

**ANNOUNCING TACFA's, Tustin Area Council for Fine Arts,
2024 BROADWAY IN THE PARK SERIES AUDITIONS**

GREASE Music, lyrics, and a book by Jim Jacobs and Warren Casey, additional music and lyrics by John Farrar.

August 6-10, 2024 at Peppertree Park, Tustin, CA

Producers: TACFA & Kris and Becky Lythgoe.

Casting Director: Becky Lythgoe

AUDITIONS (Non-union production)

\$200/ per show

March 18-20, 2024

BY APPOINTMENT ONLY!

Please submit headshot / resume to lythgoeproductions@gmail.com for consideration.

First rehearsal: July 22

Preview: August 5

Opening Night: August 6

Closing Night: August 10

You are encouraged to sing from the show for this audition. Material for each character can be found at <https://www.tacfa.org/broadway-in-the-park/> Or choose any character appropriate short musical theatre cut. Please ensure that you bring a headshot & resume. Accompanist will be provided.

March 18th, Los Angeles Auditions 9am-3pm

Madilyn Clark Studios

10852 Burbank Blvd, North Hollywood, CA 91601

March 19th, Tustin Auditions 10am-4pm

Tustin Dance Center

14662 Franklin Avenue Tustin, CA 92780

March 20th, Callbacks 10am-4pm

Tustin Dance Center

14662 Franklin Avenue Tustin, CA 92780

TACFA's signature program, Broadway in the Park, is perfectly aligned with the Council's mission to develop, showcase and support the arts within the greater Tustin Area. In 2024 TACFA will present GREASE to the community of Tustin and surrounding areas. TACFA is an equal opportunity employer. We implement inclusive casting in all our shows and strongly encourage actors from all ethnicities and background to submit

STORYLINE:

Here is Rydell High's senior class of 1959: duck-tailed, hot-rodding Burger Palace Boys and their gum-snapping, hip-shaking Pink Ladies in bobby sox and pedal pushers, evoking the look and sound of the 1950s in this rollicking musical. Head greaser Danny Zuko and new (good) girl Sandy Dumbrowski try to relive the high romance of their Summer Nights as the rest of the gang sings and dances its way through such songs as Greased Lightnin', It's Raining on Prom Night, Alone at the Drive-In Movie recalling the music of Buddy Holly, Little Richard, and Elvis Presley that became the soundtrack of a generation. An eight-year run on Broadway and two subsequent revivals, along with innumerable school and community productions place Grease among the world's most popular musicals.

ROLES:**[DANNY ZUKO]**

Male identifying, 18-25 to play High School Teen, all ethnicities (Range: tenor, D4–B5)
The leader of the Burger Palace Boys good-looking, strong and confident, with an air of easy-going charm.

[SANDY DUMBROWSKI]

Female identifying, 18-25 to play High School Teen, all ethnicities (Range: Soprano, A3–F#5)
New girl in town; sweet, wholesome, naive, cute, and innocent.

[BETTY RIZZO]

Female identifying, 18-25 to play High School Teen, all ethnicities (Range: Alto A3–C5)
Leader of the Pink Ladies; tough, sarcastic, and outspoken but vulnerable.

[FRENCHY]

Female identifying, 18-25 to play High School Teen, all ethnicities (Range: Alto, A3–D5)
A dreamer; good-natured but not too smart, she is heavily made up, fussy about her appearance, particularly her hair. She can't wait to finish high school so she can be a beautician.

[MARTY]

Female identifying, 18-25 to play High School Teen, all ethnicities, (Range Alto, C4–C5)
The 'beauty' of the Pink Ladies; pretty and looks older than the other girls but betrays her real age when she opens her mouth. She tries to act sophisticated.

[JAN]

Female identifying, 18-25 to play High School Teen, all ethnicities, (Range: Alto, A3–C5)
Funny, loud, compulsive eater, and awkward member of the Pink Ladies. Loud and pushy with the girls, but shy with boys.

[DOODY]

Male identifying, 18-25 to play High School Teen, all ethnicities (Range: Tenor, D4-A5)
The youngest of the guys; small, boyish, and open, with a disarming smile and a hero-worshipping attitude towards the other guys. He also plays the guitar.

[KENICKIE]

Male identifying, 18-25 to play High School Teen, any ethnicity (Range: Tenor, C4-F5)
The second in command of the Burger Palace Boys; tough-looking, tattooed, surly, and avoids any show of softness. He has an offbeat sense of humor.

[SONNY LATIERRI]

Male identifying, 18-25 to play High School Teen, any ethnicity (Range: baritone, G3-A5) A member of the Burger Palace Boys; funny Italian American, he is a braggart and wheeler-dealer who thinks he's a real lady-killer

[ROGER]

Male identifying, - 18 to 25 years old to play High School Teen, all ethnicities, (Range: Tenor, D4-A5) The anything-for-a-laugh stocky type of boy a clown who enjoys winding people up, he is full of mischief and is always dreaming up half-baked schemes and ideas.

[VINCE FONTAINE]

Male identifying, 20-40, any ethnicity (Range: Ensemble/Part Flexible) A typical 'teen audience' disc jockey slick, egotistical and fast-talking. He is also a veteran 'Greaser.'

[CHA-CHA, AKA CHARLENE, DIGREGORIO]

Female identifying, 18-25 to play High School Teen, any ethnicity, (Range: Alto, C4-C5)
The best dancer at St. Bernadette's; a loudmouth, she wins the dancing competition with Danny.

[EUGENE FLORCZYK]

Male identifying, 18-25 to play High School Teen, all ethnicities (Range: Tenor, A3-E5)
The class valedictorian physically awkward, with weak eyes and a high-pitched voice. He's a typical 'apple-polisher' - both smug and pompous, but gullible.

[JOHNNY CASINO]

Male identifying, 18-25 to play High School Teen, all ethnicities, (Range: Tenor, G4-E5)
All-American, rock-star "greaser" student at Rydell High, whose real name is Clarence.

[MISS LYNCH]

Female identifying, Age Flexible, any ethnicity (Range: Ensemble/Part Flexible) A no-nonsense, serious, loud English teacher.

[PATTY SIMCOX]

Female identifying, 18-25 to play High School Teen, any ethnicity (Range: Alto, D4-A4)
A typical cheerleader attractive, athletic, sure-of-herself, but can be given bursts of disconcerting enthusiasm. She's a bit of a pain and unpopular with the Pink Ladies and can twirl a baton.

[TEEN ANGEL]

Male identifying, Age Flexible, all ethnicities, (Range: Tenor, E4–F5) Frenchy's suave and slick guardian angel, who encourages her to stay in school.

GREASE
Audition Sides

SCENES:

Danny & Greaser Boys
Danny, Sandy, Patty
Sandy & Danny- Drive-in
Greaser Boys
Pink Ladies
Patty, Pink Ladies
Marty & Rizzo
Rizzo – Act II
Doody

MUSIC:

Hopelessly Devoted to You – Sandy
Sandy – Danny
Look at Me, I'm Sandra Dee – Rizzo
There Are Worse Things I Could Do – Rizzo
Greased Lightning – Kenickie
Freddy, My Love – Marty
Those Magic Changes – Doody
Mooning – Roger and Jan
Beauty School Dropout – Teen Angel

DANNY & GREASER BOYS

-1-

GREASE

Danny Sides

Side 1 of 2

Page 1 of 2

(*Danny enters*)

START

DANNY

Hey, you guys, what's shakin'?

SONNY

Whattaya say, Zuko- 'dja see any good-lookin' stuff over there?

DANNY

Nah, just the dame old chicks everybody's made it with!

DOODY

Where ya been all summer, Danny?

DANNY

Well, I spent a lot of time at the beach.

KENICKIE

Hey, 'dja meet any new broads?

DANNY

Nah. Just met this one who was sorta cool, ya know?

SONNY

Ya mean she "goes all the way"?

DANNY

Is that all you ever think about, Sonny?

SONNY

Figgin'-A!

ROGER

Aahh, come off it, Zuko. Ya got "a little", right?

DANNY & GREASER BOYS

-2-

GREASE

Danny Sides

Side 1 of 2

Page 2 of 2

DANNY

Look, man. That's none of you guys' business.

KENICKIE

Okay, if that's the way you're gonna be.

DANNY

You don't want to hear all the horny details, anyway.

END

DANNY, SANDY, PATTY

- 1 -

GREASE

Danny Sides

Side 2 of 2

Page 1 of 4

START

(Danny enters)

DANNY

Hiya, Sandy. *(Sandy turns her head and Danny sees the bandage on her ear.)* Hey, what happened to your ear?

SANDY

Huh? Oh, nothing. Just an accident.

DANNY

Hey, look, uh, I hope you're not bugged about that first day of school. I mean, couldn't ya tell I was glad to see ya?

SANDY

Well, you could've been a little nicer to me in front of your friends.

DANNY

Are you kidding? Hey, you don't know those guys. They just see you talkin' to a chick and right away they think she puts...well, you know what I mean.

SANDY

I'm not sure. It looked to me like maybe you had a new girl friend or something.

DANNY

Are you kiddin'? Listen, if it was up to me, I'd never even look at any other chick but you. Hey, tell ya what. We're throwin' a party in the park tomorrow night for Frenchy. She's gonna quit school before she flunks again and go to Beauty School. How'dja like to make it on down there with me?

DANNY, SANDY, PATTY

- 2 -

GREASE

Danny Sides

Side 2 of 2

Page 2 of 4

SANDY

I'd really like to, but I'm not so sure those girls want me around anymore.

DANNY

Listen, Sandy. Nobody's gonna start getting' salty with ya when I'm around. Uh-uhhh!

SANDY

All right, Danny, as long as you're with me. Let's not let anyone come between us again, okay?

PATTY

(Rushing on stage with two batons and wearing a cheerleader outfit.)
HIIIIiiii, Danny! Oh, don't let me interrupt. *(Gives Sandy baton.)* Here, why don't you twirl this for a while. *(Taking Danny aside.)* I've been dying to tell you something. You know what I found out after you left my house the other night? My mother thinks you're cute. *(To Sandy.)* He's such a lady-killer.

SANDY

Isn't he, though! What were you doing at her house?

DANNY

Ah, I was just copying down some homework.

PATTY

Come on, Sandy, let's practice.

SANDY

Yeah, let's! I'm just dying to make a good impression on all those cute lettermen.

DANNY, SANDY, PATTY

- 3 -

GREASE

Danny Sides

Side 2 of 2

Page 3 of 4

DANNY

Oh, that's why you're wearing that thing - getting' ready to show off your skivvies to a bunch of horny jocks?

SANDY

Don't tell me you're jealous, Danny.

DANNY

What? Of that bunch of meatheads! Don't make me laugh. Ha! Ha!

SANDY

Just because they can do something you can't do?

DANNY

Yeah, sure, right.

SANDY

Okay, what have you ever done?

DANNY

(To Patty, twirling the baton.) Stop that! *(Thinking a moment.)* I won a Hully-Gully contest at the "Teen-Talent" record hop.

SANDY

Aaahh, you don't even know what I'm talking about.

DANNY

Whattaya mean, look, I could run circles around those jerks.

SANDY

But you'd rather spend your time copying other people's homework.

DANNY

Listen, the next time they have try-outs for any of those teams I'll show you what I can do.

DANNY, SANDY, PATTY
- 4 -

GREASE

Danny Sides

Side 2 of 2

Page 4 of 4

PATTY

Oh, what a lucky coincidence! The track team's having tryouts tomorrow.

DANNY
(*Panic*)

Huh? Okay, I'll be there.

SANDY

Big talk.

DANNY

You think so, huh. Hey, Patty, when'dja say those try-outs were?

PATTY

Tomorrow, tenth period on the football field.

DANNY

Good, I'll be there. You're gonna come watch me, aren't you?

PATTY

Oooohh, I can't wait!

DANNY

Solid. I'll see ya there, sexy. (*Danny exits.*)

END

SANDY, DANNY
DRIVE-IN - 1 -

GREASE

Sandy Sides

Side 2 of 2

Page 1 of 3

START

DANNY

Why don'tcha move a little closer?

SANDY

This is all right.

DANNY

Well, can't ya at least smile or somethin'? Look, Sandy, I practically had to bust Kenickie's arm to get his car for tonight. The guys are really P.O.'ed at me. I mean, I thought we were gonna forget all about that scene in the park with Sonny and Rizzo and everything. I told ya' on the phone I was sorry.

SANDY

I know you did.

DANNY

Well, you believe me, don't ya'?

SANDY

I guess so. It's just that everything was so much easier when there was just the two of us.

DANNY

Yeah, I know...but...(Suddenly)...Hey, you ain't goin' with another guy, are ya'?

SANDY

No, why?

DANNY

(Taking off his ring) Errr...oh, ah....nothin'...well, yeah...uh...ahhh. I was gonna ask ya' to take my ring.

SANDY

Oh, Danny...I don't know what to say.

SANDY, DANNY
DRIVE-IN -2-

GREASE

Sandy Sides

Side 2 of 2

Page 2 of 3

DANNY

Well, don'tcha want it?

SANDY

Uh-huh. *(Danny puts ring on her finger. She kisses him lightly.)*

DANNY

I shoulda gave it to ya' a long time ago. *(They kiss)* I really like you, Sandy.
(They kiss again and Danny gets more aggressive and passionate.)

SANDY

Danny, take it easy! What are you trying to do?

DANNY

Whattsa' matter?

SANDY

Well, I mean...I thought we were just gonna-you know-be steadies.

DANNY

Well, whattaya' think goin' steady is, anyway? C'mon, Sandy!

SANDY

Stop it! I've never seen you like this.

DANNY

Relax, will ya', nobody's watchin' us!

SANDY

Danny, please, you're hurting me. *(Danny lets go)*

DANNY

Whattya' getting' so shook up about? I thought I meant somethin' to ya.

SANDY, DANNY
DRIVE-IN -3-

GREASE

Sandy Sides

Side 2 of 2

Page 3 of 3

SANDY

You do. But I'm still the same girl I was last summer. Just because you give me your ring doesn't mean we're gonna go all the way. *(Sandy opens the car door and gets out.)*

DANNY

Hey, Sandy, wait a minute. *(Sandy slams the door on Danny's hand.)*

SANDY

I'm sorry, Danny...

DANNY

(In pain) It's nothing!

SANDY

Maybe we better just forget about it. *(Sandy wants to give the ring back, but Danny won't take it. She leaves it on the hood of his car. She exits.)*

END

GREASER BOYS #1

-1-

GREASE

START

DOODY

Hey, Rump, I'll trade ya sardine for a liver sausage.

ROGER

I ain't eatin' one of those things. You had em' in your ice box since last Easter.

DOODY

Nah, this was a fresh can. My ma just opened in this morning.

ROGER

You mean your old lady dragged her carcass out of bed for ya?

DOODY

Sure. She does it every year on the first day of school.

(Kenickie enters)

KENICKIE

Hey, where ya'at?

ROGER

Hey, Kenickie, whatcha got in the bag? I'll trade ya half a sardine.

KENICKIE

Get outta here with that dog food. I ain't messin' up my stomach with none of that crap

ROGER

Hey, Knicks where were you all summer?

KENICKIE

What are you, the F.B.I.?

GREASER BOYS #1
-2-

ROGER

I was just askin'

KENICKIE

I was workin'. Which is more than either of you two skids can say.

ROGER

Workin'! Yeah? Where?

KENICKIE

Luggin' boxes at Bargain City

ROGER

Nice job!

KENICKIE

Hey, crammit! I'm savin' up to get me some wheels. That's the only reason I took the job.

ROGER

You getting' a car, Kenick?

DOODY

Hey, cool! What kind?

KENICKIE

I don't know what kind yet, moron. But I got a name all picked out.
"GREASED LIGHTNING"!

ROGER

(Putting him on) Oh. nifty!

DOODY

Yeah. Maybe you outta get a hamster instead.

(Doody and Roger laugh)

KENICKIE

Go ahead, laugh it up. When I show up in that baby, you suckers'll be laughin' out the other end.

END

PINK LADIES #1

-1-

GREASE

RIZZO

Hey, hey, hey! Hey, where's all the guys?

START

JAN

Those slobs. You think they'd spend a dime on their lunch? They're baggin' it.

RIZZO

Pretty Cheap

MARTY

Hey, Jan, who's that chick with Frenchy? Is she the one you were tellin' me about?

JAN

Yeah, her name's Sandy. She seems pretty cool. Maybe we could let her in the Pink Ladies.

RIZZO

Just what we need. Another broad around.

(Frenchy and Sandy enter, carrying trays)

FRENCHY

Hi, you guys, this is my new Next-door neighbor, Sandy Dumbrowski. This here's Rizzo and that's Marty and you remember Jan.

JAN

Sure, hi.

PINK LADIES #1
-2-

GREASE

SANDY

Hi. Pleased to meet you.

FRENCHY

(To Sandy) Come on, sit down. Hey, Marty, those new glasses?

MARTY

Yeah, I just got 'em for school. Do they make me look smarter?

RIZZO

Nah. We can still see your face.

MARTY

Howdja like rice pudding down your bra?

JAN

I'll take it!

(Jan reaches over and takes the pudding)

RIZZO

How long you been livin' around here?

SANDY

Since July. My father just got transferred here.

MARTY

Hey, French, what'dja' do to your hair. It looks really tough.

FRENCHY

Ah, I just got it touched up a little.

JAN

You gonna eat your cole-slaw, Sandy?

PINK LADIES #1
- 3 -

GREASE

SANDY

It smells kinda funny.

FRENCHY

(Diverting Sandy's attention. Jan grabs Sandy's cole-slaw)

Wait'll you have the chipped beef. Better known as "Barf on a bun"

MARTY

Don't mind her, Sandy. *Some* of us like to show off and use scurvy words.

RIZZO

Some of us? Check out Miss Toiletmouth over here.

END

PATTY, PINK LADIES

-1-

GREASE

Patty Simcox Sides

Side 1 of 1

Page 1 of 3

START

PATTY

(Off stage) Hi Kids!

RIZZO

Hey, look who's comin'. Patty Simcox, the Little Lulu of Rydell High.

MARTY

Yeah. Wonder what she's doin' back here with us slobs?

RIZZO

Maybe she's havin' her period and wants to be alone.

(Patty enters)

PATTY

Well, don't say hello.

RIZZO

We won't

PATTY

Is there room at your table?

MARTY

(Surprised) Oh, yeah, move over, French.

PATTY

Oh, I just love the first day of school, don't you?

RIZZO

It's the biggest thrill of my life

(Frenchy starts doing Rizzo's hair)

PATTY, PINK LADIES -2-

GREASE

Patty Simcox Sides

Side 1 of 1

Page 2 of 3

PATTY

You'll never guess what happened this morning.

RIZZO

Prob'ly not.

PATTY

Well, they announced this year's nominees for the Student Council, and guess who's up for Vice-President?

MARTY

(Knowing what's coming) Who?

PATTY

Me! Isn't that wild?

RIZZO

Wild.

PATTY

I just hope I don't make too poor a showing.

RIZZO

Well, we sure wish ya all the luck in the world.

PATTY

Oh, uh, thanks. Oh you must think I'm a terrible clod! I never bothered to introduce myself to your new friend.

SANDY

Oh, I'm Sandy Dumbrowski.

PATTY

It's a real pleasure, Sandy. We certainly are glad to have you here at Rydell.

PATTY, PINK LADIES
- 3 -

GREASE

Patty Simcox Sides

Side 1 of 1

Page 3 of 3

SANDY

Thank you

PATTY

I'll bet you're going to be at the cheerleader try-outs next week aren't you.

SANDY

Oh, no. I'd be too embarrassed.

PATTY

Don't be silly. I could give you a few pointers if you like.

MARTY

Ahhhhhhhhhhhhhh, son of a bitch!

PATTY

Goodness gracious!

END

MARTY, RIZZO -1-

GREASE

Marty Sides

Side 1 of 1

Page 1 of 2

START

MARTY

Jesus, you're really a barrel of laughs tonight, Rizzo... You havin' your friend?

RIZZO

Huh?

MARTY

Your friend. Your period.

RIZZO

Don't I wish! I'm about five days late.

MARTY

You think maybe you're p.g.?

RIZZO

I don't know- big deal.

MARTY

How'd you let a thing like that happen anyway?

RIZZO

It wasn't my fault. The guy was usin' a thing, but it broke.

MARTY

Holy cow!

RIZZO

Yeah. He got it in a machine at a gas station. Y'know, one of those four for a quarter jobs.

MARTY

Jeez, what a cheapskate! (*KENICKIE crosses to get a can of beer*) Hey, it's not Kenickie, is it?

MARTY, RIZZO
- 2 -

GREASE

Marty Sides

Side 1 of 1

Page 2 of 2

RIZZO

Nah, you don't know the guy.

MARTY

Aah, they're all the same! Ya remember that disc jockey I met at the dance?
I caught him puttin' aspirin in my Coke.

RIZZO

Hey, promise you won't tell anybody, huh?

(JAN, FRENCHY, SANDY return)

MARTY

Sure, I won't say nothin'.

END

RIZZO. ACT II

- 1 -

GREASE

Rizzo Sides

Side 1 of 2

Page 3 of 4

KENICKIE

(Loud) Hey, Rizzo, I hear you're knocked up. *(Song stops)*

RIZZO *(Glaring at Marty)*

You do, huh? Boy, good news really travels fast!

KENICKIE

Hey, listen, why didn't you tell me?

RIZZO

Don't worry about it, Kenickie. You don't even know who the guy is.

KENICKIE

Huh? Thanks a lot, kid. *(He walks away, hurt, leaves the party. The group urges him to stay.)*

SONNY

Hey, Rizz, how's tricks? Look, if you ever need somebody to talk to...

RIZZO

All of a sudden you think you can get a little. Get lost, Sonny.

DOODY

Tough luck, Rizzo.

ROGER

Listen, Rizz, I'll help you out with some money if you need it.

RIZZO

Forget it, I don't want any handouts.

RIZZO- Act II
-2-

GREASE

Rizzo Sides

Side 1 of 2
Page 4 of 4

FRENCHY

It ain't so bad, Rizz- you get to stay home from school.

JAN

Hey, you want to stay over tonight, Rizz?

RIZZO

Hey, why don't you guys just flake off and leave me alone?

(There is an awkward silence)

END

Doody . 1 .

GREASE

Doody Sides

Side 1 of 1

Page 1 of 2

SCENE 3

SCENE: *School bell rings and class change begins. Greasers, Patty, and Eugene enter, go to lockers, get books, etc. Danny sees Doody with guitar.*

START

DANNY

Hey, Doody, where'dja get the guitar?

DOODY

I just started takin' lessons this summer.

DANNY

Can you play anything on it?

DOODY

Sure. *(He fumbles with the frets and strikes a sour chord.)* That's a "C."

MARTY *(Baffled)*

Hey, that's pretty good.

DOODY

Then I know an A minor, and an F, and I've been workin' on a G

FRENCHY

Hey! Can you play "Tell Laura I Love Her"?

DOODY

I don't know. Has it got a "C" in it?

DANNY

Hey, come on; let's hear a little, Elvis.

DOODY - 2 -

GREASE

Doody Sides

Side 1 of 1

Page 2 of 2

DOODY

(Pulls out an instruction book) ... "Magic Changes," by Ronny Dell...

(Sings off-key)

C-C-C-C-C-C

A-A-A-A MINOR

F-F-F-F-F-F

G-G-G-G SEVENTH

DANNY

That's terrific.

DOODY

Thanks - want to hear it again?

END

FOR AUDITION
PIANO/CONDUCTOR **SANDY - HOPELESSLY** - 1 -
(START ON PAGE 6) **GREASE**
HOPELESSLY DEVOTED **14**

MEDIUM BALLAD (IN 2)

QUASI PEDAL STEEL

Musical score for the piano introduction of 'Sandy - Hopelessly Devoted'. The score is in 2/4 time, key of G major, and is marked 'MEDIUM BALLAD (IN 2)' and 'QUASI PEDAL STEEL'. The piano part features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G, followed by a quarter note A, and then a half note B. The left hand starts with a half note G, followed by a quarter note A, and then a half note B. The score includes fingerings (1, 2, 3, 4, 5) and a 'm2' marking.

Musical score for the first vocal line of 'Sandy - Hopelessly Devoted'. The score is in 2/4 time, key of G major, and is marked 'SANDY:'. The vocal line starts with a half note G, followed by a quarter note A, and then a half note B. The lyrics are 'GUESS MINE IS NOT THE FIRST HEART'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G, followed by a quarter note A, and then a half note B. The left hand starts with a half note G, followed by a quarter note A, and then a half note B. The score includes fingerings (6, 7, 9, 10) and a 'B-' marking.

Musical score for the second vocal line of 'Sandy - Hopelessly Devoted'. The score is in 2/4 time, key of G major, and is marked 'SANDY:'. The vocal line starts with a half note G, followed by a quarter note A, and then a half note B. The lyrics are '820 - KEN. MY EYES ARE NOT THE FIRST TO CRY.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G, followed by a quarter note A, and then a half note B. The left hand starts with a half note G, followed by a quarter note A, and then a half note B. The score includes fingerings (11, 12, 13, 14, 15) and a 'G-A7' marking.

HOPELESSLY - 2 -

PIANO/CONDUCTOR

-2-

HOPELESSLY DEVOTED

I'M NOT THE FIRST TO KNOW THERE'S JUST NO GET-TIN' O - VER

YOU. I KNOW I'M JUST A

FOOL WHO'S WIL - LIN' TO SIT A-ROUND AND WAIT FOR

Chords in piano part: G6, G, E7, B7(b9)/F, E7, A-7, B-7, Bb-7, A-7, D7, G, B-, C, A-7, D7.

HOPELESSLY - 3 -

PIANO/CONDUCTOR

-2-

HOPELESSLY DEVOTED

First system of the musical score. It features a vocal line in treble clef with lyrics: "YOU. BUT SA - BY CAN'T YOU SEE THERE'S NOTH - IN' ELSE FOR". The piano accompaniment consists of a right hand with flowing eighth-note patterns and a left hand with chords and eighth-note patterns. Chord symbols G⁷, G⁶, G, E⁷, and B⁷(b9) are indicated below the left hand. Measure numbers 51, 52, 53, 54, and 55 are at the bottom.

Second system of the musical score. The vocal line continues with lyrics: "ME TO DO? I'M HOPE - LESS - LY DE - VO - TED TO". The piano accompaniment for this system is mostly empty staves, indicating a rest or a very light accompaniment.

Third system of the musical score. The piano accompaniment resumes with a right hand playing eighth-note patterns and a left hand with chords and eighth-note patterns. Chord symbols E⁷, A⁷, B⁷, B⁷, A⁷, and D⁷ are indicated below the left hand. Measure numbers 56, 57, 58, 59, 60, and 61 are at the bottom.

HOPELESSLY - 4 -

PIANO/CONDUCTOR

-4-

HOPELESSLY DEVOTED

YOU. BUT NOW THERE'S NO - WHERE TO

GALS: OOH

GUYS:

STEINAS BVA

DRUMS

HIDE SINCE YOU PUSHED MY LOVE A-SIDE. I'M OUT OF MY HEAD,

PUSHED MY LOVE A-SIDE. OOH

41 42 43 44 45

46 47 48 49 50

Bb7 Bb+7 Eb Eb+9

HOPELESSLY -5-

PIANO/CONDUCTOR

-5-

HOPELESSLY DEVOTED

The musical score is written for Piano/Conductor and includes vocal lines with lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems.

System 1:

- Vocal Line:** HOPE - LESS - LY DE - VO - TED TO YOU, HOPE - LESS - LY DE -
- Piano Line:** Accompanying the vocal line with chords: G⁶7, C7(b9), F-7.
- Measure Numbers:** 51, 52, 53, 54, 55.

System 2:

- Vocal Line:** VO - TED TO YOU.
- Piano Line:** Accompanying the vocal line with chords: Bb13(b9), C-, Bb13, C-/Bb, A9/A.
- Measure Numbers:** 56, 57, 58, 59, 60.

PIANO/CONDUCTOR

AUDITION CUT
-6- BEGINS HOPELESSLY -6-

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

MY HEAD IS SAY - IN' 'FOOL FOR - GET HIM.' MY

61 62 63 64 65 66 67 68 69 70

PIANO/CONDUCTOR

-7-

HOPELESSLY - 7 -

HOPELESSLY DEVOTED

HEART IS SAY-IN' "DON'T LET GO. HOLD ON TO THE

71 72 73 74 75

END." AND THAT'S WHAT I IN-TEND TO DO. I'M

76 77 78 79 80

HOPELESSLY - 8 -

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

81 82 83

BUT NOW THERE'S

84 85 86

STINGS BVA 10

DRUMS

G

HOPELESSLY - 9 -

HOPELESSLY DEVOTED

NO - WHERE'S HIDE SINCE YOU PUSHED MY LOVE ASIDE. I'M OUT OF MY HEAD, HOPELESSLY DE - VOTED TO

GALS: OOH PUSHED MY LOVE ASIDE. OOH HOPELESSLY DE - VOTED TO

GUYS: HOPELESSLY DE - VOTED TO

YOU, HOPELESSLY DE - VOTED TO YOU.

YOU, HOPELESSLY DE - VOTED TO YOU.

Chord symbols: F-7, Bb7(b9)+7, Eb, Eb(b9), Gb7, C7(b9), F-7, Bb7(b9), C-, Bb(b9), C-/Bb, Bb/A

HOPELESSLY - 10 -

PIANO/CONDUCTOR

-10-
MOLTO RALLENTANDO

HOPELESSLY DEVOTED

PIUTO RALLENTANDO

HOPELESS-LY DE - VO - TED TO YOU.

HOPELESS-LY DE - VO - TED TO YOU.

F-7 Bb13(b9) Ab+ Eb TRIA.

103 104 105 106 107 108 109

DANNY .

SANDY - I -

PIANO/VOCAL

Danny

16

Sandy

colla voce 1 DANNY: 2 3 4 5 3 6 7 *A Tempo*

Stranded at the drive in, — branded a fool, what will they say Mon day at

F Am7 Eb C7

8 9 10 11

school?

F Am7 Gm7 Am Gm F Gm

12 13 14 15

San - dy, — can't you see — I'm in mis-e - ry? — We've

F Am7 Gm7 C7

PLEASE

SANDY - 2 -

P/V

~ 2 ~

#10/Sandy

16 17 18 19

made a start, — now we're a-part — there's noth - ing left for me. —

Gm7 C7 B^b F B^bm6 F F(add9) F

20 21 22 23

Love has flown, — all a-lone, — I sit and won - der why — oh

B^b F F7 B^bmaj7 F7 B^b(add9) B^bm6

24 25 26 27

why you left me, Oh San - dy, Oh San - dy,

F Dm7 Gm7 C7 F(add9) *rall.* F B^bmaj7 F

Directed

28 29 30 31

Ba - by, — some - day — when high — school is done, —

B^bmaj9 B^b Dm7 Cm7 F9

A Tempo

GREASE

April 2008

SANDY - 3 -

FIV

~ 3 ~

#16/Sandy

32 33 34 35 *Full band dip and swell*

some - how, — some — way, — our two worlds will be one. — In

Cm7 F9 Eb Bb Ebm6 Bb Bb6 Bb

36 37 38 39

heav - en — for - ev - er — and ev - er we will be. — Oh

Ab Bb7 Ab Bb7 Ebmaj9 Eb Ebm6

40 41 42 43

please say you'll stay, Oh San - dy.

Bb/F Gm7 Cm7 F7 Bb(add9) Bb Bb/F F Eb/F F7

44 (Guitar solo)

45 46 47

Spoken: Sandy, my darlin' You hurt me real bad You know it's true,

Bb(add9) Bb Dm7 Cm7 F7

GREASE

Anril 2008

SANDY-4-

P/V

~ 4 ~

TRUMPET

48 49 50 51

But baby, you got to believe me when I say I'm helpless without you.

Cm7 F7 E^b_{B^b} E^bm_{B^b} B^b(add9)

52 53 54 55

Love has flown, — all a-lone, — I sit and wonder why — oh

A^b_{B^b} B^b7 A^b_{B^b} B^b7 E^bmaj9 E^bm6

56 57 58 59

why you left me, — Oh San - dy, Oh

B^b_F Gm Cm7 F7 B^b(add9) B^b Dm7 B^b(add9) D

60 61 62 63

San - dy, Oh San - dy

E^bmaj7 E^b6 E^bm(maj7) E^b6 B^b6 B^b Dm7

CRANE

April 2008

SANDY - 5 -

#16/Sandy

Directed ~ ~ ~

Why?

Spoken: Oh, Sandy

E^b maj7 E^b m6 B^b maj7

64 65 66

GREASE

April 2008

PIANO-CONDUCTOR

Rizzo - Sandra Dee -1- GREASE

9. - Look At Me, I'm Sandra Dee

CUE: RIZZO: Ahh, c'mon, Zuko, why don'tcha take me to the dance
— I can pull that Sandra Dee crap, too. Right, you guys?

Moderate 3 (dotted 8th's & 16th feel — very loose & light)

The musical score is written for Piano-Conductor. It begins with a CUE for Rizzo, followed by a tempo and feel instruction: 'Moderate 3 (dotted 8th's & 16th feel — very loose & light)'. The score is in 3/4 time with a key signature of two sharps (F# and C#). The instrumentation includes Saxes, Piano, and Vocal (Rizzo). The piano accompaniment features chords such as E7, A, E7, A7/C#, and D. The vocal line includes the lyrics 'Look at me I'm San dra Dee'. The score is marked with a first ending bracket and a repeat sign.

Rizzo Sandra Dee -2-

PIANO-CONDUCTOR

- 2 -

#9 — Look At Me, I'm Sandra Dee

Lou - sy with vir - gin - it - y

Won't go to bed 'til I'm le - gal - ly wed I

can't I'm San - dra Dee.

Watch it! Hey! I'm Dor - is Day

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

B B7/D# E E7 A A7 D B7 A B7 E7 A A7/C# D

Rizzo - Sandra Dee - 3 -

PIANO-CONDUCTOR

— 3 —

#9 — Look At Me, I'm Sandra Dee

I was not brought up that way

Won't come across even Rock Hudson lost his

heart to Doris Day I don't

33 drink or swear I don't rat my hair I get

(opt. 8va)

Chords: B, B7/D#, E, E7, A, A7, D, B7, A, E7, A, A7, Dm7, G9, C, Am

Grease

-70-

RIZZO · Sandra Dee -4-

PIANO-CONDUCTOR

— 4 —

#9 — Look At Me, I'm Sandra Dee

ill from one cig - ar - ette Keep your

(with Gtrs.)

Bm7 E9 A A7

37 38 39 40

filth - y paws off my silk - y drawers would you

Dm7 G9 A F#

41 42 43 44

pull that stuff with Ann - ette!

B7 E E7

45 46 47 48

Grease

-71-

Rizzo. Sandra Dee -5-

#9 — Look At Me, I'm Sandra Dee

PIANO-CONDUCTOR

— 5 —

49

As for you Troy Don - a - hue

A

A 7/C#

D

49 50 51 52

I know what you wan - na do

B

B7/D#

E

E7

53 54 55 56

You got your crust I'm no ob - ject of lust! I'm

A

A7

D

B7

57 58 59 60

just plain San - dra Dee

Saxes

A

E7

A

F7

61 62 63 64

Grease

-72-

Rizzo - Sandra Dee - 6 -

PIANO-CONDUCTOR

— 6 —

#9 — Look At Me, I'm Sandra Dee

65

PIANO-CONDUCTOR

— 7 —

Rizzo . Sandra Dee -7-

#9 — Look At Me, I'm Sandra Dee

77

Sung:

goul! I'm San - dra Dee!

Bb/F F7 Bb Eb Eb7 Cm7/Eb

77 78 79 80

81 82 83 84

15^{ma}

PIANO-CONDUCTOR

Rizzo - Worse Things -1- GREASE

17. - There Are Worse Things I Could Do

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: RIZZO: ... You just listen to me, Miss Sandra Dee...

Freely

RIZZO:

There are worse things I could

ELECTRIC PIANO

D7 D9 Bm7/G

1

do ————— than go with a boy or

Em Em/D C

two ————— ev - en though the neigh - bor -

(arp.)

F#m7(b5) B7

Rizzo - Worse Things - 2-

PIANO-CONDUCTOR

— 2 —

#17 — There Are Worse Things I Could Do

hood thinks I'm trash - y and no good. I sup - pose it could be

Em7 A7 Dmaj7 Bm7

5 6

true but there's worse things I could do. I could flirth with all the

E7 A7 D

7 8

9 Slow 4 — Triplet Ballad (♩ = 56)

guys smile at them and bat my

Tenor Sax I solo dolce

Em Em/D C Cmaj7

9 10

#17 — *There Are Worse Things I Could Do*

— 3 —

Grease

Rizzo. Worse Things -4-

#17 — There Are Worse Things I Could Do

night — wait a - round for Mis - ter

(sub-tone)
mp

Gm7 C7

17 18

Right — take cold show - ers — ev - 'ry -

8va

F Bb

19 20

day — and throw my — life a - way for a dream that won't come

8va

Gm A7

21 22

Rizzo. Worse Things - 5 -

#17 — There Are Worse Things I Could Do

23 true. I could hurt some - one like

24 *ppp*

25 me. out of spite or jea - lous -

26

27 y I don't steal and I don't

28

Chords: Dm, D7, Em, Em/D, C, Cmaj7, F#m7(b5), B7

Rizzo . Worse Things - 6 -

#17 — There Are Worse Things I Could Do

lie but I can feel and I can cry, a fact I'll bet you nev - er

E C#m7 F#m7(b5) B7

29 30

rit.

knew but to cry in front of you

E m *rit.* Em/D C Am6

31 32 33

that's the worse thing I could do.

D7 G C Cm Adim/C Gmaj9

34 35 36 37

6. – Greased Lightning

CUE: DANNY: The one and only Greased Lightning!

Hard Driving Rock and Roll

Musical score for "Greased Lightning" from Grease, featuring Kenickie and the Guys.

Kenickie:
I'll have me

Guys:
Woo ooh ooh ooh

Kenickie:
ov - er head lift ers and four bar - rel quads oh yeah!—

Guys:
A fuel in - jec - tion cut - off and chrome plat - ed rods oh yeah!—

Guys:
ooh ooh ooh—

Chords: C, F7

Measure numbers: 1, 2, 3, 4, 5, 6

KENICKIE -2-
#6 — Greased Lightning

Musical score for measures 7-8. The system includes a vocal line, a piano line, and a bass line. The vocal line has lyrics: "With a Woo ooh ooh ooh ooh ooh ooh". The piano line has a chord labeled 'C' at measure 7. The bass line has a chord labeled '7' at measure 7.

Musical score for measures 9-11. The system includes a vocal line, a piano line, and a bass line. The vocal line has lyrics: "four speed on the floor they'll be wait - in' at the door Ya know with - out a doubt, I'll be Ahh doot doo wah Doot doo wah Doot doo". The piano line has chords labeled 'G7' at measure 9, 'F7' at measure 10, and 'G7' at measure 11. The bass line has a chord labeled '9' at measure 9.

Musical score for measures 12-14. The system includes a vocal line, a piano line, and a bass line. The vocal line has lyrics: "real - ly mak - in' out in Greased Light - nin'! wah Go go go go go go go go". The piano line has chords labeled 'F7' at measure 12, 'C' at measure 13, and 'G+7' at measure 14. The bass line has a chord labeled '12' at measure 12.

KENICKIE - 3 -

#6 — Greased Lightning

PIANO-CONDUCTOR

— 3 —

15

Go Greased Light - nin' you're burn - ing up the quar - ter mile_____

Yeah, Greased Light - nin' you're coast - in' through the heat lap trials!—

You are su - preme the chicks - 'll

scream for Greased Light - nin!

5. – Freddy, My Love

CUE: JAN: Whattaya say to a guy in a letter, anyway?

Slow Rock Tempo in 2

solo

mf D^b $D^b\text{maj}7$ D^b7 G^b A^b A^b7

a. b. c. d. e.

I

MARTY:

Fred - dy my love I miss you more than— words can say

mf GIRLS:

Uh - uh - uh -

(+Bs., Drs.)

D^b $D^b\text{maj}7$ D^b7 G^b A^b7

1 2 3 4

Fred - dy my love Please keep in touch while you're a - way.

uh Oh—

D^b $D^b\text{maj}7$ D^b7 $B^b7\text{sus}4$ B^b7

5 6 7 8

Hear - ing from you can make the day — so much bet - ter —

yeah Ohh...

Get - ting a sou - ven - ir or may - be a let - ter —

Woo Ahh

I real - ly flipped o - ver the gray — cash - mere sweat - er Fred - dy my

Woo Ahh

Chord symbols: Ebm7, Ebm7(b5), Ab7, Fm7, Fm7(b5)/Cb, Bb7sus4, Bb7, Ebm7, Ebm7(b5), Db/Ab, Gb, Ab7.

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Dynamic markings: *f*, *mf*.

MARTY - 3 -

#5 — Freddy, My Love

PIANO-CONDUCTOR

— 3 —

21

love Fred - dy my love Fred - dy my love Fred - dy my love—

Fred - dy my love Fred - dy my love Fred - dy my lo - ove—

21. 22. 23. 24.

Db Dbmaj7 Db7 Gb (cont.) Ab7 sim.

25

Fred - dy you know your ab - sence makes me— feel so blue.

Saxes (Gtr. 1 begins comp.) So - o - o

25. 26. 27. 28.

Db Dbmaj7 Db7 Gb Ab7

That's o - kay though your pre - sents make me— think of you

blue Sure— they

29. 30. 31. 32.

Db Dbmaj7 Db7 Bb7sus4 sim. Bb7

MARTY - 4 -

PIANO-CONDUCTOR

— 4 —

#5 — Freddy, My Love

My ma will have a heart at - tack ——— when she catch - es ———

do ———

Those ped - al push - ers ——— with the black ——— leath - er patch - es ———

Ooh ——— Wah ———

Oh how I wish I had a jack - et that match - es Fred - dy my

Ooh Oh Ooh wah

Chord markings: Ebm7, Ebm7(b5), Ab, Fm7, Fm7(b5)/Cb, Bb7sus4, Bb7, Ebm7, Ebm7(b5), Db/Ab, Gb, Ab7

Measure numbers: 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44

MARTY - 5.

#5 — Freddy, My Love

love Fred - dy my love Fred - dy my love Fred - dy my love. Don't

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

45 46 47 48

49

keep your let - ters from me I thrill to ev - 'ry line Your

Hey la hey la Hey la hey la

(Gtr. 2 enters with higher voicings)

Gbmaj7 sim. Ab7 Fm7 Dbsus4 Db9

49 50 51 52

spell - ing's kind a crum - my but hon - ey so is mine I

Hey la hey la Hey la hey la

Gbm7 Ab7 Dbm7

53 54 55 56

MARTY - 6 -

#5 - Freddy, My Love

trea - sure - ev - ry gift - ee the ring is - real - ly nift - y - You

Hey la hey la Hey la hey la

say it - cost you fif - ty - So you're thrif - ty - I don't mind Oh -

Ooh ooh ooh ooh Ooh ooh ooh ooh

Saxes

Oh Fred - dy you'll see you'll hold me in your - arms some - day

Fred - dy my

Chords: Ebm7(b5), Ab7, (cont.), Dbm7, Gb7, Cb7, Bbm7, Ebm7, Ab, Db, Dbmaj7, Db7, Gb, Ab7

65 66 67 68

MARTY - 7 -

#5 — Freddy, My Love

And I will be wear - ing your lace - y — ling - cr - ic

lo - ove — Fred - dy I'm

Think - ing a - bout it — my heart's pound - ing al - read - y —

yours — oh yeah — uh huh —

Know - ing when you come home we're bound — to go stead - y —

Ooh Ooh wah —

Chord markings: D^b , $D^b\text{maj}7$, D^b7 , $B^b7\text{sus}4$, B^b7 , $E^b\text{m}7$, $E^b\text{m}7(\flat 5)$, A^b7 , $F^b\text{m}7$, $F^b\text{m}7(\flat 5)/C^b$, $B^b7\text{sus}4$, B^b7 .

69 70 71 72 73 74 75 76 77 78 79 80

MARTY - 8 -

#5 — Freddy, My Love

PIANO-CONDUCTOR

— 8 —

And throw your ser - vice pay a - round like con - fet - ti Fred - dy my

Ooh Ooh Ooh wah

love Fred - dy my love Fred - dy my love Fred - dy my love.

Fred - dy my love Fred - dy my love Fred - dy my lo - ove.

Fred - dy my love Fred - dy my love Fred - dy my love.

Fred - dy my love Fred - dy my lo - ove.

81 82 83 84 85 86 87 88 89 90 91 92

PIANO-CONDUCTOR

— 9 —

MARTY - 9 -

#5 — Freddy, My Love

95 *rit.*

Fred - dy my love Fred - dy my love Fred - dy my love

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

Db Dbmaj7 *rit.* Gb Ab7

93 94 95 96

Conducted

Fred - dy my love.

Ooh ooh ooh ooh ooh

Db7 (start rolling)

97 98 99 100

4. – Those Magic Changes

CUE: DOODY: Thanks. want to hear it again?

ALL: (*ad lib.*) Sure! Yeah! (*etc...*)

Moderate 4

DOODY - 2 -

#4 — Those Magic Changes

PIANO-CONDUCTOR

— 2 —

1 (DOODY)

8 What's that play - ing on the ra - dio - o — Why do I — start sway - ing

C Am F

1 2 3

8 to and fro — I have ne - ver heard that song be - fore —

G6 G7/D G6 C Am

4 5 6

8 But if I — don't hear it an - y - more It's still fam - i - liar to me

F G6 C

7 8 9

8 Sends a thrill right through me 'Cause those chords re - mind me of the night that I first fell in love to

Am F G7

10 11 12

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. Chord markings (C, Am, F, G6, G7/D, G7) are placed above the piano accompaniment. Measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) are placed below the piano accompaniment. The first system starts with a box containing the number '1' and the word '(DOODY)'.

DOODY - 3 -

PIANO-CONDUCTOR

— 3 —

#4 — Those Magic Changes

13 (DOODY)

Those ma - gic chan - ges

GIRLS:

Ooh

BOYS:

Ooh

+Gtr. 2 (Gtr. 1 cont.)

mf

C Am

13 14

My heart ar - rang - es A mel - o -

Ooh

Ooh

(cont.)

F G6

15 16

DOODY - 4 -

#4 — Those Magic Changes

(DOODY)

dy... that's nev - er the same... A mel - o - dy... that's

C Am F

17 18 19

call - ing my name... And begs you please... come back to me

G7 C Am

20 21 22

Please... re - turn to me... Don't go a - way a - gain... Oh make them

F G7 C

23 24 25

DOODY - 5 -

PIANO-CONDUCTOR

— 5 —

#4 — Those Magic Changes

(DOODY)

play a - gain — The mu - sic I wan - na hear — as once a - gain you whis - per in my

Am F G7

26 27 28

29

ear — Oh my dar - lin' uh -

GIRLS:

C A F G

BOYS:

C A F G

C Am F G

29 30 31 32

fast gliss (like grace)

huh!

C C C — C C C A A A — A min - or F F F — F F F G G G — G sev - en

C C C — C C C A A A — A min - or F F F — F F F G G G — G sev - en

(8^{va}) loco

C Am F G7

33 34 35 36

37

I'll be wait - ing by the ra - di - o — you'll come back to me some - day I know

Bom Bom Bom Bom

Bom Bom Bom Bom

C Gtrs. cont. as before Am F G7

37 38 39 40

Been so lonc - some since our last good - bye — but I'm sing - ing as I Cry - ay - ay - ay

Bom Bom Bom

Bom Bom Bom

C Am F G7

41 42 43 44

DOODY - 7 -

PIANO-CONDUCTOR

— 7 —

#4 — *Those Magic Changes*

45

While the bass is sound - ing While the drums are pound - ing

Zhoot doo wah Zhoot doo wah

Zhoot doo wah Zhoot doo wah

C Am

45 46

Beat - ing of my brok - en heart will rise to first place on the charts

Zhoot doo wah da Zhoot doo wah da Zhoot do wah da Zhoot do wah da

Zhoot doo wah da Zhoot doo wah da Zhoot do wah da Zhoot do wah da

Fmaj7 G7

47 48

Doody - 8 -
#4 - Those Magic Changes

(DOODY)
8 Ooh my heart ar - ran - ges — Ooh those ma - gic

DANNY & ROGER:
8 Ooh ————— La la la la —————

(GIRLS)
8 Ooh ————— Ooh —————

(BOYS)
8 Ooh ————— Ooh —————

C Am F

49 50 51

53
8 chan - ges — Oh ————— Oh —————

8 ————— La la la la ————— A A A — A min - or

8 ————— C C C — C C C A A A — A min - or

8 ————— C C C — C C C A A A — A min - or

G6 C Am

52 53 54

DOODY - 9 -

#4 — Those Magic Changes

Oh _____ Oh _____ yeah _____

F F F F F F G G G G sev - en

F F F F F F G G G G sev - en

F F F F F F G G G G sev - en

Fmaj7 G6 C

55 56 57

falsetto 8va

Ooh _____

La la la la Zhoot doo wah bom

Zhoot doo wah bom

Zhoot doo wah bom

Girs.

F Fm/Ab C

58 59 60 61

8. - Mooning

CUE: ROGER: Yeah. I wish you'd been there, too.
JAN: You do?

Moderately Slow in 2

mp ROGER: 1

I spend my days just

+Gtr. 1

mp

F7 B \flat Gm

moon ing so sad and blue

E \flat F7 B \flat *sim.*

3 4 5

So sad and blue I spend my

Gm E \flat F7

6 7 8

ROGER & JAN - 2 -

PIANO-CONDUCTOR

- 2 -

#8 — Mooning

8
nights just moo - ing all o - ver

B \flat Gm E \flat F7

9 10 11 12

(ROGER)
you Oh

JAN:
All o - ver who?

B \flat Gm E \flat F7

13 14 15 16

17
I'm so full of love as an - y fool can see 'cause

JAN:
Oh

Saxes
mp

+Gtr. 2
E \flat /C F7 Dm7 Gm7

17 18 19 20

ROGER & JAN -3-

PIANO-CONDUCTOR

— 3 —

#8 — *Mooning*

8 an - gels up a - bove have hu - uh - ung a moon on me

Oh Why must you

E7(b5) A7 Dm7 Cm7 F7

21 22 23 24

Detailed description: This system contains the first four measures of the song. The vocal melody is in the upper staff, with lyrics 'an - gels up a - bove have hu - uh - ung a moon on me' and 'Oh Why must you'. The piano accompaniment is in the lower staff, featuring chords E7(b5), A7, Dm7, Cm7, and F7. Measure numbers 21 through 24 are indicated at the bottom.

Why must I go on moo - ning so all a -

go on moo - ning

Bb Gm Eb F7

25 26 27 28

Detailed description: This system contains measures 25 through 28. The vocal melody continues with lyrics 'Why must I go on moo - ning so all a -' and 'go on moo - ning'. The piano accompaniment features chords Bb, Gm, Eb, and F7. Measure numbers 25 through 28 are indicated at the bottom.

PIANO-CONDUCTOR

— 4 —

ROGER # JAN -4-

#8 — *Mooning*

lone_____ There_____ would be

So all a - lone_____

B \flat Gm E \flat F7

29 30 31 32

Detailed description: This block contains the musical notation for measures 29 through 32. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols B \flat , Gm, E \flat , and F7. Measure numbers 29, 30, 31, and 32 are indicated at the bottom.

33

no_____ more moo - ning if you would

There would be no_____ more moo - ning If...

B \flat Gm E \flat F7

33 34 35 36

Detailed description: This block contains the musical notation for measures 33 through 36. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols B \flat , Gm, E \flat , and F7. Measure numbers 33, 34, 35, and 36 are indicated at the bottom.

ROGER (JAN -5-

PIANO-CONDUCTOR

— 5 —

#8 — Mooning

8
call me — I
up on the phone —

B \flat Gm E \flat F7 B \flat 7

37 38 39 40

8
guess I'll keep on strik - ing pos - es till my cheeks have lost their ros - es
Oh —

poco cresc.

E \flat (as before) F7 Dm7 G7sus4 G7

41 42 43 44

ROGER & JAN -6-

PIANO-CONDUCTOR

— 6 —

#8 — Mooning

Musical score for measures 45-48. The score is in 8/8 time and B-flat major. It features two vocal staves and a piano accompaniment. The lyrics are: "moo - ning o - ver you. I'll stand be -". The piano part includes chords: Cm7, F7, Bb, and F7. Measure numbers 45, 46, 47, and 48 are indicated at the bottom of the piano staff.

Musical score for measures 49-52. The score is in 8/8 time and B-flat major. It features two vocal staves and a piano accompaniment. The lyrics are: "hind you moo - ning for - ev - er. You'll stand be - hind me moo - ning". The piano part includes chords: Bb, Gm *sim.*, Eb, and F7. Measure numbers 49, 50, 51, and 52 are indicated at the bottom of the piano staff.

ROGER *JAN -7-

PIANO-CONDUCTOR

— 7 —

#8 — Mooning

more

Some - day you'll

For - ev - er more.

B \flat Gm E \flat F7

53 54 55 56

find me moo - ning at your front

Some - day I'll find you moo - ning

B \flat Gm E \flat F7

57 58 59 60

ROGER 1 JAN - 8.

#8 — Mooning

door_____ Oh

at my front door_____

B \flat Gm E \flat F7 cresc. B \flat

61 62 63 64

65

ev - 'ry_____ day at school I watch ya al - ways_____ will un -

Augh! Augh! Augh!

E \flat Fsus4 F7 Dm7

65 66 67

ROGER VAN -9-

PIANO-CONDUCTOR

- 9 -

#8 — Mooning

til I got - cha moo - - - ning to

Augh! moo - - - ning to

Gsus4 G7 Cm7 F7

68 69 70

Conducted

oo oo There's a moon out to - night

oo oo

Eb/Bb Bb Bb

71 72 73 (cut off)

PIANO-CONDUCTOR

TEEN ANGEL -1- GREASE

14. – Beauty School Drop Out

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: FRENCY: ... Would that be neat... somebody always there to tell ya' what's the best thing to do.

(Piano arps.)

TEEN ANGEL:

Your

ELECTRIC PIANO

A (arps.)

1 Freely

sto - ry's sad to tell, a teen - age ne'er - do - well, most mixed up non de - lin - quent on the

GIRLS:

Ooh ooh ooh ooh ooh ooh

+Gtrs.

A F#m D E7 C#m7 F#7

1 2 3

block. Your fu - ture's so un - clear now, what's left of your ca - reer now? Can't

ooh Ooh ooh ooh ooh

D E7 C#m7 F#7 D G7

4 5 6

9 Moderate 2

TEEN ANGEL)

Beau - ty school

ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya

A F#m D E7

13 14 15 16

to ACOUSTIC PIANO

TEEN ANGEL - 3 -
#14 — Beauty School Drop Out

17

drop - out — no grad - u - a - tion day for you, — beau - ty school

Ooh ooh ooh ooh

PIANO

A F#m D E6

17 18 19 20

drop - out, — missed your mid - terms and flunked sham - poo, — well, at

ooh ooh ooh ooh

A F#m D E6

sim.

21 22 23 24

least you could have tak - en time to wash and clean your clothes up, af - ter

Ooh ooh ooh ooh

A F#m D E6

sim.

25 26 27 28

TEEN ANGEL - 4 -

#14 — Beauty School Drop Out

spend - ing all that dough to have the doc - tor fix your nose up. Ba - by, get

ooh ooh ooh ooh

A F#m D E

29 30 31 32

mov - in', — Why keep you fee - ble hopes a - live? — What are ya

Doo wah Doo wah Doo wah Doo wah

A F#m D *sim.* E7

33 34 35 36

prov - in'? — You got the dream but not the drive. — If you

Doo wah Doo wah Doo wah Doo wah

A F#m D E7

37 38 39 40

TEEN ANGEL
Beauty School Drop Out
-5-

8 go for your di - plo - ma, you could join a sten - o - pool, turn in your

Doo wah doo wah doo wah doo

A A+ D Dm

41 42 43 44

8 teas - ing comb and go back to high school. Beau - ty school

Doo wah doo wah doo

A F#m D E7 A E7

45 46 47 48

49 drop - out, hang - in' a - round the cor - ner store, beau - ty school

Ooh ooh ooh ooh

Saxes, strident

A F#m D E

49 50 51 52

TEEN ANGEL - 6 -

#14 — Beauty School Drop Out

drop - out, — it's a - bout time you knew the score, — well, they

ooh ooh ooh ooh

A *sim.* F#m D E

53 54 55 56

could - n't teach you an - y - thing you think you're such a look - er, but no

Ooh ooh ooh ooh

A *sim.* F#m D E7

57 58 59 60

cus - tom - er would go to you, un - less she was a hook - er. Ba - by, don't

ooh ooh ooh ooh

A F#m D E

61 62 63 64

TEEN ANGEL - 7 -

#14 — Beauty School Drop Out

— 7 —

65

sweat it, — you're not cut out to hold a job, — bet - ter for -

Doo wah Doo wah Doo wah Doo wah

A F#m D *sim.* E7

65 66 67 68

get it, — who wants their hair done by a slob? — Now, your

Doo wah Doo wah Doo wah Doo wah

A F#m D E7

69 70 71 72

73

bangs are curled, your lash - es twirled, but still the world is

Doo wah doo wah doo wah

Saxes

A A+ D

73 74 75

Grease

TEEN ANGEL - 8-

#14 — Beauty School Drop Out

musical score for measures 76-79. The key signature is D major (two sharps). The time signature is 4/4. The vocal line (treble clef) has lyrics: "cruel. Wipe off that an - gel face and go back to high school." The piano accompaniment (grand staff) includes chords: Dm (76), Gtr. A (77), F#m (77), D (78), and E7 (78). Measure numbers 76, 77, 78, and 79 are indicated at the bottom.

musical score for measures 80-83. The key signature is D major. Measure 80 is marked with a box containing the number 80. The tempo marking "a tempo" appears above measure 80 and below measure 81. The marking "rit." (ritardando) appears above measure 81 and below measure 81. The saxophone part (treble clef) has a melodic line. The piano accompaniment (grand staff) includes chords: A (80), D (81), Dm (81), and A (82). Measure numbers 80, 81, 82, and 83 are indicated at the bottom.