

27 $\bullet = 60$ *(Barrett gets off bed.)*

V. mor - ning.

B. But you've been wor - king in it all day,

29

B. ha ven't you? You know I like to see you in a clean

31

B. a - pron. You were wea - ring a clean one last night

33

B.

and ve ry pre tty you looked in it too. Yes, — you looked very pre - tty

Musical score for measure 33, bass clef. The vocal line features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a half note (E), and a quarter note (D). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

36

B.

with the pre - tty li ttle bow nes tling in that lo - vely li ttle ho llow in your back. (A door slams.)

Musical score for measure 36, bass clef. The vocal line features a triplet of eighth notes (G, F, E) followed by a quarter note (D), a half note (C), and a quarter note (B). The piano accompaniment features a complex rhythmic pattern with triplets in the right hand and a bass line in the left hand. A dynamic marking > is present.

39

Liberamente

V.

That's him.

B.

He al-ways seems in a hu-rry to get back here these days.

Musical score for measure 39, 4/4 time signature. The vocal line (V.) is in treble clef and contains the lyrics "That's him." The bass line (B.) is in bass clef and contains the lyrics "He al-ways seems in a hu-rry to get back here these days." The piano accompaniment is mostly silent, with some notes in the bass line.

117

B. *p*

lis - ten to me. Look,

119

B. $\text{♩} = 60$

I'm a ser-vant. I know that, so I don't

122

B.

need to be re-min-ded of it. All right, I am a

124

B.

ser - vant and I do my job. I take or-ders from you and I call you sir and I

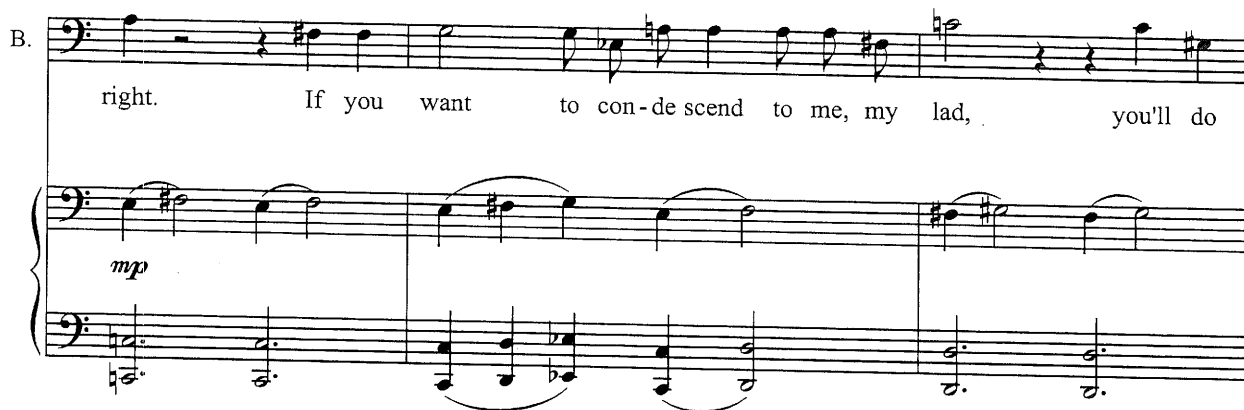
131

rit.

B. 

All

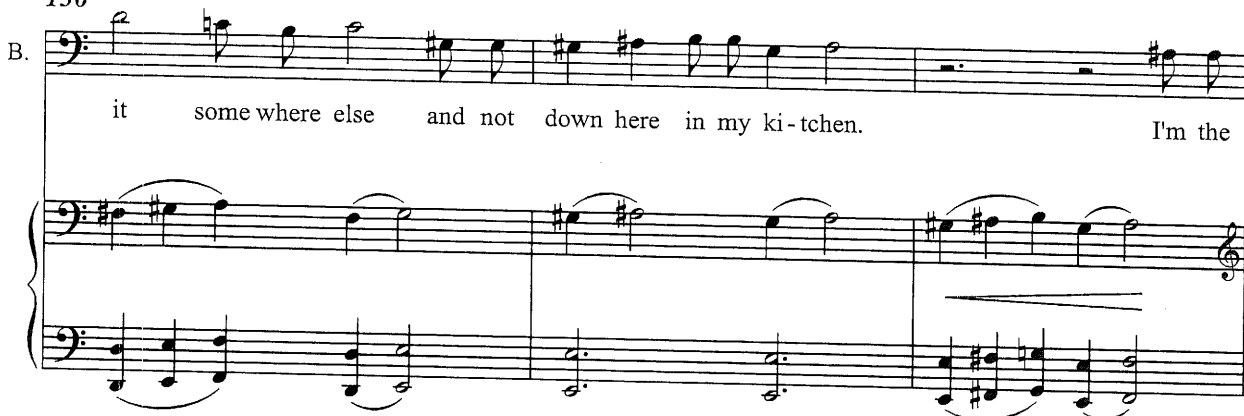
133 $\bullet = 80$

B. 

right. If you want to con-de scend to me, my lad, you'll do

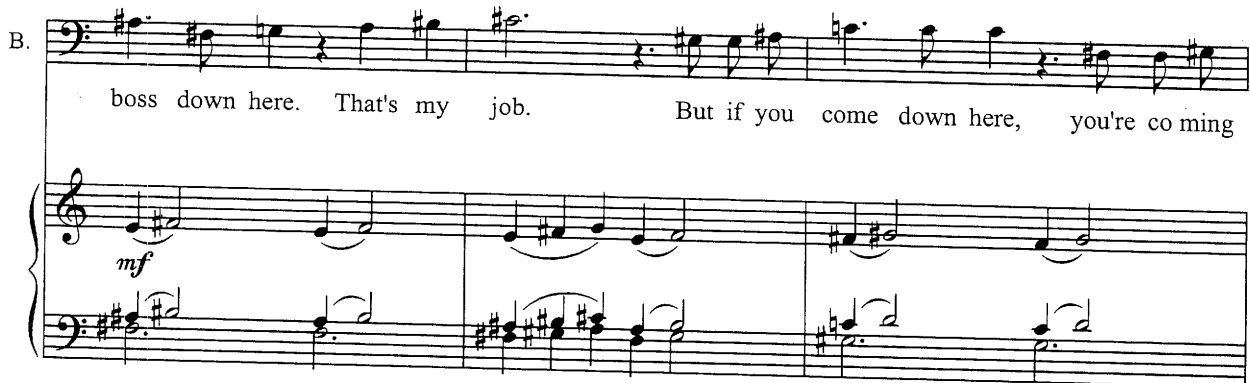
mp

136

B. 

it some where else and not down here in my ki-tchen. I'm the

139

B. 

boss down here. That's my job. But if you come down here, you're co ming

mf

142

B.

in - to my room, so don't you tell me to go to my room,

mp

145 rit.

B.

because that's ex - ac-tly where I am.

148 ♩ = 60

T.

Ba - rrett, I...

ff *p*


152 *(Lost for words, Tony crosses to Barrett and lightly touches his arm.)*

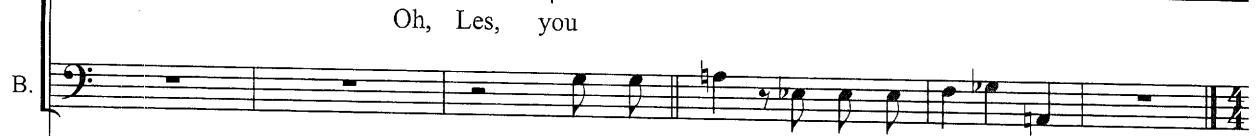
T.

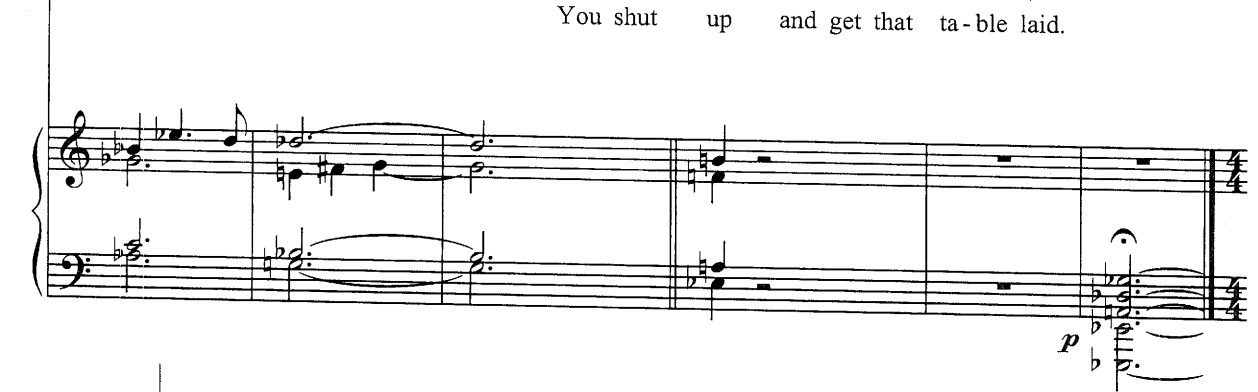
All right, Ba-rrett. Give me a call _____ when lunch is rea-dy, would you, please

156

Lento, liberamente

M. 
Oh, Les, you

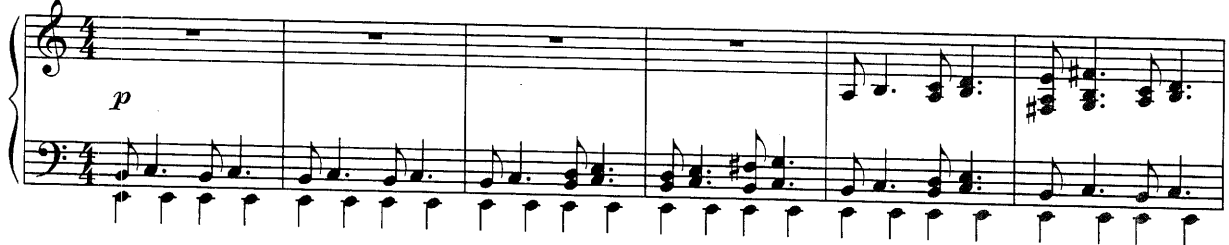
B. 
You shut up and get that ta-ble laid.



p

162

$\bullet = 50$



p

168



mp

173



176

