



Gerry – Pleasant Valley Sunday (m. 35 – 91)

31 Monkee's Groove!

33

35

GERRY:

32
care _____

2
33-34

See Miss - es Gray

36 she's proud to - day _____

37 be - cause her _____

38 ros - es are in

39 bloom _____

40

41

42 And Mis - ter Green he's so ser -

43 ene, he's got a T. _____

44 V. in ev - 'ry room _____

45

46

47

48 An - oth - er Plea - sant Val - ley

49 Sun - day _____

50

51 Here in sta - tus sym - bol

52 land _____

53

54

55

Moth - ers com - plain a - bout how hard life is and the

kids just don't un - der stand

65

GHRRY:

Crea - ture com - fort goals can on - ly numb my soul

and make it hard for me to see

My thoughts all seem to stray to pla - ces far a - way,

I need a change of scen - e - ry

79

Here in sta - tus sym - bol

85 (GERRY)

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains three measures of music, each starting with a whole note. The notes are G4 (labeled 86), A4 (labeled 87), and B4 (labeled 88). A long slur covers all three notes.

land

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The first measure is a whole rest (labeled 89-90) with a '2' above it. The second measure is a whole note G4 (labeled 91).



Gerry – Up on the Roof (m. 1-21)

Rubato ♩=98

GERRY: 2

1 2 3 4

When this old world starts get-ting me down and peo-ple are just too much

5 6 7 8

— for me to face — I climb way up to the

9 10 11 12 13

top of the stairs and all my cares just drift — right in-to space —

14 15 16 17

On the roof, — it's peace - ful as — can be, and

Tempo ♩=124

LEAD DRIFTER:

18 19 20 21

there the world be - low can't both-er me — Let me tell you now, when



Gerry – Scene 1 (pg.1)

CAROLE

Bye, Bets.

Betty exits. Carole and Gerry are now alone.

GERRY

How do you know Betty?

CAROLE

We're both freshman. You?

GERRY

Junior. You go here? How old are you?

CAROLE

16. I skipped two grades. What's your major?

GERRY

Chemistry. But I'm going to be a playwright.

CAROLE

Really? I write, too. Songs.

GERRY

Me, too. But just lyrics. What about you?

CAROLE

Both but I'm not so good at words. Maybe that doesn't matter in rock and roll.

GERRY

Until words matter, rock and roll won't. It's just lame-o teenybopper junk. Plus a single is three minutes. What can you say in three minutes? Songs by Cole Porter or Gershwin are like little plays. You should listen to Bach some time.

He exits. She goes to the piano and plays an intricate section of Bach. Gerry comes back in, amazed.

#4B – Bach Invention No. 4 in D Minor

Ok! I'm an asshole. Now I see why you skipped two grades! So you're a classical music major?



CAROLE

No, education. And I like all music. I think rock and roll is fun -- it's harder than you think.

GERRY

Hey, I'm writing a play. There's a scene where I need a song. You wanna write the music?

CAROLE

Uh, sure, yeah—

He opens his notebook, flips through, finds a page.

GERRY

Here. Those are the lyrics. See what you think.

He hands her the page. She starts to read.

If you don't understand them, I can explain. There are a lot of references to stuff in the play.

She keeps reading. He can't tell what she is feeling.

And there are some literary allusions, too, so if you don't—

She does not look up but keeps reading. She still does not reveal her feelings. He starts feeling nervous.

You know it's only a first draft. And I had a toothache that day.

Give them back.

He reaches for them but she pulls them away.

CAROLE

Stop.

She keeps reading. Then looks up:

They're incredible. They have so much feeling in them. But it's put so simply.

GERRY

Yeah, that's what I was going for cause the guy, that's how he is.

Carole looks at him with a new respect.



Gerry – Scene 1 (pg.3)

CAROLE

And I thought you were just cute. Yeah, I'd love to try and write this. If I do, will you write some words for my lame-o teenybopper songs?

GERRY

Sure. You know, you have a beautiful smile.

CAROLE

I do? I can't see it from in here.



CAROLE

You know what's so great? Finally, this is your day job! Now we can be home at night, have dinner together, and you can read Louise her bedtime story.

GERRY

Right, yeah, but this is a big chance for us. We gotta build on this hit. We need to be out at night, hitting the clubs, hearing the groups. We should decide who should sing our songs, not Donny.

CAROLE

Well, we can't go out every night.

GERRY

Why not? We need to set the sound, not chase it.

CAROLE

I know but we need time for us, too. We're not just a team, we're a family.

The mood becomes TENSER.

GERRY

I'll go if you don't want to, but I'm telling you, I, I – I can't have my life just be here and that apartment.

A pretty young black woman, JANELLE, comes to their door.

JANELLE

I'm sorry. Do you know where Donny Kirshner's office is?

CAROLE

Yeah, it's just – wait, are you Janelle Woods?

JANELLE

Yeah.

CAROLE

Hi, we're big fans of yours. We have all your records.



Gerry – Scene 2 (pg.2)

JANELLE

Thanks.

CAROLE

Donny's office is just at the end of the hall.

JANELLE

Ok, thanks a lot.

Janelle leaves.

GERRY

I'm sorry about before. I just don't want us to blow this chance.

She nods and smiles. She holds up his lyrics.

CAROLE

I know. Me, either. But I love your new lyrics. They really make the song feel special –

GERRY

When I was growing up, our apartment was not a happy place to be. My Dad wasn't getting what he wanted out of life and he often had these moods – I didn't know how to deal with them so I used to do this. And as soon as I got up there, it all got better –

She plays and he sings UP ON THE ROOF: