

MUSICAL NUMBERS (VOCAL BOOK)

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SONGS BY CHARACTER (VOCAL BOOK)

ROBBIE HART

1. It's Your Wedding Day	105
2a. Awesome	119
3. Someday (Robbie's Reprise)	122
4a. It's Your Wedding Day (Reprise)	126
5b. Somebody Kill Me	136
5d. Pre-Casualty-Wedding Day	139
6. Casualty of Love	140
7. Come Out of the Dumpster	146
8. Today, You Are a Man	150
10. Not That Kind of Thing	156
13. All About the Green	176
14b. All About the Green (Reprise)	193
15. Single	194
16. If I Told You	203
17c. Not That Kind/ If I Told You (Reprise)	214
19. Grow Old With You	226
20. Act II Finale	230

SAMMY

1. It's Your Wedding Day	105
8. Today, You Are a Man	150
14. Right In Front of Your Eyes	189
15. Single	194
20. Act II Finale	230

GEORGE

1. It's Your Wedding Day	105
8. Today, You Are a Man	150
9. George's Prayer	153
15. Single	194
17b. 50 Years	213
18. Move That Thang	217
20. Act II Finale	230

HOLLY

5. Pop!	128
14. Right In Front of Your Eyes	189
20. Act II Finale	230

JULIA SULLIVAN

2. Someday/Someday Playoff	113
2a. Awesome	119
5. Pop!	128
7. Come Out of the Dumpster	146
10. Not That Kind of Thing	156
13b. Someday (Julia's Reprise)	187
16. If I Told You	203
17c. Not That Kind/ If I Told You (Reprise)	214
19. Grow Old With You	226
20. Act II Finale	230

GLEN GUGLIA

13. All About the Green	176
20. Act II Finale	230

ROSIE

5c. A Note From Grandma	138
17c. Not That Kind/ If I Told You (Reprise)	214
18. Move That Thang	217
20. Act II Finale	230

LINDA

4. A Note From Linda	123
17. Let Me Come Home	208
20. Act II Finale	230

ANGIE

5. Pop!	128
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ENSEMBLE

1. It's Your Wedding Day	105
2. Someday/Someday Playoff	113
5. Pop!	128
5d. Pre-Casualty-Wedding Day	139
6. Casualty of Love	140
10. Not That Kind of Thing	156
13. All About the Green	176
13a. All About the Green - Playoff	185
15. Single	194
18d. "I Believe..."	225
20. Act II Finale	230

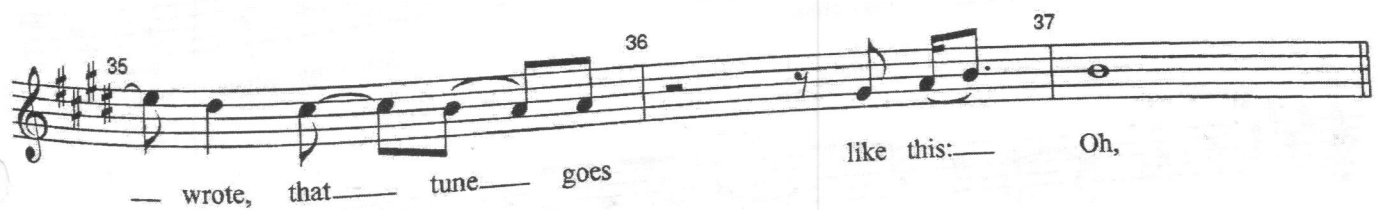
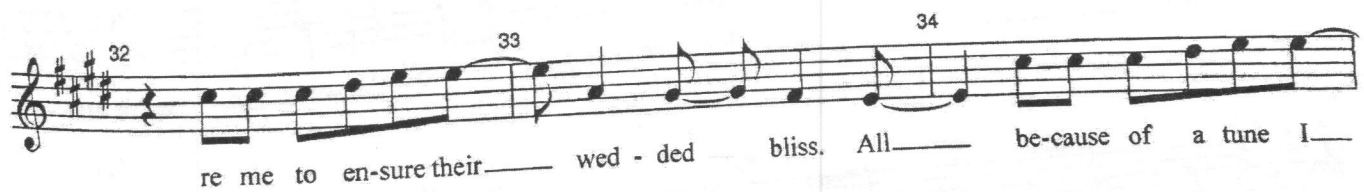
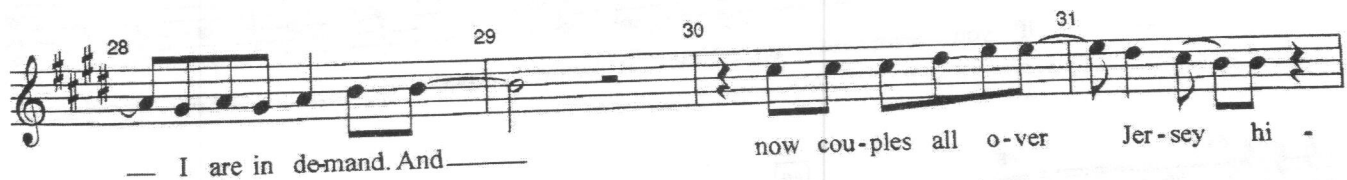
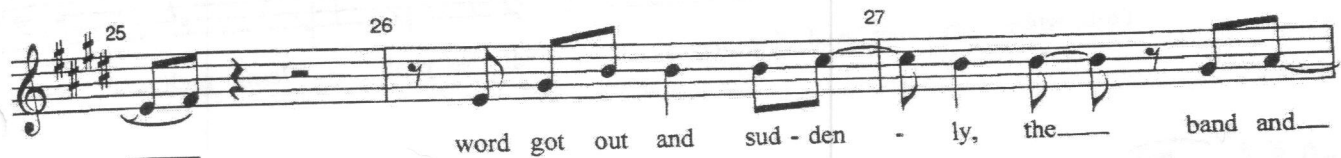
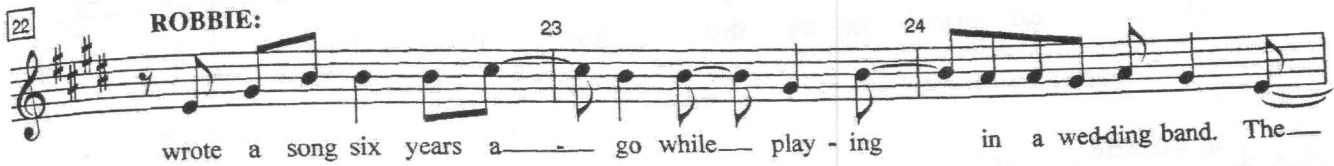
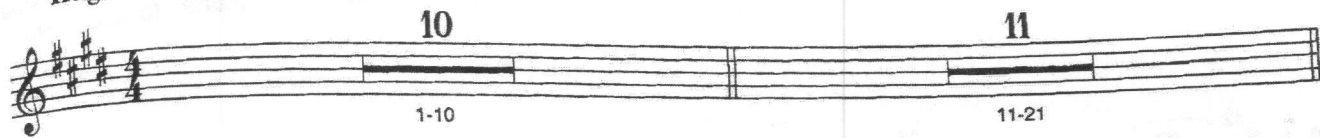
Robbie, Sammy,
George, Ensemble

IT'S YOUR WEDDING DAY

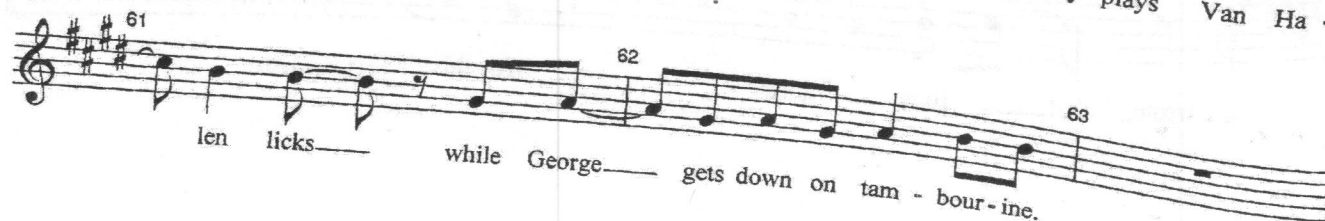
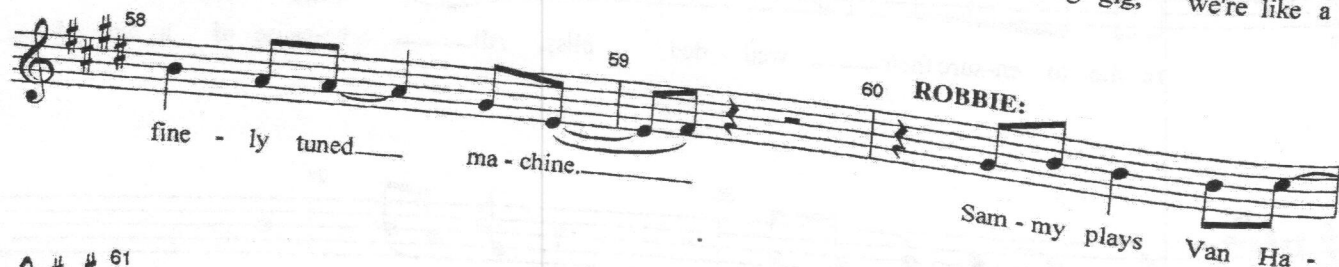
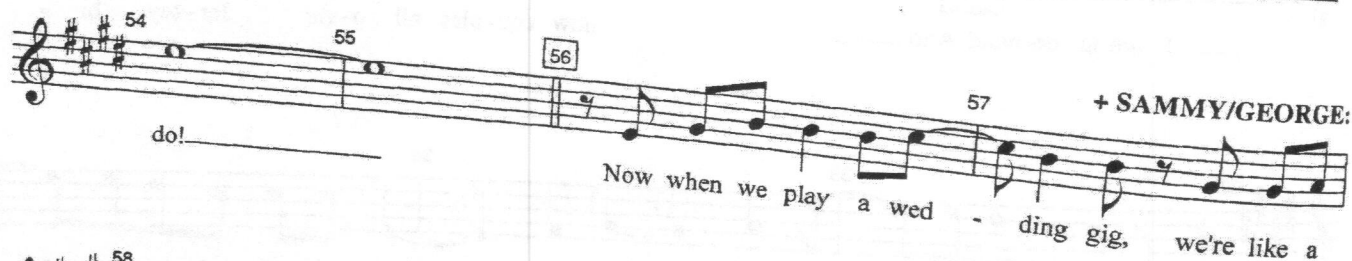
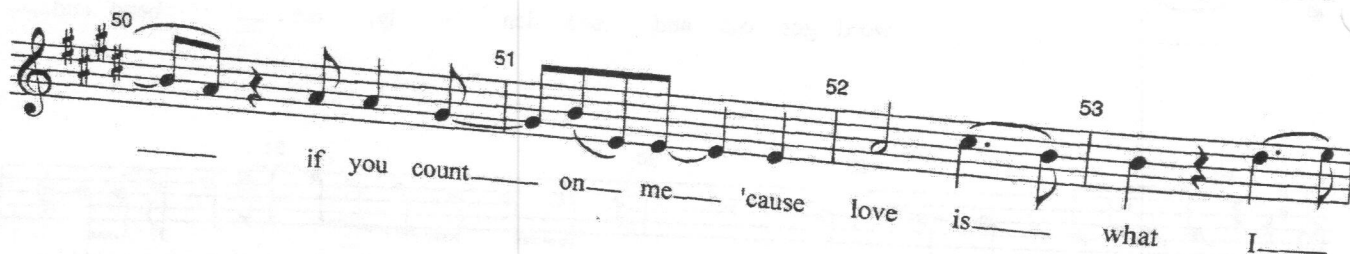
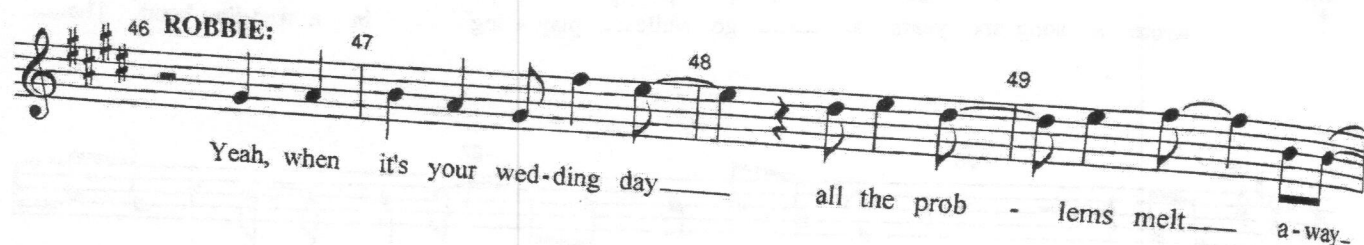
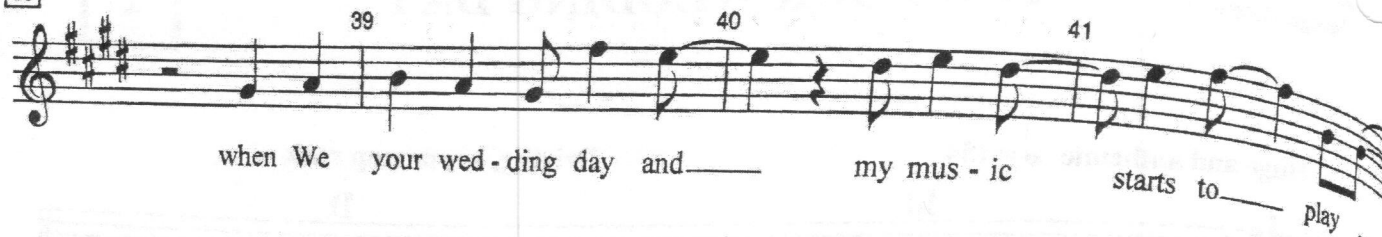
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Huge and anthemic ♩ = 154

Driving, happy pop rock



38



#1 - It's Your Wedding Day

64 65 66 SAMMY/GEORGE:

We can play you some "Care - less Whis - per" or make you wish you had

ALL 3:
+ ENS: 67 68 SAMMY/GEORGE: 69 ROBBIE:

Jes-se's Girl— in - stead Bring the room down with "End - less Love"— then blast

70 71 ALL: 72 73 ROBBIE/SAMMY/GEORGE:

"Bang Your Head!" Bang your head! So when it's your wed-ding day—

74 75 76 77

— and my mus - ic starts — to play — I can guar-an - tee — that

78 79 80 81

love will find — you Yeah, when it's your wed-ding day—

+ ENS:

love will find — you

82 83 84

— all the prob - lems melt — a - way — if you count —

85 86 87 88 89 **ROBBIE:**
 — on — me — 'cause love is — what I — do! —
 And

90 91 91A
 long be - fore — the night — is through — Your un - cle Lou will be my —

91B 91C 91D
 — un - cle, too I'll be so tight — with your cous - in — Steve —

91E 91F 91G
 He'll in - vite me ov - er for Christ - mas — Eve — I'll dance your mom all a -

91H 91I 91J 91K (to 96)
 round the room — then pres - ent — the bride — and — groom —

4 11
 96-99 100-110

ROBBIE/SAMMY/GEORGE:

111 So when it's your wed-ding day and my mus-

WEDDING GUESTS:

Oh oh oh oh oh oh

114 ic starts to play I can guar-an - tee that love will

115 116 117 Love will

118 find you Yeah, when it's your wed-ding day all the prob -

119 120 121 find you Oh oh oh oh oh oh

ROBBIE:

122 lems melt a - way if you count on me 'cause

123 124 'cause

+ SAMMY/GEORGE:

125 126 **ROBBIE:** 127 128

love is what... yes, love is what I

love is what...

129 130 131

do! love's what I do!

ALL:

Do do do do do do do Do do do do

132 133 134

love's what I do!

do do do Do do do do do do do

135 136 **ROBBIE/SAMMY/GEORGE:** 137

Love is what I do!

Love is what I do!

GEORGE'S UNDERSCORING

1a

TACET

1b

MUSIC TO DIGEST BY

TACET

Julia, Women

SOMEDAY / SOMEDAY PLAYOFF

2

Shuffle!!! swing 8's ♩ = 136

2 rpt til cue → 4 last time 5 JULIA:

She turns a - round and she

6 7 8

meets his gaze— The lights are dim, there's a smok - y haze—

9 10 11

They share a smile and a sec - ret wave— It's a mom - ent built—

12 13 14

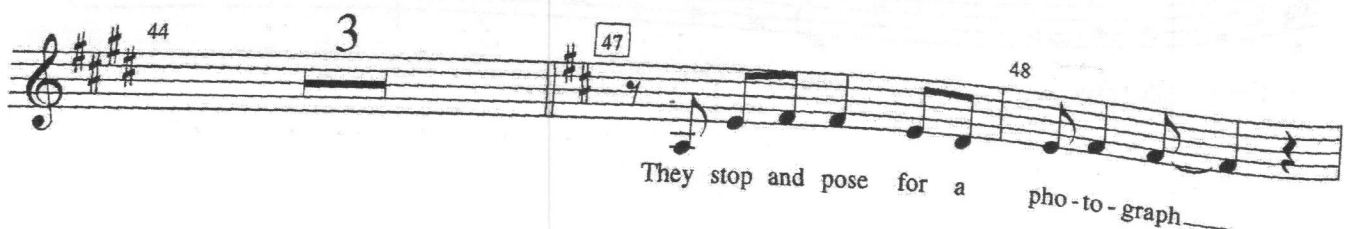
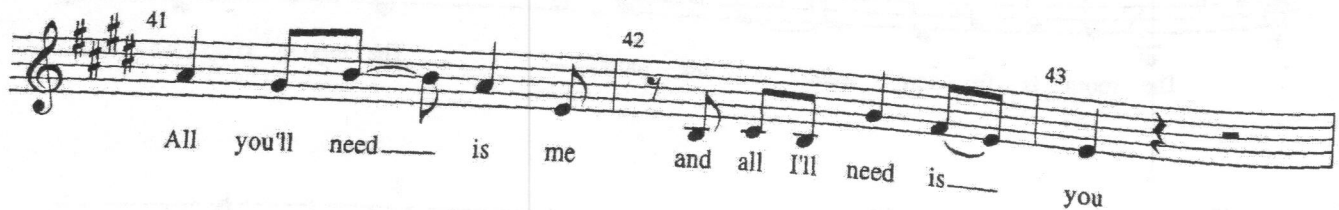
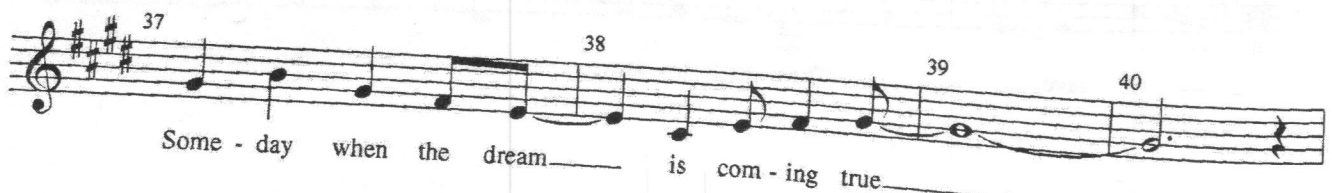
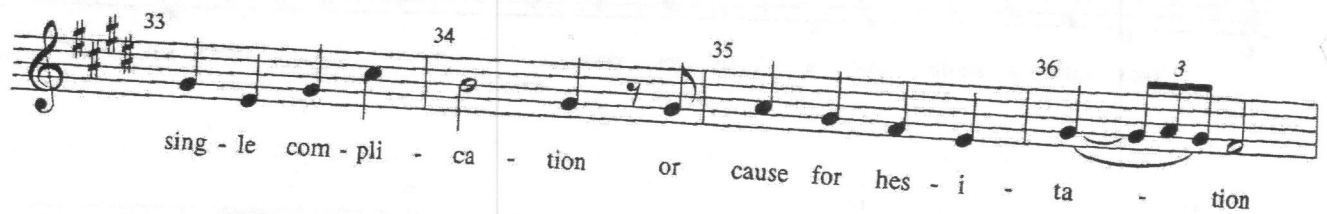
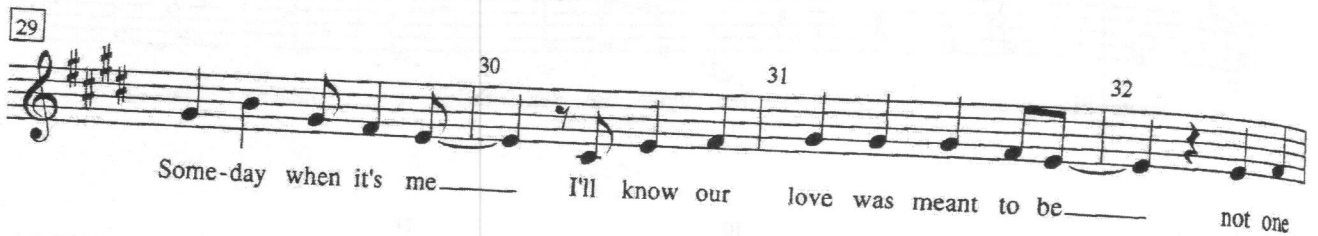
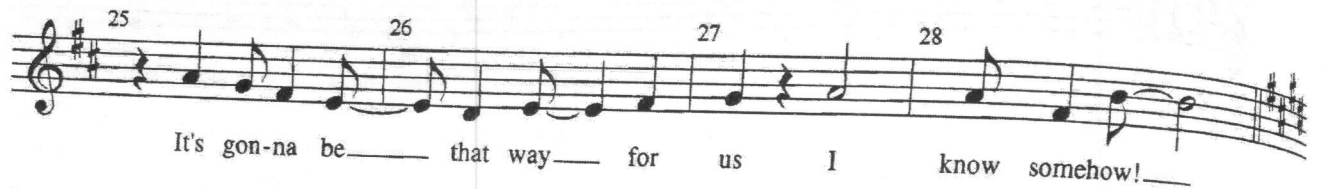
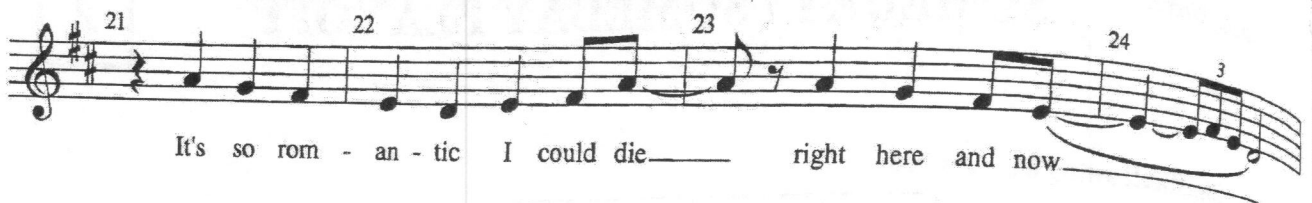
— to save— They start to move a - cross the floor—

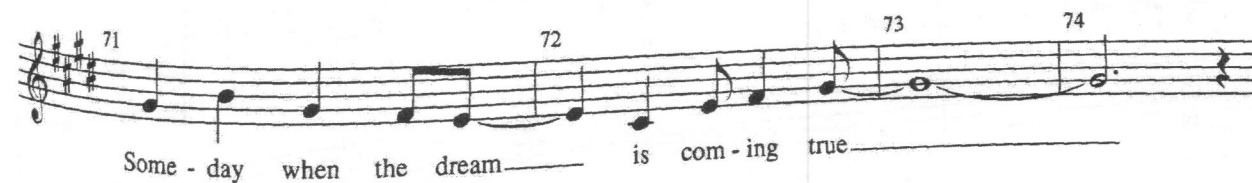
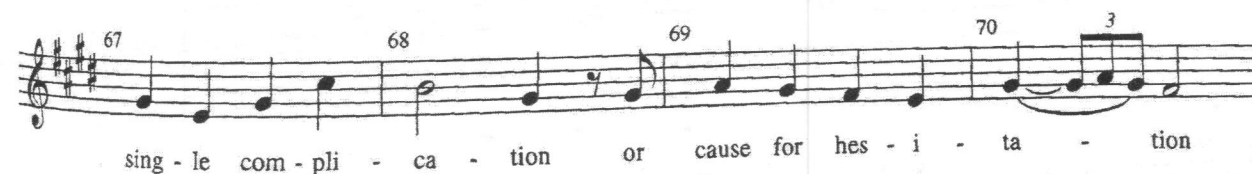
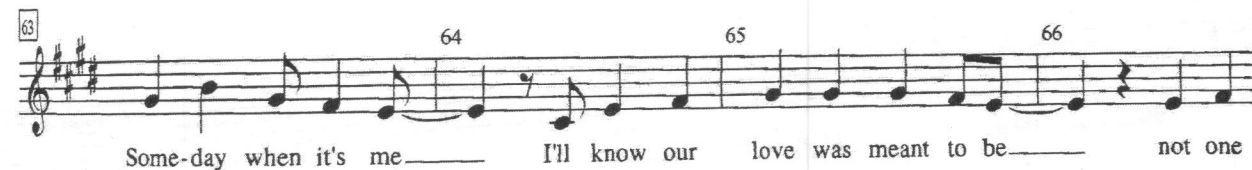
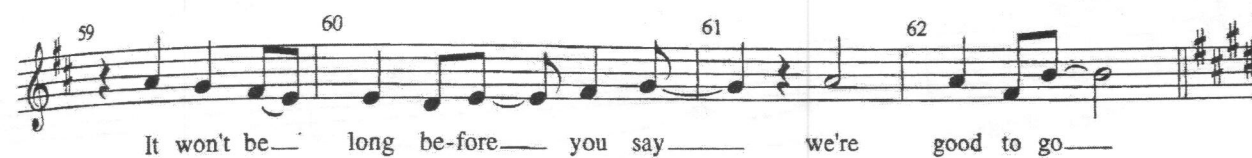
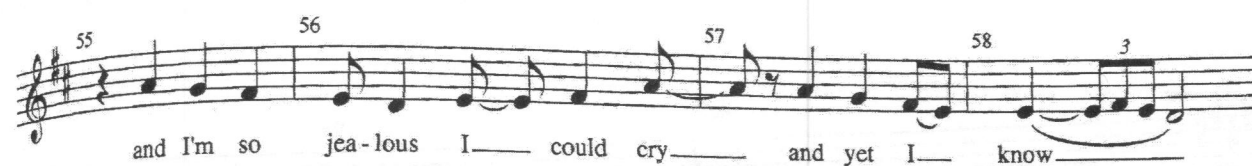
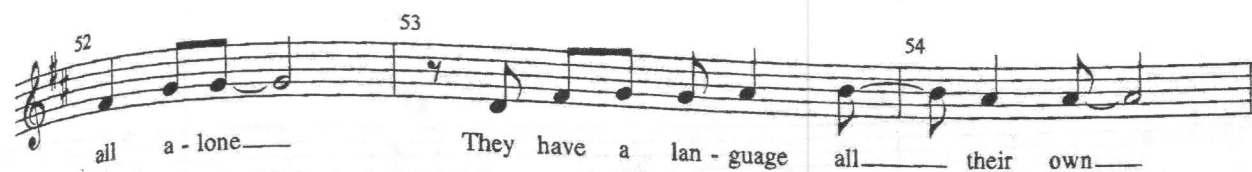
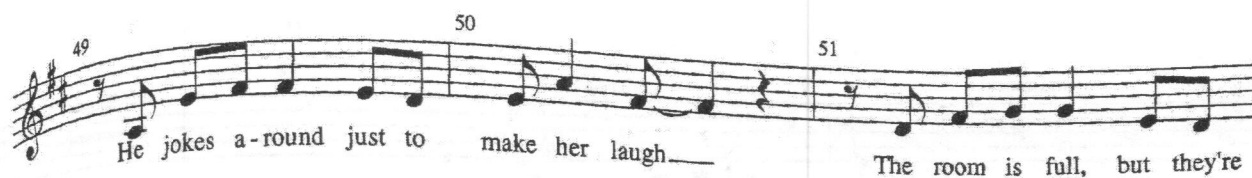
15 16 17

The room is fro - zen want - ing more— The hap - py coup - le on—

18 19 20

— dis - play— with noth - ing stand - ing in — their way—





75 76 77 78 3

All you'll need — is me and all I'll need is — you

81 82 83

I know not ev - ery mar - riage lasts when things — go bad —

84 85 86

GIRLS:

I've seen the warn - ing signs, — I

When things — go bad —

87 88 89

call — them "Mom and Dad" — But soon you'll take —

ooh

90 91 92 93

— my hand — and pledge your love — to — me 'Til then I'll just —

Ah

94 get mar - ried. 95 vi - ca - ri - ous - ly! 96

97 Some-day when it's me 98 I'll know our 99 love was meant to be 100 not one

Some-day when it's me I'll know our love was meant to be

101 sing - le com - pli - 102 ca - tion 103 or cause for hes - i - 104 ta - tion

Ah ta - tion

105 Some-day when the dream 106 is com-ing true 107 108

Ooh is com-ing true

109 110 111 112

All you'll need — is me —

All you'll need is me

113 114 115 116 117

and all I'll need is — you!!!

you!!!

SOMEDAY PLAYOFF

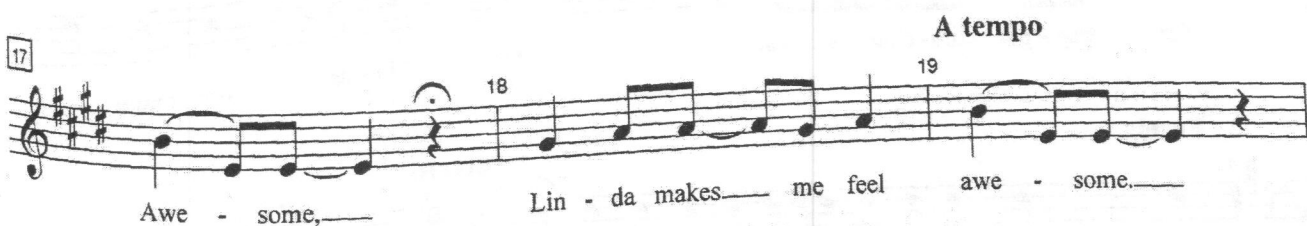
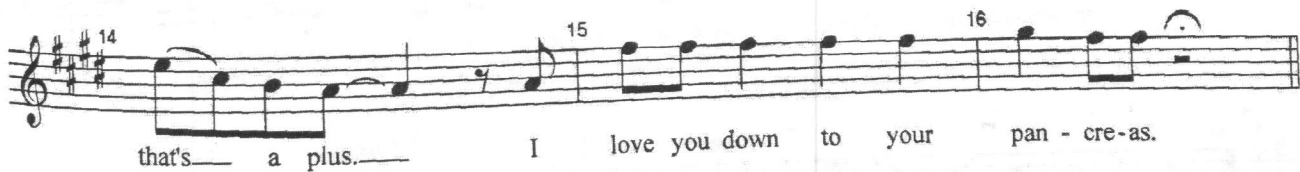
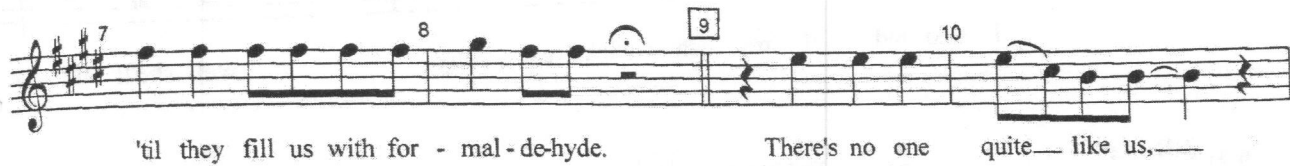
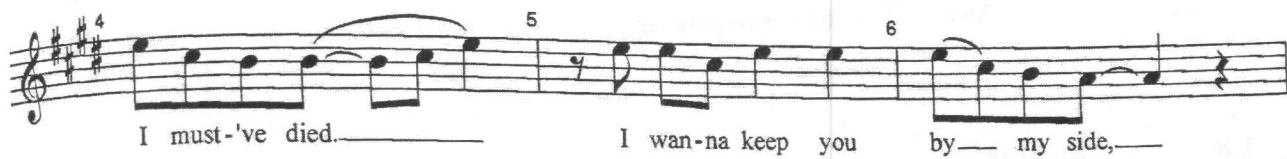
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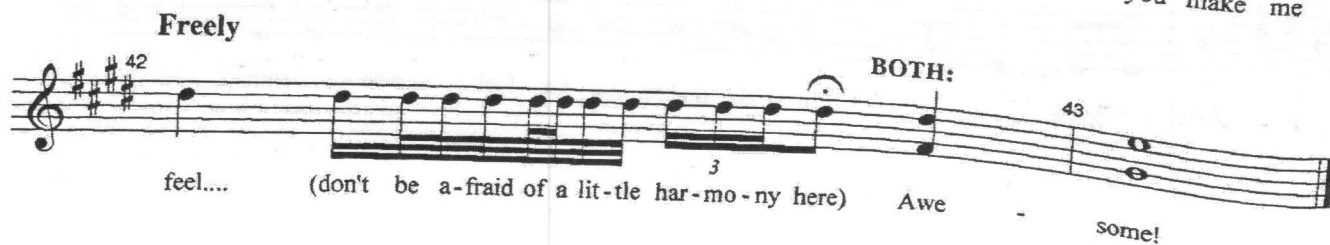
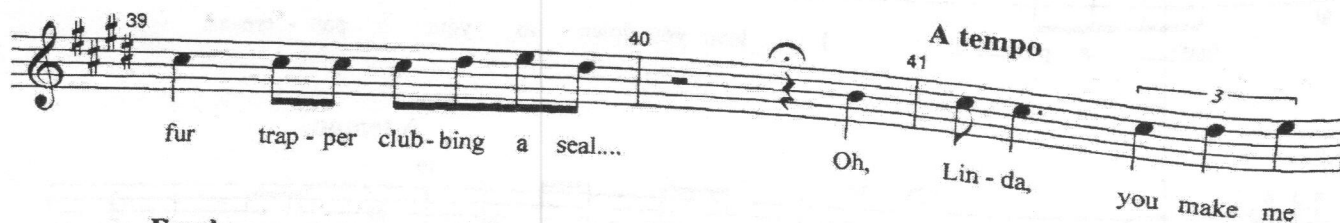
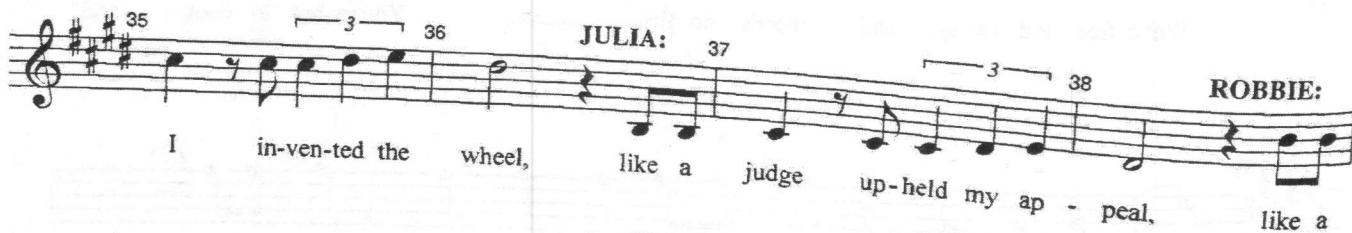
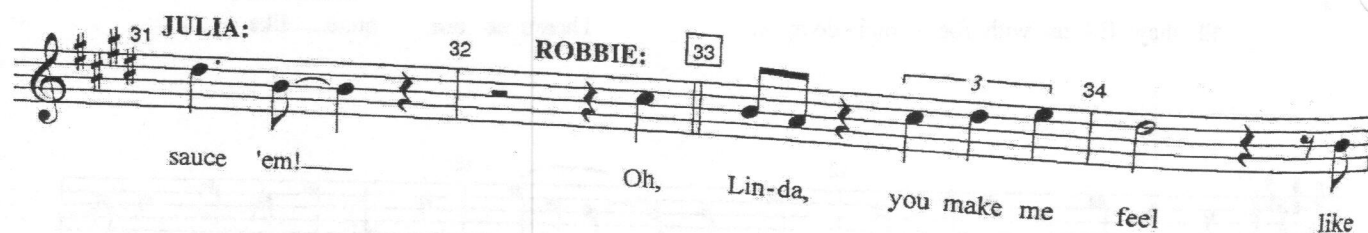
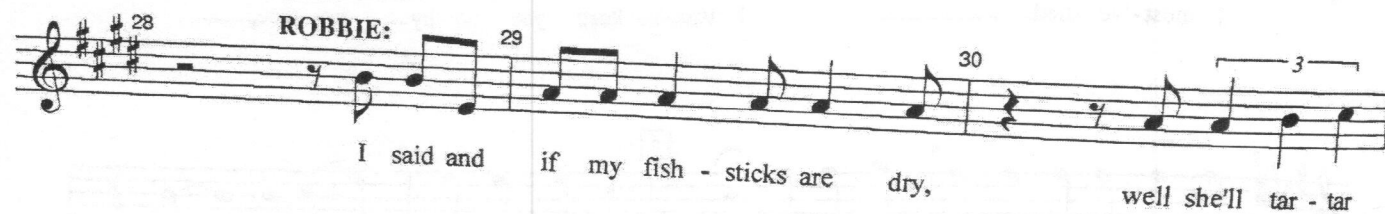
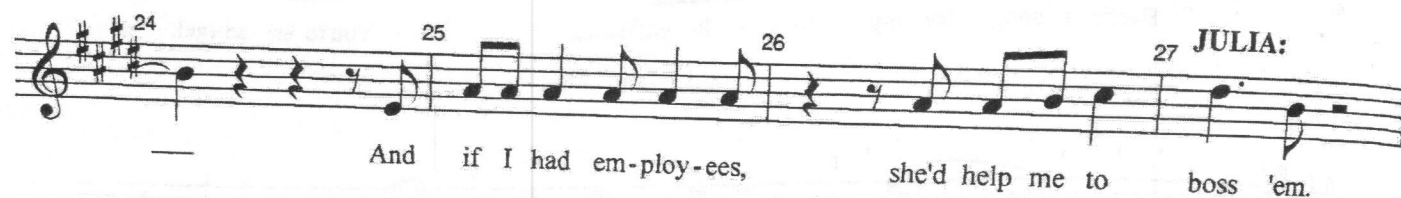
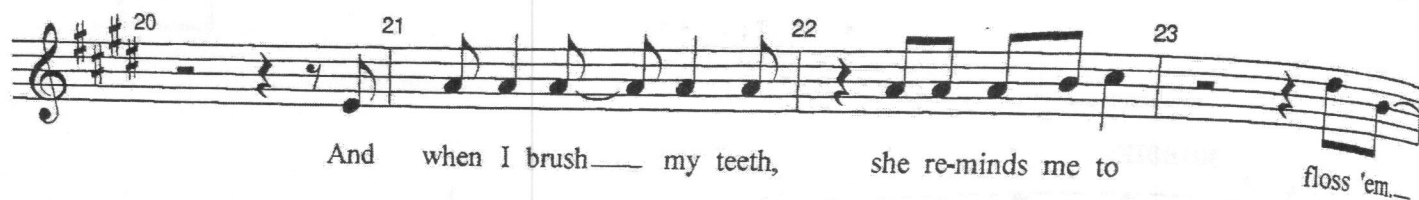
Robbie, Julia

AWESOME

2a

ROBBIE:





GLEN'S PHONE CALL

2b

TACET

Robbie

SOMEDAY (Robbie's Reprise)

3

1 2 ROBBIE: 3 4

Time to go, Let's not be late...

5 Vamp ROBBIE: (last x) 6 7

This talk can wait or just not hap - pen...

2 10 Vamp Decel. last x

8-9

4 15 ROBBIE:

11-14

Now at last the dream — is com-ing

16 17 (to 19)

true. 'cause all you'll need — is me and all I'll need is —

19 20 21

you. All I'll need is — you. Where the hell are — you?

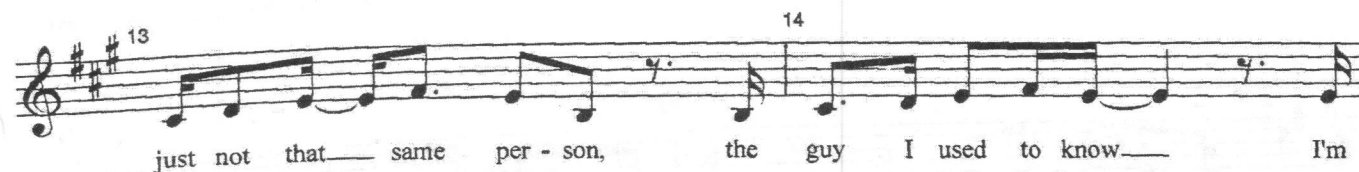
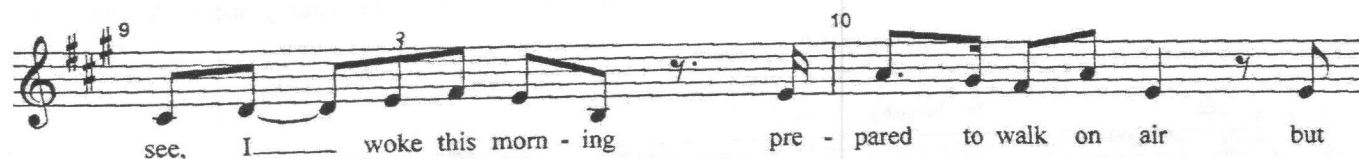
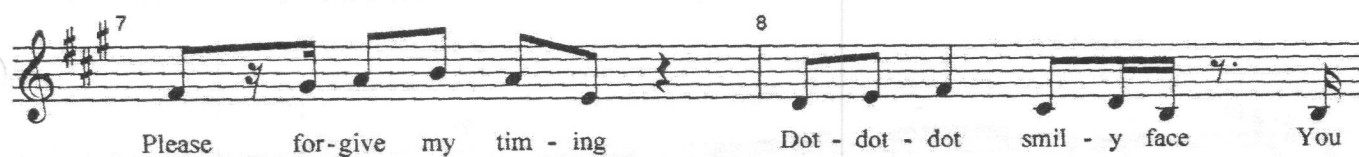
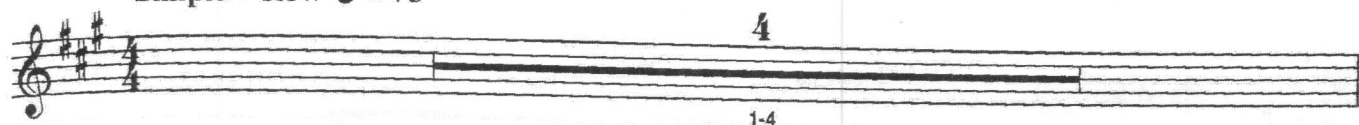
Linda

LINDA'S NOTE

a.k.a. Pachelbel Canon in D, but in A

4

Simple + slow ♩ = 75



15 16 17

not in love — with Rob-bie now — but Rob-bie sev-en years — a - go

18 **Hard Rock!!!**

You could have been in Mot - ley Crue or

19

Dav - id Lee Roth's — re - place - ment — but in -

20 21

stead you sing — while peo - ple — chew — and you live in your grand-ma's base -

22 (no breath) 23

ment — *mp sub.* I hope this note — is some - thing that

24 25

you can rise — a-bove — Deep down you weren't — in love with me, — you were

26 27

just in love — with love And so it's best — we end this be -

Rit. **Colla voce**

28 fore we ev - en start. 29 30 Signed your pal Lin - da

31 The "i" is dot - ted with a brok - en ten. //

33 **A tempo** 34 **Rit.** 35 36 heart

Robbie

IT'S YOUR WEDDING DAY (Reprise)

4a

Delicately, broad 2

ROBBIE:

1 2 3 4

So when it's my wed - ding day...—

5 6 7 8 (to 13)

Who will guar - an - tee that love will find me?

13 14 15 16 **Rall.**

'cause love is what I...

Segue as one to
"Into The Toilet"

INTO THE TOILET

4b

TACET

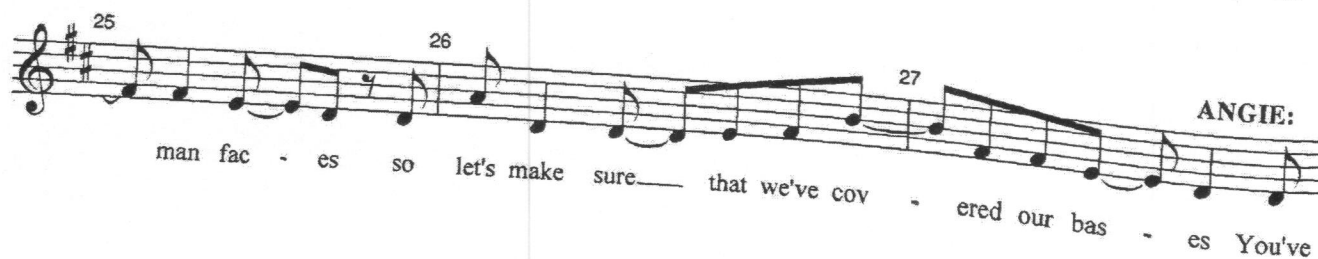
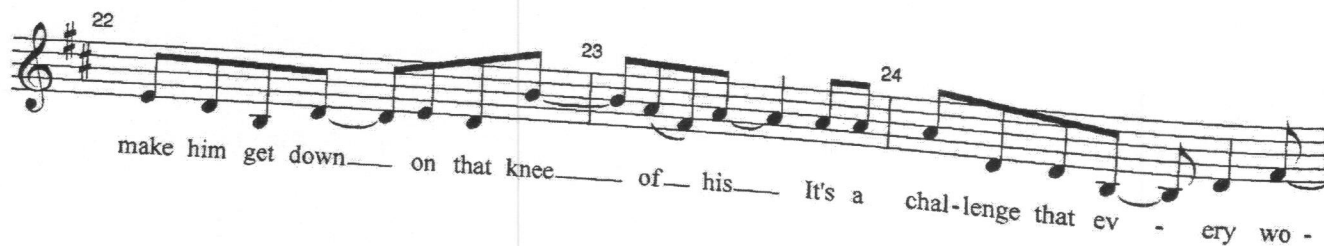
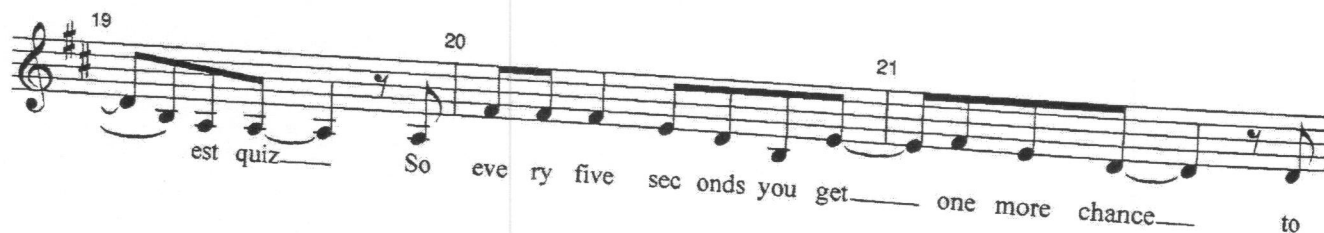
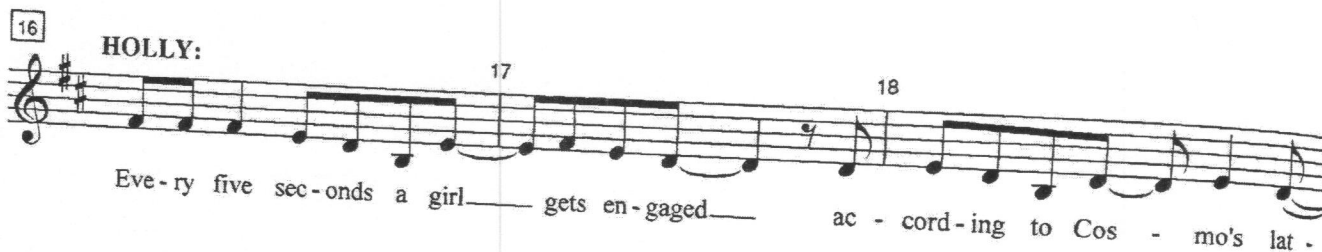
Holly, Angie,
Julia, Ensemble

POP!

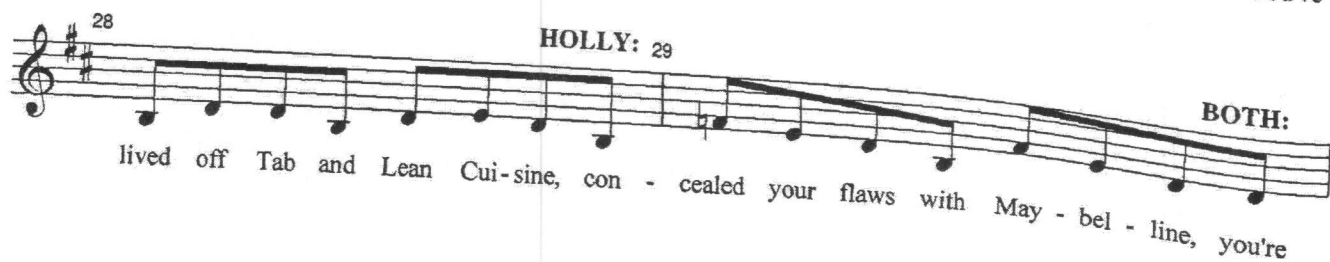
5

Happy Pop ♩ = 144

→ 12 Vamp



ANGIE:



HOLLY: 29

BOTH:

30 31 **HOLLY:**

mint - y fresh and zest - ful - ly clean So he's gon - na

32 33 34 35

pop the ques - tion. He's gon - na pop the ques - tion. So

ANGIE: #1: #2: ALL:

pop pop pop the ques - tion. So

36 37 38

there's no reas - on to stop and ques - tion his love

there's no reas - on to stop and ques - tion his love

39 40 41

Oh, pop the ques - tion

GIRLS: Oh, pop the ques - tion

2

44 JULIA:

42-43

45

Ev-'ry five se-conds, I say to my-self that

46

47

48

Glen and I are bound to tie the knot. But ev-'ry five se-conds I can't

49

50

51

— help but ask, Is some-one a catch if they can't be caught?

52

53

54

Could it be the guy has just out-grown me, No mat-ter how you primp me or o -

55

56

57

ver-co-logne me? And jilt-ed girls have lous-y stats. I'll die a-lone in socks and flats. The

58

59 ALL BUT JULIA: HOLLY:

60

61

la-dy with the fif - ty cats! No! He's gon-na pop He's gon - na

JULIA:

He'll nev-er pop

62 **+ GIRLS: 63** 64

pop pop the ques - tion So there's no rea - son to stop

He'll ne-ver pop the ques - tion

65 **HOLLY:** 66 67 68

and ques-tion his love

ANGIE: **2 GIRLS + 1 GUY:**

ques-tion his love ques-tion his love

69 70 5 71-75 5

Oh Pop the ques - tion! —

Oh Pop the ques - tion! —

4 14 94 **Safety**

76-79 80-93

95 4 100 Vamp 101
 96-99

102 **JULIA:** 103 104
 The reas-on why he chose this place is now so crys-tal clear like our rel-a-tion-ship we're

105 106 107
 go-ing 'round in cir-cles here And where he's sit-ting, it's as if it all re-volves a-round

108 4 113 Vamp 114
 him... 109-112

115 **JULIA:** 116 117
 If one more coup-le gets en-gaged or I hear one more cork It's Har-i Kar-i with this

118 119 120 3
 fan-cy lit-le sal-ad fork He nixed the bub-bly which can on-ly mean the out-look is

121 8 130 Vamp 131
 grim... 122-129

9 132-140 9

141 Vamp 142 ALL:

f He to-tal-ly *f* He to-tal-ly

143 144 145 146

popped the ques - tion, to - tal-ly popped the ques - tion! — So

popped the ques - tion, to - tal-ly popped the ques - tion! — So

147 148 149

there's no rea - son to stop and ques-tion his love

there's no rea - son to stop

GUYS (8va):

Ques-tion his love

150 **GIRLS 1:** 151 152 153 **ALL:**

Ques - tion his love His love!

GIRLS 2:

Ques - tion his love

154 155 156 157 158

Women, Men

POP Playoff

5a

Tempo di "POP!"

2 WOMEN: *f*

1 He to tal-ly popped the ques - tion! He to tal-ly popped

MEN: *f*

He to tal-ly popped the ques - tion! He to tal-ly popped

5 the ques - tion! He to tal-ly popped the ques - tion! He to tal-ly popped

6 He to tal-ly popped the ques - tion! He to tal-ly popped

7 the ques - tion! He to tal-ly popped the ques - tion! He to tal-ly popped

8

9 *p* the ques - tion!

10 *p* the ques - tion!

11

12

13

Robbie

SOMEBODY KILL ME

5b

ROBBIE:

1 You don't know how much I need you

2

3

4

5 While you're near me I don't feel blue and

6

7

8

9 when we kiss I know you need me too I

10

11

12

13 can't be-lieve I found a love that's so pure and true But it

14

15

16

17 all was bull - shit It was a god - damn joke and

18

19

20

21 when I think of you Lin - da I hope you fuck - in' choke

22

23

24

25

26 I hope you're glad with what you've done to me I

27 28 29

30 lay in bed all day long feel-ing mel-an - chol - y You

31 32 33

34 left me here all a - lone, tears run-ning con - stant - ly Oh,

35 36 37

38 some - bo - dy kill me please Some - bo - dy kill me please I'm

39 40 41

42 on my knees pret - ty - pret - ty please kill me I want to die

43 44 45 46

47 Put a bul - let in my head

48 49 50

Rosie

A NOTE FROM GRANDMA

5c

Sweetly, honestly

1 2 **Safety** 3 **ROSIE:**

To my dear - est Rob - bie I

4 know you're feel - ing low 5 and though things might seem dis mal

6 there's one thing you need to know 7 You'll find some one who loves you sure as

Colla voce

8 waves will find — the shore 9 and when you're sad re - mem - ber 10 that

Tempo, but a little faster

11 Lin - da is a skan - ky 12 13 14 **Rit.** whore.

Robbie, Ensemble

PRE-CASUALTY - WEDDING DAY

5d

Fast synth rock ♩ = 158

ROBBIE: (he tries to sing and is miserable)

Musical score for measures 1-10. The score is written for two staves in 4/4 time. Measure 1 is marked with a box containing the number 8. Measures 1-8 are indicated by a bracket. Measure 9 is marked with a box containing the number 9. Measure 10 is marked with a box containing the number 10. The lyrics for Robbie are: "So when it's your wed-ding thing—". The lyrics for the Wedding Guests are: "Oh oh oh—".

Musical score for measures 11-13. The score is written for two staves in 4/4 time. Measure 11 is marked with a box containing the number 11. Measure 12 is marked with a box containing the number 12. Measure 13 is marked with a box containing the number 13. The lyrics for Robbie are: "all the blah— blah blah— blah— if you count—". The lyrics for the Wedding Guests are: "oh oh oh—".

Musical score for measures 14-17. The score is written for two staves in 4/4 time. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. Measure 17 is marked with a box containing the number 17. The lyrics for Robbie are: "on— me— 'cause love... what... do.". The lyrics for the Wedding Guests are: "oh oh oh—".

Robbie, Mutants,
Ensemble

CASUALTY OF LOVE

6

Angry Rock and roll ♩ = 101

2 1-2 3 **ROBBIE:**

I thought I had the kind of love you

4 5

find in fair-y - tales But then my girl ripped out my heart with her

6 7

plas - tic press on nails So if you've felt the kind of pain this

8 9 10

los - er's sing - ing of then let me hear you say it "I'm a cas - ual - ty of love"

11 14 (1st x only)

SIDEBURNS LADY:

2nd x only:

Just a cas - ual - ty of love

I'm a cas - ual - ty of love

LARGE LADY:

3 18 19

15-17

Each night I o-pen up— my mouth— and

ROBBIE: 21

20

give those twin-kies a shove!— Well, I know why you do— it,

22

You're just cas - ual - ties— of love

LOSERS:

23

I'm a cas - ual - ty— of love

24 25 26

Just a cas - ual - ty— of love—

I'm a cas - ual - ty— of love!

ROBBIE:

27 28 29

We're from diff - erent walks— of life— and diff - erent points— of view—

30 31 32 33

but we come to-gether — now — through our hat-red of you!

LOSERS:

through our hat-red of you!

34 35

'cause we're cas-ual-ties — of love
(men - same octave as women)

Love's a trick, love's a trap,

'cause we're cas-ual-ties — of love

36 37 38

love's a hot chick with the clap. Love's a hoax love's a tease A piñ-a - ta full of bees

cas-ual-ties — of love

cas-ual-ties — of love

39 Love's a joke love's a scam 40 a Sear - gent Slaught - er bod - y - slam—
cas - ual - ties— of love—

41 Love's a wound, watch it bleed. 42 Love's the on - ly thing I

8 to 58 4
43-50 58-61

62 **ROBBIE:** 63 64 3 65
And you'll end up just— like us— 'cause trust me, love al-ways ends

66 67 68
You'll be fat div-orced— and— broke while she has sex with all of your friends!

69 You'll be cas - ual - ties of love

70

LOSERS: (women - same octave as men)

Love's a trick love's a trap

71 Cas-ual-ties of love!

72

→ 77 ALL:

Love's the on-ly thing I

ALL:

love's a hot chick with the clap Love's a wound, watch it bleed. Love's the on-ly thing I

78 need!

79

80 I need!

81

ROBBIE: 82 and no one's ev - er gon-na

need! I need!

83 love

84 a cas-ual - ty

85 of

86 love!

87

THE FIGHT
(after CASUALTY OF LOVE)

6a

TACET

Julia, Robbie

COME OUT OF THE DUMPSTER

7

Slowly, honestly ♩ = 75

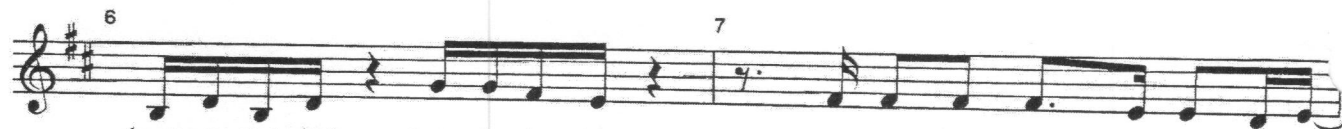
(to 3) 3 JULIA:



So to - night you've made— some mis - takes



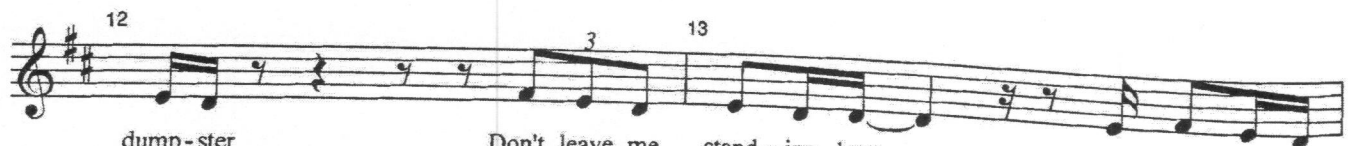
I'll ad - mit you hit a few bumps But I hate to see— you like this



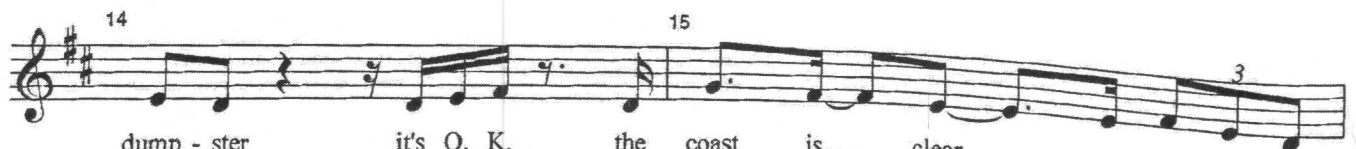
down on your luck, down in the dumps Though hope might seem in short sup - ply



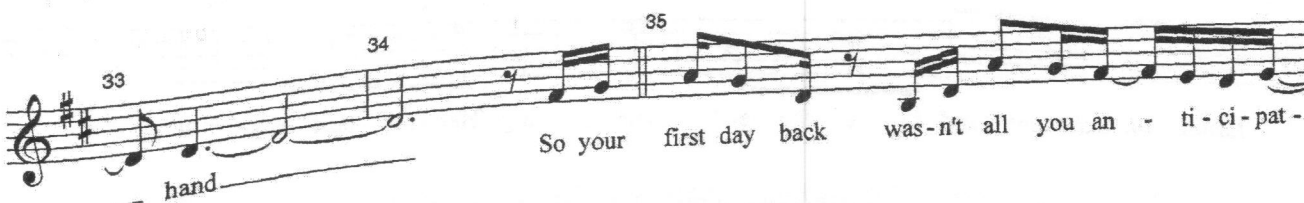
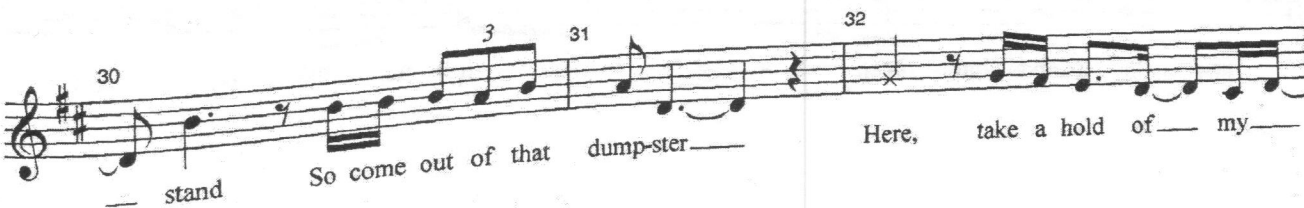
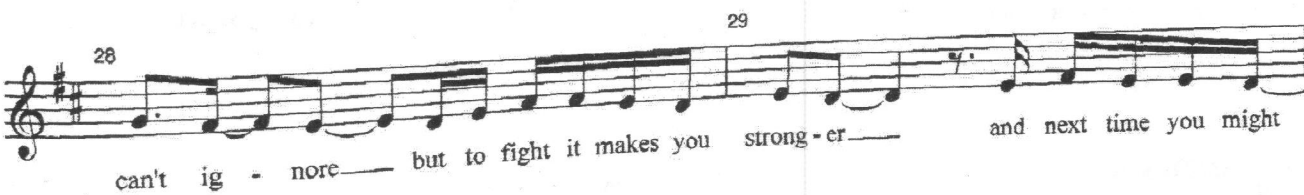
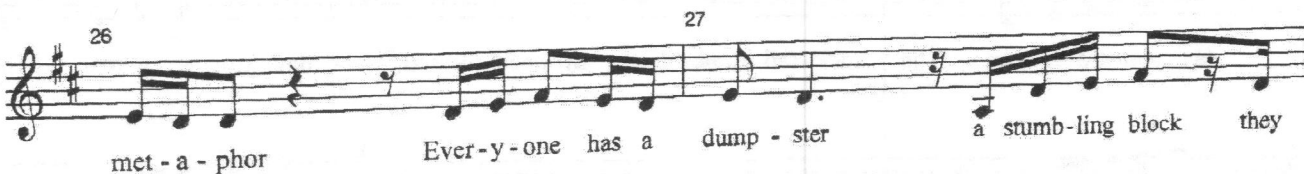
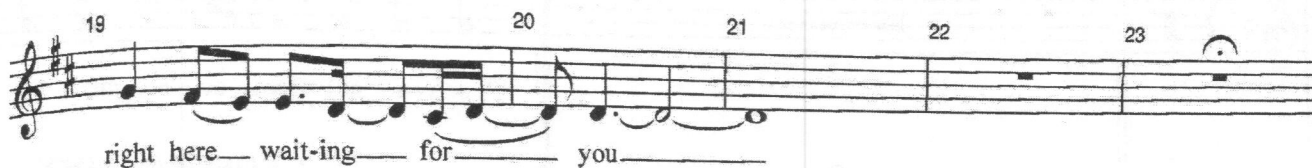
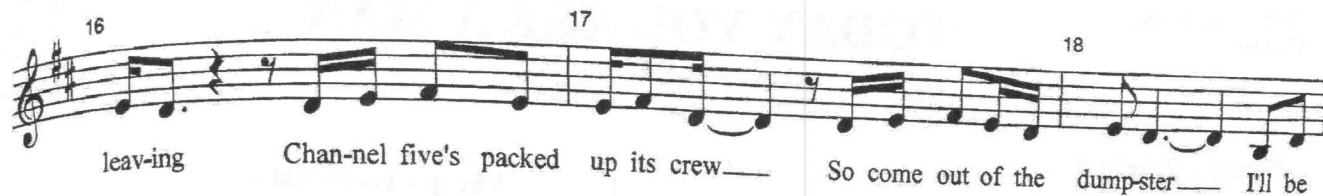
— you have to move— on You have to try So come out of the



dump - ster Don't leave me stand - ing here— Come out of the



dump - ster it's O. K. the coast is— clear— The cop cars are



TODAY YOU ARE A MAN

8

♩ = 144

ROBBIE:

8

A-H

8

5 ROBBIE.

There's a gift from ev - ery guest, To -

GEORGE/SAMMY

To -

6 day you are a man 7 The cock-tail franks have all been blessed, to 8 day you are a man Your

day you are a man To - day you are a man

(ROBBIE)

9 10

goy - im friends have been a - gog since they left the syn - a - gogue

11 12 13

Drunk on Schnapps and in a fog and speak - ing Heb - rew best they can

+GEORGE/SAMMY

14 15 16

'Cause you're a man! _____

17

ROBBIE:

18

GEORGE:

20

There's a wait-ress dressed up like a Go-Go But re-mem-ber shik-sas are a no-no

ROBBIE:

22

SAMMY:

23

Go shake hands with each Tom, Dick, and Her - schel They'll be shvitz - ing

ALL 3:

24

25

26

and what's ev - en worse, you'll have to kiss your aunts and watch your zay - de dance

Rall.

27

28

But re-mem - ber this, it could be ten times worse at least it's not your

Broader tempo

Accel.

30

(to 40) 40

Stately

41

briss! your briss! To day you are a

Freely, cantorial

Tempo $1\frac{1}{4}$

ROBBIE:

42 43 44 G/S: ROB: ALL 3:

boi, boi, boi, boi, boi, boi, boi, boi, boi... Boy? No! A

45 46 47 48

man! O - lé!

George

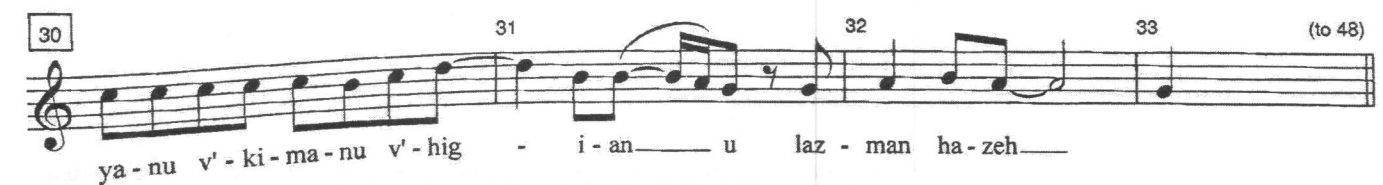
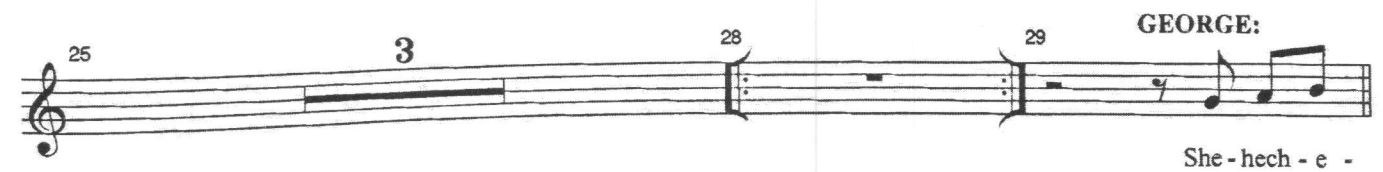
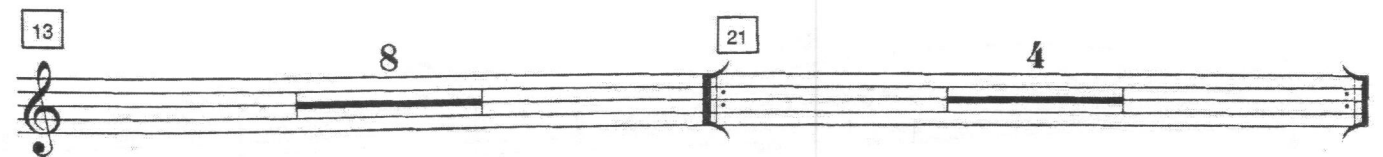
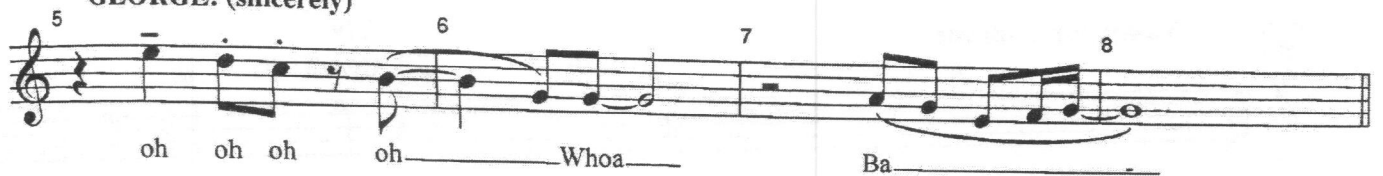
GEORGE'S PRAYER

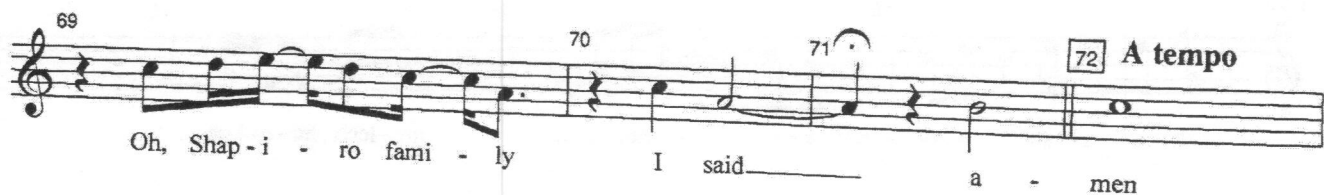
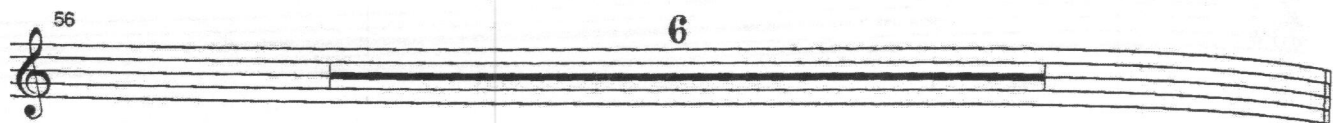
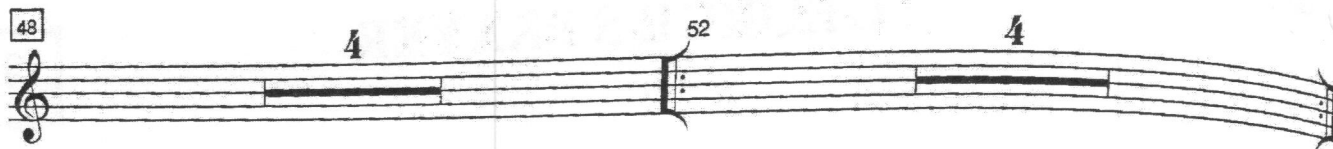
9

♩ = 96



GEORGE: (sincerely)



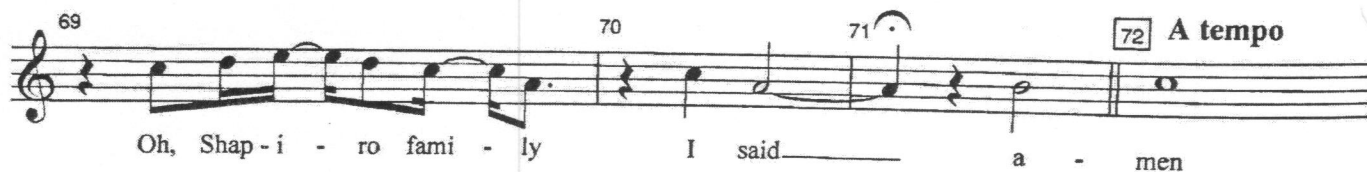
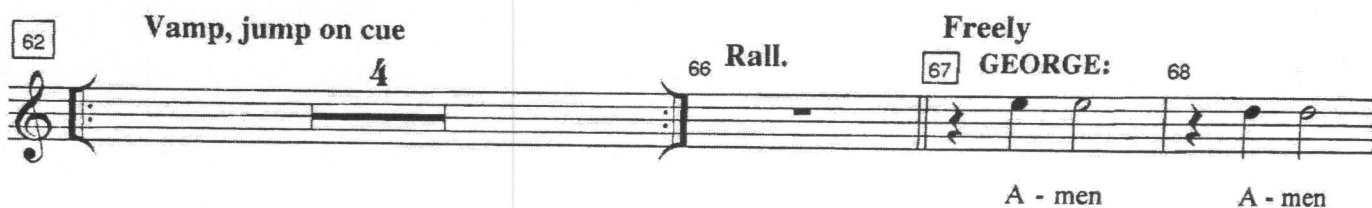
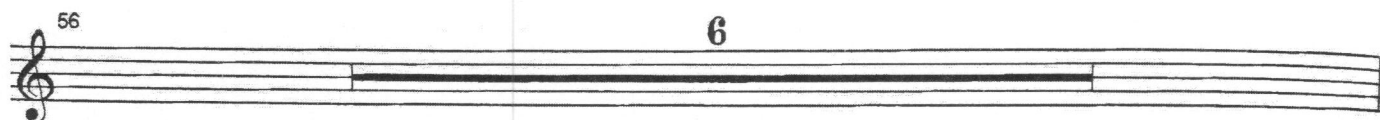
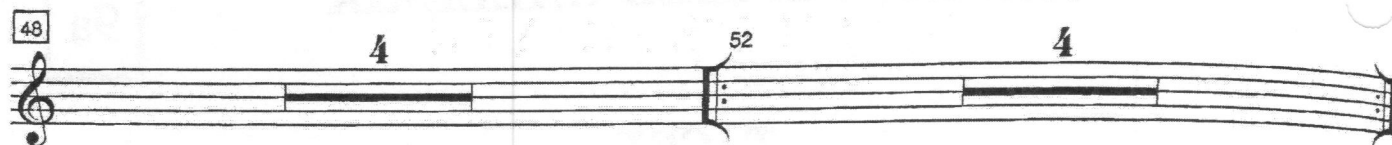


Applause
segue

THE RIDGEFIELD GALLERIA

9a

TACET



Applause
segue

THE RIDGEFIELD GALLERIA

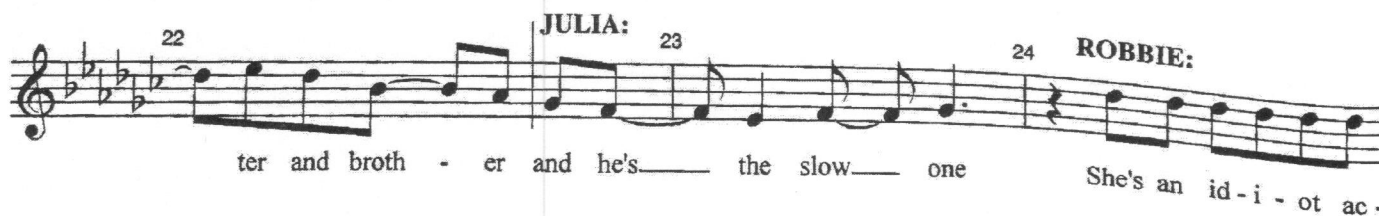
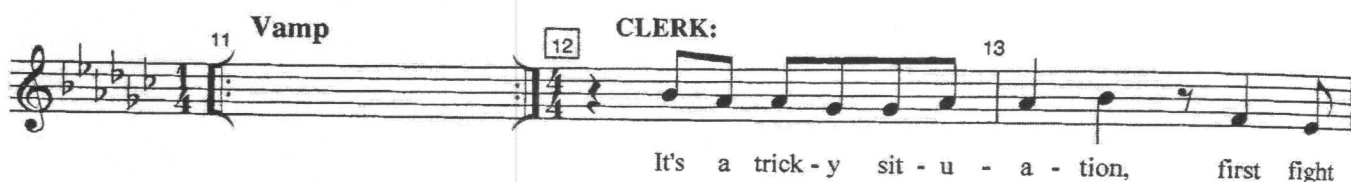
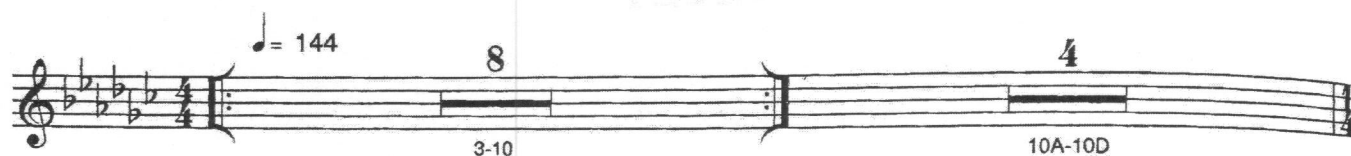
9a

TACET

Clerk, Robbie, Julia,
Mookie, Crystal,
Ensemble

NOT THAT KIND OF THING

10



JULIA:

25 cord - ing to moth - er It takes 26 one - to know 27 one

R & J:

28 Tell the night 29 to save its moon-light 30 Tell the birds 31 not to sing

ROBBIE:

32 Tell the stars 33 in the-heav - ens they've been 34 mis-a-ligned 'cause it's

JULIA:

Tell the stars in the-heav - ens they've been mis-a-ligned 'cause it's

35 not that kind of thing

35A 3 35B-35D 3

not that kind of thing

4 42 Vamp 43

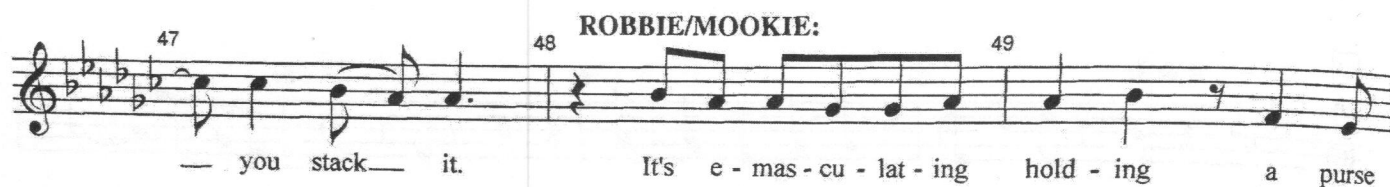
36-39

CRYSTAL: 44 **JULIA:** 45 **CRYSTAL//JULIA:** 46



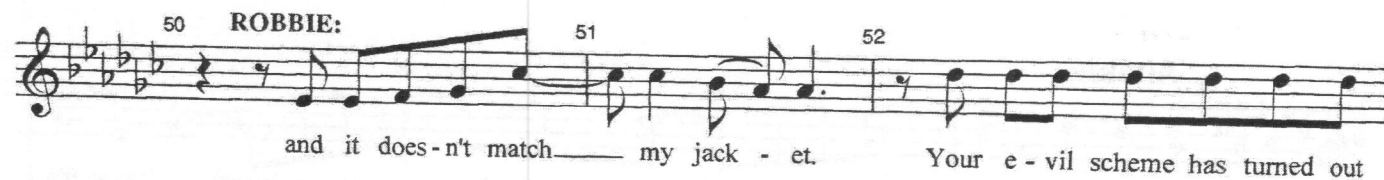
You get stuck with them for bet - ter or worse no mat - ter which way_

47 **ROBBIE/MOOKIE:** 48 49



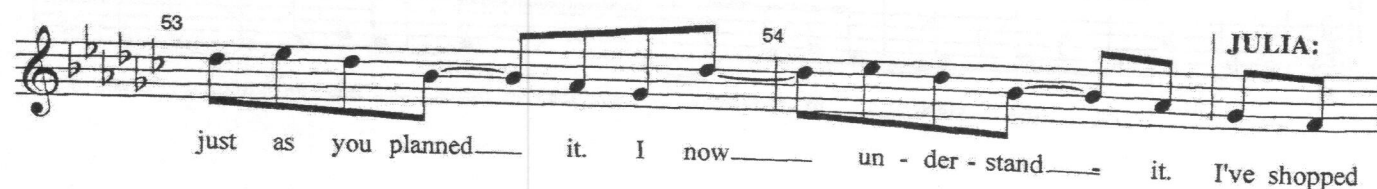
_ you stack_ it. It's e - mas - cu - lat - ing hold - ing a purse

50 **ROBBIE:** 51 52



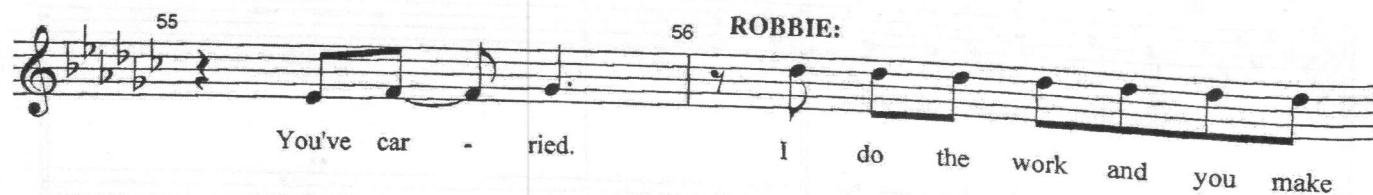
and it does - n't match_ my jack - et. Your e - vil scheme has turned out

53 54 **JULIA:**



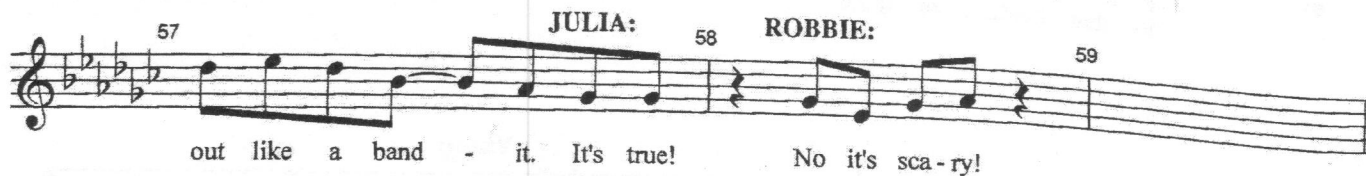
just as you planned_ it. I now_ un - der - stand_ it. I've shopped

55 56 **ROBBIE:**



You've car - ried. I do the work and you make

57 **JULIA:** 58 **ROBBIE:** 59



out like a band - it. It's true! No it's sca - ry!

ROBBIE+JULIA: 61 62 63

Tell the night to save its moon-light Tell the birds not to sing—

ENS:

Tell the night to save its moon-light Tell the birds not to sing—

ROBBIE: 64 **+ MEN:** 65 66 **ROBBIE:**

Tell the stars in the-heav - ens they've been mis-a-ligned 'cause it's

JULIA: **+ WOMEN:** **JULIA:**

Tell the stars in the-heav - ens they've been mis-a-ligned 'cause it's

67 68 3

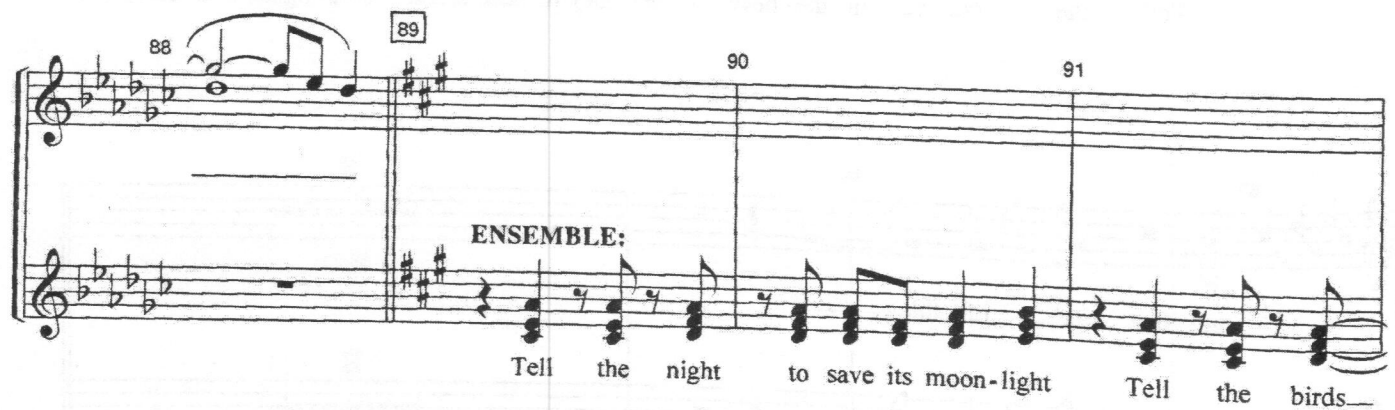
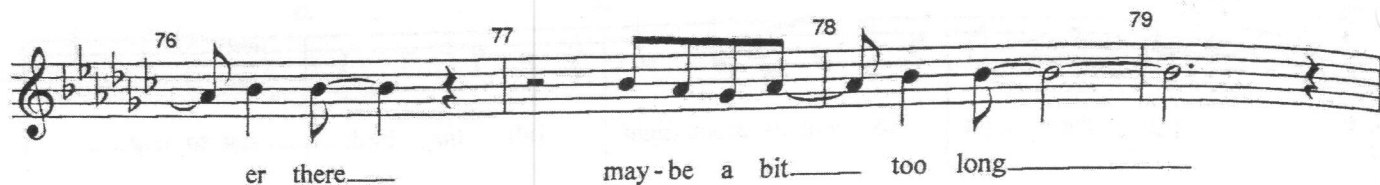
not that kind of thing—

69-71 3

not that kind of thing—

ROBBIE: 72 73 74 75

True, there are times— when her eyes meet mine and ling -



95 96 97 98

— mis-a-ligned — 'cause it's not that kind — No it's

— mis-a-ligned — No it's not that kind —

99 100 101 102

not that kind — of thing —

not that kind — of thing —

Rit. al fine 4

103-106

10a

ROBBIE + JULIA KISS

TACET

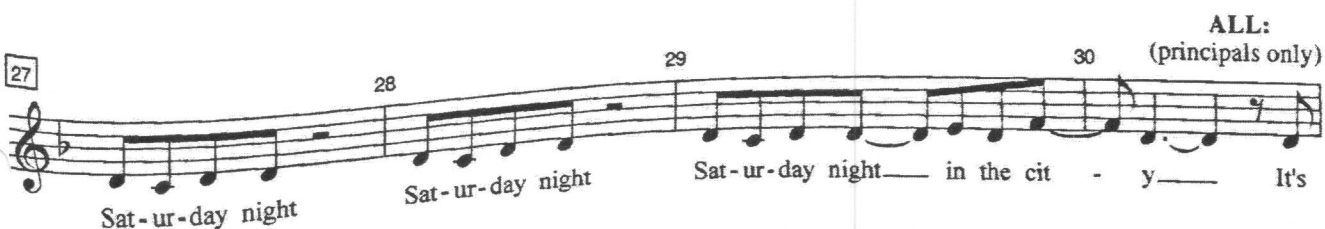
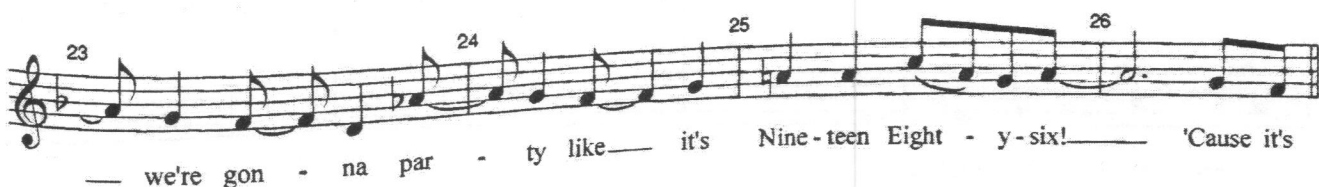
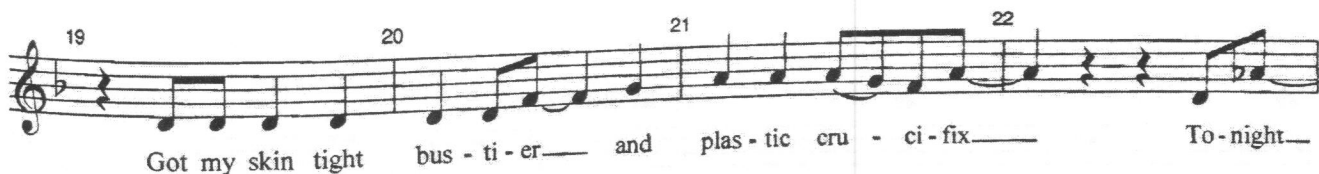
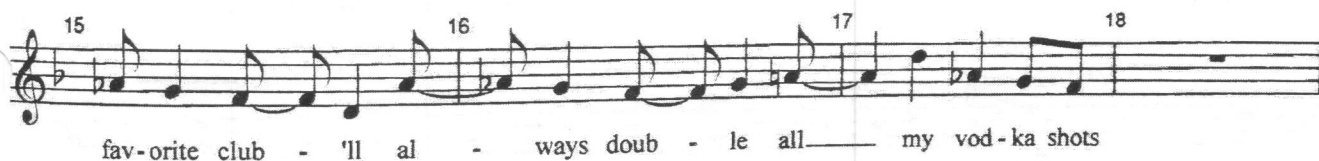
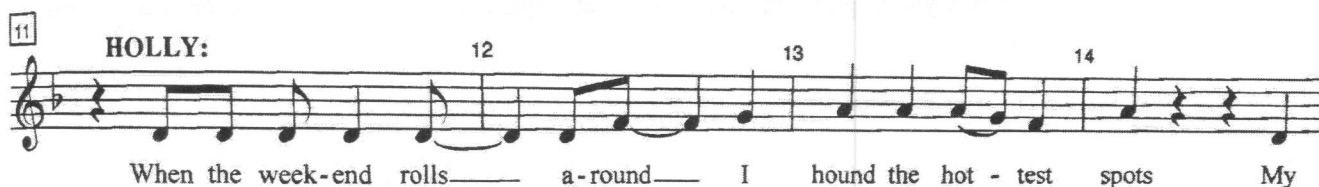
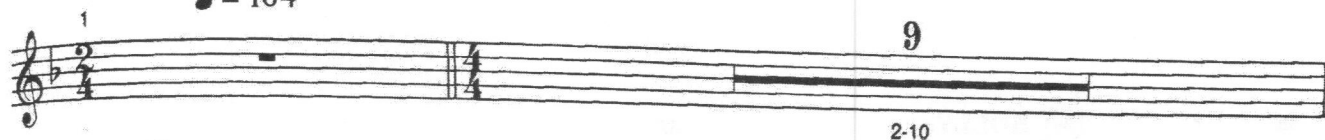
Holly, Julia, Glen,
George, Robbie,
Sammy, Ensemble

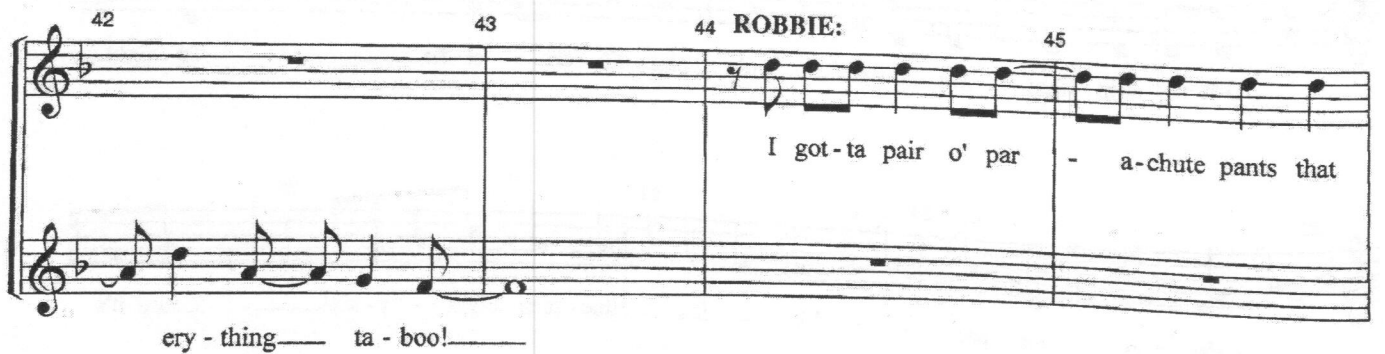
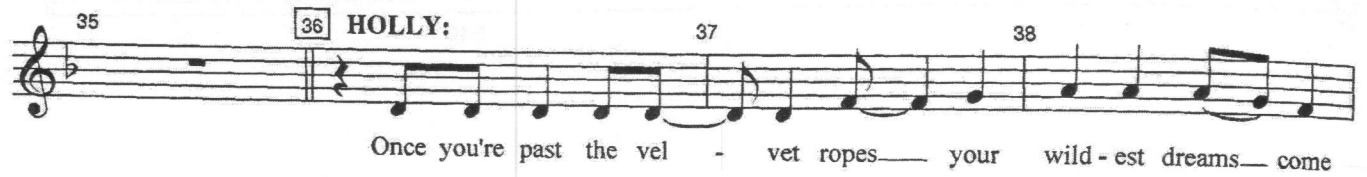
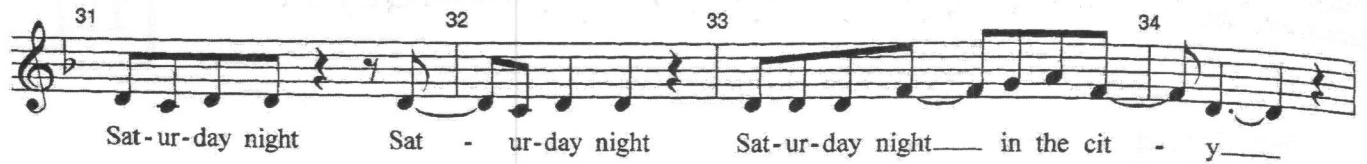
SATURDAY NIGHT IN THE CITY

11

Fast, driving

$\text{♩} = 164$





46 47 48

Grand - ma bought me to wear

SAMMY:

Can't wait — till chicks — start flock -

49 50 51 52

ALL PRINCIPLES:

New York is re-served for the

ALL PRINCIPLES:

ing to — my Flock — of Sea - gulls hair! — New York is re-served for the

53 54 55 → 57

rich and proud — but here comes the bridge and tun - nel crowd — and it's

rich and proud — but here comes the bridge and tun - nel crowd — and it's

58 59 60 61

Sat-ur-day night Sat-ur-day night Sat-ur-day night in the cit - y It's

Sat-ur-day night Sat-ur-day night Sat-ur-day night in the cit - y It's

62 63 64 65

Sat-ur-day night Sat - ur-day night Sat-ur-day night in the cit - y

Sat-ur-day night Sat - ur-day night Sat-ur-day night in the cit - y

3

66-68

69 70 71 72

ENSEMBLE ENTERS:

GIRLS: and dressed to im - press

GUYS: Out on the prowl

73 74 75 76

Hop - ing Sun - day morn - ing you'll have sins to con - fess

Hop - ing Sun - day morn - ing you'll have sins to con - fess

77 78 79 80

Goths punks and pos - eurs and yup - pie snobs ga - lore

Goths punks and pos - eurs and yup - pie snobs ga - lore

81 82 83

Eve - ry - bod - y's e - qual when they're thrash - ing on the floor

Eve - ry - bod - y's e - qual when they're thrash - ing on the floor

84 85 86

'Cause it's

'Cause it's

87 88 89 90

Sat-ur-day night Sat-ur-day night Sat-ur-day night— in the cit - y— It's

Sat-ur-day night Sat-ur-day night Sat-ur-day night— in the cit - y— It's

91 92 93 94

Sat-ur-day night Sat - ur-day night Sat-ur-day night— in the cit - y—

Sat-ur-day night Sat - ur-day night Sat-ur-day night— in the cit - y—

3 6

95-97 98-103

2 6

110-111 112-117

10 118-127 128 Vamp 129 ALL: It's

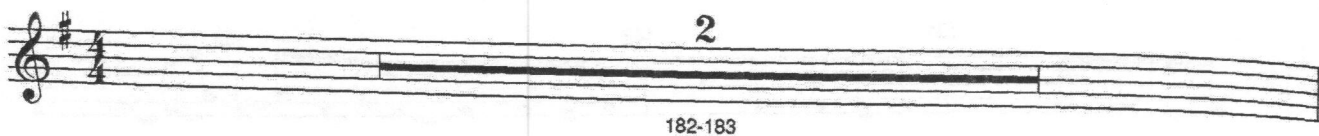
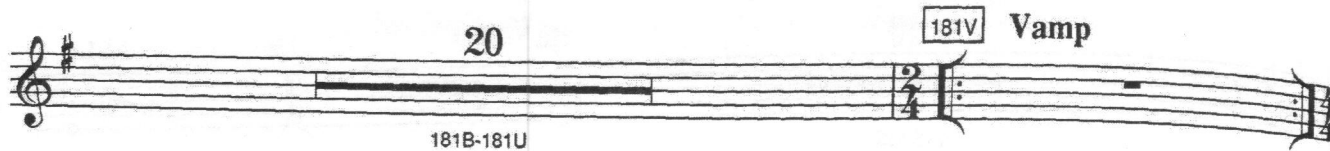
130 131 132 133 Sat-ur-day night Sat-ur-day night Sat-ur-day night in the cit - y

17 134-150 151 Vamp 152

153 ALL: 154 155 156 Whoa-oh - oh-oh, Whoa-oh - oh, Sat-ur-day night in the cit - y

20 157-176 177 Vamp 178

179 ALL: 180 181 181A Whoa-oh - oh-oh, Whoa-oh - oh, Sat-ur-day night in the cit - y



HOLLY: 184 185 186 187

Check out the view — You'll like what — you see — My

188 189 190 191

bod-y's an — a - muse - ment park, — the first ride's — on me

192 193 194 195

Don't stop to ques - tion — if you're gon - na score —

196 197 198 199

Be-ing young — and stu - pid is — what Sat - ur - day — is for —

ALL:

It's what

GIRLS & GUYS: 200 201 202 203

and it's Sat-ur-day night Sat-ur-day night

4 GIRLS:

Sat-ur-day — is for — Oh — Oh —

204 205 206

Sat - ur - day night in the cit - y It's Sat - ur - day night Sat -

Oh Oh

207 208 209

ur - day night Sat - ur - day night in the cit - y

Oh Oh

3 4

210-212 213-216

4

217-220 221 222

223 **Freely**
ROBBIE:

224 225

Tell the night to save its moon - light Tell the birds

#11 - Saturday Night In The City

226 227 228

— not to sing — Tell — your - self — that you must — have been out —

229 230 230 A 230 B 230 C

— of your mind — 'cause it's not that kind — No it's

230 D 231 232 233

Poco rit. **Tempo $1\frac{1}{4}$**

not that kind — of thing —

234 235 236 237

6 244 245

HOLLY:

ff Sat - ur - day night in the cit - y —

238-243

246 **ALL:** 247 248

Sat - ur - day night Sat - ur - day night Sat - ur - day night — in the cit -

4 GIRLS:

Oh Oh Oh

249 250 251

y — It's Sat - ur - day night Sat - ur - day night

Oh Oh

252 253

Sat - ur - day night — in the ci ty!

Oh the ci - ty!

ENTR'ACTE

12

TACET

67 (GLEN) 68 69

green It's all a-bout the green—

ALL:

Wan-na be some - bo - dy Wan-na be some - bo -

70 71 72

It's all a-bout the big bucks, fat checks, mid-night flights to L. A. X.

dy

73 74 75

Slush funds, high fives Trad - ing stocks and trad - ing wives C notes, half G's

1st SUIT: +2nd SUIT: +3rd SUIT:

Slush funds, high fives Trad - ing stocks and trad - ing wives C notes, half G's

76 77 78

Buy-ing out the Jap - a - nese Land deals down in Bo-ca Do-ing drinks with I - o - coc - ca

+4th SUIT: +5th SUIT:

Buy-ing out the Jap - a - nese Land deals down in Bo-ca

Glen, Robbie
5 Suits, Ensemble

ALL ABOUT THE GREEN

13

Huge

1 ENS: 2 3 4

Wan-na be some - bod - y? Wan-na be some - bod - y?

$\text{♩} = 142$

8 7

5-12 17-23

24 **Vamp** 25 26 **ALL:** 27

Sell high, buy low, lev-erage your port-fol-i-o

11 39 40

28-38

41 **ALL:** 42 2

Bull runs, cash flows, M. B. A.'s and I. P. O.'s

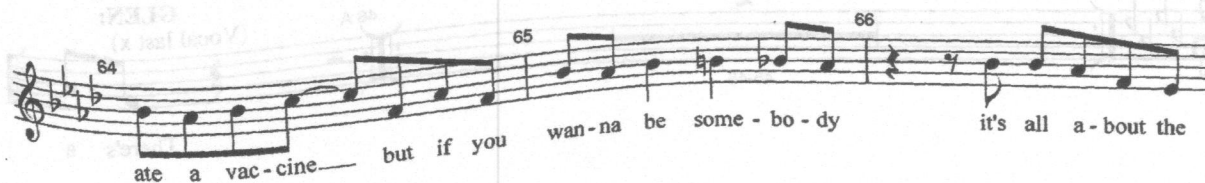
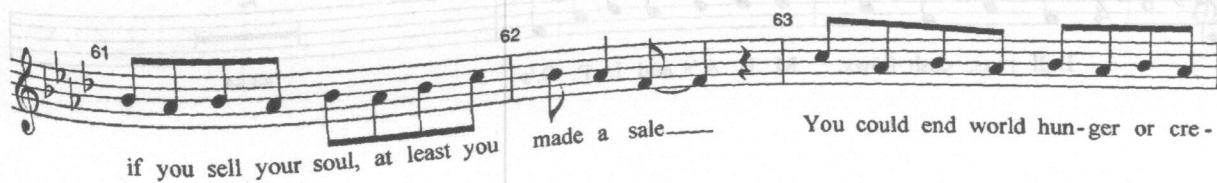
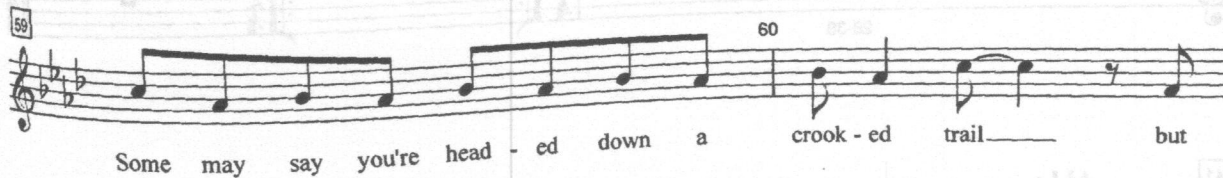
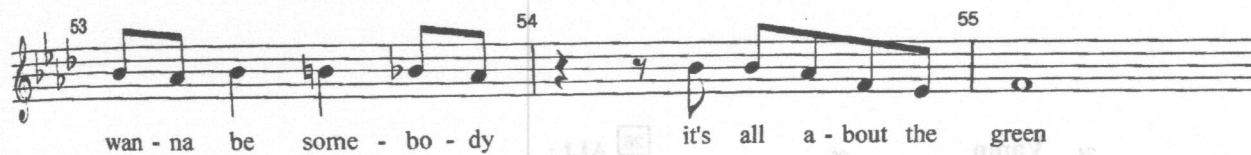
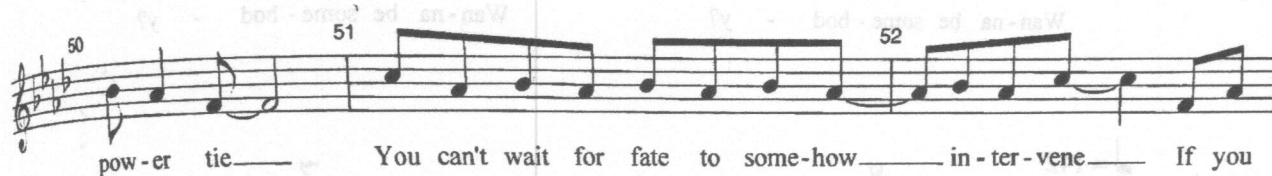
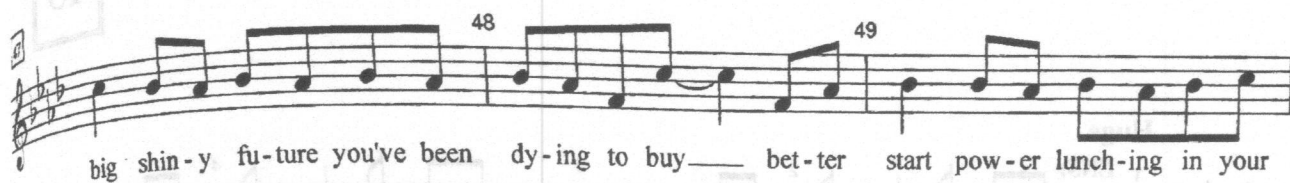
43-44

2 45-46

46 A **GLEN:**
(Vocal last x)

There's a

#13 - All About The Green



67 (GLEN) 68 69

green
ALL: It's all a-bout the green—

Wan-na be some - bo - dy Wan-na be some - bo .

70 71 72

It's all a-bout the big bucks, fat checks, mid-night flights to L. A. X.

dy

73 74 75

Slush funds, high fives Trad - ing stocks and trad - ing wives C notes, half G's

1st SUIT: +2nd SUIT: +3rd SUIT:

Slush funds, high fives Trad - ing stocks and trad - ing wives C notes, half G's

76 77 78

Buy-ing out the Jap - a - nese Land deals down in Bo-ca Do-ing drinks with I - o - coc - ca

+4th SUIT: +5th SUIT:

Buy-ing out the Jap - a - nese Land deals down in Bo-ca

79 (GLEN) 80 81

Yeah, it's all a - bout the green It's all a - bout the

SUITS:

Wan - na be some - bo - dy

82 83

green. It's all a - bout the

Wan - na be some - bo - dy

84 3 85-87

Vamp 3 88-90 1. 91 2. 92 **GLEN:** (last X) It's all a - bout the

93 94

green it's all a - bout the

ALL:

Wan - na be some - bo - dy

95 green
96 It's all a - bout the
Wan - na be some - bo - dy

97 (GLEN)
98 GLEN'S SECRETARY:
bank rolls, leg - al ten - der Strip - pers scream - ing "Hey big spen - der!"

99 GLEN:
100
101
Cut throat, firm ex - pan - sion Re - group at the Play - boy man - sion Blue chips, pink slips
1st SUIT: +2nd SUIT: +3rd SUIT:
Cut throat, firm ex - pan - sion Re - group at the Play - boy man - sion Blue chips, pink slips

102
103
104
For - eign beers and e - go trips Bank - boards get - tin' ant - sy Jel - ly - beans from Ron and Nan - cy!
+4th SUIT: SUITS:
For - eign beers and e - go trips Bank boards get - tin' ant - sy

105 (GLEN) 106 107

Yeah, it's all a-bout the green It's all a-bout the

SUITS:

Wan-na be some - bo - dy

108 109 110

green _____ It's all a-bout the corpo-rate hacks like

Wan-na be some - bo - dy

111 112 113

stab - bing backs and twist - ing arms _____ real slow but you

114 115 116 117

on - ly hol - ler un - cle if _____ your un - cle is the C. E. O. _____

118 119 120

It's all a-bout the green It's all a-bout the

SUITS:

Wan-na be some - bo - dy

121 green

122 It's all a - bout the

Wan - na be some - bo - dy

123 quick deal, li - quid - a - tion

124 S and L. de - re - gu - la - tion

125 Grand slam, strong gain - er

1st SUIT:

+2nd SUIT:

S and L. de - re - gu - la - tion Grand slam, strong gain - er

126 Der - sho - witz on re - tain - er

127 Out - put in - come

128 Skim - ming off a ti - dy sum

+3rd SUIT:

+4th SUIT:

+5th SUIT:

Der - sho - witz on re - tain - er Out - put in - come Skim - ming off a ti - dy sum

129 Rea - gan - o - mics quid pro quo the

130 G. O. P. is S. R. O.!

131 It's all a - bout the

ALL:

the G. O. P. is S. R. O.!

132 green

SUITS:

133 It's all a - bout the

Wan - na be some - bo - dy

134 green

135 It's all a - bout the

136 = 136 green!

137

Wan - na be some - bo - dy

2 2

138-139 140-141

2 4

142-143 144-147

2 15

156-157 158-172

173 **ROBBIE:** 174 175 **G:** **R:**

It's all a-bout the pay dirt, shuck and jive Five to nine — not nine to five —

176 **G:** **R:** 177 **BOTH:** 178 **G:** **R:**

Kick backs, pay - o - la, in - side tips on Pep - si - Co - la Nas - daq, Dow Jones,

179 **BOTH:** 180 **G:** **R:** 181 **BOTH:**

wor-ship-ping the Mil-ken clones, old ci-gars, new Cam-a - ro Yo qui-e-ro more di-ner-o!

7 191 **ALL:**

182-188

It's all a - bout the

192 **R:** 193 194

I wan-na be some - bo - dy

R: I wan-na
G: He wants to be some - bo -

green It's all a-bout the green

BOTH: 195 dy It's all a - bout the 196 green

ALL: It's all a - bout the green.

SUITS: Wan - na be some - bo -

197 a - bout the green 198 a - bout the 199

ALL: dy It's all a - bout the green Wan - na be some - bo - dy It's all a - bout the

SUITS:

ALL:

200 green 201 202 203

all a - bout the green!

Men, Women

ALL ABOUT THE GREEN - PLAYOFF

13a

Funky!

4 1-4

5 MEN: 6

It's all a-bout the big bucks, fat checks,

WOMEN:

It's all a-bout the big bucks, fat checks,

7 8 9

mid-night flights to L. A. X. slush funds, high fives, trad - ing stocks and trad - ing wives,

mid-night flights to L. A. X. slush funds, high fives, trad - ing stocks and trad - ing wives,

10 11 12

C. notes half G's buy - ing out the Jap - a - nese Land deals down in Bo - ca,

C. notes half G's buy - ing out the Jap - a - nese Land deals down in Bo - ca,

13 do - ing drinks with I - o - coc - ca!

14

15 MEN: It's all a - bout the

WOMEN: It's all a - bout the

16 wan - na be some - bo - dy

17

18 wan - na be some - bo -

green wan - na be some - bo - dy It's all a - bout the green wan - na be some - bo -

19 dy It's all a - bout the green! Wan - na be some - bo - dy It's all a - bout the

20

21

dy It's all a - bout the green! Wan - na be some - bo - dy It's all a - bout the

22 GLEN: green

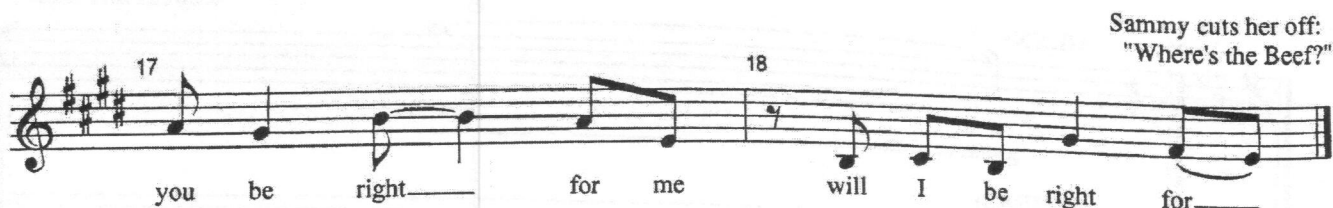
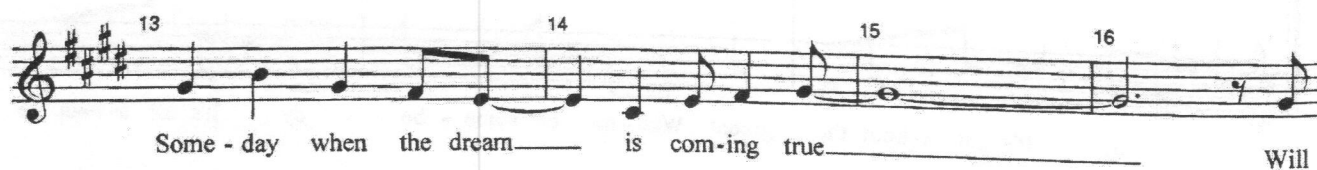
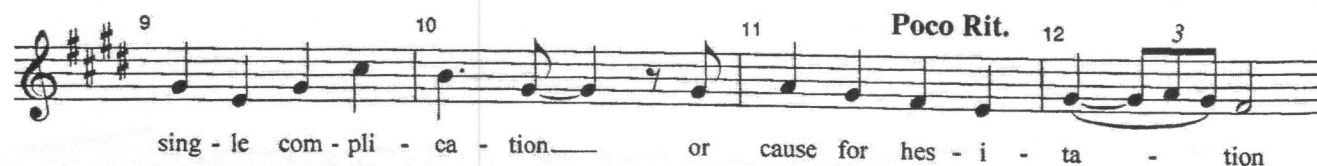
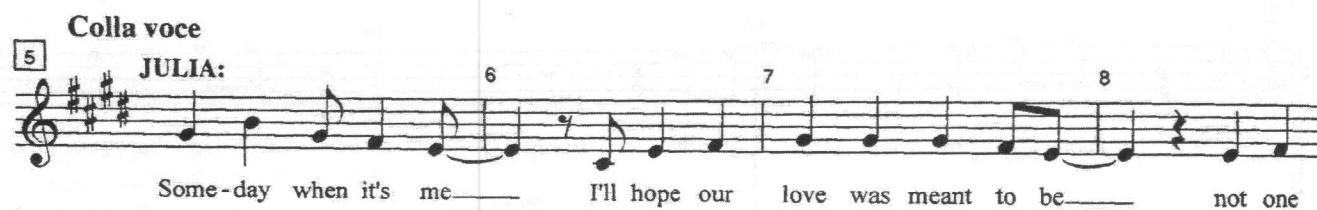
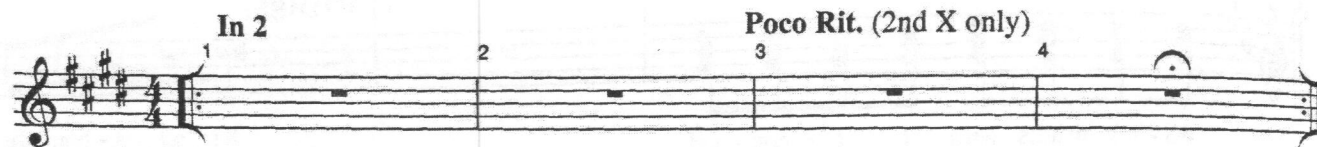
23 Repeat and fade

OTHERS: wan - na be some - bo - dy

Julia

SOMEDAY (Julia's Reprise)

13b

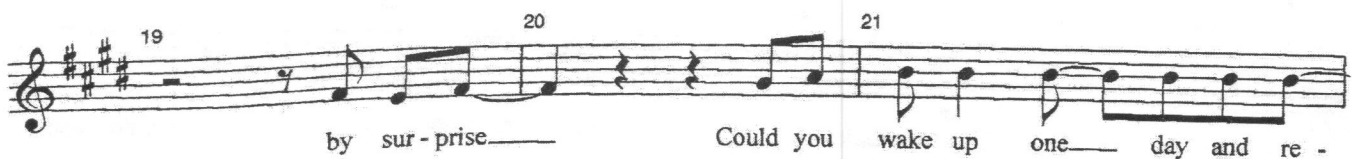
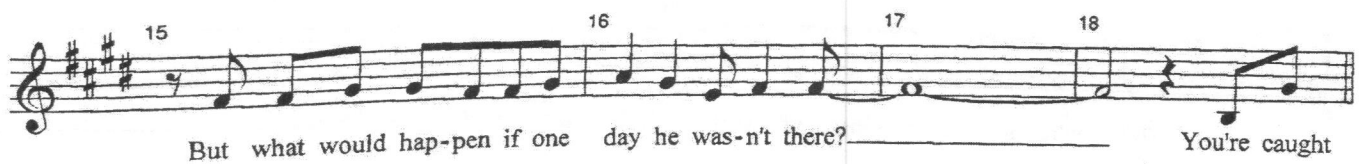
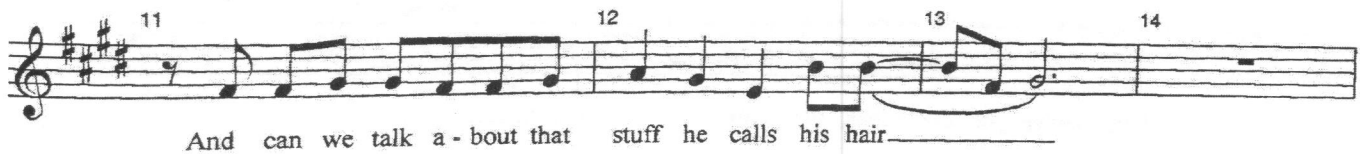
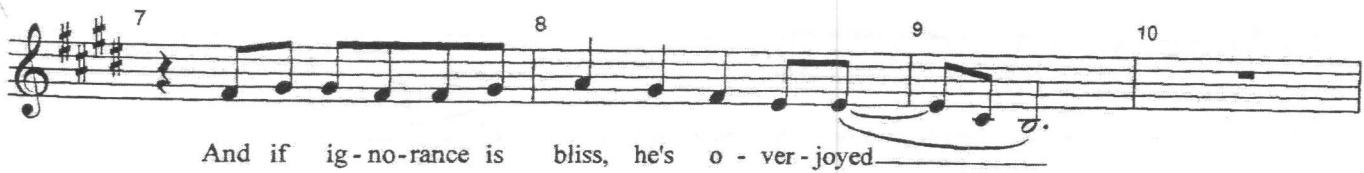
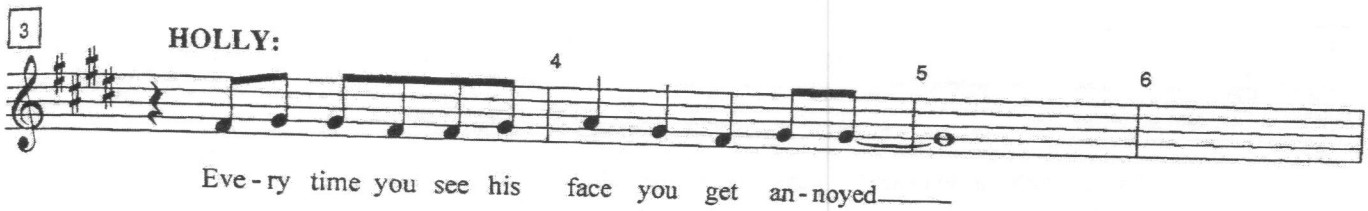
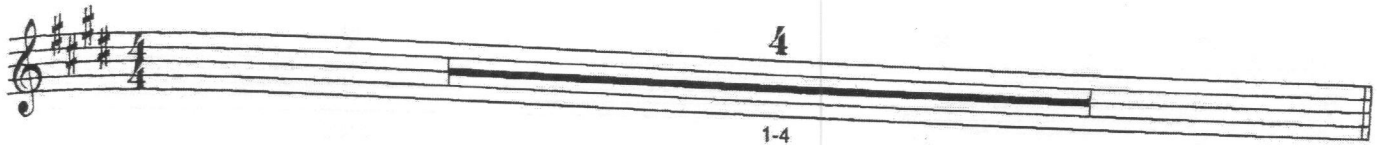


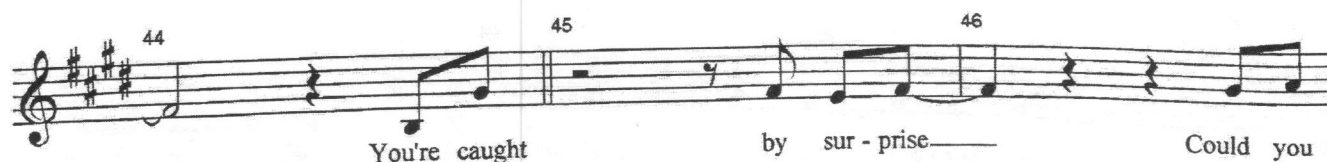
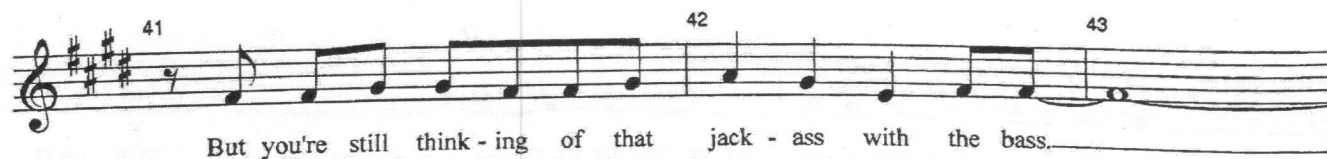
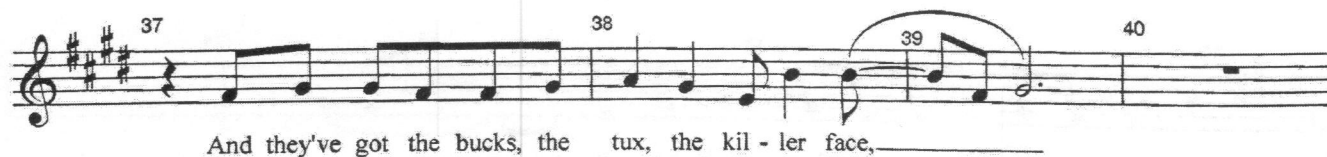
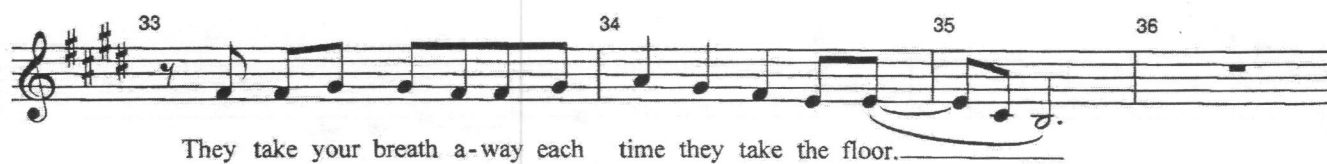
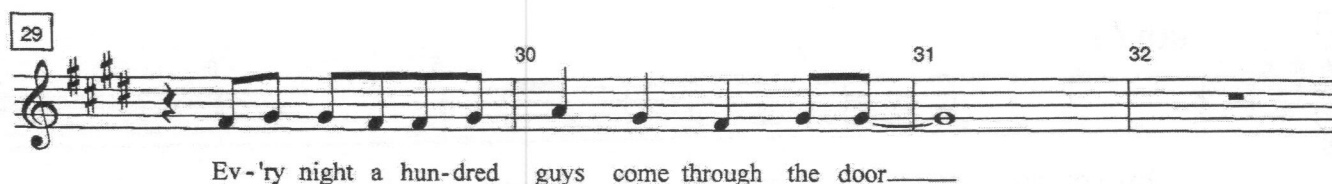
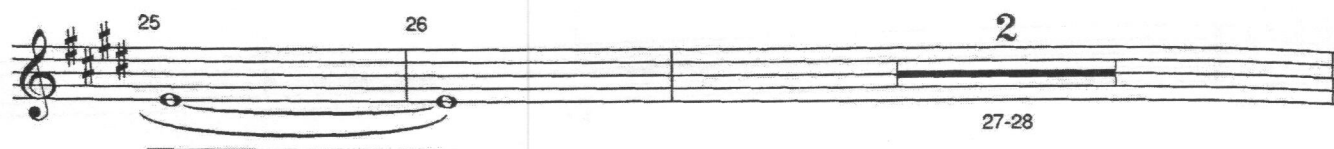
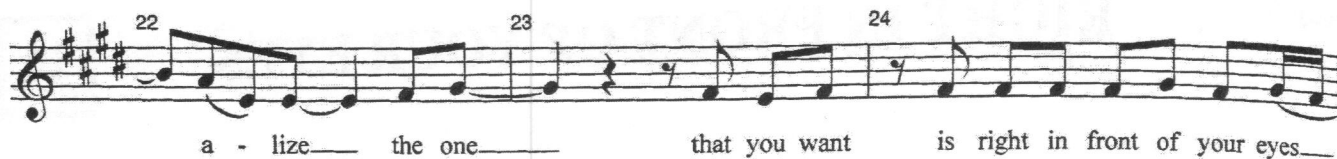
Holly, Sammy

RIGHT IN FRONT OF YOUR EYES

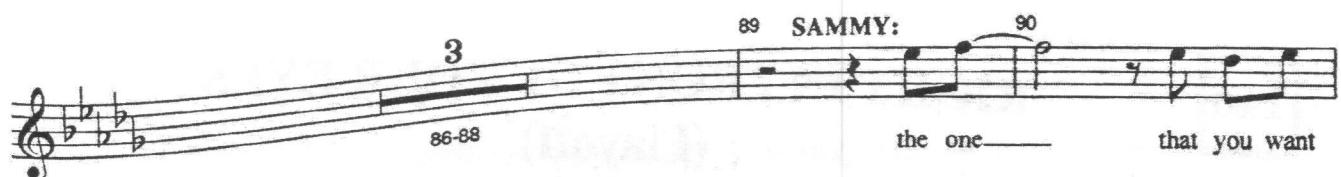
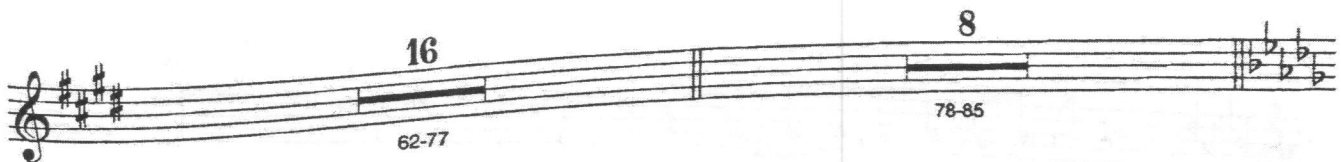
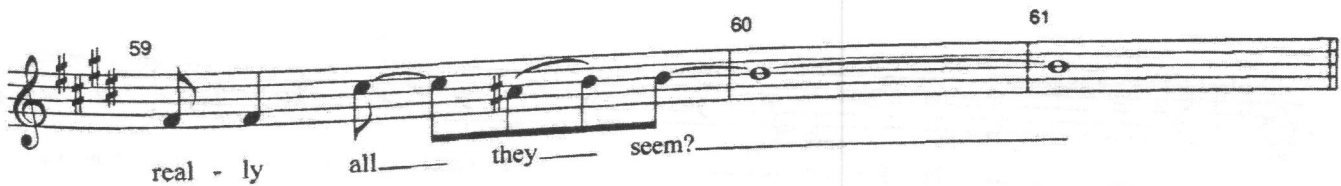
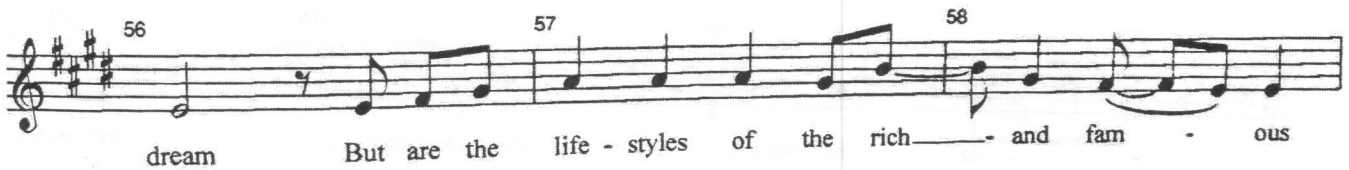
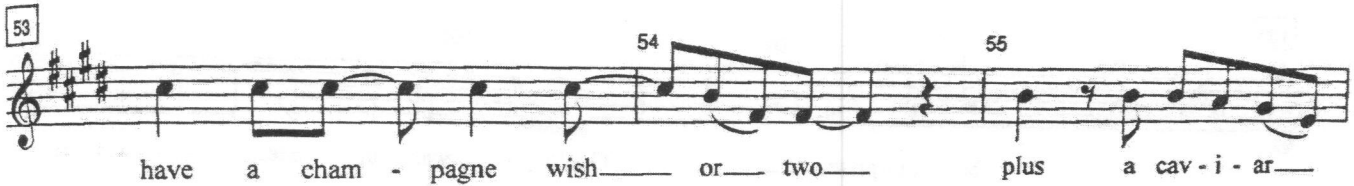
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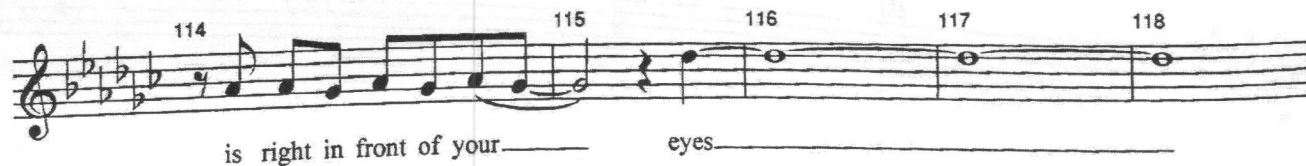
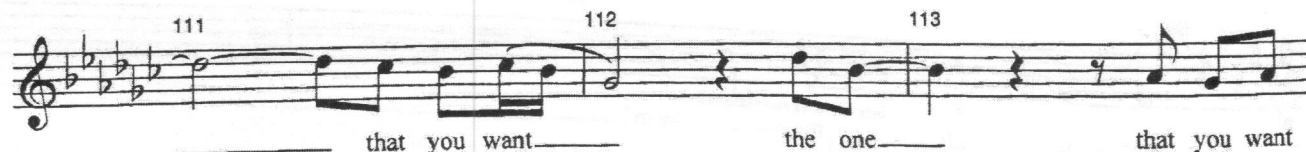
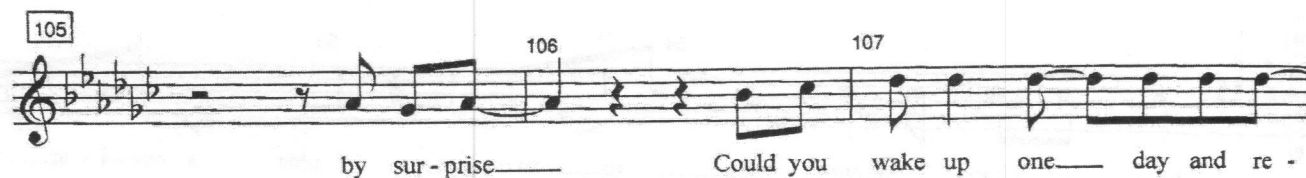
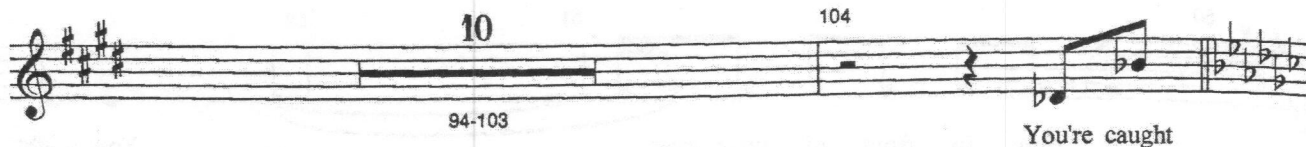
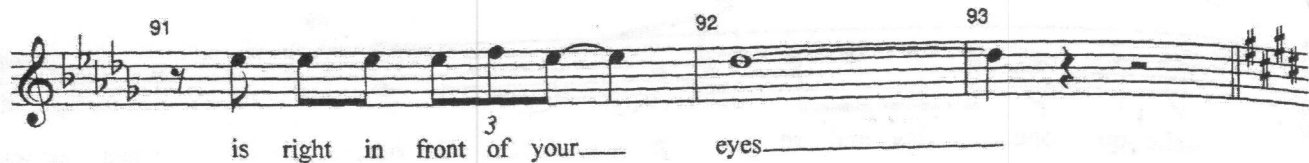
Fast pop ♩ = 146





#14 - Right In Front Of Your Eyes





14a

RIGHT IN FRONT OF YOUR EYES (Playoff)

TACET

#14a - Right In Front Of Your Eyes (Playoff)

Robbie,
Bum, Ricky

ALL ABOUT THE GREEN (Reprise)

14b

Slower than the song

1 Vamp 2 4 5 ROBBIE:

It's all a - bout the

Laid Back

6 7 8

Bud light, bour - bon chas - er Sloe gin fizz and mind e - ras - er Rob Roy, Vel - vet Ham - mer

9 10 ROBBIE: RICKY: 11 RICKY/ROBBIE:

BUM: BOOZE IS NOW MY THER - A - PIST -

One more Al - a - bam - a slam - mer

Rum fizz, lime twist, Booze is now my ther - a - pist -

BUM:

Booze is now my ther - a - pist -

12 ROBBIE: 13 14

Whis - key so - ur No - one cries at Hap - py ho - ur! 'cause it's all a - bout the...

BUM/RICKY:

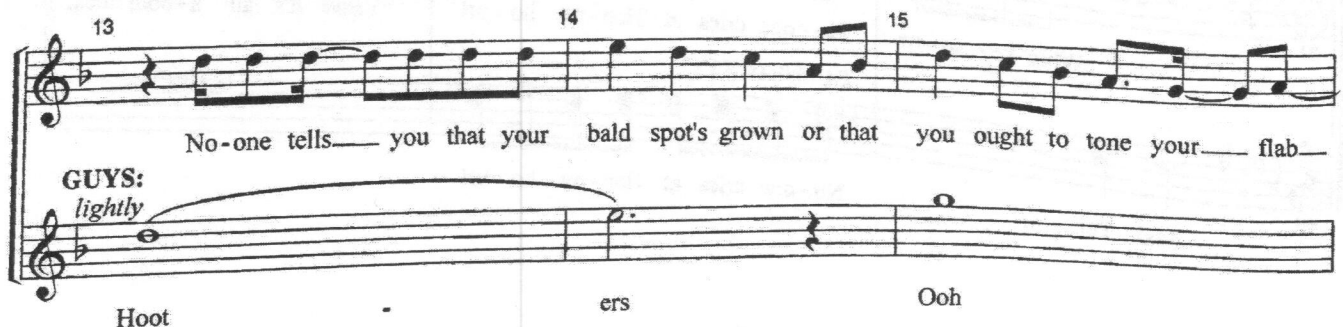
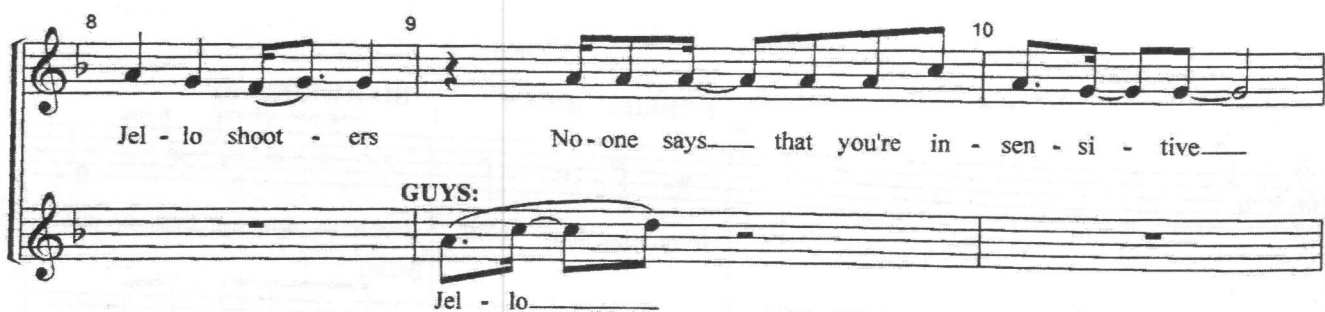
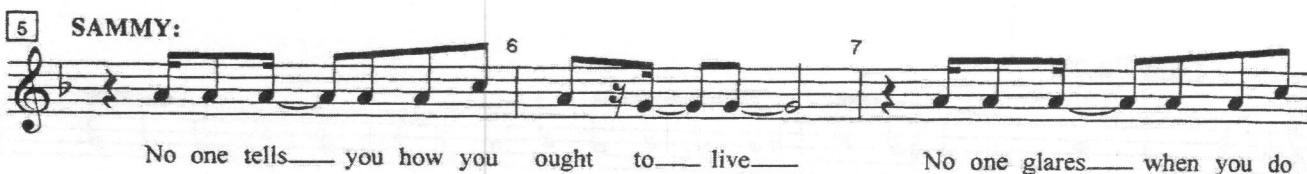
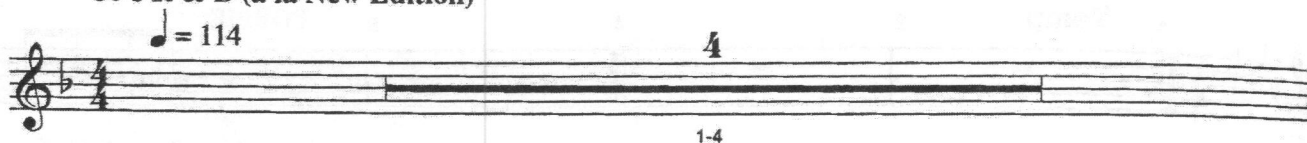
Mai Tai No - one cries at Hap - py ho - ur!

Sammy, George,
Ricky, Bum, Robbie,
Male Ensemble

SINGLE

15

80's R & B (a la New Edition)



16 17

So pour a doub - le gin — Here's

Tone — your flab —

18 19 20

to your doub - le chin! — Yeah, start the par - ty start a tab 'cause you're

Yeah, start the par - ty start a tab

21 22 23

Sin - gle — You are sin - gle — and you'll keep stay-ing sin - gle if — you're

Sin - gle Sin - gle

24 25 26

smart Yeah, you're sin - gle you — are sin - gle — No

If you are smart —

27 28

chick will ev - er moon - walk on your heart

Moon-walk on your heart

29 30

Trust me this is when the good times real - ly start!

this is when the good times real - ly start!

4

31-34

35

SAMMY:

36 37

No-one minds the laun-dry on your floor

RICKY:

No-one pouts with ev-ery

38 39 BUM: 40

No-one tries to clean your por - no drawer

chick you look at

41 RICKY/BUM: 42 43 GEORGE:

"Does my ass look fat?" Bust a move in wom-en's

SAMMY: SAMMY/GEORGE: GUYS: *lightly*

No-one traps you with "Does my ass look fat?" Ooh

44 45 46 *f*

un - der - wear while you're blast - ing Cher or Wham

ooh ooh Cher or Wham! So

47 48

fill your Ran - gers cup the toil - et seat stays up the

fill your Ran - gers cup the toil - et seat stays up the

49 50 **GEORGE:**

fridge gets stocked with beer and spam 'cause you're

fridge gets stocked with beer and spam 'cause you're

51 52 53

sin - gle You are sin - gle not a care in the world can both er

sin - gle sin - gle

54 55 56

you Yeah, you're sin - gle you are sin - gle You can

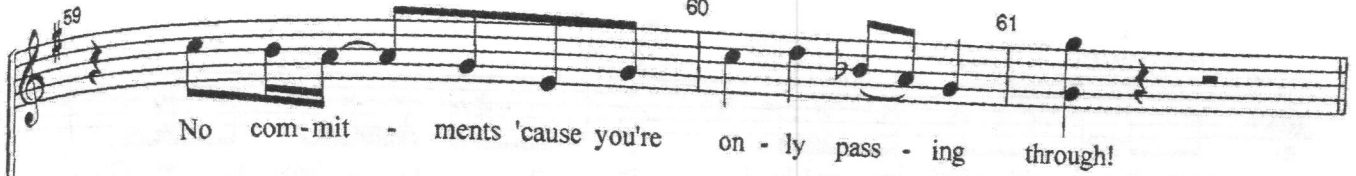
can both er you

57 58

do what you've al - ways want - ed to

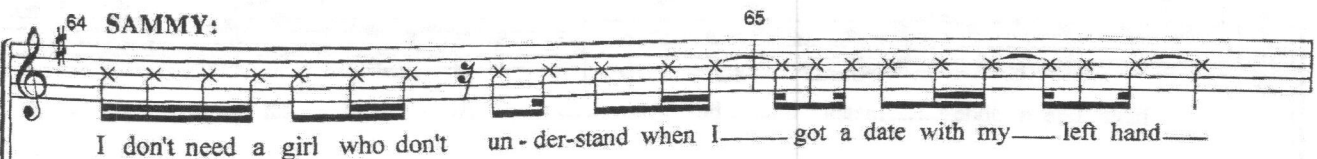
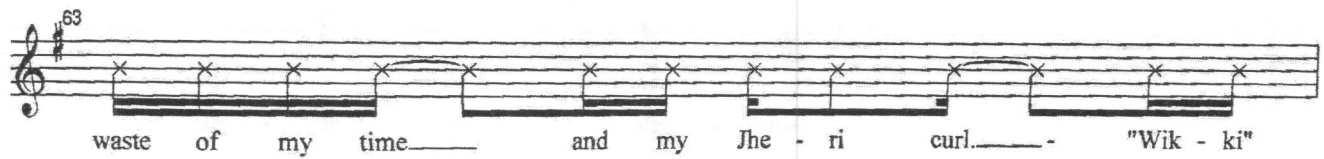
Al - ways want - ed to

+SAMMY/
RICKY/BUM:



RICKY:

Yo,



BUM:

Well I



like the la-dies, hea-ven knows, but in the words of Nietz - sche, "Bros be-fore Hos!"

68 (GEORGE:) 69

don't like a girl who'll cry and bawl In fact, I nev-er liked girls at all!—

70 ROBBIE: 71

Sam-my, Geor-gie, Rick-y, and Bum I'm start-ing to see— where you're com-ing from! -

72 ROBBIE: 73 74

'cause I'm sin - gle— Oh,— yeah, sin - gle— I'll be -

sin - gle sin - gle

75 76 77

have like a dude's— meant to— be have— Al - ways sin - gle, ev - er

Ooh meant to be - have.

78 79 80

sin - gle Sin-gle now and till— I'm in— my grave—

sin - gle

Slower, sensitively

SAMMY:

81 Sin - gle till I — am ly - ing in — my grave. 82 83 84 Though at

81 Sin - gle till I — am ly - ing in — my grave.

85 86 87

times I might want some-one to hold me — tight and prom-ise me that eve-ry-thing-'ll

88 89 90 91 92

Tempo I
ALL:

be al - right — I'll stay sin - gle till I'm rot - ting slow - ly in my lone - ly —

93 94 95 96-97

— for - got - ten grave! —

2

15a

SINGLE
(Playoff)

TACET

Robbie, Julia

IF I TOLD YOU

16

Delicately

$\text{♩} = 112$

3x's

4

$\text{♩} = 122$

9

1-4

5-13

14 Vamp

15 ROBBIE:

16

Wait-ing here un - der - neath your win - dow

17

18

19

20

hop-ing for some kind of sign

Eve-ry move, eve ry ti - ny gest - ure

21

22

23

on - ly proves that you're not mine

I could write you a thous -

24

25

26

and love songs,

search the world for the per - fect tune and rhyme

27

28

29

30

but what good would it do when it seems I'm out of time

54 55 56 57

Her ref-lec-tion says it all Try-ing hard to pre-tend she's eag-er

58 59 60 61

Search-ing for some way _____ to stall _____ So un-sure of the road _____ she's chos - en

62 63 64

Faced with feel - ings her heart _____ should not _____ al - low One thing's cer - tain it seems _____

65 66 3 67 3 68 3 69 **Rall.**

_____ that she _____ just can't _____ turn back now if she can tell her how!

70 **A tempo** **JULIA:** 71 72 73

If _____ I told you _____ all _____ the words _____ I've yet _____ to _____ say _____

ROBBIE:

If _____ I told you _____ all the words

74 75 76

Would _____ they mat - ter _____ or would _____ you sim - ply turn _____

_____ or would _____ you sim - ply turn _____

77 78 79

— and walk — a - way — If — I

— and walk — a - way — If — I hold — you —

80 81 82

hold — you — Do — I

will — you tell — me I — should — go — Do — I

83 84 85 86

chance it or would — it just — be bet - ter not to know?

chance it or would — it just — be bet - ter not to know?

87 88 89 90 91

— Would it just be bet - ter — not to

— Would it just be bet - ter — not to

92 93 94 95 96

know? not to know?

know? not to know?

97 98 99 Rit. 100

Linda

LET ME COME HOME

17

Seductive rock

$\text{♩} = 98$ 4x 4 3 Vamp

4 LINDA: 5

I know I kind of went out with a bang— when I

6 7 8

dumped you out of the blue— But my heart's just like a

9 10 11

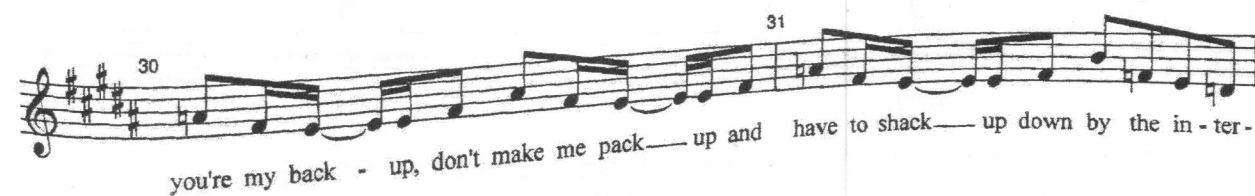
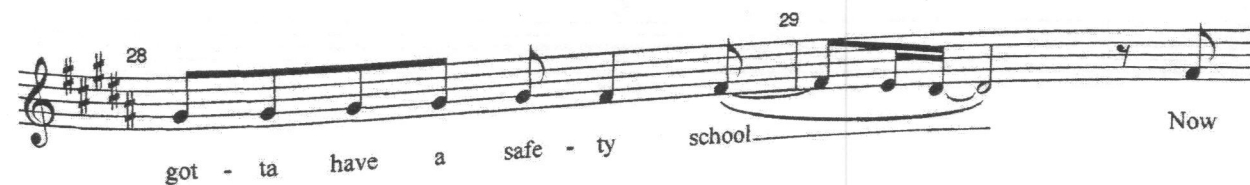
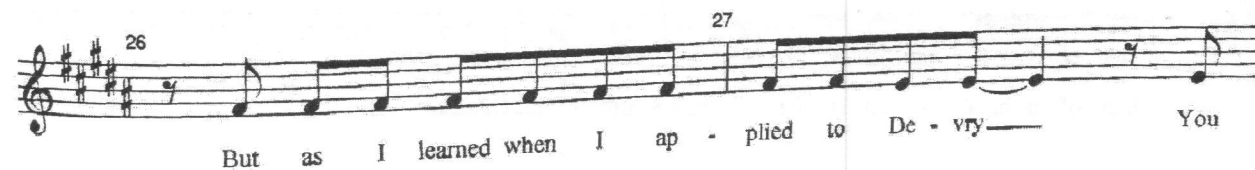
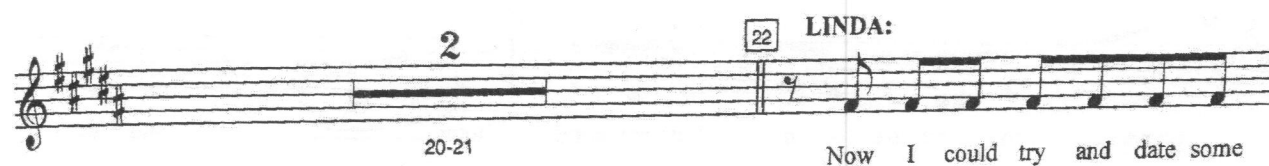
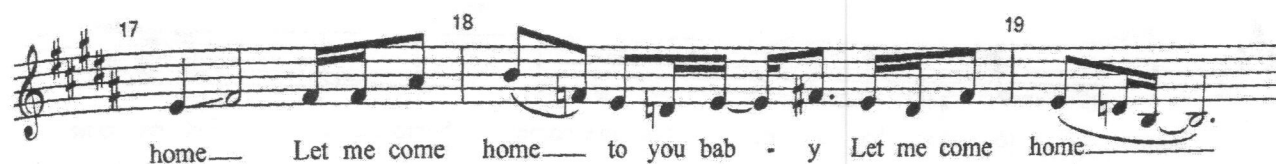
boom - er - ang, — it came right back to you — Now

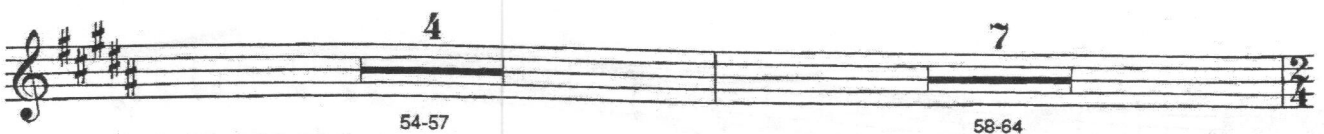
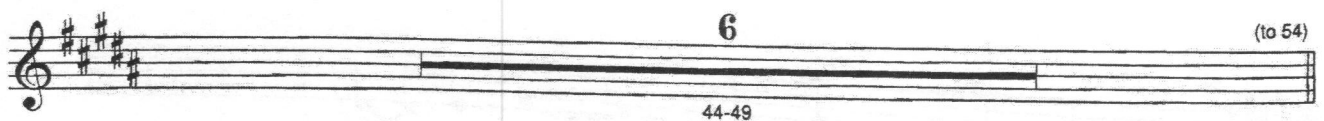
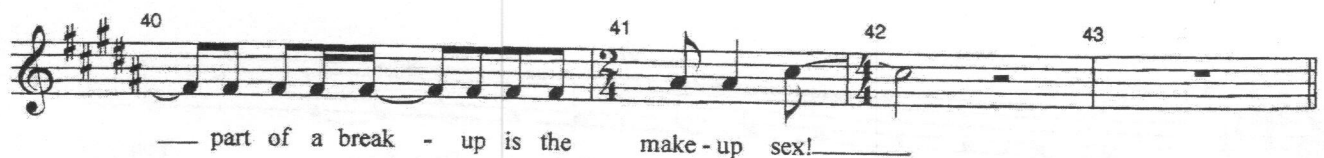
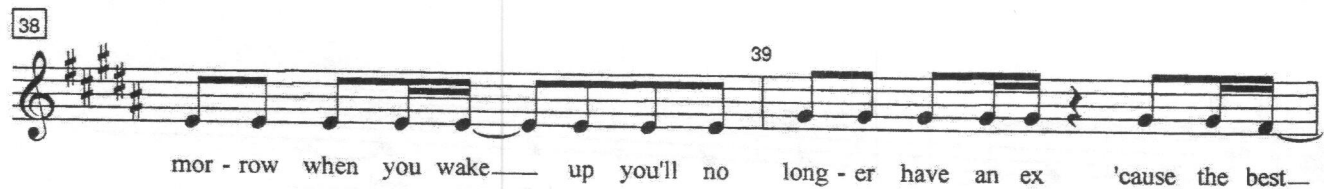
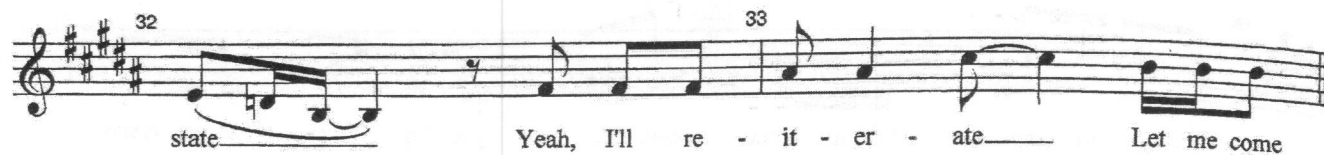
12

I'm con - fess - in' I've learned my les - son, give

13 14

me your bless - in' to come back home to stay — Here's what I'm





70 71 **LINDA:** 72

Let me come home to you ba - by Let me come

73 74

home Let me come home to you ba - by Let me come

75 76

home Let me come home to you ba - by Let me come

77 78 79

home Let me come... Let me come... Let me come

80 81

home!!!

17a

AFTER "LET ME COME HOME"

TACET

George

50 YEARS

17b

10 11 GEORGE:

1-10

Fif - ty years, fif - ty years.

Robbie, Julia,
Rosie

NOT THAT KIND/IF I TOLD YOU (Reprise)

17c

Rubato (in 2) 3 4 ROSIE: 5 **Colla voce**

21 (ROBBIE:) 22 Slight rit. 23 JULIA: 24

— could say — and If — I told you —

ROBBIE: If — I told you —

25 26 27

all — the words — I've yet — to — say — Would — they

I won —

28 29 30

mat - ter — or would — you sim - ply turn — and walk — a - way

- der if — I told you...

31 6 38

32-37 6 ROBBIE: I

39

JULIA:

40 41 42

If I hold you will you tell me I should go?

(ROBBIE:)

won - der if it's true I

43 44 45

Do I chance it or would it just be bet -

won - der if I hold

46 47 48 **Rall.** 49 (to 52)

- ter not to know?

you I won - der

7

52-58

Rosie, George

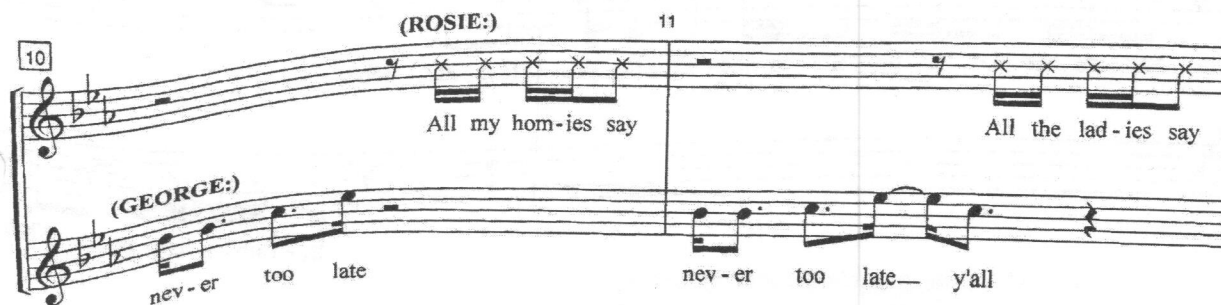
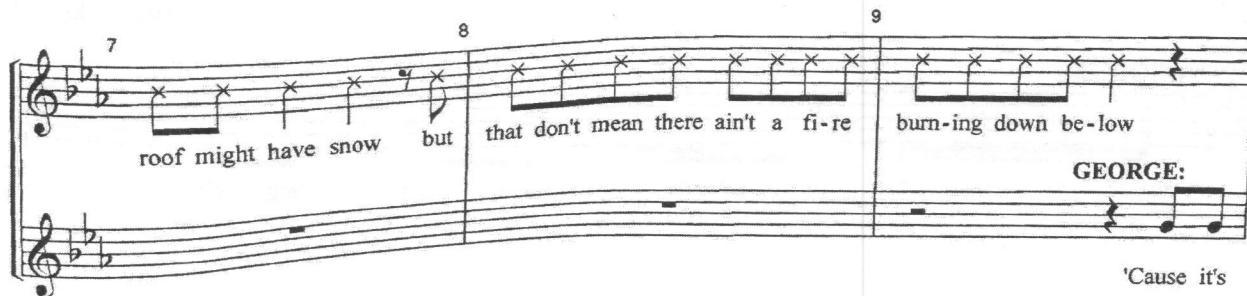
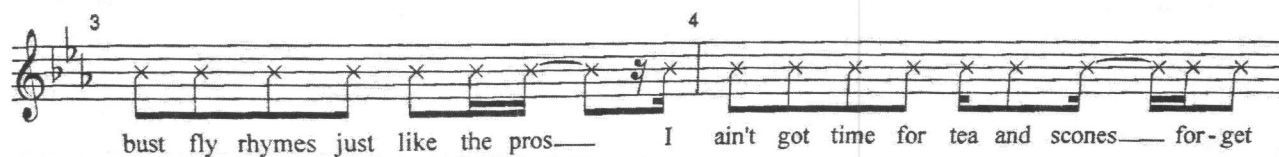
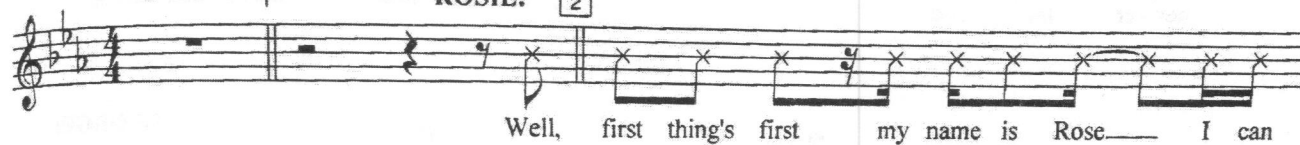
MOVE THAT THANG

18

Old school rap - not fast

♩ = 105

ROSIE: 2



12
Ever-y - bo - dy say nev - er too late to move that thang
nev - er too late nev - er too late to move that thang

2 28
14-15
GEORGE:
Will you

29
stand like a fool just blink - in' and shrug - gin',

30
(ROSIE:) Not the
(GEORGE:) scared to say the truth 'cause you might start bug - gin'?

31 32
"R" to the "O" to the "S" to the "E" Do you feel me, boo?
In - dub - i - tab - ly — When

33 34

"What-chu talk-in' 'bout Wil-lis?"

fear says our dreams might not ful-fill us, just re-ply:

35 36 37

GEORGE:

So you're

38 39

say-in' to take each snag in stride and just pass the dutch-ie on the left hand side?

40 (ROSIE:) 41

Keep it cool— and you won't start il-lin' I'm chil-lin' like a vil-lain.

(GEORGE:)

I know you're not il-lin' Well it's

42 43

All my hom-ies say All the lad-ies say

nev-er too late Nev er too late— y'all

44 45

Ever-y - bo - dy say Ne - ver too late to move that thang

Nev er too late Ne - ver too late to move that thang

2 7

46-47 48-54

55 56 (ROSIE:)

All my hom - ies say

(GEORGE:)

Well it's nev - er too late

57 58

All the lad - ies say Ever - y - bo - dy say

Nev er too late— y'all Nev er too late

59 60

Ne-ver too late to move that thang

Move— that thang!

nev - er too late

61 62

Move— that thang!

Nev er too late— y'all

Nev er too late

63 64

Ne-ver too late to move that thang

Ne-ver too late to move that thang

Word to your grand - mo - ther!

18a

AFTER "MOVE THAT THANG"

TACET

**TRANSITION TO
THE LITTLE WHITE HOUSE**

18b

TACET

18c

WHITE HOUSE UNDERSCORES

TACET

keygan, Imposters

"I BELIEVE..."

18d

IMPOSTERS:

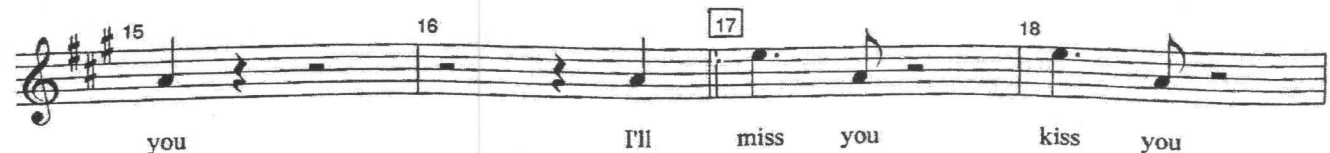
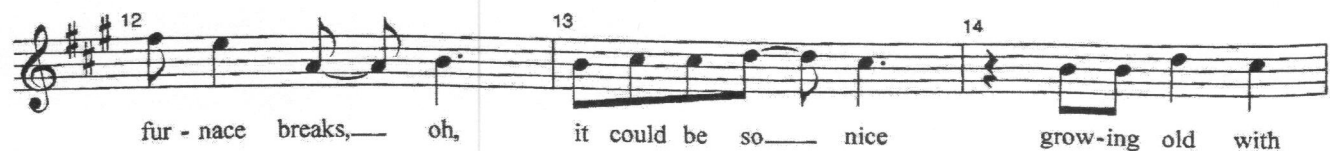
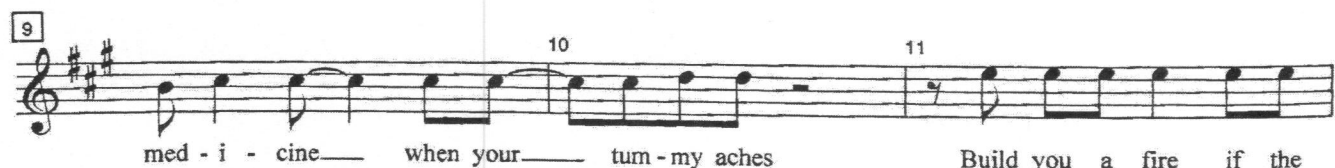
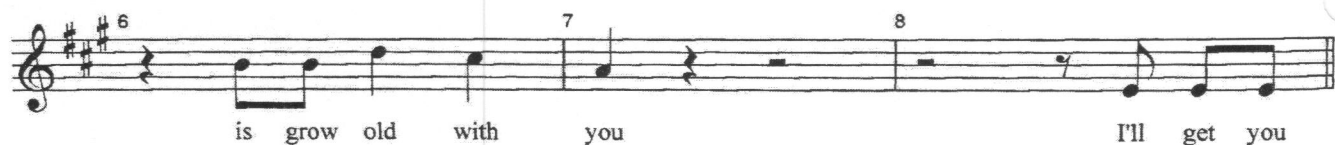
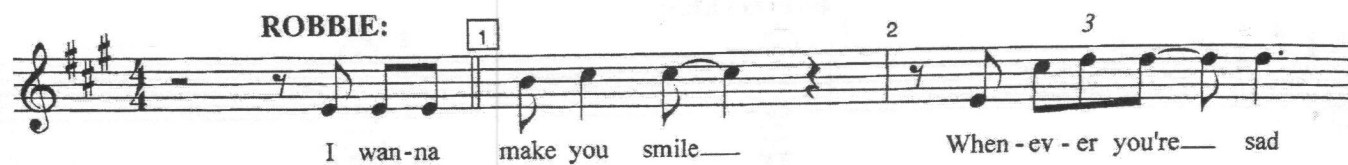
1 Ooh

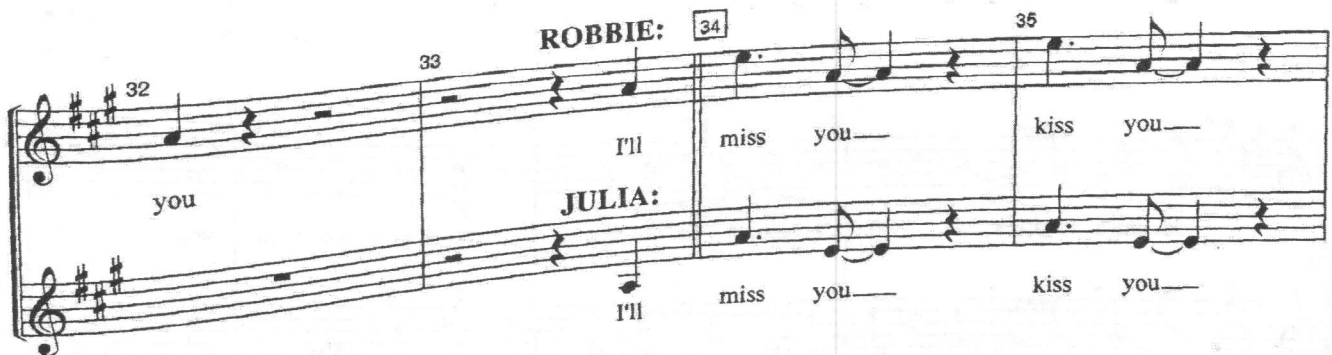
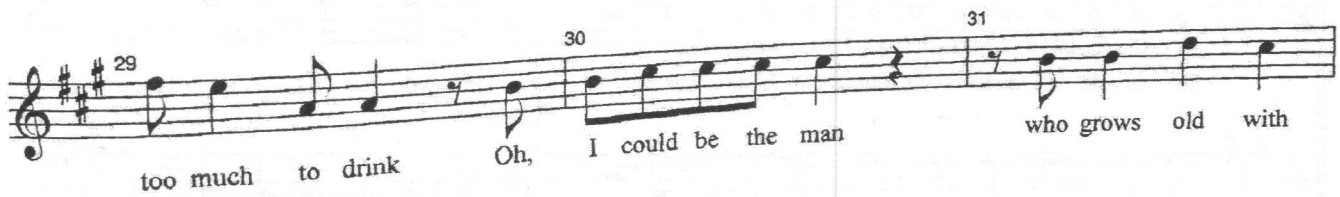
2 Ooh

Robbie, Julia

GROW OLD WITH YOU

19





36 take your shoes off and 37 rub your feet— 38 Need you—

take your shoes off and rub your feet— Need you—

39 feed you— and 40 when we play check-ers I'll 41 let you cheat So

feed you— and when we play check-ers I'll let you cheat

42 let me do the dish-es in our— 43 kit-chen sink 44 Put you to bed— when you've had

let me do the dish-es in our— kitch-en sink Put you to bed— when you've had

45 too much to drink— Oh, 46 I could be the one 47 who grows old with 48 you I

too much to drink— Oh, I could— be the one who grows old with you I

#19 - Grow Old With You

49 wan-na grow old with you 50 51-52 2

49 wan-na grow old with you 50 51-52 2

Detailed description: This block contains the first system of a musical score for two voices. It consists of two staves, both in treble clef with a key signature of one sharp (F#). The first staff begins at measure 49 with the lyrics 'wan-na grow old with you'. Measure 50 contains a whole note. Measures 51 and 52 are marked with a '2' above the staff and a thick black bar below it, indicating a double bar line or a specific musical instruction. The second staff follows the same pattern, with lyrics 'wan-na grow old with you' and measures 51-52 marked with a '2' and a thick bar line.

53 JULIA: 3 54 55

Will you sing at my wed-ding?

Detailed description: This block shows a single staff for a character named Julia. The staff is in treble clef with a key signature of one sharp. It begins at measure 53 with the lyrics 'Will you sing at my wed-ding?'. Measure 54 contains a triplet of eighth notes, indicated by a bracket and the number '3'. Measure 55 contains a whole note. The staff ends with a horizontal line, suggesting a continuation of the melody.

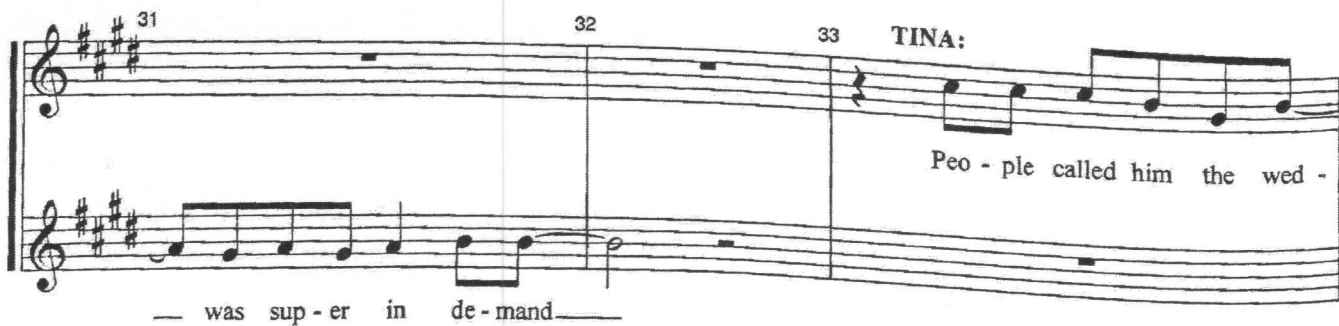
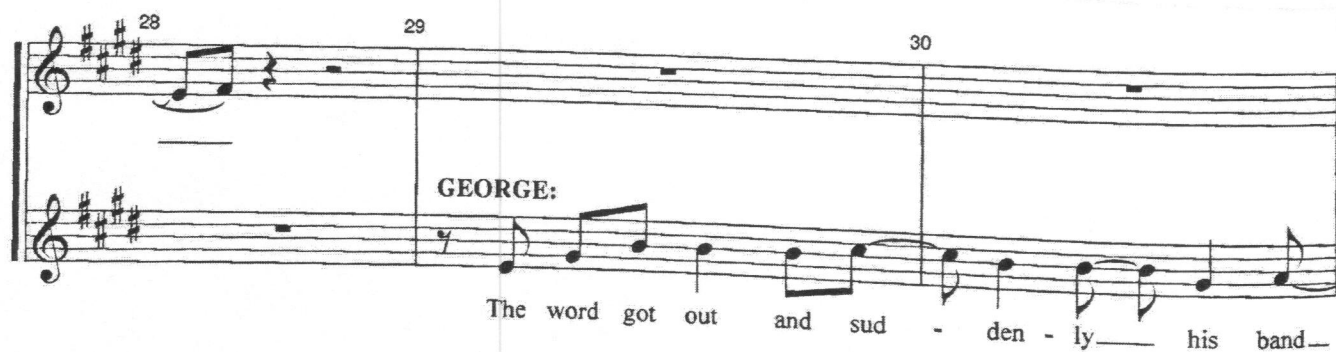
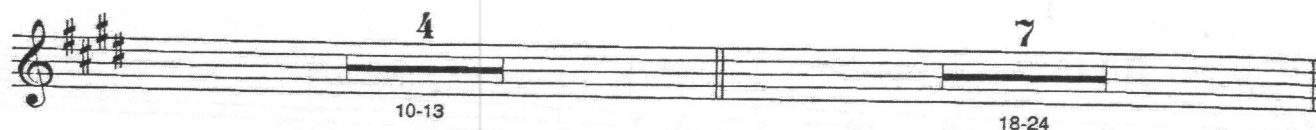
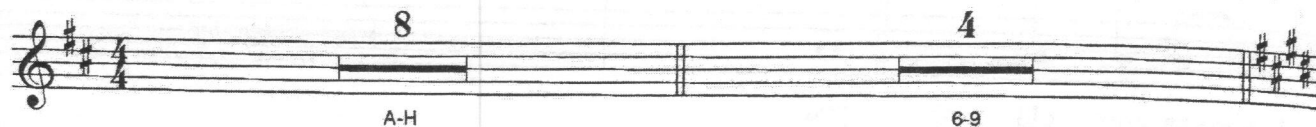
56-57 2 58 ROBBIE: YES!!

Detailed description: This block shows a single staff for a character named Robbie. The staff is in treble clef with a key signature of one sharp. It begins at measure 56 with the lyrics 'YES!!'. Measure 57 contains a whole note. Measure 58 contains a whole note. The staff ends with a horizontal line, suggesting a continuation of the melody.

Full Company
except Linda, Glen

ACT II FINALE

20



34 ding sing - er 35 He sang at wed-dings and 36 so the name— was apt

37 HOLLY: But he got dumped by his fi - an - ce— and then— he just

40 snapped 41 he just snapped 42 he just snapped!—

TINA: he just snapped he just snapped he just snapped!—

43 44 45 CYNDI: He met a girl named - Ju - li - a who saved— 46

47 — him from his tale of wo - oe 48 49 IMELDA: Ar - nel a - kong n' gal -

TINA/HOLLY: Whoa oh oh

50 lan I - mel - da a 51 - sa man ang ban - yo 'nin 52 - yo

TINA/HOLLY:

yo yo yo

53 **BILLY IDOL:** For those of you who speak 54 Fil - i - pi - no 55 You know that things end - ed up

T/H/W/C:

you

56 the way — they should 57 **MR. T** That's the way that the stor 58 **ROSIE:** - y ends Care to dance?

they should

59 **MR. T** Yes, I would 60-63

4

64-70

7

71 **JULIA:** 72 73

If I told you what I'm feel -

ROBBIE:

If I told you what I'm feel -

ALL OTHERS:

If I told you

74 75 76

ing now in - side You'd be cer - tain there's not -

ing now in - side You'd be cer - tain there's not -

in - side There's not -

77 78 79

— a sin - gle thing — that we — should hide — If I

— a sin - gle thing — that we — should hide — If I

— a sin - gle thing — that we — should hide.

80 81 82

hold — you — there's one prob - lem you — should know —

hold — you — there's one prob - lem you — should know —

If I hold — you — should know

83 84 85 86

— If I hold you I might not e - ver let you —

— If I hold you I might not e - ver let you —

WOMEN: Oh

MEN: Oh Oh

87 88 89 90

go! —

go! —

WOMEN:

Nev - er let you go!

MEN: Nev - er let you go! —

91 92 93

WOMEN:

oh oh oh — oh oh oh —

MEN:

So when it's your wed - ding day — and my mus -

94 95 96 97

love will al -

ic starts to play I can guar-an - tee that love will al -

98 99 100 101

ways find you. Oh oh oh oh oh oh

ways find you. Yeah, when it's your wed-ding day all the prob -

102 103 104

'cause

lems melt a - way if you count on me 'cause

105 106 107 108

ROBBIE:

love is what... yes, love is what I

love is what...

109 110 JULIA: 111 112 ALL (except R & J): 113 WOMEN: 114

do I do. I do! do!

MEN:

do!

115 116 117 118 119

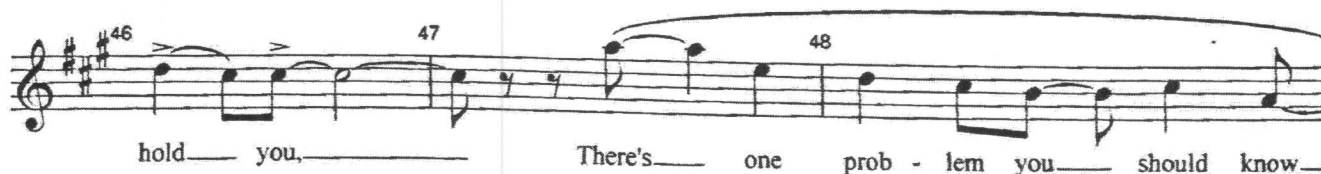
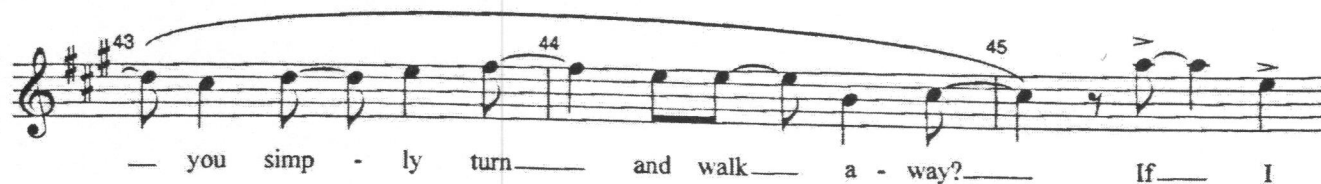
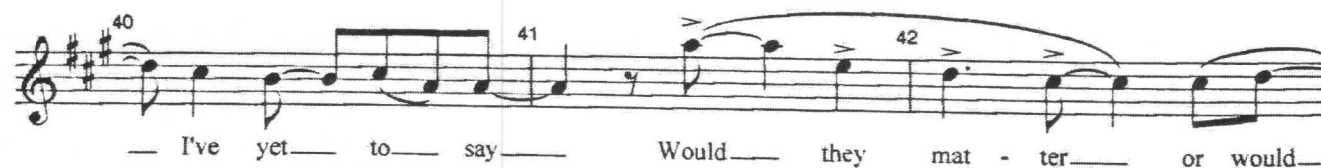
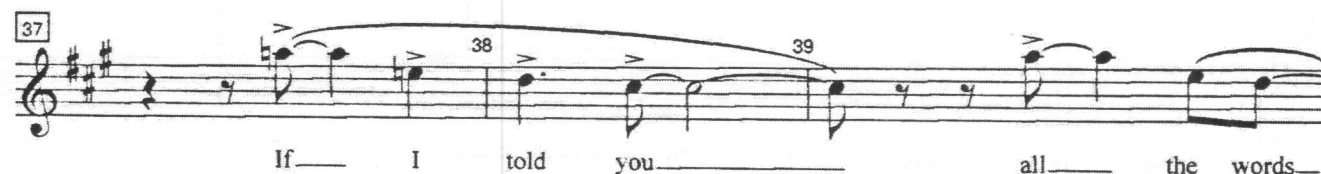
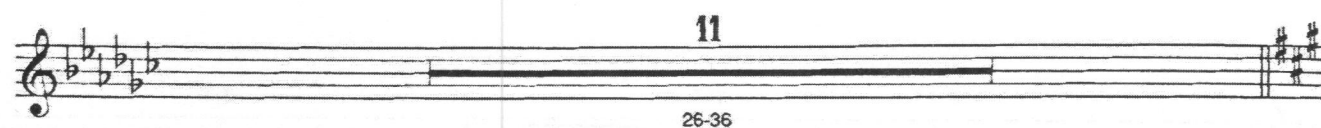
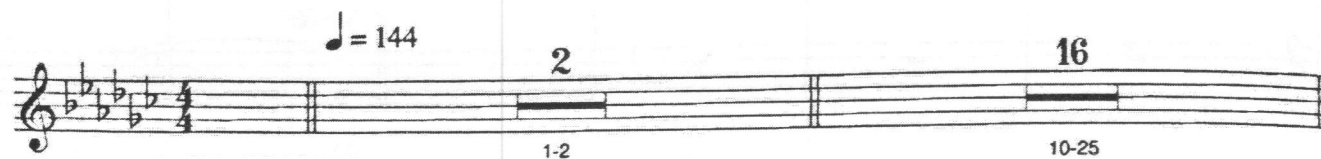
Love is what I do! do!

Love is what I do!

Full Company

BOWS

21



49 If I told you I might not
 50
 51
 52 ev - er let you go.
 53-56

65 **WOMEN:**
 Oh oh oh
 66
 67 oh oh oh
MEN:
 So, when it's your wed-ding day all the prob -

68
 69
 70 'cause
 lems melt a - way if you count on me 'cause

71 love is what...
 72
 73
 74
ROBBIE:
 love is what... yes, love is what I

75 ALL: 76 77 ALL: 78

Do do do do do do— do Love is what I do!

(ROBBIE:) ALL:

do! Love is what I do!

75 ALL: 76 77 ALL: 78

Do do do do do do do Love is what I do!

(ROBBIE:) ALL:

do! Love is what I do!

EXITS**22*****TACET***