

Scene / Song List – 15 Original Songs!

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ACT I

Scene 1: Penn Stat./Train/Van/Ferry/Harbor

- Now Boarding
- We're On Fire Island

Scene 2: Harbor / Pines Boardwalks

- Don't Say It Won't Pass

Scene 3: Share House Deck

- House Rules
- Steroid Queen

Scene 4: Day Spa

- Vanity

Scene 5: Blue Whale Bar / Tea (Happy Hour)

- We're On Fire Island - *Reprise 1*
- We're On Fire Island - *Reprise 2*

Scene 6: Harbor Pier

- Match For Me

Scene 7: Share House Deck

- We Got Our Rights

Scene 8: Sip N' Twirl Bar

- Andy / Randy

Scene 9: Beach

- Did You Score

Scene 10: Ocean Front Pool Deck

- Just Two Men Who Do Si Do
- I've Needed a Duet

- Intermission -

ACT II

Scene 11: Beach @ Dusk

- Prey

Scene 12: Pavilion (Disco Dance Floor)

- After Hours
- Vanity - *Reprise*
- Match For Me - *Reprise*

Scene 13: Boardwalks of Pines; Lost at Night

- Jump That Fence

Scene 14: Share House Deck

- Did You Score - *Reprise*

Scene 15: Harbor

- Don't Say It Won't Pass - *Reprise*
- Just Two Men Who Do Si Do – *Reprise 1*

Closing:

- We're On Fire Island *Finale/Remix*

After Show Music Available



Now Boarding

Gould/Arbello

Musical score for the song "Now Boarding" by Gould and Arbello. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a single treble clef staff. Chord symbols are placed above the staff. The lyrics are written below the staff.

Chord symbols: A^bMaj7, F m7, G m7, C m7.

Lyrics:
Fri-day log Patch-ogue
Please get on Change in Bab - y - lon It's the
5 - 0 - 4 we're go - in' ex - press ___ garb - age in the bins don't
make a mess If you're week end - ing ___ or on ___ your com - mute ___
make sure your cell phones are set to mute If you need the bath ___ room
it's not far ___ Head towards the rear of ___ the next car We're
al - most read - y to leave the sta - tion so sit back re - lax but
note our nar - ra - tion 5 0 4 to ___ the South Shore change

27



— in Bab - y - lon so please get on watch your feet please

Detailed description: This block contains the first line of musical notation, measures 27 to 29. It is written on a single staff in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are: "— in Bab - y - lon so please get on watch your feet please".

30



— don't eat smo - king's not al - lowed just take a seat —

Detailed description: This block contains the second line of musical notation, measures 30 to 32. The melody continues with quarter and eighth notes. The lyrics are: "— don't eat smo - king's not al - lowed just take a seat —".

33



— Train's — a - bout to go on — with our — show though we —

Detailed description: This block contains the third line of musical notation, measures 33 to 35. The melody features eighth-note runs and quarter notes. The lyrics are: "— Train's — a - bout to go on — with our — show though we —".

36



— have dif - frent names our roles — are all the same —

Detailed description: This block contains the fourth line of musical notation, measures 36 to 38. The melody consists of quarter and eighth notes. The lyrics are: "— have dif - frent names our roles — are all the same —".

We're On Fire Island

Dsus2 E sus4 Dsus2
 Work is o-ver, was so mun dane. We've left the cit-y,
 E sus4 Dsus2 E sus4
 4 I made the train. A des-ti-na-tion is on my brain.
 Gsus2 Dsus2
 7 Beach and sun___ and waves and waves when we're on Fire___ Is___
 E sus4 F#m7 E sus4
 10 ___ land!___ Tell ev-ry one you know that there's___ a place to go on
 Dsus2 E sus4 B 7sus4 A/C#
 13 Fire - - - Is - land!___ A week - end hol-i-day where we
 Dsus2 E sus4 Dsus2 E sus4
 16 ___ can get a-way___ Fire___ Is - land!___ I'll get___
 F#m7 E sus4 Dsus2
 19 ___ my-self a tan I'll find___ my-self a man on Fire___ Is -
 E sus4 B 7sus4 A/C# Dsus2 E sus4
 22 - land! We'll see___ you at the shore Dis-co - ver what's in store to -

We're On Fire Island

57 Dsus2 E sus4 F#m7

Fire ___ Is ___ land! ___ Hey mus - cle boy hel - lo This cost _

60 E sus4 Dsus2 E sus4

_ us so much dough on Fire ___ Is - land! ___ His name

63 B 7sus4 A/C# Dsus2 E sus4 Dsus2

_ I'd like to know I'll hit ___ the big three oh ___ Fire ___ Is -

66 E sus4 F#m7 E sus4

- land! ___ Our plans ___ can re - ar-range My life ___ can may-be change on

69 Dsus2 E sus4 B 7sus4 A/C#

Fire ___ Is - land! We'll see ___ you at the shore dis - cov -

72 Dsus2 E sus4 Dsus2 F#m7 E sus4

- er what's in store to - night. Mar-riage should be our right

75 Dsus2 F#m7 E sus4 Dsus2 F#m7

___ Let's try not to fight ___

78 E sus4 Dsus2 F#m7 E sus4

It's love at first sight ___ It's a - bout to ig - nite!

Don't Say It Won't Pass

E

Don't say it won't pass, don't say it won't

G#m A

4

pass. Af - ter years and years — a

E/G# A E

7

vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

C#m F#sus4 F# B7sus4

10

she and — she for he and — he. Don't say it won't —

E

13

Rhonda from Ronkonkoma, your rant is just wrong. We ain't movin' too fast, we've waited too long! #marriageequality

— pass. —

E

18

Don't say it won't pass, don't say it won't

G#m A

21

pass. Is this meant to be or

E/G# A E

24

just fan - ta - sy An - oth - er lost cause re - strict - ed by laws. That's —

Don't Say It Won't Pass

27 C#m F#sus4 F# B 7sus4

— my re - al - i - ty. It's hard to be me. Don't say it won't —

30 E Fred from Fredonia, you ain't got a clue. Jesus loves everybody, so Freddie, fuck you! #stayoutofmybedroom

— pass —

35 E

Don't say it won't pass Don't say it won't

38 G#m A Maj7 E/G#

pass. Just once can I have it my way.

41 F#m7 E F#m7

Oh Lord, what do you say? This fight's just a

44 E/G# A Maj7 B sus4

met - a - phor — in a life where I want more —

47 E Biff from Buffalo, your bravado is bullshit. I was born this way and that's just it. #canivoteonyourmarriage?

—

52 E

Don't say it won't pass, don't say it won't

Don't Say It Won't Pass

55 G#m A



pass. Af - ter years and years — a

58 E/G# A E



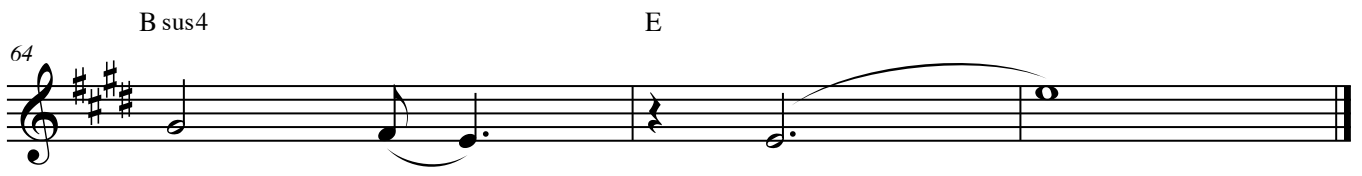
vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

61 F#m7 E/G# A



she and — she, for he and — he. Don't say it won't pass for

64 B sus4 E



you and — me —

House Rules

Score

Full share is all sum - mer long for ev 'ry day

3
half share is ev 'ry oth - er week - end start - ing in May.

5
Quart - er share is one week - end a month like us!

7
Guests are al - ways wel - come if he's cute it's a plus If you fol - low the

9
house rules there won't be a fuss!


12
When you use the mic - ro - wave un - plug the toast - er

14
Drinks on the oak tab - le please use a coast - er Keep

16
sex in your room where it's out of sight.


The musical score is written in treble clef with a key signature of two flats (Bb and Eb). The time signature is 12/8. The lyrics are: Full share is all summer long for every day half share is every other weekend starting in May. Quarter share is one weekend a month like us! Guests are always welcome if he's cute it's a plus If you follow the house rules there won't be a fuss! When you use the microwave unplug the toaster Drinks on the oak table please use a coaster Keep sex in your room where it's out of sight.

18



Blow - jobs on the bal - con - y are so im - po - lite If you fol - low the

20



house rules there won't be a fight!

23




In - sect rep - el - lent for mos - qui - tos They bite! A

25




pock - et flash - light just for when it's dark At night!

27




Sun - screen for your skin and breath mints in a tin

29



Don - nie don't for - get to put the con - doms in

31



Wow thanks so much ev - ry - bod - y you're too kind

34



Now I think I'm read - y for a week - end in the pines So

36



mem - or - ize the rest there may be a test We

Detailed description: This block contains the first two lines of music. The first line is labeled with the number 36. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes. The lyrics 'mem - or - ize the rest there may be a test We' are written below the staff, with hyphens indicating syllables that span across multiple notes.

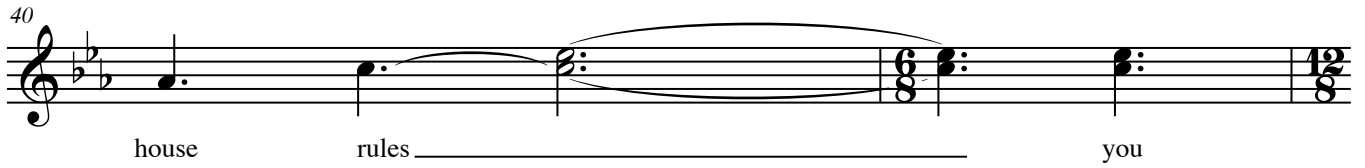
38



don't ex - pect per - fec - tion from a week - end _____ guest if you fol - low the

Detailed description: This block contains the second line of music, starting at measure 38. It continues with the same treble clef, key signature, and common time signature. The melody is primarily quarter notes. The lyrics 'don't ex - pect per - fec - tion from a week - end _____ guest if you fol - low the' are written below the staff. A long horizontal line under the word 'end' indicates a significant melisma or a long note.

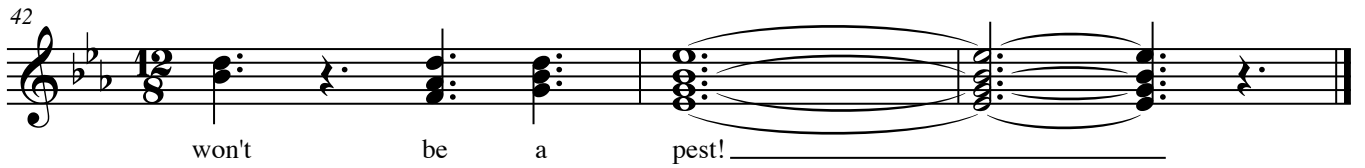
40



house rules _____ you

Detailed description: This block contains the third line of music, starting at measure 40. The melody is mostly sustained notes with a long horizontal line under 'rules'. The time signature changes to 6/8 in the second measure and back to common time in the third. The lyrics 'house rules _____ you' are written below the staff.

42



won't be a pest! _____

Detailed description: This block contains the fourth line of music, starting at measure 42. The time signature changes to 12/8. The melody consists of sustained notes with a long horizontal line under 'pest!'. The lyrics 'won't be a pest! _____' are written below the staff.

Steroid Queen

Gould/Arbelo

B m



He's buff and oh - so - lean. _

4



His mus - cles have _ a sheen. He takes the right _ pro - tein

D

E

B m

6



and his _ cre - a - tine. He's like a fan - ta - sy _

8



with arms that can - not be. Well, not nat - ur - al - ly.

D

E

G

10



Cause he's _ in - ject - ing? Don't be sur - prised where the

E7

B m

12



ans - wer _ lies. _ Cuz there's no dis - guise _ when you

G#m7(b5)

G7

14



get that _ size. _ He's a ster - oid _ queen. _

E7

B m

16



Do you know what I mean? No sur - prise _ when you

18 G#m7(b5) G7

get that size. He's a ster - oid queen.

19 E7 B m

Do you know what I mean?

20 B m B m

Just look at your six pack I love your V - shaped back

21 D E

Your veins are pop - pin' out. Juic - ing with - out a doubt.

22 B m

Dec - ca, test - os - ter - one, may - be some growth hor - mone.

23 D E

Roid rage, back ac - ne and shrunk - en test - es.

24 G E7

Don't be sur - prised where the ans - wer lies. Cuz there's

25 B m G#m7(b5)

no dis - guise when you get that size. He's a

Steroid Queen

35 G7 E7

ster - oid__ queen.__ Do you know what I mean?__

B m G#m7(b5)

No sur - prise__ when you get that__ size.__ He's a

39 G7 E7

ster - oid__ queen.__ Do you know what I mean?__

G

Al - though we stare and i - dol - ize,__

50 E7 G E7

— beau - ty is a com - pro - mise.__ His

G E7

cho - sen path may be un - wise__ and

55 G E7

ul - ti - mate - ly his de - mise__ cuz there's

B m G#m7(b5)

no dis - guise__ when you get that__ size.__ He's a

Steroid Queen

59 G7 E7

ster - oid ___ queen. ___ Do you know what I mean? ___

B m G#m7(b5)

Detailed description: This block contains the first two lines of music. The first line is for measures 59 and 60. Measure 59 starts with a G7 chord and contains the lyrics 'ster - oid ___ queen. ___'. Measure 60 starts with an E7 chord and contains the lyrics 'Do you know what I mean? ___'. The second line shows the continuation of the melody and the introduction of a B m chord in measure 61 and a G#m7(b5) chord in measure 62.

61

No sur - prise ___ when you get that ___ size. ___ He's a

G7 E7 B m

Detailed description: This block contains the second line of music for measures 61 and 62. Measure 61 starts with a B m chord and contains the lyrics 'No sur - prise ___ when you get that ___ size. ___'. Measure 62 starts with a G#m7(b5) chord and contains the lyrics 'He's a'. The third line shows the continuation of the melody and the introduction of a G7 chord in measure 63, an E7 chord in measure 64, and a B m chord in measure 65.

63

ster - oid ___ queen. ___ Do you know what I mean? ___

G#m7(b5) G7 E7

Detailed description: This block contains the third line of music for measures 63, 64, and 65. Measure 63 starts with a G7 chord and contains the lyrics 'ster - oid ___ queen. ___'. Measure 64 starts with an E7 chord and contains the lyrics 'Do you know what I mean? ___'. Measure 65 starts with a B m chord and contains no lyrics. The fourth line shows the continuation of the melody and the introduction of a G#m7(b5) chord in measure 66, a G7 chord in measure 67, and an E7 chord in measure 68.

66 "Oh what a muscle machine!"

Do you know what I mean? ___

Detailed description: This block contains the fourth line of music for measures 66, 67, and 68. Measure 66 starts with a G#m7(b5) chord and contains the lyrics '"Oh what a muscle machine!"'. Measure 67 starts with a G7 chord and contains no lyrics. Measure 68 starts with an E7 chord and contains the lyrics 'Do you know what I mean? ___'. The music ends with a double bar line.

Vanity

Gould/Arbelo

$A^b m7$ (2nd time only) $F m7(b5)$ B^b7

The word is "van - i - ty." Not who I am, but what I

$E^b m7$ $C m7(b5)$ $B m6$ $B^b m7$ $A dim7$

4 yearn to be. So far this year I've had some bo-tox a tuck, and a

$A^b m7$ D^b7 $G^b Maj7$

7 li - po - suck, **Chorus:** it's in - san - i - ty. Timothy: I was a
 It was a

$F m7(b5)$ B^b7 D^b7

10 sight to see. Oh how the young boys used to
 start - ling find to no - tice gray hairs where the

$G^b Maj7$ $C m7(b5)$ $B m6$

12 stare at me. Now the wrink - les wors - en with each
 sun don't shine. And eve - ry day my ass is

$B^b m7$ $A dim7$ $A^b m7$

14 mom - ent. **Chor 1**You're sag - ging, **Your** eye - lids are bag - ging ³quite
 flat - ter. **(Tim:)**I'm fat - ter. **It's** sim - ply a mat - ter ³of

$G^b Maj7$ $B Maj7$

16 dras - ti - c'ly. **Tim:**My face was smooth. My skin was
 pass - ing time. And still I won't a - ban - don

19 **BmMaj7** **B^bm7** **E^bm7**

strong, hope. **Chorus:** but I'll do sad - ly, youth is gone, Tim: so But
 my search is ne - ver done. My real age will nev - er
 Just call me - PonceDe - Le

22 **A^bm7** **B^bm7** **B Maj7** **A^bm7** **B^bm7**

un - der the knife I go. My real age will nev - er
 my search is ne - ver done. Just call me - PonceDe - Le

25 **B Maj7** **D^b7sus4** **D dim7** **F m7(b5)** **B^b7**

show! Yes, All: van - i - ty. The con - stant bat - tle ag - ainst
 on Oh, van - i - ty. This nev - er - end - ing life - long

28 **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

grav - i - ty. Tim: So let's hear three cheers for my new ve -
 ag - o - ny. And this doub - le chin, and my blotch - y

31 **A^bm7** **D^b7** **E^bMaj7** **A^bm7** **E^bMaj7**

neers! Dent - al ec - sta - sy!
 skin, they're my trag - e - dy

35 **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

dy Much to my cha - grin, be - ing young and

38 **A^bm7** **B^b7** **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

thin is just fant - a - sy. A lit - tle col - la - gen is - n't such a

42 **A^bm7** **D^b7** **E^bMaj7** **A^bm7** **E^bMaj7**

sin, it's just van - i - ty!

We're On Fire Island Reprise 2

Dsus2 E sus4

Well that's my view — You think like me

Dsus2

3

It's ci - vil rights — And e - qual - i - ty

Gsus2

5

Le - gal - mar - riage I a - gree cause' we're on

Dsus2 E sus4

7

Fire — Is — land! —

Match for Me

(Swing 8ths)

G Maj7 E m7 A m7 D 7sus4 G Maj7 E m7

From coast to coast on my ex - pe - di - tion
I al - ways look for love at first sight

4 A m7 D 7sus4 G Maj7 E m7 G 7sus4

Keep find - in' flound - ers but I'm still a wish - in'
Keep tryin' to turn mis - ter wrong in - to mis - ter right

8 G7 C Maj7 F7

Though I cast my line with much amb -
Shop - ping for a ring aft - er just

11 B m7 E m7 A m7 B m7 C Maj7 D 7sus4

- i - tion
- one night I just can't find a catch
Oh I just want a catch

14 G Maj7 E m7 A m7 D7

- that's a match for me?
- that's a match for me.

17 G Maj7 E m7 A m7 D7 D#dim7 E m

They're al - ways swim - min' by

20

B7/D# Em G7/D

The cute ones catch my eye. Too ³man-y fish³ in the sea Where's the one for me?

23

CMaj7 D/C Bm7(b5) E7(b13)

I throw out my net but what is there left to get

27

Am7 Bm7 CMaj7 D7sus4 GMaj7 Em7 Am7 D7

Fish 1: Guess you'll have to ask the fish from the sea "Fish 1! Fish 2! And Fish 3!
I think I may have had too much Planter's Punch"

31

GMaj7 Em7

Fish 1: "Jake" Re - mem - ber that trout way up in P - town

34

Am7 D7sus4 GMaj7 Em7

Jake: "So?" We swam a - bout had fun then he

37

G7 CMaj7

let me down Fish 2: Take a trout to the


40

F7 Em7

o - cean and they'll al - ways drown Fish 3: That's

A m7 B m7 C Maj7 D 7sus4 G Maj7 E m7 A m7 D D#dim7

43



why you have - n't snatched ___ a catch ___ you ___ see?

E m B7/D#

47



You'll ___ come up for air, 2: he'll be stand-in' there ___ 3: but it ___ takes com-pro-mise

Fish 1: "Eventually..." You'll ___ come up for air, 2: he'll be stand-in' there ___ 3: but it ___ takes com-pro-mise

G7/D D/C

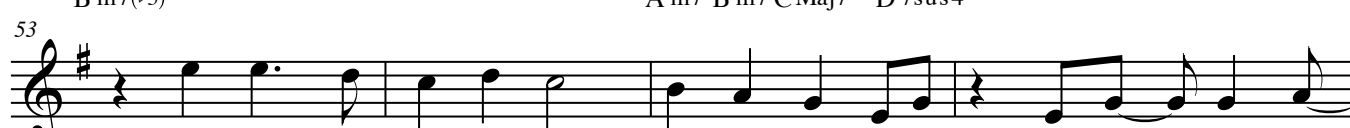
50



1: be - fore you get the prize 2: When you throw out your ___ net

B m7(b5) A m7 B m7 C Maj7 D 7sus4

53



3 some-times you must get wet Jake: I don't know if I com-plete - ly a -

G Maj7 Bb D m

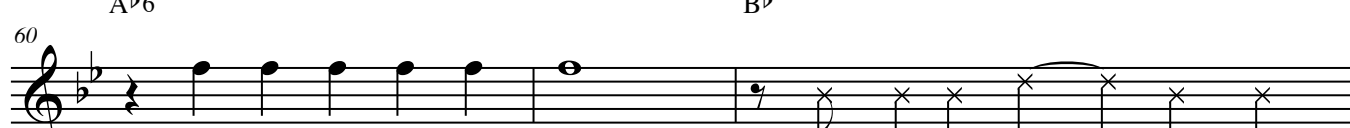
57



- gree 1: You ___ went to Key West 2: had salmon, scrod, all the rest,

A b6 Bb


60



3: but they all failed the test 1: They got - ta breathe down there

D m A b7

63



2: Let them be what they dare 3: and ___ dar-ling learn how to share ___

Match for Me

66 G Maj7 E m7 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4

Jake: You three seem fish - y and filled with fic - tion

70 G7

But the past is con-vinc - ing am - mu - ni - tion

74 C Maj7 B m7 E m7

May - be I do need a new dis-po - si - tion so

78 A m7 B m7 C Maj7 D 7sus4 E m D#aug

I can find a catch that's a match for me.

81 G/D G7/B C Maj7 D/C B m7(b5)

My sights are set I'll jump in and

85 A m7 C Maj7 D 7sus4 G Maj7 E m7

I'll get wet I'll find a catch for me.

89 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4 G G/F# E m

Ooh ba - by. just-may - be this catch will be a

93 E b7 G G 7(#11)

match for me

The image shows a musical score for the song 'Match for Me'. It consists of eight staves of music in G major, with lyrics written below the notes. The score includes various guitar chords such as G Maj7, E m7, A m7, D 7sus4, C Maj7, B m7, E m7, G7, G/D, G7/B, D/C, B m7(b5), A m7, D 7sus4, G Maj7, E m7, A m7, D 7sus4, G, G/F#, E m, E b7, and G 7(#11). There are also triplets and slurs indicated in the notation.

We Got Our Rights

Score

1 We got our rights _____ to - night _____

2 Hey! To - night _____ We

4 We got our rights _____ to-night _____

faced the foes _____ and we fought _____ the _____ fights _____ Hey! to-night _____

7 (first time only)

_____ We got our rights

_____ from Ni - a - gra Falls _____ to Brook - lyn Heights! _____

10 Ant: A new chap - ter in his - tor - y _____ Don: We can reg - ist - er at bloom - ies or at

13 Tif - fan - y's _____ Rand: I could ev - en get mar - ried in my _____ home _____

We Got Our Rights

34

Musical notation for measures 34-36. The melody is in G minor (one flat) and 4/4 time. It features a series of eighth and quarter notes, with a final half note.

Chor: Here come the flags it's time ___ to sal - ute _____

37

Musical notation for measures 37-39. The melody continues with eighth and quarter notes, including a triplet of eighth notes in measure 39.

— All: cuz mar-riage eq - ual - i - ty is now ab - sol -

40

Musical notation for measures 40-42. Measure 40 features a complex chordal structure with a long note. Measures 41-42 continue the melody with quarter and eighth notes.

ute _____ We got our rights _____ to - night _____

Musical notation for measures 40-42 (continued). This system shows the bass line for measures 40-42, with rests in measures 40 and 41, and notes in measure 42.

Hey! To - night _____

43

Musical notation for measures 43-45. Measures 43-44 have rests in the melody, while measure 45 has a quarter note.

We got our rights _____

Musical notation for measures 43-45 (continued). This system shows the bass line for measures 43-45, with notes in measures 43-45.

— We faced the foes ___ and we fought ___ the ___ fights ___

46

Musical notation for measures 46-48. Measures 46-47 have rests in the melody, while measure 48 has a quarter note.

to - night _____

Musical notation for measures 46-48 (continued). This system shows the bass line for measures 46-48, with notes in measures 46-48.

Hey! to - night _____ from Ni - a - gra Falls _____ to Brook -

We Got Our Rights

49

Rand: Tog - eth - er for - ev - er Tim: mar - riage same sex

- lyn Heights! _____

52

Chor now it starts _____ to get real - ly com - plex Don: to - geth - er for - ev - er Ant: mar -

55

- riage same sex Chor: now it starts _____ to get real - ly com - plex

58

cause we got our rights _____ to - night _____

Hey! To - night _____ We

61

We got our rights _____ to - night _____

faced the foes _____ and we fought _____ the _____ fights _____ Hey! to - night _____

64

— We got our rights —
— from Ni - a - gra Falls — to Brook - lyn Heights! —

Detailed description: This system contains measures 64, 65, and 66. It features two staves in a grand staff format. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is an alto clef with the same key signature. The music consists of eighth and sixteenth notes, some beamed together, and rests. The lyrics are placed below the staves, with horizontal lines indicating the alignment of the words with the notes.

67

— his rights — your rights — my rights — to - night —

Detailed description: This system contains measures 67, 68, and 69. It features two staves in a grand staff format, identical to the previous system. The music continues with eighth and sixteenth notes and rests. The lyrics are placed below the staves, with horizontal lines indicating the alignment of the words with the notes.

Did You Score

5 G F G Dm7 G F

We're all a lone ___ on the shore, list'ning to the o - cean roar. Hereachedand grabbed ___ my hand ___

8 G G F G Dm7

while we're barefoot in the sand. ___ In the shadow of the moon ___ laid toger in the dune. ___

11 G F G C

His arms so big and strong, held me close and oh so long. My pulse ___ starts to soar ___

14 D G G/B C

___ as we touch more and more. ___ Felt my - self melt

17 D G A C

___ like ne - ver be - fore ___ Did you score? ___ Did you score? ___

20 "Not a hookup, but something more. Your turn, Antonio" G F

Big and broad and such a find. ___

24 G Dm7 G G F G

Sex y flexing one of a kind. ___ Once you get be yond ___ the hype he's really the ___ strong silent type

Did You Score

G F G Dm7
 27 En - er - gy like a dy - na - mo. In a sec he's read - y to go.

G F G
 29 Back in San An - ton - i - o we would call him mir - a - cle grow oh oh

C D
 32 oh oh! My pulse starts to soar as we touch more and more.

G G/B C D
 35 Felt my - self melt like ne - ver be - fore

G A C "It was a hookup, and maybe more."
 38 Did you score? Did you score?

C D
 41 Just like so - nar in the o - ceans for two dol - phins mak - ing mo - tions we

G A Am7
 44 spoke and joked with - out much to say. Got my car - nal ca - ba - ret in and I

G/B C "I ain't playin', I'm just sayin'"
 47 did it with - out pay - in' Do you hear what I'm con - vey - in'?

Did You Score

50 G F

Musical staff for measure 50, treble clef, key signature of one sharp (F#). The staff contains a whole rest followed by a quarter rest, then a series of eighth notes: F#, G, A, B, C, D, E, F.

Held me close till half past five.

53 G G F G

Musical staff for measure 53, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Never felt so a-live ___ He didn't stick a round for long. ___ Be - fore I knew it he was gone. ___ We're

56 G G DMaj G F

Musical staff for measure 56, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

gonna meet this afternoon ___ Why'd he have to leave ___ so soon? He's sweet and knows just what to say. ___ He

59 G

Musical staff for measure 59, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

has - n't talked to me all ___ day ___ ay ___ ay ay ay ___

62 C D G G/B

Musical staff for measure 62, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

My pulse ___ starts to soar ___ as we touch more and more. ___

65 C D G A C

Musical staff for measure 65, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Felt my - self melt ___ like ne - ver be - fore ___ Did you score? ___ Did you score? ___

68 G A C F

Musical staff for measure 68, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

___ Did you score? ___ Did you score? ___

71 G A C F

Musical staff for measure 71, treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Did you score? ___ Did you score? ___ Did you sco - ore? ___

Just Two Men Who Do Si Do

Gould/Arbello

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each with a corresponding line of lyrics. The lyrics are: "Life's just like a ro - de-o. We're com - mitt ed to love and grow Nothin' to make you squack or crow. Just two men who do si do! He's my beau, what's more to konw? It's two men. Get with it, hel - lo! We're com - mitt-ed to love and grow. Names on the mail - box in a row Cer - e - mon - y we un - der went, nice small fam - 'ly friends ev - ent. Le - gal with the doc - u - ment, ev - en got my ma - ma's con - sent Life's just like a ro - de-o. We're com - mitt-ed to love and grow". The score includes various musical notations such as rests, beams, and slurs. Chord symbols (G, C, D) are placed above the staff lines. Measure numbers (3, 6, 10, 12, 14, 16, 18) are indicated at the beginning of their respective staves. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece.

G C

Life's just like a ro - de-o. We're com - mitt ed to love and grow

D C G

3 Nothin' to make you squack or crow. Just two men who do si do!

C D C G

6 He's my beau, what's more to konw? It's

C D

10 two men. Get with it, hel - lo! We're com - mitt-ed to love and grow.

C G

12 Names on the mail - box in a row Cer - e - mon - y we un - der went,

C D

14 nice small fam - 'ly friends ev - ent. Le - gal with the doc - u - ment,

C

16 ev - en got my ma - ma's con - sent

G C

18 Life's just like a ro - de-o. We're com - mitt-ed to love and grow

Just Two Men Who Do Si Do

20 D C

No-thin' to make you squack or crow. Just two men who do si do!

22 G C

Life's just like a ro - de - o. We're com - mitt-ed to love and grow

24 D C

No-thin' to make you squack or crow. Just two men who do si

26 G C D C

do!

30 G C D C

Our great grand-daddies came to this frontier, settled the land and made it clear

34 G C D C

That all men are created equal here. They never said "unless you're queer!"

38 G C

Next year may-be we'll buy that farm, walk-in' a - round arm in arm. We'll

40 D C

be good neighbors, do no harm, giv-in' our town some spe - cial charm.

Just Two Men Who Do Si Do

42 G C

Times are chang - in' left and right, hold - in' my man close ___ and tight

44 D C

still makes some folks wan - na fight but more and more are quite po -

46 G

lite. Life's just like a ro - de - o. _____

48 C D

We're com - mitt-ed to love and grow No thin' to make you squack or crow.

50 C G

Just two men who do si do! Life's just like a ro - de - o. ___ we're

52 C D

al - most fin - ished with ___ our show Get out your check - books give us some dough

54 C

Just two men who Just two men who Just two men who do - si - do!

Needed a Duet

A^b
D^b
A^b

You asked ___ me for more. ___ I walked

D^b
B^bm7

4

___ out the door. ___ My heart was filled ___ with so much doubt ___ that I

E^bsus4
E^b
A^b

6

could-n't work ___ it out. ___ It's been a long de-bate ___ a-bout be-ing

D^b
B^bm7

8

your soul-mate Now I vow to stay ___ when things get rough ___

E^bsus4
E^b
D^b
E^b

10

and when times ___ are tough ___ but words are not e-nough ___ so here's the

B^b
E^b

12

thing would you wear ___ my ring? Then I could hold ___ your

C m7
E^bMaj7
D 7/F#

14

hand with that bright ___ gold ___ band ___ And I hope ___ you

G m
G m/F
E m7(b5)
E^b
B^b/D

16

know that it's the end ___ of my so - lo 'cause ev - er since ___ we

18 C m7 E^b B^b/D C m7



met I've need - ed a ___ du - et

20 C



Well here's the thing I could wear ___ your

22 F D m7



ring. You'd al - ways be ___ my man if our two lives made one

24



plan ___ There's some - thing that you need to know ___

26



I'd com - mit to love and grow Once my beau I'd nev - er let go

28



Just two men who do - si - do ___ But ev - er since ___ we

30



met ___ I've need - ed a ___ du - et ___

After Hours

1 
 G m F 6 G m/C E^bMaj7

5 
 G m F 6 G m/C E^bMaj7

Lights. Dance. Sweat. Sex.

9 
 G m F 6 G m/C E^bMaj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

13 
 G m F 6 G m/C E^bMaj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

17 
 G m F 6 G m/C

When the bars shut their — door and you're still hung-ry for more. —

20 
 E^bMaj7 G m F 6 G m/C

— We got — what you — crave: a place to mis - be - have. —

24 
 E^bMaj7 G m F 6 G m/C

— Look for lust and de - light in the mid-dle of the night. —

28 
 E^bMaj7 G m F 6 G m/C

— Be-fore the sun will — rise, pleas-ure is le - gal - ized —

After Hours

32 $E^{\flat}Maj7$ Gm $F6$ Gm/C

— just Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

36 $E^{\flat}Maj7$ Gm $F6$ Gm/C

— Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

40 $E^{\flat}Maj7$ Gm $F6$ Gm/C

— A late night dom in - ion, a place you can sin — in. Hunt ing in the dark.

44 $E^{\flat}Maj7$ Gm $F6$ Gm/C

— Em - bracing the dang - er, ap - proach ing a strang - er. Read-y to leave your mark

48 $E^{\flat}Maj7$ Gm

7

— You want one, two — three or —

58 $F6$ Gm/C $E^{\flat}Maj7$ Gm

— four? Don't wor ry some one's keep ing score. — There's plent-y³ of com - pan -

62 $F6$ Gm/C $E^{\flat}Maj7$

- y just show up A S A — P Our friends join in as you —

66 $F6$ Gm/C $E^{\flat}Maj7$

— see ful - fil ling some one's fant - a-sy — The oth er wond ers if there can —

After Hours

70 F 6 G m/C G m

— be true love with fid-el - i - ty — and Feel the pow - er, feel

74 F 6 G m/C EbMaj7 G m

the pow - er. It's the pow - er of the af - ter hours. — Feel the pow - er, feel

78 F 6 G m/C EbMaj7

the pow - er. It's the pow - er of the af - ter hours. —

Jump That Fence

Rubato

1

When the grass is green-er on the oth-er side ____

2

Oth er side ____

4

no, ____ don't you run and hide. ____

3

Let your heart ____

Run and hide ____

7

be your ____ guide. ____

It makes so much sense to jump ____ that

Be your guide

10

fence.

14

Jump that ____ fence! ____

Ooh ____ you got - ta

Jump ____ that fence. ____

Ab Ab7/C

D^b D dim A^b/E^b

F m B^bm7 E^b7sus4

Ab F m D^bMaj7 Ab/C B^bm7 C m7 D^bMaj7 E^b7sus4

Ab F m7

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The score is divided into measures, with measure numbers 1, 4, 7, 10, and 14 indicated. Chord symbols are placed above the piano staff. The lyrics are written below the vocal staff. The piece begins with a 'Rubato' marking. The lyrics include: 'When the grass is green-er on the oth-er side', 'no, don't you run and hide. Let your heart', 'be your guide. It makes so much sense to jump that', 'Be your guide fence.', and 'Jump that fence! Ooh you got - ta Jump that fence.'.

Jump That Fence

B \flat m7 C m7 D \flat Maj7 E \flat 7sus4

16

leap in the air to get some where.

Ooh leap in the air Get some -

A \flat F m7 D \flat Maj7 A \flat /C

18

Jump that fence Ooh and don't ev - er stop till you

where Jump that fence Ooh

B \flat m7 C m7 D \flat Maj7 E \flat 7sus4 D \flat Maj7

21

reach the top. Jump! Jump! You got-ta jump that

reach the top. Jump that fence.

B \flat m7 D \flat Maj7

24

fence And jump that fence! Fence!

Jump that fence. Jump that fence.

B \flat m7 E \flat 7sus4

27

It makes so much sense.

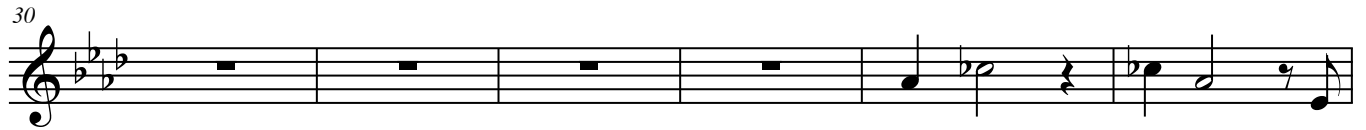
Jump that fence.

Jump That Fence

3

30


A^b D^b7 B D^b A^b D^b7



Might seem too tall but

36

B D^b A^b D^b7



you can clear it aft - er all. Think quick, act fast.

B D^b A^b D^b7


40



Things like this they nev - er last. Don't wait, don't de lay.

B D^b A^b D^b7


44



Wake up and seize the day. Walk through that door.

B D^b A^b D^b7


48



You're no Bam - bi an - y - more so

A^b F m7

50

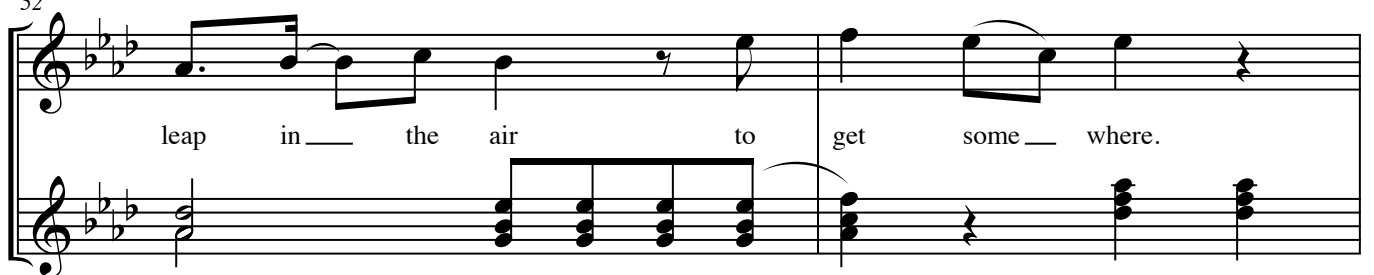


Jump that fence! Ooh you got - ta

Jump that fence.

B^bm7 C m7 D^bMaj7 E^b7sus4

52



leap in the air to get some where.

Ooh leap in the air Get some -

Jump That Fence

54 A^b $F m7$

Jump that fence Ooh and

where Jump that fence

$D^b Maj7$ A^b/C $B^b m7$ $C m7$ $D^b Maj7$ $E^b 7sus4$ $D^b Maj7$

56

don't ev - er stop till you reach the top. Jump! Jump!

Ooh reach the top. Jump that fence.

$B^b m7$

59

You got - ta jump that fence And jump that

Jump that fence.

$D^b Maj7$ $B^b m7$ $E^b 7sus4$

62

fence! Fence! It makes so much sense.

Jump that fence. Jump that fence.

A^b D^b A^b

65

Could - n't win in

The image displays a musical score for the song "Jump That Fence". It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is three flats (B-flat major/D-flat minor). The score includes lyrics and chord symbols. The first system (measures 54-55) features the lyrics "Jump that fence Ooh and" and "where Jump that fence". The second system (measures 56-57) features "don't ev - er stop till you reach the top. Jump! Jump!" and "Ooh reach the top. Jump that fence.". The third system (measures 59-61) features "You got - ta jump that fence" and "And jump that Jump that fence.". The fourth system (measures 62-64) features "fence! Fence! It makes so much sense." and "Jump that fence. Jump that fence.". The fifth system (measures 65-66) features "Could - n't win in". The piano accompaniment includes various chords such as A^b , $F m7$, $D^b Maj7$, A^b/C , $B^b m7$, $C m7$, $E^b 7sus4$, and D^b . The score also includes measure numbers 54, 56, 59, 62, and 65.

Jump That Fence

68 D^b7 B D^b A^b

— the past. Nev-er first, of - ten last. No more sec -

72 D^b7 B D^b A^b

- ond best. Time I reached my ____ suc cess. Oth-er side

76 D^b7 B D^b A^b

looks green. Now I see just what ____ you mean. That fence ain't _

80 D^b7 B D^b

_ so tall. ____ I'm gon - na clear it aft - er all I'm gon - na

83 A^b F m7

Jump that ____ fence! ____ Ooh ____ I'm gon - na

Jump ____ that fence. ____

85 B^bm7 C m7 D^bMaj7 E^b7sus4

leap in ____ the air to get some ____ where.

Ooh leap in the air ____ Get some -

Jump That Fence

87 A^b $F m7$

Jump that fence Ooh I'm

where Jump that fence

$D^b Maj7$ A^b/C $B^b m7$ $C m7$ $D^b Maj7$ $E^b 7sus4$

89

not gon - na stop till I reach the top.

Ooh reach the top.

$D^b Maj7$ $B^b m7$

91

Jump! Jump! I'm gon-na jump that fence

Jump that fence. Jump that fence.

$D^b Maj7$

94

And jump that fence! Fence! It makes so much

Jump that fence.

$B^b m7$ $E^b 7sus4$

97

sense.

Jump that fence.

Did You Score (Reprise)

G F G Dm7



I'll be leav-ing real-ly soon. — Thought it was love in the dune, — but

3 G F G



just a hook - up noth - ing more — ex - cept the drugs that I — went for. I

5 G F G Dm7



need to give you back the stuff, — though I wan - na be big and buff — I'm

7 G F G



learn - ing from my es - ca - pade — takes more than mu - scles to get laid

9 C D



I'll just walk — out the door, — here's the stuff — you helped - score

11 G G/B C



— Made a prom - ise I swore —

13 D G



— to be clean — to my core. —

Don't Say It Won't Pass (Reprise)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes.

E
I don't think it 'll pass, Don't say it - 'll

4 G#m A
pass. Af - ter years and years, — with

7 E/G# A
laughs but some tears, it's feel - ing so strange. It's

9 E/G# F#m7
time for a change. Don't say it - 'll pass, don't

11 E/G# A B sus4
say it - 'll pass. I'm gon - na get off my ass.

We're On Fire Island Finale

Dsus2

Dis - em - bark I feel a spark 'cause we're on Fi - re Is -

Esus4 F#m7 Esus4

4

- land Tell ev - 'ry - one you know that there's a place to go on

Dsus2 Esus4 B 7sus4 A/C#

7

Fi - re Is - land A week - end hol - i - day where we

Dsus2 Esus4 Dsus2 Esus4

10

— can get - a - way Fi - re Is - land Yeah in

F#m7 Esus4 Dsus2

13

— the surf n' sand I found my - self a man on Fi - re Is -

Esus4 B 7sus4 A/C# Dsus2 Esus4

16

- land We'll see you at the shore dis - co - ver what's in store to -

19

night.

22

My heart is beat - ing and I have grown.

We're On Fire Island

25 

My hopes ___ and dreams ___ are now ___ full - blown. ___ No sec - ond guess-ing


28 

it's dest - in - y sud - den - ly ___ it's meant to be 'cause we're on

Dsus2

E sus4

F#m7

31 

Fi - re Is - land There's one ___ more thing to know be - fore ___

E sus4

Dsus2

E sus4

34 

___ we end the show on Fi - re Is - land ___ Come join ___

B 7sus4

A/C#

Dsus2

E sus4

Dsus2

F#m7

37 

___ us on the shore we'll ask ___ for ev - en more to - night.

E sus4

Dsus2

F#m7

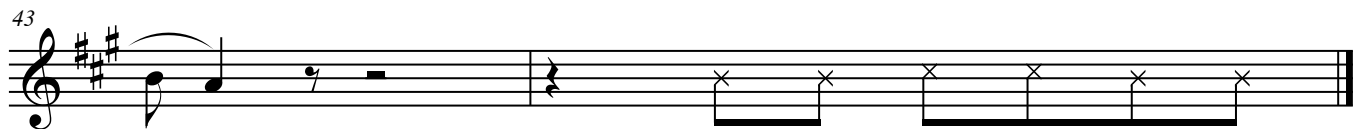
E sus4

40 

E - qual rights are in sight. ___ So please help with the fight.

Dsus2

E sus4

43 

___ Thank you all and good - night!