

# Marriage At Work

A Musical Romantic Comedy

Book and lyrics by  
Paul Franklin Stregevsky

Music by  
Paul Franklin Stregevsky and  
David Snow

Orchestrations by  
David Snow

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Paul Stregevsky  
13 Selby Court  
Poolesville, MD 20837-2410  
(301)349-5243  
stpaul@erols.com

or: David Snow  
9420 Vineyard Haven Drive  
Gaithersburg, MD 20879-4071  
(301)963-3742  
dsnow@erols.com

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## Cast List

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**Reuven Fein** (male lead), 37 year old Hasid; handsome, contemplative, serious  
**Rachel Schoeck** (female lead), classic Jewish beauty in her 30's; strong, independent, yet vulnerable  
**Rabbi Jacob Brauer**, middle-aged iconoclast, direct and unsentimental in character  
**Shimon**, Reuven's friend, a hotheaded Hasid in his 20's  
**Chaim**, sweet-natured, Old World-looking Hasid, Reuven and Simon's friend  
**Professor Joel Spiro**, the synagogue's skeptic, keen-witted, insightful, and serious,  
**Herb Dinowitz**, unmarried nebbish in his 30's  
**Seth Jacobs**, bawdy, obnoxious, unmarried thirtysomething  
**Mark Weinstein**, another single thirtysomething  
**Ellen Berman**, unmarried 30-ish funny lady, cynical and quick-tongued  
**Alison Frisch**, attractive and vulnerable single woman in her 30's  
**Wendy Newberger**, candid, racy, independent and unmarried, also in her 30's  
**Burt**, cynical, nasty, and devious charmer, mid-30's to early 40's in age

## Marriage At Work: A Synopsis

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### Act I

#### Scene 1: A Hasidic synagogue, Brooklyn (late September, mid 1990s)

The play opens with projected scenes of New York City waking up in Manhattan's Upper West Side, at Columbia University, and in a Hasidic neighborhood in Brooklyn, accompanied by a musical overture.

At 37, Reuven Fein, an Orthodox Jew of a strict Hasidic sect whose men wear only black and white, has not found a suitable wife. Nevertheless, during a post Yom Kippur repast at his storefront synagogue, Reuven, his Hasidic friends Shimon and Chaim, and several male extras (as dancers) affirm their steadfast allegiance to their Old World ways ("Life On the Fringe"). But Joel, a secular astrophysics professor, urges Reuven to enroll in a new, eight-week evening course on marriage, to be taught at Columbia University by a controversial rabbi, Jacob Brauer. Reuven's friends object: moral dangers lurk in the city, particularly at a university. But Reuven assents to enroll.

As all but Reuven leave, an unlit end of the stage is lit, revealing Rachel Schoeck, a pretty, free-spirited Jewish free spirit, arriving home to her fashionable Upper West Side apartment. Though proudly independent, thirty-something Rachel still longs to meet Mr. Right. She and Reuven unknowingly join in a duet to God, affirming their trust that their chosen partners await them ("*Hineni!*").

#### Scene 2: A classroom, Columbia University, Manhattan (a Thursday evening, October)

The next month finds Reuven and Rachel at the opening

marriage class. Rabbi Brauer has handpicked 16 "hardcore singles", eight women, eight men, all in their thirties. Over their denials, he insists they have said "No" to marriage largely out of fear of the unknown. Marriage, he explains in a musical give-and-take, is little different from work ("Marriage Is Work"). To help the singles understand what marriage requires, Brauer has devised a radical program, "Marriage at Work": For eight weeks, each student will apply the principles of marriage to the person of the opposite sex who works most closely with him or her on the job. By the end of the course, the students will be ready to say "Yes" to marriage. Though skeptical, the 16 singles agree, in song and dance, to give the program their all ("Eight Weeks").

#### Scene 3: The synagogue (that Friday night)

Shimon and Chaim are aghast at the risks to which Reuven has consented to expose himself. In a whirling song-and-dance duel ("The Rebbe Says"), Danny and four of his secular students challenge the Hasids' blind allegiance to their chief rabbi (the rebbe) while the Hasids (with the extras serving, again, as dancers) test the secularists' reliance on free choice.

#### Scene 4: Rachel's office, Manhattan (Monday morning, Week 1, October)

As chance would have it, the following Monday finds Reuven, a contracting editor/writer, reporting to a new eight-week assignment at the office of a small graphic-arts company owned by Rachel. Though awkwardly paired and mutually testy, the two resolve to complete their "homework." But their "marriage," Rachel cautions, must not be discovered by her cynical photographer, Burt. Nor must Rabbi Brauer or their classmates learn of their on-the-job partnership.

**Scene 5: The classroom**  
(Thursday evening, Week 1, October)

At the second class, Rabbi Brauer introduces his students to the Biblical concept of "a partner who opposes": husband and wife should not be identical, but complementary—indeed, sometimes at odds. He asks the students to ratify this precept with examples. Instead they overwhelm him with a rambunctious patter song and kickline ("Someone Just Like Me").

**Scene 6: The office**  
(Week 3, late October)

The first two weeks together prove difficult as Rachel and Reuven confront their divergent views and lifestyles. But Rachel breaks through, revealing a world of choices, in a reprise of the melody from "Eight Weeks" ("A World of Many Colors"). Soon she leaves. Burt enters and needles Reuven about his quaint ways. Speaking from self-interest, Burt cautions the Hasid not to fall for Rachel.

**Scene 7: The synagogue**  
(Friday evening, Week 3, late October)

That Friday evening, Reuven shows up for Sabbath services wearing colorful clothes. Questioned by his Hasidic friends, he confesses that he has, indeed, partially succumbed to the seductions of the secular world. They remonstrate him and urge him to be careful.

**Scene 8: The classroom**  
(Thursday, Week 4, early November)

As the fifth class ends, the women linger to clean and compare notes. In song and dance, they marvel how, in response to their becoming better "wives," their unwitting partners have become better "husbands" ("Marriage at Work").

**Act II**

**Scene 1: The office**  
(Week 6, mid or late November)

After an orchestral prelude bridging the two acts, a frustrated Rachel soliloquizes her "marital" complaints ("Marriage Is Work—II"). When Reuven arrives, Rachel slips in and out of his way, being alternately irritating and endearing, as he soliloquizes his ambivalence toward married life ("When I Was One").

Rachel fishes for a compliment on her looks. Reuven, however, does not take the bait. Peeved but undaunted, she challenges him to kiss her. Constrained by religious strictures and interrupted by Burt, he again fails to deliver. But once alone, he sings of how he would show his love if they were married ("The Ways I Would Tell You"). He exits.

With Rachel and Reuven away, a jealous Burt finds a dropped paper—Rachel's homework assignment. His discovery reassures him that Reuven and Rachel's growing intimacy has been nothing more than sterile homework—a conviction he gleefully expresses in a tango ("Going Through the Motions").

**Scene 2: The synagogue**  
(Saturday afternoon, Week 6, late November)

On Sabbath afternoon, Reuven arrives at synagogue to study. He discovers Danny there, and the scientist and the Hasid discuss truth, beauty, and choice.

**Scene 3: The classroom**  
(Thursday evening, Week 7, late November)

Before the others arrive for the eighth class, one student—Alison—angrily confronts the rabbi: He has raised her hopes for genuine love, but her feelings for her workmate have gone unrequited. Life and love, he replies, hold no guarantees; to heal, she must help others believe in their capacity to grow ("Pass It On").

In class, Brauer assigns the final homework: touching. Confiding after class to fellow-student Wendy, Rachel frets that her partner is an untouchable Hasid. "No problem," says the experienced Wendy. Grabbing a hapless Reuven as a prop and enlisting Rachel, she shows her, in a risqué Latin dance, how to seduce a Hasid ("The Sin's On Me").

**Scene 4: The office**  
(Wednesday, Week 8, early December)

Monday through Wednesday, Reuven is so angry at the classroom stunt that he scarcely speaks to Rachel. But when a job setback finds Rachel in tears, Reuven rises to the moment: he holds her tenderly and speaks the endearments she needs to hear. She exits, reassured and content. With Rachel away, Burt confronts Reuven and belittles the Hasid's partnership with Rachel as unreal. To the contrary, Reuven replies, it's the most real thing he's ever known. But driven by jealousy, Burt makes a startling revelation. Shattered, Reuven packs his belongings and leaves, to return neither to the office (for the final two days) nor to class. Rachel returns, learns what Burt has done, and fires him.

**Scene 5: The office**  
(later that night)

After midnight, alone at the office, Rachel strives to complete the critical project without Reuven. Bewitched by unseen music, she feels attended by a mysterious presence ("Something Strange"); and as Reuven's ghostly image appears and (unseen by her) joins her in a ballet, she realizes how much he and marriage mean to her.

**Scene 6: The classroom**  
(Thursday evening, Week 8, early December)

The following night, at the final class, Rabbi Brauer distributes evaluation forms, urging the students to be brutally frank. He leaves. As they answer the questions on the form, the students realize they are no longer afraid to marry. Though starting late, they are ready to trade make-believe marriages for lifetime commitments ("Forty Days, Forty Years").

**Scene 7: The synagogue**  
(Friday evening, mid December)

Nine days later, as the synagogue's Hanukkah candles dwindle, a forlorn Reuven pines for the weeks he spent with Rachel in her colorful, choice-filled world. Shimon and Chaim start to console him, but Danny interrupts to show Reuven that color and free choice have been his all along ("Eight Weeks / A World of Many Colors"). Rachel enters, accompanied by her seven female classmates, and asks Reuven to consider "a more permanent position." Finally choosing for himself, Reuven defies Shimon's objections and agrees to date Rachel to explore whether they should pursue marriage. The play ends in the theater aisles, as the eight women pair off with the Hasids and Danny in a waltz celebrating the imperfect state of marriage ("Future Imperfect"). □

## **Biographical notes**

**Paul Stregevsky** (book, lyrics, music) began his career as lyricist while an undergraduate student at the University of Chicago, writing and performing song parodies satirizing college life. He later focused his songwriting talents on the subject of orthodox Jewish life ("Only the Frum Die Young", "Lashon Hora PTA"), performing at synagogues and singles groups in Atlanta, Washington, and Baltimore.

**David Snow** (music, orchestration) holds degrees in music composition from the Eastman School of Music and Yale University, and is the recipient of numerous awards, including those from BMI, ASCAP, and the National Endowment for the Arts. His theatrical and film credits include incidental music for Anouilh's "Thieves' Carnival" (New Haven Summer Theatre) and Erich Segal's adaptation of "The Braggart Soldier" by Plautus (Brandeis University), as well as the score for the televised documentary series "American Minutes". His catalog includes many instrumental and vocal works that have been performed in concert at the Kennedy Center, Carnegie Hall, the Aspen and Tanglewood Music Festivals, and across the United States.

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# 1. Life On the Fringe

Words by Paul Franklin Stregevsky

Music by Paul Franklin Stregevsky  
and David Snow

(Cue:) **JOEL:** In the eyes of today's women, all of you are living on the fringe.

**CHAIM:** So be it!(Music begins.)

Bright waltz  $\text{♩} = 75$

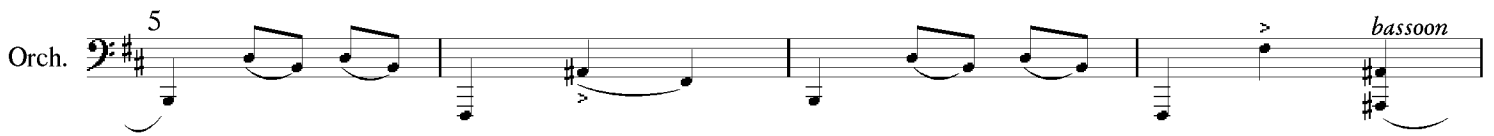
**CHAIM:** It was good enough for our grandfathers!

Orchestra *strings* *mp*



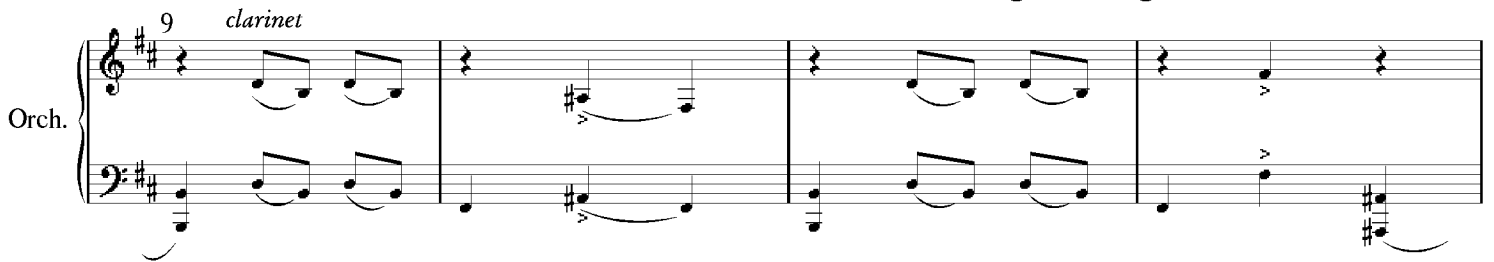
**SHIMON:** It's good enough for the Rebbe!

Orch. *bassoon*



**CHAIM:** It's good enough for us!

Orch. *clarinet*



**SHIMON AND CHAIM:** It's good enough for Reuven!

Orch. *woodwinds*

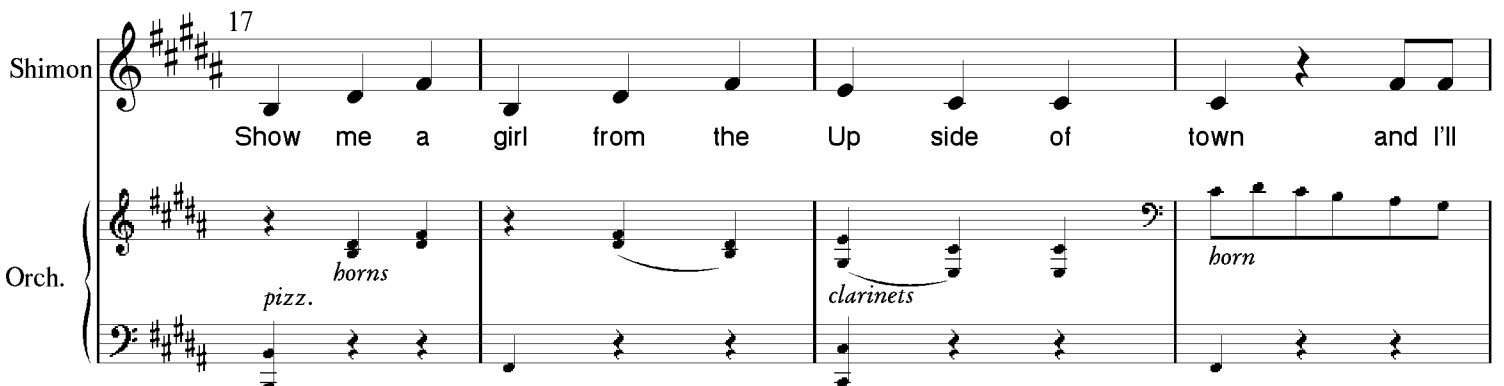


Shimon

17

Show me a girl from the Up side of town and I'll

Orch. *pizz.* *horns* *clarinets* *horn*



21

Chaim

Shimon

Orch.

eng. horn

horns

flute and horn

If a

show her the door to her own hunt - ing ground

25

Chaim

Shimon

Orch.

3

pizz.

clarinet

man's ve - ry man - ner would give her a twinge,

You'd

rit.

29

Shimon

Orch.

flute

perc.

bet - ter for - get her than wed her and cringe.

33

*a tempo*

Shimon *Ma- de - moi - sel - les* have flashed him their smile,

Orch. *accordion* *flute*

Shimon *37* bar - ing their chops like some croc - o - dile. But these

Orch. *trumpet* *clarinet* *bassoon* *harp* *cornet*

Shimon *41* chicks and their charms are a dan - ger - ous match: like

Orch. *strings* *pizz.* *bassoon*



*rit.*

45

Chaim

Shimon

Orch.

they come with a catch:

worms on a fish - hook they come with a catch:

oboe

clarinet

49 *a tempo*

Chaim

Shimon

Orch.

Your trin - ges...

Off with your side - locks... that hose. A-

piccolo

oboe

clarinet

bassoon

trombone

53

Chaim

Shimon

Orch.

and po - lish your prose.

bo - lish that bath - robe...

horn

57

Chaim

Shimon

Orch.

*strings*

*oboe*

There's

This is the Nin - ties so get with the plan, There's

*rit.*

61

Chaim

Shimon

Orch.

*brass and strings*

*perc.*

no place in my place for fringe on a man.

no place in my place for fringe on a man.

65

*a tempo*

Chaim

Reuven

Shimon

Orch.

*clarinet*

*low brass*

*strings and horns*

Ohhhh... Life on the fringe may be rus - tic and

Ohhhh... Life on the fringe may be rus - tic and

Ohhhh... Life on the fringe may be rus - tic and

69

Chaim  
quaint A la mode

Reuven  
quaint

Shimon  
quaint All the vogue and gen - teel - ish it

Orch.  
flute and oboe  
brass

73

Chaim  
but we'd soon - er be head - bare be

Reuven  
but we'd soon - er be head - bare

Shimon  
ain't, but we'd soon - er be head - bare, be thread - bare,

Orch.

77

Chaim  
singed than loosed and un - tied from the life on the fringe.

Reuven  
than loosed and un - tied from the life on the fringe.

Shimon  
than loosed and un - tied from the life on the fringe.

Orch.

perc.

82

Orch.

low brass

*f*

8vb

88

Orch.

clarinet

*f*

3

8vb

93

Orch.

3

8vb

98

Orch.

*strings*  
*mp subito*

102

Orch.

**JOEL: Well and good, my friends. But if this life of yours is so inviting, why don't you invite these ladies to partake of the... "fringe benefits?"**

106

Orch.

*clarinet*  
*bassoon*

**CHAIM: We've tried. They refuse to see the beauty.**

110

Chaim

*woodwinds*  
*clarinet* 3

She'll

114

Chaim

croon you an ode to the old - fash - ioned life, She'd

Orch.

woodwinds

*mf*

strings

118

Chaim

swoon if you'd make her your old fash - ioned wife; But

Orch.

*mf*

horn

122

Chaim

three days be - fore you are fit to be tied, She'll

Orch.

flute and horn

*pizz.*

clarinet

*rit.*

126

Chaim  
write to in - form you "Her grand - mo - ther died." You

Reuven  
"Her grand - mo - ther died."

Shimon  
"Her grand - mo - ther died."

Orch.  
violin *gliss.*

130

*a tempo*

Chaim  
call to in - quire if it's "on with the match"; She

Orch.

134

Chaim  
tells you she'll take you That she'd

Shimon  
with no strings at - tached,

Orch.  
woodwinds  
pizz.  
trumpet

138 Slower

Chaim  
soon - er be wed to some lug who's un - hinged... than live

Shimon  
than live

Orch.  
*f* brass and percussion  
*mp subito* strings

142 *rit.*

Chaim  
hap - pi - ly e - ver dead in your Life on the Fringe.

Shimon  
hap - pi - ly e - ver dead in your Life on the Fringe.

Orch.  
*pizz.* *piccolo* 15<sup>va</sup> 3

146 Slower ♩. = 41 *accel.* *poco* *a* *poco*

Chaim  
*(spoken:)*  
Oyyy... Life on the fringe may be rus - tic and

Reuven  
Life on the fringe may be rus - tic and

Shimon  
*(spoken)*  
Oyyy... Life on the fringe may be rus - tic and

Orch.  
*triangle* *clarinet* *mf* 3 *pizz.*



*accel.*

150

Chaim  
quaint, sty - lish and Nine - ties it

Reuven  
quaint,

Shimon  
quaint Gen - tile - ish

Orch.  
flute  
brass

Tempo I

*molto rit.*

154

Chaim  
ain't, but we'd soon - er be life - less, be

Reuven  
but we'd soon - er be life - less

Shimon  
but we'd soon - er be life - less, be wife - less,

Orch.  
brass and strings

158

*a tempo*

Chaim  
singed Than loosed and un - tied from the life on the fringe.

Reuven  
Than loosed and un - tied from the life on the fringe.

Shimon  
Than loosed and un - tied from the life on the fringe.

Orch.

163

Orch.

*low brass*

*f*

8<sup>va</sup>

169

Orch.

*clarinet*

3

8<sup>va</sup>

174

Orch.

3

8<sup>va</sup>

179 ♩ = 73 (The Hasids dance.)

Orch. *clarinet*  
*mf*

Orch. *pizz.*  
*mp*

Orch. 183

Orch.

Orch. 187

Orch.

Orch. 191

Orch.

Orch. 195

Orch.

199

Orch.

203

Orch. *oboe*

*accordion and clarinet*

208

*poco accel.*

*clarinet*

*accordion*

*trombone*

213

*violin and clarinet*

Orch. 218  $\text{♩} = 100$  *accel.*

Orch. *trumpet and accordion*

Orch. *trombone*

Orch. 223  $\text{♩} = 116$  *accel.*  $\text{♩} = 152$

Orch. 228

Orch. 233 *accel.* *Presto* *ff*

Orch. 238 *Tempo I*  $\text{♩} = 76$  *mp subito*

**JOEL: So, then, there's the old and the new: Brooklyn and Upper West... and the two don't mix. So say Shimon and Chaim. What says Reuven?**

Orch. 244 *horn*

249

Orch.

*cornet and horn*

*clarinet* 3

254

Reuven

(spoken:)

Oi- I and wa - ter can mix, I sup - pose, the

Orch.

*horns*

*mp*

258

Reuven

Chem - ist a - bove can match aught if He chose; But He

Orch.

*winds*

3

262

Reuven

chose to make *Yid-din* Ha - si - dic and "un-", or-

Orch.

*f*

*flute mf*

*rit.*

266

Chaim

Reuven

Shimon

Orch.

ne - ver the twain shall be one.

dain - ing that ne - ver the twain shall be one. I

ne - ver the twain shall be one.

clarinet

cymbal

piccolo

270

Reuven

Orch.

once asked the Reb - be if mix - ing were fit; He said,

strings

trumpet

winds

*mf*

274

Reuven

Orch.

"God made Wo - man our op - po - site; To

278

Chaim

Reuven

Shimon

Orch.

wish more dis - tinc - tion is daft and na - ive: 'Twas

'Twas

'Twas

*f*

*flute mf*

*rit.*

282

Chaim

Reuven

Shimon

Orch.

diff - rence a - plen - ty for A - dam and Eve."

diff - rence a - plen - ty for A - dam and Eve."

diff - rence a - plen - ty for A - dam and Eve."

*sax*

*pizz*



286

$\text{♩} = 66$

Chaim  
Life on the fringe may be rus - tic and quaint,

Reuven  
Life on the fringe may be rus - tic and quaint,

Shimon  
Life on the fringe may be rus - tic and quaint,

Orch. *clarinet*  
*flute and oboe*

290

*rit.*

$\text{♩} = 88$

Chaim  
mean - whi - le mar - ried with chil - dren we ain't...

Reuven  
mean - whi - le mar - ried with chil - dren we ain't...

Shimon  
mean - whi - le mar - ried with chil - dren we ain't...

Orch. *harp*

294 Tempo I

(spoken:)

Chaim

Joel

Reuven

Shimon

Orch.

But till you are... Till I am? To Shi - mon!

(spoken:)

To

*full orchestra*

*f*

Chaim

Joel

Reuven

Shimon

Orch.

298

Till I am to wife

Till I am to wife

Till I am to wife

Cha - im! Till I am to wife

302

Chaim

Joel

Reuven

Shimon

Orch.

*L' - cha - im to life*

*L' - cha - im to life*

*L' - cha - im to life*

*L' - cha - im to life*

306

Chaim

Joel

Reuven

Shimon

Orch.

on the fringe!

on the fringe!

on the fringe!

on the Fringe!

309

Chaim

Joel

Reuven

Shimon

Orch.

312

Chaim

Joel

Reuven

Shimon

Orch.

A - men!

A - men!

A - men!

A - men!

## 2. Hineni! (I Am Here!)

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(*Cue:*) **RACHEL:** I feel like a little girl. Well, here goes. (*Music begins.*)

**REUVEN:** Hi, it's... me again. **RACHEL:** Yoo-hoo, can we talk?

Orchestra

*harp and strings*  
*mp*

$\text{♩} = 134$

**REUVEN:** Look, I... I know you're busy dealing with the ozone, and war...  
**RACHEL:** ...and Shirley McLaine. It's just that...

Orch.

**REUVEN:** If you must know, it's... the marriage thing.  
**RACHEL:** With all due respect... (*singsong:*) I'm growing impatient!

Orch.

**REUVEN: You must have noticed I'm not getting any younger.**

**RACHEL: Or prettier.**

**BOTH TOGETHER: Or thinner.**

13

Orch.

**REUVEN: So, I've decided to put my eggs in your basket.**

**RACHEL: Because Father, this basket hasn't many eggs left.**

**REUVEN: God knows, I've done my part, I schlep to each of the Rebbe's talks...**

**RACHEL: And trade business cards with every nebbish at...**

17

Orch.

**REUVEN: ...B'nai B'rith. Look, don't take this personally, but sometimes I start to lose faith...**

**RACHEL: ...and that scares me. Because they say that splitting the Red sea was easier than matching two souls. But then...**

**REUVEN: ...that's your job, isn't it? Look, I'm not suggesting you're imperfect or anything, perhaps...**

21

Orch.

**RACHEL: ...you just lost my address? Or my coordinates?**

**BOTH TOGETHER: What I'm trying to say is...**

25

Gentle waltz  $\text{♩} = 58$

Orch.

*mp* harp

31

Reuven

Fa - ther in Hea - ven I'm thir - ty and se - ven not

Orch.

35

Reuven

ma - king just fa - king a life. It's

Orch.

39

Reuven

hard to stay fer - vent a - lone and ob - ser - vant: I'd

Orch.

43

Reuven

trade you two wings for one wife.

Orch.

47

Reuven

Shad-kin who gave Eve to man, You of all must un-der-stand: I'm

Orch.

*mf*

51

Reuven

on - ly half he with - out she.

Orch.

55

Rachel

You who joined the sky to sea, who

Reuven

See her when she calls.

Orch.



57

Rachel  
 matched the nec - tar to the bee if my match is

Reuven  
 Be there when she falls.

Orch.

60

Rachel  
 search - ing for me... Hi - ne-

Reuven  
 Hi - ne-

Orch.


63

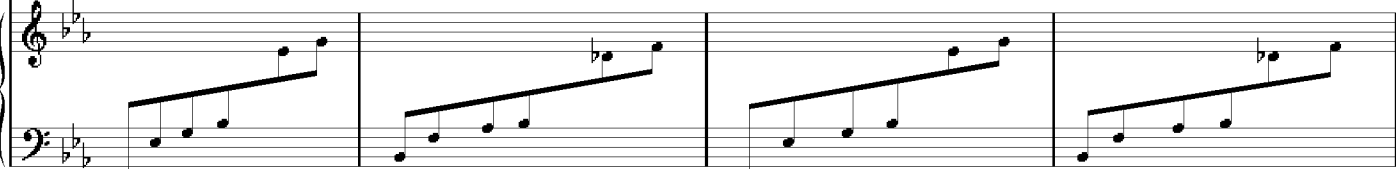
Rachel  
 ni! An

Reuven  
 ni!


Orch.  
 oboe, harp and strings  
 english horn

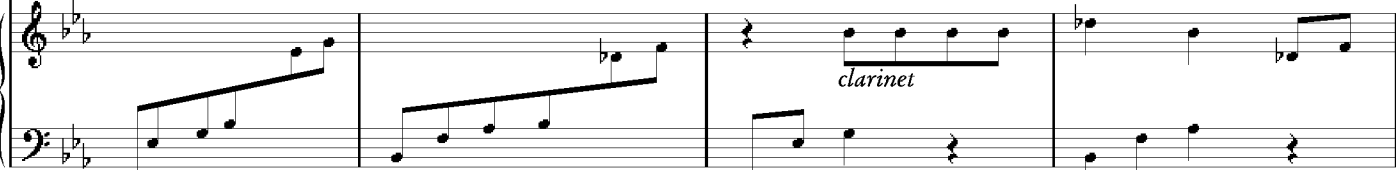
67

Rachel  i - vy ed - u - ca - tion seemed right for my sta - tion, but


Orch. 

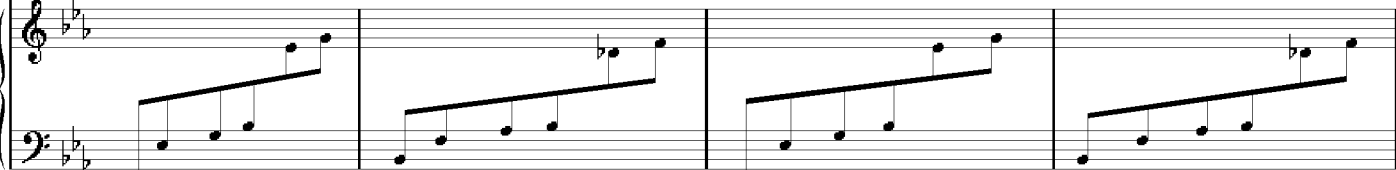
71

Rachel  mar - riage seems right for my time. From

Orch. 

75

Rachel  wed - ding to wed - ding I'm part of the set - ting, it's

Orch. 

79

Rachel  time I was part of the crime.

Orch. 

83

Rachel

Keep-er of the world's af-fairs, I'll keep you not with

Orch.

*flute and strings*

86

Rachel

win-dy prayers. One word sings my whole li-ta-ny —

Orch.

89

Rachel

Reuven

Bor-rowed from Yom Kip-pur's song,

Orch.

*oboe*

*oboe and strings*

93

Reuven

Prof-ferred in the Ho-ly tongue, a word from Thy

Orch.

96

Rachel

ser - vant to Thee... *Hi - ne - ni!*

Reuven

*Hi - ne - ni!*

Orch.

*horn*

101

Rachel

My Mom - ma, she med - dled, im-

Orch.

*clarinet and horn*

*piano*

105

Rachel

plored me "Don't set - tle: the rest of your life wait's for

Orch.

109 *spoken:*

Rachel you." Yeah, right. Life's swift - ly un - fol - ding, I'm

Orch.

113 *Slower ad libitum*

Rachel twen - ty - nine and hold - ing, still hold - ing on to

Orch.

116

Rachel hold - ing out, for who? ————— Lord who fights for

Orch.

120

Rachel or - phan girls, Who re - u - nites di - vor - cin' girls, these

Orch.

123

Rachel  
au- tumn nights have forced this girl to plea.

Orch.  
*piano and strings*

126

Rachel  
Well for You to mind me!

Reuven  
Like Riv- ka's kind- ness at the well, her

Orch.

129

Rachel  
Tell him where to find me!

Reuven  
gen- tle way will plain- ly tell. Pray tell her if

Orch.

132

Rachel *Hi - ne - ni!*

Reuven *she's seek - ing me... Hi - ne - ni!*

Orch. *horn and strings*

137

Orch. *brass*

142

Reuven *My prin - cess shall prize me too soon to de-*

Orch.

146

Reuven *spise me, she's scarce - ly a - ware I'm in wait;*

Orch.

150

Reuven

Nyehhh! Va - moose me from Ve- nice, un - loose me from

Orch.

*horn*

154

Reuven

ten- nis, a love match draws nigh, and I'm late.

Orch.

158

Reuven

She can be in Ca- me - roon, on the dark side

Orch.

*flute and harp*

*flute and strings*

162

Rachel

I am my be - lo - ved's and my be-

Reuven

of the moon, A - ni l' - do - di v' - do - di

Orch.



165

Rachel lo - ved is mine. The

Reuven *lee.* There's me - rit in the quest, they say.

Orch. *flute and horn* *oboe and strings*

169

Rachel Lord a - bove knows best, they say.

Reuven You know best where

Orch. *harp and strings*

172

Rachel *Hi - ne - ni!*

Reuven she can find me: *Hi - ne - ni!*

Orch. *f full orchestra*

177

Orch.

182

Rachel

He need - n't be hand - some or worth a fine ran som, a

Orch.

*ff* *clarinet* *mp*

187

Rachel

ma - ven in mu - sic or art; Loves

Orch.

*flute* *pizz.*

191

Rachel

chil - dren, loves plea - sin', a mensch for all sea sons, with

Orch.

*horn, piano and strings*

195

Rachel

laugh - ter as rich as his heart.

Orch.

*harp*

*strings*

199

Rachel

*spoken: I believe... with perfect faith...*

Reuven

*Ab - an-nee mah-ab - meen beh - eh-mu-na sh' - lay ma b' -*

Orch.

*piano and strings*

203

Rachel

*in the coming of my intended;*

Reuven

*vee - ee - oss' ha b' - shairt; Vib' -*

Orch.

207

**And though he may tarry...**

Rachel

Reuven

Orch.

*aff-all pee-sheh' - tees-mah' may-ha \_\_\_\_\_ Eem kol zeh ah - chah-keh-*

210

**Nonetheless I daily wait...**

**for the day he'll arrive.**

Rachel

Reuven

Orch.

*lo b' - chol yom - she, tah - vo.*

214

Rachel

Reuven

Orch.

*And I'll date*

*So I'll wait and keep trus - ting in*

*horn and strings*

218

Rachel  
know - ing some - day my some - one will rise and de-

Reuven  
prayer know - ing some - day my some - one will rise and de-

Orch.  
*brass*

222

Rachel  
*f* clare: *Hi - ne - ni!* *Hi - ne - ni!*

Reuven  
*f* clare: *Hi - Ne - ni!* *Hi - ne - ni!*

Orch.  
*ff full orch.*

226

Rachel  
*Hi - ne - ni!*

Reuven  
*He - ne - ni!*

Orch.



7

Rabbi

The chief for - gets your name.

Women

*Alison:*

Men

wife for - gets the Su - per - bowl

Orch.

9

Rabbi

The boss can ru - in your life.

Women

ba - by ru - ins the liv - ing room...

Men

*Reuven:*

You

Orch.





15

Rabbi *3* *3* *3* *3*  
Your wife had bet - ter get it.

Women *Ellen:* *3*  
The

Men *3* *3* *3*  
maid de-mands a sooth-ing word...

Orch. *8<sup>va</sup>*  
*flute and violins* *3*

17

Rabbi *3* *3* *3*  
You've got to give, to get.

Women *Alison, Ellen:* *3*  
boss won't grant a min-ute's rest... It's a

Men *Mark, Herb:* *3*  
It's a

Orch. *strings* *8<sup>va</sup>*  
*3* *3* *bassoon*

19

Rabbi

Women

Men

Orch.

Ne- ver- the - less, a mate must ne- ver for - get: Mar- riage Is

bit of a stretch!

bit of a stretch!

*All:* Mar- riage Is

*All:* Mar- riage Is

*brass and strings*

*pizz*

*brass*

21

Rabbi

Women

Men

Orch.

Work! The Wail - ing Wall would long a - go — be

Work!

Work!

Work!

*clarinet*

*mf*

*pizz*

23

Rabbi

dust with - out ce - ment; Se - cure the ties that bind you or suc -

Orch.

*flute*

25

Rabbi

cumb to dis - con - tent. You don't de - sert your neigh - bor un - der -

Orch.

*horn*

*brass*

27

Rabbi

neath the ca - no - py: In lo - ving as in la - bor, they who

Orch.

*rit.*

*mp*

29

*rit.*

*a tempo*

Rabbi  
doze are his - to - ry.

Women  
*Alison:* At home I wear my *shma-tas*; but it's

Orch.  
*woodwinds and pizz*  
*mandolin*  
*strings*

Rabbi  
At both you wear what - e - ver keeps — the

Women  
pumps from nine to five.

Orch.

33

Rabbi  
part - ner - ship a - live. \_\_\_\_\_

Women  
\_\_\_\_\_ Wendy: 3 At

Men  
Seth: 3 3 3 3  
At work the jerks will screw you good...

Orch.

35

Rabbi  
\_\_\_\_\_ Good

Women  
3 3  
home you screw the jerk!  
All women: 3  
You're damned if you don't!

Men  
Mark, Herb, Seth: 3  
You're damned if she won't!

Orch.



41

Rabbi o - gle while you sleep. There's

Women *Rachel:* Do - mes - tic work is not my line;

Men

Orch. *8va* *strings*

43

Rabbi ma - ny a hap - py slave; They serve and serve a - gain!

Women *Alison, Ellen:* Two hun - dred per -

Men *Mark, Herb:* Two hun - dred per -

Orch. *8va* *pizz* *bassoon* *brass and strings*

45

Rabbi

Two hun - dred and ten! Mar - riage Is Work! For

Women

cent? *All:* Mar - riage Is Work!

Men

cent? *All:* Mar - riage Is Work!

Orch.

*pizz mp* *brass* *clarinet mf* *pizz*

47

Rabbi

what is love but la - bor when you toi - l by the rules? And

Orch.

*oboe*





*rit.*

53

Rabbi

Women

Men

Orch.

So e - ver re - ne - go - ti - ate, and

al - ways two a - cross...

al - ways two a - cross...

*horn*

55

Rabbi

Orch.

don't for - get who's boss! At times you'll want to quit the deal — and

*mandolin*

*accordion*

Moderately ♩ = 112

57

Rabbi

Orch.

live a - gain as one; It's then that you must press un - til — the

59 *rit.*

Rabbi

dir - ty deed is done; Most in - ti - mate of e - ne - mies must

Orch.

*clarinet*

*brass*

*brass and strings*

61 *rit.* Slower ♩ = 102

Rabbi

hold the mid - dle ground... So learn it well, and live <sup>3</sup> to tell: The

Orch.

*brass, strings and timpani*

63

Rabbi

choice is yours to shirk: Mar - riage Is Work!

Women

*All:* Mar - riage Is Work!

Men

*All:* Mar - riage Is Work!

Orch.

# 4. Eight Weeks

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) **HERB:** Or bet eight weeks on a promise of something different. Something... real. (Music begins.)

**HERB:** Real feeling. Real pain. Eight weeks like none we've dared to know.

With energy ♩ = 124

Orchestra

*p* *timpani* *strings*

**HERB:** I know where I stand. The choice is yours. Are you with me? Anyone?

Orch.

*piano* *f*

**HERB:** ARE YOU WITH ME?

Seth

*poco rit.* *a tempo*

Orch.

*mp*

Eight weeks to dis-

Alison

Rachel

Ellen

Wendy

Herb

Mark

Reuven

Seth

Orch.

Eight weeks to find

co - ver what I'm made of.

Alison  
Rachel  
Ellen  
Wendy  
Herb  
Mark  
Reuven  
Seth  
Orch.

out what I'm a - fraid of. Eight weeks... is it

strings

16

Alison

Is it faith or dis- il - lu- sion...

Eight

Rachel

Eight

Ellen

Eight

Wendy

Eight

Herb

Or a game?

Eight

Mark

or- der or con- fu- sion?

Eight

Reuven

Eight

Seth

Eight

Orch.

19

Alison weeks...

Rachel weeks... that's the

Ellen weeks... ev'- ry mo- ment min- u - et- ting

Wendy weeks... while for - bearing and for- get-ting

Herb weeks...

Mark weeks...

Reuven weeks...

Seth weeks...

Orch.



22

Alison

Rachel

Ellen

Wendy

Herb

Mark

Reuven

Seth

Orch.

aim.

for a lit- tle bit of hea- ven.

for a lit- tle bit of hea- ven.

for a lit- tle bit of hea- ven.

for a lit- tle bit of hea- ven.

for a lit- tle bit of hea- ven.

But I'll walk through hell

Though I

But I'll walk through hell

Though I

But I'll walk through hell

Though I

But I'll walk through hell

Though I

25

Alison  
 that it's on - ly make - be - lieve, for I've on - ly one

Rachel  
 that it's on - ly make - be - lieve, for I've on - ly one

Ellen  
 that it's on - ly make - be - lieve, for I've on - ly one

Wendy  
 that it's on - ly make - be - lieve, for I've on - ly one

Herb  
 know full well for I've on - ly one

Mark  
 know full well for I've on - ly one

Reuven  
 know full well for I've on - ly one

Seth  
 know full well for I've on - ly one

Orch.

*poco accel.* .....

28

Alison  
lone - ly life to leave. Eight

Rachel  
lone - ly life to leave. Eight

Ellen  
lone - ly life to leave. Eight

Wendy  
lone - ly life to leave. Eight

Herb  
lone - ly life to leave. Eight

Mark  
lone - ly life to leave. Eight

Reuven  
lone - ly life to leave. Eight

Seth  
lone - ly life to leave. Eight

Orch.

Alison  
weeks in a tri-al ha-bi-ta-tion

Rachel  
weeks

Ellen  
weeks

Wendy  
weeks with a vi-le i-mi-ta-tion of a

Herb  
weeks

Mark  
weeks

Reuven  
weeks

Seth  
weeks

Orch.

Alison  
Rachel  
Ellen  
Wendy  
Herb  
Mark  
Reuven  
Seth  
Orch.

Eight weeks  
Eight weeks  
Eight weeks  
man. Eight weeks with a lo-ser as your lov-er while you  
Eight weeks  
Eight weeks  
Eight weeks  
Eight weeks

37

Alison

Rachel

Ellen

Wendy

Herb

Mark

Reuven

Seth

Orch.

if you can.

love him un-der-co-ver

But I must con - fess, it's a

But I must con - fess

But I must con - fess, it's a

But I must con - fess

40

Alison  
lit- tle bit ex - ci - ting, with

Rachel  
and I must im - press that it's strict - ly ma - ti - nee

Ellen  
lit- tle bit ex - ci - ting, with

Wendy  
and I must im - press that it's strict - ly ma - ti - nee

Herb

Mark

Reuven

Seth

Orch.

43

Alison  
bold ro - mance

Rachel  
and a gol - den chance

Ellen  
bold ro - mance

Wendy  
and a gol - den chance

Herb  
to gild my re - su -

Mark  
to gild my re - su -

Reuven  
to gild my re - su -

Seth  
to gild my re - su -

Orch.  
brass



46

Alison

Rachel

Ellen

Wendy

Herb

me.

Mark

me.

Reuven

me.

Seth

me.

Yee - haah!

Yee - haah!

Orch.

*strings*

*f*

*("Hoedown")*

49

Orch.

Orch. 52

brass

brass

Detailed description: This system covers measures 52 to 54. The top staff (treble clef) features a melodic line for the brass section, starting with a half note chord in measure 52, followed by eighth notes in measure 53, and a more active eighth-note melody in measure 54. The bottom staff (bass clef) is mostly silent, with a few notes in measure 54. Dynamics include *mp* and *f*.

Orch. 55

brass

flute

bells

mp

pizz

oboe

f

harpsichord

Detailed description: This system covers measures 55 to 57. Measure 55 features a rapid sixteenth-note run for the flute. The brass section has a sustained chord. In measure 56, the bells play a short melodic phrase. The harpsichord provides a rhythmic accompaniment. In measure 57, the oboe plays a melodic line. Dynamics include *mp*, *pizz*, and *f*.

Orch. 58

brass

f

bassoon

Detailed description: This system covers measures 58 to 60. The brass section has a melodic line in measure 58, followed by a sustained chord in measure 59. The bassoon plays a rhythmic accompaniment. In measure 60, the brass section has a melodic line. Dynamics include *f*.

Orch. 61

strings

Detailed description: This system covers measures 61 to 63. The strings play a rhythmic accompaniment. In measure 63, the strings have a melodic line. Dynamics include *f*.

Orch. 64

flute

mp

harp

Detailed description: This system covers measures 64 to 66. The flute plays a melodic line. The harp provides a rhythmic accompaniment. Dynamics include *mp*.

67

Alison

Rachel

Ellen

Wendy

Herb

Mark

Reuven

Seth

why the lov-ing is the liv-ing.

why the lov-ing is the liv-ing.

And I'll know first - hand

And I'll know first - hand

And I'll

And I'll

Orch.

*piano*

*mp*

3

3

Alison

Rachel

Ellen

Wendy

Herb

Mark

Reuven

Seth

when I want to run a - way.

stay my stand

stay my stand

when I want to run a - way. And Mom will k'vell if

Orch.

Slower

73

Alison  
Rachel  
Ellen  
Wendy  
Herb  
Mark  
Reuven  
Seth  
Orch.

Eight  
Eight  
Eight  
Eight  
Eight  
Eight  
Eight  
Eight

I could sell the mo-vie rights some day.

*oboe*  
*mf*

76

Alison  
weeks in un ho-ly con-ju-ga-tion

Rachel  
weeks in un ho-ly con-ju-ga-tion

Ellen  
weeks where your love is your vo-ca-tion

Wendy  
weeks where your love is your vo-ca-tion

Herb  
weeks in un ho-ly con-ju-ga-tion

Mark  
weeks in un ho-ly con-ju-ga-tion That's the

Reuven  
weeks. where your love is your vo-ca-tion

Seth  
weeks where your love is your vo-ca-tion

Orch.  
*horns*



82

Alison  
full of blame. 'cause I'm

Rachel  
carp-ing and con-fu-sion, 'cause I'm

Ellen  
'cause I'm

Wendy  
carp-ing and con-fu-sion 'cause I'm

Herb

Mark  
carp-ing and con-fu-sion But I'll run pell-mell

Reuven  
But I'll run pell-mell

Seth  
carp-ing and con-fu-sion

Orch.  
winds and strings  
*ff* *f* *piano* *mp*



85

Alison  
run ning out of wish- es  
til De - cem-ber do us part.

Rachel  
run ning out of wish- es  
til De - cem-ber do us part.

Ellen  
run ning out of wish- es  
til De - cem-ber do us part.

Wendy  
run ning out of wish- es  
til De - cem-ber do us part.

Herb  
And I'll love like hell  
For till

Mark  
For till

Reuven  
For till

Seth  
And I'll love like hell  
For till

Orch.  
winds and strings  
piano  
mf  
brass  
f

Alison  
and I'd have to face my

Rachel  
and I'd have to face my

Ellen  
and I'd have to face my

Wendy  
and I'd have to face my

Herb  
then we'll have each o - ther

Mark  
then we'll have each o - ther

Reuven  
then we'll have each o - ther

Seth  
then we'll have each o - ther

Orch.  
*strings and piano*

91

Alison  
mo - ther, and I may not find an - o - ther Eight

Rachel  
mo - ther, and I may not find an - o - ther Eight

Ellen  
mo - ther, and I may not find an - o - ther Eight

Wendy  
mo - ther, and I may not find an - o - ther Eight

Herb  
and I may not find an - o - ther Eight

Mark  
and I may not find an - o - ther Eight

Reuven  
and I may not find an - o - ther Eight

Seth  
and I may not find an - o - ther Eight

Orch.  
*brass*  
*timpani* **ff**

Alison  
Weeks!

Rachel  
Weeks!

Ellen  
Weeks!

Wendy  
Weeks!

Herb  
Weeks!

Mark  
Weeks!

Reuven  
Weeks!

Seth  
Weeks!

Orch.  
timpani

# 5. The Rebbe Says

Words by Paul Franklin Stregevsky

Music by Paul Franklin Stregevsky  
and David Snow

(*Cue:*) **SHIMON: Don't laugh, I've seen it happen! Luhhhv? Save it!** (*Music begins.*)

**JOEL: So the Rebbe has ruled against love?**

**SHIMON: The Rebbe says, "Love follows marriage."**

$\text{♩} = 68$  Slowly, with gravity

Orchestra

*mp*

*strings*

*woodwinds*

**CHAIM: The Rebbe says, "Romantic love is folly! And long courtships, dangerous!"**

**JOEL: "The Rebbe says." And what the Rebbe says, you do?**

**CHAIM: You'd better believe it.**

4 *poco rit.*  $\text{♩} = 109$  Faster

Joel

Your

Orch.

*pizz*

*harps, bells*

*flute, bells*

7

Joel

sis - ter's whi - ther - ing limb by limb; her

Orch.

*clarinet*

*pizz*

Joel 8  
 pulse won't tick, her face looks grim. So you

Orch. *horn* *oboe*

Joel 9  
 pray to your God, but the odds look dim, and it

Orch.

Chaim 10  
 Not yet!

Joel  
 won't be long Don't fret, for you

Orch. *drum* *bassoon*

Joel 11  
 take your woe to the medicine man, and his

Orch. *strings* *bassoon*

12

*rit.*

Slower

Joel

tongue de - clares the hea - ven - ly plan: "If

Orch.

13

$\text{♩} = 50$

Joel

God would spare your sis - ter's life, you

Orch.

14

Chaim

He could

Joel

must de - file your neigh - bor's wife!"

Orch.

15

Chaim

ne - ver! But he would - n't!

Joel

Yes, he could! If he would?

Orch.

Detailed description: This system contains measures 15 and 16. Chaim's part (top staff) has notes for 'ne - ver!' and 'But he would - n't!'. Joel's part (second staff) has notes for 'Yes, he could!' and 'If he would?'. The orchestra (third and fourth staves) features a melody in the treble clef with an 8va marking and a pizzicato accompaniment in the bass clef.

**CHAIM: Which neighbor?**

**SHIMON: Answer him, fool!**

16

Orch.

*strings*  
*pizz*

Detailed description: This system shows the orchestra part for measure 16. The treble clef staff contains a continuous string melody. The bass clef staff contains a pizzicato accompaniment.

18

Chaim

If the Reb-be said "Sin"... I'd sin!

Orch.

*flutes*  
*perc.*

Detailed description: This system contains measures 17 and 18. Chaim's part (top staff) has notes for 'If the Reb-be said "Sin"...' and 'I'd sin!'. The orchestra (second, third, and fourth staves) features a melody in the treble clef with an 8va marking, a flute part with a triplet (3), and a percussion part.

*(the Hasids dance)*

20

Orch.

*clarinet and violin*  
*trombone*

Detailed description: This system shows the orchestra part for measure 20. The treble clef staff contains a melody for 'clarinet and violin'. The bass clef staff contains a melody for 'trombone'.



*strings*

24

Orch.

**SHIMON:** You see, Professor, when we heed the Rebbe, we're in tune with the Heavenly will. It's all we have to guide us. Or do astronomers prefer to be guided by the stars?

27

Orch.

*Sua*

$\text{♩} = 110$  Slower

**JOEL:** By something as old as Creation: Free will. Bestowed, I might add, by the Rebbe's boss.

**SHIMON:** Free will is not enough: Man still needs a compass.

30

Orch.

**JOEL:** Does he? I dare say, there's not a moral question that reason cannot solve.

33

Orch.

*trumpet*

**SHIMON:** Is that so?

36

Shimon

Orch.

It's

38

Shimon

World War Two, you're fight - ing by the Rhine, when you're

Orch.

39

Shimon

caught, one and all, like re - ne - gade swine, and

Orch.

40

Joel

I'd

Shimon

tossed in the brig with piss to swig...

Orch.

41

Joel  
dig for the near - est way out!

Shimon  
Don't shout! 'Cause Herr

Orch.

42

Shimon  
Com - man - dant slips a lu - ger in your fist, and

Orch.

*rit.*

43

Shimon  
deals you a choice you'll die to re - sist:

Orch.

snare drum

♩ = 72 Slower

44

Shimon  
"Feed a - ny two Yanks a mouth - ful of lead, and the

Orch.

46

Joel

Shimon

Orch.

He could  
rest can count on wa - ter and bread.

*rit.*

47

Joel

Shimon

Orch.

ne - ver! But he would - n't!  
God for - bid! But he did?

*a tempo*

48

Joel

Orch.

If the de - vil said

*strings*  
*pizz*

(The students dance)

Joel

50

"Choose," I'd choose!

Orch.

perc.

piano

bass

Orch.

52

Orch.

55

brass

**JOEL:** I suppose the Rebbe would have told me a way out?

**SHIMON:** Sometimes there is no way out. But there is always a right way.

The Rebbe's way. For us, the only way.

Orch.

58

$\text{♩} = 110$

*p* strings

pizz

JOEL: Is it?

62

Joel

Orch.

The

64

Joel

Reb - be says this, and the Reb - be says that, Sing

Orch.

*brass*

*piccolo*

*bassoon*

65

Joel

low, *Sieg Heil!* to the cat in the hat. But

Orch.

66

Hasids

Joel

Orch.

He

if this li - on led you a - stray...

67

Hasids

Joel

Orch.

would - n't be the Reb - be if he would!

Well and good! Then sup-

68

Joel

Orch.

pose he'd pro - claim the End of Days

*strings*

*ff* *brass*

*rit.*

69

Joel Un- less you'd for - sake your God- fear - ing ways?

Shimon

Orch. He could  
*clarinet*

71

Joel Yes, he could! If he would?

Shimon ne - ver! But he would - n't!

Orch. *oboe*

72 ♩ = 144

Shimon If the Reb-be said

Orch. *strings*  
*pizz*



75

Hasids

Yeh-eh-eh-ss?

Shimon

"Drop"...

I'd drop!

Orch.

*(Hasids dance.)*

77

Orch.

clarinet and violin

trombone

trombone

81

Orch.

strings

strings

*(Students dance.)*

85

Orch.

bass

electric guitar

89

Orch.

♩ = 68 Moderately slow, with swing

93 *ride cymbal* *drums* *brass*

Orch. *p* *f*

*elec. bass*

98 *piano*

Orch. *ff* *mp*

102 *ride cymbal* *piano* *brass*

Orch. *mp subito* *electric bass* *clarinet* 10 10

105 *rit.* ♩ = 64 Slow (Hasids dance.)

Orch. *mf* *brass*

108 Faster ♩ = 116 (Students dance.)

Orch. *f piano*

112 Faster ♩ = 129 (Hasids dance.)

Orch.

116  $\text{♩} = 144$  *Faster*  
*(Hasids dance.)*

Orch.

120 *(Students dance.)*

Orch.

124 *(Hasids and students compete in dance duel.)*

Orch.

drums

clarinet

127

Orch.

130

Orch.

133

Orch.

136

Orch.

139

Orch.

142

Orch.

145

Orch.

148

Orch.

*strings*

151

Orch.

154

Orch.

157

Orch.

*clarinet*

160

Orch.

163

Orch.

*8va*

**SHIMON:** You see, Professor, modern life may point us in many directions.  
**CHAIM:** But a Hasid always knows his place.

166

Orch.

$\text{♩} = 120$

**SHIMON:** And with the Rebbe to guide us, we're never without a moral compass.

171

Orch.



179

Shimon *Tell me, good friend, where's free will?*

Hasids *The*

Orch. *clarinet*

180

Shimon *So you don't. But sup-*

Hasids *Reb - be said the will is in the won't!*

Orch. *low brass*

181

Shimon *pose this vamp, with a ven - om - ous hiss, would*

Orch.

*rit.*

182

Shimon

bold - ly de - mand a pas - sion - ate kiss?

Orch.

183

Shimon

Yes she

Reuven

She could ne - ver!

Orch.

*brass*

$\bullet = 50$

185

Shimon

could! If she would!

Reuven

But she would - n't! If the hus - sy said

Orch.

Faster  $\bullet = 104$



187

Hasids

Yes?

Shimon

Class dis - missed!

Reuven

"kiss..."

Orch.

clarinet

*tutti* *8va*

*ff*

# 6. Someone Just Like Me

Words by Paul Franklin Stregevsky

Music by Paul Franklin Stregevsky  
and David Snow

(Cue:) RABBI: Fair enough. "A partner who opposes." Who else? Mr. Weinstein? (Music begins.)

Brightly ♩ = 172

Mark: I... want...

Rabbi: Yes?

Orchestra: *piano, timpani* *f*

Mark: to...

Rabbi: Go on.

Orch.

Mark: 7 Mar-ry some-one just like me! Some - one who

Rabbi: To? No, no!

Orch.

10

Mark  
 mar - ches *vis - a - viz* me, who tells me that she is me, whose

Orch.  
*guitar*

12

Herb  
 Not

Mark  
 maid - en name is "Ms." Me, whose mar - ried name is Me...

Orch.  
*piano*

14

Herb  
 look - in' for a P - H - D; Just an

Orch.  
*guitar*

16

Herb "F" - "E" - "M" - "M" - MEEE.

Seth - - - - - And when I

Rabbi - - - - - You miss the point!

Orch. *vibes*

18

Seth mo - sey to the kit - chen at the top of the day, I'll find her

Orch.

20

Seth hot buns wait - ing on a king — buf - fet, So while I

Orch. *piano*

22 *All men except Reuven:*

Men *I'm gon - na*

Seth toast to di - ver - si - ty *I'm gon - na*

Orch. *guitar* *vibes and piano*

24

Men *mar - ry some - one just like me!*

Seth *mar - ry some - one just like me!*

Orch.

26

Orch. *piano*

**RABBI: Ladies, I'm afraid I haven't reached the men. Who wishes to help me? Miss Berman?**

28

Orch.

30

Ellen

l...

Rabbi

Yes, yes.

Orch.

32

Ellen

want...

Rabbi

Don't be shy.

Orch.

34

Ellen

to...

Orch.

*brass*

36

Ellen

Mar - ry some - one just like

Rabbi

To?

Orch.

38

Ellen

me! Some - one to game - ly give a fight to, to

Rabbi

Good Lord!

Orch.

40

Ellen

deal a friend - ly bite to, be crude - ly im - po - lite to, and

Orch.

42

Alison

Why chance — on du - al - i-

Ellen

rude - ly dis - a - gree.

Orch.

*piano*

44

Alison

ty? It's an ab - nor - mal - i - ty. —

Orch.

*sax*



46

Alison

Wendy

Orch.

*guitar*

We're talk - in' life - long liv - in', this

48

Alison

Ellen

Wendy

Herb

Mark

Seth

Orch.

*spoken:*

is - n't a game; so you can beg to dif - fer, I say

*vibes*

50

Alison  
O - le!

Ellen  
O - le!

Wendy  
"Vi- va la Same!" And if you'll par - don my phil - o - so - phy —

Herb  
O - le!

Mark  
O - le!

Seth  
O - le!

Orch.  
trumpet  
brass and strings  
castenets

52 *All eight women:* *rit.*

Women  
I'm gon-na mar-ry some-one just like me!

Orch. *brass*

**RABBI: This is madness! You're all missing the point! Nothing is gained in such a marriage! Mr. Fein, Tell them!**

**REUVEN: I'm afraid they're not listening!**

55 *Slower* ♩ = 144

Orch.

59 *Slower* ♩ = 120

Ellen  
We'll share our

Orch. *piccolo* *15<sup>va</sup>* *brass*

63

Ellen pills — and — pains — when we're shar - in' a cough,

Wendy and — he'll

Orch.

65 *rit.*

Wendy get — right — on — when I wan - na get off!

Orch.

Moderately slow ♩ = 108

67 *All eight women:*

Women Oh what a sweet sum-mer it will be — when I

Orch.

*poco accel.*

70

Women  
mar - ry some - one just like me!

Herb  
I want to

Orch.  
*pizz.*

72

Faster ♩ = 156

Herb  
mar - ry some - one just like me! Who'd share my

Orch.  
*clar. flute pizz.*

74

Herb  
fash - ion in fea - ther

Mark  
my pas - sion for lea - ther

Seth

Orch.  
*bassoon clar.*

A

76

Herb

Seth

Orch.

And take me as I'll be.

three-way with Heather, With all re-

*eng. horn*

*strings*

78

Seth

Orch.

spect — to plur - al - i - ty, it's a

*Sua*

*clar.*

*horns*

*pizz.*

80

Seth

Orch.

And in a

tech - ni - cal - i - ty.

*15<sup>va</sup>*

*piccolo*

*bassoon*

*pizz.*

82

Herb  
chow — filled — kit - chen at the end a' the day, in - stead a'

Orch.  
*clar. and pizz*  
*brass and strings*

84

Ellen  
"Have it your way!"

Herb  
low - fat bit - chin' she'll say:

Orch.  
*low brass*

Broadly ♩ = 108

Faster ♩ = 132

86

Orch.  
*f*  
*brass*  
*mf*  
*violin*  
*organ*

**SETH:** Do you take yours truly to be your lawfully wedded clone?  
**ELLEN:** She does!  
**MARK:** He does!  
**SETH:** I now pronounce you Self, and Self. You may kiss your mate.  
**OTHERS:** *Mazel tov!*

90

Mark

Orch.

And when I'm

*piano*

94

Mark

Orch.

look - in' to be set free I'll un-

96

Mark

Seth

Orch.

hook from a shnook like me!

I want to

*brass*



Slightly faster ♩ = 140

98

Seth  
mar- ry some - one just like me! Who pre - po-

Rabbi  
Not a - gain!

Orch.

100

Alison  
Ca-

Wendy  
De - press - es by os - mo - sis,

Seth  
sses - es my neu - ro - sis,

Orch.

102

Alison  
ress - es my toes - es,

Ellen  
If our

Seth  
and guess - es ev' - ry need.

Orch.  
*vibes and piano*

104

Ellen  
love boat should sink at sea, then my

Orch.  
*piccolo*  
*sax and piano*

106

Alison  
And when we

Ellen  
mate will sink with me.

Orch.  
*guitar*

108

Alison  
 cud - dle un - der - co - ver at the end a' the day, I'll whis - per

Wendy

Orch.  
*vibes*

110

Alison  
 "Tell me how you want it", he'll say:

Wendy  
 "Have it your way!"

Orch.  
*brass*

Slower ♩ = 112

Faster ♩ = 144

112

Alison  
Ellen  
Rachel  
Wendy  
Herb  
Mark  
Seth

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

In these times of un - cer - tain - ty

Orch.

*flute*

*woodwinds*

*clarinet*

It ain't re-

Alison

Ellen

Rachel

Wendy

Herb

Mark

Seth

Orch.

li - gious - ly cor - rect

But when I hum - ble - y se - lect

l'm gon - na

l'm gon - na

l'm gon - na

l'm gon - na

l'm gon - na

l'm gon - na

l'm gon - na

flute

brass

117

Alison  
mar - ry some - one just like dear old

Ellen  
mar - ry some - one just like dear old

Rachel  
mar - ry some - one just like dear old

Wendy  
mar - ry some - one just like dear old

Herb  
mar - ry some - one just like dear old

Mark  
mar - ry some - one just like dear old

Seth  
mar - ry some - one just like dear old

Orch.

**RABBI: Class dismissed!**

119

The musical score consists of eight staves. The vocal parts (Alison, Ellen, Rachel, Wendy, Herb, Mark, Seth) are written in treble clef with a key signature of two flats (B-flat and E-flat). Each vocal line begins with a whole note on a high pitch, followed by a fermata. The lyrics 'me!' are written below the first note of each vocal line. The Orchestra part is written in grand staff (treble and bass clefs) with a key signature of two flats. It features a complex accompaniment with many sixteenth notes, including accents and slurs. The score concludes with a double bar line.

# 7. A World of Many Colors

Words by Paul Franklin Stregovsky

Music by Paul Franklin Stregovsky  
and David Snow

(Cue:) RACHEL: Look, why don't we try something? (Music begins.)

Moderately slow  $\text{♩} = 62$

RACHEL: Hey -- I won't bite.

Orchestra

percussion  
*p*  
synthesizer

Detailed description: This block shows the beginning of the orchestral accompaniment. The top staff is for percussion, indicated by 'x' marks. The bottom staff is for synthesizer, with a piano (*p*) dynamic. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

5 RACHEL: Here, like this. REUVEN: How... how did you do that?

Rachel

Wake

Orch. synth mf bass electric piano

Detailed description: This block contains the vocal line for Rachel and the corresponding orchestral accompaniment starting at measure 5. Rachel's line is mostly rests, with a few notes at the end. The orchestra features synth and bass parts. The dynamic is mezzo-forte (*mf*). The word 'Wake' is written below the Rachel staff.

9 up to a world of ma - ny co - lors; Break

Rachel

Orch.

Detailed description: This block contains the vocal line for Rachel and the corresponding orchestral accompaniment starting at measure 9. Rachel sings 'up to a world of many colors;'. The orchestra provides accompaniment. The word 'Break' is written below the Rachel staff.

12 out to a world of ma - ny co - lors; Take

Rachel

Orch.

Detailed description: This block contains the vocal line for Rachel and the corresponding orchestral accompaniment starting at measure 12. Rachel sings 'out to a world of many colors;'. The orchestra provides accompaniment. The word 'Take' is written below the Rachel staff.



15

Rachel flight to a world of ma-ny co-lors, a ka - lei-do-scope of ev'-ry hue and

Orch.

18

Rachel cry; Paint bright where your pa-lette is your fee-lings and your

Orch.

21

Rachel can-vas is the ca-li-co sky. No right, no wrong

Reuven

Orch.

In a

24

Rachel *Just light and song, right or wrong-ly s'il vous plait; In*

Reuven *world of ma-ny co-lors*

Orch.

27

Rachel *an-gel blue, and scar-let too, and ev'-ry shade of*

Orch.

30

Rachel *gray. Come pray in a*

Orch.

*poco accel.* *Faster*  $\text{♩} = 64$

33

Rachel *ma-ny col-ored cha-pel where each sweet and so-ur ap-ple can be*

Orch.

35

Rachel

yours. Come play in a car-ni-val of co-lor, ma-ny

Orch.

38

Rachel

stran-gers ma-ny doors. So step right up — to a

Reuven

Ma-ny dan-gers

Orch.

41

Rachel

cha-lice-ful of choices Drink as deep-ly as you please. There's

Reuven

It's a big wide cup

Orch.

44

Rachel

taupe for you, and teal for two, and wine to bend your

Orch.

47

Rachel

knees. *(They dance, joined by her cravat.)*

Orch.

*a la Tango*

*alto sax*

*bass*

51

Orch.

*Klezmer-style*

*clarinet*

*tuba*

56

Rachel

No wrong, no right No

Reuven

in a world of ma-ny co-lors;

Orch.

*electric piano*

59

Rachel  
black, no white — So con - nect your dots, col-

Reuven  
E- ven Ha- sids get the blues.

Orch.

62

Rachel  
lect your spots, — and pin them where — you choose. Spin

Orch.

*synth*

65 Slower ♩ = 50

Rachel  
round it's a for- tune wheel of co- lors and our

Orch.

67

Rachel  
por- tion can be a- ny one's call. Look round, it's a

Orch.

70

Rachel

world of ma - ny co - lours and our God who made the rain - bow made them

Orch.

72

Rachel

all. So take your place And to-

Reuven

On a va - ri - co - lored jour - ney

Orch.

75

Rachel

ge - ther we'll em - brace For if

Reuven

ev' - ry hue and ev' - ry cry.

Orch.

77

Rachel  
 God could paint his sea - sons,

Reuven  
 then we might find His

Orch.

80

Rachel  
 and He might make be - liev - in' come

Reuven  
 rea - sons, and He might make be - liev - in' come

Orch.

83

Rachel  
 true.

Reuven  
 true.

Orch.

# 8. Marriage At Work

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(*Cue:*) **RACHEL:** What about you, Wendy? Has your "partner" been acting different? (*Music begins.*)

**WENDY:** Since you ask, yes. He's kinder, more attentive. You know, for the first time, he complimented me on a new dress? I think my mother would like him.

Moderately slow  $\text{♩} = 63$   
*harp*  
*mp*  
Orchestra  
*strings*

**RACHEL:** I'm so sorry.      **WENDY:** No, it's fine. It's beyond fine. It's amazing.

5  
Wendy  
He was

Orch.

9  
Alison  
Did he wipe you on the floor?

Wendy  
more than I could bear, would- n't bend, did- n't care,      He did

Orch.



12

Wendy

that and plen-ty more. And till re-cent-ly I found, sim- ply hav-ing him a - round had me

Orch.

horn

flute

oboe

15

Ellen

(spoken:) rit.

I'd have neu- tra- lized the boor!

Wendy

grop-ing for the door. But as if to prove me wrong, now he

Orch.

clarinet

bassoon

horn

strings

woodwinds

18

Alison

rit. a tempo

With a

Wendy

sings a dif- f'rent song He's a dif- f'rent kind of man

Orch.

horns

pizz

21

Alison dif - f'rent kind of man ner. Af - ter

Wendy I be - lieve it all be - gan

Orch. *flute* *clarinet* *oboe*

23

Alison les - son num - ber two, It's a dif - f'rent kind of Mar - riage At

Rachel It's a dif - f'rent kind of Mar - riage At

Ellen It's a dif - f'rent kind of Mar - riage At

Wendy It's a dif - f'rent kind of Mar - riage At

Orch. *woodwinds and strings*

26

Alison  
Work.

Rachel  
Work.

Ellen  
Work.

Wendy  
Work.

Orch.

**ELLEN: Sounds like you have your man trained.**

*flute*

**WENDY: I'm just doing the assignments. But it's as if he's doing them with me. Anyway, he's different. What about your "husband," Rachel? Is he... different?**

29

Orch.

**RACHEL: Oh, he's different, all right.**

33

Rachel

Orch.

He's a

36

Rachel  
dif - frent kind of he, quite pe cu - liar as can be.

Ellen  
Does he

Orch.  
*clarinet*

38

Rachel  
There are times I wish he'd try. But whi - le

Ellen  
strip you with his eye?

Orch.  
*sax*

40

Alison  
Once a

Rachel  
do - ing what's as - signed, some - one's Self has re - de - fined.

Orch.

42

Alison  
prick and now a priest?

Rachel  
More like beau - ty and the Beast. And when I

Orch.

44 *rit.*

Rachel  
glance in - to his eyes I can al - most re - cog - nize a

Orch.

47

Alison  
A

Rachel  
dif - f'rent kind of me

Wendy  
With a dif - f'rent kind of man - ner,

Orch.

49

Alison  
dif f'rent kind of we a dif - f'rent kind of

Rachel  
a dif - f'rent kind of

Ellen  
Just as pleas - ing as you please, a dif - f'rent kind of

Wendy  
a dif - f'rent kind of

Orch.

Detailed description: This block contains the musical score for measures 49 through 51. It features five vocal staves (Alison, Rachel, Ellen, Wendy) and an orchestral staff. Alison and Rachel enter in measure 49 with the lyrics 'dif f'rent kind of we'. In measure 50, Ellen enters with 'Just as pleas - ing as you please, a'. In measure 51, Wendy enters with 'a dif - f'rent kind of'. The orchestral accompaniment consists of chords and melodic lines in both hands.

52

Alison  
Mar - riage At Work. First - time marriage is the

Rachel  
Mar - riage At Work. First - time marriage is the

Ellen  
Mar - riage At Work.

Wendy  
Mar - riage At Work.

Orch.

Detailed description: This block contains the musical score for measures 52 through 54. It features five vocal staves and an orchestral staff. In measure 52, Alison, Rachel, and Wendy sing 'Mar - riage At Work.'. In measure 53, they continue with 'Mar - riage At Work.'. In measure 54, Alison and Rachel sing 'First - time marriage is the'. The orchestral accompaniment includes chords and melodic lines, with a key signature change to two flats (B-flat and E-flat) starting in measure 54.

56

Alison  
hard - est kind, sis - ter that's the word.

Rachel  
hard - est kind, sis - ter that's the word.

Ellen  
-

Wendy  
-

Orch.

But

But

*rit.*

59

Ellen  
mine's so rich I've half a mind to re - turn for sec - onds

Wendy  
mine's so rich I've half a mind to re - turn for sec - onds or

Orch.

Slower  $\text{♩} = 44$

62

Alison  
It's a dif- f'rent kind of day, in a dif- f'rent kind of way.

Rachel  
It's a dif- f'rent kind of day, in a dif- f'rent kind of way.

Ellen  
It's a dif- f'rent kind of day, in a dif- f'rent kind of way.

Wendy  
thirds. It's a dif- f'rent kind of day, in a dif- f'rent kind of way.

Orch.

*a tempo*

65

Rachel  
It's a dif- f'rent kind of same

Wendy  
when you

Orch.  
*pizz* *mp* *horns* *mf*



68

Alison

Rachel

Ellen

Wendy

Orch.

a dif - f'rent kind of game

when you're

ten - der to your o - ther,

*flute*

*clarinet*

*oboe*

70

Alison

Rachel

Ellen

Wendy

Orch.

a dif - f'rent kind of Mar - riage At

a dif - f'rent kind of Mar - riage At

bet - ting as a pair, a dif - f'rent kind of Mar - riage At

a dif - f'rent kind of Mar - riage At

**ALISON: Girls, it's all so new. I wish I had an explanation.**

73

Alison  
Work.

Rachel  
Work.

Ellen  
Work.

Wendy  
Work.

Orch.

*flute*

**ELLEN: There's nothing to explain, kiddo.  
Just like back and enjoy it!**

77

Ellen

*rit.* *a tempo*

Ev - 'ry morn-ing, ev - 'ry- where, there's a

Orch.

80

Ellen

shim-mer in my hair from a my-ri-ad of beams; and when I

Orch.

*synth* *oboe*

83

Ellen  fall in - to my bed, I am tak - en in my head, to a ca - rou - sel of dreams.

Orch. 

*rit.*


86

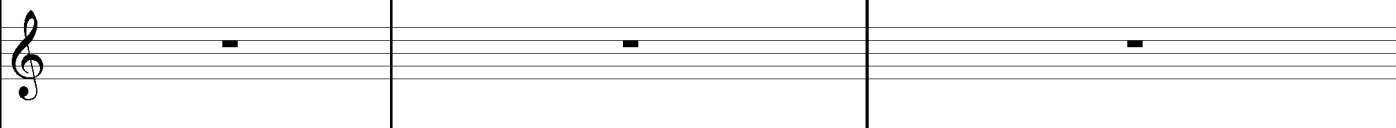
Ellen  Then I a - wa - ken from the night to a dif - f'rent kind of light

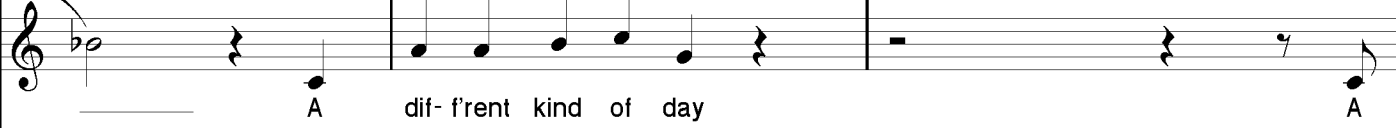
Orch. 

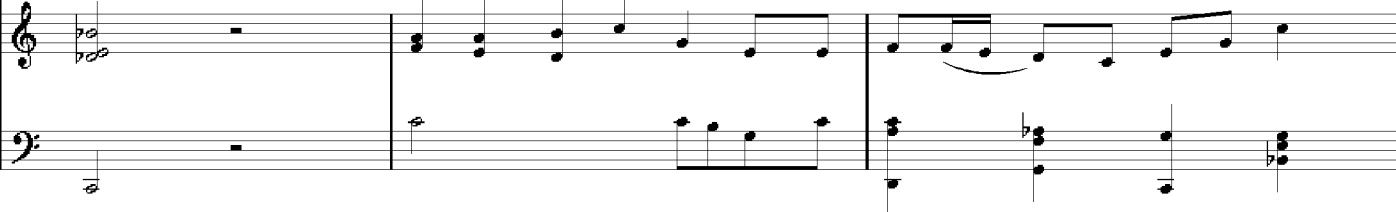
Slower  $\text{♩} = 52$

89

Alison  when you do un - to each o - ther,

Rachel 

Ellen  A dif - f'rent kind of day A

Orch. 

92

Alison

when you're play - ing as a team, a

Rachel

a

Ellen

dif - f'rent kind of play a

Wendy

a

Orch.

94

Alison

dif - f'rent kind of Mar - riage At Work.

Rachel

dif - f'rent kind of Mar - riage At Work.

Ellen

dif - f'rent kind of Mar - riage At Work.

Wendy

dif - f'rent kind of Mar - riage At Work.

Orch.

(Ensemble dance.)

98

Orch.

synth

102

Orch.

106

Alison

Rachel

Ellen

Wendy

Orch.

109  $\text{♩} = 52$

Alison  
dif - f'rent kind of chance

Rachel  
dif - f'rent kind of chance when you chance to change your co-lors,

Ellen  
dif - f'rent kind of chance

Wendy  
dif - f'rent kind of chance

Orch.

111

Alison  
dif - f'rent kind of dance a dif - f'rent kind of

Rachel  
dif - f'rent kind of dance a dif - f'rent kind of

Ellen  
dif - f'rent kind of dance a dif - f'rent kind of

Wendy  
dif - f'rent kind of dance when you're tan-go-ing as two, a dif - f'rent kind of

Orch.

114

Alison  
Mar - riage At Work. If you

Rachel  
Mar - riage At - If you

Ellen  
Mar - riage At Work. If you

Wendy  
Mar - riage At Work. If you

Orch.

With energy  $\text{♩} = 86$

117

Alison  
on - ly have one song to live, — the way to stay in

Rachel  
on - ly have one song to live, — the way to stay in

Ellen  
on - ly have one song to live, — the way to stay in

Wendy  
on - ly have one song to live, — the way to stay in

Orch.

120

Alison  
key is a lit - tle bit a' take and a buck - et - load a' give in

Rachel  
key is a lit - tle bit a' take and a buck - et - load a' give in

Ellen  
key is a lit - tle bit a' take and a buck - et - load a' give in

Wendy  
key is a lit - tle bit a' take and a buck - et - load a' give in

Orch.

123 *rit.* Raucous  $\text{♩} = 77$

Alison  
two - part har - mo - ny. Who'd i - ma - gine how, per - force, such a

Rachel  
two - part har - mo - ny. Who'd i - ma - gine how, per - force, such a

Ellen  
two - part har - mo - ny. Who'd i - ma - gine how, per - force, such a

Wendy  
two - part har - mo - ny. Who'd i - ma - gine how, per - force, such a

Wendy



126

Alison  
 cock - a - ma - my course could de - li - ver such a pitch

Rachel  
 cock - a - ma - my course could de - li - ver such a pitch

Ellen  
 cock - a - ma - my course could de - li - ver such a pitch to a

Wendy  
 cock - a - ma - my course could de - li - ver such a pitch

Orch.

128

Alison  
 Who'd i - ma gine, who could tell, you could

Rachel  
 Who'd i - ma - gine, who could tell, you could

Ellen  
 thir - ty - some - thing bitch. Who'd i - ma - gine who could tell, you could

Wendy  
 Who'd i - ma - gine who could tell, you could

Orch.

*clarinet*

*8<sup>va</sup>*

130

Alison  
se - gue from your hell to a gen - tle kind of work

Rachel  
se - gue from your hell to a gen - tle kind of work

Ellen  
se - gue from your hell to a gen - tle kind of work

Wendy  
se - gue from your hell to a gen - tle kind of work with a

Orch.  
*trombone*

Slower

132

Alison  
Who'd i - ma - gine how they change when you

Rachel  
Who'd i - ma - gine how they change when you

Ellen  
Who'd i - ma - gine how they change when you

Wendy  
gen - tle kind of jerk. Who'd i - ma - gine how they change when you

Orch.  
*gliss.*

Faster  $\text{♩} = 67$

134

Alison  
sim - ply re - ar - range an at - ti - tude or two in a

Rachel  
sim - ply re - ar - range

Ellen  
sim - ply re - ar - range

Wendy  
sim - ply re - ar - range

Orch.

Detailed description: This block contains the musical score for measures 134, 135, and 136. It features four vocal parts (Alison, Rachel, Ellen, Wendy) and an orchestral part. The vocal parts are in treble clef with a key signature of one flat. Alison's line has lyrics: "sim - ply re - ar - range an at - ti - tude or two in a". Rachel, Ellen, and Wendy have the lyrics "sim - ply re - ar - range". The orchestral part is in grand staff (treble and bass clefs) and provides harmonic support with chords and melodic lines.

137

Alison  
dif - f'rent kind of pattern a

Rachel  
till a lit - tle bit of you a

Ellen  
a

Wendy  
meets a lit - tle bit of him, a

Orch.

Detailed description: This block contains the musical score for measures 137, 138, and 139. It features four vocal parts (Alison, Rachel, Ellen, Wendy) and an orchestral part. The vocal parts are in treble clef with a key signature of one flat. Alison's line has lyrics: "dif - f'rent kind of pattern a". Rachel's line has lyrics: "till a lit - tle bit of you a". Ellen's line has the lyric "a". Wendy's line has lyrics: "meets a lit - tle bit of him, a". The orchestral part is in grand staff and provides harmonic support with chords and melodic lines.

140

Alison  
lit - tle bit of Mar - riage At Work. When you

Rachel  
lit - tle bit of Mar - riage At K When you

Ellen  
lit - tle bit of Mar - riage At Work. When you

Wendy  
lit - tle bit of Mar - riage At Work. When you

Orch.

*rit.*

144

Alison  
work at mar-riage, there's no fin - er perk; when you work at mar-riage,

Rachel  
work at mar-riage, there's no fin - er perk; when you work at mar-riage,

Ellen  
work at mar-riage, there's no fin - er perk; when you work at mar-riage,

Wendy  
work at mar-riage, there's no fin - er perk; when you work at mar-riage,

Orch.  
*horns* *strings and winds*

147 *allargando* ♩ = 24 *Slowly* ♩ = 68

Alison  
there's no high - er work. And at the end of ev - 'ry day, I can

Rachel  
there's no high - er work. And at the end of ev - 'ry day, I can

Ellen  
there's no high - er work. And at the end of ev - 'ry day, I can

Wendy  
there's no high - er work. And at the end of ev - 'ry day, I can

Orch.  
*horn*

150 *Very slow* ♩ = 31 *a tempo* ♩ = 68

Alison  
at most hear him say "You're a dif - f'rent kind of wife."

Rachel  
al - most hear him say

Ellen  
al - most hear him say "It's a

Wendy  
al - most hear him say

Orch.

153

Alison

Rachel

Ellen

Wendy

Orch.

dif - f'rent kind of life."

"Since a dif - f'rent kind of you."

"Made a

*rit.* **Broadly**  $\text{♩} = 42$

155

Alison

Rachel

Ellen

Wendy

Orch.

dif - f'rent kind of two."

*f* Girl, that's some - thing... that's Mar - riage At

*f* Girl, that's some - thing... that's Mar - riage At

*f* Girl, that's some - thing... that's Mar - riage At

*f* Girl, that's some - thing... that's Mar - riage At

*f* *sva*

158

Alison  
Work!

Rachel  
Work!

Ellen  
Work!

Wendy  
Work!

Orch.

*mp*

*Curtain: End of Act One*

# 9. Prelude to Act Two/Marriage Is Work II

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

*Maestoso* ♩ = 86

The musical score is divided into five systems, each labeled 'Orch.' on the left. The first system (measures 1-4) features a brass section with a forte (*f*) dynamic and a timpani part. The second system (measures 5-8) includes strings and a tutti section with a fortissimo (*ff*) dynamic. The third system (measures 8-11) continues the string and timpani parts. The fourth system (measures 12-13) features strings with a fortissimo piano (*fp*) dynamic and a harp glissando. The fifth system (measures 14-17) is marked *rubato e espressivo* and includes a piano (*piano*) and mezzo-piano (*mp*) dynamic.



17 *horns* *piano*

Orch.

20 *woodwinds*

Orch.

22

Orch.

23 *strings* *horns* *brass* *woodwinds*

Orch.

26 *ff* *piano*

Orch.

Orch.

27 3 *rit.*

v v v v v v

Orch.

$\text{♩} = 68$  *col rubato* (Rachel can be heard singing or humming backstage.)

29 *mf*

Orch.

33 *flute* *oboe* *clarinet* *piano*

33 *flute* *oboe* *clarinet* *piano*

Orch.

36 *a tempo* *piano*

36 *a tempo* *piano*

*her tracks upon discovering evidence that "Reuven was here.")*

Orch.

39 *rit.* *Slower*  $\text{♩} = 72$

39 *rit.* *Slower*  $\text{♩} = 72$

**RACHEL: Reuuu-vennn!**

*rit.* *molto accel.*

43

Orch.

**RACHEL: Just because you're technically a bachelor doesn't mean you have to live like one in my office! Three more weeks of this! Face it girl: You're not cut out for marriage.**

47

*pizz*

Orch.

Moderately ♩ = 92

51

Rachel

You try to be the mo - del wife — who

Orch.

*p* *mp*

*piano and strings*

53

Rachel

lives to ease his days, — and soon he's just a nurse - ling to be

Orch.

Rachel

55 <sup>3</sup> pam- pered while he prays. — You'd think a man in school for love would

Orch.

Rachel

57 fain pre - tend to please. Well think a - gain, and count to ten, his

Orch.

Rachel

59 *rit.* ma- jes - ty's a sleaze. You *Fast*  $\text{♩} = 142$  fan- cy by for - giv - ing him you've

Orch.

*pizz.*

61

Rachel

ev - ened up the score, but odds are ten to no - thing kid, he'll

Orch.

*bassoon*

*strings*

63

Rachel

tromp you all the more. Well, just be - cause he'll dish it out, you

Orch.

65

Rachel

need - n't play the dish. Per - fume it all you wish, a

Orch.

67

Rachel

fish is still a fish, and Mar-riage is work! At

Orch.

69

Slower ♩ = 108

Rachel

times the way he needs you makes you long to hold the course. At

Orch.

flute

pizz

71

Rachel

times you cry and swear to God you're fill - ing — for di - vorce! At

Orch.

*rit.*

73 Slow ♩ = 80

Rachel

times you hope; at times you grin; but

Orch.

75 *rit.*

Rachel

time and time a - gain you won - der where it's writ - ten you must

Orch.

77 *rit.* *Energico* ♩ = 148

Rachel

give your love in vain. He

Orch.

*flute*  
*mf*

*pizz*

*clarinet*

80

Rachel

sel- dom seeks di - rec - tion, Ha! he'd soon - er ask for death. You

Orch.

82

Rachel

try to share some fash - ion tips, sis - ter save your breath! They

Orch.

84

Rachel

say you kiss a hun - dred frogs be - fore you find your prince. But

Orch.



*molto rit.*

86

Rachel

who's to say a - long the way you're not sup - pose to wince? You

Orch.

88 *a tempo*

Rachel

flirt so he'll ten - der some T - L - C. You

Orch.

90

Rachel

might as well flirt with a dead wood tree! And

Orch.

92

Rachel

though you're more than will - ing, girl, to o - ver - look a quirk, you

Orch.

*rit.*

94

Rachel

quid for quo, you tit for tat, but can't get 'round the hurt: Mar - riage is

Orch.

Moderately ♩ = 96

96

Rachel

work! Oh what's the use in try - ing when they

Orch.

98

Rachel

bruise you to the bone? Yet what's the use of cry-ing, were you

Orch.

100 *rit.* Slower ♩ = 86

Rachel

bet- ter off a - lone? You're free to choose;

Orch.

102 *Slow rit.*

Rachel

free to lose; free... but what's the cost? For

Orch.

104

Rachel

where's the gain in leav - ing if your lov - ing la - bor's lost? You

Orch.

Moderately ♩ = 88

106

Rachel

fear you're not be - com - ing — all the wife that you can be. — It's

Orch.

*piano*

108

Rachel

clear the boy is clue - less — in the ways of hus - ban - dry. — He

Orch.

*clarinet*

110 Slightly faster *rit.*

Rachel  
 ne- ver said the ho- ney moon would live be - yond the wine. But

Orch.  
*fp* *f*

112

Rachel  
 here's the grief: where's the beef? and

Orch.  
*brass*

113

Rachel  
 tell me, where's the perk? Mar- riage is work!

Orch.

# 10. When I Was One

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) REUVEN: It didn't used to be like this, Reuven Fein. (Music begins.)

Sprightly  $\text{♩} = 74$

Orchestra

*mp*  
*pizz*

REUVEN: What's become of you? Are you a man?

Or a mama's boy? Why, it wasn't two months back... Seems like yesterday when...

6

Reuven

12 (spoken:)

The world was right when I was one.

Orch.

Reuven *17*

I'd tend the work; the

Orch. *low brass* *woodwinds*

Reuven *23*

work was done. I'd

Orch.

Reuven *29*

bid "Good day," I'd wish "Good night." No hus-sy could lure me to

Orch.

Reuven *35*

squa-ble and snipe o-ver fash-ion and feelings... like some Bar-bie and

Orch.

Reuven *Ken.* And black was black, and

Orch.

Reuven socks were white, and work was work, and Shi-mon was right, I should

Orch.

*rit.* ..... Slower

Reuven ne - ver have al - lowed this to be,

Orch.

*rit.* .....

Reuven I'd be safe, I'd be me.

Orch.



**RACHEL: I almost forgot... I baked you a carrot kugel. Just the way your bubbi made it. I found the recipe at the library. *Ciao.***

63 Lightly ♩ = 62

Orch.

*piano*

67

Orch.

*rit.*

*sf*

strings 8

70 REUVEN: And yet... ♩ = ♩ Moderate waltz, *molto rubato*

Reuven

When I was one the walls were stark, the days were

Orch.

*Slowly*

73

Reuven

dark, and life - less as the floor. I'd

Orch.

*eng. horn*

76

Reuven

wake, I'd work. I'd work, I'd sleep, just like the day be-

Orch.

Faster  $\text{♩} = 51$

79

Reuven

fore it, on - ly more. And black was

Orch.

82

Reuven

black, and socks were white, and work was

Orch.

Slower *a tempo* *rit.*

86

Reuven

work, and love, a dis-tant dream. But I was

Orch.

90 *a tempo*

Reuven wrong. Can wrong be right? For mu- sic fills my heart when I

Orch.

93 *rit.*

Reuven hear her ar- rive. Ne- ver felt so a-

Orch.

**RACHEL: I almost forgot our samples. Can't see the client without samples. What happened to your collar? There, now you look like a *mensch*.**

96

Reuven live.

Orch. *Lightly piano* *rit.*

100 **REUVEN: However...** *Sprightly*

Reuven When

Orch. *rit.* *brass* *mf* *timpani*

104

Reuven

I was one, I dressed, I prayed.

Orch.

110

Reuven

I flipped my shirt and flipped it stayed.

Orch.

116

Reuven

And shoes were black, and

Orch.

122

Reuven

shirts were white, no vix-en could goad me to rave in her sight like some

Orch.

128

Reuven

thund - er - ing, blun - der - ing, simp - er - ing, whip - er - ing jel - ly - fish.

Orch.

133

Reuven

I bid "Good - night," I bid "Good day," but not, "by the

Orch.

*mp*

139

Reuven

way, are we mar - ried to - day," and ne - ver

Orch.

144 *rit.* Slower

Reuven

would I gro - vel or bend. Ha! Why I'd

Orch.

REUVEN: ...as anyone who knows Reuven Fein could would tell you in a minute...

RACHEL: Purse.

149

Reuven

Orch.

joust to the end...  
*rit.* Lightly

RACHEL: I'm not going very far without my purse, am I? Oh, one more thing: could you be a doll and pick up some soft catfood for Whiskers and Boots? I've finally got them to eat the organic stuff, so don't get anything too tasty, or they'll never go back. Thanks!

154

Orch.

RACHEL: Have I told you how supportive you've been for me? (She exits.)

REUVEN: All the same...

Moderate waltz, *molto rubato*

158

Reuven

Orch.

When I was one, I'd wake for

*rit.*

161

Reuven

Orch.

one, I'd take for one, un - touched by flesh and

164

Reuven

bone. No mouth to feed, no wound to bleed, and

Orch.

*eng. born*

*rit.*

167

Reuven

not a liv - ing soul to call my own. And

Orch.

170

More energy  $\text{♩} = 49$

Reuven

wrong was wrong, and white was white, and

Orch.

174 with passion

Reuven

when did hair e-ver shim-mer so bright as hers when she's

Orch.

*ff*

179 Slower Faster

Reuven

smil-ing? Is she smil-ing at me?

Orch.

*mp* bells

*timpani*

*strings*

184 *a tempo*

Reuven

Now life's be-gun. I'd sure-ly have run to

Orch.

*strings*

*harp*

3



189 Slower

Reuven

Orch.

drink of the sun ca - ress - ing her hair.

195 Slower ♩ = 96

Reuven

Orch.

But the sun was - n't there when I

200 *rit.*

Reuven

Orch.

was one.

*piano*

*strings*

# 11. The Ways I Would Tell You

Words by Paul Franklin Stregovsky

Music by Paul Franklin Stregovsky  
and David Snow

(Cue:) RACHEL: I hope you learn that before some lucky Hasidic woman becomes Mrs. Reuven Fein... the first!

REUVEN: Rachel, listen... (Music begins.)

REUVEN (whispering to himself): What have I done? (speaking): What have I done?

Moderately  $\text{♩} = 60$

Orchestra

*p*

strings

flute

REUVEN: I'm sorry, Rachel. One word. That's all she asked. "Yes, you look pretty." You couldn't even give her that. But I could... I would... if this were real.

Reuven

5

*mf*

It was

Orch.

*rit.*

bassoon

horns

strings

clarinet

*piano*

Reuven

9

Moderately, with much expression

heaven-ly de-creed I'd join her in her world to as-sist her.

Orch.

12

Reuven

But to guard a - gainst his heart a

Orch.

14

Reuven

Ha - sid must be care - ful how he speaks. So like

Orch.

17

Reuven

Jo - seph of old I was bound by con - science to re -

Orch.

19

Reuven

sist her \_\_\_\_\_ and de - ny her the as-

Orch.

22

Reuven

sur - ing words she seeks. So each

Orch.

25

Reuven

morn - ing I ar - rive, I greet her as if she were my sis - ter, \_\_\_\_\_

Orch.

28

Reuven

Orch.

though on Fri - day as we part a

30

Reuven

Orch.

part of me is wish - ing we'd stay And when

33

Reuven

Orch.

Mon - day re - turns I long to tell her I've

35

Reuven

missed her. \_\_\_\_\_ Yet my lips can - not find the

Orch.

38

Reuven

words they burn to say.

Orch.

40

Reuven

But if fate would ap - point you my

Orch.

42

Reuven

Orch.

bride who would share all her days by my

44 *poco rit.* *a tempo*

Reuven

Orch.

side, the Ways I Would Tell You... I would

47

Reuven

Orch.

whis- per sweet no- things, as no - thing but my love would en-

*harp*

49

Reuven

fold you. \_\_\_\_\_ When you'd need to be touched I would

Orch.

52

Reuven

touch you in ways I can-not say. And when you'd

Orch.

55

Reuven

ache 3 to be held be - hold, the ways I would

Orch.



57

Reuven

hold you, \_\_\_\_\_ as I'd sing you to sleep, \_\_\_\_\_ ly - ing

Orch.

60

*rit.*

Reuven

close till the break of day. If she

Orch.

63

Reuven

on - ly un - der - stood how des - p'rate - ly I've strug - gled not to

Orch.

65

Reuven

no- tice

Ev - 'ry time she licks her lip, or

Orch.

68

Reuven

runs her lim- ber fin- gers through her hair.

Orch.

70

Reuven

How the lilt in her voice en-

Orch.

72

Reuven

chants be - yond en - du - rance, how she

Orch.

75

Reuven

holds in her palm ev'-ry se - cret a man could share.

Orch.

78

Reuven

But if you were to be Mis - sus

Orch.

80

Reuven

Fein, and the priv' - lege were right - ful - ly

Orch.

82

Reuven

mine, the Ways I Would Tell You... In the

Orch.

*horns*

85

Reuven

swel - ter of sum - mer I would nuz - zle your tres - ses just to

Orch.

87

Reuven

smell you. Not car-ing if they've greyed, or your

Orch.

90

Reuven

smi-le bore a wrin- kle or two. And you would

Orch.

93

Reuven

drink of the sweet- est con- tent that e- ver be-

Orch.

95

Reuven

fell you. For the ways I would show you would

Orch.

98 *poco rit.*

Reuven

paint ev' - ry shade and hue.

Orch.

*strings*

100 *a tempo*

Reuven

Now and for - e - ver I will won - der why I did - n't

Orch.

103

Reuven

fall the mo - ment — that her eyes be - stowed me the

Orch.

106

Reuven

sign. But now — that the

Orch.

108

Reuven

mo - ment's vanished she'll ne - ver be mine, though I'd

Orch.

111 *rit.*

Reuven

soon-er be-lieve that the sun had come to take her a-way, had for-

Orch.

114 **Tempo I**

Reuven

sa-ken the day... In an-o-ther place and time you'd

Orch.

G.P.

116

Reuven

hear it ev'-ry morn-ing as I held you. You would

Orch.



119

Reuven

fa - thom what I feel, each so - li - ta - ry mo - ment of the

Orch.

121

Reuven

day. And you'd know ev - ry glance, I'd

Orch.

*molto allargando*

124

Reuven

show ev' - ry chance, and Ra - chel I vow by my

Orch.

126 *mp subito* *a tempo*

Reuven

life I'd be tell- ing the birds, there's no tell- ing the words,

Orch.

*piano* *mp subito* *woodwinds* *strings*

130 *poco rit.*

Reuven

there's no tell- ing the ways I — would tell you if you were my

Orch.

*harp* *8va*

135 *rit.*

Reuven

wife.

Orch.

*8va* *timpani* *horns* *strings*

# 12. Going Through the Motions

Words by Paul Franklin Stregevsky

Music by Paul Franklin Stregevsky  
and David Snow

(Cue:) **BURT:** Where did she find this guy? Fanatics-Are-Us? I don't trust him. (Music begins.)

$\text{♩} = 156$  **BURT: What have we here?**

Orchestra

*p strings*

*f pizz*

*strings mf* 3

**BURT:** "Marriage at Work, Week 7: Encouragement. Be there for your partner when he or she needs attention. Speak words of comfort, affirmation, and support."

5

Orch.

*pizz*

*flute*

*8va*

*strings* 3

10 **BURT:** Well, well, well!

**BURT:** It all makes sense! The smiling.

Orch.

*piano*

3

**BURT:** The laughter. Of course they're lovey-dovey: they're playing house!

(laughing) A house of cards! Well, Shylock, kiss goodbye to your Queen of Hearts.

15

Orch.

*brass and strings*

*8va*

3

**BURT: The Joker's wild!**

Tango ♩ = 142

20

Burt

Orch.

*piano*

*f*

There was an

24

Burt

Orch.

ease in their tight - ness. A wrong in their right - ness,

27

Burt

Orch.

*gliss*

un - heard - of po - lite - ness, for a

30

Burt

Orch.

two - some tru - ly in love. There was a

33

Burt

pinch too much cha-ri - ty, un - seemly sin - ce - ri - ty,

Orch.

36

Burt

why, it reeked of a pa - ro - dy...

Orch.

39

Burt

well, that's be - cause it was! They were

Orch.

41

Burt

go - ing through the mo - tions, Ooz - ing de - vo - tion.

Orch.

44

Burt

What gave you the no - tion he could

Orch.

47

Burt

melt that i - ci - cled heart? Oh, they

Orch.

50

Burt

fit like a glove, — too lov - ing for love. —

Orch.

53

Burt

But they were none of — the a - bove —

Orch.

(He tangoes with an imaginary partner.)

55

Burt

Orch.

And sud-den-ly it all makes sense!

**BURT: "May I help you, Rachel?" "Why thank you, Reuven dahhhling." "You know, dear wife, Burt is such a prick. Why don't you dump him?" "Whatever you say, my dearest husband. I can't wait to dwell in your shtet'l, cranking out babies."**

58

Orch.

clarinet

flute

horns

62

Orch.

flute

oboe

horns

66

Orch.

violin

69

Orch.

brass

73

Orch.

76

Burt

He'd de - li - ver some pla - ti - tude, she'd

Orch.

*ff* *mf* *violin* 3 3 3 3

79

Burt

qui - ver with gra - ti - tude with - out a sli - ver of at - ti - tude...

Orch.

*violin and piano*

82

Burt

Well, what do you ex - pect? They were

Orch.

*clarinet* 3 3 3 3



85

Burt  
go - ing through the mo - tions. Did she

Orch.

87

Burt  
dan - gle a pro - mo - tion? Let them gam - bol in their Go - shen,

Orch.

90

Burt  
it's a fruit - less fa - cade.

Orch.

92

Burt  
I felt the faint est fe - li - ci - ty, a

Orch.

95

Burt

quaint do-mes-tic-i-ty, not a

Orch.

97

Burt

taint of du-pli-ci-ty...

Orch.

99

Burt

Their per-for-mance wins the crown.

Orch.

*piano and strings*

101

*molto rit.*

Burt

But now the cur-tian comes down!

Orch.

# 13. Pass It On

Words by Paul Franklin Stregovsky

Music by Paul Franklin Stregovsky  
and David Snow

(Cue:) **RABBI:** And he told me a story. (Music begins.)

Moderately  $\text{♩} = 86$

**ALISON:** What did he tell you?

Rabbi

Piano

The

Rabbi

school-bus is late 'cause the bus-dri-ver waits for a

Piano

Rabbi

red-haired girl who clings to the curb and cries. Then a

Piano

Rabbi <sup>7</sup> <sup>3</sup> <sup>3</sup>  
 fig - ure bends near and sings in her ear. And she

Piano

Rabbi <sup>9</sup>  
 climbs a-board while chant-ing "Yes I can, yes, I can." As the

Piano

Rabbi <sup>11</sup> <sup>3</sup> <sup>3</sup>  
 bus pulls a - way she leans out to wave And a

Piano

Rabbi <sup>13</sup> <sup>3</sup> <sup>3</sup>  
 run - ner with wood - en legs is wav - ing back at her. And she says "Who

Piano

15

Rabbi

bid you? — Why did you?" —

Piano

17

Rabbi

and he says, "An o-cean a-go — and a life - time a-way, — a

Piano

19

Rabbi

strang-er spoke — and his words — a-woke a new me. He said, "We

Piano

21

Rabbi

all can be more than we know that we can; reach in-to your-self — as you take your own hand and dis-

Piano

23

Rabbi

cov-er a you — who will car — ry you through when the water's deep, — and the

Piano

25

Rabbi

watch-man sleeps. Now I reach to you as he

Piano

27

Rabbi

reached to me. Now you'll teach to them as I've

Piano

29

Rabbi

taught to thee. — Pass it on,

Piano

31

Alison

Was that all that he said? Or was it

Rabbi

Piano

33

Alison

all in your head?

Rabbi

On a Na - vy pier a

Piano

35

Rabbi

young man fears as a car - ri - er calls to claim him from the

Piano

37

Rabbi

land. But by his hid-ing place — some- one

Piano

39

Rabbi

brush-es his face and a wo - man's voice — is whisp' - ring, "Yes you

Piano

41

Rabbi

can, yes — you can." — As he steps from the ground his

Piano

43

Rabbi

eyesturn a - round and a red - haired maid — en smiles — as she — sa - lutes

Piano



45

Rabbi

to him. And he says "Who bid you? Why

Piano

47

Rabbi

did you?" And she says "An

Piano

49

Rabbi

o-cean a-go and a life-time a-way, a strang-er spoke and his words a-woke a new

Piano

51

Rabbi

me. He said "We all can be more than we know that we can; Reach

Piano

53

Rabbi

in-to your-self as you take your own hand and dis-cov-er a you who will car-ry you through when the

Piano

55

Rabbi

wa-ter's deep \_\_\_\_\_ and the watch-man sleeps. \_\_\_\_\_ Now I

Piano

57

Rabbi

reach to you \_\_\_\_\_ as he reached to me; \_\_\_\_\_ Now you'll

Piano

59

Rabbi

teach to them \_\_\_\_\_ as I've taught to thee; \_\_\_\_\_ Pass it

Piano

61

Alison

Rabbi

Piano

on,

So will he

63

Alison

Rabbi

Piano

teach o-ther men? \_\_\_\_\_ And will he meet her a-gain? \_\_\_\_\_

On a

65

Rabbi

Piano

carr - i - er bow a cap-tain vows but his

67

Rabbi

red - haired bride's a - fraid to mime his words. Then a

Piano

69

Rabbi

pi - lot o - ver - flew call - ing down, "Yes, you do!" And be-

Piano

71

Rabbi

fore she can - not — she's ty - ing the knot and she does, and he's hers. As she

Piano

73

Rabbi

walks to her life as a cap - tain's wife the

Piano

75

Alison

Rabbi

Piano

fight-er lands and the pi—lot waves thumbs up to her. ——— And she says:

"Who

77

Alison

Rabbi

Piano

bid you? ——— Why did you? ———

79

Alison

Rabbi

Piano

And he says: "An o-cean a-go and a life-time a-way, a

"An o-cean a-go and a life-time a-way, a

81

Alison  
strang-er spoke — and her words — a-woke a new me. She said: "We

Rabbi  
strang-er spoke — and her words — a-woke a new me. She said: "We

Piano

83

Alison  
all can be more than we know that we can; Reach in- to your-self as you take your own hand and dis-

Rabbi  
all can be more than we know that we can; Reach in- to your-self as you take your own hand and dis-

Piano

85

Alison  
co-ver a you — who will car-ry you through when the water's deep — and the

Rabbi  
co-ver a you — who will car-ry you through when the water's deep — and the

Piano

87

Alison watch- man sleeps." \_\_\_\_\_ Now I reach to you as he

Rabbi watch- man sleeps." \_\_\_\_\_

Piano

89

Alison reached to me. \_\_\_\_\_

Rabbi \_\_\_\_\_ Now you'll teach to them \_\_\_\_\_ as I've

Piano

91

Alison \_\_\_\_\_ Pass it on. Pass it on. Pass it on.

Rabbi taught to thee. \_\_\_\_\_ Pass it on. Pass it on. Pass it on.

Piano

*rit.* .....

# 14. The Sin's On Me

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) **WENDY: Don't worry, he'll be doing his good deed for the day.**

**RACHEL: Wendy, no!** (Music begins.)

Brightly, with sass ♩ = 144

**WENDY: Relax and leave everything to Wendy.**  
(to Reuven) **Yo! Give a girl a hand?**

Orchestra

*mp* piano and bass

**REUVEN: I'm sorry? WENDY: Why don't you and I... get to know each other a little better?**

Orch.

*mf* oboe mandolin

**REUVEN: I beg your pardon?**

Orch.

piano and brass



**REUVEN: What in God's name...**

Wendy 11  
No need to breathe a prayer, or speak a word.

Orch.

Wendy 14  
Lie back and play the bee; I'll be the

Orch.

**REUVEN: What's the meaning of this?**

Wendy 17  
bird. Ea-sy as *un, deux,*

Orch.

**20 REUVEN: The Talmud states very clearly that...**

Wendy  
*trois,* chalk up the blame to *moi.*

Orch.  
*cymbal*  
*brass*

Wendy <sup>23</sup> You take the high road, I'll take the low. The hard-er you pray, the <sup>3</sup>

Orch.

Wendy <sup>26</sup> <sup>3</sup> far-ther you go. So go with the flow, boy, The Sins <sup>3</sup> On

Orch.

**WENDY: Now you try it. RACHEL: I dunno, Wendy, this is...**

Wendy <sup>29</sup> Me.

Orch. *piano* *brass* *mp* *piano and bass*

**WENDY: You're not afraid, are you? RACHEL: Afraid? Of course not.**

Orch. <sup>33</sup>

37 **WENDY: Just a minute, bub!**

Rachel

Orch.

You're gon - na feel all

**WENDY: That's the spirit!**  
**REUVEN: So help me, you'll pay.**

Rachel

Orch.

40 right be - neath your skin.

Rachel

Orch.

43 Pure as the night and in - no - cent as sin.

**WENDY: Look him straight in the eye.**

**WENDY: You got it, girl!**

46

Rachel

Don't need a book to pray.

Orch.

*siren*

**WENDY: A little more vamp.**

49

Rachel

Don't need to look my way. You'll be di - vine,

Orch.

52

Rachel

I'll be dis- creet. If you take the time, I'll take the heat.

Orch.

*horns*

55

Rachel

This time a - round boy, the Sin's On Me.

Orch.

trombones

*gliss*

58

Rachel

Stay, boy, \_\_\_\_\_

Wendy

Stay, boy, \_\_\_\_\_

Orch.

*f piano*

60

Rachel

don't the Good Book say, boy, \_\_\_\_\_ that mak - ing

Wendy

don't the Good Book say, boy, \_\_\_\_\_ that mak - ing

Orch.

63

Rachel  
hay, boy, en - li - vens the soul?

Wendy  
hay, boy, en - li - vens the soul?

Orch.

66

Rachel  
So *c'est* *la vie*, and stay for a

Wendy  
So *c'est* *la vie*, and stay for a

Orch.

69

Rachel  
*vis - a - vis*

Wendy  
*vis - a - vis*

Orch.

**RACHEL: How was I?  
WENDY: You're almost there.  
One more round.**

72

**WENDY: Hold your horses, buster! Class is still in session.**

Wendy

Orch.

*stick*

We're gon - na have a

**REUVEN: How will I explain this to Shimon?**

Wendy

Orch.

right - eous tete - a - tete

Wendy

Orch.

When I come knock - in', boy, Hea - ven <sup>3</sup> can

**REUVEN: Enough is enough! Ladies, I beg you!**

Wendy

Orch.

wait. Son - ny, if you say

**RACHEL: I think I've got it.**

82

Rachel

Wendy

Orch.

*(spoken)* Ho-ney, then I say *Oui.*

*Si, and two and...*

*accordian*

85

Wendy

Orch.

Don't be a fool, boy, God knows you're not. You play it cool, boy,

*horns*

88

Rachel

Wendy

Orch.

If you take the time, I'll take the heat.

I'll play it hot.



91

Rachel *3* You can re - main e - rect on your feet. On a

Wendy On a

Orch.

94

Rachel scale of do, re, mi, fa, sol, la, ti, The Sin's On...

Wendy scale of do, re, mi, fa, sol, la, ti, The Sin's On...

Orch.

98 *ad libitum*

Wendy Shoo be doo be doo be doo be doo be doo be wop bah-oo Me!

Rachel Shoo be doo be doo be doo be doo be doo be wop bah-oo Me!

Orch. drums *ff*

# 15. Something Strange

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) **RACHEL: Mom, you were right: A good editor is hard to find.**

(Music Cue 1 plays from Reuven's computer:)

Orchestra *mf* *bassoon and pizz*

♩ = 152

(Stop cue.)

**RACHEL: What was that?**

**Girl, you're working too hard. Face it... you need a wife.**

(Music Cue 2 plays from Reuven's computer:)

Orch. *fp* *strings*

♩ = 152      ♩ = 60

*horn* *pizz*

(Stop cue.)

**RACHEL: Burt? Reuven? Strange.**

**Where was I... Yes. If I trim this photo to half a page, I can crop the facing image tight and make an inset. Yes! Now all I need is a few good words. He left plenty of those. Here we go: "How is quality measured? At Hanover Enterprises we measure quality by the shitload." Yes. These will do niceley.**

(Music Cue 3 plays from Reuven's computer:)

**RACHEL: Strange, it feels as if he were here.**

Orch. *mp* *horn* *harp* *bassoon*

♩ = 128

*tutti* *ff*

Orch.

(Stop cue.)

**RACHEL: Reuven? Are you here? Is anyone here? Bizarre.  
Where was I? Yes. Quality.**

(Music Cue 4 plays from Reuven's computer:)

Orch.

$\text{♩} = 182$

(Stop cue.)

**RACHEL: How do I dial 9-1-1?**

(Music Cue 5 playback begins from house:)

Moderately fast, with energy  $\text{♩} = 182$

Rachel

Some- thing strange is call- ing in me, \_\_\_\_\_

Orch.

*mf*

*pizz and horns*

Rachel

4

rush- ing like a ri- ver in a nar- row ra- vine. \_\_\_\_\_

Orch.

*mf*

*pizz and horns*

6  
 Rachel Croon- ing in a cu - ri - ous key, \_\_\_\_\_ A  
 Orch.

8  
 Rachel mel - o - dy un - god - ly yet odd - ly se - rene. \_\_\_\_\_ And it  
 Orch.

10  
 Rachel chills and it burns and it wak - ens my heart. \_\_\_\_\_ And it  
 Orch.

12  
 Rachel stills and it churns and I'm break - ing a - part. \_\_\_\_\_ And it  
 Orch.

14

Rachel

leers and it jeers like no mu - ic I've heard, — like a

Orch.

*rit.*

16

Rachel

mime chant - ing rhyme in a thea ter ab - surd! —

Orch.

**RACHEL:** This is absurd... I have two more pages to cut! How did Reuven say he did it? "Imagine your words are the handmaiden to the design." Okay, handmaiden, let's take in your hem a bit, here.

18 *Slow*

Orch.

*mp* eng. horn

*p* strings

*rit.* horn

(Stop cue.)

**RACHEL:** Now the pieces are coming together!  
(Music Cue 6 plays from Reuven's computer:)

♩ = 152

Orch.

*mf*

(Stop cue.)

**RACHEL: Hel-lo?**

*(Music Cue 7 plays from Reuven's computer:)*

♩ = 152  
woodwinds and pizz  
mf

Orch. (Stop cue.)

*(She stands.)*

*(Music Cue 8 playback begins from house:)*

Moderately fast, with energy ♩ = 152

Rachel

Some-thing strange is play-ing in me, \_\_\_\_\_

Orch. strings mf

Rachel

4

well-ing up and swell-ing like a lyr-i-cal score. \_\_\_\_\_

Orch.

Rachel

6

Qui-et-ly as-sert-ing its key, \_\_\_\_\_

Orch.

8  
 Rachel tell - ing me I'm not as a - lone as be - fore. And it  
 Orch.

10  
 Rachel calls like the charge of a bu - gle bri - gade. And I'm  
 Orch.

12  
 Rachel calm and I'm cold and a lit - tle a - fraid. But it  
 Orch.

14  
 Rachel tolls and it trills like no trum - pet I've heard. And it  
 Orch.

16

Rachel

thralls and it thrills like a four - let - ter word!

Orch.

**RACHEL:** Shit! It's almost three! Okay, girl. Easy does it. One more layout and you're finished. No thanks to Mr. Reuven Fein! Let's see. Why don't I make these words a pull quote. Yes. And this paragraph is history. And a few choice words to wrap it up. Now it's right!

18

Orch.

strings

harp

(Stop cue.)

**RACHEL:** When you're good, you're good.

(Music Cue 9 plays from Reuven's computer:)

♩ = 164

Orch.

(Stop cue.)

**RACHEL:** You are not losing your mind.

(Music Cue 10 plays from Reuven's computer:)

♩ = 164

Orch.

(Stop cue.)



(She stands.)

(Music Cue 11 playback begins from house:)

Moderately fast, with energy ♩ = 164

Rachel

Some-thing strange is hap-'ning to me,

Orch.

*mp*  
*muted trumpet*  
*pizz*  
*simile*

Rachel

4

jin - gl - ing and tin - gl - ing my fin - gers and toes.

Orch.

Rachel

6

Some-thing at a quar - ter to three,

Orch.

Rachel

8

min - gl - ing the mu - sic with the pat - tern and prose. — And it

Orch.

10

Rachel  
sears and it warms like the heat of the sun, and it

Orch.

12

Rachel  
stirs and it warms like the beat of a drum, and it

Orch.

14

Rachel  
sings and it rings like no bell that I've heard. Is it

Orch.

16 *rit.*

Rachel  
me? Is it we? Tak - ing wing like a bird?

Orch.

(An apparition of Reuven appears. They dance.)

18 *rit.* Lyrical waltz ♩ = 102

Rachel

Orch.

*english born*

Orch.

Orch.

*borns*

Orch.

Orch.

Orch. *rit.* *a tempo*

48

Orch.

54

Orch.

60

*piccolo* *clarinet*

Orch.

66

*horn* *rit.* *clarinet* *horn and strings*

*bassoon*

Orch.

72

Moderately slow, with passionate lyricism

*mf*

77

Orch.

flute

horn and strings

82

Orch.

*molto allargando*

*a tempo*

87

Orch.

*rit.*

clarinet

harp

woodwinds

bells

*Energico* ♩ = 188

eng. horn

pizz

**ALISON VOICEOVER: I don't want to be alone the rest of my life!**

92

Orch.

**REUVEN VOICEOVER: Art and words cannot work alone. Art enriches words. Words give art meaning. Alone, they want humanity. Together, they make beauty.**

97

Orch.

**RABBI BRAUER VOICEOVER: If you succeed, you will be more than workmates.  
You will be partners.**

102 *rit.*

Orch.

107 **Fast** ♩ = 172

Rachel

Feel the fort-ress snap-pin', feel the thun-der clap-in',

Orch.

109 *molto rit.*

Rachel

Think I'd bet-ter strap in, 'cause some-thing strange has hap-pened to

Orch.

111 *a tempo*

Rachel

me!

Orch.

# 16. Forty Days, Forty Years

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) WENDY: "Do as I say, not as I do." Rabbi Mengele, you've had your fun and games. Now... It's payback time! (Music begins.)

RACHEL: Hey, wait a minute. I've never seen an evaluation form like this.

SETH: Neither have I.

Moderately slow ♩ = 77

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three vocal parts: Men (I and II), Women (I and II), and an Orchestra. The tempo is marked 'Moderately slow' with a quarter note equal to 77 beats per minute. The score is divided into two systems. The first system shows the Men's vocal line starting with the lyrics 'Do you be - lieve in hap - pi - ness?' and the Orchestra accompaniment. The second system shows the Women's vocal line starting with the lyrics 'May - be, I'm sure. Yes I be - lieve in hap - pi - ness.' and the Men's vocal line starting with 'Do you be - lieve in hap - pi - ness.' The Orchestra continues with accompaniment. Dynamics include *piano* and *mp*.

8

Women

More than you know.

Men

lieve that peo-ple can grow?

Orch.

11

Women

I've had my

Are you fa - tighed from so - li - tude?

Men

I've had my

Hold me to - night.

Orch.



14

Women I fill of so-li-tude.

Women II

Men I fill of so-li-tude.

Men II

Orch.

Would you em-brace com-mit-ment, or

And if you could...

17

Women I Who said two beds are bet-ter than one?—

Women II

Men I Who said two beds are bet-ter than one?—

Men II

Orch.

run?

And do you un-der-stand that

And do you un-der-stand that

20

Women

Men

Orch.

while you're lov- ing — you are learn- ing how to give?

while you're lov- ing — you are learn- ing how to give?

23

Women

Men

Orch.

I on- ly un- der- stand that while I'm lov- ing — I re- mem- ber why we

I on- ly un- der- stand that while I'm lov- ing — I re- mem- ber why we

26 *rit.* ..... *a tempo*

Women I live. You got-ta be-lieve.  
Women II live. Do you be-lieve in strug-gl-ing? You got-ta be-lieve.  
Men I Do you be-lieve in strug-gl-ing? You got-ta be-lieve.  
Men II Do you be-lieve... You got-ta be-lieve.  
Orch.

Women I Do you be-lieve that mar-riage is  
Women II lieve in strug-gl-ing.  
Men I Do you be-lieve...  
Men II lieve in strug-gl-ing.  
Orch.

32

Women I work? Do you be-

Women II To put it kind-ly.

Men I

Men II Bro-ther, it's work.

Orch.

35

Women I lieve in mi-ra-cles?

Women II To - mor-row, for sure.

Men I

Men II May-be, I'm sure.

Orch.

*crescendo* .....

38

Women  
I  
II  
Do you be - lieve...  
For - ty days, for - ty

Men  
I  
II  
Yes I be - lieve we bring them to - day.  
For - ty days, for - ty

Orch.

41

Women  
I  
II  
nights, for - ty years.

Men  
I  
II  
And do you un - der - stand that while you're liv - ing —  
nights, for - ty years. And do you un - der - stand that while you're liv - ing —

Orch.

44

Women

I on-ly un-der-stand that

Men

you are guid-ed from a - bove. Ah

Orch.

47

Women

while I'm giv-ing I feel the mi-ra-cle of love. My

Men

Ah My

Orch.

50

Women I best years are gone, but I've two-score to go. E - nough of re - hear - sals,

Women II best years are gone, but I've two-score to go. E - nough of re - hear - sals,

Men I best years are gone, but I've two-score to go. E - nough of re - hear - sals,

Men II best years are gone, but I've two-score to go. E - nough of re - hear - sals,

Orch.

53

Women I on with the show...

Women II on with the show...

Men I on with the show... 'Cause I'm weathered as stone,

Men II on with the show...

Orch.

56

Women I Tired of hold- ing my own,

Women II And I'm

Men I

Men II And I'm

Orch.

3

10

59

Women I

Women II wast- ed and wea- ry and scared as hell of dy- ing a - lone.

Men I

Men II wast- ed and wea- ry and scared as hell of dy- ing a - lone.

Orch.

3



62

Women

Orch.

Men

And if I slack-en my stride,

Or my

65

Women

Men

Orch.

foot- ing should slide,

*f*

You can bet your boots I'll

*f*

You can bet your boots I'll

68

Women I  
II

Men I  
II

Orch.

stand and tell you, "Sis - ter, I tried." So it's

stand and tell you, "Bro - ther, I tried." So it's

71

Women I  
II

Men I  
II

Orch.

ring out the days, bring on the years, roll out the car - pet,

ring out the days, bring on the years, roll out the car - pet,

ring out the days, bring on the years, roll out the car - pet,

ring out the days, bring on the years, roll out the car - pet,

74

Women I dole out the tears... And if mi - ra - cle of mi - ra - cles these

Women II dole out the tears... And if mi - ra - cle of mi - ra - cles these

Men I dole out the tears... And if mi - ra - cle of mi - ra - cles these

Men II dole out the tears... And if mi - ra - cle of mi - ra - cles these

Orch.

77

Women I for - ty days should call... *ff* swift - er than light l'd

Women II for - ty days should call... swift - er than light l'd

Men I for - ty days should call... swift - er than light l'd

Men II for - ty days should call... swift - er than light l'd

Orch.

80

Women I trade them to - night for for - ty

Women II trade them to - night for - for - ty

Men I trade them to - night for for - ty

Men II trade them to - night for for - ty

Orch.

82

Women I years!

Women II years!

Men I years!

Men II years!

Orch.

# 17. Eight Weeks/A World of Many Colors

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) SHIMON: Reuven. My friend. You don't need her world. You have your world.  
You have us. Remember? (Music begins.)

REUVEN: I was married, you know. For eight weeks.

Moderately slow  $\text{♩} = 62$

Orchestra

strings  
*mp* pizz.  
*cresc.*

Detailed description: This block contains the musical score for the strings. It begins with a tempo marking of 'Moderately slow' and a quarter note equal to 62. The score is in 2/4 time and consists of two staves. The upper staff is for the strings, starting with a *mp* *pizz.* (pizzicato) section. The lower staff provides a rhythmic accompaniment with eighth notes. A *cresc.* (crescendo) marking is placed over the final measure.

CHAIM: That's eight weeks more than we've had. SHIMON: That's eight more weeks than you had before.

Orch.

woodwinds  
*poco*  
*a*  
*poco*

Detailed description: This block contains the musical score for the woodwinds and strings. It features a woodwind part with a melodic line and a string part with a rhythmic accompaniment. The woodwinds play a series of triplets. The strings play a steady eighth-note pattern. The tempo is marked *poco* (moderately slow). The score is in 2/4 time and consists of two staves.

CHAIM: And no one can take them away from you.

Shimon

Orch.

Piano

Eight weeks give-and-

*ff*  
*f*

Detailed description: This block contains the musical score for Shimon, the Orchestra, and the Piano. Shimon's part is a vocal line in 2/4 time, starting with a rest for 7 measures, then singing 'Eight weeks give-and-'. The Orchestra part features a woodwind melody with triplets and a string accompaniment. The Piano part provides a rhythmic accompaniment. The tempo is marked *poco*. The score is in 2/4 time and consists of three staves.

10

Chaim

Shimon

Orch.

Piano

Eight weeks Ro-me-

tak-and and du - et-ting

clarinet

13

Chaim

Shimon

Orch.

Piano

o and Ju-li - et-ting

Eight weeks in a

woodwinds

*f*

*mf*

*poco rit.*

16

Shimon

world of ma - ny co - lours, where each so - li - ta - ry strug - gle was a

Piano

*a tempo*

18

Chaim

Eight weeks, and you faced them ev' - ry in - ning,

Shimon

game; and you

Piano

21

Chaim

That's the aim.

Shimon

tas - ted with - out sin - ning... And soon you'll be who you

Piano

24

Chaim

And soon you'll see that you're back where you be - long

Shimon

were at the be-gin-ning, And we'll

Orch.

*horn*

Piano

27

Chaim

and you'll al - ways be our

Shimon

al - ways have each o - ther,

Orch.

*clarinet*

Piano



*rit.*

30

Chaim  
bro - ther, and you'll soon for - get you love her...

Shimon  
and you'll soon for - get you love her...

Orch.  
*violin*  
*strings*  
*oboe*

Piano

Detailed description: This system covers measures 30 to 32. Chaim and Shimon have overlapping vocal lines. The orchestra features a violin melody in the upper register, strings providing harmonic support, and an oboe playing a melodic line. The piano accompaniment consists of chords and single notes in both hands.

$\text{♩} = 62$

33

Joel  
Black

Orch.  
*harp*  
*timpani*  
*horn*

Detailed description: This system covers measures 33 to 35. Joel sings the word 'Black'. The orchestra includes a harp with a sustained chord, timpani with a rhythmic pattern, and a horn playing a melodic line.

36

Joel  
dye is com - posed of ma - ny co - lours White

Orch.  
*pizz*  
*flute*

Detailed description: This system covers measures 36 to 38. Joel sings the words 'dye is com - posed of ma - ny co - lours White'. The orchestra features pizzicato strings and a flute playing a melodic line. The time signature changes from 4/4 to 2/4 and back to 4/4.

39

Joel

light is a light of ma - ny co - lours. Your

Orch.

woodwinds

brass

42

Joel

world is a world of ma - ny co - lours, ma - ny grays, moi - res, and po - ly -

Orch.

45

Joel

chromes. Your way is a sym - pho - ny of co - lours, ma ny

Orch.

oboe

mp

Piano

48

Joel  
 voi - ces, ma - ny tones. They were al - ways near,

Reuven  
 ma - ny choices All the

Orch.  
*horn*

Piano  
*mf*

51

Joel  
 And if you can hear

Reuven  
 co - lours I could fan - cy, Ev' - ry

Orch.  
*violin*

Piano

53

*f*

Joel

Then you can choose your co - lours,

*f*

Reuven

hue and ev-ry cry They are

Orch.

*brass and percussion*

*ff*

3

3

56

Joel

and you'll al - ways find an-

Reuven

ours to re - dis - co - ver, and I'll al - ways find an-

Orch.

3

3

3

3

59

Chaim

Joel

Reuven

Shimon

Orch.

o - ther

o - ther

Eight Weeks! Eight Weeks! Eight Weeks!

Eight Weeks! Eight Weeks! Eight Weeks!

Eight Weeks! Eight Weeks! Eight Weeks!

*allargando*

62

Chaim

Joel

Reuven

Shimon

Orch.

Weeks! Eight Weeks! Eight Weeks!

Weeks! Eight Weeks! Eight Weeks!

Weeks! Eight Weeks! Eight Weeks!

Weeks! Eight Weeks! Eight Weeks!

# 18. Future Imperfect

Words by Paul Franklin Stregevsy

Music by Paul Franklin Stregevsy  
and David Snow

(Cue:) SHIMON: The universe can get along without another divorce. (Music begins.)

Moderately ♩ = 100

Shimon

It's a dan-g'rous game you play, so be-fore you go too far, be-

Orch.

flutes *sfz* *mp* clarinet strings

rit.

Shimon

fore you get car-ried a-way, do you re-call who you are?

Orch.

flutes horns

*rit.*

7

Rachel Who we are?

Chaim Who you are?

Reuven Who we are?

Orch. *timpani* *pizz*

11 Bright waltz ♩ = 66

Rachel Two im - per - fect souls, one im - per - fect

Reuven Two im - per - fect souls, one im - per - fect

Orch. *piano* *mf* *accordion*

15

Rachel whole, that's life in the Fu - ture Im - per - fect.

Reuven whole that's life in the Fu - ture Im - per - fect.

Orch.

20

Rachel  
Two im - per - fect hearts play - ing out their parts,

Reuven  
Two im - per - fect hearts play - ing out their parts,

Orch.

25

Rachel  
tak - ing each twist and — turn.

Reuven  
tak - ing each twist and — turn. One im - per - fect man,

Orch.

30

Rachel  
one im - per - fect plan, un - fold - ing one day at a

Reuven  
un - fold - ing one day at a

Orch.



35

Rachel  
time: that's the way that it

Reuven  
time: that's the way that it goes,

Orch.

40

Rachel  
grows, and it suits us im - per - fect - ly fine.

Reuven  
and it suits us im - per - fect - ly fine.

Shimon  
A - ny

Orch.

45 Slower ♩ = 68

Shimon  
fool can see that you are blind - ed. On these odds I'd wa - ger not a

Orch.

48

Shimon dime. Good will is swell if you can find it, but where will you find the

Orch.

*rit.*.....

52

Chaim Where will you find the time?

Shimon time?

Orch.

56 Bright waltz ♩ = 66

Rachel time to swear,

Reuven Time to share,

Orch.

61

Rachel

time for the fu - ture im - per - fect.

Reuven

time for the fu - ture im - per - fect. Chang - ing sta - tus

Orch.

66

Rachel

chang - ing all his clothes, tak - ing one

Reuven

quos, tak - ing one

Orch.

71

Rachel

step at a time. Raise a cou - ple cats,

Reuven

step at a time.

Women

claw - ing at your

Orch.

75

Rachel raise a cou - ple brats, chang - ing your

Women bed, wish - ing you were dead,

Orch.

79 *rit.*

Rachel bet - ter half...

Reuven **REUVEN: Whoa, whoa, whoa, hold on. That's "raise a BROOD of brats," Rachel. Not "a couple." A brood.**

Orch.

85 *a tempo*

Rachel **RACHEL: You're no spring chicken!** Mak - ing the

Reuven Mak - ing the

Orch. Slow ♩ = 46 *accel.*

91

Rachel  
time to ad - just. That's the way that it goes, that's the

Reuven  
time to ad - just. That's the way that it goes, that's the

Orch.

96

Rachel  
way that it grows, that's the way that you learn to

Reuven  
way that it grows, that's the way that you learn to

Shimon  
And if

Orch.

100 Slower  $\text{♩} = \text{♩}$

Rachel  
trust...

Reuven  
trust...

Shimon  
odds have sundered you a - part yet your son seeks to do as

Orch.  
strings  
horns

Shimon  
you, and you long to guide his hea - vy heart.

Orch.  
horn

Joel  
What will you tell him to

Shimon  
What will you tell him to do?

Orch.

*rit.*

RACHEL: Ladies?

*molto accel.*

Joel

do?

Orch.

*brass*

124 Bright waltz ♩ = 67

Rachel

Dance the dance, chance the chance, chance on the

Chaim

Joel

Reuven

Shimon

Women

Dance the dance, chance the chance, chance on the

Men

Orch.

130

Rachel  
Fu - ture Im - per - fect. get your - self a

Chaim  
Get your - self a wife,

Joel  
Get your - self a wife,

Reuven  
Get your - self a wife,

Shimon

Women  
Fu - ture Im - per - fect. get your - self a

Men  
Get your - self a wife,

Orch.



Rachel  
life, grow with each twist and turn.

Chaim  
grow with each twist and turn.

Joel  
grow with each twist and turn.

Reuven  
grow with each twist and turn.

Shimon

Women  
life, grow with each twist and turn.

Men  
grow with each twist and turn.

Orch.

The musical score is arranged in a system with seven staves. The top five staves are for vocal soloists: Rachel, Chaim, Joel, Reuven, and Shimon. The bottom two staves are for a choral group, with the top staff for Women and the bottom staff for Men. The bottom-most staff is for the Orchestra (Orch.), consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "For - get the per - fect match, for - get the per - fect catch, For-". The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. A fermata is placed over the final note of the Men's part. The Orch. part features a triplet of eighth notes in the final measure.

The musical score is arranged in a system with seven staves. The top five staves are for vocal soloists: Rachel, Chaim, Joel, Reuven, and Shimon. The bottom two staves are for a choral group, with 'Women' and 'Men' parts. The 'Orch.' staff is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'molto rit.' and the performance instruction is 'Broadly' with a tempo of 104. The lyrics for Chaim are 'get if she sings out of key...'. The lyrics for Joel, Reuven, and Men are 'And if'. The score features a double bar line at the end of the third measure, indicating a section change. The 'Orch.' part includes a long melodic line with a slur and a fermata, and a rhythmic accompaniment in the bass line.

*molto allargando* .....

Slow

149

Rachel  
mar-ried each im-per-fect boy... what a

Chaim  
each im-per-fect girl, what a

Joel  
each im-per-fect girl, what a

Reuven  
each im-per-fect girl, what a

Shimon

Women  
mar-ried each im-per-fect boy... what a

Men  
each im-per-fect girl, what a

Orch.  
*windchimes*

*molto rit.*

Fast  $\text{♩} = 67$

152

Rachel  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Chaim  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Joel  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Reuven  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Shimon

Women  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Men  
hap-pi - ly e - ver im - per - fect world it would be! Hi - ne - ni!

Orch.

*v*

Rachel  
Hi - ne - ni!

Chaim  
Hi - ne - ni!

Joel  
Hi - ne ni!

Reuven  
Hi - ne ni!

Shimon

Women  
Hi - ne - ni!

Men  
Hi - ne - ni!

Orch.

The musical score is written for a choir and orchestra. The choir parts are for Rachel, Chaim, Joel, Reuven, Shimon, Women, and Men. The orchestra part is labeled 'Orch.' and includes a piano (p) dynamic marking. The score is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature. The lyrics are 'Hi - ne - ni!' and are repeated across the measures. The score includes various musical notations such as notes, rests, and dynamic markings.