

MEREDITH WILLSON'S

THE MUSIC MAN



KERMIT BLOOMGARDEN
with HERBERT GREENE
in Association with FRANK PRODUCTIONS INC.

Presents

THE MUSIC MAN

A Musical Comedy

Book, Music and Lyrics by
MEREDITH WILLSON

Story by
MEREDITH WILLSON and FRANKLIN LACEY

Choreography by ONNA WHITE
Settings and Lighting by HOWARD BAY
Costumes by RAOUL PENE DU BOIS
Orchestrations by DON WALKER
Dance Arrangements by LAURENCE ROSENTHAL
Production Associate SYLVIA DRULIE
Musical Direction and Vocal Arrangements by HERBERT GREENE
Entire Production Staged by MORTON DA COSTA

VOCAL SCORE
Edited by Abba Bogin

FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

THE MUSIC MAN was first presented by Kermit Bloomgarden, with Herbert Greene, in association with Frank Productions Inc., at the Majestic Theatre, New York City, December 19, 1957, with the following cast:

TRAVELING SALESMEN	RUSSELL GOODWIN HAL NORMAN ROBERT HOWARD JAMES GANNON ROBERT LENN VERNON LUSBY ROBERT EVANS
CHARLIE COWELL.....	PAUL REED
CONDUCTOR.....	CARL NICHOLAS
HAROLD HILL	ROBERT PRESTON
MAYOR SHINN	DAVID BURNS
EWART DUNLOP.....	AL SHEA
OLIVER HIX.....	WAYNE WARD
JACEY SQUIRES.....	VERN REED
OLIN BRITT	BILL SPANGENBERG
MARCELLUS WASHBURN.....	IGGIE WOLFINGTON
TOMMY DJILAS.....	DANNY CARROLL
MARIAN PAROO	BARBARA COOK
MRS. PAROO.....	PERT KELTON
AMARYLLIS.....	MARILYN SIEGEL
WINTHROP PAROO	EDDIE HODGES
EULALIE MACKECKNIE SHINN.....	HELEN RAYMOND
ZANEETA SHINN.....	DUSTY WORRALL
GRACIE SHINN.....	BARBARA TRAVIS
ALMA HIX.....	ADNIA RICE
MAUD DUNLOP.....	ELAINE SWANN
ETHEL TOFFELMIER.....	PEGGY MONDO
MRS. SQUIRES.....	MARTHA FLYNN
CONSTABLE LOCKE.....	CARL NICHOLAS

RIVER CITY TOWNSPEOPLE AND KIDS: Pamela Abbott, Babs Delmore, Martha Flynn, Janet Hayes, Peggy Mondo, Barbara Williams, Elaine Swann, Marie Santella, Marlys Watters, James Gannon, Russell Goodwin, Robert Howard, Peter Leeds, Robert Lenn, Hal Norman, Carl Nicholas, Joan Bowman, Alice Clift, Nancy Davis, Penny Ann Green, Lynda Lynch, Jacqueline Maria, Marilyn Poudrier, Pat Mariano, Elizabeth Buda, Babs Warden, Tom Panko, Ronn Cummins, Robert Evans, Vernon Lusby, Gary Menteer, John Sharpe, Roy Wilson, Gerald Teijelo, Bob Mariano, Vernon Wendorf, Arthur Rubin.

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OVERTURE

By MEREDITH WILLSON

Brisk March Tempo

Piano

Before downbeat
2 long whistles
(a la Drum Major) *pp* *cresc. poco a poco*

Snare Dr.

Bass Dr.

f *fff*

Picc.

ff Brass

ff Trbs.

8va

A

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines in both hands.

B

Second system of musical notation, continuing the piece. It features a prominent bass line with sustained notes and a treble line with rhythmic patterns.

Third system of musical notation, showing further development of the musical themes. The bass line continues with a steady rhythm, while the treble line has more active passages.

Fourth system of musical notation, featuring a more active treble line with frequent chord changes and a bass line that provides harmonic support.

Fifth system of musical notation, including the annotation "Br., W.W." in the treble staff. The music shows a transition in texture and dynamics.

Sixth system of musical notation, including the annotation "Cl." in the bass staff. The system concludes with sustained chords in both staves.

Trpts.

Trbs.

rall.

mf Trbs. Vls.

Moderate 4 w.w.

+Trpts.

W.W.

Trbs. Vls.

+Trpts.

Trbs. 3

Bright Tempo

Brass, W.W.

Brass

Strgs. Picc.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines with various articulations and slurs.

Second system of the musical score, continuing the complex harmonic and melodic development from the first system.

Third system of the musical score. Includes the instruction "Trbs." in the bass staff and "W.W. Strgs." in the treble staff.

Fourth system of the musical score. Includes the instruction "Trp:" in the treble staff, "W.W. Strgs." in the treble staff, and "sim." in the treble staff.

Fifth system of the musical score. Includes the instruction "Brass" in the treble staff.

Sixth system of the musical score. Includes the instruction "rall." in the bass staff.

E

Moderate bounce

mf

Brass
Vlns.

W.W. Strgs.
March tempo
Drs.

tr.
Trb.
Vlns.

8va...
Trbs.

F

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo.

Second system of musical notation, continuing the piece with similar chordal textures and melodic lines in both staves.

Third system of musical notation, showing a continuation of the musical themes with various articulations and dynamics.

Fourth system of musical notation, featuring a mix of chordal and melodic elements across the two staves.

Fifth system of musical notation, maintaining the established musical style with consistent notation and dynamics.

Sixth system of musical notation, concluding the page with a final chordal structure. The word "CURTAIN" is written above the treble staff, and "Segue" is written below the bass staff at the end of the system.

ROCK ISLAND

Cue: SALESMAN 1: Charlie, you're an anvil salesman - your firm give credit?


CHARLIE: No, sir!

SALESMAN 1: Nor anybody else.

Train starts, and following is in exact rhythm to chugging of train, starting very slowly and picking up speed, as a train does.

Slowly

SALESMAN 1: *accel. poco a poco* - - - SALESMAN 2: - - -



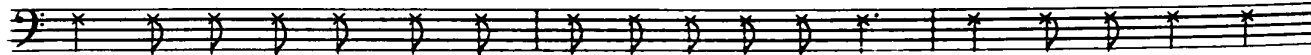
Cash for the mer- chan- dise. Cash. for the but - ton hooks. Cash for the cot - ton goods.

SALESMAN 1:




Cash for the hard goods. Cash for the soft goods. Cash for the fan - cy goods.

SALESMAN 2: SALESMAN 3:



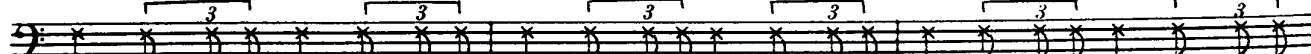
Cash for the nog - gins and the pig - gins and the fir - kins. Cash for the hogs - head,



cask and dem - i - john. Cash for the crack - ers and the pick - les and the fly - pap - er.

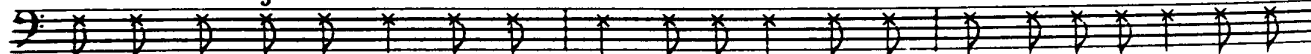
full tempo of train

SALESMAN 4: SALESMAN 5:

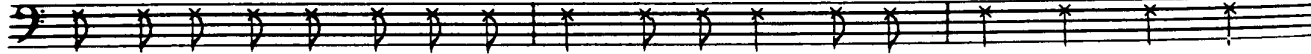


Look, whad - a - ya talk, whad - a - ya talk, whad - a - ya talk, whad - a - ya talk, whad - a - ya talk, where - da - ya

SALESMAN 4: SALESMAN 1:




get it? Whad - a - ya talk? Ya can talk, ya can talk, ya can bick - er, ya can talk, ya can



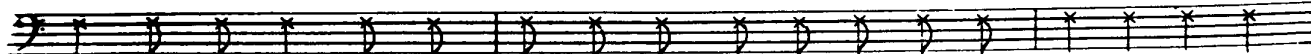
bick - er, bick - er, bick - er, ya can talk, ya can talk, ya can talk, talk, talk, talk,

CHARLIE:



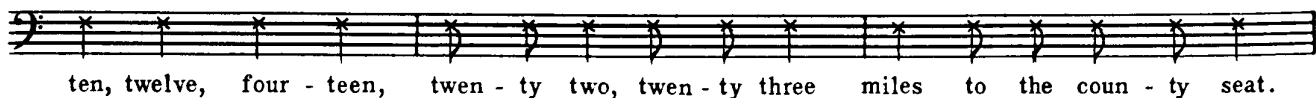
bick - er bick - er bick - er ya can talk all ya wan - na but it's dif - fernt than it was. No it

SALESMAN 3:



aint, no it aint, but ya got - ta know the ter - ri - tor - y. Chi, chi, chi, chi,

SALESMAN 3:



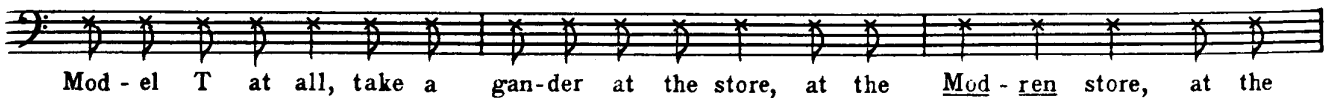
SALESMAN 1:

SALESMAN 3:



SALESMAN 4:

NEWSPAPER READER 1: CHARLIE:

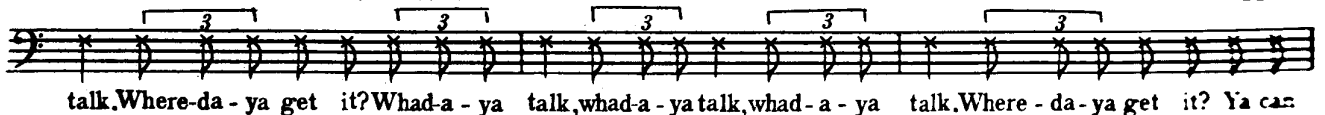


SALESMAN 4:

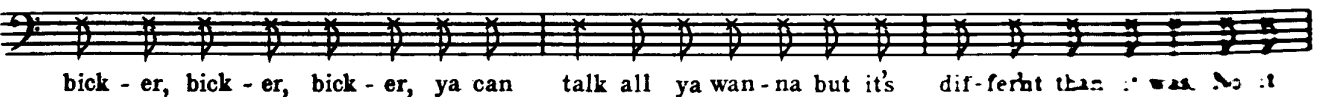


NEWSPAPER READER 1: SALESMAN 4:

NEWSPAPER READER 1: SALESMAN 4:



CHARLIE



SALESMAN 3:

ain't, but ya got - ta know the ter - ri - tor - y. Why, it's the U - need - a Bis - cuit made the

troub - le. U - need - a, U - need - a, put the crack - ers in a pack - age, in a pack - age the

U - need - a Bis - cuit in an air - tight san - i - tar - y pack - age made the crack - er bar - rel

CHARLIE:

SALESMAN 4:

ob - so - lete, ob - so - lete. Ob - so - lete, ob - so - lete, ob - so - lete. Crack - er bar - rel

went out the wind - ow with the Mail Pouch cut plug chaw - in' by the stove...

CHARLIE:

changed the ap - proach of a trav - e - lin' sales - man, made it pret - ty hard. No it

SALESMAN 3:

did - nt, no it did - nt, but ya got - ta know the ter - ri - tor - y. Gone, gone.

SALESMAN 1:

Gone with the hogs - head, cask and dem - i - john, gone with the sug - ar bar - rel,

pick - le bar - rel, milk pan, gone with the tub and the pail and the tierce.

SALESMAN 5:

SALESMAN 1: CHARLIE:

Ev - er meet a fel - la by the name a' Hill? Hill? Hill!

S. 3:

S. 4:

N. R. 1:

N. R. 2:

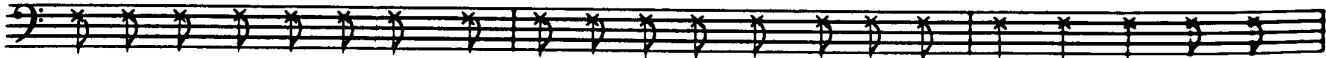
N. R. 3:

S. 5:

ALL BUT CHARLIE: CHARLIE:


Hill? Hill? Hill? Hill? Hill? Hill! No! Just a

SALESMAN 4: SALESMAN 3:



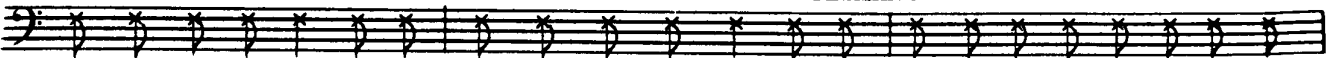
min-ute, just a min-ute, just a min-ute, Nev-er heard a' an-y sales-man Hill, Now he

SALESMAN 1: SALESMAN 3: SALESMAN 5:



does-n't know the ter-ri-tor-y. Does-n't know the ter-ri-tor-y? What's the fel-las' line? Nev-er

SALESMAN 1: SALESMAN 5:




wor-ries 'bout his line. Nev-er wor-ries 'bout his line? Or the crack-er bar-rel be-in' ob-so-



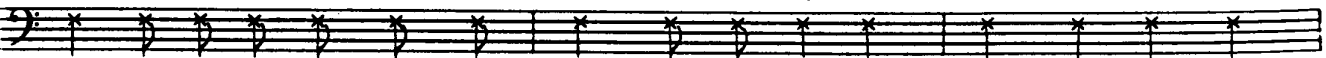
lete, or the U-need-a Bis-cuit in an air-tight san-i-tar-y pack-age, or the

CHARLIE: SALESMAN 5:




Mod-el T Ford. Just a min-ute, just a min-ute, just a min-ute! Nev-er wor-ries 'bout his

SALESMAN 3: SALESMAN 5:



line. Nev-er wor-ries 'bout his line? Or a dog-gone thing. He's just a

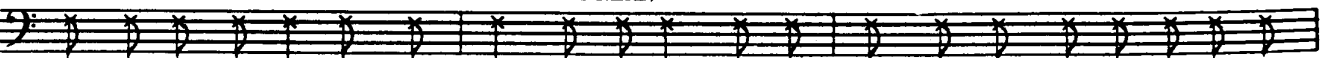


bang beat, bell-ring-in', big haul, great go, neck-or-noth-in', rip-roar-in',



ev-er'-time-a-bull's eye sales-man, that's Pro-fes-sor Har-old Hill, Har-old Hill.

NEWSPAPER READER 1: CHARLIE:



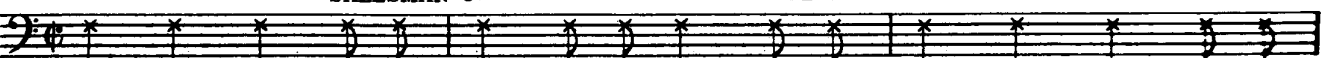
Tell us, what's his line? What's his line? He's a fake, and he does-n't know the ter-ri-tor-y!

SALESMAN 4: SALESMAN 5:



Look, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk. He's a

SALESMAN 3: SALESMAN 5:



MU-sic Man. He's a what? He's a what? He's a Mus-ic Man, and he



sells clar-i-nets to the kids in the town, with the big trom-bones and the

ra - ta - tat drums, and the big brass bass, big brass bass. And the

pic - co - lo, the pic - co - lo, U - ni - forms too, with the shin - y gold braid on the

SALESMAN 1:

coat, and a big red stripe run - ning... Well, I don't know much a - bout

bands, but I do know you can't make a liv - in' sell - in' big trom - bones. No sir!

SALESMAN 5:

Man - do - lin picks, per - haps and here and there a jews - harp. No, the

fel - la sells bands. Boys — Bands. I don't know how he does it,

but he lives like a king, and he dal - lies and he gath - ers, and he plucks and he shines, and

when the man dan - ces, cer - tain - ly boys, what else: the pip - er pays him.

rit. poco a poco

Yes sir, yes sir, yes sir, yes sir. When the man dan - ces cer -

ALL:

— tain - ly boys, what else: the pip - er pays him. Yes sir,

Slowly

CHARLIE:

Faster

yes sir. But he does - n't know the ter - ri - tor - y!

Tutti *ff*

No. 3

IOWA STUBBORN

Cue: HILL: Gentlemen, you intrigue me. I think I'll have to give Iowa a try.

CHARLIE:
Don't believe I
caught your
name.

(As HILL turns front)

(ad lib. repeat until train
is off stage.)

Piano

Moderato

W.W. Brass

ff

Strgs. p

WOMEN:

MEN:

Oh, — there's noth - in' half - way - a - bout the

Oh, — there's noth - in' half - way - a - bout the

W.W. Vins.

Brass

Strgs.

mp

Cl.

T.P. I - o - wa way to treat you, when we treat you which we may not do at all. There's an

I - o - wa way to treat you, when we treat you which we may not do at all. There's an

W.W., Strgs. *ff*

T.P. I - o - wa kind - a spec - ial chip on the shoul - der at - ti - tude we've ne - ver been with - out that we re -

I - o - wa kind - a spec - ial chip on the shoul - der at - ti - tude we've ne - ver been with - out that we re -

mp
R.H.

T.P. call. We can be cold as our fall - ing ther - mom - e - ter in De - cem - ber, if you

call. We can be cold as our fall - ing ther - mom - e - ter in De - cem - ber, if you

W.W., Strgs. *ff* *mp* Fl.

SOPRANOS:

T.P.

ALTOS:

TENORS:

BASSES:

ask a - bout our weath - er in Ju - ly. And we're so by God stub - born, we can

ask a - bout our weath - er in Ju - ly. And we're so by God stub - born, we can

Tutti *f*

mf W.W.

T.P.

stand touch - ing no - ses for a week at a time and ne - ver see eye to eye. — But what the

stand touch - ing no - ses for a week at a time and ne - ver see eye to eye. — But what the

T.P.

B

heck! You're wel - come, join us at the pic - nic. You — can have your fill of all the

heck! You're wel - come, join us at the pic - nic. You — can have your fill of all the

W.W.

Brass

Cl.

Bssn.

T.P. *Dialogue* **ALL:**

food you bring your-self. You real-ly ought to give I - o - wa - a try, provid-ed you are con-trary. *Cue:* ALMA: We can be
 She wouldnt a' come anyway.

food you bring your-self. You real-ly ought to give I - o - wa - a try, provid-ed you are con-trary. We can be

C *Tempo I?*

T.P. cold as our fall-ing ther - mo - me - ters in De - cem - ber; If you ask a - bout our weath - er in Ju -

cold as our fall-ing ther - mo - me - ters in De - cem - ber; If you ask a - bout our weath - er in Ju -

T.P. ly, And we're so by God stub - born, we can stand touch-ing nos - es for a

ly, And we're so by God stub - born, we can stand touch-ing nos - es for a

Tutti f *mf*

T.P.

week at a time and nev-er see eye to eye. — But we'll give you our shirt, and a

week at a time and nev-er see eye to . eye. — But we'll give you our shirt, and a

a capella

T.P.

back to go with it, if your crop should hap-pen to die. —

back to go with it, if your crop should hap-pen to die. — So what the

FARMER:

Tutti

T.P.

FARMER'S WIFE:

E - ven though we may not ev-er

heck! You're wel-come. Glad to have you with us, E - ven though we may not ev-er

TOWNSPEOPLE: (Women)

W. men-tion it a-gain. You real-ly ought to give I - o - wa - Hawk-eye, I - o - wa, Du -

TOWNSPEOPLE: (Men)

M. men-tion it a-gain. You real-ly ought to give I - o - wa - Hawk-eye, I - o - wa, Du -

mf

A tempo

Maestoso

T.P. buque, Des Moines, Da-ven-port, Mar-shal-town, Ma-son Ci-ty, Ke-o-kuk, Ames, Clear-lake! Ought to give I - o - wa - a

T.P. try.

try.

applause & segue

No. 3a

IOWA STUBBORN-PLAYOFF

Brass *ff* Tutti

Cue: HAROLD: Either you're closing your eyes to a situation you don't wish to acknowledge or you are not aware of the calibre of disaster indicated by the presence of a pool table in your community.

Bright 2

HAROLD:

Well ya got trou-ble, my friend - right here I say trou-ble right here in Riv-er

Piano

Cello Bass

R.H.

Trbs. f

Cls.

p Cello

H. Cit - y. Why sure, I'm a bil - liard play - er, cer - tain - ly might - y proud, I say I'm al - ways

H. might - y proud to say it. I con - sid - er that the hours I spend with a

Br., W.W.

Strgs.

Cello Bass pp

H. cue in my hand are gold - en. Help you cul - ti - vate horse sense and a

Strgs

W.W., Br.

W.W.

Cello Bass f

pp

Bass

H. cool head and a keen eye. 'Jev-er take-'n try to give an i-ron clad leave to your -

fpp Vlns. *ppp*

A

H. self from a three-rail bill-iard-shot? But just as I say, it takes judg-ment,

Cello Bass *pp* Tutti *sfz* Strgs. Cls. *pp*

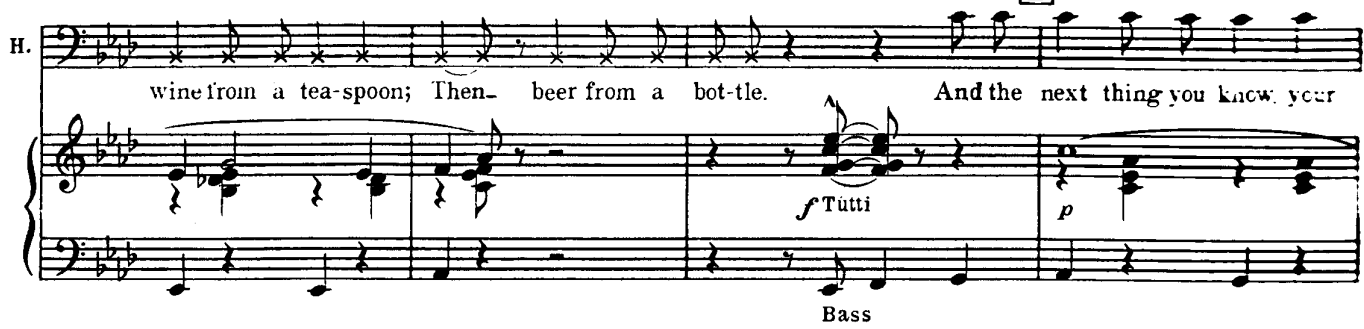
H. brains and ma-tur-i-ty to score in a balk-line game I say that an-y

H. boob-kin take 'n' snove a ball in a pock-et, And I call that sloth!- The first big

sfz Trbs. Cl. *pp*

H. step on the road to the depths of de-gra-da... I say, first it's a lit-tle ah, me-dic-i-nal

B

H.  wine from a tea-spoon; Then- beer from a bot-tle. And the next thing you know, your

f Tutti *p*

Bass

H.  son is play-in'- fer mon-ey in a pinch-back suit, and list'-nin' to some big out-

mf *p*

H.  - a-town jas-per hear-in' him tell a-bout horse-race gamb-lin'. Not a whole-some

Brass *sfz*

H.  trot-tin' race, no! But a race where they se'down right on a horse! Like to see some

sfz Tutti *f* Trbs. *3*

C

H.  stuck-up jock-ey boy set-tin' on Dan Patch? Make-your blood boil? Well I should

p *3*

H. *say. Now friends, lem-me tell you what I mean. Ya got ONE- TWO-*

H. *THREE- FOUR- FIVE- SIX- pock-ets in a tab-le! sfz Pock-ets that mark the*

H. *diff-'rence be-tween a gen-tle-man and a bum, with a cap-i-tal B, and that rhymes with*

H. *P, and that stands for pool. And all week long your Riv-er Cit-y youth-'ll be*

D

H. *frit-tern a-way, I say, your young men'll be frit-tern. Frit-tern a-way their*

H. noon-time, sup-per-time, chore-time too! Get the ball in the pock-et! Nev-er mind get-ting

The first system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "noon-time, sup-per-time, chore-time too! Get the ball in the pock-et! Nev-er mind get-ting". The piano accompaniment includes dynamic markings *sfz* and *p*.

H. dan-de-li-ons pulled or the screen door patched or the beef-steak pound-ed. Nev-er mind

The second system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "dan-de-li-ons pulled or the screen door patched or the beef-steak pound-ed. Nev-er mind". The piano accompaniment includes dynamic markings *sfz* and *p*.

H. pump-in' an-y wat-er 'til your par-ents are caught with the cis-tern emp-ty on a

Vlns., Cls.

pp Cellos

The third system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "pump-in' an-y wat-er 'til your par-ents are caught with the cis-tern emp-ty on a". The piano accompaniment includes dynamic markings *pp* and *pp*, and instrument markings "Vlns., Cls." and "Cellos".

E

H. Sat-ur-day night, and that's trou-ble, oh yes, ya got lots n' lots 'a trou-ble. I'm think-in' of the

The fourth system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "Sat-ur-day night, and that's trou-ble, oh yes, ya got lots n' lots 'a trou-ble. I'm think-in' of the".

H. kids in the knick-er-bock-ers, shirt-tails, young ones, peek-in' in the pool hall wind-ow aft-er school ya gc:

T:bs.

The fifth system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "kids in the knick-er-bock-ers, shirt-tails, young ones, peek-in' in the pool hall wind-ow aft-er school ya gc:". The piano accompaniment includes instrument marking "T:bs.".

H. *troub - le, folks, right here in Riv - er Cit - y. Trou - ble, with a cap - i - tal*

sfz *pp Strgs. W.W.*

H. *"T" and that rhymes with "P" and that stands for pool! Now I know all you folks are the*

p

F

H. *right kind of par - ents. I'm gon - na be per - fect - ly frank. Would ya like to know*

p

H. *what kind - a con - ver - sa - tion goes on while they're loaf - in' a - round the hall? They'll be try - in' out*

(f)

H. *Bev - o; try - in' out Cub - ebs; try - in' out Tail or Mades, like cig - ar - ette fiends,-*

sfz *Cls., Cello*

H. *And brag-gin' all a-bout how they're gon-na cov-er up a tell-tale breath with Sen-Sen.*

W.W.

Trbs. [^]

G

H. *One fine night they leave the pool-hall head-in' for the dance at the Arm-ry.*

p

H. *Lib-er-tine men and scar-let wo-men and rag-time, shame-less mus-ic that-'ll*

H. *drag your son and your daugh-ter- to the arms of a jung-le an-i-mal in-stinct*

3

H. *mass-ster-i-a! Friends, the i-dle brain is the dev-il's play-ground.*

fp *sfz* *pp*

Cellos

H. *trou-ble!* Right here in Riv - er Cit - y!

TOWNSPEOPLE:
(Women)
Oh, - we got trou - ble! - Right here in Riv - er

TOWNSPEOPLE:
(Men)
Oh, - we got trou - ble! - Right here in Riv - er

Cl.

H. With a cap - i - tal "T" and that rhymes with "P" and that stands for pool. _____

TP. Cit - y! That stands for

Cit - y! - That stands for

H. — We've sure - ly got trou - ble! Right here in Riv - er Cit - y!

TP. pool. We sure - ly got trou - ble, - Right here.

pool. We sure - ly got trou - ble, Right here.

H. *Got- ta fig- ger out a way to keep the young ones mor- al af- ter school! Our chil- dren's*

T.P. *Our chil- dren's*

Our chil- dren's

Strgs. *p*

HAROLD: Mothers of
 River City! Heed the
 warning
(dialogue until)
 Cue: HAROLD: If so, my
 friends

H. **I** *chil- dren gon- na have trou- ble. Ya got* [safety]

T.P. *chil- dren gon- na have trou- ble, trou- ble, trou- ble, trou- ble,* [safety]

chil- dren gon- na have trou- ble, trou- ble, trou- ble, trou- ble, [safety]

[safety] *ffz ffz*

H. trou-ble. Right here in Riv - er Cit - y.

T.P. Oh,- we got trou - ble.- Right here in Riv - er

Oh,- we got trou - ble.- Right here in Riv - er

mf Cl.

H. With a cap - i - tal "T" and that rhymes with "P" and that stands for pool.

T.P. Cit - y.- That stands for

Cit - y.- That stands for

H. — We've sure - ly got trou - ble! Right here in Riv - er Cit - y!

T.P. pool. We sure - ly got trou - ble.- Right here.

pool. We sure - ly got trou - ble.- Right here.

H. Re-mem-ber the Maine, Ply-mouth Rock, and the Gold-en Rule. Our child ren's

T.P. Our child- ren's

Strgs. Our child- ren's

[K]

H. child- ren gon- na have trou-ble. Oh- we got trou-ble. We're in ter- ri-ble, ter- ri-ble

T.P. child- ren gon- na have trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble,

child- ren gon- na have trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble,

H. trou-ble. That game with the fif- teen num-bered balls— is the dev-ils tool!

T.P. trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble! Dev-il's-

trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble! Dev-il's-

H. *mf* Oh yes we've got trou-ble, trou-ble, trou-ble.

T.P. *ff* tool. Oh yes we got

tool. Oh yes we got

H. with a "T"

T.P. trou-ble here, - we got big, big trou-ble. With a cap-i-tal "T"

trou-ble here, - we got big, big trou-ble. With a cap-i-tal "T"

H. Got-ta rhyme it with "P" and that stands for pool!

T.P. that rhymes with "P" that stands for

that rhymes with "P" that stands for

H.

T.P.

pool!

pool!

Trpts.

ff

Applause Segue

No. 4a **YA GOT TROUBLE-PLAYOFF**
and
WALKING MUSIC

Same Tempo

TOWNSPEOPLE: (Women)

Oh, — we got trou - ble, trou - ble, trou - ble.

TOWNSPEOPLE: (Men)

Oh, — we got trou - ble, trou - ble, trou - ble.

f Trpts.

T.P.

Right here in Riv - er Cit - y, with a cap - i - tal "T" and that rhymes with

Right here in Riv - er Cit - y, with a cap - i - tal "T" and that rhymes with

Piano

T.P. "P" and that stands for pool. Stands for

The first system of music consists of three staves. The top staff is for the trumpet (T.P.), with lyrics: "P" and that stands for pool. Stands for. The middle staff is the bass line for the trumpet. The bottom two staves are for the piano accompaniment, featuring a melodic line with triplets and a harmonic bass line.

T.P. pool. We've surely got trou-ble, trou-ble.

The second system of music consists of three staves. The top staff is for the trumpet (T.P.), with lyrics: pool. We've surely got trou-ble, trou-ble. The middle staff is the bass line for the trumpet. The bottom two staves are for the piano accompaniment, featuring a melodic line with triplets and a harmonic bass line.

T.P. Right here in Riv-er Cit-y. Right here,

Tutti

The third system of music consists of three staves. The top staff is for the trumpet (T.P.), with lyrics: Right here in Riv-er Cit-y. Right here, The middle staff is the bass line for the trumpet. The bottom two staves are for the piano accompaniment, featuring a melodic line with triplets and a harmonic bass line. The word "Tutti" is written in the piano part.

TR. got - ta fig - ger out a way to keep the young ones mor - al af - ter

got - ta fig - ger out a way to keep the young ones mor - al af - ter

Brass
Strgs.

Strgs.
W.W.

[A] (♩ = ♩) (Moderato)

school.

school.

p

Fl. *gca.*

Brass
Strgs.

gca.

HAROLD: Did you drop your..... MARIAN: No!

HAROLD: Didn't I meet you in....

mf p *mf p* *mf p* *mf p*

MARIAN: No! HAROLD: I'll only be in town a short while. MARIAN: Good!

W.W. *tr. wavy*

Door - - - - Slam!

mf p *mf p*

Segue

PIANO LESSON
and
IF YOU DON'T MIND MY SAYING SO

(AMARYLLIS plays on stage as lights come up)

Haltingly

Piano

(She tries again)

MRS. PAROO: That you, daughter?

MARIAN: Yes, mama. Keep on, Amaryllis. I'll be there in a minute.

(She tries once more)

(MRS. PAROO corrects her)

(She tries a fourth time)

(MRS. PAROO corrects her again)

MARIAN: Hello, mama.

(AMARYLLIS tries a fifth time)

(MARIAN corrects her)

Cue: MARIAN: Mama, of course not. Now don't dawdle, Amaryllis....

A MARIAN:

hurried

molto rit.

Sol, Do, La, Re, Ti, Mi, A lit - tle slow - er, and
(AMARYLLIS at piano on stage.)

Tempo di studente

M.

please keep the fing-ers curved as nice and high as you pos-sib - ly can.

Cue: MRS. PAROO: Excuse me fer livin', but I never read it.

B

MARIAN:

Neith-er has an- y-one else in this town.

MRS. PAROO:

There you go a-gain with that same old com-ment a -

Now, mama, as long as the

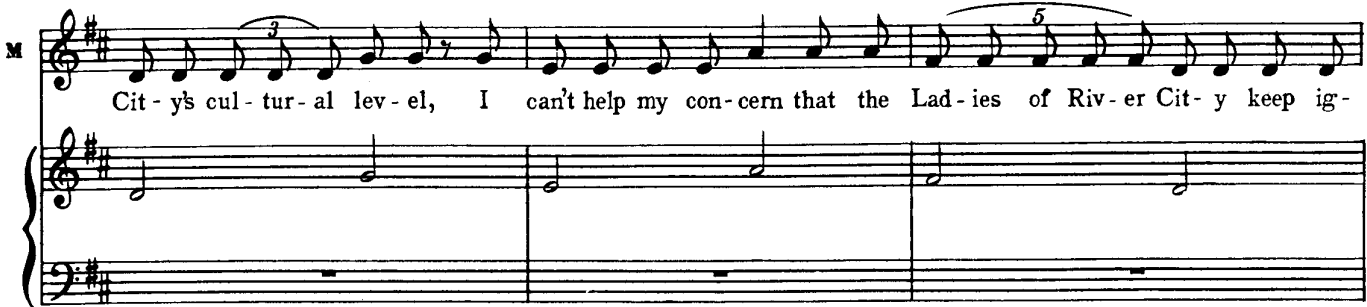
M.

MRS. P.

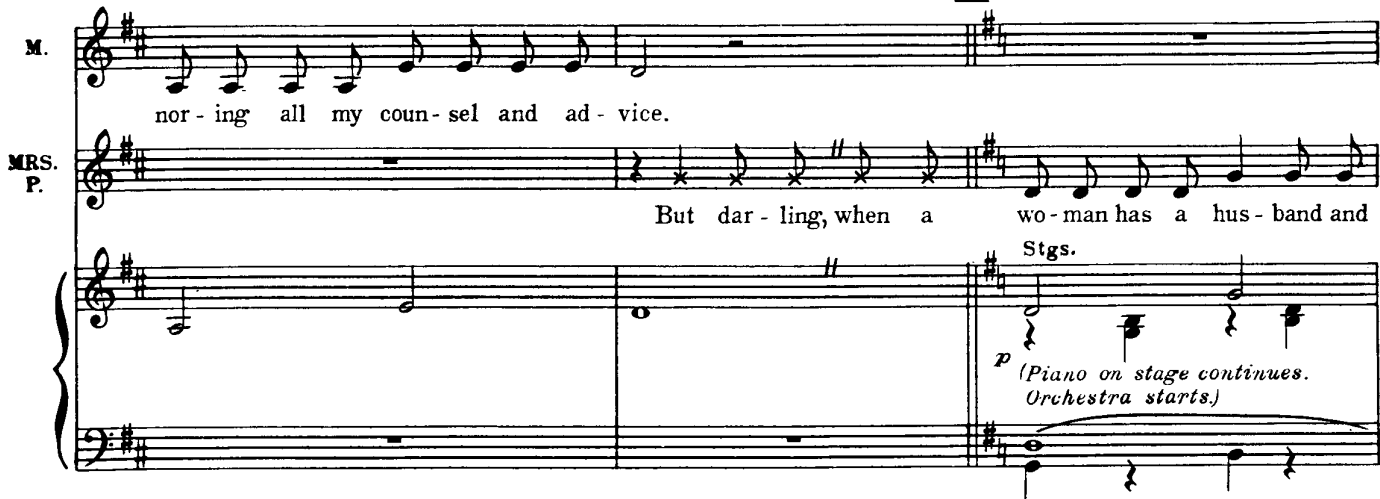
but the lowment-al-i - ty of Riv-er Cit-y peo-ple and tak-in' it all too much to heart.

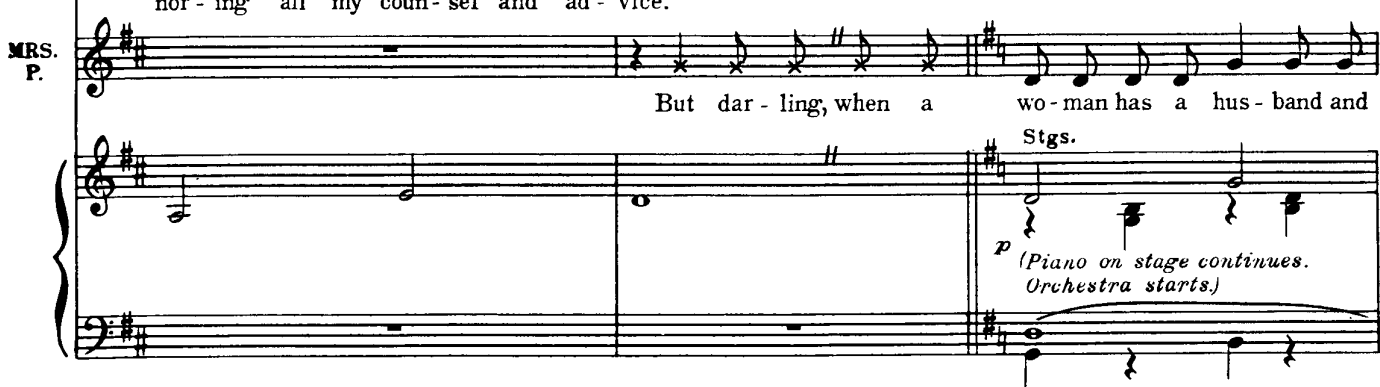
C

M.  Mad-i-son Pub-lic Lib-ra-ry was en-trust-ed to me for the pur-pose of im-prov-ing Riv-er

M.  Cit-y's cul-tur-al lev-el, I can't help my con-cern that the Lad-ies of Riv-er Cit-y keep ig-

D

M.  nor-ing all my coun-sel and ad-vice.

MRS. P.  But dar-ling, when a wo-man has a hus-band and
Stgs.
p (Piano on stage continues.
Orchestra starts.)


M. 

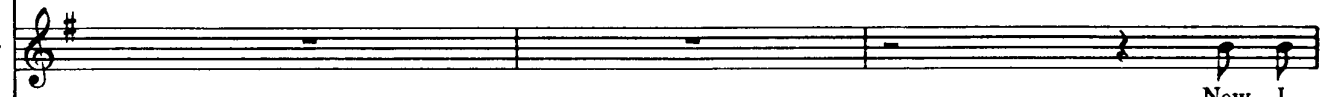
MRS. P.  you've got none, why should she take ad-vice from you? Ev-en if you can quote


M.  Ma - ma, if you

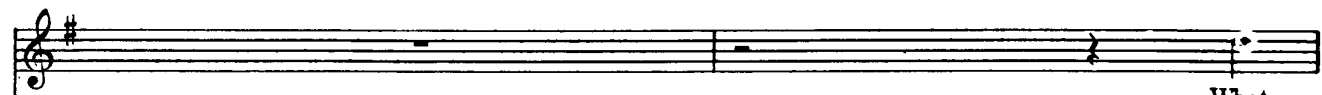
MRS. P.  Bal - zac and Shakes-peare and all them oth - er high fal - u - tin' Creeks.




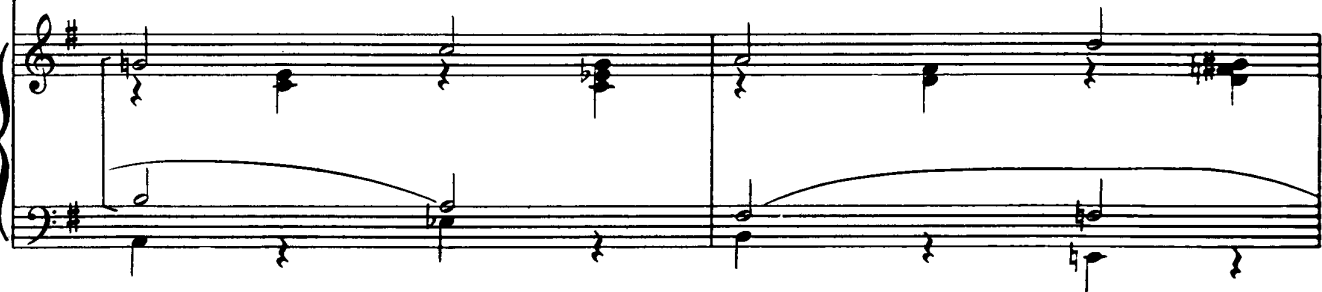
M.  E don't mind my say - ing so, you have a bad hab - it of chang - ing ev - 'ry sub - ject.

MRS. P.  Now I



M.  What

MRS. P.  have - n't changed the sub - ject. I was talk - in' a - bout that strang - er,



M. *strang-er?* *Ma - ma, do you*

MRS. P. *With the suit - case who may be your ver - y last chance.*

The first system of music includes a vocal line for M. with lyrics "strang-er?" and "Ma - ma, do you". Below it is a vocal line for Mrs. P. with lyrics "With the suit - case who may be your ver - y last chance." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

M. **F** *think that I'd al - low a com - mon mash - er? Now real - ly, Ma - ma! I have my stand - ards where*

MRS. P.

Vins.

The second system of music features a vocal line for M. with lyrics "think that I'd al - low a com - mon mash - er? Now real - ly, Ma - ma! I have my stand - ards where". A dynamic marking "F" is placed above the first measure. The vocal line for Mrs. P. is empty. The piano accompaniment includes a marking "Vins." above the right-hand staff.

M. *men are con - cerned and I have no in - ten - tion....*

MRS. P. *I know all a - bout your stand - ards, and if you*

The third system of music includes a vocal line for M. with lyrics "men are con - cerned and I have no in - ten - tion....". Below it is a vocal line for Mrs. P. with lyrics "I know all a - bout your stand - ards, and if you". The piano accompaniment continues with two staves.

G

MRS.
P.

don't mind my say - in' so, there's not a man a - live who could

MRS.
P.

hope to meas - ure up to that blend a' Paul Bun - yan, Saint

MRS.
P.

Pat and No - ah Web - ster you've con - coc - ted for your - self out a' your

MRS.
P.

I - rish im - ag - in - a - tion, your I - o - wa stub - born - ness, and your li - ber - ry full a' books!

Tutti *ff*

GOODNIGHT, MY SOMEONE

Cue: AMARYLLIS: Now I may play my cross-hand piece.

Moderato
(Piano on stage)

Piano

1. 2. MARIAN: A

(crosses over) L.H. Good - night, my

M. some - one, good - night, my love. Sleep tight my some - one, sleep

Orch. Cellos pp

M. Freely

tight my love. Our star is shin - ing its bright - est

Strgs. p

M. light for good - night, my love, for good - night. Sweet

Celeste Celeste

B

M. *Solo Vln.*
 dreams be yours, dear, if dreams there be; Sweet dreams ::

M. car - ry you close to me. I wish they may, and I

M. wish they might. Now good - night, my some - one, good - night. — True

C Poco mosso

M. love can be whis - pered from heart to heart, when lov - ers are

M. part - ed, they say. — But I must de - pend on a wish and a

M. star, as long as my heart does - n't know who you are. Sweet

D Tempo I

M. dreams be yours, dear, if dreams there be. Sweet dreams to

pp add Piano

MARIAN and AMARYLLIS:

M. car - ry you close to me. I wish they may, and I

Cellos

M. & A. wish they might. Now good - night, my some - one, good - night

ten. poco meno

ten. ten. colla parte

M. & A. Good - night. Good - night.

L.H. pizz. pp pizz.

Segue




All TOWNSPEOPLE, led by EULALIE, sing in blackout, and as lights come up.

March Tempo

EULALIE:  Thy- ban-ners make tyr- an- ny trem-ble, When- borne- by the red, white and
(Women)

TOWNSPEOPLE:  Thy- ban-ners make tyr- an- ny trem-ble, When- borne- by the red, white and
(Men)

Piano  (Player - piano on stage)

EU.  blue. When- borne by the red, white and blue. When- borne by the red, white and
T.P.  blue. When- borne by the red, white and blue. When- borne by the red, white and


EU.  blue. Thy- ban-ners make tyr- an- ny trem-ble, When- borne- by the red, white and blue.
T.P.  blue. Thy- ban-ners make tyr- an- ny trem-ble, When- borne- by the red, white and blue.


YA GOT TROUBLE (Reprise)

Cue: HAROLD: Let's protect our children. Resist sin and corruption. Smite that devil and keep our young boys pure. Friends

Tempo as before (Bright 2)

HAROLD:

May I have your at - ten - tion, please? At - ten - tion, please!

Piano

Cello

Vlns. *p*



H. I can deal with this trou-ble, friends, with a wave of my hand, this ver - y

f *p* *R.H.*



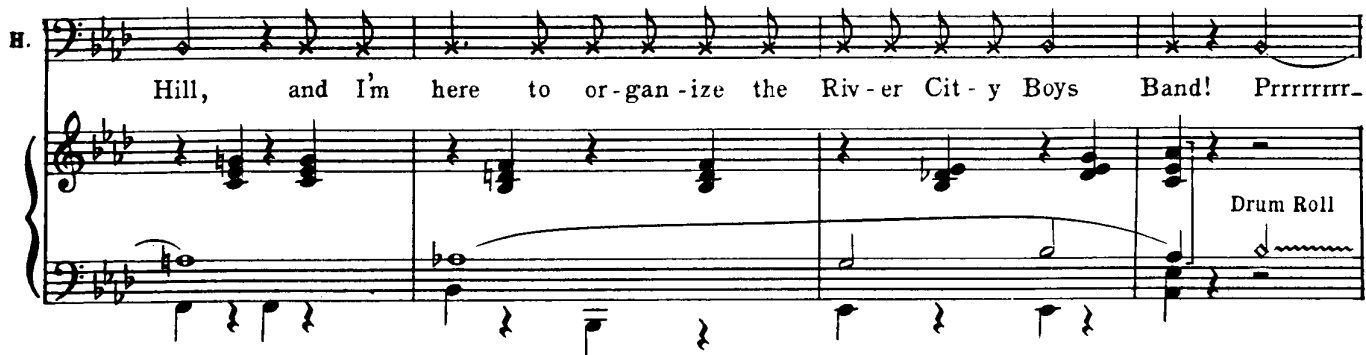
H. hand! Please ob - serve me if you will. I'm Pro - fes - sor Har - old

R.H. 3



H. Hill, and I'm here to or - gan - ize the Riv - er Cit - y Boys Band! Prrrrrrrr-

Drum Roll



A

H. rrrrr! Oh, think, my friends, how could an-y pool ta-ble ev-er hope to com-pete with a

Fl.

H. gold trom-bone? Raaaa - Raaaa - Ra-da-da-da-da - Raa-a - Ra. Re-

Cl.

H. mem-ber, my friends, what a hand-ful of trum-pet play-ers did to the fam-ous, fab-led walls of

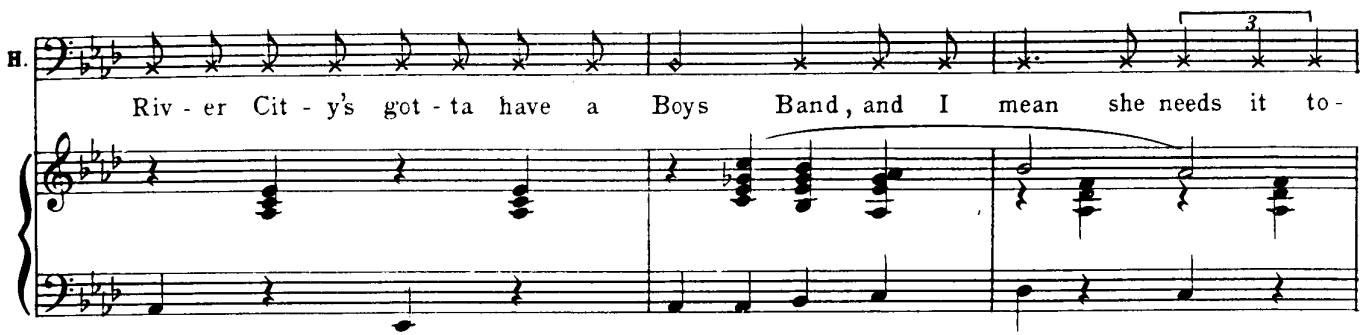
H. Jer-i-cho! Oh, bil-liard par-lor walls come tumb-ling down! Oh, a

Brass Strgs. pizz. Oh, a

ff Strg. *ff* *pp*

B

H. band 'll do it, my friends, oh, yes! I mean a Boys Band. Do you hear me? I say

H. 

Riv - er Cit - y's got - ta have a Boys Band, and I mean she needs it to -

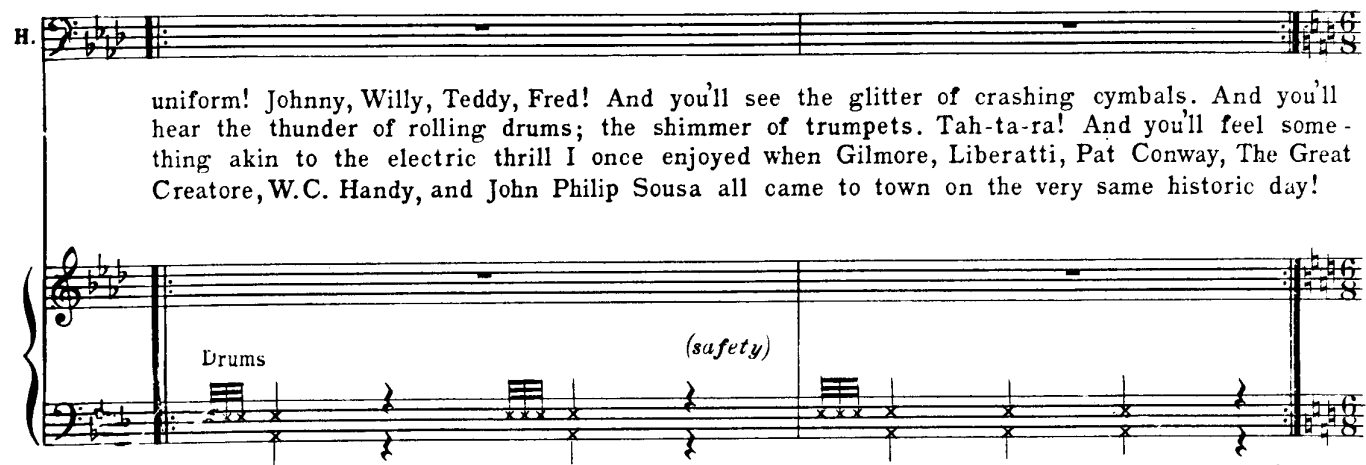
H. 

day. Well, Pro - fes - sor Har - old Hills' on hand, and Riv - er Cit - y's gon - na have her

H. 

Boys Band! As sure as the Lord made lit - tle green ap - ples, and that band's gon - na be in

W.W.
Strgs.

H. 

uniform! Johnny, Willy, Teddy, Fred! And you'll see the glitter of crashing cymbals. And you'll hear the thunder of rolling drums; the shimmer of trumpets. Tah-ta-ra! And you'll feel something akin to the electric thrill I once enjoyed when Gilmore, Liberatti, Pat Conway, The Great Creatore, W.C. Handy, and John Philip Sousa all came to town on the very same historic day!

Drums *(safety)*

Segue

March tempo

HAROLD:

Sev - en - ty six trom

Piano

f *sfz* *p*

Vlns.

H.

bones led the big pa - rade, — with a hun - dred and ten cor - nets close at

Trbs.

H.

hand. — They were fol - lowed by rows and rows of the fin - est vir - tu -

ff *p*

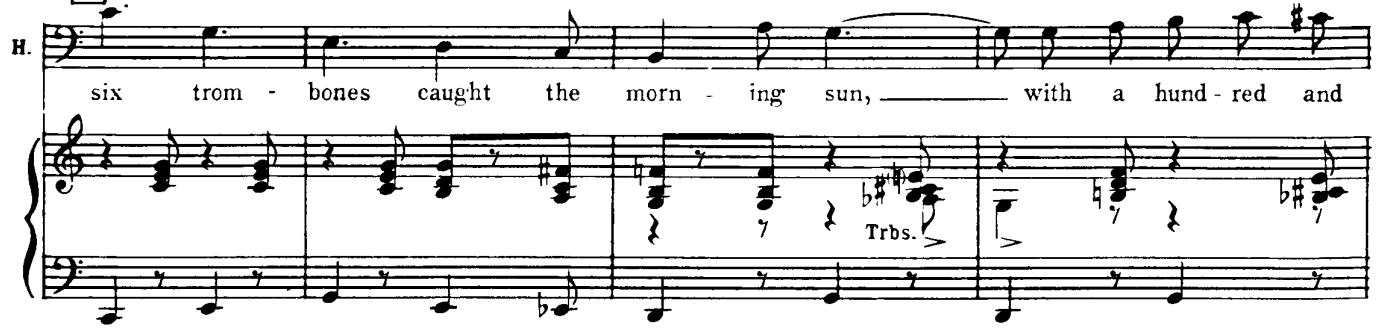
H.

o - sos, The cream of ev - 'ry fam - ous band. — Sev - en - ty

Trpts.

Vlns.

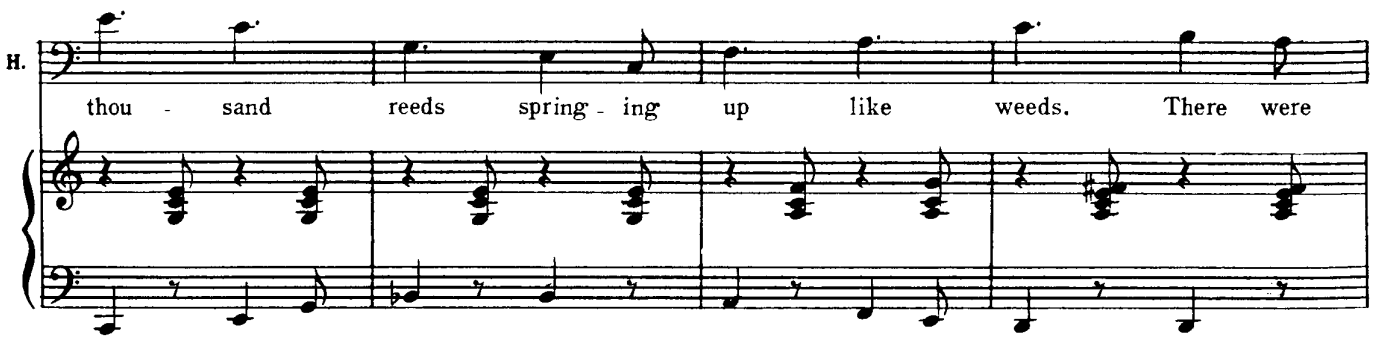
ff *p*

H.  six trom - bones caught the morn - ing sun, _____ with a hund - red and

Trbs.

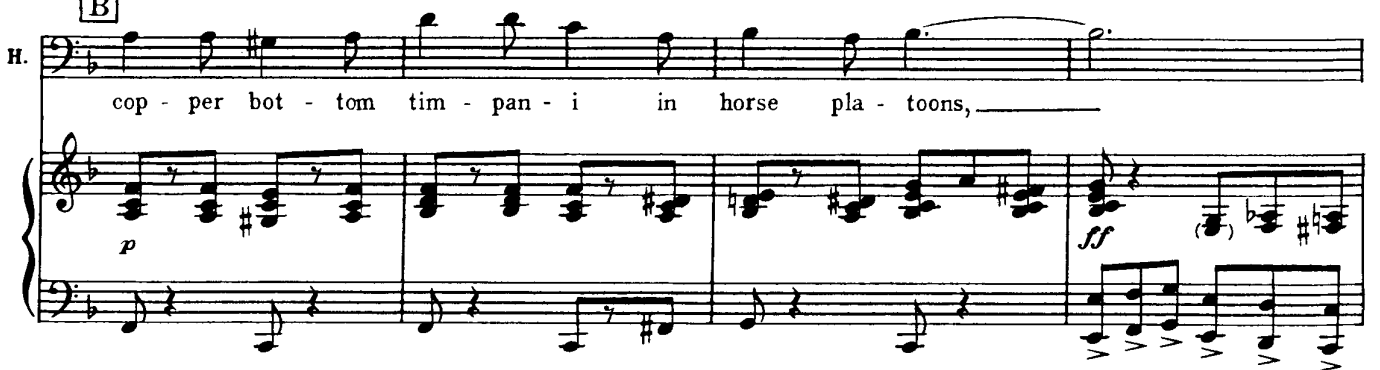
H.  ten cor - nets right be - hind. _____ There were more than a

Trpts. *ff* *p*

H.  thou - sand reeds spring - ing up like weeds. There were

H.  horns _____ of ev - 'ry shape and kind. _____ There were

B

H.  cop - per bot - tom tim - pan - i in horse pla - toons, _____

p *ff*

H. thun - der - ing, thun - der - ing, all a - long the way. Brass

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment features chords and moving lines in both hands. Dynamics include piano (p) and fortissimo (ff).

H. Dou - ble bell eu - pho - ni - ums and big bas - soons, —

The second system continues the vocal line and piano accompaniment. The piano accompaniment has a steady rhythmic pattern. Dynamics include piano (p) and forte (f).

H. Each bas - soon — hav - ing his big fat say. There were

The third system continues the vocal line and piano accompaniment. The piano accompaniment has a steady rhythmic pattern. Dynamics include piano (p).

C
H. fif - ty mount - ed can - non in the bat - ter - y, —

The fourth system begins with a section marker 'C' in a box. It continues the vocal line and piano accompaniment. The piano accompaniment has a steady rhythmic pattern. Dynamics include fortissimo (ff).

H. thun - der - ing, thun - der - ing, loud - er than be - fore. Brass

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment has a steady rhythmic pattern. Dynamics include piano (p) and fortissimo (ff).

II. Clar - i - nets of ev - 'ry size and trum - pet - ers who'd im - pro - vise a

H. full oc - tave high - er than the score.

D

TOWNSPEOPLE: (Women)

E

Sev - en - ty six trom - bones hit the coun - ter - point. —



TOWNSPEOPLE: (Men)

Sev - en - ty six trom - bones hit the coun - ter - point. —



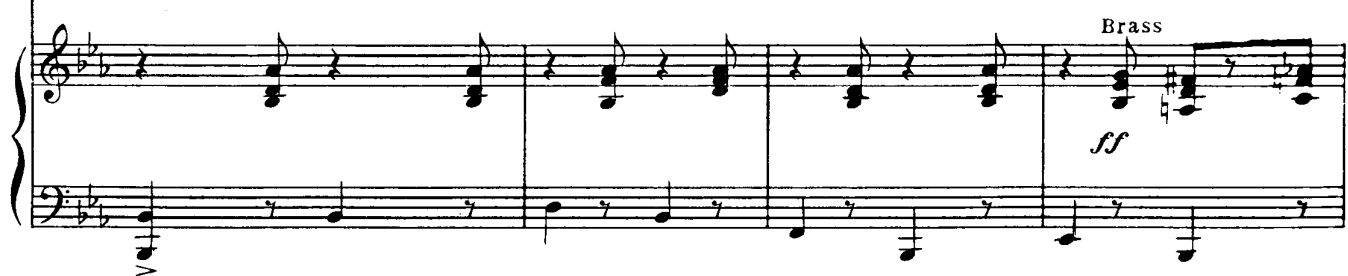

mf Trbs.

T.P.

— while a hun - dred and ten cor - nets blazed a - way. —




— while a hun - dred and ten cor - nets blazed a - way. —

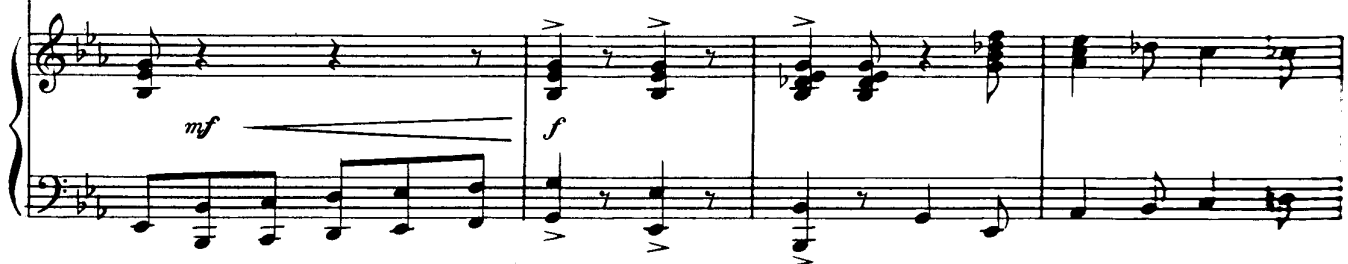
Brass *ff*

T.P.

— To the rhy - thm of Harch! Harch! Harch! All the kids be - gan to



— To the rhy - thm of Harch! Harch! Harch! All the kids be - gan to

mf *f*

TP: march, and they're march - ing still right to - day. _____

march, and they're march - ing still right to - day. _____

Brass
ff

F

sva bassa

G Listesso tempo
Dance

Fl., E♭ Cl.

f Drs. *mf*

mf
p

cresc.
Trbs.
Piano

H
Trpts.

etc.
ff
L.H.
Trbs.

Trbs.

I

muscato

The first system of music, labeled 'I', consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a series of chords and eighth notes. A 'marcato' marking is present in the first measure of the upper staff. The system concludes with a measure containing a '7' (seventh) chord.

The second system of music continues the piece. It features a change in key signature to two flats (Bb, Eb). The notation includes various chordal textures and melodic lines across both staves.

J

The first system of music, labeled 'J', begins with a key signature of two flats. It features a complex texture with multiple chords and melodic fragments in both staves.

The second system of music continues the piece. It features a series of chords and eighth notes, with a '7' (seventh) chord indicated in the upper staff.

The third system of music continues the piece. It features a series of chords and eighth notes, with a '7' (seventh) chord indicated in the upper staff.

The fourth system of music continues the piece. It features a series of chords and eighth notes, with a '7' (seventh) chord indicated in the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It consists of four measures of music with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It includes a boxed letter 'K' above the staff. The music features a mix of chords and melodic fragments across four measures.

Third system of musical notation, featuring a grand staff. It includes a boxed letter 'L' above the staff and the instruction 'Trpts.' above the treble clef. The system contains four measures, with the first two measures having triplets and the last measure featuring a dynamic marking 'f'.

Fourth system of musical notation, continuing the piece. It features a grand staff with four measures of music, primarily consisting of chords and simple melodic lines.

Fifth system of musical notation, continuing the piece. It features a grand staff with four measures of music, showing a progression of chords and melodic lines.

Sixth system of musical notation, continuing the piece. It features a grand staff with four measures of music, concluding the page with a final chordal structure.

M

Musical notation for system M, featuring piano accompaniment in G major with a key signature of one sharp (F#). The system consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. The music includes various rhythmic values and articulation marks.

W.W., Strgs.

Musical notation for system N, featuring piano accompaniment and woodwinds. The system includes a treble staff with piano accompaniment and a bass staff. The piano part has triplets and slurs. The woodwind part is labeled "Trpts." and includes a section labeled "N Trpt." with a key signature change to G minor (two flats).

Trbs.

Musical notation for system O, featuring piano accompaniment and timpani. The system includes a treble staff with piano accompaniment and a bass staff. The timpani part is labeled "Timp." and features a roll.

Timp.

O

Musical notation for system P, featuring piano accompaniment and drums. The system includes a treble staff with piano accompaniment and a bass staff. The drum part is labeled "Drs." and features a rhythmic pattern.

Drs.

Musical notation for system Q, featuring piano accompaniment. The system includes a treble staff with piano accompaniment and a bass staff. The piano part has a complex rhythmic pattern with many sixteenth notes.

Musical notation for system R, featuring piano accompaniment. The system includes a treble staff with piano accompaniment and a bass staff. The piano part has a complex rhythmic pattern with many sixteenth notes.

P Trpts.

ff Drs. *ff* Trbs., Piano

The first system of music consists of two staves. The upper staff is for the trumpet (Trpts.) and the lower staff is for the piano. The piano part begins with a dynamic marking of *ff* and includes the instruction 'Drs.' with an accent (>) over the notes. The trumpet part starts with a dynamic marking of *P* and includes the instruction 'Trpts.' with an accent (>) over the notes. The key signature has one flat, and the time signature is 4/4.

The second system continues the musical score with two staves. The piano part features a long, sustained note in the bass register, while the trumpet part continues with rhythmic patterns. The key signature and time signature remain consistent with the first system.

The third system shows further development of the piano and trumpet parts. The piano part has a more active bass line, and the trumpet part continues with its rhythmic motif. The key signature and time signature are maintained.

Trb.

The fourth system introduces a new instrument, the trombone (Trb.), in the lower staff. The piano part continues with its active bass line, and the trumpet part continues with its rhythmic motif. The key signature and time signature are maintained.

The fifth system continues the musical score with two staves. The piano part features a triplet of eighth notes in the bass register. The trumpet part continues with its rhythmic motif. The key signature and time signature are maintained.

Q

ff

The sixth system concludes the musical score with two staves. The piano part begins with a dynamic marking of *ff* and includes the instruction 'Q' in a box. The trumpet part continues with its rhythmic motif. The key signature and time signature are maintained.

W.W.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a piano accompaniment with chords and some melodic fragments. The key signature has one flat (B-flat), and the time signature is 4/4. The system is marked with 'W.W.' above the staff.

The second system continues the piano accompaniment from the first system. It features chords in the bass clef and a melodic line in the treble clef with slurs and accents. The key signature remains one flat (B-flat).

Trpts. R

The third system introduces a trumpet part in the upper staff, marked 'Trpts.' and a box containing the letter 'R'. The piano accompaniment continues in the lower staff. The key signature is one flat (B-flat).

The fourth system continues the piano accompaniment with chords and melodic lines in both staves. The key signature is one flat (B-flat).

The fifth system continues the piano accompaniment with chords and melodic lines in both staves. The key signature is one flat (B-flat).

The sixth system continues the piano accompaniment with chords and melodic lines in both staves. The key signature is one flat (B-flat).

Musical notation system 1, featuring a treble and bass clef. A square box containing the letter 'S' is positioned above the treble staff. The system contains four measures of music with various rhythmic patterns and chordal structures.

Musical notation system 2, featuring a treble and bass clef. The system contains four measures of music with various rhythmic patterns and chordal structures.

Musical notation system 3, featuring a treble and bass clef. The system contains four measures of music with various rhythmic patterns and chordal structures.

Musical notation system 4, featuring a treble and bass clef. The system contains four measures of music with various rhythmic patterns and chordal structures.

Musical notation system 5, featuring a treble and bass clef. The system contains four measures of music. A dynamic marking 'Tutti' is present in the right-hand staff, accompanied by a hairpin symbol indicating a crescendo. The system concludes with a double bar line.

T

fff

fff

fff

fff

fff

Applause
Segue

Piano

fff

The first system of the piano score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a complex, rhythmic melody in the right hand with many beamed eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. The dynamic marking *fff* is placed in the left hand.

(Music cuts off on start of dialogue.)

The second system continues the piano accompaniment. The right hand has a more melodic line with some rests, while the left hand maintains a steady rhythmic pattern. The key signature and time signature remain the same.


The third system shows further development of the piano parts. The right hand has some chords and moving lines, while the left hand continues with its rhythmic accompaniment. There are some accents and slurs in the right hand.


The fourth system features more intricate piano textures. The right hand has a series of chords and moving lines, with some slurs and accents. The left hand has a more active line with some slurs and accents. There are some dynamic markings like *v* and *(b)*.

The fifth system concludes the piano accompaniment. It features a final melodic flourish in the right hand and a rhythmic accompaniment in the left hand. There are some slurs and accents in both hands.

SINCERE


Cue: JACEY: Make him put up a bond!
 HAROLD: What am I hearing?

(HAROLD blows pitch-pipe.) 


HAROLD: Say... 
 Ice Creeeem.

OLIN: Ice Cream.. but I don't sing, young man, if that's what you're.....
 HAROLD: All right, talk then. (Speaks in low pitch.) Down here!
 OLIN: Ice Cream.
 HAROLD: Talk slow!

OLIN: 
 Ice Creeeem.

HAROLD: See? singing is only sustained talking. 
 Now youuuu.

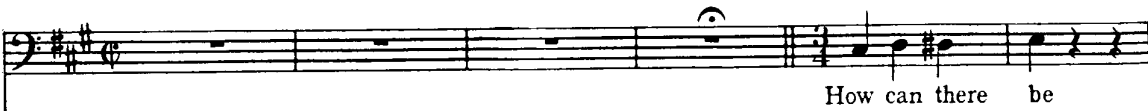
OLIVER: 
 Ice Creeeem.

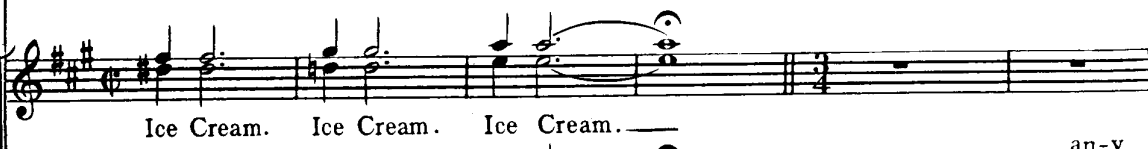
HAROLD: 
 Now youuuuu. Right heeer.


EWART: 
 Ice Creeeeem


HAROLD: Now you, sir! JACEY: 
 Ice Creeeeemmmm.

HAROLD: Ladies, from now on you'll never see one of those men without the other three.
 EULALIE: Oh, Professor, you're wrong! Why, they've hated each other for fifteen years.

HAROLD: 
 How can there be

JACEY:
 EWART: 
 Ice Cream. Ice Cream. Ice Cream. —

OLIVER:
 OLIN: 
 Ice Cream. Ice Cream. Ice Cream. —

J.
 E. 
 sin in "Sin - cere" Where is the good in good - bye — in

OLV.
 OLN. 
 sin in "Sin - cere" Where is the good in good - bye — in

lunga lunga

J. E. good - bye? ——— Your ap - pre - hen - sions con - fuse me, dear

OLV. OLN. good - bye? ——— Your ap - pre - hen - sions con - fuse me, dear

J. E. puz - zle and mys - ti - fy, mys - ti - fy. Tell me, what can be

OLV. OLN. puz - zle and mys - ti - fy, mys - ti - fy. Tell me, what can be

J. E. fair in fare - well ——— dear, while one sin - gle star shines a -

OLV. OLN. fair in fare - well dear, while one sin - gle star shines a -

ten. ten. ten.

J. E. bove? ——— How can there be an - y sin - in "Sin -

OLV. OLN. bove? ——— How can there be an - y sin in "Sin -

molto rit.

J. E. cere?" Aren't we sin - cere - ly in love? Oh we're in love.

OLV. OLN. cere?" Aren't we sin - cere - ly in — love? Oh we're in love. *Assiando Segno*

WALKING MUSIC (Reprise)

Tempo as before (*Moderato*)

Piano

(As lights come up)

HAROLD: I don't suppose you live alone, or anything?

8va

Fl.

MARIAN: No!

HAROLD: I've got some

8va

wonderful caramels over't the hotel if you'd.... MARIAN: Mister Hill! (*Wherever this line may*

come, music cuts off subito)

Cue: HAROLD: No wide-eyed, eager, wholesome innocent Sunday School teacher for me. That kinda girl spins webs no...

Rubato
HAROLD:

Spid-er ev-er...lis-ten, boy. A girl who trades on all that pur-i-ty mere-ly wants to

Piano
Strgs.
W.W. *p*

A
Moderate 2

H. trade my in-depend-ence for her se-cur-i-ty. The on-ly af-firm-a-tive she will file re-

colla voce Piano Strgs. Cls.

H. fers to march-ing down the aisle. No gold-en, glor-i-ous, gleam-ing, pris-tine god-dess, No-

H. sir! For no Di-a-na do I play faun. I can tell you that right now. I

H. snarl, I hiss. How can ig-no-rance be com-pared to bliss?_ I

H. spark, I fizz, for the la-dy who knows what time it is._ I

H. cheer, I rave, for the vir-tue I'm too late to save._ The sad-der but

C

H. wis-er girl for me.

D

H. No bright-eyed, blush-ing,

H. breath - less ba - by doll ba - by No, Sir! That kind - a child ties

H. knots no sail - or ev - er knew. I pre - fer to take a

Piano

H. chance on a more a - dult ro - mance. No dew - y young miss who

Trbs.

sfz *p*

H. keeps re - sist - ing all the time she keeps in - sist - ing. No wide - eyed

E

H. whole - some in - no - cent fe - male. No, Sir! Why, she's the fish - er - mar,

Trpts.

H. I'm the fish, you see? Plop! I flinch, I shy, when the

gliss. *sfz* *fz* *mp* Vlns.

H. lass with the del-i-cate air— goes by.— I smile, I grin, when the gal with a touch of sin—

sfz *fz* Trbs. Strgs.

H. — walks in.— I hope, I pray, for Hes-ter to win just one more "A."— The

sfz *fz* Trbs.

HAROLD and MARCELLUS:

H. & M. sad - der but wis - er girls' the girl for me.— The sad - der but

H. & M. wis - er girl for me.

sfz *sfz* Tutti 3

No. 11

PICK-A-LITTLE, TALK-A-LITTLE
and
GOODNIGHT LADIES

Cue: HAROLD: Well, she is the librarian.

Moderate 4
ALMA:

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

Piano *pp*

ALMA and ETHEL:

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

ALL THE LADIES:

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

W.W.

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

[A] MAUD: Professor, her kind of woman doesn't be-long on any committee! Of course, I shouldn't tell you this,

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

pp

but she advocates dirty books! HAROLD: Dirty books?

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

ALMA:

ETHEL:

Chau - cer!

Rab - al - lais!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

EULALIE:

Bal - zac!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

B

MAUD: And the worst thing—of course, I shouldn't tell you this, but—

ALMA: I'll tell.

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

ETHEL: The man lived on my street, let me tell.

EULALIE: Stop!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

EULALIE: I'll tell. She made brazen overtures.....

(dialogue until)

Cue: ALMA: Oh, yes. Oh, yes. That woman made.....

C

ALMA:

bra zen o-ver-tures! With a gilt-edged guar - an-tee! She had a

LADIES:

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

mf Strgs.

A. gold - en glint in her eye, and a sil - ver voice with a coun-ter-feit ring! Just

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

A. melt her down and you'll re - veal a lump of lead as cold as steel!

L. Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, talk a lot, pick a lit - tle more.

EULALIE, ALMA, MAUD, ETHEL,
MRS. SQUIRES:

A. Here! Where a wom - an's heart should be. He

L. Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

w.w. *f*

D

EULALIE, ALMA, MAUD, ETHEL, MRS. SQUIRES: left Riv - er Ci - ty — the lib - ra - ry build - ing, but he

L. Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, talk a lot, pick a lit - tle more.

mf

EU.
ALM.
MA.
ETH.
MRS.S.

left all the books to her!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

ALMA:

ETHEL:

Chau - cer!

Rab - al - lais!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

Trpts.

Trbs.

EULALIE:

Bal zac!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

Br.

W.W.

E (The 4 members of the School Board enter)

JACEY: Just a minute here. We need your credentials.

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

p

HAROLD: Yes, of course. I have just what you want over at the hotel.

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

The first system consists of a vocal line (L.) and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more." The piano accompaniment is in G major and 2/4 time, with the right hand playing chords and the left hand playing a simple bass line.

HAROLD: Come with me.

Goodnight, ladies.

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more." The piano accompaniment includes parts for Trb. (Trumpet) and Trpt. (Trumpet) in the right hand, and continues the bass line in the left hand.

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

The third system continues the vocal line and piano accompaniment. The lyrics are: "Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!" The piano accompaniment includes parts for Brass and W.W. (Woodwinds) in the right hand, and continues the bass line in the left hand.

F HAROLD:

Good night, lad - ies. —

L. *pianissimo* Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

The fourth system features a vocal line (L.) and piano accompaniment. The lyrics are: "Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more." The piano accompaniment includes parts for W.W., Strgs. (Woodwinds and Strings) in the right hand, and continues the bass line in the left hand. The dynamic marking is *p* (piano).

JACEY:

EWART:
Good - night, lad - ies, —

OLIVER:
Good - night, lad - ies, —

OLIN:
Good - night, lad - ies, —

L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

J.
E.
Good - night, lad - ies. — We're

OLV.
OLN.
Good - night, lad - ies. — We're

L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

J.
E.
go - ing to leave you now.

OLV.
OLN.
go - ing to leave you now.

L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

J. E. Fare - well, lad - ies, -

OLV. OLN. Fare - well, lad - ies, -

L. *forte*
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

WW, Strgs.

J. E. Fare - well, lad - ies, -

OLV. OLN. Fare - well, lad - ies, -

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

J. E. Fare - well, lad - ies, - We're

OLV. OLN. Fare - well, lad - ies, - We're

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

J.
E.

go - ing to leave you

OLV.
OLN.

go - ing to leave you

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle.

J.
E.

now.

OLV.
OLN.

now.

L.

cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,

Strgs., W.W.

Piano, Cello, Bass

J.
E.

OLV.
OLN.

L.

cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep! Pick a lit-tle, talk a lit-tle, cheep!

pp

ff

MARIAN THE LIBRARIAN

(Music starts before lights come up.)

(Dialogue starts after lights come up.)

HAROLD: It's all right. I know everything....

(dialogue until)

Cue: HAROLD: (Whispering) The librarian. You're not listening, Marian.

Look! He holds up paper bag of marbles.

Moderate 4

Piano

pp [safety repeat]

Piano, Cello,
Bsn., Drums

HAROLD:

Ma _____ ri - an.

HAROLD: Marbles. Six steelies, eight aggies, a dozen peewees, and one big glassie with an American flag in the middle. I think I'll drop 'em.

MARIAN: No!

HAROLD: Shhh!

[safety repeat]

H.

Ma - dam li - bra _____ ri -

H.

an. _____ What can I

A

H. do, my dear, to catch your ear? I love you mad-ly, mad-ly. Ma-darn !:

Strgs., W.W.

Fl.

H. brar-i-an, Mar-i-an Hea-ven help us, if the li-bra-ry caught on

Vlns.

Trb.

H. fi-re, and the vol-un-teer hose-gade-men had to whis-per the news to

H. Mar i-an,

ppp *f* *ppp*

H. Mad - am li - brar i -

Cl.
ppp

f

H. an. What can I say, my dear, to

ppp

Strgs., Cls.

B

H. make it clear? I need you bad - ly, bad - ly, Ma - dam li -

Fl.

H. brar - i - an, Mar - i - an. If I stum - bled, and I bust - ed my what - you - ma -

Vlns.

Trb.

C

H. moon - light _____ A man could sing it _____

Cl. Trb.

H. _____ in the moon-light _____

sva bassa... *sva bassa*...

H. And a fel - low would know that his dar - ling - had heard ev - ry word of his song with the

p

H. moon-light _____ help - ing a - long. _____

ppp *mf*

Piano, Cello, Bsn.

H. D

— But when I try, in here, to tell you, dear. :

Stgs.
p

H. love you mad-ly, mad-ly, Ma-dam li-brar-i-an, Mar-i-an, it's a long lost cause I can

H. nev-er win, for the civ-il-ized world ac-cepts as un-for-giv-a-ble sin an-y talk-ing out

H. loud with an-y li-brar-i-an, such as Mar

Cl. Fl., Vins.

H. call it, I could lie on your floor un - no-ticed, 'til my bo- dy had turned :

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "call it, I could lie on your floor un - no-ticed, 'til my bo- dy had turned :". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some grace notes.

H. car ri - on.

ppp *f* *ppp*

The second system continues the vocal line with the lyrics "car ri - on.". The piano accompaniment includes dynamic markings: *ppp* (pianissimo) at the beginning, *f* (forte) in the middle, and *ppp* at the end. The piano part has a consistent eighth-note bass line and a treble line with some melodic movement.

H. Ma-dam li - brar i -

Cl. *ppp*

The third system continues the vocal line with the lyrics "Ma-dam li - brar i -". The piano accompaniment includes a dynamic marking of *ppp* and a section labeled "Cl." (Cello). The piano part features a steady eighth-note bass line and a treble line with some melodic movement.

H. an. Now in the

Vlns. col voce *p*

The fourth system continues the vocal line with the lyrics "an. Now in the". The piano accompaniment includes a dynamic marking of *p* (piano) and a section labeled "Vlns. col voce" (Violins, col legno). The piano part features a steady eighth-note bass line and a treble line with some melodic movement.

H. *i - an, Ma - dam li -*
Cl.

H. *brar i - an. Dance - Poco mosso*
Fl. Picc. *sva*
Cellos *f* Strgs.

E
mp Bsn., Trb., Cellos
R.H. L.H. *f* Piano, Bsn.
Cellos

Trpts. **F**

Strgs.

First system of musical notation. The upper staff contains complex rhythmic patterns with many beamed notes and rests. The lower staff contains a simpler bass line. The label "L.H." appears twice, once above each staff.

Second system of musical notation. The upper staff begins with a square box containing the letter "G". The lower staff has a dynamic marking of *sf* followed by a crescendo leading to *mf*.

Third system of musical notation. The upper staff has a dynamic marking of *sf* followed by a crescendo leading to *mf*. A square box containing the letter "H" is positioned above the right side of the system.

Fourth system of musical notation. The upper staff features a long, sweeping melodic line with many notes. The lower staff has a bass line with some chords.

Fifth system of musical notation. The upper staff is labeled "Cls." and "Tpts." and has a dynamic marking of *fp*. The lower staff has a dynamic marking of *Tutti sf*.

Sixth system of musical notation. The upper staff has a dynamic marking of *sfz*. The lower staff has dynamic markings of *Strgs. Cls. mf* and *Strgs. f*. A square box containing the letter "I" is at the beginning, and "W.W." is written above the staff.

First system of a piano score. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of a piano score. The right hand has a melodic line with a '4' marking above it. The left hand continues with accompaniment. A 'Fl.' (Flute) part is indicated at the end of the system.

Third system of a piano score. The right hand has a melodic line with a 'J' marking above it. The left hand has a dense accompaniment. Labels 'Brass L.H.' and 'Bsn.' (Bassoon) are present.

Fourth system of a piano score. The right hand has a melodic line with various ornaments. The left hand has a dense accompaniment.

Fifth system of a piano score. The right hand has a melodic line with various ornaments. The left hand has a dense accompaniment.

Sixth system of a piano score. The right hand has a melodic line with various ornaments. The left hand has a dense accompaniment. Dynamic markings 'sfz', 'f', and 'dim.' are present.

Vlms.

[K] w.w.

This system contains the first two staves of music. The upper staff features a complex melodic line with many sixteenth notes, including a triplet of eighth notes marked with a '3' and a 'y' (youth). The lower staff provides harmonic support with chords and some bass line movement.

This system contains the next two staves. The upper staff continues the melodic line. The lower staff includes the instruction "W.W. Brass" and features more complex chordal textures.

This system contains the third two staves. The upper staff has a more active melodic line with eighth and sixteenth notes. The lower staff continues with harmonic accompaniment.

This system contains the fourth two staves. The upper staff features a dense texture of sixteenth notes. The lower staff has a more rhythmic bass line.

This system contains the fifth two staves. The upper staff has a melodic line with a "gliss." (glissando) marking. The lower staff includes the instruction "L.H." (Left Hand) and features a series of chords.

[L] Trpts. Piano

This system contains the final two staves. The upper staff is marked "Trpts." (Trumpets) and "Piano". The lower staff is marked "ffz" (fortissimo) and features a melodic line with eighth notes.

First system of musical notation for piano. It consists of two staves (treble and bass clef). The music features a melodic line in the right hand with a triplet of eighth notes and a sustained bass line in the left hand.

Second system of musical notation for piano. It includes a dynamic marking of *f* and a section labeled "Strgs." (strings) in the right hand. A box containing the letter "M" is positioned above the staff. The music continues with complex rhythmic patterns and a triplet.

Third system of musical notation for piano. It features a dynamic marking of *f* and a section labeled "Trb." (trumpet) in the right hand. The music is characterized by a series of eighth notes and a complex bass line.

Fourth system of musical notation for piano. It includes a dynamic marking of *ff* and a section labeled "sva." (soprano voice) in the right hand. The music features a melodic line with a crescendo and a complex bass line.

Fifth system of musical notation for piano. It includes a dynamic marking of *ff* and a section labeled "Trpts." (trumpets) in the right hand. The music features a melodic line with a crescendo and a complex bass line.

Sixth system of musical notation for piano. It includes a dynamic marking of *ff* and a section labeled "Trb." (trumpet) in the right hand. The music features a melodic line with a crescendo and a complex bass line. Below the piano staves, there are percussion parts: "Temple blocks", "Sn. Dr. *mp*", and "Bass Dr." and "Cello Bass".

N

pp

Trb.

cresc.

ff

W.W.

Trpts.

p

W.W., Strgs.

p

O Brass

cantabile

Brass

W.W.

4

This system features a brass part in the upper staff and a piano accompaniment in the lower staff. The brass part begins with a dynamic marking of *ff* and includes a woodwind (W.W.) entry marked with a bracket and the number 4. The piano accompaniment consists of chords and moving lines in both hands.

This system continues the musical piece with a piano accompaniment in both hands. The upper staff has a melodic line with some rests, while the lower staff provides harmonic support with chords and moving bass lines.

This system shows a piano accompaniment with a melodic line in the upper staff and a more active bass line in the lower staff. The music is characterized by a mix of chords and eighth-note patterns.

sva

P

7

7

This system includes a piano accompaniment with a melodic line in the upper staff. A dynamic marking of *sva* is present at the beginning, and a piano (*P*) marking appears later. The system concludes with two measures marked with the number 7.

sfz

sfz

sfz

L.H.

L.H.

mf

This system features a piano accompaniment with a melodic line in the upper staff. It includes dynamic markings of *sfz* and *mf*. The lower staff has a melodic line in the left hand (L.H.) and a bass line. The system ends with two measures marked L.H.

musical score system 1, featuring a vocal line and piano accompaniment. The vocal line is marked *sopra*. The piano accompaniment consists of two staves.

musical score system 2, featuring piano accompaniment. The piano accompaniment consists of two staves.

musical score system 3, featuring woodwind and piano parts. The woodwind part is marked *Trpts., Vlns.* and *w.w.*. The piano part is marked *sempre stacc.*. The piano accompaniment consists of two staves.

musical score system 4, featuring piano accompaniment. The piano accompaniment consists of two staves. The dynamic marking *ff* is present.

musical score system 5, featuring violin and piano parts. The violin part is marked *Vlns.*. The piano part is marked *fff*. The piano accompaniment consists of two staves.

HAROLD: Tempo I R

But when I try, in here, to

Celeste

ff *p* Strgs., W. W.

Cello, Bass,
Bs. Cl., Bsn.

H. tell you, dear, I love you mad - ly, mad - ly, Ma - dam li -

H. brar - i - an, Mar - i - an, it's a long lost cause I can

H. nev - er win, for the civ - il - ized world ac - cepts as un - for - giv - a - ble sin an - y talk - ing out

H. *loud with an - y li - brar - i - an, such as Mar*

Cl. Fl. Vins.

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'loud with an - y li - brar - i - an, such as Mar'. The piano accompaniment consists of a grand staff with treble and bass clefs. Above the piano staff, there are markings for 'Cl.' and 'Fl. Vins.' with corresponding musical notation.

HAROLD: The ladies dance committee meets
Tuesday night. Marshmallow?

H. *i - an, Ma - dam li -*

Cl.

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'i - an, Ma - dam li -'. The piano accompaniment consists of a grand staff with treble and bass clefs. Above the piano staff, there is a marking for 'Cl.' with corresponding musical notation.

H. *brar i - an.*

This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'brar i - an.'. The piano accompaniment consists of a grand staff with treble and bass clefs.

H.

Celeste *sva.* *sva.*

ff *ff* *pp* *ff*

Piano *Tutti*

This system contains the piano accompaniment for the final section. It features a grand staff with treble and bass clefs. The top staff has markings for 'Celeste' and 'sva.' with dynamic markings 'ff', 'pp', and 'ff'. The bottom staff has a marking for 'Piano' and 'Tutti' with dynamic markings 'ff' and 'pp'. There are also some performance markings like 'v' and 'v' at the end of the system.

1st SEVENTY SIX TROMBONES-CROSSOVER

Very fast
(After blackout following Marian the Librarian.)

Piano

ff W.W. Brass

No. 12b 2nd SEVENTY SIX TROMBONES-CROSSOVER

Cue: HAROLD: Well, Tommy, we've had a pretty good morning. Eleven sales out of twelve tries. It's almost noon. You better go home and get some dinner. I'll try a couple myself.
 TOMMY: Good-bye, Professor.
 HAROLD: Thanks, Tommy.

Very fast

Piano

ff W.W. Brass

No. 12c 3rd SEVENTY SIX TROMBONES-CROSSOVER

Cue: SHINN: I couldn't make myself any plainer if I'se a Quaker on his day off.

Very fast

Piano

ff W.W. Brass

Cue: MARIAN: Or Ed Gammidge and that buggy of his with the removable back seat.

MARIAN: Moderato

But neither am I waiting for a man in a shining white armor. My white knight, — not a Lanc-e - lot, — nor an

Strgs. *pp* Vlns. *pp* Cellos

M.

an-gel with wings; Just some-one to love me, — who is —not a-shamed of a

pp

M.

A

few nice things. My white knight — what my heart would say if it on - ly knew how.

pp

Slightly slower

M.

Please, dear Ve-nus, show me now.

pp

B Poco mosso

M. *All I want is a plain man; All I want is a mod-est-man; A*

p

M. *qui-et man, a gen-tle man, A straight-for-ward and hon-est man to*

p

M. *sit with me in a cot-tage_some-where in the state of I-o-wa.— And I would like him to*

p

M. *be more in-trest-ed in me than he is in him-*

Piano Strgs.

Strgs. WW.

ten.

ten.

ten.

ten.

M. self. And more in-t'rest-ed in us than in me.

Strgs.

add Celeste
Cellos, Cl.

C Poco lento
ten.

M. And if oc-ca-sion-'ly he'd pon-der what makes Shakes-peare and Beet-hov-engreat,

ten.
pp Strgs., W.W.
ten.

ten.

Lento **Molto lento**

M. him I could love 'til I die. Him I could love 'til I die.

D Tempo I

M. My white knight, — not a Lanc-e-lot — nor an an-gel with wings.

p Fl.
Vlins.

Cellos

M. *3* *3*

Just some-one to love me,— who is not a-shamed of a few nice things.

M. *3* *3* *3*

My white knight,— let me walk with him where the others ride by;

R.H. *3* *3* *3*

M. **E** *Very broadly* *Molto lento*

Walk, and love him— 'til I die. 'Til I

Vlns. *poco cresc.* *f* Brass

M. *Tempo I* *Ossia*

die. —

Brass (b) *W.W., Strgs.* *molto cresc.* *ff* *sfz* *3* *3* *3*

Cue: MARIAN: If you'll just take time to read a little bit about the Conservatory, I don't think you'll have to look further.

MARIAN: It's on page.....
dialogue until

Cue: GRACIE: It could be
the band instruments!

TOWNSPEOPLE: (Women)
pp

SHINN: The band
instruments?

TOWNSPEOPLE: (Men)
pp

Walking horse tempo

Piano

T.P.

com - in' down the street, oh please let it be for me. ——— O - ho, the
com - in' down the street, oh please let it be for me. ——— O - ho, the
Cl.

T.P.

Wells Far-go Wag-on is a - com - in' down the street, I wish, I wish I knew what it could
Wells Far-go Wag-on is a - com - in' down the street, I wish, I wish I knew what it could

A

2nd VOICE:

T.P.

be. _____ 1st VOICE:

In

be. _____ I got a box of map-le su-gar on my birth-day _____

W.W.

mf

T.P.

March I got a grey mack - i - naw. _____

3rd VOICE:

And once I got some grape-fruit from

ALL:

T.P.

4th VOICE:

O - ho, the

ALL:

Tam- pa. _____ Mont-gom-'ry Ward sent me a bath- tub and a cross- cut saw. O - ho, the

B

T.P. Wells Far-go Wag-on is a - com - in' now. Is it a pre - paid sur-prise or C. O.

Wells Far-go Wag-on is a - com - in' now. Is it a pre - paid sur-prise or C. O.

5th VOICE: 6th VOICE: 7th VOICE:

T.P. D? It could be cur-tains, or dish-es, or a doub - le boil- er

D? Or it

Cl.

8th VOICE:

ALL: ALL:

T.P. Yes, it could be, yes, you're right, it sure-ly could be, Some-thin' ve - ry, ve - ry

ALL: 8th VOICE: ALL:

could be, Yes, it could be, yes, you're right, it sure-ly could be, Some-thin' spec-ial, Some-thin' ve - ry, ve - ry

T.P. spec-ial now. spec-ial now. Just for me. *fff* O - ho the

8th VOICE: *fff* O - ho the

ALL: *fff* O - ho the

Strgs. col voci *ff*

[C] T.P. Wells Far - go Wag - on is a - com - in' down the street, oh don't let him pass my

Wells Far - go Wag - on is a - com - in' down the street, oh don't let him pass my

Brass

T.P. door! O - ho, the Wells Far - go Wag - on is a - com - in' down the street, I

door! O - ho, the Wells Far - go Wag - on is a - com - in' down the street, I

W.W. Brass

D

T.P. wish I knew what he was com- in' for. _____ 9th VOICE:
 wish I knew what he was com- in' for. _____ I got some sal- mon from Se- at- tle last Sep-

10th VOICE:
 T.P. And I ex-pect a new rock - in' chair. _____
 tem-ber. _____ I hope I get my rais- ins from

JACEY:
 EWART: The D. A. R. have sent a can- non for the court- house square.
 OLIVER:
 OLIN: The D. A. R. have sent a can- non for the court- house square.

T.P. Fres- no. _____

E

WINTHROP:

O - ho, the Welth Far - go Wag - on ith a - com - in' now, I don't know

W.W.

w. how I can ev - er wait to thee. _____ It could be thum - pin' for thum - one who ith

w. no re - la - thion, but it could be thum - pin'

Brass

w. thpe - thyal jutht for me.

F TOWNSPEOPLE: (Women)

fff Ah

TOWNSPEOPLE: (Men)

fff O - ho, you Wells Far - go Wag - on, keep a - com - in'. O - ho, you

fff Trbs. col voci

T.P.

Wells Far - go Wag - on keep a - com - in'. O - ho, you Wells Far - go Wag - on, don't you

T.P.

dare to make a stop, un - til you stop for

dare to make a stop, un - til you stop for

WINTHROP: It'th the band intrhumenth!

T.P.

me.

me.

Trpts.

Segue

No. 14a

FINALE-ACT ONE

Very slow and free

HAROLD: Here you are Winthrop!

WINTHROP: My Cornet! Gee thankth, Profethor!

Brass, W.W.

Piano

fff

Vlms. *p sub.*

Strgs.

HAROLD: Men, you will each receive individual instruction in due course. In the meantime stay off the streets, get acquainted with your instruments.....

HAROLD:... and think about the Minuet in G.
La de da de da de da de da. -

BOYS: La de da, La de da.

WINTHROP: Thithter! Thithter! Ithn't thith the moht thcrumphyuth tholid gold thing you ever thaw? I zever thought I'd ever thee anything the thcrumphyuth ath thith thcrumphyuth tholid gold thing! Oh thithter!

SHINN: Round one for you, Mister Hill, but I better hear some by God tootin' out'a them horns in pretty short order, or I'll see you in front a'the grand jury over't the County Seat.

SHINN: Now, Miss Marian, about that book....

EULALIE: Come, George! Tempus fugits.

SHINN: You watch your frazology. Go along if you want to. I've got to get something from the librarian. About that book....

HAROLD:
The Ladies Dance Committee meets
Tuesday nights at the High School.

Grandioso
Trpt. Strgs.,
W.W.

ENTR'ACTE

Maestoso

Piano *f*

Trpt. *>*

sim.

Timp. *sempre marc.*

Allegro

Strgs., W.W. *mf*

add Trpts.

Brass

Strgs., Picc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation. Includes performance instructions: *Trbs.* and *f* in the bass line, and *W.W., Strgs.* in the treble line. A box labeled **B** is present in the treble staff.

Third system of musical notation. Includes performance instructions: *Trpt.* in the treble line, and *W.W., Strgs.* and *sim.* in the bass line.

Fourth system of musical notation. Includes performance instructions: *sim.* in the treble line and *Trpt.* in the bass line.

Fifth system of musical notation. Includes performance instructions: *v* (accents) in the treble line. A box labeled **C** is present in the treble staff.

Sixth system of musical notation, continuing the grand staff with chords and melodic lines.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a rhythmic accompaniment. A dynamic marking *tr* is present above the first measure.

Second system of musical notation. The treble clef part includes a section labeled "Eng. Hn." (English Horn) in the final measures. The bass clef part continues the accompaniment.

Third system of musical notation. It includes a tempo marking $\text{♩} = \text{♩}$ and a dynamic marking *dim.* in the bass clef. The treble clef part features a long slur. The system concludes with a section for Clarinet (Cl.) and Left Hand (L.H.).

Fourth system of musical notation. It begins with a boxed letter **D** and the instruction "Vins., WW. Tempo di Valse". A dynamic marking *p* is present in the bass clef.

Fifth system of musical notation, continuing the piano accompaniment with various chords and melodic fragments.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble clef and accompaniment in the bass clef.

E

L.H.

March tempo

Brass

Trbs.

Tutti

Trbs.

F

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of one flat. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents, and includes a triplet of eighth notes in measure 8. The left hand accompaniment remains consistent.

G

Third system of musical notation, measures 9-12. This system is marked with a 'G' in a box. The right hand has a more active melodic line with frequent slurs and accents. The left hand accompaniment features some chromatic movement.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line of eighth and quarter notes. The left hand accompaniment consists of quarter notes.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues with quarter notes.

Sixth system of musical notation, measures 21-24. This system includes performance markings: *ff* (fortissimo) at the beginning, *Grandioso* and *Maestoso* above the staff, *Trbs.* (trabecola) above the left hand, *rit.* (ritardando) above the right hand, and *fff* (fortississimo) at the end. The music concludes with a final chord in the right hand.

CURTAIN

Andante

Piano

L.H.
(Player-piano on stage)

EULALIE: trickle, trickle, trickle (Player piano fades out)

Segue to Quartette

IT'S YOU

Cue: EULALIE: All right, Mr. Dunlop.

EWART blows pitch pipe. Moderato

EWART: It's you in the sun - rise. It's you in my

J. E. JACEY: It's you all the way in - to town. —
cup. OLIVER: It's your sweet "hel -

J. E. lo,' dear, that sets me up, — and it's your "got to go," dear, that gets me
OLV. OLN.

OLIN:

J. E. down. — It's you on my pil - low, in all of my dreams, till once more the
OLV. OLN.

J. E. morn - ing breaks thru. — What words could be san - er, or tru - er, or
OLV. OLN.

J. E. Yes, it's you — plain - er, than it's you, It's you, Oh, yes, it's you.
OLV. OLN.

EULALIE:
Smile, girls, smile.

Tutti

Cue: MARCELLUS: What'll it be?
TOMMY: The Shipoo!
KIDS: Shipoo!

Very fast

MARCELLUS:

Now, a wo-man who'll kiss on the

Clas. Vins. col voce

Piano *mp* Piano Strgs., Trbs. *R.H. Cellos p*

M. ver - y first date is us - u' - ly a hus - sy, And a wo - man who'll kiss on the

M. sec - ond time out is an - y - thing but fus - sy. But a wo - man who'll wait 'til the

M. third time a - round, head in the clouds, feet on the ground, she's the girl he's

M. glad he's found. — She's his shi - poo - pi! — Shi - poo - pi, Shi - poo - pi, Shi -

A

HO
M
P
O
O
P
I
A
L
I
E

poo - pi, Shi - poo - pi, shi - poo - pi, shi - poo - pi.

GIRLS:
But

BOYS:
The girl who's hard to get.—

M. Walk her once just to raise the cur-tain, then you

T.P. you can win her yet.

Vlns.

M. walk a - round twice and you make for cer-tain. Once more in the flow - er gar - den, She will

M. nev - er get sore if you beg her par-don.

Brass

M. *Tutti*

T
O
W
N
S
P
E
O
P
L
E

Do, re, mi, fa, sol, la, si, do — si, la, sol, fa, mi, re, do.

M. **C**

Squeeze her once when she is - n't look - in'. If you get a squeeze back that's

M.

fan - cy cook - in'. Once more for a pep - per - up - per. She will

M.

nev - er get sore on her way to sup - per.

Brass

M. Do, re, mi, fa, sol, la, si, do, — si, do. Now lit-tle ol' Sal was a

T.P. Do, re, mi, fa, sol, la, si, do, — si, do.

Cl.
p.

M. No-Gal, as an-y-one could see. Look-it her now. She's a Go-Gal, who

M. on-ly goes for me. Squeeze — her once when she is- n't look-in'. If you get a squeeze back that's

Vlns.

M. fan-cy cook-in'. Once more for a pep-per-up-per. She will nev-er get sore on her way to sup-per.

M. Do, re, mi, fa, sol, la, si, do, — si do. Shi - poo - pi. Shi -

T.P. Do, re, mi, fa, sol, la, si, do, — si do.

Tutti

Fl. col voci
p

M. poo - pi, Shi - poo - pi, the girl who's hard to get, Shi - poo - pi, Shi -

T.P. The girl who's hard to get,

M. poo - pi, Shi - poo - pi, but you can win her yet.

T.P. but you can win her yet.

mf Tutti

F *Dance* *W.W., Strgs.*

Piano, Strgs., W.W. *f*

Trbs. *mf*

W.W., Strgs.

Brass *ff*

+Strgs., Cls. *Tutti* *mf*

G *ff Bass Sax.* *dim.* *mf*

W.W.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the grand staff with chords and melodic lines.

Third system of musical notation. Includes dynamic markings: *ff* Brass and *mf* Bass Sax.

Fourth system of musical notation. Includes dynamic markings: *ff* Brass, W.W., Strgs. and *mf* Piano, Strgs. A *Tutti* marking is also present.

Fifth system of musical notation. Includes a section marker **H** and dynamic marking *mp*. The notation features a complex rhythmic pattern with many accents.

Sixth system of musical notation, continuing the complex rhythmic pattern with many accents.

Seventh system of musical notation, continuing the complex rhythmic pattern with many accents.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff features a bass line with chords and rests. A bracket labeled "Cello" spans across both staves, indicating the instrument's part.

Second system of musical notation. The upper staff includes a section for "Strgs. W.W." (Strings Woodwinds) with a ten-measure phrase. The lower staff continues the bass line. A bracket labeled "Trbs." (Trumpets) is positioned above the upper staff.

Third system of musical notation, marked with a first ending bracket "I" and "w.w.". The upper staff shows a melodic line with slurs and accents. The lower staff provides harmonic support with chords and bass notes.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the bass line with chords and rests.

Fifth system of musical notation. The upper staff includes a section for "W.W." (Woodwinds) with a triplet. The lower staff features a section for "Tutti" with dynamic markings "ff" and "mf".

Sixth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff provides harmonic support with chords and bass notes.

Seventh system of musical notation, featuring the vocal instruction "ALL: Whoa!". The upper staff shows a melodic line with slurs and accents. The lower staff includes a section for "Gtr." (Guitar) with a wavy line indicating a tremolo effect.

J

mf

mf

Brass

mf

Bliss.

K

Brass, Ob., Picc.

mf

mf

mf

mf

W.W., Strgs.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with slurs and accents, and a bass line with chords and single notes. Vertical strokes (accents) are placed above several notes in both staves.

Second system of musical notation, continuing the piece. It maintains the same key signature and features similar melodic and harmonic textures as the first system, with slurs and accents throughout.

Third system of musical notation. The treble staff shows a more active melodic line with slurs and accents. The bass staff continues with harmonic support, including some chromatic movement.

Fourth system of musical notation. The treble staff has a descending melodic line with slurs and accents. The bass staff features chords and single notes, with some flats appearing in the lower register.



Fifth system of musical notation, marked with a square box containing the letter 'M'. The treble staff has a melodic line with slurs and accents, and a dynamic marking 'Strgs.' with a sharp sign. The bass staff has a rhythmic pattern of eighth notes with a dynamic marking 'Cls.' and a 'R.H.' instruction.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with harmonic support, including some chromatic movement.

Seventh system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with harmonic support, including some chromatic movement.

8va. N
Piano
W.W.

ff Tutti *f*

Bass

8va.

8va.

8va. O

ff

8va. add Sop. Sax.

8va.

Musical staff 1: Treble clef, key signature of two flats. Includes markings for *Trb.*, *R.H.*, and *Trpts.*

Musical staff 2: Treble clef, key signature of two flats. Includes marking for *Trpts.* and dynamic marking *ff*.

Musical staff 3: Treble clef, key signature of two flats. Includes dynamic marking *ff*.

Musical staff 4: Treble clef, key signature of two flats. Includes marking **Q**.

Musical staff 5: Treble clef, key signature of two flats. Includes markings for *16va. gliss.* and *16va. gliss.*

Musical staff 6: Treble clef, key signature of two flats. Includes marking *Strgs., W.W.* with a '7' and *Brass*.

Musical staff 7: Treble clef, key signature of two flats. Includes marking **R**.

Tutti *ff*

TOWNSPEOPLE: (All)

Shi - poo - pi, Shi - poo - pi, Shi - poo - pi, the girl who's hard to

Brass

mf

T. P. get. Shi - poo - pi, Shi - poo - pi, Shi - poo - pi, but you can win her

Brass

T. P. yet. You can win her yet.

3

R.H.

crese

T. P. Shi - poo - pi!

ff (Shouted)

fff

SHIPOOPI - PLAYOFF

This musical score is for a piece titled "SHIPOOPI - PLAYOFF". It is arranged for Piano and Bass. The score is divided into six systems, each with a grand staff (treble and bass clefs).
- **System 1:** Starts with a piano part marked *ff Tutti*. The bass part is marked *Bass*. A dynamic marking of *f* appears in the piano part. A *8va* instruction is placed above the piano part, and a *(Fade out on start)* instruction is placed above the bass part.
- **System 2:** The piano part has a *8va* instruction above it with the note *(cf. dialogue)*.
- **System 3:** The piano part has a *8va* instruction above it.
- **System 4:** The piano part has a *8va* instruction above it and a *ff* dynamic marking.
- **System 5:** The piano part has a *8va* instruction above it and the instruction *add Sop. Sax.* below it.
- **System 6:** The piano part has a *8va* instruction above it.
The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

(Reprise)

Cue: MARIAN: Any night this week.

As before
LADIES.

Piano

pp

W.W.

ETHEL: Miss Paroo, we've just come to tell you that your kind of woman

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

belongs on the Del Sarte committee! ALMA: You were so dear tonight,

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

dancin', the Shipooopi with Professor Hill! You danced like a

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

A

ALMA:

Fair - y princ - ess with a moon-beam for your floor! You had a

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

gold - en shim-mer in your hair and sil - ver shoes for all to see! We

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

know that you will soon un - fold a for-giv - ing heart of pur-est gold,

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

A. here, Where a wom - an's heart should be! _____

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

mf

B ALMA, MAUD, ETHEL, MRS. SQUIRES:

Fair - y princ - ess! Moon-beam floor!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

pp

A. M. E. MRS.S. Gold - en shim - mer! Sil - ver shoes!

L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

A. M. E. MRS. S.

Now un - fold! Heart of gold!

L.

Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, talk a lot, pick a lit - tle more.

+ Trbs.

A. M. E. MRS. S.

Here where a wo - man's heart should be! The Pro -

L.

Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

f

©

A. M. E. MRS. S.

fess - or told us to read those books and we

L.

Pick a lit - tle, talk a lit - tle, pick a lit - tle, talk a lit - tle, cheep, cheep, cheep, talk a lot, pick a lit - tle more.

p

A.
M.
E.
MRS.S.

sim - ply a - dored them all!

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

Tutti

ALMA:

Chau - cer!

MAUD:

Ra - bal - ais!

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

Trbs.

Trpts.

EULALIE:

Bal - zac!

L.

Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep.

Br.

Strgs.

L.

cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep! Pick a lit-tle, talk a lit-tle, cheep!

+ Strgs., W.W.

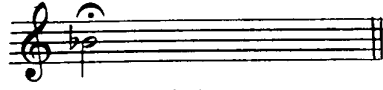
pp

ff

Tutti

LIDA ROSE and WILL I EVER TELL YOU?

Cue: HAROLD: Oh, you'll never forget the name. Lida Rose. Same as the old song.
(He blows pitch pipe.)



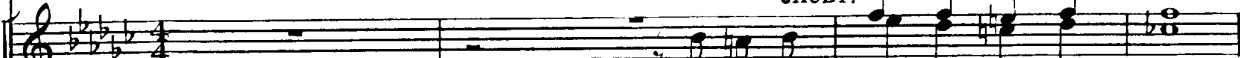
Molto rubato and with warmth

HAROLD:



Li - da Rose, I'm home a - gain, Rose, —

JACEY:



EWART:

to get the sun back in the sky.

OLIVER



OLIN:

J.
E.
L.V.
L.V.

Li - da Rose, I'm home a - gain, Rose, — a - bout a thou - sand kiss - es shy. Ding, dong,

J.
E.
L.V.
L.V.

ding, I can hear the chap - el bell chime, Ding, dong, ding, At the least sug - gest - ion, *ten.*

J.
E.
L.V.
L.V.

I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, with - out a sweet - heart to my name. *ten.*

J.
E.
L.V.
L.V.

Li - da Rose, now ev - 'ry - one knows that I am hop - ing you're the same, —

J. E. So here is my love song; not fan - cy or fine. Lid - a Rose. &

OLV. OLN.

J. E. won't you be mine? Lid - a Rose, oh Lid - a Rose, oh Li - da Rose.

OLV. OLN. mine?

A Moderato, and with a very soft beat
 MARIAN:

J. E. Dream of now. Dream of then. Dream of a

OLV. OLN.

W.W., Strgs.
 p Piano Cl.

M. love song that might have been. Do I love you? Oh yes, I

M. love you, and I'll brave - ly tell you, But on - ly when we dream a

Strgs.

B

M. gain. Sweet and low; Sweet and low;

W.W., Strgs.

Piano Cl.

M. how sweet the mem' - ry; How long a - go. For - ev - er,

M. oh yes, for - ev - er. Will I ev - er tell you? Ah,

C

M. no. Dream of

JACEY: *pp*

EWART: Li - da Rose, oh Li - da Rose, oh Li - da Rose, I'm

OLIVER: *pp*

OLIN:

Vlins.

p Pno. Strgs.

M. *now.* Dream of then.

J. E. home a - gain, Rose, to get the sun back in the sky.

OLV. OLN.

mp

3

M. Dream of a love song that might have

J. E. Lid - a Rose, I'm home a - gain, Rose, a - bout a thou - sand kiss - es

OLV. OLN.

p

M. been. Do I love you? Oh yes, I love you,

J. E. shy. Ding, dong, ding, I can hear the cha - pel bell

OLV. OLN.

add Brass

M. And I'll brave - ly tell you, But on - ly when we dream a -

J. E. chime. Ding, dong, ding. At the least sug - gest - ion,

OLV. OLN.

M. gain. Sweet and low,

J. E. I'll pop the ques - tion. Lid - a Rose, I'm home a - gain, Rose, with - out a

OLV. OLN.

Brass (Cup)

Piano Strgs.

M. Sweet and low, How sweet that mem - 'ry;

J. E. sweet-heart to my name. Lid - a Rose, now ev - 'ry-one knows that I am

OLV. OLN.

mf

3

Freely

M. How long a - go, For - ev - er, Oh yes, for -

J. E. Hop - ing you're the same. So here is my love song:

OLV. OLN.

col voci
Strgs. *rit.*
Celeste
add W.W.

M. ev - er, Will I ev - er tell you? Ah,

J. E. not fan - cy or fine. Lid - a Rose, oh won't you be

OLV. OLN.

Strgs.

M. no.

J. E. mine, Li - da Rose, oh Lid - a Rose, oh Lid - a Rose.

OLV. OLN. mine.

Strgs. Celeste (*ad lib.*)

Bass pizz.

GARY, INDIANA

Cue: WINTHROP: And he taught me a thong that hardly hath any etheth in it.

Soft Shoe Bounce WINTHROP:

Ga - ry, In - di - an - a, Ga - ry, In - di - an - a, Ga - ry, In - di -

Piano

Strgs. pizz. *sfz* *p*

Vlms.

Piano Strgs.

w. an - a, let me thay it wunth a - gain.

W.W. *mf*

w. Ga - ry, In - di - an - a, Ga - ry, In - di - an - a, Ga - ry, In - di -

Vlms. *p*

w. an - a, that's the town that knew me when. If you'd

Br. *mf* Strgs. *p*

A

w. like to have a lo - gi - cal ekth - plan - a - thyun - how I

Brass Strgs.

mf *p*

w. hap - pened on thith el - e - gant think - o - pa - thyun, I will

Brass Strgs.

mf *p*

w. thay, with - out a mo - ment of heth - i - ta - thyun - There ith

Brass Strgs. W.W.

mf *p*

w. jutht one plathe - that can light my fathe -

Brass

mf

B

w. Ga - ry, In - di - an - a, Ga - ry, In - di - an - a, not Lou - eeth - ee -

Strgs.

p

w. an - a, Par - ith, Franth, New York or Rome, but

Brass *mf* *p*

w. Ga - ry, In - di - an - a, Ga - ry, In - di - an - a, Ga - ry, In - di -

w. an - a, my home sweet home. If you'd

Brass *mf* Strgs. *p*

w. like to have a lo - gi - cal ekh - plan - a - thyun - how I

Brass *mf* Strgs. *p*

w. hap - pened on thith el - e - gant think - o - pa - thyun, I will

Brass *mf* Strgs. *p*

w. they with - out a mo - ment of heth - i - ta - thyun, —

There with Strgs., W.W

Brass

mf *p*

w. jutht one plathe — that can light my fathe —

MARIAN:

Ga - ry,

MRS. PAROO:

Ga - ry, In - di - an - a

Br. *mf*

Strgs. *p*

D

w. Not Lou - eeth - ee - an - a, Par - ith, Franth, New York or

M. In - di - an - a

MRS. P.

W. Rome, but

M. Ga - ry,

MRS. P. Ga - ry, In - di - an - a

Br. 3 3 7

W. Ga - ry, In - di - an - a, my home sweet

M. In - di - an - a, Ga - ry, In - di - an - a, my home sweet

MRS. P. Ga - ry, In - di - an - a, my home sweet

W. home .

M. home .

MRS. P. home

Tutti

(Reprise)

Cue: CHARLIE: Not on your tintype. How do I know you'd deliver the papers?

MARIAN: Try me.

(She grabs him and they kiss. As kiss starts, QUARTETTE is heard off-stage.)

With a beat

JACEY:
 EWART:
 OLIVER:
 OLIN:

MARIAN: There's your train! Now run for it! CHARLIE: Why, you double-dealing

J. E.
 OLIV. OLN.

little.... Who do you think you're protecting? That guy's got a girl in every county

J. E.
 OLIV. OLN.

in Illinois, and he's taken it away from every one of 'em! And that's 102 counties! Not

J. E.
 OLIV. OLN.

counting the piano teachers like you he cozies up to, to keep their mouths shut!

J. E.
 OLIV. OLN.

Neither one of you's heard the last of me, girly - girl! (*He runs off*)

J. E. I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, - with - out a

OLV. OLN.

(*QUARTETTE enters and stops.*)

Freely

J. E. sweet - heart to my name. - Good ev' - nin', Miss Mar - i - an. nnnn -

OLV. OLN.

MRS. PAROO: (*Offstage*) A tempo
Marian! Marian!

(*QUARTETTE walking off.*)

J. E. nnn! Li - da Rose, now ev - 'ry - one knows - that I am

OLV. OLN.

(*QUARTETTE fades out off-stage as*

J. E. hop - ing you're the same, - So here is my love song;

OLV. OLN.

(*dialogue continues.*)

J. E. Not fan - cy or fine. *pp* Li - da Rose, oh won't you be

OLV. OLN.

J. E. mine? Li - da Rose, oh Li - da Rose, oh Li - da Rose. -

OLV. OLN. mine?

Cue: MRS. PAROO: I been usin' the Think System on you from the parlor. (Blackout.)

Moderato

Piano

f Piano, Cellos
Bs. Cl.

[A] *Allegretto* Tempo

Piano

mf W.W.
Strgs.

W.W. Strgs.

Brass

Fast Waltz Tempo

B Vlns. W.W.

The first system of music shows a violin part in the upper staff and piano accompaniment in the lower staff. The violin part begins with a series of sixteenth notes, followed by a five-measure rest indicated by a '5' and a slur. The piano accompaniment starts with a series of chords, followed by a dynamic marking of *p* (piano) and then *mf* (mezzo-forte). The key signature has two flats and the time signature is 3/4.

The second system continues the violin and piano parts. The violin part features a series of eighth notes and quarter notes, with a dynamic marking of *mf*. The piano accompaniment consists of chords and single notes, with a dynamic marking of *p* (piano).

The third system shows the violin part with a series of eighth notes and quarter notes, and the piano accompaniment with chords and single notes. The dynamic marking *p* (piano) is present in the piano part.

The fourth system includes a section marked **C** W.W. (Waltz). The violin part has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment has dynamic markings of *fp* (fortissimo piano) and *mf* (mezzo-forte). The text "L.H." (Left Hand) is written above the piano part. The key signature has two flats and the time signature is 3/4.

The fifth system continues the violin and piano parts. The violin part has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment consists of chords and single notes.

The sixth system shows the final part of the piece. The violin part has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment consists of chords and single notes, ending with a double bar line.

D W.W. Xylo.

Trb. *fp* \rightarrow *p*

add Strgs. pizz.

This system shows a woodwind part (Trb.) and piano accompaniment. The woodwind part starts with a dynamic of *fp* and transitions to *p*. The piano accompaniment includes the instruction "add Strgs. pizz." and features a melodic line with various accidentals.

Brass

This system introduces a brass part. The piano accompaniment continues with a melodic line and chordal accompaniment.

Strgs. W.W.

mf

This system features a string part (Strgs. W.W.) and piano accompaniment. The dynamic is marked *mf*.

Tutti

This system is marked "Tutti" and includes triplet markings (3) over the woodwind part.

This system continues the piano accompaniment with a melodic line and chordal accompaniment.

This system continues the piano accompaniment with a melodic line and chordal accompaniment.

Strgs. W.W.

Br.

p.

This system shows the beginning of a musical passage. The upper staff features a melodic line with a slur and a dynamic marking of *p.*. The lower staff contains a complex chordal texture. A bracket labeled "Br." spans across both staves, indicating a brass section part. The key signature has two sharps (F# and C#).

F

This system continues the musical passage. A dynamic marking of *f* is present. The upper staff has a melodic line with a slur. The lower staff continues with chordal accompaniment. The key signature remains two sharps.

This system features a sustained chordal texture in the lower staff, with a slur over the notes. The upper staff has a melodic line with a slur. The key signature remains two sharps.

Ob.

This system continues the musical passage. The upper staff has a melodic line with a slur. The lower staff continues with chordal accompaniment. A dynamic marking of *f* is present. The key signature remains two sharps.

Cellos Bsn.

Bass. Celeste gliss.

b.e.

gaa bassa.....

This system continues the musical passage. The upper staff has a melodic line with a slur. The lower staff continues with chordal accompaniment. A dynamic marking of *f* is present. The key signature remains two sharps.

Trbs.

W.W.

Cellos, Bsn. *dim.*

sf

p Strgs. pizz.

This system concludes the musical passage. The upper staff has a melodic line with a slur. The lower staff continues with chordal accompaniment. A dynamic marking of *sf* is present. The key signature remains two sharps.

Cue: HAROLD: I don't recall giving....

Slowly

MARIAN: Oh yes, you have! Something beautiful. That's why I came, and I'm glad. Oh, please don't be afraid that I expect too much more. One can't expect a travelling salesman to stay

Piano

Strgs. pp

put. I know there have been many ports of call. And there will be many more. But that's no reason for me not to be grateful for what you will have left behind for me.

HAROLD:
Marian...

MARIAN:

A Moderato e Rubato

Bells Strgs. p Vlns. colla voce w.w.

Cl. Cellos

There were bells on the hill, but I nev - er heard them

M. ring - ing. No, I nev - er heard them at all, till there was you.

p R.H.

B

M. There were birds in the sky, but I nev - er saw them

Vlns.

M. wing - ing. No, I nev - er saw them at all, till there was you.

The first system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are "wing - ing. No, I nev - er saw them at all, till there was you." The piano accompaniment includes triplets in the right hand and bass notes in the left hand.

M. — And there was mu - sic, and there were won - der - ful ro - ses, they

W.W. Strgs. L.H. col voce

The second system continues the vocal line and piano accompaniment. The lyrics are "— And there was mu - sic, and there were won - der - ful ro - ses, they". The piano accompaniment includes markings for "W.W.", "Strgs.", "L.H.", and "col voce".

M. tell me, in sweet frag - rant mea - dows of dawn and dew. There was

R.H. Cl. R.H.

The third system continues the vocal line and piano accompaniment. The lyrics are "tell me, in sweet frag - rant mea - dows of dawn and dew. There was". The piano accompaniment includes markings for "R.H." and "Cl.".

M. love all a - round, but I nev - er heard it sing - ing. No, I

Strgs. Piano, W.W.

The fourth system continues the vocal line and piano accompaniment. The lyrics are "love all a - round, but I nev - er heard it sing - ing. No, I". The piano accompaniment includes markings for "Strgs." and "Piano, W.W.".

M. nev - er heard it at all, till there was you.

Brass Tutti mp mf

The fifth system continues the vocal line and piano accompaniment. The lyrics are "nev - er heard it at all, till there was you.". The piano accompaniment includes markings for "Brass", "Tutti", "mp", and "mf".

sempre cresc. *cresc. molto* L.H.

MARIAN: **F**
 There was love all a - round, but I nev - er heard it
 (optional) HAROLD:
 There was love all a - round, but I nev - er heard it

Strgs. *Piano* W.W.

M.
 sing - ing. No, I nev - er heard it at all, till there was you.
 H.
 sing - ing. No, I nev - er heard it at all, till there was you.

col voce *rit.* *molto espressivo* Tutti *f* *a tempo*

Fl. *mf* *rit.* *ad lib. trem.* *molto rit.* Bass *pizz.*

GOODNIGHT, MY SOMEONE and SEVENTY SIX TROMBONES

(Double Reprise)

Cue: HAROLD: Why you little....
(HAROLD HILL starts to whistle)

March Tempo

Piano

Fl.
mf

HAROLD:

While a hun - dred and ten cor - nets played the air.

H.

— Then I mod - est - ly took my place, as the one and on - ly

p Piano
W.W.

H.

bass, and I oom - pahed up and down the square.

Slower

(♩ = ♩)

A

MARIAN: (off-stage)

Musical notation for the first system, including vocal lines and piano accompaniment.

Good - night, my some-one, good - night, my love.-

HAROLD:

With a hun-dred and

Piano accompaniment for the first system, including dynamic markings like *pp L.H.* and *Celeste Strgs.*

Tempo I

(♩ = ♩)

Tempo II

(♩ = ♩) B

Musical notation for the second system, including vocal lines and piano accompaniment.

Our star is shin - ing it's

Musical notation for the second system, including vocal lines and piano accompaniment.

ten cor - nets right be - hind.

Piano accompaniment for the second system, including dynamic markings like *p Piano W.W.* and *Celeste Strgs. pp*.

Tempo I

(♩ = ♩)

Musical notation for the third system, including vocal lines and piano accompaniment.

bright - est light .

Musical notation for the third system, including vocal lines and piano accompaniment.

There were horns of ev - 'ry shape and...

Piano accompaniment for the third system, including dynamic markings like *p*.

Tempo II

M. *(♩ = ♩)* C

H. *(♩ = ♩)*

While a hun-dred and

Sweet dreams be yours, dear, if dreams there be. —

Celeste, Strgs. *pp*

Tempo I

Tempo II

M. *(♩ = ♩)* D

H. *(♩ = ♩)*

ten cor - nets played the air. —

I wish I may, and I

p Piano W.W.

Celeste, Strgs. *pp*

M.

H.

wish I might. Now good - night, my some-one, good - night. —

Celeste

Bass pizz.

No. 24a

ICE CREAM SOCIABLE

Cue: MARCELLUS: Well, come on, hurry up!
(As lights come up.)
(Player-piano on stage and orchestra)

Andante
Piano

Piano

Sop. Sax. L.H.
mf

EULALIE: Two Grecian urns, and a fountain

SHINN: Stop, stop! Listen to this man! (Music stops subito.)

CHASE MUSIC

Cue: SHINN: After him! And when you find him, bring him to the schoolhouse. After him!

SHINN: Try the low road! Look by the crick! Try the mill! Back a' the privy!

Allegro

W.W. Brass

Piano

The musical score is written for piano and consists of six systems of music. The first system includes the tempo marking 'Allegro' and the instrumentation 'W.W. Brass'. The score is in 4/4 time and begins with a piano (*f*) dynamic. The first system features a complex rhythmic pattern with many sixteenth notes and rests. The second system continues this pattern with some melodic lines in the right hand. The third system introduces a section marked 'A' and includes the instruction 'Tutti sempre f'. The fourth system features a triplet of chords in the right hand. The fifth and sixth systems continue the accompaniment with various chordal textures and melodic fragments.

B Trpts.

The first system consists of two staves. The upper staff is for the trumpet (labeled 'Trpts.' with a boxed 'B' above it) and contains a melodic line with various accidentals and dynamic markings like accents (>) and breath marks (v). The lower staff is the piano accompaniment, featuring a bass line with chords and moving lines.

The second system continues the musical material. The trumpet part has several notes with accents and breath marks. The piano accompaniment provides harmonic support with chords and a steady bass line.

The third system includes a dynamic marking of *mf* (mezzo-forte) in the piano part. The trumpet part continues its melodic development with various intervals and accidentals.

The fourth system shows further development of the trumpet melody. The piano accompaniment features some sustained chords and a consistent bass line.

The fifth system includes a dynamic marking of *molto* in the piano part. The trumpet part has a more active melodic line with many notes and accents.

The sixth system concludes the page. It features dynamic markings of *fff* (fortissimo) and *pp* (pianissimo). A bracketed instruction *[safety]* is present in the piano part. The trumpet part has a final melodic phrase, and the piano accompaniment ends with sustained chords. The system concludes with a double bar line and repeat dots.

TILL THERE WAS YOU

(Reprise)

Cue: WINTHROP: I wish you'd never come to River City!
MARIAN: No you don't, Winthrop.

Slowly
Strgs.

WINTHROP: Thither! You believe him? MARIAN: I believe everything he ever said.

Piano

WINTHROP: But he promised us... MARIAN: I know what he promised us and it all happened just like he said. The

lights; and the flags and the colors, and the cymbals. WINTHROP: Where wath all that? MARIAN: In the way every

kid in this town walked around here all summer, and looked and acted. Especially you! And the parents, too. Does
Mama wish he'd never come to River City?

WINTHROP: Well you do,
don't you?

MARIAN: No, Winthrop. Now
go, Harold, please.

WINTHROP: Go on,
Profethor,
hurry up.

HAROLD: I can't go,
Winthrop.

WINTHROP: Why not?

HAROLD: For the first time in my life I got my foot caught in the door.

HAROLD: **A** Moderato e Rubato

There was love all a - round, but I

This system contains the first two lines of the musical score. The top line is the vocal line for Harold, with lyrics "There was love all a - round, but I". The bottom two lines are the piano accompaniment, starting with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

nev - er heard it sing - ing. No, I nev - er heard it at

This system contains the next two lines of the musical score. The vocal line continues with lyrics "nev - er heard it sing - ing. No, I nev - er heard it at". The piano accompaniment continues, featuring a triplet of eighth notes in the right hand. The dynamic remains piano (*p*).

all, till there was you.

B

Vlns. W.W. *mf*

Cellos W.W. *p*

This system contains the third line of the musical score. The vocal line ends with the lyrics "all, till there was you." and is marked with a boxed letter **B**. The piano accompaniment includes woodwind parts: Violins (Vlns.) and Cellos (Cellos), both marked with woodwind parts (W.W.). The dynamics are *mf* for the violins and *p* for the cellos. The piano accompaniment features a triplet of eighth notes.

Brass *f*

This system contains the fourth line of the musical score, which is a brass accompaniment part. It is marked with a forte (*f*) dynamic. The brass part consists of rhythmic patterns in both hands.

Più mosso

rit.

Trbs. *p.*

R.H. *mf*

Hold til dialogue

This system contains the fifth line of the musical score. The tempo is marked "Più mosso" and the dynamics include *ff* (fortissimo) for the piano accompaniment, *rit.* (ritardando) for the woodwinds, and *p.* (piano) for the trumpets (Trbs.). The right hand (R.H.) is marked *mf*. The system concludes with the instruction "Hold til dialogue".

No. 25a

MINUET IN G

Cue: HAROLD: Think, men, think!
(He raises baton and gives beat.)

ALMA: That's my Barney!

Slow 3

(Played by on-stage band, with pianissimo support from pit orchestra. Must be played extremely out of tune and with loose embouchure.)

Triangle *etc.*

Piano *mf*

Tuba *f*

That tuba's my Barney! MAN No.1: Eddie! That's Eddie's clarionette! MAUD: Linus, play to me son, play to me!

MAN No.2: Davey, my Davey. SHINN: Mrs. Paroo, that's Winthrop!

Tuba *f* *Segue*

No. 25b

FINALE

Piano *f*

Maestoso

Trpts. *3*

Trbs. Sopra

molto rit. *ff*

CURTAIN

Piano

March Tempo

sempre f

Sa. Dr.

Trpts. 3

W.W. Strgs.

Trbs.

Trbs. Bs. Sax.

A

Brass, Strgs.

(br)

B

Trbs. Bs. Sax.

C

Trbs.

D

Musical score for piano, measures 1-4. Treble clef has chords, bass clef has a walking bass line.

Trpts.
Trbs. b.d.

Musical score for piano and brass, measures 5-8. Includes Trpts. and Trbs. parts.

Musical score for piano, measures 9-12. Treble clef has chords, bass clef has a walking bass line.

Brass, Strgs. **E**

Musical score for piano and brass/strings, measures 13-16. Includes Brass and Strgs. parts.

Brass
Trb.

Musical score for piano and brass, measures 17-20. Includes Brass and Trb. parts.

Musical score for piano and brass, measures 21-24. Treble clef has chords, bass clef has a walking bass line.

EXIT MUSIC

Fast 2

Piano

W.W. Strgs.

Brass

Trb.

Strgs.

A

Trpts.

add Trpts. Bells

Trbs. rit. atempo Trbs. Bs. Cl.

The musical score is written for piano and brass instruments. It consists of seven systems of music. The first system is for the piano, with a tempo marking of 'Fast 2' and a dynamic marking of 'f'. The piano part is written in treble and bass clefs. The brass part is written in a single staff with a key signature of one flat and a common time signature. The second system continues the piano part, with a 'Trb.' (trombone) part entering. The third system continues the piano part. The fourth system is marked with a box containing the letter 'A' and is for the 'Trpts.' (trumpets). The fifth system continues the piano part. The sixth system continues the piano part. The seventh system is the final system, marked 'atempo' and includes instructions to 'add Trpts. Bells' and 'Trbs. Bs. Cl.'. The score concludes with a double bar line.

With a bounce
Strgs., W.W.

B

mf

R.H. *R.H.*

R.H.

C

R.H.

Tempo di Valse

D

The first system of the 'Tempo di Valse' section, measures 1-4. It features a treble and bass clef with a key signature of two flats. The music is in 3/4 time. The first two measures show a melodic line in the treble and a bass line in the bass. The last two measures feature a *mf* dynamic marking and a boxed letter 'D' above the staff.

The second system of the 'Tempo di Valse' section, measures 5-8. It continues the melodic and bass lines from the first system. The treble clef part has a more active melodic line with eighth notes, while the bass clef part provides a steady accompaniment.

The third system of the 'Tempo di Valse' section, measures 9-12. The treble clef part continues with a melodic line, and the bass clef part has a more active accompaniment. A 'L.H.' marking is present in the bass clef part.

E

The fourth system of the 'Tempo di Valse' section, measures 13-16. The treble clef part continues with a melodic line, and the bass clef part has a more active accompaniment. A boxed letter 'E' is placed above the first measure.

The fifth system of the 'Tempo di Valse' section, measures 17-20. The treble clef part continues with a melodic line, and the bass clef part has a more active accompaniment. The system ends with a double bar line.

March Tempo

Brass

The first system of the 'March Tempo' section, measures 1-4. It features a treble and bass clef with a key signature of two flats. The music is in 3/4 time. The first two measures show a melodic line in the treble and a bass line in the bass. The last two measures feature a *f* dynamic marking and a boxed letter 'F' above the staff.

Trbs.

Tutti

Trbs.

F

The second system of the 'March Tempo' section, measures 5-8. It features a treble and bass clef with a key signature of two flats. The music is in 3/4 time. The first two measures show a melodic line in the treble and a bass line in the bass. The last two measures feature a *f* dynamic marking and a boxed letter 'F' above the staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with a square box containing the letter 'G' in the upper left corner. The instruction *sempre f* is written in the left margin. The music continues with complex harmonic structures.

Fifth system of musical notation, maintaining the intensity and complexity of the previous systems.

Sixth and final system of musical notation on the page, concluding with a *ff* dynamic marking and a *FINE* instruction at the bottom right.