

# THE AVENUE Q THEME

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

Cue light goes off  
VIDEO: "1-2-3-4!"

COUNT: "5-6-7-8!"

100

Bright, Swing 8ths ♩ = 142

Musical score for measures 1-5. The score is in 4/4 time with a key signature of two flats. It features a vocal line for 'GUYS' and a piano accompaniment. The vocal line starts with a rest for measures 1-4 and then enters in measure 5 with the lyrics 'Do doot doo'. The piano accompaniment includes a clarinet (Cl) with a trill (tr) and a xylophone (Xylo) part. The piano part is marked with a forte (f) dynamic. The guitar (Gtr) part is marked with a mezzo-forte (mf) dynamic. The conductor's cues 'GUYS: RICK/JOHN' and 'JOHN' are written above the vocal line.

Musical score for measures 6-9. The score is in 4/4 time with a key signature of two flats. It features a vocal line for 'GIRLS' and a piano accompaniment. The vocal line starts with a rest for measures 6-7 and then enters in measure 8 with the lyrics 'Ba da bah wah! The'. The piano accompaniment includes a xylophone (Xylo) part marked with a mezzo-piano (mp) dynamic. The conductor's cues 'GIRLS: STEPH/ANN' and 'STEPH/ANN' are written above the vocal line.

10 ALL:

sun is shin-ing, it's a love-ly day, A per-fect mor-ning for a kid to play, But

*mf*

14 you've got lots of bills (RUH) to pay. What can you do? You

K2[Xylo]

18 work real hard and the pay's (AN) real low, And ev-ry hour goes, oh, so slow, And

+Gtr

22 GIRLS: at the end of the day there's no-where to go, but home to Av-en-ue Q!

GUYS:

STEPH/ANN  
JEN/NAT

K2[Xylo]

26

You live on Ave - en - ue Q! Your friends do too! —

27 28 29

Cl  
Gr

30 31 32 33

You are twen - <sup>(NY)</sup>ty - two, And you live on Av - en - ue Q. You

*mp*

34 35 36 37

live on Av - en - ue Q. You live on Av - en - ue Q!

*f* *ff*

JOHN

Segue as one to "OPENING"

Avenue Q  
Piano/Conductor

2

# OPENING

(What Do You Do With a B.A. In English/  
It Sucks To Be Me)  
[Rev. 7/28/03]

Music and Lyrics by  
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JEFF MARX

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STEPHEN OREMUS

(STILL 100) Rubato, lightly swung Poco rit. A Tempo Poco rit.

The musical score is written for Clarinet (Cl) and Piano (Pno) in 3/4 time. The key signature has one flat (B-flat). The score is divided into four measures, numbered 1 through 4. Measure 1 is marked 'Rubato, lightly swung' and 'mp [Pno]'. Measure 2 is marked 'Poco rit.'. Measure 3 is marked 'A Tempo'. Measure 4 is marked 'Poco rit.'. The Clarinet part starts with a whole note G4 in measure 1, followed by quarter notes A4, B4, and C5 in measures 2, 3, and 4 respectively. The Piano part provides accompaniment with chords and single notes.

V.S.

9 PRINCETON:

5 **A Tempo** 6 7 8 10

K2[Stgs] Cl What do you do with a

+Ac Bs

11 12 13 14 15

B. A. in Eng - lish? What is my life going to be?

Cl

16 17 18 19 20

Four years of col - lege, and plen - ty of know - ledge Have

K2[Stgs] Cl

+Gtr

21 22 23 24

earned me this use - less de - gree. I

3 3 3

25

can't pay the bills\_\_\_\_\_ yet, cause I have no skills yet. The world is a big\_\_\_\_\_

K2[Clste]

30

sca - ry place!\_\_\_\_\_ But some - how I can't\_\_\_\_\_

Poco rit. A Tempo, but relaxed

sub.mp

34

\_ shake The feel - ing I might\_\_\_\_\_ make a diff - 'rence to the hu - man

Rit.

39

Allegro; Swing 8ths

race!

+K2[Glock]

mf

continue on:  
KATE: "What?"  
BRIAN: "No, it sounds stupid."  
KATE: "Come on!"

K2[Glock] (Last X only)

43 **Faster VAMP**

47 **BRIAN:** 48 49 50 **KATE:**

When I was lit - tle I thought I would be... ...what?

51 **BRIAN:** 52 53 54 **(KATE laughs)**

A big co - me - di - an on late night T. V.

55

56

57

58

But now I'm thir - ty - two, and as you can see, I'm not.

K2[Xylo]

59

60

61

62

Oh well, It sucks to be

*mp*

V.S.



Piano/Conductor

63 64 65 66

me. It sucks\_\_\_ to be me It sucks\_\_\_ to be

K2[Xylo]

*mf*  
+Gtr

67 68 69 70

broke and un - em - ployed and turn - ing thir - ty - three. Itsucks\_ to be

K2[Stgs]

71 72 73 74

KATE: "Oh, you think your life sucks?" BRIAN: "I think so." KATE: "Your problems aren't so bad."

me

K2[Xylo]/Cl

K2[Glock]

*mp*

75 76 77 78

KATE: BRIAN: "You are." KATE: "Thanks."

I'm kind - a pret - ty, and pret - ty damn smart

K2[Glock]/Fl

79 80 81 82

I like ro - man - tic things like mu - sic and art.

Fl

83 84 85 86

And as you know I have a gi - gan - tic heart, so

K2[Glock/Pizz Stgs]

+Gtr

87 88 89 90

why \_\_\_\_\_ don't I \_\_\_\_\_ have a boy - friend? Fuck! It sucks \_\_\_\_\_ to be

K2[Glock]

mp

91 **BRIAN:** 92 **KATE:** 93 **BRIAN:** 94

me! Me too! It sucks\_\_\_ to be me! It sucks\_\_\_ to be me! It sucks\_\_\_ to be

*mf*

Fl

95 **KATE:** 96 **BRIAN:** 97 **KATE:** 98 **BOTH:**

Bri - an... ..and Kate! To not\_\_\_ have a job! To not\_\_\_ have a date! It sucks\_\_\_ to be

K2[Glock]/Fl

99 100 101 102

me.

*f* +K2[Glock]

103 104 105 106 **NICKY & ROD: "Ours!"**

*mp*

K2[Clar]/Cl

107

ROD:

NICKY:

We live to - geth - er. We're close as peo - ple can get.

+Ac Bs

K2[Acc]/Cl

111

ROD:

NICKY:

We've been the best of bud - dies ev - er since the day we met.

*mf*

115

ROD:

So he knows lots of ways to make me real - ly up - set Oh,

+K2[Marimba]

119

NICKY:

ev - 'ry day is an ag - grav - a - tion. Come on, that's an ex - ag - ger - a - tion!

Cl

*mp*

straight 8ths

123 **ROD:** 124 125 126 **NICKY:**

You leave your clothes out. You put your feet on my chair. Oh yeah?

*mf*  
+Banjo

127 128 129 130

You do such an - al things, like i - ron - ing your un - der - wear.

131 **ROD:** 132 133 134

You make that ve - ry small a - part - ment we share a

*C#m* *E+* *E* *E(b5)*

Banjo

135 NICKY: 136 137 138

hell. So do you, that's why I'm in hell too!

ROD: It sucks\_\_ to be

*mp*

139 NICKY: 140 141 BRIAN: 142

No! It sucks\_\_ to be me! It sucks\_\_ to be me! Is there Is there

me! KATE: It sucks\_\_ to be me! Is there Is there

K2[Stgs]

*mf*

143 B & N: 144 145 146

K & R: an - y - bo - dy here it does - n't suck to be? It sucks\_\_ to be

147 148 [They Dance] KATE: 149 150

me! da da da da da NICKY: da da da da

me! BRIAN: da da da da da

*sfz sub. mp*

*gliss.*

*Ped*

151 ROD: da da da da 152 KATE: 153 154

daa daa da da da da da NICKY: da da da da

daa daa BRIAN: da da da da da

*sfz sub. mp*

*Cl*

*K2[Xylo]*

155 ROD: da da da da 156 157 157a

daa daa daa daa

daa daa [CHRISTMAS EVE YELLS]

*mp +K2[Stgs]*

*Cl*

158 **KATE:** da da da da da

159

160

161 **ROD:** da da da da daa daa

**NICKY:** da da da da daa daa

**BRIAN:** da da da da da daa daa

Cl

*sfz sub. mp*

**CUE to go on:**  
**CHRISTMAS EVE:** "Your lives suck? I hearing you correctly? Ha!"

162 **K2[Sigs] (2nd X only)**

163

164

165

*sub. p*

166 **C.E.:**

167 I com-ing to this count - ry for op - por - tun - i - ties.

168

169

*mf*

+Fl/Gr

170

171 Tried to work in Ko - re - an de - li, but I am Jap - a - nese.

172

173



173a 174 175 176 177

But with hard work I earn two Mast - er's De - grees In

Fl

K2[Koto]

178 179 180 181

so - cial work! And now I a the - ra - pist! But I have no

K2[Trem Stgs]

PEV

182 183 184 185

cli - ents! And I have an un - em - ployed fi - an - cee! And we have

186 **Rall.** lots of bills to pay. It suck\_\_\_ to be me! 187 **A Tempo** *sub. mp* 188 189 It suck\_\_\_ to be

*cym* *Fl*

**Rall.** **A Tempo**

*sfz* *mp*

190 me! 191 I say it 192 Suck - a - suck - a - suck - a - suck - a - 193 suck - a - suck - a - suck - a -

*K2[Clste]/Fl*

*mf* *mp*

194 suck - a - suck - a - suck - a - suck - a - 195 Suck! 196 It suck\_\_\_ to be me.

*Finger cym.*

*f* *p*

197 3 Xs

sub. p (no Bs)

198 199 200

201 PRINCETON: "Oh, look!"

Cl 202 203 204

+E1 Bs (2<sup>ND</sup> x)

[GARY enters with a plunger]  
 GARY: "I'm comin', I'm comin'!!"

PRINCETON: "Oh my God,  
 it's GARY COLEMAN!" (cut-off)  
 (in the clear)  
 GARY: "Yes I am."

205 206 207 208

Straight 8ths

+K2[Org]/Gtr

*f*

*bliss.*

*mf*  
[Rok Pno]

1. 2.

PED

209 GARY: 210 211 212

I'm Ga - ry Cole - man from T. V.'s Diff - 'rent Strokes

K2[Clav]

Alto Sax

*simile*

213 214 215 216

made a lot - ta mon - ey that got sto - len by \_\_\_ my folks!

Alto Sax

217 218 219 220

Now I'm broke and I'm the butt of ev - ry one's jokes, \_\_\_ but I'm

Alto Sax

221 222 223 224

"The superintendent!"

here on A - ve-nue Q!

ALL (except GARY):

It sucks \_\_\_ to be

Alto Sax

225 **Swing 8ths** **KATE:** 226 227 228 **BRIAN: "I feel better now!"** **GARY:**

You win! Try hav - ing

you! It sucks\_\_\_ to be you!

Alto Sax

Gtr

**Swing 8ths**

*mf* [Pno]

229 230 231 232

peo - ple stop - ping you to ask you:

Alto Sax

*mp* *sfz*

**GARY: "Whatchu talkin' about Willis?' It gets old!"**

233 **ALL (except GARY):** 234 235 **GUYS:**

It sucks\_\_\_ to be you! On A - ven - ue

*f* *gliss*

This page is intentionally  
left blank for page turns

236 **GIRLS:** Sucks to be me! 237 Sucks to be you! 238 239

**GUYS:** On A - ven - ue Q! On A - ven - ue

*mf* +K2[Stgs]

240 Sucks to be us, But not when we're to - geth - er! 241 242 *Rall.* s/A 243

*Q!* But not when we're to - geth - er! *Rall.* *mp* 3

*No PRINCETON*

244 **Kid's T.V. Theme Tempo** We're to - geth - er Here! On A - ven - ue Q! 245

*+ PRINCETON* *R/R/R/R* *JOHN*

*Cl* *f* *gliss.*

246

247 248 249

We live on A - ven - ue Q! Our friends do too! —

Cl  
Gr

f +K2[Glock]

3 3

250 251 252 253

Till our dreams come true, we live on A - ven - ue Q. We

*mp*

*mp*

*dim. poco a poco*

254 255 256 257

live on A - ven - ue Q

GARY We live on A - ven - ue Q

GARY: "You're gonna love it."

GARY: "Here's your keys!"

+K2[Glock]

Poco rit.

258 259

ALL: Wel - come to A - ven - ue Q!

*f*

*mf*

*ff*



Avenue Q  
Piano/Conductor

2A

# INTO ROD AND NICKY'S

[Rev. 7/28/03]

Music and Lyrics by  
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JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
BRIAN: "I'll get right on it!"  
CHRISTMAS EVE: "See?!"

(STILL 122) *Swing*

Musical score for measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). Measure 1 is marked with a '1' and a 'Cl' (Clarinet) part. The piano part is marked *mf* [Pno]. The melody in the upper voice consists of quarter and eighth notes. Measure 2 continues the melody with a '2' above it. Measure 3 continues with a '3' above it.

Rit.

Musical score for measures 4-6. Measure 4 is marked with a '4'. Measure 5 is marked with a '5'. Measure 6 is marked with a '6'. The piano part is marked *mp*. A new instrument part is introduced in measure 5, marked '+K2[Clste] (8va)'. The tempo is marked *Rit.* (Ritardando).

# IF YOU WERE GAY

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

ROD: "This conversation is over!...OVER!"

2 BEAT Moderato; Swing 8ths

1 PREP

VAMP

NICKY: "Well..."

"...Just so you know..."

(VOCAL LAST X)  
NICKY:

130

+Cl

[Tack Pno]

p

p

K2[Tuba]/Ac Bs

If you were

5

gay, that'd be o - kay. I mean, cuz

mp

simile

mp

9

hey, I'd like you an - y - way. Be - cause you

mp

mp

mp

13 see: If it were me, I would feel

17 free to say that I was gay! (But I'm not gay!)

K2[Xylo]

*f.* *p.* *f.*

21 ROD: "Nicky, please! I'm trying to read..." to m29

(No Bass/K2[Tuba])

VAMP (out any phrase)

(vocal last X)

ROD: NICKY:

What? If you were

+Cl

+K2[Tuba]

33 **ROD: "Aw, Nicky!"** **ROD: "Nicky!"**

queer, I'd still be here, year af - ter

*mp* +Banjo (8vb)  
+Bs

**ROD: "Nicky, I'm trying to read this book."**

37 year, 38 be - cause you're 39 dear to me. 40 **ROD:** Arrgh! **NICKY:** And I know that

**ROD: "What?"** **ROD: "I would?"**

41 you 42 would ac - cept 43 me too

+Cl

44 If I told you to - day: "Hey, guess what? I'm

47 48 49 50

gay!" (But I'm not gay!) I'm hap - py just being with

*f.* *p.* *f.* *mf*

Cl.

ROD: "High Button Shoes, Pal Joey..."

51 52 53

you. So what should it mat - ter to me

3

Rall.

ROD: "Nicky, that's gross!"

54 55 56 57

what you do in bed with guys?! No it's

Rall.

59 Slower

58 not! If you were gay, I'd shout hoo -

Slower

61 ray! And here I'd stay,

Accel.

64 But I would-n't get in your way. You can count on

Faster; A Tempo

67 me to al - ways be be - side you

68 69 70

Faster; A Tempo

71 ev' - ry day, to tell you it's o - kay, You were just

72 73 74

+K2[Acc]/Banjo

sub. p mp

75 born that way, And as they say: It's in your D - N - A, you're

76 77 78

+Cl.

mf f

3

PEO

79 gay! (If you were gay!)

80 81 82

ROD: "I'M NOT GAY!!!"

ff

# AFTER "GAY"

[Rev. 7/28/03]

Music and Lyrics by  
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JEFF MARX

Orchestrated by  
STEPHEN OREMUS

(STILL 130) Swing  
K2[Xylo]

The musical score is written for Xylophone and Piano. It consists of three staves. The top staff is for the Xylophone (K2[Xylo]) and contains four measures of music, numbered 1 through 4. Measure 1 starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 2 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 3 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 4 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The middle staff is for the Piano (Pno) and contains four measures of music. Measure 1 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 2 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 3 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 4 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The bottom staff is for the Bass (B) and contains four measures of music. Measure 1 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 2 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 3 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. Measure 4 has notes: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The score includes dynamic markings: *mf* for the piano part and *mp* for the piano part in measure 4. There is also a *Rit.* marking above the piano part in measure 4. The score is marked with a first ending bracket over measures 1-4.



# PURPOSE

[Rev. 7/28/03]

Music and Lyrics by  
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JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
VIDEO: "I want a purpose!"

1 2 **Freely**  
**PRINCETON:**

140

Pur - pose, It's that lit - tle flame that lights a

solo  
[Grand & Elec 2]

*mp*

4 5 6

fi - re un - der your ass Pur - pose, It keeps you

7 8 9

go - ing strong Like a car with a full tank of gas

10

Ev - 'ry - one else has a pur - pose So what's mine? Hm. Oh,

Rit. to m14

14

look: Here's a pen - ny! It's from the year I was born! It's a

A TEMPO

141

V.S.

Tempo di "Huey Lewis" (Shuffle)

16

sign!

+Gtr/Dms/K2[Pad]

*mf* [Rok Pno]

*f* +Alto Sx

19

Ba - ba - ba - ba \_\_\_\_\_ doo - doo - doo - doo - doo

22

I don't know how I \_\_\_\_\_ know \_\_\_\_\_ But I'm \_\_\_\_\_ gon - na

*mp*

25

find my pur - pose \_\_\_\_\_ I don't know where I'm gon - na look \_\_\_\_\_

But I'm gon - na find my pur - pose

30 Half-time Feel

Got - ta find out Don't wan - na wait Got to make sure that my

life will be great! Got - ta find MY

pur - pose Be - fore it's too late!

37 38 39

Whoa, oo whoa \_\_\_\_\_ I'm \_\_\_\_\_ gon - na

S/A  
J/N  
R/SORD

(He's \_\_\_\_\_ gon - na find his pur - pose)

*f*

40 41 42

find my pur - pose \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

Gon - na find his pur - pose \_\_\_\_\_ (He's \_\_\_\_\_ gon - na find his pur - pose)

43 44

I'm \_\_\_\_\_ gon - na find my pur - pose! \_\_\_\_\_

Gon - na find his pur - pose \_\_\_\_\_

45

Could be far, — could be near — Could — take a week, a

Ooh, — Ooh,

*sub. mp*

month, a year — At a job, — or smok-in' grass

ooh - ooh, May - be more, At a job, — Smo-kin' grass,

*mf*

May - be at a pot - ter - y class

Pot - ter - ry class would be cool, —







70 71

pur - pose - Got - ta find me -

Got - ta find Got - ta find it! it!

Got - ta find it!

+Alto Sx

72 73 74

Whoa, ooh whoa, I'm gon - na find.

You're gon - na find your pur - pose! Whoa,

Tasty Sax Solo

*ff*

75 76

my pur - pose!

Got - ta find it! You're gon - na

Got - ta find it! You're gon - na

Musical score for 'Purpose' featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes measures 77 through 81. The vocal line starts at measure 77 with the lyrics 'Pur - pose! Pur - pose! Pur - pose!' and continues with 'find your pur - pose!' and 'Whoa,'. The piano accompaniment features chords and melodic lines. Dynamics include *sub. mp*, *f*, and *ff*. The score concludes with an 'Applause-Segue' instruction.

77 78

Pur - pose! Pur - pose! Pur - pose!

find your pur - pose! Whoa,

79 80 81

Yeah, yeah! I got-ta find me!

Got-ta find!

Got-ta find!

Got-ta find!

*sub. mp* *f* *ff*

Applause-Segue  
to "PURPOSE PLAYOFF"

# PURPOSE PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
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STEPHEN OREMUS

(STILL 141)

1 Shuffle [Rok Pno]

Dms  
mf

2 He's gon - na find his pur - pose! Whoa,

Alto Sax

f +Gtr

+Bs

3 C.E.: "...help people find themselves." BRIAN: "...and make money doing it."

4 Oh.

mp [LOUD MUSIC BOX] +cym

5

6

7

142

Detailed description: This is a musical score for the song 'PURPOSE PLAYOFF'. It is written for Piano/Conductor, Alto Saxophone, and Vocalists. The score is in 12/8 time with a key signature of one sharp (F#). It begins with a 'Shuffle' tempo and a 'Rok Pno' (Rock Piano) instruction. The piano part features a driving bass line with chords and a melody in the right hand. The alto saxophone part has a rhythmic accompaniment. The vocal parts include lyrics and melodic lines. The score is divided into measures 1 through 7, with a double bar line after measure 4. A circled number '142' is present in the piano part at measure 4. The lyrics are: 'He's gon - na find his pur - pose! Whoa,' followed by 'C.E.: "...help people find themselves." BRIAN: "...and make money doing it."' and 'Oh.'.

# KATE'S PURPOSE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

PRINCETON: "Aww, come on!"  
KATE: "Okay..."

## Tinkly

1 2 3 4 K2[Stgs]

144  
*p*  
[Celeste] (sounds 8va)  
+cym roll

5 KATE: "SURE, IT'S IMPORTANT..."

5  
K2[Stgs]  
*mp*

9 KATE: "...AS A NATION..." Rit. KATE: "...SO that, in short, is my purpose."

9  
K2[Stgs]  
Rit.  
+cyms  
+tri

# EVERYONE'S A LITTLE BIT RACIST

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

KATE: "You should be much more careful when  
you're talking about the sensitive subject of race."

KATE: "No, we don't want  
people like you."  
(GO ON)

(KATE gasps)  
PRINCETON: "You see?"

2 BEAT  
PREP

Moderato (Swing 8ths)

K2[Celeste]

150 VAMP

Musical score for the first system. It features a piano accompaniment and a vocal line. The piano part is in 4/4 time with a key signature of one sharp (F#). It includes a 'VAMP' section starting at measure 150. The vocal line begins with a 'CUE' and includes the lyrics 'Cl.' and 'You see?'.

5

PRINCETON:

KATE:

PRINCETON:

Musical score for the second system. It features a piano accompaniment and a vocal line. The piano part is in 4/4 time with a key signature of one sharp (F#). The vocal line includes the lyrics 'You're a lit - tle bit ra - cist. Well, You're a lit - tle bit, too. I guess we're'.

9

KATE:

Musical score for the third system. It features a piano accompaniment and a vocal line. The piano part is in 4/4 time with a key signature of one sharp (F#). The vocal line includes the lyrics 'both a lit - tle bit ra - cist. Ad - mit - ting it is not an ea - sy'.

12 **PRINCETON:** 13 **KATE:** 14

thing to do, But I guess it's true, Be - tween me and you, I think

15 **BOTH:** 16 17 18

Ev - 'ry-one's a lit - tle bit ra - cist, some - times.

K2[Celeste]  
Cl

*mf*

19 **PRINCETON:** 20 **KATE:** 21 22

Does - n't mean we go a - round com - mitt - ing Hate Crimes!

23  
 Look a - round and you will find \_\_\_\_\_ No one's real - ly co - lor - blind \_\_\_\_\_

24 25 26

Cl

27  
 May - be it's a fact we all should face. \_\_\_\_\_

28 29 30

K2[Celeste] 8<sup>va</sup>.....

31  
 Ev - 'ry - one makes judg - ments Based on

32 33

(turn page here)

PRINCETON: "Not big judgments, like who to hire or who to buy a newspaper from."

KATE: "No!"

PRINCETON: "No, just little judgments, like thinking that Mexican busboys should learn to speak goddamn English!"

KATE: "Right!"

34

35 3 Xs 36 37

race.

sub. p

mf

38

BOTH:

39 40 41

Ev - 'ry-one's a lit - tle bit ra - cist, To - day. So

42

43 44 45

PRINCETON:

KATE:

ev - 'ry-one's a lit - tle bit ra - cist, O - kay!

46

47 48 49

sub. p

Eth - nic jokes might be un - couth, But you laugh be - cause they're based on truth.

sub p mf



50 *mf* 51 52 53

Don't take them as per - so - nal at - tacks!

K2[Xylo]  
Cl

54 55 56

Ev - ry - one en - joys them So re -

57 58

lax!

*sub. p*

PRINCETON: "All right, stop me if you've heard this one. This plane is going down and there's only one parachute, and there's a rabbi, a priest..."  
KATE: "...and a BLACK guy!"

GARY: "Whatchoo talkin' about Kate?"  
KATE: "Uh---"  
GARY: "You were telling a BLACK joke!"  
PRINCETON: "Well, sure, Gary, but lots of people tell black jokes..."  
GARY: "I don't."  
(CUT-OFF)

*in the clear:*  
PRINCETON: "Of course you don't. You're BLACK! But you tell Polack jokes, right?"  
GARY: "Sure I do. Haha! Those stupid Polacks!"

59 60 61

*sfz*

+K2[Trem Stgs]

PRINCETON: "Now don't you think THAT'S... a little racist?"

GARY: "Well damn, I guess you're right."

62 +El Gtr 63 64 65 3 3

*mp* +Alto Sx

66 KATE: 67 GARY: 68 PRINCETON: 69

You're a lit - tle bit ra - cist. Well, you're a lit - tle bit, too. We're

70 GARY: 71 72 73 K & P:

all a lit - tle bit ra - cist. I think that I would have to a - gree with you We're

74 GARY: 75 76 77

glad you do! It's sad but true, Ev-'ry-one's a lit-tle bit ra - cist, all right.

K2[Celeste]

*mp*

78 KATE: PRINCETON: 79 GARY: 80 GARY: 81

All right. All right. all right! Bi-go-try has ne-ver been ex - clu - sive - ly

*simile*

82 83 84 85 **ALL 3:**

white! S/N If we all could just ad - mit that

86 87 88 89

we are ra - cist a lit - tle bit, e - ven though we all know that it's

90 91 92 93 94

wrong! +K2[Marimba] Get a -

"...fine upstanding black man."

**PRINCETON:** "Who?"

**GARY:** "Jesus Christ!"

**KATE:** "But Gary, Jesus was white!"

**GARY:** "No, Jesus was black."

**KATE:** "No, Jesus was white!"

**GARY:** "I'm pretty sure Jesus was black!"

**PRINCETON:**

"Guys—Jesus was Jewish!"  
(they laugh)

95 96 97 98 99

long. K2[Marimba] Off on "4"

*sub. p*

START WHEN BRIAN STARTS CLOSING THE DOOR

BRIAN: "Hey, what are you guys laughing about?  
GARY: "Racism!"  
BRIAN: "Cool!"

[CHRISTMAS EVE enters]  
CHRISTMAS EVE: "BLIAN! You come  
backee here! You take out lecycuraburs!"  
PRINCETON: "What's that mean?"  
BRIAN: "Ugh. Recyclables."  
(everyone laughs)  
CUT-OFF

BRIAN: "Don't laugh at her!  
How many languages do you speak?"  
KATE: "Oh, come off it,  
Brian!"

100

K2[Marimba]

101

102

//103

*mf*

+K2[Trem Stgs]

104

KATE:

105

BRIAN:

106

PRINCETON:

107

BRIAN:

Ev - 'ry - one's a lit - tle bit ra - cist... I'm not. Oh no? Nope.

K2[Celeste]

*simile*

+F1

108

3

109

110

111

C.E.:

How ma - ny Or - i - en - tal wives have you got? WHAT?!! BLI - AN!

PRINCETON:

112 113 114 115

Bri - an, bud - dy, where you been? The term is As-ian Am - er - i - can.

+Gtr

C.E.:

116 117 118 119

I know you are no in - ten - ding to be! But

K2[Celeste]

120 121 122

cor - ring me O - li - en - ter of - fen - sive to

K2[Celeste]/Fl

(turn page here)

Vib

BRIAN: "I'm sorry honey. I love you."

C.E.: "I rrv you."

C.E.: "Yes. I know."

BRIAN: "But you're racist too."

C.E.:

123 3 Xs 124 125 126

me! The

K2[Celeste]

3 3

sub. p mf

127 128 129 130

Jews have all the mon - ey and the whites have all the pow - er. And

+K2[Koto]

131 132 133 134

I'm al - ways in tax - i - cab with dli - ver who no show - er!

PRINCETON:  
"Me too!"

Rall.

GARY: "I can't even GET a taxi!"

135 136

V.S.

This page is intentionally  
left blank for page turns

137

Broader

138

139

140

ALL: Ev - 'ry - one's a lit - tle bit ra - cist, it's true. BUT

Alto Sax  
Gtr

Broader

+K2[Dyn Big-Band]

Bs

141

142

143

144

ev - 'ry - one is just a - bout as ra - cist as you!

S/A

JURO

JUHN

Slight pull back

Slight pull back

Kick Line Tempo

145

146

147

148

If we all could just ad - mit That we are ra - cist a lit - tle bit, and

Kick Line Tempo

ff



149 **Faster** **Accel.**

ev - 'ry one stopped be - ing so P. C.!

153 **Tempo I°**

May - be we could live in Har - mo -

154 155 156 157

**Tempo I°**

158 **C.E.:**

ny! Ev - 'ly-one's a rit - ter bit la - cist!

159 160 161

**ff**

# RACIST PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

(STILL 150)

Swing It!

Musical score for the first system, measures 1-5. The score is in 4/4 time with a key signature of two flats. The top staff is for Alto Sax, starting with a whole rest in measure 1 and then playing a series of quarter notes. The piano part is in grand staff, with the right hand playing chords and the left hand playing a bass line. Dynamics include *cym*, *[Pno]*, and *ff*. Instrumentation includes K2[Big-Band]/Gtr and +K2[Dyn Big-Band].

Straight 8ths

Musical score for the second system, measures 6-9. The score is in 4/4 time with a key signature of two flats. The top staff is for Guitar, playing a melodic line with eighth notes. The piano part is in grand staff, with the right hand playing chords and the left hand playing a bass line. The guitar part is marked with a slur over measures 8 and 9.

Avenue Q  
Piano/Conductor

5B

# NOT QUITE...

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
*VIDEO: "Birthday Party Clown"*  
**PRINCETON:** "Closer—but still no."

(15)

[Xylo]

The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The xylophone part is indicated by a bracket above the treble staff and contains a single note with an accent (>) and a dynamic marking of *ff*. The piano part is indicated by a bracket below the bass staff and contains a single note with an accent (>) and a dynamic marking of *ff* with the instruction "+cym choke".

# THE BAD IDEA BEARS

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**PRINCETON:** "It's right here in the corner of my mind. My purpose. It's...It's..."

*[THE BEARS Appear]*

1 Bell Tree (down-ward stroke)

Musical notation for the first cue, featuring a piano part with a bell tree sound effect. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The treble clef part starts with a bell tree sound effect (a series of upward and downward strokes) and then continues with a melodic line. The bass clef part has a few notes. The piece ends with a double bar line and repeat sign.

**CUE:**

**BEARS:** "See you around, Princeton!"

**PRINCETON:** "See you around, guys"

*[BEARS exit]*

*[THE BEARS disappear]*

2

Musical notation for the second cue, featuring a piano part with a bell tree sound effect. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The treble clef part starts with a bell tree sound effect (a series of upward and downward strokes) and then continues with a melodic line. The bass clef part has a few notes. The piece ends with a double bar line and repeat sign.

Avenue Q  
Piano/Conductor

50

# KATE'S PHONE CALL

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
PRINCETON: "Best interest at heart."

(152)

Moderato; Swing 8ths  
+K2[Clste]/Hi-Hat

Rit.

CUT-OFF at  
end of ring

[TACK PNC] *mf*

# THE INTERNET IS FOR PORN

[Rev. 7/28/03]

**CUE:**  
THISTLETWAT: "Thank you."  
KATE MONSTER: "Finally!..."  
(GO)

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

Measures 1-24  
[PNO] up to D3  
[HARPSI] Eb3 and above

"... I get to teach an entire lesson by myself..."

160 Prissy Sonata

"...something relevant, something modern..."

"...The Internet!"

5 6 7 8 KATE:  
The

9 10 11 TREKKIE: 12 12a KATE:  
in - ter - net is real - ly real - ly great. For porn! I

[TACK Pno]

+K2[BLAT!]/Gtr/Bs

13 TREKKIE: 16 KATE:

got a fast con- nec- tion, so I don't have to wait. For porn! There's

*sub. p* *ff*

[TACK Pno]

17 TM: 19 KATE: 20 TM: 21 KATE:

al - ways some new site. For porn! I browse all day and night. For porn! It's

*sub. p*

21 TM: 24

like I'm sur - fing at the speed of light. For porn! The

*ff* (16)

+K2[Brs]/Bs

25 Faster; Bass Heavy, Groovy (Swing 8ths)

26 27 28

in - ter - net is for porn. The in - ter - net is for porn.

Alto Sax

Faster; Bass Heavy, Groovy (Swing 8ths)

[TACK Pno] *mf*

29 Why you think the net was born? Porn! Porn!

+K2[Brs]

Alto Sax

30 31

**CUE:**  
**KATE:** "Well, if you wouldn't mind please being quiet for a minute so I can finish?" (CUTOFF)

(in the clear)  
**TREKKIE:** "Okey-dokey."  
**KATE:** "Good."

32 **Straight 8ths** Porn! **VAMP** 33 34 35 **KATE:** I'm

+Gtr

sleazy

**Straight 8ths** **VAMP** Off on "4" **K2[Glock]/Tri.** 8<sup>va</sup>-1

sleazy sub. p

162

36 **Prissy Sonata** 37 38 **TM:** 39 **KATE:**

glad we have this new tech - no - lo - gy. For porn. Which

**Prissy Sonata** **K2[Glock]**

+Fl

mp [Harpsi] ff

[Track Pno]



40 41 42 43 44

gives us un - told op - por - tu - ni - ty. For porn. Right

TM: KATE:

*p*

*tr*

*sub. p*

*ff*

[TACK Pno]

44 45 46 47

from your own desk - top. For... You can re - search, browse, and shop. Un -

TM: KATE:

*p*

*sub. p*

48 49 50 51

til you've had e - nough and you're read-y to stop! For porn! The

TM:

*Spa*

*ff* (163)

+K2[Brs]/Bs

52

Faster; Bass Heavy, Groovy (Swing 8ths)

Musical staff with notes and measure numbers 53, 54, 55.

in - ter - net is for porn. The in - ter - net is for porn.

Musical staff for Alto Sax/Gtr with annotations: straight 8ths, straight 8ths.

Faster; Bass Heavy, Groovy (Swing 8ths)

Piano accompaniment for measures 52-55, including [Ack Pno] and mf.

56

Musical staff with notes and measure numbers 57, 58.

Me up all night hon - king me horn to Porn, Porn,

Piano accompaniment for measures 56-58.

KATE: "That's gross! You are a pervert!"
TREKKIE: "Ahh, sticks and stones, Kate Monster."
KATE: "No, really. You're a pervert. Normal people don't sit home all day and look at porn on the internet." (CUTOFF)

(in the clear)
TREKKIE: "Ohhhhh..."
KATE: "What?"
TREKKIE: "You have noooo idea."
(calling off stage)
"Ready, normal people?"

59

Straight 8ths

VAMP

Musical staff with notes and measure numbers 60, 61, 62.

Porn!

Alto Sax/Gtr

Musical staff for Alto Sax/Gtr with annotation: sleazy.

Straight 8ths

VAMP

Off on "4"

Musical staff with notes and measure numbers 60, 61, 62.

sleazy

sub. p

Musical staff for piano accompaniment.

63 BRIAN: GARY: 64 ROD: TM: GUYS:

Read - y! Read - y! Read - y! Lem - me hear it! The

Alto Sx/Gtr

+Bs

65 PRINCETON: GUYS: 66 PRINCETON: 67 PRINCETON: 68 PRINCETON:

in - ter - net is for porn. Sor - ry, Kate. The in - ter - net is for porn. I mas - tur - bate!

*mf*

69 TM: 70 TM: 71 GUYS:

All these guys un - zip their flies for Porn! Porn!

Gtr

Alto Sx

*mp* *mf*

72 73 74

Porn! Porn! Porn!

Alto Sx

75 76 77

[E. PNO]

*mp*  
+Cym Scrapes

KATE: "Hold on a second! Now, I happen to know for a fact that you..."

"...Rod, check your portfolio and trade stocks online."  
ROD: "That's correct."  
KATE: "And Brian, you..."

"...buy things on amazon.com!"  
BRIAN: "Sure."  
KATE: "And Gary, you..."

164

78 79 80

+Cym. choke

"...keep selling your possessions on eBay!"  
GARY: "Yes I do."  
KATE: "And Princeton, you..."

"...sent me that sweet online birthday card."  
PRINCETON: "True."

TREKKIE: "But Kate... what you think he do AFTER?"  
(PRINCETON nods)  
KATE: "Ewwwww!!!"

165

(CUE: KATE: "Ewwwww")

82

KATE: "Gross!"

84

81 **GUYS:** The in - ter - net is for porn. *straight 8ths* The in - ter - net is for

Alto Sax

[TACK. Pno] +Dms/Bs/Gtr

85 KATE: "I hate porn" 86 **TM:** 87 88 **GUYS:**

porn. *straight 8ths* Grab your dick and doub - le click for Porn! Porn!

Gtr

Alto Sax

*mp* *mf*

89 KATE: "I hate men!" KATE: "I'm leaving!" KATE: "I hate the internet!"

**TM:** Poom! **B:** Poom! **TM:** Poom! **B:** Poom! **TM:**

Porn! **R&P:** Poom! **G:** Poom! **R&P:** Poom! **G:** Poom! The

*straight 8ths* *straight 8ths* *straight 8ths*

Alto Sax

*sub. mp* *ff*

PED PED

94 95 **+ROD/PRINCETON:** 96 **+BRIAN/GARY:** 97

In - ter - net is for In - ter - net is for In - ter - net is for porn! *8va*

*sub. mp* *ff*

Segue to PORN PLAYOFF

Avenue Q  
Piano/Conductor

6A

# PORN PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

(STILL 165)

Tempo di "Q"

Rit.

The musical score is written for Piano and Xylophone. The piano part is in the bass clef, and the xylophone part is in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. Measure 1 contains a xylophone part with a forte dynamic (f) and includes the instruction '+Hi Hat/EI Bs'. Measure 2 contains a piano part with a forte dynamic (f) and includes the instruction '[ACK Pno]'. Measure 3 contains a xylophone part with a forte dynamic (f) and includes the instruction '[ACK Pno]'. Measure 4 contains a xylophone part with a forte dynamic (f) and includes the instruction '[ACK Pno]'. The score ends with a 'Rit.' (Ritardando) marking. There are also some handwritten markings in the score, including a large 'V' in measure 4.

# A MIX TAPE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
CHRISTMAS EVE: "Bye now."  
ROD: "Shit!"

(STILL 165)

Tempo di GAY (Swing 8ths)

Rit.

K2[Glock]

2 BEAT PREP C1

Musical score for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes a 'Dms' (D minor) section with a 'TACK' marking and a 'mf' dynamic. A circled measure number '171' is present in the piano part. The tempo is 'Tempo di GAY (Swing 8ths)' and the performance instruction is 'Rit.' (Ritardando).

6

Moderato (Straight 8ths)

KATE:

Musical score for measures 6-9. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line for KATE and a piano accompaniment. The piano part includes markings for '+Ac Gtr', '+Fl (8va)', and '+El Bass'. Dynamics include 'mp' (mezzo-piano), 'molto', and 'legato'. A circled measure number '171' is present in the piano part. The tempo is 'Moderato (Straight 8ths)'.

10

Musical score for measures 10-12. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The lyrics are: 'likes me. I think he likes me.' The piano part includes markings for '+Ac Gtr', '+Fl (8va)', and '+El Bass'. Dynamics include 'mp' (mezzo-piano), 'molto', and 'legato'. A circled measure number '171' is present in the piano part. The tempo is 'Moderato (Straight 8ths)'.

13

14

15

But does he like - me - like - me, like I like

+K2[Glock]

+Ac Gtr

16

17

18

19

him? Will we be friends, or some - thing -

20

21

22

more? I think he's int - 'res - ted, -

23

24

25

but I'm not sure. \_\_\_\_\_

(doorbell)  
[It's PRINCETON]

K2[Chimes]



CUE:  
PRINCETON: "Actually, do you mind if I use your bathroom?"  
KATE: "Oh, sure. Go right ahead."  
[PRINCETON exits]

VAMP

KATE:

26

27 28 29

+Fl (8va) K2[Glock]

LAST X

A

30

31 32 33

mix tape. He made a mix tape. He was

K2[Glock]

mp

34

35 36 37

thin - king of me, which shows he cares! Some-times when

+K2[Stgs]/Ac Gtr

38

39 40 41

some - one has a crush on you, they'll make you a

Fl

mf

42 mix tape 43 to give you a 44 clue. 45 "Let's see..."

46 "You've Got A Friend," 47 "The Theme from 'Friends'," 48 "That's What Friends\_ Are For." 49

50 "Oh, but look!" 51 Shit. 52 "A Whole New World," 53 "Kiss The Girl,"

54 "Ma Che-rie\_ A-mour!" 55 56 "Awww, Princeton..." 57 "He does like me!"

Piano/Conductor

58 "I Am The Wal - rus," "Fat Bot - tommed Girls," —

60 "Yel - low Sub - mar - ine?" What does this mean? —

+K2[Stgs] *f*

PRINCETON: "Kate, you might wanna not go in there for awhile."  
 KATE: "Okay. Princeton, thank you for this tape. I was just looking at side A. Great songs!"  
 PRINCETON: "Oh, well. Did you get to side B yet?"  
 KATE: "Not yet."  
 PRINCETON: "Oh, it's great. Check it out."

64 *sub. p* 65 VAMP 66 (LAST X) 67 K2[Glock]

68 KATE: "Stuck On You," — 69 PRINCETON: "Love Me Do," — 70 KATE: "My Heart Will Go On." 71 KATE: "I loved Titanic!"

*mp* *f*

PRINCETON: "It was alright."

PRINCETON:

KATE:

72 73 74 75

"She's Got A Way," — "Yes - ter - day," —

PRINCETON:

PRINCETON: "From the Russia concert!"

KATE: "Great."

76 77 78 79

"Good - night — Sai - gon"

K2[Stgs]

KATE:

PRINCETON:

KATE:

80 81 82

"Through The Years," — "The Theme from 'Cheers'," — "Mo - ving Right — A - long." —

+K2[Stgs]

KATE:  
"Nice tape."

PRINCETON:  
"There's one more..."

PRINCETON:

83 84

"I

85 Have To Say I Love You In A Song." 86

*mp* +El Bass

**KATE:** "Princeton, that's so sweet! I've never gotten such a nice present from a guy."  
**PRINCETON:** "Awww. I'm glad you like it. But I've got to run now. I'm going to make one for Brian and Christmas Eve, and Gary, and Nicky and Rod, and Trekkie Monster, and everyone!"

87 VAMP 88 89

+Dms

PRINCETON: "And um..."  
 KATE: "Yes?"  
 Rit.

KATE: "...But it's kindergarten so they're very short. Why?"

PRINCETON: "Do you wanna go with me?"  
 KATE: "Like, a date?"

"It'll be a blast."  
 CUTOFF

90 91 92

+K2[Glock]

PEO

KATE: "Bye!"  
 Slower

Rit.

KATE: "He likes me."

93 94 Fl 95

+El Bass

+Ac Gtr

+Mark tree

PEO

Applause-Segue

# Avenue Q

Piano/Conductor

# I'M NOT WEARING UNDERWEAR TODAY

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

COUNTOFF (and conduct for camera): "1-2-3!"

Bright

BRIAN:

190

+Cl

f

[Pno]

+K2[Tuba]/El Bs

slide whistle

Cl

I'm

3

4

5

not wear - ing un - der - wear to - day! No, I'm not wear - ing un - der - wear to -

slide whistle

Cl

mf

f

mf

6

7

8

day! Not that you prob - ly care much a - bout my un - der - wear,

Cowbell

Cl

+K2[Dyn Big-Band]/Gtr

9  
still, none - the - less I got - ta say, \_\_\_\_\_ that

10  
11

Cl

K2[Dyn Big-Band]

12  
I'm not wear - ing un - der - wear to - day! \_\_\_\_\_

13  
14  
15

Cl

K2[Dyn Big-Band]

*f*

*gliss*

16  
(dialogue)

17

*gliss*

CUE:  
"Our headline performer!"

# Avenue Q

Piano/Conductor

9

# SPECIAL

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
BRIAN: "Here's the woman you all came to see..."

(STILL 190) "...Celebration, Florida..." "...Girls Gone Wild  
Parts 2, 5 & 7..." "...Lucy the Slut!"

Musical score for the first system. It includes staves for Alto Sax and Piano. The piano part includes annotations: "+tom rol/K2[Trem Stgs]/Ac Bs [Pno]". The Alto Sax part has dynamic markings like *v* and *v* with accents. The system is divided into measures A, B, C, and D. Measure D is marked "A Tempo". There are also notes like "8va-" and "Gloss." in the piano part.

Musical score for the second system. It includes a vocal line and piano accompaniment. The vocal line starts with a first ending bracket labeled "1" and "Sexy Jazz". The piano part has dynamic markings like *f* and *mp*, and includes the annotation "Ac Bs". The vocal line includes the lyrics "LUCY: I can make you feel".

Musical score for the third system. It includes a vocal line and piano accompaniment. The vocal line includes the lyrics "Spec-ial... When it sucks to be you Let me make you feel". The piano part has dynamic markings like *mp* and *f*, and includes the annotation "Tutti" and "Cb7(#9) F13".



9 Spe-cial For an ho - ur or two Your

Alto Sax 3

*mp*

E♭Maj7 D♭7 Cm<sup>9</sup> F7(b9) B♭Maj7 B♭<sup>9</sup>sus

13 life's a rou - tine that re - peats each day No one cares who you are

*mf*

E♭m7 Fm11(b5) B♭7(b9) Cm7(b5) F+7 B♭m A+

16 or what you say And some-times you feel like you're no - bo - dy But

D♭/A♭ G+ C7 Fm7 Gm7(b5) C7 Dm7(b5) G+



26 27 28 29

When End Solo

*mf*  
EbMaj<sup>9</sup> Db7(#11) Cm<sup>7</sup> F7(b9) F+<sup>7</sup> BbMaj<sup>9</sup> Bb<sup>9</sup>sus

Ac Bs

straight 8ths

30 31 32

we're to - geth - er the earth \_\_\_\_\_ will shake. \_\_\_\_\_ And the stars will fall in - to the

*sub. mf*  
EbMaj<sup>9</sup> A+<sup>7</sup> Dm<sup>7</sup>

33 34 35

sea. \_\_\_\_\_ So come on ba - by, Let down \_\_\_\_\_ your guard \_\_\_\_\_

+K2[Dyn Big Band]

G Am<sup>7</sup> Bb<sup>o</sup> G/B Cm<sup>7</sup> Ab<sup>7</sup>

36 *Rit.*

When your date's in the bath-room, I'll slip you my card... I can tell just by look-ing that

*sub. p*

Dm7 Dm7(b5) G Am7 Bb° G/B Cm7 Dm7

39 *Rit.*

you've got it hard... For

40

*mf*

Ebmaj7 Ebm/F

toms

41 **A Tempo**

me \_\_\_\_\_ For me! \_\_\_\_\_

42 43

**A Tempo**

*f*

Bb7(#9) /Ab Gm7(b5) Ebm6/Gb F+ Bb7(#9) /Ab (b)

44 45 46

For me! For me! For me! For me! I can

Gm7(b5) Ebm6/Gb F+ Bb7 +K2[Dyn Big Band] /Ab Gm7(b5) GbMaj7 F7(#5,#9)

47 48 49

tell just by look-in' that you are es-pec-ial-ly hard for me! \_\_\_\_\_

*ad lib.*

**Dictated**

F7(#5,#9) Bb13 (1-2-3-4) (5-6-7-8) (9)

8va - -

Avenue Q  
Piano/Conductor

9A

# SPECIAL PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

LUCY: "And I sure do hope you enjoyed my set."

(STILL 190)

The musical score is written for Alto Sax, Piano, and a Big Band. It is in 12/8 time and B-flat major. The Alto Sax part begins with a melodic line starting on G4. The Piano part starts with a *mf* dynamic and features a rhythmic accompaniment. The Big Band part is indicated by '+K2[Dyn Big-Band]' and provides harmonic support. The score is divided into two systems by a vertical bar line.

Avenue Q  
Piano/Conductor

9B

# THE BEARS, AGAIN

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

KATE: "It could mean a big career boost!"

*[THE BEARS Appear]*

1 Bell Tree (down-ward stroke)

Avenue Q  
Piano/Conductor

9c

# LUCY'S MUSIC

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**BEAR:** "Look who's coming!"

1 H.H.

**CUE:**

**LUCY:** "But when you're ready for a real woman, you know where to find me."  
(SHE turns)

3 H.H.



# LOUD AS THE HELL YOU WANT

[Rev. 7/1/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
BEARS: "More Drinks! More Fun! Yay!"

START COUNT "1, 2, 3, 4!"

## Funky Ass Groove

ORGAN GLISS  
4TH X

4TH x fill bar

Musical score for measures 1-4. The score is in 4/4 time and features a piano part and a vocal line. The piano part includes a circled '200' and the instruction '[rock Pno]'. The vocal line includes the instruction 'CR' and a '4 X's' bracket. The piano part has a 'mp' dynamic marking. The vocal line has a 'p' dynamic marking. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for measures 5-8. The score is in 4/4 time and features a piano part and a vocal line. The piano part includes the instruction 'TACET' and '+K2[Org]'. The vocal line includes the instruction '4TH x fill bar'. The piano part has a 'mp' dynamic marking. The score includes various musical notations such as notes, rests, and accidentals.

Piano/ Conductor

CONT. ON PRINCETON: "PUT YOUR FINGER THERE!"

GARY:

9 VAMP

10 TACET

11 +Alto Sax *mf*

12 *f* You can be as

13

14

15

loud as the hell you want When you're mak - in' love

BAD IDEA BEAR 1 (Male):

BAD IDEA BEAR 2 (Female): When you're mak - in' love!

*mf*

16

17

18

YEAH! You can be as loud as the hell you want When you're mak - in' love

YEAH! You can be as loud as the hell you want When you're mak - in' love

GLISS

19

20

21

YEAH! You can be as loud as the hell you want

When you're mak - in' love!

YEAH! You can be as loud as the hell you want

When you're mak - in' love!

+Alto Sax

22

When you're mak - in' love \_\_\_\_\_ You can be as

23

24

When you're mak in' love be as

25

loud as the hell you wan - TUH! Ahhgh!

26

PRINCETON/KATE:

loud as the hell you wan - TUH!

8va

27

VAMP

28

CUE:  
BEARS: "Louder!"

29

GARY:

You're not al -

+K2[Org], ad lib fills

*p*

*f*

*GLISS*

TACET

PLAY FIRST X ONLY

30

lowed to be loud at the li - b'ra - ry — At the art mu - se - um or at a play yay, But when

B.I.B. 1:

B.I.B. 2: Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ at a play!

*mf*

34

you and your part - ner are do - in' the nas - ty, Don't be - have like you're at the bal - let.

Ooh \_\_\_\_\_ do - in' the nas - ty \_\_\_\_\_ at the bal - let.

8VA

+Gr

PEO

37

38

39

You can be as loud as the hell you want \_\_\_\_\_ When you're mak - in' love \_\_\_\_\_

+PRINCETON: Loud! Loud! Loud!

B1: P: \_\_\_\_\_ Hoo Hoo Hoo Hoo

+KATE: Loud! Loud! Loud!

B2: \_\_\_\_\_

8VA 15VA 8VA LOCO

8VB

98

40

41 42 43

You can be as loud as the hell you want. When you're mak-in'

Mak-in' sweet, sweet love!

Hoo Hoo Hoo Hoo

8VA 15VA 8VA LOCO

44

growl

45 46

love. Don't let the neighbors stop you from

Loud as the hell Loud as the hell you want! Ooh

+K2[Org] 8vb

47

48 49

hav - in' fun. They'll have peace and quiet when you're good and done! Be as

hav - in' fun. good and done! Be as

50 GARY: 51 52

loud as the hell you want when you're mak - in' love!

B.I.B. 1:  
B.I.B. 2:

loud as the hell you want when you're mak - in' love!

KATE: +CHRISTMAS EVE: KATE  
C.E.  
loud as the hell you want when you're mak - in' love!

PRINCETON: +BRIAN: BRIAN  
PRINCETON

Alto Sax K2[Org]

53 54 55

GARY *ad lib.*

Loud as the hell you want

UH HUH HUH HUH! Loud as the hell you want

UH HUH HUH HUH! Loud as the hell you want

*p* *mf*

56 57 58 **GARY ad lib.**

Loud as the hell

**KATE:** Fast - er, Prince-ton Bli - an, **C.E.:** slow down! This not a race! Loud as the hell

59 60 61

- you want

**C.E.:** What? Bli - an!

**P:** **B:** Oh YEAH! Who's your Dad - dy!

62

Loud as the hell you want, yeah!

63

Loud as the hell you want,

Alto Sax

64

Smack it and lick it and rub it and suck it!

65

Loud as the hell you want,

Loud as the hell you want,



66

67

What? Ooh!

Loud as the hell you want,

Loud as the hell you want, C.E.: YES! WORK YOUR MA - MA!

Alto Sax

68

ALL:

KATE:

TREKKIE:

69

70

Loud as the hell you

Oh yeah, that's it!

P: Ho - ly Cow!

AAH!

B: Ooh Babe!

Alto Sax

Piano/ Conductor

71 72 73

GARY:

You got - ta be loud

ALL:

Loud as the hell you Loud as the hell you Loud as the hell you

K2[Org] (Leslie On)

*mp* *mf*

74 75 76

You got - ta be loud You got - ta

C.E.:

Ooh Aah!

GIRLS:

Loud as the hell you Loud as the hell you Loud as the hell you

GUYS:

*f*

GARY: "Now that's what I'm talkin' about!"

77 78

Loud as the hell you Loud as the hell you

*ff*

79 80

Loud as the hell you... Loud! want!

ALL: Loud as the hell you...

APP STEP  
JEP  
RICK/JORD  
JOHN

*ff*

Avenue Q  
Piano/Conductor

11

# FANTASIES COME TRUE

CUE:

ROD:

"Oh, Nicholas, have you been shy all this time?"

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

210 Manilowesque  
+cymbals

1 *p* [Pno]

2 "...Have we been hiding from each other? I wonder."

3 ROD:

4 5

All those nights I lay in bed Thoughts of you run - ning through

*mp*

6 7 8 9

- my head But I nev - er thought the things in my head could

10 11 12

real - ly hap - pen in my bed

Cl

13 All those years I missed the signs could - n't read be - tween

14

15

+K2[Stgs]/Bs

Cl

smile

16 the lines Who'd have thought I would see the day where I'd hear

17

18

cresc poco a poco

21 Slightly Faster

19 you say what I heard you say And now I find What was

20

22

Slightly Faster

f +Gtr

Bs

smile

23 al - ways in my mind was in your mind too Who knew?!

24

25

26  
Fan - ta - sies come true And now I see

30  
that what I've al - ways dreamed of was meant to be

33  
You and me Me and you Fan - ta - sies come

37 38 39 40

true!

Alto Sx

*etiss*

*f*

41 42 43 44

45 46 47

K2[Stgs]

5

*8va*

*ff*

48 49 50 51

K2[Stgs]

Alto Sx

*ff*

*smile*

52

You and me lived in fan - ta - sy but soon we'll be a re - a -

55

li - ty

[E P<sub>no</sub>]

211

p +K2[Stgs]

K2[Cliste]

8va

59

+Fl

K2[Cliste]

8va

63

+Fl

+K2[Cliste]

212

67

PRINCETON:

68

I want you to know the time that we've spent how

+Fl

[P<sub>no</sub>]

mp

K2[Cliste]

8va



73

to m73 KATE:

70 Gosh I don't know what

71 great it's been, How much it's meant

Fl

mf +Gtr

Bs

74 to say

75 I'm real - ly glad you feel that way

76 Cuz

77 I'm a - fraid that I like you more than I've ev - er liked an - y guy

78

79

mp cresc poco a poco

80 be - fore

81

ROD:

Cuz

sliss

This page is intentionally  
left blank for page turns

82

Cuz now my love I'm get-ting what I've al - ways been drea-ming of -

now my love I'm get-ting what I've al - ways been drea-ming of -

Alto Sx

K2[Stgs]

*allegro*

*simile*

86

Oh, ba - by Fan - ta - sies come true And now -

So are you. Fan - ta - sies come true

90

I swear when you want me, I'm -

And now I swear that when you want me, I'm -

93  
 - gon - na be right there \_\_\_\_\_ To care for  
 - gon - na be right there \_\_\_\_\_ To care \_\_\_\_\_ for

96  
 you; That's what I'm \_\_\_\_\_ gon - na do \_\_\_\_\_ Fan - ta - sies  
 you \_\_\_\_\_ and make your fan - ta - sies \_\_\_\_\_

99  
 - come true. \_\_\_\_\_  
 - come true \_\_\_\_\_

102  
 103 **Poco rit.** 104 **Colla Voce** 105  
 Fan - ta - sies come

106 **A Tempo** 107 108 109 1. 2.

true. \_\_\_\_\_

K2[Glock]

8va

Gtr  
Tacet 1st X

Ped. \* Ped. \*

"It sounded like a nice  
dream."

110 3. **Molto rit.** "Goodnight, Nicky."  
K2[Stgs]/Cl (GO) //111

mp

f

# FANTASIES PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

PRINCETON: "Then come with me."

KATE: "I just get fur in  
my eyes sometimes."

(STILL 212)

**Sweetly** **Rit.** **A Tempo**

1 2 3 4 5

8<sup>va</sup>.....

K2[Clste]

*p* +cym [Pno]

Perc.....\*

**Romantically**

6 7 8

Fl *p*

Tutti

Ac Bs

**Rit.**

9 10

Segue to "THE WEDDING"

# THE WEDDING

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

Tempo di Marriage

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 1-4) features a Flute (Fl) line with a melodic line and a piano accompaniment. The piano part includes a 'CONDUCT' line with dashes and a 'K2[Pizz Stgs] (8va throughout)' instruction. The second system (measures 5-8) continues the piano accompaniment and includes a 'tr' (trill) marking. The third system (measures 9-11) is marked '215 [Church Org]' and features a more active piano accompaniment. Dynamics include *mp* (mezzo-piano) and *p* (piano).

12 **Subito Majestic**

13 *mf*

14

Detailed description: This system contains measures 12, 13, and 14. Measure 12 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns in the treble and quarter notes in the bass. Measure 13 continues with similar patterns. Measure 14 is marked *mf* and features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music consists of quarter notes in the treble and quarter notes in the bass.

15 **K2[Gospel Org]**

*f*

16

17 *sn roll*

Detailed description: This system contains measures 15, 16, and 17. Measure 15 is marked *f* and features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music consists of quarter notes in the treble and quarter notes in the bass. Measure 16 continues with similar patterns. Measure 17 is marked *sn roll* and features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music consists of quarter notes in the treble and quarter notes in the bass.

*[Dress lights up]*

18 **Poco Rit.**

19

*Cr. r*

Detailed description: This system contains measures 18 and 19. Measure 18 is marked *[Dress lights up]* and features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music consists of quarter notes in the treble and quarter notes in the bass. Measure 19 is marked **Poco Rit.** and features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music consists of quarter notes in the treble and quarter notes in the bass.



# PARTY MUSIC

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
CHRISTMAS EVE: "L'Chaim!"  
ALL: "Mazel Tov!"

217 Cocktail Hour! (Swing it!)

The musical score is written for piano and includes the following details:

- Measure 1:** Treble clef, 4/4 time signature. Dynamics: *mf*. Performance instruction: "+cym".
- Measure 2:** Treble clef. Dynamics: *pp*. Performance instruction: "+Gtr/Dms".
- Measure 3:** Treble clef. Performance instruction: "Ac Bs".
- Measure 4:** Treble clef.
- Measure 5:** Treble clef.
- Measure 6:** Treble clef.
- Measure 7:** Treble clef.
- Measure 8:** Treble clef.
- Measure 9:** Treble clef.
- Measure 10:** Treble clef.
- Measure 11:** Treble clef.
- Measure 12:** Treble clef. Performance instruction: "So, YES, DEFINITELY." Stop 2nd X".
- Measure 13:** Treble clef. Performance instruction: "HE NEED A GIRLFRII".
- Measure 14:** Treble clef.
- Measure 15:** Treble clef.
- Measure 16:** Treble clef.
- Measure 17:** Treble clef.

# MY GIRLFRIEND, WHO LIVES IN CANADA

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

[Rev. 7/28/03]

CUE:

ROD: "Sure I do. For example: I, I..."

ROD:

2 Frantic Beer Hall (in 1)

220

The musical score is written for voice and piano. It begins with a vocal line for Rod, starting at measure 1 with the lyrics "Oh, I wish you could meet my girl - friend, my". The piano accompaniment starts at measure 1 with a dynamic marking of *mf* and the instruction "[Tack Pno]". The score continues through measures 6 to 19. The lyrics for the vocal line are: "girl - friend who lives in Can - a - da. She could - n't be swee - ter, I wish you could meet her, my girl - friend who lives in Can - a - da! Her". The piano accompaniment includes dynamic markings of *p* and *mf*, and includes the instruction "+K2[Tuba]/Ac Bs" at measure 13 and "+K2[Acc]" at measure 19. The score is written in 3/4 time and features a key signature of one flat (B-flat).

20 21 22 23 24 25

name is Al - bert - a, she lives in Van - cou - ver. She cooks like my mo - ther, and

26 27 28 29 30 31

sucks like a Hoo - ver. I e - mail her ev - ery sin - gle

32 33 34 35 36 37

day, just to make sure that ev - ery - thing's o - kay. It's a

38 39 40 41 42

pi - ty she lives so far a - way, in Can - a - da!

43 44 45 46 47 48

Laaaast \_\_\_\_\_

Cl

*f* *mf* +Banjo

49 50 51 52 53 54

week she was here but she had the flu. Too baaaaaad, \_\_\_\_\_

Cl

*f* *mf*

55 56 57 58 59 60

- cause I wan - ted to in - tro - duce her to you.

*f*

61 62 63 64 65 66

It's so saaaaaad, \_\_\_\_\_ there was - n't a thing that

*mf*

67 she could do but stay in bed,

68 69 70 71 72

**Slight Accel.**

73 with her legs up o - ver her head! Oh, I

74 75 76 77

**Slightly Faster**

78 wish you could meet my girl - friend, but you can't, be - cause she is in

79 80 81 82 83

84 Can - a - da. I love her, I miss her, I can't wait to kiss her, so

85 86 87 88 89

90 91 92 93 94

soon I'll be off to Al - ber - ta! ...I mean, Van - cou - ver!

95 96 97 98 99 (d. = ♩.)

Shit! Her NAME is Al - ber - ta, she LIVES in Van - cou-ver... She's my

100 (♩ = ♩.) Take it Home!

100 101

girl - friend! My won - der - ful girl - friend! Yes I have a

102 103 104

girl - friend who lives in Can - a - da!

ROD: "And I can't wait to eat her pussy again!"

# LIGHTBULBS

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**NICKY:**  
"I didn't make him  
mad on PURPOSE."

**CHRISTMAS EVE:**  
"I might throw bouquet to  
you on PURPOSE."

(22)

[Marimba]

ff +cym choke

2

+cym choke

# PRINCETON'S NIGHTMARE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

[Video changes from "PURPOSE" to "PROPOSE"]

## Creepy and Nightmarish

[Haunted Pno/Choir]

Musical score for measures 1-3. The score is in 4/4 time and features a piano part with a treble and bass clef. Measure 1 starts with a piano dynamic *f* and includes the instruction "+K2[Trem Stgs]/Dms/Bs/Gtr" and "[Haunted Pno]". Measure 2 includes the instruction "no pedal" and a dynamic change to *mf*. Measure 3 includes the instruction "cym" and a dynamic change to *mf*. Above the staff, there are markings for "(222)", "8va", and "+K2[Trinibell/Pno]". A "to m3" marking is placed above measure 3. The piano part consists of chords and single notes, with some notes marked with a "v" (accents).

Musical score for measures 4-7. The score is in 4/4 time. Measure 4 includes the instruction "(8va)". Measure 5 includes a dynamic change to *f*. Measure 6 includes a dynamic change to *f*. Measure 7 includes the instruction "(223)". The piano part consists of chords and single notes, with some notes marked with a "v". Above the staff, there are markings for "(8va)", "+Gtr (melody 8vb)", "K2[Timp]", and "+Bs".

Musical score for measures 8-10. The score is in 4/4 time. Measure 8 includes the instruction "[Church Org]" and "+Alto Sx (melody)". Measure 9 includes a dynamic change to *f*. Measure 10 includes the instruction "+wah gtr (melody)" and "+Bs". The piano part consists of chords and single notes, with some notes marked with a "v".

Musical score for measures 11-13. The score is in 4/4 time. Measure 11 includes the instruction "K2[Stgs]". Measure 12 includes the instruction "No rit.". Measure 13 includes a dynamic change to *ff*. The piano part consists of chords and single notes, with some notes marked with a "v".



# THERE'S A FINE, FINE LINE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

KATE: "Unless you have another definition for 'Get out of here!'"  
[PRINCETON exits] - START WHEN HE'S IN FRONT OF GARBAGE

Moderate Folk Rock ♩ = 132

13

ne - ver know till you reach the top If it was worth the up - hill climb.

14 15

16

- There's a fine fine line be - tween love

17 18

*mp*

19

- And a waste of

20

V.S.

21

time.

Fl

mf

Ac Gtr

22

There's a

23

24

25

fine fine line

Be-tween a fai-ry tale and a lie;

mp

+Ac Bs (arco)

26

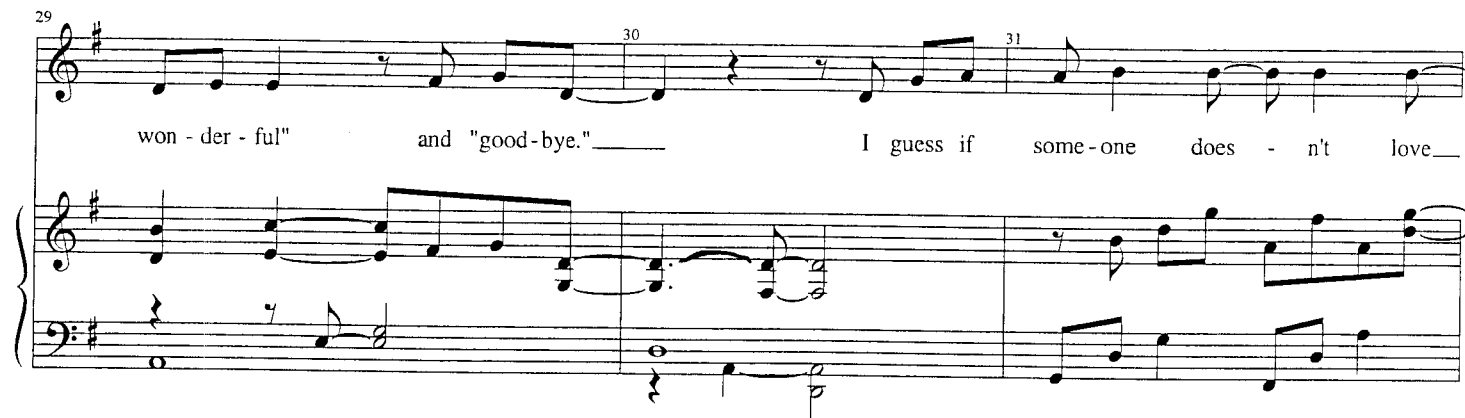
27

28

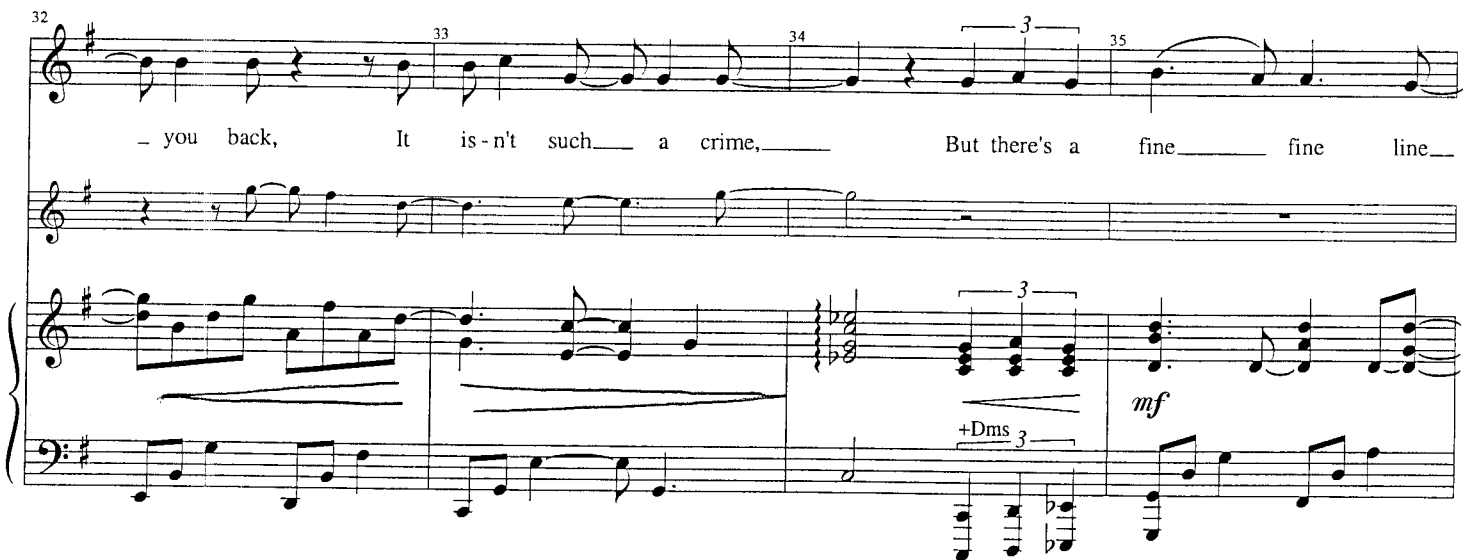
And there's a fine fine line

Be-tween "You're

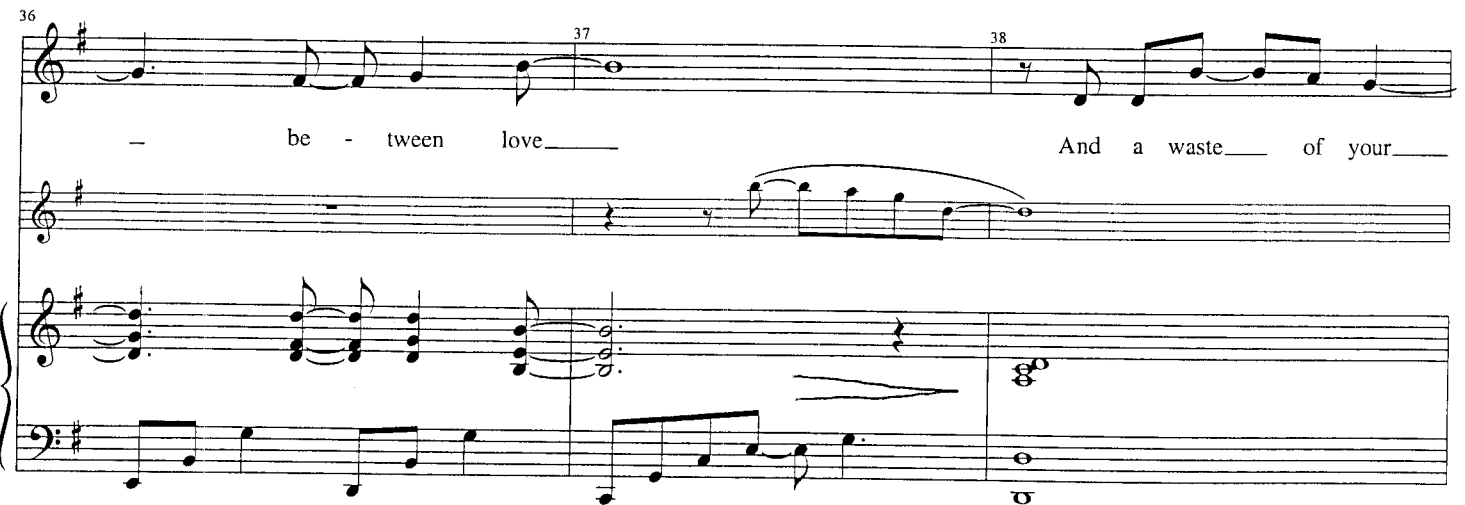
29  
won - der - ful" and "good-bye." \_\_\_\_\_ I guess if some - one does - n't love \_\_\_\_\_



32  
- you back, It is - n't such \_\_\_\_\_ a crime, \_\_\_\_\_ But there's a fine \_\_\_\_\_ fine line \_\_\_\_\_



36  
- be - tween love \_\_\_\_\_ And a waste \_\_\_\_\_ of your \_\_\_\_\_



V.S.

39 40

time. \_\_\_\_\_

K2[Stgs]

41 42 43

And I don't have the time \_\_\_\_\_ to waste \_\_\_\_\_ on you \_\_\_\_\_ a - ny - more. \_\_\_\_\_

*simile*

44 45 46

I don't think \_\_\_\_\_ that you ev - en know \_\_\_\_\_ what you're

47 48 49

look - ing for. \_\_\_\_\_ For my \_\_\_\_\_ own san -

50 i - ty I've got to close the door And walk a -

53 way... 54 55 Whoa... 56 There's a

57 58 59 60 fine fine line Be-tween to - ge - ther and not. And there's a

61 62 fine fine line Be - tween what you

63 wan - ted and what you got. Ya

64

65

*mf* +Gtr/Bs/K2[Stgs]

66 got - ta go af - ter the things you want while you're still in your prime...

67

68

69 There's a

70

71

Rit.

Rit.

72 **Broader** **Poco rit.**

fine fine line be-tween love And a waste of

Detailed description: This system contains the vocal line for measures 72 through 75. The key signature is one sharp (F#). The tempo/mood markings are 'Broader' and 'Poco rit.'. The lyrics are: 'fine fine line be-tween love And a waste of'. Measure numbers 72, 73, 74, and 75 are indicated above the staff. The notation includes quarter notes, eighth notes, and a half note with a fermata.

**Broader** **Poco rit.**

Detailed description: This system shows the piano accompaniment for measures 72 through 75. It features a grand staff with treble and bass clefs. The tempo/mood markings are 'Broader' and 'Poco rit.'. The dynamics include a forte 'f' marking. The piano part consists of chords and moving lines in both hands, with some slurs and ties.

76 **Rit.**

time.

w/ Gtr *mp*

**Rit.**

Detailed description: This system covers measures 76 through 78. Measure 76 has a vocal line with the word 'time.' and a fermata. Measure 77 has a guitar line starting with a 'Fl' (flamenco) marking. Measure 78 has a vocal line with a fermata. The tempo/mood marking is 'Rit.'. The piano accompaniment includes a guitar part marked 'w/ Gtr' and 'mp'. There are also some piano accompaniment notes in the bass clef.

Bs  
BUTTON ON  
BLACKOUT



Avenue Q  
Piano/Conductor

# ENTR'ACTE

[Rev. 7/28/03]

13A

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
Cue light goes off

COUNT OFF: "1-2-3-4!"

(STILL 230) Bright and Cheery; Swing 8ths

The musical score is written for Alto Saxophone and Piano. It begins with a cue for the light to go off and a count-off of "1-2-3-4!". The tempo and mood are "Bright and Cheery; Swing 8ths".

**Measures 1-4:** The Alto Saxophone part starts with a melodic line. The Piano part is marked *f* (forte) and *Tutti*. A "drum fill" is indicated between measures 3 and 4. A box containing the number "3" is placed above the saxophone staff at measure 3.

**Measures 5-8:** The saxophone continues its melodic line. The piano accompaniment features a triplet of eighth notes in the right hand at measure 7.

**Measures 9-10:** The piano part is marked *mp* (mezzo-piano). A guitar part is introduced at measure 10, labeled "+Gtr (8vb)".

**Measures 11-14:** The saxophone part is marked *ff* (fortissimo). The piano accompaniment includes a clarinet part labeled "K2[Clste]" and "Cl".

# THE BEARS, YET AGAIN

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
**PRINCETON:** "Cut it out. Who's doing that?"

*[THE BEARS Appear]*

1 Bell Tree (downward stroke)

Musical notation for the first cue, featuring a piano part with a bell tree sound effect. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. A handwritten '1' is above the first measure. The sound effect is represented by a wavy line that starts on the treble staff and descends across both staves. The piece ends with a double bar line and repeat slashes.

**CUE:**  
**BEARS:** "We'll leave the rope, just in case. Ha ha ha..."  
*(THEY exit)*

*[THE BEARS disappear]*

2

Musical notation for the second cue, featuring a piano part with a disappearing sound effect. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. A handwritten '2' is above the first measure. The sound effect is represented by a wavy line that starts on the treble staff and descends across both staves. The piece ends with a double bar line and repeat slashes.

Piano/Conductor  
PRINGLETON: "I STILL HAVEN'T  
CUE: FOUND MY PURPOSES"  
BRIAN: "All right!"

# THERE IS LIFE OUTSIDE YOUR APARTMENT

14

STILL 230)

Bright 2 Feel

BRIAN: "When I say 'everyone' that includes YOU!"

VAMP

BRIAN:

There is

1 2 3 4

[Pno] *p* +Cl/K2[Clarinet] *mf*

5 6 7 8 9

*mp*

10 11 12 13 14

Cl K2[Clar]

15 16 17 18



VAMP

BRIAN: "He's resisting!"

33 got to o - pen the door.

34

35

36

K2[Acc]

Cl

Cl

p +Gtr

37

38 C.E./GARY:

39

40

41

There is life out - side

TREKKIE/NICKY:

There is life out - side,

BRIAN:

There is life out - side

K2[Stgs]

Gtr

ff

f

mp

42

43

44

45

There is

There is

There is

There is

There is

There is

There is

There is

K2[Pizz Stgs]

f

46

ALL EXCEPT PRINCETON:

life out - side your a - part - ment. There's a simile

47 48 49

K2[Dyn Big Band]

Cl

*mf*

50

pi - geon squashed on the street! Eww! There's a girl pas - sing by...

51 52 C.E.: 53 BRIAN: 54

55

NICKY:

No, I think it's a guy! And a home - less man who

56 57 ALL EXCEPT PRINCETON: 58

59

on - ly wants to buy some - thing to eat! Sor - ry, Can't

60 61 62

Piano/Conductor

ALL EXCEPT PRINCETON:

66 (Train moves)

TREKKIE:

63 help you. 64 We could go to the zoo! Pick up

+cym/K2[Celeste]

+Cl

PEP

BRIAN:

C.E.:

68 girls at N. Y. U.! 69 We could sit in the park, smo-king pot! 70 Or

(Train stops)

PRINCETON:

73 not! There is life out-side your a - part - ment. Well I

74 ALL EXCEPT PRINCETON: 75 76 77

ALL: (scream)

(to m83)

78 guess I'll give it a shot! 79 80 Gunshot! Crash! 80a AAAH!

83 84 85 86 ALL:

Cl > There is

Grp

*mp* *ff* *f*

83 84 85 86

87 (sound of jackhammer)

life out - side your a - part - ment. I know...

K2[Sigs]

87 88 89 90 91

92 93 94 95 96 97

@&%\*! There is life out - side your a - part - ment...

92 93 94 95 96 97

98 OFFSTAGE: ALL: OFFSTAGE: BOYS + JEN:

I'm gon-na jump! Don't do it! O - kay! There is

98 99 100 101 102



OFFSTAGE:  
"Get outta the way, asshole!"

103 cool shit to do, but it can't come to you, so come on...  
 104  
 105  
 106  
 107

**GIRLS + STEPH:**  
 There is cool shit to do, but it can't come to you...

K2[Xylo]  
 Alto Sax

108  
 109  
 110  
 111

**PRINCETON: "Fuck you!"**  
**ALL:**  
 There is life out - side

112  
 113  
 114  
 115  
 116

**GIRLS + STEPH:**  
 - your a - part - ment. Oh, YA ne - ver know

**BOYS + GARY:**  
 Oh, YA ne - ver know what's a -

K2[Stgs]  
 mp

117 118 119 120

You could win the lot - to, or  
round the bend You could win the lot - to, or

121 122 123 124

STEPH: make a friend!  
ANNJEN: a friend!  
RICK/NAT:  
JOHN/JORD: make a friend!

K2[Stgs/Glock]

*sffz* *mp*

125 126 127 128

GARY/NICKY/TREKKIE/BRIAN:  
+K2[Xylo] Take her

*f*

129

home to see your a - part - ment!

Cl

ff

133

134

135

136

Half Tempo Swing

LUCY:

Do you wan - na feel

137

138

139

140

spe - cial I can see that you do Well, I can make you feel

BOYS+GARY: Spe - cial! +JEW

NAT/JEP

JEW/RICK

RICK/SORA

Ooh, ooh, ooh WOW!

+Alto Sax

mp

141

142

143

spe - cial if you let me feel you

Spe - cial!

She'll feel

mp

146

Double Time!

144 145 146 147 148

PRINCETON: BOYS+GARY:

Where's your pad? Not too far! We could call you a

NAT/JEN  
RICK  
JORD

you!

Double Time!

*f* *mp*

149 150 151 152 153

PRINCETON: C.E.:

car! We'll be fine! Thank you! See ya! Hope you don't get gon - or - rhe - a!

*allegro*

154 155 156 157 158 159

LUCY: PRINCETON:

There is life out-side your a - part - ment! But now it's

TREKKIE:

There is life out-side your a - part - ment! But now it's

C.E.:

There is life out-side your a - part - ment!

JEN/GARY:

There is life out-side your a - part - ment!

BRIAN:

*ff*

161 Rock it!

160 162 163

time to go home! It's time

time to go home! It's time

Me go - ing home now, that's where me gon - na

C.E./JEN:

GARY:

There is life out - side your a - part - ment!

BRIAN:

Rock it!

Drums x x x x

164 165 166 167

to go home! I could make you feel spe - cial.

to go home! It's time

go. Me go - ing home now, that's where me gon - na

There is life out - side your a - part - ment!

Gtr solo!

Drums x x x x

168 169 170 171

Let me make you feel spe - cial! -  
 to go home!  
 go. Me go - ing home now, that's where me gon - na  
 There is life out - side your a - part - ment!

Drums

172 173 174 175 176

But now it's time to go home!  
 But now it's time to go home!  
 go! For porn!

C.E./JEN:  
 GARY: But now it's time to go home!

*sfz*

# "LIFE OUTSIDE" PLAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

BEAT 2 BARS IN TEMPO

(STILL 230)

Bright 2 Feel

1 2 3 4

GTR

3

Drum fill  
ff

[Pno]

gliss.

5 6 7 8

PRINCETON:

And now it's time to go

C.E./JEN:

GARY:  
There is

BRIAN:

gliss.

gliss.

9 **Rock it!**

home! \_\_\_\_\_ It's time \_\_\_\_\_ to go

**TREKKIE:**  
Me go - ing home now, that's where me gon - na go.

life out - side your a - part - ment! There is

**Rock it!**

Dms x x x

13

home! \_\_\_\_\_ It's time \_\_\_\_\_ to go

Me go - ing home now, that's where me gon - na go.

life out - side your a - part - ment! There is



17 18 19 20

home! \_\_\_\_\_

Me go - ing home now, that's where me gon - na go!

life out - side your a - part - ment!

21 22 23 24 25

K2[Stgs]

*mp* *sffz*

Detailed description: This page of a musical score is for the Piano/Conductor part. It contains measures 17 through 25. The top system (measures 17-20) features a vocal line with lyrics: "home! \_\_\_\_\_", "Me go - ing home now, that's where me gon - na go!", and "life out - side your a - part - ment!". The piano accompaniment consists of two staves. The right hand has chords and melodic fragments, while the left hand has a steady bass line. Handwritten annotations "C.E." and "JEN:" with arrows point to specific notes in the piano part at measure 20. The bottom system (measures 21-25) continues the piano accompaniment. Measure 21 is marked "K2[Stgs]". Dynamics include *mp* and *sffz*. The score ends with a double bar line at measure 25.

ALmost  
SEGUE

# LUCY'S MUSIC (REPRISE)

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**

**PRINCETON:** "I haven't seen you around."

**KATE:** "Mm-hm"

1 H.H.

**CUE:**

**LUCY:** "Don't let my motor idle too long"

(SHE turns)

3 H.H.

# THE MORE YOU RUV SOMEONE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

KATE: "Why can't people get along  
and love each other, Christmas Eve?"

(STILL 230)

Freely; à la Judy Garland on CBS

C.E.: "Right where you  
hating most, Kate Monster."

CHRISTMAS EVE:

[Pno] + Ac Bs/Cym mp

RIT.

Sua

The more you

4

ruv some-one, the more you want to kir-rem. The more you ruv some-one, the more he make you

COLLA VOCE

SOLO mf

+K2[Clste]/Cym

7

8

9

cly Though you are tly for mak - ing peace with them and ruv - ing, That's why you

10

11

ruv so strong you rike to make him die The more you

12

**A Tempo (More flowing)**

13

14

ruv some-one, the more he make you cla - zy The more you ruv some-one, the more you wish - ing him

Drums "stir the soup"

Cl

+Ac Gtr (8vb)

mf

+Bs

15

**Poco rit.**

**A Tempo**

16

17

3

dead Some-time you rook at him and on - ry see fat and ra - zy, and want - ing

**Poco rit.**

**A Tempo**

+Gtr

18 *Poco rit.* 20 *A Tempo (Slightly Faster)* 3

base - bar bat for hitt-ing him on his head! \_\_\_\_\_ Ruv... KATE: and \_\_\_\_\_  
Love...

K2[Stgs]

*Poco rit.* *A Tempo (Slightly Faster)* 3

21 22 23

Hate... 3 They rike two bloth-ers... who go on a date KATE: "Who... what?"  
and Hate... Broth-ers... 5

24 25 26 *Molto rit.*

one of them goes, oth-er one for-rows You in-vit-ing ruv He ar-so bling-ing

*Molto rit.* *mp* *f*

27 28 **A Tempo** 29

sol-lows. The more you ruv some-one, the more you want to kir-rem\_\_\_\_\_

Ah\_\_\_\_\_

*mp* *mp* **A Tempo** *f* 3 6 6 6 3 3

**Rit.** 30 31

Ruv-ving and kir - ring fit rike hand in gruv! So if there

Hand in glove!

**Rit.** *ff*

32 **A Tempo**

some-one you are want-ing so to kir-rem, You go and find him and you

33 **Rit.** 34

K2[Clste] mp

**A Tempo**

**Rit.** mp

35 **Rit.** 36 37

get him, and you no kir-rem, Cause chan-ces good he is your

He is my

**Rit.** +K2[Stgs]

38 **Rall.** 39

ruv. \_\_\_\_\_

love. \_\_\_\_\_

**Rall.**

Bs

APPLAUSE  
SEQUE

# "RUV SOMEONE" PRAYOFF

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**Con Schmalz**  
(STILL 230) *ten. ten. ten.* KATE: "Dear Princeton..."

1 *ff* [Pno] +K2[Stgs]/Bs/cym roll 2 +Ac Gtr 3 *p* 4

5 *Rit.* "...Otherwise, I guess I'll see you there!"  
K2[Clste] Cl

6 7 Ac Bs

8 *Molto rit.* *A Tempo* *Rit.* "...Yours, Kate Monster."  
K2[Clste] FREELY



# LUCY DESTROYS THE NOTE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
LUCY: "He doesn't need to be messing with some monster."

(255) Tempo di "Lucy"; Swing No rit.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three measures. Measure 1 is marked with a circled '255' and the tempo 'Tempo di "Lucy"; Swing'. Measure 2 is marked 'Alto Sax' and 'mp'. Measure 3 is marked 'No rit.' and 'mp'. The piano part includes '+Hi Hat' and '[Tack Pno]' in measure 2. The acoustic bass part is labeled 'Ac Bs'.

# SCHADENFREUDE

[Rev. 7/1/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
GARY: "I know from living in the dumps, but look on the bright side."

**Rubato** NICKY: "What?"

1 *Cl*

*[Pno]*

260 *mp*

3 **GARY: (8vb throughout)**

4 5

Right now you are down\_\_\_\_\_ and out\_\_\_\_\_ and feel - ing real - ly crap -

*mf solo*

6 **Poco rit.**

7 8 9

py. And when I see\_\_\_\_\_ how sad\_\_\_\_\_ you are,\_\_\_\_\_ it sort of makes\_\_\_\_\_ me

3

261

Dreamgirls Tempo

10 NICKY: "Happy?"

hap - py!

Alto Sx

*f* [ROK PNO]

12 Sor-ry Nick - y, Hu - man na - ture. No-thing I can do. It's

*mp*

16 Scha - den-freu - de! Mak - in' me feel glad that I'm not

*f* +El Gr

20 NICKY: "That's not very nice, Gary!" GARY: "I DIDN'T SAY IT WAS NICE, BUT EVERYBODY DOES IT!" to m25

you. +Alto Sx/K2[Big Band] D'ja

*P* +El Gr

El Bs

25 GARY:

ev-er clap when a wait - ress falls and drops a tray of glas - ses? And

26 27 28

Alto Sax

29

ain't it FUN TO WATCH FI-GURE ska - ters fal - lin' on their as -

30 31

El Bs

32

ses? Don't ya feel all warm and co - zy,

33 34

simile

35 watch - in' peo - ple out in the rain?\_\_\_\_\_ That's... Scha - den - freu -

36

37 **BOTH:**

Alto Sx

+K2[Dyn Big Band]

*f*

38 **GARY:**

39 de! Peo - ple ta - king plea - sure in\_\_\_\_\_ yo' pain!\_\_\_\_\_

40

Alto Sx

**NICKY:** "Schadenfreude? What's that, some kinda Nazi word?"

**GARY:** "Yup! It's German for 'Happiness at the misfortune of others!'"

41

42

43

44

+Alto Sx

+El Gtr

*P*

NICKY: "Happiness at the misfortune of others?" That is German."

45 **3** Xs

46 "1, 2" +K2[Cliste] **NICKY:** Watch-ing a ve - ge - tar -

*ff* *Dms* *mf*

PEO

48 49 50 51 **GARY:**

i - an - be-ing told she just - ate chick - en, Or watch-ing a frat boy

Alto Sx

52 53 54 55 **NICKY:**

re - a-lize - just what he put - his dick - in! Be-ing on - an el -

*simile*

56 57 58 59 **BOTH:**

e - va - tor when some-bo-dy shouts, - "Hold the door!" - No!!! Scha - den-freu -

*f*

GARY:

60 de! "Fuck you la - dy, that's what stairs are for!" 61 62 63

64 *rhythmically, with a strong build* to m67 67 NICKY: 68 GARY:

STRAIGHT 'X' STUDENTS GETTING 'B'S! EX-'S GETTING S. T. D.'S!

69 NICKY: 70 GARY: to m79 NICKY:

WAK-ING DOOR-MEN FROM THEIR NAPS! WATCH-ING TOUR-ISTS READ-ING MAPS! FOOT-BALL PLAY-ERS GETTING TACK-LED!

Alto Sx +Gtr

80 GARY: 81 NICKY: 82 BOTH:

C. E. O.'S GETTING SHACK-LED! WATCH-ING AC-TORS NEU-ER REACH THE END-ING OF THEIR 'OS-CAR' SPEECH!

83 84 85 86

Scha - den-freu - de! \_\_\_\_\_ Scha - den-freu - de! \_\_\_\_\_

87 88 89 90 **GARY:**

Scha - den-freu - de! \_\_\_\_\_ Scha - den-freu - de! \_\_\_\_\_ The

91 92 93 94

world needs peo-ple like you and me \_\_\_ who've been knocked a-round\_ by fate \_\_\_\_\_ Cause

95 96 97 98

when peo-ple see us they don't want to be us and that makes them\_ feel great \_\_\_\_\_



99 NICKY: 100 101 102 BOTH:

We pro-vide a vit - al ser - vice to so-ci - e - ty! You and me,

103 104 105 106

Scha - den-freu - de! Mak-ing the world a bet - ter place

107 108 109 110

mak-ing the world a bet - ter place mak-ing the world a bet - ter place

111 112 113 114 GARY:

to be! S - c - h - a - d - e - n - f - r -

drum fill *gliss.* **ff**

115 116 117

e - u - d - e!

*ad lib.*

*ff*

*ad lib.*

*GLISS*

*SLOW*  
*SEGUE*

# EMPIRE STATE CROSSOVERS

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

**CUE:**  
[Spotlight on KATE]  
[Cue light goes out]

Slow and Plaintive

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo/mood is "Slow and Plaintive". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *cym.*. Performance instructions include "Ac. Gur (cued for 2 hands)".

**KATE:**  
"If he comes at all."

Musical score for measures 5-8. The score continues from the previous system. It includes vocal notation for KATE in the right hand and piano accompaniment in the left hand. The key signature changes to one flat (Bb) at the end of measure 8.

**9** Slutty; Swing 8ths  
Drums stir the soup

Musical score for measures 9-12. The tempo/mood changes to "Slutty; Swing 8ths". The key signature is one flat (Bb). The piano part features a rhythmic bass line with eighth notes. Performance instructions include "Drums stir the soup" and "Ac Bs".

Musical score for measures 13-15. The score continues with the same tempo and key signature as the previous system.

PRINCETON:  
"I think I heard a compliment  
in there somewhere"

16 17 18

CUTOFF ON  
WHO HAS A  
FUTURE AND  
SOME MONEY.

Ac. Gtr  
(cued for 2 hands)

19 20 21 22

Slow and Plaintive ----- SLOWER THAN BEFORE

(Cutoff on KATE's scream)

+cym.

+cym.

(in the clear)

KATE: "Somehow, I don't feel any better."

(Go)

23 24 25 26

Slutty; Swing 8ths

Drums stir the soup some more

Ac Bs

3

3

27 28 29

30 31 32

CUTOFF ON  
"WHAT'S SO SPECIAL  
ABOUT THIS PLACE?"

# PRINCETON AND KATE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:

KATE: "It was perfectly articulate. I really do have to go."

268

Sweetly

Poco rit.

Hold until cue  
light goes off

5

Swing!

CLAR

mf

6

No rit.

BS

# I WISH I COULD GO BACK TO COLLEGE

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
CHRISTMAS EVE: "Rod you special. Rod you safe."

Moderato

1 2 3 4

KATE: SAFETY (vocal last x)

270 solo p [Pno] w/ pedal

I wish I could go back to college.

5 6 7

NICKY:

Life was so simple back then. What would I give to

+Dms/K2[Stgs]

8 9 10

go back and live in a dorm with a meal plan again!

KATE/NICKY:

PRINCETON:

12

13

< sigh > I wish I could go back to col - lege. In

Dms: half-time sidestick groove

*mf*

+El Bs

col - lege you know who you are. You sit in the quad, and think,

+K2[Stgs]

oh my God, I am to - tal - ly gon - na go far!

*mp*

+El Gtr

20 K: How do I go back to col - lege? I don't know who I am a-ny-more! PRINCETON:

N: How do I go back to col - lege? I don't know who I am a-ny-more! I

P: How do I go back to col - lege? I don't know who I am a-ny-more! I

Alto Sx

*f*

K2[Stgs]

> simile

24  
 wan - na go back to my room and find a mes - sage in dry - e - rase pen on the door!

*mf*

27  
 Whoa I wish I could just drop a class or get in - to a play,

28  
 K2[Stgs]

29 **NICKY:**

30 **KATE:**  
 or change my ma - jor, I need an a - ca - de - mic ad - vi -

31  
**PRINCETON:**

32  
 or fuck my T. A. I **N:** need an a - ca - de - mic ad - vi -

**P:** need an a - ca - de - mic ad - vi -

+Alto Sx

33  
 sor to point the way! We could be

34  
 sor to point the way! We could be

35

*mp* *f*

*aliss.*



36

37 38

sit - ting in the com - pu - ter lab, four - A. - M. be - fore a fi - nal

sit - ting in the com - pu - ter lab, four - A. - M. be - fore a fi - nal

39

40 41

pa - per is due, cur - sing the world 'cause I did - n't start soo - ner, and

pa - per is due, cur - sing the world 'cause I did - n't start soo - ner, and

Alto Sax

*mf*

42

43 44

see - ing the rest of the class there too!

see - ing the rest of the class there too!

PRINCETON:

El Gr

45

N:  
K:  
Aah, ah, How do I go back to col -

wish I could go back to col - lege. How do I go back to col -

Alto Sx

*ff*

48 49 50

lege? Ahhhh

lege? Ahhhh I wish

51 Rit. NICKY:

I had ta - ken more pic - tures. But if

*mp*

53

A Tempo

Rit.

I were to go back to college, think what a loser I'd be... I'd walk

K2[Stgs]

A Tempo

Rit.

57

Slower  
K & P:

Rall.

Colla Voce

Aah, ah, these kids are so much younger than

through the quad, And think, OH MY GOD, these kids are so much younger than

Slower

Rall.

Colla Voce

60

A Tempo

Rall.

me.

K:  
me."

me."

A Tempo

Rall.



9 Moderate 2 Feel; Swing 8ths

Help - ing oth - ers brings you clos - er to God, \_\_\_\_\_ So

+E1 Bs

PRINCETON: "I don't have any change."

13 give me a quar - ter. 14 15 16 Hm. O - kay,

Cl *mf* +K2[Xylo]

PRINCETON: "That's not what I meant."

PRINCETON: "Are you kidding?"

17 give me a dol - lar, \_\_\_\_\_ 18 19 Give me a five! \_\_\_\_\_ 20 The

Cl K2[Clarinet]

*mf*

21 more you give, the more you get, That's be - ing a - live!

22 23 24

*mp*

straight 8ths -

+K2[Celeste]

25 All I'm ask - ing you is to do what Je - sus

26 27

*mf*

28 Christ would do, He'd give me a quar - ter. Why don't

29 30

*mp*

*sfz*

PRINCETON: "Aright, aright, here ya go."  
(HE puts money in NICKY's hat)

NICKY: "Thanks."

PRINCETON: "Take care."

PRINCETON: "Hah!"  
NICKY: "What's the matter?"

31 you?

32 33 34

*sub. p*

+K2[Celeste]/cymbal

PRINCETON: "I feel generous."  
(GO)

**Straight 8ths**

+K2[Trem Stgs]

*mf* +K2[Choir] 8vb

35 36 37 38

PRINCETON: "Helping other people out makes you feel fantastic."

NICKY: "That's what I was trying to tell you."

Rit.

toms

+El Bs

39 40 41 42

PRINCETON: "All this time  
I've been running around  
thinking about me, me, me..."

"...and where has  
it gotten me?"

"...I'm gonna do  
something for  
someone else!"

NICKY: "Me?"  
PRINCETON: "No, Kate!  
I'm going to raise the money to  
build that stupid Monster School  
she's always talking about!"

Bright

(SHORT!)

+Gtr

43 44 45 46 46a

47 48 PRINCETON: NICKY: "What?!" NICKY: "I need it to eat!"

*mf* +K2[Fast Stgs]

47 48 49

NICKY: "Oh, get lost!"

NICKY: (aside) "So would a burger!"

50

Come on Nick - y, it - ll make you feel great!

51 3 52

K2[Stgs]

Cl

mp

53

When her dream comes true, it - ll all be part - ly thanks to you So

54 55 56

mf

mp

57

NICKY: "I'd like to, but I can't." NICKY: "I'd like to, but I need it."

58 59 60

give me your mon - ey. Give me your mon - ey.

sub p

61

NICKY: "I'd like to but I'm homeless." "... I can't, I need it, I'm homeless, I can't, I need it, I'm homeless, I can't, I need it, I'm homeless—"

62 63

Give me your mon - ey!

K2[Stgs]

sub p

f

slapstick



NICKY: "OK, Here you go." (pause)

64 **SLOWER AND DREAMY** 65 66 **NICKY:** 67

K2[Glock/Stgs] Sud-den-ly, I am feel - ing  
 K2[Glock] simile Fl  
 mp +mark tree [Pno]

68 **A TEMPO** 69 70 71

3  
 clos-er to God. It's time to stop begg - ing It's time to start giv - ing  
 mf +Gtr/Bs

72 "Something he'll like so much he'll take me back...I know! I'll find him a boyfriend!"

73 74 75

+Cl  
 +K2[Stgs]  
 What can I give to Rod?

This page is intentionally  
left blank for page turns

PRINCETON: "That's the spirit!"

Slightly Slower; Rock Tempo

77 BOTH:

76

78

When you help oth - ers, you

+Bs

*f*

79

80

81

can't help help - ing your - self! When you help oth -

Alto Sax

*p*

82

83

84

to m83

ers, you can't help help - ing your - self!

GARY: "Hey, boys. What's the hat for?"

PRINCETON: "It's for Kate. We're raising money to help build her dream school."

PEV

VAMP Fast

93

94

sub. mp

*mf*

+K2[Xylo]

95 PRINCETON: NICKY: 96 GARY (sung 8vb): 97

Give us your mon - ey You'll be glad that you did, That's just\_\_\_ what my

K2[Xylo]/Alto Sax

+K2[Dyn. Big Band]

98 GARY: "Shit..." 99 100

pa - rents told me when I\_\_\_ was a kid!

*mp*

Alto Sax (4)

Bs

*simile*

101 NICKY: GARY: 102 103 104

But giv - ing feels so great!\_\_\_ And I bet it would-n't hurt your chan - ces with Kate...

*mf*

*mp*

105 PRINCETON: "Well, that too." GARY: 106 PRINCETON: 107

I'll give you a dol - lar. You're a gen - tle - man and a scho - lar!

K2[E. Pno]/cym

[BRIAN and CHRISTMAS EVE enter]

C.E.: "We so happy! We just return all your wedding gifts for cash!"

BRIAN: "It came to almost two thousand dollars!"

C.E.: "We rich!"

134 Slower

GARY (loco): 3

135

Give us your God-damned mon-ey! \_\_\_\_\_

NICKY: Give us your mon-ey! \_\_\_\_\_

PRINCETON: Give us your mon-ey! \_\_\_\_\_

Slower

+K2[Marimba]/Gtr

+K2[Stgs]

PEO

136

Give us the dough. We're  
Give us the dough. We're

Give us the dough!

137

PEO

138

A TEMPO

139

140

141

rai - sing mon-ey for a mon - ster school, but we've got a ways\_\_\_ to go!\_\_\_

rai - sing mon-ey for a mon - ster school, but we've got a ways\_\_\_ to go!\_\_\_

K2[Marimba]

cl

A TEMPO

mf

142

PRINCETON:

143

NICKY:

144

Sounds like you've got mo - ney to burn,\_\_\_ And it's not like mo - ney that you

cl

f

145 ALL 3: 145a 3 Xs 146

had to earn, So give us your money!

ride cym *mf* sub. P

147 148 148a

+Fl

149 150 150a

+Fl

**CUE**  
 C.E.: "Every little bit help!"  
 NICKY: "Looks like we're gonna have to ask MORE people!"  
 (turn out to audience)

**VAMP**

151 152

+Bs

+Cl/K2[Stgs] *f*

153

STEPH/ARR

STEP/ARR

154

ALL: Give us your mon - ey!

All that you've got!

Just

+Gtr

155

GARY:

fork it on o - ver

or some

pup - pets will get shot!

PRINCETON:

Ah!

157

GARY:

158

159

160

ALL: It's time to

pass the hat,

And there's

no - thing you can

do 'bout that!

MEN:

So

*mf*



161 **WOMEN:** 162

Give us your mon - ey! Give us your mon - ey!

give us your mon - ey! Give us your mon - ey!

*mp* *mf*

*ALICK/SORD*  
*SOHN*

163 **Driving Rock** 165 166

Give us your mon - ey! When you help oth - ers, you

Give us your mon - ey! When you help oth - ers, you

*f* *ff*

*STEPH/ART*  
*SCN/NAT*

*Driving Rock*

drum fill

*Bs* *simile*

167 168 169 170

can't help help - ing your-self! When you help oth - ers, you

Alto Sx

171  
can't help help-ing your-self! 172  
Ev - 'ry time you do good deeds 174

*simile*

K2[Org] *simile*

175  
You're al-so ser-ving 176  
your own needs, 177  
When you help oth - ers 178

GARY riffs

179  
You're real-ly help-ing your-self! 180  
When you give to a worth-y cause, 182

181 (hand claps)

*ff* tamb. x x x x

(GARY riffs)

183 184 185

you'll feel as jol - ly as San - ta Claus When you help oth -

(GARY riffs)

186 187 188 189

ers, You can't help help - ing your self!

190

191

192

# THE MONEY SONG (REPRISE)

[Rev. 7/28/03]

CUE:  
TREKKIE MONSTER: "School...for monsters? [Grunt]" (Prep)

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

(STILL 270)

"Me never hear of that!"

start 192

Slow and Dreamlike

T.M.:

Musical score for measures 192-195. The score includes vocal lines and piano accompaniment. The piano part features a K2[Glock/Stgs] and K2[Glock] in the upper register, and a piano (p) accompaniment in the lower register. The vocal line starts with the lyrics "School for mon - sters!".

196

Musical score for measures 196-199. The score includes vocal lines and piano accompaniment. The piano part features a K2[Glock/Stgs] and a piano (mp) accompaniment. The vocal line continues with the lyrics "School for lone-ly lit-tle mon - sters! When me lit-tle, go-ing to school,".

200

Musical score for measures 200-202. The score includes vocal lines and piano accompaniment. The piano part features a piano (mp) accompaniment. The vocal line continues with the lyrics "Oth - er child-ren think me not cool Pok - ing and pul - ling at me". The tempo marking "Rit." is present above measure 202.

Rall.

203 fur... 204 Now me have the - ra - pist, And 205 work on this with her. But

Rall.

206 me no need me 207 the - ra - py 208 If monst - er school a re - a - li - ty! 209

Vivo Accel. Rall.

+tom roll

f

T.M.: "I give you ten million dollars."  
(TREKKIE DROPS MONEY)

PRINCETON: "Where did you get all that money?"  
T.M.: "In volatile market, only stable investment is porn."  
(GO)

Rock Tempo

210 +Tri 211 mp gliss

Bs

212 213 When you help oth - ers, you 214 can't help help - ing your-self!

ff +Gtr

simile

215

216

217

When you help oth - ers, you

Alto Sax

218

219

220

can't help help - ing your-self! Ev - 'ry time you

+K2[Org]

tamb. x x x x

V.S.

221 do good deeds \_\_\_\_\_ 222 You're al - so ser - ving \_\_\_\_\_ 223 your own needs, \_\_\_\_\_

224 When you help oth - ers, \_\_\_\_\_ 225 you can't help \_\_\_\_\_ 226

227 help - ing your \_\_\_\_\_ 230 self! \_\_\_\_\_ 231

Avenue Q  
Piano/Conductor

19

# THERE'S A FINE, FINE LINE (REPRISE)

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE:  
GARY: "I better put that damn  
FOR RENT sign back up..."

(STILL 270) Slowly

(cue lights)

PRINCETON: "You said you couldn't make your dreams come true by yourself, so I shot for the stars."

PRINCETON:

V.S.



9 **Faster**

got - ta go a - fter the things you want while you're still in your prime...

+Ac Gtr

12 **KATE:**

There's a fine fine line be - tween

Cl

15 **Rit.** **A Tempo**

love

Cl

16 17 18

**Rit.** **A Tempo**

+Ac Bs +cym roll

19 **GUIT** **Rit.**

PRINCETON: "I COULD HELP YOU." (LIVE)

Segue

Avenue Q  
Piano/Conductor

19A

# B.A. IN ENGLISH (REPRISE)

[Rev. 7/28/03]

Music and Lyrics by  
ROBERT LOPEZ and  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

(TILL 270) Slightly Swung

Musical score for measures 1-4. Treble clef, key signature of two flats, 3/4 time. Measure 1 starts with a piano dynamic (*mf*). The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical score for measures 5-9. Measure 5 is marked with a square box containing the number 5. The lyrics "NEW KID:" are written above the staff. The lyrics "What do you do with a B. A. in English?" are written below the staff. Measure 9 has a "Cl" marking above the staff. The piano accompaniment includes the instruction "+Hi-Hat / Ac Bs".

Musical score for measures 10-14. Measure 10 has a "K2[Stgs]" marking above the staff. Measure 12 has a "K2[Stgs]" marking above the staff. Measure 13 has a "Cl" marking above the staff. The piano accompaniment includes the instruction "*mp*".

Musical score for measures 15-19. Measure 15 has a "GARY: 'Are you laughing at me?'" marking above the staff. Measure 19 has a "to m21" marking above the staff. The piano accompaniment includes the instruction "*p*".

CUE:  
GARY: "That's why I'm here!"

21

Finger cym.

Detailed description: This block contains the musical notation for measure 21. It consists of two staves: a treble clef staff for the piano and a bass clef staff for the cymbal. The piano part has a few notes with a fermata over the first one. The cymbal part has a single note with a fermata. The tempo is indicated as 'Finger cym.'.

NEW KID: "I'D LIKE TO TALK TO YOU ABOUT THE APARTMENT FOR RENT."  
PRINCETON: "Wait a minute!"

22

Slowly

p

+K2[Dyn Big-Band]

23

24

+GUIT

25

Vclln

+K2[Trem Stgs]/Gtr/Bs/cym roll

Detailed description: This block contains the musical notation for measures 22 through 25. It features a piano part with complex chords and a 'Slowly' tempo marking. The piano part is marked 'p'. There are annotations for '+K2[Dyn Big-Band]' and '+GUIT'. The bottom of the page shows 'Vclln' and '+K2[Trem Stgs]/Gtr/Bs/cym roll' for each measure.

26

"...but it's not."

Alto Sax

27

28

Rit.

PRINCETON: "...Put it in a show!"

ff

Vclln

Detailed description: This block contains the musical notation for measures 26 through 28. It features a piano part and an 'Alto Sax' part. The piano part has a 'Rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic. The alto saxophone part has a 'V.' (vibrato) marking. The bottom of the page shows 'Vclln' for each measure.

CUE:  
NEWCOMER: "Fuck you!" [Exits]

# FOR NOW

20

PRINCETON: "Why does everything have to be so hard?" [Rev. 7/28/03]

(STILL 270) Boppy and swung (Slower than "OPENING")

1 2 BEAT PREP [Pno] 2 3 4

*mp*  
+Ac Bs +El Gtr

PRINCETON: "But then -- I don't know why I'm even alive!" KATE MONSTER: "Who does?"

5 6 7 8 +K2[Glock]

9 KATE: 10 11 12

Ev - 'ry - one's a lit - tle bit un - sat - is - fied.

+Cl

13 BRIAN: 14 15 16

Ev - 'ry - one goes 'round a lit - tle em - pty in - side.

17 GARY: 18 BRIAN: 19 KATE: 20

Take a breath, Look a - round, Swal - low your pride, For now...

KATE, BRIAN, GARY, C.E.:

21

22 23 24

For now...

*mp* *cresc.* *f*

25 NICKY: 26 ROD: 27 NICKY: 28

No - thing lasts, Life goes on, Full of sur - pri - ses.

+Gtr *mf*

29 ROD: 30 31 32

You'll be faced with pro - blems of all shapes and si - zes.

33 CHRISTMAS EVE: 34 35 36

You're going to have to make a few com - pro - mi - ses, For

Gtr +K2[Perc Org]

37 38 39 40 ALL: <sup>(NO</sup> PRINCETON)

now... For now... But on - ly for

K2[Glock]

Cl

*mp* *cresc.* *f*

TOP: C.E., GARY  
BOTTOM: NICKY

41 42 43 44

(For now!) now! On - ly for now! On - ly for

KATE, JEN, BRIAN

K2[Glock]

Cl

(For now!) 45 46 47 48

now! On - ly for now...

2 - "GOSH"  
3 - "IS THAT YOUR?"  
4 - "20 PERCENT"

CONTINUE AFTER: "WE FOUND  
SCIENTOLOGY. YAY!"

VAMP

BELL TREE  
5TH X

+K2[Glock]

49

sub. p

(add Cl 5th X)

+Bs LAST X

53

LUCY:

BRIAN:

54

55

56

For now we're heal - thy. For now we're em - ployed.

K2[Strings]

Cl

mp

57

BAD IDEA BEARS:

KATE:

58

59

60

For now we're hap - py, If not o - ver - joyed.

61

PRINCETON:

62

63

64

And we'll ac - cept the things we can - not a - void, For now...

65 66 67 KATE: 68 ALL:

For now... But on - ly for

GARY: For now... But on - ly for

TREKKIE: For now... But on - ly for

*p* *cresc.* *f*

69 70 71 72

*ADJ/NAT* *RICH* (For now!) (For now!)  
 JER, STEPH, JORD, JOHN now! On - ly for now! On - ly for

73 74 75 76 GUYS:

now! On - ly for now... On - ly for

*VCLLO* *tr.*



77 **Straight 8ths**  
**GIRLS:** For now there's LIFE! For now there's LOVE!  
**GUYS:** now... LIFE! On... ly for now! LOVE! On... ly for

78 79 80

**Straight 8ths**  
*f*

81 **STEPH/ANA** **Swing 8ths**  
 For now there's WORK! For now there's HAP - PI - NESS!  
 Jordan/Rick now! WORK! HAP - PI - NESS! But on - ly for -

82 83 84

**Swing 8ths**

85 For now DIS COM-FORT! For now there's FRIEND-SHIP!  
 now DIS - COM - FORT On - ly for now! FRIEND - SHIP On - ly for

86 87 88

Alto Sax

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left blank for page turns

Jen  
Steph/Ann  
Nat

98  
ls on - ly for  
99 now!  
100

101 **No RIT!**  
**ALL:**  
102 103 104  
Don't stress, re - lax, let life roll off your backs. Ex -  
K2[Stgs]

105 **SLIGHT PULL BACK**  
106 107 108 **Rall.**  
cept for death and pay - ing tax - es, Ev - 'ry - thing in life is on - ly for  
Nat *ten.*

89 90 91 92

For Now on - ly for now! On - ly for

now! on - ly for now! On - ly for

93 94 95

now! SEX! Nat/Ann Is on - ly for now! YOUR HAIR!

K2[Fast Strings]

Alto Sax

*ff*

96 97

Is on - ly for now! GEORGE BUSH!

Rick

109 **Slower**  
**NICKY:** 110 **KATE:** 112  
 Each time you smi - le, It - 'll on - ly last a - whi - le.  
 now! on - ly for now... on - ly for  
 + NICKY, NO PRINCETON

**Slower**  
 sub. *mp* *mp*  
 Fl

113 **PRINCETON:** 114 115 **ALL 3:** 116  
 Life may be sca - ry, But it's on - ly tem - po - ra - ry.  
 now... on - ly for now... tem - po - ra - ry.  
 NO NICKY

**K2[Glock]**  
*mp*  
 vel

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left blank for page turns

128

Colla Voce  
PRINCETON:

129

Ev - 'ry - thing in life is on - ly for

Musical score for measures 128-129. The vocal line is in G major with lyrics: "Ev - 'ry - thing in life is on - ly for". The piano accompaniment features a 'Colla Voce' marking and a fermata over measures 128 and 129. The grand staff shows the piano part with a fermata and a repeat sign at the end of measure 129.

130

Slower

131

132

now

*f*

+K2[Stgs]

Slower

Musical score for measures 130-132. The vocal line is in G major with lyrics: "now". The piano accompaniment features a 'Slower' marking and a fermata over measures 130 and 131. The grand staff shows the piano part with a fermata and a repeat sign at the end of measure 132. The piano part includes a 'Fl' marking and a 'p' dynamic marking.

Rit.; Straight 8ths

133

134

135

*ff*

*ff*

Musical score for measures 133-135. The piano accompaniment features a 'Rit.; Straight 8ths' marking and a fermata over measures 133 and 134. The grand staff shows the piano part with a fermata and a repeat sign at the end of measure 135. The piano part includes a 'p' dynamic marking and a 'ff' dynamic marking.

ALL EXCEPT PRINCETON:

117 *p* Ba-dum - ba-dah, 118 Ba-dum - ba-dah... 119 Ba-dum ba-dah, 120 Da da da da

*Fl*

*K2[Stgs]*

121 da 122 Dah da da da da da da da 123 Dah da da da dah dah da 124

125 Ba - dum - ba - dah, 126 Ba - dum - ba - dah... 127 Ooh

*Rit.*

*Fl*

*+K2[Stgs] 8va*

*RICK*

*5020*



# Avenue Q

Piano/Conductor

21

## BOWS

[Rev. 8/4/03]

Music and Lyrics by  
ROBERT LOPEZ  
JEFF MARX

Orchestrated by  
STEPHEN OREMUS

CUE: COUNT OFF "1, 2, 3, 4"

WHEN COMPANY REACHES

CENTER OF STAGE

(STILL 270) Bright, Swing 8ths

The musical score is written for Alto Saxophone and Piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo and mood are indicated as 'Bright, Swing 8ths'. The score includes various musical notations such as dynamics (mf, *aliss*), articulation (accents, slurs), and performance instructions (SOLO thru Bar 16, Play melody). The piano part features a 'Dm fill' in the first system and a 'K2[Stgs]' instruction. The Alto Sax part has a '2' in a box above the first measure. The score ends with a '220' marking at the bottom center.

18 Alto Sax

19 20 21

K2[Glock/Stgs]

3 3

22 23 24 25

*mp* *mf*

*mp*

26 27 28 29

WITHOUT SPEECH

CUT to m33

*mf*

GLVSS

30 31 32

WITH SPEECH

to m33

*ff*

Dm fill

3 3 3 3 3 3 3 3 3 3

GLVSS

33

Gtr

34

35

*ff*

36

37

38

39

40

41

42

43

44

45

46

47

8va

Dms

222

48 Sax Solo

48 G 49 Em 50 C

51 C/D 52 G 53 Em

54 C 55 C 56 C 57 C