

Receptionist

Temp

Piano

Christopher Dimond

# The Temp and the Receptionist

Michael Kooman

$\text{♩} = 110$  Cheezy 80's Ballad

Dialogue

*p* You sit at your re-cep-tion desk... Look-ing oh-so

*p* VAMP

6

stat-u-esque Tak-ing calls with so much care and roll-ing in your

Copyright © 2008

10

roll-ing chair. and you're for-ev-er smi - ling\_ when you do the

14

fi - ling\_ you sign for the de - liv-er-ies\_ well sign for my heart

18

pret-ty please! I've had you on my mind, you see Since this temp job was ass

22

igned to me. Make my work daydreams come true, and let me take you to

26

my... **A** Cu-bi-cle of love I'll make your fan-ta-sies\_ my fis - cal goal\_

31

Cub-ic-le of Love You'll be an ic - on on the desk - top of\_ my soul!

35

8 — I'll fill your cof-fee cup with cream cause its you I'm dream in' of — Soft as my <sup>3</sup>

Receptionist: Well Wendel, I...  
I don't know what to say.  
Except...

39

8 sweat-er vest\_ in our cu - bi-cle of love. *p*

43

Musical score for measures 43-46. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system has two staves (treble and bass clef) with whole rests. The second system has two staves (treble and bass clef) with whole rests. The third system is a grand staff (treble, middle, and bass clefs) with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. A crescendo hairpin is present in the right hand of the grand staff.

47 **B**

Musical score for measures 47-50. The score is in 3/4 time with a key signature of three flats. It consists of three systems. The first system has a vocal line in the treble clef with lyrics: "Well you're a tem-po - rar-y hire but you start-ed an e - tern-al fire". The second system has two staves (treble and bass clef) with whole rests. The third system is a grand staff (treble, middle, and bass clefs) with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The dynamic marking *mp* is present in the right hand of the grand staff.

51

Musical score for measures 51-54. The score is in 3/4 time with a key signature of three flats. It consists of three systems. The first system has a vocal line in the treble clef with lyrics: "You type your T - P - S re-ports and got me feel-in' out of sorts". The second system has two staves (treble and bass clef) with whole rests. The third system is a grand staff (treble, middle, and bass clefs) with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

55

You act like no-one ev - er sees whoa-oh how you car-ess those

58

key-board keys a-whoa-oh And you're so suave and deb-on-air oh-whoa-oh

whoa-oh oh whoa-oh

61

so boy, stop play-in' sol - i- tare! Oh-whoa-oh Don't you know it's

Oh-who-oh

The image shows a musical score for a piano accompaniment. It is divided into three systems, each starting with a measure number (55, 58, and 61). Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and chords in the right hand. The tempo is marked 'Temp' and the dynamics are 'Piano'.

64

not a crime to put in for some ov - er-time our part-ner-ship is

68

long past due so won't you take me to your

71 **C**

Cu-bi-cle of love Take me a - way from this sheer of - fice hell

75

Cu-bi-cle of love op-en my spread-sheet like\_ in Mi - cro-soft\_ Exc-el\_

79

— bend me like a rub - ber band and we'll fit like hand in glove — linked like two

83

accel. . . . .

pap-er clips\_ in our cu - bi-cle\_ of love\_ I

accel. . . . .



87 **D** Slightly Faster

try to hide this feel-ing but the pas-sion pre-vails

**D**

ba - by we're the en-vy of e -

90

I Can't fight the temp-ta-tion of an of-fice ro-mance

- very one in sales.

I'll

93

Let's give in - to theurge

trans-fer all your phone calls di-rect - ly to my pants

96

like a da - ta - base we'll merge

God this feel-in's so right\_\_\_ I could fax\_\_ you all night!

99

Let's suc-comb to these corp-o - rate forc - es and em-ploy all our

Let's suc-comb to these corp-o - rate forc - es and em-ploy all our

102

hum-an res-ourc - es Cu - bi - cle of love that's where I'll

hum-an res-ourc - es Cu - bi - cle of love that's where I'll

**E** A tempo **ff**

105

show you you're my Off - ice Mate. Cu-bi-cle of love like two sheets of

show you you're my Off - ice Mate. Cu-bi-cle of love like two sheets of

109

pa - per you and I will col - late we will reach fan -

pa - per you and I we will col - late we will reach fan -

112

tast - ic heights, 'neath flour - esc - ent lights a - bove they will out shinethe stars in our

tast - ic heights, 'neath flour - esc - ent lights a - bove they will out shinethe stars in our

116 *rit.*

cu-bi-cle of love Linked like two

cu-bi-cle of love *rit.*

*mp*

121 **F** *rit.*

pa-per-clips hole-punched and in-ter-wound stapl-ed to

stuck like two post-it notes spoon-ing and spir-al bound *rit.* to

125 ♩ = 98

geth - er there\_ in our cu - - bi - cle of

geth - er there\_ in our cu - - bi - cle of

♩ = 98

128 rit. . . . . *pp*

love. hmm

love. rit. . . . . *pp* hmm

//