

115 116 117 118

e - 'vry - thing I've e - ver dreamed of. I'm gon-na find mis - ter

DIANA: Actually...

MARCY: What?

120 DIANA: It's not that simple. 121

122

119

right.

K2: Solo Str.

(K2: Strat+Pad)

123

DIANA:

124 125 126

Some of my friends got their per-fect man, but just be fore— they got 'em, they

K2: Ens. Str.

K2: Rock Gtr.

13. THE ACTUARY SONG

I Love You Because

MARCY:

127 128 129 130

da-ted the worst man pos-si - ble. They hit boy-friend rock bot-tom. So, in

131 132 133 134

or-der to find my per-fect man, I need to find some-one who's per - fect-ly

135 136 137 138

wrong. I'm in New York, that should-n't take too long.

Alto Sax *f* (rock)

*f*

(+Drs.)

139

DIANA:

140

141

142

You've got-ta find mis-ter wrong while you're in R. T. or

(Alto)

*mf*

+K2: Ens.Str/Rock Gtr. sustained *sim.*

*f*

143

144

145

146

MARCY:

you'll re-peat this cy-cle for - e - ver, just like me. I'll give it

*mf*

147

MARCY:

148

149

150

time.

But first I have to— find some - one who's

DIANA:

You bet you will. Don't blowit. When I was in my re boundtime I blew it and I knew it. I blew it, God, I

K2: Str+Pno.(+8va,8vb)

*mf*

Sax (legit) *mp*

+K2: Pad-sustained

*sim.*

*f*

(w/Pedal)

151

152

153

154

flawed, struc-tured and bo-ring. He'll have warts of e-'vry kind.

blew it. I blew it and I knew it.

Su-per war-ty!

Drum fill

155 156 157 158

I'll give it time, — but then leave mis - ter re - bound be - hind.

War - ty, war - ty, war - ty, war - ty, war - ty, war - ty. war - ty, war - ty, war - ty, war - ty, war - ty.

159 160 161 162

I'll give it

He'll have a bump, live in a dump, be such a chump that if you humpyou'll need a pe-nis pump.

(K1: Str)  
(Alto)

V.S.  
>>>

163 164 165 166

time, o - ther - wise I'll be sure to go

You're gon-na give it time. — O - ther - wise you'll be

K2: Str/Pno.

Sax

(+K2: Pad-sustained)

167 168 169 170

back to the cy - cle that I've cy - cled through be-fore. I'm

sure to go back to — the cy - cle that you've cy - cled through before.

171 172 173 174

sure it won't be plea-sant, but I'll stand strong.—  
but you'll stand strong. And I swear I will be

*p*  
*pp*  
*p*

V.S.

Detailed description: This page of a musical score is for 'The Actuary Song' from the musical 'I Love You Because'. It features four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains measures 171 through 174. The lyrics are: 'sure it won't be plea-sant, but I'll stand strong.— but you'll stand strong. And I swear I will be'. The second staff is a vocal line in treble clef, continuing the lyrics. The third staff is a vocal line in treble clef with a piano (*p*) dynamic marking. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs). It includes a piano (*pp*) dynamic marking and a 'V.S.' (Vocal Solo) instruction. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



175 176 177

So to find mis - ter right in the

there, no mat-ter where, be-cause I care. We are a pair, and we will share the wear and tear. In the

*mf*

*mf*

178 179 180

next six months, I'm gon - na find mis - ter wrong.

next six months, You're gon - na find mis - ter wrong.

*mf* *Sax* *sfz*

K2: Brass, Trb, Rock Gtr. *sfz*

*f* *sfz*

Segue

# "MINI" DRIVER ENTERS

A. Sax

2 K2: Stgs

A. Sax

3

4

5

7

PLAY

w/K2:Gtr.

w/K2:Gtr.

+Cym. roll

PIANO

f

Bs.

w/Bs.

Drs.

7

8

9

w/K2:Gtr.

10

11

12

13

PLAY

Bs.

w/Drs. cont'd.

V.S.

- 55 -

**Poco Rit.**

  
Ride Bell

# ...BUT I DON'T WANT TO TALK ABOUT HER

(DIANA and JEFF exit.)

MARCY: So how'd you get into greeting card writing?

AUSTIN: Well, Marcy... (MUSIC GO)

M: That's my name. A: That it is. Greeting card writing is just an outgrowth of my passion.

**Funky** May I call you Marcy?

M: And what's that?

5

AUSTIN:

6

I write po - e - try.

Ro - mance u - sual - ly.

I'm ve - ry ro - man - tic,

but,

wait.

I'm tough

too.

A ro - man - tic

10 11 12

tough guy. Sor-ta like Rock Hud son, but straight.

Hammond

Alto Sax *mp*

*p*

13 14 15

This one time I wrote a poem for my ex - girl - friend. She said, "That's the best thing I've e-ver read."

K2: Clav.

Hammond

Clav.

w/Bs. *sim.*  
w/Drs. full

16 17 18

And she reads po - ets. Oh yeah. Yeats, Cum-mings, you name it. She has

Stgs.

Hammond

19 20 **M:** She sounds great. 21 22

all these guys boun-cinground her head. She has in-sightthat I swear could win a Pul-it-zer prize. There's a

K2: Stgs.  
K2: Gtr. Sax w/K2: Melotron (sweetly)

w/Bs.

23 24 25

gen-ius in her mind that tru-ly spar-les through her eyes. She's so smart be-ing near her makes your in

K2: Stgs + Bells  
(Sax out)

26 re-attack 27 28

tel-li-gence rise. But I don't want to talk a bout her.

Sax, K2: Sax ≥ mf f

(-K2)

AUSTIN: So, what do you do?

MARCY: I'm a photographer.

31

M: I try to capture the beauty of the human spirit.

A: Oh yeah? What kind of stuff do you do?

32

29

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

Musical staff for Hammond organ and Clavichord. Includes labels 'Hammond' and 'Clav.' and a dynamic marking 'mp'.

Piano accompaniment for measures 29-32, including treble and bass clefs, with a dynamic marking 'mp' and the instruction 'w/Bs. sim.'

33

A: Hmm.

AUSTIN:

34

35

(throw it out there)

Vocal line for Austin starting at measure 33. Lyrics: 'Speak-ing of beau - ty, that re - minds me of my ex - girl - friend. She was gor - geous, but she'.

Musical staff for saxophone and bass. Includes label '+Sax' and '(Sax out)'.

Piano accompaniment for measures 33-35, including treble and bass clefs.

36

37

38

ne-ver real-ly knew it.

She had this smile.

I swear to God

you were

Vocal line for Austin starting at measure 36. Lyrics: 'ne-ver real-ly knew it. She had this smile. I swear to God you were'.

Musical staff for Hammond organ. Includes label 'Hammond'.

Piano accompaniment for measures 36-38, including treble and bass clefs.

41

39 40 41 42

blessed if you had one chance to view it. She had a look that could in-spi-re sym-pho-nies. Or cause the

K2: Bells K2: Stgs. (+8vb)

Sax (sweetly)

w/K2: Hammond + Stg. Pad

Drs: Mark Tree gliss.

8va -1

Lead \*

43 44 45

most stub-born men to have e - pi-pha-nies. She's as en - chan-ting as Hep-burn, in

46 47 48

"Break-fast at Tif-fa-ny's." But I don't want to talk a bout

Sax, K2: Sax

re-attack

V.S.



MARCY: So you have an ex-girlfriend?

AUSTIN: I don't want to talk about her.

MARCY:

49

her.

MARCY: Oh right, sorry. There are some things I don't want to talk about either.

I don't want to

AUSTIN: Okay, like what?

K2: Clav/  
Hammond

*mp*

w/Bs. *sim.*

53

talk a-bout the fact that I can't seem to meet a sin - gle guy who meets all my de

K2: Vocal Pad

K2: Bells

K2: Gtr.

Bs.

A: That's fine,  
we could...

si-res.

I don't want to talk a bout how ma - ny men have claimed that they would be the one

+Sax

w/K2: Gtr. *sim.*

56

57

58

59 **A:** Now, Marcy, don't you think... 61

and it turns out they're all li-ars. I don't want to talk a-bout the day when I ex-

K2: Bells  
K2: Gtr.  
Sax, K2: Sax *p*

w/Bs. *p*

62 **A:** We could talk about that if you really want to... 65

pe-ri-men-ted with my girl-friend and I al-most came out. But there's al-ways some-thing mis-sing no

K2: Gtr.  
K2: Vocal Pad

Bs. *p*

66 **A:** Man, you're kind of a whiner. **(MUSIC OUT)**  
**M:** I'm sorry, but wasn't it you who spent the first half of this conversation talking about your ex-girlfriend?  
→ 69 **AUSTIN:**

mat-ter where I search, but that's not what I want to talk a-bout. How

*mf*  
*mp sub.*

**V.S.**

70

71

M: Yeah but you...What!?

72

dare you bring up the to - pic of my ex - girl friend.

Who's gor geous and bril liant, by the way.

K2: Clav.

Hammond

Clav.

*mp*

*mp*

w/Bs. *sim.* (to end)

73

M: Yeah, I heard.

74

I'm try-ing not to think a-bout it,

and you throw it in my face.

75

M: Throw it?

Now I'm all up

Hammond

76

set and it's the fif-teenth time to - day.

77

M: Less than I would've guessed.

I'm not the type who runs or hides.

78

M: I see.

I

K2: Stgs + Bells

*mf*

w/K2: Vocal Pad

79 80 MARCY: 81 AUSTIN:

fol-low my plan. I fol-low my guides. No mat-ter how mis-gui-ded they may be. You're wrong. I

82 83 re-attack 84

know we'll be to-ge - ther for - e - ver. Be-sides, I don't

Sax, K2: Sax = mf

(JEFF and DIANA enter from outside.)

85 3x M: Obviously. 87 DIANA: There are no birds involved!

want to talk a-bout her.

K2: Clav. mp

V.S.  
(C7)



# LADY OF THE NIGHT

**K2: Bells**

1 Alto Sax

2 3 4 7

w/K2: Gtr./Pad

PIANO *f*

Bs.  
Drs.: off-beat ride groove (Bs. cont. sim.)

5 6 7 8

Poco rit.

Detailed description: This is a musical score for the piece 'Lady of the Night'. It features three staves: Alto Saxophone, Piano, and Bass. The Alto Sax part begins with a melodic line marked with measure numbers 1, 2, 3, 4, and 7. The Piano part provides accompaniment with chords and arpeggios, marked with a piano dynamic and a forte 'f' dynamic. The Bass part plays an off-beat ride groove, with a note marked with a double asterisk. The score includes performance directions such as 'K2: Bells', 'w/K2: Gtr./Pad', and 'Poco rit.' at the end of the piece. Measure numbers 5, 6, 7, and 8 are also indicated.

# NO ONE'S GETTING LAID TONIGHT

CUE: (*Jeff screams. An ambulance alarm goes off in the dark*) (MUSIC GO)

The musical score is written for Alto Sax, Piano, and Percussion. It begins with a CUE: (*Jeff screams. An ambulance alarm goes off in the dark*) (MUSIC GO). The Alto Sax part starts with a melodic line, marked with a box containing the number 2, and includes a section labeled "K2: Stgs. (8ve's)". The Piano part starts with a "PIANO" dynamic marking and includes a section labeled "w/K2: Pad". The Percussion part includes "Cym." (Cymbal), "Bs." (Bass Drum), and "w/Drs.: ride" (with Drums: ride). The score is divided into two systems, with measures 1-5 in the first system and measures 6-8 in the second system. The Alto Sax part has a long phrase spanning measures 1-5, and the Piano and Percussion parts provide accompaniment. The Alto Sax part continues with a melodic line in measures 6-8, and the Piano and Percussion parts continue with accompaniment.

V.S.

The musical score is written for Keyboard I/Conductor and consists of two systems of staves. The first system contains measures 9 through 12, and the second system contains measures 13 through 16. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The upper staff is a single treble clef, and the lower staff is a grand staff with a treble and bass clef. Measure 9 features a melodic line in the upper staff with a slur over measures 9 and 10, and a circled measure number '10'. Measure 11 has a circled measure number '11'. Measure 12 has a circled measure number '12'. The piano accompaniment in the lower staff consists of chords and moving lines. Measure 13 has a circled measure number '13'. Measure 14 has a circled measure number '14'. Measure 15 has a circled measure number '15'. Measure 16 has a circled measure number '16'. The score concludes with a double bar line at the end of measure 16.



V.S.  
>>>

# COFFEE

MARCY: Look, (*Music in.*) what kind of coffee are you drinking?

AUSTIN: Black.

MARCY: Of course. Then there's no surprises. If someone else adds cream or sugar, you don't have control.

AUSTIN: No, I just don't like sweet things, or milky things in my...

1  $\text{♩} = 100$  2 3 4

PIANO *mp* percussive

w/Bs. (pizz.)  
w/Dr. on 3

4.1 4.2 4.3 4.4 MARCY:  
If

w/HH

V.S.

Detailed description: This is a musical score for a piano and keyboard. It features a vocal line for Marcy and an instrumental accompaniment. The score is in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The vocal line starts at measure 1 and has a rest for measures 2, 3, and 4, then begins at measure 4.1 with the lyrics 'If'. The piano accompaniment consists of a bass line and a right-hand line. The bass line includes notes for bassoon (pizz.) and drums on the 3rd beat. The right-hand line includes notes for woodhorns (w/HH). The score is divided into measures 1-4 and 4.1-4.4. There are dynamic markings like 'PIANO mp percussive' and 'V.S.' (Vivace).

5

I add-ed cream to your cof - fee, You'd have a pa - nic at-tack. Just

9

10 AUSTIN: 11 MARCY: 12

add a lit-tle cream. Just a lit-tle dab of cream. No! That's why you take your cof - fee black.

w/Snare

13

14 AUSTIN: MARCY: 15 16

Oooo, look at you and your ther - mos! What? The one o-ver there on the floor. Did you

*mp*

w/Drs.: groove  
(B.Cl. & Bs. cont.)

17

18 (Laughing at HIM) 19 20 AUSTIN:

bring it from home? You brought it from home! You had it when you walked in the door! Big deal. I know

*sfz*

21

22

23

24

how I like my cof - fee.

'Cause I've got ways. I get things done. I could

*mf*

25

26

27

28

sit here and list 'em, cause I've got a sys-tem. And may-be it's not cra - zy fun. But it

Drs.: fill

29

30

31

32

works for me and my cof - fee.

It moves me right a-long.

There's a

Drs.: groove as before

33

34

35

36

neat lo - gic to it. It's just how I do it. If you think that it's stu - pid, you're wrong.

*sfz*

37 AUSTIN: So if you could just...  
38  
39 MARCY: AUSTIN: MARCY: 40 AUSTIN:  
Freeze. What? Say cheese. Agh! So

41  
42  
43 MARCY: 44 AUSTIN: MARCY:  
how do you take your cof - fee? Well, that depends on when. What? I

45  
46  
47 AUSTIN: 48  
ask the ba - ris-ta. It's up to the ba-ris-ta. Don't e-ver say ba - ris-ta a-gain.

49  
50  
51  
52 MARCY:  
Does-n't he find out your fa - v'rite? Does-n't that hurt your de - vice? No

w/Drs.: kick/snare

53 he ne - ver does. You know why he ne - ver does? I ne - ver go to the same place twice.

56 AUSTIN: MARCY: 57 AUSTIN: Yeah, but... MARCY: 58 MARCY:

What? I ne - ver go to the same place twice. 'Cause I know

59 60 61 62

how I like my cof - fee. And I've got ways to keep things new. I am

*mf*

Drs.: stylized groove

63 64 65 66

al - ways ex - plor - ing, so life's ne - ver bo - ring. Well, not as bo - ring as you. So be - ing

67

68

69

70

cra - zy with cof-fee is a use - ful skill to hone. You don't

3

AUSTIN:  
mocking tone

71

72

73

74

have to de-ride it, per - haps if you tried it you would-n't be drink - ing a - lone. You

w/Cym.

75

76 (MARCY pours coffee on AUSTIN)

77

would - n't be drink - ing al... Ow! That's hot! MARCY: And it hurt!

Silent

78

79

79.1

79.2

MARCY: You knew everything you could know about that cup of coffee, and still,  
someone came along, and turned what was well planned out into something that hurt.

Drs.: Cabasa/Kick

*p*

w/Bs.

79.3

79.4

80

81

82

83

MARCY: Sound familiar? AUSTIN: I'm gonna get Catherine back. (MUSIC GO m84)  
(AUSTIN pulls out his cell phone and begins to dial.)

Silent

NOT REAL TIME

V.S.



84 85 86 87

MARCY: She's going to think you're insane. Look the seagull thing...it's a disaster.

*pp*

w/Bs., Drs.: kick/snare

88 89 90 91 (to m. 96)

MARCY: You're not telling her how you feel. You're telling her what you think she wants you to feel. And besides, it's not done! AUSTIN: I'll improvise something.

96 97 98 99

MARCY: Oh, improv. Mark my words, she'll say, "Austin that's nice, but you're kind-of freaking me out." AUSTIN: Catherine? Hi. How are you? I'm fine. Listen.

+Cym. +Cym.

100 101 102 103

AUSTIN (cont.): I know things are tough, but I wanted to say something.

+Cym.

104 **Freely**

Life is like a pi-ckle. It starts off smooth, with no im-per - fec-tions. But as it

K2 Solo: Rhodes

TACET *mf*

108 109 110 111

a-ges, sur - round-ed by o ther pi-ckles, it be - comes some-thing preg-nant wo-men crave.

(\* "a musical pickle" - K2 mimicks AUSTIN's rhythmic delivery of the word "pickles")

AUSTIN: Mmmmmhmmmm. Right. Okay.  
Talk to you again soon. Take care.

MARCY: What did she say?

AUSTIN: Austin, that's nice.

MARCY: And...?

AUSTIN: And...

AUSTIN & MARCY: (*taking it off AUSTIN*)

...You're kinda freaking me out.

MARCY: I could have told you that.

AUSTIN: I know.

MARCY: I did tell you that.

AUSTIN: I know.

MARCY: And I could tell you what to do next...

But I have to go.

AUSTIN: Woah, woah, woah, woah, woah.

112 113 114 **AUSTIN:**

And it craves them. I love you. I'm

115 116 117 118

sor-ry I made fun of your cof - fee. You're right. I'm wrong. You're smart. I'm dumb.

**PLAY** *mf*

w/Bs., Drs.: groove

119 120 121 122 **MARCY:**

Please be my cu-pid. I'm hope-less. I'm stu-pid. I'm worth-less, no, I'm scum! And—

+Cym.

123 124 **AUSTIN:** 125 **MARCY:** 126

al-so you're co-vered with cof fee. I know! Stop flip-ping out. It's all o - kay. This

w/Bs., Drs.: groove

V.S.

127 128 129 130

is - n't that tra-gic. I'll help you. I'm ma-gic. You just need to do what I say.

131 132 133 134

AUSTIN: I can't believe you. Thank you, thank you, thank you.

MARCY: I'll call you tomorrow.

135 136 137 138

AUSTIN: I'm going to write you a thank you card like you've never read.

(MARCY leaves AUSTIN in the coffee shop as he begins to compose his thank you card.)

# DEMITASSE

1 K2: Nylon Gtr. 2 3 4 +Sop. Sax.

K2: Shaker

PIANO *f*

w/Bs., Drs. kick/snare  
HH groove

5 (K2) *sim.* 6 7 8

9 10 11 12

Detailed description: This is a musical score for the piece 'DEMITASSE' from the album 'I Love You Because'. The score is for Keyboard 1/Conductor and includes parts for Nylon Gtr., Shaker, Piano, and Drums. The music is in 4/4 time and features a piano accompaniment with a 'HH groove' (Hi-Hat groove) and a 'Drs. kick/snare' (Drum set) pattern. The score is divided into measures 1 through 12. The piano part starts with a forte (*f*) dynamic. The guitar and shaker parts are marked with 'K2'. The score includes various musical notations such as stems, beams, and dynamic markings like *sim.* (simile). The drum part is indicated by 'x' marks and 'y' marks. The score is numbered 5A in the top right corner.

# THE PERFECT ROMANCE: PART 1

CUE: MARCY: You're better off with the blow-me poem. (MUSIC)

Bossa Nova

2 NYC MAN:

NYC WOMAN:

NYC MAN:

She gives sug-ges-tionshe'd ra-ther skip. She left a fif-ty. He

Flute (8va)  
K2: Nylon Gtr.

Drs.: Kick & Rim groove  
w/Shaker (8th's)

*mf*

*mf*

Bs.  
w/B.D.

BOTH:  
(unis.) <sup>6</sup>

(8ve's)

did-n't tip. His sty-le's tru-ly tra-gic. Hers is tra-gic'l-ly hip. The per-

w/Bs.

V.S.

8 - fect ro - mance. (at pitch) 9

10 NYC MAN: He likes things sim-ple. But NYC WOMAN:

11 she's com-plex. 12 NYC MAN: He fol-lows struc-ture... 13 NYC WOMAN: ...which she re-jects. He's

14 real-ly on-ly with her cause he wants back his ex. 15 BOTH: (8ve's) 16 The per - fect ro - mance. (at pitch) 17 NYC MAN: They

w/Bs.

18 19 20 21 NYC WOMAN:

could-n't be less sui-ted for each o - ther. I com-

K2: Triangle cont. sim.

w/Bs.

22 23 24 25

plete-ly a-gree. But don't you see, that's what makes them per-fect for one a-no - ther.

B.D. Toms

26 NYC MAN: 27 28 NYC WOMAN: 29 NYC MAN:

She'll try to teach him all that she knows. They're good in-ten-tions. Oh, what are those? They'll

(Triangle out)  
Drs. groove as before

V.S.



30

quick-ly all go bad but sad-ly that's how it goes. The per - fect ro - mance.

31 3 32 (8ve's) (at pitch)

Detailed description: This block contains the first system of the musical score, measures 30 to 32. The top staff is a vocal line in treble clef with lyrics: "quick-ly all go bad but sad-ly that's how it goes. The per - fect ro - mance." Above measure 31 is a triplet of eighth notes, and above measure 32 is a triplet of eighth notes. Above measure 32 is the instruction "BOTH: (8ve's)" and above measure 33 is "(at pitch)". The piano accompaniment consists of two staves (treble and bass clef). The right hand has a triplet of eighth notes in measure 31 and a triplet of eighth notes in measure 32. The left hand has a triplet of eighth notes in measure 31 and a triplet of eighth notes in measure 32.

33 34 35

(Lights come up and dialogue beings as chord decays.)

Red.  
w/Shaker roll

Detailed description: This block contains the second system of the musical score, measures 33 to 35. The piano accompaniment consists of two staves (treble and bass clef). The right hand has a long note in measure 33 and a long note in measure 34. The left hand has a long note in measure 33 and a long note in measure 34. A shaker roll is indicated by a wavy line in the bass staff in measure 34. A light cue is indicated by a vertical line with a wavy line in the right hand staff in measure 35, with the text "(Lights come up and dialogue beings as chord decays.)" written below it. The instruction "Red. w/Shaker roll" is written below the bass staff in measure 34.

THE PERFECT ROMANCE: PART 2

CUE: AUSTIN: Psych! Moviefone. (MUSIC)

Bossa Nova

1 2 NYC MAN: NYC WOMAN: 3 MARCY:

Flute (8va)  
K2: Nylon Gtr.

He likes things struc-tured. She likes to roam Fate!

Drs.: Kick & Rim groove  
w/Shaker (8th's)

PIANO

Bs.  
w/B.D.

NYC WOMAN:

NYC MAN: 5

NYC WOMAN: 6

NYC MAN:

4 She tries new cof-fee. His is from home. He's ne-ver e-ven heard of dou-ble skim with no foam! (gasp!) 7 3

She tries new cof-fee. His is from home. He's ne-ver e-ven heard of dou-ble skim with no foam! (gasp!)

(Drs. out)

w/Bs.

V.S.

NYC MAN  
& WOMAN: (8ve's)

8 9 10 11

(at pitch)

The per - fect ro - mance.

+Shaker w/Rim +Shaker roll +K2: Triangle

*(Lights come up and dialogue beings as chord decays.)*

*Red.*  
(Bs.)

THE PERFECT ROMANCE: PART 3

NEIGHBOR: You totally should have waited six months.  
AUSTIN: I know.

Bossa Nova

2 NYC MAN:

4 NYC WOMAN:



Flute (8va)  
K2: Nylon Gtr.

Get him a whis-key. Quick! Dou-ble malt.

His woundswere bleed-ing. This



mf

Drs.: Kick & Rim groove  
w/Shaker (8th's)



Bs.  
w/B.D.

BOTH:  
(unis.)<sup>6</sup>

7

(8ve's)



just adds salt.

If this goes wrong it's clear that it's com - plete - ly her fault. The per-

The per-



w/Bs.

V.S.

8 (at pitch) 9 10 NYC MAN: NYC WOMAN:

- fect ro - mance. The per-fect pair. One day they're fed up. The next

w/Toms

11 BOTH: (unis.) 12 13 3 (8ve's)

day they care. We know it is - n't ea - sy 'cause we both have been there. The per-

w/Toms

14 (at pitch) 15 16 *swooning* 17

- fect ro - mance. The per - fect ro - mance. The per - fect

18 19 20

ro - mance.

K2: Triangle +Shaker roll

Red. (Bs.)

Detailed description: This page of a musical score is for the Keyboard 1/Conductor part of '3. THE PERFECT ROMANCE: PART 3' from the piece 'I Love You Because'. It covers measures 18, 19, and 20. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line (top staff) has lyrics 'ro - mance.' under measures 18 and 19. The piano accompaniment (middle staves) features a melodic line in the right hand and a bass line in the left hand. Percussion parts are indicated for a Triangle (K2) and a Shaker roll, with specific rhythmic markings. The score concludes with a double bar line at the end of measure 20.

# OFF TO THE FREE WINE

JEFF:...happy as a lamb.

DIANA: Clam.

JEFF: Clam.

## Fast Bossa Nova

Flute

1 2 3 4 5

K2:  
Nyl. Gtr. *Slow gliss.*

PIANO *f*

w/Bs.  
Drs.: ride w/side stick/tom groove

6 7 8 9

w/Bs.

10 11 12 13

K2: Xylo  
w/Fl.

Poco rit.

w/Bs.

+Gong b.4  
on lights up