

FRANK LOESSER

GUYS & Dolls



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FEUER AND MARTIN

PRESENT

GUYS & Dolls

A Musical Fable of Broadway

Based on a story and characters by

DAMON RUNYON

MUSIC AND LYRICS BY

FRANK LOESSER

BOOK BY

JO SWERLING and ABE BURROWS

Staged by GEORGE S. KAUFMAN

Dances and Musical Numbers Staged by MICHAEL KIDD

Settings and Lighting by JO MIELZINER

Musical Director IRVING ACTMAN

VOCAL SCORE

FRANK MUSIC CORP.

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782.8
L81

The Feuer and Martin production of GUYS AND DOLLS was first presented at the 46th Street Theatre, New York City, on November 24, 1950, with the following cast:

NICELY-NICELY JOHNSON.....STUBBY KAYE
 BENNY SOUTHSTREET.....JOHNNY SILVER
 RUSTY CHARLIE.....DOUGLAS DEANE
 SARAH BROWN.....ISABEL BIGLEY
 ARVIDE ABERNATHY.....PAT ROONEY, SR.
 MISSION BAND {MARGERY OLDROYD
 {PAUL MIGAN
 {CHRISTINE MATSIOS
 HARRY THE HORSE.....TOM PEDI
 LT. BRANNIGAN.....PAUL REED
 NATHAN DETROIT.....SAM LEVENE
 ANGIE THE OX.....TONY GARDELL
 MISS ADELAIDE.....VIVIAN BLAINE
 SKY MASTERSON.....ROBERT ALDA
 JOEY BILTMORE.....BERN HOFFMAN
 MIMI.....BEVERLY TASSONI
 GENERAL MATILDA B. CARTWRIGHT.....NETTA PACKER
 BIG JULE.....B. S. PULLY
 DRUNK.....EDDIE PHILLIPS
 WAITER.....JOE MALAN

DANCERS AND SINGERS

SCENES

ACT ONE

- Scene 1. Broadway.
- Scene 2. Interior of the Save-A-Soul Mission.
- Scene 3. A Phone Booth.
- Scene 4. The Hot Box.
- Scene 5. Off Broadway.
- Scene 6. Exterior of the Mission. Noon, the next day.
- Scene 7. Off Broadway. *Act II*
- Scene 8. Havana, Cuba.
- Scene 9. Outside El Cafe Cubana. Immediately following.
- Scene 10. Exterior of Mission.

ACT TWO

- Scene 1. The Hot Box. *Act III*
- Scene 2. The West Forties.
- Scene 3. The Crap Game.
- Scene 4. Off Broadway.
- Scene 5. Interior of the Save-A-Soul Mission.
- Scene 6. Near Times Square.
- Scene 7. Broadway.

TABLE OF CONTENTS

ACT ONE

	<i>Page</i>	
OVERTURE.....	1	<i>2 minutes</i>
1 OPENING.....	5	<i>cut</i>
2 TRIO (<i>Nicely-Nicely Johnson, Benny Southstreet and Rusty Charlie</i>).....	10	
3 QUINTET (<i>Sarah, Arvide, Agatha and Mission Group</i>).....	15	
3a EXIT OF SARAH AND THE MISSION BAND.....	19	
4 CONCERTED NUMBER (<i>Nathan, Nicely-Nicely, Benny Southstreet, Brandy-Bottle Bates and the Crapshooters</i>).....	20	
5 ENTRANCE OF MISSION GROUP.....	26	
6 DUET (<i>Sarah and Sky</i>).....	27	
6a INTERLUDE.....	31	
6b VOCAL FINISH.....	31	
6c CHANGE OF SCENE (Scenes 2 to 3).....	32	
7 FANFARE.....	33	
7a SONG (<i>Miss Adelaide and the Hot-Box Dolls</i>).....	33	
7b THE CUSTOMERS' EXIT.....	39	
8 SONG (<i>Adelaide</i>).....	40	
8a CHANGE OF SCENE (Scenes 4 to 5).....	43	
9 OPENING SCENE 5.....	43	
10 DUET (<i>Nicely and Benny</i>).....	44	
11 OPENING SCENE 6.....	50	
12 CHANGE OF SCENE (Scenes 6 to 7).....	50	
13 END OF SCENE 7.....	51	
14 —.....	51	<i>7 minutes</i>
15 SONG (<i>Sarah</i>).....	64	
16 CHANGE OF SCENE (Scenes 9 to 10).....	66	
17 SONG (<i>Sky</i>).....	67	
17a DUET (<i>Sky and Sarah</i>).....	69	
18 —.....	71	
19 CURTAIN MUSIC.....	71	
20 ENTR'ACTE.....	72	

ACT TWO

21 HOT-BOX FANFARE.....	74	
21a SONG, CHORUS AND DANCE (<i>Adelaide and Dolls</i>).....	74	<i>12/13</i>
22 SONG (<i>Adelaide</i>).....	80	
22a CHANGE OF SCENE (Scenes 1 to 2).....	81	
23 SONG (<i>Arvide</i>).....	82	
24 CHANGE OF SCENE (Scenes 2 to 3).....	85	
24a THE CRAPSHOOTERS DANCE.....	85	
25 SONG AND CHORUS (<i>Sky and the Crapshooters</i>).....	91	
26 CHANGE OF SCENE (Scenes 3 to 4).....	100	
27 DUET (<i>Adelaide and Nathan</i>).....	101	
27a CHANGE OF SCENE (Scenes 4 to 5).....	104	
28 SONG AND CHORUS (<i>Nicely</i>).....	105	
29 THE GUYS FOLLOW THE FOLD.....	113	
29a ADELAIDE MEETS SARAH.....	114	
30 DUET (<i>Adelaide and Sarah</i>).....	115	
31 OPENING SCENE 7.....	121	
31a ENTRANCE OF THE MISSION BAND.....	123	
32 THE HAPPY ENDING.....	123	

1 1/2 minute

OVERTURE

By FRANK LOESSER

Maestoso

Piano

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music begins with a forte (*f*) dynamic marking. The upper staff contains chords and melodic fragments, while the lower staff features a more active, rhythmic accompaniment.

The second system continues the piano accompaniment. It features a decrescendo (*dim.*) marking over the latter half of the system. The notation includes various chordal textures and melodic lines in both staves.

Bright tempo

mf plaintively

mp

The third system marks a change in tempo and mood. The upper staff begins with a mezzo-forte (*mf*) dynamic and the instruction "plaintively". The lower staff starts with a mezzo-piano (*mp*) dynamic. The music is characterized by block chords and a steady, rhythmic accompaniment.

The fourth system continues the "Bright tempo" section. It features dense, complex chordal textures in the upper staff, while the lower staff maintains a consistent rhythmic accompaniment.

The fifth system concludes the page with triplet markings (*3*) over the upper staff, indicating a rhythmic flourish. The lower staff continues with the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. It consists of several measures of chords and single notes.

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

Third system of musical notation, marked **Plaintively**. It includes dynamic markings *mp* and *rit.*, and a tempo marking *rall. molto*. The system concludes with a double bar line and a key signature change to three flats.

Pushed 1 a Peak

Fourth system of musical notation, marked **Light Bounce tempo** and *mf*. The music is in a key with three flats and a common time signature, featuring a more rhythmic and bouncy feel.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking *sfz* and a key signature change to two flats.

Sixth system of musical notation, continuing the piece with various chordal and melodic patterns.

First system of a piano score. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is present.

Second system of a piano score. It includes handwritten annotations: "I've never Been in Love Before" written across the top, and "Broadly flowing" written below it. Dynamic markings include *ritard.* (ritardando) and *mf* (mezzo-forte).

Third system of a piano score. The right hand has a melodic line with a star symbol above it. The left hand continues with a consistent accompaniment.

Fourth system of a piano score. The right hand features a melodic line with slurs. The left hand accompaniment is consistent with the previous systems.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is consistent with the previous systems.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is consistent with the previous systems. A handwritten note "get ready for..." is visible on the right side.

slur to pg 10

Chimes

rit.

f

rit.

Medium Bounce

mf

f

mf

No 1

OPENING
"RUNYONLAND"

Brightly

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

(Seen through curtain) TWO READY GUYS

Musical notation for the second system, showing a piano accompaniment with chords and rhythmic patterns.

CURTAIN

The TOURIST GUIDE

Couple of TOURISTS

Musical notation for the third system, including performance instructions like "marc." and "gliss.".

Musical notation for the fourth system, continuing the piano accompaniment.

The COP and the PITCHMAN

Couple of DOLLS

Musical notation for the fifth system, featuring melodic lines in the treble clef.

Musical notation for the sixth system, showing a piano accompaniment with chords.

Vlins.

The first system of music consists of a grand staff with a treble and bass clef. The piano part features a series of chords and single notes, with some notes marked with accents (>). The violin part (labeled 'Vlins.') is written in a higher register, featuring a melodic line with eighth and sixteenth notes. A 'trm' (trill) is indicated at the end of the system. A 'r.h.' (right hand) marking is present in the piano part.

The second system continues the piano accompaniment from the first system, showing a consistent rhythmic pattern of chords and single notes across the grand staff.

The PUG

The third system is titled 'The PUG'. It features a piano accompaniment with a more active melodic line in the treble clef, including some triplets and slurs. The bass clef continues with a steady accompaniment.

The BOBBY SOXERS

The fourth system is titled 'The BOBBY SOXERS'. It begins with a forte (*ff*) dynamic. The piano part features a complex texture with many chords and some triplets in the bass line. The treble clef has a melodic line with slurs and accents.

The DIP and the COP

The Pitch

The fifth system contains two sections. The first section, 'The DIP and the COP', features a piano accompaniment with a treble clef line that has a melodic line with slurs and accents, and a bass clef line with chords. The dynamic is marked *sfz* (sforzando). The second section, 'The Pitch', continues the piano accompaniment with a similar texture.

The sixth system continues the piano accompaniment, showing a consistent rhythmic pattern of chords and single notes across the grand staff.

The seventh system continues the piano accompaniment, showing a consistent rhythmic pattern of chords and single notes across the grand staff.

The BABY BUGGY

Moving CITIZENS

pp mounting violence

pp

This block contains the first system of music. It features two staves: a treble clef staff and a bass clef staff. The piece 'The BABY BUGGY' is in a key with one sharp (F#) and a common time signature. The piece 'Moving CITIZENS' is in a key with two flats (Bb, Eb) and a common time signature. The music is marked *pp* (pianissimo). The first system shows the beginning of both pieces, with 'The BABY BUGGY' starting with a series of chords and 'Moving CITIZENS' starting with a melodic line.

TEX and the PHOTOGRAPHER

This block contains the second system of music, which is a continuation of 'TEX and the PHOTOGRAPHER'. It consists of two staves (treble and bass clef) with a melodic line in the treble and a rhythmic accompaniment in the bass. The music is marked with accents (>) and slurs.

This block contains the third system of music, continuing 'TEX and the PHOTOGRAPHER'. It features two staves with a melodic line and a rhythmic accompaniment. The music is marked with accents (>) and slurs.

Brass

This block contains the fourth system of music, continuing 'TEX and the PHOTOGRAPHER'. It features two staves with a melodic line and a rhythmic accompaniment. The music is marked with accents (>) and slurs.

The CELEBRITY'S autograph

f

This block contains the fifth system of music, which is 'The CELEBRITY'S autograph'. It features two staves: a treble clef staff and a bass clef staff. The piece is in a key with one sharp (F#) and a common time signature. The music is marked *f* (forte). The first system shows the beginning of the piece, with a melodic line in the treble and a rhythmic accompaniment in the bass.

This block contains the sixth system of music, continuing 'The CELEBRITY'S autograph'. It features two staves with a melodic line and a rhythmic accompaniment. The music is marked with accents (>) and slurs.

The Chase

The DOLLS

p

This block contains the seventh system of music. It features two staves: a treble clef staff and a bass clef staff. The piece 'The Chase' is in a key with two flats (Bb, Eb) and a common time signature. The piece 'The DOLLS' is in a key with two flats (Bb, Eb) and a common time signature. The music is marked *p* (piano). The first system shows the beginning of both pieces, with 'The Chase' starting with a series of chords and 'The DOLLS' starting with a melodic line.

Boogie

Musical score for 'Boogie' in 4/4 time. The piece is in a key with one flat (B-flat major or D minor). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes. The tempo is indicated as 'Boogie'.

The TOURISTS

Musical score for 'The TOURISTS' in 4/4 time. The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes. The tempo is indicated as 'The TOURISTS'.

Continuation of the musical score for 'The TOURISTS'. The right hand features more complex melodic patterns with eighth and sixteenth notes. The left hand continues with a bass line of eighth notes.

TEX and the DIP

pp

Musical score for 'TEX and the DIP' in 4/4 time. The piece is in a key with two flats (B-flat major or D minor). The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes. The tempo is indicated as 'TEX and the DIP' and the dynamics are marked 'pp'.

The DOLLS and the DIP

Musical score for 'The DOLLS and the DIP' in 4/4 time. The piece is in a key with two flats (B-flat major or D minor). The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes.

Continuation of the musical score for 'The DOLLS and the DIP'. The right hand features more complex melodic patterns with eighth and sixteenth notes. The left hand continues with a bass line of eighth notes.

More Chase

The New Pitch

Musical score for 'More Chase' and 'The New Pitch' in 4/4 time. The piece is in a key with two flats (B-flat major or D minor). The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes.

Quick four

Musical notation for the first system, featuring a treble and bass clef with a key signature of two flats. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

Fast two

Still More Chase

Musical notation for the second system. It includes the instruction 'marc.' (marcato) under the 'Fast two' section. The tempo and dynamics increase, with accents (>) placed over several notes in the treble clef.

Musical notation for the third system, continuing the piece with a consistent rhythmic pattern and dynamic markings.

Musical notation for the fourth system, showing a change in the bass line and treble clef accompaniment.

The TOURISTS exit

Musical notation for the fifth system, featuring a more complex treble clef melody with many beamed notes and a bass line with sustained chords.

BENNY bumps the PUG

Musical notation for the sixth system, characterized by a dense, rhythmic treble clef accompaniment and a steady bass line.

Musical notation for the seventh system, which includes the lyrics 'rit - ard - an - do' written below the notes. The piece concludes with the instruction 'Segue No. 2'.

No 2

TRIO - (Nicely-Nicely Johnson, Benny Southstreet and Rusty Charley)

"FUGUE FOR TINHORNS"

mf **Steady Medium Bounce** Trpt. 3

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. A circled section in the right hand features a triplet of eighth notes. Handwritten notes include "mf" and "Steady Medium Bounce".

mf **Nicely**

I got the horse right here The name is Paul Re - vere And heres a

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with chords and eighth notes. Handwritten notes include "mf" and "Nicely".

NICE

guy that says if the weathers clear, Can do, can do. This

The second system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a triplet in the right hand. Handwritten notes include "NICE" and "r.h.".

NICE

guy says the horse can do If he says the horse can do, can

The third system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a triplet in the right hand. Handwritten notes include "NICE" and "r.h.".

NICE
do, Can do, Benny can do, can do. This
I'm pick-ing Val-en - tine 'cause on the morning line The guy has

NICE
guy says the horse can do If he says the horse can
BEN
got him fig-ured at five to nine Has chance, has
Rusty
But look at Ep - i - taph_ he wins it

NICE
do, can do, can do. For Paul Re-
BEN
chance, This guy says the horse has chance If
RUSTY
by a half, Ac-cord-ing to this here in the Tel - e - graph Big

NICE - vere I'll bite - I hear his foot's all right, Of course it all de - pends if it rained last night. Likes

BEN he says the horse has chance, has chance, has chance. I know it's

RUST Threat, Big Threat, This guy calls the horse Big Threat If

NICE mud, likes mud, This "X" means the horse likes

BEN Val - en - tine - The morn - ing works look fine Be - sides the Jock - ey's broth - er's a

RUST he calls the horse Big Threat, Big Threat, Big

NICE mud If that means the horse likes mud, likes

BEN friend of mine. Needs race, needs race, This

RUST Threat. And just a min - ute boys, - I got the feed box noise. It says the

NICE
mud, likes mud. I tell you Paul Re - vere— Now this is

BEN
guy says the horse needs race. If he says the horse needs

RUST
great-grand - fa - ther was E - qui - poise. Shows class, shows

NICE
no bum steer It's from a hand - i - cap - per that's real sin - cere Can

BEN
race, needs race, needs race. I go for

RUST
class. This guy says the horse shows class. If

NICE
do, can do, This guy says the horse can do If

BEN
Val - en - tine, 'cause on the morning line The guy has got him figured at five to nine. Has

RUST
he says the horse shows class, shows class, shows class. So make it

NICE he says the horse can do, can do, can

BEN chance, has chance. This guy says the horse has

RUST Ep-i - taph - He wins it by a half, Ac-cord-ing to this here in the

r.h.

NICE do. Paul Re-vere, I got the horse

BEN chance. Val-en-tine! I got the horse

RUST Tel-e - graph, Ep - i - taph. I got the horse

sf *sf* *sfz* *sf*

NICE right here.

BEN right here.

RUST right here.

ff

Hold till Mission Band starts playing on Stage

Segue

No 3

QUINTET— (Sarah, Arvide, Agatha and Mission Group)

“FOLLOW THE FOLD”

The “SAVE-A-SOUL” Mission Band (*on Stage*)

March tempo

The Citizens gather

Sarah

Agatha

Arvide

Corporal

(Orch)

The Drunk enters

(aside)

SAR Put down the bot-tle and we'll say no more Fol - low, Be - fore you take an-

AGA Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.

ARV Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.

CORP Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.

SAR *f* -oth-er swallow Fol - low the Fold and stray no more, stray no more,

AGA *f* Fol - low the Fold and stray no more, stray no more,

ARV *f* Fol - low the Fold and stray no more, stray no more,

CORP *f* Fol - low the Fold and stray no more, stray no more,

SAR
stray no more. Tear up your pok-er deck and play no more Fol - low,

AGA
stray no more. Tear up your pok-er deck and play no more Fol - low,

ARV
stray no more. Tear up your pok-er deck and play no more Fol - low,

CORP
stray no more. Tear up your pok-er deck and play no more Fol - low,

SAR
fol - low the Fold _____ To the mea - dows _____ where the sun shines _____ Out of the

AGA
fol - low the Fold _____ To the mea - dows _____ where the sun shines _____ Out of the

ARV
fol - low the Fold _____ To the mea - dows _____ where the sun shines _____ Out of the

CORP
fol - low the Fold _____ To the mea - dows _____ where the sun shines _____ Out of the

(*aside*) *f*

SAR dark - ness — And the sin and shame in which you wal-low Fol - low the Fold and

AGA dark - ness — and the cold. *f* Fol - low the Fold and

ARV dark - ness — and the cold. *f* Fol - low the Fold and

CORP dark - ness — and the cold. *f* Fol - low the Fold and

SAR stray no more, stray no more, stray no more. If you're a

AGA stray no more, stray no more, stray no more. If you're a

ARV stray no more, stray no more, stray nc more. If you're a

CORP stray no more, stray no more, stray no more. If you're a

SAR
sin-ner and you pray no more Fol - low, fol - low the Fold. _____

AGA
sin-ner and you pray no more Fol - low, fol - low the Fold. _____

ARV
sin-ner and you pray no more Fol - low, fol - low the Fold. _____

CORP
sin-ner and you pray no more Fol - low, fol - low the Fold. _____

Dialogue

No 3a

EXIT OF SARAH AND THE MISSION BAND

Cue: (SARAH) Open all day and night, with a ^{start} special prayer meeting next Thursday
(start music at word 'special')

or wherever drummer enters

Dejectedly

pp legato

additional music needed

(Fade)

No 4

CONCERTED NUMBER

(Nathan, Nicely, Benny the Greek, Brandy-bottle Bates and the Crapshooters)

"THE OLDEST ESTABLISHED"

Cue: (NATHAN) We've been engaged for fourteen years

Under dialogue

(BENNY) The Greek's in Town!

(NICELY) Brandy-Bottle Bates!

(BENNY) Scranton Slim!

mf Brass > pp

(NATHAN) But where can I have the game?

Nicely

Benny

The Bilt-more gar-age wants a grand — But we ain't got a grand on

p colla voce

Nathan

BEN hand. And ~~they're~~ now got a lock on the door — Of the gym at Pub-lic School Eighty-

Nicely

Benny

NAT - four. There's the stock-room be-hind Mc Closky's Bar. But Mis-sus Mc Clos-ky

Nathan

BEN
 ain't a good scout. And things be-ing how they are, The back of the Po-lice Sta-tion is

Nicely **All Three**

NAT
 out. So the Bilt-more gar-age is the spot. But the one-thousand bucks we ain't

Bright tempo **A CRAP SHOOTER** **More CRAP SHOOTERS**

ALL
 got! Why it's good old re-li-a-ble Na - than, Na - than,

Still more CRAP SHOOTERS

ENS
 Na - than, Na - than De - troit. If you're look - ing for ac - tion he'll

Still more CRAP SHOOTERS

ENS
 furn - ish the spot. — Ev - en when the heat is on it's nev - er too hot,

All the CRAP SHOOTERS

ENS

Not for good old re - li - a - ble Na - than - For it's al - ways just -

T

— a short walk _____ To the old - est es - tab - lished per - man - ent

B

To the old - est es - tab - lished per - man - ent

Union

ENS

float - ing crap game in New York. _____ There are unis.

float - ing crap game in New York. _____ There are unis.

read

L'istesso tempo

ENS

well - heeled shoot - ers ev - 'ry - where, ev - 'ry - where, There are well heeled shoot - ers ev - 'ry -

well - heeled shoot - ers ev - 'ry - where, ev - 'ry - where, There are well heeled shoot - ers ev - 'ry -

ENS

- where. _____ And an aw-ful lot of let-tuce for the fel-la who can get us

- where. _____ And an aw-ful lot of let-tuce for the fel-la who can get us

The first system of music consists of three staves. The top two staves are vocal lines, with the lyrics '- where. _____ And an aw-ful lot of let-tuce for the fel-la who can get us' written below them. The bottom two staves are piano accompaniment, with a treble clef on the left and a bass clef on the right. The music is in a key with three flats and a 4/4 time signature.

Nathan, Nicely, Benny

If we on-ly had a lou-sy lit-tle grand, we could be a mil-lion-aire. _____

there. _____ That's

there. _____ That's

The second system of music consists of three staves. The top two staves are vocal lines, with the lyrics 'Nathan, Nicely, Benny' above the first line and 'If we on-ly had a lou-sy lit-tle grand, we could be a mil-lion-aire. _____' below it. The lyrics 'there. _____ That's' are written below the second line. The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the first system.

REFRAIN

unis.

good old re - li - a - ble Na - than, Na - than, Na - than, Na - than De - troit.

The third system of music consists of three staves. The top two staves are vocal lines, with the lyrics 'REFRAIN' above the first line and 'unis.' below it. The lyrics 'good old re - li - a - ble Na - than, Na - than, Na - than, Na - than De - troit.' are written below the second line. The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the previous systems.

ENS

If the size of your bun - dle you want to in-crease. He'll ar-range that

ENS

you go broke in qui - et and peace, In a hide - out pro - vid - ed by

ENS

Na - than - Where there are no neigh - bours to squawk _____ It's the

Proudly

ENS

old-est es - tab - lished per-man-ent float - ing crap game in New

old-est es - tab - lished per-man-ent float - ing crap game in New

Stage whisper

(Voices only)

ENS

York. _____ Where's the ac-tion? Where's the game? _____

York. _____ Where's the ac-tion? Where's the game? _____

(Orchestra)

Too loud

cut with head nod

Nicely, Benny, Nathan
desperately

Maestoso (*quasi religioso*)

ENS

Got-ta have the game or we'll die from shame.

tenor Baritone

All except Nathan

(*Bouche fermée*)

It's the old-est es-tab-lished

(*Bouche fermée*)

It's the old-est es-tab-lished

rit.

ENS

rit. per-man-ent float-ing crap game in New York. _____

allargando

per-man-ent float-ing crap game in New York. _____

p allargando

trump

diapason

REPRISE

"FOLLOW THE FOLD"

Cue: (SKY) There is a large assortment available

Mission Group (off stage)

Unis.

long pause 4 bar intro

Fol - low the Fold and stray no more stray no more stray no more

(under dialogue)

M G

Put down the bot-tle and we'll say no more Fol - low fol - low the Fold

lights out keep play

up tempo

M G

Fol - low the Fold and stray no more stray no more stray no more.

(MISSION GROUP enters singing) Cue: (SKY) "Cider!" (Blackout)

ff

3 (Stage lights up)

Slow (Enter MISSION GROUP)

pp (Fade)

No 6

DUET - (Sarah and Sky)

"I'LL KNOW"

lot of dialogue

Push tempo a little

Cue: (SARAH) Don't worry, I'll know

Pithe

Sarah

For I've im-a-gined ev-ry bit of him, From his strong mor-al fi-bre to the

SAR

accel.

A Faster Sky

wis-dom in his head, To the home-y a-ro-ma of his pipe — You have wished yourself a

accel.

SKY

Sarah

Scars - dale Gal - a - had — The break-fast eat - ing Brooks Broth-ers type! (Spoken) Yes And

Slow

Cue: (SARAH) All Figured out

SAR

I shall meet him when the time is ripe I'll

(under dialogue)

B

SAR know when my love comes a-long, I won't take a chance. For my

SAR oh he'll be just what I need, Not some fly - by-night Broad-way ro

SAR -mance And you'll know at a glance by the two pair of pants I'll

Sarah Indignantly

SAR know By the calm stead-y voice, those feet on the ground I'll

sweetly

SAR know as I run to his arms That at last I've come home safe and

dolce rit.

(With mounting determination)

SAR sound And till then I shall wait And till then I'll be

strong For I'll know when my love comes a long. (interrupted by dialogue)

ten. *ten.* *rit.* *(p under dialogue)*

SKY (Spoken) Sky

Well, I'll tell you Mine will come as a sur-

rit.

(SARAH) Chemistry?
(SKY) Yeah, chemistry.

prise to me Mine I leave to chance, and chem-is-try Sud-den-ly I'll

D Flowing

know when my love comes a-long I'll know then and there I'll

SKY
 know at the sight of her face, How I care, how I care, How I care! And I'll

SKY
 stop And I'll stare And I'll know long be - fore we can speak, I'll

rit. *a tempo*

SKY
 know In my heart I'll know And I won't ev - er ask "Am I

parlando

SKY
 right? Am I wise? Am I smart?" But I'll stop And I'll stare At that

SKY
 face in the throng Yes I'll know when my love comes a -

ten.

Sarah

SAR

fly - by - night Broad-way ro - mance And till then I shall

Brass

SAR

wait And till then I'll be strong For I'll

SAR

know when my love comes a - long.

accel. *f* *ff*

Segue during fade-out

No 6c

CHANGE OF SCENE

(Scenes 2 to 3)

Very slow

mf

Fade as Nathan starts to speak on phone

Impassioned about 2-3 bars

G A Bb - bass for bridge

No 7

FANFARE

Cue: (NATHAN) I hope you get stabbed by a Studebaker! (Blackout)

Joey:
→ You too!

in 2
Br. W.W.

ff

3

Slight stop

alright
alright
alright

No 7a

SONG and CHORUS- (Miss Adelaide and the Hot-Box Dolls)

"A BUSHEL AND A PECK"

Cue: (MASTER OF CEREMONIES) Miss Adelaide and the Hot-Box Farmerettes!

a little quicker than song
Bright Bounce tempo

mf

DANCE

mf

mf

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with various ornaments and accents, while the bass staff provides a harmonic accompaniment. A dynamic marking '(b)' is present in the bass staff.

Second system of musical notation, continuing the piece. The treble staff includes a five-fingered scale-like passage marked with a '5' above the notes. The bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has several accents and ornaments, and the bass staff maintains a consistent rhythmic pattern.

Fourth system of musical notation, featuring more complex melodic figures in the treble staff and a supporting bass line.

Fifth system of musical notation, including the vocal instruction '(Hello!)' above the treble staff. The melody becomes more expressive with slurs and accents.

Sixth system of musical notation, concluding the page. It features a final melodic flourish in the treble staff and a bass line with a '(b)' dynamic marking.

Dolls (with Doll voices)

He loves me he loves me not He

Dolls loves me He loves me not

(The frustrated bump)

Dolls uh - uh

(Adelaide enters)

Same tempo
Slower
+ push

Tempo?

Adelaide

I love you a bushel and a peck a bu-shel and a peck And a

mp

4 vamp

vamp

Tempo?

hug a-round the neck Hug a-round the neck and a bar-rel and a heap

Bar-rel and a heap and I'm talk-in' in my sleep a-bout you

Chorus

a-bout

sfz

a-bout you 'Cause I love you a

(Dolls voices)

you? My heart is leap-in' Hav-in' trouble sleepin'

Tempo?

ADE

bush - el and a peck, You bet your pret - ty neck I .do

This system contains a vocal line for 'ADE' and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'bush - el and a peck, You bet your pret - ty neck I .do'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

Adelaide & Dolls

Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle ooo

This system contains a vocal line for 'Adelaide & Dolls' and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle ooo'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

Girls

Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo dle oo dle

This system contains a vocal line for 'Girls' and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo dle oo dle'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

Girls

ooo.

This system contains a vocal line for 'Girls' and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'ooo.'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature. The right-hand part of the piano accompaniment includes a dynamic marking 'p' (piano).

Adelaide & Dolls

I love you a bu-shel and a peck a bu-shel and a peck tho' it

Adelaide

— drags tempo

Girls
beats me all to heck Beats me all to heck how I'll ev-er tend the farm

ADE
ev-er tend the farm When I wan-na keep my arm a-bout you a-bout

Chorus
a-bout you?

ADE
you 'Cause I love you a

Doll voices
CHO
the cows and chickens are go-in' to the dick-ens.

Adelaide & Dolls

ADE

bu-shel and a peck you bet your pret-ty neck I do Doo-dle oo-dle oo-dle

Girls

doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle ooo Good-bye now

Bass Drums

(Adelaide & Dolls exit)

Girls

Doo-dle oo-dle oo-dle doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle ooo

f *sfz*

DIALOGUE

Slow Segue

No 7b

THE CUSTOMERS EXIT
("HOME, SWEET HOME")

Softly *p*

only 2 of

hang him by the neck

rit.

Auto previous page

SONG — (Adelaide)

“ADELAIDE’S LAMENT”

Cue: Adelaide opens book

Slowly Adelaide

(Spoken)
“It says here”
(reading haltingly)

The av’rage un-mar-ried fe-male bas-ic-ly in-se-cure
fe-male re-main-ing sin-gle just in the le-gal sense

p *p colla voce*

ADE

Due to some long frus - tra-tion may re - act With psy-cho-so-mat - ic
Shows a neu - rot - ic ten-den-cy. See note (Spoken) Note: Chron-ic, or-gan - ic

Tempo *accel.* *a tempo*

ADE

symptoms dif - fi-cult to en - dure Af - fect-ing the up - per res - pir - a - tor - y
syn-dromes tox - ic or hy - per - tense In - volv-ing the eye, the ear, and the nose, and

2nd time accel.

ADE

(Adelaide reacts)

tract. In o - ther words, just from waiting a-round for that plain lit-tle band of gold A
throat. In o - ther words, just from wor-ry-ing whether the wed-ding is on or off A

ten. a tempo

ADE

per-son — can de-vel-op a cold You can spray her wher-ev-er you fig-ure the strept-o-
 per-son — can de-vel-op a cough. You can feed her all day with the Vi-ta-min A and the

ADE

-coc-ci lurk,— You can give her a shot for what-ev-er she's got but it just won't work.— If she's
 Bro-mo Fizz— But the med-i-cine nev-er gets an-y-where near where the trou-ble is.— If she's

ADE

tir-ed of get-ting the fish-eye from the ho-tel clerk,— A
 get-ting a kind of a name for her-self and the name ain't "his"— A

ADE

per-son — can de-vel-op a cold. (It says here) The And
 per-son — can de-vel-op a cough.

1 (resumes reading) 2

ADE
 fur - ther - more_ just from stall - ing and stall - ing And stall - ing the wed - ding trip, A

ADE
 per - son_ can de - vel - op La grippe. When they get on the train for Ni - ag - 'ra and she can hear

ten. with sweet meditation

ADE
 church bells chime_ The com - partment is air con - di - tioned_ and the mood sub - lime_ Then they

suddenly angry

pp

TRIP ARPEGG

ADE
 get off at Sa - ra - to - ga for the four - teenth time, - A per - son_ can de - vel - op La

ADE
 grippe, (Hm!) La grippe, La post na - sal drip With the whee - zes and the sneezes and a

p

pp

poco rit. *from singer* *a tempo*

ADE *3 3 3 3 3 3*
 si - nus that's real - ly a pipl From a lack of com - mu - ni - ty pro - per - ty — and a

poco rit. *a tempo*

ADE *3 3 3 3*
 feel - ing she's get - ting too old, A per - son can de - vel - op a

ADE *(opt.)* *>*
 bad bad cold. *Sneeze*

No 8a

CHANGE OF SCENE
(Scenes 4 to 5)

Slow Segue

Broad

f *Fade at lights up*

No 9

MISSION BAND on stage
March tempo

OPENING - SCENE 5

Segue
lighter flick
's one for the

John D. ...

DUET - (Nicely and Benny)

"GUYS AND DOLLS"

Cue: (NICELY) A world-wide weakness, Look!

Nicely
Ad lib. conversationally

What's play-ing at the Ro - xy? I'll tell you what's playing at the Ro - xy A

sf-p

This block contains the musical notation for Nicely's first line of dialogue. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of sustained chords in the left hand and a melodic line in the right hand. A dynamic marking of *sf-p* is present in the piano part.

NICE pic-ture a - bout a Min - ne - so - ta man, so in love with a Mis - sis - sip - pi girl that he

This block contains the musical notation for Nicely's second line of dialogue. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of sustained chords in the left hand and a melodic line in the right hand.

NICE sac - ri - fi - ces ev - 'ry - thing and moves all the way to Bi - lo - xi That's what's playing at the

sf-p

This block contains the musical notation for Nicely's third line of dialogue. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of sustained chords in the left hand and a melodic line in the right hand. A dynamic marking of *sf-p* is present in the piano part.

NICE Benny
Ro - xy. What's in the Dai - ly News? I'll tell you what's in the Dai - ly News,

sf-p

This block contains the musical notation for Benny's line of dialogue. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of sustained chords in the left hand and a melodic line in the right hand. A dynamic marking of *sf-p* is present in the piano part.

BEN

sto-ry a - bout a guy who bought his wife a small ru - by With what oth - er-wise would have

BEN

been his u - nion dues. That's what's in the Dai - ly News. *Nicely* What's happening all

sf-p *sf-p*

NICE

o-ver? I'll tell you what's happening all o - ver. Guys sit - ting home by a tel - e - vi - sion set,

NICE

who once used to be some - thing of a ro - ver *Both* That's what's hap - pen - ing all o ver

fp

BOTH

Love is the thing that has lick'd 'em. And it looks like Nathan's just another victim. *Bright 4 Nicely* Yes sir! When you

a tempo

Brightly (in 4)

(NICELY) 1 see a guy, _____ reach for stars in the sky _____ You can
 (BENNY) 2 see a Joe _____ sav - ing half of his dough _____ You can

bet that he's do - ing it for some doll _____ (BENNY) When you spot a
 bet there'll be mink - in it for some doll _____ (NICELY) When a bum buys

John wait - ing out in the rain _____ Chan - ces are he's in - sane as on - ly a John can
 wine like a bum can't af - ford _____ It's a cinch that the bum is un - der the thumb of

be for a Jane _____ (NICELY) When you meet a gent pay - ing all kinds of rent
 some lit - tle broad _____ (BENNY) When you meet a mugg late - ly out of the jug,

For a flat that could flat - ten the Taj Ma - hal Call it
 And he's still lift - ing pla - ti - num fol - de rol Call it

NICE
 sad, call it fun-ny, But it's bet-ter than e - ven mon - ey That the guy's on - ly
 hell call it heav-en, It's a pro-ba-ble twelve to sev - en That the guy's on - ly

BEN
 sad, call it fun-ny, But it's bet-ter than e - ven mon - ey That the guy's on - ly
 hell call it heav-en, It's a pro-ba-ble twelve to sev - en That the guy's on - ly

Both
 do-ing it for some doll. (BENNY) When you
 do-ing it for some doll. (Orch. to action)

Benny
 When you

BEN

see a sport — and his cash has run short — Make a bet that he's bank-

BEN

Nicely

- ing it with some doll — When a guy wears tails with the

NICE

front gleaming white — Who the hell do you think he's tick-ling pink on

NICE

Benny

Sat-ur-day night? — When a la-zy slob — takes a good stead-y job

BEN

And he smells from Vi-tal - is and Bar - ba - sol

NICE

Call it dumb, call it clev - er, Ah, but you can give odds for ev - er that the

BEN

Call it dumb, call it clev - er, Ah, but you can give odds for ev - er that the

BOTH

guy's on - ly do - ing it For some doll some doll — some doll The guy's on - ly

BOTH

do - ing it for some doll.

Segue

No 11

OPENING-SCENE 6

Don't worry about light -
play tail Sarah enters

Slowly

rit. Fade at Dialogue

DIAL

No 12

CHANGE OF SCENE

(Scenes 6 to 7)

Cue: (SKY) Hallelujah!

Brisk tempo

Fade at Dialogue

Fade at Dialogue

Lights up Slow

pp

Fade at Dialogue

Fade at Dialogue

No 13

END OF SCENE 7

Cue: (NATHAN) She couldn't have gone!

lots of dialogue
everyone taking a bow

MISSION BAND *off Stage*
Quick March tempo

MISSION BAND *enters*

Segue

No 14

HAVANA

Bright tempo

End Act I
go to p. 53 - Now w/ Octave

Drums etc.

CURTAIN

THE CAFE CUBANO SHANGO

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and chordal structures.

Second system of musical notation, continuing the piece with similar rhythmic and harmonic elements.

Third system of musical notation, marked with a mezzo-forte (*mf*) dynamic. It features a more active melodic line in the treble clef and a steady bass line.

Fourth system of musical notation, including a triplet of eighth notes in the treble clef and a consistent bass line.

Fifth system of musical notation, characterized by sustained chords in the treble clef and a rhythmic bass line.

Sixth system of musical notation, featuring a melodic line in the treble clef and a bass line. The text "SKY and SARAH enter" is written above the treble clef.

Seventh system of musical notation, concluding the page with a melodic line in the treble clef and a bass line.

SKY and SARAH exit

cresc. *ff*

I THE POLITE RHUMBA

pp Rumba rhythm

Sof SKY and SARAH enter

going to top of next pg

(SARAH) A Ham sandwich

2 halves - p p
12 24
02 24

Piano accompaniment for the first system of music, featuring a treble and bass clef staff with various chords and melodic lines.

Piano accompaniment for the second system of music, including a circled section in the right hand. The circled section contains a melodic phrase with a trill-like figure.

Dialogue in tempo

Sarah

Sky

Sarah

Vocal and piano accompaniment for the first dialogue section. The vocal line includes the lyrics: "El San-to Cristo, the second oldest Mission in Cu-ba. Come on! Where-to? To see the". The piano accompaniment is in 4/4 time.

Vocal and piano accompaniment for the second dialogue section. The vocal line includes the lyrics: "old-est". The piano accompaniment continues with chords and a melodic line in the right hand.

Vocal and piano accompaniment for the third dialogue section. The vocal line includes the lyrics: "Don't miss the Dungeons where prisners were thrown to the sharks. Sounds like a million laughs." The piano accompaniment features a melodic line in the right hand with trills.

A la tango

follow dialogue

Sarah

These are delicious.

SAR Sky Sarah

What did you call them? Dul-ce de Leche. Dul-ce de Leche? What's in it

SAR Sky Sarah

besides milk? Oh, sug-ar, and a kind of native flavouring. What's the

SAR

name of the flavouring?

Sky

Bacardi!

Sarah

It's ve-ry good I'll have another

Keep going

2nd time

double

p. 63 2nd time clip + 1

2nd time until then then only

1st time keep going

Sarah

Doesn't Bacardi have al-co-hol in it?

follow dialogue

Sky

On-ly e-nough to act as a preservative.

(SARAH) (free) You know this would be a wonderful way to get children to drink milk

G.P.

sfz

TO TOP
61
TOP

The CUBANOS *cross again*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment. The key signature has one flat (B-flat).

SKY and SARAH *follow*

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The fifth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The sixth system of music consists of two staves. The upper staff continues the melodic line, ending with a triplet of eighth notes. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The CUBANOS *again*

The seventh system of music consists of two staves. The upper staff continues the melodic line, starting with a grace note and a flat sign (b). The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

SKY and SARAH enter

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a piano (p) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady bass line of quarter notes.

Second system of musical notation. The upper staff continues the melodic line, incorporating a triplet of eighth notes. The lower staff maintains the bass line, with some rests in the first two measures.

Third system of musical notation. The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes. The lower staff continues the bass line with quarter notes.

Fourth system of musical notation. The upper staff has a melodic line with some slurs and accents. The lower staff features a bass line with chords and quarter notes.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line with chords and quarter notes.

Sixth system of musical notation. The upper staff features a melodic line with accents (>) and slurs. The lower staff has a bass line with chords and quarter notes.

Seventh system of musical notation. The upper staff continues the melodic line with various intervals and slurs. The lower staff has a bass line with chords and quarter notes. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady bass line of quarter notes and a treble line with chords and eighth notes.

Second system of musical notation, continuing the piece. The bass line remains consistent with quarter notes, while the treble line introduces more complex rhythmic patterns and chordal textures.

Third system of musical notation, showing a change in the bass line's rhythm to eighth notes. The treble line continues with its melodic and harmonic development.

Fourth system of musical notation, featuring a more active bass line with eighth notes and a treble line with various rests and melodic fragments.

Fifth system of musical notation, with a bass line of eighth notes and a treble line of chords and eighth notes.

Sixth system of musical notation, showing a treble line with eighth-note runs and a bass line of quarter notes.

Seventh system of musical notation, concluding the page with a treble line featuring a triplet and a bass line of quarter notes.

SAMBA

First system of musical notation. Treble clef with a star symbol above it. Bass clef. The treble staff contains a melody with eighth notes and triplets. The bass staff contains a simple bass line. A circled area in the bass staff highlights the first two measures.

Second system of musical notation. Treble clef. Bass clef. The treble staff features a melody with eighth notes and triplets. The bass staff continues the bass line.

Third system of musical notation. Treble clef. Bass clef. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line. Handwritten notes "Key from Samba for light" and "Tango" are visible on the right side.

Fourth system of musical notation. Treble clef. Bass clef. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line. A large scribble is present on the left side of the system.

Fifth system of musical notation. Treble clef. Bass clef. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line. A dynamic marking "ff" is present in the bass staff.

Sixth system of musical notation. Treble clef. Bass clef. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line. A dynamic marking "f" is present in the bass staff.

Seventh system of musical notation. Treble clef. Bass clef. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure of the upper staff is marked with a forte dynamic *ff*. The music consists of chords and single notes in both staves.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The word "RHUMBA" is written above the upper staff. The music continues with chords and single notes.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features chords and single notes.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music consists of chords and single notes.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features chords and single notes, with some triplets indicated by a '3' above the notes.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features chords and single notes, with triplets indicated by a '3' above the notes.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Fast tempo

Musical notation for the second system, marked "Fast tempo", with a treble and bass clef.

The brawl begins

Musical notation for the third system, marked "The brawl begins", with a treble and bass clef.

accel.

Musical notation for the fourth system, marked "accel.", with a treble and bass clef.

accel. poco a poco *2 times*

Musical notation for the fifth system, marked "accel. poco a poco" and "2 times", with a treble and bass clef.

ff

Musical notation for the sixth system, marked "ff", with a treble and bass clef.

VERY STUPID!!!

SONG- (Sarah)
"IF I WERE A BELL"

Cue: (SARAH) Am I all right?

Slowly

Sarah *Very freely and slightly tipsy*

(Spoken).....: (Sung)

1. Ask me how do I feel - Ask me now that we're co - sy and cling - ing
 how do I feel - From this chem - is - try les - son I'm learn - ing ^{(SKY) (Spoken)} Chemistry

col voce 1st time

(a tempo 1st time)
 [2nd time]

SAR Well, sir, all I can say is, If I were a bell I'd be ring - ing
 yeah, chemistry. Well, sir, all I can say is, If I were a bridge I'd be burn - ing

SAR — From the mo - ment we kissed to - night - That's the way I've just got to be - have -
 — Yes I knew my mor - ale would crack - From the won - der - ful way that you looked

SAR — Boy, if I were a lamp I'd light - And if I were a ban - ner I'd wave.
 — Boy, if I were a duck I'd quack - Or if I were a goose I'd be cooked.

SAR

— Ask me how do I feel, lit - tle me with my qui - et up - bring - ing
 — Ask me how do I feel, Ask me now that we're fond - ly ca - res - ing

SAR

Well, sir all I can say is, If I were a gate I'd be swing - ing
 - (Spoken) Pal, if I were a sal - ad I know I'd be splashing my dress - ing

SAR

— And if I were a watch I'd start pop - ping my spring Or if
 — Ask me how to des - cribe This whole beau - ti - ful thing Well, if

SAR

1 I were a bell I'd go Ding, dong, ding, dong, ding. 2. Ask me

SAR

I were a bell— I'd go ding, dong, ding, dong,

SAR

ding.

f

Nº 16

CHANGE OF SCENE

(Scenes 9 to 10)

Cue: (SARAH) You talk just like a missionary

Repeat ad lib. till Curtain

f

7

pp

Serenely

3

3

3

Hold till Sarah speaks

DIAL

No 17

SONG- (Sky)
"MY TIME OF DAY"

Cue: (SARAH) She's in love

Dolce
(under dialogue)

Musical score for the cue "Dolce (under dialogue)". It consists of a piano introduction in 3/4 time, marked *pp*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb). The music is circled in the original image.

Slowly and freely

(SKY) You're finding out something I've know for quite a while

Sky

Musical score for the first vocal line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is "Slowly and freely". The lyrics are: "My time of day is the dark-time...". There are handwritten annotations: "fill w/ arpegg" and "end on A" with an arrow pointing to a chord. The piano part includes a *pp* marking.

SKY

cou-ple of deals be-fore dawn When the street be-longs to the cop — And the

Musical score for the second vocal line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "cou-ple of deals be-fore dawn When the street be-longs to the cop — And the". The piano part features triplets and a *p* marking.

SKY

jan-i - tor — with the mop — And the gro-cer-y clerks are all gone — When the

Tenderly

Musical score for the third vocal line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "jan-i - tor — with the mop — And the gro-cer-y clerks are all gone — When the". The tempo is "Tenderly" and the dynamics are marked *p*. The piano part includes triplets and a *p* marking.

SKY

smell — of the rain - washed pave - ment — Comes up clean and fresh and

SKY

Proudly

cold — And the street lamp - light fills the gut - ter with gold That's

SKY

my time of day My time of day, And you're the on - ly doll I've ev - er want - ed, to

SKY

share it with me — (SKY) "You're the first person I've ever told it to" they embrace I've

rit.

fp *pp* *con moto non troppo*

sfs *p rit.*

Segue

No. 17a

DUET- (Sky and Sarah)

"I'VE NEVER BEEN IN LOVE BEFORE"

Sky

nev - er been in love be-fore Now all at once it's you It's you for-ev - er -

SKY

- more I've nev - er been in love be-fore I thought my heart was

SKY

safe I thought I knew the score — But this is wine that's all too strange and

SKY

strong I'm full of fool-ish song And out my song must pour. — So please for -

rit. ten.

rit.

mf

SKY

-give this help-less haze I'm in I've real-ly nev - er been in

rit. ten.

ten. ten. rit.

SKY

Freely Sarah *A little faster*

love be - fore I've nev - er been in love be - fore Now

col voce *a tempo* *mf*

SAR

all at once it's you it's you for-ev - er - more I've nev - er

SAR

been in love be - fore I thought my heart was safe I thought I knew the score

SAR

But this is wine that's all to strange and strong I'm full of fool - ish song And

mus. tangle

molto rit A tempo

SAR out my song must pour _____ So please for - give this help-less haze I'm in I've

SKY *ten.* So please for - give this help-less haze I'm in I've

SAR real-ly nev - er been in love _____ Be - fore.

SKY real-ly nev - er been in love _____ Be - fore.

No 18

Cue: (ARVIDE) You're even more tired than I am
(whistle cue)

THE RAID

Very fast and agitated

3rd time pp at BRANNIGAN'S entrance

3/

No 19

Cue: (SARAH) I'm a mission doll!

CURTAIN MUSIC

Maestoso

- play follow the tree till the flick - then jump

DIAL

fff

End of Act 1

Look for lights before jump

sfz

f

rall. molto

Broadly flowing

rit. molto

ff

Direct Segue

Act II

HOT BOX FANFARE

No 21

Musical score for 'HOT BOX FANFARE' in C major, 2/4 time. It features a piano introduction with a forte (ff) dynamic. The melody is characterized by a series of chords and triplets in the right hand, while the left hand provides a steady bass line. The piece concludes with a final chord and a fermata.

No 21a

SONG, CHORUS and DANCE- (Adelaide and Dolls)

"TAKE BACK YOUR MINK"

Cue: (MASTER OF CEREMONIES) Miss Adelaide and her Debutantes!

Very Slowly

Musical score for the beginning of 'TAKE BACK YOUR MINK'. It is marked 'Very Slowly' and 'f' (forte). The score is in C major, 2/4 time. The piano introduction consists of a series of chords in the right hand and a simple bass line in the left hand. There are handwritten annotations 'Very Slowly' and 'f' in the score.

Musical score for the middle of 'TAKE BACK YOUR MINK'. It continues the piano introduction with various chord progressions and triplets. There are handwritten annotations '3' and 'b' in the score.

Musical score for the end of 'TAKE BACK YOUR MINK'. It features a final chord progression with triplets and a fermata. There are handwritten annotations '3' and 'b' in the score.

Adelaide

Vocal score for Adelaide's line. The melody is in C major, 2/4 time. The lyrics are: "He bought me the fur thing, five win - ters a - go And the". The score includes piano accompaniment and dynamic markings such as 'mp' and 'Col voce'. There are handwritten annotations 'mp' and 'Col voce' in the score.

ADE

gown the fol - low - ing fall _____ Then the neck-lace, the bag, the

ADE

gloves and the hat, That was late for - ty eight, I re - call _____ Then last

speak

suddenly indignant

play

ADE

night in his a - part - ment _____ He tried to re - move them

ADE

all! And I said as I ran down the hall. _____

resentfully

rit.

rit.

fp

Tempo di Valse
with hurt feeling

ADE

Take back your mink Take back your pearls what made you think That

ADE

I was one of those girls? Take back the gown the shoes and the

p.

ADE

hat I may be down but I'm not flat as all that I thought that

ADE

freely

each ex-pen-sive gift you'd ar-range Was a to-ken of your es-teem Now when I

ADE

think of what you want in ex-change, it all seems a hor-ri-ble dream So

(wait)

ADE

take back your mink To from whence it came And tell them to

ADE

Hollanderize it *rit. (angrily)* for some o-ther Dame. *a tempo*

Fox-trot Tempo
Adelaide & Dolls

(Throw Cig-holder down) (take off mink) (Take off pearls)

Take back your mink Take back your pearls what made you

ADE & Dolls

f raucously *mf* Take off gown

think that I was one of those girls I'm screaming Take back the gown—

ADE & Dolls

Take off hats-throw them upstage

Take back the hat I may be down But I'm not flat as all that. I thought that

ADE & Dolls

each ex - pen - sive gift you'd ar - range was a to - ken of your es - teem But when I

ADE & Dolls

think of what you want in ex - change It all seems a hor - ri - ble dream. (eek!)

ADE & Dolls

Take back your mink Those old worn out pelts And go

ADE & Dolls

short-en the sleeves for some-bo-dy else.

DANCE

mf

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns.

Third system of musical notation, including a circled handwritten note "TAG" in the treble clef.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, featuring a handwritten "trump" above the treble clef and a "3" marking.

Sixth system of musical notation, including the lyrics "(shouted) Well? wouldn't you?" and a dynamic marking "sfz".

Seventh system of musical notation, concluding the piece with a final cadence.

Play the words entering

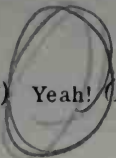
Handwritten notes and signatures at the bottom right of the page.

No 22

SONG - (Adelaide)

"ADELAIDE'S SECOND LAMENT"

Cue: (SKY) Yeah! (Exits) (ADELAIDE sneezes)



Adelaide *Freely and sadly*

In oth-er words just from sit-ting a-lone at a ta-ble re-served for two A

ADE per-son — can de-vel-op the flu You can bun-dle her up in her wool-lies And I mean the

ADE warm-est brand — You can wrap her in sweat-ers and coats 'til it's more than her frame can stand — If she

ADE still gets the feel-ing she's nak-ed, from look-ing at her left hand — A

ADE
 per-son — can 'de-vel - op the flu Huh! the flu! A hun-dred and three point two — So much

poco accel.

p *pp poco accel.*

ADE
 vir-us in-side That her mi-cro-scope slide Looks like a day at the zoo! Just from

rit. *a tempo*

rit. *a tempo*

ADE
 want-ing her mem-'ries in writ-ing — And a sto-ry her folks can be told — A

ADE
 per-son — can 'de-vel-op a cold. (Sneezes) **Faster**

rit. *f*

No 22a

CHANGE OF SCENE
(Scenes 1 to 2)

Segue

End Act II

Brightly

End Act III

Fade at Dialogue

disturbing

SONG— (Arvide)

“MORE I CANNOT WISH YOU”

He will not be a gambler

Cue: (ARVIDE) Sarah dear

Andante moderato
Under dialogue

Arvide (very tenderly)

Vel-vet I can wish you for the

pp *p*

ARV col-lar of your coat — And for-tune smil-ing all a-long your way — But

ARV more I can-not wish — you Than to wish you find your love. — Your own true love, — this

ARV day — Man-sions I can wish you sev-en foot-men all in red — And

ARV
 call-ing cards_ up - on a sil-ver tray ————— But more I can-not wish — you than to

ARV
 wish you find your love, — Your own true love, this day

ARV
 Stand - ing there ————— Gaz-ing at you ————— Full — of the

ARV
 bloom — of youth Stand-ing there ————— Gaz-ing at you —

ARV
 — With the sheep's eye ————— And the lick-er-ish tooth

all means

App? A?

TAG

ARV *mf*

Mu - sic I can wish you, mer - ry mu - sic while you're young, — And wis - dom, when your

ARV

hair has turned to gray — But more I can - not wish — you than to

ARV

wish you find your love, — Your own true love, — this day —

ARV

With the sheep's eye And the lick - er - ish tooth And the

ARV

strong arms to car - ry you a - way.

Supplement - 1st & 2nd

Supplement - 1st & 2nd

1st & 2nd

Ermine

TAG

No 24

CHANGE OF SCENE

(Scenes 2 to 3)

Cue: (NICELY) This way!

which way?
improvise
Agitato

The first system of music is in 4/4 time, marked *ff* and *Agitato*. The right hand features a complex, rhythmic melody with many accidentals and slurs. The left hand consists of a simple bass line with a few notes and rests. There are handwritten annotations: "which way?" at the top left, "improvise" written across the first few measures, and a circled "3" above the right hand in the second measure.

Bright tempo

The second system continues the piece, marked *Bright tempo*. The right hand has a more melodic line with some slurs. The left hand has a steady bass line. There are some handwritten markings, including a circled "3" above the right hand in the second measure.

The third system features a right hand with a melodic line and some trills, marked with *tr*. The left hand has a steady bass line. There are handwritten annotations: "watch for (flute)" written above the right hand in the last two measures, and a circled "3" above the right hand in the second measure.

Segue as One 24a

No 24a

THE CRAPSHOOTERS' DANCE

Bright tempo

The first system of "THE CRAPSHOOTERS' DANCE" is in 4/4 time, marked *ff* and *Bright tempo*. The right hand has a complex, rhythmic melody with many slurs. The left hand has a steady bass line. There are some handwritten markings, including a circled "3" above the right hand in the second measure.

The second system continues the piece. The right hand has a melodic line with some slurs. The left hand has a steady bass line. There are handwritten annotations: "Luck BE A CA" written above the right hand in the second measure, and a circled "3" above the right hand in the second measure.

This page of musical notation is for piano and consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major) for the first five systems, which then changes to two sharps (D major) for the final two systems. The notation includes various musical symbols such as notes, rests, and dynamics.

- System 1:** Features a piano (*p.*) dynamic marking. The right hand plays chords and single notes, while the left hand provides a steady accompaniment.
- System 2:** Includes a first ending (*Fl.*) marking above the treble staff. The music continues with similar textures.
- System 3:** Continues the piece with consistent rhythmic patterns in both hands.
- System 4:** Shows a continuation of the musical themes established in the previous systems.
- System 5:** Includes a right-hand (*r.h.*) marking above the treble staff, indicating a specific technique or emphasis.
- System 6:** The key signature changes to two sharps (D major). The music transitions into this new key.
- System 7:** Concludes the page with musical notation in the new key signature.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. Dynamic markings include *p* and *mf*. There are several accents (*>*) and slurs over the notes.

Second system of musical notation, continuing the piece. It includes slurs and accents. A *mf* marking is present. The texture remains dense with many beamed notes.

Third system of musical notation, showing a key signature change to two sharps (F# and C#). The music continues with complex rhythmic patterns and slurs.

Fourth system of musical notation, maintaining the two-sharp key signature. It features slurs and accents throughout the system.

Fifth system of musical notation, including a circled handwritten marking "P5" above the staff. The music continues with complex textures and slurs.

Sixth system of musical notation, featuring a *p* dynamic marking. The texture is dense with many beamed notes and rests.

Seventh system of musical notation, concluding the page. It includes slurs and accents. A *mf* marking is present.

On Cue Fight

First system of musical notation, consisting of a treble and bass staff. The treble staff contains eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The bass staff contains quarter and eighth notes.

Second system of musical notation. The treble staff has a *cresc. poco a poco* marking and a *mf* dynamic. The bass staff continues the rhythmic accompaniment.

Third system of musical notation. The treble staff features complex chordal textures with many accidentals. The bass staff continues with quarter and eighth notes.

Fourth system of musical notation. The treble staff has a *ff* dynamic. Performance instructions include "Shaking dice" with triplet markings (3) and "Wood/Block (Dice effect)". A handwritten note "(Kine & Ray (35))" is written above the staff.

Fifth system of musical notation. The treble staff has a *ff* dynamic. A *ritardando* marking is written across the system. The bass staff continues with quarter notes.

Sixth system of musical notation. The treble staff has *mf* and *ff* dynamic markings. The bass staff continues with quarter notes.

Seventh system of musical notation. The treble staff has complex rhythmic patterns with many accidentals. The bass staff continues with quarter notes.

Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures with many accidentals and slurs. There are several accents (>) above notes in both staves.

Handwritten musical notation system 2, continuing the piece. It shows similar complex chordal patterns with slurs and accents.

Handwritten musical notation system 3. A handwritten annotation "Slower Tempo" is written above the staff with a bracket. The music includes a piano dynamic marking (*p*) and continues with complex textures.

Handwritten musical notation system 4, featuring complex chordal textures and slurs.

Handwritten musical notation system 5, continuing the complex chordal and melodic lines.

Handwritten musical notation system 6, showing further development of the piece's complex textures.

Handwritten musical notation system 7. A handwritten annotation "r.h." is written above the right-hand staff. The system concludes with complex textures and slurs.

can feel until horn up # then do

straight

Handwritten musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines.

Handwritten musical notation for the second system, continuing the piece with complex chordal textures.

Handwritten musical notation for the third system, showing further development of the musical themes.

Handwritten musical notation for the fourth system, including dynamic markings and phrasing slurs.

Handwritten musical notation for the fifth system, featuring a wood block part and a circled 'Crap!' annotation.

Wood Block
(Dice effect)

Crap!

Handwritten musical notation for the sixth system, with various articulation marks and dynamic changes.

Handwritten musical notation for the seventh system, concluding with a forte (sfz) dynamic marking.

sfz

Be... shoo

long analysis

No 25

SONG and CHORUS- (Sky and the Crapshooters)

"LUCK BE A LADY"

Cue: (SKY) I've got a little more than dough riding on this one

Sky *(freely and dramatically)*

They call you "La - dy Luck" But there is room for

doubt. At times you have a ve - ry un - la - dy-like way of run - ning out -

You're on this date with me. The pick - ings have been lush And

yet be - fore this eve - ning is o - ver you might give me the brush — You

sfz p *col. voce* *mf p* *mf - p* *sfz* *pp*

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line for 'Sky' and a piano accompaniment. The lyrics are: 'They call you "La - dy Luck" But there is room for doubt. At times you have a ve - ry un - la - dy-like way of run - ning out - You're on this date with me. The pick - ings have been lush And yet be - fore this eve - ning is o - ver you might give me the brush — You'. Performance markings include *sfz p*, *col. voce*, *mf p*, *mf - p*, *sfz*, and *pp*. There are also handwritten annotations: 'foster' in the piano part and '3' above some notes in the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment.

SKY

might for - get your man - ners, You might re - fuse to stay And

Brightly (*in tempo*)

SKY

so the best that I can do is pray.

Prosta

SKY

Luck be a la - dy to - night. — Luck be a la - dy to - night..

pp

SKY

— Luck, if you've ev - er been a la - dy to be - gin with —

SKY

Luck be a la - dy to - night.

SKY

Luck let a gen - tle - man see _____ How nice a dame you can be _____

SKY

I know the way you've treat - ed oth - er guys - you've

SKY

been with, Luck be a la - dy with me!

SKY

A la - dy does - n't leave her es - cort _____

SKY

It is - n't fair, _____ it is - n't nice. _____ A

SKY

la - dy does - nt wan - der all o - ver the room And blow on some

SKY

oth - er guy's dice. So let's keep the par - ty po - lite.

SKY

Nev - er get out of my sight —

SKY

Stick with me ba - by I'm the fel - low you came in with. Luck be a

SKY

la - dy, Luck be a la - dy.

SKY

Luck be a la - dy to - night.

ff

p

SKY

unis. Crapshooters

Luck be a la - dy to - night.

make several

just

Rhythm

ff

CHO.

Luck be a la - dy to - night.

CHO.

Luck, if you've ev - er been a la - dy to be - gin with,

CHO.

Luck be a la - dy to - night.

Sky

Luck, let a gen - tle - man see. *f* (Men kneel) How nice a

TEN. *f* Luck, let a gen - tle - man see.

ENS. *f* Luck, let a gen - tle - man see.

BASS *f* Luck, let a gen - tle - man see.

mp

SKY dame you can be. I know the way you've treat - ed

ENS. How nice a dame you can be. Luck be a

SKY oth - er guys you've been with, Luck be a la - dy with me.

ENS. la - dy, a la - dy, Be a la - dy with me.

SKY
A la - dy wouldn't flirt with strangers She'd have a

ENS.

SKY
heart, She'd have a soul. A la - dy wouldn't make lit - tle

ENS.
Roll 'em Roll 'em

SKY
snake-eyes at me When I've bet my life on this roll. So

ENS.
Roll 'em, Snake - eyes, Roll 'em, Roll 'em, Roll 'em.

SKY
let's keep the par - ty po - lite. — Nev - er get

ENS.
Unmark So let's keep the par - ty po - lite. —

SKY
out of my sight. — Stick with me ba - by, I'm the

ENS.
Nev - er get out of my sight. — Stick here

SKY
fel - low you came in with Luck be a la - dy. *ff*

ENS.
ba - by, Stick here ba - by. *ff* Luck be a

CHANGE OF SCENE

(Scenes 3 to 4)

Bright tempo (*lightly*)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a double bar line and a repeat sign. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the lower staff. A handwritten note 'Op. 26/154' is written in the upper left corner of the page.

The second system of musical notation continues the piece, maintaining the same grand staff and key signature. The melodic line in the upper staff continues with similar rhythmic patterns, and the lower staff provides accompaniment. The music concludes with a double bar line.

The third system of musical notation continues the piece. The upper staff features a melodic line with a crescendo hairpin and a dynamic marking of *v* (forte) above the final measure. The lower staff provides accompaniment. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with a crescendo hairpin and a dynamic marking of *v* above the final measure. The lower staff provides accompaniment. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. It features a grand staff with a treble clef and a bass clef. The upper staff has a melodic line with a crescendo hairpin and a dynamic marking of *v* above the final measure. The lower staff provides accompaniment. The system ends with a double bar line. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present at the end of the system.

Fade when Big Jule speaks

No 27

DUET - (Adelaide and Nathan)

"SUE ME"

Cue: (NATHAN) But I promise you it's true.

Quite fast

Adelaide (Spoken) 1st time

7 May 47

start slow

You prom-ise me this You prom-ise me that You promise me an-y-thing un-der the sun then you gam-ble it there You gam-ble on ev-'ry-thing all ex-cept me And I'm

ADE

give me a kiss And you're grab-bing your hat and you're off to the ra-ces a - gain when I think of the sick of you keep-ing me up in the air till you're back in the mon-ey a - gain when I think of the

put up tempo

ADE

time _____ gone by _____ And I think of the
time _____ gone by _____

Nathan

Ad - e-laide! Ad - e-laide!

subito rit.

ADE way I try I could honestly die.

NAT Ad - e-laide!

molto rit

subito rit.

p

Slowly and plaintively

NAT Call a law-yer and Sue me, Sue me, What can you do me? I love you
 Serve a pa-per and Sue me, Sue me, What can you do me? I love you

col voce
(Tacet 2nd time)

mp

she sneezes

NAT Give a hol-ler and hate me, hate me Go a-head
 Give a hol-ler and hate me, hate me Go a-head

Adelaide

NAT The best years of my life I was a fool to give to you.
 When you wind up in jail don't come to me to bail you out.

hate me I love you Al - right, al - rea-dy I'm
 hate me I love you Al - right, al - rea-dy so

NAT

just a no good-nick, Al - right al - rea - dy it's true, so nu,? So Sue me,
 call a po - lice-man, Al - right al - rea - dy - it's true, so nu,? So Sue me,

Adelaide Tempo Primo

NAT

Sue me What can you do me? I love you
 Sue me What can you do me? I love you

2 You gam - ble it here You
 3 You're at it a - gain You're

rit.

ADE

run - ning the game I'm not gon - na play se - cond fid - dle to that, and I'm

ADE

sick and I'm tir - ed of stall - ing a - round And I'm tell - ing you now that we're through When I think of the

ADE time _____ Gone by _____ And I think of the way _____

NAT _____
Adelaide! Adelaide!

ADE I try _____ I could hon-est - ly die.

NAT _____
Ad - e-laide! Sue me,

subito rit.

rit molto

NAT Sue me, Shoot bul-lets through me I love you.

molto rit.

p molto rit.

ff

Segue.

No 27a

CHANGE OF SCENE

(Scenes 4 to 5)

Slowly

f

rit.

slowly (Lights up)

Fade

Cue: (GENERAL) Tell us in your own words

Freely
Nicely

I dreamed last night I got on the boat to Hea-ven And by some chance I had

NICE

brought my dice a-long And there I stood And I hol-lered "Someone fade me" But the passengers they know right from

NICE

Bright - Rhythmic

wrong. For the people all said sit down — Sit down — you're rock-in' the boat.

NICE

S
A
CHO
T
B

People all said sit down — sit down — you're rockin' the boat — And the devil will drag you un -

People all said sit down — sit down — you're rockin' the boat —

NICE
 - der — By the sharp la - pel of your checkered coat Sit down — sit down sit down —

NICE
 — sit down sit down — you're rockin' the boat — I

S
A
 Sit down — you're rockin' the boat —

CHO
 T
B

Freely

NICE
 sailed a - way on that lit - tle boat to Heaven And by some chance found a bot - tle in my fist And

S
A

TEN

BAR
BASS

(a la drunk)

a tempo

NICE there I stood, nicely passin' out the whiskey But the pas-sen-gers were bound to re - sist For the

S A

TEN

BAR BASS

ff p espr.

ff p espr.

ff p espr.

ff p espr.

a tempo

Rhythmic

forte
the 105

NICE people all said be-ware,— You're on — a hea-ven-ly trip, People all said beware

S A

TEN

BAR BASS

p

p

p

p

Beware,

Beware,

NICE
Be-ware— You'll scuttle the ship— And the Dev-il will drag you un - der By the

S
A
Peo-ple all said be-ware— Down—

TEN
Peo-ple all said be-ware— Sit

BAR
BASS
Peo-ple all said be-ware— Sit

fp *fp* *fp*

NICE
fan - cy tie—'round your wick-ed throat Sit down,— sit down, sit down,— sit down,— sit down

S
A
Sit down, sit down, sit down,— sit down

TEN
Sit down, sit down,— sit down,— sit down

BAR
BASS
Sit down, sit down, sit down,— sit down

ff *ff*

cresc.

NICE *Freely jocularly* *Brass flare suddenly agitated*
 — You're rockin' the boat — And as I laughed at those pas-sengers to Heaven A great big wave came and

S A *fp*
 — You're rockin' the boat — down m oo

TEN *fp*
 — You're rockin' the boat — down — m oo.

BAR BASS *fp*

alto Sop in 2nd melody
tenor in
ALG

sf *p* *mf agitated* *sfz*

NICE *solemnly* *rit.*
 washed me ov-er-board And as I sank And I hollered "Someone save me." That's the moment I woke up, thank the

S A *p*
 oo

TEN *p* *rit.*
 oo

BAR BASS *p* *rit.*
 oo

rit.

a tempo

NICE
Lord. _____ And I said to my-self sit down, _____ sit down, You're rock-in' the

rit. maestoso

S
A
Thank the Lord. _____ Said to him-self sit down _____

molto rit.

TEN
Thank the Lord, Thank the Lord. _____ Said to him-self sit down _____
Thank the Lord.

BAR
BASS
Thank the Lord. _____

molto rit. a tempo

NICE
boat Said to my-self sit down, _____ Sit down— You're rockin' the boat And the

S
A
ff
sit down _____ Said to him-self Sit down _____

TEN
ff
sit down _____ Said to him-self Sit down _____

BAR
BASS
ff

NICE Devil will drag you un - der. With a soul so hea - vy you'd nev - er float, Sit down sit down - sit down

S A And the dev - il will drag you un - der Sit down - sit down

TEN And the dev - il will drag you un - der Sit down - sit down

BAR BASS

f *ff*

cresc.

NICE sit down, sit down - You're rockin' the boat - Sit down you're rockin' sit down - sit down sit down you're

S A sit down, sit down - You're rockin' the boat - Sit down you're rockin' sit down - sit down sit down you're

TEN sit down, sit down - You're rockin' the boat - Sit down you're rockin' sit down - sit down sit down you're

BAR BASS

fff *fff* *fff* *fff*

sfz *ff marcato*

Vinson

NICE
rock-in' the boat — sit down you're rockin' sit down — sit down sit down you're rockin' the boat — sit down —

S
A
rock-in' the boat — sit down you're rockin' sit down — sit down sit down you're rockin' the boat — sit down —

TEN
rock-in' the boat — sit down you're rockin' sit down — sit down sit down you're rockin' the boat — sit down —

BAR
BASS

ppp *ff* *ppp* *ff* *ppp* *ff*

NICE

S
A
you're rock - in' the boat.

TEN
you're rock - in' the boat.

BAR
BASS

ff

"THE GUYS FOLLOW THE FOLD"

Cue: (GENERAL) We will now sing No 244 - Follow the Fold

Ens.(unis)

quiet & bow into - Play in G major
about 2 choruses the time A a perfect

M.D.

Fol - low the fold and stray no more, stray no more,

chromatic Bass line

F#

ENS

stray no more, Put down the bot - tle and we'll say no more

ENS

Continue

Lights Fade

Fol - low, Fol - low the Fold.

in c major

chromatic

Segue No 29a

until then scene they give left up pit

ADELAIDE MEETS SARAH

Slowly

Watch for set change

p

Handwritten notes: *Watch for set change*

Handwritten notes: *Watch for set change*

Sarah

So please for - give
Adelaide

"Keep the Vicks on your chest And get plen - ty of rest" You can

rit. *pp*

Handwritten notes: *Play voice*

SAR this help - less haze I'm in

ADE wise - ly warn her But in spite of the qui - et, mas - sa - ges and di - et, she's

Fl.

SAR I've nev - er real - ly been in

ADE still a gon - er Once she gets the i - dea that the lit - tle Church will

pp

SAR love be - fore.

ADE al - ways be round the cor - ner — A per - son can de - vel - op a cold.

mf *morendo*

No 30

DUET — (Adelaide and Sarah)

“MARRY THE MAN TODAY”

Cue: (ADELAIDE) What are we, Crazy or something?

Adelaide (spoken) (sung)

At Wa - na - ma - ker's and Sak's and Klein's A les - son I've been taught — You

p

ADE Sarah

can't get al - ter - a - tions on a dress you have - n't bought — At an - y veg - ta - ble

SAR

mar - ket from Bor - ne - o to Nome — You must - n't squeeze a mel - on till you

rit.

SAR Adelaide Sarah

get the mel - on home — You've sim - ply got to gam - ble — You get no guar - an -

Horn

SAR Adelaide Sarah

- tee — Now does - n't that kind of ap - ply to you and I? — You and

SAR Adelaide Sarah

me. Why not? Why not what?

Craftily,
in tempo

Adelaide

Mar-ry the man to-day Trou-ble tho' he may be

f *p* *f* *p*

Three-measure triplet markings are present above the vocal line.

ADE

Much as he likes to play Cra-zy and wild and free

f *p* *f* *p*

Three-measure triplet markings are present above the vocal line. A handwritten "ten" is written at the end of the second phrase.

Both Adelaide

Mar-ry the man to-day Ra-ther than sigh and sor-row, Mar-ry the man to-day And change his

p. *f* *p* *f*

Three-measure triplet markings are present above the vocal lines.

ADE

ways to-mor-row Mar-ry the man to-day

Sarah

Mar-ry the man to-day

p. *f* *p* *f*

Three-measure triplet markings are present above the vocal lines. A handwritten "172" is written above the piano accompaniment.

ADE *3* May-be he's leav-ing town *3* Don't let him get a - way

SAR *3* May-be he's leav-ing town *3* Don't let him get a-way

p *f* *p*

ADE *3* Coun-ter at-tack him and Mar-ry the man to-day *3* Give him the girl-ish laugh-ter

SAR *3* Hur-ry and track him down *3* Mar-ry the man to-day *3* Give him the girl-ish laugh-ter

Sarah *3* Give him your hand to-day and save the fist for af-ter

Adelaide Sarah

Slow-ly in-tro-duce him to the bet-ter things re-spec-ta-ble, con-ser-va-tive and clean. Read-ers

pp

Adelaide

Guy Lom-bar - do! Golf! O-val-tine! But

Sarah

Di - gest! Ro - gers Peet! Ga-losh-es! But

ADE mar-ry the man to-day Han-dle it meek and gent - ly Mar-ry the man to-day and train him

SAR mar-ry the man to-day Han-dle it meek and gent - ly

Viols. *p*

ADE sub - se-quent-ly

SAR Care-ful-ly ex-pose him to do-

ff

Sarah

-mes - tic life And if he ev - er tries to stray from you Have a

Bright tempo

The musical score is written for piano and consists of six systems of staves. The first system is marked "Bright tempo" and begins with a forte (*f*) dynamic. The second system continues the piece. The third system is marked "marcato" and features a triplet in the bass line. The fourth system is marked "(Curtain)" and begins with a mezzo-forte (*mf*) dynamic. The fifth and sixth systems continue the piece with various articulations and dynamics. The score includes treble and bass clefs, a key signature of two flats, and a common time signature. Dynamics such as *f*, *mf*, and *marcato* are used throughout. Performance instructions include accents (>) and slurs. The piece concludes with a double bar line and repeat signs in the final system.

fugue
Bright in 4
act 1st

Musical notation for the first system, featuring treble and bass staves. The treble staff begins with a melody marked *mf* and *sf*. The bass staff provides accompaniment. A large bracket is drawn over the first two systems.

Musical notation for the second system, showing treble and bass staves with various chordal textures and melodic lines.

Musical notation for the third system, continuing the piece with treble and bass staves.

Musical notation for the fourth system, including a *pp subito* marking. The treble staff features a melodic line with accents, while the bass staff has a steady accompaniment.

Musical notation for the fifth system, primarily consisting of chords in both staves.

Musical notation for the sixth system, ending with a *Fade when Adelaide enters* instruction. The notation includes treble and bass staves with various chordal and melodic elements.

Fade when Adelaide enters

No 31a

ENTRANCE OF THE MISSION BAND

Cue: (NICELY) How about the Biltmore Garage?

(Mission Band on Stage)

Musical score for 'Entrance of the Mission Band' in 2/4 time. The score consists of two systems of piano accompaniment. The first system begins with a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

No 32

THE HAPPY ENDING

Cue: (ADELAIDE) Every single night! "GUYS AND DOLLS" (All of them)

Bright tempo

All

(Nathan's sneeze)

When you see a guy — reach for stars in the sky—

Musical score for 'The Happy Ending' in 2/4 time, key of B-flat major. The score includes a vocal line and piano accompaniment. The piano part features a dynamic marking of *sfz* and *f*. There are handwritten annotations: 'SNEEZE' circled in red above the vocal line, and '23' and 'x x x' written in the piano part. A large handwritten note 'Play 23 times' is also present.

ALL

— You can bet that he's do - ing it for some doll — When you

Continuation of the musical score for 'The Happy Ending', featuring the vocal line and piano accompaniment. The piano part continues with a steady bass line and chords.

ALL

spot a John wait-ing out in the rain — Chan-ces are he's in-sane as

ALL

on-ly a John can be for a Jane — When you meet a gent — pay-ing

ALL

all kinds of rent — For a flat that could flat - ten the Taj Ma - hal —

ALL

Call it sad, call it fun - ny, but it's bet-ter than ev - en mon-

ALL

- ey That the guy's on - ly do-ing it for some doll.

molto rall. *ff*

Repeat
Orch. only for
Curtain calls

THAT'S ALL!

1352-8
5-47
C

Handwritten notes:
Mullin
the
etc

1

=

2

Bob Thom
3860 Kent

