

Music by Philip Seward
Lyrics by Maria Stedler

VOCAL SCORE

What Was Whit Thinking?

What Was Whit Thinking?

Music by Philip Seward

Book by Trevor Paulito

Lyrics by Maria Stedler

CAST:

Kylie
Shane
Jerod
Whit

TIME:

Present

PLACE:

Fatburger
The Griffith Observatory
The Getty Museum

Musical Numbers

Act One

		<u>score</u>
1.	If Life Were a Musical.....Kylie	1
2.	Bacon Cheese and BeefShane	4
3.	Is He the One?.....Kylie	7
4.	This Will Never WorkJerod	9
5.	Texting Underscore..... Instrumental	11

Act Two

6.	Right Before Your Eyes.....Whit, Kylie	12
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What Was Whit Thinking?

Cue: SHANE: God, it's good.
C'mon, forget the veggie thing.

1. If Life Were a Musical (Kylie)

lyrics by Maria Stedler

SHANE: Lemme buy
you some beef!

music by Philip Seward

Dreamy flowing waltz ♩ = 108

Kylie: *p* *mp* *p* *p*

Abmaj9 *Fm11* *Bbm9*

E♭add2 *Bbm7* *E♭9* *Bbm7/F* *A♭maj7/E♭* *Bbm7/D♭* *E♭sus*

A♭maj9 *Fm11* *Bbm9* *E♭add2* *Bbm7*

If life were a mu-si-cal I could hear what he is
think-ing. He'd sing his in-ner thoughts while he's chew - ing and drink - ing. If
life were a mu-si-cal e-ven though his words are brief, I'd know his in-ner

1. If Life Were a Musical

17 Eb9 N.C. Eb9sus Bbm7

mf *mp*

thoughts were more than "bur - ger ba-con, beef." I wish I could

22 Eb11 Ab Bbm7 Eb11 Abadd2

say it's a re-cord. Three mi - nutes to judge a blind date. But al -

28 Bbm7 Eb11 Eb7 Ab6 N.C.

- read - y I know it's time now to go. Here's some - one I could learn to

1. If Life Were a Musical

34 *E^bsus* *A^bmaj9* *Fm11* *B^bm9* *E^bbadd2*

hate. If life were a mu - si - cal then his sub - text would be clear. He'd

39 *B^bm7* *E^b9* *N.C.* *E^b7sus* *A^bbadd2*

dance his in - ner thoughts to a click - track in his ear.

Cue: KYLIE: Salad for your thoughts.

2. Bacon, Cheese and Beef (Shane)

Driving, heavy sports march ♩ = 132

Shane:

Fm6-9 Fm9/D \flat Fm6-9 Fm9/D \flat Fm6-9 Fm9/D \flat G \flat 7 G \flat 7/D

Murgg Murgg Bur - ger Bur - ger!

5 Gm(add2) G7(#9) N.C. G \flat /D \flat G/D Fm9

Skip the let-tuce leaf. God. Tas - ty. Hot. ___

9 D \flat maj9/C Fm7/G Cm(add2) A \flat maj7/G

Bur - ger. Ba - con. Cheese. ___ And beef.

2. Bacon, Cheese and Beef

12 G7(b9) G7(#5)(#9)/B Fm6-9 Fm9/Db

8 God, she's hot! How can I get her

15 Fm6-9 Fm9/Db Gb°7 Gb°7/D Gm(add2) G7(#9) G7

8 Murgg. Murgg. Bur - ger Bur - ger. Box - er shorts, not brief. Con - dom.

19 N.C. Gb/Db G/D Fm6-9 Fm6-9 Dbmaj9/C

8 Con - dom. Bur - ger. Bur - ger.

22 Fm7/G Cm(add2) Abmaj7/G G7(#5) Gmaj7/F#

8 Ba - con. Cheese. And beef. Sex. Sex.

2. Bacon, Cheese and Beef

25 Em6-9/B Gm Dm7(b5) G7(#5) G maj7/F# A7 A7sus

8 Ba - con. Cheese. Sex. Sex. Please.

28 Fm6-9 Fm9/Db Fm6-9 Fm9/Db Gb°7 Gb°7/D Gm(add2)

8 Murgg. Murgg. Bur - ger Bur - ger. Hot be - yond be -

32 Dm7(b5) G7(b9)

8 - lief. Tas - ty bun. Near - ly done — with my

(KYLIE walks away.)

SHANE: What?
What did I say?

36 Fm7/G Cm(add2) Abmaj7/G Fm7 Cm6-9

8 ba - con cheese — and beef!

Cue: JEROD: It makes me feel
good to--

3. Is He the One? (Kylie)

Dreamily, but hesitant ♩ = 108

Kylie:

Is he the one? He might be the one.

mp follow the voice

5 He's cer-tain-ly one of the ones. Please let him be the

9 one! He's fun-ny, good-look-ing at-ten-tive and smart. He

Chord symbols: D \flat maj9, A \flat 11, A \flat 7, D \flat maj9, A \flat 13, A \flat /G \flat , B \flat m(add2)/F, E \flat m6-9, D \flat sus2, A \flat 7, D \flat (add2), D \flat sus, D \flat 6-9, D \flat sus, A \flat 7, D \flat /A \flat , A \flat 11, D \flat /A \flat

3. Is He the One?

13 Ebm6-9/Gb Db6-9/F Ebm9 Ab7sus Db6-9

talks a-bout che - mi - stry, his - tory, phy - sics and art. He

16 Emaj9 B(add2)/D# Emaj9 F#sus

asked a-bout me, though we'd bare-ly be-gun. He looks in my eyes.

20 F#7 B(add2) B sus B6-9 B sus

I think he's the one!

JEROD: I also volunteer at the animal shelter and the Center for New Republicans.

KYLIE: Repub-buhh... B6-9

25 B6-9 B sus B6-9 F#sus

Cue: KYLIE: I so forgot! I
have a...I have a--

4. This Will Never Work

(Jerod)

Dirty slow swing ♩ = 100

Jerod:

Cm6 G7(b13) Cm6 G Cm6 G7(b13) Cm6 G

Oh crap. She's a De-mo-crat. Well,

5 Fm7 Cm Ab G+ Gm7/D G7(b5)/Db Db13 Gsus2

this -ll ne - ver work. What was Whit think - ing, blind -

9 Cm6 G7(b13) Cm6 G Cm6 G7(b13) Gm Amaj7(b5)/C# G/D

- da - ting me with this jerk? A De-mo-crat? No way! Too

4. This Will Never Work

2

13 Cm6 G7(b13) Fm Cm/G Ddim/Ab Cm Fm/Ab Gm E/D C#m7(b5) G+ G+(b9)

8 bad. What a shame. Re - pub - li - cans and De - mo - crats. The goal's not

JEROD: Such a shame
you gotta go. Bye.

17 A dim/G Em/G Cm6 G7(b13) Cm6 G Cm6

8 worth the game.

Cue: JEROD pulls out his phone to text.

5. Texting Underscore

(Instrumental)

Quiet slow swing ♩ = 100

Cm6 Fm6 Cm6 G Cm Cm

(JEROD huddles over his phone and reads as he texts.)

JEROD: turns out i'm free 2nite after all

5 Fm7 Cm G Gm G

JEROD: where u at?

9 Cm Cm6

Cue: KYLIE: You got a brother, Whit?
(WHIT looks at audience.)

6. Right Before Your Eyes

(Whit, Kylie)

Romantic; with motion ♩ = 84

Whit:

Sud - den-ly the one you're look-ing for is right be-fore your

eyes. You did - n't think you'd find her. She

5

takes you by sur - prise. And though she's al - ways

9

6. Right Before Your Eyes

13 *cresc.*

8 been there, you searched in o - ther pla - ces, _____ but

13 *A \flat B \flat Cm(add2) Cm7 A \flat maj9 Gm Fm7 Fm/E \flat Gm7/D A \flat /C B \flat sus B \flat*

17 *f*

8 once you've seen her, real - ly seen her, you for-get all the o - ther

17 *A \flat D \flat 9 B \flat 7 B \flat 7/A \flat*

KYLIE: Omigod, Omigod, Omigod,
you're going to sing!

21

8 fa - ces. _____

21 *E \flat 11 E \flat A \flat E \flat E \flat (add2) B \flat 7*

accel.

27 (Whit) *mp*

8 Am I the one? I might be the one.

A♭maj9 Eb7 A♭maj9

27 *mp* follow the voice

31 *cresc.*

8 I'm cer - tain - ly one of the ones. _____ Let me try to be the

E♭ E♭/D♭ A♭(add2)/C B♭m A♭6-9 Eb7

31 *cresc.*

35 **Kylie:** *f*

8 one! _____ I'm fun-ny, good look - ing, at - ten-tive, and smart.

Whit! *f* Whit! You

A♭(add2) A♭sus A♭6-9 A♭sus Eb A♭/Eb Eb A♭/Eb

35 *f*

39

talk a-bout che-mi-stry, his-tory phy-sics and art. You

39

8 Ky - lie, Ky - lie! You

39

Bbm/Db Ab6-9/C Bbm7 Ebsus Ab9

42

ask a-bout me. We al-ways have fun. We

42

8 ask a-bout me. We al-ways have fun. We

42

E maj9 B6-9/D# E maj9 E(add2)

45

see eye to eye. I think

45

8 see eye to eye. I think

45

F#sus F#7

48

you're the one.

48

you're the one.

48

B(add2) B6-9

51

Are you the one? You might be the

51

Are you the one? You might be the

51

Bmaj9 F#7sus

54

one. You're cer - tain - ly one of the ones.

54

one. You're cer - tain - ly one of the ones.

54

Bmaj9 F#7 F#/E G#m(add2)/D#

The musical score is presented in a standard format with three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B major (two sharps). The first system (measures 48-50) features the lyrics 'you're the one.' with a long note in the vocal line. The piano accompaniment includes chords B(add2) and B6-9. The second system (measures 51-52) contains the lyrics 'Are you the one? You might be the'. The piano accompaniment includes chords Bmaj9 and F#7sus. The third system (measures 54-56) contains the lyrics 'one. You're cer - tain - ly one of the ones.' with a triplet of eighth notes in the vocal line. The piano accompaniment includes chords Bmaj9, F#7, F#/E, and G#m(add2)/D#.

57

My God! I think you're the

8 My God! I think you're the

C#m7 B6-9 F#sus

57

60 one!

8 one.

60 B6-9