FRANK LOESSER

Guys & Dolls

APRIL • BLACKWOOD PUBLICATIONS
Exclusive Distributor
BRADLEY PUBLICATIONS
a division of RBR Communications Inc.
43 West 61 Street
New York, New York 10023

$20.00
(in U.S.A.)
ABP

114

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.

NOTICE

Purchase of this vocal score does not entitle the purchaser to perform the work in public. All rights including public performances for profit are reserved to the authors. For information regarding performances of the work write to:

MUSIC THEATRE INTERNATIONAL
119 West 57th Street, New York, N.Y. 10019

© 1949, 1950, 1951, 1953 FRANK MUSIC CORP., 119 W. 57th St., New York, N. Y. 10019
International Copyright Secured Made in U. S. A. All Rights Reserved
Any arrangement or adaptation or public performance of this composition without the consent of the owner is an infringement of copyright.

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.
Scene 8. Havana, Cuba.
Scene 9. Outside El Cafe Cubana. Immediately following.
Scene 10. Exterior of Mission.

ACT TWO

Scene 1. The Hot Box.
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

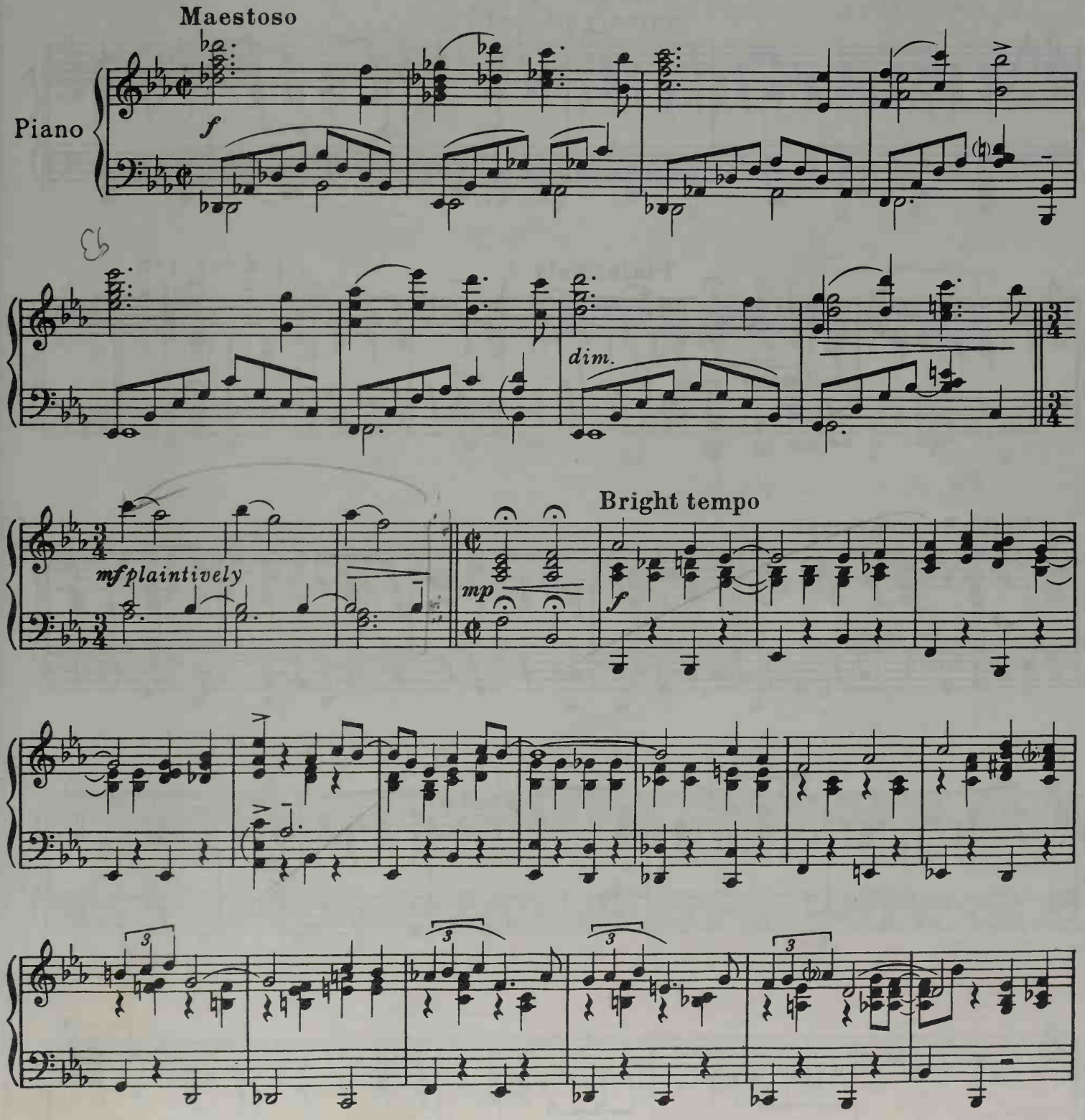
			Page
	Overture		1
1	Opening	Runyonland	5
2	Trio (*Nicely-Nicely Johnson, Benny Southstreet and Rusty Charlie*)	Fugue For Tinhorns	10
3	Quintet (*Sarah, Arvide, Agatha and Mission Group*)	Follow The Fold	15
3a	Exit Of Sarah And The Mission Band		19
4	Concerted Number (*Nathan, Nicely-Nicely, Benny Southstreet, Brandy-Bottle Bates and the Crapshooters*)	The Oldest Established	20
5	Entrance Of Mission Group	Follow The Fold	26
6	Duet (*Sarah and Sky*)	I'll Know	27
6a	Interlude	I'll Know	31
6b	Vocal Finish	I'll Know	31
6c	Change Of Scene (Scenes 2 to 3)		32
7	Fanfare		33
7a	Song (*Miss Adelaide and the Hot-Box Dolls*)	A Bushel And A Peck	33
7b	The Customers' Exit		39
8	Song (*Adelaide*)	Adelaide's Lament	40
8a	Change Of Scene (Scenes 4 to 5)		43
9	Opening Scene 5		43
10	Duet (*Nicely and Benny*)	Guys And Dolls	44
11	Opening Scene 6		50
12	Change Of Scene (Scenes 6 to 7)		50
13	End Of Scene 7		51
14	—	Havana	51
15	Song (*Sarah*)	If I Were A Bell	64
16	Change Of Scene (Scenes 9 to 10)		66
17	Song (*Sky*)	My Time Of Day	67
17a	Duet (*Sky and Sarah*)	I've Never Been In Love Before	69
18	—	The Raid	71
19	Curtain Music		71
20	Entr'acte		72

ACT TWO

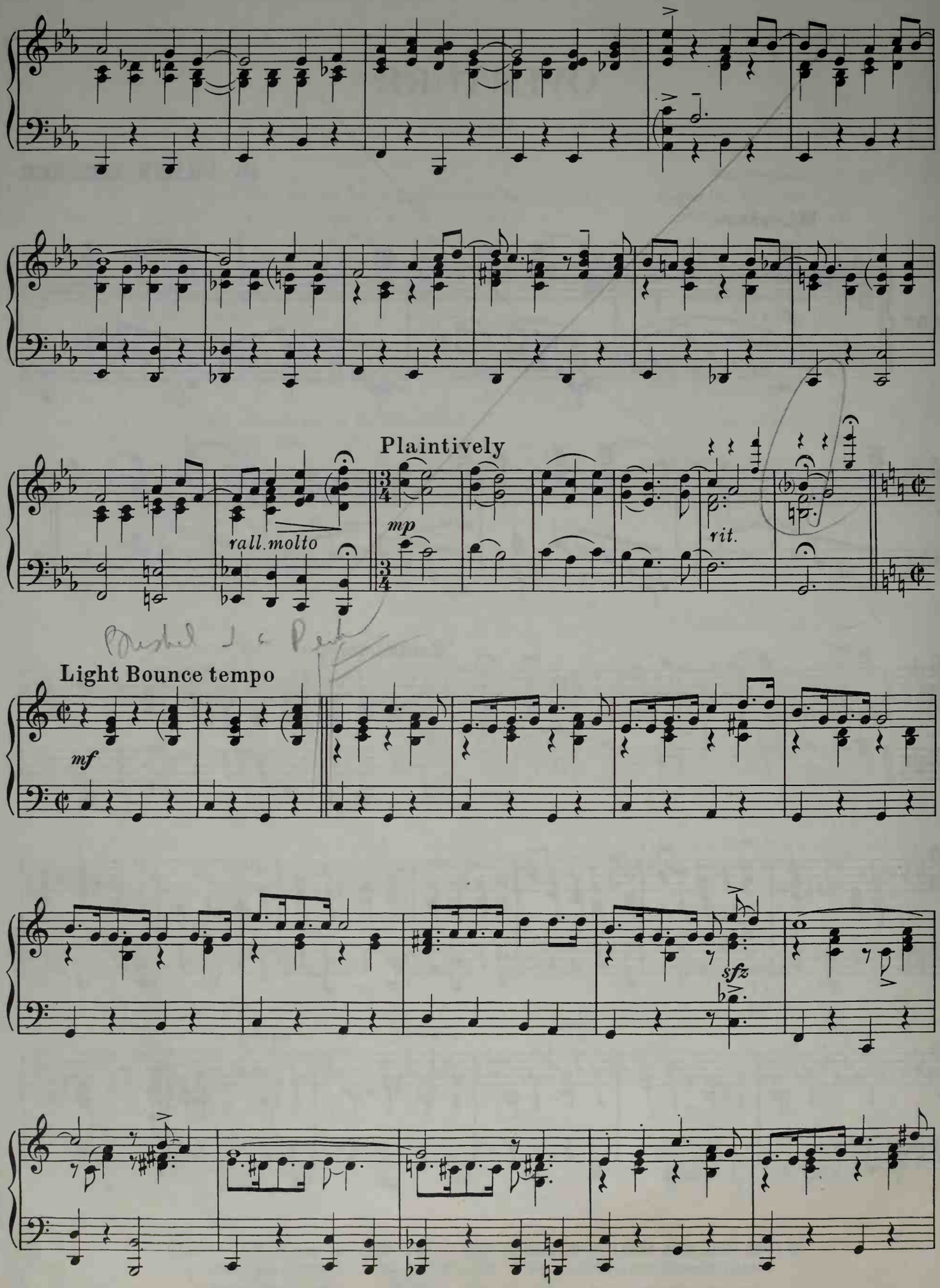
21	Hot-Box Fanfare		74
21a	Song, Chorus And Dance (*Adelaide and Dolls*)	Take Back Your Mink	74
22	Song (*Adelaide*)	Adelaide's Second Lament	80
22a	Change Of Scene (Scenes 1 to 2)		81
23	Song (*Arvide*)	More I Cannot Wish You	82
24	Change Of Scene (Scenes 2 to 3)		85
24a	The Crapshooters Dance		85
25	Song And Chorus (*Sky and the Crapshooters*)	Luck Be A Lady	91
26	Change Of Scene (Scenes 3 to 4)		100
27	Duet (*Adelaide and Nathan*)	Sue Me	101
27a	Change Of Scene (Scenes 4 to 5)		104
28	Song And Chorus (*Nicely*)	Sit Down, You're Rockin' The Boat	105
29	The Guys Follow The Fold		113
29a	Adelaide Meets Sarah		114
30	Duet (*Adelaide and Sarah*)	Marry The Man Today	115
31	Opening Scene 7		121
31a	Entrance Of The Mission Band		123
32	The Happy Ending	Guys And Dolls (*All of them*)	123

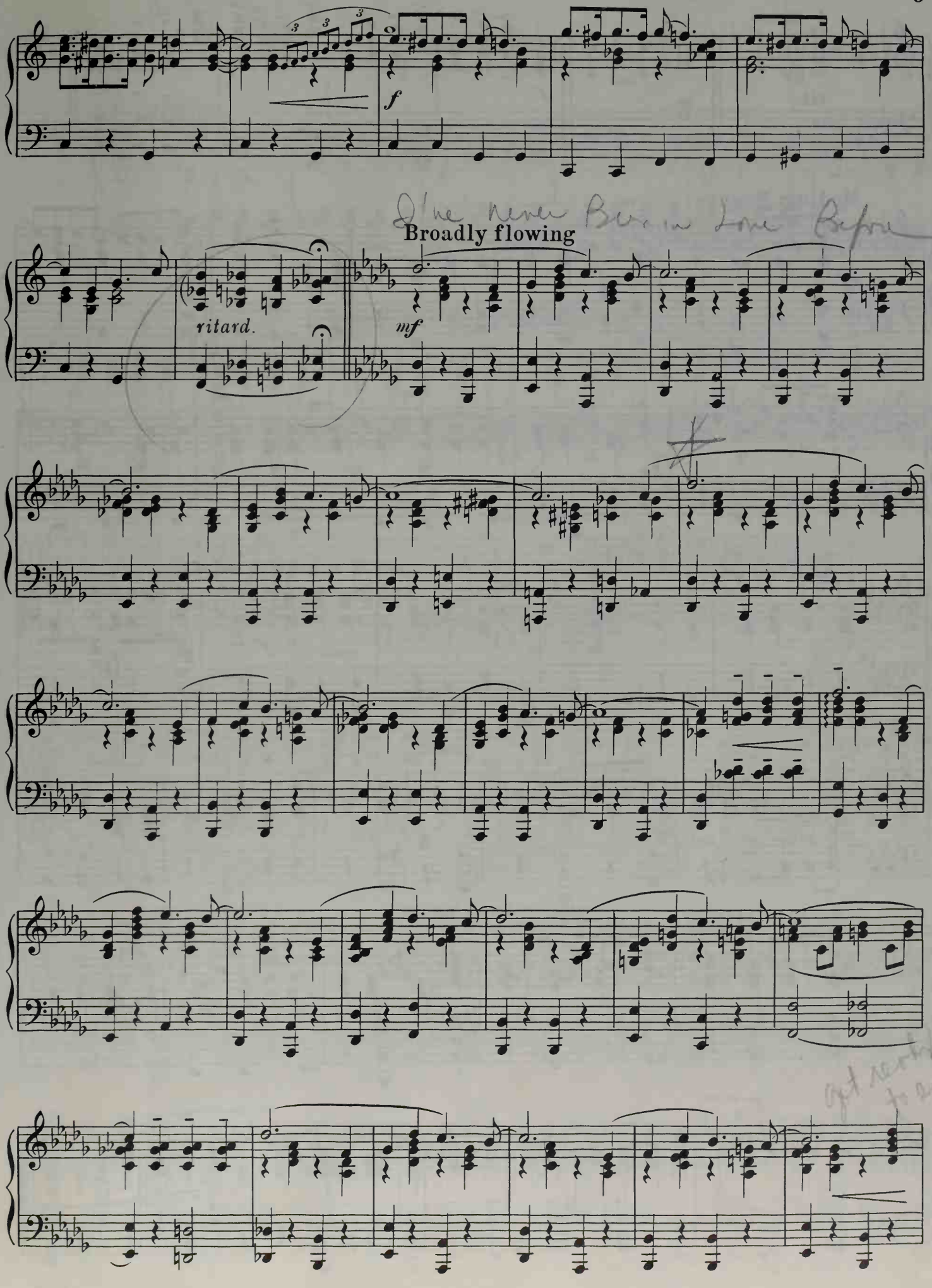
OVERTURE

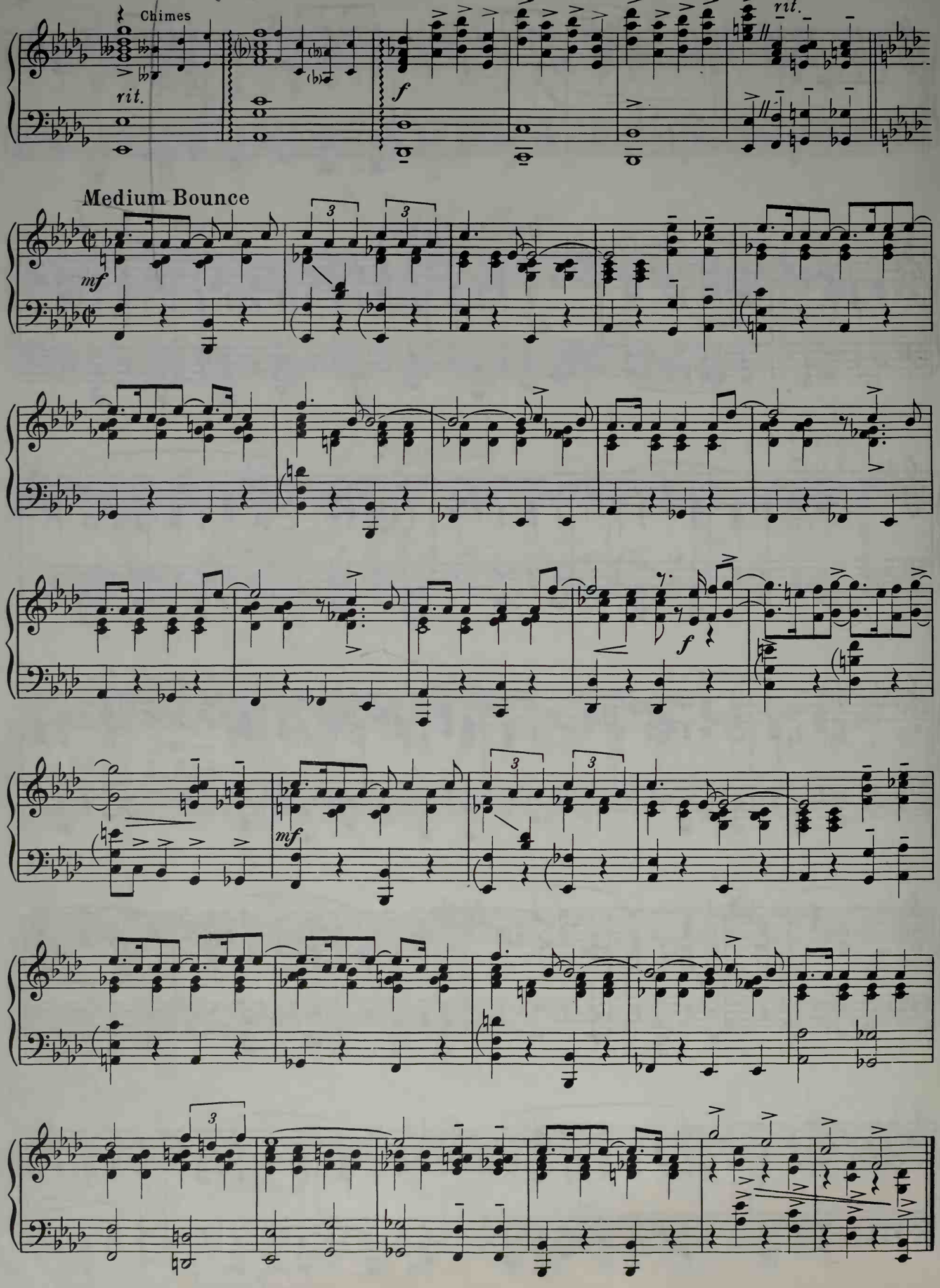
By FRANK LOESSER



© 1949, 1950, 1951, 1953 FRANK MUSIC CORP., 119 W. 57th St., New York, N. Y. 10019
International Copyright Secured Made in U. S. A. All Rights Reserved
Any arrangement or adaptation or public performance of this composition without the consent of the owner is an infringement of copyright.


Plaintively
rall. molto
mp
rit.
Light Bounce tempo
mf
sfz

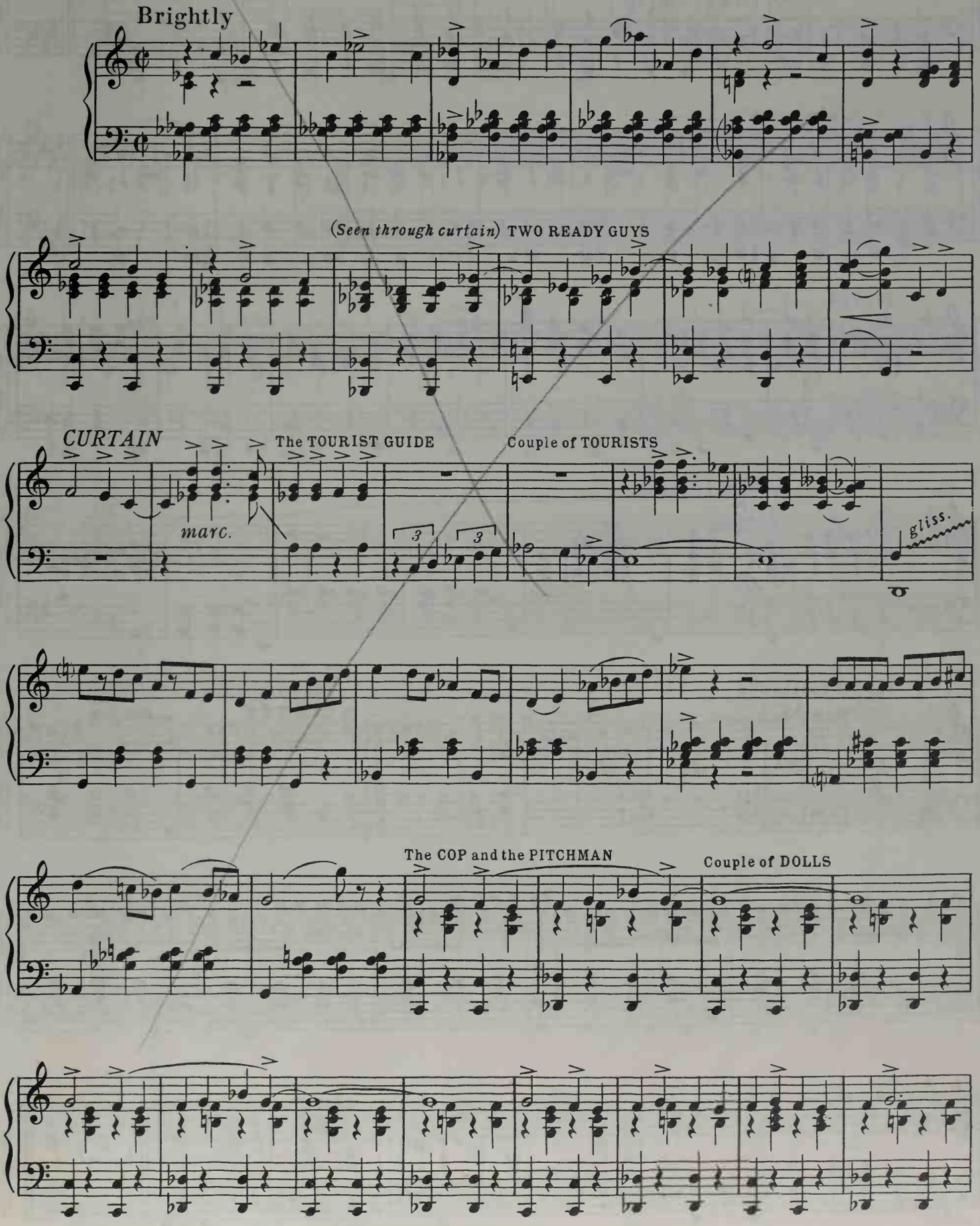

f
Broadly flowing
ritard.
mf

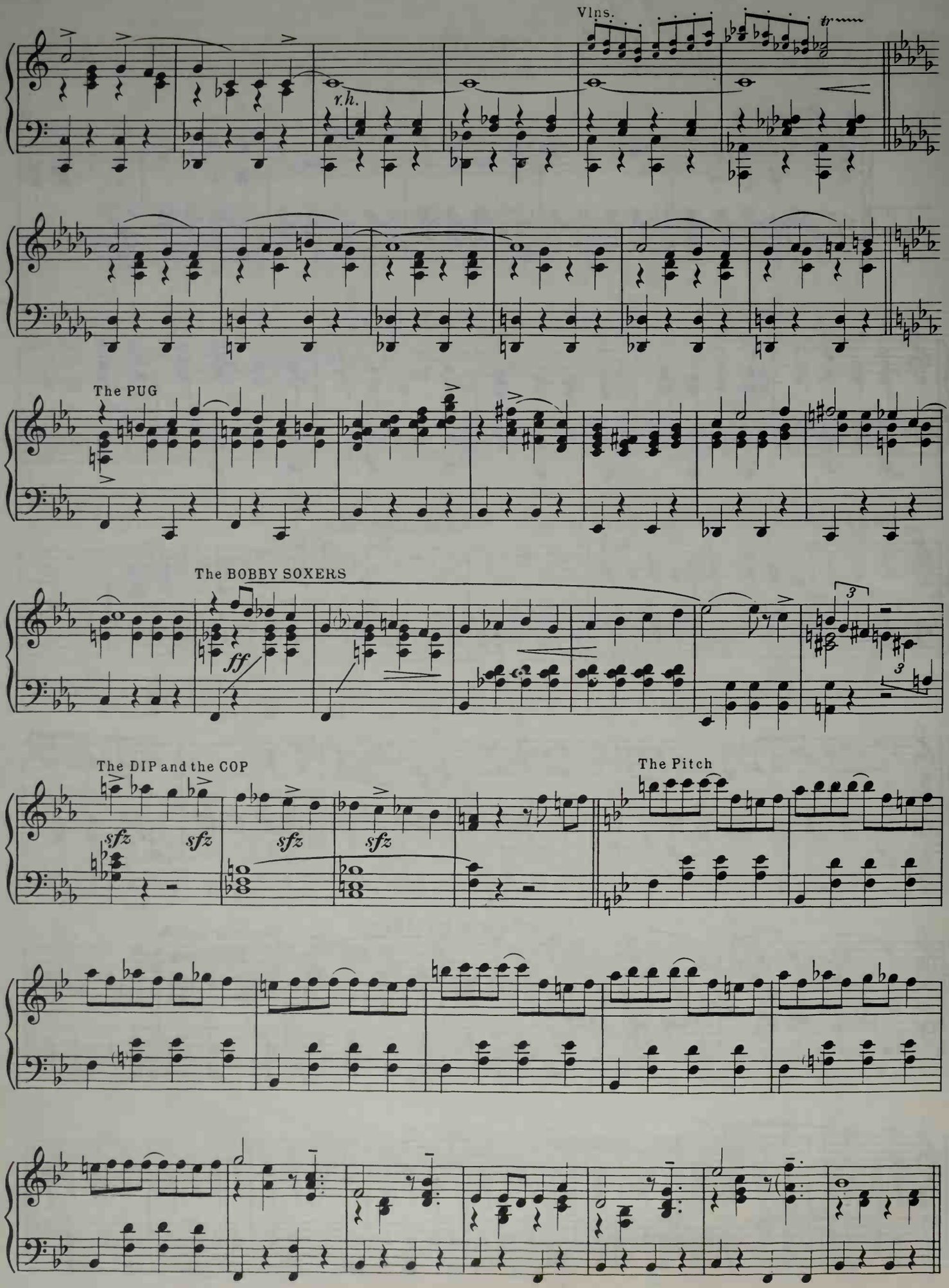

Chimes
rit.
f
rit.
Medium Bounce
mf
3
3
f
mf
3
3
3

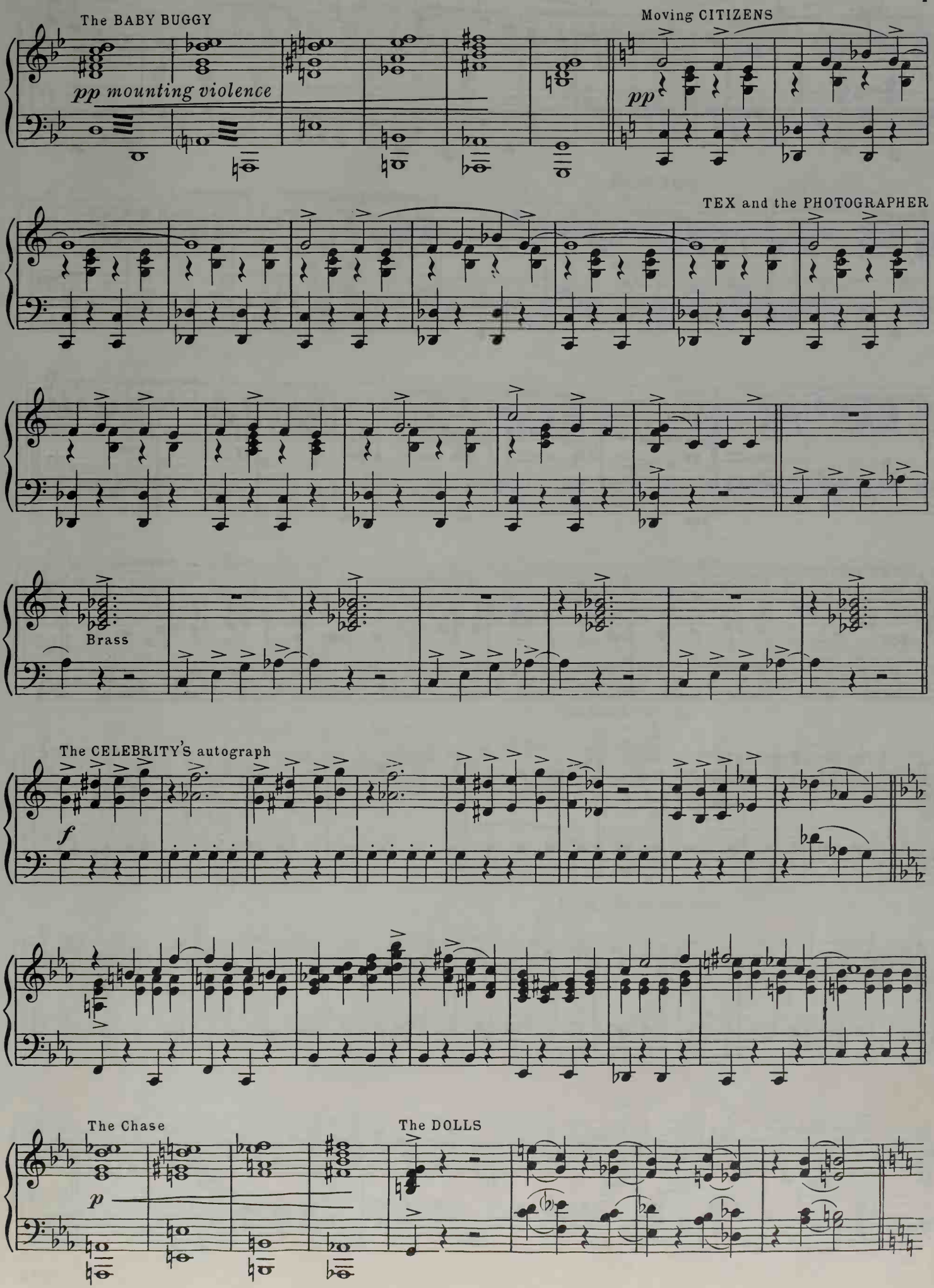
No. 1

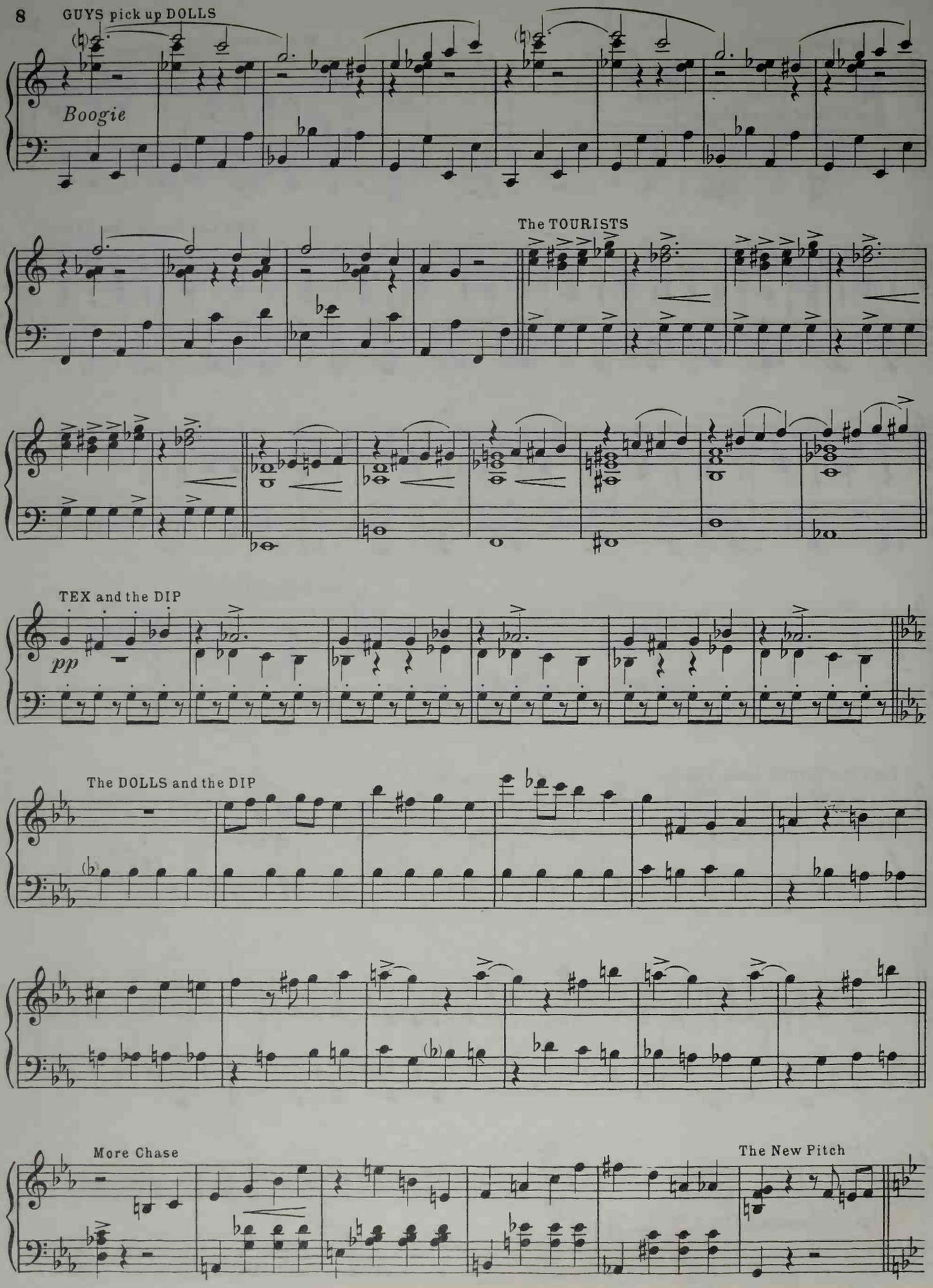
OPENING

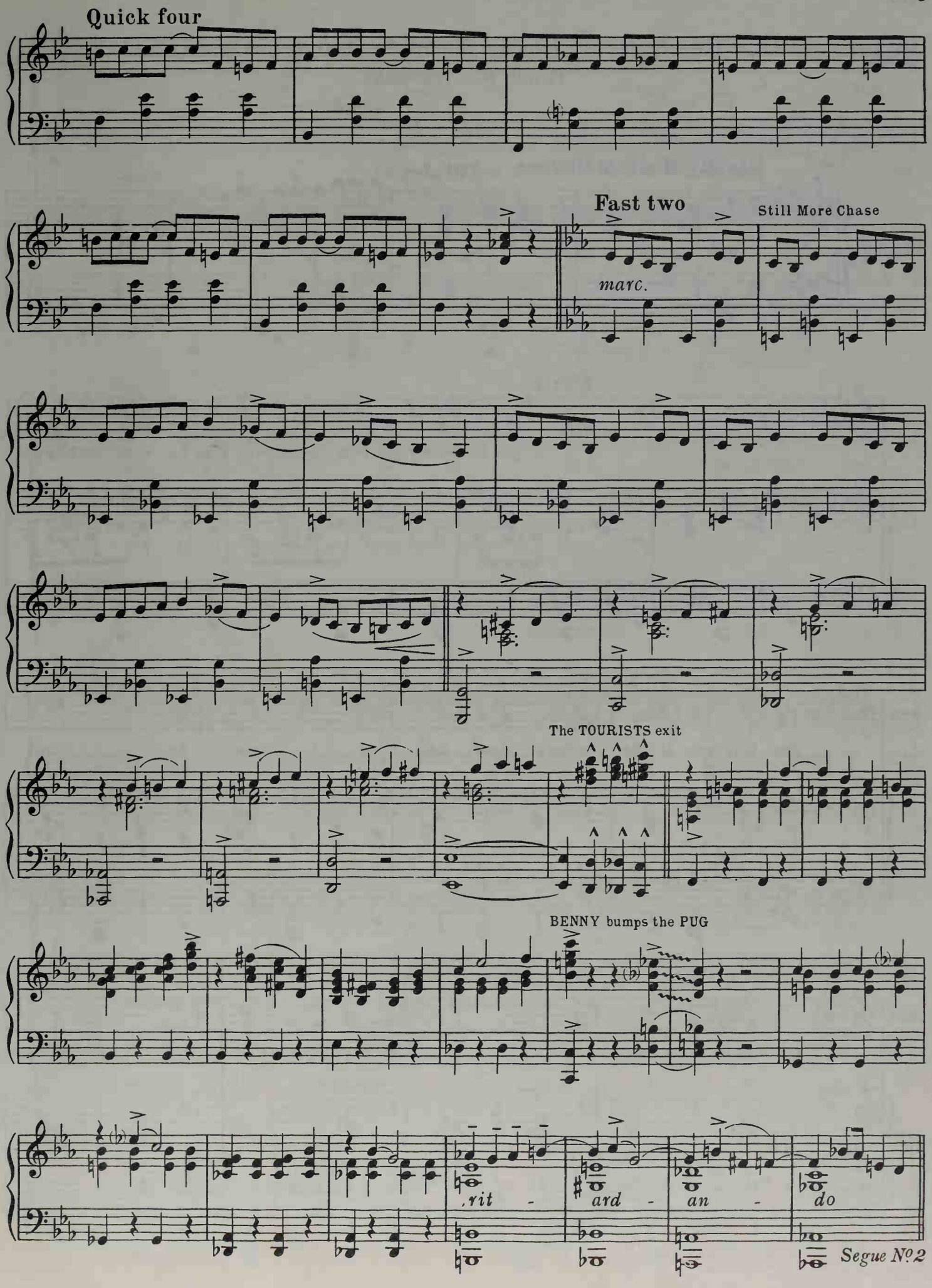
"RUNYONLAND"




Vlns.
tr
r.h.
The PUG
The BOBBY SOXERS
ff
The DIP and the COP
sfz
sfz
sfz
sfz
The Pitch
3
3

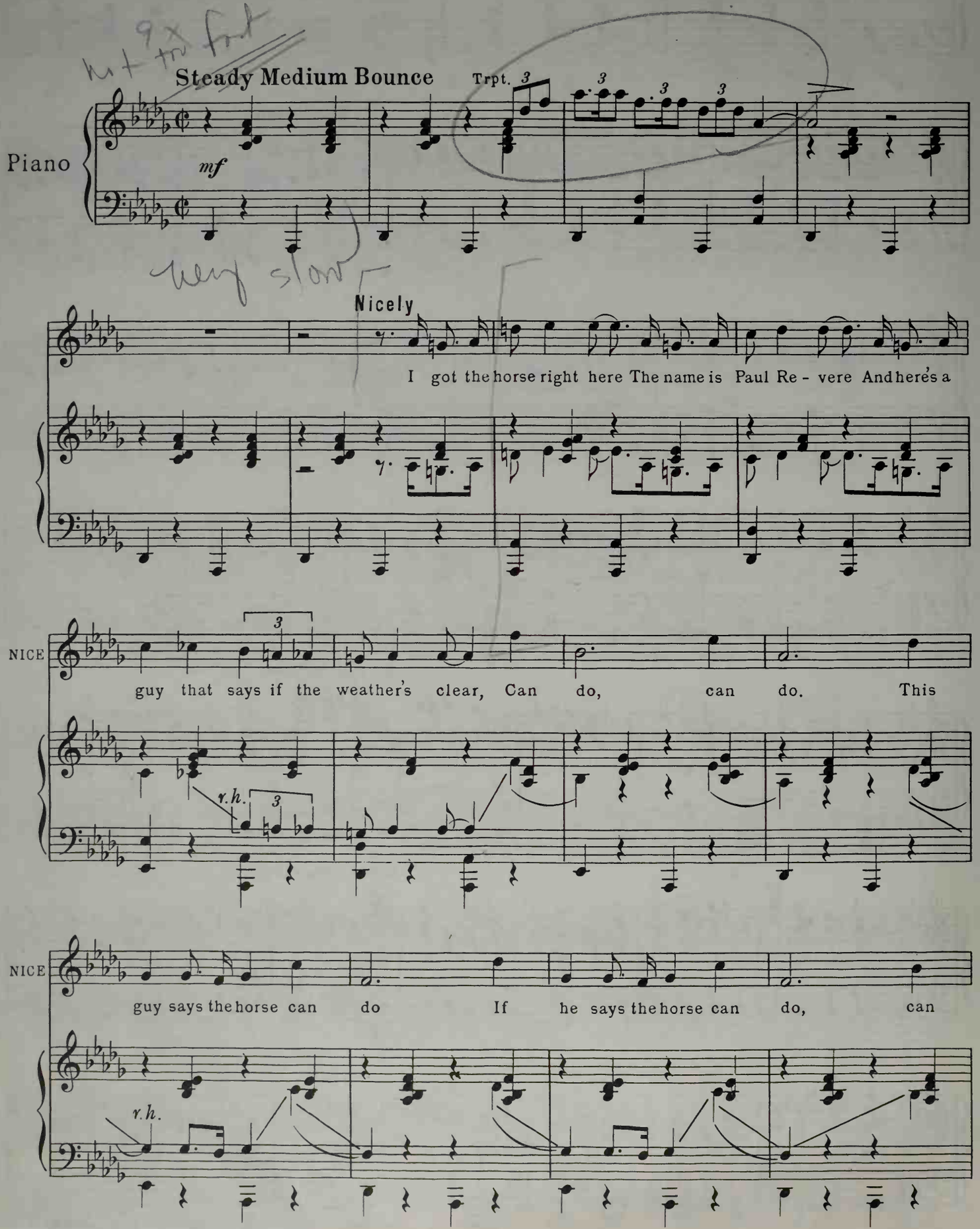

The BABY BUGGY
pp mounting violence
Moving CITIZENS
pp
TEX and the PHOTOGRAPHER
Brass
The CELEBRITY'S autograph
f
The Chase
p
The DOLLS

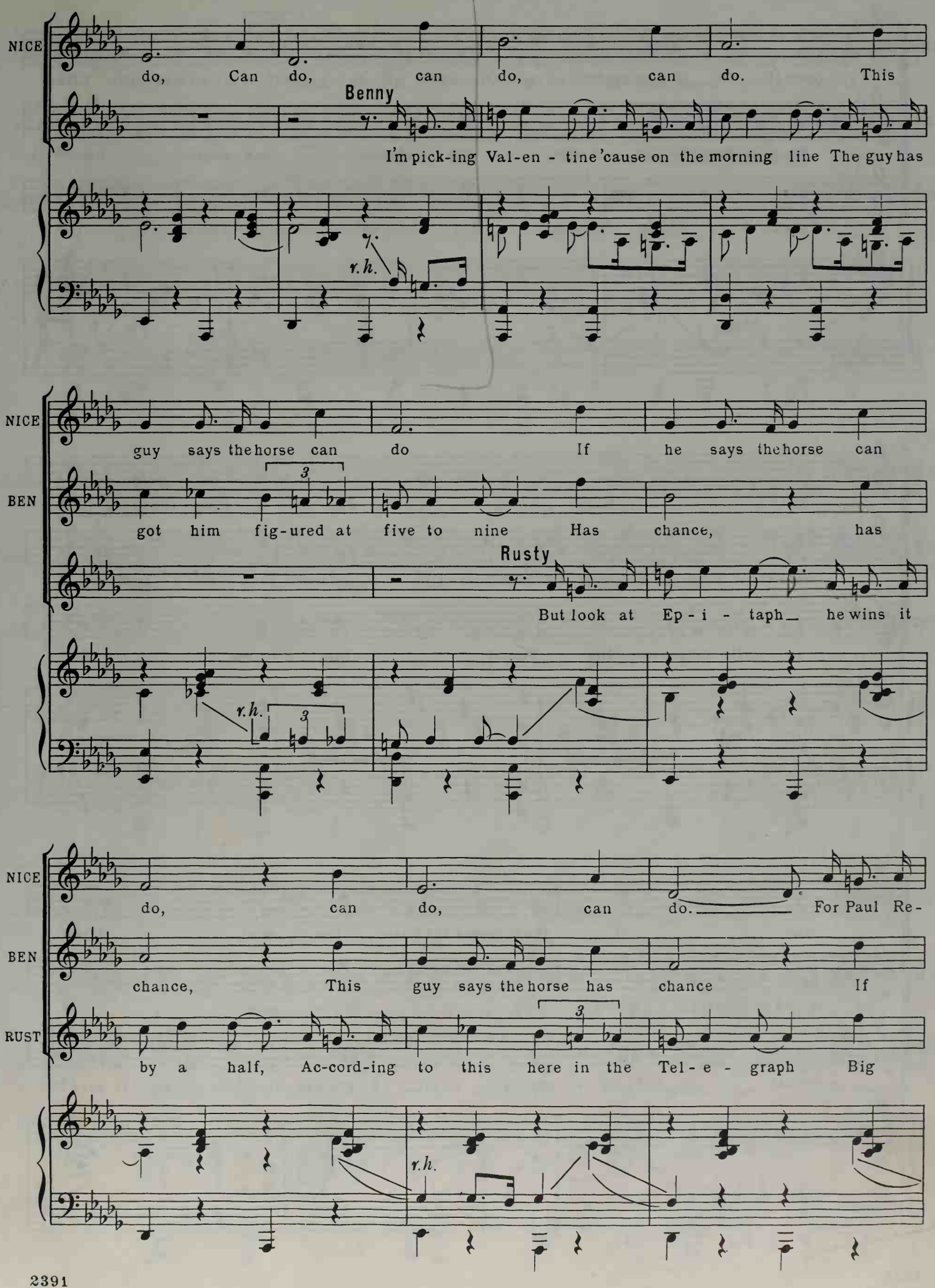

GUYS pick up DOLLS
Boogie
The TOURISTS
TEX and the DIP
pp
The DOLLS and the DIP
More Chase
The New Pitch

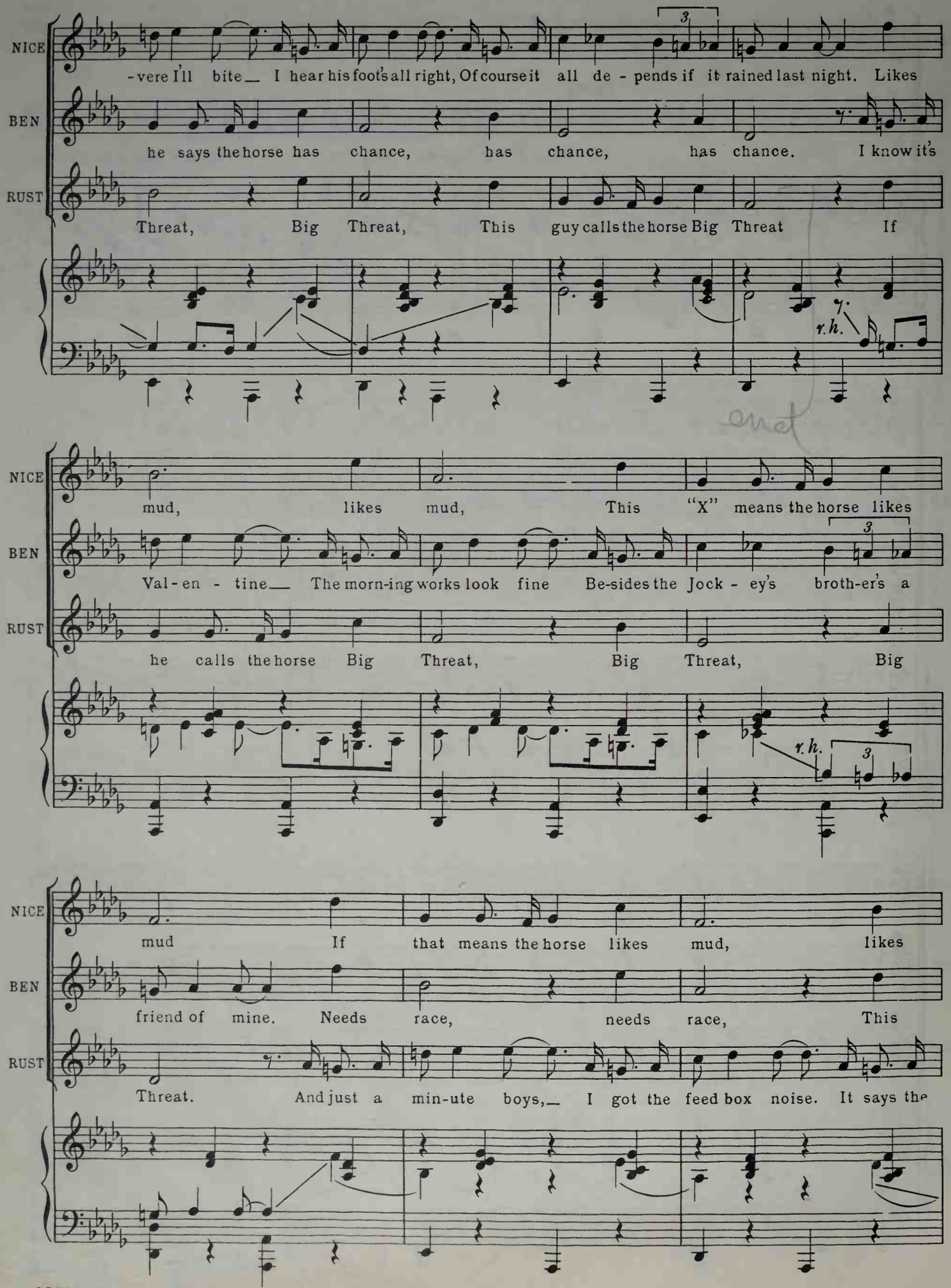

Quick four
Fast two
Still More Chase
marc.
The TOURISTS exit
BENNY bumps the PUG
.rit - ard - an - do
Segue No 2

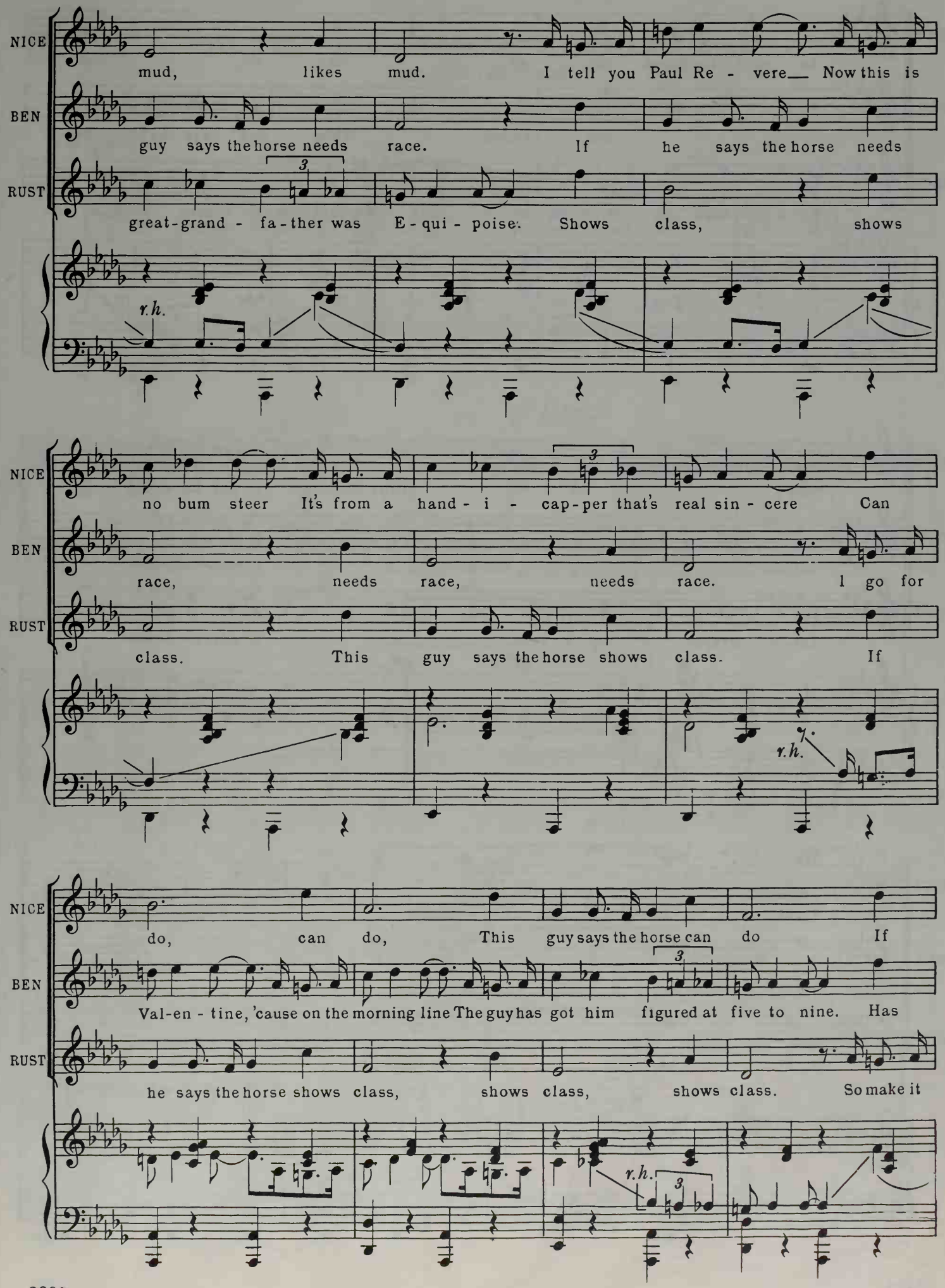
No. 2 TRIO – (Nicely-Nicely Johnson, Benny Southstreet and Rusty Charley)

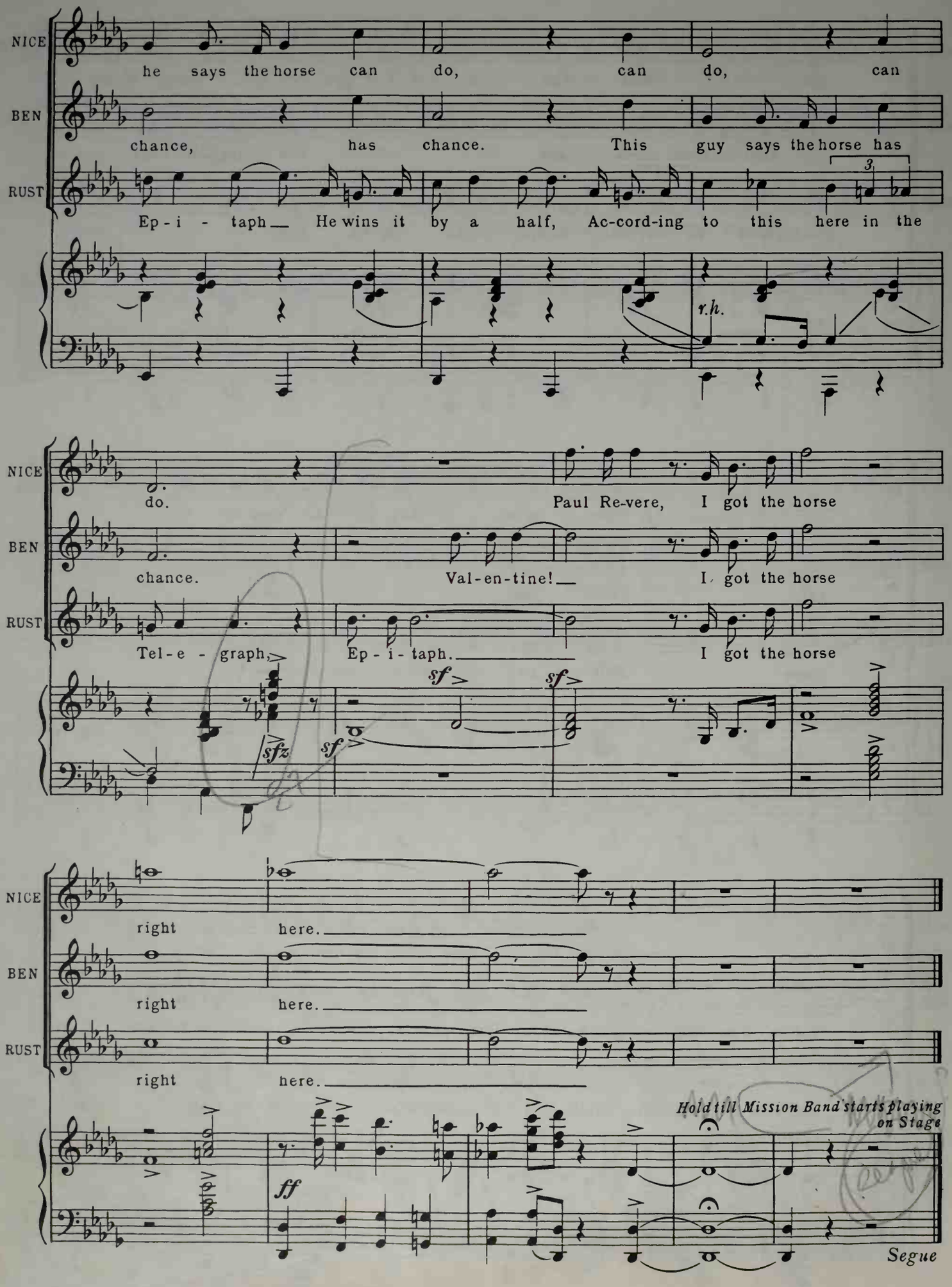
"FUGUE FOR TINHORNS"




NICE
do, Can do, can do, can do. This
Benny
I'm pick-ing Val-en - tine 'cause on the morning line The guy has
r.h.
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
r.h.
NICE
do, can do, can do. For Paul Re-
BEN
chance, This guy says the horse has chance If
RUST
by a half, Ac-cord-ing to this here in the Tel - e - graph Big
r.h.

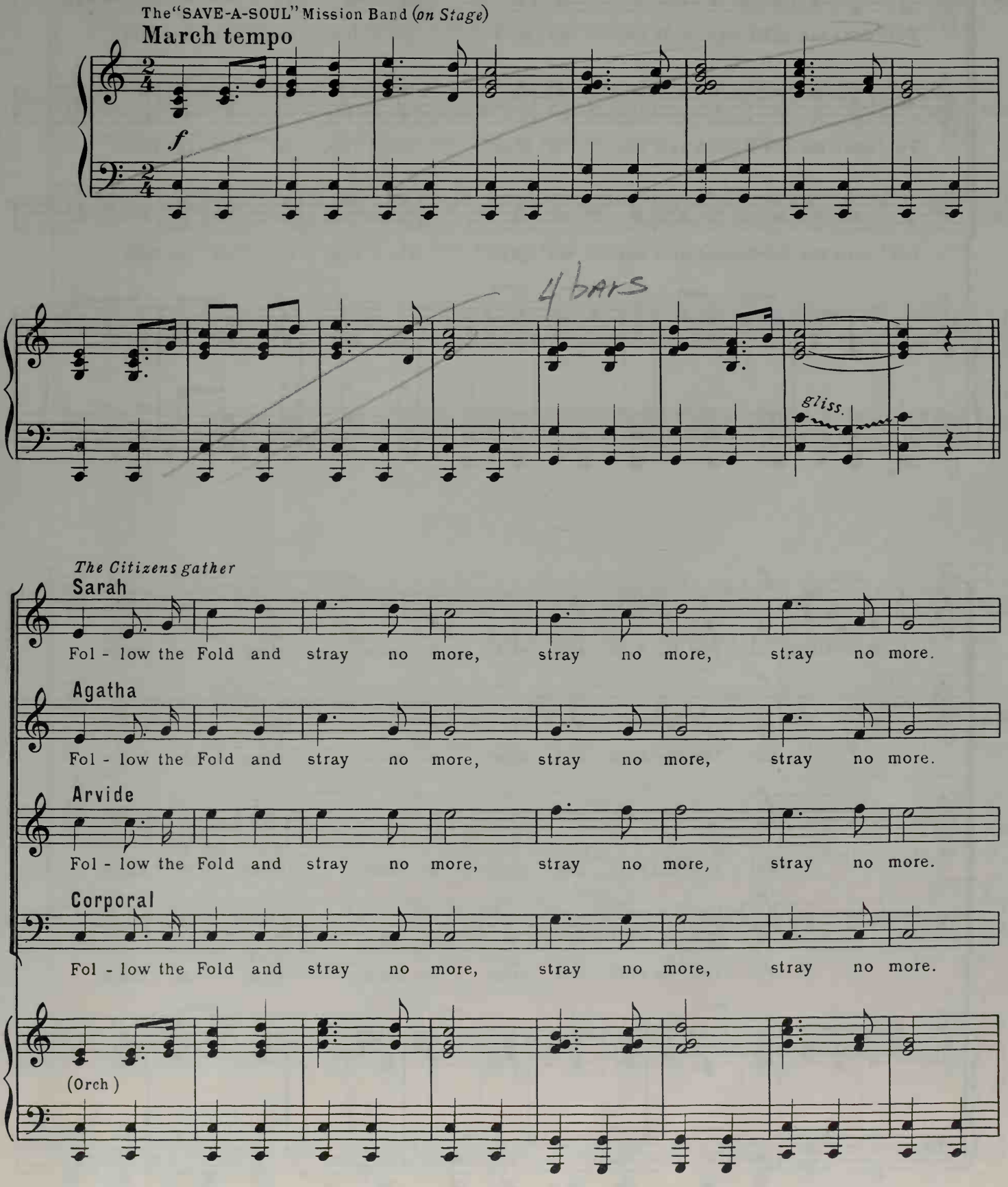

NICE
-vere I'll bite_ I hear his foot's all right, Of course it all de - pends if it rained last night. Likes
BEN
he says the horse has chance, has chance, has chance. I know it's
RUST
Threat, Big Threat, This guy calls the horse Big Threat If
r.h.
NICE
mud, likes mud, This "X" means the horse likes
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
r.h.
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

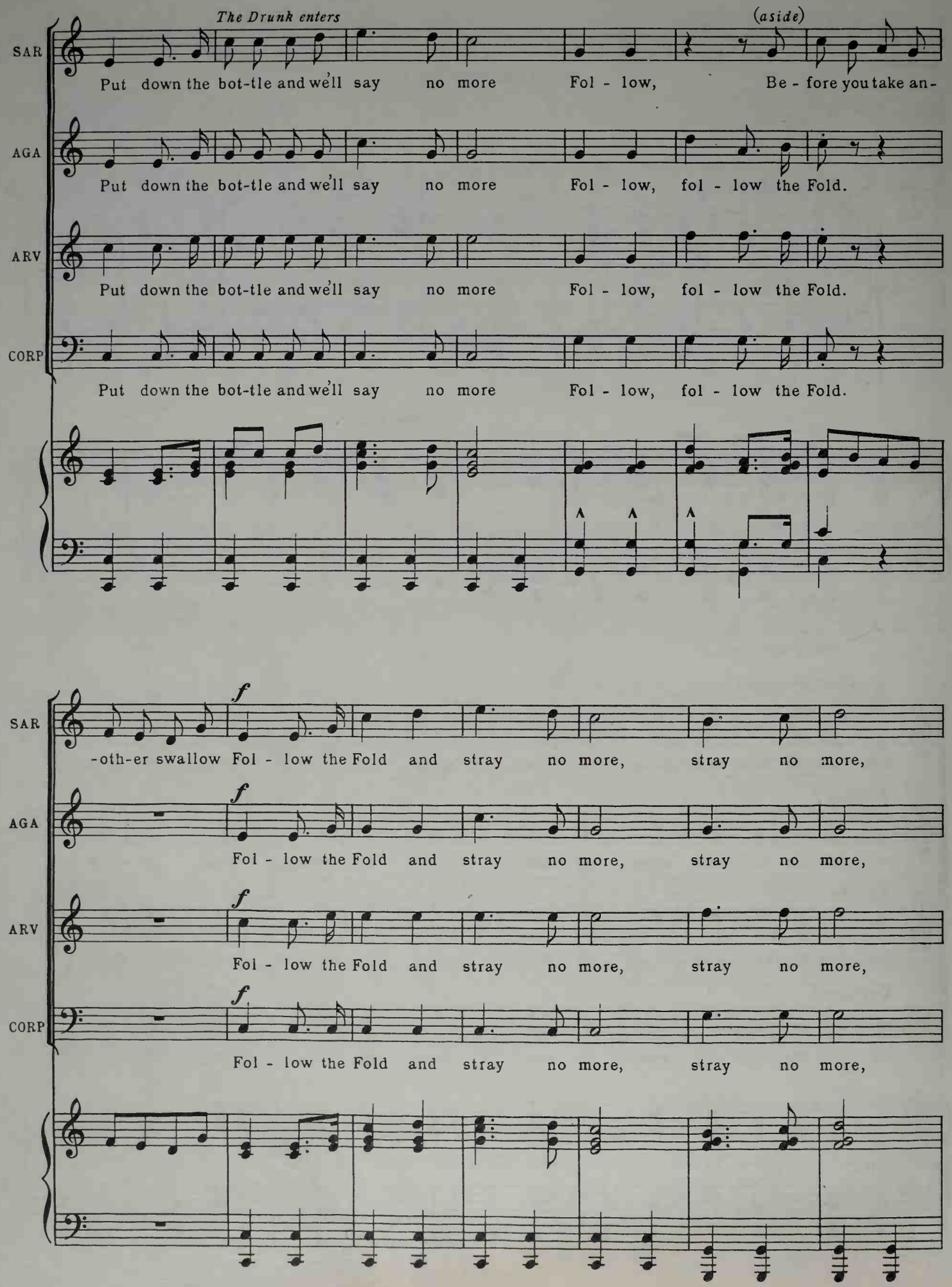

NICE
mud, likes mud. I tell you Paul Re - vere Now this is
BEN
guy says the horse needs race. If he says the horse needs
RUST
great-grand - fa-ther was E - qui - poise. Shows class, shows
r.h.
NICE
no bum steer It's from a hand - i - cap-per that's real sin - cere Can
BEN
race, needs race, needs race. I go for
RUST
class. This guy says the horse shows class. If
r.h.
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
r.h.

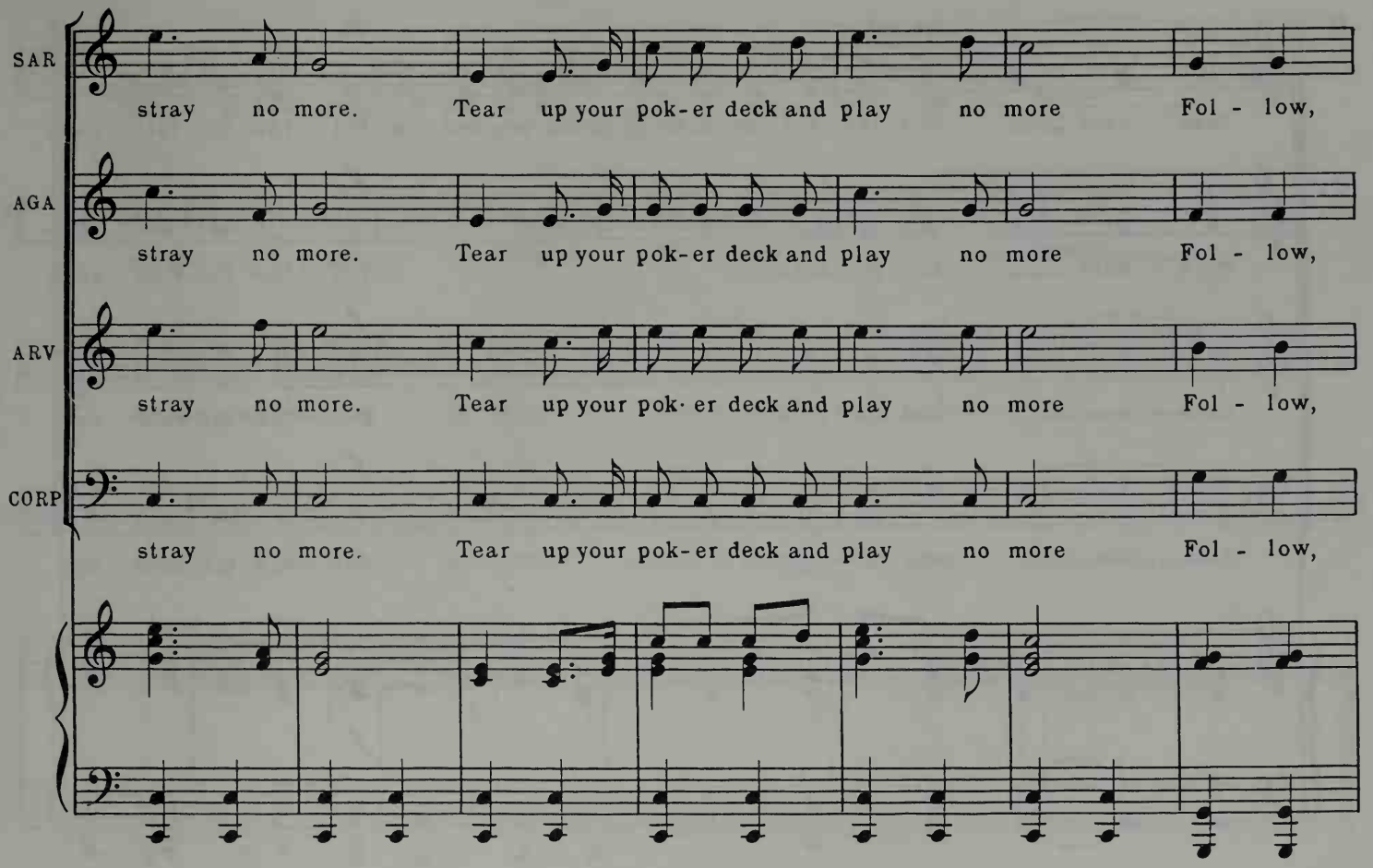

NICE
he says the horse can do, can do, can
BEN
chance, has chance. This guy says the horse has
RUST
Ep - i - taph He wins it by a half, Ac-cord-ing to this here in the
r.h.
NICE
do. Paul Re-vere, I got the horse
BEN
chance. Val-en-tine! I got the horse
RUST
Tel-e - graph, Ep - i - taph. I got the horse
sf
sf
sfz
sf
NICE
right here.
BEN
right here.
RUST
right here.
Hold till Mission Band starts playing on Stage
ff
Segue

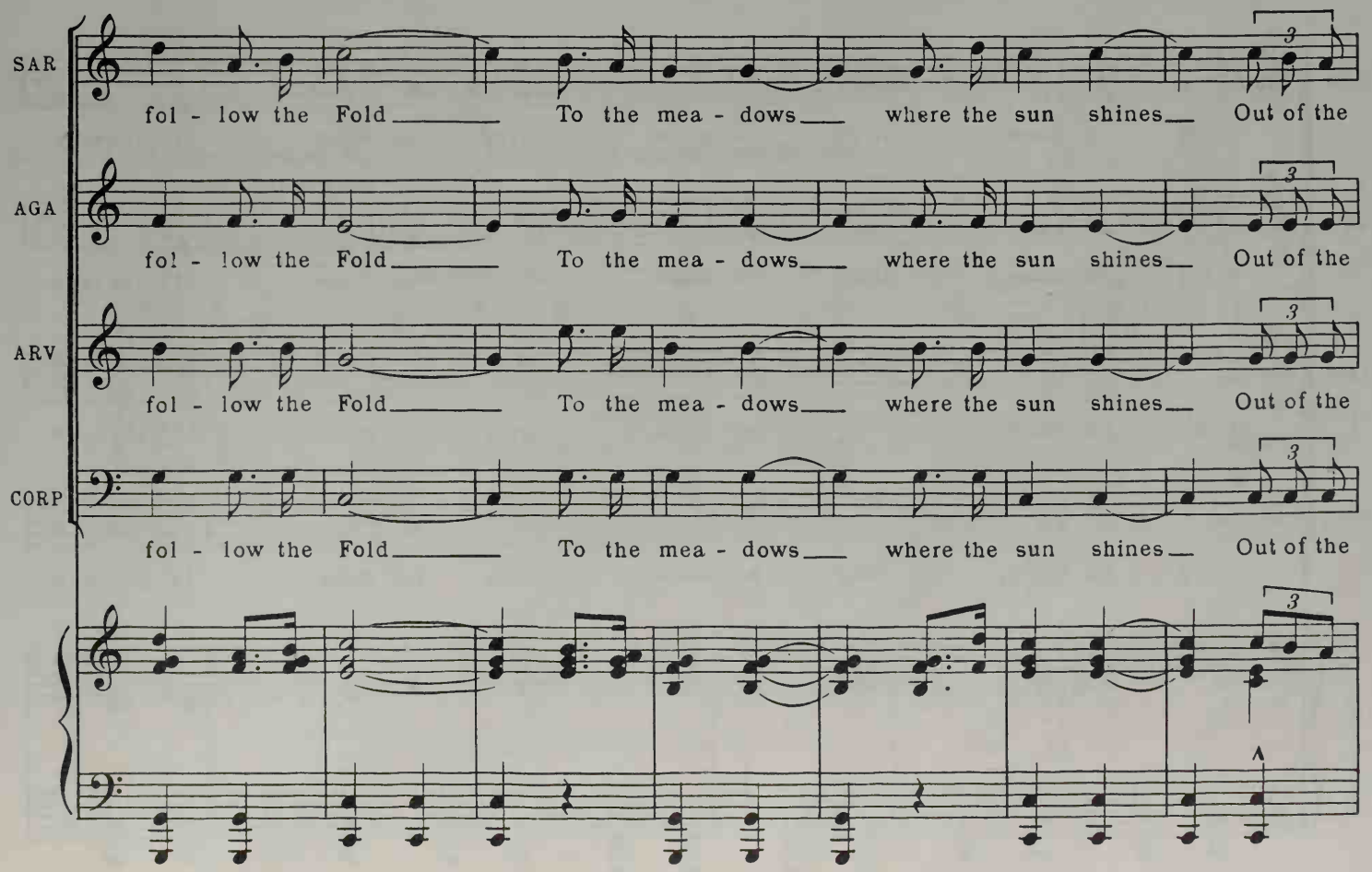
No. 3 QUINTET– (Sarah, Arvide, Agatha and Mission Group)

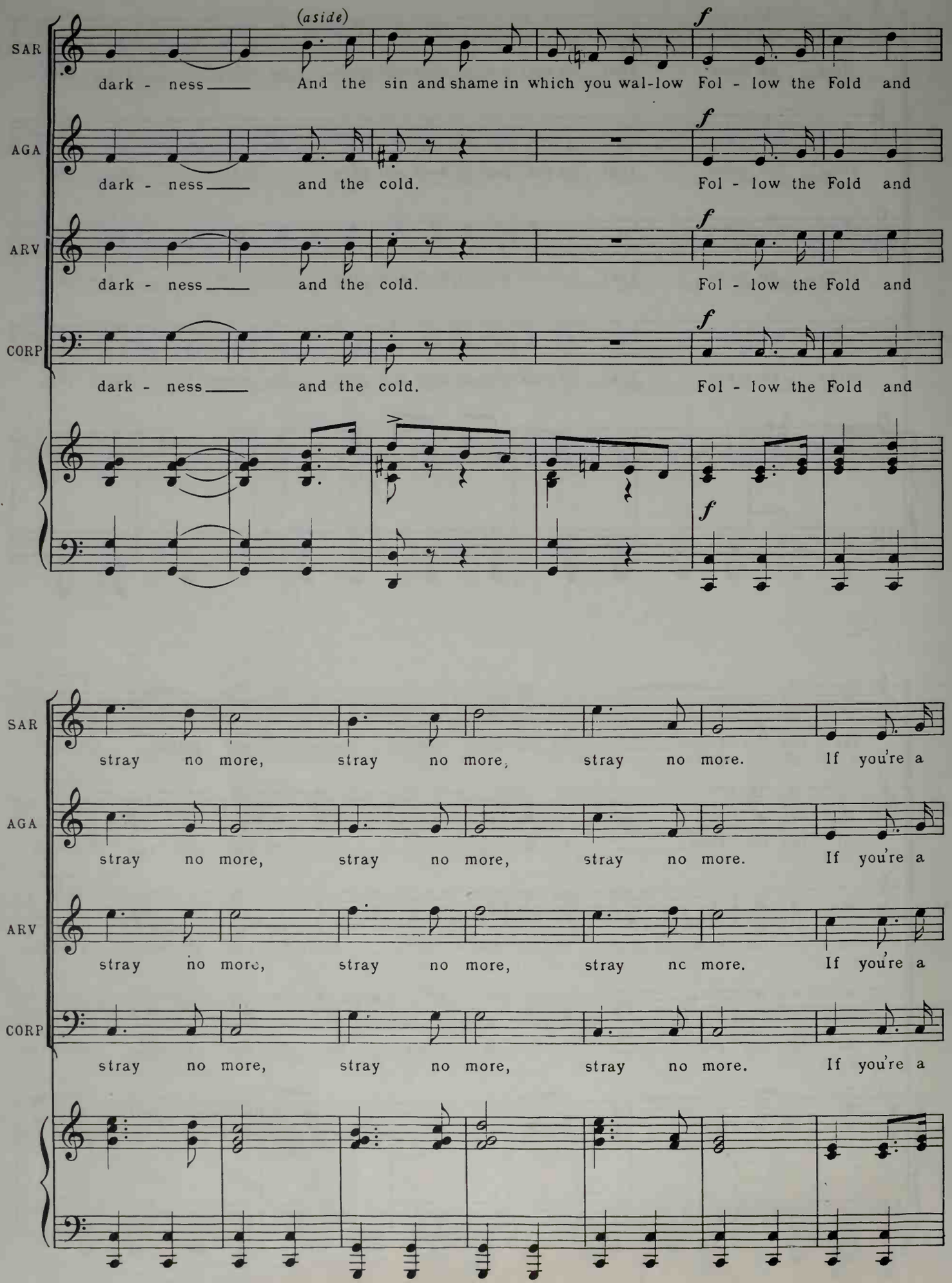
"FOLLOW THE FOLD"

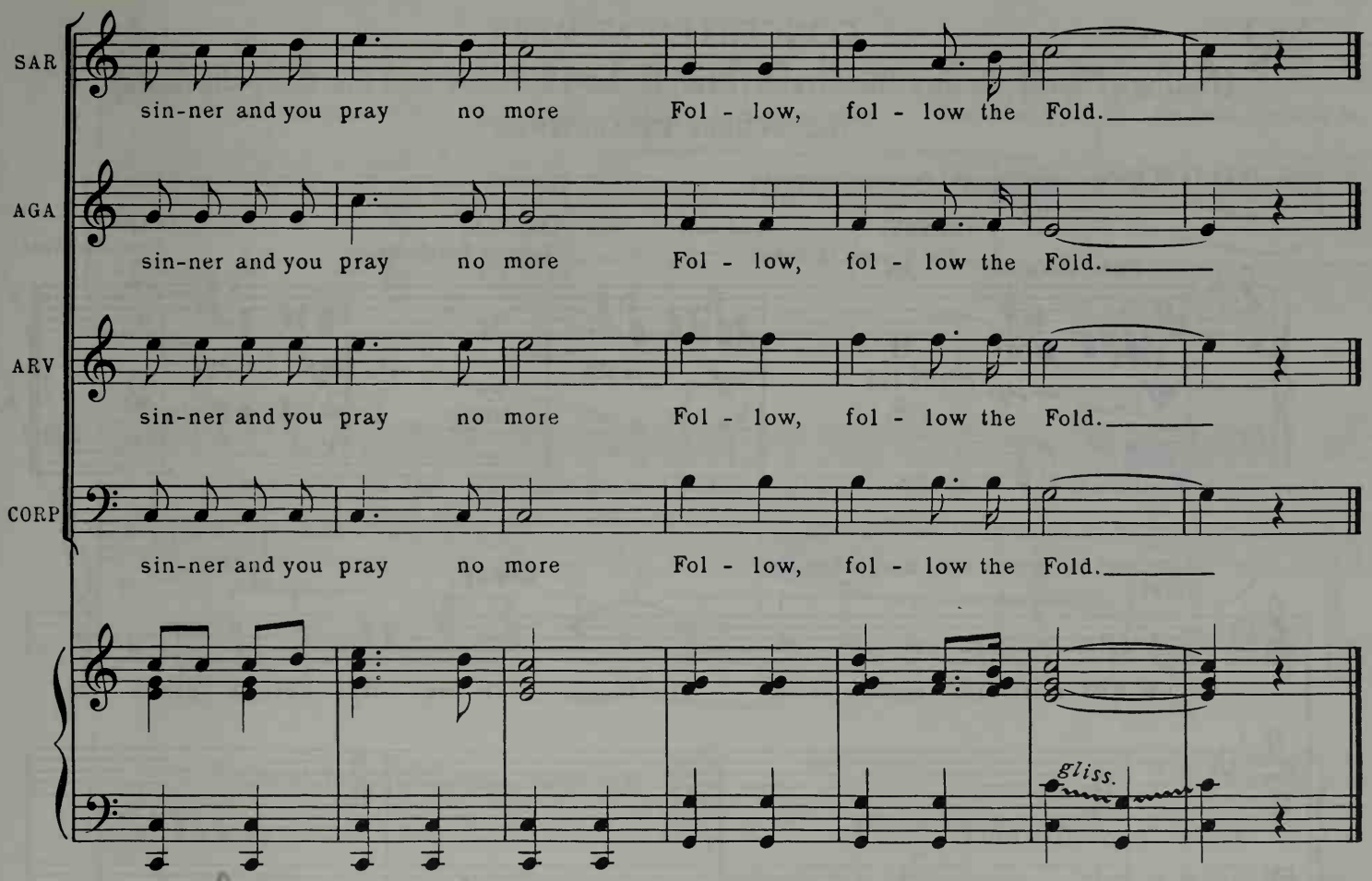



The Drunk enters
(aside)
SAR
Put down the bot-tle and we'll say no more Fol - low, Be - fore you take an-
AGA
Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.
ARV
Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.
CORP
Put down the bot-tle and we'll say no more Fol - low, fol - low the Fold.
f
SAR
-oth-er swallow Fol - low the Fold and stray no more, stray no more,
f
AGA
Fol - low the Fold and stray no more, stray no more,
f
ARV
Fol - low the Fold and stray no more, stray no more,
f
CORP
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)
SAR
dark - ness And the sin and shame in which you wal-low Fol - low the Fold and
AGA
dark - ness and the cold. Fol - low the Fold and
ARV
dark - ness and the cold. Fol - low the Fold and
CORP
dark - ness and the cold. Fol - low the Fold and
f
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 no more. If you're a
CORP
stray no more, stray no more, stray no more. If you're a



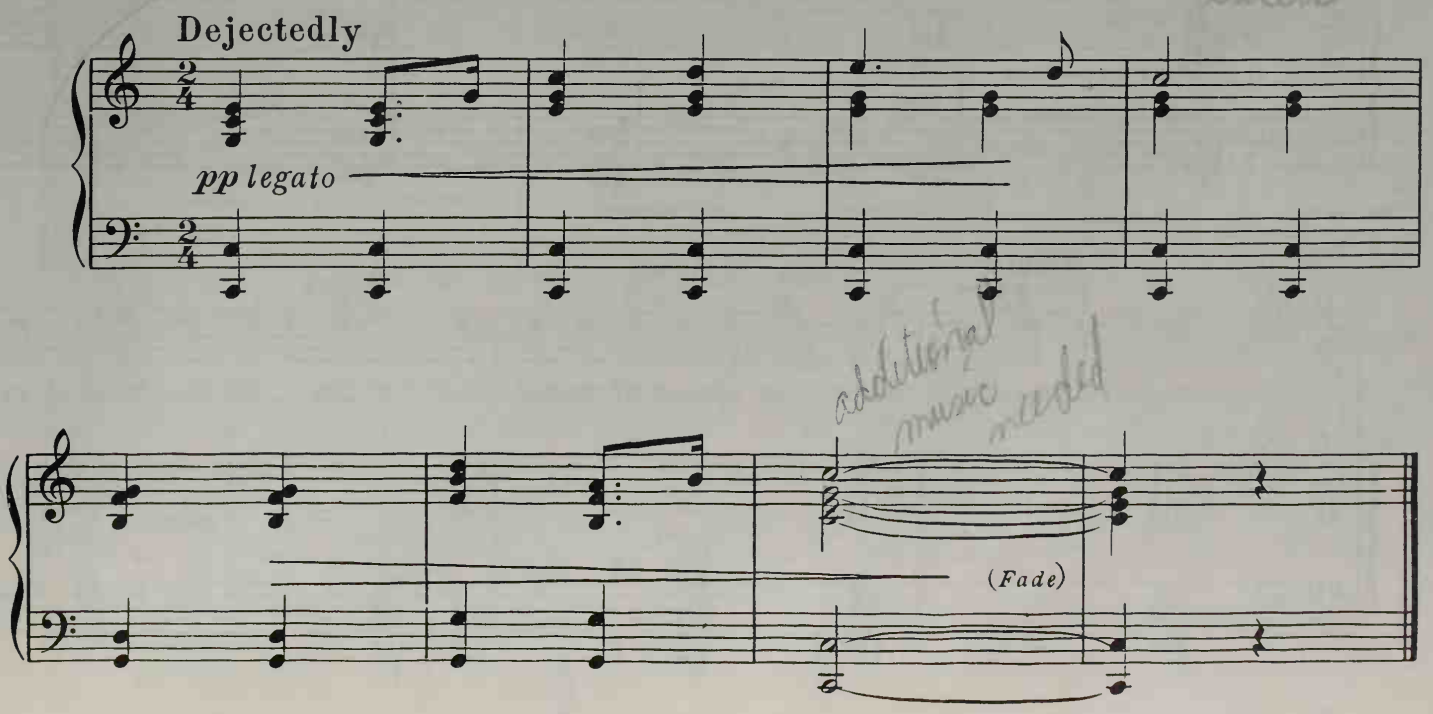
dialogue

No. 3a EXIT OF SARAH AND THE MISSION BAND

start

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

or whenever drummer enters



additional music needed

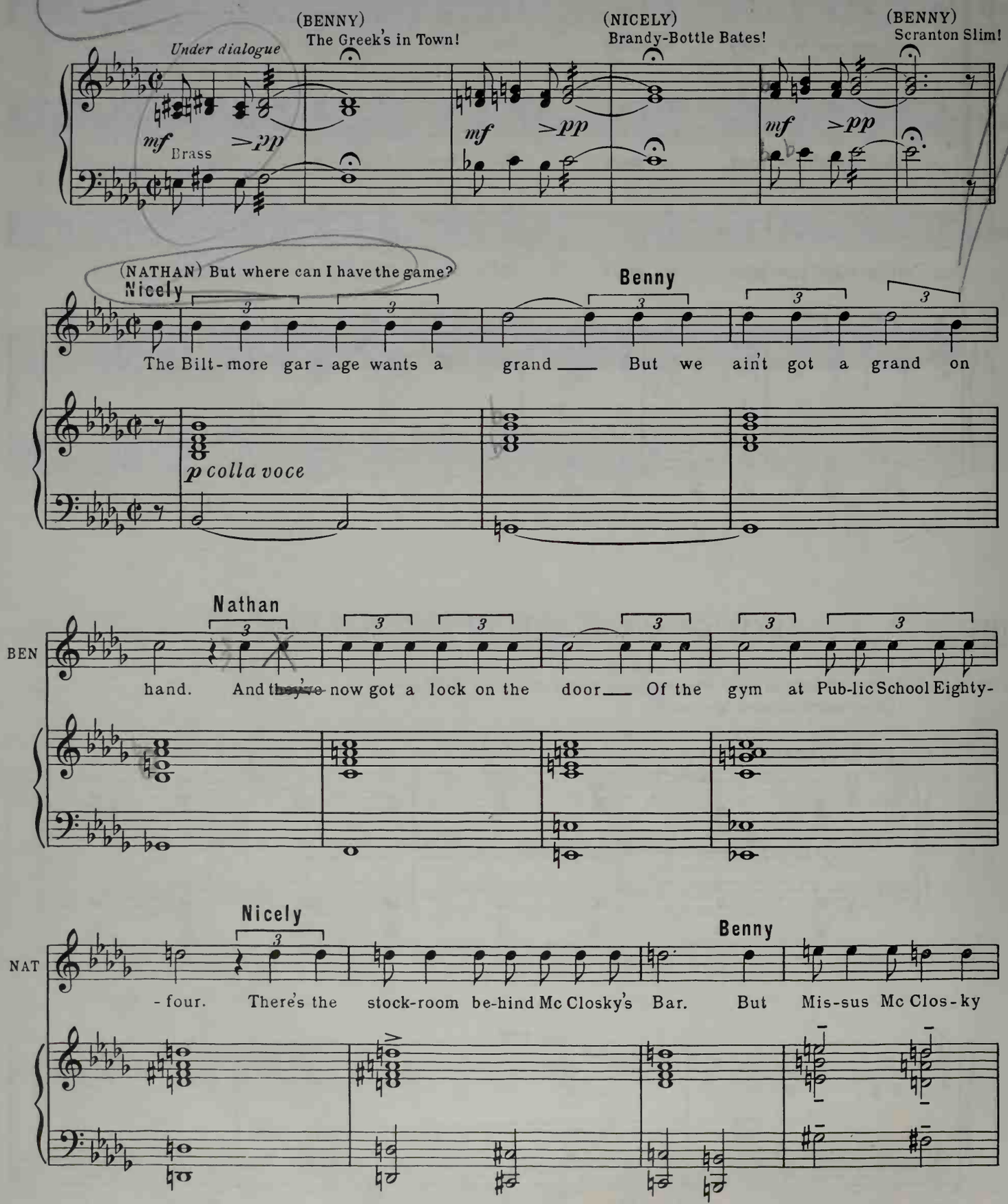
No. 4

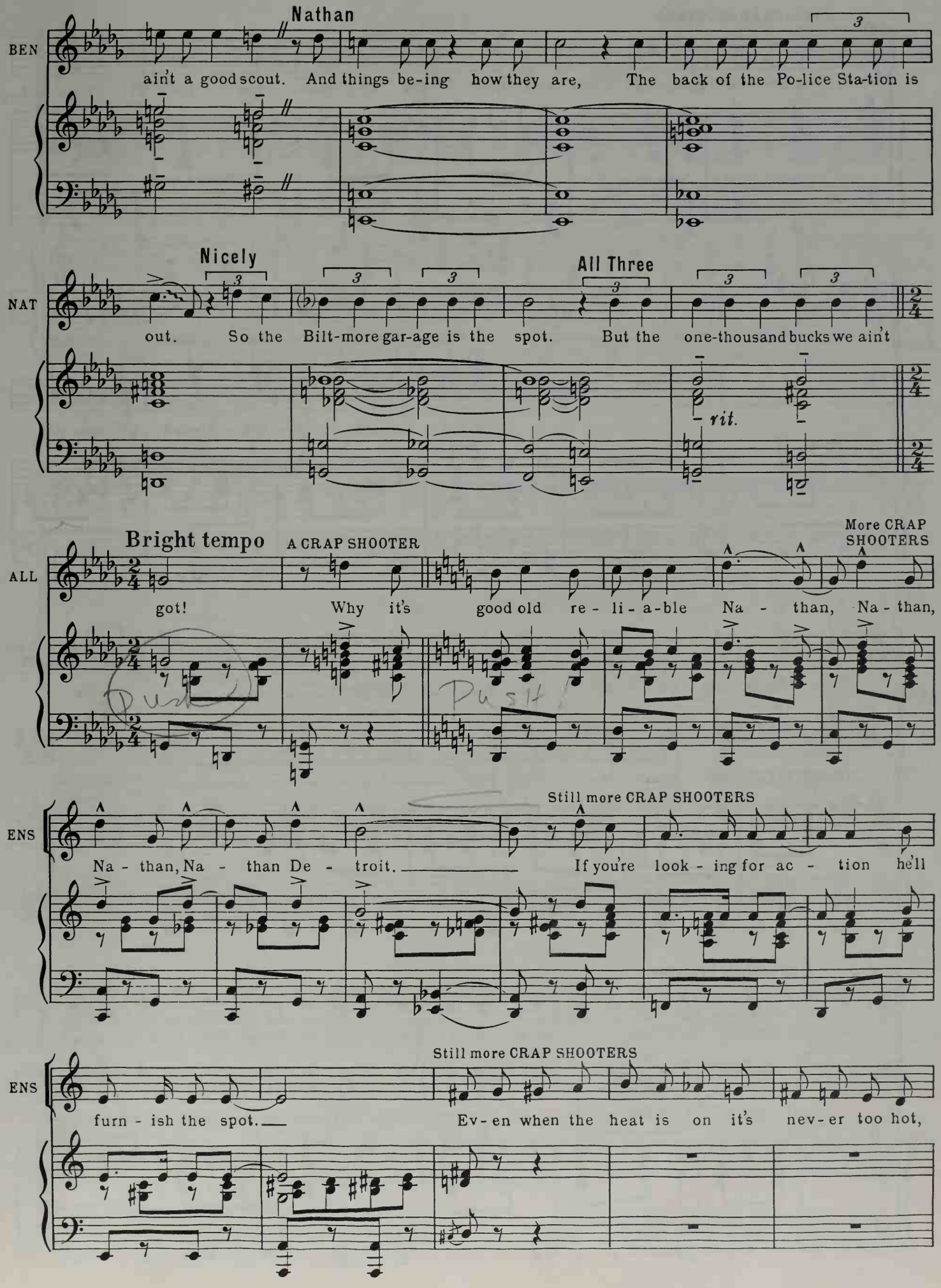
CONCERTED NUMBER

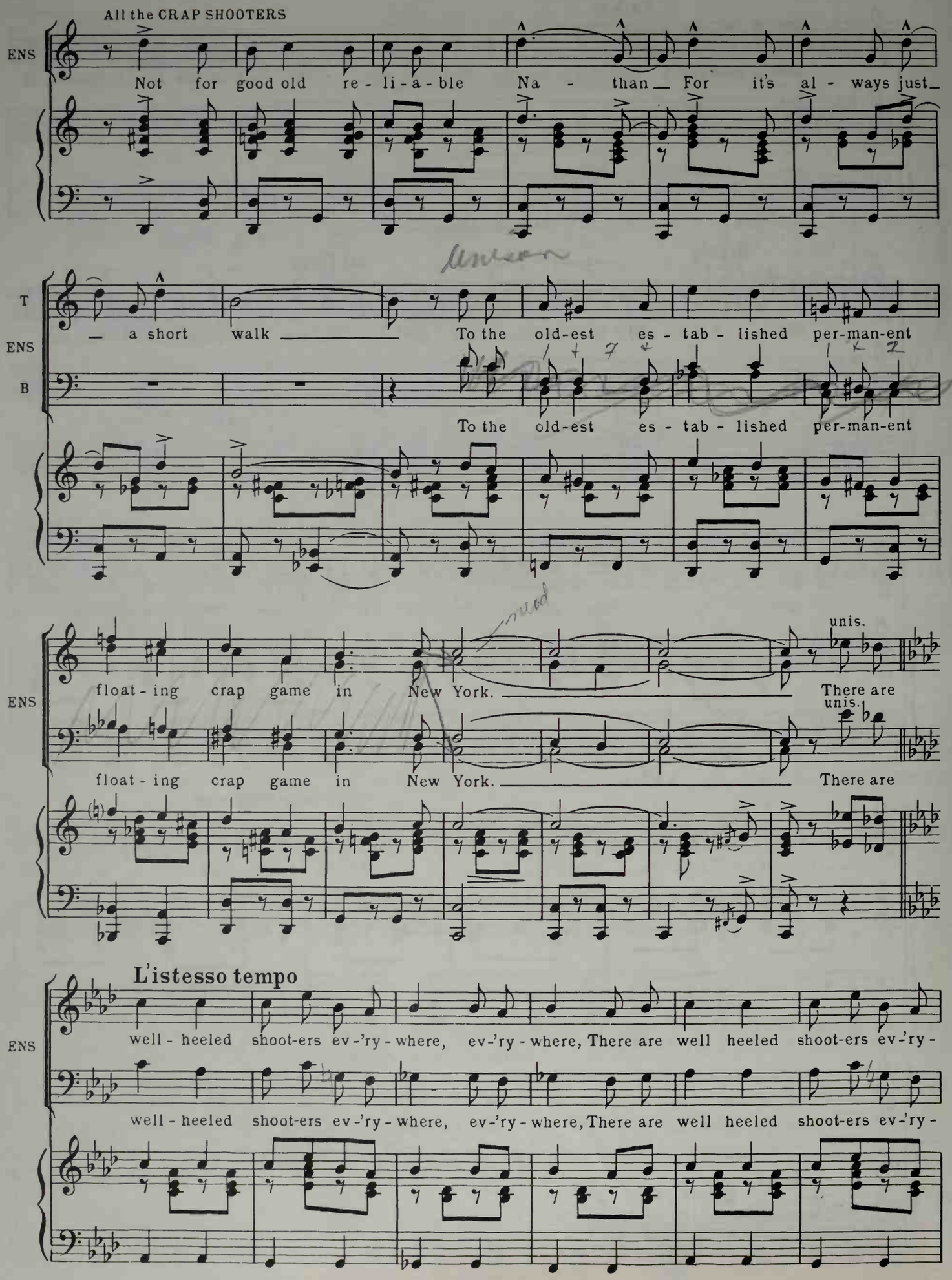
(Nathan, Nicely, Benny the Greek, Brandy-bottle Bates and the Crapshooters)

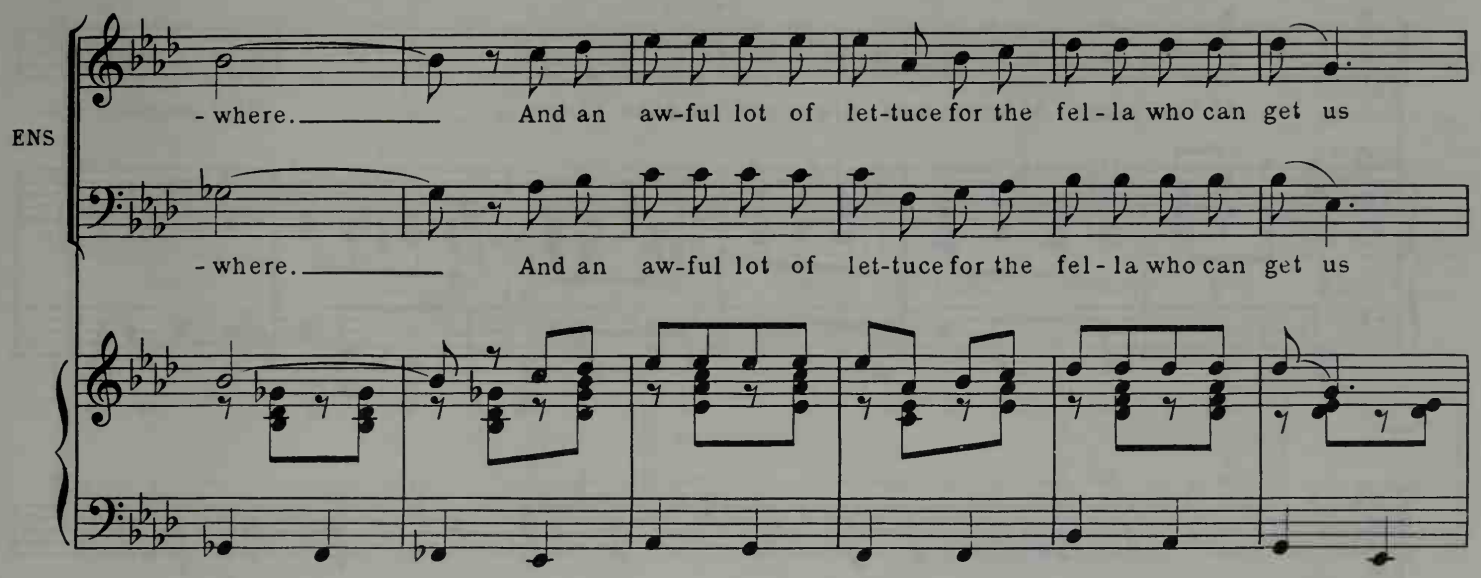
"THE OLDEST ESTABLISHED"

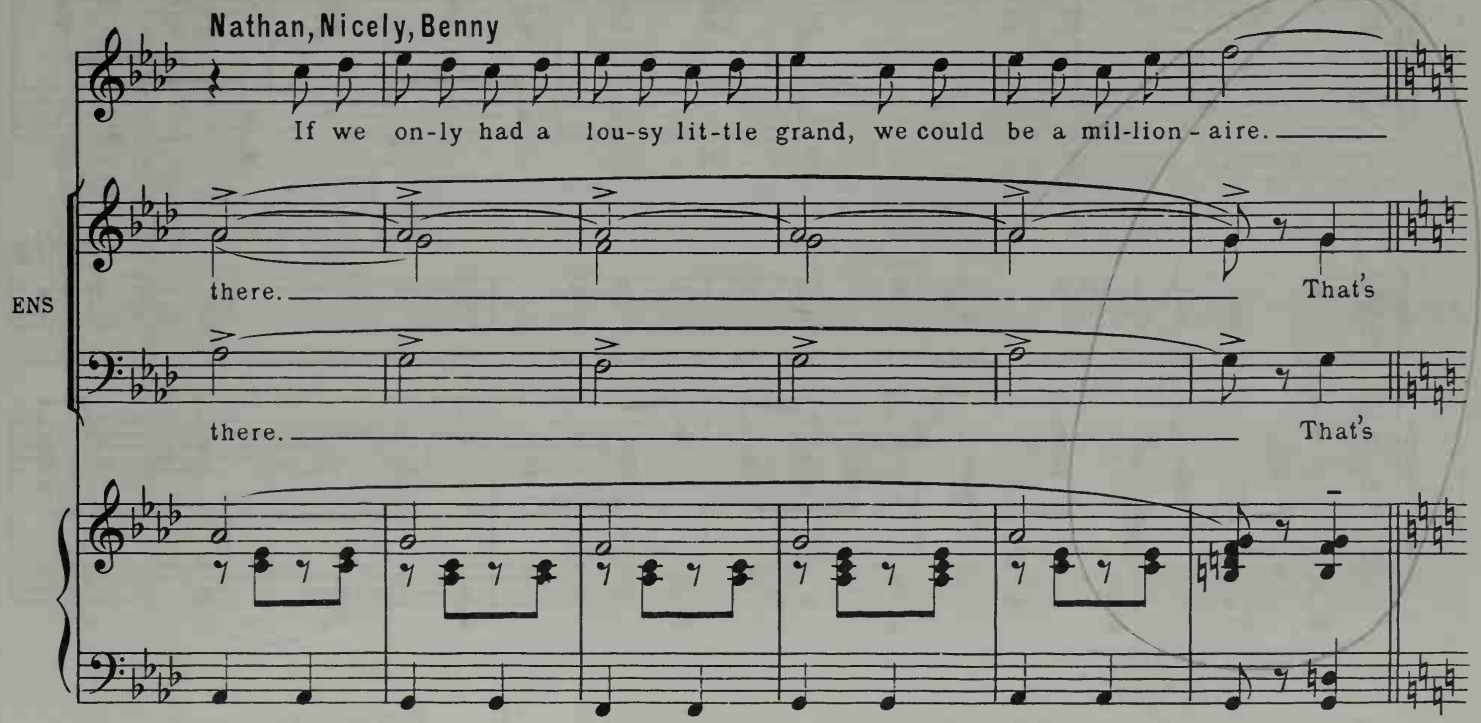
Cue: (NATHAN) We've been engaged for fourteen years

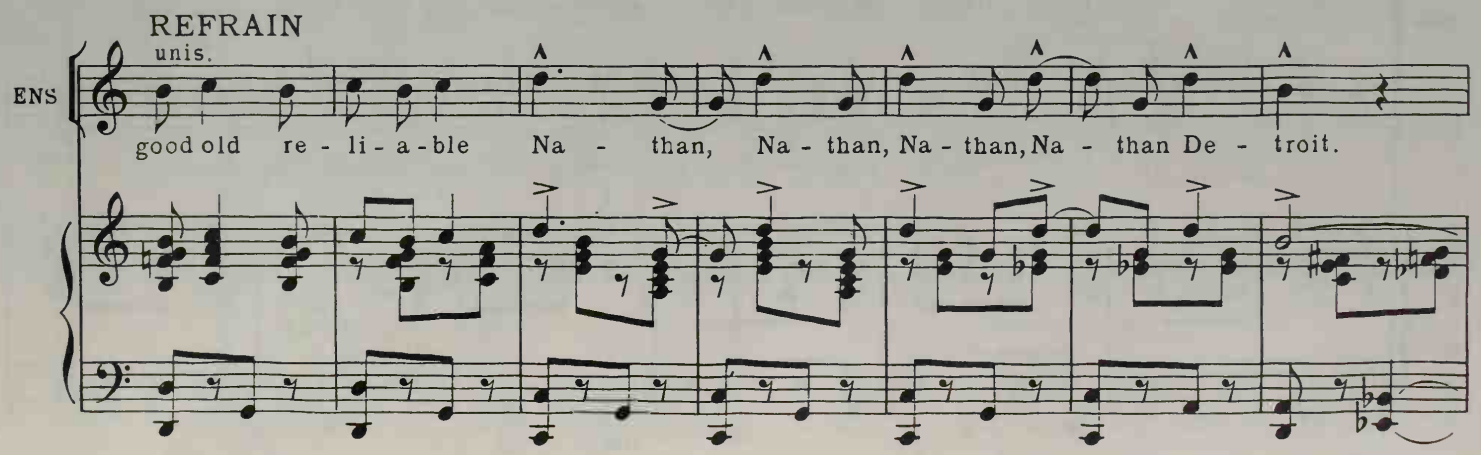


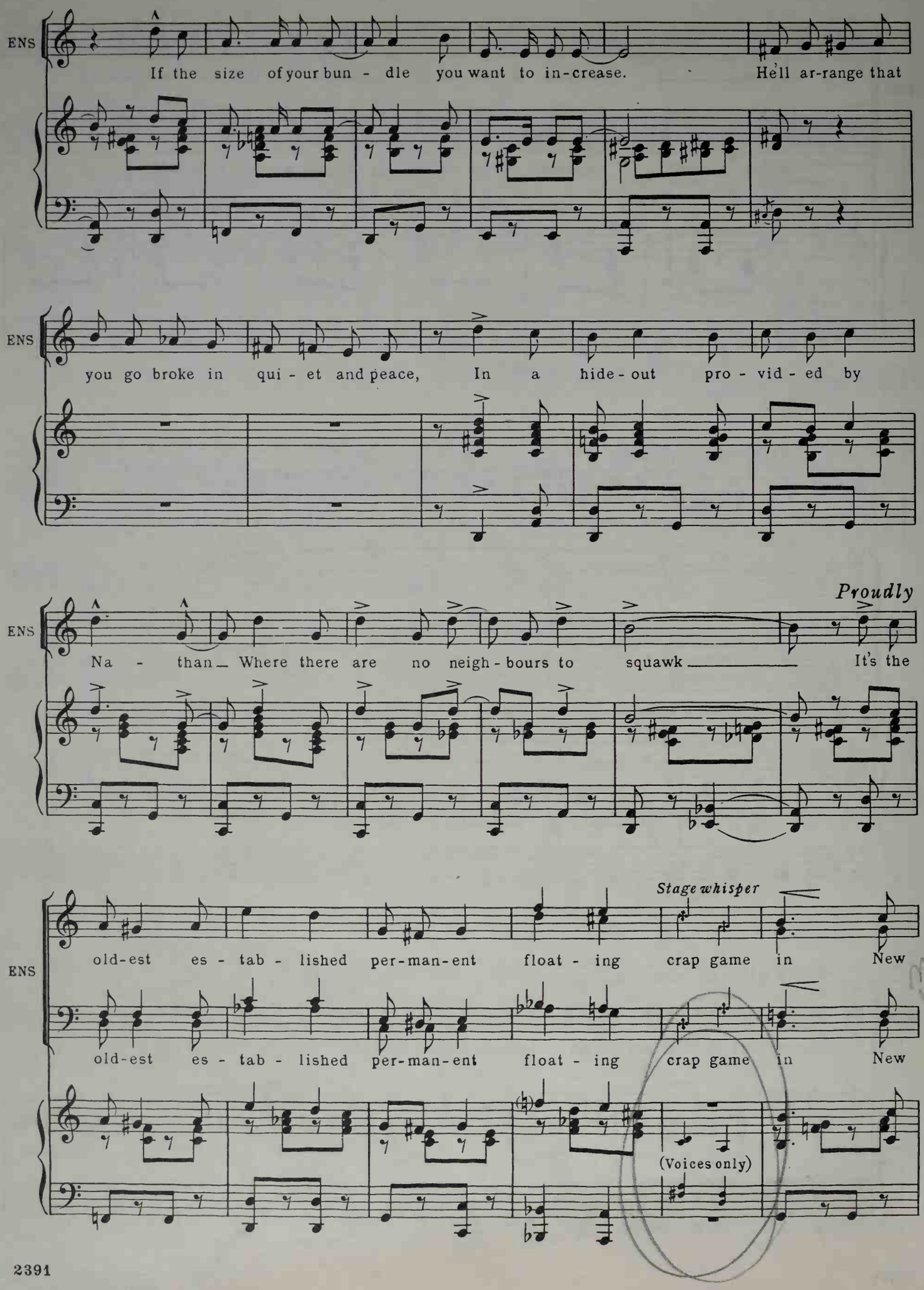

Nathan
BEN
ain't a good scout. And things be-ing how they are, The back of the Po-lice Sta-tion is
Nicely
All Three
NAT
out. So the Bilt-more gar-age is the spot. But the one-thousand bucks we ain't
rit.
Bright tempo
A CRAP SHOOTER
More CRAP SHOOTERS
ALL
got! Why it's good old re - li - a-ble Na - than, 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,

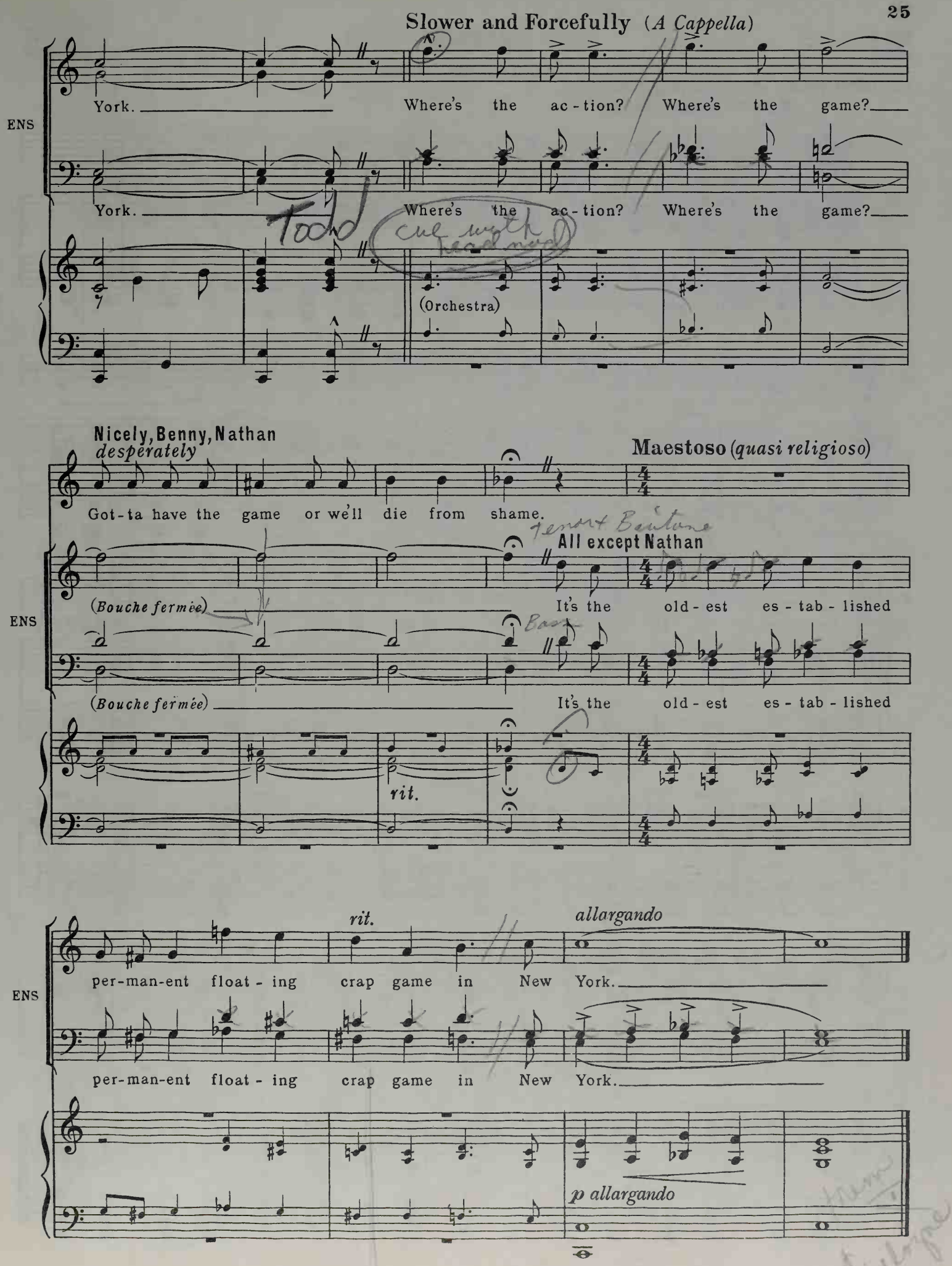

All the CRAP SHOOTERS
ENS
Not for good old re - li - a - ble Na - than For it's al - ways just
T
ENS
B
a short walk To the old-est es - tab - lished per-man-ent
To the old-est es - tab - lished per-man-ent
ENS
float - ing crap game in New York.
unis.
There are
float - ing crap game in New York.
There are
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


Nathan, Nicely, Benny
If we on-ly had a lou-sy lit-tle grand, we could be a mil-lion - aire.
ENS
there. That's
there. That's


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


ENS
If the size of your bun - dle you want to in-crease. He'll ar-range that
you go broke in qui - et and peace, In a hide - out pro - vid - ed by
Proudly
Na - than_ Where there are no neigh - bours to squawk _____ It's the
Stage whisper
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
(Voices only)


Slower and Forcefully (A Cappella)
ENS
York.
Where's the ac - tion?
Where's the game?
York.
Where's the ac - tion?
Where's the game?
(Orchestra)
Nicely, Benny, Nathan
desperately
Got - ta have the game or we'll die from shame.
Maestoso (quasi religioso)
All except Nathan
(Bouche fermée)
It's the old - est es - tab - lished
(Bouche fermée)
It's the old - est es - tab - lished
rit.
rit.
allargando
per - man - ent float - ing crap game in New York.
per - man - ent float - ing crap game in New York.
p allargando

No 5

REPRISE

"FOLLOW THE FOLD"

Cue: (SKY) There is a large assortment available

Mission Group *(off stage)*

Unis.

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

(MISSION GROUP *enters singing*)

Cue: (SKY) "Cider!" *(Blackout)*

M G

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

ff

3

(Stage lights up)

Slow (*Enter* MISSION GROUP)

pp

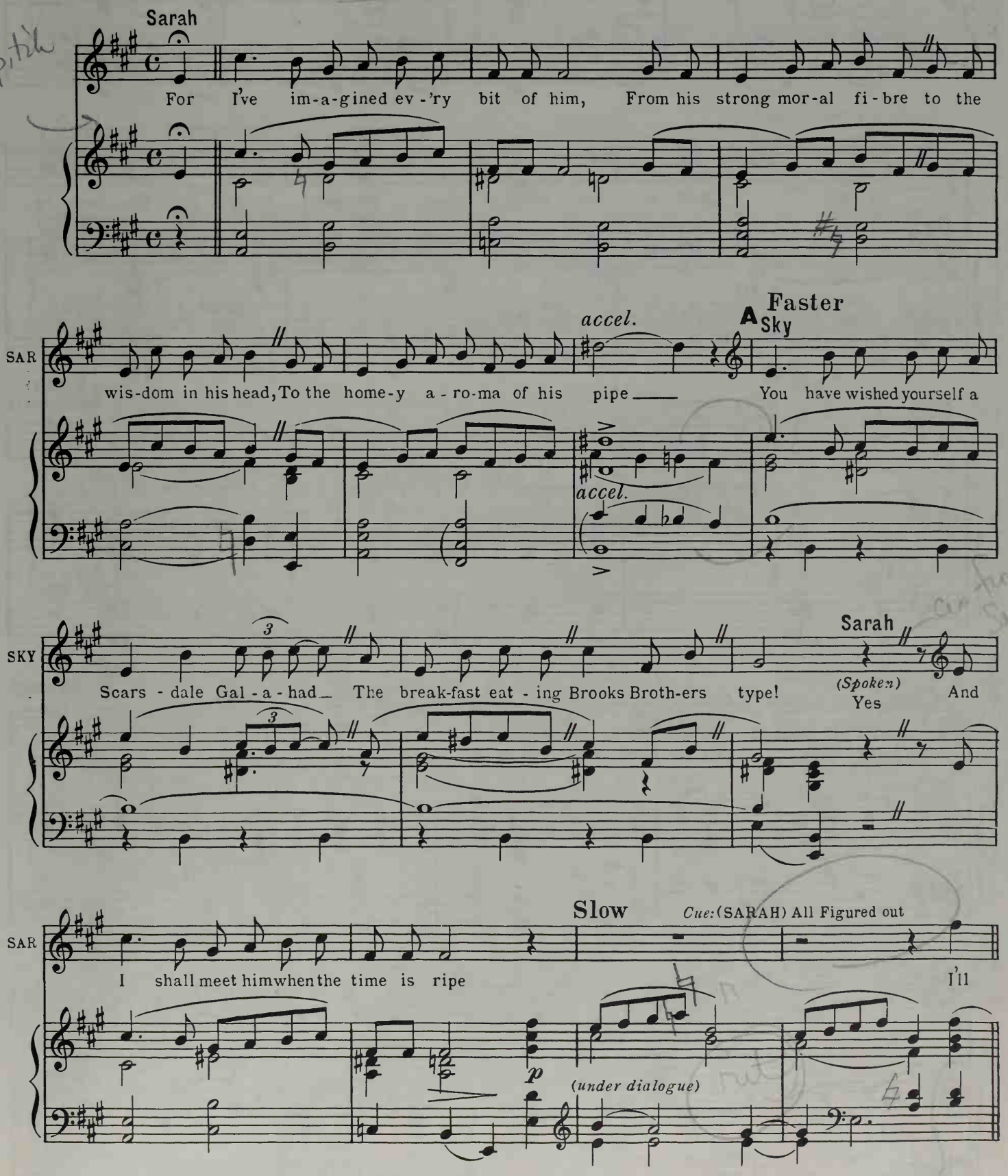
(Fade)

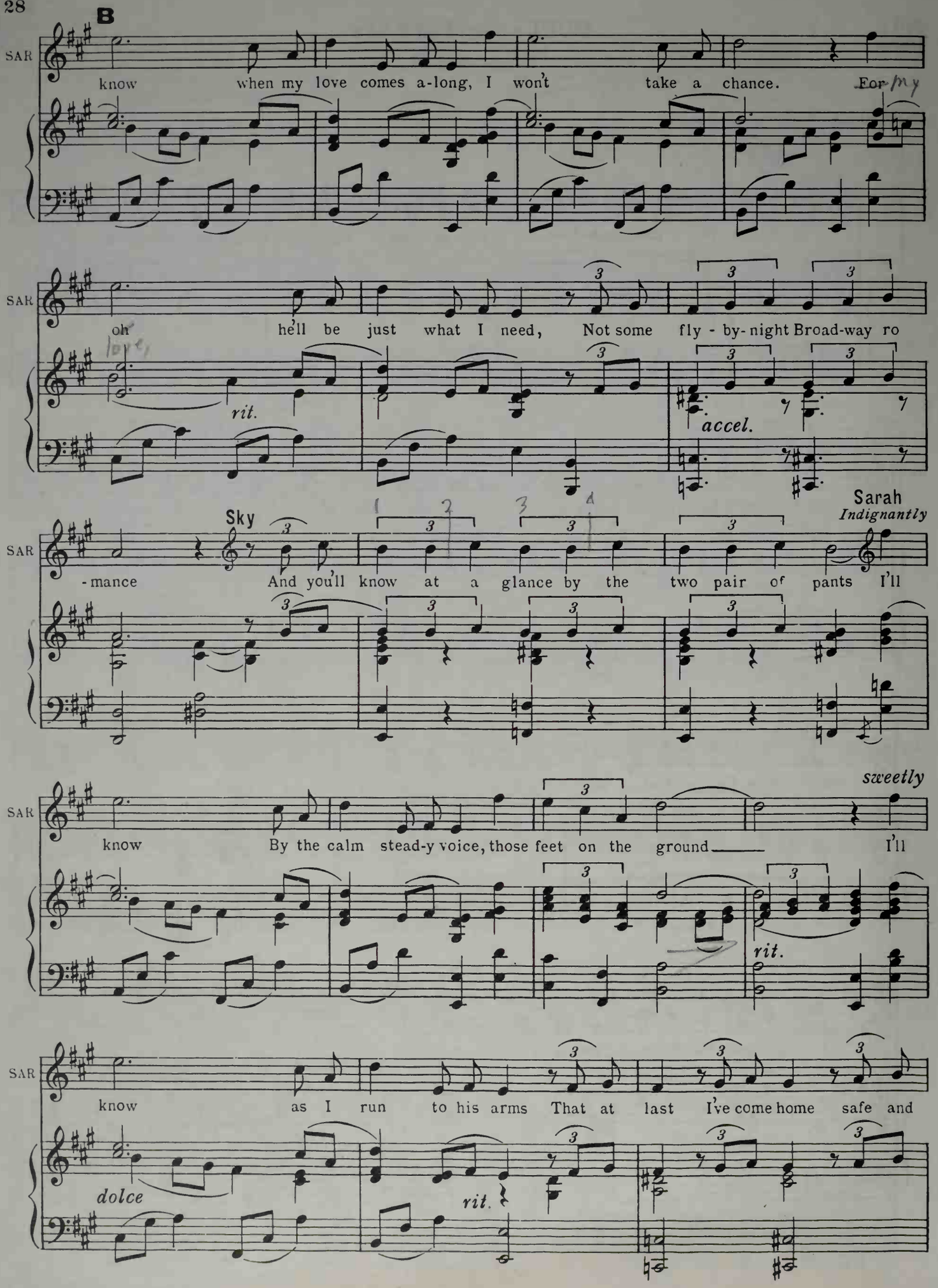
No 6

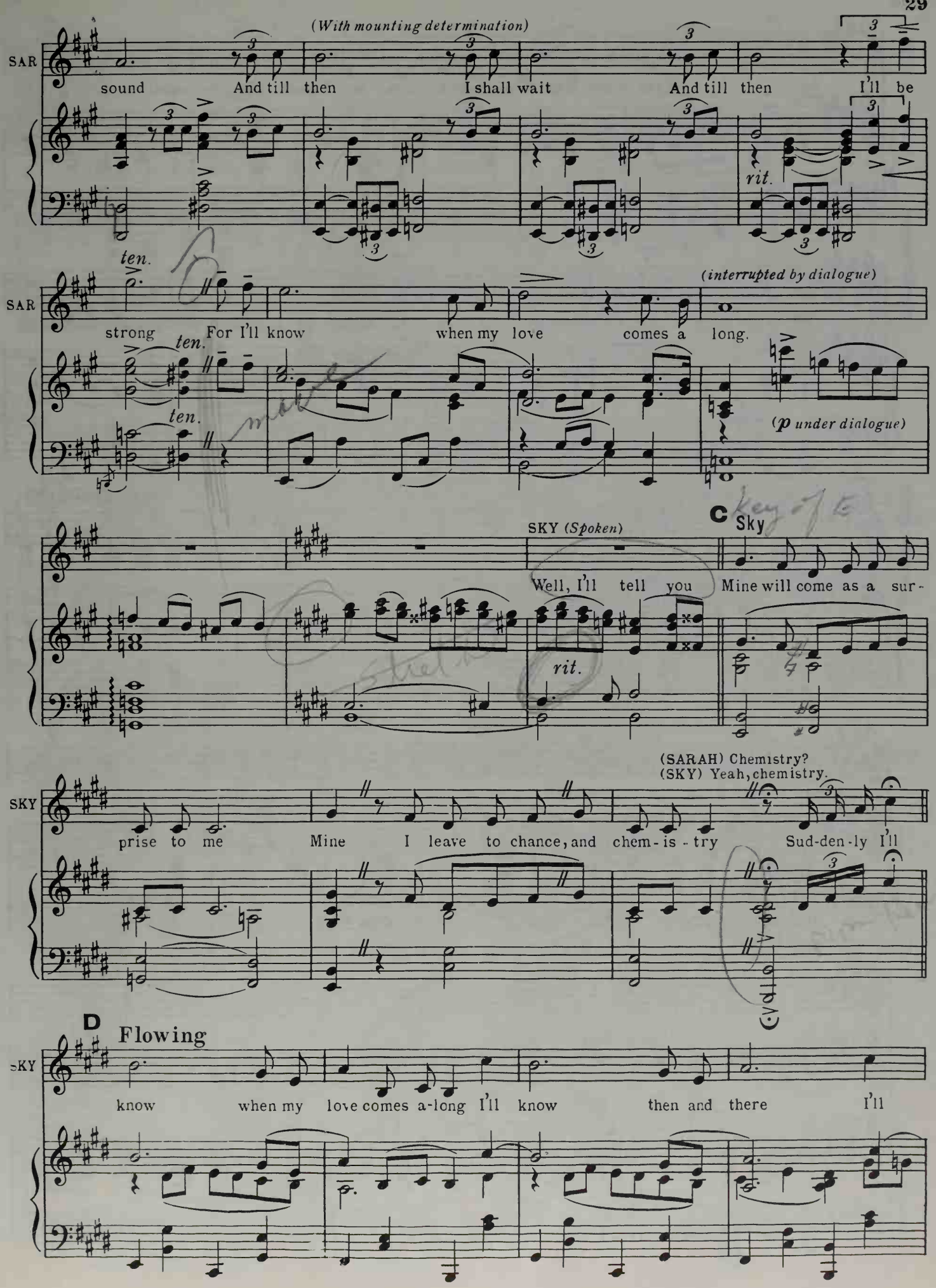
DUET—(Sarah and Sky)

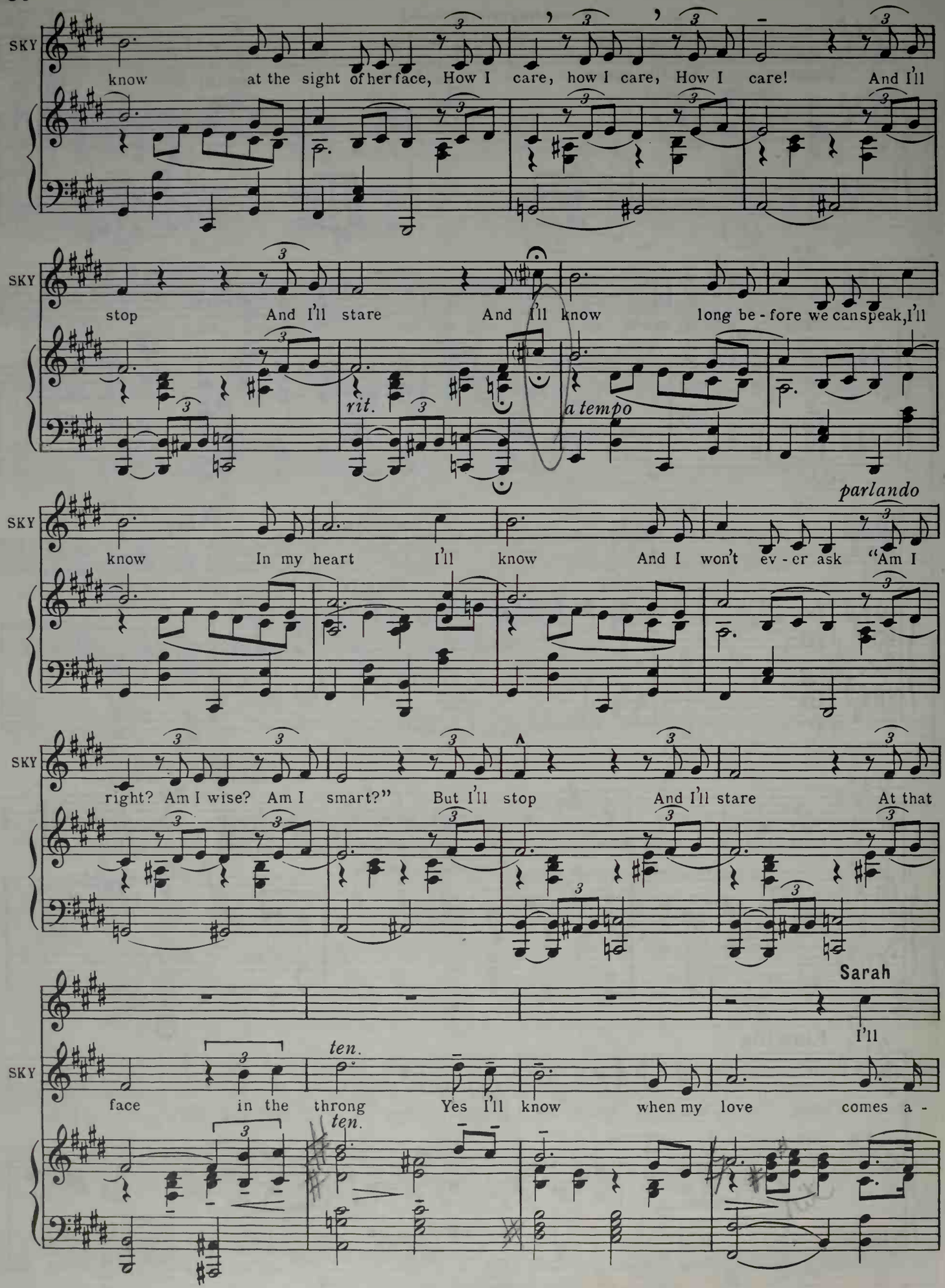
"I'LL KNOW"

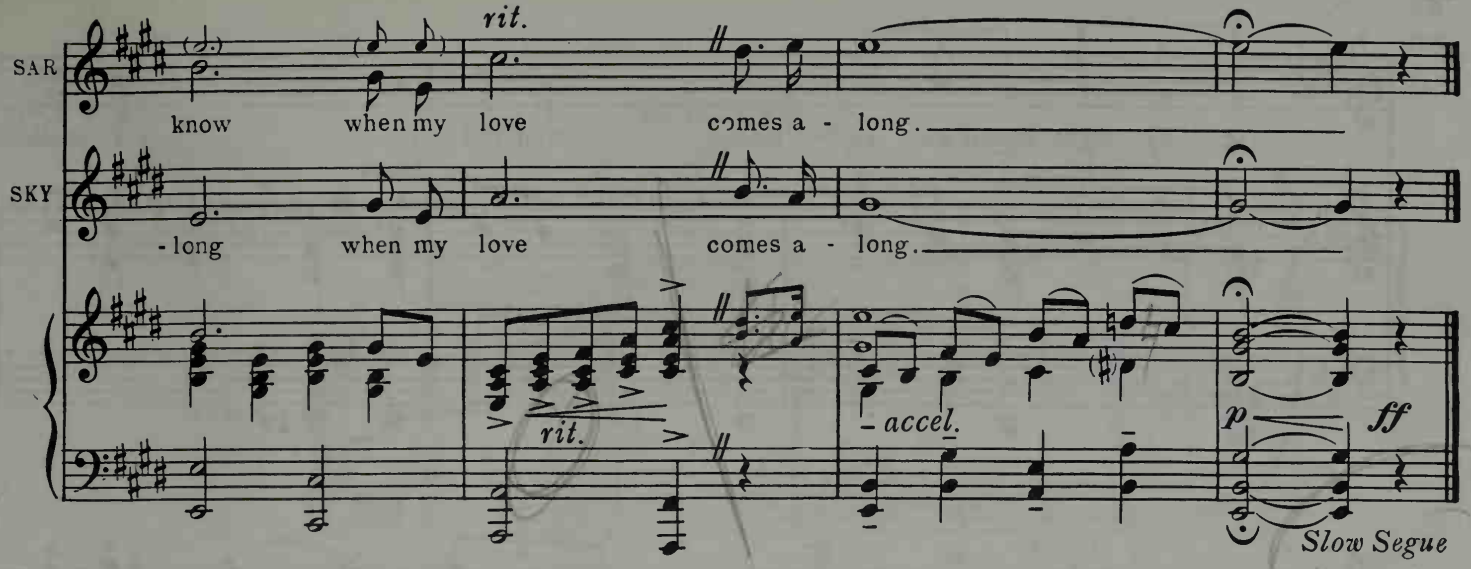
Cue: (SARAH) Don't worry, I'll know




B
SAR
know when my love comes a-long, I won't take a chance. For my
oh he'll be just what I need, Not some fly - by- night Broad-way ro
rit.
accel.
Sky
Sarah
Indignantly
-mance And you'll know at a glance by the two pair of pants I'll
sweetly
know By the calm stead-y voice, those feet on the ground I'll
rit.
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
rit.
ten.
(interrupted by dialogue)
strong For I'll know when my love comes a long.
(p under dialogue)
SKY (Spoken)
C Sky
Well, I'll tell you Mine will come as a sur-
rit.
(SARAH) Chemistry?
(SKY) Yeah, chemistry.
SKY
prise to me Mine I leave to chance, and chem-is-try Sud-den-ly I'll
D Flowing
SKY
know when my love comes a-long I'll know then and there I'll

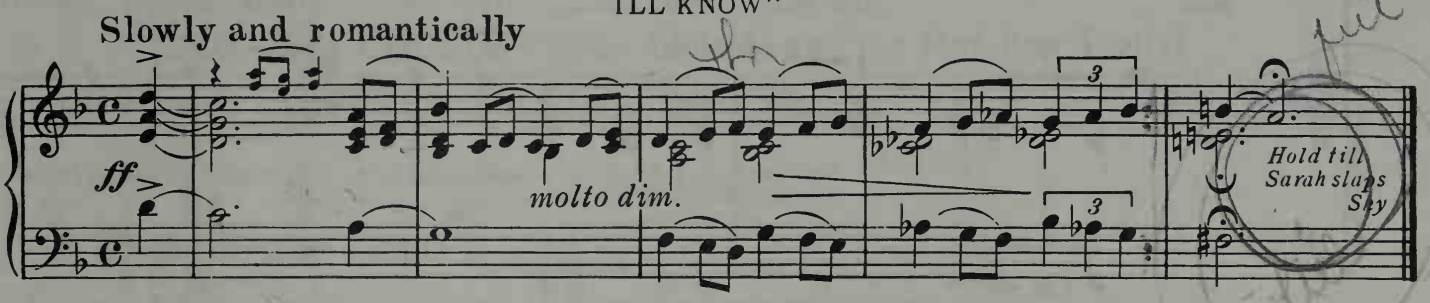

SKY
know at the sight of her face, How I care, how I care, How I care! And I'll
SKY
stop And I'll stare And I'll know long be - fore we can speak, I'll
rit.
a tempo
SKY
know In my heart I'll know And I won't ev - er ask "Am I
parlando
SKY
right? Am I wise? Am I smart?" But I'll stop And I'll stare At that
Sarah
I'll
SKY
face in the throng Yes I'll know when my love comes a -
ten.
ten.



No 6a

INTERLUDE

"I'LL KNOW"

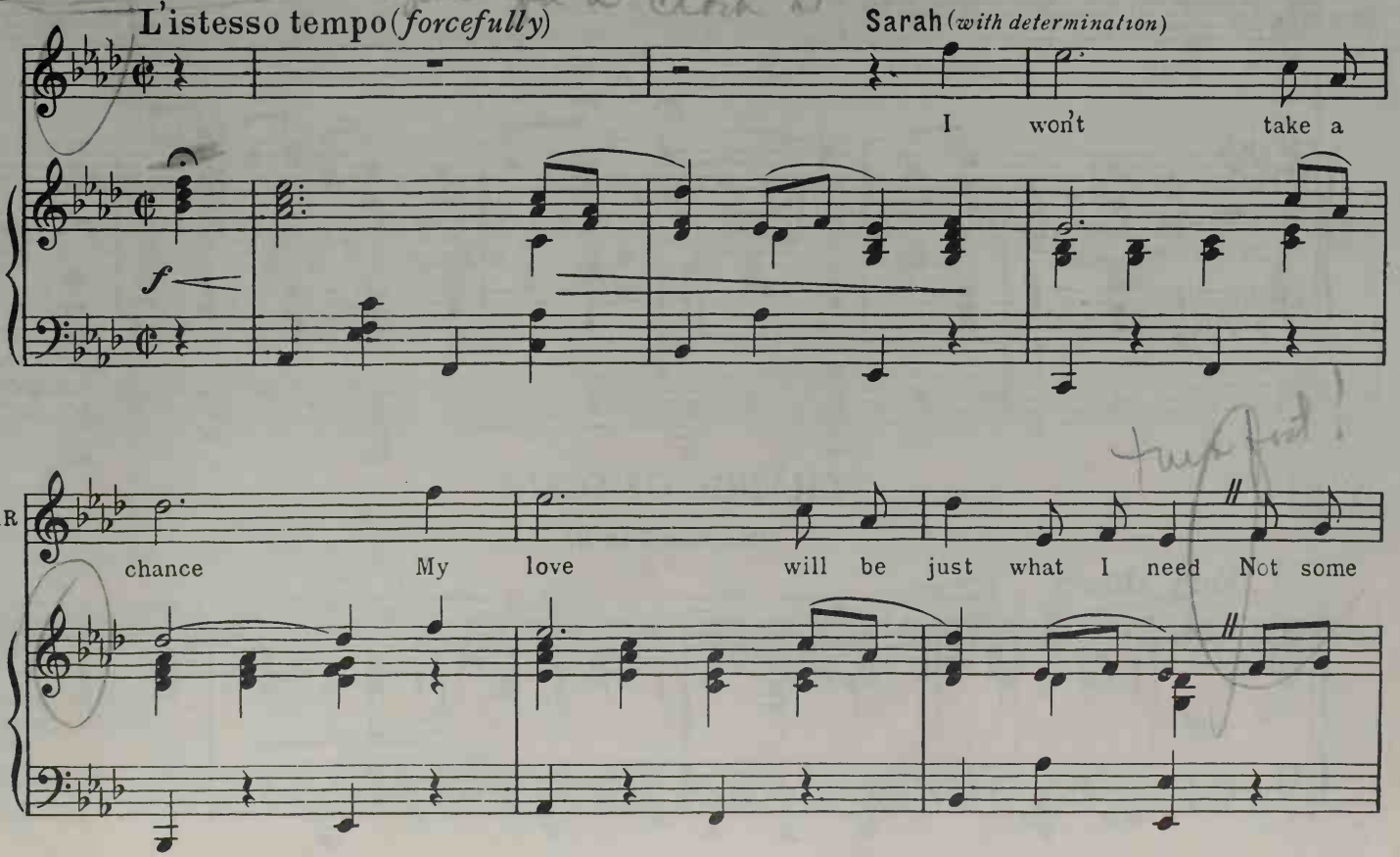


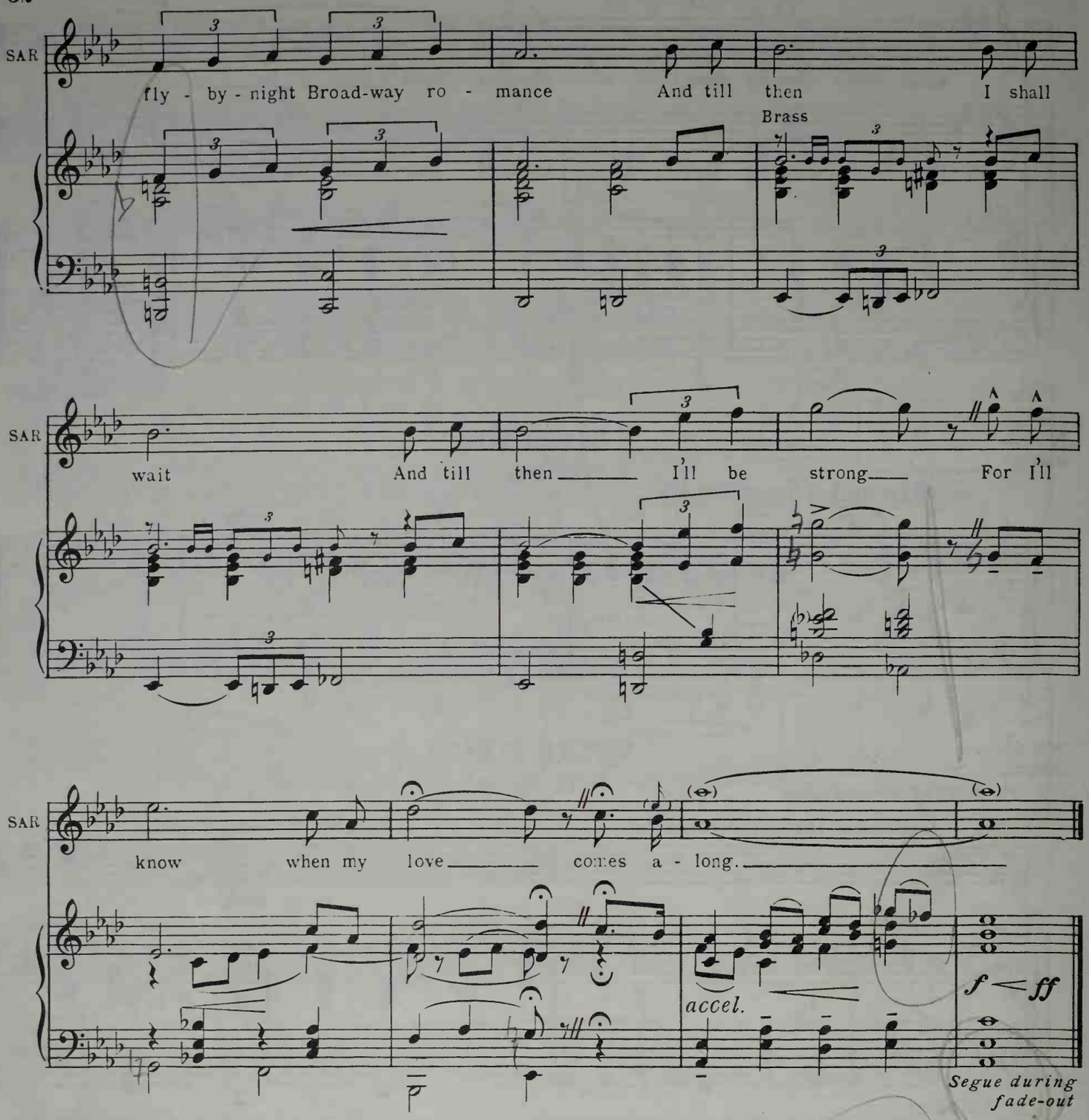
No 6b

VOCAL FINISH

"I'LL KNOW"

Cue: Sky picks up hat-(and exit)

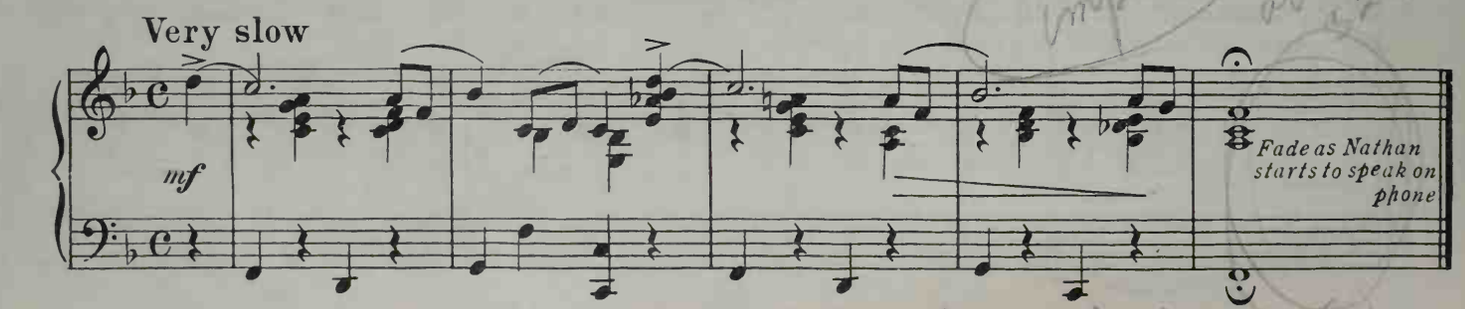




No 6c

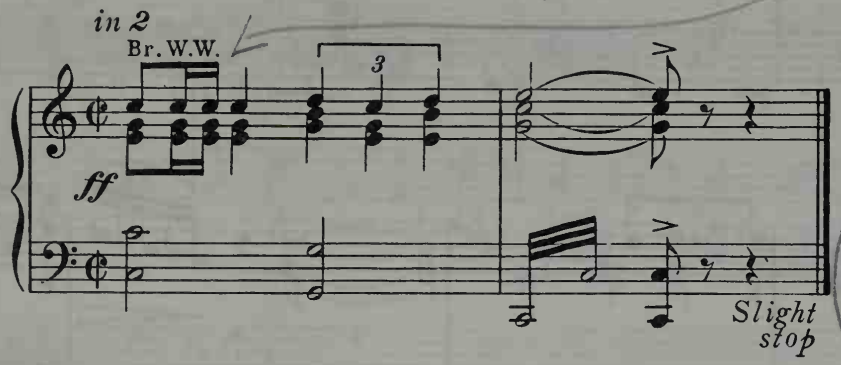
CHANGE OF SCENE

(Scenes 2 to 3)



No7 FANFARE

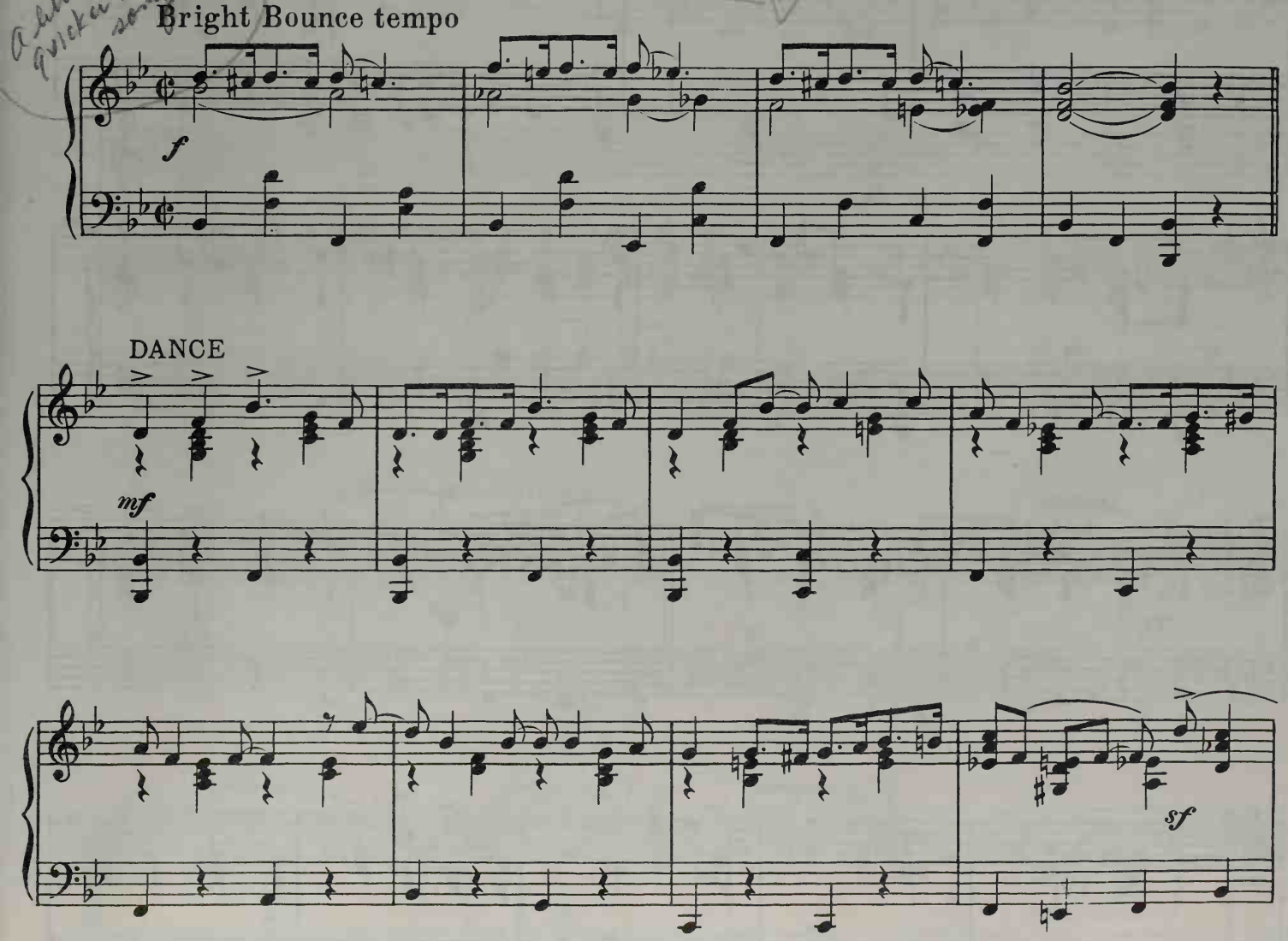
Cue: (NATHAN) I hope you get stabbed by a Studebaker! *(Blackout)*

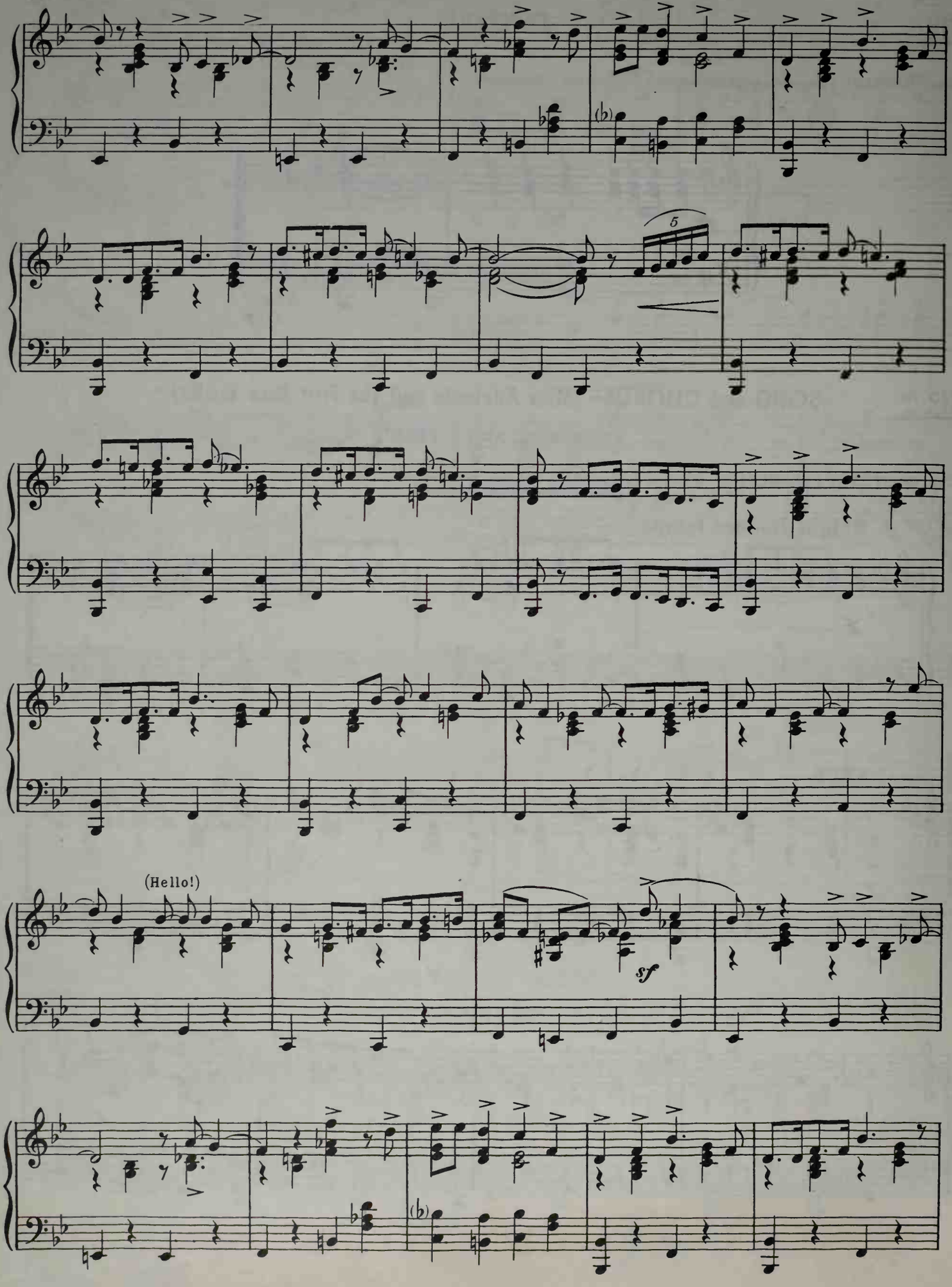


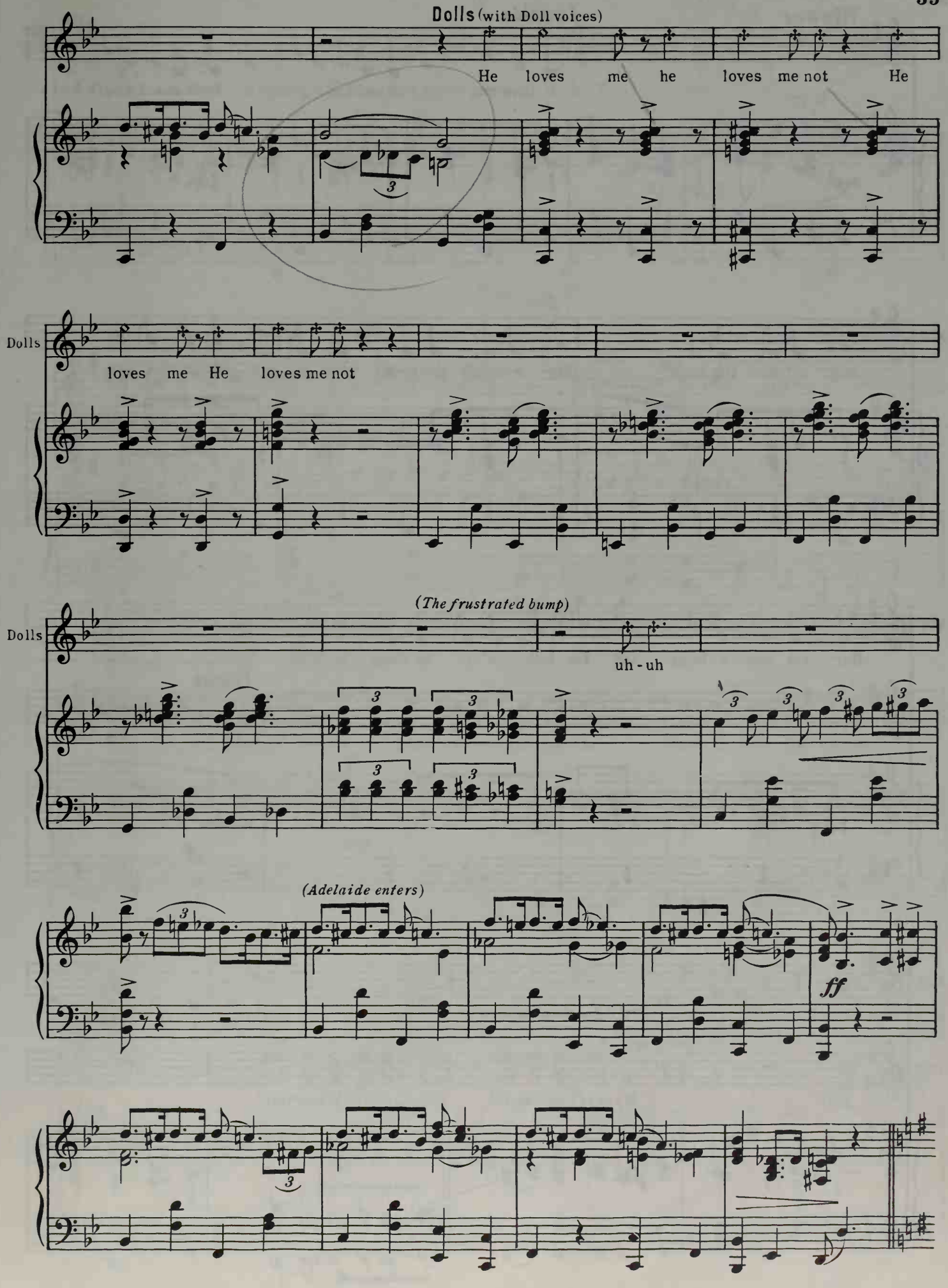
No 7a SONG and CHORUS– (Miss Adelaide and the Hot-Box Dolls)

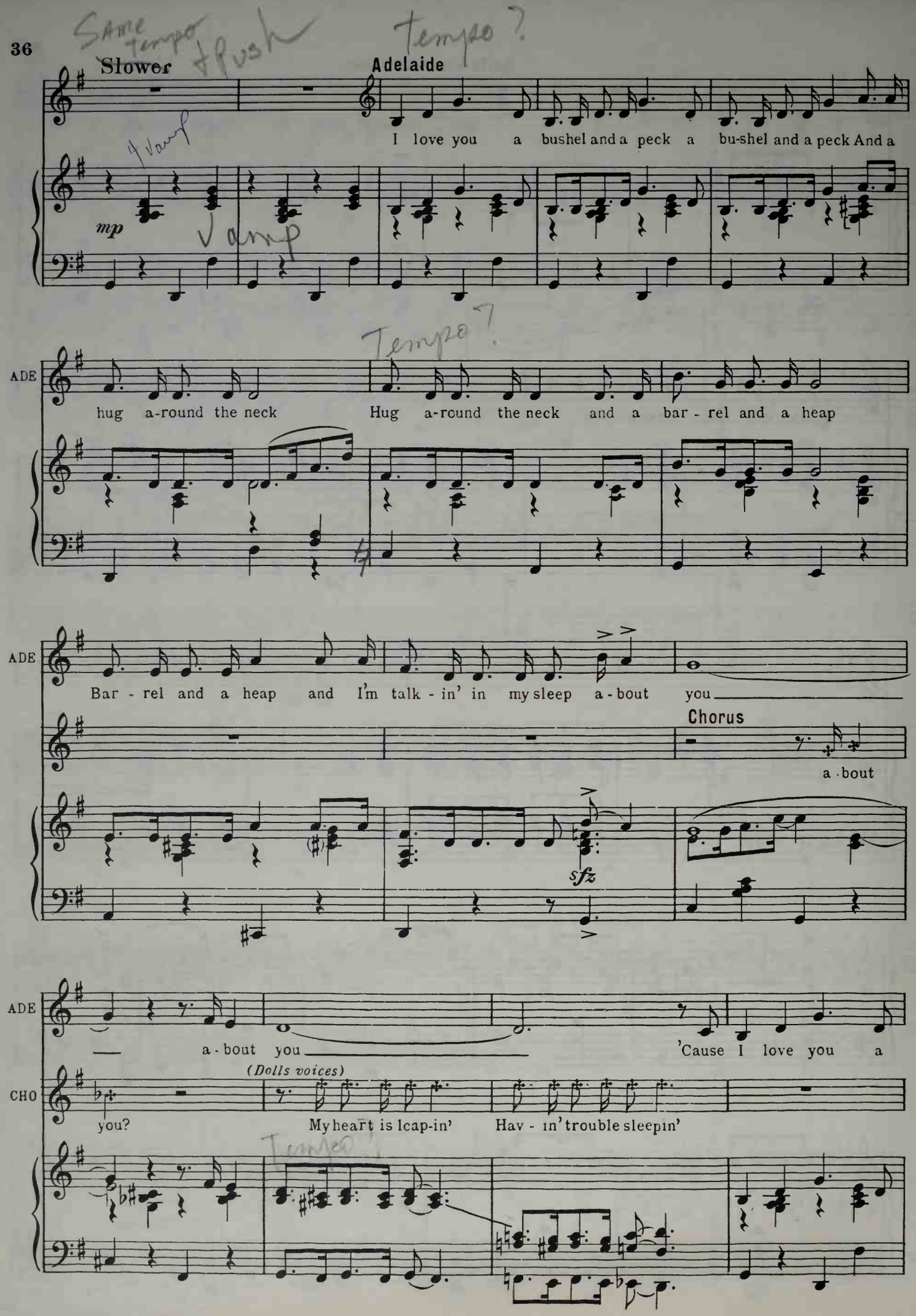
"A BUSHEL AND A PECK"

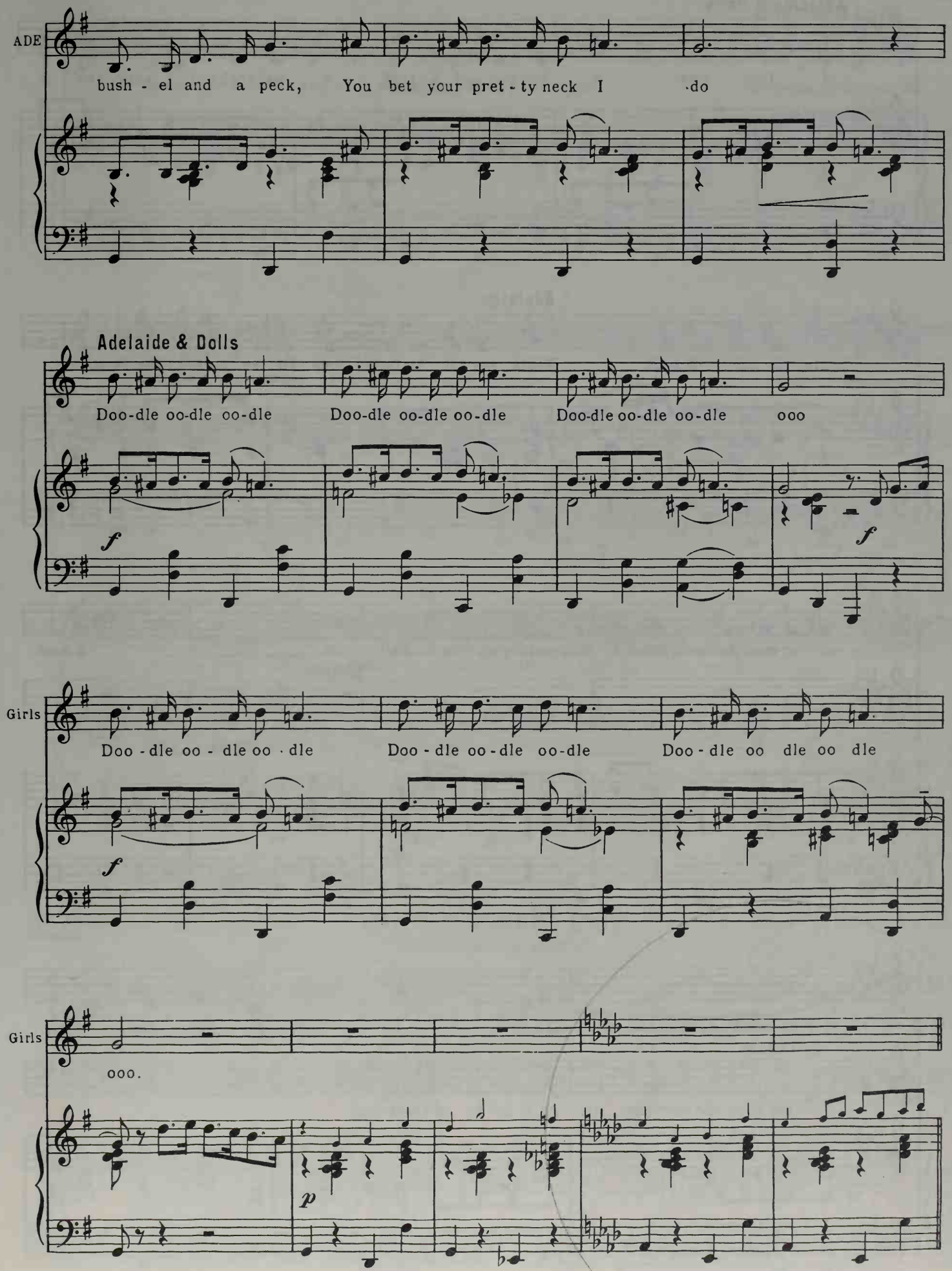
Cue: (MASTER OF CEREMONIES) Miss Adelaide and the Hot-Box Farmerettes!

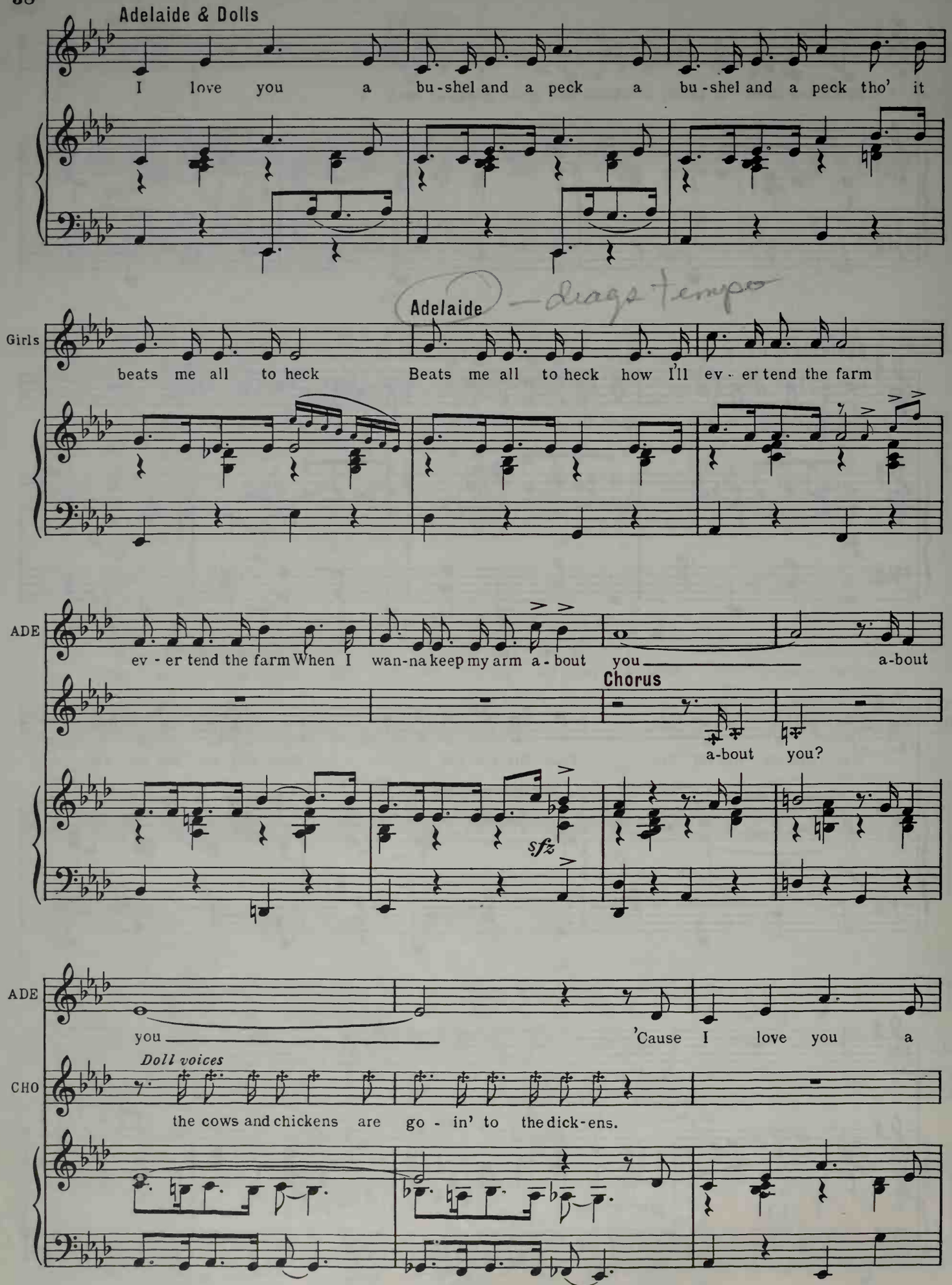


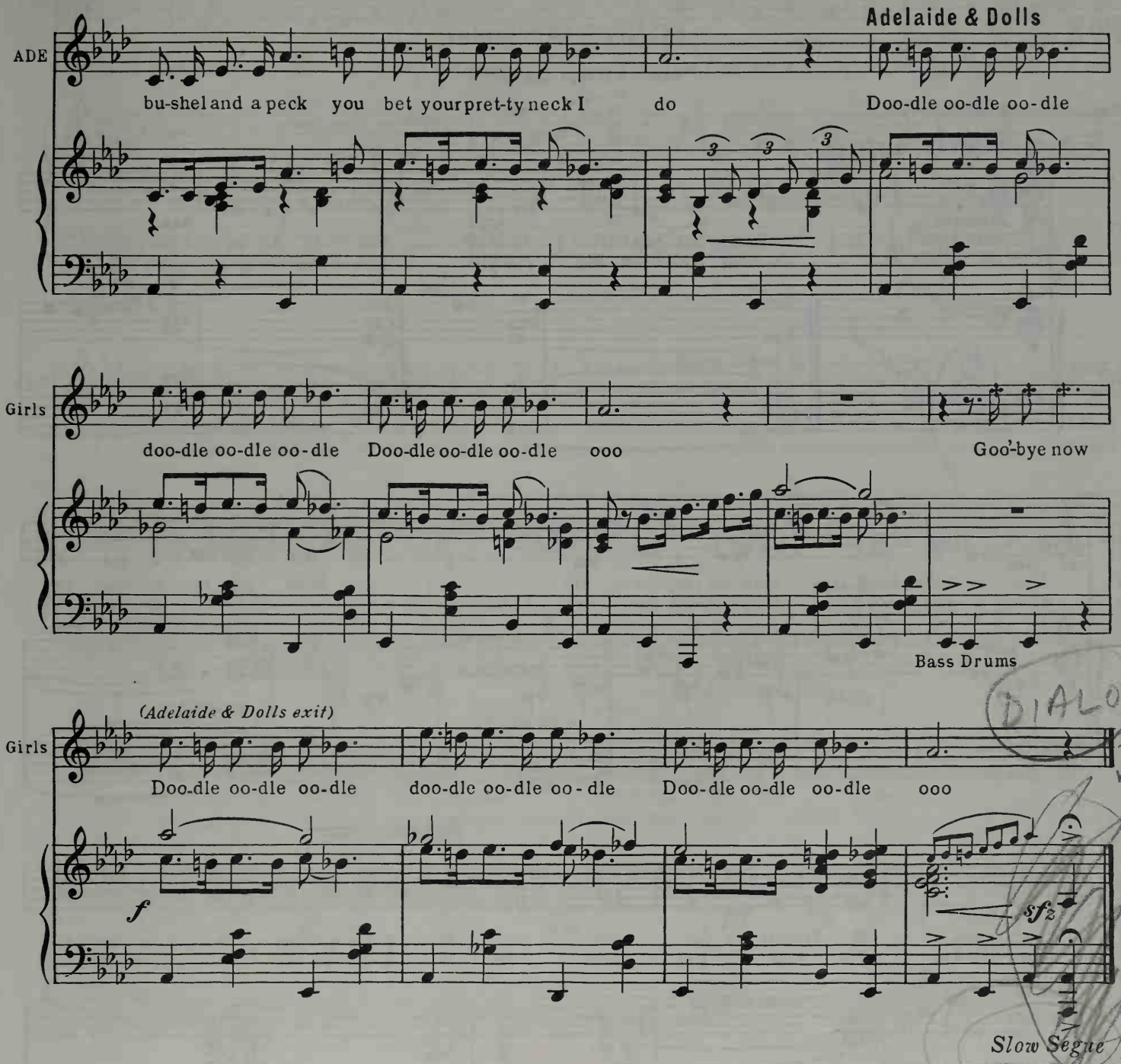

5
(Hello!)
sf


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)
ff


Same tempo + Push
Tempo?
Slower
Adelaide
I love you a bushel and a peck a bu-shel and a peck And a
4 Vamp
mp
Vamp
Tempo?
ADE
hug a-round the neck Hug a-round the neck and a bar - rel and a heap
ADE
Bar - rel and a heap and I'm talk - in' in my sleep a - bout you
Chorus
a - bout
sfz
ADE
a - bout you
'Cause I love you a
(Dolls voices)
CHO
you?
My heart is lcap-in' Hav - in' trouble sleepin'
Tempo?


ADE
bush - el and a peck, You bet your pret - ty neck I do
Adelaide & Dolls
Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle ooo
f
f
Girls
Doo - dle oo - dle oo - dle Doo - dle oo - dle oo-dle Doo - dle oo dle oo dle
f
Girls
ooo.
p

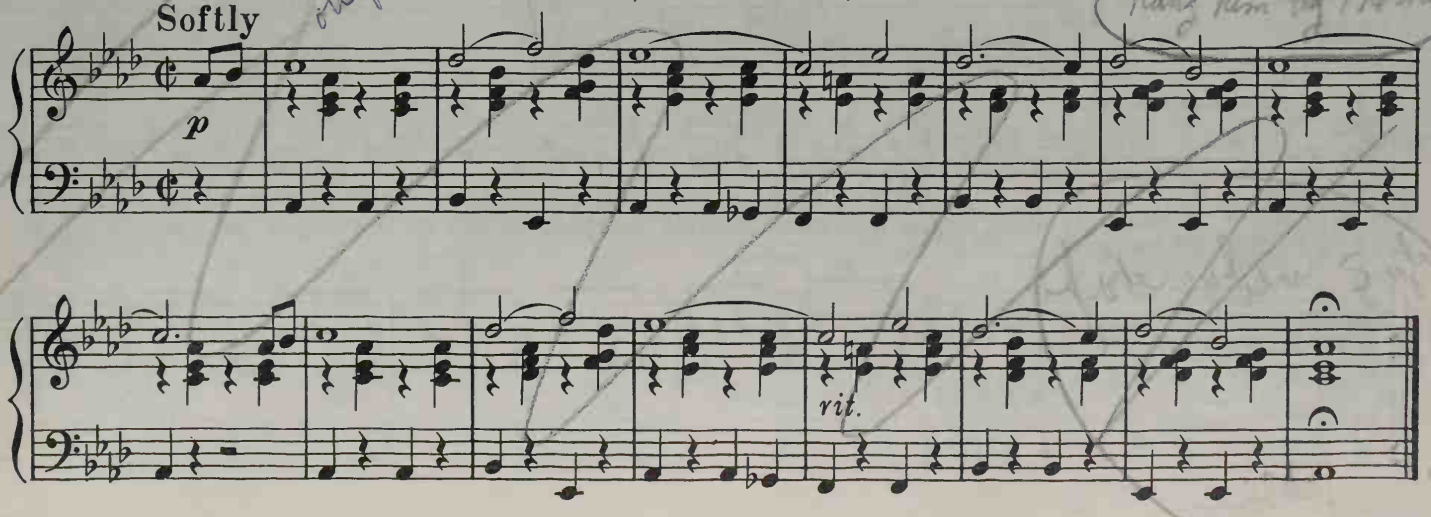

Adelaide & Dolls
I love you a bu-shel and a peck a bu-shel and a peck tho' it
Adelaide
Girls
beats me all to heck
Beats me all to heck how I'll ev-er tend the farm
ADE
ev-er tend the farm When I wan-na keep my arm a-bout you
a-bout
Chorus
a-bout you?
sfz
ADE
you
'Cause I love you a
Doll voices
CHO
the cows and chickens are go-in' to the dick-ens.



No 7b

THE CUSTOMERS EXIT

("HOME, SWEET HOME")

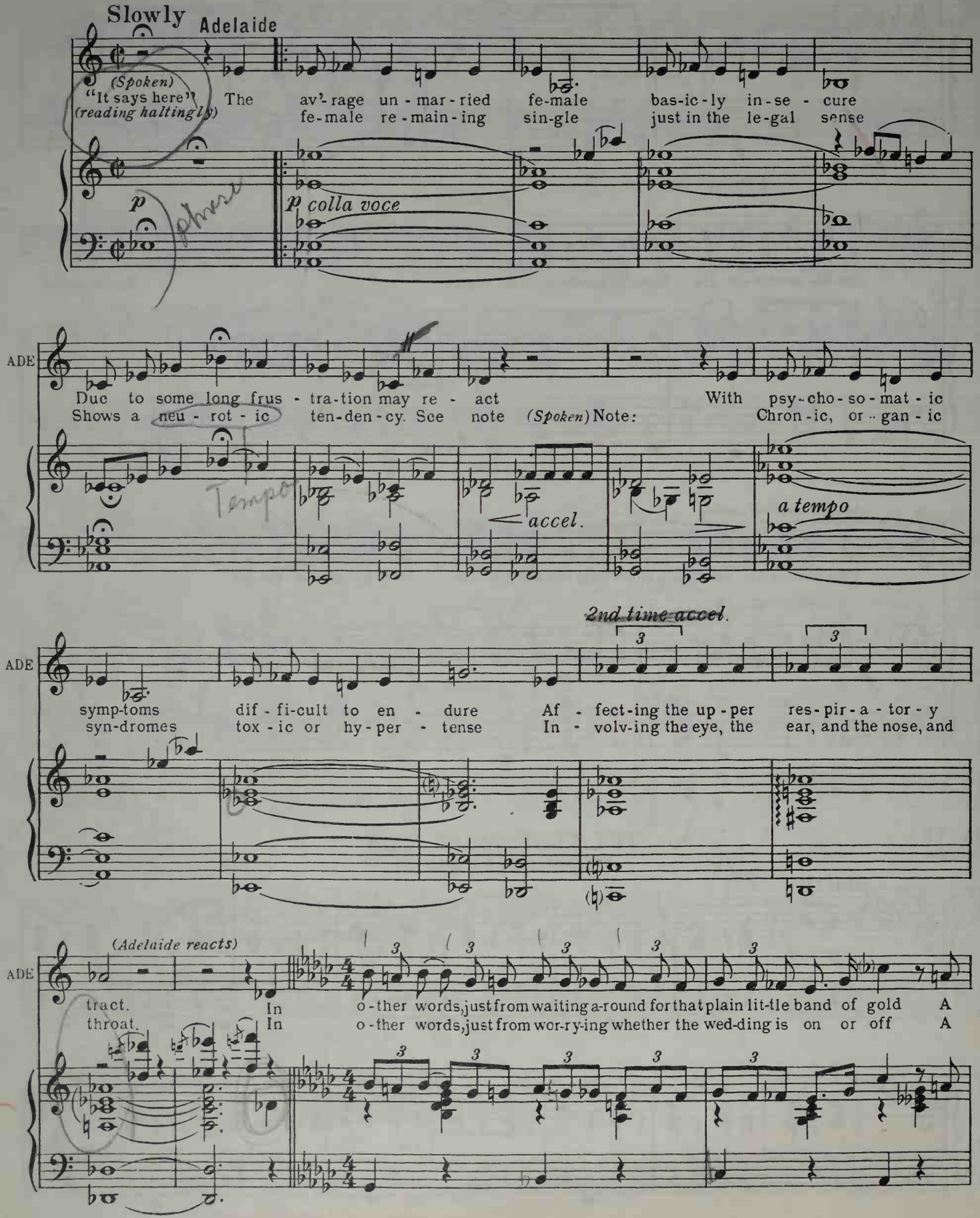


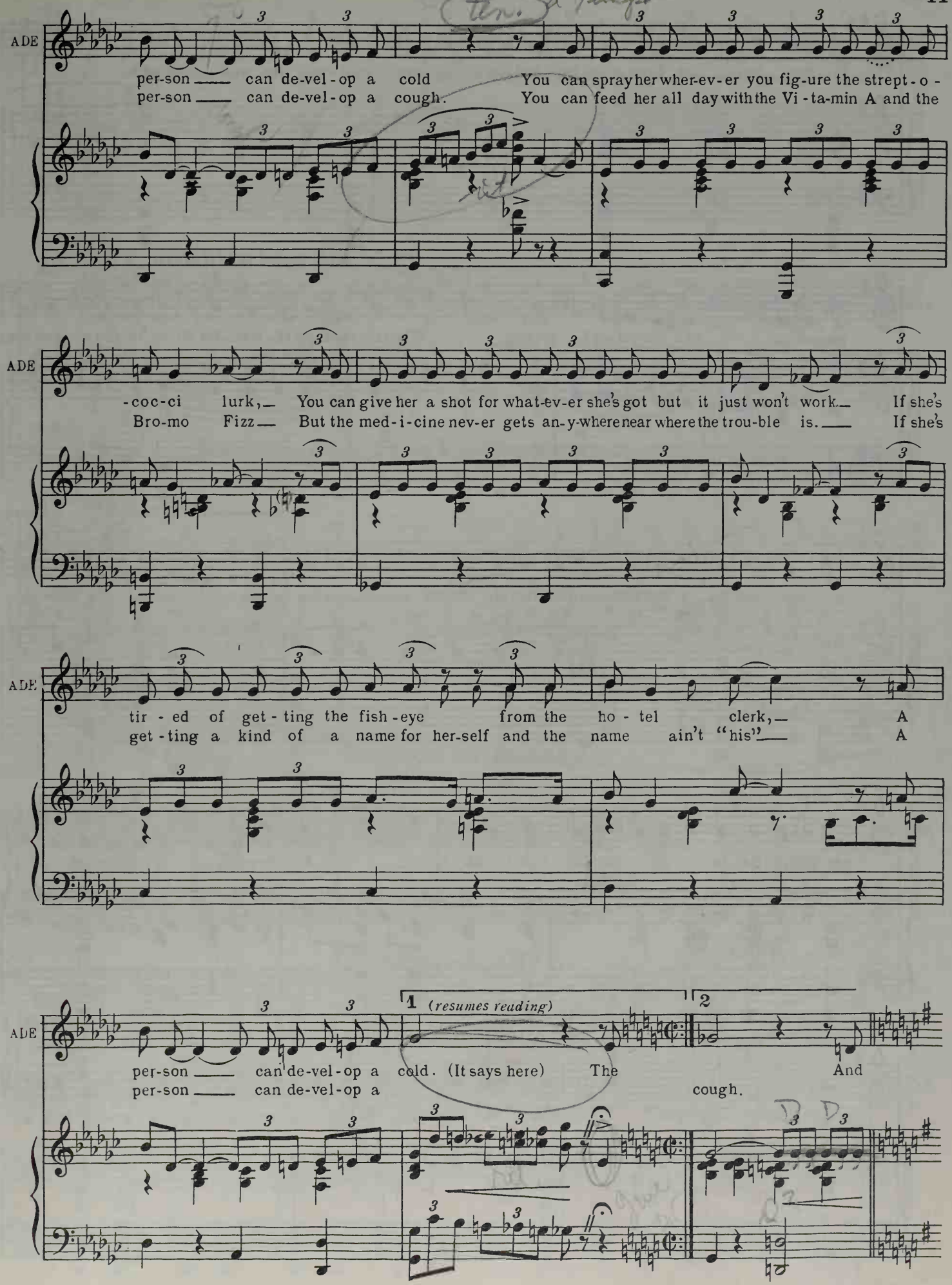
No 8 Into previous page

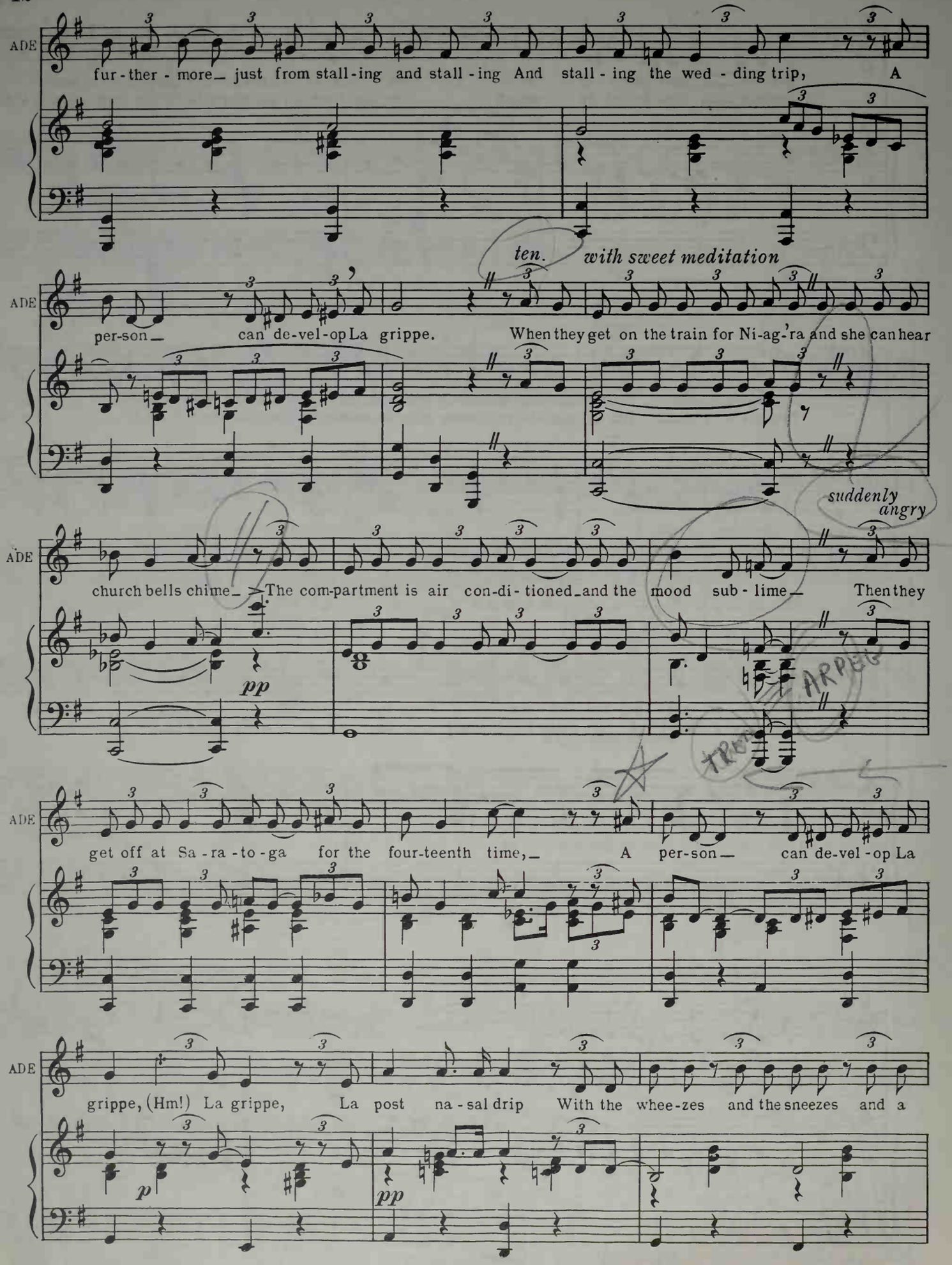
SONG—(Adelaide)

"ADELAIDE'S LAMENT"

Cue: Adelaide opens book




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
-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
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
1 (resumes reading)
2
per-son can de-vel-op a cold. (It says here) The And
per-son can de-vel-op a cough.


ADE
fur - ther - more_ just from stall - ing and stall - ing And stall - ing the wed - ding trip, A
ten.
with sweet meditation
per - son_ can de - vel - op La grippe. When they get on the train for Ni - ag - 'ra and she can hear
suddenly angry
church bells chime_ The com - partment is air con - di - tioned_and the mood sub - lime_ Then they
pp
get off at Sa - ra - to - ga for the four - teenth time,_ A per - son_ can de - vel - op La
grippe, (Hm!) La grippe, La post na - sal drip With the whee - zes and the sneezes and a
p
pp

poco rit. a tempo

ADE

si - nus that's real - ly a pip! From a lack of com-mu-ni - ty pro - per - ty— and a

poco rit. a tempo

ADE

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

Segue

No 9

OPENING—SCENE 5

MISSION BAND *on stage*

March tempo

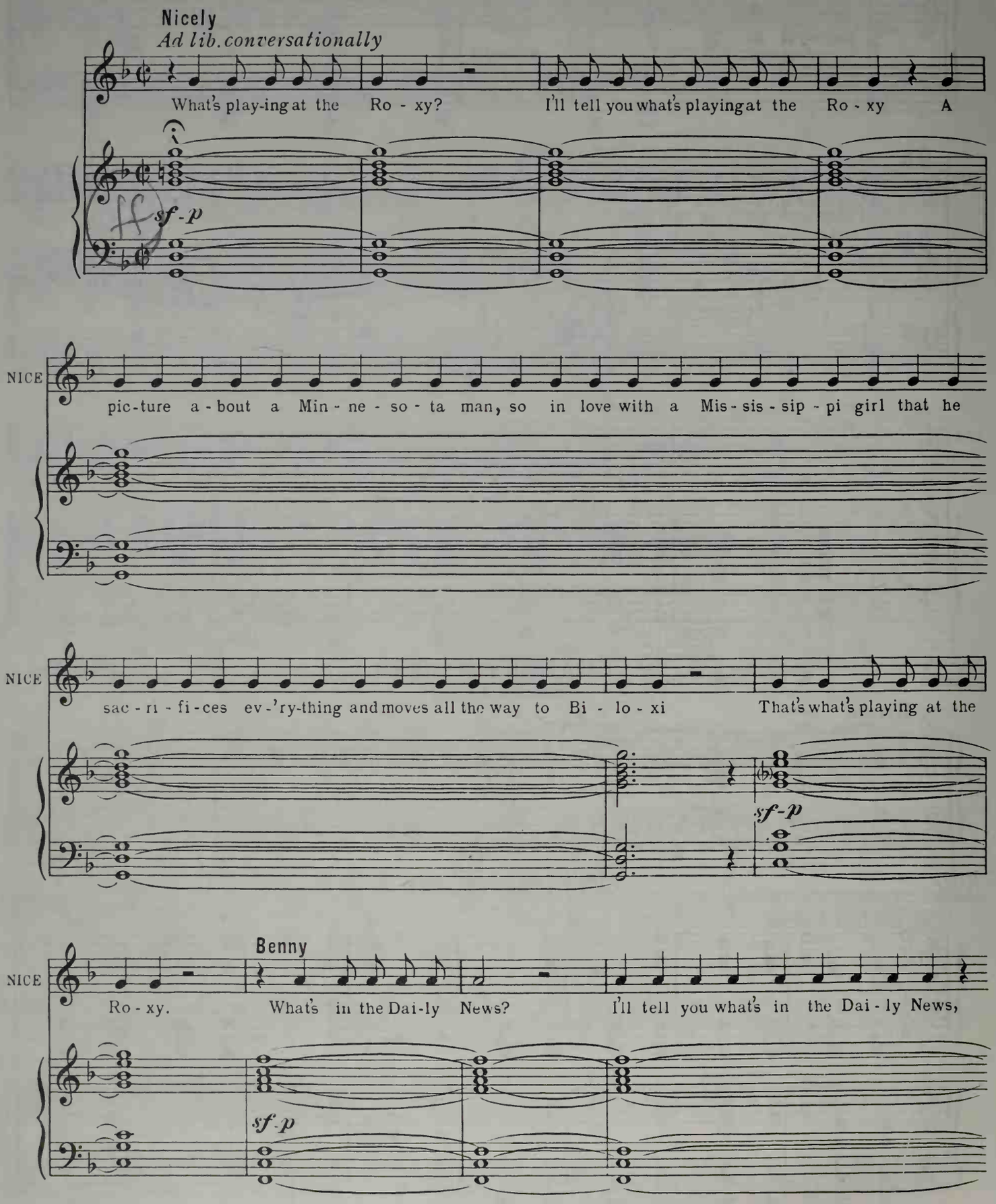
f

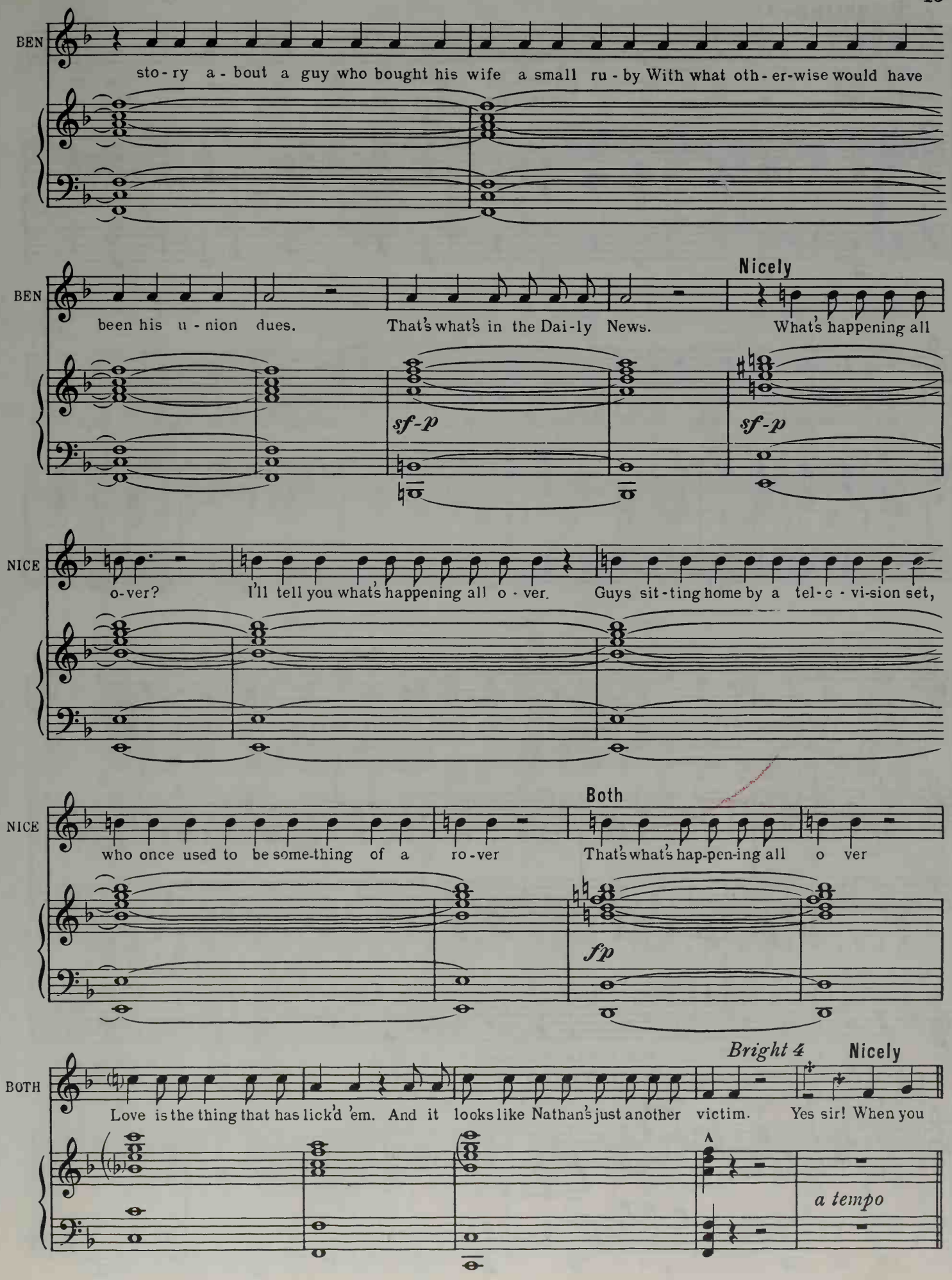
No 10

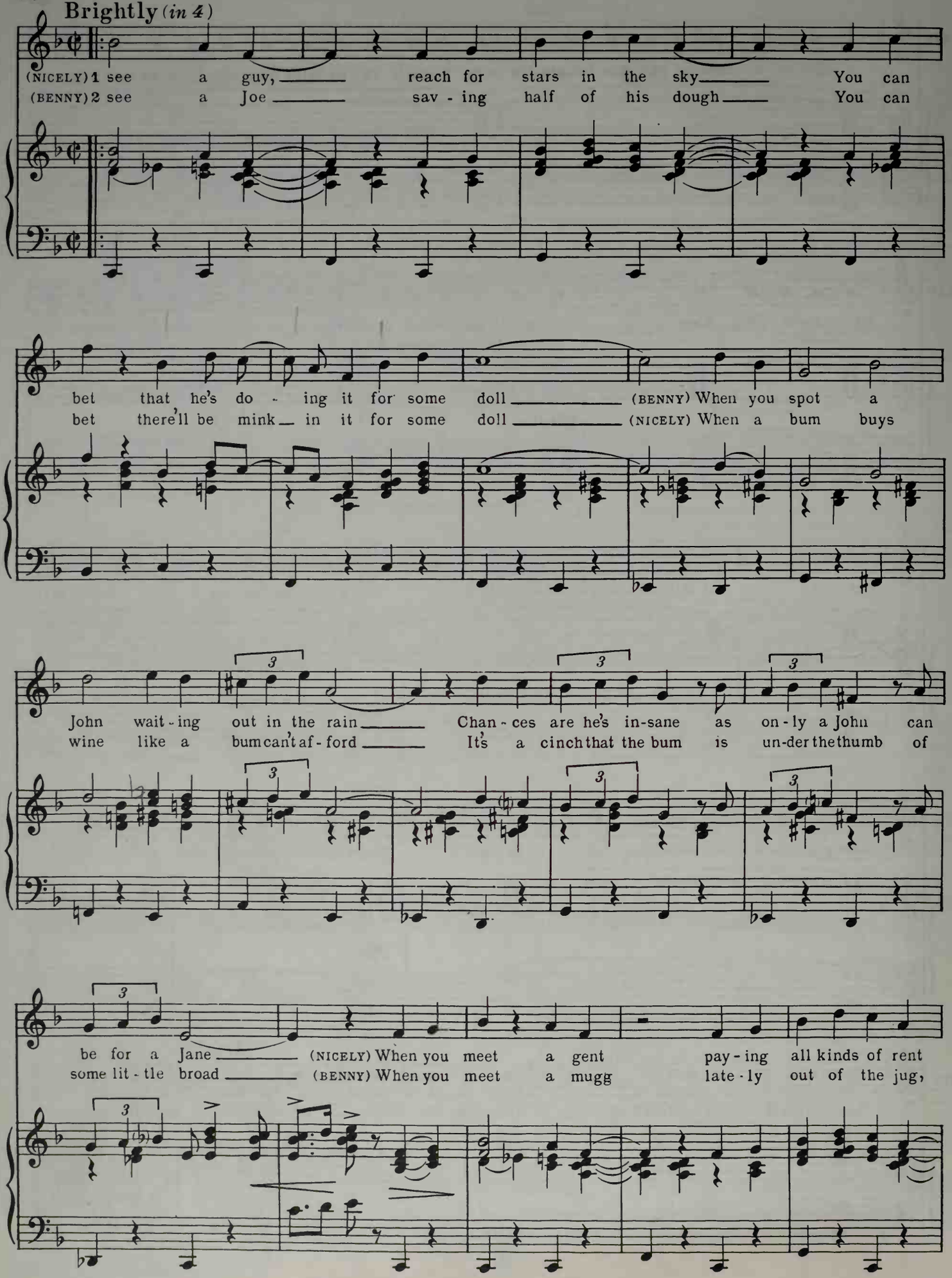
DUET—(Nicely and Benny)

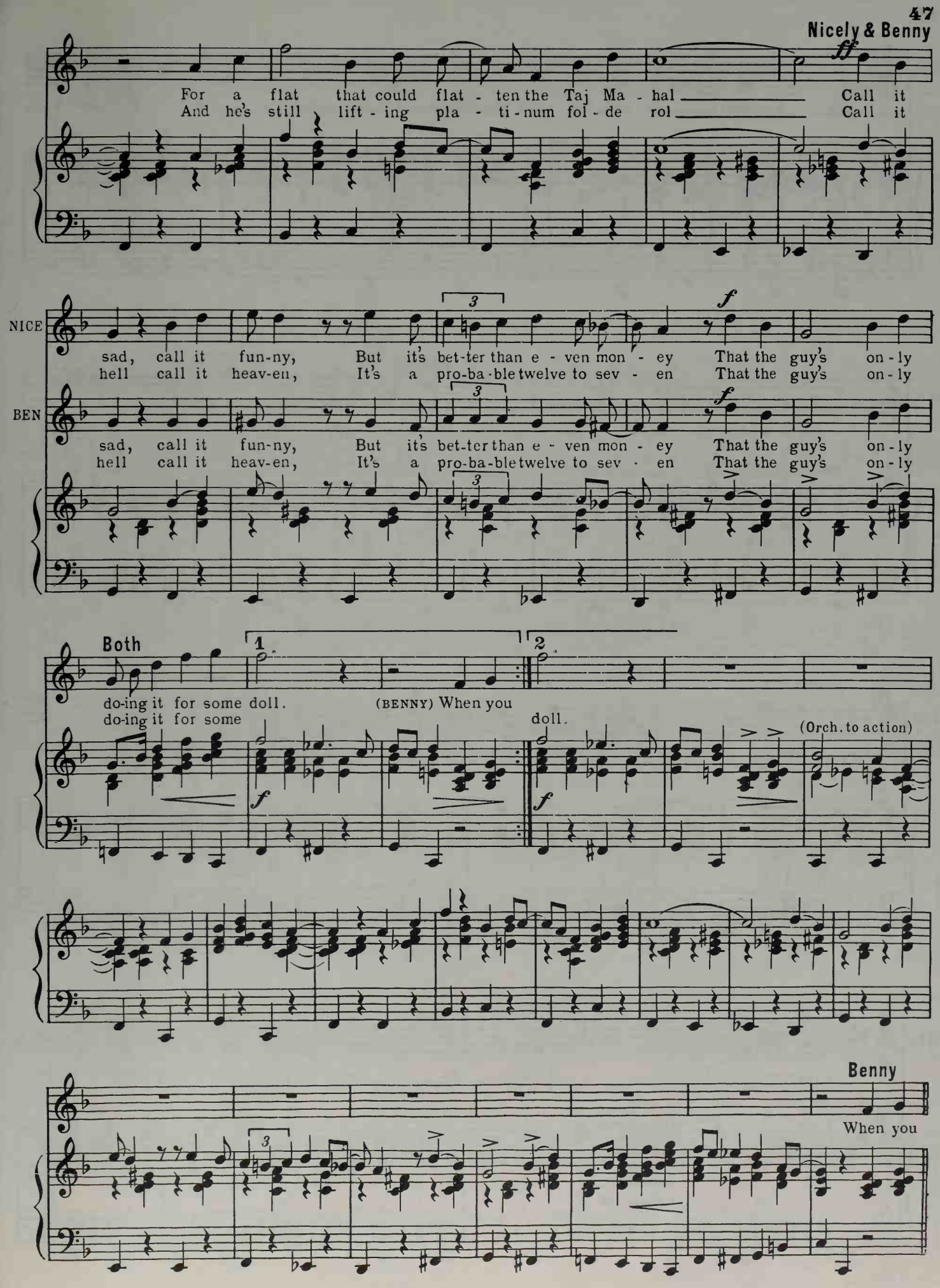
"GUYS AND DOLLS"

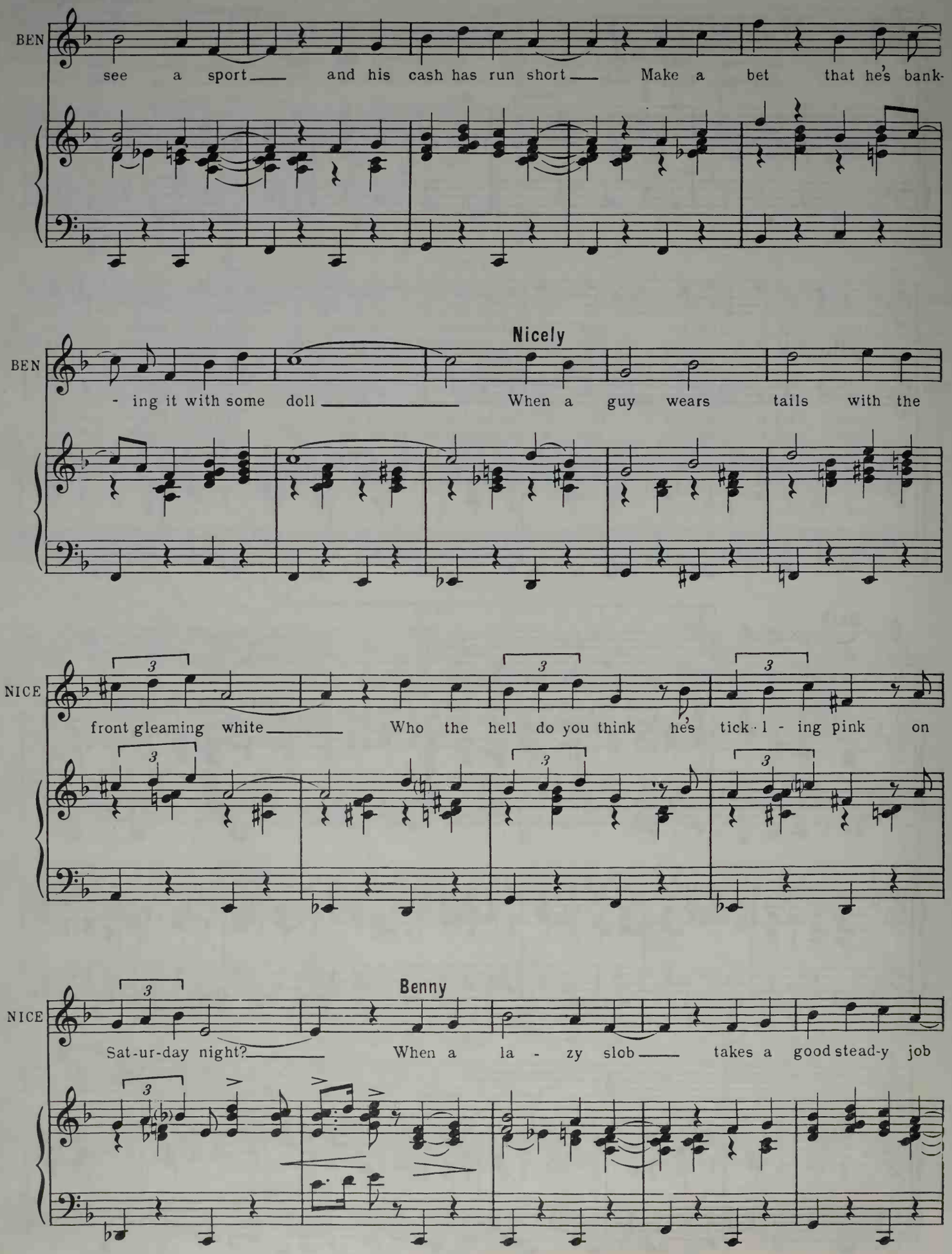
Cue: (NICELY) A world-wide weakness, Look!

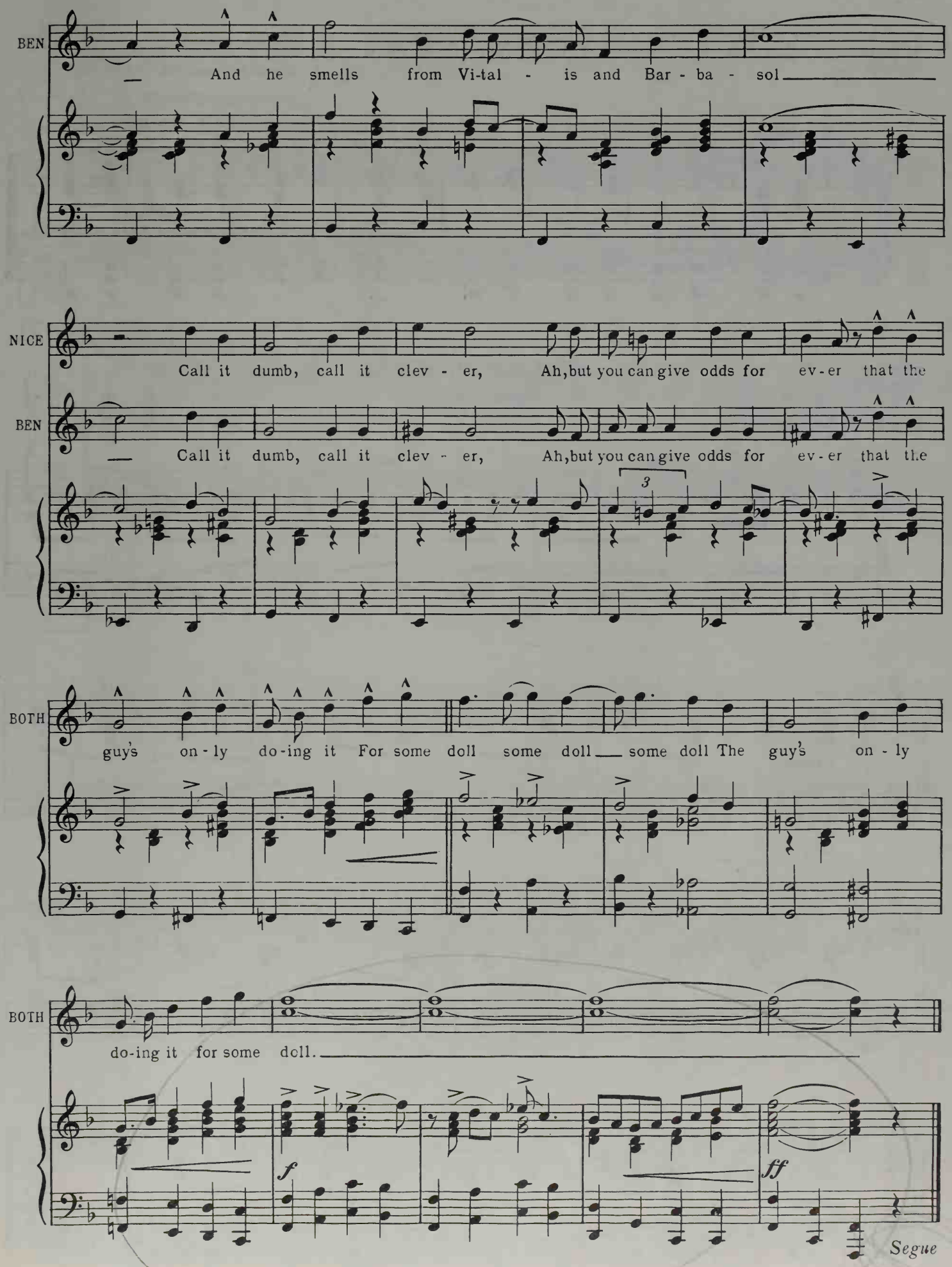



BEN
sto - ry a - bout a guy who bought his wife a small ru - by With what oth - er-wise would have
BEN
Nicely
been his u - nion dues.
That's what's in the Dai - ly News.
What's happening all
sf-p
sf-p
NICE
o - ver?
I'll tell you what's happening all o - ver.
Guys sit - ting home by a tel - e - vi-sion set,
NICE
Both
who once used to be some-thing of a ro - ver
That's what's hap-pen-ing all o ver
fp
BOTH
Bright 4
Nicely
Love is the thing that has lick'd 'em. And it looks like Nathan's just another victim.
Yes sir! When you
a tempo

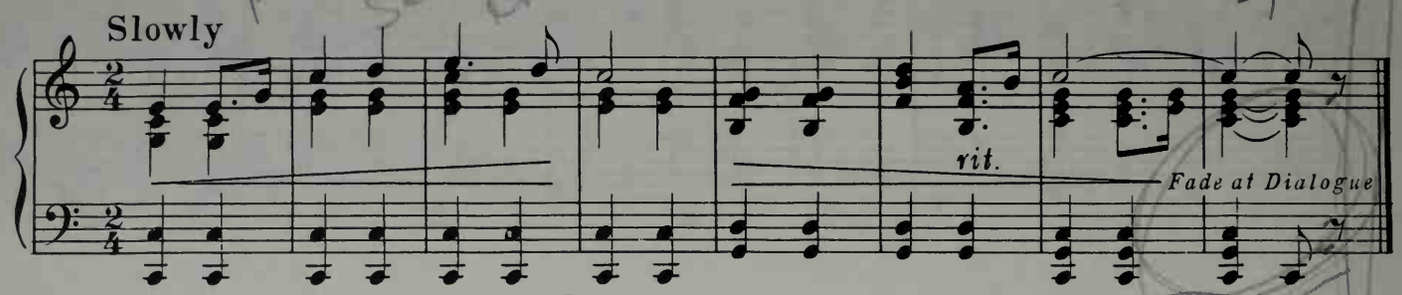

Brightly (in 4)
(NICELY) 1 see a guy, reach for stars in the sky You can
(BENNY) 2 see a Joe sav - ing half of his dough You can
bet that he's do - ing it for some doll (BENNY) When you spot a
bet there'll be mink in it for some doll (NICELY) When a bum buys
John wait - ing out in the rain Chan - ces 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,


Nicely & Benny
ff
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
f
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
1.
2.
do-ing it for some doll.
do-ing it for some
(BENNY) When you
doll.
(Orch. to action)
Benny
When you


BEN
see a sport and his cash has run short Make a bet that he's bank-
Nicely
BEN
- 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-l - ing pink on
Benny
NICE
Sat-ur-day night? When a la - zy slob takes a good stead-y job

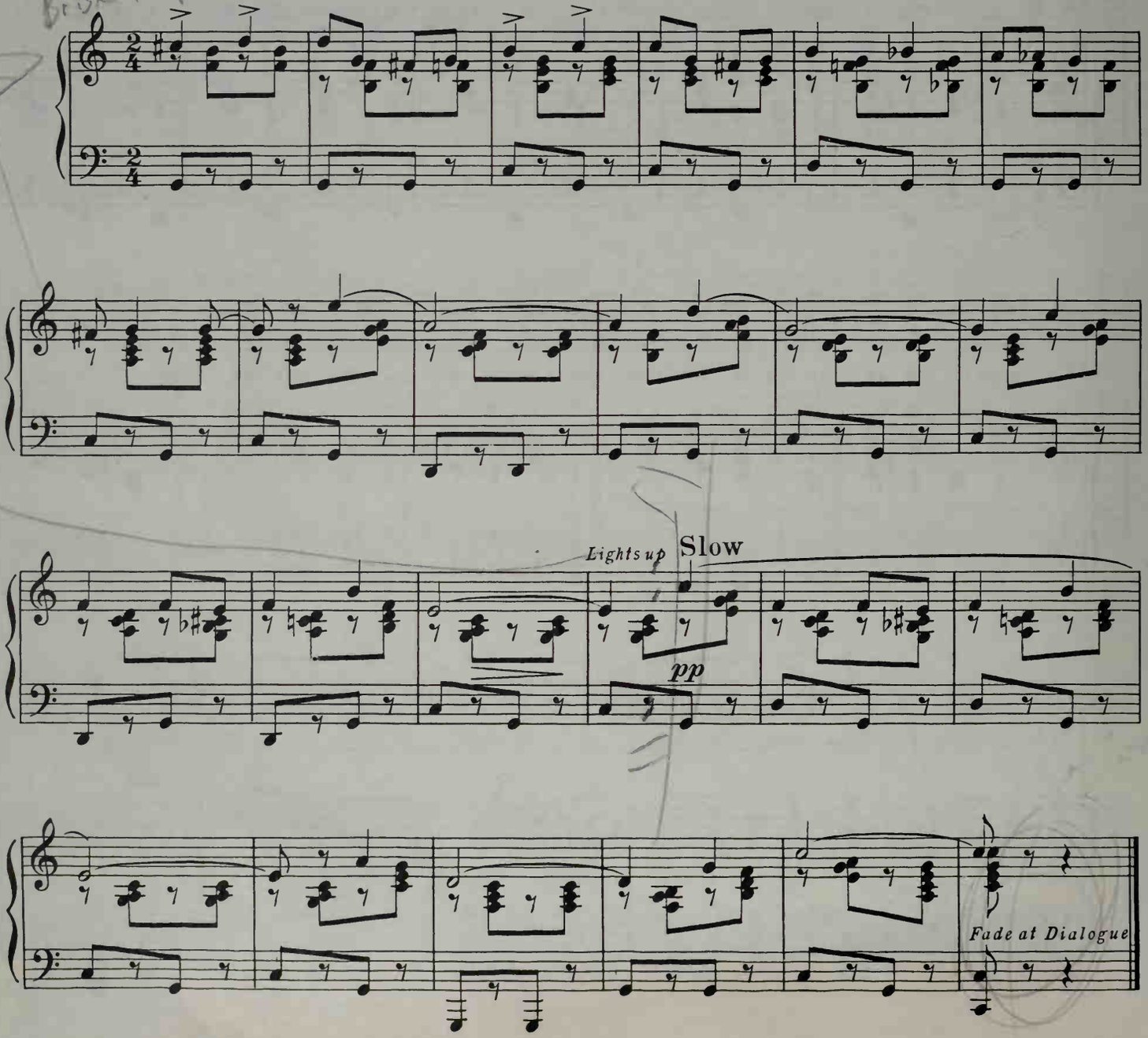

BEN
And he smells from Vi-tal - is and Bar - ba - sol
NICE
Call it dumb, call it clev - er, Ah, but you can give odds for ev-er that the
BEN
Call it dumb, call it clev - er, Ah, but you can give odds for ev-er that the
3
BOTH
guy's on - ly do-ing it For some doll some doll some doll The guy's on - ly
BOTH
do-ing it for some doll.
f
ff
Segue

No. 11 OPENING – SCENE 6



No. 12 CHANGE OF SCENE
(Scenes 6 to 7)

Cue: (SKY) Hallelujah!

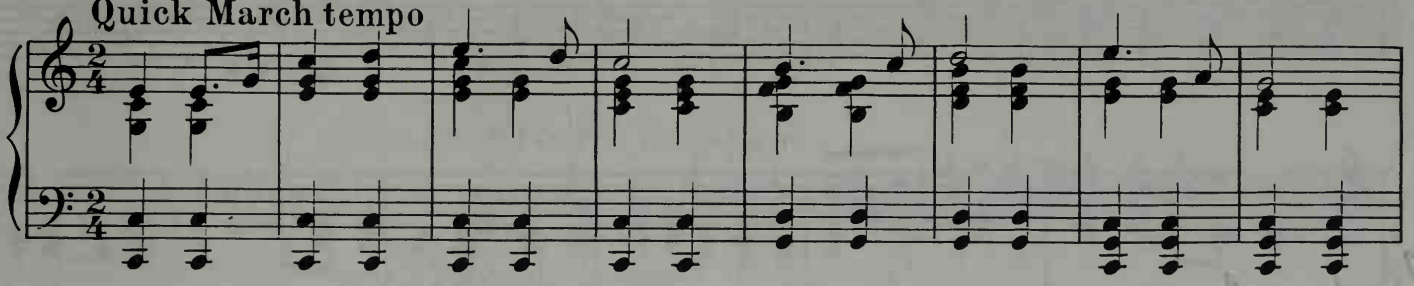


No 13 END OF SCENE 7

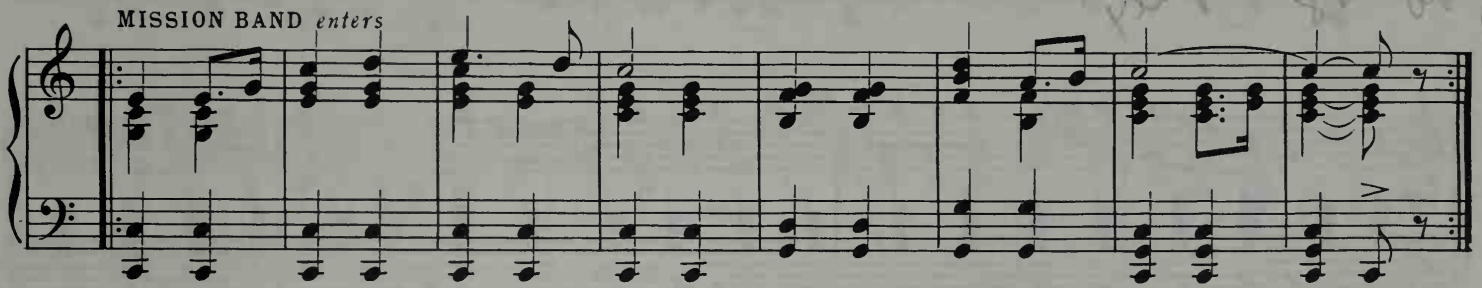
Cue: (NATHAN) She couldn't have gone!

MISSION BAND *off Stage*

Quick March tempo



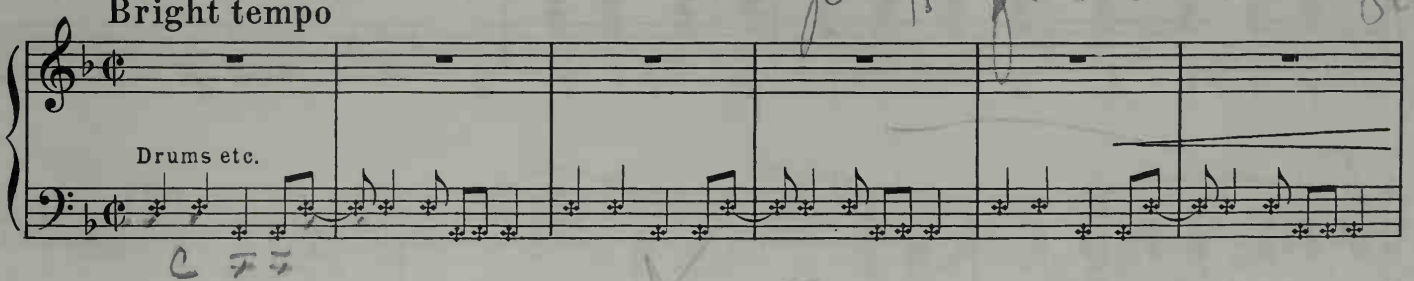
MISSION BAND *enters*



Segue

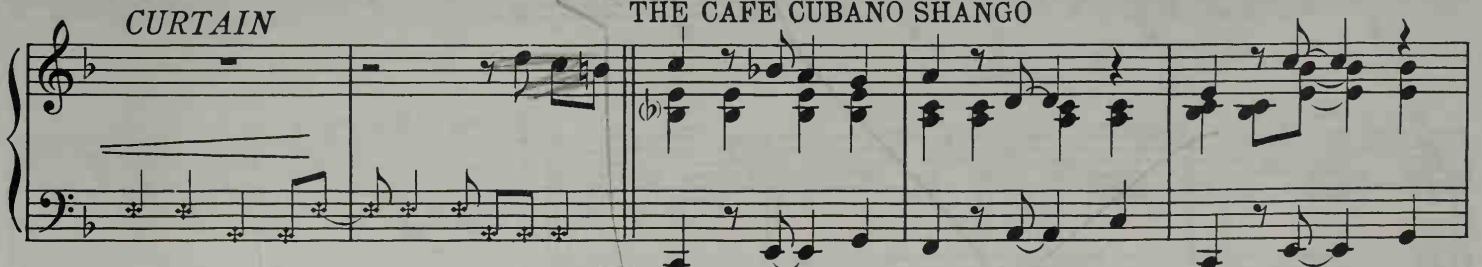
No 14 HAVANA

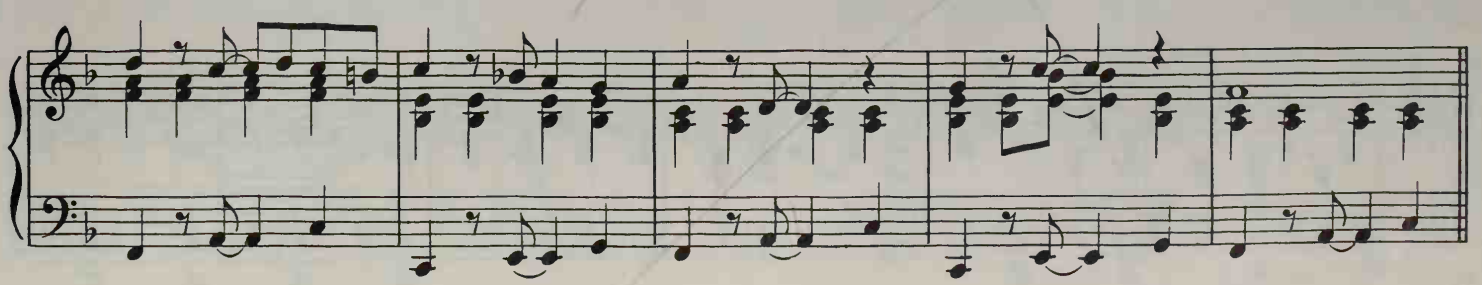
Bright tempo

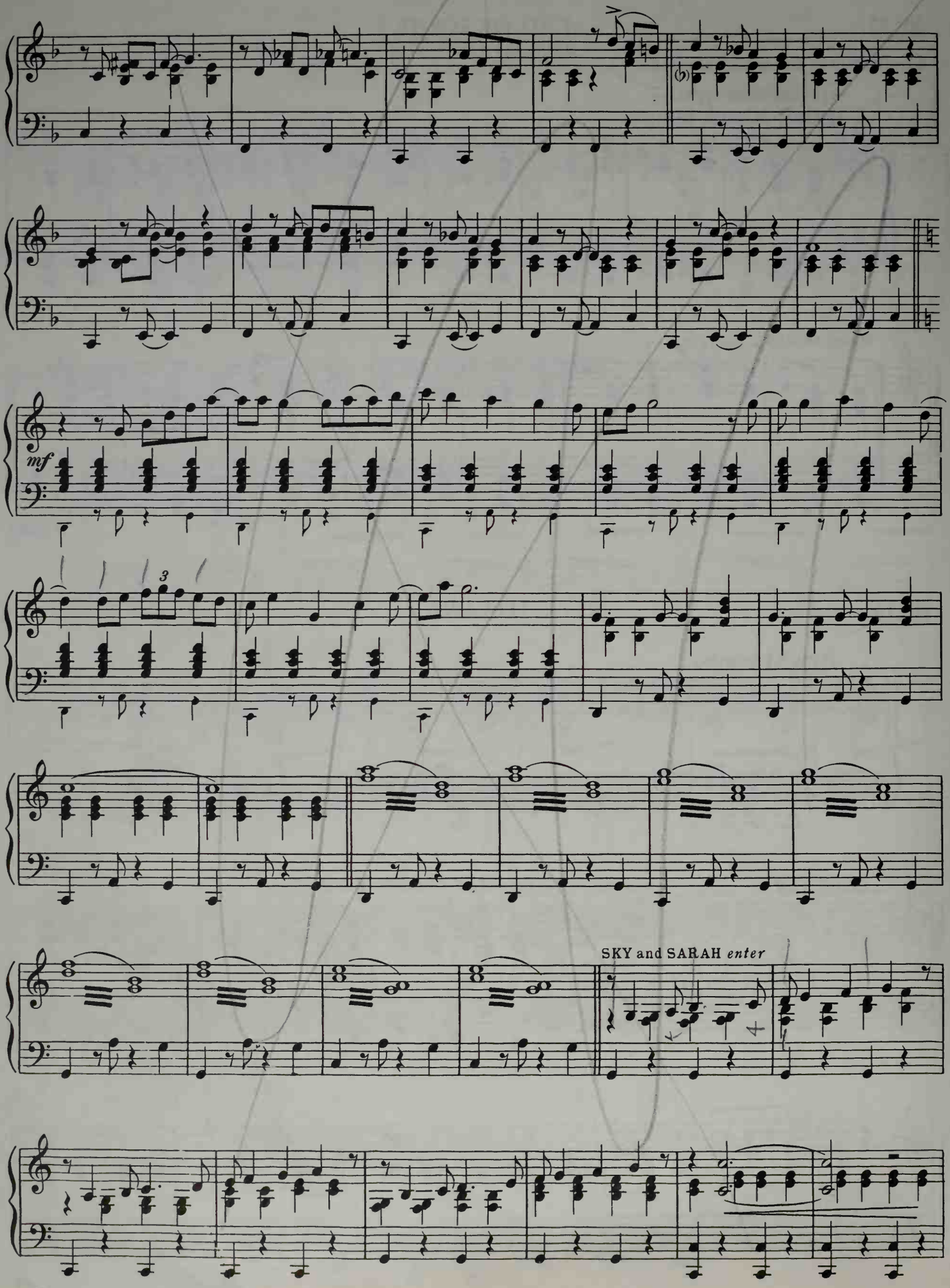


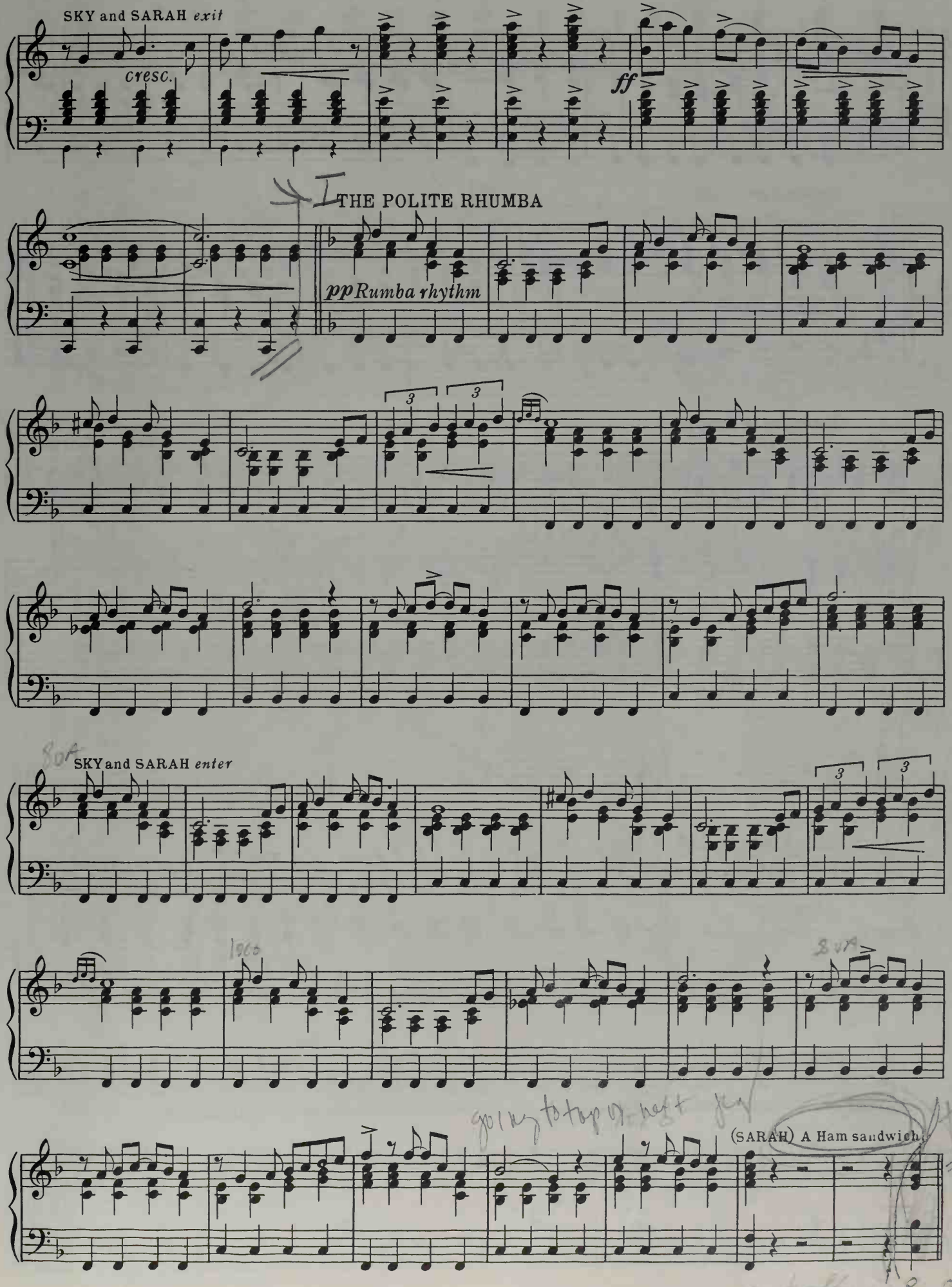
CURTAIN

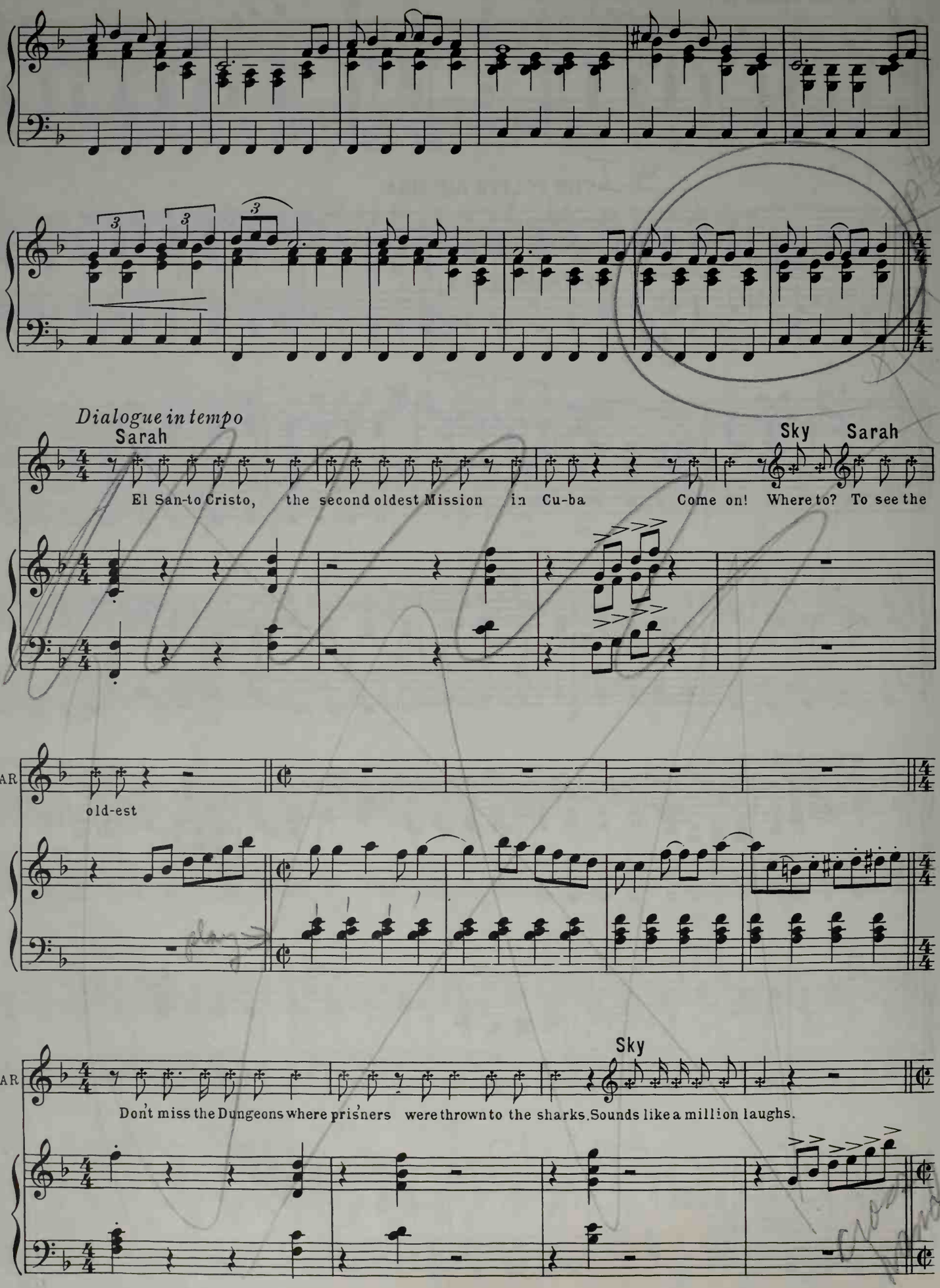
THE CAFE CUBANO SHANGO

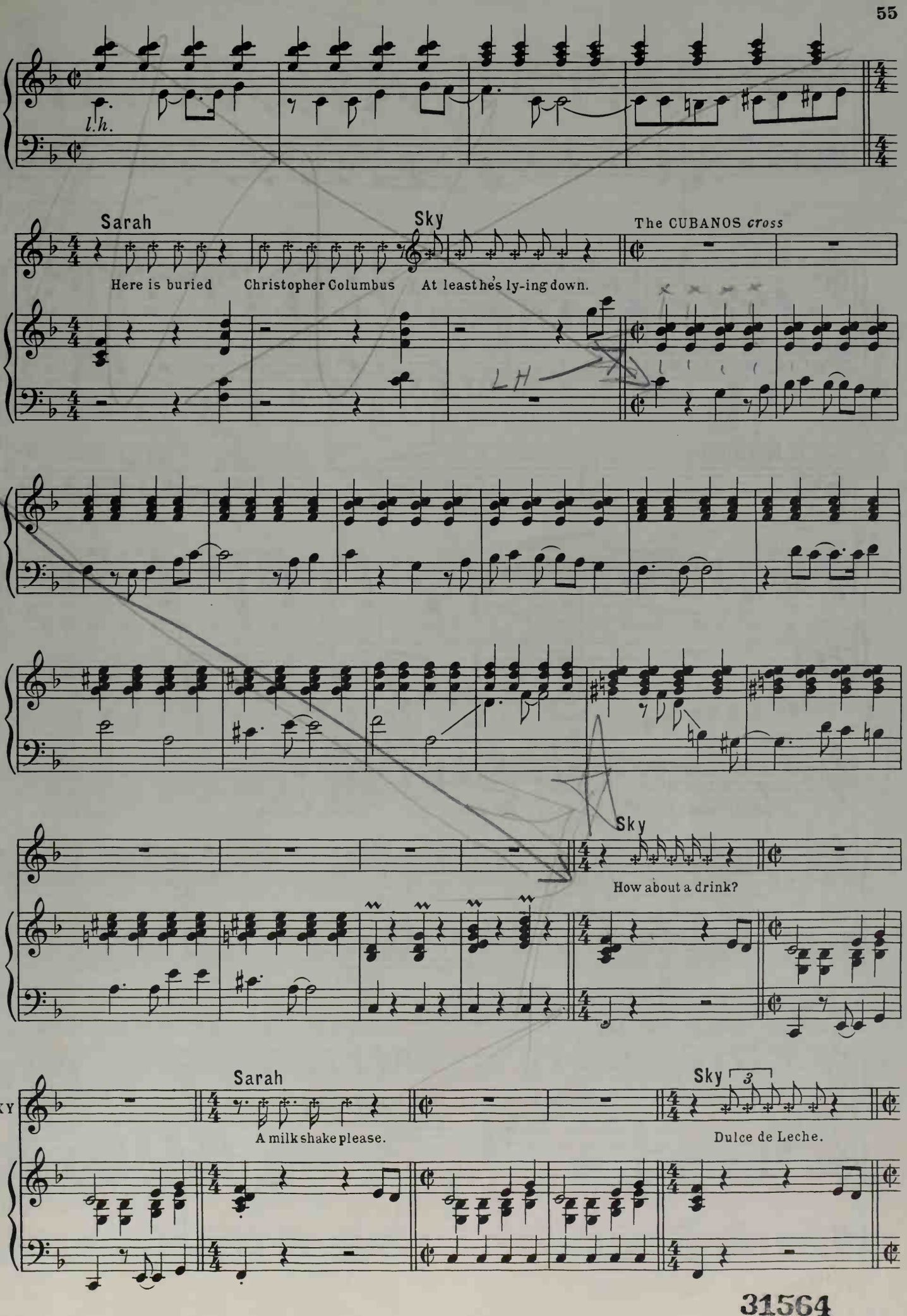




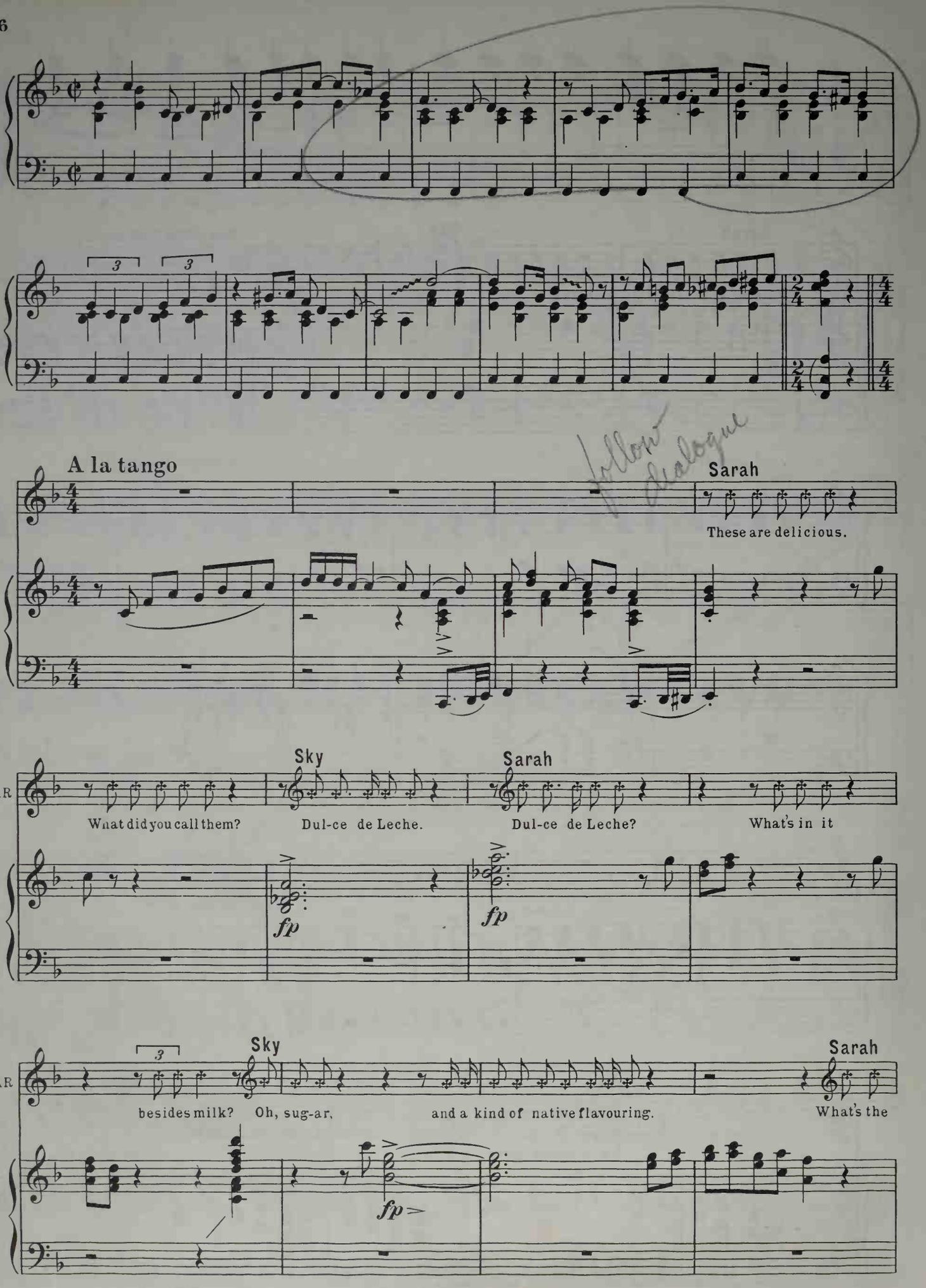

mf
3
SKY and SARAH *enter*

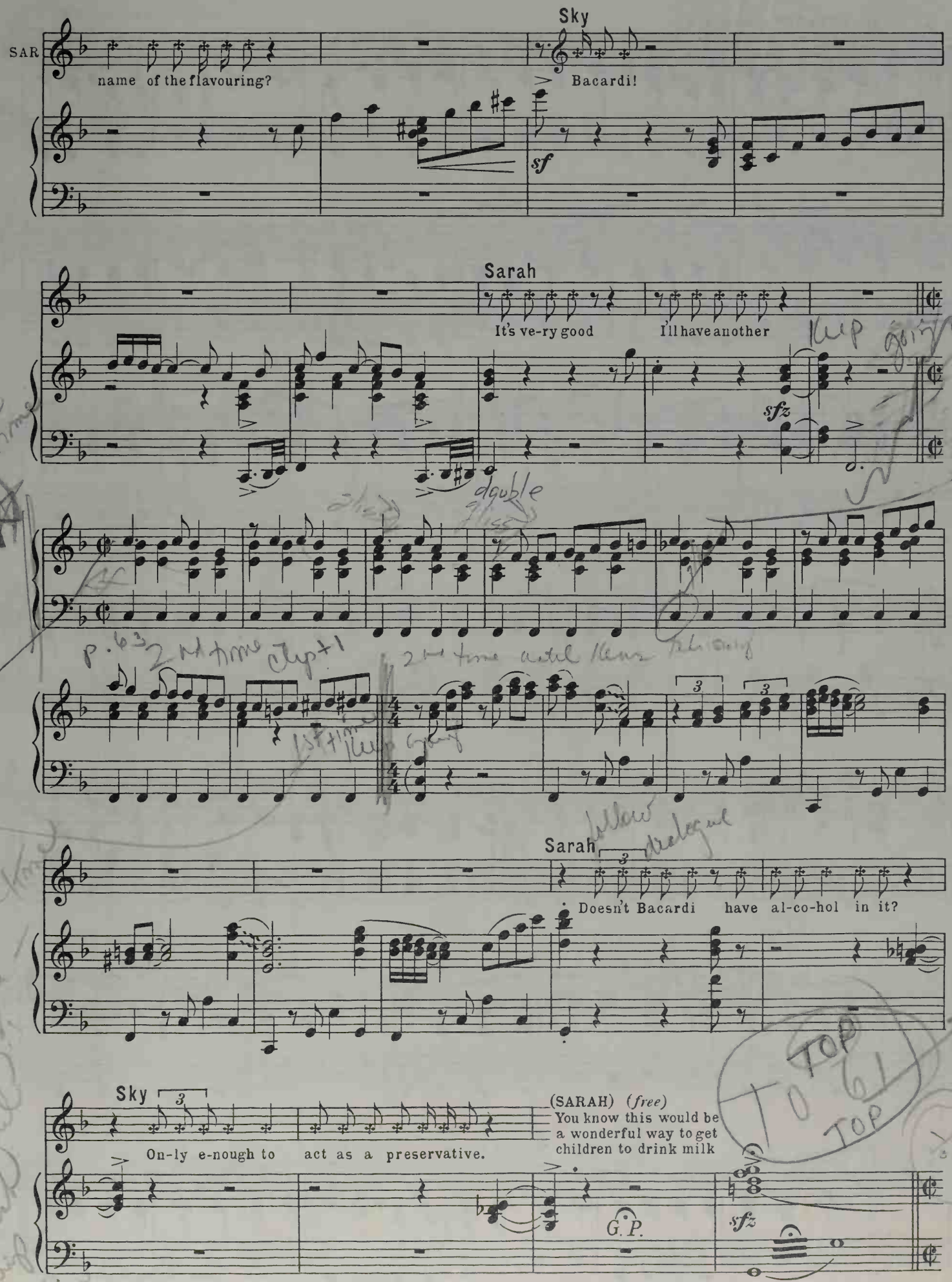

SKY and SARAH exit
cresc.
ff
I
THE POLITE RHUMBA
pp Rumba rhythm
SKY and SARAH enter
(SARAH) A Ham sandwich.

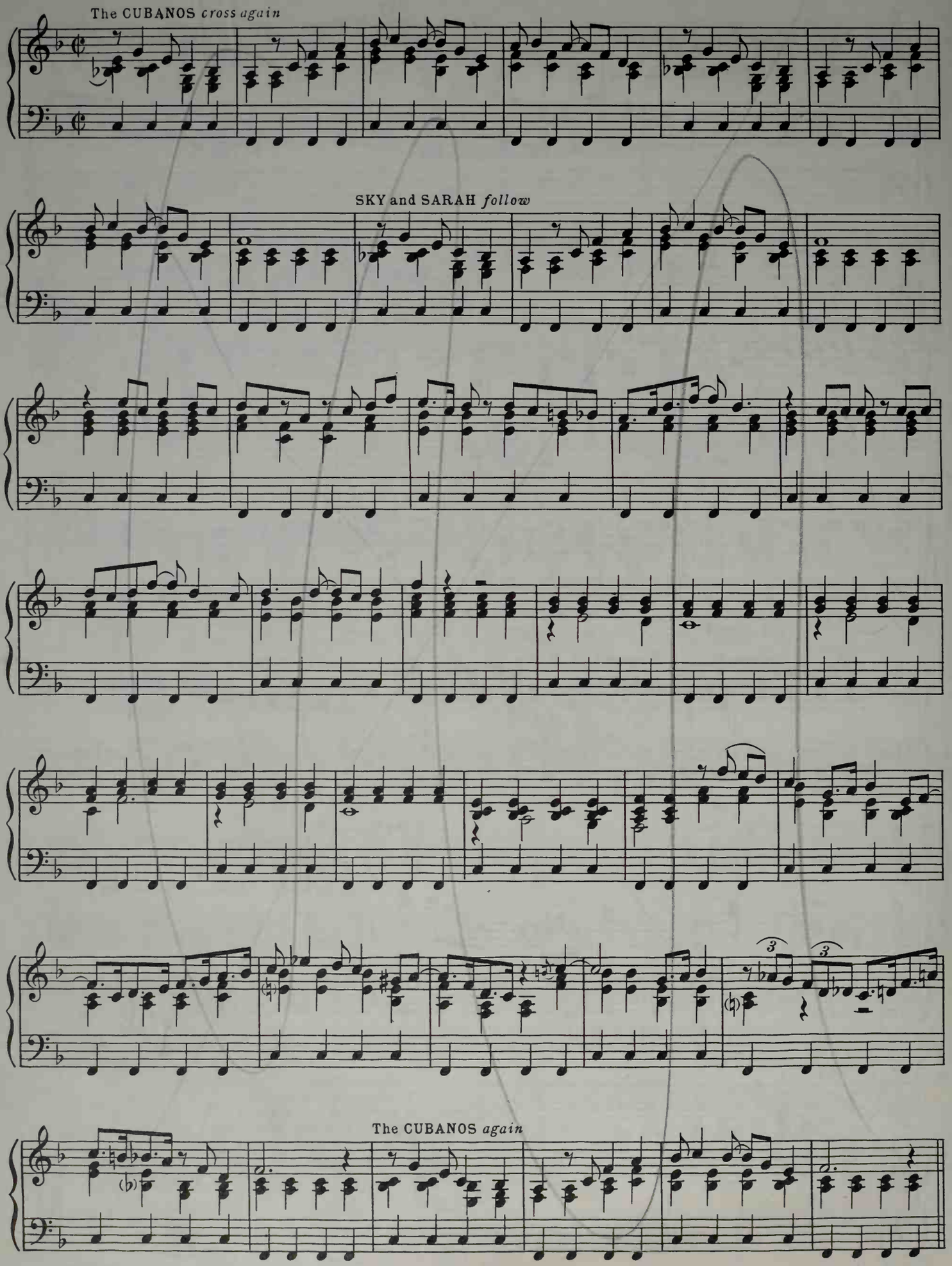

Dialogue in tempo
Sarah
El San-to Cristo, the second oldest Mission in Cu-ba
Sky
Sarah
Come on! Where to? To see the
SAR
old-est
Sky
SAR
Don't miss the Dungeons where pris'ners were thrown to the sharks. Sounds like a million laughs.

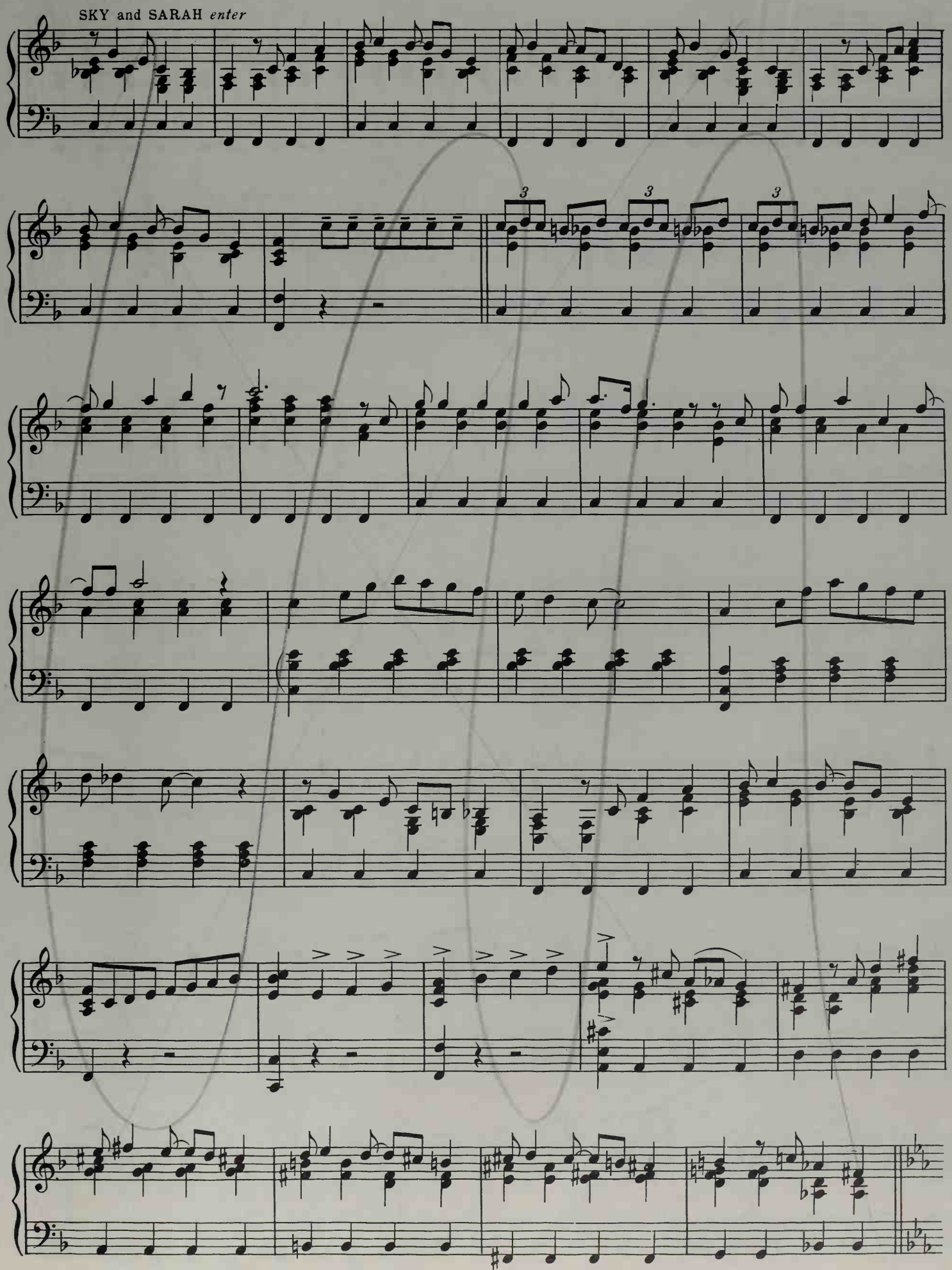

l.h.
Sarah
Here is buried
Christopher Columbus
Sky
At least he's ly-ing down.
The CUBANOS cross
LH
Sky
How about a drink?
Sarah
A milk shake please.
Sky
3
Dulce de Leche.
SKY

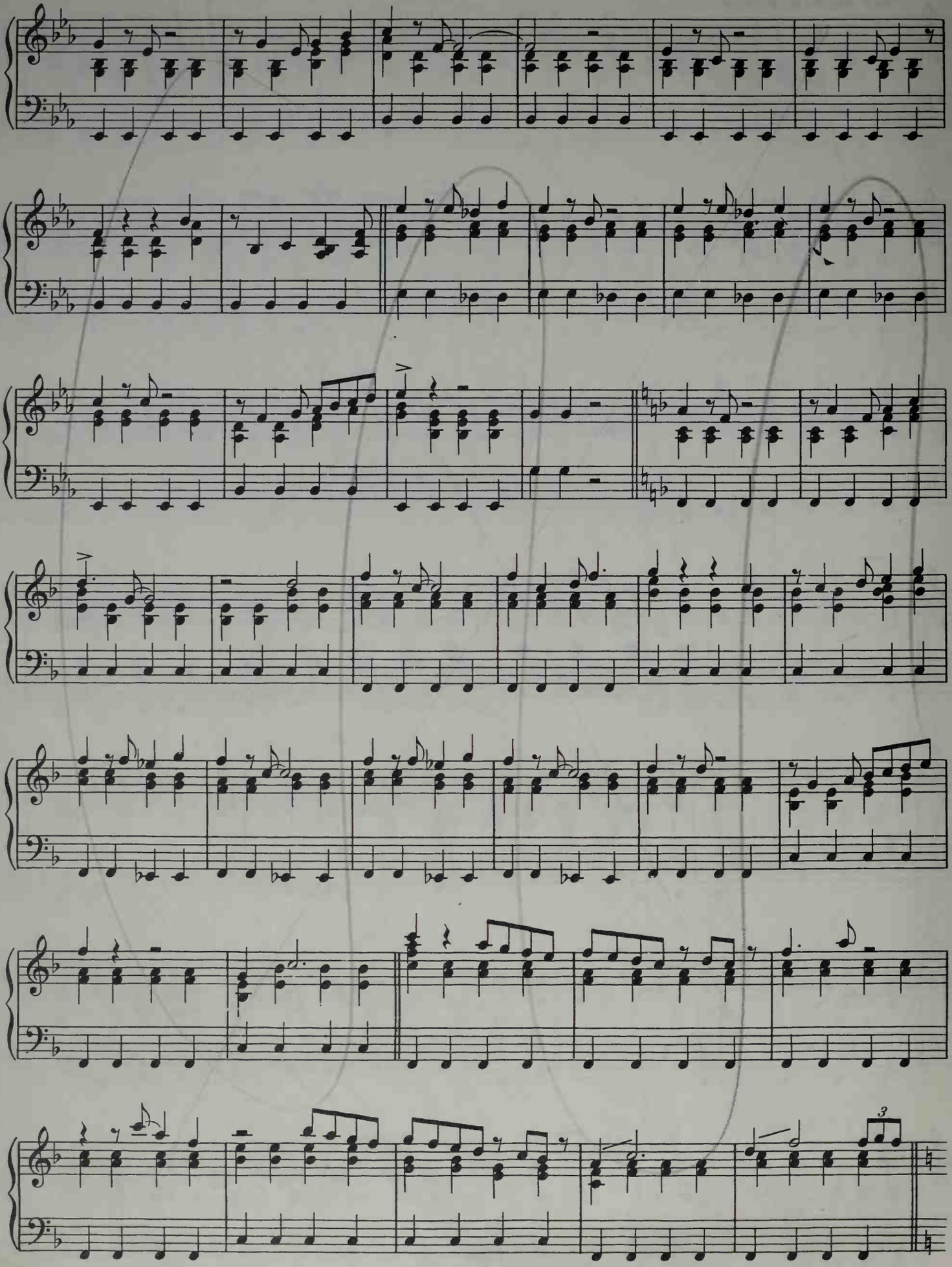
31564


A la tango
Sarah
These are delicious.
Sky
Sarah
SAR
What did you call them?
Dul-ce de Leche.
Dul-ce de Leche?
What's in it
fp
fp
Sky
Sarah
SAR
besides milk?
Oh, sug-ar,
and a kind of native flavouring.
What's the
fp>

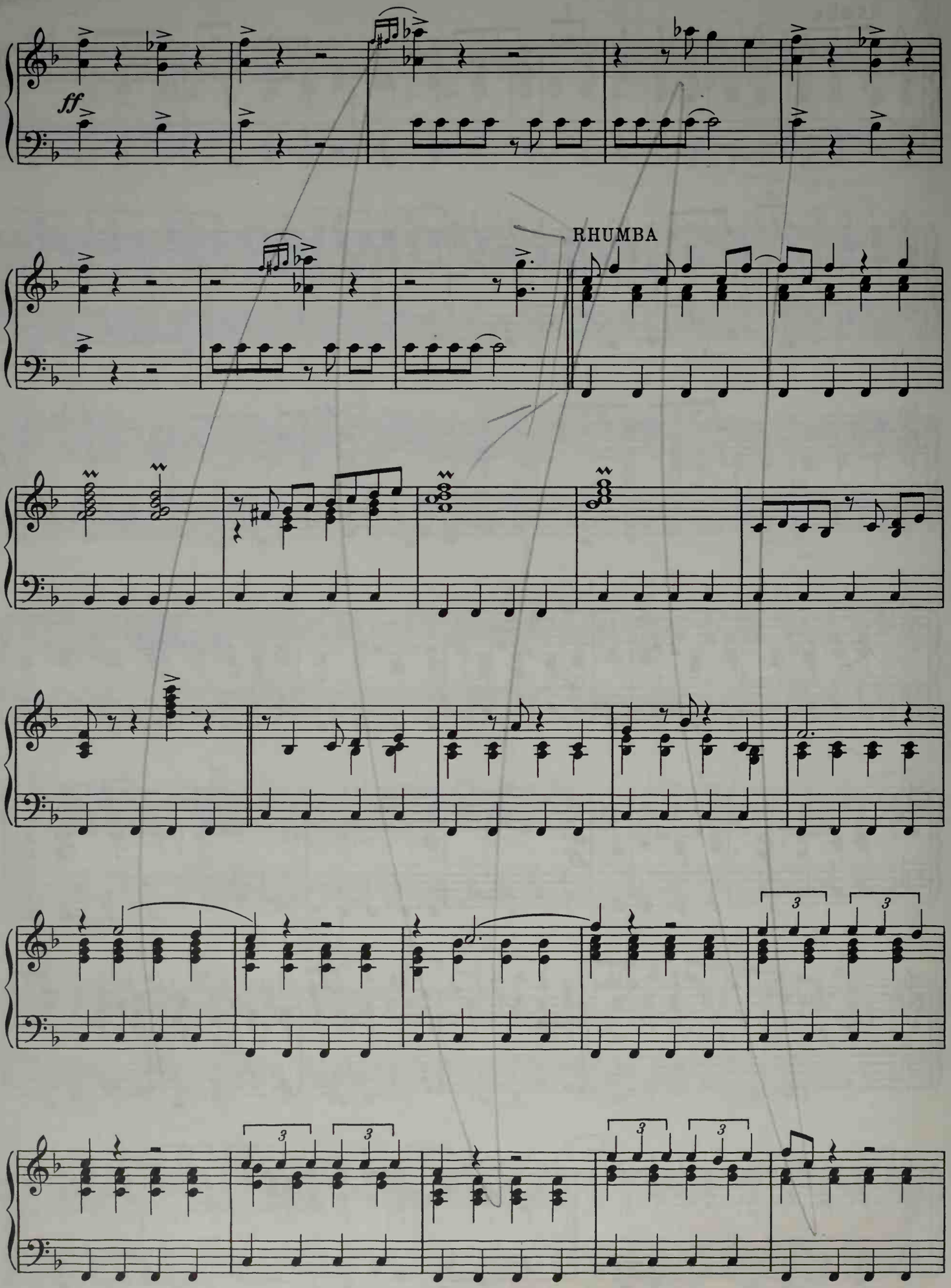

SAR
name of the flavouring?
Sky
Bacardi!
sf
Sarah
It's ve-ry good
I'll have another
sfz
Sarah
Doesn't Bacardi have al-co-hol in it?
Sky
On-ly e-nough to act as a preservative.
(SARAH) (free)
You know this would be a wonderful way to get children to drink milk
G.P.
sfz

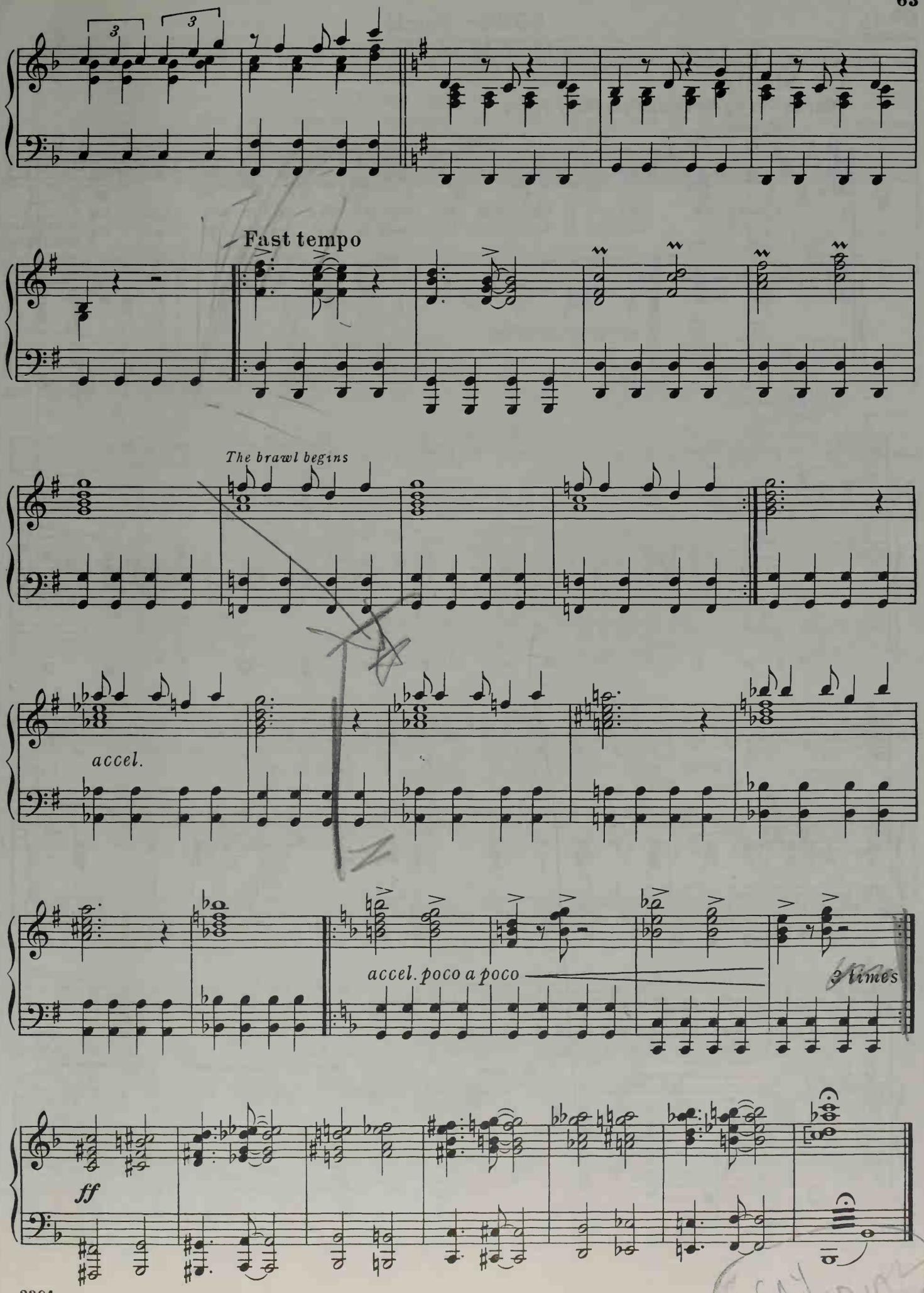

The CUBANOS *cross again*
SKY and SARAH *follow*
The CUBANOS *again*


SKY and SARAH *enter*
3
3
3



SAMBA
ff
f


ff
RHUMBA


Fast tempo
The brawl begins
accel.
accel. poco a poco
2 times
ff

No. 15

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_____

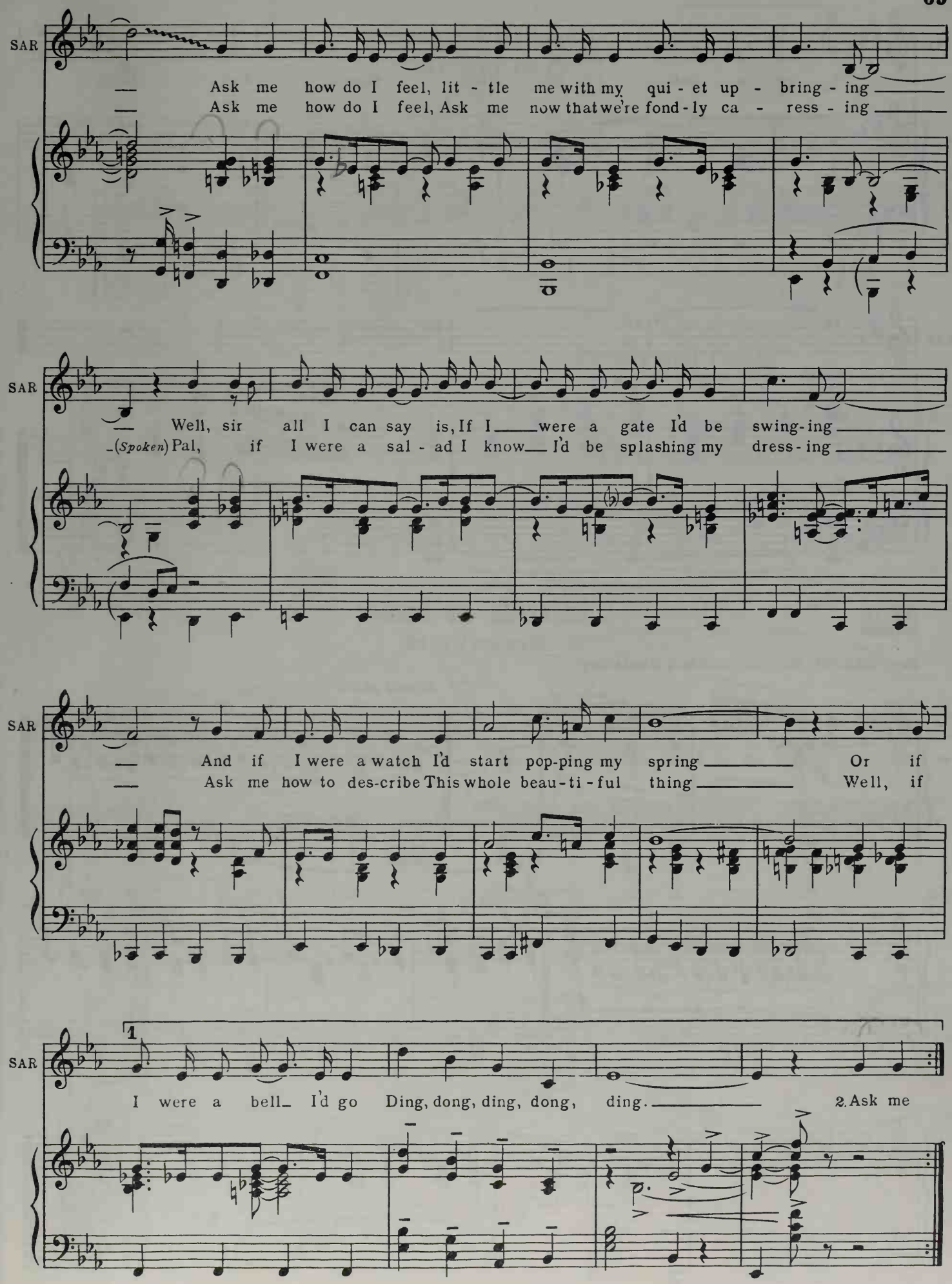
[*2nd time*]

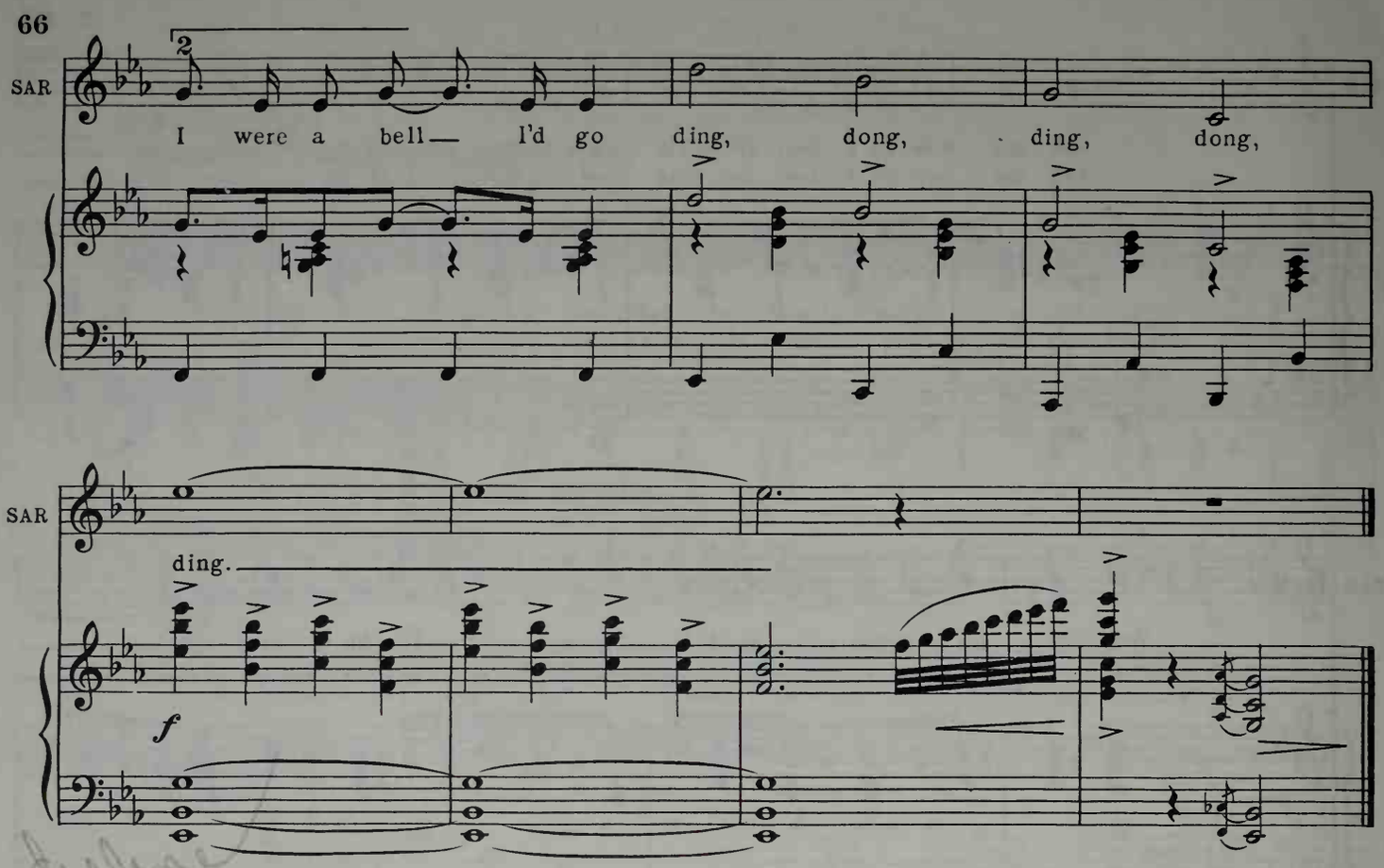
SAR

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.

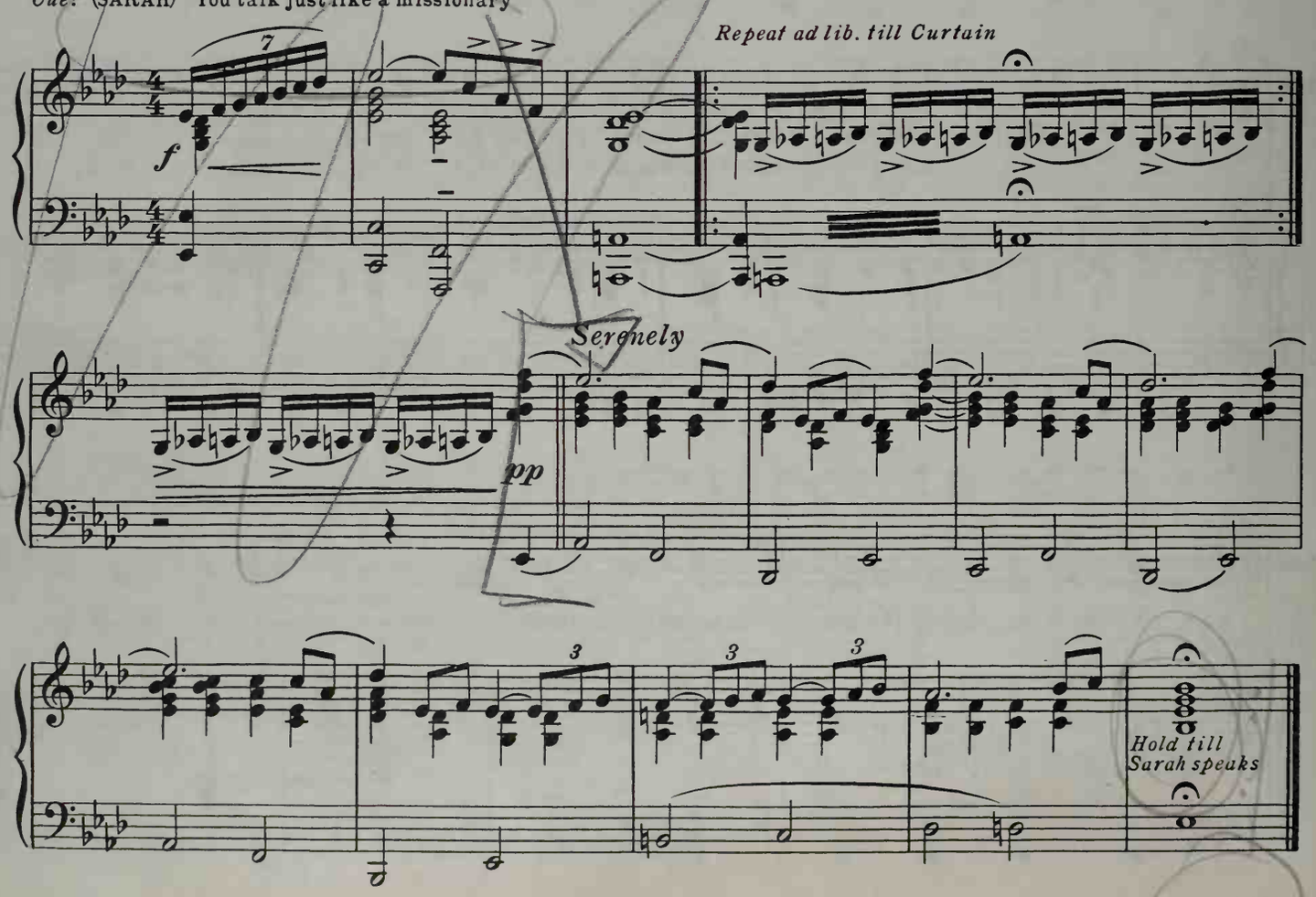

SAR
Ask me how do I feel, lit - tle me with my qui - et up - bring - ing
Ask me how do I feel, Ask me now that we're fond - ly ca - ress - ing
SAR
Well, sir all I can say is, If I were a gate I'd be swing - ing
(Spoken) Pal, if I were a sal - ad I know I'd be splashing my dress - ing
SAR
And if I were 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



Nº 16

CHANGE OF SCENE

(Scenes 9 to 10)



No. 17

SONG- (Sky)

"MY TIME OF DAY"

Cue: (SARAH) She's in love

Dolce

(under dialogue)

pp

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

Slowly and freely

Sky

My time of day is the dark-time A

p

SKY

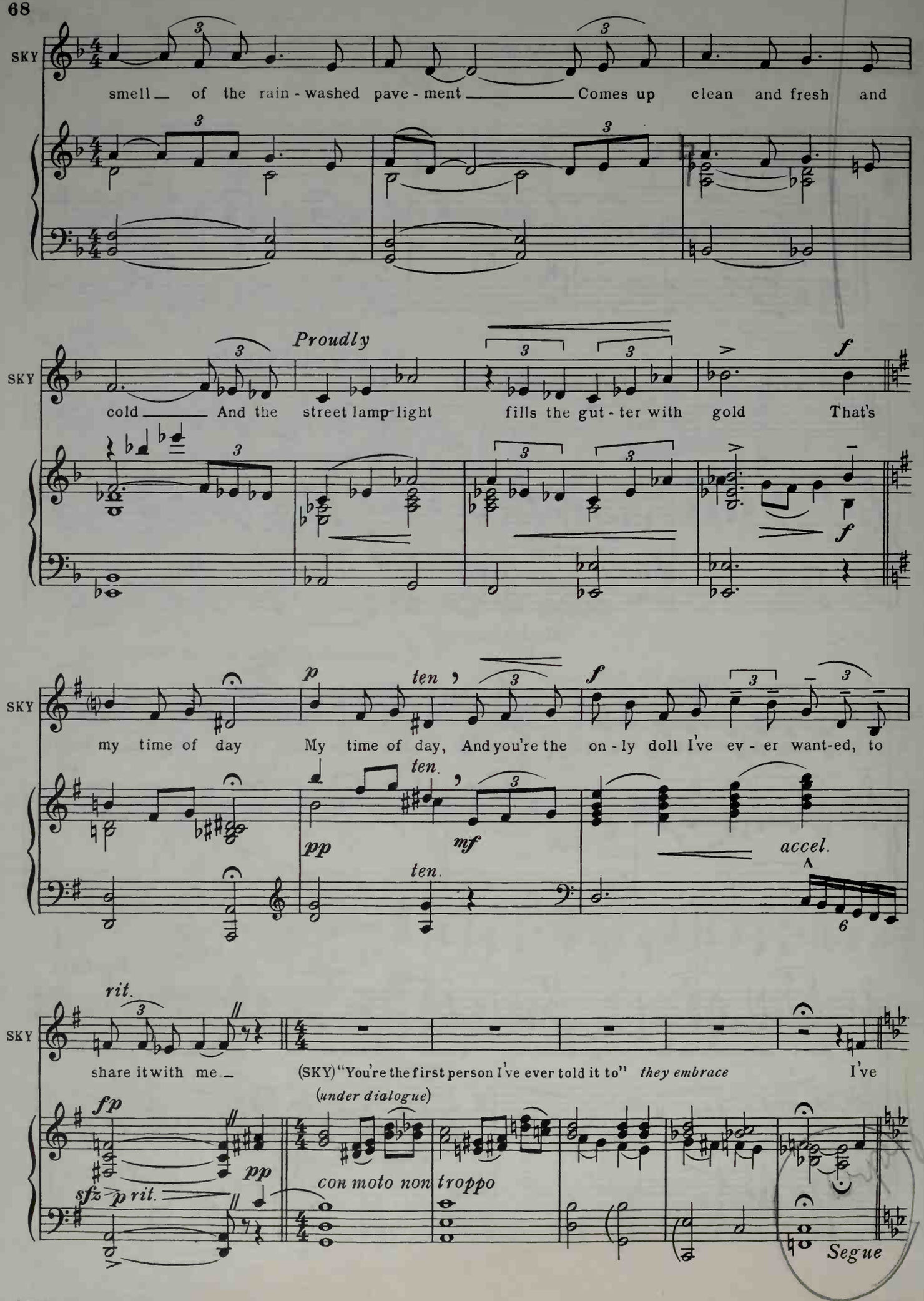
cou-ple of deals be-fore dawn When the street be-longs to the cop And the

SKY

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

Tenderly

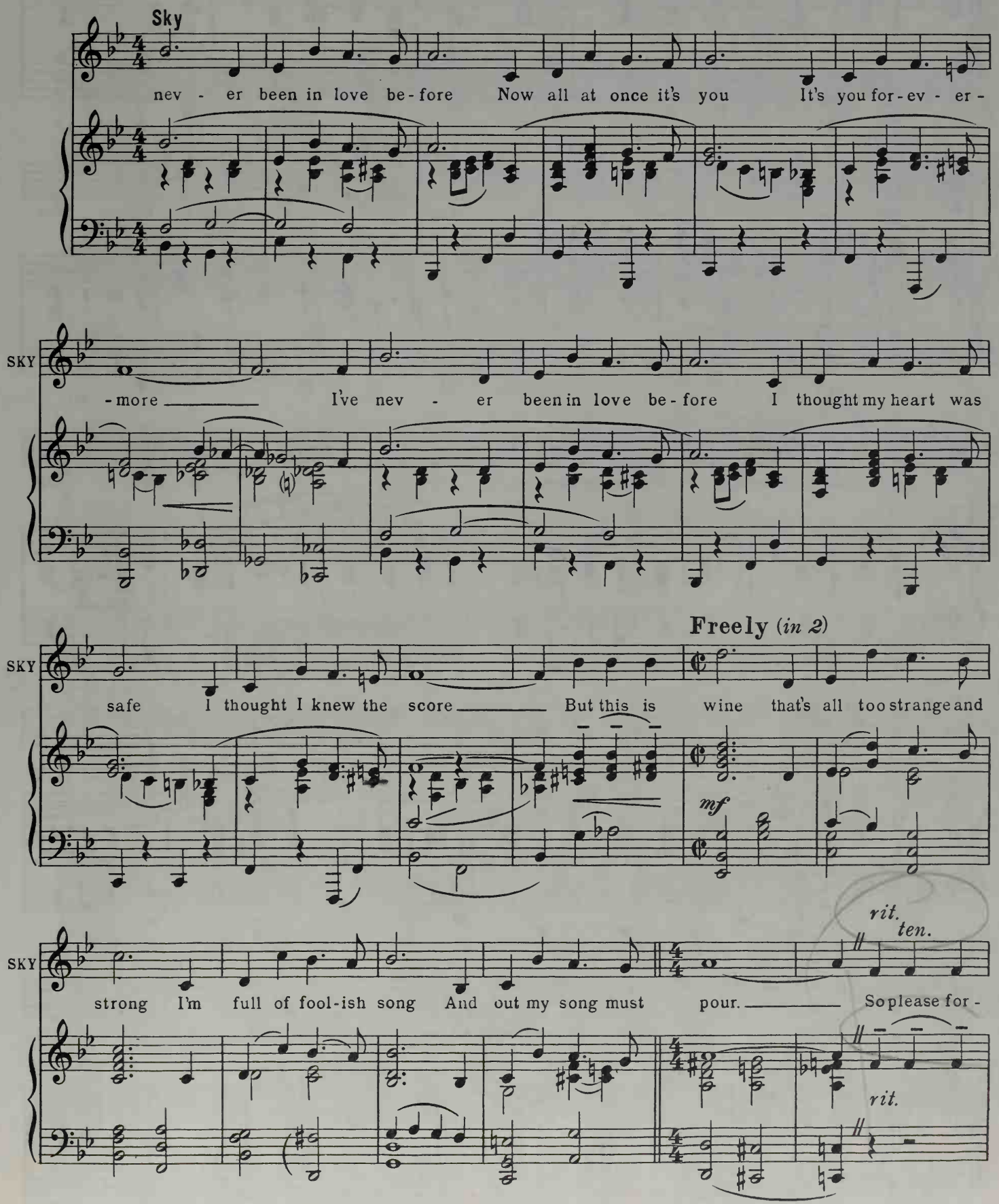
p

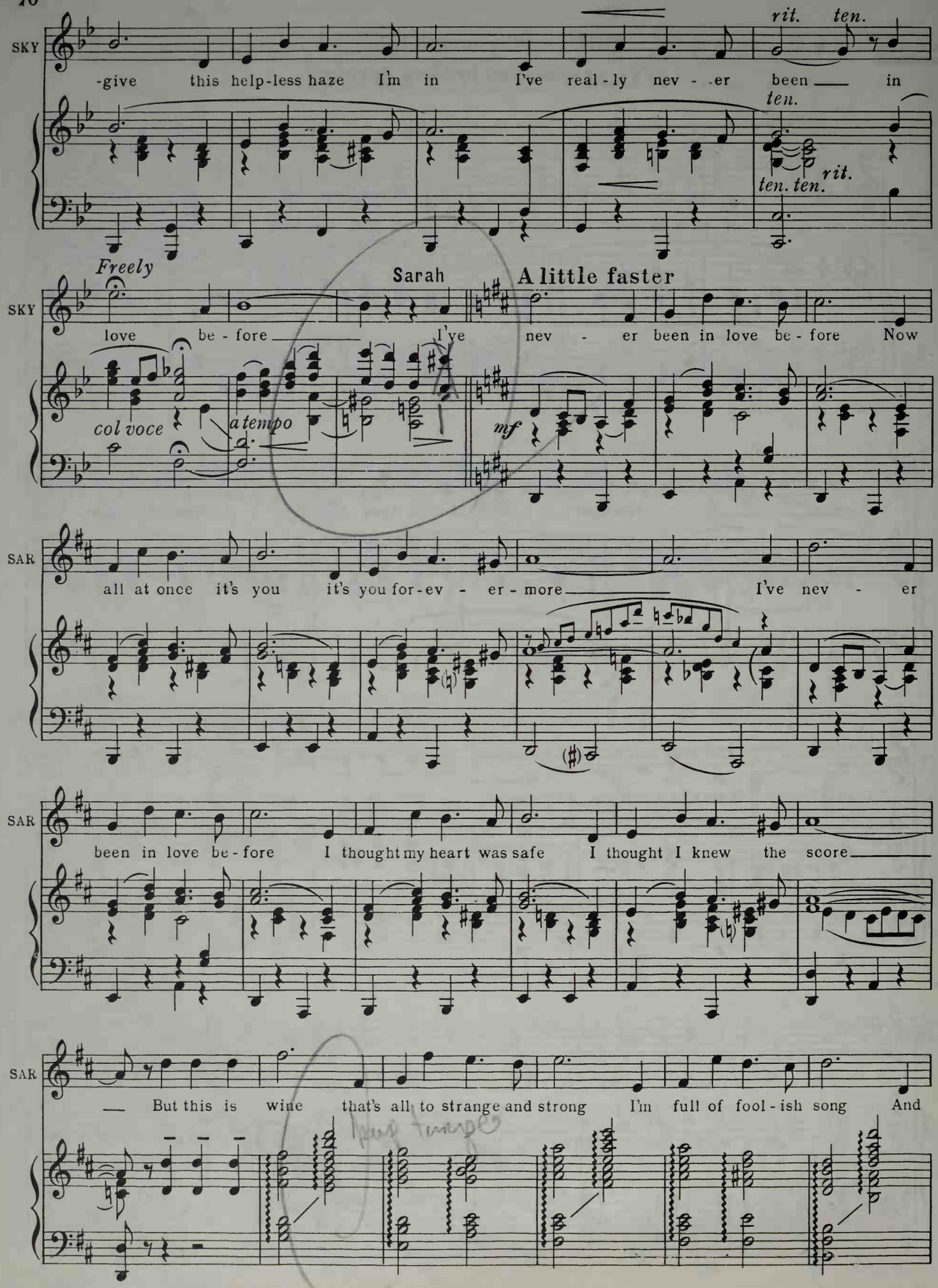

SKY
smell of the rain - washed pave - ment Comes up clean and fresh and
Proudly
cold And the street lamp-light fills the gut - ter with gold That's
my time of day My time of day, And you're the on - ly doll I've ev - er want-ed, to
ten.
pp
mf
accel.
rit.
share it with me
(SKY) "You're the first person I've ever told it to"
they embrace
I've
(under dialogue)
fp
pp
sfz
p rit.
con moto non troppo
Segue

No 17a

DUET- (Sky and Sarah)

"I'VE NEVER BEEN IN LOVE BEFORE"




SKY
-give this help-less haze I'm in I've real-ly nev - er been in
rit. ten.
ten.
ten. ten.
rit.
Freely
Sarah
A little faster
SKY
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
(#)

moltonit

A Tempo

ten.

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

ten.

SAR

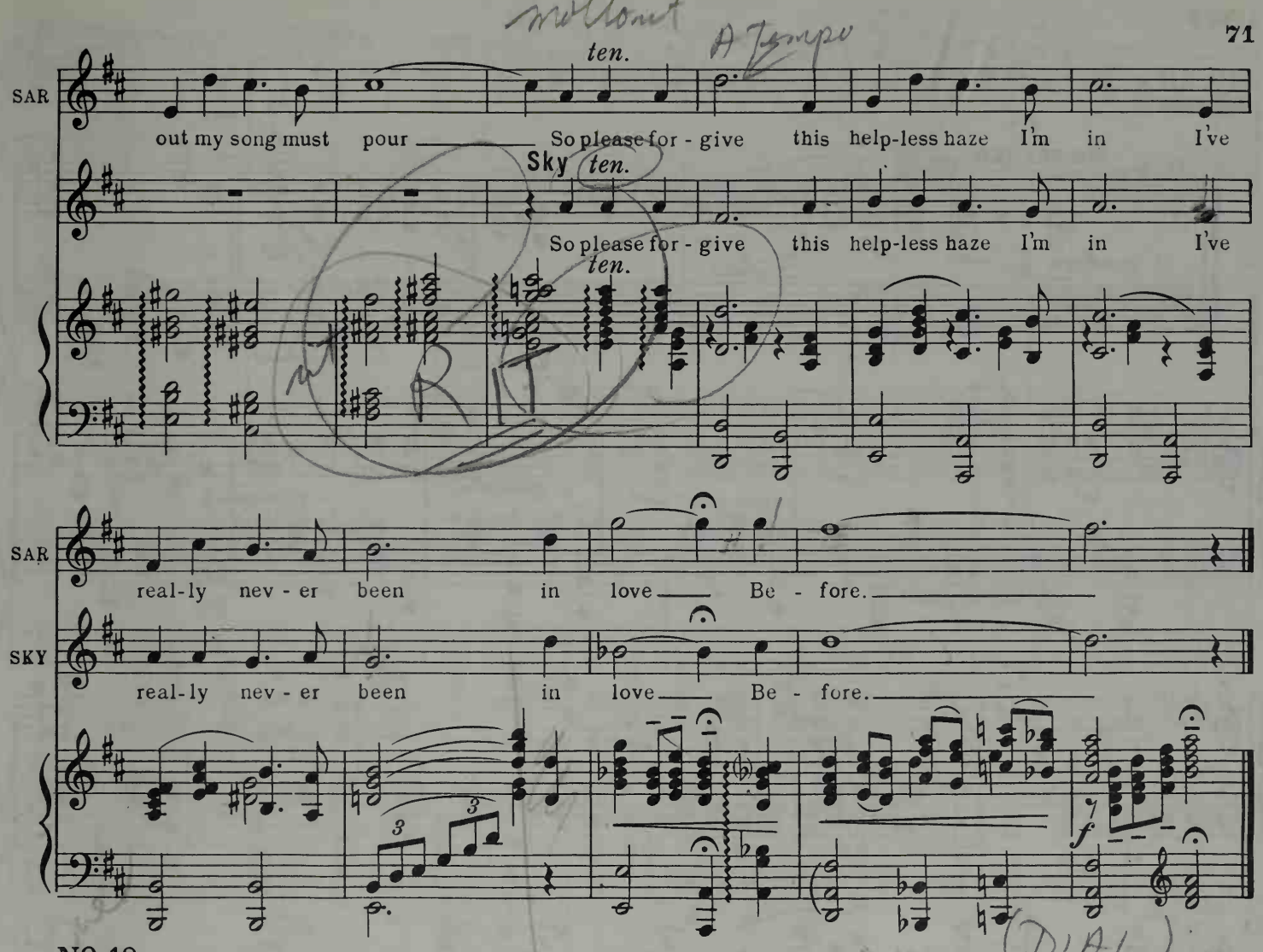
real-ly nev - er been in love Be - fore.

SKY

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

f

(DIAL)



No 18

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

THE RAID

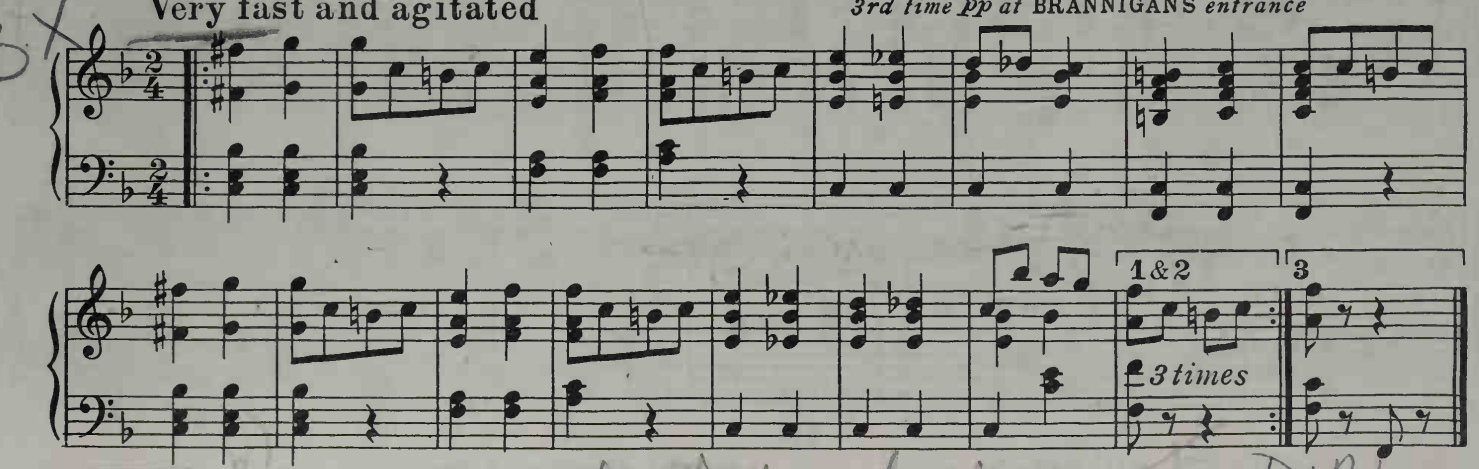
Very fast and agitated

3rd time pp at BRANNIGAN'S *entrance*

1&2

3 times

3



No 19

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

CURTAIN MUSIC

— play Follow the Tree til the flick — then Fanfare

DIAL

Maestoso

fff

Curtain

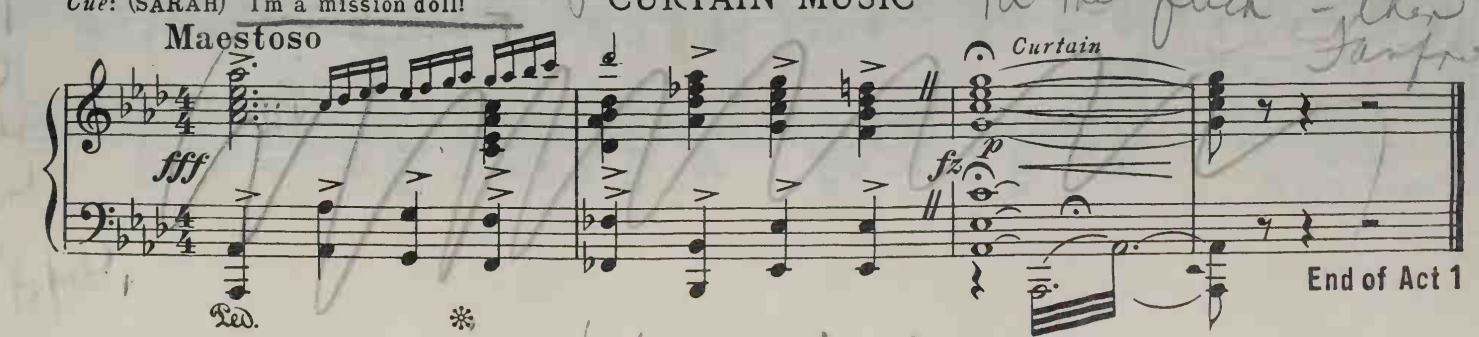
fz

p

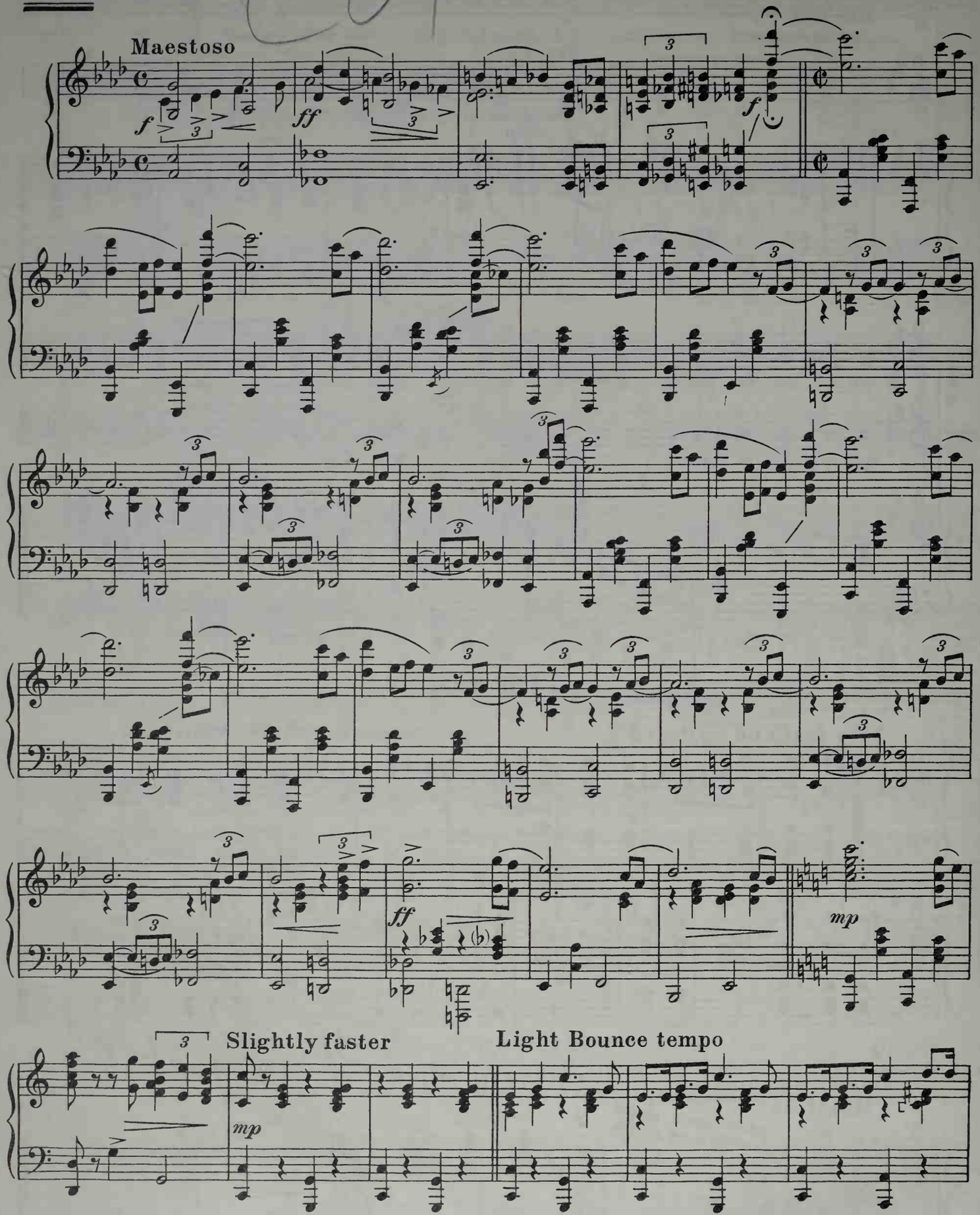
Ped. *

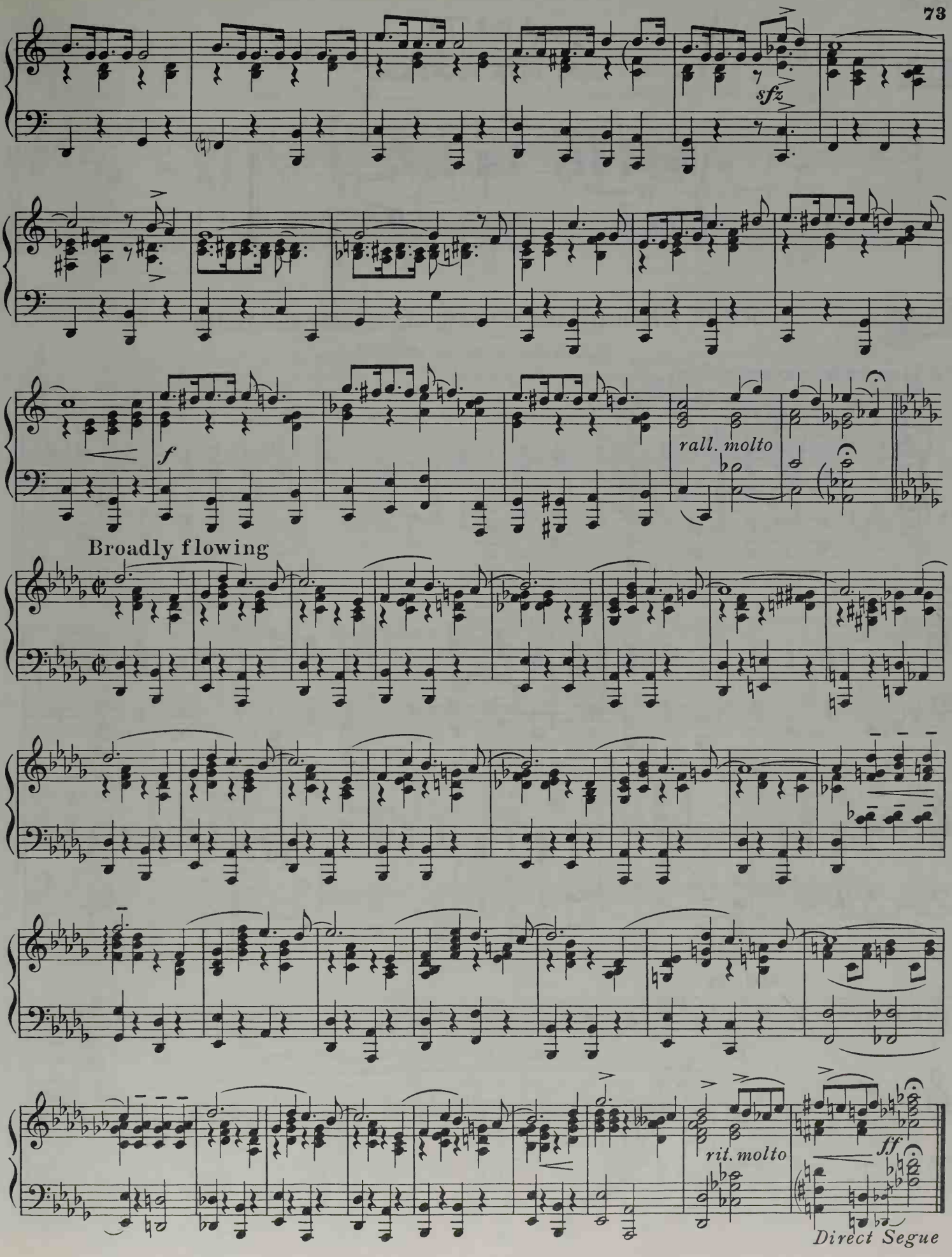
End of Act 1

Look for lighter before Fanfare



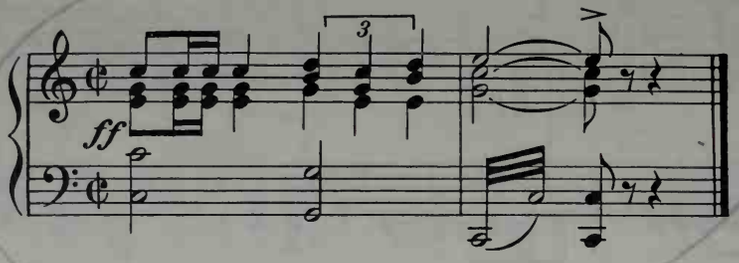
No. 20 ENTR'ACTE




sfz
f
rall. molto
Broadly flowing
rit. molto
ff
Direct Segue

Act II

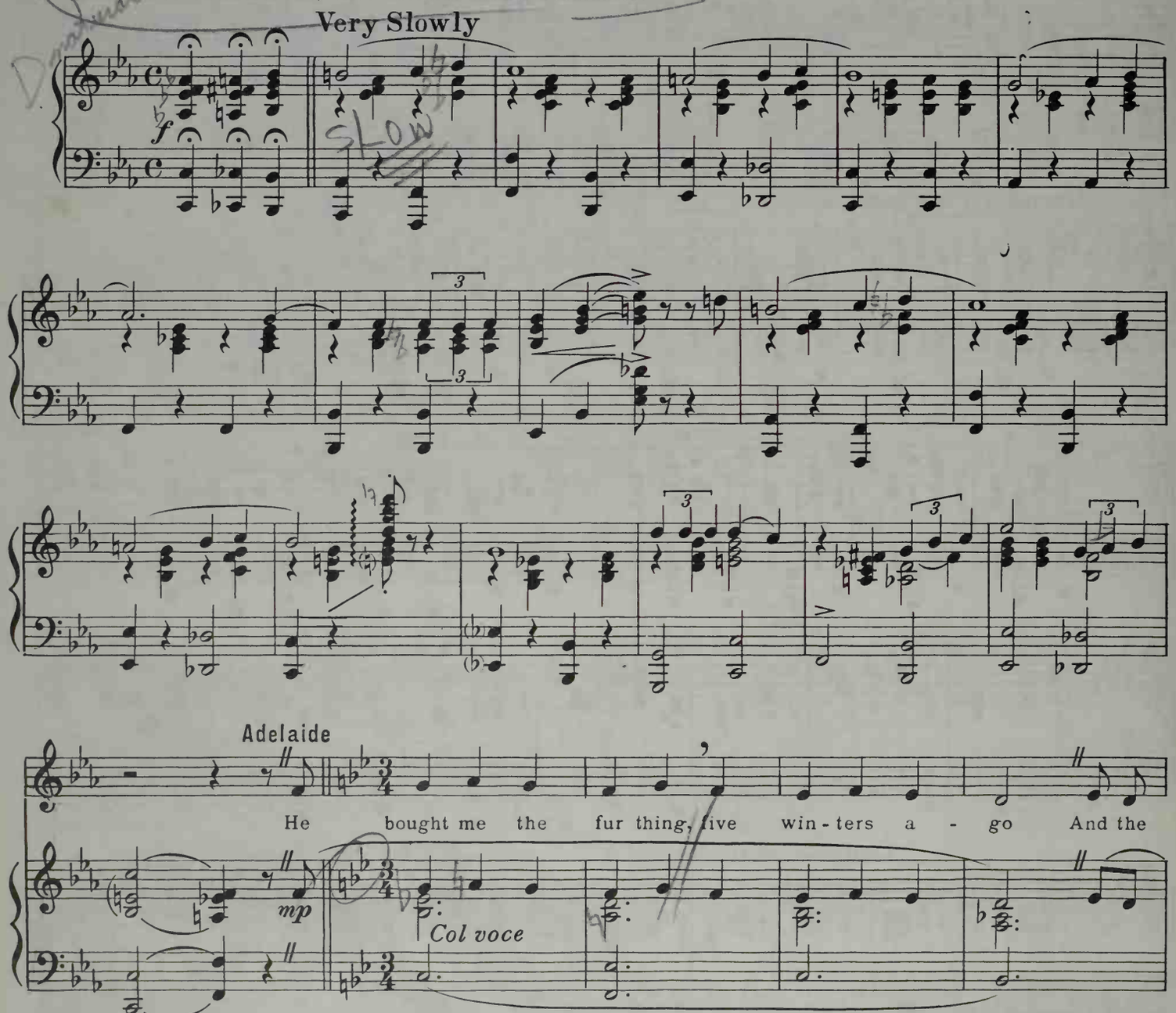
No. 21 HOT BOX FANFARE

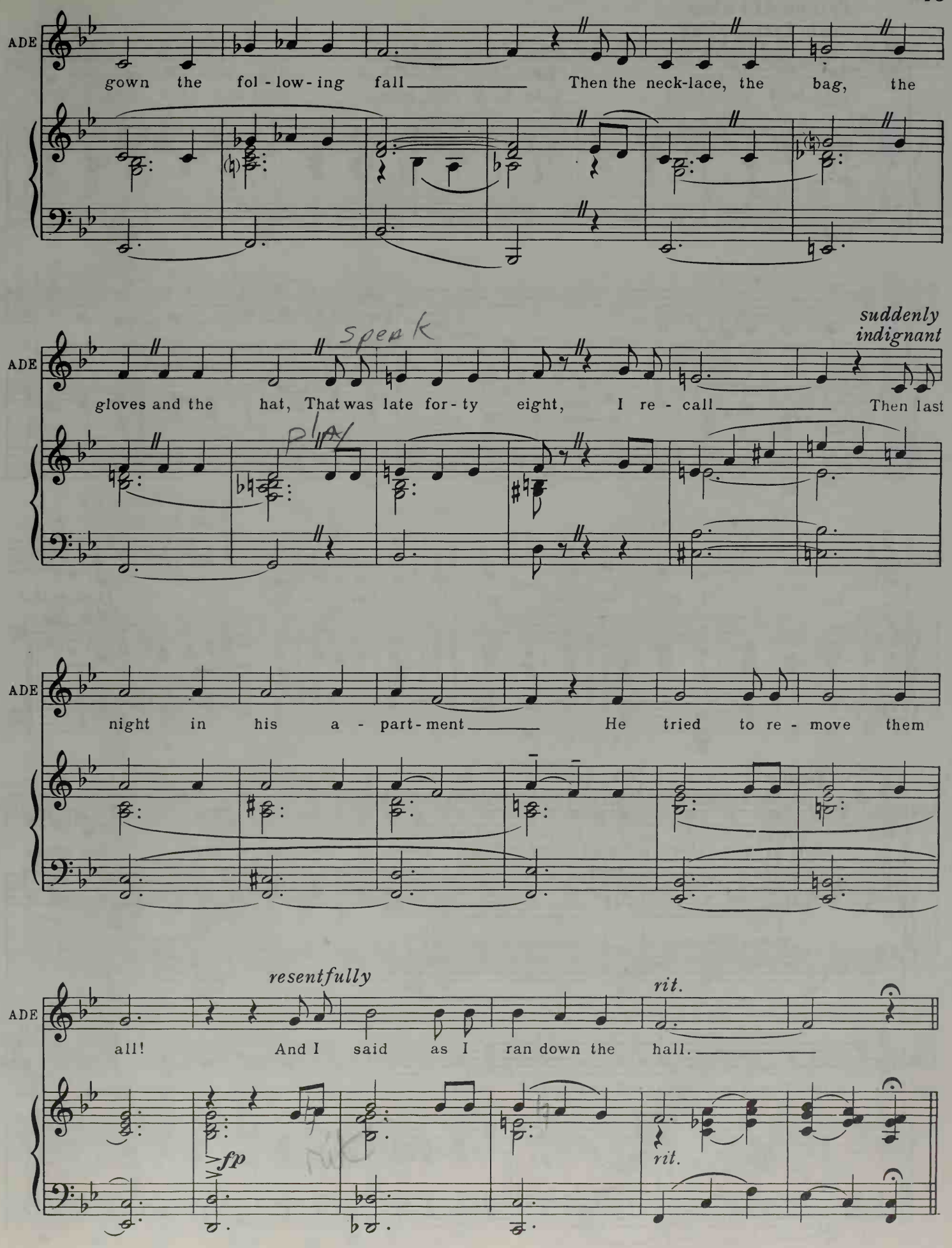


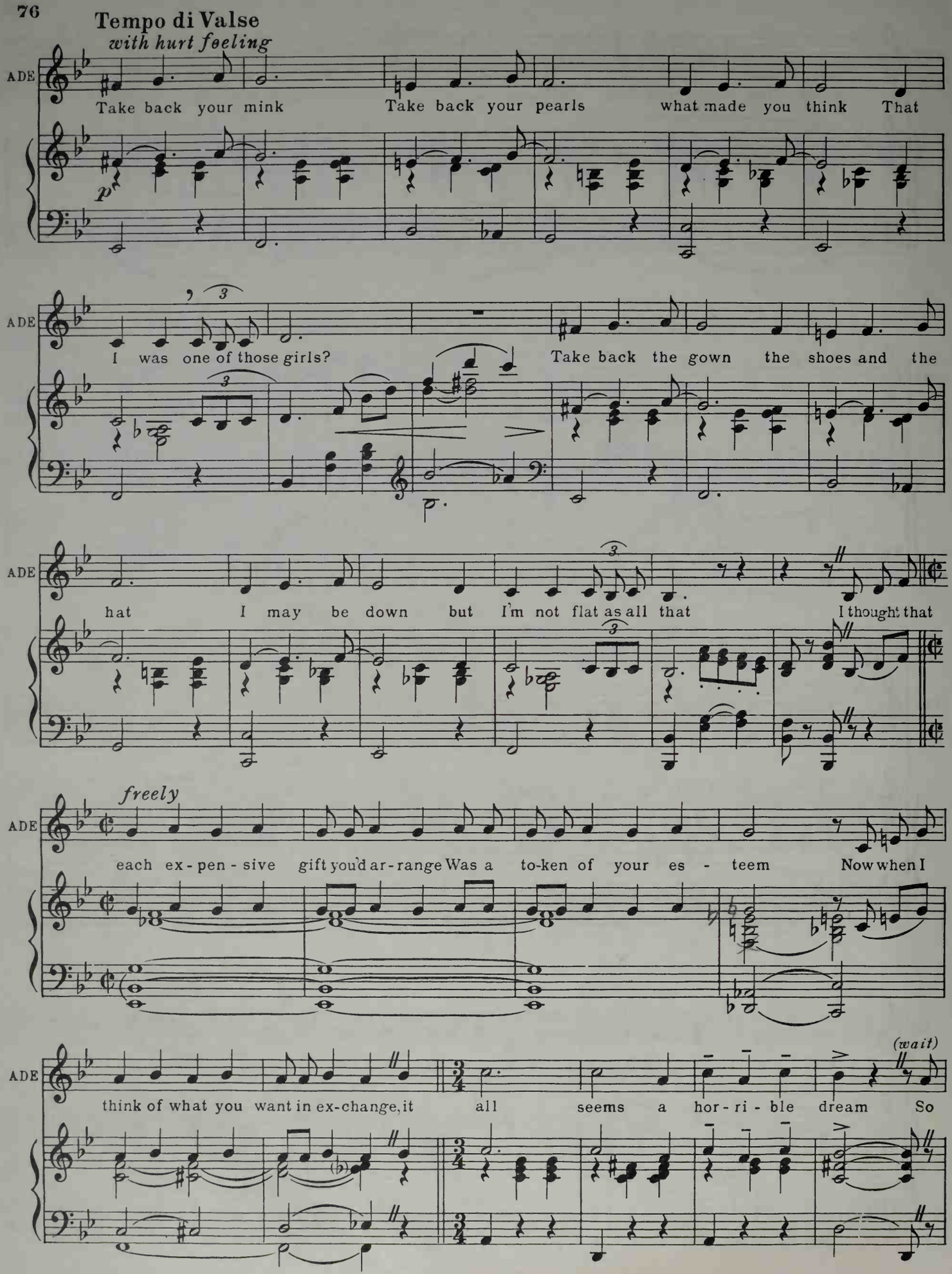
No. 21a SONG, CHORUS and DANCE– (Adelaide and Dolls)

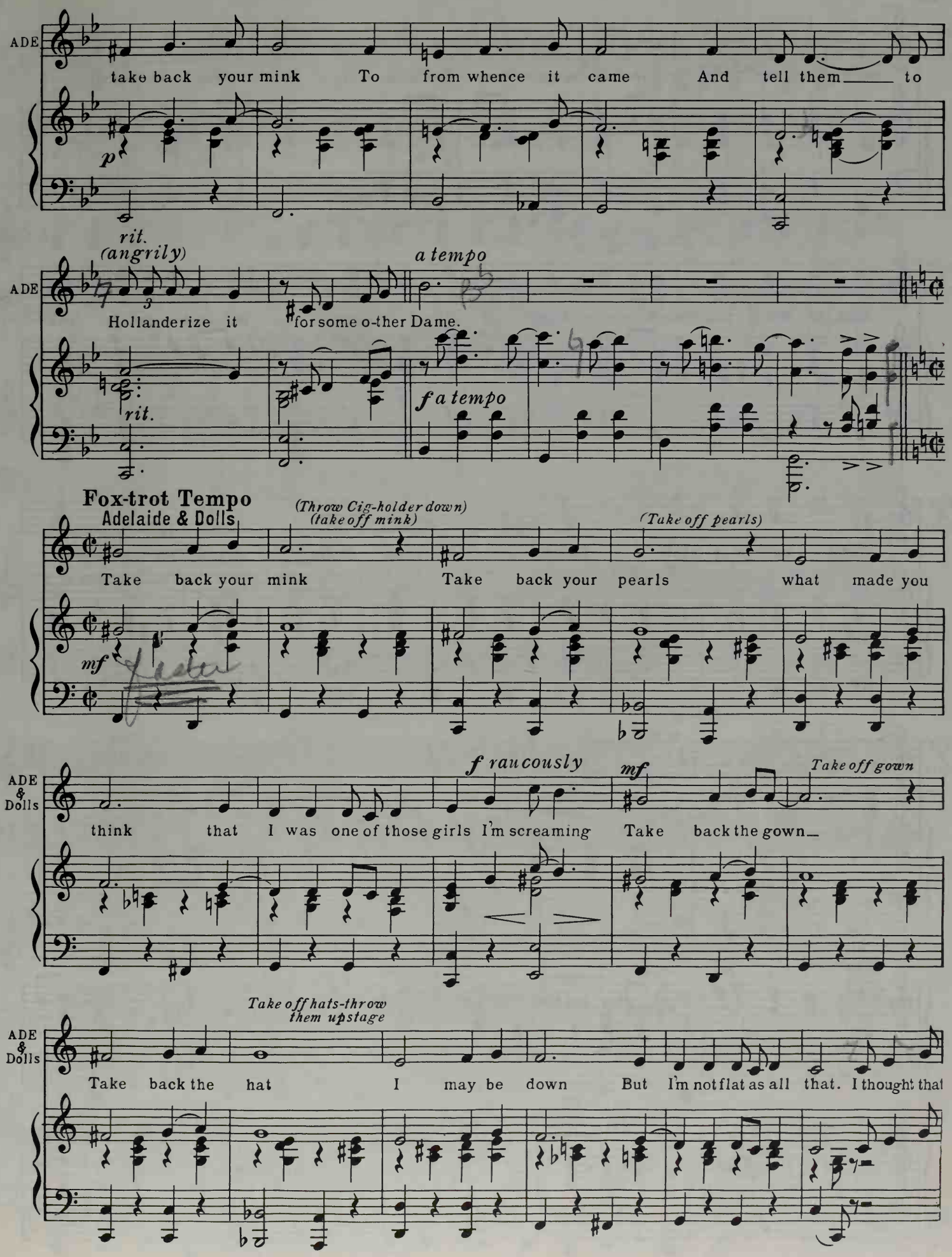
"TAKE BACK YOUR MINK"

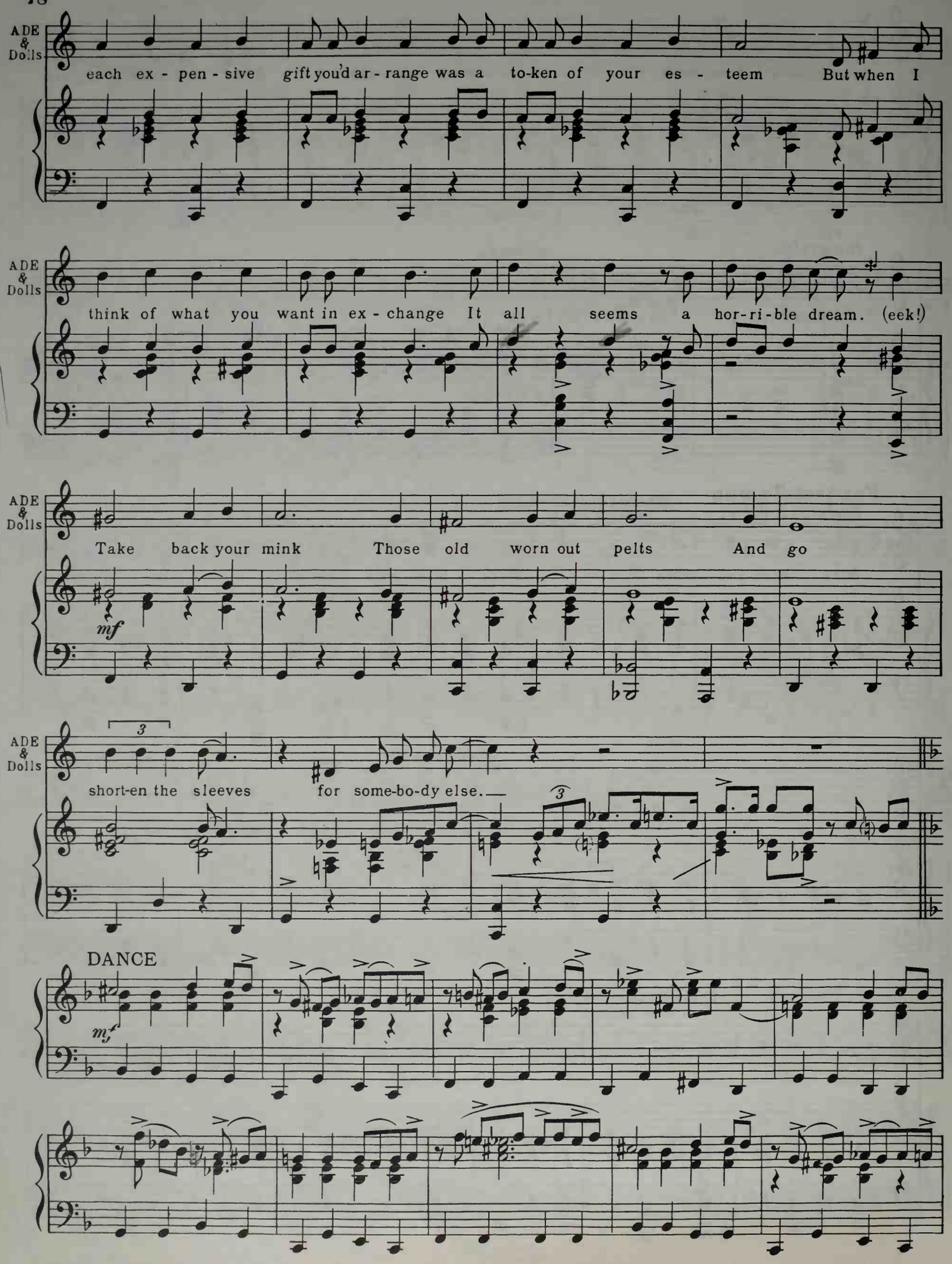
Cue: (MASTER OF CEREMONIES) Miss Adelaide and her Debutantes!

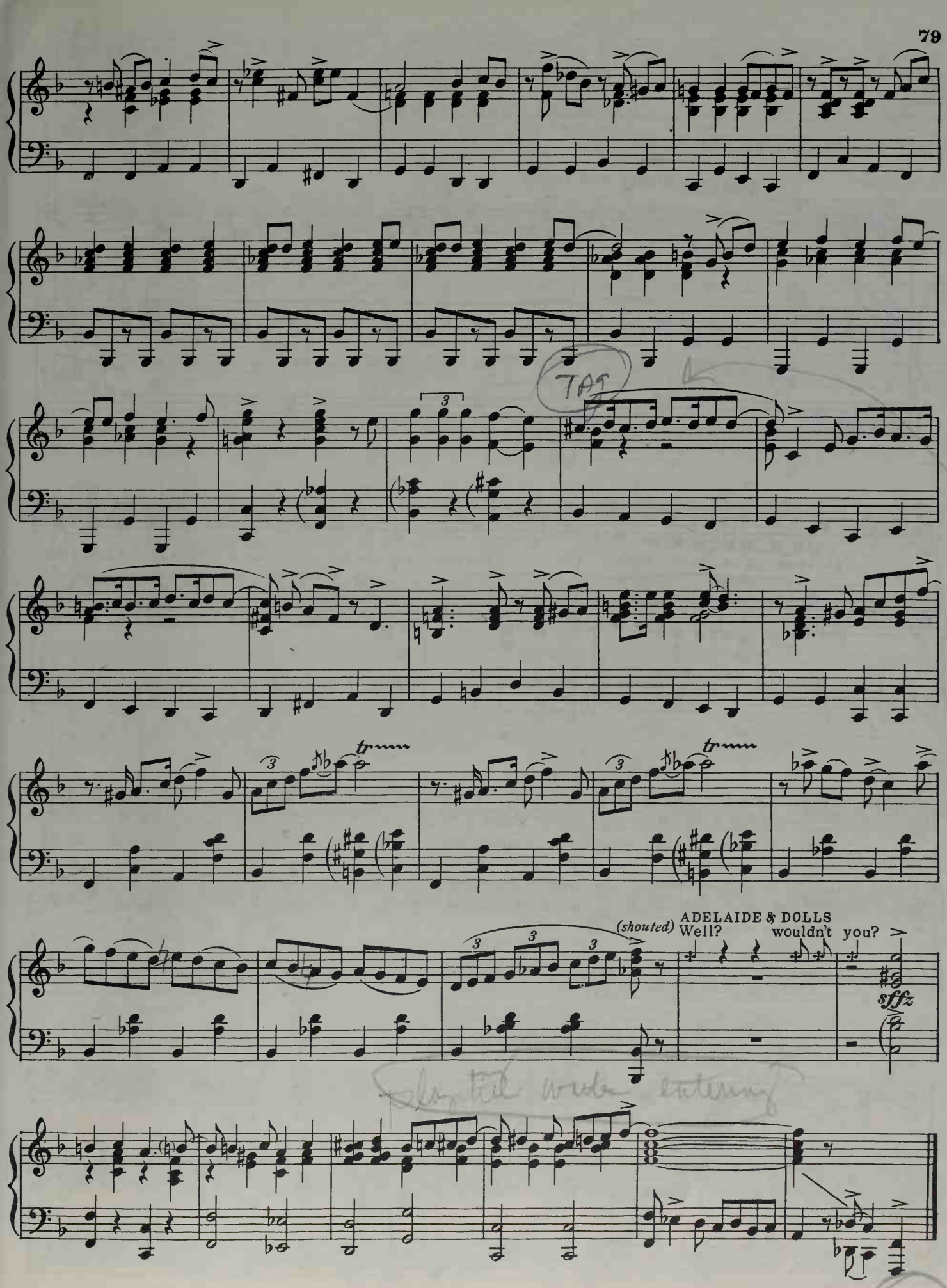



ADE
gown the fol - low - ing fall Then the neck-lace, the bag, the
ADE
gloves and the hat, That was late for - ty eight, I re - call Then last
suddenly indignant
ADE
night in his a - part - ment He tried to re - move them
ADE
all! And I said as I ran down the hall.
resentfully
rit.
fp
rit.


Tempo di Valse
with hurt feeling
ADE
Take back your mink
Take back your pearls
what made you think That
I was one of those girls?
Take back the gown the shoes and the
hat
I may be down but I'm not flat as all that
I thought that
freely
each ex-pen-sive gift you'd ar-range Was a to-ken of your es - teem
Now when I
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
p
rit.
(angrily)
a tempo
ADE
Hollanderize it for some o-ther Dame.
rit.
f 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
mf
f raucously
mf
Take off gown
ADE & Dolls
think that I was one of those girls I'm screaming Take back the gown
Take off hats-throw them upstage
ADE & Dolls
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
mf
ADE & Dolls
3
short-en the sleeves for some-bo-dy else.
3
DANCE
mf

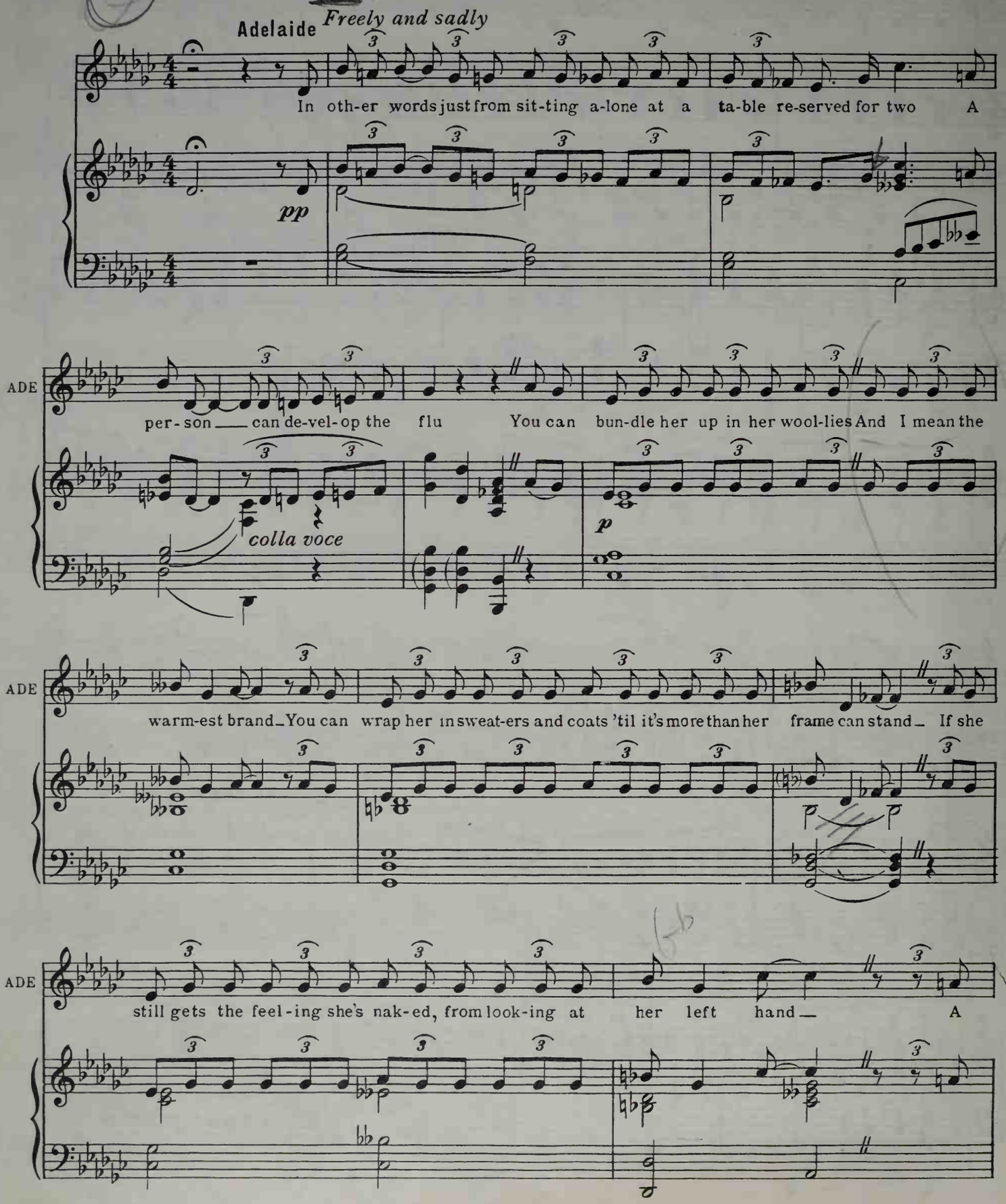

(shouted)
ADELAIDE & DOLLS
Well?
wouldn't you?
sffz

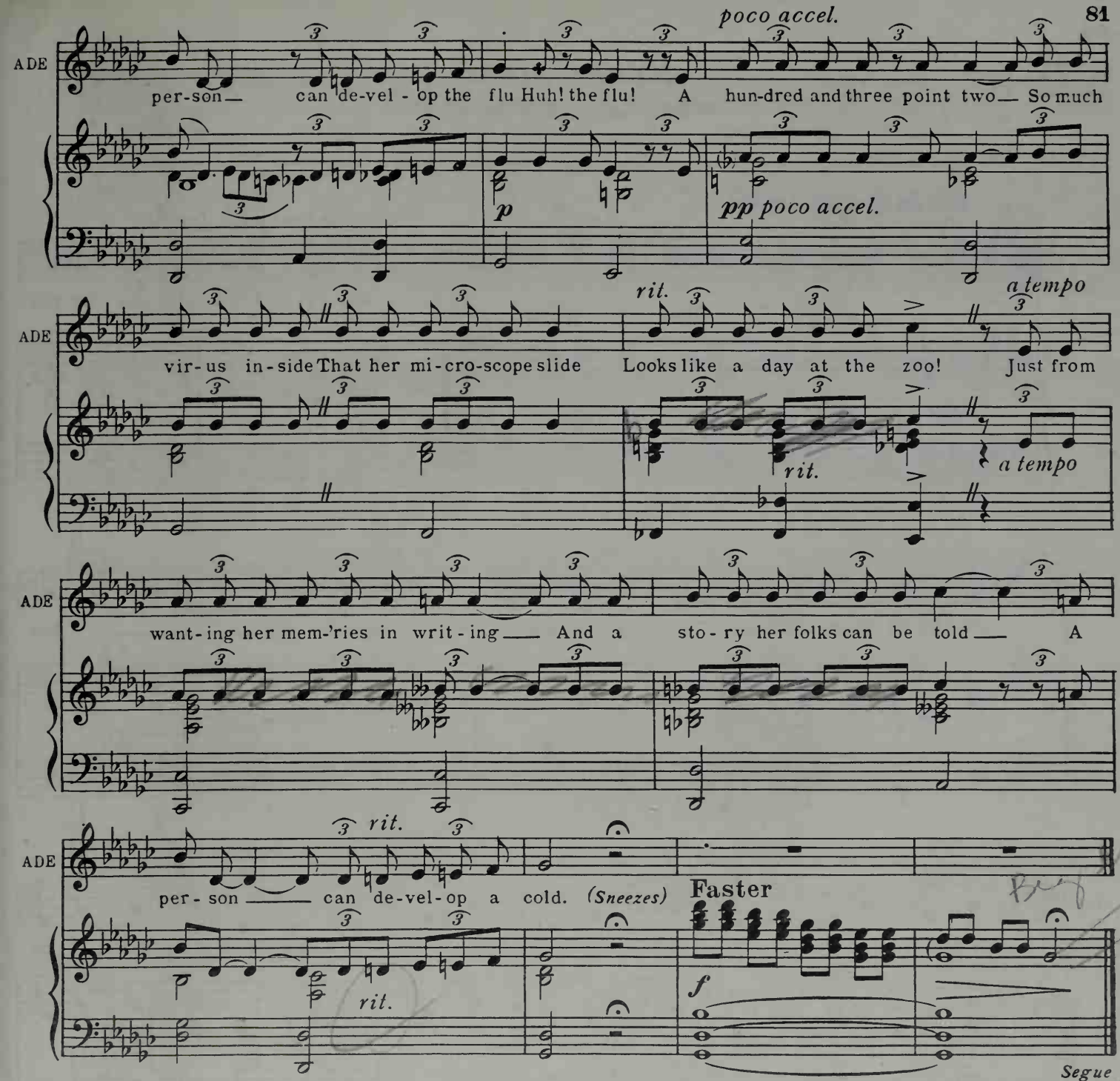
Nº 22

SONG – (Adelaide)

"ADELAIDE'S SECOND LAMENT"

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

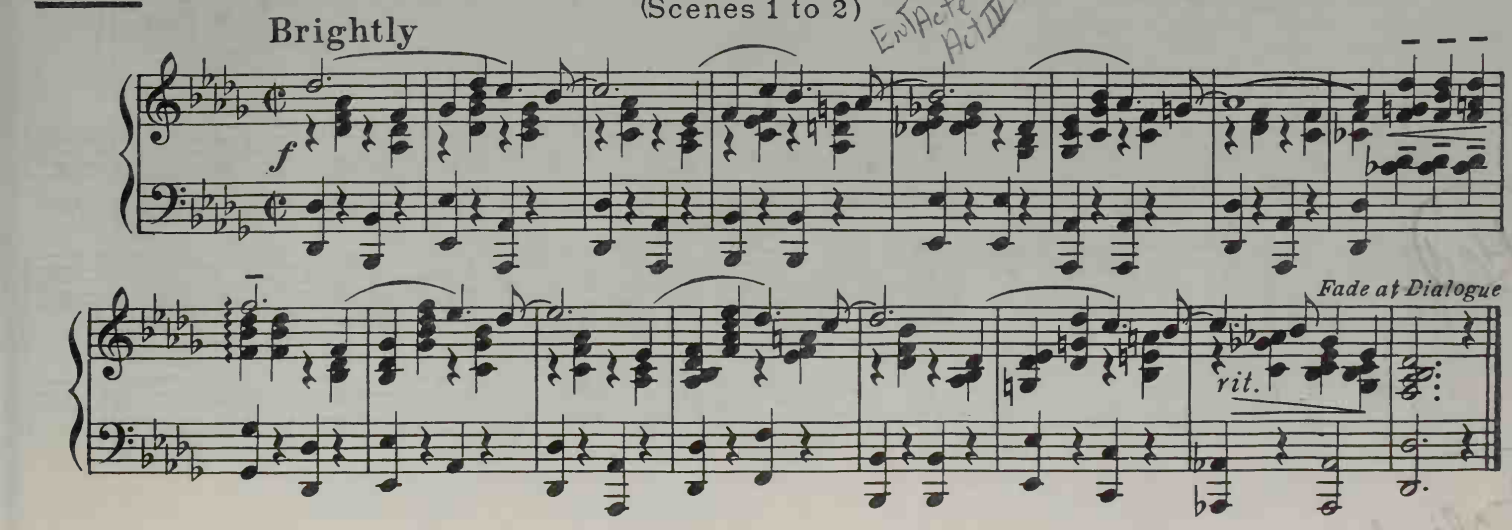




No. 22a

CHANGE OF SCENE

(Scenes 1 to 2)

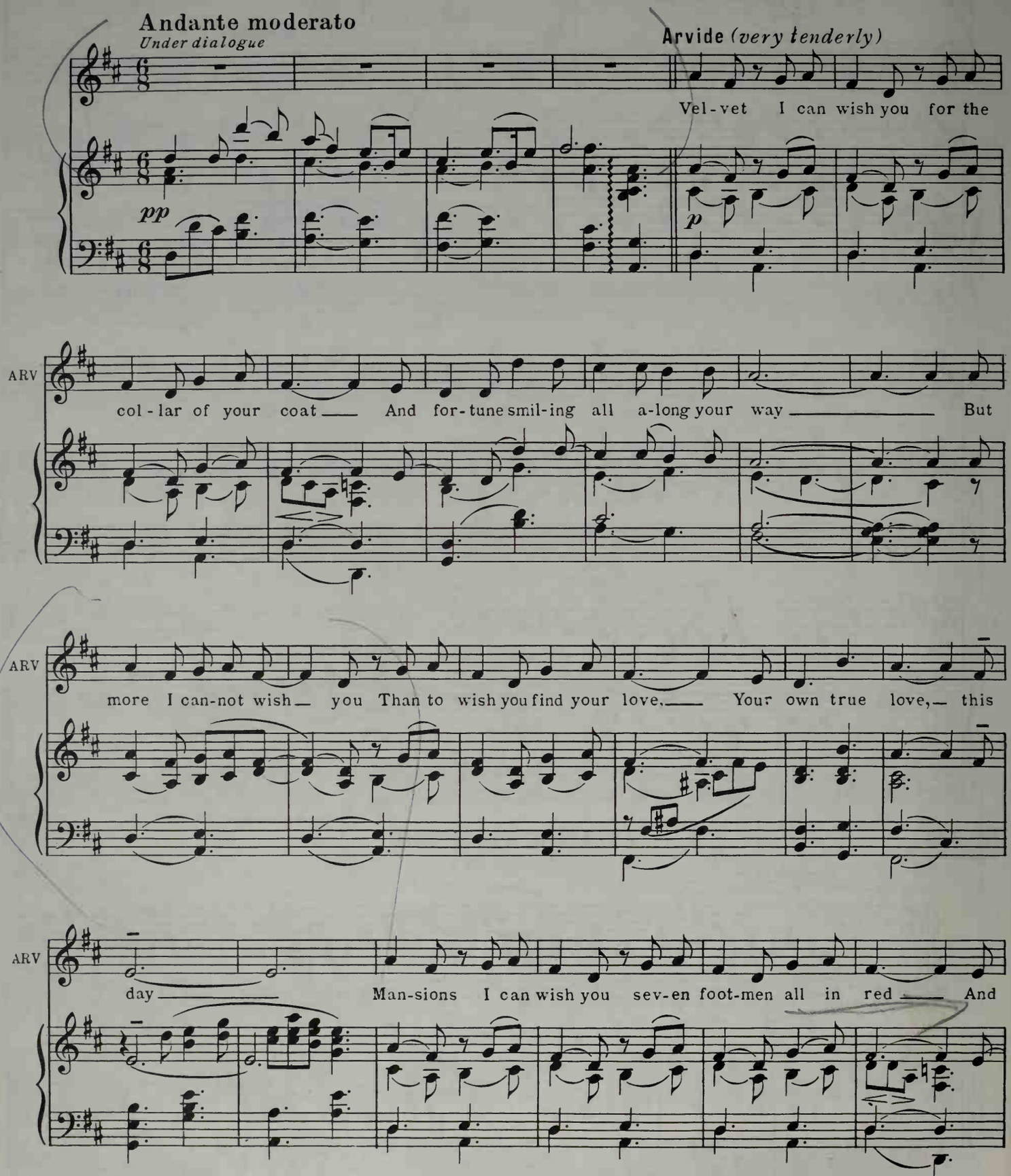


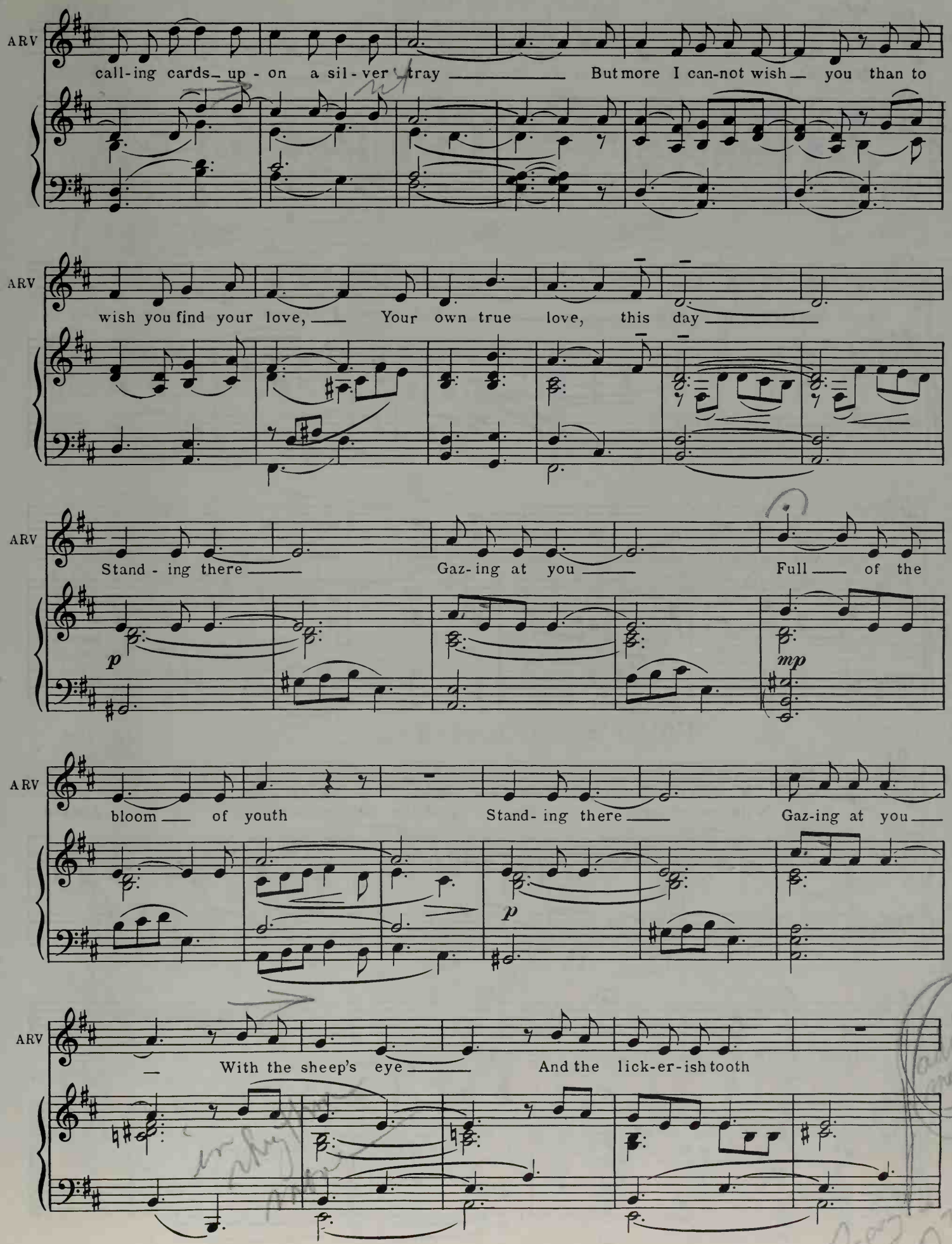
No 23

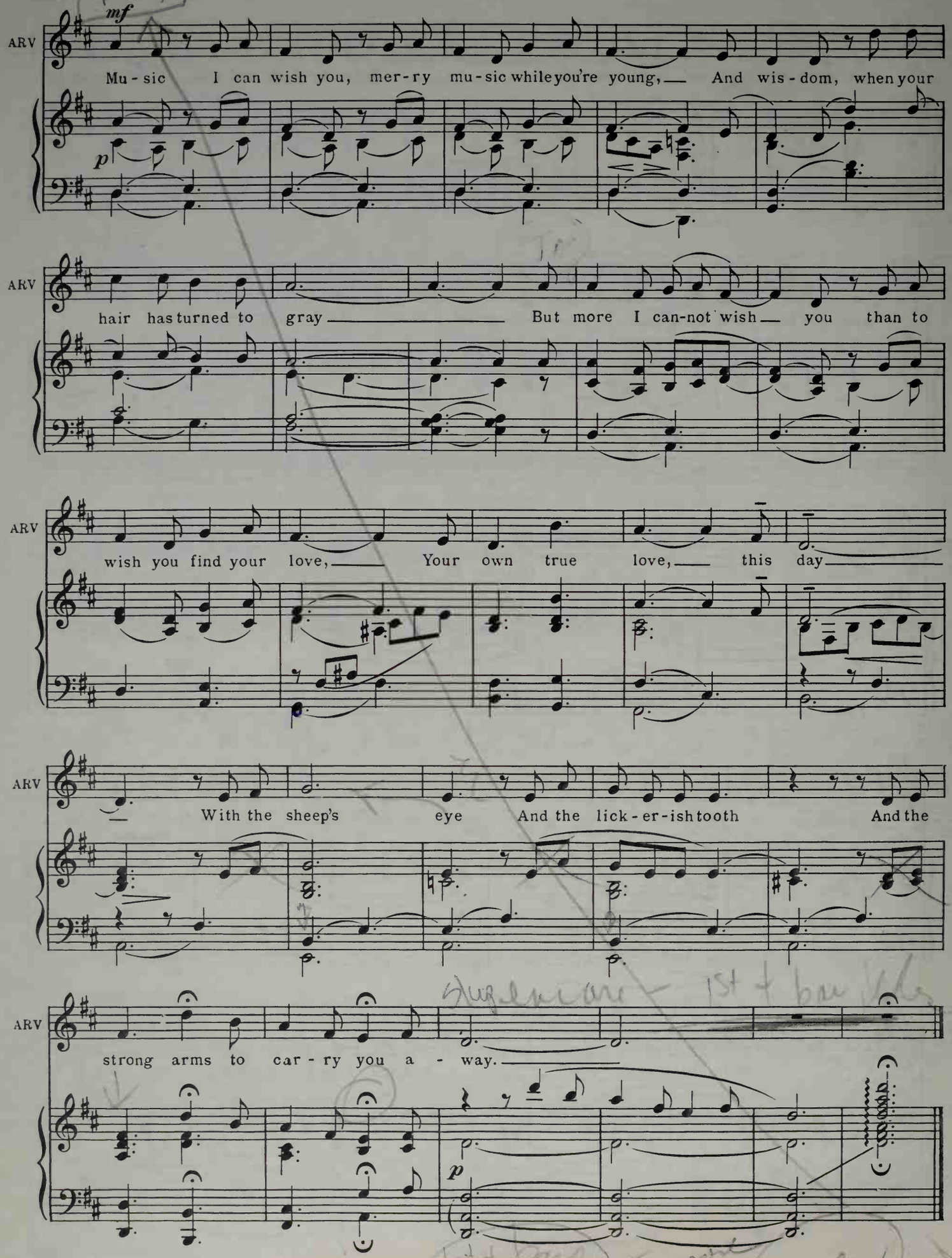
SONG— (Arvide)

"MORE I CANNOT WISH YOU"

Cue: (ARVIDE) Sarah dear




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
p
mp
ARV
bloom of youth Stand- ing there Gaz-ing at you
p
ARV
With the sheep's eye And the lick-er-ish tooth

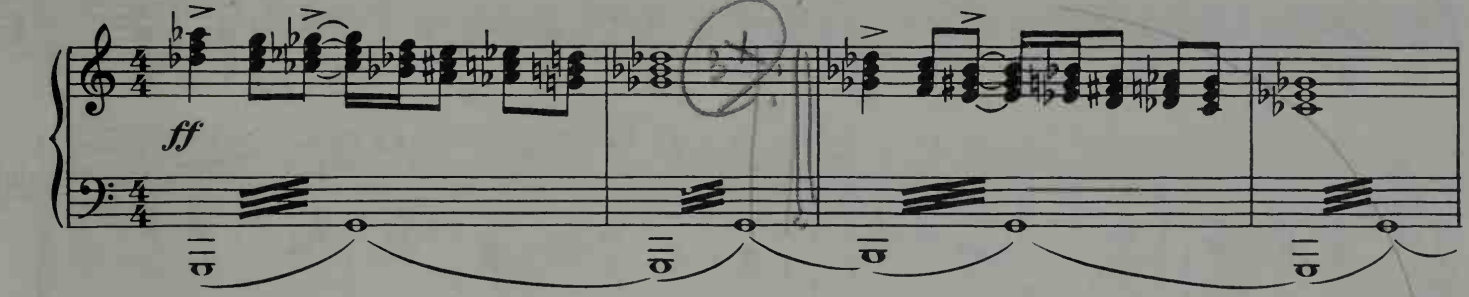

ARV
mf
Mu - sic I can wish you, mer - ry mu - sic while you're young, And wis - dom, when your
p
ARV
hair has turned to gray But more I can-not wish you than to
ARV
wish you find your love, Your own true love, this day
ARV
With the sheep's eye And the lick - er - ish tooth And the
ARV
strong arms to car - ry you a - way.
p

Nº 24 CHANGE OF SCENE

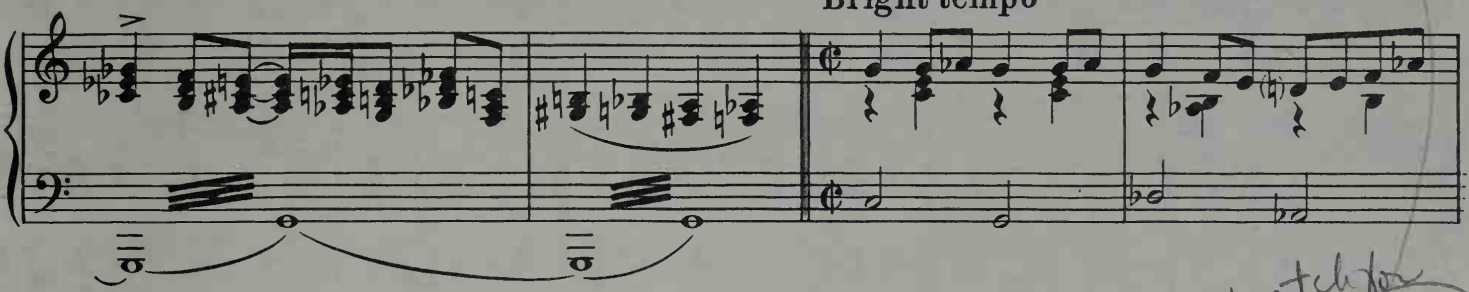
(Scenes 2 to 3)

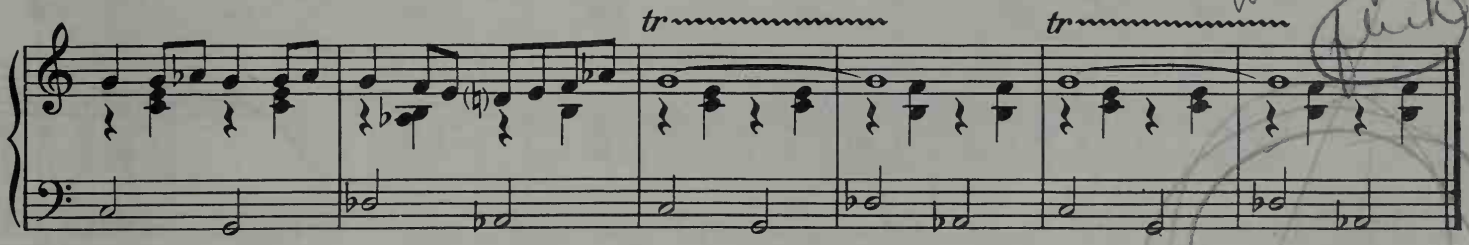
Cue: (NICELY) This way!

Agitato



Bright tempo

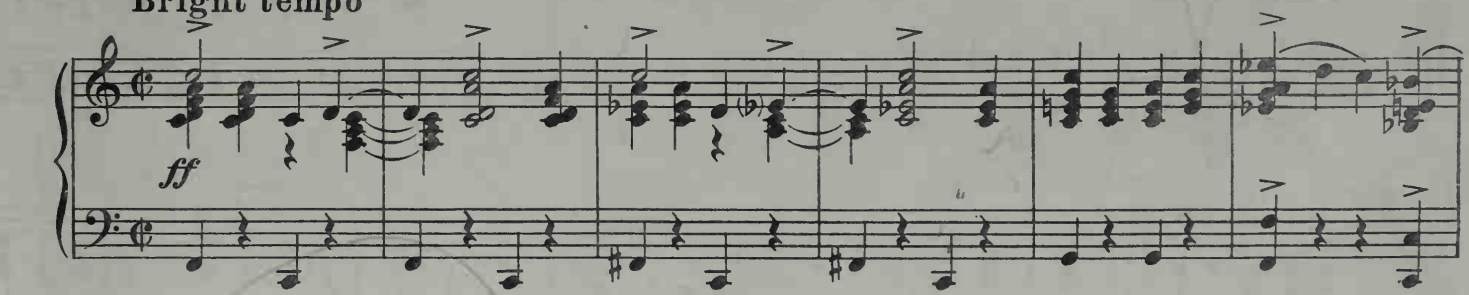


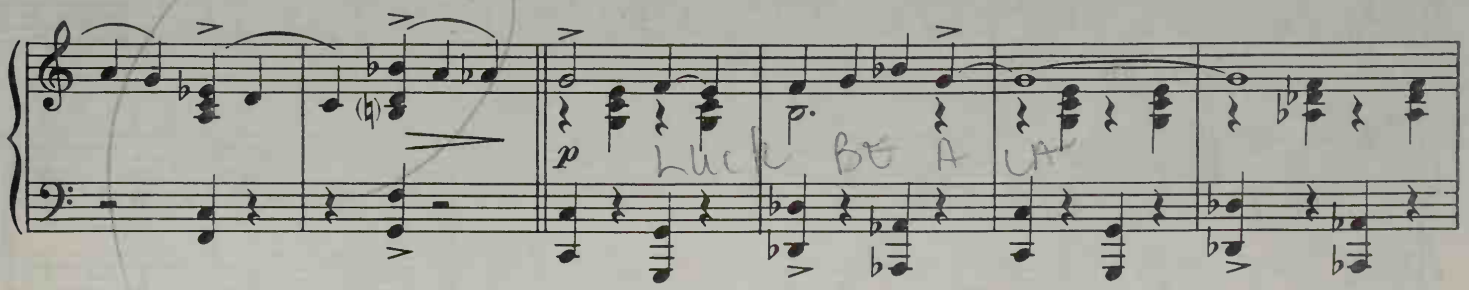


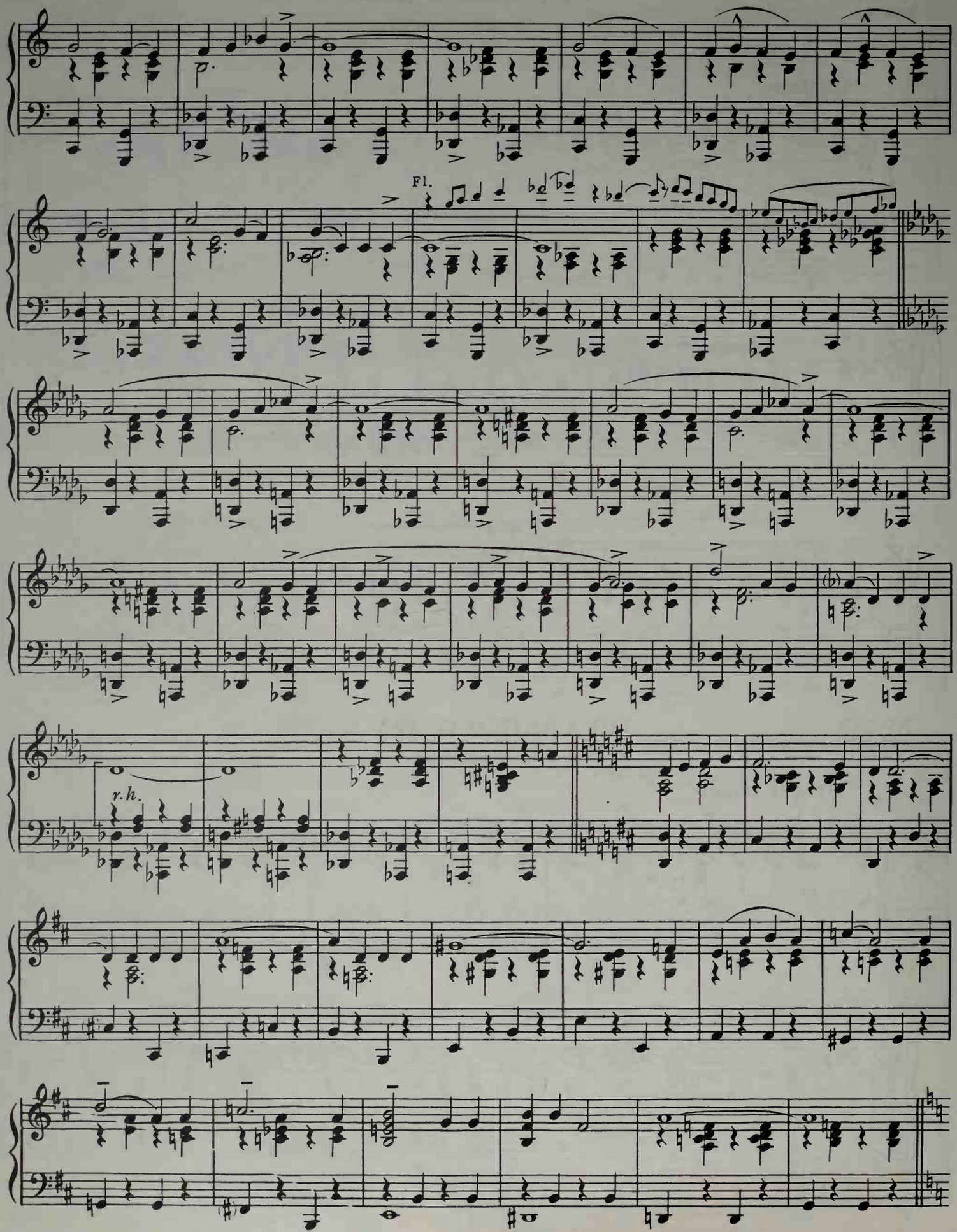
Segue as One 24a

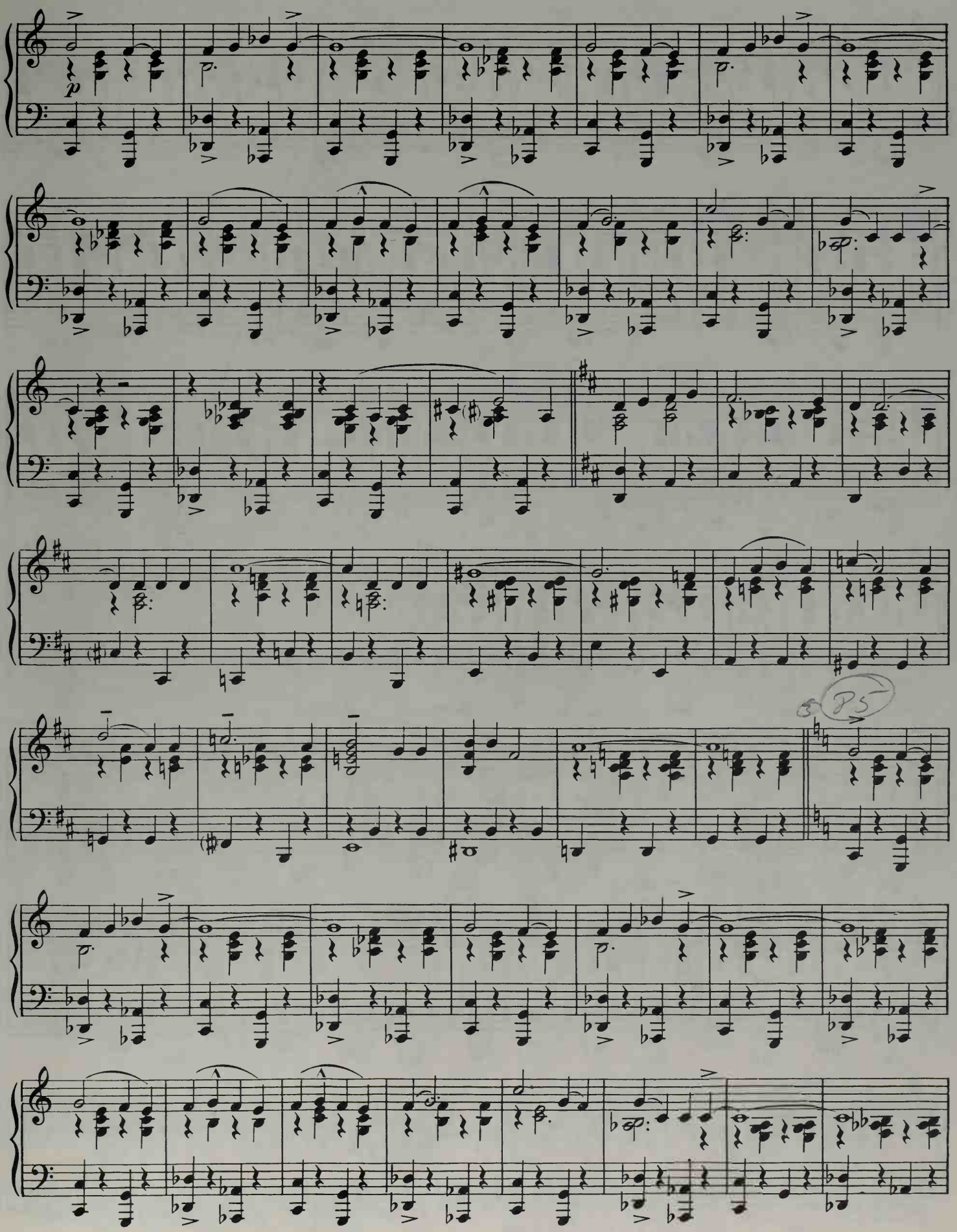
Nº 24a THE CRAPSHOOTERS' DANCE

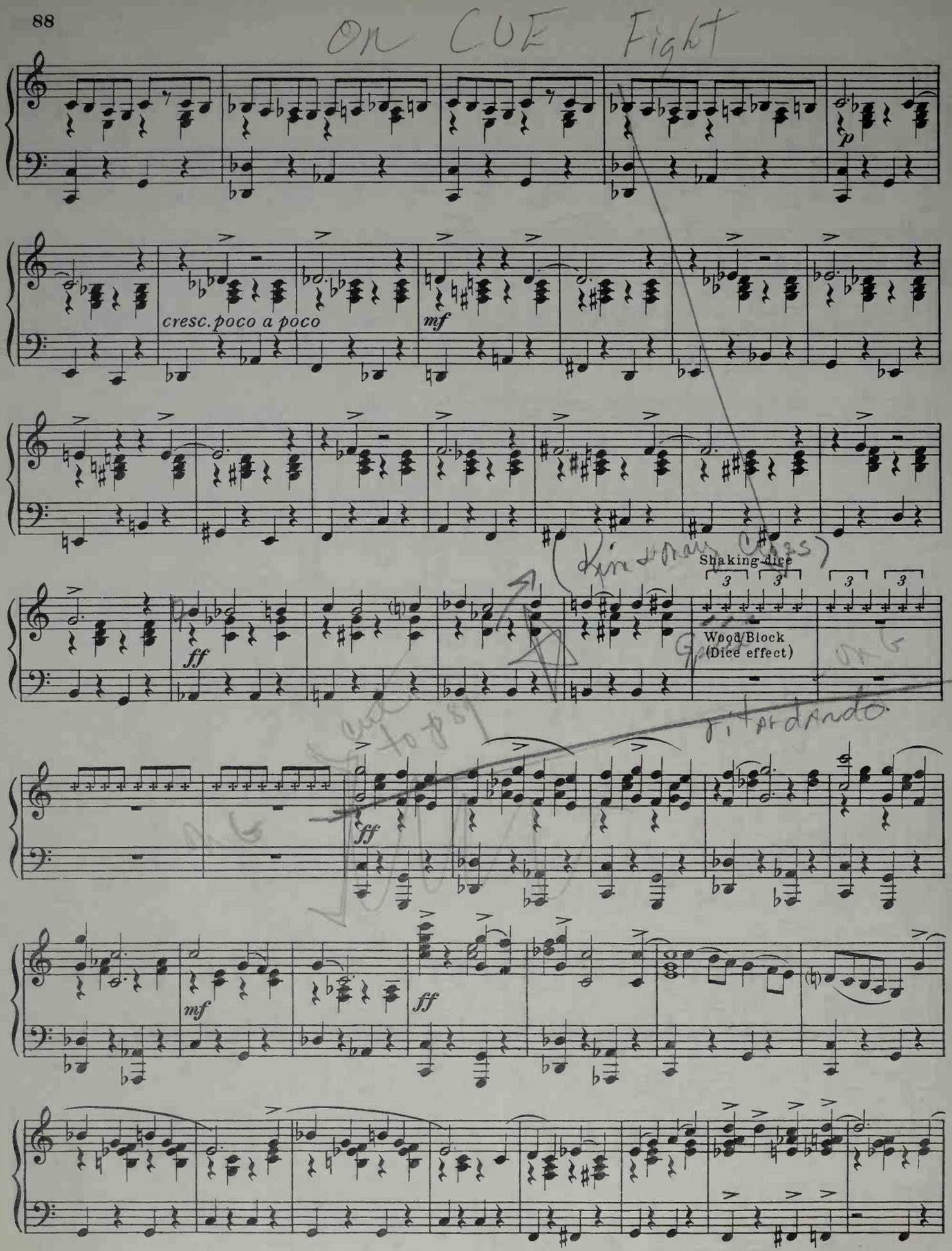
Bright tempo

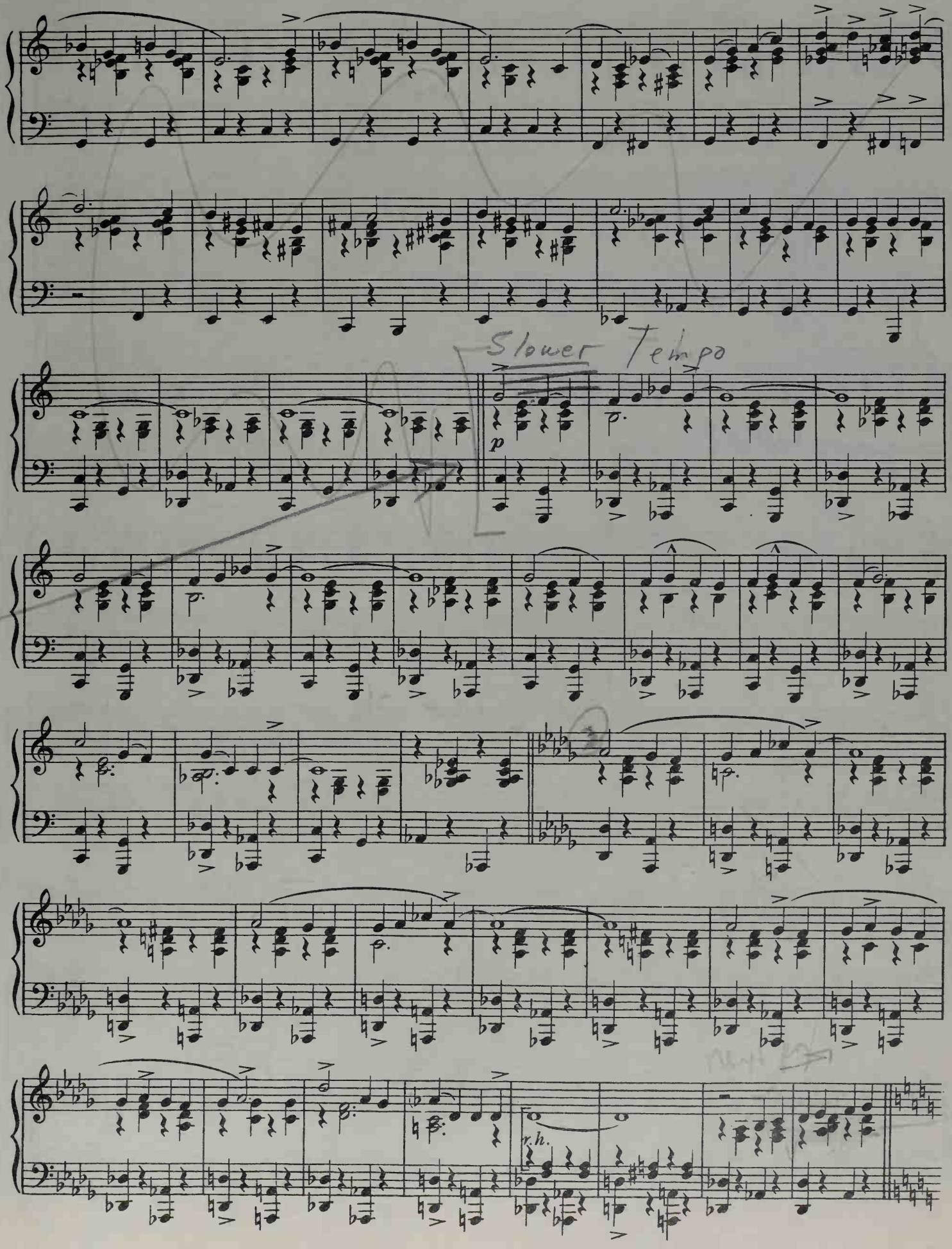


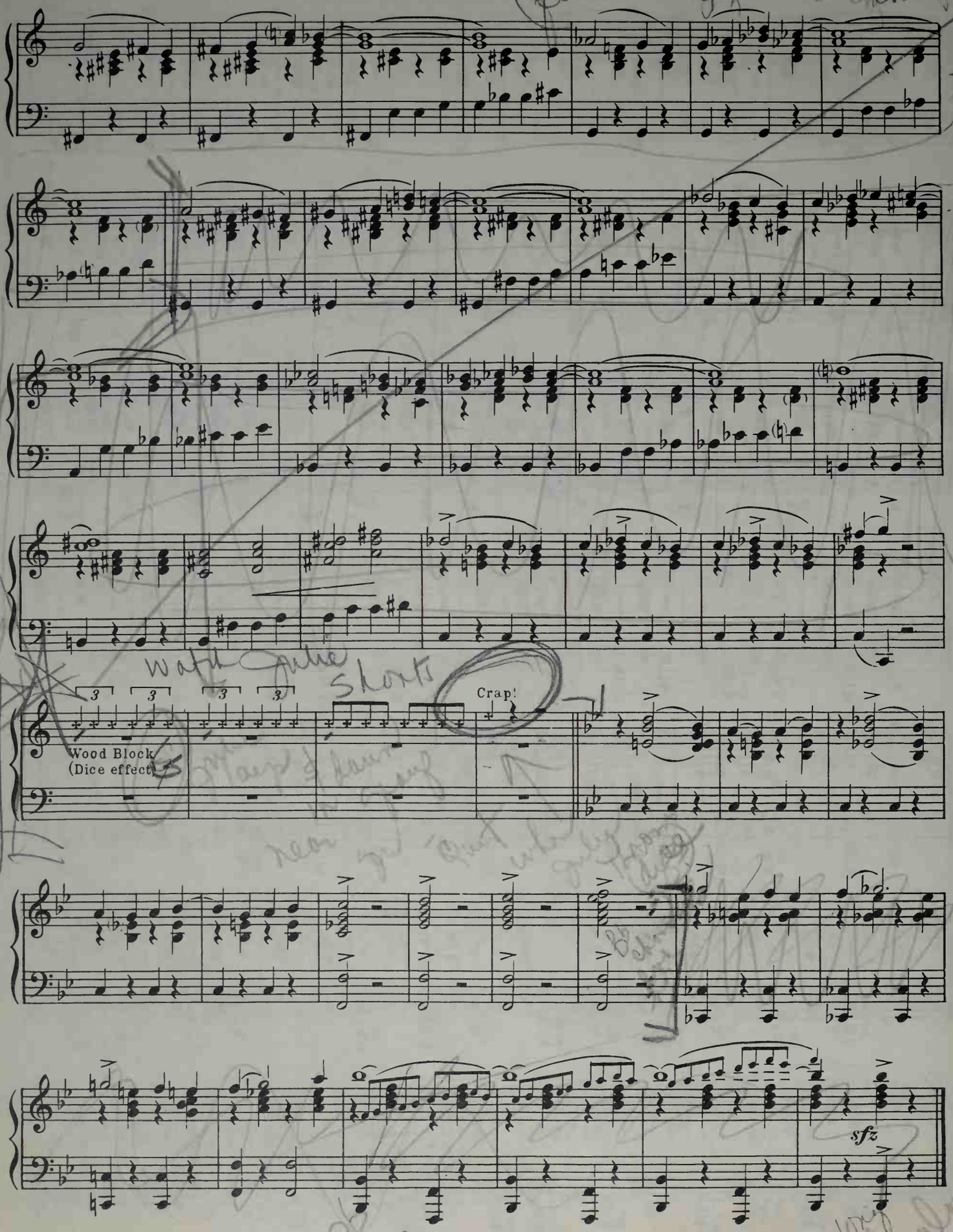



Fl.
r.h.


p
P5


cresc. poco a poco
mf
Shaking dice
3
3
3
3
Wood Block
(Dice effect)
ff
ff
mf
ff

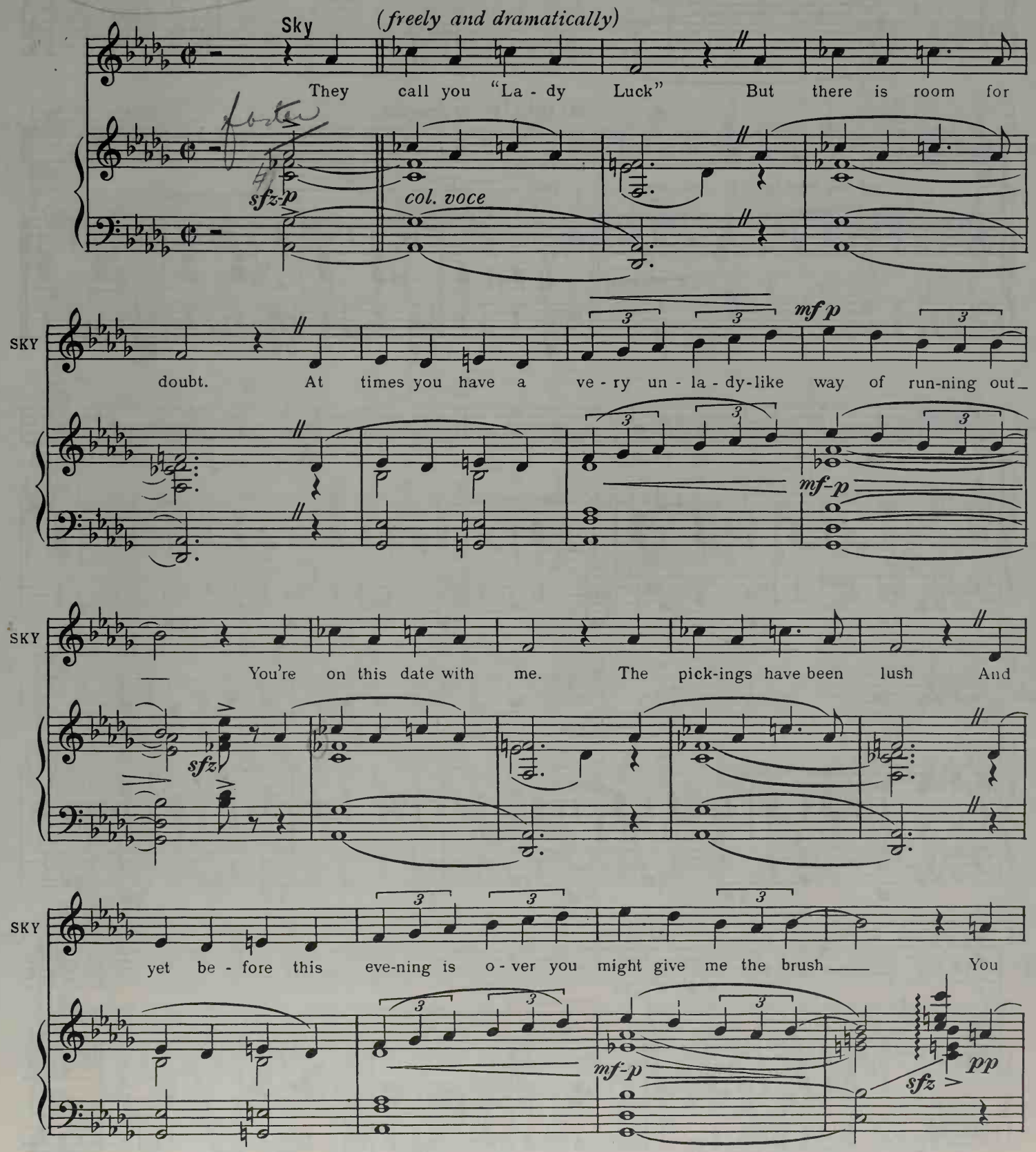

Slower Tempo
p
r.h.

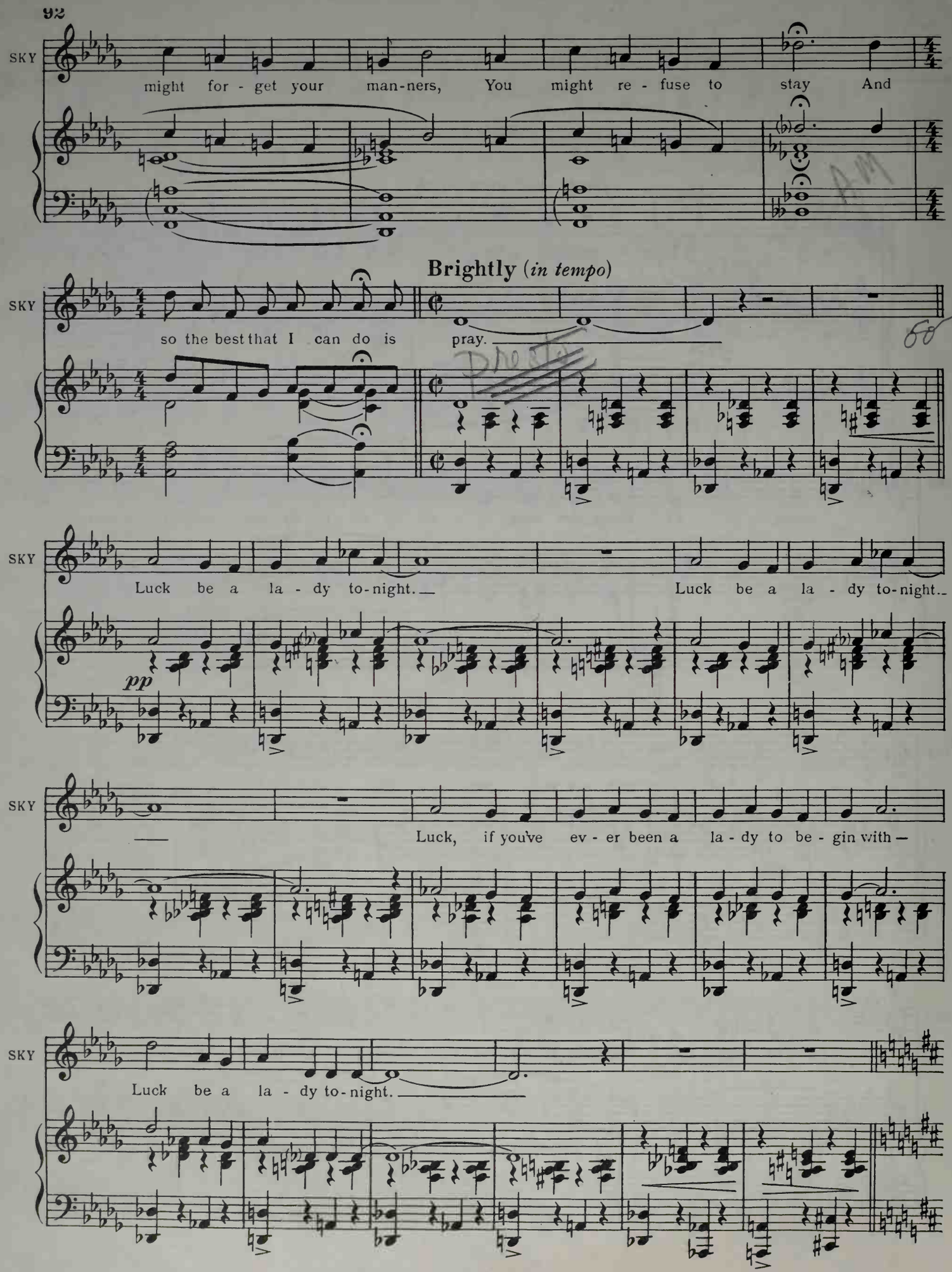

Wood Block
(Dice effect)
Crap!
sfz

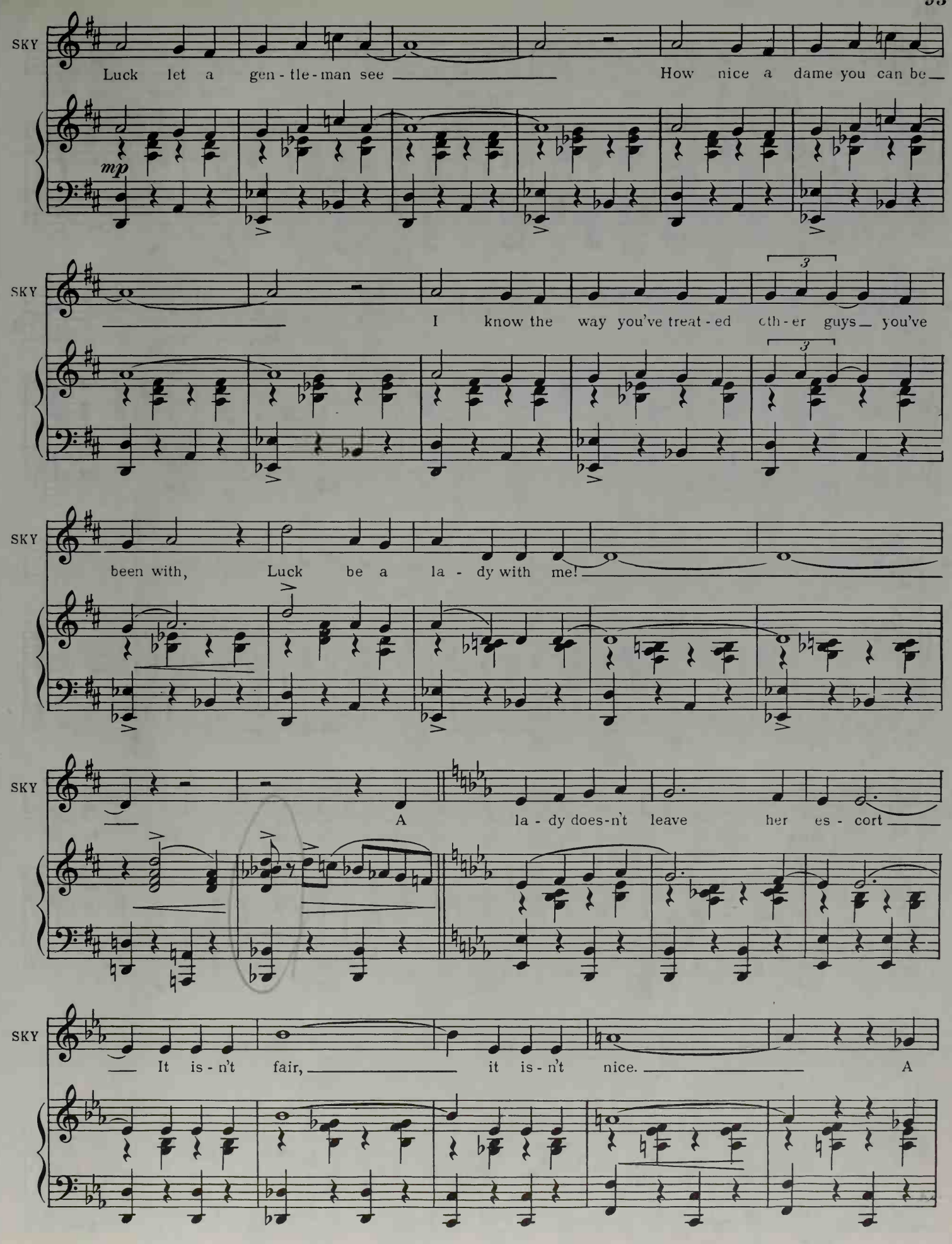
No 25 SONG and CHORUS– (Sky and the Crapshooters)

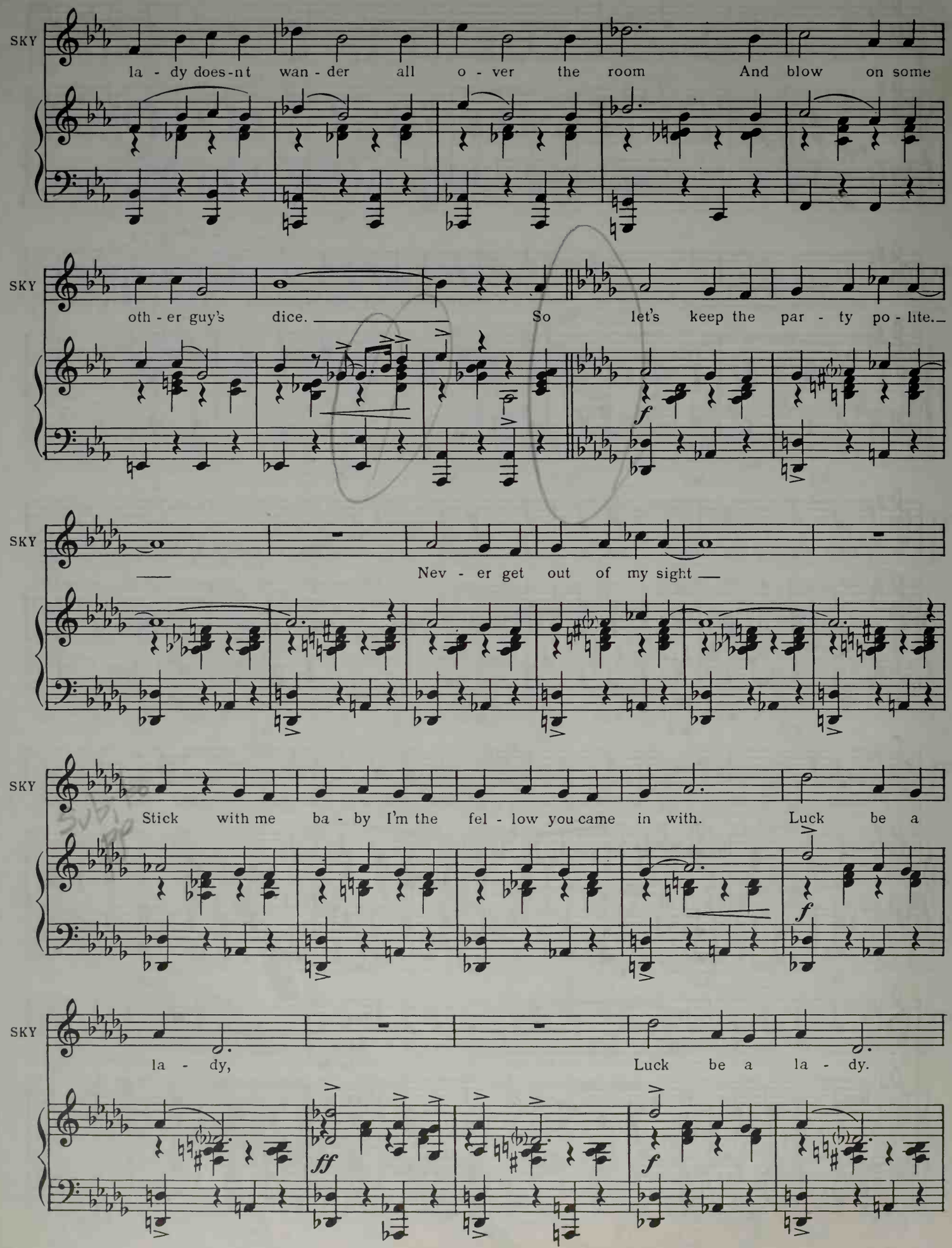
"LUCK BE A LADY"

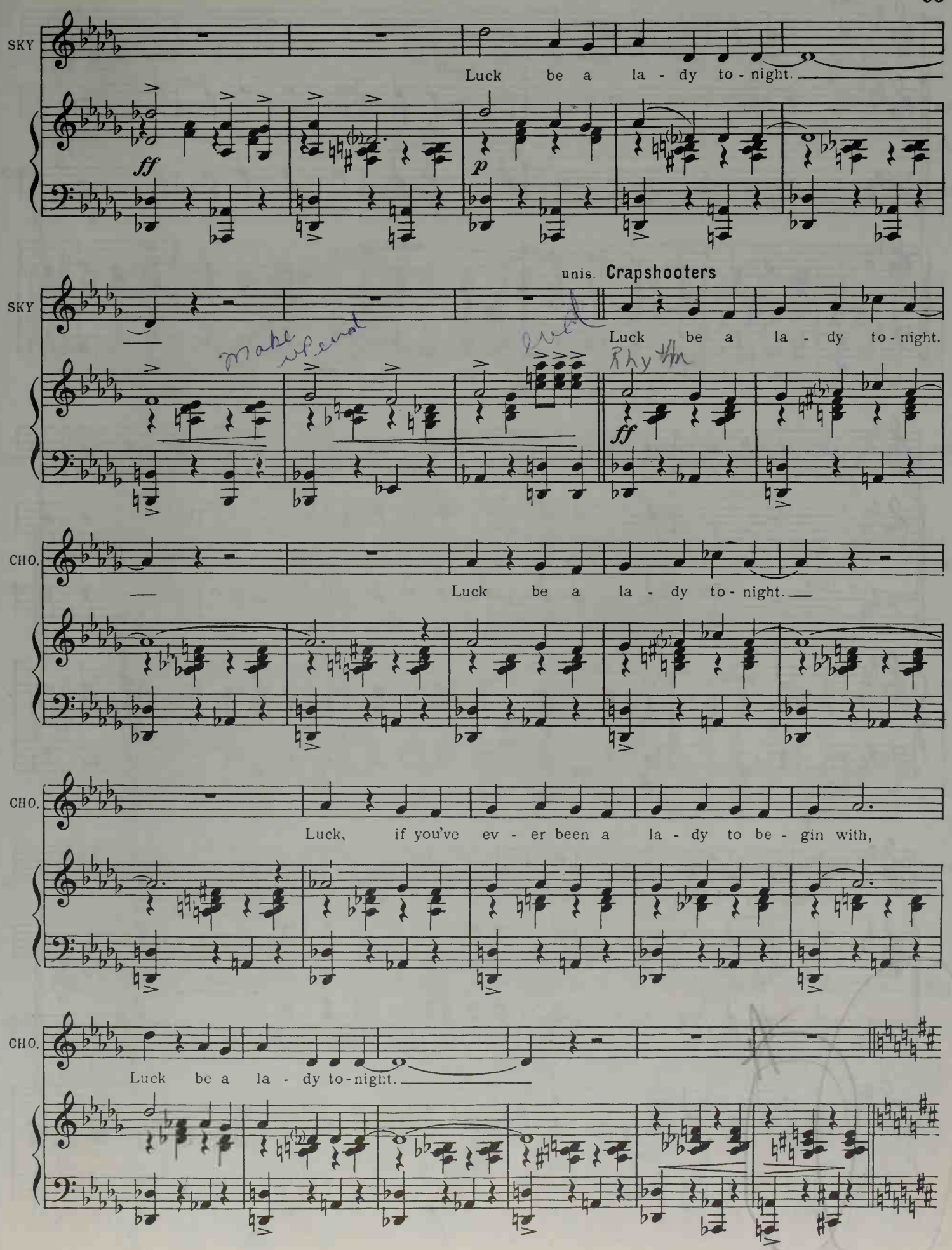
Cue: (SKY) I've got a little more than dough riding on this one

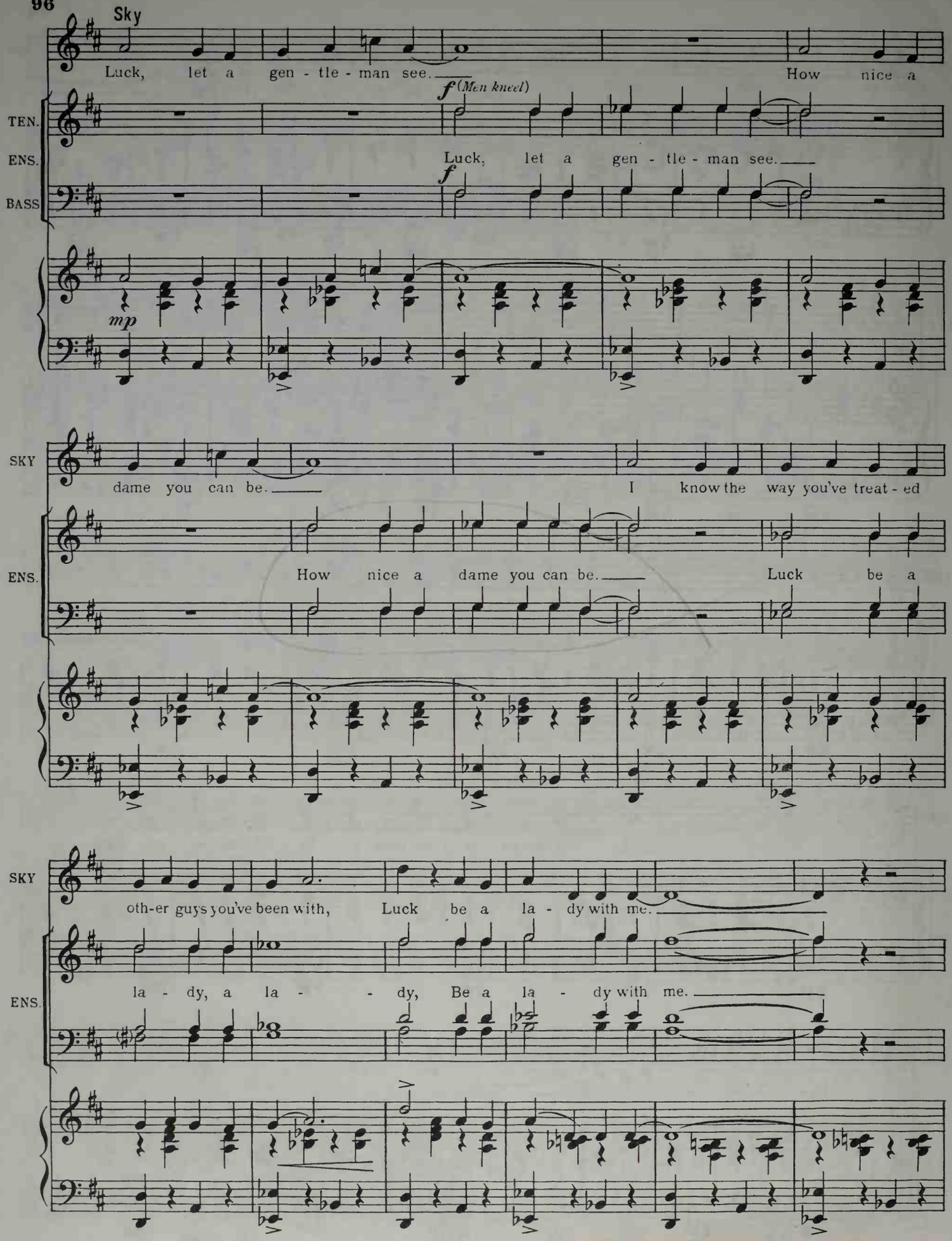


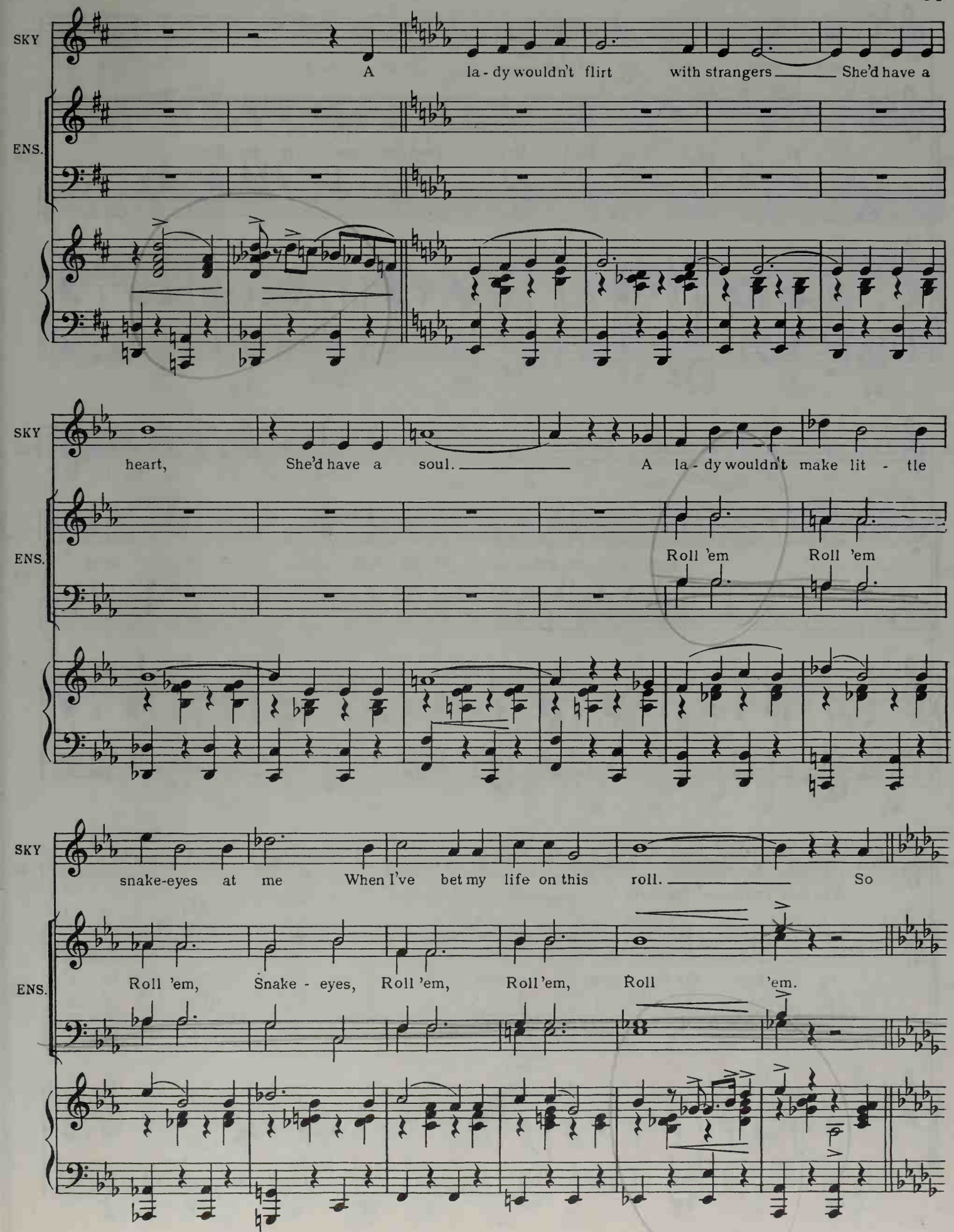

SKY
might for - get your man-ners, You might re - fuse to stay And
Brightly (in tempo)
SKY
so the best that I can do is pray.
SKY
Luck be a la - dy to-night. Luck be a la - dy to-night.
pp
SKY
Luck, if you've ev - er been a la - dy to be - gin with —
SKY
Luck be a la - dy to-night.

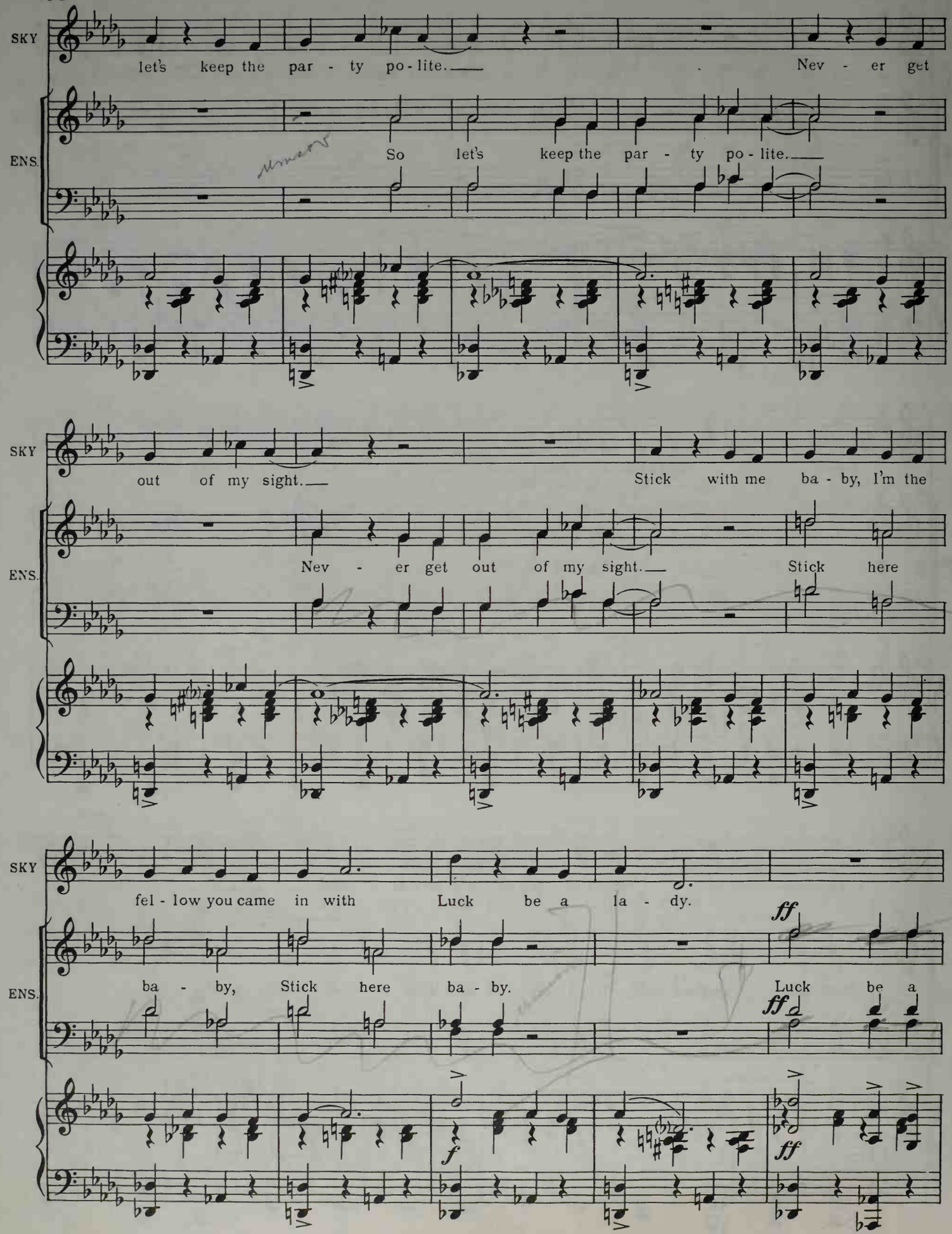

SKY
Luck let a gen - tle - man see How nice a dame you can be
mp
SKY
I know the way you've treat - ed oth - er guys you've
3
3
SKY
been with, Luck be a la - dy with me!
SKY
A la - dy does-n't leave her es - cort
SKY
It is - n't fair, it is - n't nice. A

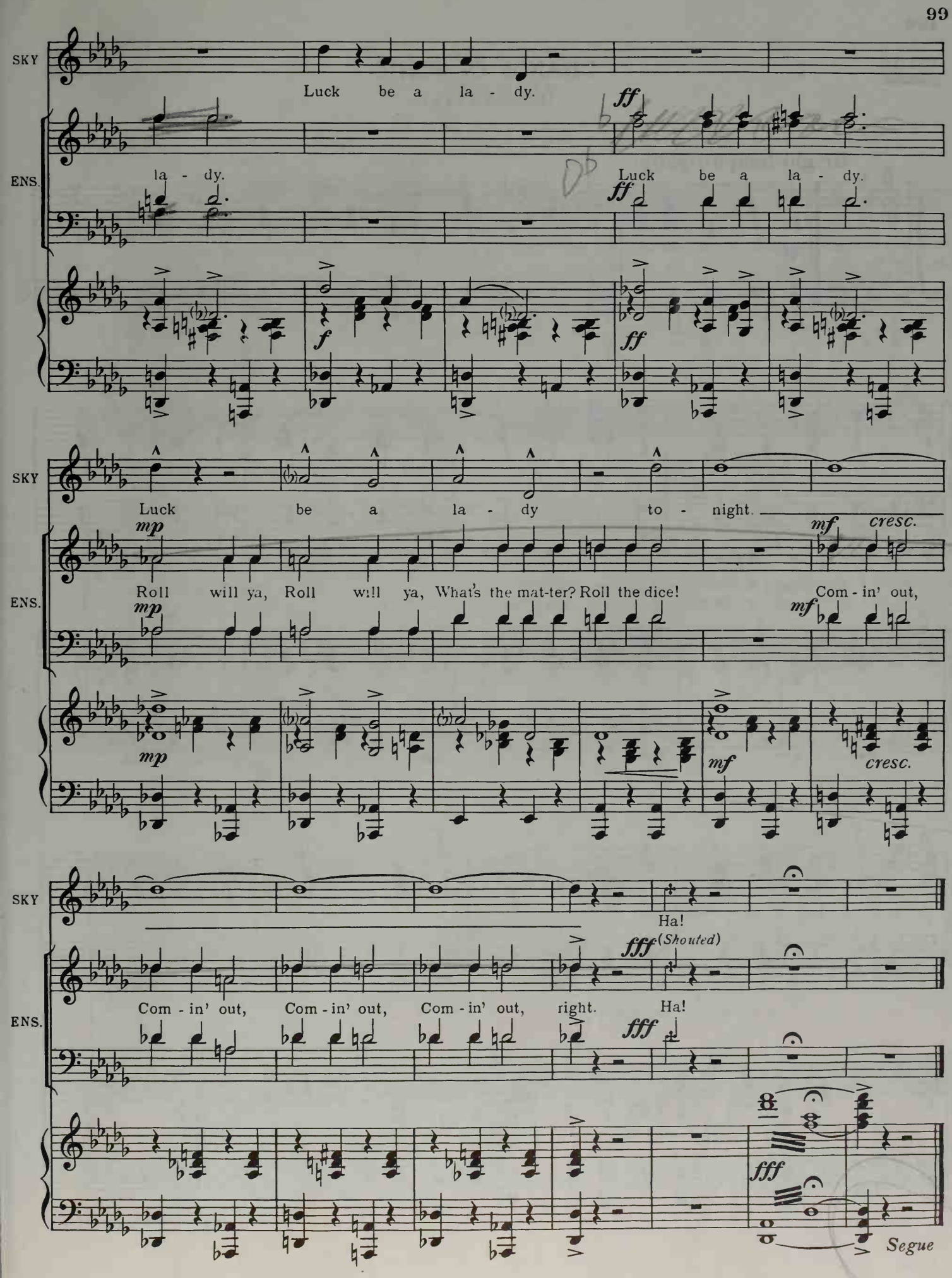

SKY
la - dy does-nt wan - der all o - ver the room And blow on some
SKY
oth - er guy's dice. So let's keep the par - ty po - lite.
f
SKY
Nev - er get out of my sight
SKY
Stick with me ba - by I'm the fel - low you came in with. Luck be a
f
SKY
la - dy, Luck be a la - dy.
ff
f


SKY
Luck be a la - dy to - night.
ff
p
unis. Crapshooters
SKY
Luck be a la - dy to - night.
Make it real
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.
How nice a
f (Men kneel)
TEN.
ENS.
Luck, let a gen - tle - man see.
f
BASS
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.
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.
ENS.
ba - by, Stick here ba - by.
Luck be a
ff
ff
f
ff

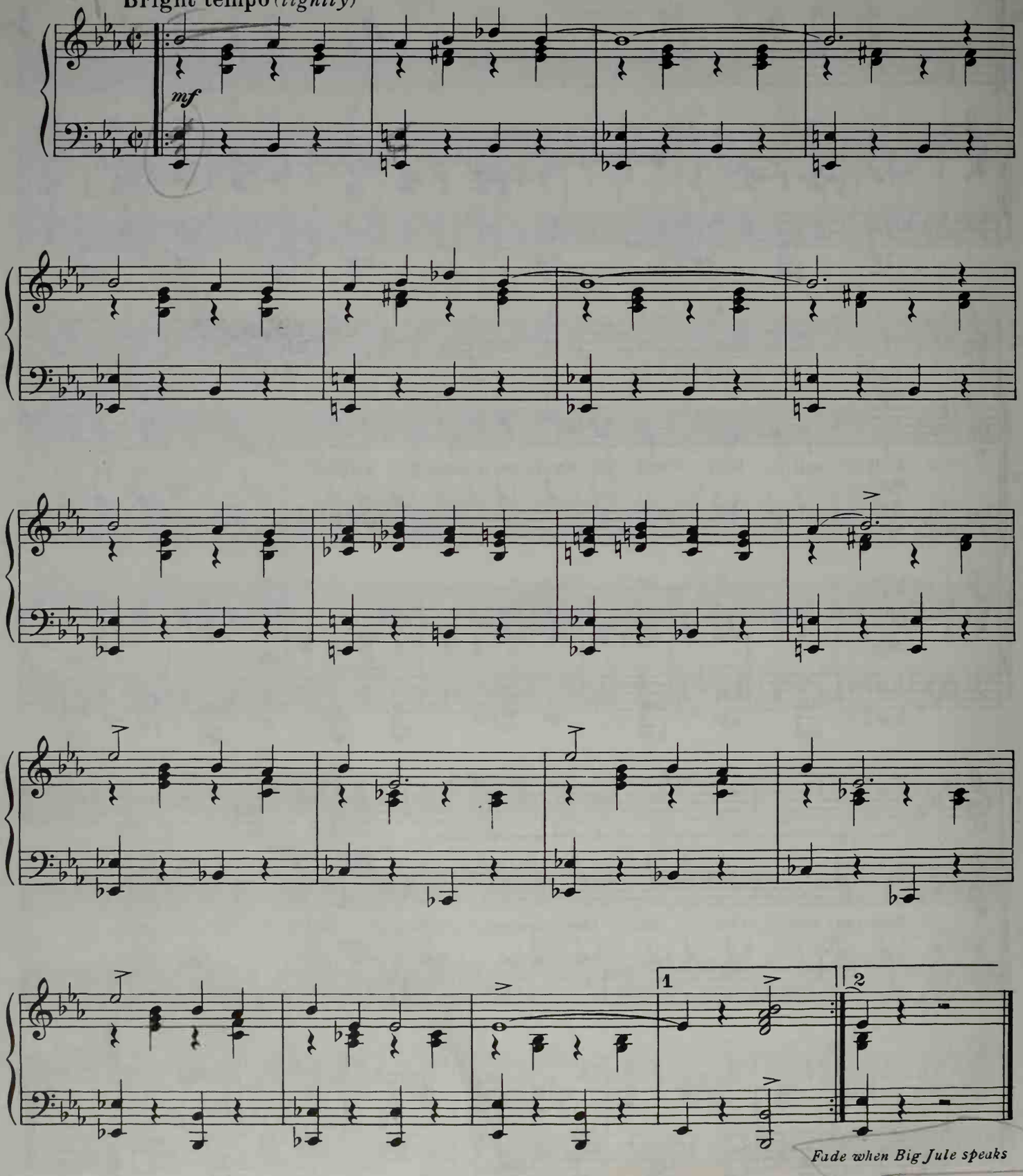

SKY
Luck be a la - dy.
ENS.
la - dy.
Luck be a la - dy.
ff
f
SKY
Luck be a la - dy to - night.
mp
mf
cresc.
ENS.
Roll will ya, Roll will ya, What's the mat-ter? Roll the dice!
Com - in' out,
SKY
Ha!
fff (Shouted)
ENS.
Com - in' out, Com - in' out, Com - in' out, right. Ha!
Segue

No. 26

CHANGE OF SCENE

(Scenes 3 to 4)

Bright tempo *(lightly)*



No. 27

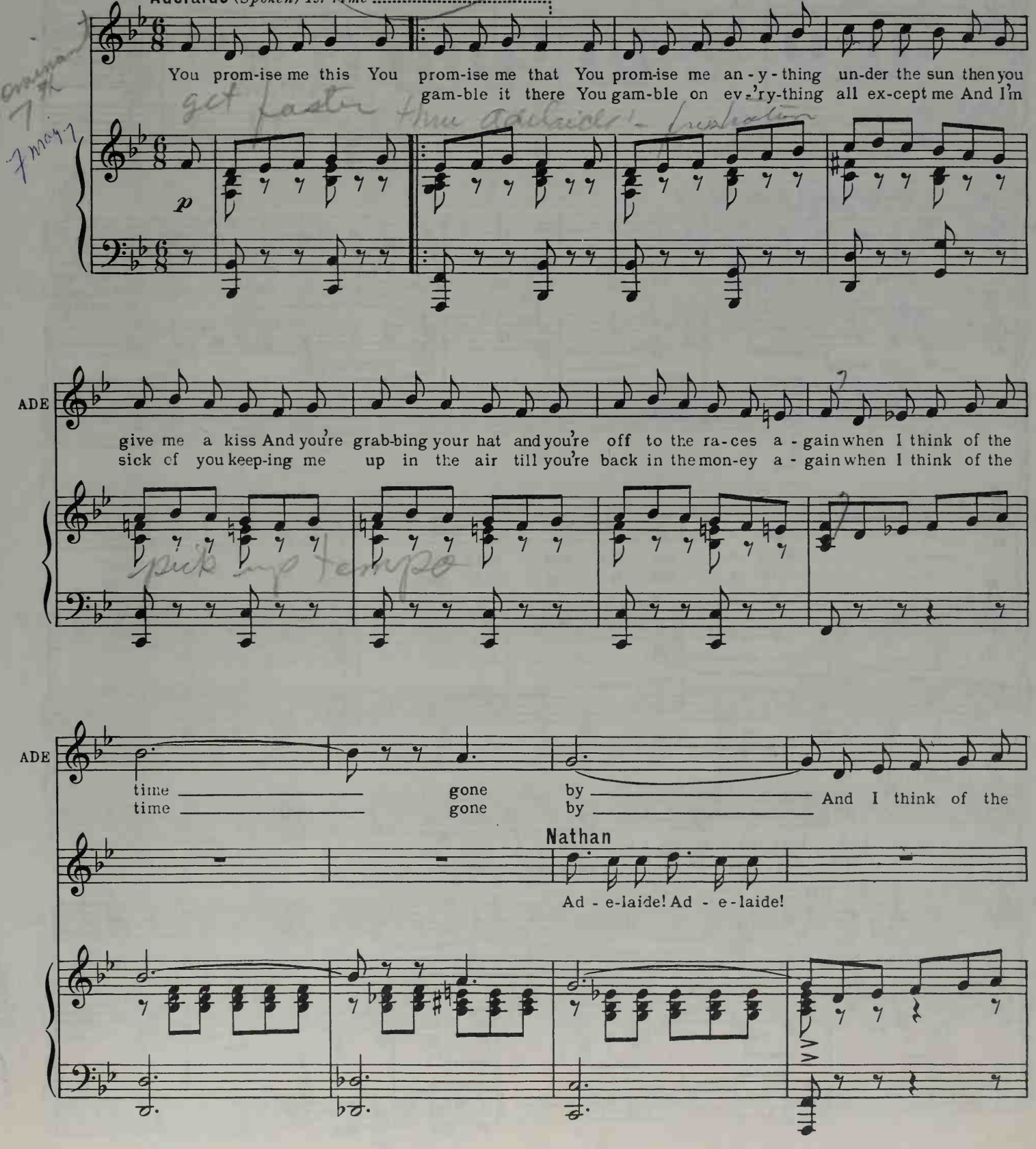
DUET—(Adelaide and Nathan)

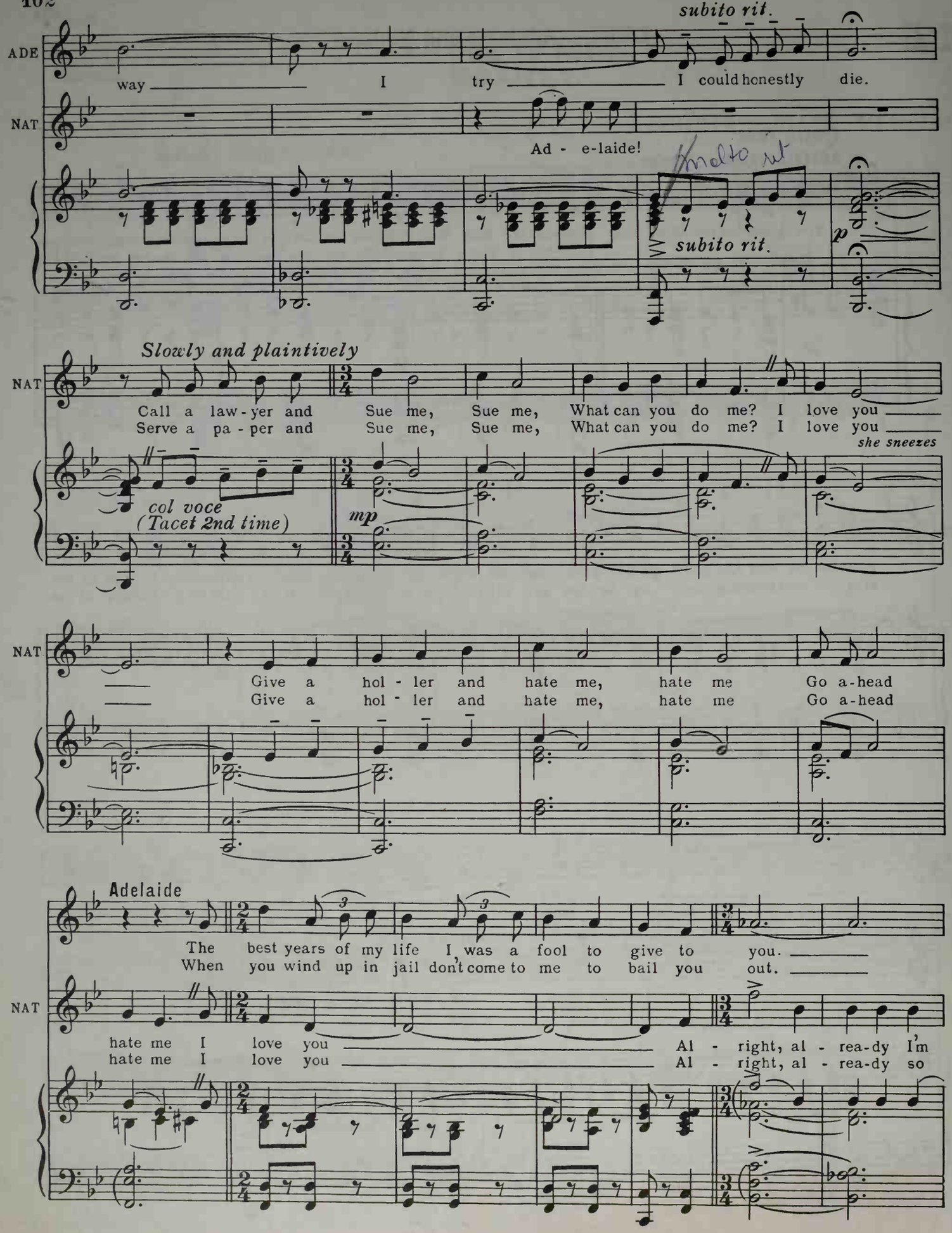
"SUE ME"

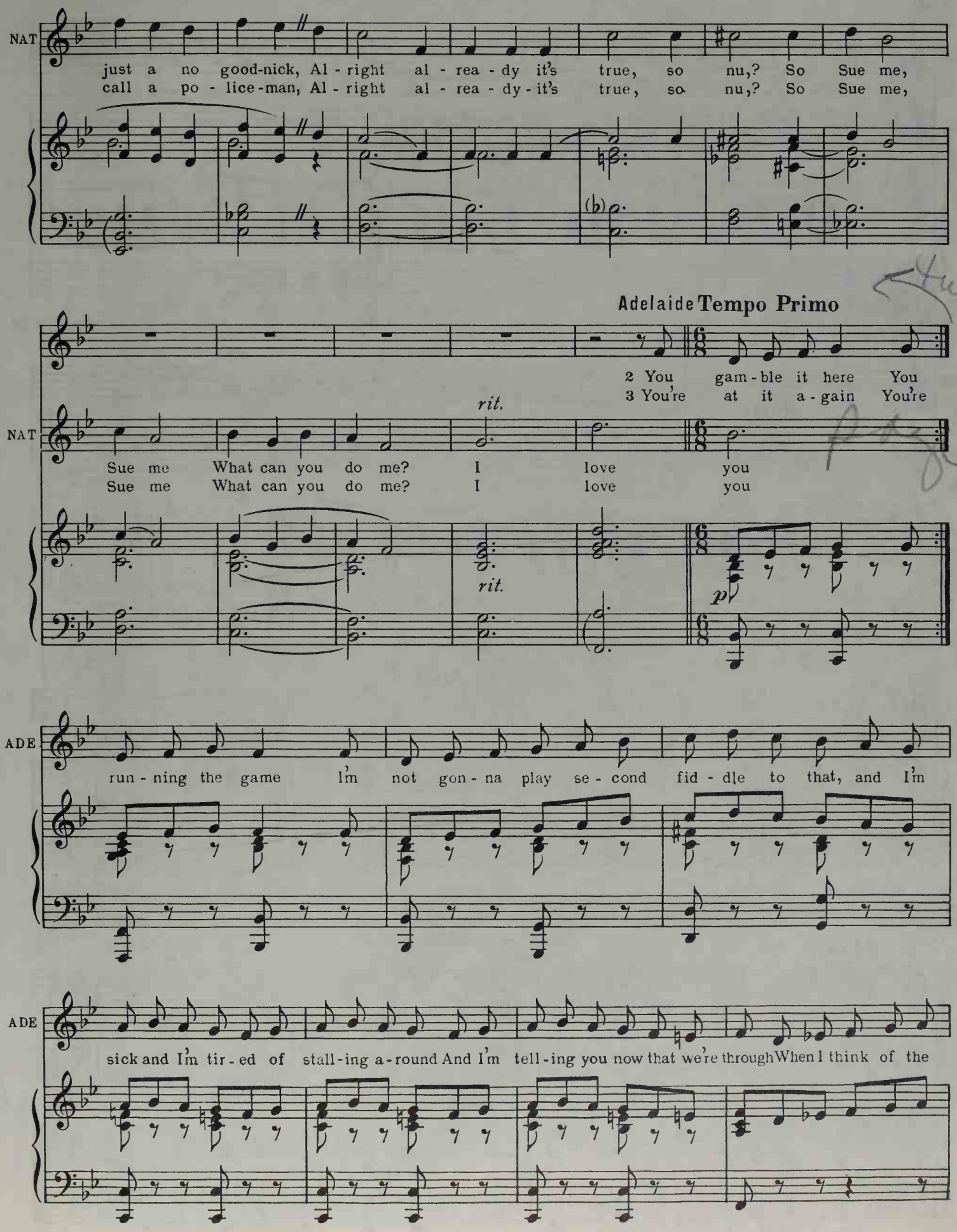
Cue: (NATHAN) But I promise you it's true.

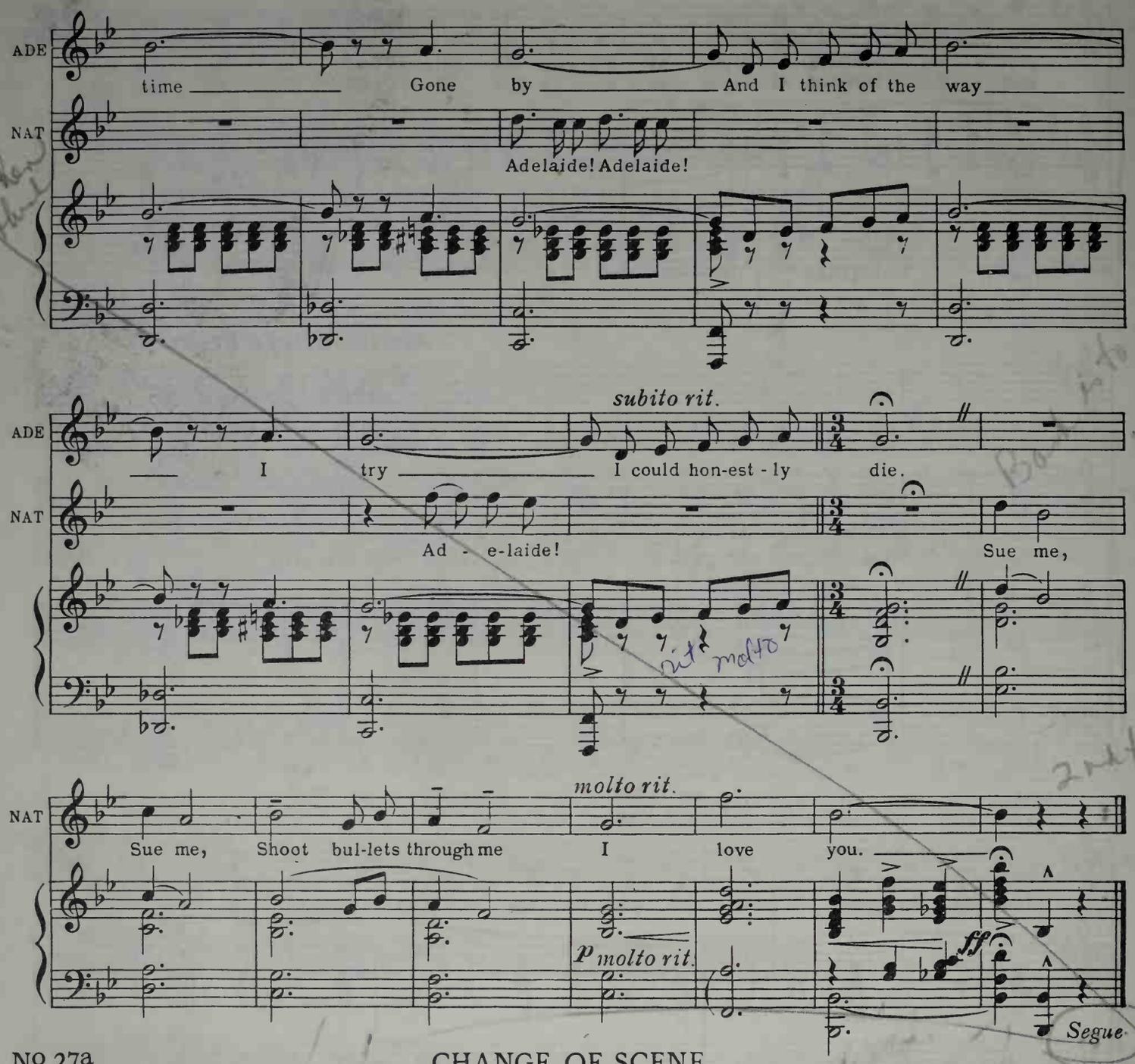
Quite fast

Adelaide (*Spoken*) *1st time*




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
she sneezes
col voce
(Tacet 2nd time)
mp
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
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.
NAT
hate me I love you Al - right, al - rea-dy I'm
hate me I love you Al - right, al - rea-dy so

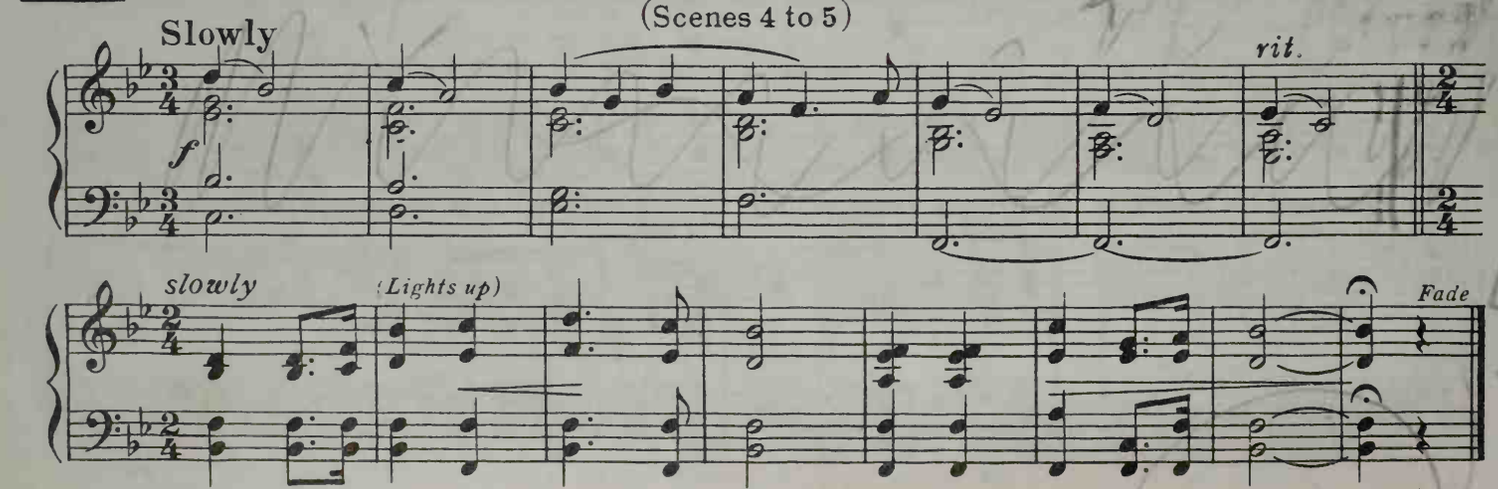

NAT
just a no good-nick, Al - right al - rea - dy it's true, so nu,? So Sue me,
call a po - lice-man, Al - right al - rea - dy - it's true, so nu,? So Sue me,
Adelaide Tempo Primo
2 You gam - ble it here You
3 You're at it a - gain You're
rit.
NAT
Sue me What can you do me? I love you
Sue me What can you do me? I love you
rit.
p
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



No 27a

CHANGE OF SCENE

(Scenes 4 to 5)



No. 28

SONG and CHORUS—(Nicely)

"SIT DOWN, YOU'RE ROCKIN' THE BOAT"

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

p

NICE

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

Bright-Rhythmic

NICE

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

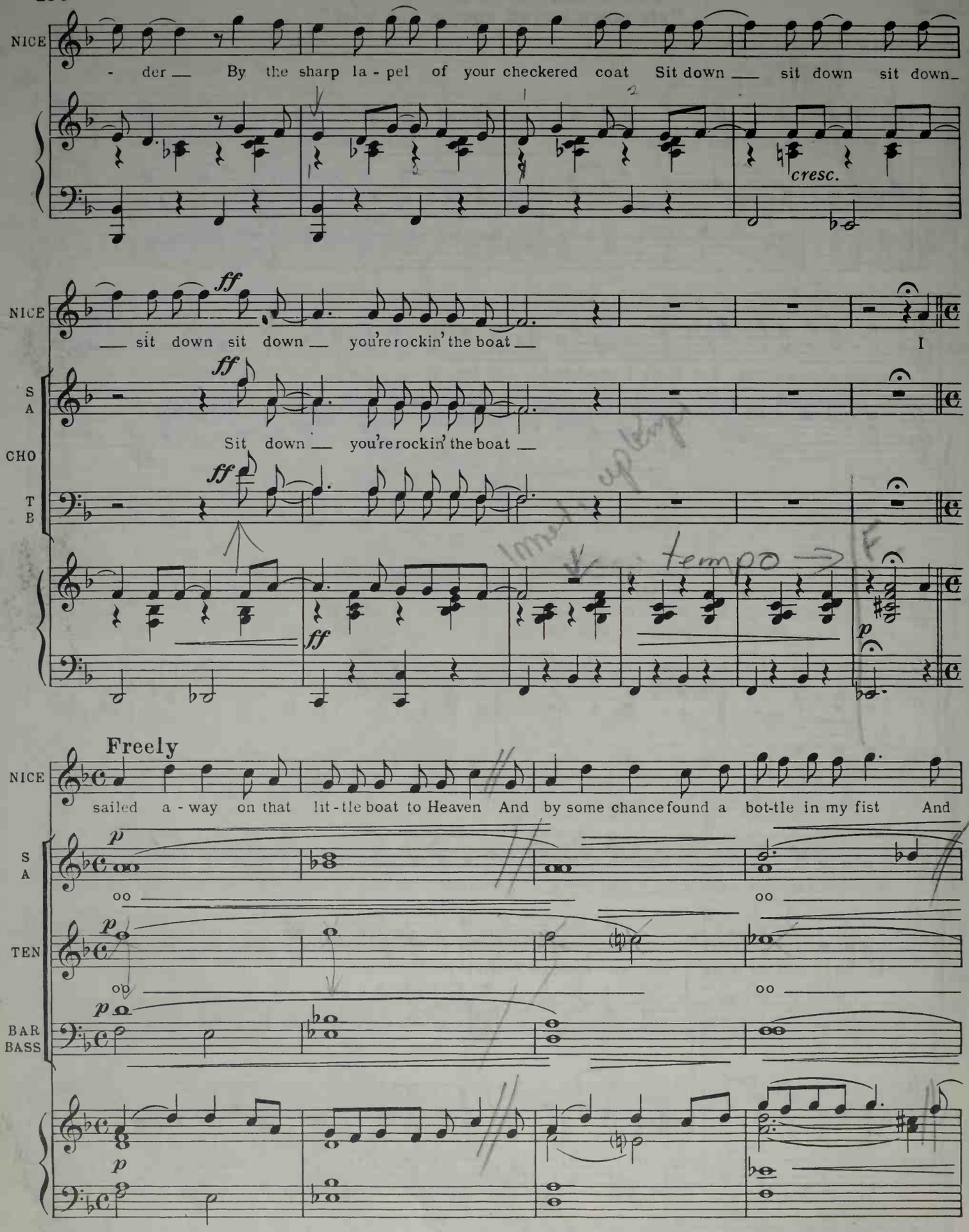
mf

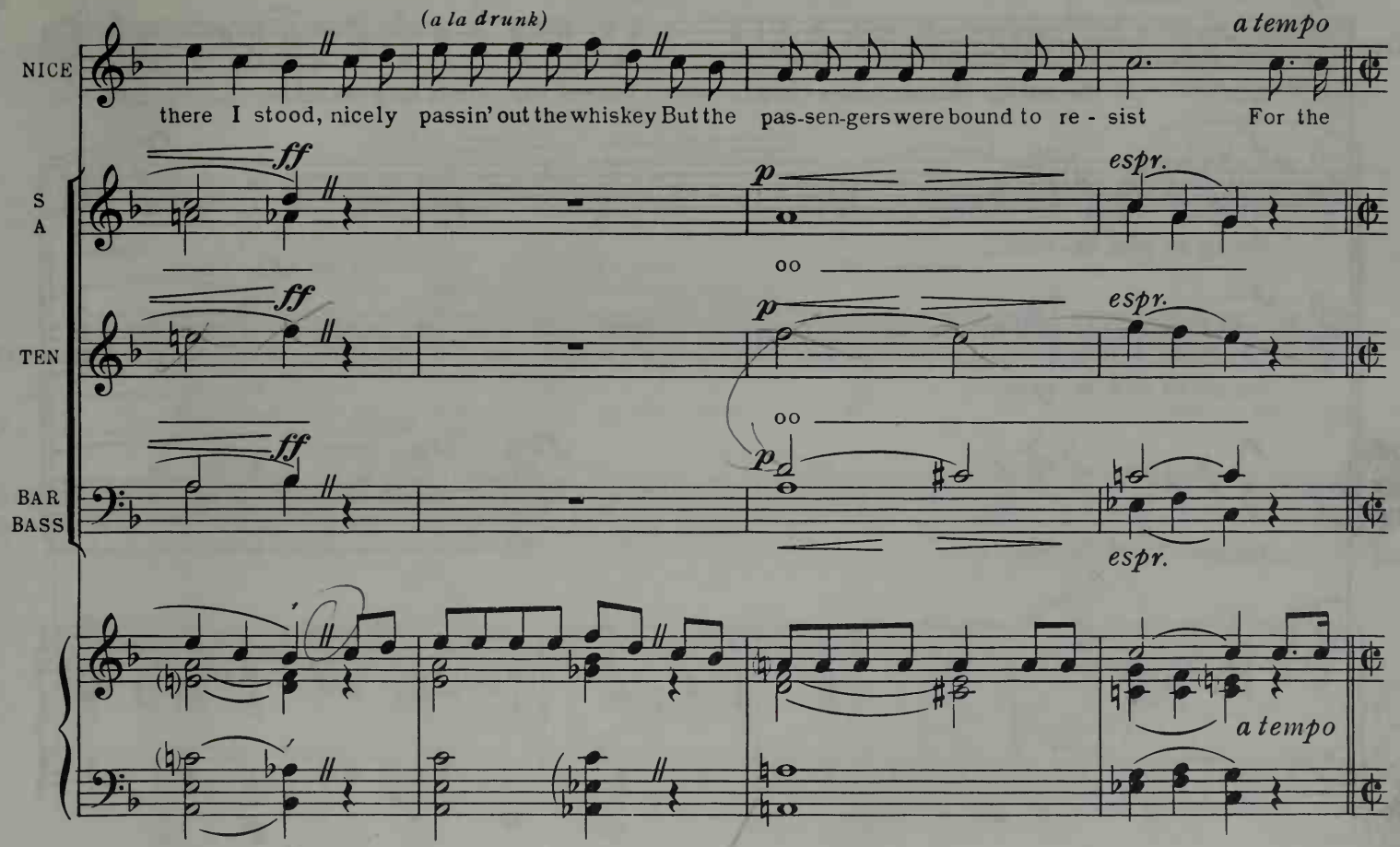
NICE

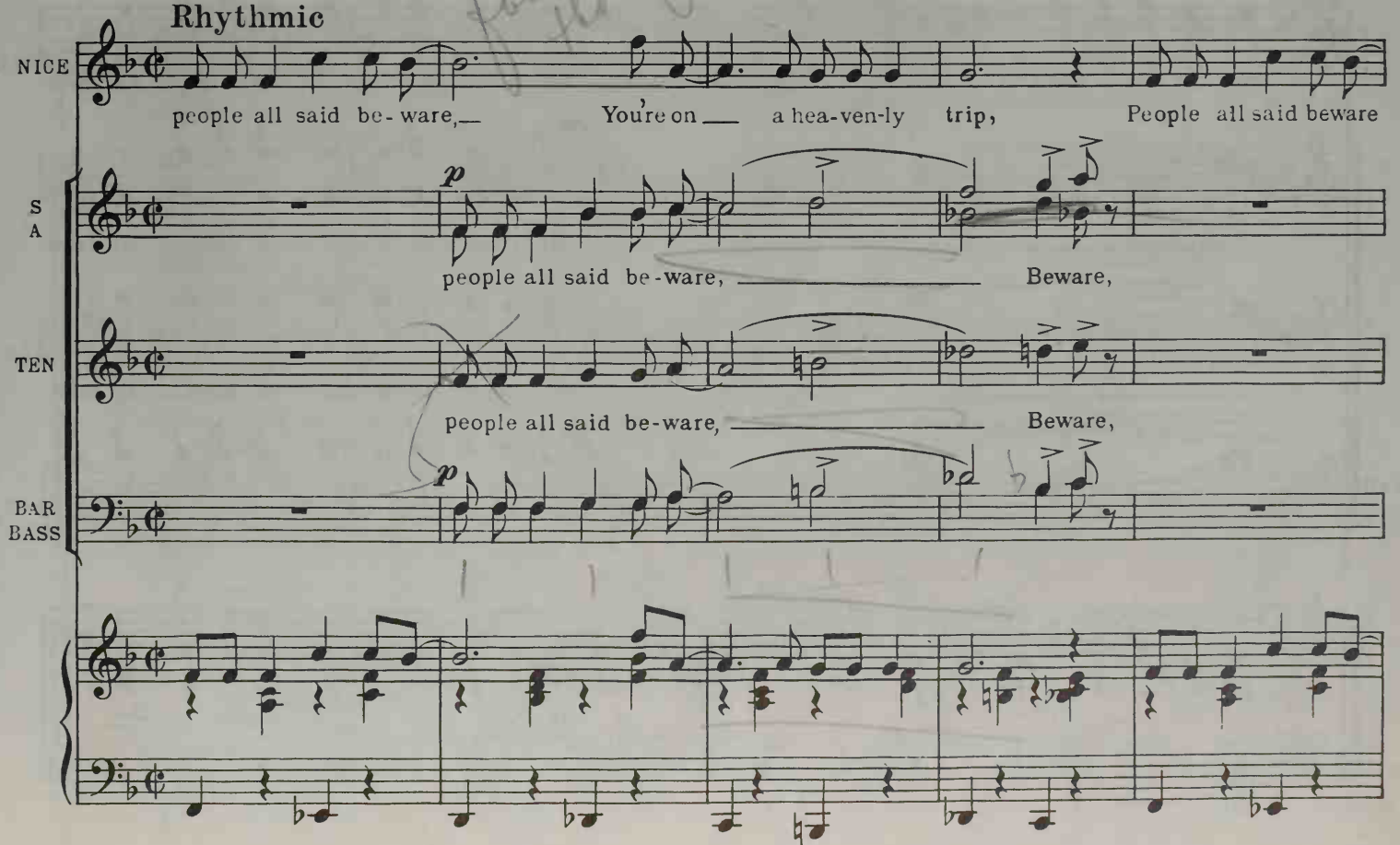
People all said sit down— sit down— you're rockin' the boat— And the devil will drag you un-

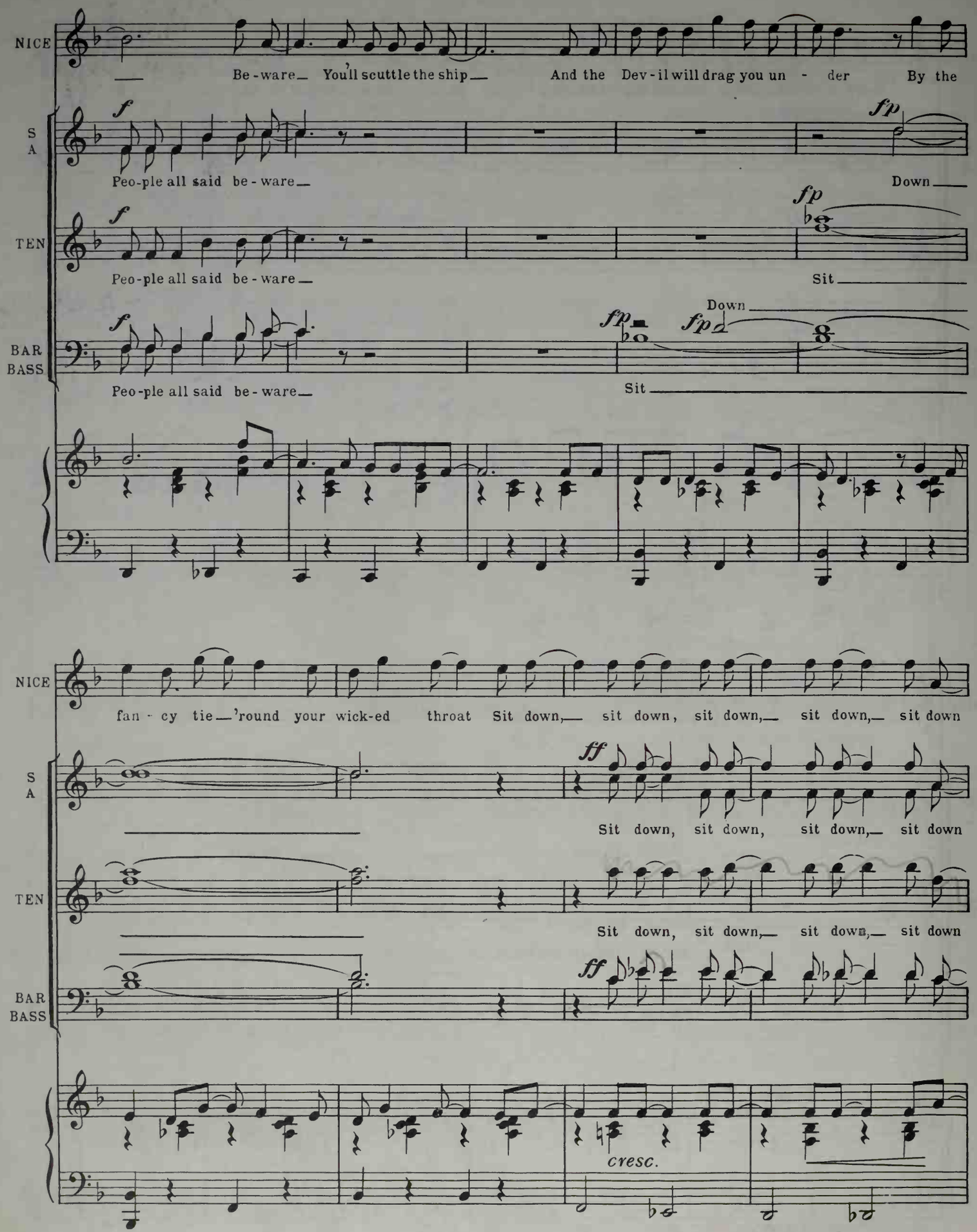
S
A
CHO
T
B

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 —
cresc.
NICE
ff
— sit down sit down — you're rockin' the boat —
I
S
A
CHO
T
B
ff
Sit down — you're rockin' the boat —
ff
ff
tempo
p
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
p
TEN
p
BAR
BASS
p
p


(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
ff
p
espr.
oo
TEN
BAR
BASS
a tempo


Rhythmic
NICE
people all said be- ware, You're on a hea-ven-ly trip, People all said beware
S
A
p
people all said be-ware, Beware,
TEN
people all said be-ware, Beware,
BAR
BASS


NICE
Be - ware_ You'll scuttle the ship_ And the Dev - il will drag you un - der By the
S
A
f
Peo-ple all said be - ware_
fp
Down
TEN
f
Peo-ple all said be - ware_
fp
Sit
BAR
BASS
f
Peo-ple all said be - ware_
Down
fp
fp
Sit
NICE
fan - cy tie_'round your wick-ed throat Sit down,_ sit down, sit down,_ sit down,_ sit down
S
A
ff
Sit down, sit down, sit down,_ sit down
TEN
Sit down, sit down,_ sit down,_ sit down
BAR
BASS
ff
cresc.

Freely
jocularly

Brass flare

suddenly agitated

NICE — 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 oo

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

BAR BASS — *fp*

sf *p* *mf* *agitated* *sfz*

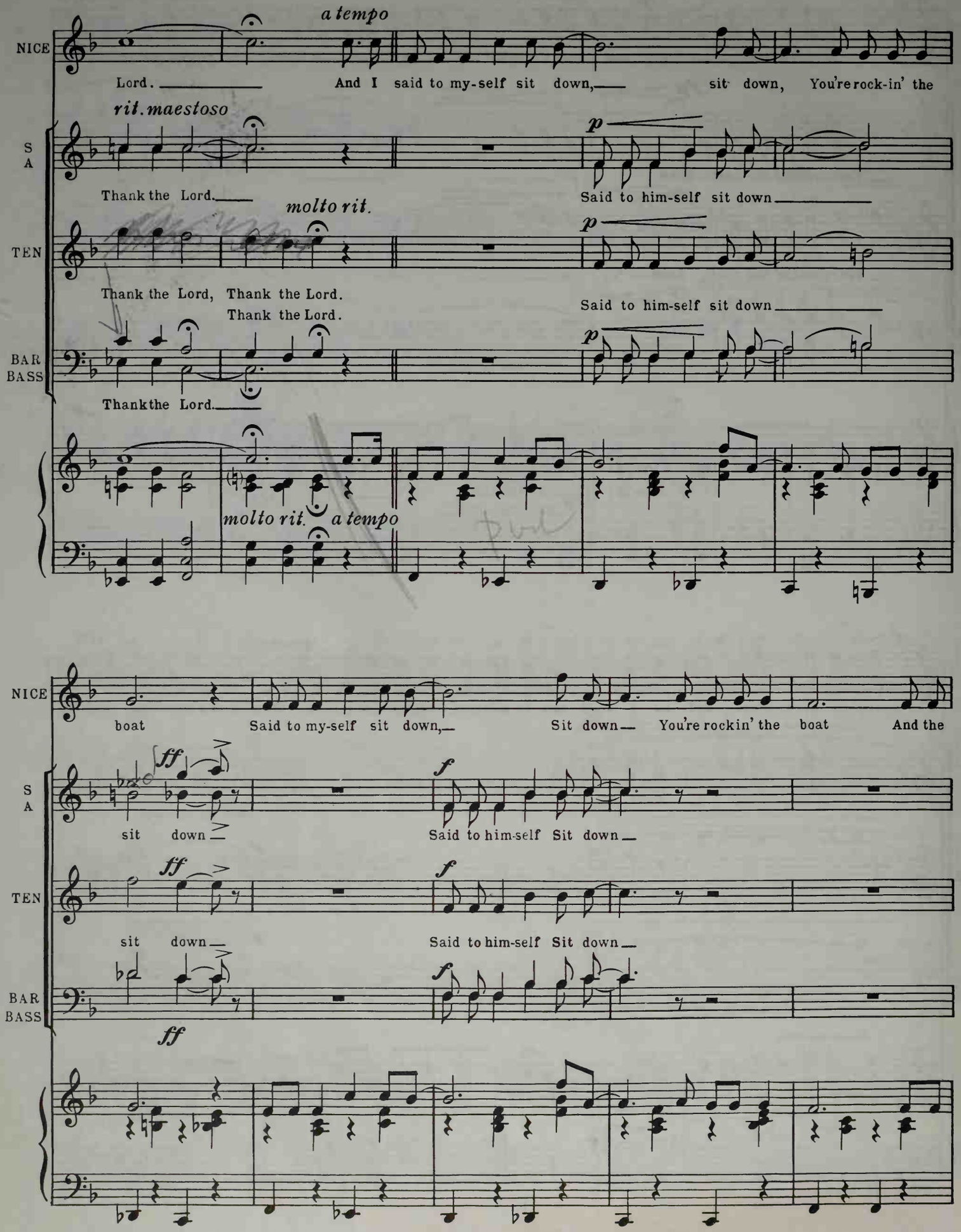
NICE — *solemnly* — washed me ov-er-board And as I sank And I hollered "Someone save me." That's the moment I woke up, thank the — *rit.*

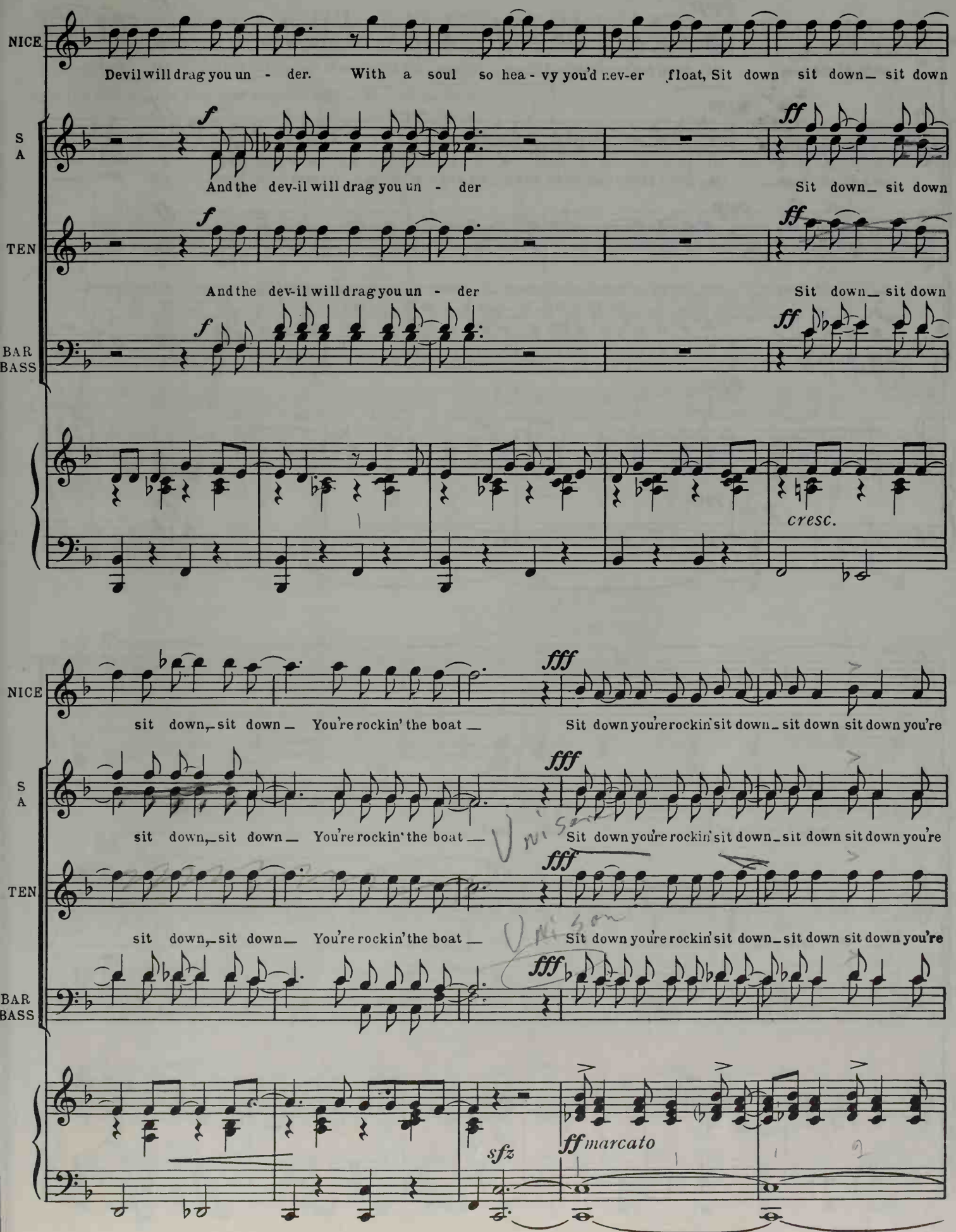
S A — *p* oo

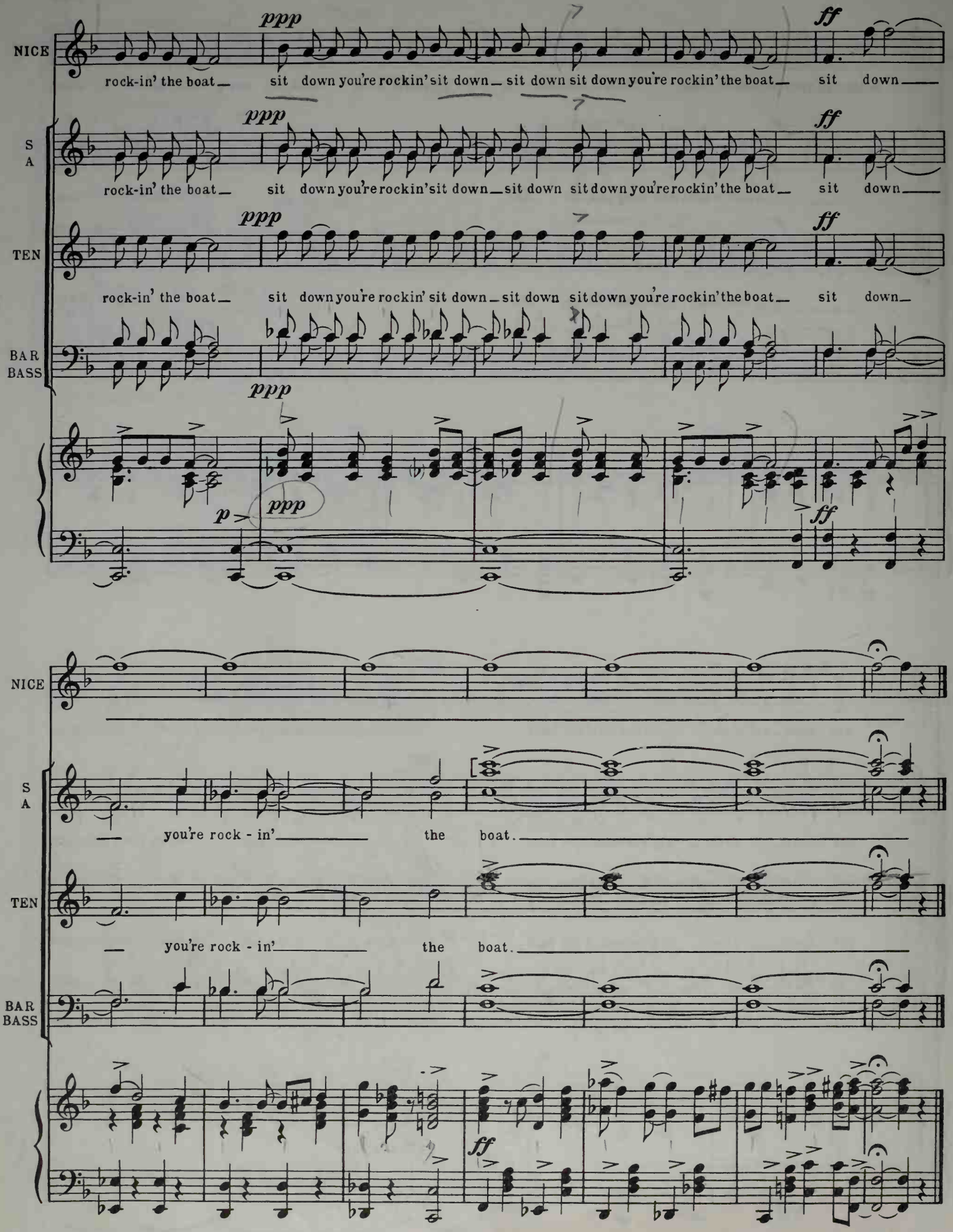
TEN — *p* — *rit.*

BAR BASS — oo *p* — *rit.*

rit.

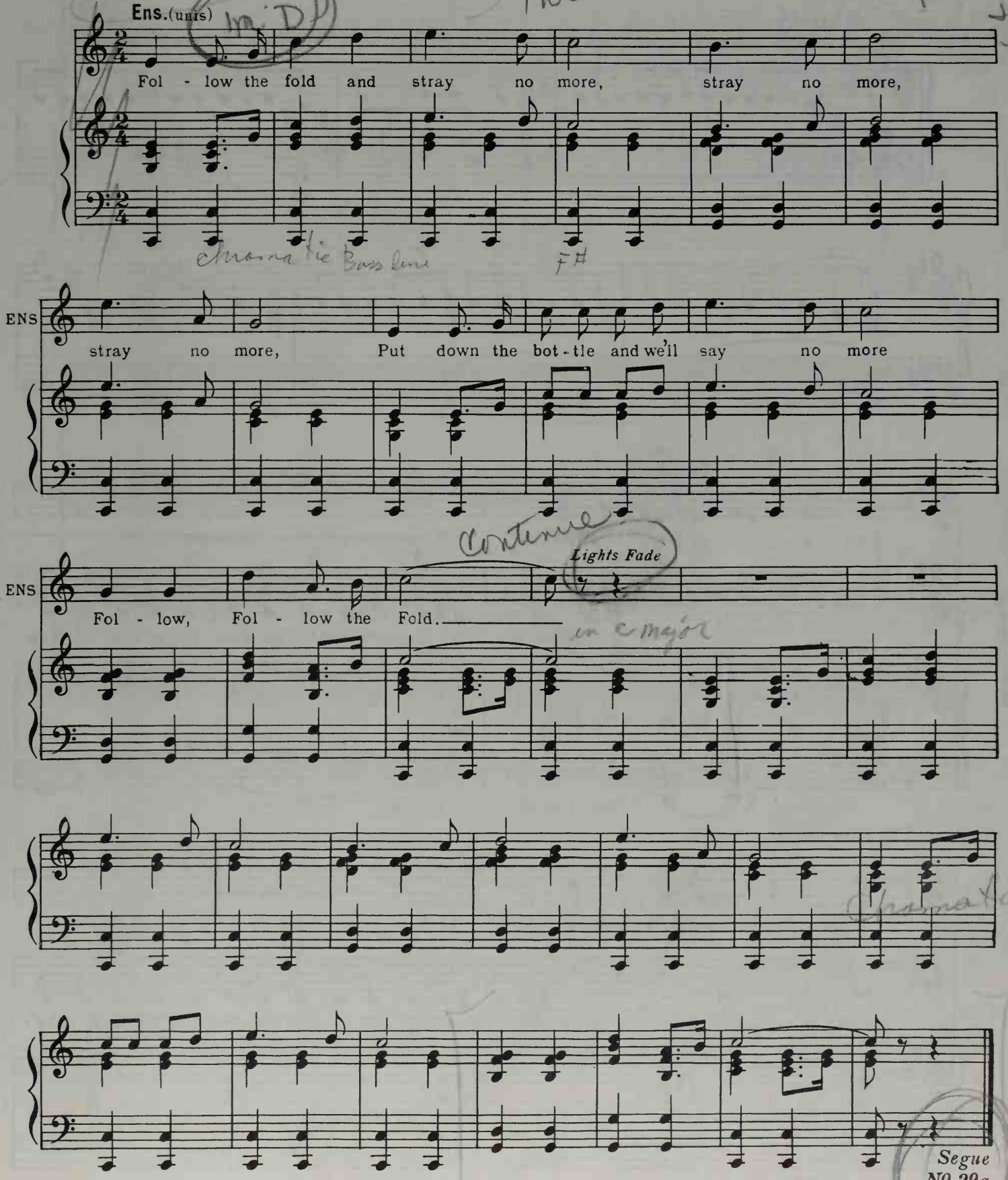

a tempo
NICE
Lord.
And I said to my-self sit down,
sit down, You're rock-in' the
rit. maestoso
S
A
Thank the Lord.
p
Said to him-self sit down
molto rit.
TEN
Thank the Lord, Thank the Lord.
Thank the Lord.
Said to him-self sit down
BAR
BASS
Thankthe Lord.
molto rit.
a tempo
NICE
boat
Said to my-self sit down,
Sit down
You're rockin' the boat
And the
ff
f
S
A
sit down
Said to him-self Sit down
TEN
sit down
Said to him-self Sit down
BAR
BASS


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
f
And the dev-il will drag you un - der
ff
Sit down_ sit down
TEN
f
And the dev-il will drag you un - der
ff
Sit down_ sit down
BAR
BASS
f
ff
cresc.
NICE
fff
sit down,_sit down_ You're rockin' the boat _
Sit down you're rockin' sit down_ sit down sit down you're
S
A
fff
sit down,_sit down_ You're rockin' the boat _
Sit down you're rockin' sit down_ sit down sit down you're
TEN
fff
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
sfz
ff marcato


NICE
ppp
ff
rock-in' the boat sit down you're rockin' sit down sit down sit down you're rockin' the boat sit down
S
A
ppp
ff
rock-in' the boat sit down you're rockin' sit down sit down sit down you're rockin' the boat sit down
TEN
ppp
ff
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
p
ppp
ff
NICE
S
A
you're rock - in' the boat.
TEN
you're rock - in' the boat.
BAR
BASS
ff

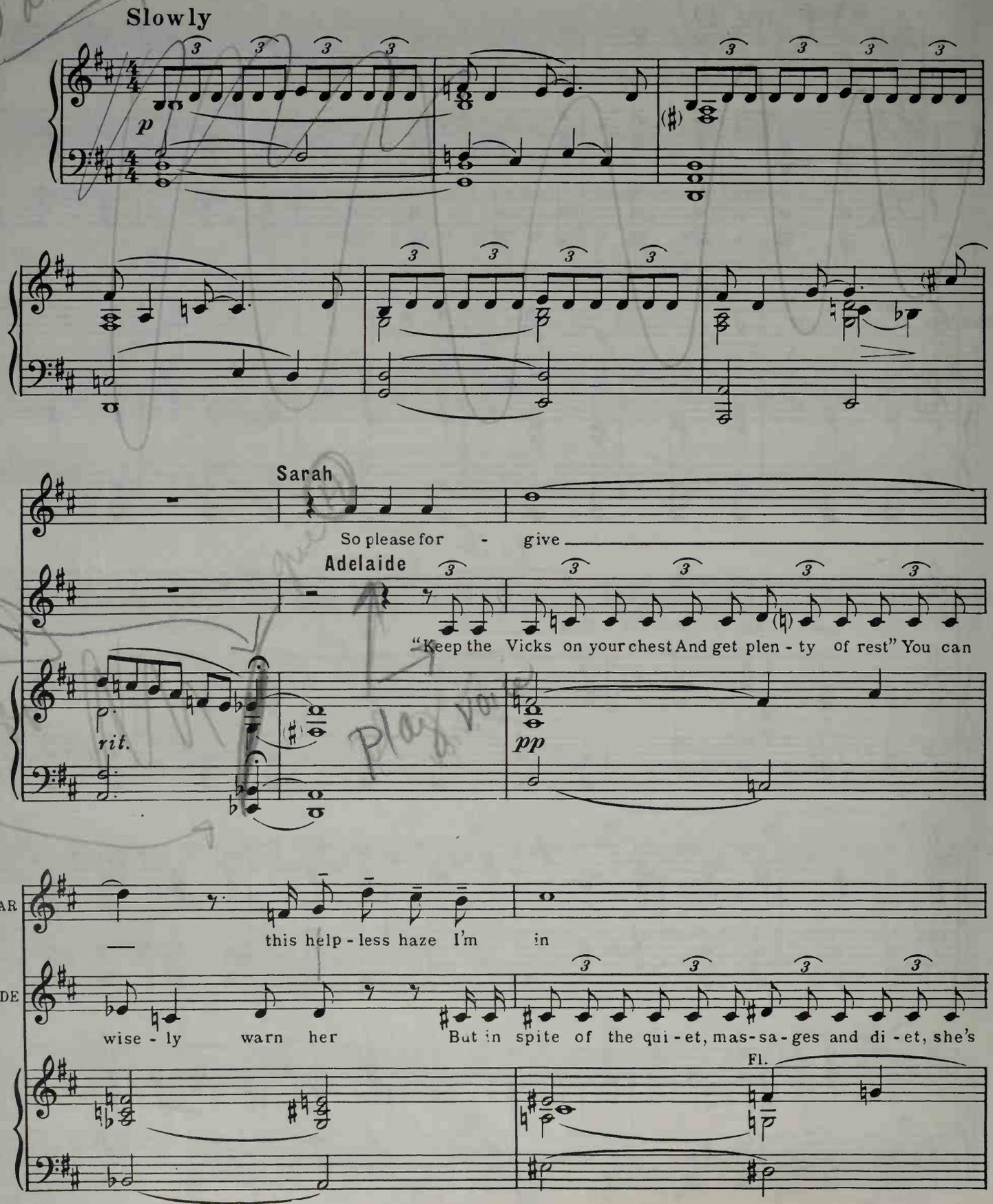
No. 29 "THE GUYS FOLLOW THE FOLD"

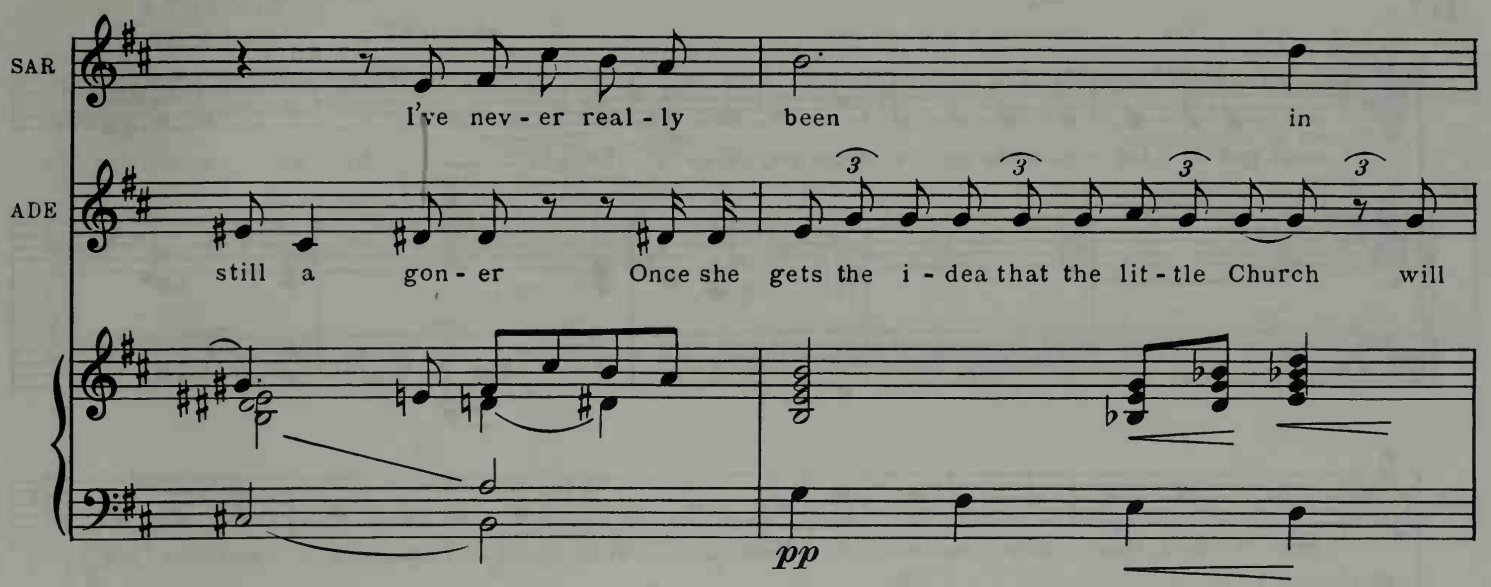
Cue: (GENERAL) We will now sing No. 244 — Follow the Fold

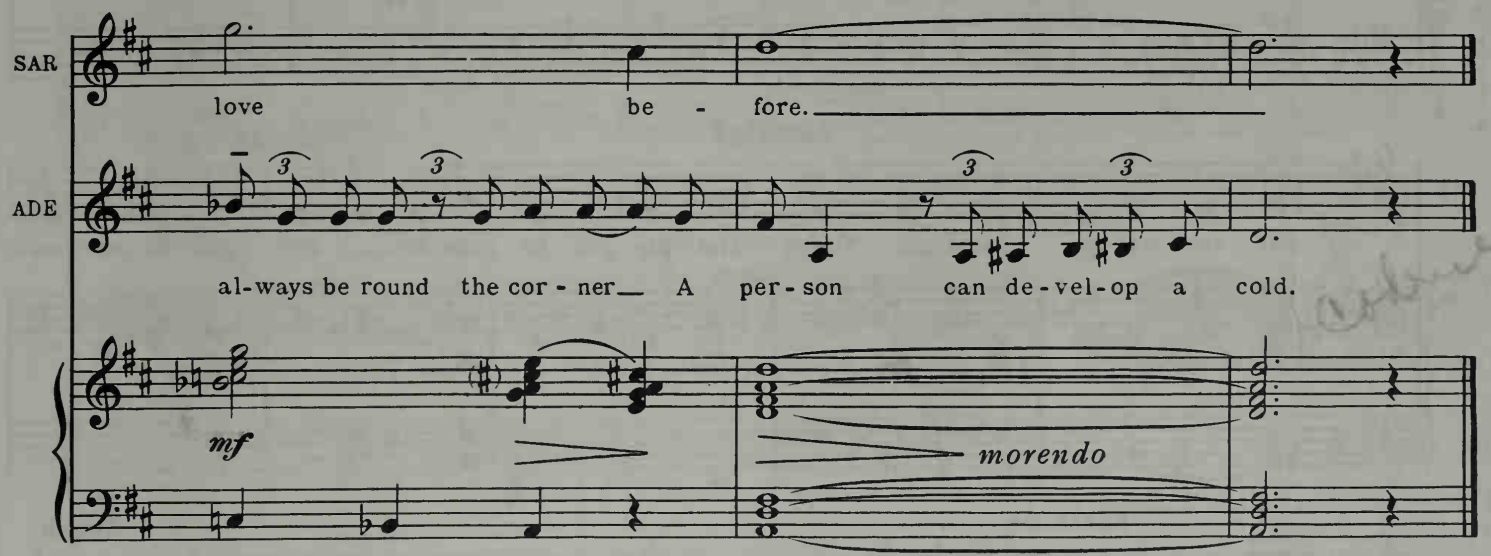


No 29a

ADELAIDE MEETS SARAH





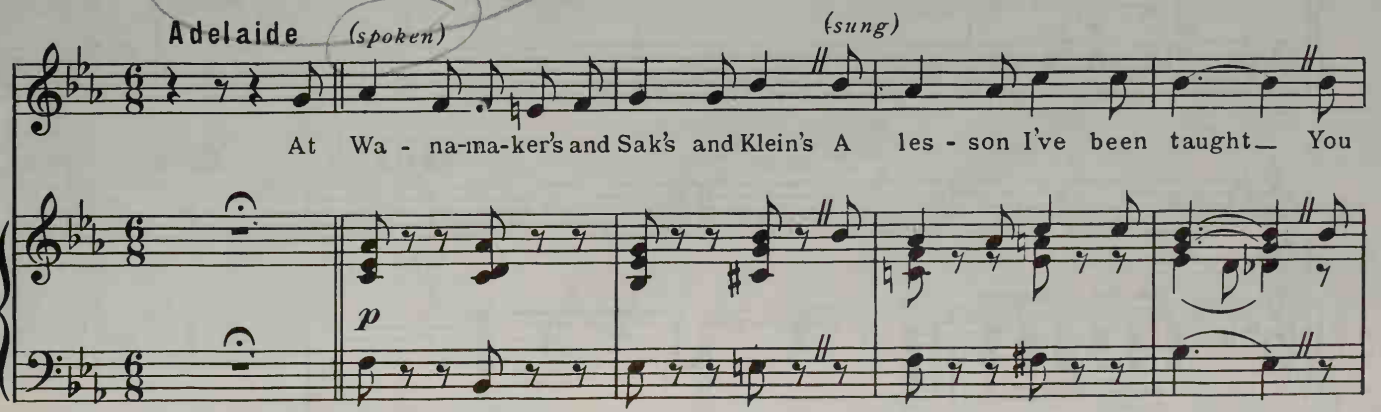


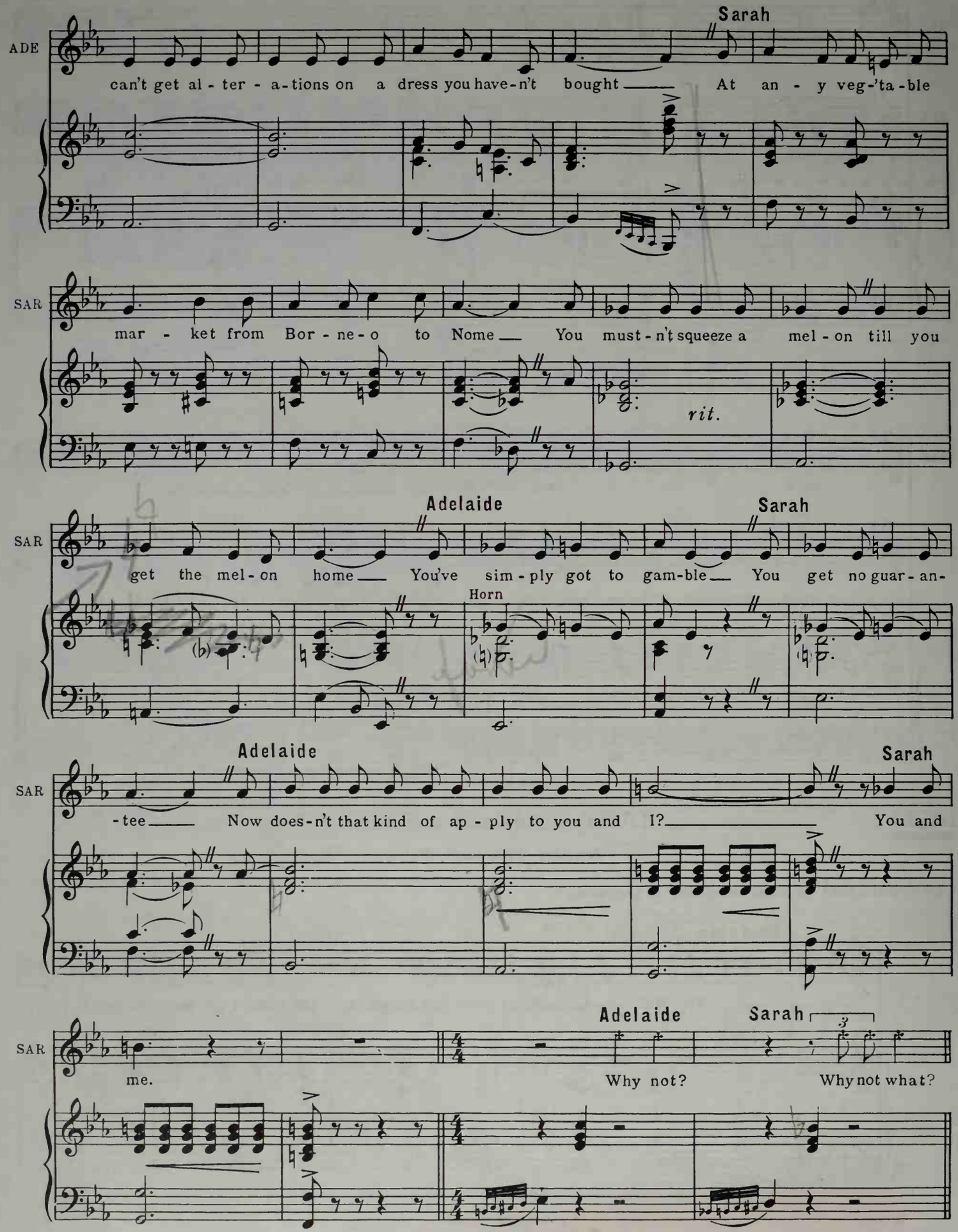
No. 30

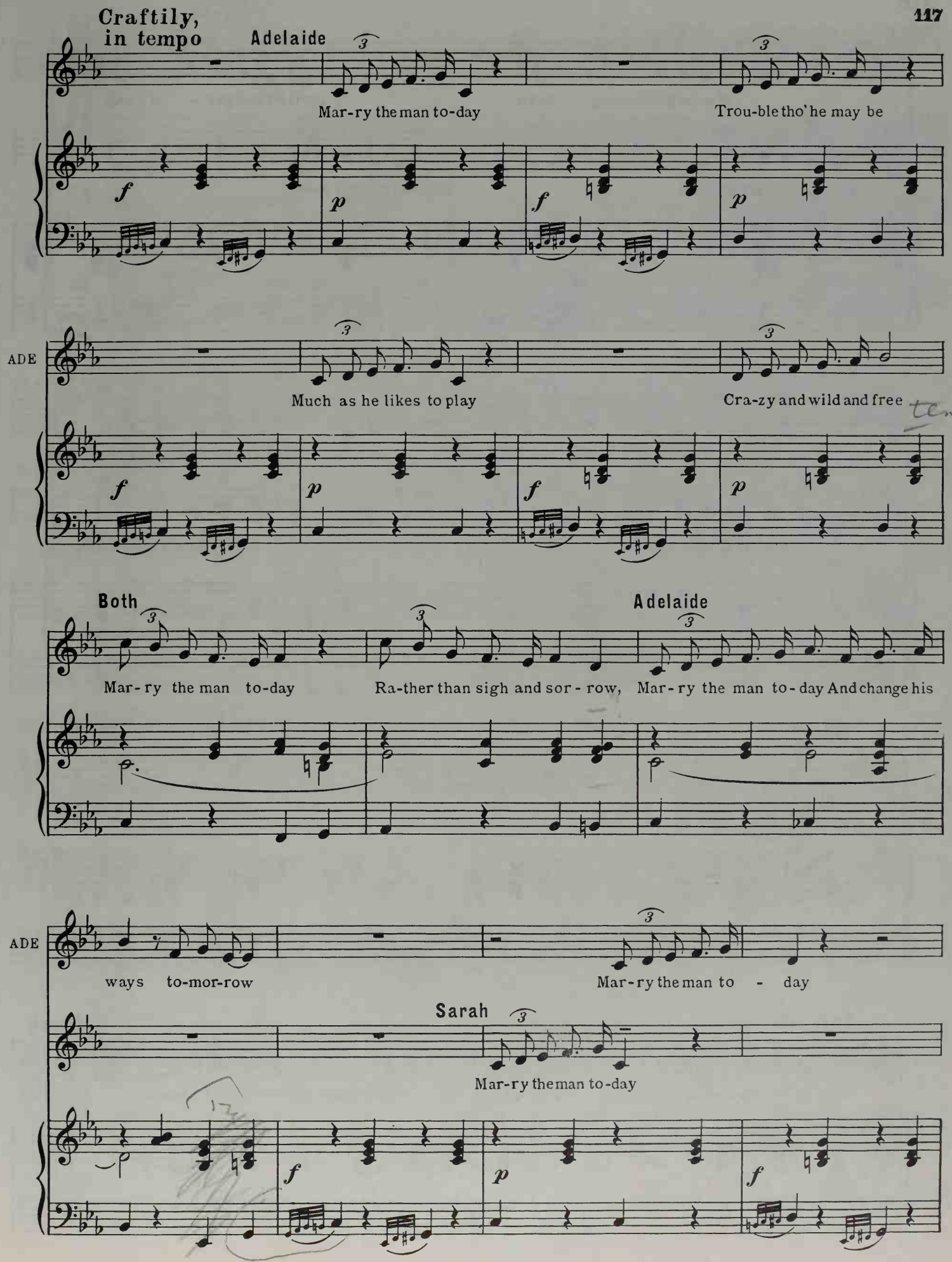
DUET — (Adelaide and Sarah)

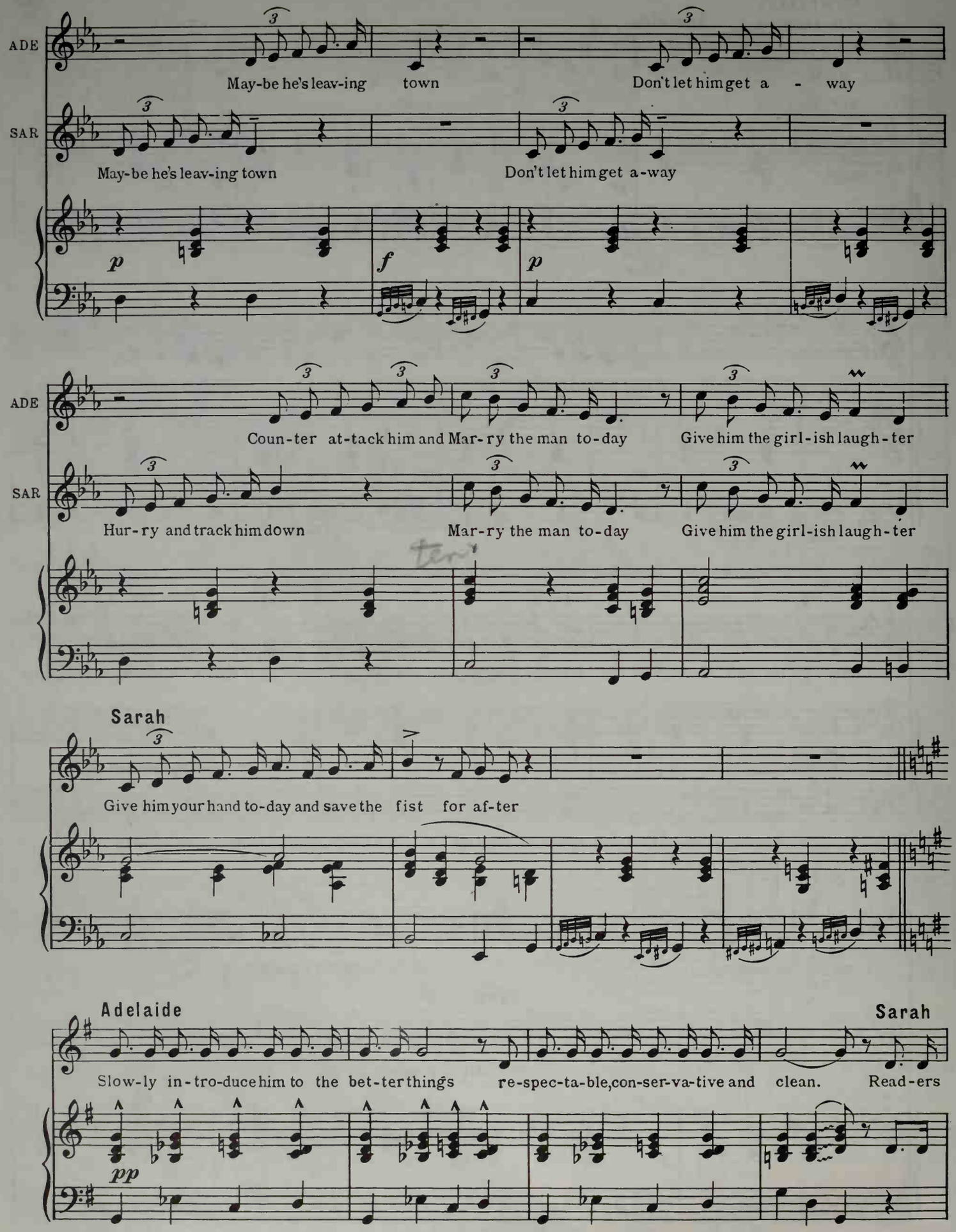
"MARRY THE MAN TODAY"

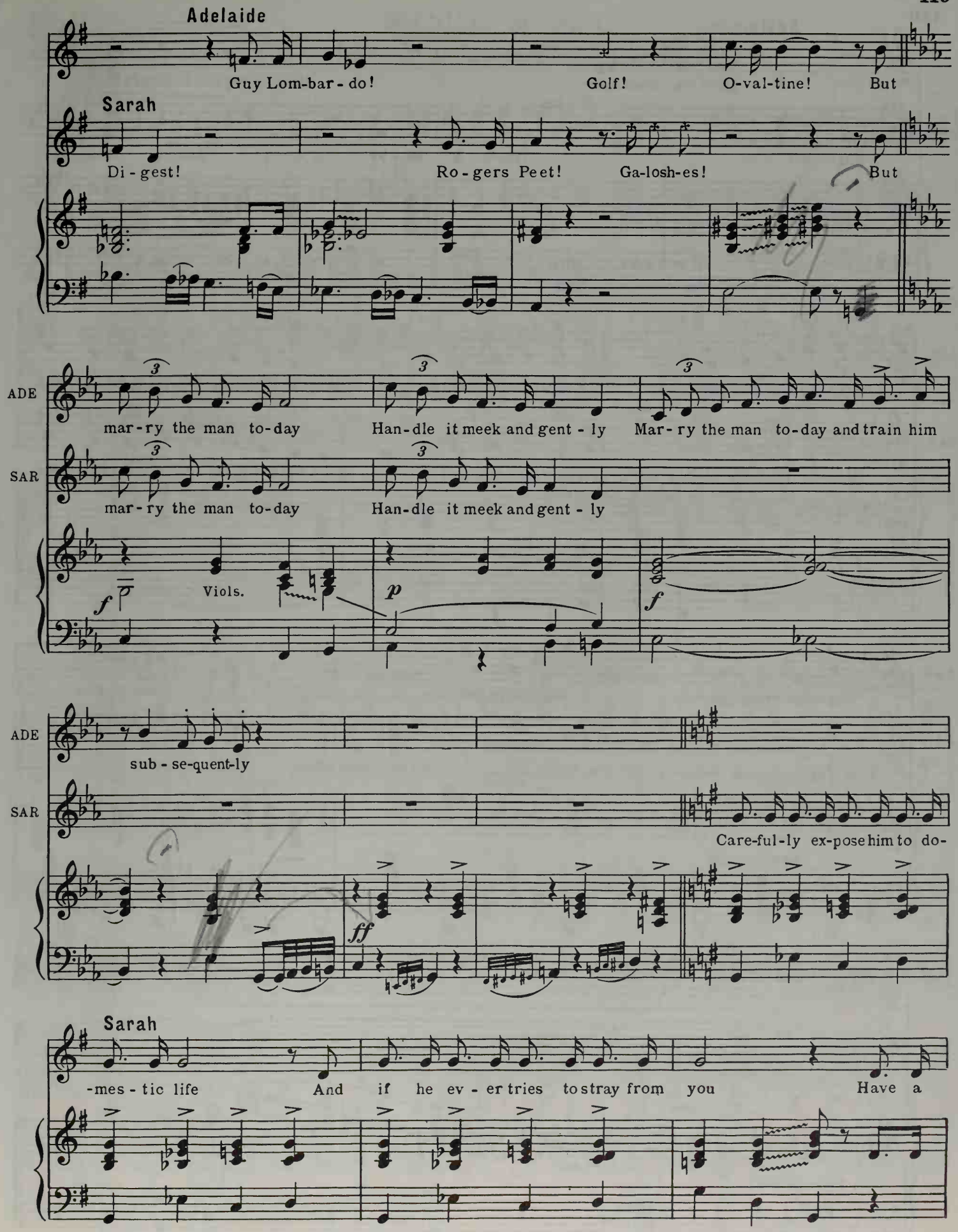
Cue: (ADELAIDE) What are we, *Crazy* or something?

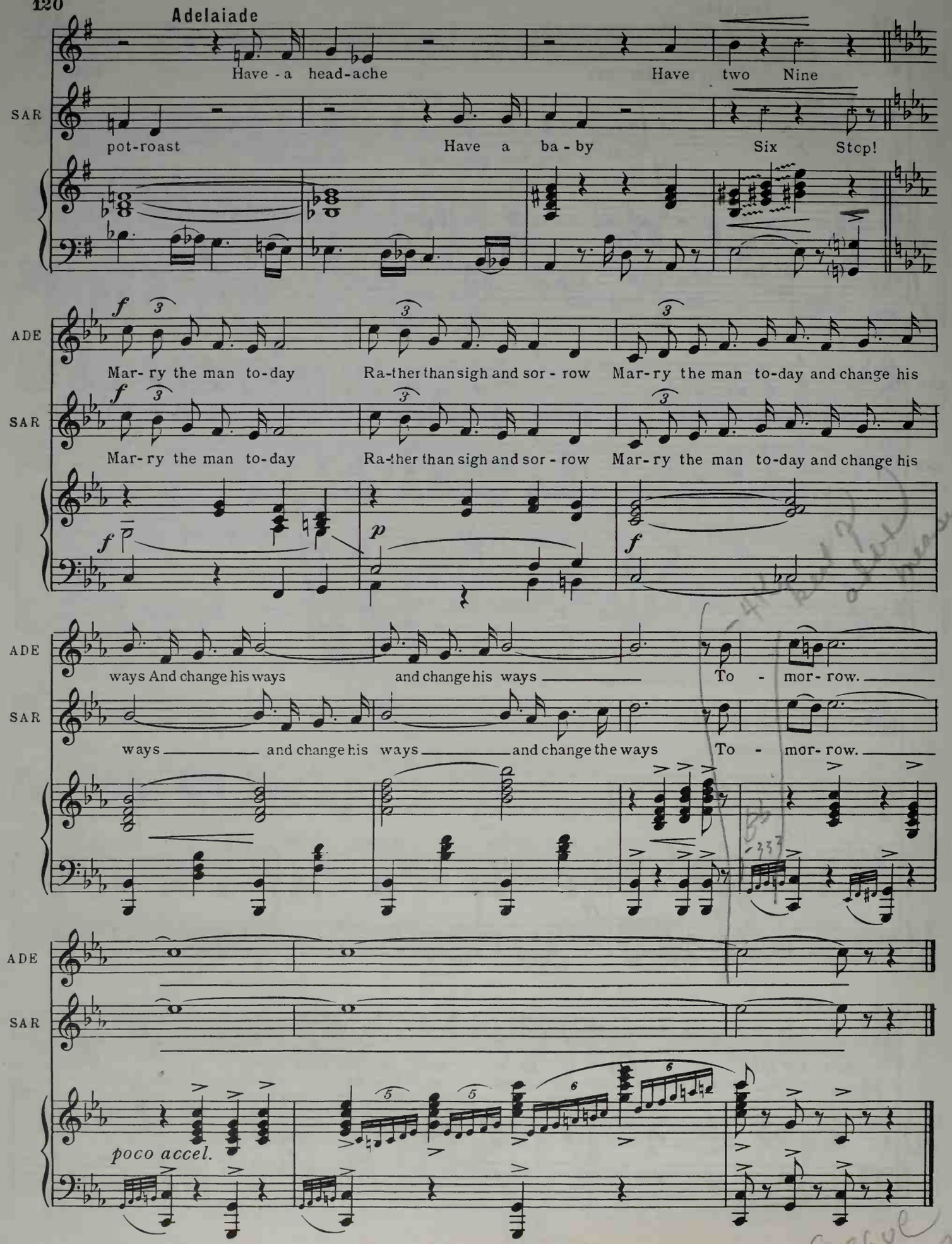



Sarah
ADE
can't get al - ter - a-tions on a dress you have-n't bought At an - y veg-'ta-ble
SAR
mar - ket from Bor - ne-o to Nome You must-n't squeeze a mel - on till you
rit.
Adelaide
Sarah
SAR
get the mel-on home You've sim-ply got to gam-ble You get no guar-an-
Horn
Adelaide
Sarah
SAR
-tee Now does-n't that kind of ap - ply to you and I? You and
Adelaide
Sarah
SAR
me.
Why not?
Why not what?

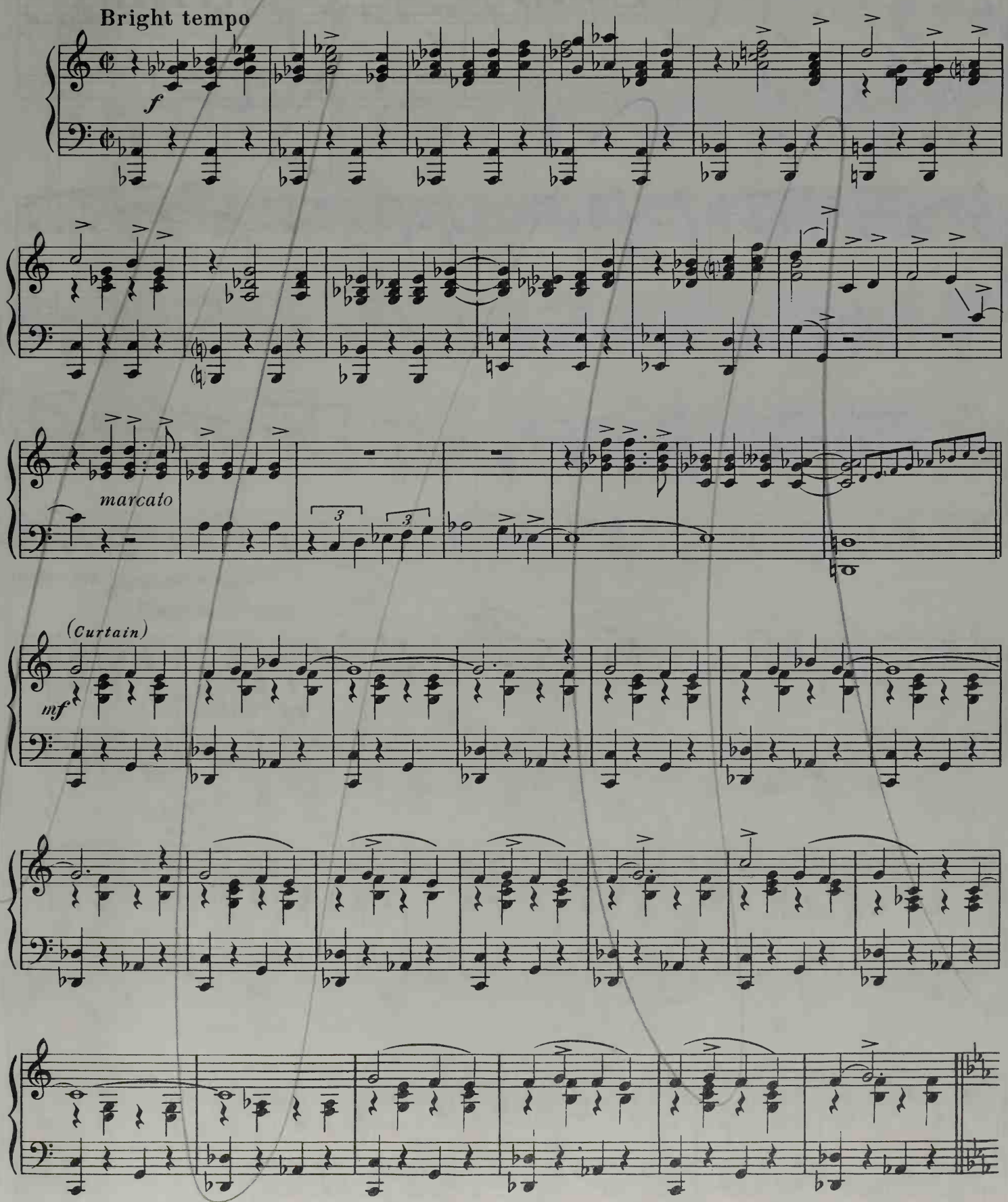

Craftily, in tempo
Adelaide
Mar-ry the man to-day
Trou-ble tho' he may be
ADE
Much as he likes to play
Cra-zy and wild and free
Both
Adelaide
Mar-ry the man to-day
Ra-ther than sigh and sor-row,
Mar-ry the man to-day And change his
ADE
ways to-mor-row
Mar-ry the man to - day
Sarah
Mar-ry the man to-day

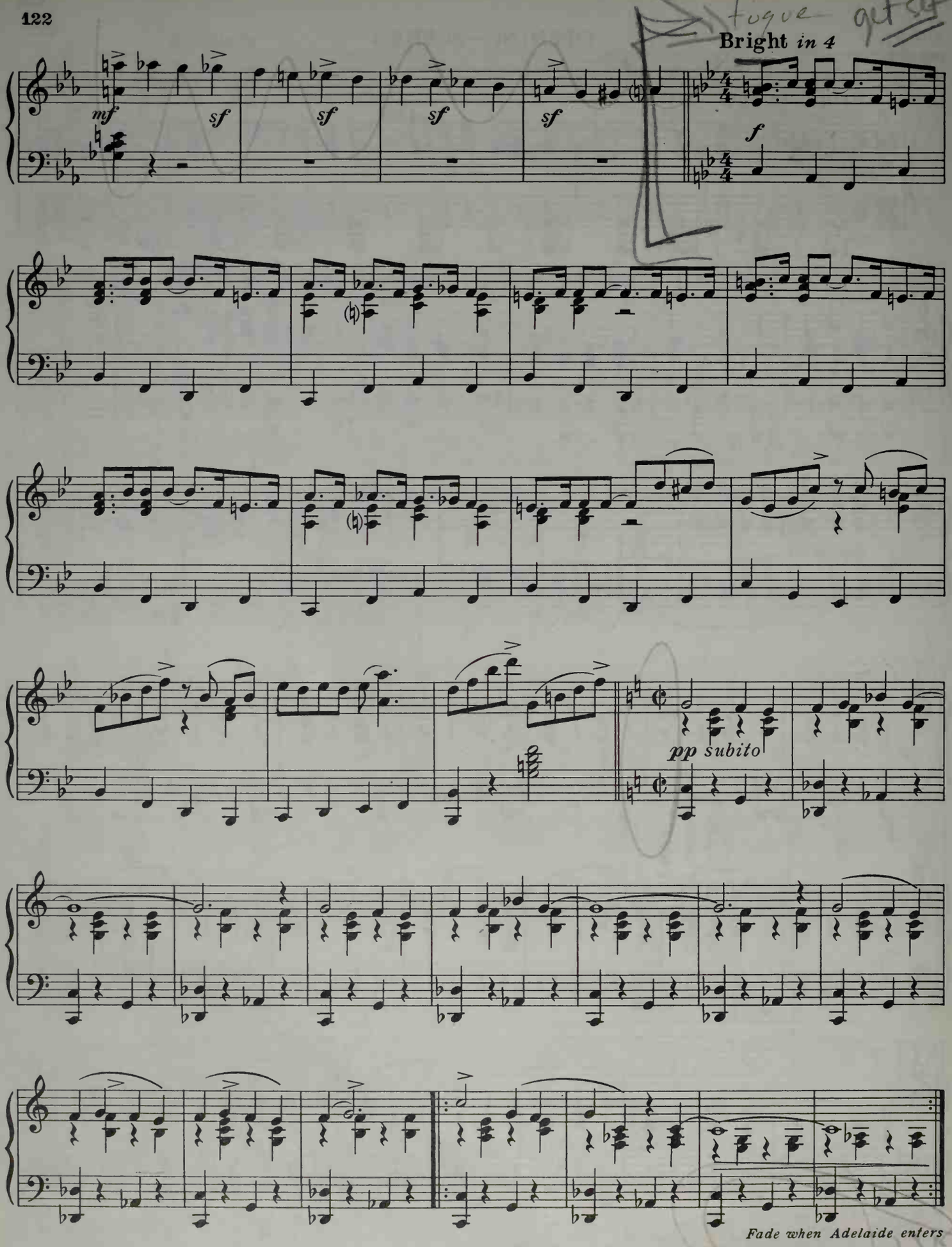

ADE
May-be he's leav-ing town
Don't let him get a - way
SAR
May-be he's leav-ing town
Don't let him get a-way
p
f
p
ADE
Coun-ter at-tack him and Mar-ry the man to-day
Give him the girl-ish laugh-ter
SAR
Hur-ry and track him down
Mar-ry the man to-day
Give him the girl-ish laugh-ter
Sarah
Give him your hand to-day and save the fist for af-ter
Adelaide
Slow-ly in-tro-duce him to the bet-ter things re-spec-ta-ble, con-ser-va-tive and clean.
Sarah
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
f
Viols.
p
f
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


Adelaiade
Have - a head-ache
Have two Nine
SAR
pot-roast
Have a ba - by
Six Stop!
ADE
Mar- ry the man to-day
Ra-ther than sigh and sor - row
Mar-ry the man to-day and change his
SAR
Mar- ry the man to-day
Ra-ther than sigh and sor - row
Mar-ry the man to-day and change his
ADE
ways And change his ways
and change his ways
To - mor- row.
SAR
ways
and change his ways
and change the ways
To - mor- row.
ADE
SAR
poco accel.

Nº 31 OPENING—SCENE 7

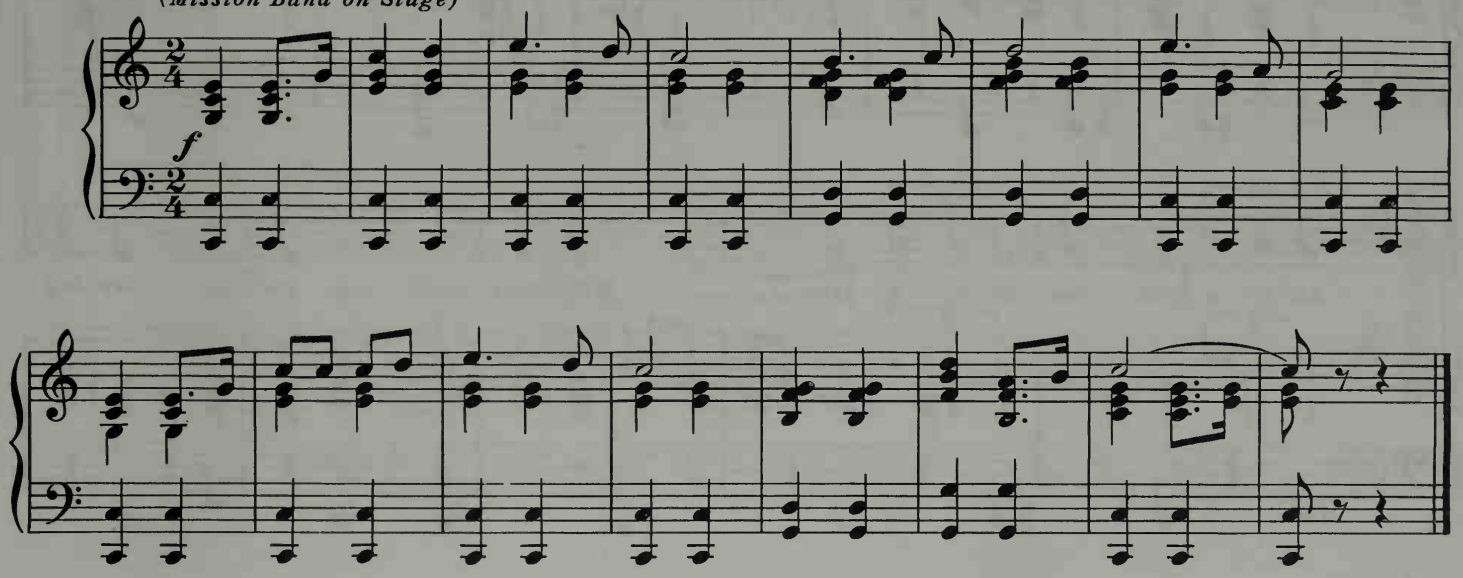



Bright in 4
mf
sf
sf
sf
sf
f
pp subito
Fade when Adelaide enters

No. 31a ENTRANCE OF THE MISSION BAND

Cue: (NICELY) How about the Biltmore Garage?

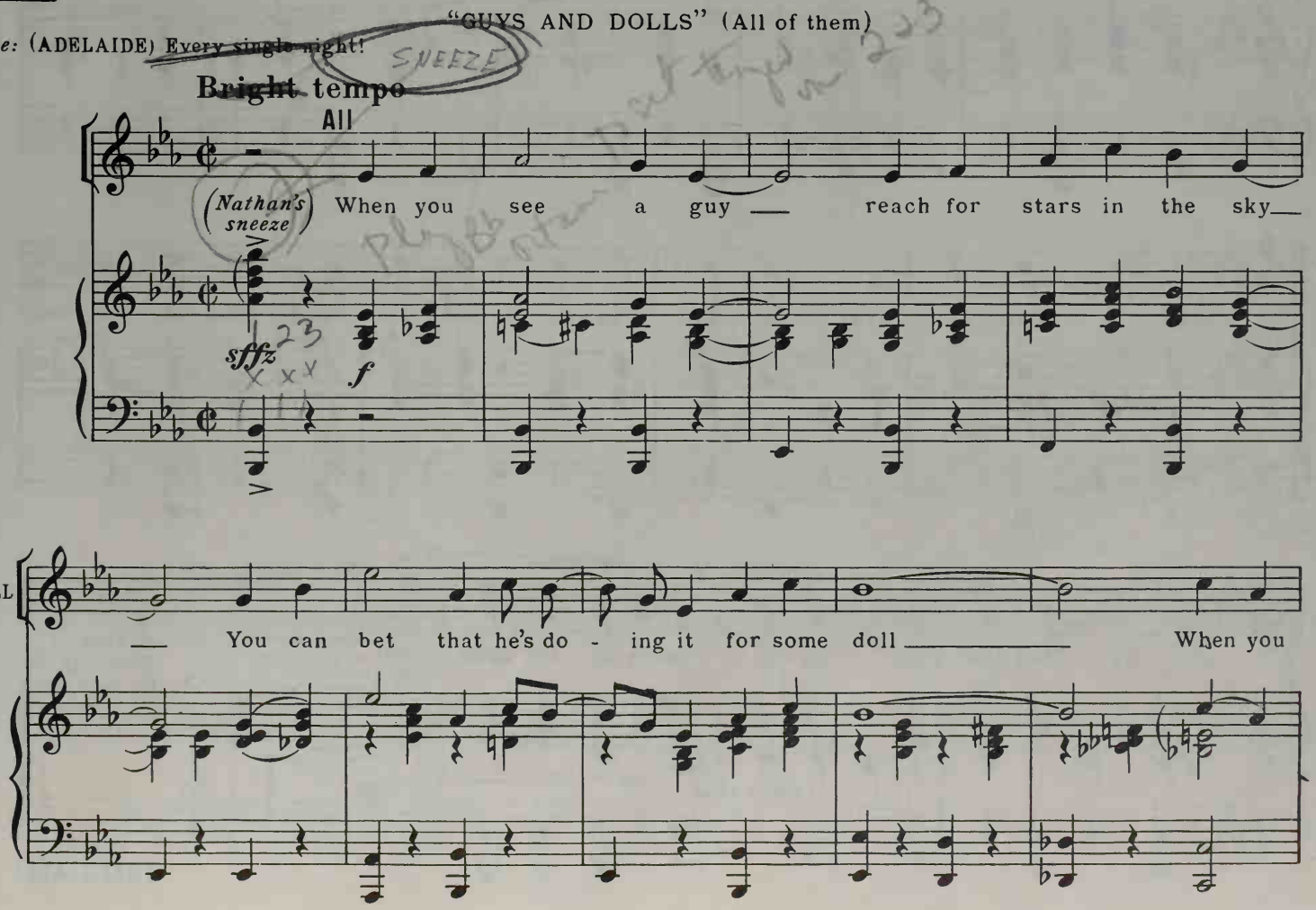
(Mission Band on Stage)

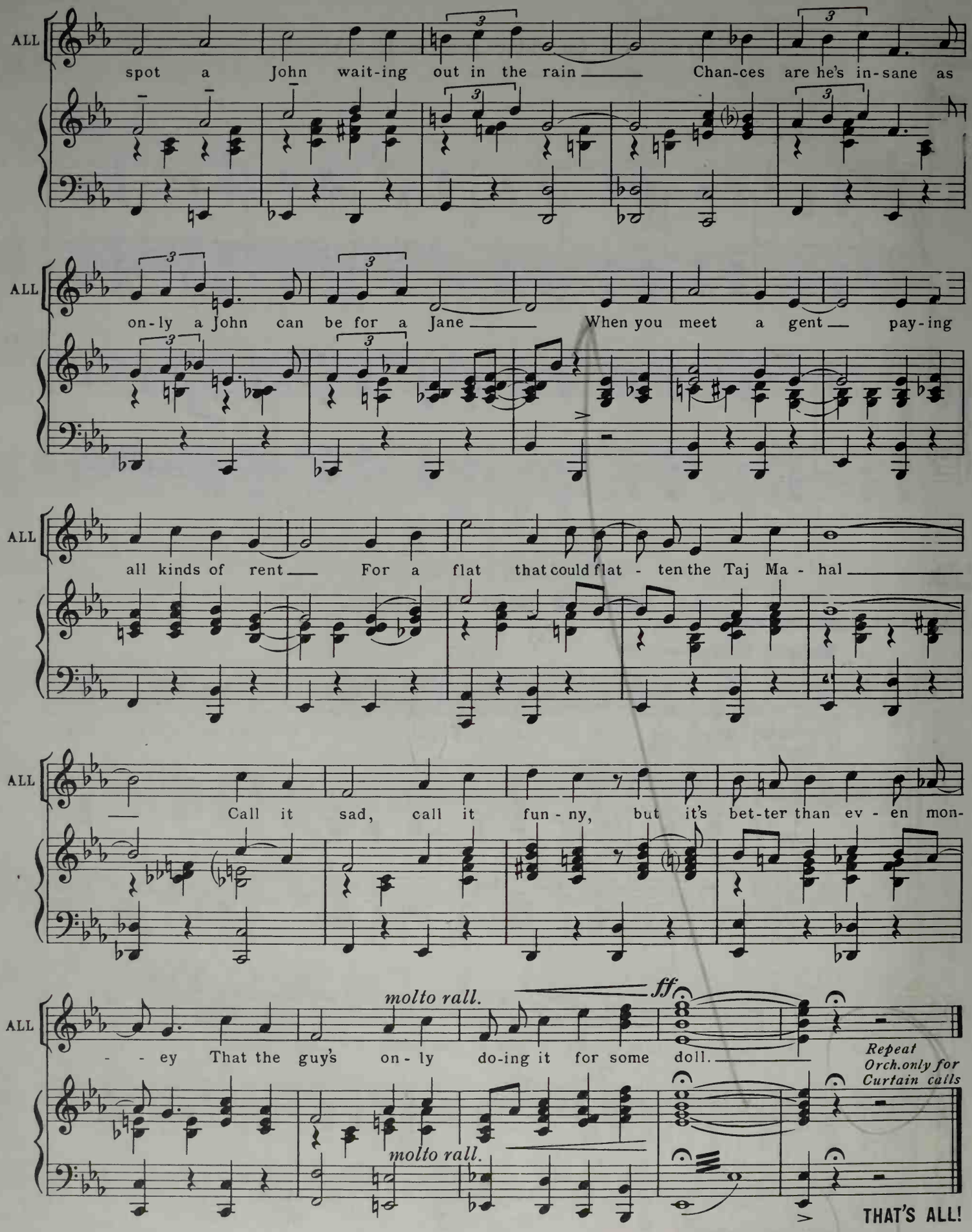


No. 32 THE HAPPY ENDING

"GUYS AND DOLLS" (All of them)

Cue: (ADELAIDE) Every single night!




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
molto rall.
ff
- - ey That the guy's on - ly do-ing it for some doll.
Repeat Orch.only for Curtain calls
molto rall.
THAT'S ALL!

1352-8
5-47
C

Bob Thorn
3860 Kent

PERMA-BOUND®
PAT. NO. 3,161,423

FMC