

DIALOG CUE:

OCTAVIA: Well, then, you should certainly find our next number side splitting.

Meet the Missiles

- 15a. *Harmonica Blues*
- 15b. **My New Gal M.I.R.V.**
- 15c. *Carmen Mirvanda*
- 15d. *Cruisin' Little Cruise Missile*
- 15e. *Ballistic Missile*
- 15f. *Now You've Met My Family*
- 15g. *Strip My Defenses*

Words & Music by Deborah Henson-Conant
from the Musical "The Zero Club"

Swing ♩ = 80

Piano

1

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Swing' with a quarter note equal to 80 beats per minute. The melody in the treble clef starts with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note Bb4. This is followed by a triplet of eighth notes: C5, D5, and E5. The bass clef accompaniment consists of a steady eighth-note bass line: G2, F2, E2, D2, C2, B1, A1, G1.

A 15b. **My New Gal M.I.R.V.**

Now let me tell you 'bout a hon - ey, she's my new gal, Mirv. Oh, she's a

Pno

5

Detailed description: This block shows the first part of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat. The lyrics are: 'Now let me tell you 'bout a hon - ey, she's my new gal, Mirv. Oh, she's a'. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a bass line. The piano part starts with a quarter rest, followed by a half note chord (G2, Bb2, D3) and continues with a steady eighth-note bass line.

B

la - dy who can swing and oo, can she swerve! She's got a lot up here and she can

Pno

8

Detailed description: This block shows the second part of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: 'la - dy who can swing and oo, can she swerve! She's got a lot up here and she can'. The piano accompaniment continues with the same bass line and chordal accompaniment as in part A, with some harmonic changes in the right hand.

11

dish it out. Come on ba-by, tell them what you're all a-bout! Come on

Piano accompaniment for measures 11-13.

14

Mirv, hon-ey! Come on out!

C *rit poco a poco*

Piano accompaniment for measures 14-16, including triplets and a ritardando marking.

17

CARMEN:
Well I am

Piano accompaniment for measures 17-19, including triplets.

SEGUE TO
CARMEN MIRVANDA

15c. Carmen Mirvanda

D

Latin $\text{♩} = 80$

Car-men Mir-van - da with a hat of fruit. I pop up to the stratp-os-pere with

Piano accompaniment for the first system, including treble and bass clefs with chords and melodic lines.

1

all this loot. And when I see a lit-tle ci - ty that is in my way, I send a

Piano accompaniment for the second system, including treble and bass clefs with chords and melodic lines.

4

E

nu-cle - ar to - ma - to down to blow it a - way. Be-cause my hat is mirved, my

Piano accompaniment for the third system, including treble and bass clefs with chords and melodic lines.

7

hat is mirved, I got multiple independently targeted re-entry vehicles right up here!

Piano accompaniment for page 10, starting at measure 10. The score includes a vocal line and a piano accompaniment with treble and bass staves.

SORAYA: Hey, lemme take a look at these re-entry ve-hicles you got here, Carmen. What are these things for doing?

CARMEN: Oh, nothing much. They're just ve-hicles.

CARMEN: No, silly! these ve-hicles are like little nuclear tomatoes. When you throw them down they go ...

(CARMEN cont.)
...splat and make everything messy.

F **SORAYA:** Ve-hicles? You mean like bicycles and stuff?

ALL: Eeeyuuu!

Piano accompaniment for page 12, starting at measure 12. The score includes a piano accompaniment with treble and bass staves.

SEGUE TO
CRUISIN' LITTLE CRUISE MISSILE

15d. Cruisin' Little Cruise Missile

G

Swing

♩ = 72

3

1

I'm just a cruis-in' lit-tle cruise mis-sile,

4

not a liv-in' soul in-side my cone. Yeah! Oh I'm a

7

cruis-in' lit-tle cruise mis-sile, fly-in' like a pid-geon fly-in' home. Yeah!

10

I got com - put - ers in my bel - ly say - in' where to go, or

Piano accompaniment for measures 10-12. The right hand plays chords in the upper register, and the left hand plays a steady eighth-note bass line.

13

some-one at com-mand base with re - mote con-trol. Now, don't call me bal-lis-tic 'cause it

H

Piano accompaniment for measures 13-15. Measure 14 contains a dynamic marking **H**. The piano part continues with chords and a bass line.

16

ain't my game. I got my own in-ter-nal pow-er like a real air-plane. And don't go

Piano accompaniment for measures 16-18. The piano part continues with chords and a bass line.

19

say - in' I'm a sis-sy 'cause I fly down low! I'm sneark-in' un-der-nearth the ra-dar so my

Piano accompaniment for measures 19-21. The piano part continues with chords and a bass line.

bleeps don't show. Oh, I'm a cruis - in' lit - tle cruise mis - sile

22

I
fly - in like a plane with - out a pi - lot.

24

**SEGUE TO
BALLISTIC MISSILE**

15e. I Am A Ballistic Missile

Classical, but campy

J *tr* *ritard* = 120 *tr* 5

Pno

1

poco a poco molto rit

tr 5 *tr* *8va* 1

Pno

4

K

♩ = 120

am a bal - lis - tic mis - sile. I fly just like a ball. De -

8

scended from the late great cat-a-pult, I rise, and then I fall. So

16

L

once you see me go-ing, don't try to mod - i - fy. I'm

24

on my way, I won't be back, so kiss you tar-get good-bye.

32

SEGUE TO "NOW YOU'VE MET MY FAMILY"

15f. Now You've Met My Family

M OCTAVIA *♩. = 60*

Now you've met my fam-i-ly, at least you've met a few. I

hope you learn to love them all, for they be-long to you. It

N

costs a mint to keep them, but keep them all, I will. After all

[spoken] What's a gazillion buck so me? When you folks are paying the bill! *molto rit.*

15g. Strip My Defenses

OCTAVIA

(spoken) Aw,
who am I kidding
anyway!?
(She throws off
her hat)

Slow Swing (like Striptease) $\text{♩} = 60$

Piano accompaniment for the first system, starting at measure 34. It features a treble and bass clef with chords and a rhythmic bass line.

O

Some-times I wan-na just strip my de-fens-es. Tear 'em off and walk a-round

Piano accompaniment for the second system, starting at measure 36. It features a treble and bass clef with chords and a rhythmic bass line.

laugh - in' in the sun. Let the bombs fall where the bombs may fall, 'cause

Piano accompaniment for the third system, starting at measure 39. It features a treble and bass clef with chords and a rhythmic bass line.

Ar - ma - ged - don might be fun.

Piano accompaniment for the fourth system, starting at measure 42. It features a treble and bass clef with chords and a rhythmic bass line.

P

I'mso tired of hearing things are gonna be OK!

When will we accept there's no grownups in the world who "have things under control."

Pno

44

Someone's gotta fess up and start telling the truth!

Where is a man who's not afraid to talk about the world the way it is? I

Pno

48

I don't want a man to share my dreams! I want a man who's willing to share my nightmares!

(Straight Eighths)

ritard

Pno

52

Ped. -----

SEGUE to "Tell Me Your Nightmares"