

A Chorus Line

Audition Materials

Girls:

At The Ballet (m1 – m36)

Nothing (m21 – m65)

Hello Twelve (m1 – 36)

What I Did For Love (m21 – m35)

One (m177 – m207)

Guys:

I Can Do That (m15 – m50)

Hello Twelve (m1 – 36)

What I Did For Love (m21 – m35)

One (m49 – m96)

Girls:

At The Ballet (m1 – m36)

Nothing (m21 – m65)

Hello Twelve (m1 – 36)

What I Did For Love (m21 – m35)

One (m177 – m207)

"At The Ballet"

(Sheila, Bebe and Maggie)

Girls
m, 1-36

Cue: ZACH: Sure, you're strong enough. (Music in.)

SHEILA: (over vamp) Well... Let's face it... My family scene was — ah... not good!

start

Strong rock tempo
vamp (voice last time)

SHEILA

Dad - dy al - ways thought that he mar - ried be - neath him. That's what he said, that's what he said.

1 K1-Rhodes

Tbns.,
K2-Hp.,
Ks-Str.
sust.

ff (mp for vocal)

Flüg. 2, Tbns.

mf

El.Bs., Tbn. 3,
Drs., K1-Rhodes

El.Bs. w/pick,
Drs. (double time feel)

When he pro - posed he in - formed my moth - er He was prob - a - bly her ver - y last

3 K1-Rhodes

K2-Hp.,
K3-Str.

mp

Ob., Cl.,
K1-Rhodes 8vb

El.Bs., Drs., K1-Rhodes

chance. And though she was twen - ty - two, — Though she was twen - ty - two, —

K1-Rhodes

+ Flüg. 2, Tbns.

El.Bs.,
K1-Rhodes

ACH - Piano-Conductor

Sheila

Though she was twen - ty - two, — She mar - ried him.

8

9 Ob., Cl. Soli

10

11

mp

K2-Hp.

High Tom

mf

Tbns., K2-Hp., K3-Str.

Sheila

Life with my dad was-n't ev - er a pic - nic. More like a "Come as you are." —

Vibes, K3-Str.

12 K1-Rhodes

13

mf

El.Bs., Drs., K1-Rhodes

Sheila

When I was five I re - mem - ber my moth - er Dug ear - rings out of the car. —

14

15

Sheila

I knew that they were-n't hers, but it was-n't Some-thing you'd want to dis-cuss. He was-n't

W.W. b.o.
16

K1-Rhodes

17

Slowly

Valse, andante

Sheila

warm. Well, not to her. Well, not to us... But

18

19

20

21

mp

mp

W.W. 8va, Harmon Tpts.

K2-Hp.

mf

Tbns.

El.Bs.

El.Bs.

Sheila

ev-'ry-thing— was beau-ti-ful— at the bal-let.

3

22

23

24

25

pp

K3-ThinStr.

Fls., Ob.

mp

Cl.

K2-Hp.
(+ Tri.)

Sheila

Grace - ful men — lift love - ly girls — in white. — Yes,

[Am⁷ gliss.]

K2-Hp.

+ Vibes

26 27 28 29

Sheila

ev - ry - thing — was beau - ti - ful — at the bal - let. Hey! I was

div. W.W.

30 Vibes, K2-Hp. 31 32 33

Cl. 8va, Tbns. *mf* open voicing

Cl.

K1-Rhodes

El.Bs.

Sheila

hap - py — at the bal - let. End

34 35 36 37

W.W., Glock., K1-Rhodes

K2-Hp.

K3-Str.. (+ Tri.)

Tbns. 1 & 2, K2-Hp.

f High Tom

NOTHING

Girls

m. 21-65

103

DIANA

Ev'-ry day for a week we would try to Feel the mo - tion,

K3-Str. loco

K3-Str. 8va

K1-Pno. (+ H-H)

W.W. +8va,
Harmon Tpt.

El.Bs. + Bs,Dr.

Diana

feel the mo - tion Down the hill.

K2-Hp.
[B $\flat$ 7 gliss.]

Cup Tbns.

W.W. loco,
Harmon Tpts.

Diana

Ev'-ry day for a week we would try to Hear the wind rush,

Harmon Tpts.

K3-Str. loco

Cup Tbns.

W.W.

Harmon Tpts.

W.W.

K1-Pno.

El.Bs., Drs. time

Diana

hear the wind rush, Feel the chill. And I

K3-Str.

Harmon Tpts.

W.W. +8va

W.W. loco

33 34 35 36

Diana

dug right down to the bot-tom of my soul To see what I had in side. Yes, I

K2-Hp.

Cup Tbns.

K1-Pno. *mp* *cresc.*

37 38 39 40

+ Drs., El.Bs. *l.r.*

Diana

dug right down to the bot-tom of my soul And I tried, I

Cup Tbns. *unis.*

K1-Pno.

41 42 43 44

El.Bs., Drs. *time*

DIANA: And everybody is going, "Whoosh, whoosh ... I feel the snow ... I feel the cold ...
I feel the air." And Mr. Karp turns to me and he says,

Diana

tried.

[Bb7sus gliss]

K2-Hp.

W.W.

45 46 47 48

K1-Pno., Brass +8va

K1-Pno., El.Bs., Drs.

"Okay, Morales. What did you feel?"

vamp (voice last time)

And I said, "Noth - ing, ——— I'm feel - ing

K2-Hp.

+ Hi-Hat (thru bar 57)

49 50 51 52

Ob. Solo

Vibes, K3-Str.

mp

K1-Pno., El.Bs., Drs.

(Drs.)

Diana

noth - ing." ——— And he says, "Noth - ing ——— Could get a girl trans -

Cup Tbns., K3-Str.

53 54 55 56

W.W.

K1-Pno., El.Bs., Drs.

Diana

- ferred!" They all felt some - thing, — But I felt

K3-Str.

K2-Hp.

Cup Tbn. (+ K3-Str. sust.)

W.W.

57 58 59 60

Glock., W.W.

mf Cup Tbn. Soli

K1-Pno., El.Bs., Drs.

(Drs.)

Diana

noth - ing — Ex - cept the feel - ing that this bull - shit was ab - surd!

K2-Hp.

K3-Str.

61 62 63 64 65

Harmon Tpts. loco, W.W. 8va

K1-Pno. (+ H-H)

Cup Tbn. +8va

Cup Tbn. unis.

p

K1-Pno., El.Bs., Drs. time

End

DIANA: But I said to myself, "Hey, it's only the first week. Maybe it's genetic. They don't have bobsleds in San Juan."

K2-Hp. [Eb scale gliss.]

8va

70

Glock., W.W.

66 67 68 69

Montage, Part 1: "Hello Twelve"

(Mark, Connie & Company)

Start
m. 1-36

ZACH: Okay, Al and Kristine, back in line ... Mark ...

MARK: (coming downstage) Well, I get the feeling most of you always knew what you wanted to do.

Me — I didn't. I was just a kid for a while. Oh, then one day — well, my father had this (etc.)

Quickly

K1-Pno. Solo
mp

Cls., Bs.Cl.
mp

MARK (continued): I found this medical textbook. It had pictures of the male and female anatomy.

Well, I thought it was pretty interesting. I used to read that book a lot.

K1-Pno.
p

Cls., Bs.Cl.

ZACH: Were you interested in medicine?
Or were you just into the pictures?

Vibes
pp

Cls., Bs.Cl.

El.Bs.

K1-Pno. Solo

MARK: No, I... (He goes into pantomime.)

rall.

Lazy tempo

VAL

MAGGIE

Start

Hel - lo Twelve, Hel - lo Love.

RICHIE

Hel - lo Thir-teen,

K1-Pno.

T + Vibes, K2-Hp.

Alto Fl., Cl.

Bs.Cl., K2-Hp.

+ K3-Str.

[to 1]

Alto Fl.

+ Vibes, K2-Hp.

Cl., Bsn., Bs.Cl.

gie

BEBE DIANA VAL

Down be - low. Up a - bove. Time to

AL

Chang - es, oh! —

4 5 6 7 8

Alto Fl., Cl. + Vibes, K2-Hp.

Bsn., Bs.Cl.

Rock tempo

Val

MIKE RICHIE MAGGIE JUDY PAUL

doubt. It's a mess. Time to grow.

To break out. It's a mess. Time to grow.

Glock.

K1-Rhodes quasi Celesta, Hi-Hat

9 10 11 12

Alto Fl., Cl., Bs.Cl., Bsn., K3-Str. *sust.* **mf**

El.Bs., Drs.

(Bsn., El.Bs.)

MAGGIE

CONNIE

a tempo

Time to go. —

Ad-o - lesce. —

AL

BOBBY & RICHIE

Time to go. —

Ad-o - lesce. —

GIRLS

THE LINE

Ad-o - lesce. —

BOYS

Ad-o - lesce. —

Brass, Drs.,
K1-Rhodes

Bsn. gliss.

El.Bs.,
Gran Cassa

Too young_ to take o - ver,

Too old_ to ig-nore. —

Too young_ to take o - ver,

Too old_ to ig-nore. —

K1-Rhodes, Sn.Dr., Tom

+ Sn.Dr.
rim shot

fff

+ Sn.Dr.
rim shot

Brass,
G.C.

El.Bs.,
Bsn., Bs.Dr.

AL

Gee, I'm al-most rea - dy,

But what for? There's a lot

But what for? There's a lot

K1-Rhodes, K2-Hp. 8vb

K1-Rhodes *mp*

Bsn., El.Bs.

Fls., Ob.

Chime

+ Tbns. *fz*

Brass, K1-Rhodes *fz*

Bsn., El.Bs., floor Tom., Bs.Dr.

I am not Cer - tain of.

I am not Cer - tain of.

K2-Hp.

Fls., Ob.

+ Xylo.

K1-Rhodes, top Cym.

Bsn.

El.Bs., Bs.Dr.

Hel - lo Twelve, — Hel - lo Thir - teen, Hel - lo

Hel - lo Twelve, — Hel - lo Thir - teen, Hel - lo

28 K1-Rhodes 8vb 32-A 32-B W.W., K2-Hp. K1-Rhodes loco Bsn. [to 33]

[to 32-A]

MARK: And from the book I diagnosed my own appendicitis.

MARK

Next day I went to our doc-tor down the block. Sure e-nough— a -

Love.

Love. End

33 36 37 38

W.W. 8va, St.Mute Br., K1-Rhodes *f* K1-Pno., El.Bs. W.W. *mp*

El.Bs., Drs. [to 36]

ark - cute ap-pen-di-ci-tis! They rushed me right to the hos-pi-tal. Well, I

39 40 41 42

Picc., Ob., Cl. *mf* + Mute Tpt. K1-Pno. Solo

Bsn., K3-PizzStr. + El.Bs.

WHAT I DID FOR LOVE

- 2 - "What I Did For Love"

ZACH: (cont.) But if today were the day you
had to stop dancing. How would you feel?

Freely

Diana

DIANA

Kiss to-day good-bye, The sweet-ness and the

+ K1-Cel., Vibes

K2-Hp., K3-Str.Pad

mf

K1-Pno. Solo

[to 24]

Diana

sor-row. Wish me luck, the same to you, But I can't re-

26 27 28 29 30

Cls., K1-Pno.

K1-Pno.

p

Bs.Cl., Bs. arco

Diana

(4) rit.

-gret what I did for love, What I did for love. Look, my eyes are

31 32 33 34

K1-Pno. Solo

+ K3-Str.Pad

A tempo

dry. The gift was ours to bor-row. It's as if we al-ways

35 36 37 38 39

Cl. Solo
Glock., Fl., Cl.
K1-Pno.
Bs. pizz., (voiced K3-Str.Pad sust.)
Cls., Bs.Cl., Bs.

knew, And I won't for-get what I did for love, What I did for

40 41 42 43

K1-Pno. Solo

love. Gone, Love is nev-er

44 45 46 47 48

K1-Pno.
K3-Str.Pad
Bs.
Fl., 8vb Cls.
mf

Diana

gone. As we ——— trav-el on, ——— Love's what we'll re-mem - ber. ——— Kiss to-day — good-

49 Cl. Solo 50 K1-Pno. K3-Str.Pad 51 W.W. 52 K1-Pno. Solo 53 Bs.

End

Diana

-bye, ——— And point me t'ward to - mor-row. ——— We did what we

K2-Str., K3-Str.Pad (single line)

54 K1-Pno. 55 Glock., Fl., Cls. 56 57

Cls. + Flugs. Bucket Tbn.

Bs., Bs.Cl., L.H.K1-Pno.

Diana

had to do. ——— Won't for-get, can't re-gret What I did for

58 59 Flugs. 60 61 62

Cls. K1-Pno. Solo

Girls m. 177-207
ONE

223

ZACH:
Right—Let me see the girls in a line. The tallest girls in the center, shorter girls on the ends.

CASSIE: (interrupts)
I don't have a hat.
(music out, dialogue continues.)

ZACH (false start)

A - five, six...

172 K1-Pno. Solo 173 174 175

mf



Cue: BOBBY (handing CASSIE a hat) Here, Cassie.
CASSIE: Oh, thanks.

ZACH: (to CASSIE) You're late.

vamp (voice count last time)

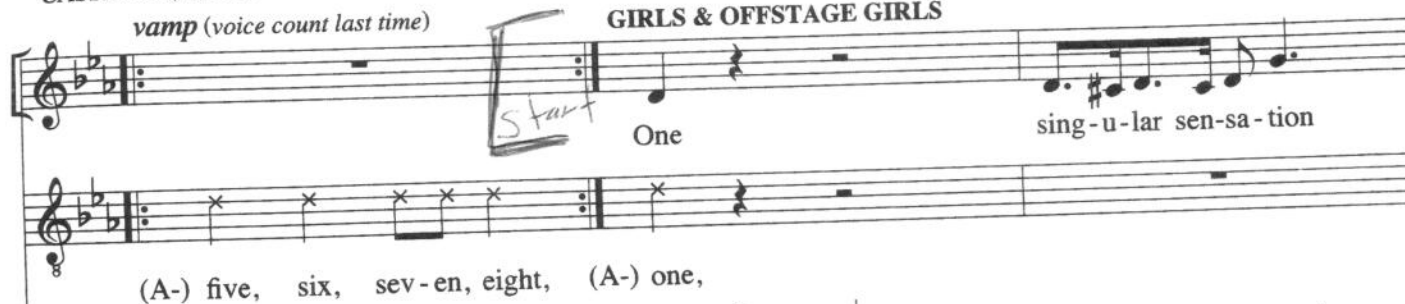
GIRLS & OFFSTAGE GIRLS

Start

One

sing-u-lar sen-sa-tion

(A-) five, six, sev-en, eight, (A-) one,



176 177 178

Fls.

+ K2-Hp., Bell Tree

mf

Cl., K3-Str.

sub. *mp*

(b)

K1-Pno., Bs., Drs.



(to SHEILA): Straighten the supporting leg, Sheila.

(to CASSIE): Don't pop the head, Cassie.

Ev-'ry lit-tle step she takes.—

One

179 180 181

Fls.

+ K2-Hp., Bell Tree

Cl., K3-Str.



ZACH: (to MAGGIE): Maggie, make it sharper

Girls

thrill-ing com-bi-na-tion, Ev - 'ry move that she makes.

182 183 184 + Glock.

ZACH: (to CASSIE) Too high with the leg, Cassie.

Girls

One smile and sud-den - ly no - bod - y else will

185 186 187 Fls. + Glock.

ZACH: (to CASSIE) Too much leg, Cassie.

Girls

do. You know you'll nev - er be lone - ly with

188 189 190

ZACH: (to VAL) Eyes front, Val.

you know who. One

191 192 193

Fls.

+ K2-Hp., Bell Tree

open Brass

Cl., K3-Str.

Bs., Drs.

ZACH: (to CASSIE) You're late on the turn, Cassie.

mo-ment in her pres-ence And you can for-get the rest.—

194 195 196

+ Glock.

Fls., Glock.

Rhy.

irls

For the girl is sec-ond best to none,

Fls., Glock.

197 198 199

3 3 3

ZACH: (sternly to CASSIE) Don't pop the hip, Cassie.

Girls

son. Oooh! Sigh! Give her your at-ten-tion,

Fls., Glock.

200 201 202

[stop time] [time]

K1-Pno., Bs., Drs. Cl., K3-Str.

Rhy.

ZACH: (to SHEILA) That's good placement, Sheila.

Girls

Do I Real-ly have to men-tion, She's

203 204 205

[stop time] [time]

ZACH: (to BOYS) All right—Boys!

Girls

the one? End

206 207 208

Cl., K1-Pno., K3-Str.

Bs., Drs.

ACH - Piano-Conductor

Guys:

I Can Do That (m15 – m50)

Hello Twelve (m1 – 36)

What I Did For Love (m21 – m35)

One (m49 – m96)

No. 5

"I Can Do That"

(Mike)

Guys
m. 15-50

Cue: (Attacca from No. 4 Introduction: "I Can Do That")

MIKE: (continues over music): ... Rosalie. — She was the one who started taking dance lessons.
My mother would ... (etc.)

Cue for vamp: MIKE: Four. And I'd sit there all perky and ...

Slow **Faster, in tempo**
vamp (voice last time)

MIKE

I'm watch-in' Sis _____ go pit-ter-pat. —

Tri. (before 8^{va} voice enters)

13 Cl. *pp* 14 15 17 div. Cls., Bs.Cl. *mp* 18 *mf*

+ Bs. pizz. [to 17] + Cym. w/stick + Bs., W.Blk.

Mike

Said, "I can do that, — I can do that." —

19 20 21 22 23

+ Cup Tbn., Drs.

Mike

Knew ev-'ry step _____ right off the bat. — Said, "I can do that, —

24 K1-Celesta, Cls., Bs.Cl., Cym. 25 26 27

sub.p *mf* + Cup Tbn.

Bs., Bs.Dr.

8

I can do that."

28 29 30 31

Mike

8

K1-Pno.,
K2-Hpsi.,
Cym.

One morn-ing Sis— won't go to dance class.—

32 33 34 35

Cls., Bs.Cl.
Bs., (b)
Bs.Dr.

+ Cup Br.
+ K1-Pno.

Mike

8

I grab her shoes— and tights and all, But my foot's too small. So,

36 37 38 39

Tutti
mf
(Tbns. gliss.)
sfz
T-T

+ Gran Cassa

Mike

8

I stuff her shoes— with ex - tra socks,— Run sev-en blocks—

40 41 42 43

K1-Pno.
Top Cym.
Swing
Cl.,
Ten.Sx.

+ Vibes

mp
mf

Bs.,
Bs.Dr.

Mike

In noth-in' flat. Hell, I can do that.

Vibes

Cl., Ten.Sx., Sn.Dr.

44 45 46 47

sfz *f*

K1-Pno., Bs., Bs.Dr.

K1-Pno., Bs., Drs.

Brass, Sxs.

Mike

I can do that! *End*

Cl. *tr*

Hi-Hat

Cow Bell

K1-Pno., Bs., Drs.

48 49 50 51

Br., Sxs., K1-Pno.

Sn.Dr. rim shot

Tbn. 1 Solo gliss.

Dance "Red hot"

8va

R.H.K1-Pno., Drs. w/Hi-Hat

Tpt. 2 loco, Cl. 8va

52 53 54 55

Ten.Sx.

Tbn. 1

L.H.K1-Pno., K3-Tuba, Bari.Sx., Bs., G.C.

Tpt. 2

Cl. 8va, Ten.Sx.

Montage, Part 1: "Hello Twelve"

(Mark, Connie & Company)

Cue: ZACH: Okay, Al and Kristine, back in line ... Mark ...

MARK: (coming downstage) Well, I get the feeling most of you always knew what you wanted to do.

Me — I didn't. I was just a kid for a while. Oh, then one day — well, my father had this (etc.)

Quickly

MARK (continued): I found this medical textbook. It had pictures of the male and female anatomy.

Well, I thought it was pretty interesting. I used to read that book a lot.

ZACH: Were you interested in medicine?
Or were you just into the pictures?

MARK: No, I... (He goes into pantomime.)

rall.

Lazy tempo

VAL

MAGGIE

ACH - Piano-Conductor

Maggie

BEBE DIANA VAL

Down be - low. Up a - bove. Time to

AL

Chang - es, oh!

4 5 6 7 8

Alto Fl., Cl. + Vibes, K2-Hp.

Bsn., Bs.Cl.

Rock tempo

Val

MIKE RICHIE MAGGIE JUDY PAUL

doubt. To break out. It's a mess. Time to grow. Time to grow.

Glock.

K1-Rhodes quasi Celesta, Hi-Hat

9 10 11 12

Alto Fl., Cl., Bs.Cl., Bsn., K3-Str. *mf* *sust.*

El.Bs., Drs. (Bsn., El.Bs.)

a tempo

MAGGIE

CONNIE

Time to go. Ad-o - lesce.

AL

BOBBY & RICHIE

Time to go. Ad-o - lesce.

GIRLS

Ad-o - lesce.

BOYS

Ad-o - lesce.

Brass, Drs.,
K1-Rhodes

Bsn. gliss,

El Bs.,
Gran Cassa

Too young_ to take o - ver,

Too old_ to ig-nore.

Too young_ to take o - ver,

Too old_ to ig-nore.

K1-Rhodes, Sn.Dr., Tom

+ Sn.Dr.
rim shot

+ Sn.Dr.
rim shot

Brass,
G.C.

El Bs.,
Bsn., Bs.Dr.

ACH - Piano-Conductor

AL

Gee, I'm al-most rea - dy,

Girls

Boys

But what for? There's a lot

But what for? There's a lot

K1-Rhodes, K2-Hp. 8vb

K1-Rhodes

*mp*Bsn.,
El.Bs.

+ Tbns.

*fz*Fls.,
Ob.

Chime

Brass, *fz*
K1-RhodesBsn.,
El.Bs.,
floor Tom., Bs.Dr.

Girls

Boys

I am not Cer - tain of.

I am not Cer - tain of.

K2-Hp.

Fls.,
Ob.

+ Xylo.

K1-Rhodes, top Cym.

Fls.,
Ob.

Bsn.

El.Bs., Bs.Dr.

Girls Hel - lo Twelve, — Hel - lo Thir - teen, Hel - lo

Boys Hel - lo Twelve, — Hel - lo Thir - teen, Hel - lo

28 K1-Rhodes 8vb 32-A 32-B W.W., K2-Hp. Bsn., K2-Hp. K1-Rhodes loco Bsn. [to 33]

[to 32-A]

MARK: And from the book I diagnosed
my own appendicitis.

MARK

Next day I went to our doc - tor down the block. Sure e-nough — a -

Girls Love.

Boys Love. End

33 36 37 38

W.W. 8va, St.Mute Br., K1-Rhodes

K1-Pno., El.Bs.

W.W. *mp*

El.Bs., Drs. [to 36]

Mark - cute ap-pen-di-ci-tis! They rushed me right to the hos - pi - tal. Well, I

39 40 41 42

Picc., Ob., Cl.

mf

+ Mute Tpt.

K1-Pno. Solo

Bsn., K3-PizzStr. + El.Bs.

WHAT I DID FOR LOVE

Guys
m. 21-53

ZACH: (cont.) But if today were the day you
had to stop dancing. How would you feel?

Freely

Diana

DIANA

Kiss to-day good-bye, The sweet-ness and the

+ K1-Cel., Vibes

K2-Hp., K3-Str.Pad

mf

K1-Pno. Solo

[to 24]

Diana

sor-row. Wish me luck, the same to you, But I can't re-

26 27 28 29 30

Cls., K1-Pno.

K1-Pno.

p

Bs.Cl., Bs. arco

Diana

(b) rit.

-gret what I did for love, What I did for love. Look, my eyes are

31 32 33 34

K1-Pno. Solo

+ K3-Str.Pad

A tempo

dry. _____ The gift was ours to bor-row. _____ It's as if we al - ways

35 36 37 38 39

Cl. Solo
Glock., Fl., Cl.
K1-Pno.
Bs. pizz., (voiced K3-Str.Pad sust.)
K1-Pno.
Cls., Bs.Cl., Bs.

knew, _____ And I won't for - get what I did for love, _____ What I did for

40 41 42 43

K1-Pno. Solo

love. _____ Gone, _____ Love is nev - er

44 45 46 47 48

Fl., 8vb Cls.
K1-Pno.
K3-Str.Pad
Bs.
mf

Diana

gone. As we — trav-el on, — Love's what we'll re-mem - ber. — Kiss to-day - good-

End

49 50 51 52 53

Cl. Solo

K1-Pno. Solo

K1-Pno.

K3-Str.Pad

W.W.

Bs.

Diana

-bye, — And point me t'ward to - mor-row. — We did what we

K2-Str., K3-Str.Pad (single line)

K1-Pno.

Glock., Fl., Cls.

Cls.

+ Flügs.

Bucket Tbn.

Bs., Bs.Cl., L.H.K1-Pno.

54 55 56 57

Diana

had to do. — Won't for-get, can't re-gret What I did for

58 59 60 61 62

Cls.

Flügs.

K1-Pno. Solo

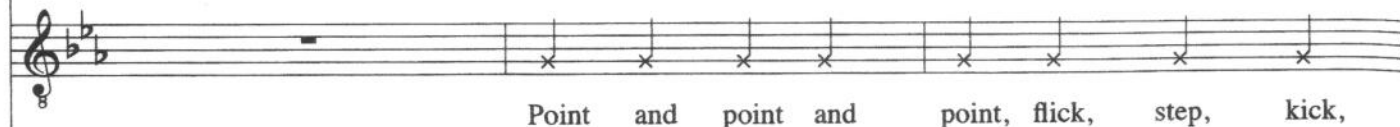
MAGGIE



MIKE, AL & DON



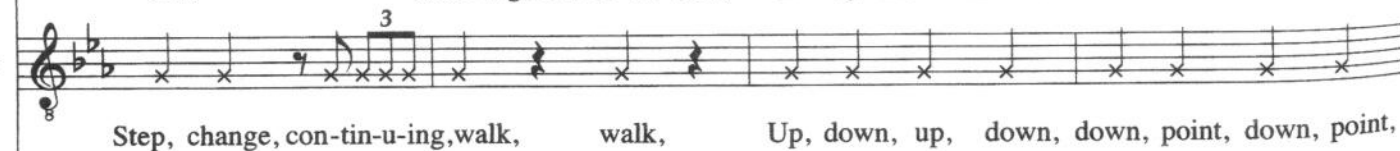
Zach



Maggie

Mike
Al
Don

Zach



One smile and sud-den-ly no - bod-y else will do.

One smile and sud-den-ly no - bod-y else will do.

Step, brush, step, brush, step, brush, back, back, back, flick, step and step and step, lunge,

56 57 58 59

ie
ke
Al
on

You know you'll nev-er be lone - ly with you know who.

You know you'll nev-er be lone - ly with you know who.

rch

Lunge, slow, three, four, five, six, hat, kick, step, brush, with the arm, step, brush, back, arm down,

60 61 62 63

Maggie

One mo-ment in her pres-ence And you can for-get the rest.____

Mike
Al
Don

One mo-ment in her pres-ence And you can for-get the rest.____

Zach

Lift, lift, lift, change, step and step, on the an-gle, step and step, bod-y square, back, down,

64 + Tri. 65 66 67 3 3

Maggie

For the girl is sec - ond best____ to none,

Mike
Al
Don

For the girl is sec - ond best____ to none,

Zach

Step, point, make it sharp, bod - y square, on the an - gle, Back, cross, back, back,

68 69 86 [to 86]

son. Oooh! Sigh! Give her your at - ten - tion,

son. Oooh! Sigh! Give her your at - ten - tion,

cross, step, step, ball change, Hat to the end, step, touch, Step, up, step, up, Pli -

87 88 89

Do I Real - ly have to men - tion, She's the

Do I Real - ly have to men - tion, She's the

ch - é, kick, pli - é, tip the hat, Pli - é, tip the hat, pli - é, right, Ball change, hat, no hat, hat, no hat,

90 91 92 93

ZACH: Now, let's do the whole combination, facing away from the mirror. (dialogue continues.)

Cue for bar 98: ... ZACH: Let's do it again.

(voice 1st time only) vamp (voice count last time)

Maggie

one? _____

(voice 1st time only)

Mike
Al
Don

one? _____

(spoken 1st time, then dialogue)

Zach

Hat, hat, hat, hat... (A-) five, six, sev-en eight,

94 Cls. 95 96 97 98

mf

K1-Pno., Bs., Drs. [to 102]

KRISTINE

Shoul-der up... Stay pulled up... **BEBE**

GREG **MIKE** Point...

One... "Sing - u - lar sen - sa - tion..."

MARK **PAUL**

Two... And...

102 103 104

K2-Hp. Bell Tree K1-Pno., K3-Rhodes

Vibes Bsn. Solo

Bs. arco (b)

(Drs: Hi-Hat (eighths w/brushes) + Cym. (downbeat) thru bar 133.)

[Note: Bar 102-133 may use Alternate Piano 138-171 for vocal rehearsal.]

ACH - Piano-Conductor