

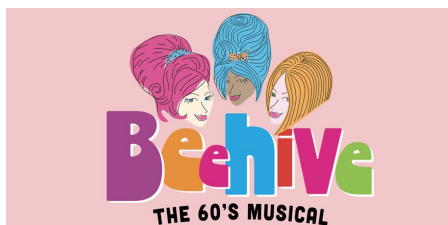
BEEHIVE
The '60's Musical
S.W.A.K.

CREATED BY

LARRY GALLAGHER

(TRW edits Summer 2017)

9/13/17

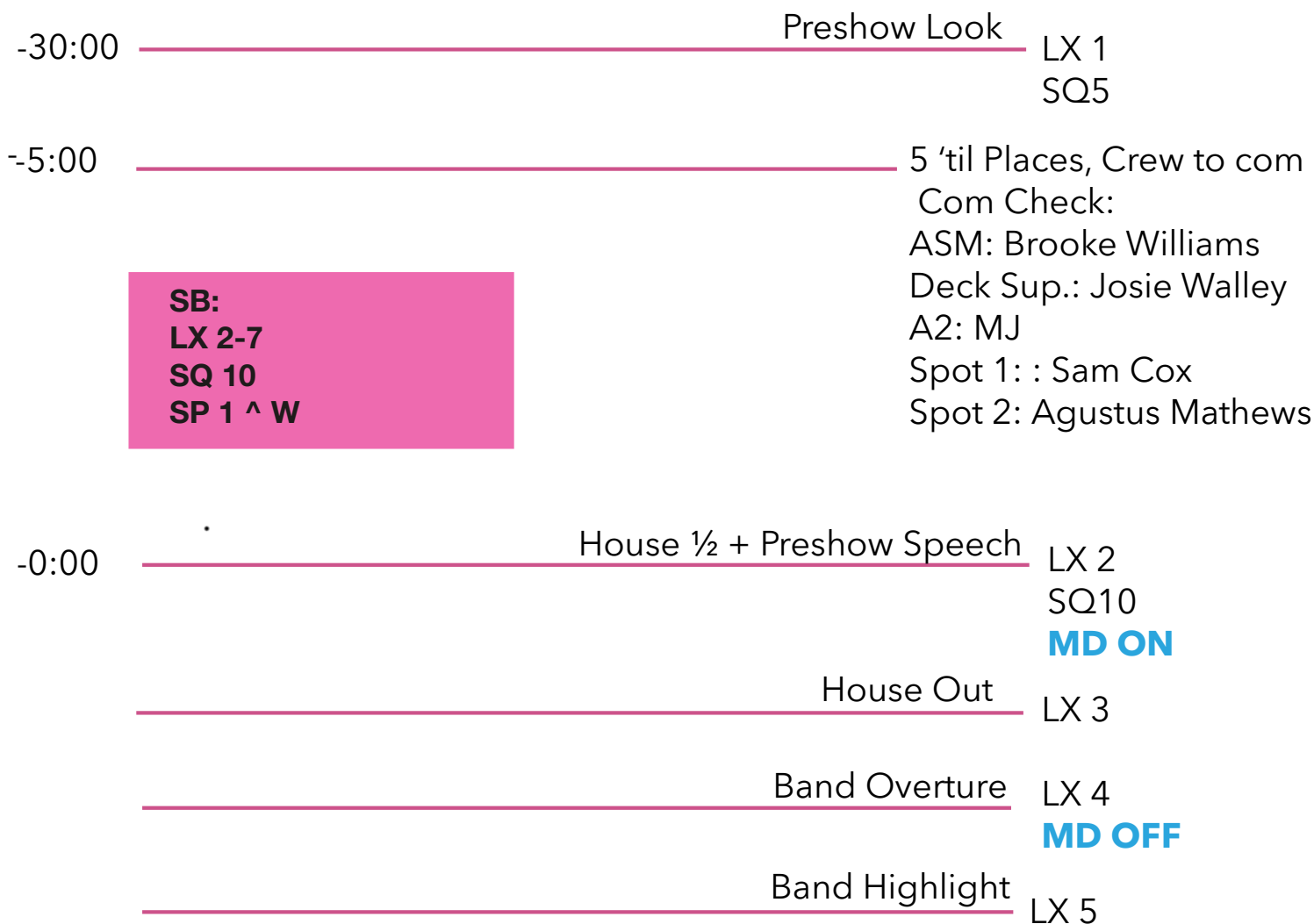


7:30 PM Performance

½ Hour- 7:00PM
 15 'til Places- 7:12PM
 10 'til Places- 7:17PM
 5'til Places- 7:22PM + Audience Ann.
 PLACES- 7:27PM
 -1:00 - Audience Ann.

2:00 PM Performance

½ Hour- 1:30PM
 15'til Places - 1:42PM
 10 til' Places- 1:47PM
 5'til Places- 1:52PM+ Audience Ann.
 PLACES- 1:57PM
 -1:00 - Audience Ann.



ACT ONE

.

.

.

:

SCENE ONE

(in the blackout we hear the classic clap pattern of the '60s girl groups ala My Boyfriend's Back... pin spots up on the GIRLS one by one as they sing an acapella montage of '60s girl group songs)

#1 ROUND THE BEEHIVE/LET'S ROCK

W EN

LX6

SP1^ W UCS

LX 7

39
40 **WANDA:** 41 42

Come take a trip in time — to nine-teen six - ty, — hear the

ALL GIRLS:

Ahh Ahh

Pno.

G F Em Dm C Am

mf

**SB:
LX 8-10
SP 1 OUT**

43 44 45 46

mu - sic play - ing. This is my fan - ta - sy, — the nine-teen six - ties. — How I

Ahh Ahh

Pno.

G C Am F

47 miss those days. 48 Oh, let's turn back the clock wake up the mem - o - ries 50 of that

Ahh Ahh

Pno. G C Am F

LX8

51 *rall.* **Rock it!** ♩ = 160 52 53 54 55

chang - ing de - cade. One! Two! Three! Let's rock! Hey! Hey! Ev' - ry - bo - dy, let's rock!

Hey! Hey! Ev' - ry - bo - dy, let's rock!

Sax, Tpt.

Pno. G C F G C F C

LX 9

56 57 58 59 60

Come and see the mag - ic in those years. ____

Come and see ____

56 57 58 59 60

Pno.

E7 Am

LX 10

61 62 63 64 65

Let's un - leash the songs that shaped our laugh - ter and tears. ____ Uh oh, uh oh!

Let's un - leash ____ the songs that shaped our laugh - ter and tears. ____ Uh oh, uh oh!

61 62 63 64 65

Pno.

E7 Am F G

66 67 68 69 70

Oh, let's turn back the clock to the six-ties. Hear that mu - sic play - ing, let's rock! Hey! Hey!

Oh, let's turn back the clock to the six-ties. Hear that mu - sic play - ing, let's rock! Hey! Hey!

Pno.

C Am F G C F G

71 72 73 74 75

— Ev'-ry-bod - y, let's rock!

— Ev'-ry-bod - y, let's rock!

SP 1 OUT

74 Gtr.

Pno.

C F C mp E7

**SB:
LX 11-14
SP1 ^ & OUT W**

(the music fades down but not out... after the cutoff)

JASMINE

Remember the Monkees... and Herman's Hermits?

ALISON

I loved Peter Tork!

GINA

I loved Peter Noone!

WANDA

Remember white Jubilee wax on your go-go boots?

LAURA

Remember the Beatles were everywhere?

ALISON

Remember fishnet stockings in hot pink?

PATTIE

Remember Sonny and Cher? I was Cher!

GINA

Remember putting soup cans in your hair to make a beehive?

ALL

The Sixties— Yeah!

LX 11
SP1 ^ W

71 Round the Beehive/Let's Rock

82 83 84 85 86

Come and see the mag-ic in those years. —

Come and see —

Pno. *f* E7 Am

LX 12

87 88 89 90 91

Let's un-leash the songs that shaped our laugh-ter and tears. — Uh oh, uh oh!

Let's un-leash — the songs that shaped our laugh-ter and tears. — Uh oh, uh oh!

Pno. E7 Am F G

92 93 94 95 96

Oh, let's turn back the clock to the six-ties. Hear that mu - sic play - ing, let's rock! Hey! Hey!

Oh, let's turn back the clock to the six-ties. Hear that mu - sic play - ing, let's rock! Hey! Hey!

92 93 94 95 96

C Am F G C F G

Pno.

LX 14
SP1 OUT

97 98 99 100 101

— Ev'-ry-bod - y, let's rock! Hey! Hey! — Ev'-ry-bod - y, let's rock!

— Ev'-ry-bod - y, let's rock! Hey! Hey! — Ev'-ry-bod - y, let's rock!

97 98 99 100 101

C F G C Bb C

Pno.

[APPLAUSE SEGUE]

#2 THE NAME GAME

WANDA

(ad lib)

Alright everybody. How are you all doing? Now we're going to start off by playing a little game called "The Name Game". But before we do that, we want to know how many of you remember how to play "The Name Game". Let me see your hands. OK, because we're going to come out there in a while and ask you to sing it for us. Now for those of you who don't remember how to play, or don't want to admit to your partner that you go back that far, it goes a little bit like this. I say...

The Name Game

(from BEEHIVE)

2

CUE:
Applause Segue

SB:
LX 15

Fast Soul Feel ♩ = 180

Dr. Hns

mf

ORGAN

Piano

Pno.

4 5 6 7

Long fall₆

G/E F#m/E E7#9

ff

VAMP until:
WANDA: "...we're going to come out there in a while and ask you to sing it for us." [GO ON]

8 9 10 11

PIANO

mp (soft organ fills)

E7

f

D/E E D/E E

WANDA:
(2nd x only)

12 13 14 15

It goes a lit-tle bit like this. I say

Pno. D/E E D/E

ORGAN
mp
E7#9

LX15

16 17 18 19

come on ev'-ry - bo - dy now let's play a game. I bet you

Pno. *mf* E9 +Hns. 17 18 19

20 21 22 23

I can make a rhyme out of an-y-bo-dy's name. The first

Pno. A7 E9

24 25 26 27

let-ter of the name you treat it like it was-n't there. Then a

Pno.

28 29 30 31

"B" or an "F" or an "M" will ap - pear. — And then I say

ALL GIRLS:

Then what?

Pno.

A7 E9

SB:
LX 16-24
SP1 ^ & OUT W
SP2 ^ A

32 33 34 35

Bo and a Bee then I say the name and ba - na - na - Fa - na and a Fo. Then I

Pno.

mf E9

36 37 38 39

say the name a - gain with an "F" this time with a Fa FI — and a Fo. I

ALL GIRLS:

Then what?

Pno.

A7 E7

40

41

42

say the name a - gain with an "M" this time and there is - n't an - y name that I ___

Pno.

A7

E7

43

44

45

___ can't rhyme. If the first two let - ters are e - ver the same, ___ you

Pno.

(Audience participation)

LX 16

VAMP until:

WANDA: "1--2--3--4

46

47

48

49

drop them both and say the name.

Dr.

p

Pno.

A7

p E7

VAMP Audience Name Game

"Tequila" Gtr.

Pno.

50 51 52 53

mf
+Bs. (last time only)

E D6 E/D E D/E D6

Dr.

Long fall

Pno.

54 55 56 57 58

E D6 G/E F#m/E E7#9

LX 17

"Now before we start"

VAMP until:

WANDA: "Let me hear it! Alright, to my far right we have Jasmine!" [GO ON]

LX 18

Pno.

59 60 61

p E7 *f* G F#m

(Each girl does a solo on her own name as she introduces herself, following the same formula as Jasmine.)

62 63 64 65 **ALL GIRLS:**

1. Jas - mine Jas - mine Bo-bas - mine, Ba - na - na Fan - na Fo Fas - mine, Fee Fi Fo Fas - mine. ____ Jas -
 2. Pat - tic, etc.
 3. Lau - ra, etc.
 4. Gi - na, etc.
 5. Al - ly, etc.

WXCS LX 19

Pno.

+Bs.

(Keep going back to m. 62 until Alison goes. Then on to m. 68 for Wanda)

66 **SAFETY** (vocal 1st x only) 67 **A X To W** **LX 20**

mine! Wan - da, Wan - da Bo - ban - da, Ba - na - na Fan - na Fo Fan - da

Pno.

+Gtr.
+Hns.

#2 The Name Game

LX 21

70 ALL GIRLS: 72 73

Fe Fi Mo-man - da. Wan - da!

The

Sax

Pno.

+Bs. +Gtr. E7

LX 22

74 75 76 77 78

name game!

The name

Sax

Pno.

+Tpt. *f*

LX 23

79 80 81 82 83

game!

The name game!

Pno.

+Tpt. *ff*

[APPLAUSE SEQUE]

Underscore #1

2a

(from BEEHIVE)

VAMP until:

CUE:
Applause Segue

ALISON: "Our tale begins in 1960."

PATTIE: "The handsome and charismatic
John Fitzgerald Kennedy was our new president."

WANDA: "It was wonderful--like the dawn of something new."

GINA: "Everybody was doing the twist." [GO ON]

LX 24

♩ = 100

8^{va}-
PIANO ONLY (Music Box)

Piano

1 2

mp

E \flat Cm Fm B \flat 7

LAURA: "Elvis Presley was released from the Army"

ALISON: "The 1960 Olympics were held in Rome."

"Twist"

♩ = 160

Pno.

3 4 5 6

mp

A \flat /E \flat E \flat Cm Fm B \flat 7

SB:
LX 24.5- 25
SP 1 ^ W

JASMINE: "Sandra Dee got engaged..." [m. 9]

"...to Bobby Darin" [m. 10]

Pno.

7 8 9

E \flat Cm Fm

LX 24.5
SP 1 ^ W

ALISON: "The perfect couple." [m. 12]

WANDA: "1960." [m. 13, beat 1]

Pno.

10 11 12

8^{va}-

A \flat G

SCENE TWO

(WANDA enters)

WANDA

1960. Big deal. It felt just like 1959... only I was grounded. I strongly disagreed with my mother's opinion that a 13-year-old girl shouldn't run away from home to become a Shindig dancer.

LX 25

(WANDA does a shindig-type dance)

She used to say that I lived in a fantasy world. Well, right. It was my imagination that got me through the The women of rock 'n' roll were like my big sisters. They got me when no one else did. All of the crazy things that a teenage girl has to deal with--talking to boys... dancing with boys... breaking up with... well, you get it. They understood everything. No, no. Those weren't songs coming through my transistor radio. Those were my friends... singing the exact words that I was thinking and feeling.

SB:
LX 25.5 - 26
SP 1 OUT
SP 2 ^ A

(lights up on PATTIE)

#3 IT'S MY PARTY/SUPREMES

LX 25.5
SP1 OUT

It's My Party/Supremes

(from BEEHIVE)

3

[ATTACCA from #2a]

Bright ♩ = 150
"It's My Party"
(piano only)

Piano

LX 26
SP 2 ^ A

Pno.

+Gtr, Bs, Dr.

9

10

11

12

— if I want to. Cry — if I want to. You would cry too if it hap-pened to —

Pno.

C Cm G Em C D

13

14

15

16

you. No - bod - y knows where my John - ny has gone but

Pno.

G C G D G Bb

SB:
LX 27-28

17

18

19

20

Jud - y left — the same time. Why was he hold - ing her hand when

Pno.

G C Eb G

21 he's sup-posed to be mine? 22 23 It's my par - ty and I'll cry if I want to. Cry 24

ALL GIRLS:
It's my par - ty and I'll cry if I want to. Cry

Hns.

Pno. A A7 D7 G G+

25 ___ if I want to. Cry ___ if I want to. 26 27 You would cry too if it hap-pened to ___ 28

___ if I want to. Cry ___ if I want to.

Pno. C Cm G Em C D

29 30 31 32

you. Play all my re - cords, keep dan - cin' all night, but

SB:
LX 29-30
SP 2 OUT & ^ W
SP 1 ^ P

Pno. G C G D G Bb

33 34 35

leave me a - lone for a while. Till John - ny's

Pno. G C Eb

36 37 38

dan - cin' with me, I've got no rea - son to smile.

Pno. G A A7 D7

LX 29

39 40 41 42

It's my par - ty and I'll cry if I want to. Cry ___ if I want to. Cry ___ if I want to.

ALL GIRLS:

It's my par - ty and I'll cry if I want to. Cry ___ if I want to. Cry ___ if I want to.

Hns.

39 40 41 42

Pno.

39 40 41 42

G G+ C Cm

LX 29.5

SP 2 OUT

"Where Did Our Love Go?"

A7

Shuffle ♩ = ♩³ pull back!

43 44 45 46

You would cry too if it hap-pened to ___ you.

43 44 45 46

Pno.

43 44 45 46

G Em C D G C G A7

$\text{♩} = 140$

JASMINE:

LX 30
SP 1 ^ P

Ba - by, ba - by, where did our love go? Ooh, don't you want me?

ALL GIRLS:

Ba-by, ba-by.

Pno.

+Tamb (Tpt)

mf

D

A

Em

52

Don't you want me no more? _____

I've got this burn - in', burn - in'

Ba - by, ba - by ooh _____ ba-by, ba - by

Pno.

SB: LX 31

52

53

54

55

A7

G6

G

D

56

yearn - in' feel-in' in - side me. Ooh _____ deep in - side me,

Pno.

Ba - by, ba - by.

56

57

58

59

A

Em

LX 31

"Come See About Me"

Straight 135-137

ALISON:

60

61

62

63

you know it hurts so bad. _____

I've been cry - ing

Ba-by, ba-by

Hoo

Piano

G

A7

f

G

PIANO

ORGAN

D

G

64

65

66

67

'cause I'm lone - ly. _____

Smiles have all _____ turned.

Hoo.

For you.

To

Piano

D

G

D

G

D

G

D

G

68 69 70 71

but tears won't wash a-way the fears that you're nev-er, ev-er gon-na re-turn

tears. the fears. Hey, hey, hey hey

Pno. D G D G D G Bm

72 73 74 75

to ease the fi-re that with-in me burns. Keeps me cry-in', ba-by for

hey. Hey, hey, hey, hey. Cry-in'.

72 73 74 75 Sax

Pno. G Bm Em7 D/F#

76 77 78 79

you. I'm gon-na keep sigh - in', ba-by for — you. So won't you hur - ry. — Come on

Sign - in'. Ooh,

Pno.

G Em7 D/F# G

SB: LX 32

80 81 82 83

— boy see a-bout me. See a - bout your ba - by. —

ooh. Come see a-bout me. — Come see a-bout

Pno.

Gm D G D G D G

84 85 86 87

I've gi - ven up my friends just... My friends are gone and you... have

me. For you. Have

Pno. D G D G D G D G

88 89 90 91 92

too. No - peace - shall I find un - til you come - back and be mine. No

to I find. Be mine.

Pno. D G D G D G D G

93 mat-ter what you do or say _____ I'm gon-na love you a - ny - way. _____ Keep on

94 hey _____ hey. _____ Hey, hey, hey, hey _____ hey. _____

93 SB:
LX 33-35
SP 1 OUT
SP 2 ^W
SQ 15

Pno. G Bm G Bm

97 cry - in', ba-by for_ you. I'm gon-na keep sigh - in', ba-by for_ you. So come on hur -

98 Cry - in'. Sigh - in'.

97 Em7 D/F# G Em7 D/F# G

101 102 103 104

- ry. Come on boy see a-bout me. See a - bout your ba -

Ooh, ooh. Come see a-bout me.

Pno.

Gm D G D G

LX 33
SP 1 OUT
X Pose

LX 33.5
SQ 15
Arms Up

" cuts band off 4 as thunder fades

105 106 107

by. Come see a - bout me.

Pno.

D G D G D G

Walking in the Rain/Junkman

(from BEEHIVE)

4

CUE:
SFX (Thunder clap)

LX 34

Easy Pop ♩ = 115

ALL GIRLS:

Doo,

LX 35
SP 2 ^ W

WANDA:

I want him

and I

doo, doo, doo, doo, doo.

Doo, doo, doo, doo, doo,

need him.

And ___ some - day, some-way whoa whoa whoa I'll ___ meet him.

doo.

Doo, doo, doo, doo, doo, doo.

16 17 18 19 20

He'll be kind of shy. _____ And real good look-in' ___ too. _____ And

be kind of shy. _____ real good look-in' ___ too. _____

16 17 18 19 20

Pno. F Eb Bb Eb

SB:
LX 36-37
SP 2 OUT W THEN ^ G &
TRANSFER J

21 22 23 24 25

I'll be cer-tain ___ he's my ___ guy by the things ___ he'll like to do.

I'll be cer-tain ___ he's my ___ guy La, la, la, la,

21 22 23 24 25

Pno. Eb Bb Cm Eb Bb

26 Like walk-ing in the rain. 27 28 29 And wish-ing on the stars _____ up a - bove

ah, ah. Like walk-ing in the rain. And wish-ing on the

Pno. Cm7 F Bb Cm7 F Bb

LX 36

30 and be-ing _____ so _____ in _____ love. 31 32 33 Like walk-ing in the rain.

stars. _____ Like walk-ing in the

Pno. Cm7 F Bb E/F# B

34 And wish-ing on the stars _____ up a - bove _____ and be-ing _____ so _____ in _____ love. 35 36 37

rain. _____ And wish-ing on the stars. _____

Pno. C#m7 F# B C#m7 F# B

"I Sold My Heart to the Junkman"

Bright Twist ♩ = 175

Dr. Hns

38 39 40 41 42

Piano

B7 B E E A E

LX 37
SP 2 ^ G SL

43 44 45 46 47

I gave my heart to you, the one that I trust - ed. You gave it

ALL GIRLS:

Ooh Bop Shoo Bop Shoo Bop Ooh Bop Shoo Bop Shoo Bop Ooh

43 44 45 46 47

Piano

E C#m A B E

sim.

48 49 50 51

back to me__ all bat - tered and bust - ed.__ I sold my heart

Bop Shoo Bop Shoo Bop Ooh Bop Shoo Bop Shoo Bop

48 49 50 51

Piano

C#m A B C#m

ORGAN

52 53 54 55 56 57

— to the junk - man and I'll ne-ver fall in love a - gain. —

Sold my heart to the junk-man, yeah! Ooh Ooh No, I'll ne-ver fall in

Pno.

SB:
LX 38-39
SP 2 TRANS J

58 60 61 62

Oh, like a me-lo-dra - ma, in a sim-ple man - ner,

love a - gain. Ooh Ooh

Pno.

63 3 64 65 66 67 68

love played the los - ing part. We played our hap-py end - ing

Ooh Yes, it did! Yes, it did! Ah

Pno.

C#m/G# G#m F#

LX 38
 Segue as o SP 2 TRANS J

69 70 71 72 73 *ad lib.* 74

but now I'm left with a bro - ken heart.

f B B7 *ad lib.*

Pno.

Academy Award

(from BEEHIVE)

5

CUE:

Segue from #4

Bright, but not too fast ♩ = 130

ALL GIRLS:

Musical score for 'ALL GIRLS'. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes dynamic markings like *f* and chord symbols such as A, F#m, Am, and A. The lyrics are: "A - ca - de - my, A - ca - de - my A - wards. A - ca - de - my, A -". There are rehearsal marks 2 and 3 in pink circles. A pink highlight covers the lyrics.

LX 39

Musical score for 'JASMINE'. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The piano part includes chord symbols like F#m, Am, and A. The lyrics are: "You should win the A - ca - de - my A - ward for the way you ca - de - my A - wards. A - ca - de - my, A - ca - de - my A - wards. A - ca - de - my, A -". There are rehearsal marks 4, 5, 6, and 7 in pink circles. A pink highlight covers the lyrics, and a pink box highlights the word 'you' at the end of the line. A blue box labeled 'LX 39' points to this box.

8 9 10

broke my heart. Your per - for - mance was the best of the year. —

ca - de - my A - wards. Oh Oh

Pno. F#m Am D Eb

11 12 13 14

It was con-vin-cing and it seemed sin - cere. You should win the A - ca - de - my A - ward

A - ca - de - my, A - ca - de - my A - wards.

Pno. E A F#m Am

15 16 17

for the way you made me cry. Your per - for - mance was the

A - ca - de - my, A - ca - de - my A - wards. Oh

Pno.

A F#m Am D

18 19 20

best of the year. Now take a bow for ev' - ry fal - len year.

Oh

ORGAN

Pno.

Eb E

SB:
LX 40-45
SP 2 OUT
SP 1 ^ L

21 22 23 24

Half-time feel

You're an ac - tor, you must do more. You tell me ba - by, I'm the on - ly one.

Pno.

25 26 27 28

You hyp-no-tize me with your sweet, sweet ways, and left me cry-in' for the rest of my da'-ays.

Pno.

LX 40

"4 Feel"

29 30 31 32

Step on up. Step on up.

A - ca - de - my, A - ca - de - my A - wards. A - ca - de - my, A - ca - de - my A - wards.

Piano

A F#m Am A F#m Am

Double-time
Gospel feel

33 34 35

Whoa _____

A - ca - de - my, A - ca - de - my A - wards. A - ca - de - my, A -

(unis)

Pno.

A F#m A

LX 41

36 37 38

Step on up. _____ Step on up. _____ Whoa, get your

ca - de - my A - wards. A - ca - de - my, A - ca - de - my A - wards.

Pno.

F#m A F#m

39 40 (shout!) 41

hands up. — Step on up. —

A - ca - de - my, A - ca - de - my A - wards. A - ca - de - my, A -

Pno.

A F#m A

42 43 44

Why don't you step on

ca - de - my A - wards. A - ca - de - my, A - ca - de - my A - wards.

Pno.

F#m A F#m

45 up. _____

46

47 Step on up _____ and get

A - ca - de - my, A - ca - de - my A - wards. Step on up _____ and get

45 46 47

Pno. A F#m Bm7 C#m7 DMaj7 F

LX 43
SP 2 OUT
2nd Bump

48 your _____

49

50 A - ca - de - my A - ward. _____

51

your _____ A - ca - de - my A - ward. _____

48 49 50 51

Pno. E6 E A7 A

GINA

Most girls know one thing. And that one thing... is that most boys only want one thing.

I'll Never Change Him

6

WANDA: "And no matter how hard you try, every girl has resigned herself to the same unfortunate truth."

(from BEEHIVE)

LX 45
SP 1 ^ L CS

Pop shuffle ♩ = ♩♩♩ ♩ = 165

1 2 3 LAURA:

I'll ne - ver change him, he'll

Dr.

+Gtr, Bs.

f

F# B C# F#

4 5 6 7

al - ways be the same. _____

I'll ne - ver change him, it's

Ne - ver change him.

4 5 6 7

D#m D#sus4 D#m F#

SB:
LX 46

8 9 10 11

such a foo - lish game. _____

No mat - ter what,

Ne - ver change him. Ahh _____

8 9 10 11

D#m D#sus4 D#m B

12 what I say. — I know he'll al - ways want his way. — I'll ne - ver change him.

Ahh

13 14 15

Pno.

F# D#m F#

LX 46 LX SL

16 I'll ne - ver change him.

17 18 19 I'll ne - ver change him, it's

Ne - ver change him.

Pno.

D7 G

20 plain as it can be. — I'll ne - ver change him, I'll

21 22 23

Ne - ver change him.

Pno.

Em Esus4 Em G

+Hns

24 25 26 27

ne - ver ___ make ___ him see. ___ I ne-ver want to

Ne - ver change him. Ahh

Pno.

24 25 26 27

Em Esus4 Em C

**SB:
LX 47**

28 29 30 31

let him go. ___ He's mine and I love him so. ___ I'll ne - ver change him.

Ahh

Pno.

28 29 30 31

G Em G

32 33 34 35

I'll ne - ver change him. May-be I should for -

Ne - ver change him. Ne - ver change him. Ahh

Pno.

32 33 34 35

C D Eb Eb7 Ab ^{+Sax}

LX 47

L Stand

I'll Never Change Him

36 37 38 39 40

get a - bout him. May-be I should say good - bye. — What would I ev - er do with - out him?

Ahh Ahh

Pno.

Fm Db

41 42 43 44

Right or wrong, you know he's still my guy. — Right or wrong, you know he's still my guy. —

Ahh Ahh

Pno.

Eb E

45 46 47 48

I'll ne - ver change him, I feel it deep in - side. —

Ne - ver change him.

Pno.

A F#m F#sus4 F#m

+Hns

49

I'll ne-ver change him, he's got to have his pride.

50 51 52

Ne-ver change him.

Pno.

A F#m F#sus4 F#m

SB:
LX48-50
SP 1 OUT

53

I would-n't try if I could. That's why I want it un-der - stood.

54 55 56

Ahh Ahh

Pno.

D A F#m

57

I'll ne-ver change him. I'll ne-ver change him.

58 59 60

Ne-ver change him. Ne-ver change him.

Pno.

A D E A D E

The musical score consists of three systems. The first system shows the vocal line starting at measure 61 with the lyrics "I'll ne - ver change him." The second system continues the vocal line with "Ne - ver change him. No." The piano accompaniment (Pno.) is shown in the third system, with chords A, D, E, A, E, and A indicated above the notes. The score concludes with the instruction "[APPLAUSE SEGUE]".

Piano Conductor

Sweet Talkin' Guy

7

[SEGUE from #6]

Brite 4 (♩ = 140)

(♩♩ = ♩³)

(from BEEHIVE)

Dr. Hns

PIANO

sfz

A B C D

G sus G G sus G

The piano introduction consists of four measures. The first measure is a whole rest. The second measure has a whole note G chord with a sus (sustained) quality. The third measure has a whole note G chord. The fourth measure has a whole note G chord with a sus quality. The drum part has a snare drum on the second and fourth beats of each measure. The horn part has a melodic line starting in the second measure, consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4.

1

LX 49

WANDA:

2 3 4 5

Swee - er than sug - ar, _____

kiss - es like wine _____

Don't let him

ALL:

+Bs, Gtr. Ooh ooh Your kiss like wine _____

2 3 4 5

C G/B C9/Bb

The first line of the song features a vocal melody for Wanda and a piano accompaniment. Wanda's melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. The chords are C, G/B, and C9/Bb. The piano part includes a guitar part (+Bs, Gtr.) with a melodic line.

6

7 8 9

un - der your skin, 'cause you'll nev - er _____ win _____

Don't give him

No, you nev - er _____ win _____

6 7 8 9

F/A Fm/Ab

SB: LX 51

The second line of the song continues the vocal melody and piano accompaniment. Wanda's melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. The chords are F/A and Fm/Ab. The piano part includes a guitar part (+Bs, Gtr.) with a melodic line.

10

love to - day, to - mor-row he's on his way He's a sweet talk - in' guy —

11 12 13

Hns

Pno.

10 11 12 13

C/G C/G F maj7 Am6 G7sus

14

But he's my kind of guy —

15 16

Sweet talk - in' guy — My kind of guy —

14 15 16

sfz

Pno.

14 15 16

F/G G7sus F/G

ORGAN

LX 51

#7—Sweet Talkin' Guy

17 (blend w/group)

Why do I love him like I do ooh

18 19 20

ORGAN

17 18 19 20

Pno. *f*

E \flat A \flat Fm7 C m/G G7

21

SB: LX 52-53

Stay a-way from him, stay a - way from him, don't you be-lieve his ly - in' Be - cause you

22 23 24

PIANO

21 22 23 24

Pno. *mf*

C G/B G7

25 26 27 28

know you'll nev-er win, know you'll nev-er win, you'll on-ly end up cry - in'

know you'll end up cry - in'

Pno.

Bb° F/A

LX 52

29 30 31 32 33

Don't give him love to - day, to - mor-row he's on his way He's a sweet talk-in'

Sweet talk-in'

Pno.

Fm6/Ab C/G C_{sus} C G E Fmaj7F# Am6 G7sus Dm7/G

LX 53

The musical score consists of four staves. The top two staves are vocal lines. The first vocal staff has lyrics: "sweet talk-in' sweet talk-in' sweet talk-in' guy." with measure numbers 34, 35, 36, and 37. The second vocal staff has lyrics: "sweet talk-in' sweet talk-in' sweet talk-in' guy." with measure numbers 34, 35, 36, and 37. The third staff is a guitar line with measure numbers 34, 35, 36, 37, and 38. The bottom two staves are piano accompaniment. The piano part includes triplets in measures 34-37 and chords: G7sus, Dm7/G, G7sus, Dm7/G, G7sus, Dm7/G. The piano part also includes measure numbers 34, 35, 36, 37, and 38. A pink vertical bar highlights the right side of the score, and a blue box highlights the "LX 53" section header.

**SB:
LX54-55
SP 1 ^A**

GINA

I think we've all known a few of those, right ladies?

PATTIE

Sometimes boys were nothing but trouble.

LAURA

And it's not like you could talk to your parents about it. They were from a different time.

ALISON

They didn't see how things had changed. If you tried to talk to your mother about boys and love, you just got Mom advice.

#8 YOU CAN'T HURRY LOVE

**LX 54
SP 1 ^ A**

You Can't Hurry Love

(from BEEHIVE)

8

CUE:

ALISON: "If you tried to talk to your mother about boys and love, you just got Mom advice."

LX 55

Upbeat ♩ = 98

(one singer play tamborine)

ALISON:

I need

tamb cont.

Dr.

PLAY
+Hns.

f
Bb

SB:
LX 56-57
SP 1 OUT
SP 2 ^ J

Piano

Bs.

f

4

love, love _____ to ease my mind. I need to find, find _____ some - one to call

4

5

6

E \flat

B \flat

Dm

Gm

Pno.

7 8 9

— mine, but ma - ma said, You can't hur - ry love. No, you just have to wait.

GIRLS:

You can't hur - ry love. just have to wait.

Pno.

7 8 9

E \flat F7 B \flat PLAY E \flat B \flat

10 11 12

Love don't come eas - y. It's a game of give and take. You can't hur - ry love. No, you

Love don't come eas - y. It's a game of give and take. You can't!

Hns

Pno.

10 11 12

Dm Gm E \flat F7 B \flat

#8 You Can't Hurry Love

LX 56

SP 1 OUT

SP 2 ^ J

JASMINE:

3

13 just have to wait. — You got - ta trust — give it time, no mat - ter how long it takes." But

14 just have to wait. — trust — give it time, no mat - ter how long it takes."

13 14 15

Pno. Eb Bb Dm Gm Eb F7

SB:
LX 57-60
SP 1 ^ & OUT A
SP 2 OUT

16 how ma - ny heart - aches must I stand — be - fore I find — a love to let me

GIRLS:

Ooh

GIRLS:

Ooh

GIRLS:

Ooh

16 17 18

Pno. Dm Gm

19 live a-gain? Righ now the on-ly thing that keeps me hang-ing on, — when I feel my strength, yeah, it's

Ooh oop!

Ooh oop!

Pno.

19 20 21 22

E♭ F Dm/F

23 al-most gone, I re-mem-ber ma - ma said

GIRLS:

You can't hur-ry love. No, you just have to wait.

GIRLS:

You can't hur-ry love. — just have to wait. —

23 24 25

E♭/F F F7 B♭ E♭ B♭

LX 57
SP 1 ^ A

26 27 28

Love don't come eas - y. It's a game of give and take. You can't hur - ry love. No, you

Love don't come eas - y. It's a game of give and take. You can't!

Hns

Pno.

Dm Gm Eb F7 Bb

LX 58

29 30 31

just have to wait. You got - ta trust ___ give it time, no mat - ter how long it takes." You

just have to wait. trust ___ give it time, no mat - ter how long it takes." You

Pno.

Eb Bb Dm Gm Eb F7

32 33 34

can't hur - ry love. No, you just have to wait. Love don't come eas - y.

can't hur - ry love. No, you just have to wait. Love don't come eas - y.

can't hur - ry love. just have to wait. Love don't come eas - y.

Pno.

Bb Eb Bb Dm Gm

35 36

It's a game of give and take. — You can't hur - ry love.

It's a game of give and take. — You can't hur - ry love.

It's a game of give and take. — You can't hur - ry love.

Pno.

35 36

Eb F7 Bbsus4 Bb Bb9 Bb

GINA

So, we had to take matters into our own hands, and figure things out for ourselves.

PATTIE

And if that sweet-talkin' boy ever did try something funny, you did what any sophisticated lady would do... you added the element of fear.

#9 MY BOYFRIEND'S BACK

My Boyfriend's Back

(from BEEHIVE)

9

CUE:

PATTIE: "And if that sweet-talkin' man ever did try something funny, you did what any sophisticated lady would do... you added the element of **tear.**"

LX 60
SP 1 ^ A

Bright Twist (♩ = 170)
Band Clap hands

Piano

ORGAN (let ring & fade)

VAMP till voice

(Clap hands)

SB:
LX 61

1 **ALISON:**
Spoken

He went a - way you hung a - round And both - ered me, ev' - ry night — When

Pno.

Clap hands

5

I would-n't go out with you You said things that were-n't ver - y nice

My

Hns

f

ORGAN

+Bs, Gtr.
C D

9

boy - friend's back and you're gon-na be in trou - ble

GIRLS:

When you

Hey la hey la my boy-friend's back

G

10

11

12

C

D

G/D

13

see him com-in' bet-ter cut out on the dou - ble

Hey la hey la my boy-friend's back

13

14

15

16

G

C

D

G/D

Pno.

17 18 19 20

You been spread-ing lies that I _____ was un - true _____ So

Hey la hey la my boy-friend's back

17 18 19 20

G C D G/D

Pno.

21 22 23 24

look out now ___ cause he's com-in' af - ter you _____

Hey la hey la my boy-friend's back

21 22 23 24

G C D G/D

25 *f* Hey _____ he knows that you've been try - in' Hey _____ he knows that you've been ly - in'

Hey _____ Hey _____

Hns

ORGAN (fast leslie)

Pno. *f* G C G C

29 What makes you think he'd be - lieve all your lies _____ You're a

a - ooh _____ a - ooh

Pno. *mf* C F# G F# G

33 34 35 36

big boy now but he'll cut you down to size _____ Wait and see _____ My

a - ooh Wait and see _____

Pno. C F# G A D

37 38 39 40

boy - friend's back he's gon - na save my rep - u - ta - tion If

Hey la hey la my boy - friend's back

Hns
Clap hands

Pno. G C D G/D

41 42 43 44

I were you — I'd take a per-ma-nent va-ca-tion You're

Hey la hey la my boy-friend's back

41 42 43 44

41 42 43 44

G C D G/D

SB:
LX 63-66
SP 1 OUT ^ W
SP 2 ^ P

45 46 47 48

gon-na be sor-ry you were ev-er born _____ 'Cause he's

Hey la hey la my boy-friend's back

45 46 47 48

G C D G/D

Pno.

#9—My Boyfriend's Back

49 50 51 52

kind of big and he's awf - ul strong

Hey la hey la my boy - friend

Pno. *f* G C D G/D

LX 63
SP 1 OUT ^ W

53 54 55 56 57 58

Hey la hey la my boy - friend Hey la hey la my boy - friend's back!

Hey la hey la my boy - friend Hey la hey la my boy - friend's back!

Pno. *ff* C D C D G/D G

ORGAN

> Hns

[APPLAUSE SEGUE]

Will You Still Love Me Tomorrow

10

[SEGUE FROM #9]

(from BEEHIVE)

WANDA: In 1961, the Shirelles became the first all-girl group to reach #1 on Billboard. It was funny--our parents thought it was another teeny-bopper breakup song. But we girls knew better."

LX 64

SP 1 OUT

Moderate 2 (♩ = 70)
VAMP till voice

PIANO

Piano

LX 65
SP 2 ^ P

1

LAURA:

To - night you're mine, _____ com - plete - ly _____ You give your

GIRLS:

Ooh ooh ooh

Pno.

C Dm7/C C F F/G G C

6

love _____ so sweet - ly _____ To - night the

Pno.

Dm7/C C G sus G F E7sus

10 11 12 13 14

light of love is in your eyes _____ But will you love me to -

Ooh ooh ooh Love me

Pno.

E7sus E7 Am7 G F Fmaj7
G G

LX 66

15 16 17 18

mor - row To - night with words _____ un -

Wo wo wo

Pno.

Dm7 C C +Bs. F

+Dr. +Gtr.

Soft rock feel

19 20 21 22 23 24

spo - ken You say _ that I'm _ the on - ly one _

Ooh ooh ooh

Hns 24

mp

Pno.

(sim.) 20 21 22 23 24

Em7 Am7 G7 F F/G C C7sus C7

SB:
LX 67

25 26 27 28 29

But will my heart be bro - ken When the night _ meets the morn -

But will my heart be bro - ken When the night

Pno.

25 26 27 28 29

F maj7 Am7/E Em Am7 D9

LX 67

ing sun
meets the morn - ing sun
Wo wo

Pno.
D7 Fmaj7/G Gbmaj7/A^b Ebm7/A^b

33 Country—2 step feel

I have to know if your love Is a love I
Your love

Piano
D^b G^b/D^b D^b G^bmaj7 G^b6 G^b/A^b A^b D^b

SB:
LX68-73
SP 2 OUT
SP 1 ^ J

#10—Will You Still Love Me Tomorrow

38 40 41 42

can be sure of So tell me now and

Be sure of Wo wo

Pno. Gb/Db Gb/Ab Ab Gb/Ab F9 F7sus F7

43 44 45 46

I won't ask a - gain Will you still love me to -

Ooh ooh ooh Love me

Pno. Bbm7 Bbm Ab Gb Ab

LX 68
SP 2 OUT

47 48 49 50 51 52

mor - row Will you still love me to - mor - row

Yea

Who wo wo Ooh Yea

Pno. Gb/Db Db Db Gb Gb/Ab Gb Db

rit. *ad lib.* Dictated

ALISON

And even though we may have been hurt a few times, we weren't go
to go cry into our chocolate malts. Nope. The times, they were a
changin'. We controlled our lives now. Civil rights and women's
rights were on the rise.

LX 69

PATTIE

That's right. Bobby socks were being replaced by boots, and ski
only covered what mattered.

LX 70

LAURA

And when people told us that it wasn't proper for a lady to be
showing that much leg, we understood their point.

LX 71

GINA

Yeah. We made our boots go that much higher. Problem solved!

JASMINE

Ain't that the truth. Everything was different now. A girl didn't
just sit at home waiting for the phone to ring. If we saw something
we liked, we grabbed it.

WANDA

And if we saw a guy we liked, we--

PATTIE

Wanda!

WANDA

What? I was just gonna say that we let him know what he was
missin'. That's all.

LAURA

Well, she's right. This wasn't our parents' decade. This was our
decade!

GINA

This was a new time.

ALISON

This was a revolutionary time.

WANDA

This was OUR time!

ALL

This was the '60's!

LX 72

One Fine Day

(from BEEHIVE)

GINA: "This was a new time."
ALISON: "This was a revolutionary time."
WANDA: "This was OUR time!"
ALL: "This was the '60's!"

Bright 4 (♩ = c. 200)

PATTIE, WANDA, ALISON:

*Note: If you need an intro, feel free to play A-D as solo piano, then bring in the band and singers.

LX 73
SP 1 ^ J SL

#11—One Fine Day

2
5

6 7 8

And you will know _____ our love was, meant to be _____

Shoo-be do - be do - be do - be do - wop wop Shoo-be do - be do - be do - be do - wop wop

5 6 7 8
Hns
mp

Pno. Em Cm Cm6

SB:
LX74-75

9 10 11 12 13

One _ fine day, _____ you're gon-na want _____ me for your girl _____ Oh oh oh

One _ fine day _____ ooh _____ Shoo-be do-be do-be

9 10 11 12 13
mf

Pno. G Em C D G

LX 74

#11—One Fine Day 17

JASMINE:

14 oh oh oh

do-be do-wop wop wah

15

16

17

18

Though I know you're the

Ooh

Pno.

C C/G G G7 Dm7 G

19

20

21

22

23

24

kind of bo - oy Who on-ly wants to run a - round

Ooh

Pno.

Dm7 G C Cmaj7 C6 Cmaj7

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76

#11—One Fine Day

4
25

I'll keep waiting and some day darling

26 27 28

Ah

Pno.

Em7 A7 Em7 A7

LX 75

29

You'll come to me when you want to settle down, hey!

30 31 32

Ah

Pno.

p *cresc.* *f*

D C/D D D7 D

One fine day, we'll meet once more

Shoo-be do - be do - be do - be do - wop wop Shoo - be do - be do - be do - be do - wop wop

Piano accompaniment chords: G, D

SB:
 LX76-77
 SP 1 OUT
 SP 2 ^ A

And you'll want the love you threw a-way be - fore One fine

Shoo-be do-be do-be do-be do-wop wop Shoo-be do - be do - be do - be do - wop wop One fine

Piano accompaniment chords: Em, Cm, Cm6, G

#11—One Fine Day

6
43

day, _____ you're gon-na want _____ me for your girl _____ Oh oh oh _____ oh oh

day _____ ooh _____ Shoo-be do-be do-be do-be do-wop wop

43 44 45 46 47

Pno.

Em C D G Em

LX 76

LX 77
SP 1 OUT
SP 2 ^ A

48

_____ oh oh oh oh oh _____ oh _____

Shoo-be do-be do-be do-be do-wop wop wah _____

48 49 50 51 52

Pno.

C D7 G maj7

molto
ff

Where the Boys Are

[ATTACCA FROM #11]

(from BEEHIVE)

Easy ♩ = 86

2 ALISON:

3

Where the boys are,

Hns

Piano

p

C

C7add9

C7

PLAY

F

Dm7

Am7

Abm7

Bs.

4

5

my true love will be.

He's

SB:
LX 78

Pno.

Gm7

C7

F6

F#m7

F#dim

6

7

walk - in' down

some street in town and I

Pno.

Gm7

C7

F maj7

Dm7

8

know he's look - ing there for me.

8 9

Pno.

Gm7 C7 F6

10

LX 78

In a crowd of a mil - lion peo - ple,

ALL GIRLS:

Doot Do - wop Doot Do - wop.

10 11

Pno.

Gm7 C7 Fmaj7 Dm7

12

I'll find my val - en - tine.

Doot Do - wop Doot Do - wop.

12 13

Pno.

Gm7 C7 Fmaj7 F#dim

SB:
LX 79-82
SP 2 OUT
SP 1 ^ P

#12 Where the Boys Are

14

Then I'll climb _____ to the high - est steep - le _____

Doot Do - wop Doot Do - wop.

15

Pno.

Gm7 C7 F D7

16

17 *poco rit.* 18 **Maestoso** LX 79

and tell the world he's mine. _____ 'Til _____ he

16 17 18

Pno.

G7 C Eb7 Ab Fm7

19

20 21

holds me, _____ I'll wait pat - ient - ly _____ where the

19 20 21

Pno.

Cm7 Bm7 Bbm7 Eb7 Cm7b5 Gb7 F7

#12 Where the Boys Are

22 boys are. — Where the boys are. — Where the boys are

Where the boys are. — Where the boys are. —

22 23 24

Pno.

Bbm7 Cm7 Dbmaj7

LX 81
SP 2 OUT

25 some - one waits for me.

Some - one waits for me.

25 26 27 28

Pno.

Db/Eb Eb7 Ab Db6 Ab

rall.

f

ATTACCA

Be My Baby

(from BEEHIVE)

13

Boppy ♩ = 135

The score is for the song "Be My Baby" by The Chordettes, from the film "The Beehive". It is in 4/4 time with a key signature of three sharps (F#, C#, G#) and a tempo of 135 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-4):** The drum part starts with a snare on measure 2 and a shaker on measure 3. The piano accompaniment begins in measure 3 with a forte (f) dynamic and a bass line starting on E. The piano part is marked with measure numbers 2, 3, and 4.
- System 2 (Measures 5-8):** The vocal line begins with the lyrics "The night we met I knew I need-ed you so." The piano accompaniment continues with chords F#m and B/F# in measures 7 and 8 respectively. A blue box with the text "LX 82 SP 1 ^P" is placed over measures 6 and 7. A pink box highlights the vocal line in measure 5.
- System 3 (Measures 9-12):** The vocal line continues with the lyrics "And if I had the chance I'd ne-ver let you go." The piano accompaniment continues with chords E, F#m, and B/F# in measures 9, 11, and 12 respectively.

SB:
LX83-87
SP 1 OUT
SP 2 ^ W

Musical score for measures 13-16. The score includes a vocal line with lyrics, two piano accompaniment staves, and a piano part. The key signature is three sharps (F#, C#, G#). Measure 13 starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. The lyrics are: "So won't you say you love me? I'll make you so proud of me." Measure 14 has the lyric "Ooh." under a long note. Measure 15 has the lyric "Ooh." under a long note. Measure 16 has the lyric "Ooh." under a long note. The piano part includes a treble staff with chords and a bass staff with a bass line. Chords are labeled G# and C#.

13 14 15 16

So won't you say you love me? I'll make you so proud of me.

Ooh. Ooh. Ooh.

Hns

G# C#

Pno.

Musical score for measures 17-20. The score includes a vocal line with lyrics, two piano accompaniment staves, and a piano part. The key signature is three sharps (F#, C#, G#). Measure 17 starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. The lyrics are: "We'll make 'em turn their heads ev'ry place we go. So won't you". Measure 18 has the lyric "Ooh." under a long note. Measure 19 has the lyric "Ooh." under a long note. Measure 20 has the lyric "Ooh." under a long note. The piano part includes a treble staff with chords and a bass staff with a bass line. Chords are labeled F# and B7.

17 18 19 20

We'll make 'em turn their heads ev'ry place we go. So won't you

Ooh. Ooh. Ooh.

F# B7

Pno.

LX 83

21 22 24

please be my lit-tle ba - by. Say you'll be my dar -

Be my, be my ba - by. My one and on - ly ba - by.

Pno.

E C#m

LX 84

25 26 27 28

- ling. Be my ba - by now. Whoa oh oh oh

Be my, be my ba - by. My one and on - ly ba - by.

Pno.

A B7

29 30 31 32

I'll make you hap - py ba - by, just wait and see.

Ooh. Ooh. Ooh.

Pno.

F#m B/F#

33 For ev' - ry kiss _____ you give me, _____ I'll _____ give you three.

Ooh. _____ Ooh. _____ Ooh. _____

Pno.

E F#m B/F#

37 Oh, since the _____ day _____ I _____ saw you, _____ I have been wai - ting for _____ you.

Ooh. _____ Ooh. _____

Pno.

G# C#

Musical score for measures 41-44. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with 'Ooh.'s. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Measure 43 has a triplet of eighth notes. Measure 44 has a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are F# and B7.

41 You know I will a - dore__ you 'til e - ter-ni - ty. So won't you please

Ooh. Ooh.

41 42 43 44

Pno. F# B7

Musical score for measures 45-48. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with 'Be my, be my... ba - by.' and 'My one and on - ly ba - by.'. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Measure 48 has a triplet of eighth notes. A blue box labeled 'LX 85' is positioned above measure 47. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are E and C#m.

45 be__ my lit-tle ba - by. Say you'll be my dar -

Be my, be my__ ba - by. My one and on - ly ba - by.

45 46 47 48

Pno. E C#m

49 ling. Be my ba - by now.

Be my, be my ba - by. My one and

Pno. A B7

JASMINE: And for some of us, things actually did work out--if you were lucky enough to find the right guy...

GINA: ...and if he was lucky enough to get found...

VAMP until:
JASMINE: "Then all the heartbreak in the world was worth it."

52 Whoa oh oh oh.

on - ly ba - by.

LX 86 SP 1 OUT

LX 87 SP 2 ^ W

Pno.

Segue as one to "Then He Kissed Me"

Then He Kissed Me

14

[SEGUE FROM #13]

(from BEEHIVE)

L'istesso ♩ = 135

WANDA:

Well he

Dr. *f*

Gtr. *f*

Piano

2 3 4

f E Esus4 E Esus4 E +Bs. Esus4 E *sim.* Esus4 E

walked up to me and he asked me if I want-ed to dance.

He

5 6 7 8

Pno.

Esus4 E B Bsus4 B E Esus4 E Esus4 E

looked kin-da nice and so I said I might take a chance.

9 10 11 12

Pno.

Esus4 E B Bsus4 B E Esus4 E Esus4 E

13 14 15 16

When he danced, he held me tight. And when he walked me home that night.

ALL GIRLS:
When he danced, he held me tight. And when he walked me home that night.

13 14 15 16

Hns

Pno.

A E A E

17 18 19 20

All the stars were shi - ning bright and then he kissed me. He

All the stars were shi - ning bright and then he kissed me.

17 18 19 20

E Esus4 E B Bsus4 B E Esus4 E F#m E/G#

Pno.

SB:
LX 88-92
SP 2 OUT TRANS P

#14 Then He Kissed Me

21 22 23 24

kissed me in a way that I've ne-ver been kissed be - fore.

Ooh Ooh

Hns (Sax 8vb)

21 22 23 24

Pno. A

LX 88

25 26 27 28

Kissed me in a way that I wan-na be kissed for - e - ver more.

Ooh Ooh.

FILL

25 26 27 28

Pno. F#m F# B7

29 30 31 32

knew that he was mine so I gave him all the love that I had. And

E Esus4 E B Bsus4 B E Esus4 E Esus4 E

33 one day he took me home to meet his mom and his dad.

34 35 36

Pno. Esus4 E B Bsus4 B E Esus4 E Esus4 E

LX 89

37 Then he asked me to be his bride. And al-ways be right by his side. I

38 39 40

Pno. Hns A E A E

41 felt so hap - py that I al - most cried, and then he kissed me. and then he

42 43 44

Pno. E Esus4 E B Bsus4 B E Esus4 E B Bsus4 B

LX 90

45 46 47 48

kissed me. and then he kissed me.

kissed me. and then he kissed me.

+Hns.

Pno.

E Esus4 E B Bsus4 B E B

APPLAUSE SEGUE

The image shows a musical score for the song 'Then He Kissed Me'. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a piano accompaniment line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures 45, 46, 47, and 48. The lyrics are 'kissed me.' and 'and then he kissed me.' The piano accompaniment includes chords and a melodic line. A blue box labeled 'LX 90' is positioned above the score. A pink vertical bar highlights the end of the score, with the text 'APPLAUSE SEGUE' below it. A blue box labeled 'LX 91 SP 2 TRANS P' is positioned to the right of the score, with a pink line connecting it to the 'LX 90' box.

Transition

LX 91
SP 2 TRANS P

Baby, I Love You

(from BEEHIVE)

15

CUE:
Segue from #14

Moderate Pop ♩ = 115

Tpt. (tamb)

f *sim.*

Piano

(All) *f*

Pno.

LX 92

MATTIE:

Woa - oh, Woa - Oh Oh Oh Have I ev -

- er — told — you — how good it feels — to — hold you? It is - n't ea -

Detailed description: This is a piano conductor score for the song 'Baby, I Love You' from the musical 'Beehive'. The score is in 4/4 time with a tempo of 115 beats per minute. It features three main parts: Tpt. (tambourine), Piano, and Pno. (Piano accompaniment). The Tpt. part starts with a cue and has four measures of rhythmic patterns marked with circled numbers 1 through 4. The Piano part has four measures of chords and bass lines, marked with circled numbers 1 through 4. The Pno. part has five measures of chords and bass lines, marked with circled numbers 5 through 9. The vocal line starts at measure 7 with the lyrics 'Woa - oh, Woa - Oh Oh Oh Have I ev -'. The piano accompaniment continues with chords and bass lines through measure 13. The score includes performance markings such as 'Moderate Pop', 'f' (forte), 'sim.' (sostenuto), and 'LX 92'. The lyrics are written in pink boxes below the vocal line.

14 15 16 17

- sy ___ to ___ ex - plain. And though I'm real -

Pno.

Ab Bb Eb Ab Bb Eb

18 19 20 21

- ly ___ try - ing, I think I may ___ start cry - ing. My heart can't wait

Pno.

Eb7/Db Ab/C Ab/Cb Eb

LX 93

22 23 24 25

___ a - not - her ___ day. ___ When you kiss ___ me I've just got to say.

ALL GIRLS:

Ba - by, I

(new pattern)

Pno.

Cm Fm Bb Eb

#15 Baby, I Love You

26 27 28 29

Come on, ba - by! Ooh - ee ba - by! Ba -

love you. Ba - by, I love you. Ba - by, I

sim.

Pno. A \flat B \flat E \flat A \flat B \flat E \flat

30 31 32 33

- by, I love on - ly you. Woa - oh, Woa - Oh Oh Oh I can't live

love on - ly you

Dr.

Pno. A \flat B \flat E \flat B \flat E \flat *ad lib.*

LX 94

34 35 36 37

— with - out — you. I love ev' - ty - thing — a - bout you. I — can't help

— with - out — you. I love ev' - ty - thing — a - bout you. I — can't help

Pno. A \flat B \flat E \flat A \flat B \flat E \flat

38 39 40 41

— it if I feel this way. — Oh, I'm so glad

ALL GIRLS:

38 39 40 41

A \flat B \flat E \flat A \flat B \flat E \flat

42 43 44 45

— I — found you. I want my arms — a - round you. I love to hear

Ahh Ahh Ahh

42 43 44 45

E \flat 7/D \flat A \flat /C A \flat /C \flat E \flat

46 47 48 49

— you call — my — name. — Oh, — tell — me that you feel the same.

Ahh Ahh Ba - by, I

46 47 48 49 (new pattern)

C \flat F \flat B \flat E \flat

LX 95

aby, I Love You

50 Come on, ba - by! 51 Ooh - ee ba - by! 52 Ba - 53

love you. Ba - by, I love you. Ba - by, I

Pno.

50 51 52 53

Ab Bb Eb Ab Bb Eb

LX 96
SP 2 TRANS W

54 - by, I love on - ly you. 55 Woa - oh, 56 Woa - Oh Oh Oh Oh. 57 ad lib. 58

love on - ly you Woa - oh, Woa - Oh Oh Oh Oh.

54 55 56 57 58

Pno.

Ab Bb Eb Ab Bb Eb

Beehive Dance

(from BEEHIVE)

WANDA: "I remember when we were in the ninth grade, we used to have what we called beehive dances. I'd borrow my mother's wig and stand in front of the mirror for hours and hours getting ready. I'd dream of my boyfriend in a genuine imitation leather jacket picking me up on his motorcycle. And how everyone would be so jealous as we pulled up in front of our high school gym."

LX 97

(♩ = 180)

Piano

Hns

f

f

G C/G G C/G G C/G G C/G G

LX 98

1 **WANDA:**

Pno.

(ad lib fills a la Jerry Lee Lewis)

G

4 **GIRLS:**

Wap wa ooh

Pno.

8 9 10 11

I mix in a lit-tle of my lat-est twist I'll show it to that boy of mine

Wap wa ooh

Pno.

G⁷ C

12 13 14 15

He takes a swim a-cross the floor like that that boy is dan - cin' 'cross the line

Wap wa ooh

Pno.

G

LX 99 LX 100

16 17 18 19 20

Bee - hive Bee - hive Don't

GIRLS:

Bee - hive You're my ba - by Bee - hive You're my ba - by Don't

Pno.

D G/D D C F/C C

LX 101

21 22 23 24

— you want to dance with me — Well the Bee - hive Dance is the dan - cin' stew and the

— you want to dance with me —

Sax (8vb) growl

Pno.

Am7 D G

25 26 27 28

Po - ny is — the spice — Add a lit - tle Mashed Po - ta - to too to make it

Wap wa ooh —

Pno.

G

all taste al - right — Ev' - ry - bo - dy get up and dance You got - ta

Ev' - ry - bo - dy get up and dance You got - ta

Piano accompaniment (Pno.) includes chords G7 and C.

take take a chance Do your fa - vor - ite step do what you wan - na do 'Cause

take take a chance Wap wa ooh —

Piano accompaniment (Pno.) includes chord G.

37 38 39 40

that's the Bee - hive Dance —

Bee - hive

GIRLS:

Bee - hive You're my ba - by —

Hns

Pno.

D G/D D

41 42 43 44

Bee - hive

Don't — you want to dance with me —

Bee - hive You're my ba - by —

Don't — you want to dance with me —

Pno.

C F/C C Am7 D

45

Pno.

45 46 47 48

G C7 G

ORGAN gliss.

sfz

LX 103

49

49 50 51 52

Bee - hive you're my ba - by ___ Bee - hive you'e my ba - by ___ Can I

Bee - hive you're my ba - by ___ Bee - hive you'e my ba - by ___ Can I

49 50 51 52

C F/C C C F/C C

Pno.

Musical score for measures 53-55. The top staff is the vocal line with lyrics: "hold you Bee - hive ba - by ____ You're dan - cin' just for me". The second staff is the vocal line with lyrics: "hold you Bee - hive ba - by ____ You're dan - cin' just for me". The third staff is the piano accompaniment (Pno.) with chords: A7, D/A, A7, G/D, D, G/D. Measure numbers 53, 54, and 55 are marked.

LX 105

Musical score for measures 56-58. The top staff is the vocal line with lyrics: "Do the". The second staff is the vocal line with lyrics: "Do the". The third staff is the piano accompaniment (Pno.) with chords: D, Eb, and a glissando (gliss.) in measure 58. Measure numbers 56, 57, and 58 are marked.

60 61 62

Po-ny — Do the Po-ny Ma-ro - ny Come on now and do the

59 60 61 62

(Bluesy ORGAN fills)

Pno. Ab7

63 64 65 66

Twist I like it like this You know how _ to do the

63 64 65 66

Pno. Ab7

SB: LX 106-110

67 68 69 70

Mon - key _____ Ow _____ make it funk - y Let me see _ you do the

67 68 69 70

Pno. Db9

#16—Beehive Dance

71 72 73 74

Jerk Come on now and watch me ____ work Do ____ the Mashed Po -

Pno.

LX 106

75 76 77 78

ta-to You can do the Swim _____ don't drown ____ Don't

Pno.

solo "Yakey Sax"

E \flat 9 D \flat 7

79

you wan - na dance with Don't you wan - na dance with Don't you wan - na dance with me

you wan - na dance with Don't you wan - na dance with Don't you wan - na dance with me

79 80 81

Pno.

Eb7sus

LX 107

82

83 84 85 86

ALL GIRLS:

PATTIE & GINA: *cresc.* JASMINE & LAURA: ALISON: Ah

82 83 84 85 86

Pno.

sub. p *cresc.* *mf*

Ab5 Ab7

87 Bee - hive you'e my ba - by ____ Bee - hive you'e my ba - by ____ Can I

88 Bee - hive you'e my ba - by ____ Bee - hive you'e my ba - by ____ Can I

89 Bee - hive you'e my ba - by ____ Bee - hive you'e my ba - by ____ Can I

90 Bee - hive you'e my ba - by ____ Bee - hive you'e my ba - by ____ Can I

Pno. mf D \flat G \flat /D \flat D \flat D \flat G \flat /D \flat D \flat

91 hold you Bee - hive ba - by ____ You're dan - cin' just for me ____

92 hold you Bee - hive ba - by ____ You're dan - cin' just for me ____

93 hold you Bee - hive ba - by ____ You're dan - cin' just for me ____

94 hold you Bee - hive ba - by ____ You're dan - cin' just for me ____

Pno. B \flat 7 E \flat /B \flat B \flat 7 E \flat

LX 109

#16—Beehive Dance

95 **Wo** wo wo wo wo wo wo **96** wo _____ The

ff

PIANO

ORGAN

Pno.

97 Bee-hive Dance is the dan-cin' **98** stew and the Po - ny **99** is the **100** spice

Wap wa

97 98 99 100

Pno.

101 Add a lit-tle Mashed Po-ta - to too 102 to make it all feel al - right 103 104

oooh _____

Sax (8vb)

Pno.

LX 110

105 Ev' - ry-bo - dy get up and dance You got-ta take hey take a chance Do your 106 107 108

Ev' - ry-bo - dy get up and dance You got-ta take take a chance Wap wa

Pno.

Db Gb Db

109 110 111 112

fav' - rite step do what you wan-na do — 'Cause that's the Bee - hive Dance —

ooh —

SB:
LX 111-113
SPOTS OUT
SQ 20

Pno.

Ab

113 114 115 116

— Come on now — Ev - er - y - bo - dy

GIRLS:

Bee - hive You're my ba - by — Bee - hive You're my ba - by — Don't

Pno.

Eb Ab/Eb Eb Db Gb

117 118 119

Don't_ you want to dance Don't you want to dance

_ you want to dance with Don't_ you want to dance with Don't_ you want to dance with

Piano accompaniment for measures 117-119, featuring a steady eighth-note bass line and chords in the right hand.

LX 111

LX 112 SPOTS OUT

120 121 122 123

Ad lib.

Yeah yeah yeah_

me_

120 121 122 123

A \flat 7(#9)

Piano accompaniment for measures 120-123, featuring a steady eighth-note bass line and chords in the right hand, including a chord change to A \flat 7(#9) at measure 122.

END OF ACT ONE



House Up LX 113
Intermission Look SQ 20

SB:
LX 114-120
SP 1 ^ & OUT W
SP 2 ^ L

5 'til Places, Crew to com
Com Check:
ASM: Brooke Williams
Deck Sup.: Josie Walley
A2: MJ
Spot 1: : Sam Cox
Spot 2: Augustus Mathews

House 1/2 LX 114
SQ 25
MD ON

House Out LX 115

Band Entr'acte LX 116
MD OFF

Trumpet Solo LX 117

Chiffon Curtain IN D15
After Trumpet Solo

Piano Conductor

Abraham, Martin and John

17

LX 119
SP 1 ^ W

CUE:
(Spotlight on WANDA)

Flowing ♩ = 135
Tpt.

WANDA: (from REFLECTIVE)
Everything was changing in America. The age of innocence was coming to an end. Well, at least it had for me-- November 22, 1963-- I remember it was a Friday and the sun was shining. And I was sitting in my algebra class, wishing I wasn't sitting in my algebra class "

Piano

Pno.

Pno.

LX 120
SP 1 OUT
SP 2 ^ L

VAMP until:
WANDA: "...when the Principal came over the loudspeaker. President Kennedy has been...
LAURA:

Has an - y - bo - dy ___ here

SB:
LX 121-122
SP 2 OUT
SP 1 ^ & OUT J

2

23

seen my old friend, ___ John? Can ___ you

Pno.

23 24 25 26

C#m D A

27

28 29 30

___ tell ___ me where he's gone? ___ He freed a-lot of peo -

Pno.

27 28 29 30

Bm C#m E F#m

31

32 33

- ple, ___ but it seems, the good, the die young. ___ I just

LX 121
SP 2 OUT
SP 1 ^ J

Pno.

31 32 33 34

C#m D A Bm

JASMINE: I got a letter from my aunt in Birmingham. She had been injured in a civil rights demonstration marching with the Reverend Doctor Martin Luther King. I don't understand it. How is it that some people can object so much

35

36 37 38 39

looked a-round and he's gone. ___

Pno.

35 36 37 38 39

E D/A A A C#m

Pno.

40 41 42 43

D A Bm

Pno.

44 45 46 47 48

C#m E F#m C#m D

VAMP until:
JASMINE: "...to each other's
 basic human rights?" [GO ON]

Pno.

49 50 51 52 53 54

A Bm E D/A A

LX 122 SPOTS OUT

LAURA:

55 56 57 58

Has an-y-bo-dy here seen my old friend, Mar-tin?

WANDA:

55 56 57 58

Has an-y-bo-dy here seen my old friend, Mar-tin?

Hns

55 56 57 58

A C#m D A

59 60 61 62

Can ___ you ___ tell ___ me where he's gone? ___

Can ___ you ___ tell ___ me where he's gone? ___

59 60 61 62

Pno.

Bm C#m

**SB:
LX 123**

63 64 65 66

He freed a-lot of peo - ple, — but it seems, the good, they die young. —

He freed a-lot of peo - ple, — but it seems, the good, they die young. —

63 64 65 66

Pno.

F#m C#m D A

67 68 69 70

I just looked a-round and he's gone.

I just looked a-round and he's gone.

Pno.

Bm E D/A A

LX 123

SB:
LX 124-125
SP 1 ^ & OUT A

71 72 73 74

ALL GIRLS:
Did-n't you love the things that they stood for? —

ALL GIRLS:
Did-n't you love the things that they stood for? —

Pno.

f D C#m Bm A

WANDA:

Musical score for Wanda's vocal line and piano accompaniment, measures 75-78. The key signature is three sharps (F#, C#, G#). The vocal line (treble clef) has lyrics: "Did-n't they try _____ to find some good for". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as D, C#m, Bm, and D.

Musical score for All Girls' vocal line and piano accompaniment, measures 79-82. The key signature is three sharps (F#, C#, G#). The vocal line (treble clef) has lyrics: "you and me? And we'll _____ be _____ free". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as A, Em, and G.

83 84 85 86

some - day soon. _____

some - day soon. _____

Pno.

D C#m Bm F#

87 88 89 90 91

87 88 89 90 91

Pno.

G G7 *p* C Em F

ALISON: I had never heard of Vietnam. Then all of a sudden, it was everywhere. Planes being shot down, the Evening News broadcasting the number of people killed every day. Then it became more real. I remember my best friend coming over to my house in tears because

95 96 97

Pno.

C Dm Em G Am

Piano accompaniment for measures 98-104. The right hand plays chords and the left hand plays a bass line. A blue box labeled "LX 125 SPOTS OUT" is placed over measures 100-101. Measure numbers 98, 99, 100, 101, 102, 103, and 104 are circled in pink. Chords are: Em, F, C, Dm, G, F/C, C.

VAMP until:
 ALISON: "...her older brother
 wouldn't be coming home. Ever.
 [GO ON]

Vocal line for ALL GIRLS: (measures 105-108). The melody is on a single note. Lyrics are: "Has an-y-bo-dy here seen my old". Measure numbers 105, 106, 107, and 108 are circled in pink. A pink box highlights the lyrics "Has an-y-bo-dy here" and another pink box highlights "seen my old".

Second vocal line for ALL GIRLS: (measures 105-108). The melody is on a single note. Lyrics are: "Has an-y-bo-dy here seen my old". Measure numbers 105, 106, 107, and 108 are circled in pink.

Piano accompaniment for measures 105-108. The right hand plays chords and the left hand plays a bass line. Measure numbers 105, 106, 107, and 108 are circled in pink. Chords are: C, Em, F.

Vocal line for ALL GIRLS: (measures 109-112). The melody is on a single note. Lyrics are: "friends? Can you tell me where they've gone?". Measure numbers 109, 110, 111, and 112 are circled in pink.

Second vocal line for ALL GIRLS: (measures 109-112). The melody is on a single note. Lyrics are: "friends? Can you tell me where they've gone?". Measure numbers 109, 110, 111, and 112 are circled in pink.

Piano accompaniment for measures 109-112. The right hand plays chords and the left hand plays a bass line. Measure numbers 109, 110, 111, and 112 are circled in pink. Chords are: C, Dm, Em.

SB:
LX 126-128
SP 2 ^ & OUT W
SP 1 ^ P

113 They freed a-lot of peo - ple, — but it seems, the good, they

115 116

They freed a-lot of peo - ple, — but it seems, the good, they

Pno.

113 G 114 Am 115 Em 116 F

117 die young. — I just looked a-round and they're gone. —

118 119 120 121

die young. — I just looked a-round and they're gone. —

Pno.

117 C 118 Dm 119 G 120 F/C 121 C

122 123 124 125 126 127

Pno.

C Em F C Dm

Piano score for measures 128-137. The score is in G major, 4/4 time. Measures 128-132 are marked with pink circles. Measure 132 has a '3' above it. Measure 137 has a 'molto rall.' and '(FADE under dialogue)' marking. The score includes chord symbols: Em, G, Am, Em, F, C, Dm, G, F/C, C.

SB:
LX 127-136
SP 2 OUT ^ W
SP 1 ^ & OUT P

WANDA:

Childhood is a wonderful time that no one appreciates until it's over. It was at that time I realized I wasn't gonna be Shelly Fabares on the Donna Reed show. And I was never gonna marry Johnny Mathis... or meet Nancy Sinatra... and those famous boots! I just resigned myself to being little Wanda Johnston, daughter of a house painter from Brooklyn. I felt like God accidentally put me in the wrong family... The new-found reality was getting to be a drag... I guess I was growing up.

LX 127
SP 2 OUT
SP 1 ^ P

LX 128 You Don't Own Me

(from BEEHIVE)

♩. = 70

sub. p

PATTIE:

127

You don't own me, — I'm not just one of your man - y
you don't own me, — Don't try to change me in — an - y

PIANO LX 130

+Gtr, Bs, Dr.

Gm Cm D7 Cm D7
STRINGS/ORGAN

Piano

128

129

toys You don't own me, — don't say I can't go with — oth - er
way. You don't own me, — don't tie me down 'cause I'll — nev - er

128

129

Gm Cm D7 Cm D7

Pno.

LX 129

131

Maestoso

boys And don't tell me what to do, — and
stay — I'm young and I love to be young, I'm

130

131

mf

LX 131

G *mf* G

Pno.

132

don't tell me what to say, — and please when I go out with you, —
 free and I love to be free, to live my life the way I want — to

133

Pno.

Em C

LX 132

134

1. **GO BACK TO TOP**

don't put me on dis - play. 'Cause say and do what - ev - er I please, I

135

ff **PIANO**

Pno.

D7 *ff* **ORGAN** D7

136

f

don't tell you what to say, — I don't tell you what to do, — and

137

136

f **Ab** **Fm**

Pno.

138 *rit.* 139 *molto*

please when I go out with you, — don't put me on dis - play —

Pno. D^b E^b

LX 135
SP 1 OUT
SP 2 ^ W

140 **LX 134** *Ad lib.* 141

You don't own me!

Pno. *sub. p* $A^b m$ $D^b m 6$ $A^b m$

SCENE FIVE

(when WANDA is ready, the keyboard starts to vamp and lights come up)

WANDA

In 1964, four guys from England with funny-looking haircuts stepped off Pan Am Flight 101, and America would never be the same. Everybody was trying to decide which Beatle was the cutest. My girlfriends and I argued all the time over which one of us would get to go out with Paul McCartney. I played my "Meet the Beatles" album constantly. And I never went to school without my Beatles' notebook and matching lunchbox. No one cared about girl groups anymore... or Brenda Lee. The British invasion landed in America. After the Fab Four... let's see--there were The Searchers, The Hollies, Chad and Jeremy, The Rolling Stones, The Moody Blues. A right in their footsteps came Dusty, Lulu, and Shirley, who show us that a girl was perfectly capable of doing it on her own.

LX 136

**SB:
LX 137
SP 2 OUT
SP 1 ^ P**

#19 SON OF A PREACHER MAN

**LX 137
SP 2 OUT
SP 1 ^ P**

Son of a Preacher Man

(from BEEHIVE)

CUE:

WANDA: "let's see--The Hollies, Chad and Jeremy, The Rolling Stones, The Moody Blues..."

Groovy ♩ = 95
(Piano can TACET, or fill in where necessary)

Piano

Gr. 1 2 3 4

mf *Bs.* *mf*

Detailed description: This block contains the piano introduction for the first system. It features a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked 'Groovy' with a tempo of ♩ = 95. The piano part is marked 'mf'. There are four measures shown, with pink circles numbered 1 through 4 above the treble clef staff. The first measure has a guitar part indicated by 'Gr. 1' and a double bar line with an 'x' through it. The bass line starts with a bass clef and a 'Bs.' marking.

PATTIE:

5 6

Bil - ly Ray was a preach - er's son — and when his dad - dy would vi - sit, he'd come a - long;

5 6

E A E

Pno.

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 4/4 time signature. It starts at measure 5 and ends at measure 6. The lyrics are 'Bil - ly Ray was a preach - er's son — and when his dad - dy would vi - sit, he'd come a - long;'. The piano accompaniment is in a grand staff with a treble clef and a bass clef. The treble clef staff has a slash through it, indicating it is tacet. The bass clef staff has a bass clef and contains the piano accompaniment. Chords 'E', 'A', and 'E' are indicated above the bass clef staff. The piano part is marked 'Pno.'.

SB: LX 138

7 8

when they gath - ered 'round and star - ted tal - kin', that's when Bil - ly would take me walk - in';

7 8

B

Pno.

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 4/4 time signature. It starts at measure 7 and ends at measure 8. The lyrics are 'when they gath - ered 'round and star - ted tal - kin', that's when Bil - ly would take me walk - in;'. The piano accompaniment is in a grand staff with a treble clef and a bass clef. The treble clef staff has a slash through it, indicating it is tacet. The bass clef staff has a bass clef and contains the piano accompaniment. Chord 'B' is indicated above the bass clef staff. The piano part is marked 'Pno.'.

#19 Son of a Preacher Man

2
9

a - through the back - yard we'd go walk - in'. Then he'd look in - to ___ my eyes. ___

Hns

mp

mp

Pno.

LX 138

11

Lord knows, to my ___ sur - prise, ___ the on - ly man who could e - ver reach me

mp

mp

Pno.

SB:
LX 139

13

was the son of a preach - er man. The on - ly boy who could e - ver teach me

ALL GIRLS:
was the son of a preach - er man.

Pno.

A E

15 was the son of a preach-er man. Yes he was, 16 he was, 17 mmm, yes, he was.

was the son of a preach-er man.

Pno.

A E E B A

LX 139

18 Be-in' good is-n't al-ways ea-sy,

19 20

Pno.

E E

21 no mat-ter how hard I try. 22 When he star-ted sweet talk-in' to me,

ALL GIRLS:

Ooh

21 22

Pno.

A E

23 24

He'd come and tell me ev'-ry-thing in al - right. He'dkiss and tell me ev - 'ry-thing is al - right.

Ooh Ooh

23 24

cresc.

Pno.

B

25 26

Can I get a - way a - gain to - night? The _____ on - ly man who could e - ver reach me

25 26

E

Pno.

27 was the son of a preach - er man. The on - ly boy who could e - ver teach me

28

27 was the son of a preach - er man.

27 28

Pno. A E

**SB:
LX 140-141
SP 1 OUT
SP 2 ^ L**

29 was the son of a preach-er man. Yes, he was, — he was, — mmm, yes, he was.

30 31

29 was the son of a preach-er man. Was. Was. Ooh Yes he

29 30 31

Pno. A E E B A

Repeat and jam
guitar solo

(last time only)

32 33 34 35

(vocal 1st x only)

Yes, he was,

(last time only)

was. Yes, he was.

32 33 34 35

(guitar solo)

Pno.

E A E

LX 140
SP 1 OUT
SP 2 ^L SR

rit.

Dictated!

ad lib.

Segue to 20

36 37 38 39 40

he was, _____ Yes, he was!

Was. Yes, he was!

36 37 38 39 40

Pno.

E B A E

To Sir, With Love

(from BEEHIVE)

20

Segue from #19

Slow 4 ♩ = 90

+Bs, Gtr, Dr.

Piano

LX 141

LAURA:

Pno.

Those school girl days of tell-ing tales and bit-ting

Pno.

nails are gone. But in my mind, Hns.

13 14 15 16

I know they still ___ will live ___ on and on. ___

p

Pno. A7 C G C/G G

SB: LX 142

17 18 19 20

But how do you thank some-one ___ who has tak-en you from cray-ons to per - fume? ___

Pno. F#7 Bm F#7 Bm

LX 142

21 22 23 24

It is - n't eas - y but ___ I'll try. ___ If you

Pno. A D A E7

Musical score for measures 25-28. The vocal line (Soprano) has lyrics: "want-ed the sky, I would write a-cross the sky in let-ters that soar a thou-sand feet". The piano accompaniment includes chords A and G. A pink vertical bar highlights the first measure of the piano part.

Musical score for measures 29-32. The vocal line has lyrics: "high. To Sir, with love." and "ALL GIRLS: If you". A blue box labeled "LX 143" highlights measure 31. The piano accompaniment includes chords A, D, D/E, and Eb/F. A pink vertical bar highlights the first measure of the piano part.

SB:
LX 144-147
SP 2 OUT
SP 1 ^ G

#20 To Sir, With Love

33 34 35 36

want-ed the sky, I would write a - cross the sky in let - ters that soar a thou - sand feet

want-ed the sky, I would write a - cross the sky in let - ters that soar a thou - sand feet

Pno.

B \flat A \flat B \flat A \flat

LX 144

37 38 39 40 41 42

high. To Sir, with love.

high. To Sir, with love.

Pno.

B \flat E \flat E \flat /F F E \flat Dm Cm B \flat

rit. **Adagio**

dim.

[APPLAUSE SEGUE]

LAURA:

LX 145

Those ladies from across the pond really gave us a run for our money. So how did we handle it? Well, we had a few new artists on the horizon ready to accept the challenge. Who were they? Come back for act two to find out!

River Deep/Proud Mary

(from BEEHIVE)

STAGE MANAGER: "Ladies and Gentlemen...live from the Fillmore East in New York City, the Queen of Rock 'n' Roll, Miss Tina Turner, and the Ikettes!"

LX 146
SP 2 OUT
SP 1 ^ G

♩ = 160
Count in
"1 - 2 - 3 - 4"
Dr.

"River Deep, Mountain High"

Piano

Musical score for Piano part of "River Deep, Mountain High". It consists of three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score includes dynamic markings such as *f* and *mf*, and performance instructions like "+All". Measure numbers 37, 38, and 39 are indicated. A blue box labeled "LX 147" is positioned below the piano part.

LX 147

GINA:

42

Vocal line for GINA. The lyrics are: "When I was a lit - tle girl, I had a rag - doll". Measure numbers 40, 41, and 43 are indicated. A pink box highlights the lyrics.

PATTIE & WANDA:

Do - do - do doot - do do - doot

Vocal line for PATTIE & WANDA. The lyrics are: "Do - do - do doot - do do - doot". Measure numbers 40, 41, 42, and 43 are indicated.

ORGAN

D^b +Gtr, Bs, Dr.

G^b
B^b

Pno.

Musical score for Piano part of the second system. It consists of three staves: Treble, Bass, and Grand Staff. The key signature is three flats and the time signature is 4/4. Measure numbers 40, 41, 42, and 43 are indicated. A box labeled "ORGAN" is placed above the piano part, and another box below it lists instruments: "D^b +Gtr, Bs, Dr." and "G^b B^b".

44

The on - ly doll I ev - er owned

45 46 47

Do - do - do doot do do - doot Do - do - do doot do do - doot

Pno.

44 45 46 47

D^b G^b/B^b A^b D^b/A^b

48

Now I love you just the way I loved that rag doll

49 50 51

Do - do - do doot do do - doot Do - do - do doot do do - doot

Pno.

48 49 50 51

A^b D^b/A^b D^b G^b/B^b

52

On - ly now my love has grown And it gets

53 54 55

Do - do - do doot do do - doot Do - do - do doot doot

Pno.

52 53 54 55

D^b D^b G^b/B^b A^b D^b/A^b

56

strong - er _____ in ev' - ry way _____ Yea _____ and it gets deep-

Stro - n - ger

56 57 58 Hns 59

PIANO (or BELLS)

Pno.

56 57 58 59

E \flat A \flat

SB:
LX 148-150

er, ba - by, _____ let me say _____ And it gets high -

Deep - er

60 61 62 63

Pno.

60 61 62 63

E \flat A \flat

64 65 66 67

- er _____ day by day _____

High - er

Pno.

Eb7 Ab

LX 148

68 69 70 71

Do I love you my, oh, my? _____

Do I love you my, oh, my? _____

Piano

f Gb

ORGAN

Musical score for measures 72-75. The score includes a vocal line, a piano accompaniment line, and a piano solo line. The lyrics are: "Riv - er deep, moun - tain high,". The piano solo line features a sequence of chords: Ab, Gb, F, and Eb.

LX 149

Musical score for measures 76-80. The score includes a vocal line, a piano accompaniment line, and a piano solo line. The lyrics are: "If I lost you would I cry? Oh, how I love you". The piano solo line features a sequence of chords: Gb, F, Eb, and Ab.

81 82 83 84 85 86 >

ba - by, ___ ba - by, ba - by, ba - by? _____ Ow!

ba - by, ___ ba - by, ba - by, ba - by? _____

81 82 83 > 84 85 86

Pno.

LX 150

Ab

87 88 89 90

I love you ba - by, like a flow - er loves the spring ___

I love you ba - by, like a flow - er loves the spring ___

87 88 89 90

Pno.

ORGAN

mf

Ab7

91 I love you ba - by, like the rob - in loves to sing —

92 93 94

Pno. **A^b7**

95 I love you ba - by, like a school - boy loves his pie —

96 97 98

Pno. **D^b7**

LX 151

99 I love you ba - by, riv - er deep, — moun - tain high —

100 101 102

Pno. **A^b7**

103

Yeah — yeah yeah!

Yeah — yeah yeah!

Pno.

Musical score for measures 103-106. The vocal line features the lyrics "Yeah — yeah yeah!". The piano accompaniment includes "Ooh" vocalizations and a forte (*f*) dynamic marking. Chords are indicated as A^b7 .

107

Yeah — yeah yeah!

Yeah — yeah yeah! —

Pno.

Musical score for measures 107-110. The vocal line features the lyrics "Yeah — yeah yeah!". The piano accompaniment includes "ooh" vocalizations and a forte (*f*) dynamic marking. Chords are indicated as A^b7 .

111

Dance break

LX 152

Pno.

Musical score for measures 111-114. This section is a "Dance break" featuring "ORGAN (Big Swells)". The piano accompaniment includes chords A^b , C^b , B^bm , and A^b .

Piano accompaniment for measures 115-122. The score is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides harmonic support with chords and bass notes. Measure numbers 115, 116, 117, 118, 119, 120, 121, and 122 are indicated above the staff. Chord symbols are provided below the piano part: Ab, Cb Bbm, Ab, Cb Bbm, Bb7, Db Cm, Bb7, Db Cm.

LX 153

GINA:

Well,

(spoken in very clipped, nasal manner of Tina)

you know, every now and then you want to hear something from us nice and easy.

SB:
LX 154-156

(GINA waves GIRLS away)

But the only thing wrong with that is that we never, ever do nothing nice and easy. So we're going to take the beginning of this song and do it nice and easy. Then we're going to finish it all up nice and rough!

“Proud Mary” Very slow funk (♩ = 112)

Piano accompaniment for measures 127-130. The score is in 4/4 time with a key signature of three flats. Measure 127 is marked with a box containing the number 127 and the word PIANO. The right hand starts with a *fp* (fortissimo piano) chord of Eb9. The left hand features a steady eighth-note bass line. Measure numbers 127, 128, 129, and 130 are indicated above the staff.

GINA: "...Then we're going to finish it all up, nice and rough!" [GO ON]

LX 154

VAMP (under talk)

GINA:

131 132 133 134

(Bluesy fills and trills)

Well I

Pno.

135 136 137 138

left a good job down in the cit - y

Pno.

139 140 141 142

Work - in' for the Man ev' - ry night and ev' - ry day

Pno.

143 144 145 146

But I nev - er lost not one min - ute, one min - ute of sleep - in' Cause I was

Pno.

147
 wor - ried 'bout the way — that things might have been — Oh — you know the

Pno. Eb9

151
 Big wheel it keeps on turn - in' And the Proud —

Pno. Bb Cm

156
 — Mar - y keep on burn - in' — And we're just roll - in', —

Pno. Ab7 Ab/C Db Bb/D Eb9

160
 roll - in', — roll - in' on a

Piano

161 162 163

Piano ORGAN

Pno. Db mp p Eb7

Fast Soul tempo

"1 - 2 - 3 - 4"

164 riv - - - er

165

166

Pno.

A \flat 9

E \flat 7

167 (♩ = 180)

168

169

170

f

ORGAN

167

168

169

170

f

E \flat 9

LX 156

171

172

173

174

Left

171

172

173

174

E \flat 9

G \flat Fm E \flat 9

175

— a good job in the cit - y Work - in' for the Man ev' - ry night and day But

175 176 177 178

Pno. Eb Ab Eb Ab Eb7 Ab Eb Ab Eb7 Ab

179

— I nev - er lost one min - ute of sleep Just wor - ried 'bout the way things might have been

179 180 181 182

Pno. Eb Ab Eb Ab Eb7 Ab Eb Ab Eb7 Eb7 Ab7 A7

183

Big wheels keep on turn - in' Proud — Mar - y keep on burn - in' Roll -

183 184 185 186

Turn - in' Burn - in'

Pno. mf Bb Cm Ab7

187

188

189

190

in', roll - in', roll - in' on the riv - er _____ Roll -

Roll - in', roll - in', roll - in' on the riv - er _____

f Eb7 Eb FmEbFm Eb

**SB:
LX 157
SP 1 OUT**

191

192

193

194

in', roll - in', roll - in' on the riv - er _____ Riv - er

Roll - in', roll - in', roll - in' on the riv - er _____ Riv - er

f Eb7 Eb FmEbFm Eb

195

Doot doot doot doot doot doot doot doot doot doot doot do do Riv-er

195 196 197 198

Pno. Eb7

SB:
LX 158-160
SP 2 ^ & OUT W
SP 1 ^ & OUT J

To Coda

199

— Doot doot doot doot doot doot doot doot doot doot doot do Riv-er

199 200 201 202

Pno. Eb7

203

203 204 205 206

Pno. Eb Ab Eb Ab Eb7 Ab Eb Ab Eb Ab Eb7 Ab

D.S. al Coda

Piano accompaniment for measures 207-210. The score includes a vocal line and piano accompaniment with chord markings: Eb, Ab, Eb, Ab, Eb7, Ab, Eb, Ab, Eb7, Eb7, Ab7, A7.

Coda

Coda section for measures 211-215. Includes vocal line with lyrics: "Doot doot doot doot doot doot doot doot do do Riv-er". Piano accompaniment includes chords Eb7 and dynamic markings.

213 Chaser

Section for measures 213-215. Includes piano accompaniment with dynamic marking *f* and chord Eb7, and an ORGANO section.

LX 158
SP 1 OUT

The musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains measures 216, 217, 218, and 219. The middle staff is the piano (Pno.) accompaniment, also in G major with a common time signature. It contains measures 216, 217, 218, and 219. The bottom staff is the piano accompaniment in bass clef, also in G major with a common time signature. It contains measures 216, 217, 218, and 219. The piano accompaniment includes a 'Big Fill' in measure 219 and a final chord of Eb7(#9). A pink vertical bar highlights the end of the score on the right side.

Walk Away

LX 159

LX 160

SP 2 ^ W

SCENE SEVEN

(lights come up on WANDA... she crosses down to talk to AUDIENCE)

WANDA

My daddy loved Tina Turner. But I'm not sure which he loved more... the sound of her voice or the length of her skirts.

My mother was the opposite. She would say, "Nice girls don't wear mini-skirts!" So because I couldn't wear a mini-skirt to school, this is what I would do. I'd carry a nice thick belt in my purse. When I got to school, I'd run to the bathroom and put that belt on and roll, roll, roll, that skirt up! And I'd make me a nice little mini-skirt! Don't act like you don't know what I'm talking about... I know this fashion trend was happening in every high school in America.

In the mid-sixties, America was beginning to accept the importance of the women's movement. Women were unifying behind women... with call for change.

I remember one summer night in 1968. I snuck out to go to a concert in Kansas City that transformed me. I heard a voice so powerful... so rich... so honestly painful... and so painfully honest. I knew I was not just hearing any singer, but a liberating voice for women everywhere. She knew our struggles and she spoke to our souls.

(during WANDA's speech, PATTIE and LAURA enter with their mic stands... at the end of her speech, WANDA exits... lights come up on the two GIRLS... GINA as Aretha Franklin enters)

SB:
LX 162-163
SP 2 OUT
SP 1 ^ J

LX 161

SP 2 OUT

#23 ARETHA MEDLEY

Aretha Medley

(from BEEHIVE)

23

LX 162
SP 1 ^J

CUE:

WANDA: "...she knew our struggles and she spoke...to our souls."

Rockin' Groove ♩ = 115
"Chain of Fools"

Musical score for the first system of "Chain of Fools". It features a vocal line for GINA, a drum line (HH), a guitar line (Gtr.), and a piano accompaniment (Piano). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 115. The score includes measure numbers 2, 3, and 4. The vocal line for GINA has lyrics "Chain, chain, chain." under measures 3 and 4. The piano part includes a fermata over measure 4.

Musical score for the second system of "Chain of Fools". It features a vocal line for PATTIE & LAURA, a piano accompaniment (Pno.), and a guitar line (Gtr.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes measure numbers 5, 6, and 7. The vocal line for PATTIE & LAURA has lyrics "Chain, chain, chain." under measures 5, 6, and 7. The piano part includes a Cm7 chord in measure 5 and a fermata over measure 7. The guitar part has a slash indicating a solo or improvisation in measure 7.

8

Chain, chain, chain. _____ Chain of fools.

Chain, _____ chain, chain. Chain of fools.

8 9 10

Pno.

LX 163

11

For five long _____ years, _____

11 12 13

Pno.

14

I thought you _____ were my man. _____ But I found

14 15 16

Pno.

17 out. _____ 18 I'm just a link in your chain. _____ 19 Oh,

Pno.

20 you got me where you want me, 21 I ain't noth - ing but your fool. 22

Hns

Pno.

23 You treat - ed me mean, _____ 24 oh, _____ 25

Pno.

26 27 28

_____ you treat - ed me cruel. _____ Chain, chain, chain.

Chain, chain, chain.

Pno.

29 30 31

PATTIE & LAURA: Chain of fools. _____

Chain, chain, chain. _____ Chain of fools. _____

Pno.

SB:
LX 164-166

32 33 34 35

Ev - er - y chain _____ has got a weak link.

Pno.

36 37 38

I _____ might be weak, _____ child, _____ but I'll _____ give you strength.

Pno.

LX 164

39 40 41 42

Oh, _____ hey. _____ You told _____ me to leave you a-lone.

Hoo. Hoo. Hoo. Hoo.

(Hand claps)

+Dr.

Pno.

43 44 45 46

My fa - ther said, "Come on home." _____ My doc - tor said, "Take it eas -

Hoo. Hoo. Hoo. Hoo. Hoo. Hoo. Hoo. Hoo.

Pno.

LX 165

47 48 49 50

- y." Oh, but your lov-in' is__ much too strong. _____ I'm add-ed to__ your chain, chain, chain.

Hoo. Hoo. Hoo. Hoo. Hoo. Chain, chain, chain.

Dr. FILL

Pno.

51 Chain, chain, chain. _____

Chain, chain, chain. _____ Chain, chain, chain.

Hns

51 52 53

Pno. Cm7

LX 166

54 Dictated!

Chain, chain, chain. _____ Chain of fools. _____

Chain, chain, chain. Chain of fools. _____

54 55 56 57

Pno.

Slow Groove ♩. = 90

"Never Loved a Man..."

Vamp

(vocal last x)

PATTIE:

58 **Piano** *mf* F B \flat F B \flat F B \flat F B \flat

58 You're a no good heart - brea-ker.

59 60 61

62 **Piano** F B \flat F B \flat F B \flat

62 You're a li - ar and you're a cheat. and I don't know why

63 64

65 **Piano** F B \flat C7 F B \flat

65 I let you do these things to me. My friends keep tel-lin' me

66 67 68

69 **Piano** F B \flat F B \flat F B \flat F B \flat

69 that you ain't no good. Oh, but they don't know

70 71 72

73 74 75

— that I'd leave you — if I could. —

Pno. F B \flat C7

76 77 78

I guess I'm — up - tight and I'm stuck like glue.

Hns *sfp* *sfp*

Pno. C7 C7

SB:
LX 167-168

79 80 81

'Cause I ain't nev - er, I ain't nev - er,

f

Pno. F B \flat F B \flat

82 83 84 85

I ain't nev - er, no, no, loved a man the way that I, I love

Loved a man the way that I, I love

Pno.

F B \flat C7

86 LX 167 87 88 89

you. I can't sleep at night,

you.

Pno.

F B \flat B \flat 7

90 and I can't eat a bite. 91 I guess I nev - er 92 been free 93 since you

Piano accompaniment for measures 90-93. The right hand plays chords, and the left hand plays a steady eighth-note bass line. A chord change to F is indicated in measure 92.

94 got 95 your hooks 96 in me. 97 Oh, oh, oh.

Piano accompaniment for measures 94-97. The right hand plays chords, and the left hand plays a steady eighth-note bass line. A chord change to C7 is indicated in measure 94.

98 Yeah! 99 Yeah! Oh, 100 I ain't nev - er 101 loved a man.

Piano accompaniment for measures 98-101. The right hand plays chords, and the left hand plays a steady eighth-note bass line. Chord changes to Bb7, Ab7, F, Bb, F, and Bb are indicated in measures 98-101.

102 103 104 105 106 *rall.*

Pno.

Not too fast ♩ = 104
 "Natural Woman"

LX 168

107 108 109 110

Look-in out up-on the morn - in' rain, I used to feel so un - in - spi-red.

107 108 109 110

f Bb Eb Bb F/A Eb/G Eb Bb/DF/C

SB:
 LX 169-176
 SP 1 OUT ^ L
 SP 2 ^ & OUT W

Pno.

111 112 113 114

And when I knew I had to face an-oth-er day, it made me feel so ti - red.

111 112 113 114

Bb Eb Bb F/A Ab Eb/G Eb Bb/DF/C

Pno.

LX 169

115 116 117

Be fore the day I met you, life was so un-kind. You're the key to my piece of

115 116 117

Cm Dm Cm Dm Cm Dm

Pno.

118 Cause you make me feel. You make me feel. You make me feel like a nat-ur-al

Pno. Eb Eb/F Bb Eb Bb/D F/C Bb Eb Bb/D F/C Bb

LX 171

122 wo - man. You make me feel. You make me feel. You make me

ALL GIRLS:
You make me feel. You make me feel. You make me

Pno. Eb/F Bb Eb Bb/D F/C Bb Eb Bb/D F/C

LX 172
SP 1 OUT
LX After Bows

125 feel like a nat - ur - al wo - man. Yes, you do.

126 127 128

feel like a nat - ur - al wo - man. do.

Pno. Bb Eb/F Bb

Vocal ad lib
ad lib

LX 173
SP 2 ^ W

SCENE EIGHT

(WANDA enters)

WANDA

The summer I graduated from college, I decided that I would be a little adventurous and do some traveling. I had heard that there was some sort of music festival going on, so I hitchhiked to this little town in upstate New York and met up with some of my closest friends... half a million to be exact. I didn't know all their names, of course, but it didn't matter. We all had three things in common--the three things that mattered most--peace, love and music.

(gives the power sign and the peace sign)

LX 174
SP 2 OUT
SP 1 ^ L SR

Somebody To Love

(from BEEHIVE)

24

LX 175

CUE:

WANDA: "...common—the three things that mattered most. Peace, love and music."

Steady Rock ♩ = 130

LAURA:

When the

2 3 4 5

Dr. Fill 2 3 4 5

Piano

f F#m B Esus4 E F#m B Esus4 E

6 7 8 9 10

truth is found to be _____ lies, and all the joy —

Pno.

F#m B Esus4 E F#m B Esus4 E F#m

LX 176

11 12 13 14 15

with-in you _____ dies, don' you want some bod-y to love? _____ Don't you

Pno.

B Esus4 E F#m A *ad lib.* E F#m B

body To Love

SB:
LX 177-183
SP 1 OUT ^ L
SP 2 ^ & OUT W

16 need some-bod-y to love? ____ Would-n't you love some-bod-y to love? ____ You ____ bet-ter find

Pno. 16 17 18 19
A E F#m B A E F#m B

20 ____ some-bod-y to love. ____ When the

Pno. 20 21 22 23 24
A B F#m B Esus4 E F#m B Esus4 E

LX 177

Jam until guitar solo ends.
Vocal last time

25 gar - den's flow-ers, ba - by, are ____ dead, yes, ____ and

Pno. 25 26 27 28
F#m B Esus4 E F#m B Esus4 E

LX 178

29 your mind, your mind ____ is so full of red, don't you

Pno. 29 30 31 32
F#m B Esus4 E F#m

33 want some bod - y to love? ____ Don't you need some - bod - y to love? ____ Would - n't you

34 35 36

Pno. A *ad lib.* E F#m B A E F#m B

37 love some - bod - y to love? ____ You ____ bet - ter find ____ some - bod - y to ove. ____

38 39 40

Pno. A E F#m B A B F#m

Jam out, ad lib. different players
Rall. last time

41 42 43 44

Pno. B Esus4 E F#m B Esus4 E F#m

LX 179 LX 180
SP 1 OUT
SP 2 ^W

WANDA

Of all the performers who at the three-day festival, Janis Joplin was my favorite. Janis could sing the blues. She could sing the blues so bad you thought you had a hard life whether you did or not. It may seem strange, but for me, Janis Joplin represented a new kind of freedom for women. We could go out in public without Cutex white-frosted on our fingernails. The beehive was history, and the natural look was in.

LX 181
SP 2 OUT
SP 1 ^ L SR

Cry Baby

(from BEEHIVE)

CUE:

WANDA: "...without Cutex white-frosted on our fingernails.
The beehive was history, and the natural look was in."

LX 182

LX 183

LAURA

Piano

Pno.

Gtr.

Med. Dist.

Cry, ba - by, cry, ba - by,

cry, ba - by. Hon-ey, wel - come back home. I know she

told you, Hon - ey, I know she told you that she loved you much

ff *G7sus4/D* *C* *F* *C/G* *C*

F *C/G* *C* *G* *A* *G*

C *F* *Em* *G6*

$\text{♩} = 67$

15 16 17 18

more _____ than I, _____ yeah. All I know is that she left you _____ and you

15 16 17 18

C Em F G7

Pno. C Em F G7

**SB:
LX 184**

19 20 21 22 23

swear that you just don't know why. But you know, hon-ey, al-ways, I'll al-ways be a - round _____

19 20 21 22 23

C Em Am G7sus4/D

Pno. C Em Am G7sus4/D

24 25 26 27 28 29

_____ if you ev-er want me. Come on and cry, cry, ba - by, _____ cry, _____ ba - by, _____

+Hns.

24 25 26 27 28 29

Dm7 G5 G7 C ff C F C/G C

Pno. Dm7 G5 G7 C ff C F C/G C

#25 Cry Baby

LX 184

30 cry, ba - by. uh, hon-ey, wel - come back home. Don't you

31 32 33 34

F C/G C G *mf* A G

SB:
LX185-186

35 know, hon-ey, ain't no-bod-y ev-er gon-na love you the way I

36 37 38 39

C F G6 C

40 try to do. Who'll take all your pain and the heart ache too?

41 42 43 44

Em F G7 C Em

LX 185

45 And if you need me, you know and I'll al - ways be a - round, if you ev - er

46 47 48

Am G7sus4/D Dm7

49
 want me, come on _____ and cry, cry, ba - by, _____ cry, _____ ba - by, _____ cry, _____

Pno.

49 50 51 52 53 54

+Hns.

G5 G7 C ff F C/G C F C/G

LX 186

55
 ba - by, _____ oh, dad - dy, like you al - ways say'n' to do. _____ A - when you

Pno.

55 56 57 58 59


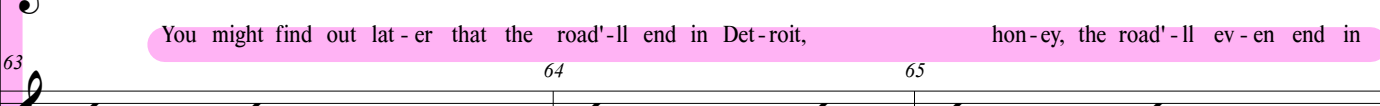
C G mf A G p C

60
 walk a - round the world, babe, _____ you said you'd try to look for the end of the road.

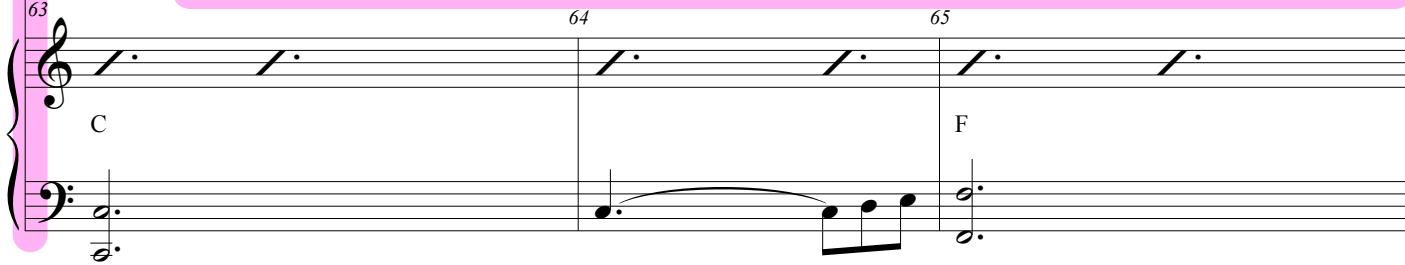
Pno.

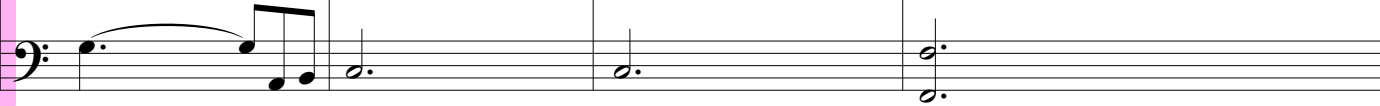
60 61 62

F G7

63  64 65 

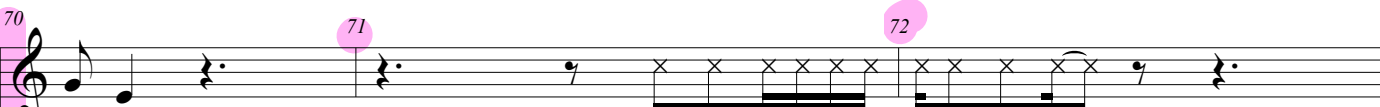
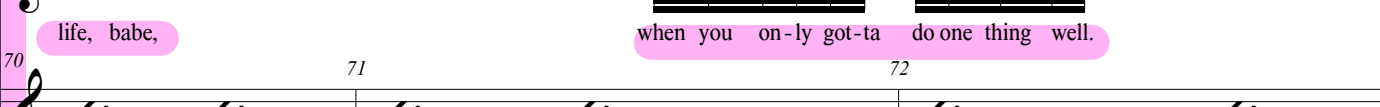

You might find out lat - er that the road'-ll end in Det-roit, hon-ey, the road'-ll ev - en end in

Pno. 

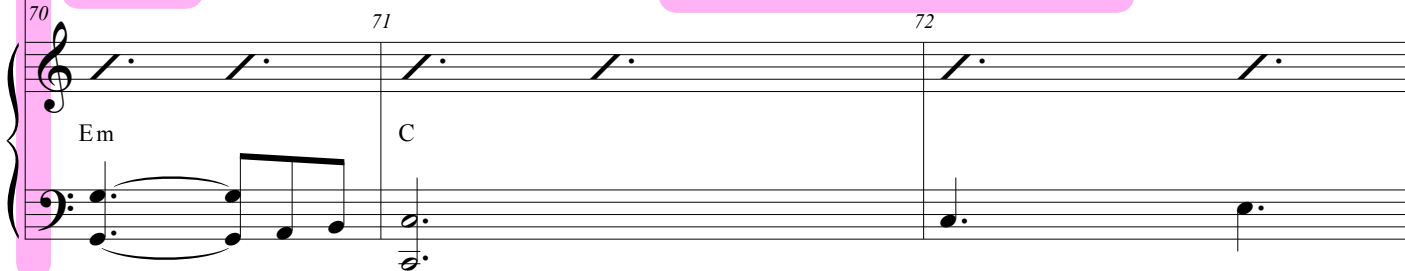
66  67  68  69 

Kat-man-du. — You can go all — a-round the world try'n to find some-thing to do with your

Pno. 

70  71  72 

life, babe, when you on-ly got-ta do one thing well.

Pno. 

73  74  75 

You on-ly got-ta do one thing well to make it in this world, babe: You got a wom-an

Pno. 

76
 wait-in' for you there, all you ev-er got-ta do is be a good man one time to one wom-an and

76 77 78 79

Pno.

80
 that'-ll be the end of the road, babe. I know you got more tears to share, ___babe, so come

80 81 82

Hns

Pno.

C/E D *cresc.*

83
 on, ___ come on, ___ come on, ___ come on, ___ come on and cry, cry, ba - by, ___

83 84 85 86

+Hns.

Pno.

G G7 C *ff*

SB:
LX 187-188

Vocal, *ad lib.*

87

89 90 91

cry, ba - by, cry, ba - by.

Pno.

87 88 89 90 91 92

F C/G C F C/G C C F C/G

LX 187

93 94 95 96 97

Pno.

93 94 95 96 97

C F C/G C G7 Am

[Applause Segue]

Try (Just a Little Bit Harder)/Me & Bobby McGee (from BEEHIVE)

[Segue from #25]

“Try (Just a Little Bit Harder)”
Faster (♩ = 140)

Piano

LX 188

30 LAURA:

Try, try, try, try, try

Pno.

35

just a lit-tle bit hard-er So I can love, love, love him, all to my - self

Pno.

40 **41** **42** **43** **44**

You got-ta try, _____ yeah, just a lit-tle bit hard-er So I don't lose, lose, lose _____ him

Pno. **41** **42** **43** **44**

C F7 F7

45 **46** **47** **48** **49**

to some-bod-y else _____ Well, I don't care _____ how long it's gon-na take me

Pno. **46** **47** **48** **49**

F9 C F7

50 **51** **52** **53**

If it's a dream I don't want _____ If it's a dream I don't want no - bod - y to wake

Pno. **51** **52** **53**

G Bb F G Bb F

SB:
LX 189
SP 2 ^ Guitarist & Drummer

54 **55** **56** **57**

_____ me. You got - ta try _____ girl, you got - ta

Pno. **55** **56** **57**

F7 C Eb

60

58 59 61 62

try ——— girl, you got-ta Try just a lit-tle bit hard-er So I can

Pno. F Ab C F7

63 64 65

give, give, give, — him a lit-tle bit of my soul.

Pno. F9 C

LX 189
SP 2 ^ Drummer
TRANS Guitar

SB:
LX 191-197
SP 1 ^ & OUT L
SP 2 OUT & ^ W

66 67 68 69 70 71 72 73 74

Cr

Pno. C

75 76 77 78

Try ——— just a lit-tle bit hard-er

Pno. Fill last time

79 3 times
(vocal 2nd x only)

Try, try, — try, — try, try, Try, try, — try, — try, try,

79 (Rock!) 80 81 82

C F

83

Try, try, — try just a lit-tle bit Try, try, — try just a lit-tle bit Try, try, — ry

83 84 85 86 87 88

C F C F C

LX 191
SP 2 OUT

LX 192 **LX 193** **LX 194** **LX 194.5** **LX 195**
SP 1 OUT
SP 2 ^ W

“Me & Bobby McGee”
Conducted (Applause) **93** (♩ = 12)

89 90 91 92 93 94 95 96

just a lit-tle bit hard-er — (under dialogue)

89 90 91 92 93 94 95 96

C C

LX 196

WANDA

The feeling I had by the end of the decade was that the women of the '60s had been given a dream the American Dream. We loved that dream and we helped it to grow. At last, women had center stage. Equal rights... equal pay... were on the horizon.

LX 197
SP 2 OUT
SP 1 ^ L

WANDA: "...equal pay... were on the horizon." **99**

VAMP

97 98 100 101

Bust - ed flat in Ba - ton Rouge, wait-in' for a

Piano (sneak in) 98 99 (Country Style) 100 101

Pno. G G

102 103 104 105 106

train I was feel - in' near as fad - ed as my jeans

103 104 105 106

Pno. G D7

107 108 109 110

Bob - by thumbed a die - sel down, just be - fore it rained

107 108 109 110

Pno. mf D7

111 112 113 114

Rode us all the way in - to New Or - leans I

111 112 113 114

Pno. D7 G

115

pulled my harp out of this dirt - y red ban - dan - na I was

115 116 117 118

Pno. G

119 120 121 122

play - in' soft while Bob - by sang the blues _____

119 120 121 122

Pno. G G7 C

**SB:
LX198**

123

Wind - shield wip - ers flapp - in' time, I's hold - in' Bob-by's hand in mine and

123 124 125 126

Pno. C G

127 128 129 130

We sang ev' - ry song that driv - er knew

127 128 129 130

Pno. D7

131

(♩ = ♩)

Free-dom's just an - oth-er word for ___ noth-in' left to lose Noth - in', ___ ain't noth-in' if you ain't

ORGAN (sus. chords)

C (Rock feel) G D7

SB: LX 199-202 SPOTS OUT

134

free Feel - in' good was eas-y, Lord, when he sang the blues

G C G

137

(♩ = ♩)

Feel - in' good was good e - nough for me

D7 D7

LX 199

141

Good e - nough for me and my Bob - by Mc - Gee

D7 G

SCENE NINE

(BAND plays while the GIRLS reenter in the blackout... the ANNOUNCER starts... special light on each BAND MEMBER)

ANNOUNCER

**LX 200
SPOTS OUT**

Introducing the Beehive Band
On tenor sax,
On trumpet,
On drums,
On bass,
Lead guitar,
Piano,

Presenting the cast of Beehive--

LX 201

(as the ANNOUNCER introduces the GIRLS they wave and take their positions for the final number)

#27 MAKE YOUR OWN KIND OF MUSIC

Make Your Own Kind of Music

[Segue from #26]

(from BEEHIVE)

Opt. Intro

Mod. 2—Pop Feel (♩ = 145)

Under Announcer's Dialogue

Piano

mp E F#m sus/E E F#m7

VAMP till voice

Pno.

E F#m7/E

LX 202

1

WANDA:

No-bod - y can tell you there's on - ly one song worth sing-ing.

Pno.

E F#m7sus/E E F#m7sus/E

JASMINE:

They may — try and tell you 'cause it hangs them up — to see —

Pno.

E F#m7sus/E E/G#

#27—Make Your Own Kind of Music

SB:
LX 203-213

2
8

9 10

— some - one — like you 'cause you got - ta

Pno. A B A/B B

11

2nd time ALL: 12 13 PATTIE: 14

make your own — kind of mu - sic. Sing your own — spec - ial song. —

RHODES

11 12 13 14

E G#m7 A B E G#m7 A B

15

GINA: 16 ALL: 17 18

Make your own — kind of mu - sic ev - en if no - bod - y else sings a -

LX 203

15 16 17 18

E G#m7 A B A E/G# F#m7

19 20 21 22

1. long. — You got - ta long. — 2.

On Repeat

19 20 21 22

B 7sus B B 7sus

LX 205

#27—Make Your Own Kind of Music

23 **4 Feel**
JASMINE: (♩ = ♩)
 Ba - by Ba - by I hear a sym - phon-y.

23 **PIANO** E
 24 25 26
 B7

27 **PATTIE:**
 Don't tell me what to say___ and don't tell me what to do___

27 28
 E C#m7

Slow ad lib. (♩ = ♩) **LX 206**
WANDA:
 Bee - hive you're my ba - by.

29 30
 A9 A9 G9 F9 E9

4
31

LAURA:

32 33

Feel - in' good was eas - y Lord _____ when I sang the

31 ORGAN

32 33

E \flat B \flat

LX 208

Bright 4

36

ALL:

34 35 37

blues make _____ your own _____ kind of mu - sic,

34 RHODES

35 36 37

C sus C sus F Am7 B \flat C

ORGAN

38 39 40 41 42 (unis.)

sing your own _____ spec - ial song _____ Make your own _____ kind of mu - sic e - ven if no - bod - y

38 39 40 41 42

F Am7 B \flat C F Am7 B \flat C

B \flat 3 F/A 3

45 46 47

else sings a - long _____

45 46 47

Gm7 F/A B \flat B \flat /C C7 Db7

Black key gliss

48

RHODES Make — your own — kind of mu - sic sing your own — spec - ial song, —

Pno. *f* G \flat B \flat m7 C \flat D \flat G \flat B \flat m7 C \flat D \flat

52

make — your own — kind of mus - ic e ven if no - bod - y else sings a -

Pno. G \flat B \flat m7 C \flat D \flat C \flat G \flat /B \flat A \flat m / G \flat /B \flat C \flat

LX 209

SB: SQ 30-35

56

long. — You got to long — sings a -

Piano **PIANO** D \flat 7sus D \flat 7 D \flat 7sus D \flat

LX 210- BOWS

LX 210.5 - BAND

56D 56E 56F

long sings a - long,

Pno. D E

56G 56H 56I 57

sings a

Pno. Gb

END OF SHOW

Wave

LX 212

House Up + Post Show Music

LX 213
SQ 30

Stop Music

SQ35