

A Way Back To Then

Jeff Bowen

Voice

Dan - cing in the back - yard.

Piano

4

Kool - aid mus - tache and but - ter - fly wings. Hear - ing An - dre - a Mc - Ar - dle sing from the

Pno.

6

Hi - Fi - in the den. I've been wait - ing my whole life

Pno.

9

to find a way back to then.

Pno.

12

I aimed for the sky. A nine-year-old can see so far. I'll

Pno.

14

con-quer the world and be a star and do it all by the time I'm ten.

Pno.

16

I would know that con - fi-dence if I knew a way back to

Pno.

19

then. So I

2nd X

Pno.

22

bailed on my home-town and be - came a col - lege the - a-tre dork. I was

22

Pno.

24

east - bound and down, mov in' to New York. So I

24

Pno.

26

packed my life in a U Haul to find my part of it all.

26

Pno.

28

Then the

30

mun - dane sets in. We play by the rules and plow through the days. The

32

years take us miles a - way from the time we won - dered when

34

we'd find a way back to then. And when you least ex - pect, op - por-

37

tun - i - ty walks through the door. You sud - den - ly con - nect with the

Pno.

39

thing that you for - got that you were look - ing for.

Pno.

41

And here I am right in the

Pno.

43

mid - dle of what I love with the cra - zi - est of com - pan - y. You're

Pno.

45

hav - ing a kick - ass time and be - ing who you wan - ted to be ³ in this

45

Pno.

47

world. I'm that lit - tle girl with her

47

Pno.

49

wings un - furled fly - ing a - gain.

49

Pno.

52

Back in my

52

Pno.

A Way Back to Then

55

back-yard danc-ing. I found a way back to then.

Pno.

55

The image shows a musical score for the song 'A Way Back to Then'. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is E-flat major (three flats), and the time signature is 4/4. The vocal line starts at measure 55 with the lyrics 'back-yard danc-ing. I found a way back to then.' The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. A double bar line is present at the end of the piano part.

Secondary Characters

cue:

After various "Good lucks" and then a brief pause.

Music and Lyrics by
Jeff Bowen

Susan

Now it's on - ly me and you

Piano

He:

With no - one to tell us what to do. What - 'll we do -

Su:

What - 'll we do -

Pno.

He:

We don't have much time to dance in the

Su:

Pno.

12

He: spot - light So I'm gon - trea - sure this Hei - di and Su - san du - et.

Su: And

Pno.

15

Su: now may be the on - ly chance I get to - night to en - joy the

Pno.


17


He: Ow! Ow! The


Su: plea - sures of this in - vi - si - ble cig - a rette. tss tss tss The

Pno.


19


He:  se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

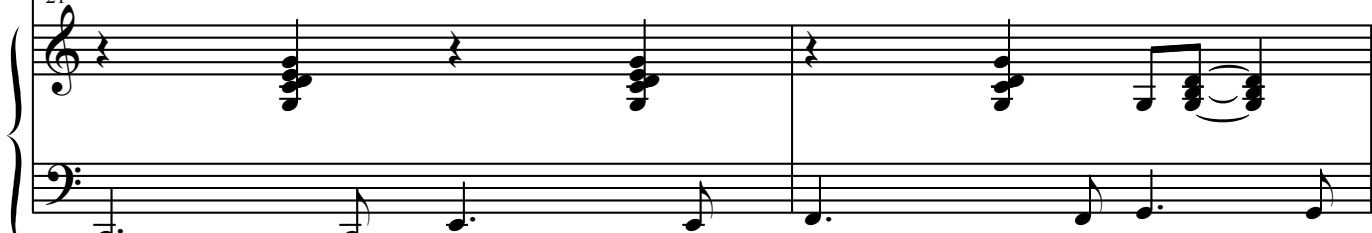
Su:  se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

Pno. 


21


He:  It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

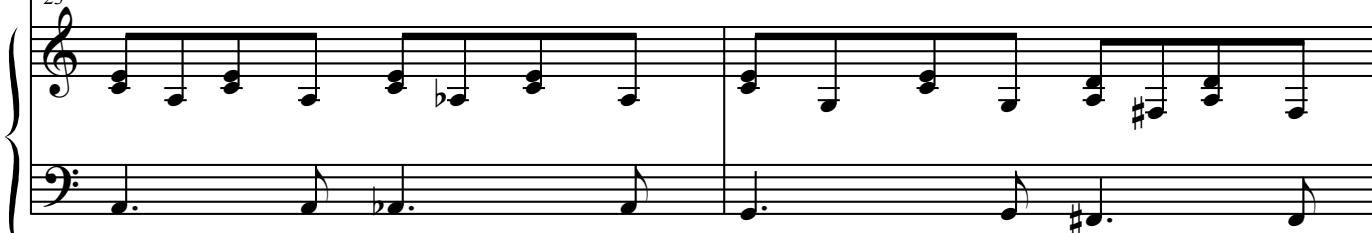
Su:  It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

Pno. 

23

He:  script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Su:  script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Pno. 

25

He: end of this song we'll be best friends.

Su: end of this song we'll be best friends. I

Pno.

28

He: Me too. It can be real-ly scare y be-ing the new kid.

Su: want to a-plo-lo gize for a-ny weird-ness. I bet.

Pno.

31

He: I bet you bet. And I al-so want to say that af-ter all we've been through

Su: I do. I bet.

Pno.

34

He: I'm so glad we've met. Ba - by! The

Su: I feel the same way ba - by. The

Pno.

36

He: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Su: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Pno.

38

He: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Su: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Pno.

40

He: gy. It - 'll be you and me to the ve - ry end. And like

Su: gy. It - 'll be you and me to the ve - ry end. And like

Pno.

42

He: Fro - do and Sam - wise you'll be my best friend. My best

Su: Fro - do and Sam - wise you'll be my best friend. My best

Pno.

45

He: friend. Sing! O - K! My best frie eh ee eh ee eh ee end,

Su: friend. hol hong wang hol ohl woo whoo hoo! My best frie

Pno.

48

He:

48

Su sa n and Hei - di Su san and Hei ei ei

Glissando

Pno.

51

Pno.

114
H: In New York!

114
J In New York!

114
Pno.

120
H: No - bo - dies In New York!

120
J No - bo - dies In New York!

120
Pno.

101

H: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

J: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

Pno.

105

H: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

J: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

Pno.

109

H: like us will they mic us me and you? Two No - bo - dies

J: like us will they mic us me and you? Two No - bo - dies

Pno.

89

H: Grease. And Lead - er of the Pack! We could

J: Yeah! And Lead - er of the Pack! We could

Pno. *Qua* *Gliss*

93

H: ask sig - ni - fi - cant ques - tions. We could

J: ask sig - ni - fi - cant ques - tions. We could

Pno.

97

H: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

J: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

Pno.

Two Nobodies

80

H:

T. V. ac - tors in our show what

J

if not this fes - ti - val then some-where out west.

Pno.

83

H:

could be swee - a - ter?

J

We could get that wo - man who was

Pno.

2x's ?

86

H:

Di - a - nah Man-off? She's awe - some! She was in

J

on Em - pty Nest. Yeah!

Pno.

Two Nobodies

71

H: T. - V. ac - tors in our show what

J: if not this fes - ti - val then some-were out west.

Pno.

74

H: could be bet - ter? We could get....

J: Swee - ter!

Pno.

HUNTER: What?

JEFF: Sweeter! We've been over this a million times.

HUNTER: Okay, but since we're stopped, does "sweeter" rhyme with "the-a-ter"? "Swee-ter..."The-a-ter". Does that rhyme?

JEFF: Yes...I'm sorry, Larry...from the key change...

77

J: Five, Six, Se - ven Eight! May - be some day our show will get a thea - tre and

Pno.

58

H: sell - outs? And if we sell - out will they yell out me and you? - - - Two

J: sell - outs? And if we sell - out will they yell out me and you? - - - Two

Pno.

63

H: No - bo dies in New York. Key Change!

J: No - bo dies in New York.

Pno.

Safety

68

J: May - be some day our show will get a thea - tre and

Pno.

Two Nobodies

45

H: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

J: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

Pno.

50

H: a - cross like "Are we writ - ing for art?"

J: a - cross like and "Is art a spring - board for

Pno.

54

H: and "Will fame get us a pay-check?" But, will a pay-check mean that we're

J: fame?" But, will a pay-check mean that we're

Pno.

Two Nobodies

35

H:

I think it's work-ing. We're dis - cov-er-ing choic - es, lots of things to think a-bout when

Pno.

38

H:

writ - ing a show!

J

Yeah! Cre - a - ting a ve - hi - cle to show - case our voic - es and

Pno.

41

H:

We could

J

I don't mean our vo - cal chords I mean what's be - low. We could

Pno.

Two Nobodies

23

H:  and "Will fame get folks to

J:  art a spring - board for fame?"

Pno. 

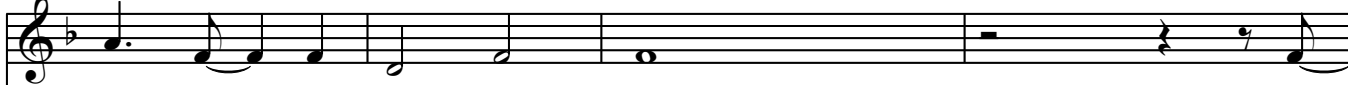
26


H:  trust us?" but will they trust us if it's just us me and you? Two


J:  but will they trust us if it's just us me and you? Two

Pno. 

31


H:  No - bo - dies In New York! Hey,


J:  No - bo - dies In New York!


Pno. 

Two Nobodies

11

H: 
Mu-sic in a mu-si-cal how can you go wrong? We could

J: 
We could

Pno. 


15


H: 
ask sig - ni - fi - cant ques - tions. We could


J: 
ask sig - ni - fi - cant ques - tions. We could

Pno. 

19

H: 
get im - por - tant points a - cross like "Are we wri - ting for art?"

J: 
get im - por - tant points a - cross like and "Is

Pno. 

No: 2**Two Nobodies in New York***cue:*

HUNTER: "Me too. But do you think an audience wants to sit through something like that?"

Music and Lyrics by
Jeff Bowen

(After a long beat)

Piano

2 X's

J

5

What if this di - a - logue were set to mu - sic? What if what we're say - ing could be

Pno.

H:

8

Hey, that's not a bad i - dea per - haps we could use ic,

J

8

said in a song?

43

H: She might try to have_____ my ba - by_____ I guess I'll just sit back_____

S: She might try to have_____ my ba - by_____ I guess I'll just sit back_____

Pno. sub. *mp*

46

H: _____ and wait_____ and_____ What kind of girl is she?_____

S: _____ and wait_____ and_____ see. What kind of girl is she?_____

Pno.

50

H: What kind of girl is she?_____ Are you gon-na eat that pic-kle?

S: What kind of girl is she?_____ What kind of girl is she?_____

Pno. Arpegg.

37

H:

S:

Piano:

She's got those eyes. I've got these

SUSAN: I didn't sign the permission slip for any new lady-friends, Hunter. She's got them boobs.

40

H:

S:

Piano:

thighs! Plus! She might try to steal _____ hus - band____

I need your shoe! Plus! She might try to steal _____ my hus - band____

26

H: 


ble. That's just moi

S: 

And I feel so bour-gois That's just moi


Pno. 

29

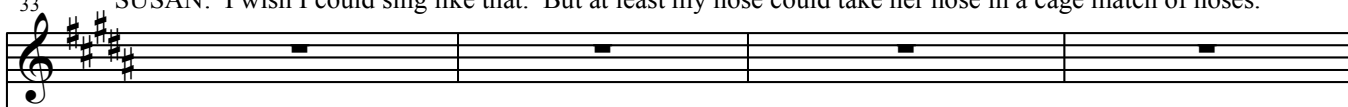
S: 

HEIDI: She's so downtown and funky and sassy...

It's just.... SUSAN: She's so uptown and fancy and Broadway...


Pno. 

33

S: 

SUSAN: I wish I could sing like that. But at least my nose could take her nose in a cage match of noses.

HEIDI: I'm used to being the funny one in the room.

Pno. 

16

H: ment too, And mine blows.

S: I - sup - pose,

Pno.

19

S:

HEIDI: Quel genre de fille est Susan? SUSAN: Est Heidi?

Pno.

23

H: She seems so "Je ne se quoi." She seems so in - croy - a-

S: She seems so "Je ne se quoi."

Pno.

7

H: I won - der some - times if _____ she e - ven _____ likes me. _____

S: I won - der some - times if _____ she E - ven likes

Pno.

10

H: She seems to make you smi - le. _____

S: me _____ She's got a pret - ty t v

Pno.

13

H: She's got a kick ass sty _____ yle. _____ and she owns her a - part -

S: nose. And she's got ver - y kick - y clothes

Pno.

No. 8

What Kind of Girl is She?

cue:

JEFF: Yeah, she likes you. Why?

SUSAN: Funnier than me?

HUNTER: She's "different" funny.

Music and Lyrics by
Jeff Bowen

Bossa Nova

The musical score is for a Bossa Nova piece. It features three vocal parts: Heidi, Susan, and a Piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into two systems. The first system shows the vocal entries for Heidi, Susan, and both characters. Heidi's line starts with a rest followed by a melodic phrase. Susan's line also starts with a rest and then enters with a similar phrase. The piano accompaniment begins with a series of chords and a bass line. The second system shows Heidi and Susan singing together, with Heidi starting on the word 'Su' and Susan on 'di?'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: Heidi: 'Who the hell is'; Susan: 'Who the hell is Hei-'; Heidi: 'Su sa - uhn?'; Susan: 'di?'; Both: 'What kind of girl is she?'.

Heidi

Susan

Piano

(Safety)

mp

4

H:

4

S:

4

Pno.

SUSAN: I don't know.
HEIDI: It's nothing.
BOTH: I was just wondering...

Who the hell is

Who the hell is Hei-

Su sa - uhn? _____

di? _____

What kind of girl is she? _____

What kind of girl is she? _____

A Way Back To Then

Jeff Bowen

Voice

Dan - cing in the back - yard.

Piano

4

Kool - aid mus - tache and but - ter - fly wings. Hear - ing An - dre - a Mc - Ar - dle sing from the

Pno.

6

Hi - Fi - in the den. I've been wait - ing my whole life

Pno.

9

to find a way back to then.

Pno.

12

I aimed for the sky. A nine-year-old can see so far. I'll

Pno.

14

con-quer the world and be a star and do it all by the time I'm ten.

Pno.

16

I would know that con - fi-dence if I knew a way back to

Pno.

19

then. So I

2nd X

Pno.

22

bailed on my home-town and be - came a col - lege the - a-tre dork. I was

22

Pno.

24

east - bound and down, mov in' to New York. So I

24

Pno.

26

packed my life in a U Haul to find my part of it all.

26

Pno.

28

Then the

28

Pno.

30

mun - dane sets in. We play by the rules and plow through the days. The

30

Pno.

32

years take us miles a - way from the time we won - dered when

32

Pno.

34

we'd find a way back to then. And when you least ex - pect, op - por -

34

Pno.

37

tun - i - ty walks through the door. You sud - den - ly con - nect with the

Pno.

39

thing that you for - got that you were look - ing for.

Pno.

41

And here I am right in the

Pno.

43

mid - dle of what I love with the cra - zi - est of com - pan - y. You're

Pno.

45

hav - ing a kick - ass time and be - ing who you wan - ted to be ³ in this

45

Pno.

47

world. I'm that lit - tle girl with her

47

Pno.

49

wings un - furled fly - ing a - gain.

49

Pno.

52

Back in my

52

Pno.

55

back-yard danc-ing. I found a way back to then.

Pno.

55

The image shows a musical score for the song "A Way Back to Then". It consists of two staves. The top staff is the vocal line, starting at measure 55. It begins with a treble clef, a key signature of three flats (B-flat major), and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. There is a fermata over the C5 note. The lyrics "back-yard danc-ing. I found a way back to then." are written below the notes. The bottom staff is the piano accompaniment, also starting at measure 55. It features a grand staff with treble and bass clefs. The piano part provides harmonic support for the vocal line, with chords and moving lines in both hands. The piece concludes with a double bar line.

Secondary Characters

cue:

After various "Good lucks" and then a brief pause.

Music and Lyrics by
Jeff Bowen

Susan

Now it's on - ly me and you

Piano

He:

With no - one to tell us what to do. What - 'll we do -

Su:

What - 'll we do -

Pno.

He:

We don't have much time to dance in the

Su:

Pno.

12

He: spot - light So I'm gon - trea - sure this Hei - di and Su - san du - et.

Su: And

Pno.

15

Su: now may be the on - ly chance I get to - night to en - joy the

Pno.


17


He: Ow! Ow! The


Su: plea - sures of this in - vi - si - ble cig - a rette. tss tss tss The

Pno.


19


He:  se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

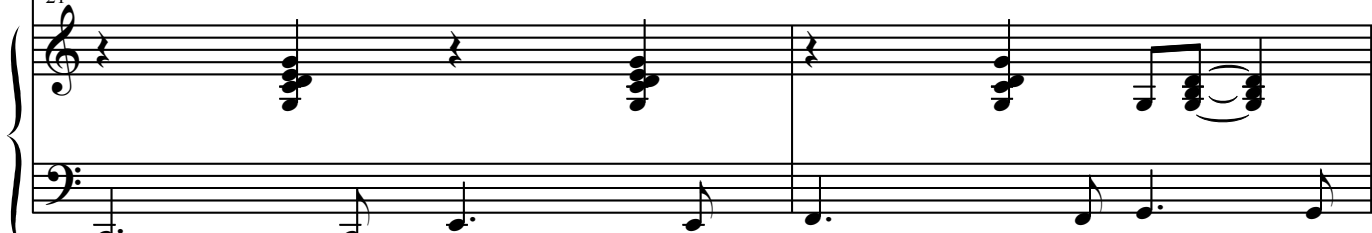
Su:  se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

Pno. 


21


He:  It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

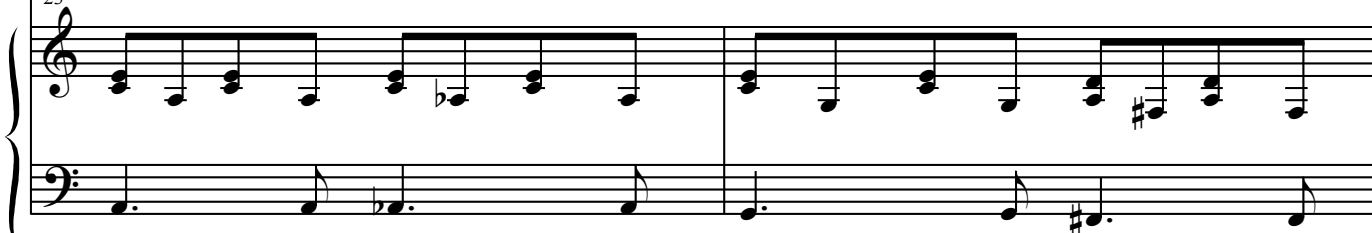
Su:  It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

Pno. 

23

He:  script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Su:  script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Pno. 

25

He: end of this song we'll be best friends.

Su: end of this song we'll be best friends. I

Pno.

28

He: Me too. It can be real-ly scare y be-ing the new kid.

Su: want to a-plo-lo gize for a-ny weird-ness. I bet.

Pno.

31

He: I bet you bet. And I al-so want to say that af-ter all we've been through

Su: I do. I bet.

Pno.

34

He: I'm so glad we've met. Ba - by! The

Su: I feel the same way ba - by. The

Pno.

36

He: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Su: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Pno.

38

He: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Su: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Pno.

40

He: gy. It - 'll be you and me to the ve - ry end. And like

Su: gy. It - 'll be you and me to the ve - ry end. And like

Pno.

42

He: Fro - do and Sam - wise you'll be my best friend. My best

Su: Fro - do and Sam - wise you'll be my best friend. My best

Pno.

45

He: friend. Sing! O - K! My best frie eh ee eh ee eh ee end,

Su: friend. hol hong wang hol ohl woo whoo hoo! My best frie

Pno.

48

He:

48

Su sa n and Hei - di Su san and Hei ei ei

Glissando

Pno.

51

Pno.

No: 2**Two Nobodies in New York***cue:*

HUNTER: "Me too. But do you think an audience wants to sit through something like that?"

Music and Lyrics by
Jeff Bowen

(After a long beat)

Piano

2 X's

J

5

What if this di - a - logue were set to mu - sic? What if what we're say - ing could be

Pno.

H:

8

Hey, that's not a bad i - dea per - haps we could use ic,

J

8

said in a song?

Two Nobodies

11

H:

Mu-sic in a mu-si-cal how can you go wrong? We could

J:

We could

Pno.

15

H:

ask sig - ni - fi - cant ques - tions. We could

J:

ask sig - ni - fi - cant ques - tions. We could

Pno.

19

H:

get im - por - tant points a - cross like "Are we wri - ting for art?"

J:

get im - por - tant points a - cross like and "Is

Pno.

Two Nobodies

23

H: and "Will fame get folks to

J: art a spring - board for fame?"

Pno.

Detailed description: This system covers measures 23 to 25. The vocal part for 'H:' begins with a rest in measure 23, then sings 'and "Will fame get folks to' in measures 24 and 25. The vocal part for 'J:' begins with a rest in measure 23, then sings 'art a spring - board for fame?' in measures 24 and 25. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

26

H: trust us?" but will they trust us if it's just us me and you? Two

J: but will they trust us if it's just us me and you? Two

Pno.

Detailed description: This system covers measures 26 to 30. The vocal part for 'H:' begins with a rest in measure 26, then sings 'trust us?" but will they trust us if it's just us me and you? Two' in measures 27, 28, 29, and 30. The vocal part for 'J:' begins with a rest in measure 26, then sings 'but will they trust us if it's just us me and you? Two' in measures 27, 28, 29, and 30. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

31

H: No - bo - dies In New York! Hey,

J: No - bo - dies In New York!

Pno.

Detailed description: This system covers measures 31 to 35. The vocal part for 'H:' begins with a rest in measure 31, then sings 'No - bo - dies In New York! Hey,' in measures 32, 33, 34, and 35. The vocal part for 'J:' begins with a rest in measure 31, then sings 'No - bo - dies In New York!' in measures 32, 33, 34, and 35. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Two Nobodies

35

H:

I think it's work-ing. We're dis - cov-er-ing choic - es, lots of things to think a-bout when

Pno.

38

H:

writ - ing a show!

J

Yeah! Cre - a - ting a ve - hi - cle to show - case our voic - es and

Pno.

41

H:

We could

J

I don't mean our vo - cal chords I mean what's be - low. We could

Pno.

Two Nobodies

45

H: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

J: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

Pno.

50

H: a - cross like "Are we writ - ing for art?"

J: a - cross like and "Is art a spring - board for

Pno.

54

H: and "Will fame get us a pay-check?" But, will a pay-check mean that we're

J: fame?" But, will a pay-check mean that we're

Pno.

58

H: sell - outs? And if we sell - out will they yell out me and you? - - - Two

J: sell - outs? And if we sell - out will they yell out me and you? - - - Two

Pno.

63

H: No - bo dies in New York. Key Change!

J: No - bo dies in New York.

Pno.

Safety


68

J: May - be some day our show will get a thea - tre and


Pno.

Two Nobodies


71

H: 

T. - V. ac - tors in our show what

J: 

if not this fes - ti - val then some-were out west.

Pno. 

74

H: 

could be bet - ter? We could get....

J: 

Swee - ter!

Pno. 


HUNTER: What?

JEFF: Sweeter! We've been over this a million times.


HUNTER: Okay, but since we're stopped, does "sweeter" rhyme with "the-a-ter"? "Swee-ter..."The-a-ter". Does that rhyme?

JEFF: Yes...I'm sorry, Larry...from the key change...

77

J: 

Five, Six, Se - ven Eight! May - be some day our show will get a thea - tre and

Pno. 

Two Nobodies

80

H:

T. V. ac - tors in our show what

J

if not this fes - ti - val then some-where out west.

Pno.

83

H:

could be swee - a - ter?

J

We could get that wo - man who was

Pno.

2x's ?

86

H:

Di - a - nah Man-off? She's awe - some! She was in

J

on Em - pty Nest. Yeah!

Pno.

89

H: Grease. And Lead - er of the Pack! We could

J: Yeah! And Lead - er of the Pack! We could

Pno. *Qua* *Gliss*

93

H: ask sig - ni - fi - cant ques - tions. We could

J: ask sig - ni - fi - cant ques - tions. We could

Pno.

97

H: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

J: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

Pno.

101

H: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

J: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

Pno.

105

H: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

J: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

Pno.

109

H: like us will they mic us me and you? Two No - bo - dies

J: like us will they mic us me and you? Two No - bo - dies

Pno.

114
H: In New York!
J: In New York!
Pno.

120
H: No - bo - dies In New York!
J: No - bo - dies In New York!
Pno.

No. 8

What Kind of Girl is She?

cue:

JEFF: Yeah, she likes you. Why?

SUSAN: Funnier than me?

HUNTER: She's "different" funny.

Music and Lyrics by
Jeff Bowen

Bossa Nova

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features three vocal parts: Heidi, Susan, and a Piano accompaniment. The score is divided into two systems. The first system includes the vocal entries for Heidi, Susan, and both characters, along with the piano accompaniment. The second system continues the vocal lines for Heidi and Susan, with the piano accompaniment. The piano part is marked *mp* and includes a *(Safety)* instruction. The lyrics are: SUSAN: I don't know. HEIDI: It's nothing. BOTH: I was just wondering... Who the hell is Heidi? Heidi: Su sa - uhn? What kind of girl is she? Susan: di? What kind of girl is she?

Heidi

Susan

Piano

(Safety)

mp

H:

S:

Pno.

SUSAN: I don't know.
HEIDI: It's nothing.
BOTH: I was just wondering... Who the hell is Heidi?

Who the hell is Heidi?

Su sa - uhn? What kind of girl is she? di? What kind of girl is she?

7

H: I won - der some - times if _____ she e - ven _____ likes me. _____

S: I won - der some - times if _____ she E - ven likes

Pno.

10

H: She seems to make you smi - le. _____

S: me _____ She's got a pret - ty t v

Pno.

13

H: She's got a kick ass sty _____ yle. _____ and she owns her a - part -

S: nose. And she's got ver - y kick - y clothes

Pno.

16

H: ment too, And mine blows.

S: I - sup - pose,

Pno.

19

S:

HEIDI: Quel genre de fille est Susan? SUSAN: Est Heidi?

Pno.

23

H: She seems so "Je ne se quoi." She seems so in - croy - a -

S: She seems so "Je ne se quoi."

Pno.

26

H: 


ble. That's just moi

S: 

And I feel so bour-gois That's just moi

Pno. 


29

S: 

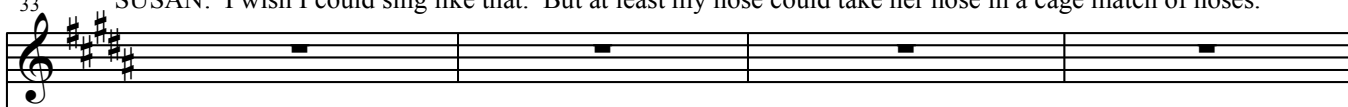
HEIDI: She's so downtown and funky and sassy...

It's just....

SUSAN: She's so uptown and fancy and Broadway...


Pno. 

33

S: 

SUSAN: I wish I could sing like that. But at least my nose could take her nose in a cage match of noses.

HEIDI: I'm used to being the funny one in the room.

Pno. 

37

H:

S:

Piano:

She's got those eyes. I've got these

SUSAN: I didn't sign the permission slip for any new lady-friends, Hunter. She's got them boobs.

40

H:

S:

Piano:

thighs! Plus! She might try to steal _____ hus - band _____

I need your shoe! Plus! She might try to steal _____ my hus - band _____

ff

43

H: She might try to have_____ my ba - by_____ I guess I'll just sit back_____

S: She might try to have_____ my ba - by_____ I guess I'll just sit back_____

Pno. sub. *mp*

46

H: _____ and wait_____ and_____ What kind of girl is she?_____

S: _____ and wait_____ and_____ see. What kind of girl is she?_____

Pno.

50

H: What kind of girl is she?_____ Are you gon-na eat that pic-kle?

S: What kind of girl is she?_____ What kind of girl is she?_____

Pno. Arpegg.