

7.4

The Ballad of Mrs. Maloney

by Daniel Nicholas Bilich

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This is true Liberty when free-born men and women
Having to advise the public
May speak free...

Character Breakdown

3 Women / 3 Men / 3 Chorus

__ MILDRED MALONEY, A poet. Age 65-75 - Timeless

__ REGGIE SPHINCTER / THE SPHYNX, Program Director at 7.4 WSTPD. Age 45–55

__ ABIGAIL THORNSWORTH, MILDRED’s first follower. Age 45-55

__ VICKI PRINGLE, Receptionist at 7.4 WSTPD. Age 23–33

__ JOHNNY MALONEY, MILDRED’s nephew. Age 25-33

__ BYRON BEL CANTO, Olympian God of Corporatism – 45-65 - Timeless

__Chorus 1, 2, 3

Concerning the Chorus

A SWAT Chorus of three will be deployed to do Whatever Needs To Be Done, including embodying the NEIGHBORS, WSTPD JOCKS, FCC, etc. In the script the Choral actors are numbered (1), (2), and (3). Thus:

NEIGHBORS: (1) - CECIL
 (2) - BETTY
 (3) - MELISMA

WSTPD JOCKS: (1) - CURT THE FLIRT
 (2) - HOOTER
 (3) - JACKIE – THE LAUGH GIRL

FCC : (1) - CRANSTON
 (2) - JOHNSTON
 (3) – KITTY/DISPATCHER

ENSEMBLE parts are enacted by the ENTIRE CAST.

Settings

Mildred Maloney's Living Room.

Radio Station 7.4 WSTPD.

BELLICORP's World Headquarters high upon Corporate Olympus.

Where and When

The Tri-State Area, a medium-sized city in the United States of America, sometime in the late 20th Century.

Author's Notes

Text in CAPS is to be SUNG or otherwise Musically Heightened.

Resourceful deployment of the CHORUS as a Theatrical SWAT Team is **VITALLY IMPORTANT** to the show's execution.

The music follows the actors, who lead the dramatic wave front.

7.4 – 2.15.2026 MAP

(page numbers per 2.15.2026 Reader's Draft of Script)

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Mildred & Abigail & 7.4

With Great Importance

♩ = 122

Mildred:

Solo Vocal

Se - ven Point Four

piano

gva

5

Ensemble:

Se - ven Point Four?

(8)

9

Mildred:

Se-ven Point Four

(8)

Briskly
♩ = 72

Piano

F#/E B/A E/D G7

Detailed description: This block contains the piano introduction for the piece. It is written in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Briskly' with a metronome marking of quarter note = 72. The music is in a 6/8 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. Chord symbols F#/E, B/A, E/D, and G7 are placed above the staff.

(in an indeterminate place, not yet inside the space of the play)

ENSEMBLE: ♩ = 66 **CHORUS (1,2,3):**

5 G7 C C/E G C

This is the sto - ry of Mil - dred Ma - lo - ney. Her

♩ = 66

Detailed description: This block contains the first system of the musical score. It includes an ensemble part and a chorus. The ensemble part starts at measure 5 with a G7 chord. The chorus begins with a C chord and continues with C/E, G, and C. The lyrics are 'This is the sto - ry of Mil - dred Ma - lo - ney. Her'. The tempo is marked ♩ = 66. The piano accompaniment is shown in both treble and bass clefs.

8^{rb}.....

ABIGAIL: **BEL CANTO:** **ABIGAIL & JOHNNY:** **VICKI:**

9 C C/E

neigh - bors, Her num - ber. My num - ber Her num - ber A

(8).....

Detailed description: This block contains the vocal parts for Abigail, Bel Canto, Abigail & Johnny, and Vicki. It starts at measure 9 with a C chord and continues with C/E. The lyrics are 'neigh - bors, Her num - ber. My num - ber Her num - ber A'. The piano accompaniment is shown in both treble and bass clefs.

REGGIE: **ENSEMBLE:** **CHORUS (1,2,3):**

12 G C G/B F/A G C/E

ham - mer, A nail. Mrs. Ma - lo - ney wrote bea - ti - ful po - ems and

Detailed description: This block contains the musical score for Reggie, the Ensemble, and the Chorus. It starts at measure 12 with a G chord and continues with C, G/B, F/A, G, and C/E. The lyrics are 'ham - mer, A nail. Mrs. Ma - lo - ney wrote bea - ti - ful po - ems and'. The piano accompaniment is shown in both treble and bass clefs.

ABIGAIL:

15 F C/E G⁷ C/B \flat B \flat ⁷

worked at the church 'till we threw her in jail.

MILDRED: 7.4
7.4
7.38905609893165454321...

CHORUS (1 2 3): You should be heard
Tell the whole world
Tell it again
7.4

20 F/E G \flat /E

BEL CANTO: 42 percent...
63 percent...
12 percent... **BIG LOW C# IN BASS UNDER BEL CANTO**

24 G/F A \flat /G \flat

ABIGAIL: This...This is True...True...
This...This is Liberty...

8th

REGGIE:

ENSEMBLE:

27 $\text{♩} = 80$ Db

We are Star-dust We are Gol-den Oh Mis-sus Ma-lo - ney What have you

8vb

31 Eb F Ab/Eb Db

done for to de-serve such a cruel fate?

35 G G7 C

38 JOCKS: Johnny's BOSS: C'mon Johnny, let's go, let's go!

$\text{♩} = 118$ E

Beau-ti - ful peo - ple drink Bel - li - cose Beer!

$\text{♩} = 118$ E

to 1/1/2 Here In the Workplace

Here In the Workplace

JOCKS: **BOSSSES (variously):** Wake up, wake up,
c'mon Johnny, let's go, let's go!

Gritty $\text{♩} = 65$

Vocal

Beau-ti - ful peo-ple drink Bel-li-cose Beer!

JOHNNY (early morning voice):

6 F7

Eigh-teen doz-en ros-es, Bun-dled in a box, That ra - di - o keeps hurt-in' me,

9 Eb7 Stronger Bb7

Jack ass jocks. Clock is runng back-wards, with three more hours to go

BOSSSES: Pick it up, Johnny boy,
you're packing too slow!

CURT: Hey Vicki - Vicki Sweetheart...

12 Eb Db Ab Bb C7

VICKI:

16 C7

Mom - ma calls me Vick-i, Vick-i with an "i." Mom-ma's dar-ling Vick-i makes the

JOCKS:

VICKI:

JOCKS:

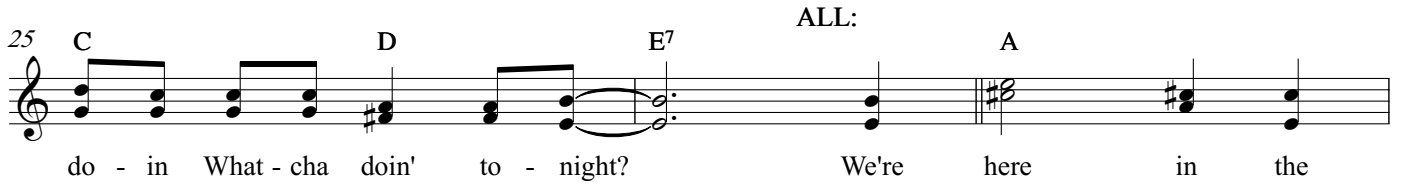
19 Bb7 F7

big boys cry. Lots of us are cry-ing. No one's got it right_ Hey

22 Bb Ab Eb F G F

Vick-i! what-cha doin? what-cha doin? what-cha doin? Hey Vick - i look at me, what-cha

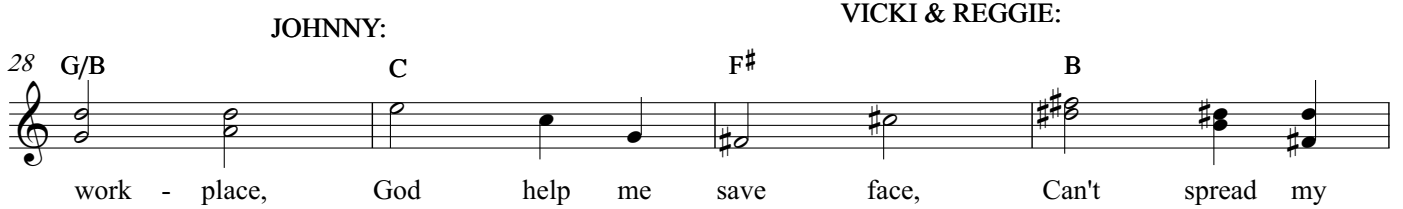
25 **C** **D** **E7** **ALL:** **A**



do - in What - cha doin' to - night? We're here in the

JOHNNY: **VICKI & REGGIE:**

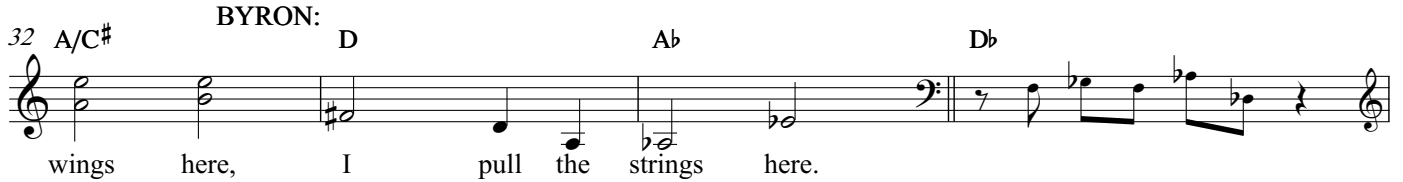
28 **G/B** **C** **F#** **B**



work - place, God help me save face, Can't spread my

BYRON:

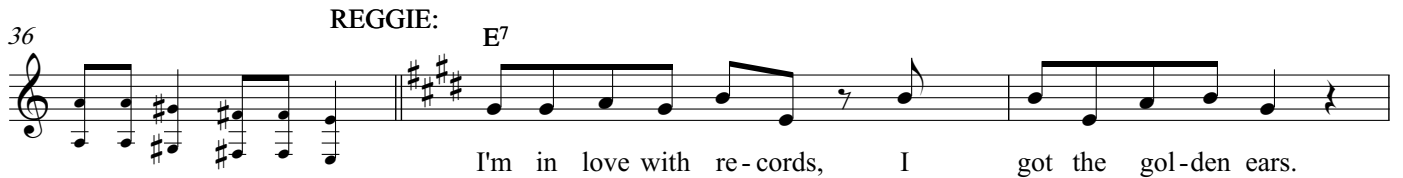
32 **A/C#** **D** **A \flat** **D \flat**



wings here, I pull the strings here.

REGGIE:

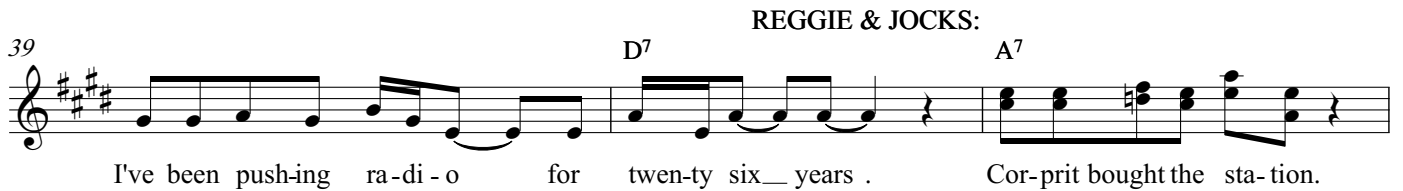
36 **E7**



I'm in love with re-cords, I got the gol-den ears.

REGGIE & JOCKS:

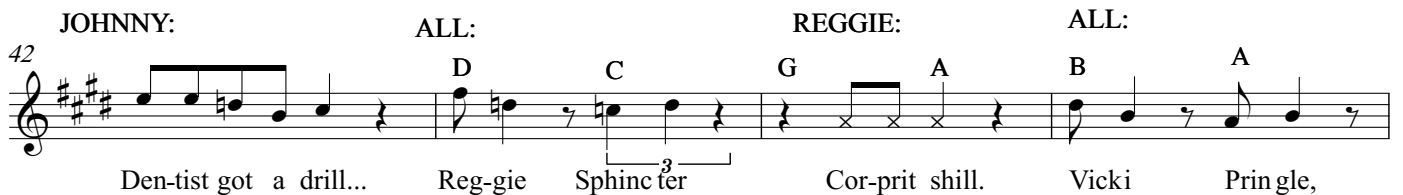
39 **D7** **A7**



I've been push-ing ra-di - o for twen-ty six_ years . Cor-prit bought the sta-tion.

JOHNNY: **ALL:** **REGGIE:** **ALL:**

42 **D** **C** **G** **A** **B** **A**



Den-tist got a drill... Reg-gie Sphinc fer Cor-prit shill. Vicki Prin-gle,

VICKI: **ALL:** **JOHNNY: There I was, back in the Tri-State area.**

46 **E** **F#** **A \flat** **G \flat** **D \flat** **E \flat** **F**



Single still, John-ny Ma-lo- ney...

JOHNNY (cont'd): It was embarrassing, 28 years old, living with my parents again.
I got a job - a really pitiful job - packing flowers for a wholesale florist ridiculously early in the morning...

50 **E \flat /F** **F** **A \flat**



to 1/1/3/1 - Johnny Narrative

There I Was - Home

(JOHNNY'S NARRATIVE)

ENSEMBLE: JOHNNY: ...there I was - Home - back in the Tri-State Area. I got a job - a really pitiful job - Johnny Maloney...

Elevated $\text{♩} = 126$

Piano

packing flowers in boxes for a wholesale florist,
ridiculously early in the morning.

Roses, Gerbera, Birds of Paradise, Alstroemeria,
you name it, I packed it...

6 *gtr*

So I brought flowers to everyone - to my mom- to my dad...

One day I took a dozen red roses over to
my Aunt Mildred's house.

12

Mildred writes poems...

...really special poems...

2 17

D Am/D Bb

MILDRED :

BETTY (2):

20

$\text{♩} = 76$

Once up - on a time there was Ma - gic Ma - gic

Bb/Ab Eb /Db

rit.

CECIL (1):

MELISMA (3):

MILDRED:

MILDRED & NEIGHBORS:

23

Ma - gic Ma - gic Co - lor Reds and Blues and Smil - ing Yel - lows...

/Cb /Bb Ab /Gb F Db

8^{vb}

MILDRED:

MILDRED & NEIGHBORS:

27

Fil - ling the world with mil - lions of co - lors Mil - lions and Bil - lions and

Db

(8)

Tril-lions of co-lors Here and Now and Here and Now and Here and Now and

E♭ /D♭ /C♭ /D♭ E♭ /D♭

8^{va}

JOHNNY: So one day after work I brought a dozen roses over to my Aunt Mildred's house and there were people out front banging on the door.

Here and Now...

/C♭ /D♭ E♭ D♭/E♭ G♭

♩ = 126

(8).....

The phone kept on ringing. It seems Mildred's friend Abigail had convinced Mildred that she needed to share her poems with the whole world...

G♭/F♭ D

ABIGAIL: That's not how it happened. **JOHNNY:** Me and Abby, we've got this thing... **ABIGAIL:** We have not.

C/D D F

I Met Mildred At the Church...

(Abigail's Narrative)

JOHNNY:

That's not how it happened. Me and Abby, we've got this thing...

ABIGAIL:

We have

♩ = 126

8va

Piano

4 not... I met Mildred at the church. She worked there in the office part time, and I had started a poetry reading...

8 group on Tuesday afternoons.

One Tuesday I was there with some of the ladies, and

Mildred shared one of her poems with us.

11 Well, the ladies just loved it.

Truth be told, I was

jealous.

You see, I taught Middle School Civics and Creative Writing for

16 28 years and nobody ever reacted to my poems that way.

Anyway, I asked Mildred if she had any more and insisted she share them with the group.

A

She did, and you know, the rest is history. The ladies loved them. People found out. Soon she had fans and

19 $\text{♩} = 132$

admirers all over town and eventually, Johnny, eventually *they* started to

23

beg her to share her poems even more - out in public. In fact, it was getting to be a bit of a

26

problem for Mildred - people were knocking on her door, calling on the phone at all hours.

29

MILDRED:
Cecil, Melisma....

B

8vb -----]

It was getting out of hand.

MELISMA:
Mildred, we're so sorry to bother you like this, but we need to tell you about Betty Belfrey.

32 $\text{♩} = 100$

You heard she fell down again? **MILDRED:** No...! **CECIL:** She's really depressed. The only thing that

36

ever cheered her up was coming over here to listen to you and your poems... **MELISMA:** But now she can't because she hurt her hip. Could you possibly let Cecil drive you over to...

39

...Betty's house to visit? Maybe even write a little poem for her?

42

ABIGAIL: That's the way it was...and it was too much.

I'm so sorry to bother you...

46

ENSEMBLE:

I had an idea. What if we could just get Mildred's poems onto the radio? On the ra - di - o On the

50

53

Ra - di - o We are all to - ge - ther on the Ra - di - o

ABIGAIL: Here's where I need to say something Mildred has a favorite number. 7.4...Don't ask me why. 7.4...7.4...
about my friend Mildred Maloney.

56

...that's where Mildred's poems come from, 7.4, so when I suggested putting her poems the radio she said...

60

MILDRED:
Don't radio stations have Numbers?

ABIGAIL:
Numbers?

MILDRED:
Numbers.

64

Like 7.4

Of course, if I were to put my poems on the
Radio, it would have to be at 7.4, because that's where my poems

68

come from.

ABIGAIL: It turns out there was a local radio station already broadcasting at 7.4. Had been for years...

72 (8)⁻¹ ♩ = 80

75 **ENSEMBLE:**

Se ven Point Four Dou - ble - U S! T! P! D!

77 ♩ = ♩.

All of the Hits! Right af - ter This! Beau-ti - ful Peo ple drink Bel - li - cose Beer

D

D

8^{vb}-----]

79

Bel - li - cose Beer helps the whole world feel young Al - co - hol's fun. So

81

pull out your wal-lets and drink! Drink Bel - li - cose Beer!

8^{vb}

ABIGAIL: Mildred insisted we ask...

83

(at WSTPD)

VICKI PRINGLE: These two ladies walked into the station. It was a busy morning. Reggie was pulling together some kind of promotion again, and I was holding down the fort.

86

8^{vb}

89

(8)-----

to 1/1/3/3 Vicki Narrative

These Two Ladies Walked Into the Station

(VICKI'S NARRATIVE)

Late 20th Century Sexy Hip

♩ = 118

ABIGAIL: Mildred insisted we ask.

F#7

VICKI: These two ladies walked into the station.

Lead Sheet

It was a busy morning.

Reggie was pulling together some kind of beer promotion again, and I was holding down the fort.

5 E7

G#7

REGGIE: ...Vicki runs the place. I'm the boss, but these days Corporate has me bouncing around so much that Vicki is the only person who really knows what's going on.

9 C#

B

E

F

F#

G

G#7

VICKI: Reggie hired me.

I think he liked my voice...

13

REGGIE: I did.

(beat)

I do.

VICKI: Anyhow, I run the place.

REGGIE: She runs the place.

17

VICKI: So - these two ladies walk in.

They're from the Saint Brigit of Kildare Poetry Club and they want to know if they can use the...

21 C7

Bb7

24 ...radio station a couple of times
a week to broadcast poems. **D7** I'm thinking – this is 7.4 WSTPD
the Classic Rock that Never Stops – **G** **F**

and I say 'maybe this isn't
the right kind of station'... **MILDRED:** But you're using my number. **VICKI:** Your number.

28 **Bb** **Cb** **C** **Db**

MILDRED: Seven point four.
That's my number. **VICKI:** That's our broadcast frequency. 7.4 is licensed to WSTPD.

32

MILDRED: Well, It's my number too,
but I'm willing to share. **CURT (1):** She's willing to share..

HOOTER (2): She's willing to share...

37 **A7**

CURT: Hey Vicki, sweetheart, are you willing to share...? **VICKI:** (to the AUDIENCE) Just then Reggie
steps into the room...

42 **E7**

VICKI: (to REGGIE) Reggie, maybe you can help me with
this one. Ladies, this is Reggie Spincter...

46 **HOOTER (2) (mock trumpet):**

Dah da a dut dut dut Daahhh!!!

...our Program Director.

REGGIE: What can I do for you ladies?
F#/C

50

8vb

VICKI: Reggie, these ladies write poems, and they'd like to broadcast here at WSTPD a couple of times each week.

REGGIE: Vicki?

VICKI: Uhm..hmm...?

REGGIE: Ladies, we're a...

...Classic Rock station, so I don't know much about poems...but if you'd like to leave a ...

...cassette with Miss Pringle, I'll make sure to take a listen.
Or maybe you should just try someplace else...

MILDRED: But your number is 7.4 and
that's my number too.

8va

3

Your station has my number.

VICKI: I had to send the ladies away. But I sure
remembered. The guys kidded me about it...

3

71 **CURT:** E

Hey.....Vic - ki You got some po-ems for me,___ Vicki?

HOOTER: Poems for me Vicki!

1/1/3/4

JACKIE: Ha Ha Ha Hee Haw Ha Ha

JOHNNY: So I showed up with the roses at my Aunt Mildred's house...

76 $\text{♩} = 122$ **F**

...and like I said, by then it was getting totally crazy...

JOHNNY: People were knocking on the doors and windows.

79 **ENSEMBLE:**

Oh Mis-sus Ma-lo - ney___

Eb/F *Db* *8vb*

83 **ENSEMBLE:** **JOHNNY:** The phone was ringing.

Do tell it a - gain___

Eb *8va*

(8)-----

85 **ENSEMBLE:**

Yes, Mis-sus Ma-lo-ney You should be heard Tell the whole world Tell it a-gain!

Db Eb F Ab

8vb

JOHNNY: I'm a musician. (beat) And I'm pretty good
with amplifiers and wires and stuff and... well...I had an idea...a really BIG idea...

8va
F/Eb

88

(8)

ENSEMBLE:

95

Oh Mis-sus Ma-lo-ney What have you done for to de-serve such a cruel

Db Eb

8vb

(8)

fate?
F

Ab/Eb

Db

100

G7

G7/D

MILDRED: Johnny Maloney, my dear nephew, do you mean to tell me that you can
build a radio station right here in my house?

102

$\text{♩} = 112$ Bb/C

8^{vb}-----|

to 1/1/4 The Word

THE WORD

♩ = 90 Db

Singers

Oh Mrs. Ma - lo - ney What have you done for to de -

Piano

4

T. serve such a cruel fate?

Pno.

F

Ab/Eb

7

T.

Pno.

Db

G7

G7

MILDRED: Johnny Maloney, my dear nephew, do you mean to tell me that you can build a radio station right here in my house?

♩ = 100

9

Pno.

Bb/C

JOHNNY: That's right, Auntie Mildred. I think the guest room would be the best place.

12 Ab/Bb ABIGAIL:
Mildred, your

Pno.

MILDRED: Abigail, please tell them I'm busy right now...I...

14 fan club is at the door again. Bb/C

Pno.

want to hear what Johnny has to say about the radio. **JOHNNY:** Well, it won't be as powerful as WSTPD, but I'll make it...

16 Db/Eb

Pno.

...work, all right!

MILDRED: And could I broadcast at any number I choose - like 7.4? F#+

JOHNNY: Whatever you'd like.

19 Cb/Db

Pno.

22

T. **MILDRED:** Se - ven Point Four_ ...Such a beau - ti - ful num - ber!

Pno.

ABIGAIL: Mildred! You shouldn't pay any attention to that Johnny, he'll be making trouble for sure.

25 F/G

Pno.

MILDRED: But Abigail, what else am I to do? People keep knocking
The phone's been ringing off the hook. at the door - they...

27 Eb/F F/G

Pno.

...all want to hear my poems. And when I asked for my turn to broadcast at that WSTPD, they...

30 Ab/Bb

Pno.

...laughed at me Told me 7.4 was *their* number. **JOHNNY:** They laughed at you, did they? Auntie

33 Gb/Ab Cb/Db

Pno.

Mildred, if you let me help, we'll
show them a thing or two.

JOHNNY:

MILDRED:

36 F/G

T.

You just say the Word... It will real-ly work?

Pno.

JOHNNY: Of course it will work!

ABIGAIL: Mildred...?!?!
MILDRED:

MILDRED: *Bb/C*

39 *C/Bb*

T. *8*

Pno. *8*

If I say the Word

grr

LH gliss on White Keys

42

T. *8*

Pno. *8*

I'll have to write a lit-tle po-em for a quick in-tro-duc-tion to my

45 *Ab/Bb* **MILDRED:** Something about 7.4... **JOHNNY:**

T. *8*

Pno. *8*

even - ing show — If

rit.

47 *Bb/C*

T. *8*

Pno. *8*

you say the Word — I know some out-of-luck mu-si-cians with an

a tempo

LH gliss on White Keys

grr

50 Db/Eb

T. *8* out - ra - geous am - pli - fi - er priced real low _____ You will

Pno. *8* *rit.*

MILDRED: JOHNNY: ABIGAIL: Johnny Maloney...

53 Cb/Db E/F#

T. *8* be my lo - cal ta - lent And you? Your en - gi - neer _____

Pno. *8*

JOHNNY:

55 F/Eb C7 Gm7 C

T. *8* Sure!_ at Se - ven Point Four W M! I! L!

Pno. *8* *rit.*


57 D7 C D E7(#11)

T. *8* D! See...?

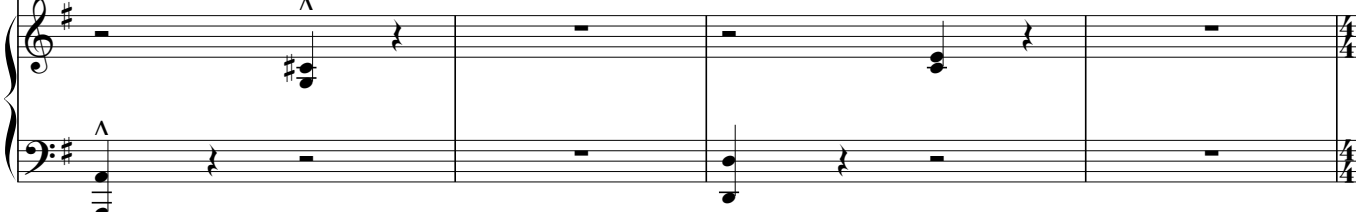
Pno. *8* *rit.* *8vb*

♩ = 112

59 **A⁷** **C/D**

T. 

A - ny one_ can do it If they real-ly mean to do it 'cuz it's

Pno. 

(8)-.l

MILDRED:

63 **F/G** **s**

T. 

ea - sy It seems so com - pli - ca - ted...

Pno. 

to 1/1/5 Anyone Can Do It

Anyone Can Do It

7.4

1/1/5

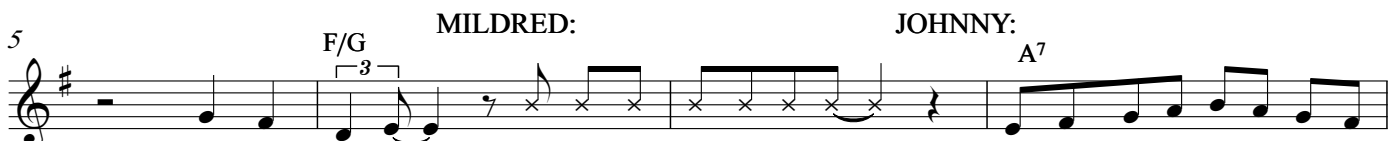
Persuade Mildred!

JOHNNY:

Johnny, Mildred & Abigail  C/D

A-ny-one can do it if they real-ly mean to do it


1/1/5

5  JOHNNY:

'cuz it's ea - sy_ It seems so com-pli-ca - ted_ All thosefolks in ra - di - o would

9  JOHNNY:


ra-ther haveyou think that it's too hard. They said that they had a li__cense If you let them

13  JOHNNY:

they will try to tell you it's theirnum ber_ That's pre - cis-ly what they told me A-ny-one can do it if you

17  MILDRED:

want to Aun-tieMil-dred say the word. The word is No! A-bi - gail_ you've

21  ABIGAIL:

ne - ver said "No" to me be-fore The prac - ti - cal thing for you to do is

25 **M & A & J:** **MILDRED:**

sim - ply for - get a - bout Se - ven Point Four I can't for - get my num - ber!

28 **JOHNNY:** **ABIGAIL:**

Se - ven point four is the source of my po - ems! Your key to the Cos - mos! A

31 **MILDRED:**

boat-load of trou-ble A - bi- gail?! If you

34 **ABIGAIL:**

had aspe-cial num-ber that brought po-emsto yourheart, might you share them? If they were


37 **MILDRED:**

beau - ti-ful like yours..And if your neigh - bors came a - knock - ing might you feel some ob - li - ga - tion to be

40 **JOHNNY:** **MILDRED:** **JOHNNY:**


heard? At 7__ . 4! If I say O - K__ I'll need my ne - phew to be help ful On my

45 ABIGAIL: MILDRED:



ho-nor do my best. Doh! Tru-ly I am temp-ted I am temp-ted to step up and say the word

49



What was the word a-gain? The Word is YES! The Word is NO! The Word is

53 ABIGAIL: ABIGAIL & JOHNNY:



YES!NO! There's some-one at the door a-gain and do tell us what your num-ber tells you

57 MILDRED: ABIGAIL & JOHNNY:

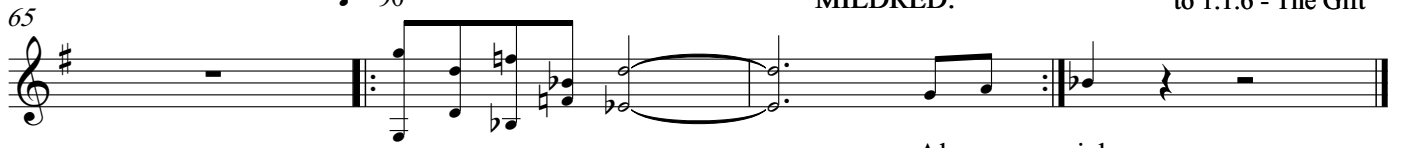


Please tell them that I'm in-dis-posed now Do tell us what your num-ber tells you now

61



65 $\text{♩} = 90$ MILDRED: to 1.1.6 - The Gift



Al-ways rich...

Anyone Can Do It

Abigail

Mildred

Johnny

Piano

A7 D F/G It seems so

A - ny one_ can do it if they real - ly mean to do it 'cuz it's ea sy_

4

They said that

com pli ca ted

A7 C/D F/G

All those folks in ra - di - o_ would ra - ther have you think that it's_ too_ hard.

8

they had a li_ cense

E"/F C"/D" That's pre

If you let them they will try to tell you it's_ their__ num- ber

12

The word is

cis-ly what they told me

A7 D G

An- y one_ can do it, if_ you want to Aun tie Mildred say the word

8vb_1

16

No! The

A - bi - gail _____ you've ne - ver said "No" to me be - fore

E^b/F D9

20

prac - ti - cal thing for you to do is sim - ply for - get a - bout 7 . 4

Ab/Bb G9

7 . 4 I

7 . 4

24

can't for get_ my num- ber! 7 . 4 is the source of my po- ems!

Your key to the Cos mos!

A

F

28

boat-load of trou - ble

A-bi - gail?! If you had a spe - cial num - ber that brought

C/B^b Pno. A7

R.H.

32

If they were beau ti-ful like yours...
 po-ems to your heart might you share them? And if your

D G

35

neigh-bors came a knock ing might you feel some ob - li - ga - tion to be heard?
 At 7 . 4!

A7 D G

39

If I say O-K I'll need my ne-phew to be help-ful
 On my ho-nor do my best.

E⁷/F C⁷/D⁷

43

Truly I am tempted I am temp-ted to step up and say the Word!
 What was the word a gain?

A⁷ D G

8^{vb}

47

The Word is NO! NO! There's

The Word is YES! The Word is YES! There's

(rap rap rap)

51

some-one at the door a-gain and do tell us what your num-ber tells you

Please tell them that I'm

some-one at the door a-gain and do tell us what your num-ber tells you

55

Do tell us what your num - ber tells you now—

in - dis posed now

D7 A7 D G

8va----- Do tell us what your num - ber tells you now—

8

59

The Word is Yes!!!

8va----- 15ma-----

8

to 1.1.6 The Gift

The Gift

7.4

1/1/6

Reflect ♩ = 100

8va

Mildred

Gm Bb Eb Gm Bb Eb MILDRED: Gm

Al-ways rich This good

6 F Bb Eb Gm Bb Eb Eb F

life I've been blessed with a gift and now it's time to give it back to all God's chil- dren

11 Gm F C Eb

I want them to be hap-py I want them to be-lieve in Love Let us

17 Gm F+ Gm F Bb

touch the stars... Ev-ery knock Ev-ery ring they all mean just one thing

23 Eb Gm Bb Eb Gm Bb Eb Eb F

For these po ems are a gift And it's timeto give them back to all God's chil- dren.

ENSEMBLE:

28 Bb ♩ = ♩ Eb F G

Now. Oh Mis-sus Ma - lo-ney, what have you done for to de - serve such a cruel fate?

34 Bb/F Eb A7

to 1/2/1 - Turn It Up!!!

38 ♩ = 130

The Gift

1/1/6

Like Ripples in a Pond ♩ = 100

Gm

Mildred

Piano

Al-ways rich This good

5

life I've been blessed with a gift and now it's time to give it back to all God's

9

chil- dren I want them to be hap- py I want them to be

13

lieve in Love Let us touch the stars...

L. H.

17

Ev - ery knock Ev - ery

L.H. (rap rap rap)

Red.

21

ring they all mean just one thing For these po-ems are a gift

8va

25

Gm Bb Eb Eb F

And it's time to give them back to all God's chil - dren Now.

Red.

29

8va

Turn It Up!

7.4

1/2/1

VICKI: Reggie...you need some help with the suit?
We could pump them up here...

Brisk

$\text{♩} = 130$

A⁷

G⁷

Lead Sheet

REGGIE: No time for that. I just need to get in the van and roll...

VICKI: It's just one day. Well...one week.

6 B⁷

E

F

F[#]

REGGIE: "Brews for Books..." (the phone chirps)

VICKI:

10

G

G[#]

A

B^b

B^b

Beau-ti ful Peo-ple Drink Bel - li-cose

14

REGGIE:

Em/B

rit.

$\text{♩} = 124$

Beer What ARE we do - ing?_____

A

ENSEMBLE:

17

Bm/E

A[#]m/E

C/E

B/E

Feel it! Touch it! Feel it! Touch it!

VICKI: That was BookWorld. They're wondering when you'll get there...

REGGIE: BookWorld...

21

Bm/E

A[#]m/E

C/E

B/E

Feel it! Touch it! Feel it! Touch it!

ENSEMBLE - OVER "SIGNATURE E BASS RIFF":

25 **E⁷**

BASS: Ye-ah Ye-ah Ye-ah Ye-ah Ye-ah Ye-ah Ye-ah Turn it up Turn it up Turn it up Turn it up

B REGGIE:

29 **Bm/E** **A[#]m/E** **C/E** **B/E**

There was a time, I swear there was a time, when this ra-di-o sta-tion was more than just some coo-kie cut-ter fran-chise.

33 **Bm/E** **A[#]m/E** **C/E** **B/E**

No, we had our ver-y own style, plugged in - to the Tri-State like no one be - fore or since. Peo-ple

37 **A** **G** **C** **F[#]**

lis-tened to Se-ven-Point Four W__ S T P D and Se-ven Point Four W__ S T P D lis-tened to peo-ple.

41 **F[#]** **F[#]** **F[#]** **B**

All a-round the Tri - State they tuned in. In their cars, at work, af ter school, late at night, it was

45 **B** **REGGIE & CHORUS:** **C** **Em**

ma- gic... I can feel it in my knees Te- le-phones are ring-ing Ring-ing They be

49 **Bm/E** **A[#]m/E** **C/E**

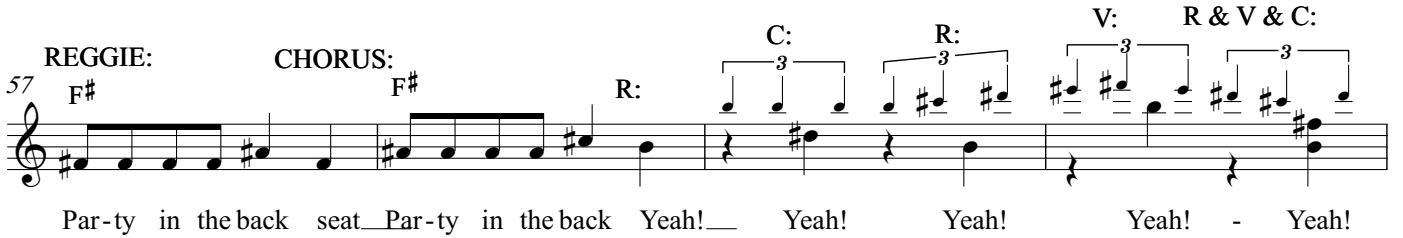
ring-ing_ Peo-ple in their cars Peo-ple in their cars they be sing-ing They be

53 **B/E** **A** **G** **C**



sing-ing— All a-round the Tri - State Groo-vin' to the same beat Turn It Up!

57 **REGGIE:** **CHORUS:** **C:** **R:** **V:** **R & V & C:**



Par-ty in the back seat Par-ty in the back Yeah! Yeah! Yeah! Yeah! - Yeah!

61 **D** **OVER SIGNATURE E BASS RIFF:**



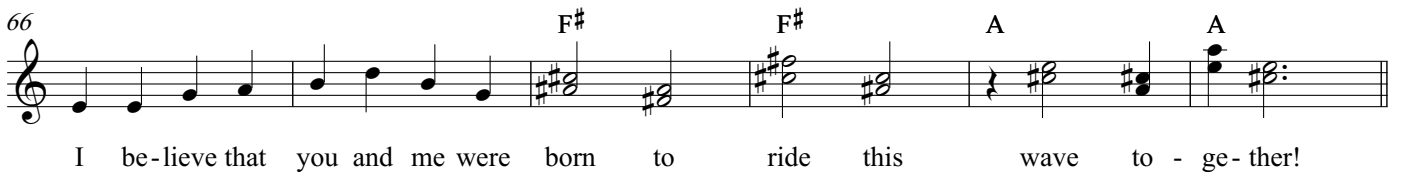
Yeah! Yeah! Yeah! Turn It Up! Lay it down Make a

63



move to the mid-dle Shake it out Lock it in Take a look in the mir-ror

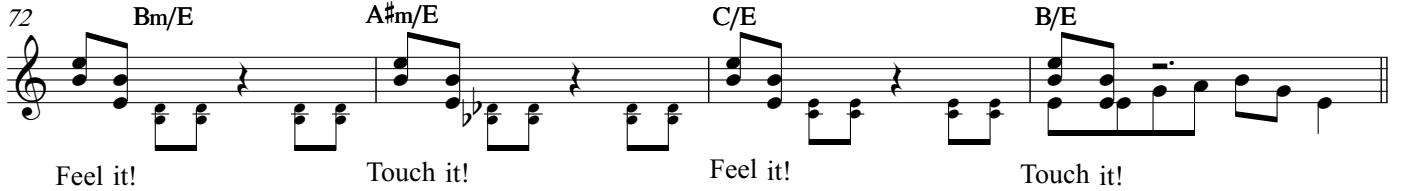
66 **F#** **F#** **A** **A**



I be-lieve that you and me were born to ride this wave to - ge- ther!

CHORUS: **VICKI:** Momma says I was conceived in a back seat all because of the radio...

72 **Bm/E** **A#m/E** **C/E** **B/E**



Feel it! Touch it! Feel it! Touch it!

76 **REGGIE:** **VICKI & CHORUS:** **REGGIE:** **E** **Bm/E** **A#m/E** **C/E** **B/E** **Bm/E**



Onc u-pon a time there was a D J He could feel it Ev-ery night at nine

81 **VICKI & CHORUS:** **REGGIE & VICKI & CHORUS:**

A#m/E C/E B/E A

he spun the re-cords he could feel it Real-ly feel it All a-round the Tri - State

85 **REGGIE:** **CHORUS:**

G C F# F#

Your town My town Turn It Up! Got - ta throw the groove down Got - ta throw the groove down

89 **REGGIE & VICKI:** **CHORUS:** **REGGIE & VICKI & CHORUS:** **F** E BASS RIFF:

B

Rock - in' in the Tri - Town Yeah! Yeah! Yeah! Turn It Up! Lay it down Shake it

92

out Flip it o - ver Try it on Tuck it in Take a look in the mir - ror

95

F# F#

Rock that smile on - to your o - ther side Ev - ry - bo - dy's gon - na take a

99

A A G Bm/E A#m/E

ride Gon - na take a ride un - til we Feel it Touch it

103 C/E B/E Bm/E A#m/E

Feel it Touch it Ahhh...there was a time, I swear there was a time.....when this

107 C/E B/E Bm/E A#m/E

ra-di-o sta-tion... ..was more... ..than just some. Feel it ...bull_ shit... Touch it ...coo - kie cut- ter...

111 C/E B/E Bm/E A#m/E

...cor porate franchise. Feel it Touch it

1.2.1/2

115 C/E B/E

CURT: A salty desert... JACKIE: Parched all the way to the far horizon...

8vb

119

Curt & Jackie: A shimmering mirage. HOOTER: I see it! It's beautiful! It's wet! It's COLD!...

8va

Ab/Gb

to 1/2/2 - Your Day Will Come

Your Day Will Come

Moderato ♩ = 106

Voice

MILDRED:

5

I know you... You keep it all... bot-tled up in - side un-til you burst

MILDRED: And then Abigail, it's really quite good. **ABIGAIL:** Mildred....!!!

MILDRED: Abigail...?

9

Peo - ple

13

love your po-ems They beg you to read them a loud Peo-ple

17

cry, for God's sake With me, they just look in - dul - gent for a while...

21

— un-til their eyes... start to glaze Oh

MILDRED & ENSEMBLE:

25 Ab^5 Db^2 Eb^5 **CHORUS:** Ab^5 Db^2

A - bi - gail, A - bi - gail... Your Day Your Day Your Day Will Come

MILDRED:

29 Fm Eb Ab^5 Db^2 Eb^4 Db^2 Ab^5 Db^2

There is a rea-son_ And I be - lieve in you_ just like I

MILDRED & CHORUS:

33 Eb^4 Db Ab^5 Db^2 Eb Db^2 Ab^5 Db^2

know that you be - lieve in me Your Day Will Come

MILDRED:

37 Fm Eb Ab^5 Db^2 Eb^4 Db^2 Ab^5 Fm

You will be heard And when your day ar - rives_ your

MILDRED & ABIGAIL:

41 Bb Bbm^7 Eb Db

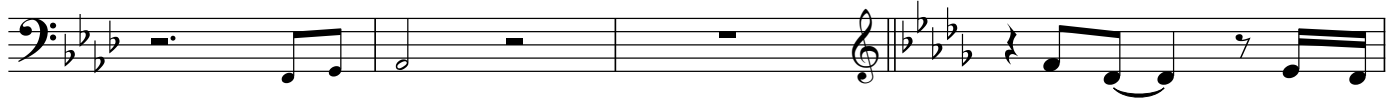
heart will find_ the words_ And if one of us_ should fal - ter, the

MILDRED:

45 Db Gb $Bbsus^4$

o - ther one_ will be there with a hand ex - tend - ed_ Take my hand


49 Bb Ab(sus4) Ab Db5 Gb2



I know_ there will

CHORUS:


53 Ab Gb2 Db5 Gb2 Ab Gb2



be a cheer_ for you_ when your day comes

MILDRED:

56 Db5 Gb2 Ab Gb2 Db5 Gb2



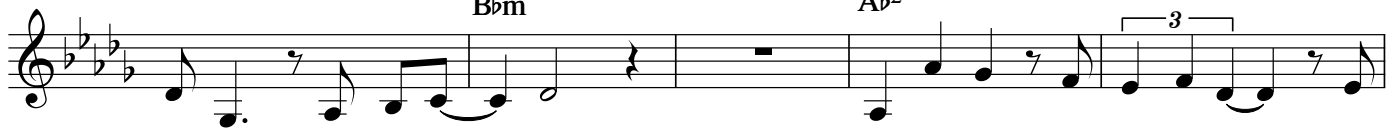
I know_ ev - ery cloud will clear_ for you_

59 Ab Gb2 Db2 3 Gb2 3




You have a po - et's heart And when the bad guys push in - to your

63 Bbm Ab2 3



cor - ner, then we'll all_ see We'll all hear your spe - cial voice, there

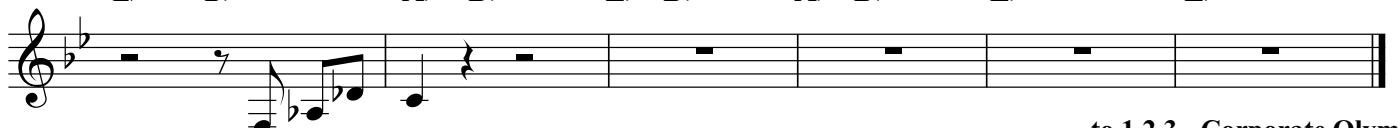
68 Gb2 Gb2 Eb Ab5 Db2 Fm Eb Ab5 Db2



is a rea - son for your voice Oh A - bi - gail, A - bi - gail...

ABIGAIL: Mildred, I'm jealous... **MILDRED:** Abigail - you're human...

73 Eb5 Db2 Ab5 Db2 Eb5 Db2 Ab5 Db2 Eb5 Eb5



You're just up - set

to 1.2.3 - Corporate Olympus

A Lofty Proclamation

$\text{♩} = 180$ *8va*-----

Piano RH

Piano LH

The piano introduction consists of two staves, Right Hand (RH) and Left Hand (LH), in a 7/8 time signature. The RH part features a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The LH part features a similar melodic line: E3, F3, G3, A3, G3, F3, E3. The piece begins with a repeat sign and ends with three measures of repeat signs.

BEL CANTO: Thank you, friends, for joining me today at Bellicose Brewery's World Headquarters.

5

CHORUS (1,2,3)

Ahh Ahh

The first chorus consists of two staves. The top staff has a whole rest followed by a quarter rest, then a half note G4 with a fermata, and another quarter rest. The bottom staff has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3. The word 'Ahh' is written under the notes in the bottom staff.

BEL CANTO (cont'd): I, of course, am Byron Bel Canto, Chairman, Chief Executive Officer and Principal Shareholder of BELLICORP!

9

Ahh Ahh Ahh Ahh

The second chorus consists of two staves. The top staff has a whole rest followed by a quarter rest, then a half note G4 with a fermata, and another quarter rest. The bottom staff has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3. The word 'Ahh' is written under the notes in the bottom staff.

BEL CANTO: Manufacturer and Distributer of Bellicose Beer, and licensee of 274 radio stations.

13

A $\text{♩} = 90$

F/Eb Bb/Ab CHORUS: 3 Db/Cb

Bel - li - corp! Two hun - dred sev - en - ty four

The third chorus starts with a box labeled 'A' and a tempo marking of quarter note = 90. The top staff has a whole rest followed by a quarter rest, then a half note G4 with a fermata, and another quarter rest. The bottom staff has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3. The word 'Bel - li - corp!' is written under the notes in the bottom staff. The word 'Two hun - dred sev - en - ty four' is written under the notes in the bottom staff.

17 $\text{♩} = 110$

CHORUS:

To - day a few words_ a - bout the

BEL CANTO: ENSEMBLE: To -

sfz To - day a few words a - bout the ways of the world

The fourth chorus consists of three staves. The top staff has a whole rest followed by a quarter rest, then a half note G4 with a fermata, and another quarter rest. The middle staff has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3. The bottom staff has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3. The word 'To - day a few words_ a - bout the' is written under the notes in the middle staff. The word 'BEL CANTO:' is written under the notes in the bottom staff. The word 'ENSEMBLE: To -' is written under the notes in the bottom staff. The word 'To - day a few words a - bout the ways of the world' is written under the notes in the bottom staff.

20

ways of the world

day a few words_ a-bout the ways of the world

BEL CANTO:

First take a good look at me up here

24

Now look a-round at your-selves down there

This is the Na-tur-al Order

Me up

B

28

here and you down there.

32

Be - cause I'm up here I main - tain a great deal of

BEL CANTO & CHORUS:

in - flu - ence_ o - ver you down there. You have

BEL CANTO:

40

in - flu - ence_ down here. Of course you're ac - cus - tomed to this.

CHORUS:

BEL CANTO:

44

Yes, we're ac - cus - tomed to this. If you check your_ ex -

CHORUS:

48

tre - mi - ties_ you'll find that you have lit - tle strings at - tached. No

52

strings No strings We have no

BEL CANTO:

56

strings Be - cause I'm up here, look at me_ then

60

look at your re - flec - tion in my boots

64

Now I don't need to work the way that

BEL CANTO: But one thing I actually do is keep track of all my important numbers.

68

you need to work

Today, Bellicose Brewery's New York sales look quite good

72

BEL CANTO (cont'd): Dallas...extraordinary. Chicago... still needs some work.

The Tri-State region? Just abysmal...again.

76

BEL CANTO: I do think I'll have to drop on down to earth to check in on my retainers at...7.4 WSTPD.

80

84

7.4 - Such A Beautiful Number

A Paean to 7.4

BEL CANTO: I do think I'll have to drop down
to earth to check in on my retainers at 7.4 WSTPD.

♩ = 100

MILDRED & ENSEMBLE:

6

Se-ven Point Four_ Se-ven Point Four_

MILDRED:

9

Feel it Touch it Such a beau-ti-ful num_ ber_

12

Musical score for measures 12-14. The score is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The piano part has a bass line with a fermata over measures 13 and 14.

Al-ways reach-ing fur - ther Look-ing for a li - mit that can ne-ver be touched...

ABIGAIL: Hoping to advise...
Having to advise
Having to hope the Public...

15

Musical score for measures 15-18. The score is in 4/4 time and G major. It features a piano accompaniment with chords in the right hand and a bass line in the left hand.

to 1/2/4 - I'm OK

I'm OK

Moderate Ballad ♩ = 90

Solo Vocal

5 **VICKI:** **A**

I'm O K _____ Just O K _____

9

I'm feel-ing pret-ty good now I should knock on wood now _____

13

Why don't I be-lieve it? I've got two arms _____

17

Got two legs _____ Some-thing on my shoul ders makes me want to

21 **B** **PHONE CHIRPS:**

laugh May-be it's to-mor row when the real deal starts...

(8)-----

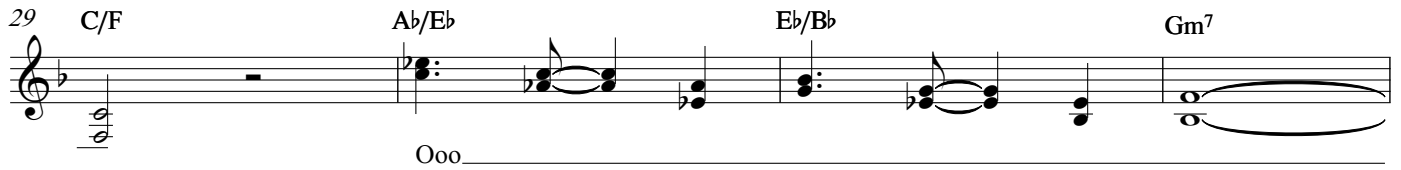
25 **ENSEMBLE:**

Ooo _____

VICKI: 7.4 WSTPD - Beautiful People Drink Bellicose Beer! - No, Mr. Sphincter is not in, but I can take a message. Yes...all right...

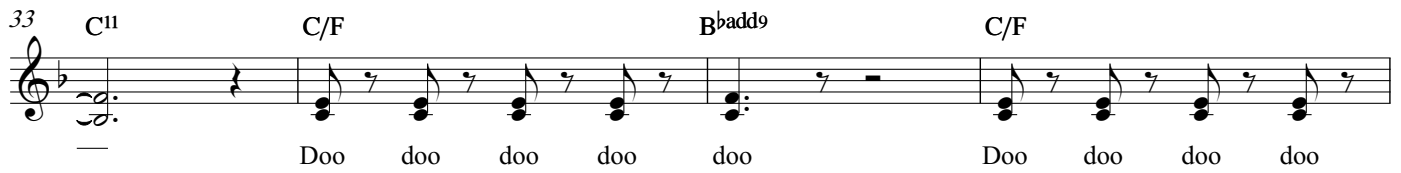
VICKI (cont'd): No, I'll tell him. Yes, I'll...I'll tell him. Goodbye.

29 C/F Ab/Eb Eb/Bb Gm7



Ooo

33 C11 C/F Bbadd9 C/F



Doo doo doo doo doo Doo doo doo doo

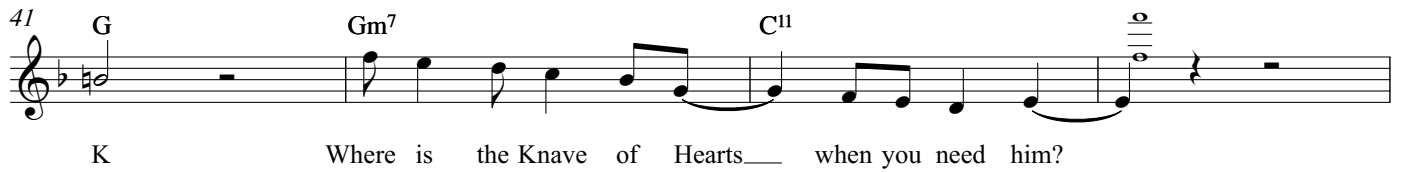
VICKI: C

37 Bbadd9 Fmaj7 Bbadd9 Dm



I've got a pair of ace - s but some-how it's not ace - s that make me feel O

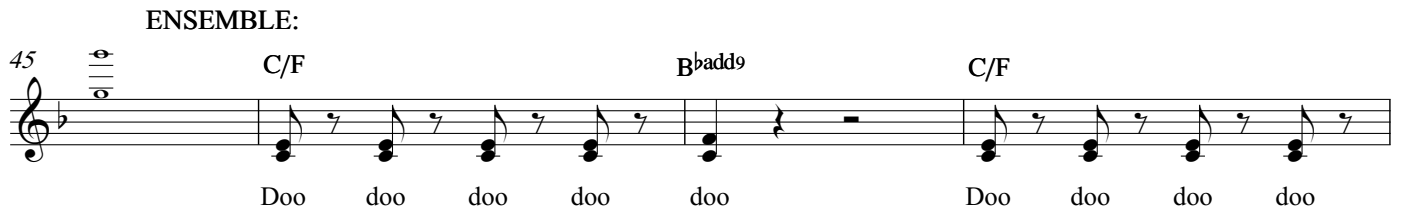
41 G Gm7 C11



K Where is the Knave of Hearts when you need him?

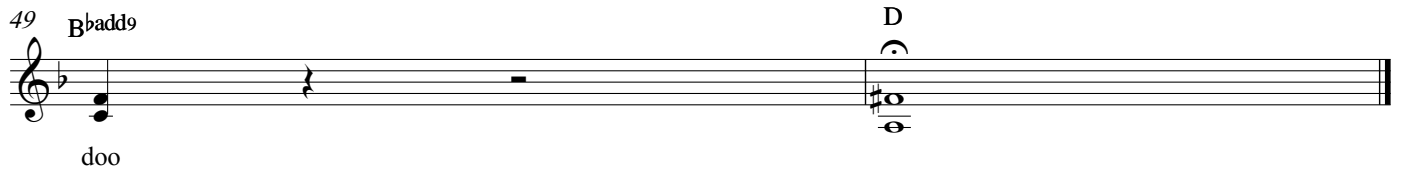
ENSEMBLE:

45 C/F Bbadd9 C/F



Doo doo doo doo doo Doo doo doo doo

49 Bbadd9 D



doo to 1.2.5 - Don't Say A Word

DON'T SAY A WORD

Breezily

VICKI: Mr. Bel Canto, what are you doing here?

♩ = 120

BEL CANTO: I just happened to be out jetting around the hinterlands...

...But I do like to check in on all of my radio stations...

...Where's your...Mr. Sphincter today?

VICKI: (beat) Mr. Sphincter is out of the office this morning. He took his bottle suit to a bookstore.

5

BEL CANTO: Ah, yes - Brews for Books...

VICKI: But he should be back anytime now...

(chirp chirp)

BEL CANTO: I'll just take a quick look around...

VICKI: 7.4, WSTPD (beat) I'll tell him.
Tomorrow's bookstore...

VICKI: Reggie, we...

2 **REGGIE (cont'd):** Brews for Books!!? I show up. I finish pumping
up the suit. The lady in the children's department says she'd prefer
I keep the alcohol out of sight...

VICKI: Reggie...Mr. Sphincter - we have a...

REGGUE: Back in the day, when this station was
number one, I would never ever ever...

19

REGGIE: BEL CANTO: Mr. Sphincter?

REGGIE: Mr. Bel Canto? Vicki? Why didn't...?

22

BEL CANTO: Number one? Do you know what number you are today, Mr. Sphincter? Bellicorp controls 263
radio stations, and your Tri-State Region is number 262 in Bellicose Beer market share.

26

31

How ma - ny Bel - li - cose Beer ads do you run these days?

to 1.2.6 - In the Black Space

IN THE BLACK SPACE BETWEEN THE COMMERCIALS

7.4

1/2/6

Twirl Your Moustach

$\text{♩} = 100$

Ensemble

Chorus 1,2,3

Lead Line

G Oooo Oooo Oooo ooo **BYRON:** /C

How ma-ny Bel-li-cose Beer ads do you

Detailed description: This block contains the first system of the musical score. It features three staves: Ensemble (treble clef), Chorus 1,2,3 (bass clef), and Lead Line (bass clef). The Ensemble staff has rests. The Chorus staff has vocal lines with lyrics 'Oooo Oooo Oooo ooo' and a 'BYRON:' section. The Lead Line staff has a bass line with a 'G' chord and a 'BYRON:' section with a slash and 'C' chord. The lyrics 'How ma-ny Bel-li-cose Beer ads do you' are written below the Lead Line staff.

REGGIE: Well, the law
says we can only run ten
minutes every half...

REGGIE: Of course nobody counts...

BYRON: The Law?

Byron:

5

/G /F /Ab /Gb

run these days? Law? I Count! I Count!

I Count! I Count!

Detailed description: This block contains the second system of the musical score. It features two staves: a vocal staff (bass clef) and a bass line staff (bass clef). The vocal staff has lyrics 'run these days?' and 'Law? I Count! I Count!'. The bass line staff has chords labeled '/G', '/F', '/Ab', and '/Gb'. There are also lyrics 'I Count! I Count!' below the bass line.

9

rit...

I Count! Ahh_

/G *rit...* Ab Cm G

I Count! Why play a-ny-thing but ads? Hm mm mm mmm In the

Detailed description: This block contains the third system of the musical score. It features two staves: a vocal staff (treble clef) and a bass line staff (bass clef). The vocal staff has lyrics 'I Count!' and 'Ahh_'. The bass line staff has chords labeled '/G', 'Ab', 'Cm', and 'G'. There are also lyrics 'I Count! Why play a-ny-thing but ads? Hm mm mm mmm In the' below the bass line.

12

A

Cm G(sus4) G Cm

Black Space Be-tween the Com mer - cials

In the Black Space Be-tween the Com-

Detailed description: This block contains the fourth system of the musical score. It features two staves: a vocal staff (treble clef) and a bass line staff (bass clef). The vocal staff has lyrics 'In the Black Space Be-tween the Com-'. The bass line staff has chords labeled 'Cm', 'G(sus4)', 'G', and 'Cm'. There are also lyrics 'Black Space Be-tween the Com mer - cials' below the bass line.

15

mer-cials

Ahh ahh

G(sus4) G Cm G Eb

Is a pro-blem that won't go a - way. For there's ne-ver e-nough trus-ty

19

ahh ahh ahh ahh ahh

Bb Cm G Ab

fil - ler and fluff to ful - fil my mag - ni - fi - cant vi - sion...

23

B

Al - co - hol___ for one and all__

Ab Ab/G Fm Bb

Al - co - hol___ for one and all__

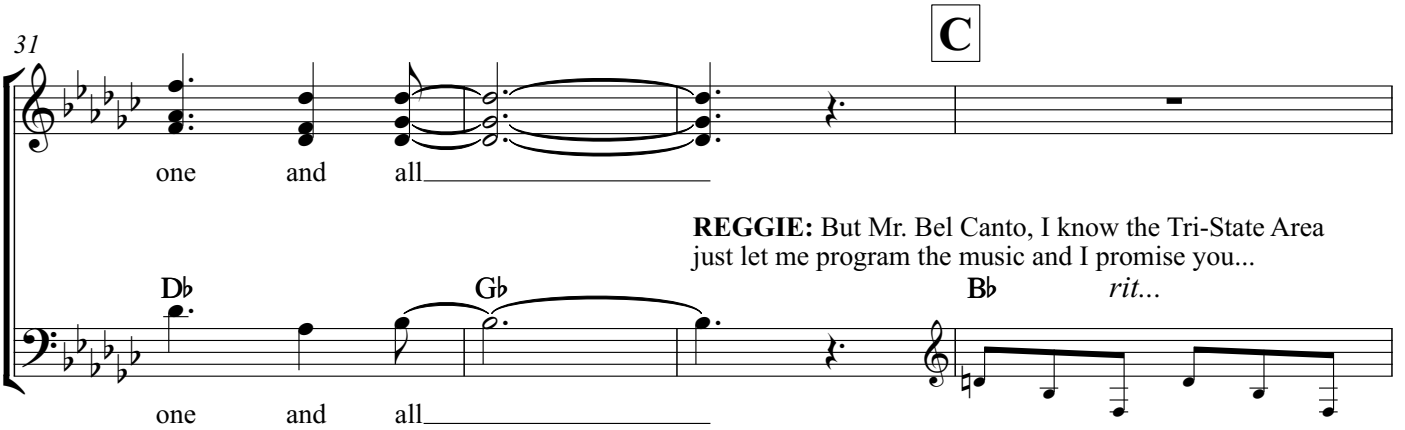
27

Al - co hol___ for

Eb Abm

Al - co hol___ for

31 C



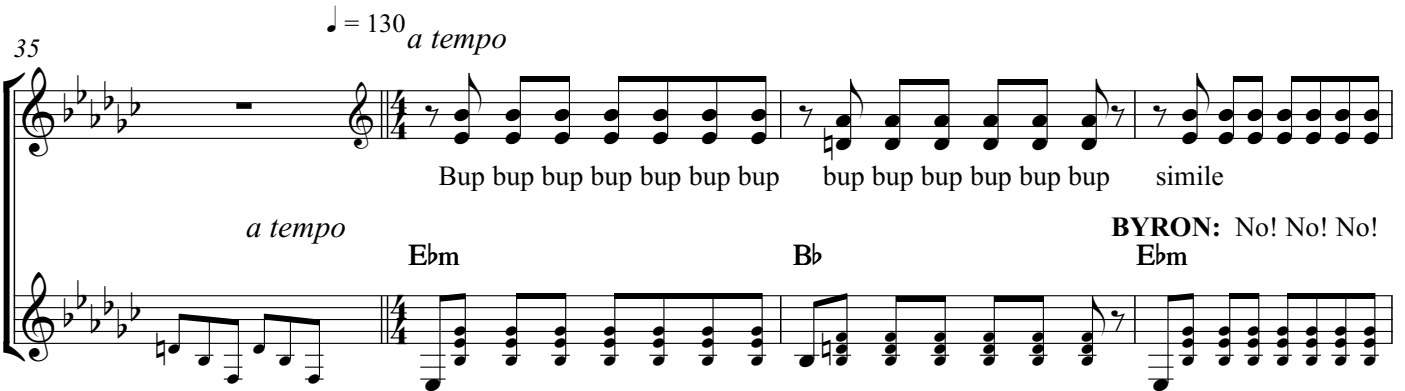
one and all

REGGIE: But Mr. Bel Canto, I know the Tri-State Area just let me program the music and I promise you...

one and all

Db Gb Bb *rit...*

35 $\text{♩} = 130$ *a tempo*



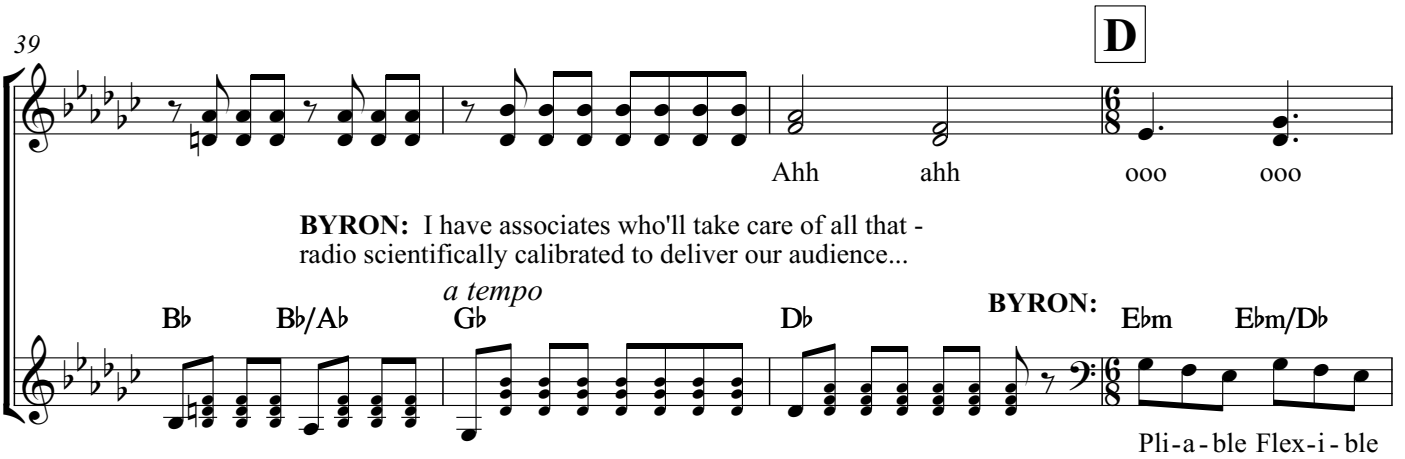
Bup bup bup bup bup bup bup bup simile

a tempo

BYRON: No! No! No!

Ebm Bb Ebm

39 D



Ahh ahh ooo ooo

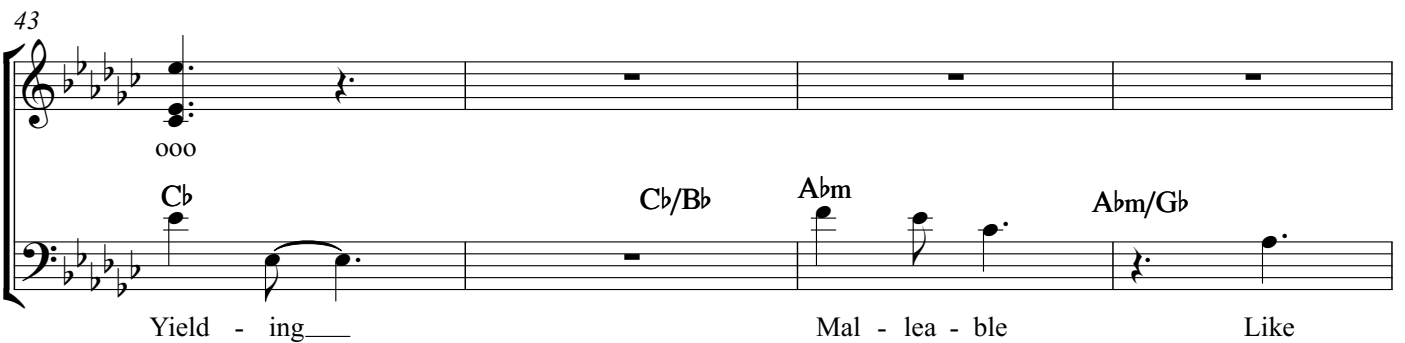
BYRON: I have associates who'll take care of all that - radio scientifically calibrated to deliver our audience...

a tempo

BYRON: Pli-a-ble Flex-i-ble

Bb Bb/Ab Gb Db Ebm Ebm/Db

43

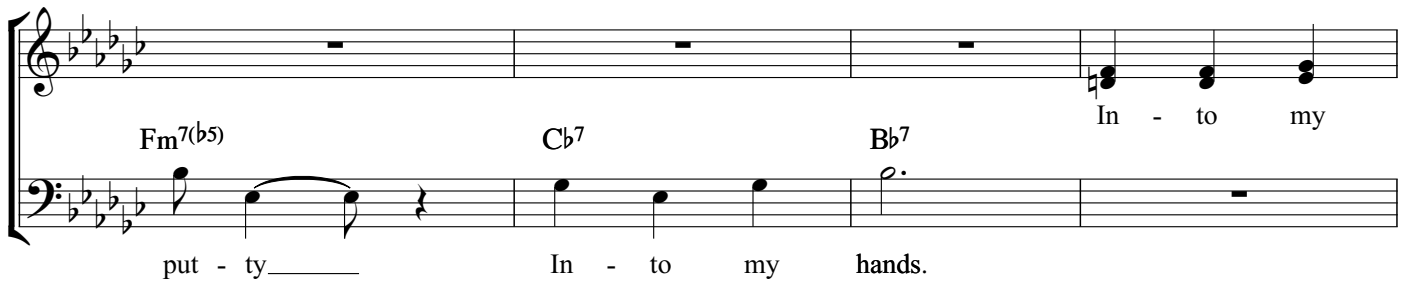


ooo

Yield - ing Mal - lea - ble Like

Cb Cb/Bb Abm Abm/Gb

4 47



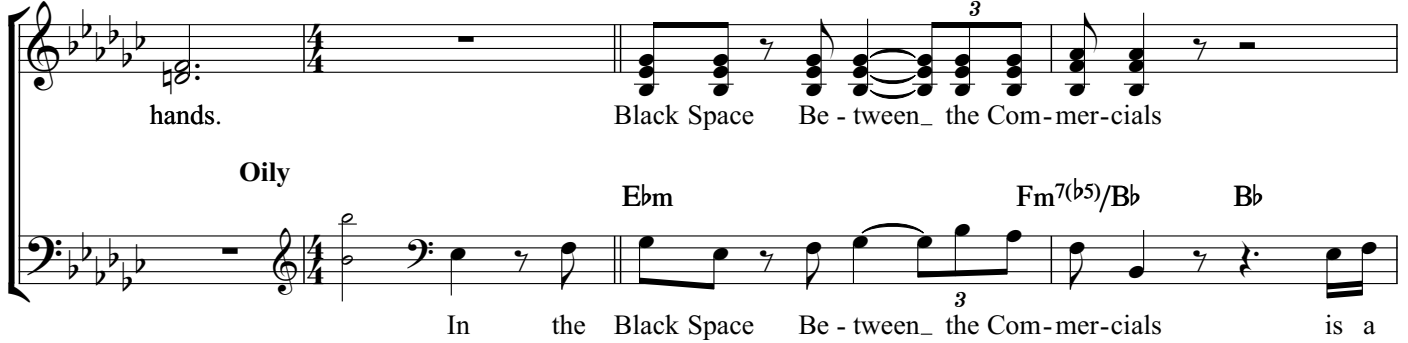
Fm7(b5) Eb7 Bb7

In - to my
put - ty In - to my hands.

E

51

$\text{♩} = 120$

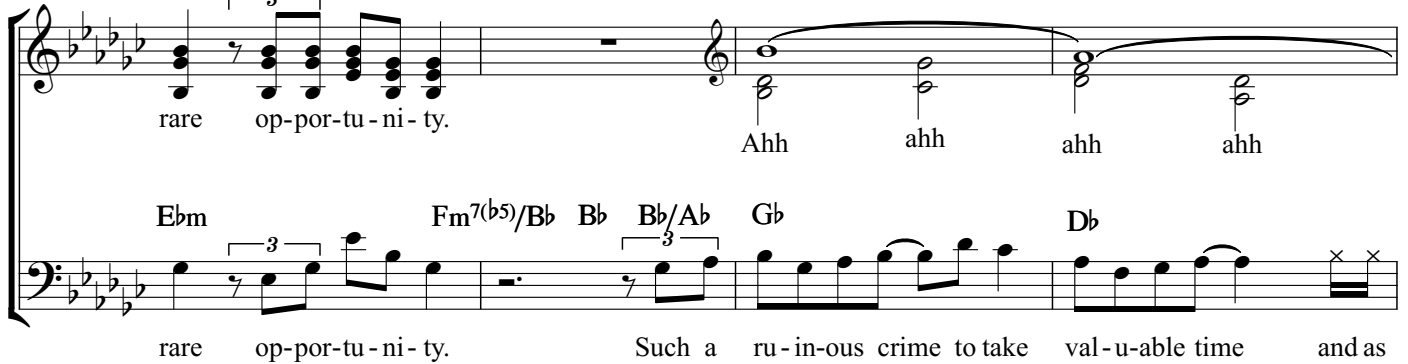


hands. Black Space Be - tween_ the Com - mer - cials

Oily Ebm Fm7(b5)/Bb Bb

In the Black Space Be - tween_ the Com - mer - cials is a

55

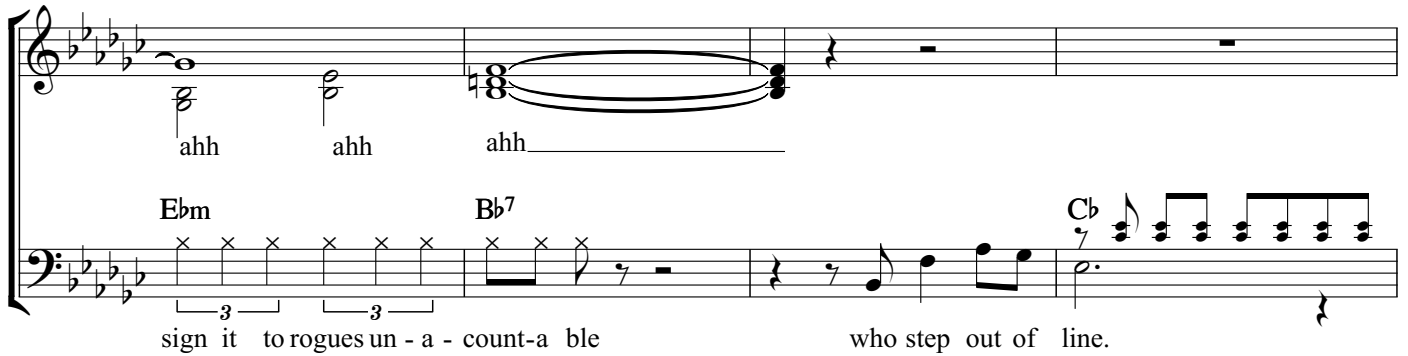


rare op - por - tu - ni - ty. Ahh ahh ahh ahh

Ebm Fm7(b5)/Bb Bb Bb/Ab Gb Db

rare op - por - tu - ni - ty. Such a ru - in - ous crime to take val - u - able time and as

59



ahh ahh ahh

Ebm Bb7 Eb7

sign it to rogues un - a - count - a ble who step out of line.

F

63

I want Al co hol___ for one and

I want Al co hol___ for one and

67

Al co hol___ for one and all___

all___ Al co hol___

all___ Al co hol___

71

Al co hol___ for

for one and all___

for one and all___

75

one and all

Al co hol for one and all

Al co hol for one and all

Dm G C

G

79

Majestically ♩ = 130

We're here to sell

We're here to sell

E Am

Faster ♩ = 110

83

We're here to sell beer.

Beer.

Beer.

D Am D

H

87

A Tempo

town street house room

In every town on every street in every house in every room in every

D/F# G G/F# Em Em/D

A Tempo ♩ = 130

90

hand in eve - ry glass in eve-ry heart in eve-ry mind end of e - ter - ni - ty.

hand glass heart in eve-ry mind

C F# B *rit...* Em

hand in eve - ry glass in eve-ry heart in eve-ry mind To the end of e - ter - ni - ty!

93

To the end of e - ter - ni - ty

end of e - ter - ni - ty. end of e - ter - ni - ty

B⁷ Em B⁷ B⁷/A

To the end of e - ter - ni - ty

96

I

Ho ho ho ho ho ho

oh Peo - ple will wash with it

G D G

Peo - ple will wash with it Peo - ple will brush with it

ho ho ho ho ho ho

Peo - ple will brush with it

D Em B7

Peo - ple will floss with it Peo - ple will flush with it

ho ho ho ho Beau - ti - ful Peo - ple Drink Bel - li - cose

Peo - ple will floss with it Peo - ple will flush with it Beau - ti - ful Peo - ple Drink Bel - li - cose

Em B7 *molto rit...* Am B C

Beau - ti - ful Peo - ple Drink Bel - li - cose

A Tempo

Beer!_

Beer!_

Beer!_

B Em

to 1.2.7 - Illegal

Illegal

Sneakily Pensive

ENSEMBLE:

Solo Vocal $\text{♩} = 84$

What does it mean to be on

5 Dm G C Eb Dm G

— the wrong side_ of the law?_ does it mean to be on_ the wrong side_ of the law?

JOHNNY: We're gonna do it.

ABIGAIL: You cannot be serious.

JOHNNY: Abigail, my Aunt Mildred is special.

ABIGAIL: I know that.

JOHNNY: And her poems...

ABIGAIL: ...are magnificent. Yes. Magical. But...

Vamp under dialogue

8

12 $\text{♩} = 128$

ABIGAIL (cont'd): JOHNNY: ABIGAIL & ENSEMBLE:

What you real-ly need to know. What I real-ly need to know. What you real-ly need to know is it's il -

16

JOHNNY: Am G

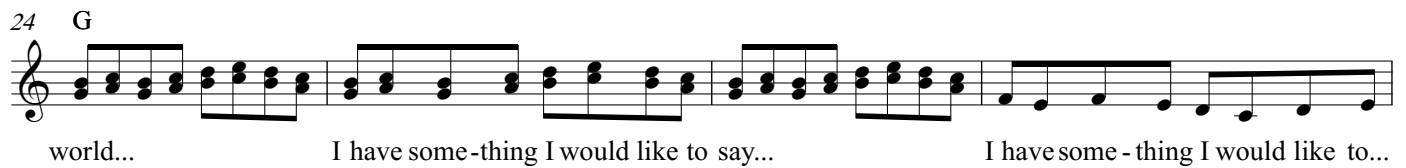
le - gal. Real-ly? So tell me please What should we do? You

20 C F Bb G

A $\text{♩} = 134$ ENSEMBLE: (overlaps, leading to interference and cacaphony)

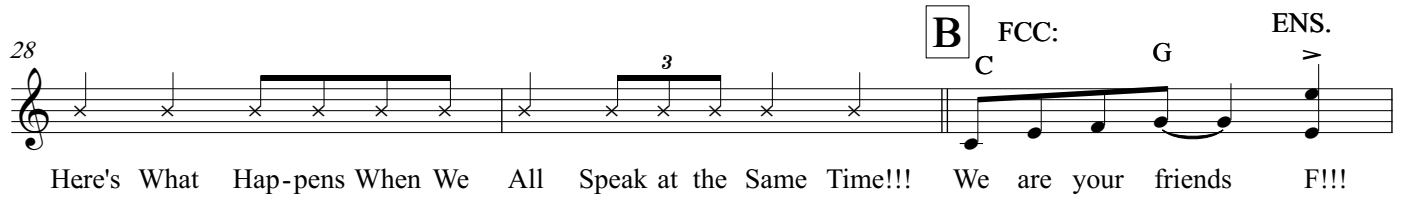
have a plan? It's all on you_ now I'm wait - ing Here are all the voi - ces in the

24 G



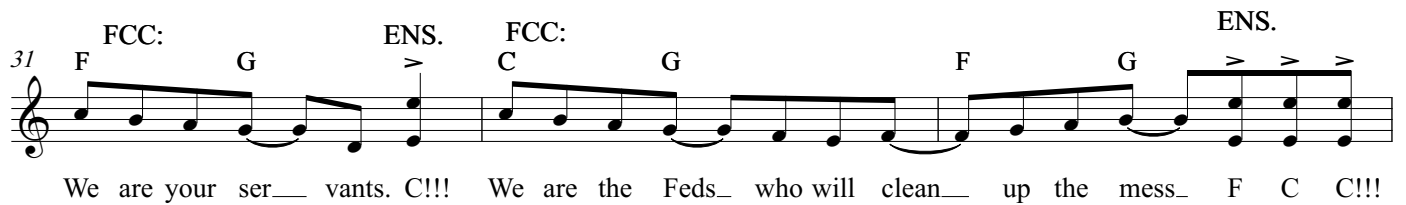
world... I have some-thing I would like to say... I have some - thing I would like to...

28



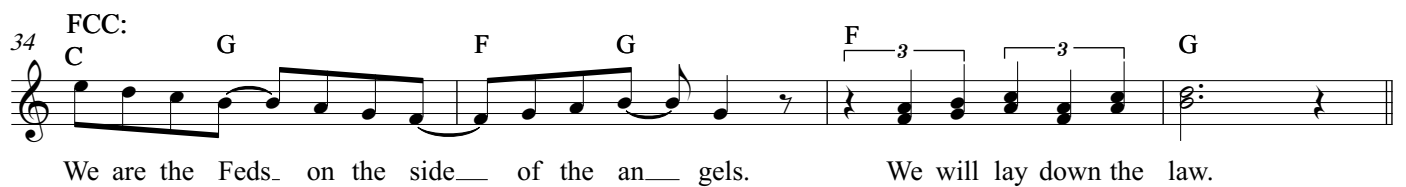
Here's What Hap-pens When We All Speak at the Same Time!!! We are your friends F!!!

31 FCC: ENS. FCC: ENS.



We are your ser_vants. C!!! We are the Feds_ who will clean_ up the mess_ F C C!!!

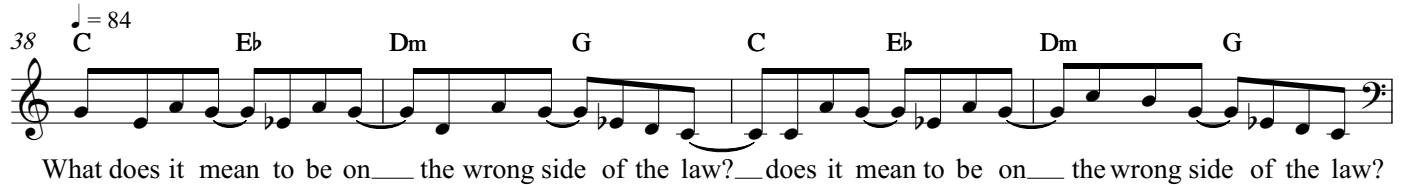
34 FCC: C G F G F 3 G



We are the Feds_ on the side_ of the an_gels. We will lay down the law.

ENSEMBLE:

38 $\text{♩} = 84$ C Eb Dm G C Eb Dm G



What does it mean to be on_ the wrong side of the law?_ does it mean to be on_ the wrong side of the law?

42 Vamp under dialogue



8vb

ABIGAIL: You go ask them.

JOHNNY: Ask who?

ABIGAIL: The radio station people. I don't think they took Mildred very seriously...

JOHNNY: And they'd take me seriously...?

ABIGAIL: Well...

♩ = 128

46 **JOHNNY:** **ABIGAIL** **ENSEMBLE:**

What I real - ly have to say... What you real - ly have to say... What you real - ly have to

49 **JOHNNY** **ABIGAIL:**

say What I real - ly have to say is they'll ig - nore me. Real-ly? So

52 Am Am C F

raise your voice_ Truth or dare_ Come on John-ny, Grow a pair_ now I'm

♩ = 134 **ENSEMBLE: (overlaps, leading to interference and cacaphony)**

56 Bb G G

wait - ing Here are all the voi-ces in the world...

60

I have some-thing I would like to say... I have some-thing I would like to...

63 FCC: ENS.

Here's What Hap-pens When We All Speak at the Same Time!!! We are your friends F!!!

66 FCC: ENS. FCC: ENS.

We are your ser__ vants. C!!! We are the Feds_ who will clean__ up the mess_ F C C!!!

69 FCC: C G F G F

We are the Feds_ on the side_ of the an_ gels. We will lay down the

72 ENSEMBLE: G F FCC: G

law. You will lay down the law. We will lay down the law.

ENSEMBLE: 75 = 84 C Eb Dm G C Eb

What does it mean_ to be on_ the wrong side_ of the law?_ does it mean to be on_

78 Dm G Vamp under dialogue

— the wrong side_ of the law?_

to 1.2.8 - Transitional Collage #2

ABIGAIL

You absolutely need to ask them first.

JOHNNY

First. OK. First I'll politely introduce myself...

7.4 - Transitional Collage #2

7.4

1/2/8

Keep Moving

♩ = 100

ABIGAIL: You're talking about breaking the law. You absolutely need to ask them first.

Vamp under dialogue

JOHNNY: First. OK. First I'll politely introduce myself...

Musical notation for the first system, featuring a piano vamp under dialogue in 4/4 time. The vamp consists of a steady eighth-note bass line in the left hand and a treble staff with rests.

REGGIE: He's gonna fire me.
He's probably gonna fire me.
That's what he wants.
I bet he's gonna fire me.

BEL CANTO: Eighty eight percent...
Forty four percent...
Twenty two percent?

Musical notation for the second system, starting at measure 5. It features a piano vamp with a treble staff containing eighth-note chords and a bass staff with a steady eighth-note line.

Musical notation for the third system, starting at measure 9. It continues the piano vamp with a treble staff containing eighth-note chords and a bass staff with a steady eighth-note line.

MELISMA (3): I'm sorry Betty. Mildred told me she really wanted to stop by to see you, but she just can't do it this week.
Maybe next Monday...?

BETTY (2): I miss Mildred's poems. I really really miss them.

to 1.2.9 - Look At Me
(MirrorrorriM)

LOOK AT ME (I GOT IT)

(MirrorrorriM)

Rock Out!!! ♩ = 124

1.2.9

Voice

Extras

Drums:

Mir-ror-ror-riM Mir-ror -

C

C

I

3

3

4

A

ror - riM - Mir - ror - ror - riM

VICKI: C7omit³

I look in the mir - ror and a girl looks back at

I

7

Db

CHORUS: VICKI: G

me Mir-ror - ror riM-Mmir-ror-ror-riM I think I know her but I know there's some-thing

me

Mir-ror - ror riM-Mmir-ror-ror-riM

I think I know her but I know there's some-thing

11

Mir - ror - ror - iM Mir

Ab Bb C7omit³ Db

more to see I've got a sto-ry and my sto-ry won't let go I

Mir - ror - ror - iM Mir

more to see I've got a sto-ry and my sto-ry won't let go I

17

Mir - ror - ror - iM Mir - - ror

Look at my sto - ry in the Mir - ror Mir - ror Now I know__

G G Ab Bb

21

B

They try to tell me my re - flection is the sum of all my parts

I leave a tail of broken

C7 F7 C7 F7

25

hearts

And here is where the fu-ture starts

C7 F7 Bb7 Eb7

29

G#m

JOHNNY & CHORUS:

Yeah! Yeah!

to 1.2.10 - Answer "B"

Regatta de Blanc

♩ = 132

CHORUS (1,2,3)

Ab Bb C D D D

Yeah Yeah Yeah Yeah

JOHNNY

Yeah Yeah Yeah Yeah

5

G Eb C D

Take a lit-tle test___ One they gave to me___

9

G Eb C D

Cir cle An- swer "A"___ May- be An- swer "B"___

13

Eb F G Eb F G

Yeah Yeah Yeah Yeah Yeah Yeah

Eb F G Eb F G

Yeah Yeah Yeah Now you're qua-li- fied___ to be mo-di- fied

17 C D D/F# D7/A

Ahhh Ahh Ahh Ahh Ahh Ahh

There is no pro- per an - swer

21 D7 G Eb C

Ahh The Man Up - stairs is sleep- ing in your bed

The Man Up - stairs is sleep- ing in your bed

25 D G Eb C

No fun for you You'll dream for him in -

No fun for you You'll dream for him in -

29 D Eb F G Eb F

stead It's in- cred- i- ble

stead Yeah Yeah Yeah Yeah Yeah Yeah

33 G C D D/F#

Un for-get a ble. Ahh Ahh Ahh Ahh

G C D D/F#

There is no pro per

37 D7/A Eb F G A

Ahh Ahh The Man

D7/A Eb F G A

an - swer The Man

40 D Bb G A D

Up - stairs is sleep - ing in your bed No fun for you

D Bb G A D

Up - stairs is sleep - ing in your bed No fun for you

45 Bb G A Bb C

You'll dream for him in - stead Yeah Yeah Yeah

Bb G A Bb C

You'll dream for him in - stead

49

D B \flat C D G

It's re-mar-ka - ble_____ Jump the spar-ka- ble_____

Yeah Yeah Yeah

D B \flat C D G

53

A

There is no pro - per an - swer

A

There is no pro - per an - swer

to 1.2.11 Johnny Meets Vicki

Johnny Meets Vicki

7.4

1/2/11

♩ = 80 **VICKI:** Can I help you with something?

Piano & Vocals

C/F B \flat (omit3) **MILDRED:**

To - mor-row's good cheer bangs its

VICKI: Can I *help* you with something?

JOHNNY: Um – Wow – Um...I'm not sure where to start here...

5

C/F B \flat (omit3)

head a-ainst to-day's ve-ry low door way

My name is Johnny Maloney I have an Aunt -
my Aunt Mildred - Mildred Maloney
She writes poems
Really good poems

Her friends and neighbors just go nuts for
them And now she's finally at a point where
She feels she really needs to share them...better
I mean, people are bugging her
all the time to recite her poems...

9 C/F B \flat (omit3) Dm G(omit3) Gm⁷ C

The funny thing is -
she has a favorite number - 7.4

VICKI: 7.4? **JOHNNY:** Yeah, 7.4 - Anyhow, she...I mean we,
because I feel this way too

15 C/F ♩ = 66

We believe it would only be fair for you to share 7.4 on the radio with her. You see - 7.4 is really special to Mildred...

19 C/F F/Bb Dm G

VICKI: Sir, did your Aunt Mildred come to visit us just a couple of weeks ago?

VICKI: Our Program Director Mr. Sphincter talked to her that day. Your Aunt Mildred can send us a recording of her poems.

JOHNNY: I believe she did.

♩ = 100

23 C⁷ C Bb Ab Gb

If Mr. Sphincter likes what he hears, he'll get back to her.

JOHNNY: Do you believe that? I mean, do you honestly believe there's any chance...?

27 F Eb Db Cb Bb

♩ = 118

REGGIE: Good morning - I'm Reggie Sphincter. How can I help you?

Johnny: Well, you could let my Aunt Mildred broadcast her poems here at WSTPD.

31

REGGIE: Ahh...the sweet little lady with the poems and a thing for 7.4...well, it is a fine number. Seven Point Four... Vicki told you our policy?

36 $\text{♩} = 80$

8vb

REGGIE: We have an audience and they're just not used to poems...

JOHNNY: She did. (beat)
No chance, huh?

JOHNNY: yeah.

JOHNNY: You buy that?

REGGIE: So if that's all...? (exits)

VICKI: Sir, I have a job here.

40 $\text{♩} = 118$

JOHNNY: Oh. I almost forgot...(JOHNNY reaches into a pocket and then places a cassette tape onto VICKI's desk.)

48 $\text{♩} = 66$

JOHNNY: I recorded my Auntie Mildred reciting a few poems... but you know, she's better in person...

(JOHNNY exits.)

51

VICKI (under her breath): Wanker. (beat) (calls offstage)
Reggie - look. That guy left a cassette.

to 1.2.12 - Heard It All Before

I've Heard It All Before

1990s
American Reggae

VICKI: Hey Reggie, look - that guy left a cassette.

REGGIE: A cassette...

$\text{♩} = 70$

Solo Vocal

8^{vb}-----J

VICKI: Yeah, the note just says 'Thanks For Listening'...
...I'll put it in your box.

REGGIE: So I can listen to some lady's
poems and get myself all inspired?
Right. Right. Right. I'll pass.

6

Unison line

VICKI: But Reggie, you told the ladies you'd listen.

VICKI: What if they're good?

REGGIE: Vicki...

REGGIE: Right. Amateur hour. You listen.

10

VICKI: What? REGGIE: I mean it. You listen...Vicki...?

A

REGGIE:

14

You be my

18

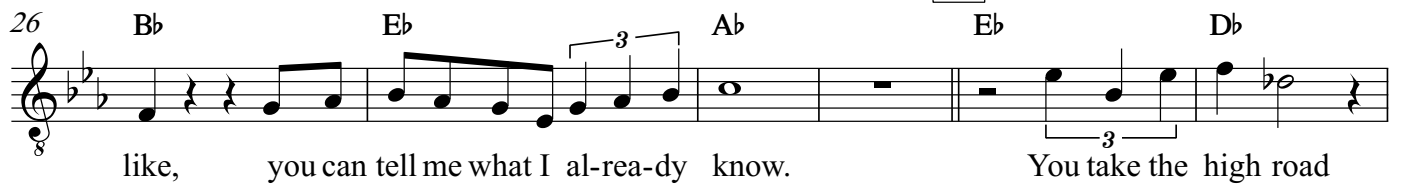
ears cuz' I've heard it all be-fore. You take a

22

hit for the Home Team. Cue it up. Press the but-ton and then, when you're done, if you

B

26 **Bb** **Eb** **Ab** **Eb** **Db**



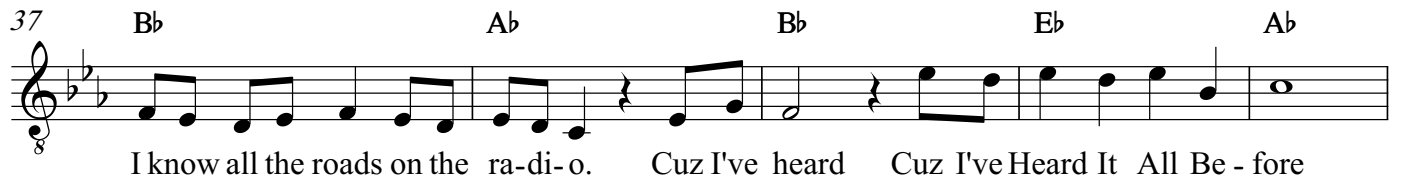
like, you can tell me what I al-rea-dy know. You take the high road

32 **Cm** **Bb** **Eb** **Db** **Cmin**



Lis ten for your-self I'll take the o-ther road. The ea-sy road.

37 **Bb** **Ab** **Bb** **Eb** **Ab**

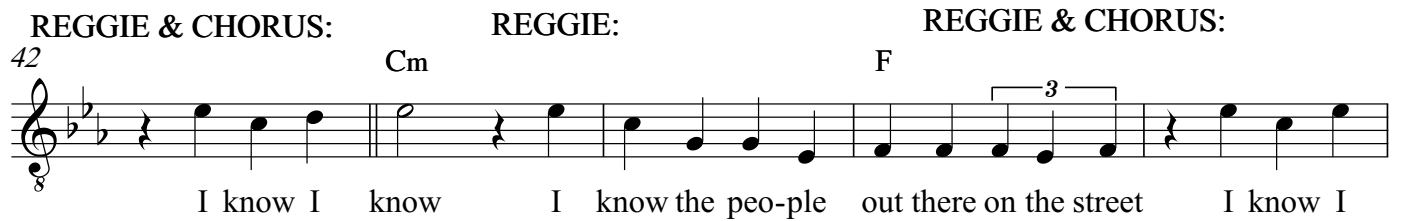


I know all the roads on the ra-di-o. Cuz I've heard Cuz I've Heard It All Be - fore

C

REGGIE & CHORUS: **REGGIE:** **REGGIE & CHORUS:**

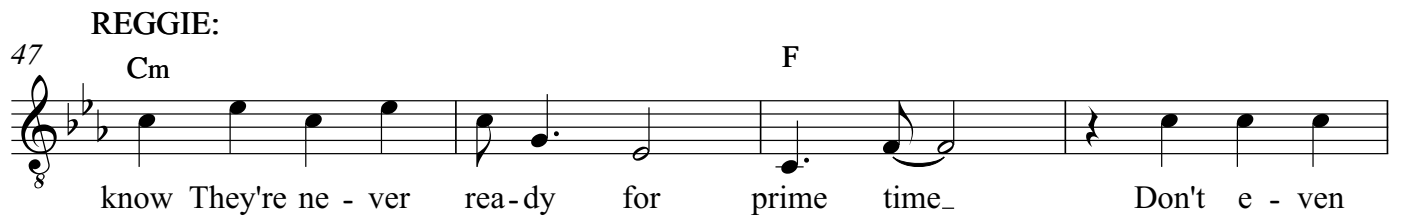
42 **Cm** **F**



I know I know I know the peo-ple out there on the street I know I

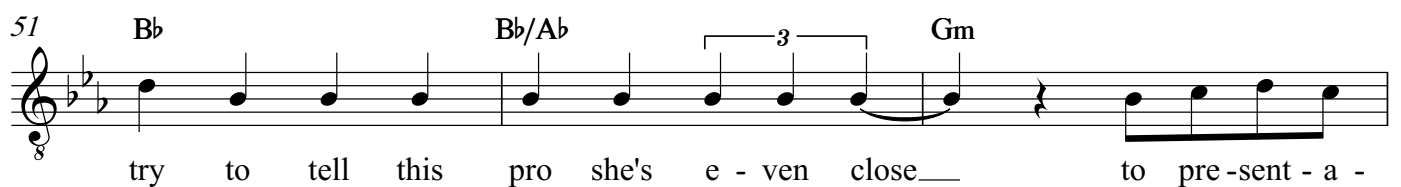
REGGIE:

47 **Cm** **F**



know They're ne - ver rea-dy for prime time. Don't e - ven

51 **Bb** **Bb/Ab** **Gm**



try to tell this pro she's e - ven close to pre-sent - a -

54 Bb^7/F D Eb Db Cm

ble Life is - n't fair So I hear and I've

59 Bb Eb Db Cm

heard it all be-fore So take it from me Then a - gain, take it from your

63 Bb Ab Bb^7 Eb Ab

self If you care If you dare Light it up Pass the pop corn__

68 Cm Bb^7

— And then when you're done__ You can tell me__

73 Eb

You can tell me what I al - rea-dy know__

77 Db Cm Bb^7 Eb

to 1.2.13 - Transitional Collage #2

Transitional Collage #2

(Could it be...)

♩ = 70

Jocks

Mildred

Piano

Could it be that you and I have

♩ = 70

4

al-ways known each-o-ther and that's what we no-ticed when we met_____

8va

♩ = 130

CURT (1): Anyone for Beer Pong?

HOOTER 2: Beer Pong??? Me!!! Me!!! Me!!! **CURT & JACKIE:**

7

Toss the ball in the cup!

11

HOOTER: Bot-toms up! Bot-toms up!

JACKIE: Bot-tom's up!

MILDRED: I be-lieve in the pow-er of bright lights I be-

♩ = 100

15

HOOTER: Toss a few

JACKIE: Toss a few more

lieve in the pow-er of bright lights and for-give-ness

♩ = 140

CURT & HOOTER:

JACKIE: Ha ha ha Hee haw!

19

♩ = 90

Keep your shoul ders off the floor

MILDRED:
I ad - mit I do per-mit my-self to

23

Gmin

Fsus

Eb²

CHORUS:

Eb²

MILDRED:

hope at least a lit-tle bit. Af-ter all, with-out hope Af-ter all, with out hope Af ter

8^{vb}-----

CHORUS:

MILDRED & CHORUS:

27 Eb² Eb²

all with - out hope, What's the point with - out hope? What's the

29 Eb² A⁷/E D/F# VICKI:

point of ev - en o - pen - ing our eyes in the morn - ing? Af - ter

32

all, with out hope What's the point of ev - en o - pen - ing our eyes in the morn - ing?

VICKI: (sniff) Wow. My sinuses are clear...

to 1.2.14 - Preordained

Preordained?

7.4

BEL CANTO:

1/2/14

$\text{♩} = 80$ Ab/Eb B/F\# Eb/Bb Ab/Eb B/F\# D/A D $\text{♩} = 100$

Bel Canto

Piano

Is it pre-or- dained

6 Gm F/A

BC

Pno.

that I should oc-cu-py this lof-ty place? I think so. Pre-or-

10 D/F\# Eb Gm

BC

Pno.

dained that I shoud ex-ert such Glo-ri-ous In-flu-ence up-on those less for-tu-nate than I

JOHNNY: Aunt Mildred, are you ready to **MILDRED:** I am.
light it up?

14 F/A Bb^5

BC

Pno.

be - low me?

$\text{♩} = 135$

to 1.2.15 - On the Radio

On the Radio

1970s Radio

JOHNNY: Aunt Mildred - you ready to light it up?

Solo Vocal

$\text{♩} = 133$

$B\flat$ F

5 MILDRED: I am. $D\flat$ JOHNNY:

I want you both to see how

8 $A\flat$ E^5

sim - ple this is.

This is the

12 B^5

mi - cro - phone. The mi - cro phone's con - nect - ed to the mi - cro - phone cord.

The

JOHNNY: You try it.

MILDRED:

16 MILDRED: Abigail? A E

mi - cro - phone's con - nect - ed to the mi - cro - phone cord

REGGIE: Why do I put up with it?

VICKI: You mean Bel Canto? Maybe a paycheck...?

20 A C

25 F REGGIE: $\text{♩} = 84$

May - be I still re - mem - ber what it was like...

...On the

CHORUS (1,2,3): REGGIE:

29 Bb/F F/C Db/Ab Ab/Eb

Ra - di - o On the Ra - di - o We were some thing spe - cial On the Ra - di - o

B

33 $\text{♩} = 120$ REGGIE: Cm^9 F^{13} Cm^9 F^{13}

Back in the day the hits were so hot We were per - pe - tu - al mo - tion A - ny

REGGIE & CHORUS:

38 Cm^9 F^{13} Gb Ab

re - cord with wings had a gen - u - ine shot here There was no "Cor por ate"

C

41 Gb/Bb Ab Cm F REGGIE:

stir - ring the pot here I'd lis - ten to ev - ry - thing Ears wide

CHORUS:

45 Cm F REGGIE:

o - pen Reg gie the Sphynx The Sphynx The Sphynx Tri State rock 'n' roll

49 G/B G/B Cm G/B Cm $A/C\#$ Dm

king Ears to the ground Eyes on the groove I'd see that the best would

REGGIE & CHORUS:

53 $B/D\#$ Em Cm F

rise to the top at Se - ven Point Four On the

56 **Bb/F** **F/C** **REGGIE:** **Db/Ab**

Ra-di - o On the Ra-di - o I've got some- thing new to

61 **Ab/Eb**

share with you_ On the Ra-di - o_

D **CHORUS:** **MILDRED:** Do all the parts need to be connected just so for it to work?

65 **Cm** **F** **Cm** **F** **Cm** **F**

Rise up to the top_ Rise up to the top

JOHNNY: They do indd. Now. The microphone cord is connected to the mixing board. Right here...

MILDRED:...And the mixing board is connected to the...?

70 **Abm** **Db** **Abm** **Db**

—

JOHNNY:...transmitter. I've set all the dials just right. Now...the transmitter is connected to the antenna...

75 **Abm** **Db** **Abm** **Db**

VICKI: Reggie, you know that lady with the poems? I listened...I did...They were really good...
...yeah, You don't believe me, but they were...
...and it got me thinking I should tell you...well,

79 **Gb/Db** **Db/Ab** **A/E** **E/B**

VICKI:

83 **C/G** **G** **REGGIE:**

I have a Ra - di - o Voice!

E

87 **Gm⁹** **C¹³** **Gm⁹** **C¹³** **VICKI:**

May-be some day if the cards all fall right You'll get your chance on the air here

REGGIE & CHORUS:

91 **Gm⁹** **C¹³** **D^b** **E^b** **F/D^b** **E^b**

Se-ven Point Four on a Sa-tur-day night I'll bet our Vick-i could light up the lights here.

VICKI:

95 **Gm** **C**

I lis-ten to ev-ry-thing Ears wide o - pen

CHORUS:**VICKI:****VICKI & CHORUS:****VICKI:**

99 **Gm** **C** **D/F[#]** **D/F[#]** **Gm**

Vic-ki be cool Tri- State be cool Vic-ki out of con - trol Ears to the ground

VICKI & ENSEMBLE:

104 **D/F[#]** **Gm** **E/G[#]** **Am** **F[#]/A[#]** **Bm** **C**

Eyes to the sky I'll wake up the Tri State So wide a- wake at Se- ven Point Four

108 **F** **F/C** **REGGIE:** **C/G**

On the Ra-di-o And if it's hot then I pro-mise I'll

112 Ab/Eb **MILDRED:** Eb/Bb

take it to the pub - lic I can fi - nal - ly share my po - ems with

VICKI: **JOHNNY:**

116 Cb/Gb Gb/Db

Bet - ty and Ce - cil I have a Ra - di - o Voice We're gon - na fix those bas - tards

G **JOHNNY & CHORUS:.** **JOHNNY:**

121 Gm⁹ C¹³ Gm⁹ C¹³

And when it's all hooked up you press the three red but tons

MILDRED & ENS. **JOHNNY:** **MILDRED & ENS.**

125 Eb^{m9} Ab¹³ Eb⁹ Ab¹³

One! Two! Three! to light up the lights The lit - tle red lights

H **REGGIE:**

129 Cm F Cm F

Back in the day We were so hope - ful Mu - sic sweet mu - sic Rock 'n' Roll Mu - sic

ENS. **REGGIE:** **VICKI:** **REGGIE:** **ENS.** **REGGIE:**

133 Cm F Cm F Cm F

On - ward Out - ward This year Next year Num - ber 10 Num ber 9 Num ber

136 **ENS.** **REGGIE:** **ENS.** **REGGIE & ENS.**

Cm F Cm F Cm F

8 Num ber 7 Num ber Se - ven Point Four Num ber Se - ven Point Four Num ber

139 Cm F Bb/F F/C Db/Ab

Se - ven Point Four On the Ra - di - o On the Ra - di - o We were all to - ge - ther on the

143 **I** **REGGIE:** **VICKI:** **CHORUS:**

Ab/Eb Cm⁹ F¹³ Cm⁹

ra - di - o Who could pos - si - bly im - a - gine? I can! Who could pos - si - bly im

148 **MILDRED:** **REGGIE & CHORUS:** **JOHNNY:**

F¹³ Cm⁹ F¹³ /Bb /Ab

a - gine? I can! Who could pos - si - bly im - a - gine? A - ny - one can

152 **REGGIE:**

/Gb /E Eb /Db C Cm

do it if they real - ly mean to do it The fu - ture was wide o - pen for a

156 **VICKI:** **CHORUS:** **JOHNNY:**

F

man with ears For a girl with ears For a town with ears For a

159 **REGGIE:**

Cm F Bb

world with ears With no strings at - tached

WMILD #1

Spacey and Numinous ♩ = 132

MILDRED: It's ready?

Spoken

Lead

Piano

5 **JOHNNY:** Ready. **MILDRED:** Well, OK... **JOHNNY:** Here goes - I'm gonna fire it up.

9 **ABIGAIL:** Mildred...? Mildred, please don't. **MILDRED:** Abigail, we've been through this. I have to. Johnny?

13 **JOHNNY:** It's on - you're on the air... **MILDRED:** Oh...well, hello, everybody out there in radio land!

MILDRED: This is Mildred Maloney broadcasting from 7.4 WMILD.

17

MILDRED: Seven point three eight nine zero five six zero...

MILDRED: Yes...yos...you see,
all of my poems come
from 7.4...anyhow...

ABIGAIL: Mildred!

A

♩ = 100

21

8^{va}

MILDRED:

25

D

C

B^b

D

Bub bles

Bub bles

Ris- ing through the

am - ber

29

D

C

B^b

Like rain - drops

Rain - drops

Fall- ing from the

33 D

D

C

sky I am a rain - drop

B

1/3/1.1

37 D

C

♩ = 88

F/E♭

Ris - ing Fal - ling Free as a

41 Cm

G/B

A♭

Cm/G

bird As a bird Danc ing in the sun In the sun Swim ming in the

45 G♭

B♭m/F

F♭maj7

wind In the wind I watch my heart fly

C

JOHNNY: That first day Mildred went through a whole bunch 'em, one right after another. Of course, we couldn't tell at first whether anyone was actually listening, but I did step outside to tune in on my car radio. She was coming through loud and clear.

49

♩ = 120

F Eb F

53

MILDRED:

Yes-ter day tugged at my

Ab C Bb/C

57

JOHNNY: She kept it up for a solid hour at least.

sleeve Drop eve-ry thing

C Eb

61 MILDRED:

JOHNNY: And then she was done.

Take the next step Now Now Now

D C/D D C/D

MILDRED: That's all for today. If you want to hear more of my poems, (beat) well, I'll be right here on the radio...

65

♩ = 92

C/D Bb/C Ab/Bb Bb/C Db/Eb

♩ = 92

69

MILDRED:

Tues-days and Thurs-days at Se-ven Point Four Please,

72

don't try to catch me at home an - y more!

74 **MILDRED:** Good-bye...and God bless you all!**D****VICKI:** 7.4 - WSTPD...

$\text{♩} = 80$

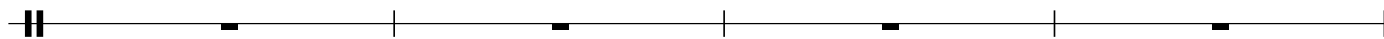
Se-ven Point Four W S T P

78 **WOMAN:** I just wanted to tell you that the poems you broadcast this afternoon were really wonderful...**VICKI:** Poems...?**WOMAN:** Poems.

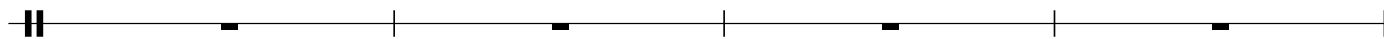
VICKI: Are you sure you have the right radio station?**WOMAN:** 7.4?82 **VICKI:** Well yes, thank you...but poems?

86 **WOMAN:** The Poem Lady on your station. You know, the raindrops and the bubbles and all the rest of it. She's really good!

90

VICKI: I'll be sure to tell our Program Director.**WOMAN:** But can you tell me when she'll be on again? I don't want to miss her. I've noticed my *neck* is feeling better.

94

VICKI: I...I don't know. I don't know when the poem lady will be back. But thank you.

98

WOMAN:

Beau-ti - ful peo-ple drink Bel - li - cose Beer! Pop!!!

102

♩ = 120

E**VICKI:** Reggie...? That was odd. I just got a call from a lady who said she'd heard poems on her radio – tuned to 7.4...She *really* liked the poems...

♩ = 120

A

G

106

CECIL (1): Betty, I just heard Mildred Maloney on the radio - at 7.4!**BETTY (2):** Really?

gva-----

B

♩ = 88

CECIL: She said she'd be back on Tuesdays and Thursdays
at four o'clock - on 7.4, WMILD.

110

BETTY: That is such good news...!!!

(At work, **JOHNNY** enters and then exits, burdened with
plastic buckets filled with water and flowers.)

114

118

JOCKS (123):

to 1.3.2 - WMILD #2

WMILD #2

On the Radio ♩ = 120

JOCKS: **MILDRED: D**

Lead

Piano

Pull out your wal-lets and drink! E - ver-green

MELISMA (3): George?...George...remember how I told you about my friend Mildred Maloney's poems?
Well, you really have to listen - she's on the radio right now. Right now - at 7.4 - that's
Mildred's favorite number - remember, I told you. She's on right now...

5 C Bmin G Emin

E - ver grow Ne - ver stop No Ne - ver die

9 D/F# E/G# A

Al-ways reach-ing up - ward Out - ward For-ward to to - mor - row

13 Em/G D C Bmin

E - ver-green E - ver-green E - ver grow Ne-ver stop

VICKI: 7.4 WSTPD - Poems again...?
Right now? Thank you. I'll listen.

17 A D

E - ver so Green

8^{va}

21 C Dm¹¹ C/E Dm¹¹ C Dm¹¹

Touch the ceil - ing

25 E/C Dm¹¹ C Dm¹¹ C/E F

with your i - ma - gi - na - tion Hold it in your heart Is it

VICKI: Wow...listen to this. I'm tuned to 7.4.
It's poems again...

29 Amin G

smooth Is it bum- py? Is it hold - ing you

3

33 C Dm¹¹ C/E Dm¹¹ C Dm¹¹ Em

down? Reach through the cei - ling O - ver...

3

REGGIE: What's going on here? That crazy poem is interfering
with our signal. What's the number for the FCC?

37 Em F

O - ver and out

3

8^{vb}

ENSEMBLE:

41 $\text{♩} = 80$ C_b D_b

Oh Mrs. Ma - lo ney Do tell it a -

45 B D_b

gain Yes, Mrs. Ma - lo ney You should be heard. Tell the whole

MILDRED:

49 E_b $\text{♩} = 100$

world. Tell it a - gain! Whis - per in my

53 G_m E_b

ear. Tell me what I need to hear Friend-ly

57 G_m C

Ghosts have the best night vi - sion Freind - ly Ghosts have the best night vi - sion.

KITTY (3): Cranston - get the phone!

1/3/2/2

CRANSTON (1): Johnston - get the phone!

61 $\text{♩} = 120$ **KITTY: CRANSTON!!!**

CRANSTON: All right all right...! **REGGIE:** This is Reggie Sphincter from 7.4 WSTPD. We've
Federal Communications Commission. got a problem. Someone out there is broadcasting on our
Tri-State office. John Cranston here. frequency and they're all over our signal.

65

71

CRANSTON: At 7.4...? Johnston - tune the radio to 7.4...

CRANSTON: Yes, sir, Mr. Sphincter. When did the problem start?
REGGIE: It's happening right now!

MILDRED:

77

O-ver the moon Soon to be gone What was the name of the flame she was on?

JOHNSTON: She's pretty darn good...

REGGIE: Can I please get you guys to *do* something about this?

81

CRANSTON: We'll see if we can track her down...

85

(8)...1

MILDRED: This is Mildred Maloney, signing off from 7.4 WMILD.
Tune in again next Tuesday at four.

89

REGGIE: 7.4 WMILD...

CRANSTON: Mildred Maloney?

VICKI: Wow. (sniffs) My sinuses are clear again...

REGGIE: I need you to stop her now.

93

VICKI: ...and you know what? I recognize that voice.
That's the lady who wanted to get her poems on the radio...

REGGIE: Mildred Maloney...

97

Bb/C

Db/Eb

VICKI: You know, maybe we should just invite her in to broadcast now and then. It could be fun...

REGGIE: An amateur poet at WSTPD?

ABIGAIL: It's not fair, Johnny. I'm really afraid for her.

1/3/2/3

JOHNNY: Oh Abby, you're a worry wart.

101

BEL CANTO:

107

One plus one plus one is Three of a kind You lose!

ABIGAIL: You are putting Mildred into a dangerous position. And she's planning to do it again next week...Damn...

111

to my straight flush

Down From Olympus

7.4

1/3/3

Get To the Bottom Of It

ABIGAIL (cont'd): ...You Promised!!!

♩ = 140 G F/G Eb/G Db/G Cb/G Bbb/C

Bel Canto

Piano

5 BEL CANTO: I just love new numbers... ...pretty much as expected...

9 ...but what's this? The Tri-State region? Up 17 Percent?

BEL CANTO:

13 Cm

BEL CANTO: Some kind of upside down and backwards flip of the numbers...

17

But what if it's true? Down from O -

7

8vb

BETTY: Cecil, have you
told everyone?

21

rit. $\text{♩} = 144$

lym - pus to min-gle with the mere mor-tals once more

3

3

7

$\text{♩} = 144$

CECIL: Everybody I know. Today at four at 7.4...

25

REGGIE: Brace yourself, Vicki,
today is the day...

MILDRED:

29

Ab

Bb/Ab

Vi-o-let In-fra-red Out past the edge of the

REGGIE: We've gotta shut her down
before Bel Canto gets wind of it.

VICKI: Reggie...look who's here...

33

REGGIE: Oh God...

spec - trum

MILDRED: ...7.4 WMILD...I'm so happy to hear that so
many of you have been tuning in to my show...Seven point
3..8..9..0..5..6..0..9..8..9..3..1...

VICKI: It's starting. 7.4 WSTPD - Bellicose Beer
packs a bodacious buzz...

37

KITTY (3): Have you got a bead on her?

JOHNSTON (2): Seventy four degrees West...

CRANSTON (1): We're pretty close.

JOHNSTON (2): Warmer...warmer...

42 $\text{♩} = 154$

8vb

VICKI Pull out your wallets and drink...!

CALLER'S VOICE: (3) Thank you for the beautiful poems.
I'm telling all my friends...

46

8vb

JOHNSTON (2): Cold - warm, Warmer, HOT...

CRANSTON (1): That's the one.

JOHNSTON (2): Let's go in.

50

Bounce Bounce Bounce Fly Fly Fly!!!

8vb

MILDRED: ...Seven point 3..8..9..0..5..6..0..9..8..9..3..1...

CURT (1): No Hooter! - Don't do it! Don't try to drink the whole thing...!

VICKI: 7.4 WSTPD - Alcohol's fun! No. Yes? No!!!

HOOTER (2): Beer! Beer! Beer! Beer!

REGGIE: I'll get this one.

JACKIE: (3): Ha Ha Ha Hee Ha...

VICKI: It's too much! IT'S TOO MUCH!
I CAN'T TAKE IT ANY LONGER...!!!

HOOTER: Gulk, gulk, gulk, gulk, gulk

54 ♩ = 144

58

BEL CANTO: *I will take this call.*

BEL CANTO (cont'd): Seven Point Four...Pull out your wallets and drink.

CECIL (1): Oh, Thank You Thank You for taking my call, and Thank You for putting Mildred Maloney's poems on the radio...

62 ♩ = 140

BETTY (2): Cecil...tell them I like Mildred too...

CECIL: You know, for years now I've been drinking *lots* of tomato juice, but now I've decided to switch to Bellicose Beer...

BEL CANTO: Poems... ? Mildred Maloney... ?

BETTY: Cecil...

66

CECIL: in honor of Mildred and 7.4...Oh, I mean 7.3 8 9 0...

MILDRED: ...9 0 5 6...someone's at the door. Well, I was just about done anyway...

MILDRED (cont'd):

70

74 $\text{♩} = 80$

78

MILDRED: Yes, yes - I'm coming.
Hello, can I help you?

don't try to reach me at home an - y - more _____

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "don't try to reach me at home an - y - more _____". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

to 1.3.4 - Milk and Cookies

Milk & Cookies

MILDRED: Yes, yes - I'm coming.
Hello, can I help you?

**2-beat bouncy a la
Dudley Do Right**

CRANSTON & JOHNSTON (1 2): **CRANSTON:**

JOHNSTON:

Lead Sheet ♩ = 116

B \flat

Hel-lo Ma'am, My name is John Cran-ston And

C & J: M: FCC? C & J:

5 F

I'm Frank John-ston We're with the F. C. C. Fe-der-al Com-mu-ni-ca-tions

C: J: C & J: M:

9 B \flat E \flat

Com-mis-sion We do field work E-du-ca-tion! Are you Mil-dred Ma-lo-ney? I

BC: R: BC:

13 C m A \flat F m

am So it's true... Mil-dred Ma-lo-ney We've been trying to shut her down. No! No! No!

BEL CANTO:

18 B \flat D D C m

This could be the key, the Re-ve-la-tion, and

C & J:

23 Cmin D G Emin C²

I am o-ver-whelmed Po-ems Po-ems Po-ems! Mis-sus Ma

CRANSTON:

27 Eb Ab Db

lo - ney There's been some in - ter - fer - ence with a lo - cal ra - di - o sta - tion

JOHNSTON:...and we're told that a Mildred Maloney
has been broadcasting at 7.4...

C & J:

30 Eb

Se - ven - Point Four W S T P D

J (cont'd):

MILDRED:

C & J:

34 Db Eb Db/F Eb/G

On Tues - days and Thurs - days On Thurs - days and Tues - days On

C:

MILDRED:

37 Db/Ab Eb/Bb Db Eb = 180 Db

Tues - days and Thurs - days For two or three weeks now Yes

41 Ab Eb Ab Eb

Yes That would be me I have my

45 Ab Db

own lit - tle sta - tion, you see I broad - cast my po - ems at

50 $A\flat$ Fm $B\flat$

Se - ven Point Four W_____ M I L

54 $E\flat$ $\text{♩} = 116$ $D\flat$ $A\flat$

D Do you un - der-stand broad-cast li - cen - ses?

MILDRED:

58 $E\flat$ Fm $D\flat$ $A\flat$ F^7

I don't think I do Can you boys come in? You can have some milk and cookies...

MILDRED (cont'd): and tell me all about licenses at the same time.

JOHNSTON: Cranston, we can't accept gifts...

CRANSTON: Johnston, a gift has to be worth at least fifty dollars to be a problem.

CRANSTON (cont'd):

62 $B\flat$ $E\flat$ $E\flat^7$

Ev - en the

66 $A\flat$ $B\flat$

two of us to - ge - ther can - not pos - si - bly eat fif - ty dol - lars worth of cook - ies,

to 1.3.5 - The Revelation

69 **MILDRED:** $D\flat$ $E\flat$

could we? Milk and cook - ies right this way

The Revelation

♩ = 118

(End Act I)

Tangoed Up In Awe

Bel Canto

Piano

5

B Am

first I saw the num-bers The cal-cu - la - tions but I could not be -

9

B

lieve A - gain I saw the

13

Am B

num-bers All black and white but still I could not be - lieve

17

A E E/D#

And then I picked up that phone and heard one of the lit - tle peo - ple

21

C#m C#m/B A E/G#

One of the lit - tle peo - ple Au - then - tic Pa - the - tic Na -

CHORUS (123):

ive and oh so ex - ci - ted by po - ems The Be -
gin - ning of the Fu - ture of Bel - li - corp!

BEL CANTO: Sphincter, you will contact this Mildred Maloney and offer her the opportunity to broadcast her poems from a real radio station – 7.4 WSTPD – as often as she likes.

♩ = 120

REGGIE: But...

But...

BEL CANTO: When she broadcasts from WSTPD, you will surround...

When she broadcasts from WSTPD, you will surround...

BEL CANTO (cont'd): ...her poems with Bellicose Beer ads. We will CAPITALIZE...

REGGIE: But Mr. Bel Canto, we're a Classic Rock station!

But Mr. Bel Canto, we're a Classic Rock station!

REGGIE (cont'd): I'll be a laughing stock...

BEL CANTO: *When this Mildred Maloney broadcasts her poems from WSTPD, you will surround her poems with Bellicose Beer ads.*

43

8vb

BEL CANTO (cont'd): This mania for poems is the Beginning of the Future...

D

BEL CANTO & CHORUS (123):

47

F Cm F/C

The Be gin-ning_ of the Fu-ture of Bel-li-corp! The Be

(8).....|

REGGIE & VICKI:

BEL CANTO & CHORUS (123):

51

The Be gin ning The Be gin ning

Cm F/C Ab/C D/C

gin ning of the Fu ture of Bel li corp! The Be-gin ning! The Be- gin ning! The Be

(8).....|

55

The Be-gin - ning_ The Be - gin-ning of the Fu - ture___ BEL-LI- CORP!!!

gin - ning! The Be - gin-ning of the Fu - ture___ BEL-LI- CORP!!!

G/C C

59

Cm

END OF ACT I

Entr'acte

(consists of songs omitted from this Reader's Draft)

Little Green Man (Reggie)

Wild Flower (Vicki)

Fly Me Down the Rabbit Hole (Johnny)

My Domain

7.4

2/1/1

Loom Smugly

MILDRED:

BEL CANTO:

CHORUS (1,2,3):

♩ = 100

Voices

Piano

Se-ven Point Four_

My Do - main_ Beer Beer Beer

8vb

4

Pno.

Beer Beer Beer Beer

W W W W

(8)

6

Pno.

BEL CANTO:

Beau - ti - ful Peo - ple Drink Bel - li - cose Beer Week

(8)

7

MILDRED:

One! Se-ven Point Four *8^{va}*

Pno.

(8)

11

BEL CANTO:

Week One! Rain rain rain - drops fall to me *Am*

Pno.

to 2.1.1.2 Raindrops

Raindrops

♩ = 108

MILDRED: Am G

Mildred

Bel Canto

Rain rain rain-drops fall to me come to me join with

Week One!

MILDRED & ENS: ♩ = 126

6 E C A7

me. Rise with me. Let us wash this val ley clean.

Week Two!

VICKI & ABIGAIL (Abigail echoes Vicki): Poems and Beer in the Afternoon -
 Thank you, I'll certainly tell her.
 She'll be in on Thursday at 4. I'll pass that along...

11 **MILDRED & ENS:**

14 Fadd⁹

Sweep this waste - land ev - er free, ev - er pure _____ for

17 **Am** **MILDRED:** **C** **G** **ENS:**

ev-er more Rain-drops fly to me Let us flow to - ge ther Let us flow to

Week Three!___

22 **MILDRED:** **Am** **ENS:** **MILDRED:** **Bb**

ge ther Let us flow to - ge ther Let us flow to - ge ther Let us flow to - ge-ther___ to the sea

27 **Dm** **C** **F**

BEL CANTO:

Four weeks, and still my Bel-li-cose Beer sales con-tin-ue to mount.

31 **Bb** **C**

High er and high - er and High er and high - er and high - er and high - er and

34 **Dm**

shak - ing my world!

Shake me! Shake me!

HOOTER (2)

Shake you?

CURT THE FLIRT (1)

Shake me! I am an ice-cold can of Bellicose Beer!

HOOTER

Ha ha ha Hee Haw Hee Haw!

JACKIE (3)

I'm gonna shake you!

CURT

Now Pop my Top! I'm going to spray all over you. All over the whole world!

HOOTER

Percussive Clusters - Random Pitches

I'm gonna pop your top...

CURT

WHOOOOOOOOOSH HHHHHH - KKKKKK!!!!!!

HOOTER

Bellicose Breweries. Please drink responsibly.

CURT & JACKIE

Ha Ha Hee Haw Ha Ha

JACKIE

I Know What I Like

7.4

2.1.2

♩ = 126

Stax & Motown Em Em **VICKI: Reggie - why so glum?**

Voices

Piano

5 **REGGIE: Glum?** **VICKI: You look disgruntled. Grumpy.**

8 ...Resentful. What's up? **REGGIE: You really want to know?** **VICKI: Um-hmm...** **REGGIE: It's like this.**

C7

11 A Em **I'm in radio for twenty-six years.**

A7

8vb

I know everything there is to know
about this market.

I have all kinds of ideas about how to make
things happen, but I don't get to try them.

15

Musical notation for measures 15-18. Treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with 'x' marks above them, indicating a guitar accompaniment. A triplet of eighth notes is marked with a '3' above it. The bass line features a 7th fret barre indicated by '(8)-----' and a dotted quarter note.

19

A7

REGGIE:

Em

Musical notation for measures 19-22. Treble clef with a key signature of one sharp (F#). The melody includes triplet eighth notes marked with a '3' above them. The lyrics are: "The Pow-ers That Be have Bet-ter I - deas O K". The bass line has a dotted quarter note with an 8th fret barre indicated by '8th-----'.

23

I swallow my pride.

That was a Golden Age.

This is now.

Things have changed.

Musical notation for measures 23-26. Treble clef with a key signature of one sharp (F#). The melody includes triplet eighth notes marked with a '3' above them. The bass line has a dotted quarter note with an 8th fret barre indicated by '(8)-----'.

27

Why should radio be any different
than any other part of the world?

B

Corporate runs the show.

Surprise surprise.

A7

C

D

E^b

Musical notation for measures 27-31. Treble clef with a key signature of one sharp (F#). The melody is mostly whole notes. The bass line consists of quarter notes.

32

F

I've got a job. Beats selling cars. I can deal with it.

Em

VICKI: And then...?

Musical notation for measures 32-35. Treble clef with a key signature of one sharp (F#). The melody includes eighth notes and rests. The bass line features a complex accompaniment with a slur over the first few notes.

REGGIE: ...and then along comes Ms. Poetry herself. No experience on the radio.
Clueless about how things work . Reciting...

37 Em

...poetry, no less,

and she gets to broadcast whatever she wants and I'm a
grouchy old fool for not...

41 C7 A7

...buying into it.

VICKI: Reggie, listen to her, you'll like her...

...just listen

45 A7 B+7 C7 B+7

I bet your stomach will feel better...

REGGIE:

C

Em

49 Em

I know what I like

VICKI:

REGGIE: That's not fair...

VICKI: So Reggie, what would the perfect
radio station sound like?

53 Em C7

You like what you know?

REGGIE: That's easy. I'd just make it work for me.

57 A⁷ **REGGIE:** Em

I know what I like

61 **CHORUS:** **REGGIE:**

I know what I like And when I hear it

65 **CHORUS:** **REGGIE:** C⁷ 3

And when I hear it It makes me feel so good_

VICKI & CHORUS: Hear what some more?

69 A⁷ **REGGIE:** Em

I wan-na hear it some more_ I like the kick drum

73 3 C⁷

I like the sax - o - phone_ I like that low down hot stack

77

D

5

A⁷ G

south-bound Rhyth-m and Blues___ And when the worlds all___ line up_

81

F

C

D

E

Then the truth is on fire And the peo-ple The

85

F

G

F

peo - ple Ev - ery one___ is hap - py

89

Em **REGGIE & VICKI & CHORUS:**

and that's what I like I know the

93

E

things that I like are the things that re-mind me of the things that I love___

F

97 **REGGIE & CHORUS:** So Vicki, what do you like?

REGGIE: Besides poems...

VICKI:

I know what

101 Em Em

I like And when I hear it It makes me

105 C⁷ A⁷

feel so good_ I want to hear it some more_ I like a

109 Em

Big Beat I like a mel-o-dy_ I like a

113 C⁷ A⁷ A⁷

sing-er who can make me feel_ the way I feel_ the way I feel_ And when the

117 G F C D

words all_ ring true_ then the truth is on fire And

121 E F G F

ev - ery one Ev - ery one is hap - py Hap - py

125 Em

VICKI & REGGIE:

Hap - py and that's what I like I have

129 C7 A7

REGGIE: **VICKI:**

con - fi - dence in my own ex - per - i - ence I trust my - self I trust my -

133 G F

REGGIE: REGGIE & VICKI:

self I like a song I like a song be-cause I like it

138 MILDRED:

to 2.1.3 Bright Lights / Thesaurus

I be - lieve in the pow - er of bright lights and for - give - ness a

8vb

7.4 Bright Lights / Thesaurus / Flowers for Mildred

♩ = 100

MILDRED:

I be - lieve in the pow-er of bright lights and for-give-ness

5 **ABIGAIL:**

Hav-ing to a-rouse the public... Hav-ing to a-wa-ken the pub-lic

8

Hav-ing to con- vince... prod...pry... coax... ..per suade...Hav-ing to whee-dle the public...? Damn...!

12 **VICKI:** Yes. I'll certainly tell her.

You know, I feel exactly the same way...
C/F

JOHNNY: Excuse me.
Bb

2

VICKI: Can I help you?

JOHNNY: I hope so. I've got some flowers for my Aunt Mildred...Mildred Maloney.

16 C/F Bb Dm G

VICKI: You can just leave them right here. I'll see that she gets them.

JOHNNY: I'd kinda like to hand them off in person.

VICKI: You can't do it.
JOHNNY: Please...?

20 G C

VICKI: Sorry, Johnny Maloney. Yes, I know who you are. Mildred talks about you sometimes. You know, she has high hopes for you.

JOHNNY: For me...? Really?

24 C/F Bb Dm G

VICKI: Really. It's a bit hard to see why. Maybe there's a hidden dimension?

JOHNNY: Many, many dimensions...

28 Bb

..and I'd still like to carry these flowers back to Mildred in person.

VICKI: Nope... (chirp, chirp)

32

VICKI: Afternoon Cheer with Poems and Beer!

35

to 2/1/4 - Walletango

Walletango

Tango

♩ = 123

Gmin

BEL CANTO:

Voices

I be -

Freely

5

lieve what I see I be-lieve what I hear I must be - lieve it be - cause I see it and

9

hear it Po - ems Po - ems Po - ems Mere words and the

13

lit - tle peo - ple are trans formed Hearts and minds and wal - lets o - pen to the

17 Tango Again

A

CHORUS:

world Hearts and minds and words and deeds and

21

minds and words and deeds

ser - vice with a smile Just - ly har - nessed, with all

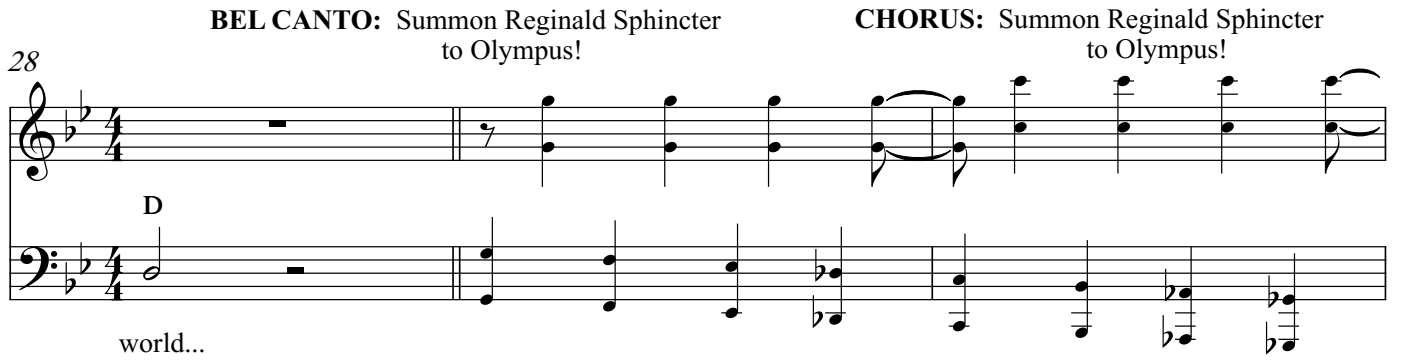
25 F Bb



ne-ces-sa-ry strings at tached. I must own this new po-wer that has come in - to my

BEL CANTO: Summon Reginald Sphincter to Olympus!
CHORUS: Summon Reginald Sphincter to Olympus!

28

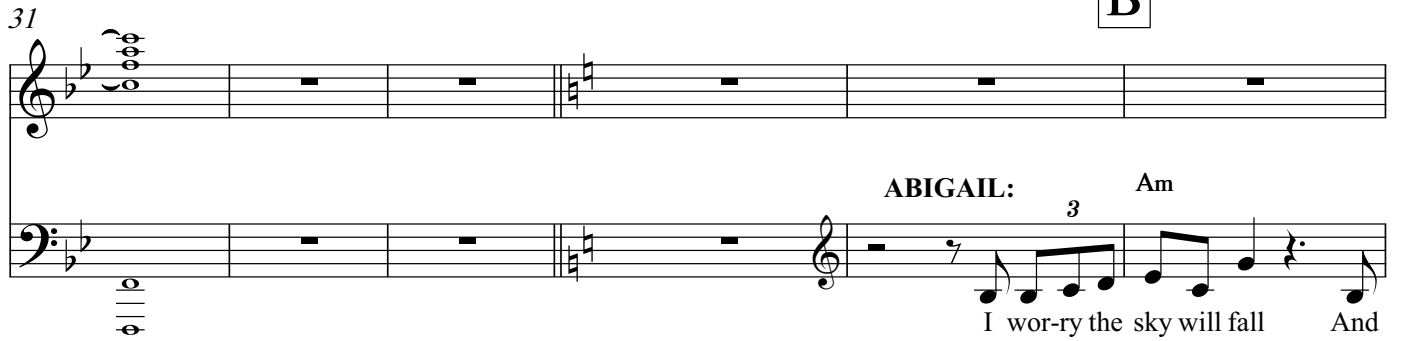


world...

(chirp chirp) **VICKI:** 7.4 WSTPD...(beat)...Reggie to Olympus?
 I...I'll tell him just as soon as I can.

B

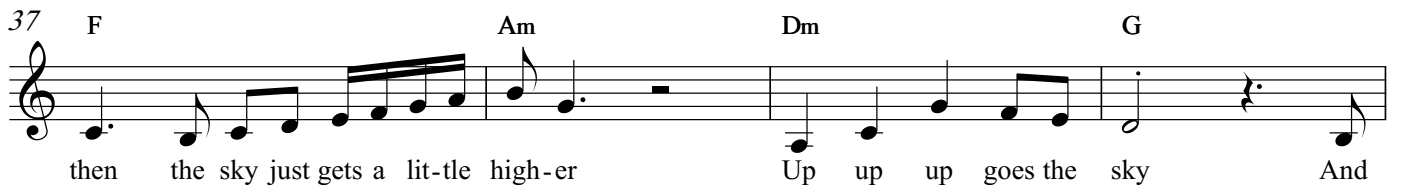
31



ABIGAIL: 3 Am

I wor-ry the sky will fall And

37 F Am Dm G



then the sky just gets a lit-tle high-er Up up up goes the sky And

41 F Dm F



how high is up? And how low is down?

I Walk the Streets With Ghosts

7.4

2/1/5

♩ = 84

Walk With Ghosts

Chorus

Reggie

Piano

G

I walk a-

5

Reggie

lone at night in my home town_ I walk the

D A Bm G D A Bm G

9

Reggie

streets a - lone_ in my home town_ I see the

D A Bm G D A Bm G

13

Chorus

ooo

Reggie

fa-ces of the stran-gers in the win - dows_ on the side-walks by the

D A Bm G D A Bm G

17

Chorus

Reggie

D A Bm G D A Bm G

I Walk the Streets With

store - fronts I Walk the Streets With Ghosts in my home town I Walk the Streets With

21

Chorus

Reggie

Ghosts

Rubato

D A Bm G D A Bm G

Ghosts There I go, hand in hand with a soul I have-n't seen for thir-ty long

a tempo

25

Reggie

D A Bm G

years In my nome town_ I walk the streets with ghosts in my

27

Chorus

Reggie

D A Bm G D A Bm G

I Walk the Streets With Ghosts

home town I Walk the Streets With Ghosts

31

Reggie

Em A D G G/F# Em A D G G/F#

I have a sign to-night__ tonight Two trails a-cross the sky__

35

Reggie

Em A D G C A

Two trails be - fore the dawn with no re - grets__

Transitional Collage

(It's Very Unlikely / I'm Ok / Approaching A Limit / Jingle)

Resigned

♩. = 80

Voices

Measures 1-2. Chords: Eb7, Ab7.

3

Measures 3-4. Chords: Eb7, Ab7.

JOHNNY:

5

Measures 5-8. Chords: Eb7, Ab7, Eb7, Ab7.

Why oh why am I so ve-ry— stu-pid?

9

Measures 9-10. Chords: Eb7, Ab7.

Lu - cy — put the foot - ball — on the tee —

11

Measures 11-12. Chords: Eb7, Ab7, Db7.

— It's ve-ry un - like - ly — she'll

14 Cb^7 Bb^7

ev - er _____ ev - er _____ no - tice me _____

17 Eb^7 Db^7 Cb^7 A^7 $G\#^7$ $F\#^7$ E^7 D^7 Db^7 C^7

21 $\text{♩} = 88$ **VICKI:** C/F $Bb(\text{add}9)$

$\text{♩} = 88$

I'm O - K _____ Just O K _____

25 C/F $Bb(\text{add}9)$ Dm G S

Why don't I be-lieve it? _____

Reach Into the Gap

MILDRED:

30

Musical score for measures 30-33. The vocal line (treble clef) begins with a whole note G4, followed by rests in measures 31 and 32, and a triplet of eighth notes (A4, B4, C5) in measure 33. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a bass line in the left hand. A *8va* marking is above the piano staff, and a *ped.* marking is below it. A fermata is placed over the final note of the piano accompaniment in measure 33.

Ap-proa-ching a

34

Musical score for measures 34-36. The vocal line (treble clef) contains the lyrics: "li - mit One step clo-ser Ap-proach ing a li - mit I reach in - to the". The piano accompaniment (grand staff) continues with a descending eighth-note line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in measure 35.

li - mit One step clo-ser Ap-proach ing a li - mit I reach in - to the

37

Musical score for measures 37-39. The vocal line (treble clef) contains the lyrics: "gap with my heart and touch my re - flec - tion___". The piano accompaniment (grand staff) continues with a descending eighth-note line in the right hand and a bass line in the left hand. A fermata is placed over the final note of the piano accompaniment in measure 39.

gap with my heart and touch my re - flec - tion___

39

♩. = 70

Beau-ti - ful Peo ple Drink Bel-li-cose Beer Bel-li-cose Beer helps the

This block contains the musical notation for measures 39 through 42. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Beau-ti - ful Peo ple Drink Bel-li-cose Beer Bel-li-cose Beer helps the".

43

whole world feel young Al - co - hol's fun. So

This block contains the musical notation for measures 43 and 44. It features a vocal line and a piano accompaniment. The lyrics are: "whole world feel young Al - co - hol's fun. So".

45

pull out your wal - lets and drink! Drink Bel - li - cose

This block contains the musical notation for measures 45 through 47. It features a vocal line and a piano accompaniment. The lyrics are: "pull out your wal - lets and drink! Drink Bel - li - cose".

48

Musical score for measures 48-49. The score is in G major and 12/8 time. Measure 48 features a vocal line with a quarter note G4, a quarter rest, and a quarter note B4. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. Measure 49 includes the vocal instruction "Beer!" and continues with vocal and piano parts. The piano part features a treble line with chords and a bass line with eighth notes.

50

to 2/1/7 - Call Me Byron
ritard...

Musical score for measure 50. The score is in G major and 12/8 time. The measure is marked with a double bar line at the end. The piano part features a treble line with a long melodic line of dotted half notes and a bass line with eighth notes. The vocal part is not present in this measure.

Call Me Byron

Oonga Digga

VICKI: How'd it go?

Ab⁷ REGGIE: How'd what go?

Solo Vocal

Piano

♩ = 88 shuffle

VICKI: Your meeting on Corporate Olympus, of course!
The future of radio. What was it like up there?

VICKI: I don't know. Leather. Gold - well, maybe
brass fixtures. Floor to ceiling
windows...does he chortle?

REGGIE: What do you think it was like up there?

5 Ab⁷ E⁷ Eb⁷

REGGIE: Picture this...

BEL CANTO:

9 Ab⁷

Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga

VICKI: Oooooo...

12 Ab⁷

oon-ga dig-ga dig dig Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga oon-ga dig-ga dig dig

REGGIE: You know what he said to me? I walked in the door...

BEL CANTO :

15 Ab⁷

Call me By-ron Call me

19 E⁷ Eb⁷

Byron When you're with me on the top I'm a

23 Ab⁷ CHORUS: BEL CANTO: Ab⁷

joy I'm a joy Call me By-ron Call me

27 E⁷ Eb⁷

By-ron If you've got some - thing I need__ you're my

31 Ab⁷ Gb⁷ Eb⁷

CHORUS: BEL CANTO:

boy you're my boy Don't call me Ray Don't call me sun - shine Don't call me

35 Cb⁷ Ab⁷ E

a ny - thing that smiles__ Just call me By-ron

39 Eb⁷ Ab⁷

All the time

42 Ab⁷

Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga oon-ga dig-ga dig dig

44

Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga oon-ga dig-ga dig dig

VICKI: So, did you tell him your ideas for the station?

REGGIE: My ideas for the station... I show up in the lobby. Step into the elevator. Press the button for the very top.

ELEVATOR (1 2 3): Are you sure you want to visit the very top?

46 Ab⁷

REGGIE: So I press it again.

VICKI: What were you thinking?

ELEVATOR: As you wish. Next stop,
Corporate Olympus.

50 $\text{♩} = 76$

REGGIE: I was practicing my pitch... 'Mr. Bel Canto, I have a few ideas about getting some fresh programming onto the radio... Mr. Bel Canto, I've been thinking we can capitalize on all this attention...'

VICKI: In the elevator?

REGGIE: It took a while...

VICKI: And?

54 *8va*

REGGIE: I should have known. He had a song and dance all ready to go...

$\text{♩} = 88$

BEL CANTO: Ab^7

58 *8va*

Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga

$\text{♩} = 88$

REGGIE: Wow...BELLICORP World Headquarters...great view.
Mr. Bel Canto, I have a few ideas...

62

oon-ga dig-ga dig dig Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga

64

BEL CANTO: $A\flat^7$ REGGIE:

oon-ga dig-ga dig dig Reg-gie Reg-gie!_ Call me By-ron Mis-ter Bel

68

BEL CANTO: REGGIE: About the station... BEL CANTO: E^7

Can-to Call me By-ron I'm so thrilled to have_ you here

72

$E\flat^7$ $A\flat^7$ $A\flat^7$

_ with me to- day_ Call me By-ron

REGGIE: I've been thinking about
Mrs. Maloney's poems and...

76

BEL CANTO: E^7

Call me By-ron If you want to win_ this game

80

$E\flat^7$ $A\flat^7$ $G\flat^7$

_ you've got to play_ Then in the morn-ing when you

84

$E\flat^7$ $C\flat^7$ 3 $A\flat^7$

wake up you'll be play-ing on_ my team I'm a win-ner

88 E Eb7 Eb/Db F/Cb F#/A

I'm a win-ner I'm a win-ner

BEL CANTO & CHORUS:

93 Eb7 Ab7 Ab7

Come win with me Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga

96 VICKI: Ab7

dig-ga dig dig dig Ask him! Oon-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga dig-ga

REGGIE: Byron, I've been thinking we can capitalize...

98 BEL CANTO: E7 Eb7 Ab7

dig-ga dig dig dig Shoot doom bad-dam bop Shoot doom bah yah yah yah bad-dam Reg-gie

102 Ab7 REGGIE: Gb7

Reg - gie! Why am I here... on O - lym_

104 **CHORUS:** **BEL CANTO:** ♩ = 106

— pus? On O - lym_ pus? Look... Cast your eyes down_ a - cross the

106 **BEL CANTO & CHORUS:** **REGGIE:**

Val - ley of the Com - mons What do you see?_ I see a ci - ty filled with lots of

110 **BEL CANTO:**

peo - ple who are hap - py and sad and lone - ly... And thir - sty? In the

113 **Abm** **Eb7/G**

four weeks since your Mil - dred Ma - lo - ney has been broad - cas - ting po - ems at my

BEL CANTO: ...Well...Bellicose Brewery's market share in the Tri-State Area has jumped 37 percent!

REGGIE: 37 percent?

116 **BEL CANTO:** **E/G#** **Eb/G** **s**

sta - tion... This wo - man and her po - ems must be har - nessed

REGGIE: I have some ideas about that. I was skeptical at first, but now I'd like to try the same inclusive approach with the music programming. You see...

BEL CANTO: **BEL CANTO:** ...will enlist this Mildred Maloney to write and record...

122 **Abm** **Eb7**

No! No! No! As a first step Spinc - ter_ Reg - gie...

REGGIE: You mean commercials?

128 BEL CANTO: *3* Abm BEL CANTO: Gb

Bel - li - cose Beer themed po - ems You have the com - mon touch and

132 Cb *3* Abm Eb

that's what I need to get what I want You see... Mis - sus Ma -

135 E G#m Eb7 BEL CANTO:

lo - ney is the Goose that lays the Gol - den Eggs Gol - den

138 Ab Abmaj7 Ab7

Eggs Gol - den Eggs We must - n't let her fly a -

141 Db Bbm Gb

way Gol - den Eggs Gol - den Eggs Not un - til her

144 Eb Ab7 Gb7

se - cret has been cap - tured Good luck, Reg - gie

BEL CANTO: Do let me know how it goes.

REGGIE: Sure thing...(beat)...Byron.

147 E7 D7 Db

MILDRED at WSTPD #2

CECIL (1): Betty, since your hip's feeling so much better, will you come out driving with me next Tuesday when Mildred broadcasts her poems?
The radio in my car works really good.

Hopefully

♩ = 92

Piano

BETTY (2); Cecil, I'm going to listen in my kitchen like always - it's relaxing that way.

5

MILDRED :

♩ = 72

BETTY (2):

9

Ab/C F7

Once up - on a time there was Ma - gic! Ma - gic!

12 **CECIL (1):** **MELISMA (3):** **MILDRED:** **NEIGHBORS:** **MILDRED & NEIGHBORS**

Ma - gic! Ma - gic! Co - lor! Co - lor! Reds and blues and

15

MILDRED:

smil - ing yel - lows *8va* Fil - ling the world with

18

mil - lions of co - lours Mil - lions and bil - lions and tril - lions of co - lours

21

MILDRED & NEIGHBORS:

Here and now and here and now and here and now and here and now

to 2.2.2 the Pitch

THE PITCH

REGGIE: Mildred - before you go, there's something I need to talk to you about.

Follow the Actors

Piano

It's about my boss, Mr. Bel Canto...

...from Bellicorp.

He wants you...he told me he...

3

...wants you to...

...write some beer themed...

...poems for the radio.

6

MILDRED: Beer themed poems?

REGGIE: For the radio.

MILDRED: Beer poems...?

REGGIE: I know...

9

REGGIE: I know. I think you're doing just fine. Sales are up. People are tuning in...but he wants more!

12

Maybe...maybe you can just work a little beer into a few poems...
...positive themes of course...just to keep the boss happy?

Think it over?

16

to 2.2.3 I Noticed

I Noticed

Moderate Ballad

♩ = 90

C/F Bb² C/F Bb²

Vicki

Johnny

What made you change your

6 C/F Bb²

V

J

A - bout what?

mind?

A - bout

8 C/F Bb²

V

J

What makes you think I changed my

me.

10 Dm G⁷ Gmin⁷

V

J

mind?

JOHNNY: And , you know,
I didn't think I had
even the slightest chance...

Well, here we are__ to - ge- ther...

13 Bb/C

V

J

What makes you think you have the slight - est chance..

I mean a chance__

15 C/F

V

J

8

— A chance to e - ven talk with you. —

VICKI: Just to talk with me...?

17 Bb² C/F Bb² C/F

V

J

8

I guess I no-ticed

You no-ticed

22 Bb² C/F Bb²

V

J

8

I guess I saw you. — I was - n't rea - ly

I saw you too

25 Dmin G Gmin Bb/C

V

J

8

look - ing

But I saw you

You were a sur - prise But I saw you I saw you_ and

29 **Dmin** **G** **Dmin**

V
Ev - ry time Ev - ry time I try I swear

J
and ev - ry ti - me I try___ I swear I I try so ve - ry hard___

32 **G** **Bb/C**

V
I try so ve - ry hard___ How long? How long?

J
___ ev - ry time How long? How long?_____

36 **C/F** **Bb²** **C/F**

V
Look in - to the mir - ror___

J
I get up in the mor - ning

40 **Bb²** **Dmin** **G**

V
There have been days Way too ma - ny days___

J
There have been days Way too ma - ny days___ I could - n't

43 **Gm** **Bb/C** **Dm**

V
I could- n't see my- self

J
see my - self — But the first thing that I saw

46 **G** **Dm**

V
First thing that I saw — when I

J
— when I looked in - to your eyes —

48 **G** **Bb/C** **Bb/C** **Bb/C** **ritard**

V
looked in - to your eyes — How long? — How long have

J
— was some-one who could real - ly see me — How long have

a tempo

52 **Ab** **Eb** **Bb** **F**

V
I been dream - ing? and if I am a - sleep, let me dream

J
I been dream - ing? and if I am a - sleep let me dream let me

56 A^b E^b Gm B^b/C

V
Let me dream I'm a-wake Let me no-tice Let me no-tice Let me

J
dream But if I am a-wake Let me no-tice Let me no-tice Let me

60 C/F B^b2 C/F B^b2

V
no tice Let me no-tice Let me no-tice

J
no tice Let me no-tice Let me no tice Let me no-tice

64 B^b2 C/F B^b2

V
I can tell that you no - tice that I'm more than what I

J
I can tell that you no - tice that I'm more than what I

66 B^b2 D

V
bring with me on the sur - face

J
bring with me on the sur - face

The Ultimatum

Freely

(JOHNNY & VICKI:
...on the surface)

BEL CANTO: So...progress?

Voices

Piano

6
REGGIE: Mr. Bel Canto, I have some not very good news.
I spoke to Mrs. Maloney about beer themed poems.
She didn't go for it.

Voices

11
BEL CANTO: But she has to go for it.

Voices

15
BEL CANTO: Mr. Spincter, I don't just *want* your Mrs. Maloney to broadcast beer themed poems for me.
I *need* her. I *expect* her - and you - to come through for me...

Voices

8vb

20

Voices

It is time to pay Mis-sus Ma-

8^{vb}

23

CHORUS (1 2 3):

Voices

lo-ney a lit-tle vis-it One! Two! Three! Four!

ABIGAIL:

27

Voices

Five! Four! Three! Two! One! This is True Li-ber-ty when

G

30

MILDRED:

ABIGAIL:

Voices

free-born men... and wo-men... Yes, of course, and

A^b

BEL CANTO: I see a light in there. Keep knocking.

32

Voices

wo-men, hav-ing to ad-vice the public... - - - - -

REGGIE: Mildred? Abigail? It's Reggie Sphincter from WSTPD - and Mr. Bel Canto too.

ABIGAIL: Bel Canto...???

35

Voices

MILDRED: Reggie. Mr. Bel Canto. Do come in...

38 ♩ = 100

Voices

BEL CANTO: So this is the scene of the crime?

ABIGAIL: That's not a nice thing to say.

Bb/C Ab/Bb Ab/Bb

BEL CANTO: Not nice – but true enough. Still, I jest. Can't keep a genuine talent down. Mildred, I've stopped by your house tonight because I just had to tell you in person how impressed I am...

42

Voices

Bb/C Db/Eb

BEL CANTO (cont'd):...with your ability to bring an audience to the radio. You really are quite a find.

46

MILDRED: Thank you, Mr. Bel Canto, but it's not me,

Voices

Musical score for the first system. It includes a vocal line with a whole rest, a piano accompaniment in Cb/Db, and a bass line with a whole rest.

MILDRED (cont'd): It's my number 7.4 that brings me the poems, and then the poems bring the people.
But thank you just the same.

48

Voices

Musical score for the second system. It includes a vocal line with a whole rest, a piano accompaniment in F# major with a '8va' marking, and a bass line with a whole rest.

BEL CANTO: Now, Reggie here tells me that he asked you on my behalf to try writing a few poems about Bellicose Beer - and it hasn't happened yet. It hurts my feelings.

52

Voices

Musical score for the third system. It includes a vocal line with a whole rest, a piano accompaniment in F/G, Eb/F, and Eb/F, and a bass line with a whole rest.

MILDRED: It hurts my feelings too. Like I told you, 7.4 brings me my poems...

56

I'm afraid there's nothing there for beer... **BEL CANTO:** Oh, I'm sure you'll find something.

Voices

Musical score for the fourth system. It includes a vocal line with a whole rest, a piano accompaniment in F/G, Ab/Bb, and Ab/Bb, and a bass line with a whole rest.

BEL CANTO:

ABIGAIL:

60 Gb/Ab

Voices

Wri - ters write what they have to write. What do you mean 'what they have to write'?

61 Gb/Ab

BEL CANTO:

BEL CANTO (cont'd):...actually had Bellicose Beer written right into their very bones?

62 Cb/Db

Voices

How much more pow-er-ful would these pre-cious po-ems be if they

63

64

(at WSTPD)

JACKIE (3) (mocks MILDRED)

7 point 3 point 7 point 4 point 7 point 2 point 1 1 1 1 1 1 1 1...

HOOTER (2) (in mocking high pitched voice)

It's my number! It's my number! And I'm much too proud to talk about beer.
I'd rather talk about...raindrops...butterflies...love love love...

CURT (1)

But Bellicose Beer is good for you. Strengthens your roots. Lots of fiber.

HOOTER

No No No. I'm too good for beer.

JACKIE

Ha Ha Ha Hee Haw Hee Haw

65

66

67

to 2.2.5 The Vortex

The Vortex

7.4

2/2/15

♩ = 100

MILDRED: Gm Gm/F

Mildred

I want them to be hap - py I want them to be -

Piano

4 C Eb Gm F

lieve in love Let us touch the stars_

ABIGAIL: Well, you're not going to start writing 'beer-themed poems.'

MILDRED: No, I suppose not. But then I won't be welcome at WSTPD anymore. Which leaves only...

8

ABIGAIL: ...WMILD? Of course, another option is to simply give up on radio altogether...

MILDRED: But Abigail, they need me...

(knock knock)

(knock knock knock)

JOHNNY (from outside): Mildred! Abigail! I know you're in there.

MILDRED: Johnny!

10 Eb

(JOHNNY & VICKI enter)

MILDRED: Vicki...welcome...

VICKI: Oh, Mildred...is this where you went on the radio?

JOHNNY: 7.4 WMILD - Maybe I should pack it up?

14 Bb Dm Db Ab

♩ = 60 *8^{va}*

MILDRED: I don't think so. We've just had a visit from Mr. Bel Canto.

VICKI: Bel Canto here?

ABIGAIL: Mr. Bel Canto told Mildred that in order to continue on the radio, she would have to recite beer themed poems.

17 Gm C/E **MILDRED:**

So what am I to

22 ♩ = 92 F F/Eb F/Db F/Eb F F/Eb F/Db F/Eb

do?

JOHNNY: Staring at the center of the vortex, empty space focused upon concentrated empty space

26 F F/Eb F/Db F/Eb F F/Eb F/Db F/Cb

(8)

VICKI: It's not your job to unlock the world. Surely you've already given us the key

30 Bb Bb/Ab Bb/Gb Bb/Ab Bb Bb/Ab Bb/Gb Bb/Fb

ABIGAIL: We are all free born men and women. Let us be free

34 Eb Eb/Db Eb/Cb Eb/Db Eb Eb/Db Eb/Cb Eb/Bb

8vb

38 **MILDRED:**

All I can do is tell the truth

MILDRED: There will be no beer poems. But I will broadcast at WSTPD one last time...

40

44 **M & J & V & A:**

One last time One last time

8vb

2/2/6 CECIL (1): Today's the day. Today's the day. Today's the day. Tomorrow's the day after the day. (beat)
Today's the day. Today's the day. Today's the day.

49 ♩ = 90

53 ♩ = 76

E \flat Cm 7

56 Fm 7 B \flat

to 2.2.6 MILDRED!!!

MILDRED!!!

7.4

2/2/6

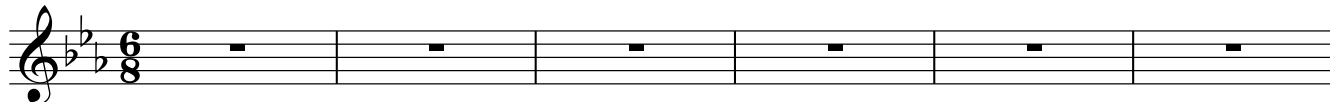
BETTY (2): Today is Mildred's radio day...

MELISMA (3): I know I know. We are so lucky to have someone like Mildred - my good friend Mildred...

Do Wop

♩. = 76

E_b Cm Fm B_b E_b Cm



6 **Fm B_b MELISMA: E_b/B_b BETTY: B_b/F ENSEMBLE:**

On the ra-di-o On the ra-di-o We are

12 **G_b/D_b D_b/A_b F⁷**

all to-ge-ther On the ra-di-o

17 **CHORUS (123): B_b Gmin Cmin**

Now that she's al-ways on the ra-di-o We're to-ge-ther We know

21 **F B_b Gmin Cmin**

where to go to find Mil-dred Right in front of us We're con-nec-ted We have

25 **F Gmin D⁷ E_b**

Mil-dred be-tween us so open your win-dows and reach for the stars Ev-ry one up off the

29 **B_b Cmin F⁷**

floor Tell us some more We're to-ge-ther at Se-ven Point Four

34 **BETTY: Gmin D BETTY: Gmin**

When I was young When we were young we were young I had some

CHORUS (1,3):**BETTY:****ENSEMBLE:**

41 D B \flat F

 dreams When we were young we were young But now I'm ol - der We are a

48 B \flat Cmin Dmin E \flat

 world full of wo - men and men Who all need a new dream now and then

53 **CHORUS (123):** E \flat **ritard** F **a tempo**
 ♩ = 76 B \flat

 Oh, Mis - sus Ma - lo - ney Do tell it a - gain! Ah yah ha

60 Gm Cm F B \flat Gm Cm

 ha ya ha ha Ah ya ha ha ya ha

66 **REGGIE:** F7 B \flat Gm **ABIGAIL: REGGIE:** Cm F

 ha Now that she's al ways on the ra - di - o I'm a wreck Me too! I can't seem to catch my

REGGIE & ABIGAIL VICKI:**ENSEMBLE:**

71 B \flat Gm D E \flat B \flat

 breath And my life It's a free fall — Buc - kle your buc - kles and hook your hooks

77 E \flat B \flat E \flat

 Mil - dred is one for the his - tory books Turn on your ra - di - o

80 F B \flat Gm Cm F

 Time to get on with the show

Truth Comes Knocking

(The WAR at WSTPD)

This Is WAR!

♩ = 100 **VICKI:** **MILDRED:**

Good luck Mil-dred Se-ven Point Three Eight Nine Ze-ro Five Six Ze-ro

Nine Eight Nine Three One Se - ven Point Four

5

Nine Eight Nine Three One Se - ven Point Four

8 ♩ = 134 **REGGIE:** Dear God, let this not explode in my face.

Dear God, let this not explode in my face.

11 **REGGIE (cont'd):** Let this not melt into a radioactive puddle of recriminations. Let this day be over...

Let this not melt into a radioactive puddle of recriminations. Let this day be over...

CURT (1): Poems suck!

HOOTER & JACKIE (2 3):
Beer is good!

MILDRED: Truth Comes Knocking
JOHNNY: Tell the truth!

15

Musical score for measures 15-17. The vocal line consists of three measures, each containing a whole rest. The piano accompaniment features a consistent eighth-note pattern in the left hand and chords in the right hand.

BEL CANTO: Beer!

VICKI: The truth

ABIGAIL: Tell the truth

M: Truth Comes Knocking

J & V: Truth Comes Knocking

18

Musical score for measures 18-20. The vocal line has rests for the first two measures and a four-note phrase in the third measure. The piano accompaniment consists of a steady eighth-note chordal accompaniment.

MILDRED: Insistent

BEL CANTO: Beer Themed

MILDRED: Truth Comes Knocking,
a bit full of itself,

21

CHORUS (123):

Musical score for measures 21-23. The vocal line has rests for the first and third measures and a four-note phrase in the second measure. The piano accompaniment is a steady eighth-note chordal accompaniment.

Truth Comes Knock - ing

24

MILDRED:**(chirp)****VICKI:** 7.4 - Beautiful People
Drink Bellicose Beer

yet du-ty bound to speak

29

MILDRED:

F/C

G/D

Let us cut to the quick. He who holds the strings pulls the strings And

33

F

those with strings at-tached find them-selves in-ex-pli-ca-bly in

BEL CANTO: I'm waiting to hear beer themed poems!

38

ENSEMBLE:

MILDRED:

mo-tion. Truth comes knock-ing This po-em is

MILDRED (cont'd):...This poem cannot be broadcast at 7.4 WSTPD...

ENSEMBLE:

MILDRED:

BEL CANTO:

43

false! This po-em is false! and fur-ther- more... and

MILDRED:

ENSEMBLE:

48

fur-ther- more... And fur-ther- more... This po - em is not a - bout a bull - do - zer Bull-do - zer

8^{vb}

M & J & V & A: Pushy

BEL CANTO: Irresistible

BEL CANTO:

M & J & V & A: Get out of my way!

BEL CANTO:

52

Bull - do - zer

Beer po-ems now!

(8)-----

MILDRED: Whirligig
 Whirligig
 Brand new springtime green
 Round and round
 Catch the wind

56

♩ = 132

8^{va}

(8)-----

MILDRED (cont'd): Ride the springtime breeze until god willing
 Fertile ground, roots, leaves and look -
 You are not alone
 Other saplings

BEL CANTO: Mildred Maloney...

60

♩ = 152

(8)-----

♯ | ♯ | ♯ | ♯

M & J & V & A: MILDRED: Stand beside you on your hillside

65 MILDRED:

One! Two! Three! Reach-ing for the sun

8^{vb}

69

Thirst-ing for the rain A - gainst all odds A sha - dy grove A neigh-bor-hood of green

8

73 BEL CANTO & ENSEMBLE: MILDRED:

Roots and leaves and spir - it Bull - do - zer! An or - der from on high

8^{vb}

76

Stakes are struck in - to the Earth Just be-fore the do-zer crawls to crash to crush To

(8).....

79

BEL CANTO:

MILDRED:

make way for the lu - cra - tive new I will not stand for this! The whir - ly - gig has

(8).....

MILDRED: Reached for the sun
Thirsted for the rain

BEL CANTO: Since you cannot...

81 ♩ = 132

CHORUS:

flown Grown Beer! Beer! Beer! Beer!

(8).....

BEL CNTO (cont'd): ...condescend to honor a simple request from your host,
then you don't belong here on the radio, and indeed,
you will never again broadcast...

84 ♩ = 120

Musical score for Bel Canto (cont'd). The score is in 4/4 time with a tempo of 120 beats per minute. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line contains four measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a 7-measure rest in the first measure. A dynamic marking of *8^{vb}* is present at the start of the piano part.

(BEL CANTO flips a switch to interrupt MILDRED's broadcast.)

CRASH!!!!!!

(At the word "RAIN", there is a loud CRASH outside WSTPD.
JOHNNY runs toward the sound.)

88

VICKI: What was that? **REGGIE:** AHHRRRHHHHH!!!!...

Musical score for Vicki and Reggie. The score is in 4/4 time. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line contains four measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a 7-measure rest in the first measure. A dynamic marking of *8* is present at the start of the piano part. The piano part includes a triplet of eighth notes in the final measure.

JOHNNY (from offstage): Oh man - are you OK?

(CECIL, followed by JOHNNY, stumbles into WSTPD
holding an open can of Bellicose Beer.)

92

♩ = 104

Musical score for Johnny. The score is in 4/4 time with a tempo of 104 beats per minute. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line contains four measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a 7-measure rest in the first measure. A dynamic marking of *8* is present at the start of the piano part. The piano part includes a triplet of eighth notes in the final measure.

CECIL (1): Wow...I was just driving through the neighborhood when I heard Mildred's poem.
 I know that bulldozer. I was like the little tree.
 I used to stand in the rain with my friends. It was me on that hillside.
 It was me...

96

102

JOHNNY: Cecil crashed his car into the wall out front. (beat) I saw seven empties in the front seat.

MILDRED: Johnny, can you take me home?

ABIGAIL: I'll go with you.

106

to 2.2.8 What Could Be More Just?

What Could Be More Just

7.4

2/2/8

Dramattico, Quasi Recitativo ♩ = 120

BYRON: G⁷ Cm

What could be more just? I gave her a chance

5 B^b E^b E^b/G

An op-por - tu - ni - ty Does she think that po-ems! Po-ems!

9 E^b/B^b A^b

Po-ems! Ex - ist in an - o - ther world___ Di -

12 Cm Cm B^b/D

vorced from all e - co - nom - ic con - si - con - si - der - a - tions?

15 E^b Cm B^b

No! No! This is the real world

18 E^b A^b

I am re - a - li - ty I am your

21 Cm G^{sus}4 G

past I am your fu - ture I am

23 F (whispered) Cm to 2.3.1 The Deep Pool

here to - day! Wor - ship me!

The Deep Pool

7.4

2/3/1

Under Water

(At MILDRED's house, MILDRED reassembles WMILD.)

♩ = 100

MILDRED:

ABIGAIL:

The mi-cro-phone's con-nec-ted to the mi-cro-phone cord. Mil-dred you can't.

Musical notation for MILDRED's first line of dialogue. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes at the end. The piano accompaniment features long, horizontal lines indicating sustained chords.

4

MILDRED:

A-bi-gail I must I have to ap - pol-o-gize

Musical notation for MILDRED's second line of dialogue. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes at the end. The piano accompaniment features long, horizontal lines indicating sustained chords.

(ABIGAIL exits Downstage Right, walks several paces into the Audience, and remains facing away from the stage until MILDRED begins to broadcast. ABIGAIL then turns towards MILDRED and observes all that follows.)

10

MILDRED:

The mi-cro-phone's con-nec-ted to the mi-cro-phone cord...

Musical notation for MILDRED's third line of dialogue. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and eighth notes. The piano accompaniment features long, horizontal lines indicating sustained chords.

MILDRED: It's all plugged in. One, two, three red buttons...the little red light is blinking...

14

Musical score for Mildred's first line of dialogue. The score consists of three staves: a vocal line, a piano accompaniment, and guitar chords. The vocal line has a whole note rest. The piano accompaniment features chords and eighth notes. The guitar chords are shown below the piano part.

MILDRED: Hello everyone. This is Mildred Maloney broadcasting from 7.4 WMILD...

REGGIE: Oh wow.

VICKI: Yikes.

MILDRED (on the radio):

18

Musical score for Mildred's second line of dialogue. The score consists of three staves: a vocal line, a piano accompaniment, and guitar chords. The vocal line has a whole note rest followed by a half note. The piano accompaniment features eighth notes. The guitar chords are shown below the piano part.

CURT (1) (at WSTPD): Oh! My! God!
I do believe I hear a Pirate.

20

G

Bmin/F#

Musical score for Curt's first line of dialogue. The score consists of two staves: a vocal line and guitar chords. The vocal line has eighth notes and rests. The guitar chords are shown below the vocal line.

sor - ry. I meant no - thing but the best. So sor - ry. I

23

C

G/B

Amin

Musical score for Curt's second line of dialogue. The score consists of two staves: a vocal line and guitar chords. The vocal line has eighth notes and rests. The guitar chords are shown below the vocal line.

hoped that I might share some lit - tle piece of beau - ty in a way that might hurt

HOOTER (2): Hardy har har and shiver me timbers...

JACKIE (3): Ha ha ha Hee Haw ha ha ha

40 **Bb** **G \flat /B \flat** **F**

Scull-ions of the F C C Come to me Pi-rates are a-broad in the land

43 **MILDRED:** **Fm** **D \flat**

Whis per in my ear Tell me what I need to hear

47 **Fm**

Friend - ly ghosts have the best night vis - ion Friend - ly

50 **(knock knock knock)** **B \flat /F**

ghosts have the best night vis - ion Friend - ly...

(knock knock knock)

52 **C/F** **MILDRED:** There's someone at the door. I'll be right back. (beat) Who is it?

to 2.3.2 Reggie Arrives

Reggie Arrives

♩ = 120
Agitated

MILDRED: Who is it?

REGGIE: It's me - Reggie - Reggie Spinkler
C7 from the radio station.

Solo Vocal

Piano

It' me. Reg-gie Reg-gie

8vb

MILDRED: Reggie. Come in...What are you doing here? I thought you disapproved of my WMILD.

5

Db7 C7 3 3

Come in. W M - I - L - D

(8)

REGGIE (enters MILDRED'S house): I do. I mean I should. I mean...
I don't know anymore. But I knew I needed to warn you.

8

Db7 D7 Eb7 3 3 3 3

I don't know an-y more but I knew I needed to warn you

(8)

(BEL CANTO, on Corporate Olympus, listens to REGGIE on the radio and visibly swells up.)

MILDRED: Warn me?

REGGIE: Bel Canto. When he left the station he was angry, and...

11 E7 F7 Gb7

Bel Can - to When he left the sta-tion he was an - gry and when he's

(8)-----

14 G7

an - gry you should see him First he gets all hun-kered down Grinds his teeth Shakes his shoul-ders, and

(8)-----

17

shines up like some kind of a por - cu - pine, or a skunk, or a grou - chy old rac -

8^{vb}-----

19

MILDRED: Oh dear...

REGGIE: And then it's too late, because he will ...

coon

8vb

Detailed description: This block contains the musical notation for measures 19 through 21. It consists of three staves. The top staff is a vocal line with lyrics 'Oh dear...' for Mildred and 'And then it's too late, because he will ...' for Reggie. The middle and bottom staves are for piano accompaniment. The piano part includes a section labeled 'coon' and another section labeled '8vb' with a dashed line underneath. The key signature has two flats, and the time signature is 7/8.

...never ever let go until he's absolutely crushed whoever or whatever has got him going. Believe me, you've...

22

Detailed description: This block contains the musical notation for measures 22 and 23. It consists of three staves. The top staff is a vocal line with lyrics '...never ever let go until he's absolutely crushed whoever or whatever has got him going. Believe me, you've...'. The middle and bottom staves are for piano accompaniment. The key signature has two flats, and the time signature is 7/8.

...never seen anything half so ugly..I mean really...is that a red light blinking over there...?

24

Detailed description: This block contains the musical notation for measures 24 and 25. It consists of three staves. The top staff is a vocal line with lyrics '...never seen anything half so ugly..I mean really...is that a red light blinking over there...?'. The middle and bottom staves are for piano accompaniment. The key signature has two flats, and the time signature is 7/8.

MILDRED: Oh dear, I forgot I was in the middle of my broadcast
when you knocked on the door.

REGGIE: And did what I just said...?

27

MILDRED: Probably.

REGGIE: I'll bet he was listening. He probably heard. He will hear - now he's gonna fire me for sure.

31

MILDRED: Now Reginald - is that such a bad thing?

MILDRED (cont'd): You know, I've been watching you, and you just don't seem very happy.
How long have you been with that radio station anyhow?

36

REGGIE: Oh, I don't know.

MILDRED: Yes you do...how long?

REGGIE: I started when I was 23...

39

8vb

REGGIE (cont'd): - now I'm 49...it's been 26 years.

MILDRED: And...?

REGGIE: It was really good at the start.

REGGIE:

43

(8).....

46

49

glo - ri - ous. I worked and I worked and I worked and e - ven - tu - al - ly

53

Fi - nal - ly Fi - nal - ly they let me spin re - cords - at When they

57

MILDRED:
You were the Sphynx?

thought no one was list - ning I was the Sphynx.

8^{vb}

to 2.3.3 Hail Btron Bel Canto!

Hail Byron Bel Canto

7.4

2.3.3

(CRANSTON and JOHNSTON arrive at Corporate Olympus. The Golden Cap remains on BEL CANTO's head.)

CRANSTON (1): Hail Byron Bel Canto!

JOHNSTON (2): Keeper of the Golden Cap...

$\text{♩} = 120$

Solo Vocal

BEL CANTO:

To the lair of the Pi-rate Ma - lo - ney and the Trai-tor Sphinc

Piano

8^{vb}

5

C & J:

BEL CANTO:

ter!! Your wish is our com mand! You will de -

(8)-----

JOHNSTON: We can arrest them...

CRANSTON: Confiscate their equipment...

BEL CANTO:

9

stroy them! You will de - stroy them!

V

REGGIE: (to MILDRED)
You mean you remember the Sphynx?

to 2.3.4 I Am the Sphynx

I Am the Sphynx

(at WMILD)

♩ = 120 REGGIE: You mean you remember the Sphynx?

Solo Vocal

Piano

MILDRED: I loved the Sphynx! When my Michael was still with us,
he used to listen to the radio late at night, and sometimes I'd lie awake
and listen too. Anyhow, there was a rock 'n' roll show.

5

8vb

MILDRED (cont'd): The Sphynx was pretty silly...

9

Sil - ly...? I was Out -

(8)

11 F7 Eb7 A7

ra-geous! Con - ta-geous! I was Cra - zy! I was in

8vb

14 D MILDRED: CHORUS: MILDRED:

Hea-ven! Do it a - gain! Do it a-gain! This is what you've been wait-ing for.

8vb

17 CHORUS: MILDRED: REGGIE: He's probably going to...

Quit that job! Quit that job! He's pro-ba-bly going to fi - re you a - ny-way

8vb

MILDRED: Youre welcome to use WMILD. Oh...it's still on, isn't it?

REGGIE: Oh my God...

MILDRED: Ladies and Gentlemen. Citizens of the Tri-State Area - 7.4 WMILD is proud to bring you, at long last, returned from the almost expired, Reggie Sphinkler - The Sphynx! - Go Reggie Go!

20

8vb

REGGIE: Oh Brothers and Sisters it's been a day it's been a day it's been a day...

24 **CHORUS:**

It's been a day It's been a day!

8^{vb}

27 **REGGIE:**
C⁷

Who's got the ques - tions to all of life's an__ swers? The mys-teries of the wild night

(8)

30

Han - ging by the street lights_ Down by the ri - ver where the

(8)

32 G⁷ C F C

train tracks boil? Who is that man? That man with a sec-ret?

(8)

36

F

ENSEMBLE: REGGIE:

I am that man I've got a se-cret. Con-fused! I am that man

(8)-----|

39

CHORUS:

REGGIE:

I am on fire! On fire! I am that man I am

41

G

C

I am I am the Sphinx!!! Can you be-

45

CHORUS:

REGGIE:

CHORUS:

REGGIE:

lieve it? We be-lieve it! The hot-test The great-est The cool-est The la-test I

48

F CHORUS:

REGGIE:

am I am I am the Sphinx! The Sphinx! The top of the an-gle The

51 F D G

pin-na-cle... of pop A rock-in' re-vo-lu-tion at the drop of a mop

(In the FCC van, BEL CANTO, still wearing his Golden Cap, rides in the back seat as the siren wails.)

54 $\text{♩} = 150$ BEL CANTO: Faster, faster - fly, flyyyy... Am

8vb

CRANSTON (1): Yes sir, Mr. Bel Canto...

BEL CANTO: No time to lose! No time to waste!
We will ANNIHILATE them!!!

57 JOHNSTON (2): Golden wings for a Golden Cap...

(8)

(Johnny arrives back at WSTPD.)

JOHNNY (sees VICKI): Vicki. You've been listening...? I'm going back over to Mildred's.

61

Ebm

JOHNNY (cont'd): I don't know what I can do but...well...
if you want to come with me...? (beat) Your call.

VICKI: My call...

65

Ebm

Am

(JOHNNY exits stage right)

VICKI: ???!!!!!!...

69

(VICKI exits stage left)

REGGIE:

$\text{♩} = 130$

You ask the Sphynx what's next—

to 2.3.5 The Tip

7.4

the TIP

2.3.5

♩ = 130 (at WMILD)

Momentum THE SPHYNX:

Solo Vocal

You ask the Sphynx what's next____ Next is the tip the

5

blow off The top - per - most____ of the

Stre..e....e..tch These 4 bars

7

pop - per - most The most fear - some ra - di - o groove that e - ver raised a

9

roof in this town____ or a - ny o - ther

THE SPHYNX & ENSEMBLE:

11

I can feel it touch it feel it

MILDRED: Seven point three eight nine zero five four...

15

touch it I can feel it touch it It's com-ing It's

19 THE SPHYNX: Cm

com-ing Rid-dle me this What is the fast - est way to light a fire

23 MILDRED: G

in some - one's heart? Show us a

25 ENSEMBLE: THE SPHYNX:

fire Show us a One! Two!

to 2.3.6 Mix It Up

MIX IT UP

♩ = 142

Pander Shamelessly

Solo Vocal

One! Two! Three! Four! Five! Four! Three! Two!

4 A⁷

One! I've got a great i - dea

8^{vb}

7 D⁷

We're gon-na try it out

We're gon-na try it out A bit of Woo-ly Bul-ly

(8)-----

11 A⁷ F⁷

Throw it all to-ge ther

A bit of twist and shout Throw it all to-ge ther

(8)-----

15 E⁷ D⁷

Mix It Up Mix It Up Mix It Up Mix It Up

Mix It Up Mix It Up Mix It Up Mix It Up Mix It Up Mix It Up

(8)-----

19 A⁷

Ah ah ah ah

Ah ah ah ah

(8)-----

23

D⁷ A⁷

Ah ah ah ah

Ah ah ah ah

Ah ah ah ah

(8)-----

27

F⁷ E⁷ D⁷

Ah ah ah ah

Ah ah ah ah ah ah ah Ah ah ah ah

(8)-----

31

A⁷

(8)-----

(BEL CANTO & CRANSTON & JOHNSTON cross the stage, lights flashing)

35

(8)-----

39

E

(8)-----

43

A⁷

Ah ah ah ah Ah ah ah ah

We're gon-na flex our el_____bows We're gon-na bend our knees____

(8)-----

47

D⁷ A⁷

Ah ah ah ah Ah ah ah ah

We're gon-na say some pray— ers We're gon-na slug some trees—

(8)

51

F⁷ E⁷ D⁷

Ah ah ah ah ah ah ah

Throw it all to-ge— ther Mix It Up Mix It Up

(8)

(knock knock knock)

BEL CANTO: Open the door!

55

A⁷

Mix It Up Mix It Up Mix It Up Mix It Up

Mix It Up Mix It Up Mix It Up Mix It Up Ah ah ah ah

(8)

MILDRED: God Bless You, Reggie Sphinkler, you are forever redeemed!

59

Ah ah ah ah Ah ah ah ah

Ah ah ah ah Ah ah ah ah

D⁷

(8)-----

BEL CANTO: Open the door now!

MILDRED: All you fans...

THE SPHYNX: Out in radio land...

MILDRED: I'm afraid all good things...

THE SPHYNX: Have a second coming...

63

Ah ah ah ah Ah ah ah ah

Ah ah ah ah Ah ah ah ah

A⁷ F⁷

(8)-----

(KNOCK KNOCK KNOCK - Mildred goes to the door and opens it.)

MILDRED: Come in...Mr. Cranston, Mr. Johnston, Mr. Bel Canto...

(BEL CANTO, CRANSTON & JOHNSTON enter.)

BEL CANTO: Pull the plug!

67

Musical score for Bel Canto's line. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has five measures of music, with the lyrics 'Ah ah ah ah Ah ah ah ah' written below. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dashed line with an 8-measure repeat sign is shown below the piano part.

CRANSTON: Yes Sir – Johnston, pull the plug!

BEL CANTO: Pull the plug!

JOHNSTON: Where's the plug?

BEL CANTO: I'll get it!

8va-----

72

Musical score for Bel Canto's line. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has four measures of music, with the lyrics 'I'll get it!' written below. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dashed line with an 8-measure repeat sign is shown below the piano part. The score ends with a double bar line and a final chord marked B+/F#.

(BEL CANTO pulls the plug. WMILD goes black. MILDRED and REGGIE glow and glitter and freeze in place, invisible.)

to 2.3.7 The Power That Is

I Am the Power That Is

Freely, a la Recitative

BYRON: Cm

Bel Canto

4 You see I cer-tain-ly hope that now you see that you real-ly have no hope if you

6 set your-selves up in op-po-si-tion to the pow-ers that

8 be and in this day and age, I am the Pow-er That Is As the

12 Pha-raoh was the pow-er that was in the time that was his I win eve-ry time La-dies with po-ems

15 Don't get your hopes up Let this lit-tle sto-ry be a re-min-der A les-son A

18 dam-per Don't playwith fire For Sev-en Point Four is my Num-ber My

21 Num-ber is Sev-en Point Four Sev-en Point Four is my Num-ber

I Want A Happy Ending

7.4


2/3/8

Slowly, Freely

♩ = 84

F(add9) ABIGAIL:

Abigail

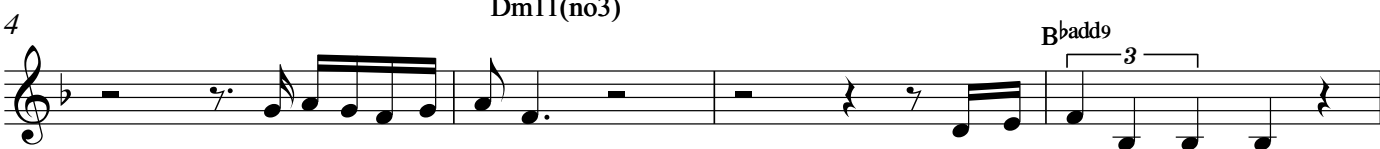


I want a hap-py end - ing

2.3.

4

Dm11(no3) Bbadd9




I want a hap-py end-ing If you're out there some-where

You...
God...
Whoever or whatever has put me in this place

8

Fadd9




I want a hap-py end - ing

If there is an Author who has a say in the matter,
I'm at your disposal...

12

Dm11(no3) Ebadd9




BUT I DON'T KNOW WHAT TO DO

CHORUS:

16

Db Eb




Oh Mis - sus Ma - lo - ney Do tell it a - gain

(JOHNNY & VICKI arrive)

17

Db Eb F



Yes Mis - sus Ma - lo - ney You should be heard Tell the whole world Tell it a -

JOHNNY: We heard the end of the broadcast.

18 G VICKI: Where are they?

gain

JOHNNY: We can't let him get away with this...

21 ABIGAIL: G Em¹¹

I want a hap - py end - ing

ABIGAIL: It's OK Johnny. This is my time.

24 F(add9) CHORUS: F G

My time... You should be heard Tell the whole world Tell it a -

(VICKI takes JOHNNY's hand and leads him to the side of the stage (downstage right), where they turn and look back towards MILDRED's house. ABIGAIL enters the house, looks around and through the invisible MILDRED and REGGIE, plugs in WMILD's power cord and reaches for the microphone, still attached to the microphone cord.)

27 A B Db ABIGAIL: gain

The

to 2.3.9 Areopagitica

Areopagitica

7.4

2/3/9

$\text{♩} = 100$

ABIGAIL:

Voices

Piano

The mi - cro - phone cord is con - nec - ted to the

3

mix - ing board. The mix - ing board is con - nec - ted to the am - pli - fi - er is con - nect - ted to the

6

trans - mit - ter is con - nec - ted to the an - ten - na. Three red but - tons One Two Three

♩ = 110

9

(ABIGAIL takes a deep breath)

Lit-tle red blink-ing light

♩ = 110

ABIGAIL: Mildred...Mildred Maloney, wherever you are,
we are with you, for this...

12

ABIGAIL & ENSEMBLE:

This is True Li - ber - ty when

16

Free - born Men and Wo - men, Hav - ing to ad - vise the

(Sirens sound and grow closer. Lights fade to black.)

18

Pub - lic may speak Free!

Musical score for measures 18-21. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Pub - lic may speak Free!". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

22

to Curtain Call/Punk Ray ♩ = 192

rit. ♩ = 192

8^{vb}-----

Musical score for measures 22-25. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a treble and bass clef with various chords and melodic lines. The tempo is marked "rit." and "♩ = 192". A dynamic marking "8^{vb}" is present at the end of the system.

26

(8)-----

Musical score for measures 26-30. The system includes a piano accompaniment with a treble and bass clef. The piano accompaniment features a treble and bass clef with various chords and melodic lines. A dynamic marking "(8)-----" is present at the end of the system.

31

(8)----- } fine

Musical score for measures 31-34. The system includes a piano accompaniment with a treble and bass clef. The piano accompaniment features a treble and bass clef with various chords and melodic lines. A dynamic marking "(8)-----" and the word "fine" are present at the end of the system.