

# Kids Court

## Act I

### 1. Overture

by David Bass and John Kane

*Curtain is open. Stage Hands are working on stage preparing it for the show. Their preparations become a dance as the music begins.*

Piano

Pno.

Pno.

*Floor manager enters, looks at his watch and gestures wildly to the Stage Hands to hurry. Their dance becomes frantic.*

Pno.

Pno.

22

Pno.

$\text{♩} = 138$

26

Pno.

30

Pno.

*poco rit.*

$\text{♩} = 128$

34

Pno.

36

Pno.

**Segue**

# 2. About Last Night

*Floor Manager enters with his arm around Francis, the Production Assistant. S.M. is relating a racy anecdote.*

♩ = 96 *spoken*

Floor Manager

What a night it was, what a sight she

Piano

4

Floor Mgr.

was. So I says to her, "I'm this big T... V. pro-du- cer," and though it

Pno.

7

Floor Mgr.

real- ly\_\_\_ is - n't true, sir, she be - gan to take the bait. And as she start-ed get-ting loos - er, I

Pno.

10

Floor Mgr.

says to her... Wait? Wait? Be - lieve me, Fran - cis,

P.A.

Wait!!

Pno.

13

Floor Mgr. *8* "wait" would be the last thing that I would ev-er say. What\_I ac-tual-ly said was...

Pno.

16 *Francis puts his hand up to FM's mouth to quiet him, then gestures toward the audience.* *♩=154*

P.A. Skip it for the mo-ment. This is a fam-i-ly pro-duc-tion and there's

Pno.

19 *shouted, suddenly aware that the audience is present*

Floor Mgr. *8* Hey! What the heck? You

P.A. peo-ple sit-ting out there in the aud-i-ence.

Pno.

22

Floor Mgr. *8* peo-ple should-n't be here. Fran-cis, bet-ter go and give se-cur-i-ty a shout. This

Pno.

25

Floor Mgr. *8* T. V. stu-di - o is - n't o - pen to the pub - lic. Fran - cis, get se - cur - i - ty and throw these peo - ple

Pno.

29 *calling to off stage* *♩ = 96*

Floor Mgr. *8* out. Se - cur - i - ty! Se - cur - i - ty!

P.A. Not so fast. They look kind of im - por - tant. They

Pno.

32 *spoken*

Floor Mgr. *8* The spon - sors?

P.A. could be with the spon - sors. Well, you nev - er know. They could be

Pno.

34

P.A. V. I. P.s or friends of the ac - tu - al pro - du - cers.

Pno.

36  $\text{♩} = 80$  *to the audience*

Floor Mgr. Thank you\_ for the warn - ing Fran - cis. Wel - come to the

Pno.

*Three Stage Hands and/or Security Guards join F.M. and sing a barbershop tag.*

Stage Hand 1 Wel - come to the show.  $\text{♩} = 70$

39 show. It's nice to see so man - y friend - ly fa - ces. I

Solos Stage Hand 2 Guard 1 Wel - come to the show

Pno.

43

Floor Mgr. know you're gon - na have a real - ly won - der - ful\_ time. Ex - cuse me now, but we have got to take our pla - ces.

Pno.

45  $\text{♩} = 105$  *to Francis*

Floor Mgr. Find out who let these bums in, their tails ain't worth a dime.

Pno.

**Attacca**

# 3. Security

*Security Gards march in led  
by Donovan, their chief.*

*♩=107.5*

Donovan

Did I hear some-one yell-ing for se - cur-i- ty?\_\_\_\_\_ Se-

Security Guards

*Treble Security Guards sing in octave written.*

Ah \_\_\_\_\_ se - cur - i - ty.

Piano

5

Don.

cur - i - ty.\_\_\_\_\_ Se - cur - i - ty.\_\_\_\_\_ Don't need a sec - ond tell - ing. We're se -

Guards

Ah se - cur - i - ty. Ah se - cur - i - ty. Ah \_\_\_\_\_

Pno.

8

Don.

cur-i- ty.\_\_\_\_\_ Se - cur - i - ty.\_\_\_\_\_ Se - cur - i - ty.\_\_\_\_\_

Guards

\_\_\_\_\_ se - cur - i - ty. Ah se - cur - i - ty, se - cur - i - ty. We are all that stands be-

*Treble Security Guards  
can sing an octave up.*

Pno.

12

Guards

tween your - self and cha - os, so you've got no right to badmouth or down - play us, when you

Pno.

15

Guards

bear in mind the lous - y wage you pay us. We're se - cur - i - ty se - cur - i -

Pno.

18

Don.

If the stu - di - o \_\_\_\_\_ is read - y to be - gin, we will

Guards

ty. \_\_\_\_\_

Pno.

21

Floor Mgr.

*sung or spoken*

Go a - head, Mis - ter Don - o - van.

Don.

o - pen up the doors and let the lit - tle mon - sters in.

Pno.



24 *spoken*

Don. O. K., boys. It's time once more for us to do our du - ty \_\_\_\_\_ as se -

Guards *Treble Security Guards sing in octave written.*  
Ah \_\_\_\_\_ se - cur - i - ty.

Pno.

27

Don. cur - i - ty. \_\_\_\_\_ Se - cur - i - ty. \_\_\_\_\_ An aud - i - ence is not a thing of

Guards Ah se - cur - i - ty. Ah se - cur - i - ty. Ah

Pno.

30

Don. beau - ty \_\_\_\_\_ for se - cur - i - ty. \_\_\_\_\_ Se -


Guards \_\_\_\_\_ se - cur - i - ty. Ah se - cur - i - ty, se -

Pno.


32

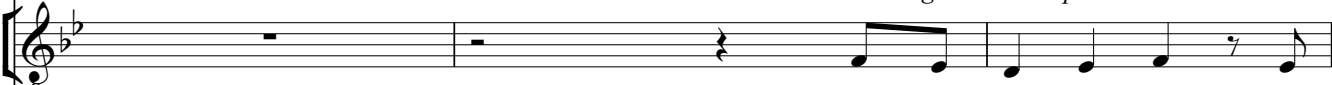
Don.    
 cur - i - ty. But when that au - di - ence is child - ren main - ly, it's a


Guards    
 cur - i - ty.

Pno. 


35


Don.    
 cinch that things are gon - na go in - sane - ly *Treble Security Guards*

Guards    
*can sing an octave up.* watch your peace and qui - et

Pno. 

38

Guards    
 van - ish down the drain de - spite se - cur - i - ty, se - cur - i - ty.

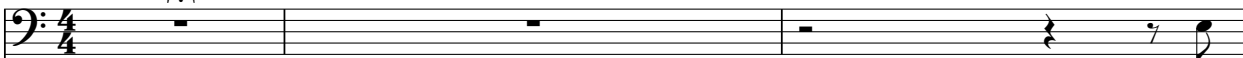
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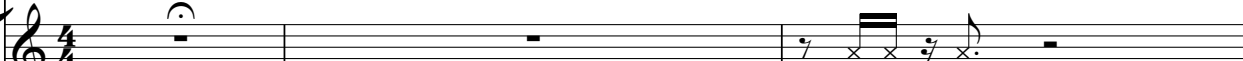
*Security march to one corner of the stage where the door to the studio is located. There they prepare for the entrance of the studio audience.*

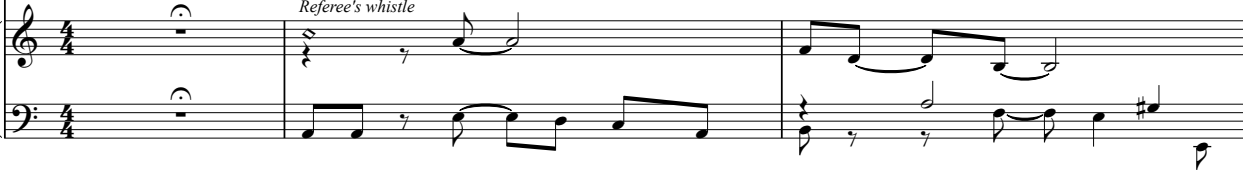
# 4. Keep It Down

*A mob of children scream and chant "T.V." offstage. They begin to enter, but are halted by the Guards and silenced when Donovan blows a referee's whistle.*


*♩=89*


Donovan  I'm

Security Guards  Keep it down!


Piano *Referee's whistle* 


4

Donovan  on - ly gon - na say this once, so freeze and pay at - ten - tion. I got - ta face you lit - tle runts de -

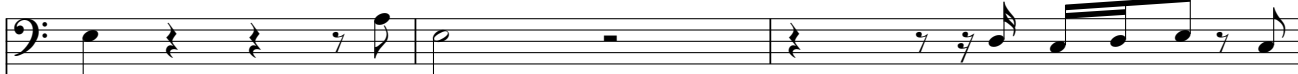
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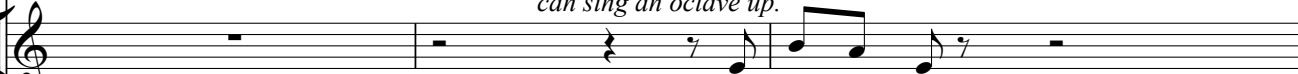
7


Donovan  spite my ap - pre - hen - sion. Why I suf - fer this af - front's be - yond my com - pre - hen - sion and

Pno. 

10

Donovan  doubt, hey ho! Yeah take a tip, and

Guards *Treble Security Guards can sing an octave up.*  So take a tip.

Pno. 

13

Donovan

try to un-der-stand, you mis-be-have and you'll get zip. In fact you'll all get canned. So

Pno.

16

Donovan

but-ton up those lit-tle lips and march to our com-mand— or out you

Pno.

19

Donovan

go.

Guards

O-be-di-ence and dis-ci-pline, com-pli-ance and sub-mis-sion is

Pno.

22

Guards

what you'll have to give us if you want to gain ad-mis-sion. So show us now your tick-ets or you

Pno.

25 **Guard 2**

Donovan *for you're in this cen - tu - ry's most hal - lowed place,*

Guards *ain't gon - na see the show,* **Guard 3** *the*

Pno.

27 **Guard 4** **Donovan** *Security remove their hats and bow their heads reverently.*

Donovan *our most sa - cred ed - i - fice, a T. V. stu - di - o.\_\_\_\_*

Guards *ho - li - est of ho - ly space,* *treble voices sing top line as written* *a T. V. stu - di - o.\_\_\_\_*

Pno.

32 *♩=50*

S *Ah*

Stage Hands

T *Ah*

B

Pno.

**Segue**

## 5. We Want to Be on T.V.

♩ = 102

Kids

We're here. We're here. Our hearts are beat - ing like a drum pa-

Piano

The first system of the score is for measures 1-6. It features a vocal line for 'Kids' and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked as quarter note = 102. The vocal line begins with a whole rest, followed by eighth notes and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

7

Kids

rum - pa - pum. We've wait - ed all our lives, and

Pno.

The second system covers measures 7-11. The vocal line continues with a melodic phrase 'rum - pa - pum.' followed by 'We've wait - ed all our lives, and'. The piano accompaniment features a more active bass line with eighth notes and quarter notes.

12

Kids

now we are here! We're all just so ex - ci - ted, for-give us if we

Pno.

The third system covers measures 12-17. The vocal line has 'now we are here!' followed by 'We're all just so ex - ci - ted, for-give us if we'. The piano accompaniment includes some chords with fermatas and a more rhythmic bass line.

18

Kids

scream. AHHH but since we were in dia - pers, we've on - ly had one dream.

Pno.

*rit.*

The fourth system covers measures 18-23. The vocal line starts with 'scream. AHHH' followed by 'but since we were in dia - pers, we've on - ly had one dream.' The tempo is marked as quarter note = 92, and the time signature changes to 4/4. The piano accompaniment includes a 'rit.' (ritardando) marking and a key signature change to one flat (Bb and F).

22  $\text{♩} = 80$

Kids

Pno.

26

Pno.

30  $\text{♩} = 88$  *poco a poco accel.*

Kids

Pno.

33

Kids

Pno.

36

Kids

Pno.

40

Kids *to the show where you are all sup - posed to let ev - 'ry -*

Pno.

43

Kids *thing hang out, and scream and shout, and say ex - act - ly what*

Pno.

46

Kid Solos *Kid Solo 1 spoken*

Kids *I eat you feel. We want to be out - rage - ous.*

Pno.

49

Kid Solos *Kid Solo 2 spoken*

Kids *worms! I chew my boog - ers! We want to cause dis - gust. The dream is so con -*

Pno.



52

Kids

ta - gious, we're feel - ing fit to bust.

Pno.

55

♩ = 120

Kids

We are a - bout to go on a re - al - i - ty T. V.

Pno.

59

Kids

show, be - cause for us the T. V. is as real as we'll ev - er know.

Pno.

63

Kids

We want to be out - rage - ous. We want to cause dis -

Guards

*Treble Security Guards can sing an octave up.*

You are in a hal - lowed place.

Pno.

66

Kids  
gust. The dream is so con - ta - gious we're

Guards  
(8) so put that tongue back in your face. — We have a dream as well,

Pno.

69

Kids  
feel - ing — fit — to — bust. — We are a -

Guards  
(8) a dream of shoot - ing you in - to out - er space.

Pno.

72

Kids  
bout to go on a re - al - i - ty T. V. show, be - cause for us the

Guards  
(8) How we hate this mob! More, we hate this job!

Pno.

76

Kids

T. V. is as real as we'll ev - er know, — ev - er — know. — Yes the

Guards

It's as real — as you'll ev - er know. Yes, the

Pno.

*Treble Security Guards sing the lower voice an octave up.*

80

Kids

T. V. world's as real as we'll ev - er know. —

Guards

T. V. world's as real as you'll ev - er know. —

Pno.

83

Guards

**Donovan** *sung or shouted*

Sit down!!!

Pno.

# 6. Fabulini

Prod. Asst.  $\text{♩} = 50$   
 Five min-utes to show time.

S  
A  
Stage Hands and Guards  
 Ah

T  
B  
 Ah

Kids  
 Five min-utes to show time.

Piano

4  $\text{♩} = 138$   
 F.M.  
 Hi there ev - 'ry - bod - y. Are you read - y to make mag - ic? You say

Pno.

7 *shouted or sung*  
 P.A.  
 Loud - er. "Yes!"

F.M.  
 "yes." Fab - u - li - ni! An - y - bod - y here who has - n't

Kids  
 Yes. Yes!

Pno.

10

P.A. Is it no?

F.M. seen the show on T. V.? Yes or no? Fab - u - li - ni!

Kids No. No!

Pno.

13

P.A. You have - n't seen this show be - fore? I can't be -

**Kid Solo 3**  
Kid Solos I have - n't seen this show be - fore. No.

Kids You have - n't seen this show be - fore? I can't be -

Pno.

16

P.A. lieve you've nev - er seen this show be - fore, nev - er seen this show be - fore.

**Kid Solo 3 (cont.)**

Kid Solos No. I have - n't seen this show be - fore.

Kids lieve it. Wow! I can't be - lieve you have - n't seen this show be -

Pno.

19

F.M. Wow, wow and doub - le wow! Just where have you been liv - ing? Plan - et

Kids fore.

Pno.

21

P.A. That's a joke.

F.M. Mars? Fab - u - li - ni!

Kids Mars? Oh.

Pno.

23

P.A. Just let it drop. No, the

Don. You're ug - ly e - nough, Mar - tian.

**Kid Solo 4**  
*sung or shouted*

Kid Solos I live on Mars! You mean me?

Pno.

26

P.A. cop.

F.M. O. K., ev - 'ry - bo - dy, for the

Kids Fab - u - li - ni!

Pno.

28

P.A. From the top.

F.M. Mar-tian's sake let's take it from the top. Fab - u - li - ni!\_\_\_\_\_

Kids Where? Right!

Pno.

# 7. Kids Court 1

Draft 3.1

**Kid Solo 5**

**♩=138**

Kid Solos

If you feel de - prived or if you feel mis - treat - ed, if you

Piano

**Kid Solo 5a**

5

Kid Solos

think that peo - ple are - n't play - ing fair, then there is one place you can go if

Pno.

**Kid Solo 6**

8

Kid Solos

you want just - ice, for just - ice is there. If you feel des - pised or if you're

Pno.

**Kid Solo 6a**

12

Kid Solos

feel - ing cheat - ed, if a friend has got some can - dy they won't share, then there is

Pno.



15

Kid Solos

one place you can come to as a fi-nal re-sort, and that place is...

Kid Chorus

Kids Court!

Pno.

19 **Kid Solo 7**

Kid Solos

Here's where kids are im - por - tant, it does -n't mat - ter how small.

Pno.

23 **Kid Solo 7a**

Kid Solos

Wheth-er you're ti - ny or in your teens, it's just - ice for all.

Pno.

27 **Kid Solo 8** **Kid Solo 8a**

Kid Solos

Here's where peo - ple will lis - ten. Here's where you get the space to

Pno.

31

Kid Solos  
get back at those who've trod on your toes. So step up and state your case.

Kid Chorus  
If

Pno.

35

Kid Chorus  
you've got a grudge and if it's real deep - seat - ed, here's the ver - y place to let it get some

Pno.

38

*Tenor and bass 8vb*

All  
where law and or - der is a spec-ta-tor sport, and the name of that place is, what

Kid Chorus  
air,

Pno.

42

All  
ev-er the case is, the ju-di-cial space is Kids Court.

Pno.

# 8. Showtime

**Prod. Asst.**  $\text{♩} = 94$   
Ten sec-onds to show-time.

**Stage Hands**  
S: Nine, eight, sev-en, six, five, four, three,  
T: Nine, eight, sev-en, six, five, four, three,

**Piano**

**Stage Hands**  $\text{♩} = 112$  *The set is lit.*  $\text{♩} = 136$   
S: two, one.  
T: two, one.

**Pno.**

**Floor Mgr.**  
Kids Court is now in ses - sion.

**Kids**  
In ses - sion.

**Pno.**

11

Floor Mgr. 

*Treble voices can sing upper part as written or lower part an octave up.*

Guards 

Pno. 


14

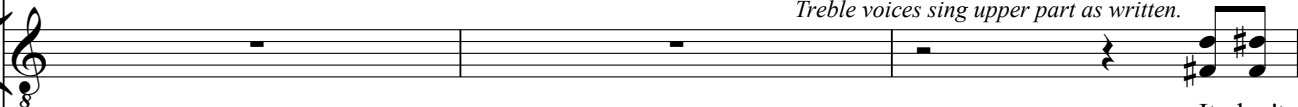
P.A. 

Floor Mgr. 

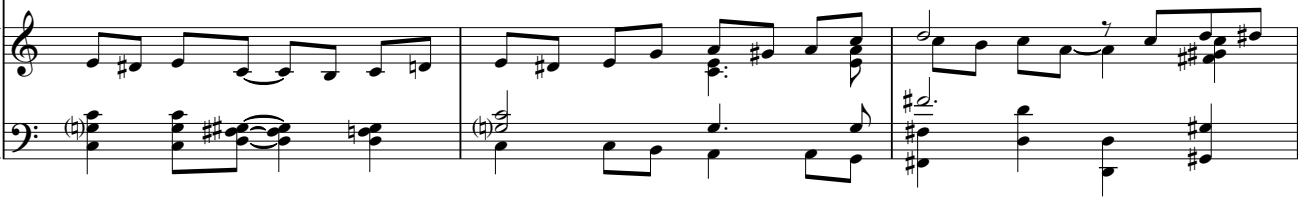
Pno. 

17

P.A. 

Guards 

*Treble voices sing upper part as written.*

Pno. 

20

Guards

do to get snoot - y with our own court - room cu - tie, so ev - 'ry - bod - y rise for

Pno.

23

Kids

*shouted*

*♩ = 92 Judge Trudi enters, snapping her fingers on beats 4 and 10.*

Judge Tru - di!

Guards

Judge Tru - di!

Pno.

28

Trudi

Hel - lo Don - o - van. Hm

Don.

Hel - lo your hon - or.

Pno.

31

*spoken, very sultry*

Trudi Hel - lo, boys...

*Treble voices sing an octave up.*

Guards Hel - lo your hon - or.

Pno.

33

Trudi Hi, kids.

Kids Hel - lo your hon - or.---

Pno.

Segue

# 9. Have Gavel, Will Travel

♩.=116

Trudi

I love be - ing a judge. I love dis - pen - sing just - ice. It's

Piano

4

Trudi

just as I dreamed it ought to be. Sit - ting way up there, I am the  
(deemed?)

Pno.

7

Trudi

cen - ter of at - ten - tion. I can set you free, or I can keep you in de - ten - tion. I

Pno.

10

Trudi

go here and there, dish - ing out de - cis - ions. Yeah, the le - gal life's the on - ly one for

Pno.

13

Trudi

me. And I'll nev - er budge from be - ing a judge, yeah.

Pno.

16

Trudi

Have gav - el, — will trav - el. —

Pno.

*Treble Security Guards  
can sing an octave up.*

19

Guards

She loves be - ing a judge, and she is to - tal - ly im - par - tial. — In

Pno.

22

Trudi

But ev - 'ry — now and then a

Guards

part she'll a - gree with — what you say.

Pno.



25

Trudi

case comes up be - fore me, — and I just\_ throw it out be - cause the

Pno.

27

Trudi

peo - ple simp - ly bore me. — Yes it's

Guards

8

But she's ver - y fair, straight - er than an ar - row.

Pno.

30

Trudi

true that I'm su - preme in ev - 'ry way.

Guards

8

And she'll nev - er budge from

Pno.

33

Trudi *accel.*  
Have gav - el, will trav - el.

Guards  
8 be - ing a judge, yeah.

Pno. *accel.*

36  $\text{♩} = 148$

Guards  
8 She's our ju - di-cial di - va.

Pno.

40

Trudi  
But I

Guards  
8 She's our num - ber one date. We'd do an - y-thing for her.

Pno.

44  $\text{♩} = 140$

Trudi  
make 'em wait... while I de - lib - er - ate.

Pno.

48

Trudi

S  
A

All

T  
B

Pno.

When she's in her robes, she feels so real - ly spec - ial.

When she's in her robes, she feels so real - ly spec - ial.

Es-

51

Trudi

Pno.

*Trudi flashes open her robes.*

pe - cially when the case is o - pen wide. —

53

Trudi

S  
A

All

T  
B

Pno.

*spoken a la Mae West*

Just pre-sent your briefs, and I will

To-tal-ly im - mune to an-y in-ter-ven - tion.

To-tal-ly im - mune to an-y in-ter-ven - tion.

56

Trudi  
give'em my at-ten-tion. my

S  
A  
All  
The law is her life, and when she's on her death bed,

T  
B  
The law is her life, and when she's on her death bed,

Pno.

59

Trudi  
fi-nal words will be, "Well I tried." I'll nev-er budge,

S  
A  
All  
She'll

T  
B

Pno.

62

Trudi

no I'll nev - er budge, nev - er budge from

S  
A

nev - er budge, no she'll nev - er budge from

All

T  
B

nev - er budge, no she'll nev - er budge from

Pno.

65

Trudi

be - ing a judge, yeah. Have gav - el, will trav - el.

S  
A

be - ing a judge, yeah. Have gav - el, will trav - el.

All

T  
B

be - ing a judge, yeah. Have gav - el, will trav - el.

Pno.

68 *Trudi ascends to the bench and snatches up her gavel.*

Trudi *I'm*

S  
A  
All She'll trav-el and trav-el and trav-el and trav-el...

T  
B She'll trav-el and trav-el and trav-el and trav-el...

Pno.

72

Trudi *spoken*  
all done\_ trav - 'lin', time to start gav - 'lin'. Yeah! [Wham!]

S  
A Time to start gav - 'lin', yeah!\_\_

T  
B Time to start gav - 'lin', yeah!\_\_

Pno.

# 10. Choose a Jury

Trudi  $\text{♩} = 156$

And the first du-ty of the court is to choose a

Piano

7

Trudi

ju - ry.

Sop.

And the first, a ju - ry, to choose a

Alto

And the first du - ty of the court is to choose a

All

Ten.

And the first du - ty of the court is to choose a

Bass

And the first, a ju - ry, to choose a

Pno.

11

Floor Mgr. 

Sop. 

Alto 

All 

Ten. 

Bass 

Pno. 

On the

16

Floor Mgr. 

Pno. 



19 Voice

Floor Mgr. *ju - ry.*

Sop. On the back of our tick - ets

Alto On the back of our

All On the back of our

Ten. On the back of your tick - ets you may

Bass On the back of your tick - ets

Pno.

21 Kid Solo 9

Jury Kids *I got a*

Sop. find a star, and we are on the ju - ry.

Alto — tick - ets and we are on the ju - ry.

All — tick - ets and we are on the ju - ry.

Ten. find a star. If you do, you're on the ju - ry.

Bass you may find a star. If you do, you're on the ju - ry.

Pno.

24

**Kid Solo 13**

Jury Kids We got a star, so we are on the

**Kid Solo 11**

Jury Kids I got a star, a star, a star, so we are on the

**Kid Solo 12**

Jury Kids I got a star,

**Kid Solo 10**

Jury Kids I got a star, a star, a star, star, a star, a star, a star, so we are on the

Pno.

30

**Guard Solo 5**

Solo Then come on down. So come on down.

Jury Kids ju - ry.

**All Jury Kids**

Jury Kids ju - ry. The ju - ry, we are the ju - ry.

Jury Kids ju - ry.

**Stage Hands and Guards**

S A The ju - ry, you are the ju - ry.

T B The ju - ry, you are the ju - ry.

Pno.

36 **Kid Solo 14** **Tutti** **Kid Solo 15** **Tutti**

Non-Jury Kids  
I've lost my tick - et. And we don't have a star. I've lost my tick - et. And

Pno.

---

42 **Tutti**

Jury Kids  
we don't have a star. We are the

Non-Jury Kids  
we don't have a star. Bo - gus.

Stage Hands and Guards  
S  
A  
T  
B  
Come on down.  
Come on down.

Pno.

---

46

Jury Kids  
ju - ry. We are the ju - ry.

Non-Jury Kids  
Ba - lo - ney.

Stage Hands and Guards  
S  
A  
T  
B  
Come on down.  
Come on down.

Pno.

50 All except Non-Jury Kids

S A  
 All That's how it goes, so up your nose you so and sos. You got the

T B  
 That's how it goes, so up your nose you so and sos. You got the

Pno.

Non-Jury Kids

S A  
 All hose and we got chos - en. We are the ju - ry.

Others they They

T B  
 hose and they got chos - en They are the ju - ry.

Pno.

Bo - gus.

Non-Jury Kids

S A  
 All We are the ju - ry. We're the ju - ry. We're the ju - ry.

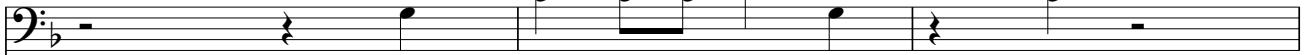
Others They They're They're

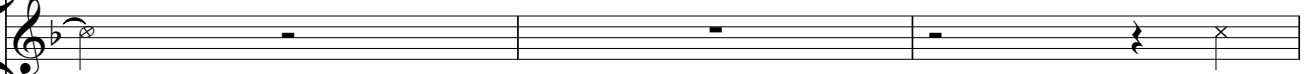
T B  
 They are the ju - ry. They're the ju - ry. They're the ju - ry.

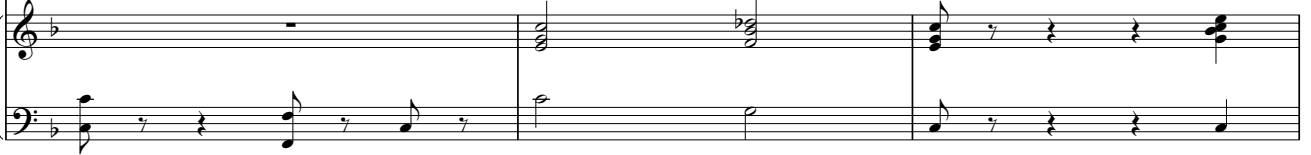
Pno.

Boo. Boo. Boo!

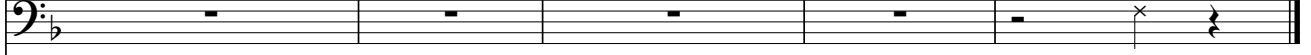
62


Don.  The sign is - n't on yet, so...


Non-Jury Kids  We


Pno. 


65

Don.  Right!

All Kids  know... So keep it down.

Stage Hands and Guards  So keep it down.

T B  So keep it down.

Pno. 

# 11. Case Number One

Optional  
cut to  $\Phi$

$\text{♩}=87$

Judge  
Trudi

Now that the ju - ry is sworn in and ev - 'ry - one's in place, I

4

These two measures are optional

$\text{♩}=50$

ask you, Mis - ter Don - o - van, to call the court's first case.

Call the  
Call the

$\Phi$

8

$\text{♩}=88$

$\text{♩}=84$

first case. Case num - ber one:

first case.

*poco rit.*

11

Fair-lawn ver-sus Fair-lawn Two kids ac-cuse their step-mom of trying to bump them off. See where they come, the

15 *poco rall.*

Don. kids and their at-tor - ney. Al - though the tale is corn - y, it does - n't do to scoff.

S A -

All T B Al -

Pno. *poco rall.*

18 *a tempo*

Don. - - - - - And

S A though the tale is corn - y, it does - n't do to scoff.

All T B though the tale is corn - y, it does - n't do to scoff.

Pno.

20

Don. here's the ac - cused, the child - ren's step - moth - er. The sis - ter and the bro - ther both

Pno.

23

Don. say that she's the one who plot - ted their death, and

Pno.

25 *poco rall.*  $\text{♩} = 82$

Don. they seek ret - ri - bu - tion. So I say in con - clu - sion, let\_\_ just - ice now be done.

S A So

T B So

Pno. *poco rall.* *rit.*

28 *rit.*  $\text{♩} = 73$

S A we say in con - clu - sion, let\_\_ just - ice now be done. A - men.

T B we say in con - clu - sion, let\_\_ just - ice now\_\_ be done. A - men.

Pno. *rit.*



# 12. I Love Kids

Waltz

Judge Trudi

*♩=107*

*rit.*

*3*

Will coun - sel for the plain - tiff ad - dress the court with his o - pen - ing state - ment?  
her

Piano

Plaint.

*♩=65*

*rit.*

Yes, I'd love to. Mem - bers of the ju - ry...

Pno.

Plaint.

*a tempo*

I've no wish to cur - ry fa - vor, but I love kids.

Pno.

Plaint.

*Cheer light goes on*

*Cheer light off*

Just let me stand here and

Kids

Yay!

Pno.

29 *Cheer light on*

Plaint. sa - vor the fla - vor of all you kids.

Kids Yay!

Pno.

36 *Cheer light off*

Plaint. My cli - ents are there, this in - no - cent pair with ro - sy

Kids

Pno.

44

Plaint. cheeks and tous - led hair. The gen - tl - est lambs you could find an - y - where, just like all

Pno.

52 *Cheer light on* *Cheer light off*

Plaint. you kids.

Kids Yay! He/She loves

Pno.

61

Plaint. *shouted* *Cheer light on* *Cheer light off* *shouted*  
 I love kids. Yes, I

Kids  
 kids. Yay! He/She loves kids.

Pno.

70

Plaint. do. And there sits the mon - str - ous vil - lain whose fiend - ish plot showed she was

Pno.

77

Plaint. will - in' to stop at noth - ing short of kill - in' these two fine kids.

Pno.

86 *Boo light goes on* *Boo light goes off* *poco rit.*

Trudi [Wham!] Si - lence! [Wham!] Si - lence! [Wham!] I

Kids Boo

Pno. *poco rit.*

93 *spoken or sung* ♩=86

Trudi  
will have si-lence

F.M.  
You kids must pay at-ten-tion to the lights a - bove your head. When

Pno.

97

P.A.  
But when those lights go out, as your floor

F.M.  
they are flash - ing it's o - kay for you to wake the dead.

Pno.

100

P.A.  
man - a - ger has said, the noise must lapse.

Donovan

Guards  
*Treble voices preferably sing in octave written*  
So

Pno.  
So

102  $\text{♩} = 102$  *piu accel.*

Trudi  Don - o - van.

Donovan *accel.*  shut your lous - y traps! Yes, your hon - or.

Guards  shut your lous - y traps!

Pno. *accel.* 

105  $\text{♩} = 116$


Trudi  Boys. Be - fore we be - gin, I'll make a point of or - der. You're

Guards  Yes, your hon - or.


Pno. 

108

Trudi  bor - der - ing on be - ing in con - tempt. The way you treat those kids, I find it

Donovan  What?

Guards  What?

Pno. 

111 *poco a poco accel.*

Trudi  
rep - re - hen - sive, You all must make an ef - fort to use lan - guage less of - fen - sive. So

Pno. *poco a poco accel.*

114

Trudi  
don't say "shut up,"— say "Please may we have si - lence." I am

Donovan  
What?

Guards  
What?

Pno.

116

Trudi  
warn - ing you to mind your P's— and Q's From now I'll ex - pect a

Pno.

119  $\text{♩} = 120$   $\text{♩} = 90$

Trudi  
bit more re - spect. Just do it!— *spoken morosely*

Donovan  
Aw, screw it!— Yes, your hon - or. *spoken morosely*

Guards  
Aw, screw it!— Yes, your hon - or.

Pno.

# 13. Grateful

♩=152

Trudi  
Call the plain - tiffs to the stand.

Gretel  
At

Hansel  
At

Piano

5

Gretel  
last we have a chance, oh cruel and wick-ed world, to tell the cir-cum- stan - ces and e -

Hansel  
last we have a chance, oh cruel and wick-ed world, to tell the cir-cum- stan - ces and e -

Pno.

8

Gretel  
vents that have un-furled. We're grate - ful to Kids Court who's

Hansel  
vents that have un-furled. We're grate - ful to Kids Court who's

Defense  
Ob-jec - tion.

Pno.

11

Gretel  
 giv - en us a voice, and once you've heard our sad re-port, you'll make the on - ly choice,

Hansel  
 giv - en us a voice, and once you've heard our sad re-port, you'll make the on - ly choice,

Pno.

14

Gretel  
 the on - ly choice. and

Hansel  
 the on - ly choice. and

Defense  
 Ob - jec-tion, ob - jec - tion...

Kids  
 and

Pno.

16

Gretel  
 once you've heard our sad re - port, you'll make the on - ly choice.

Hansel  
 once you've heard our sad re - port, you'll make the on - ly choice.

Kids  
 once we hear their sad re - port, we'll make the on - ly choice.

Pno.



# 14. Objection

Defense Attorney

*poco rit.*

♩ = 129

♩ = 86

Ob - jec - tion, your hon - or, ob - jec - tion I say! As de -

Piano

Defense

fense coun - sel I'm feel - ing ver - klempt. Those lit - tle creeps fill me with fu - ry. I've

Pno.

Defense

nev - er seen such an out - land - ish at - tempt to daz - zle and hood - wink a ju - ry. Their ob -

Pno.

Defense

nox - ious per - for - mance is out of line. If it's part of the rec - ord re - move it, for

Pno.

13

Defense

those lit - tle swine through their teeth are both lyin', and as sure as I stand here I'll prove it.

Pno.

15

Trudi

*The boo light comes on for a second or two.*

*Trudi bangs her gavel*

*rit.*

[Wam!] [Wam!] [Wam!]

Defense

And as

Kids

Boo!

Pno.

17

Defense

$\text{♩} = 112$

sure as I stand here I will prove it.

Pno.

20 *Trudi thinks about it for a moment*

Trudi  
Your ob - jec - tion's\_ sus - tained, but I have

Pno.

22

Trudi  
\_ to ex - hort de - fense coun - sel to watch\_ what you're say -

Pno.

24

Trudi  
- ing. It's vi - tal that you are a - ware\_ in this court of the

Pno.

27

Trudi  
im-age that you are con-vey - ing. Re - fer-ring to plain-tiffs as "creeps"

Pno.

30

Trudi

and "swine," these are ep - i - thets you should not ut -

Pno.

32

Trudi

- ter. 'Cause things will be civ - il in this court of mine. You can

Pno.

35

Trudi

keep all your in - sults for the gut - ter.\_\_\_\_

Kids

You can

Pno.

37

Kids

keep all your in - sults for\_\_\_\_\_ the gut - ter!\_

Pno.

# 15. The Plaintiffs Testify

Trudi *♩=96*  
Swear in the plain-tiffs.

Donovan  
Place your left hand on the T. V. Guide, raise your

Piano

5  
Hansel & Gretel  
We\_ swear by all the net-works' might, by\_ sat - el - lite\_ and\_

Donovan  
right hand and read this card.

Stage Hands  
*Basses 8vb*  
Oo

Pno.

10  
Hansel & Gretel  
ca - ble, to tell the whole truth and if not quite, then as much as we are ab - le.

Stage Hands  
oo

Pno.

15  $\text{♩} = 65$  *to Hansel and Gretel* *rit. to Plaintiff Attorney*

Trudi  
Please be seat - ed. Coun - sel, you may pro - ceed.

Pno.

22 *a tempo*

Gretel  
That's true.

Hansel  
That's true.

Plain.  
You are Han - sel and Gret - el Fair - lawn.

Pno.

30

Gretel  
Boo - hoo.

Hansel  
Boo - hoo.

Plain.  
And o - ver there is your wick - ed step - moth - er.

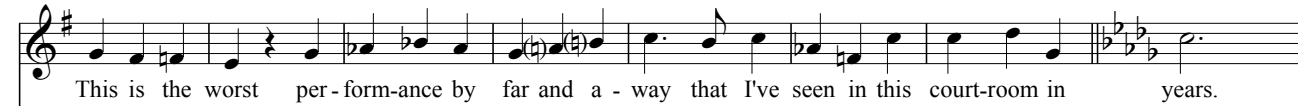
Pno.


38

Defen.  
Ob - jec - tion, ob - jec - tion, ob - jec - tion I say. Just look at them shed phon - y tears.

Pno.

46

Defen. 

Pno. 

54

Trudi 


Pno. 

59


Trudi 

Pno. 

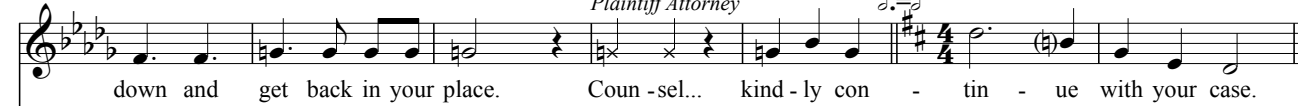
64


Trudi 

Defen. 

Pno. 

72

Trudi 

Pno. 

# 16. Famous Seamus

♩=80

Floor Manager

But be - fore s/he re - com - men - ces, this por - tion of the trial is brought to you by the fol - low - ing

Piano

5

Solos

Stage Hand Solo 3

Sure you know that Moth - er Ire - land is the home of haute cui - sine. 'Twas

F.M.

spon - sor.

Pno.

8

Solos

Stage Hand Solo 4

us taught France the lit - tle that it knows But now we've brought the best of I - rish

Pno.

11

Solos

Stage Hand Solo 5

cook - ing to these shores, and ev - 'ry day our rep - u - ta - tion grows. So

Pno.

14

♩=75

Solos

if you love your food, my friend, and want the ver - y best, I will tell you where to point your

Pno.



16 **Stage Hand Solo 6**

Solos shop - ping cart. You'll nev - er need a four - leaf clo - ver when you come to shop \_\_\_ at fa - mous Sea - mus

Pno.

19 *poco rit.* **SH Solo 3**  $\text{♩} = 112$  **SH Solo 4**

Solos Fla - her - ty's Food Mart. You'll find sau - sag - es, li - ma beans, pat - e, sa - la - mi, egg

Pno. *poco rit.*

21 **SH Solo 3** **SH Solo 4**

Solos ma - yon - naise, cur - ry sauce, to - fu, pas - tra - mi, ta - ma - les, ris - ot - to and pep - per - mint tea, and it's

Pno.

23 **SH Solo 5** **SH Solo 6**

Solos all of it I - rish as I - rish can be. There's broc - co - li, but - ter - scotch, waf - fles, spag - het - ti, pap -

Pno.

25 **SH Solo 5** **SH Solo 6**

Solos ri - ka, bur - ri - tos, pic - ca - ta, Brown Bet - ty, plus chick - en tan - doo - ri and bech - a - mel sauce, and au -

Pno.

27 **SH Solo 3** **SH Solo 4**

Solos then - tic - 'ly to - tal - ly I - rish of course. To - ma - toes, to - sta - dos, gra - no - la, zuc - chi - ni, beef

Pno.

29 **SH Solo 6** **SH Solo 5**

Solos stro - gan - off, chick - en su - preme, tor - tel - li - ni, prawn vin - da - loo, kish - ke and co - co - nut tart. You'll

Pno.

31

Solos find it at Flah - er - ty's Fa - mous Food Mart.

**All Stage Hands, or Guest Solo**

All S.H. But the thing that - 'll make you be smack - in' your lips is

Pno.

33

All S.H. Bean - fields fam - 'ly owned bean and rice chips. You can get sev - en fla - vors, they're tast - y, they're thin, from O' -

Pno.

35

All S.H. Glid - den, O' - Brau - de, O' - Glid - den and kin. Glu - ten free, dai - ry free, egg free and pea - nut free,

Pno.

37

All S.H.

wheat, fish and shell-fish and soy free and tree nut free. On - ly thing not free, it's got a price tag, so go

Pno.

39

Solos

SH Solo 4  $\text{♩}=82$  SH Solo 6

So now just you re-mem-ber when you're feel-ing hol-low, there's

All S.H.

out in the lob-by and pur-chase a bag!

Pno.

43

Solos

SH Solo 3

on-ly one place if you're want-ing to wal-low in real I-rish cook-ing that comes from the heart.

Pno.

47

Solos

$\text{♩}=112$  SH Solo 5

It's Fab-u-lous Fla-her-ty's Fa-mous Food Mart.

Pno.

50

Pno.

# 17. Barbara 1

Prod. Asst. *♩=122*

We'd like to thank our spon - sor\_ For that live-ly lit - tle ruc - tion.

Piano

5

P.A.

But let us now move on\_ to\_ our dram - a - tic re - con - struc - tion.

Pno.

9

Plaint.

To play the cru - cial role\_ of\_ the vil - lain - ous step -

Pno.

13

Trudi

Sus-tained.

Plaint.

moth - er\_ We have the fa-mous soap op - 'ra star, the love - ly Bar - b'ra Stroth - er.

Def.

I ob - ject!

Pno.

*rit.* *Applause light goes on and all clap wildly*

18

Barb.

Thank you. Thank you. Thank you all so much. From the bot - tom of my heart I

Pno.

*Applause light goes off and applause ends*

22 *a tempo* ♩=97

Barb. thank you, I thank you. Your wel-come gives me such a glow. It's nice to see you here and know you still re-

Pno.

25

Barb. mem-ber. It's been ten long years since they sacked me from that lous-y T. V. show, and now the

Pno.

28

Barb. days grow short as you ap-proach (h) Sep-tem-ber. But now I'm back a-mongst you all and

All *changed voices 8vb pp* If on-ly you will lis-

Ev-'ry-one has a stor-y.

Pno.

31

Barb. bask-ing in your smiles to-day. My days in re-hab now are all for-

ten. Ev-'ry-one has a stor-y, ev-'ry-

All Ev-'ry-one has a stor-y, if on-ly you will lis-

Pno.

33

Barb. got - ten... Be-cause I'm play-ing the kind of role that ac - tors

All one has a stor - y, ev - 'ry - one has a stor -  
ten, if on - ly you will lis - ten. Ev - 'ry - one has a

Pno.

35 *molto rit.*

Barb. al - ways love to play... a char - ac - ter who's self - ish, mean and rot-ten- nnn.

Trudi

Def. y. Ob-jec- tion- nnn.

All stor - - ry.

Pno. *molto rit.*

# 18. Barbara 2

**Barbara Strother**

**with a swing groove**

**♩=212**

But first you must im - a - gine, and I know it must be\_\_ hard,

**Piano**

**Barbara**

6

that I'm that dow-dy crea - ture\_\_ o-ver there. And

**Trudi**

Sus-tained.

**Defense**

Ob-jec - tion!

**Pno.**

**Barbara**

11

I am in my\_\_ kit - chen doin' my reg - u - lar rou - tine,\_\_ ab -

**Pno.**

15

Barbara  
us - ing lit - tle\_ child - ren\_ in my\_ care\_

Trudi  
Sus - tained.

Defense  
Ob - jec - tion!

Plaintiff  
And I ob -

Pno.

19

Plaintiff  
ject to your ob - jec - tion, to your an - noy - ing\_ in - ter - jec - tion. It

Pno.

23

Plaintiff  
makes my\_ day\_ the same way as\_ a root can - al\_ in - fec - tion. Now

Pno.

27

Plaintiff  
Bar - b'ra and the kids'll\_ show what ev - 'ry - bod - y\_ did, and\_ so\_ we'll

Pno.



31

Plaintiff

learn the truth a - bout this sad af - air.

Pno.

34

Plaintiff

*shouted*

Sing with me now! Let's watch them re - en - act the past. We'll hear each sor - did

Sop. Alto

Chorus

Let's watch them re - en - act the past. We'll hear each sor - did

Tenor Bass

Let's watch them re - en - act the past. We'll hear each sor - did

Pno.

38

Plaintiff

fact at last and know the truth a - bout this sad af - fair.

Sop. Alto

Chorus

fact at last and know the truth a - bout this sad af - fair.

Tenor Bass

fact at last and know the truth a - bout this sad af - fair.

Pno.

42

Pno.



# 19. It Was a Morning

*Scenery elements for the re-enactment  
are brought onto the set*

Piano

Ped.

Pno.

poco rit.

Ped.

5 *A tempo* ♩=145

Gretel

Hansel

Pno.

*p* *mf*

And I was play-ing with  
It was a morn - ing like an - y oth-er.

13

Gretel

Hansel

Pno.

my dar-ling broth-er. We tried so hard not to both-er step-moth-er, 'cause she had one of her  
We tried so hard not to both-er step-moth-er, 'cause she had one of her

21

Gretel mi-graines that day. She had tried as-p'rin and Ad-vil and Ty-len-ol,

Hansel mi-graines that day. Dox-e-pin,

Pno.

28

Gretel Per-co-cet, Vi-co-din, co-deine, and Dem-er-ol,

Hansel Zo-mig, Al-eve and Bu-tal-bi-tal, Per-co-cet, Vi-co-din, co-diene, and Dem-er-ol,

Pno.

35 *molto rit.* ♩=96

Gretel but her head-ache would not go a-way. We walked on

Hansel but her head-ache would not go a-way. We walked on

Pno. *molto rit.*

42

Gretel tip-toe and spoke soft-ly as we could. We did our best to be as qui-et as a mouse.

Hansel tip-toe and spoke soft-ly as we could. We did our best to be as qui-et as a mouse.

Pno.

48 *poco rit.*

Gretel  
But she lost her tem - per, just like we feared she would, and min - utes la - ter, she

Hansel  
But she lost her tem - per, just like we feared she would, and min - utes la - ter, she

Pno. *poco rit.*

54  $\text{♩} = 96$

Gretel  
dragged us from the house.

Hansel  
dragged us from the house.

Barbara  
Off to the woods, lit-tle child-ren, to the woods. Go to the

Pno.

59

Barbara  
woods, lit-tle child - ren, to the woods. Come on with me, and we'll ex - plore it. Moth - er

Pno.

62

Barbara  
Na - ture you'll a - dore it. To the woods, lit-tle child - ren, to the woods. Through the

Pno.

65

Barbara

trees, lit-tle child-ren, through the trees. Off through the trees, lit-tle child-ren, if you

Pno.

68

Barbara

please. You'll find it's quite a bit more room-y where the woods are dark and gloom-y. If you

Pno.

71

Gretel

Hansel

Barbara

So we went, Heav-en help us, yes we  
So we went, Heav-en help us, yes we  
please, lit-tle child-ren, through the trees.

Pno.

74

Gretel

Hansel

went, yes we went. We had no no-tion of that wo-man's true in-tent. Though we  
went, yes we went. We had no no-tion of that wo-man's true in-tent. Though we

Pno.

77

Gretel  
knew we should - n't ought - er, like two lambs to the slaugh - ter on we went, Heav - en help us, on we

Hansel  
knew we should - n't ought - er, like two lambs to the slaugh - ter on we went, Heav - en help us, on we

Barbara

Pno.  
*poco rit.*

80

Gretel  
went.

Hansel  
went.

Barbara  
Hide and seek, lit - tle child - ren, hide and seek. It is a

Pno.

83

Barbara  
game, lit - tle child - ren, hide and seek. And if you close your lit - tle eyes - es, you'll be

Pno.

86

Barbara

due for some sur - pris - es. Close your eyes when you're play - ing hide and

Pno.

88

Gretel

Hansel

Barbara

seek. Now I'm gone, lit - tle child - ren, yes I'm gone. You are a -

Pno.

One, two, three, four,

91

Gretel

Hansel

Barbara

lone, lit - tle child - ren, from now on. I will be free of ag - gra - va - tion when you

Pno.

five, six, sev - en, eight, nine, ten,



94

Gretel 'lev - en, twelve, thir - teen, four - teen, fif - teen, six - teen,

Hansel

Barbara per - ish of star - va - tion. You'll be dead, lit - tle child - ren, dead and gone. You'll be

Pno.

97

Gretel sev - en - teen, eigh - teen, nine - teen, twen - ty.

Hansel

Barbara dead, lit - tle child - ren, dead and gone. Ah *maniacal laughter*

Pno.

99

Gretel *spoken*

Hansel *spoken*

Barbara ha ha ha ha ha!

Pno.



# 20. Guilty 1

*♩ = 94*

*spoken*

Gretel  
Moth- er? Waaaah!

Hansel  
Moth- er? Waaaah!

Kid Solo 16 (Jury Foreman)  
That's e- nough, more than e- nough.

Piano

4

Foreman  
We've reached a ver- dict. It's time to get tough. She's guilt- y as charged, she's guilt- y with- out an

Pno.

6

Foreman  
in- fin- i- tes- i- mal shad-ow of doubt.

Jury Kids  
That's e- nough, more than e- nough.

Pno.

8

Jury Kids  
We've reached a ver- dict. It's time to get tough. She's guilt y as charged, she's guilt- y with- out an

Pno.

10

Foreman *Pass the sen-tence, stop wast-ing time. This wo-man is*

Jury Kids *in - fin - i - tes - i - mal shad-ow of doubt.*

All Kids *Pass the sen-tence, stop wast-ing*

Pno.

12

Foreman *12a*  
*guilt - y as charged of the crime. Pass the sen-tence, stop wast-ing time. This wo - man is*

All Kids *time. This wo - man is guilt - y as charged of the crime. Pass the sen-tence, stop wast-ing*

Pno.

12b 12c 12d

Trudi *Spoken sternly rit.*  
*[Wham!] [Wham!] [Wham!] Si-lence!*

Foreman *guilt-y as charged of the crime. This\_\_ wo-man is guilt-y as charged of the*

All Kids *time. This wo - man is guilt-y as charged This\_\_ wo-man is guilt-y as charged of the*

Pno.

13 *Spoken sternly*  $\text{♩} = 112$

Trudi [Wham!] Si - lence! [Wham!] Si - lence! [Wam!]

Foreman crime.

Don. *Shouted* Sit down! Sit down! Sit down!

All Kids crime.

Guards *Shouted* Sit down! Sit down! Sit down!

Pno.

15 *Spoken sternly or sung*

Trudi Child - ren, if I have an - y more of this, out you go. This trial

Pno.

18

Trudi is - n't o - ver 'til I say so. If you can't sit qui - et - ly, you'll

Pno.

21

Trudi  
 — leave the show. That's the deal on the ta - ble, so yes or no? Is your

Pno.

24

Trudi  
 an - swer yes or no? *poco a poco accel.* What a

All Kids  
 We want to be on T. V.

Pno.

27

Trudi  
 love - ly lot of kids. I'd be so grate - ful if you did.

All Kids  
 we'll turn our voic - es off. With - out the slight - est

Pno.

30

Trudi  
 Just what I want to hear. You know it's mu - sic to my

All Kids  
 whis - per, with - out a sin - gle cough.

Pno.

33  $\text{♩} = 120$

Trudi

ears.

All Kids

At last we have been seen u-pon the glor - i - ous T. V.

Pno.

37

All Kids

screen, and now that we are here there's no way we'll ev - er get e - nough. Don't you scoff.

Pno.

41

All Kids

Now that we're on T. V., you will nev - er get us off.

Pno.

44

Don.

*to the Kids,  
shouted or sung*

Sit down!!!

All Kids

Pno.

# 21. Gingerbread House 1

Optional cut this measure.

Trudi

Please pro-ceed.

Plaintiff Attorney

When we last heard you were in...

Piano

4

Gretel

We were in a forest dark and dreary.

Plaint.

And as dark-ness

Pno.

7

Hansel

We grew ter-ri-fied and wear-y.

Plaint.

fell, what hap-pened then? And then?

Pno.



11  $\text{♩} = 188$

Hansel

Pno.

16

Gretel

Hansel

Pno.

21

Gretel

Pno.

24  $\text{♩} = 130$

Gretel

Pno.

28 **with a triplet groove**

Gretel

Hansel

Piano

And the chim-ney was built out of  
It was a gin-ger-bread house. It had a can-dy cane roof,

32

Gretel

Hansel

Pno.

lol-li-pops. It had choc-o-late floors, and there were but-ter-scotch doors, and the han-dles were made of

36

Gretel

Hansel

Pno.

lem-on drops, and there were lic-o-ri-ce drain-pipes, pep-per-mint main-pipes,

39

Gretel

Hansel

Pno.

with a green jel-ly-bean hedge. You'll nev-er, ev-er, ev-er go hung-ry or be un-der-fed if you

43

Gretel

Hansel

Kids

Pno.

live in a house made of gin - ger - bread.

Lic-o-rice drain - pipes, pep - per - mint main - pipes,

47

Kids

Pno.

with a green jelly-bean hedge. You'll nev-er, ev-er, ev-er go hung-ry or be un-der-fed if you

51

Gretel

Hansel

Kids

Pno.

and

We took one look at that house with all the candy and such,

live in a house made of gin - ger - bread.

55

Gretel

Hansel

Pno.

right a-way we\_ start-ed drib-bl- in'. We did-n't give it a care, we both de - ci - ded right there that this

59

Gretel

Hansel

Pno.

was-n't a time for quib-bl- in'. In our ex - cite - ment we took a bite. Boy,

63

Gretel

Hansel

Pno.

it tast-ed great so we ate, and ate, and ate, and if you are hung-ry then it's like we said. You should

67

Gretel

Hansel

Kids

Pno.

live in a house made of gin - ger bread.

In their ex - cite - ment they took a bite. Boy,

71

Kids

Pno.

it tast-ed great so they ate, and ate, and ate, and if you are hun - gry then it's like they said. You should

75

Gretel

Hansel

Kids

Pno.

As we set-tled down to our sweet re - past,

We

live in a house made of gin - ger - bread.

79

Gretel

Hansel

Pno.

'Cause ev - 'ry-thing on the house was so de - lic -  
did-n't no-tice how much the time had past.

83

Gretel

Hansel

Pno.

- ious. When we think back up - on it now, I guess we both re-al-

88

Gretel

Hansel

Pno.

ize as how we should have been just a lit - tle bit more sus - pic - ious.

92

Gretel

Hansel

Pno.

While we were lunch - ing, chew - ing and munch - ing, our fate was sealed, though it

96

Gretel

Hansel

Pno.

was con-cealed from us, and it is a mir - a-cle we are not dead hav-ing dined on the house made of

100

Gretel

Hansel

Kids

Pno.

gin - ger - bread. It's a won - der we're not

While they were lunch - ing, chew-ing and munch-ing, their fate was sealed, though it

104

Gretel

Hansel

Kids

Pno.

dead when we ate the house of

was con-cealed from them, and it is a mir - a-cle they are not dead hav-ing dined on the house made of

108

Gretel gin - ger - bread. Ba - ba - da - ba - da - ba - da - ba - da - ba - da - ba -

Hansel gin - ger - bread. Ba - ba - da - ba - da - ba - da, ba - ba - da - ba - da -

Kids gin - ger - bread. Han - sel and Gret - el thought they would set - tle

Pno.

111

Gretel da - ba - da - ba - da - ba - da, ba - ba - da - ba - da. Then from in - side an

Hansel ba, ba - ba - da - ba - da - ba - da - ba - da - ba - da.

Kids in the house of gin - ger - bread and may - be go to bed.

Pno.

114

Gretel ee - rie voice cried...

Hansel It was so creep - y that we\_\_ were con - sumed with dread.

Pno.



# 22. Barbara 3

Barbara Strother

$\text{♩} = 130$

Who is out there nib - bling? Nib - ble, nib - ble, nib - bling.

Piano

Barbara

$\text{♩} = 212$   
with a swing groove

It's me a - gain, it's Bar - b'ra, and I play a sec - ond role,

Pno.

Barbara

11

a wom - an who is near se - nil - i - ty. The

Pno.

Barbara

16

char - ac - ter's a los - er, but I will a - chieve my goal of

Pno.

Barbara

20

show - ing you my ver - sa - til - i - ty.

*poco rit.*

Pno.

*poco rit.*

# 23. Barbara 4

Barbara Strother

$\text{♩} = 54$

Who's that nib - bling, who's nib - bling? Is it some

Piano

Barb.

lit - tle boy or girl? Don't be a - fraid of me. I pro - mise you I'm

Pno.

Barb.

harm - less. I'm just a lone - ly lit - tle wid - ow who has re -

Pno.

Barb.

treat - ed from the world, be - cause with ev - 'ry pass - ing day, it grows more

Pno.

9

Barb. charm - less. So call me "gran - ny", lit - tle dears. Eat

S A

All Oo

T B

Pno.

11

Barb. up, and I'll be with you short - ly. Your un - ex - pec - ted vis - it's such a

S A

All Oo

T B

Pno.

13

Barb. treat. And I am go - ing to feed you up un - til you

S A

All Ah

T B

Pno.

15 *rit.* *cackling laughter*

Barb. both are plump and port-ly, and then and on-ly then will gran - ny eat. Ha ha ha ha ha!

S A

All T B

Pno. *rit.*

18  $\text{♩} = 100$

Gretel So we ate, heav-en help us, so we ate, yes we ate, and not a crumb of food was left up-on our

Hansel

T B

Pno.

22

Gretel plate. But then as we grew sleep - y, things be - gan to get real creep - y, but by

Hansel

Pno.

25

Gretel

Hansel

Barb.

Pno.

*poco rit.*

then we both a-greed it was too late.

In the cage, lit-tle child-ren, in the cage. Dis-o -

29

Barb.

Pno.

bey me, and you'll throw me in a rage. Be-fore I get a chance to taste you, I

32

Barb.

Pno.

think it best to baste you with some gra - vy and per - haps a lit - tle

34

Barb.

Pno.

*maniacal laughter*

sage. Ah ha ha ha ha ha!

# 24. The Pulverizer

Floor Manager

8  $\text{♩} = 77$

Since we've moved in - to the kit - chen, this por - tion of the trial is

Piano

Floor Mgr.

4

8

brought to you by the fol - low - ing spon - sor.

Stage Hands

Per - haps you have a lot of kit - chen

Pno.

Stage Hands

7

8

gad - gets. But here's a new one you can't do with - out. It's

S  
A

All

Kit - chen gad - gets. Do, do with - out.

T  
B

Kit - chen gad - gets. Do, do with - out.

Pno.

10

Stage Hands  
got a catch - y name, The Pul - ver - i - zer. And

S  
A  
All  
Pul - ver - i - zer.

T  
B  
Pul - ver - i - zer.

Pno.

12

Stage Hands  
pul - ver - i - zing's what it's all a - bout. You got to...

S  
A  
All  
All a - bou-wow - wowl.

T  
B  
All a - bou-wow - wowl.

Pno.

*rit.*  $\text{♩} = 51$

16 **♩=204**  
with a swing groove

Stage Hands

Do, do, do the Pul-ver-i-zer. Do, do, do the Pul-ver-i-zer.

Piano

20

S.H.

Do, do, do the Pul-ver-i-zer. Don't you sup till you mash it up. Do, do, do\_

Pno.

25

S.H.

\_ the Pul-ver-i-zer. Do, do, do\_ the Pul-ver-i-zer. Do, do, do\_

Pno.

29

Solo

**Stage Hand Solo 7**  
**Stage Hand Solo 8**

If you have troub-le  
You'll nev-er take out

S.H.

\_ the Pul-ver-i-zer. It's so great to an-ni-hil-ate.\_  
It's no use un-til it's juice.

Pno.



33

Solo

with your teeth and find it hard to gnaw, use this to mash your T-bone steak, then  
trash a - gain, 'cause noth - ing goes to waste. Just dump it in here, count to ten, and

Pno.

38

Solo

suck it through a straw. taste?

S.H.

Do, do, do the Pul-ver-i-zer.

Pno.

43

S.H.

Do, do, do the Pul - ver - i - zer. Do, do, do the Pul - ver - i - zer.

Pno.

47

**Stage Hand Solo 9**

Solo

The rec - i - pes\_ you al - so get\_ we

S.H.

Join the rush to turn out mush. Do the Pul-ver-i-zer. Do the Pul-ver-i-zer. Do\_

Pno.

51

Solo  know you'll wan-na try. There's pick-led her-ring crepes su-zette and

S.H.  the Pul-ver-i-zer. Do the Pul-ver-i-zer. Do the Pul-ver-i-zer. Do the Pul-ver-i-zer. Do

Pno. 


55


Solo  choc-'late pig's foot pie.

S.H.  the pul-ver-i-zer. Yeah! Do, do, do the Pul-ver-i-zer. Do, do, do

Pno. 

60

S.H.  the Pul-ver-i-zer. Do, do, do the Pul-ver-i-zer. If you're wise, you'll

Pno. 

64

S.H.  pul-ver-ize.

Pno. 

69

Trudi

Pno.

This

73

Trudi

Pno.

danc - ing gives me quite a thirst and one I got - ta slake. I

77

Trudi

Pno.

now pro - nounce this court ad - journed, a twen - ty min - ute break.

*rit.*

81

$\text{♩} = 167$

S  
A

All

T  
B

Pno.

Kids Court is now in re - cess, in re - cess, in re - cess.

Kids Court is now in re - cess, in re - cess, in re - cess.

85 **Stage Hand Solo 10**

Solo

Tru - di will make ev - 'ry - bod - y take a twen - ty - min - ute break.

Pno.

89

S  
A

All

Kids Court is now in re - cess, in re - cess, in re - cess.

T  
B

Kids Court is now in re - cess, in re - cess, in re - cess.

Pno.

93 **Stage Hand Solo 11**

Solo

In the can teen, we'll get food and caf - feine be - fore we re - con - vene.

Pno.

97  $\text{♩} = 212$

S  
A

All

Kids Court now is in re - cess. Kids Court now is in re - cess.

T  
B

Kids Court now is in re - cess. Kids Court now is in re - cess.

Pno.

102

S  
A

All Kids Court now\_\_ is in re- cess. See you soon. We dig this tune.

T  
B

8 Kids Court now\_\_ is in re- cess. See you soon. We dig this tune.

Pno.

106

S  
A

All *p subito* See you soon. We dig this tune. *ff* See you soon. We dig this

T  
B

8 *p subito* See you soon. We dig this tune. *ff* See you soon. We dig this

Pno.

110

S  
A

All tune. Kids Court is in re - cess. \_\_

T  
B

8 tune. Kids Court is in re - cess. \_\_

Pno.

# Act II

## 25. Prelude

Draft 3.0

*A Kid tiptoes onto empty stage, surveys the scene, then getures other Kids on who follow.*

Piano

1

Pno.

5 (8) 9

Pno.

10 Kids gather around the gingerbread house and try to pick sweets off. One Kid approaches Judge Trudi's bench.

Pno.

15 Kid test-bangs the gavel. Kid sits at Trudi's bench imitating her while the other Kids gather around and laugh.

Pno.

18 Enter Donovan rit.

Pno.

22 25 Donovan blows referee's whistle. piu rit.

Pno.

26 Donovan chases kids around the stage.

Pno.

29 Donovan blows referee's whistle.

Pno.

32 Donovan chases Kids off stage, nearly colliding with Hansel, Gretel and Plaintiff Attorney as they enter.

Pno.

34 35

# 26. On the Other Hand

Plaintiff Attorney ♩ = 82

Have you had e-nough pop? Have you had e-nough can - dy?\_

Piano

5

Gretel spoken or sung

Ev-'ry-thing's su- per... 4

Hansel

Ev-'ry-thing's dan- dy... 4

Plaint.

Good! Here's your mo-dus op-er-an-di:

Pno.

8

Plaint.

Just keep the pres - sure a - com- in',\_ nev - er\_ let it flag.

Pno.

11

Plaint.

Show no\_ shred of mer - cy\_ to that mis - 'ra - ble hag,\_ and I'll

Pno.

13 *rit.*

Plaint. stake my rep - u - ta - tion that this case is in the bag.

Pno.

16  $\text{♩} = 78$

Agent Be - fore the tri - al re - con - venes, I'd just like to con - vey how

Pno.

19

Agent deep - ly touched I've been by all the things I've heard you say. Your

Pno.

21

Agent stor - y is so mov - ing, gee, it real - ly hit me hard. By the

Pno.

23

Agent way I run an a - gen - cy, and here is my bus - 'ness card. But

Pno.



25

Agent

I'm not here\_ to make a deal\_ I've real - ly\_ noth-ing planned. That's

Pno.

27

Agent

not the pur - pose\_ of my spiel, but on the oth - er hand. If you

Pno.

$\text{♩} = 132$

30

Agent

wan - na make some dough from what the two o' you been through, then I'm the guy for you.

Pno.

$\text{♩} = 144$

33

Agent

— You've a sto - ry to tell, and I can help you tell\_ it. You've a sto - ry to sell and I can

Pno.

37

Agent

help you sell\_ it. When the peo - ple of this coun - try see your lit - tle shin - ing fa - ces,

Pno.


*rit.*

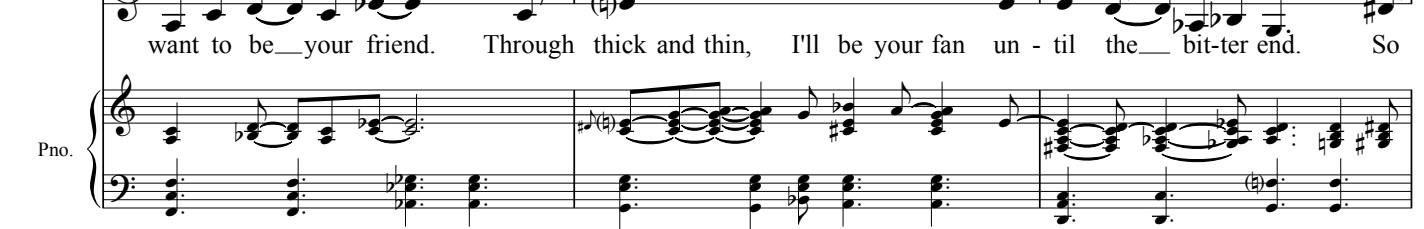
Optional  
cut to  $\Phi$   
40

$\text{♩} = 78$

Agent 

Pno. 

Agent 

Pno. 

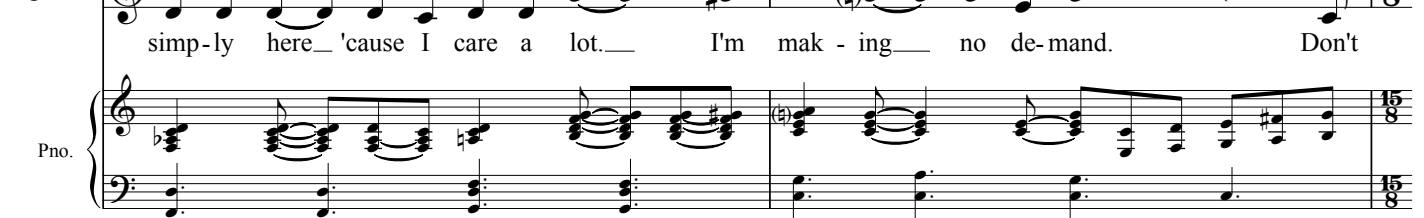
Agent 

Pno. 

Agent 

Pno. 

Agent 

Pno. 

53  $\text{♩} = 132$

Agent  
give the cash\_ a\_\_ sec-ond thought, but on the oth - er hand. This here

Pno.

56  $\text{♩} = 144$

Agent  
con-tract is the first step on a gold-en lad-der which could make you fil-thy rich... There are

Pno.

60

Agent  
mil - lions to make, and I can help you make 'em. There's con - fes - sions to fake, and I can

Pno.

63

Agent  
help you fake 'em. If you'll on - ly sign this con - tract we will each hold all the ac - es.

Pno.

66

Agent  
you and me I guar - an - tee are go - ing plac - es. I'm like a faith - ful dog, you see,

Pno.

69

Agent

just put me through my pac - es. You and me I guar - an - tee are go - ing plac - es.

Pno.

72  $\text{♩} = 112$

Stage Hands

*S, T 8vb*  
*A, B 8vb*

*T, B sing top voice 8vb*

The oth - er hand. On the oth - er hand. The oth - er hand will take you plac - es

Pno.

75

Stage Hands

in a style\_\_\_ most ob-scene. In a jum - bo jet, or bet-ter yet,\_\_\_ in a hum - mer lim-ou - sine, or a

Pno.

78

Stage Hands

boat that's cross-in' Jor - dan, take you to\_\_\_ the Prom-ised Land, and the tick-et for your pas-sage is

Pno.

81

Plaint. My cli - ents have no in - ter - est in what you now pro - pound.

Agent Aw, get

Stage Hands in the oth - er hand.

Pno.

84

Agent off your high horse, bub - be - lah, there's plen - ty to go 'round.

Pno.

86

Stage Hands Play the game, don't be so dumb. Car - pe man - um al - ter - um, and

Pno.

*S1, S2*  
*A, T, B*                      *S1*  
*S2, A*  
*T, B*                      *S1*  
*S2*  
*A*  
*T, B*

88

Stage Hands seize life by the oth - er hand.

Pno.

# 27. Kids Court Theme 2

*Kids come skipping  
back onto the set.*

♩=98

Kids If you feel de - prived, or if you feel mis - treat - ed, if you

Piano

5

Kids think that peo - ple are - n't play - ing fair, there is one place you can come to as a

Pno.

♩=144

8

Kids fi - nal re - sort and that place is Kids Court. Yay!

Pno.

13

Trudi [wham] [wham] [wham] Let ev - 'ry one be si - lent.

Don. Will you kids just

Kids Awww...

Pno.

16

Don. *shut up.*

Kids *Awww...*  
*Treble voices sing an octave up*

Guards *Shut up.*

Pno.

18

Trudi *Spoken sternly or sung*  
Don - o - van! What did I say a - bout say -

Don. *Shut up! Shut up!*

Guards *Shut up! Shut up!*

Pno.

21

Trudi *- ing "Shut up?"* *That's right, say-ing "Shut up."—*

Don. *A - bout say-ing "Shut up?"*

Pno.

24 *to Guards* *poco accel.*

Don. What did she say\_ a-bout say - ing "Shut up?"

Guards I think she said we\_ should shut up.

Pno. *poco accel.*

27 *sung or spoken*  $\text{♩} = 184$

Trudi Now you got it!

Don. *daintily*  
In that case... Judge\_ Tru - di,

Pno.

32

Don. whom we'd rath-er not an - noy, says you should - n't make those naught-y lit - tle nois - es, so we'd

Pno.

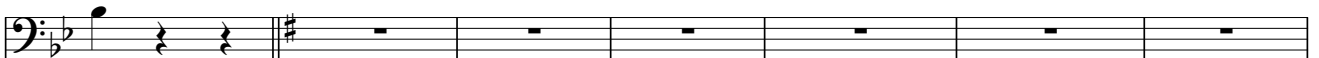
39

Don. love it if you were o - be - dient girls and boys - es and\_ help us all to do our


Pno.




45

Don. 

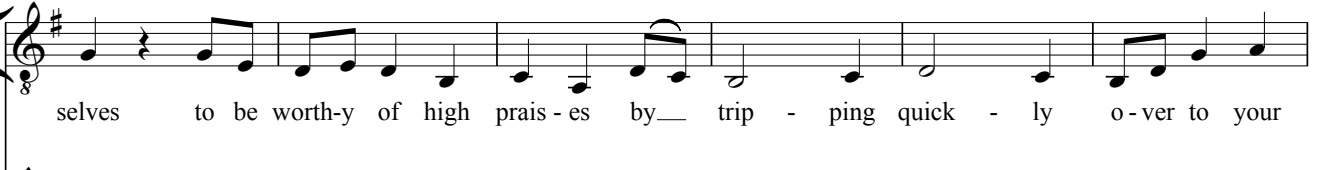
jobs.

Guards *Treble voices sing up an octave* 


We will smoth - er you with kiss-es and em - brac-es if you prove your-

Pno. 

52

Guards 

selves to be worth-y of high prais - es by\_\_ trip - ping quick - ly o-ver to your

Pno. 

58

Guards 

place-es sit-ting down and clam-ming up your gobs.

Pno. 

# 28. Please Conclude

Trudi ♩=84

Please con-clude the pres-en - ta - tion of your case.

Plaintiff Attorney ♩=168

Ben - i - fi - cent

Piano

4 ♩=84

Plaint.

judge, mu - ni - fi - cent ju - ry, mag - ni - fi - cent

Pno.

*poco rit.*

8 ♩=76

Plaint.

kids! 3 If you will re - mem - ber,

Kid Solo *shouted*

**Kid 17** 3

We love you too, Mis - ter Pro - se - cu - ting Coun - sel.  
Mis - sis

Pno.

11

Plaint.

this vile\_ wom - an had lured these poor child - ren in - to the woods.\_

Pno.

13

Plaint.

Know - ing full well that e - ven - tu - al - ly they would fall\_

Pno.

15

Barb.

That's me. That's me.

in - to the hands of an e - vil flesh - eat - ing witch.

Pno.

17

Gretel

Hansel

Barb.

Pno.

And

And

That's me, me, me, me, me, me, me, me.

19  $\text{♩} = 104$

Gretel

Hansel

Barb.

Pno.

we are back in - side the cage.

we are back in - side the cage.

Yes, back in - side the cage.

*rit.*

Segue

# 29. Itty-Bitty Child

$\text{♩} = 113$

Barbara

Ah ha ha ha! Now let me see. How shall I cook the child - ren? What shall I

Piano

Barbara

make of them? Shall I roast them, fry them or toast them?

Pno.

Barbara

What a de-li-cious di - lem - ma. Quite so man-y op-tions. It could drive a gour-met

Pno.

Barbara

wild. There is no food quite so ver - sa - tile as an it - ty - bit - ty

Pno.

**Optional cut to  $\Phi$**

Barbara

child. Ah ha ha ha ha ha! How shall I cook the

Pno.

18

Barbara

child - ren? Which is the kind-est cut? Shall I joint them?

Pno.

21

Barbara

Per-haps a-noint them, smoth-ered in gar-lic and but - ter? Re - ci - pes by thous - ands

Pno.

25

Barbara

leave a per - son quite be - guiled. There's noth - ing quite so suc - cu - lent

Pno.

28

Barbara

as an it - ty - bit - ty child. Some peo - ple rave a - bout chick - en,

Pno.

34

Barbara

oth - ers are mad a - bout steak. Some can - not

Pno.

40

Barbara

live with-out pud-dings, while oth-ers could live on just

Pno.

45

Barbara

cake. But as to my fa-vor-ite vit-tle,

Pno.

50

Barbara

my an-swer's al-read-y been filed It won't come as

Pno.

56

Barbara

news that I'll al-ways choose a plate of de-lect-a-ble child.

Pno.

$\text{♩} = 116$

62

Barbara

Ah ha ha ha! How shall I cook the child-ren? How shall I

Pno.

65 *shouted and/or sung*

Barbara

make them taste? With po - ta - toes, may - be to - ma - toes?

Pno.

68

Barbara

Pos - si - bly baked in a pas - try. Sad - ly my eat - ing hab - its of - ten have been re -

Pno.

72 *poco accel.*

Barbara

viled. But I will nev - er cease to eat, while still a - live and on my

Pno.

76

Barbara

feet. There is no food makes me feel re - plete, or smells so good and tastes so

Pno.

80  $\text{♩} = 126$  *shouted*

Barbara

sweet. There's noth - ing on this earth can beat Yum - my!

All

*shouted*

An it - ty - bit - ty child!

Pno.



# 30. Gingerbread House 2

$\text{♩} = 130$   
with a triplet groove

Hansel

While she was sing-ing her song, I had the urge to cry out\_\_ that I was a boy, not a

Piano

5

Gretel

I took a clip from my hair, I stuck it in the lock there, and then I be-gan\_\_ to

Hansel

pig - gl - et.

Pno.

9

Gretel

wig - gle it. If we could pick\_\_ it, break or un - stick it,

Hansel

Pno.

12

Gretel

we could get home safe to bed in - stead of wind - ing up in the gut\_\_ of that

Hansel

Pno.

15

Gretel

Hansel

Kids

Pno.

ug - ly old nut, the witch who lives in the house made of gin - ger - bread.

If they could pick\_ it,

19

Kids

Pno.

break or un - stick\_ it they could get home safe to bed in - stead of wind - ing up in the gut\_ of that

23

Hansel

Kids

Pno.

Just then we

ug - ly old nut, the witch who lives in the house made of gin - ger - bread.

26

Gretel

Hansel

Pno.

Now all we had to do was to make a break. We tip-toed

both heard a click. We knew the lock was un - done.

30

Gretel up to that goat\_ and raised our hands, but please note\_ that we were -n't a - bout\_ to play

Hansel

Pno.

33

Gretel pat - ty - cake. She was dis - tract - ed, so we both act - ed. In - to the fire\_ she

Hansel

Pno.

*Hansel and Gretel push Barbara into the oven.  
37 Barbara emits a descending scream as she tumbles in.*

Gretel sped, and once we slammed the ov - en door shut\_ we knew that we'd kicked the butt\_ of the

Hansel

Pno.

40

Gretel  
 witchin the house made of gin - ger - bread. We are hap - py

Hansel

Kids  
 She was dis - tract - ed, so they both act - ed.

Pno.

44

Gretel  
 that she's dead. No more

Hansel

Kids  
 In - to the fire she sped, and once they slammed the ov - en door shut, they knew that

Pno.

47

Gretel  
 witch in the house of gin - ger - bread. No more witch in the

Hansel

Kids  
 they kicked the butt of the witch in the house made of gin - ger - bread. No more witch in the

Pno.

*Barbara emerges from behind the oven  
and basks in the cheers of her adoring fans.*

51

Gretel house of gin - ger - bread.

Hansel house of gin - ger - bread.

Kids house of gin - ger - bread. Yay!

Pno.

55

Trudi [Wham!] [Wham!] [Wham!] *shouted* Si - lence! [Wham!] [Wham!] [Wham!] *shouted* Si - lence! [Wham!] [Wham!]

Kids

Pno.

58

Trudi *shouted* [Wham!] I will have si - lence in my court! [Wham!] [Wham!] [Wham!] [Wham!]  $\text{♩} = 100$

Kids

Pno.

# 31. Discipline

Trudi  $\text{♩}=100$   $\text{♩}=107$

It is time you heard the case for the de - fense now. So\_\_

Piano

4

Trudi

don't you dare cause an - y more of - fense now. Show me that you've got a

Pno.

7

Trudi

bit of com-mon sense now by\_\_ sit-ting still and list-en - in'.

Donovan

List - en - in'.

Guards

List - en - in'.

Pno.

# 32. Accident, What Accident?

Defense Attorney

*♩=80*

*rit.*

Learn-ed judge, no-ble ju-ry and mem-bers of the aud - i - ence, the case

Piano

8

Defense

for the de - fense...

F.M.

*♩=86*

*♩=100*

...is brought to you by the fol - low - ing spon - sor.

Pno.

13 **Guard Solos 6 & 7**

Ten Bari

If you have had an ac - ci - dent for which you're not to blame, you can go and get a

Pno.

18

Ten Bari

law - yer who will make your per - s'nal in - ju - ry claim. You owe it to your - self so let's have

Pno.

23

Ten Bari

no re - crim - i - na - tions. There's mil - lions to be made by su - ing all the might - y cor - por - a -

Pno.

28

Ten  
Bari

8 tions. But what if your ev - i - dence is weak? Then we are the

Pno.

34

Ten  
Bari

8 firm that you should seek out.

*rit.*

$\text{♩} = 132$

Pno.

*rit.*

38

S  
A

Stage  
Hands

T  
B

Ten  
Bari

8 Ac - ci - dent? What Ac - ci - dent?

Pno.

*Stay in chest voice, if possible*

If you want com - pen - sa - tion, re -

41

S  
A

Stage  
Hands

T  
B

Ten  
Bari

8 mem - ber that name. You want us on your side when you're

Ac - ci - dent? What Ac - ci - dent?

Pno.



45

S  
A

Stage  
Hands

T  
B

Ten  
Bari

Pno.

mak-ing a claim. Be-cause we cause your ac-ci-dent and

We get you the dough the oth-er guys owe.

49

S  
A

Stage  
Hands

T  
B

Ten  
Bari

Pno.

cap-ture it on vid-e-o. The time and place is up to you.You

With what's at stake, you can af-ford no mis-take.

53

S  
A

Stage  
Hands

T  
B

Ten  
Bari

Pno.

e-ven choose which limb to break. You know you can trust us, we're

Ac-ci-dent? What Ac-ci-dent?

57

S  
A

Stage Hands

T  
B

Ten Bari

Pno.

reg-u-lar guys. When we do your ac - ci-dent there's

Ac - ci-dent? What Ac - ci-dent?

Optional cut to  $\text{\textcircled{C}}$

61

S  
A

Stage Hands

T  
B

Ten Bari

Pno.

nev - er a sur-prise.

$\text{\textcircled{C}}=100$

*molto rubato*

One trou-ble with most ac - ci-dents

65

Ten Bari

Pno.

is that they're un-ob served, and it makes it ver - y hard for you to get the mon-ey that is de -

70

Ten Bari

Pno.

served. So when our cli-ent says the time and place that he would pre - fer,

75

Ten Bari

our film-ing crew is there and wait-ing for the ac - ci - ent to oc - cur. Don't wait a-round

Pno.

80

Ten Bari

till you are am - bushed. Why fall when it's ea - sy to be pushed?

Pno.

86

S A

Stage Hands

T B

Ten Bari

Pno.

*Cry in falsetto or sing full voice*

Aye! Ac - ci - dent? What Ac - ci - dent?

If

Optional transpose up a half step when taking the cut

$\text{♩} = 132$

90

S A

Stage Hands

T B

Ten Bari

Pno.

you are short on eth - ics, we'll get a - long fine.

Ac - ci - dent? What

93

S  
A

Stage Hands

T  
B

Ten Bari

Pno.

We'll saw part of your chair leg, with luck you'll hurt your spine.

Ac - ci - dent? Your case has more clout when

97

S  
A

Stage Hands

T  
B

Ten Bari

Pno.

if we place roach-es in your food. You'll win your case with-out a doubt.

you're eat - ing out\_\_

100

S  
A

Stage Hands

T  
B

Ten Bari

Pno.

we'll grease a pub - lic build - ing stair - way.

And if you choose, we'll use this nif - ty ruse...

103

S  
A

Stage Hands

There is dough in ev-ry bruise. You'll be trau-ma-tized, sat - is-

T  
B

Ten Bari

Ac - ci - dent? What Ac - ci - dent?

Pno.

107

S  
A

Stage Hands

fac-tion's as-sured. And if by chance you die, we'll make

T  
B

Ten Bari

Ac - ci - dent? What Ac - ci - dent?

Pno.

111

S  
A

Stage Hands

sure you're well in-sured. And if you ac - ci - dent-'ly die, we'll make sure you're in-sured. *Massive shouting and sombrero throwing*

T  
B

Ten Bari

And if you ac - ci - dent-'ly die, we'll make sure you're in-sured.

Pno.

### 33. The Defendant Testifies 1

**Judge Trudi** *spoken or sung*  $\text{♩} = 90$   
Mov - ing right a - long, let the de - fend - ant take the stand.

**Donovan**  
Read this

**Piano**

**Step-Mother** **5** **Optional start at this measure**  
I \_\_\_ swear by Fox and C B S, H B

**Donovan**  
oath as you raise your right hand.

**Stage Hands**  
S A  
Oo

**T B**  
Oo

**Pno.**

9

Step-Mother

O and N B C, by E S P N and P B S to be

S A

Stage Hands

T B

Pno.

13

Trudi

*to Stepmother* Please be seat ed. *to Defense Attorney* Coun-sel, you may pro - ceed.

Step-Mother

true as I can be.

Defense

These

S A

Stage Hands

T B

Pno.

19

Step-Mother

Not true. Not true.

Defense

kids say you ab - used them. They

Pno.

Detailed description: This block contains the first system of music, measures 19-22. It features three staves: Step-Mother, Defense, and Piano (Pno.). The Step-Mother staff has a treble clef and contains the lyrics "Not true. Not true." with notes on a whole note and a half note. The Defense staff also has a treble clef and contains the lyrics "kids say you ab - used them. They" with notes on quarter and eighth notes. The Pno. staff has a grand staff (treble and bass clefs) and provides a rhythmic accompaniment with chords and moving lines.

23

Step-Mother

A - gain not true.

Defense

say you tried to lose them. You

Pno.

Detailed description: This block contains the second system of music, measures 23-26. It features three staves: Step-Mother, Defense, and Piano (Pno.). The Step-Mother staff has a treble clef and contains the lyrics "A - gain not true." with notes on a whole note and a half note. The Defense staff also has a treble clef and contains the lyrics "say you tried to lose them. You" with notes on quarter and eighth notes. The Pno. staff has a grand staff and provides a rhythmic accompaniment with chords and moving lines.

27

Step-Mother

I do. I do.

Defense

claim to love them dear - ly. Well,

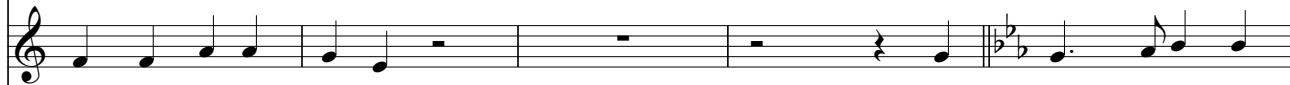
Pno.


Detailed description: This block contains the third system of music, measures 27-30. It features three staves: Step-Mother, Defense, and Piano (Pno.). The Step-Mother staff has a treble clef and contains the lyrics "I do. I do." with notes on a whole note and a half note. The Defense staff also has a treble clef and contains the lyrics "claim to love them dear - ly. Well," with notes on quarter and eighth notes. The Pno. staff has a grand staff and provides a rhythmic accompaniment with chords and moving lines.



31 ♩=134

Step-Mother 

Defense 

Pno. 

36

Defense 

Pno. 

40 *poco a poco rit.*

Step-Mother 

Defense 

Pno. 

45

Step-Mother 

Pno. 

Segue

# 34. How Hard I Tried

Stepmother  $\text{♩} = 62$

3

Noth-ing I did was good e - nough, no mat - ter how I tried.

Piano

5

Step-Mother

3

I gave them all the love I had. They were - n't sat - is - fied. Try \_\_\_\_\_

Pno.

9

Step-Mother

as I might to reach their hearts, they al - ways turned a - side. Noth - ing I did was

Pno.

12

Step-Mother

3

good e - nough, no mat - ter how hard I tried. No words were ev - er

Pno.

16

Step-Mother

3

wise e - nough, no mat - ter what I said. Each time that I reached out to them, the

Pno.

21

Step-Mother

fur - ther a - way they sped. I \_\_\_\_\_ tried to make the best of things,

Pno.

24

Step-Mother

though man - y tears were shed. Noth - ing was ev - er good e - nough,

Pno.

27

Step-Mother

no mat - ter what words I said. I read to them in bed each night. I \_\_\_\_\_

Pno.

30

Step-Mother

\_\_\_\_\_ made for them their fav - rite food. I bought them toys and treats. We went on

Pno.

32

Step-Mother

trips, but it was all mis - un - der - stood. No sac - ri - fice was great e - nough,

Pno.

*poco rit.* *a tempo*

36

Step-Mother

no mat - ter how I cried. Each time that I ex -

Pno.

39

Step-Mother

pressed my love, They told me that I

Pno.

41

Step-Mother

lied. As time went on I re - al - ized that some - thing in - side had died.

Pno.

46

Step-Mother

No sac - ri - fice was great e - nough, No word was ev - er wise e - nough, I knew I'd nev - er

Pno.

51

Step-Mother

love e - nough, no mat - ter how hard I tried.

Pno.

# 35. The Defendant Testifies 2

**Plaintiff Attorney**

*♩=120*

Ex - cuse me if I treat that sad con -

**Piano**

**Plaint.**

4

fes - sion with de - ri - sion. And, ju - ry, please take note that she had

**Pno.**

**Plaint.**

6

reached the firm de - ci - sion that she could nev - er love e - nough, love e - nough. Is

*Points at Stepmother*

**Pno.**

**Step-Mother**

9

*rit.*

**Plaint.**

that not pre - cise - ly what you said? And so in - stead of lov - ing

**Pno.**

*rit.*

12 ♩=94

Step-Mother

Plaint. *3*

Pno.

16

Step-Mother *accel.* *3*

Pno. *accel.*

20 **Optional start at this measure** ♩=132

Step-Mother

Defense *3*

Pno.

24

Defense *3*

Pno.

29  $\text{♩} = 138$

Defense

act this the tal - ent of two young per - for - mers, fresh and con - tro -

Pno.

33

Defense

ver - sial. They've been in mov - ies, min - i - ser - ies and the odd com -

Pno.

37 *poco a poco rit.*

Defense

mer - cial. So put your hands to - geth - er, please, and make a loud re -

Pno. *poco a poco rit.*

41

Defense

port, and wel - come John - ny Strepp and Brit - ney Smears in - to this court.

Pno.

Segue

# 36. Johnny and Britney

*The Kids cheer wildly as  
Johnny and Britney enter.*

Britney Smears *♩=112*  
Me too. Me too. You take a-way our breath.

Johnny Strepp  
Thank you. Thank you. I love you all to death.

Piano

5  
Britney *♩=128*  
Such ad - or - a - tion of us is so sat - is - fy - ing to ob - serve, es - pec - ially when we

Johnny  
Such ad - or - a - tion of us is so sat - is - fy - ing to ob - serve, es - pec - ially when we

Pno.

8 *screaching ok here*  
Britney  
know we both de-serve it.

Johnny  
know we both de-serve it.

All *Tenors and Basses 8vb*  
They find our ad - or - a - tion more re-ward - ing to ob-

Pno.

11  
All  
serve when they are con - fi - dent they both de - serve it.

Pno.



14  $\text{♩} = 104$

Defense I ask you now to tell us,

Pno.

16

Defense and I hang on ev - 'ry word,

Pno.

18

Defense on the morn - ing that it hap - - - pened, ex -

Pno.

20 *rit.*

Defense act - ly what oc - curred.

Pno. *rit.* *poco rit.*

22  $\text{♩} = 120$

Trudi O - ver -

Step-Mother *spoken* Well... The kids had de-cid-ed to bunk off school.

Plaint. Ob - jec - tion!

Pno.

26

Trudi ruled.

Step-Mother My pro - tests all were met with rid - i - cule.

Plaint. Ob -

Pno.

29

Trudi Ov - er - ruled.

Step-Mother They lazed a - round all mor - ning play - ing

Plaint. jec - tion!

Pno.

32

Step-Mother vid - e - o games, eat - ing pea - nut but - ter sand - wich - es\_\_ in bed. And

Pno.

35

Step-Mother when I tried to get them out\_\_ to take a lit - tle air,\_\_ they looked at me with pit - y and\_\_ they

Pno.

38  $\text{♩} = 126$

Britney  
Johnny  
Step-Mother  
Pno.

Don't want to go no - where. Don't want to do noth -

Don't want to go no - where. Don't want to do noth -

said:

41

Britney  
Johnny  
Pno.

- ing. Just want to en - joy our home sweet home. So give us some space.

- ing. Just want to en - joy our home sweet home. So give us some space.

44

Britney  
Johnny  
Pno.

now. Get off of our case now. Get out of our face now and leave us a -

now. Get off of our case now. Get out of our face now and leave us a -

47

Britney  
Johnny  
Pno.

lone. Don't or - der us a - round now or boss us.

lone.

50

Britney  You may have mar - ried Dad, but

Johnny  We're not re - cruits, and you ain't no sarge.

Pno. 


53

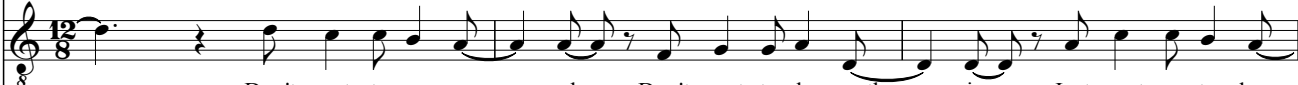
Britney  don't you dare cross us. You'll nev - er, ev - er, ev - er, ev - er be in charge.


Johnny  You'll nev - er, ev - er, ev - er, ev - er be in charge.

Pno. 


56

Britney  Don't want to go no - where. Don't want to do noth - ing. Just want you to leave

Johnny  Don't want to go no - where. Don't want to do noth - ing. Just want you to leave

Pno. 

59

Britney  us both a - lone. Just give us some air

Johnny  us both a - lone. Get out of our hair now.

Pno. 

62

Britney  
— now. You mis - 'ra - ble crone.

Johnny  
You have - n't a prayer — now. You mis - 'ra - ble crone.

Gretel  
*shouted*  
Ob -

Hansel  
*shouted*  
Ob -

Plaint.  
*shouted*  
Ob -

Pno.

65

Gretel  
jec - tion! Ob - jec - tion!

Hansel  
jec - tion! Ob - jec - tion!

Trudi  
*spoken*  
O - ver - ruled. Please pro - ceed.

Step-Mother  
*spoken*  
Well... I

Plaint.  
jec - tion! Ob - jec - tion!

Pno.  
*rit.*

68  $\text{♩} = 120$

Gretel   
 She forced us...

Hansel   
 She forced us...

Trudi   
 That's e -

Step-Mother   
 fin - lly con - vinced them both to take a walk.

Pno.

71

Gretel   
 She's

Hansel   
 She's

Trudi   
 nough.

Step-Mother   
 I thought I might give them both a na - ture talk.

Pno.

74

Gretel   
 ly - ing.

Hansel   
 ly - ing.

Trudi   
 E - nough stuff.

Step-Mother   
 While on the walk I must con - fess I

Pno.

77

Step-Mother

took a lit - tle pride, giv - ing names to ev - 'ry sin - gle plant and tree. But

Pno.

80

Step-Mother

when I asked them ques - tions just to see what they had learned, they an - swered with dis - dain and mock - er -

Pno.

83  $\text{♩} = 126$

Britney

Johnny

Step-Mother

We're sick of your moan - in'... We're sick of your groan - in'... Your sil - ly old lec -

We're sick of your moan - in'... We're sick of your groan - in'... Your sil - ly old lec -

y:

Pno.

86

Britney

Johnny

Pno.

- tures stu - pe - fy... You're wast - ing your breath, now. You bore us to death,

- tures stu - pe - fy... You're wast - ing your breath, now. You bore us to death,

89

Britney  
— now. You're La - dy Mac - beth, — now, so crawl off and die!

Johnny  
— now. You're La - dy Mac - beth, — now, so crawl off and die!

Pno.

92

Britney  
We hate you e - ven more,

Johnny  
We hate the coun - try - side and all it stands for.

Pno.

95

Britney  
and we re - peat, not

Johnny  
you try to be our mom but just un - der - stand you're not

Pno.

98

Britney  
e - ven fit e - nough to wash our moth - er's feet. We real - ly des - pise

Johnny  
e - ven fit e - nough to wash our moth - er's feet. We real - ly des - pise

Pno.



101

Britney — you... We'll de - hu-man - ize you... You think you are some - thing, but you're not...

Johnny — you... We'll de - hu-man - ize you... You think you are some - thing, but you're not...

Pno.

104

Britney — It could be gen - e - tic... Your love is syn - the -

Johnny — that you're so pa - the - tic...

Pno.

107  $\text{♩} = 120$

Britney - tic... It means did - dly - squat.

Johnny It means did - dly - squat.

Plaint. I must pro - test the slan - der of these

Pno.

111

Plaint. child - ren you pro - ject. That they would talk like that, my friend, is pat - ent - ly ab - surd. In

Pno.

114

Plaint. deal - ing with your cli - ent they've shown great re - spect.

Defense With re - spect, \_\_\_\_\_ 1

Pno.

117

Defense can't say that is what we all have heard.  $\text{♩} = 126$  Con - gen - i - tal li -

Pno.

119

Defense - ars, these kids have con - spi - red to black - en this de - cent wo - man's name.

Pno.

122

Defense They're stran - gers to truth, now. Don't blame it on youth, now. They're both so un - couth,

Pno.

125

Trudi *spoken*  
Sus -

Plaint. *shouted*  
Ob - jec - tion! Ob - jec - tion!

Defense  
— now, they should die of shame.

Pno. *rit.*

128 *to the Defense Counsel* ♩.=66

Trudi  
tained. Coun - sel, Be - fore you start an - oth - er rant like that one, I'll have

Pno.

130

Trudi  
Don - o - van and his guys throw you out first. So just con - tin - ue with your re - con - struc - tion.

Pno.

132 ♩.=99 *to the Jury*

Trudi  
I ask the ju - ry kind - ly ig - nore that rude out - burst.

Defense *to Judge Trudi*  
I stand cor -

Pno.

135 *accel.* ♩ = 120

Gretel *accel.* You

Step-Mother *spoken* Well... My lec - tures nev - er have been well re - ceived.

Defense *to Stepmother* rect - ed. Please pro - ceed.

Pno. *accel.*

139

Gretel said it!\_ She's

Hansel We dread it!\_

Step-Mother I nev - er get an - gry. I am nev - er peeved.

Pno.

143

Gretel aw - ful!\_

Hansel Un - law - ful!\_

Step-Mother So I sug - gest - ed we should play a

Pno.

146

Step-Mother

game of hide and seek. I felt sure they'd ben-e- fit\_\_ from ex - er - cise. They

Pno.

149

Step-Mother

went a - way to hide and that's the last I saw of them un - til they came back spread - ing all\_\_ these

Pno.

152

Step-Mother

lies.

Defense

I gath - er you're say - ing\_\_ that while you were play - ing, the pair of them ran

Pno.

155

Defense

\_\_ a - way from you.\_\_ The witch was a fa - ble.\_\_ Those kids are un - sta -

Pno.

158

Defense

ble.\_\_ I hope I've been a - ble\_\_ to prove that it's true.

Pno.

161

Plaint.

Are we to un - der - stand that is her stor - y? She says the child - ren just ran a - way?

Pno.

165

Defense

These are the facts that I place be - fore ye, and when you tell the truth, that's all you

Pno.

168

Plaint.

You ask us to swal - low\_ a sto - ry so hol

Defense

have to\_ say\_

Pno.

171

Plaint.

\_ low\_ My cli - ents would choke\_ on\_ the at - tempt\_ I'm ask - ing the ju -

Pno.

174

Plaint.

\_ ry\_ to share in my fu - ry\_ and look on this spur - i - ous tale with con -

Pno.

177 *poco rit.*

Plaint. *tempt.*

All Boo!

Pno. *poco rit.*

180  $\text{♩} = 120$

Defense Be - fore I fight this slan - der I would like to call back our

Pno.

183

Defense two young stars whose tal - ent is im - mense. To John - ny Strepp and Brit - ney Smears, we

Pno.

186 *very scattered applause from the studio audience*

Defense thank you from the heart. You've real - ly made the case for the de - fense.

Pno.

# 37. Insult to the Court / Guilty 2

Plaintiff Attorney

*♩ = 94*

De-fense? De-fense? You call this a de-fense? I call it an in-sult to the

Piano

8

Plaint.

court!

S1

S2

All

A

T

B

Pno.

*pp*

It is, it

It is, it is, it

It is, it is, it

It is, it is, it

12

S1

S2

All

A

T

B

Pno.

is, it is an in-sult to the court.

is an in-sult to the court.

is an in-sult to the court. It is, it

is an in-sult to the court. It is, it



16

S1 It is, it is, it is an

S2 It is, it is, it is an

All A is, it is an

T B is, it is, it is an

Pno.

19

S1 in - sult to the court. It's no de-fense, but an in - sult,

S2 in - sult to the court. It's no de-fense, but an in - sult,

All A in - sult to the court. It's no de-fense, but an in - sult,

T B in - sult to the court. It's no de-fense, but an in - sult,

Pno.

24

S1 and this in - sult has re - sult - - ed

S2 and this in - sult has re - sult - - ed

All A and this in - sult has re - sult - - ed

T B and this in - sult has re - sult - - ed

Pno. *p*

27

S1 in the feel - ing we're in - sult - - ed.

S2 in the feel - ing we're in - sult - - ed.

All A in the feel - ing we're in - sult - - ed.

T B in the feel - ing we're in - sult - - ed.

Pno.

30

Trudi - - - Coun - sel for the de - fense, have you noth - ing more to

Chor *pp* It is an in - sult, it is, it is, it is, it is, it

Pno. *f* *mp* *Red.*

34

Trudi  
say? You hear the court is hard - ly in your fa - vor.

Chor  
is, it is an in - sult, it is, it is, it is, it is, it

Pno.

38

Trudi  
Your cli - ent's in big trou - ble, and I feel I must con -

Chor  
is. It is an in - sult, it is, it is, it is, it is, it

Pno.

42

Trudi  
vey, you're gon - na need a mir - a - cle to

Chor  
is, it is an in - - sult, it is, it is, an

Pno.

45

Trudi  
save her.

Chor  
in - - sult. His poor de - fense is an in - sult,  
Her

Pno.

49

S1 and his in - sult has re - sult - - ed  
her

S2 and his in - sult has re - sult - - ed  
her

All and his in - sult has re - sult - - ed  
her

A and his in - sult has re - sult - - ed  
her

T B and his in - sult has re - sult - - ed  
her

Pno.

52

S1 in the feel - ing we're in - sult - ed.

S2 in the feel - ing we're in - sult - ed.

All in the feel - ing we're in - sult - ed.

A in the feel - ing we're in - sult - ed.

T B in the feel - ing we're in - sult - ed.

Pno.

55

Jury Kids That's e - nough, more than e-nough. We've reached a ver-dict. It's time to get tough. She's

Pno. *mf*

57

Jury Kids  
guilt - y as charged, she's guilt - y with-out an in - fin - i - tes - i - mal shad-ow of doubt.

Audience Kids  
Pass the

Pno.

59

Plaint.  
It's an in - sult to the court.

Jury Kids  
Pass the sen-tence, stop wast-ing time. This wo - man is guilt - y as charged of the

Audience Kids  
sen-tence, stop wast-ing time. This wo-man is guilt - y as charged of the crime. Pass the

Pno.

61

Trudi  
[Wham!]

Plaint.  
I call it an in - sult to the court.

Jury Kids  
crime. Pass the sen-tence, stop wast-ing time. This wo - man is guilt - y as charged

Audience Kids  
sen-tence, stop wast-ing time. This wo-man is guilt - y as charged of the crime.

Pno.

63

Trudi *Spoken sternly rit.*  
[Wham!] [Wham!] Si- lence!

Plaint.

Jury Kids This wo - man is guilt - y as charged of the

Audience Kids This wo - man is guilt - y as charged of the

Pno. *rit.*

65  $\text{♩} = 112$

Trudi [Wham!] Si- lence! [Wham!] Si- lence! [Wham!] I have

Jury Kids crime.

Audience Kids crime.

Pno.

68

Trudi warned you kids now a - gain and a - gain You know

Pno.

70

Trudi

— ver - y well my po - si - tion... This trial is - n't o - ver 'til I —

Pno.

73

Trudi

— say "when", and I ask for your fi - nal de - ci - sion. I ad - mit.

Pno.

76

Trudi

— that this case ap - pears o - pen and shut, and the chanc - es are slim for ac - quit

Pno.

79

Trudi

- tal, — but I'll let the de - fense — pro - vide more — ev - i - dence, or pre -

Pno.

82

Trudi

sung or spoken

sent some re - proof or re - but - tal. Well, coun - sel - lor, this is your last chance.

Pno.

# 38. My Last Witness

Defense Attorney

$\text{♩} = 76$

3

3

3

3

Thank you, your hon - or. I'll make them all sor - ry they ev - er dared to ques - tion my fit - ness.

Piano

4

Plaint.

$\text{♩} = 72$

3

3

3

Ob - jec - tion, your hon - or.

Defense

To prove it, I call to the stand my last wit - ness.

Pno.

7

Plaint.

We've had no warn - ing that he meant to call some - bod - y new.

Pno.

10

Plaint.

3

$\text{♩} = 96$

Be - sides, all the facts in this case have been stat - ed, and it's time that the ju - ry with - drew.

Pno.



16 *Shouted*

Trudi  
 What?! I'll be the judge of that, if you don't mind. It's I who's in charge of the

Pno.

23

Trudi  
 ju - rors. You're sure that this wit - ness will help your cli - ent's case.

Defense  
 Your

Pno.

28

Trudi  
 O - kay, I'll al - low it, but

Defense  
 hon - or, I nev - er was sur - er.

Pno.

32

Trudi  
 don't take all day.

Defense  
 Thank you, your hon - or, I'd just like to say...

Pno.

Segue

# 39. Pinky Bender

Floor Manager  $\text{♩} = 84$

That this por-tion of the trial is brought to you by the fol-low-ing spon-sor.

Kids and Guards [Groan...]

Piano

## Stage Hand Solo 12

Solos  $\text{♩} = 154$

Hi there ev-ry-bod-y, it is time to ex-er-cise, be-cause of course a per-fect bod-y's

Pno.

Solos

some-thing we all prize. To-day we hope you'll join with us as we try to con-nect with a lit-tle bod-y part

Pno.

Solos

that near-ly ev-'ry-one ne-glects. I'm sure you're all fam-il-iar with the

Pno.


Solos

chees-y mer-chan-dise that costs a blood-y for-tune to per-fect your buns or thighs. If


Pno.


23


Solos  you are tired of shell - ing out, my friends, you are in luck. The it - em we're pro - mot - ing here will


Pno. 

28


Solos  on - ly cost a buck.

Stage Hands  *very squeaky* A buck? *S* Plus nine - teen *A, T, B*

All  Did you say a buck?

Pno. 

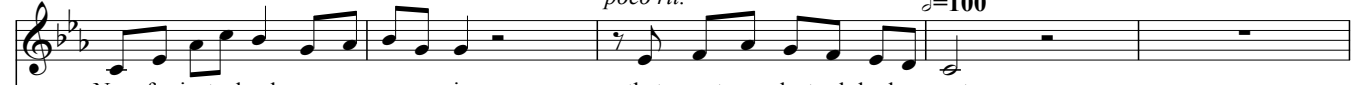
32

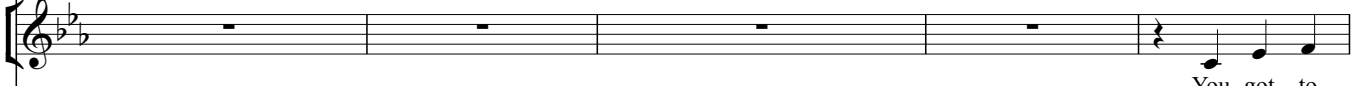
Solos  And now here it is, ev - 'ry - bod - y can take heart.


Stage Hands  *S* *A* *T, B* *3* nine - ty - five ship - ping and hand - ling.

Pno. 

36

Solos  Now for just a buck, you can ex - er - cise *poco rit.* that most ne - glect - ed bod - y part.  $\text{♩} = 100$

Stage Hands  You got to

Pno.  *poco rit.*

41

Stage Hands

bend, stretch, bend that pink - y. Bend it all day long. You got to stretch, bend,

Pno.

46

Stage Hands

stretch that pink - y. Make it big and strong. Ree - lee

Pno.

50

Stage Hands

work that pink - y. Put it to the test. Let's make that pink - y fin - ger big and

Pno.

55

**Stage Hand Solo 13**

Solos

When I was just a lit-tle girl, I hat-ed my phys - ique,

Stage Hands

strong - er than the rest.

Pno.

60

Solos

— be - cause my lit - tle fin - ger al - ways seemed so small and weak.

Pno.

64

Solos

Pno.

— If I was asked to tea, — it al - ways knocked me for — a loop, 'cause

69

Solos

Stage Hands

Pno.

when I tried to lift the cup, it al-ways seemed to droop.

So we bend, stretch,

Optional cut to §

74

Stage Hands

Pno.

bend that pink - y. — Bend it all day long. — That's why we stretch, bend, stretch that pink - y. —

79

Stage Hands

Pno.

Make it big and strong. — Ex - er - cise that pink - y. —

§

83

Stage Hands

Real - ly go for game. Then you can proud - ly lift a tea - cup with no sense of shame.

Pno.

88 **Stage Hand Solo 14**

Solos

As I grew up, I suf-fered my - ri-ad de-ri - sive looks. I

Stage Hands

Pno.

93

Solos

could-n't lift the can-vas bag in which I kept my books. Then

Pno.

97

Solos

Di-na showed me Pink-y Ben - der. Now that I'm a-ware I am

Pno.

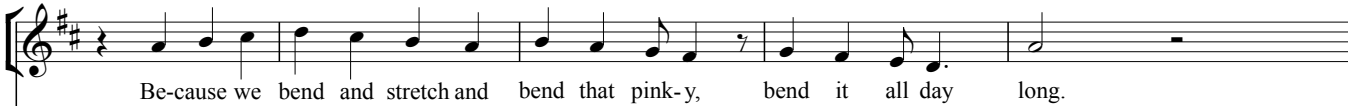
101


Solos

buy-ing lots of books at Por - ter Square!


Pno.


104

All 

Pno. 

109

All 

Pno. 

113

Stage Hands 

All 

Pno. 

117

All 

Pno. 

121 

All 

Pno. 

125

All

long. Stretch and bend and stretch that pink - y. Make it big and

Pno.

129

Stage Hands

No doubt you want to have a pink - y strong - er than a horse.

All

strong.

Pno.

133

Stage Hands

shouted

All

You got to pay your buck and start to try the Pink - y Bend - er

Pno.

138

All

course.

Pno.



# 40. Agnes Patterson Testifies

Donovan *♩*=100

Defense Attorney

Piano

He

I call to the stand \_\_\_\_\_ Mis-sis Ag-nes Pat - ter-son.

Donovan

All

Pno.

calls to the stand \_\_\_\_\_ Mis-sis Ag-nes Pat - ter-son.

Who the heck is Ag-nes

Defense

All

Pno.

*rit.*

This fine la - dy here.

Pat - ter-son?

*rit.*

Agnes

Pno.

*♩*=132

It's them. It's them. Those mur-der-ous lit - tle brats.

15

Trudi  
Mad - am please con - trol your-self.

Agnes  
But it's them. It's

Pno.

20

Trudi  
Will you please con - trol your-self?

Agnes  
to Hansel and Gretel  
them. You treach-er-ous lit - tle rats.

Pno.

25

Agnes  
to Trudi  
Ap - o - lo - gies, your hon - or, but you must un - der stand the or -

Pno.

29

Agnes  
deal through which I have been put. If I had - n't man - aged to get

Pno.

33

Trudi Don - o - van,

Agnes free when I did then I would - n't have a toe on ei - ther foot.

Pno.

37

Trudi swear her in be - fore we all get dis-barred. *rit.*

Donovan Please raise your hand and

Pno. *rit.*

42

Agnes I swear by O - prah Win - frey to tell the

Donovan read what's on the card.

Pno.  $\text{♩} = 110$

46

Agnes truth and not pre - tend. And if I find I don't

Pno.

49 *poco accel.*

Agnes  
have a clue, I can al - ways call a friend.

Pno. *poco accel.*

52 *to Defense Attorney*  $\text{♩} = 133$

Trudi  
Coun - sel, you may pro - ceed.

Defense  
You are Mis - sis Ag - nes Pat - ter - son?

Pno.

56

Agnes  
I am, that's true.

Defense  
And would you tell the judge and ju - ry

Pno.

60 *rit.*

Defense  
just what you do?

Pno. *rit.*

Segue

## 41. Drowned at Birth

Agnes Patterson

$\text{♩} = 110$

I run a lit-tle can-dy store and gift shop in the woods.

Piano

Agnes

I've been in bus-'ness on that spot for years. I make a mod-est liv-ing sell-ing

Pno.

Agnes

cards and sun - dry goods, like home-made sweets and hand - made sou - ven - irs.

Pno.

Agnes

My life was un - e - vent - ful, some would say a lit - tle dull,

Pno.

Agnes

but I was hap - py in my can - dy store. But that was all to al - ter on that

Pno.

20

Agnes

fate-ful af - ter-noon when those two vi-pers slith-ered through my door.

Pno.

23

Agnes

Some child-ren should be drowned at birth, and that ap - plies to them. To

Pno.

28

Agnes

let those nas - ty lit-tle thugs grow up—would be an un-wise strat - a - gem. They

Pno.

32

Agnes

near - ly were the death of me,— and that you sure - ly must con -

Pno.

35

Agnes

demn. I won't rest 'til I hear a choir— sing their re - qui -

Pno.

39  $\text{♩} = 90$   $\text{♩} = 110$

Trudi

Agnes *rit.* O-ver-ruled.

Plaint. *em.* The

Defense Ob-jec-tion. Please pro-ceed.

S  
A  
Choir Ah ah

T  
B Ah ah

Pno. *rit.*

44

Agnes af-ter-noon was qui-et and the cus-tom-ers were few. I thought I'd make my-self a

Pno.

48

Agnes cup of tea. I went in-to the back room where I put some on to brew.

Pno.

52

Agnes

I watched the shop with my C C T V. That's when

Pno.

56

Agnes

I saw them en - ter. They were shift - y, they were sly. I watched them with un - err - ing

Pno.

59

Agnes

vig-i-lance. I saw them tak-ing prod-ucts off the shelves, and they would try

Pno.

63

Trudi

O-ver-ruled.

Agnes

to hide them in their jack-ets and their pants.

Plaint.

Ob-jec-tion.

Pno.




67  $\text{♩} = 132$


Agnes  I went out and con-front-ed them. Nei-ther

Defense  Please pro - ceed.

Pno. 

72

Agnes  one of them would a - tone. I said that I was call - ing the po - lice. I

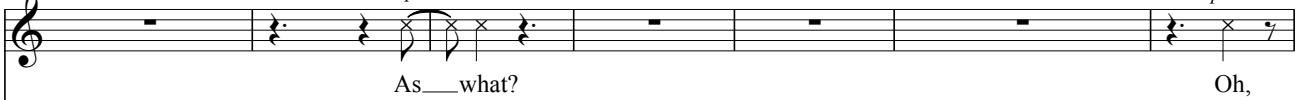
Pno. 


78

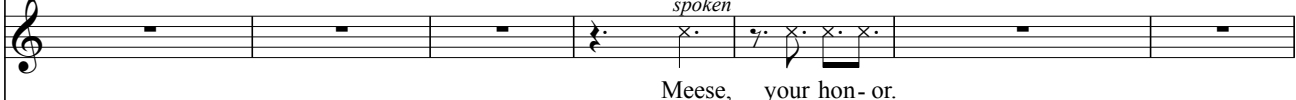
Agnes  went in - to the stock - room, where I keep a mo - bile phone. But they fol - lowed me as


Pno. 

83

Trudi  *spoken* As... what? *spoken* Oh,

Agnes  si - lent-ly as meece.

Defense  *spoken* Meese, your hon - or.

Pno. 

90

Trudi  
meese, right.

Agnes  
I have a gi - ant freez - er where I keep my fro - zen

Pno.

96

Agnes  
goods. You'll nev - er guess what those two mon - sters did. They

Pno.

101

Agnes  
stuffed me like a saus - age in that freez - er, those two hoods. And

Pno.

105

H&G  
*shouted*  
Ob - jec - tion!

Agnes  
when I screamed they shut and locked the lid!

Plaint.  
*shouted*  
Ob - jec - tion!

Pno.

108  $\text{♩} = 116$  *poco a poco accel.*

Agnes 

Some child-ren should be drowned at birth, and that ap - plies to

S A *shouted* 

All O-ver - ruled! Some child-ren should be drowned at birth, and that ap - plies to

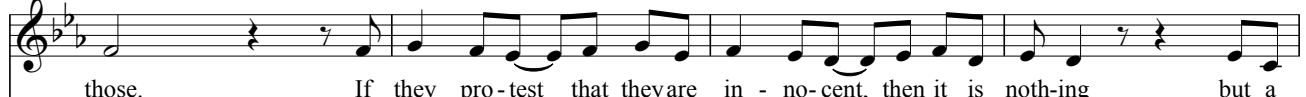
T B *shouted* 

O-ver - ruled! Some child-ren should be drowned at birth, and that ap - plies to


Pno. 

*poco a poco accel.*


113

Agnes 


those. If they pro-test that they are in - no-cent, then it is noth-ing but a

S A 

All that ap - plies If they pro-test that they are in - no-cent, then it is noth-ing

T B 

those. If they pro-test that they are in - no-cent, then it is noth-ing

Pno. 

117

Agnes 

pose. When I was in\_ that freez - er, boy, I ver - y, ver - y near-ly froze. It

S A 

All but a pose. Ah Ah

T B 

but a pose. Ah Ah

Pno. 

122

Agnes

real-ly is a mir-a-cle that I've got an-y toes. My an-ger grows and

Pno.

127

Agnes

grows. Those lit-tle so and sos. I'll

Pno.

130  $\text{♩} = 134$

Agnes

punch them in the nose. Some child-ren should be

Pno.

*rit.*

132

Agnes

drowned at birth, and that ap-plies to those.

S  
A

All

T  
B

and that ap-plies to those.

Pno.

# 42. Case Dismissed

Judge Trudi  
 Let me get this clear, Mis - sis Pat - ter - son.

Agnes Patterson  
 Your hon - or?

Piano

Trudi  
 Have you at an - y time been a witch? And have you ev - er owned a gin - ger - bread house?

Agnes  
 A which?

Pno.  
 rit.

Agnes  
 Well son of a be - lieve me your hon - or. It's just a ti - ny, lit - tle store

Pno.

Trudi  
 And

Agnes  
 in the mid - dle of the woods. The walls are made of logs, the roof made of tin...

Pno.

11

Trudi  
do you have an ov - en that you use for cook - ing lit - tle kids?

Agnes  
Your hon - or I'm a veg - e - tar - i - an.

Pno.

14

Trudi  
In light of this new tes - ti - mo - ny it is clear to me.

Agnes

Pno.

17

Trudi  
Step - moth - er's been ver - y bad - ly dissed. It's ob - vi - ous the child - ren have been

Pno.

20

Trudi  
tell - ing lies quite bla - tant - ly. So I'm hap - py to an - nounce, "case dis - missed."

Pno.

23

Trudi

I'd like to thank the ju-ry for\_ their

Pno.

27

Trudi

close at-ten - tion and their work. The care that they have shown is u - nique. And

Pno.

30

Trudi

now I ask\_ a court of - fic - ial to ar - rest those lit - tle twerps.

Pno.

32

Trudi

And we'll put them both on trial next week.

Pno.

# 43. On the Other Hand 2

Agent  $\text{♩} = 78$

Now your or-deal is at an end, and I'd just like to con-vey how

Piano

Agent

deep - ly touched I've been by all the things I've heard you say. Your

Pno.

Agent

stor - y is so mov-ing, gee, it real - ly hit me hard. By the

Pno.

Agent

way, I run an a-gen- cy... and here is my busi - ness card. But

Pno.

**Optional cut to §**



10

Agent

I'm not here\_ to make a deal.\_ I've real - ly\_ noth-ing planned. That's

Pno.

12

Agent

not the pur - pose\_ of my spiel, but on the oth - er hand. If you

Pno.

$\text{♩} = 132$

15

Agent

wan - na make some mon - ey from the traum - a you been through, then

Pno.

$\text{♩} = 144$

17

Agent

I'm the guy for you.\_

Pno.

$\text{♩} = 112$

20

Gretel We've a con - tract. You a greed.

Hansel Wait a sec\_ you're OUR\_ a - gent.

Agent Your

Pno.

22

Agnes Me

Agent step-mom has a bet-ter sto - ry, some-thing folks will pay to read.

Pno.

24

Agnes too, I've a sto - ry: frost-bite near-ly took my toes.

Agent Ver-y good. You've got a con-tract when you

Pno.

27

Agent  
turn it in-to prose.

Donovan  
Me too, me too... I have a sto - ry. I'm the mus - cle on Kids Court.

Pno.

30

Counsels

Agent  
That might need some il-lus - tra - tions. In the mean-time, hold that thought.

Us

Pno.

32

Counsels  
too, us too. We got tales of cas - es won and lost.

Agent  
*shaking head*  
Law-yers' sto-ries rare-ly cov - er pub-

Pno.

35

Trudi

Agent

Pno.

Me too, me too. I got a sto-ry: twen-ty years up-on the bench.  
- li-ca-tion costs. I

38

Barb.  
J & B

Agent

Pno.

Us  
think that we can work out some-thing. Come on down, you le-gal wench.

40

Barb.  
J & B

Pno.

too, us too. We've a thous - and sto - ries we could sell. *rit.*

42 **Maestoso**

StepM.

Pno.

Some are fact and some are fic-tion. Ev-'ry-bod-y has tales to tell.

## 44. Everyone Has a Story

**Step-mother**  $\text{♩} = 120$

Ev - 'ry - one has a sto - ry, if on - ly you will lis - ten,

**Piano**

5

**Step-mother**

though it may not be a glo - ri - ous tale like those of old.

**Pno.**

9

**Step-mother**

It may be un - pre - sum - ing, qui - et and un - as - sum - ing,

**Pno.**

13

**Step-mother**

a lit - tle flow - er bloom - ing, a sum - mer cold. \_\_\_\_\_

**Pno.**

17

Step-mother

Ev - 'ry min - ute some - thing hap - pens, hap - pens all a - round you,

Pno.

21

Step-mother

though\_\_ it may not make a snap - py an - ec - dote or two.

Pno.

25

Step-mother

The lit - tle things in life add up to some - thing won - der - ful and new, the

Pno.

29

Step-mother

fas - cin - a - ting sto - ry all a - bout you.

Pno.

33

Agent

Ev - ry - one has a sto - ry, if on - ly they would tell it.

Don.

Yes, and

S  
A

*changed voices 8vb*

Da's - Da's

Pno.

37

Don.

e - ven\_\_\_\_\_ if it's bor - ing, please lend them an ear.

S  
A

Pno.

41

Agnes

Small talk is worth pur - su - ing.\_\_\_\_\_ Ask them how their folks are do - ing.

S  
A

Pno.

45

Plaint.  If there's trou - ble brew - ing,

Def.  you're there to hear.

S  
A 

Pno. 

49

Gretel  
Hansel  Pay - ing at - ten - tion real - ly mat - ters,

Barb.  E - ven in the

Brit.  and it does - n't cost a for - tune.

John.  and it does - n't cost a for - tune.

Pno. 



54

Trudi

Barb.

Pno.

And when they've had their  
dumb-est chat-ter-ing, some sense breaks through.

58

Trudi

Pno.

say, it's then your turn to tell them all a - new, the fas - cin-a - ting

62

Trudi

S  
A

All

T  
B

Pno.

sto - ry all a - bout you.

Ev 'ry - one has a  
Ev - 'ry -  
Ev - 'ry - one has a

66

S  
A  
All  
T  
B  
Pno.

sto - ry, if on - ly you will lis - ten, though it may not be a  
one has a sto - ry, though it may

sto - ry, if on - ly you will lis - ten, though it may not be a

70

S  
A  
All  
T  
B  
Pno.

glo - ri - ous tale like those of old. It may be un - pre -  
not be a glor - ous tale like those of old. It may

glo - ri - ous tale like those of old. It may be un - pre -

74

S  
A  
All  
T  
B  
Pno.

sum - ing, qui - et and un - as - sum - ing, a lit - tle flow - er  
be un - pre - sum - ing, just a flow - - er  
sum - ing, qui - et and un - as - sum - ing, a lit - tle flow - er

78

S  
A  
bloom - ing, a sum - mer cold. Ev - 'ry min - ute

All  
bloom - ing or a sum - - mer cold.

T  
B  
bloom - ing, a sum - mer cold. Ev - 'ry min - ute

Pno.

82

S  
A  
some - thing hap - pens, hap - pens all a - round you, though\_ it may not

All  
some - thing hap - pens, hap - pens all a - round you, though\_ it may not

T  
B  
some - thing hap - pens, hap - pens all a - round you, though\_ it may not

Pno.

86

S  
A  
make a snap - py an - ec - dote or two. The lit - tle things in

All  
make a snap - py an - ec - dote or two. The lit - tle things in

T  
B  
make a snap - py an - ec - dote or two. The lit - tle things in

Pno.

90

S  
A

All

T  
B

Pno.

life add up to some-thing won-der-ful and new, the fas-cin-a-ting

life add up to some-thing won-der-ful and new, the fas-cin-a-ting

94

S  
A

T  
B

Pno.

sto-ry all a-bout you, the fas-cin-a-ting sto-ry all a-bout

sto-ry all a-bout you, the fas-cin-a-ting sto-ry all a-bout

99

S  
A

All

T  
B

Pno.

you, a-bout you, all a-bout you.

you, a-bout you, all a-bout you.

# 45. Kids Court 3

Floor Manager

♩=108

La - dies and gen - tle - men, that's a wrap. You've

Piano

3

F.M.

been a won - der - ful crowd.

P.A.

You real - ly made the pro - gram swing. You've

Pno.

5

F.M.

And thanks to our gen - er - ous spon - sors, too.

P.A.

real - ly done us proud. We

Pno.

7  $\text{♩} = 144$

P.A. val - ue their sup - port.

SH and Guards

Guard Solos **Guard Solos 6 & 7** At

Ac - ci - dent? What Ac - ci - dent?

Pno.

10 *step dancers enter*  $\text{♩} = 120$   $\text{♩} = 144$

SH and Guards **SH Solos 12-14 and half the remaining SHs**

Fab - u - lous Fla - her - ty's Fa - mous Food Mart Stretch and bend and stretch that pink - y. The

Pno.

13  $\text{♩} = 216$

SH and Guards **SH Solos 7-11 and rest of the SHs**

Pink - y Ben - der Course. Do, do, do the Pul - ver - i - zer. Do, do, do

Pno.

18

F.M. If you're free, come

SH and Guards the Pul - ver - i - zer. Do, do, do the Pul - ver - i - zer.

Pno.

22 ♩=148

F.M. back and see the best T. V.

P.A. It's the

All Kids Court!

Pno.

26

F.M. and though we may be bi - ased, it just

P.A. show of shows, it just

Pno.

28

F.M. has to be the great - est ev - er seen.

P.A. has to be the great - est ev - er seen.

Kids All we want - ed was to

Pno.

31

Kids  
 SH and Guards  
 Pno.

be on T. V., and that's where we've been. It's on ev - 'ry week. Come on, ap -  
*Sop and Alto only*  
 It's on ev - 'ry week. Come on, ap -

35

Kids  
 SH and Guards  
 Pno.

ply for tick - ets, and you'll see your - self up - on the lit - tle screen.  
 ply for tick - ets, and you'll see your - self up - on the lit - tle screen.

38 *Tutti*

All  
 Pno.

This is where the in - no - cent and guil - ty ca - vort, and the name of the place is, there's

41

All  
 Pno.

plen - ty of spac - es, there's noth - ing re - plac - es the cas - es on Kids Court.

Attacca



## 46. Gingerbread House Encore

*1* **with a triplet groove**

S  
A

All

Tenor

Piano

It was a gin-ger-bread house. It had a can-dy cane roof, And the chim-ney was built out of

It was a gin-ger-bread house. It had a can-dy cane roof, And the chim-ney was built out of

*5*

S  
A

All

T  
B

Pno.

lol-li-pops. It had choc-o-late floors, and there were but-ter-scotch doors, and the han-dles were made of

lol-li-pops. It had choc-o-late floors, and there were but-ter-scotch doors, and the han-dles were made of

*9*

S  
A

All

T  
B

Pno.

lem-on drops, and there were Lic-o-rice drain-pipes, pep-per-mint main-pipes,

lem-on drops, and there were Lic-o-rice drain-pipes, pep-per-mint main-pipes,

12

S  
A

All with a green jel - ly - bean hedge. You'll nev - er, ev - er, ev - er go hung - ry or

T  
B

with a green jel - ly - bean hedge. You'll nev - er, ev - er, ev - er go hung - ry or

Pno.

15

S  
A

All be un - der - fed if you live in a house made of gin - ger - bread.

T  
B

be un - der - fed if you live in a house made of gin - ger - bread.

Pno.

18

S  
A

All Lic - o - rice drain - pipes, pep - per - mint main - pipes, with a green jel - ly - bean

T  
B

Lic - o - rice drain - pipes, pep - per - mint main - pipes, with a green jel - ly - bean

Pno.

21

S  
A

All

T  
B

Pno.

hedge. You'll nev - er, ev - er, ev - er go hung - ry or be un - der - fed if you

hedge. You'll nev - er, ev - er, ev - er go hung - ry or be un - der - fed if you

24

S  
A

All

T  
B

Pno.

live in a house made of gin - ger - bread, when you live in a house of gin - ger -

live in a house made of gin - ger - bread, when you live in a house of gin - ger -

28

S  
A

All

T  
B

Pno.

bread. Yay!

bread. Yay!

