



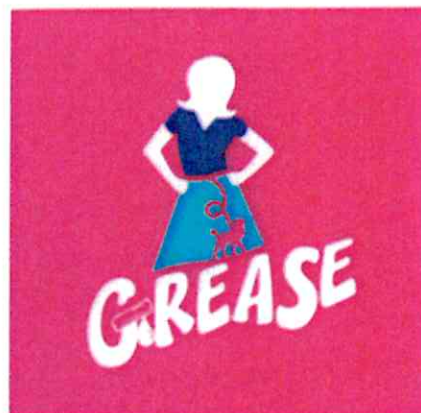
AUDITION
SIDES

PROVIDED FOR STUDY ONLY.
MEMORIZATION NOT EXPECTED.

GREASE™

Book, Music and Lyrics by

Jim Jacobs
&
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JUNE 10-14

GREASE

Audition Sides

SCENES:

Danny & Greaser Boys
Danny, Sandy, Patty
Sandy & Danny- Drive-in
Greaser Boys
Pink Ladies
Patty, Pink Ladies
Marty & Rizzo
Rizzo – Act II
Doody

MUSIC:

Hopelessly Devoted to You – Sandy
Sandy – Danny
Look at Me, I'm Sandra Dee – Rizzo
There Are Worse Things I Could Do – Rizzo
Greased Lightning – Kenickie
Freddy, My Love – Marty
Those Magic Changes – Doody
Mooning – Roger and Jan
Beauty School Dropout – Teen Angel

DANNY & GREASER BOYS

-1-

GREASE

Danny Sides

Side 1 of 2

Page 1 of 2

(Danny enters)

START

DANNY

Hey, you guys, what's shakin'?

SONNY

Whattaya say, Zuko- 'dja see any good-lookin' stuff over there?

DANNY

Nah, just the dame old chicks everybody's made it with!

DOODY

Where ya been all summer, Danny?

DANNY

Well, I spent a lot of time at the beach.

KENICKIE

Hey, 'dja meet any new broads?

DANNY

Nah. Just met this one who was sorta cool, ya know?

SONNY

Ya mean she "goes all the way"?

DANNY

Is that all you ever think about, Sonny?

SONNY

Figgin'-A!

ROGER

Aahh, come off it, Zuko. Ya got "a little", right?

DANNY & GREASER BOYS

-2-

GREASE

Danny Sides

Side 1 of 2

Page 2 of 2

DANNY

Look, man. That's none of you guys' business.

KENICKIE

Okay, if that's the way you're gonna be.

DANNY

You don't want to hear all the horny details, anyway.

END

DANNY, SANDY, PATTY

- 1 -

GREASE

Danny Sides

Side 2 of 2

Page 1 of 4

START

(Danny enters)

DANNY

Hiya, Sandy. *(Sandy turns her head and Danny sees the bandage on her ear.)* Hey, what happened to your ear?

SANDY

Huh? Oh, nothing. Just an accident.

DANNY

Hey, look, uh, I hope you're not bugged about that first day of school. I mean, couldn't ya tell I was glad to see ya?

SANDY

Well, you could've been a little nicer to me in front of your friends.

DANNY

Are you kidding? Hey, you don't know those guys. They just see you talkin' to a chick and right away they think she puts...well, you know what I mean.

SANDY

I'm not sure. It looked to me like maybe you had a new girl friend or something.

DANNY

Are you kiddin'? Listen, if it was up to me, I'd never even look at any other chick but you. Hey, tell ya what. We're throwin' a party in the park tomorrow night for Frenchy. She's gonna quit school before she flunks again and go to Beauty School. How'dja like to make it on down there with me?

GREASE

Danny Sides

Side 2 of 2

Page 2 of 4

SANDY

I'd really like to, but I'm not so sure those girls want me around anymore.

DANNY

Listen, Sandy. Nobody's gonna start getting' salty with ya when I'm around. Uh-uhhh!

SANDY

All right, Danny, as long as you're with me. Let's not let anyone come between us again, okay?

PATTY

(Rushing on stage with two batons and wearing a cheerleader outfit.)
HIIIIiiii, Danny! Oh, don't let me interrupt. *(Gives Sandy baton.)* Here, why don't you twirl this for a while. *(Taking Danny aside.)* I've been dying to tell you something. You know what I found out after you left my house the other night? My mother thinks you're cute. *(To Sandy.)* He's such a lady-killer.

SANDY

Isn't he, though! What were you doing at her house?

DANNY

Ah, I was just copying down some homework.

PATTY

Come on, Sandy, let's practice.

SANDY

Yeah, let's! I'm just dying to make a good impression on all those cute lettermen.

DANNY, SANDY, PATTY

- 3 -

GREASE

Danny Sides

Side 2 of 2

Page 3 of 4

DANNY

Oh, that's why you're wearing that thing - getting' ready to show off your skivvies to a bunch of horny jocks?

SANDY

Don't tell me you're jealous, Danny.

DANNY

What? Of that bunch of meatheads! Don't make me laugh. Ha! Ha!

SANDY

Just because they can do something you can't do?

DANNY

Yeah, sure, right.

SANDY

Okay, what have you ever done?

DANNY

(To Patty, twirling the baton.) Stop that! *(Thinking a moment.)* I won a Hully-Gully contest at the "Teen-Talent" record hop.

SANDY

Aaahh, you don't even know what I'm talking about.

DANNY

Whattaya mean, look, I could run circles around those jerks.

SANDY

But you'd rather spend your time copying other people's homework.

DANNY

Listen, the next time they have try-outs for any of those teams I'll show you what I can do.

DANNY, SANDY, PATTY

- 4 -

GREASE

Danny Sides

Side 2 of 2

Page 4 of 4

PATTY

Oh, what a lucky coincidence! The track team's having tryouts tomorrow.

DANNY

(Panic)

Huh? Okay, I'll be there.

SANDY

Big talk.

DANNY

You think so, huh. Hey, Patty, when'dja say those try-outs were?

PATTY

Tomorrow, tenth period on the football field.

DANNY

Good, I'll be there. You're gonna come watch me, aren't you?

PATTY

Oooohh, I can't wait!

DANNY

Solid. I'll see ya there, sexy. *(Danny exits.)*

END

SANDY, DANNY

DRIVE-IN

- 1 -

GREASE

Sandy Sides

Side 2 of 2

Page 1 of 3

START

DANNY

Why don'tcha move a little closer?

SANDY

This is all right.

DANNY

Well, can't ya at least smile or somethin'? Look, Sandy, I practically had to bust Kenickie's arm to get his car for tonight. The guys are really P.O.'ed at me. I mean, I thought we were gonna forget all about that scene in the park with Sonny and Rizzo and everything. I told ya' on the phone I was sorry.

SANDY

I know you did.

DANNY

Well, you believe me, don't ya'?

SANDY

I guess so. It's just that everything was so much easier when there was just the two of us.

DANNY

Yeah, I know...but...(Suddenly)...Hey, you ain't goin' with another guy, are ya'?

SANDY

No, why?

DANNY

(Taking off his ring) Errr...oh, ah....nothin'...well, yeah...uh...ahhh. I was gonna ask ya' to take my ring.

SANDY

Oh, Danny...I don't know what to say.

SANDY, DANNY
DRIVE-IN -2-

GREASE

Sandy Sides

Side 2 of 2

Page 2 of 3

DANNY

Well, don'tcha want it?

SANDY

Uh-huh. *(Danny puts ring on her finger. She kisses him lightly.)*

DANNY

I shoulda gave it to ya' a long time ago. *(They kiss)* I really like you, Sandy. *(They kiss again and Danny gets more aggressive and passionate.)*

SANDY

Danny, take it easy! What are you trying to do?

DANNY

Whattsa' matter?

SANDY

Well, I mean...I thought we were just gonna-you know-be steadies.

DANNY

Well, whattaya' think goin' steady is, anyway? C'mon, Sandy!

SANDY

Stop it! I've never seen you like this.

DANNY

Relax, will ya', nobody's watchin' us!

SANDY

Danny, please, you're hurting me. *(Danny lets go)*

DANNY

Whattya' getting' so shook up about? I thought I meant somethin' to ya.

SANDY, DANNY
DRIVE-IN

- 3 -

GREASE

Sandy Sides

Side 2 of 2

Page 3 of 3

SANDY

You do. But I'm still the same girl I was last summer. Just because you give me your ring doesn't mean we're gonna go all the way. (*Sandy opens the car door and gets out.*)

DANNY

Hey, Sandy, wait a minute. (*Sandy slams the door on Danny's hand.*)

SANDY

I'm sorry, Danny...

DANNY

(*In pain*) It's nothing!

SANDY

Maybe we better just forget about it. (*Sandy wants to give the ring back, but Danny won't take it. She leaves it on the hood of his car. She exits.*)

END

GREASE

START

DOODY

Hey, Rump, I'll trade ya sardine for a liver sausage.

ROGER

I ain't eatin' one of those things. You had em' in your ice box since last Easter.

DOODY

Nah, this was a fresh can. My ma just opened in this morning.

ROGER

You mean your old lady dragged her carcass out of bed for ya?

DOODY

Sure. She does it every year on the first day of school.

(Kenickie enters)

KENICKIE

Hey, where ya'at?

ROGER

Hey, Kenickie, whatcha got in the bag? I'll trade ya half a sardine.

KENICKIE

Get outta here with that dog food. I ain't messin' up my stomach with none of that crap

ROGER

Hey, Knicks where were you all summer?

KENICKIE

What are you, the F.B.I.?

GREASER BOYS #1
-2-

ROGER

I was just askin'

KENICKIE

I was workin'. Which is more than either of you two skids can say.

ROGER

Workin'! Yeah? Where?

KENICKIE

Luggin' boxes at Bargain City

ROGER

Nice job!

KENICKIE

Hey, crammit! I'm savin' up to get me some wheels. That's the only reason I took the job.

ROGER

You getting' a car, Kenick?

DOODY

Hey, cool! What kind?

KENICKIE

I don't know what kind yet, moron. But I got a name all picked out. "GREASED LIGHTNING"!

ROGER

(Putting him on) Oh. nifty!

DOODY

Yeah. Maybe you outta get a hamster instead.

(Doody and Roger laugh)

KENICKIE

Go ahead, laugh it up. When I show up in that baby, you suckers'll be laughin' out the other end.

END

PINK LADIES #1

-1-

GREASE

RIZZO

Hey, hey, hey! Hey, where's all the guys?

START

JAN

Those slobs. You think they'd spend a dime on their lunch? They're baggin' it.

RIZZO

Pretty Cheap

MARTY

Hey, Jan, who's that chick with Frenchy? Is she the one you were tellin' me about?

JAN

Yeah, her name's Sandy. She seems pretty cool. Maybe we could let her in the Pink Ladies.

RIZZO

Just what we need. Another broad around.

(Frenchy and Sandy enter, carrying trays)

FRENCHY

Hi, you guys, this is my new Next-door neighbor, Sandy Dumbrowski. This here's Rizzo and that's Marty and you remember Jan.

JAN

Sure, hi.

GREASE

SANDY

Hi. Pleased to meet you.

FRENCHY

(To Sandy) Come on, sit down. Hey, Marty, those new glasses?

MARTY

Yeah, I just got 'em for school. Do they make me look smarter?

RIZZO

Nah. We can still see your face.

MARTY

Howdja like rice pudding down your bra?

JAN

I'll take it!

(Jan reaches over and takes the pudding)

RIZZO

How long you been livin' around here?

SANDY

Since July. My father just got transferred here.

MARTY

Hey, French, what'dja' do to your hair. It looks really tough.

FRENCHY

Ah, I just got it touched up a little.

JAN

You gonna eat your cole-slaw, Sandy?

GREASE

SANDY

It smells kinda funny.

FRENCHY

(Diverting Sandy's attention. Jan grabs Sandy's cole-slaw)
Wait'll you have the chipped beef. Better known as "Barf on a bun"

MARTY

Don't mind her, Sandy. *Some* of us like to show off and use scurvy words.

RIZZO

Some of us? Check out Miss Toiletmouth over here.

END

PATTY, PINK LADIES

- 1 -

GREASE

Patty Simcox Sides

Side 1 of 1

Page 1 of 3

START

PATTY

(Off stage) Hi Kids!

RIZZO

Hey, look who's comin'. Patty Simcox, the Little Lulu of Rydell High.

MARTY

Yeah. Wonder what she's doin' back here with us slobs?

RIZZO

Maybe she's havin' her period and wants to be alone.

(Patty enters)

PATTY

Well, don't say hello.

RIZZO

We won't

PATTY

Is there room at your table?

MARTY

(Surprised) Oh, yeah, move over, French.

PATTY

Oh, I just love the first day of school, don't you?

RIZZO

It's the biggest thrill of my life

(Frenchy starts doing Rizzo's hair)

PATTY, PINK LADIES

-2-

GREASE

Patty Simcox Sides

Side 1 of 1

Page 2 of 3

PATTY

You'll never guess what happened this morning.

RIZZO

Prob'ly not.

PATTY

Well, they announced this year's nominees for the Student Council, and guess who's up for Vice-President?

MARTY

(Knowing what's coming) Who?

PATTY

Me! Isn't that wild?

RIZZO

Wild.

PATTY

I just hope I don't make too poor a showing.

RIZZO

Well, we sure wish ya all the luck in the world.

PATTY

Oh, uh, thanks. Oh you must think I'm a terrible clod! I never bothered to introduce myself to your new friend.

SANDY

Oh, I'm Sandy Dumbrowski.

PATTY

It's a real pleasure, Sandy. We certainly are glad to have you here at Rydell.

PATTY, PINK LADIES
- 3 -

GREASE

Patty Simcox Sides

Side 1 of 1

Page 3 of 3

SANDY

Thank you

PATTY

I'll bet you're going to be at the cheerleader try-outs next week aren't you.

SANDY

Oh, no. I'd be too embarrassed.

PATTY

Don't be silly. I could give you a few pointers if you like.

MARTY

Ahhhhhhhhhhhhhhhh, son of a bitch!

PATTY

Goodness gracious!

END

GREASE

Marty Sides

Side 1 of 1

Page 1 of 2

START

MARTY

Jesus, you're really a barrel of laughs tonight, Rizzo... You havin' your friend?

RIZZO

Huh?

MARTY

Your friend. Your period.

RIZZO

Don't I wish! I'm about five days late.

MARTY

You think maybe you're p.g.?

RIZZO

I don't know- big deal.

MARTY

How'd you let a thing like that happen anyway?

RIZZO

It wasn't my fault. The guy was usin' a thing, but it broke.

MARTY

Holy cow!

RIZZO

Yeah. He got it in a machine at a gas station. Y'know, one of those four for a quarter jobs.

MARTY

Jeez, what a cheapskate! (*KENICKIE crosses to get a can of beer*) Hey, it's not Kenickie, is it?

GREASE

Marty Sides

Side 1 of 1

Page 2 of 2

RIZZO

Nah, you don't know the guy.

MARTY

Aah, they're all the same! Ya remember that disc jockey I met at the dance?
I caught him puttin' aspirin in my Coke.

RIZZO

Hey, promise you won't tell anybody, huh?

(JAN, FRENCHY, SANDY return)

MARTY

Sure, I won't say nothin'.

END

RIZZO - ACT II

- 1 -

GREASE

Rizzo Sides

Side 1 of 2
Page 3 of 4

KENICKIE

(Loud) Hey, Rizzo, I hear you're knocked up. *(Song stops)*

RIZZO *(Glaring at Marty)*

You do, huh? Boy, good news really travels fast!

KENICKIE

Hey, listen, why didn't you tell me?

RIZZO

Don't worry about it, Kenickie. You don't even know who the guy is.

KENICKIE

Huh? Thanks a lot, kid. *(He walks away, hurt, leaves the party. The group urges him to stay.)*

SONNY

Hey, Rizz, how's tricks? Look, if you ever need somebody to talk to...

RIZZO

All of a sudden you think you can get a little. Get lost, Sonny.

DOODY

Tough luck, Rizzo.

ROGER

Listen, Rizz, I'll help you out with some money if you need it.

RIZZO

Forget it, I don't want any handouts.

GREASE

Rizzo Sides

Side 1 of 2
Page 4 of 4

FRENCHY

It ain't so bad, Rizz- you get to stay home from school.

JAN

Hey, you want to stay over tonight, Rizz?

RIZZO

Hey, why don't you guys just flake off and leave me alone?

(There is an awkward silence)

END

GREASE

Doody Sides

Side 1 of 1

Page 1 of 2

SCENE 3

SCENE: *School bell rings and class change begins. Greasers, Patty, and Eugene enter, go to lockers, get books, etc. Danny sees Doody with guitar.*

START

DANNY

Hey, Doody, where'dja get the guitar?

DOODY

I just started takin' lessons this summer.

DANNY

Can you play anything on it?

DOODY

Sure. *(He fumbles with the frets and strikes a sour chord.)* That's a "C."

MARTY *(Baffled)*

Hey, that's pretty good.

DOODY

Then I know an A minor, and an F, and I've been workin' on a G

FRENCHY

Hey! Can you play "Tell Laura I Love Her"?

DOODY

I don't know. Has it got a "C" in it?

DANNY

Hey, come on; let's hear a little, Elvis.

GREASE

Doody Sides

Side 1 of 1

Page 2 of 2

DOODY

(Pulls out an instruction book) ... "Magic Changes," by Ronny Dell...

(Sings off-key)

C-C-C-C-C-C

A-A-A-A MINOR

F-F-F-F-F-F

G-G-G-G SEVENTH

DANNY

That's terrific.

DOODY

Thanks - want to hear it again?

END

FOR AUDITION

SANDY - HOPELESSLY

- 1 -

PIANO/CONDUCTOR

(START ON PAGE 6)

GREASE

HOPELESSLY DEVOTED

14

MEDIUM BALLAD (IN 2)

QUASI PEDAL STEEL

(SANDY:

GUESS MINE IS NOT THE FIRST HEART

BRO - KEN.

MY EYES ARE NOT THE FIRST TO CRY.

BRO - KEN. MY EYES ARE NOT THE FIRST TO CRY.

HOPELESSLY - 2 -

PIANO/CONDUCTOR

-2-

HOPELESSLY DEVOTED

This musical score is for the piano/condutor part of the second system of the song 'Hopelessly Devoted'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'I'M NOT THE FIRST TO KNOW THERE'S JUST NO GET-TIN' O - VER YOU. I KNOW I'M JUST A FOOL WHO'S WIL - LIN' TO SIT A - ROUND AND WAIT FOR'. The score includes measure numbers 16 through 30. Chord symbols are provided for the piano accompaniment: G6, G-, E7-, B-7(b9)/F, E7, A-7, B-7, Bb-7, A-7, D7, G, B-, C-, A-7, and D7.

I'M NOT THE FIRST TO KNOW THERE'S JUST NO GET-TIN' O - VER

YOU. I KNOW I'M JUST A

FOOL WHO'S WIL - LIN' TO SIT A - ROUND AND WAIT FOR

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

G⁶ G⁻ E⁷⁻ B^{-7(b9)/F} E⁷ A⁻⁷ B⁻⁷ B^{b-7} A⁻⁷ D⁷ G B⁻ C⁻ A⁻⁷ D⁷

HOPELESSLY - 3 -

PIANO/CONDUCTOR

-3-

HOPELESSLY DEVOTED

YOU. BUT SA - BY CAN'T YOU SEE THERE'S NOTH - IN' ELSE FOR

91 92 93 94 95

Chords: G⁷, G⁶, G⁷, E⁷, B⁷(b9)/F

ME TO DO? I'M HOPE - LESS - LY DE - VO - TED TO

96 97 98 99 100

101 102 103 104

Chords: E⁷, A⁷, B⁷, B^b-7, A⁷, D⁷

HOPELESSLY - 4 -

PIANO/CONDUCTOR

-4-

HOPELESSLY DEVOTED

YOU. BUT NOW THERE'S NO - WHERE TO

GALS: OOH

GUYS:

STRINGS BVA

DRUMS

41 42 43 44 45

HIDE SINCE YOU PUSHED MY LOVE A - SIDE. I'M OUT OF MY HEAD,

PUSHED MY LOVE A - SIDE. OOH

46 47 48 49 50

Bb7 Bb+7 Eb Eb9

Detailed description: This is a page of a musical score for piano/conductor, page 4 of a piece titled 'HOPELESSLY - 4 -'. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Various instruments are annotated: 'GALS' and 'GUYS' (likely vocalists or soloists), 'STRINGS BVA' (string quartet), and 'DRUMS'. The score is divided into measures, with measure numbers 41 through 50 indicated. Chord symbols such as Bb7, Bb+7, Eb, and Eb9 are provided for the piano accompaniment. The lyrics are: 'YOU. BUT NOW THERE'S NO - WHERE TO', 'HIDE SINCE YOU PUSHED MY LOVE A - SIDE. I'M OUT OF MY HEAD,', and 'PUSHED MY LOVE A - SIDE. OOH'. The key signature changes from one sharp (G major) to two flats (Bb major) at the beginning of the second system.

HOPELESSLY -5-

PIANO/CONDUCTOR

-5-

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU, HOPE - LESS - LY DE -

HOPE - LESS - LY DE - VO - TED TO YOU, HOPE - LESS - LY DE -

G⁶7 C7(b9) F-7

51 52 53 54 55

VO - TED TO YOU.

VO - TED YOU.

B^b13(b9) C- B⁹A⁹ C-/B^b F⁹/A

56 57 58 59 60

PIANO/CONDUCTOR

AUDITION CUT
-6- BEGINS HOPELESSLY -6-

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

61 62 63 64 65

MY HEAD IS SAY - IN' 'FOOL FOR - GET HIM.' MY

66 67 68 69 70

HOPELESSLY - 7 -

HOPELESSLY DEVOTED

HEART IS SAY-IN' "DON'T LET GO. HOLD ON TO THE

A-7 D7 G#7 G6 G

71 72 73 74 75

END." AND THAT'S WHAT I IN - TEND TO DO. IM

E7 B-7(b9)/F# E7 A-7

76 77 78 79 80

HOPELESSLY - 8 -

PIANO/CONDUCTOR

-8-

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

81 82 83

B-7 Bb-7 A-7 D7

BUT NOW THERE'S

84 85 86

STREINGS 8VA

DRUMS

10

HOPELESSLY - 9 -

PIANO/CONDUCTOR

-9-

HOPELESSLY DEVOTED

NO - WHERE TO HIDE SINCE YOU PUSHED MY LOVE ASIDE. I'M OUT OF MY HEAD, HOPELESSLY DE - VOTED TO

GALS: OOH PUSHED MY LOVE ASIDE. OOH HOPELESSLY DE - VOTED TO

GUYS:

F-7 Bb7Bb+7 Eb EbA9 Gb7 C7(b9)

87 88 89 90 91 92 93 94

YOU, HOPELESSLY DE - VOTED TO YOU.

YOU, HOPELESSLY DE - VOTED TO YOU.

F-7 Bb13(b9) C- BbA9 C-/Bb F#9/A

95 96 97 98 99 100 101 102

HOPELESSLY - 10 -

PIANO/CONDUCTOR

-10-
MOLTO RALLENTANDO

HOPELESSLY DEVOTED

HOPELESS-LY DE - VO - TED TO YOU.

HOPELESS-LY DE - VO - TED HOPELESS-LY DE - VO - TED TO YOU.

TRIA.

F-7 Bb13(b9) Ab Eb

105 104 105 106 107 108 109

Detailed description: This page of a musical score is for the piece 'Hopelessly Devoted'. It is marked 'PIANO/CONDUCTOR' and 'MOLTO RALLENTANDO'. The score is in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The piano accompaniment consists of two staves. The first system shows the vocal line with the lyrics 'HOPELESS-LY DE - VO - TED TO YOU.' and the piano accompaniment with the lyrics 'HOPELESS-LY DE - VO - TED HOPELESS-LY DE - VO - TED TO YOU.'. The second system shows the piano accompaniment with a 'TRIA.' marking and a key signature change to one flat (Bb). The piano accompaniment includes chord symbols: F-7, Bb13(b9), Ab, and Eb. The page is numbered 105 through 109 at the bottom of the piano staff.

PIANO/VOCAL

Danny

Sandy

colla voce

A Tempo

1 DANNY: 2 3 4 5 6 7

Stranded at the drive in, — branded a fool, what will they say Monday at

F Am7 Eb C7

8 9 10 11

school?

F Am7 Gm7 Am Gm F Gm
C Bb A

12 13 14 15

San - dy, — can't you see — I'm in mis-e - ry? — We've

F Am7 Gm7 C7

SANDY - 2 -

P/V

~ 2 ~

#10/Sandy

16 17 18 19

made a start, — now we're a-part — there's noth - ing left for me. —

Gm7 C7 $\frac{Bb}{F}$ $\frac{Bbm6}{F}$ F(add9) F

20 21 22 23

Love has flown, — all a-lone, — I sit and won - der why — oh

$\frac{Eb}{F}$ F7 $\frac{Ebmaj7}{F}$ F7 $Bb(add9)$ $Bbm6$

24 25 26 27 *Directed*

why you left me, Oh San - dy, Oh San - dy,

F Dm7 Gm7 C7 F(add9) *rall.* F $\frac{Ebmaj7}{F}$

28 *A Tempo* 29 30 31

Ba - by, — some - day — when high — school is done, —

$Bbmaj9$ Bb Dm7 Cm7 F9

SANDY - 3 -

P/V

~ 3 ~

#16/Sandy

32 33 34 *Full band dip and swell* 35

some - how, — some — way, — our two worlds will be one. — In

Chords: Cm7, F9, Eb/Bb, Ebm6/Bb, Bb, Bb6, Bb

36 37 38 39

heav - en — for - ev - er — and ev - er we will be. — Oh

Chords: Ab/Bb, Bb7, Ab/Bb, Bb7, Ebmaj9, Eb, Ebm6

40 41 42 43

please say you'll stay, Oh San - dy.

Chords: Bb/F, Gm7, Cm7, F7, Bb(add9), Bb, Bb/F, F, Eb/F, F7

44 (Guitar solo)

45 46 47

Spoken: Sandy, my darlin' You hurt me real bad You know it's true,

Chords: Bb(add9), Bb, Dm7, Cm7, F7

SANDY-4-

P/V

~ 4 ~

PIVOTMUSIC

48 49 50 51

But baby, you got to believe me when I say I'm helpless without you.



Cm7 F7 $\frac{E^b}{B^b}$ $\frac{E^b m}{B^b}$ Bb(add9)

52 53 54 55

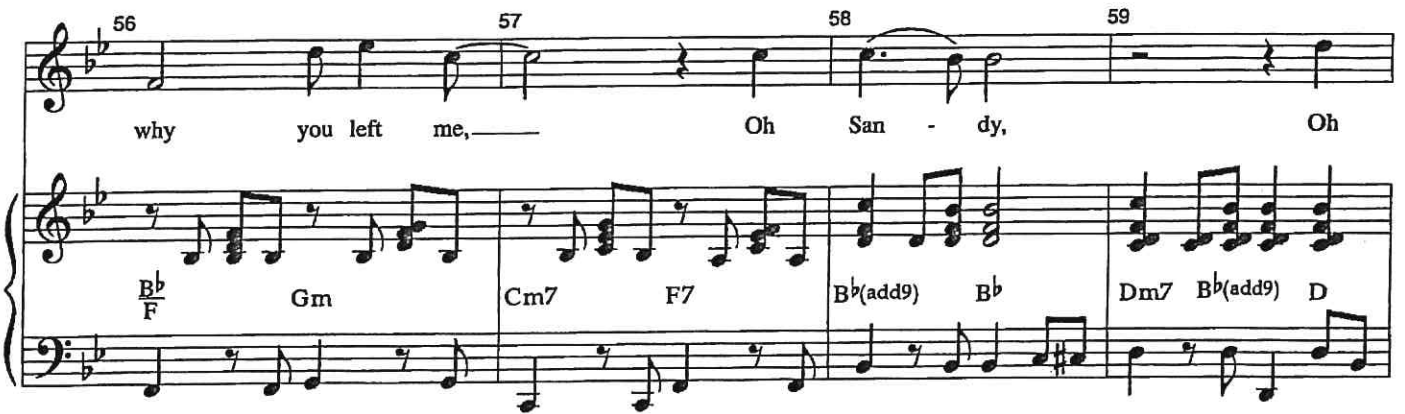
Love has flown, — all a-lone, — I sit and wonder why — oh



$\frac{A^b}{B^b}$ Bb7 $\frac{A^b}{B^b}$ Bb7 E^b maj9 $E^b m$ 6

56 57 58 59

why you left me, — Oh San - dy, Oh



$\frac{B^b}{F}$ Gm Cm7 F7 Bb(add9) Bb Dm7 Bb(add9) D

60 61 62 63

San - dy, Oh San - dy —



E^b maj7 E^b 6 $E^b m$ (maj7) E^b 6 Bb6 Bb Dm7

SANDY - 5 -

XIV

Directed

~ ~ ~

#16/Sandy

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It begins with a fermata over measure 64, followed by measures 65 and 66. A long slur covers measures 65 and 66. The middle staff is a piano accompaniment in treble clef. It starts with a whole chord in measure 64, followed by a series of eighth-note runs in measures 65 and 66, each marked with a '5' and a slur. The bottom staff is a piano accompaniment in bass clef. It shows chord voicings for Ebmaj7 in measure 64, Ebm6 in measure 65, and Bbmaj7 in measure 66. There are also some rhythmic markings like '7' and 'y' in the bass line.

64 b 65 b 66 b

Why? Spoken: Oh, Sandy

$\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}6$ $\text{B}^{\flat}\text{maj}7$

9. - Look At Me, I'm Sandra Dee

CUE: RIZZO: Ahh, c'mon, Zuko, why don'tcha take me to the dance
— I can pull that Sandra Dee crap, too. Right, you guys?

Moderate 3 (dotted 8th's & 16th feel — very loose & light)

The musical score is arranged in three systems. The first system includes a vocal line for Rizzo, a saxophone line, and a piano accompaniment. The piano part features a triplet in the right hand and a bass line with chords E7(#5) and A. The second system continues the piano accompaniment with chords E7, A, and E7. The third system begins with a vocal line for Rizzo: "Look at me I'm San - dra Dee". Below the vocal line is a guitar line for guitar 2 with the instruction "gl. (sustained obligatos — Country feel)". The piano accompaniment for this system includes chords A, A7/C#, and D.

RIZZO - Sandra Dee - 2 -

PIANO-CONDUCTOR

- 2 -

#9 — Look At Me, I'm Sandra Dee

Musical score for measures 5-8. The vocal line (treble clef) has lyrics: "Lou - sy with vir - gin - it - y". The piano accompaniment (grand staff) includes chords B, B7/D#, E, and E7. Measure numbers 5, 6, 7, and 8 are indicated at the bottom.

Musical score for measures 9-12. The vocal line (treble clef) has lyrics: "Won't go to bed 'til I'm le - gal - ly wed I". The piano accompaniment (grand staff) includes chords A, A7, D, and B7. Measure numbers 9, 10, 11, and 12 are indicated at the bottom.

Musical score for measures 13-16. The vocal line (treble clef) has lyrics: "can't I'm San - dra Dee." The piano accompaniment (grand staff) includes chords A, B7, and E7. Measure numbers 13, 14, 15, and 16 are indicated at the bottom.

Musical score for measures 17-20. The vocal line (treble clef) has lyrics: "Watch it! Hey! I'm Dor - is Day". The piano accompaniment (grand staff) includes chords A, A7/C#, and D. Measure numbers 17, 18, 19, and 20 are indicated at the bottom.

RIZZO - Sandra Dee - 3 -

PIANO-CONDUCTOR

- 3 -

#9 — Look At Me, I'm Sandra Dee

I was not brought up that way

B B7/D# E E7

21 22 23 24

Won't come a - cross ev - en Rock Hud - son lost his

A A7 D B7

25 26 27 28

heart to Dor - is Day I don't

A E7 A A7

29 30 31 32

33
drink or swear I don't rat my hair I get

(opt. 8va)

Dm7 G9 C Am

33 34 35 36

RIZZO - Sandra Dee -4-

PIANO-CONDUCTOR

- 4 -

#9 — Look At Me, I'm Sandra Dee

ill from one cig - ar - ette Keep your

(with Gtrs.)

Bm7 E9 A A7

37 38 39 40

filth - y paws off my silk - y drawers would you

Dm7 G9 A F#

41 42 43 44

pull that stuff with Ann - ette!

B7 E E7

45 46 47 48

49

As for you Troy Don - a - huc

A A7/C# D

49 50 51 52

I know what you wan - na do

B B7/D# E E7

53 54 55 56

You got your crust I'm no ob - ject of lust! I'm

A A7 D B7

57 58 59 60

just plain San - dra Dee

A E7 A F7

61 62 63 64

Saxes

RIZZO - Sandra Dee - 6-

PIANO-CONDUCTOR

- 6 -

#9 - Look At Me, I'm Sandra Dee

65

Musical score for measures 65-68. The vocal line (treble clef) has lyrics: "No no no Sal Min - e - o". The piano accompaniment (grand staff) features triplets in the right hand and chords in the left hand. Chords are labeled Bb and Eb. Measure numbers 65, 66, 67, and 68 are indicated at the bottom.

Musical score for measures 69-72. The vocal line (treble clef) has lyrics: "I could nev - er stoop so low". The piano accompaniment (grand staff) features triplets in the right hand and chords in the left hand. Chords are labeled C, C7, F, and F7. Measure numbers 69, 70, 71, and 72 are indicated at the bottom.

Musical score for measures 73-76. The vocal line (treble clef) has lyrics: "Please keep your cool now your start - ing to drool Fong". The piano accompaniment (grand staff) features chords in the right hand and chords in the left hand. Chords are labeled Bb, Bb7/D, Eb rit., and C7. Performance markings include *rit.*, *Conducted*, and *Spoken:*. Measure numbers 73, 74, 75, and 76 are indicated at the bottom.

RIZZO . Sandra Dee - 7 -

#9 — Look At Me, I'm Sandra Dee

PIANO-CONDUCTOR

— 7 —

77

Sung:

goul! I'm San - dra Dee!

77 *78* *79* *80*

Bb/F *F7* *Bb* *Eb Eb7 Cm7/Eb*

81 *82* *83* *84*

Bb *Eb Eb7 Cm7/Eb* *Bb* *F7* *Bb*

15^{ma}

17. - There Are Worse Things I Could Do

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: RIZZO: ...You just listen to me, Miss Sandra Dee...

Freely

RIZZO:

There are worse things I could

ELECTRIC PIANO

D7 D9 Bm7/G

1

do ————— than go with a boy or

Em Em/D C

two ————— ev - en though the neigh - bor -

(arp.)

F#m7(b5) B7

RIZZO - Worse Things - 2-

PIANO-CONDUCTOR

- 2 -

#17 — There Are Worse Things I Could Do

hood thinks I'm trash - y and no good. I sup - pose it could be

Em7 A7 Dmaj7 Bm7

5 6

true but there's worse things I could do. I could flirch with all the

E7 A7 D

7 8

9 Slow 4 — Triplet Ballad (♩ = 56)

gys — smile at them and bat my

Tenor Sax I solo dolce

Em Em/D C Cmaj7

9 10

eyes. _____ Press a - gainst them when we

F#m7(b5) B7

11 12

dance make them think they stand a chance then re - fuse to see it

Em7 A7 DMaj7 Bm7

13 14

through! That's a thing I'd nev - er do I could stay home - ev - 'ry

E7 A7 D Dm7

15 16

pp

night wait a - round for Mis - ter

(sub-tone)
mp

guz

Gm7 C7

17 18

Right take cold show - ers ev - 'ry -

guz

F Bb

19 20

day and throw my life a - way for a dream that won't come

guz

Gm A7

21 22

Rizzo. Worse Things - 5 -

#17 - There Are Worse Things I Could Do

23 true. I could hurt some - one like

ppp

Dm D7

25 me. out of spite or jea - lous -

Em Em/D C Cmaj7

27 y I don't steal and I don't

F#m7(b5) B7

lie but I can feel and I can cry, a fact I'll bet you nev - er

E C#m7 F#m7(b5) B7

29 30

rit.
knew but to cry in front of you

Em *rit.* Em/D C Am6

31 32 33

that's the worse thing I could do.

D7 G C Cm Adim/C Gmaj9

34 35 36 37

6. - Greased Lightning

CUE: DANNY: The one and only Greased Lightning!

Hard Driving Rock and Roll

KENICKIE:

I'll have me

Musical score for the first system. It includes a piano accompaniment with chords and a vocal line for Kenickie. The piano part starts with a C chord and has a bass line with notes 'a' and 'b'. The vocal line begins with 'I'll have me'.

1

(KENICKIE)

ov - er head lift ers and four bar - rel quads oh yeah! —

GUYS:

Woo ooh ooh ooh

Musical score for the second system. It includes piano accompaniment and vocal lines for Kenickie and the Guys. Kenickie's line starts with 'ov - er head lift ers and four bar - rel quads oh yeah! —'. The Guys' line starts with 'Woo ooh ooh ooh'. The piano part has a bass line with notes '1', '2', and '3'.

A fuel in - jec - tion cut - off and chrome plat - ed rods oh yeah! —

ooh ooh ooh —

Musical score for the third system. It includes piano accompaniment and vocal lines for Kenickie and the Guys. Kenickie's line starts with 'A fuel in - jec - tion cut - off and chrome plat - ed rods oh yeah! —'. The Guys' line starts with 'ooh ooh ooh —'. The piano part has a bass line with notes '4', '5', and '6', and includes chords 'C' and 'F7'.

With a
Woo ooh ooh ooh ooh ooh ooh ooh

C

7 8

four speed on the floor they'll be wait-in' at the door Ya know with-out a doubt, I'll be
Ahh doot doo wah Doot doo wah Doot doo

G7 F7 G7

9 10 11

real-ly mak-in' out in Greased Light-nin!
wah Go go go go go go go go go go

F7 C G+7

12 13 14

KENICKIE - 3 -

#6 — Greased Lightning

PIANO-CONDUCTOR

— 3 —

15

Go Greased Light - nin' you're burn - ing up the quar - ter milc. —

C

15 16 17

Detailed description: This block contains the first system of music, measures 15 to 17. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. A 'C' chord symbol is placed above the piano staff. The lyrics are 'Go Greased Light - nin' you're burn - ing up the quar - ter milc. —'.

Yeah, Greased Light - nin' you're coast - in' through the heat lap trials! —

C F7

18 19 20

Detailed description: This block contains the second system of music, measures 18 to 20. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part continues with the eighth-note bass line and chords. Chord symbols 'C' and 'F7' are placed above the piano staff. The lyrics are 'Yeah, Greased Light - nin' you're coast - in' through the heat lap trials! —'.

You are su - preme the chicks - 'll

C G7

21 22 23

Detailed description: This block contains the third system of music, measures 21 to 23. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part continues with the eighth-note bass line and chords. Chord symbols 'C' and 'G7' are placed above the piano staff. The lyrics are 'You are su - preme the chicks - 'll'.

scream for Greased Light - nin'!

F7

24

Detailed description: This block contains the fourth system of music, measure 24. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part continues with the eighth-note bass line and chords. A 'F7' chord symbol is placed above the piano staff. The lyrics are 'scream for Greased Light - nin'!'.

5. - Freddy, My Love

CUE: JAN: Whattaya say to a guy in a letter, anyway?

Slow Rock Tempo in 2

solo
mf Db 7 Dbmaj7 Db7 Gb 7 Ab 7 Ab7

a b c d e

1 MARTY:
Fred - dy my love I miss you more than words can say *mf* GIRLS:
Uh - uh - uh -

(+Bs., Drs.)
Db Dbmaj7 Db7 Gb 7 Ab7

1 2 3 4

Fred - dy my love Please keep in touch while you're a - way.
uh Oh

Db Dbmaj7 Db7 Bb7sus4 Bb7

5 6 7 8

Hear - ing from you can make the day _____ so much bet - ter _____

yeah Ohh.....

Ebm7 Ebm7(b5) Ab7

9 10 11 12

Get - ting a sou - ven - ir or may - be a let - ter _____

Woo Ahh

Fm7 Fm7(b5)/Cb Bb7sus4 Bb7

13 14 15 16

I real - ly flipped o - ver the gray _____ cash - mere sweat - er Fred - dy my

Woo Ahh

Ebm7 Ebm7(b5) Db/Ab Gb Ab7

17 18 19 20

f *mf*

21

love Fred - dy my love Fred - dy my love Fred - dy my love

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

Db Dbmaj7 Db7 Gb (cont.) Ab7 sim.

21 22 23 24

25

Fred - dy you know your ab - sence makes me — feel so blue.

Saxes (Gr. 1 begins comp.) So - o - o

Db Dbmaj7 Db7 Gb Ab7

25 26 27 28

That's o - kay though your pre - sents make me — think of you

blue Sure — they

Db Dbmaj7 Db7 Bb7sus4 sim. Bb7

29 30 31 32

MARTY - 4 -

PIANO-CONDUCTOR

- 4 -

#5 — *Freddy, My Love*

My ma will have a heart at - tack — when she catch - es —

do —

Chords: Ebm7, Ebm7(b5), Ab

Measures: 33, 34, 35, 36

Those ped - al push - ers — with the black — leath - er patch - es —

Ooh — Wah —

Chords: Fm7, Fm7(b5)/Cb, Bb7sus4, Bb7

Measures: 37, 38, 39, 40

Oh how I wish I had a jack - et that match - es Fred - dy my

Ooh Oh Ooh wah

Chords: Ebm7, Ebm7(b5), Db/Ab, Gb, Ab7

Measures: 41, 42, 43, 44

love Fred - dy my love Fred - dy my love Fred - dy my love. Don't

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

45 46 47 48

Chords: D^b, D^bmaj7, D^b7, G^b (cont.), D^b7

49

keep your— let - ters from me— I thrill to— ev - 'ry line Your

Hey la hey la Hey la hey la

(Gtr. 2 enters with higher voicings)

49 50 51 52

Chords: G^bmaj7, A^b7, F^m7, D^bsus4, D^b9

spell - ing's— kind a crum - my— but hon - ey— so is mine I

Hey la hey la Hey la hey la

53 54 55 56

Chords: G^bm7, A^b7, D^bm7

trea - sure - ev' - ry gift - ce - the ring is - real - ly nift - y - You

Hey la hey la Hey la hey la

Ebm7(b5) Ab7 (cont.) Dbm7 Gb7

57 58 59 60

say it - cost you fif - ty - So you're thirif - ty - I don't mind Oh -

Ooh ooh ooh ooh Ooh ooh ooh ooh

Saxes

Cb7 Ebm7 Ebm7 Ab

61 62 63 64

65

Oh Fred - dy you'll see you'll hold me in your - arms some - day

Fred - dy my

Db Dbmaj7 Db7 Gb Ab7

65 66 67 68

And I will be wear - ing your lace - y - ling - er - ie

lo - ove _____ Fred - dy I'm

Db Dbmaj7 Db7 Bb7sus4 *sim.* Bb7

69 70 71 72

Think - ing a - bout it - my heart's pound - ing al - read - y -

yours - oh yeah - uh huh -

Ebm7 Ebm7(b5) Ab7

73 74 75 76

Know - ing when you come home we're bound - to go stead - y -

Ooh Ooh wah -

Fm7 Fm7(b5)/Cb Bb7sus4 Bb7

77 78 79 80

MARTY - 8 -

PIANO-CONDUCTOR

— 8 —

#5 — *Freddy, My Love*

And throw your ser - vice pay a - round — like con - fet - ti Fred - dy my
Ooh Ooh Ooh wah

81 82 83 84

Chords: Ebm7, Ebm7(b5), Db/Ab, Gb, Ab7

85

love Fred - dy my love Fred - dy my love Fred - dy my love.
Fred - dy my love Fred - dy my love Fred - dy my lo - ove —

85 86 87 88

Chords: Db, Dbmaj7, Gb, Ab7

Fred - dy my love Fred - dy my love Fred - dy my love.
Fred - dy my love Fred - dy my love Fred - dy my lo - ove —

89 90 91 92

Chords: Db, Dbmaj7, Gb, Ab7

95 rit.

Fred - dy my love Fred - dy my love Fred - dy my love

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

Db Dbmaj7 rit. Gb Ab7

93 94 95 96

Conducted

Fred - dy my love.

Ooh ooh ooh ooh ooh

Db7 (start rolling)

97 98 99 100

4. - Those Magic Changes

CUE: DOODY: Thanks. want to hear it again?
ALL: (ad lib.) Sure! Yeah! (etc...)

Moderate 4

Piano introduction in 4/4 time. The right hand is mostly rests. The left hand plays a bass solo with a steady eighth-note pattern. Measure numbers a, b, c, and d are indicated below the staff.

DOODY:

mf C C C— C C C A A A— A min - or F F F— F F F G G G— G sev - en

PLAY

C Am F G7

e f g h

Musical notation for Doody's first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef with chords C, Am, F, and G7. Measure numbers e, f, g, and h are indicated below the staff.

(DOODY)

C C C— C C C A A A— A min - or F F F— F F F G G G— G sev - en

GIRLS:

C C C— C C C A A A— A min - or F F F— F F F G G G— G sev - en

Musical notation for Doody and the Girls' vocal lines. Both lines are in treble clef and have identical lyrics. Measure numbers i, j, k, and l are indicated below the staff.

Gtr. I (cont.)

C Am F G7 +Drs. pickup

i j k l

Musical notation for Guitar I and piano accompaniment. The guitar part is in treble clef. The piano accompaniment is in bass clef with chords C, Am, F, and G7. Measure numbers i, j, k, and l are indicated below the staff.

DOODY - 2 -

PIANO-CONDUCTOR

- 2 -

#4 - Those Magic Changes

1 (DOODY)

What's that play - ing on the ra - dio - o — Why do I — start sway - ing

C Am F

1 2 3

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a soprano clef (8). The piano accompaniment is in grand staff. Measure 1 has a C chord, measure 2 has an Am chord, and measure 3 has an F chord. The piano part features a steady eighth-note bass line and a more active treble line.

to and fro — I have ne - ver heard that song be - fore —

G6 G7/D G6 C Am

4 5 6

Detailed description: This system contains measures 4, 5, and 6. Measure 4 has G6 and G7/D chords, measure 5 has a C chord, and measure 6 has an Am chord. The piano accompaniment continues with the same rhythmic pattern as the previous system.

But if I — don't hear it an - y - more It's still fam - i - liar to me

F G6 C

7 8 9

Detailed description: This system contains measures 7, 8, and 9. Measure 7 has an F chord, measure 8 has a G6 chord, and measure 9 has a C chord. The piano accompaniment continues with the same rhythmic pattern.

Sends a thrill right through me 'Cause those chords re - mind me of the night that I first fell in love to

Am F G7

10 11 12

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has an Am chord, measure 11 has an F chord, and measure 12 has a G7 chord. The piano accompaniment continues with the same rhythmic pattern.

DOODY - 3 -

PIANO-CONDUCTOR

— 3 —

#4 — Those Magic Changes

13

(DOODY)

Those ma - gic chan - ges

GIRLS:

Ooh

BOYS:

Ooh

+Gtr. 2 (Gtr. 1 cont.)

mf

C

Am

13

14

My heart ar - rang - es A mel - o -

Ooh

Ooh

(cont.)

F

G6

15

16

DOODY - 4 -

PIANO-CONDUCTOR

- 4 -

#4 - Those Magic Changes

(DOODY)

dy ————— that's nev - er the same — A mel - o - dy ————— that's

C Am F

17 18 19

call - ing my name — And begs you please ————— come back to me

DANNY & ROGER: $\overbrace{\text{La la la}}^3$

G7 C Am

20 21 22

Please ————— re - turn to me ————— Don't go a - way a - gain ————— Oh make them

la $\overbrace{\text{La la la la}}^3$

F G7 C

23 24 25

DOODY - 5.

PIANO-CONDUCTOR

- 5 -

#4 - Those Magic Changes

(DOODY)

play a - gain The mu - sic I wan - na hear as once a - gain you whis - per in my

Am F G7

26 27 28

29

ear Oh my dar - lin' uh -

GIRLS: C A F G

BOYS: C A F G

C Am F G *fast gliss (like grace)*

29 30 31 32

huh!

C C C C C C A A A A min - or F F F F F F G G G G sev - en

C C C C C C A A A A min - or F F F F F F G G G G sev - en

loco

C Am F G7

33 34 35 36

37

I'll be wait - ing by the ra - di - o — you'll come back to me some - day I know

Bom Bom Bom Bom

Bom Bom Bom Bom

C Gtrs. cont. as before Am F G7

37 38 39 40

Been so lone - some since our last good - bye — but I'm sing - ing as I Cry - ay - ay - ay

Bom Bom Bom

Bom Bom Bom

C Am F G7

41 42 43 44

DOODY - 7 -

PIANO-CONDUCTOR

- 7 -

#4 - Those Magic Changes

45

Musical score for measures 45-46. It features four staves: a vocal line, two instrumental lines, and a piano accompaniment. The vocal line has lyrics: "While the bass is sound - ing While the drums are pound - ing". The instrumental lines have lyrics: "Zhoot doo wah" and "Zhoot doo wah". The piano accompaniment includes chords C and Am. Measure numbers 45 and 46 are indicated at the bottom.

Musical score for measures 47-48. It features four staves: a vocal line, two instrumental lines, and a piano accompaniment. The vocal line has lyrics: "Beat - ing of my brok - en heart will rise to first place on the charts". The instrumental lines have lyrics: "Zhoot doo wah da Zhoot doo wah da" and "Zhoot doo wah da Zhoot doo wah da". The piano accompaniment includes chords Fmaj7 and G7. Measure numbers 47 and 48 are indicated at the bottom.

(DOODY)
Ooh my heart ar - ran - ges — Ooh those ma - gic

DANNY & ROGER:
Ooh — La la la la —

(GIRLS)
Ooh — Ooh —

(BOYS)
Ooh — Ooh —

C Am F

49 50 51

53
chan - ges — Oh — Oh —

— La la la la — A A A — A min - or

— C C C — C C C A A A — A min - or

— C C C — C C C A A A — A min - or

G6 C Am

52 53 54

DOODY - 9 -

PIANO-CONDUCTOR

- 9 -

#4 - Those Magic Changes

Musical score for measures 55-57. It features a vocal line with lyrics "Oh... Oh... yeah..." and three piano accompaniment staves. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a bass line. Chords are labeled as F, G, and C. Measure numbers 55, 56, and 57 are indicated at the bottom of the piano staves.

Musical score for measures 58-61. It features a vocal line with lyrics "Ooh..." and "La la la la Zhoot doo wah bom", a guitar line labeled "Gtrs.", and a piano accompaniment. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. Chords are labeled as F, Fm/Ab, and C. Measure numbers 58, 59, 60, and 61 are indicated at the bottom of the piano staves. A "falsetto 8va" instruction is present above the vocal line.

8. - Mooning

CUE: ROGER: Yeah. I wish you'd been there, too.
JAN: You do?

Moderately Slow in 2

mp ROGER:

1

The first system of the musical score for 'Mooning' features a vocal line for Roger and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'I spend my days just'. The piano accompaniment is in 6/8 time and includes a guitar part marked '+Gtr. 1'. The piano part starts with a chord of F7 and moves to Bb and Gm. The system is numbered 1 and 2 at the bottom.

The second system continues the vocal line with the lyrics 'moon - ing so sad and blue'. The piano accompaniment continues with chords Eb, F7, and Bb sim. The system is numbered 3, 4, and 5 at the bottom.

The third system continues the vocal line with the lyrics 'So sad and blue. I spend my'. The piano accompaniment continues with chords Gm, Eb, and F7. The system is numbered 6, 7, and 8 at the bottom.

ROGER & JAN - 2 -

PIANO-CONDUCTOR

- 2 -

#8 - *Mooning*

Musical score for measures 9-12. The vocal line (treble clef) has lyrics: "nights just mooning all o-ver". The piano accompaniment (grand staff) features chords: Bb (measures 9-10), Gm (measures 10-11), Eb (measures 11-12), and F7 (measures 12-13). Measure numbers 9, 10, 11, and 12 are indicated below the piano part.

Musical score for measures 13-16. The vocal line (treble clef) has lyrics: "you Oh" and "All o-ver who?". The piano accompaniment (grand staff) features chords: Bb (measures 13-14), Gm (measures 14-15), Eb (measures 15-16), and F7 (measures 16-17). Measure numbers 13, 14, 15, and 16 are indicated below the piano part.

Musical score for measures 17-20. The vocal line (treble clef) has lyrics: "I'm so full of love as any fool can see 'cause". The piano accompaniment (grand staff) features chords: Eb/C (measures 17-18), F7 (measures 18-19), Dm7 (measures 19-20), and Gm7 (measures 20-21). Measure numbers 17, 18, 19, and 20 are indicated below the piano part.

ROGER & JAN - 3-

PIANO-CONDUCTOR

- 3 -

#8 - *Mooning*

an - gels up a - bove have hu - uh - ung a moon on me

Oh Why must you

E7(b5) A7 Dm7 Cm7 F7

21 22 23 24

Detailed description: This system contains measures 21 through 24. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord symbols. The lyrics are: "an - gels up a - bove have hu - uh - ung a moon on me" and "Oh Why must you". The piano accompaniment includes chords E7(b5), A7, Dm7, Cm7, and F7. Measure numbers 21, 22, 23, and 24 are indicated below the grand staff.

Why must I go on moo - ning so all a -

go on moo - ning

Bb Gm Eb F7

25 26 27 28

Detailed description: This system contains measures 25 through 28. It features a vocal line with lyrics, a piano accompaniment line, and a grand staff with chord symbols. The lyrics are: "Why must I go on moo - ning so all a -" and "go on moo - ning". The piano accompaniment includes chords Bb, Gm, Eb, and F7. Measure numbers 25, 26, 27, and 28 are indicated below the grand staff.

lone _____ There _____ would be

So all a - lone _____

B \flat Gm E \flat F7

29 30 31 32

33

no _____ more moo - ning if you would

There would be no _____ more moo - ning If...

B \flat Gm E \flat F7

33 34 35 36

call me — I
up on the phone —

Bb Gm Eb F7 Bb7

37 38 39 40

Detailed description: This system contains measures 37 through 40. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes chord markings: Bb, Gm, Eb, F7, and Bb7. Measure numbers 37, 38, 39, and 40 are indicated at the bottom of the piano staff.

guess I'll — keep on strik - ing pos - es till my — cheeks have lost their ros - es
Oh —

poco cresc.

Eb (as before) F7 Dm7 G7sus4 G7

41 42 43 44

Detailed description: This system contains measures 41 through 44. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes chord markings: Eb (as before), F7, Dm7, G7sus4, and G7. The instruction 'poco cresc.' is written above the piano staff in measure 41. Measure numbers 41, 42, 43, and 44 are indicated at the bottom of the piano staff.

musical score for measures 45-48. It includes two vocal staves and a piano accompaniment. The lyrics are: "moo - ning o - ver you. I'll stand be -". The piano part features chords Cm7, F7, Bb, and F7. Measure numbers 45, 46, 47, and 48 are indicated at the bottom.

musical score for measures 49-52. It includes two vocal staves and a piano accompaniment. The lyrics are: "hind you moo - ning for - ev - er" and "You'll stand be - hind me moo - ning". The piano part features chords Bb, Gm *sim.*, Eb, and F7. Measure numbers 49, 50, 51, and 52 are indicated at the bottom.

more. _____ Some - day you'll

For - ev - er more. _____

8va -----

B \flat Gm E \flat F7

53 54 55 56

Detailed description: This system of music covers measures 53 to 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a slash. A dashed line labeled '8va' indicates an octave shift in the piano part starting at measure 55.

find _____ me moo - ning at your front

Some - day I'll find _____ you moo - ning

8va -----

B \flat Gm E \flat F7

57 58 59 60

Detailed description: This system of music covers measures 57 to 60. It continues the vocal line and piano accompaniment from the previous system. The piano part includes a treble clef with chords and a bass clef with a slash. A dashed line labeled '8va' indicates an octave shift in the piano part starting at measure 58.

door _____ Oh

at my front door _____

B \flat Gm E \flat F7 *cresc.* B \flat

61 62 63 64

65

ev - 'ry _____ day at school I watch ya al - ways _____ will un -

Augh! Augh! Augh!

E \flat F*sus4* F7 Dm7

65 66 67

til I got - cha moo - - - ning to

Augh! moo - - - ning to

Gsus4 G7 Cm7 F7

68 69 70

Conducted

oo oo There's a moon out to - night

oo oo

E♭/B♭ B♭ B♭

(cut off)

71 72 73

14. - Beauty School Drop Out

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: FRENCY: ... Would that be neat... somebody always there to tell ya' what's the best thing to do.

(Piano arps.)

TEEN ANGEL:

Your

ELECTRIC PIANO

A (arps.)

1 Freely

sto - ry's sad to tell, a teen - age ne'er - do - well, most mixed up non de - lin - quent on the

GIRLS:

Ooh ooh ooh ooh ooh ooh

+Gtrs.

A F#m D E7 C#m7 F#7

block. Your fu - ture's so un - clear now, what's left of your ca - reer now? Can't

ooh Ooh ooh ooh ooh

D E7 C#m7 F#7 D G7

TEEN ANGEL - 2 -

#14 — Beauty School Drop Out

— 2 —

7

8

3

c - ven get a trade in on your smock.

ooh ooh ooh

A F#m7 Gm D E7

9 **Moderate 2**

9

10

11

12

Ya ya

A F#m D Dm

13

14

15

16

(TEEN ANGEL)

Beau - ty school

ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya

A F#m D E7

to ACOUSTIC PIANO

17

drop - out — no grad - u - a - tion day for you, — beau - ty school

Ooh ooh ooh ooh

PIANO

A F#m D E6

17 18 19 20

Detailed description: This system covers measures 17 to 20. It features a vocal line with lyrics, a piano accompaniment with chords (A, F#m, D, E6), and vocalizations 'Ooh'. The piano part includes a 'PIANO' dynamic marking and a bass line with fingerings 7 and 7.

drop - out, — missed your mid - terms and flunked sham - poo, — well, at

ooh ooh ooh ooh

A *sim.* F#m D E6

21 22 23 24

Detailed description: This system covers measures 21 to 24. It features a vocal line with lyrics, a piano accompaniment with chords (A, F#m, D, E6), and vocalizations 'ooh'. The piano part includes a 'sim.' (sostenuto) dynamic marking and a bass line with slash marks indicating sustained notes.

least you could have tak - en time to wash and clean your clothes up, af - ter

Ooh ooh ooh ooh

A *sim.* F#m D E6

25 26 27 28

Detailed description: This system covers measures 25 to 28. It features a vocal line with lyrics, a piano accompaniment with chords (A, F#m, D, E6), and vocalizations 'Ooh'. The piano part includes a 'sim.' (sostenuto) dynamic marking and a bass line with slash marks indicating sustained notes.

spend - ing all that dough to have the doc - tor fix your nose up. Ba - by, get

ooh ooh ooh ooh

A F#m D E

29 30 31 32

mov - in', — Why keep you fee - ble hopes a - live? — What are ya

Doo wah Doo wah Doo wah Doo wah

A F#m D *sim.* E7

33 34 35 36

prov - in'? — You got the dream but not the drive. — If you

Doo wah Doo wah Doo wah Doo wah

A F#m D E7

37 38 39 40

go for your di - plo - ma, you could join a sten - o - pool, turn in your

Doo wah doo wah doo wah doo

A A+ D Dm

41 42 43 44

teas - ing comb and go back to high school. Beau - ty school

Doo wah doo wah doo

A F#m D E7 A E7

45 46 47 48

49

drop - out, — hang - in' a - round the cor - ner store, — beau - ty school

Ooh ooh ooh ooh

Saxes, strident

A F#m D E

49 50 51 52

TEEN ANGEL - 6 -

#14 - Beauty School Drop Out

- 6 -

drop - out, ——— it's a - bout time you knew the score, ——— well, they

ooh ooh ooh ooh

A sim. F#m D E

53 54 55 56

could - n't teach you an - y - thing you think you're such a look - er, but no

Ooh ooh ooh ooh

A sim. F#m D E7

57 58 59 60

cus - tom - er would go to you, un - less she was a hook - er. Ba - by, don't

ooh ooh ooh ooh

A F#m D E

61 62 63 64

65

sweat it, — you're not cut out to hold a job, — bet - ter for -

Doo wah Doo wah Doo wah Doo wah

A F#m D *sim.* E7

65 66 67 68

get it, — who wants their hair done by a slob? — Now, your

Doo wah Doo wah Doo wah Doo wah

A F#m D E7

69 70 71 72

73

bangs are curled, your lash - es twirled, but still the world is

Doo wah doo wah doo wah

Saxes

A A+ D

73 74 75

TEEN ANGEL - 8 -

- 8 -

#14 - Beauty School Drop Out

crucel. Wipe off that an - gel face and go back to high - school.

doo

Gtr. ^A F#m D E7

Dm

76 77 78 79

Detailed description: This block contains the musical score for measures 76 through 79. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature is two sharps (F# and C#). The guitar line includes chords Gtr. A, F#m, D, and E7. The piano accompaniment includes a Dm chord. Measure numbers 76, 77, 78, and 79 are indicated at the bottom of the piano part.

80 *a tempo* *rit.*

Saxes

a tempo

A D Dm A

rit.

80 81 82 83

Detailed description: This block contains the musical score for measures 80 through 83. It features a saxophone line, a piano accompaniment, and a bass line. The key signature is two sharps (F# and C#). The piano accompaniment includes chords A, D, Dm, and A. The saxophone line is marked with 'Saxes'. The tempo marking 'a tempo' is present at the beginning and middle of the section, and 'rit.' (ritardando) is marked above measure 81. Measure numbers 80, 81, 82, and 83 are indicated at the bottom of the piano part.