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VOCAL SCORE

JOSEPH KIPNESS & LAWRENCE KASHA

IN ASSOCIATION WITH
NEDERLANDER PRODUCTIONS & GEORGE M STEINBRENNER III

PRESENT

LAUREN BACALL

"APPLAUSE"

A NEW MUSICAL

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

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

AND
PENNY FULLER

SCENERY BY ROBERT RANDOLPH COSTUMES BY RAY AGHAYAN

LIGHTING BY THARON MUSSER MUSICAL DIRECTION & VOCAL ARRANGEMENTS BY DONALD PI

ORCHESTRATIONS BY PHILIP J LANG DANCE & INCIDENTAL MUSIC BY MEL MAR

DIRECTED & CHOREOGRAPHED BY
RON FIELD

ORIGINAL CAST ALBUM BY



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EDWIN H. MORRIS & COMPANY, II



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"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 paranoiac 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.

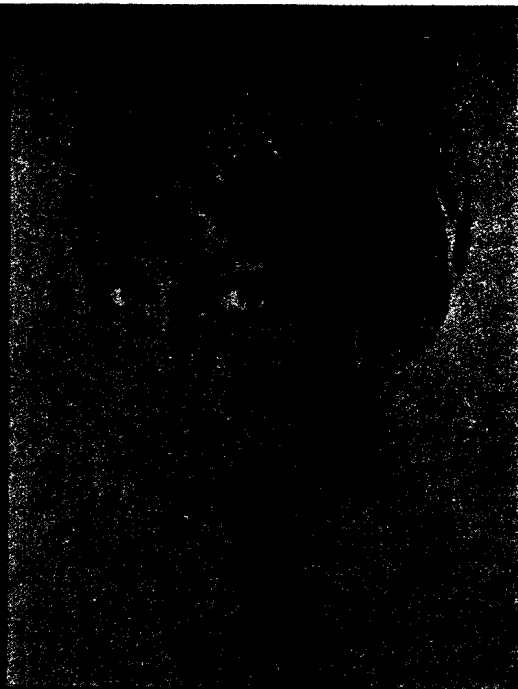
Margo is devastated by reading a nasty interview that Eve has given, referring to "aging stars." Bill now realized what Eve's true intentions are and rushes back full of love for Margo, telling her she's ONE OF A KIND. But the reconciliation doesn't take. Margo is still married to her career. Eve, who has made an unsuccessful pass at Bill, has ensnared the playwright, Buzz. Alone, she triumphantly recalls ONE HALLOWE'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!

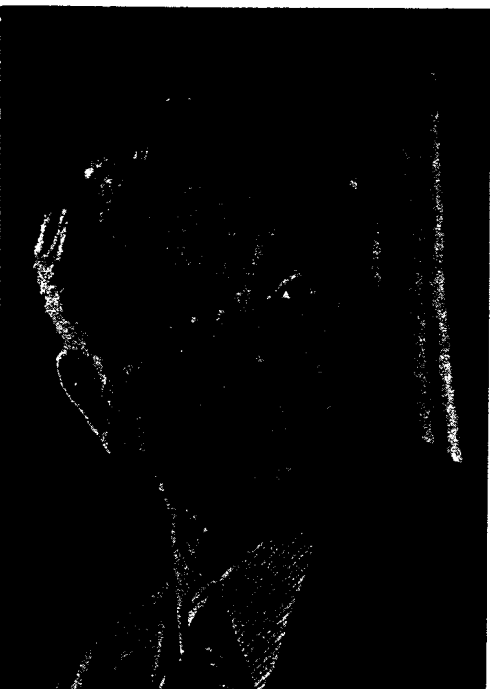




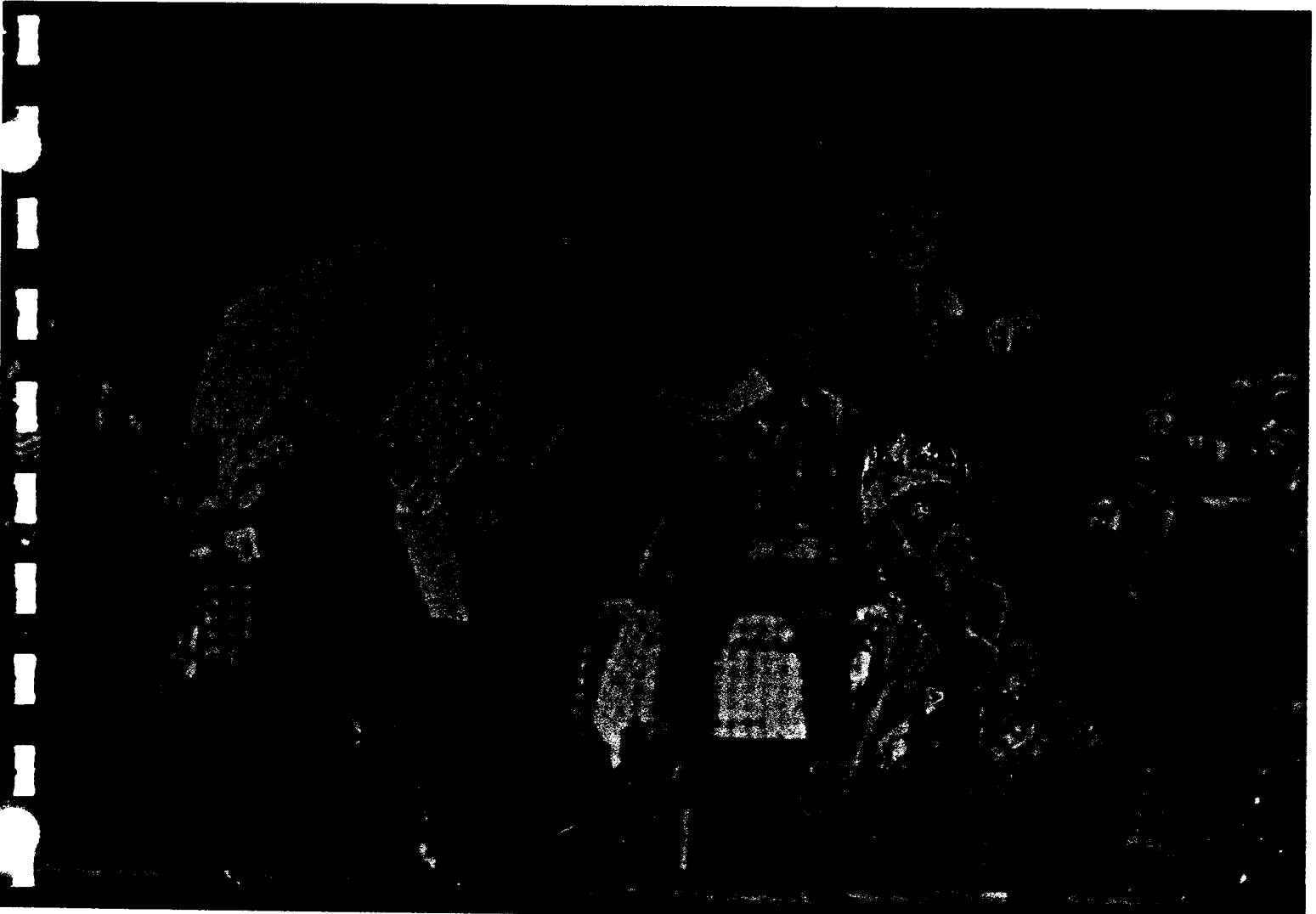
LEN
CARIOU



PENNY FULLER



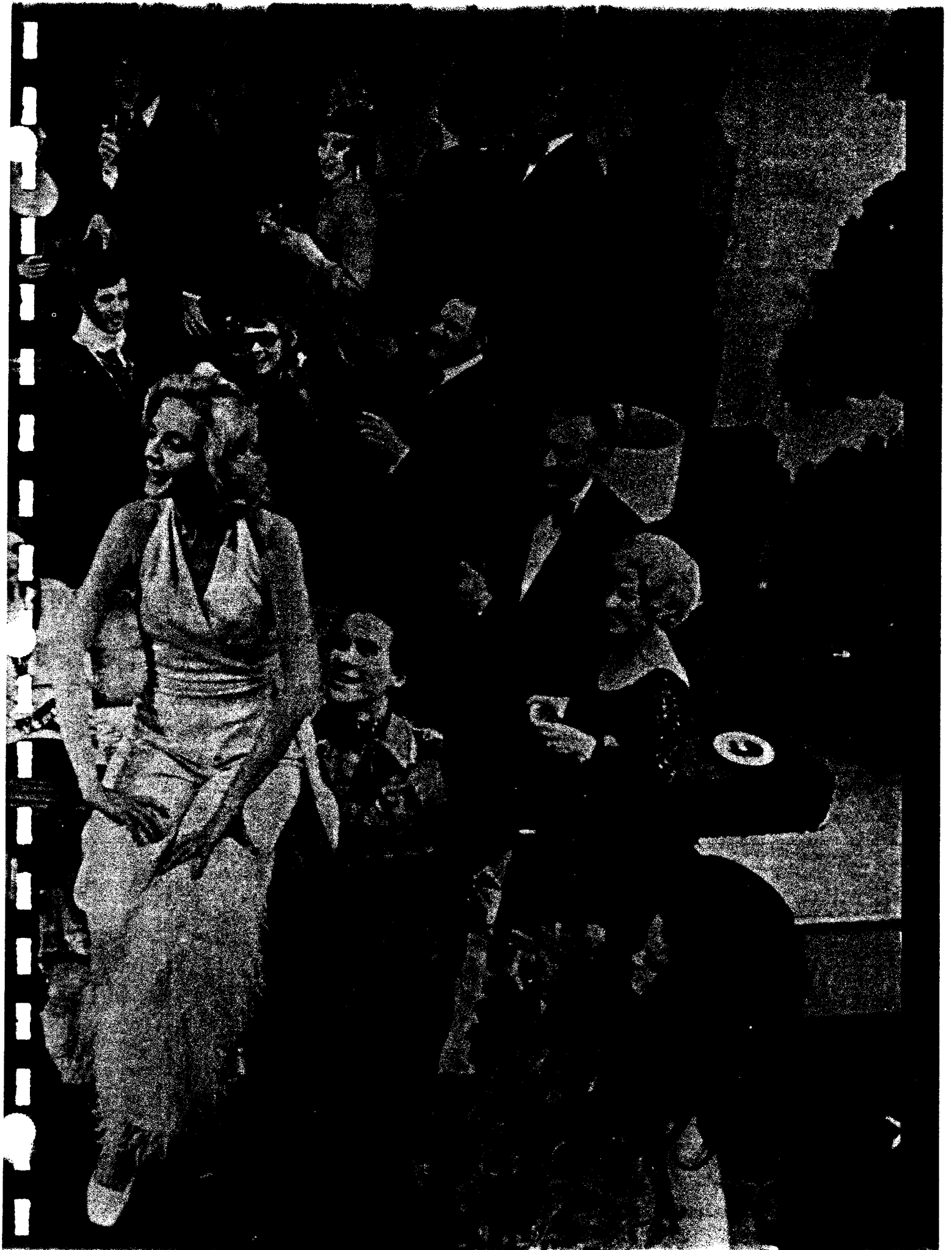
ROBERT
MANDAN



LEE ROY REAMS

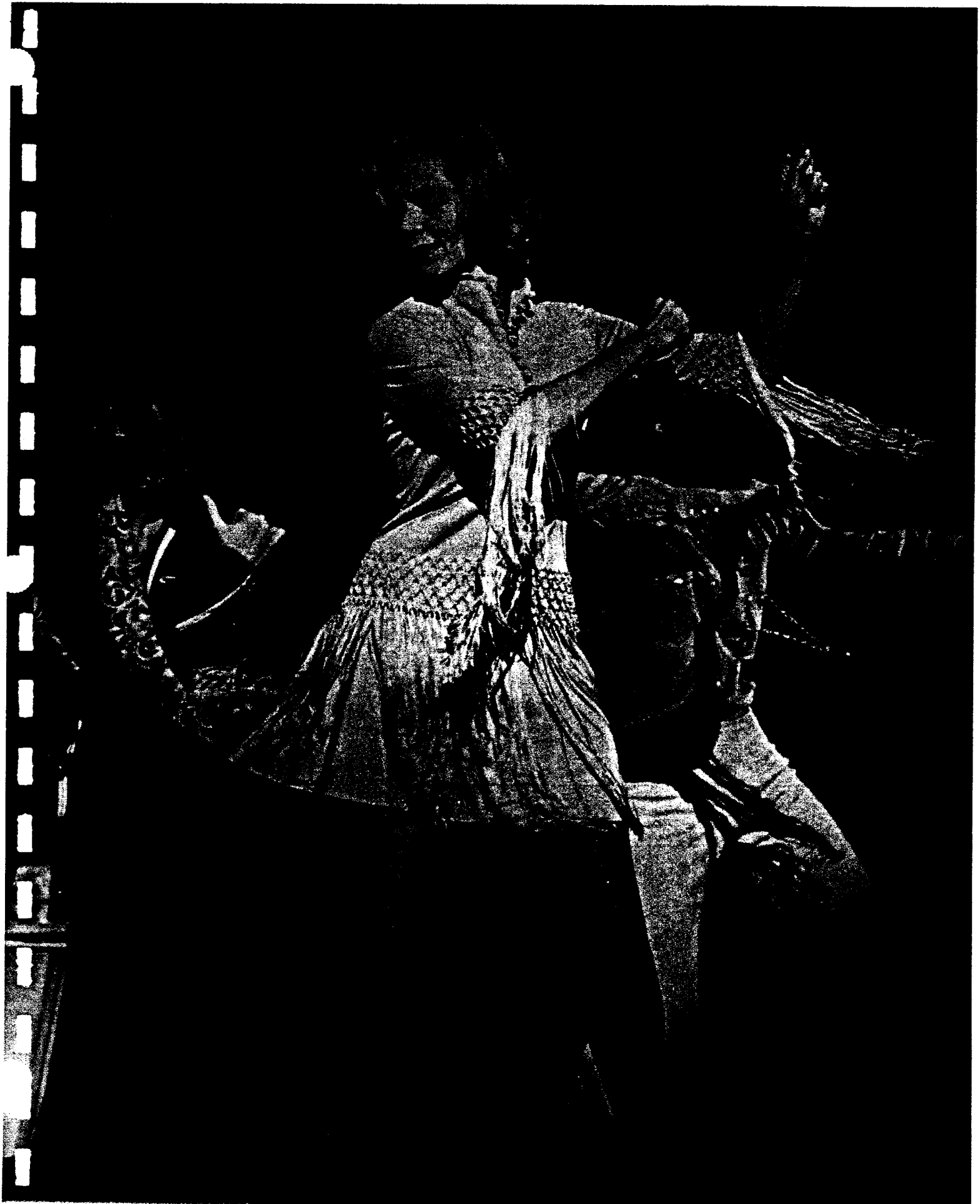
BONNIE FRANKLIN







ANN
WILLIAMS
BRANDON
MAGGART
LEN
CARIOU





JOSEPH KIPNESS and LAWRENCE KASHA

in association with

Nederlander Productions and George M. Steinbrenner, III

A Musical Comedy

APPETITOUS

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 AGHAYAN

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.
DANCERS: Renee Baughman, Joan Bell, Debi Carpenter, Patti D'Beck, Marilyn
D'Honau, Marybeth Kurdock, Carol Petri, Bill Allsbrook, David
Anderson, Wayne Boyd, John Cashman, Nikolas Dante, Gene Foote,
Gene Kelton, Nat Horne, Mike Misita, Ed Nolfi, Sammy Williams.

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

Reed I – Alto Saxophone, Clarinet, Piccolo, Flute, and Alto Flute (or Clarinet). Reed II – Alto Saxophone, Clarinet, and Flute. Reed III – Tenor Saxophone, Clarinet, and Bass Clarinet. Reed IV – Tenor and Soprano Saxophones, Clarinet, and Eb Clarinet (or Bb Clarinet). Reed V – Baritone Saxophone, Clarinet, Bassoon, and Flute (or Clarinet). 3 Trumpets (all double Flugelhorn, first trumpet with electric attachment). 3 Trombones (I and II tenor, III bass). 2 Percussion (I mallet instruments, II trap drum set). Piano and Celeste (use this score for orchestra and stage piano music). Organ (electric). Harp. Guitar (acoustic and electric), Banjo, and Mandolin (cued for stage Ukulele). Violins I and II, Viola, Cello, and Bass (doubling electric Fender Bass).

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.

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Lyrics by
LEE ADAMS

APPLAUSE

Music by
CHARLES STROUSE

5

No. 1

Overture

Moderately-in 2

The musical score is divided into five systems, each with a grand staff (treble and bass clefs) and various instrument parts. The first system is marked 'Moderately-in 2' and includes parts for Piano (with dynamics *ff* and *sfp*), Str. w. W., Tpts. unis., Hp. gliss., Cym., R. H. Tbps., and + Timp. The second system is marked 'In 4' and includes parts for Piano, Dr., Timp., Hp. gliss., R. H. Tbps., and Tpts. unis. The third system is marked 'Swing 4' and includes parts for Piano (with dynamics *sfp* and *rit.*), Br., Hp., and W. W., Organ, Str. The fourth system is marked '16' and includes parts for Piano, Tbps., + Xyl., and W. W. only. The fifth system is marked '8 bassa' and includes parts for Piano (with dynamics *sfp* and *Tutti*), Hp., and Tutti. The score includes various musical notations such as slurs, trills, and dynamic markings.

6 24
W. W.
Tbns.
W. W., Str., Bells, Hp.

+ Bells, Hp.
W. W.
Str.

32
Tpts.
Tbns.
W. W., Str.

38 *Meno mosso*
rall.
Tbns.
Hp., Pno. (octaves) (Tpts. out) Tbn. Solo
Ped. + Tbns. Ped. Ped.

Tpts.
Rock 4
Dr. Solo
ff
Ped.
El. Tpt., Fender Gr., Bar. Sax.

46

Tpts. 2-3
Organ, Gtr., Ten. Sax.

ff + Tbns.

(Tpt. I normal)
Br. (octaves)

50 - 58

Pno., Saxes., W. W., Str.

Tbns. cont. 8 bassa

1.

2. Str., W. W.
tr

Pno., Organ

+ El. Tpt. + Br. + Br.

Hp. gliss.

66 Pno., Organ Tpts. +Tpts.
Tbn. Solo 2 Saxs.

(Tpts. out) + Tpts.
(Organ out) Saxs. + Timp.

ANNOUNCER: Ladies and Gentlemen:... From New York... achievement in the theatre.
rit. fz p

77 [Picture] Tpts. Sn. Dr. Tbns.

85

Tutti

Br.

Cym.

Sn. Dr.

Timp.

93

sfp

Hp.

Saxs. Tbn.

+ Timp.

(+ Bs. 8 bassa)

Saxs., Bs.

Gliss.

Cym.

Rim

101 [Alan King]

Saxs., Str.

Tpts.

mf Gtr., Pno., Organ

Saxs. Soli

+ Timp.

simile

simile

111

Tpts.

+ Saxes.

[Superimpose Tony award]

Pno., Br.

rall.

117 Easy 4

Pno., Hp. octaves

mf

Bell Str., Fl., Cls.

Tbns., Organ

[Gwen]

Bell

Tbns. div.

The musical score is divided into two systems. The first system (measures 111-117) is in 4/4 time and features a piano accompaniment with octaves in the right hand and chords in the left. The melody is primarily in the piano part. The second system (measures 118-124) features a bell part in the upper staff and a tuba part in the lower staff. The piano accompaniment continues with octaves and chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

125

Tpt. Solo

Musical score for measures 125-132. The top staff is for Tpt. Solo and the bottom for Str. Br. (Str. sust.).

[Shelley Winters]

133

Musical score for measures 133-136. The top staff is for Tpt. Solo and the bottom for Str. Br. (Str. sust.).

137

In 2 - Più mosso

W. W., tr

Str. Tpts.

Musical score for measures 137-144. Includes markings for rit., R.H., Tbps., and + Timp. roll.

Musical score for measures 141-144. Includes markings for R.H. and rit.

145

Slower

ff Tutti

Musical score for measures 145-148. Includes marking for (+ Timp.).

Musical score for measures 149-152. Includes markings for rit. and R.H.

No. 1a Margo's Entrance

ANNOUNCER: ... My good friend, Margo Channing!

Moderate 2

Musical score for Margo's Entrance. The score is in 2/4 time and consists of two systems. The first system begins with a piano (*f*) dynamic and a *Tutti* marking. The second system concludes with a *Fade out* instruction and a *poco rall.* (slightly slower) tempo change.

No. 1b Eve's Entrance

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

Moderately

Musical score for Eve's Entrance. The score is in 2/4 time and consists of two systems. The first system includes markings for *Str., W. W.* (strings, woodwinds) and *Br.* (brass) with a piano (*f*) dynamic. The second system concludes with a *Fade out* instruction.

No. 2

Backstage Babble

Cue: MARGO: ... that we met?

Moderate 2 MARGO: That night... beginning of open season for me. Tutti

Piano *p* Br., Pno. *ad lib. repeat* Cym.

7 GROUP: (+ Fl. cue)

Ba ba da ba — ba da, ba ba da ba — ba da, Ba ba ba da ba da, Xyl., Fl., pizz. Vin.

p

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

15 Ba ba da won - der - ful, Ba ba da ba — ba da, Mar-go was just da da!

Ba ba da, She's looking might-y ba ba da ba da ba da ba, Was-n't she? La da da?

W.W.

23

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

Hp., W.W. pizz. Str.

Tbns.

+ Tpts.

Bs.

La la la, loved it, whoa, whoa!

+ W.W., Str.

(+ 8 bassa)

W.B.

32 DEBI:

Hee bee dee bee dee bee dee bee dee Hee bee dee bee dee bee dee bee doo!

Str., W.W.

p

GROUP:

36 (W. W. cue)

Cri - tics will cer - tain - ly ba ba da ba da ba da doo!

Br.

f

+ Timp.

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

HOWARD:...

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

Xyl. (soft mallet)

Str. pizz.

pp

reviews for an hour or so.

46

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

Cls.

Br.

p

Ba da ba da, a hit! Xyl., Fl., pizz. Vln. Look who di - rect - ed it!

BILL: Thanks!

54

WOMAN:

Con-grat - u - la - tions! Ba-ba da ba da. Dyah, dyah da da da, Dyah da da

Fl., Str. octaves

mp Tbns.

BILL: Yeah, she sure was!

MAN:

BILL: You can say that again!

da. Dyah, dyah da da da, da da da dum!

Str.

pp

p W. W.

+ W. Blk.

62

GROUP:

La la la la__ la la, La la la la__ la la, La la la da, Just great!

Br.

p

66

O - pen - ings are real - ly ba ba dah! So ex - cit - ing ba ba da, ba

Hp., Str., Xyl.

Fl., Cl.

Tbns., Pno.

W. W.

Tbns., Pno.

71

da! Lee bee dee bee, doo bah dee bee, Loved it — ver -

(Fl. 8va)

Str., W. W.

Br.

y ba ba da! Was - n't — Mar - go ba ba da! Thought the — play -

79

was bee bee dee, Sets and — lights — were bee bee dee, What an — uh -

uh o-pen-ing, Wow! _____

f

p Cls.

Play 2 times and stop

No. 2a

Babblers' Exit

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

GROUP:

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

Vlns.

Piano *p* Br.

GIRL:

cere! Ra ba dee ba doo ba dee ba, Dar-ling get a cab.

Vlns. pizz.

W. W. (Br. out)

DEBI:

Thank you Mis-ter Ben-e - dict, I doo ba da ba dee!

9 **GROUP:**

Ba ba da, Ter-ri - fic, ba ba

Br.

+ Bs., B. Cl.
Ped.

(Gesture only)

da, ba da ba, da ba da ba Real - ly ba ba da, ba da ba.

Bells, Fl., Cl., Vln.

Tbns.

*

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. 2

BILL:

Dry your pret-ty eyes — And

Fl. *p* Vlns., Hp. gliss. Cls. L. H. + Fl. B. Cl.

Tempo

let me have a smile. Think how it's gon - na be -

Vlns. + Fl. Hp., Str. Cls.

When - we're to - geth - er a - gain.

Vlns. + Gr. Cls. Gr.

10

I don't want to go _____ But planes come back, you know. _____

Gr. Solo

Cl. s.

Celli

Gr.

Think how it's gon-na be _____ When we're to- geth- er a - gain. _____

Vlns., Hp.

Vlns.

+ Gr.

Cl. s.

Tpts. *p*

Tbns.

18

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

Vlns.

Cl. s., Org.

Hp., Cel.

pp

Gr.

Cl. s., Str.

Oh, _____ we'll have a qui - et talk. _____

Vlns.

Cl. s., Org.

Hp., Cel.

pp

Gr.

26

+ Vlns.

Then just when the fi - re's low, Hon - ey, you

Org.

Cls.

Brushes

cont.

know where we'll go. So

34

flash that fa-mous smile, The one that gets 'em all.

Vlns.

Hp. (+ 8va)

Hp.

Cls.

+ Gr.

L.H.

+ Gr.

Think how it's gon-na be, Noth - ing but you and me!

Hp., Vlns.

Cls., Pno.

42

Think how it's gon-na be — When we're to - geth - er a - gain. —

poco rall.

46

BILL: Hey, you know... etc.

Cel. *pp a tempo*

Cl. Solo

Hp., Gtr.

MARGO: ...when you come back.

+ Str.

rall.

+ Br.

56 Tempo

BILL:

I don't want to go — But planes come back, you know. —

Str., Cls.

Solo Vin.

p

Pno., Gtr., brushes

Solo Vin. 3

Think how it's gon - na be, —

Str. (octaves)

Cls.

64

Noth - ing but you and me! —

Think how it's gon - na be

Br.

Broader

When we're to - geth - er a - gain. —

mp

Cls.

Br.

+ Timp.

+ Timp.

Str., Fl.

7

HP.

mf

+ 8va

HP.

f

(as door slams)

No.4

But Alive

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

EVE: But... etc.
feel exhausted!

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

Moderately
W. W.
Piano *mf* Muted Br., Str.

but I'm much too ex-
cited to go home to sleep!

MARGO: 7

I feel grog-gy and wea - ry and tra - gic,

+ Xyl. -
p Cls.
Br. -

Punch - y and blear - y and fresh out of mag - ic, But a - live, but a - live, but a -

(♩ = ♩)
+ Xyl. -
Cls.
+ Br. -
+ Br. -

13

W. W., Vlns. 8va

live!

I feel

Br.
(+ Hp. gliss.)

17

twitch-y and bitch-y and man-ic, Calm and col-lect-ed and

Str. sust. (div.) Xyl. 4
+ Br. -

chok-ing with pan-ic, But a - live, But a - live, But a -

Br., Xyl. 4 Br., Xyl. 4

live!

Cls. sust. Br.
(Str. out) mf

27

+ Bells, Str. pizz.

I'm a thou - sand diff' - rent peo - ple,

Cls. unis.

Ev - 'ry sin - gle one is real. —

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Ev - 'ry sin - gle one is real. —". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes.

35

I've a mil - lion diff' - rent feel - ings,

The second system continues the vocal line with the lyrics "I've a mil - lion diff' - rent feel - ings,". The piano accompaniment includes a section for Trombones (Tbns.) in the right hand, indicated by a bracket and the label "Tbns.".

O. K., but at least, I — feel!

The third system features the vocal line with lyrics "O. K., but at least, I — feel!". The piano accompaniment includes a section for Trumpets (Tpts.) in the right hand, indicated by a bracket and the label "Tpts.".

45

And I feel rot - ten yet cov - ered with ros - es,

The fourth system features the vocal line with lyrics "And I feel rot - ten yet cov - ered with ros - es,". The piano accompaniment includes a section for Saxophones (Saxs.) in the right hand, indicated by a bracket and the label "Saxs.". The piano part includes a dynamic marking of *p* (piano) and triplet markings over the saxophone line.

Young - er than spring - time and old - er than Mos - es,

Str. (octaves)

divisi Saxs.

Org. (+ 8va)

Saxs.

Pno. rhythm

Br.

Bs.

51

DUANE: La la la

Frisk - y as a lamb,

Saxs.

(Saxs.)

Org.

Br.

DUANE & EVE: La la la

La - zy as a clam,

Saxs.

Br.

59

Cra - zy, but I am a -

Saxs.

BOYS:

63

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

live!

2 Tpts., Str.

f Pno., Org.

Tbns.

(Pno., Org. cont.)

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

71

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

2 Tpts., W.W.

Pno., Org.

Tbns.

(Pno., Org. cont.)

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

Tpts. unis.

Pno., Org., Ten., Bar. Sax.

Musical score for piano and organ, measures 79-86. The piano part features a steady eighth-note accompaniment. The organ part has a melodic line with some grace notes. A 'R.H.' (Right Hand) label points to a specific organ part.

Musical score for piano and organ, measures 87-94. The piano part continues with eighth-note accompaniment. The organ part has a more active melodic line with some grace notes.

Dialogue and Tape Juke Box music

MARGO: 87

Tpts., W. W.

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

I feel wick-ed and whack-y and mel-low,

Musical score for piano and organ with vocal line, measures 87-94. The piano part includes a 'ff Br.' (fortissimo brass) section. The organ part has a melodic line. The vocal line is for MARGO.

Firm as Gi-bral-tar and shak-y as Jel-lo, But a-live,

But a-

Musical score for piano and organ with vocal line, measures 95-102. The piano part includes a 'ff Br.' (fortissimo brass) section. The organ part has a melodic line. The vocal line is for MARGO.

live, but a - live! I feel

Br., W. W.

95

half Ti - a - juan - a, half Bos - ton, Part-ly Jane Fon-da and

Str.
Pno.,
Org.

part - ly Jane Aus-tin, But a - live, That's the thing, But a -

Tbns.

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

(MARGO:)
+ Picc., Fl.

live! This ka - lei - do -

+ Tpts. Guit. Str. W. W., Org.

Dr. Tpt., Pno. *p*

104

scope of feel - ings Whirls a - round in - side my brain. I ad - mit I'm

slight - ly coo - coo, But it's dull to be too_ sane. And I feel

113

bril - liant and brash and bom - bas - tic, Limp as a pup - pet and

sim - ply fan - tas - tic! But a - live, but a - live, but a -

119 BOYS: She's here, my dear, can you be-lieve it? She's here! Oh God, I can't be-lieve it!

live!

W. W., Str.

W. W.

Pno., Org.

She's here! It's just too groo - vy to be - lieve! Whooh!

Tbns.

R. H.

L. H.

Bs.

127 [Blues]

Org.

Tpts. 2, 3

T. Sax.

Tpt. I

8 bassa

+ Tbns.

+ Bar. Sax., Fender

Cym. roll

ff

allegro

Dr. Solo

135 Rock!

2 Tpts.

Org., Pno., Gtr.
Tbns., T. Sax. + Elect. Tpt.
(+ Tbns. 15 bassa - - - - -)

This system contains the first two systems of music for measures 135-142. The top staff is for 2 Trumpets. The middle system is for Organ, Piano, and Guitar. The bottom system is for Trombones, Tenor Saxophone, and Electric Trumpet. A dashed line indicates the addition of 15 Bass Trombones.

Tbns.
cont.

This system contains the second system of music for measures 143-149. The top staff continues the trumpet line. The middle system is for Trombones, and the bottom system continues the bass line. The word 'cont.' is written above the bottom staff.

143

+ W. W.

This system contains the first system of music for measures 150-156. The top staff continues the trumpet line. The middle system is for Woodwinds. The bottom system continues the bass line.

(Org. 8va)
+ W. W., Bells
Br.
(Br. out)
Br.
Br. octaves

This system contains the second system of music for measures 157-163. The top staff is for Organ 8va and Woodwinds/Bells. The middle system is for Brass, with 'Br. out' and 'Br. octaves' markings. The bottom system continues the bass line.

151

Pno., 2 Sax. + Picc., Cl.

157

BOYS:

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

W. W., Str.

Pno., Org.

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

Br.

165 BOYS, MARGO, EVE:
(+ Ten. Sax.)

This ka - lei - do - scope of feel - ings Whirls a - round in - side my brain.

Org., Gr., Pno.

mf Br.

I ad - mit I'm slight - ly coo - coo But it's dull to be too - sane!

173

BOYS:

MARGO:

Love, love, love, love, love_ (Claps _____) And I feel

Tpts.
+ Tbns.
+ Bar. Sax.

177

(Shouted)

bril - liant! Bom - bas - tic! Su - per! Fan -

Br.
+ 2 Saxes.

BOYS: Mar-go!

tas - tic! A - live,

f Pno., Org., Gr.

183

Mar-go!

Mar-go!

live, A - live!

190 GIRLS & BOYS:

live! Le lay

Dr. Org., Pno. Tutti Br., Saxes., Perc. Pno., Org., Gr. *f*

lo la la - la wo wo, Le lay lo lo la la - la wo w

197

Aow aow lo lo la la_ la wo wo wol La la la lee lay lo_

Saxs., Tpts. unis.

Dr.

Org., Pno.

Pno., Gr.

Tbns. (+ Org. sust.)

La la la lee lay lo_ La la la la la la_

Tbns., Saxs.

205

La la la la la la, La la la la la,

La la la la la (gliss.) La la la la la (gliss.)

Tpts.

Saxs. unis.

211

La la la la la la, La la la la la la, La la la la la la,

BOYS:
Whoa whoa whoa whoa whoa whoa whoa whoa la, la! Mar-go!

sfz

(sim.)

No.4a

But Alive - Play-Off

Tempo as before

2 Tpts., W. W., Org.

Dr. Solo

Tpts., Tbns.

Tutti Br., W. W.

+ Bar. Sax.

f

pd

6 Slower

Org., Gu., Bells

p subito

Str., Hp., Pno.

p

gva

gva

rit.

Cue: SAMMY: ... I mean I really love her!

Org., Tpts. *pp*

Tbns., Gr.

+ Bar. Sax.

13 SAMMY:

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

Org. + W. W.

ff

Br., Saxes.

Celesta Solo

+ Hp. gliss.

pp

(Fade out as phone rings)

rit.

Gr.

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

The

Str. trem.

etc.

Mandolin Solo

Bells (Cal. trem.)

Piano

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes tremolos for strings and bells, and a mandolin solo. The tempo is marked 'Slowly'. The lyrics 'The' are written above the vocal line.

4 Ad lib.

best night of my life — is here, is now. — Know-ing

Str.

Pno.

W. W.

Tbns. muted R.H.

Celli, Bn.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'best night of my life — is here, is now. — Know-ing'. The piano accompaniment features string tremolos, piano accompaniment, woodwinds (W.W.), muted trumpets (Tbns. muted R.H.), and cellos/bassoons (Celli, Bn.).

you — has got to be The great-est thing that's ev-er hap-pened to

Fl., Str. Pno.

Str., W. W.

Tpts.

Bs., Pno.

Timp.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'you — has got to be The great-est thing that's ev-er hap-pened to'. The piano accompaniment features flute and strings (Fl., Str.), piano accompaniment, woodwinds (W.W.), trumpets (Tpts.), basses/piano (Bs., Pno.), and timpani (Timp.).

14 Slower

+ Fl.

me. *mf* (non trem.) If I could freeze this mo - ment And take it home with me,
Cel., Str., Bells

Tbns. Cls., Str. Cls.

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

Vlms.

20

Nev - er can live this mo - ment a - gain, This
W. W., Str.

Br. Tpt. Solo

Bs. 8 bassa

mo - ment a - gain. The best night of my life, — The

Cel. Org., W. W. Celli pizz., Hp.

Bs. pizz.

best night of my life. Don't go, Don't go.

+ Vlms.

Vlms., Fls., Cel.

Cls., Tbns., low Str.

+ Tpts.

There's no way to say thank - you, It

Str.

Org., W. W.

Bn., Celli

would - n't come out right. But, thank you for the

Bells, Pno.

Br., muted, Str.

Str., W. W. rit.

best - night of my life.

Pno., Bells

Tutti p

rall.

fp.

sfz

No.6

Who's That Girl?

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

Bright 2
Margo on stage? 3 La Valse
+ 8^{va} Pno., Str., W. W.
+ Hp.

Piano *mp* Cl. Solo *f* Tpbs.

MARGO: Miss Eternal Second Balcony! In 4- ad lib.

MARGO: (*8bassa*) 3 3

Who's that girl with the per-ma-nent wave And the dress be-low her

W. W. Pno. *p* Br. Str.

Tempo

10

knees? Who's that doll in the o-pen toed pumps?_ Would you kind-ly tell me,

Clis. *f* Clis. div. *pp* (Rhythm) (Clis.)

please? Look at her, Miss Nine-teen For-ty Six. _

Br. Clis.

18

Teen-age Mar-go, Queen of the for - ties flicks!

+ Tbn.
8 bassa 3

23

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

Cls. div.

Tbn.,
B. Cl. *p*

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

+ Tbn.

Tbn.

31

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

Br. muted *mf* (Rhythm)

stock - ings with the seams? Did that kid with the caps on her teeth_

Tbns. Tpts. Br.

39

launch a mil-lion G. I.'s dreams? Where is she, That girl of yes-ter - day._

Tbns. Cl., Tpt. + B. Cl. + Tbn. (Tbn. out)

With her fal - sies Lead-ing Lew Ayres - a-stray?_

Tbns. (+ Str. sust.)

47

Boo-gie woo-gie ba -by! Who's that girl with the chic shoul-der pads?_

Saxs. div. f Br. 3 Gtr. 3 (Rhythm)

Could it be that long a - go? No sir-ree-bop, foo-ry ack-a-sack-ee, She

Saxs. unis.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). It features a bass line with notes in parentheses and a right-hand part with chords and triplets. A saxophone part is indicated by the label 'Saxs. unis.' with a slur over several measures.

55

is-n't an-y one I know!_

Br.

(L.H.)

ff

Saxs. unis.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment includes a section marked '(L.H.)' and 'ff' (fortissimo). A saxophone part is labeled 'Saxs. unis.' and begins in the second measure of this system. The key signature changes to two flats.

63

Tutti

Br.

Saxs.

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a 'Tutti' section with triplets in both hands. A saxophone part is labeled 'Saxs.' and begins in the second measure of this system. The key signature remains two flats.

Sax.

Tutti

3 3

3 3

71

Watch her dance, You can tell that she's hep_ 'Cause she digs that jump-in' jive!

Ten., Bar.

Str. pizz.

Tbns.

Br.

Cello, Bs. pizz.

Wind her up and she real-ly can act._ You would swear that she's a - live! How she

Ten., Bar.

Str. pizz.

Tbns.

79

smokes those brand new fil - ter tips! _____

(Rhythm)

Tbns.

(8 bassa) +

+ Bar. Sax.

Watch her puck - er those red hot Tan - gee lips!_

87 Hey bob-a-ree-bob! Who's that girl in the plat-form heels?_ Who could that to-ma - to

Saxs.
mp

be? That snaz - zy chick, Floy doy, - floy doy!_ Truck-in' on down, Tux -

Str. unis.
Tbns.

95 EVE: MARGO:

e - do Junc - tion! In the pin striped suit, And the up-swept hair!_

EVE:

Boo-gie woo-gie bu-gle boy from com-pa-ny B!_ Knock, knock, Who's there?

Tpts.

MARGO:

[Applause]

Me! Hub-ba, hub-ba.

Cls. 8^{va} 3 3 3 3 3 3 3 3

mf Tpts.

Tbns. (slow gliss.)

Tutti *ff* () Tbns.

[Exit]

105

(Saxs. sust.) Tpts.

ff Br.

Tbns.

+Cls.

Br. unis.

Cue: Eve hangs up phone.

Slowly (She picks up "Tony")

Fl. *p* Hp., Cel., Str. div. Cl.

The first system of the score is for the Piano. It consists of two staves. The upper staff is for the Flute (Fl.), marked with a piano (*p*) dynamic. The lower staff is for the Harp, Cello, and Strings (Hp., Cel., Str. div.), also marked with a piano (*p*) dynamic. A Clarinet (Cl.) part is shown in the right margin. The music is in 3/4 time and begins with a key signature of two sharps (D major). The piano part features a slow, melodic line with a long phrase that spans across the system.

EVE:

So thank - you for the best - night of my

The second system features a vocal line for Eve and piano accompaniment. The vocal line is on a single staff with lyrics: "So thank - you for the best - night of my". The piano accompaniment consists of two staves. The music continues from the previous system, with the piano part providing harmonic support for the vocal line.

Str., Cls.

life.

Str., W. W. Br., Pno. Tbn. *mf*

The third system continues the piano accompaniment. It features a variety of instruments: Strings (Str.), Woodwinds (W. W.), Brass (Br.), Piano (Pno.), and Trombone (Tbn.). The dynamic marking is mezzo-forte (*mf*). The music is in 3/4 time and continues the melodic and harmonic development from the previous systems.

[Fade at dialogue]

Repeat ad lib.

f *p*

The final system of the score is for the Piano. It consists of two staves. The music is marked with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic later. The system concludes with a repeat sign and the instruction "Repeat ad lib." The key signature changes to two flats (B minor) at the end of the system.

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

Str.
pp Pno., W. W.

W. W.
ad lib. repeat

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

Gr.

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,

Muted Br., W. W. *mf*

Cl. Br., W. W. (+ 8^{va}) *p*

Cont. at cue: HOWARD:
... camping from show to show.

CHORUS:

Try-out for sum - mer 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,
Cl. Ba ba da, re - su - me,

Cont. at cue: HOWARD:
Oh! Terrific.

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

+ Str. pizz.

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

Repeat and fade (Br. out)

No.9

Applause

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

DANNY: My mother!

Solo (on stage)

mp

gva

Repeat till cut off

6

BONNIE: ... acting classes.

BONNIE: ... dancing lessons--

DANNY: Equity dues -- etc.

BONNIE: Leaves ... take home pay! Cue: BONNIE: ... for ten years.

13

BONNIE: ... unless you happen to

21 *gva*

smash your knee cap - 7

sell it to your friends - 7

(+8)

28 *gva*

But it's all worth it -

— and why?

31 Cue: Snap fingers

GROUP: You tell 'em. (ad lib.)

(tablecloth!)

38 Easy 4

BONNIE:

What is it that we're liv - ing for? Ap - plause, ap - plause. - + Vlns. pizz.

W. W., Gr., Pno.

Noth - ing I know - brings on the glow Like sweet ap - plause.

Muted Br.

Fender (Bs.)

46

You're think - ing you're through, That no - bod - y cares

Gr., Cello
Brushes | etc.

Then sud - den - ly you Hear it - - start - ing.

W. W., Gr., Pno.

Br. p f p

Str. *tr*

Bs. + Tbn.

54

+ w. w.

And some - how you're in charge_ a - gain And it's a ball!

Org.

Gtr.

+ Tbn.

Tpts.

Trum-pets all sing, Life seems to swing

Org., Str., Hp.

Tbns.

62

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

Org., Str., Hp.

Br.

Tbns.

Tpts. - 4

Tpts. - 4

The sound that says love, Ap-prise, ap-prise, ap-

Tpts.

Tpts. - - 4

Tbns.

2 Saxes.

BOY:

plause! When I was eight I was in a school play. I'll nev - er for -

Fls. + Str. pizz. p Br.

Tbn., Cello

get it, I had one line to say! My big mo-moment came, I said "What ho, the

(cont.) + Xylo., W. W. 8va (W. W. out)

Prince", My sis-ter ap-plaud-ed, I've been hooked ev-er since! It's bet-ter than

+ Xylo., W. W. 8va Tbn. Br. + Bs.

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

ALL OTHERS: (softly) What is it that we're liv - ing for? Ap - plause, ap - plause!

Str. pizz. W. W. Org. (Rhythm) (cont.)

You're los - ing your hair - - Then you hear it - -

Cel., Hp., Org.

Tbns.

rit. (Applause - - - - -)
+ Sn. Dr. Roll
mp

Timp.

93

That hap - py sound rolls o - ver you And just like that, -

W. W.

Tbns.

fz **mf**

W. W. 8va

Tpts.

ALL:

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

f **p**

BONNIE: 101

Love hits you right where you're at, 'cause You've had - a taste of

Vins.

(Tpts. out) + Tpts.

Pno., Org., Gtr.

cresc.

ALL:

GROUP I:

The sound that says love, Ap-prise, ap-prise! There's

Tutti Bs.

107 Slightly faster

GROUP 2

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

(Br. out)

W. W.,
Str.
pizz. x W. Blk.
mf

ALL:

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

BONNIE:

ALL:

ev-er you do you do bet-ter be-cause, You're do-ing it to the beat of ap-prise! And

noth-ing can beat the beat of ap-ause, When you hear it.

Br., Org. poco rit.

116 Rock!

Low Saxes.

ff Cym. R. H. Pno., Gtr. + Bs.

Dr. Solo

Cym. Dr. Solo

124 W. W., Vlns., Org.

Tbns., Pno., Gtr. Cello, Bs. pizz. + Bongos

+ Tpt. 3 + Tpt. 2 All Br.

ALL:

132 Tempo-not fast-in 4

Vlns. Then you hear it. Pno. Str., W. W. tr Br.

Hp., Org. mp rit. + Timp. Roll

GROUP A:

Str. % % (cont.)

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

Org., Bells, WW..

Tbns., Gtr., Pno. R. H.

Ap - plause, ap - plause! Yeah, yeah, I love ap - plause, — Ap - plause, ap - plause

140

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

GROUP B:

Love ap - plause. — Just when you think you're through,

I love, I love, I love ap-please, Yeah, yeah, yeah, yeah, yeah,

It's what you hear, Beau - ti - ful,

Str., W.W. Tr.
Tpts. div.

yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

soar - ing, mag - ni - fi - cent, roar - ing!

Hp.

150

Str. % % % (cont.)

Yeah, yeah, I love ap-please, ap-please, ap-please,

Ooo
Bells, Org., W.W.
Tbns. unis.

love ap-please.

Ap-please, ap - please, Love it, I love to hear it, I love to

And when I hear it, it touch-es my heart And

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. There are three triplet markings above the vocal line.

158

hear that sweet ap - please, I love ap-please. Oh yes, it's bet - ter, it's

sud - den - ly I hear it start - ing, I love to hear ap -

Tpts. (Bell tones) (+ Str., Bells)

The second system of music continues the vocal line and piano accompaniment. It includes a box with the number '158'. The piano part features triplet markings and a section labeled 'Tpts. (Bell tones) (+ Str., Bells)'.

bet - ter than hav - in' got, So, ba - by, give it, Give it all - you've got,

please. Love to hear ap - please,

The third system of music concludes the vocal line and piano accompaniment. The piano part continues with the arpeggiated figure and bass line.

Tempo

Str. *mf*

Ap - plause, ap - plause, ap - [Business]

Ap - plause, ap - plause, ap -

Br.

Saxs.

Tpts.

Dr. Solo (Rim)

Timp.

166

ALL:

Why do we work our ass - es off? What is it for?_

Br.

ff + Pno., Org. (+ Bongos)

Saxs.

Cares dis-ap-pear_ Soon as you hear_ That hap - py au - di - ence roar, 'cause - -

174

Did you here?_

Love, love, love,

You've had_ a taste of, The sound that says love

W. W. Str.

Cello

Brighter tempo

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

182

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

188

A - a - ap - plause!

+ Vlns.

Tpts., W. W.

Hp.

(cont.)

+ Timp.

[Applause]

Tbns.

+ Timp.

sfz

Segue

L'istesso tempo

ALL:

Wher-ev-er you are, it's
Str., W. W. sust.
Br. *m.f*

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!

f *mp*

10

And some - how you're in charge a-gain And it's a ball!

Tpts. unis.
+ W. W.
Tbns.
+ Bar. Sax.

+ Org. (cont.)

Trum-pets all sing, Life seems to swing

(+ Tbns.)

18 BONNIE:

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

Str. Hp. *p subito*

OTHERS: Did you hear? Love, love, love,

of The sound that says love,

Hp.

24 ALL:

Ap-please, ap-please, Ap-please, ap-please, Ap-please,

30

ap-*plause*, A (p) *plause!*

Tpts. *v*

(+ Slow Hp gliss
Tbns., *v*) (cont.)

+ Timp.

[*Applause*]

38

W. W., Bells, Str.

ff Tutti

Cym. *dim.*

48

[*Fade as phone rings.*]

+ Fl., Cl.

Str. *p*

pp Hp. (Gr.) R. H.

Repeat ad lib.

No.10

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?

3 BILL: Solo Vln.

Piano

Fl.

BILL: Hey!

Flash your fa-mous smile -- The

Fls., Cls.

p

B.Ci.

BILL: Arriverderci, cara mia.
MARGO: Goodbye, Bill.
Both hang up phones. //

3

one that gets 'em all.

Think how it's gon-na be --

poco rall.

7

BILL:

Blues tempo

3

Think how it's gon-na be -- When we're to - geth-er a - gain.

Alto Sax. Solo

Hp., Cls.

Tbns.

MARGO: (on tape)

(8 bassa)

3

Gtr.

Hur - ry

13 Slowly-in tempo

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

Hp., Gr.

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

7 Fls.

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

(Str. 8va)

Hp. *Gr. Solo (8 bassa - - - - -)*

Tbns. (Harmons)

21 MARGO: (live)

Hon-ey, _____ Hur-ry back, _____ Hur-ry back. _____ When I

Fls.

Str.

Gr. (8 bassa - - - - -) *+ Tpts. (Harmons)* *(Tbn. out)*

get you here I'll give you so much love you'll never leave me,— Be - lieve me. — Hur-ry

Sr. Gr. Solo R.H.

(Tpts. out) + Tbn.

27 back, Come back home, I'm so lone-ly — There's so

Vib., Hp. Alto (cool)

33 much to say and so much love to make up,— Hur - ry back, — Hur - ry

Gr., Alto Alto

back, — I'll just die if I don't see your face be-side me when I wake up.— Oh,

(Str. 8va) Br. (Tbn. 8 bassa)

37

hon - ey, Hur - ry back! Make it fast! Hur - ry

Br. Pno., Org., Gtr. Str. sust., Br. *mf*

back! I can't last. Hur - ry back.

Str. *p* Br.

[Applause]

45 [Transition to morning]

Org., Cls. Br. *ff*

(+ Hp. gliss. ad lib.)

(+ Timp. roll)

Str., W. W. Cls. (L. H.) *p* *rit.*

Gtr. Solo

No.11

Tarantella

Cue: MARGO: Of course! Vesti la giubba, Bill!
Bright 2

Str., W. W., Xyl. (+ 8va)

Piano

Br., Org., Pno.

+ Celli, Tbn., Bs.

W. W., Str., X

9

Tpts.

Tbns. (R. H.)

Hp.

Org., Pno.

Ped.

Tpts. unis.

Ped.

17

W. W. (+ 8va), Str.

W. W. gva

Org., Gtr.

Rhythm

Tbns.

25

W. W. (+ 8va), Str.

Tpts.

Org., Gtr.

W. W. gva

Tbns.

Tpts.

ad lib. D.S. %

(Fade and stob)

No.12

Fasten Your Seat Belts

Cue #1: MARGO: Fasten your seat belts.

Fender Bass

ff

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

Gu.

ff

1

BUZZ:

Fas - ten your seat belts It's gon - na be a bump - y night, -

p Organ
Brushes / / / / / / / / (cont.)

Fender

eh eh eh eh, Bat - ten the hatch - es We're gon - na have a

KAREN:

9

fun - sy flight! eh eh eh. She's laugh - ing a bit too loud - ly.

p Tpts. muted
Org.
+ Gr.
Bn.

HOWARD:

That's how the last one be - gan. I fi - gure she's two drinks from the spot

pizz. Str., W. W.

BILL & HOWARD:

where you know what hits the fan. — Don't take off your coat, Org., Xyl.

C.B. Cls. + Timp. Gtr. Br. Bn.

17

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

23 GROUP:

Moth - er is up tight! Fas - ten your seat belts, it's gon - na be —

Pno., Xyl. Org., W. W. Str. Cls., Bn. Br. + Bn. 8va Bs.

A bump-y night! 28 (Dialogue)

eh eh eh eh eh

Fl., Cl.

+ pizz. Vlns.

Xyl., Org.

f Br.

Bn.

Detailed description: This block contains the musical score for the first system. It features a vocal line with the lyrics 'A bump-y night!' and a boxed number '28' followed by '(Dialogue)'. Below the vocal line are five 'eh' syllables. The piano accompaniment includes parts for Flute and Clarinet, Violins (pizzicato), Xylophone and Organ, and Brass. The music is in a key with two flats and a 4/4 time signature.

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

p

f

Pno., Org.

Detailed description: This block contains the musical score for the second system. It features a piano accompaniment with the lyrics 'BUZZ:... St. Valentine's day massacre.' The music is marked with a piano 'p' dynamic and a forte 'f' dynamic. The piano part includes parts for Piano and Organ. The music is in a key with two flats and a 4/4 time signature.

33 GROUP:

Fas - ten your seat belts, Say all your pray'rs_ and hold on tight._

Picc., Fl.

Org.

Detailed description: This block contains the musical score for the third system, labeled 'GROUP:'. It features a vocal line with the lyrics 'Fas - ten your seat belts, Say all your pray'rs_ and hold on tight._'. The piano accompaniment includes parts for Piccolo and Flute, and Organ. The music is in a key with two flats and a 4/4 time signature.

Drink and be mer - ry for the Ti - tan - ic sails to - night,_ All a - board!_

Detailed description: This block contains the musical score for the fourth system. It features a vocal line with the lyrics 'Drink and be mer - ry for the Ti - tan - ic sails to - night,_ All a - board!_'. The piano accompaniment continues with the same instrumental parts as the previous system. The music is in a key with two flats and a 4/4 time signature.

42

It will be _____ A bump-y night!

Fl., Picc.

Tbn. muted

Vlms. pizz.

Bs., Bn.

Org., Xyl.

Xyl.

Picc., Fl.

+ Tpts.

Vlms.

Br.

Str.

Tbns.

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

+ W. W.

+ Tpts.

Tbn. I

Tbns.

Pno., Org., Xyl.

f (+ Br. 8 bassa)

Bs., Tbn., B. D.

53

GROUP:

Fas - ten your seat belts, It's gon-na be a bump - y night eh eh eh eh,

Bells, Vlms.

Org., W. W., Pno.

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

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Mar - go in ac - tion crit-ics have called an awe - some sight! eh eh eh eh."

61 Cl. HOWARD: Don't worry ... etc.

pp
Bn.

This system starts at measure 61. It features a clarinet (Cl.) line in the treble clef and a bassoon (Bn.) line in the bass clef. The tempo is marked *pp*. The lyrics are: "HOWARD: Don't worry ... etc." There is a triplet of eighth notes in the bassoon part.

68

ad lib. repeat

Add Cl.

This system starts at measure 68. It features a clarinet (Cl.) line in the treble clef and a bassoon (Bn.) line in the bass clef. The tempo is marked *ad lib. repeat*. The lyrics are: "Add Cl." There is a triplet of eighth notes in the bassoon part.

At cue: MARGO: ... Madison, Wisconsin - cut and proceed to bar 74

74 Cl.

Tpt.
Pno., Tbn., Ten. Sax.
Cym. *

This system starts at measure 74. It features a clarinet (Cl.) line in the treble clef and a bassoon (Bn.) line in the bass clef. The tempo is marked *At cue: MARGO: ... Madison, Wisconsin - cut and proceed to bar 74*. The lyrics are: "MARGO: ... Madison, Wisconsin - cut and proceed to bar 74". There is a triplet of eighth notes in the bassoon part. The instrumentation includes Clarinet (Cl.), Trumpet (Tpt.), Piano (Pno.), Trombone (Tbn.), Tenor Saxophone (Ten. Sax.), and Cymbal (Cym. *).

Cl. cont.

This system continues from the previous system. It features a clarinet (Cl.) line in the treble clef and a bassoon (Bn.) line in the bass clef. The tempo is marked *Cl. cont.* There is a triplet of eighth notes in the bassoon part.

82

BILL: + Sax.

I've seen the Taj — Ma — hal at dawn,

Cel. (Str. trem., Org. sust.)

Hp., Tbn. Bn.

DUANE:

BOTH:

The hang - ing gar - dens of Bab - y - lon! But noth - ing com -

(div.)

89

BUZZ & KAREN: And she's on

HOWARD:

pare s with Miss Chan - ning when she's on, Yeah, she's

Br. Gtr.

BILL: Oh, she's on

ALL:

on, BUZZ: And she's on, Yeah, she's on.

cresc.

* Sustain all voices as long as possible.

95 Slower (in 4)

Tom Tom

Br. (Growl)

101 ALL:

ALL:

It's gon-na be a bump-y night!_

Tpts. unis.

L.H.

Saxs.

Bs.

MARGO:

MARGO:

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

Br.

Hi-Hat

T.T.

Tgl.

DEBI:

JOAN:

MARGO:

DEBI: JOAN: MARGO:

Here's a bump, There's a bump, Ev - 'ry-where a bump, bump!

Bell Plate

T.T.

Rim

[Dance]

109 Tpts. (8va)

Musical score for measures 109-110. The score is written for a grand staff (treble and bass clefs). The upper staff contains the melody for Trumpets (Tpts.) in the 8th octave. The lower staff contains the piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). Percussion parts are indicated with 'x' marks and include Dr. Rim, Cowbell, and rim. There are triplets and sixteenth notes throughout the piece.

MARGO: Turbulence ahead, turbulence behind.

Saxs. (W. W, 8va) W. W, 8va

+ Cls., Saxs.

Musical score for measures 111-112. The score is written for a grand staff. The upper staff contains the melody for Saxophones (Saxs.) in the 8th octave. The lower staff contains the piano accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). Percussion parts include Str. pizz. (string pizzicato), All Drs. (all drums), Br. (bass drum), and Slide Whistle. There are triplets and sixteenth notes throughout the piece.

MARGO: Ready, girls.

Cl., Sax:

121

Musical score for measures 121-122. The score is written for a grand staff. The upper staff contains the melody for Clarinets and Saxophones (Cl., Sax). The lower staff contains the piano accompaniment. Dynamics include *ff* (fortissimo). Percussion parts include Br. (bass drum), Cym. (cymbal), Tbps. (trumpets), and Train Whistle. There are triplets and sixteenth notes throughout the piece.

Musical score for measures 123-124. The score is written for a grand staff. The upper staff contains the melody for Train Whistle. The lower staff contains the piano accompaniment. Dynamics include *ff* (fortissimo). Percussion parts include + Timp. (timpani). There are triplets and sixteenth notes throughout the piece.

129

Musical score for measures 129-130. The score is written for a grand staff. The upper staff contains the melody for Organ, Piano, Woodwinds, and Strings (Org., Pno., W. W., Str.). The lower staff contains the piano accompaniment. Dynamics include *ff* (fortissimo). Percussion parts include Siren, C.B. (cymbal), Br., Pno. (bass drum, piano), and Timp. gliss. (timpani glissando). There are triplets and sixteenth notes throughout the piece.

133

MARGO: Silly dress!

Silicone!

Saxs., Rhythm, Pno.

Single girl!

Eve!

Br., Pno., Rhythm

Cue: MARGO: Choose up sides
and go home!

141

GUESTS:

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

Organ Solo

mf

+ W. W.
p
Tgl.

Bs.

+ Bsn.

148

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

(cont.,)

eh, Abump-y night, eh eh eh eh, Abump-y night.

Org. *fp* Bn. Bs. *p rall.* Cls. *Slowly* Fend. Gtr.

[Cut on Margo's Saxophone 'honk!']

pp Bn. (If needed) *rit. molto*

160 Cue: MARGO: This is your captain speaking.

MARGO:

Fas - ten your seat belts, It's real-ly been a bump-y night.

L.H. Org., W. W. *mp* + Tbn., Fender Bs.

(Spoken)

I've got a se - cret, I think I'm just a wee bit tight --

Cue: MARGO: Eve must have packed it!

171 Cue: MARGO: Sometimes I'm adorable!

f Bells + Guit.

MARGO:

I'm a thou - sand dif - f'rent peo - ple, Ev - 'ry sin - gle one is real.

mp
Fender, low Str.

Gr.
Tbn. wa wa (drunk solo)
poco accel.

179

I've a mil - lion dif - f'rent feel - ings. O. K., but at least I feel, At

Tbns.

183

a tempo

least I feel, + Tpts. I feel, I feel

mf *f*

188

ff *dim.*

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

ad lib. repeat

Saxs.

No.13

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)

Wel - come_ to the the - a - ter, To the

Org.
Timp.

Piano

Ped.

Fl.

p + Hp.

Bn. >

Cl.

Cl.

Bs., Celli

6

(Sung) + Cl. 8 bassa

mag - ic, to the fun. Where paint - ed trees and flow - ers grow_ and

Cl. >

Tpt. muted

Vlns.

Tbns. muted

* + Bn.

(Spoken)

laugh - ter rings for - tis - si - mo_ And treach - er - y's sweet - ly done. Now you've

Str., W. W.

10

en - tered_ the as - y - lum, This pro - fes - sion u - nique.

Fl. + Hp., Pno. Bn. Cl. Cl. Tpt. 2 (Harmon) Tpt. 1

Ped.

(Sung)

Ac - tors_ are chil - dren_ Play - ing hide - and - e - go seek. So

Str., Org. Tpts. div. + Bn. L.H.

18 In tempo

wel - come, Miss Eve Har - ring - ton, To the busi - ness we call

Vins. (octaves) mf Tpbs.

Poco piu mosso

"Show!" You're on your way to wealth and fame, Un -

Str. W. W., Tpts. + 8va Tpbs.

26

sheath your claws, en - joy the game!_ You'll be a bitch But they'll

know your name from New York_____ to Ko-ko - mo._____

+ Str. 8va

Tbns.

poco rit.

31

Wel - come_ to the the - a - ter, - my dear! You'll love it

Str., Cl.

a tempo

p subito

Tpts.

R.H.

so!

+ Tpts., W. W.

Tbns.

38

Wel-come to the dir-ty con-crete hall-ways, Wel-come to the friend-ly roach-es too. W. W, Str., Xyl. - - - 7

Fl., Cl.
Cl., Str.
Tbns.
Bs., Bn.

+ Br.

Wel-come to the pinch-es from the stage-hands, It's the on-ly qui-et thing they do!

+ Xyl. 8va
+ Br.

44

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

Cl., Fl. 8va
Str., Cls.
Tbns.
+ Br.

Wel-come to a life of lar - yn - gi - tis, Wel-come to dark toi-lets in the hall!

Fl., Cl.
Str., Cls.

48

Wel - come to the flop you thought would run for years.

Str., Org., Pno., Hp. *mp*

Tpts.

Tbns.

(h) + Bn., Celli

52

Wel - come to the world of tears and cheers and fears.

mp

Br.

57

Wel - come to the thea - ter, - With some luck you'll be a

Tpts.

W. W.

f

mp Str. (octaves) etc.

Tbns.

pro! You'll work and slave and scratch and bite. - You'll

Tbns.

65

learn to kill with sheer de - light. — You'll on - ly come a -

live at night When — you're in a show!

70 Maestoso

Wel - come — to the the - a - ter, — You fool, — you'll love it

Slower

(Scene cont.)

so!

Cue: BILL: Paranoia.
(He slams door)

80 Rubato

MARGO: + Bells

[Finale]

Where paint-ed trees and flow-ers grow, And

(Mandolin or Gtr.) Cl. W. W. Str. Tbps.

p

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

Str. W. W. Tbps. Tutti Hp. Timp.

86

Wel-come_ to the thea-ter,- You fool, you love it so!

W. W, Str. R. H. (L. H.) R. H. (Gtr.) *mf* *fz* *cresc.*

(+ Timp.)

rit. *sfzp*

Drs., Timp. 6 6 8bassa

No. 14

Entr'acte

Moderate 4

Piano

f

Saxs., Dr., Organ, Pno., Celli

Cym.

p

+ Timp.

(no Timp.)

7 Rock

p

(no Celli)

Tpts.

Saxs., Tbns.

p

sempre marc.

+ Org. 8va
Saxs. (wail)

ff

15 Tpts.

Saxs., Tbns.

+Org. 8va
Saxs. (wall)

23 Org., Pno., Gtr.

Tbns.
Saxs.

Tpts.

+Tpts...
etc.

+Saxs.

Saxs.

+Tpts.

+Timp.

32

Saxs., Tbns.

Musical score for measures 37-40. The score is written for a grand piano with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo is marked with a '3' over a bracket, indicating a triplet. The instrumentation includes Saxophones (Saxs.), Trumpets (+8va) (Tpts. (+8va)), Trombones (Tbns.), Piano (Pno.), and Guitar (Gtr.). The guitar part is marked 'etc.' and features a rhythmic pattern of eighth notes. The saxophone and trumpet parts have a melodic line with slurs and accents. The piano accompaniment consists of chords and single notes in both hands.

Musical score for measures 40-43. Measure 40 is marked with a box containing the number '40'. The score continues with the same instrumentation as the previous system. The saxophone part is marked 'dim.' (diminuendo). The guitar part is marked 'Gtr. only'. The piano accompaniment continues with a similar rhythmic pattern. The saxophone part has a melodic line with slurs and accents.

Musical score for measures 44-48. The score continues with the same instrumentation. The saxophones are marked 'Saxs. out'. The piano part is marked 'p' (piano). The violin and clarinet parts are marked 'Vlins., Cls.'. The piano accompaniment continues with a similar rhythmic pattern. The saxophone part has a melodic line with slurs and accents.

Musical score for measures 49-52. Measure 49 is marked with a box containing the number '49'. The score continues with the same instrumentation. The guitar part is marked 'Gtr.'. The piano accompaniment continues with a similar rhythmic pattern. The saxophone part has a melodic line with slurs and accents. The instruction 'Fade out as Karen answers the phone' is written above the score.

Musical score for measures 53-56. The score continues with the same instrumentation. The piano accompaniment continues with a similar rhythmic pattern. The saxophone part has a melodic line with slurs and accents.

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,

Vlns. *pp* w.w.

Piano

Cym. *at fine*

5

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

muted Tpt.

(In 4)

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

Xyl.

13

(In 2)

Eve? No, that's sil-ly, real-ly sil-ly: Eve's too sweet and too na-ive.

Pno. Solo *gva*

17 Cue: KAREN: I'll get you some hot coffee.

BUZZ: (to himself)

It's a rot - ten thing to say, But I'd love to

Org., Str. Tpt. Fl. (R.H.) Fl. Picc. b

(L.H.) muted Tbn., Pno.

gva

see my play with-out Mar-go, Just one time!

In 1

muted Tpt. Pno. Solo *gva* *gva*

(Org., Str.)

26 In 2

I'm an e - go - cen - tric jerk, But I won - der would it work?

Br. (Harmons)

+ Org.

Str.

In 4 In 2

Would my words sound fresh and great and new? Buzz, you're e - vil, e - vil, e - vil! After all that Margo's done for you.

Fl. Bells

(+ Str. trem.) Org. *fp*

35 Cue: BUZZ: We know you too well.

MARGO:

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

Str., Org.

Cym. ♩ (al fine)

Mar - go Chan - ning, Who is she? Now the play's a -

muted Tpt.

43

bout to start, Eve is going to play my part, Bill is there, I won-der what he

Xylo.

thinks? Would - n't it be just ter - ri - fic if he thought she real-ly stinks!

No. 16

Good Friends

Cue: BUZZ: to the real things in life.

Moderate 4

(Uke.- on stage)

A^b

2

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

Piano

KAREN: Buzz, you're getting sentimental.

Think a-bout that - When you've got good friends - You've got it all!

Str. pizz.

p Cls., Pno. (8 bassa)

Bn. Bs. pizz.

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

10

For when life is cruel - And they call you fool, -

Str. div. (arco)

Gtr. muted Tbns.

You're not a - lone, -

if you've got good friends -

R.H.

18

On whom you can call!— Good friends, who could-n't care less If you're a fail-ure

W.W.

Str. (+ 8va)

or a suc-cess. They're there, what-ev-er you do, They like you for

25

you! (Not your mon-ey or your gor-geous - ness!) Friend-ship is a ring,— A

W.W. 8va

Br.

Bell

Tpts.

+ Bn.

cir-cu-lar thing,— It nev-er ends,— So kick off your shoes,—

Str.

You're with good friends! — You're with good friends. —

Tpt.

(Bn.out)

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two phrases: "You're with good friends! —" and "You're with good friends. —". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line. Instrumentation markings include "Tpt." and "(Bn.out)".

MARGO: 35

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

BUZZ and KAREN: + Str.

Good friends, — Good friends, — You're poor with-out

Cls.

Cls.

Detailed description: This system features three vocal lines and piano accompaniment. The first vocal line is for MARGO, starting at measure 35, with lyrics: "Life is full of frets, — Re-morse and re-grets, — Doors that are locked. —". The second and third vocal lines are for BUZZ and KAREN, with lyrics: "Good friends, — Good friends, — You're poor with-out". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line. Instrumentation markings include "Cls." and "+ Str.".

When you've got good friends — You've got the key!.

good friends. — Peo-ple you love, — Peo-ple you trust, You've got the key!.

Unis. Vlms.

(Cls. cont.)

Detailed description: This system features three vocal lines and piano accompaniment. The first vocal line has lyrics: "When you've got good friends — You've got the key!.". The second and third vocal lines have lyrics: "good friends. — Peo-ple you love, — Peo-ple you trust, You've got the key!.". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line. Instrumentation markings include "Unis. Vlms." and "(Cls. cont.)".

BUZZ: 43

As you go thru life — There's three things you need, —

KAREN and MARGO:

Picc. Solo (15va)

Tpt.

Do - do, — do - do,

Str. pizz., + Org. Pno.

mf Tbns.

p

mon - ey is one, — Num - ber two is sex, —

Do - do, — do - do, do - do. — Do - do - do - do — all the

49 ALL:

You know num - ber three! — Good friends, who real - ly don't care

way.

Cl., T. Sax

mf Tbns. + W. Blk.

Str.

+ W. Blk.

53

MARGO:

+ Cl. (8 bassa)

If you're a swing-er, Or you're a square! I know that you two, You

Cl. Str. unis

mp

KAREN:

nev - er could do one mean thing to me! (Oh, I wish I'd nev - er

+ Xyl.

58

(BUZZ)

ALL:

+ Cls. unis

drained that tank!) Friend-ship (MARGO & KAREN) is a ring, - A cir - cu - lar thing, -

Cls. Bells, Hp. (add 8va)

Pno.

+ Bn.

ALL:

It nev - er ends! - And we've got it good, - We've got good

muted Br. Cls.

KAREN: **66** BUZZ: *(freely)* KAREN

friends. Emp-ty! Hey ba-by, you're a gas! Gas tank:

MARGO:
With-out you life is emp - ty! T'anks!

Str. div., Organ

70

Eve? Eve! Gas! Emp - ty! Tanks!

It's just like New Year's eve! _____

w.w.

Slower *(Applause)*

What have I done to my.... aah _____ *(Karen faints)*

Good friends! _____ Good God!

+ Str. pizz. + 2 Tpts. *f* Tutti *sfz*

[Play off] 76 In 2

Br., Organ, Pno. *f*

Saxs. div.

84 Organ, Saxs.

Saxs.

[Fade under dialogue - but play softly until set is almost on stage]

Br. Saxs., Organ

No.17 The Best Night Of My Life - Reprise

Cue: EVE: Bill..

BILL: Yes?

EVE: Thank you.

*Hold until
Eve speaks.*

Slowly EVE:

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

Str. muted

Piano *pp* Gtr. Hp.

End Of Scene II - Change

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

Slowly

EVE:

So

Piano

Vlins.

Cel.

Gtr. Cel.

Cl.

Tempo

W.W., Str., Organ

Br., Pno.

Gtr. etc.

Cello

pizz.

thank you for the best night of my life!

11

GROUP:

Ba ba da, ba - ba da, Ba ba da, ba - ba da,

Fade as Bonnie speaks.

Ba ba da, ba ba da,

Dr.

(Dr. out) fade

No. 18

She's No Longer A Gypsy

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

flutter [1] In 4 DUANE: Hello, Miss Star-shine, I'm from.... etc.

Piano

Br. *p*

Bs. pizz.(Fender)

Bells success will change you!

Pno., + Vln., Xyl. *mp* (Gtr.)

Bs.

[9] BONNIE: No, I plan to be.... etc.

Tamb.

[16] Of course, I'll never forget them.

Tamb. Rim shot

f (+Guit)

And I'll never see them either!

Moderately bright 4

+ Tbn. Tamb. Rim shot

W.W., Str.(8va)

Tbns. (8 bassa) Br. *f*

+ Xyl. + Rim shot

Cello, Str.

21 Same tempo

DUANE:

She's no long-er a gyp - sy, She'll be leav-ing us soon. She did the

Pno. 8va

Fender Solo

Tamb.

muted Tbns.

"un - der - stud - y - to - the - res - cue - bit". Now she's half - way to the moon!

w.w.

Ten. Sx. + Org., Gtr.
voice cue

Org.

29

+MIKE: (one of the gypsies).

She's no long-er a gyp - sy, No more E - qui - ty calls,

gva *loco*

Dr. 7

Pno.

Castanets

B.D.(whap!)

Fender

She's gon-na get them cra-zy in - vi - ta - tions now_ to Tru-man Ca-po-te's

Org., Str., Gtr.

Tria.

(cont.)

+ 2 BOYS: 37 **Rock**

balls. Have a beer,— Your last one, dear.—

Str.
 + Tpt., T. Sax.
 Pno.
 Org. Solo
 Timp. Fender

ALL:

From this night on— it's all cham - pagne!

(+ Br. div. sust.)
 Tpts.
 Tbns.

BONNIE: 45 **DUANE:** Ah Ah

The star was late— And I was great!

Tpt., Tbn., cue voice
 Str. (8va)
 Org., Pno.

BOYS: **DUANE:**

You got up ear - ly— and pulled a Shir-ley MacLaine!

w.w.
 + T. Sax.
 Str.

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

+ Tbns.

It's "out - of - the - cho - rus - in - to - hea - ven - time"

Org., Pno.

Tbns.

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

59

OTHERS:

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

Str. b

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

Str., Org.

63

Samba

ALL: + Sax., Org.

Aye yi yi yi, Aye

Solo Tpt.

Tpt. 69

yi, aye yi.... She's no long - er a gyp - sy!
 (Vlns. tacet)

Cow bell

B.D.

Picc., Fl. 8va

Tpts., Org.

+ Tbns.

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

DUANE: 75

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

+ Tbns.

79
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 Pla-za for tea.

OTHERS: + T.Sax. You did the "Hey, world, now you're gon-na

W.W.

2 Saxes.

Tbns.

Br., Org.

DUANE: see me" bit! — "I tell you Man-ny, with this kid we've got a hit!"

ALL: It's that

85

good old o-ver-night sen - sa-tion shit!

It should hap-pen,

+ Saxes.

Br. sus. div.

Org., Pno.

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

+Tbns.

93

She's no long-er a gyp - sy, She'll be leav-ing the street... Hey, she's a

Pno., Strs.
Fender

2 Saxs.

Tbns.

reg-u-lar Mit - zi Gay-nor now. Don't you love them danc-ing feet?

Pno.
W.W.

Org., Str., (Br. cue)

+Tbns.

101 Slower
(W.W. 8va)

W.W., Vlms.

Tbns.

Tpts.

W. blk.
mf

Gtr.

+Bs.

Meno Mosso
Mandolin solo

ALL: Fame,

Suc-cess,

Aut - o-graphs

Picc., Hp,
(8va)

Str. pizz.,
Org., Hp.

W. blk.

109

Me..... please God!

Mand. (Cel.) Picc.

115

Who? Broad-way, Hol - ly-wood!

Mand.,(Cel.) Fls., Org.

Mon-ey, mon-ey,

Thank-you,thankyou,

(GR.I) (GR.II) (GR.III)
Me! Me! Me!

+Xyl., Str. Br.

129 Brighter
W.W., Org.

Musical score for measures 129-136. The top staff is for the Organ (Org.) with a *gliss* marking. The bottom staff is for Tbn., Cello., and Bs. The music is in a minor key with a 4/4 time signature. The organ part features a long glissando across the top of the staff. The bass line consists of eighth and quarter notes.

Musical score for measures 137-144. The top staff is for Cym. (Cymbals) and Tpts. (Trumpets). The bottom staff is for the Organ (Org.). The organ part has a *cresc.* marking. The cymbals and trumpets have specific rhythmic patterns. A *Yea!* vocal cue is present. A rehearsal mark *(+8 bassa)* is located below the organ staff.

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

ALL: Thank you,

Musical score for measures 137-144. The top staff is for W.W. (Woodwinds), Xyl. 8va (Xylophone 8va), and Tpts. (Trumpets). The bottom staff is for Tbn., Pno. (Trombones and Piano) and Bs. (Bass). The music is in a major key with a 4/4 time signature. The vocal line is "Thank you, thank you, thank you, thank you, thank you."

thank you, thank you, thank you, thank you, thank you.

Musical score for measures 145-152. The top staff is for Tbn., Org., and Pno. (Trombones, Organ, and Piano). The bottom staff is for the Organ (Org.). The music is in a major key with a 4/4 time signature. The organ part has a *cresc.* marking.

145

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

Me,

To hell with you!

Picc., Xyl.

Musical score for measures 145-152. The top staff is for Picc., Sax., ALL: Star! (Piccolo, Saxophone, All: Star!), and Pno. (Piano). The bottom staff is for Tpts., Org., and Vlns. pizz. (Trumpets, Organ, and Violins pizzicato). The music is in a major key with a 4/4 time signature.

Picc., Xyl. Kill! For big chance! Picc., Xyl.

153 Tpts. open Hut, 2, 3, w. W., Str. Pno.

f Tbps.

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

Add bells Tpt. 3 Rim shot T. Sax. Tbn.

161 GROUP: + T. Sax. BONNIE:

She's no long-er a gyp - sy, It's good-bye_ to the bunch! And if you

W.W., Org. 2 Tpts. Br. p Tbps. *fz*

ALL: +Vlms

ev - er get to Bev - er - ly Hills, Don't drop in for lunch! Treather nice

+W.W. Xyl. >

Pno. Tbns. > (Pno.)

fz

169

la la la, That's our ad - vice, la la la, Just take good

+Tpt., T.Sax. Org. [Rock]

DUANE:

care of this dear girl! I'm telling

(+Br. div. sust.) +Tbns. Dr. 7

177 BOYS: Oo BOYS and GIRLS: La la la la la la

you, She will come through.

Org., (Str. unis.) Br. (octaves)

DUANE:

(spoken)

But if she does - n't Why not give me a whirl?

Br. Gtr. gliss.

185

ALL:

BONNIE:

She's no long-er a gyp - sy, Put her on the mar-quee! I'll get to

8va (W.W.)
Pno.
Fender
Tbns.

DUANE:

meet George Jes-sel at a Fri-ar's roast! You'll be a big fat star and have the

Str., W.W.
Org. Pno.
Br.

ALL:

193

world on toast. But don't for - get your friends who love you most!

R.H.

SOLO 1: SOLO 2: SOLO 3:

It should hap - pen to me, It should hap - pen to me,

(Str., W.W., Org.) Tpts. muted

mf Bell plate x Gtr. >

201

SOLO 4: SOLO 5:

It should hap - pen to me, It should hap - pen to me,

W.W., Str., Org. Tpts. (+ Picc.)

Tbns. Cowbell x Timp. >

SOLO 6: SOLO 7:

It should hap - pen to me, It should hap - pen to me,

Tbns. Pistol x Pistol x

209

GIRLS:

It should hap-pen! It should hap-pen, It should hap-pen, It should hap-pen,

Org. Cont.

Str. & Dr.

BOYS
W.W.

It should hap-pen,

ALL:
It should hap-pen, It should, — It —

Cont.
Org. + 8va

— should, It should, It should, — It — should, It, it

Str., W.W.

217

+ Str., W.W. 8va

should.

Br.

Saxs., Org.

[Applause]

Slide whistle

It should hap-pen to me!

B.D.

ff Tutti

+Tbns.

sfz

226

(On applause)

ALL:

It should hap - pen to me,

W.W. 8va

W.W.

f Tutti (no Str.)

mf Tpts.
Tbns.

Ugh!

It should hap - pen to me,

Ugh!

(Tpts. cont. simile)
Tbns.

+ B.D.

+ B.D.

It should hap - pen to me,

Ugh!

It should hap - pen to me,

Tbns.

Tbns.

+ B.D.

236

DUANE:
+ W.W.

Ugh!

Ev - 'ry - bod - y's part gyp - sy,

p Br.

+ B.D.

(W.W. out)

Ev - 'ry - bod - y I know. Oh, e - ven I have dreamed that I could

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with the lyrics "Ev - 'ry - bod - y I know." followed by "Oh, e - ven I have dreamed that I could". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

+ Tbn.

Spoken

leap on stage And real - ly stop the show!

The second system features a spoken vocal line on a single staff and piano accompaniment on two staves. The lyrics are "leap on stage And real - ly stop the show!". The piano accompaniment includes a section marked "Tpt. Solo" with a forte (*f*) dynamic marking, indicating a trumpet solo.

244

Str.

Br. (Org. sust.)

The third system is a piano accompaniment consisting of two staves. It includes a section marked "Str." (strings) and "Br. (Org. sust.)" (brass organ sustains). The music features complex chordal textures and melodic lines.

ad lib. repeat

Cls. only

Fade

The fourth system continues the piano accompaniment from the previous system. It includes a section marked "Cls. only" (clarinet only) and ends with a "Fade" instruction, indicated by a long horizontal line with a wedge shape at the end.

Cue: BILL: You're everything the slogan promises.

Moderately In 1

W.W., Str. octaves

Piano

mf muted Br.

5

You're one of a kind, A fab - u - lous bird, You're out of your mind and

Hp.

Pno., Str.

Bs.

'way out of sight, You're one of a kind, u - nique is the word, And

13

that's why I find the oth - ers all trite... I like the

Vlns.

Bn., low Str.

weird things that hap - pen in - side of your skull! —

(*gva*) W.W., Org.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with one flat and has a melodic line with some ties. The piano accompaniment features a steady bass line and chords in the right hand. The organ part is indicated by 'W.W., Org.' and the guitar part by '(gva)'. The lyrics are 'weird things that hap - pen in - side of your skull!' followed by a long dash.

19

Be - ing with you may be hard on the nerves, — But

Str.

The second system of music continues the vocal line and piano accompaniment. A box containing the number '19' is placed above the first measure of the vocal line. The lyrics are 'Be - ing with you may be hard on the nerves, — But'. The piano accompaniment includes a section for strings, indicated by 'Str.'. The organ part continues with 'W.W., Org.'.

it's nev - er dull, — Oh, no, nev - er dull. — You

rall.

The third system of music continues the vocal line and piano accompaniment. The lyrics are 'it's nev - er dull, — Oh, no, nev - er dull. — You'. The piano accompaniment includes a section for strings, indicated by 'Str.'. The organ part continues with 'W.W., Org.'. A 'rall.' marking is placed below the piano accompaniment.

27

walk in a room. The peo - ple all stare 'cause ba - by, you bloom, They'd

Hp. Org. >

Pno., Str. *a tempo*

Bs.

The fourth system of music continues the vocal line and piano accompaniment. A box containing the number '27' is placed above the first measure of the vocal line. The lyrics are 'walk in a room. The peo - ple all stare 'cause ba - by, you bloom, They'd'. The piano accompaniment includes sections for harp ('Hp.'), organ ('Org. >'), piano and strings ('Pno., Str. a tempo'), and bass ('Bs.'). The organ part continues with 'W.W., Org.'.

have to be blind to not re - cog - nize the rar - est of rare right

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a B-flat major key signature and 4/4 time. The lyrics are "have to be blind to not re - cog - nize the rar - est of rare right". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

35

un - der their eyes, You're one of a kind!

W.W., Tpts. unis.
mf Tpbs.

The second system begins with a measure rest in the vocal line, indicated by a box containing the number "35". The lyrics "un - der their eyes, You're one of a kind!" are written below the vocal line. The piano accompaniment continues. A new instrumental part for "W.W., Tpts. unis." (Woodwinds, Trumpets unison) is introduced in the upper staff, and a part for "mf Tpbs." (Midi Force Trombones) is introduced in the lower staff.

39

If there were two of you, _____

Vlms. (8va)
Bn., low Str.

The third system starts with a measure rest in the vocal line, indicated by a box containing the number "39". The lyrics "If there were two of you, _____" are written below the vocal line. The piano accompaniment continues. A new instrumental part for "Vlms. (8va)" (Violins, 8va) is introduced in the upper staff, and a part for "Bn., low Str." (Bassoon, low strings) is introduced in the lower staff.

Or, God for - bid, a few of you, _____ Too

T. Sax.

The fourth system begins with a measure rest in the vocal line. The lyrics "Or, God for - bid, a few of you, _____ Too" are written below the vocal line. The piano accompaniment continues. A new instrumental part for "T. Sax." (Tenor Saxophone) is introduced in the lower staff.

47

51

much is what it would be! But you're one of a kind,
Bell

+ Tbns. Br. Pno., W.W.

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

Str. W.W., Str. Br.

59

kind of a wom - an for me!

Xyl. W.W. Br. Low Str., Tbn.

63

Who else would take a swim com-plete-ly dressed in

mp Cel., Hp. + Gtr.

MARGO: I didn't do that.

Central Park at three a. m. the night she won a To - ny? Well,

Fls.

+Vlms. pizz.

Dbmaj7 Ebm7

simile

71

MARGO:

you did. Who grabbed a flam-ing Cher-ries Ju-bi-lee and

8

Cel.

Dbmaj7 Ebm7

Tpts.

BILL:

burned a mov-ie script at Cha-sen's yell-ing it was phon - y? Was

Fls.

Cm7 F7(sus 4)

MARGO: Um humm....

79

Tpts.

BOTH:

that me? You al-ways were a cra-zy kid!

Vlms.

Tbns.

Cm7 F7(sus 4) F7

BILL:

MARGO

I shud-der at the things you did. Your e - go seems to suit my id, So

87

BILL: You mad fool! BILL:

kiss me! You know you grind your teeth at night,

Fls. 8va
Str.
Org., Pno.
Tbns.

MARGO:

BOTH:

Your snoring is a real de-light, It's nois - y but we sleep all right!

93

Cl., Ten. Sax., Cel. + Fls., Str. You are

f Br. open

(Bill)
(Margo)

One of a kind, A fab - u - lous bird, You're out of your mind, And

Org.
mp
Str., Pno.

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

105
MARGO: Cl. Fl.

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

Bn., Cello Muted Tpts.

sel - fish and stub - born and blind as a mole, _____

Fl. w.w. mf

111

But e - ven so you're a kick to be with, *w.w.* You're good for my sou
Str., Org.

In 3

119

BOTH: (Bill) Tempo

So good for my soul... (Margo) You walk in a room, The peo-ple all stare, cau
w.w. *Fl.* *Org.* *w.w.*
rall. *Pno., Rhythm*

ba - by, you bloom. They'd have to be blind to not re-cog-nize The rar-est of rare, Ris

127 MARGO:

un-der their eyes, You're one of a kind! If there were

Vlns. *Pno.* *Bn.* *Cello*

two of you — Or, God for - bid, a few of you, — Too

(8va) +Fls.

Tbns. div.

135 much is what it would be. BOTH: *ten. ten.* 139

(Margo) (Bill) But you're one of a kind, W.W.

Br. div. Br. Org. Gtr., Pno. +Tbns.

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

+8va W.W., Br., Str.

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

Xyl. Tbns. Tbns., Timp.

149 Str.

me.

Str., Org. 8va

Br.

8va W.W. loco

(+Gtr.)

Tbns., Bn.

157 (+Vlms., W.W. sust)

W.W.

cresc.

Dr.

Cel. & Hp.

+Timp.

No. 19a

Bill's Reprise

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

Moderato

3 Slower
BILL:

We were do-ing fine, — I

Fl.

p

Str., W.W., Pno.

L.H.

+Cl.

thought wed be O. K.

Once it was you and me. —

Str., Fl., Bell

Br.

11

Now where the hell are we? — Two peo-ple who can't be —

(+8,15va)

ten.

To - geth-er.

Str.

p Cls.

+Br.

19

Str., Fl. 8va

Br.

p *cresc.* *accel.*

Tempo

Str., W.W. 8va

Tpts.

Tbns. low Str.

No. 20

One Hallowe'en

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

Eve lifts hand to say good-bye.

Organ, Hp.

p Gtr., Str. (8 bassa)

4 EVE: +Gtr.

Re-mem-ber that Hal-low - e'en - 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)

Gtr. *rall.*

11 (Sung)

And you - put on rouge and lip - stick Though it was - n't al - lowed...

+Fl., Cl.

Vlns.

Hp.

+W.W.

You were so proud! ———— And pad - dy said, "Wash your face, You

This system contains the first two measures of the piece. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano accompaniment is written for grand piano with both treble and bass staves. The lyrics are: "You were so proud! ———— And pad - dy said, 'Wash your face, You".

look like a whore," — That's what he said, — No more.

19 *ten.*

rall.

Hp.

w.w. *pp*

Fender

This system contains measures 3 through 6. Measure 5 is marked with a box containing the number 19 and the instruction *ten.*. The piano accompaniment includes markings for *rall.*, *Hp.*, *w.w.*, and *pp*. The lyrics are: "look like a whore," — That's what he said, — No more." The system concludes with the name "Fender".

And so you went up stairs, Washed your face, Took off the dress,

Organ

This system contains measures 7 through 9. The piano accompaniment is marked "Organ". The lyrics are: "And so you went up stairs, Washed your face, Took off the dress,".

threw it a - way, Got in - to bed as though it were the end of an

This system contains measures 10 through 12. The lyrics are: "threw it a - way, Got in - to bed as though it were the end of an".

28

or-di-na-ry day... And out - side the moon con-

Cel., Hp.

Bn. Solo *rall.* *a tempo* +W.W.

tin-ued to shine, Re-mem-ber that Hal-low - e'en When you were nine?—

36

EVE: Well, screw you, Daddy.

Look at your little girl now! Organ

Br.

In 4
marcato

Organ., Pno., Br.

+Bar. Sax.

EVE: *ten.* 46 Freely

+W.W., Xyl. Organ sust. She feels twitch-y and bitch-y and

Str., Tbns.

In tempo

man-ic! Calm and col-lect-ed, No sign of pan-ic, She's a -

Str., Pno. +Br.

live, She's a - live, So a - live! I'm wound

Tbns., Bar. Sax. +Tpts. Tbns. mf

54

up like a spring that's been tightened, Dream-y and diz-zy But

Organ, Gtr., Pno. Xyl.

not a bit fright-ened, - I'm a - live, I'm a - live, So a - live!

Saxs. unis. Br. > Saxs.

62

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

Str. unis. Pno., Gtr., Organ

loves a flop! No - one wor-ries how you got there Once you're stand - ing

Br., Saxs. Str. +Tbns.

71

on the - top! So I feel up and to - geth - er and stead - y,

Str. unis. (+ bongoes) +Timp.

Ea - ger, ex - cit - ed, So come on I'm rea-dy! Rea-dy for the climb,

Br. *p* rhythm (cont.)

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part includes a 'Br.' section with a 'p' dynamic and a 'rhythm (cont.)' label. The key signature has two flats, and the time signature is 4/4.

Ba - by, it's my time, - You be-lieve it, I'm a -

79

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. A box containing the number '79' is positioned above the vocal line. The piano part continues with complex chordal textures.

live, - A -

Saxs.

Detailed description: This system contains the fifth and sixth lines of music. The top staff has a vocal line with lyrics. The middle and bottom staves are piano accompaniment. A 'Saxs.' section begins in the middle staff, featuring a melodic line. The piano part continues with rhythmic accompaniment.

live! -

cont. Saxs.

Detailed description: This system contains the seventh and eighth lines of music. The top staff has a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The 'Saxs.' section continues in the middle staff. The piano part concludes with a final chord and a fermata over the bass line.

No. 20a

Change Of Scene

HOWARD: And if I'm not there,....wait! (*exits*)

The musical score is divided into four systems. The first system is for Piano, with a treble clef staff for Cl., Sax. and a bass clef staff. The piano part begins with a *p* dynamic and includes a *Ped.* marking. The second system continues the piano part with triplets and includes a *7* in a box above the staff and a *** below. It also features a *f* dynamic for Tbn., Tpt. 3. The third system is for 3 Tpts. and includes an *accel.* marking. The fourth system concludes with a *pp* dynamic and a *cal* marking.

No. 21

Something Greater
(FINALE - ACT II)

Cue: MARGO: Karen, got a good recipe for la sagna?

KAREN: What?

MARGO: I'll call you.

Easy 4

MARGO: (when ready)

2

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

Str., W.W.
Piano *p ad lib. repeat*
Pno.
Fender

There's some-thing great-er. A pic-ture in the pa-per

Tpt.
Bongoes

That makes you look rot - ten, There's some-thing great-er!

Tpt.

11

The mean - ing - less at - ten - tion, The bow - ing and the

Tpt., Fl. 8va (Fl. 8va) (loco)

Str. W.W.

Tbns. (Org. out)

+ Bn.

smirk - ing of some head - wait - er, That lost and emp - ty

19

feel - ing the nights when you're not work - ing, I know there's

Str., W.W.

(Pno.) + Br., Org.

some - thing great - er, I know there's some - thing great - er.

W.W., Str., Pno.

24

A thea-ter full of stran-gers A - dor - ing you blind - ly,

Org.

29

There's some-thing great-er, There's some-thing great-er. The friends who know you're lone-ly

Tpt.
Tbn.

And treat you too kind - ly, There's some-thing great-er, There's

Tpt.
Tbn.

34

some-thing great-er! There's need - ing to be where he is, —

Fl., Str. +8va
Bongoes
(Org. out)
Tbns. 8va bassa
(+ Hp. arps.)
loco

Wak - ing up and there he is, — Be - ing to your

Tbns. 8va bassa

loco

man what a wo - man should be — That's

Hp.

+ Tpts.

42

some - thing great - er, — Some - thing great - er! — And

Org., W.W., Str.

mf Br., Pno.

(+ Hp. gliss →)

(+ Hp →)

49

fin - al - ly that's for me!

+8va

W.W., Str. 8va

Tutti

Br., Pno.

(+ Hp. →)

Cym. ff

Piano accompaniment for the first system, featuring complex chordal textures and melodic lines in both hands.

Piano accompaniment for the second system, including dynamic markings like *cresc.* and *f*.

BILL: 58
ten. Slowly (*freely*)

There's need - ing to be where she is, — Wak - ing up and

Hp.
 W.W., Pno.
p

MARGO:
 + Vlns.

MARGO: Bill, I'm

there she is, — Be - ing to your man what a wo - man should be!

Hp.

65

sorry. [*Dialogue cont.*] Hp.

pp
 Str.
 + Fl.
 + Bn.
 Fade out

Cue: MARGO: Eve, you four star bitch! Thank you!

BOTH: 71

That's some - thing great - er,

f Tutti Hp. Hp.

Some - thing great - er! And fin - al - ly

Hp.

that's for me!

rit. Hp. Tpts. unis. W.W., Str., Hp., Pno. + Timp.

80

No. 22

Bows

In 4-Rock

Piano

f

Saxs., Org., Pno.

(no Celli)

Tpts

Saxs., Tbns.

+ Org., 8va
Saxs., (wail)

sempre marc.

11

ff

Saxs., Tbns.

+ Org., 8va
Saxs., (wail)

19

Org., Pno., Gtr.
Tbns.
Saxs.

Musical score for measures 19-21. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features piano accompaniment with chords and eighth notes. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and eighth notes.

Tpts
+ Tpts.
etc.
Saxs.

Musical score for measures 22-24. The score continues with piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and eighth notes. There are dynamic markings like *v* and *mf*.

28

+ Saxs.
Tpts.
Saxs., Tbns.
+ Timp.

Musical score for measures 25-27. The score continues with piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and eighth notes. There are dynamic markings like *v* and *mf*.

Saxs.
Tbns.
Pno.
Gtr.
etc.

Musical score for measures 28-30. The score continues with piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and eighth notes. There are dynamic markings like *v* and *mf*.

36

Tpts., (+8va)
Saxs
Tpts., (+8va)
Saxs
dim.
Bs., Bar. Sax.

Musical score for measures 31-33. The score continues with piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and eighth notes. There are dynamic markings like *v*, *mf*, and *dim.*.

Tpts. *3* Str. *3* *rall.* Vlns. V

41 Vlns., 8va *a tempo* Str. Saxs.

48 Vlns., 8va Br., unis. Saxs., Pno., Org. Hp.

March tempo

56

ALL:

Wher - ev - er you are, it's al-ways the same,

Str., W.W., sust.

mf

When-ev-er ap-prise is call-ing your name, No mat-ter what kind, - nev-er

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

Hp.

63

Why do we live This cra - zy life?

Tpts., unis.

+ w.w.

Tbns.

What is it for?

+ Org.

+ Bar., Sax.

(+ Tbns.)

(cont.)

Cares dis-ap - pear soon as you hear_ That hap - py au - di - ence

71 MARGO: OTHERS: Did you hear?_

roar, 'cause You've had — a taste of

Str.

Hp.

p subito

MARGO: OTHERS: Love, love, love,

The sound — that says love,

Hp.

ALL:

77

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

First system of music with vocal line and piano accompaniment. The vocal line has lyrics: "Ap- plause, ap- plause, Ap- plause, ap - plause,". The piano accompaniment features chords and a bass line with notes marked with 'v'.

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

(+ Slow Hp., gliss.)
Tbns.
Gtr.
+ Timp.

Second system of music. The vocal line continues with "Ap- plause, ap- plause, A(p) - - -". The piano accompaniment includes a glissando for the harp and parts for tubas, guitar, and timpani.

83

plause! (cont.)

Third system of music. The vocal line has the lyric "plause!". The piano accompaniment continues with chords and a bass line. A glissando is indicated in the piano part.

sfz
A
Segue

Fourth system of music. The piano accompaniment features a series of chords and a bass line. The system ends with a dynamic marking of *sfz* and *A*, and the word "Segue".

In 2
W.W.
Str.
Tpts., unis.

Piano
R. H.
Tbns.

sfp

Swing 4
W.W., Org., Str.
Br.
Hp.

10 + Xyl.
Tbns.
Bbassa

18 W.W.
Tbns.

sfp
Hp.
Tutti

Detailed description: This is a musical score for a piece titled "Exit Music". The score is written for piano and includes parts for various instruments. The first system is marked "In 2" and includes parts for Woodwinds (W.W.), Strings (Str.), and Trumpets (Tpts., unis.). The piano part is labeled "Piano" and includes a right-hand part (R. H.) and Trombones (Tbns.). The second system is marked "Swing 4" and includes parts for Woodwinds, Organ, and Strings (W.W., Org., Str.), Brass (Br.), and Harp (Hp.). The third system includes parts for Trombones (Tbns.), Bassoon (Bbassa), and Xylophone (Xyl.). The fourth system includes parts for Harp (Hp.) and Trombones (Tbns.). The fifth system is marked "18" and includes parts for Woodwinds (W.W.) and Trombones (Tbns.). The score includes dynamic markings such as *sfp* and *f*, and performance instructions like "Tutti".

W.W., Str., Bells, Hp.

Musical score for measures 1-25. The top staff is for W.W., Str., Bells, Hp. and the bottom staff is for the piano. The music features a complex rhythmic pattern with many beamed notes and rests.

Musical score for measures 26-33. Measure 26 is marked with a box containing the number 26. The top staff includes W.W., Str. and Tpts. (Trumpets). The bottom staff includes Tpbs. (Trombones). There are triplets in the top staff.

Musical score for measures 34-41. The top staff includes W.W., Str. and Tpbs. (Trombones). The bottom staff includes Hp. (Harp) and Tpbs. (Trombones). The instruction *rall.* (rallentando) is present in the bottom staff.

Musical score for measures 42-50. Measure 34 is marked with a box containing the number 34. The top staff includes Hp., Solo ad lib. (Dm7/G) and 8va. The bottom staff includes Br., Org. (Brass and Organ) and Br. div. (Brass division). Dynamics include *fzp* (for piano) and *mf* (mezzo-forte).

Musical score for measures 51-60. The top staff includes W.W., Str. and Br. div. (Brass division). The bottom staff includes Hp. (Harp) and Br. div. (Brass division). The music features a melodic line in the top staff and a more rhythmic accompaniment in the bottom staff.

42

Str., W.W.

Musical score for measures 42-49. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

Musical score for measures 49-50. The system consists of two staves. The upper staff continues the melodic line from the previous system, ending with a half note. The lower staff continues the harmonic accompaniment, ending with a half note.

50

rit.

Musical score for measures 50-53. The system consists of two staves. The upper staff continues the melodic line, ending with a half note. The lower staff continues the harmonic accompaniment, ending with a half note. The word "rit." is written below the lower staff in the final measure.

Bright 4

54

Tbns.

Org., Xyl., Str.

Musical score for measures 53-54. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It features a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes. The word "Bright 4" is written above the upper staff. The word "Tbns." is written above the lower staff. The word "Org., Xyl., Str." is written above the lower staff.

Slower Br.

+ Saxes.

(Saxs., div.)

Hp.

Musical score for measures 54-55. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It features a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes. The word "Slower Br." is written above the upper staff. The word "+ Saxes." is written above the lower staff. The word "(Saxs., div.)" is written above the lower staff. The word "Hp." is written above the lower staff.

60

Saxs. Bright 4

Str.

Tutti Br.

64

In 2- Più mosso

W.W., Str.

Tpts.

R.H.
Tbns.

+ Timp., roll

R.H.

rit.

72

Slower

ff Tutti

+ Timp.

rit.

R.H.



