RICHARD RODGERS and OSCAR HAMMERSTEIN 2nd
in association with
LELAND HAYWARD and JOSHUA LOGAN
present
A Musical Play
SOUTH PACIFIC

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN 2nd

Book by OSCAR HAMMERSTEIN 2nd and JOSHUA LOGAN
Adapted from JAMES A. MICHENER'S Pulitzer Prize-Winning
"TALES OF THE SOUTH PACIFIC"

Book and Musical Numbers Staged by JOSHUA LOGAN

Scenery and Lighting by Jo MIELZINGER
Costumes by Motley

Musical Director SALVATORE DELL'ISOLA
Orchestrations by ROBERT RUSSELL BENNETT

VOCAL SCORE
(Edited by DR. ALBERT SIRMAY)

PRICE
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First performance at the Majestic Theatre, New York
April 7, 1949

SOUTH PACIFIC

Cast of Characters

NGANA........................................... Barbara Luna
JEROME................................................. or Michael de Leon
HENRY.............................................. Richard Silvera
ENSIGN NELLIE FORBUSH................... Mary Martin
EMILE DE BECQUE.............................. Ezio Pinza
BLOODY MARY................................. Juanita Hall
BLOODY MARY'S ASSISTANT............... Musa Williams
ABNER.............................................. Archie Savage
STEWPUT......................................... Henry Slate
LUTHER BILLIS................................... Myron McCormick
PROFESSOR....................................... Fred Sadoff
LT. JOSEPH CABLE, U.S.M.C................ William Tabbert
CAPT. GEORGE BRACKETT, U.S.N........ Martin Wolfson
CMDR. WILLIAM HARBISON, U.S.N.......... Harvey Stephens
YEOMAN HERBERT QUALE..................... Alan Gilbert
STG. KENNETH JOHNSON..................... Thomas Gleason
SEABEE RICHARD WEST...................... Dickinson Eastham
SEABEE MORTON WISE....................... Henry Michel
SEAMAN TOM O'BRIEN.......................... Bill Dwyer
RADIO OPERATOR BOB McCAFFREY.......... Biff McGuire
MARINE CPL. HAMILTON STEEVEES........... Jim Hawthorne
STAFF STG. THOMAS HASSINGER............. Jack Fontan
SEAMAN JAMES HAYES....................... Beau Tilden
LT. GENEVIEVE MARSHALL............... Jacqueline Fisher
ENSIGN DINAH MURPHY....................... Roslyn Lowe
ENSIGN JANET MacGREGOR................... Sandra Deel
ENSIGN CORA MacRAE........................ Bernice Saunders
ENSIGN SUE YAEGER......................... Pat Northrop
ENSIGN LISA MINELLI....................... Gloria Meli
ENSIGN CONNIE WALEWSKA.................. Mardi Bayne
ENSIGN PAMELA WHITMORE.................. Evelyn Colby
ENSIGN BESSIE NOONAN........................ Helena Schurrott
LIAT.............................................. Betta St. John
MARCEL, Henry's Assistant............... Richard Loo
LT. BUZZ ADAMS................................... Don Fellows

Islanders, Sailors, Marines, Officers: Mary Ann Reeve, Chin Yu,
Eugene Smith, Richard Loo, William Ferguson
The action of the play takes place on two islands in the South Pacific during the recent war. There is a week's lapse of time between the two acts.
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No. 2

Opening

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Semplice

Piano

À l'antique

Curtain

add Bells
NGANA and JEROME

Dites-moi pourquoi

La vie est belle, Dites-moi pourquoi La vie est

gai? Dites-moi pourquoi, Chère ma d'moi-

selle, Est-ce que parce que vous m'aimez?
No. 3
Music Under Scene
(Nellie and Emile)

Cue NELLIE: Oh, it's beautiful here.

Allegretto

Piano

No. 4
A Cockeyed Optimist

Cue NELLIE: They all do over at the fleet hospital.

Con anima

Piano

NELLIE (1)

When the sky is a bright canary yellow.
--- I forgot every cloud I've ever seen --- So they

call me a cock-eyed optimist, immature and in-

curably green! I have heard people rant and rave and

below. That we're done and we might as well be dead

757-
But I'm only a cock-eyed optimist—And I can't get it into my head—I hear the human race is falling on its face And hasn't very far to go—but every whip-poor-will Is selling me a...
And telling me it just ain't so. I could

say life is just a bowl of jello, And appear more in-

tel- li- gent and smart But I'm stuck (like a dope!) With a

thing called hope, And I can't get it out of my heart.
No. 5
(The Scene Continues
(Nellie and Emile)

EMILE: What were you running away from?

Lento espressivo

Piano

NELLIE: ... and I'm feeling out.
Twin Soliloquies

No. 6

Carl NELLIE: I love some.

Moderato

1 NELLIE

Wonder how I'll feel Living on a hill-side, Looking on an ocean.

Piano

2 EMILE

Beautiful and still This is what I need, This is what I've longed for.

3 NELLIE

Someone young and smiling Climbing up my hill We are not alike.

Probably I'd bore him. He's a cultured Frenchman, I'm a little hick.
Emile

Younger men than I, Officers and doctors, Probably pursue her, she could have her pick.

Nellie

Wonder why I feel Jittery and jumpy! I am like a schoolgirl.

Emile

Poco rit. a tempo

Waiting for a dance. Can I ask her now? I am like a schoolboy!

Nellie

Colla voce a tempo

What will be her answer? Do I have a chance?

Slowly

Attacca subito
Unspoken Thoughts

No. 7

Moderato (under dialogue of Millic and Emile)

Piano

Poco a poco cresc.

Emile speaks.  It can get very hot here.
No. 8

Introduction To
Some Enchanted Evening

Ch. EMILE ... speak and act quickly

Moderato

Piano

NELLIE: "Yes, it is!"

No. 9

Some Enchanted Evening

Slowly with expression

EMILE

Some en-chanted eve-ning
You may see a stran-ger—

Piano

You may see a stran-ger— Across a

NELLIE: "Yes, it is!"
crowded room
And some-how you know, You know e-ven
then
That some-where you'll see her a-gain and a-

Some en-chant-ed eve-ring-

Some one may be laugh-ing,
You may hear her laughing—Across a crowded room

And night after night, As strange as it seems

The sound of her laughter will sing in your dreams.

Who can explain it Who can tell you why?
Fools give you reasons, Wise men never try.

Some enchanted evening

When you find your true love,

Across a crowded room,

Then fly to her
And make her your own,

Or all through your life you may dream all alone.

Once you have found her, Never let her go. Once you have found her,

Never let her go!
Encore: Some Enchanted Evening

No. 10

Slowly with expression

Some en-chant-ed ev-en-ing
When you find your true love

Piano

When you feel her call you
Across a crowded room

Scene continues

Stop short when Nellie cries: 'My jeep!'
La vie est belle, dites-moi pourquoi la vie est belle.

Est-ce que parce que vous m'aimez?
No. 12

Bloody Mary

Allegro

BOYS

Blood-y Ma-ry is the girl I love.
Her skin is tender as Di-Mag-gio's glove.

Piano

Tuba

Blood-y Ma-ry is the girl I love.
Her skin is tender as Di-Mag-gio's glove.

Mary. "Ha, ha, ha!"
Warning! MARY: Good ole sommery mornin'!

MARY: Sissy-butt!

Bloody Mary's chewing betel nuts,

She is always chewing betel nuts, Bloody

Mary's chewing betel nuts, And she don't use Pepp-

dent! Now ain't that too damn bad!
There Is Nothin' Like A Dame

No. 13

Carr. A. BEE. It must be a lady, it's a woman.

1 Allegro

Piano

We got sunlight on the sand, we got moonlight on the sea, we got mangoes and ba-

2 Wise
JOHNSON

nana We can pick right off a tree, We got volleyball and

BILLIS

ping pong And a lot of dandy games. What ain't we got? We

ALL

ain't got dames. We get

WEST

packages from home, We get movies, we get shows, We get

McCaffery

restless, we feel blue, We feel lonely and, in brief We feel

Stewpot
speeches from our skipper And advice from Tokyo Rose. We get every kind of feeling but the feeling of relief. We feel

letters doused with pol-fume. We get dizzy from the smell! What don't we hungry as the wolf felt when he met Red Riding Hood. What don't we

get? You know damn well! We got nothin' to put on a clean white feelin' good! We don't feel good! Lots of things in life are beautiful, but

suit for. What we need is what there ain't no substitute for. There is one particular thing that is nothing whatsoever in any way, shape or form like any other.
There is noth-in' like a dame, noth-in'
in the world.
That is an-thin' like a dame.
We feel same.
Cue: STEWART: "... they can have 'em."

JOHNSON

So suppose a dame ain't bright. Or completely free from

QUALE

flaws. Or as faithful as a bird-dog or as kind as Santa.
It's a waste of time to worry over things that they have not. Be thankful for the things they've got!

Girls cross upstage.

There is nothin' you can
That is anything like a
dame.  There are no books like a
dame.  And nothing looks like a dame.

There are no drinks like a dame.  And nothing thinks like a
dame.
Noth-in' acts like a dame

TENORS
ALL
Or attracts like a dame.
There ain't a

thing that's wrong with any man here
That can't be cured by put-tin' him near
A girl-y, woman-ly.
Exit

BLOODY MARY

There is noth-in' you can name that is an-y-thin'
Mary And Lootellan

No. 14

Warning: CABLE: "I'm not a drummer. I'm a lieutenant."
MARY: "Yes."
CURL: CABLE: "Yes."

Piano

Warning: CABLE: "No, but I'm going to."
MARY: "My Lootellan."

Billis: "Officers can get launches and go over there."
MARY: "Yes."
CURL: Billis starts walking.

Lento misterioso

"Con pulito."

Conforto
No. 15

Bali Ha'i

Moderato

MARY

Most people live on a lonely island

Piano

Lost in the middle of a foggy sea
Most people long for another island

One where they know they would like to be Bali

Hail may call you, Any night, any

In your heart you'll hear it call you "Come a-"
way,  
C—o—me  a—w—ay!  
Ba-li  Ha-li

will

whisper  
On de wind  
Of de sea;  
"Here am

I.  
Your special is-land!   
Come to me,  
Come to

me!"  
Your own spe-cial hopes.  
Your own spe-cial
Dreams Bloom on de hillside And shine in de streams. If you try,
You'll find me Where de sky Meets de sea, "Here am I, Your special
island! Come to me, Come to me!" Ba-lí Ha'lí Ba-lí
Hai, Hai, Hai

Some day you'll see me,
Float-in' in de sunshine,

Watch Fum a low-fly-in' cloud,
You'll hear me call you.

Sing-in' through de sunshine,
Sweet and clear as can
"Come to me, Here am I, Come to me!
If you try, You'll find me Where de sky Meets de sea, "Here am I. Your special is-land! Come to me, Come to me!
Ba-li Ha'i Ba-li Ha'i Ba-li Ha'i.

BILLIS: What do you say, Lieutenant? (He sings)

Bu-li Hai may call you. An-y right an-y day in your heart — You'll hear it call you "Come a-way, Come a-way."

51
BILLIS: "and everybody gets to
know everybody pretty well."

(He sings)

Ba-li Ha'i
Will whis-per on de
wind
Of de sea, "Here am I. Your spe-
cial
is-land! Come to me. Come to me!"

In the New York production singing is omitted here.
No. 16
Cable Hears "Bali Ha'i"

Warning: Brackett. "Maybe we'll get in this war yet."

Cable: Joe goes up steps

Piano

Moderato

Cable

Ten.

Bali Hai

May

Ten.

Call

You

An

y

Thrust.
night

Any

day,

In your

heart

you'll hear it

call you,

"Come"
Change Of Scene
(Company Street)

No. 17
Tempo di Blues

Piano
I'm Gonna Wash That Man Right Out-a My Hair

No. 19

(Nellie and Nurses)

"Nellie: "Things like this happen every day."

Allegretto

I'm gonna wash that man right out-a my hair. I'm gonna wash that man right out-a my hair. And

(Spoken) Get the picture!

I'm gonna wave that man right

send him on his way.
out-a my arms, I'm gon-na wave that man right out-a my arms, I'm gon-na

wave that man right out-a my arms, And send him on his

way.

Don't try to patch it up, Tear it up, tear it up!

Wash him out, dry him out, Push him out, fly him out, Cancel him and let him
g! Yea, sist-er! I'm gun-na wash that man right out-a my hair, I'm gun-na

w-wt Tpt. 1/vn. Sr.

w-w

wash that man right out-a my hair— And send him on his way! If the

man don't un-der-stand you,— If you fly on sep'-rate beams,
Waste no time! Make a change, Ride that man right off your range.

Rub him out a the roll call—And drum him out a your dreams! Oh

DINAH
JANET

hol! If you laugh at dif-f'rent com-ics, If you root for dif-f'rent

NELLIE, DINAH, JANET

teams, Waste no time, Weep no more, Show him what the door is for!
Rub him out-a the roll call—And drum him out-a your dreams!—You

3 Allegro

GIRLS: No!
can't light a fire—when the wood's all wet!—You

Girls: Uh. Uh.
can't make a butterfly strong—You can't fix an

ALL

egg when it ain't quite good—And you can't fix a man when he's
wrong! You can't put back a pet-al when it falls from a

flow-er. Or sweet-en up a fel-ler when he starts turn-ing sour! Oh,

a tempo

not! Oh, not!
GIRLS: If his

Slow as before

eyes get dull and fish-y—When you look for glints and gleams,

Waste no time—Make a switch—Drop him in the nearest ditch.
Rub him out - a the roll call - And drum him out - a your dreams! Oh -

hoi! Oh - hoi! I went an’

washed that man right out - a my hair, I went an’ washed that man right out - a my hair, And
sent him on his way. She went an' washed that man right out a her hair. She went an' washed that man right out a her hair. She went an' washed that man right out a her hair. And sent him on his way.
Nellie's Encore
I'm Gonna Wash That Man Right Out-a My Hair
No. 20

Tempo I  (Nellie partly sings, partly hums refrain ad lib.)

NELLIE

I'm gonn-a wash that man right out-a my hair, I'm gonn-a

Piano

w-w-w-w-w.

Str.

I'm gonn-a wash that man right out-a my hair, I'm gonn-a wash that man right

out-a my hair, And send him on his way.

I'm gonn-a

wave that man right out-a my arms, I'm gonn-a wave that man right
out of my arms, I'm gonna wave that man right out of my arms, and
send him on his way. Don't try to patch it up.

Tear it up, tear it up. Wash him out, dry him out, push him out, fly him out,

Cancel him and let him go, you sister!
Intro. to: Some Enchanted Evening

No. 21

Car. EMILE: "... and where I want to stay."

Moderato

Piano

EMILE: "Precious to me."

EMILE: "Have you been thinking?"

NELLIE: "I have been thinking!"

Burn on the opposite sides of a sea

EMILE

NELLIE

We are as different as people can be. It's true

And
yet you want to marry me. I do. I've known you a few short weeks and yet somehow you've made my heart forget.

All other men I have ever met but you, but you.

Reprise: Some Enchanted Evening
You may see a stranger across a crowded room
And somehow you know,

You know even then
That somewhere you'll

see her again and again.
Who can explain it? Who can tell you why? Fools give you reasons.

Wise men never try.

Some enchanted evening—When you find your true love—

When you feel her call you across a
crowded room Then fly to her side And make her your own
Or all through your life you may dream all a-
molto espressivo

NELLIE

Once you have found him Never let him go.

EMILE

Once you have found her Never let her
Intro. to "I'm In Love With A Wonderful Guy"

No. 23

"Cur-Ed. I kiss.

Allegro

Piano

Str.

GIRL: (Off-stage) "Quiet! She'll hear you!"

* Music may start here.

757-
I'm In Love With A Wonderful Guy

No. 34

Allegro

I expect everyone of my

Piano

crowd To make fun of my proud pro-

NELLIE (1)

testations Of faith in romance

(2)

And they'll say I'm na-

ive As a babe to be-

lieve Any fable I
Fearlessly I'll face them and

argue their doubts away

Loudly I'll

sing about flowers and spring

Flatly I'll
stand on my little flat feet and say Love

is a grand and a beautiful thing.

I'm not ashamed to reveal The

world famous feeling I feel
Refrain

I'm as corny as Kansas in August, I'm as normal as

blue-berry pie, No more a smart little girl with no heart, I have

found me a wonderful guy! I am in a con-

ventional dither. With a conventional star in my eye.
And you will note there's a lump in my throat when I speak of that wonderful guy! I'm as trite and as gay as a daisy in May. A cliché coming true!

I'm bromidic and bright. As a moon-happy night pouring
light on the dew! I'm as corn-y as

Kansas in August, High as a flag on the fourth of July!

If you'll excuse an expression I use, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love with a wonderful guy!
(Sung if desired)

"I'm as corny as Kansas in August, High as a flag on the
(Sung)

fourth of July!" If you'll excuse an expression I use, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love.

(poco a poco cresc.)

(Girls join)

love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love.

love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love with a wonderful guy.
Encore: "I'm In Love With A Wonderful Guy"
No. 25

Allegro

Piano

GIRLS

I'm as corny as Kansas in August,

High as a flag on the fourth of July!
If you'll excuse an ex-

NELLIE and GIRLS

pression I use, I'm in love, I'm in love, I'm in love, I'm in love, I'm in love,
No. 27

Girls' Reprise of "Bali Ha'i"

Warning: HARISON: "Take a boat, go fishing."
Cue: JOE: "what?"

Piano

FRENCH GIRLS

Huit T'ap - pel - le, Dans le jour Dans la nuit, Dans ton cœur Toujours res - son - ne, "Par i -
Me voici!
Si tu veux, Tu m'
trouvera
Ou le ciel
Trouve la mer
Me voici
Laisse-moi te prendre, "Par ici"
Me voici
Bâli Ha'i; Bâli Ha'i; Bâli
No. 28  Younger Than Springtime
(Cable and Liat)

Warning: CABLE: "Il est assez peur-
LIAT: "Non... Oui!"

Cue: "Non."

Andante appassionato

Piano

Lento, molto calmo

str. W.W.

p espressivo

molto rit.

s'f
dim.
rall.

espr.
I touch your hand And my arms grow strong.

Like a pair of birds That burst with song.

My eyes look down At your lovely face And I hold the

world In my embrace.
Younger than Spring-time are you
Softer than star-light

are you
Warmer than winds of June are the gentle

lips you gave me.
Gayer than laughter are you

Sweeter than music are you
Angel and lover.
heaven and earth are you to me. And when your

youth and joy invade my arms And fill my

heart as now they do... then...

Younger than Spring-time am I Gay-er than laughter
Am I an angel and lover, heaven and earth am I

with you.

And when your youth and joy invade my arms And fill my heart as
Younger than Spring-time

Am I gayer than laughter

Am I angel and lover,

Heaven and earth am I with you.

French Girls
Si tu veux
Tu m' trouverа
Ou le ciel
Trouve la
mer
Me voy-
ci
Laisse moi te
prendre,
"Par i-
ci
Me voy-
ci!
Bali
Hali
Bali
Bali

Hali.

soft harp up and down ad lib.
Tempo di Waltz

NELLIE: "Oh it's so different from Little Rock!"

I'm in love with a wonderful guy.

I am in a conventional dither
With a conventional star in my eye.

And you will note there's a lump in my throat when I speak to that wonderful guy.

I'm as trite and as gay as a daisy in...
May a cliché coming true! I'm bro-

mic and bright As a moon-happy night Pouring light on the dew.
NELLIE

I'm in love, I'm in love, I'm in love, I'm in love, I'm in love.

EMILE

love, With a won- I'm in love, I'm in love, and the girl that I

love, she thinks I'm a won- der- ful guy.
This Is How It Feels

No. 30

Slowly

NELLIE

This is how it feels living on a hillside

Piano

EMILE

This is what I need.

She speaks

Dialogue

This is what I've longed for, Someone young and smiling here up on my hill

737 - This and the following 64 bars have been omitted in the New York production.
I hear the human race is falling on its face And hasn't very far to go

But every whippoorwill is selling me a bill And telling me it just ain't
(3) (3) Più mosso

so

I could say life is just a bowl of jel-lo

EXILE (3) (3)

I could say life is just a bowl of jel-lo

(3) (3)

And appear more intelli-gent and smart

But I'm

And appear more intelli-gent and smart

But I'm

stuck (like a dope) With a thing called hope And I can't get it

stuck (like a dope) With a thing called hope And I can't get it
Emile's Encore of
I'm Gonna Wash That Man Right Out-a My Hair
No. 31

Warning: EMILE: Close your eyes. No peeking.
 Cue: He puts her coat over his head.)

Allegretto

EMILE: I'm gonna wash that man right out-a my hair.

Piano

But-a my hair, And send him on his
Don't try to patch it up,

Tear it up, tear it up, Wash him out, dry him out.

Push him out, fly him out, Cancel him

-and let him go Yea, sister!
No 32

Finale Act I

Warning: EMILE: "P (groping"
Chor: Nellie turns away from him)

Poco sostenuto

NELLIE: "What time to sit"

Più mosso

sempre espressivo
NELLIE: "Wait a minute.\nIn the jury, please."

cresc. poco a poco

add Fl.

add W.W.

(Nellie leaves)

add Hn.

add Tromb. more.

cresc.
EMILE

Once you have found her Never let her go.

Never let her go.
3) Moderato e tranquillo
No. 34

Opening Act II

Moderato marcato

Piano

Tutti

dim.

S.C.

Trp.

S.B.

W.W.

Tuba
NELLIE: One, two, three, four, five, six, seven, eight!
No. 35

Entrance Of Liat

Cue: EMILE: "Lieutenant Cable"

Con moto

Piano

List appears.

PP dolce

787
No. 36

Happy Talk

Chorus: MARY: "You don't have to work. I work for you."

Piano

Moderato

Str. piž. "pp"
Perc.

1 MARY

Hap-py Talk, keep talk-in' Happy Talk

E. Hu. Str.
W. W.
Talk about things you'd like to do.
You add Trb.

got to have a dream. If you don't have a dream. How you gonna

have a dream come true?

Talk about a moon Float-in' in de sky
Talk about a star Look-in' like a toy
Lookin' like a lily on a lake:
Peekin' through the branches of a tree.

Talk about a bird
Learnin' how to fly

Talk about a girl
Talk about a boy

Makin' all the music he can make.
Countin' all the ripples on the sea.

Happy Talk, keep talkin' Happy Talk

---
Talk about tings you'd like to do. You
got to have a dream. If you don't have a dream,
How you gonna have a dream come true?
Talk a-bout a boy
Say-in' to de girl "Golly, ba-by,"
got to have a dream If you don't have a dream

(Coda)

How you gonna have a dream come true If you don't talk

happy An' you never have a dream Den you'll never

Spoken

have a dream come true. "Is good idea? You like?"
(She laughs)
Incidental (after "Happy Talk")

Begin before dialogue starts!

Allegretto

Piano

MARY:
'Special good baby
Very broad

a tempo

MARY:
'Stinky bastard'
CABLE

Younger than Spring-time were you
Soft'er than star-light were you

Angel and lower, heaven and earth were you
to

He 'gives up' me.
Honey Bun

Cue: HARRISON: "Lutheria... Nellie!"

Broad

Piano

Call: Commodo

Doll is as dainty as a sparrow. Her figure is something to applaud. Where she's narrow she's narrow as an arrow. And she's broad, where a broad should be broad.

NELLIE

My

W.W. Str.

Dr.

mf

Tri.

hp

Tri.
Allegretto

hundred and one Pounds of fun - That's my little Honey Bun!

Get a load of honey bun tonight. I'm

speakin' of my Sweetie Pie. Only sixty inches high

Ev'ry inch is packed with dynamite! Her
hair is blonde and curly, Her curls are hurly burly, Her

lips are pips! I call her hips: "Twirl-y" and "Whirl-y"

She's my baby, I'm her papa! I'm her booby, she's my trap!

I am caught and don't want a run, 'Cause I'm havin' so much
fun with Honey-Bun!

hundred and one pounds of fun—That's my little Honey-Bun!

Get a load of honey-bun to-night.

speakin' of my Sweetie-Pie—Only sixty inches high
Ev'ry inch is packed with dynamite!

Hair is blonde and curly, Her curls are hury buly. Her

Bus. with BILLIS' hips.

Lips are pips! I call her hips: "Twirl-y" and "Whirl-y"

She's my baby, I'm her pop. I'm her hubby
She's my trap-I am caught and don't want-a run-'Cause I'm havin' so much fun with Honey-Bun.

I am caught and don't want-a run-'Cause I'm havin' so much fun with Honey-

(Come In)

Bun (Believe me, son-n-y) She's a cook-ie who can cook you till you're done (Ain't be-in' fun-ny)
Encore


Tempo I?

ALL 7

A hundred and one

Pounds of fun—That's my little Honey Bun!

Get a load of honey-bun to-night.

I'm
speaking of my Sweetie Pie—Only sixty

inches high—Every inch is packed with dynamite!

Her hair is blonde and curly. Her
curls are burl-y burl-y. Her lips are pips!—I call her hips—
"Twirl-y" and "Whirl-y"

(Muted Tr.pl.)
She's my baby

(BILLIN SOLO)

I'm her pap-

I'm her boub-y She's my trap-

I am caught and

ENSEMBLE

don't want to run 'Cause I'm hav-in' so much fun with Hon-ey-

(Come It)

Bun. And that's the fin- ish. And it's time to go for now the show is
done. We hope you liked us, and we hope that when you leave your seat—

run Down to the Mess Hall. You'll enjoy your dinner each and every

one. Enjoy your turkey. And put some chestnut dressing on

our Honey Bun.
You've Got To Be Carefully Taught

No. 39

CABLE: ...it's not born in you.

CABLE speaks: "It happened after you're born."

Piano

Allegro

got to be taught to hate and fear, You've got to be taught from year to year, It's got to be drummed in your dear little ear You've got to be carefully taught.

You've
got to be taught to be afraid of

people Whose eyes are oddly made, And

people whose skin is a different shade You've

got to be carefully taught. You've
You've got to be carefully taught!

relatives hate You've got to be carefully taught!

six or seven or eight. To hate all the people your

get to taught before it's too late Before you are

(fpp)

(fpp)

You've got to be carefully taught!

(fpp)

(fpp)
You've Got To Be Carefully Taught
(Continued)

Moderato

This is just the kind of ugliness I was running away from. It has

followed me all these years and now it has found me. I was

Con moto

cheated before and I'm cheated a
gain By a mean little world of
mean little men. And the one chance for
me is this life I know best. To be
here on an island and to hell with the
rest. I will cling to this island like a

and

tree or a stone, I will cling to this island and be

free and alone.
This Nearly Was Mine

Tempo di Waltz espressivo

EMILE

One dream in my heart One love to be living for

This nearly was mine. One girl for my

One partner in paradise
This promise of paradise

This nearly was mine.

Close to my heart she came

Only to fly away

Only to fly as day flies from

moonlight.

Now, now I'm alone.

1) Repeat can be started here.
Still dreaming of paradise,

Saying that paradise—Once nearly was mine.

So clear and deep are my fancies—Of things I wish were true—I'll keep remembering.
evenings— I wish I'd spent with you—— I'll

keep remembering kisses—— From lips I'll

never own—— And all the lovely ad-

ventures That we have never known.

Da Capo al Fine
Tempo di Waltz espressivo

CABLE:
"Back home"

Più mosso
Cue: EMILE: "I'd like to see that kind of a jump. Come on!"

Marcia

Piano

Soft as boys enter - loud as plane rises.
As Scene 6 opens oboe plays imitating radio code over the fading march

until: CAPT. BRACKET: "What's that? What's that?"
No. 44

Communication Established

Cue: BUS ADAMS: "We'll go out in waves tonight - waves."

Sempre marcia

Oboe, tempo completely ad lib. imitating Morse code.

Clar. (same as oboe)

(Oboe repeats code as before)

Repeat till cue
No. 45

Communication Discontinued

Curt: EMILE: "What - what - goodbye!"

Rubato

Piano

NELLIE: "Captain Brackett"

Curt:
BRACKETT:  "Don't blame him."

He's a wonderful guy.'

(Willie's exit)
BOY: "What's the matter with her?"

ALL:

She's in love, she's in love, she's in love, she's in love, she's in love, she's in love, she's in love, she's in...

(they are off stage)

d.s.d.

Tutti

8va
SUG...

ff allargando

NELLIE: "Like the first time we met, Remember? Remember?"

Poco lento

Some enchant-ed even-ning  When you find your true love,
When you feel him call you — Across a crowded room — Then fly to his side — And make him your own — Or all through your life you may dream all alone.

NELLIE: "Don't die, Jim!"

NELLIE: "Oh, my darling!"

Andante
No. 46

Operation Alligator

Tempo di Marcia

Piano
Incidental

Cue: "This started at sun up."

(continuing the rhythm)

Piano

A Cia.
Str.

and Fl.

(trumpet)

(dim.)

harp

until cue
Hundred and one pounds of fun—That's my little honey-bun—

Get a load of honey-bun tonight———Her
Hair is blonde and curly, Her curls are burl-y burl-y, Her lips are pips! I

call her hips— "Twirl-y" and "Whirl-y" She's my baby,

I'm her pap!— I'm her boob-y, she's my trap!— I am caught and

don't want-a run,—'Cause I'm havin' so much fun with honey-bun.—
No. 48

Finale Ultimo

Chor: Nellie, Josephine, Jerome

Moderato

Piano

NELLIE, NGANA and JEROME

Dites-moi

(Nellie gets behind on this line)

pourquoi ! La vie est belle,
NELLIE: "Pourtquoi ce chât?"

EMILE: "Pourquoi ce chât?

EMILE and CHILDREN

EMILE

parce que vous me fairez?

Violins a tempo
End of II Act.