measure 17 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measure 18 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings, including a 'rit.' marking in measure 18.

Avenue Q  
Piano/Conductor

4

PURPOSE

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

CUE:  
VIDEO: "I want a purpose!"

[Rev. 8/06]  
[6/07]

Orchestrated by  
STEPHEN OREMUS

Freely

PRINCETON:

1 Pur- pose, 2 It's that 3 lit- tle flame 4 that lights a 5 fi- re un- der your ass

solo [Grand & Elec 2] mp Easy

6 Pur- pose, 7 It keeps you 8 go- ing strong Like a 9 car with a full tank of gas

10 Ev - 'ry - one else 11 has a pur - pose 12 So what's mine? Hm. Oh, (to 14)

Rit.

14 look: Here's a pen - ny! 15 It's from the year I was born! It's a

(a tempo)

V.S.

16 With Wonderment

sign! 17 (to 22)

[Piano] *mp*

22 I don't know how I know But I'm gon - na find my pur - pose

26 I don't know where I'm gon - na look But I'm gon - na find my pur - pose

Gtr

30 Half-time Feel a tempo

Got - ta find out Don't wan - na wait Got to make sure that my life will be great!

To Piano

Faster, steady ♩=137

34  
 Got-ta find\_\_ my pur - pose\_\_  
 35  
 Be - fore\_\_ it's too late!  
 36  
 +Alto Sx  
 mf

37  
 38  
 Whoa, oo whoa\_\_\_\_\_ I'm\_\_ gon-na find my pur-pose\_\_  
 39  
 40  
 (He's\_\_ gon-na find his pur - pose)  
 Gon-na find his pur-pose\_\_  
 f

41  
 42  
 Yeah, \_\_yeah, \_\_yeah, \_\_\_\_\_ I'm\_\_ gon-na find my pur-pose!\_\_  
 43  
 44  
 (He's\_\_ gon-na find his pur - pose)  
 Gon-na find his pur-pose\_\_

45

46

47

Could be far, \_\_\_\_\_ could be near \_\_\_\_\_ Could \_\_\_\_\_ take a week, a

Ooh, \_\_\_\_\_ Ooh,

*sub. mp*

48

49

50

month, a year \_\_\_\_\_ At a job, \_\_\_\_\_ or smok-in' grass

ooh - ooh, May - be more, \_\_\_\_\_ At a job, \_\_\_\_\_ Smo-kin' grass,

*mf*



51  
May - be at a pot - ter - y class Could it be?\_\_\_

52  
Pot - ter - ry class Ooh

53

54  
Yes it could!\_\_\_

55  
Some - thin's com - in',

56  
some - thin'\_\_\_ good!\_\_\_

Ooh, Yes it could,\_\_\_

Some - thin'\_\_\_ good!\_\_\_

mp

57 58 59

I'm gon - na find

Whoa, oh, oh, oh!

*f* +K2[Icicle Bell]

60 61 62

— my pur - pose, yeah! Whoa, oo whoa,

Gon - na find your pur - pose! (You're gon - na find your pur - pose)

63

I'm gon - na find it!

Oh, Gon - na find your pur - pose!

65 **Half-time Feel**

66 67 68

What will it be? Where will it be? My pur-pose in life is a my - ste - ry -

Pur-pose is a mys - te -

*mp*

69  
 Got-ta find my pur - pose  
 Got-ta find me.

70  
 ry,  
 Got-ta find  
 Got-ta find  
 it!

71  
 it!

*f*  
 +Alto Sx

72  
 Whoa, ooh whoa, I'm gon-na find my pur - pose!

73  
 Ooh, Pur - pose

74  
 Pur - pose!

75  
 Pur - pose! Pur -

*mf*  
 +Alto Sx

76 77 78

Pur - pose! Pur - pose! Pur-pose!

pose! Pur - pose! Pur-pose! Pur-pose! Whoa,

78A 79 80 81

*sub. mp* Yeah, yeah! *f* I got-ta find me!

*sub. mp* Ooh Got-ta find! Got-ta find!

*sub. mp* Got-ta find!

*mp* *f* *ff*

Applause Segue

# PURPOSE PLAYOFF

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

1 **Shuffle** [Rock Pno]

2 He's gon - na find his pur - pose! Whoa,

3 4

Alto Sax  
G<sup>5</sup> Em<sup>7</sup> C  
Improv. Solo

f +Gtr +Bs

5 Oh.

6 C.E.: "...help people find themselves." 7 BRIAN: "...and make money doing it."

mp [Loud Music Box] +cym

Dms mf

gliss

→

# KATE'S PURPOSE

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

PRINCETON: "Aww, come on!"  
KATE: "Okay..."

**Tinkly**

1 2 3 4 K2[Stgs]

*p*  
[Celeste] (sounds 8va)  
+cym roll

5 K2[Stgs]

*mp*

KATE: "Sure, it's important..."

Fl

6 7 8 "people of fur"

9 K2[Stgs]

*Rit.*

KATE: "...as a nation..."

10 11 "global community"

12 KATE: "...so that, in short, is my purpose."

13

+cyms  
+tri

The musical score is written for piano and voice. It consists of three systems of music. The first system, labeled 'Tinkly', is in 4/4 time and features a piano part with a celeste effect and a cymbal roll. The second system begins with a vocal line for KATE, with lyrics 'Sure, it's important...' and 'people of fur'. The piano accompaniment includes a flute part. The third system continues the vocal line with lyrics '...as a nation...', 'global community', and '...so that, in short, is my purpose.'. The piano part includes cymbals and triangles. The score includes various performance markings such as dynamics (p, mp), articulation (rit.), and specific instrument effects (celeste, cym roll, tri).

V.S.

>>>



# EVERYONE'S A LITTLE BIT RACIST

[Rev. 4/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**KATE:** "You should be much more careful when you're talking about the sensitive subject of race."

**KATE:** "No, we don't want people like you."  
(GO ON)

(KATE gasps)  
**PRINCETON:** "You see?"

**Moderato (Swing 8ths)**  
K2[Celeste]  
VAMP  
[Pno] p  
+Ac Bs

5 **PRINCETON:** 6 **KATE:** 7 **PRINCETON:** 8  
You're a lit - tle bit ra - cist. Well, You're a lit - tle bit, too. I guess we're

9 10 **KATE:** 11  
both a lit - tle bit ra - cist. Ad - mit - ting it is not an ea - sy

Cl

12 **PRINCETON:** 13 **KATE:** 14

thing to do, But I guess it's true, Be - tween me and you, I think

15 **BOTH:** 16 17 18

Ev - 'ry-one's a lit - tle bit ra - cist, some - times.

K2[Celeste]  
Cl

*mf*

19 **PRINCETON:** 20 21 22

Does - n't mean we go a - round com - mitt - ing Hate Crimes!

**KATE:**

23 24 25 26

Look a - round and you will find\_\_\_ No one's real - ly co - lor - blind\_\_\_

Cl

27 28 29 30

May - be it's a fact we all should face.

K2[Celeste]

8<sup>va</sup>

31 32 33

Ev - 'ry - one makes judg - ments Based on

(turn page here)

VI

**PRINCETON:** "Not big judgments, like who to hire or who to buy a newspaper from."

**KATE:** "No!"

**PRINCETON:** "No, just little judgments, like thinking that Mexican busboys should learn to speak goddamn English!"

**KATE:** "Right!"

34

35 3 Xs 36 37

race.

sub. *p* *mf*

38

**BOTH:**

39 40 41

Ev - 'ry - one's a lit - tle bit ra - cist, To - day. So

42

43 44 45

PRINCETON:

KATE:

ev - 'ry - one's a lit - tle bit ra - cist, O - kay!

46

47 48 49

Eth - nic jokes might be un - couth, But you laugh be - cause they're based on truth.

sub. *p* *mf*

50 *mf* 51 52 53

Don't take them as per - so - nal at - tacks!

K2[Xylo]  
Cl

54 55 56

Ev - 'ry - one en - joys them So re -

57 58

lax!

*sub. p*

**PRINCETON:** "All right, stop me if you've heard this one. This plane is going down and there's only one parachute, and there's a rabbi, a priest..."

**KATE:** "...and a BLACK guy!"

**GARY:** "Whatchoo talkin' about Kate?"

**KATE:** "Uh---"

**GARY:** "You were telling a BLACK joke!"

**PRINCETON:** "Well, sure, Gary, but lots of people tell black jokes..."

**GARY:** "I don't."

(CUT-OFF)

*in the clear:*

**PRINCETON:** "Of course you don't.

You're BLACK! But you tell Polack jokes, right?"

**GARY:** "Sure I do. Haha! Those stupid Polacks!"

59 60 61

*sfz*

+K2[Trem Stgs]

PRINCETON: "Now don't you think THAT'S... a little racist?"

GARY: "Well damn, I guess you're right."

62 +El Gtr *mp* 63 64 65 *3* *3* +Alto Sx

66 KATE: 67 GARY: 68 69 PRINCETON:

You're a lit - tle bit ra - cist. Well, you're a lit - tle bit, too. We're

70 71 GARY: 72 73 K & P:

all a lit - tle bit ra - cist. I think that I would have to a - gree with you We're

74 GARY: 75 76 77

glad you do! It's sad but true, Ev-'ry-one's a lit-tle bit ra - cist, all right.

K2[Celeste] *mp*

78 KATE: PRINCETON: 79 GARY: 80 GARY: 81

All right. All right. all right! Bi-go-try has ne-ver been ex - clu - sive - ly

*simile*

PRNCTN:

82 white! 83 84 KATE/GARY: 85 If we all could just ad - mit that

86 we are ra - cist a lit - tle bit, 87 88 e - ven though we all know that it's 89

90 wrong! 91 92 May - be it would help us 93 94 Get a -

+K2[Marimba]

"...fine upstanding black man."

PRINCETON: "Who?"

GARY: "Jesus Christ!"

KATE: "But Gary, Jesus was white!"

GARY: "No, Jesus was black."

KATE: "No, Jesus was white!"

GARY: "I'm pretty sure Jesus was black!"

PRINCETON:  
"Guys—Jesus was Jewish!"  
(they laugh)

95 PRINCETON: "Christ, do I feel good!" 96 GARY: "Now there was a..." 97 VAMP 98 OUT ANY BAR 99 Off on "4"

long. sub. p K2[Marimba]

[Start when BRIAN starts closing the door]

**BRIAN:** "Hey, what are you guys laughing about?  
**GARY:** "Racism!"  
**BRIAN:** "Cool!"

[CHRISTMAS EVE enters]

**CHRISTMAS EVE:** "BLIAN! You come backee here! You take out lecycuraburs!"  
**PRINCETON:** "What's that mean?"  
**BRIAN:** "Ugh. Recyclables."  
*(everyone laughs)*  
**CUT-OFF**

**BRIAN:** "Don't laugh at her! How many languages do you speak?"  
**KATE:** "Oh, come off it, Brian!"

100 K2[Marimba] 101 102 // 103 *mf*

+K2[Trem Stgs]

104 **KATE:** 105 **BRIAN:** 106 **PRINCETON:** 107 **BRIAN:**

Ev - 'ry - one's a lit - tle bit ra - cist... I'm not. Oh no? Nope.

K2[Celeste] 8 8 simile

+F1

108 3 109 110 111 **C.E.:**

How ma - ny Or - i - en - tal wives have you got? WHAT?!! BLI - AN!

simile



112 **PRINCETON:** 113 114 115

Bri - an, bud - dy, where've you been? The term is As-ian Am - er - i - can.

+Gtr

116 **C.E.:** 117 118 119

I know you are no in - ten - ding to be! But

K2[Celeste]

120 121 122

cor - ring me O - li - en - ter of - fen - sive to

K2[Celeste]/Fl

(turn page here)

VI

**BRIAN:** "I'm sorry honey. I love you."

**C.E.:** "I ruv you."

**C.E.:** "Yes. I know."

**BRIAN:** "But you're racist too."

123 3 Xs  
me!  
K2[Celeste]  
124 125 126 C.E.:  
The

127 128 129 130  
Jews have all the mon - ey and the whites have all the pow - er. And

131 132 133 134 **PRINCETON:**  
"Me too!"  
I'm al - ways in tax - i - cab with dli - ver who no show - er!

135 **Rall.** **GARY:** "I can't even GET a taxi!" 136 **V.S.**

This page is intentionally  
left blank for page turns

137

**Broader**

138

139

140

ALL: Ev - 'ry - one's a lit - tle bit ra - cist, it's true. But

Alto Sx

Gtr

**Broader**

*f*

+K2[Dyn Big-Band]

Bs

141

142

C.E./Kate

143

**Slight pull back**

144

ev - 'ry - one is just a - bout as ra - cist as Gary you!  
Brian  
Princeton

**Slight pull back**

145

**Kick Line Tempo**

146

147

148

If we all could just ad - mit That we are ra - cist a lit - tle bit, and

**Kick Line Tempo**

*ff*

149 **Faster** **Accel.** 150 151 152

ev - 'ry one stopped be - ing so P. C.!

**Faster** **Accel.**

*mp*

153 **Tempo I°** 154 155 156 157

May - be we could live in Har - mo -

**Tempo I°**

*f*

158 **C.E.:** 159 160 161

ny! Ev - 'ly-one's a rit - ter bit la - cist!

*ff*

# RACIST PLAYOFF

[Rev. 7/28/03]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**Swing It!**

1 2 3 4 5

Alto Sax

*ff* cym [Pno]

K2[Big-Band]/Gtr

+K2[Dyn Big-Band]

**Straight 8ths**

6 7 8 9

Gtr

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system, titled 'Swing It!', spans measures 1 through 5. Measure 1 is a whole rest for the Alto Sax. Measures 2-5 show the Alto Sax playing a simple melody. The piano accompaniment features a cymbal (cym) and piano (Pno) part with a forte (ff) dynamic. The piano part includes chords and a bass line. The second system, titled 'Straight 8ths', spans measures 6 through 9. Measure 6 has a guitar (Gtr) part with a straight eighth-note pattern. Measures 7-9 continue the piano accompaniment and guitar part.

# VIDEO#2: School Crossing Guard! (et al)

cue: PRINCETON: Today I feel like I'm getting closer to my purpose!

Lopez and Marx

ENSEMBLE: School Crossing Guard!  
PRINCETON: No, that's not me.

Piano

(synth bell sound)

Led. \*

ENSEMBLE: Manicurist!  
PRINCETON: Not quite it...

2

Led. \*

ENSEMBLE: Birthday Party Clown!  
PRINCETON: Closer, but still no.

3

Led. \*

# NOT QUITE...

[Rev. 7/28/03]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

*VIDEO: "Birthday Party Clown"*

**PRINCETON:** "Closer—but still no."

→ [Xylo/Piano]

The musical score is written for Xylo/Piano in 2/4 time. It begins with a circled arrow pointing right. The first measure is marked with a '1' above the treble clef. The notation consists of a series of chords in the treble clef and a single note in the bass clef. The treble clef chords are: a G4 chord (G, B, D), an A4 chord (A, C#, E), a B4 chord (B, D, F#), and a C5 chord (C, E, G). The bass clef note is a G2. The score is marked with a forte dynamic (*ff*) and includes a crescendo hairpin and the instruction '+cym choke'.



# THE BAD IDEA BEARS

[Rev. 7/28/03]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**PRINCETON:** "It's right here in the corner of my mind. My purpose. It's...It's..."

*[THE BEARS Appear]*

1

Bell Tree (down-ward stroke)

Musical notation for the first cue, featuring a piano accompaniment with a bell tree sound effect. The notation is in 4/4 time and consists of two staves (treble and bass clef). The treble staff has a wavy line representing the bell tree sound, starting on a middle C and moving upwards. The bass staff has a few notes. The piece ends with a double bar line and repeat sign.

**CUE:**

**BEARS:** "See you around, Princeton!"

**PRINCETON:** "See you around, guys"

*[BEARS exit]*

*[THE BEARS disappear]*

2

Musical notation for the second cue, featuring a piano accompaniment. The notation is in 4/4 time and consists of two staves (treble and bass clef). The treble staff has a wavy line representing the piano accompaniment, starting on a middle C and moving upwards. The bass staff has a few notes. The piece ends with a double bar line and repeat sign.

# KATE'S PHONE CALL

[Rev. 7/28/03]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
PRINCETON: "Best interest at heart."

→ **Moderato; Swing 8ths**  
+K2[Clste]/Hi-Hat

1

2

**Rit.**

*CUT-OFF at end of ring*

[Tack Pno] *mf*

# THE INTERNET IS FOR PORN

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**THISTLETWAT:** "Thank you."  
**KATE MONSTER:** "Finally!..."  
(GO)

Measures 1-24

[TACK PNO] up to D3

[HARPSI] Eb3 and above

"... I get to teach an entire lesson by myself..."

**Prissy Sonata**

1 → *mp* [Harpsi] Tri  $\hat{\Delta}$

2 3 4

5 "...something relevent, something modern..." 6 7 "...The Internet!" 8 **KATE:** The

9 in - ter - net is real - ly real - ly great. 10 11 **TREKKIE:** For porn! 12 12a **KATE:** I

*p* *ff*

[Tack Pno] +K2[BLAT!]/Gtr/Bs

13 got a fast con- nec- tion, so I don't have to wait. For porn! There's

14 TREKKIE: 16 KATE:

*sub. p* *ff*

17 al - ways some new site. For porn! I browse all day and night. For porn! It's

18 TM: KATE: 19 20 TM: KATE:

*sub. p*

21 like I'm sur - fing at the speed of light. For porn! The

22 23 TM: 24 KATE: "Trekkie!"

*ff* *Sva*

25 **Faster; Bass Heavy, Groovy (Swing 8ths)**

26 KATE: "Trekkie!" 27 28 KATE: "What are you doing?!"

in - ter - net is for porn. The in - ter - net is for porn.

Alto Sax

**Faster; Bass Heavy, Groovy (Swing 8ths)**

[Tack Pno] *mf*

+K2[Brs]/Bs

29 30 31

Why you think the net was born? Porn! Porn!

+K2[Brs]

Alto Sx

**CUE:**  
**KATE:** "Well, if you wouldn't mind please being quiet for a minute so I can finish?" (CUTOFF)

(in the clear)  
**TREKKIE:** "Okey-dokey."  
**KATE:** "Good."

32 33 34 35

**Straight 8ths** **VAMP** **KATE:**

Porn! I'm

+Gtr  
sleazy

**Straight 8ths** **VAMP** **Off on "4"** **K2[Glock]/Tri. 8va**

sleazy sub. p

36 37 38 39

**Prissy Sonata** **TM:** **KATE:**

glad we have this new tech - no - lo - gy. For porn. Which

K2[Glock]

**Prissy Sonata** **+Fl**

mp [Harpsi] ff

[Tack Pno]

+K2[BLAT!]/Gtr/Bs

40 41 42 TM: 43 KATE:

gives us un - told op - por - tu - ni - ty. For porn. Right

*p*

*sub. p* *tr* *ff*

44 45 TM: KATE: 46 47

from your own desk - top. For... You can re - search, browse, and shop. Un -

*p*

*sub. p*

48 49 50 TM: 51 KATE: "Trekkie!"

til you've had e - nough and you're read-y to stop! For porn! The

*ff* →

*S<sup>va</sup>*

+K2[Brs]/Bs/Gtr

52

Faster; Bass Heavy, Groovy (Swing 8ths)

KATE: "(grunt)!"

in - ter - net\_\_\_ is for porn. The in - ter - net\_\_\_ is for porn.

Alto Sax/Gtr *straight 8ths*

Faster; Bass Heavy, Groovy (Swing 8ths)

[Tack Pno] *mf*

56

Me up all night hon - king me horn to Porn, Porn,

[Tack Pno] *mf*

KATE: "That's gross! You are a pervert!"  
 TREKKIE: "Ahh, sticks and stones, Kate Monster."  
 KATE: "No, really. You're a pervert. Normal people don't sit home and look at porn on the internet." (CUTOFF)

(in the clear)  
 TREKKIE: "Ohhhhh..."  
 KATE: "What?"  
 TREKKIE: "You have noooo idea."  
 (calling off stage)  
 "Ready, normal people?"

59

Straight 8ths

Porn!

VAMP

Alto Sax/Gtr *sleazy*

Straight 8ths

*sleazy sub. p*

VAMP

Off on "4"

63 **BRIAN:** **GARY:** 64 **ROD:** **TM:** **GUYS:**

Read - y! Read - y! Read - y! Lem - me hear it! The

Alto Sax/Gtr

+Bs

65 **Bass Heavy, Groovy (Swing 8ths)**

66 **PRINCETON:** **GUYS:** 67 **PRINCETON:** 68 **PRINCETON:**

in - ter-net\_\_\_ is for porn. Sor-ry, Kate. The in - ter-net\_\_\_ is for porn. I mas-tur-bate!

*mf*

69 **TM:** 70 **GUYS:** 71 **GUYS:**

All these guys un - zip their flies for Porn! Porn!

Gtr

Alto Sax

*mp* *mf*



72 **KATE:** "The internet is NOT for porn!" 73 74

Porn! Porn! Porn!

Alto Sx

**KATE:** "Hold on a second! Now, I happen to know for a fact that you..."

...Rod, check your portfolio and trade stocks online."  
**ROD:** "That's correct."  
**KATE:** "And Brian, you..."

...buy things on amazon.com!  
**BRIAN:** "Sure."  
**KATE:** "And Gary, you..."

75 76 77

[E Pno]  
*mp*  
 +Cym Scrapes

...keep selling your possessions on eBay!"  
**GARY:** "Yes I do."  
**KATE:** "And Princeton, you..."

...sent me that sweet online birthday card."  
**PRINCETON:** "True."

**TREKKIE:** "But Kate... what you think he do AFTER?"  
 (PRINCETON nods)  
**KATE:** "Ewwwwww!!!"

78 79 80

+Cym. choke

(CUE: KATE: "Ewwwww")

82

KATE: "Gross!"

81 **GUYS:** The in - ter - net is for porn. 83 **KATE:** "Gross!" 84 The in - ter - net is for

Alto Sax

[Tack Pno] *f* +Dms/Bs/Gtr

85 **KATE:** "I hate porn" 86 **TM:** Grab your dick and 87 doub - le click for 88 **GUYS:** Porn! Porn!

Gtr

Alto Sax

*mp* *mf*

89 **KATE:** "I hate men!" 90 **TM:** Poorn! 91 **B:** Poorn! 92 **TM:** Poorn! 93 **KATE:** "I'm leaving!" **B:** Poorn! **TM:** Poorn!

Porn! R&P: Poorn! G: Poorn! R&P: Poorn! G: Poorn! The

Alto Sax

*ff*

94 In - ter - net is for 95 **+ROD/PRINCETON:** In - ter - net is for 96 **+BRIAN/GARY:** In - ter - net is for 97 porn!

*sub. mp* *ff*

Segue to PORN PLAYOFF

# PORN PLAYOFF

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LÓPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

Tempo di "Q"

The musical score is written for Piano/Conductor in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the main melody, which is marked with a '1' at the beginning and a '4' at the end. The melody is composed of chords and eighth notes, with some triplets indicated by a '3' and a '3' below the notes. The bass staff contains a simple accompaniment of whole notes, marked with a '2' at the beginning and a '3' at the end. The score is divided into four measures. The first measure is marked with a '1' and the second with a '2'. The third measure is marked with a '3' and the fourth with a '4'. The score is marked with 'Tempo di "Q"' at the beginning and 'Rit.' at the end. The treble staff is marked with 'K2[Xylo]' and the bass staff with '[Tack Pno]'. The bass staff also has a marking '+Dms/E1 Bs' below the first measure.

1

2

3

3

4

Rit.

K2[Xylo]

[Tack Pno]

+Dms/E1 Bs

# A MIX TAPE

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**CHRISTMAS EVE:** "Bye now."  
**ROD:** "Shit!"

## Tempo di GAY (Swing 8ths)

1 Cl 2 3 4 5 Rit. K2[Glock]

## Moderato (Straight 8ths)

6 7 8 9 KATE: He

+Ac Gtr +Fl (8va) K2[Glock]

[Pno/E Pno] *mp* molto legato

+El Bass

10 11 12

likes me. I think he likes me.

13 14 15

But does he like - me - like - me, like I like

+K2[Glock]

+Ac Gtr

16 17 18 19

him? Will we be friends, or some - thing\_\_

20 21 22

more? I think he's int - 'res - ted,\_\_\_

23 24 25

but I'm not sure.\_\_\_\_\_

(doorbell)  
[It's PRINCETON]

K2[Chimes]

**CUE:**

**PRINCETON:** "Actually, do you mind if I use your bathroom?"

**KATE:** "Oh, sure. Go right ahead."

[PRINCETON exits]<sub>28</sub>

**KATE:**

26 **VAMP** 27 29

last X

+Fl (8va) K2[Glock] A

30 31 32 33

mix tape. He made a mix tape. He was

mp K2[Glock]

34 35 36 37

thin - king of me, which shows he cares! Some-times when

+K2[Stgs]/Ac Gtr

38 39 40 41

some - one has a crush on you, they'll make you a

Fl mf

"Let's see..."

42 43 44 45

mix tape to give you a clue.

*mp* *ten.*

46 47 48 49

"You've Got A Friend," - "The Theme from 'Friends', - "That's What Friends Are For."

50 51 52 53

"Oh, but look!"

Shit. "A Whole New World," "Kiss The Girl,"

*Fl*

54 55 56 57

"Ma Che-rie A-mour!" "Awww, Princeton..." "He does like me!"

"Ma Che-rie A-mour!" "Awww, Princeton..." "He does like me!"

K2[Clste/Stg]

58 59

"I Am The Wal - rus," "Fat Bot - tommed Girls," —

60 61 62 63

"Yel - low Sub - mar - ine?" What does this mean?

+K2[Stgs] f

**PRINCETON:** "Kate, you might wanna not go in there for awhile."  
**KATE:** "Okay. Princeton, thank you for this tape. I was just looking at side A. Great songs!"  
**PRINCETON:** "Oh, well. Did you get to side B yet?"  
**KATE:** "Not yet."  
**PRINCETON:** "Oh, it's great. Check it out."

64 65 VAMP 66 67

*sub. p* K2[Glock]

last X

68 69 PRINCETON: KATE: 70 71

KATE: KATE: "I loved 'Titanic!'"

"Stuck On You," — "Love Me Do," — "My Heart Will Go On."

*mp* Fl



72 **PRINCETON:** "It was alright."  
73  
74 **PRINCETON:** "She's Got A Way,"  
75 **KATE:** "Yes - ter - day,"

76 **PRINCETON:** "Good - night Sai - gon"  
77  
78 **PRINCETON:** "From the Russia concert!"  
79 **KATE:** "Great."

K2[Stgs]

80 **KATE:** "Through The Years,"  
81 **PRINCETON:** "The Theme from 'Cheers',"  
82 **KATE:** "Mo - ving Right A - long."

+K2[Stgs]

83 **KATE:** "Nice tape."  
84 **PRINCETON:** "There's one more..."  
**PRINCETON:** "I

85

86

Have To Say \_\_\_\_\_ I Love \_\_\_\_\_ You In \_\_\_\_\_ A Song." \_\_\_\_\_

*mp* +El Bass

**KATE:** "Princeton, that's so sweet! I've never gotten such a nice present from a guy."  
**PRINCETON:** "Awww. I'm glad you like it. But I've got to run now. I'm going to make one for Brian and Christmas Eve, and Gary, and Nicky and Rod, and Trekkie Monster, and everyone!"

87

VAMP

88

89

+Bs Drm

**PRINCETON:** "And um..."  
**KATE:** "Yes?"

**KATE:** "...But it's kindergarten so they're very short. Why?"

**PRINCETON:** "Do you wanna go with me?"  
**KATE:** "Like, a date?"

"It'll be a blast."  
 CUTOFF

90

91

92

+K2[Glock]

Rit.

**KATE:** "Bye!"  
 Slower

Rit.

**KATE:** "He likes me."

93

94

95

+El Bass

+Ac Gtr

+Mark tree

Rit.

Applause-Segue

**Avenue Q**  
Piano/Conductor

8

# I'M NOT WEARING UNDERWEAR TODAY

[Rev. 8/15/05]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

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9 10 11

still, none - the-less I got - ta say, \_\_\_\_\_ that

Cl

K2[Dyn Big-Band]

12 13 14 15

I'm not wear - ing un - der - wear to - day! \_\_\_\_\_

Cl

K2[Dyn Big-Band]

*f*

*gliss.*

16 17

(dialogue)

**CUE:**  
"Our headline performer!"

*gliss.*

V.S.  
>>>

# SPECIAL

[Rev. 10/28/04]  
[Rev. 5/22/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**BRIAN:** "Here's the woman you all came to see..."

"...Celebration, Florida..."

"...Girls Gone Wild  
Parts 2, 5 & 7..."

"...Lucy the Slut!"

**A** **B** **C** **D** **A Tempo**

Alto Sax

+tom roll/K2[Trem Stgs]  
[Pno]

+K2[Dyn Big-Band]

Sva-1

Red

1 **Sexy Jazz** 2 3 4 **LUCY:**

Sexy Jazz

f

mp

Ac Bs

Tutti

I can make you feel

5 6 7 8

mp

Tutti

Cb7(#9) F13

Spec-ial \_\_\_ When it sucks to be you Let me make you feel

9 10 11 12

Spe-cial For an ho - ur or two Your

Alto Sax 3 3

*mp*

E♭Maj<sup>7</sup> D♭<sup>7</sup> Cm<sup>9</sup> F<sup>7</sup>(b<sup>9</sup>) B♭Maj<sup>7</sup> B♭<sup>9</sup><sub>sus</sub>

13 14 15

life's a rou - tine that re - peats each day No one cares who you are

*mf*

E♭m<sup>7</sup> Fm<sup>11</sup>(b<sup>5</sup>) B♭<sup>7</sup>(b<sup>9</sup>) Cm<sup>7</sup>(b<sup>5</sup>) F<sup>+</sup>7 B♭m A<sup>+</sup>

16 17 18

or what you say And some-times you feel like you're no - bo - dy But

D♭/A♭ G<sup>+</sup> C<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>+</sup>



19 20 21

you can feel like some-bo - dy, \_\_\_\_\_ With me.

*f* Cm (bongo roll) E+ F9(#5) E7(b9) F+7

22 23 24 25

**SEXY ALTO SOLO** **LUCY: "Yeah, they're real."**

*mf* BbMaj9 A7(#5,#9) G+(#9) D9/F# F+7 Dm11 Cb7(#9) F13 drum fill 3 3

V.S.

26 27 28 29

When

End Solo

*mf*

E♭Maj<sup>9</sup> D♭7(#11) Cm<sup>7</sup> F7(b9) F+7 B♭Maj<sup>9</sup> B♭<sup>9</sup>sus

Ac Bs

straight 8ths

30 31 32

we're to - geth - er the earth will shake And the stars will fall in - to the

*sub. mf*

E♭Maj<sup>9</sup> A+7 Dm7

33 34 35

sea. So come on ba - by, Let down your guard

+K2[Dyn Big Band]

G Am<sup>7</sup> B♭° G/B Cm<sup>7</sup> A♭7

36 *Rit.*

When your date's in the bath-room, I'll slip you my card... I can tell just by look-ing that

*sub. p*

*Dm7* *Dm7(b5)* *G* *Am7* *Bb°* *G/B* *Cm7* *Dm7*

39 *Rit.*

you've got it hard For

*Ebmaj7* *Ebm/F* *8va* *mf* *toms*

V.S.

41 **A Tempo**

me \_\_\_\_\_ For me! \_\_\_\_\_

**A Tempo**

*f*  $Bb7(\#9)$   $/Ab$   $Gm7(b5)$   $Ebm6/Gb$   $F+$   $Bb7(\#9)$   $/Ab$  (h)

44 \_\_\_\_\_ 45 For me! For me! For me! For me! I can

$Gm7(b5)$   $Ebm6/Gb$   $F+$   $Bb7$  +K2[Dyn Big Band]  $/Ab$   $Gm7(b5)$   $Gbmaj7$  *ff*  $F7(\#5,\#9)$

47 **Dictated** 48 49 tell just by look-in' that you are es-pec-ial-ly hard for me! \_\_\_\_\_

ad lib.

**Dictated**  $F7(\#5,\#9)$   $Bb13$   $(1-2-3-4)$   $(5-6-7-8)$   $(9)$  *ad lib.*  $8va$

# SPECIAL PLAYOFF

[Rev. 4/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

LUCY: "And I sure do hope you enjoyed my set."

1 2 3

Alto Sax

*mf* [Pno]  
+Dms/Bs/Gtr

+K2[Dyn Big-Band]

The musical score is written for Alto Sax, Piano, and Big-Band. It consists of three measures. The Alto Sax part begins with a melodic line in measure 1, followed by a sustained note in measure 2, and a final note in measure 3. The Piano part provides harmonic support with chords and a bass line. The Big-Band part enters in measure 2 with a dynamic marking of +K2[Dyn Big-Band]. The score is in 12/8 time and the key signature has two flats.

# THE BEARS, AGAIN

[Rev. 10/28/04]

[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

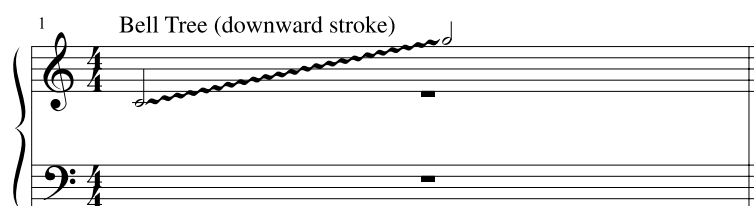
Orchestrated by  
STEPHEN OREMUS

**CUE:**

**KATE:** "It could mean a big career boost!"

*[THE BEARS Appear]*

<sup>1</sup> Bell Tree (downward stroke)



# LUCY'S MUSIC

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**BEAR:** "Look who's coming!"

1 H.H.

**CUE:**  
**LUCY:** "But when you're ready for a real woman, you know where to find me."  
(SHE turns)

3 H.H.

V.S.  
>>>



# YOU CAN BE AS LOUD AS THE HELL YOU WANT (When You're Makin' Love)

[Rev. 10/28/04]  
[6/07]

**CUE:**  
**BEARS:** "More Drinks! More Fun! Yay!"

[Start count: "1-2-3-4!"]

Music and Lyrics by  
ROBERT LÓPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

## Funky Ass Groove

The musical score is for a piece titled "Funky Ass Groove" in 4/4 time. It consists of two systems of staves. The first system (measures 1-4) features a drum part with a snare and cymbal (CR) pattern, a piano part with a "4th x fill bar" and a "K2[Org] (4th X only)" section, and a bass line. The piano part starts with a forte (f) dynamic and a "Rok Pno" instruction, then transitions to mezzo-piano (mp) with a glissando effect. The second system (measures 5-8) continues the drum and piano parts, with the piano part adding a guitar (Gtr) and bass (Bs) line. The piano part also includes a "+K2[Org]" instruction. The score is marked with various dynamics (f, mp) and performance instructions like "gliss" and "CR".

9 **VAMP** *Continue on:* **PRINCETON:** "Put your finger there!" **GARY:**

10 11 12

*mp* *mf* *f*

+Alto Sax

You can be as

13

loud as the hell you want When you're mak - in' love

**BAD IDEA BEAR 1 (Male):**

**BAD IDEA BEAR 2 (Female):** When you're mak - in' love!

14 15

*mf* *f*

16

Yeah! You can be as loud as the hell you want When you're mak - in' love

17 18

*mf* *f*

19

Yeah! You can be as loud as the hell you want

When you're mak - in' love!

+Alto Sax

20 21

*mf* *f*

22

23

24

When you're mak - in' love \_\_\_\_\_ You can be as

When you're mak - in' love! Be as

Bs

25

26

PRINCETON/KATE:  
Ahgh!

loud as the hell you wan - TUH!

loud as the hell you wan - TUH!

8va

pliss

27

28

29

WARNING: GARY: "You keep on doin' what you doin'!" CUE:  
VAMP BEARS: "Yeah, Louder!" GARY:

You're not al -

+K2[Org], ad lib fills

1st X Only

*p*

*f*

*pliss*

30

lowed to be loud at the li - b'a - ry At the art mu - se - um or at a play - yay But when

B.I.B. 1:

B.I.B. 2:

Ooh, Ooh, at a play!

*mf*

34

you and your part - ner are do - in' the nas - ty, Don't be - have like you're at the bal - let.

Ooh, do - in' the nas - ty, at the bal - let!

+Gtr

37

38

You can be as loud as the hell you want When you're mak - in' love

+PRINCETON:

B1:  
P:

+KATE: Loud! Loud! Loud!

Hoo, hoo! Hoo, hoo!

*loco*

40

41 42 43

You can be as loud as the hell you want — When you're mak-in'

Mak-in' sweet, sweet love! — Hoo, hoo! Hoo, hoo!

+Alto Sax loco

44

45 46

love. — Don't let the neigh-bors stop you from

Loud as the hell, Loud as the hell K: you want! Ooh,

+K2[Org] 8vb

47

48 49

hav - in' fun — They'll have peace and qui - et when you're good and done! Be as

hav - in' fun. — Good and done! Be as

50 **GARY:** 51 52

loud as the hell you want when you're mak - in' love! \_\_\_\_\_

**B.I.B. 1:**  
**B.I.B. 2:**  
loud as the hell you want when you're mak - in' love! \_\_\_\_\_

**KATE:** **+CHRISTMAS EVE:** **K:**  
loud as the hell you want when you're mak - in' love! \_\_\_\_\_

**PRINCETON:** **+BRIAN:** **B:**  
loud as the hell you want when you're mak - in' love! \_\_\_\_\_

**P:**

Alto Sax K2[Org]

gliss.

53 54 55

**GARY ad lib.**

Loud as the hell you want

UH HUH HUH HUH! Loud as the hell you want!

UH HUH HUH HUH! Loud as the hell you want!

*p* *mf*

56 57 58 **GARY** *ad lib.*

**KATE:** Fast - er, Prince-ton! Bli - an,

**C.E.:** slow down! This not a race!

**ALL:** Loud as the hell

59 60 61

- you want!

**C.E.:** What? Bli - an!

**P:** Oh, YEAH! Who's your Dad - dy!

**B:**

62

Loud as the hell you want, yeah!

Loud as the hell you want!

63

ALL: Loud as the hell you want!

Alto Sax

64

Smack it and lick it and rub it and suck it!

Loud as the hell you want!

Loud as the hell you want!

65



66

What? Ooh!

Loud as the hell you want! Loud as the hell you want! C.E.: YES! WORK YOUR MA - MA!

68

ALL: Loud as the hell you... KATE: 69 Oh, yeah, that's it! P: Ho - ly Cow! TREKKIE: 70 AAH!

B: Ooh, Babe!

Alto Sax

f

71

72

**GARY:**

73

You got - ta be loud!

**ALL:**

Loud as the hell you, Loud as the hell you, Loud as the hell you,

K2[Org] (Leslie On)

*mp* *mf*

74

75

76

You got - ta be loud! You got - ta...

**C.E.:**

Ooh, Aah!

**GIRLS:**

Loud as the hell you, Loud as the hell you, Loud as the hell you,

**GUYS:**

*f*

77

GARY: "Now *that's* what I'm talkin' about!"

78

Musical score for measures 77-78. The score includes vocal lines and piano accompaniment. The lyrics are: "Loud as the hell you, Loud as the hell you,". The piano part features a strong *ff* dynamic.

79

80

Musical score for measures 79-80. The score includes vocal lines and piano accompaniment. The lyrics are: "Loud as the hell you... Loud! want!". The piano part features a strong *ff* dynamic.

# VIDEO #5: Come - mittment

Lopez and Marx

cue: last "commitment!"

(muted brass)

The musical score consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a fermata, followed by a quarter rest, and then a chord of G4, B4, and D5. The chord is marked with a forte dynamic (*f*) and an accent (>). The bottom staff is in bass clef with a common time signature (C). It begins with a fermata, followed by a quarter rest, and then a quarter note G2. This note is marked with an accent (>) and the instruction "(pizz bass)".

(pizz bass)

# FANTASIES COME TRUE

[Rev. 10/28/04]

[Rev. 5/22/06]

[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**ROD:**

"Oh, Nicholas, have you been shy all this time?"

"...Have we been hiding from each other?  
all this time?"

"I wonder."

1 **Manilowesque**  
+cymbals

2

3 **ROD:**

4

5

All those nights I lay in bed Thoughts of you run - ning through

6

7

8

9

my head But I nev - er thought the things in my head could

10

11

12

real - ly hap - pen in my bed

13 14 15

8

All those years I missed the signs could - n't read be - tween

+Bs.

Cl simile

16 17 18

8

the lines Who'd have thought I would see the day where I'd hear

cresc. poco a poco

19 20 21 22

8

you say what I heard you say And now I find What was

Poco accel. Slightly Faster

Poco accel. +k2: Stgs. Slightly Faster

f +Gtr Bs. simile

23 24 25

8

al - ways in my mind was in your mind too Who knew?!

26 27 28 29

Fan - ta - sies come true And now I see

30 31 32

that what I've always dreamed of was meant to be

33 34 35 36

You and me Me and you Fan - ta - sies come

*mp*

37 38 39 40

8 true! \_\_\_\_\_

Alto Sx

gliss

*f*

41 42 43 44

45 46 47 5

K2[Stgs]

8va

48 49 50 51

K2[Stgs]

Alto Sx

*ff*

*simile*



52

You and me lived in fan - ta - sy but soon we'll be a re - a -

53 54

*mp*

55 56 57 58

li - ty

[E Pno]

*p* +K2 [Stgs]

K2[Clste]

*8va*

59 60 61 62

+Fl

K2[Clste]

*8va*

*8va*

63 64 65 66

+Fl

+K2[Clste]

*8va*

*8va*

67 68 69

PRINCETON:

I want you to know the time that we've spent how

+Fl

[Pno]

*mp*

K2[Clste]

*8va*

*8va*

70 71 to m73 **KATE:**

Gosh I don't know what

great it's been, How much it's meant

*Fl* *mf* +Gtr

Bs

74 75 76

to say I'm real - ly glad you feel that way Cuz

77 78 79

I'm a - fraid that I like you more than I've ev - er liked an - y guy

*mp* *cresc. poco a poco*

80 81

be - fore

**ROD:**

Cuz

*gliss.*

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left blank for page turns

82

Cuz now my love I'm get-ting what I've al - ways been drea-ming of

now my love I'm get-ting what I've al - ways been drea-ming of

Alto Sx

K2[Stgs]

*f*

*simile*

Oh, ba - by Fan - ta - sies come true And now

So are you Fan - ta - sies come true

I swear when you want me, I'm

And now I swear that when you want me, I'm

93 94 95

gon - na be right there To care for

gon - na be right there To care for

96 97 98

you; That's what I'm gon - na do Fan - ta - sies

you and make your fan - ta - sies

99 100 101

come true.

come true

102 103 104 105

**Poco rit.** **Colla Voce**

Fan - ta - sies come

106 **A Tempo** 107 1. 2. 108 109

true. \_\_\_\_\_

K2[Glock]

Sva

Gtr  
Tacet 1st X

*p* *f*

"It sounded like a nice dream."

3. **Molto rit.** K2[Stgs]/Cl "Goodnight, Nicky." (GO) 110 111

*mp*

*f*

Cutoff on lights out

**Avenue Q**  
Piano/Conductor

11a

# FANTASIES PLAYOFF

[Rev. 10/28/04]

[6/07]

V.S.

>>>

# FANTASIES PLAYOFF

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
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JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**PRINCETON:** "Then come with me."

**KATE:** "I just get fur in  
my eyes sometimes."

The musical score is written in 4/4 time and consists of three systems. The first system (measures 1-5) is marked **Sweetly** and includes a vocal line for K2[Clste] and a piano accompaniment for [Pno] with a cymbal. The tempo changes to **Rit.** at measure 5 and back to **A Tempo** at measure 6. The second system (measures 6-8) is marked **Romantically** and includes a vocal line for Fl. and a piano accompaniment for Ac Bs. The tempo changes to **Rit.** at measure 10. The score concludes with a segue to "THE WEDDING".



# THE WEDDING

[Rev. 5/07]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CONDUCT**

**Tempo di Marriage**

→ (K1: Play w/Flute)  
[Glock]

1 Flute  
K2: [Pizz Stgs] (sounds 8vb)

(Gtr, Drums TACET)  
K2: [Strings]

(w/ Bass)

5 6 7 8 → [Church Organ] [PLAY]

9 10 11 12 *tr* (to 14) 14 **Subito Majestic**  
K1 Solo

K2 sounds loco

15 16 17 18 19 **Poco rit.** [CUT OFF]  
K2: Organ Solo

Detailed description: This is a piano/conductor score for the piece 'The Wedding' from Avenue Q. The score is in 4/4 time and G major. It begins with a tempo marking of 'Tempo di Marriage' and includes a conductor's cue for K1 to play with the flute and glockenspiel. The score is divided into systems. The first system (measures 1-4) features a flute melody with a glockenspiel accompaniment. The second system (measures 5-8) continues the flute melody, with a church organ entering at measure 8. The third system (measures 9-14) features a more rhythmic flute melody with a 'K1 Solo' section starting at measure 14, marked 'Subito Majestic'. The piano accompaniment consists of pizzicato strings and a guitar/drums section that is tacet. The fourth system (measures 15-19) features an organ solo for K2, marked 'Poco rit.', and ends with a 'CUT OFF' instruction.

# PARTY MUSIC

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**CHRISTMAS EVE:** "L'Chaim!"  
**ALL:** "Mazel Tov!"

**CUTOFF ON:**  
**NICKY:** "I figured if he wanted to tell  
me, he would. So, yes, definitely..."  
(STOP)

→ **Cocktail Hour! (Swing it!)**

The musical score is written for piano and conductor, in 4/4 time. It consists of 17 numbered measures. Measure 1 starts with a piano (p) dynamic and includes performance instructions: '+cym', 'mf', '[Pno] (or a cheesy E. Pno?)', and '> Ac Bs'. Measure 2 includes '+Gtr/Dms' and 'pp'. Measure 12 has a double bar line and a 'ff' dynamic. Measure 13 has a 'ff' dynamic and includes the instruction 'Stop 2nd X'. Measure 17 ends with a repeat sign. The score includes various musical notations such as slurs, accents, and dynamic markings.

# MY GIRLFRIEND, WHO LIVES IN CANADA

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

ROD: "Sure I do. For example: I, I..."

ROD: 2 Frantic Beer Hall (in 1)

The musical score is written for voice and piano. It begins with a vocal line for Rod, starting at measure 1 with the lyrics "Oh, I wish you could meet my girl - friend, my". The piano accompaniment starts at measure 1 with a forte (f) dynamic and includes a cue for lights. At measure 2, the piano part changes to mezzo-forte (mf) and includes a cue for Tack Piano. The score continues through measure 12, where the vocal line says "girl-friend who lives in Can - a - da. She could - n't be swee - ter, I wish you could". A Clarinet (Cl) part enters at measure 6. The piano accompaniment continues with various dynamics and includes cues for +K2[Tuba]/Ac Bs and +K2[Acc]. The score ends at measure 19 with the vocal line saying "meet her, my girl-friend who lives in Can - a - da! Her".

20

21 22 23 24 25

name is Al - bert - a, she lives in Van - cou - ver. She cooks like my mo - ther, and

26 27 28 29 30 31

sucks like a Hoo - ver. I e - mail her ev - ery sin - gle

+Cl

*f* *mf*

32 33 34 35 36 37

day, just to make sure that ev - ery - thing's o - kay. It's a

38 39 40 41 42

pi - ty she lives so far a - way, in Can - a - da!

Cl

43 44 45 46 47 48

Laaaast \_\_\_\_\_

Cl

*f* *mf* +Banjo

49 50 51 52 53 54

week she was here but she had the flu. Too baaaaaad, \_\_\_\_\_

Cl

*f* *mf*

55 56 57 58 59 60

cause I wan - ted to in - tro - duce her to you.

*f*

61 62 63 64 65 66

It's so saaaaaad, \_\_\_\_\_ there was - n't a thing that

*mf*

67 she could do but stay in bed,

73 with her legs up o - ver her head! Oh, I

**Slight Accel.**

78 wish you could meet my girl - friend, but you can't, be - cause she is in

**Slightly Faster**

84 Can - a - da. I love her, I miss her, I can't wait to kiss her, so

85 86 87 88 89

K2[Acc]

90 91 92 93 94

soon I'll be off to Al - ber - ta! ...I mean, Van - cou - ver!

95 96 97 98 99 (♩ = ♩)

Shit! Her NAME is Al - ber - ta, she LIVES in Van - cou - ver... She's my

100 (♩ = ♩) **Take it Home!** 101

girl - friend! My won - der - ful girl - friend! Yes I have a

102 103 104

girl - friend who lives in Can - a - da!

**ROD: "And I can't wait to eat her pussy again!"**

# LIGHTBULBS

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**NICKY:**  
"I didn't make him  
mad on PURPOSE."

**CHRISTMAS EVE:**  
"I might throw bouquet to  
you on PURPOSE."

[Marimba]

1

*ff* > +cym choke

2

> +cym choke



# PRINCETON'S NIGHTMARE

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

[Video changes from "PURPOSE" to "PROPOSE"]

**Creepy and Nightmarish**

[Haunted Pno/Choir]

The musical score is written for piano and conductor. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Creepy and Nightmarish'. The score is divided into measures 1 through 13. Measure 1 starts with a piano (p) dynamic and includes the instruction '+K2[Trem Stgs]/Dms/Bs/Gtr'. Measure 2 has a 'no pedal' instruction and a mezzo-forte (mf) dynamic. Measure 3 includes a 'to m3' instruction and a '3' marking. Measure 4 has a '(8va)' instruction above the staff. Measure 5 has a '5' marking. Measure 6 has a '6' marking. Measure 7 has a '7' marking and a forte (f) dynamic. Measure 8 is marked '[Church Org]' and includes '+Alto Sx (melody)'. Measure 9 has a '9' marking. Measure 10 has a '10' marking and '+Gtr (melody)'. Measure 11 has a '11' marking. Measure 12 has a '12' marking and '+K2[Stgs]'. Measure 13 has a '13' marking and a fortissimo (ff) dynamic. The score includes various performance instructions such as 'no pedal', 'cym', and 'K2[Trinibell/Pno]'. There are also dynamic markings like 'mf' and 'ff'. The score ends with a double bar line.

# THERE'S A FINE, FINE LINE

[Rev. 4/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

KATE: "Unless you have another definition for 'Get out of here'.  
[PRINCETON exits]"

Moderate Folk Rock ♩ = 132

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderate Folk Rock' and a metronome marking of 132. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each with a vocal line and a piano accompaniment line. The piano part includes dynamic markings such as 'solo mp' and 'p'. The vocal line includes lyrics and performance instructions like 'ten.' and 'KATE:'. The lyrics are: 'There's a fine fine line Be-tween a lo-ver and a friend; There's a fine fine line Be-tween re - a - li - ty and pre-tend; And you'. The score includes measure numbers 1 through 12. A box with the number '5' is located at the beginning of the second system.

13

ne-ver know\_\_ till you reach\_\_ the top\_\_ If it was worth the up - hill climb\_\_ - There's a

17

fine fine line\_\_ be - tween\_\_ love\_\_ - And a waste\_\_ of\_\_

V.S.

21

time.

22

There's a

Ac Gtr

*mf*

23

24

25

26

fine fine line Be-tween a fai-ry tale and a lie; And there's a

*mp*

+Ac Bs (arco)

27

28

29

30

fine fine line Be-tween "You're won-der-ful" and "good-bye." I guess if

31 32 33 34 3

some-one does - n't love \_ \_ you back, It is - n't such \_ \_ a crime, \_ \_ But there's a

35 36 37 38

fine \_ \_ fine line \_ \_ be - tween love \_ \_ And a waste \_ \_ of your \_ \_

*mf*

V.S.

39 40

time. \_\_\_\_\_ K2[Stgs]

41 42 43 44

And I don't have the time \_\_\_\_\_ to waste \_\_\_\_\_ on you \_\_\_\_\_ a - ny - more. \_\_\_\_\_

*simile* > > > > >

45 46 47 48

I don't think \_\_\_\_\_ that you ev - en know \_\_\_\_\_ what you're look - ing for. \_\_\_\_\_

49 50 51 52

For my \_\_\_\_\_ own san - i - ty \_\_\_\_\_ I've got to close \_\_\_\_\_ the door \_\_\_\_\_ And \_\_\_\_\_ walk a -

53 54 55 56

way... Whoa... There's a

*mp*

57 58 59 60

fine fine line Be-tween to - ge-ther and not. And there's a

*p*

61 62 63 64 65

fine fine line Be-tween what you wan-ted and what you got. Ya

*mf* +Gtr/Bs/K2[Stgs]

66 67 68 69

got-ta go af - ter the things you want while you're still in your prime...

*f*

Rit.

70

71

There's a

Rit.

72

**Broader**

**Poco rit.**

73 74 75

fine fine line \_\_\_\_\_ be-tween love \_\_\_\_\_ And a waste \_\_\_\_\_ of \_\_\_\_\_

Rit.

76

77

78

time. \_\_\_\_\_

**Rit.**

w/ Gtr  
*mp*

F1

Bs

(Button on Blackout)

**End of Act I**



# VIDEO #7: Intermission

note: each number and word synchronized with each note.

Lopez and Marx

**Allegro** ♩ = 120

*f*

The musical score is written for piano in common time (C). It consists of two staves: a treble staff and a bass staff. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The piece begins with a forte (*f*) dynamic. The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes. The treble staff features a melodic line with frequent accidentals (sharps and flats) and a strong rhythmic drive. The bass staff provides a complex accompaniment with similar rhythmic patterns. The piece concludes with a final chord in the bass staff.

# ENTR'ACTE

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
Cue light goes off

1 **Bright and Bubbly** 2 3 4 4a **Faster Drum solo** 4b

w/Alto Sax, Gtr., K2

PIANO *f*

w/Bs, K2.

5 **Alto Solo** 6 7 8

*f*

*mf*

9 10 11 **End Solo** 12

Detailed description: This page contains a musical score for 'Avenue Q: Entr'acte'. It is in 4/4 time and the key signature has two sharps (F# and C#). The score is divided into three systems. The first system, 'Bright and Bubbly', starts at measure 1 and ends at measure 4. It features a piano accompaniment with chords and a bass line, and a vocal line with notes and rests. A 'CUE' instruction is at the top left. The second system, 'Alto Solo', starts at measure 5 and ends at measure 8. It features a piano accompaniment and a vocal line with a melodic solo. The third system, 'End Solo', starts at measure 9 and ends at measure 12. It features a piano accompaniment and a vocal line with a melodic solo. Dynamics include piano (PIANO), forte (f), and mezzo-forte (mf). Performance instructions include 'Faster Drum solo' and 'Cue light goes off'.

13 **Alto**  
*mf* *mp*  
 w/Gtr.  
*mp*

19 (to CLARINET) **Colla voce** **PRINCETON:**  
*f* *mp*  
 It sucks\_\_\_ to be

22 **Slower**  
*mp* +Clar. [CONDUCT]

26 **PRINCETON:** God, I'm old. [BEARS]  
*mp* *mf* [Cue Drums]

V.S.  
>>>

# THE BEARS, YET AGAIN

[Rev. 7/28/03]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**BEARS:** "We'll leave the rope, just in case. Ha ha ha..."  
(*THEY exit*)

*[THE BEARS disappear]*

2

Musical notation for a piano cue. It consists of two staves, treble and bass clef, with a brace on the left. The treble staff has a wavy line starting on a middle note and rising to a higher note, ending with a fermata. The bass staff has a single note on a middle line with a fermata. The piece ends with a double bar line.

**WARN:**  
"Haven't figured out the punchline yet!"

**Bright**

**CUE:**  
**BRIAN:** "Come on,  
Princeton! (SLAP!)"

1B  $\text{♩} = 150$  1C

Guitar There is

*mp*

Detailed description: This system shows the beginning of the piece. It features a vocal line on a treble clef staff with a key signature of three flats and a 4/4 time signature. The tempo is marked as quarter note = 150. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part includes a guitar line in the right hand and a bass line in the left hand. The dynamic is marked as mezzo-piano (mp). There are rehearsal marks 1B and 1C.

2

3 4 5

life out-side your a - part - ment I know it's hard to con - ceive but there's

*mf*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has notes numbered 3, 4, and 5. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic is marked as mezzo-forte (mf).

6 7 8 9

life out-side your a - part - ment and you're on-ly gon-na see it if you leave there is

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has notes numbered 6, 7, 8, and 9. The piano accompaniment continues with a consistent rhythmic pattern.

10 11 12 13

cool shit to do but it can't come to you and who knows dude you might e-ven score! There is

+K2: Drive Organ

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has notes numbered 10, 11, 12, and 13. The piano accompaniment includes a section marked "+K2: Drive Organ".

14 15 16 17 **C.E./GARY:**

life out-side your a - part - ment but you've got to o - pen the door. There is

18 19 20 21 **ALL (EXCEPT PRINCETON):**

life out-side There is

there is life out-side, there is life out-side There is

there is life out-side There is

22 23 24

life out-side your a - part - ment there's a pig - eon squashed on the

25 26 27 **ALL: (to 29)**

**C.E.:** street EW! **ALL:** there's a **GARY:** girl pass - ing by No, I think it's a guy! **ALL:** And a

29  
 home-less man who on - ly wants to buy some-thing to eat! sor - ry! can't help you!

30 31

32  
 we could go to the zoo pick up

33 **TREKKIE:**

w/K2: Celeste +K2: Drive Organ

Leo

34 **BRIAN:** 35 **C.E.:** **ALL:**  
 girls at N - Y - U we could sit in the park, smok-ing pot! Or not! There is

36

w/Alto, Bs, Drs.

37 (Train moves) **PRINCETON:** 38 39 (to m. 80)  
 life out - side your a - part ment Well I guess I'll give it a



80

80A

**ALL:**  
*(scream)*

shot! K2: Gunshot! Crash! AAAH!

V.S.

Detailed description: This is a musical score for Piano/Conductor, measures 80-80A. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The vocal line (top staff) contains the lyrics 'shot!', 'K2: Gunshot!', 'Crash!', and 'AAAH!'. The piano accompaniment (middle and bottom staves) features various sound effects and musical notations. A large 'V.S.' (Versus) marking is present at the end of the section.

83 84 85 86 **ALL:**

There is

Gtr

+Alto

*mp* *ff* *f*

87 88 89 90 91 92

life out - side your a - part - ment. I know...

[K2 sample]:  
sound of jackhammer

K2[Stgs]

Alto Tacet

93 94 95 96 97 98

@&%\*! There is life out - side your a - part - ment...

99 **[K2 Sample]**  
*(as if offstage):*

3 100

**ALL:** 101

**[K2 Sample]**  
*(as if offstage):* 102

**BOYS:**

I'm gon - na jump! Don't do it! O - kay! There is

Solo w/Drs. (cup of ride)

[STAND UP!] **V.S.**

[K2 Sample] (as if offstage):  
"Get outta the way, asshole!"

103

104 105 106 107 108

cool shit to do, but it can't come to you, so come on...

**GIRLS:**  
There is cool shit to do, but it can't come to you...

K2[Xylo]  
Alto Sax

[SIT DOWN!]

109 110 111 112 113 114

**PRINCETON:** "Fuck you!"

**ALL:** There is life out-side your a - part - ment.

**GIRLS:** Oh, ya

**BOYS:** Oh, ya

115 116 117 118 119 120

ne - ver know \_\_\_\_\_ You could step in dog - shit or

ne - ver know \_\_\_\_\_ what's a - round the bend You could step in dog - shit or

K2[Stgs]

*mp*

121 122 123 124

STEPH: a friend!

C.E./JEN: a friend!

PRINCETON/BRIAN: make a friend!

TREKKIE/GARY: make a friend!

K2[Stgs/Glock]

*sfz* *mp* + 3

H.H. x x x

125 126 127 128

GARY/NICKY/TREKKIE/BRIAN: Take her

+K2[Xylo]

+Gtr/Bs/Drms

129

home to see your a - part - ment!

Alto *ff*

Slutty Swing (half-time feel)

133 134 135 136 LUCY:  
Do you wan - na feel

137 138 139 140  
spe - cial I can see that you do Well, I can make you feel

BOYS+GARY/JEN: Spe - cial!

GARY/JEN:  
TREKKIE/BRIAN: Ooh, ooh, Doo WOW!

+Alto Sax  
*mp*

141 142 143  
spe - cial if you let me feel you

Spe - cial! She'll feel

*mp*

144 **Double Time!**

146

**PRINCETON:**

**BOYS+GARY/JEN:**

**PRINCETON:**

145

147

148

149

Where's your pad? Not too far! We could call you a car! We'll be

GARY/JEN:

TREKKIE:  
BRIAN:  
you!

K2: Pizz. Strings

*f* *mp*

150 fine! Thank you! See ya! Hope you don't get gon - or - rhe - a!

151

C.E.:

152

153

*gliss.*

154 **LUCY:** 155 156 157 158 159

There is life out - side your a - part - ment! But now it's

**PRINCETON:**

There is life out - side your a - part - ment! But now it's

**TREKKIE:**

There is life out - side your a - part - ment!

**C.E.:**

**JEN:**

There is life out - side your a - part - ment!

**BRIAN:**

*Tutti* *ff*

160 161 **Rock it!** 162 163 164

time to go home! \_\_\_\_\_ It's time to go

time to go home! \_\_\_\_\_ It's time to go

Me go - ing home now, that's where me gon - na go.

**C.E./JEN:**

**GARY:** There is life out - side your a - part - ment! There is

**BRIAN:**

**Rock it!** +K2: Org. gliss.

Drums

Cowbell

165 166 167 168

home! I could make you feel spe - cial. \_\_\_\_\_

home! \_\_\_\_\_ It's time to go

Me go - ing home now, that's where me gon - na go.

life out - side your a - part - ment! There is

Gtr solo!

Cowbell



169 3 170 3 171 3 172

Let me make you feel spe - cial! —

home! —

Me go - ing home now, that's where me gon - na go!

life out - side your a - part - ment! —

C.E. JEN:

173 174 175 176

But now it's time to go home!

But now it's time to go home!

For porn!

C.E./JEN:

GARY: But now it's time to go home!

C.E. JEN:

*sfz*

Fast Segue

V.S.  
>>>

# "LIFE OUTSIDE" PLAYOFF

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

[Beat 2 bars in tempo]

**Bright 2 Feel**

1 2 3 4

Gtr

3

4

Drm fill  
*ff*

[Pno] *gliss.*

5 6 7 8

**PRINCETON:**

And now it's time to go

C.E./JEN:

GARY:  
There is

BRIAN:

*gliss.*

Drm fill

*gliss.*

9 **Rock it!**

home! \_\_\_\_\_ 10 \_\_\_\_\_ 11 \_\_\_\_\_ 12 \_\_\_\_\_ to go

**TREKKIE:**

Me go - ing home now, that's where me gon - na go.

life out - side your a - part - ment! There is

**Rock it!**

*gliss.*

Cowbell ✕ ✕ ✕

13 \_\_\_\_\_ 14 \_\_\_\_\_ 15 \_\_\_\_\_ 16 \_\_\_\_\_ to go

home! \_\_\_\_\_

Me go - ing home now, that's where me gon - na go.

life out - side your a - part - ment! There is

17 home! 18 19 20

Me go - ing home now, that's where me gon - na go!

life out - side your a - part - ment!

C.E. JEN:

21 K2[Stgs] 22 23 24 25

*mp* *sfz*

Slow Segue

Detailed description: This page of a musical score is for the piece "Life Outside Playoff". It features a vocal line and piano accompaniment. The vocal line starts at measure 17 with the word "home!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. There are two vocal entries: "C.E." and "JEN:". The score includes dynamic markings of *mp* and *sfz*, and a section labeled "K2[Stgs]" starting at measure 21. The piece concludes with a "Slow Segue" instruction.

# LUCY'S MUSIC (REPRISE)

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LÓPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**PRINCETON:** "I haven't seen you around."  
**KATE:** "Mm-hm"

Musical score for the first cue. It consists of three staves: a snare drum staff, a piano treble clef staff, and a piano bass clef staff. The snare drum staff is marked with a '1' above the first measure and 'H.H.' above the second measure. The piano accompaniment is mostly silent, indicated by horizontal lines on the staves. The snare drum part includes various rhythmic patterns with 'x' marks and a final measure with a '2' above it and a fermata-like symbol.

**CUE:**  
**LUCY:** "Don't let my motor idle too long"  
(*SHE turns*)

Musical score for the second cue. It consists of three staves: a snare drum staff, a piano treble clef staff, and a piano bass clef staff. The snare drum staff is marked with a '3' above the first measure and 'H.H.' above the second measure. The piano accompaniment is mostly silent, indicated by horizontal lines on the staves. The snare drum part includes various rhythmic patterns with 'x' marks and a final measure with a '4' above it and a fermata-like symbol.

# THE MORE YOU RUV SOMEONE

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**KATE:** "Why can't people get along  
and love each other, Christmas Eve?"

**C.E.:** "Right where you  
hating most, Kate Monster."

1 **Freely; à la Judy Garland on CBS** 2 **Rit.** 3 **CHRISTMAS EVE:**

The more you

[Pno] +Ac Bs/cym mp

8va -

Detailed description: This system contains the first three measures of the score. The vocal line starts with a rest in measure 1, followed by a whole note in measure 2, and a half note in measure 3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Performance instructions include 'Freely; à la Judy Garland on CBS' for measures 1-2, 'Rit.' for measure 3, and 'CHRISTMAS EVE:' above measure 3. A dynamic marking of 'mp' is present. An '8va -' marking is above the vocal line in measure 3.

4 **Colla Voce** 5 6

ruv some-one, the more you want to kir-rem. The more you ruv some-one, the more he make you

+K2[Clste]/Cym

solo mf mp

Detailed description: This system contains measures 4-6. The vocal line continues with eighth notes in measure 4, a quarter note in measure 5, and eighth notes in measure 6. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Performance instructions include 'Colla Voce' above measure 4, '+K2[Clste]/Cym' above measure 5, and 'solo', 'mf', and 'mp' dynamic markings in the piano part.

7

8 9

cly Though you are tly for mak - ing peace with them and ruv - ing, That's why you

10 11

ruv so strong you rike to make him die The more you

12 **A Tempo (More flowing)** 13 14

ruv some-one, the more he make you cla-zy The more you ruv some-one, the more you wish-ing him

Drums "stir the soup"

mf

+Ac Gtr (8vb)

+Bs

15 **Poco rit.** 16 **A Tempo** 17

dead Some-time you rook at him and on-ry see fat and ra-zy, and want-ing

**Poco rit.** **A Tempo**

+Gtr



18 **Poco rit.** 20 **A Tempo (Slightly Faster)** 3

base - bar bat for hitt-ing him on his head! \_\_\_\_\_ Ruv... **KATE:** and \_\_\_\_\_

Love... **Cl**

**Poco rit.** **A Tempo (Slightly Faster)** 3

K2[Stgs] 6

21 22 3 23

Hate... They rike two bloth-ers... who go on a date **KATE:** "Who... what?" Where

and \_\_\_\_\_ Hate... Broth-ers... \_\_\_\_\_

5

24 3 3 25 26 **Molto rit.**

one of them goes, \_\_\_\_\_ oth-er one for-rows \_\_\_\_\_ You in-vit-ing ruv He ar-so bling-ing

**Molto rit.** *mp* *f*

27 28 **A Tempo** 29

sol-lows. The more you ruv some-one, the more you want to kir-rem

Ah

*mp* *f*

**A Tempo**

3 6 6 6 3 3

30 **Rit.** 31

Ruv-ving and kir - ring fit rike hand in gruv! So if there

Hand in glove!

**Rit.**

*ff*

3 6

*alisse*

32 **A Tempo** **Rit.** 33 34

some-one you are want-ing so to kir-rem, You go and find him and you

K2[Clste]  
mp

**A Tempo** **Rit.**

35 **Rit.** 36 37

get him, and you no kir-rem, Cause chan-ces good he is your

He is my

**Rit.**

+K2[Stgs]

38 **Rall.** 39

ruv. love.

Cl

**Rall.**

Bs Applause-Segue

# "RUV SOMEONE"

15a

## PRAYOFF

[Rev. 4/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

KATE: "Dear Princeton..."

1 **Con Schmalz** 2 3 **FLUTE** *mp*

4 5 6 7 *mp*

8 9 10 11

12 13 14 **Rit.** 15 16 **"Yours, Kate Monster."**

*f* [Pno] *ten.* *ten.* *ten.* *mp* *p*

+K2[Stgs]/Bs/cym roll +Ac Gtr, Bs.

"viewing platform" Solo +Gtr. +K2, Bs, Cym scrape

w/ Bs. Dr.

Detailed description: This is a musical score for the song "Ruv Someone" from Avenue Q. It is a piano/conductor score. The piece is in 2/4 time, with a key signature of three flats (B-flat major/D-flat minor). It consists of 16 measures. Measure 1 is marked "Con Schmalz". Measures 2-3 are in 4/4 time. Measure 3 has a flute part starting with a melodic line. The piano part features chords and arpeggios, with dynamics ranging from *f* to *p*. There are performance instructions like "ten." (tension) and "viewing platform" Solo. The score ends with a double bar line and repeat signs. The flute part is marked "FLUTE" and "mp". The piano part includes instructions for additional instruments: "+K2[Stgs]/Bs/cym roll" and "+Ac Gtr, Bs.". The tempo is marked "Rit." (Ritardando) starting at measure 14. The lyrics "Yours, Kate Monster." are written above measure 15.

# VIDEO #10: One Night Stand!

Lopez and Marx

Pesante

KIDS: Five nightstands!

(marcato strings)

This musical system consists of two staves, treble and bass clef, in common time. The music is marked 'Pesante' and '(marcato strings)'. It features a series of quarter notes in the bass clef and quarter notes with accents in the treble clef. The melody is simple and rhythmic, with a final measure containing a whole note with a fermata.

ADULT: One nightstand.

ALL: One night stand!

4

(harp)

*Glissando*

This musical system consists of two staves, treble and bass clef, in common time. It begins with a measure of whole notes with fermatas in both staves, marked '4'. The second measure is marked '(harp)' and features a 'Glissando' indicated by a jagged line across the staves, moving from a low note in the bass clef to a high note in the treble clef.

# LUCY DESTROYS THE NOTE

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**WARN:**

**K:** "It looks like they say 'Help me'"

**CUE:**

**LUCY:** "He doesn't need to be messing with some monster."

→ **Tempo di "Lucy"; Swing** **No rit.**

1 **K2: Vibes** **Mod Wheel up full** **1a** **2 Alto Sax** **3**

**+Hi Hat** **mp** **+K2[Marimba]** **mp**

**Ac Bs**

The musical score is written in 4/4 time with a key signature of three flats. It features three staves: a vocal line for Alto Sax, a piano accompaniment with Hi Hat, and a bass line for Acoustic Bass. The score includes performance instructions such as 'Mod Wheel up full' and 'Mod Wheel down' for the vibraphone, and dynamic markings like 'mp' (mezzo-piano). The piece concludes with a double bar line.

V.S.  
>>>

# SCHADENFREUDE

[Rev. 8/06 London]  
[8/21/06 "NY Key" (D)]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**WARN:**  
**GARY:** "What about on the street?"

**CUE:**  
**GARY:** "I know from living in the dumps, but look on the bright side."

**Rubato**

1

2

Cl

NICKY: "What?"

[Pno]

*mp*

3

GARY: (8vb throughout)

4

5

Right now you are down\_\_\_\_\_ and out\_\_\_\_\_ and feel - ing real - ly crap -

*mf* solo

6

**Poco rit.**

7

8

9

py. And when I see\_\_\_\_\_ how sad\_\_\_\_\_ you are,\_\_\_\_\_ it sort of makes\_\_\_\_\_ me

3



10 Dreamgirls Tempo

NICKY: "Happy?"

hap - py!

Alto Sx

*f* [Rok Pno] +Dms/Bass

K2[Dyn Big Band]

12

13 14 15

Sor - ry Nick - y, Hu - man na - ture. No - thing I can do. It's

*mp*

16 17 18 19

Scha - den - freu - de! Mak - in' me feel glad that I'm not

+El Gtr *f*

20 NICKY: "That's not very nice, Gary!" GARY: "I didn't say it was nice, but everybody does it!" (to 25)

21 22 23

you. +Alto Sx/K2[Big Band] D'ja

+El Gtr

*p*

El Bs

25

26 27 28

ev-er clap when a wait - ress falls and drops a tray of glas - ses? And

*mf*

*simile*

Alto Sx

29 30 31

ain't it fun to watch fi - gure ska - ters fal - lin' on their as -

*gliss.*

El Bs

32 33 34

ses? Don't ya feel all warm and co - zy,

*simile*

35 36

watch - in' peo - ple out in the rain? That's...

Alto Sx

+K2[Dyn Big Band]

37 **BOTH:** 38 **GARY:** 39 40

Scha - den-freu - de! Peo - ple ta - king plea - sure in yo' pain!\_

41 **NICKY:** "Schadenfreude? What's that, some kinda Nazi word?" 42 43 **GARY:** "Yup! It's German for 'Happiness at the misfortune of others!'" 44

+Alto Sx +El Gtr

45 **NICKY:** "'Happiness at the misfortune of others?' [CUT OFF] That is German." **VAMP** 46 "1, 2"

CUT OFF ON "4"

+K2[Clste/Org] *gliss.* *ff* Dms

47

NICKY:

GARY:

48 49 50

Watch-ing a ve - ge - tar - i - an be-ing told she just ate chick - en, Or

*mf*

*simile*

Alto Sx

---\*

51

52

53

54

watch-ing a frat boy re - a-lize just what he put his dick in!

55

NICKY:

BOTH:

56 57 58

Be-ing on an el - e - va - tor when some-bo-dy shouts, "Hold the door!" No!!!

*simile*

59

GARY:

(to 86D)

60 61 62

Scha - den-freu - de! "Fuck you la - dy, that's what stairs are for!"

*f*

86D (to 87)

(Drum Fill)

87 88 89 90 **GARY:**

Scha - den - freu - de! \_\_\_\_\_ Scha - den - freu - de! The

*ff* **V.S.**

91 world needs peo-ple like you and me\_\_\_ who've been knocked a-round\_ by fate\_\_\_\_\_ Cause

92 93 94

*mp* *f* +Sax/Gtr

El Bs *simile*

95 when peo-ple see us they don't want to be us and that makes them\_\_\_ feel great\_\_\_\_\_

96 97 98

*mp* +Alto Sx

99 **NICKY:** We pro-vide\_\_\_ a vit - al ser - vice to so-ci - e - ty! **BOTH:** You\_\_\_ and me,

100 101 102

*f*

103 Scha - den-freu - de!\_\_\_\_\_ Mak-ing the world\_\_\_ a bet - ter place\_\_\_

104 105 106

*mp*

107 mak-ing the world\_ a bet - ter place\_ mak-ing the world\_ a bet - ter place\_

*mf* *f*

111 to be! NICKY: 112 Bye! GARY: 114 S - c - h - a - d - e - n - f - r -

drum fill *gliss.* *ff*

115 e - u - d - e! 116 117

*ff* *ad lib.* *gliss.*

*8va*

ATTACA

# EMPIRE STATE CROSSOVERS

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
[Spotlight on KATE]  
[Cue light goes out]

**♩=80 Slow and Plaintive; Rubato**

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). Measure 1 is marked with a piano (*mp*) dynamic and includes the instruction "Ac. Gtr (cued for 2 hands)". Measure 2 includes the instruction "+cym.". Measure 4 ends with a "Sigh..." annotation. The piano part features a melodic line in the right hand and a bass line in the left hand.

**KATE:**  
"Princeton gave me this penny... Pretty soon he'll be an hour late."

**KATE:**  
"If he comes at all."

Musical score for measures 5-8. The score continues in 4/4 time with two sharps. Measure 5 begins with a piano (*mp*) dynamic. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

**♩=110**

**Slutty; Swing 8ths**  
Drums stir the soup

Musical score for measures 9-12. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 9 is marked with a piano (*mp*) dynamic and includes the instruction "Ac Bs". The piano part features a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 13-15. The score continues in 4/4 time with two flats. The piano part continues with a melodic line in the right hand and a bass line in the left hand.



CUTOFF on  
 "... Who has a future  
 and a ton of money."  
 (in the clear)  
**PRINCETON:**  
 "I think I heard a  
 compliment in  
 there somewhere"  
 (GO ON)

16 17 18

Ac. Gtr  
 (cued for 2 hands)

19 **Slow and Plaintive** 20 21 22 22A 22B 22C

Flute  
 KATE: "YAAA!"  
 (penny toss)  
 +cym.

(in the clear)  
**KATE:** "Somehow, I don't feel any better."  
 (Go)

23 **Slutty; Swing 8ths** 24 25 26

Drums stir the soup some more  
 Ac Bs

27 28 29

**PRINCETON:**  
 "Now, whenever I pass by this place, I'll think about what you said just now"

CUTOFF on  
 "What's so special  
 about this place?"

30 31 32

# PRINCETON AND KATE

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**WARN:**  
**PRINCETON:** "I wish you were happy"

**CUE:**  
**KATE:** "It was perfectly articulate. I really do have to go."

♩=90  
Sweetly  
Poco rit.

1 2 3 4 //

Hold until cue  
light goes off

*p*  
[E Pno]  
+cym

5 6

K2: Harmonica,  
Banjo (twangy)  
*mf*

Guitar

Bass

# I WISH I COULD GO BACK TO COLLEGE

[Rev. 10/28/04]  
[Rev. 5/22/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**CHRISTMAS EVE:** "Rod you special. Rod you safe."

1 **Moderato** 2 **KATE:** 3 **SAFETY** (vocal last x) 4

I wish I could go back to college.

solo  
*p* [Pno] w/ pedal

5 6 7 **NICKY:**

Life was so simple back then. What would I give to

+Dms/K2[Stgs]

8 9 10

go back and live in a dorm with a meal plan again!

KATE/NICKY/  
PRINCETON:

PRINCETON:

12

11 *< sigh >* I wish I could go back to college. In

Dms: half-time sidestick groove

*mf*

+El Bs

14 college you know who you are. You sit in the quad, and think,

+K2[Stgs]

17 oh my God, I am totally gonna go far!

*mp* +El Gtr

20 **K:** How do I go back to college? I don't know who I am a-ny-more! PRINCETON:

**N:** How do I go back to college? I don't know who I am a-ny-more! I

**P:** How do I go back to college? I don't know who I am a-ny-more! I

Alto Sx *> simile*

*f* K2[Stgs]

24  
 wan - na go back\_\_\_ to my room and find a mes - sage in dry - e - rase pen\_\_\_ on the door!

*mf*

27  
 Whoa\_\_\_\_\_ I wish\_\_\_\_\_ I could just\_\_\_ drop a class or get in - to a play,

28  
 K2[Stgs]

29  
 NICKY:

30  
 KATE:  
 or change my ma - jor,

31  
 PRINCETON:

32  
 N: I need an a - ca - de - mic ad - vi -  
 P: or fuck\_\_\_\_\_ my T. A. I need an a - ca - de - mic ad - vi -

+Alto Sx

33  
 sor to point\_\_\_ the way!\_\_\_\_\_ We could\_\_\_ be

34  
 sor to point\_\_\_ the way!\_\_\_\_\_ We could\_\_\_ be

35  
 We could\_\_\_ be

*mp* *f* Dms gliss

36

37

38

sit - ting in the com - pu - ter lab, \_\_\_ four - A - M. be - fore the fi - nal  
 sit - ting in the com - pu - ter lab, \_\_\_ four - A - M. be - fore the fi - nal  
*f*

39

40

41

pa - per is due, \_\_\_ cur - sing the world \_\_\_ 'cause I did - n't start soo - ner, and  
 pa - per is due, \_\_\_ cur - sing the world \_\_\_ 'cause I did - n't start soo - ner, and  
*mf*  
 Alto Sx

42

43

44

see - ing the rest \_\_\_ of the class \_\_\_ there too! \_\_\_  
 see - ing the rest \_\_\_ of the class \_\_\_ there too! \_\_\_ I  
 El Gtr

45

N: 46 47

K: Aah, ah, How do I go back to col -

wish I could go back to col - lege. How do I go back to col -

Alto Sx

*ff*

48 49 50

lege? Ahhhh

lege? Ahhhh I wish

51 52

**Rit.** **NICKY:**

I had ta - ken more pic - tures. But if

*mp*

53 **A Tempo** 54 55 **Rit.** 56

I were to go back to college, think what a loser I'd be... I'd walk

K2[Stgs]

**A Tempo** **Rit.**

57 **Slower** **K & P:** 58 **Rall.** 59 **Colla Voce**

Aah, ah, these kids are so much younger than  
through the quad, And think, oh my God, these kids are so much younger than

**Slower** **Rall.** **Colla Voce**

60 **A Tempo** 61 62 **Rall.** 63

P:  
K:  
me."  
me."

**A Tempo** **Rall.**



# THE MONEY SONG

[Rev. 8/06]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**NICKY:** "Maybe you should try helping someone  
else out for a change. Like me. C'mon, Princeton."

**Colla Voce (Straight 8ths)**

**NICKY:**

1 2 3 4

Give me a quart - er. Here in my hat. —

Cl *mp* *ten.*

**A Tempo**

5 6 7 8

You'll feel bet - ter It's eas - y as that. —

[Piano] *mp* +Hi Hat *swing 8ths* *swing 8ths*

9  $\text{♩} = 175$  **Moderate 2 Feel; Swing 8ths**

10 11 12

Help - ing oth - ers brings you clos - er to God, — So

+El Bs

**PRINCETON:** "I don't have any change."

13 14 15 16

give me a quar - ter. Hm. O - kay, >

Cl *mf* +K2[Xylo]

**V.S.**

17 **PRINCETON:** "That's not what I meant." 18 19 20 **PRINCETON:** "Are you kidding?"

give me a dol - lar, \_\_\_\_\_ Give me a five! \_\_\_\_\_ The

Cl  
K2[Clarinet]

*mf*

21 22 23 24

more you give, \_\_\_\_\_ the more you get, \_\_\_\_\_ That's be - ing a - live!

*mp* *straight 8ths* +K2[Celeste]

25 26 27

All I'm ask - ing you \_\_\_\_\_ is to do what Je - sus

*mf*

28 29 30

Christ would do, He'd give me a quar - ter. \_\_\_\_\_ Why don't

*mp* *sfz*

Detailed description: This page of a musical score is for 'The Money Song'. It features a vocal line and piano accompaniment. The score is divided into four systems, each with a vocal line and piano accompaniment. The first system (measures 17-20) includes a Clarinet part (K2) and a piano part starting with a mezzo-forte (mf) dynamic. The second system (measures 21-24) includes a Celeste part (+K2) and a piano part with a mezzo-piano (mp) dynamic. The third system (measures 25-27) includes a piano part with a mezzo-forte (mf) dynamic. The fourth system (measures 28-30) includes a piano part with a mezzo-piano (mp) dynamic and a fortissimo (sfz) dynamic. The vocal line contains lyrics such as 'give me a dollar, Give me a five!', 'more you give, the more you get, That's being alive!', 'All I'm asking you is to do what Jesus', and 'Christ would do, He'd give me a quarter. Why don't'. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

**PRINCETON:** "Aright, aright, here ya go."  
(HE puts money in NICKY's hat)

**NICKY:**  
"Thanks."

**PRINCTEON:**  
"Take care."

**PRINCETON:**  
"Hah!"

**NICKY:**  
"What's the matter?"

31 you?  
32  
33  
34

**Straight 8ths**

35 **PRINCETON:** "I feel generous."  
(GO)

**Rit.**

**NICKY:** "That's what I was trying to tell you"

36 37 42

**PRINCETON:** "All this time  
I've been running around  
thinking about me, me, me..."

"...and where has  
it gotten me..."

"...I'm gonna do  
something for  
someone else!"

**NICKY:** "Me?"  
**PRINCETON:** "No, Kate!  
I'm going to raise the  
money to build that stupid  
Monster School she's..."

43 44 45 46

always talking about!"

46A **Bright** 48 **PRINCETON:** **NICKY: "What?!"** **NICKY: "I need it to eat!"**

47 48 49

Give me your mon - ey. I need it for Kate

mf +Gtr +K2[Fast Stgs]

50 **NICKY: "Oh, get lost!"** **NICKY: (aside) "So would a burger!"**

51 52

Come on Nick - y, it - ll make you feel great!

K2[Stgs]

mp

53 54 55 56

When her dream comes true, it - ll all be part - ly thanks to you So

mf

57 **NICKY: "I'd like to, but I can't."** **NICKY: "I'd like to, but I need it."**

58 59 60

give me your mon - ey. Give me your mon - ey.

sub mp

"...I can't, I need it, I'm homeless,  
I can't, I need it, I'm homeless,  
I can't, I need it, I'm homeless—"

NICKY: "I'd like to but I'm homeless."

61  
Give me your mon - ey!

62  
K2[Stgs]

63  
Slap Stick

*sub mp*

*f*

V.S.

NICKY: "OK, Here you go." (pause)

Slower and dreamy

64

65 66 67

NICKY:

Sud - den - ly, I am feel - ing

K2[Glock/Stgs]

K2[Glock]

[Piano] *mp* +mark tree

A Tempo

68 69 70 71

clos - er to God. It's time to stop begg - ing It's time to start giv - ing

*mf* +Gtr/Bs

"Something he'll like so much he'll take me back...I know! I'll find him a boyfriend!"

PRINCETON: "That's the spirit!"

Slightly Slower; Rock Tempo

72 73 74 75 76

What can I give \_\_\_ to Rod?

+Cl

+K2[Stgs]

+Bs

BOTH:

77 78 79 80

When you \_\_\_ help oth - ers, \_\_\_ you can't help help - ing your - self! \_\_\_

Alto Sx

*f*

81 N:  
P:  
When you help oth - ers, you can't help help-ing your-self!

w/Rhy.

85  
86  
87  
88  
When you help a mon-ster child, Your en-dor-phins will go wild!

89  
90  
91  
92  
When you help oth - ers, You're real-ly help-ing your-self.

V.S.

92A 92B 92C 92D 92E

Give us your mon - ey!

Flute *mf*

+K2: Harp/Stgs +Gtr. *mf*

w/Bs, cym.

92F 92G 92H 92I (to 146)

*mp* Solo 3

*mp* w/Rhy (gtr. out)

146 147 148 148A

+Fl

**CUE**  
 C.E.: "Every little bit helps!"  
 NICKY: "Looks like we're gonna have to ask MORE people!" (*turn out to audience*)

149 (to 151) 151 **Vamp** 152

+Fl *f* +Cl/K2[Stgs]

+Bs



153

C.E./Steph 154 155 GARY:

ALL: Give us your mon - ey! All that you've got! Just fork it on o - ver or some

G/Jen:

+Gtr

156 157 158 159 160 GARY:

pup-pets will get shot! ALL: It's time to pass the hat, And there's no-thing you can do 'bout that!

PRINCETON: MEN:

Ah! So

*mf*

161 162 163 164 Driving Rock

WOMEN: Give us your mon - ey! Give us your mon - ey! Give us your mon - ey!

C.E./Steph: G/Jen:

give us your mon - ey! Give us your mon - ey! Give us your mon - ey!

N/B: P:

*mp* *mf* *f* drum fill

V.S.

165

When you help oth - ers, you can't help help - ing your-self!

166 167 168

Alto Sx

*ff*

Bs

*simile*

169

When you help oth - ers, you can't help help - ing your-self!

170 171 172

173

Ev - 'ry time you do good deeds You're al - so ser - ving your own needs,

174 175 176

K2[Org]

*simile*

177 178 179 180 *GARY riffs*

When you help oth - ers \_\_\_\_\_ You're real-ly help - ing your-self! \_\_\_\_\_

181 *(GARY riffs)*  
*(hand claps)* 182 183 184

When you give to a worth-y cause, \_\_\_\_\_ you'll feel as jol - ly as San - ta Claus \_\_\_\_\_

*ff* *tamb.* *toms*

185 *(GARY riffs)* 186 187 188

When you help oth - ers, \_\_\_\_\_ You can't help help - ing your -

*mp* *drum fill*

189 self!

190

191

192

*ff*

Cr.

drum fill

glass

The musical score consists of four staves. The top two staves are vocal lines with lyrics "self!". The bottom two staves are piano accompaniment. The piano part features a dynamic marking of *ff* (fortissimo) and includes a section labeled "drum fill" with a "glass" effect. The score is marked with measure numbers 189, 190, 191, and 192. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes various musical notations such as chords, arpeggios, and a fermata over the final measure.

# THE MONEY SONG (REPRISE)

[Rev. 8/16/05]

[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

TREKKIE MONSTER: "School...for monsters? [Grunt]" (Prep)

"Me never hear of that!"

start 192

Slow and Dreamlike

T.M.:

Musical score for measures 192-195. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line for Trekkie Monster and piano accompaniment. The vocal line starts with a rest in measure 192, followed by the lyrics "School for mon - sters!" in measure 193. The piano accompaniment includes a Glockenspiel part (K2[Glock/Stgs]) and a piano part (p). The piano part has a dynamic marking of *p* and a *simile* marking. The score ends with a *+Bs* marking.

Musical score for measures 196-199. The score continues with the vocal line and piano accompaniment. The vocal line has lyrics: "School for lone - ly lit - tle mon - sters!" in measure 196, "When me lit - tle," in measure 197, and "go - ing to school," in measure 198. The piano accompaniment includes a Glockenspiel part (K2[Stgs]) and a piano part (*mp*). The score includes a *simile* marking and a triplet of eighth notes in measure 199.

Musical score for measures 200-202. The score continues with the vocal line and piano accompaniment. The vocal line has lyrics: "Oth - er child - ren think me not cool" in measure 200, and "Pok - ing and pul - ling at me" in measure 201. The piano accompaniment includes a piano part (*mp*) and a *Rit.* (ritardando) marking in measure 202. The score includes a triplet of eighth notes in measure 201.

203 204 205

**Rall.**

fur... Now me have the - ra - pist, And work on this with her. But

206 207 208 209

**Vivo Accel. Rall.**

me no need me the - ra - py If monst - er school a re - a - li - ty!

+tom roll

*f*

(in the clear)  
**T.M.:** "I give you ten million dollars."  
 [TREKKIE drops money]

**PRINCETON:** "Where did you get all that money?"  
**T.M.:** "In volatile market, only stable investment is porn."  
 (GO)

210 211

**Rock Tempo**

+Tri

*mp*

*gliss.*

Bs

212 213 214

When you help oth - ers, you can't help help - ing your-self!

*ff*

+Gtr

*simile*

215 216 217

When you help oth - ers, you

Alto Sax

218 219 220

can't help help - ing your - self! Ev - 'ry time you

tamb. \* \* \* \*

V.S.

221 do good deeds

222 You're al - so serv - ing

223 your own needs,

toms

224 When you help oth - ers,

225 you can't help

226

227 help - ing your -

230 to m230 230 self!

231

mp drum fill

8va -

drum fill ff



# THERE'S A FINE, FINE LINE (REPRISE)

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**GARY:** "I better put that damn  
FOR RENT sign back up..."

**Slowly**  
(cue lights)  
solo

*mp*  
[Pno]

+cym

1 2 3 4

**PRINCETON:** "You said you couldn't make your dreams come true by yourself, so I shot for the stars."

5 6 **Rit.** 7 8 **PRINCETON:**

You

3 3

V.S.

9 **Faster**

got - ta go a - fter the things you want while you're still in your prime...

+Ac Gtr

12 **KATE:**

There's a fine fine line between

15 **Rit.** **A Tempo**

love

Cl

+Ac Bs

19 **Ac Gtr** **Rit.**

PRINCETON:  
"I could help you."  
(CUTOFF)

Segue

# B.A. IN ENGLISH (REPRISE)

[Rev. 10/28/04]  
[6/07]

Music and Lyrics by  
ROBERT LÓPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**PRINCETON:** "I could help you."

**Slightly Swung**

Musical score for measures 1-4. The score is in 3/4 time with a key signature of two flats. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical score for measures 5-9. Measure 5 is marked with a box containing the number 5. The vocal line for NEW KID begins with the lyrics: "What do you do with a B. A. in English?". The piano accompaniment includes the instruction "+Ac Bs/Hi-Hat". Measure numbers 6, 7, 8, and 9 are indicated above the staff.

Musical score for measures 10-14. Measure 12 is marked with a box containing "K2[Stgs]". The piano part features a complex accompaniment with chords and a bass line. The dynamic marking is *mp*. Measure numbers 10, 11, 12, 13, and 14 are indicated above the staff.

Musical score for measures 15-19. The vocal line for GARY begins with the lyrics: "Are you laughing at me?". The piano accompaniment continues with a similar style. Measure numbers 15, 16, 17, 18, and 19 are indicated above the staff.

**CUE:**

**GARY:** "That's why I'm here!"

21

Finger cym.

**NEW KID:** "I'd like to talk to you about the apartment for rent."

**PRINCETON:** "Wait a minute!"

**Slowly**

22

23

24

25

*p*

+Gtr/K2[Org]

+K2[Trem Stgs]/Bs/cym roll

"...but it's not."

**PRINCETON:** "...Put it in a show!"

26

27

28

Alto Sax

**Rit.**

*ff*

**Avenue Q**  
Piano/Conductor

20

# FOR NOW

[Rev. 10/28/04]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

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CUE:

NEWCOMER: "Fuck you!" [Exits]

PRINCETON: "Why does everything have to be so hard?" [Rev. 10/28/04] [6/07]

# FOR NOW

20

**Boppy and swung (Slower than "OPENING")**

1 [Pno] 2 3 4

*mp* +Ac Bs +El Gtr

5 6 7 8

Cl +K2[Glock]

9 KATE: 10 11 12

Ev - 'ry - one's a lit - tle bit un - sat - is - fied.

+Cl

13 BRIAN: 14 15 16

Ev - 'ry - one goes 'round a lit - tle em - pty in - side.

K2[Glock]

17 GARY: 18 BRIAN: 19 KATE: 20

Take a breath, Look a - round, Swal - low your pride, For now...

Cl

KATE, BRIAN, GARY, C.E.:

21 22 23 24

For now...

25 **NICKY:** 26 **ROD:** 27 **NICKY:** 28

No - thing lasts, Life goes on, Full of sur - pri - ses.

+Gtr

*mf*

29 **ROD:** 30 31 32

You'll be faced with pro - blems of all shapes and si - zes.

33 **CHRISTMAS EVE:** 34 35 36

You're going to have to make a few com - pro - mi - ses, For

Gtr

+K2[Perc Org]

(turn page w/ L.H.)

37 38 TREKKIE: 39 40 ALL (except PRINCETON):

now... For now... But on - ly for

*mp* *cresc.* *f*

K2[Glock]

Cl

TOP: C.E., GARY  
BOTTOM: NICKY

41 (For now!) 42 (For now!) 43 (For now!) 44

now! On - ly for now! On - ly for

KATE, BRIAN, Jen

K2[Glock]

Cl

45 (For now!) 46 47 48

now! On - ly for now...



2 - "Is that you?"  
4 - "Virgin again!"

5th x: Bell Tree

CUE TO GO ON:  
"We found Scientology. Yay!"  
+K2[Glock] (2nd, 4th, 6th X)

49 **VAMP** *sub. p* 50 (add Cl 5th X) 51 52

5th x: Bell Tree

+Bass last x

53 **LUCY:** 54 **BRIAN:** 55 56

For now we're heal - thy. For now we're em - ployed.

K2[Strings] Cl

*mp*

57 **BAD IDEA BEARS:** 58 **KATE:** 59 60

For now we're hap - py, If not o - ver - joyed.

61 **PRINCETON:** 62 63 64

And we'll ac - cept the things we can - not a - void, For now...

65 66 67 **KATE:** 68 **ALL:**

For now... But on - ly for

**GARY:**  
For now... But on - ly for

**TREKKIE:**  
For now... But on - ly for

*p* *cresc.* *f*

69 70 71 72

C.E./Gary (For now!)  
Nicki  
Jen, Kate, Brian, Prmctn  
now! On - ly for now! On - ly for

73 74 75 76

(For now!)  
now! On - ly for now... **GUYS:**  
On - ly for

*gliss*

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77

**Straight 8ths**

**GIRLS:**

78

79

80

For now there's

LIFE!

For now there's

LOVE!

**GUYS:**

now...

LIFE!

On\_\_ ly for now!

LOVE! On\_\_ ly for

**Straight 8ths**

81

82

C.E./Kate

**Swing 8ths**

84

For now there's

WORK! For now there's

HAP - PI - NESS!

Brian/Nicky

Prnctn  
now!

WORK!

HAP - PI - NESS! But on - ly for -

**Swing 8ths**

85

86

87

88

For now DIS

COM-FORT!

For now there's

FRIEND-SHIP!

now DIS - COM - FORT On - ly for now!

FRIEND - SHIP On - ly for

Alto Sax

89 90 91 92

For Now on - ly for now! On - ly for

now! on - ly for now! On - ly for

93 94 95

now! SEX! C.E./Gary Is on - ly for now! YOUR HAIR!

K2[Fast Strings]

Alto Sax

*ff*

96 97

Is on - ly for now! Nicky GEORGE BUSH!

Jen  
C.E./Kate  
Gary

98 Is on - ly for  
99 now!  
100

101 (no rit!) ALL:  
102 Don't stress, re - lax,  
103 let life roll off your backs. Ex -  
104

105 Slight pull back  
106 cept for death and pay - ing tax - es,  
107 Rall. Ev - 'ry - thing in  
108 // Gary // ten. life is on - ly for

This page is intentionally  
left blank for page turns

109

**Slower**

**NICKY:**

110

**KATE:**

112

Each time you smi - le, It - 'll on - ly last a - whi - le.

(NO KATE)

now!

on - ly for

now...

on - ly for

**+NICKY (NO PRINCETON):**

**Slower**

*sub. mp*

Fl

*mp*

113

**PRINCETON:**

114

**ALL 3:**

116

Life may be sca - ry, But it's on - ly tem - po - ra - ry.

now...

on - ly for

now...

tem - po - ra - ry.

(NO NICKY)

**+K2[Celeste]**

*mp*



117 *p* Ba - dum - ba - dah, 118 Ba - dum - ba - dah... 119 Ba - dum ba - dah, 120 Da da da da

*p*

Fl

K2[Stgs]

121 da 122 123 Dah da da da dah dah da 124

Dah da da da da da da da

125 Ba - dum - ba - dah, 126 Ba - dum - ba - dah... 127 Ooh

Nicky

Brian

*Rit.*

Fl

+K2[Stgs] 8va

128 **Colla Voce**  
**PRINCETON:**

129

Ev - 'ry - thing in life is on - ly for

**Colla Voce**

130 **Slower**

131

132

now

Fl

+K2[Stgs]

**Slower**

**Rit.; Straight 8ths**

133

134

135

**ff**

**ff**

**Avenue Q**  
Piano/Conductor

21

# **BOWS**

[Rev. 10/28/04]  
[Rev.5/22/06]  
[6/07]  
[6/07 - Button on 2]

V.S.  
>>>

# Avenue Q

Piano/Conductor

21

## BOWS

[Rev. 10/28/04]

[Rev. 5/22/06]

[6/07]

[6/07 - Button on 2]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

### CUE:

[When COMPANY reaches center of stage,  
count off: "1-2-3-4!"]

### Bright, Swing 8ths

1 Alto Sax 2

2 K2[Stgs] *mf* *simile*

3 Drs fill [Pno] *gliss*

6

7

8

9

10 FMaj<sup>7</sup> Gm/C 11 FMaj<sup>7</sup> Gm/C 12 FMaj<sup>7</sup> Gm/C 13 FMaj<sup>7</sup> Gm/C

SOLO thru Bar 16

14 Bbmaj<sup>7</sup> 15 F/A Dm<sup>7</sup> EbMaj<sup>9</sup> 16 17 Play melody

*gliss*

18 Alto Sax

19 20 21

K2[Glock/Stgs]

3 3

22 23 24 25

*mp* *mf*

*mp*

Bs

26 27 28 29

*mf*

*gliss*

CUT to m33

32 START HERE AFTER SPEECH to m33

Drs fill

3 3 3 3

*gliss*

33 *Gtr w/ dist. and chorus*

34 35

36 37 38

39 40 41

[STOP for speech]

42 43 44

45 46 47

*Sva -*

*Dms f*

*gliss.*

48 Sax Solo  
G

49 Em

50 C

51 C/D

52 G

53 Em

54 C

55

56

57





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