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
} The Buffalo Bills

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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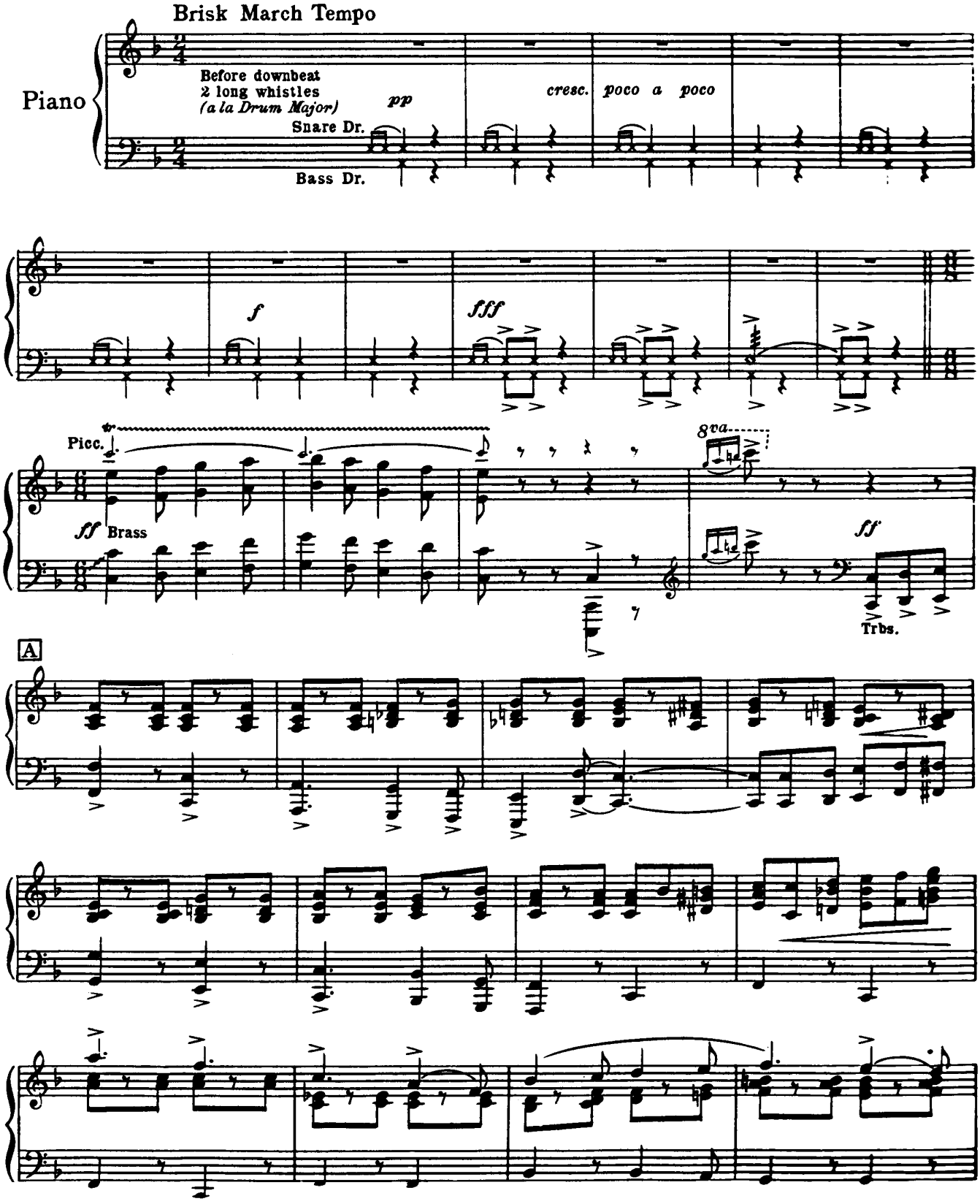
OVERTURE

By MEREDITH WILLSON



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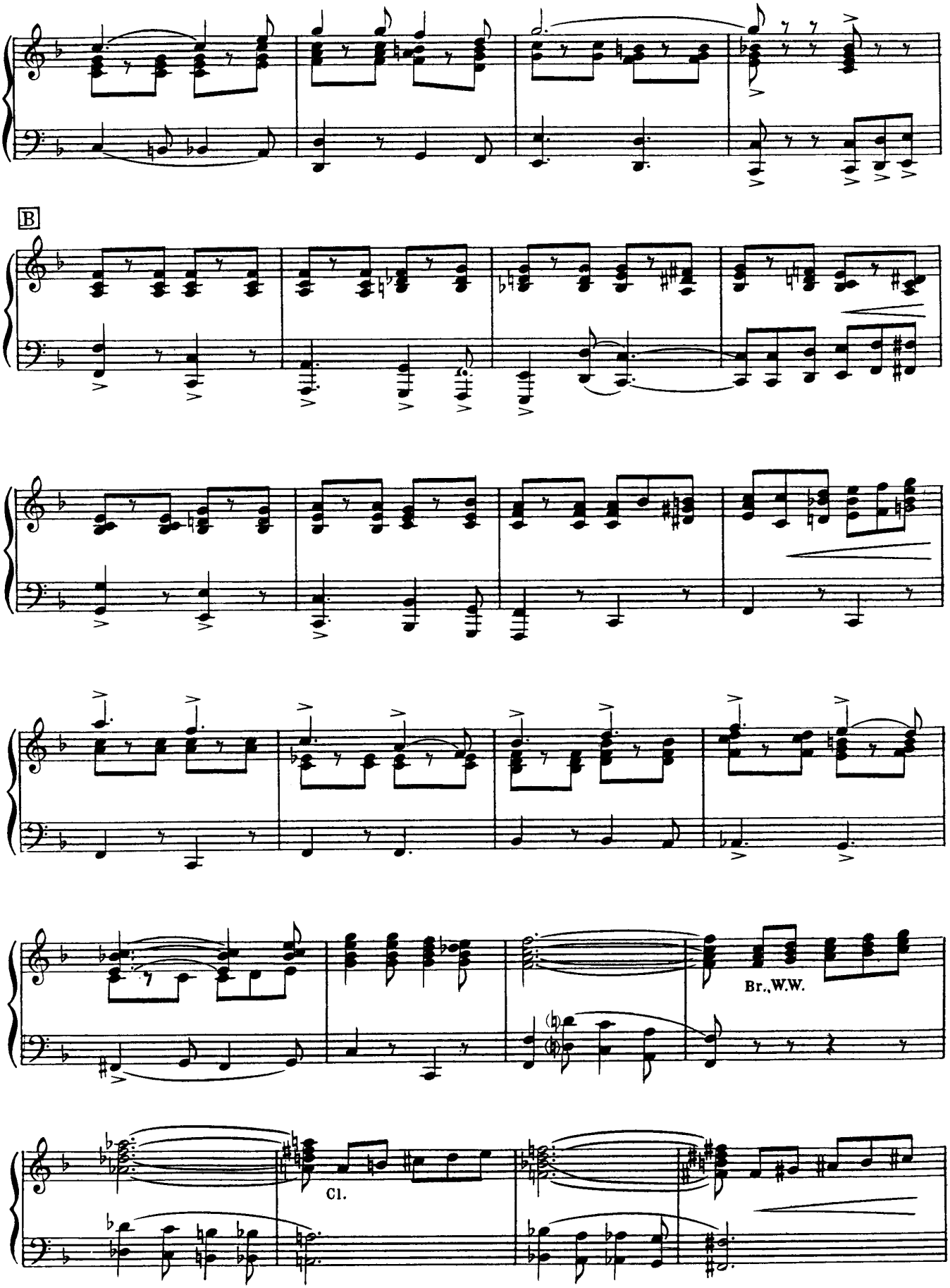
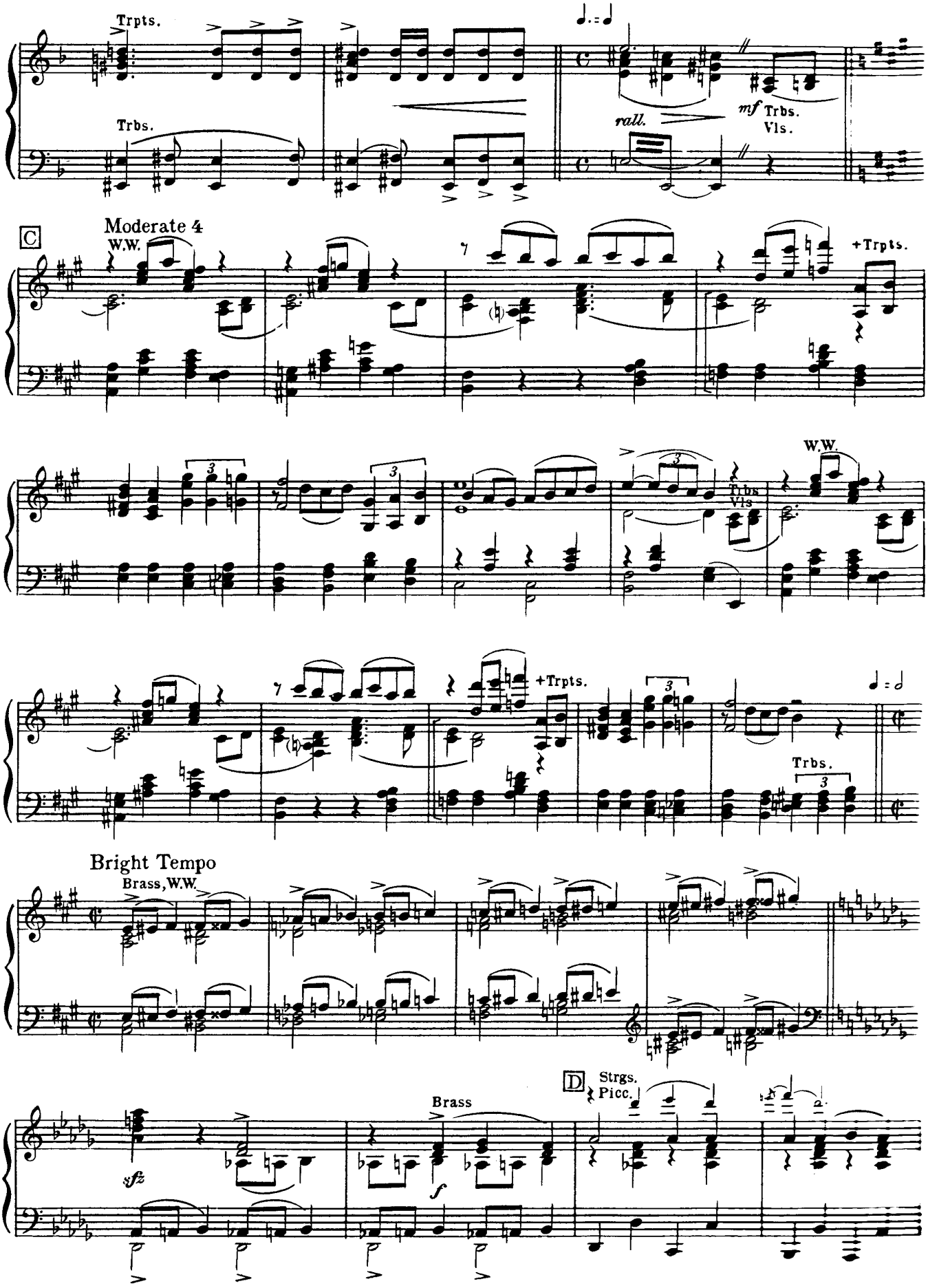
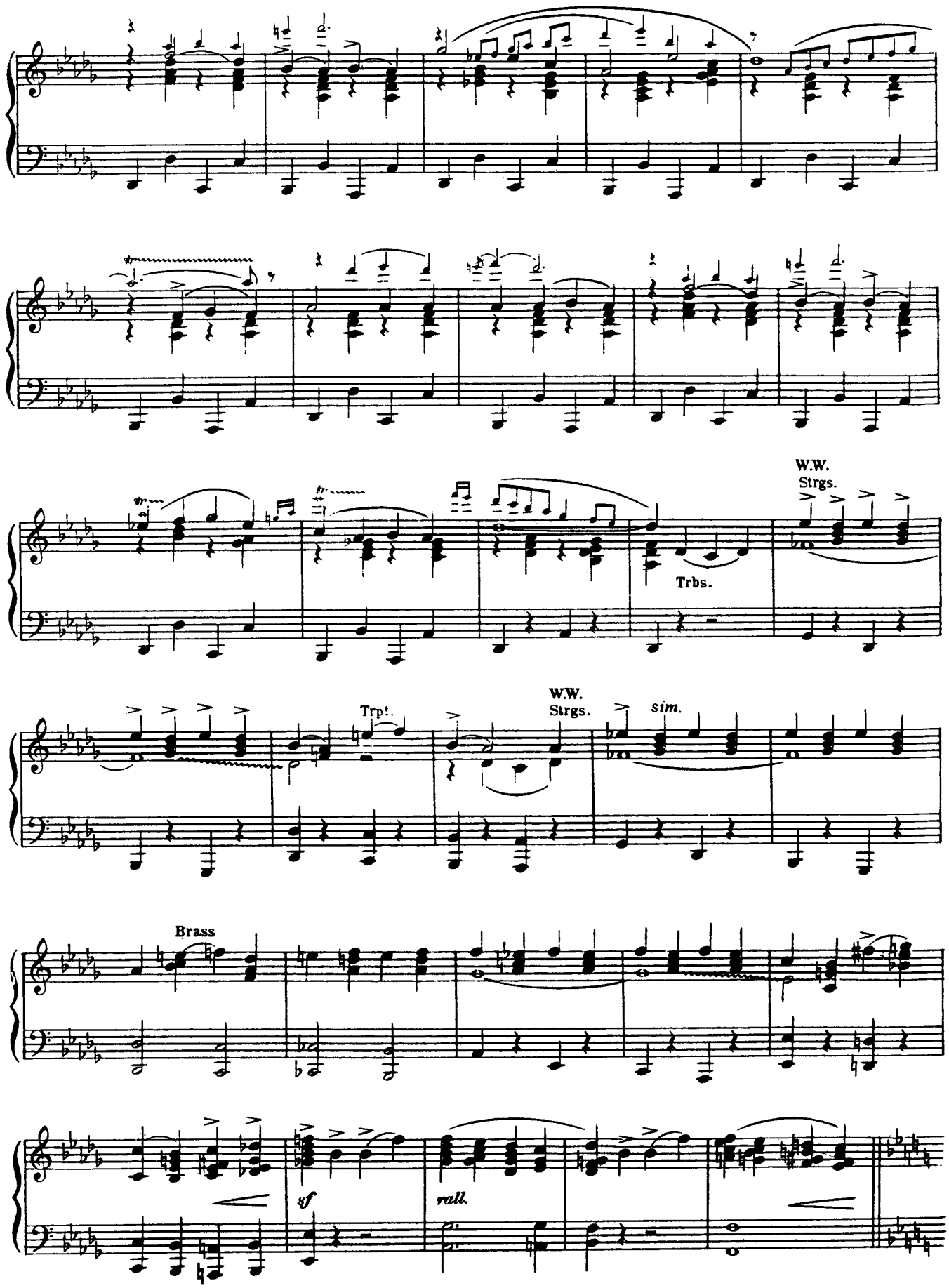

B
Br.,W.W.
Cl.


Trpts.
Trbs.
rall.
mf Trbs. Vls.
C
Moderate 4
W.W.
+Trpts.
Trbs. Vls.
W.W.
+Trpts.
Trbs.
Bright Tempo
Brass, W.W.
D
Strgs. Picc.
Brass
sfz
f


W.W.
Strgs.
Trbs.
Trpt.
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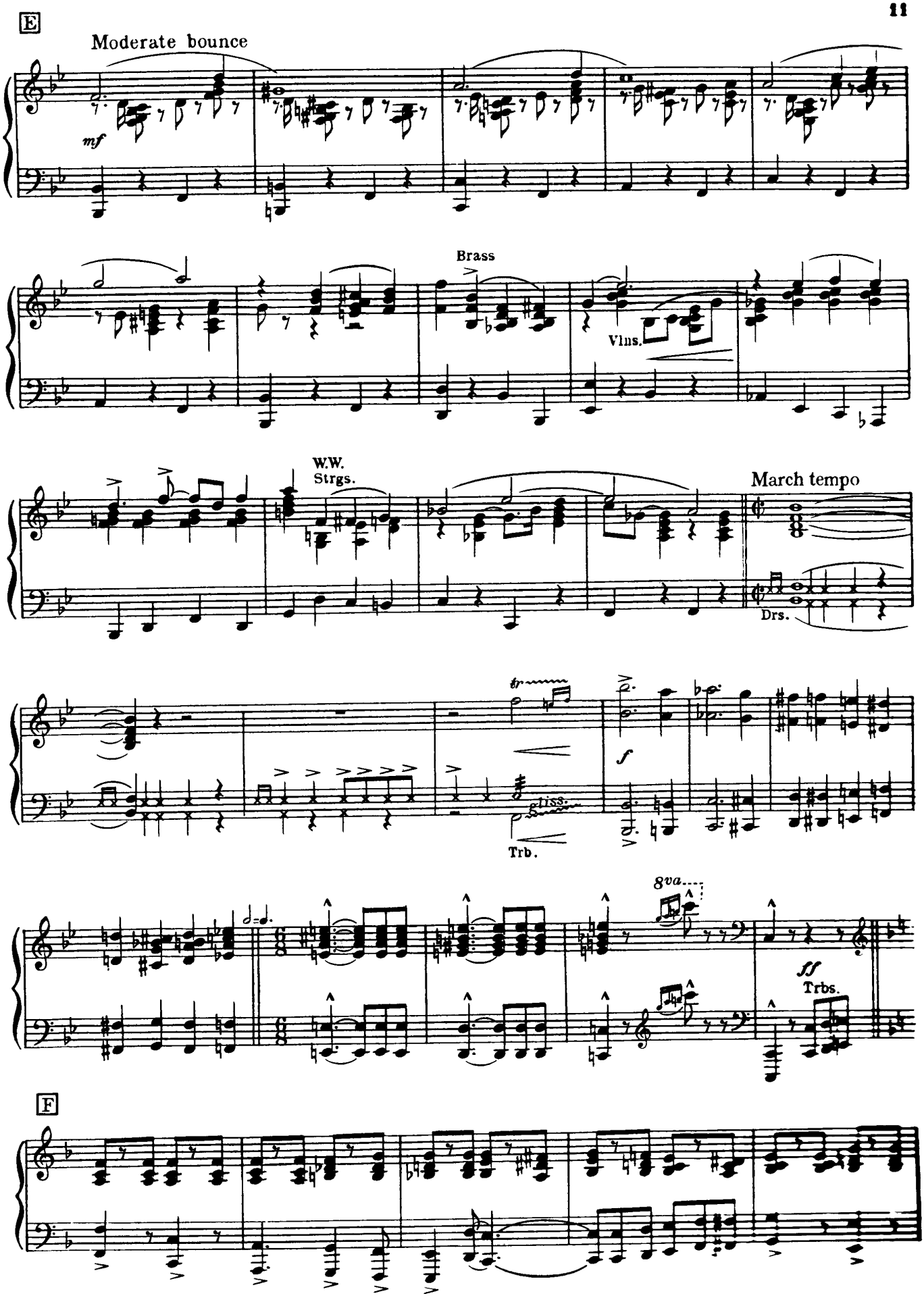
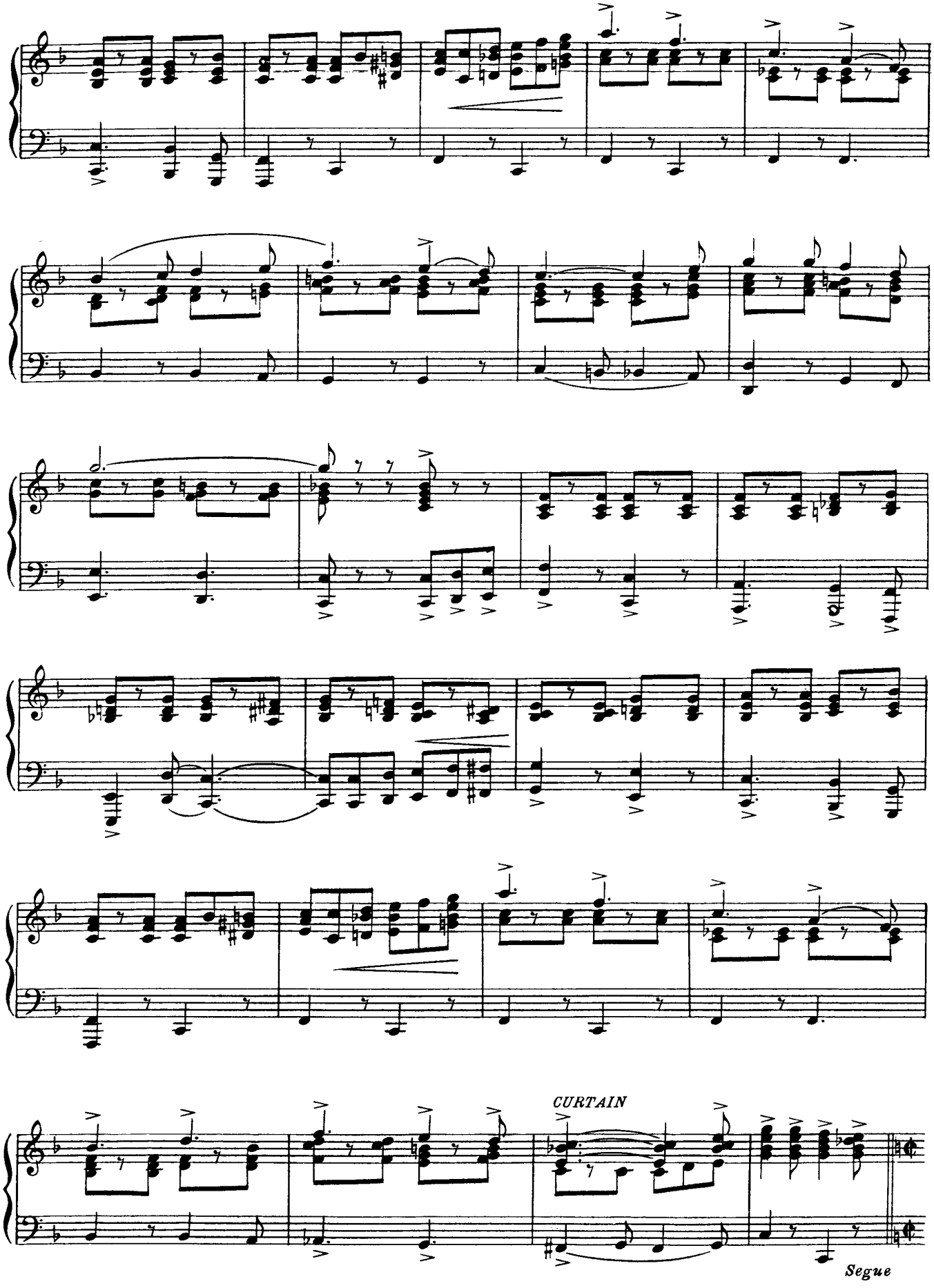
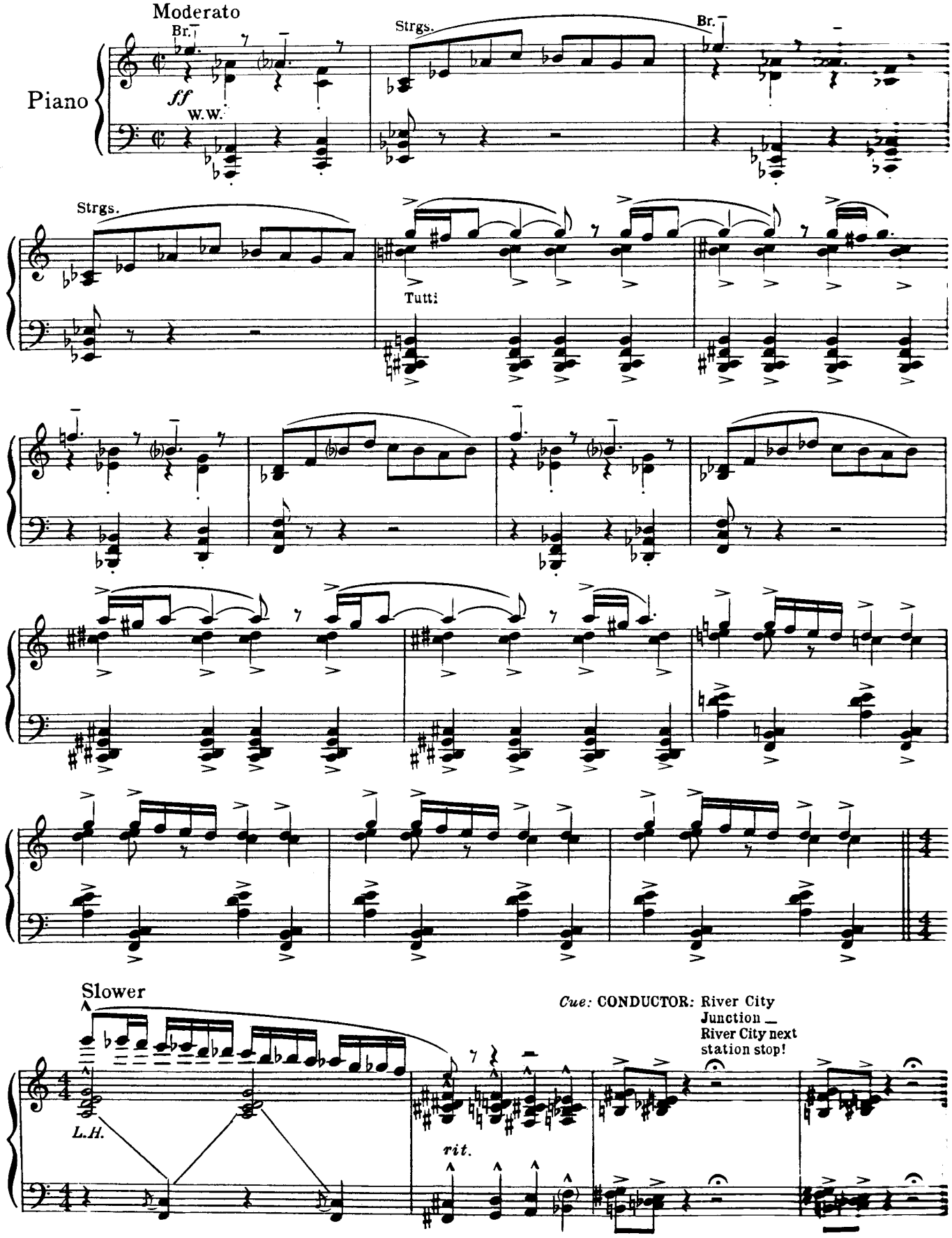
Strgs.
sim.
Brass
sf
rall.


E
Moderate bounce
mf
Brass
Vlns.
W.W.
Strgs.
March tempo
Drs.
tr
f
gliss.
Trb.
8va
ff
Trbs.
F

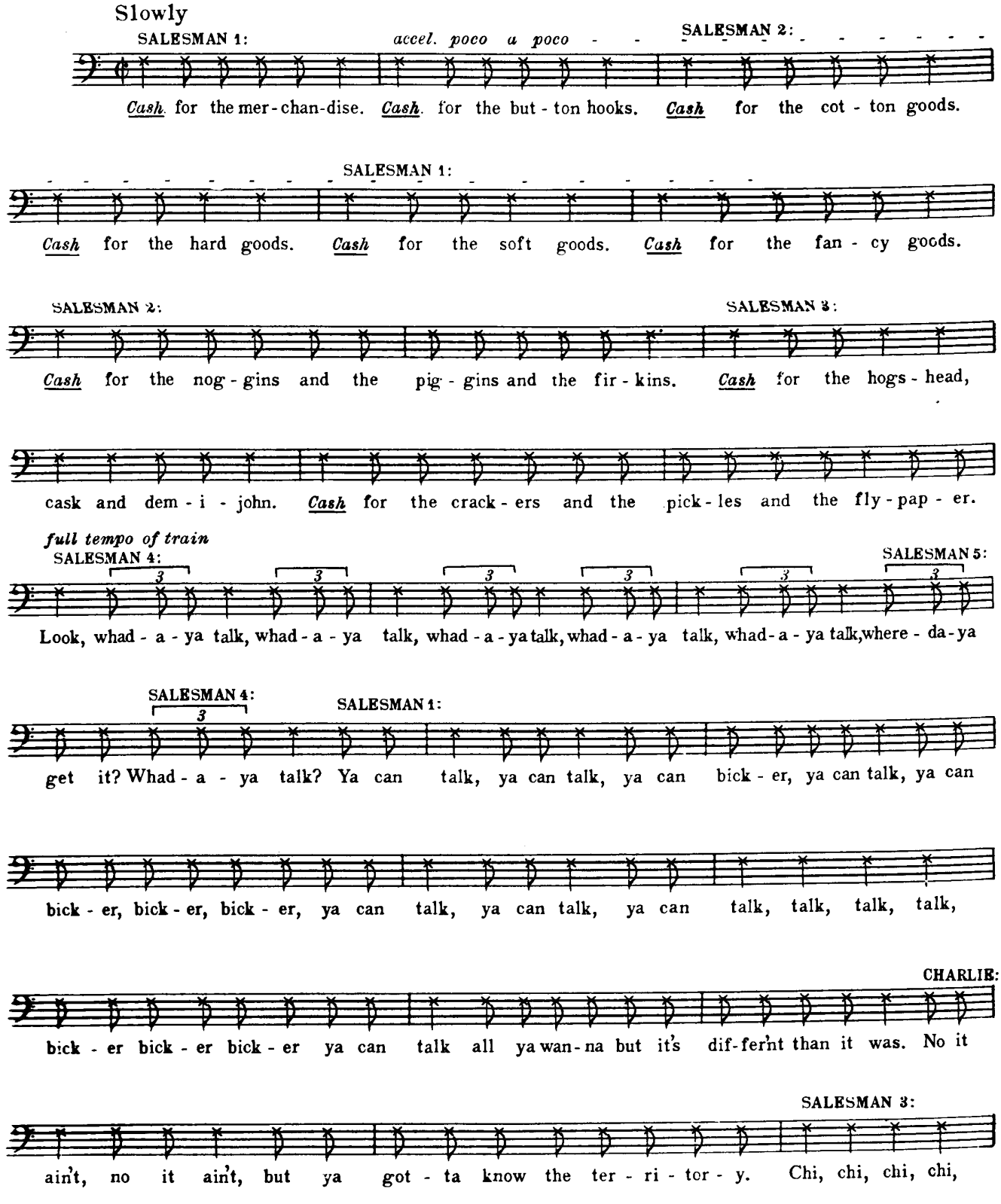

CURTAIN
Segue

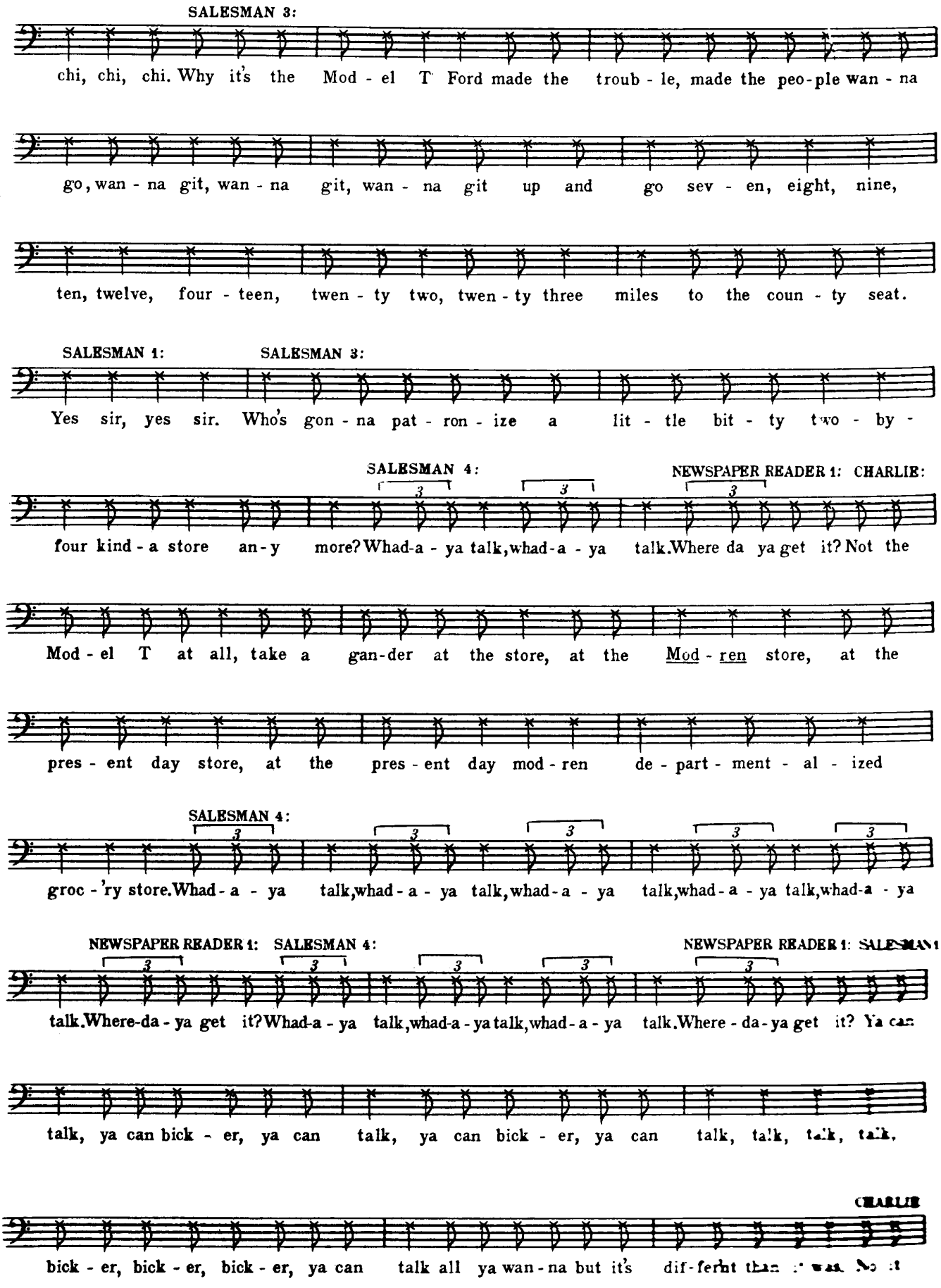

Moderato
Piano
Br.
ff
W.W.
Strgs.
Br.
Strgs.
Tutti
Slower
L.H.
rit.
Cue: CONDUCTOR: River City Junction _ River City next station stop!

No. 2 ROCK ISLAND

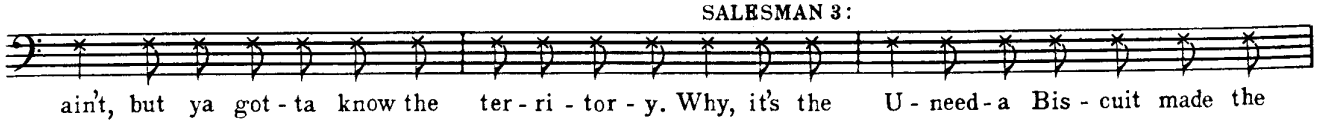
Cue: **SALESMAN 1:** Charlie, you're an anvil salesman - your firm give credit?
CHARLIE: No, sir!
SALESMAN 1: Nor anybody else.

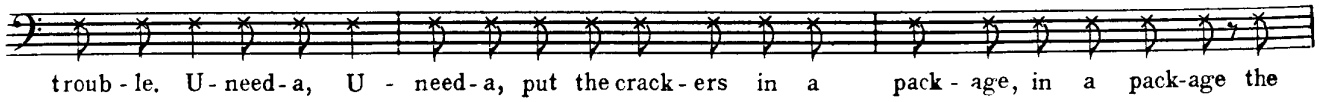
Train starts, and following is in exact rhythm to chugging of train, starting very slowly and picking up speed, as a train does.

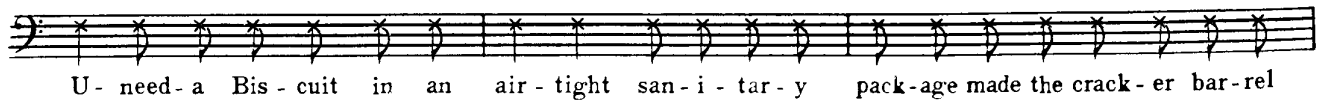



SALESMAN 3:
chi, chi, chi. Why it's the Mod - el T Ford made the troub - le, made the peo-ple wan - na
go, wan - na git, wan - na git, wan - na git up and go sev - en, eight, nine,
ten, twelve, four - teen, twen - ty two, twen - ty three miles to the coun - ty seat.
SALESMAN 1:
SALESMAN 3:
Yes sir, yes sir. Who's gon - na pat - ron - ize a lit - tle bit - ty two - by -
SALESMAN 4:
NEWSPAPER READER 1: CHARLIE:
four kind - a store an-y more? Whad-a - ya talk, whad-a - ya talk. Where da ya get it? Not the
Mod - el T at all, take a gan-der at the store, at the Mod - ren store, at the
pres - ent day store, at the pres - ent day mod - ren de - part - ment - al - ized
SALESMAN 4:
groc - 'ry store. Whad - a - ya talk, whad - a - ya talk, whad - a - ya talk, whad - a - ya talk, whad - a - ya
NEWSPAPER READER 1: SALESMAN 4:
NEWSPAPER READER 1: SALESMAN
talk. Where-da - ya get it? Whad-a - ya talk, whad-a - ya talk, whad - a - ya talk. Where - da - ya get it? Ya can
talk, ya can bick - er, ya can talk, ya can bick - er, ya can talk, talk, talk, talk.
CHARLIE
bick - er, bick - er, bick - er, ya can talk all ya wan - na but it's dif-ferint than it was. No it

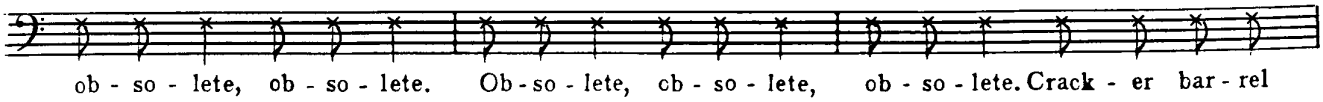
SALESMAN 3:

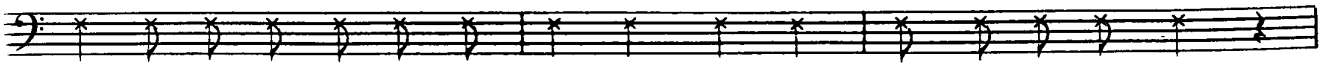




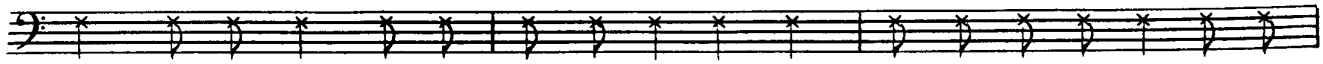


CHARLIE: SALESMAN 4:

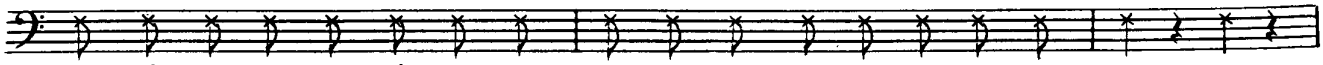




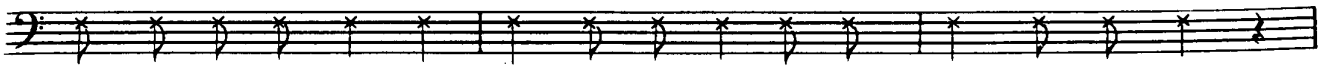
CHARLIE:



SALESMAN 3:

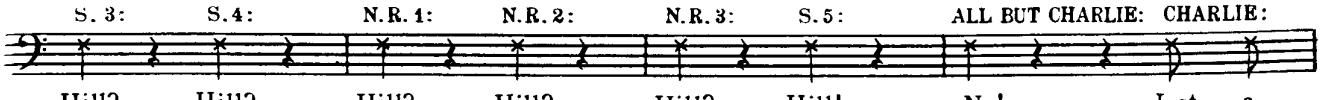


SALESMAN 1:



SALESMAN 5: SALESMAN 1: CHARLIE:

S. 3: S. 4: N.R. 1: N.R. 2: N.R. 3: S. 5: ALL BUT CHARLIE: CHARLIE:



SALESMAN 4: SALESMAN 5:

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-la's 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:

3 3 3 3

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:

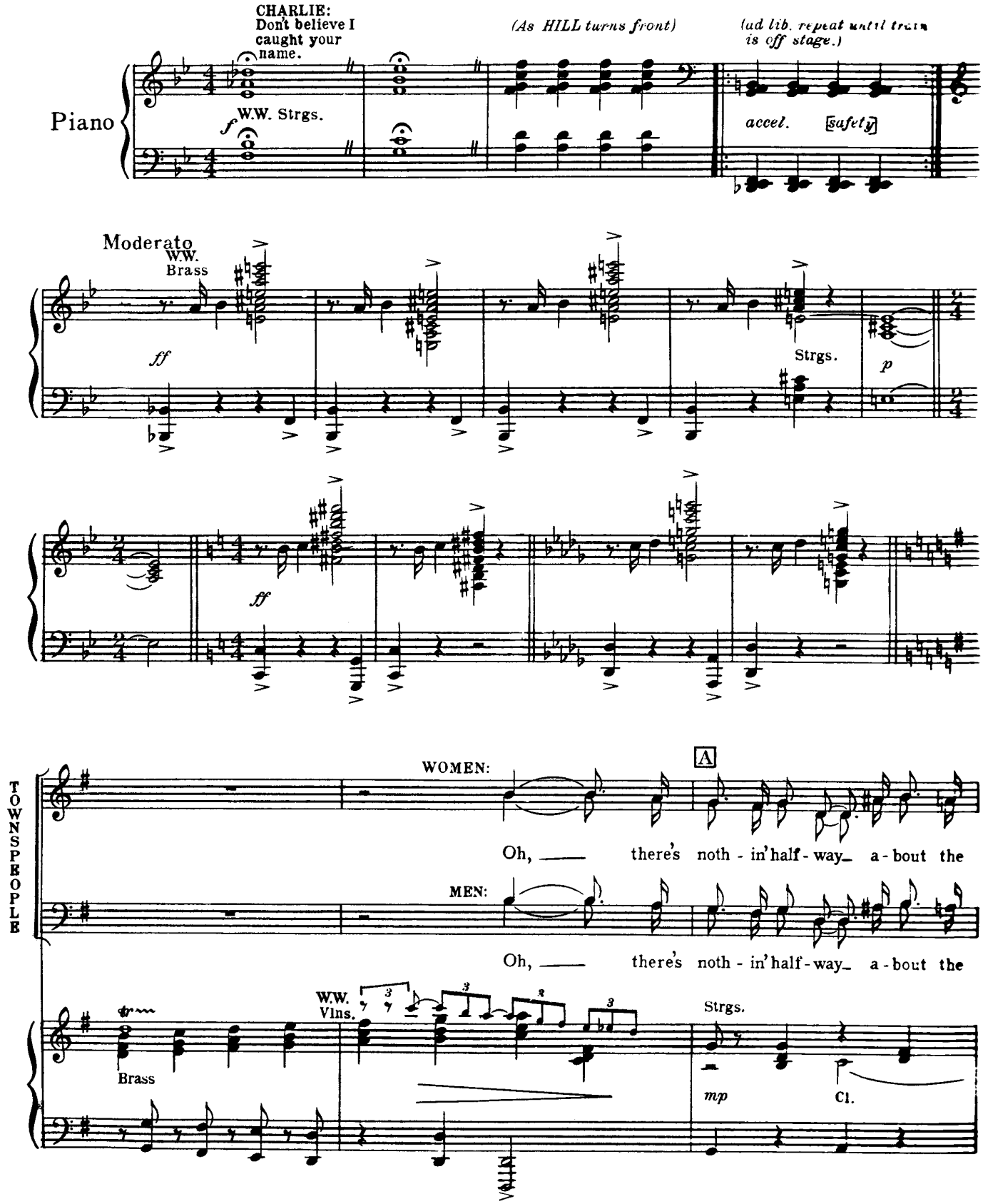
___ tain - ly boys, what else: the pip - er pays him. Yes sir,

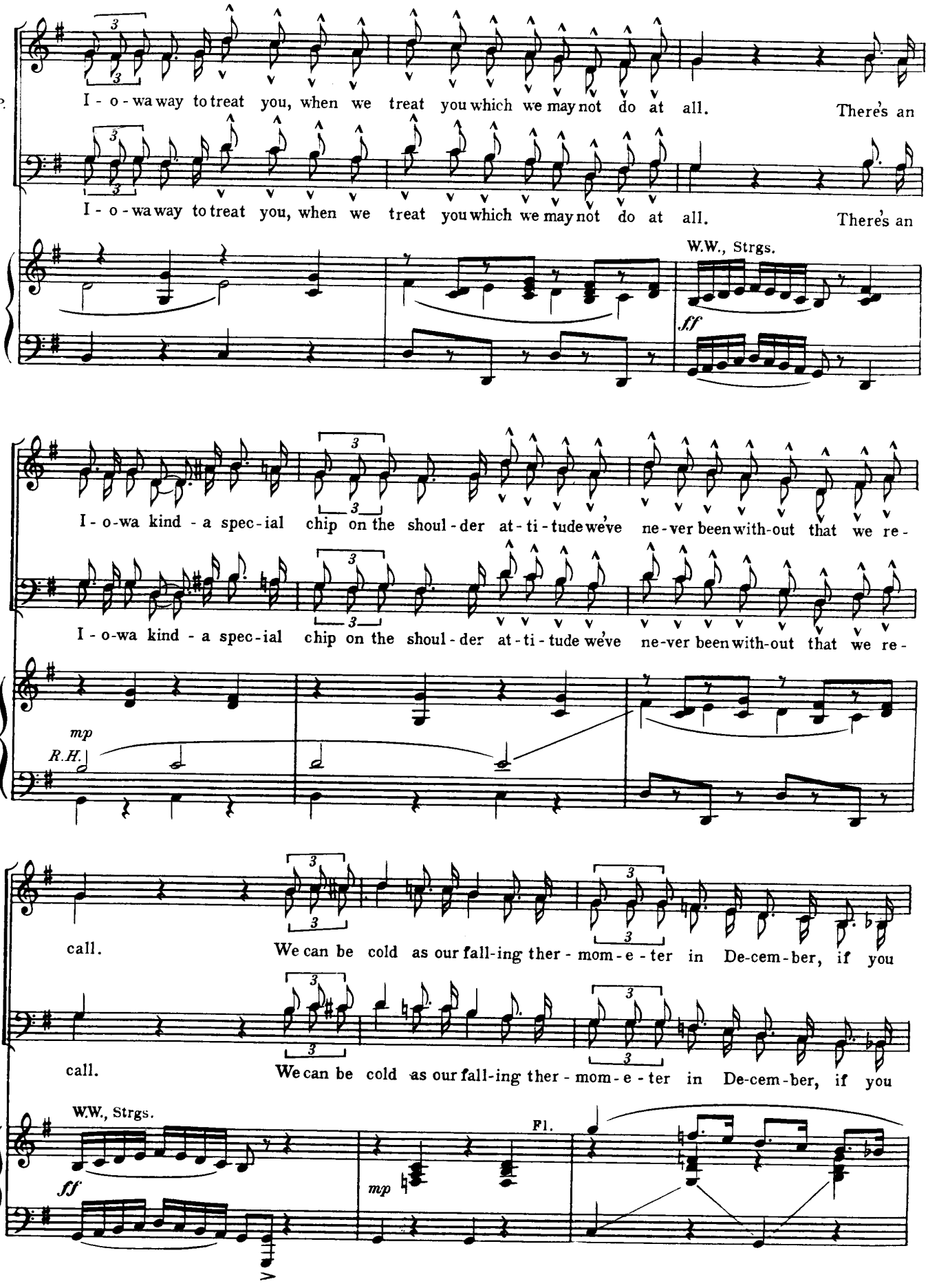
Slowly CHARLIE: Faster

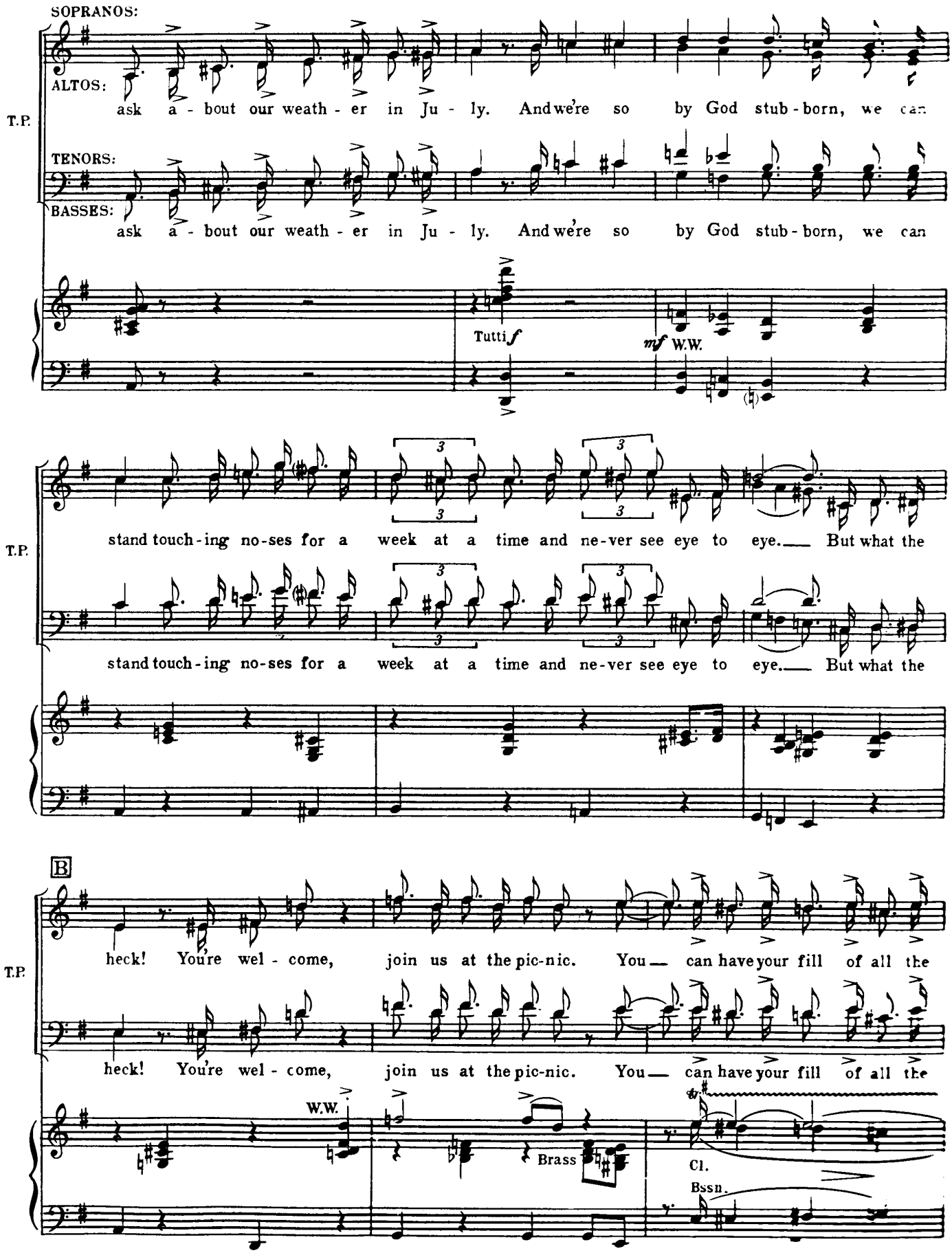
yes sir. But he does - n't know the ter - ri - tor - y!

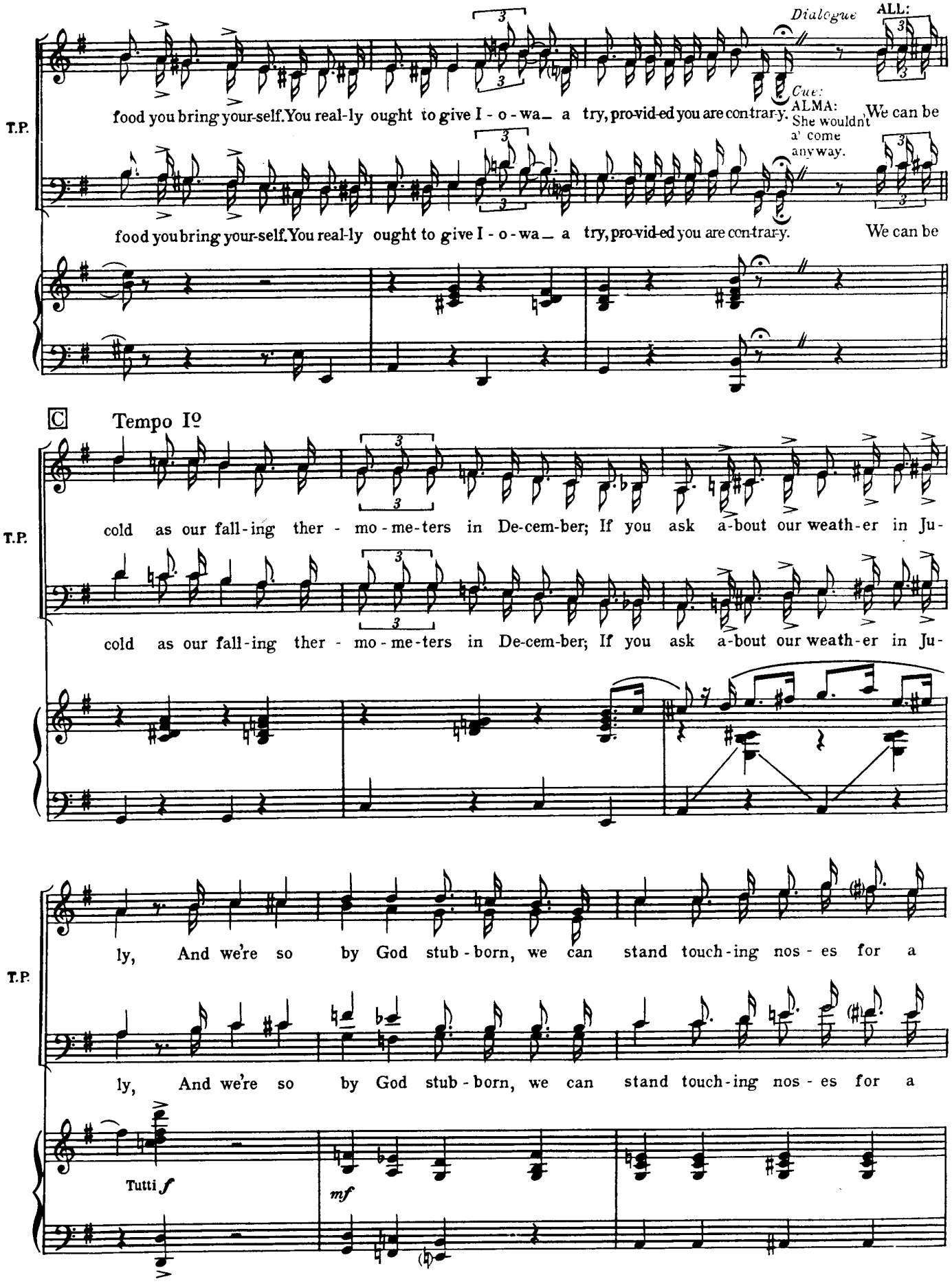
Tutti *ff*

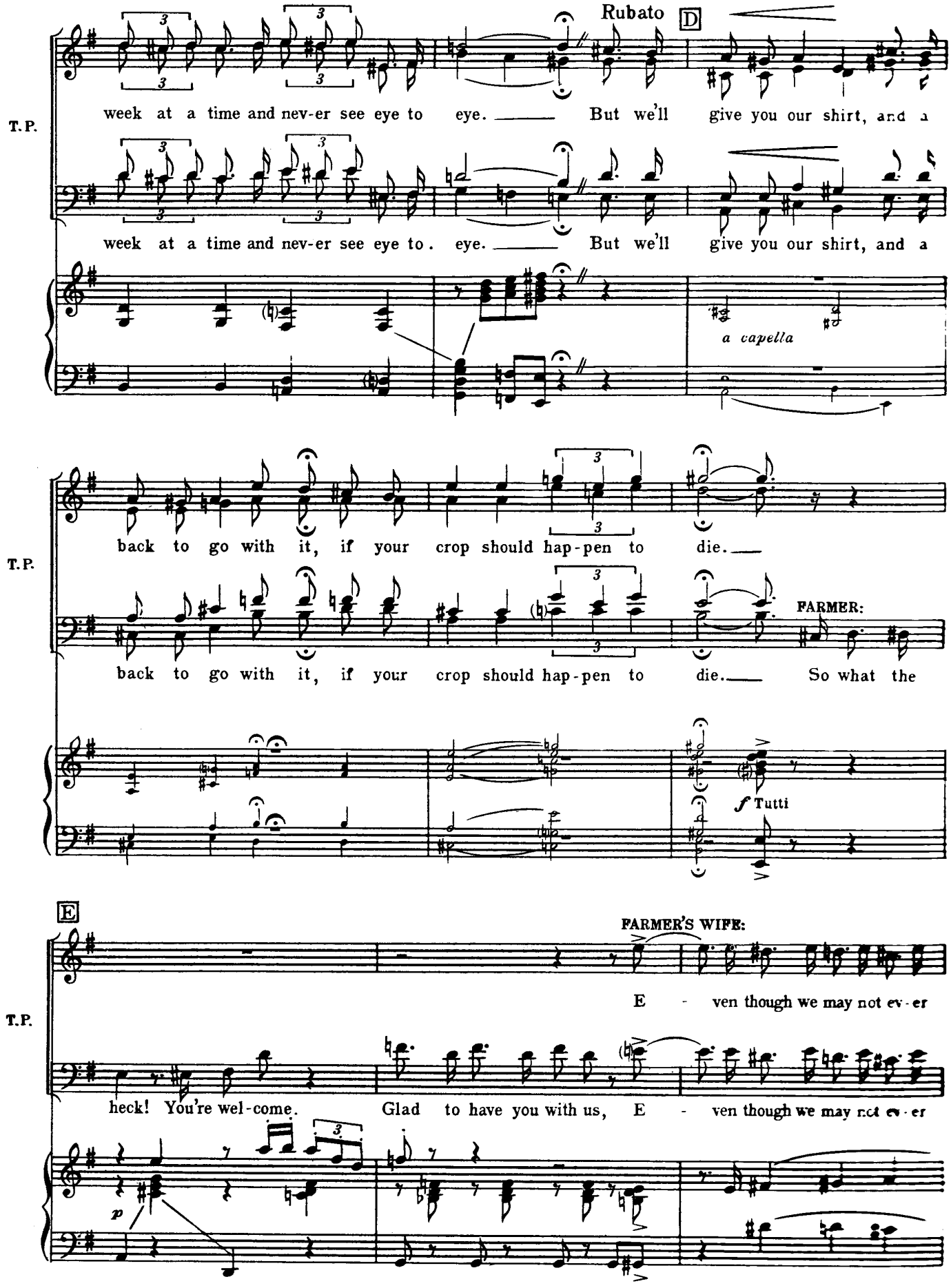
Cue: HILL: Gentlemen, you intrigue me. I think I'll have to give Iowa a try.

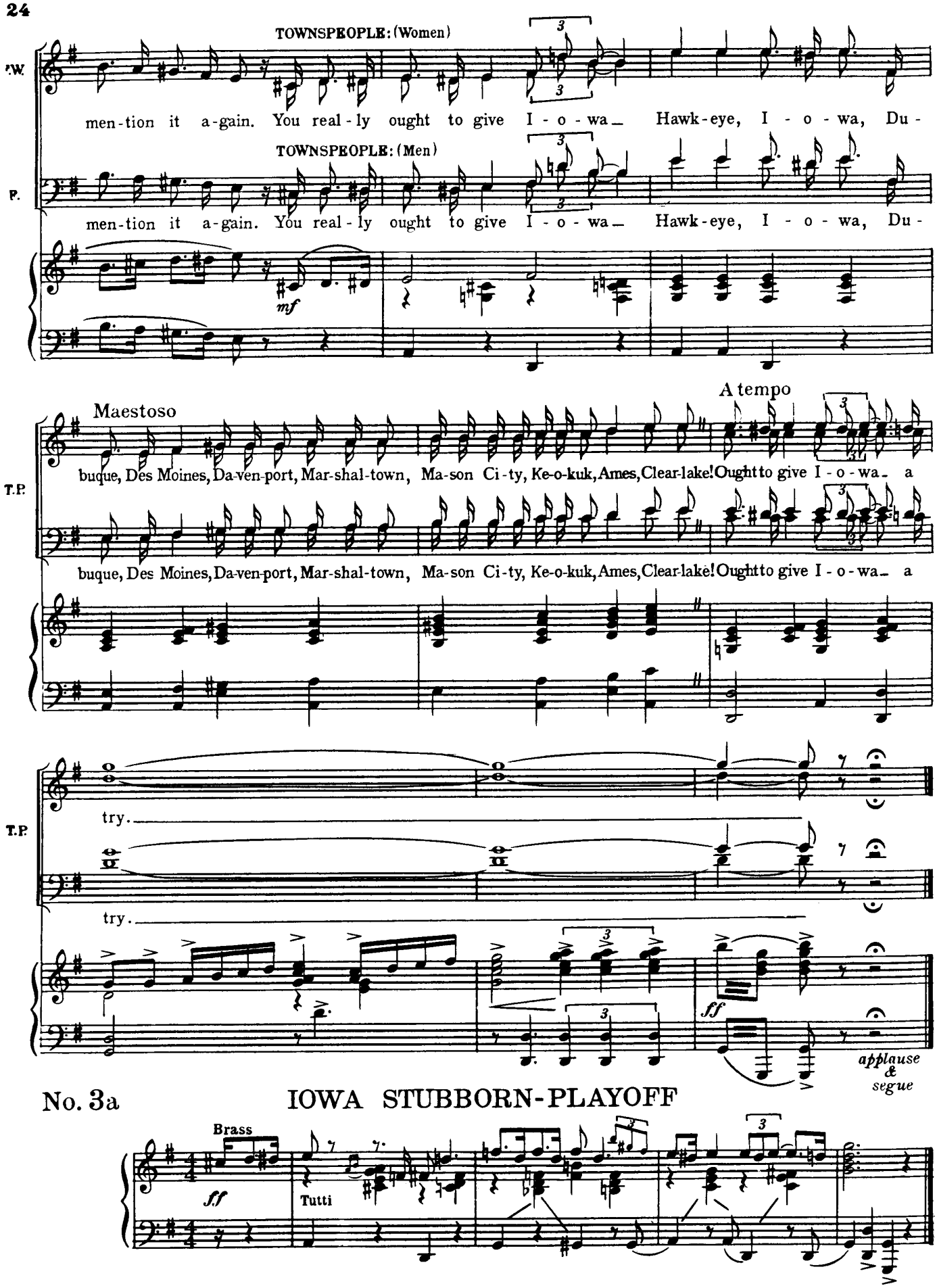



T.P.
I - o - wa way to treat you, when we treat you which we may not do at all. There's an
I - o - wa way to treat you, when we treat you which we may not do at all. There's an
W.W., Strgs.
ff
T.P.
I - o-wa kind - a spec - ial chip on the shoul - der at - ti - tude we've ne - ver been with-out that we 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:
ALTOS:
ask a - bout our weath - er in Ju - ly. And we're so by God stub - born, we can
T.P.
TENORS:
BASSES:
ask a - bout our weath - er in Ju - ly. And we're so by God stub - born, we can
Tutti f
mf W.W.
stand touch - ing no - ses for a week at a time and ne - ver see eye to eye. But what the
T.P.
stand touch - ing no - ses for a week at a time and ne - ver see eye to eye. But what the
B
heck! You're wel - come, join us at the pic - nic. You can have your fill of all the
T.P.
heck! You're wel - come, join us at the pic - nic. You can have your fill of all the
W.W.
Brass
Cl.
Bssn.

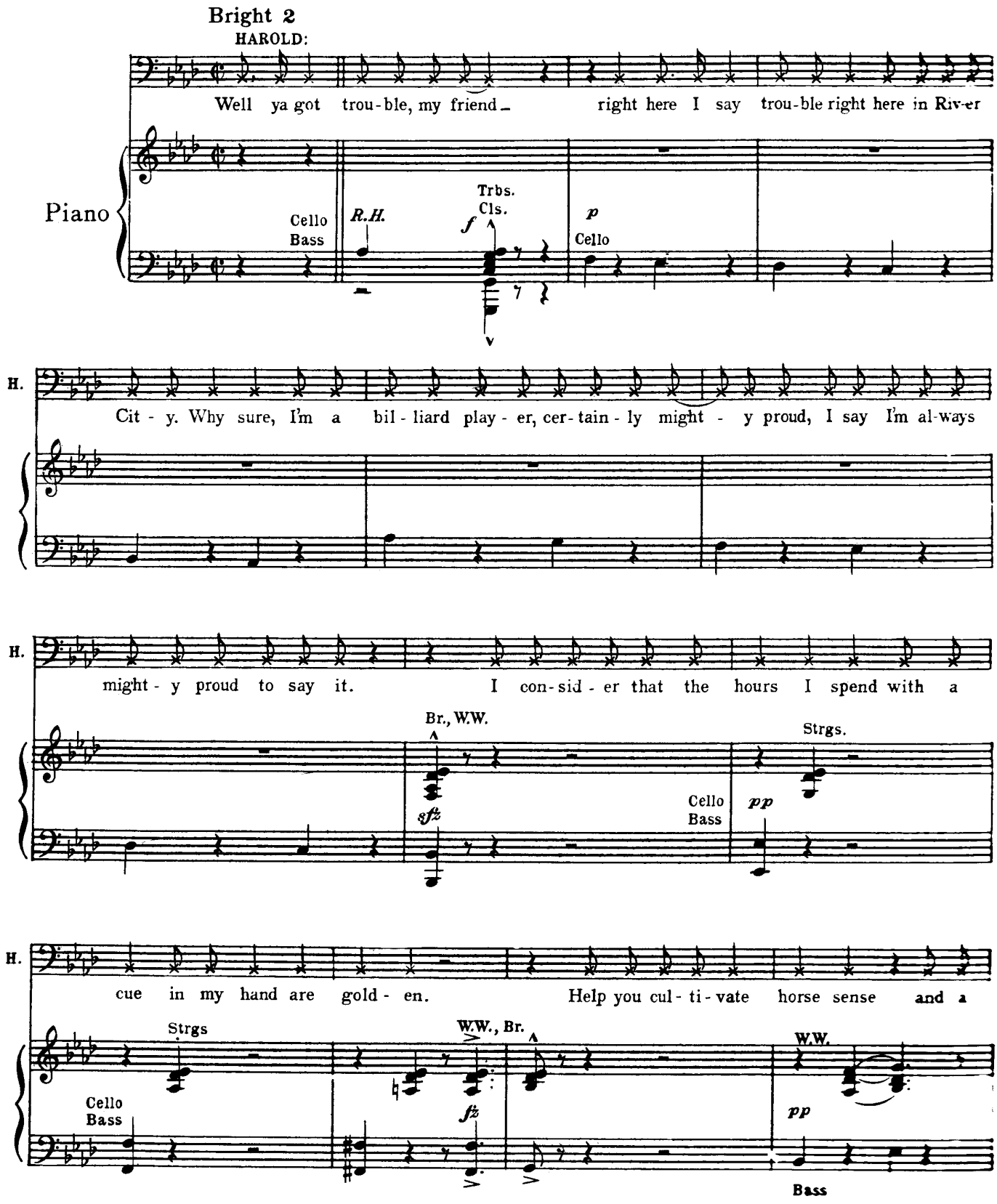

Dialogue
ALL:
Cue:
ALMA: She wouldn't a' come anyway.
T.P.
food you bring your-self. You real-ly ought to give I - o - wa_ a try, pro-vid-ed you are con-trar-y. We can be
food you bring your-self. You real-ly ought to give I - o - wa_ a try, pro-vid-ed you are con-trar-y. We can be
C
Tempo Iº
cold as 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-
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

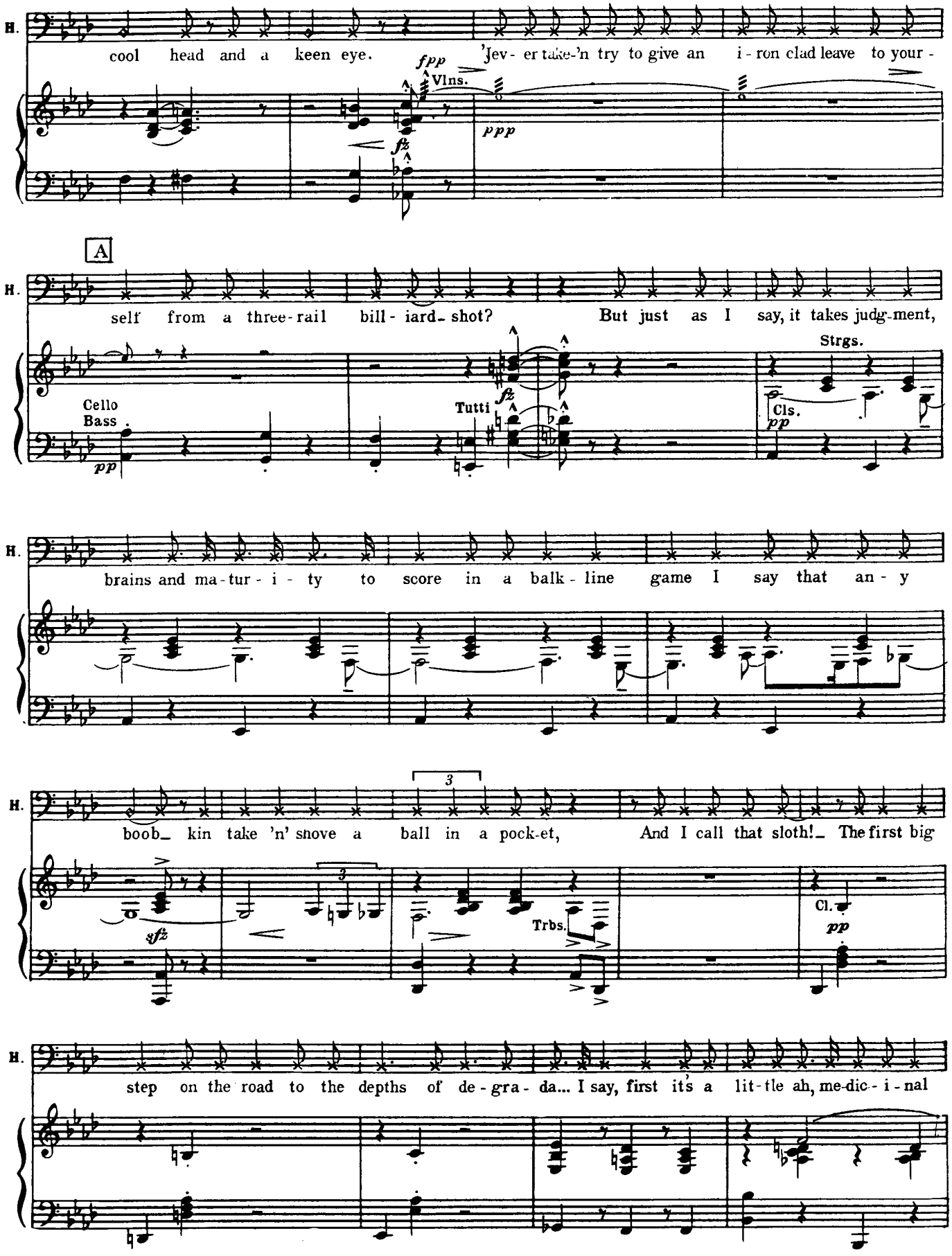

Rubato
D
T.P.
week at a time and nev-er see eye to eye. But we'll give you our shirt, and a
week at a time and nev-er see eye to . eye. But we'll give you our shirt, and a
a capella
back to go with it, if your crop should hap-pen to die.
back to go with it, if your crop should hap-pen to die. So what the
FARMER:
f Tutti
E
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
p

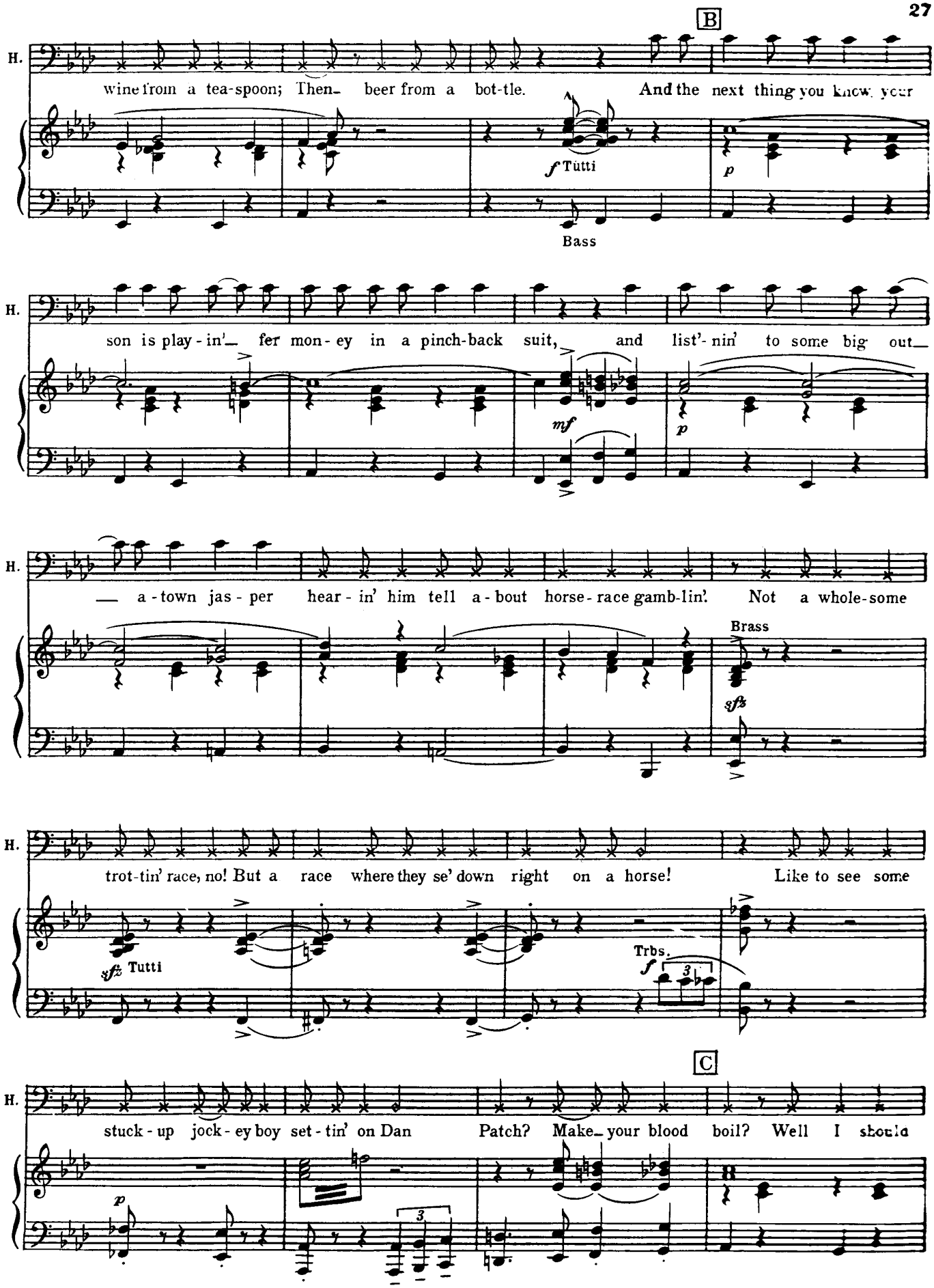


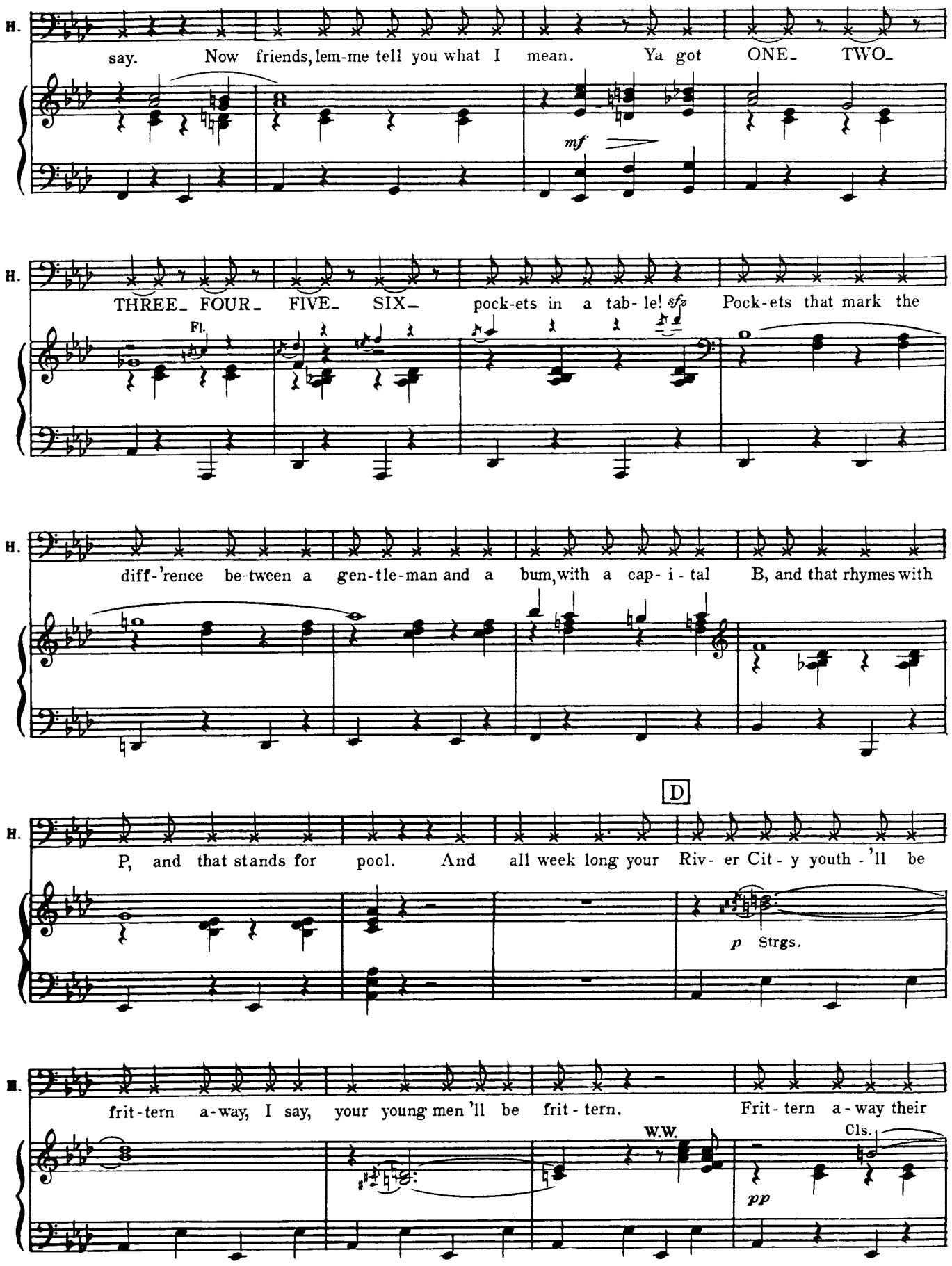
No. 3a IOWA STUBBORN-PLAYOFF

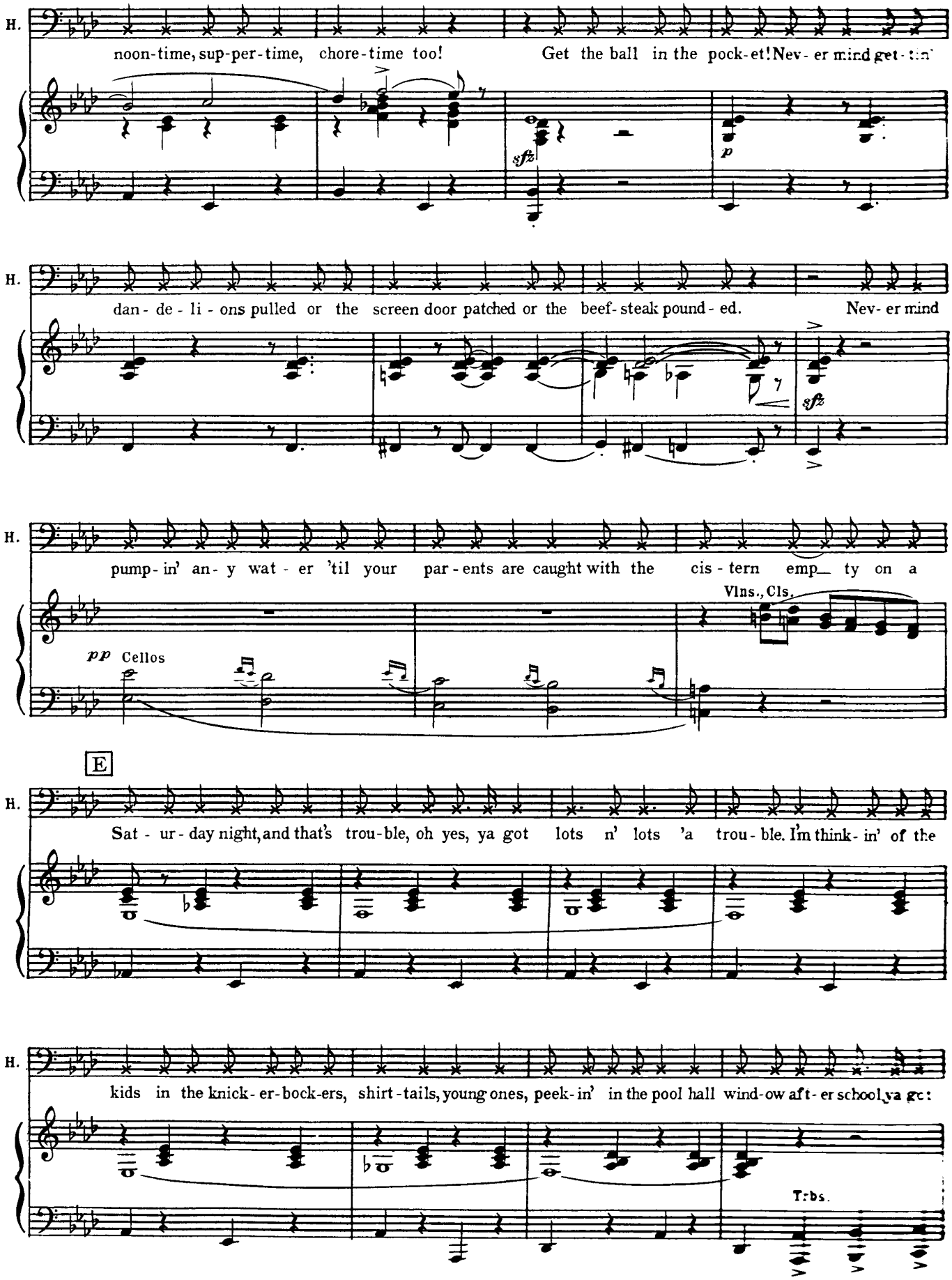
Cue: **HAROLD: Either you're closing your eyes to a situation you don't wish to acknowledge or you are not aware of the calibre of disaster indicated by the presence of a pool table in your community.**

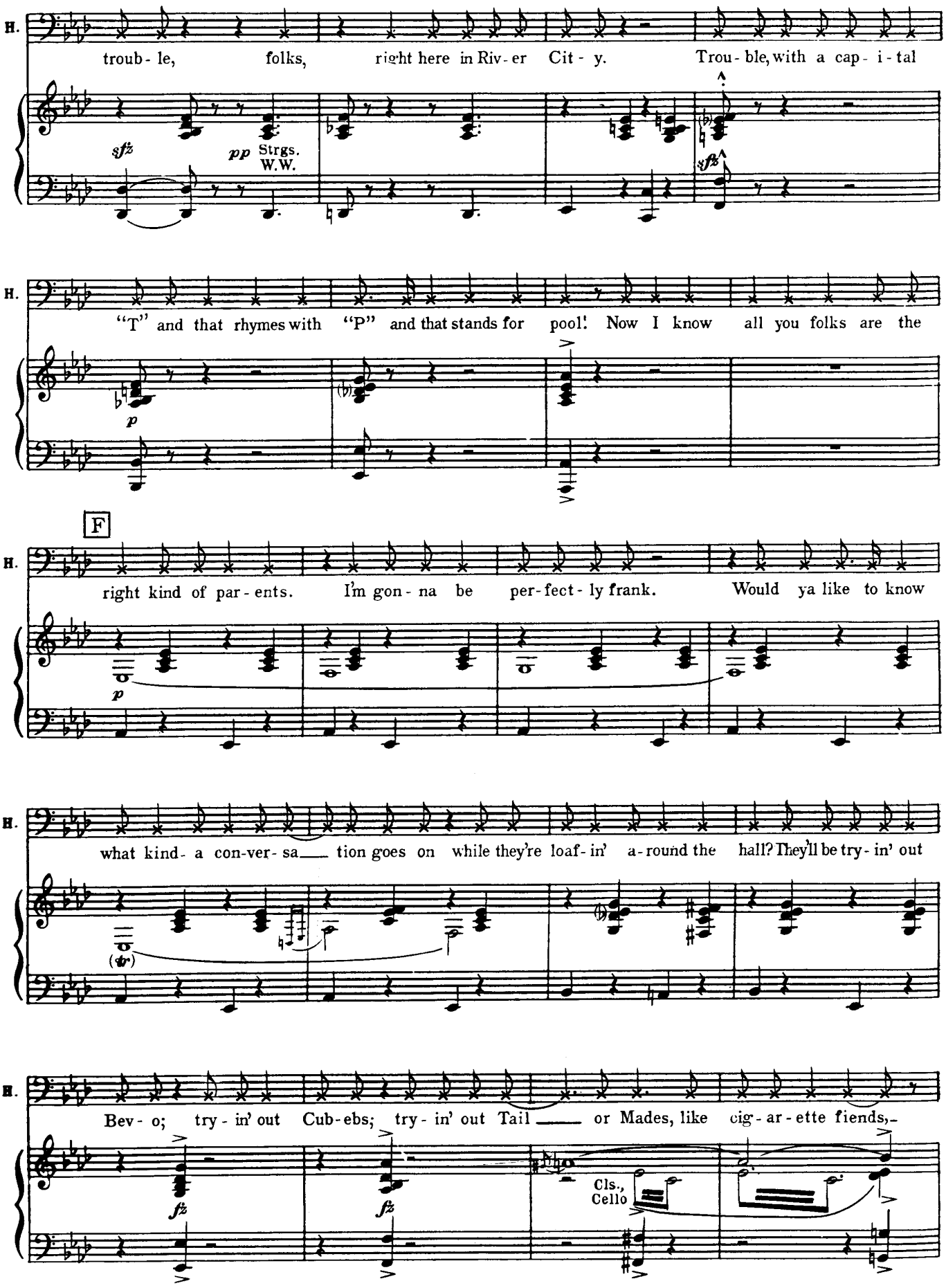


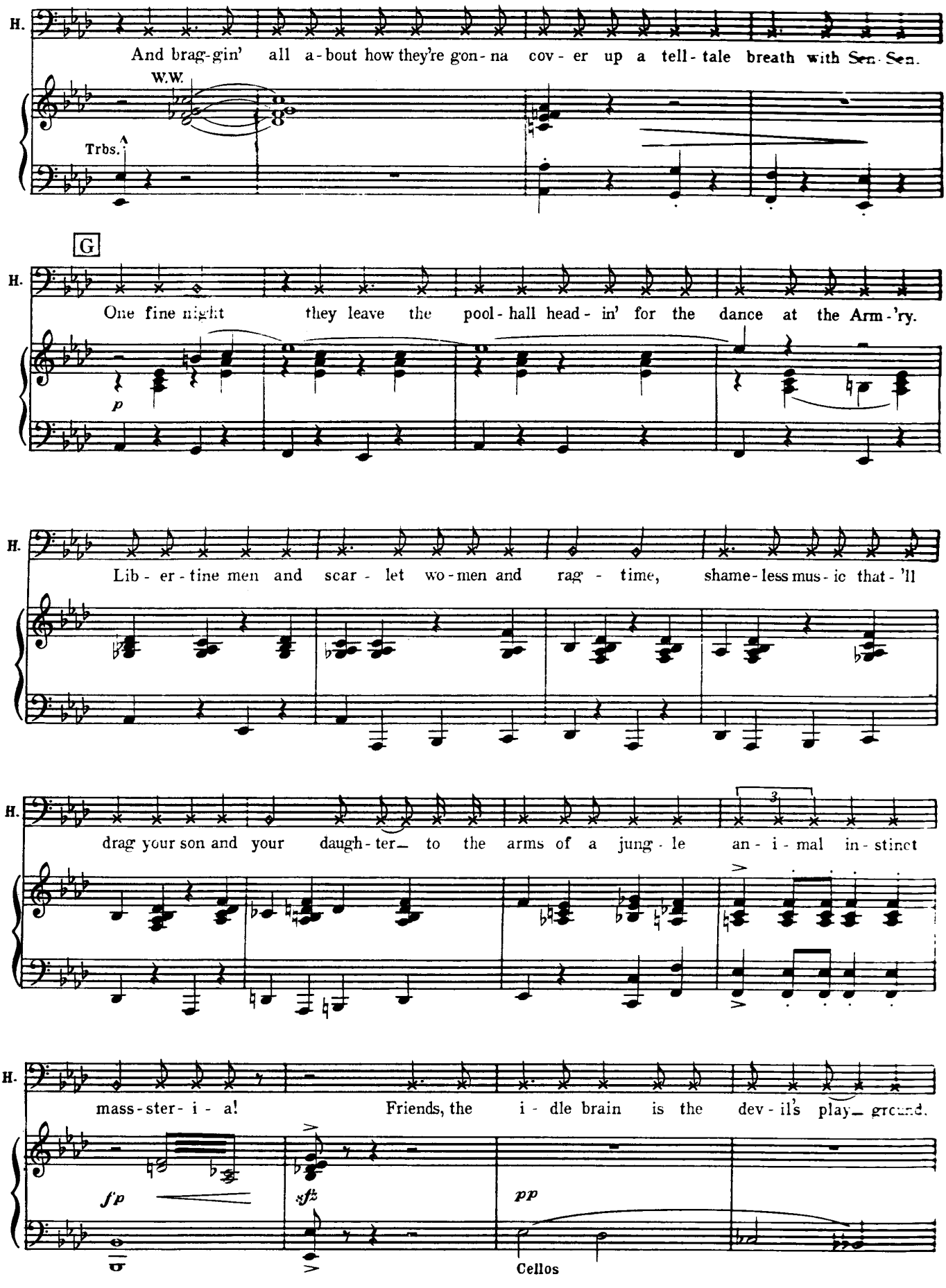

H.
cool head and a keen eye.
'Jev- er take-'n try to give an i - ron clad leave to your -
fpp
Vlns.
ppp
fz
A
self from a three-rail bill - iard- shot?
But just as I say, it takes judg-ment,
Strgs.
Cello
Bass
pp
Tutti
fz
Cls.
pp
brains and ma-tur - i - ty to score in a balk - line game I say that an - y
boob- kin take 'n' shove a ball in a pock-et,
And I call that sloth!- The first big
3
sfz
Trbs.
Cl.
pp
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
Trbs.
f
C
H.
stuck-up jock-ey boy set-tin' on Dan Patch? Make_ your blood boil? Well I should
p


H.
say. Now friends, lem-me tell you what I mean. Ya got ONE- TWO-
mf
H.
THREE- FOUR- FIVE- SIX- pock-ets in a tab- le! sfp Pock-ets that mark the
Fl.
H.
diff-'rence be-tween a gen-tle-man and a bum, with a cap- i - tal B, and that rhymes with
D
H.
P, and that stands for pool. And all week long your Riv- er Cit - y youth - 'll be
p Strgs.
H.
frit-tern a-way, I say, your young men 'll be frit - tern. Frit - tern a - way their
W.W.
Cls.
pp


H.
noon-time, sup-per-time, chore-time too!
Get the ball in the pock-et! Nev-er mind get-tin'
sfz
p
H.
dan-de-li-ons pulled or the screen door patched or the beef-steak pound-ed.
Nev-er mind
sfz
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
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
H.
kids in the knick-er-bock-ers, shirt-tails, young ones, peek-in' in the pool hall wind-ow aft-er school, ya get
Trbs.


H.
trouble, folks, right here in River City. Trouble, with a capital
sfz
pp Strgs. W.W.
sfz
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 parents. I'm gonna be perfectly frank. Would ya like to know
p
H.
what kind a conversa tion goes on while they're loafin' around the hall? They'll be tryin' out
(tr)
H.
Bevo; tryin' out Cubebs; tryin' out Tail or Mades, like cigarette fiends,
fz
fz
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

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.

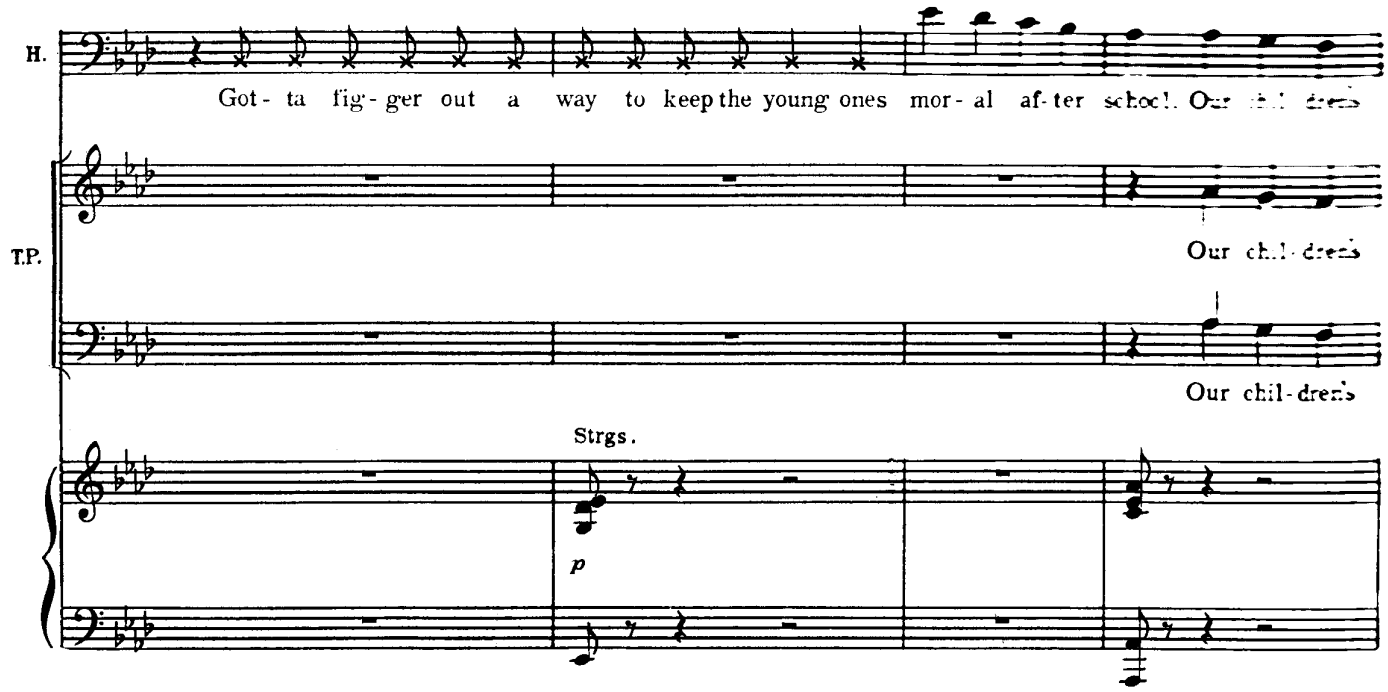
T.P. Cit - y! That stands for

Cit - y! That stands for

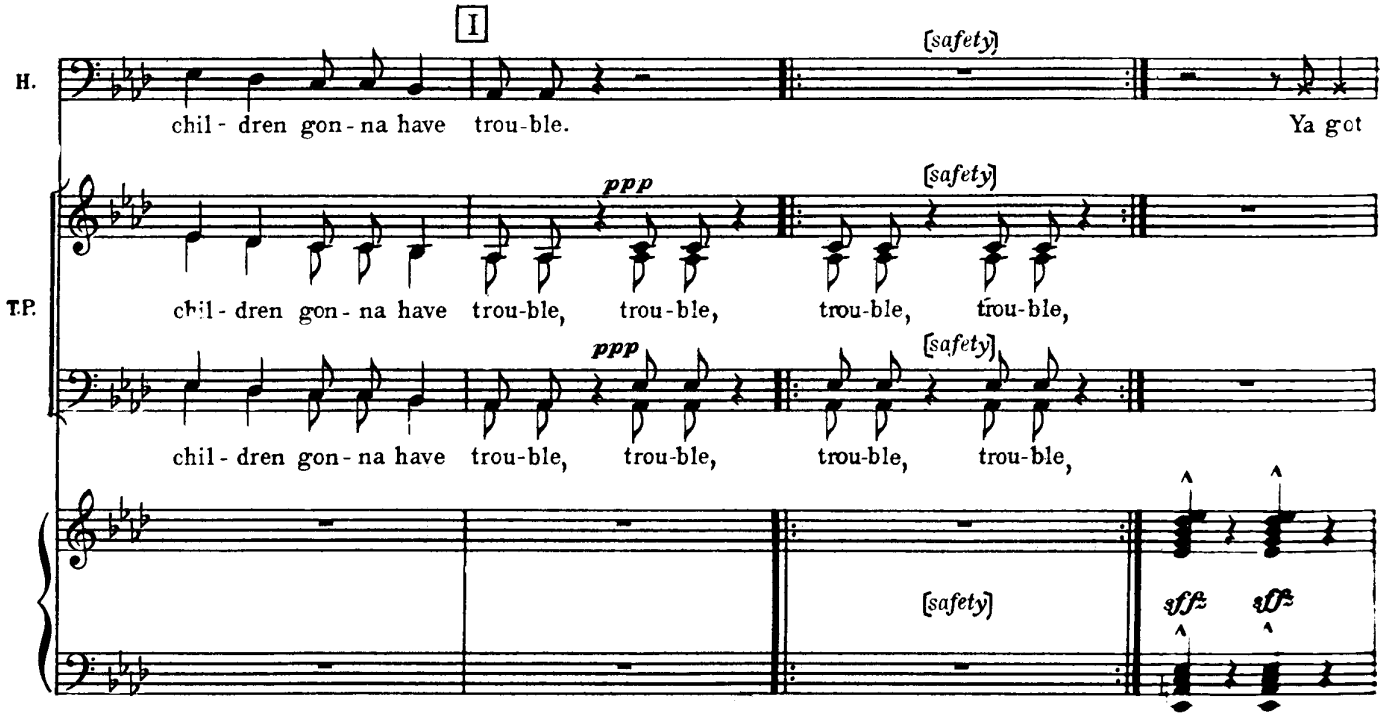
H. We've sure - ly got trou - ble! Right here in Riv - er Cit - y!

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

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



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



J

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.

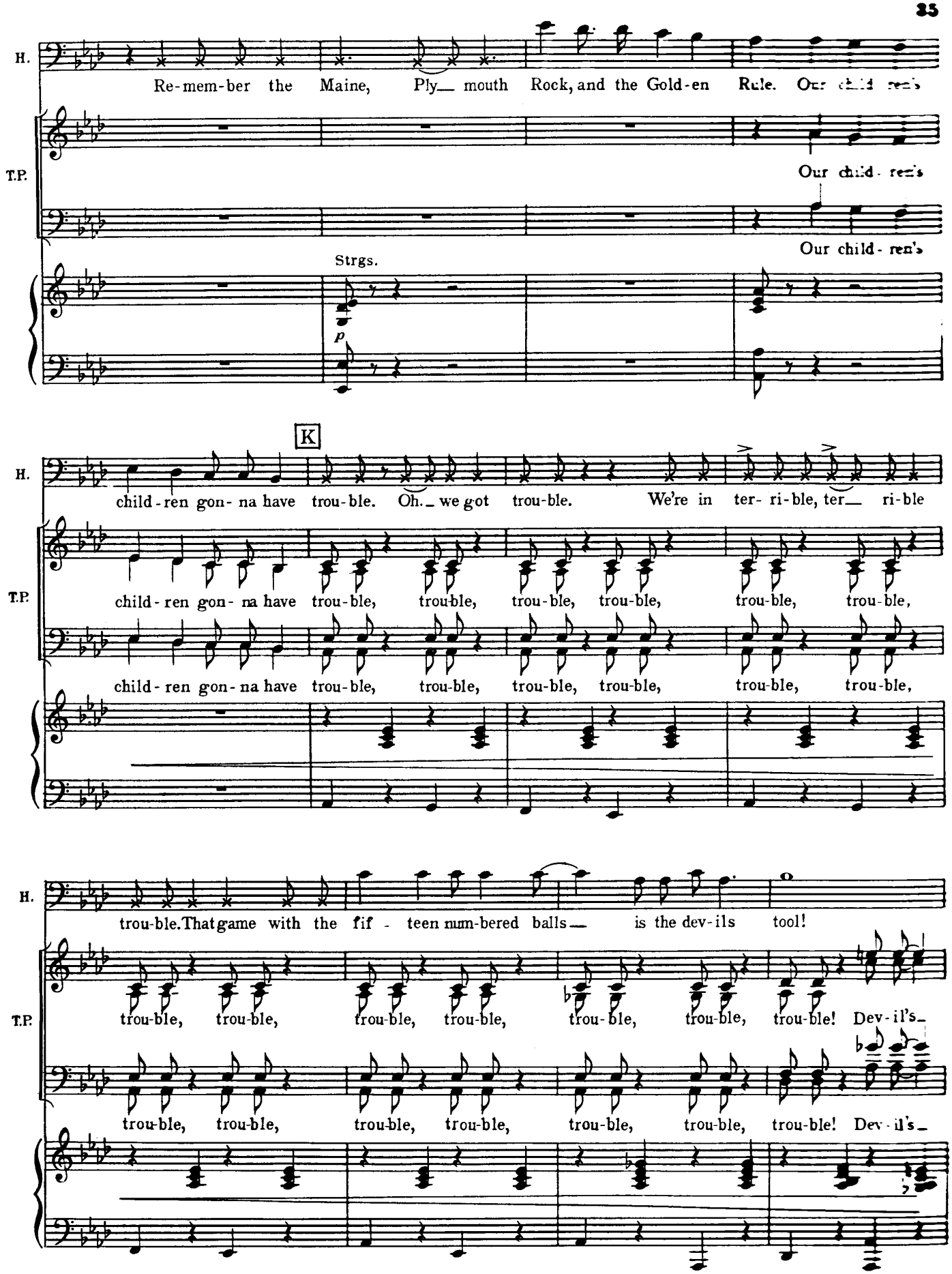
T.P. Cit - y.— That stands for

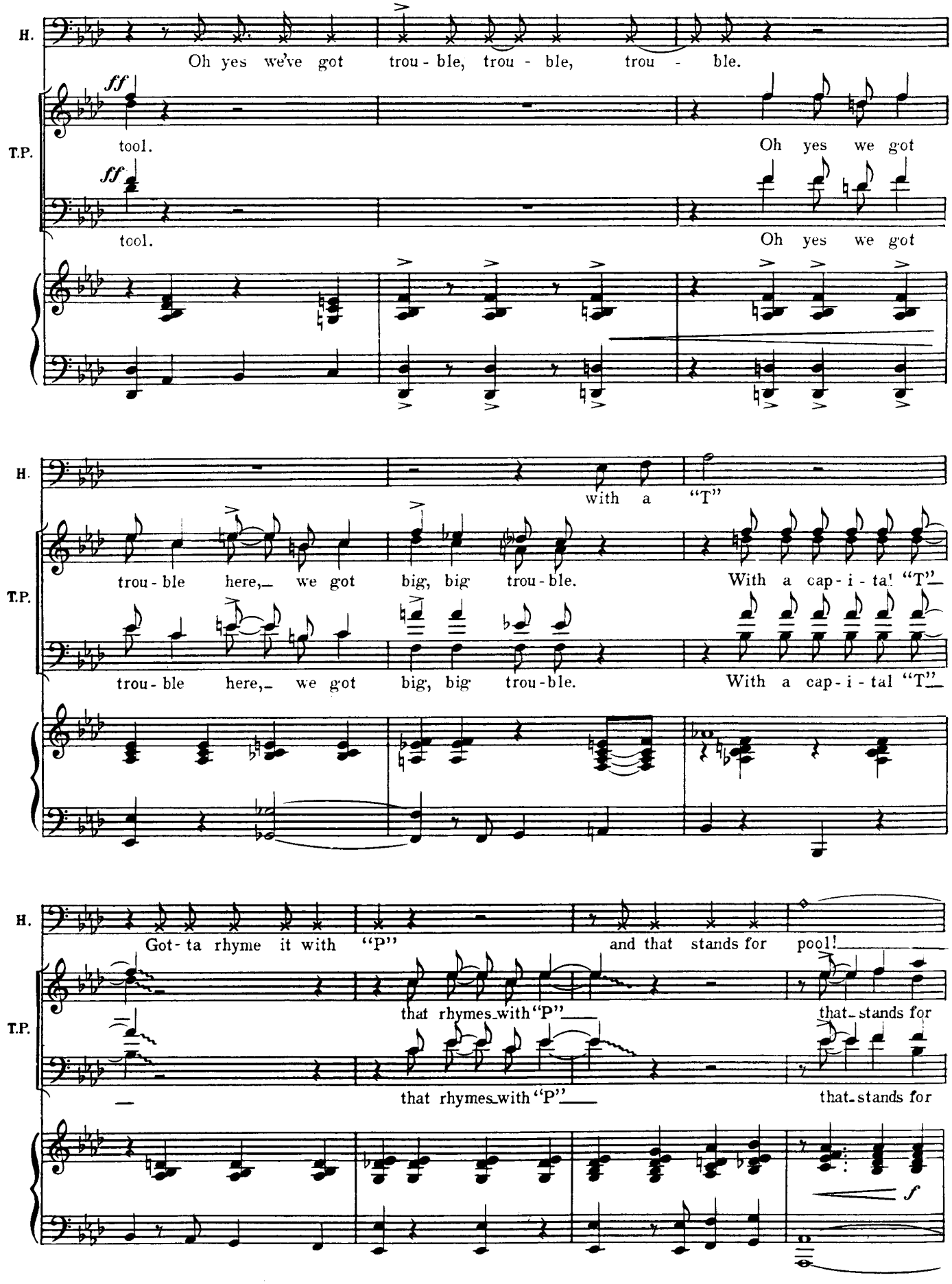
Cit - y.— That stands for

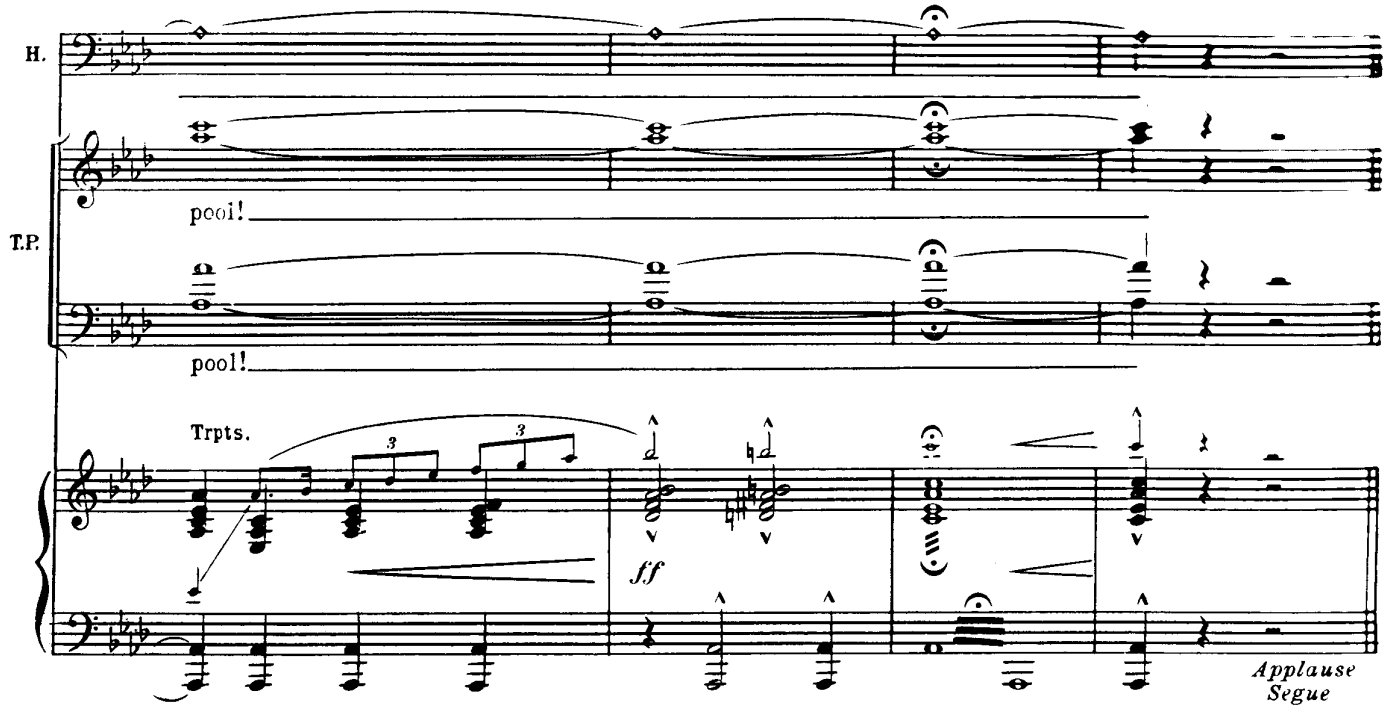
H. — We've sure - ly got trou - ble! Right here in Riv- er Cit-y!

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

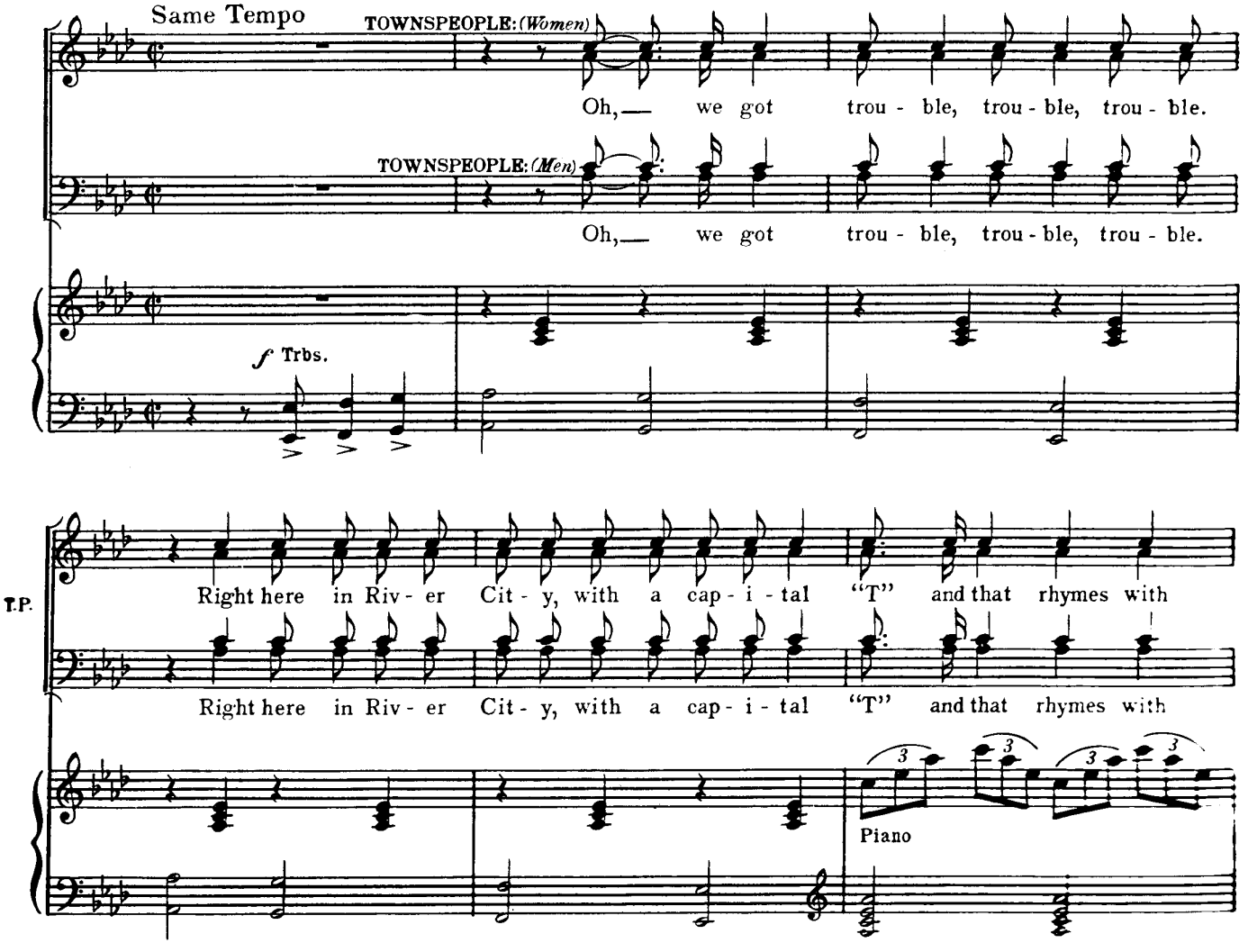
pool. We sure - ly got trou - ble.— Right here.

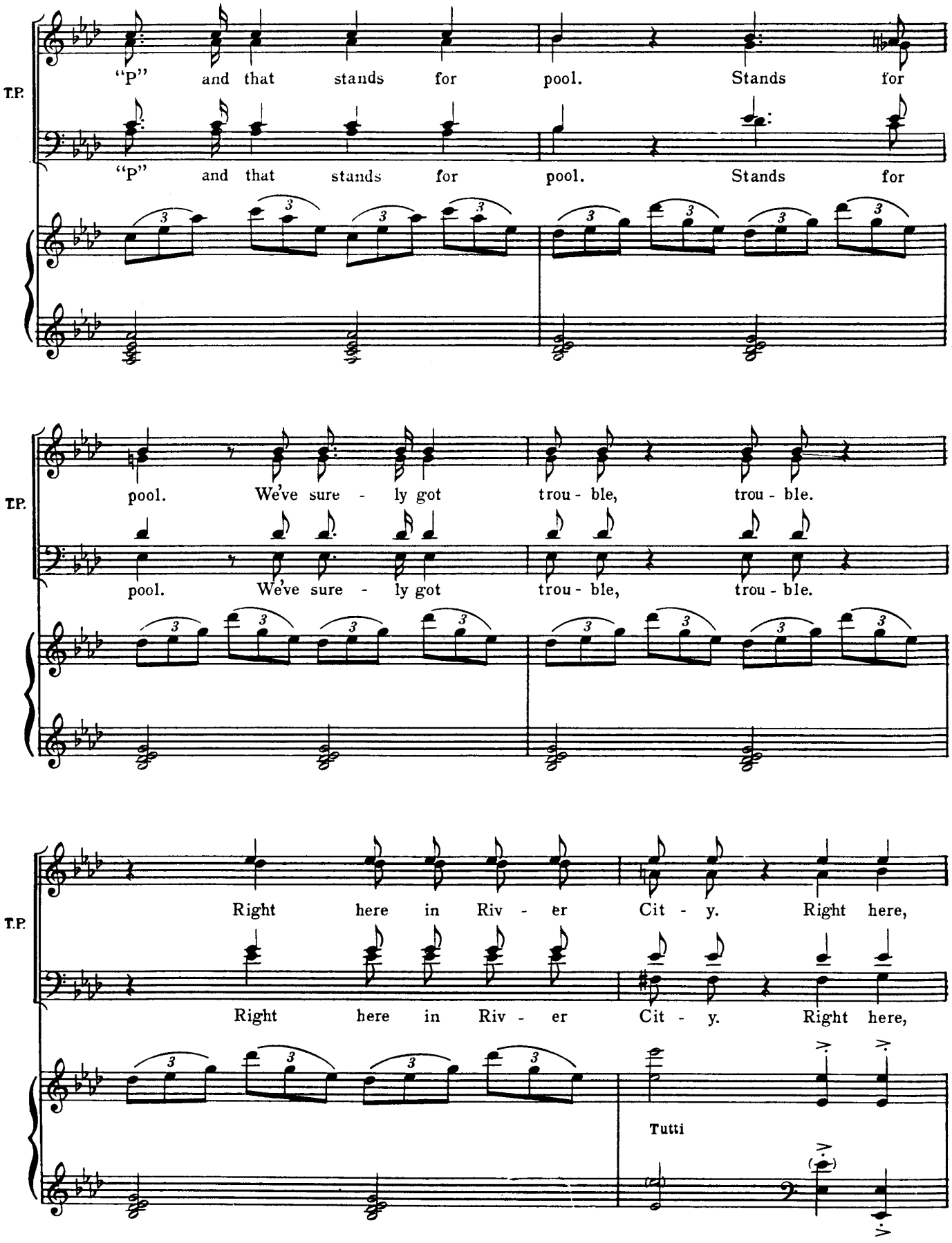

H.
Re-mem-ber the Maine, Ply__ mouth Rock, and the Gold-en Rule. Our child-ren's
T.P.
Our child-ren's
Our child-ren's
Strgs.
p
K
H.
child-ren gon-na have trou-ble. Oh._ we got trou-ble. We're in ter-ri-ble, ter__ ri-ble
T.P.
child-ren gon-na have trou-ble, trou-ble, trou-ble, trou-ble, trou-ble, trou-ble,
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_

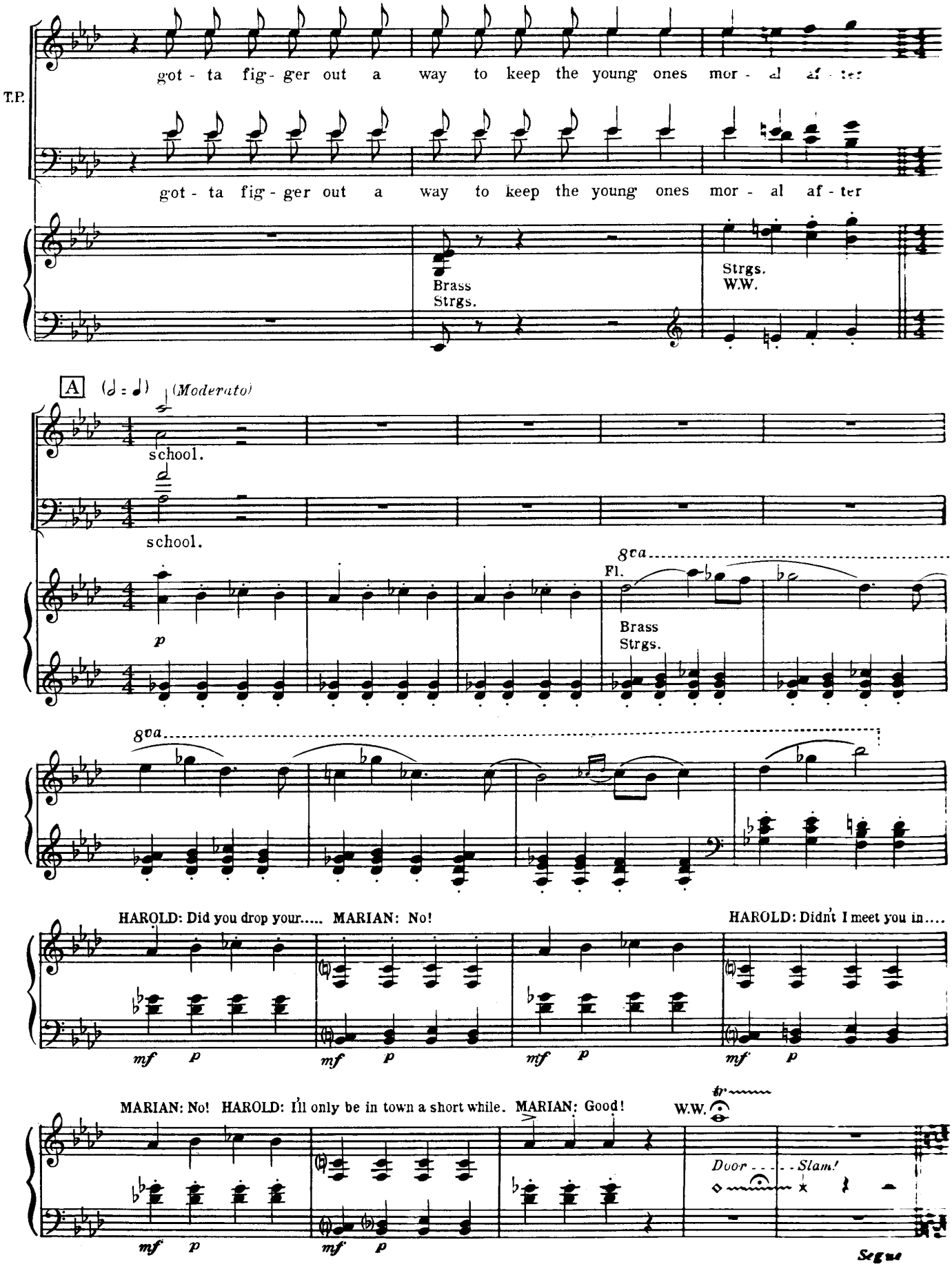

H.
Oh yes we've got trou - ble, trou - ble, trou - ble.
T.P.
ff
tool.
Oh yes we got
tool.
Oh yes we got
H.
with a "T"
trou - ble here, we got big, big trou - ble.
With a cap - i - tal "T"
T.P.
trou - ble here, we got big, big trou - ble.
With a cap - i - tal "T"
H.
Got - ta rhyme it with "P"
and that stands for pool!
that rhymes with "P"
that stands for
T.P.
that rhymes with "P"
that stands for
f



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




T.P.
"P" and that stands for pool. Stands for
"P" and that stands for pool. Stands for
T.P.
pool. We've sure - ly got trou - ble, trou - ble.
pool. We've sure - ly got trou - ble, trou - ble.
T.P.
Right here in Riv - er Cit - y. Right here,
Right here in Riv - er Cit - y. Right here,
Tutti


got - ta fig - ger out a way to keep the young ones mor - al af - ter
T.P.
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
8va
Fl.
Brass
Strgs.
8va
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
Door - - - - Slam!
mf p mf p
Segue

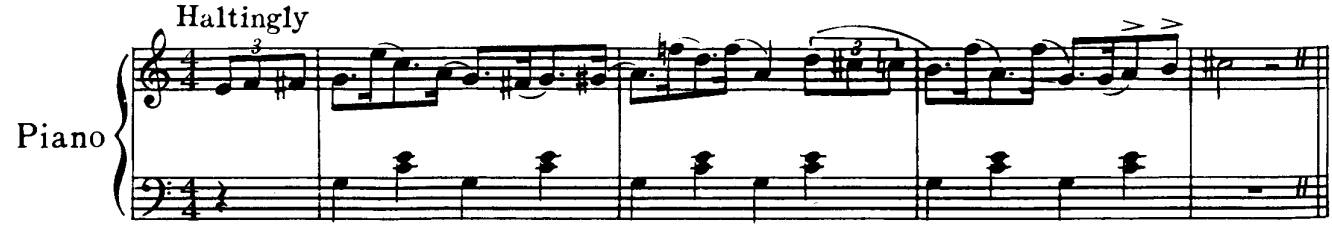
No. 5

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

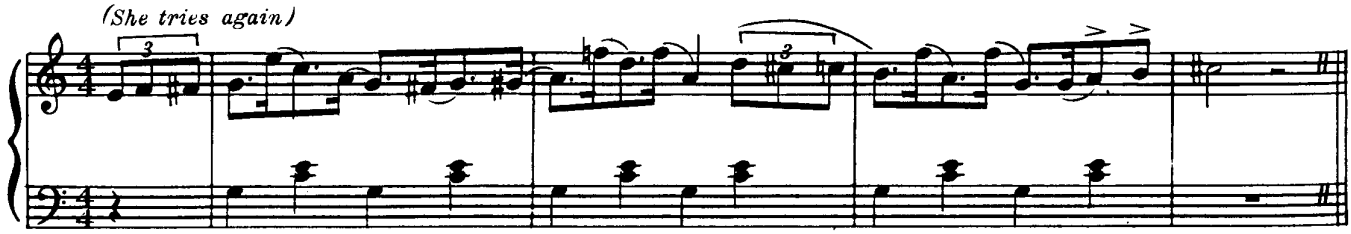
(AMARYLLIS plays on stage as lights come up)

Haltingly

Piano



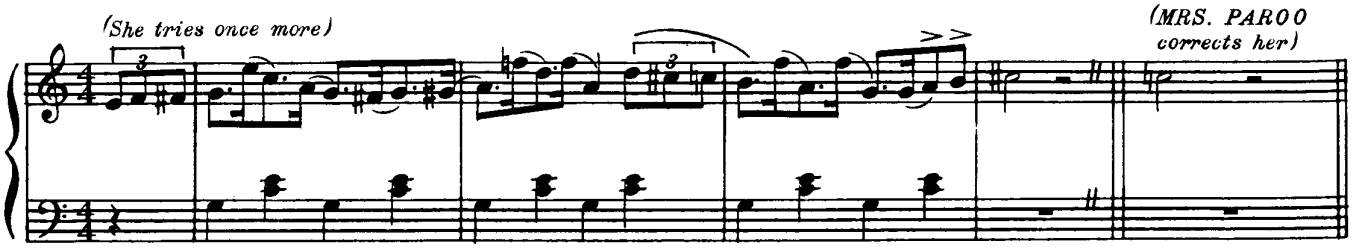
(She tries again)



MRS. PAROO: That you, daughter?
MARIAN: Yes, mama. Keep on, Amaryllis. I'll be there in a minute.

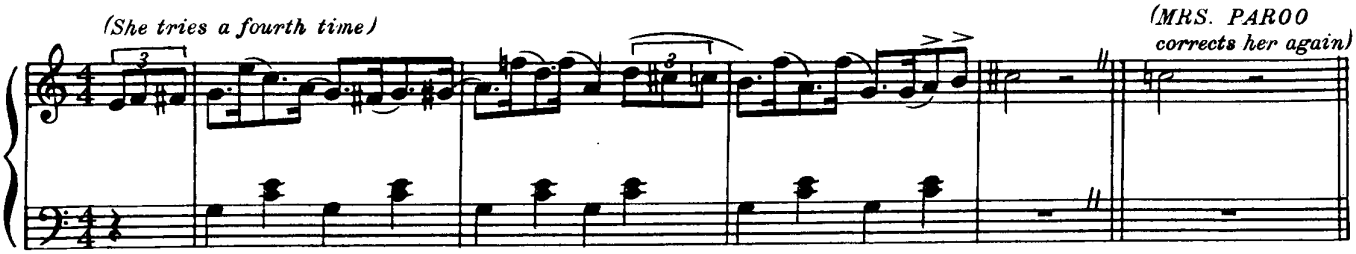
(She tries once more)

(MRS. PAROO corrects her)



(She tries a fourth time)

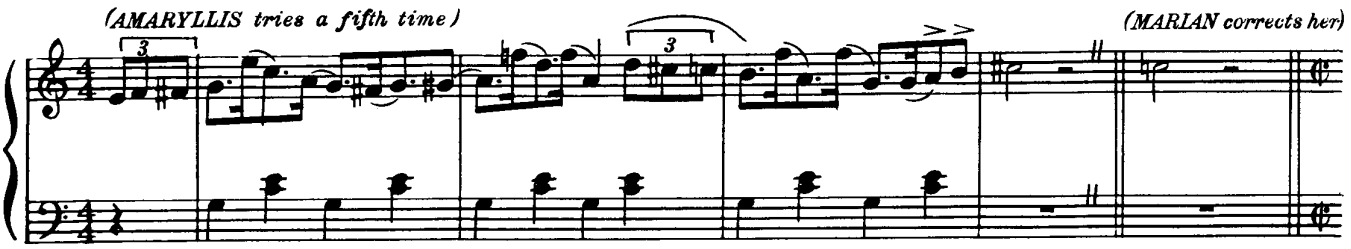
(MRS. PAROO corrects her again)



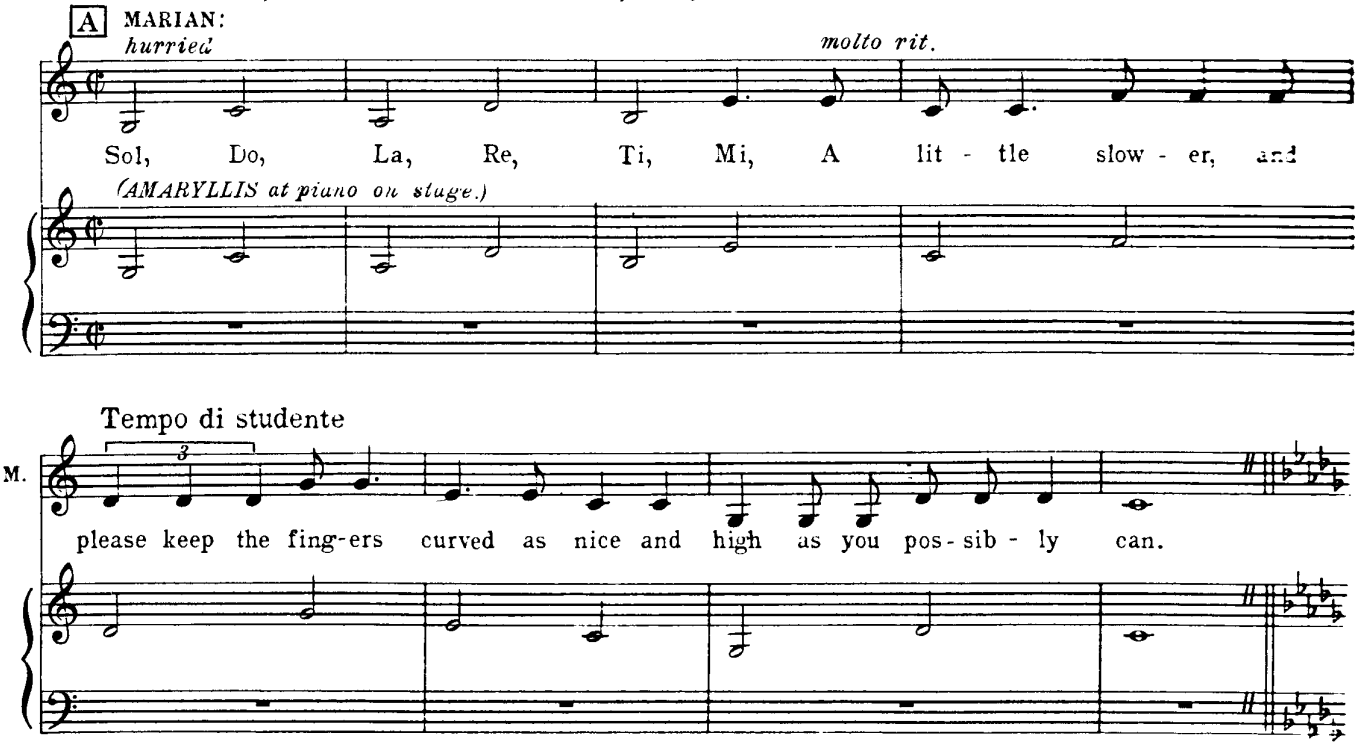
MARIAN: Hello, mama.

(AMARYLLIS tries a fifth time)

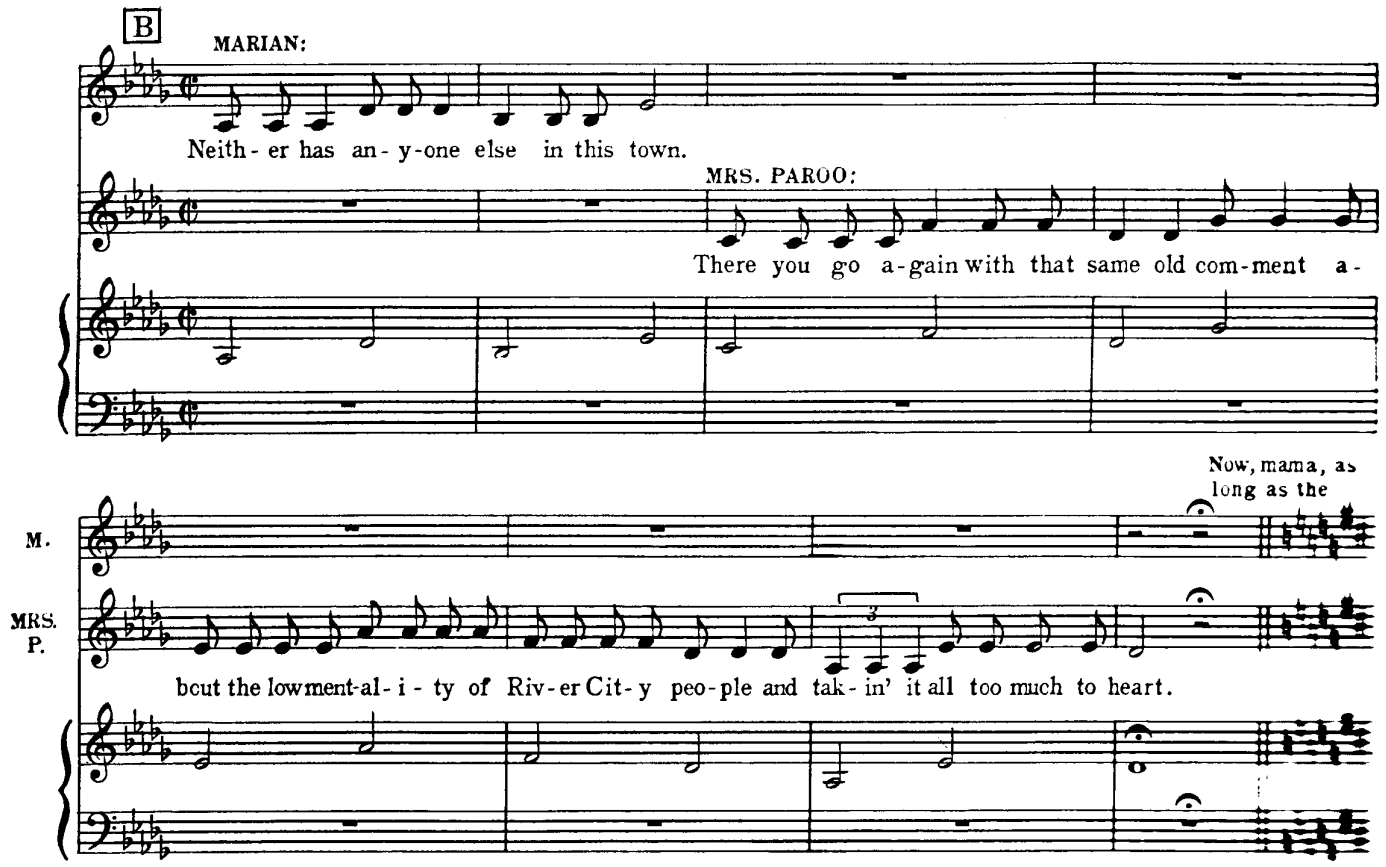
(MARIAN corrects her)



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



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



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

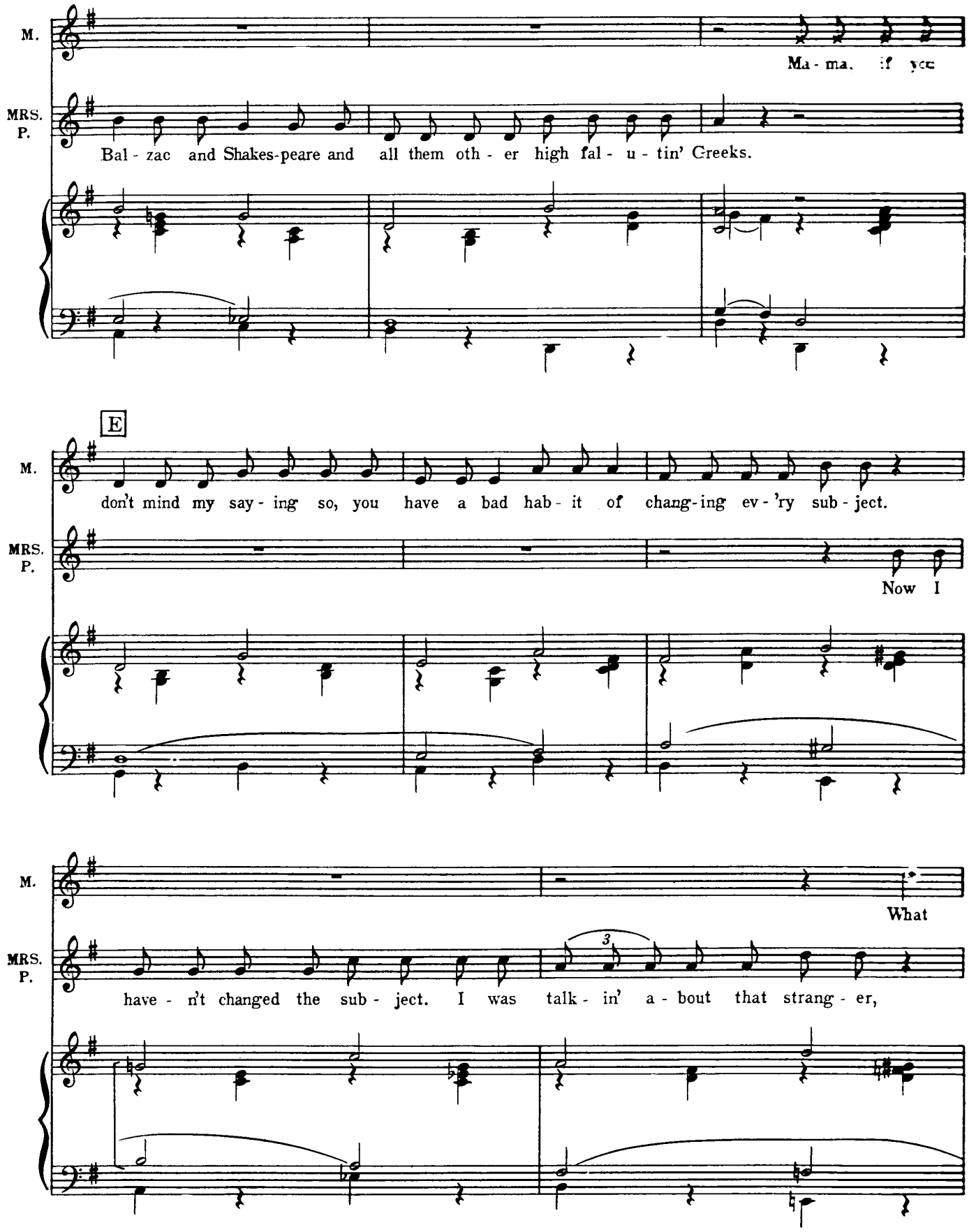
Stgs.

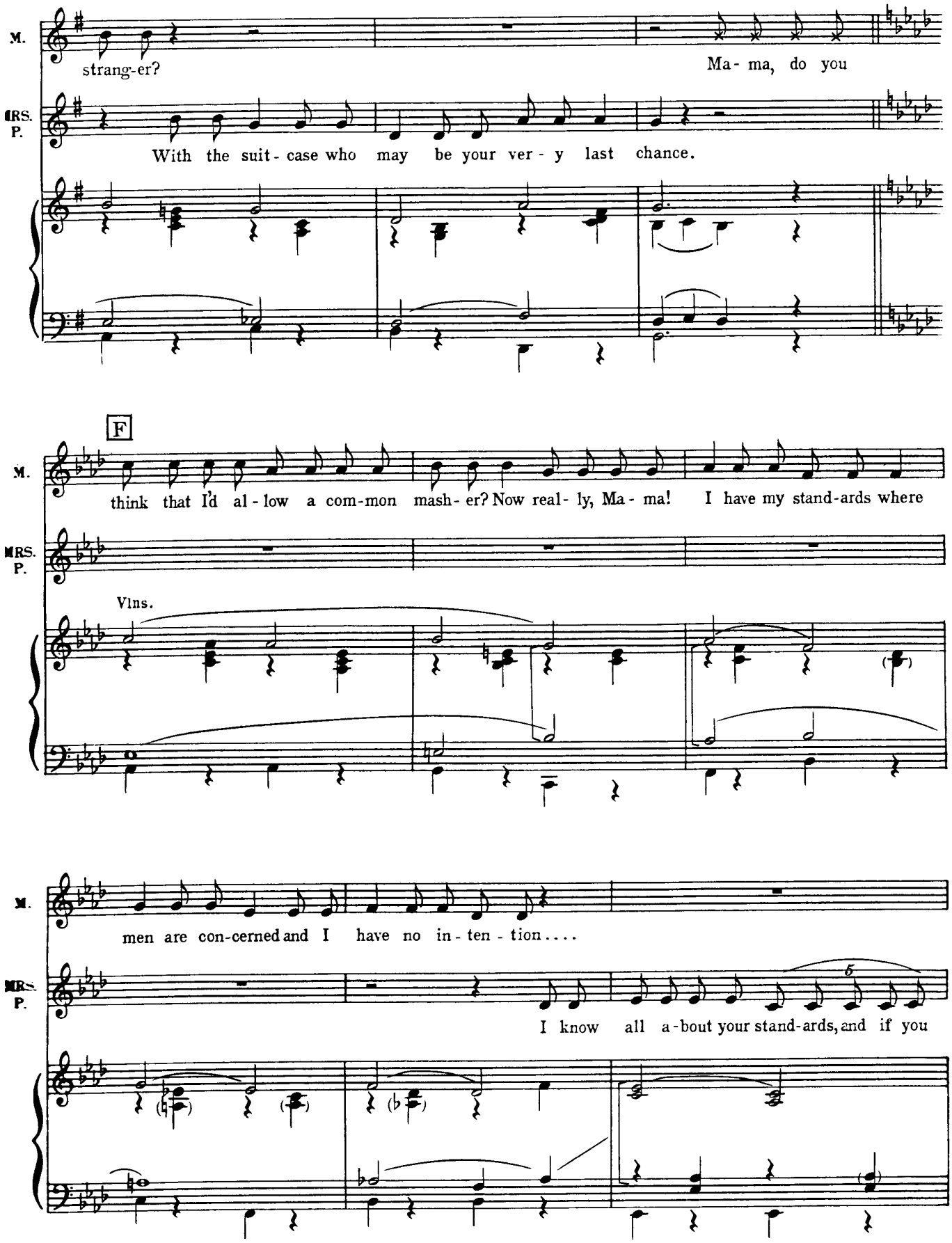
p *(Piano on stage continues. Orchestra starts.)*

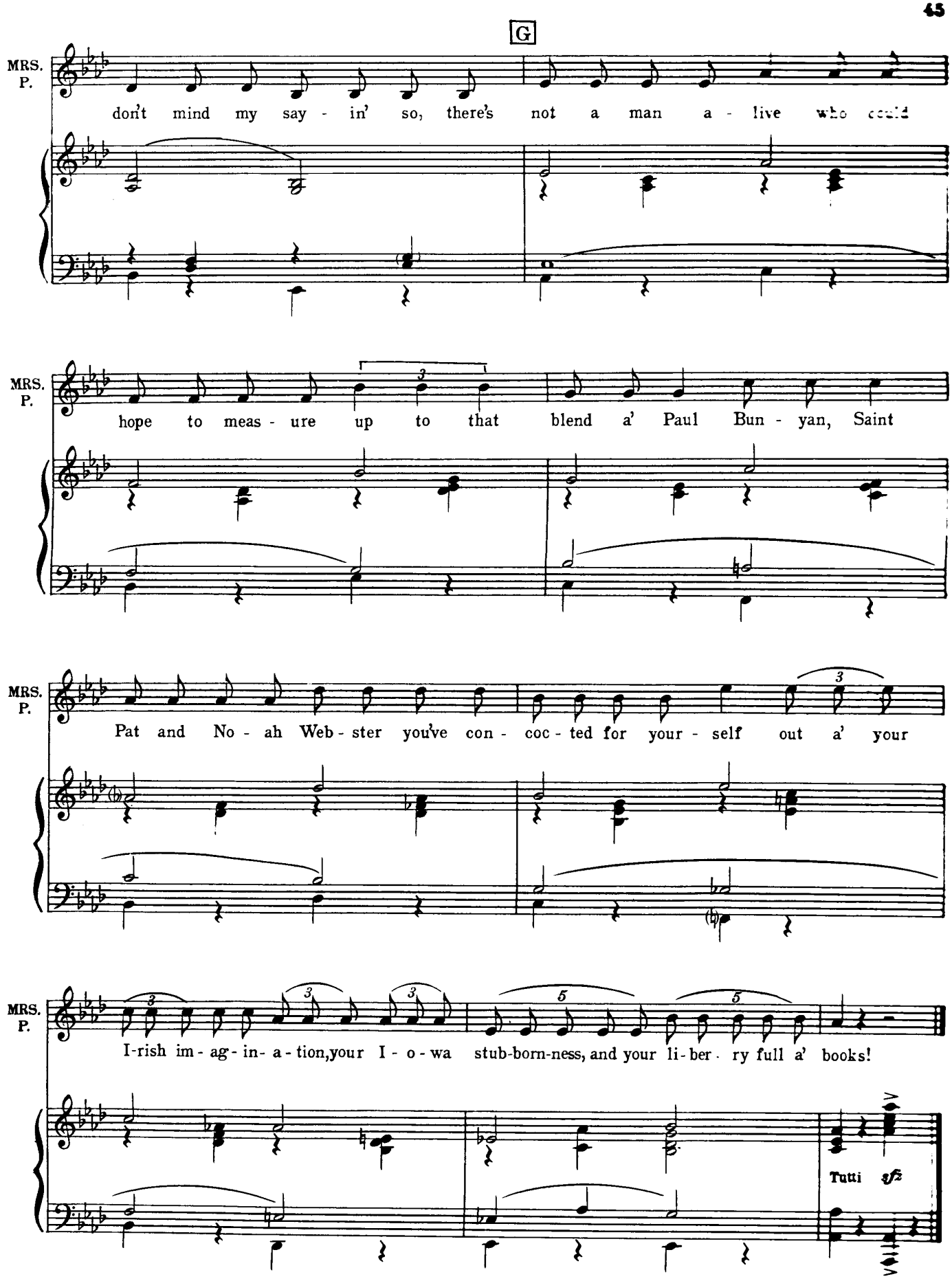
M.

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' Greeks.
E
M.
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.
3
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.
F
M.
think that I'd al - low a com-mon mash- er? Now real- ly, Ma - ma! I have my stand-ards where
MRS. P.
Vlns.
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


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

No. 6 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. L.H. Good - night, my

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

Orch. Cellos pp

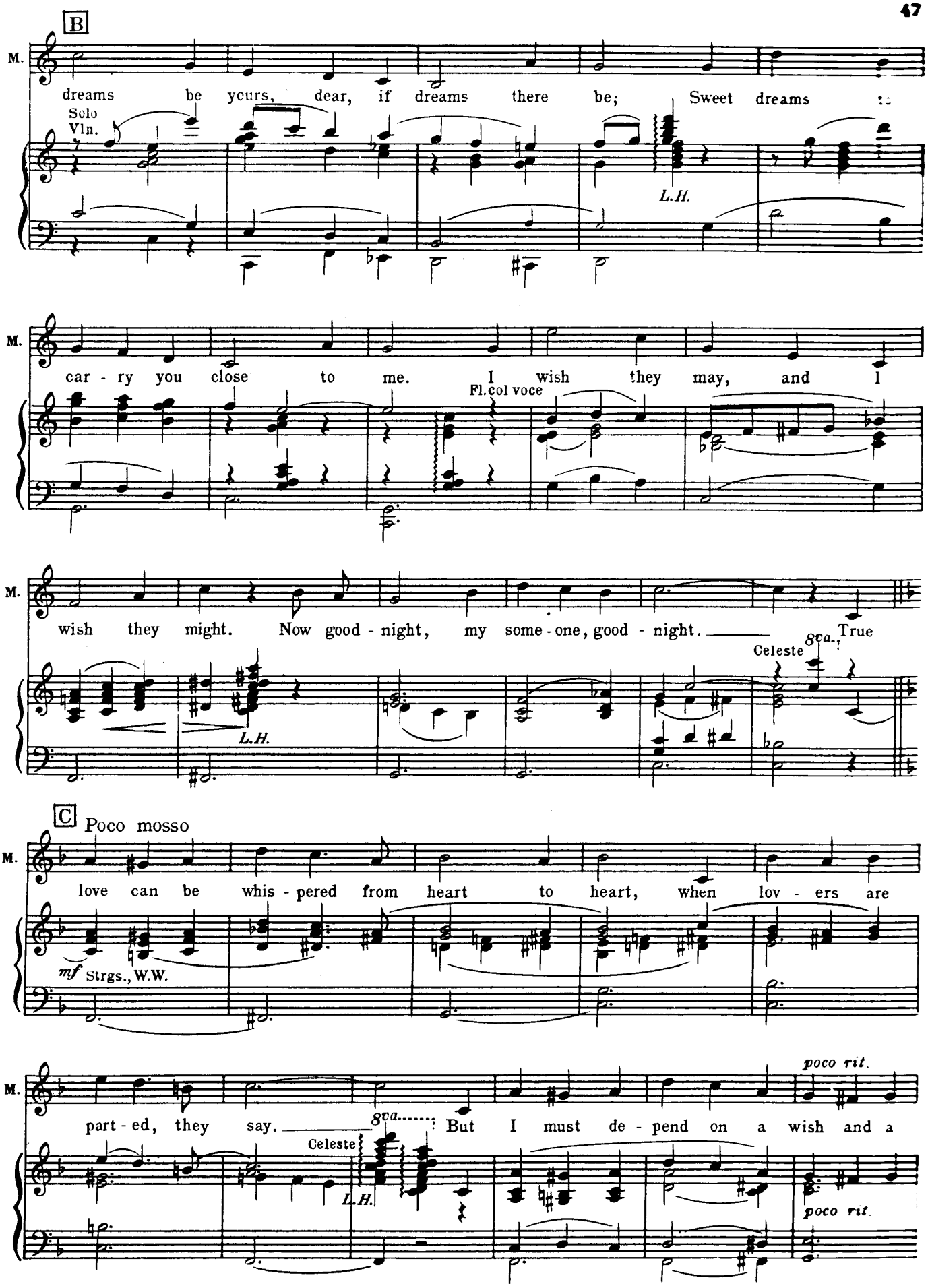
Freely

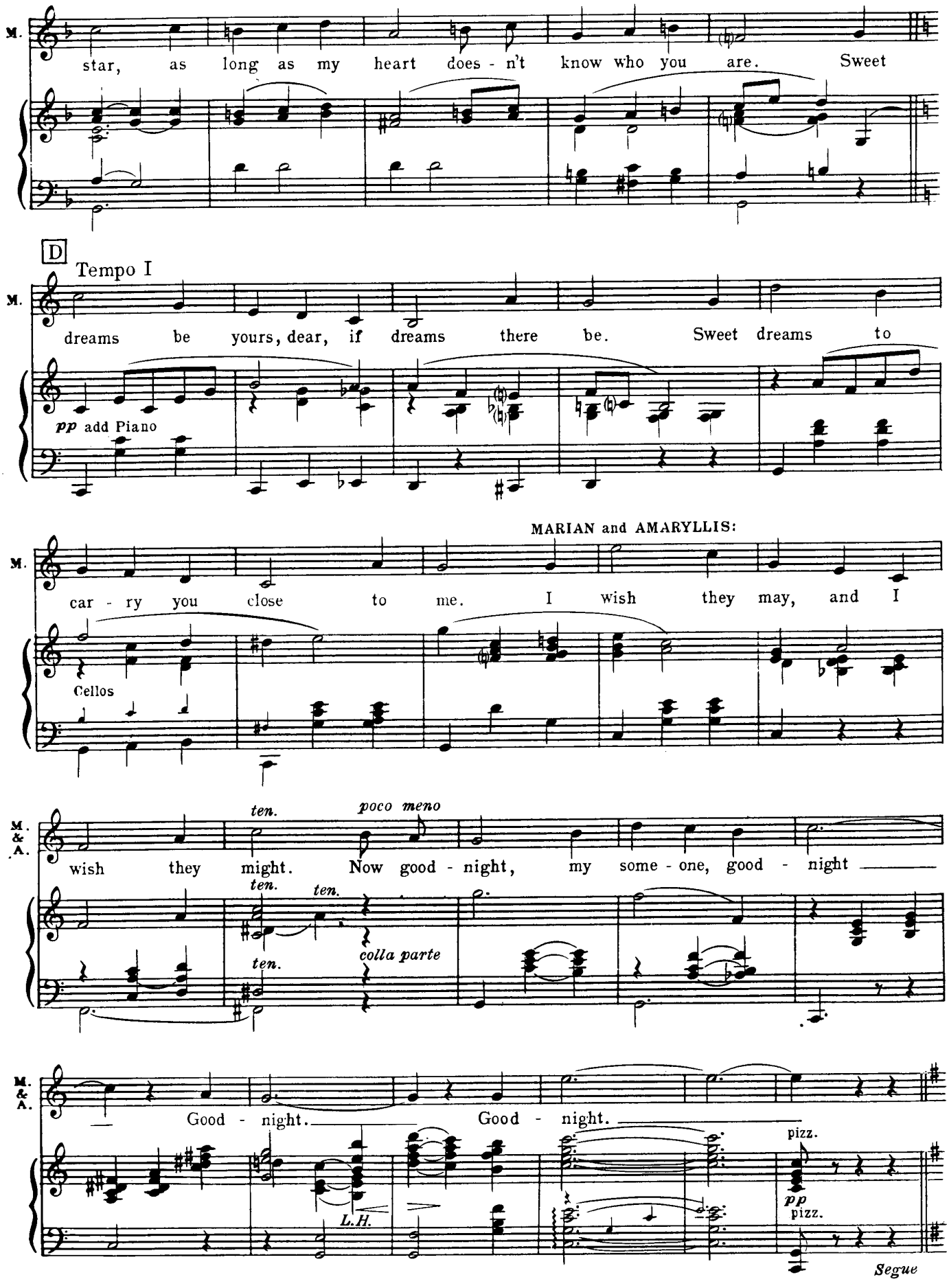
M. tight my love. Our star is shin - ing its bright - est

Strgs. p

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

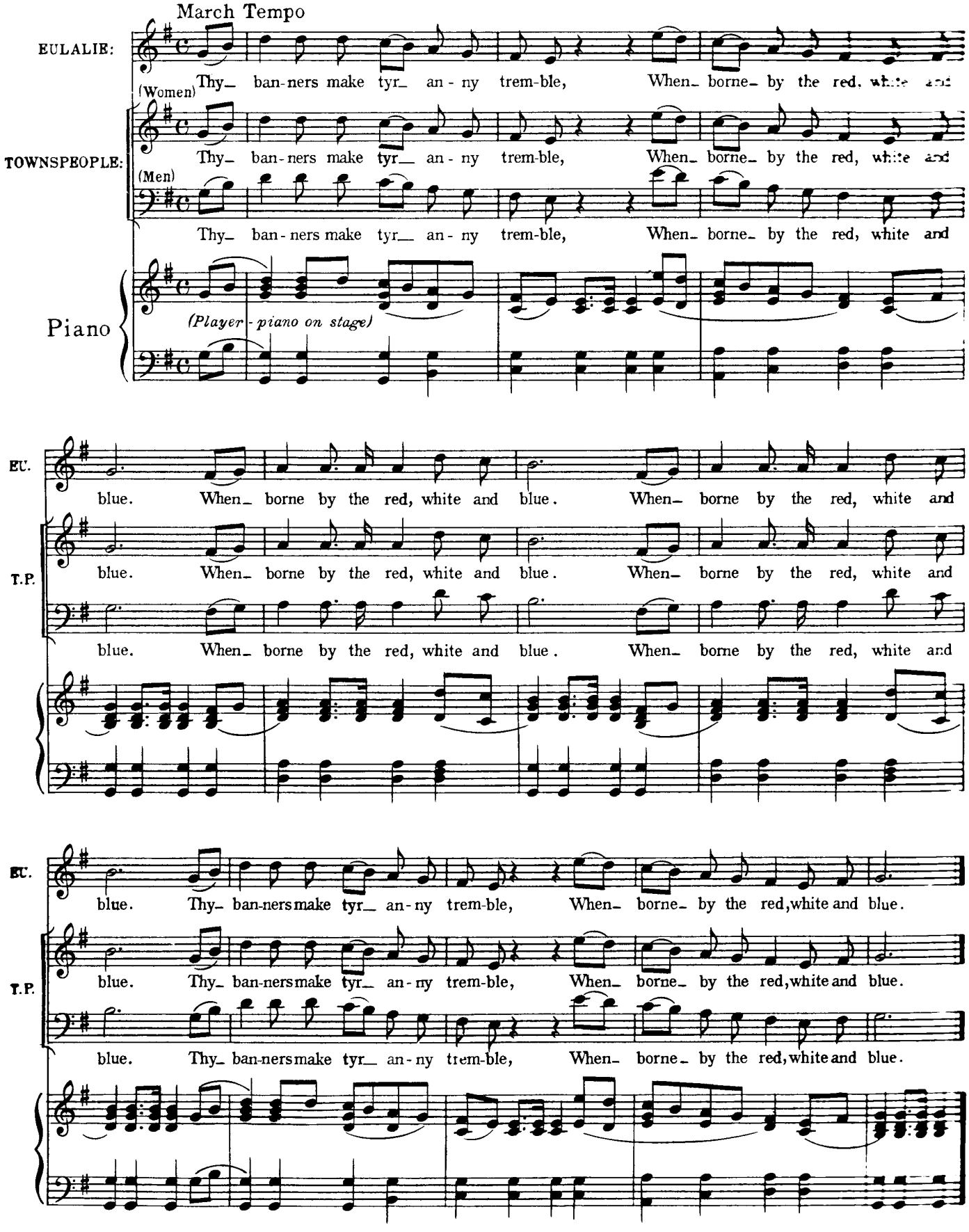
Celeste Celeste


B
M.
dreams be yours, dear, if dreams there be; Sweet dreams
Solo Vln.
L.H.
M.
car - ry you close to me. I wish they may, and I
Fl. col voce
M.
wish they might. Now good - night, my some - one, good - night. True
L.H.
Celeste
8va
C
Poco mosso
M.
love can be whis - pered from heart to heart, when lov - ers are
mf Strgs., W.W.
M.
part - ed, they say. But I must de - pend on a wish and a
8va
Celeste
L.H.
poco rit.
poco rit.


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.
ten.
poco meno
wish they might. Now good - night, my some - one, good - night
ten.
ten.
ten.
colla parte
M. & A.
Good - night. Good - night.
L.H.
pizz.
pp
pizz.
Segue

No. 6a COLUMBIA, THE GEM OF THE OCEAN

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

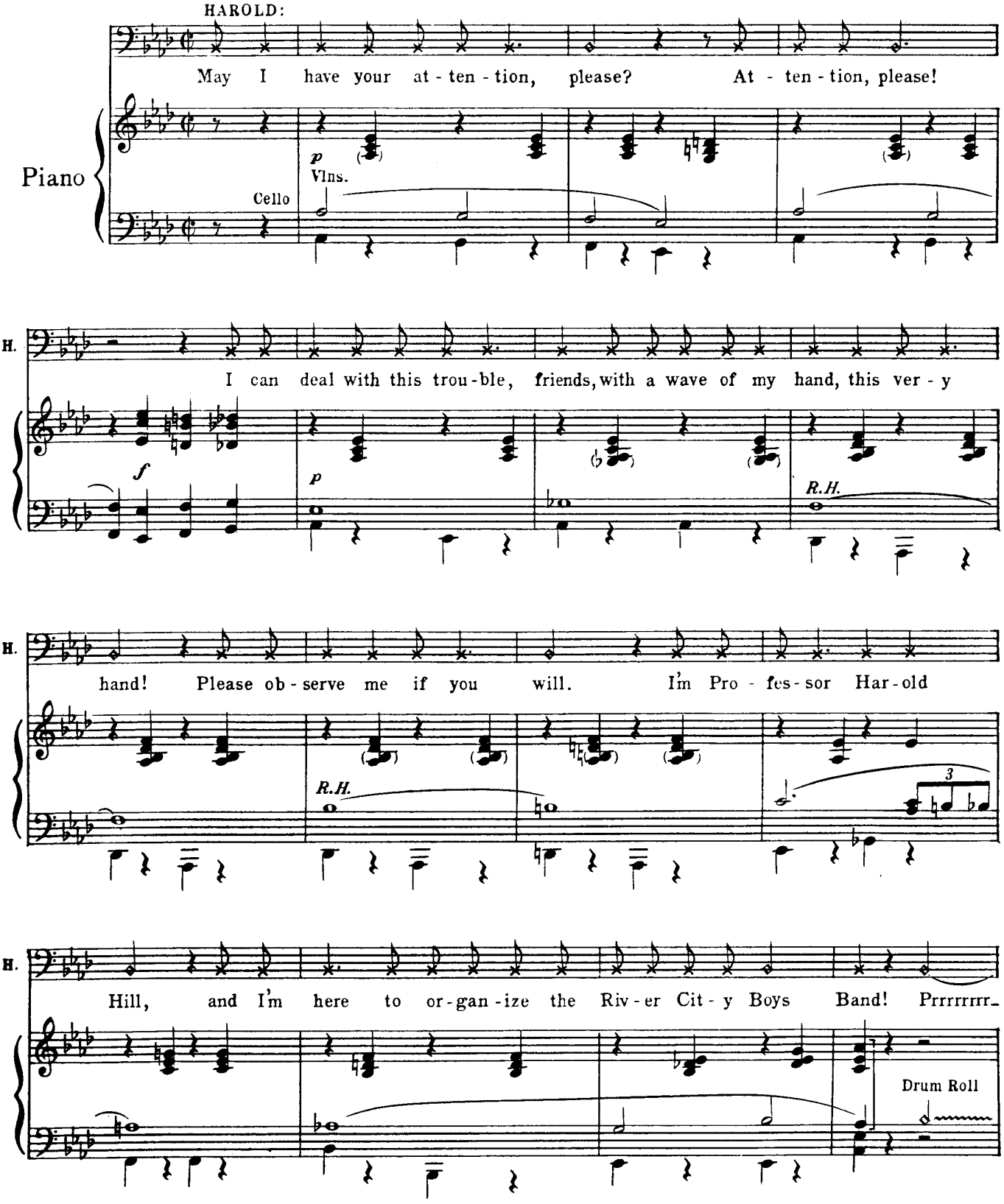


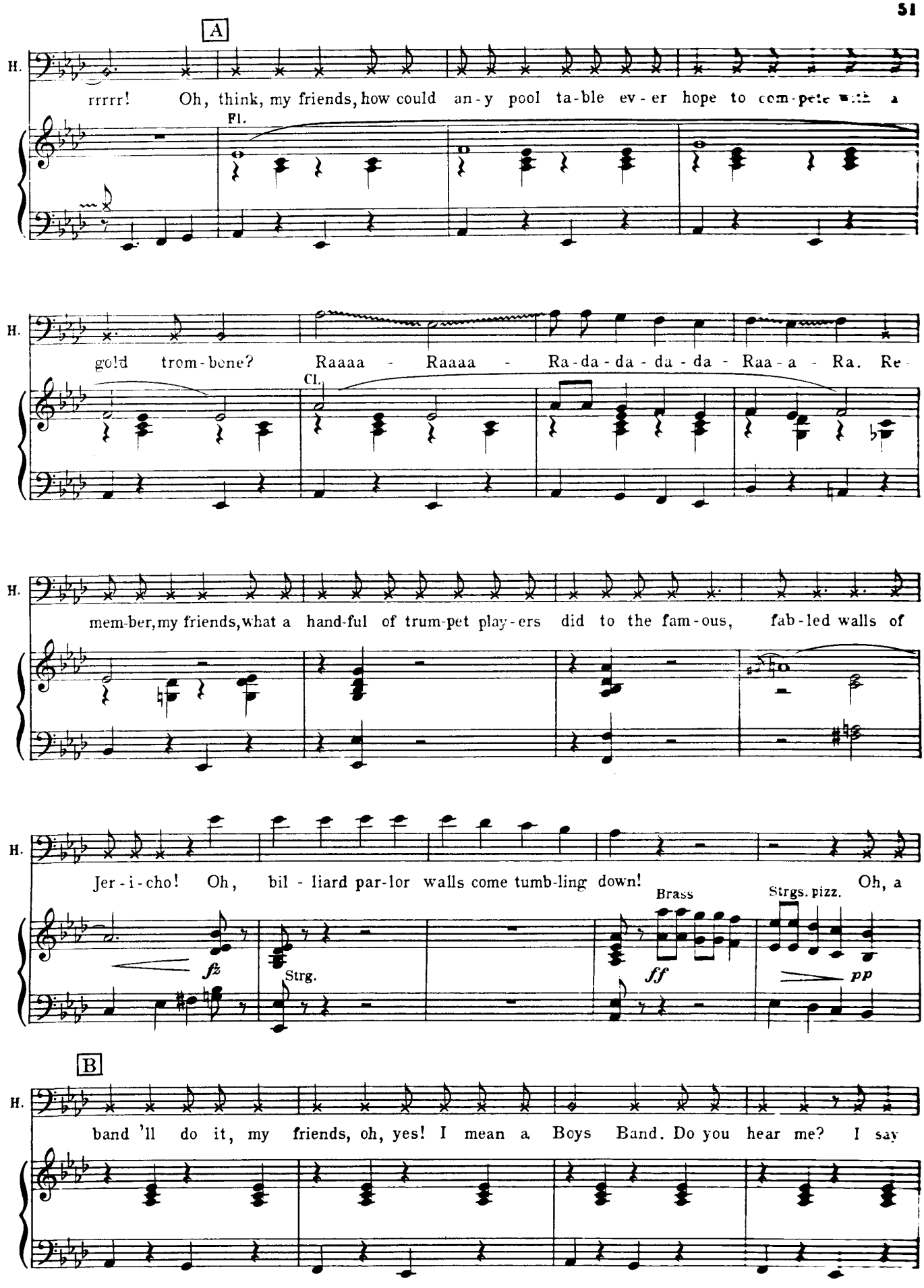
No. 7

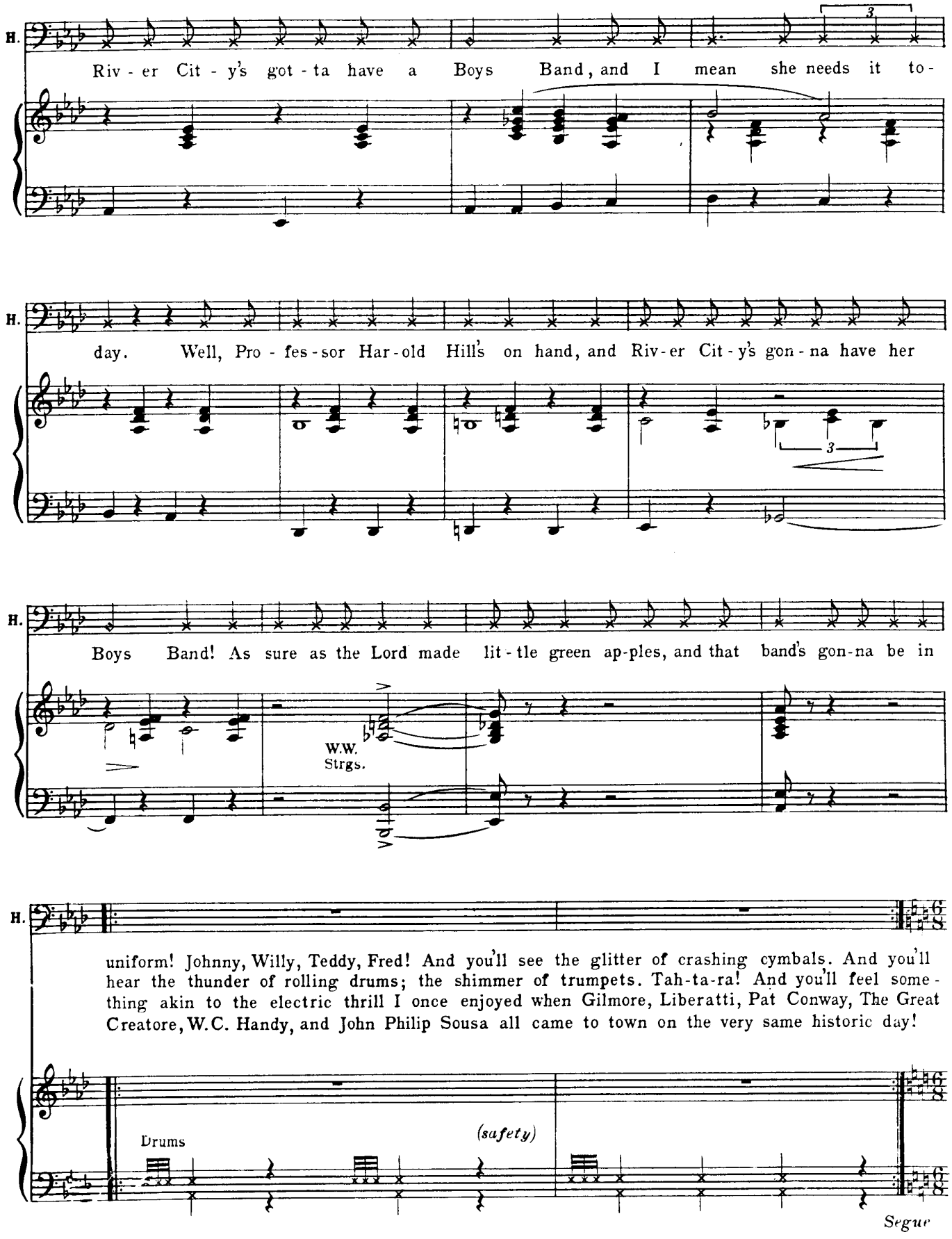
YA GOT TROUBLE
(Reprise)

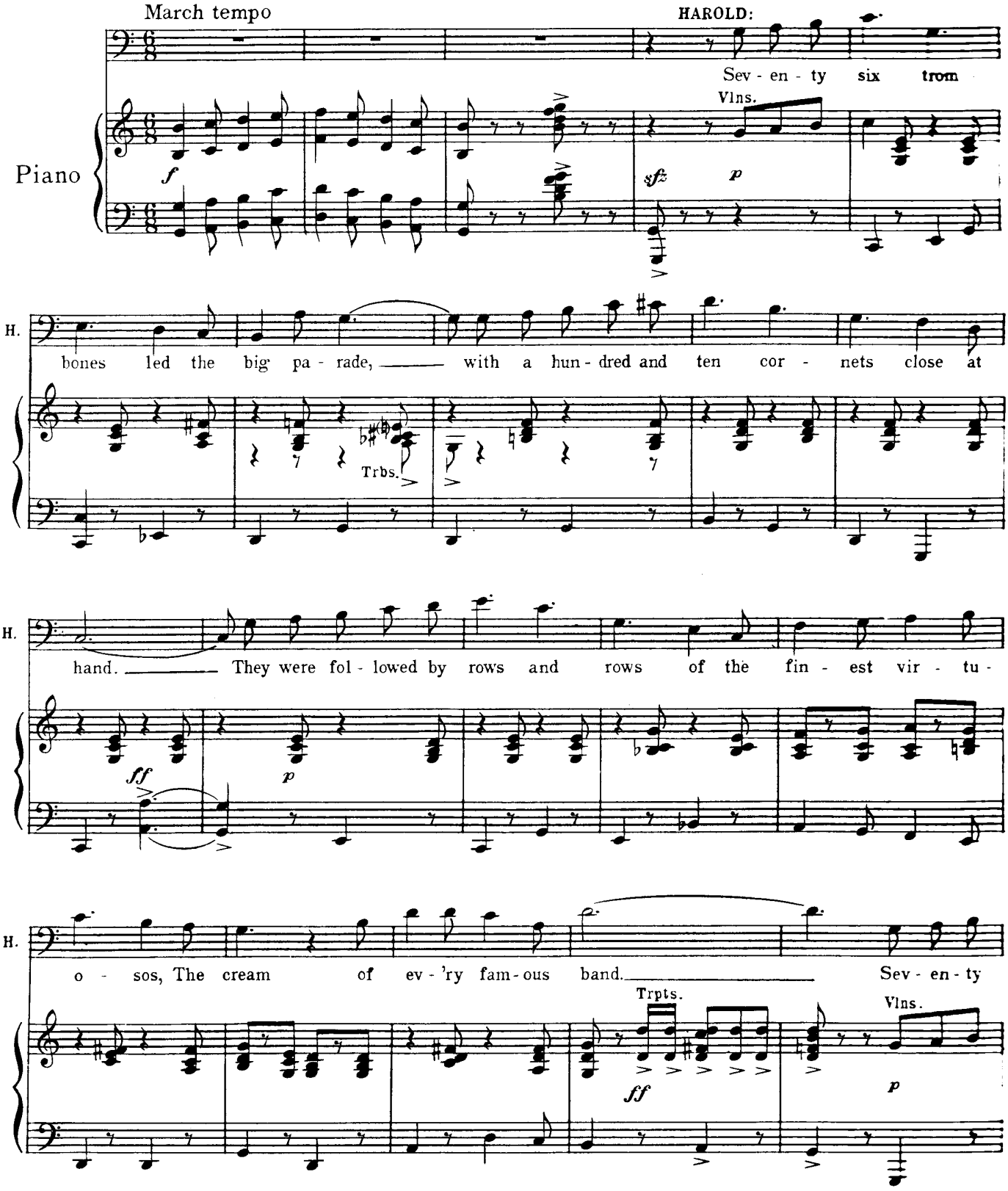
Cue: HAROLD: Let's protect our children. Resist sin and corruption. Smite that devil and keep our young boys pure. Friends . . . . . .

Tempo as before (Bright 2)




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-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
fz
Strg.
Brass
ff
Strgs. pizz.
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 Hill's 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 some - thing 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
Vlns.
Piano
f
sfz
p
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

A

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

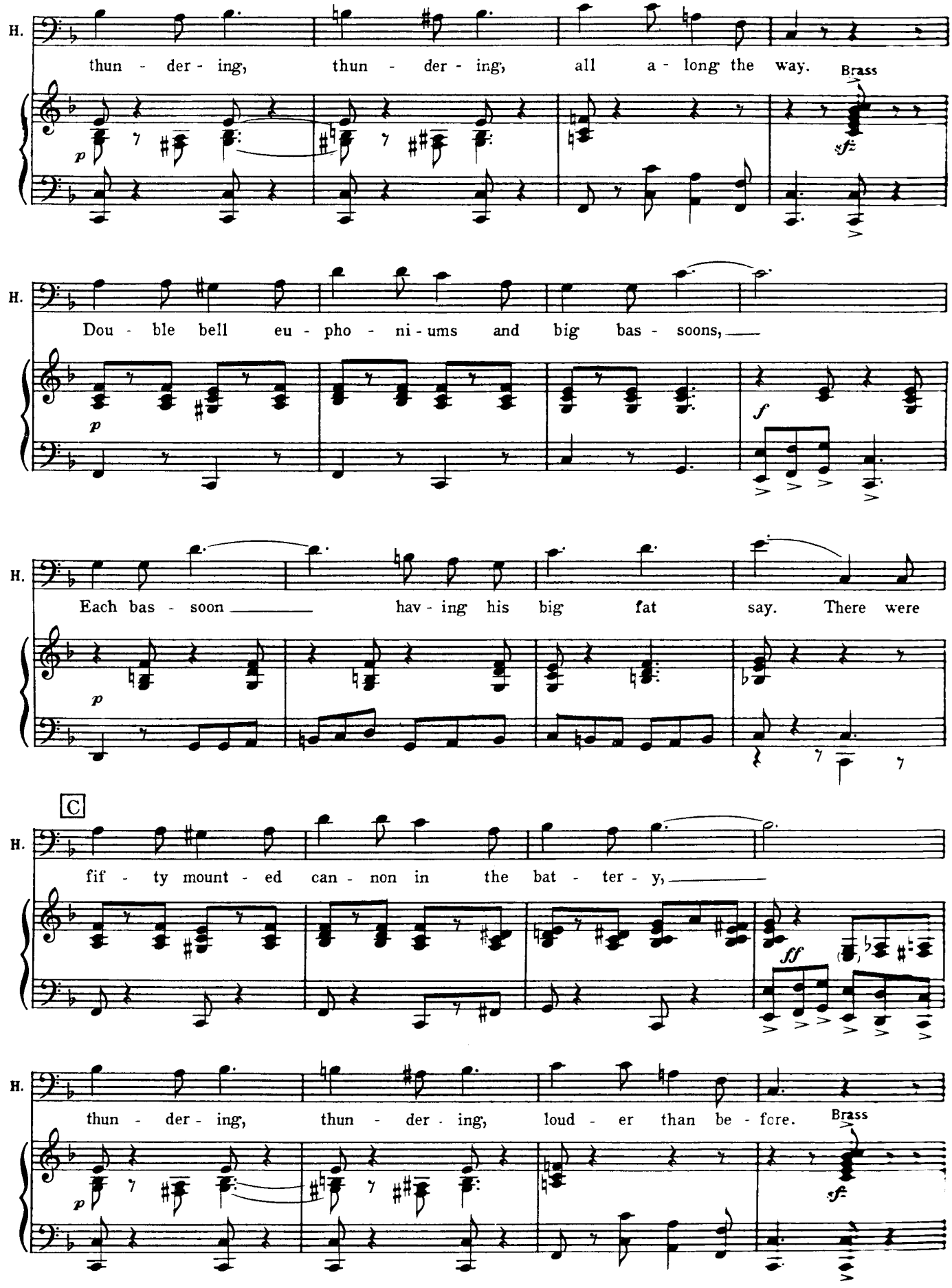
H. horns of ev - 'ry shape and kind. There were

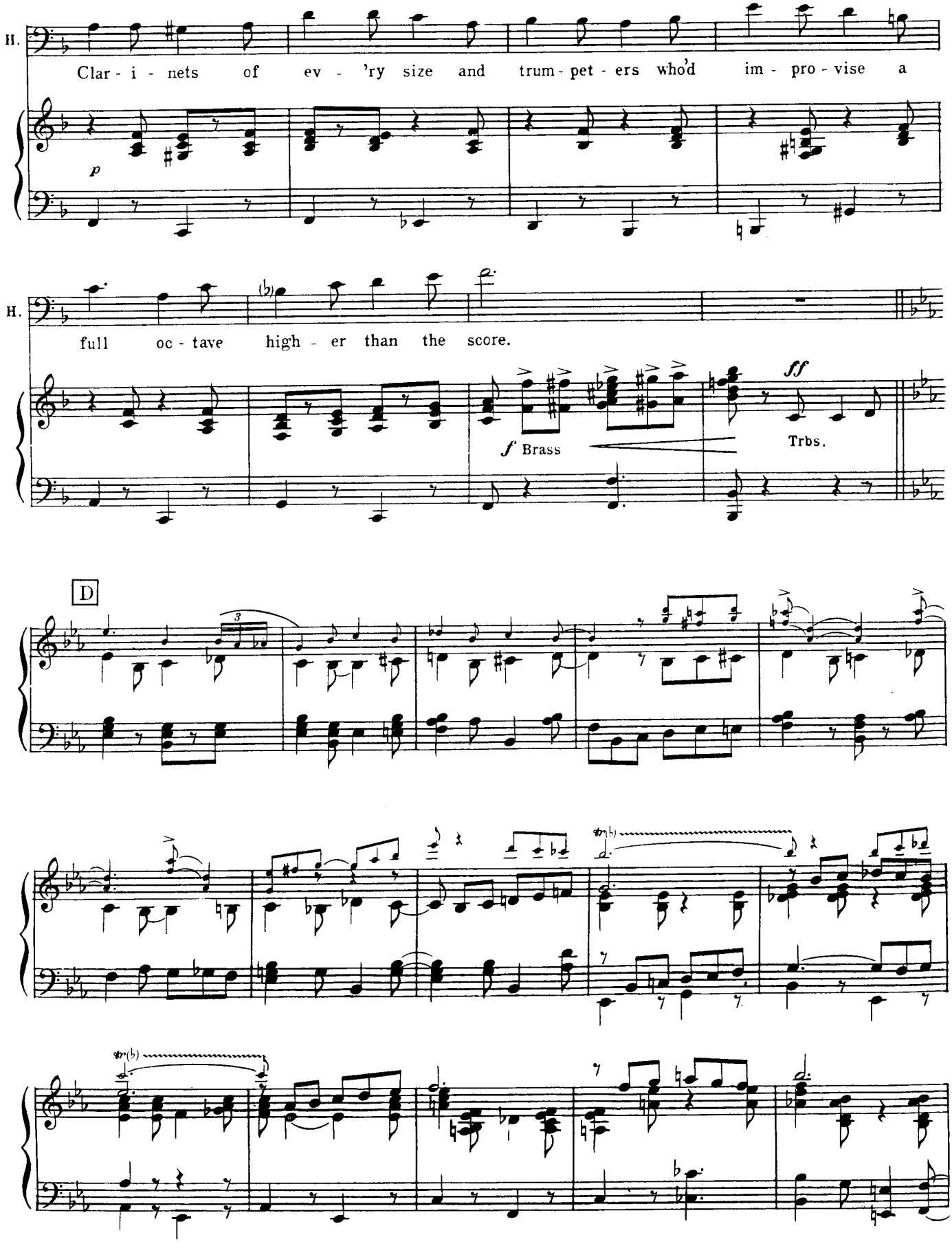
f

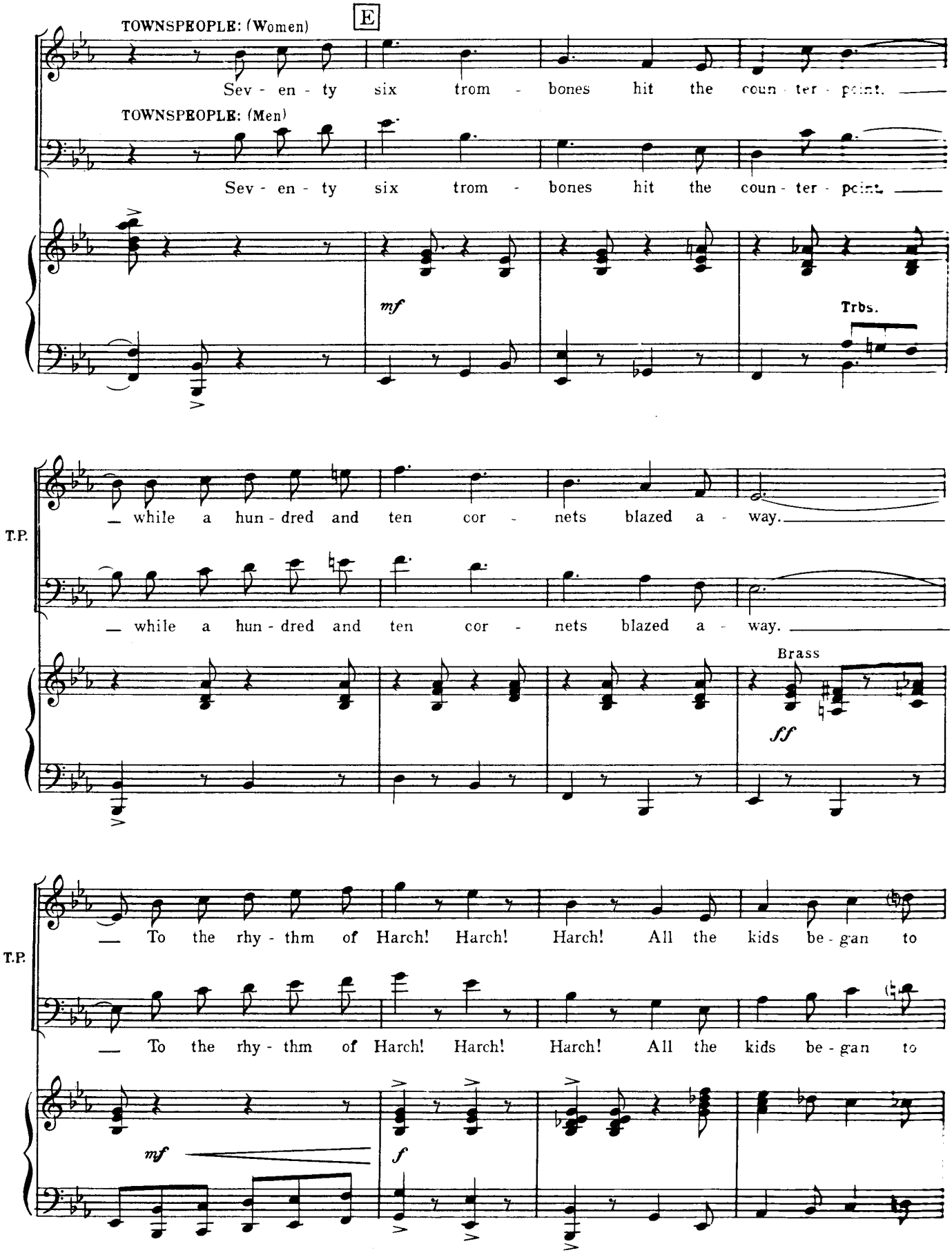
B

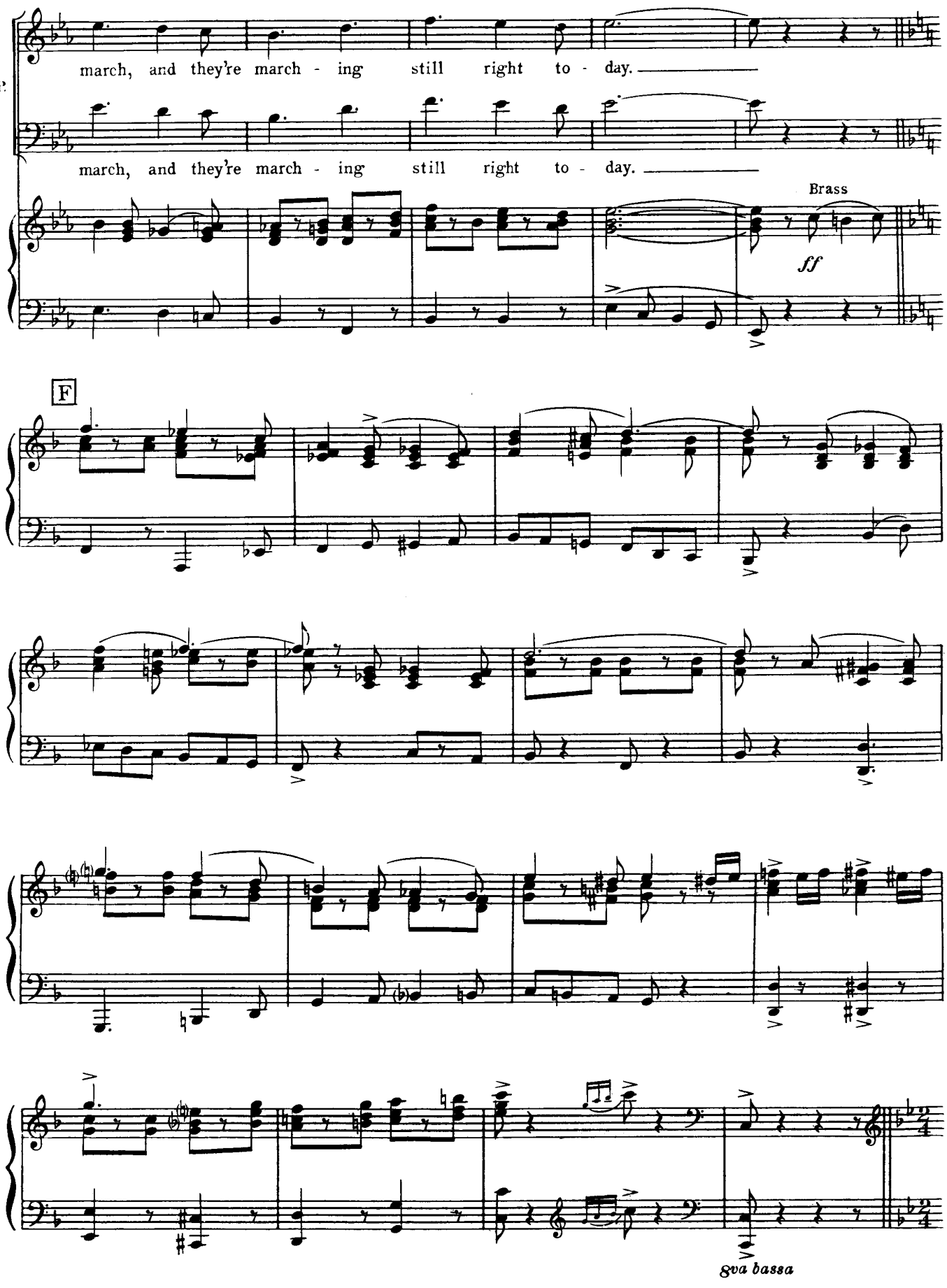
H. cop - per bot - tom tim - pan - i in horse pla - toons,

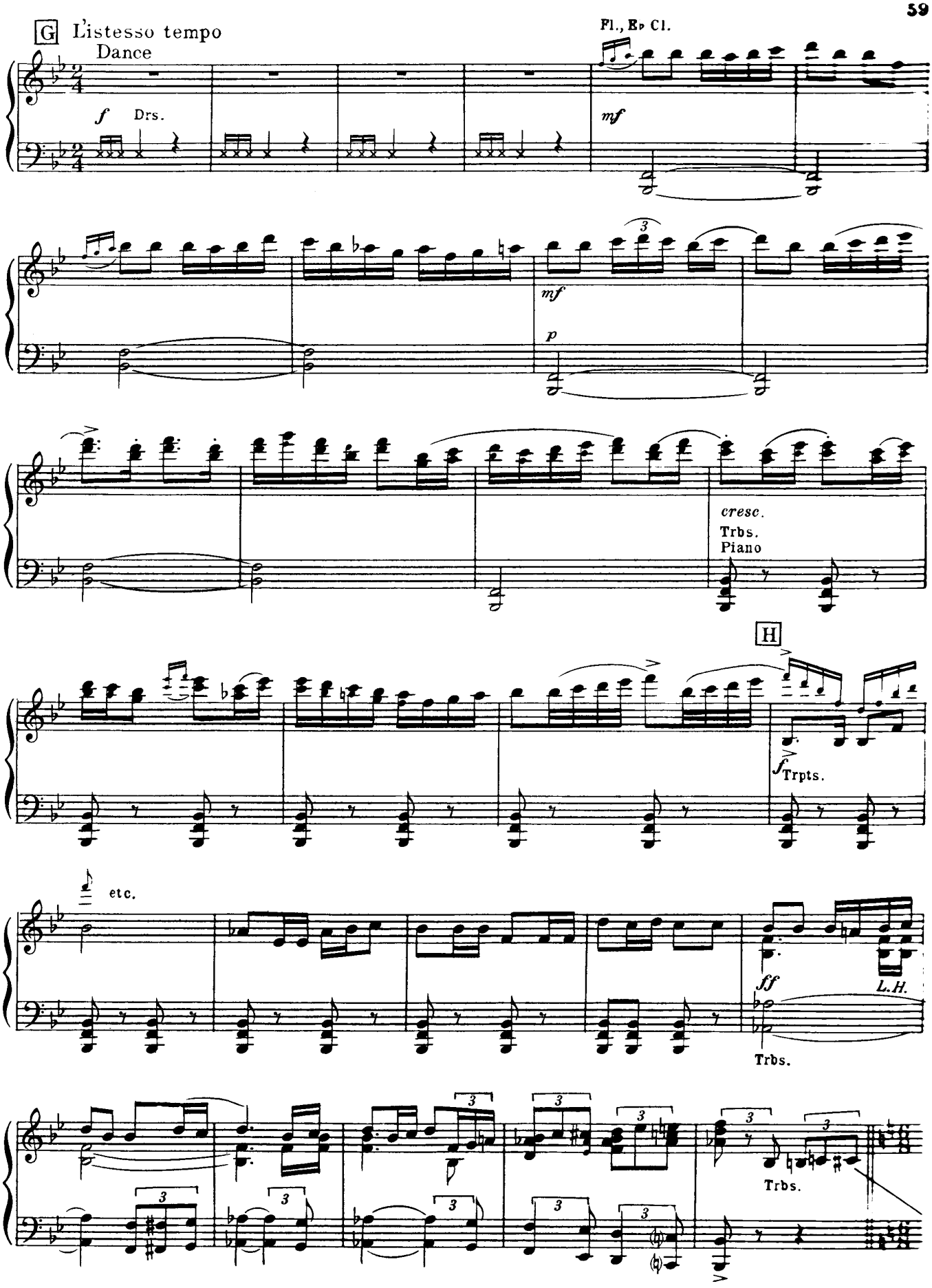
p *ff*

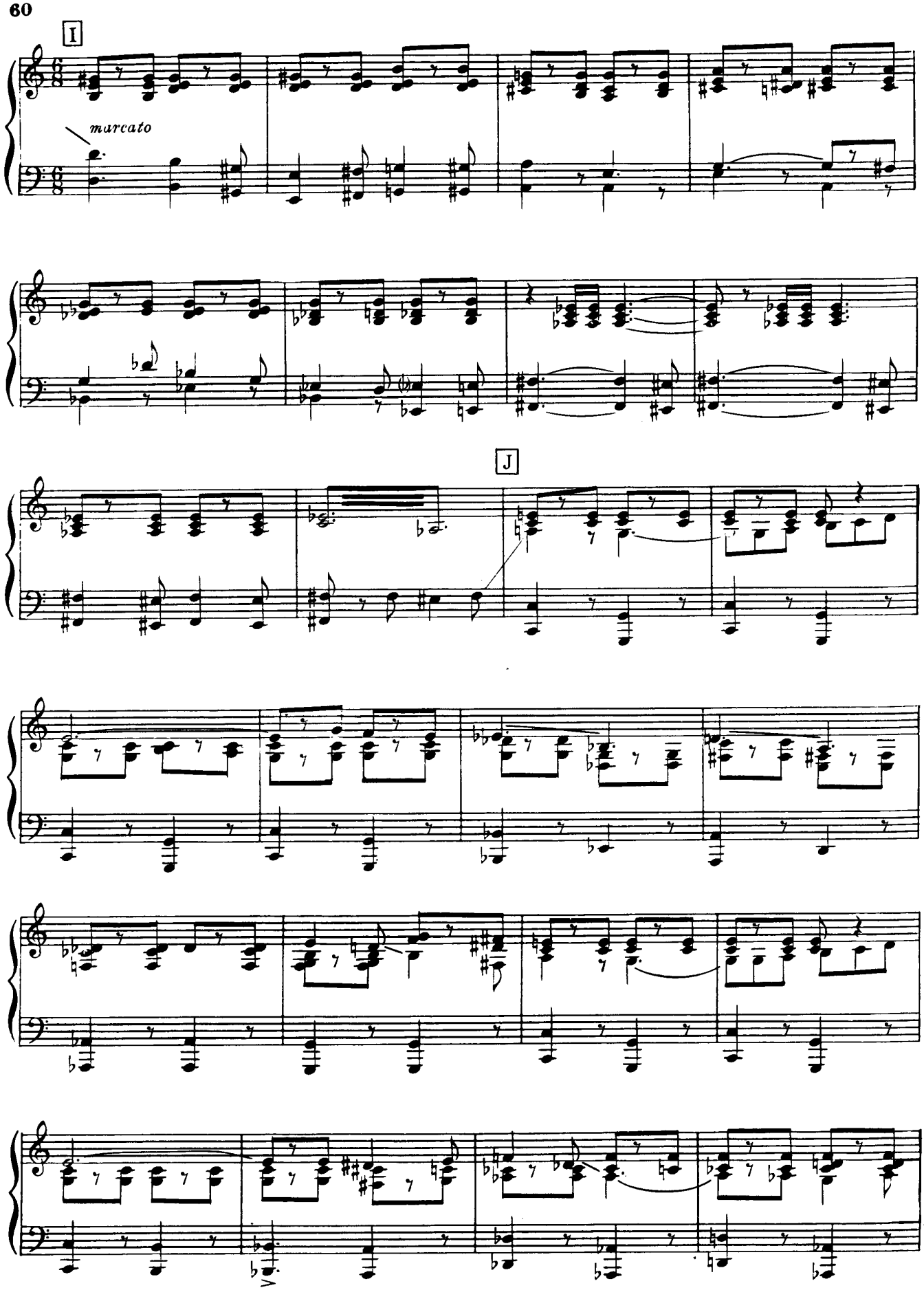

H.
thun - der - ing, thun - der - ing, all a - long the way.
Brass
p
sfz
H.
Dou - ble bell eu - pho - ni - ums and big bas - soons,
p
f
H.
Each bas - soon hav - ing his big fat say. There were
p
C
H.
fif - ty mount - ed can - non in the bat - ter - y,
ff
H.
thun - der - ing, thun - der - ing, loud - er than be - fore.
Brass
p
sfz

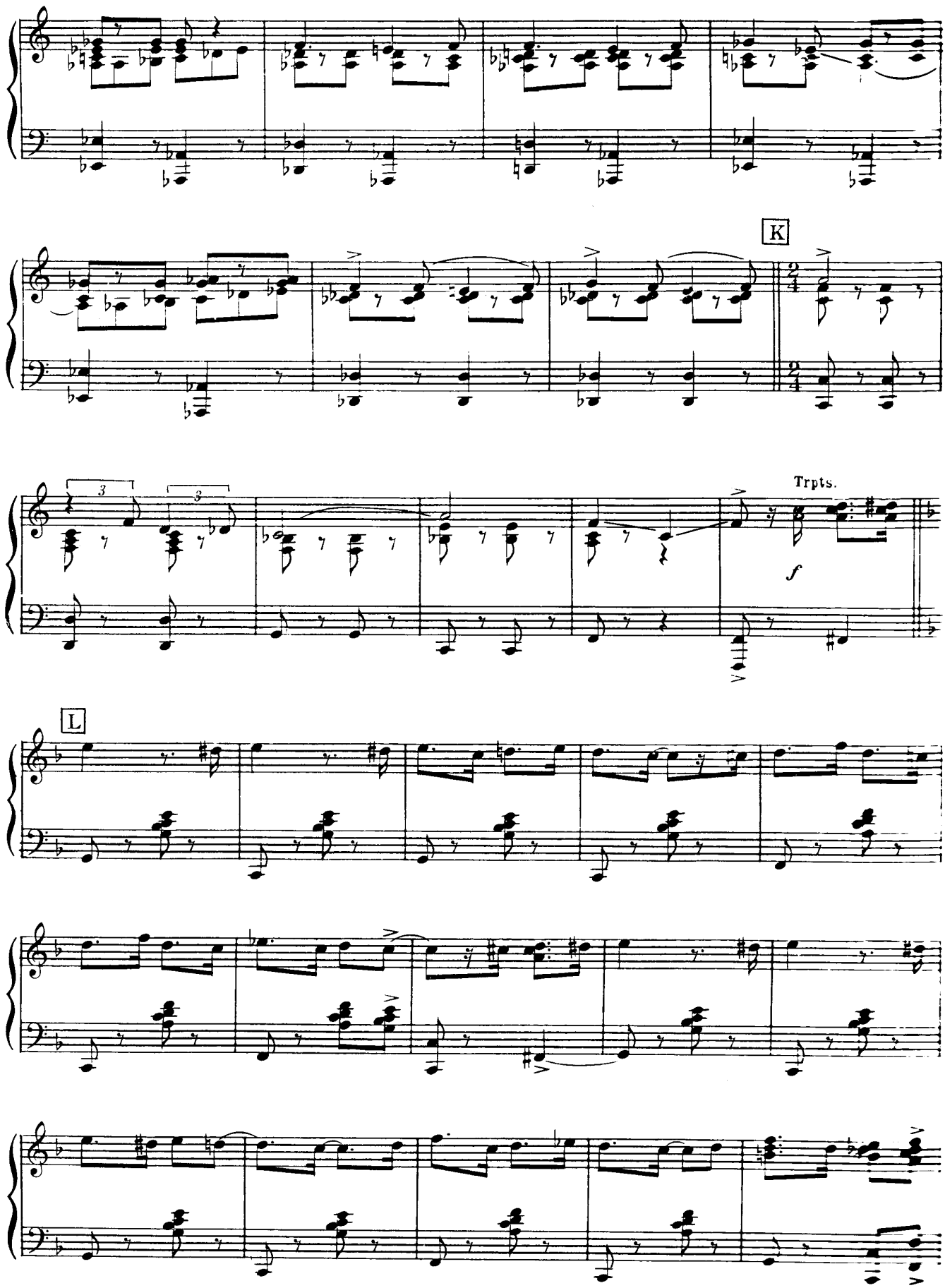

H.
Clar - i - nets of ev - 'ry size and trum - pet - ers who'd im - pro - vise a
p
H.
full oc - tave high - er than the score.
f Brass
ff
Trbs.
D

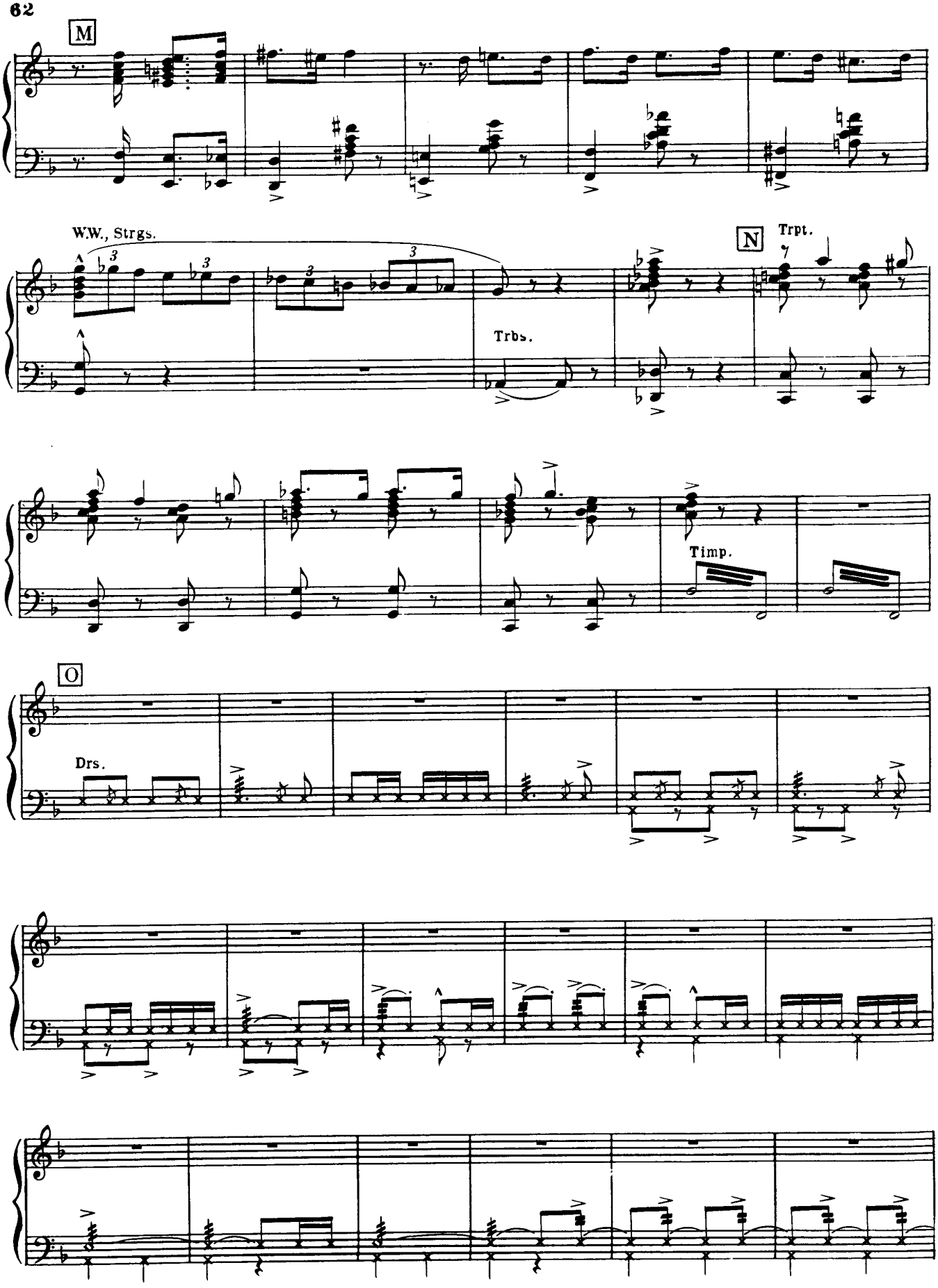

E
TOWNSPEOPLE: (Women)
Sev - en - ty six trom - bones hit the coun - ter - point.
TOWNSPEOPLE: (Men)
Sev - en - ty six trom - bones hit the coun - ter - point.
mf
Trbs.
T.P.
— while a hun - dred and ten cor - nets blazed a - way.
— while a hun - dred and ten cor - nets blazed a - way.
Brass
ff
T.P.
— 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

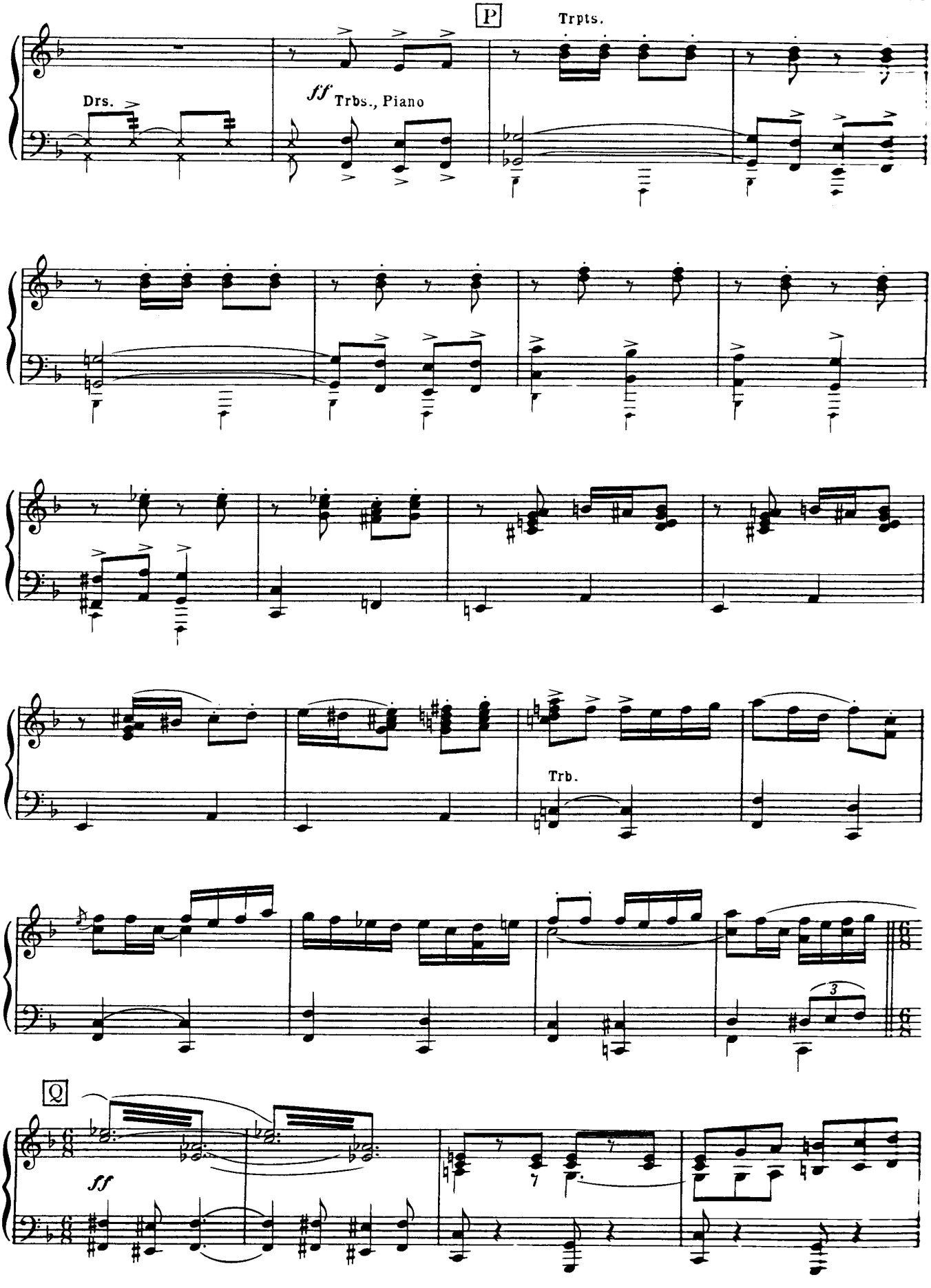

TP
march, and they're march - ing still right to - day.
march, and they're march - ing still right to - day.
Brass
ff
F
8va bassa

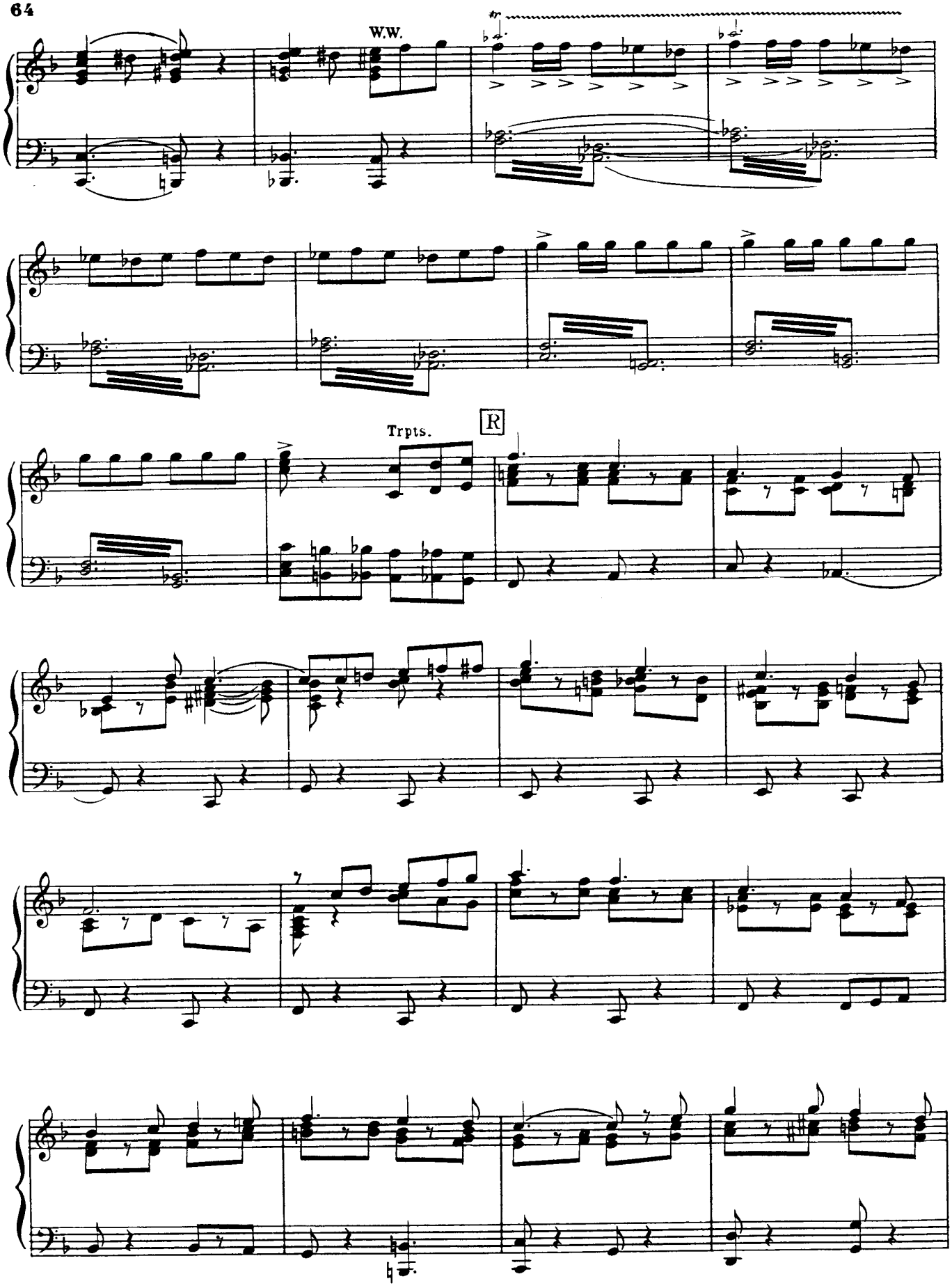

G L'istesso tempo
Dance
Fl., E♭ Cl.
f Drs.
mf
mf
p
cresc.
Trbs.
Piano
H
f Trpts.
etc.
ff
L.H.
Trbs.
Trbs.

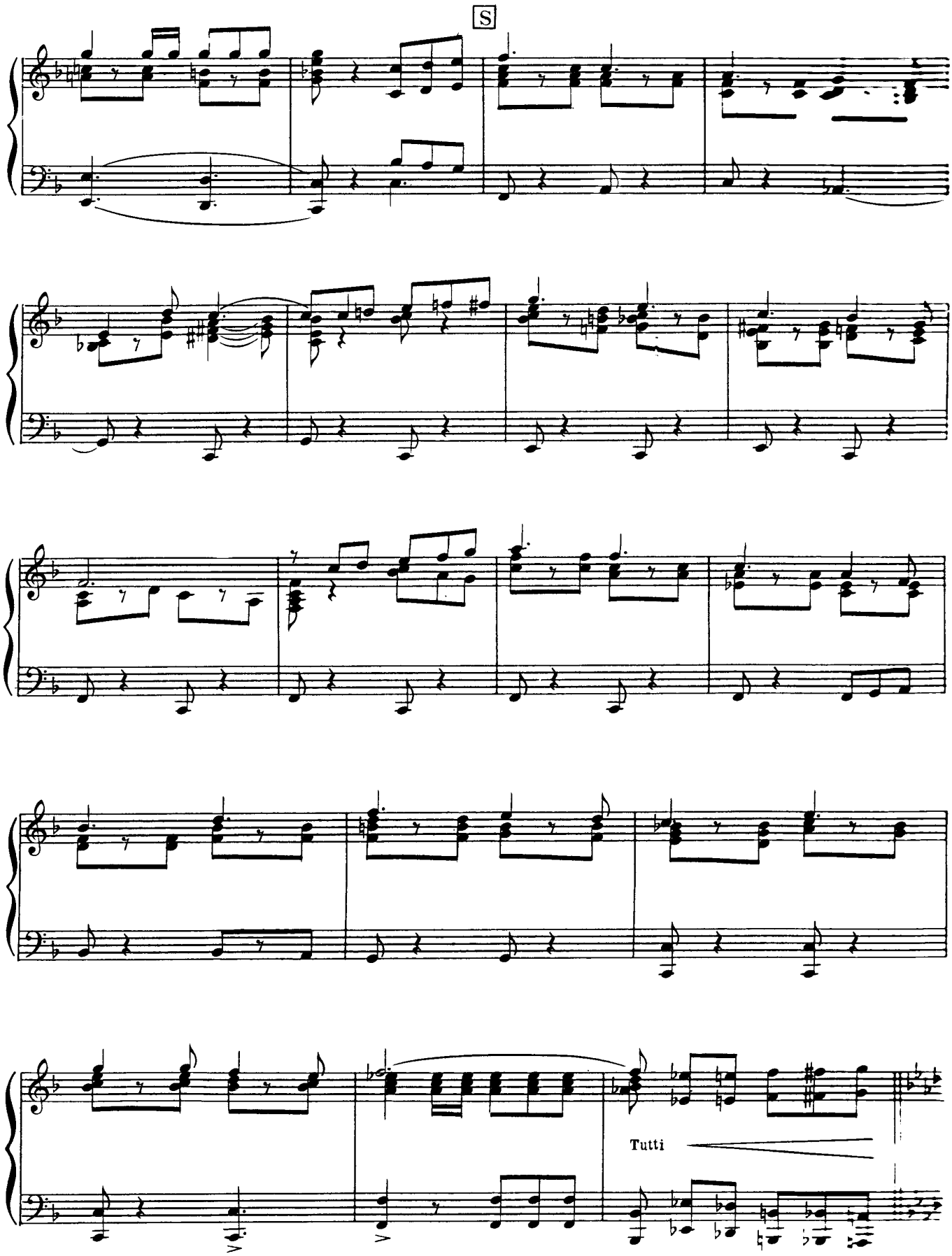

I
marcato
J

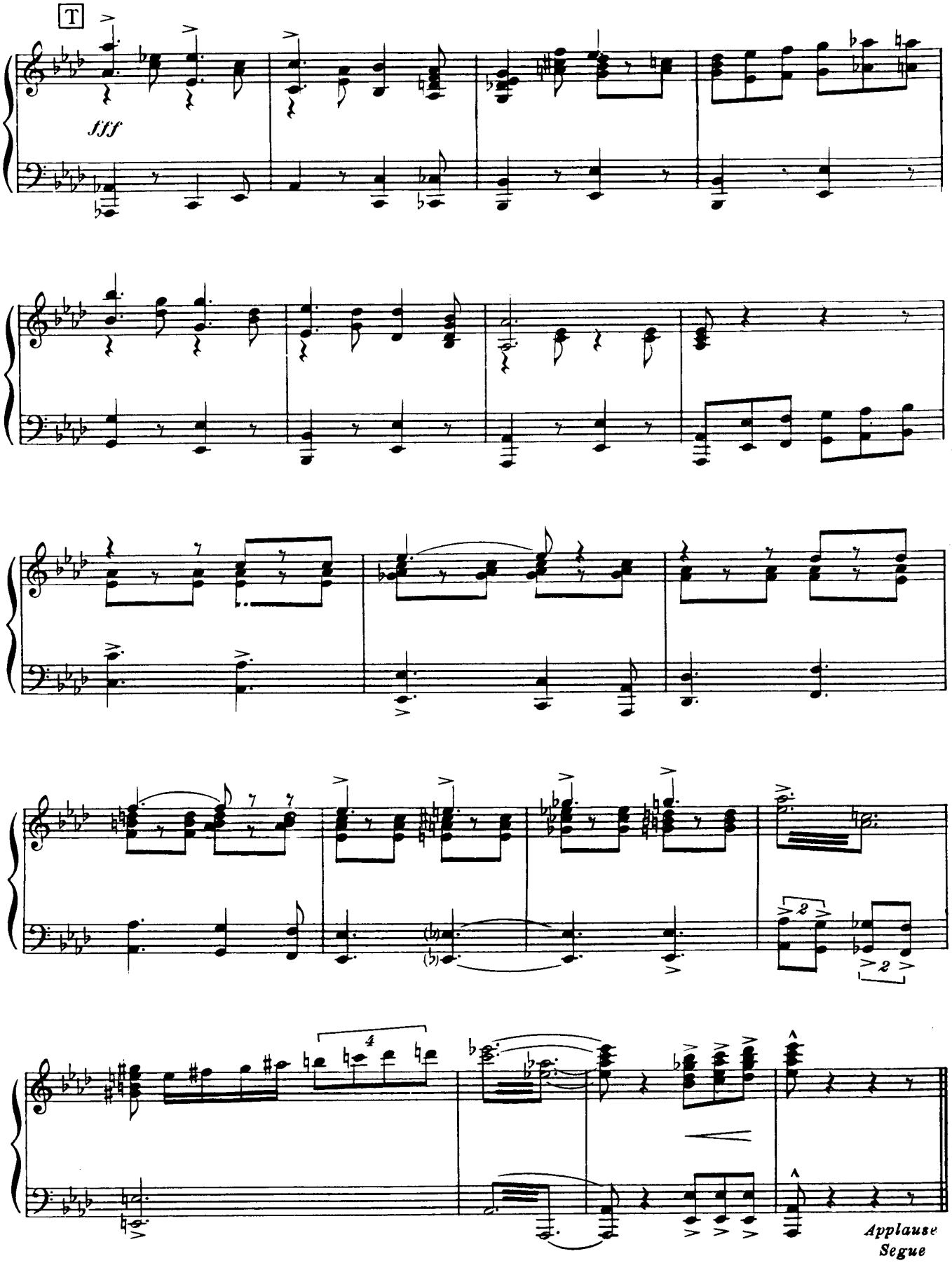

K
Trpts.
f
L

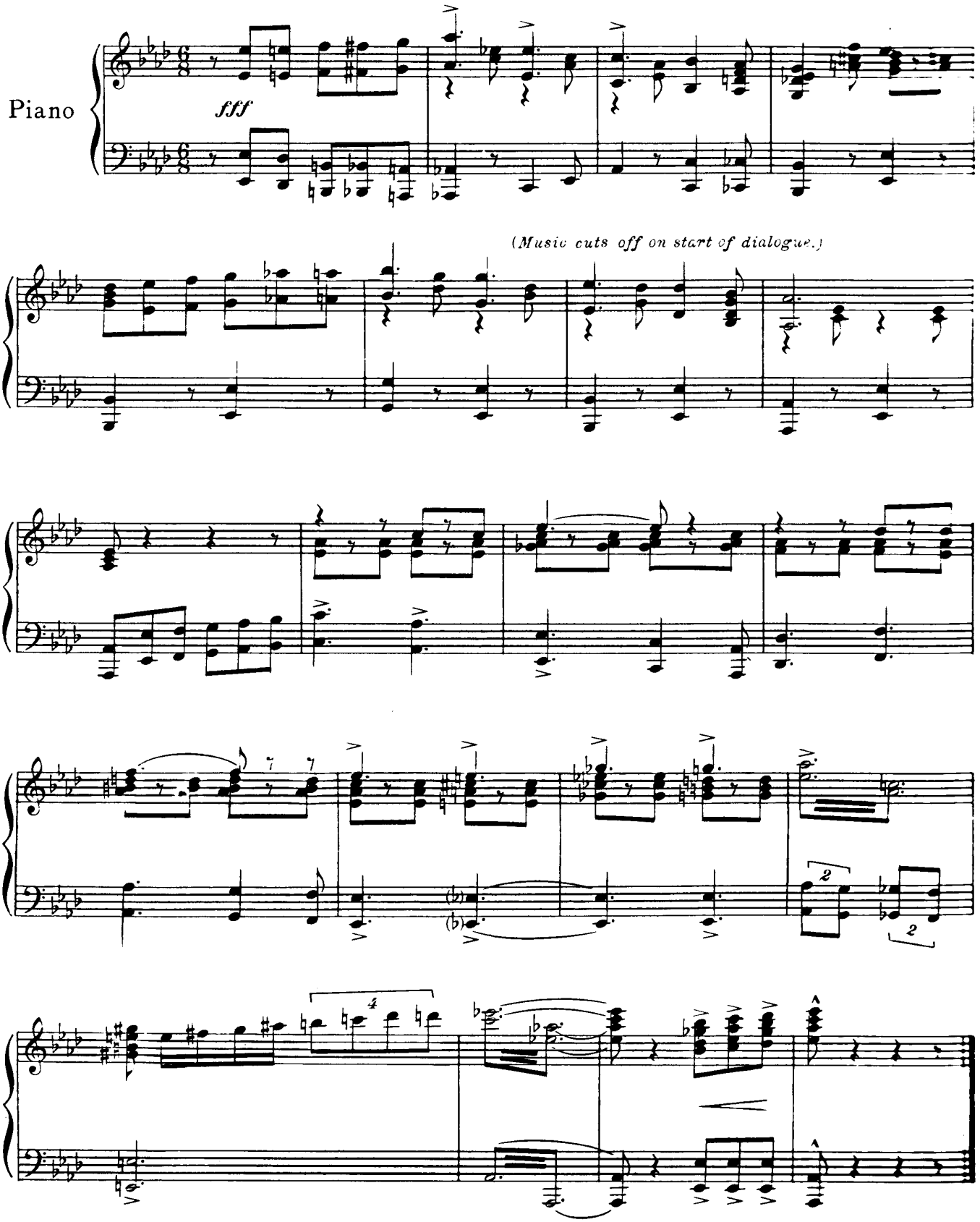

M
W.W., Strgs.
N
Trpt.
Trbs.
Timp.
O
Drs.


P
Trpts.
Drs.
ff Trbs., Piano
Trb.
3
Q
ff


W.W.
Trpts.
R


S
Tutti

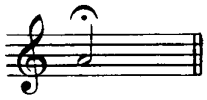

T
fff
Applause
Segue


Piano
fff
(Music cuts off on start of dialogue.)

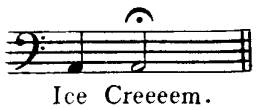
No.9 SINCERE

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

(HAROLD blows pitch-pipe.)

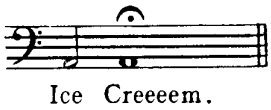


HAROLD: Say....

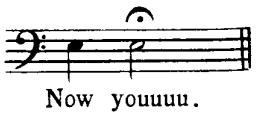


OLIN: Ice Cream.. but I don't sing, young man, if that's what you're.....
HAROLD: All right, talk then. *(Speaks in low pitch.)* Down here!
OLIN: Ice Cream.
HAROLD: Talk slow!

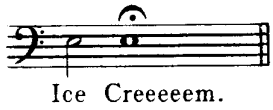
OLIN:



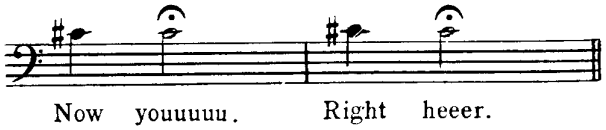
HAROLD: See? singing is only sustained talking.



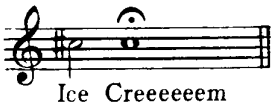
OLIVER:



HAROLD:

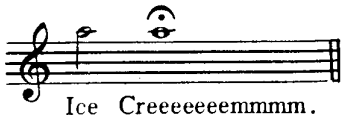


EWART:

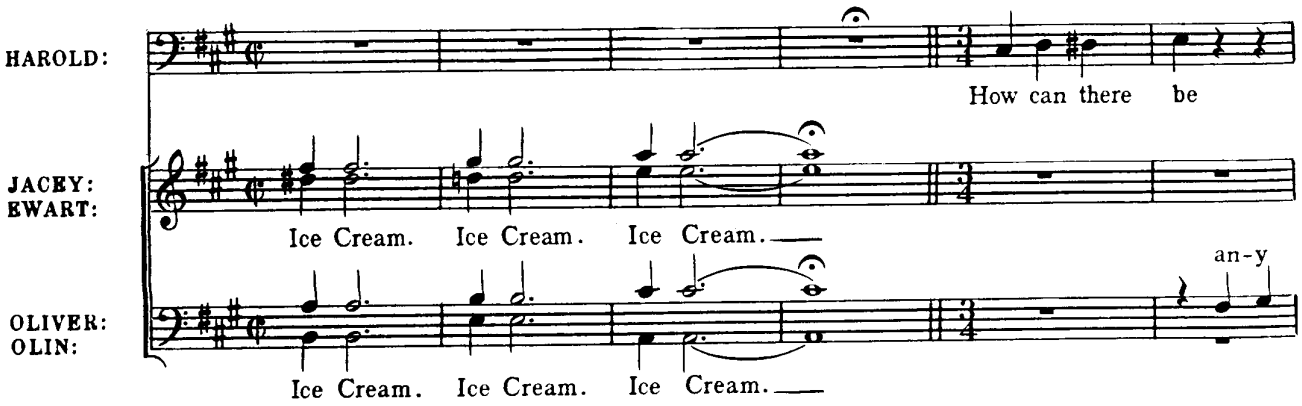


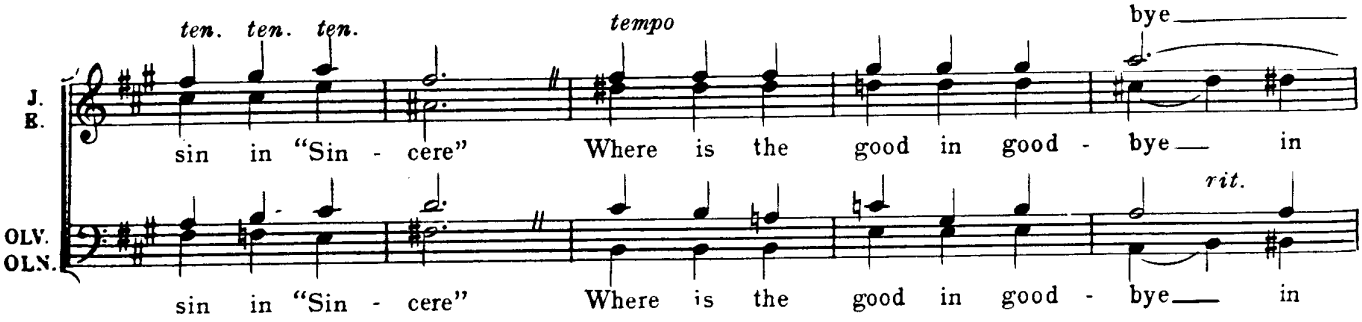
HAROLD: Now you, sir!

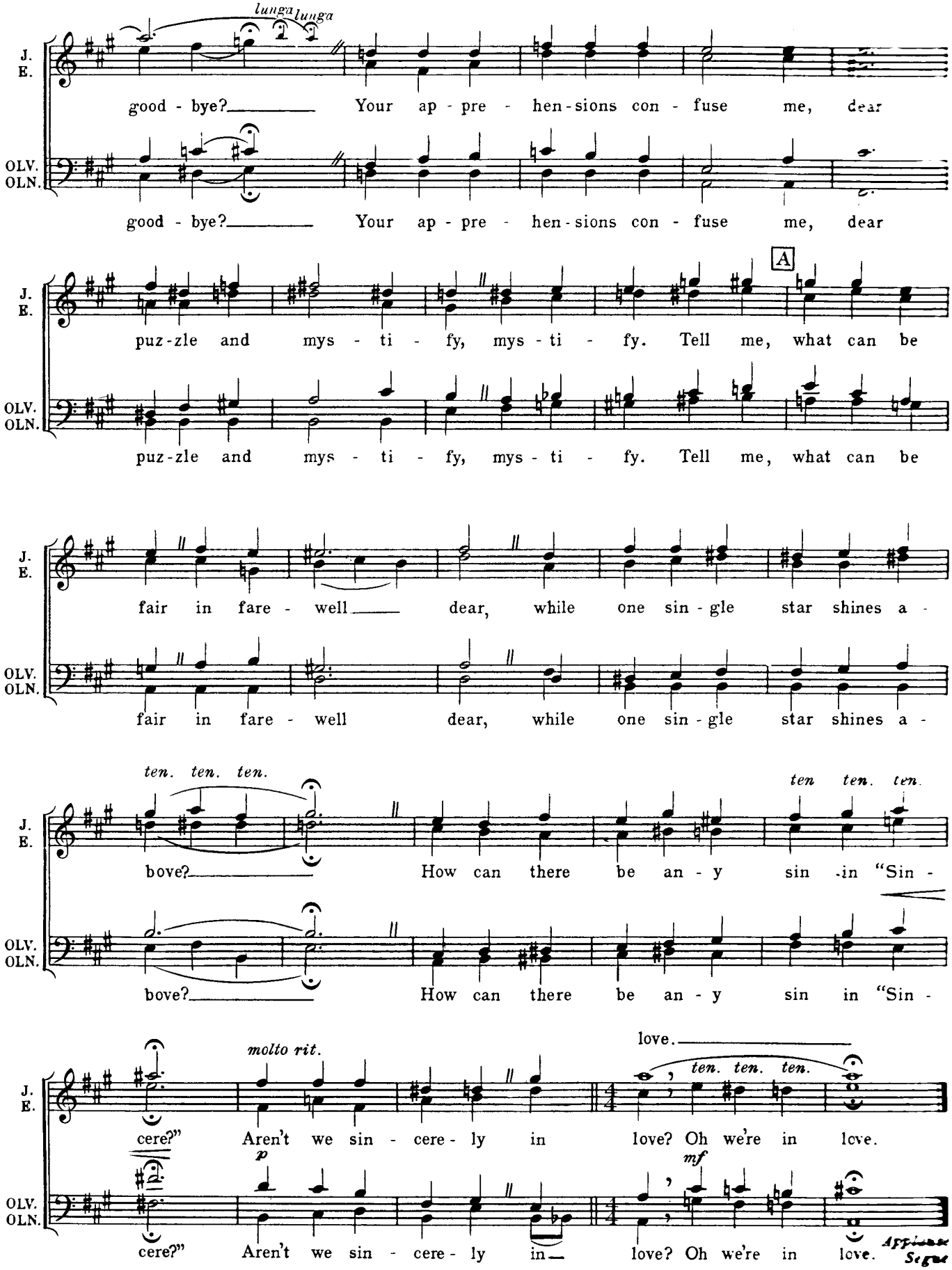
JACEY:



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.

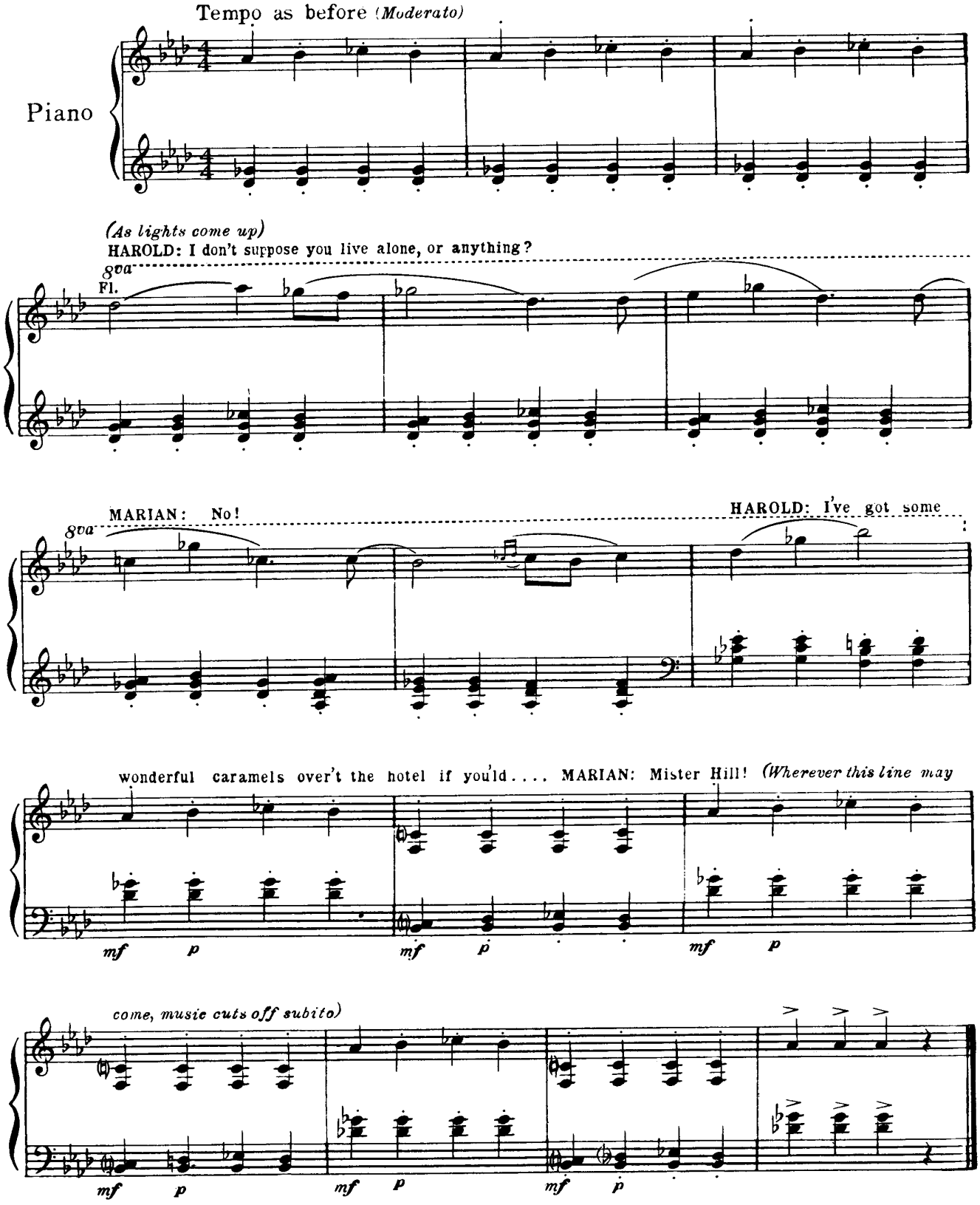





lunga lunga
J.
E.
good - bye? Your ap - pre - hen - sions con - fuse me, dear
OLV.
OLN.
good - bye? Your ap - pre - hen - sions con - fuse me, dear
A
puz - zle and mys - ti - fy, mys - ti - fy. Tell me, what can be
puz - zle and mys - ti - fy, mys - ti - fy. Tell me, what can be
fair in fare - well dear, while one sin - gle star shines a -
fair in fare - well dear, while one sin - gle star shines a -
ten. ten. ten.
ten ten. ten.
bove? How can there be an - y sin in "Sin -
bove? How can there be an - y sin in "Sin -
molto rit.
love.
ten. ten. ten.
cere?" Aren't we sin - cere - ly in love? Oh we're in love.
p
mf
cere?" Aren't we sin - cere - ly in love? Oh we're in love.
Applause
Segue

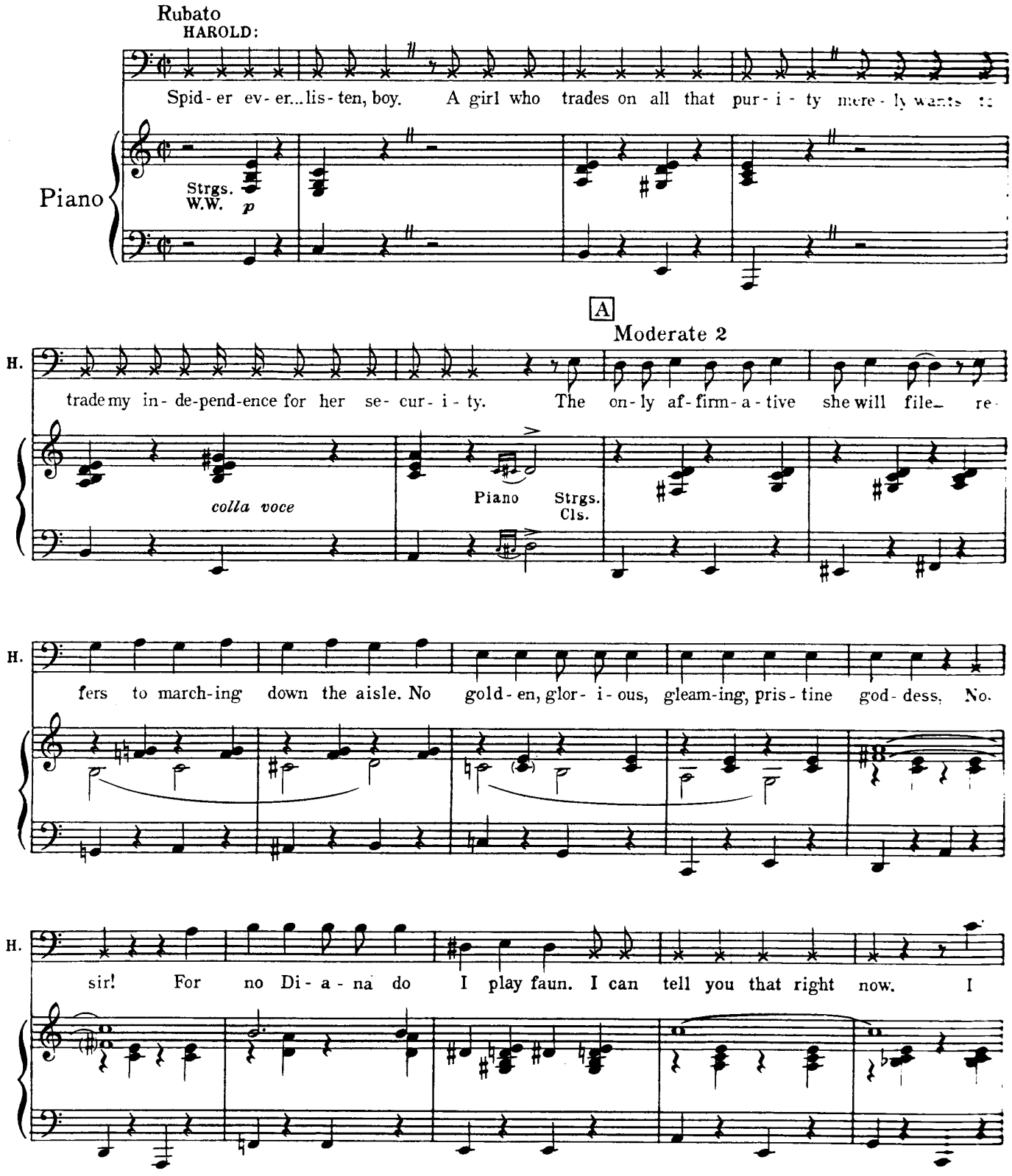
No. 9a

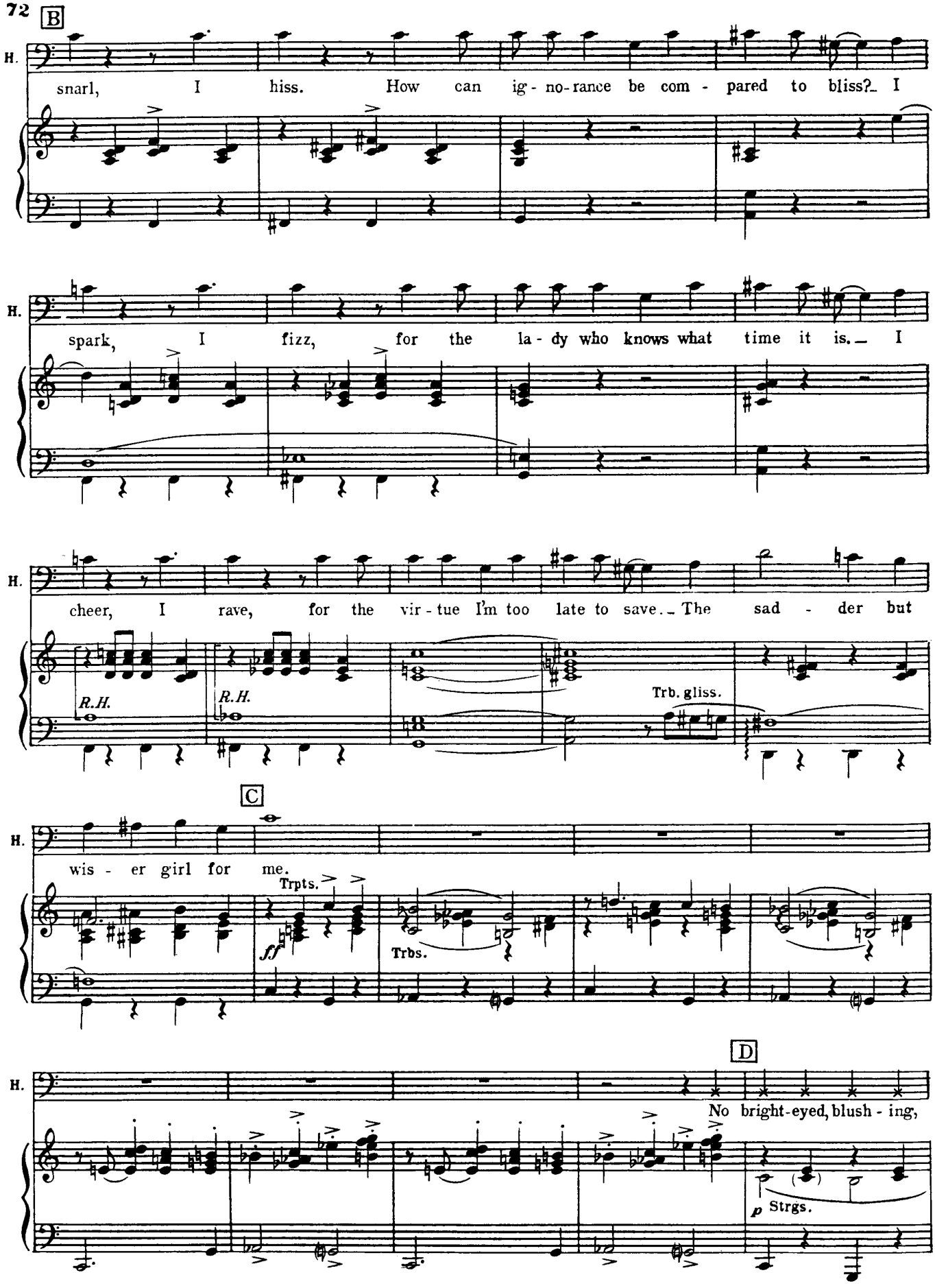
WALKING MUSIC
(Reprise)

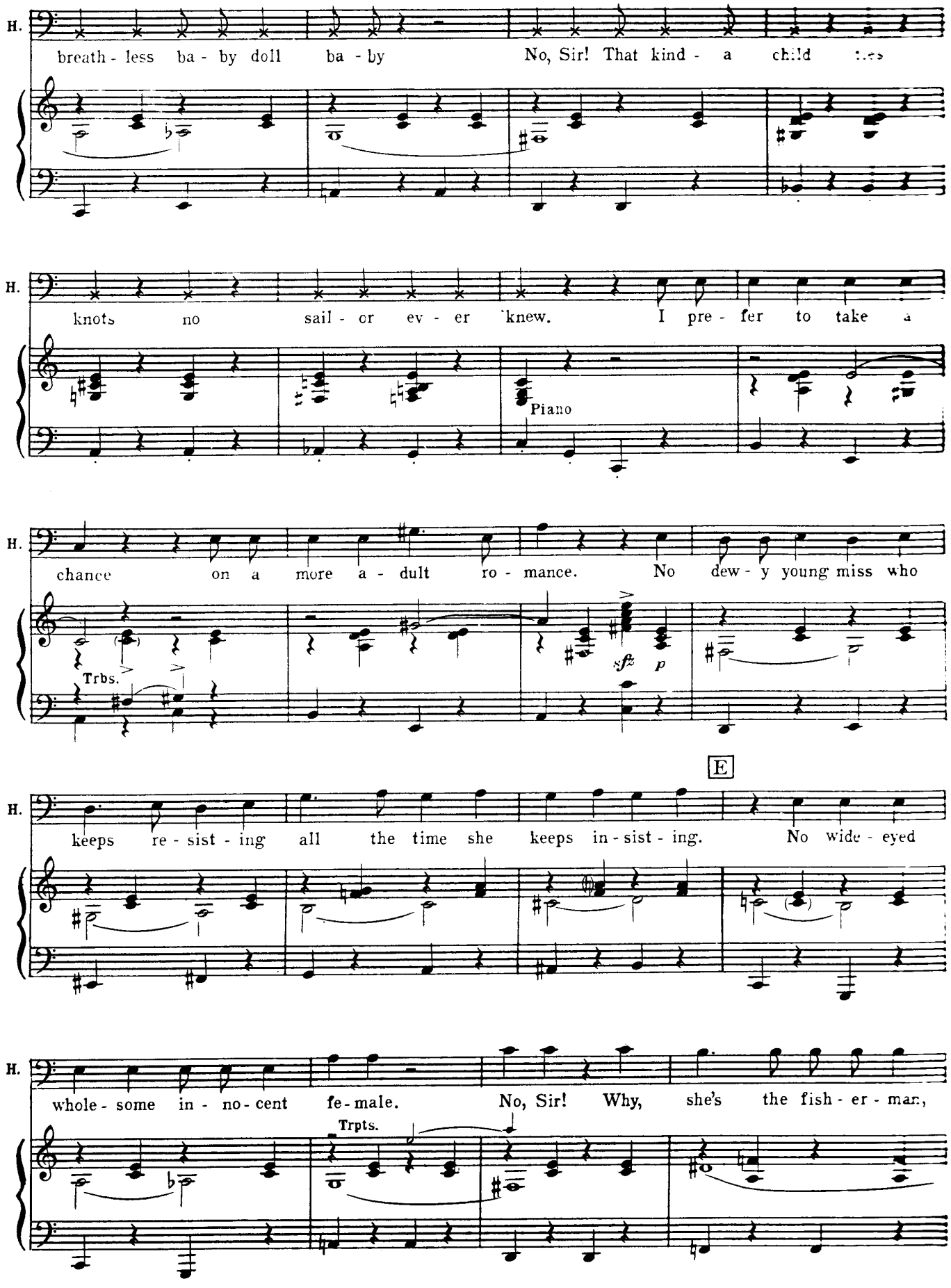


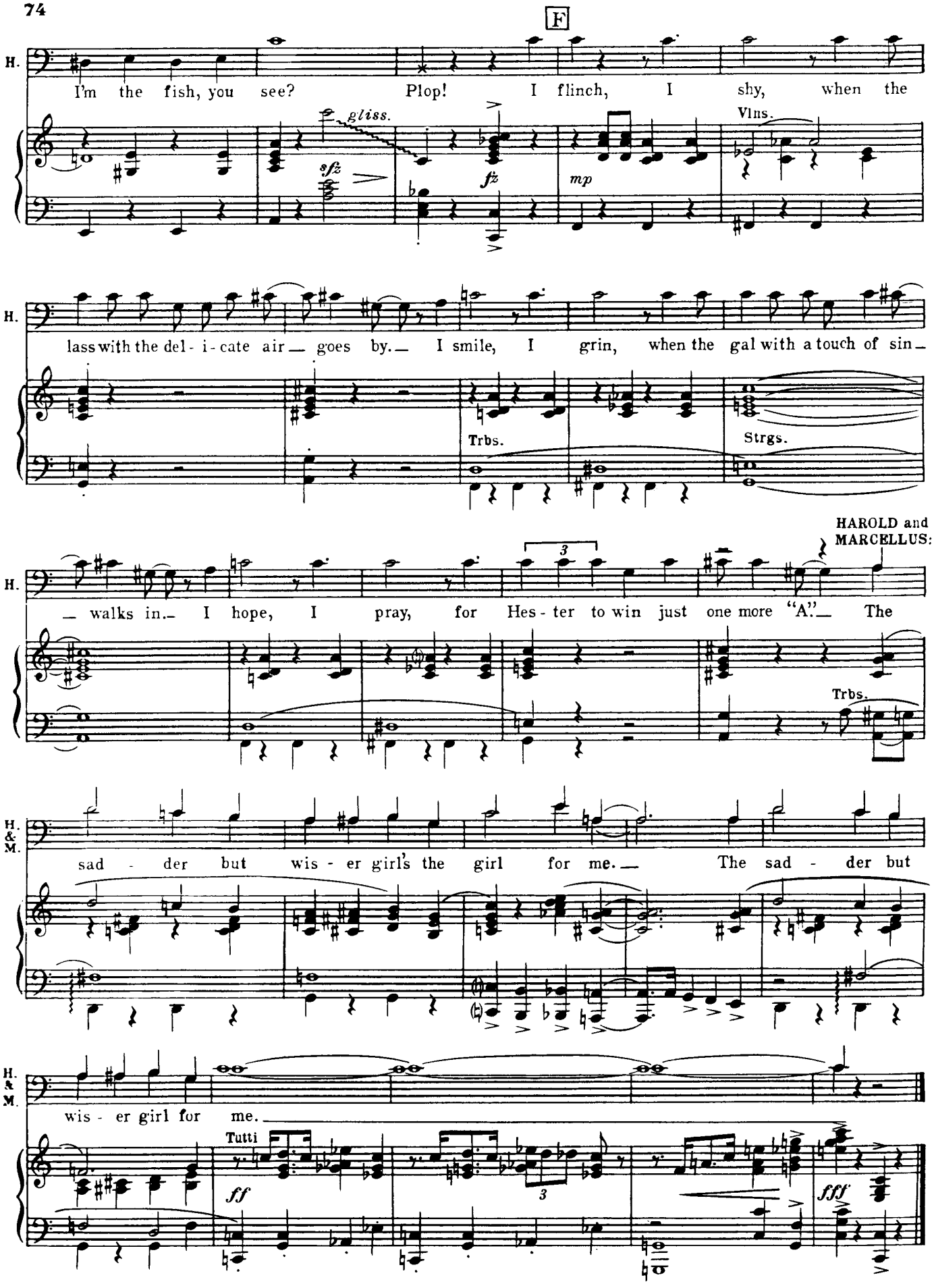
No. 10 THE SADDER BUT WISER GIRL

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




B
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
R.H.
R.H.
Trb. gliss.
C
H.
wis - er girl for me.
Trpts.
ff
Trbs.
D
H.
No bright-eyed, blush - ing,
p Strgs.


H.
breath - less ba - by doll ba - by No, Sir! That kind - a child
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
E
H.
keeps re - sist - ing all the time she keeps in - sist - ing. No wide - eyed
H.
whole - some in - no - cent fe - male. No, Sir! Why, she's the fish - er - man,
Trpts.


F
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
Trbs.
Strgs.
HAROLD and MARCELLUS:
H.
walks in. I hope, I pray, for Hes- ter to win just one more "A." The
3
Trbs.
H. & M.
sad - der but wis - er girl's the girl for me. The sad - der but
H. & M.
wis - er girl for me.
Tutti
ff
3
fff

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

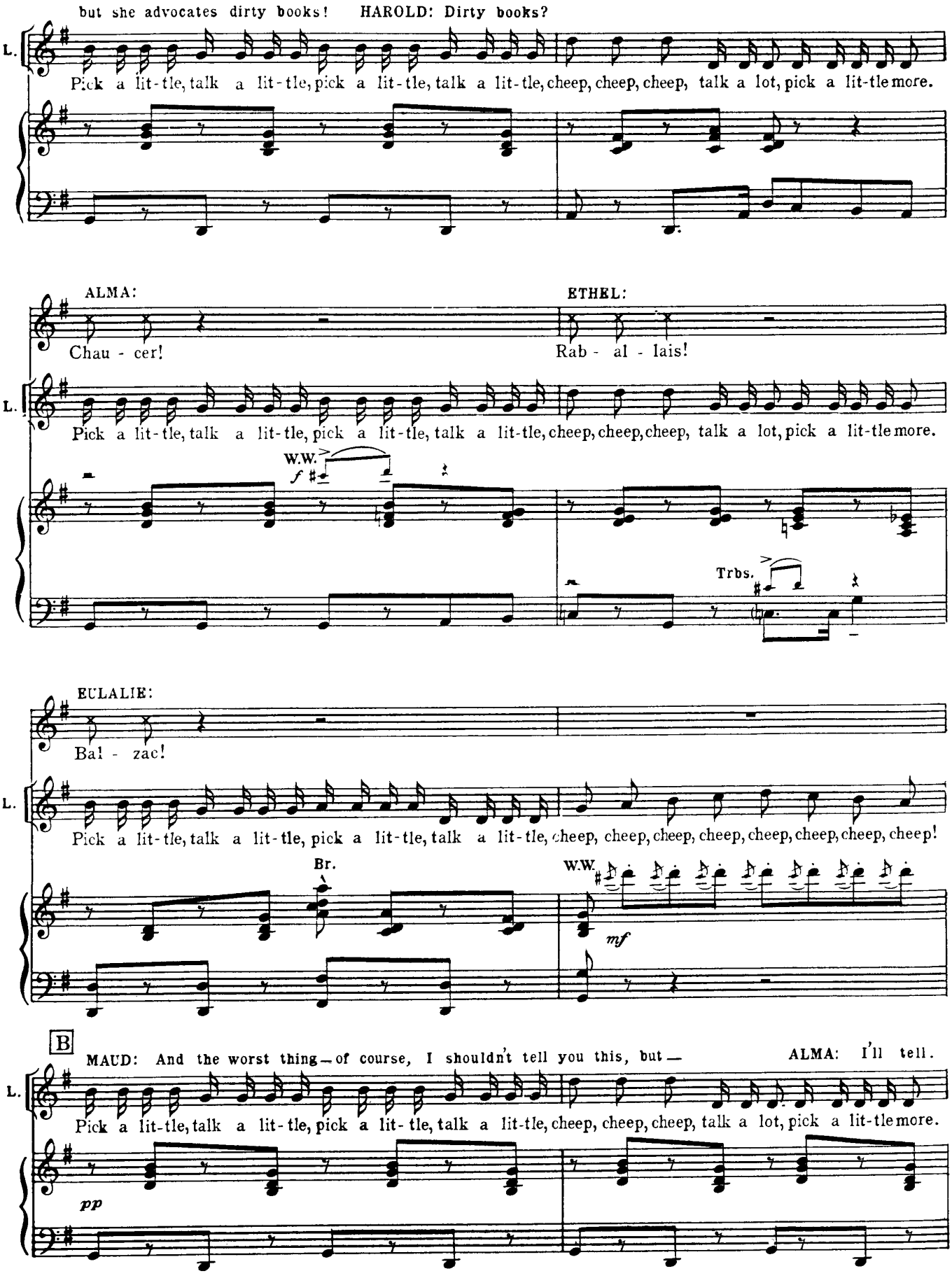
MAUD: Professor, her kind of woman doesn't be-long on any committee! Of course, I shouldn't tell you this,

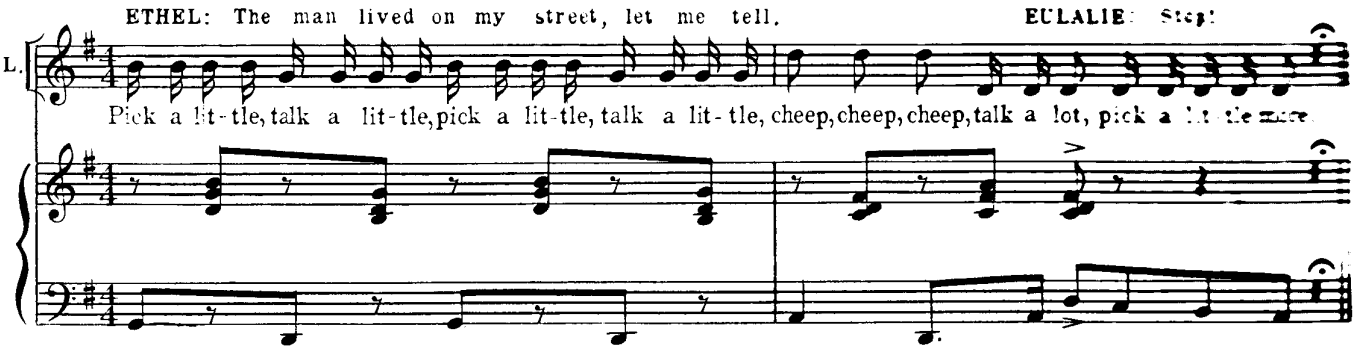
L.

pp

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

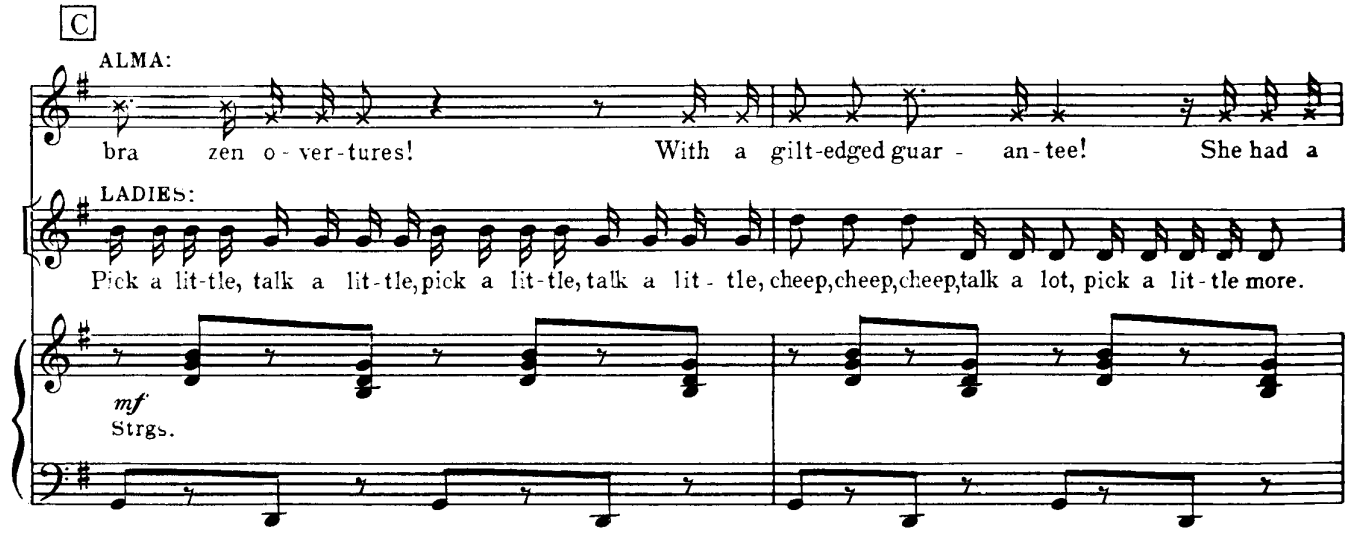

but she advocates dirty books! HAROLD: Dirty books?
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.
ALMA:
Chau - cer!
ETHEL:
Rab - al - lais!
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.
W.W.
f
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, cheep!
Br.
W.W.
mf
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.
pp

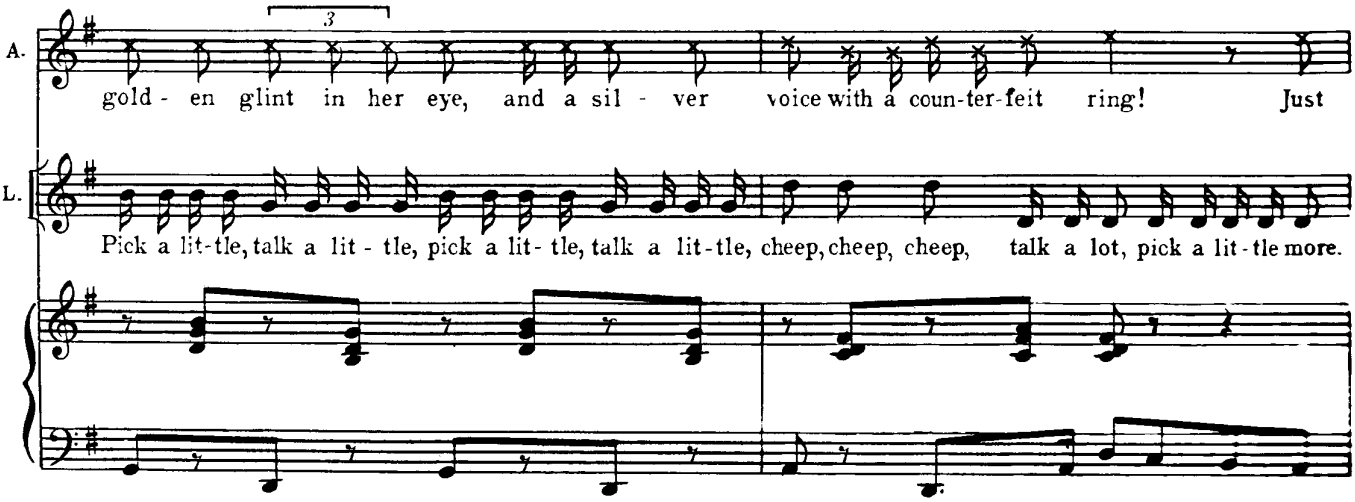


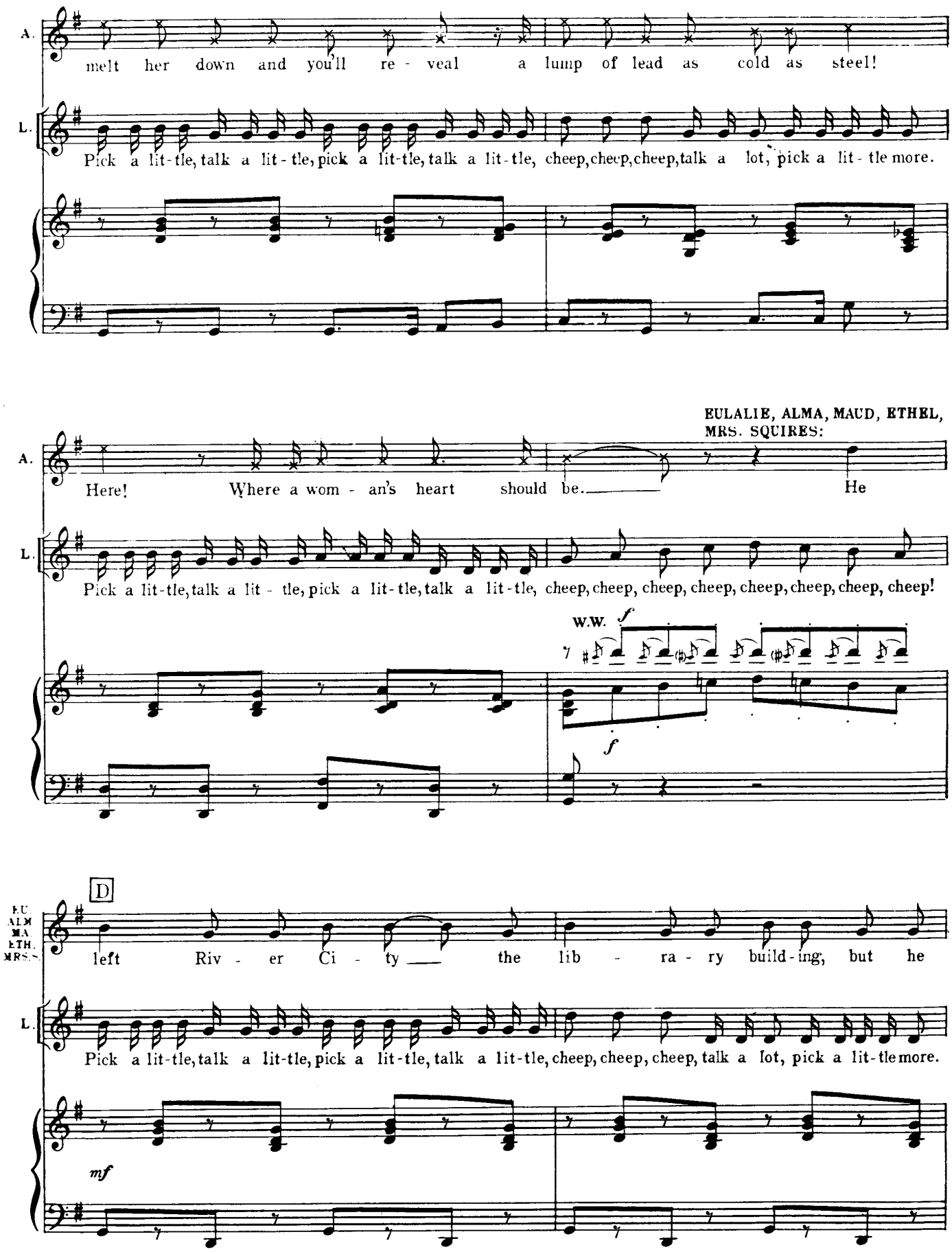
EULALIE: I'll tell. She made brazen overtures.....

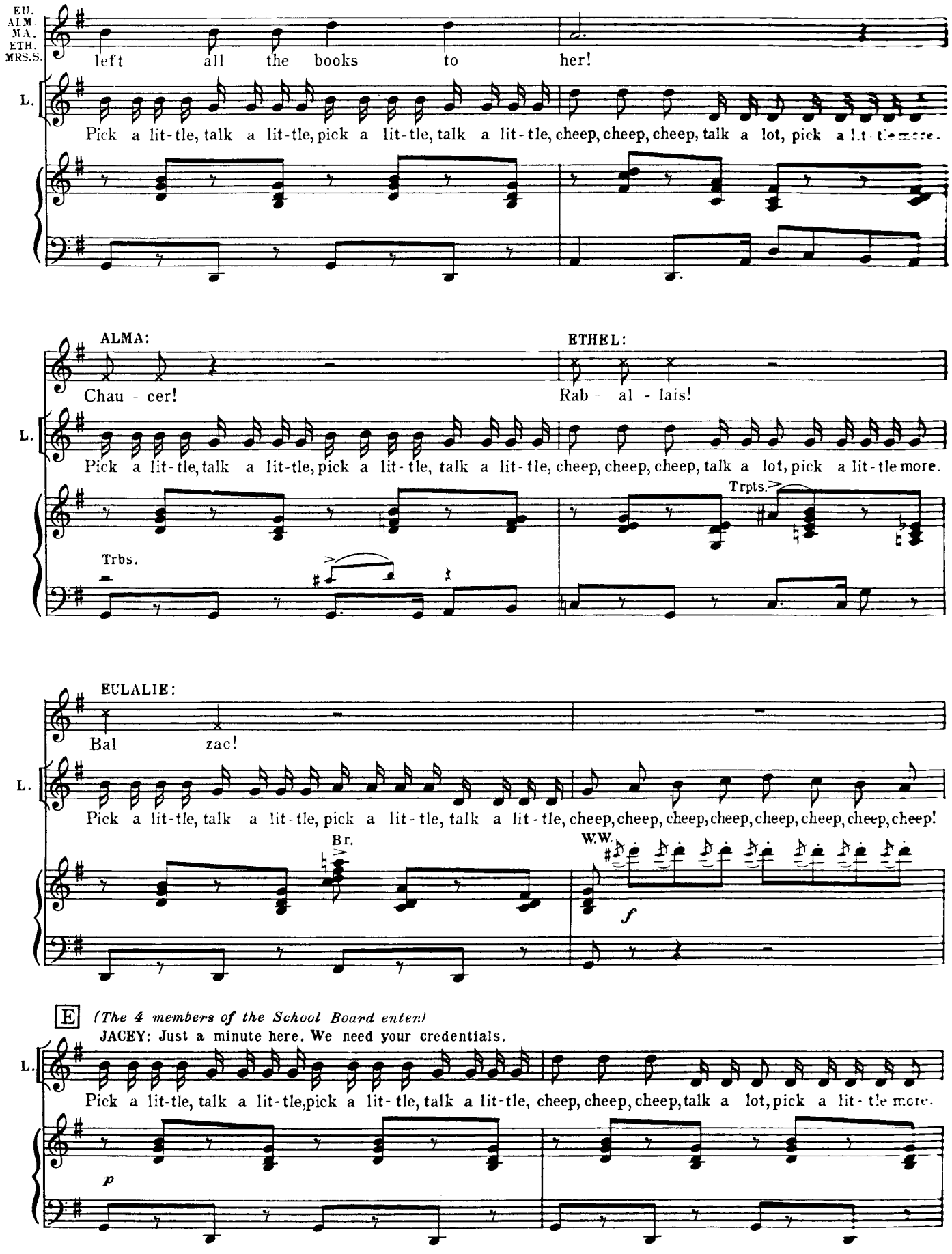
(dialogue until)

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






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
f
D
EU
ALM
MA
ETH.
MRS.
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:
Chau - cer!
ETHEL:
Rab - al - lais!
Trpts.
Trbs.
EULALIE:
Bal zac!
Br.
W.W.
f
E
(The 4 members of the School Board enter)
JACEY: Just a minute here. We need your credentials.
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.

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.

Trb.

Trpt.

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!

Brass

W.W.

f

F HAROLD:

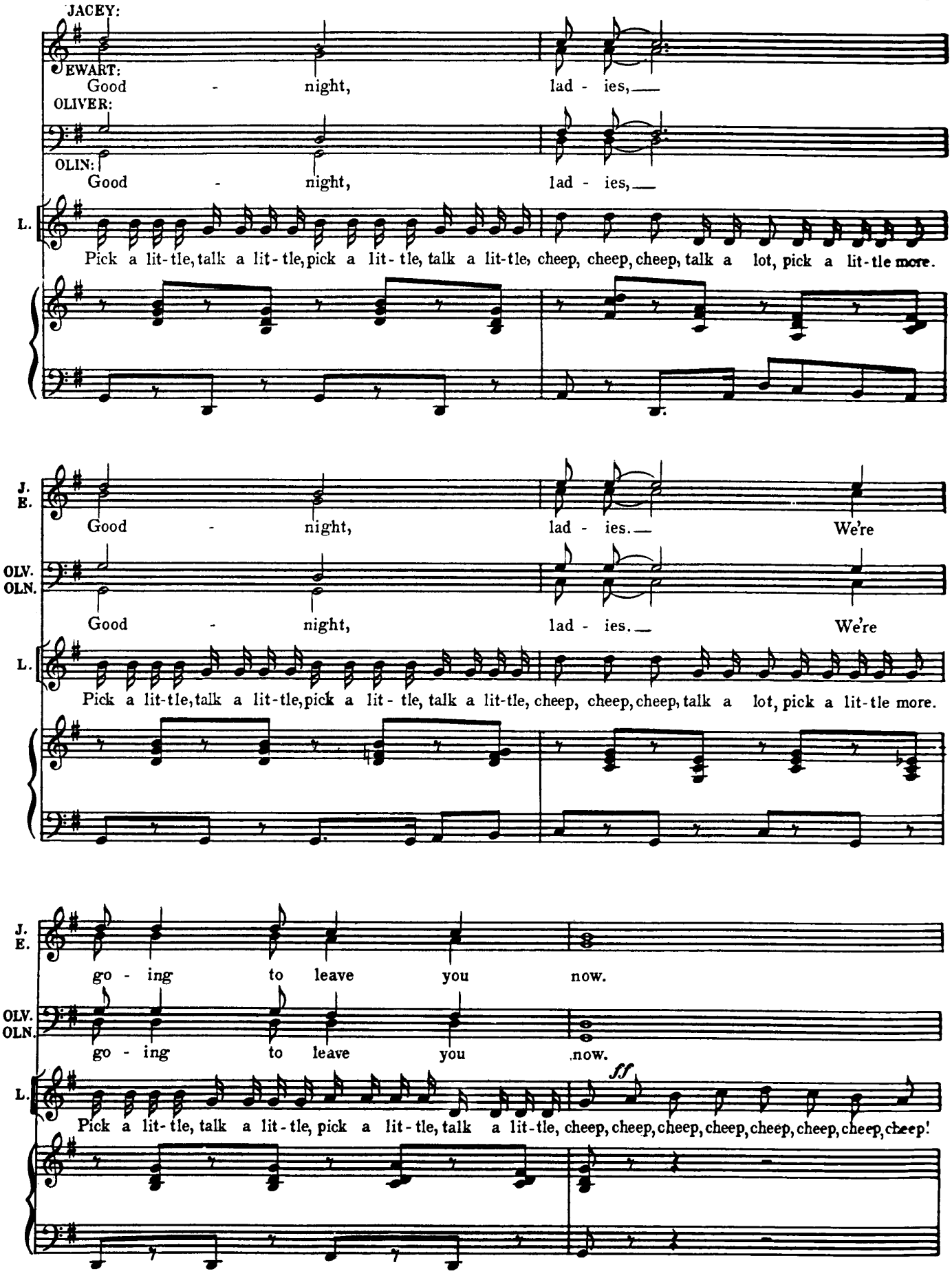
Good night, lad - ies.

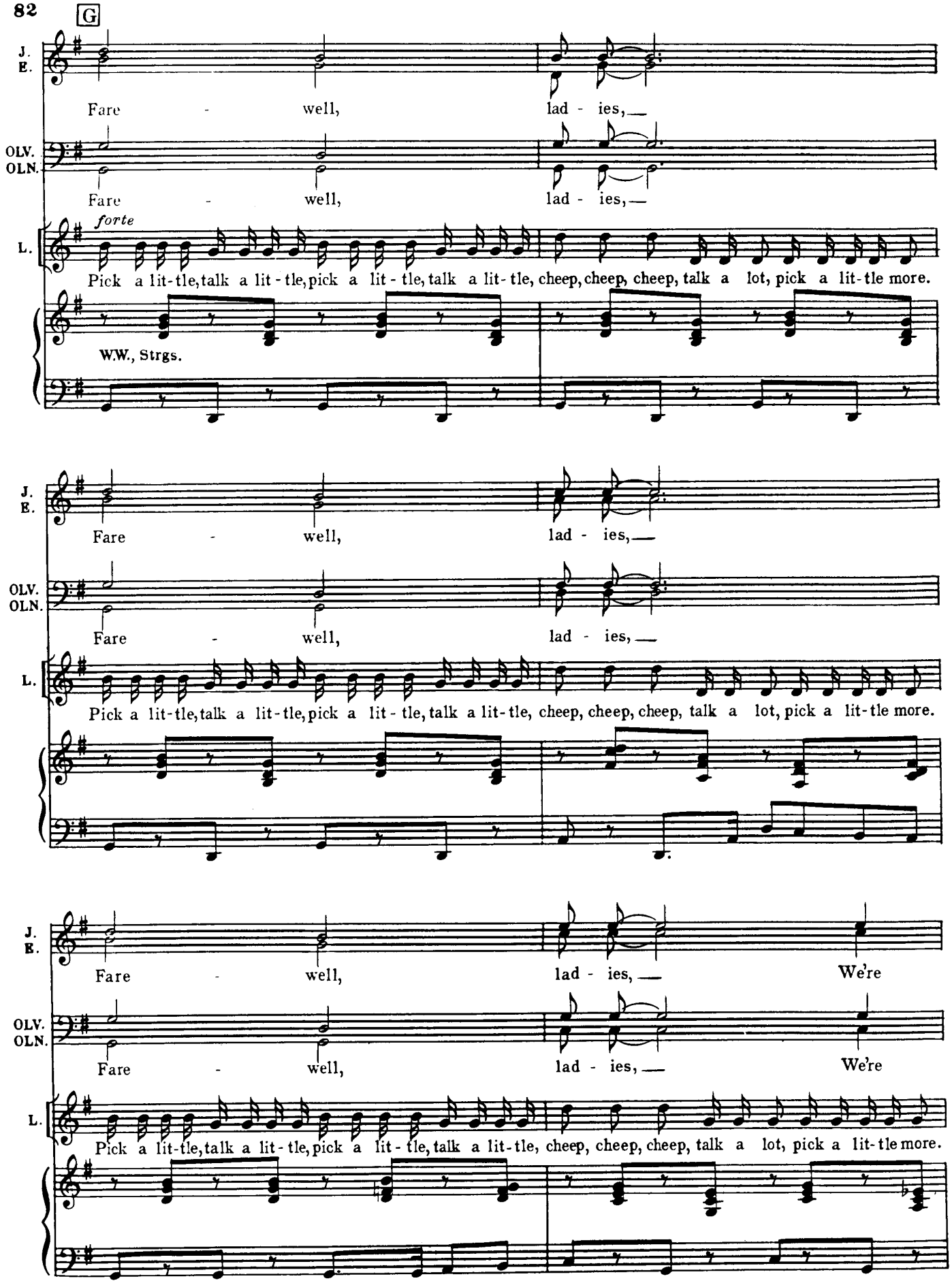
pianissimo

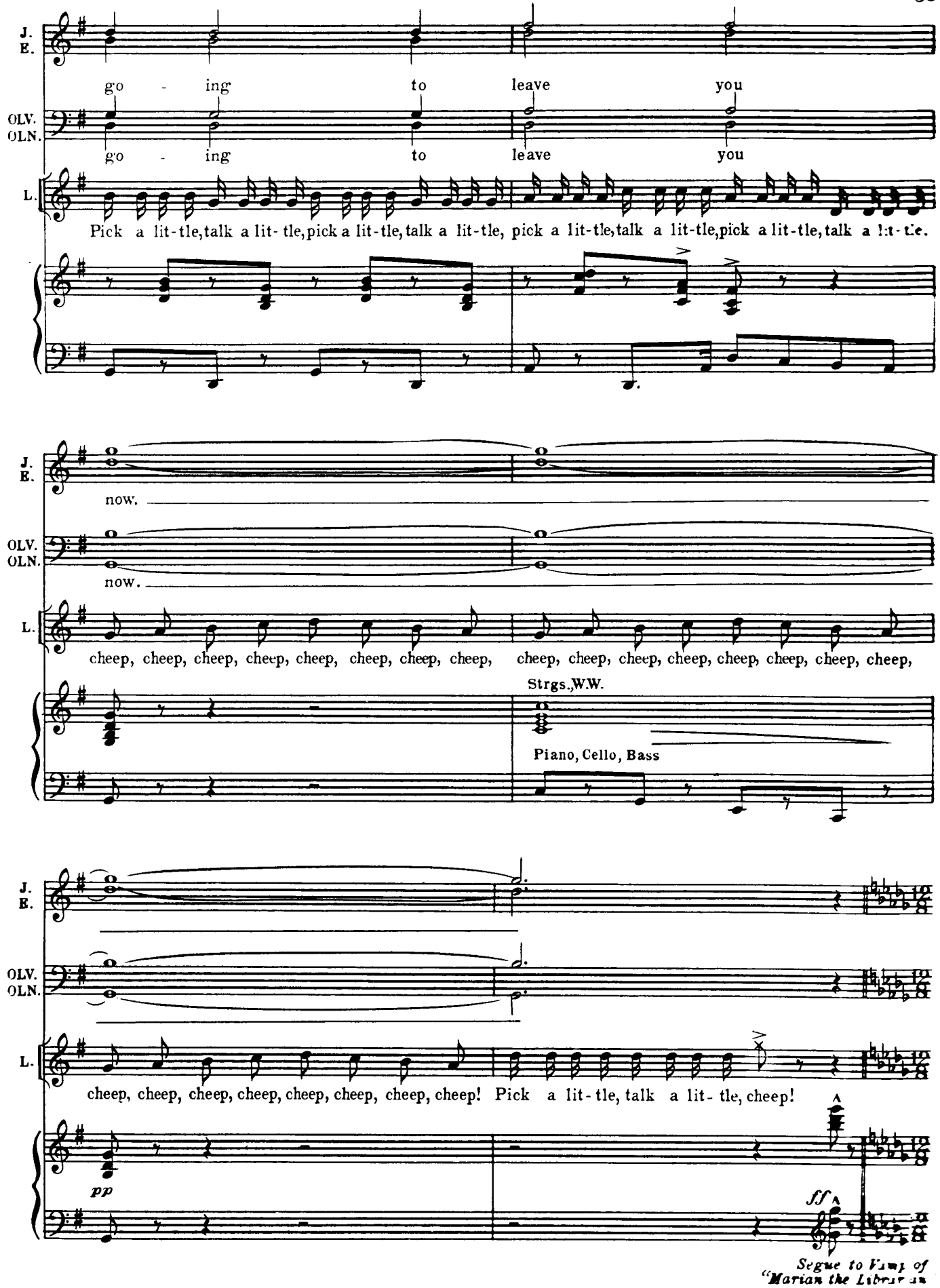
L. Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.

W.W., Strgs.

p

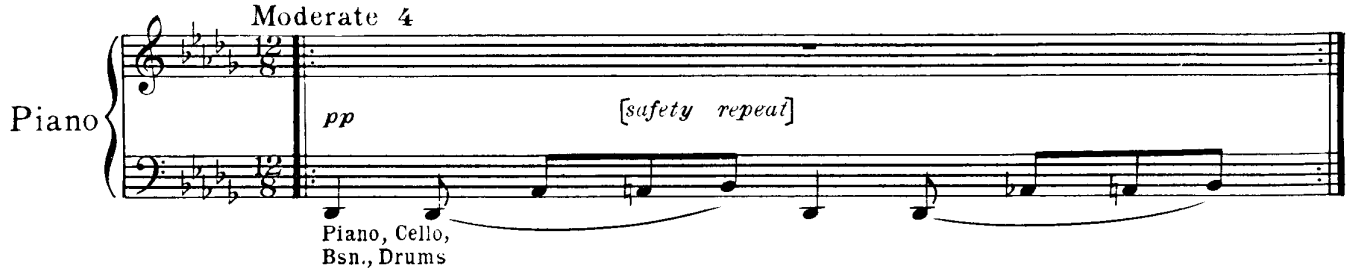

JACEY:
EWART:
Good - night, lad - ies,
OLIVER:
OLIN:
Good - night, lad - ies,
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.
J.
E.
Good - night, lad - ies. We're
OLV.
OLN.
Good - night, lad - ies. We're
L.
Pick a lit-tle, talk 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.
ff
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!

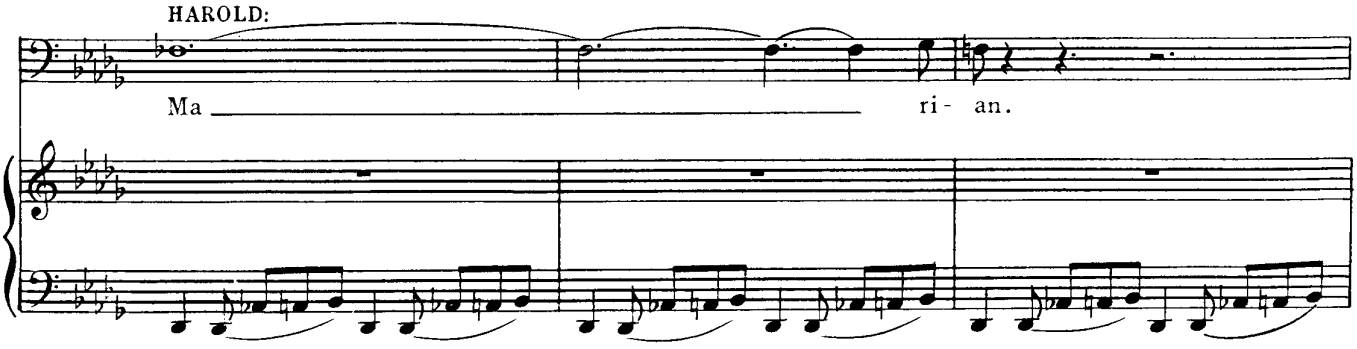

G
J. E.
Fare - well, lad - ies,
OLV. OLN.
Fare - well, lad - ies,
forte
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.
W.W., Strgs.
J. E.
Fare - well, lad - ies,
OLV. OLN.
Fare - well, lad - ies,
L.
Pick a lit-tle, talk a lit-tle, 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.
now.
now.
cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,
Strgs., W.W.
Piano, Cello, Bass
cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep! Pick a lit-tle, talk a lit-tle, cheep!
pp
ff
Segue to Vamp of "Marian the Librarian"

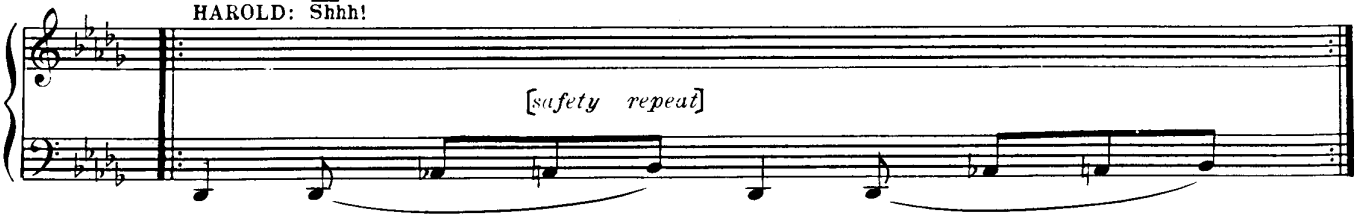
No. 12 MARIAN THE LIBRARIAN

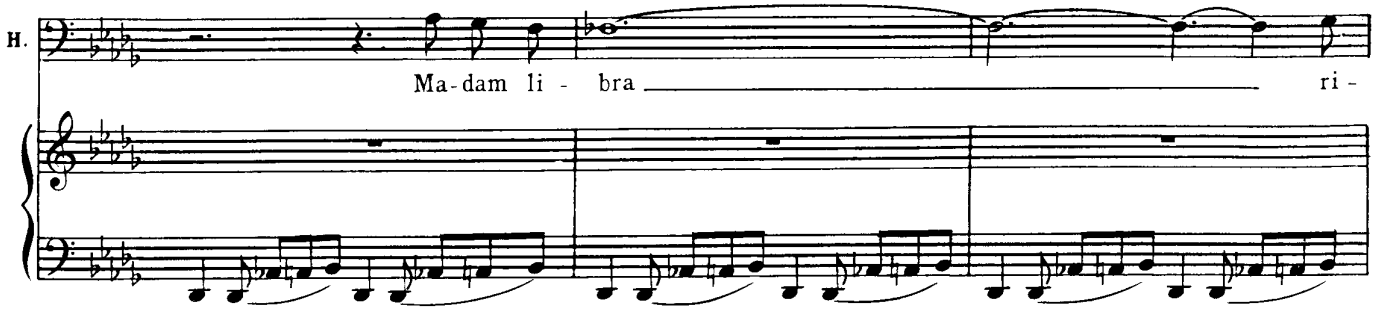
(Music starts before lights come up.)
(Dialogue starts after lights come up.)
HAROLD: It's all right. I know everything....
(dialogue until)
Cue: HAROLD: *(Whispering)* The librarian. You're not listening, Marian.
Look! *He holds up paper bag of marbles.*

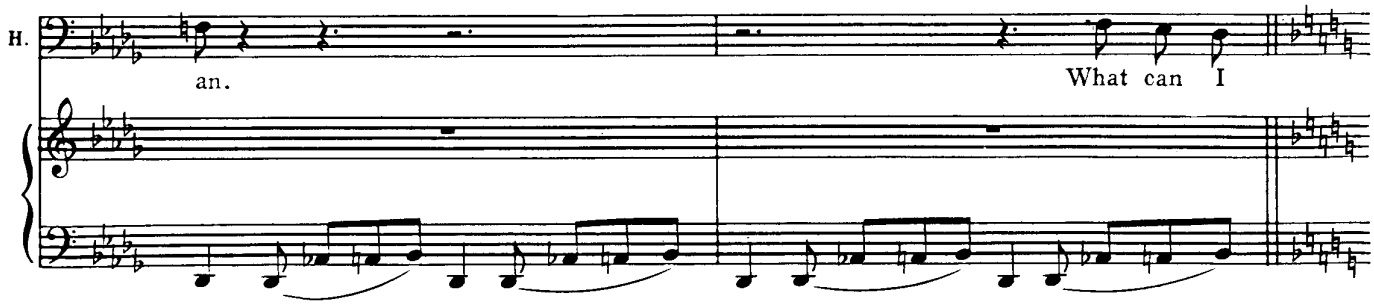


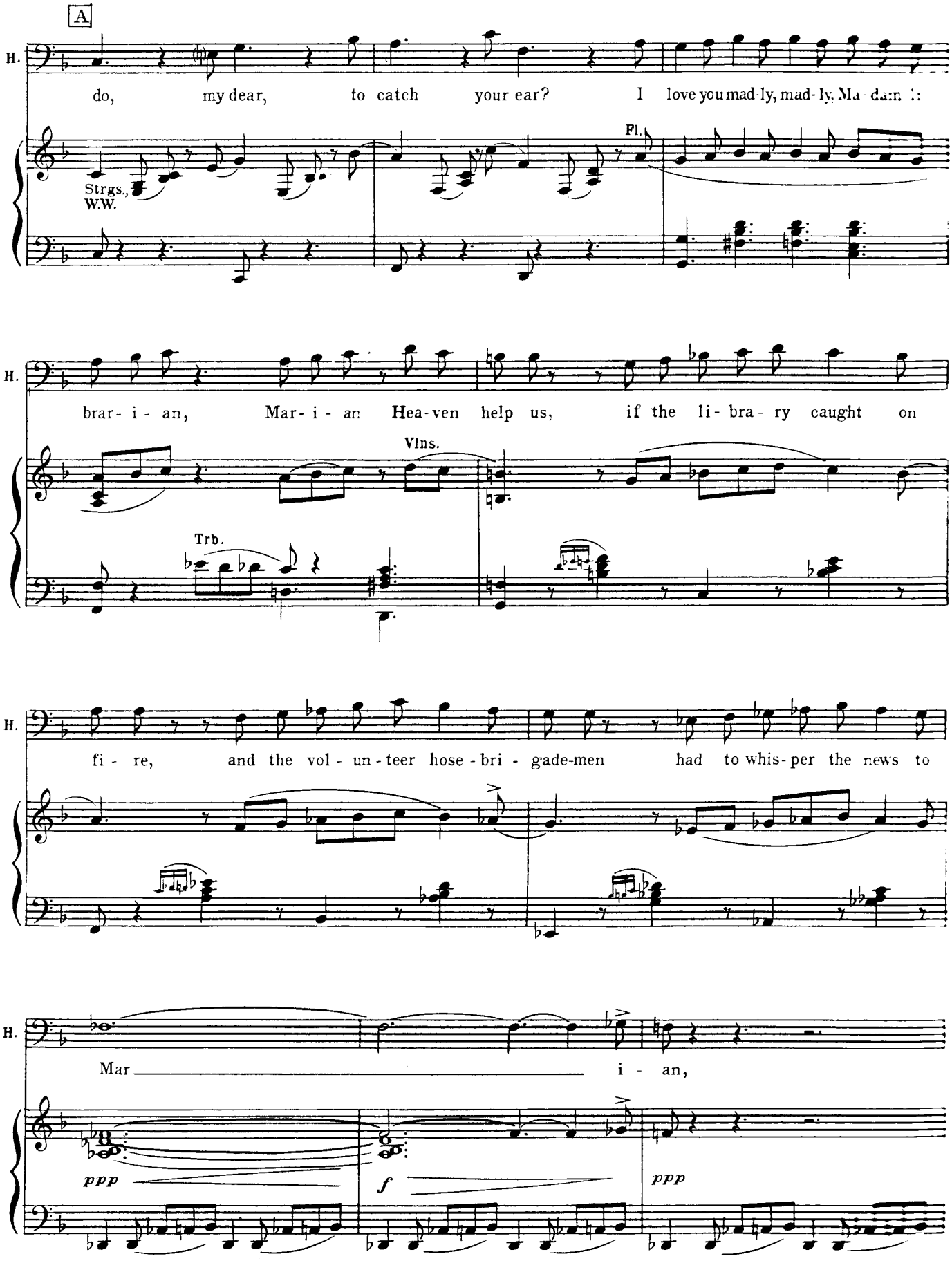


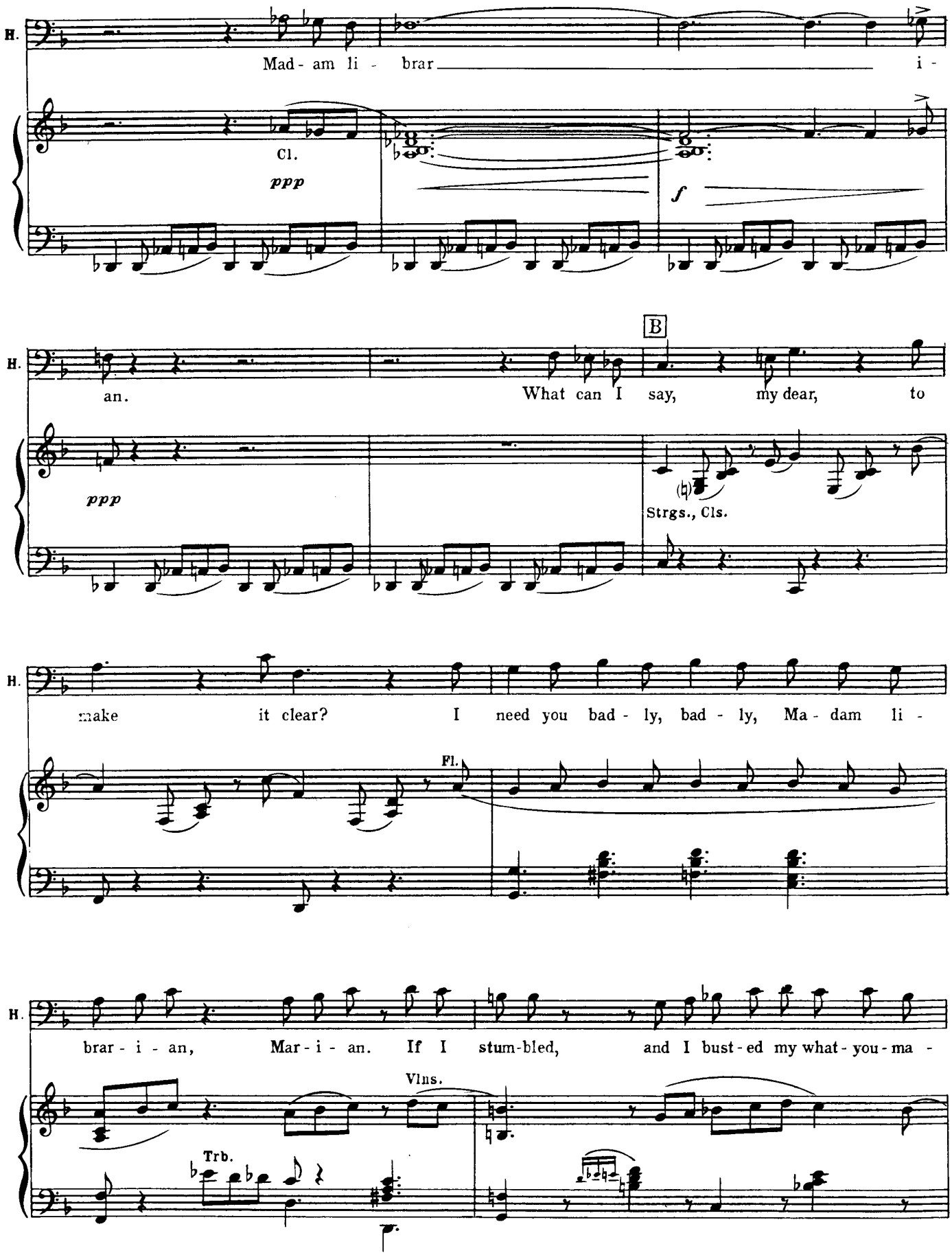
HAROLD: Marbles. Six steelies, eight aggies, a dozen peewees, and one big glassie with an American flag in the middle. I think I'll drop 'em.
MARIAN: No!
HAROLD: Shhh!

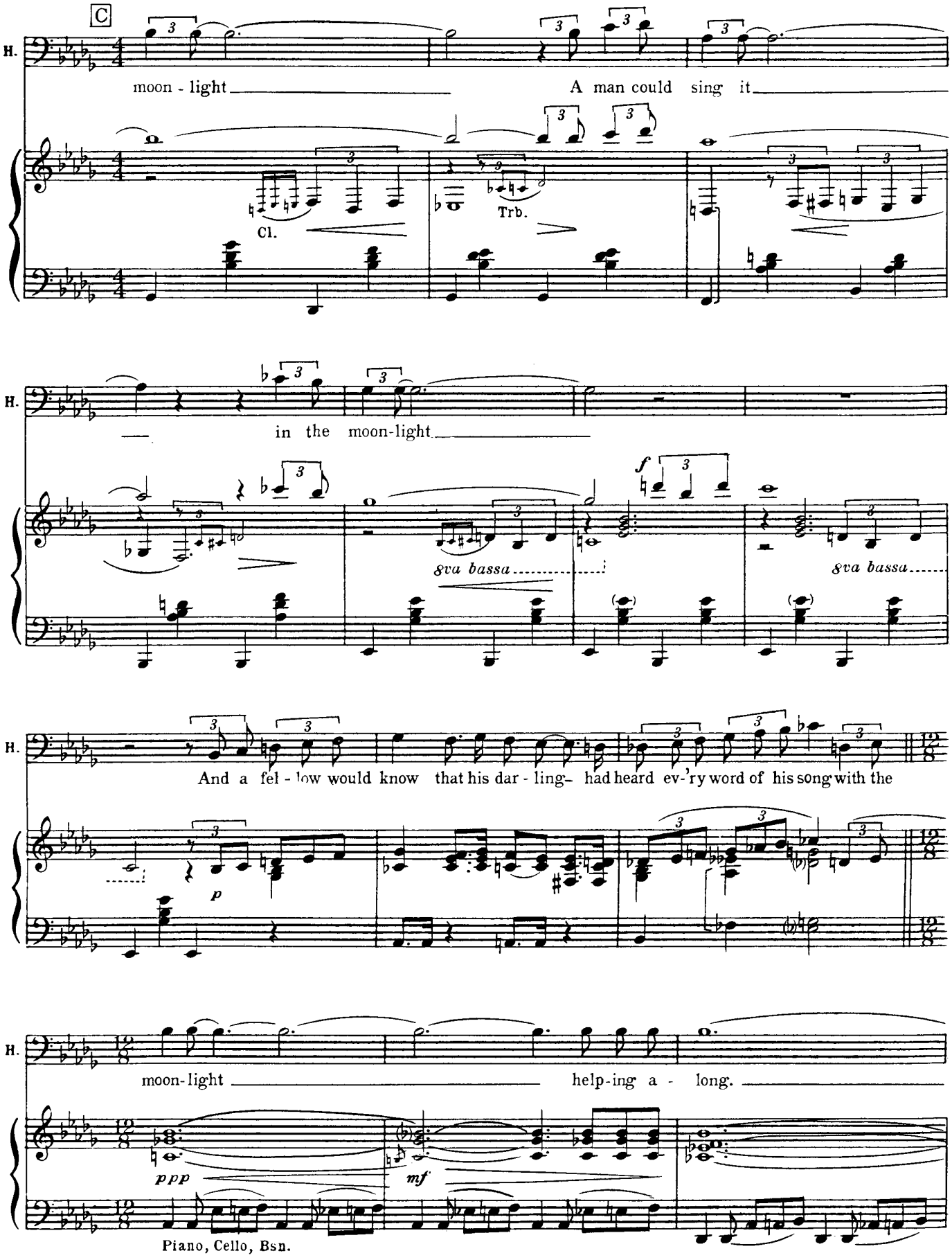


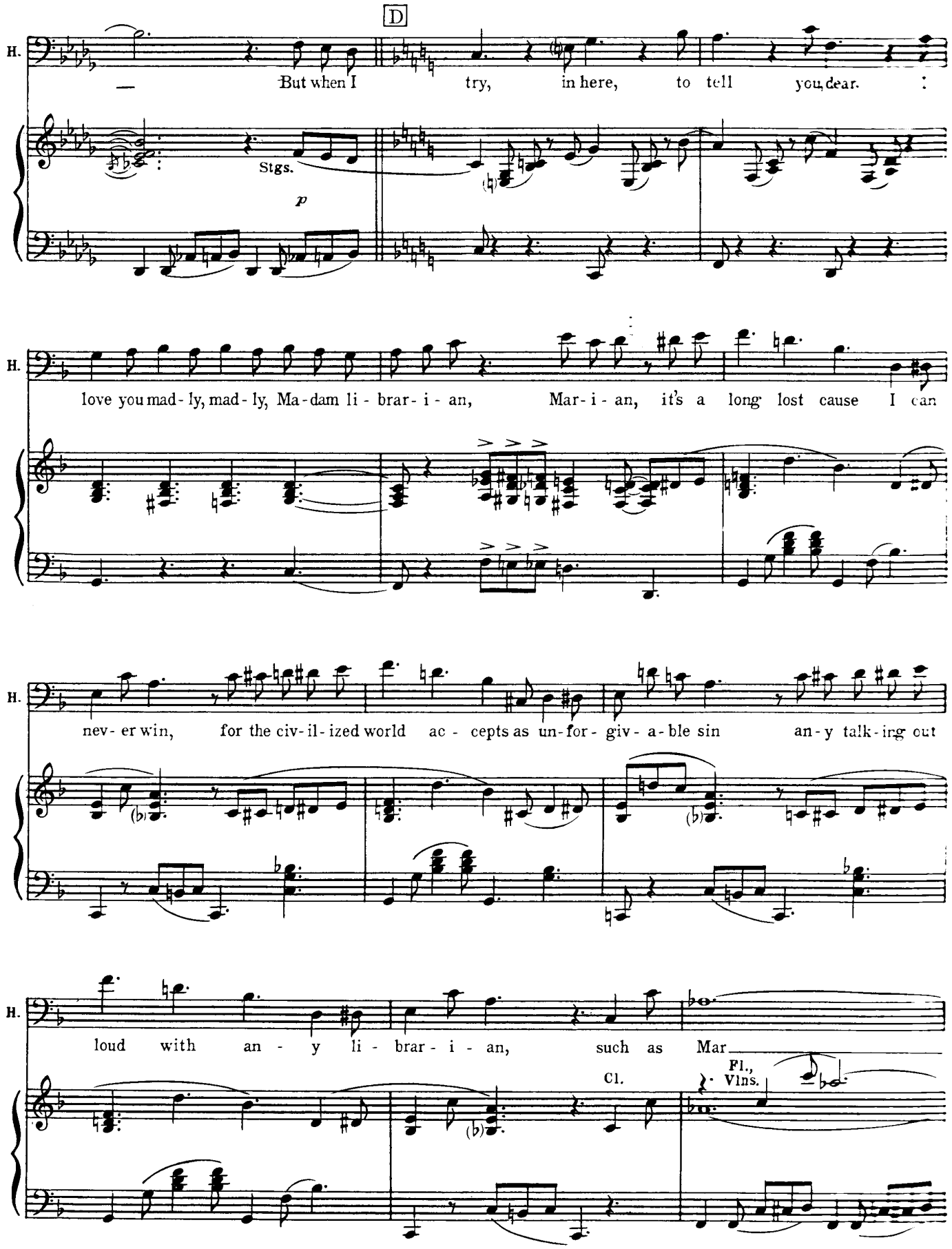


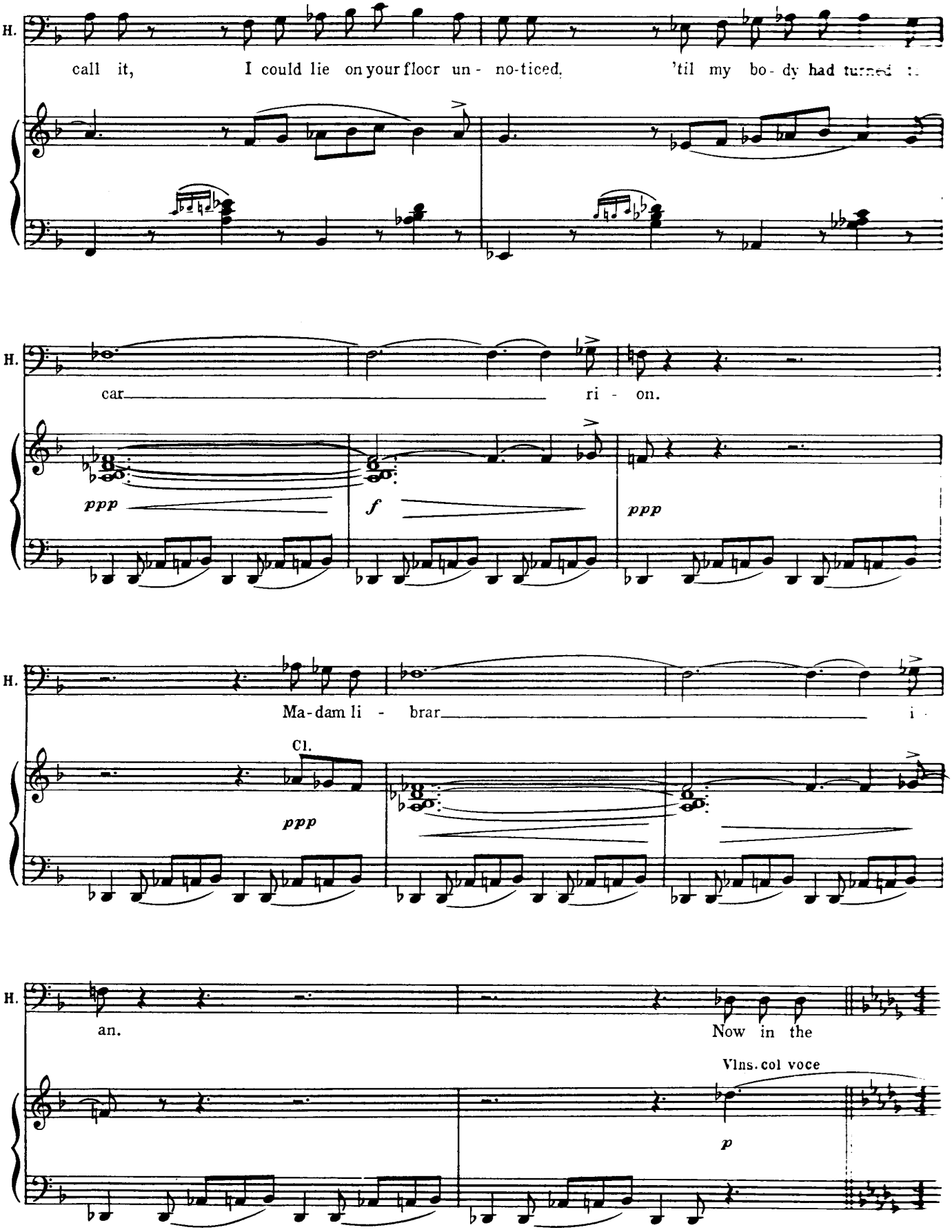


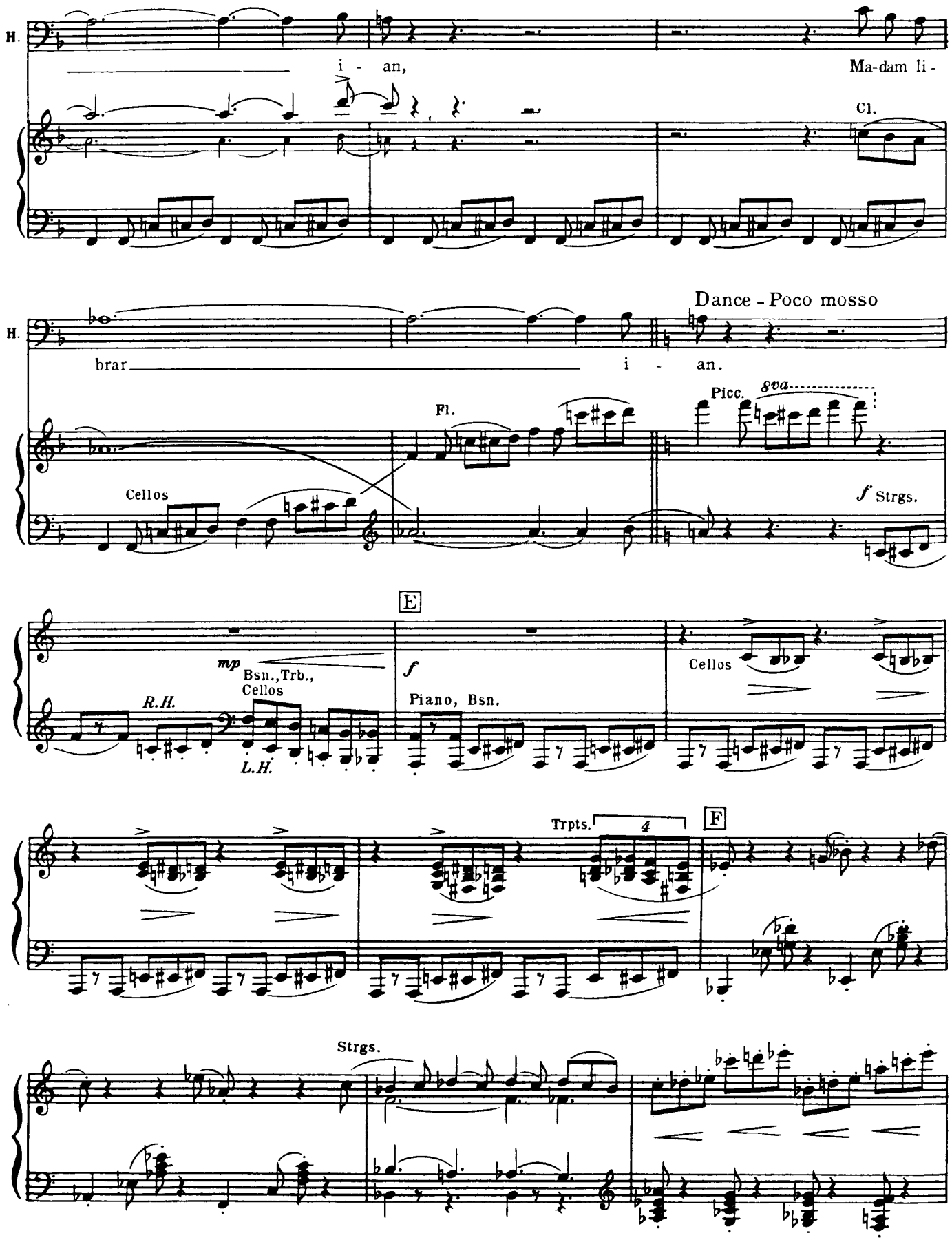

A
H.
do, my dear, to catch your ear? I love you mad-ly, mad-ly, Ma-dam!:
Strgs., W.W.
Fl.
H.
brar- i - an, Mar- i - an Hea-ven help us, if the li- bra- ry caught on
Vlns.
Trb.
H.
fi - re, and the vol - un - teer hose - bri - gade-men had to whis-per the news to
H.
Mar i - an,
ppp
f
ppp

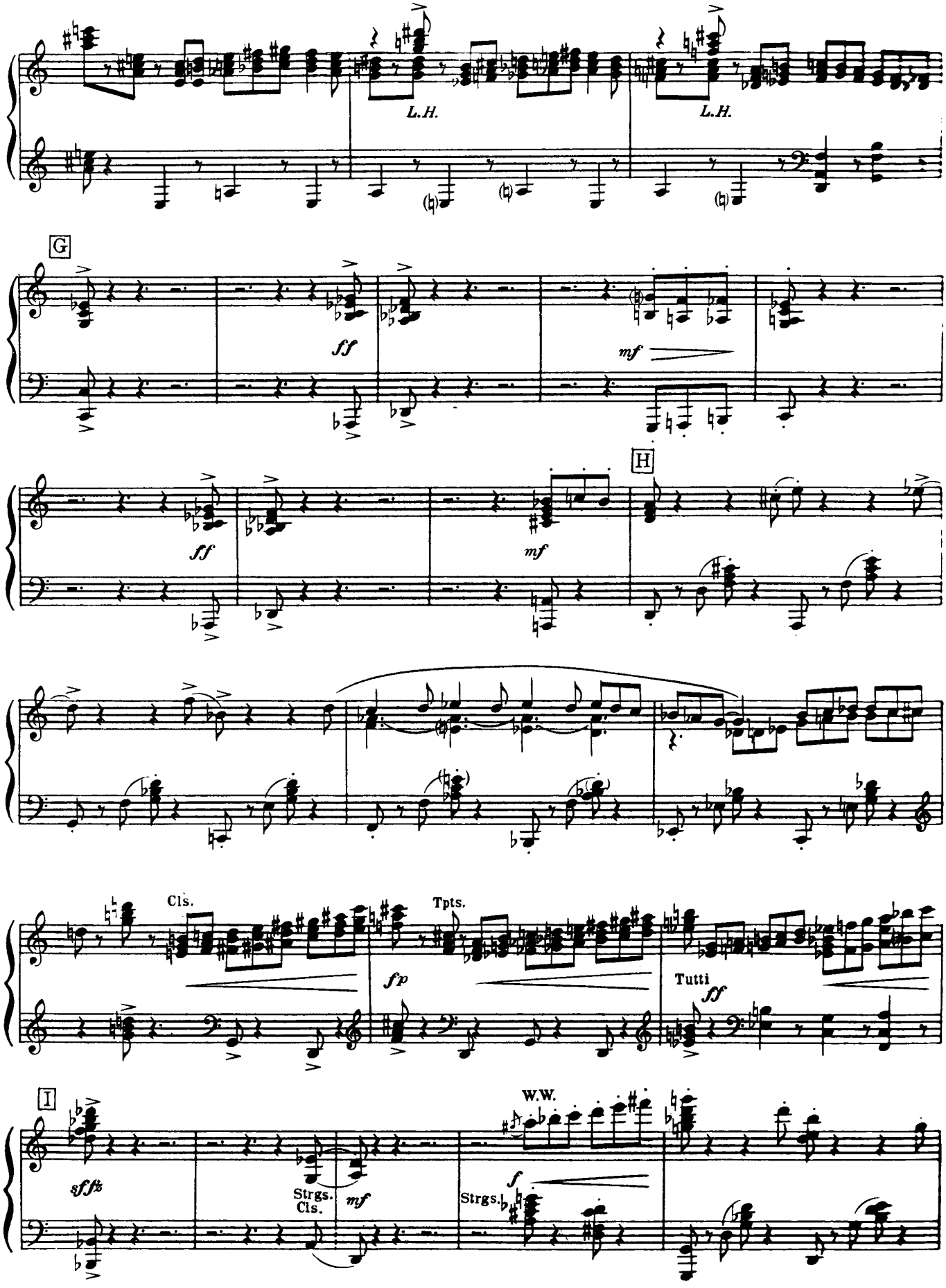

H.
Mad - am li - brar i -
Cl.
ppp
f
B
an.
What can I say, my dear, to
ppp
Strgs., Cls.
make it clear? I need you bad - ly, bad - ly, Ma - dam li -
Fl.
brar - i - an, Mar - i - an. If I stum-bled, and I bust - ed my what - you - ma -
Vlns.
Trb.

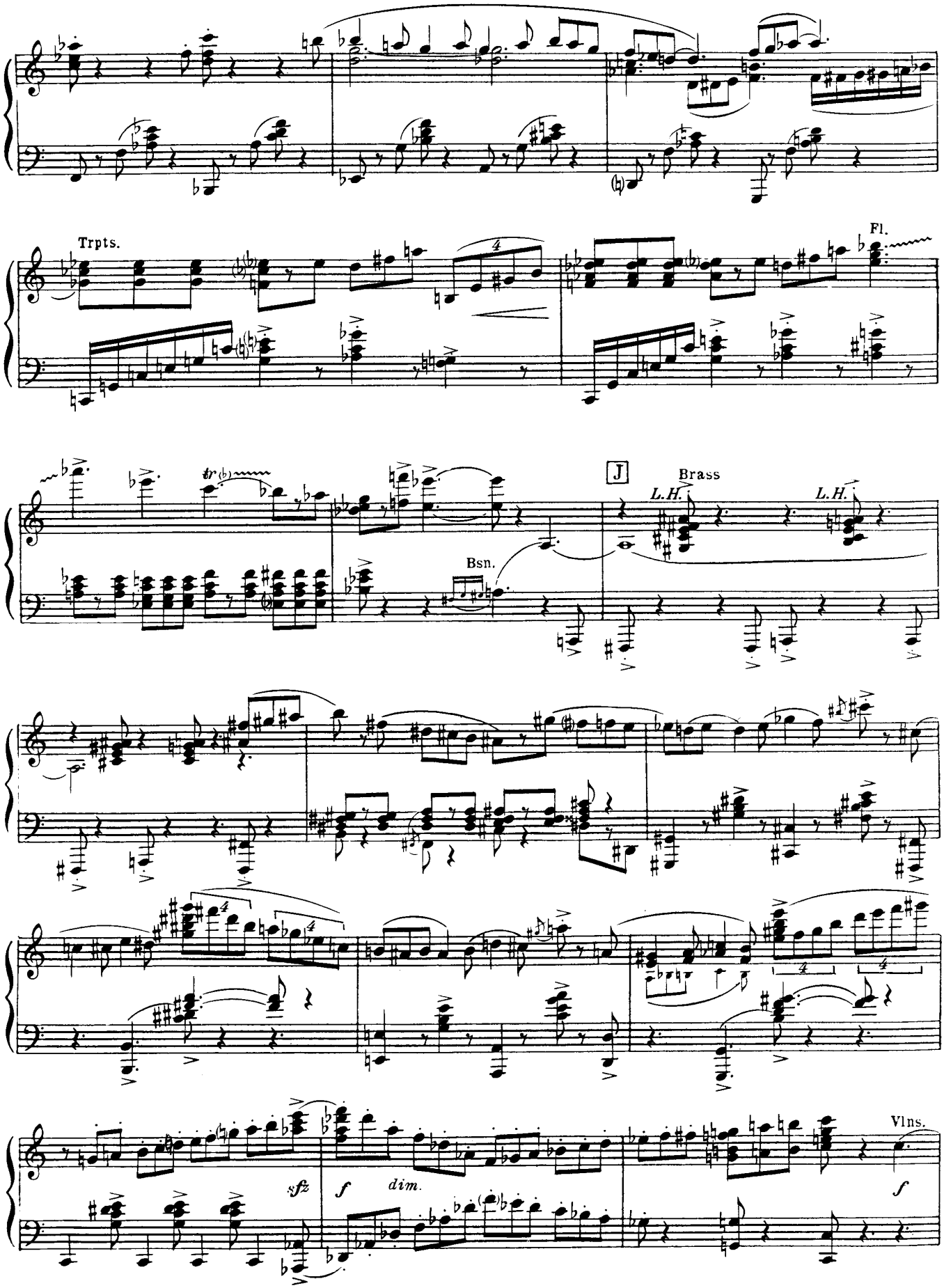

C
H.
moon - light
A man could sing it
Cl.
Trb.
H.
in the moon-light
8va bassa
8va bassa
H.
And a fel - low would know that his dar - ling- had heard ev-'ry word of his song with the
p
H.
moon-light
help-ing a - long.
ppp
mf
Piano, Cello, Bsn.

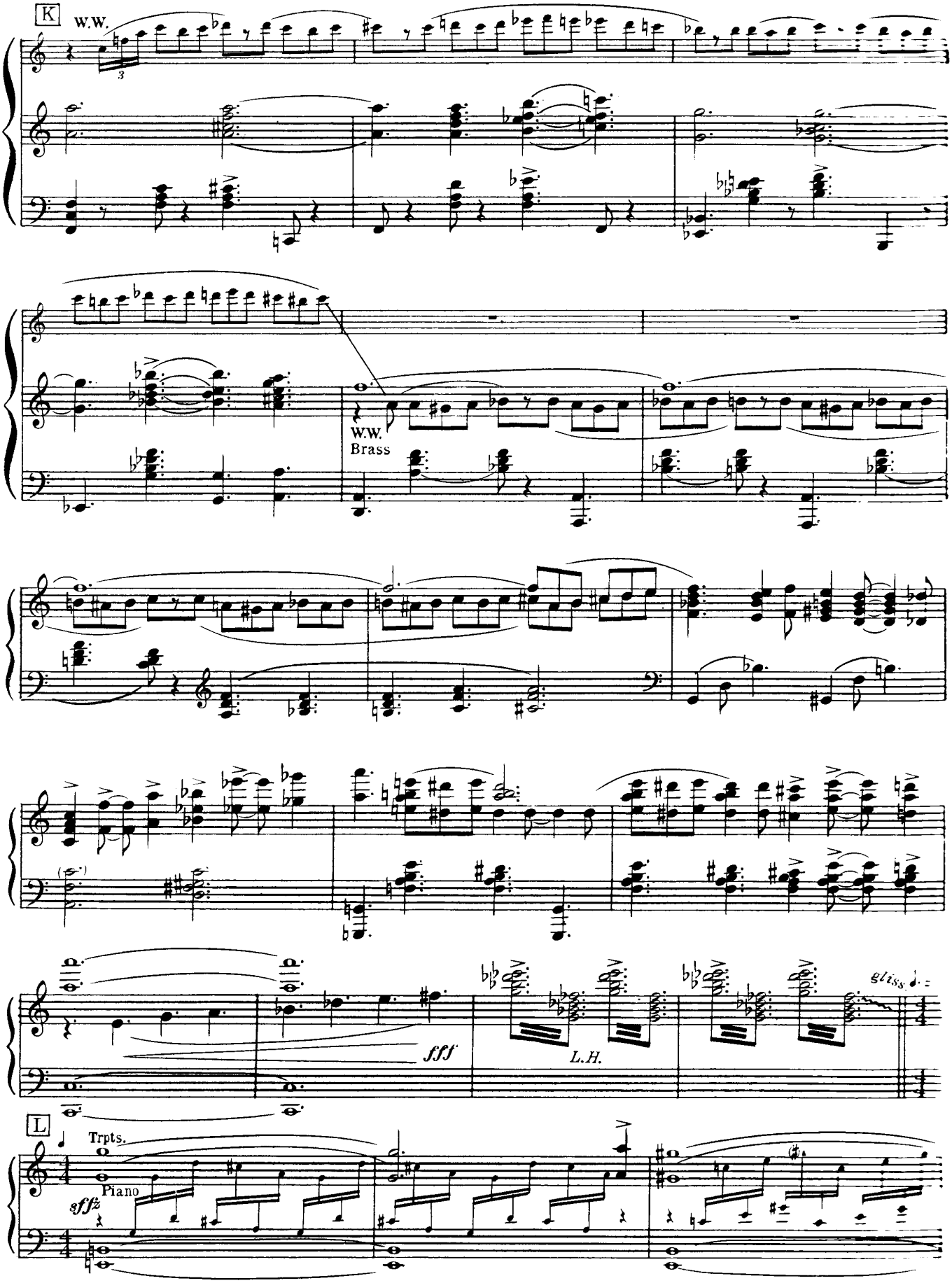

D
H.
But when I try, in here, to tell you, dear.
Stgs.
p
H.
love you mad-ly, mad-ly, Ma-dam li-brar-i-an, Mar-i-an, it's a long lost cause I can
H.
nev-er win, for the civ-il-ized world ac-cepts as un-for-giv-a-ble sin an-y talk-ing out
H.
loud with an-y li-brar-i-an, such as Mar
Cl.
Fl., Vlns.

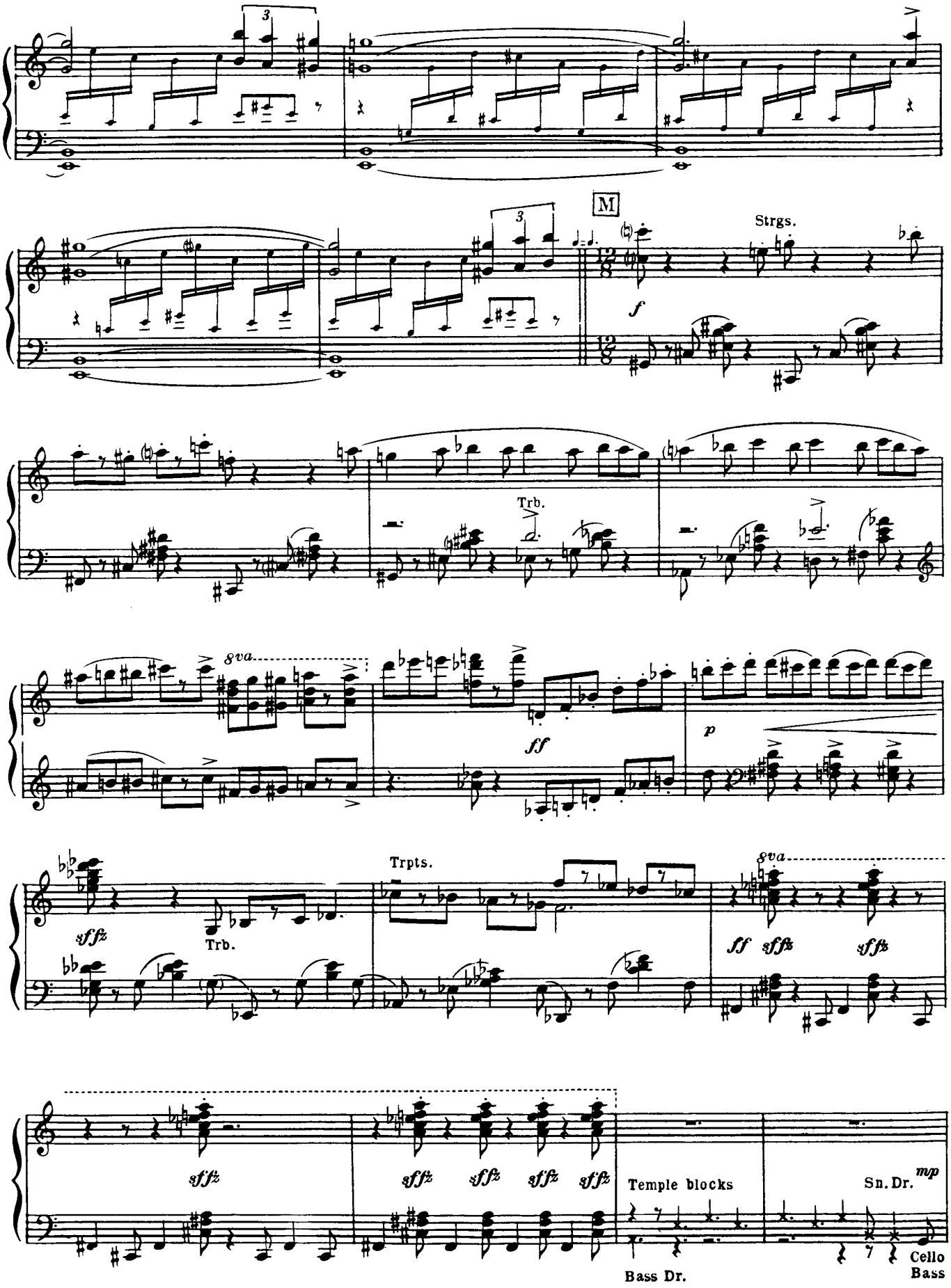

H.
call it, I could lie on your floor un - no-ticed, 'til my bo - dy had turned
H.
car ri - on.
ppp
f
ppp
H.
Ma-dam li - brar i
Cl.
ppp
H.
an. Now in the
Vlns. col voce
p

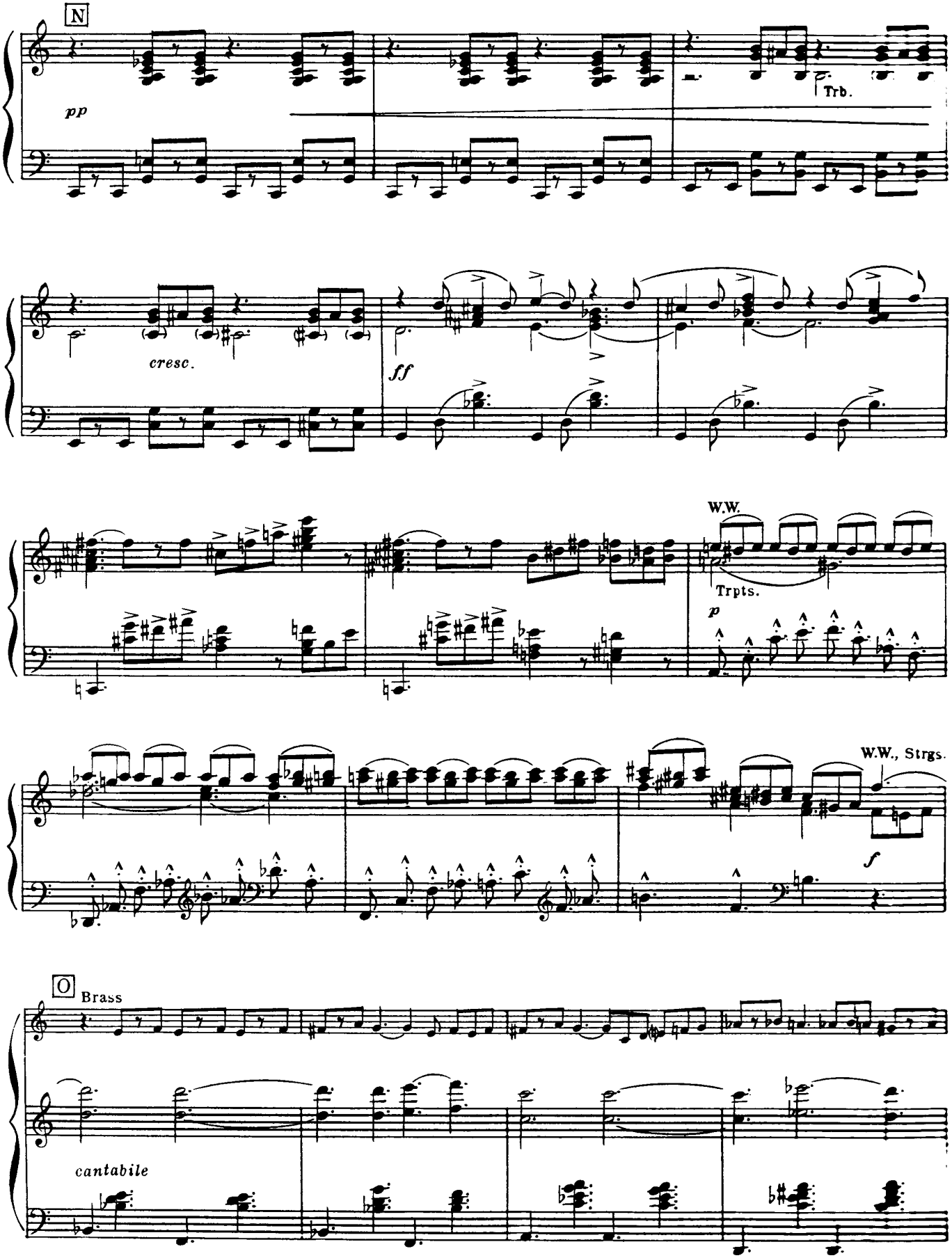

H.
i - an,
Ma-dam li -
Cl.
Dance - Poco mosso
H.
brar
i - an.
Fl.
Picc.
8va
Cellos
f Strgs.
E
mp
Bsn., Trb.,
Cellos
R.H.
L.H.
f
Piano, Bsn.
Cellos
Trpts.
4
F
Strgs.

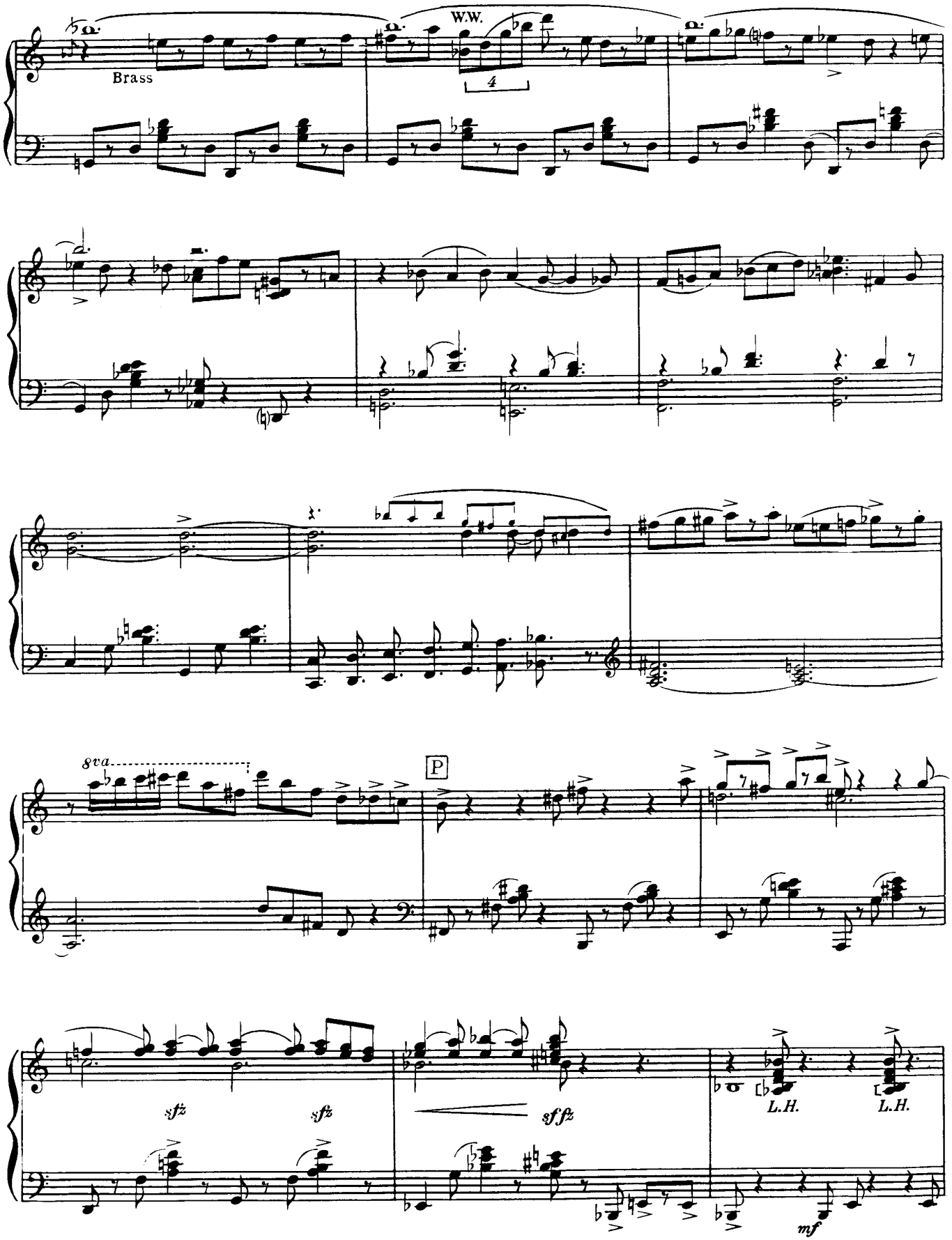

L.H.
L.H.
G
ff
mf
H
ff
mf
Cls.
Tpts.
fp
Tutti
ff
I
sff
Strgs.
Cls.
mf
W.W.
f
Strgs.

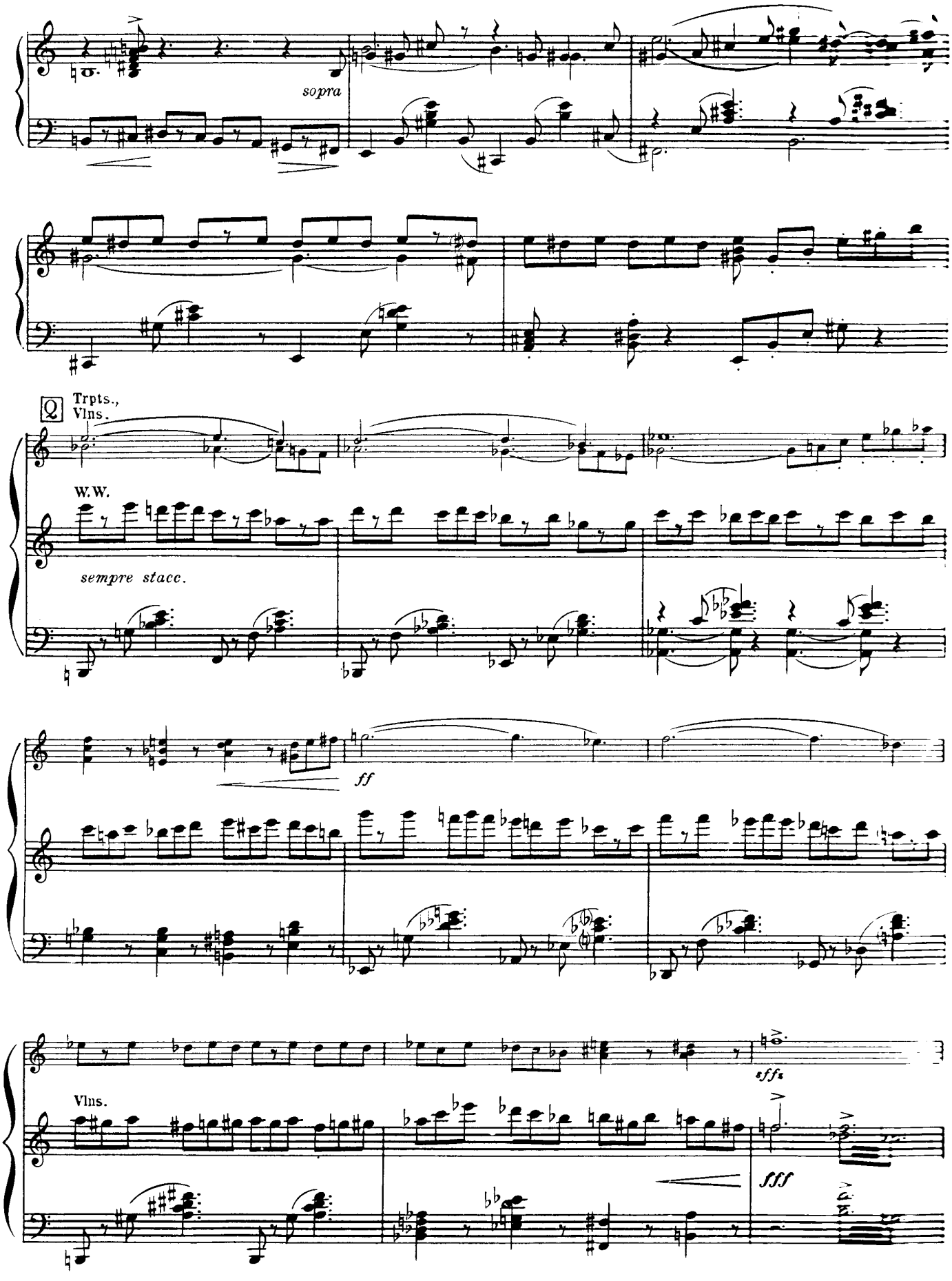

Trpts.
Fl.
tr
J
Brass
L.H.
L.H.
Bsn.
sfz
f
dim.
Vlns.
f

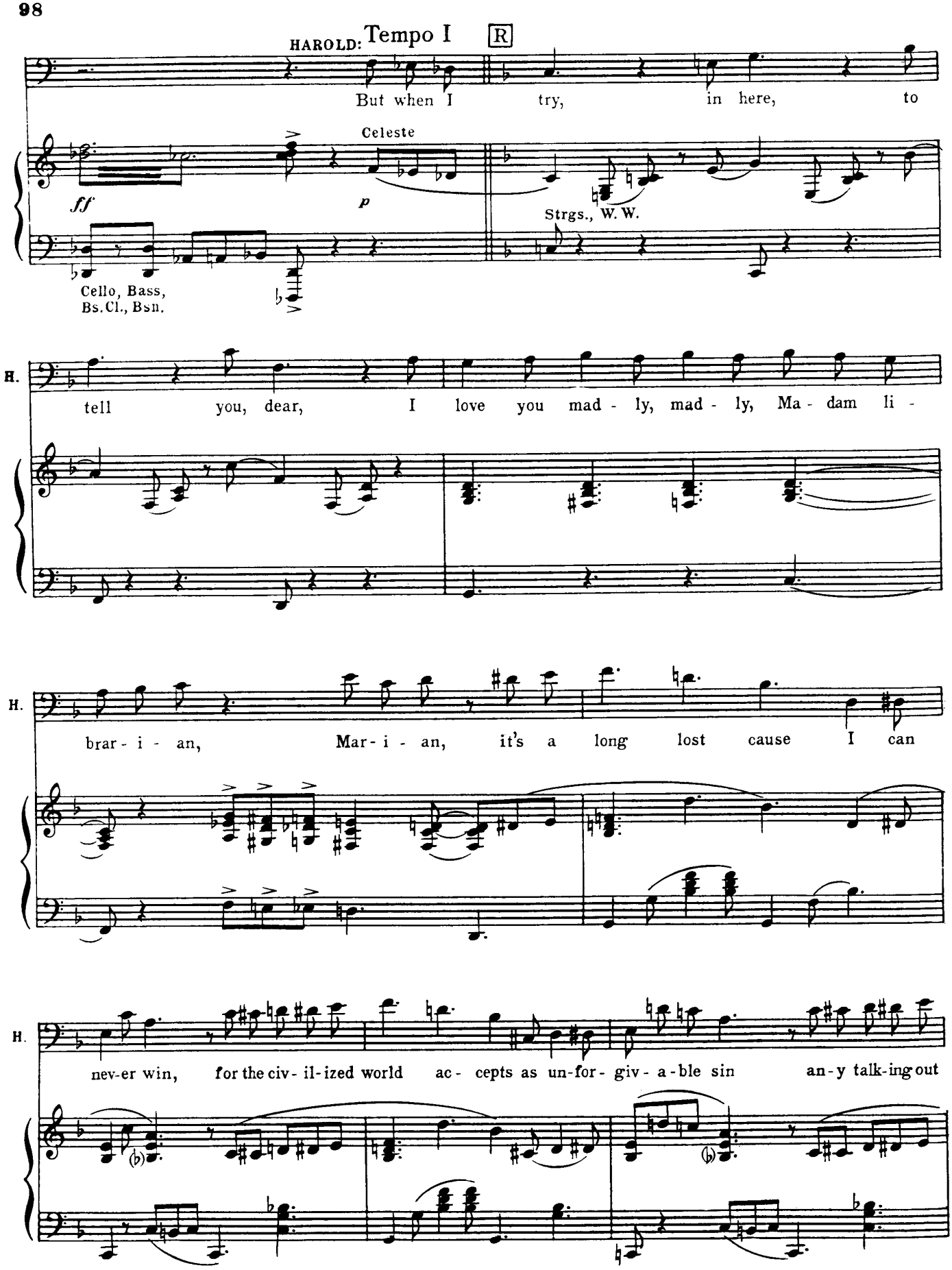

K
W.W.
W.W.
Brass
fff
L.H.
gliss.
L
Trpts.
Piano
sffz

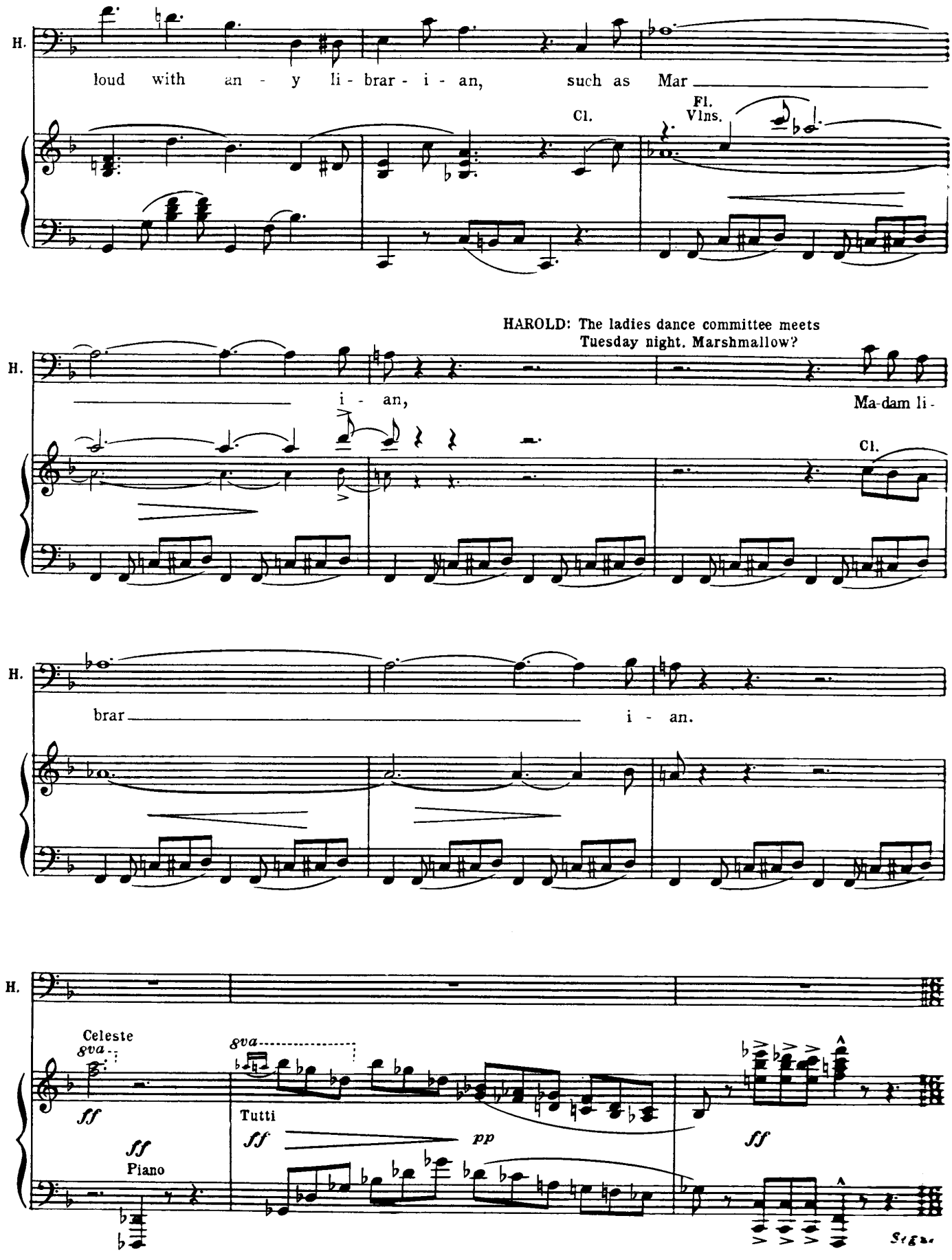

M
Strgs.
f
Trb.
8va
ff
p
Trpts.
Trb.
sffz
8va
ff
sffz
sffz
sffz
sffz
sffz
sffz
Temple blocks
Sn. Dr.
mp
Bass Dr.
Cello
Bass


N
pp
Trb.
cresc.
ff
W.W.
Trpts.
p
W.W., Strgs.
f
O
Brass
cantabile


Brass
W.W.
4
8va
P
sfz
sfz
sffz
L.H.
L.H.
mf


sopra
Trpts., Vlns.
W.W.
sempre stacc.
ff
Vlns.
fff

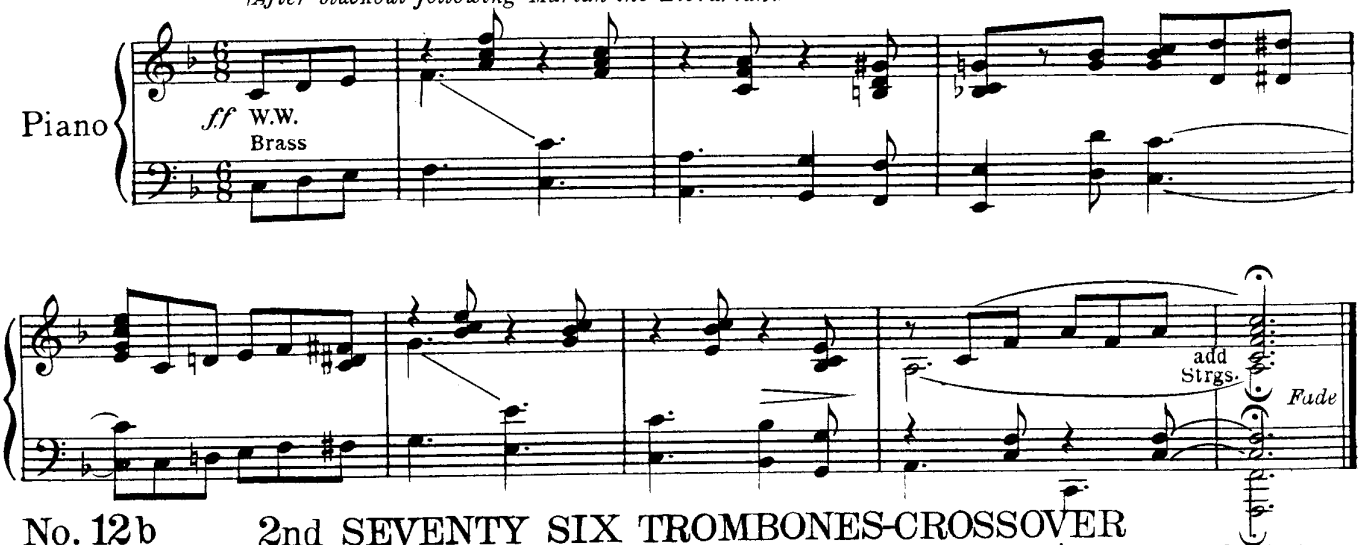

HAROLD: Tempo I
R
But when I try, in here, to
Celeste
ff
p
Strgs., W. W.
Cello, Bass,
Bs.Cl., Bsn.
H.
tell you, dear, I love you mad - ly, mad - ly, Ma - dam li -
H.
brar - i - an, Mar - i - an, it's a long lost cause I can
H.
nev-er win, for the civ - il-ized world ac - cepts as un-for - giv - a-ble sin an-y talk-ing out


H.
loud with an - y li - brar - i - an, such as Mar
Cl.
Fl.
Vlns.
HAROLD: The ladies dance committee meets Tuesday night. Marshmallow?
i - an,
Ma-dam li -
brar
i - an.
Celeste
8va
ff
Tutti
pp
Piano
Segue

No. 12a 1st SEVENTY SIX TROMBONES-CROSSOVER

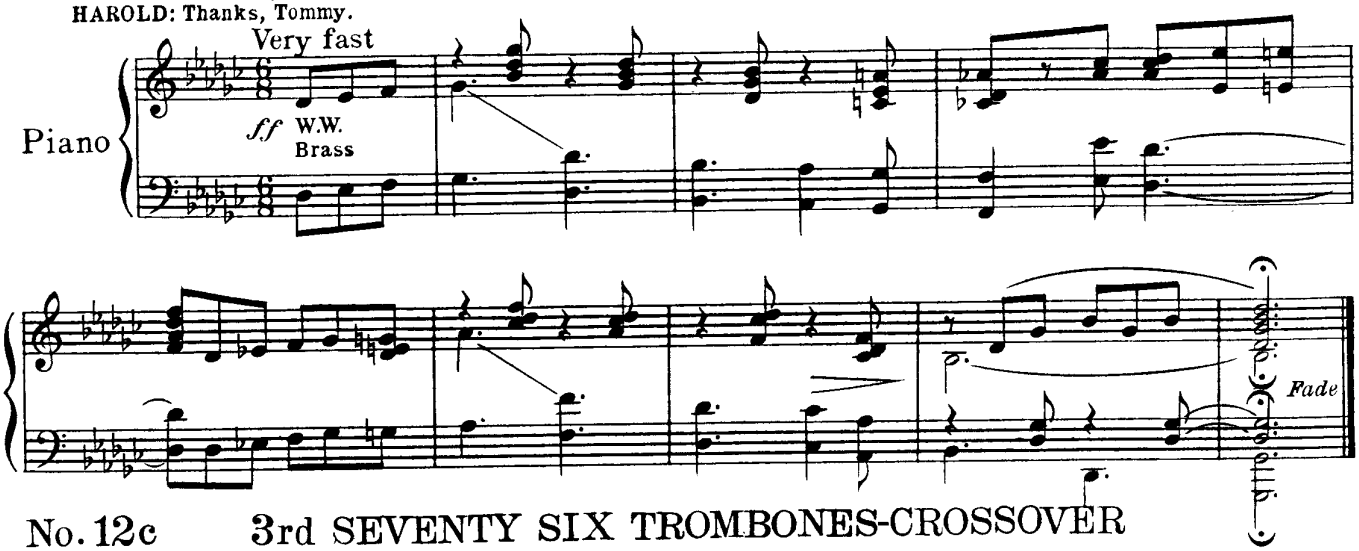
Very fast

(After blackout following Marian the Librarian.)



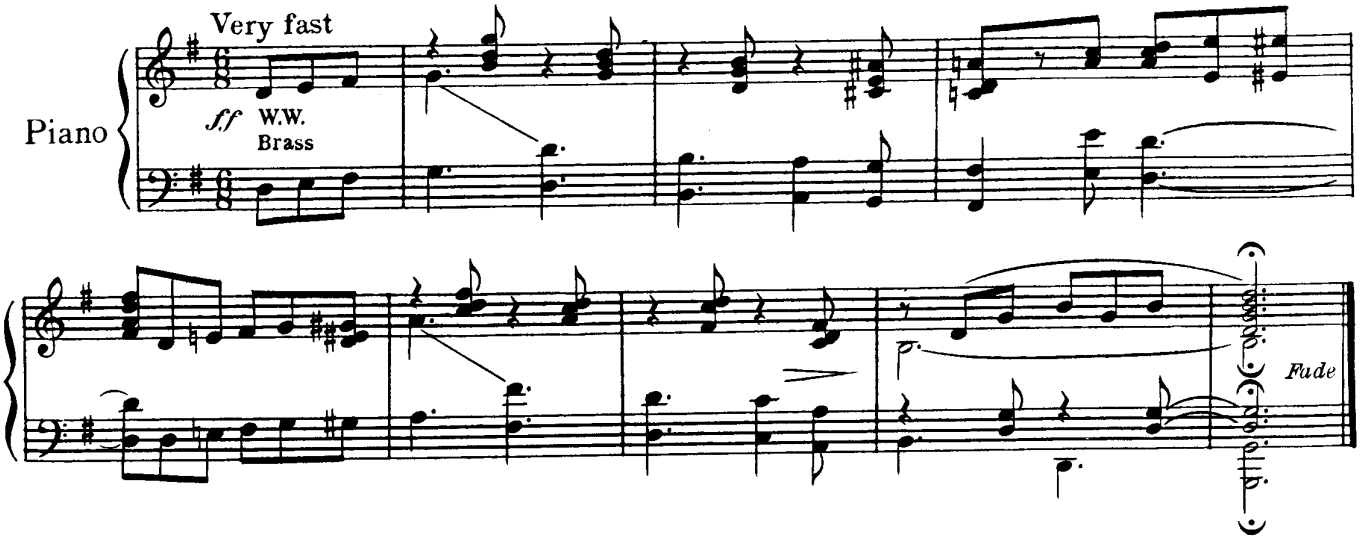
No. 12b 2nd SEVENTY SIX TROMBONES-CROSSOVER

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.

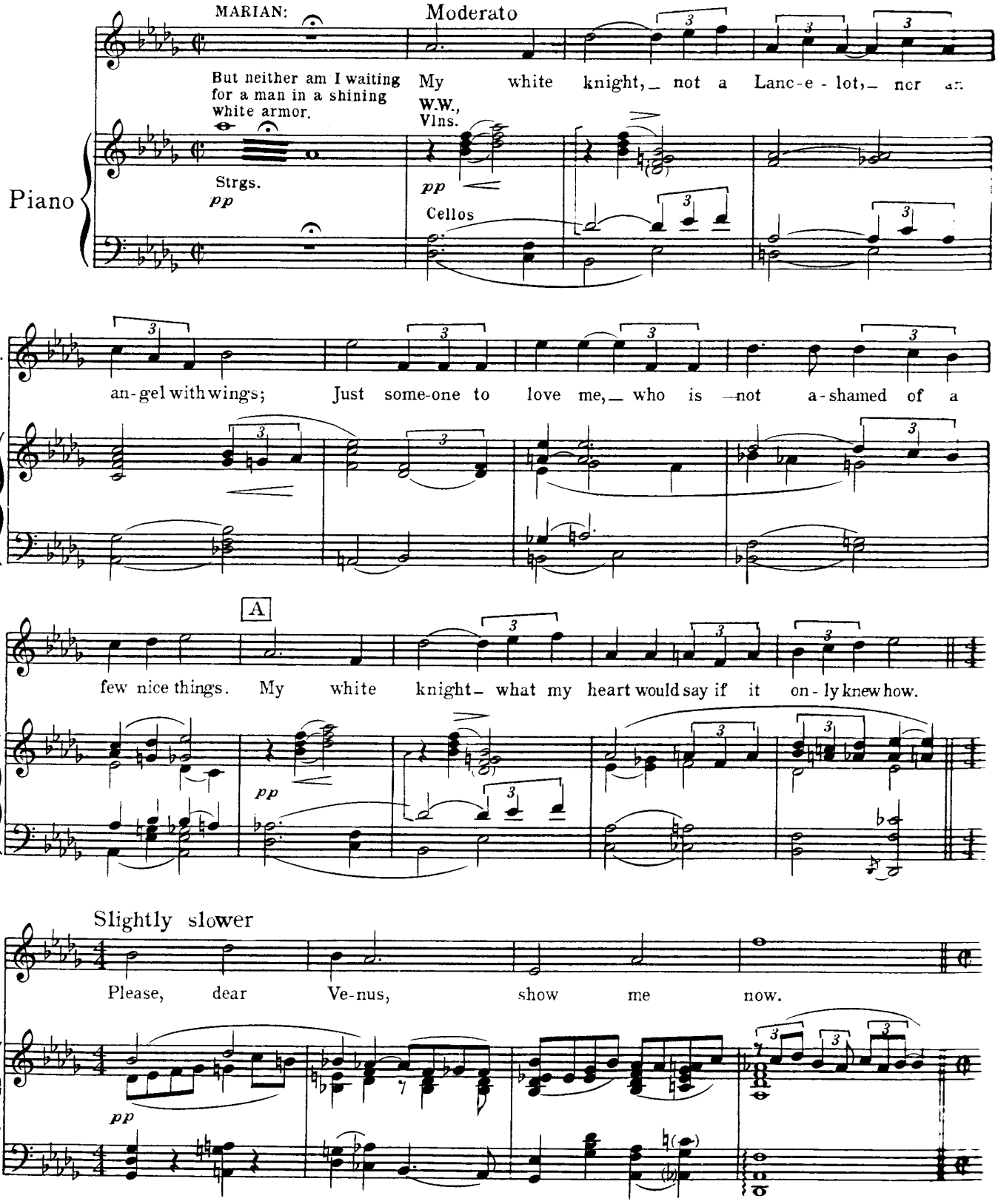


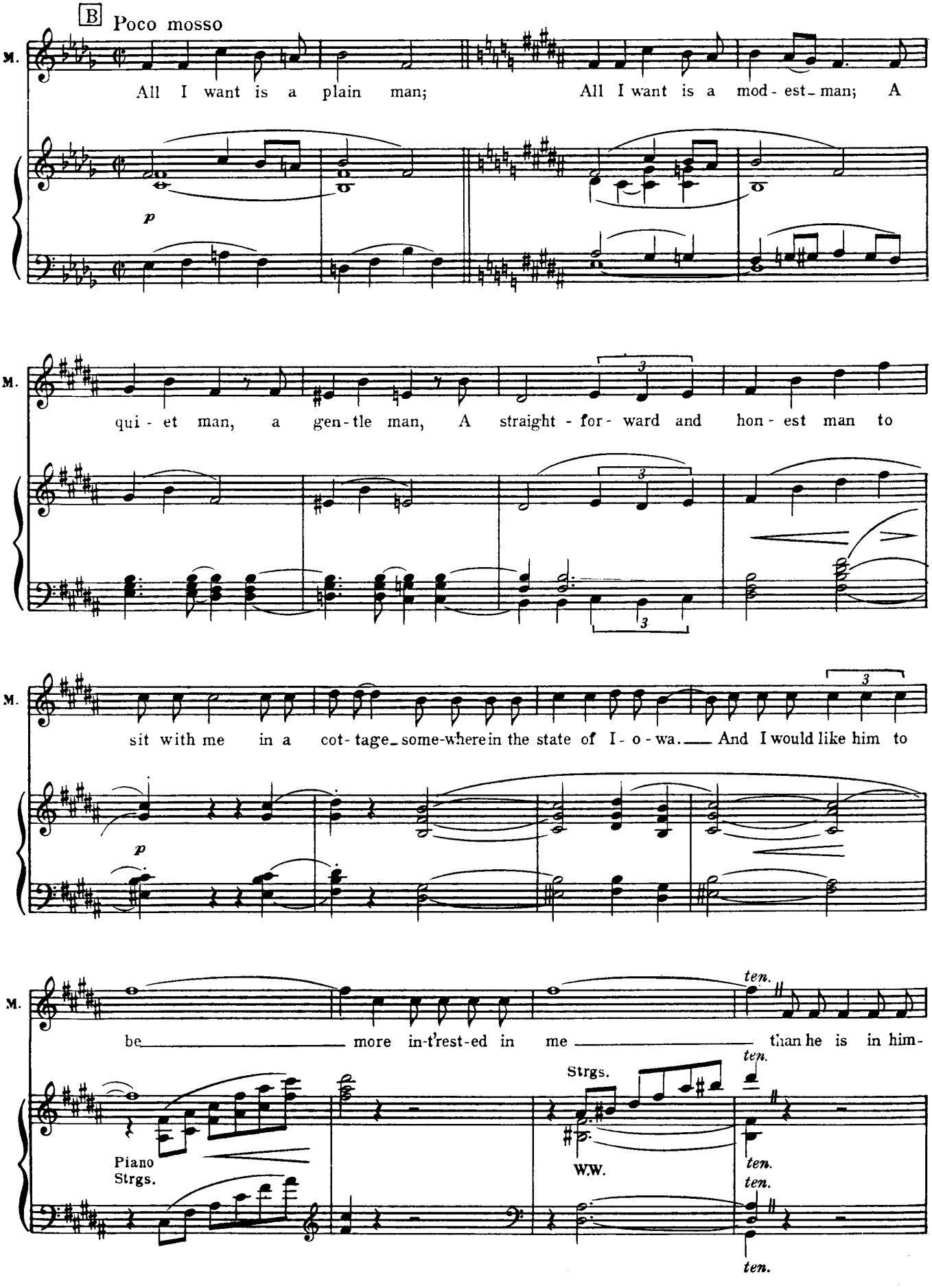
No. 12c 3rd SEVENTY SIX TROMBONES-CROSSOVER

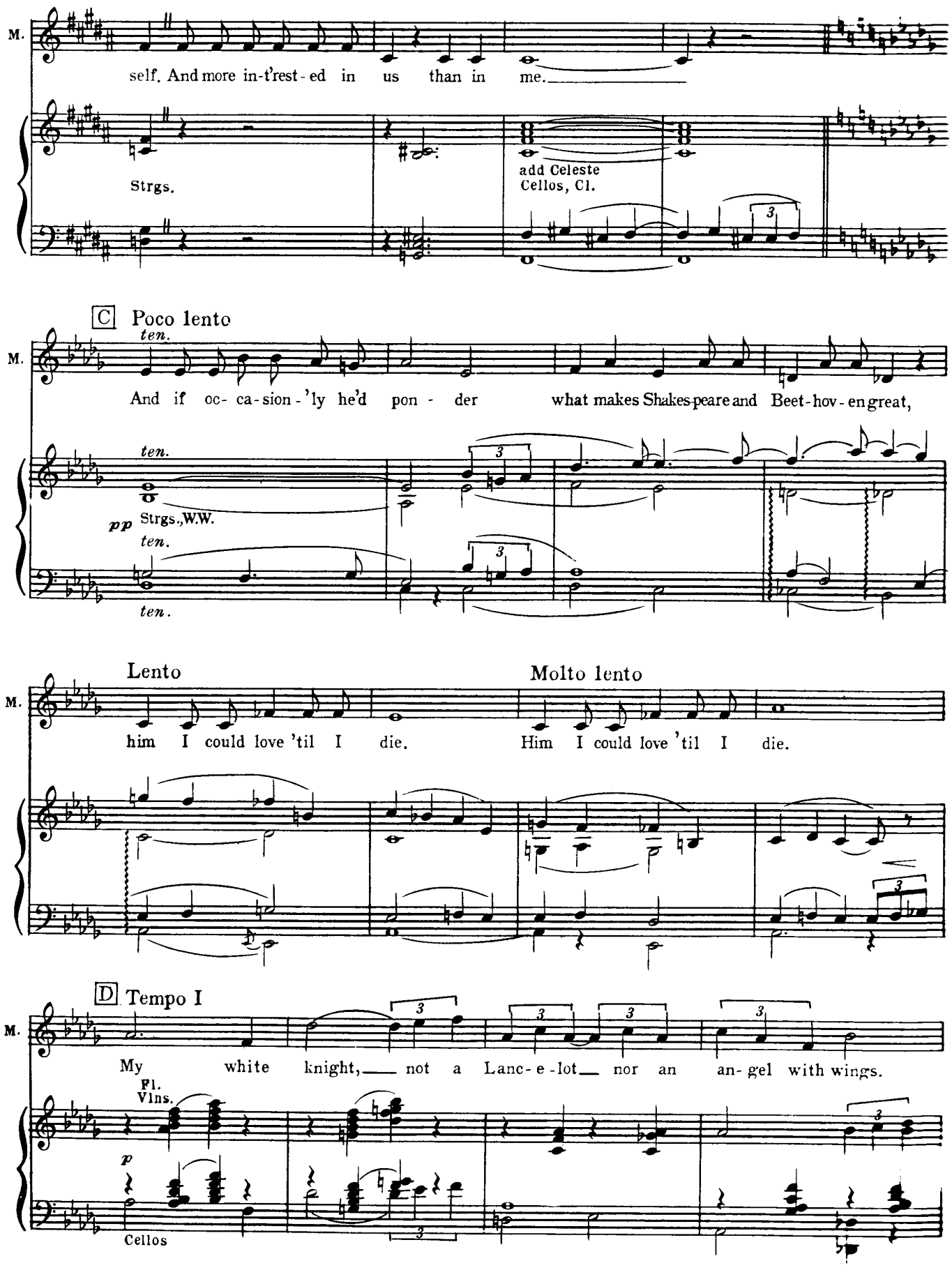
Cue: SHINN: I couldn't make myself any plainer if I'se a Quaker on his day off.

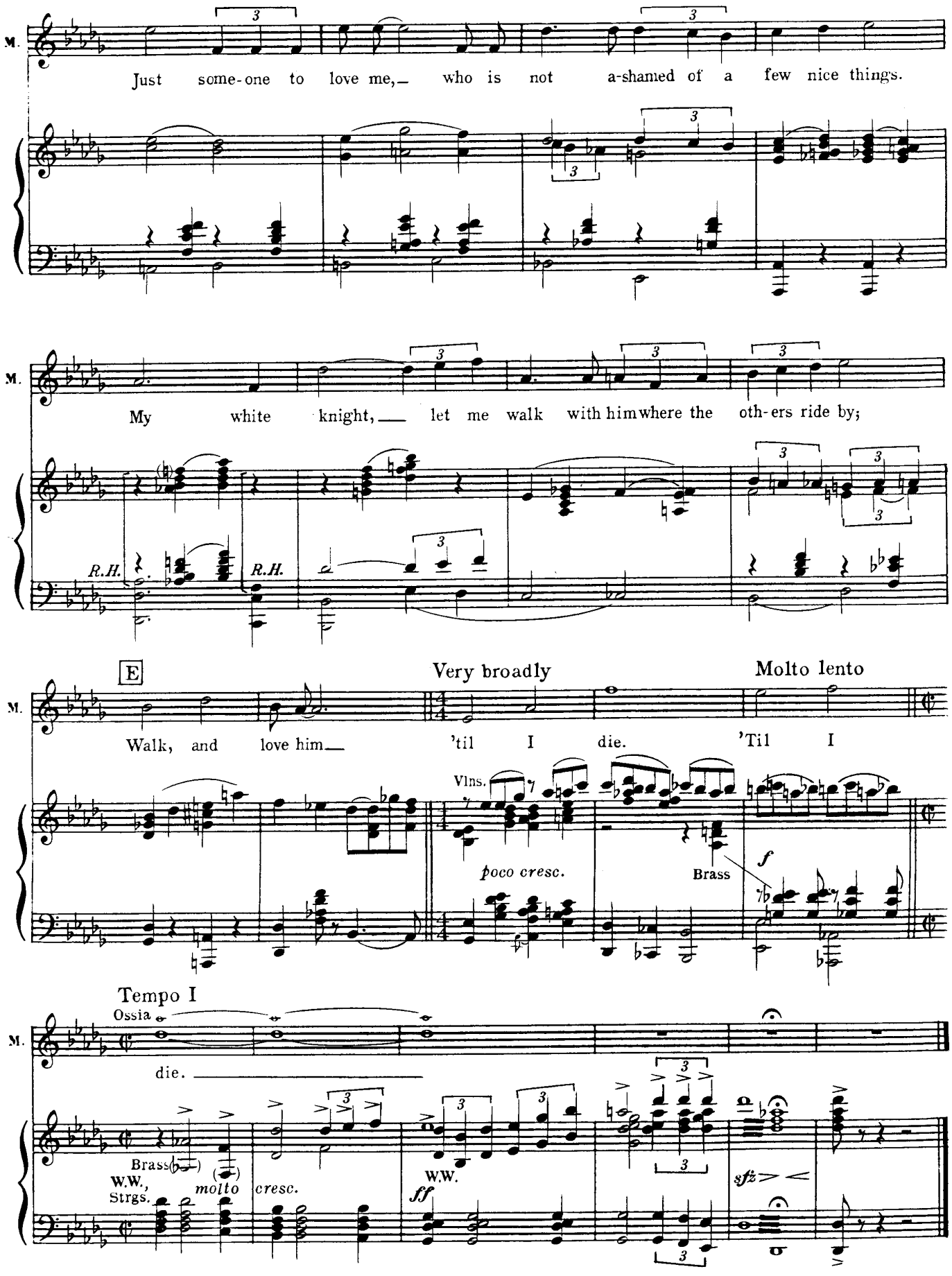


Cue: MARIAN: Or Ed Gammidge and that buggy of his with the removable back seat.




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
3
3
3
M.
sit with me in a cot - tage_some-where in the state of I - o - wa.___ And I would like him to
3
p
M.
be_____ more in-t'rest-ed in me _____ than he is in him-
ten.
Piano
Strgs.
Strgs.
W.W.
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.
And if oc- ca-sion-'ly he'd pon - der what makes Shakes-peare and Beet-hov-en great,
pp Strgs., W.W.
Lento
Molto lento
him I could love 'til I die.
Him I could love 'til I die.
D Tempo I
My white knight, not a Lanc-e-lot nor an an-gel with wings.
Fl.
Vlns.
p
Cellos


M.
Just some-one to love me,— who is not a-shamed of a few nice things.
M.
My white knight,— let me walk with himwhere the oth-ers ride by;
R.H.
R.H.
E
Very broadly
Molto lento
M.
Walk, and love him— 'til I die. 'Til I
Vlns.
poco cresc.
Brass
f
Tempo I
Ossia
M.
die.
Brass
W.W., Strgs.
molto
cresc.
W.W.
ff
sfz

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)

SHINN: The band instruments?

O - ho the Wells Far - go Wag - on is a

TOWNSPEOPLE: (Men)

O - ho the Wells Far - go Wag - on is a -

Walking horse tempo

Piano

p [*safety*]

T.P.

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

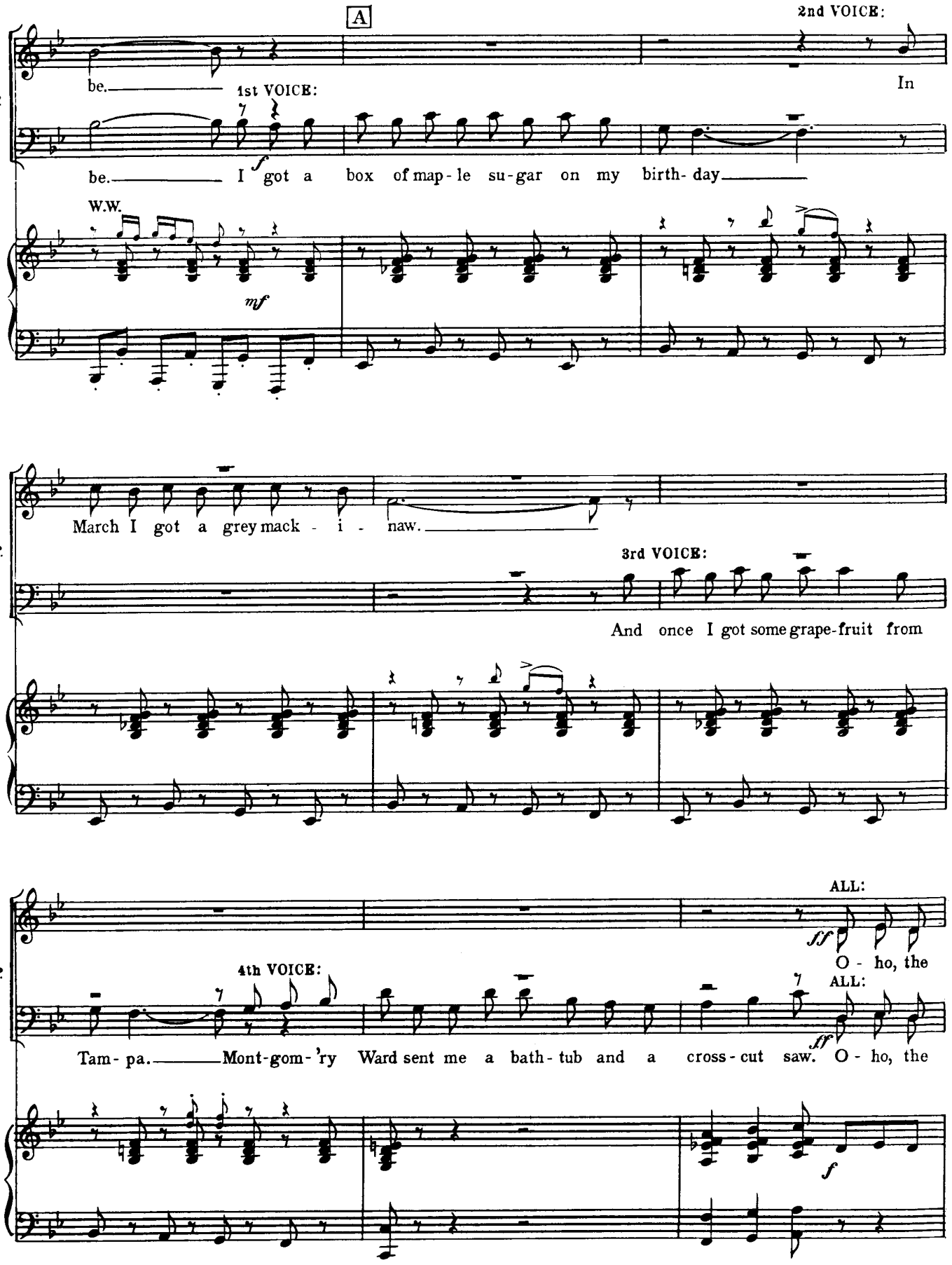
com - in' down the street, oh please let it be for me. O - ho, the

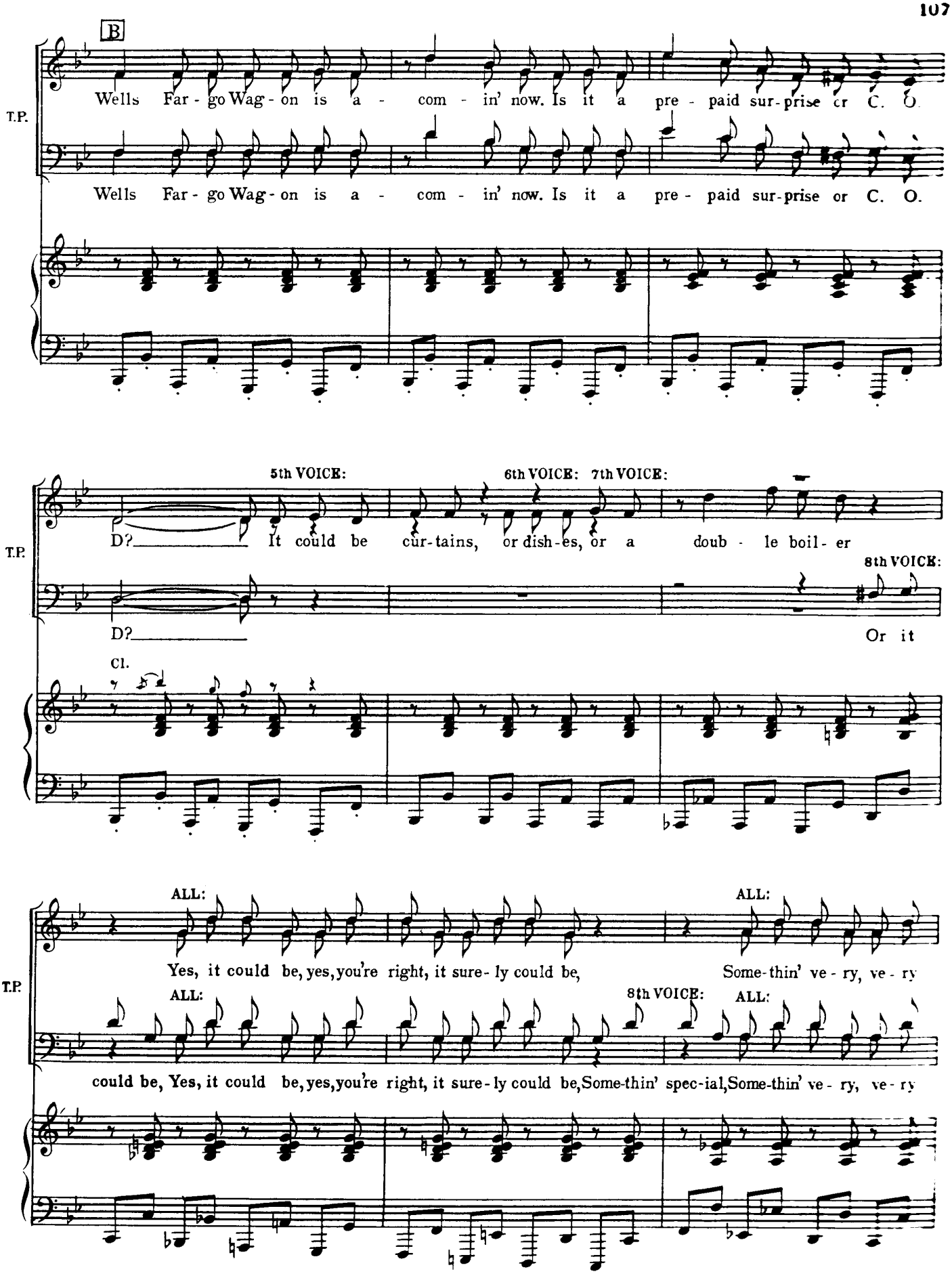
Cl.

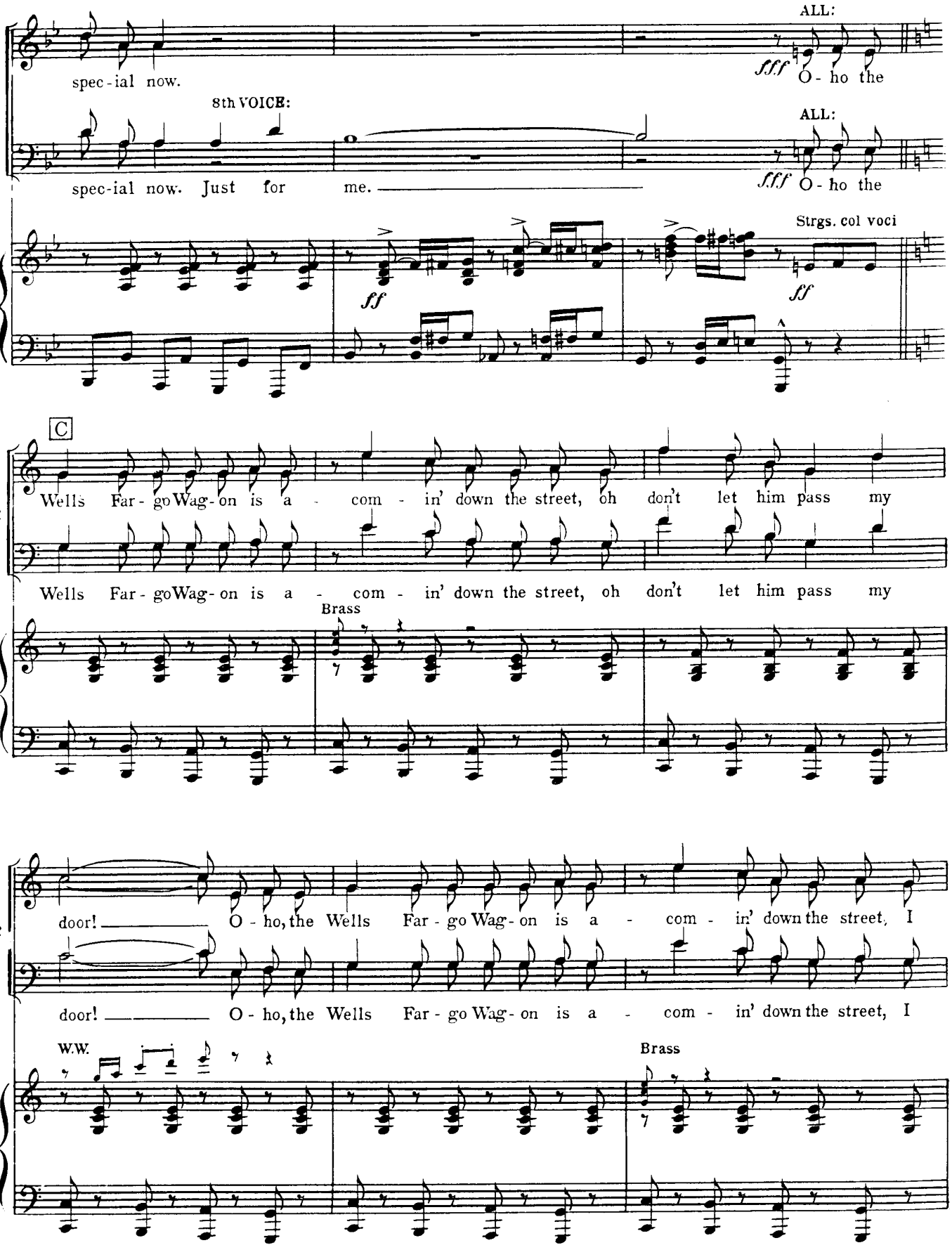
T.P.

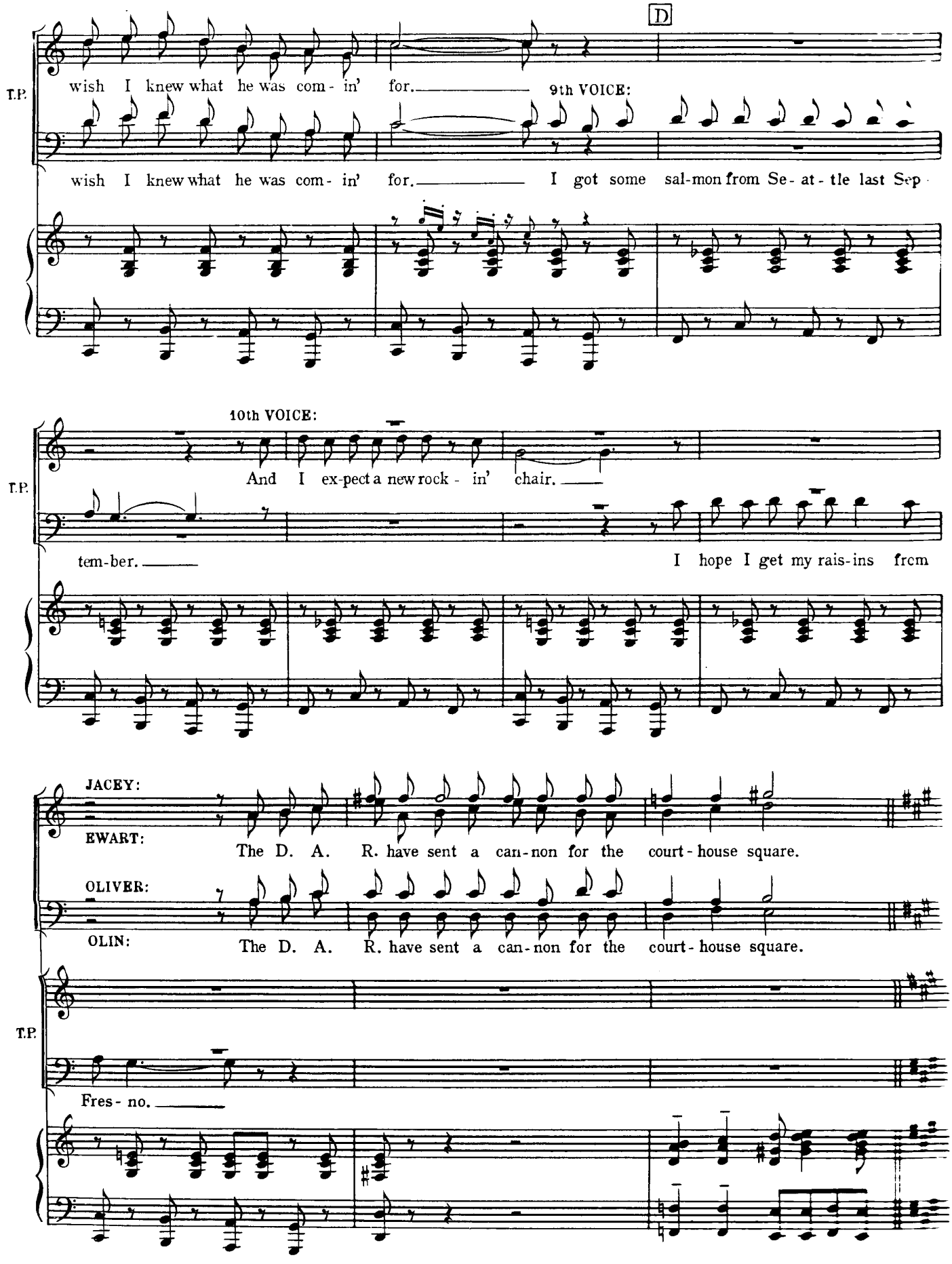
Wells Far - go Wag - on is a - com - in' down the street, I wish, I wish I knew what it could

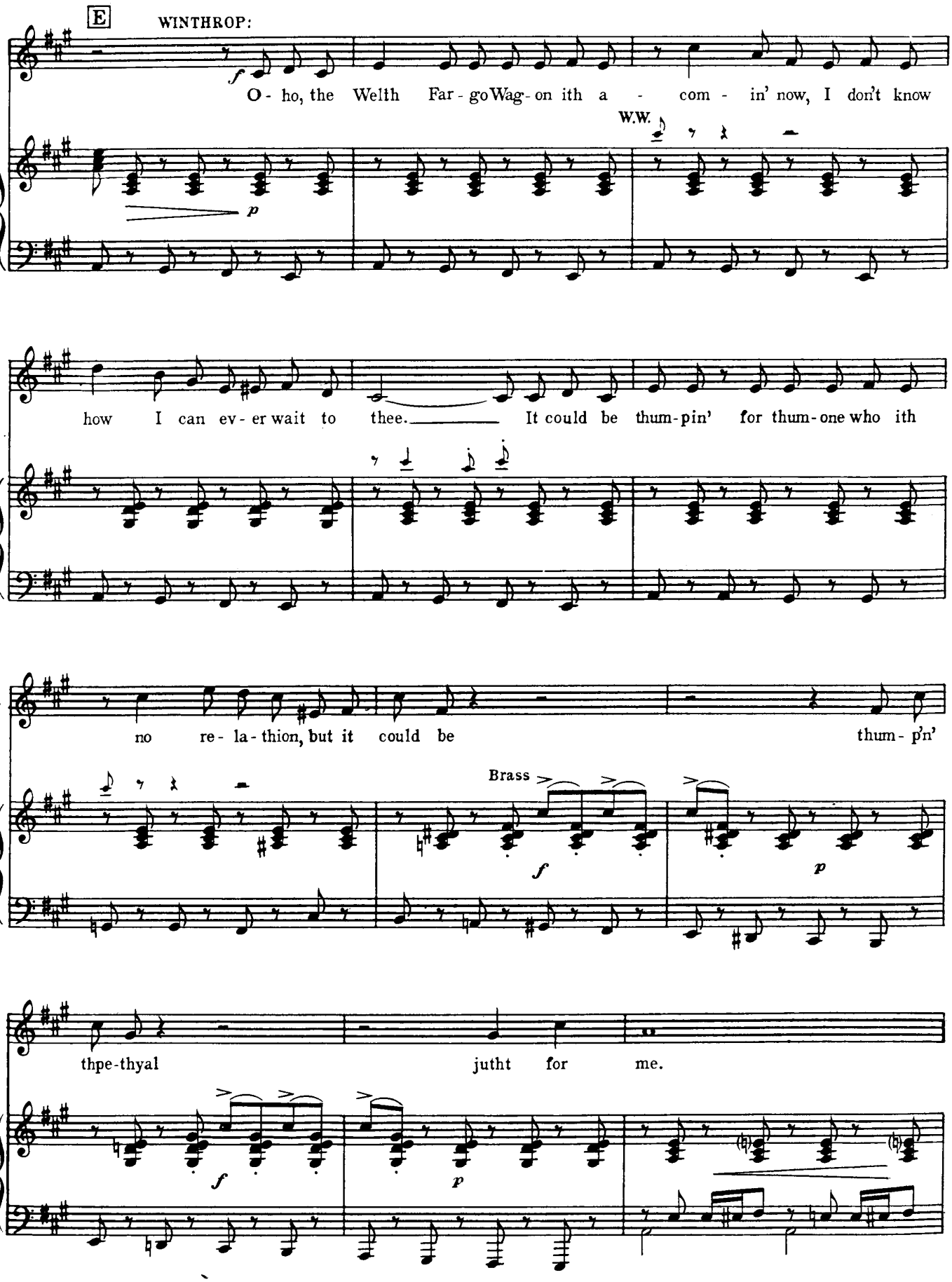
Wells Far - go Wag - on is a - com - in' down the street, I wish, I wish I knew what it could

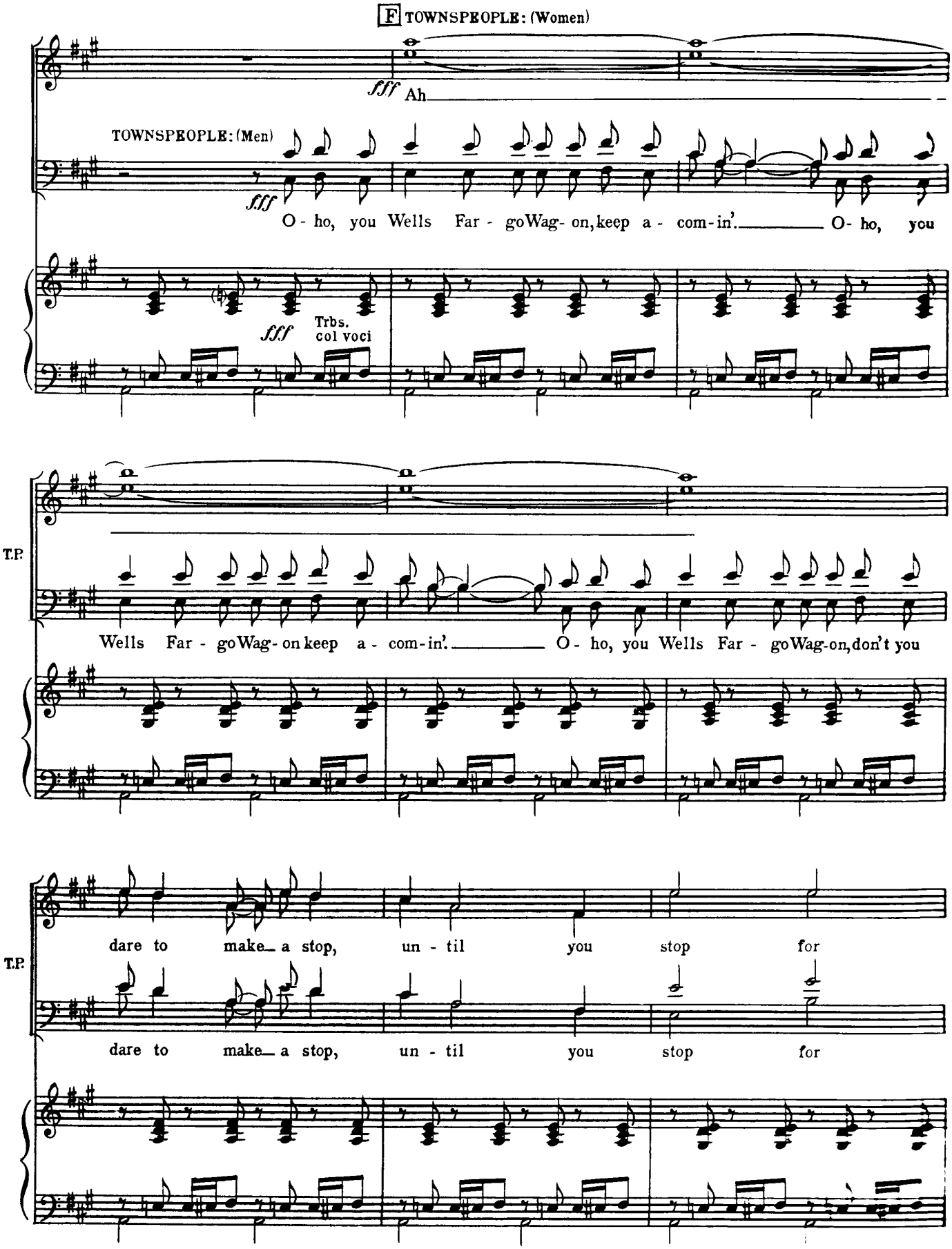

A
2nd VOICE:
be.
In
T.P.
1st VOICE:
be. I got a box of map-le su-gar on my birth-day
W.W.
March I got a grey mack - i - naw.
3rd VOICE:
And once I got some grape-fruit from
ALL:
O - ho, the
4th VOICE:
ALL:
Tam-pa. Mont-gom-'ry Ward sent me a bath-tub and a cross-cut saw. O - ho, the

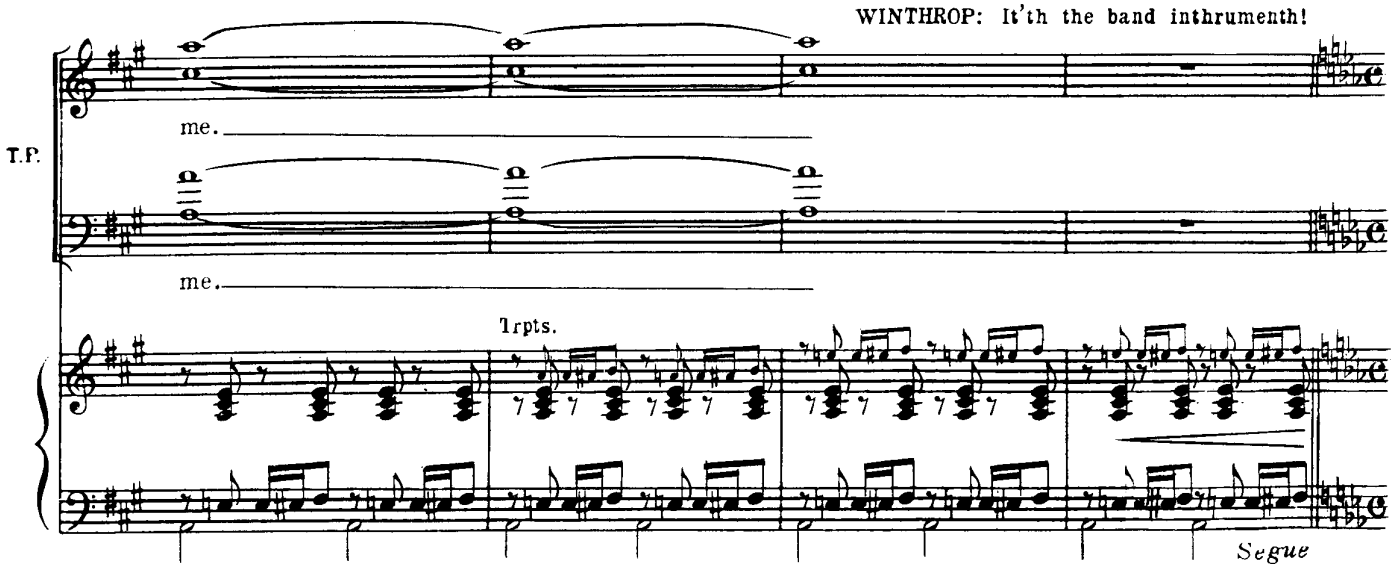

B
T.P.
Wells Far - go Wag - on is a - com - in' now. Is it a pre - paid sur-prise or C. O.
Wells Far - go Wag - on is a - com - in' now. Is it a pre - paid sur-prise or C. O.
5th VOICE:
6th VOICE:
7th VOICE:
D? It could be cur-tains, or dish-es, or a doub - le boil - er
8th VOICE:
D? Or it
Cl.
ALL:
ALL:
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


ALL:
spec-ial now.
fff O-ho the
T.P.
8th VOICE:
ALL:
spec-ial now. Just for me.
fff O-ho the
Strgs. col voci
ff
ff
C
Wells Far-go Wag-on is a - com - in' down the street, oh don't let him pass my
T.P.
Wells Far-go Wag-on is a - com - in' down the street, oh don't let him pass my
Brass
door! O-ho, the Wells Far-go Wag-on is a - com - in' down the street, I
T.P.
door! O-ho, the Wells Far-go Wag-on is a - com - in' down the street, I
W.W.
Brass

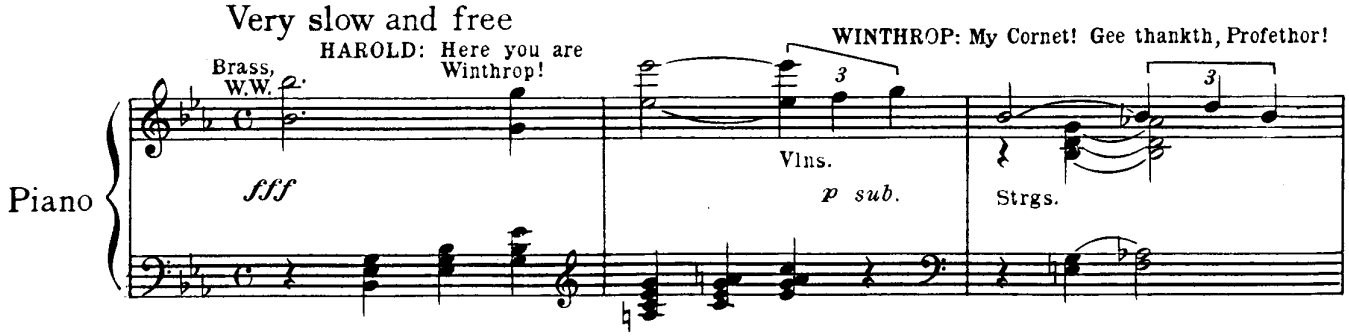

D
T.P.
wish I knew what he was com - in' for.
9th VOICE:
wish I knew what he was com - in' for.
I got some sal-mon from Se - at - tle last Sep
10th VOICE:
T.P.
And I ex-pect a new rock - in' chair.
tem-ber.
I hope I get my rais-ins from
JACEY:
EWART:
The D. A. R. have sent a can-non for the court - house square.
OLIVER:
OLIN:
The D. A. R. have sent a can-non for the court - house square.
T.P.
Fres - no.

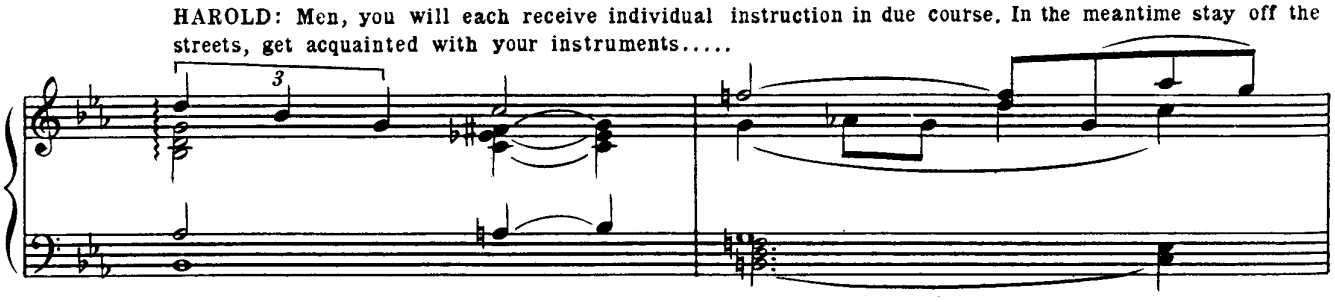

E
WINTHROP:
O - ho, the Welth Far - go Wag - on ith a - com - in' now, I don't know
W.W.
how I can ev - er wait to thee. It could be thum-pin' for thum-one who ith
no re - la - thion, but it could be thum - p'n'
Brass
thpe-thyal jutht for me.

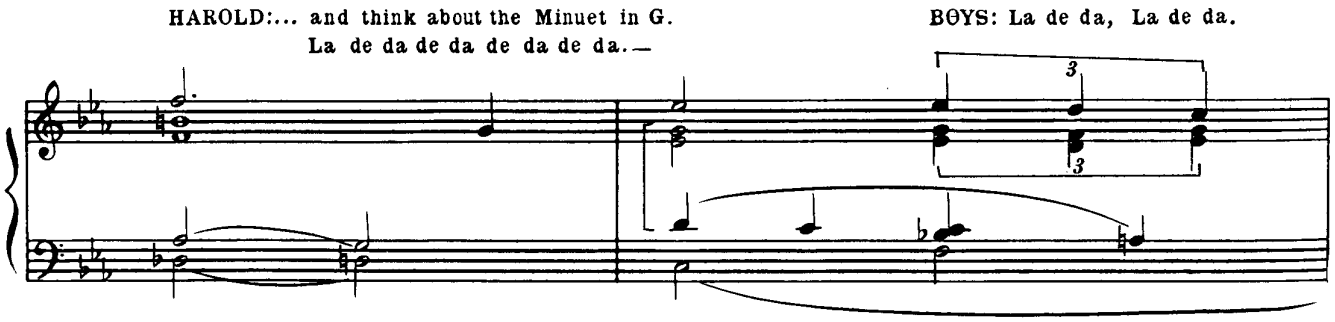

F TOWNSPEOPLE: (Women)
fff Ah
TOWNSPEOPLE: (Men)
fff
O - ho, you Wells Far - goWag- on, keep a - com-in'. O- ho, you
fff Trbs. col voci
T.P.
Wells Far - goWag- on keep a - com-in'. O - ho, you Wells Far - goWag-on, don't you
T.P.
dare to make a stop, un - til you stop for
dare to make a stop, un - til you stop for



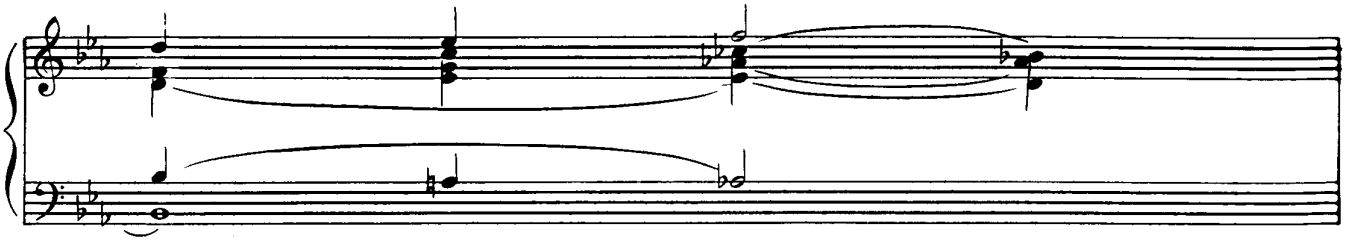
No. 14a FINALE - ACT ONE





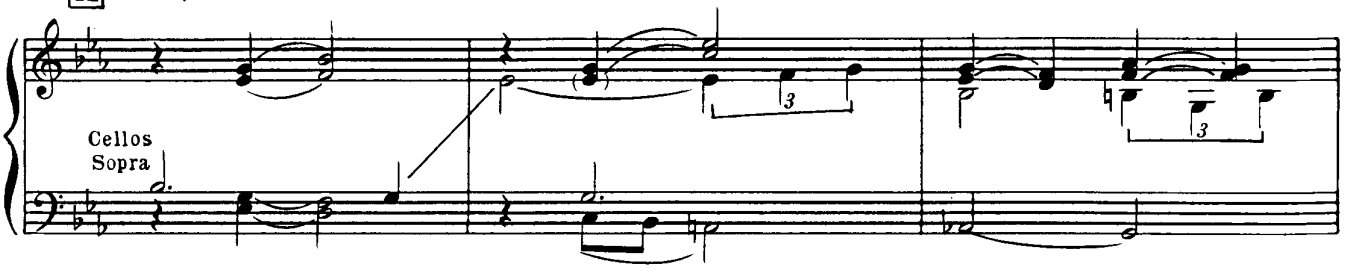


WINTHROP: Thithter! Thithter! Ithn't thith the motht thcrumpthyuth tholid gold thing you ever thaw? I never thought I'd ever thee anything tho thcrumpthyuth ath thith thcrumpthyuth tholid gold thing! Oh thithter!



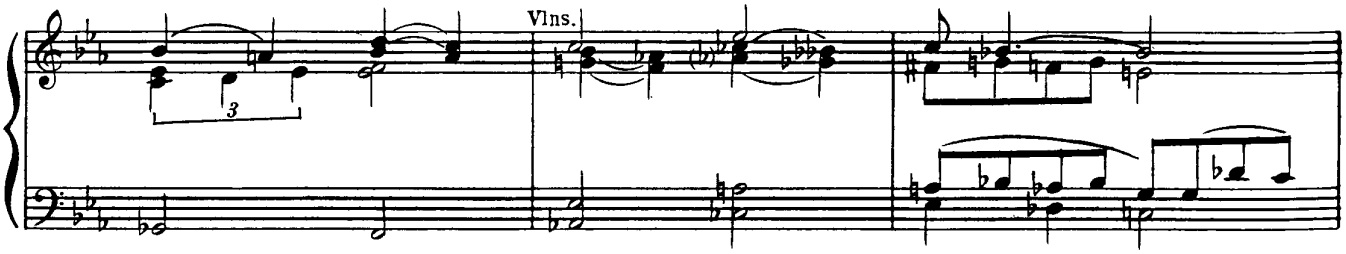
A

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.

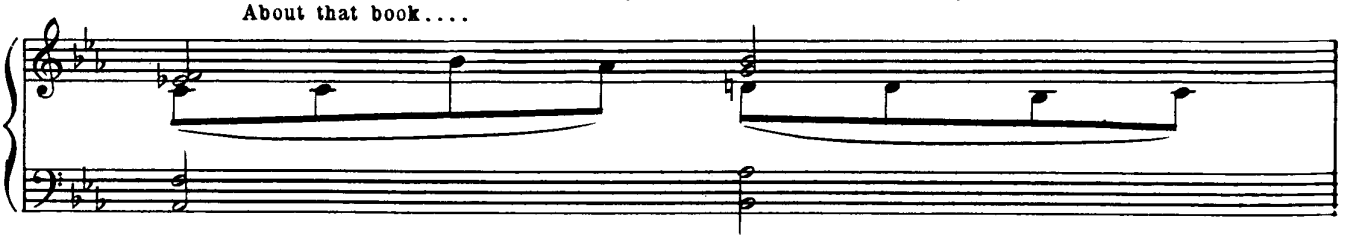


SHINN: Now, Miss Marian, about that book....

EULALIE: Come, George! Tempus fugits.

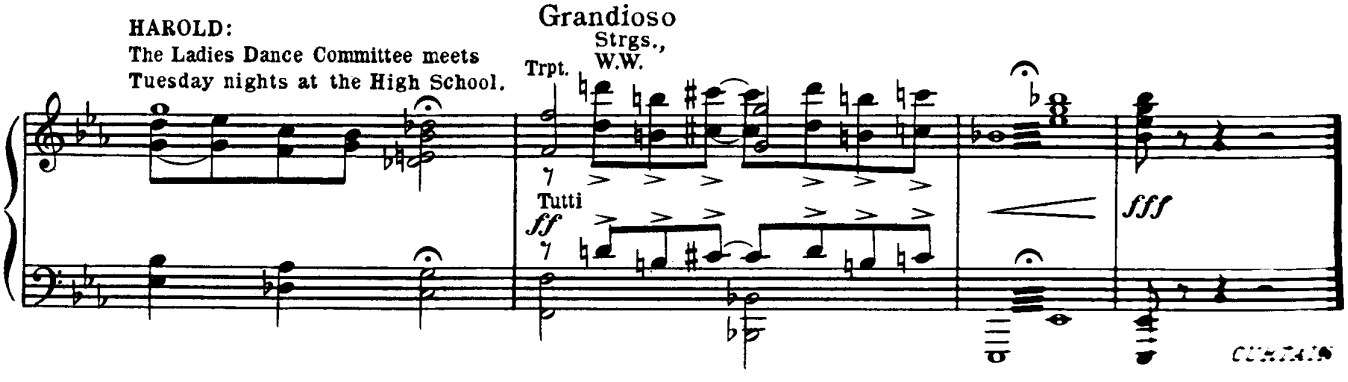


SHINN: You watch your frazolagy. Go along if you want to. I've got to get something from the librarian. About that book....

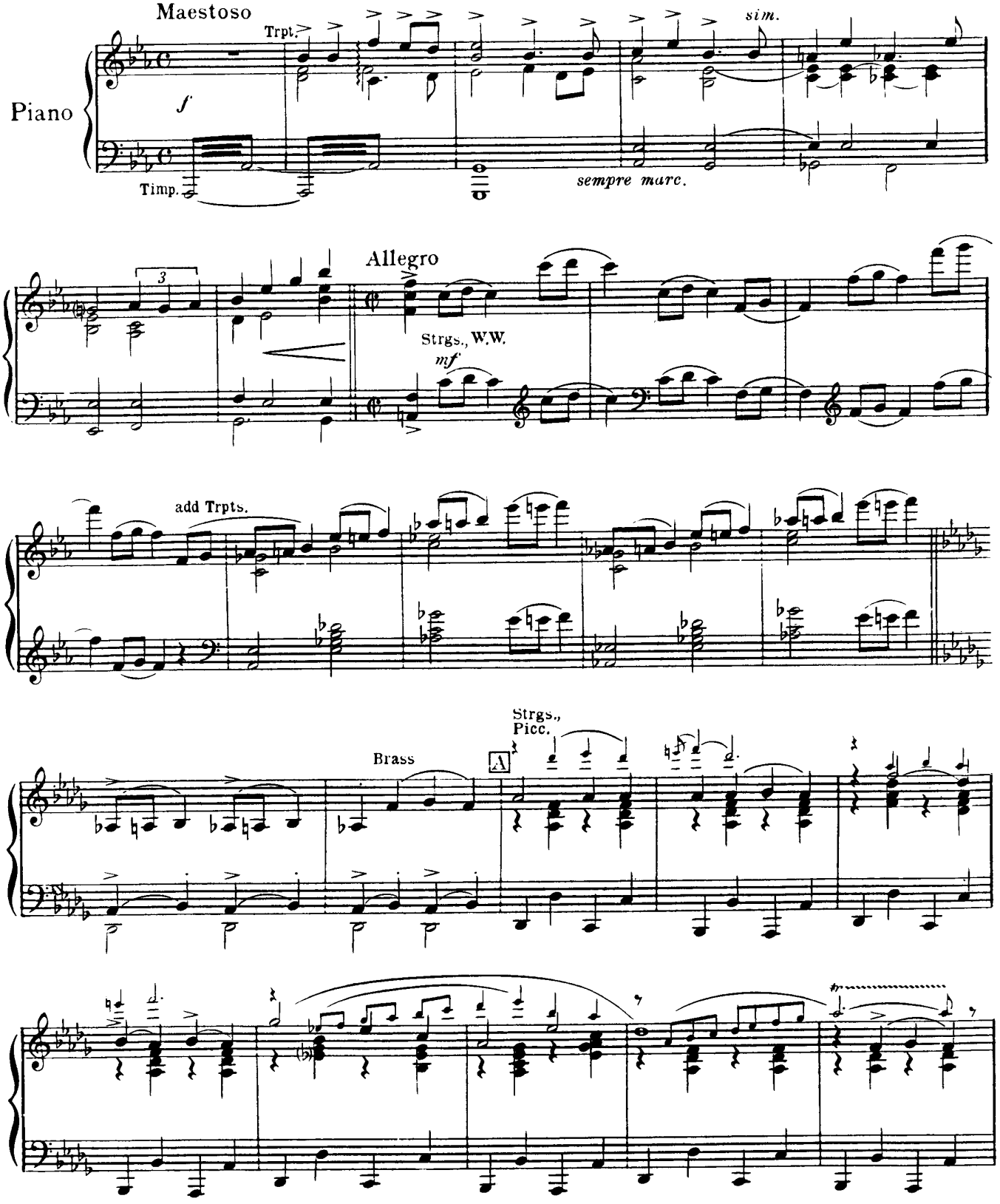


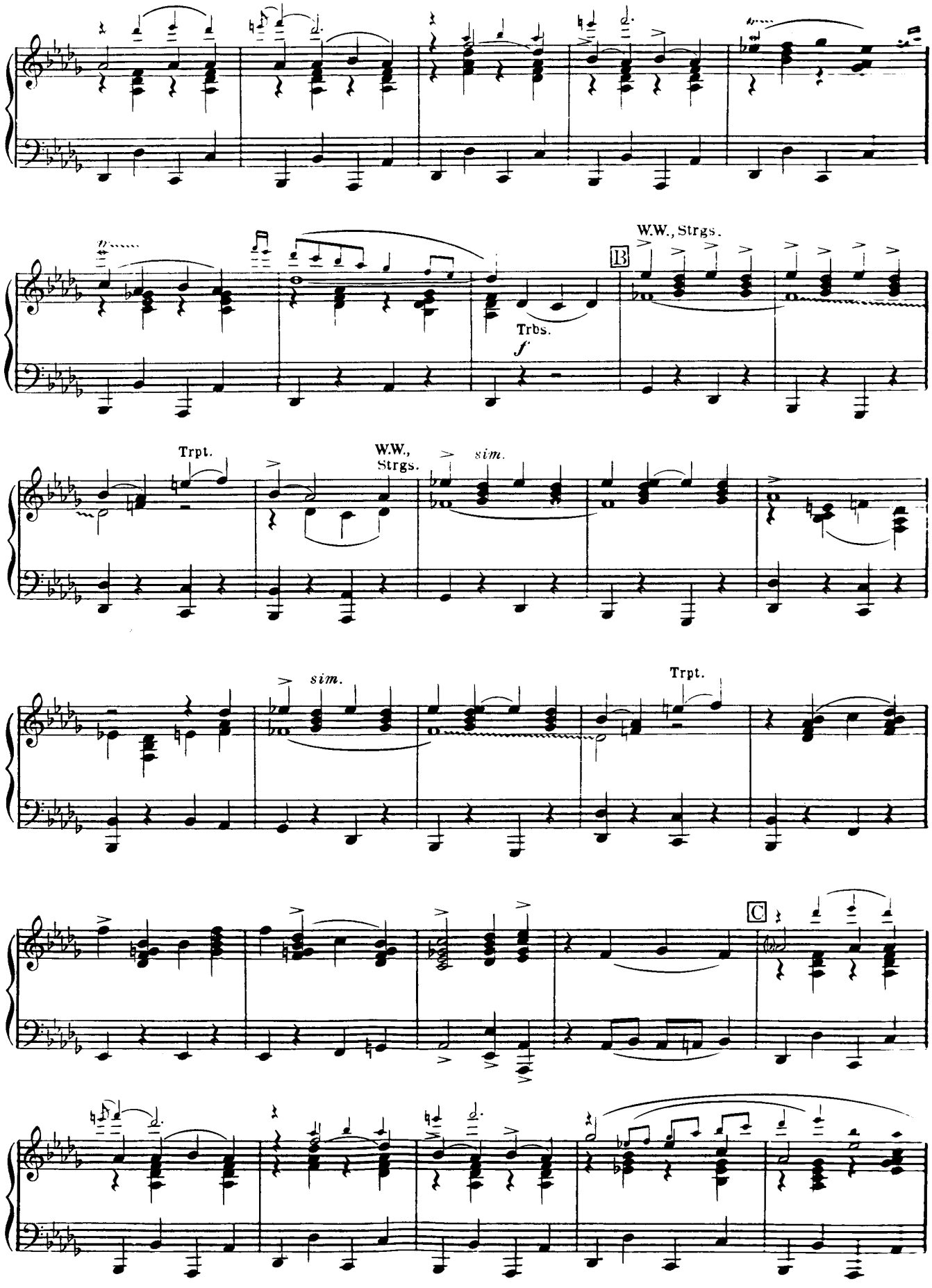
HAROLD:
The Ladies Dance Committee meets Tuesday nights at the High School.

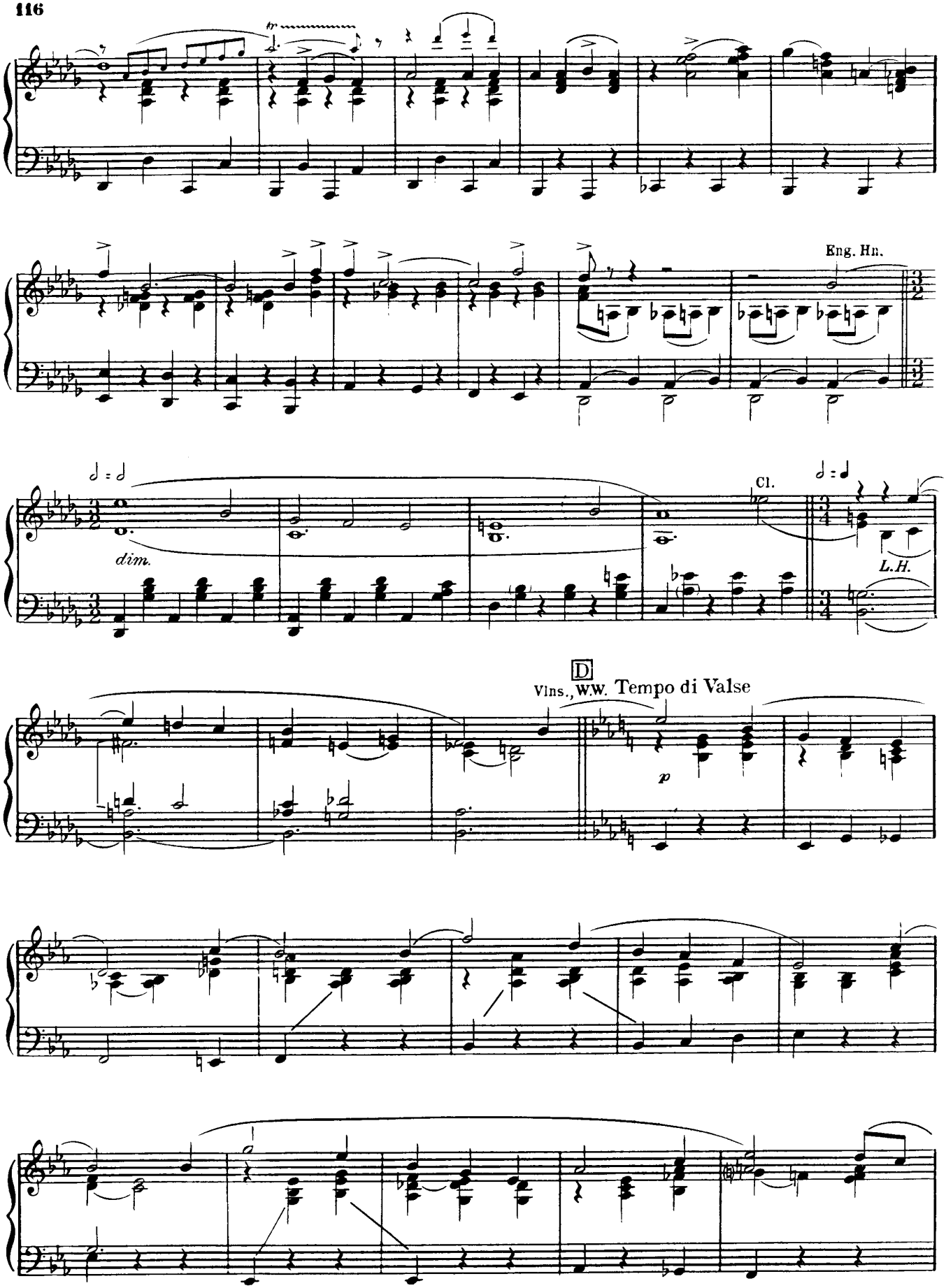
Grandioso

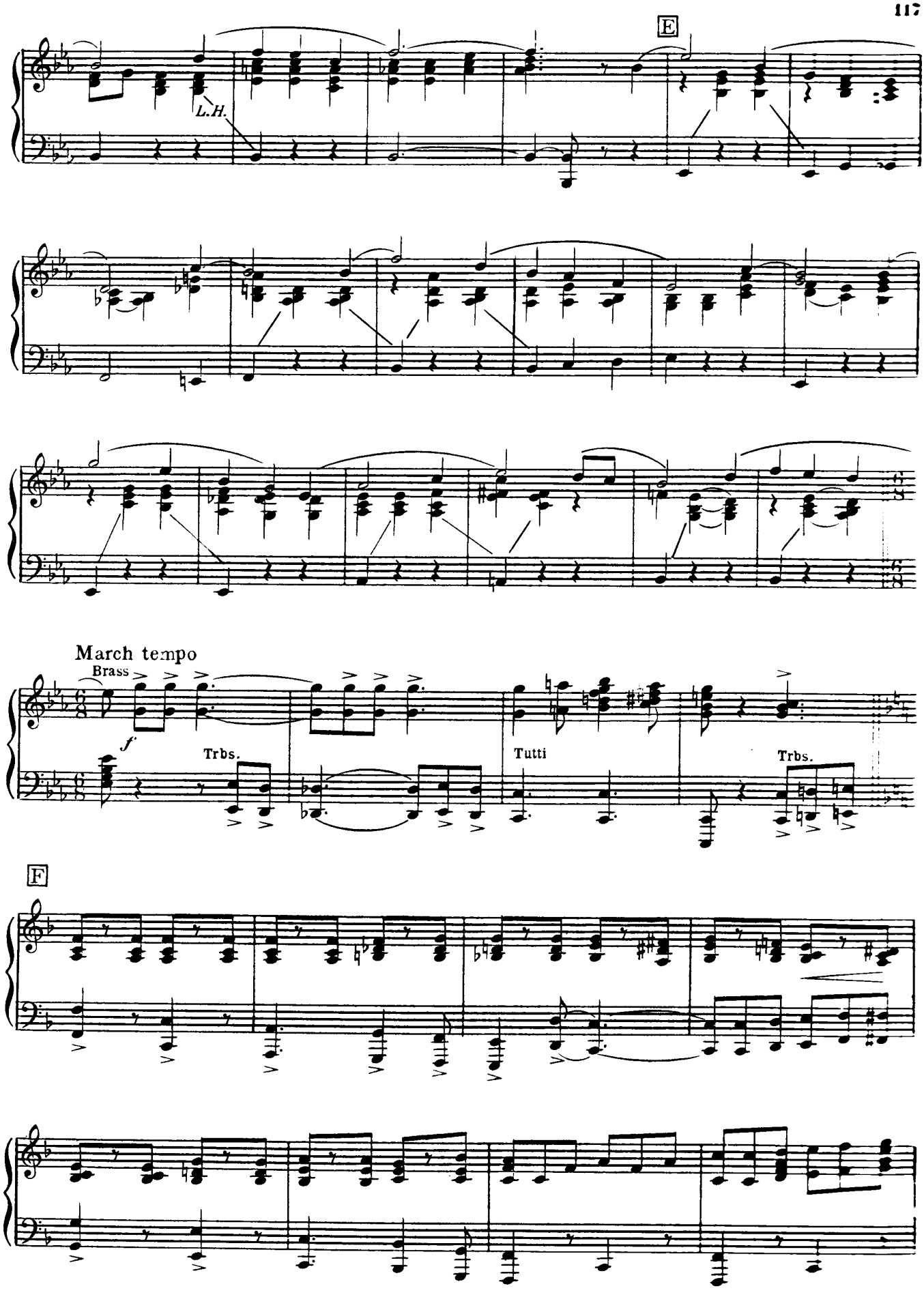


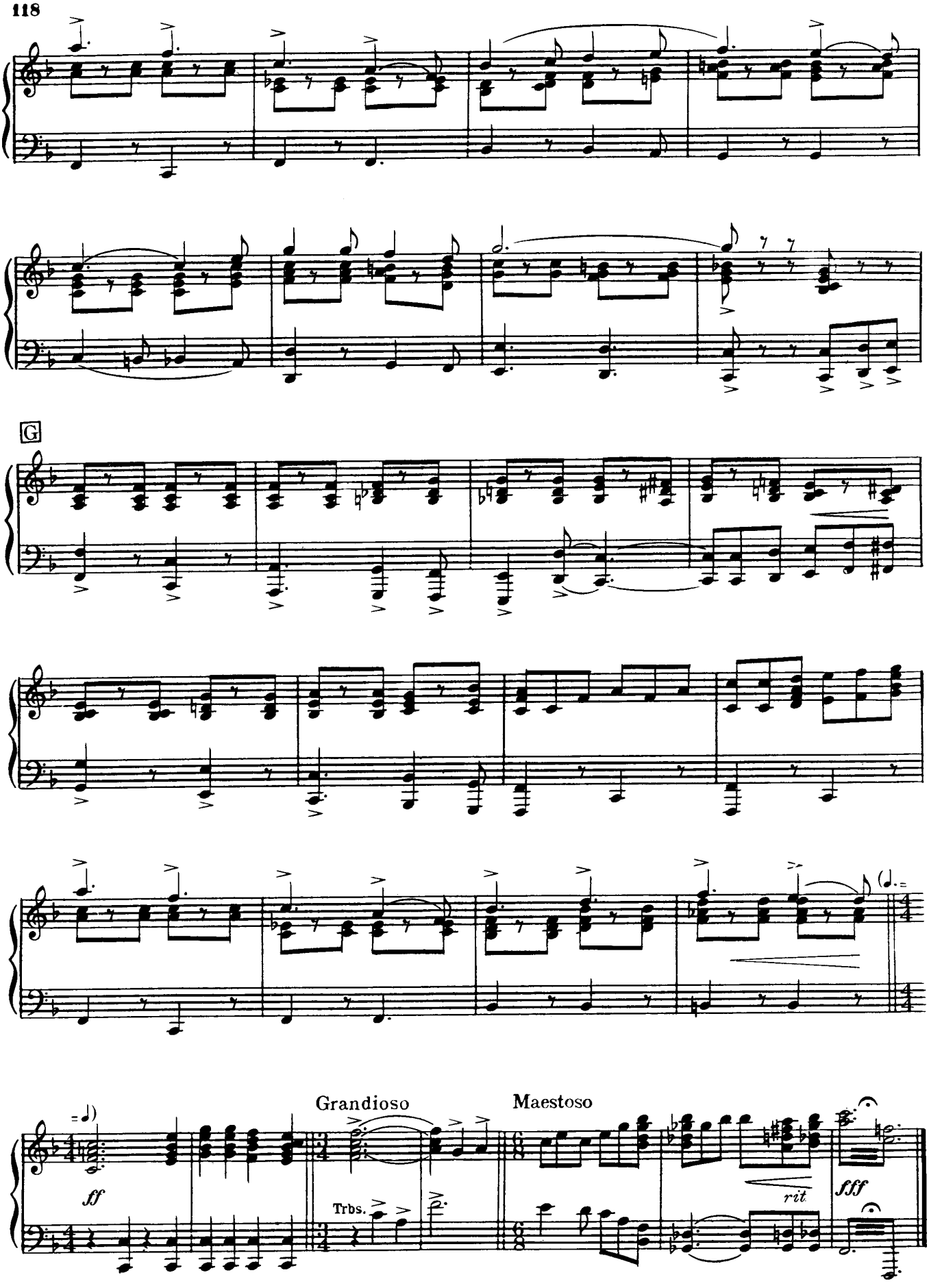
No. 15 ENTR'ACTE




W.W., Strgs.
B
Trbs.
f
Trpt.
W.W.,
Strgs.
sim.
sim.
Trpt.
C


Eng. Hn.
dim.
Cl.
L.H.
D
Vlns., W.W. Tempo di Valse
p


E
L.H.
March tempo
Brass
f
Trbs.
Tutti
Trbs.
F


G
Grandioso
Maestoso
ff
Trbs.
rit
fff

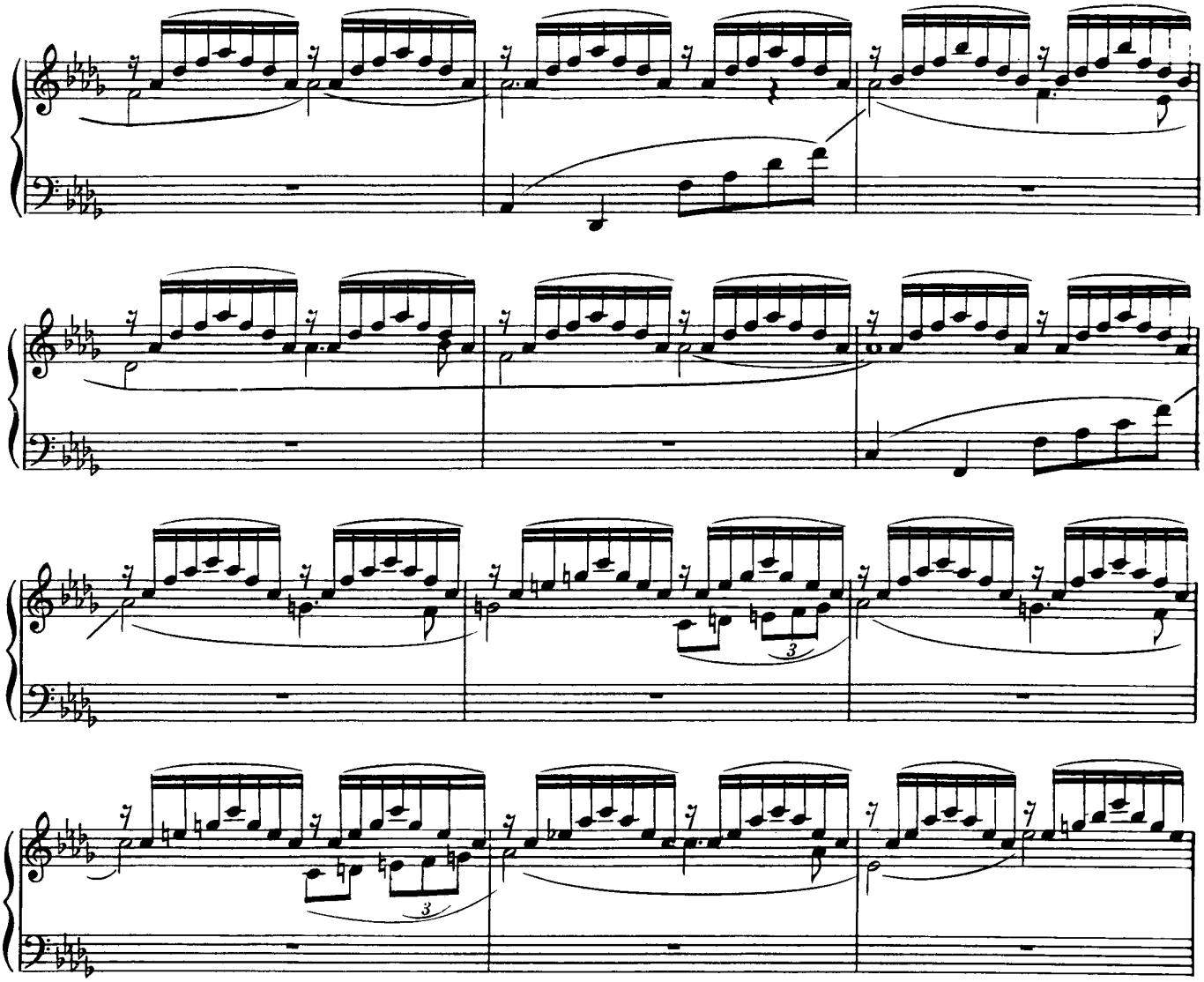
No. 15a EULALIE'S BALLET

CURTAIN

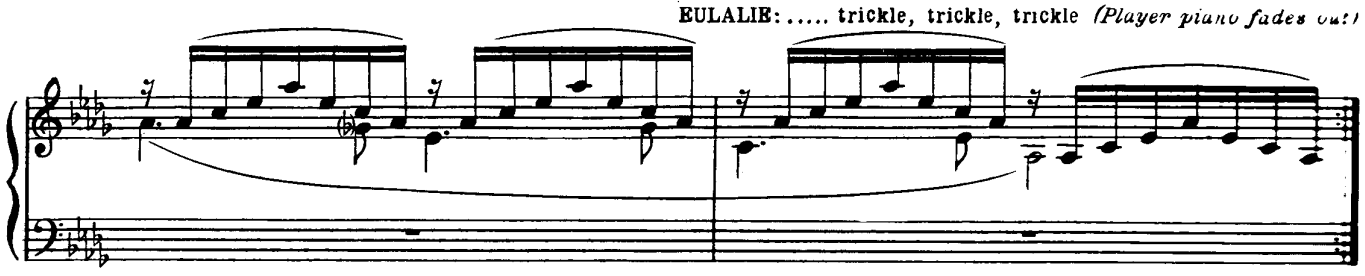
Andante

Piano

L.H.
(Player-piano on stage)



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



Segue to Quartette

No. 16 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

JACEY: It's you all the way in - to town.

J. E. cup.

OLV. 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.

Yes, it's you

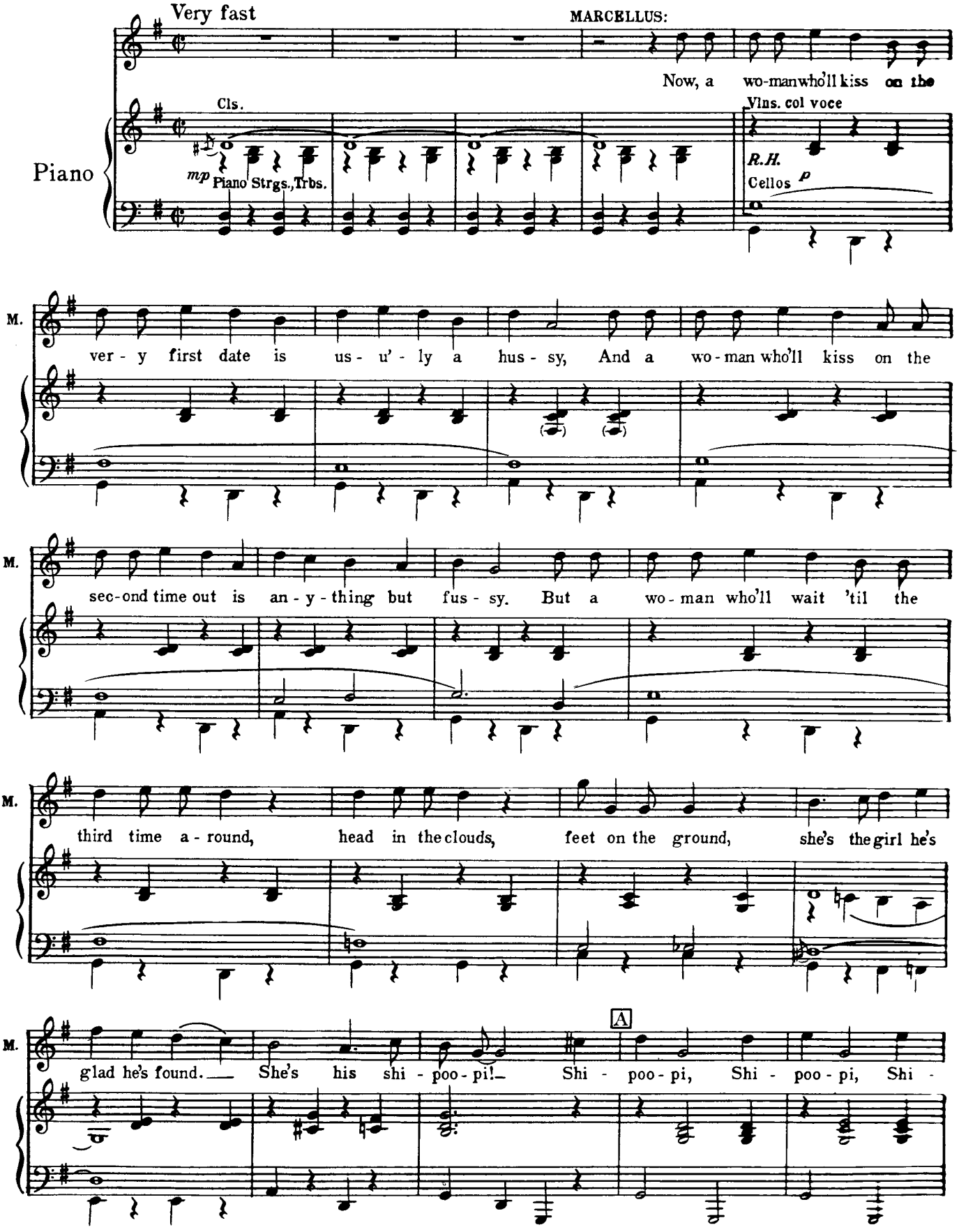
J. E. plain - er, than it's you, It's you, Oh, yes, it's you.

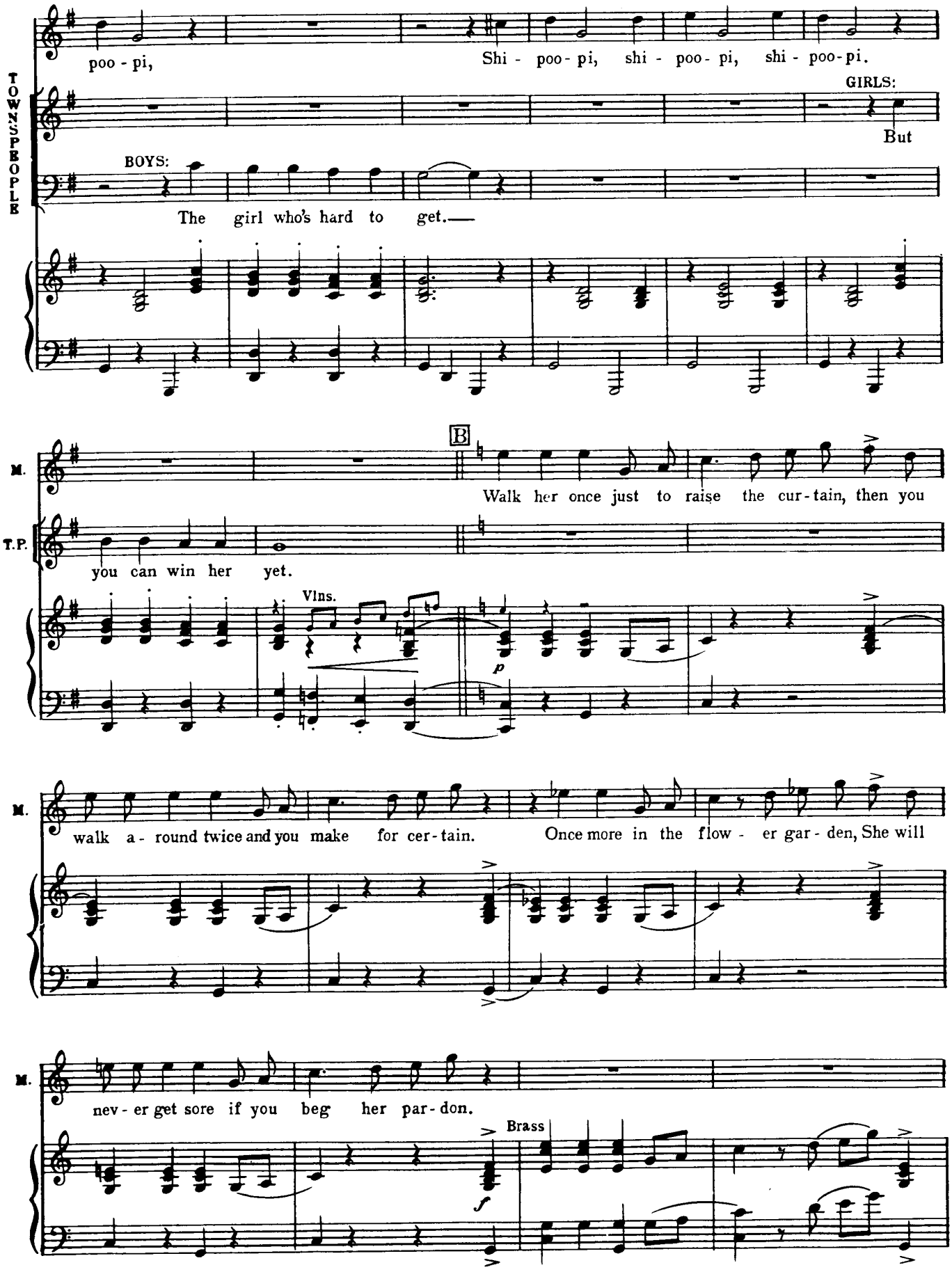
OLV. OLN.

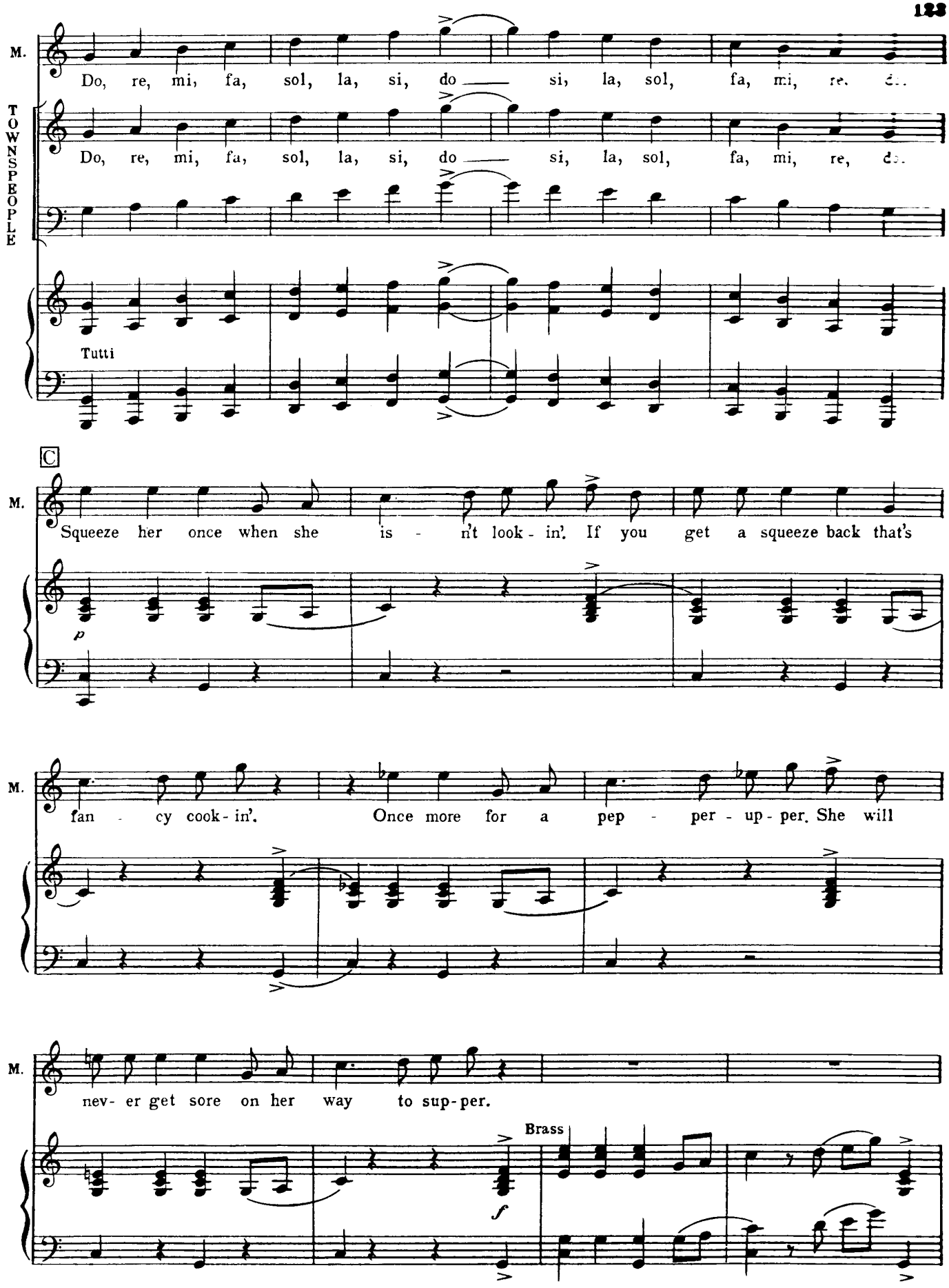
EULALIE: Smile, girls, smile.

Tutti

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




TOWNSPEOPLE
poo - pi,
Shi - poo - pi, shi - poo - pi, shi - poo - pi.
GIRLS:
But
BOYS:
The girl who's hard to get.—
B
M.
Walk her once just to raise the cur - tain, then you
T.P.
you can win her yet.
Vlns.
p
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
f


M.
TOWNSPEOPLE
Do, re, mi, fa, sol, la, si, do — si, la, sol, fa, mi, re, do.
Do, re, mi, fa, sol, la, si, do — si, la, sol, fa, mi, re, do.
Tutti
C
Squeeze her once when she is - n't look - in'. If you get a squeeze back that's
p
fan - cy cook - in'. Once more for a pep - per - up - per. She will
nev- er get sore on her way to sup-per.
Brass
f

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*

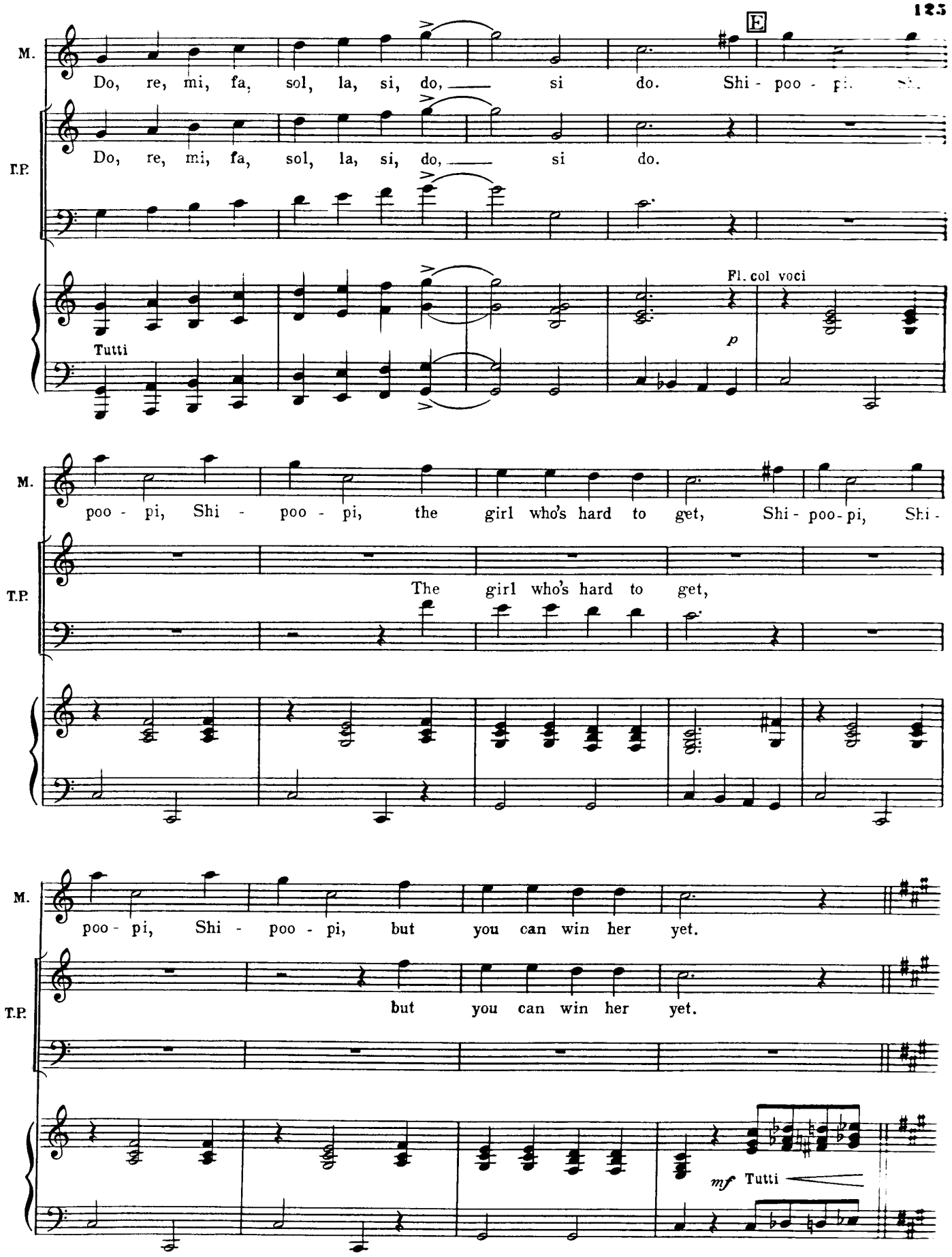
M. No - Gal, as an - y - one could see. Look - it her now. She's a Go - Gal, who

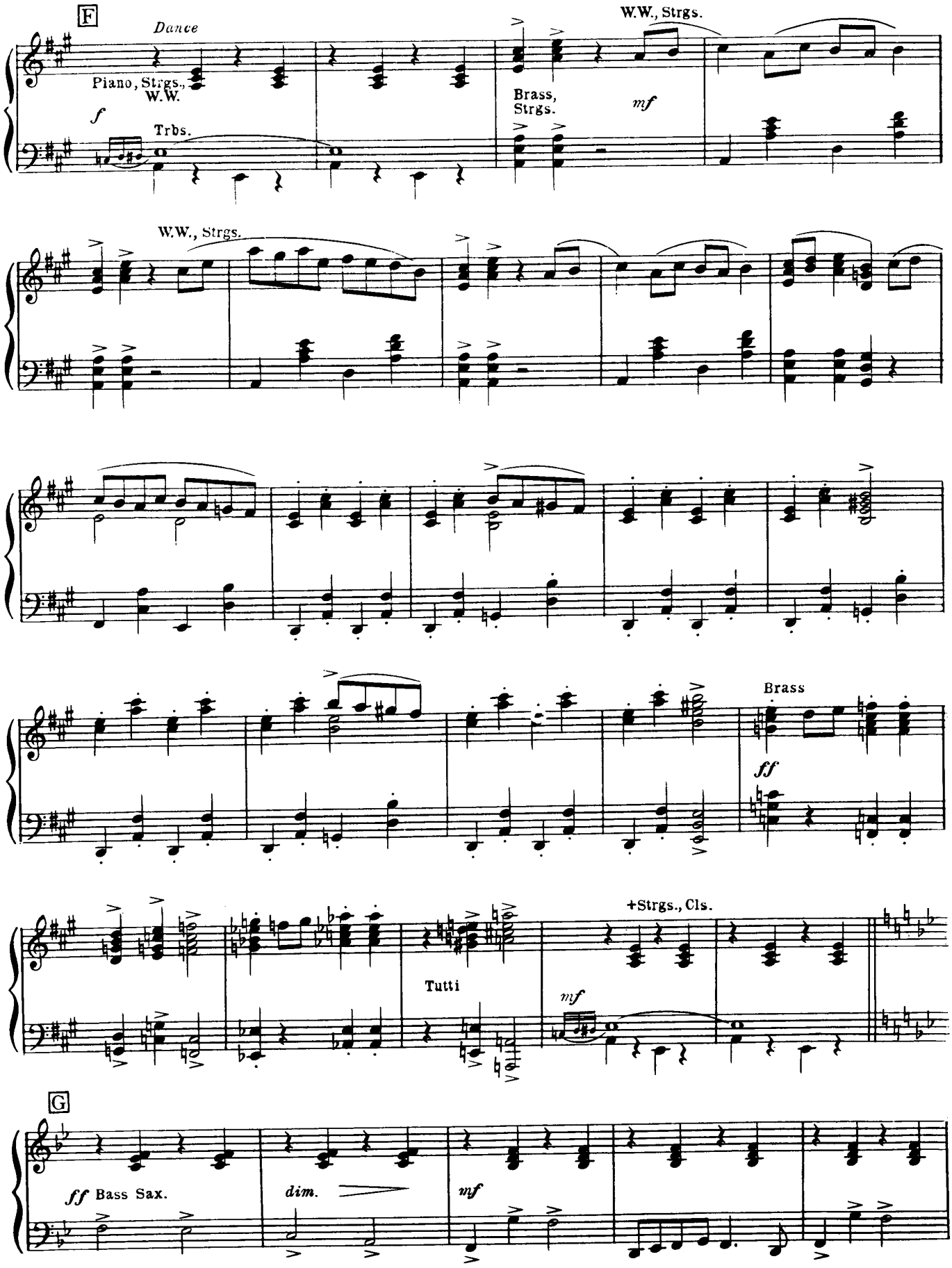
M. on - ly goes for me. Squeeze — her once when she is - n't look-in'. If you get a squeeze back that's

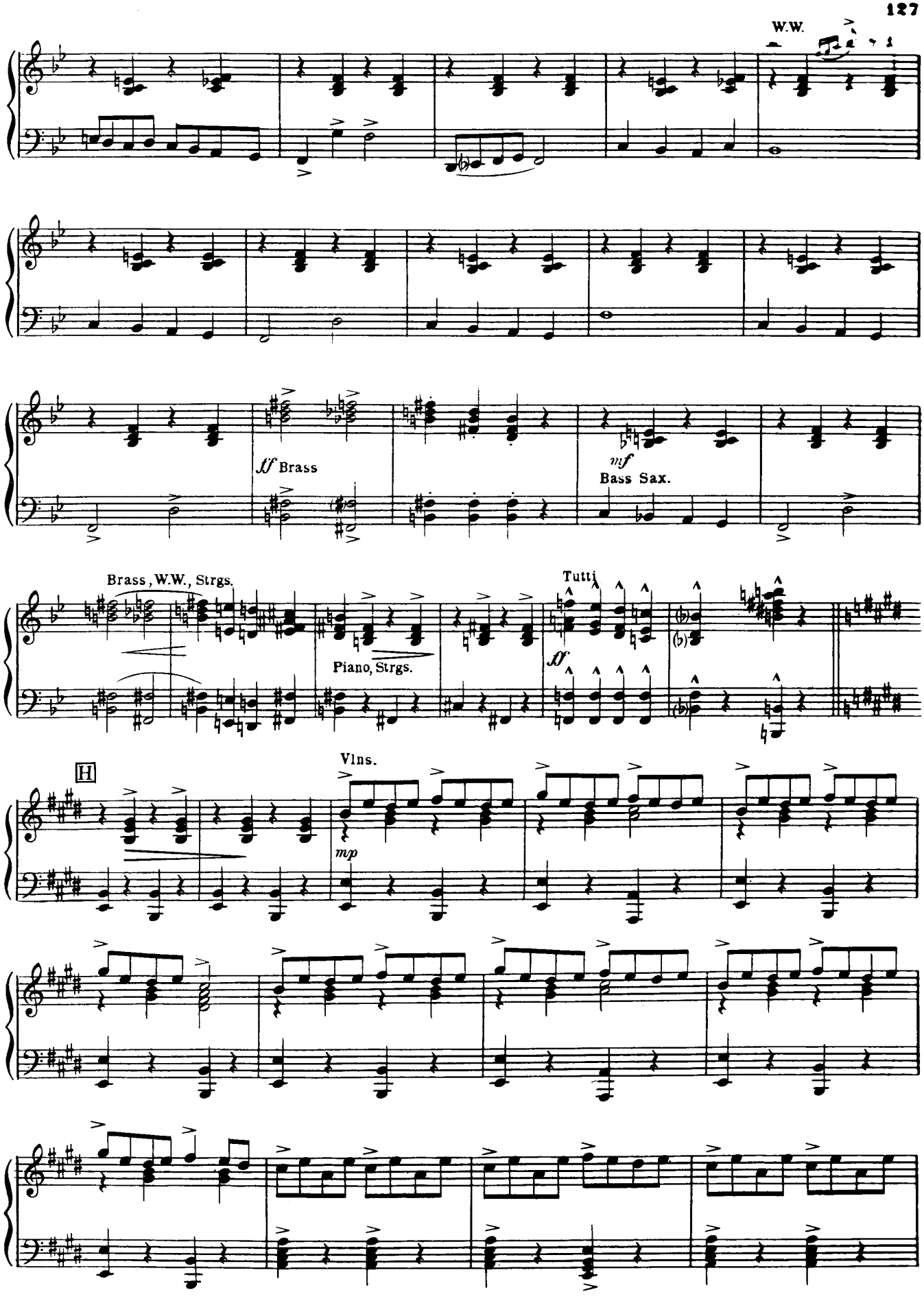
Vlns.

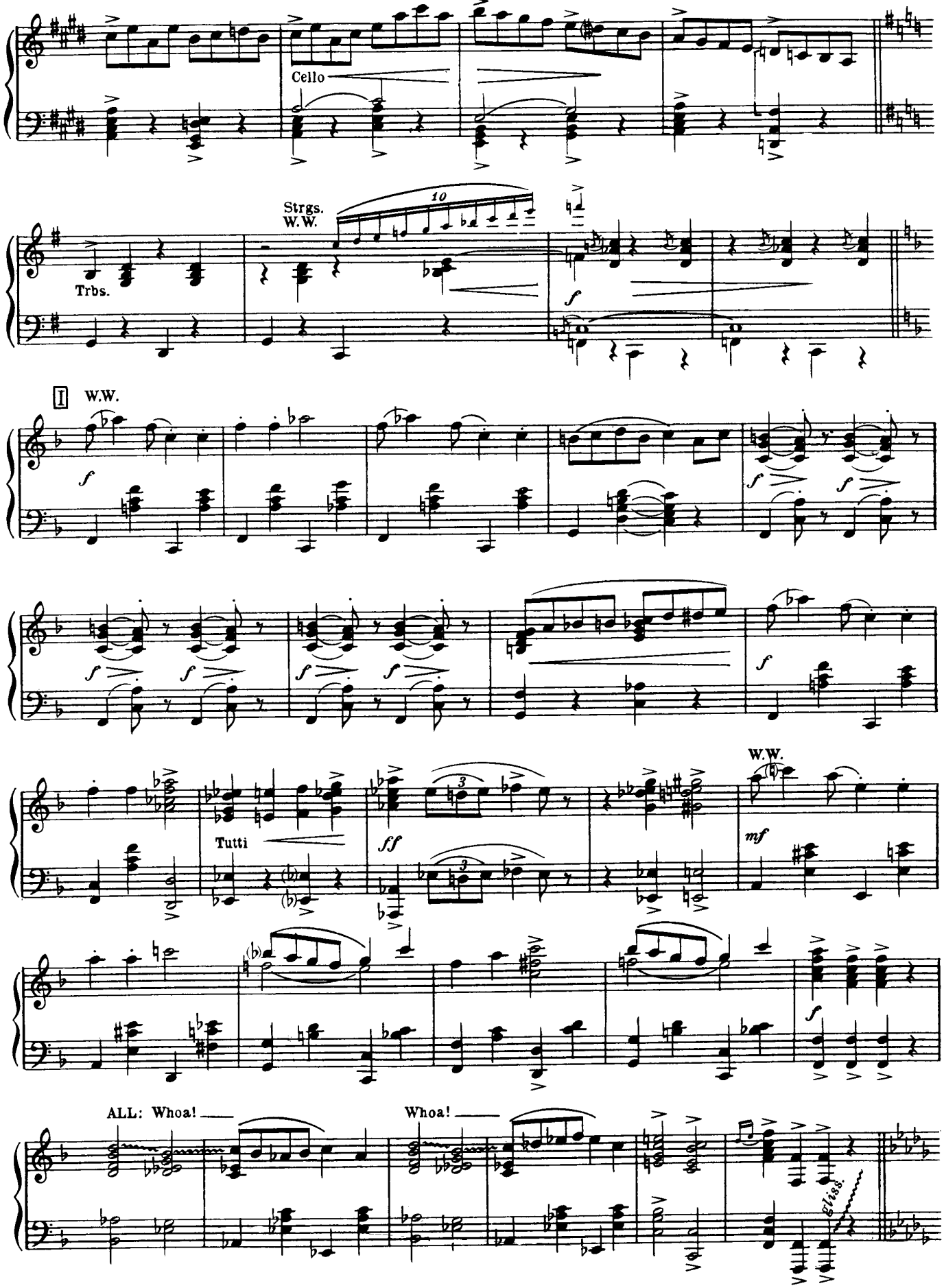
M. fan - cy cook-in'. Once more for a pep - per-up-per. She will nev - er get sore on her way to sup - per.

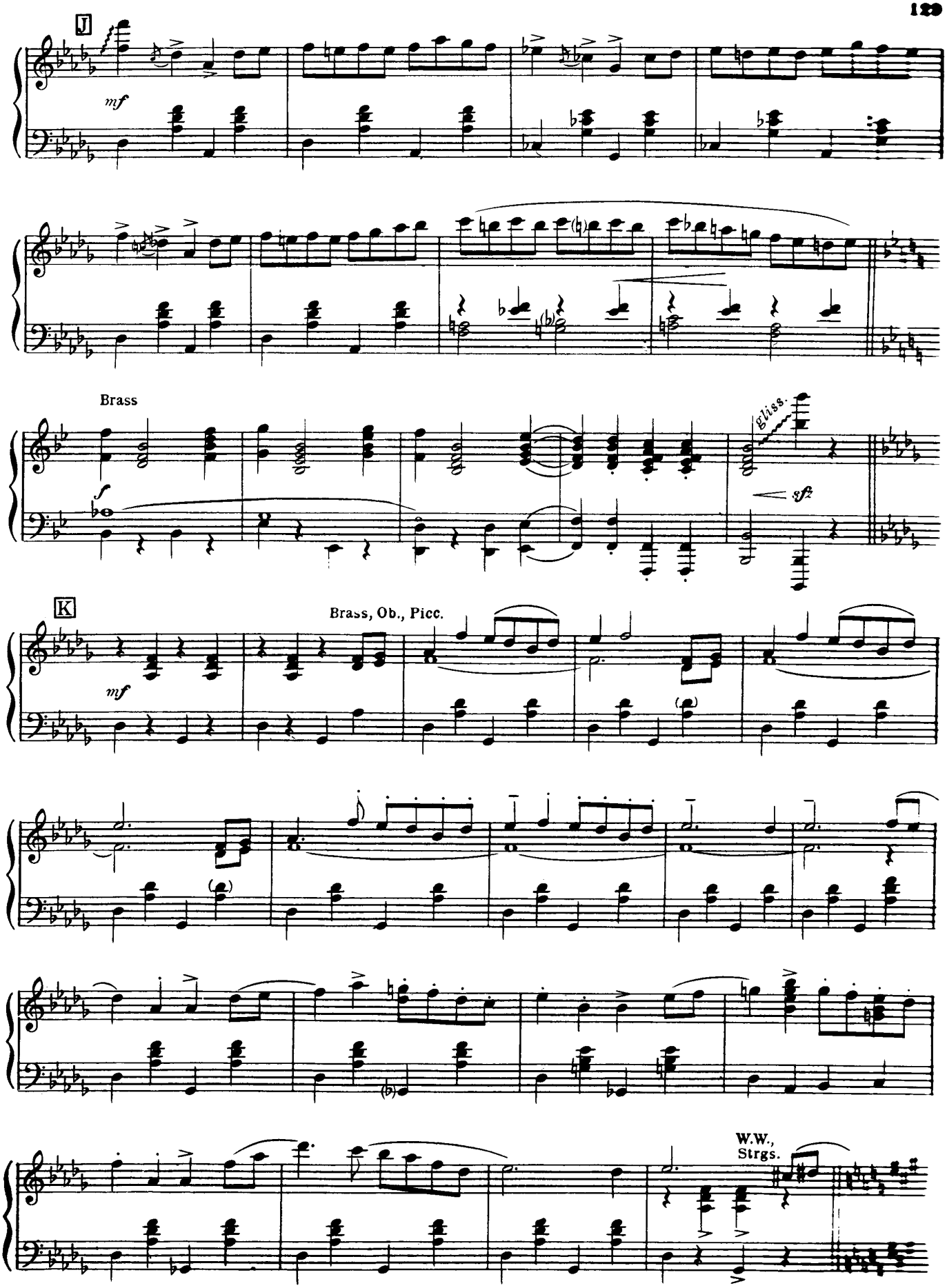
f

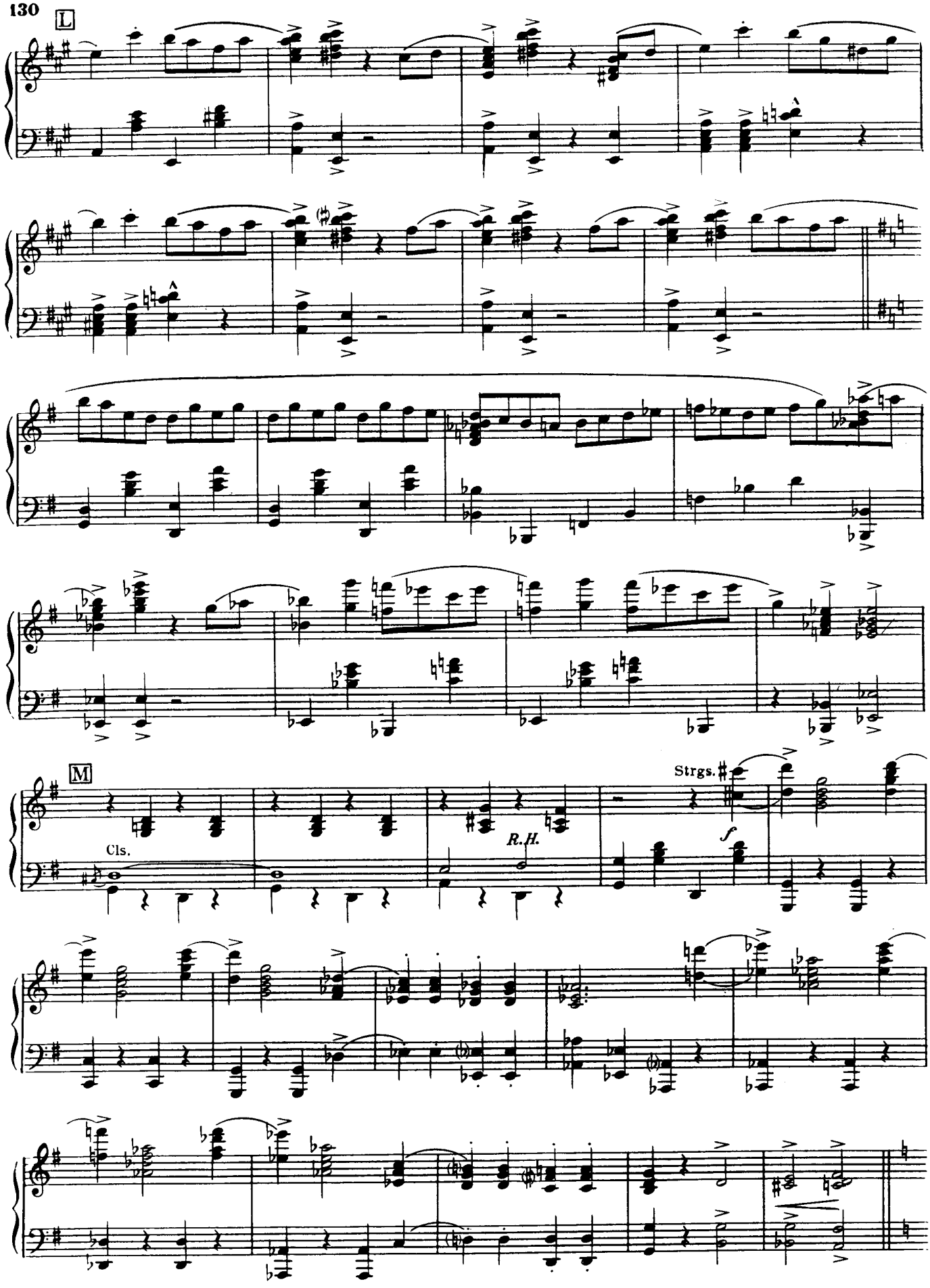

E
M.
Do, re, mi, fa, sol, la, si, do, si do. Shi - poo - pi.
T.P.
Do, re, mi, fa, sol, la, si, do, si do.
Tutti
Fl. col voci
p
M.
poo - pi, Shi - poo - pi, the girl who's hard to get, Shi - poo - pi, Shi -
T.P.
The girl who's hard to get,
M.
poo - pi, Shi - poo - pi, but you can win her yet.
T.P.
but you can win her yet.
mf Tutti

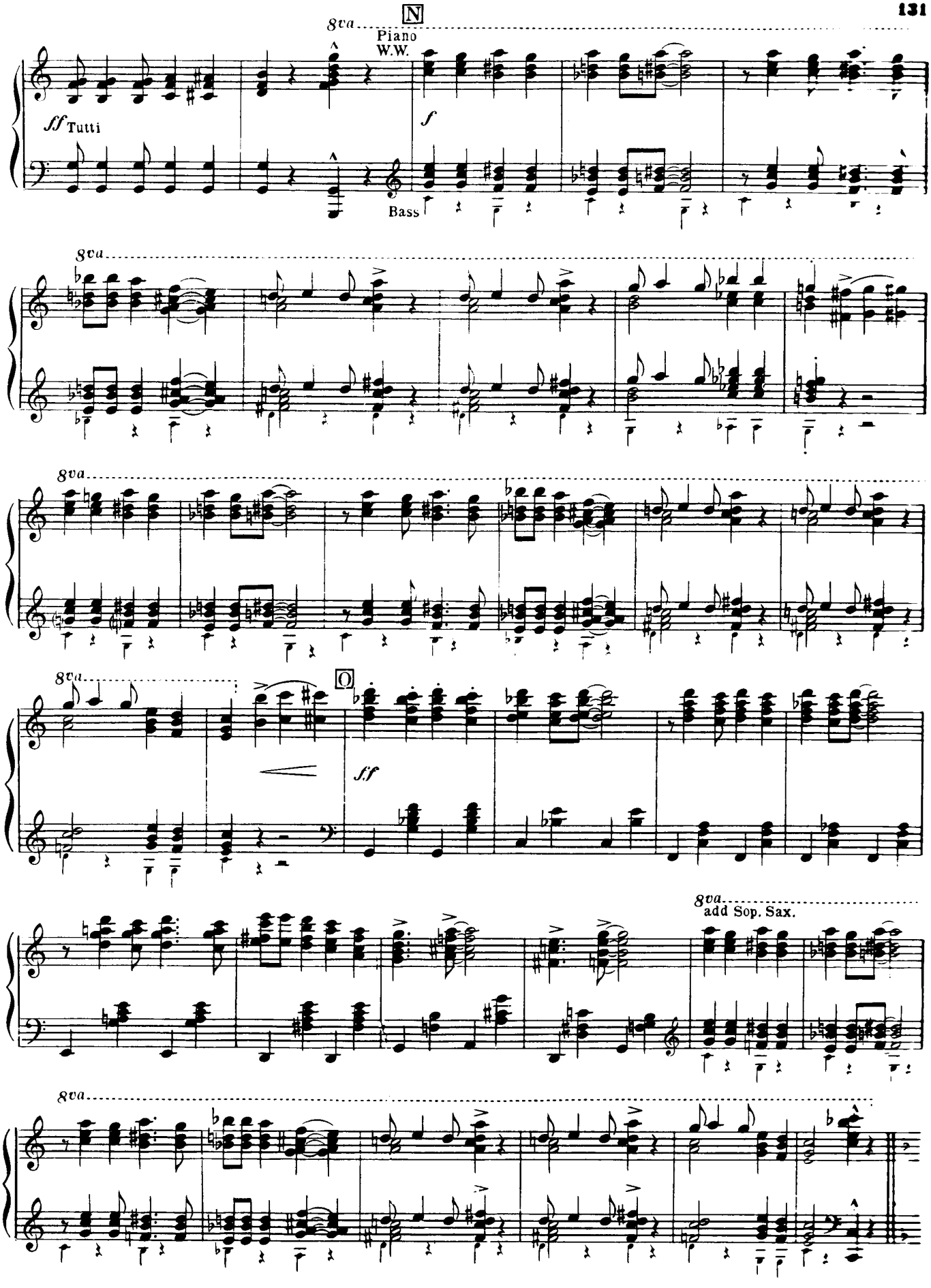

F
Dance
Piano, Strgs., W.W.
f
Trbs.
W.W., Strgs.
Brass, Strgs.
mf
W.W., Strgs.
Brass
ff
+Strgs., Cls.
Tutti
mf
G
ff Bass Sax.
dim.
mf

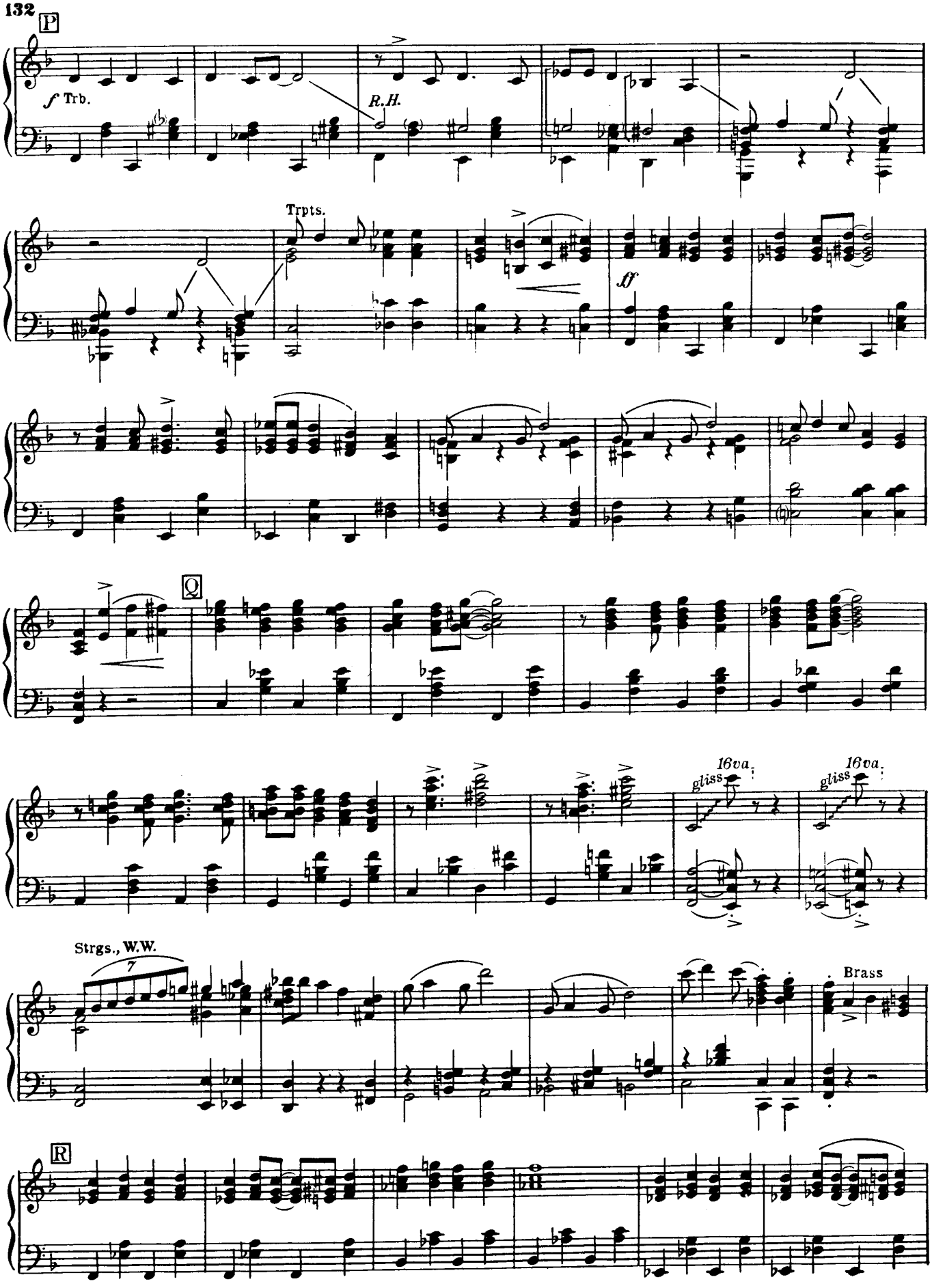

W.W.
ff Brass
mf
Bass Sax.
Brass, W.W., Strgs.
Piano, Strgs.
Tutti
ff
H
Vlns.
mp

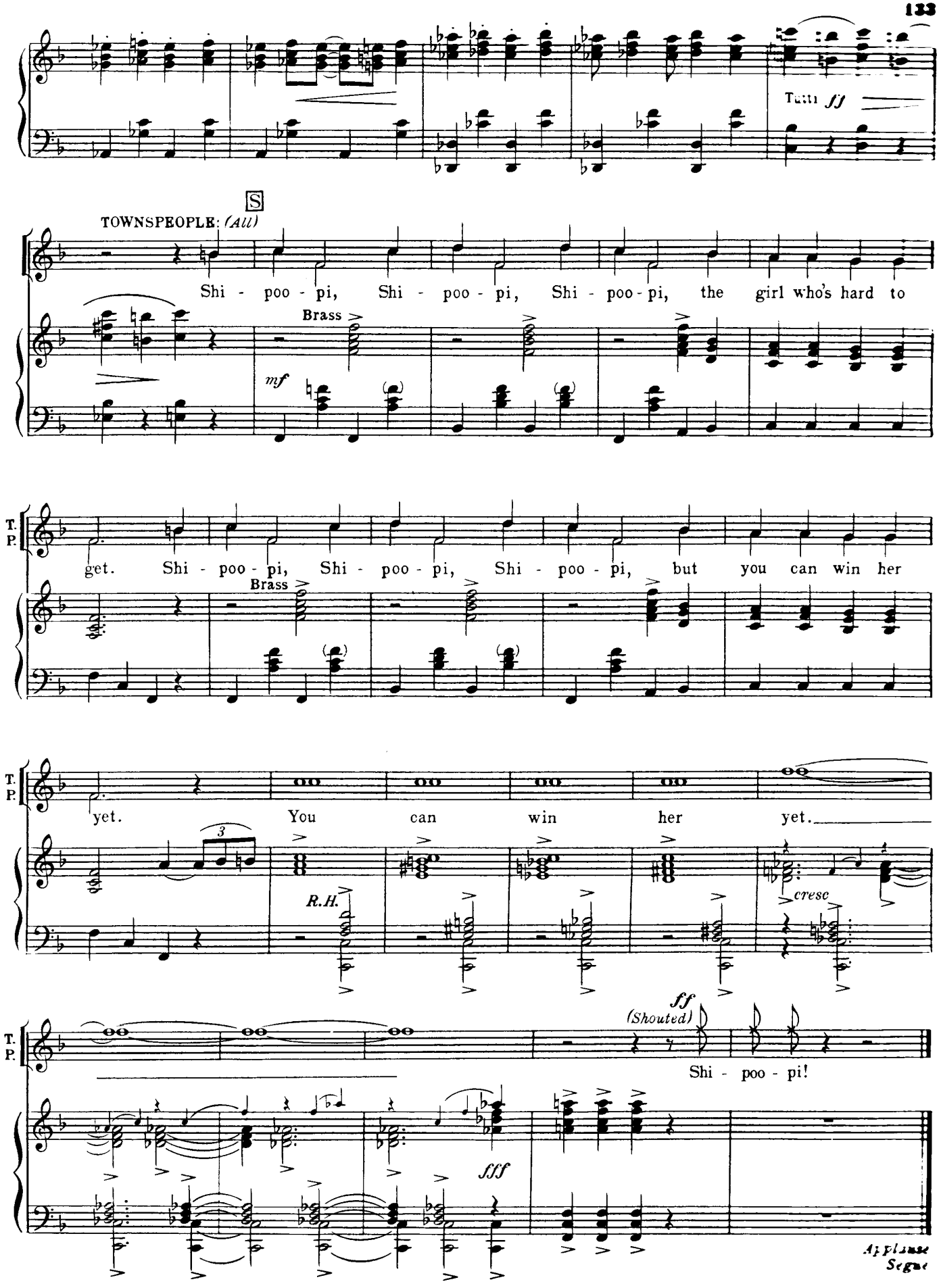

Cello
Strgs.
W.W.
10
Trbs.
f
1
W.W.
f
Tutti
ff
W.W.
mf
f
ALL: Whoa!
Whoa!
gliss.


J
mf
Brass
f
gliss.
sfz
K
Brass, Ob., Picc.
mf
W.W.,
Strgs.


L
M
Cls.
R.H.
Strgs.
f

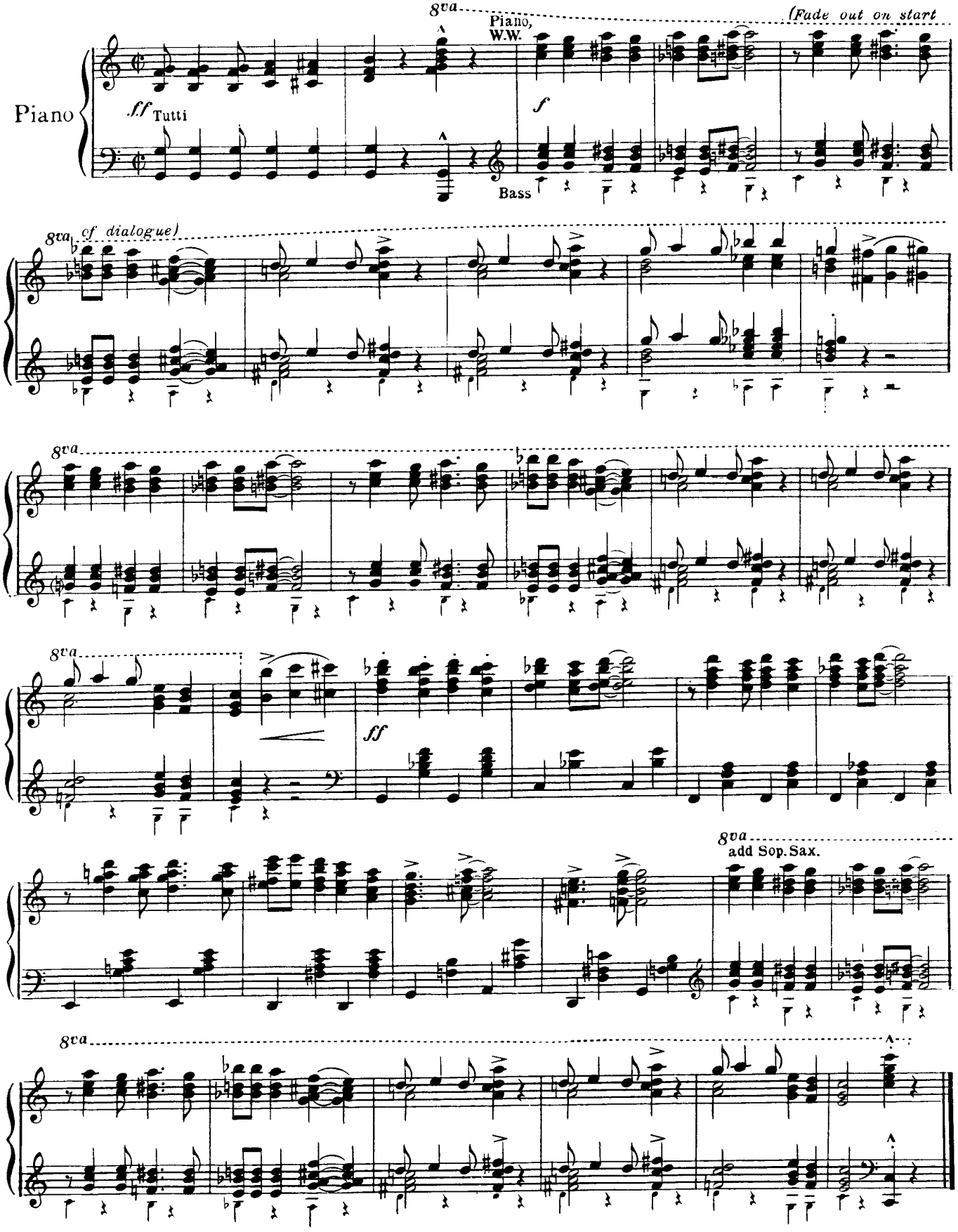

8va
N
Piano
W.W.
ff Tutti
f
Bass
8va
8va
8va
O
ff
8va
add Sop. Sax.
8va


P
f Trb.
R.H.
Trpts.
ff
Q
16va
gliss
16va
gliss
Strgs., W.W.
7
Brass
R


Tutti ff
S
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.
cresc
T.
P.
ff
(Shouted)
Shi - poo - pi!
fff
Applause
Segue

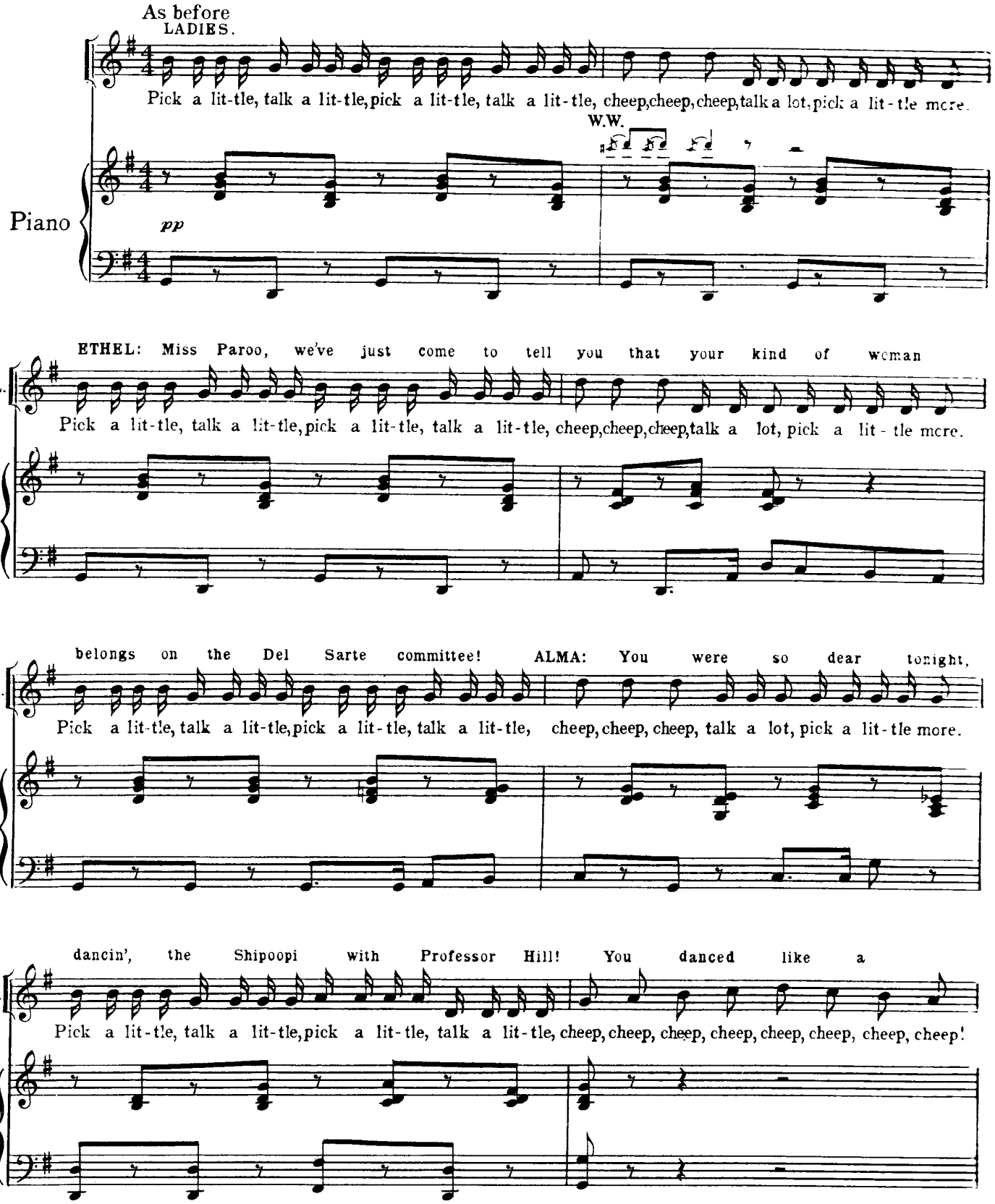
No. 17a

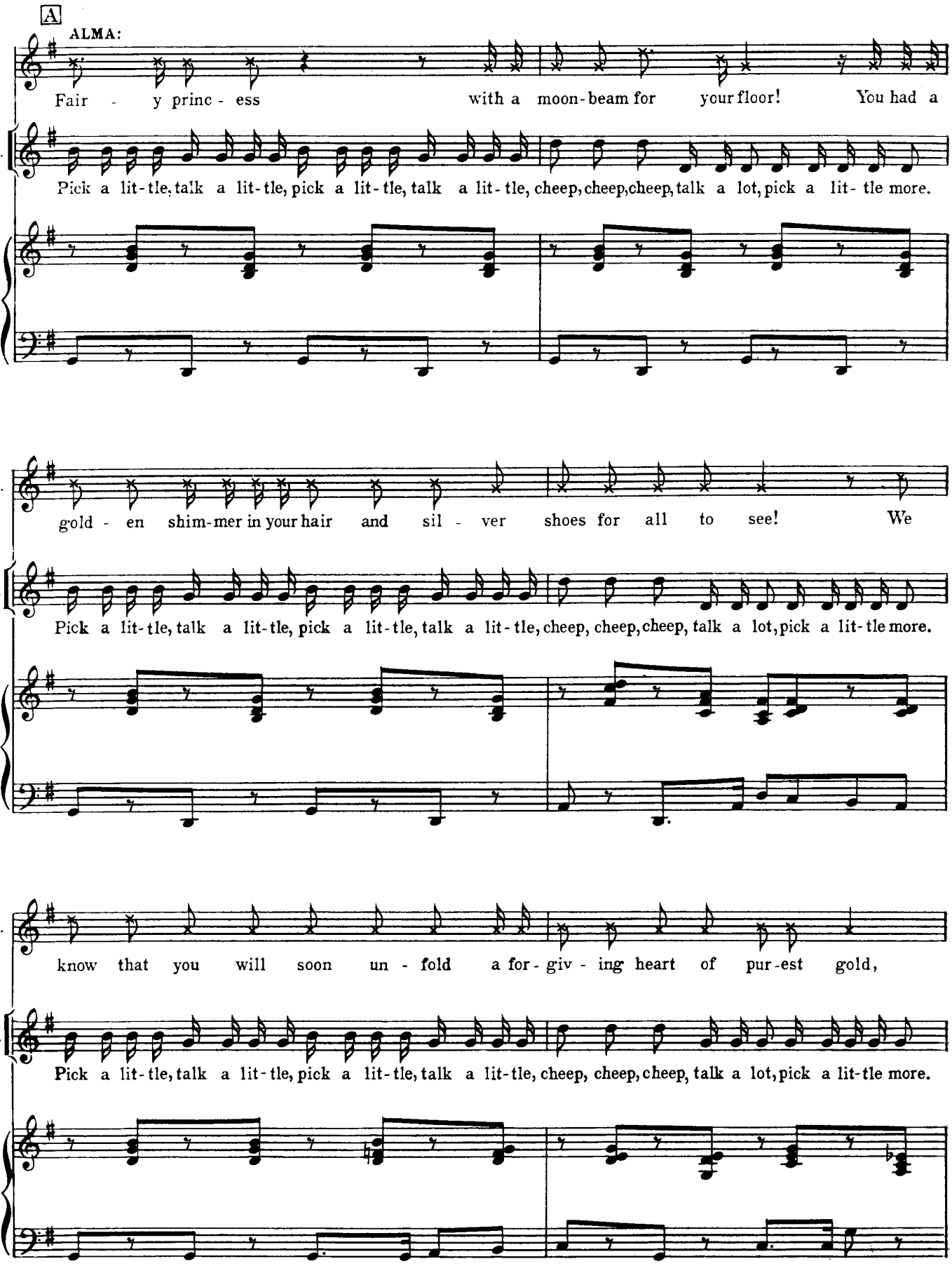
SHIPOOPI - PLAYOFF

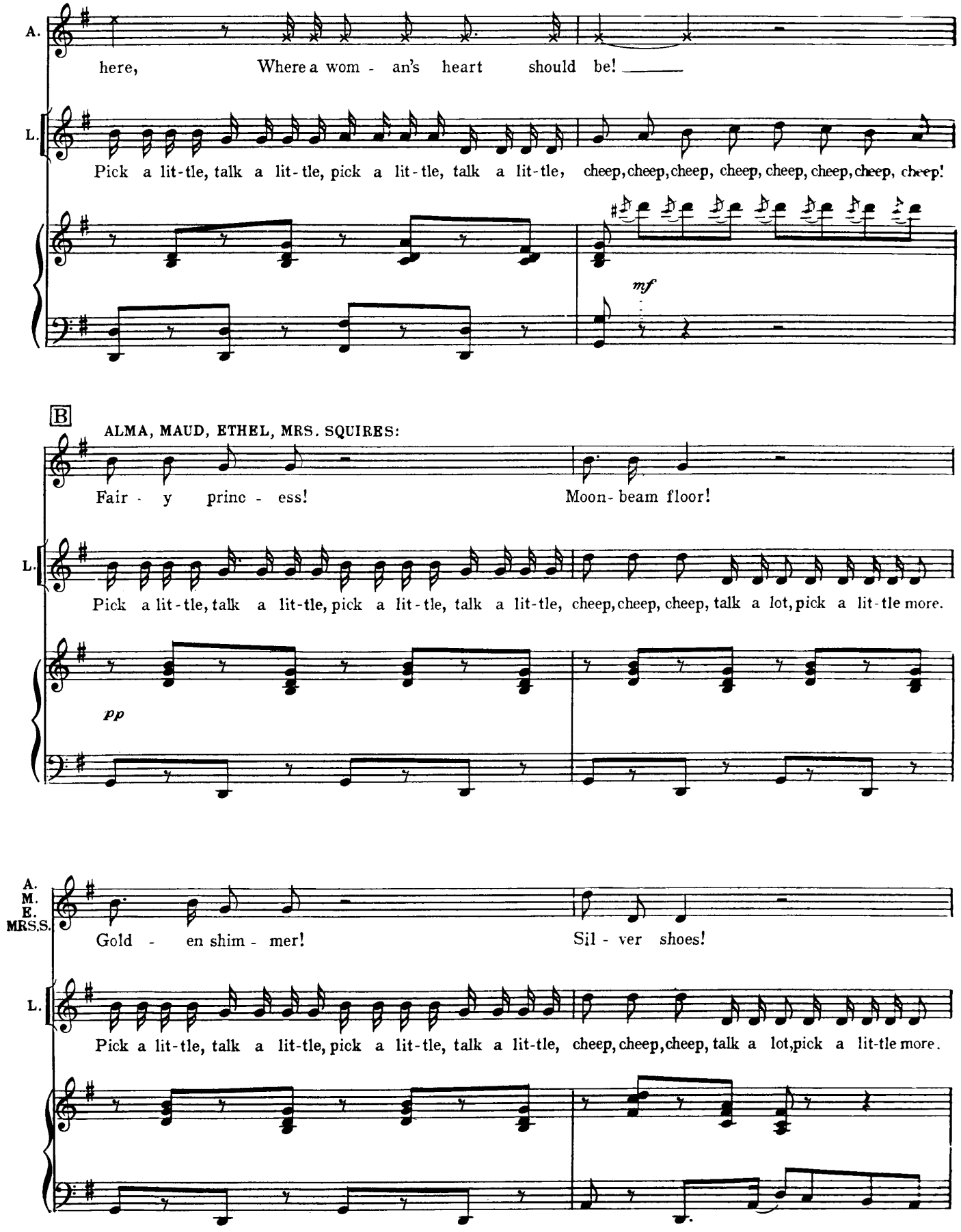


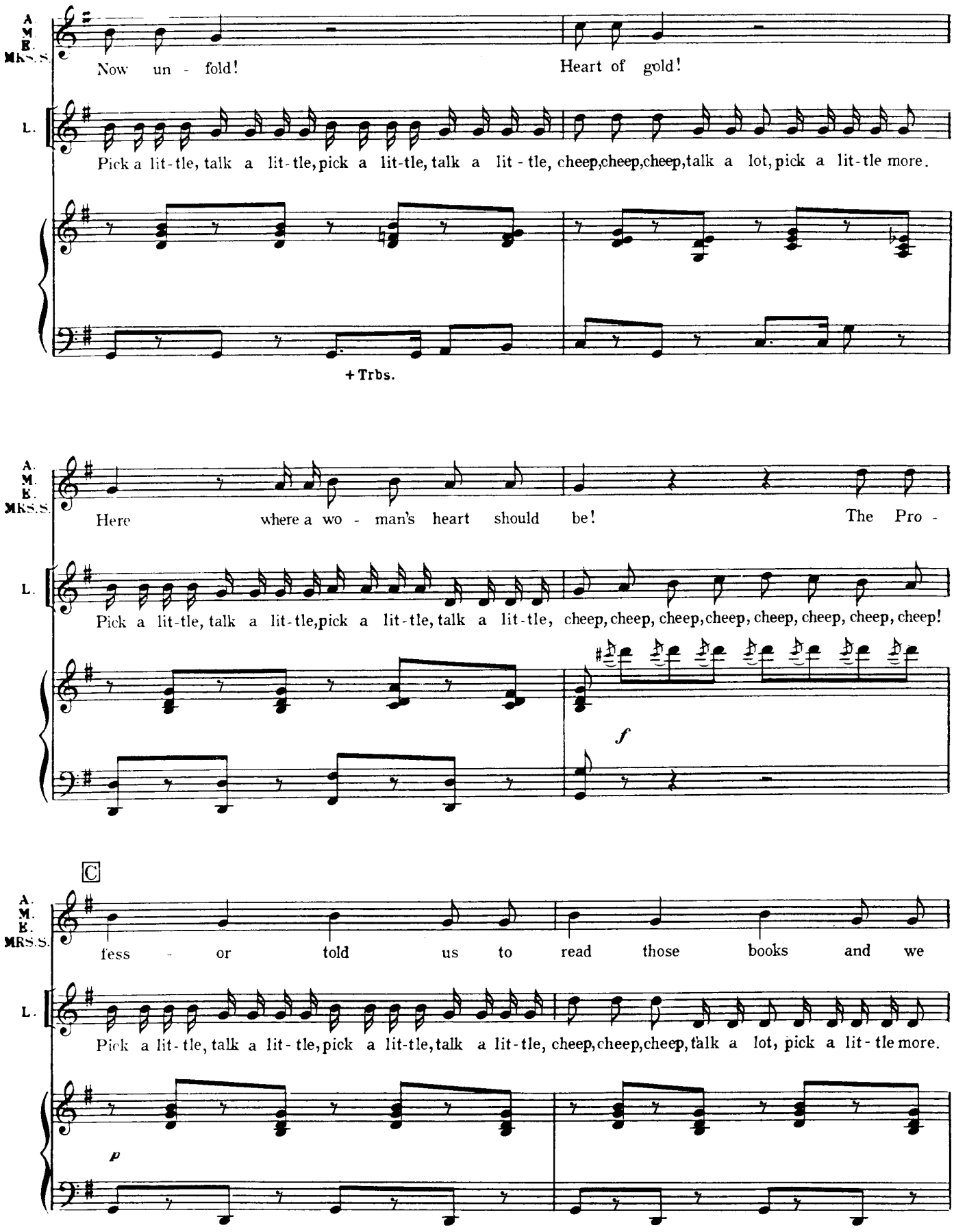
(Reprise)

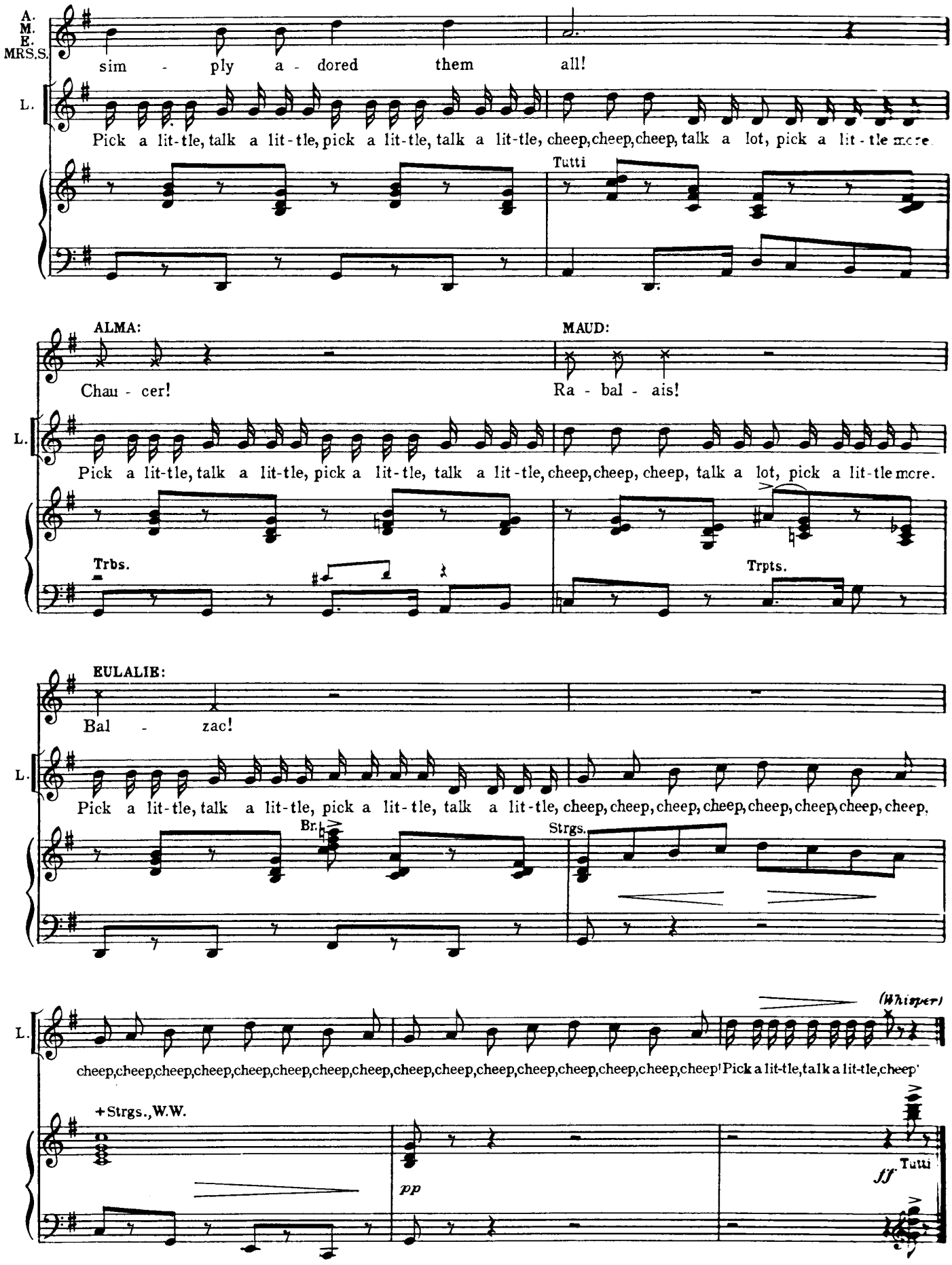
Cue: MARIAN: Any night this week.




A
ALMA:
Fair - y princ - ess with a moon-beam for your floor! You had a
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.
gold - en shim-mer in your hair and sil - ver shoes for all to see! 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.
A.
know that you will soon un - fold a for-giv - ing heart of pur-est 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.


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, 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.

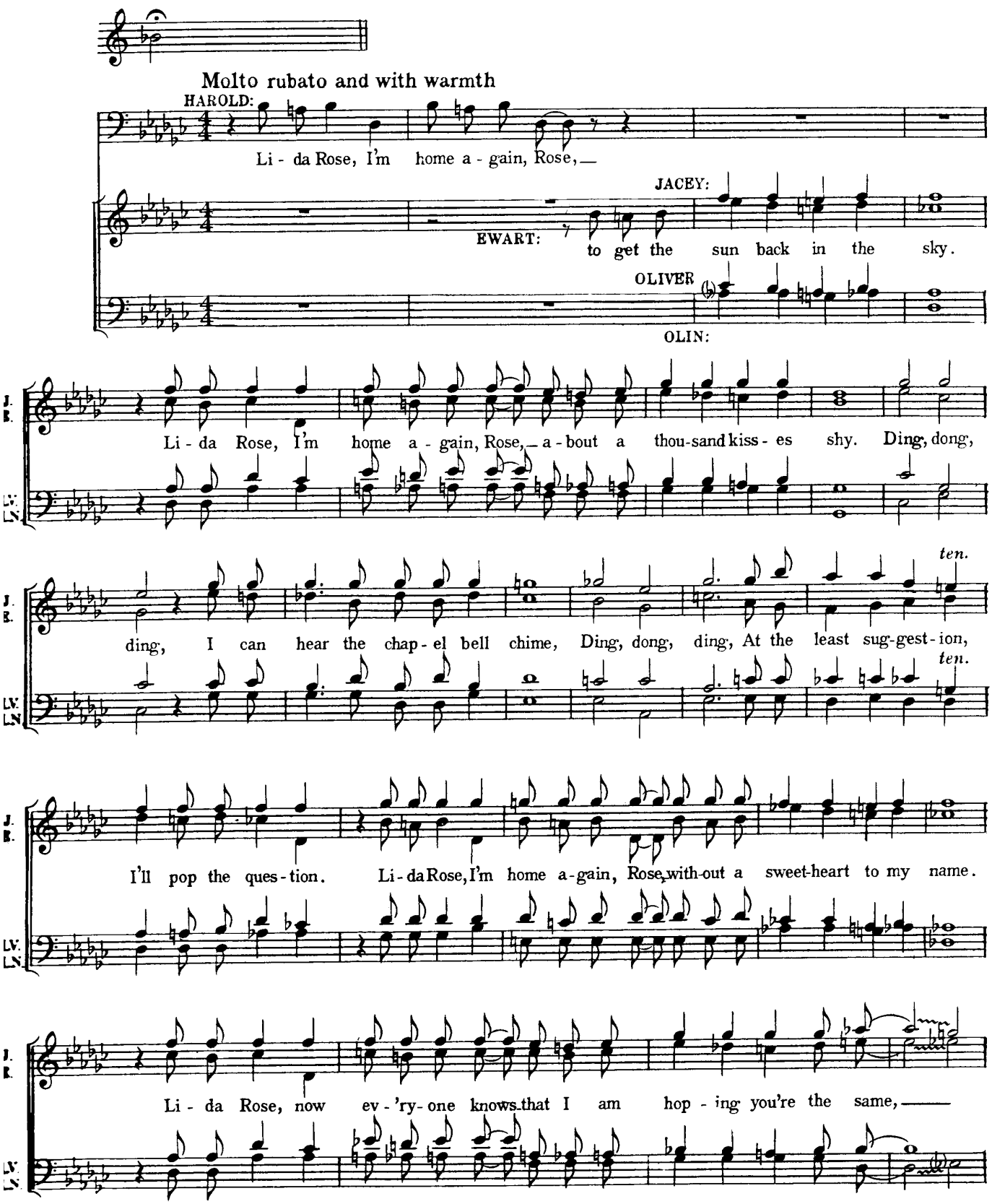

A.
M.
E.
MRS.S.
Now un - fold!
Heart of gold!
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, talk a lot, pick a lit-tle more.
+ Trbs.
A.
M.
E.
MRS.S.
Here where a wo - man's heart should be!
The Pro -
L.
Pick a lit-tle, talk a lit-tle, pick a lit-tle, talk a lit-tle, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep!
f
C
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.
(Whisper)
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?

No. 19

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



J. E.
OLV. OLN.

So here is my love song; not fan - cy or fine. Lid - a R...

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

mine?

A Moderato, and with a very soft beat

MARIAN:

Dream of now. Dream of then. Dream of a

W.W., Strgs.

Piano

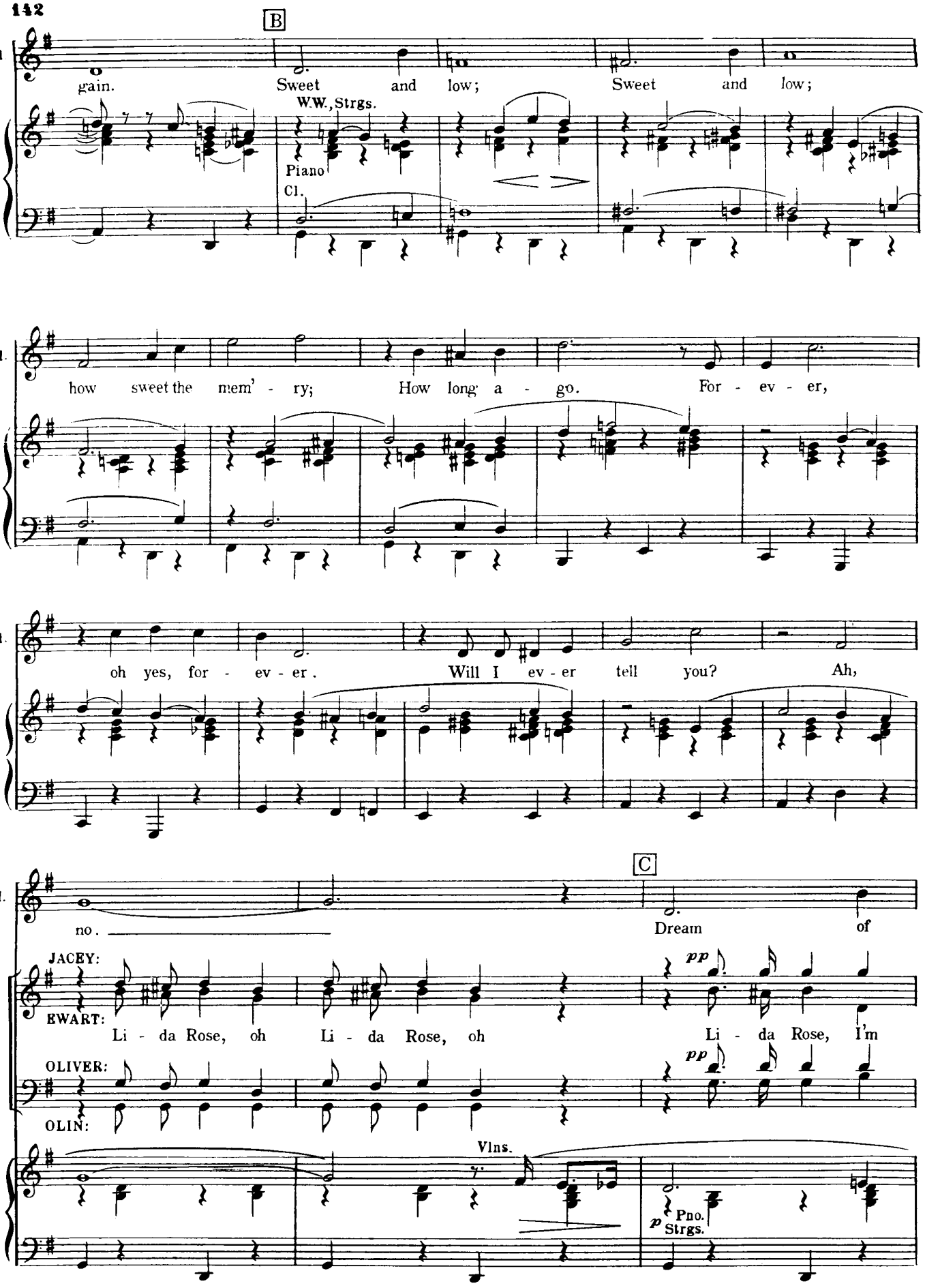
Cl.

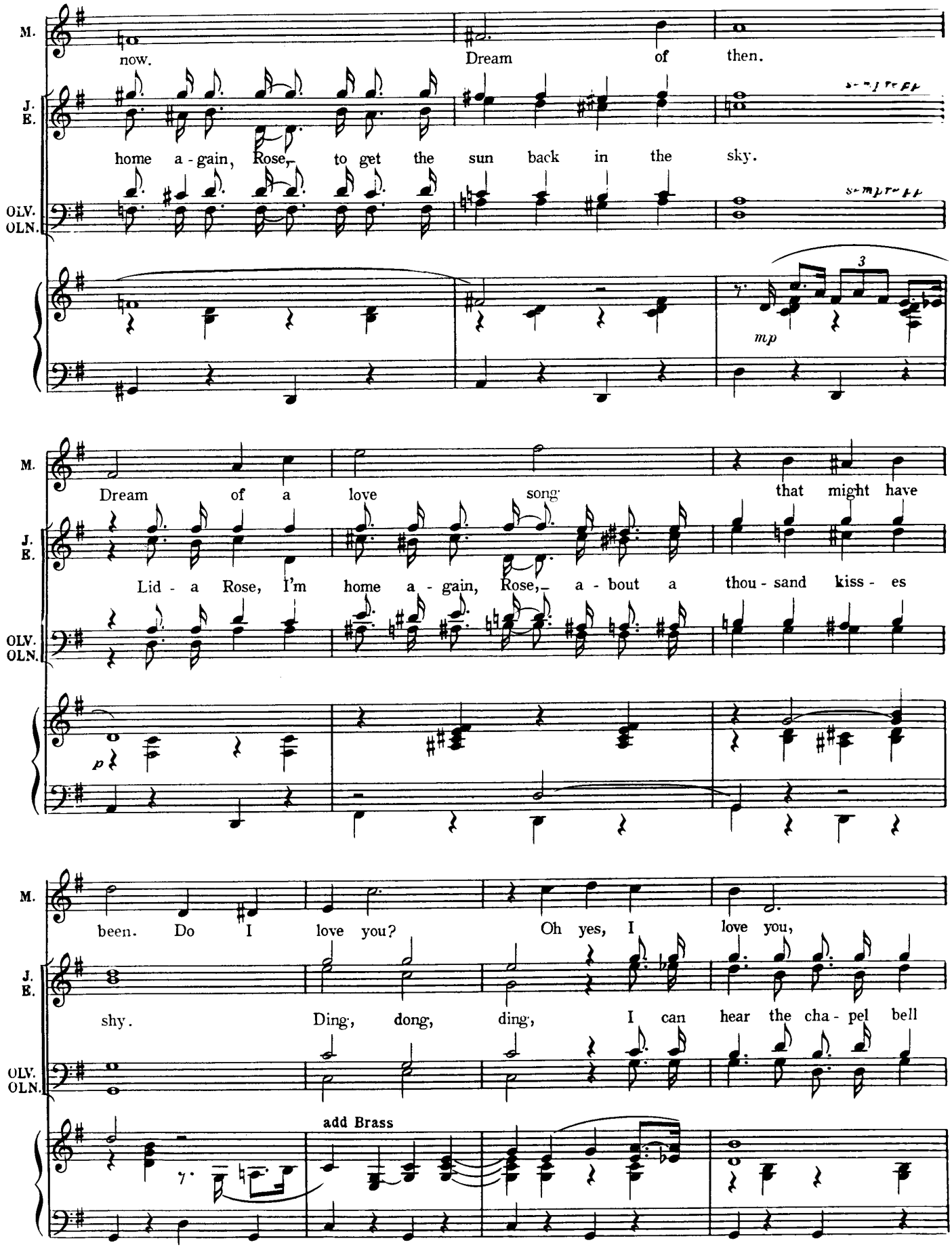
M.

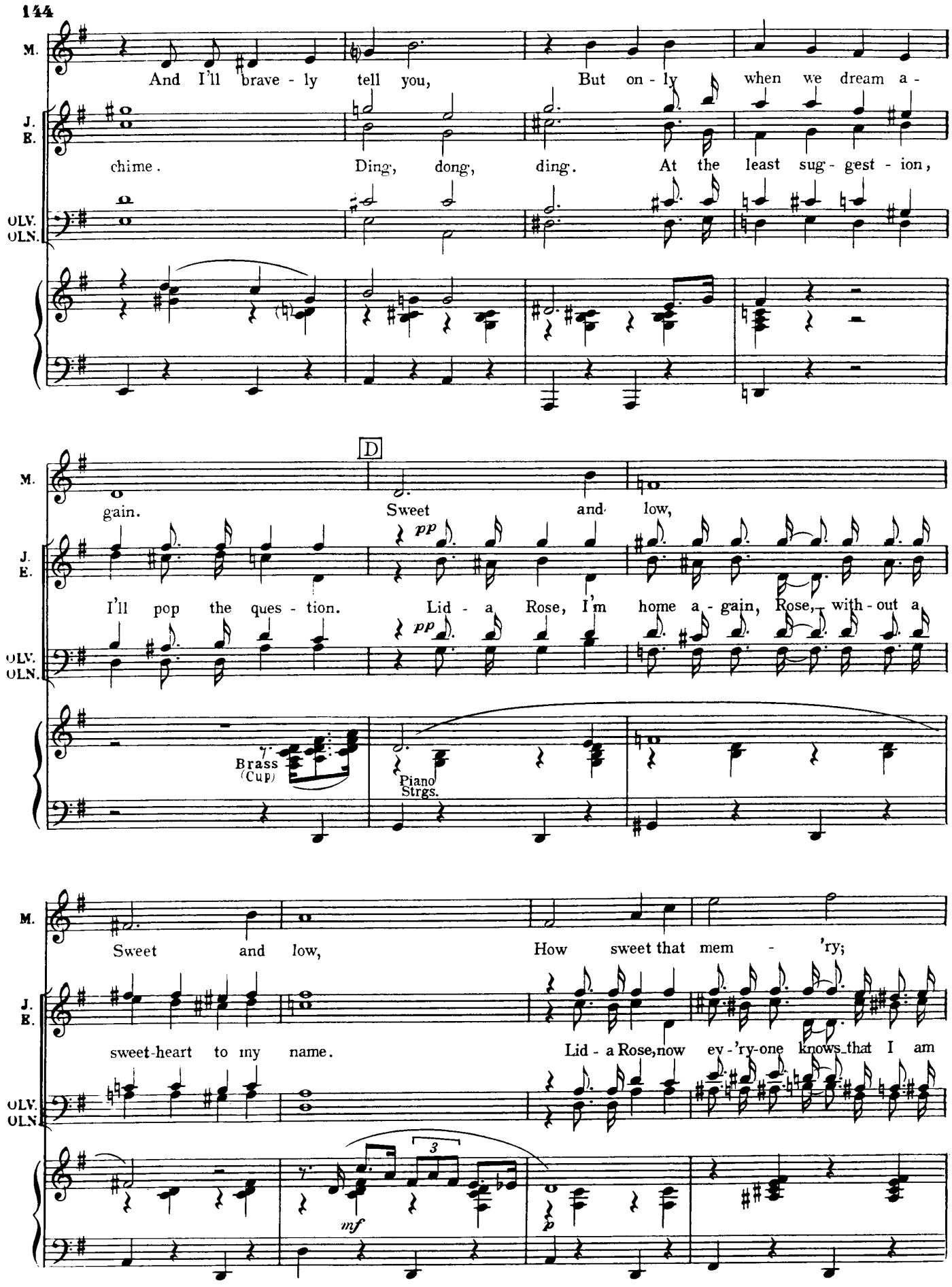
love song that might have been. Do I love you? Oh yes, I

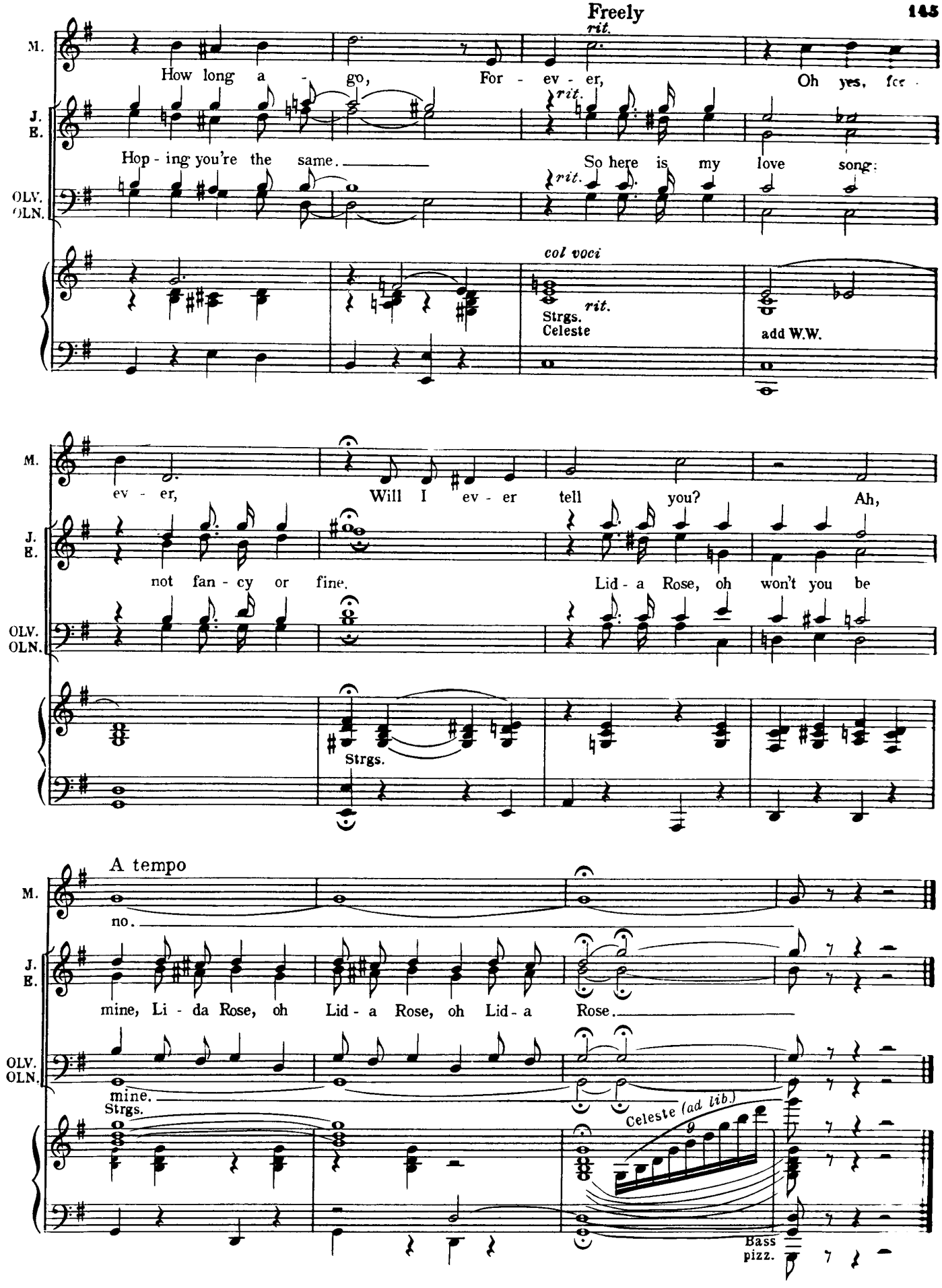
love you, and I'll brave - ly tell you, But on - ly when we dream a

Strgs.


B
M.
gain.
Sweet and low;
Sweet and low;
WW., 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:
EWART:
Li - da Rose, oh
Li - da Rose, oh
Li - da Rose, I'm
pp
OLIVER:
OLIN:
pp
Vlns.
Pno.
Strgs.
p

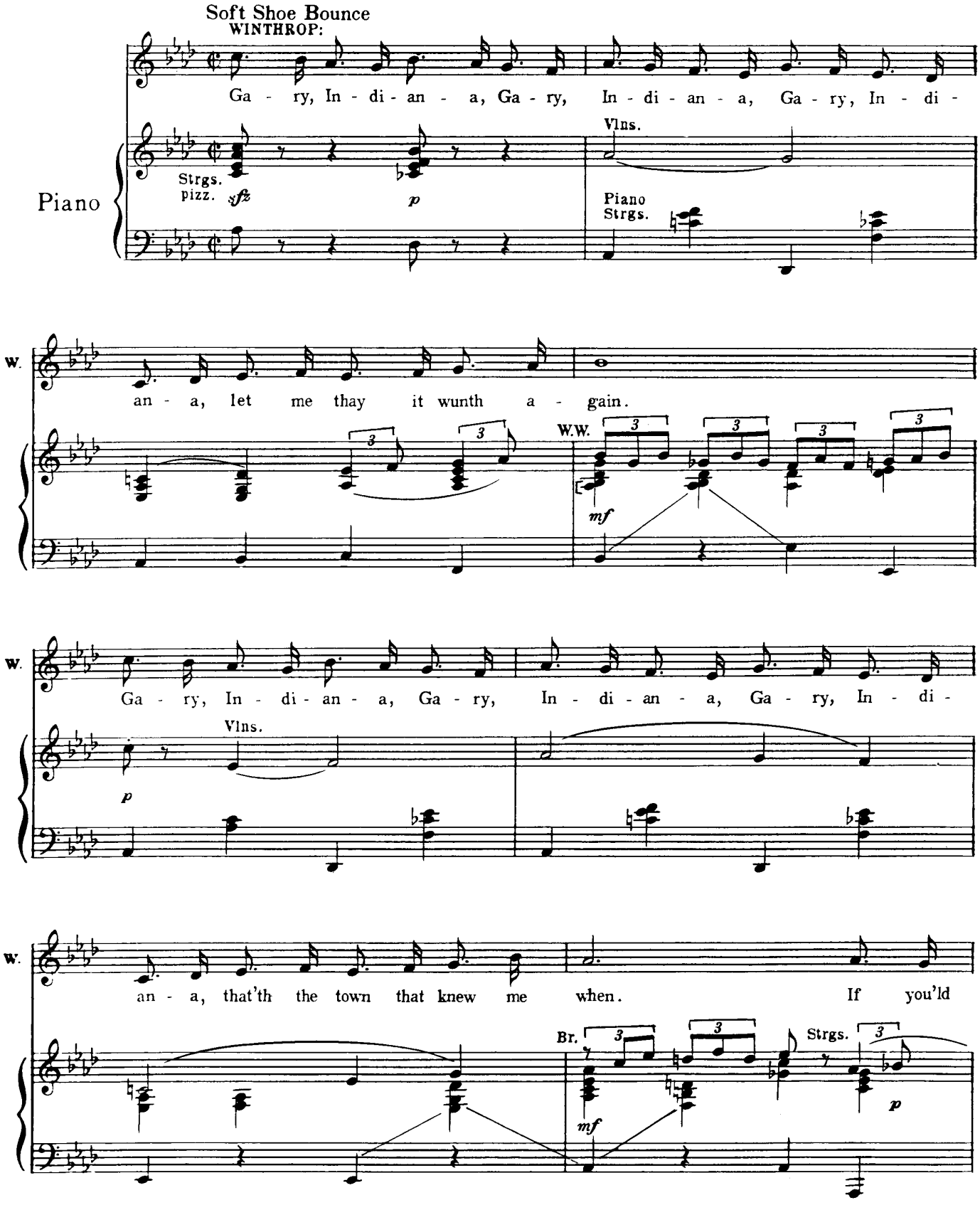

M.
now.
Dream of then.
J. E.
home a - gain, Rose, to get the sun back in the sky.
OLV. OLN.
mp
M.
Dream of a love song that might have
J. E.
Lid - a Rose, I'm home a - gain, Rose, a - bout a thou - sand kiss - es
OLV. OLN.
p
M.
been. Do I love you? Oh yes, I love you,
J. E.
shy. Ding, dong, ding, I can hear the cha - pel bell
OLV. OLN.
add Brass

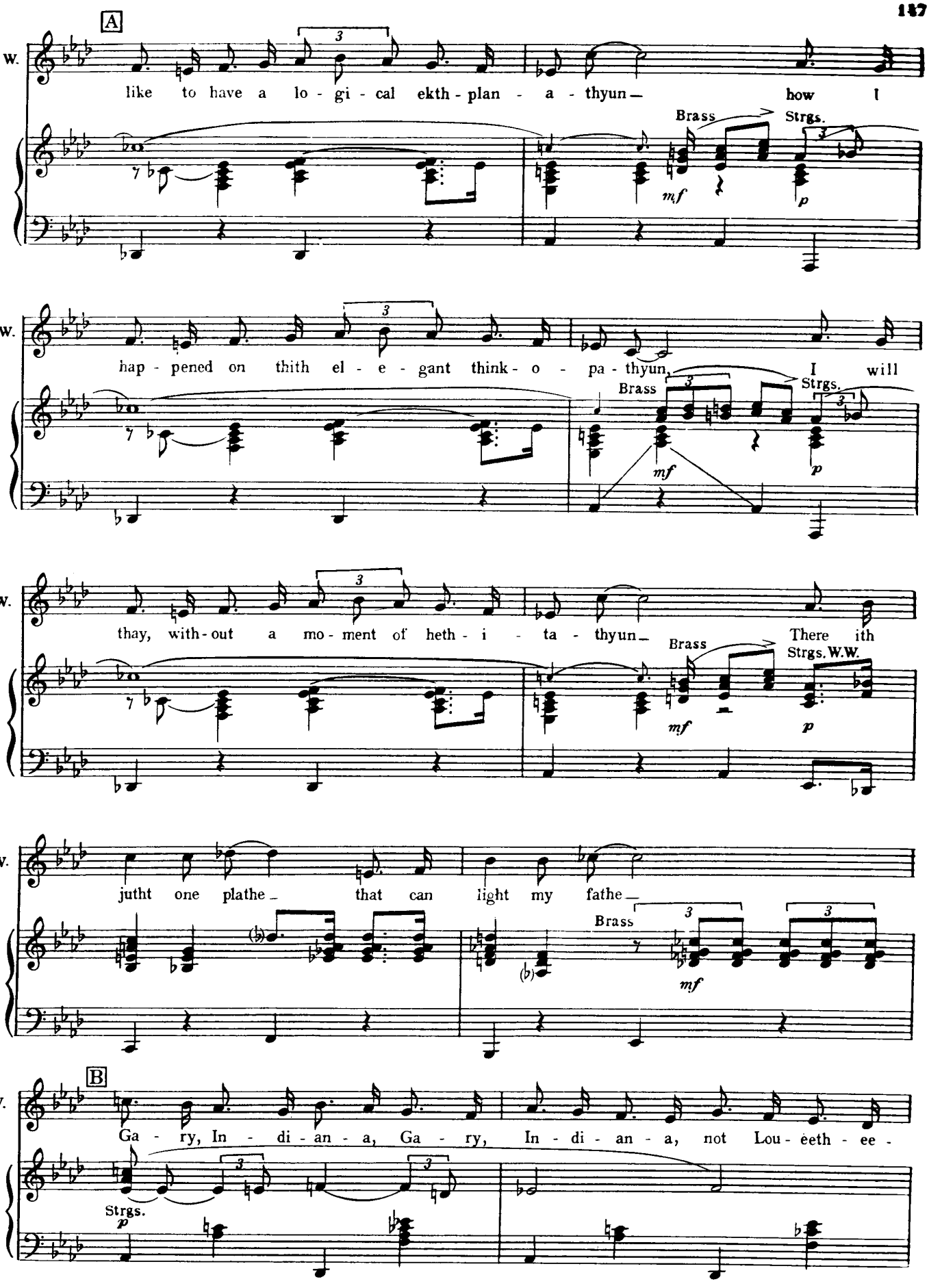

M.
And I'll brave - ly tell you, But on - ly when we dream a -
J. E.
chime. Ding, dong, ding. At the least sug - gest - ion,
OLV. OLN.
D
gain. Sweet and low,
pp
I'll pop the ques - tion. Lid - a Rose, I'm home a - gain, Rose, with - out a
Brass (Cup)
Piano Strgs.
Sweet and low, How sweet that mem - 'ry;
sweet-heart to my name. Lid - a Rose, now ev - 'ry-one knows that I am
3
mf
p

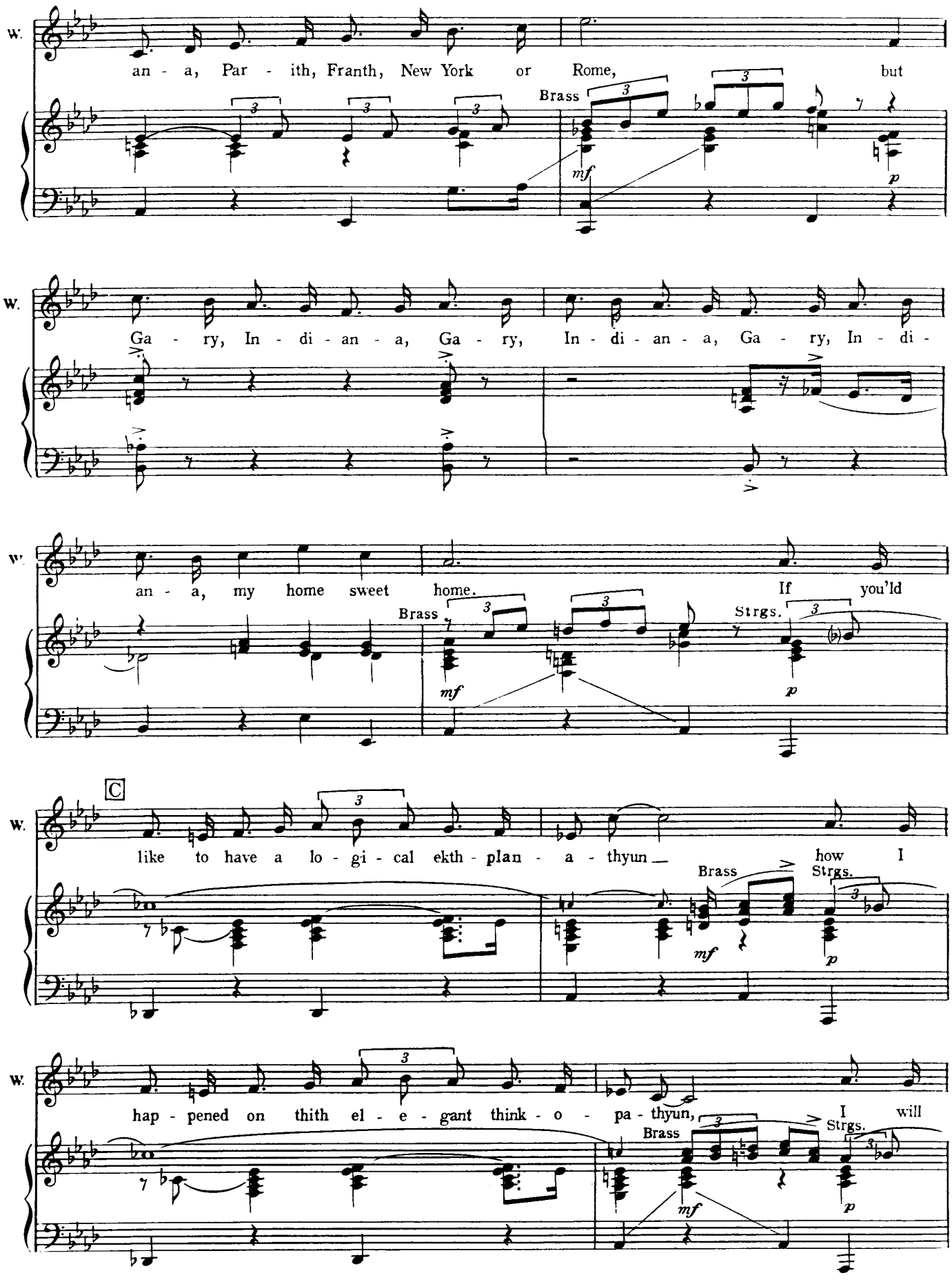

Freely
rit.
M.
How long a - go,
For - ev - er,
Oh yes, for -
J. E.
Hop - ing you're the same.
So here is my love song:
rit.
OLV. OLN.
col voci
Strgs. Celeste
rit.
add W.W.
ev - er,
Will I ev - er tell you?
Ah,
not fan - cy or fine.
Lid - a Rose, oh won't you be
Strgs.
A tempo
no.
mine, Li - da Rose, oh
Lid - a Rose, oh Lid - a
Rose.
mine.
Strgs.
Celeste (ad lib.)
Bass pizz.

No. 20 GARY, INDIANA

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




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'ld
Brass
Strgs.
mf
p
C
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

Brass Strgs., W.W

mf *p*

W. jutht one plathe that can light my fathe

D

MARIAN: Ga - ry,

MRS. PAROO: Ga - ry, In - di - an - a

Br.

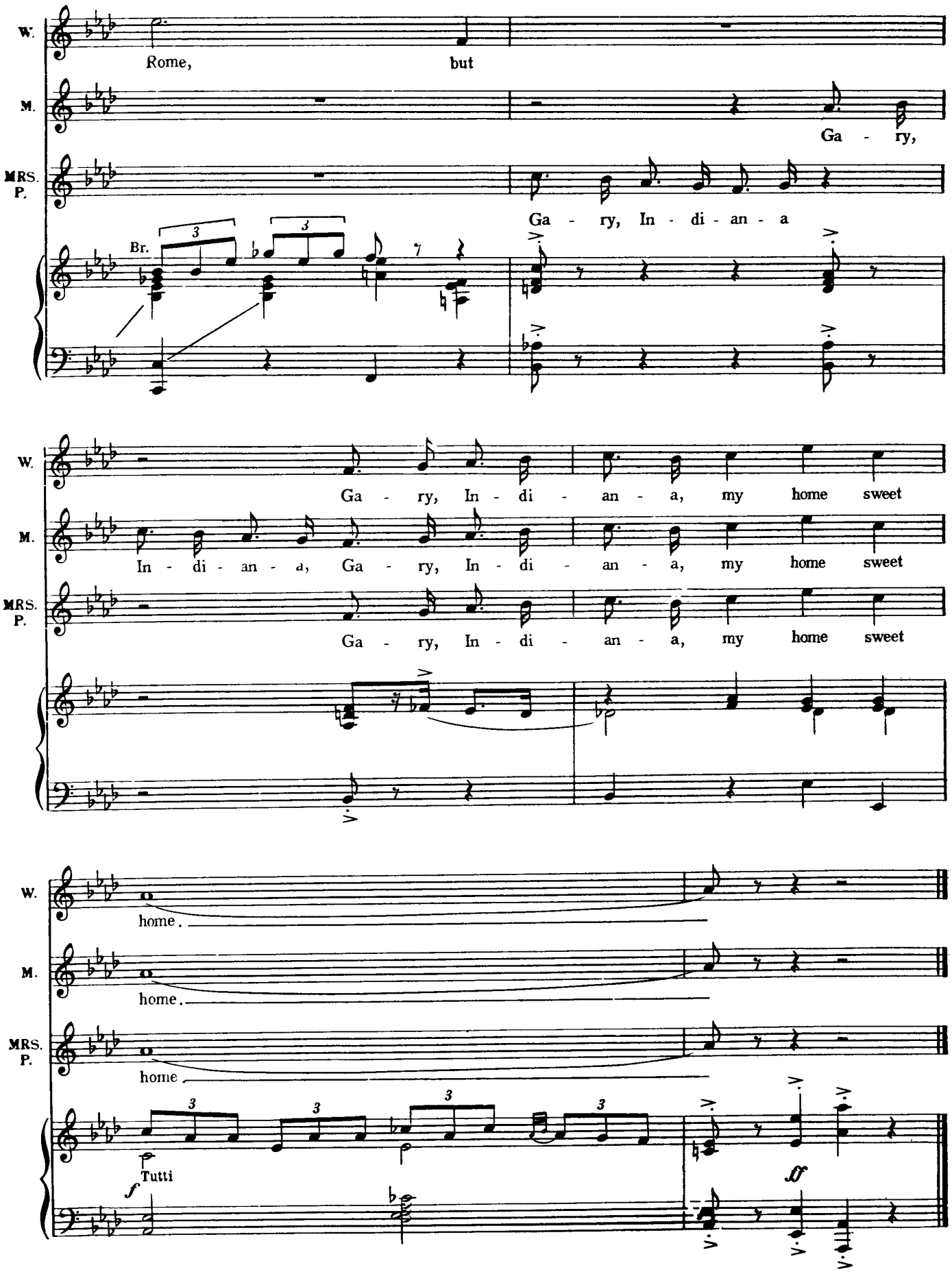
mf

Strgs. *p*

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.
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
f
ff

No. 21 LIDA ROSE
(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: Li - da Rose, I'm home a - gain, Rose, — to get the
OLIVER:
OLIN:

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

J.
E. sun back in the sky. Li - da Rose, I'm
OLV.
OLN.

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

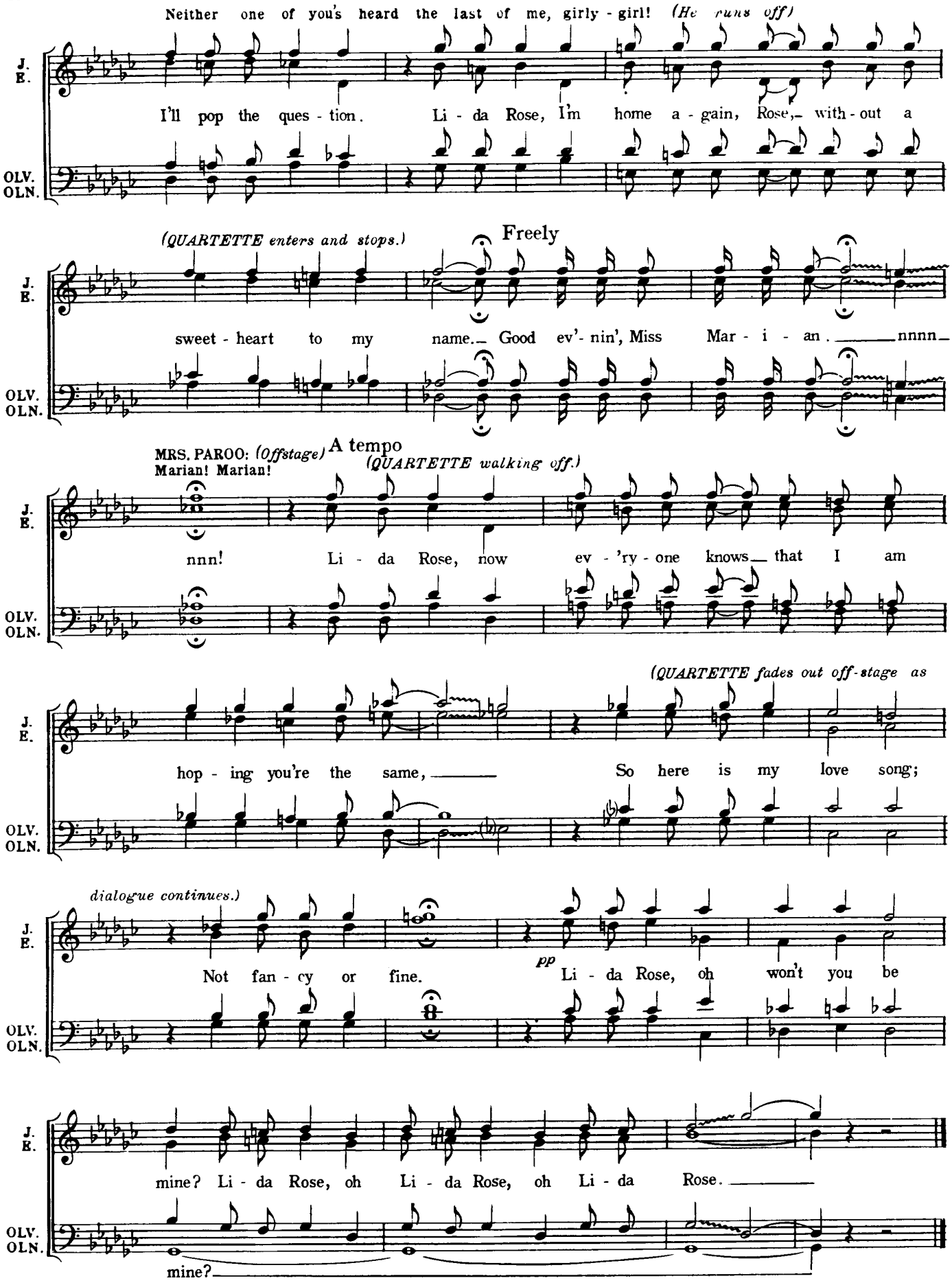
J.
E. home a - gain, Rose,— a - bout a thou - sand kiss - es shy.
OLV.
OLN.

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

J.
E. Ding, dong, ding, I can hear the chap - el bell
OLV.
OLN.

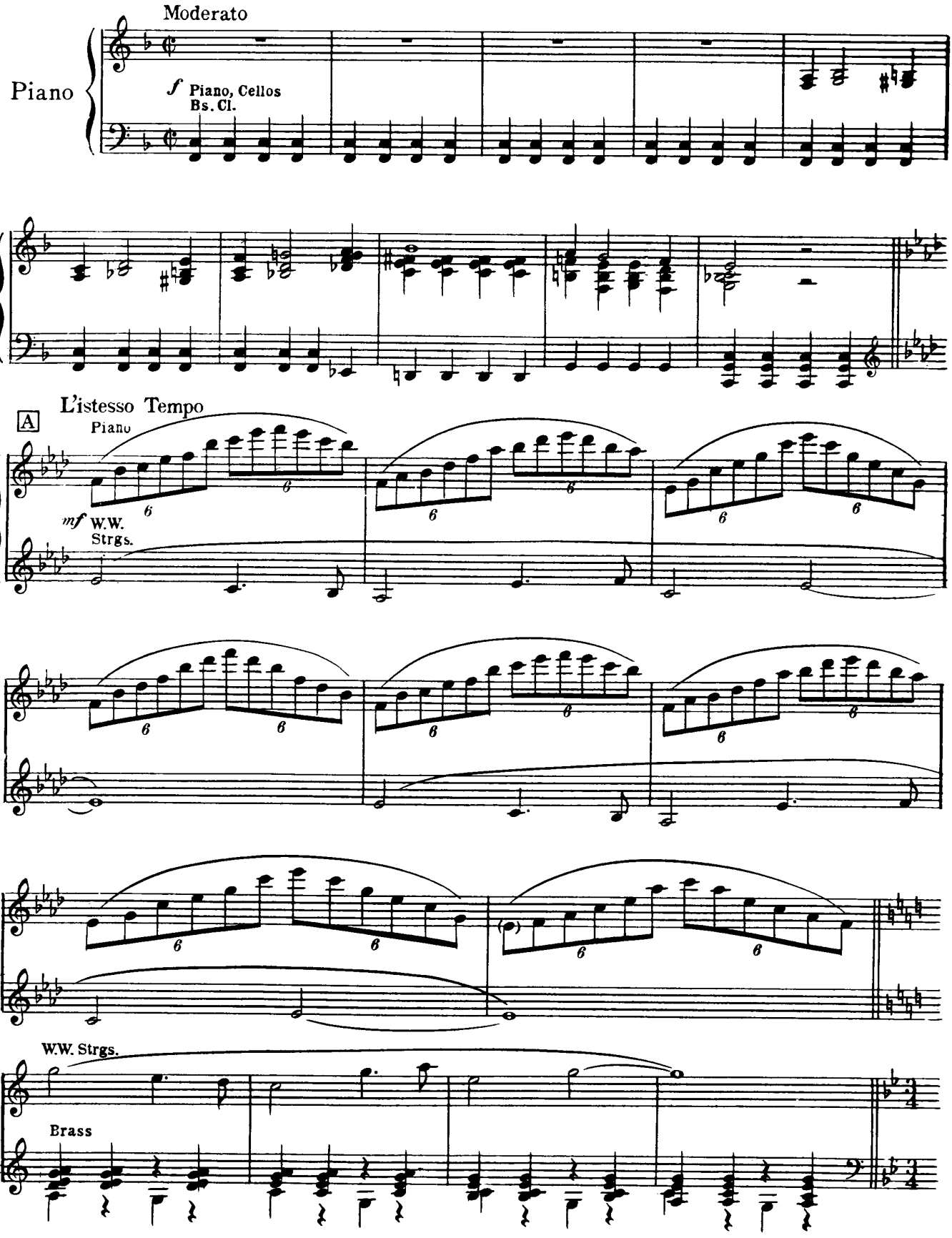
counting the piana teachers like you he cozies up to, to keep their mouths shut!

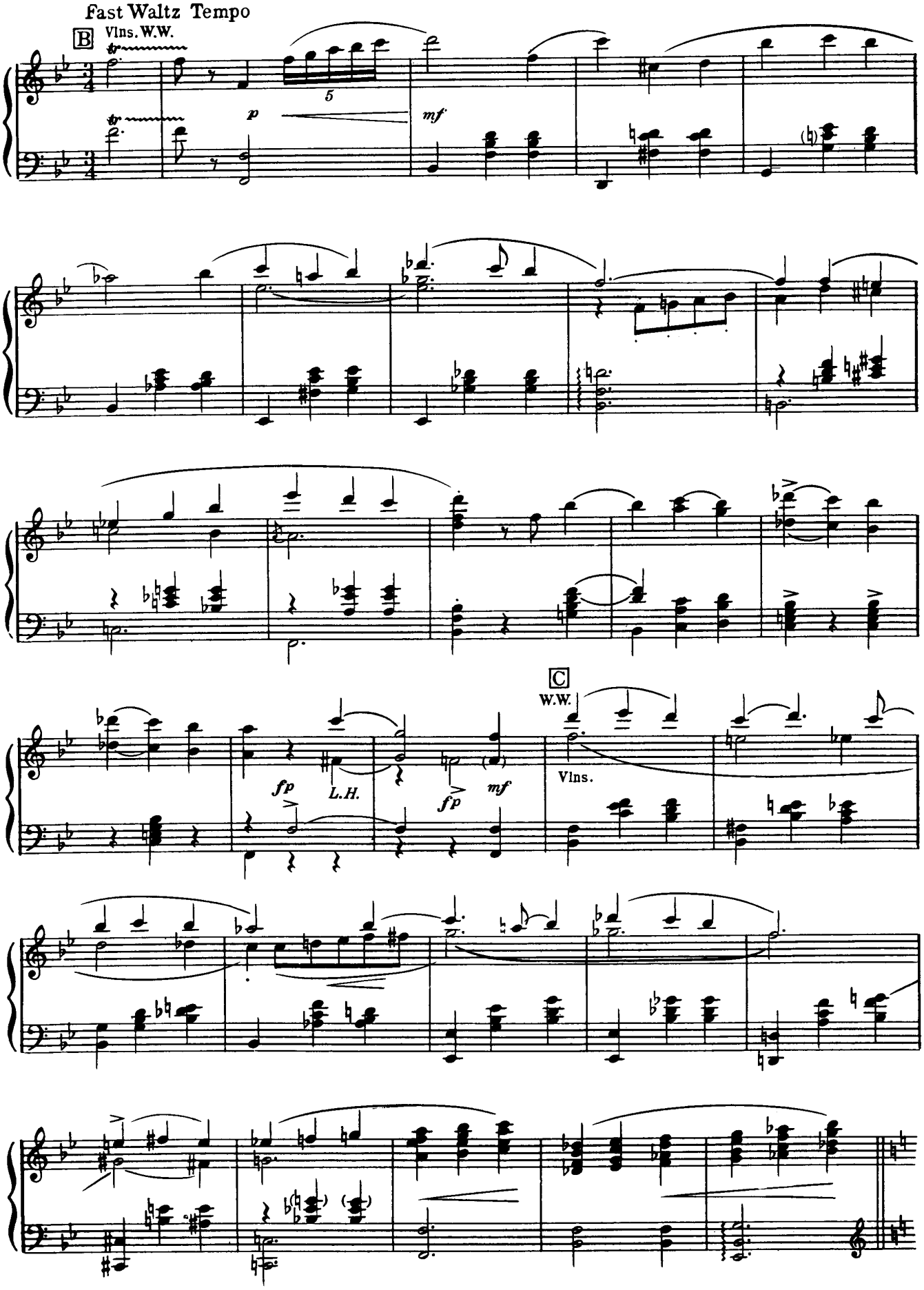
J.
E. chime, Ding, dong, ding. At the least sug - gest - ion
OLV.
OLN.

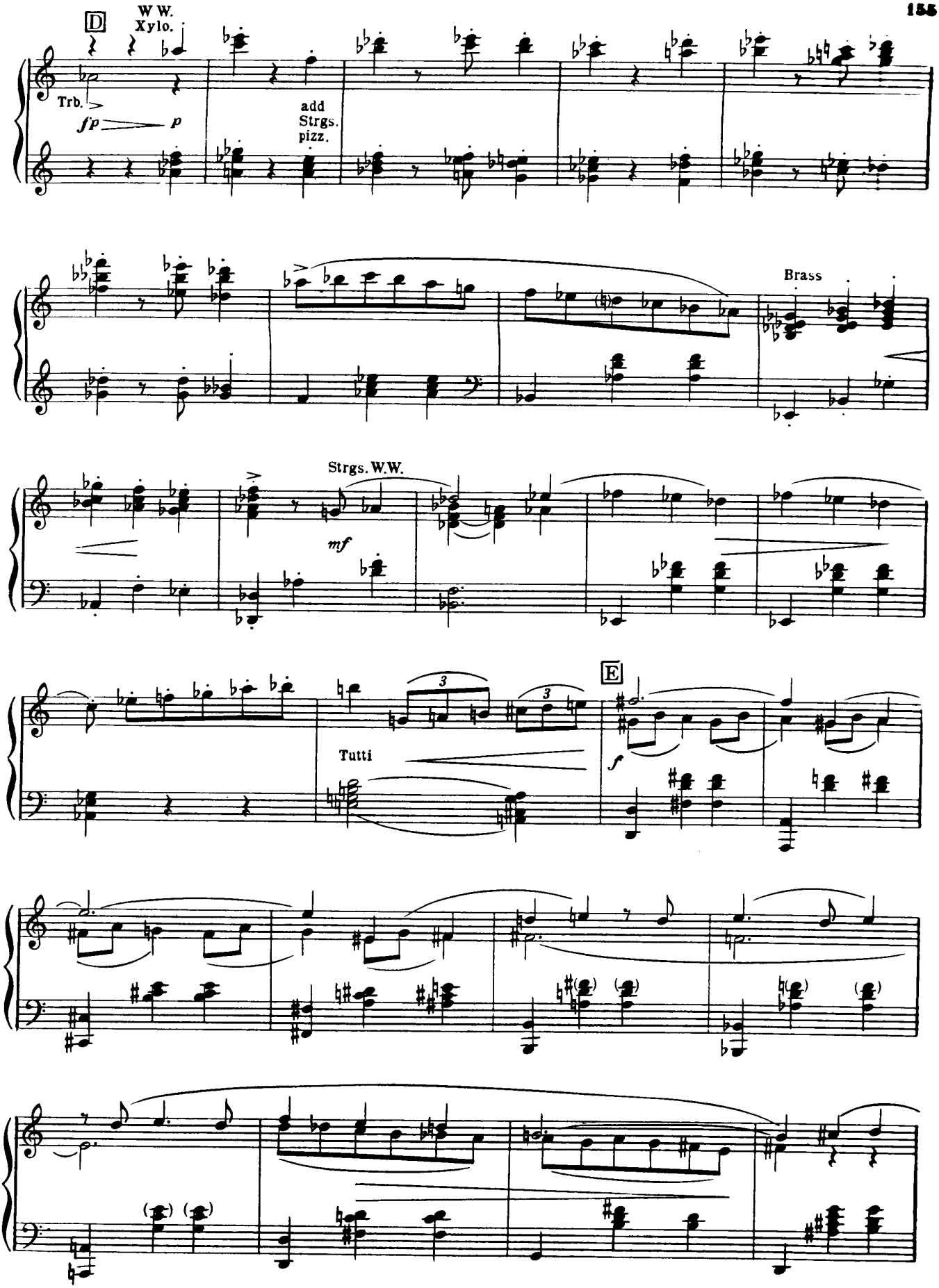

Neither one of you's heard the last of me, girly-girl! (He runs off)
J. E.
OLV. OLN.
I'll pop the ques-tion. Li-da Rose, I'm home a-gain, Rose, with-out a
(QUARTETTE enters and stops.)
Freely
sweet-heart to my name. Good ev'-nin', Miss Mar-i-an. nnnn
MRS. PAROO: (Offstage) Marian! Marian!
A tempo
(QUARTETTE walking off.)
nnn! Li-da Rose, now ev-'ry-one knows that I am
(QUARTETTE fades out off-stage as
hop-ing you're the same, So here is my love song;
dialogue continues.)
pp
Not fan-cy or fine. Li-da Rose, oh won't you be
mine? Li-da Rose, oh Li-da Rose, oh Li-da Rose.
mine?

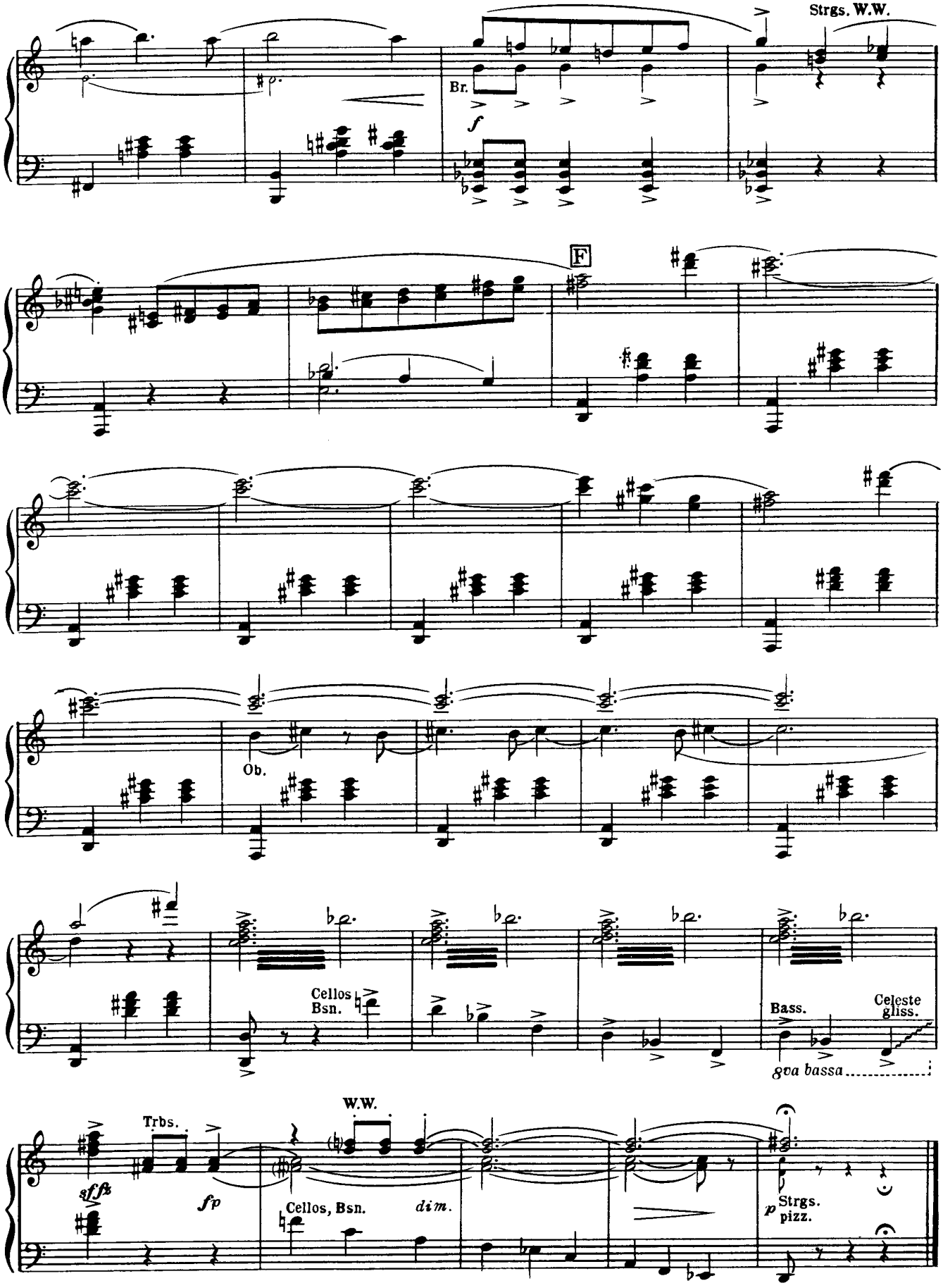
No. 22 IT'S YOU BALLET

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




Fast Waltz Tempo
B
Vlns. W.W.
tr
p
mf
C
W.W.
Vlns.
fp
L.H.
fp
mf


D
W.W.
Xylo.
Trb.
fp
p
add
Strgs.
pizz.
Brass
Strgs. W.W.
mf
E
Tutti
f


Strgs. W.W.
Br.
f
F
Ob.
Cellos
Bsn.
Bass.
Celeste
gliss.
ora bassa
W.W.
Trbs.
sffz
fp
Cellos, Bsn.
dim.
p
Strgs.
pizz.

No. 23 TILL THERE WAS YOU

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

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

Bells

Strgs.

p

Cl.

Cellos

W.W.

Vlns. colla voce

M.

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

p

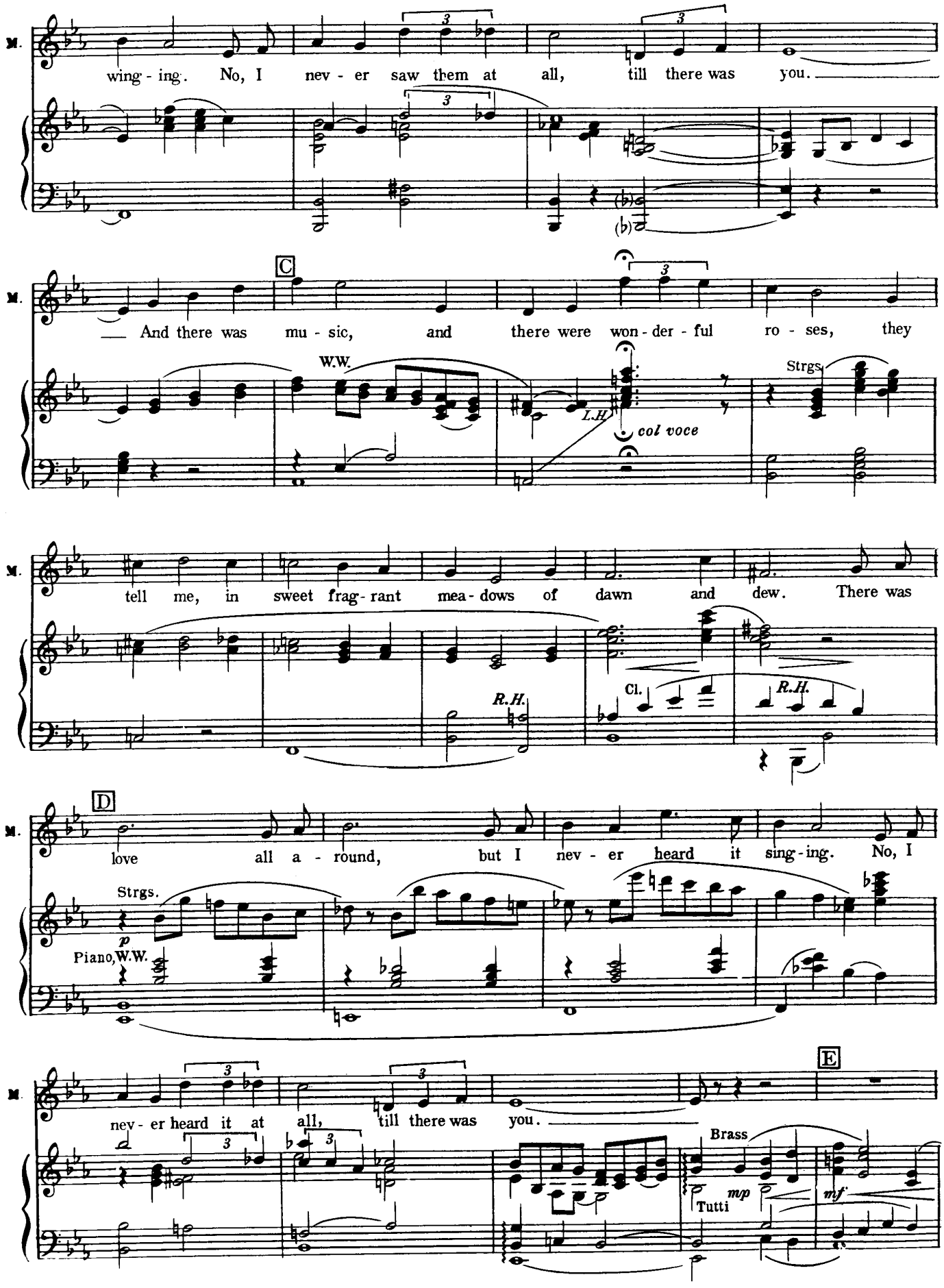
R.H.

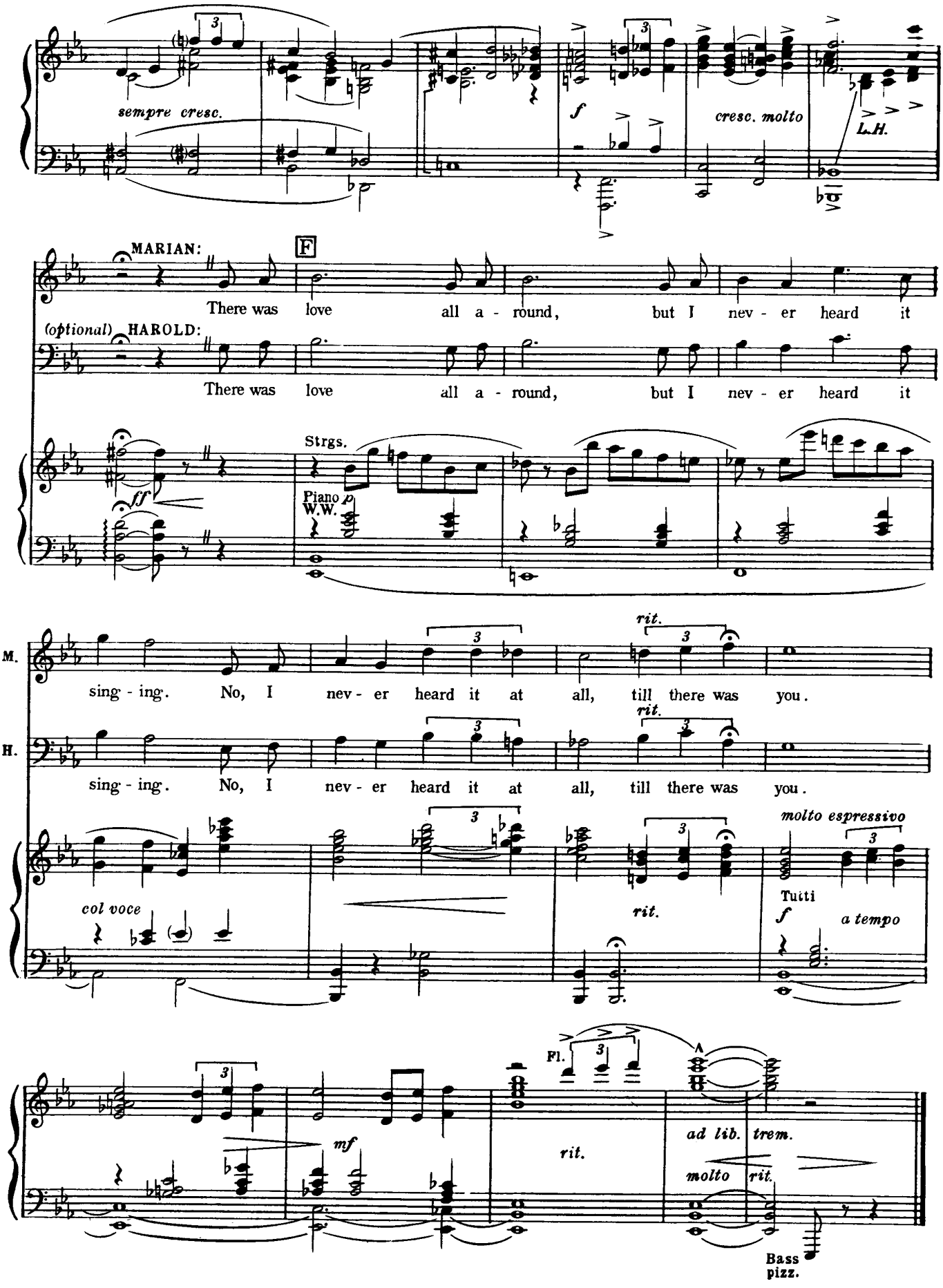
B

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.
C
And there was mu - sic, and there were won - der - ful ro - ses, they
W.W.
L.H.
col voce
Strgs.
tell me, in sweet frag - rant mea - dows of dawn and dew. There was
R.H.
Cl.
R.H.
D
love all a - round, but I nev - er heard it sing - ing. No, I
Strgs.
p
Piano, W.W.
nev - er heard it at all, till there was you.
E
Brass
Tutti
mp
mf

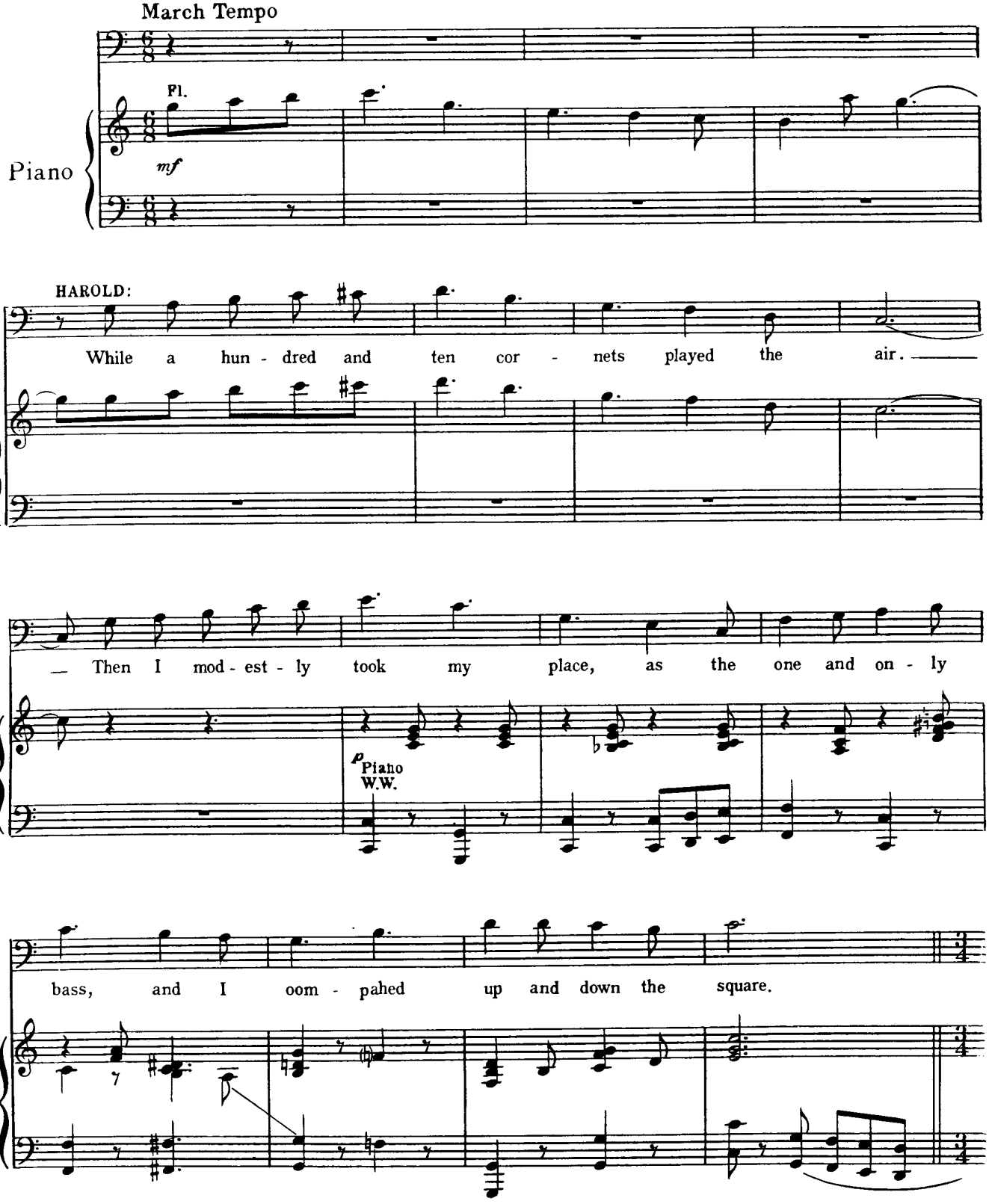

sempre cresc.
f
cresc. molto
L.H.
MARIAN:
F
There was love all a - round, but I nev - er heard it
(optional) HAROLD:
There was love all a - round, but I nev - er heard it
Strgs.
ff
Piano p
W.W.
M.
sing - ing. No, I nev - er heard it at all, till there was you.
rit.
H.
sing - ing. No, I nev - er heard it at all, till there was you.
molto espressivo
col voce
rit.
Tutti
f
a tempo
Fl.
mf
rit.
ad lib. trem.
molto rit.
Bass pizz.

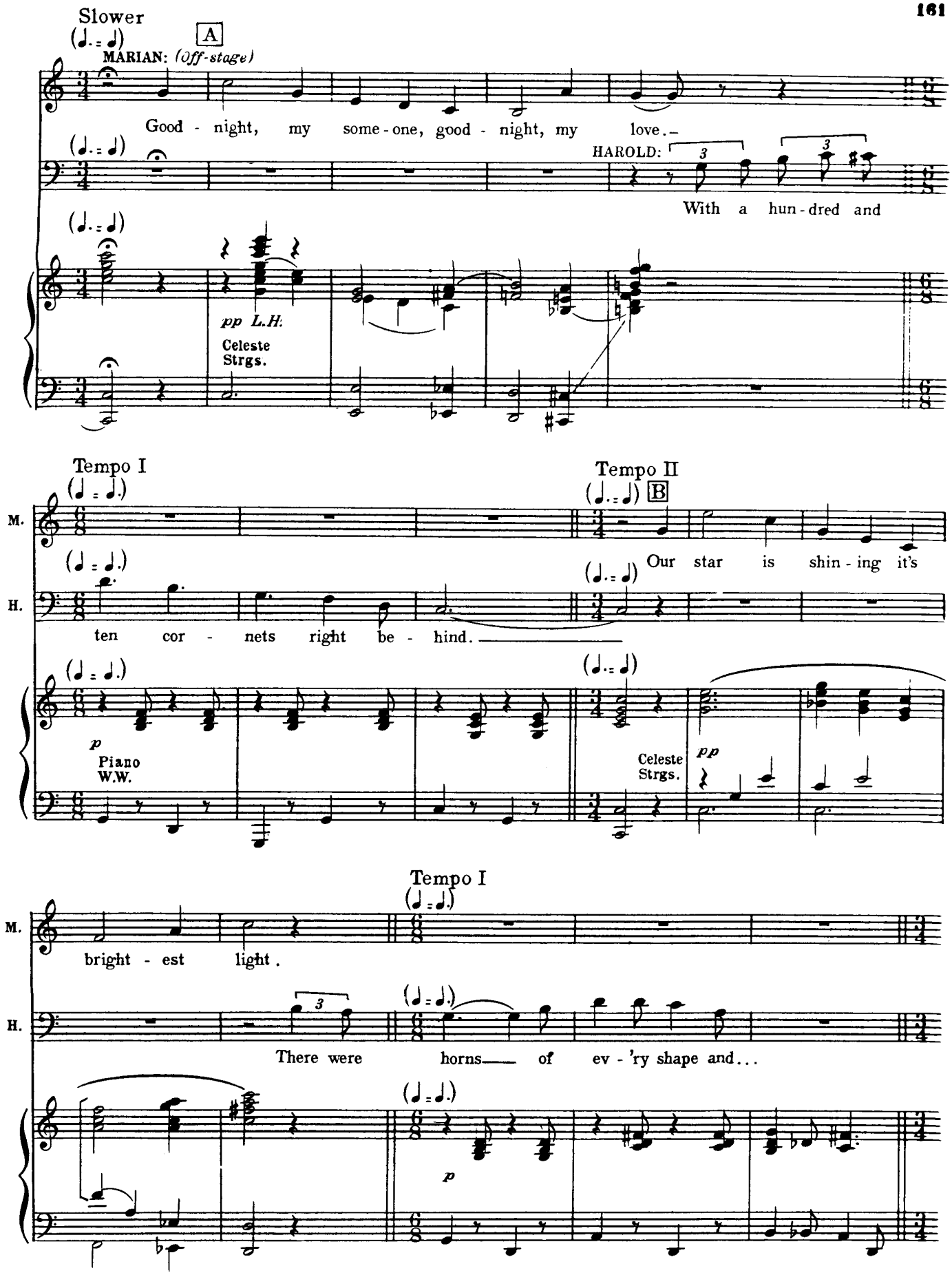
No. 24 GOODNIGHT, MY SOMEONE and SEVENTY SIX TROMBONES

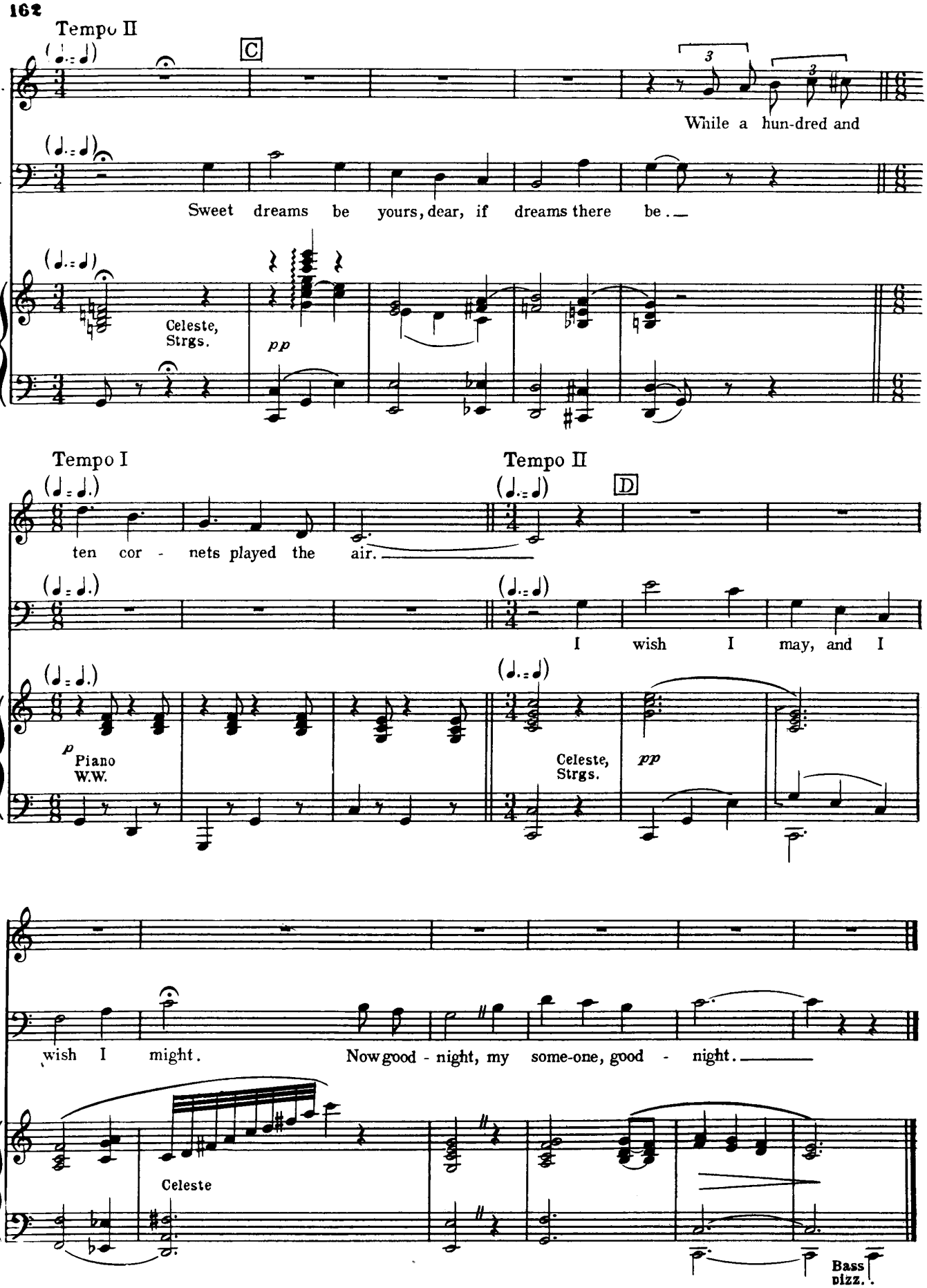
(Double Reprise)

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

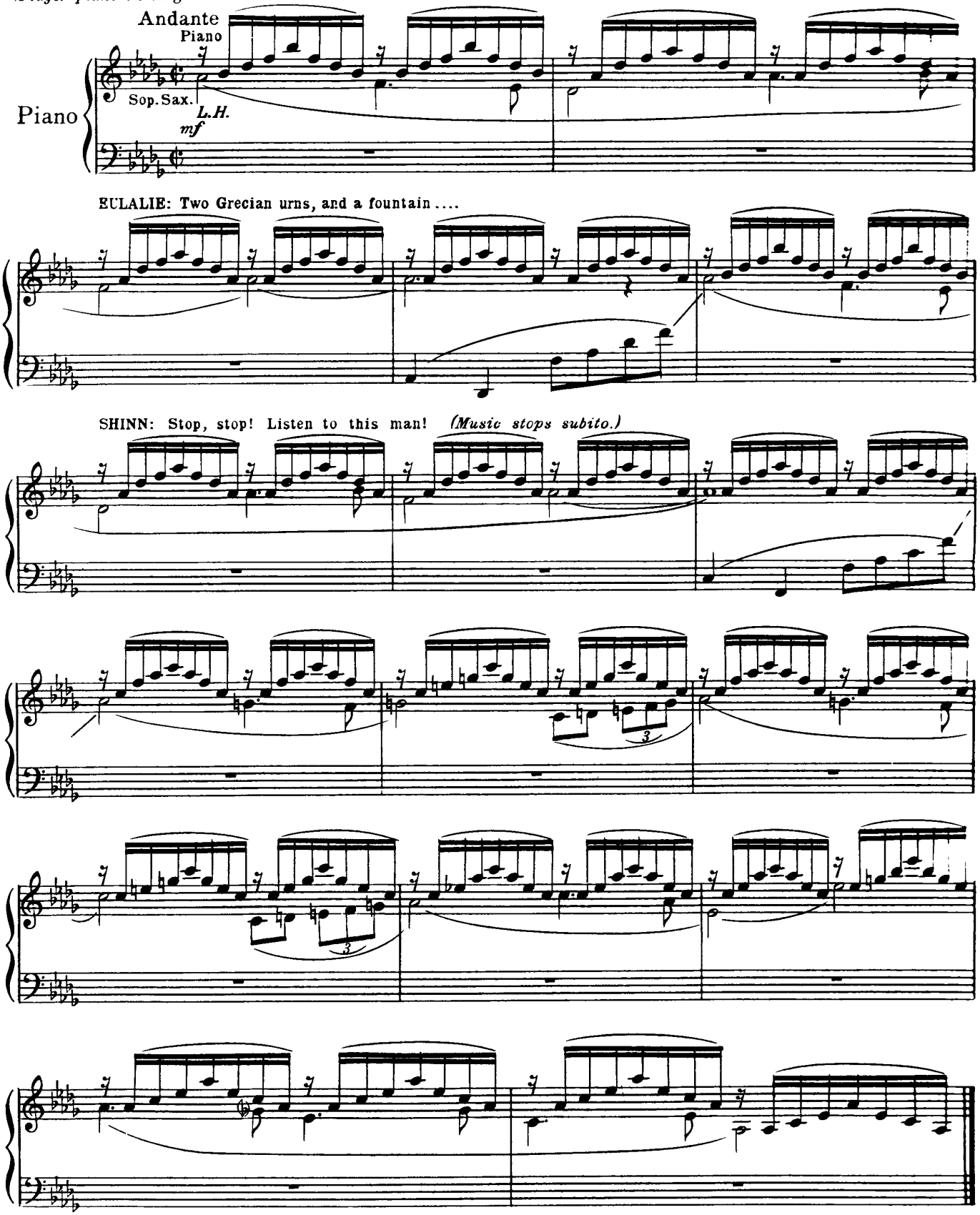
March Tempo




Slower
(♩. = ♩)
A
MARIAN: (Off-stage)
Good - night, my some - one, good - night, my love.
HAROLD:
With a hun - dred and
pp L.H.
Celeste
Strgs.
Tempo I
(♩ = ♩.)
Tempo II
(♩. = ♩)
B
M.
H.
Our star is shin - ing it's
ten cor - nets right be - hind.
p
Piano
W.W.
Celeste
Strgs.
pp
Tempo I
(♩ = ♩.)
bright - est light.
There were horns of ev - 'ry shape and...


Tempo II
C
While a hun-dred and
Sweet dreams be yours, dear, if dreams there be.
Celeste, Strgs.
pp
Tempo I
ten cor - nets played the air.
Tempo II
D
I wish I may, and I
p Piano W.W.
Celeste, Strgs.
pp
wish I might.
Now good - night, my some-one, good - night.
Celeste
Bass pizz.

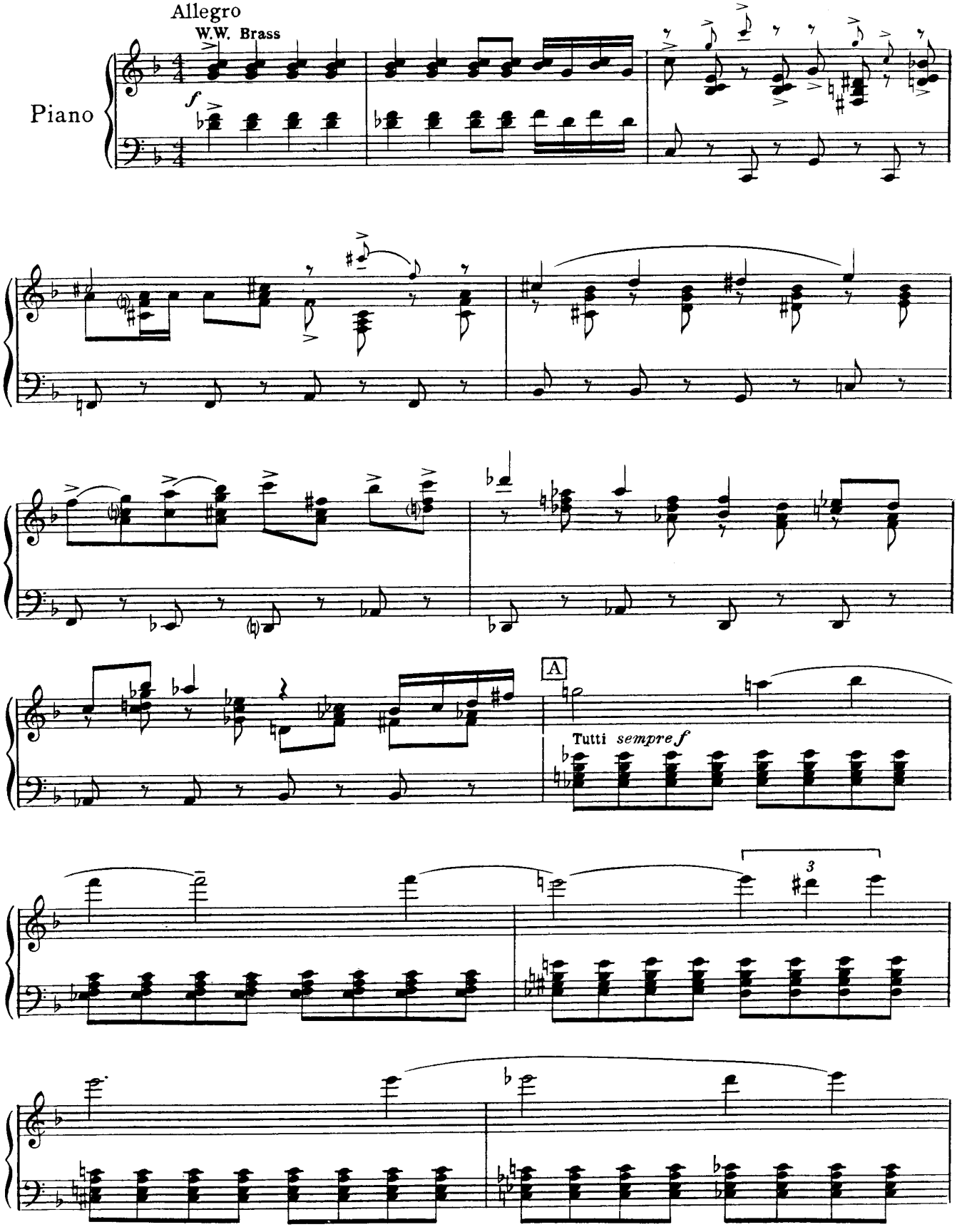
Cue: MARCELLUS: Well, come on, hurry up!
(As lights come up.)
(Player-piano on stage and orchestra)

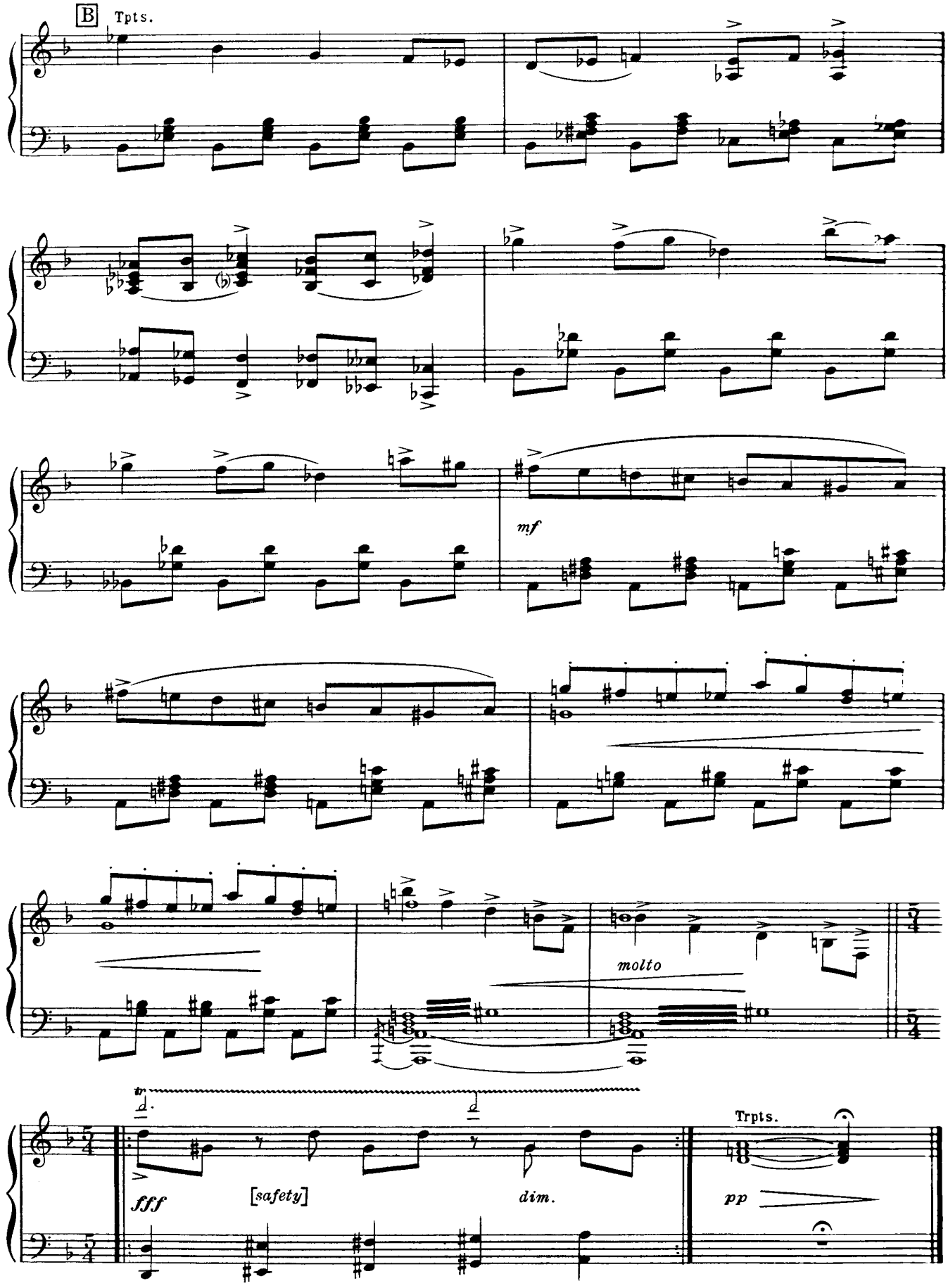


No 24b CHASE MUSIC

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!




B
Tpts.
mf
molto
fff
[safety]
dim.
Trpts.
pp

No. 25 TILL THERE WAS YOU
(Reprise)

Cue: WINTHROP: I with you'ld never come to River Thity!
MARIAN: No you don't, Winthrop.

Slowly
Strgs.

WINTHROP: Thither! You believe him? MARIAN: I believe everything he ever said.

Piano

pp

WINTHROP: But he promithed uth... 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?

HAROLD: I can't go, Winthrop.

WINTHROP: Well you do, don't you?

MARIAN: No, Winthrop. Now go, Harold, please.

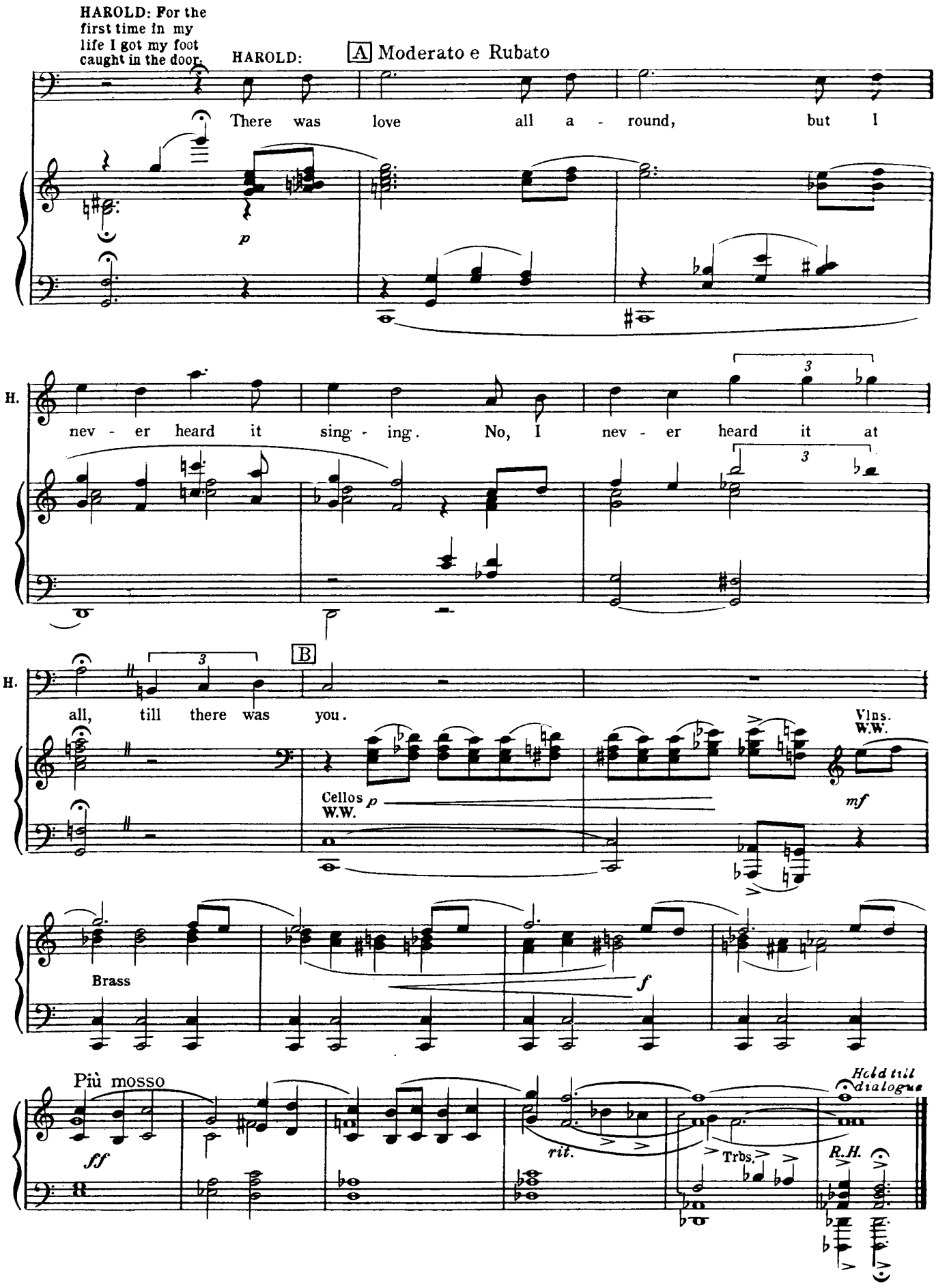
WINTHROP: Go on, Profethor, hurry up.

WINTHROP: Why not?

Vlns.

R.H.

L.H.


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
p
H.
nev - er heard it sing - ing. No, I nev - er heard it at
3
3
H.
B
all, till there was you.
Vlns. W.W.
Cellos W.W. p
mf
Brass
f
Più mosso
ff
rit.
Trbs.
R.H.
Hold till 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

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

f

Segue

No. 25b FINALE

Maestoso

Trpts.

Piano

f

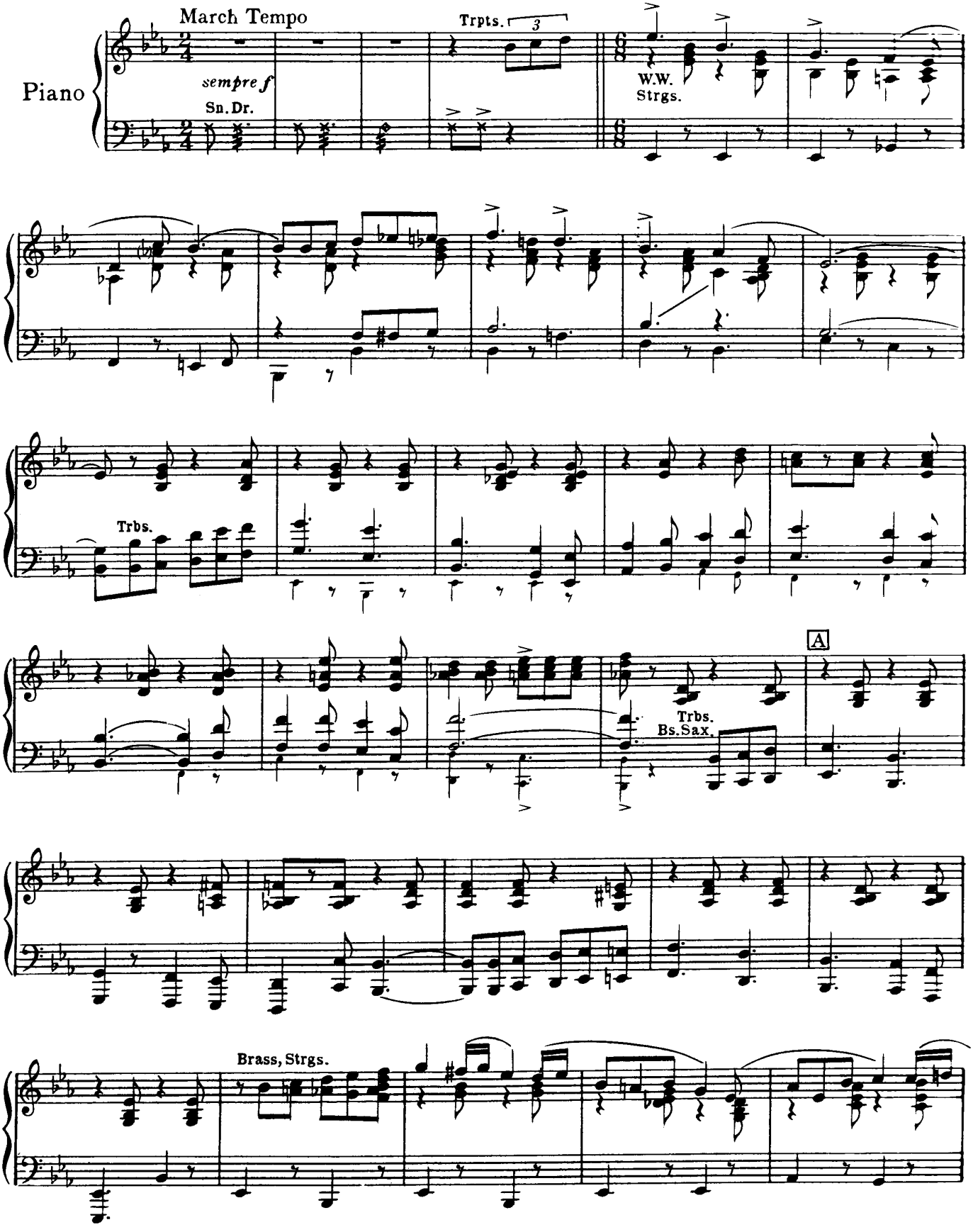
Trbs.
Sopra

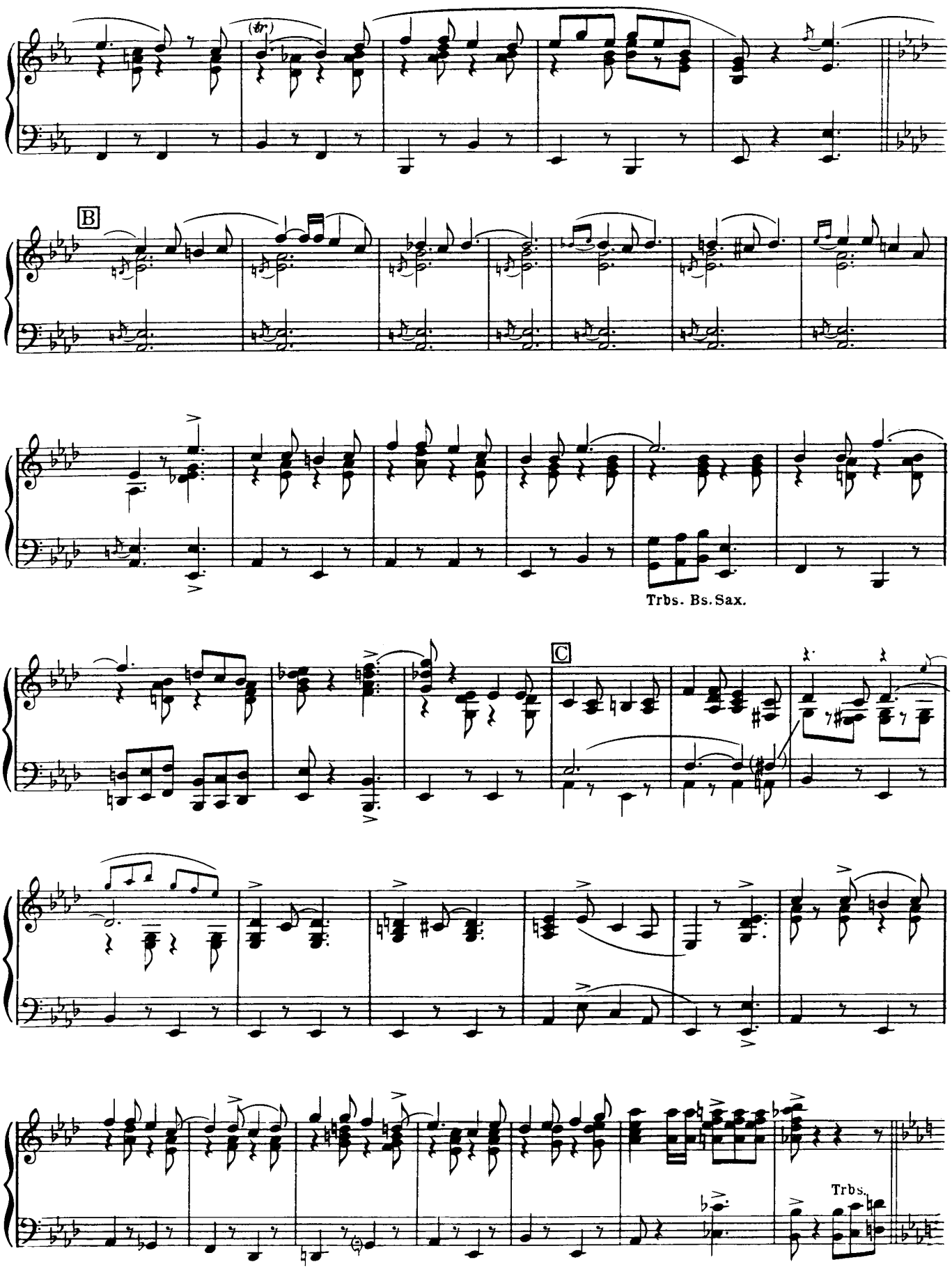
molto rit.

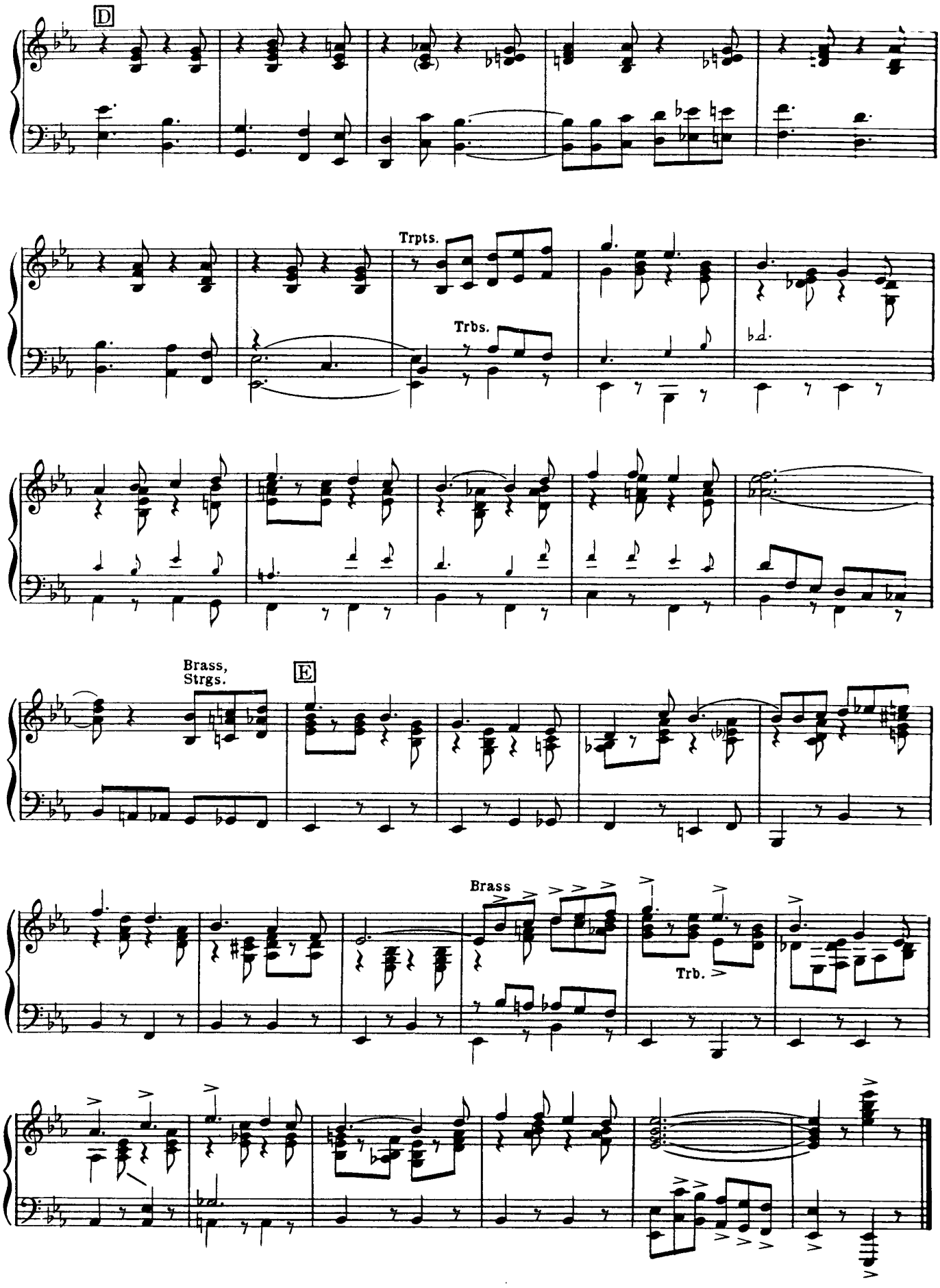
ff

CURTAIN

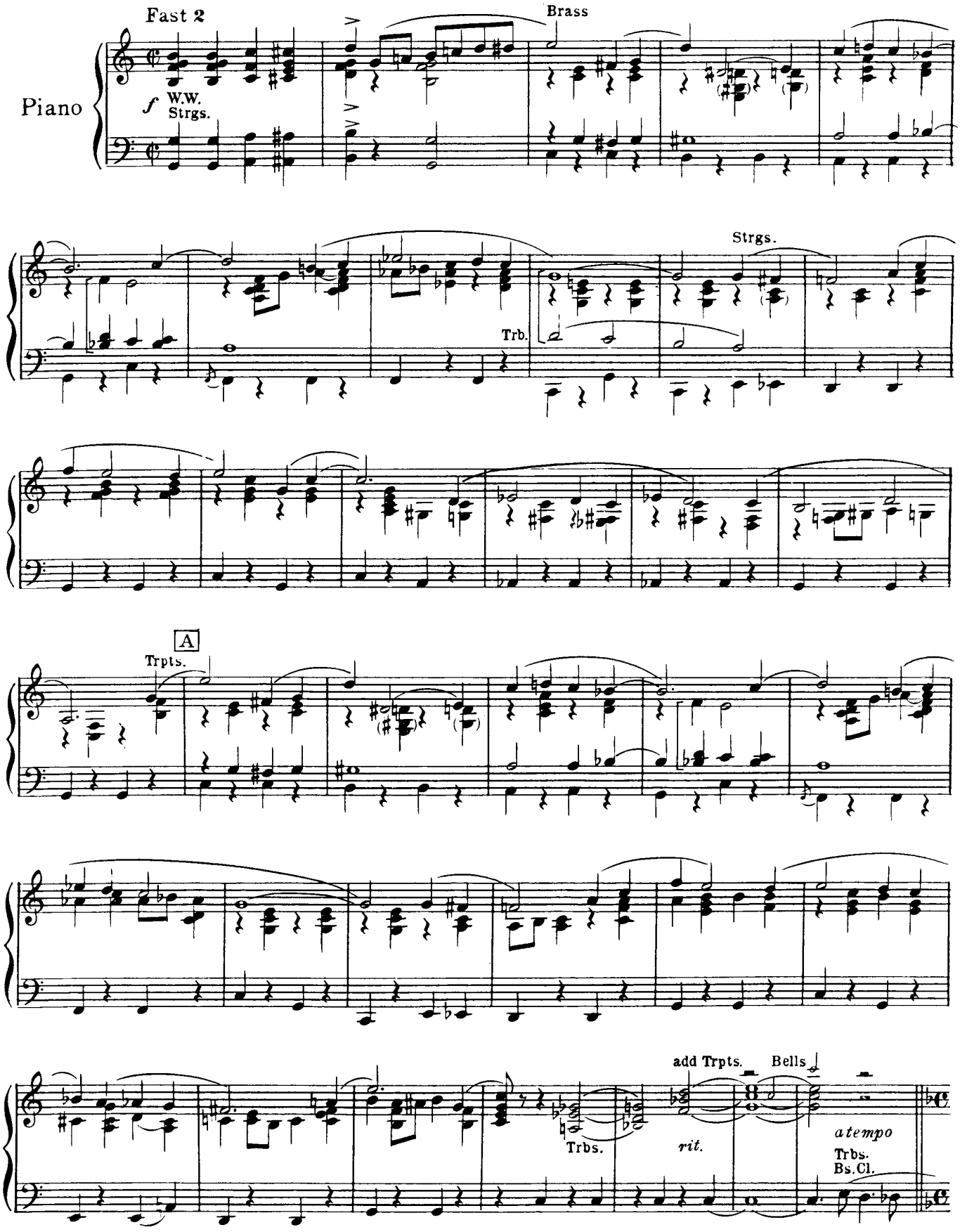
No. 26 CURTAIN CALL MUSIC

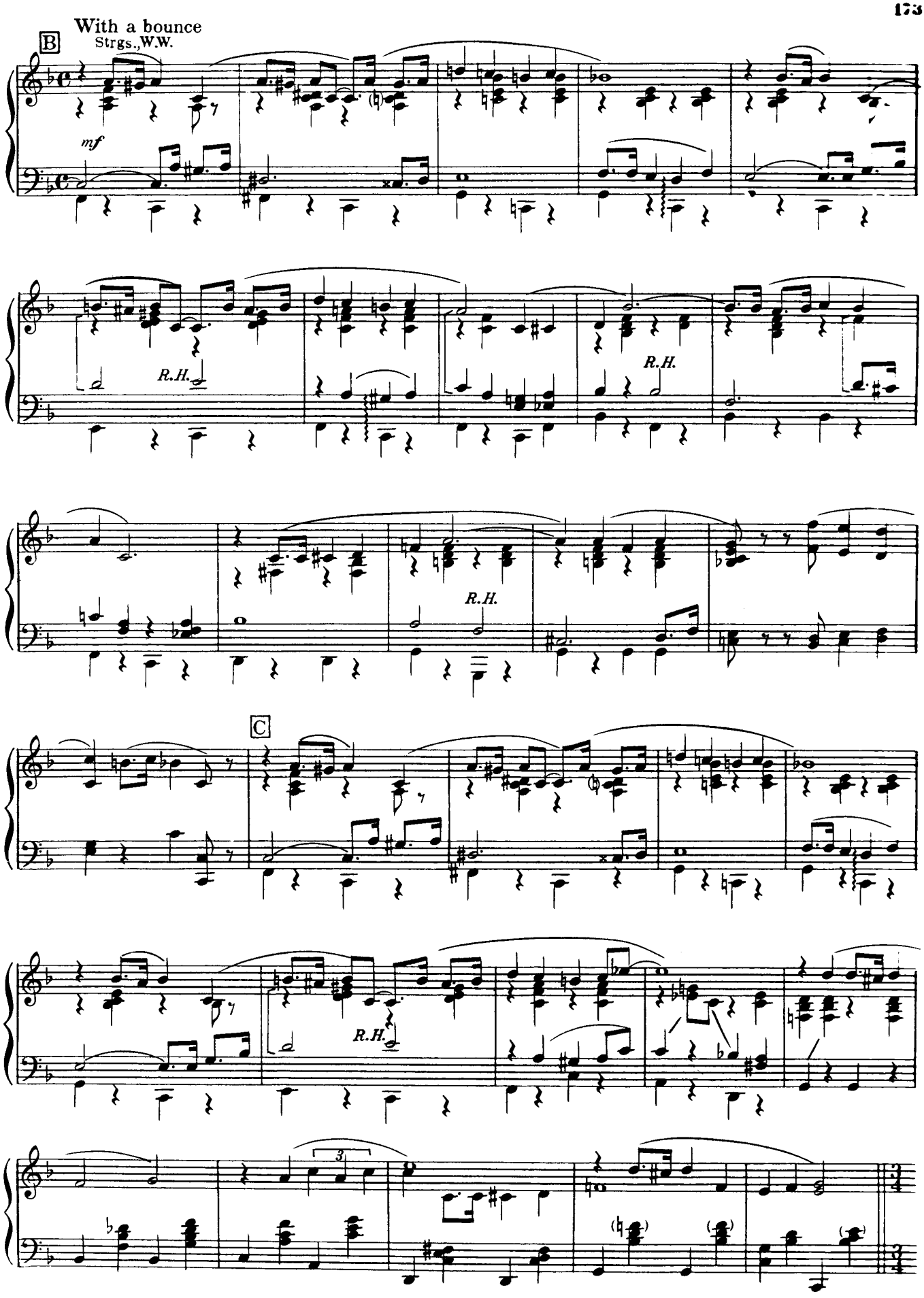


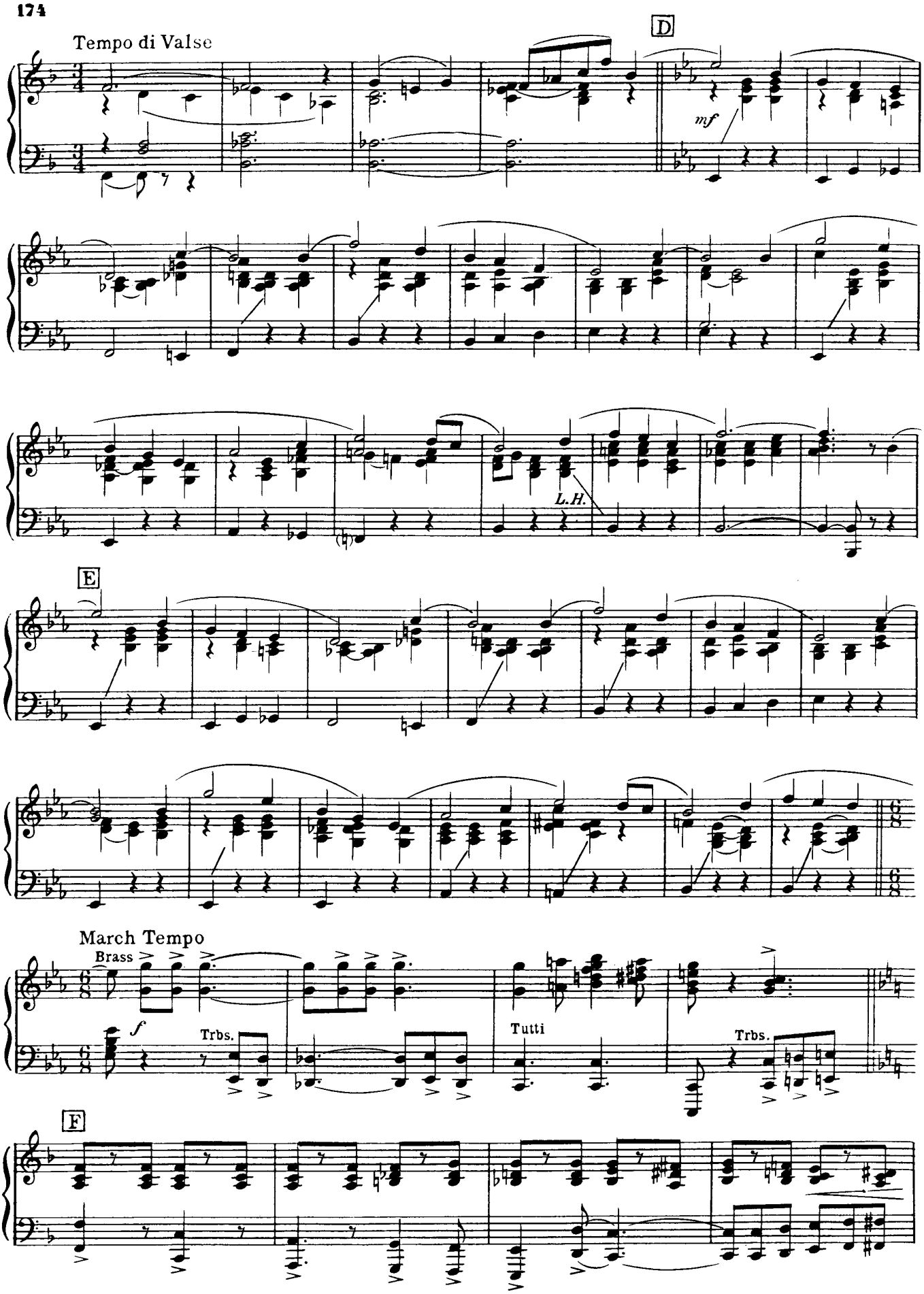

B
Trbs. Bs. Sax.
C
Trbs.

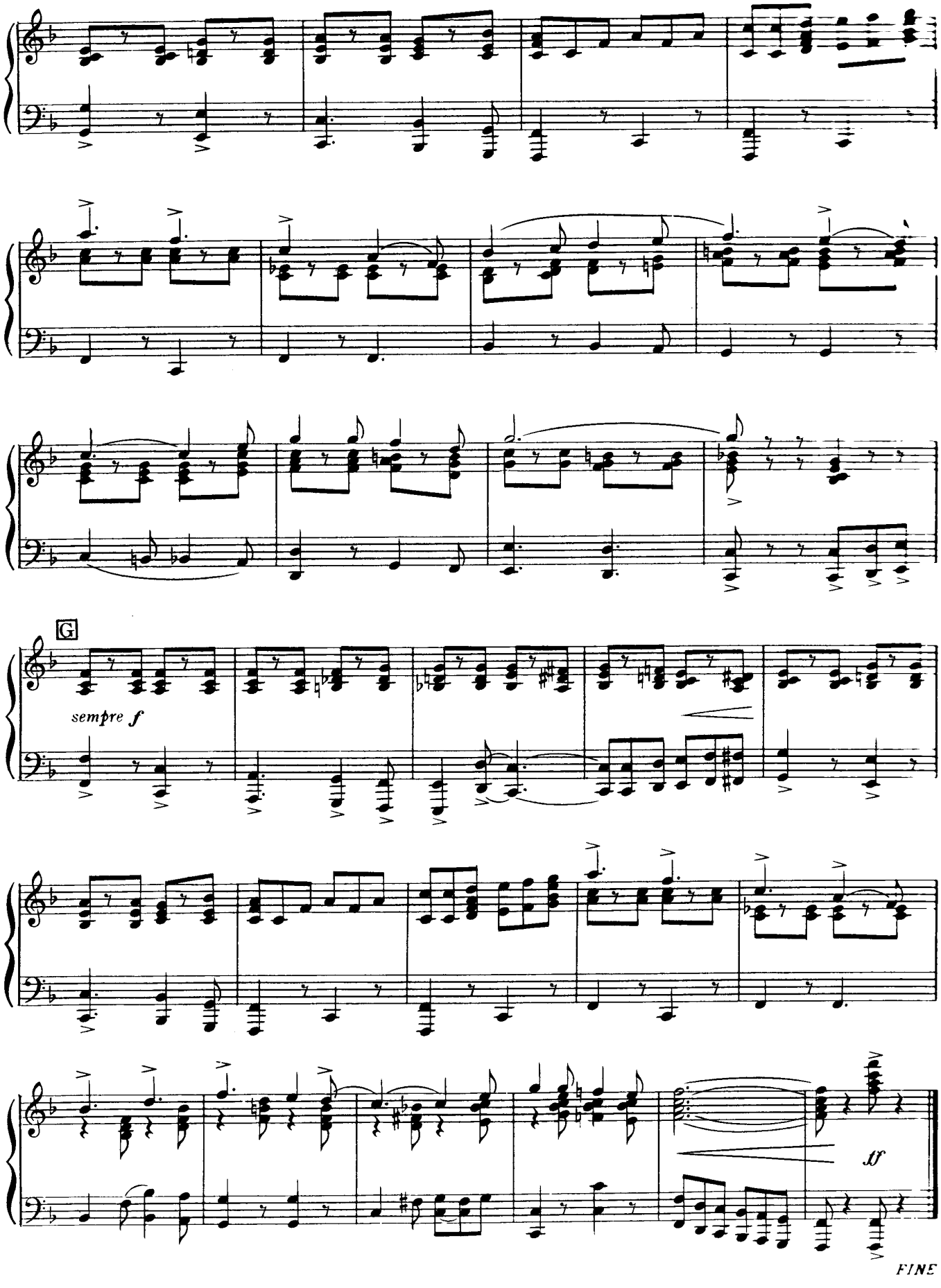

D
Trpts.
Trbs.
Brass,
Strgs.
E
Brass
Trb.

EXIT MUSIC


Fast 2
Brass
Piano
f W.W.
Strgs.
Strgs.
Trb.
A
Trpts.
add Trpts.
Bells
Trbs.
rit.
a tempo
Trbs.
Bs.Cl.


B
With a bounce
Strgs., W.W.
mf
R.H.
R.H.
R.H.
C
R.H.
3


Tempo di Valse
D
mf
L.H.
E
March Tempo
Brass
f
Trbs.
Tutti
Trbs.
F


G
sempre f
sf
FINE