VOCAL SCORE

JOSEPH KIPNESS & LAWRENCE KASHA
IN ASSOCIATION WITH
NEDERLANDER PRODUCTIONS & GEORGE M STEINBRENNER III

PRESENT

LAUREN BACALL
IN
"APPLAUSE"

A NEW MUSICAL

BOOK BY
BETTY ADOLPH COMDEN AND GREEN

MUSIC BY
CHARLES STROUSE

LYRICS BY
LEE ADAMS

BASED ON THE FILM "ALL ABOUT EVE"
AND THE ORIGINAL STORY BY MARY O'ROURKE

WITH
LEN CARIOU ROBERT MANDAN
ANN BRANDON WILLIAMS MAGGART
LEE ROY REAMS BONNIE FRANKLIN

PENNY FULLER

SCENERY BY
ROBERT RANDOLPH

COSTUMES BY
RAY ACHAYAN

LIGHTING BY
THARON MUSSEY

MUSICAL DIRECTION & VOCAL ARRANGEMENTS BY
DONALD PII

ORCHESTRATIONS BY
PHILIP J. LANG

DANCE & INCIDENTAL MUSIC
MEL MACK

DIRECTED & CHOREOGRAPHED BY
RON FIELD

ORIGINAL CAST ALBUM BY

EDWIN H. MORRIS & COMPANY
"APPLAUSE"

As the OVERTURE ends, Margo Channing presents the Tony Award to Eve, who graciously thanks "my producer, my director, my writer and above all, Margo Channing." We hear Margo's thoughts as she remembers her opening night a year-and-a-half ago, when Eve entered her life, and, as the scene changes and we flash back to that night, Margo's admirers crowd her dressing room and fill the air with BACKSTAGE BABBLE. As soon as Margo can be alone with Bill Sampson, her director and fiance, she tries to convince him to stay with her and not go to Rome to direct a movie. Bill firmly but lovingly tells her goodbye in THINK HOW IT'S GONNA BE. Margo dreads facing the opening night party alone, yet she feels stimulated—BUT ALIVE—and persuades her hairdresser, Duane, to take her and Eve to a Greenwich Village discotheque. The lively evening ends back at Margo's apartment. Eve sums up her feelings in THE BEST NIGHT OF MY LIFE. Margo, seeing her 19-year-old self on the late show, satirically asks WHO'S THAT GIRL?

Four months later Eve has become Margo's indispensable Girl Friday, impressing Margo's close friends, including her producer, Howard Benedict. Howard takes Eve to a "gypsy" hangout. "Gypsy," Howard explains, "is the name dancers affectionately give themselves as they go camping from show to show." Led by Bonnie, the "gypsies" celebrate "the sound that says love"—APPLAUSE. At three a.m. that night after a phone call from Bill in Rome, Margo longingly wishes he would HURRY BACK. Bill arranges to hurry back two weeks later, and at Margo's welcome home party for him a misunderstanding leads to a disastrous evening: FASTEN YOUR SEAT BELTS. By this time Eve has contrived to get herself hired as Margo's understudy. Margo, feeling betrayed and threatened, faces Eve with the ironic WELCOME TO THE THEATRE. Bill accuses her of being paranoid about Eve, and after a bitter fight, he says a final goodbye. Margo is left alone on an empty stage as the curtain comes down on Act One.

Act Two opens in the Connecticut home of Margo's playwright friend, Buzz Richards, and his wife, Karen. Karen, thinking Margo behaved terribly to them and unfairly to Eve, arranges for Margo to miss a performance by draining the car's gas tank. Stuck in the country for the night, they express their warm feelings as GOOD FRIENDS. Back in New York, Eve gives a triumphant performance in Margo's role. Howard again takes Eve to the "gypsy" hangout where she snubs Bonnie and her friends, who do a scathing parody of a girl who becomes an overnight star—SHE'S NO LONGER A GYPSY.

Margo is devastated by reading a nasty interview that Eve has given, referring to "aging stars." Bill now realized what Eve's true intentions are and rushes back full of love for Margo, telling her she's ONE OF A KIND. But the reconciliation doesn't take. Margo is still married to her career. Eve, who has made an unsuccessful pass at Bill, has ensnared the playwright, Buzz. Alone, she triumphantly recalls ONE HALLOWEEN EN. But her plans with Buzz are crushed by Howard who claims her for himself, telling her "We both know what you want and you know I'm the one who can get it for you."

Margo seems to have lost everything because of Eve, but suddenly she realizes that she could be the winner and that she now has a chance at SOMETHING GREATER. This means a life with Bill. In the finale, she and Bill join with everybody answering the question "why do we live this crazy life?"—APPLAUSE!
JOSEPH KIPNESS and LAWRENCE KASHA

in association with
Nederlander Productions and George M. Steinbrenner, III

A Musical Comedy

APPLAUSE

Book by
BETTY COMDEN and ADOLPH GREEN

Music by
CHARLES STROUSE

Lyrics by
LEE ADAMS

Based on the film “All About Eve” and the Original Story by Mary Orr

Scenery by ROBERT RANDOLPH
Costumes by RAY AĞHAYAN
Lighting by THARON MUSSER
Musical Direction and Vocal Arrangements by DONALD PIPPIN
Orchestrations by PHILIP J. LANG
Dance and Incidental Music Arranged by MEL MARVIN

Directed and Choreographed by
RON FIELD

VOCAL SCORE

Piano Reduction by Robert H. Noeltner

EDWIN H. MORRIS & COMPANY, INC.
31 West 54th Street / New York, N.Y. 10019
FIRST PERFORMANCE AT THE PALACE THEATRE, NEW YORK
MARCH 30, 1970

CAST OF CHARACTERS
(In order of appearance)

TONY ANNOUNCER ........................................... John Anania
TONY HOST .................................................. Alan King
MARGO CHANNING ......................................... Lauren Bacall
EVE HARRINGTON .......................................... Penny Fuller
HOWARD BENEDICT ....................................... Robert Mandan
BERT .......................................................... Tom Urich
BUZZ RICHARDS ............................................ Brandon Maggart
BILL SAMPSON .............................................. Len Cariou
DUANE FOX .................................................. Lee Roy Reams
KAREN RICHARDS ......................................... Ann Williams
BARTENDER .................................................... Jerry Wyatt
DANCER IN BAR ............................................. Sammy Williams
PETER .......................................................... John Anania
BOB ............................................................. Howard Kahl
PIANO PLAYER .............................................. Orrin Reiley
STAN HARDING ............................................. Ray Becker
DANNY .......................................................... Bill Allsbrook
BONNIE ........................................................ Bonnie Franklin
CAROL ........................................................ Carol Petri
JOEY ............................................................ Mike Misita
MUSICIANS .................................................... Gene Kelton, Nat Horne, David Anderson
TV DIRECTOR ................................................ Orrin Reiley
AUTOGRAPH SEEKER ....................................... Carol Petri

SINGERS: Laurie Franks, Ernestine Jackson, Sheilah Rae, Jeannette Seibert, Henrietta Valor, Howard Kahl, Orrin Reiley, Jerry Wyatt.

SYNOPSIS OF SCENES
The entire action takes place in and around New York.

ACT ONE
Scene 1: The Tony Awards
Scene 2: Margo's Dressing Room
Scene 3: The Village Bar
Scene 4: Margo's Living Room
Scene 5: Margo's Dressing Room
Scene 6: Joe Allen's
Scene 7: Margo's Bedroom
Scene 8: Margo's Living Room
Scene 9: Backstage

ACT TWO
Scene 1: Buzz and Karen's Connecticut Home
Scene 2: Margo's Dressing Room
Scene 3: Joe Allen's
Scene 4: Margo's Living Room
Scene 5: Backstage
Scene 6: Margo's Dressing Room
Scene 7: Backstage

ORCHESTRA INSTRUMENTATION

Note: Violin I and II, Viola, and Cello parts are optional, the string music is fully cued in other orchestra parts.

Orchestra parts are arranged to allow a minimum instrumentation for 14 players: 5 Reeds, 6 Brass, Bass, Piano, and Percussion.

Applications for performances of this work, whether legitimate, stock, amateur, or foreign should be addressed to
TAMS-WITMARK MUSIC LIBRARY INC.
757 Third Avenue New York, N.Y. 10017
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ANNOUNCER: Ladies and Gentlemen... From New York... achievement in the theatre.
No. 1a  Margo’s Entrance
ANNOUNCER: ... My good friend, Margo Channing!

Moderate 2

No. 1b  Eve’s Entrance

Cue: MARGO: And the winner is -- Eve Harrington!

Moderately
No. 2

Backstage Babble

Cue: MARGO: ... that we met?

Moderate 2

MARGO: That night... beginning of open season for me.

GROUP: (+ Fl. cue)

Ba ba da ba _ ba da, ba ba da ba ba da, Ba ba ba da ba da,

Ba dom ba da ba da, Ba dom ba da ba da. Ba ba da ba da,

Ba ba da won - der - ful, Ba ba da ba - ba da, Mar - go was just da da!
Ba ba da, She's looking mighty ba ba da ba da ba da ba, Wasn't she? La da da?

Ba da Mis-ter Ben-e-dict, Ba ba da ba da ba, Ba ba da pro-duc-er, Ba ba da ba da.

La la la, loved it, whoa, whoa!

Hee bee dee bee dee bee bee dee, Hee beedee bee dee bee dee bee doo!
GROUP:
(See W. cue)

Critics will certainly ba ba da ba da ba da da doo!

Br.

[Music notation]

BUZZ: What do you hear, Howard?... etc.
(under dialogue)

HOWARD:...

Ba ba da ba da, ba ba da ba da ba da ba da. Ba ba da ba da, ba ba

Xyl. (soft mallet)

Str. pizz.

reviews for an hour or so.

Da ba da ba da ba da da!

Did-n't she ba da ba? Bee buh dee mar vel-ous!

Cis.

Br.

[Music notation]

Ba da ba da, a hit! Xyl., Fl., pizz. Vn. Look who di rect ed it!
BILL: Thanks!


BILL: Yeah, she sure was!

MAN: Da, Dyah, dyah da da da, da da da dum!

BILL: You can say that again!

GROUP: La la la la la la, La la la la la la, La la la da, Just great!

66 Openings are really ba ba dah!

So exciting ba ba da, ba
Lee bee dee bee, doo bah dee bee, Loved it very\n
ba ba da! Wasn't Mar go ba ba da! Thought the play.\n
was bee bee dee, Sets and lights were bee bee dee, What an uh\n
uh o-pen-ing, Wow!

Play 2 times and stop
Babblers’ Exit

Cue: HOWARD: Margo will see you all at the party.

No. 2a

GROUP:

Ba ba da, mar - vel - ous! You were just ba _ ba da, Bee dee _ ba doo sin - 
vins.

Piano

GIRL:

cere!

Ra ba dee ba doo ba dee ba, Dar - ling get a cab.
vins. pizz. (br. out)

DEBI:

Thank you Mis - ter Ben - e - dict, I doo ba da ba dee!  Ba ba da, Ter - ri - fic, ba ba

GROUP:

(Br.)

+Br., B. Cl.

Ped.

(Gesture only)

da, ba da ba, da ba da ba Really ba ba da, ba da ba.

Bells, Fl., Cl., Vln.

Tbn.

Tbn.

No. 3  Think How It's Gonna Be

Cue: BILL: I'll get you something beautiful in Rome.

Rubato
MARGO: Don't get yourself something beautiful in Rome.

BILL:

Dry your pretty eyes

And

Piano

 Tempo

let me have a smile.

Think how it's gonna be

When we're together again.

Vlns., Hp. gliss.

Clav.

L.H.

Fl.

Vlns.

Clav.

Hp., Str.

Vlns.

+ Fl.

Clav.

+ Gr.

+ Gr.
I don't want to go, but planes come back, you know.

Think how it's gonna be when we're together again.

Oh, we'll take a long, long walk.

Oh, we'll have a quiet talk.
Then just when the fire's low, Honey, you know where we'll go.

flash that famous smile, The one that gets 'em all.

Think how it's gonna be, Nothing but you and me!
Think how it's gonna be, When we're together again.

BILL: Hey, you know... etc.

MARGO:... when you come back.

BILL: I don't want to go, But planes come back, you know.
Think how it's gonna be,

Nothing but you and me!

Think how it's gonna be

Broader

When we're together again.

(as door slams)
No. 4

But Alive

Cue: MARGO: Eve, we're going to the Village!

Moderately

EVE: But... etc.

MARGO: I'm too exhausted to go to the party--

MARGO: But I'm much too excited to go home to sleep!

I feel groggy and weary and tragic,

Punchy and bleary and fresh out of magic, but alive, but alive, but alive!

I feel
twitch-y and bitch-y and man-i-c, Calm and col-lect-ed and

chok-ing with pan-i-c, But a-live, But a-live, But a-

live!

I'm a thou-sand dif-f'er-ent peo-ple,
Every single one is real.

I've a million different feelings.

O.K., but at least, I feel!

And I feel rotten yet covered with roses.
Young'er than spring-time and older than Moses,

Sax. (octaves)

Frisky as a lamb,

Sax. (Sax.)

Lazy as a clam,

Crazy, but I am a
BOYS:
Le lay lo lo la la_ la wo wo, Le lay lo lo la la_ la wo wo
live!

2 Tpts., Str.

(Pno., Org. cont.)

Aow aow lo lo la la_ la wo wo wo.Chick-y, chick-y aow! Aow! Aow! Aow!

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Le lay lo lo la la_ la wo wo, Le lay lo lo la la_ la wo wo,

2 Tpts., Ww

(Pno., Org. cont.)

Aow, Aow lo lo la la_ la wo wo wo. Chick-y, chick-y aow! Aow! Aow! Aow!
Dialogue and Tape Juke Box music

MARGO:

Continue at cue: MARGO:
Silly boys—I'm here for the night!

I feel wicked and whacky and mellow,
Firm as Gibraltar and shak-y as Jel-lo, But a-live,
But a-
live, but alive! I feel

half Tiajuana, half Boston, Partly Jane Fonda and

partly Jane Austin, But alive, That's the thing, But a-

BOYS: Miss Channing! Pleased to meet you! You're great! Margo! Love you—

This kaleido-

live!
Scope of feelings whirls around inside my brain. I admit I'm slightly coo-coo. But it's dull to be too sane. And I feel

brilliant and brash and bombastic, Limp as a puppet and

simply fantastic! But alive, but alive, but a-
BOYS: She's here, my dear, can you believe it? She's here! Oh God, I can't believe it!

She's here! It's just too groovy to believe!

Whoa!

127 [Blues]

Tpt. 2, 3

Tpt. 1

S bassa

Cym. roll

+ Tbn.

+ Bar. Sax.

Fender

Dr. Solo
BOYS:

Le lay lo lo la la la wo wo, Le lay lo lo la la la wo wo

Aow, aow, lo lo la la la wo wo, wo. Chick-y, chick-y aow! Aow! Aow! Aow!
BOYS, MARGO, EVE:
(+ Ten. Sax.)

This kaleidoscope of feelings whirls around inside my brain.

I admit I'm slightly coo-coo but it's dull to be too sane!

BOYS: MARGO:

Love, love, love, love, love...
(Chaps)

And I feel

(brilliant!) Bom-bastic! Su-per! Fan-

+ 2 Sax.
Aow aow lo lo la la_ la wo wo wo!
La la la lee lay lo_
No. 4a

But Alive - Play-Off

Tempo as before

2 Tps., W. W., Org.

Dr. Solo

Tpt., Tbn.

Piano

Tutti Br., W. W.

+ Bar. Sax.

Slower

Org., Gu.

Sels.

p subito

Str., Hp., Pno.
Cue: SAMMY: ... I mean I really love her!

SAMMY:

Mar-go! Mar-go! Mar-go! Mar-go!

Celesta Solo

(Fade out as phone rings)
No. 5  The Best Night Of My Life

Cue: EVE: I'll get them!

Slowly

MARGO: Thank you, Eve. Tonight's been fun, hasn't it? EVE: Fun?!

EVE: (When read

Piano

Ad lib.

best night of my life is here, is now. Knowing

you has got to be The greatest thing that's ever happened to

Timp.
Slower

me.
(non trem.)

I could freeze this moment And take it home with me,
Cel., Str., Bells

I would, I would, But time goes by And oh, I know that I

Never can live this moment again,
This

moment again.
The best night of my life,
best night of my life. Don't go, Don't go.
There's no way to say thank you, It
wouldn't come out right. But, thank you for the
best night of my life.
No. 6
Who's That Girl?

Cue: MARGO: And which one does he want to marry? Margo today?

Bright 2

MARGO: Miss Eternal
Second Balcony!

In ad lib.

MARGO: (sassa)

Who's that girl with the permanent wave And the dress below her knees?

Who's that doll in the open-toed pumps?

Would you kindly tell me, please?

Look at her, Miss Nineteen Forty Six.
Teen-age Mar-go, Queen of the for-ties flits!

Me-lo roo-ny! Who's that girl with the May-bel-line eyes—
Act-ing like she knew the

score?

Ix-nay, dad-dy-o,— I nev-er saw that girl be-fore!

Who's that girl with the per-ma-nent grin— and the

Br. muted
stockings with the seams?
Did that kid with the caps on her teeth

launch a million G.I.'s dreams? Where is she,
That girl of yesterday,

With her flatsies leading Lew Ayres astray?

Boogie-woogie baby! Who's that girl with the chic shoulder pads?
Could it be that long ago?
No sir-ree-bop, foo-ry ack-a-sack-ee. She

isn't any one I know!

(l. H.)
Watch her dance, You can tell that she's hep—
'Cause she digs that jump-in' jive!

Wend her up and she really can act—
You would swear that she's alive! How she

smokes those brand new filter tips!
Watch her pucker those red hot Tangee lips!

Hey bob-a-ree-bob! Who's that girl in the platform heels?

Who could that toma- to

be?

That snazzy chick, Floy doy, floy doy!

Truck-in' on down, Tux...

Eve:

Margo:

in the pin striped suit, And the up-swept hair!
EVE:

Boo-gie woo-gie bu-gle boy from company B!

Knock, knock, Who's there?

MARGO:

[Applause]

Me!

Hub-ba, hub-ba.

[Exit]

(Sax. arr.)

+Cls.

Br. unis.
No. 6a

End of Scene

Cue: Eve hangs up phone.

Slowly (She picks up "Tony")

Piano

P

Hp., Cel., Str. div.

Fl.

EVE:

So thank - you for the best night of my life.

[Fade at dialogue]

Repeat ad lib.
No. 7

Eve's Mirror

Cue: Duane and Margo go out, closing the door.

Slowly
DUANE: Margo, ever hear of the union? (Dial. cont.)

Piano

Cut as Margo opens door, sees Eve and speaks: Eve!

No. 8

Backstage Babble Reprise

Cue: HOWARD: ... The gypsies go there after their shows.

CHORUS:

Ba ba da, ba _ ba da, Ba ba da, ba _ ba da,
Cont. at cue: HOWARD:
... camping from show to show.

CHORUS:
Try-out for summer stock.  
Ba da ba da, ba da,

Cont. at cue: HOWARD:
... blaming the costumes.

Xyl., Str.  
And then I said to him—  
Ba ba da, re-su-me,

Cont. at cue: HOWARD:
Oh! Terrific.

Ba-ba da, ba—ba da, A-gents are all ba da

Repeat and fade

Ba ba da, ba da, ba, ba da
Ba ba da, ba da, ba da ba, Ba ba da, ba da
Applause

Cue: HOWARD: ...your dancing shoes or your mother?

DANNY: My mother!

Bonnie: ...acting classes. Dancing lessons—

DANNY: Equity dues—etc.

BONNIE: Leaves ...take home pay! CUE: BONNIE: ...for ten years.
BONNIE: ... unless you happen to
smash your knee cap—
sell it to your friends—

But it's all worth it—
—and why?

Cue: Snap fingers

GROUP: You tell 'em.
(ad lib.)
Cue: Eve applauds spontaneously

BONNIE:

What is it that we're living for?
Ap-pause, ap-pause... + Vlns. pizz.

Nothing I know... brings on the glow
Like sweet ap-plause.

You're thinking you're through,
That nobody cares

Then suddenly you
Hear it... starting.
And some-how you're in charge again And it's a ball!

Trum-pets all sing, Life seems to swing

And you're the king of it all, 'cause, You've had a taste of

The sound that says love, Ap-plause, ap-plause, ap-
plause! When I was eight I was in a school play. I'll never for-
get it, I had one line to say! My big moment came, I said "What ho, the
 Prince", My sister applauded, I've been hooked ever since! It's better than
pot! It's better than booze! A shot of applause will stamp out the
What is it that we're living for? Applause, applause!
blues! You work 'til you're dead. It ain't for the

Nothing I know

bread. Call me out of my head!

brings on the glow. Like sweet applause.

BONNIE:

Your bank account's bare, Your cat has the "flu".
You're losing your hair... Then you hear it--

That happy sound rolls over you
And just like that,

ALL:
Ev'-ry-thing's bright,
This is the night

BONNIE: Love hits you right where you're at, 'cause You've had a taste of
The sound that says love, Ap-plause, ap-plause! There's

107 Slightly faster

won-d'rous ap-plause, Thun'd'rous ap-plause, Beau-ti-ful, soar-ing, mag-ni-fi-cent, roar-ing! It's

(Br. out)

bet-ter than pot. It's bet-ter than booze! A shot of ap-plause will stamp out the blues! What-

BONNIE:
ev-er you do you do bet-ter be-cause, You're do-ing it to the beat of ap-plause! And
nothing can beat the beat of applause.
When you hear it.

116 Rock!
Low Sax.

124 W. W., Vins., Org.

132 Tempo—not fast—in 4

ALL:
GROUP A:

Yeah, yeah, I love applause,
Ap-plause, ap-plause.

GROUP B:

Ap-plause, ap-plause!
I love, I love, I love applause.

Love applause.
Just when you think you're through,
I love, I love, I love applause, Yeah, yeah, yeah, yeah, yeah, yeah,
It's what you hear, Beautiful,
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!
soaring, magnificent, roaring!
Yeah, yeah, I love applause, applause, applause,
Ooo love applause.
Applause, applause, Love it, I love to hear it, I love to
And when I hear it, it touches my heart And

hear that sweet applause, I love applause. Oh yes, it's better, it's
suddenly I hear it starting, I love to hear ap-

better than havin' pot, So, baby, give it, Give it all you've got,

plause. Love to hear applause,
Applause, applause, applause,

Why do we work our asses off? What is it for?

Cares disappear, soon as you hear
That happy audience roar, 'cause

Did you hear?

Love, love, love, you've had a taste of,
The sound that says love
Brighter tempo

Ap-plause, ap-plause, Ap-plause, ap-plause,

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Ap-plause, ap-plause, Ap-plause, ap-plause,

A(p)

188 + Vlns.

A - a - ap - plause!

( cont. )

+ Timp.

Segue

[ Applause ]

+ Timp.
L'istesso tempo

ALL:

Whe-er-ev-er you are, it's
al-ways the same
When-ev-er ap-plause is call-ing your name.

No mat-ter what kind, nev-er mind, You don't care As long as it's there!

And some-how you're in charge a-gain And it's a ball!
Trumpets all sing,
Life seems to swing,

(+ Trus.)

And you're the king of it all 'cause
You've had a taste

OTHERS: Did you hear?

Love, love, love,

The sound that says love,

ALL:

Ap-plause, ap-plause,
Ap-plause, ap-plause,
Ap-plause,
ap-pause, A (p) plause!

[Applause]

W. W., Bella, Str.

Cym. dim.

[Fade as phone rings.]

Repeat ad lib.
Hurry Back
(Think How It's Gonna Be-Reprise)

Cue: MARGO: I'll check with Eve. I mean -- of course I do.

Spoken: Are you smiling?

BILL:

Piano

BILL: Hey!

Flash your famous smile --

The

B.Cl.

one that gets 'em all.

Think how it's gonna be --

poco rall.

BILL: Arriverderci, cara mia.

MARGO: Goodbye, Bill.

Both hang up phones.

7

BILL:

Blues tempo

Think how it's gonna be - When we're together again.

Alto Sax. Solo

Hp., Cls.

MARGO: (on tape)

Hurry
13 Slowly-in tempo

back, Hur-ry back. It's no life at all When you're not here to

hold me. Hur-ry back, Hur-ry back. What's the

point of do-ing cra-zy things when you're not here to scold me?

(Str. 8va)

hp., Gr.

21 MARGO: live

Hon-ey, Hur-ry back, Hur-ry back. When I
get you here I'll give you so much love you'll never leave me,
Believe me.

Come back home, I'm so lonely. There's so much to say and so much love to make up.
Hurry back, hurry.

I'll just die if I don't see your face beside me when I wake up.
Oh,
hon-ey, Hurr-ry back! Make it fast! Hurr-ry back! I can't last.

[Applause] 45 [Transition to morning]

(+ Timp. roll)
Cue #1: MARGO: Fasten your seat belts.

Cue #2: It's gonna be a bumpy night.

BUZZ:

Fasten your seat belts It's gonna be a bumpy night,

eh eh eh eh, Batten the hatches We're gonna have a

KAREN:

fussy flight! eh eh eh. She's laughing a bit too loudly.
That's how the last one began. I figure she's two drinks from the spot.

BILL & HOWARD:

where you know what hits the fan. Don't take off your coat. Organ, Xylophone.

You came the wrong night. Get out while you can.

GROUP:

Mother is up tight! Fasten your seat belts, it's gonna be...
A bumpy night!

BUZZ: ...St. Valentine's day massacre.

GROUP:

Fasten your seat belts, Say all your pray'rs and hold on tight...

Drink and be merry for the Titanic sails to-night... All aboard!
It will be
A bumpy night!

Tbn. muted
Vlns. pizz.

Org., Xyl.
Xyl.
Pno., Org., Xyl.
(+ Br. 8 bassa)

Cue: MARGO: ... die of sugar poisoning.

GROUP:

Fasten your seat belts, It's gonna be a bumpy night eh eh eh eh,

Bells, Vlns.

Org., W. W., Pno.
Mar-go in ac-tion crit-ics have called an awe-some sight! eh eh eh eh.

HOWARD: Don't worry ... etc.

At cue: MARGO: ... Madison, Wiscon-sin-cut and pro-ceed to bar 74
I've seen the Taj Mahal at dawn.

The hanging gardens of Babylon!

BUZZ & KAREN: And she's on pares with Miss Channing when she's on.

Yeah, she's

BILL: Oh, she's on

ALL:

* Sustain all voices as long as possible.
95 Slower (in 4)

101 ALL:
It's gonna be a bumpy night!
Tpts. unis.

MARGO:
Here's a bump here,
And there's a bump there,

DEBI: JOAN: MARGO:
Here's a bump, There's a bump, Ev'rywhere a bump, bump!
MARGO: Turbulence ahead, turbulence behind.

MARGO: Ready, girls.
MARGO: Silly dress! Silicone!

Single girl! Eve!

Cue: MARGO: Choose up sides and go home!
GUESTS:

Thanks for the par-ty. Wow! what a blast! Pick up the piec-es,

Let's get out fast. Get your coat. Where's the door? Man, it's been eh eh eh eh

(cont.)
Cue: MARGO: This is your captain speaking.

MARGO:

Fasten your seat belts, It's really been a bumpy night.

(Spoken)
I've got a secret, I think I'm just a wee bit tight--

Cue: MARGO: Eve must have packed it!

171 Cue: MARGO: Sometimes I'm adorable!
MARGO:

I'm a thousand diff'rent people, Ev'ry single one is real.

I've a million diff'rent feelings. O.K., but at least I feel, At

least I feel, I feel, I feel

Fade and stop on cue: EVE: I feel --

ad lib. repeat
Welcome To The Theater
(Finale Act I)

Cue: EVE: ... Please believe me.
MARGO: Oh, I do.

Cont. at cue: you are in the right place. In 4-Rubato
MARGO: (spoken)

Welcome to the theater. To the

(Sung) + Cl. 8 bassa

magic, to the fun. Where painted trees and flowers grow, and

(Spoken)

laugh-ter rings for-tis-simo. And treach-er-y's sweet-ly done. Now you've
entered the asylum. This profession unique.

Actors are children. Playing hide-and-seek. So

In tempo

welcome, Miss Eve Harrington. To the business we call

Poco piu mosso

"Show!" You're on your way to wealth and fame, Un-
sheath your claws, enjoy the game! You'll be a bitch But they'll

know your name from New York to Ko-ko-mo.

Welcome to the theatre, my dear! You'll love it

so!
Welcome to the dirty concrete hall-ways, Welcome to the friendly roach-es too.

Welcome to the pinches from the stage-hands, It's the only quiet thing they do!

Welcome to the Phil-a-del-phia crit-ics, Welcome lib-ri-um and nem-bu-tal.

Welcome to a life of lar-yng-i-tis, Welcome to dark toi-lets in the hall!
Welcome to the flop you thought would run for years.

Welcome to the world of tears and cheers and fears.

Welcome to the theater, With some luck you'll be a pro!

You'll work and slave and scratch and bite, You'll
[Music notation]

learn to kill with sheer delight. You'll only come a-

live at night When you're in a show!

70 Maestoso

Welcome to the theater. You fool, you'll love it

(Scene cont.)

+ Timp. Roll

8 bassa——
Where painted trees and flowers grow,
And

laugh-ter rings for-ti-si-mo
And treach-er-y's sweet-ly done.

Wel-come to the thea-ter,- You fool,
you love it so!
No. 14  

Entr'acte

Moderate 4

Piano

Sax., Dr., Organ, Pno., Celli

Cym.

(no Timp.)

7 Rock

Tpts.

Sax., Tpts.

(no Celli)

sempre marc.

+ Org. Sva

Saxa. (wall)

ff
[Image of a music score page]
Saxs.  

Tpts. (+8va)

Saxs.  

Tpts. (+8va)

Bs., Bar. Sax.

40 Saxs.

dim.  Gtr. only

Saxs.out

Vlns., C1a.

Fade out as Karen answers the phone

Gtr.
No. 15  Inner Thoughts

*KAREN*: Hangs up phone. Puts three cups on coffee table, then removes one.

Freely

KAREN:

Just a prank, some harm-less fun, We'll laugh a-bout it when it's done,

Wlns.

I'm mending

Piano

Cym. al fine

w.w.

Won't we, Mar-go?  Sure we will!  Fun-ny, I feel

muted

Tpt.

guilt-y now,  As if I'd been had some-how.  Could it have a thing to do with

(In 4)

(in 2)


Pno. Solo

Note: The sheet music contains musical notation for piano and other instruments, with lyrics and dialogue written in English.
17 Cue: KAREN: I'll get you some hot coffee.

BUZZ: (to himself)

It's a rotten thing to say, But I'd love to

In 1

see my play without Margo, Just one time!

26 In 2

I'm an egocentric jerk, But I wonder—would it work?

Br. (Harmons)

In 4

Would my words sound fresh and great and new? Buzz, you're evil, evil, evil!

In 2

After all that Margo's done for you.
**Cue: BUZZ:** We know you too well.

MARGO:

So you know me! Good for you. How I wish that I did too.

Margo Channing,
Who is she? Now the play's a-

bought to start, Eve is going to play my part, Bill is there, I wonder what he

thinks? Wouldn't it be just terrific if he thought she really stinks!
Good Friends

_Cue: BUZZ: to the real things in life._

**BUZZ:** When you've got good friends, you've got a good life.

---

**KAREN:** Buzz, you're getting sentimental.

Think about that... When you've got good friends... You've got it all!

---

**MARGO:** Hold on, you're getting to me!

For when life is cruel... And they call you fool...

You're not alone... if you've got good friends...
On whom you can call... Good friends, who couldn't care less. If you're a failure or a success.
They're there, whatever you do, They like you for you! (Not your money or your gorgeousness!) Friendship is a ring.
Circular thing, It never ends, So kick off your shoes.
MARGO: 35

Life is full of frets, Re-morse and re-grets, Doors that are locked...

BUZZ and KAREN: + Str.

Good friends, You're poor without...

When you've got good friends

good friends.

People you love, People you trust, You've got the key!
As you go thru life— There's three things you need—

KAREN and MARGO:

Money is one— Number two is sex—

Do-do—do-do—do-do.

Dodo—dodo—dodo—dodo— all the

You know number three!— Good friends, who really don't care
MARGO: If you're a swing-er, Or you're a square! I know that you two, You nev-er could do one mean thing to me! (Oh, I wish I'd nev-er)

VAL: Drained that tank! Friend-ship (MARGO) is a ring,— A cir-cu-lar thing,—

ALL: (BUZZ) It nev-er ends!— And we've got it good,— We've got good
No. 17  The Best Night Of My Life-Reprise

Cue: EVE: Bill.

BILL: Yes?
EVE: Thank you.

Slowly  EVE:

The best night of my life— is here, Is now...

Hold until Eve speaks.
End Of Scene II - Change

Cue: HOWARD: Perhaps even something like that can be arranged.

Slowly

Tempo

thank you for the best...night of my life!

GROUP:

Fade as Bonnie speaks.

Ba ba da, ba ba da,
No. 18

She's No Longer A Gypsy

Cue: BONNIE: Pul-ease, kids, not now. I'm busy!

DUANE: Hello, Miss Star-shine, I'm from.... etc.

Bells .... success will change you!

BONNIE: No, I plan to be.... etc.

Of course, I'll never forget them.

And I'll never see them either! Moderately bright 4
DUANE:

She's no longer a gypsy, she'll be leaving us soon. She did the

"under-study-to-the-rescue-bit". Now she's halfway to the moon!

MIKE: (one of the gypsies)

She's no longer a gypsy, no more Equity calls, she's gonna get them crazy invitations now to Truman Capote's
+2 BOYS: 37 [Rock]

balls. Have a beer,

Your last one, dear.

ALL:

From this night on it's all champagne!

BONNIE: 45  DUANE:  Ah

The star was late And I was great!

BOYS:  DUANE:

You got up early and pulled a Shirley MaLaine!
53

BONNIE:

I'm no long-er a gyp-sy.

Put me on the mar-que-

W.W. (+8va)

B.D. (whap)

Fender

Org. Solo

+ Tbn.

It's "out-of-the-chorus-in-to-heaven-time"

Tbn.

Org., Pno.

Str., W.W. (octaves) (cont.)

59

OTHERS:

It should hap-pen, It should only hap-pen, God, let it hap-pen to me!

Str. b d

Tpt., T. Sax. (8va bassa)

+ Tpt., T. Sax. (8va bassa)

63

Samba

ALL: + Sax., Org.

Solo Tpt.

Aye yi yi yi yi, Aye
yi, sye yi...
She's no long-er a gyp-sy!
(Vins. tacet)

Cow bell

It's the mag-ic of Broad-way,
O-ver-night you're a star,

Picc., Fl. 8va

Tpts., Org.

+ Tbsns.

DUANE:

Now ev'-ry jerk who ev-er turned you down... will claim He

+ Tbsns.

DANCING GIRLS:

made you what you are! No more Au-to-mat cof-fee.

W.W., Org. 8va

2 Saxs. Org.

Tpts.

Tpts.
BONNIE:  
It's the Plaza for tea. You did the "Hey, world, now you're gonna

OTHERS: + T. Sax.  

2 Saxs.

DUANE:  
see me" bit! "I tell you Manny, with this kid we've got a hit!" It's that

ALL:  
good old over-night sensation shit! It should happen,

It should only happen, God, let it happen to me!
She's no longer a gypsy, she'll be leaving the street... Hey, she's a regular Mitzi Gaynor now. Don't you love them dancing feet?

Slower (W.W. 8va)

Meno Mosso ALL: Fame, Success, Autographs

Picc., Hp, (8va)
Me.... please God!

Broadway, Hollywood!

Money, money, Thank-you, thank-you, Me! Me! Me!

What is it that were liv-in' for, Applause! Applause!

Nothing I know brings on the glow Like sweet applause.
129 Brighter
w.W., Org.

Tbns., Cello, Bs.

Cym.

(+8 bassa)

Yea!

137 W.W., Xyl. 8va, Tpts.

Tbns., Pno.

Bs.

ALL: Thank you,
thank you, thank you, thank you, thank-you, thank you.

145 Picc., Sax., ALL: Star!
Pno.

Me,

To hell with you!

Picc., Xyl.

Tpts., Org., Vlns., pizz.
ALL:

En-e-my in sight! Ready, aim, fire!

GROUP: +T.Sax.

She's no long-er a gyp-sy,

W.W., Org.

It's good-bye to the bunch! And if you
ever get to Beverly Hills, Don't drop in for lunch! Treat her nice

la la la, That's our advice, la la la, Just take good care of this dear girl!

BOYS: Oo you,

BOYS and GIRLS: La la la la la la

She will come through.
**DUANE:**

But if she doesn't— Why not give me a whirl?

**BONNIE:**

She's no longer a gypsy, Put her on the marquee! I'll get to

**ALL:**

meet George Jessel at a Friar's roast! You'll be a big fat star and have the

world on toast. But don't forget your friends who love you most!
BOYS

W.W. [Staff lines and musical notation]

ALL:

It should happen,

It should happen,

It should,

It

should, It should, It should,

It should,

It, it

should.

[Sax., Org.][Staff lines and musical notation]

[Applause]

Slide whistle [B.D.][Staff lines and musical notation]

It should happen to me!
(On applause)

It should happen to me, it should happen to me, it should happen to me,

Ugh! Ugh! Ugh!

Everybody's part gypsy,

Ugh! +B.D. +W.W.

Tpts. cont. simile +B.D.

Tbns. +B.D.

W.W. 8va +B.D.

Tbns. +B.D.

Tbns. +B.D.

P Br.

Tbns. +B.D.

+ B.D.
Everybody I know. Oh, even I have dreamed that I could leap on stage and really stop the show!
Cue: BILL: You're everything the slogan promises.

Moderately In 4
W.W., Str. octaves

Piano

mf muted Br.

You're one of a kind, A fabulous bird, You're out of your mind and

Hp.

Pno., Str.

'mway out of sight, You're one of a kind, unique is the word, And

Bs. 0

13

that's why I find the others all trite... I like the

Vlns.

Bn., low Str.
weird things that happen inside of your skull!

But

it's never dull, Oh, no, never dull. You

walk in a room. The people all stare 'cause baby, you bloom, They'd
have to be blind to not recognize the rarest of rare right

under their eyes, You're one of a kind!

If there were two of you,

Or, God forbid, a few of you,
much is what it would be!  

But you're one of a kind, 

One of a kind, One of a kind, One of a kind, And you're the kind of a woman for me!  

Who else would take a swim completely dressed in
MARGO: I didn't do that.

Central Park at three a.m. the night she won a Tony?

Well,

MARGO: You did. Who grabbed a flaming Cherries Jubilee and

burned a movie script at Chasen's yelling it was phony?

Was

MARGO: Um humm....

You always were a crazy kid!
BILL: I shudder at the things you did. Your ego seems to suit my id, so

BILL: You mad fool! Kiss me! You know you grind your teeth at night,

MARGO: Your snoring is a real delight, It's noisy but we sleep all right!

BOTH: You are
One of a kind, A fabulous bird, You're out of your mind, And

way out of sight! You're one of a kind, Unique is the word And

that's why I find the others all trite. Str., Org. At times you're

selfish and stubborn and blind as a mole,
But even so you're a kick to be with. You're good for my soul.

In 3

BOTH: (Bill) Tempo

So good for my soul...

w.w. You walk in a room, The people all stare, cause

w.w. w.

Org. Fl.

Pno., Rhythm

ral.

baby, you bloom. They'd have to be blind to not recognize The rarest of rare, Rits

under their eyes. You're one of a kind! If there were
two of you  Or, God for-bid, a few of you,  Too

much is what it would be.  (Bill)  But you're one of a kind, W.W.

One of a kind, One of a kind, One of a kind. And you're the

kind of a nut  W.W., Pno, Str.  for

W.W., Br., Str.
No. 19a  

Bill's Reprise

MARGO: I just don't understand. (exits)  

[Slower]

BILL:

We were doing fine,

I thought we'd be O.K.

Once it was you and me.
Cue: BUZZ: I can't figure out what the hell you see in me. (Exits)

Eve lifts hand to say good-bye.

Organ, Hp.

4  EVE: Str.

Re-member that Hal-low-een- When you were nine?- You wore a

(Spoken)

fai-ry-queen cos-tume of your own de-sign... Well, look at you now...

(Hp. out)

11  (Sung)

And you_ put on rouge and lip-stick Though it was-n't al-lowed._
You were so proud! And paddy said, "Wash your face, You look like a whore!" That's what he said... No more.

And so you went up stairs, Washed your face, Took off the dress, threw it away, Got into bed as though it were the end of an
Ordinary day...

Cel., Hp.  And outside the moon con

Bn. Solo rall.  a tempo

+W.W.

+Bar. Sax.

Tinted to shine,... Remember that Hallow-een... When you were nine?

EVE: Well, screw you, Daddy. Look at your little girl now!

In 4 marcato

Organ, Pno., Br.
She feels twitch-y and bitch-y and

man-ic! Calm and collect-ed,

live, She's a-live, So a-live!

up like a spring that's been tightened,

organ, gtr., pno.

in tempo

no sign of pan-ic, She's a

live, She's a-live, So a-live!

i'm wound

organ, gtr., pno.

dream-y and diz-zy But
not a bit fright-ened, I'm a-live, I'm a-live, So a-live!

Ev-ry bo-dy loves a win-ner, But no-bo-dy

loves a flop!

No-one wor-ries how you got there Once you're stand-ing

on the top! So I feel up and to-geth-er and stead-y.
Eager, excited, so come on I'm ready! Ready for the climb,

Baby, it's my time, you believe it, I'm alive,

A - Saxs. live!
No. 20a

Change Of Scene

HOWARD: And if I'm not there,...wait! (exits)
Something Greater
(FINALE - ACT II)

Cue: MARGO: Karen, got a good recipe for lasagna?
KAREN: What?
MARGO: I'll call you.

Easy 4
MARGO: (when ready)

A scrap book full of clip-pings
Of things long for-got-ten,

Str., W.W.

There's some-thing great-er.

A pic-ture in the pa-per

That makes you look rot-ten,
There's some-thing great-er!
The meaningless attention, The bowing and the
smirking of some head waiter, That lost and empty
feeling the nights when you're not working,

something greater, I know there's something greater.
A theater full of strangers

Adoring you blindly,

There's something greater, there's something greater.

The friends who know you're lonely

And treat you too kindly,

There's something greater, there's something greater!

There's needing to be where he is,
Waking up and there he is, Being to your

man what a woman should be That's

something greater, Something greater! And

finally that's for me!
BILL: 58
*ten.* Slowly (*freely*)

There's needing to be where she is, Waking up and

MARGO:
+Vns.

there she is, Being to your man what a woman should be!

MARGO: Bill, I'm

65 sorry. [*Dialogue cont.*] *Hp.*

pp *Str.

*Fade out* *+Fl.*

*Hp.*

*+Bn.*
Cue: MARGO: Eve, you four star bitch! Thank you!

BOTH: That's something greater,

That's something greater! And finally

(BILL sings harmony)

that's for me!

W.W., Str., Hp., Pno.

Tpts. unis.

+Timp.
ALL:

Wherever you are, it's always the same,

Str., W. W., sust.

Whenever applause is calling your name, No matter what kind, never

mind, You don't care As long as it's there!

Why do we live This crazy life?

Pps., unis.

W. W.

Tbars.
What is it for?

Cares disappear soon as you hear

That happy audience roar, 'cause You've had a taste of

The sound that says love,
No. 23  Exit Music

Piano

In 2
W.W.
Str.

Tpts., unis.

Swing 4
W.W., Org., Str.

R.H.

10+ Xyl.

W.W., only

Tbns.

8bassa

18

W.W.

Tbns.

Hp.

Tutti

sfp