

No. 9

“At The Ballet”

(Sheila, Bebe and Maggie)

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

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

Strong rock tempo
vamp (voice last time)

SHEILA

Musical notation for the first system of Sheila's vocal line. It consists of a single staff in 4/4 time, starting with a treble clef and a key signature of two flats. The melody is written in a rhythmic, eighth-note pattern.

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

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment with chords, while the left hand plays a bass line. Dynamics include *ff* (mp for vocal) and *mf*. Instrumentation includes K1-Rhodes, Tbn., K2-Hp., Ks-Str., El.Bs., Flug. 2, Tbn., and El.Bs., Tbn. 3, Drs., K1-Rhodes. The bass line is marked with *El.Bs. w/pick.* and *Drs. (double time feet)*.

Musical notation for the second system of Sheila's vocal line. It consists of a single staff in 4/4 time, continuing the melody from the first system.

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

Piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment with chords, while the left hand plays a bass line. Dynamics include *mp*. Instrumentation includes K1-Rhodes, K2-Hp., K3-Str., El.Bs., Drs., K1-Rhodes, Ob., Cl., and K1-Rhodes 8vb.

Musical notation for the third system of Sheila's vocal line. It consists of a single staff in 4/4 time, continuing the melody. The system ends with a double bar line and a 2/4 time signature change.

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

Piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment with chords, while the left hand plays a bass line. Dynamics include *mp*. Instrumentation includes K1-Rhodes, + Flug. 2, Tbn., El.Bs., and K1-Rhodes. The bass line is marked with *El.Bs., K1-Rhodes*.

ACH - Piano-Conductor

Sheila

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

8

9 *mp* Ob., Cl. *Soli*

10 K2-Hp.

11 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 *mf* K1-Rhodes

13

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

viola

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. 16

K1-Rhodes

17

viola

Slowly

Valse, andante

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

18

19

20

21

mp

mp

mf

Tbns.

El.Bs.

W.W. 8va, Harmon Tpts.

K2-Hp.

El.Bs.

viola

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

3

pp

K3-ThinStr.

Fls., Ob.

22

23

24

25

mp

Cl.

K2-Hp. (+ Tri.)

Sheila

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

[Am7 gliss.]

K2-Hp.

+ Vibes

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, Tbn. open voicing *mf*

Cl. K1-Rhodes

El.Bs.

Sheila

SHEILA: (spoken): That's when I started class...

hap - py — at the bal - let.

34 35 36 37

K2-Hp.

K3-Str.. (+ Tri.)

Tbns. 1 & 2, K2-Hp.

W.W., Glock., K1-Rhodes

High Tom