Format Guidelines

In this document you will find description and examples of formatting for scripts and scores for musical theatre. There are several “standard” formats out there. ANMT’s standards are based on the very traditional guidelines formulated by Samuel French.

A manuscript prepared according to these guidelines will look professional when you submit it to producers and theatres, and it will enable actors, directors, music directors (etc.) to be able to rehearse your show efficiently and accurately.

The first section is dedicated to the preparation of a piano/vocal score.

The second section is dedicated to the preparation of a script and lyric pages.

At the conclusion of the document you will find a sample of an “integrated script” which ANMT requires for readings and workshops, in which the score is collated within the script itself. Please note that a submission to producers and theatres often does not integrate the score with the script; those elements are usually submitted separately to producers.

There are many many details included here, and the reality is that you really must be responsible for all of them. As you prepare more and more manuscripts, these details will become familiar and ultimately second nature to you. In the interim, however, we hope this document helps point out by illustration and description formatting standards which will make your script appear professional.

--The Staff of ANMT
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PART ONE:
THE SCORE

SCORE SUBMISSION FORMAT GUIDELINES

When submitting musical scores to the Academy for New Musical Theatre please follow these guidelines.

TITLE PAGE

Title page should include:

Title of show
authors names (Listed in the following order: book, music, lyrics)
date of the draft (delete date only on final draft)

no need to include copyright notice

Formatting for the title page for a piano-vocal score is different from the script. See Pianist’s Copy, below.

Table of Contents

Cue (song or incidental). Each cue should identify the following
Scene number
Number of cue
Title of cue
Characters involved in the cue
page number in the score

Vocal ranges. For all the characters (including chorus) identify the following:
Character name
Vocal type (e.g., Soprano, Mezzo, Belt, Baritone, Tenor)
Highest and lowest notes (demonstrate on a musical staff)

Cues - A cue in this context means any musical cue, whether it’s a song, underscoring, incidental music, or even just a sound effect (e.g., a musical phone ring)
**Number of cue** -- The name of the cue is preceded by number and a period.

Usually, each new musical cue is numbered consecutively (e.g., cue 6. follows cue 5.), but you may have reasons to group a series of cues together, and label them with the same number followed by a letter. (e.g., 6., 6A., 6B., 6C., etc.) Perhaps the cue is very short; perhaps it’s separated from the previous cue by such a tiny piece of dialogue they feel virtually contiguous; there might be other reasons as well; there’s no hard and fast rule which dictates when letters are appropriate. The convention here is that the first cue in such a series is the number by itself, and it is followed by the number-plus-letter, beginning with A. Cues that shares the same number all must all be contained within the same scene, and once the scene changes, the number must change.

**Title of cue** -- Should match the title in the score exactly.

**Characters involved in the cue** -- List each voice, italicized. It is possible that listing all the voices in a number necessitates a second line of type, in which case, line up the page number with the first line of type, and right-justify the second line with the right edge of the characters listed in the previous line, omitting the dot leader in the second line. If your title is so long that there is no room for your characters on the same line, drop the characters to a second line of type and line up the page numbers with the characters, not the title. If the title is so long that it is on a line all by itself, it should not have a dot leader; rather, attach to the character line a dot leader which begins with the left edge of the title (not the scene or cue number) and continues to the beginning of the characters.

**CUES**

Each cue begins a new page. Even a single-bar cue belongs on its own page. If you have many many short cues, or your musical is through-sung, there are some exceptions to this rule; but otherwise, each cue begins a new page.

Include composer and lyricist names only on the very first cue of the score. Lyricist’s name should be at the left margin, composer’s name should be at the right margin.

Do not include authors’ names on subsequent cues.

Do not include copyright notices.

*Each* cue includes the following information:

cue number

cue title

characters singing in the cue

cue (The spoken/action cue for the song; aka “The cue for the cue”)

tempo marking

tempo descriptive
cue to begin
cue to end
chord symbols
Chord symbols and piano arrangements are in agreement
measure numbers
rehearsal letters
include all dialogue contained within the cue
complete lyrics which match the script
vamps/safeties
“Cue to go on:” out of a vamp (if applicable)
“Cue to stop/Cue to Jump” (if applicable)
Cautionary Accidentals

Rehearsal letters. Rehearsal letters are optional. If you use them, they should be placed at such moments which are most likely to be starting places in rehearsal -- the entrance of a chorus, or a key change, or a tempo change, or the beginning of each A section and/or B section, etc.

Clefs. Treble cliff for females and Tenor clef for all male roles (treble clef with an “8” underneath)

Lyrics. Use as large a font as you can and still have your music look aesthetically pleasing. Use a clear, straightforward font like Times Roman. (The Jazz fonts are difficult to read.)

Do not number stanzas.

Do not use repeat signs with stanzas numbered one on top of another (like Christmas carols or hymns). Choreographers, directors, music directors, stage managers and actors all want to be able to make markings for a second stanza which are different from the first. True, you can conserve paper by using repeat signs, but you will waste rehearsal time.

Label characters in the score. Indicate the character who sings by putting a box around his name above his staff line in the measure in which he begins singing.

If more than one character sings in a piece, indicate characters’ names in the score at the point they sing, in a box.

Each character should have his own staff, if that’s necessary for clarity.

Dynamics and phrasing. Dynamic markings, expressions and phrasing can save an enormous amount of rehearsal time and, more importantly, communicate a much more accurate set of instructions to the creative time, and substantially increase your chances of hearing the music the way you intend it to be heard. Include as much as time allows.
The cue for the cue: Each song or incidental piece will have a ‘cue’ telling the pianist when to begin playing. Even if you know the cue will eventually change to accommodate the stage action, write something to help in rehearsal. This cue should correspond to a statement in the script which is then followed by the name of the music cue, **bolded**. The bold in the script means “the first sound you hear from this cue begins right here” and corresponds, obviously, to the first sound the pianist makes in this number.

*Examples of Cues* follow....

**CUE EXAMPLE #1**

In the script:

(DEVON tosses the flowers out the window. **14. I’m Outta Here.**)

In the score:

*cue*: Devon tosses flowers out window.

**CUE EXAMPLE #2**

In the script:

(THEY douse the fire. **8. Underscore #6B.**)

In the score:

*cue*: They douse fire.
CUE EXAMPLE #3 - Dialogue cue line

In the script:

MICKEY
Milwaukee, did you say? It’s perfect!

(HE grabs the paper. 3. Gimme Something I Can Sell - Reprise.)

In the score:

cue: MICKEY: “Milwaukee, did you say? It’s perfect!

You might additionally want to include a piece of dialogue which precedes the actual cue itself, to serve as a heads-up to the pianist. (See Example #4.)

CUE EXAMPLE #4 (with dialogue preceding the cue):

in the script:

JIMMY
(coming to CORA)
Okay, this calls for drastic measures. I’m going to cheer you up, whether you like it or not.

CORA
If it’s that goofy coffee song you wrote....

JIMMY
Yup. It’s that goofy coffee song. But there’s some new stuff in the middle.

(JIMMY hits “play” on a CD box. Foam on My Latte.)

in the score

JIMMY: Okay, this calls for drastic measures. I’m going to cheer you up, whether you like it or not.
CORA: If it’s that goofy coffee song you wrote....
(JIMMY hits “play” on a boombox.)

cue: JIMMY: “Yup, it’s that goofy coffee song. But there’s some new stuff in the middle. It’s....”
**Incidental Music**

Format a piece of incidental music just as you would one with sung lyrics:
- cue number
- cue title
- characters singing in the cue
- cue ("The cue for the cue")
- tempo marking
- tempo descriptive
- cue to begin
- cue to end
- include *all* dialogue contained within the cue
- complete lyrics which match the script
- "Cue to stop" (if applicable)

When music is underscoring dialogue, the entire dialogue should be printed in the score, generally running along the top staves of the music throughout the page. If you have a long stretch of dialogue which is underscored, parce out the dialogue throughout the underscoring, giving an indication of approximately which music is aligned with what text.

Coming out of a vamp. If a vamp concludes the musical section, place a short final section dialogue directly over a vamp so that the pianist knows when to move on from the vamp. In some cases (if the final line of text isn't clear, or other specific circumstances), it might be useful to indicate in the piano score the words "cue to go on: ...*final few words of text*" but if those final few words of text are already appearing near the vamp, the redundancy in the piano score might be confusing rather than clarifying.

**Arrangement**

The piano accompaniment must be a complete note-for-note arrangement with chord symbols.

The chord symbols do not need to account for every passing tone or neighbor tone in the texture. They will be used to facilitate sight-reading and transposing in rehearsal.

Make sure the chord symbols and the piano arrangement are in harmonic agreement. (e.g., If it's an E major chord, there should be no Ab's, etc.) Check for misspellings of notes. Check for cautionary accidentals. Check for any other things you or your notation program tend to overlook.

The lyrics and the dialogue in the score and in the script must be identical.
Make sure the bookwriter knows of changes of music/cues; and that the composer knows about changes of internal dialogue/cues, and that everyone knows about lyric changes.

**Incidental Music and Underscoring**

Incidental music and underscoring present unique formatting challenges, particularly when they then lead directly into singing.

General tips:

In the score, each cue of underscoring should begin its own page, even if it’s just a measure long.

Include ALL the dialogue on the score’s pages of underscoring, parsing out sentences liberally throughout the score to give a general indication of which measures of music should be playing at any moment in time.

If underscoring segues into singing, begin the portion of the score which includes the singing as a separate cue with its own cue number, beginning on a new page. Indicate “segue” or “attacca” on the final measure of underscoring which precedes the new page. ("Attacca" means the new section is played at the same tempo as the previous section, but both "attacca" and "segue" mean that the new section continues on the heels of the previous section without stopping.)

If you remember the goal is to have the singer never to flip backwards in the script, you probably can solve most of the unique formatting questions which underscoring presents. This rule of thumb will probably lead the bookwriter to indicate underscored dialogue in the physical script as though it were lyrics -- that is, after a hard return and a bolded cue number.

In scripts which regularly oscillate between dialogue and sung text and dialogue and sung text, you might find it more convenient to include a long portion of script, followed by a long portion of music -- but in that case the score MUST include ALL the dialogue and sung text, even in between musical passages. (In an extreme sung-through example, you might have a complete script followed by a complete score.)

**The Physical Score**

**Page numbering**

Print running page numbers in the top margin. Each cue begins numbering where the previous cue left off. (i.e., do not number each song beginning with the number 1).

Once the script and score are integrated, add a set of running page numbers at the bottom.
Integrated script/score numbers at the BOTTOM. Once you have a complete, integrated script and score, include a running set of page numbers for the integrated script and score. No need to type these bottom page numbers -- you can write these by hand just before you make rehearsal copies. If you’ve already numbered the entire integrated score and you find you must insert some pages, you may use letters to indicate the additional pages: (e.g., following page 67 could come 67A, 67B, 67C, etc.), but this isn't ideal, of course.

A note about multiple page numbers. The script and the score each have their own consecutive numbering. You will see that this means both the script and the score each will have page 1’s, page 2’s, etc. That’s fine -- some actors will want to work off of the script, and some will want to work off of the score; your pianist might prefer NOT to have a script, but to work solely with the score. Your director will probably want to work from the integrated page numbers at the bottom. This numbering system allows for all such possibilities.

Pianist’s copy

You'll be handing in to ANMT an integrated script and score, which differs slightly from a traditional published piano-vocal score. For one thing, the title page of a published piano-vocal score lists the composer's credit first, rather than after the book writer's credit. Consult the section below which refers to the Final draft. You'll want to get in the habit of preparing the piano-vocal score title page, even though there are rare instances when you'll submit it to ANMT.

Some pianists prefer to remove all the dialogue and the lyric sheets, so they are looking at only the score itself, but you should provide a full integrated script/score, in case the pianist wants to read the dialogue.

Final copy

Once the show has been through multiple drafts and is ready for publication or distribution to producers, you will want to submit the script and score as separate, non-integrated documents. When you are preparing the final draft of a piano-vocal score (such as will be suitable for publication), follow these guidelines:

Cover page -- the cover page for a Vocal Score is different from the script’s cover, or even from the Title Page. The Cover Page is like the outside binding of a score when it comes back from a publisher. Perhaps there’s artwork, or a large-font rendition of the show’s title. It should include the following information:

Title
The words “Vocal Score” in the upper right
In the upper left: Authors’ names (on the vocal score, and the vocal score only, the composer’s name appears above the other collaborators’ names)

Title page -- Think of this as the first printed piece of paper you see once you’ve opened the cover of the published script. It should include the following information:

Title
Music by “Composer”
Book by “Bookwriter”
Lyrics by “Lyricist”

Do not include copyright notice.

Table of Contents
Vocal Ranges (could be on same page as Table of Contents, if it fits)

Then follows the score.
Composer’s Check List

Composer__________________    Song Title__________________ Date____________

Score Check Sheet—Each Song
_____ cue number
_____ cue title
_____ characters singing in the cue
_____ cue (“The cue for the cue”)
_____ tempo marking
_____ tempo descriptive
_____ cue to begin
_____ cue to end
_____ chord symbols
_____ chord symbols and piano arrangements are in agreement
_____ measure numbers
_____ rehearsal letters
_____ include all dialogue contained within the cue
_____ complete lyrics which match the script
_____ vamps/safeties
_____ “Cue to go on:” out of a vamp (if applicable)
_____ “Cue to stop/”Cue to Jump” (if applicable)
_____ Cautionary Accidentals
_____ Communicate with bookwriter re dialogue in score
_____ Include dialogue which occurs within each cue
_____ Bookwriter indicates in script each cue of music in bold, with cue number

Separate Pianist's Copy (Optional)
_____ Back to back or taped copy for pianist
_____ Heavier paper
_____ Hole punched in binder
_____ Cover page
_____ Title page

For Entire Score
_____ Table of contents with accurate page numbers
_____ All characters in each piece
_____ List of characters with vocal range for each
_____ Integrated script/score running page numbers at bottom
PART TWO:

THE SCRIPT

SCRIPT SUBMISSION FORMAT GUIDELINES
(Samuel French Broadway format)

BOOK

- 1” margins top, bottom, right, left
- Courier (12 point)
- Cover page indicates title and authors (bookwriter first, then composer, then lyricist)
- Second page with cast, time, place
- New scene begins new page
- Initial stage direction of a scene indented to center; no parentheses on initial stage directions
- Subsequent stage directions indented 1” from left and 1” from right
- Character names indented 3”
- Dialogue flush left
- Parentheticals (asides) indented 1”, lowercase, in parentheses; asides should not be full sentences. (If they’re full sentences, promote them to full stage directions.)
- In stage directions, capitalize character names and pronouns which are doing actions -- but do not capitalize character names and pronouns which are acted upon: (“HE walks; THEY stare at MRS. WASHINGTON. SHE shoots him. HE falls at her feet as THEY cry.”)
- Page numbers - Indicate Act, Scene and page in upper right (2-3-67)
- Footer with the draft’s date in 8 or 9 point font in bottom left (4.26.05 or 4/26/05 or April 26, 2005)
• Song title should be the last thing in the script before the lyric page, in a stage direction, bolded. Precede the bolded title with some kind of not-bolded stage direction, even if you have to invent something innocuous like “HE smiles” or “THEY preen.”

• No need for copyright notices

• Double-sided copies of the integrated script and score.

LYRICS

• Lyrics in caps, indented .5”

• B-sections of lyrics indented 1.0”

• C-sections of lyrics indented 1.5”

• Subsequent sections, continue to increase indent by .5” until they're absurdly indented, then revert to B’s indenting level.

• Introductory sections indented so they won’t be mistaken for A sections -- probably 1.5” or more, depending upon aesthetics.

• If a line of lyrics is too long for the right margin, apply a .5” hanging indent, so that when it wraps, the remainder of that line is additionally indented.

Sound Cues

Sound cues in the script, if they're legitimate sound effects, like wind or dogs barking, don't go in the table of contents, even if they're a prominent almost-musical cue.

Sound effects are not often indicated in musical theatre scripts, so there aren't many conventions about them. We suggest that you borrow the format from animation (where they abound): in caps, surrounded by carats:

(SHE bows. <APPLAUSE>)

or

(The rubber tree falls with a <BOINGG!>.)

However, if the music played on the piano is actually scored, composed, written out on a staff or music notation, say, for instance, that the phone ring is played by the piano, then, they should be
considered as a musical cue. In this instance, they become short one-measure songs, and should be referred to in the Table of Contents, and should be bolded in the script. Use your judgement whether to page break or not; you might get to compromise and append it to the previous cue, as in **11a - PHONE**; perhaps on the same piece of paper as cue 11).

**Some anomalies you might encounter**

1. If multiple characters are singing the same words simultaneously, just mark all names on the character line, even if you must use two lines:

   THEODORE/GINGER
   PASS ME THE SUGAR, BUT DON’T PASS ME BY....

   or

   THEODORE/GINGER/RICKY/ALLISON and ALL THE WAITERS
   PASS ME THE SUGAR, BUT DON’T PASS ME BY....

2. If characters are singing alternating solo/unison lines, mark each solo separately, and indicate where they sing together with a “/”:

   THEODORE
   PASS ME THE MENU

   GINGER
   PASS ME YOUR HAT

   THEODORE/GINGER
   PASS ME THE SUGAR, BUT DON’T PASS ME BY.

3. If they’re singing different words simultaneously, note them side-by-side. Use hanging indent at .3” and a 10-point font if it helps make the lines wrap better. You can also leave some white space in one or more of the characters' lyrics, to clarify when they sing simultaneously, and when they're in counterpart:

   THEODORE
   PASS ME THE MENU
   PASS ME YOUR HAT
   PASS ME THE SUGAR, BUT DON’T PASS ME BY.
   SCA-DOO-N-DOODLE WADDLE

   GINGER
   I DON’T THINK I LIKE THIS GUY.
   HE’S GOT A CREEPY STARE.
   AND HONESTLY, IS THAT HIS REAL HAIR?
   NO, I DON’T LIKE THIS GUY.

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If the side-by-side function confounds you, you may indicate “(simultaneous with CHARACTER, above)” in a pinch, but this solution is neither very clear nor very professional. (And page breaks can be confusing, if they fall between speeches and there isn’t anything “below” or “above” because they’re on different pages.)

THEODORE
(simultaneous with GINGER, below)
PASS ME THE MENU
PASS ME YOUR HAT
PASS ME THE SUGAR, BUT DON’T PASS ME BY.
SCA-DOO-N-DOODLE WADDLE

GINGER
(simultaneous with THEODORE, above)
I DON’T THINK I LIKE THIS GUY.
HE’S GOT A CREEPY STARE.
AND HONESTLY, IS THAT HIS REAL HAIR?
NO, I DON’T LIKE THIS GUY.

BUT DON'T PASS ME BY.

The Integrated Script and Score

Print both the script and score on 8½ X 11 inch paper, double-sided and three-hole-punched, integrated in the following order: a section of book which concludes with the name of the song cue and a hard page return, followed by the lyrics for the song cue and a hard page return, followed by its music. Then a new section of book, followed by lyrics, followed by music. Book, lyric, music, etc.

Note, however, that music shouldn’t be printed on the back of lyrics, and lyrics shouldn’t printed on the back of book, etc. EACH section of book should begin on the right-hand side page of a double-sided section of book. EACH set of lyrics should begin on the right-hand side page of a double-sided section of lyrics. EACH section of music should begin on the right-hand side page of a double-sided section of music.

Submitting to a producer: (We re-iterate this is NOT how you want to send a script/score to a producer; most likely they will want the script separate from the score. ANMT requires this double-sided format to allow actors to remove lyric pages if they want to sing from the score, or to remove the score if they want to sing from lyric pages. This facilitates readings and rehearsals; but a producer is more likely going to want to read the whole script/lyrics together, integrated without hard page returns before and after
lyrics, and without having to flip through the score. If you're uncertain about whether a producer wants a particular format, inquire.)

Print only one cue per page, even short, incidental cues.

*Saving paper.* While we encourage using as little paper as possible, do not do so at the expense of clarity on the page, as it will lead only to an enormous waste of rehearsal time. Make sure each staff has plenty of room for all the measures on it, and each page has plenty of room for all its staves. Actors would prefer to have to turn a lot of clear pages, than struggle to read small fonts, or crowded staves, etc.

Bookwriters might want to review the section about *Underscoring* (and how to format for it); it's in Part One, above.

*This document is the property of the Academy for New Musical Theatre. Do not distribute without permission.*
It’s All About Cows
an all-bovine revue

book by Hillary Rollins
music by Bill Johnson
lyrics by Hillary Rollins and Kellen Blair

Date of draft (except on the final draft, or the first to go to a producer)

September 15, 2012

No copyright notice.

Font on initial pages (before actual script) can be something other than courier.

Credits are in the following order: book, music, lyrics.

Contact information should include at least an email address for at least one of the authors.

Bill Johnson
5628 Vineland
North Hollywood, CA 91601
818.506.8500
bjohnson@anmt.org
CAST

Bossie ................................................................. *in her middle years, from Georgia*
Jack ............................................................... *from Boston*
Annie ............................................................... *Jack’s complaining wife*
Bernard ............................................................ *oldest cow in the pasture*
Elsie ............................................................... *formerly known as the Borden Cow, played by a male actor*
Charlie ............................................................ *cynical city slicker cow from Illinois*
Tippy ............................................................... *younger, wide-eyed Holstein*
Cowboy ............................................................. *a cow, dressed up as a human*
Farmer Dan .......................................................... *a cow, dressed as a Wisconsin farmer*

TIME

Present

PLACE

A pasture in northwestern Wisconsin
and the various places the cows imagine for us

*It’s All About Cows* is based on actual events.
The score has its own set of page numbers, which are referred to in this table of contents. The script also has its own set of page numbers, which are NOT referred to here. Instead, indicate the running page numbers which appear at the bottom of the integrated script and score. This probably means that "Musical Numbers" page is the very last thing you revise before making copies.

### Musical Numbers

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"Integrated" numbers refer to the page on which the **bold** cue number appears in the script.
An unnumbered spacer page for act breaks is optional. This one is included here as a sample, and as a visual reminder that the scene which follows is meant, in this sample, to begin the second act...not the top of the show.
ACT TWO

Scene One

The COWS stampede on.

JACK
Hey, look! They're still here!

TIPPY
Told ya they'd come back!

BOSSIE
(chewing)
It's the cheese.

(THEY celebrate the audience's return. 17. It's All About Cows.)
TODAY THE MIDWEST OFFERS MORE THAN EVER BEFORE. THERE'S ART AND STYLE AND HISTORY GALORE.

IN CITY, TOWN, AND COUNTRYSIDE,

ALL

THERE'S SO MUCH TO EXPLORE.

SO HATS OFF TO THE GREAT LAKES SHORE

AND, ALSO, MARY TYLER MOORE (DA DA DA DA DA DA DA DA DA)

STILL, SOME UNKNOWING BLOWHARDS THINK IT'S BORING AND PLAIN --

East-coast snobs!

WITH LITTLE MORE THAN FIELDS OF WAVING GRAIN

THEY SAY TO CHOOSE TO SUMMER HERE YOU'D HAVE TO BE INSANE

AND HERE'S THE WAY THAT THEY EXPLAIN THIS TERRIBLE MIDWEST DISDAIN....

IT'S ALL ABOUT COWS.

A WHOLE LOT OF COWS.

ALTHOUGH THE HEARTLAND'S MORE THAN FARMING,

AND THERE'S STUFF HERE TO FIND CHARMING
BERNARD
STUFF YOU WON'T FIND IN NEW YORK OR IN L.A.

ALL
LIKE PEOPLE WHO PRAY,
AND ACTUALLY DON'T KNOW WHAT THEY WEIGH.

BOSSIE
PLUS, IT HAS THEATRES AND MUSEUMS THAT CAN RIVAL EITHER COAST

ALL
AND THOUGH WE MAY BE SLOW, ONE THING WE KNOW OUR BOVINE SHOW'S THE BEST!
AT LEAST IT'S BETTER THAN THE REST.

FARMER DAN
Wait, "The rest"?!
But it's the only show for miles around!

ALL
WELCOME TO THE GREAT MIDWEST!
IT'S ALL ABOUT COWS!

(Lights change to:)

Page break after lyrics' conclusion.
Music follows the lyrics.

216.
17. It's All About Cows- Reprise

cue: BOSSIE: "It's the cheese."

(Whole Company)

Slow, solemn Ballad $\frac{q}{=110}$

BOSSIE:

Today the mid-west offers more than ever before. There's art and style and history-galore.

JACK: In Time

In city, town and country-

ALL WOMEN:

there's so much to explore. So hats off to the Great Lakes

ALL MEN:

side there's so much to explore.

Integrated script/score has its own running page numbers (separate from score and script numbers)
Proper clef for male singers

ALL WOMEN:

poco rit.

and, also Mary Tyler Moore!

ALL MEN:

Da da da da da da da da da

Still, some unknowing blow-hards

Da da da da da da da da da

BERNARD: East Coast snob!

think it's boring and plain, with little more than fields of waving

Dialog within the score is indicated thus, with capitalized character name and normal font for dialog

ANNIE:

A Tempo

Use a clear, easy to read font for lyrics, such as Times 14 point. Hand written font styles are hard to read!
They say to choose to sum-mer here you'd have to be in-

C/E Cm/Eb Dmaj7 Ebm7 D(badd2)/F F#m7 B7

sane! And here's the way that they ex-pre-nn-

rit.

rit.

sane! And here's the way that they ex-pre-nn-

rit.

rit.

Clearly indicate changes in

tempo and feel  

Bright pop $\text{\= \{} 110$

(ALL WOMEN:)  

ter-ri-ble dis-dain.  

(ALL MEN:)  

ter-ri-ble dis-dain.  

It's all a-bout

D9 Ab13 G13

It's all a-bout

219.
28. It's All About Cows Reprise

TIPPY:

CHARLIE:

cows a whole lot of cows and there's

cows a whole lot of cows

BERNARD:

stuff here to find charming

Bernard:

stuff you won't find in New York or in L

Bernard:

ALL WOMEN:

like people who pray and actually

ALL MEN:

A like people who pray and actually

220.
don't know what they weigh plus, it has theatres and museums that can
don't know what they weigh

BOSSIE:

COWBOY & FARMER:

and not to boast, but two committed guys in Iowa can

ALL WOMEN:

And though we

ALL MEN:

...
may be slow one thing we know our bo-vine show's the best! at least it's bet-ter than the
Dm7 Em7 FMaj7 F♯º7
rest!
Wel-come to the great mid -
G7sus4
When the singers on the staff have not changed but you feel they might need a reminder, put it in italics within parentheses:

FARMER: The rest? But it's the only show for miles around!

(ALL WOMEN:)

(ALL MEN:)

Wel-come to the great mid -
The next page following a music cue should be the very next thing that happens in the script following the conclusion of the music cue.
ACT TWO

Scene Two

A TV studio. Two bulls - MATTHEW MILKTOAST and PAT BULLCANNON - and one cow - ARIANNA HEIFERTON - enter. Or actors from earlier scene transform into new characters.

MILKTOAST
You're tuned to NBR - National Bovine Radio -- and it's time for Political Bull, the show that looks at "all things cow" from left, right and center. Today we're talking about global warming. Representing the left, please welcome Arianna Heiferton...

HEIFERTON
(heavy Greek accent)
Hello, Matthew, and may I say, it's about time the average, hard-working, American cow had his or her say on this hot topic. I mean, after eight years of those pigs at the troughs ruining the environment--

MILKTOAST
We'll get to that in a minute, Arianna, just let me--

BULLCANNON
Lookit, Arianna, there's simply no evidence that anything is getting warmer with the possible exception of you wild-eyed radicals gettin' all hot under the udders--

MILKTOAST
(trying to be heard over them)
And on the right, say hello to Pat Bullcannon--

HEIFERTON
Well if you selfish beasts hadn't been sitting around for the last eight years just chewing your cud while the planet burned--

MILKTOAST
(sheepishly)
Of course, I'm your moderate moderator in the middle, Matthew Milktoast--
BULLCANNON
--How would you even know if the planet was burning, Arianna? Your herd is so far out in left field you wouldn't recognize an actual fact if it bit you in the hind quarters!

MILKTOAST
Let's mooove on to the topic at hoof. Global warming is--

HEIFERTON
--Excuse me, my "hind quarters"? Are you going to sink to that tired old sexist manure? Commenting on a heifer's anatomy because you can't deal with the fact that she actually has a brain?!

BULLCANNON
--You have a brain the size of a kumquat!

HEIFERTON
We all have brains the size of a kumquat -- we're cows!

BULLCANNON
If you milkers had stayed in the barn where you belonged and left the real work up to the bulls--

HEIFERTON
--Uh, oh, I think someone's feeling a bit like a steer!

BULLCANNON
--Are you calling me neutered?!

HEIFERTON
(making scissor gesture toward his crotch)
If the snip fits...

MILKTOAST
Now, wait a minute! There's nothing wrong with being a steer!

(BULLCANNON lowers horns, begins snorting, and paws the ground with his hooves, ready to attack. MILKTOAST steps in front of Heiferton to protect her.)

MILKTOAST
Can't we all just try to get along?

"Heiferton" not capitalized because she's not the one doing the action.
(over Milktoast's shoulder, to Bullcannon)

Where's the beef, huh?

(BULLCANNON makes bull attack bellow sound....)

BULLCANNON

Huuhrrrrrrrrhh!!!!!

(HE charges Heiferton and Milktoast. MILKTOAST runs away screaming....)

MILKTOAST

Mooooooo!!!!!!

(HEIFERTON stands her ground and is "gored" by BULLCANNON and carried off, still jabbering at him.)

HEIFERTON

Oh, sure, as soon as someone doesn't agree with you you see red! Typical reactionary reaction...

(ALL exit as lights change to:)
ACT TWO

Scene Three

TIPPY strains, looking over a grey picket fence. Behind her, at a distance, are GIRL COWS and GUY COWS.

TIPPY
Oh, I wish I could go somewhere there isn’t any trouble for cows! Do you suppose there is such a place? There must be.

(SHE nudges at the fence; looks at the sky. A hint of a rainbow? 18. India.)

When creating an integrated script/score, you might discover, as in this case, that a scene might print on the backside of a previous scene, which is fine IF: 1) there are no music cues or lyrics in the previous scene; and 2) the previous scene runs an odd-number of pages. Multiple contiguous scenes without music can be treated, for the purpose of collation, as ONE scene. By extension, you can see that if you have a completely sung-through musical, or long sung-through sequence comprised of multiple scenes, that you will want to print all the libretto of all the sung-through sequence together in a batch, followed by all the music which comprises that sequence, even though the score might be marked as separate cues (e.g., attacca or applause-segue.)
TIPPY
Not a place you can get to by pick up truck or a cattle train....It's far, far away, beyond the moon, beyond the rain....

INDIA.
WHERE THE MOOD IS NOT BARBARIAN
IN INDIA
'CAUSE THE FOOD IS VEGETARIAN
AND COWS LIKE ME CAN ROAM WILD AND FREE.
WANDERING THROUGH THE STREETS OF HINDU
INDIA.

INDIA.
IN THE WEST I'M JUST A LOWLY BEAST,
BUT IN INDIA
I AM BLESSED BY EVERY HOLY PRIEST.
AND THERE AT LEAST
I AM NOT THE FEAST.
THAT'S ENOUGH FOR ME TO MOOVE
TO INDIA!

PLUS THEY'VE GOT THIS THING,
LIKE, FROM OUT OF YOUR DREAMS,
THEY CAN REINCARNATE YOUR CARCASS,
IT SEEMS.
WHEN YOU DIE, YOU DON'T DIE,
OR THAT'S WHAT THEY SAY.
YOU'RE JUST REBORN
IN A MUCH COOLER WAY.

THEN YOUR LIVES REPEAT
AND WHEN THAT'S COMPLETE,
YOU TRANSCEND.
YOU'RE NOT A PIECE OF MEAT!

DEATH IS NEAT IN INDIA!
PEOPLE GRIND ME DOWN
SO I WANT TO FLEE TO INDIA
WHERE THEY KINDA THINK
I'M A DEITY.
SO I'LL MARINATE
I MEAN MEDITATE
AND SOMEHOW REACH MY SACRED STATE
IN INDIA.
HOLY COW, WON'T LIFE BE GREAT
IN INDIA!

(Lights fade on the scene; and rise on:)

OTHER COWS
(throughout)

INDIA!
INDIA!

OOO....
18. India
(Tippy, Girl Cows, Guy Cows)

Med. Ballad, With Feeling
\( q = 80 \)

TIPPY: "Oh, I wish I could go somewhere there isn't any trouble for cows!
Do you suppose there is such a place? There must be."

TIPPY: Not a place you can get to by a pick up truck or a cattle train....
It's far, far away, beyond the moon, beyond the rain....

Since this dialog is over the bar, it occurs after the music starts.
Eighth notes should be beamed in pairs in duple meters (4/4 etc.), and in groups of three in triple meters (6/8 etc.).

The score has its own contiguous page numbers, separate from page numbers of the integrated script/score, so that if you extract the score, the pages numbers continue from song to song.

It is perfectly acceptable to have multiple parts on one stave, but keep the males and females separate. Also, note that these staves were hidden until the singers appeared.

Two parts on a staff should have stems in opposite directions.

Double bar lines are used to indicate change of section, mood or tempo.
west I'm just a lowly beast but in India! I am

blessed by every holy priest and there at least I am

not the feast. That's enough for me to "mooove" to India!
Plus, they've got this thing, like, from out of your dreams, They can re-in-

Ooh

G/C C Eb/C Db/C C

car-nate your car-cass it seems. When you die you don't die_ or that's what they

Ooh

Ooh

Ooh

Ooh

Eb/C Db/C C Eb Db/Eb
say, you're just re-born in a much cooler way! Then your lives repeat and when that's complete, you transcend, you're not a piece of
In Tempo

meat! Death is neat in India! People grind me down so I want to flee to

In Tempo

GIRL COWS:

GUY COWS

Remember to indicate a return to tempo after tempo changes and ritardandos. Similarly, use "A Tempo" or "Tempo I" to indicate a return to an earlier tempo.
mar - in - ate  I mean med - i - tate  And

some how reach my sa - cred state in In - di - a!

Ho - ly cow, won't life be great in

237.
ACT TWO

Scene Four

HANK crosses, still perusing the list; obsessing. HE looks to his wife, off. 19. Milking Shorthorn Underscore.)

Although it's spoken dialogue which follows, because it's underscored, for formatting purposes it's treated as though it's a lyric, with a page break here. Think of it as a lyric which just happens to be spoken, rather than sung; but because it's over music, it's considered a lyric.
HANK
Honey, we made the list, we made the list! Lineback, Milking Shorthorn, Northern Shorthorn...Milking Shorthorn, Milking Shorthorn!!

(HE runs off. Lights change to:)
A cue can be an on-stage event.

19. Milking Shorthorn Underscore
(Underscore)

HANK: Honey, we made the list, we made the list!

HANK: Lineback, Milking Shorthorn, Northern Shorthorn...Milking Shorthorn, Milking Shorthorn!!

Be meticulous about things like accents, staccato markings etc. You will get a better performance!
ACT TWO

Scene Five

We return to the vaudeville stage we left near the end of Act One. ELSIE is still waggling her rear end, hot for the Bull. The EXEC and the AD MAN resume the tableau they froze in earlier.

ANNOUNCER
(at stage mic, as before)
Elsie the Borden Cow, Part Two. When last we met Elsie, her large assets had just been discovered by the big wigs at the ad agency. Let’s listen in!

(EXEC and AD MAN un-freeze.)

EXEC
She’s poifect! But she’ll need a stage name...

AD MAN
How about "Francis Gumm?"

(THEY freeze again. 20. Big Fat Cow - Part 2.)
ELSIE
They settled on "Elsie" and a star was born...
   I WAS JUST A HOOFIN' HEIFER IN THE CHORUS LINE,
   TILL THEY BRANDED ME A BRAND NAME BACK IN '39.
   AND SOON THE GRASS WAS GREENER AND THE OATS MORE DIVINE!
   I LIVED THE LIFE OF RILEY AS A BIG, FAT, COW!
By the time the fair closed in 1940 I was a household name. Why,
I was bigger than cheeses!

(SHE stares the audience down for a beat, then
chastises them in an ad lib manner.)

ELSIE
Don't get your panties in a twist, I said, "Cheeses...like
camembert or brie...But I was, I was more famous than Mickey
Mouse! I had my own radio spots, I got my own fan mail, why I
even starred in a movie. That's right, an RKO Feature entitled,
"Little Men"! It was on the set of that picture that I met a
handsome young stunt bull named Elmer....

(OLD ELSIE turns to watch the scene as a DIRECTOR
enters, followed by YOUNG ELSIE in full costume
and make-up and an ACTRESS dressed as a Louisa
May Alcott character with a milking pail and
three legged stool.)

YOUNG ELSIE
Moooo!

DIRECTOR
Quiet on the set! Rolling! And...action!

ACTRESS
There's my good girl -- ready for your milking, Missy?

(As the ACTRESS sits about to milk Young Elsie,
ELMER THE BULL enters. He's a hunk. ELSIE and
ELMER lock eyes and SHE goes into heat, kicking
the ACTRESS in the head, knocking her and her
milking equipment over as ELMER goes after Elsie
and all hell breaks loose.)

DIRECTOR
Cut!
(The scene freezes and OLD ELSIE takes the focus again.)

ELSIE

I was over the moon!

HE WAS A RODEO REBEL
WITH BUCKING-BRONCO MOVES.
I WAS A WELL-BRED JERSEY,
BUT HE SWEPT ME OFF MY HOOVES.

I THOUGHT WE'D HAVE A FUTURE
IN A LONG BARN BUILT FOR TWO.
BUT HE WOULDN'T GO TO WORK, HE
ACTED LIKE A REAL BEEF JERKY,
SO I HAD THEM TURN HIM INTO GLUE!

(Lights come up on another part of the stage
illuminating a giant bottle of Elmer's Glue on a
pedestal with candles and white lilies, as if it
were a funerary urn.)

ELSIE

(takes a swig)
Oh, what the hell, that's all just spilt milk, right? I bought
me a fine "Cowdillac" and took my act on the road!

(During the following YOUNG ELSIE and others
enact a "whirlwind US tour" montage where we see
her being loved and adored by crowds all wearing
milk mustaches.)

ELSIE

I HAD MY CHARMS DISPLAYED UPON A BIG MARQUEE.
WITH OPEN ARMS THEY GREETED ME FROM SEA TO SEA.
AND I WAS THROUGH WITH FARMING ONCE I'D BEEN TO PARIS!
THIS FEMME WAS QUITE THE CRÈME DE LA CRÈME OF BIG FAT COWS!
But it wasn't enough. I wanted more, I wanted to be a star on
the Great White Milky Way! That's right, Broadway! Sure, I'd
been in pictures, but there's no place like the theatre, where
it ain't over till the four-footed fatso sings! So one fateful
day, I set out from Rahway, New Jersey to Shubert Alley, the
heart of the New York theatre district, when all of a sudden my
truck was hit from behind...

(SHE whips off the wilted daisy neck piece to
reveal a cervical neck brace.)
ELSIE

After the accident, it was all down hill. I got hooked on horse tranquilizers for the pain. The Borden people told everyone I was too injured to be saved, that they'd had to "put me to sleep" for my own good, but the rumors of my euthanasia were highly exaggerated! It was all a bum steer. God, I get sick to my four stomachs just thinking about it. The truth was....

I'D PASSED MY PRIME,
TURNED MANGY, THIN AND BONY.
THAT'S WHEN HIRED THOSE PHONY
ELSIES IN DISGUISE.

(YOUNGER COWS wearing copycat daisy neck pieces enter and parade around like super-models.)

ELSIE

THEY LOOKED SUBLIME.
THEY'D POSED FOR BEN AND JERRY'S,
FOR CALIFORNIA DAIRIES
AND THOSE GATEWAY GUYS.

BUT THEY'LL GROW OLD THEMSELVES ONE DAY AND HIT A WALL,
AND I'LL BE THERE APPLAUDING FROM A FRONT ROW STALL!
I KNOW I SHOULDN'T GET A KICK FROM WATCHING THEM FALL...

(SHE trips them and THEY go down like dominos.)

ELSIE

BUT THE MILK OF KINDNESS ONLY FLOWS IN BIG FAT COWS!
Now I know what you're thinking. "At least you had your day, Elsie! What about the rest of us, whose cream never rose to the top, who just couldn't gain a pound, no matter what we did. Oh, we tried," you say, "We stuffed our faces with everything in sight, but no matter what we did, no matter how much we ate, we just keep losing weight!" I know, it's not fair, but that's the way it is. So forget about it, ladies, let your skinny-freak-flag fly! Besides, I may have been the biggest bovine the world has ever known, but I didn't have something wonderful that ya'll do have...that's right, that fine load of bull sittin' next you tonight...your man! So go on, guys, let her know how lucky she is...turn to her right now and tell her, "Honey, to me you'll always be a big, fat cow!"

(SHE ad-libs around this until SHE gets the whole audience to participate.)
OLD ELSIE
SO LADIES, IF YOU'RE WORRIED THAT YOU'VE GROWN TOO LEAN,
JUST LET THAT FINE BULL STUFF YOU FULL OF DAIRY QUEEN.
AND IF YOU TWO CAN STICK LIKE GLUE YOU'LL SEE WHAT I MEAN--
IT REALLY DOESN'T MATTER
IF YOU'RE THINNER OR YOU'RE FATTER
AS LONG AS IN THE HEART OF YOU
YOU KNOW THAT THERE'S A PART OF YOU
THAT'S ALWAYS GONNA BE A GORGEOUS BIG...FAT...COW!
Moo!

(Lights flash; big finish! Then cross-fade to:)

A note about punctuating lyrics. There are two opposing schools of
thought: virtually NO punctuation versus punctuating lyrics as
expressively as you punctuate your dialogue. ANMT's
recommendation is that of including more rather than less
punctuation in your lyrics, because it's an additional tool of
communication.

Composers will be grateful to note that punctuation of lyrics in the
score does not have to match the lyricist's punctuation (due to the
time involved of exact proofing!), but might be a useful habit to
create from the first draft. These sample guidelines allow for some
inconsistency of punctuation between script and score.
20. Big Fat Cow Part 2
(Old Elsie)

_cue: AD MAN: "How about Francis Gumm?"

OLD ELSIE: They settled on "Elsie" and a star was born...

Med. Blues Swing \( \frac{\text{d}}{\text{d}} = 105 \)

\( \text{OLD ELSIE:} \)

I was just a hoof-in heifer in the

\[
\begin{align*}
\text{C} & \quad \text{C\textsuperscript{9}/E} \quad \text{3} \quad \text{G\textsuperscript{13}} \quad \text{G\textsuperscript{7\#5}} \quad \text{C} \\
\text{I was just a hoof-in heifer in the} \\
\end{align*}
\]

chorus line 'till they branded on their brand name back in thirty nine. And

\[
\begin{align*}
\text{F} & \quad \text{B\textsubscript{b}/F} \quad \text{F} \quad \text{C} \quad \text{C\textsuperscript{9}/E} \quad \text{F\textsuperscript{6}} \quad \text{G\textsuperscript{13}} \quad \text{G\textsuperscript{7\#5}} \\
\end{align*}
\]

soon the grass was greener and the oats more divine!

\[
\begin{align*}
\text{C} & \quad \text{C\textsuperscript{9}/E} \quad \text{F} \quad \text{F\textsuperscript{#57}} \quad \text{C/G} \\
\end{align*}
\]

(No copyright notice is needed on individual cues; one at the top of the score is sufficient)
OLD ELSIE: By the time the fair closed in 1940 I was a household name.

OLD ELSIE: Why, I was bigger than cheeses! 

OLD ELSIE: Don't get your panties in a twist, I said "cheeses", like camembert or brie...

OLD ELSIE: But I was, I was more famous than Micky Mouse! I had my own radio spots, I got my own fan mail, why I even starred in a movie.

In this section, with a lot of dialog, you should attempt to place dialog over the music where it is intended to fall. You will usually need to adjust this after the first rehearsal. Your musical director may also cross out measures!

OLD ELSIE: That's right, an RKO feature entitled "Little Men" It was on the set of that picture that I met a handsome young stunt bull named Elmer...
OLD ELSIE: I was over the moon!

OLD ELSIE:

DOUBLETIME SWING JAZZ

YOUNG ELSIE: Moooo!
DIRECTOR: Quiet on the set! Rolling! And...action!

DIRECTOR: There's my good girl-- ready for your milking, Missy?
(All hell breaks loose)
DIRECTOR: Cut!

(A safety)

cue to stop: DIRECTOR: Cut!

OLy ELSIE: I was a rodeo rebel with bucking bronco moves____

I was a rodeo rebel with bucking bronco moves____
well bred Jersey but he swept me off my hooves. I thought we'd have a future in a long barn built for two. But he wouldn't go to work.

So I had them

Old Elsie: I told everyone he's gone off for a peccadillo with a picador from Pacoima, but...

20. Big Fat Cow Part 2
turn him in - to glue!

Somber Funeral Tone

OLD ELSIE: Oh, what the hell, that's all just spilt milk, right? I bought me a fine "Cowdillac" and took my act on the road!

In general, a vamp should be called a "vamp" if there is a high likelihood that it will be used. "Safety" indicates that it will probably not be needed, but is there just in case.

I had my charms dis-played up - on a big mar quee._

With

255.
open arms they greeted me from sea to sea.

I was through with farming once I'd been to Paree!

femme was quite the creme de la creme of big fat cows!

OLD ELSIE: But it wasn't enough.

OLD ELSIE: I wanted more, I wanted to be a star on the Great White Milky Way! That's right, Broadway!

256.
OLD ELSIE: Sure, I'd been in pictures, but there's no place like the theatre, where it ain't over until the four-legged fatso sings!

OLD ELSIE: So one fateful day, I set out from Rahway, New Jersey to Shubert Alley, the heart of the New York theatre district, when all of a sudden my truck was hit from behind....

Jump cue: Jump to m. 77 at "ELSIE:...hit from behind...."

OLD ELSIE: After the accident, it was all down hill. I got hooked on horse tranquilizers for the pain and lost weight. The Borden people told everyone I was too injured to be saved, that they'd had to "put me to sleep" for my own good, but the rumors of my euthanasia were highly exaggerated!

Mysterioso (Even Eighths)
OLD ELSIE: God, I get sick to my four stomachs just thinking about it. The truth was....

ELSIE: It was all a bum steer.

I'd passed my prime, turned

Med. Blues Swing \( \text{\(=\)} \text{\(105\)} \)

Cue to start: "ELSIE: The truth was..."

I'd passed my prime, turned

man - gy, thin and bo - ny. That's when they hired those phony El-sies in dis-guise. They

looked sub - blime, they'd posed for Ben and Jer - ry's, for Cal - i - for-nia dai - ries and those
But they'll grow old themselves one day and hit a wall. And I'll be there applauding from a front row stall!

I know I shouldn't get a kick from watching them fall! But the milk of kindness only flows in big fat cows.

OLD ELSIE: Now I know what you're thinking. "At least you had your day, Elsie!"

milk of kindness only flows in big fat cows.

OLD ELSIE: Now I know what you're thinking. "At least you had your day, Elsie!"

milk of kindness only flows in big fat cows.
OLD ELSIE: "Oh, we tried," you say. We stuffed our faces with everything in sight, but no matter what we did, no matter how much we ate, we just kept losing weight!"

OLD ELSIE: "What about the rest of us, whose cream never rose to the top, who just couldn't gain a pound, no matter what we did."

OLD ELSIE: I know, it's not fair, but that's the way it is. So forget about it, ladies, let your skinny freak flag fly!

OLD ELSIE: Besides, I may have been the biggest bovine the world has ever known, but I didn't have something that ya'll do have...that's right, that fine load of bull sittin' next to you tonight--your man!

20. Big Fat Cow Part 2

260.
Jump cue: Jump to measure 121 at "ELSIE:...your man!"

OLD ELSIE: So go on, guys, let her know how lucky she is...

OLD ELSIE: Turn to her right now and tell her, "Honey, to me you'll always be a big, fat cow!"

(More ad-libbing with audience)
if you two can stick like glue you'll see what I mean! It really doesn't matter.

If you're thinner or you're fatter, As

long as in the heart of you you know that there's a part of you that's always gonna

20. Big Fat Cow Part 2

262.
be a gorgeous big fat cow!

G7mit3  C/G  G  F/G

G7  C

A¨/C  C13  B¨(@2)  B(@¨2)

\(\sum\)

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