

# When Butter Churns to Gold

Lyrics by Randi Wolfe

Music by Ron Barnett

## 1. Melodrama, Melodrama

(Company)

*cue:*  
Top of show.

Slow and dramatic, a la Puccini ♩=92

Musical score for the first system of "1. Melodrama, Melodrama". The score is in G major, 4/4 time, and is marked "Slow and dramatic, a la Puccini" with a tempo of ♩=92. The piece begins with a piano introduction marked *ff*. The first system consists of four measures. The first measure has a piano introduction marked *ff*. The second measure has a piano introduction marked *ff*. The third measure has a piano introduction marked *ff*. The fourth measure has a piano introduction marked *ff*. The score includes a treble clef, a bass clef, and a grand staff. The key signature has one flat (F major). The time signature is common time (C). The first system includes the following chords: F, Am, Bb, and D7. The first system also includes the following dynamics: *ff*. The first system also includes the following articulations: *8va* and *8va*.

Sweetly

Musical score for the second system of "1. Melodrama, Melodrama". The score is in G major, 4/4 time, and is marked "Sweetly". The piece begins with a piano introduction marked *p*. The second system consists of four measures. The first measure has a piano introduction marked *p*. The second measure has a piano introduction marked *p*. The third measure has a piano introduction marked *p*. The fourth measure has a piano introduction marked *p*. The score includes a treble clef, a bass clef, and a grand staff. The key signature has one flat (F major). The time signature is common time (C). The second system includes the following chords: Gm6, F6, C sus, and C. The second system also includes the following dynamics: *p*. The second system also includes the following articulations: *5*.

Jauntily, with humor ♩=126

Musical score for the third system of "1. Melodrama, Melodrama". The score is in G major, 4/4 time, and is marked "Jauntily, with humor" with a tempo of ♩=126. The piece begins with a piano introduction marked *mf*. The third system consists of four measures. The first measure has a piano introduction marked *mf*. The second measure has a piano introduction marked *mf*. The third measure has a piano introduction marked *mf*. The fourth measure has a piano introduction marked *mf*. The score includes a treble clef, a bass clef, and a grand staff. The key signature has one flat (F major). The time signature is common time (C). The third system includes the following chords: F, Bb/F, Fadd2, F, Bb/F, and Fadd2. The third system also includes the following dynamics: *mf*. The third system also includes the following articulations: *3* and *3*.

1. Melodrama, Melodrama - 2

12 **NARRATOR:**

Mel - o - dra - ma, mel - o - dra - ma, Filled with trag - e - dy and trau - ma

Fadd2 Gm/F FMaj7 Bb/F

16

Char - ac - ters that jump right off the page.

Bbadd2 D DMaj7

20

Im - mi - nent dis - as - ter, as the plot moves ev - er fast - er

Gm Gm(maj7) Gm7 C/G

24

Sto - ry lines that in - stant - ly en - gage,

Bb F/A Gm

1. Melodrama, Melodrama - 3

28

Makes you wish that you could be on stage. \_\_\_\_\_

Gm7 C7 F Bb/F Fadd2 F Bb/F Fadd2

NARRATOR: Good evening, ladies and gentleman, and welcome to the show! We're so happy that you could join us tonight.

34

F Gm7/F F Bb/F

*p*

Alright, show of hands, how many of you have ever seen a real live Melodrama before?

38

Bb D

*(Small numbers...Oh, then, we've got our work cut out for us! But, we'll make sure that every one of you understands how to play your role in the show. Large numbers...that's fantastic, but we'll still need to make sure you all understand how it works and the role you get to play.)*

42

Gm Gm(maj7) Gm7 C/E

# 1. Melodrama, Melodrama - 4

NARRATOR: Now, there are some Melodrama characters that you need to know about, and more importantly, how you need to respond to them.

B $\flat$  F/A Gm

*cue to continue:*

NARRATOR: First, there is the mean, nasty...

Gm7 C7 F B $\flat$ /F Fadd2

...ornery ol' villain, and I bet you already know what you'd like to do to him. That's right, BOOO, and HISSSSSS.

Dm Cm/D Dm Cm/D Dm Cm/D Gm/D Fm/D

VILLAIN:

8 I'm the vil - lain, I'm all bad.

Dm C $\sharp$ 7/D Dm C $\sharp$ 7/D

1. Melodrama, Melodrama - 5

62

I'm a greed - y. nas - ty cad. I'll stop at

Dm C#°7/D Dm C#°7/D

66

no - thing to get my way. Try to

Gm Gm(maj7) Gm7 C7/G

70

cross me, you'll rue the day! \_\_\_\_\_

Bbm Am A7 Dm Cm/D Dm Cm/D Dm Cm/D Gm/D Fm/D

*(Villain laughs meanly and exits. Audience responds.)*

NARRATOR: That was great! I think we just uncovered some anger management issues in this section.

So, any time you see or hear the villain do something mean or nasty you have every right to let him have it. Let's give that another try.

76

F Bb/F Fadd2

*Safety*

# 1. Melodrama, Melodrama - 6

(Villain reappears and Narrator encourages audience further. Ad lib as needed. Villain exits.)

78

*f*

*rpt if nec.*

NARRATOR: Next is our hero.

82

F Gm7/F F Bb/F

*p*

When the hero saves the day, or when he's done an heroic deed,

86

Bb D

*f*

*p*

92

Gm7 C7

*p*

1. Melodrama, Melodrama - 7

94 ...then give him a big cheer...hip hip Horaaaay! (Audience responds.) **HERO:**

8 Eve - ry

*f* HERO MOTIF

96 **Pompous**

8 sto - ry has a he - ro Hand - some, brave and strong.

Fadd2 Gm/F Fadd2 Gm/F

*mf*

100

8 Un - a - fraid of dan - ger, un - a - fraid of right - ing wrong.

BbMaj7 Dadd2

104

8 I'm the stuff of dreams come true. I'll

Gm Gm(maj7) Gm7 C/G

1. Melodrama, Melodrama - 8

108

8 save the day as if on cue.

Gm C7 Gm7 C7

112

8 That's what he - roes do.

Gm7 Cadd2

*HERO poses.*

*mf* *f*

NARRATOR: One more time for our Hero! Hip...Hip...Hooray!  
 He'll definitely appreciate all the help he can get. And last,  
 but certainly not least, our heroine.

F Bb/F Fadd2

117

*p* *vamp*

119

Saccharine

*HEROINE:*

The

F Gm FMaj7/A BbMaj7 F Gm FMaj7/A Bb

*mf* *HEROINE MOTIF*



1. Melodrama, Melodrama - 9

128

her - o - ine, chaste and pure,

F Bb6 F Bb6

*mp*

132

Beau - ti - ful and a bit de - mure.

F Bb6 D

136

Al - ways on the look - out for my Mis - ter Right.

Gm Gm(maj7) Gm7 C/E

140

Bet your bot - tom dol - lar that it's love at \_\_\_\_\_ first

Bb Am7 Gm7

*f* *mf*

1. Melodrama, Melodrama - 10

144

NARRATOR: Awwwww.... Isn't she just the picture of innocent perfection?

sight.

F Bb/F Fadd2 F Gm FMaj7/A BbMaj7

151

VILLAIN enters.

*f*

HERO re-enters. HERO: Stay away from her, you vile villain!

155

*f*

HEROINE: Oh, thank you for protecting me, kind sir.

158

F Gm FMaj7/A BbMaj7

*mf*

163

NARRATOR: By golly, I think they've got it!

Fast Vaudeville  $\text{♩} = 168$

HELENA: *f*

We are the

SIMON: *f*

We are the

F Bb/F Fadd2 F Bb/F

*p* *f*

1. Melodrama, Melodrama - 11

167

side - kicks. We of - fer com - ic re - lief and in this

side - kicks. We of - fer com - ic re - lief and in this

F6 G7

171

me - lo - dra - ma me - nu we're the com - ic ground beef. Hey!

me - lo - dra - ma me - nu we're the com - ic ground beef. Hey!

C7 F6

NARRATOR: No, no, no, no! Sidekicks don't get their own songs. I mean, maybe some stylish musical comebacks or the odd line of harmony, but absolutely no solos! And, no singing about your innermost thoughts either! You're only here to support the main characters...got it?

SIDEKICKS (SIMON AND HELENA): But...

NARRATOR: Nope!

SIDEKICKS: But...

NARRATOR: Sorry, that's showbiz kids!

175

# 1. Melodrama, Melodrama - 12

VILLAIN: Yeah, and don't let me catch you trying on my costumes again either!  
 HEROINE: That goes double for you, missy!  
 HERO: And that goes triple for...wait...I don't have a sidekick...so...*(Hero strikes an heroic pose.)*

F                      B♭/F                      Fadd2                      Gm/F

HERO: And, what about you?  
 NARRATOR: You'll see me popping up throughout the show in mostly minor roles, coaching our audience, and sometimes the actors, if things aren't going well.  
 HERO, HERONIE, VILLAIN: Now, wait a minute. What? Not going well?!? What's that supposed to mean?  
 NARRATOR: Now, now, don't get your corsets in a twist.  
 VILLAIN: I told you before, this is NOT a corset, it's Manx...you know, Spanx for men!  
 NARRATOR: I'm just here to help our audience and make sure everything goes smoothly. Now, places please! Actors! They're sooooo sensitive. Back to business...

F                      B♭/F                      Fadd2

...our story is set in 1847 in Lake Mills of the Illinois Territory soon to become Wisconsin...

**Typical Home on the Prairie Feel** ♩.=78    **Two Beat** ♩.=138

182

1. Melodrama, Melodrama - 13

Oh yeah...that kind of thing is gonna happen a lot too.  
 Alrighty then, I think we're ready to wrap this intro up.  
 Hit it maestro!

187 **Jauntily, with humor**  $\text{♩} = 126$

**HEROINE:** The

**HERO:** Eve - ry

F B $\flat$ /F Fadd2 C7

*p* *Safety* *f*

191 **HEROINE:** her - o - ine, chaste and pure,

**HERO:** sto - ry has a he - ro Hand - some, brave and strong.

**VILLAIN:** I'm the vil - lain, I'm all bad

Fadd2 Gm/F FMaj7 B $\flat$ /F



1. Melodrama, Melodrama - 15

203

Bet your bot - tom dol - lar that it's  
save the day as if on cue.  
cross me, you'll rue the

B $\flat$  F/A Gm

207

love at first sight.  
That's what he - roes do.  
day!

Gm7 C7 F6

1. Melodrama, Melodrama - 16

211

**NARRATOR:** *ff*

Mel - o - dra - ma, mel - o - dra - ma,

*Cb/Db* *Gbbadd2* *Abm/Gb*

*ff*

215

**HEROINE:**

Filled with love that sets your heart a -

**HERO:**

Filled with love that sets your heart a -

Filled with trag - e - dy and trau - ma

*GbMaj7* *Cb/Gb* *Cbbadd2*

219

glow.

glow.

**VILLAIN:**

Oth - ers may be dream - ing, but I'm

*Eb* *EbMaj7* *Abm* *Abm(maj7)*



1. Melodrama, Melodrama - 17

223 **VILLAIN:**  
plot - ting and I'm schem - ing.

**NARRATOR:**  
Au - di - ence that's al - ways in the

Abm7 Db/Ab Cb Gb/Bb

227 **HEROINE:**  
Now it's time...

**HERO:**  
Now it's time...

**VILLAIN:**  
Yes, it's

know.

Abm Abm7 Gb/Ab Abm

1. Melodrama, Melodrama - 18

231 **HELENA:** **HEROINE/HELENA:** *rit.*

Fin - 'ly time! To get on \_\_\_\_\_ with the

**HERO:** To get on \_\_\_\_\_ with the

**VILLAIN:** time... To get on \_\_\_\_\_ with the

**SIMON:** **SIMON: NARRATOR:** Fin - 'ly time! To get on \_\_\_\_\_ with the

Abm7 Db7/Ab Abm7 Cb/Db *rit.*

235 *a tempo*

show! show! show! show!

Gb Ab/Gb Bb/Gb C/Gb Gb/Db Ebm/Db Gb6

*ff*