

THERE'S A FINE, FINE LINE

START KATE

[Rev. 7/28/03]

Music and Lyrics by
ROBERT LOPEZ and
JEFF MARX

Orchestrated by
STEPHEN OREMUS

KATE: "Unless you have another definition for 'Get out of here!'"
[PRINCETON exits] - START WHEN HE'S IN FRONT OF GARBAGE

Moderate Folk Rock ♩ = 132

230 [P_{NO}]

solo mp

ten. ten.

KATE:

There's a

5

6 7 8

fine fine line Be-tween a lo-ver and a friend; There's a

mp p

9 10 11 12

fine fine line Be-tween re-a-li-ty and pre-tend; And you

p

13

ne - ver know till you reach the top If it was worth the up - hill climb.

14 15

16

- There's a fine fine line be - tween love

17 18

mp

19

- And a waste of

20

V.S.

21

time.

Fl

22

There's a

Ac Gtr

mf

23

24

25

fine fine line

Be-tween a fai-ry tale and a lie;

mp

+Ac Bs (arco)

26

27

28

And there's a fine fine line

Be-tween "You're

29
won - der - ful" and "good-bye." _____ I guess if some - one does - n't love _____

Musical score for measures 29-31. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 29: vocal notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 30: vocal notes G5, F#5, E5, D5, C5, B4, A4, G4. Measure 31: vocal notes G4, F#4, E4, D4, C4, B3, A3, G3.

32
- you back, It is - n't such _____ a crime, _____ But there's a fine _____ fine line _____

Musical score for measures 32-35. Measure 32: vocal notes G3, F#3, E3, D3, C3, B2, A2, G2. Measure 33: vocal notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 34: vocal notes G1, F#1, E1, D1, C1, B0, A0, G0. Measure 35: vocal notes G0, F#0, E0, D0, C0, B-1, A-1, G-1. Piano accompaniment includes a triplet of chords in measure 35 marked *mf*.

36
- be - tween love _____ And a waste _____ of your _____

Musical score for measures 36-38. Measure 36: vocal notes G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2. Measure 37: vocal notes G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3. Measure 38: vocal notes G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4. Piano accompaniment includes a triplet of chords in measure 38 marked *mf*.

V.S.

39 40

time. _____ K2[Stgs]

41 42 43

And I don't have the time _____ to waste _____ on you _____ a - ny - more. _____

simile

44 45 46

I don't think _____ that you ev - en know _____ what you're

47 48 49

look - ing for. _____ For my _____ own san -

50
i - ty I've got to close the door And walk a -

53
way... Whoa... There's a

54 55 56

57
fine fine line Be-tween to - ge - ther and not. And there's a

58 59 60

61
fine fine line Be - tween what you

62

63 wan - ted and what you got. Ya

64

65

mf

+Gtr/Bs/K2[Stgs]

66 got - ta go af - ter the things you want while you're still in your prime...

67

68

69

70

71

Rit.

There's a

Rit.

72 **Broader** **Poco rit.**

fine fine line be-tween love And a waste of

Broader **Poco rit.**

76 **Rit.**

time.

w/ Gtr mp

Rit.

Bs
BUTTON ON
BLACKOUT

END KATE

Continue on:

KATE: "What?"

BRIAN: "No, it sounds stupid."

KATE: "Come on!"

START BRIAN & KATE

K2[Glock] (Last X only)

43 **Faster VAMP**

44 Cl 45 46 Cl

mp *cresc. last X*

47 **BRIAN:** 48 49 50 **KATE:**

When I was lit - tle I thought I would be... ...what?

mp Cl

51 **BRIAN:** 52 53 54 **(KATE laughs)**

A big co - me - di - an on late night T. V.

55

56

57

58

But now I'm thir - ty - two, and as you can see, I'm not.

K2[Xylo]

59

60

61

62

Oh well, It sucks to be

mp

V.S.

Piano/Conductor

63 64 65 66

me. It sucks___ to be me It sucks___ to be

K2[Xylo]

mf
+Gtr

67 68 69 70

broke and un - em - ployed and turn - ing thir - ty - three. Itsucks_ to be

K2[Stgs]

KATE: "Oh, you think your life sucks?"

BRIAN: "I think so."

KATE: "Your problems aren't so bad."

71 72 73 74

me

K2[Xylo]/Cl

K2[Glock]

mp

BRIAN: "You are."
KATE: "Thanks."

75 76 77 78

KATE:
I'm kind - a pret - ty, and pret - ty damn smart

K2[Glock]/Fl

KATE - PAGE 15 of 35

79 80 81 82

I like ro - man - tic things like mu - sic and art.

Fl

83 84 85 86

And as you know I have a gi - gan - tic heart, so

K2[Glock/Pizz Stgs]

+Gtr

87 88 89 90

why _____ don't I _____ have a boy - friend? Fuck! It sucks _____ to be

K2[Glock]

mp

91 **BRIAN:** 92 **KATE:** 93 **BRIAN:** 94

me! Me too! It sucks___ to be me! It sucks___ to be me! It sucks___ to be

mf

Fl

95 **KATE:** 96 **BRIAN:** 97 **KATE:** 98 **BOTH:**

Bri - an... ..and Kate! To not___ have a job! To not___ have a date! It sucks___ to be

K2[Glock]/Fl

99 100 101 102

me.

End Kate & Brian

f +K2[Glock]

103 104 105 106 **NICKY & ROD: "Ours!"**

mp

K2[Clar]/Cl

KATE PAGE 17 of 35

Avenue Q

Piano/Conductor

MUSIC # 3

EVERYONE'S A LITTLE BIT RACIST

[Rev. 7/28/03]

Music and Lyrics by
ROBERT LOPEZ and
JEFF MARX

Orchestrated by
STEPHEN OREMUS

CUE:

KATE: "You should be much more careful when
you're talking about the sensitive subject of race."

KATE: "No, we don't want
people like you."
(GO ON)

(KATE gasps)
PRINCETON: "You see?"

2 BEAT
PREP

Moderato (Swing 8ths)

K2[Celeste]

150 VAMP

Musical score for the first system, including piano accompaniment and vocal cues. The piano part features a vamp with a tempo marking of 150. The vocal line includes cues for KATE and PRINCETON.

PRINCETON & KATE START

5

PRINCETON:

KATE:

PRINCETON:

You're a lit - tle bit ra - cist. Well, You're a lit - tle bit, too. I guess we're

Musical score for the second system, including piano accompaniment and vocal lines. The piano part is marked *mp*. The vocal lines continue the dialogue between Princeton and Kate.

9

KATE:

both a lit - tle bit ra - cist. Ad - mit - ting it is not an ea - sy

Musical score for the third system, including piano accompaniment and vocal lines. The piano part continues with chords and bass lines. The vocal line includes a cue for KATE.

12 PRINCETON: 13 KATE: 14

thing to do, But I guess it's true, Be - tween me and you, I think

15 BOTH: 16 17 18

Ev - 'ry-one's a lit - tle bit ra - cist, some - times.

K2[Celeste]
Cl

mf

19 PRINCETON: 20 21 22

Does - n't mean we go a - round com - mitt - ing Hate Crimes!

KATE:

23
 Look a - round and you will find — No one's real - ly co - lor - blind —
 Cl

27
 May - be it's a fact we all should face.
 K2[Celeste] 8^{va}.....

31
 Ev - 'ry - one makes judg - ments Based on
 32 33
 (turn page here)

DO LINES IN THE VAMP

PRINCETON: "Not big judgments, like who to hire or who to buy a newspaper from."

KATE: "No!"

PRINCETON: "No, just little judgments, like thinking that Mexican busboys should learn to speak goddamn English!"

KATE: "Right!"

34

35 3 Xs 36 37

race.

sub. p

mf

38

BOTH:

39 40 41

Ev - 'ry-one's a lit - tle bit ra - cist, To - day. So

42

43 44 45

PRINCETON:

KATE:

ev - 'ry-one's a lit - tle bit ra - cist, O - kay!

46

47 48 49

sub. p

Eth - nic jokes might be un - couth, But you laugh be - cause they're based on truth.

sub p mf

50 *mf* 51 52 53

Don't take them as per - so - nal at - tacks!

K2[Xylo] Cl

54 55 56

Ev - ry - one en - joys them So re -

57 58

lax!

sub. p

END PRINCETON & KATE

Avenue Q
Piano/Conductor

Music #5

THE INTERNET IS FOR PORN

[Rev. 7/28/03]

CUE:
THISTLETWAT: "Thank you."
KATE MONSTER: "Finally!..."
(GO)

Music and Lyrics by
ROBERT LOPEZ and
JEFF MARX

Orchestrated by
STEPHEN OREMUS

START KATE & TREKKIE

Measures 1-24
[PNO] up to D3
[HARPSI] Eb3 and above

"... I get to teach an entire lesson by myself..."

160 Prissy Sonata

Musical score for measures 1-4 of 'Prissy Sonata'. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *Tri*. A harpsichord part is indicated by [Harpsi].

"...something relevant, something modern..."

"...The Internet!"

KATE:

The

Musical score for measures 5-8. Measure 5 is a rest for the piano. Measure 6 has a vocal line for KATE. Measure 7 has a vocal line for KATE. Measure 8 has a vocal line for KATE. The piano part continues with accompaniment.

TREKKIE:

KATE:

in - ter - net is real - ly real - ly great. For porn!

I

Musical score for measures 9-12. Measure 9 has a vocal line for TREKKIE. Measure 10 has a vocal line for TREKKIE. Measure 11 has a vocal line for TREKKIE. Measure 12 has a vocal line for KATE. The piano part continues with accompaniment. Dynamics include *p* and *ff*.

[TACK Pno]

+K2[BLAT]/Gtr/Bs
KATE - PAGE 24 of 35

13 TREKKIE: 16 KATE:

got a fast con- nec- tion, so I don't have to wait. For porn! There's

sub. p *ff*

[TACK Pno]

17 TM: 18 KATE: 19 20 TM: KATE:

al - ways some new site. For porn! I browse all day and night. For porn! It's

sub. p

21 22 23 TM: 24

like I'm sur - fing at the speed of light. For porn! The

ff (16)

+K2[Brs]/Bs

25 Faster; Bass Heavy, Groovy (Swing 8ths) 26 27 28

in - ter - net is for porn. The in - ter - net is for porn.

Alto Sax

Faster; Bass Heavy, Groovy (Swing 8ths)

[TACK Pno] *mf*

29 30 31

Why you think the net was born? Porn! Porn!

+K2[Brs]

Alto Sax

The musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is for brass (+K2[Brs]) and alto saxophone (Alto Sax). The bottom two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

END KATE & TREKKIE

26 27 28 29

START HERE

When End Solo

mf
EbMaj⁹ Db7(#11) Cm⁷ F7(b9) F+⁷ BbMaj⁹ Bb⁹sus

straight 8ths

Ac Bs

30 31 32

we're to - geth - er the earth _____ will shake. _____ And the stars will fall in - to the

sub. mf
EbMaj⁹ A+⁷ Dm⁷

33 34 35

sea. _____ So come on ba - by, Let down _____ your guard _____

+K2[Dyn Big Band]

G Am⁷ Bb^o G/B Cm⁷ Ab⁷

36 *Rit.*

When your date's in the bath-room, I'll slip you my card... I can tell just by look-ing that

sub. p

Dm7 Dm7(b5) G Am7 Bb° G/B Cm7 Dm7

39 *Rit.*

you've got it hard... For

40

mf

Ebmaj7 Ebm/F

toms

Piano/Conductor

41 **A Tempo**

me _____ For me! _____

42 43

A Tempo

f

Bb7(#9) /Ab Gm7(b5) Ebm6/Gb F+ Bb7(#9) /Ab (b)

44 45 46

For me! For me! For me! For me! I can

Gm7(b5) Ebm6/Gb F+ Bb7 +K2[Dyn Big Band] /Ab Gm7(b5) GbMaj7 F7(#5,#9)

47 48 49

tell just by look-in' that you are es-pec-ial-ly hard for me! _____

ad lib.

Dictated

F7(#5,#9) Bb13 (1-2-3-4) (5-6-7-8) (9)

8va - -

10 ALL:

sun is shin-ing, it's a love-ly day, A per-fect mor-ning for a kid to play, But

mf

14 you've got lots of bills (RUH) to pay. What can you do? You

K2[Xylo]

18 work real hard and the pay's (AN) real low, And ev-'ry hour goes, oh, so slow, And

+Gtr

22 GIRLS: at the end of the day there's no-where to go, but home to Av-en-ue Q!

GUYS:

STEPH/ANN
JEN/NAT

K2[Xylo]

26

You live on Ave - en - ue Q! Your friends do too! —

27 28 29

Cl
Gr

30 31 32 33

You are twen - ^(NY)ty - two, And you live on Av - en - ue Q. You

mp

34 35 36 37

live on Av - en - ue Q. You live on Av - en - ue Q!

f *ff*

JOHN

Segue as one to "OPENING"

SCENE 5 — Kate's Apartment / On the Avenue

#5d – Kate's Phone Call

The phone rings twice. Kate answers.

KATE MONSTER

Hello?

A crabby old lady appears on the other end.

MRS. THISTLETWAT

Good morning, Katherine. This is your employer calling.

KATE MONSTER

Good morning, Mrs. Thistlewat!

MRS. THISTLETWAT

As you may know, I have an appointment for heart replacement surgery next week, and I need you to teach my class in the morning. I will probably need until the lunch break to recover.

KATE MONSTER

I get to teach all by myself?

MRS. THISTLETWAT

I trust you, Katherine. And you may choose the subject.

KATE MONSTER

Wow – thanks, Lavinia!

MRS. THISTLETWAT

Katherine, when you call me by my first name, the children don't respect me.

KATE MONSTER

Sorry, Mrs. Thistlewat.

MRS. THISTLETWAT

Thank you.

She disappears.

KATE MONSTER

(Out, to the AUDIENCE)

Finally!

#6 – The Internet Is For Porn

SCENE 6 – Empire State Building / Street Corner

#16a – Empire State Crossovers

The action crosscuts between Princeton and Lucy on a street corner, and Kate Monster atop the Empire State Building.

KATE MONSTER

All those people look like ants down there. And their hearts look about as tiny as the ones inside the men I've dated.

(to the audience)

Princeton gave me this penny once. He said it was the symbol of his hopes and dreams. And he never called like I asked him to, and I don't see him anywhere, and pretty soon he'll be an hour late. If he comes at all.

Start *On the street. Princeton sees Lucy, and runs over.*

PRINCETON

Hey – Lucy! Where'd you go this morning? I've been looking all over for you.

LUCY

Oh, man. Why do I always get the 'clingy' guys?

PRINCETON

Clingy? You left this morning without even saying goodbye!

LUCY

Listen, kid, sorry to be honest, but look at me. I can have my pick of the litter. If I want a relationship, I'll find a guy with a good job, who has a future and a ton of money, and not some well-hung, baby-faced kid who leeches from his parents and can't get his act together.

PRINCETON

I think I heard a compliment in there somewhere –

On the Empire State Building.

KATE MONSTER

~~Well, that's how it feels to be stood up. I'm gonna get rid of this stupid penny. And I'll make a wish! I hope – more than anything, I hope I find someone who I love, someone who loves me back.~~

~~*(She tosses the penny.)*~~

~~Yaahhh!~~

~~*(Beat.)*~~

~~Somehow I don't feel any better.~~

On the street ...

PRINCETON

But I'm only waiting for my purpose, Lucy! My break! My big revelation!

LUCY

You know the only revelation people have in life, kiddo? They're not special. You're not special. You're no luckier or more gifted than anyone else.

PRINCETON

You don't think so?

LUCY

No!

PRINCETON

Now whenever I pass by this place, I'll think about what you said just now.

LUCY

What's so special about this place?

PRINCETON

You mean here, on 34th and Fifth, right next to the Empire State Building?

We hear a whistling sound, and a "thunk" as Lucy's body goes limp.

A long moment.

Lucy?

Kate SCENE 7 — The Hospital

An EKG with "Lucy T. Slut" across the bottom. As the heart rate moves across the screen, it looks rather like two breasts.

Princeton stands by Lucy's bed.

PRINCETON

Lucy, can you hear me?

Kate rushes in.

KATE MONSTER

Princeton! I heard your friend had an accident! How is she?

PRINCETON

Her head fell off in the ambulance. The doctors spent all night sewing it back on, but the prognosis is good.

KATE MONSTER

What happened to her?

PRINCETON

Some idiot threw a penny off the Empire State Building.

A moment.

KATE MONSTER

Shit.

PRINCETON

What are you doing here?

KATE MONSTER

Why didn't you bother to say you weren't coming?

PRINCETON

Huh?

KATE MONSTER

I told you in my note —

PRINCETON

What note?

KATE MONSTER

The one I left with —

She looks at Lucy, realizing.

Oh. I feel better now.

PRINCETON

How are you, Kate?

KATE MONSTER

Honestly?

PRINCETON

Of course!

KATE MONSTER

I'm working at Barnes and Noble. I miss my students. I work all day and I'm poorer than ever.

PRINCETON

What about your monster school?

KATE MONSTER

Some people's dreams come true, but I don't think I'm one of those people.

PRINCETON

Don't say that!

KATE MONSTER

But that's the way life is, Princeton. Nobody teaches you that when you're a kid, because if you knew, no one would ever dream. Or want to grow up. But you can't stop growing up.

A moment.

I'm late for work.

Princeton stops her.

PRINCETON

Kate, I wish you were happy, and I wish I had it together but I don't and I'm not sure when that's gonna happen. I'm sorry about hurting your feelings, because I think you're so special.

(Beat.)

Sorry that wasn't more articulate.

KATE MONSTER

You were perfectly articulate.

(Beat.)

I really do have to go.

#16b - Princeton And Kate

She exits. He looks after her.

On the video screen, Lucy's EKG flatlines. A heavenly choir sings, and the EKG picks up again.