E8461a

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 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 MU
MEL MAR

DIRECTED & CHOREOGRAPHED BY
RON FIELD

ORIGINAL CAST ALBUM BY abc RECORDS

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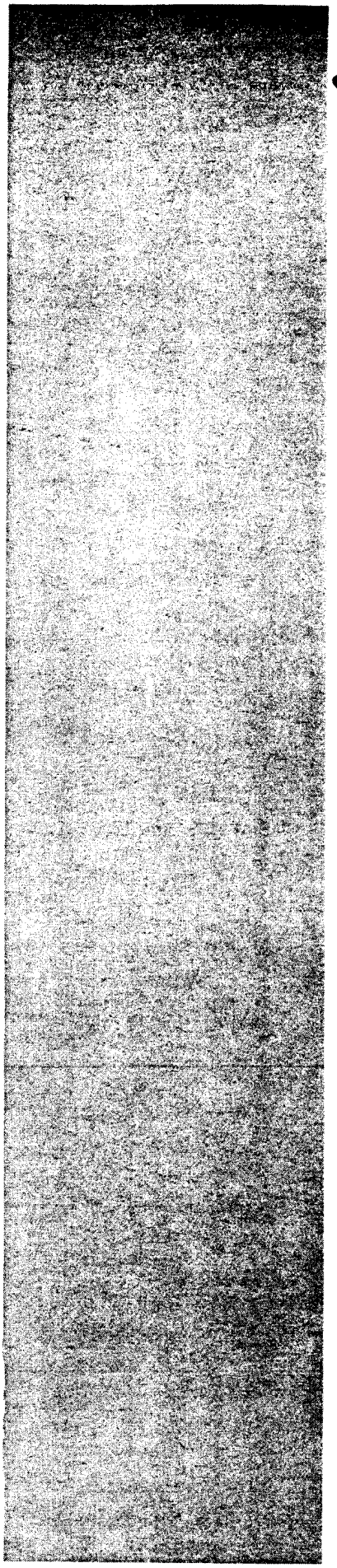


"APPLAUSE"

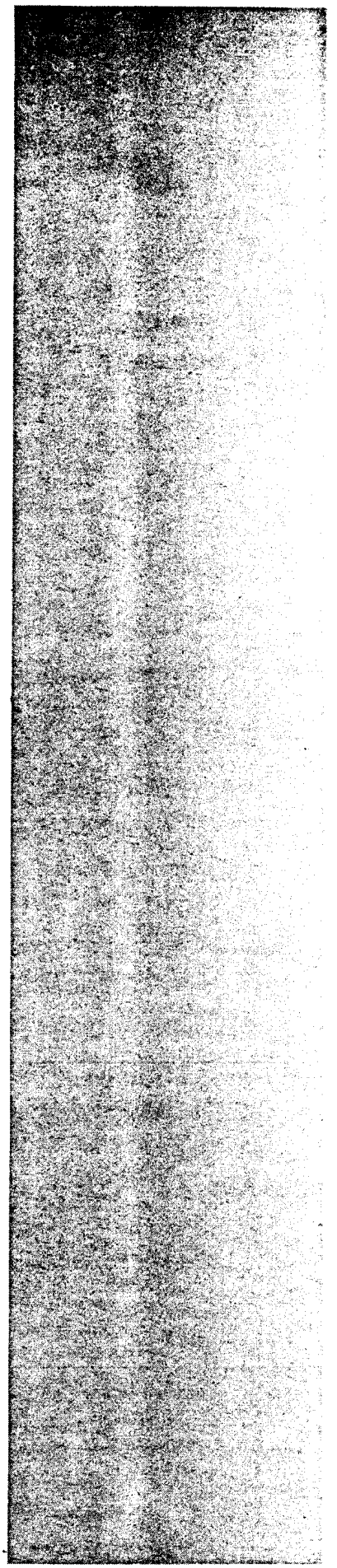
As the OVERTURE ends, Margo Channing presents the Tony Award to Eve, who graciously thanks "my producer, my director, my writer and above all, Margo Channing." We hear Margo's thoughts as she remembers her opening night a year-and-a-half ago, when Eve entered her life, and, as the scene changes and we 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 indispensible 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."

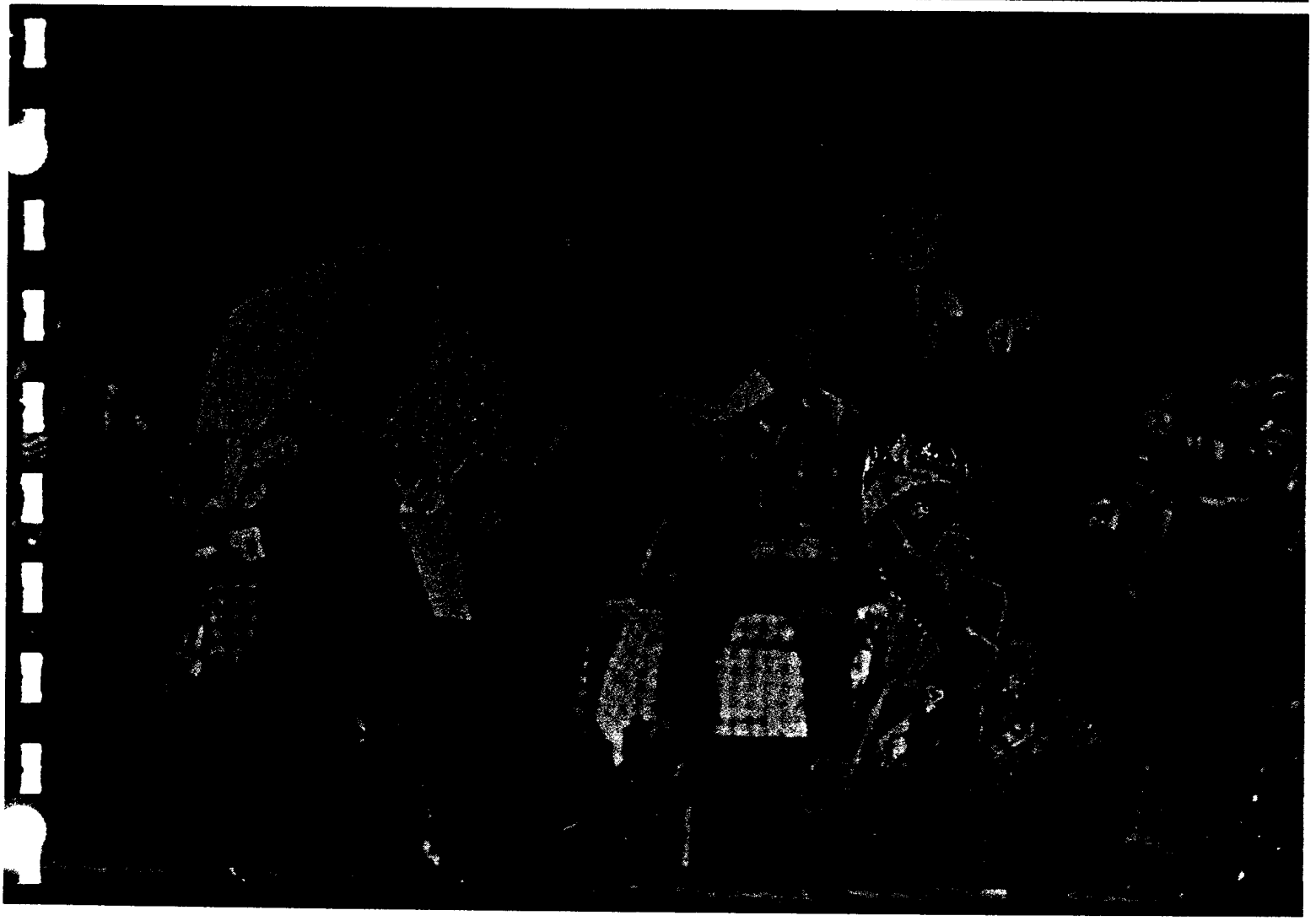
Margo seems to have lost everything because of Eve, but suddenly she realizes that she could be the winner and that she now has a chance at SOMETHING GREATER. This means a life with Bill. In the finale, she and Bill join with everybody answering the question "why do we live this crazy life?"—APPLAUSE!



LEN CARIOU

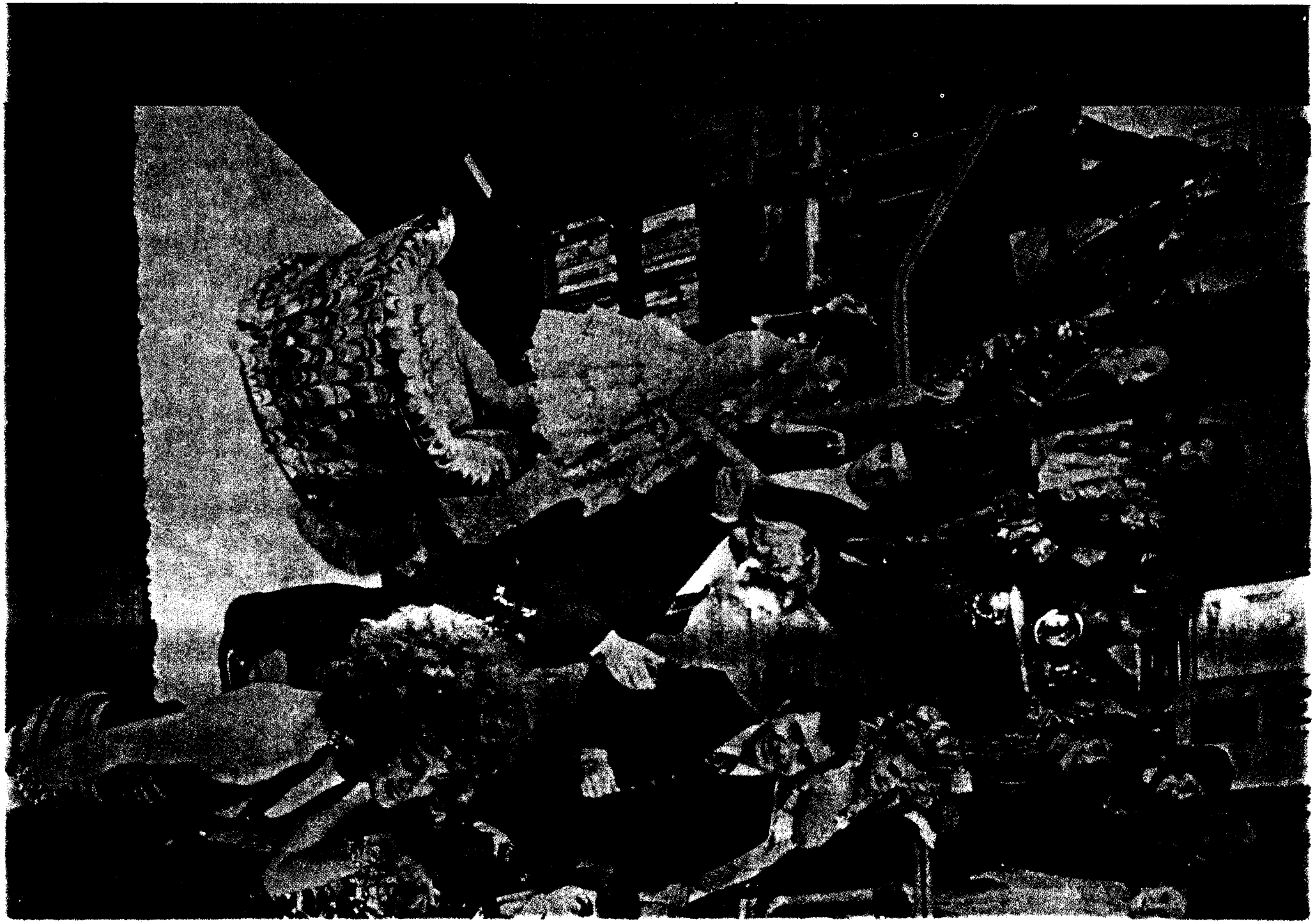
PENNY FULLER

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

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 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 electic), 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.

Applications for performances of this work, whether legitimate, stock, amateur, or foreign should be addressed to

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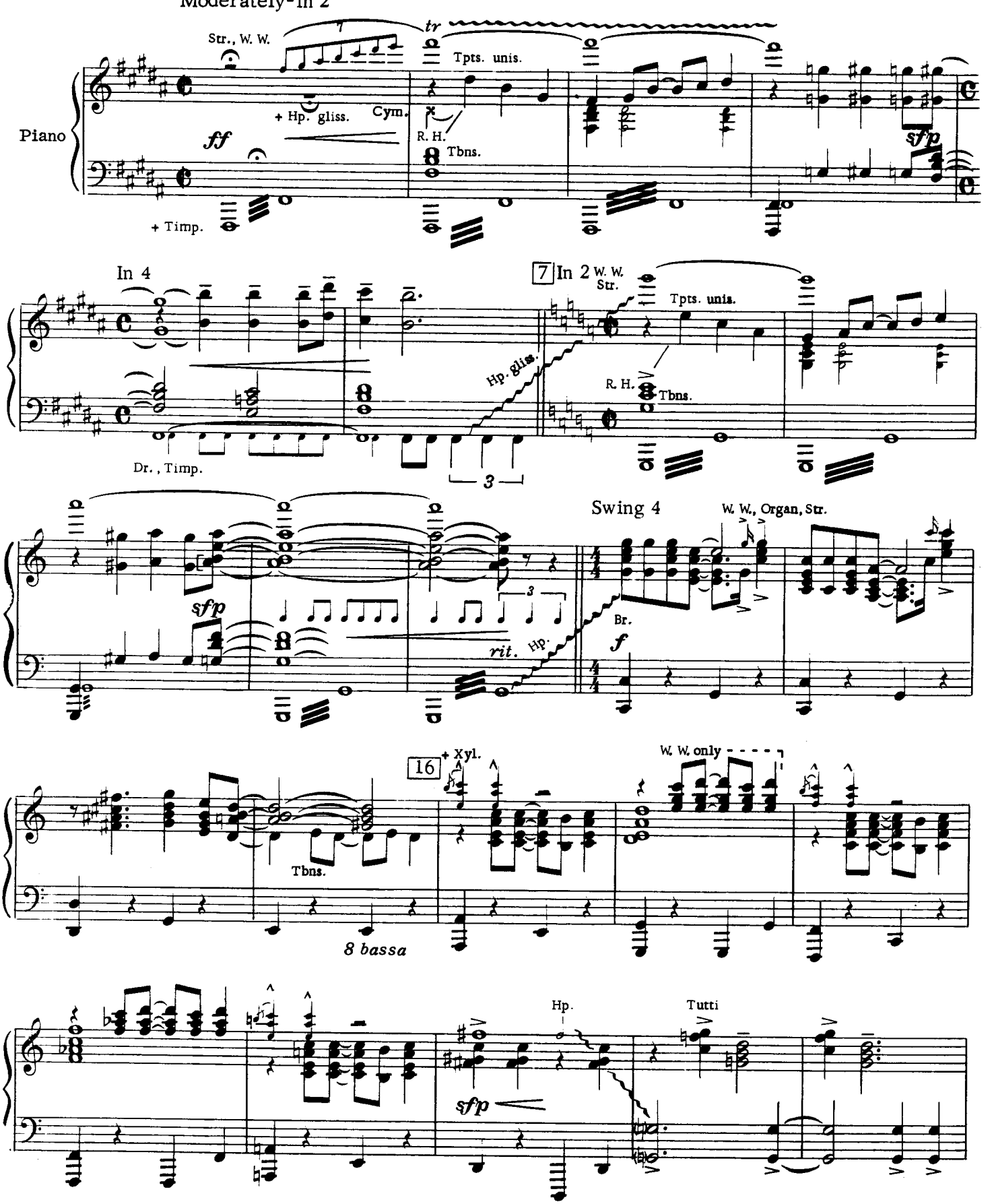
Lyrics by
LEE ADAMS

APPLAUSE

Overture

Music by
CHARLES STROUSE

No. 1



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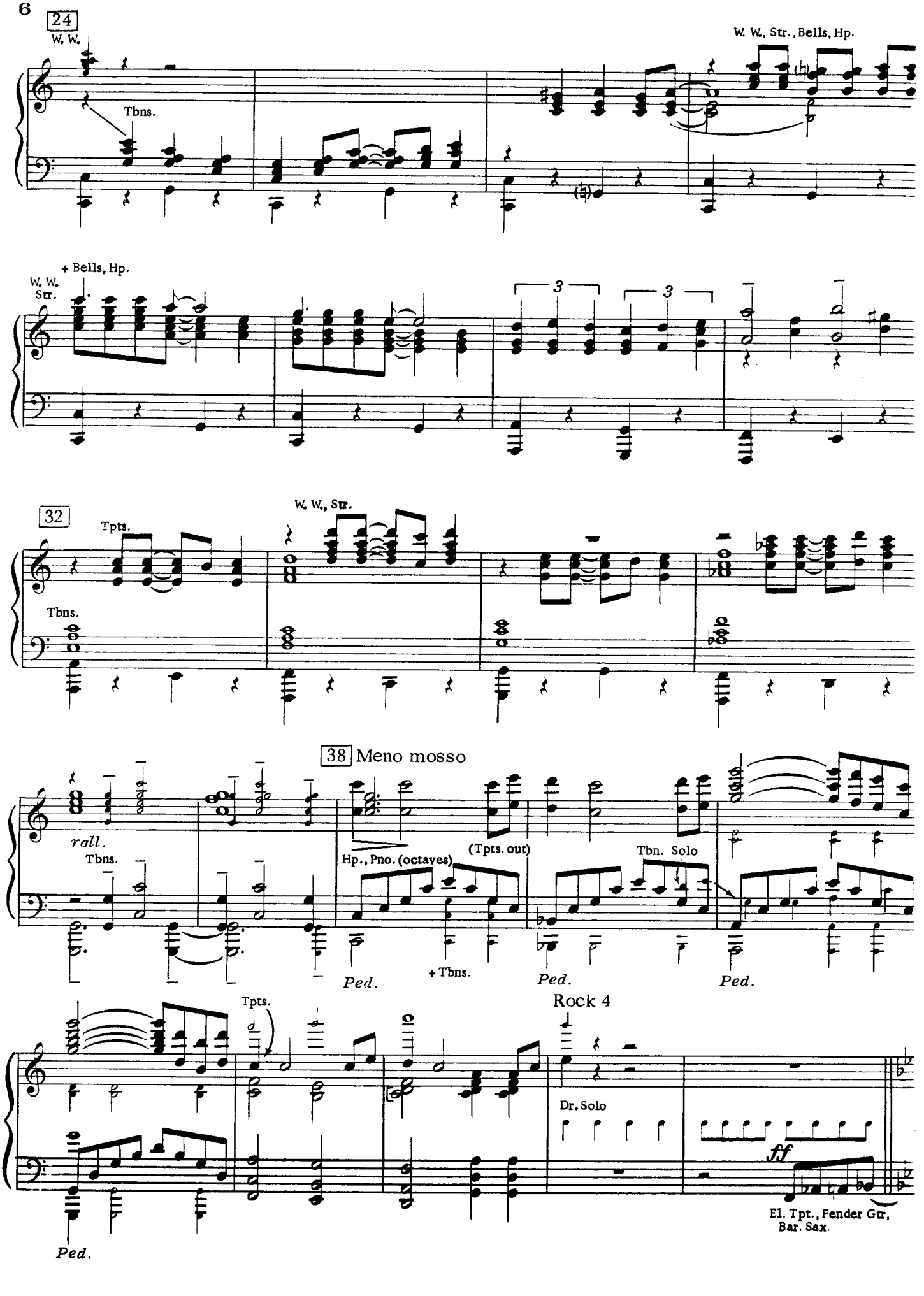

24
W. W.
Tbns.
W. W., Str., Bells, Hp.
+ Bells, Hp.
W. W.
Str.
3
3
32
Tpts.
W. W., Str.
Tbns.
38 Meno mosso
rall.
Tbns.
Hp., Pno. (octaves)
(Tpts. out)
Tbn. Solo
Ped.
+ Tbns.
Ped.
Ped.
Tpts.
Rock 4
Dr. Solo
f.f
El. Tpt., Fender Gtr,
Bar. Sax.
Ped.

W. W., Organ, Str., Xyl.

46

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

ff
+ Tbns.

(Tpt. I normal)

Br. (octaves)

50 - 58

Pno., Saxs., W. W., Str.

Tbns. cont. 8 bassa

1.

2. Str., W. W.

tr

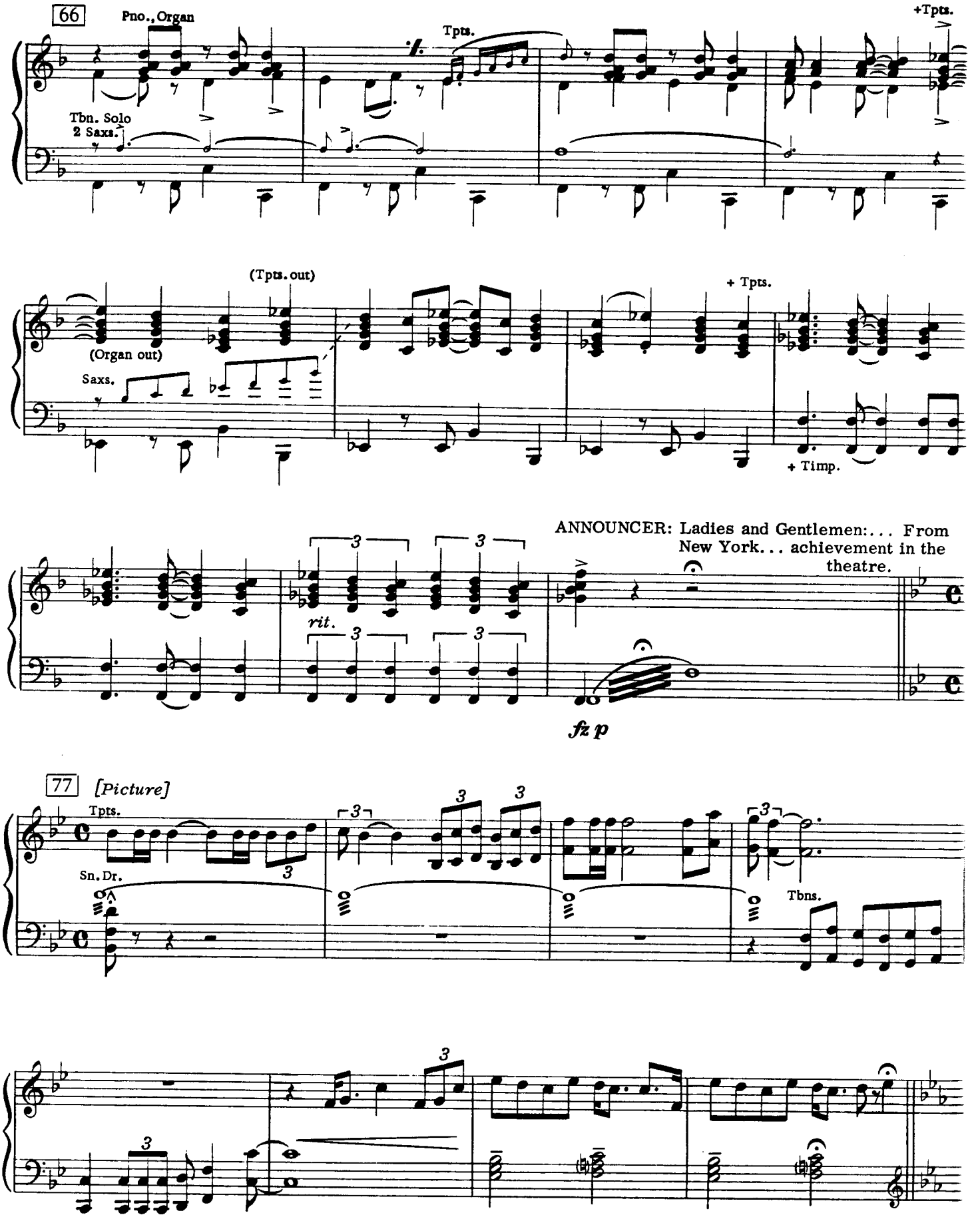
Hp. gliss.

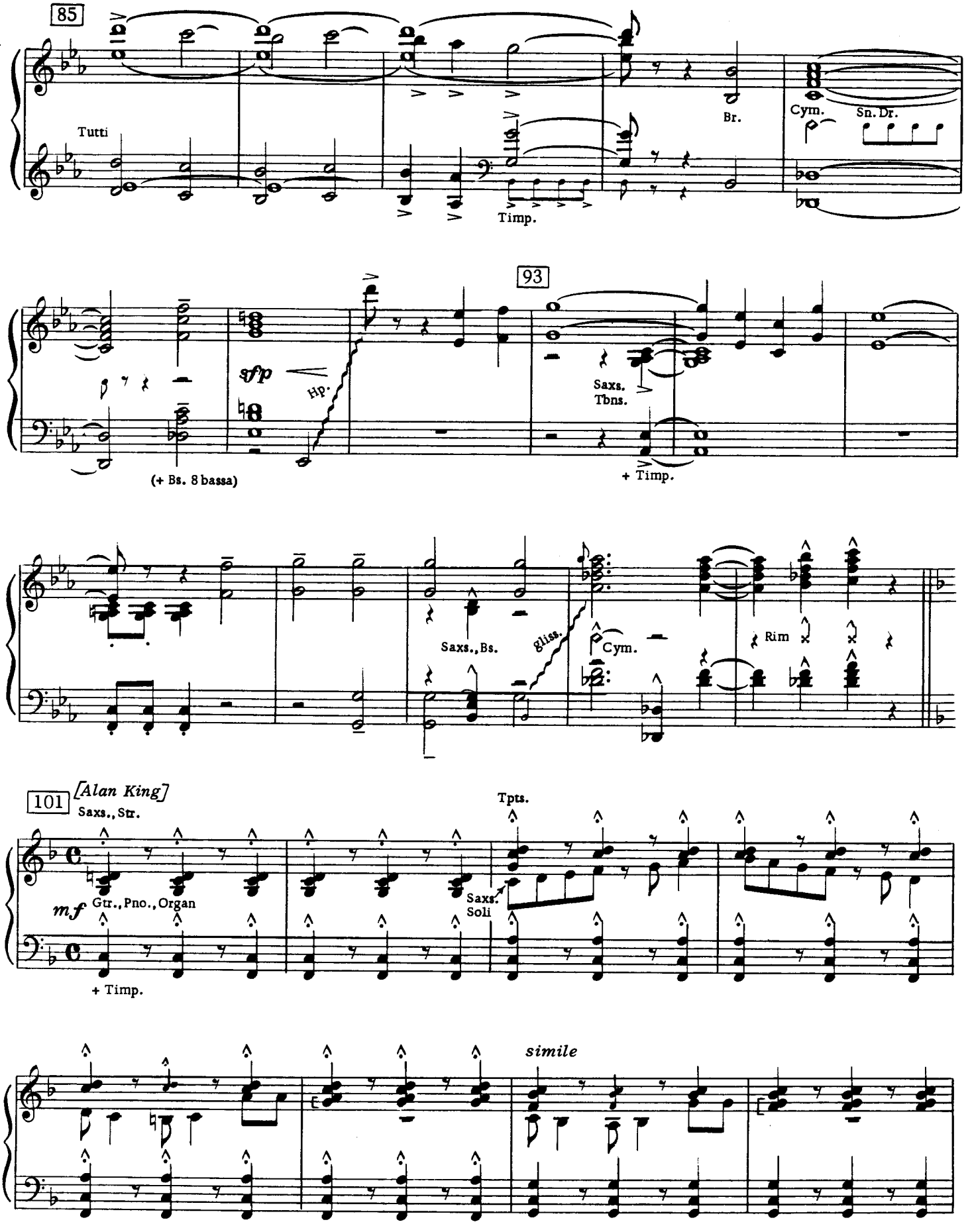
Pno., Organ

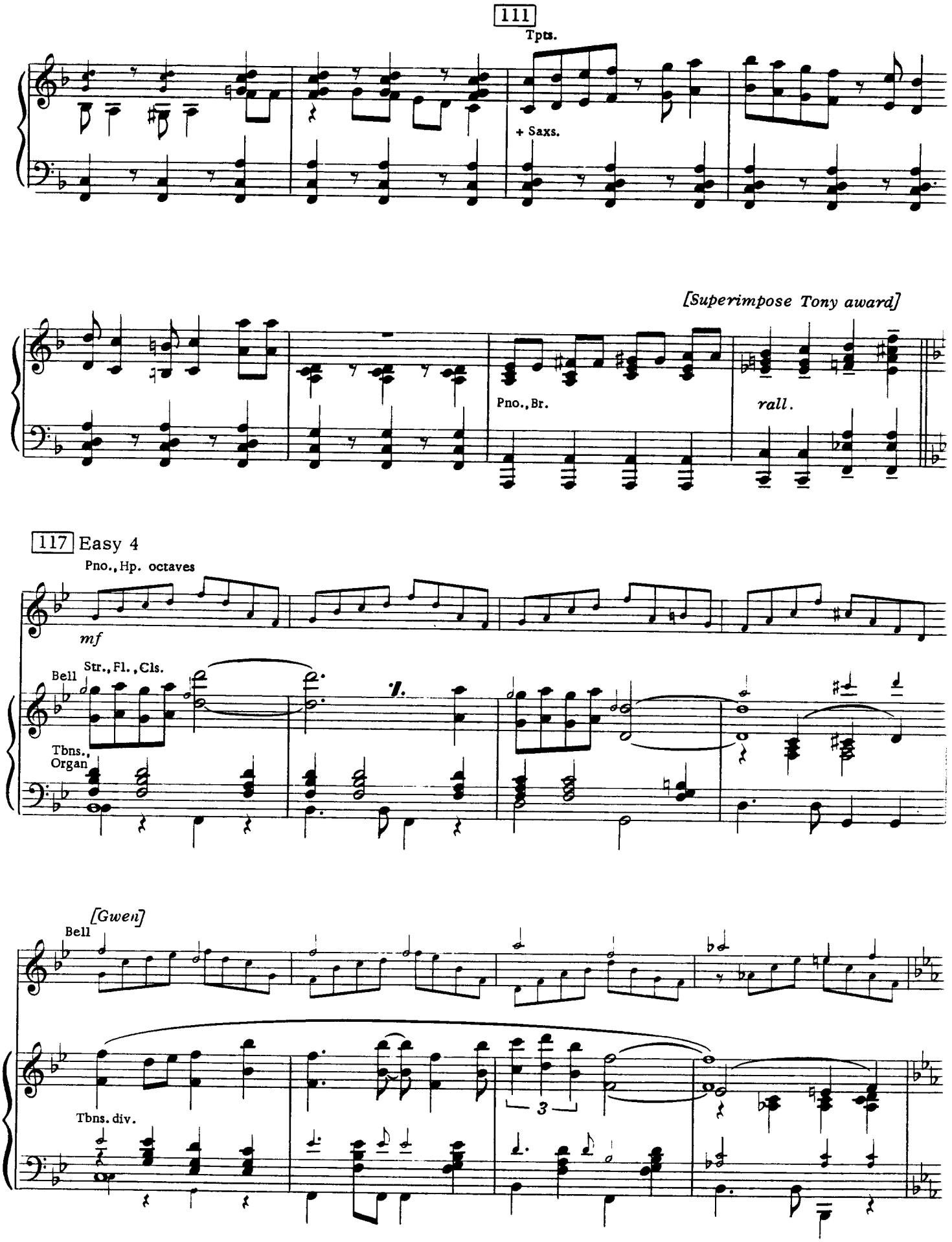
+ El. Tpt.

+ Br.

+ Br.


66
Pno., Organ
Tpts.
+Tpts.
Tbn. Solo
2 Saxs.
(Tpts. out)
(Organ out)
Saxs.
+ Tpts.
+ Timp.
ANNOUNCER: Ladies and Gentlemen:... From New York... achievement in the theatre.
rit.
fz p
77
[Picture]
Tpts.
Sn. Dr.
Tbns.


85
Tutti
Timp.
Br.
Cym.
Sn. Dr.
93
sfp
Hp.
Saxs.
Tbns.
(+ Bs. 8 bassa)
+ Timp.
Saxs., Bs.
gliss.
Cym.
Rim
101
[Alan King]
Saxs., Str.
Tpts.
mf
Gtr., Pno., Organ
Saxs. Soli
+ Timp.
simile


111
Tpts.
+ Saxs.
[Superimpose Tony award]
Pno., Br.
rall.
117 Easy 4
Pno., Hp. octaves
mf
Bell
Str., Fl., Cls.
Tbns., Organ
[Gwen]
Bell
Tbns. div.
3

Bells, Hp.

125

Tpt. Solo

Str.

Br. (Str. sust.)

[Shelley Winters]

133

137 In 2 - Più mosso

W. W., Str. *tr*

Tpts.

f R. H.

Tbns.

+ Timp. roll

rit.

R. H.

rit.

145 Slower

ff Tutti

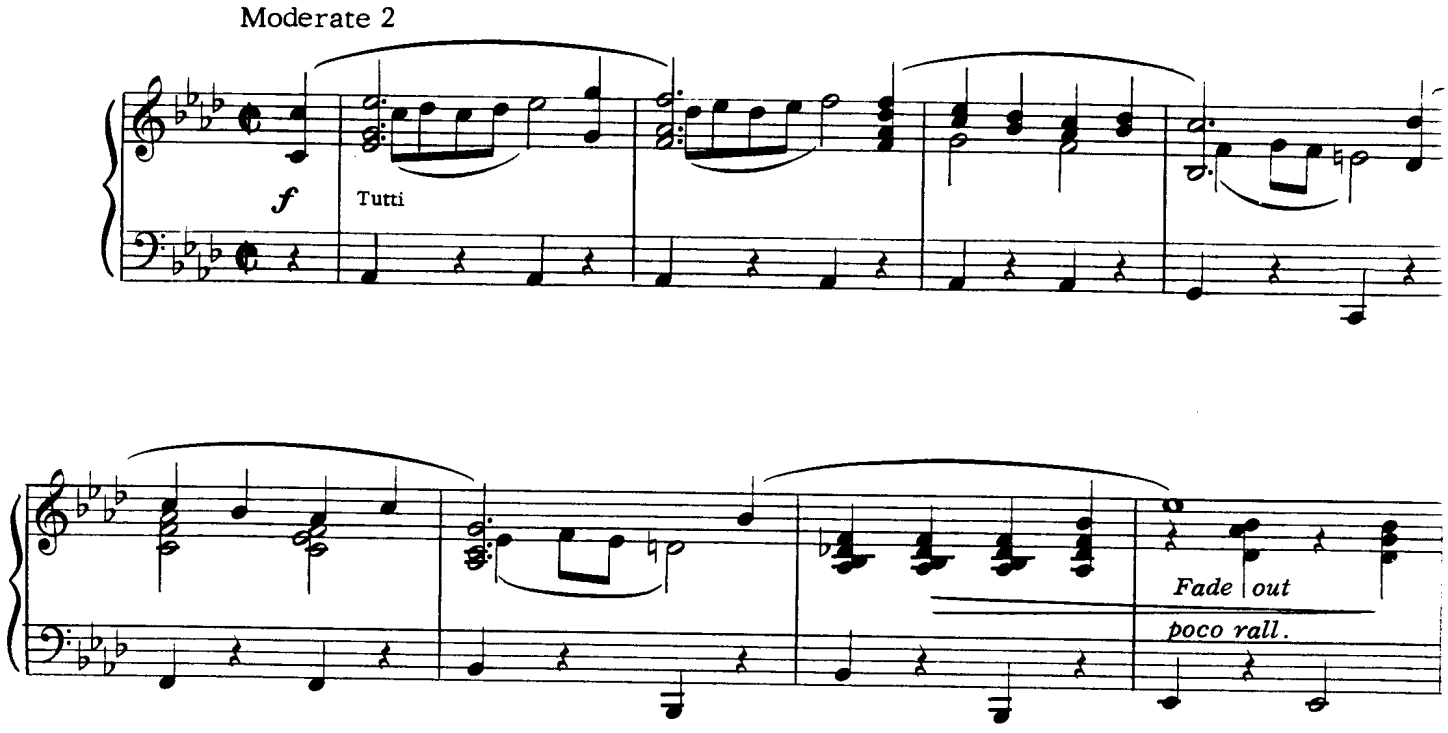
(+ Timp.)

rit.

R. H.

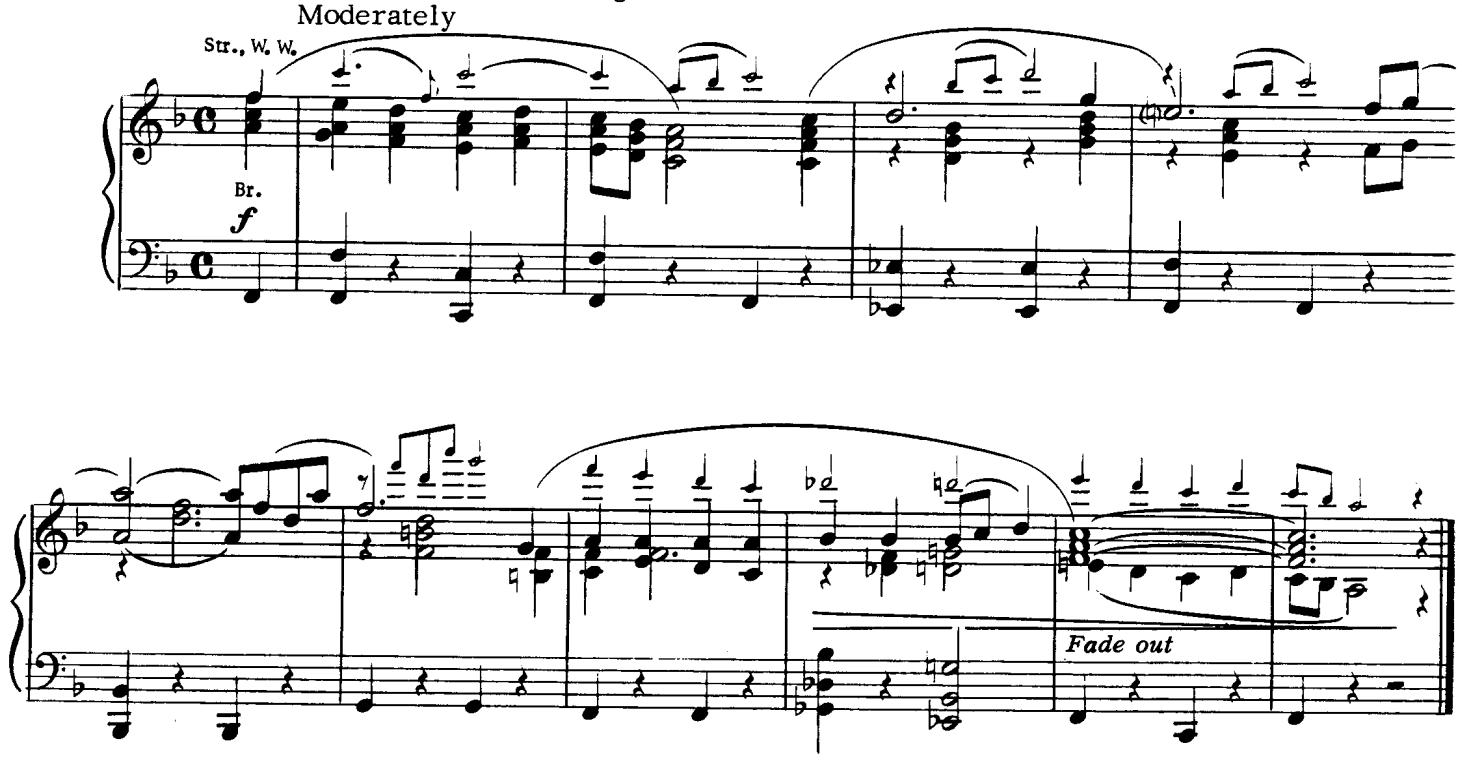
No. 1a Margo's Entrance

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



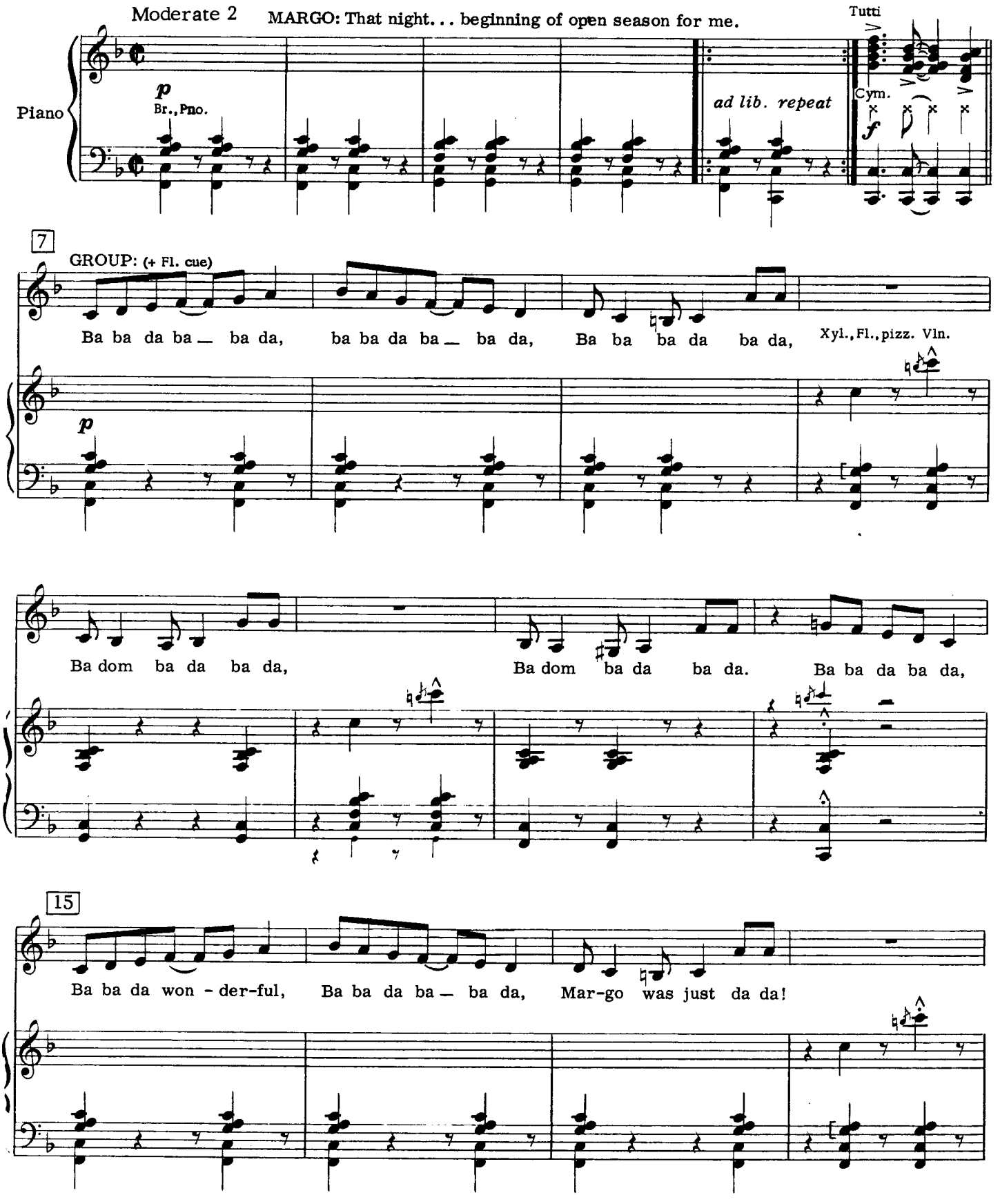
No. 1b Eve's Entrance

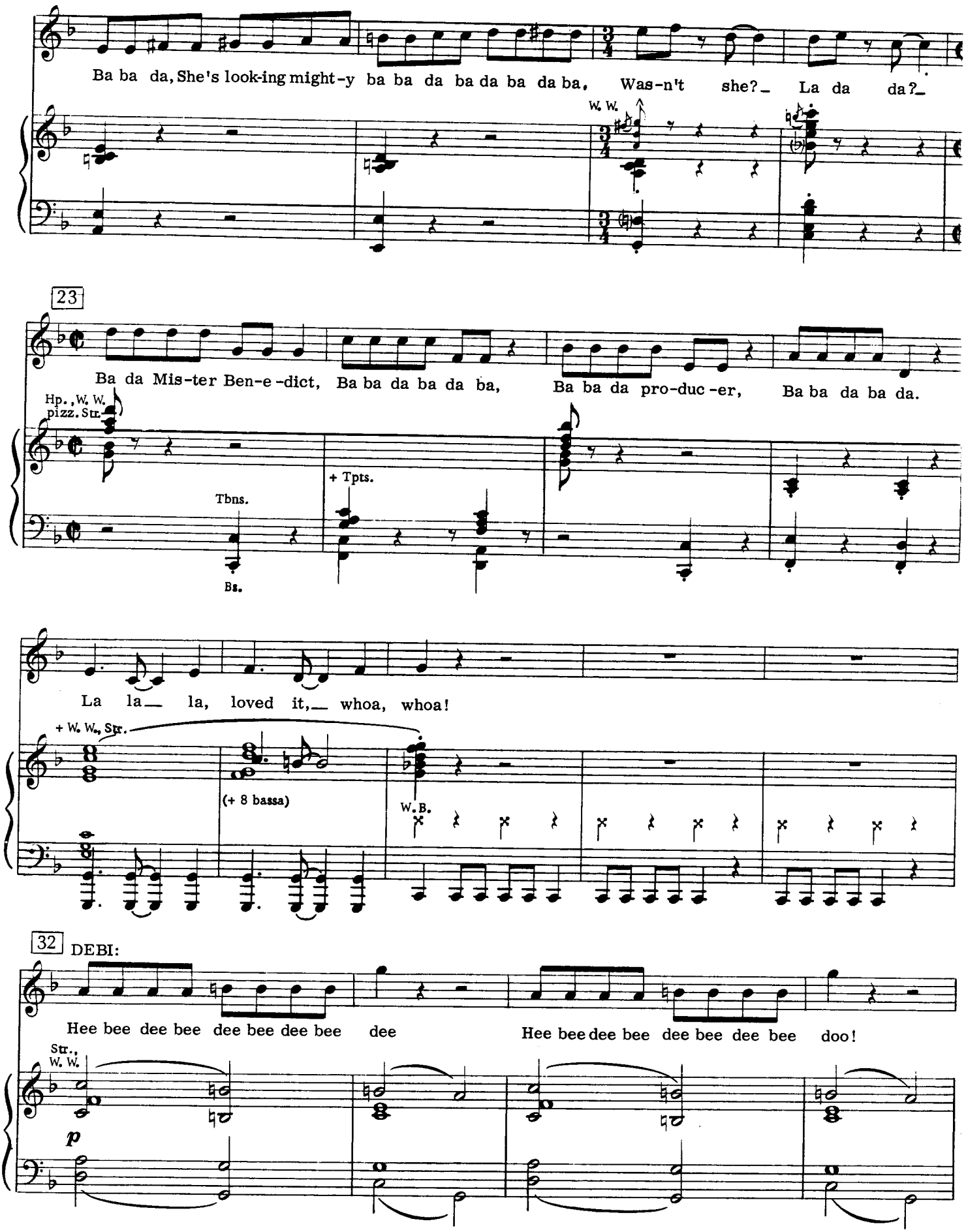
Cue: MARGO: And the winner is - - Eve Harrington!

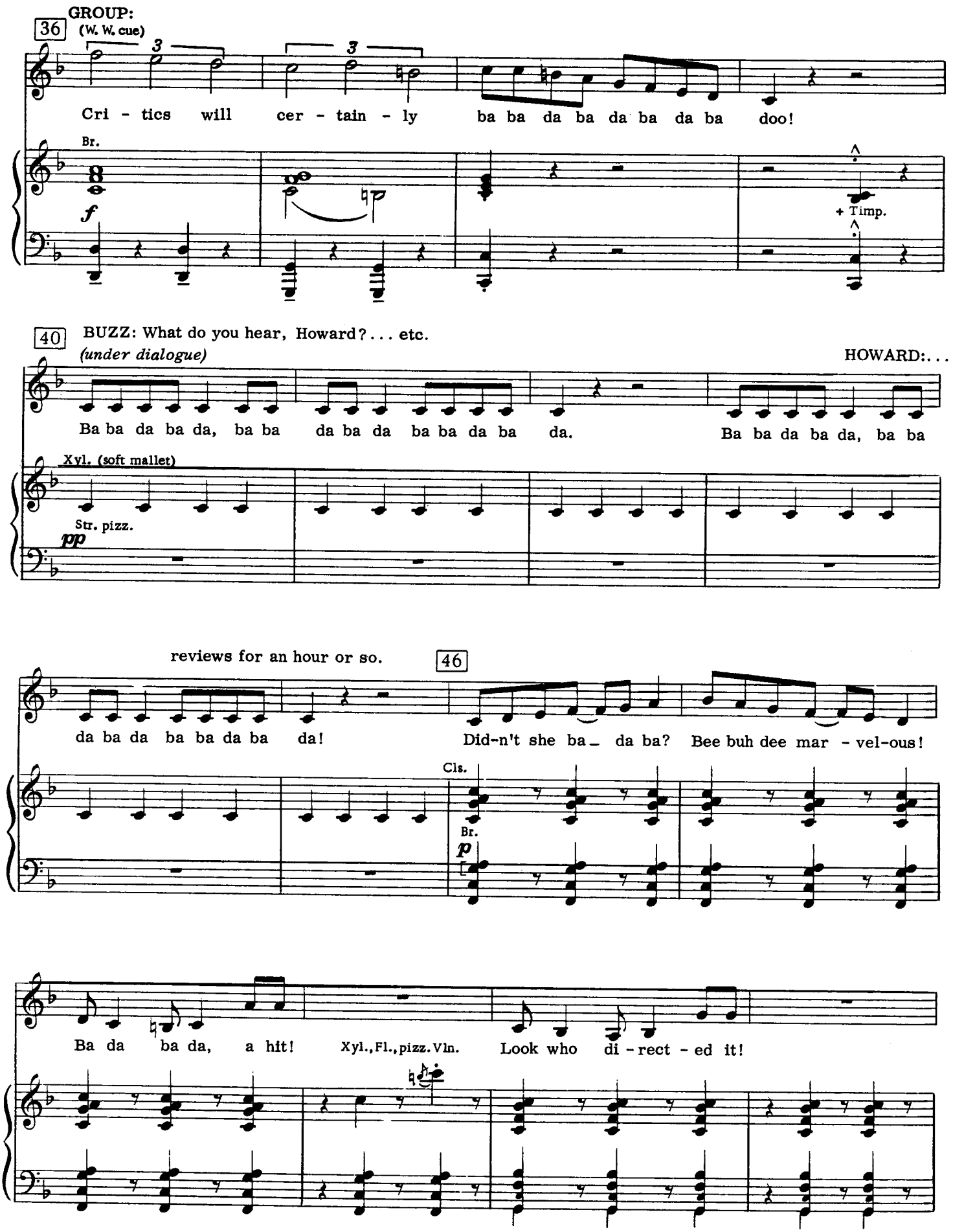


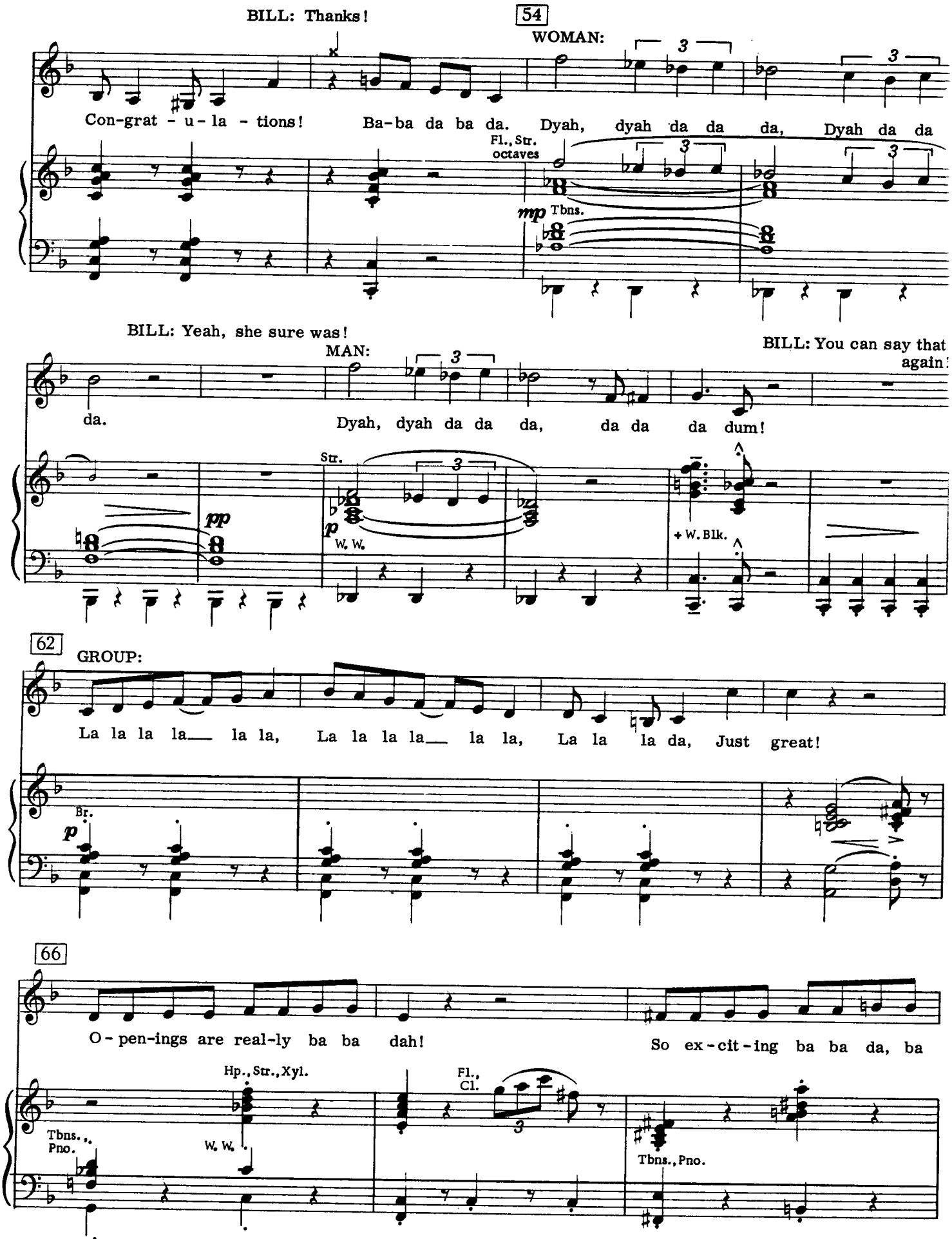
No. 2 Backstage Babble

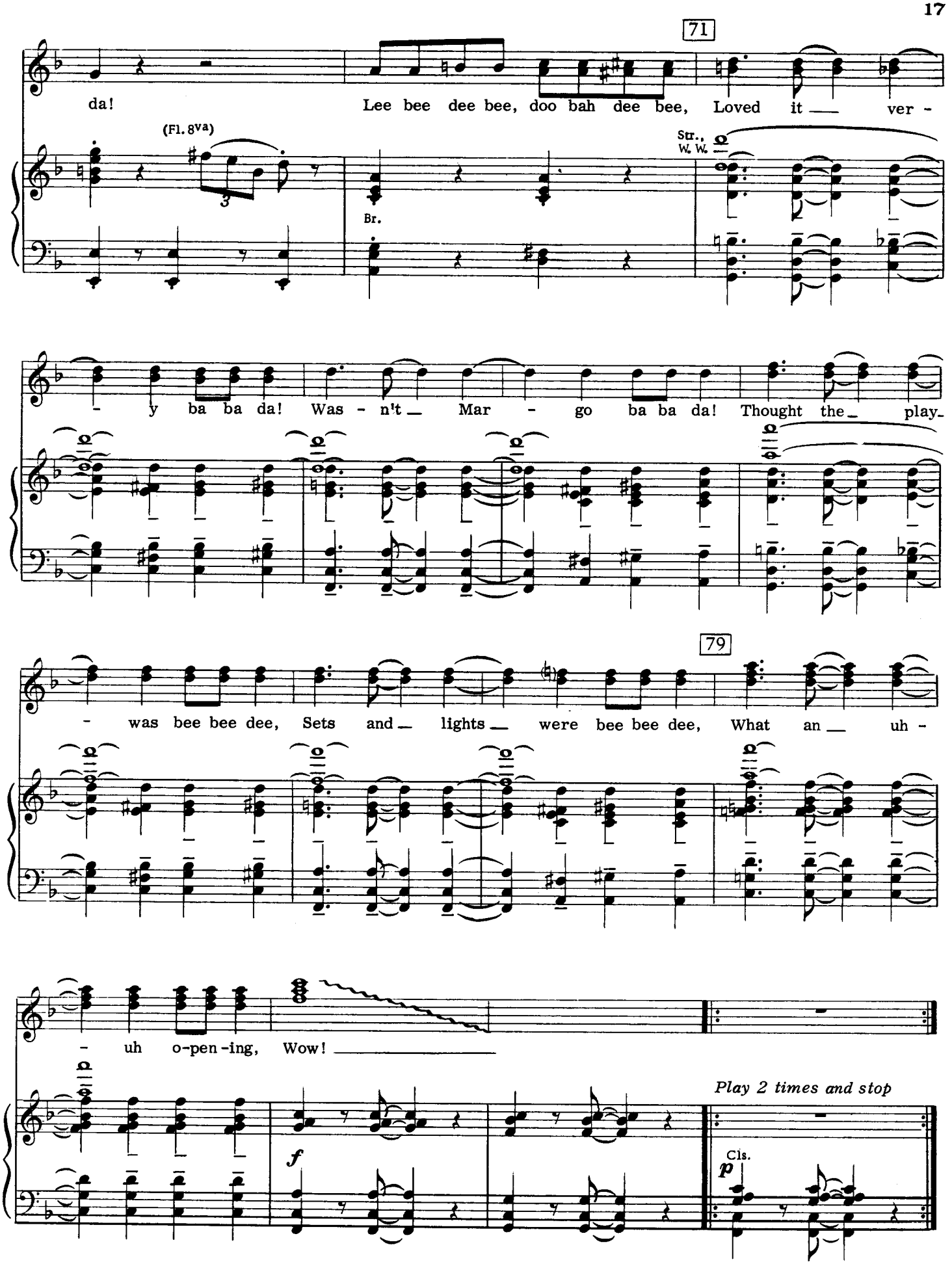
Cue: MARGO: . . . that we met?




Ba ba da, She's look-ing 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.
+ Tpts.
Tbns.
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 dee bee doo!
Str., W. W.
p

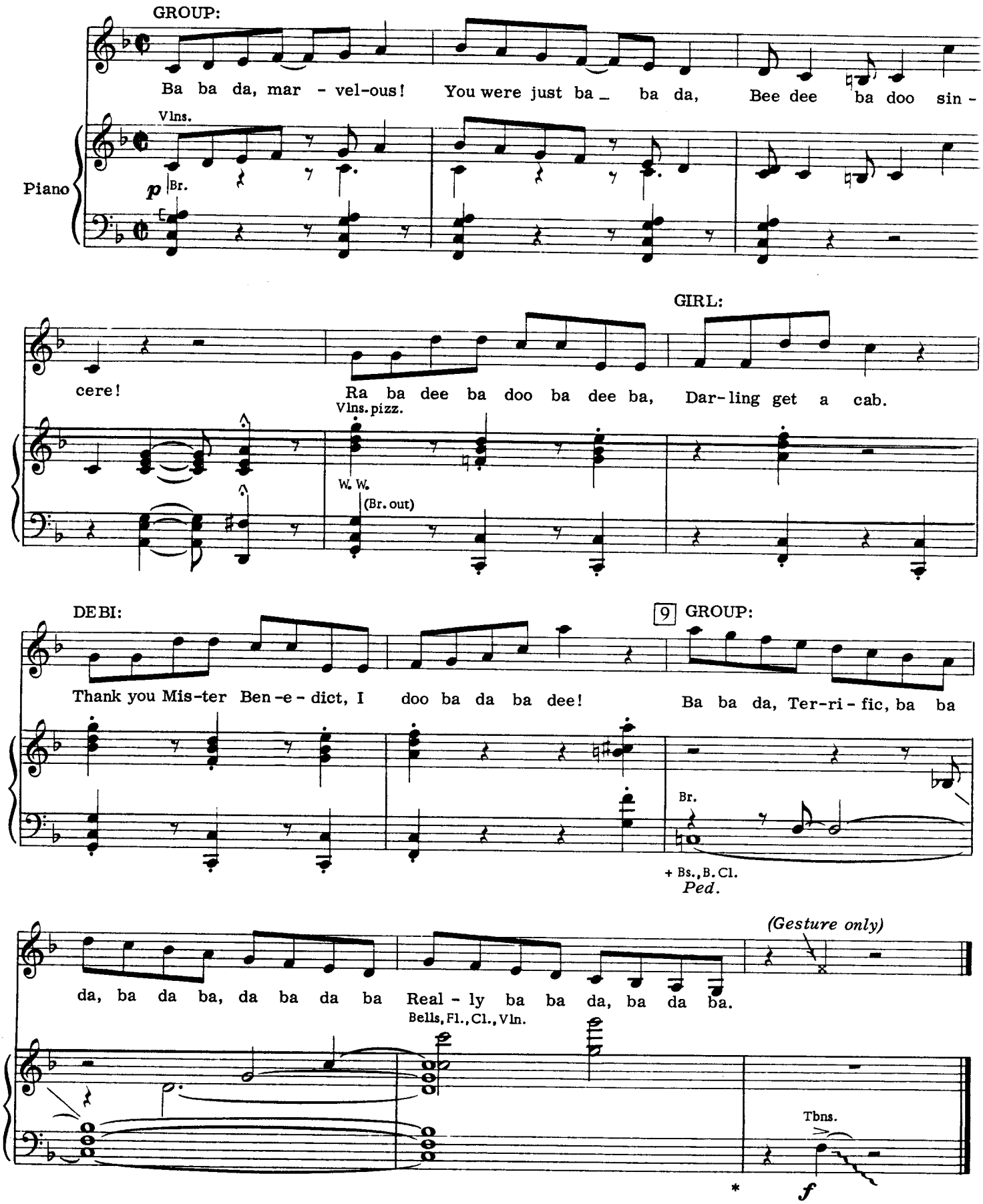

GROUP:
(W. W. cue)
36
Cri - tics will cer - tain - ly ba ba da ba da ba da ba doo!
Br.
f
+ Timp.
40
BUZZ: What do you hear, Howard? . . . etc.
(under dialogue)
HOWARD:. . .
Ba ba da ba da, ba ba da ba da ba ba da ba da. Ba ba da ba da, ba ba
Xyl. (soft mallet)
Str. pizz.
pp
reviews for an hour or so.
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!
Play 2 times and stop
f
Cls.
p

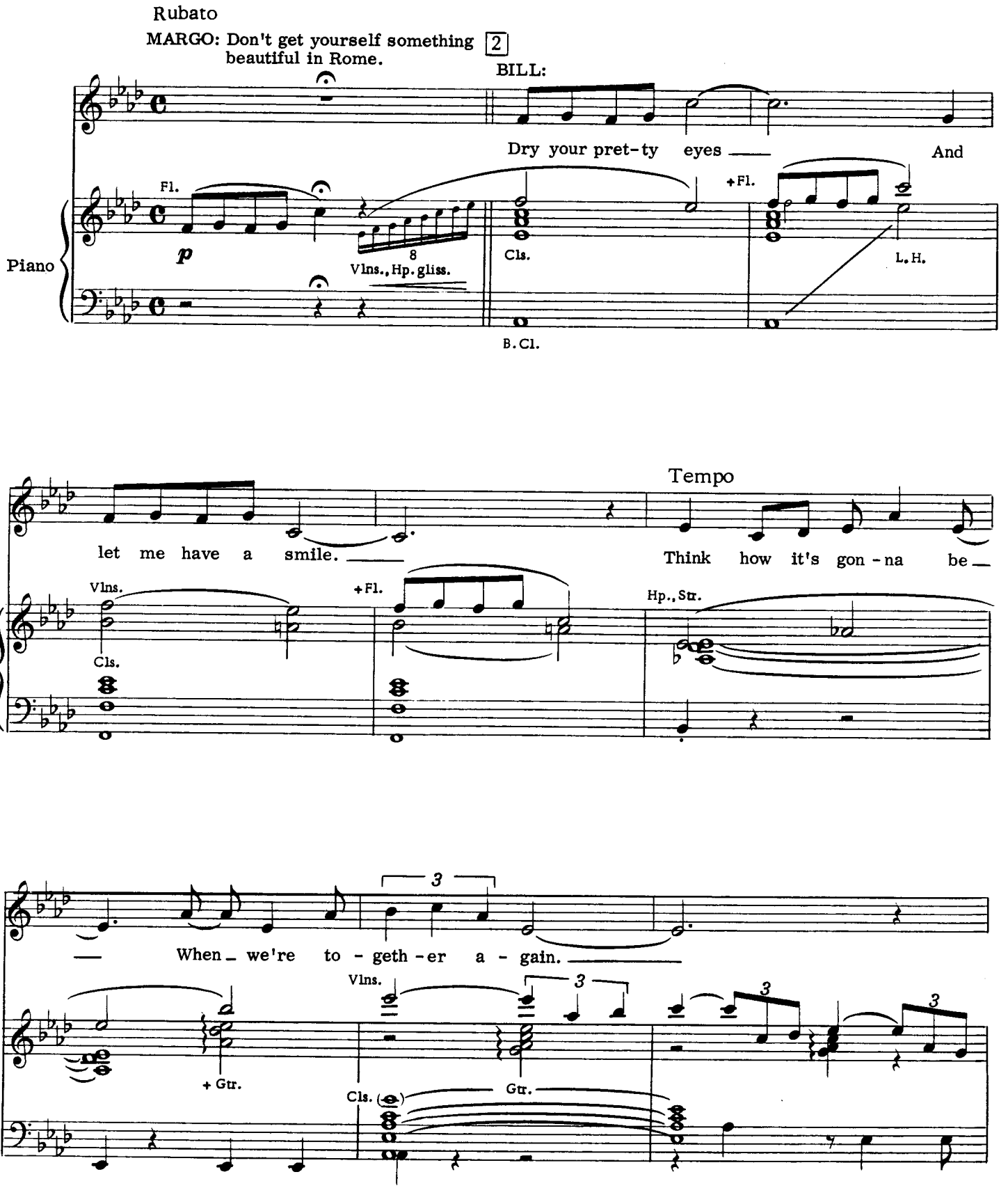
No. 2a Babblers' Exit

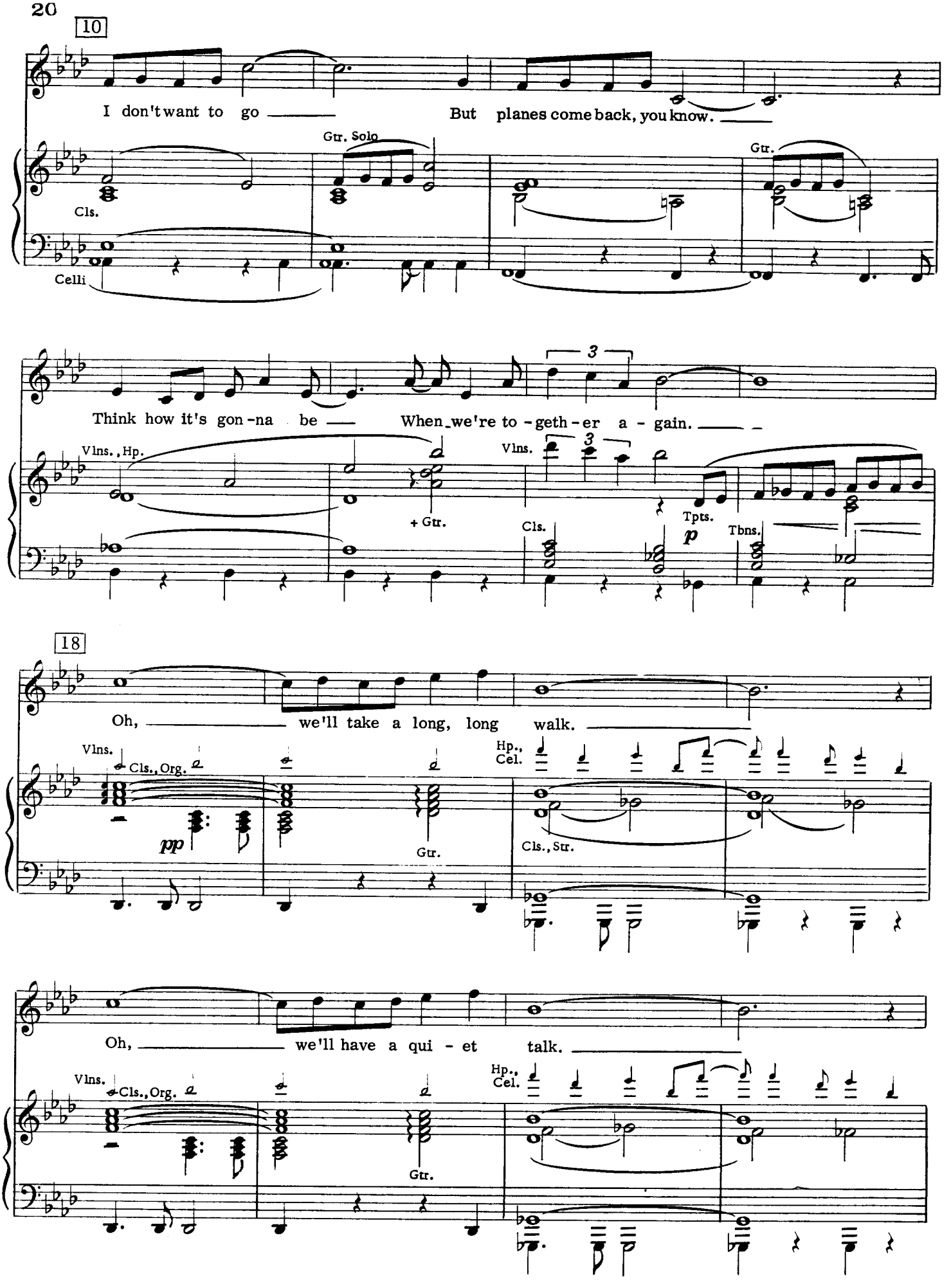
Cue: HOWARD: Margo will see you all at the party.

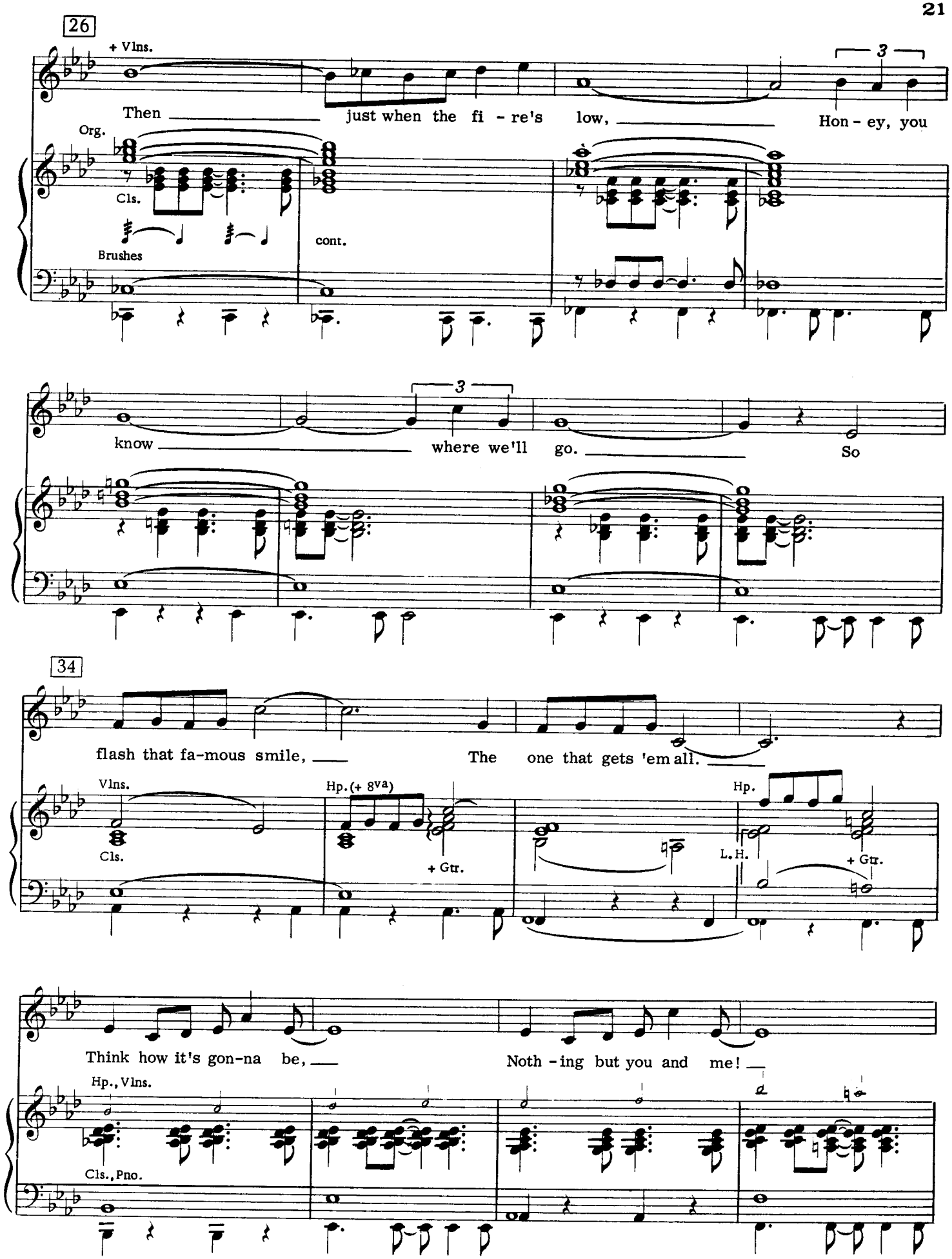


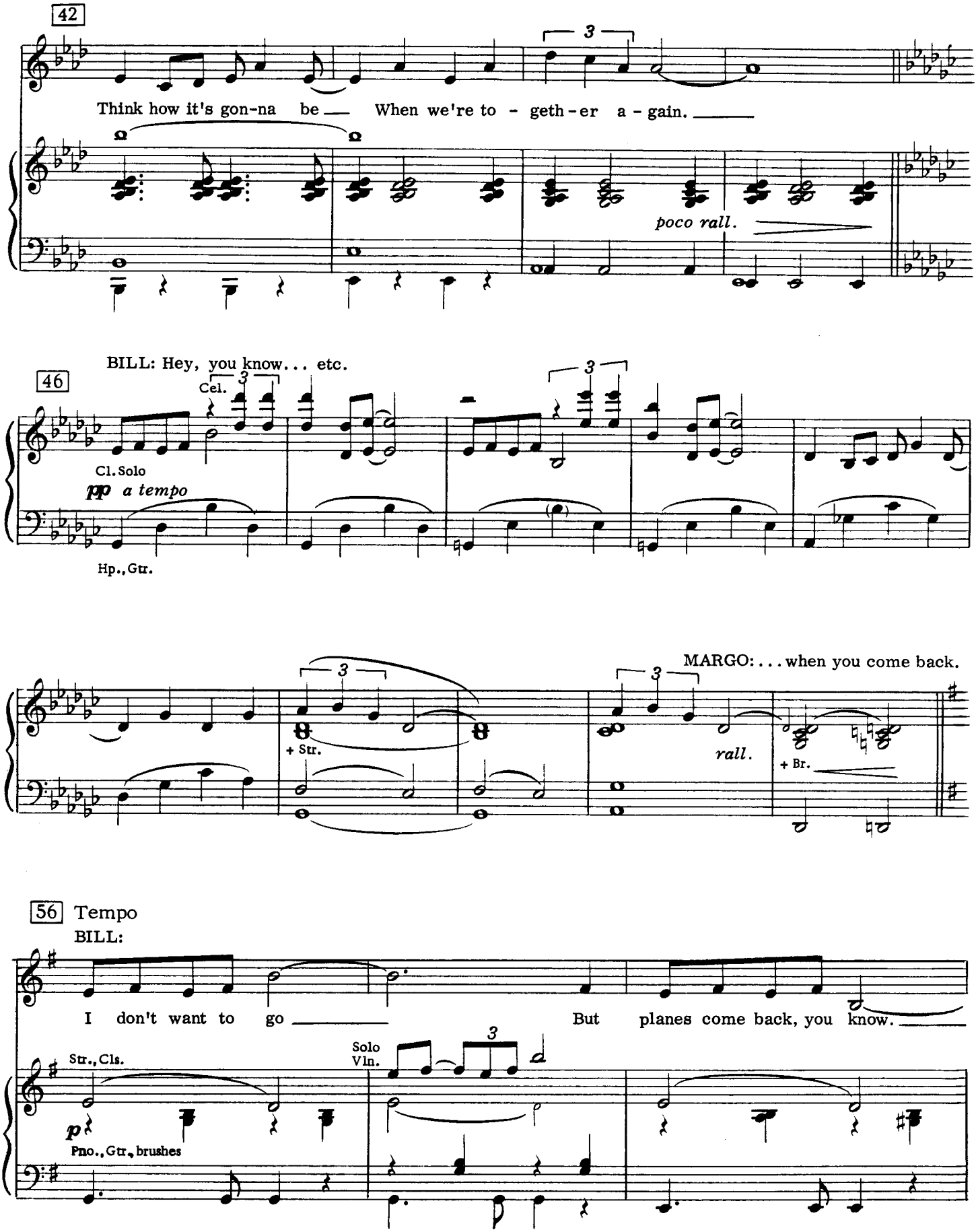
No. 3 Think How It's Gonna Be

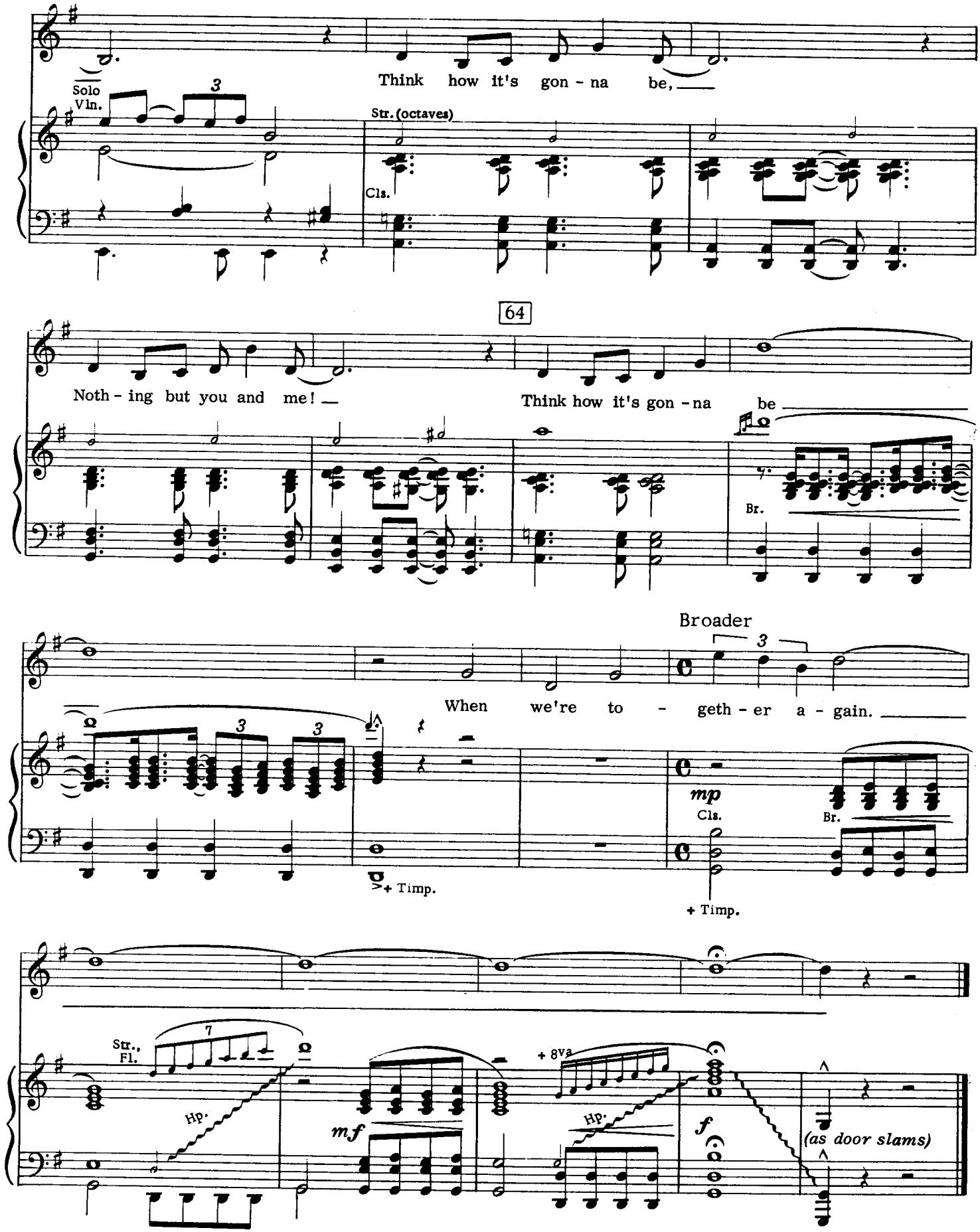
Cue: BILL: I'll get you something beautiful in Rome.




10
I don't want to go
But planes come back, you know.
Gtr. Solo
Cls.
Celli
Gtr.
Think how it's gon-na be
When we're to-geth-er a-gain.
Vlns., Hp.
+ Gtr.
Vlns.
Cls.
Tpts.
p
Tbns.
18
Oh, we'll take a long, long walk.
Vlns.
Cls., Org.
pp
Gtr.
Hp., Cel.
Cls., Str.
Oh, we'll have a qui-et talk.
Vlns.
Cls., Org.
Gtr.
Hp., Cel.


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.
Cls.
Hp. (+ 8va)
+ Gtr.
Hp.
L.H.
+ Gtr.
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.
BILL: Hey, you know... etc.
46
Cel.
Cl. Solo
pp a tempo
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 Vln.
p
Pno., Gtr., brushes


Solo Vln.
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.
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 excited 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 -

Cls.

+ Xyl. -

+ Br. -

13

live!

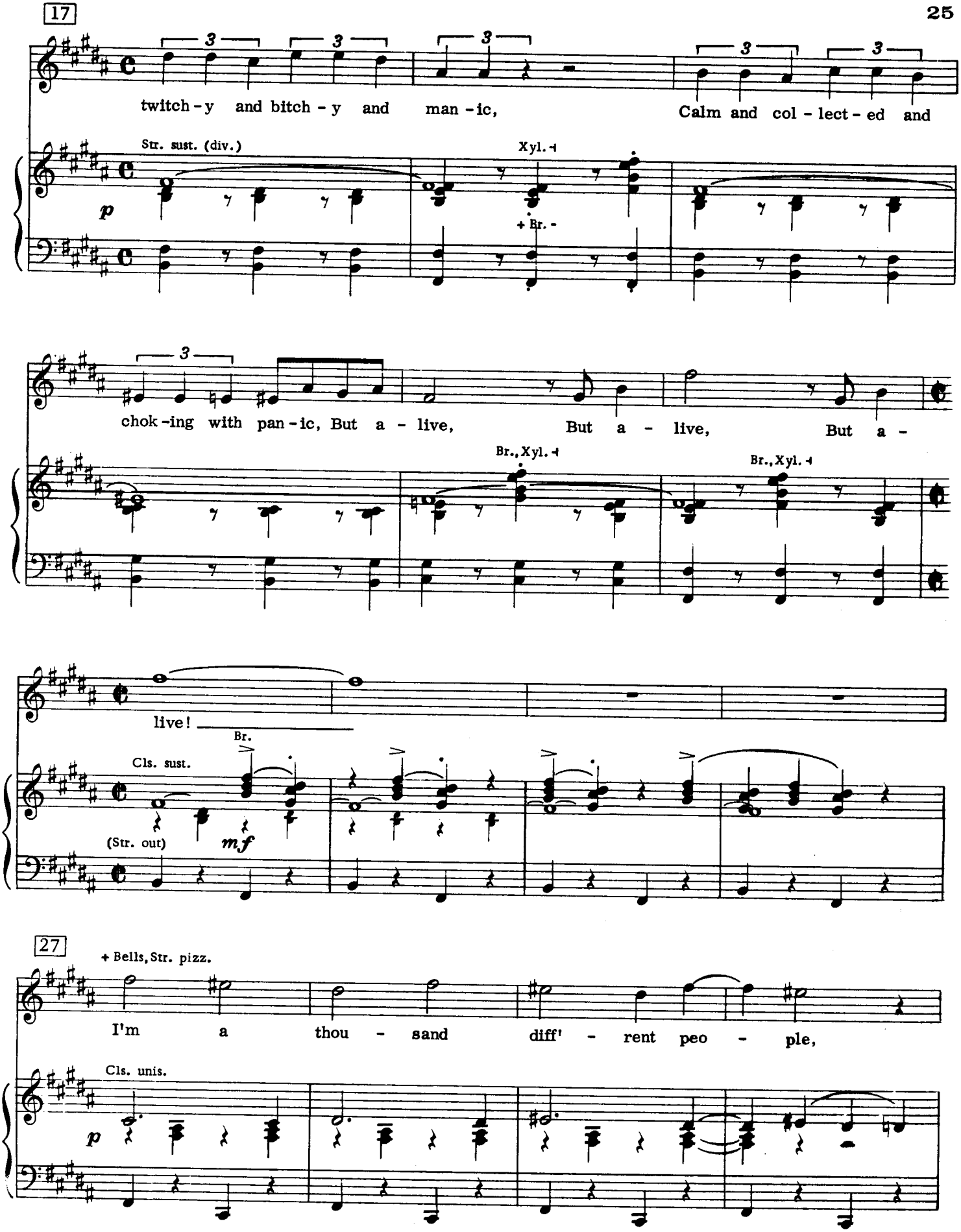
W. W., Vlns. 8va

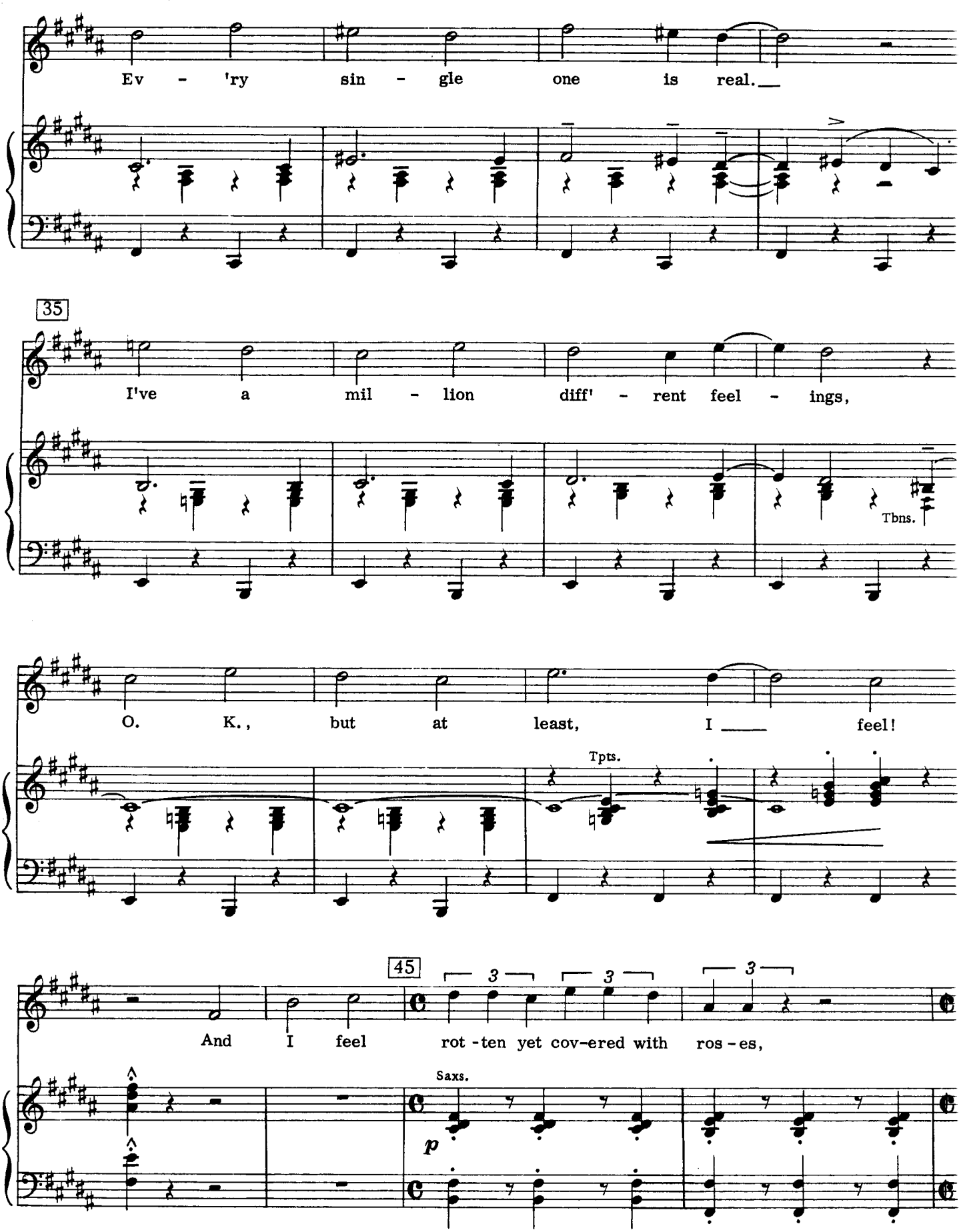
I feel

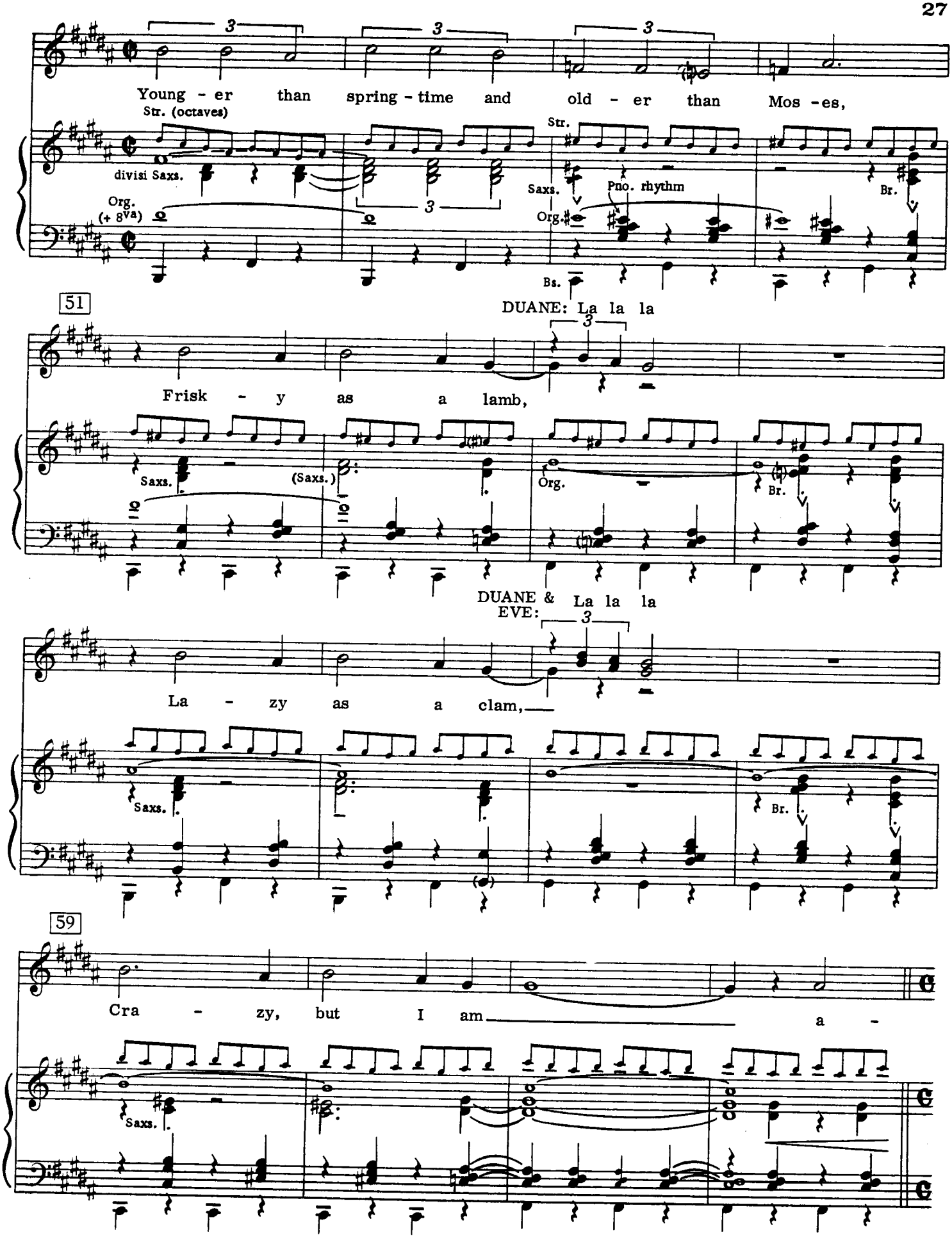
Br.

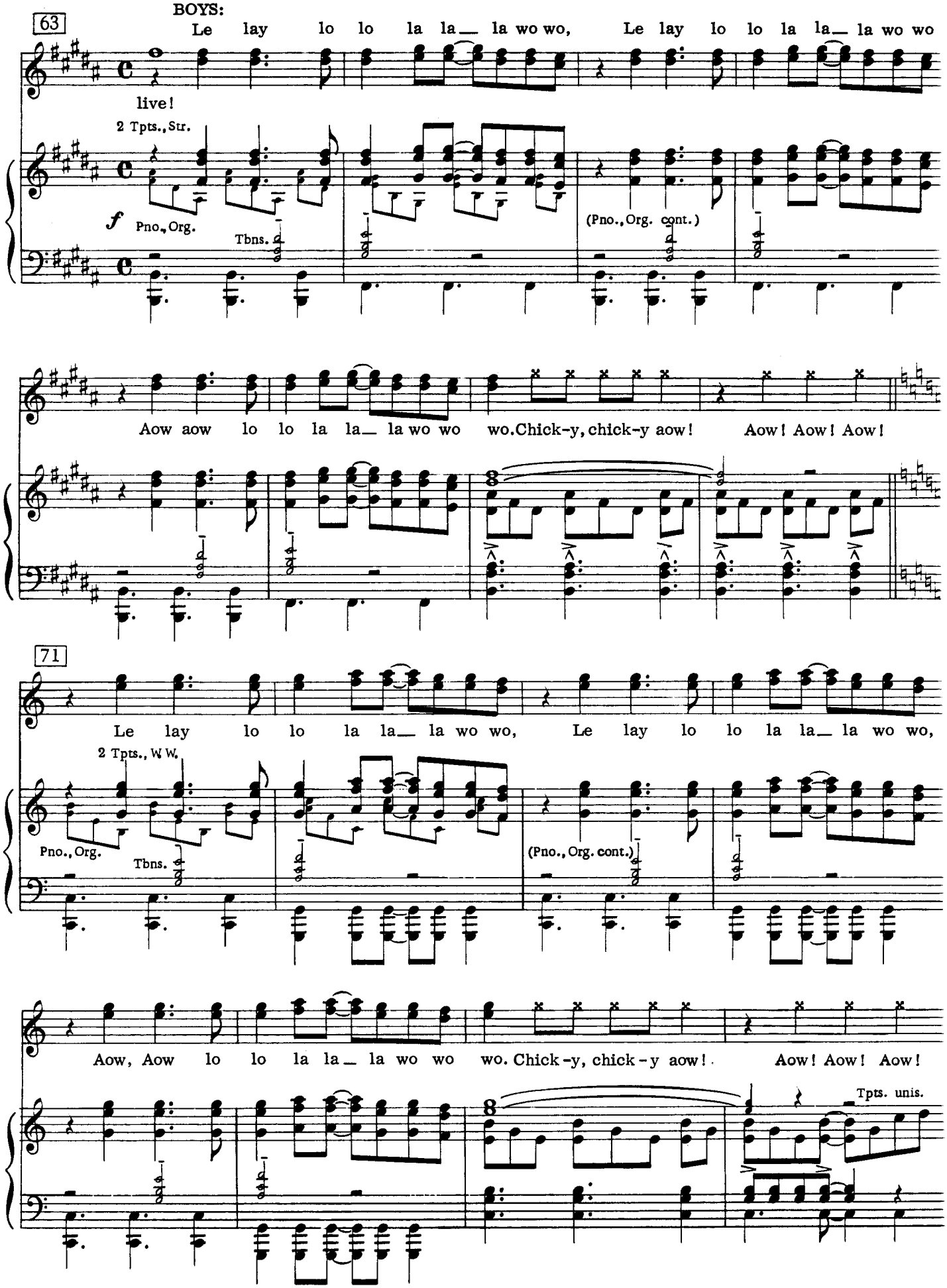
f

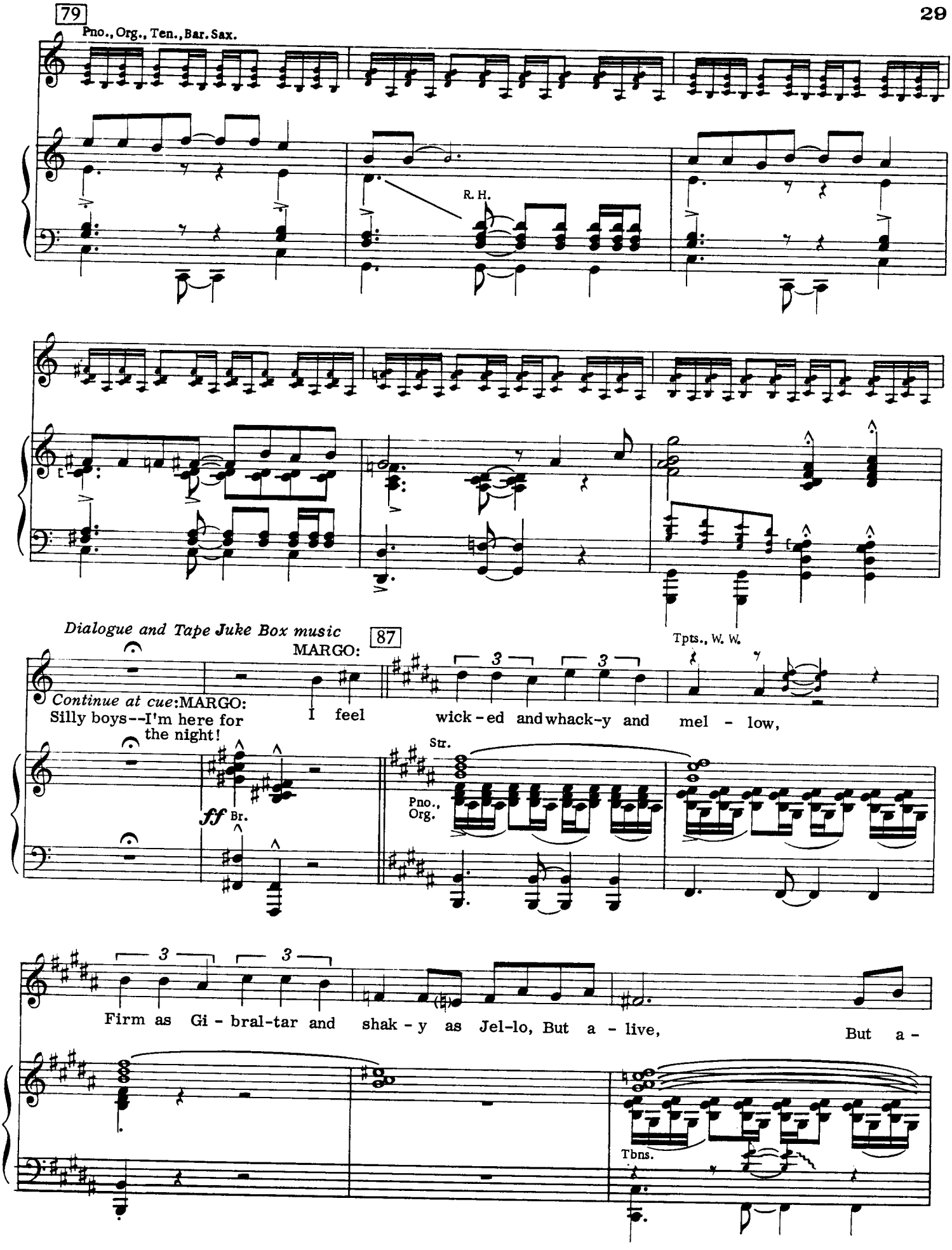
(+ Hp. gliss.)

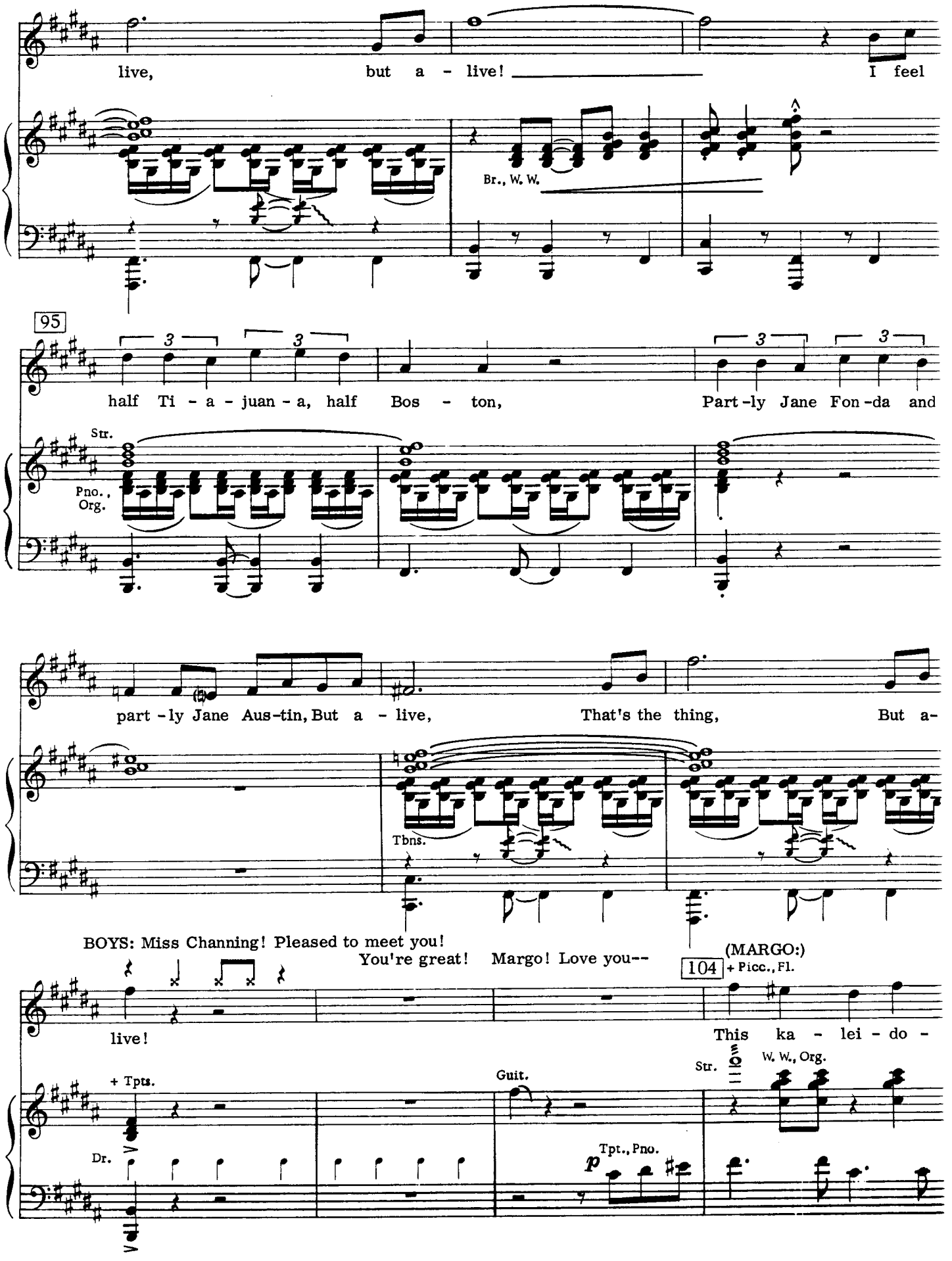

17
twitch - y and bitch - y and man - ic, Calm and col - lect - ed and
Str. sust. (div.)
p
Xyl.
+ Br.
chok - ing with pan - ic, But a - live, But a - live, But a -
Br., Xyl.
Br., Xyl.
live!
Br.
Cls. sust.
(Str. out)
mf
27
+ Bells, Str. pizz.
I'm a thou - sand diff' - rent peo - ple,
Cls. unis.
p

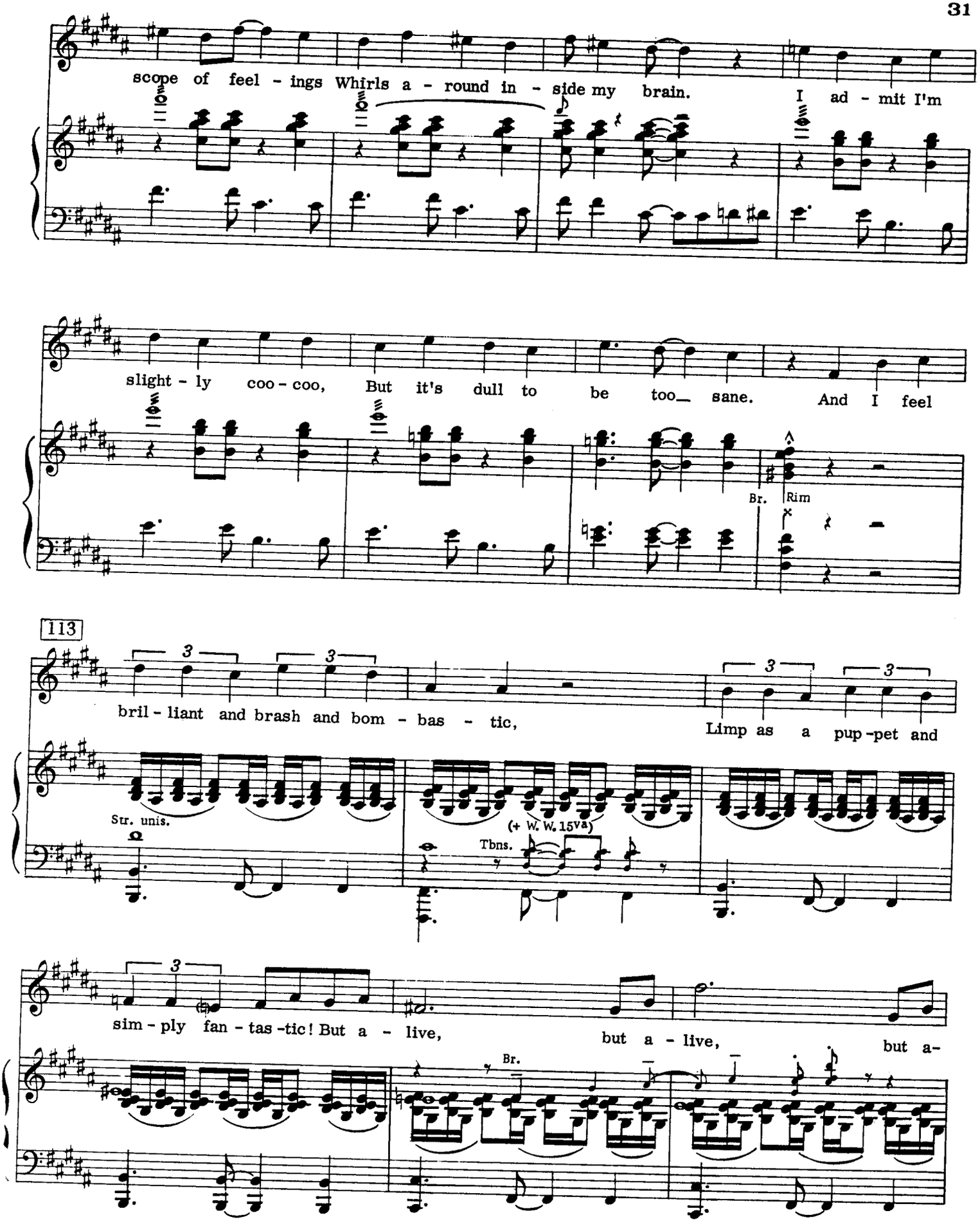

Ev - 'ry sin - gle one is real.
35
I've a mil - lion diff' - rent feel - ings,
Tbns.
O. K., but at least, I feel!
Tpts.
45
And I feel rot - ten yet cov-ered with ros - es,
Saxs.
p

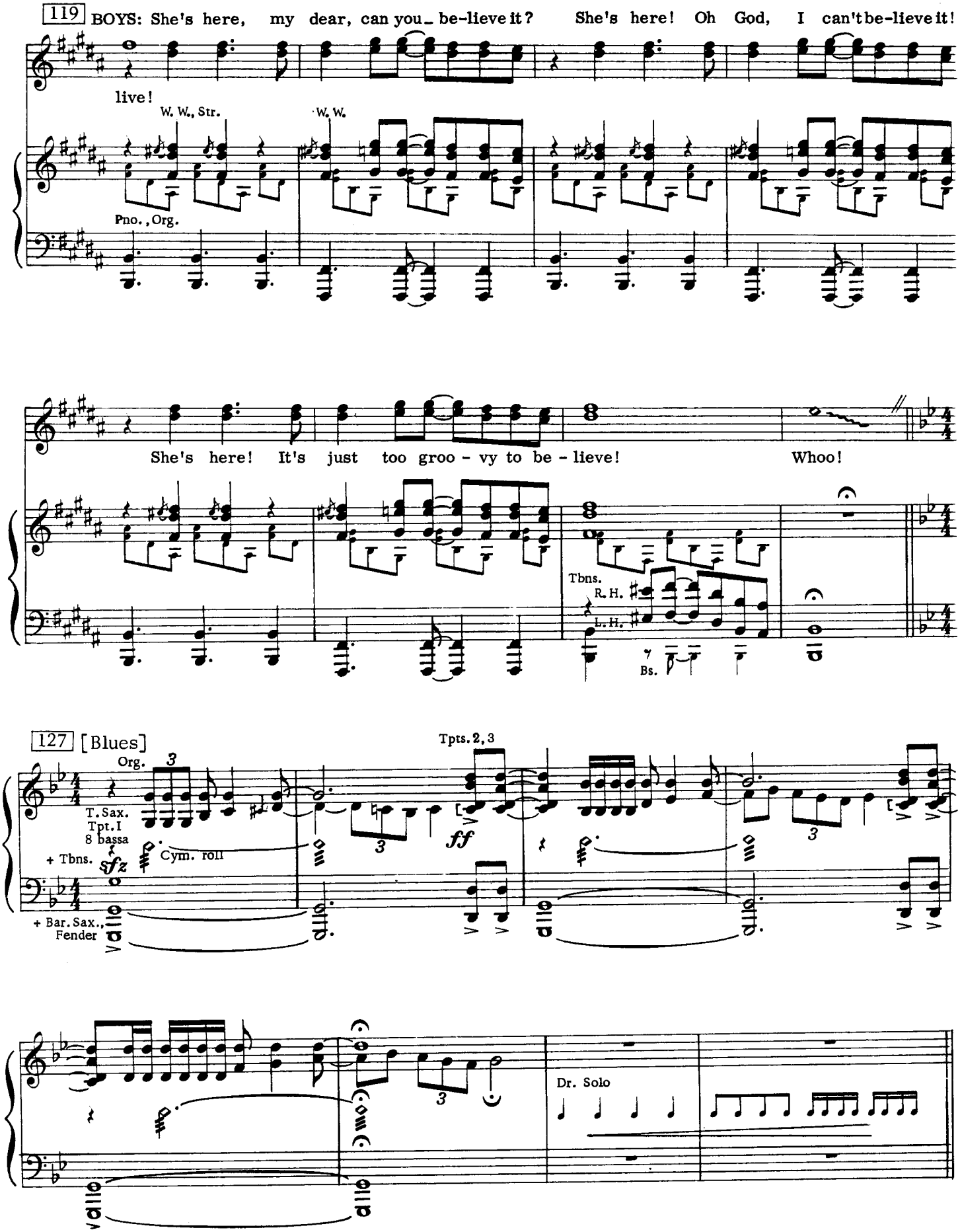

Young - er than spring - time and old - er than Mos - es,
Str. (octaves)
divisi Saxs.
Org. (+ 8va)
Str.
Saxs.
Pno. rhythm
Br.
Org.
Bs.
51
DUANE: La la la
Frisk - y as a lamb,
Saxs.
(Saxs.)
Org.
Br.
DUANE & EVE: La la la
La - zy as a clam,
Saxs.
Br.
59
Cra - zy, but I am a -
Saxs.

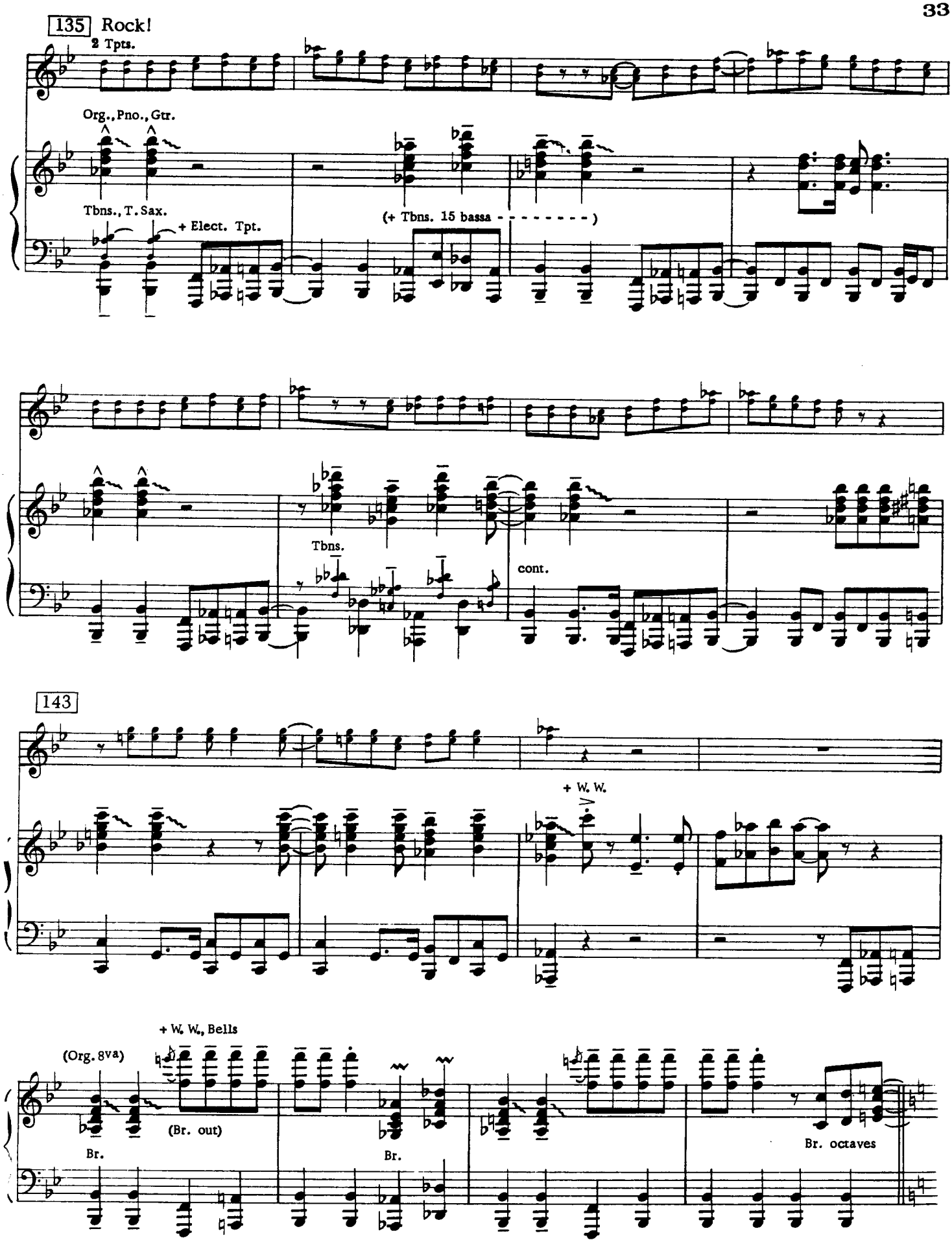

63
BOYS:
Le lay lo lo la la_ la wo wo, Le lay lo lo la la_ la wo wo
live!
2 Tpts., Str.
f
Pno., Org.
Tbns.
(Pno., Org. cont.)
Aow aow lo lo la la_ la wo wo wo. Chick-y, chick-y aow! Aow! Aow! Aow!
71
Le lay lo lo la la_ la wo wo, Le lay lo lo la la_ la wo wo,
2 Tpts., W. W.
Pno., Org.
Tbns.
(Pno., Org. cont.)
Aow, Aow lo lo la la_ la wo wo wo. Chick-y, chick-y aow! Aow! Aow! Aow!
Tpts. unis.

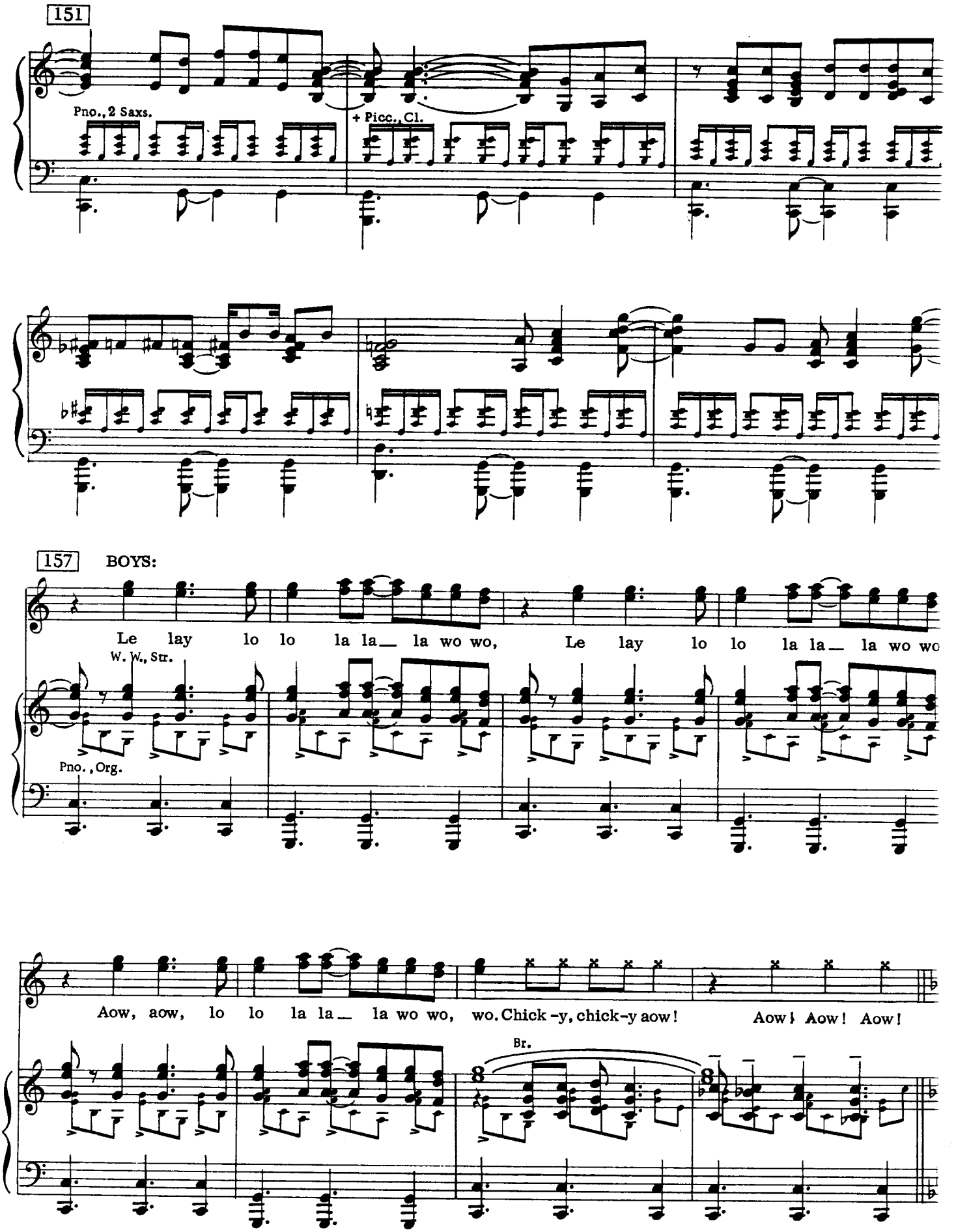

79
Pno., Org., Ten., Bar. Sax.
R. H.
Tpts., W. W.
Dialogue and Tape Juke Box music
87
MARGO:
Continue at cue: MARGO:
Silly boys--I'm here for the night!
I feel wick-ed and whack-y and mel - low,
ff Br.
Str.
Pno., Org.
Firm as Gi - bral-tar and shak - y as Jel-lo, But a - live,
But a -
Tbns.

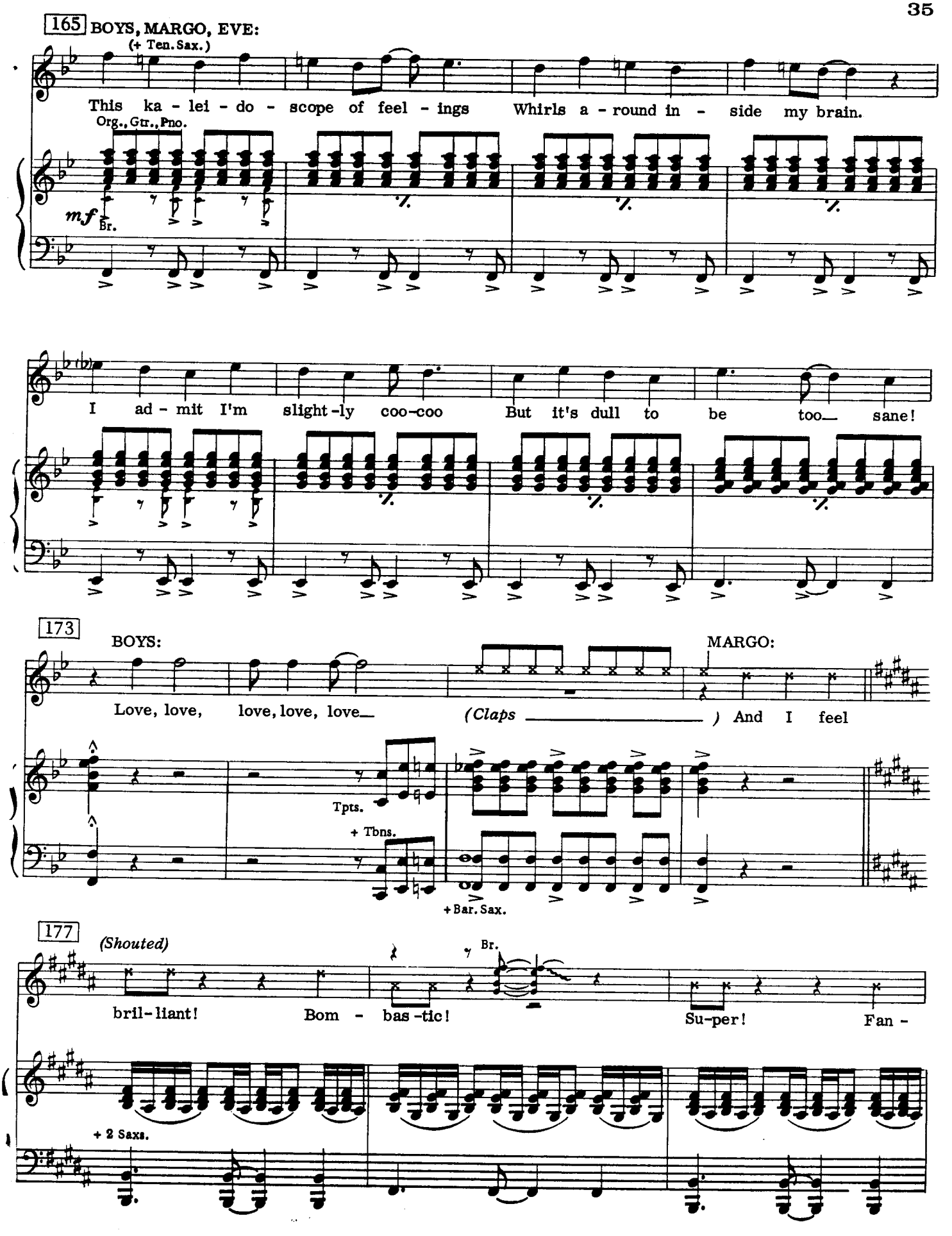

live, but a - live! I feel
Br., W. W.
95
half Ti - a - juan - a, half Bos - ton, Part-ly Jane Fon-da and
Str.
Pno., Org.
part-ly Jane Aus-tin, But a - live, That's the thing, But a-
Tbns.
BOYS: Miss Channing! Pleased to meet you!
You're great! Margo! Love you--
104
(MARGO:)
+ Picc., Fl.
live!
This ka - lei - do -
+ Tpts.
Guit.
Str.
W. W., Org.
Dr.
Tpt., Pno.
p

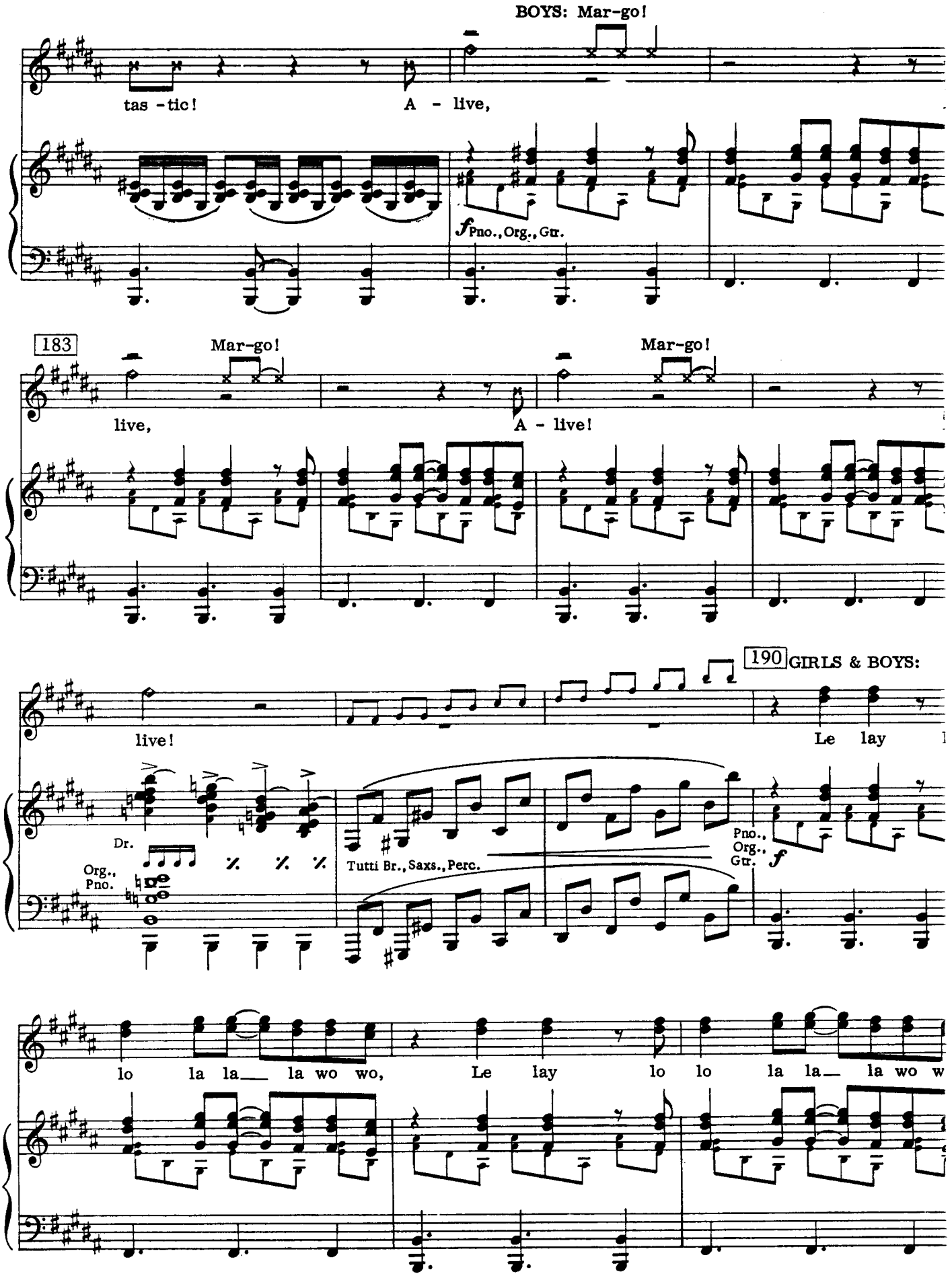

scope of feel - ings Whirls a - round in - side my brain. I ad - mit I'm
slight - ly coo - coo, But it's dull to be too_ sane. And I feel
Br.
Rim
113
bril - liant and brash and bom - bas - tic, Limp as a pup-pet and
Str. unis.
(+ W. W. 15va)
Tbns.
sim - ply fan - tas-tic! But a - live, but a - live, but a-
Br.

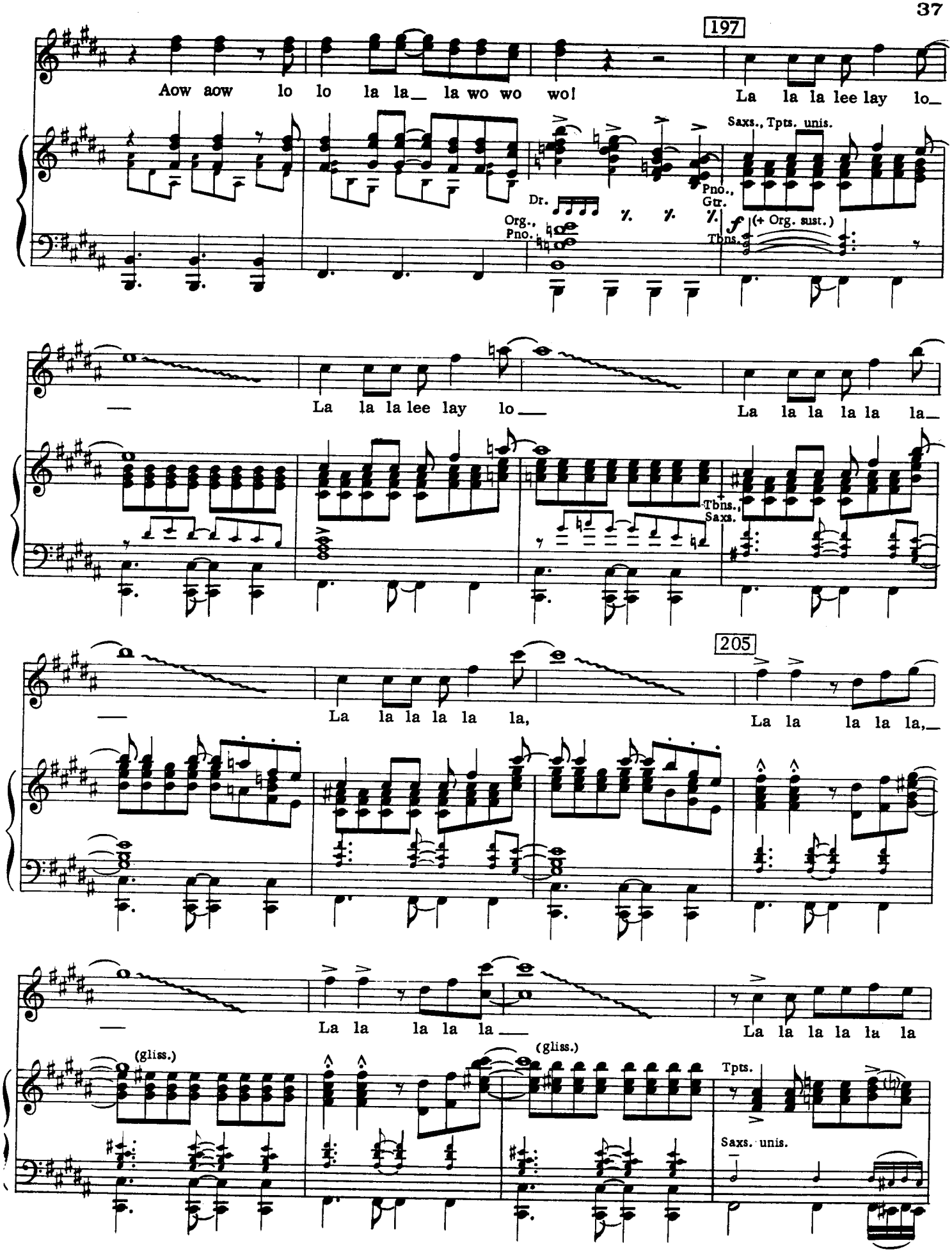

119
BOYS: She's here, my dear, can you_ be-lieve it? She's here! Oh God, I can't be-lieve it!
live!
W. W., Str.
W. W.
Pno., Org.
She's here! It's just too groo - vy to be - lieve!
Whoo!
Tbns.
R. H.
L. H.
Bs.
127 [Blues]
Org.
T. Sax.
Tpt. I
8 bassa
+ Tbns.
Cym. roll
Tpts. 2, 3
+ Bar. Sax., Fender
Dr. Solo

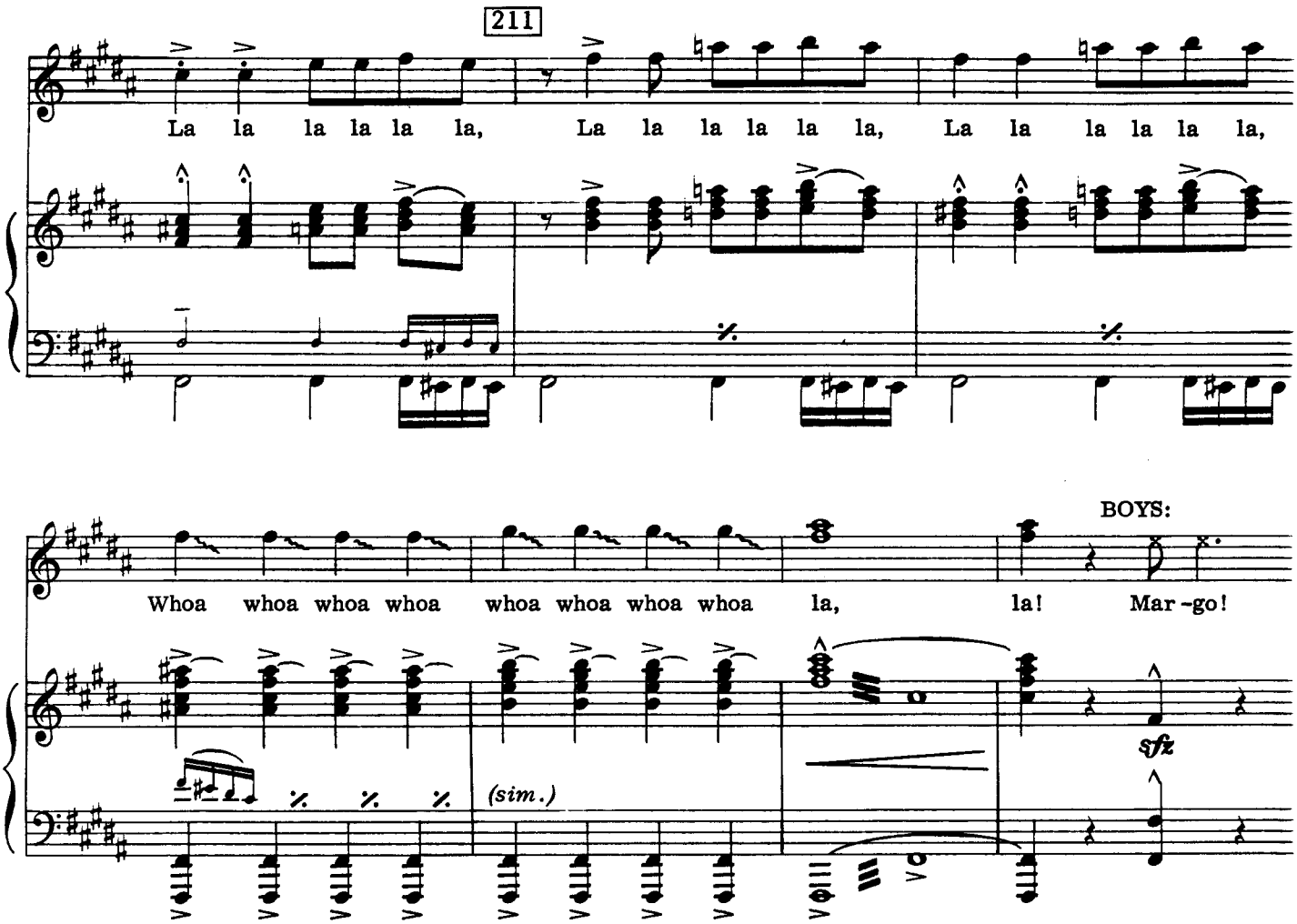

135 Rock!
2 Tpts.
Org., Pno., Gtr.
Tbns., T. Sax.
+ Elect. Tpt.
(+ Tbns. 15 bassa - - - - - - - -)
Tbns.
cont.
143
+ W. W.
+ W. W., Bells
(Org. 8va)
(Br. out)
Br.
Br.
Br. octaves


151
Pno., 2 Saxs.
+ 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.

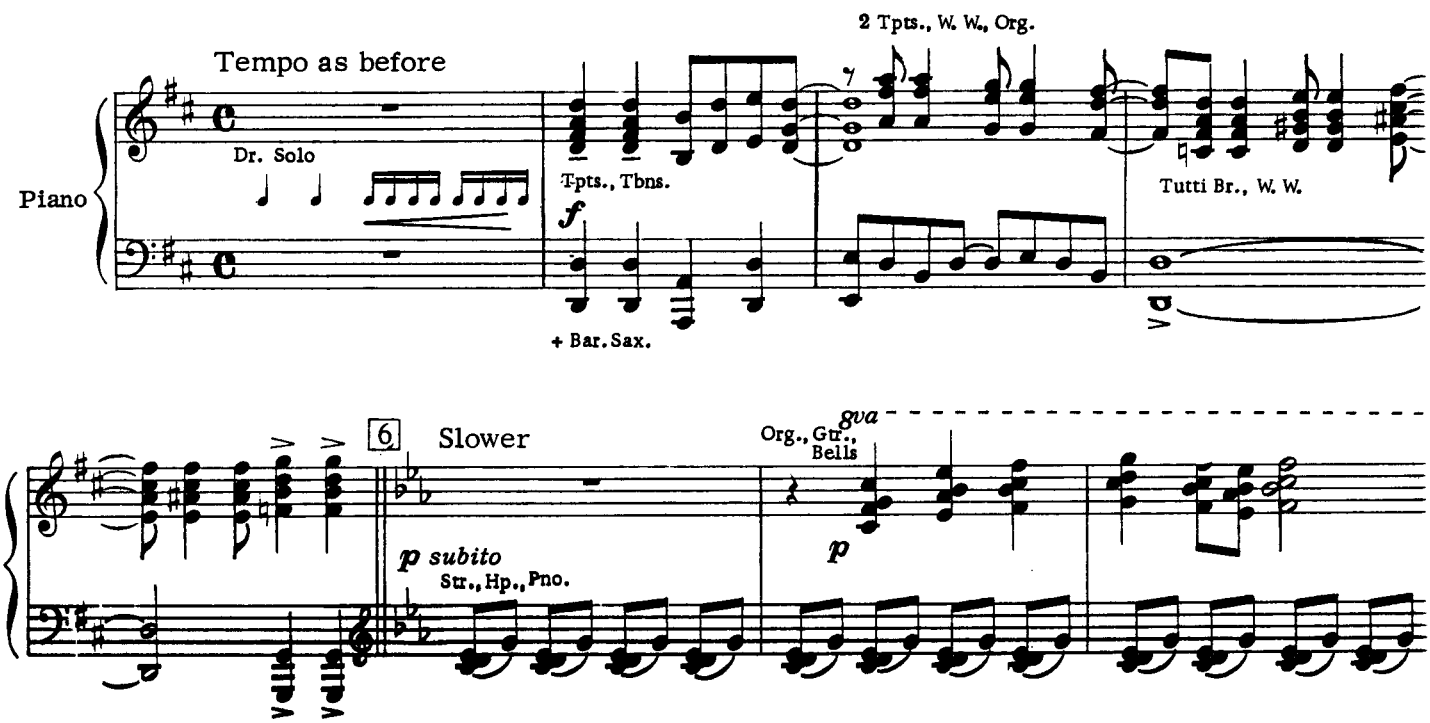

165 BOYS, MARGO, EVE:
(+ Ten. Sax.)
This ka - lei - do - scope of feel - ings Whirls a - round in - side my brain.
Org., Gtr., Pno.
mf
Br.
I ad - mit I'm slight-ly coo-coo But it's dull to be too_ sane!
173
BOYS:
MARGO:
Love, love, love, love, love_
(Claps _____) And I feel
Tpts.
+ Tbns.
+ Bar. Sax.
177
(Shouted)
Br.
bril-liant! Bom - bas-tic! Su-per! Fan -
+ 2 Saxs.

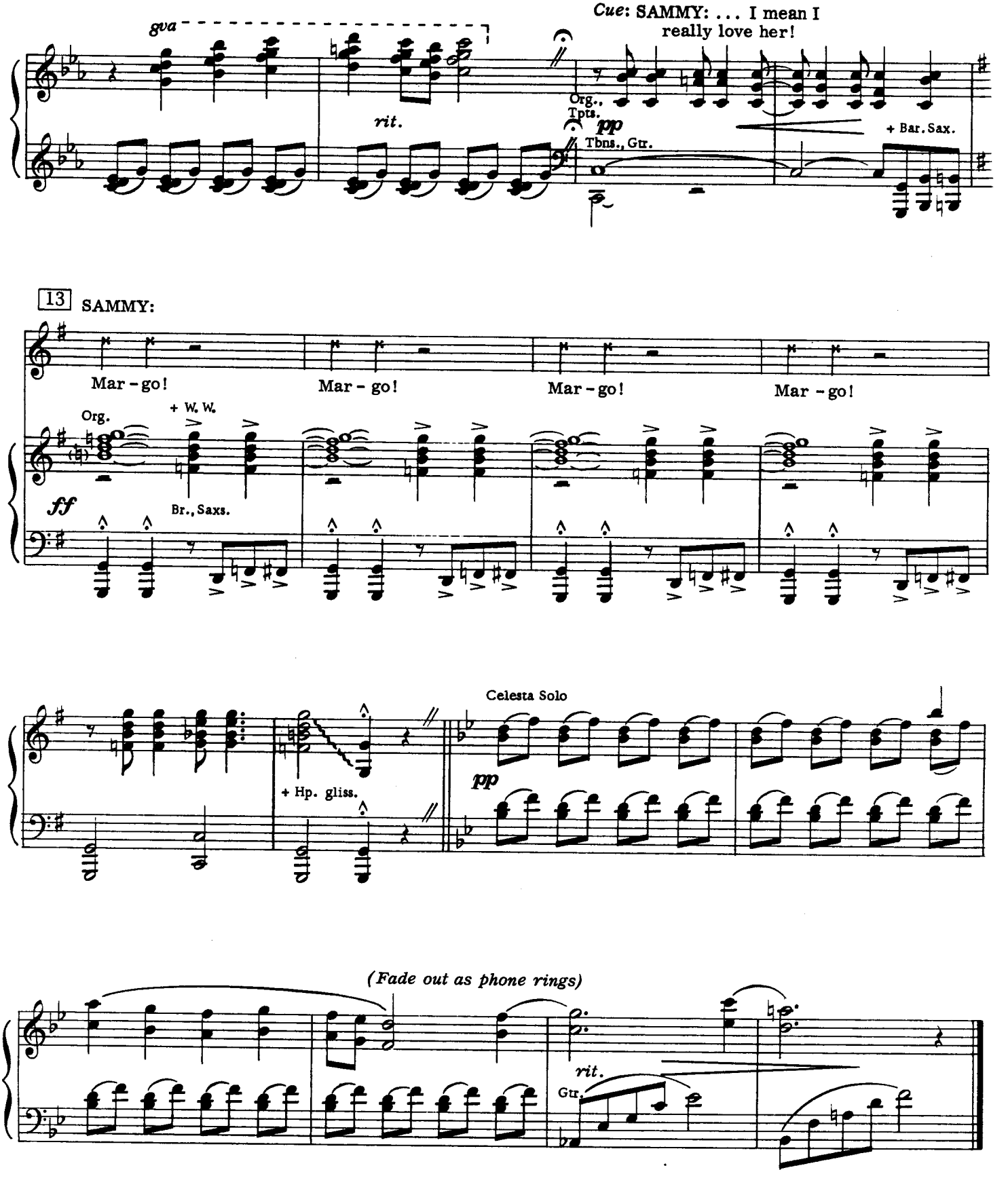

BOYS: Mar-go!
tas - tic!
A - live,
f Pno., Org., Gtr.
183
Mar-go!
Mar-go!
live,
A - live!
190 GIRLS & BOYS:
live!
Le lay
Dr.
Org., Pno.
Tutti Br., Saxs., Perc.
Pno., Org., Gtr.
f
lo la la la wo wo,
Le lay lo lo la la la wo w


197
Aow aow lo lo la la_ la wo wo wo!
La la la lee lay lo_
Saxs., Tpts. unis.
Dr.
Org., Pno.
Pno., Gtr.
Tbns.
f (+ 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_
La la la la la la
(gliss.)
(gliss.)
Tpts.
Saxs. unis.



No.4a But Alive - Play-Off



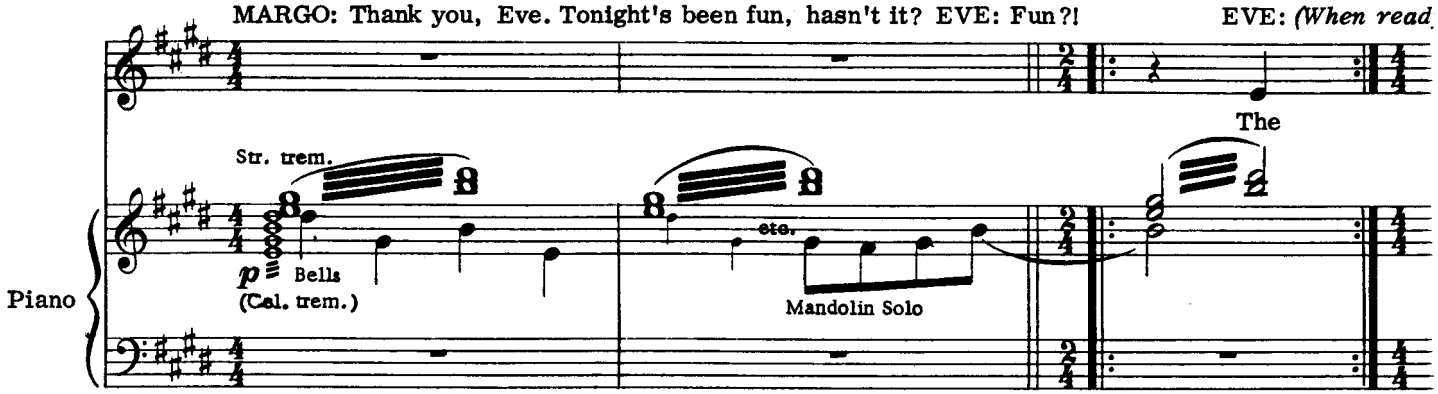

gva
Cue: SAMMY: . . . I mean I really love her!
rit.
Org., Tpts.
pp
Tbns., Gtr.
+ Bar. Sax.
13 SAMMY:
Mar - go!
Mar - go!
Mar - go!
Mar - go!
Org.
+ W. W.
ff
Br., Saxs.
Celesta Solo
pp
+ Hp. gliss.
(Fade out as phone rings)
rit.
Gtr.

No. 5 The Best Night Of My Life

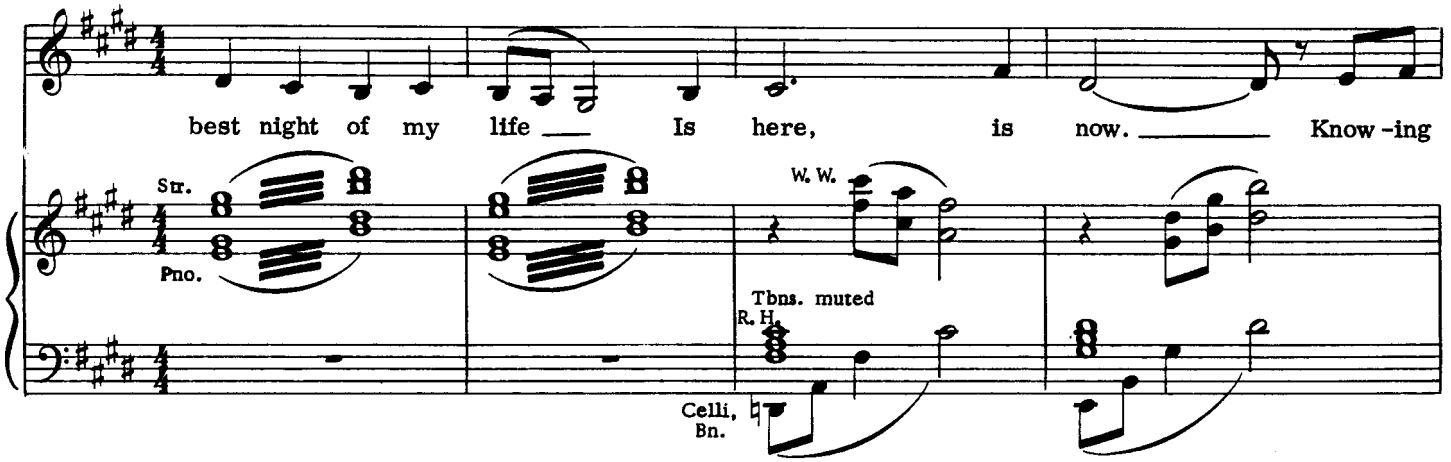
Cue: EVE: I'll get them!

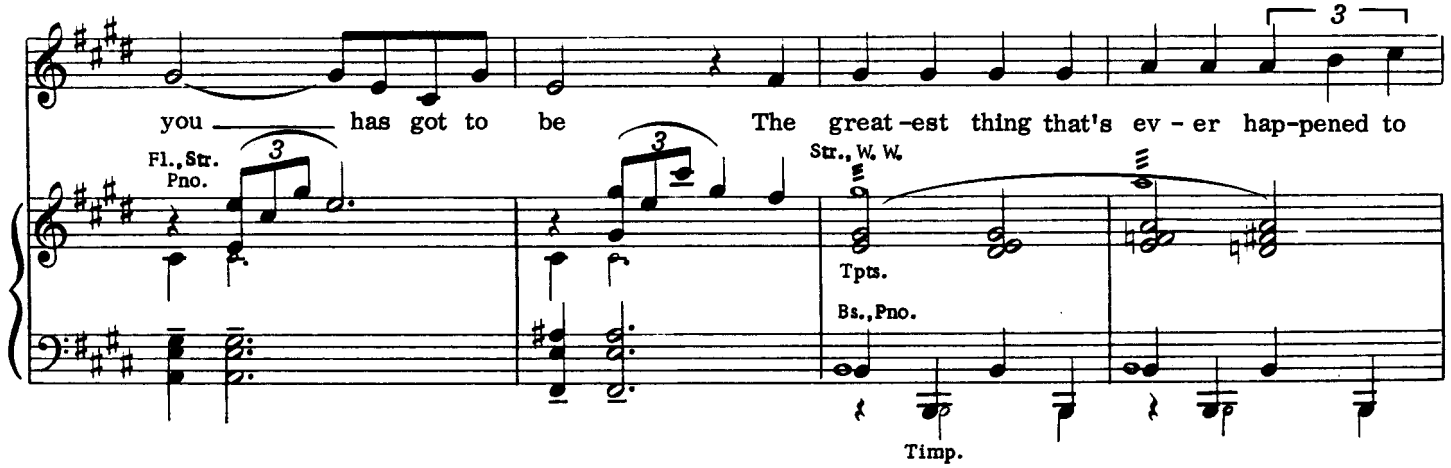
Slowly

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



4 Ad lib.





14 Slower

+ Fl.

me. If I could freeze this mo - ment And take it home with me,

(non trem.)

Tbns.

Cls., Str.

Cel., Str., Bells

Cls.

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

Vlns.

20

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

Br.

Bs.

8 bassa

Tpt. Solo

W. W., Str.

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

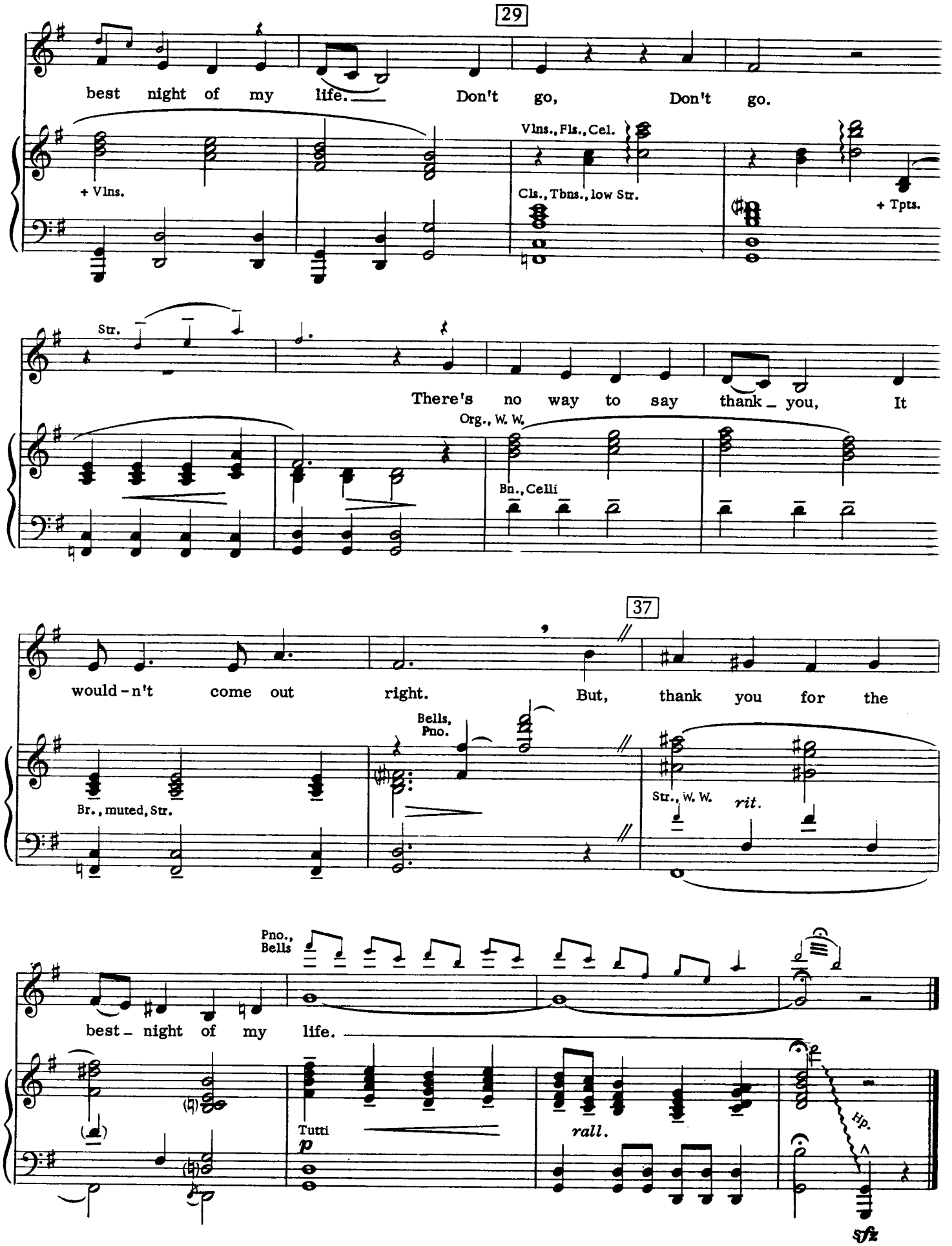
Tpt.

Cel.

Org., W. W.

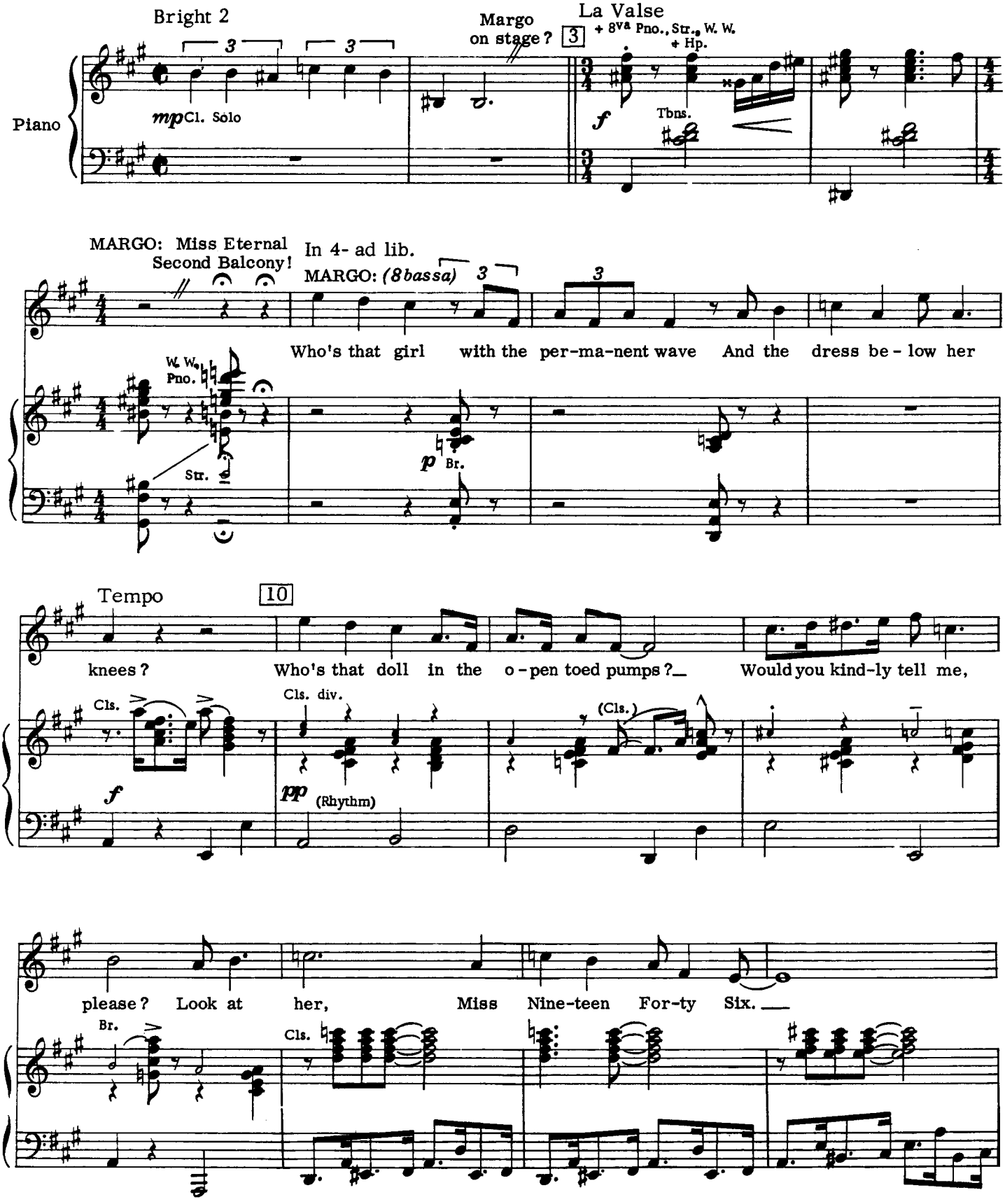
Celli pizz., Hp.

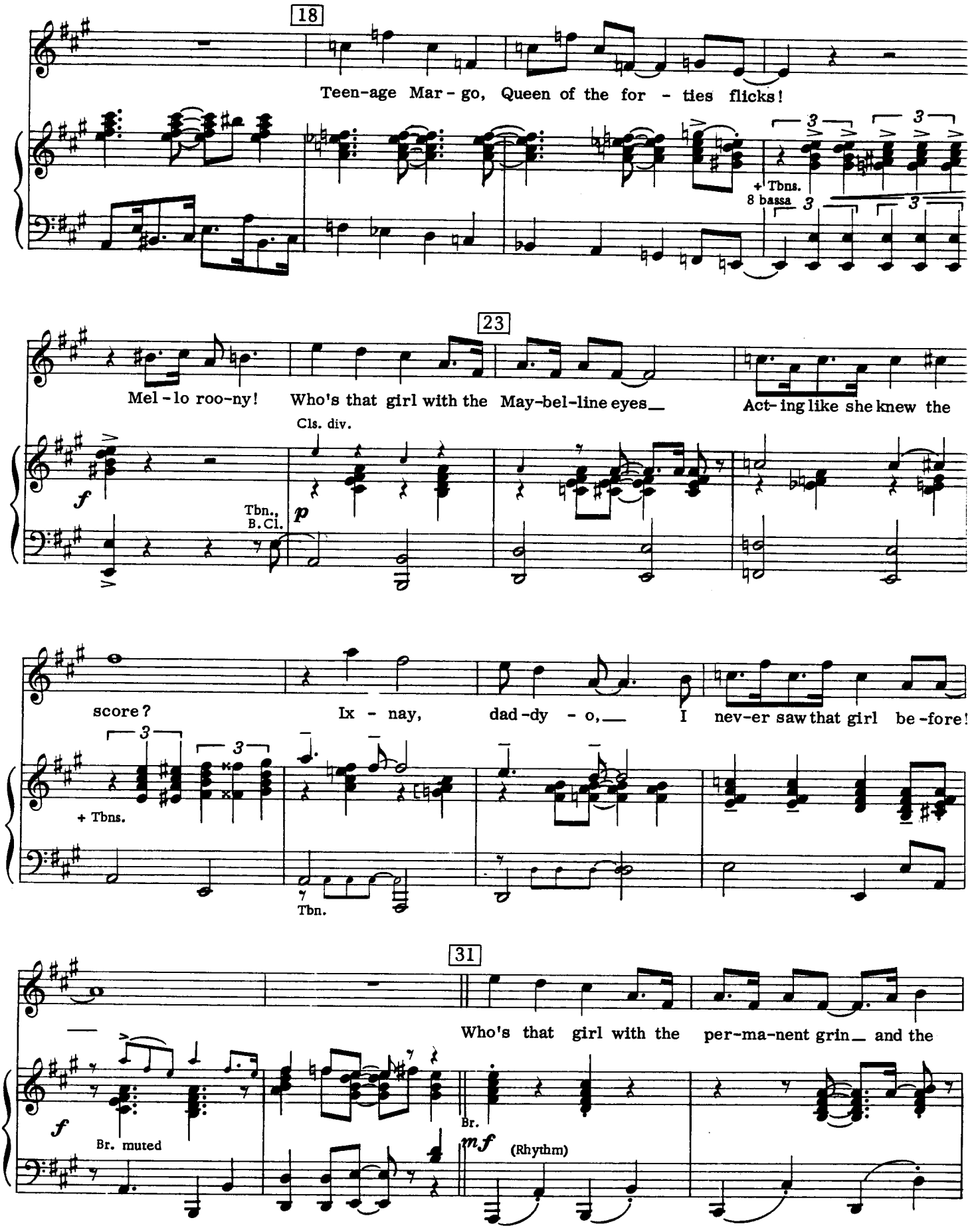
Bs. pizz.

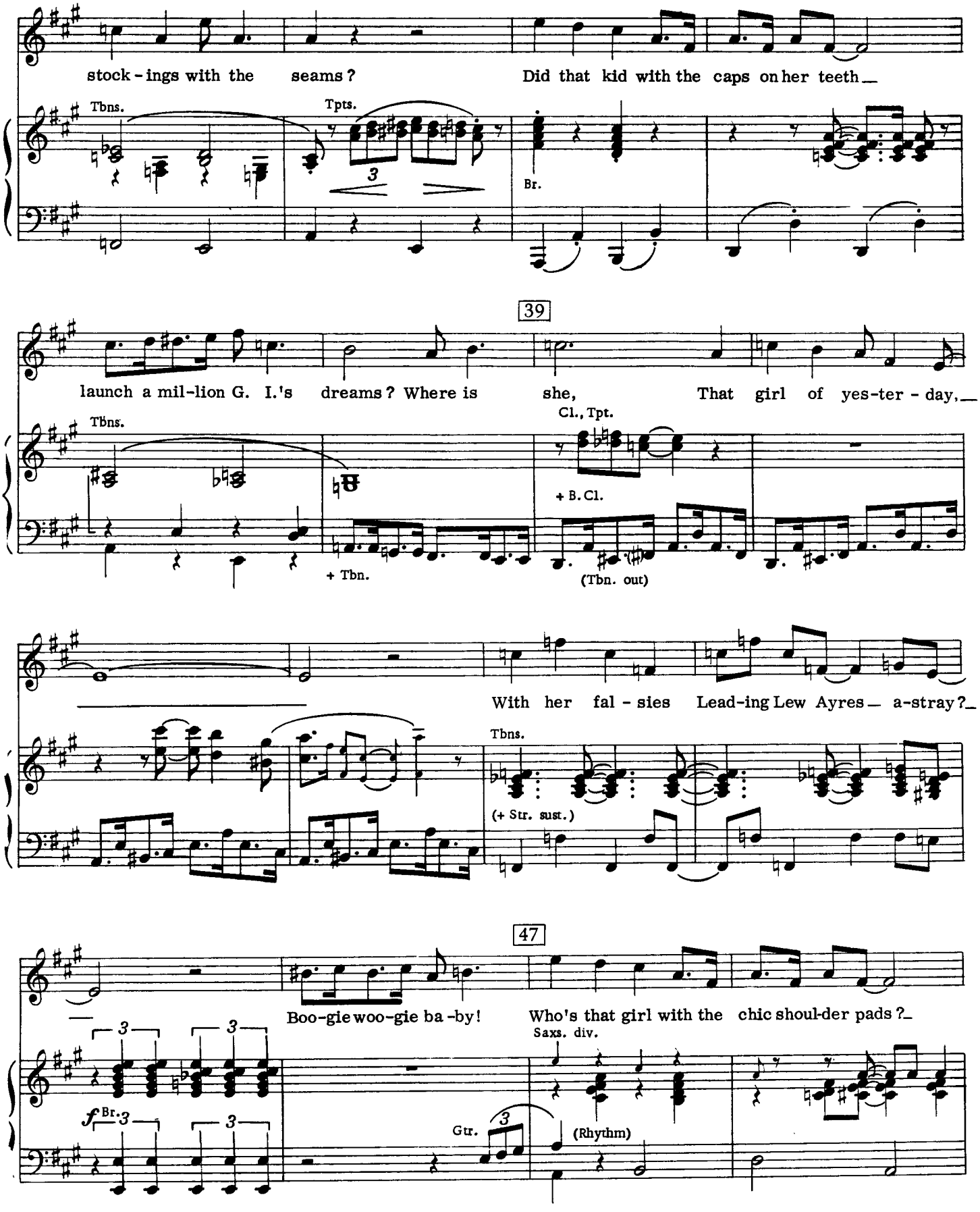

29
best night of my life. Don't go, Don't go.
+ Vlns.
Vlns., Fls., Cel.
Cls., Tbns., low Str.
+ Tpts.
Str.
There's no way to say thank_ you, It
Org., W. W.
Bn., Celli
37
would-n't come out right. But, thank you for the
Bells, Pno.
Br., muted, Str.
Str., W. W.
rit.
Pno., Bells
best_ night of my life.
Tutti
p
rall.
Hp.
sfz

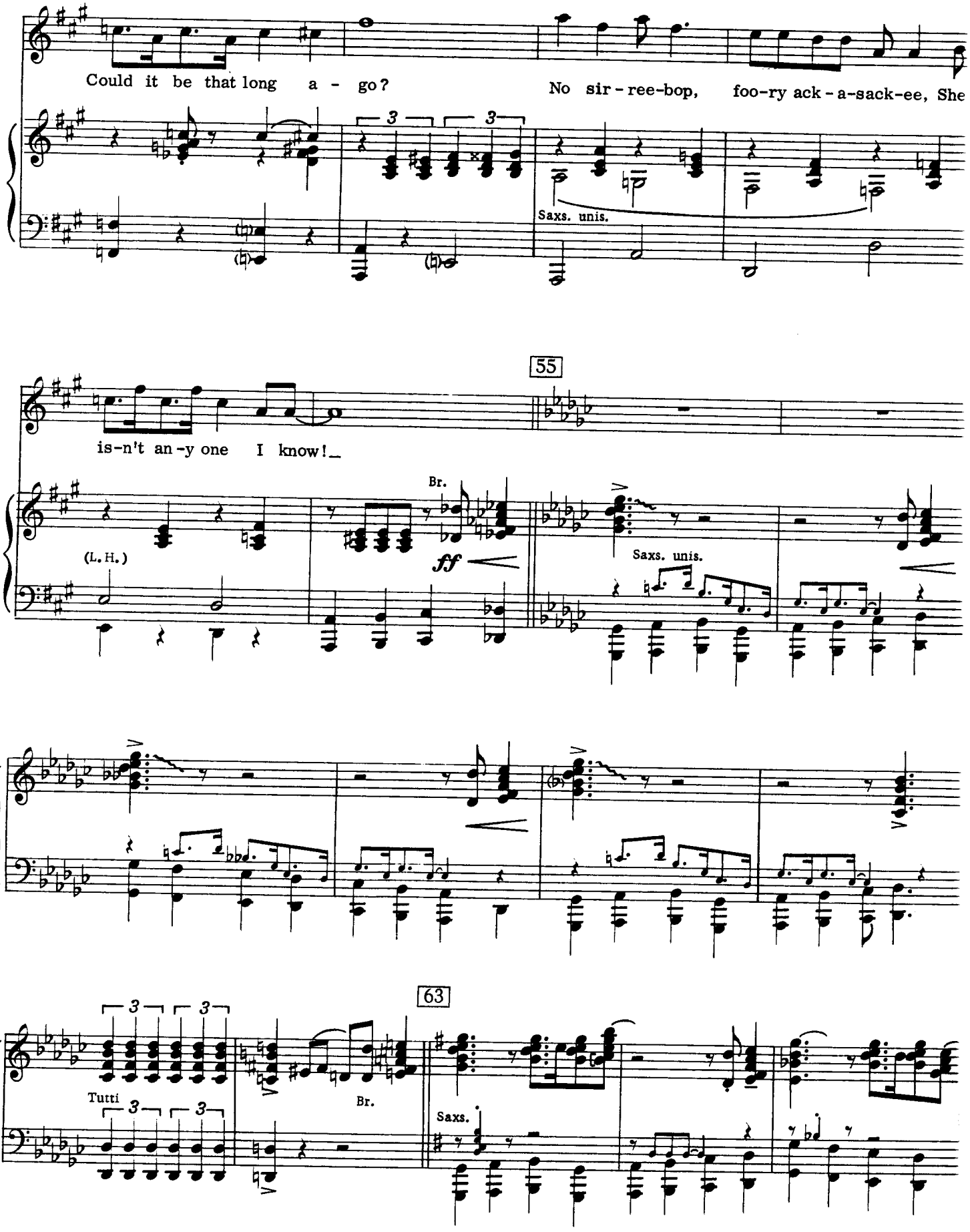
No.6 Who's That Girl?

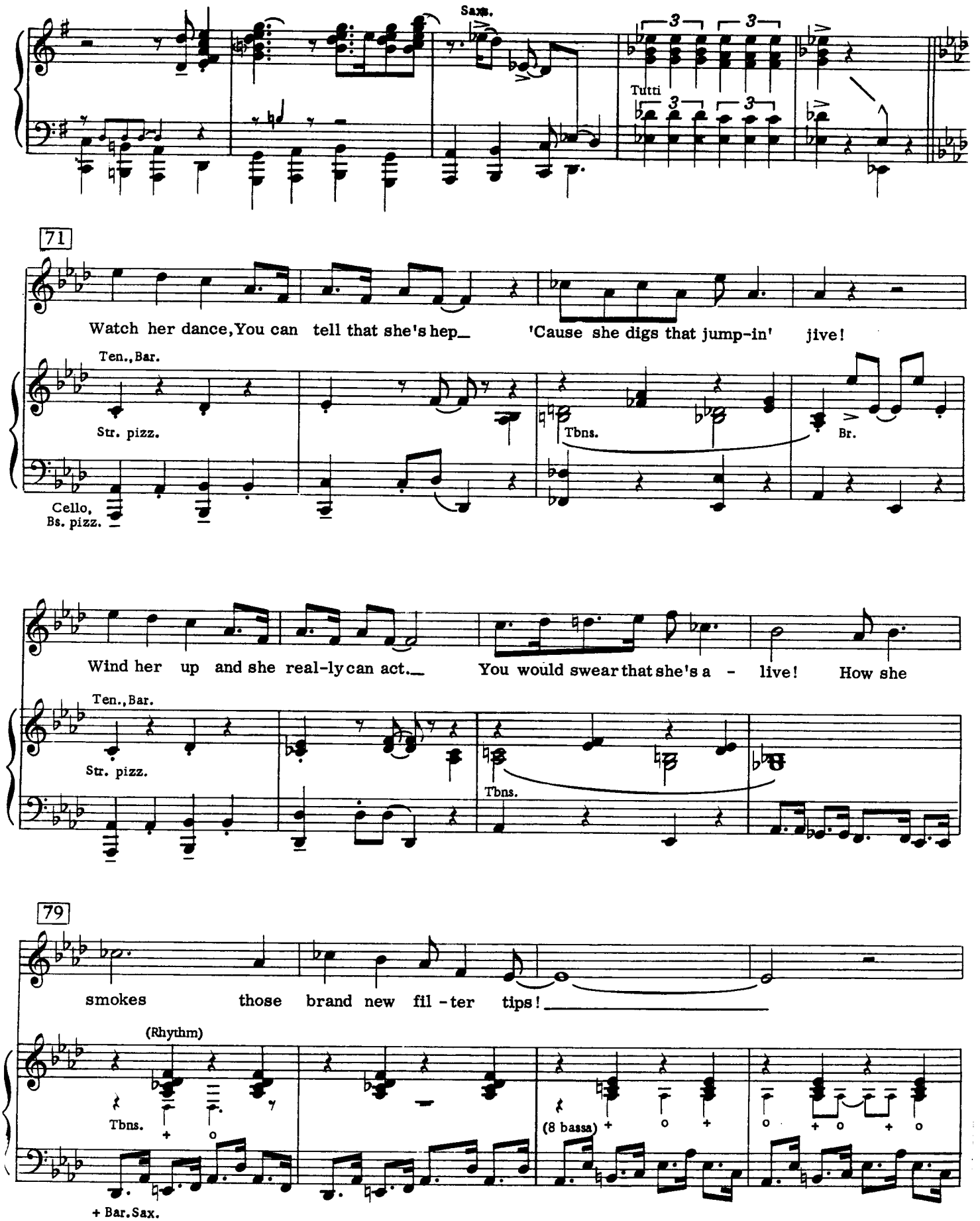
Cue: MARGO: And which one does he want to marry? Margo today?

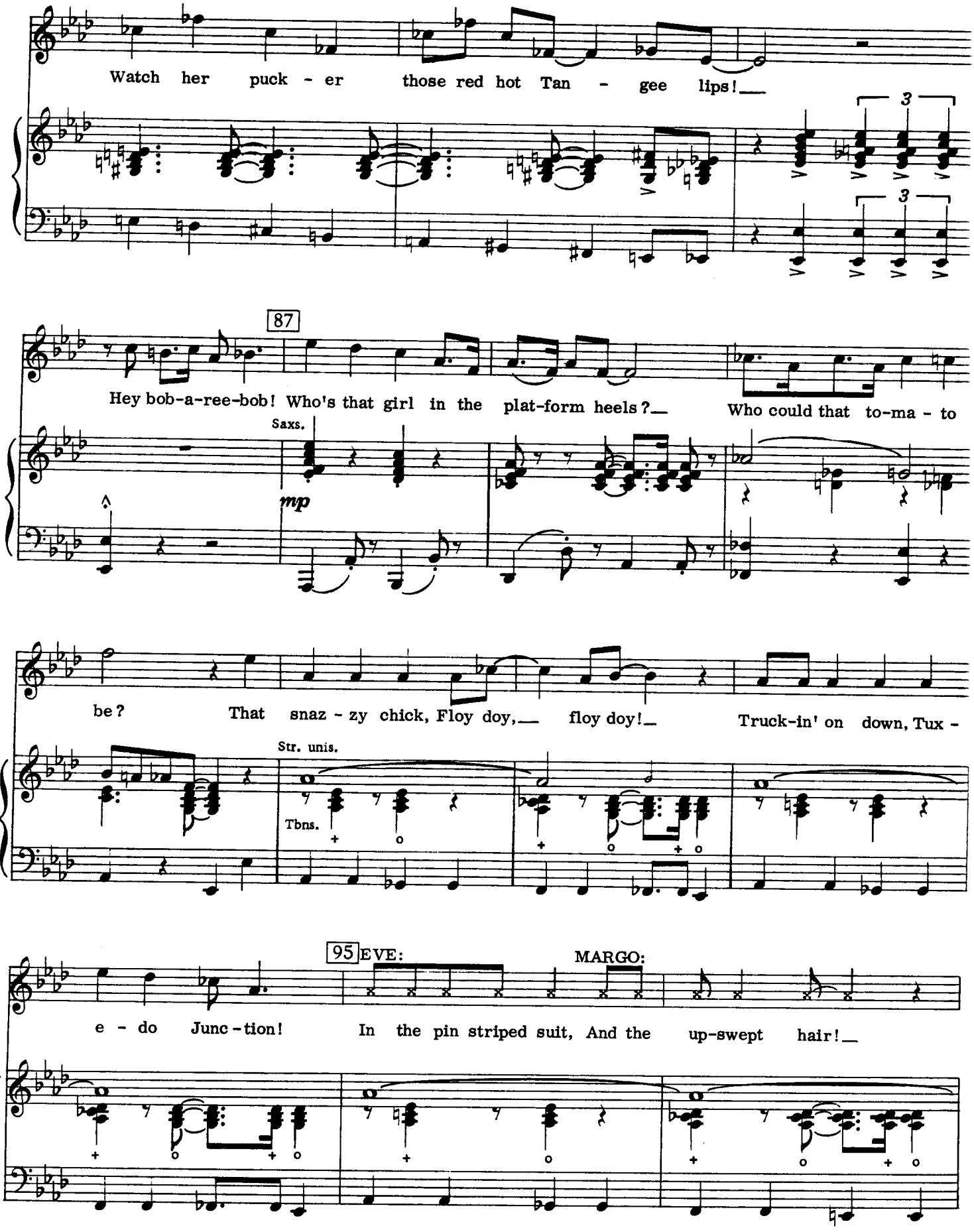


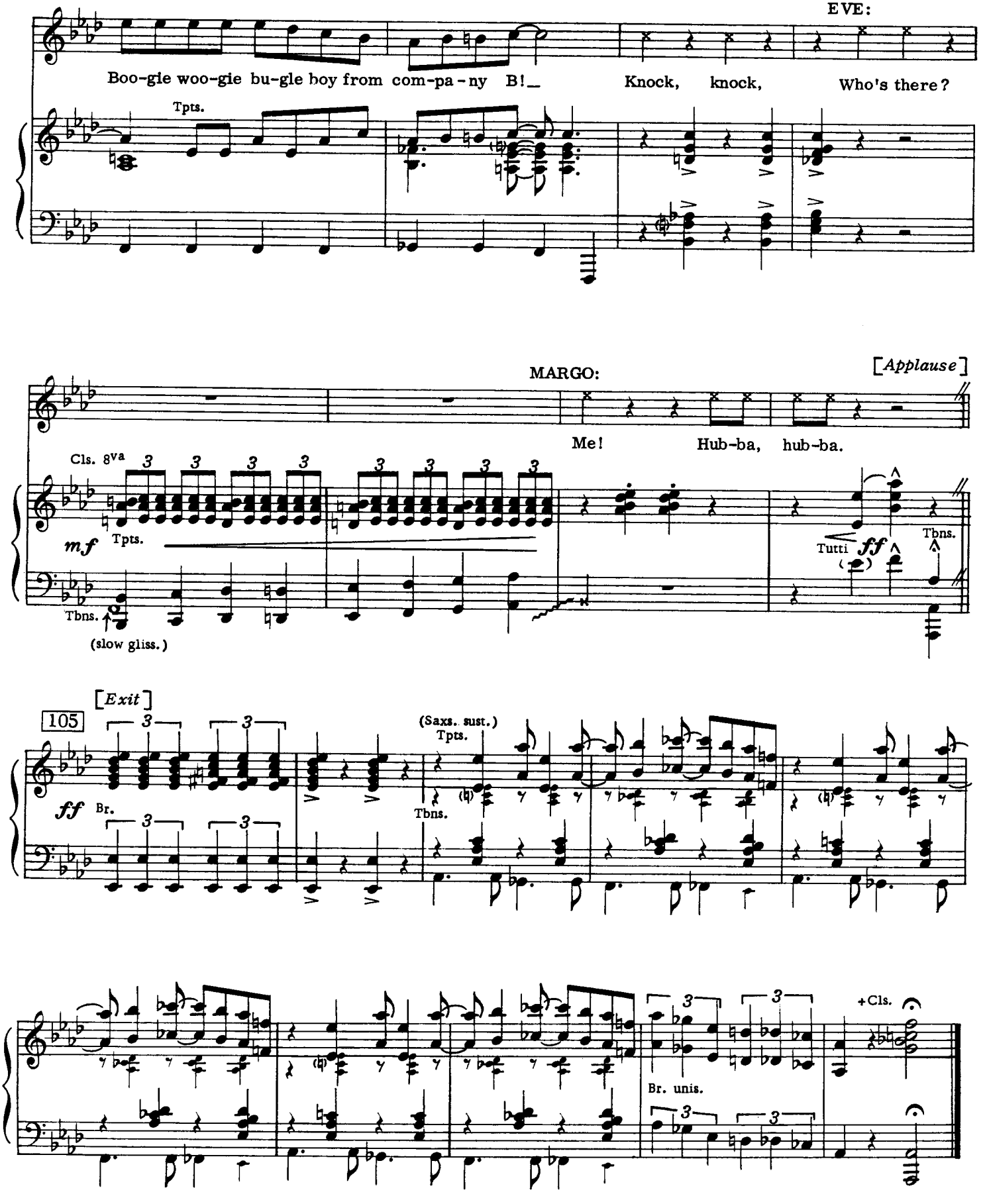

18
Teen-age Mar - go, Queen of the for - ties flicks!
+ Tbns.
8 bassa
23
Mel - lo roo-ny! Who's that girl with the May-bel-line eyes_ Act- ing like she knew the
Cls. div.
Tbn., B. Cl.
score? Ix - nay, dad-dy - o,_ I nev-er saw that girl be-fore!
+ Tbns.
Tbn.
31
Who's that girl with the per-ma-nent grin_ and the
Br. muted
Br.
(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.
Gtr.
(Rhythm)


Could it be that long a - go?
No sir - ree-bop, foo-ry ack - a-sack-ee, She
Saxs. unis.
55
is-n't an-y one I know!
Br.
(L. H.)
ff
Saxs. unis.
63
Tutti
Br.
Saxs.

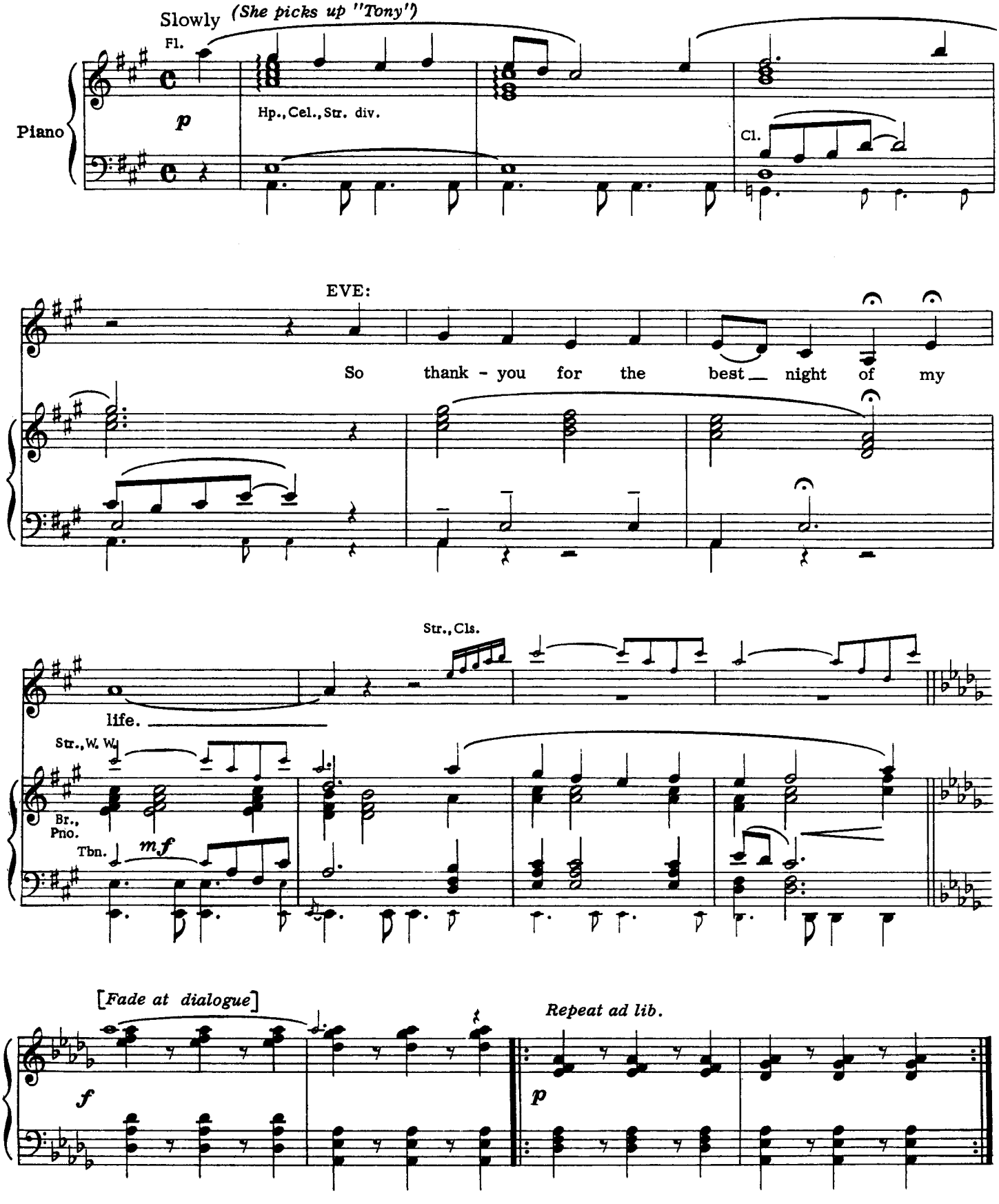

Saxes.
Tutti
71
Watch her dance, You can tell that she's hep_ 'Cause she digs that jump-in' jive!
Ten., Bar.
Str. pizz.
Tbns.
Br.
Cello, Bs. pizz.
Wind her up and she real-ly can act._ You would swear that she's a - live! How she
Ten., Bar.
Str. pizz.
Tbns.
79
smokes those brand new fil - ter tips!
(Rhythm)
Tbns.
(8 bassa)
+ Bar. Sax.


Watch her puck - er those red hot Tan - gee lips!
3
3
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. 8va
mf
Tpts.
Tbns.
(slow gliss.)
Tutti
ff
Tbns.
[Exit]
105
(Saxs. sust.)
Tpts.
ff
Br.
Tbns.
+Cls.
Br. unis.

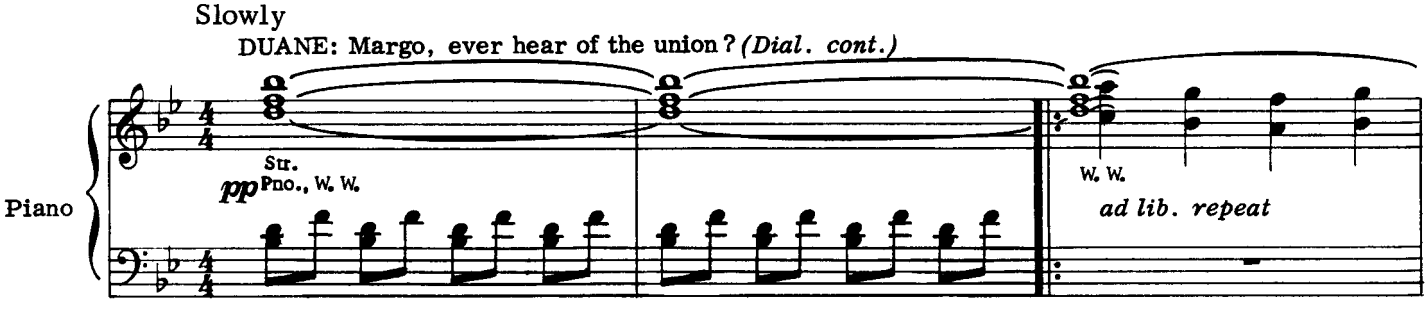
No.6a End of Scene

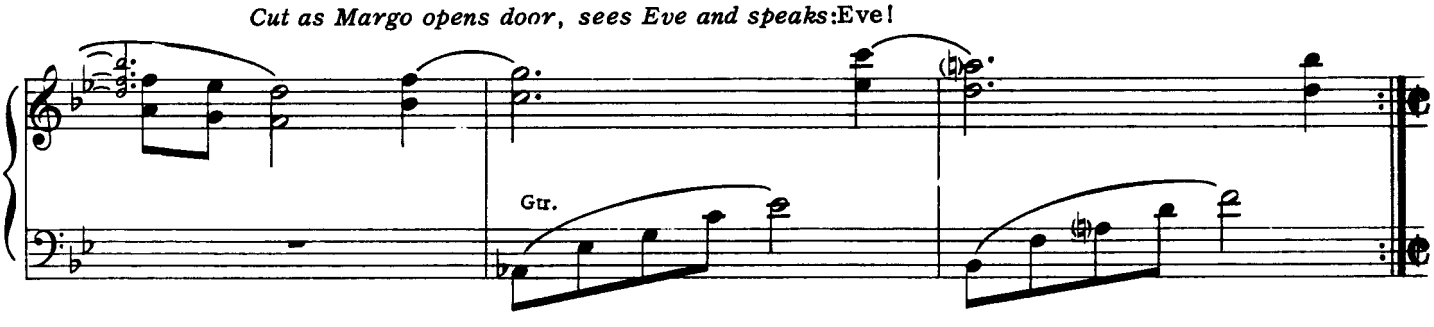
Cue: Eve hangs up phone.



No.7 Eve's Mirror

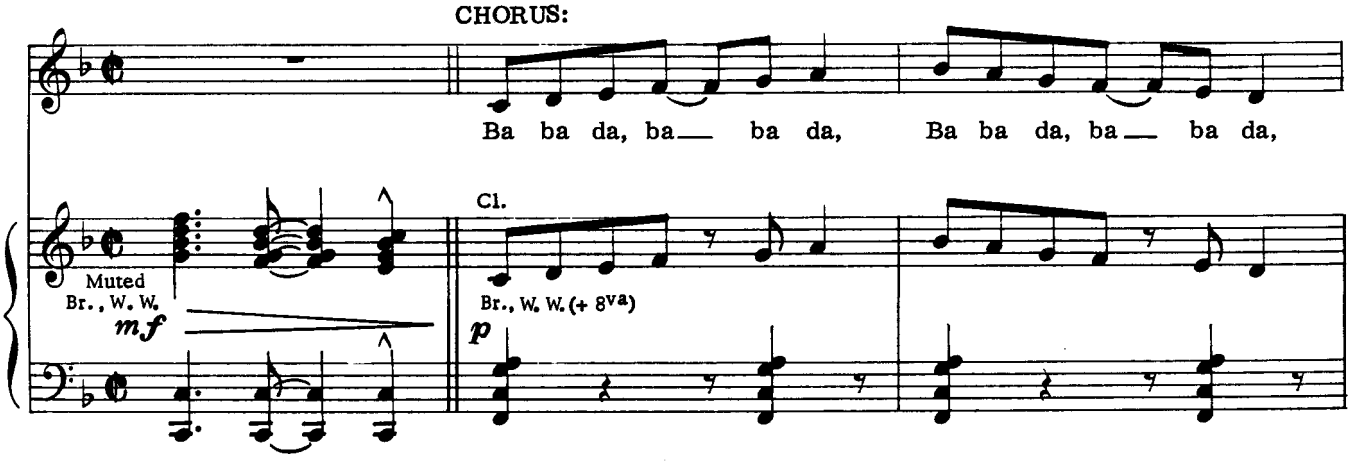
Cue: Duane and Margo go out, closing the door.





No.8 Backstage Babble Reprise

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



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. Cl.

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

+ 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

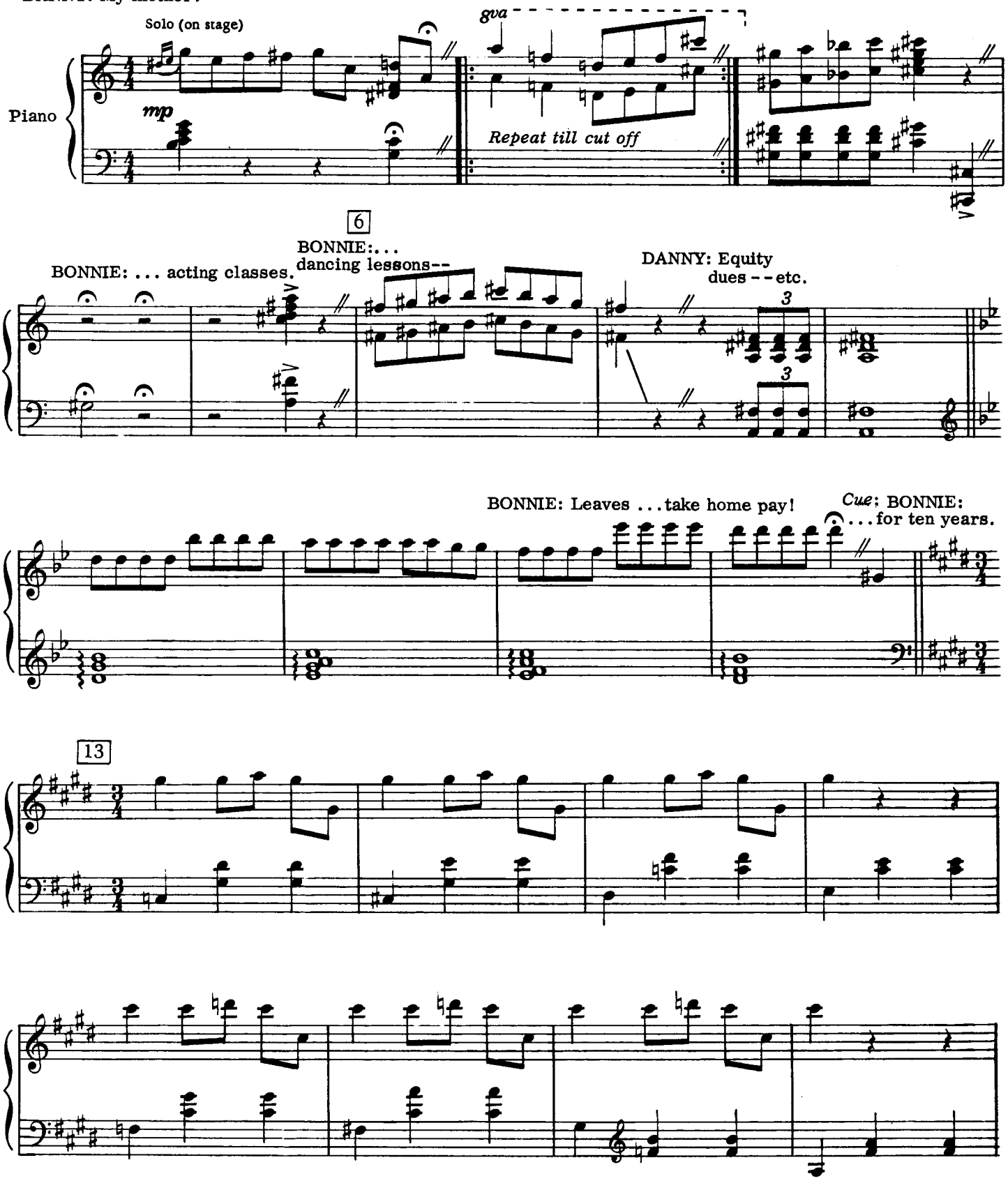
Repeat and fade

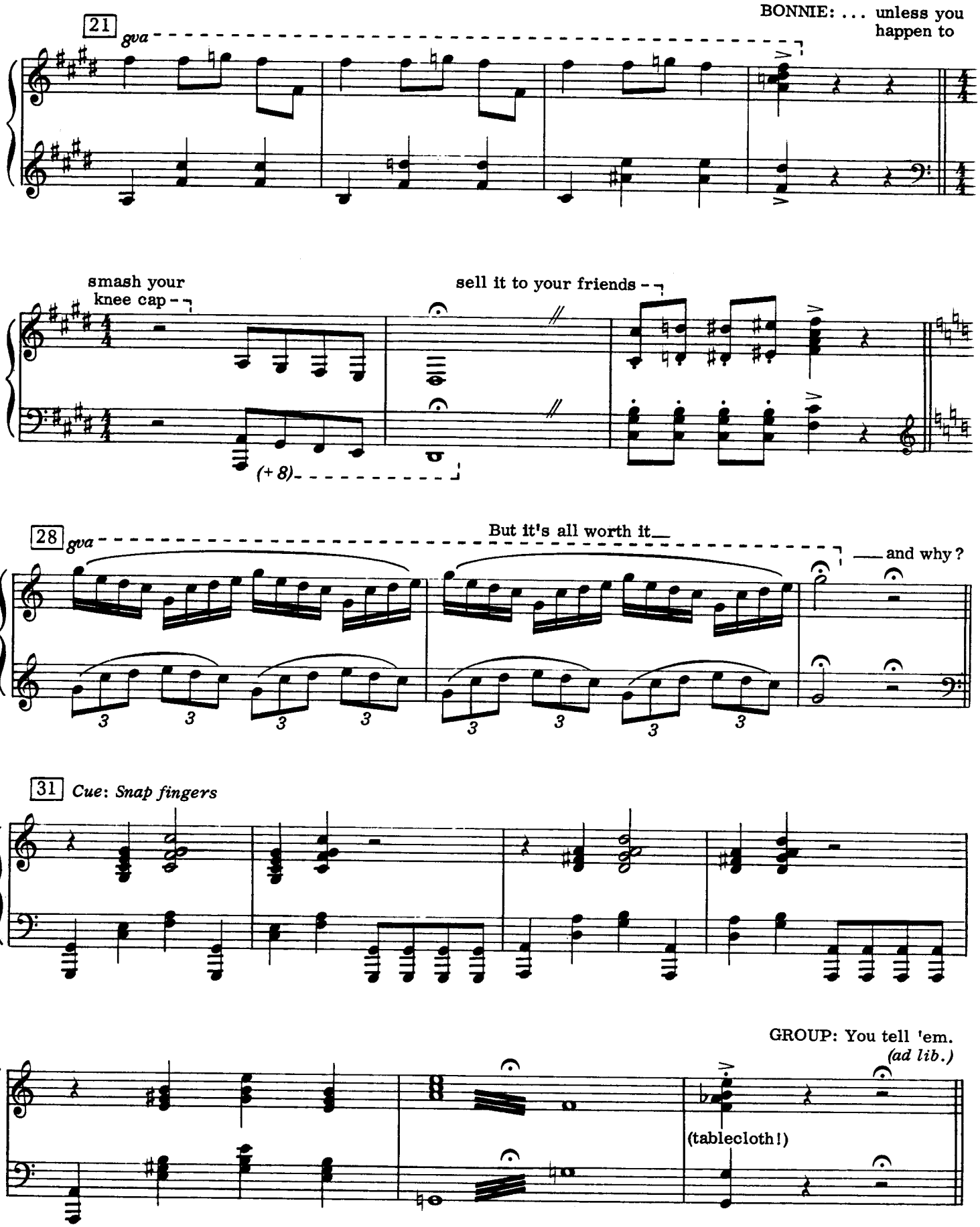
(Br. out)

No.9 Applause

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

DANNY: My mother!




21
gva
BONNIE: . . . unless you happen to
smash your knee cap
sell it to your friends
(+8)
28
gva
But it's all worth it
and why?
31
Cue: Snap fingers
GROUP: You tell 'em.
(ad lib.)
(tablecloth!)

Cue: Eve applauds spontaneously

38 Easy 4

BONNIE:

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

+ Vlns. pizz.

W. W., Gtr., Pno.

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

Muted Br.

fz

Fender (Bs.)

46

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

Gtr., Cello

Brushes

etc.

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

W. W.

Br.

p f

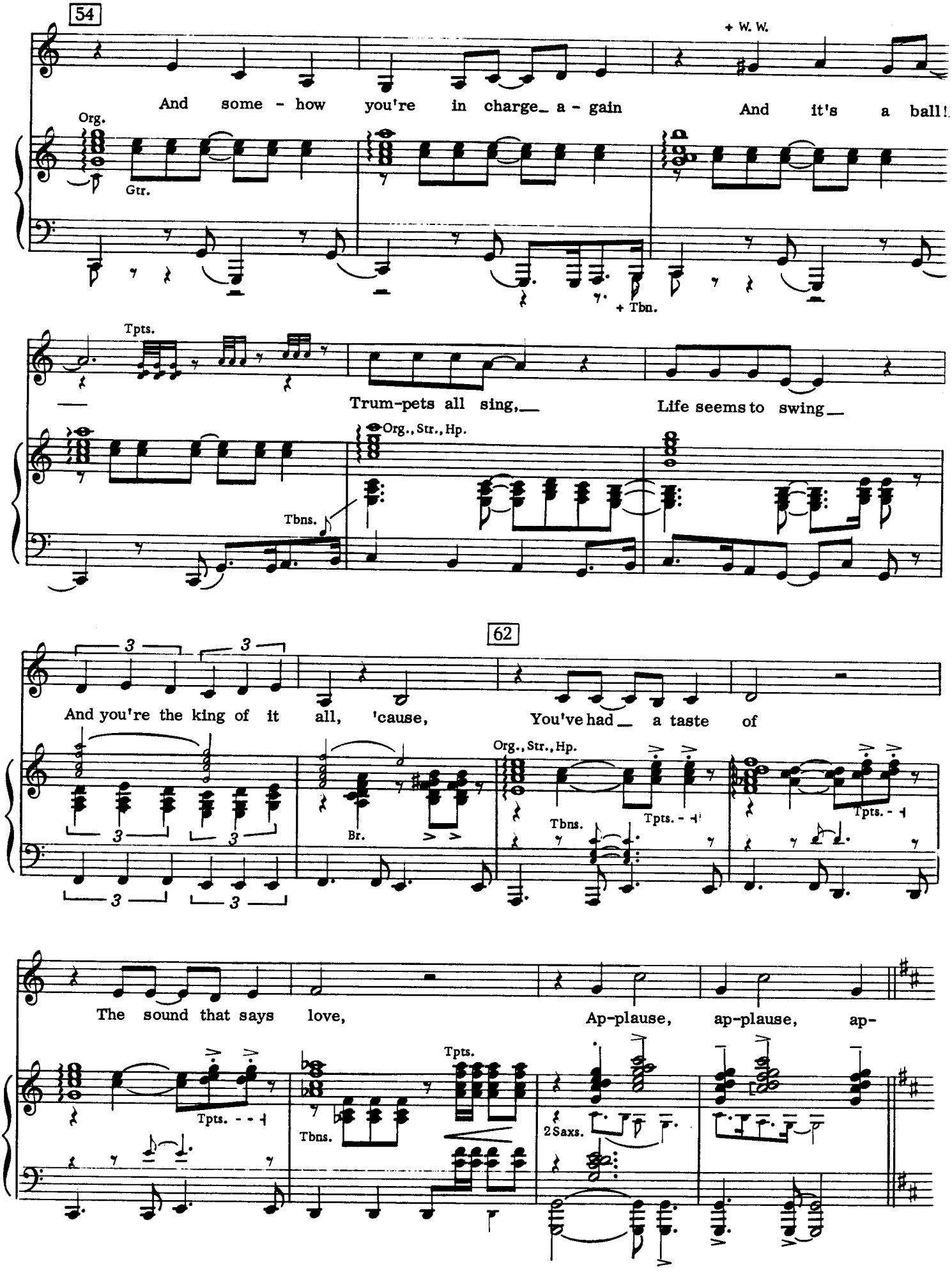
p

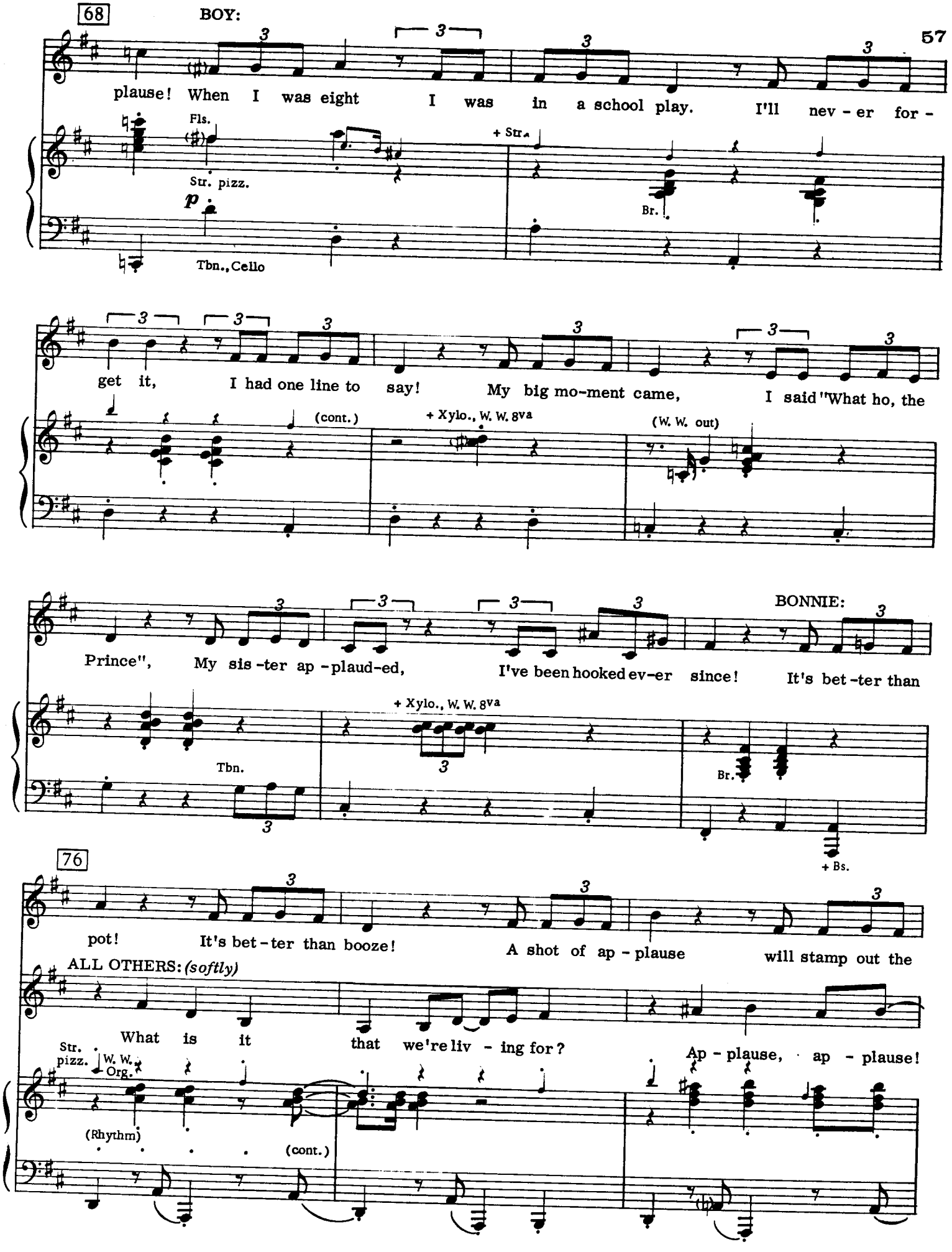
tr

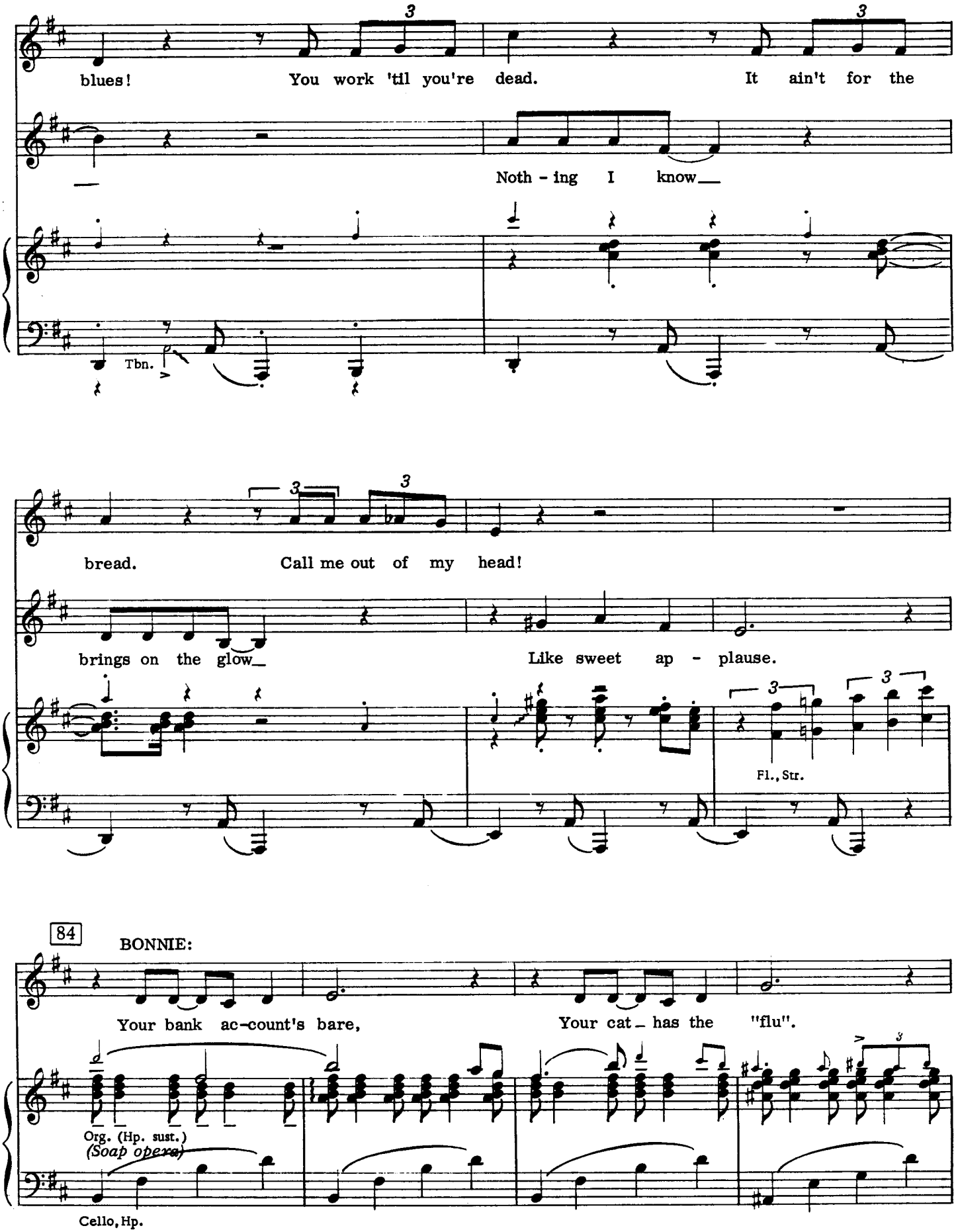
Str.

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. - -
Tpts. - -
The sound that says love, Ap-plause, ap-plause, ap-
Tpts. - - -
Tbns.
Tpts.
2 Saxs.


68
BOY:
plause! When I was eight I was in a school play. I'll nev - er for -
Fls.
Str. pizz.
p
+ Str.
Br.
Tbn., Cello
get it, I had one line to say! My big mo-ment 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
BONNIE:
Tbn.
+ Xylo., W. W. 8va
Br.
+ Bs.
76
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.)


blues! You work 'til you're dead. It ain't for the
Noth - ing I know
Tbn.
bread. Call me out of my head!
brings on the glow Like sweet ap - plause.
Fl., Str.
84
BONNIE:
Your bank ac-count's bare, Your cat has the "flu".
Org. (Hp. sust.)
(Soap opera)
Cello, Hp.

Slower

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

Cel., Hp., Org.

Tbns.

rit.

(Applause - - - - -)

+ Sn. Dr. Roll

pp

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

(Tpts. out)

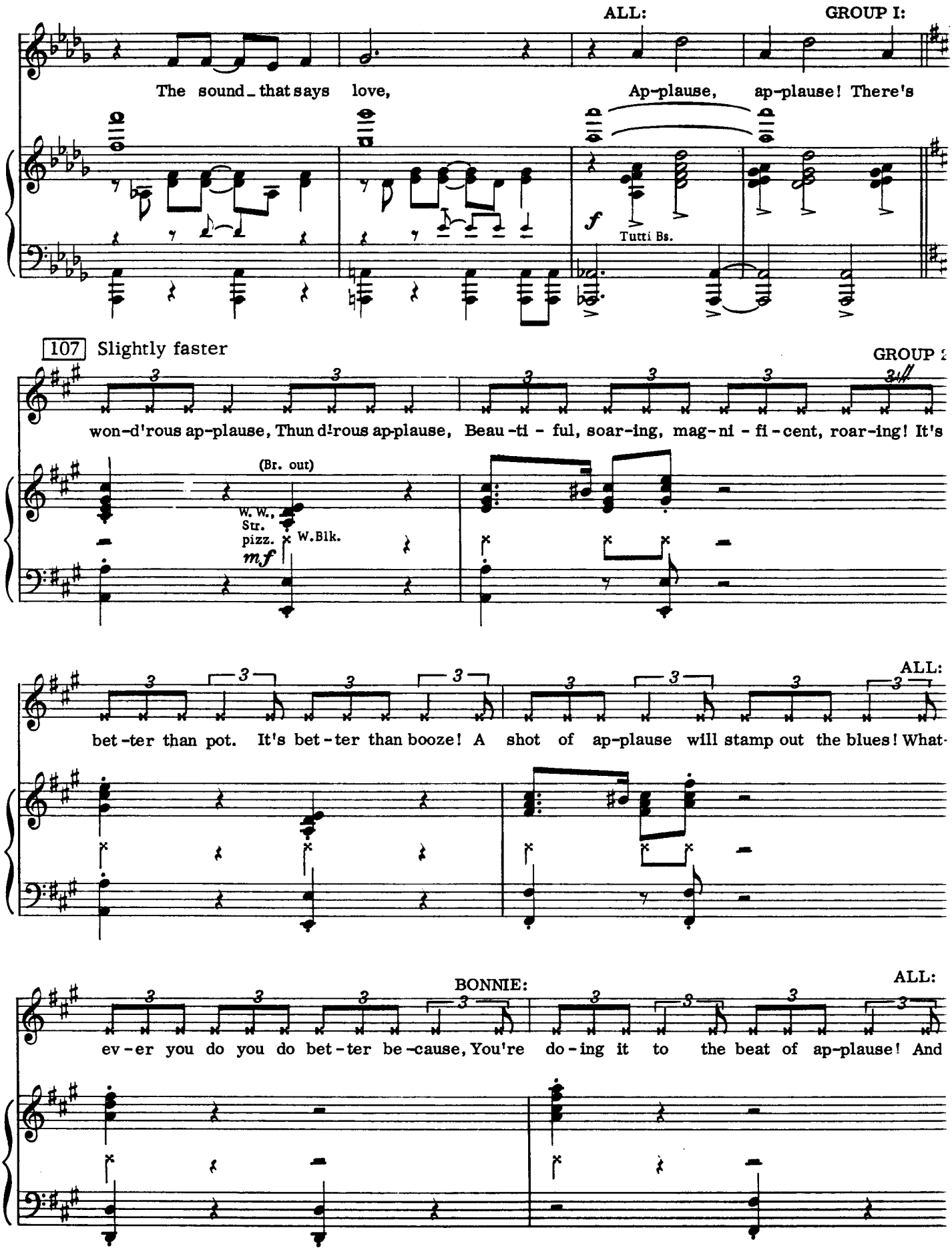
+ Tpts.

Vlns.

Pno., Org., Gtr.

cresc.

Tbns.


ALL:
GROUP I:
The sound_that says love,
Ap-plause, ap-plause! There's
f
Tutti Bs.
107 Slightly faster
GROUP 2
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)
W. W., Str. pizz.
W.Blk.
mf
ALL:
bet-ter than pot. It's bet-ter than booze! A shot of ap-plause 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-plause! And

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

Br., Org.

poco rit.

116 Rock!

Low Saxs.

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

Then you hear it.

Vlns.

Hp., Org.

mp *rit.*

(arco)

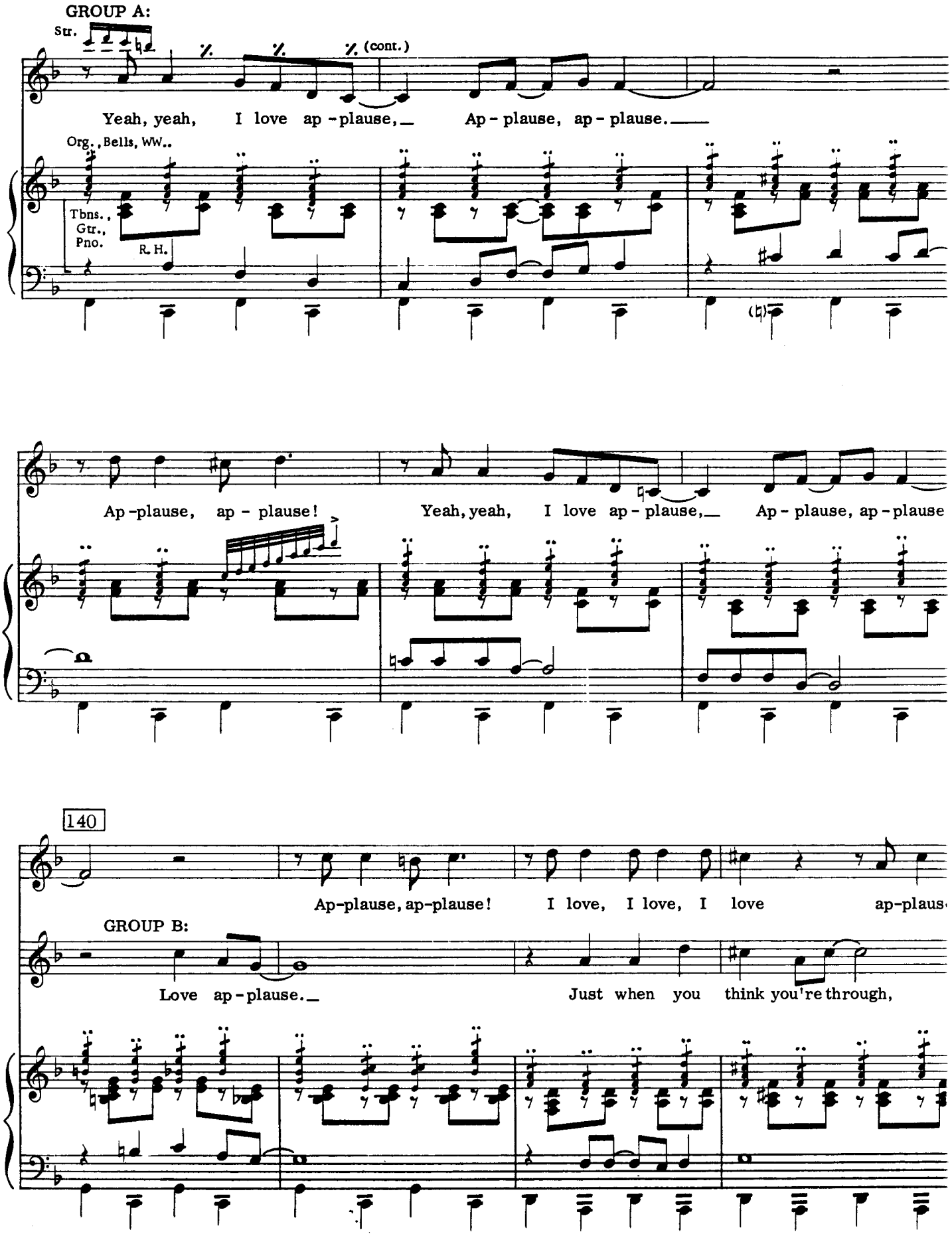
Pno.

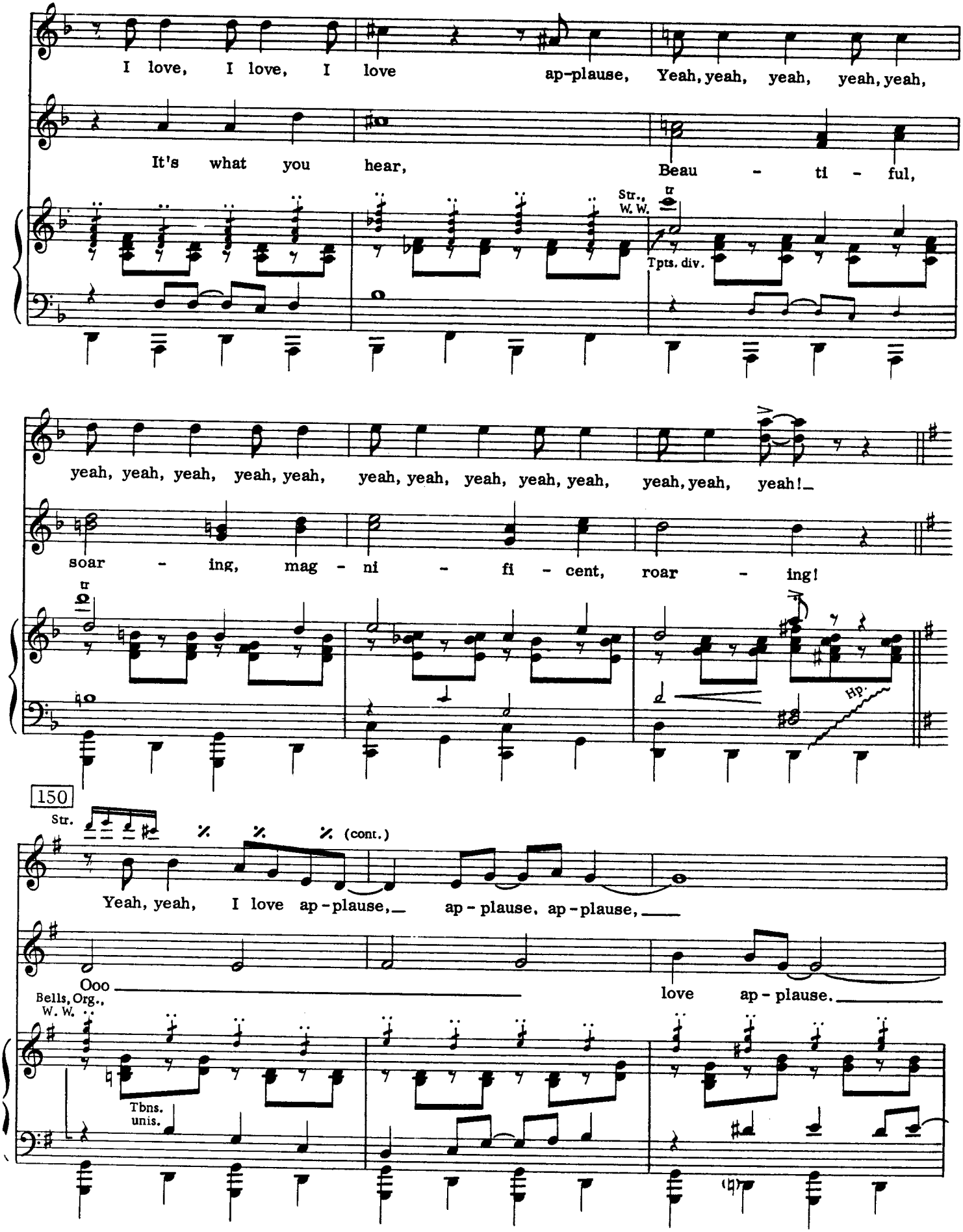
Str., W. W.

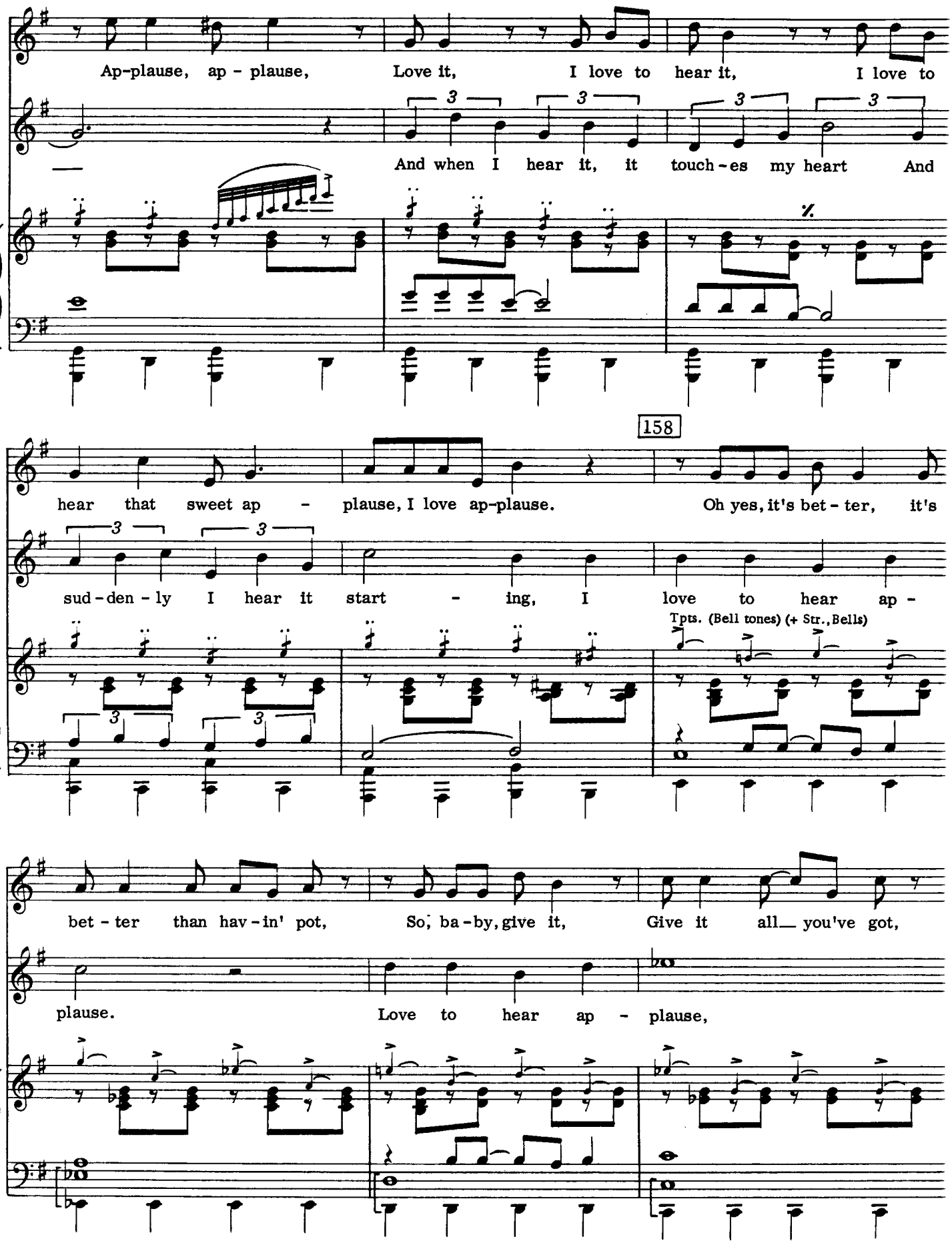
tr

Br.

+ 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-plause, 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, yeah!
soar - ing, mag - ni - fi - cent, roar - ing!
tr
Hp.
150
Str.
(cont.)
Yeah, yeah, I love ap-plause, ap-plause, ap-plause,
Ooo
love ap-plause.
Bells, Org., W. W.
Tbns. unis.


Ap-plause, ap - plause, Love it, I love to hear it, I love to
And when I hear it, it touch-es my heart And
158
hear that sweet ap - plause, I love ap-plause. 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)
bet - ter than hav-in' pot, So, ba-by, give it, Give it all you've got,
plause. Love to hear ap - plause,

Str.

Tempo

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

Ap - plause, ap - plause, ap -

Br.

Tpts.

Dr. Solo (Rim)

Saxs.

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 - -

Did you here?

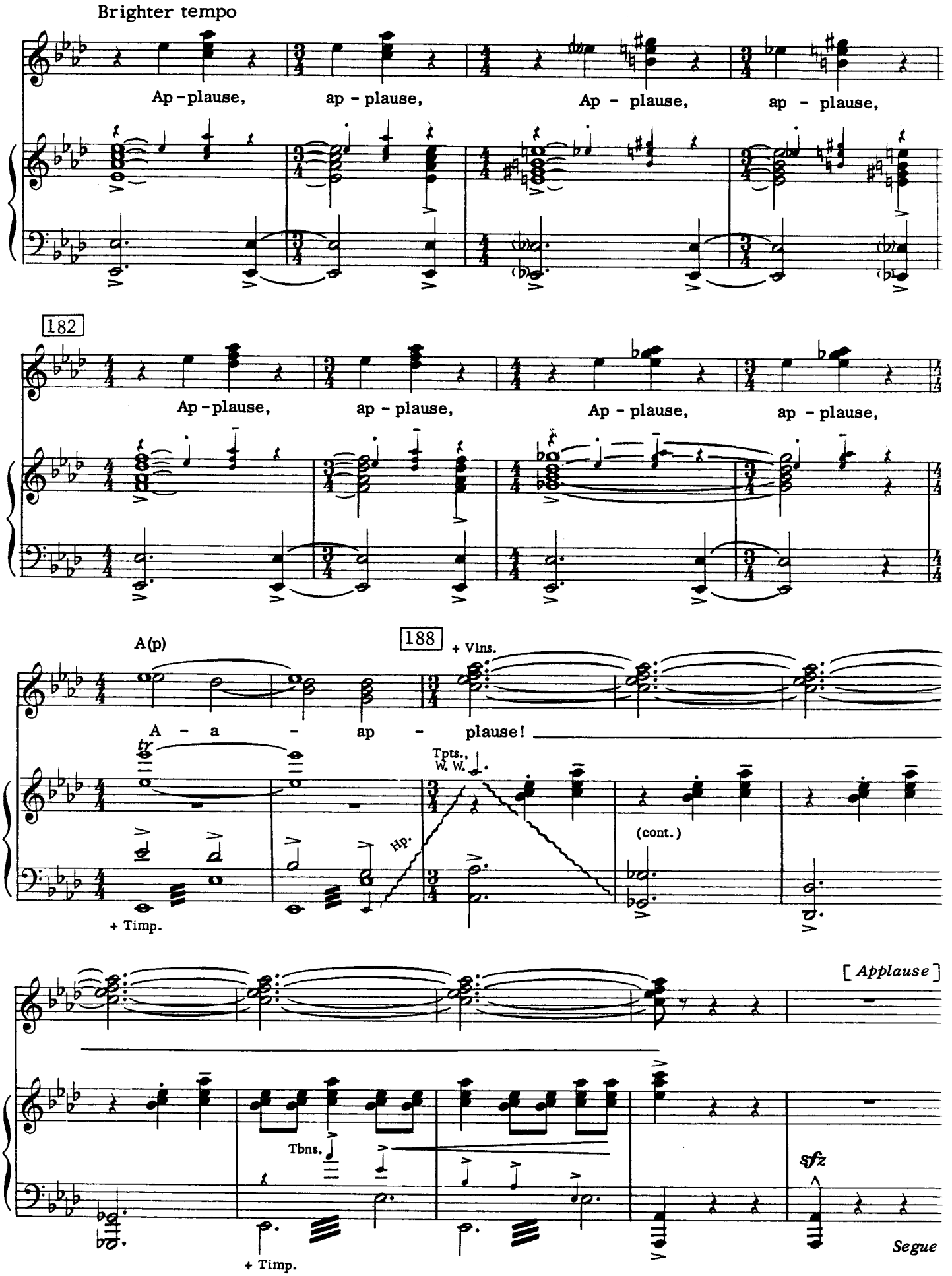
174

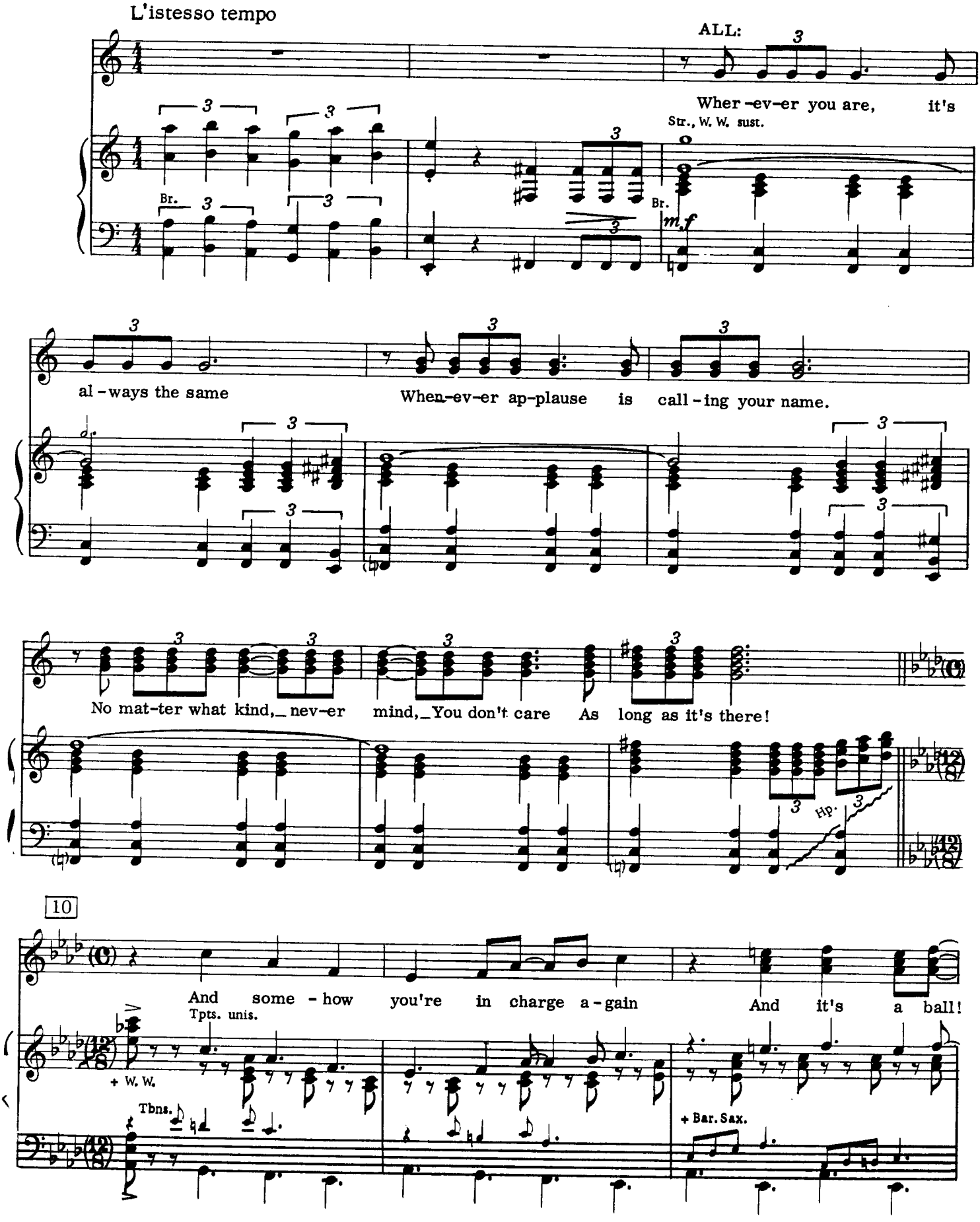
Love, love, love,

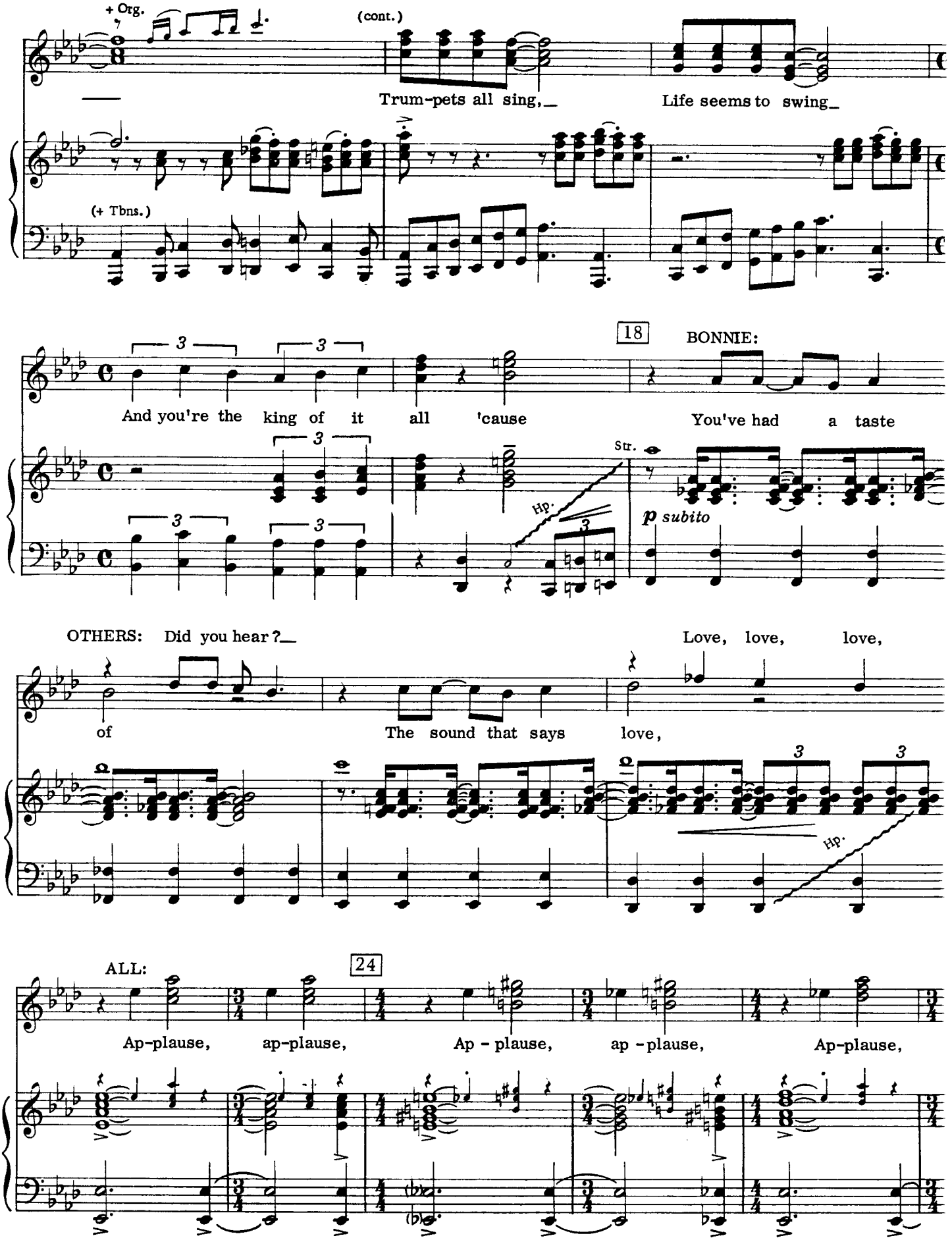
You've had a taste of, The sound that says love

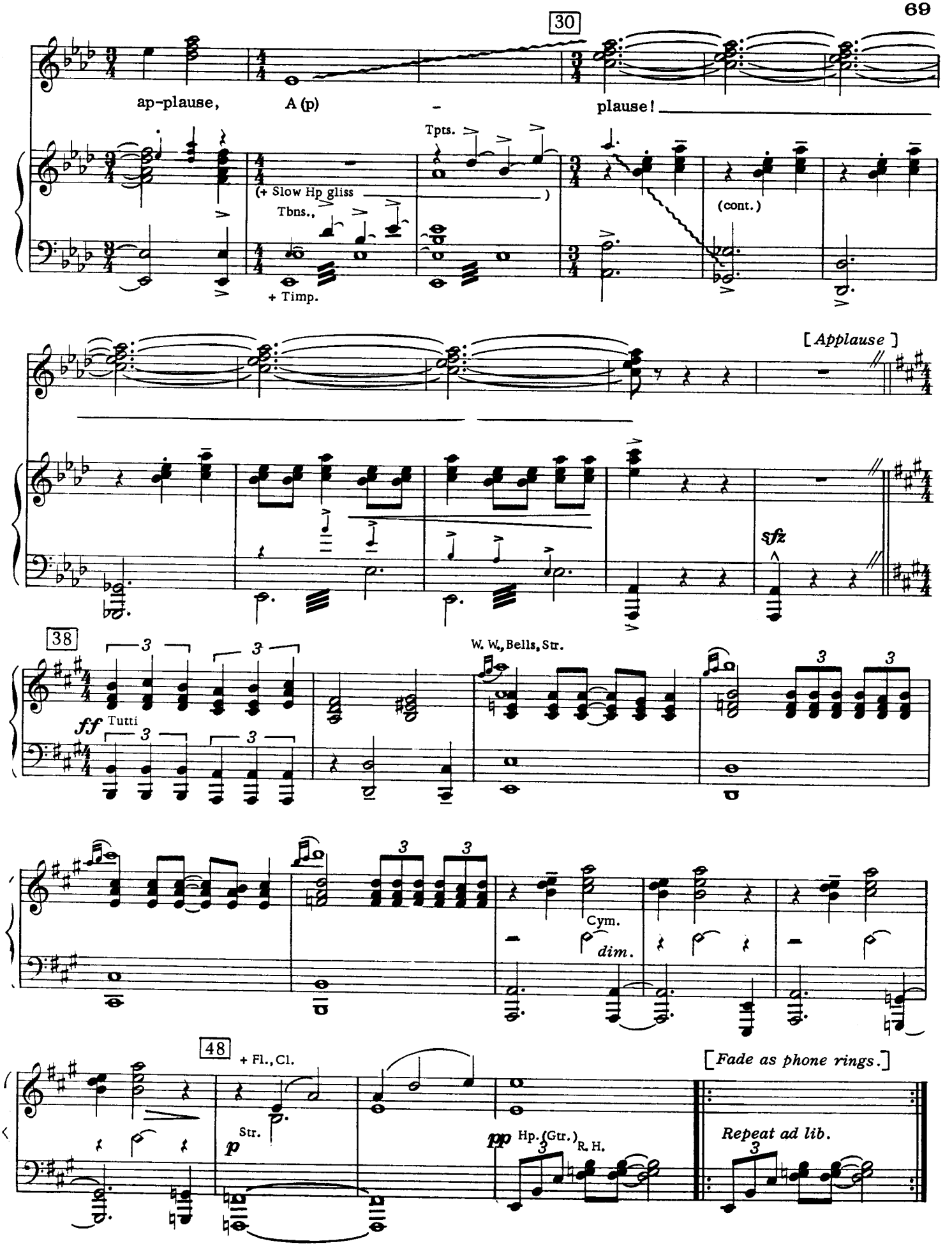
W. W., Str.

Cello


Brighter tempo
Ap - plause, ap - plause, Ap - plause, ap - plause,
182
Ap - plause, ap - plause, Ap - plause, ap - plause,
A(p)
188
+ Vlns.
A - a - ap - plause!
tr
Tpts., W. W.
Hp.
(cont.)
+ Timp.
[Applause]
Tbns.
sfz
+ Timp.
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!
Hp.
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.
ALL:
24
Ap-plause, ap-plause, Ap - plause, ap - plause, Ap-plause,


30
ap-plause,
A (p)
-
plause!
Tpts.
(+ Slow Hp gliss
)
Tbns.,
+ Timp.
(cont.)
[Applause]
sfz
38
3
ff Tutti
W. W., Bells, Str.
Cym.
dim.
48
+ Fl., Cl.
p Str.
pp Hp. (Gtr.) R. H.
[Fade as phone rings.]
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

BILL: Hey!

Flash your fa-mous smile - - The

Fl.

Fls., Cls.

B.Cl.

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

one that gets 'em all.

Think how it's gon-na be- -

poco rall.

7 BILL:

Blues tempo

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

Alto Sax. Solo

Hp., Cls.

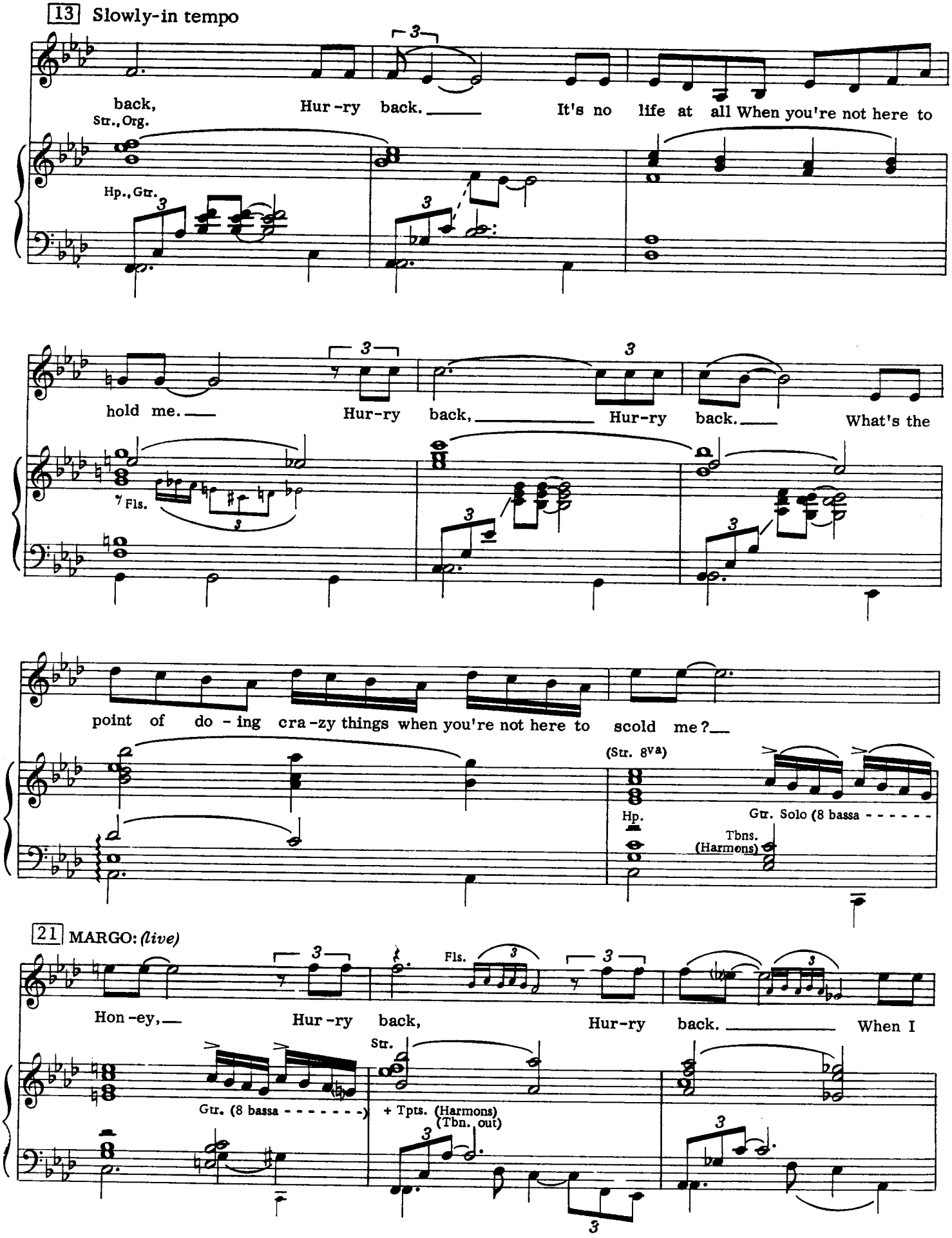
Tbns.

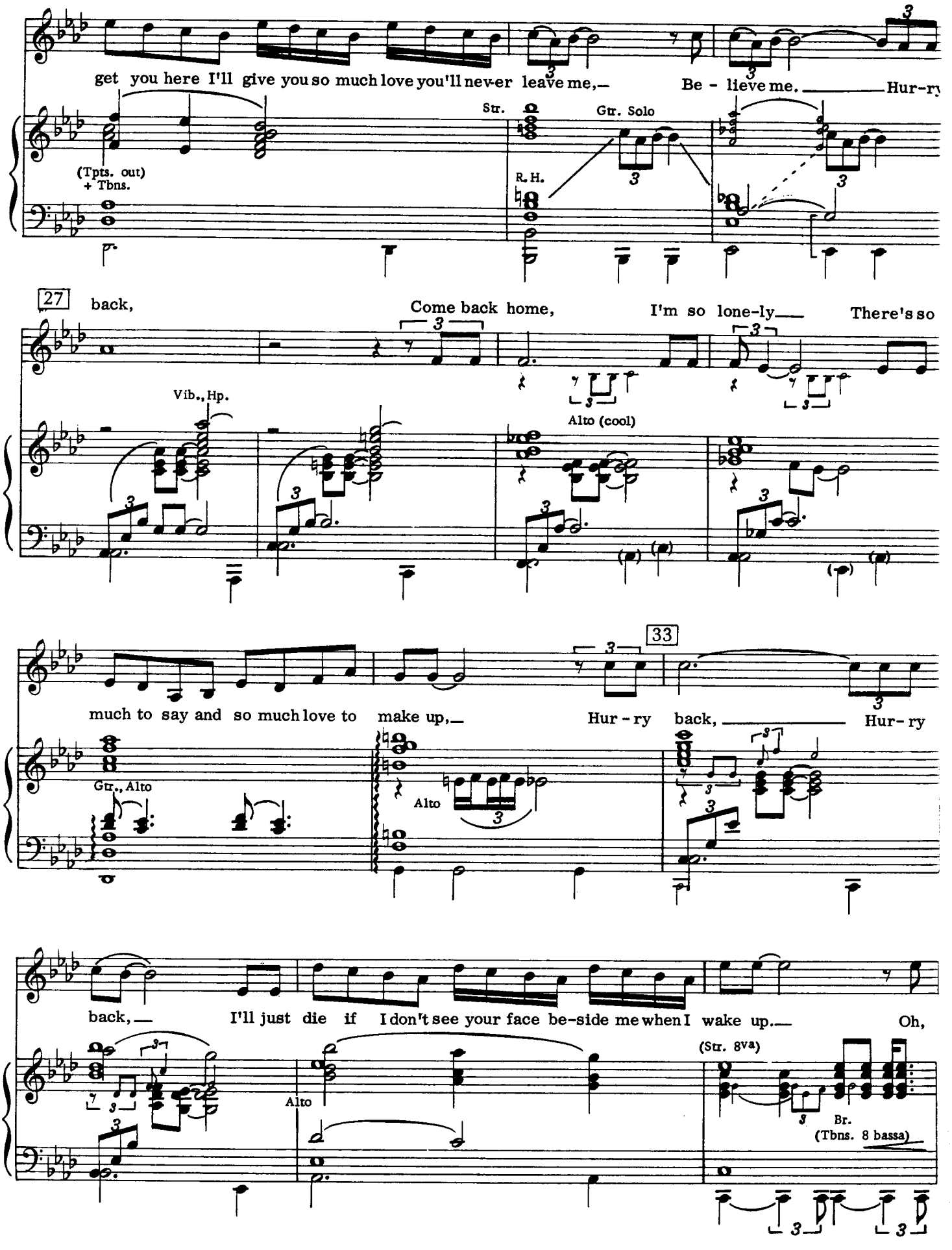
MARGO: *(on tape)*

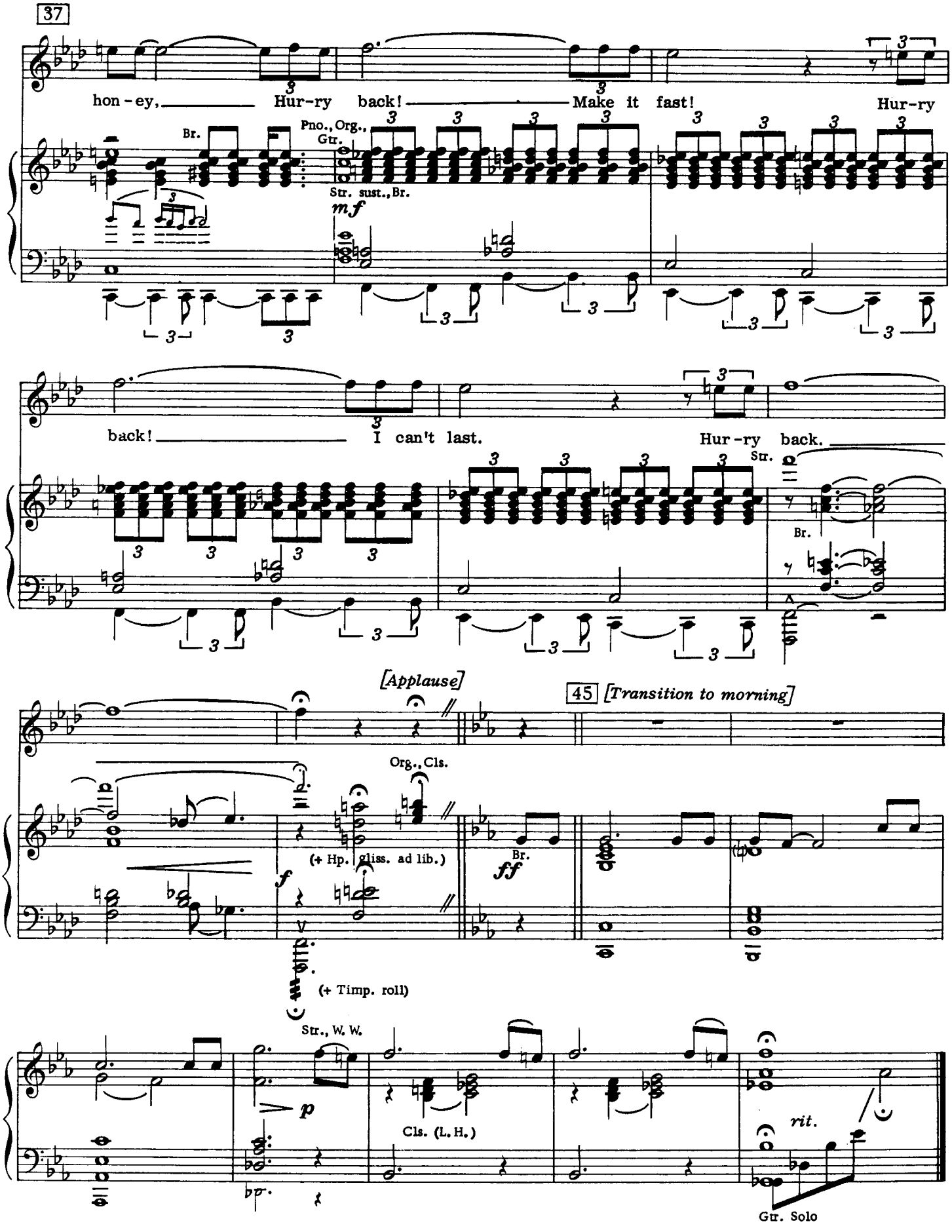
(8 bassa)

Hur-ry

Gtr.


13 Slowly-in tempo
back, Hur-ry back. It's no life at all When you're not here to
Str., Org.
Hp., Gtr.
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.
Gtr. Solo (8 bassa - - - - - -
Tbns. (Harmons)
21 MARGO: (live)
Hon-ey, Hur-ry back, Hur-ry back. When I
Fls.
Str.
Gtr. (8 bassa - - - - - - -)
+ Tpts. (Harmons)
(Tbn. out)

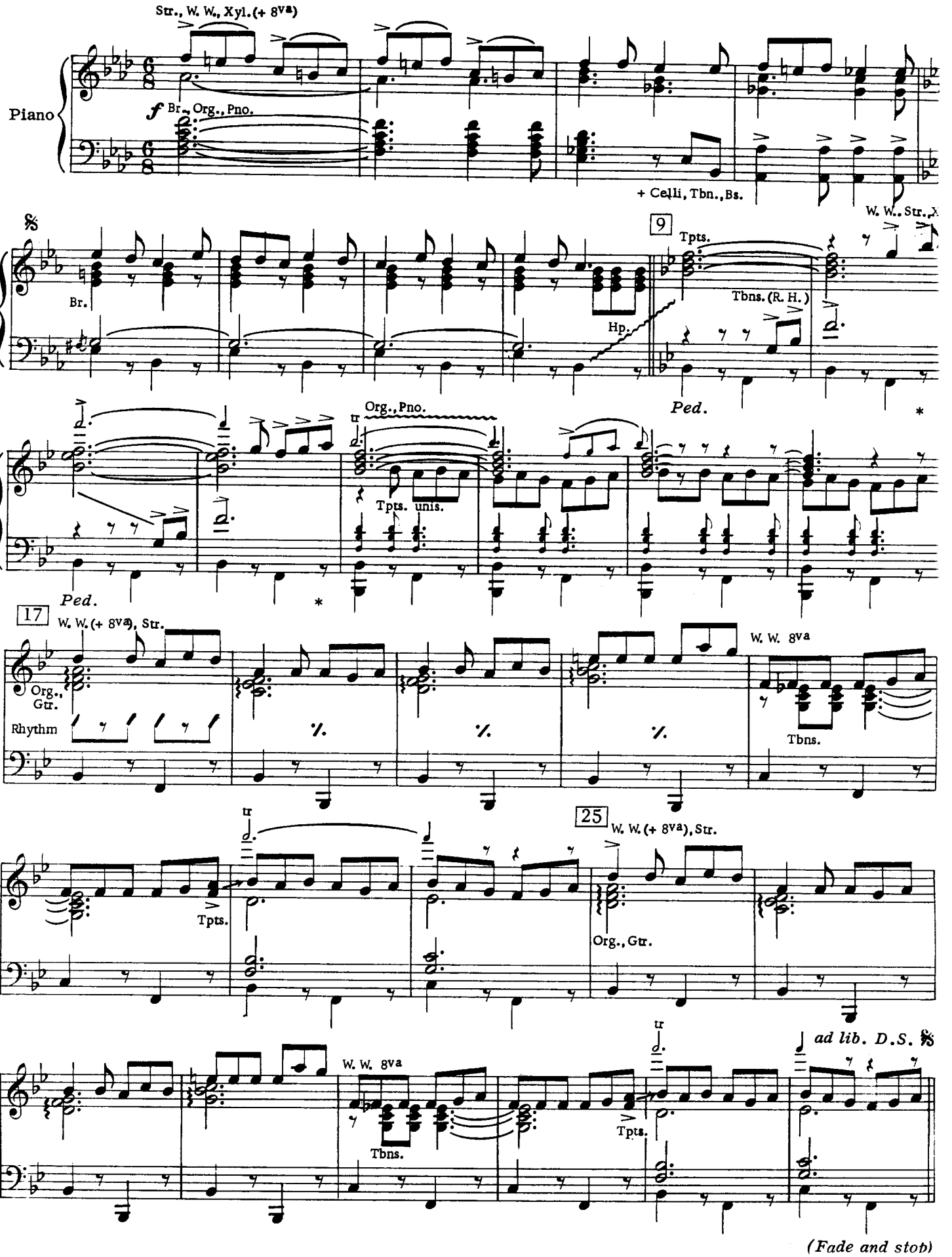

get you here I'll give you so much love you'll nev-er leave me,—
Be - lieve me. ——— Hur-ry
(Tpts. out)
+ Tbns.
Str.
Gtr. Solo
R.H.
27
back,
Come back home,
I'm so lone-ly——
There's so
Vib., Hp.
Alto (cool)
much to say and so much love to make up,—
33
Hur - ry back, ——— Hur - ry
Gtr., Alto
Alto
back,—
I'll just die if I don't see your face be-side me when I wake up.—
Oh,
Alto
(Str. 8va)
Br.
(Tbns. 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.
Br.
[Applause]
45 [Transition to morning]
Org., Cls.
(+ Hp. gliss. ad lib.)
f
Br.
ff
(+ Timp. roll)
Str., W. W.
p
Cls. (L. H.)
rit.
Gtr. Solo

No.11 Tarantella

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

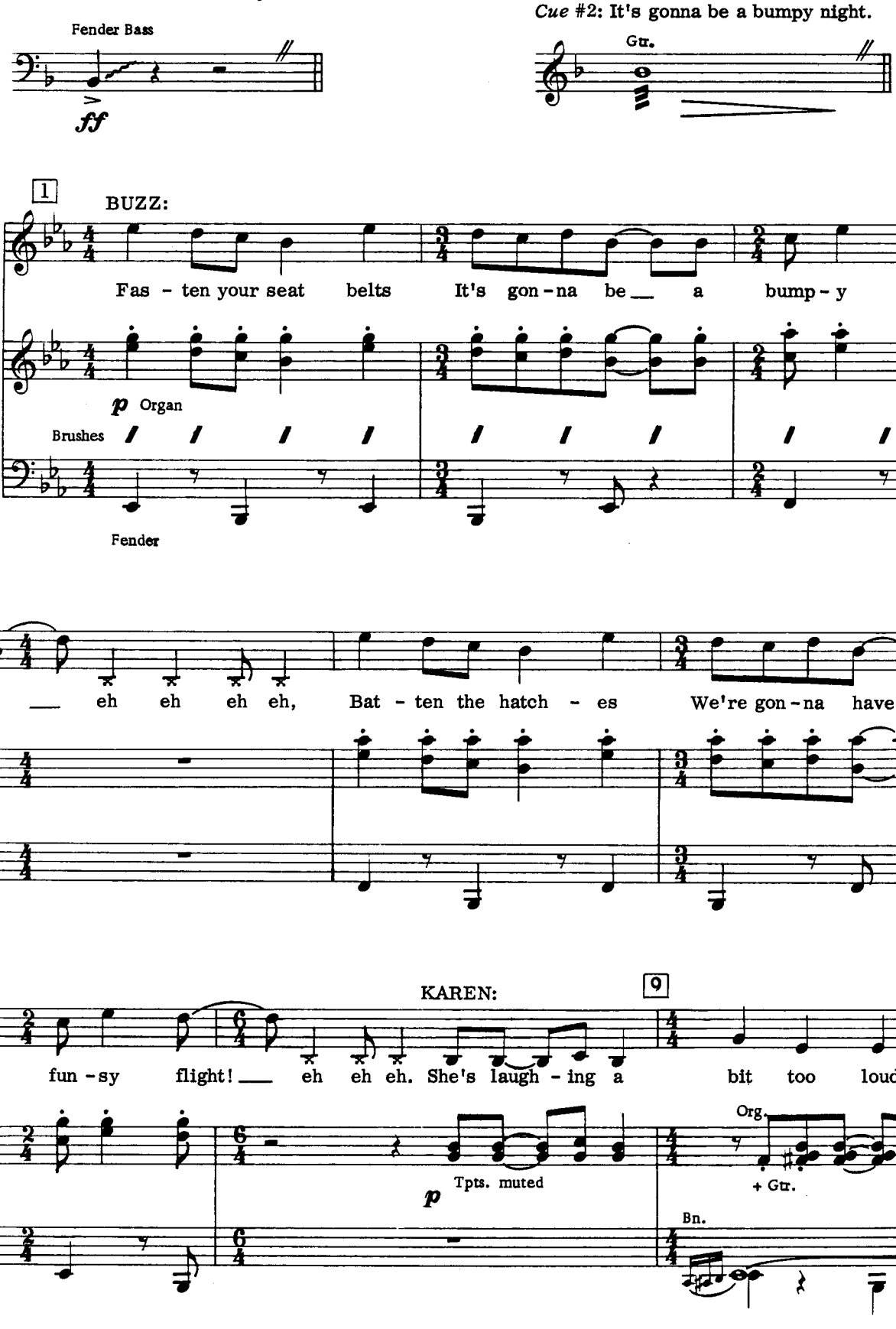
Bright 2

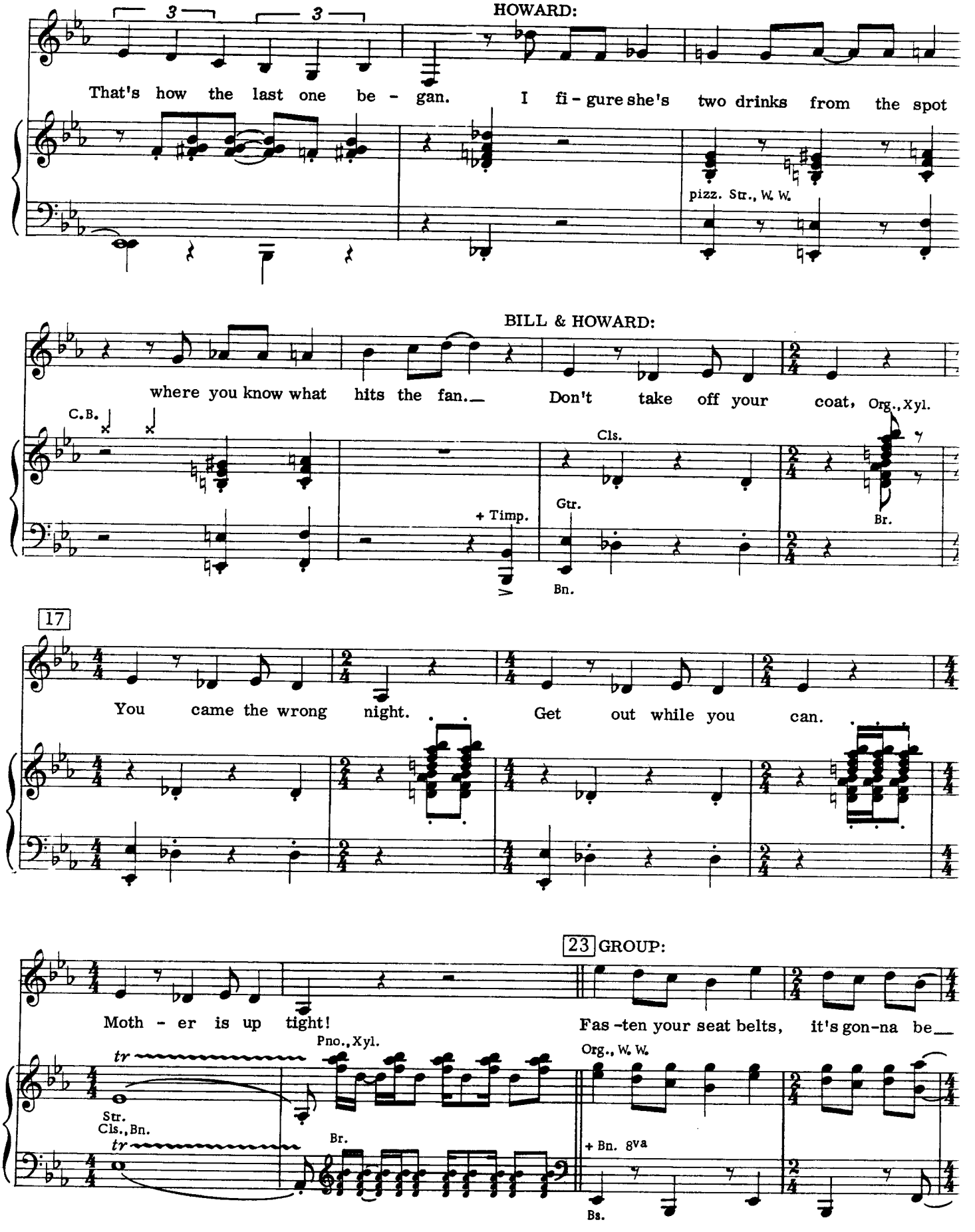


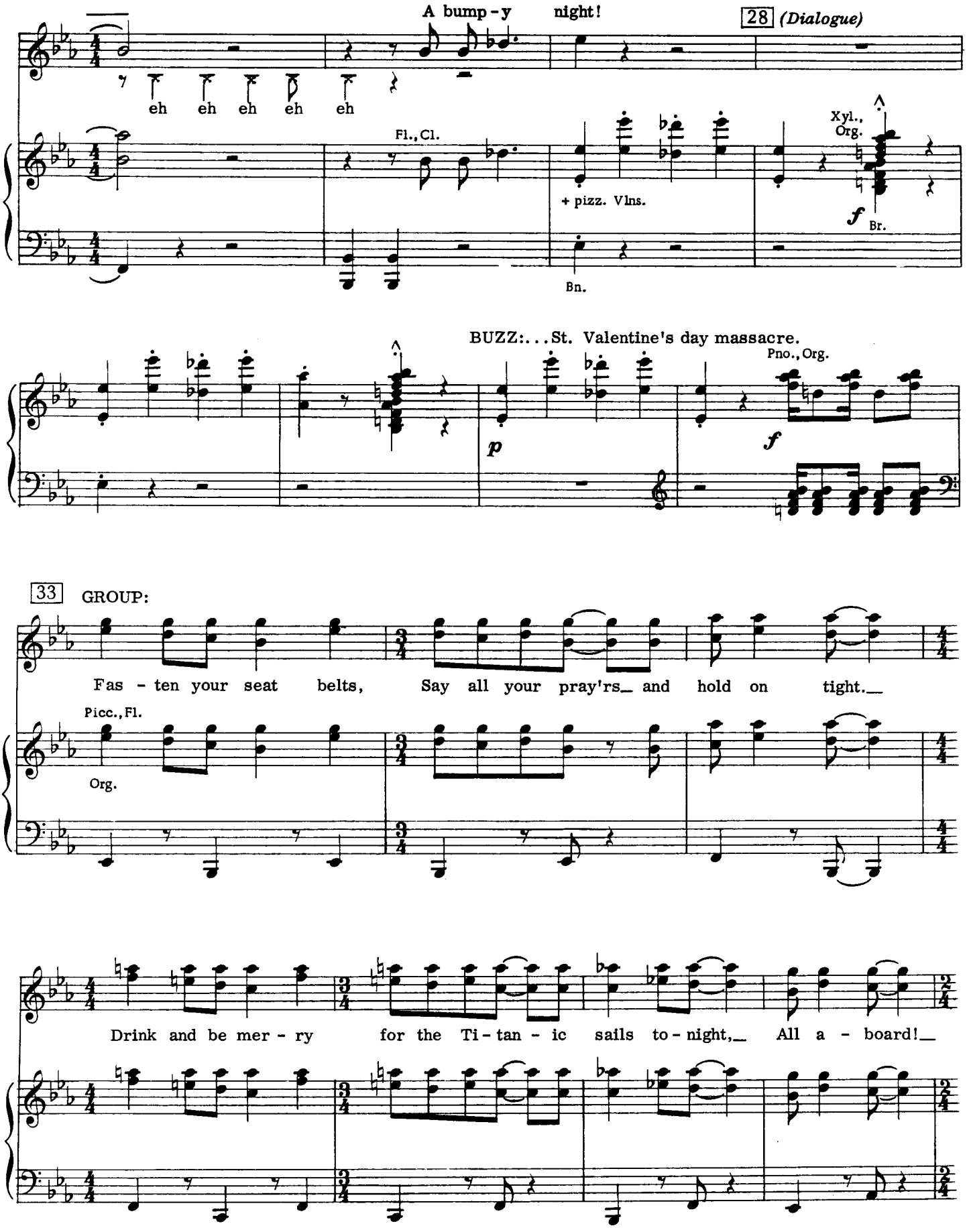
No.12 Fasten Your Seat Belts

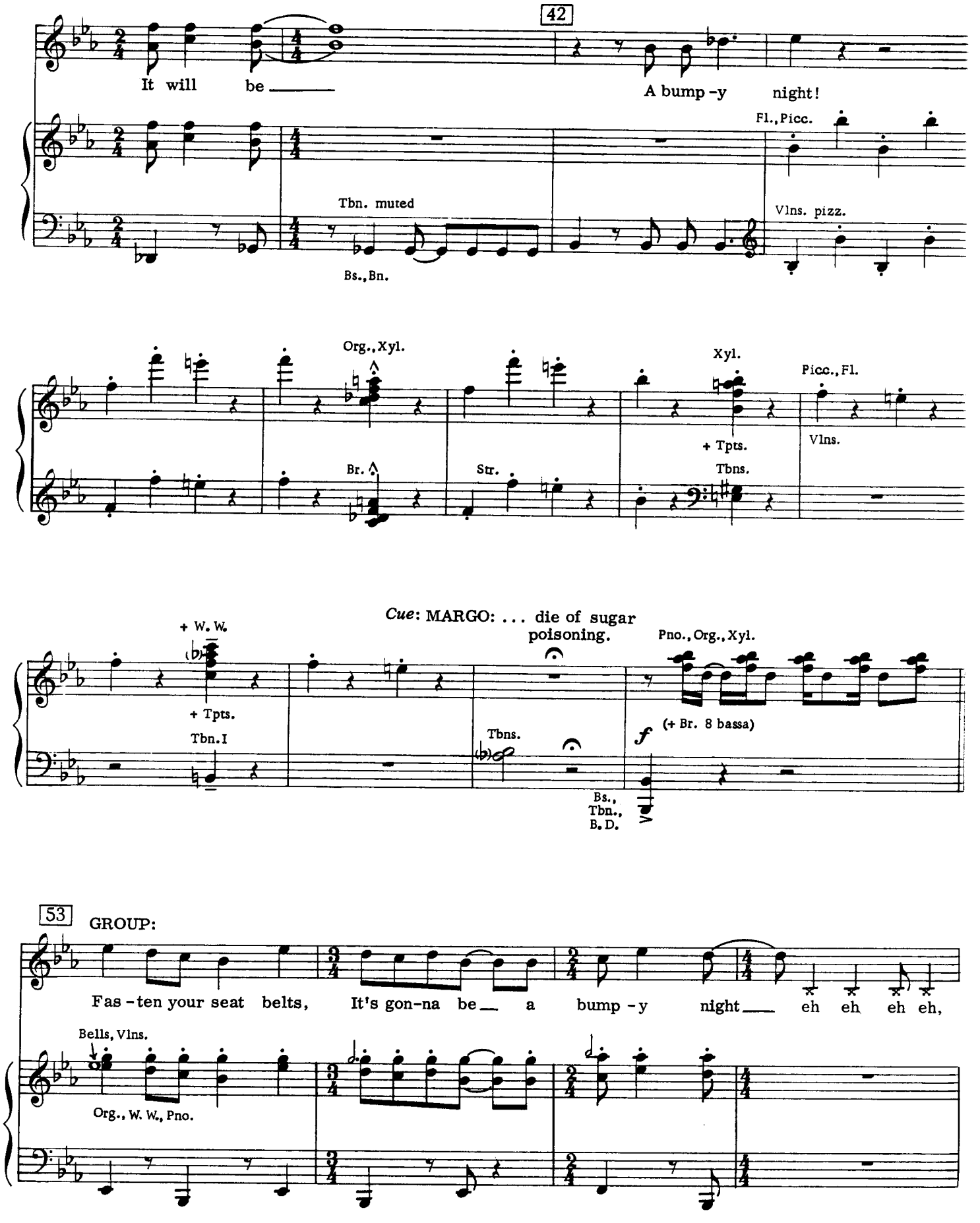
Cue #1: MARGO: Fasten your seat belts.

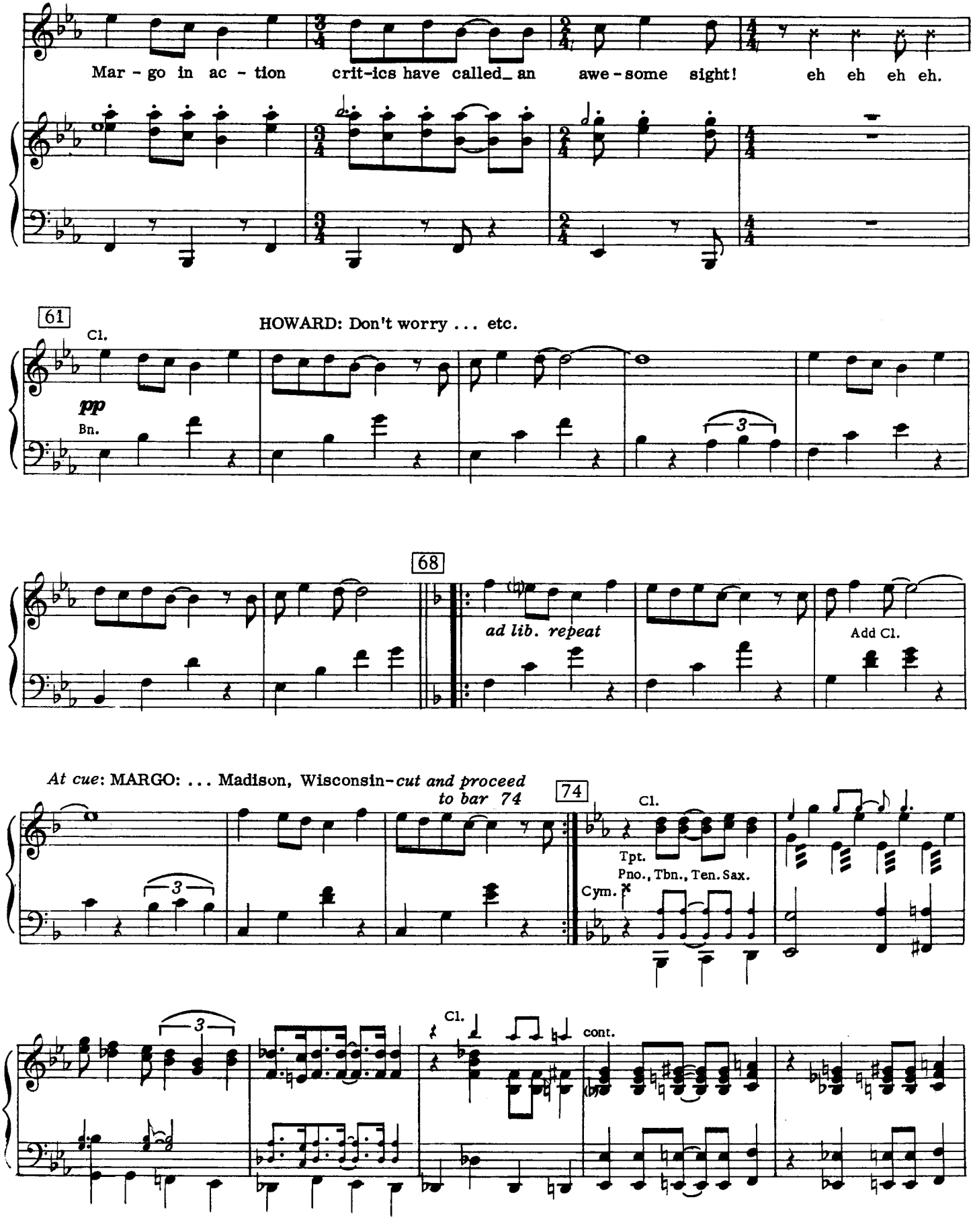
Cue #2: It's gonna be a bumpy night.

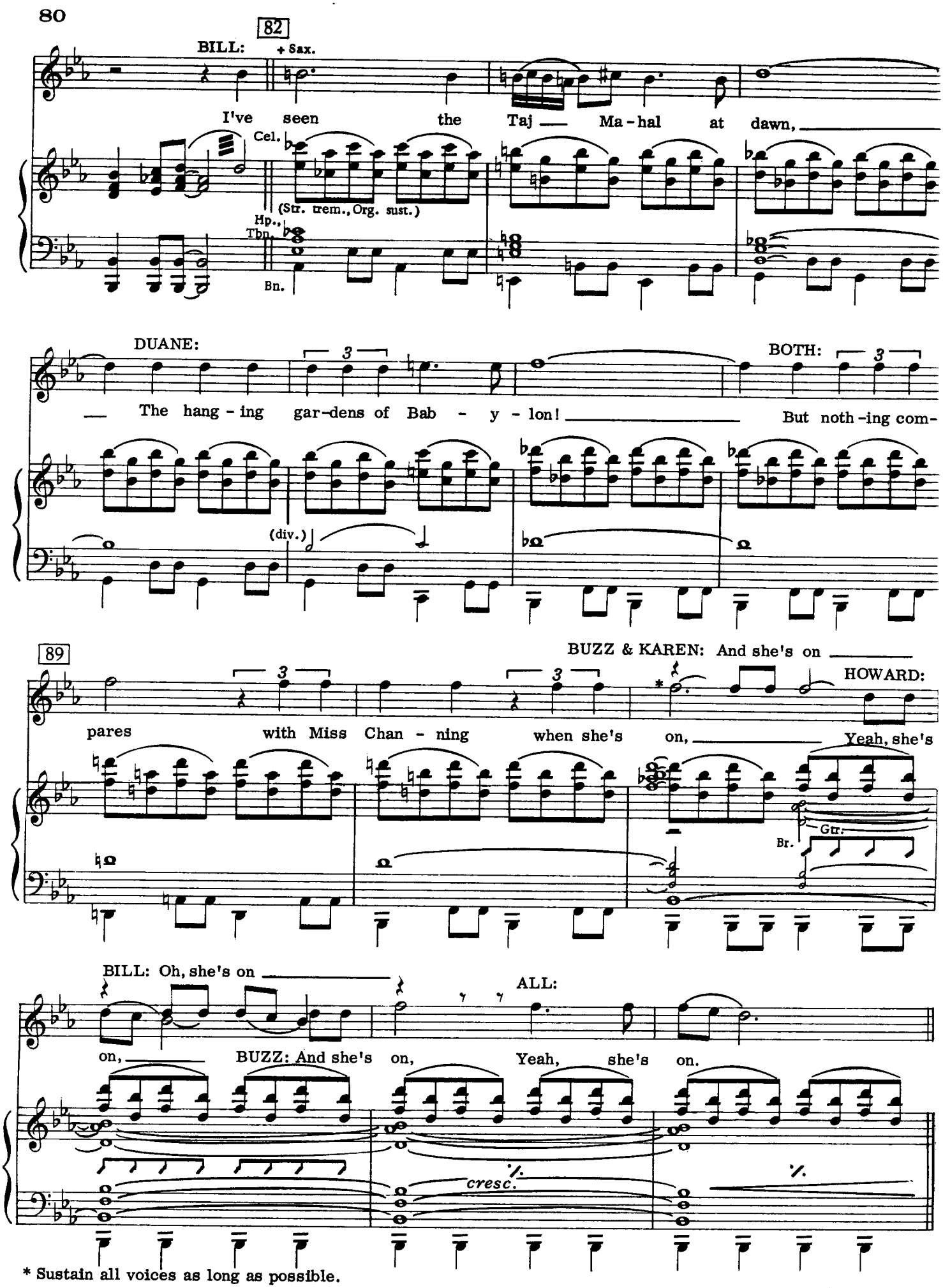



HOWARD:
That's how the last one be - gan. I fi - gure she's two drinks from the spot
pizz. Str., W. W.
BILL & HOWARD:
where you know what hits the fan. Don't take off your coat,
C.B.
Org., Xyl.
Cls.
+ Timp.
Gtr.
Br.
Bn.
17
You came the wrong night. Get out while you can.
23 GROUP:
Moth - er is up tight! Fas -ten your seat belts, it's gon-na be
Pno., Xyl.
Org., W. W.
Str.
Cls., Bn.
Br.
+ Bn. 8va
Bs.

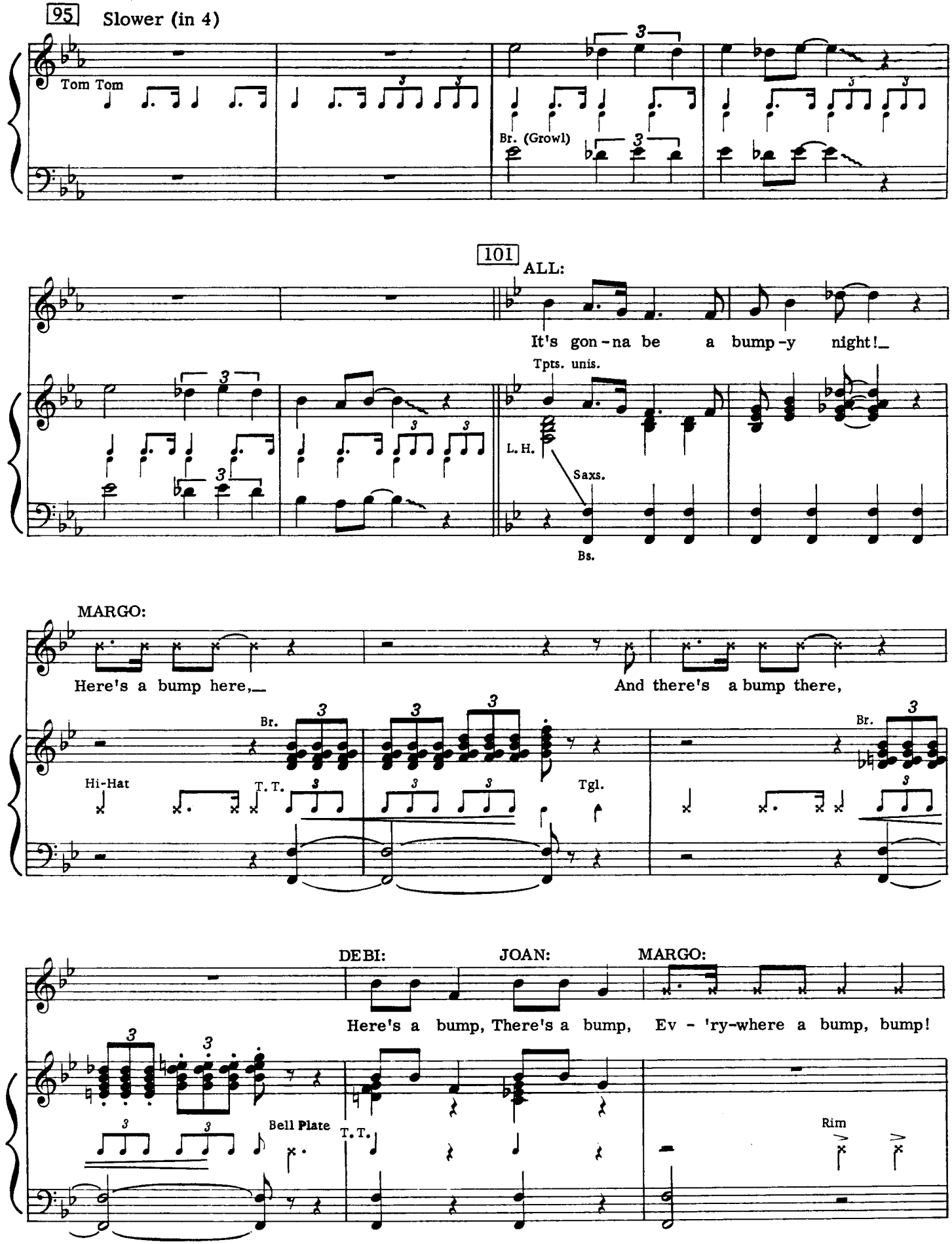

A bump - y night!
28 (Dialogue)
eh eh eh eh eh
Fl., Cl.
+ pizz. Vlns.
Xyl., Org.
f Br.
Bn.
BUZZ:...St. Valentine's day massacre.
Pno., Org.
p
f
33 GROUP:
Fas - ten your seat belts, Say all your pray'rs_ and hold on tight._
Picc., Fl.
Org.
Drink and be mer - ry for the Ti - tan - ic sails to - night,_ All a - board!_


42
It will be
A bump-y night!
Fl., Picc.
Tbn. muted
Bs., Bn.
Vlns. pizz.
Org., Xyl.
Br.
Str.
Xyl.
+ Tpts.
Tbns.
Picc., Fl.
Vlns.
Cue: MARGO: . . . die of sugar poisoning.
+ W. W.
+ Tpts.
Tbn. I
Tbns.
Pno., Org., Xyl.
(+ Br. & bassa)
f
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, Vlns.
Org., W. W., Pno.


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.
3
68
ad lib. repeat
Add Cl.
At cue: MARGO: ... Madison, Wisconsin-cut and proceed to bar 74
74
Cl.
Tpt.
Pno., Tbn., Ten. Sax.
Cym.
3
Cl.
cont.



* Sustain all voices as long as possible.


95
Slower (in 4)
Tom Tom
Br. (Growl)
101
ALL:
It's gon-na be a bump-y night!
Tpts. unis.
L. H.
Saxs.
Bs.
MARGO:
Here's a bump here,
And there's a bump there,
Br.
Hi-Hat
T. T.
Tgl.
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)

Tbns.

f

Dr. Rim Cowbell rim

MARGO: Turbulence ahead, turbulence behind.

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

ff

+ Tbns.

Str. pizz.

p

All Drs.

ff

Br.

+ Cls., Saxs.

Br. Slide Whistle

MARGO: Ready, girls.

121 Cl., Sax.

Br. Cym.

Tbns.

+ Saxs. Train Whistle

Train Whistle

+ Timp.

129

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

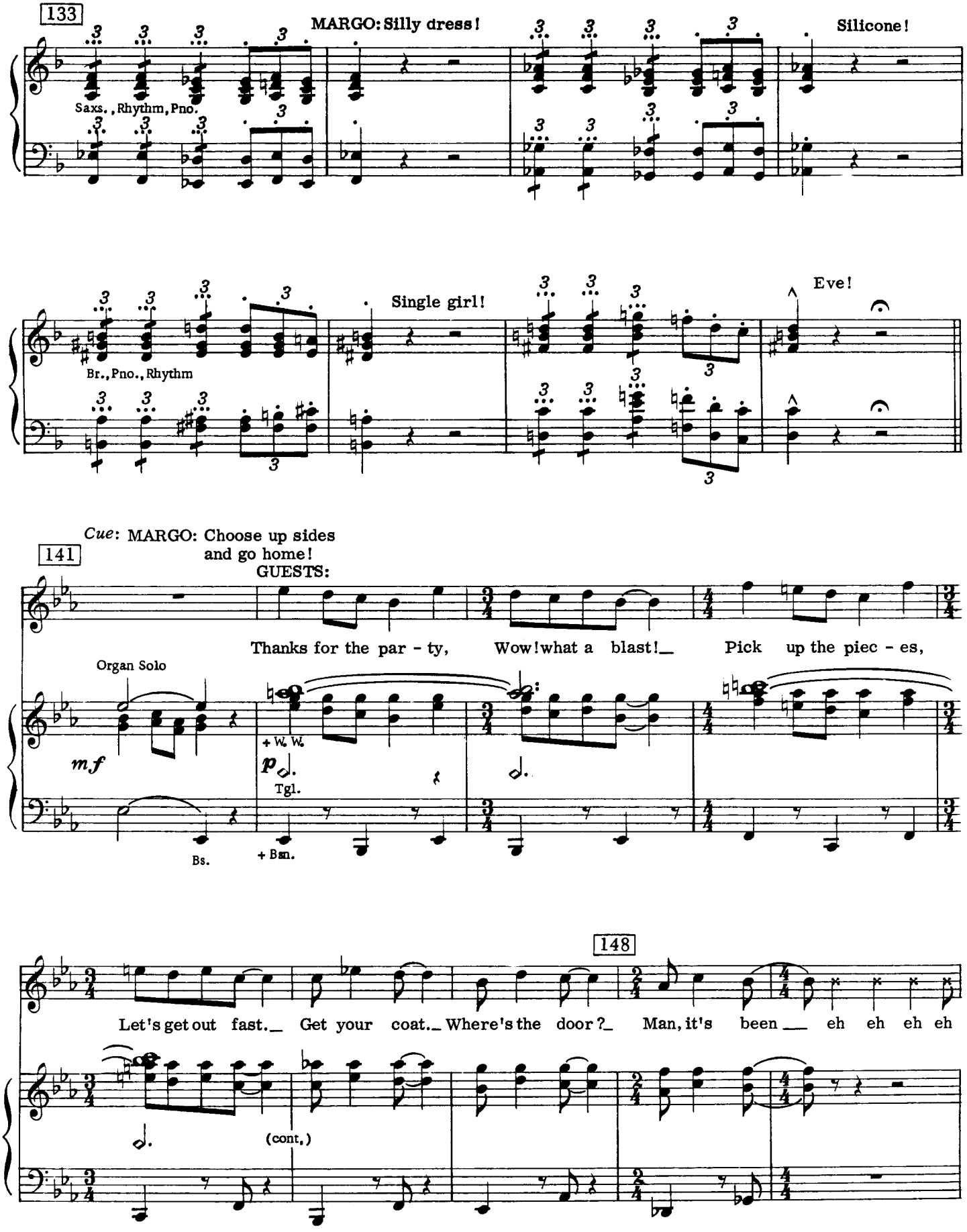
Sleigh Bells

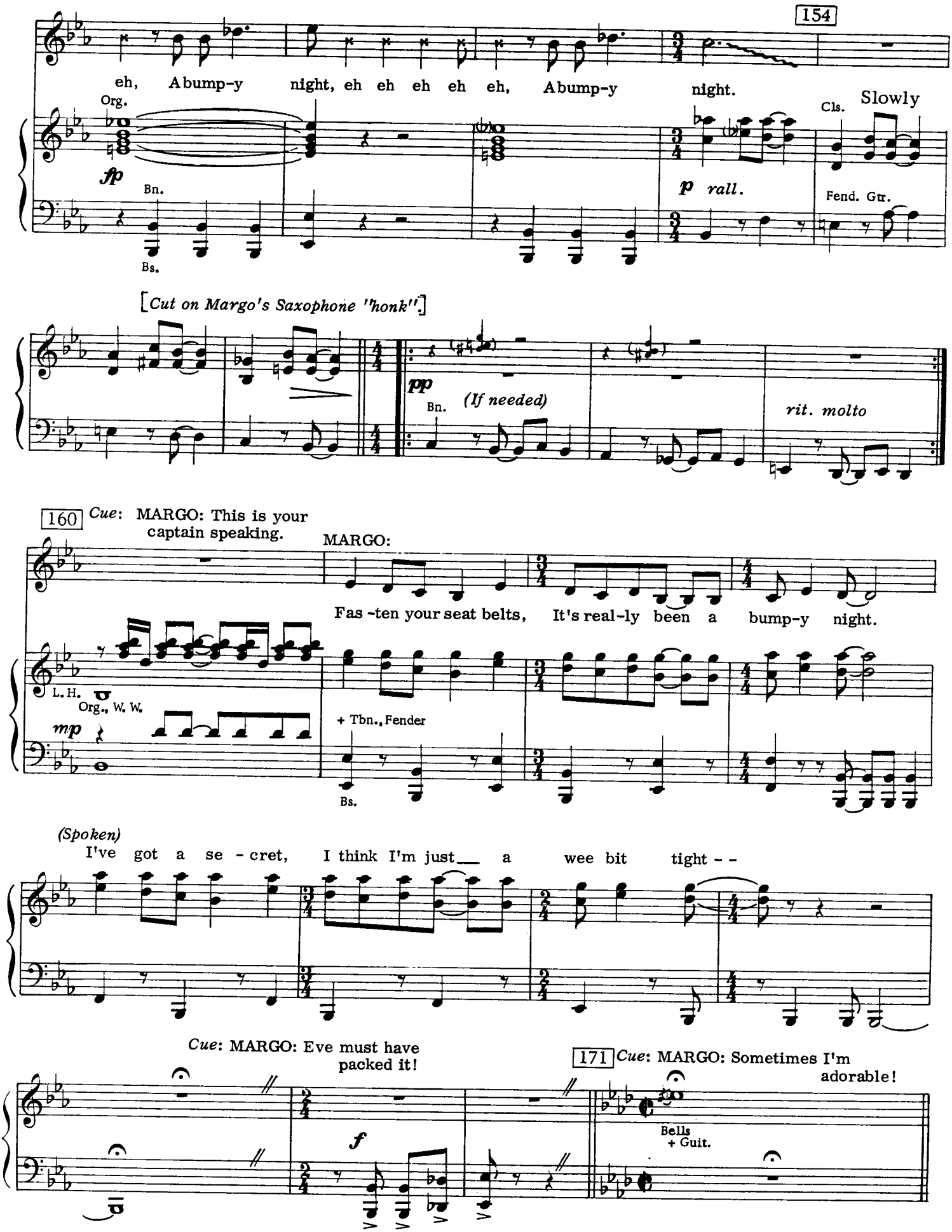
Siren

C. B.

ff Br., Pno.

Timp. gliss.


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.)


154
eh, A bump-y night, eh eh eh eh eh, A bump-y night.
Org.
fp
Bn.
Bs.
Cls.
Slowly
p rall.
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!
f
171
Cue: MARGO: Sometimes I'm adorable!
Bells
+ Guit.

MARGO:

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

mp

Fender, low Str.

Gtr.

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.

a tempo

183

least I__ feel, I feel, I feel

+ Tpts.

mf

f

188

ff

dim.

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

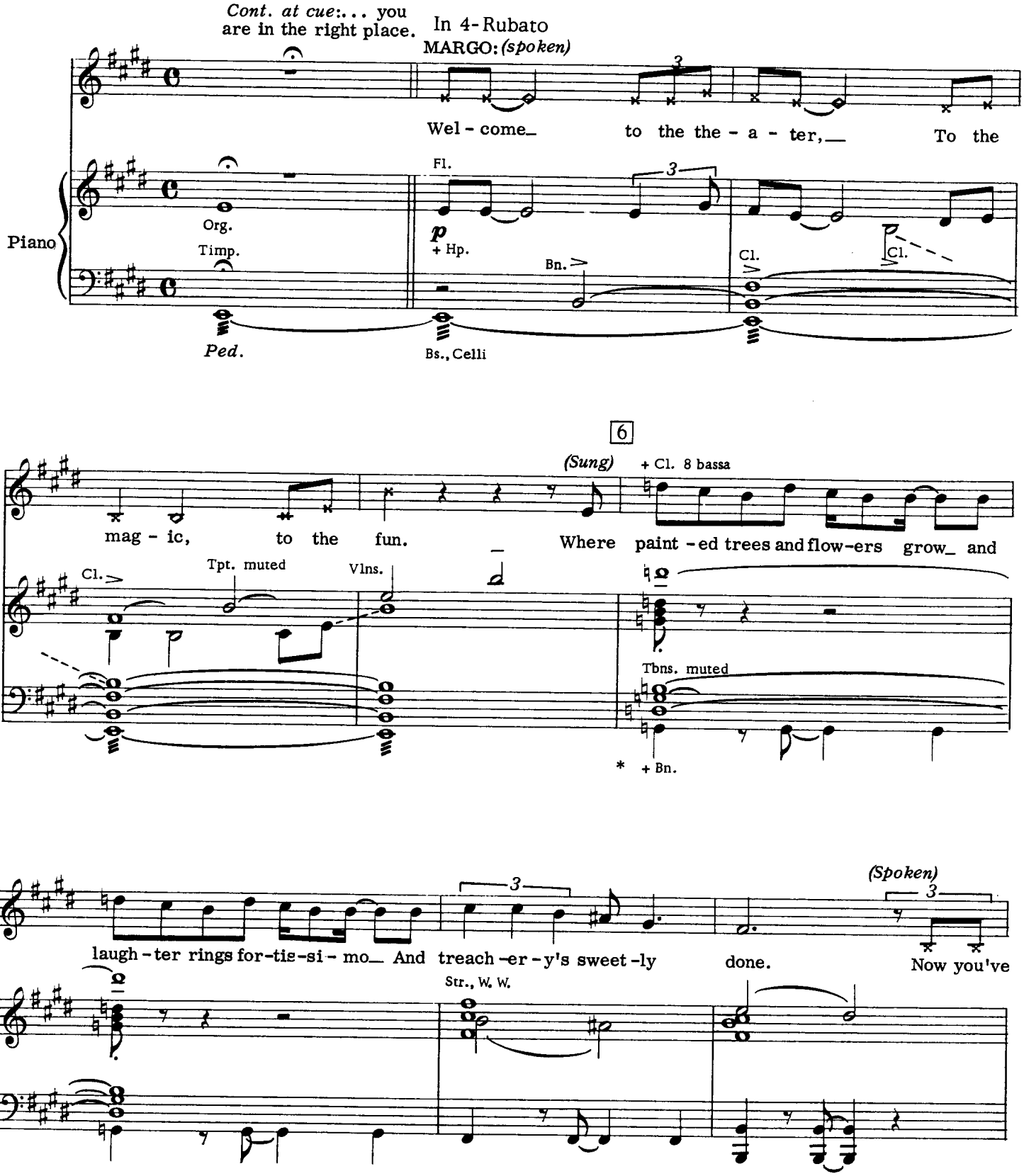
ad lib. repeat

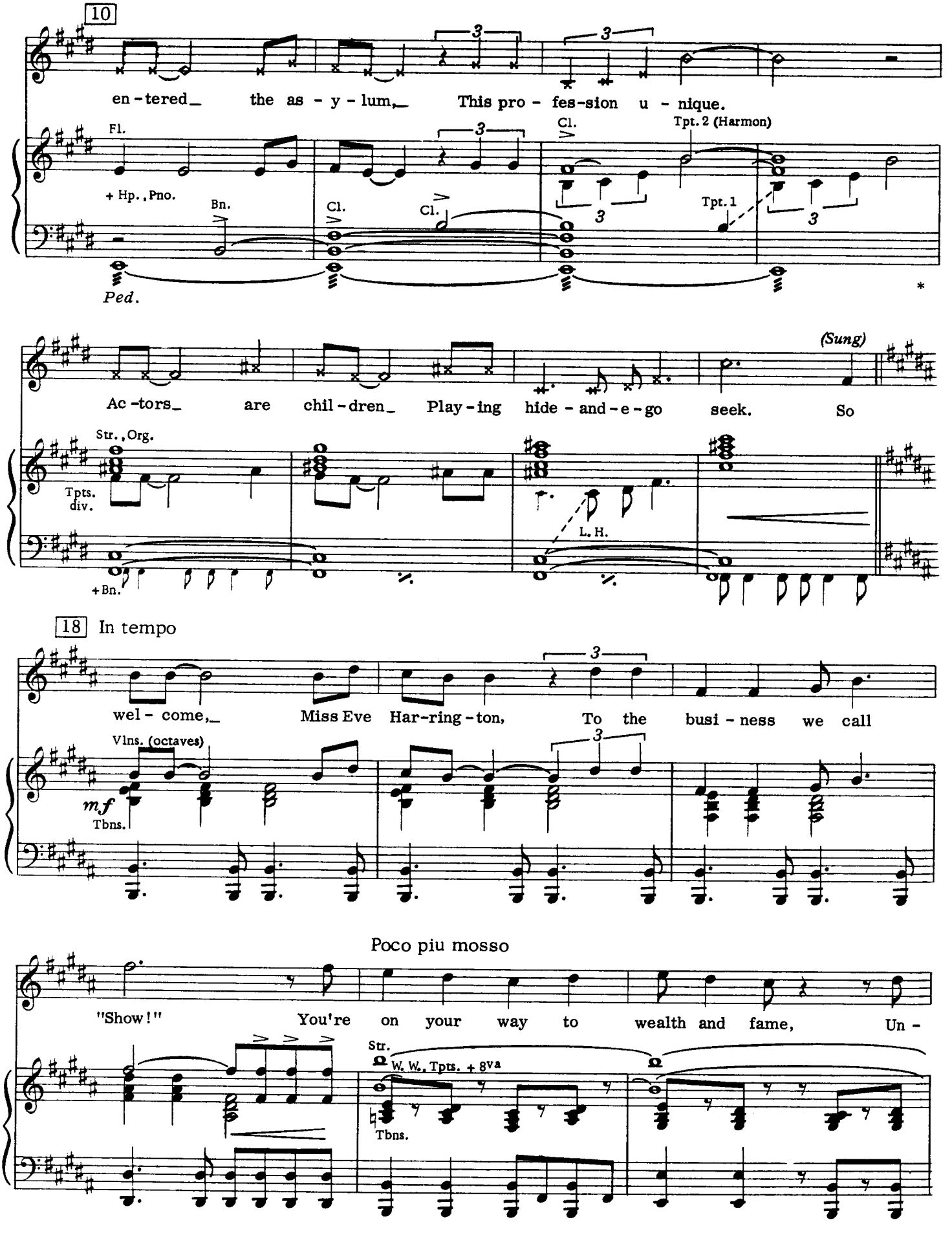
Saxs.

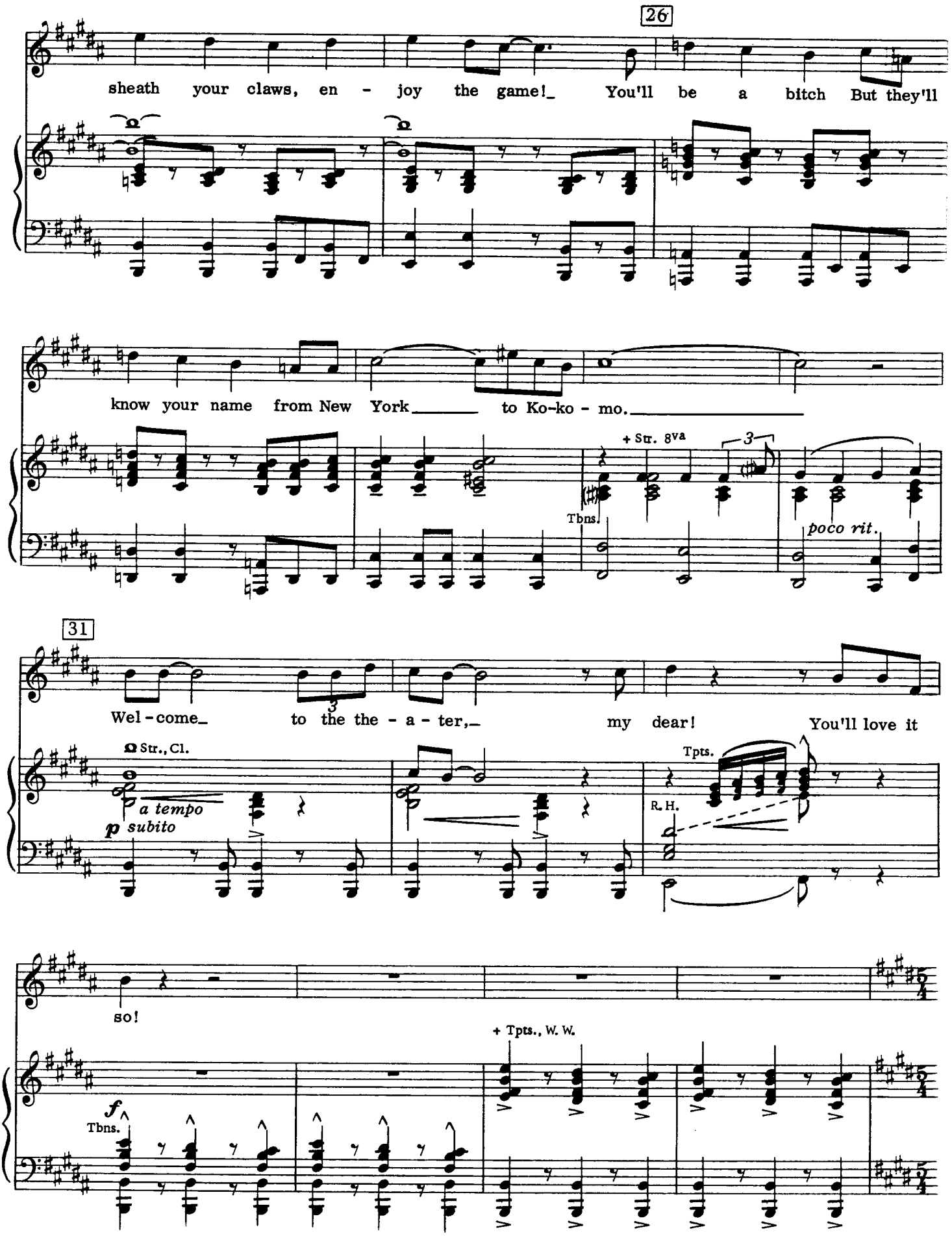
No.13 Welcome To The Theater

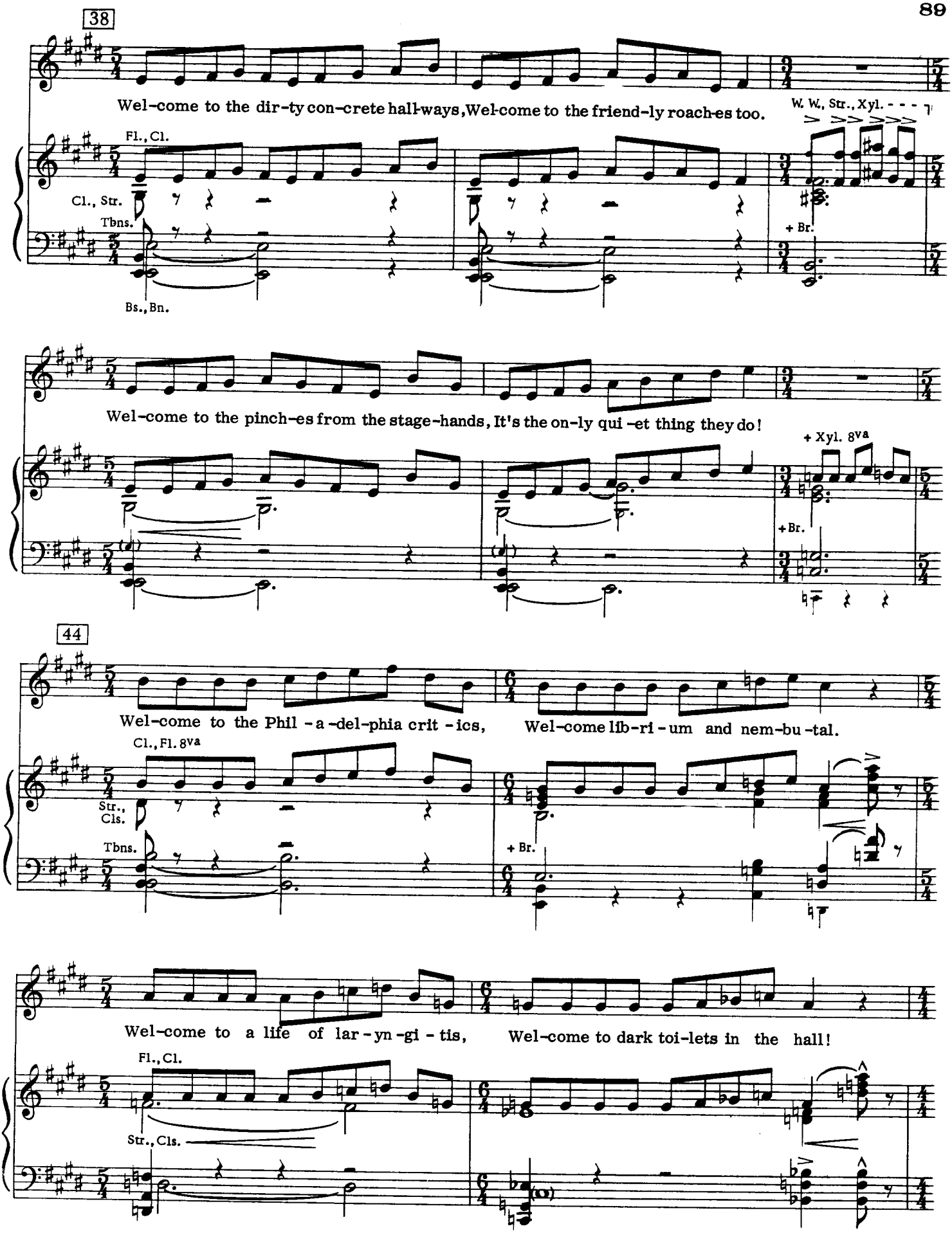
(Finale Act I)

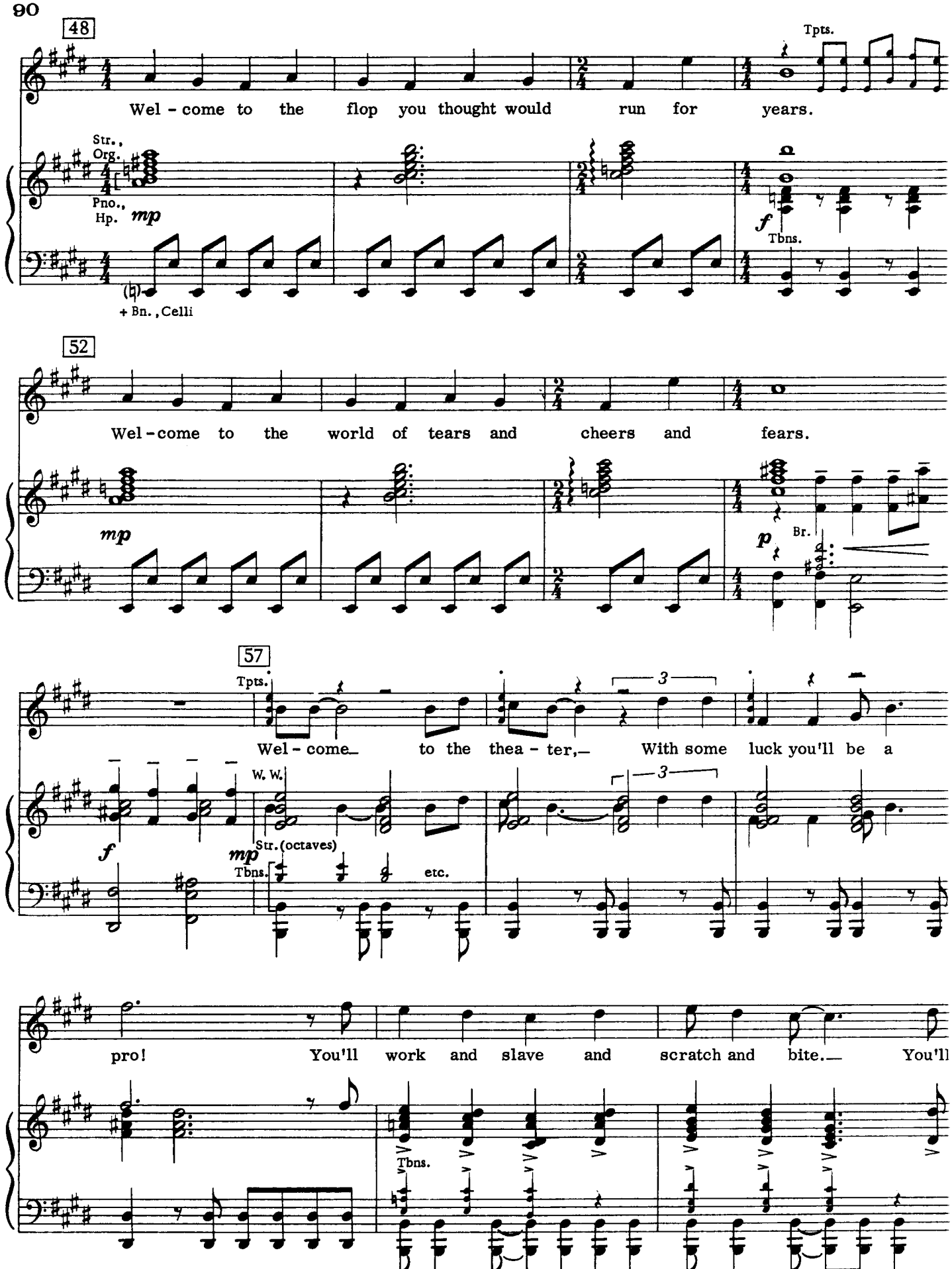
Cue: EVE: . . . Please believe me.
MARGO: Oh, I do.

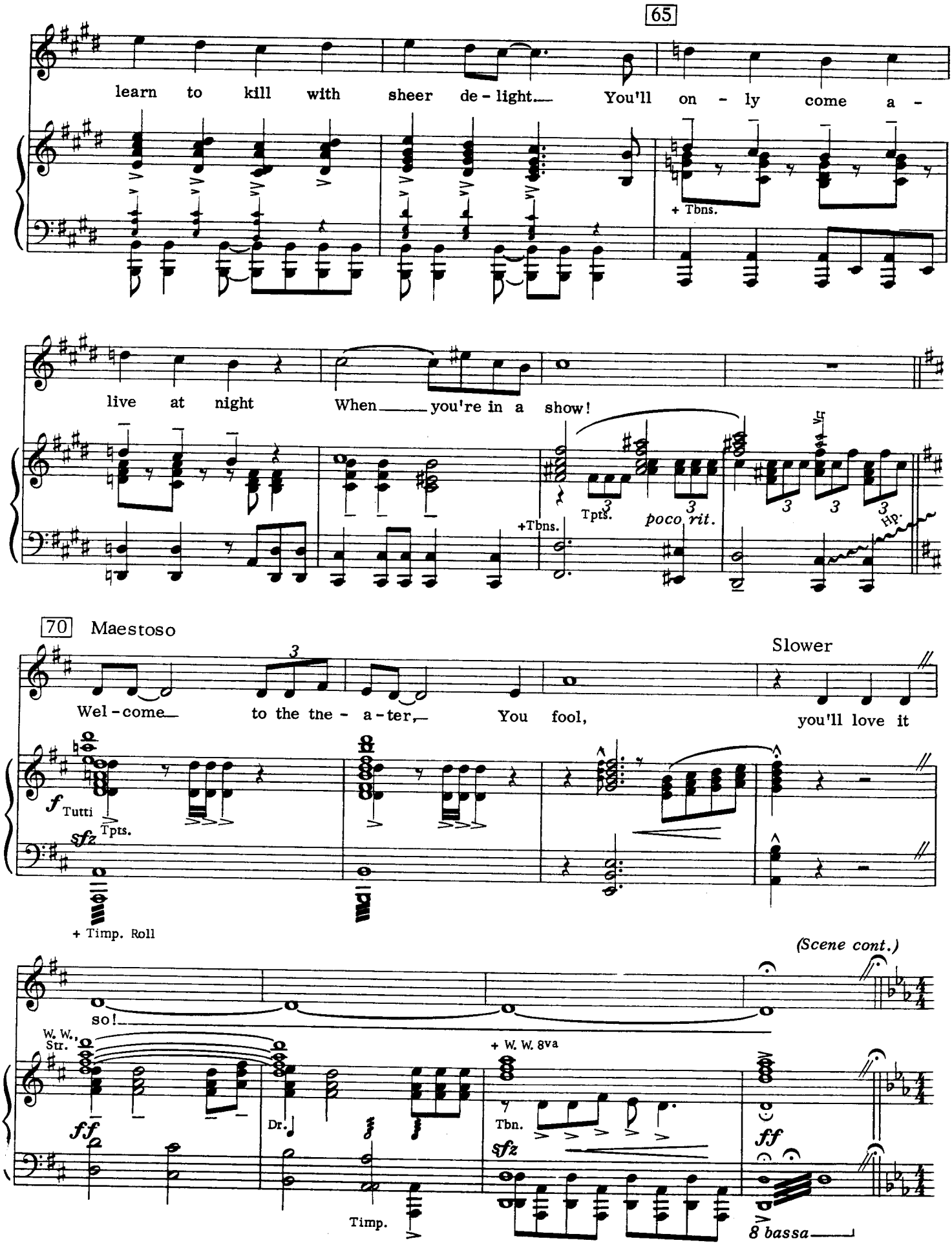



10
en - tered_ the as - y - lum,_ This pro - fes-sion u - nique.
Fl.
+ Hp., Pno.
Bn.
Cl.
Cl.
Cl.
Tpt. 2 (Harmon)
Tpt. 1
Ped.
*
(Sung)
Ac - tors_ are chil - dren_ Play - ing hide - and - e - go seek. So
Str., Org.
Tpts. div.
+ Bn.
L. H.
18 In tempo
wel - come,_ Miss Eve Har-ring - ton, To the busi - ness we call
Vlns. (octaves)
mf
Tbns.
Poco piu mosso
"Show!" You're on your way to wealth and fame, Un -
Str.
W. W., Tpts. + 8va
Tbns.


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.
f
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.
Fl., Cl.
Cl., Str.
Tbns.
+ Br.
Bs., Bn.
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
Tpts.
Wel - come to the flop you thought would run for years.
Str., Org.
Pno., Hp.
mp
f
Tbns.
+ Bn., Celli
52
Wel - come to the world of tears and cheers and fears.
mp
p
Br.
57
Tpts.
Wel - come to the thea - ter, With some luck you'll be a
W. W.
Str. (octaves)
f
mp
Tbns.
etc.
3
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 -
+ Tbns.
live at night When you're in a show!
+Tbns.
Tpts.
poco rit.
Hp.
70 Maestoso
Slower
Wel - come to the the - a - ter, You fool, you'll love it
f Tutti
Tpts.
sfz
+ Timp. Roll
(Scene cont.)
so!
W. W., Str.
+ W. W. 8va
Dr.
Tbn.
sfz
ff
Timp.
8 bassa

Cue: BILL: Paranoia.
(He slams door)

[Finale]

80 Rubato

MARGO: + Bells

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

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

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

W. W. L. H. Str. Tbns. W. W. Tutti Timp.

86

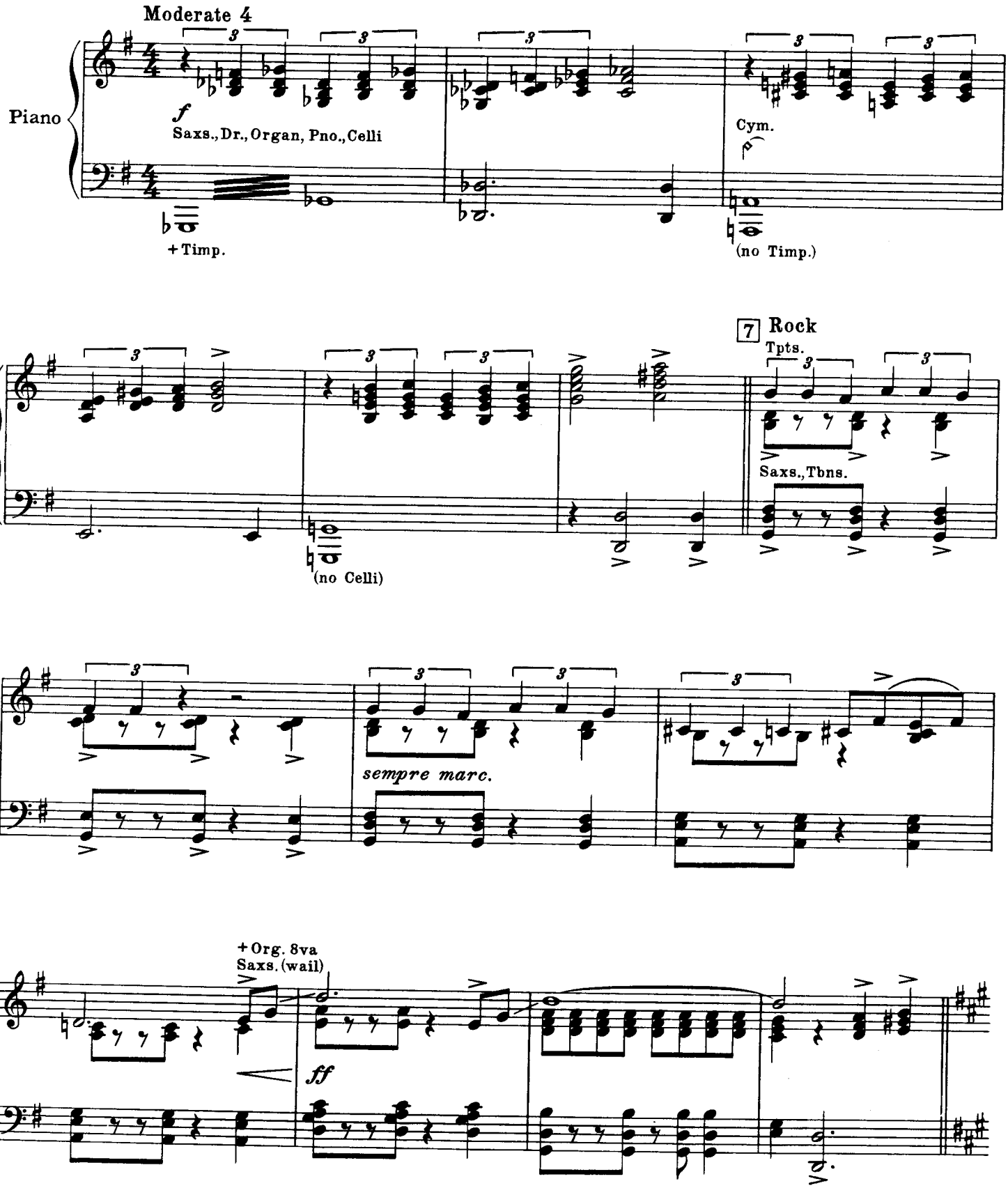
Wel-come_ to the thea-ter,_ You fool, you love it so!_

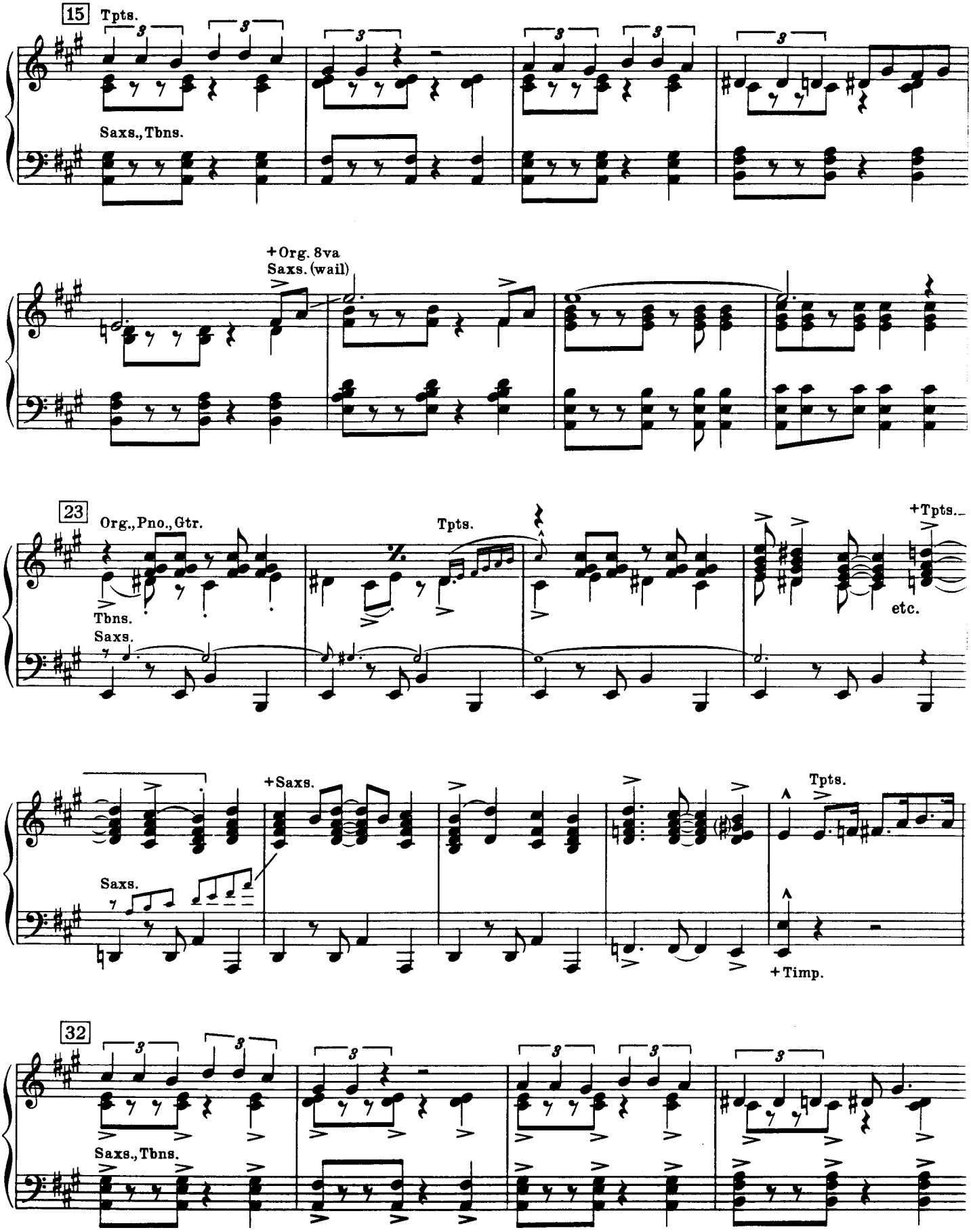
W. W, Str. (L. H.) R. H. (+ Timp.) R. H. (Gtr.) *fz* *cresc.*

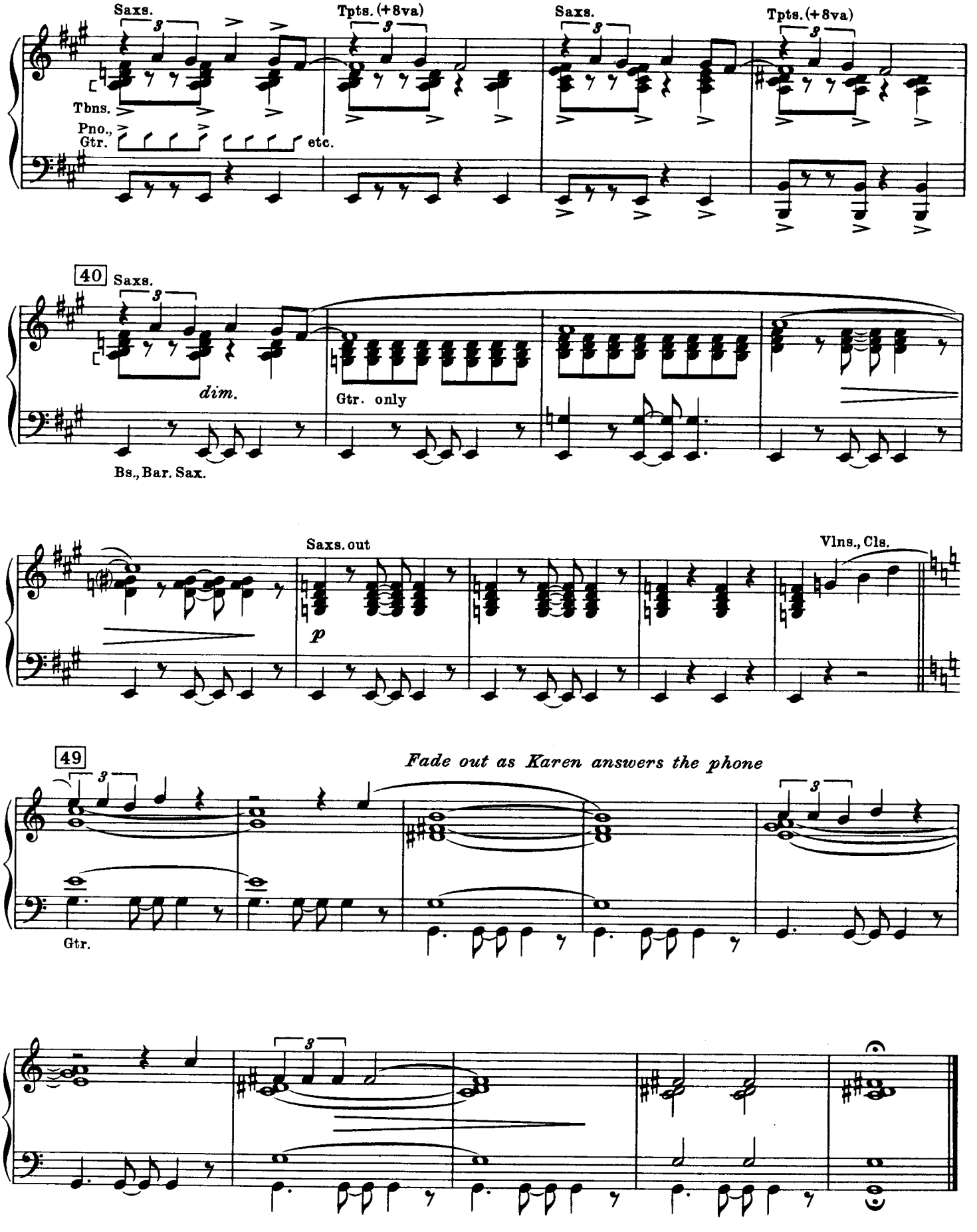
rit. *sfzp* Drs., Timp. 8bassa

END ACT I

No. 14 Entr'acte




15
Tpts.
Saxs., Tbns.
+Org. 8va
Saxs. (wail)
23
Org., Pno., Gtr.
Tbns.
Saxs.
Tpts.
+Tpts.
etc.
+Saxs.
Saxs.
Tpts.
+Timp.
32
Saxs., Tbns.


Saxs.
Tpts. (+8va)
Saxs.
Tpts. (+8va)
Tbns.
Pno., Gtr.
etc.
40
Saxs.
dim.
Gtr. only
Bs., Bar. Sax.
Saxs. out
p
Vlns., Cls.
49
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,

Vlns.

W.W.

Piano

pp

Cym. *al fine*

5

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)

Xyl.

13

(In 2)

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

Pno. Solo

8va

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., Bell (R.H.)

Fl.

8va Picc.

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

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

In 1

muted Tpt.

Pno. Solo

8va

8va

(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

Would my words sound fresh and great and new?

In 2

Buzz, you're e - vil, e - vil, e - vil!

After all that Margo's done for you.

Fl.

(+ Str. trem.)

Bells

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)

Piano

BUZZ: When you've got good friends_ you've got a good life,_

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!

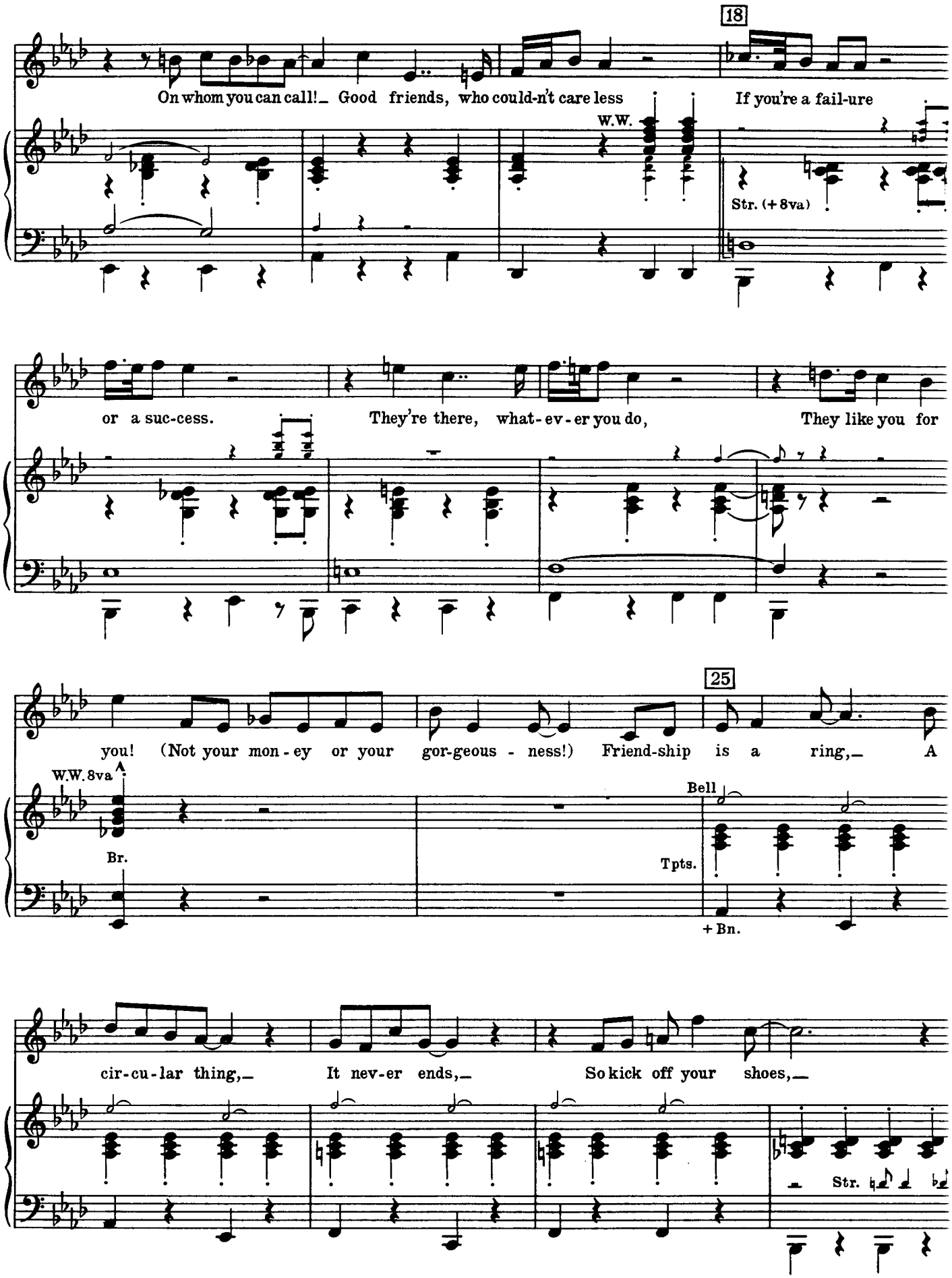
For when life is cruel_ And they call you fool,_

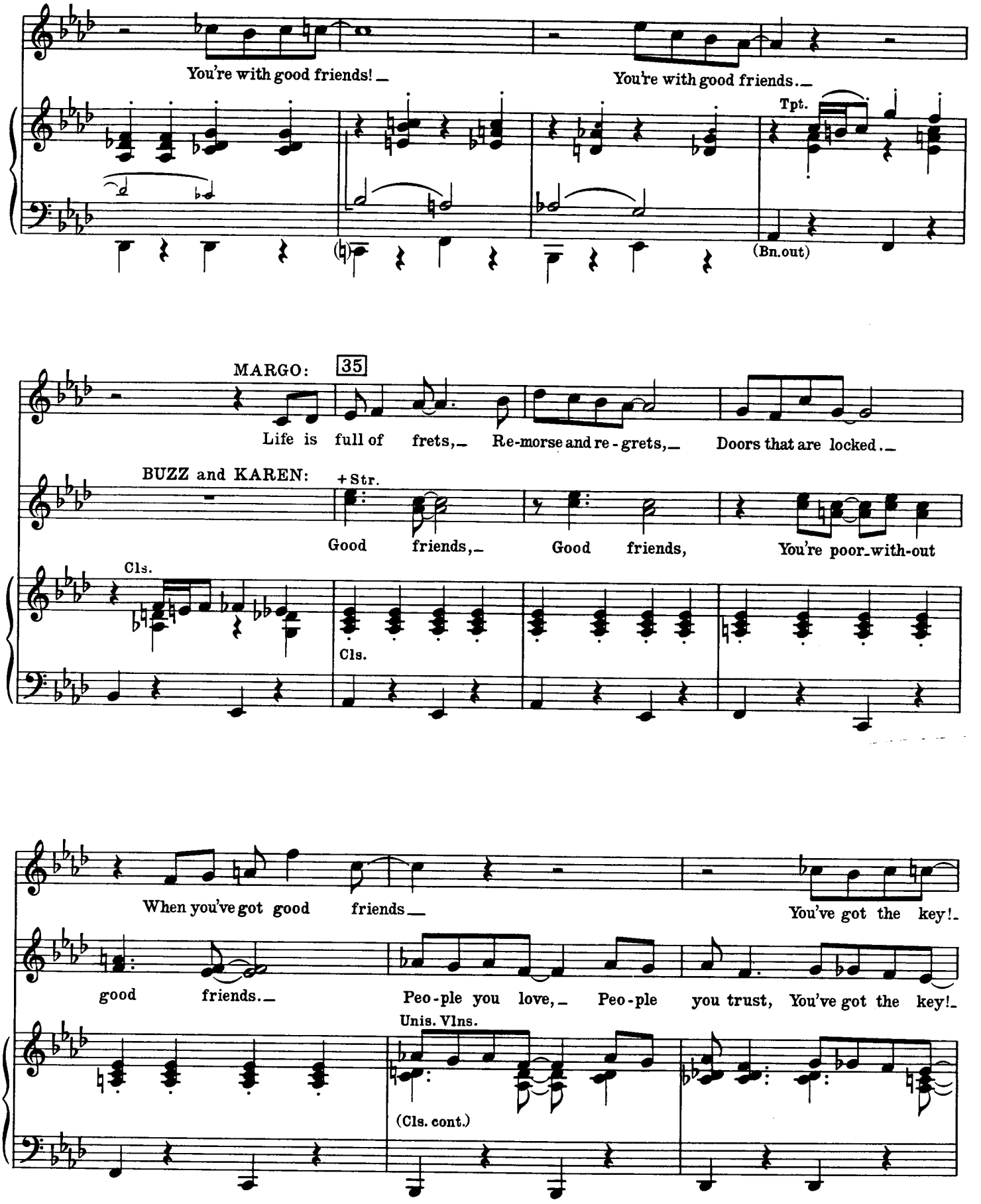
Str. div. (arco)

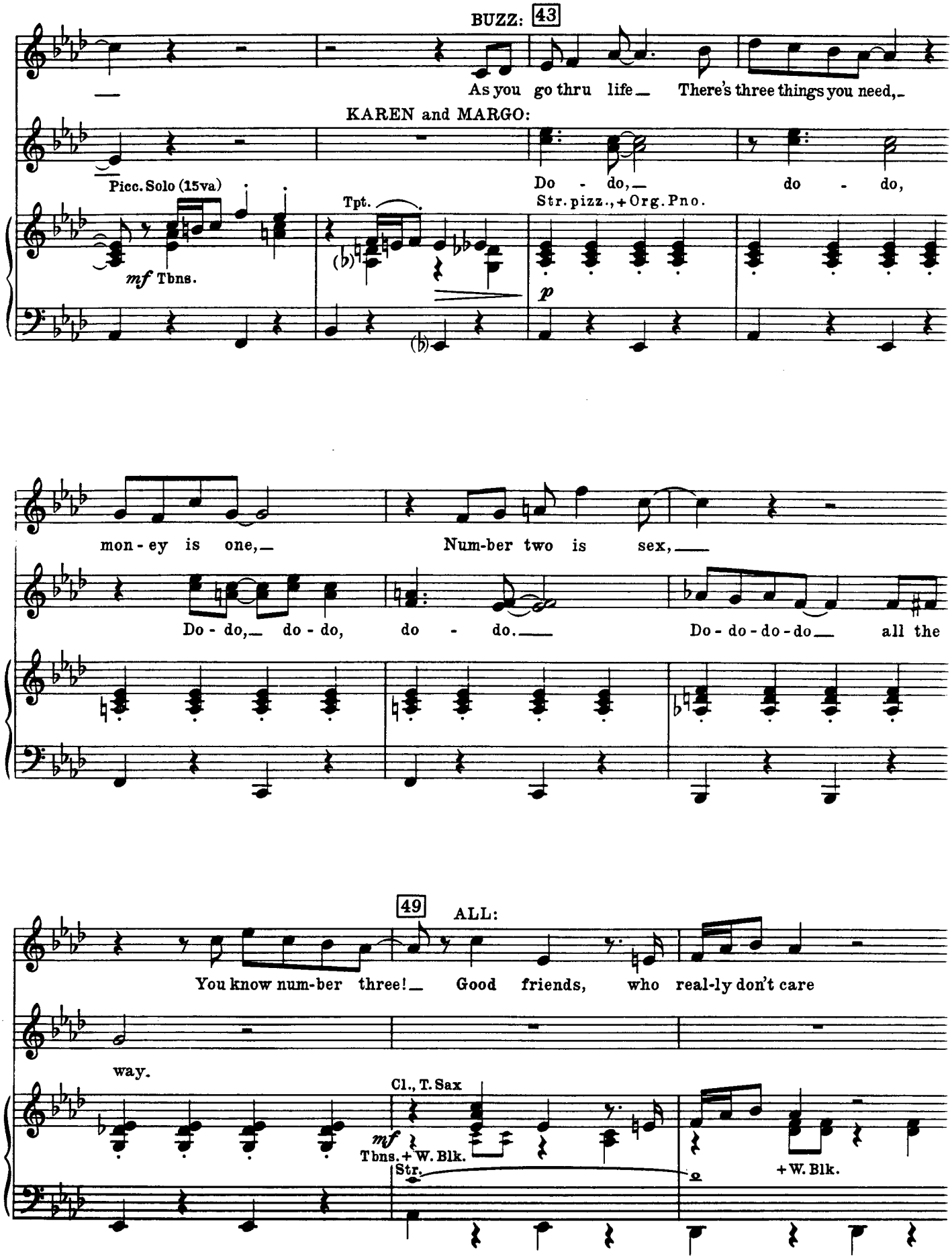
Gtr.
muted Tbns.

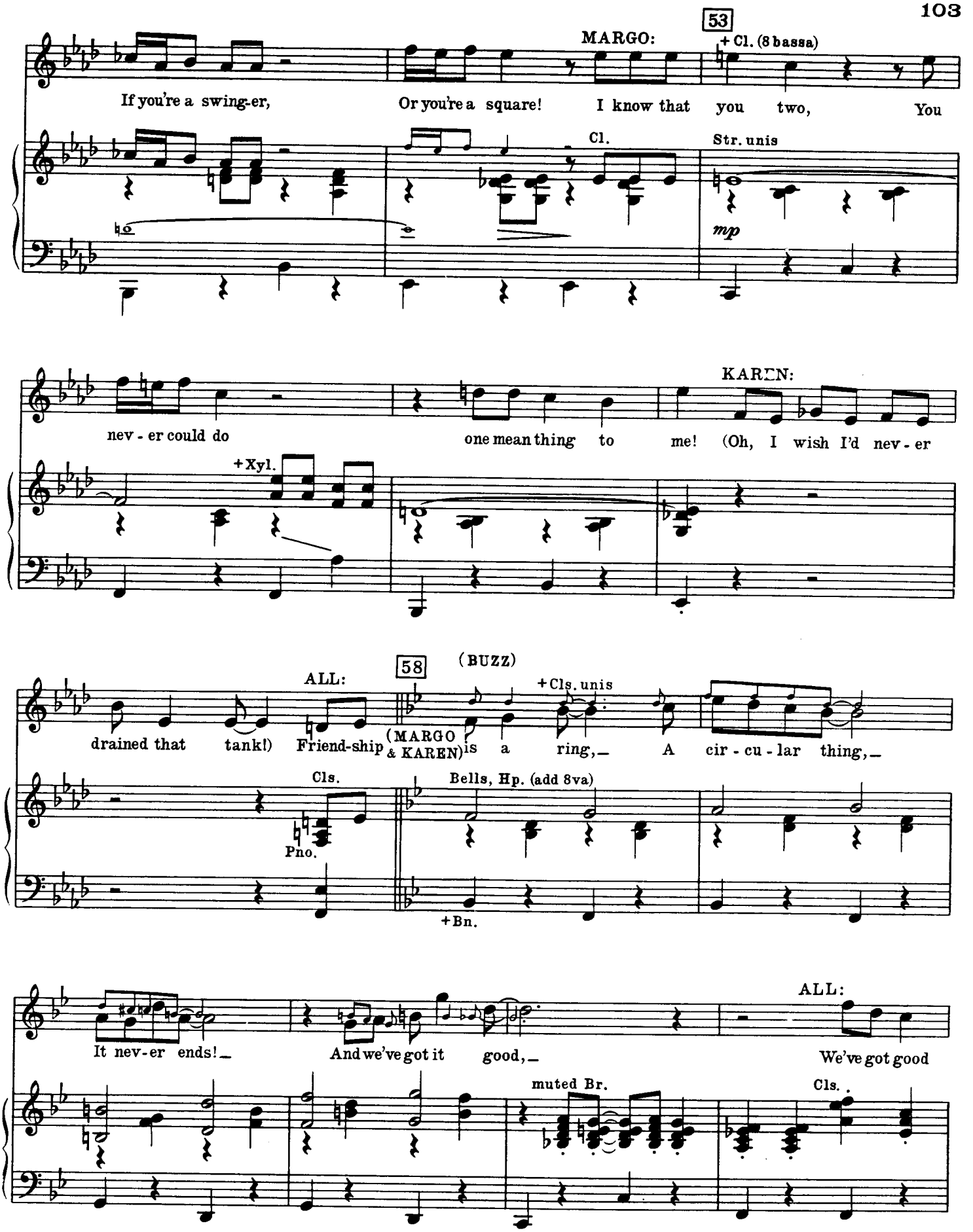
You're not a - lone,_ if you've got good friends_

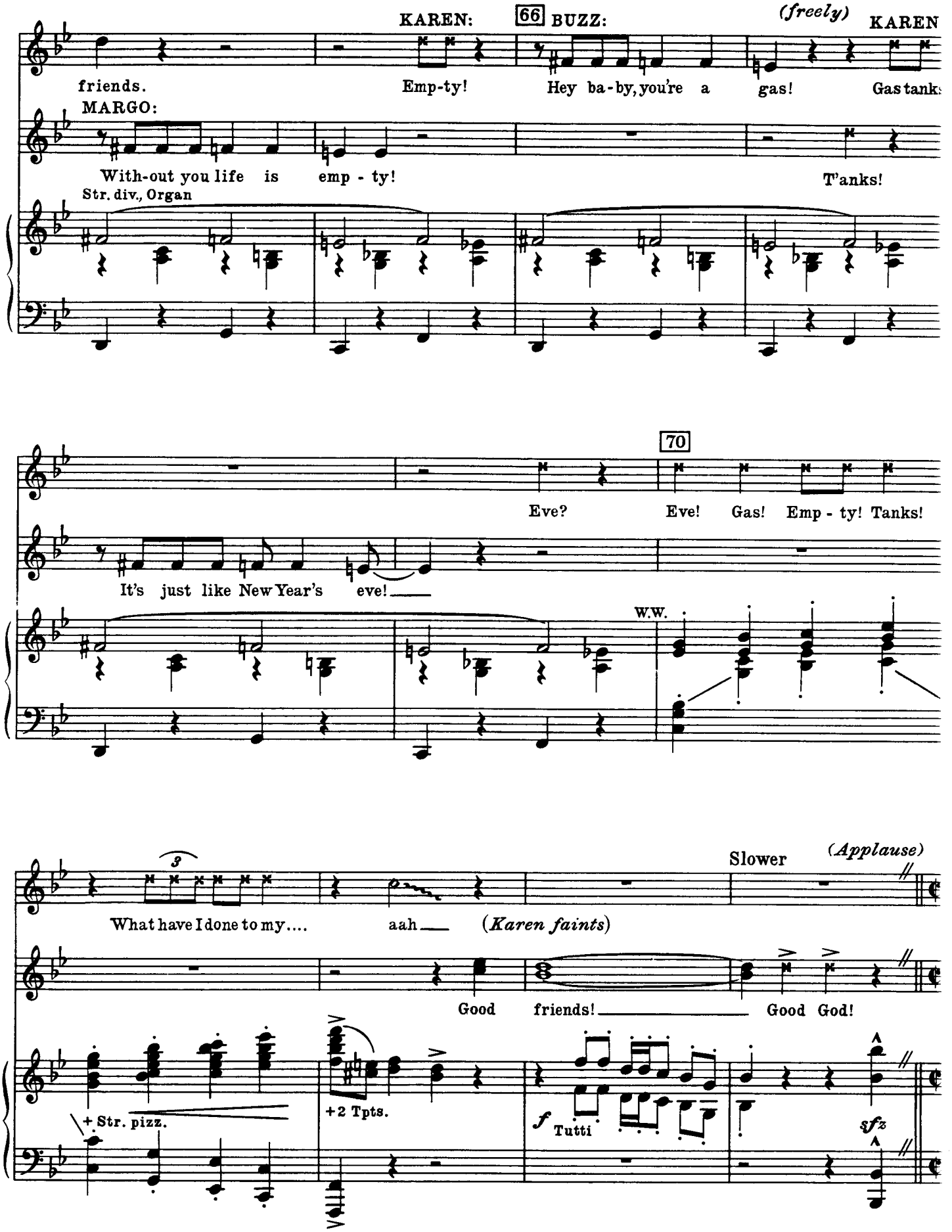
R.H.

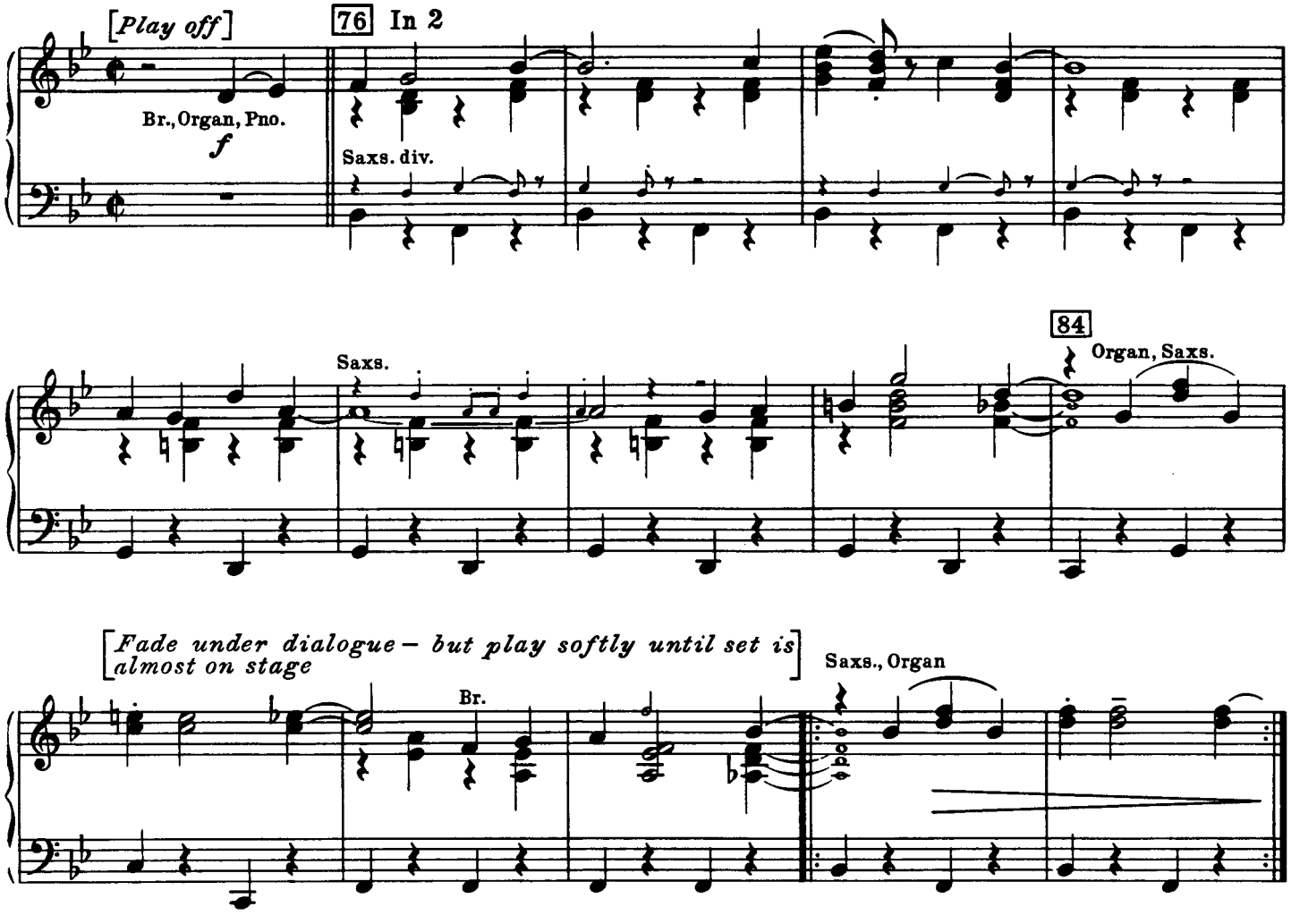

18
On whom you can call! Good friends, who could-n't care less
If you're a fail-ure
W.W.
Str. (+ 8va)
or a suc-cess.
They're there, what-ev-er you do,
They like you for
25
you! (Not your mon-ey or your gor-geous-ness!) Friend-ship is a ring, A
W.W. 8va
Br.
Bell
Tpts.
+ Bn.
cir-cu-lar thing,
It nev-er ends,
So kick off your shoes,
Str.


You're with good friends! _
You're with good friends. _
Tpt.
(Bn. out)
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.
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. Vlns.
(Cls. cont.)


BUZZ: 43
As you go thru life_ There's three things you need,_
KAREN and MARGO:
Do - do,_ do - do,
Picc. Solo (15va)
mf Tbns.
Tpt.
Str. pizz., + Org. Pno.
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.
ALL:
58
(BUZZ)
drained that tank!) Friend-ship (MARGO & KAREN) is a ring, A cir - cu - lar thing,
+ Cls. unis
Cls.
Pno.
Bells, Hp. (add 8va)
+ 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.
3
Slower
(Applause)
What have I done to my....
aah
(Karen faints)
Good friends!
Good God!
+ Str. pizz.
+2 Tpts.
f Tutti
sfz



No. 17 The Best Night Of My Life – Reprise

Cue: EVE: Bill..

BILL: Yes?
EVE: Thank you.

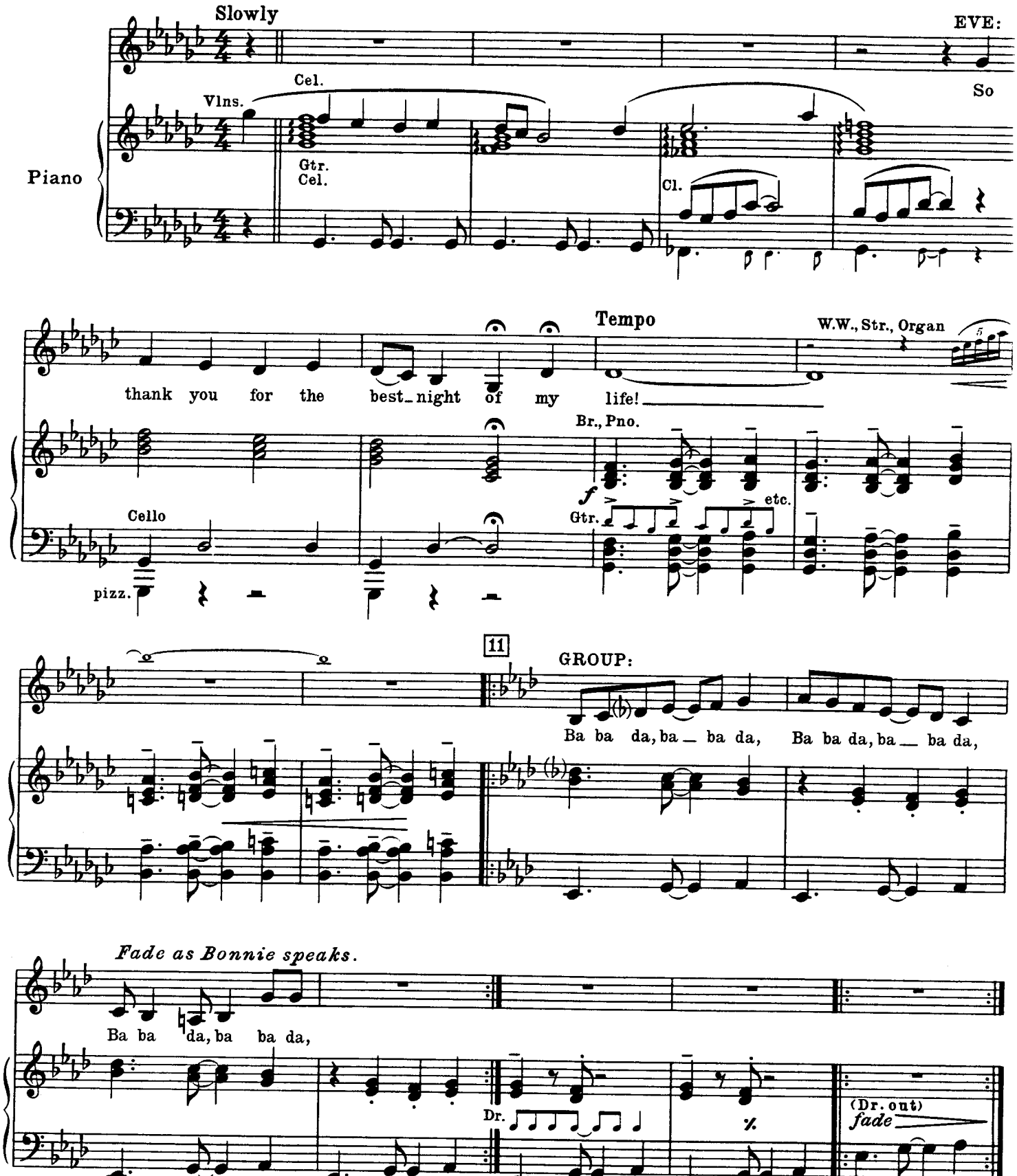
Slowly
EVE:
Hold until Eve speaks.

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

Str. muted
Piano
pp Gtr.
Hp.

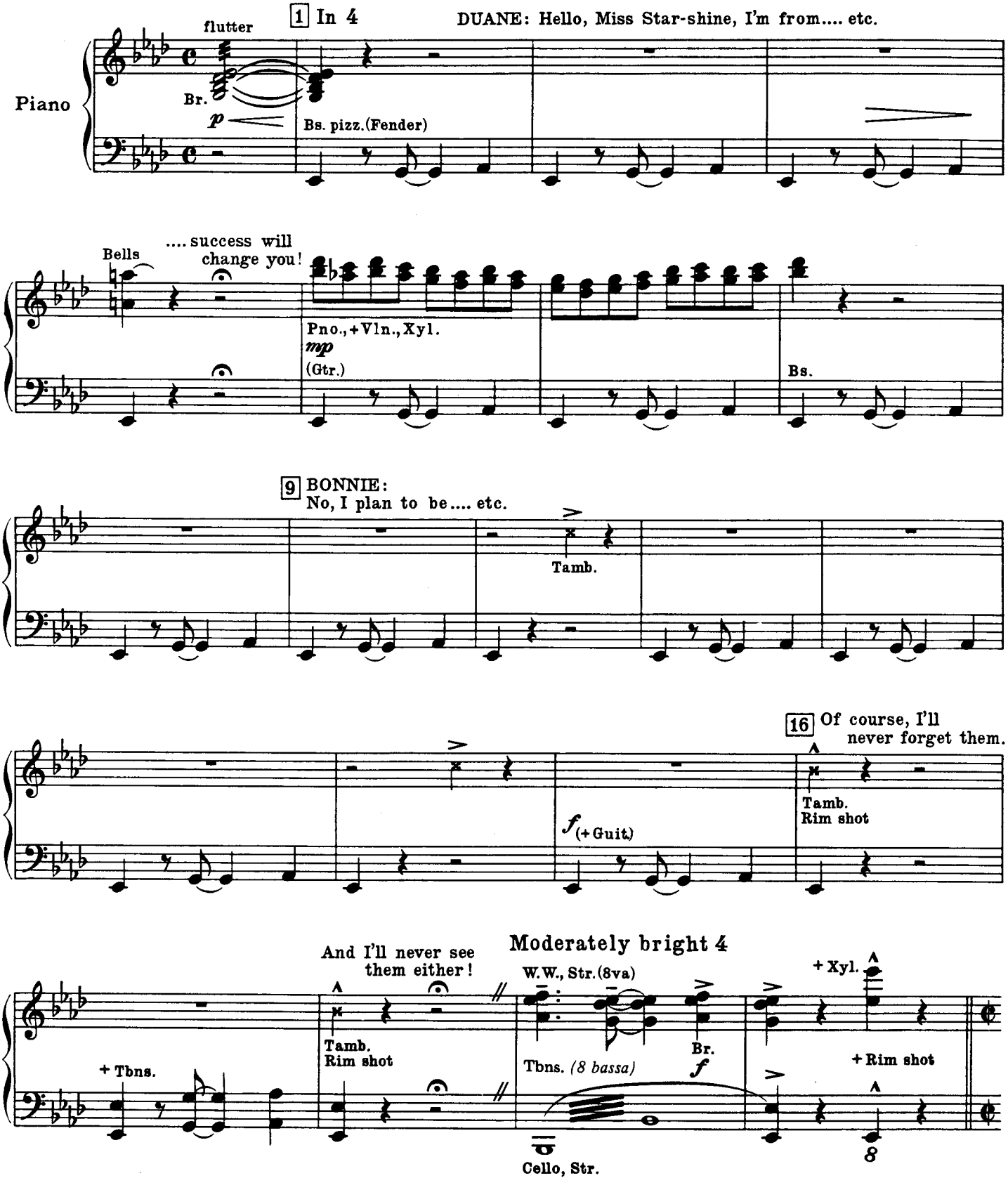
No. 17a End Of Scene II - Change

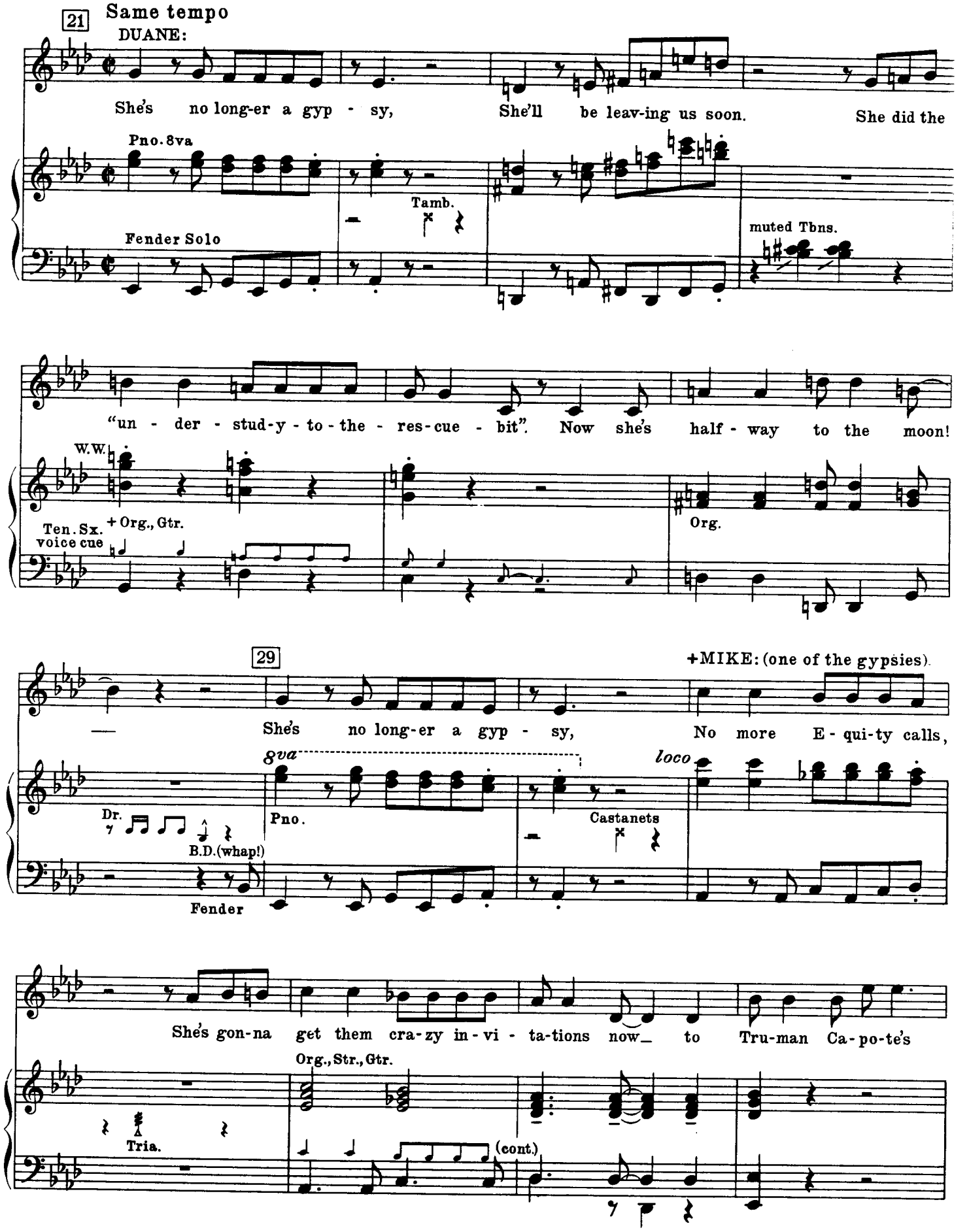
Cue: HOWARD: Perhaps even something like that can be arranged.

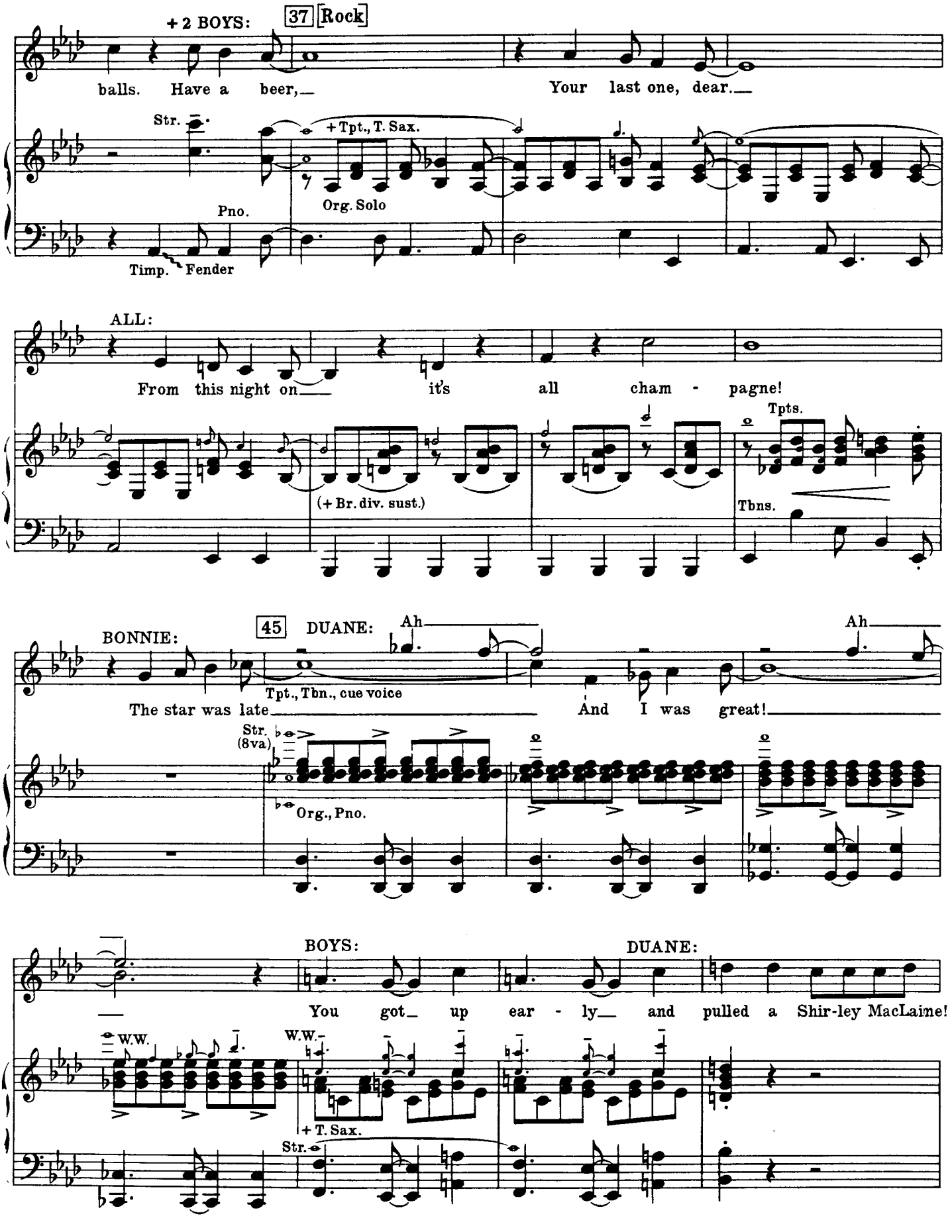


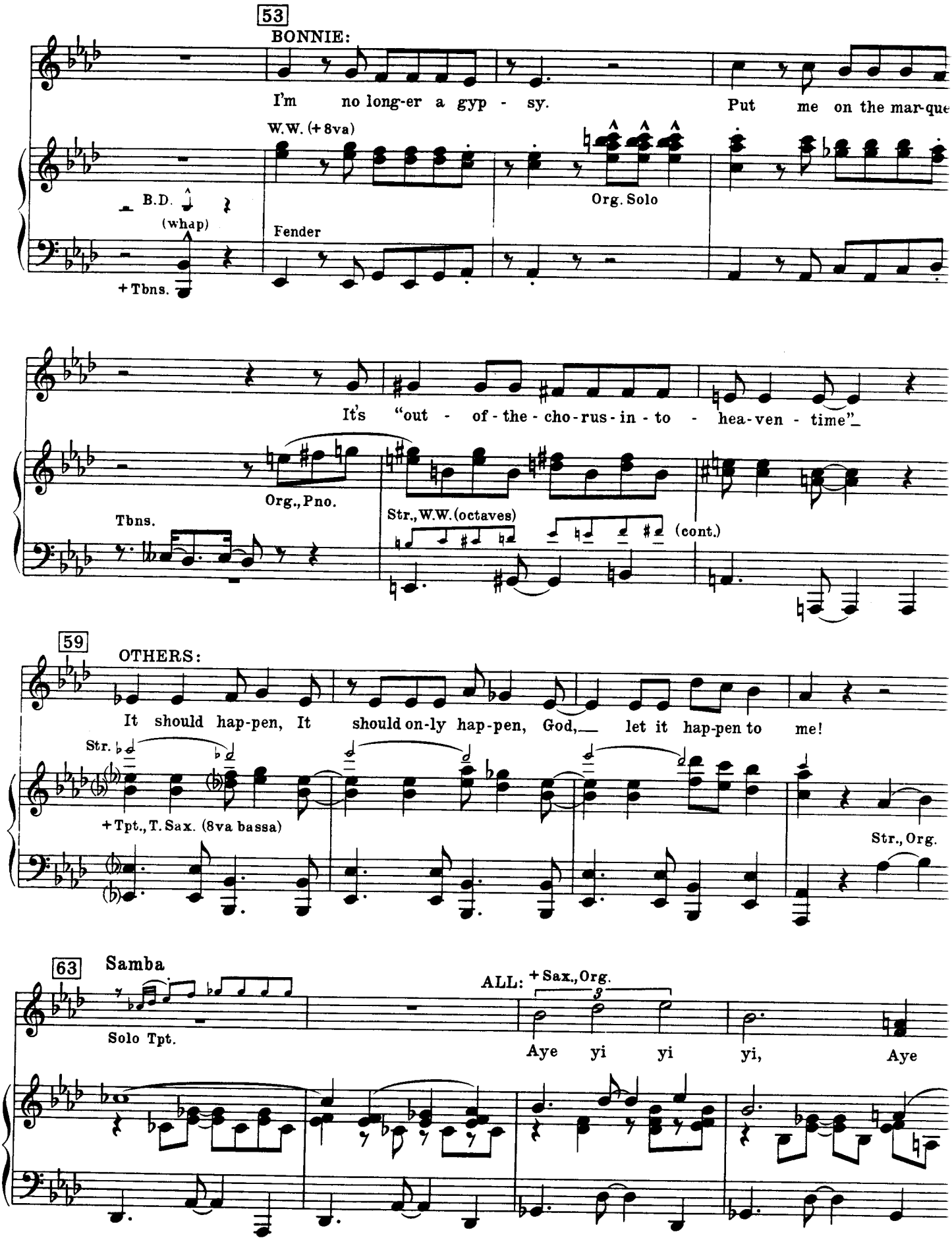
No. 18 She's No Longer A Gypsy

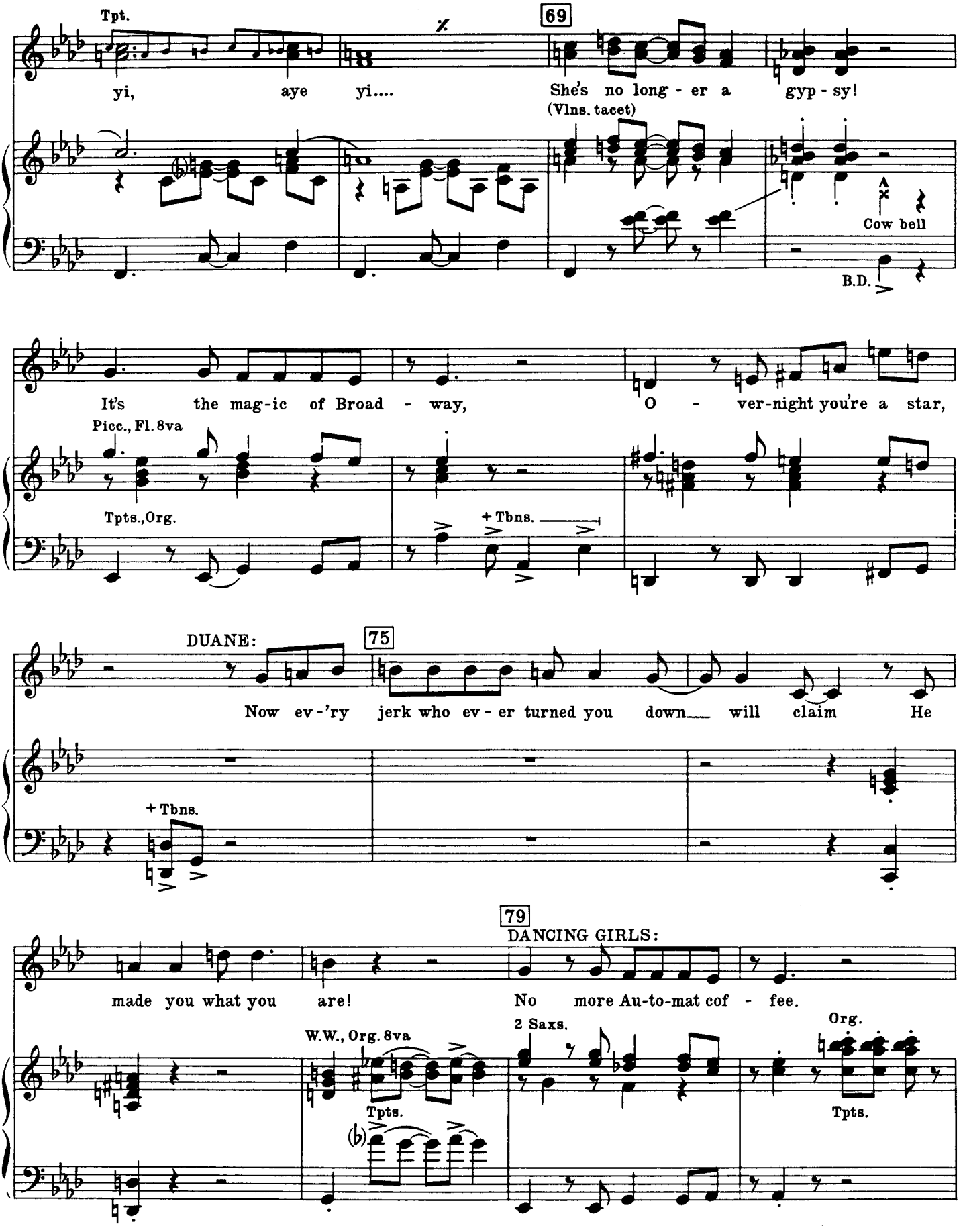
Cue: BONNIE: Pul-ease, kids, not now. I'm ***busy***!

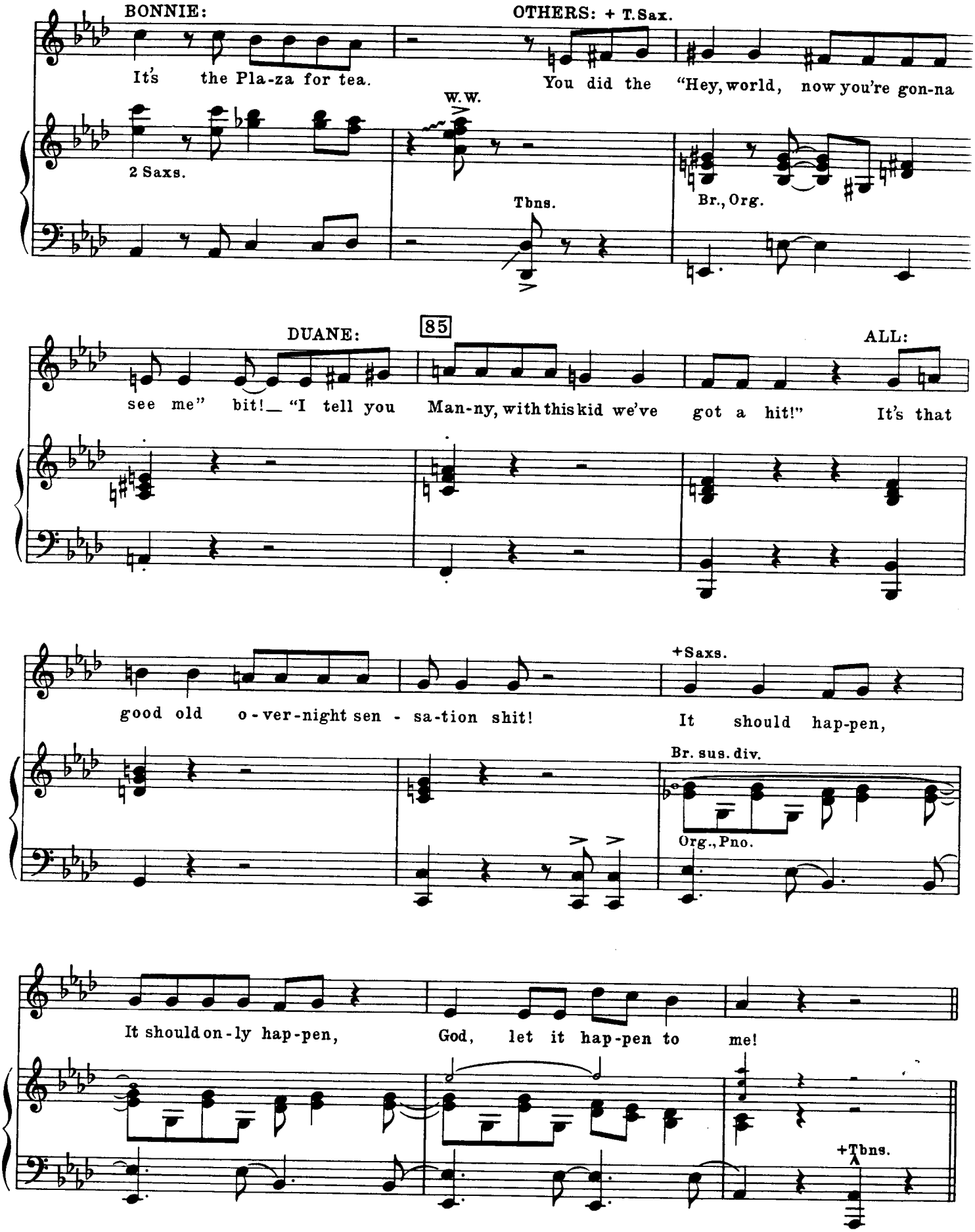


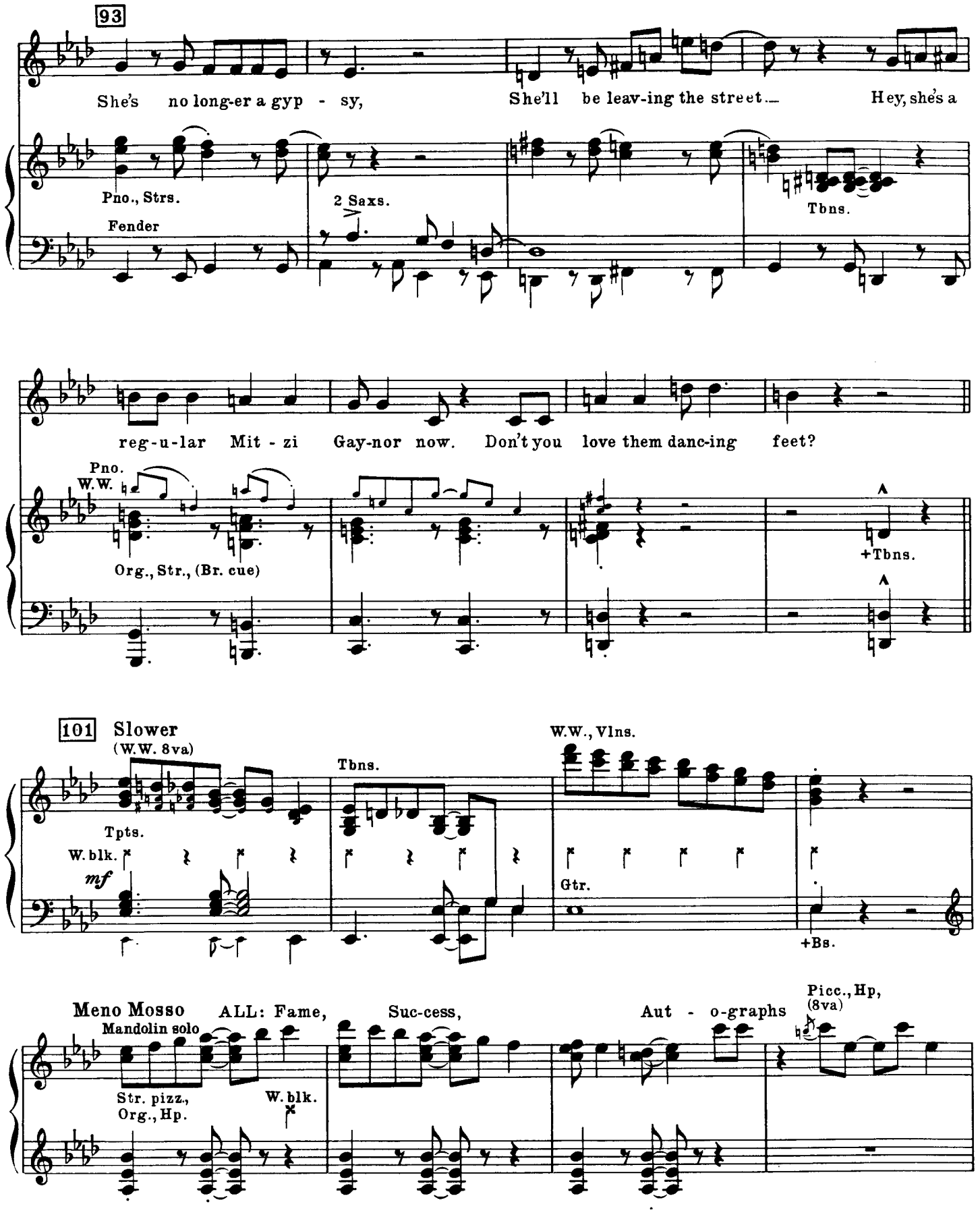

21
Same tempo
DUANE:
She's no long-er a gyp - sy, She'll be leav-ing us soon. She did the
Pno. 8va
Tamb.
Fender Solo
muted Tbns.
"un - der - stud-y - to - the - res-cue - bit". Now she's half - way to the moon!
W.W.
Ten. Sx. voice cue
+ Org., Gtr.
Org.
29
+MIKE: (one of the gypsies).
— She's no long-er a gyp - sy, No more E - qui-ty calls,
8va
loco
Dr.
B.D.(whap!)
Pno.
Castanets
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.)

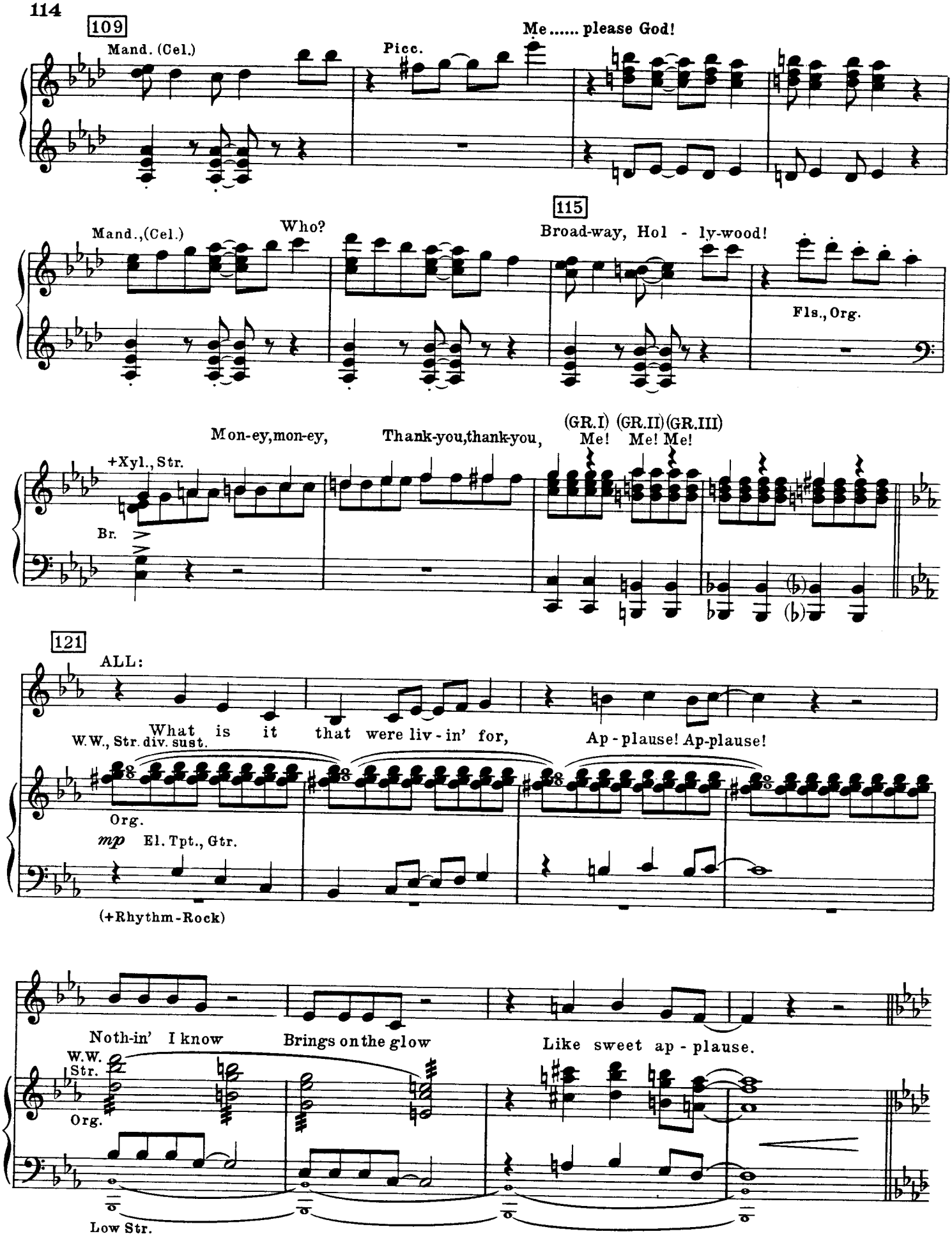

+ 2 BOYS:
37 Rock
balls. Have a beer,
Your last one, dear.
Str.
+ Tpt., T. Sax.
Org. Solo
Pno.
Timp.
Fender
ALL:
From this night on
it's all cham - pagne!
Tpts.
(+ Br. div. sust.)
Tbns.
BONNIE:
45 DUANE:
Ah
Ah
Tpt., Tbn., cue voice
The star was late
And I was great!
Str. (8va)
Org., Pno.
BOYS:
DUANE:
You got up ear - ly and pulled a Shir-ley MacLaine!
W.W.
W.W.
+ T. Sax.
Str.


53
BONNIE:
I'm no long-er a gyp - sy. Put me on the mar-que
W.W. (+ 8va)
Org. Solo
B.D.
(whap)
Fender
+ 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.
+ Tpt., T. Sax. (8va bassa)
Str., Org.
63
Samba
Solo Tpt.
ALL:
+ Sax., Org.
Aye yi yi yi, Aye


Tpt.
yi, aye yi....
69
She's no long - er a gyp - sy!
(Vlns. tacet)
Cow bell
B.D.
It's the mag-ic of Broad - way,
O - ver-night you're a star,
Picc., Fl. 8va
Tpts., Org.
+ Tbns.
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
Tpts.
2 Saxs.
Org.
Tpts.


BONNIE:
OTHERS: + T.Sax.
It's the Pla-za for tea.
You did the "Hey, world, now you're gon-na
W.W.
2 Saxs.
Tbns.
Br., Org.
DUANE:
85
ALL:
see me" bit!_ "I tell you Man-ny, with this kid we've got a hit!" It's that
+Saxs.
good old o-ver-night sen - sa-tion shit!
It should hap-pen,
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)
Tbns.
W.W., Vlns.
Tpts.
W. blk.
mf
Gtr.
+Bs.
Meno Mosso
ALL: Fame,
Suc-cess,
Aut - o-graphs
Picc., Hp, (8va)
Mandolin solo
Str. pizz., Org., Hp.
W. blk.


109
Mand. (Cel.)
Picc.
Me..... please God!
115
Mand.,(Cel.)
Who?
Broad-way, Hol - ly-wood!
Fls., Org.
Mon-ey,mon-ey,
Thank-you,thank-you,
(GR.I) (GR.II) (GR.III)
Me! Me! Me!
+Xyl., Str.
Br.
121
ALL:
What is it that were liv - in' for,
Ap - plause! Ap-plause!
W.W., Str. div. sust.
Org.
mp El. Tpt., Gtr.
(+Rhythm-Rock)
Noth-in' I know
Brings on the glow
Like sweet ap - plause.
W.W.
Str.
Org.
Low Str.

129 **Brighter**

W.W.,Org.

f

gliss

Tbns., Cello., Bs.

Cym.

cresc.

(+8 bassa)

Tpts.

Yea!

Tpts.

137

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

Tbns., Pno.

Bs.

ALL: Thank you,

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

Tbns., Org., Pno.

145

Picc., Sax., Pno.

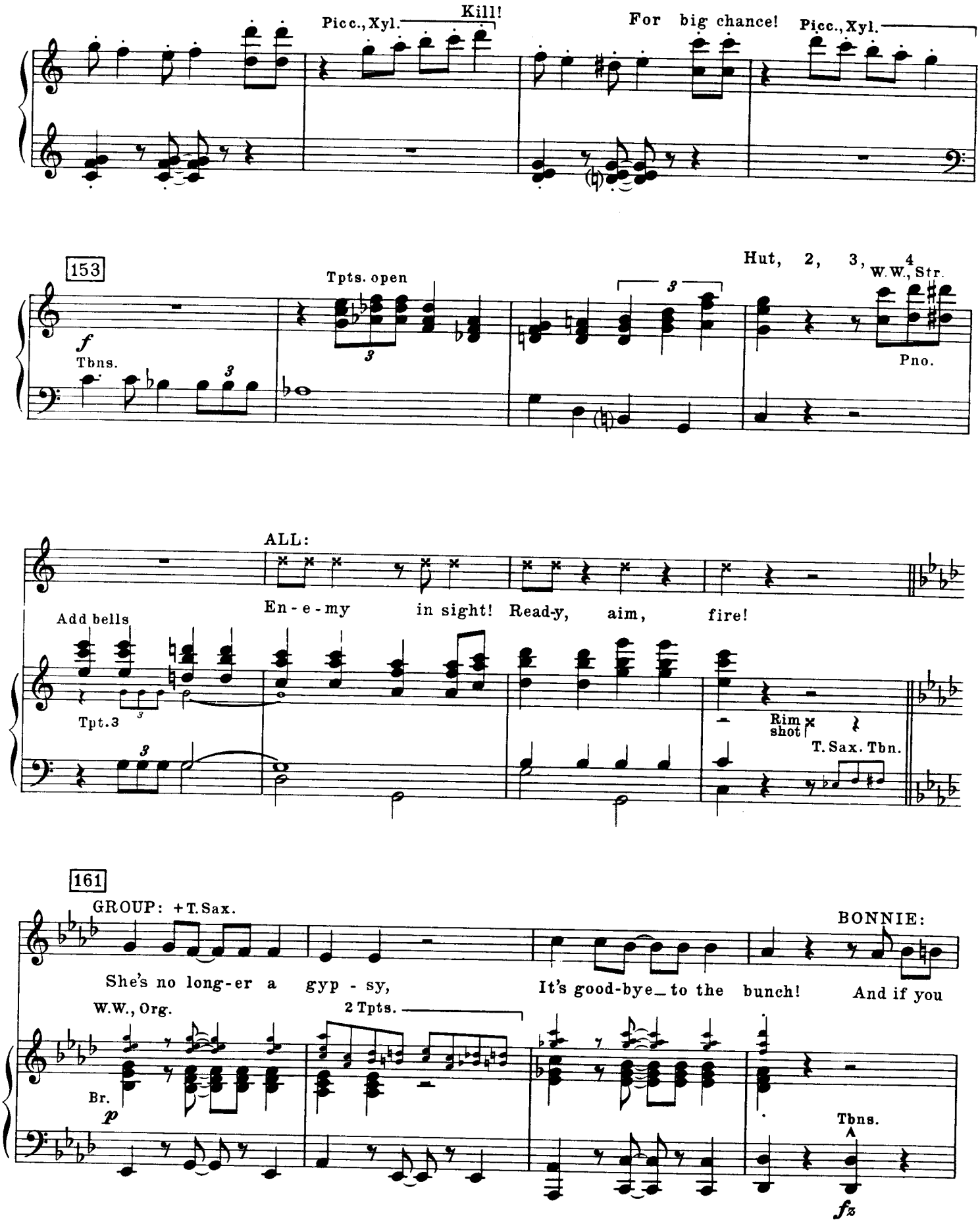
ALL: Star!

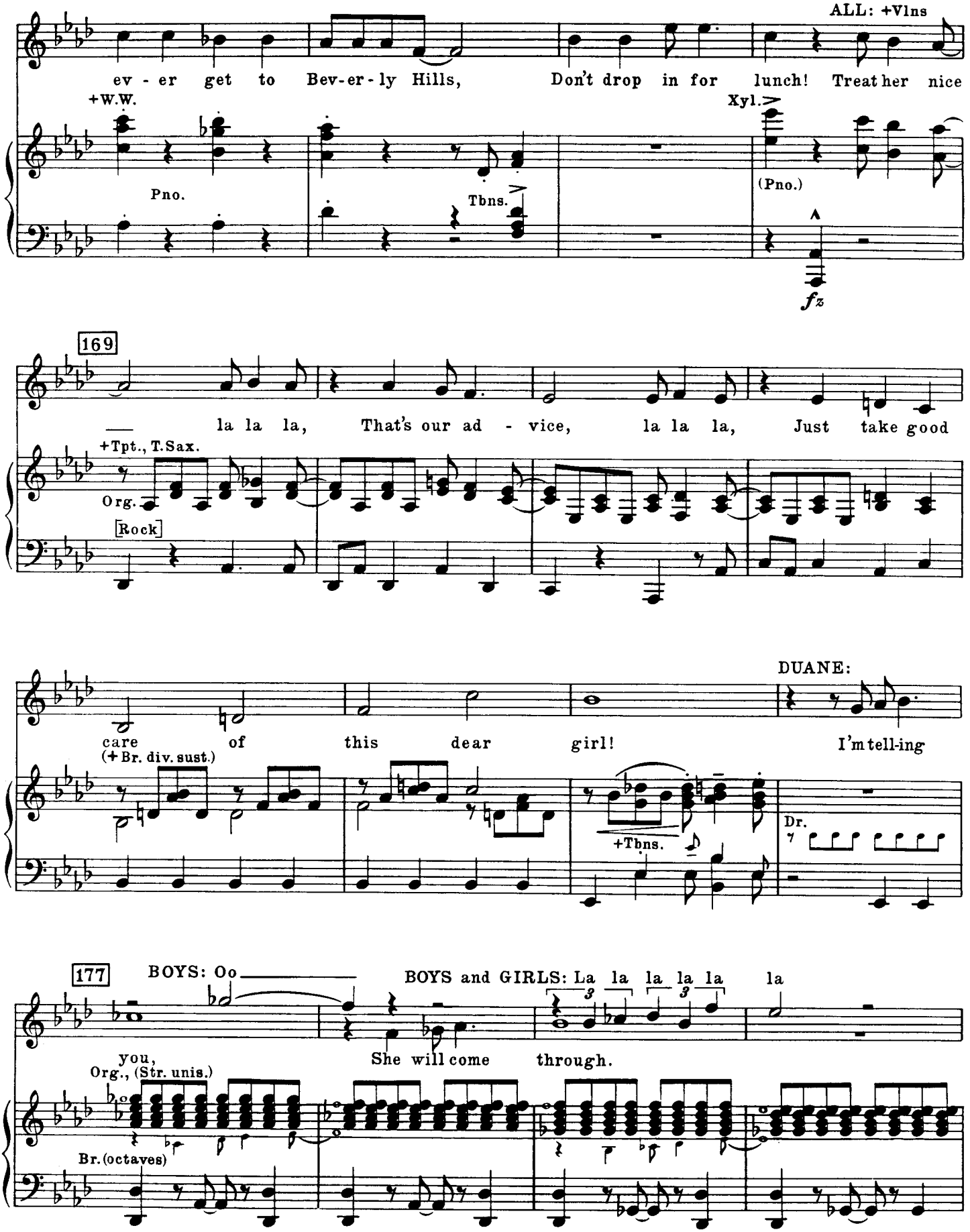
Me,

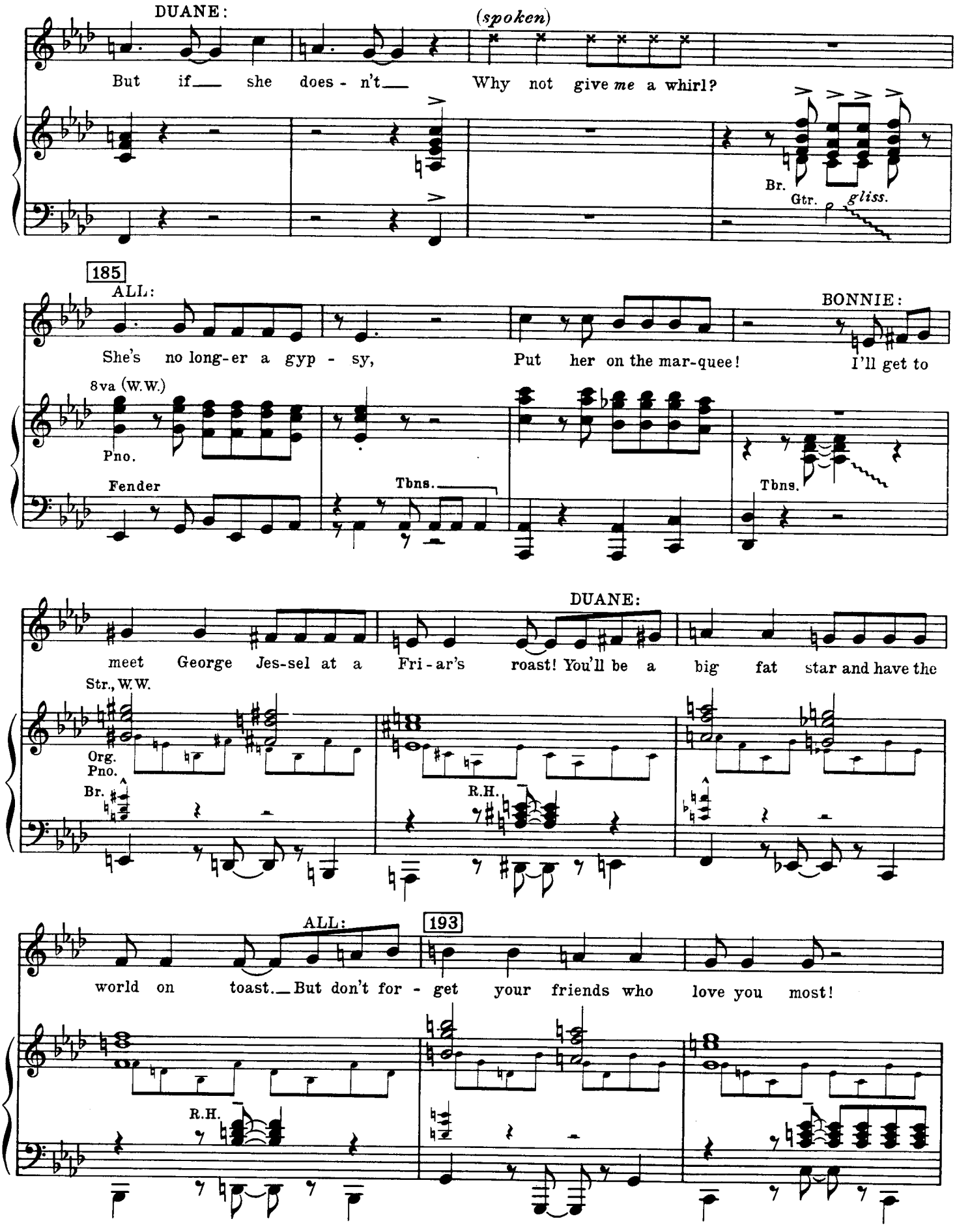
To hell with you!

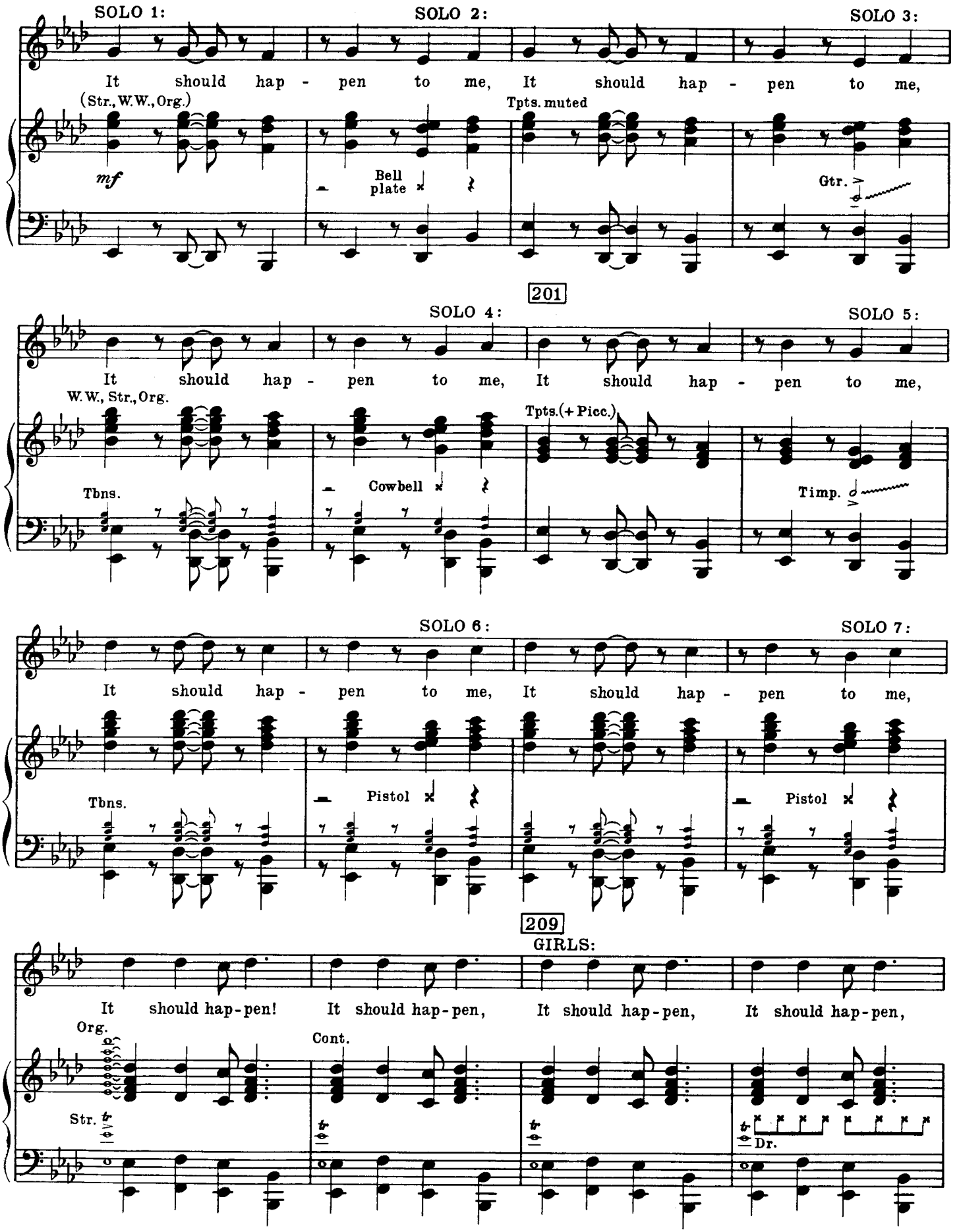
Picc., Xyl.

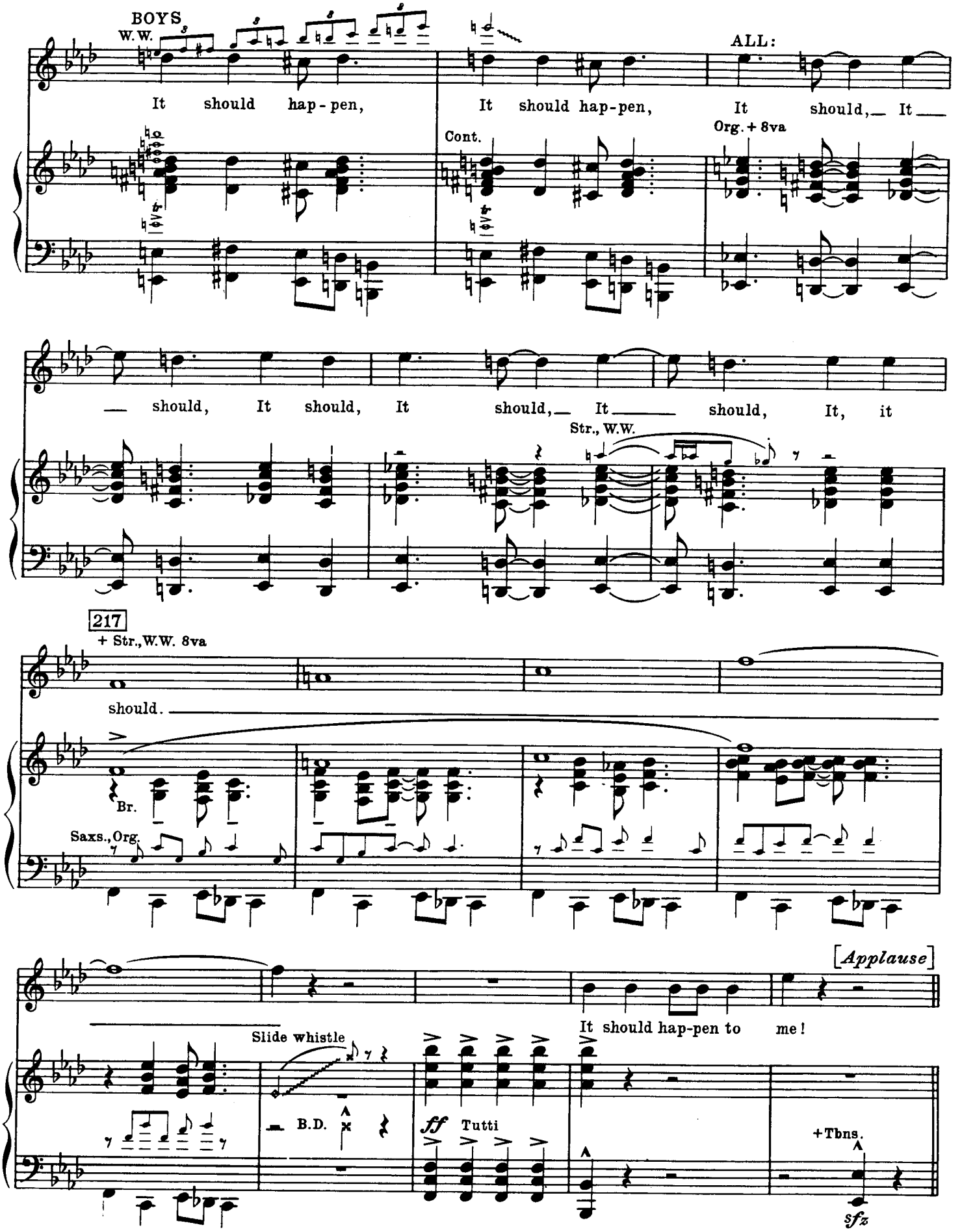
Tpts., Org., Vlns. pizz.

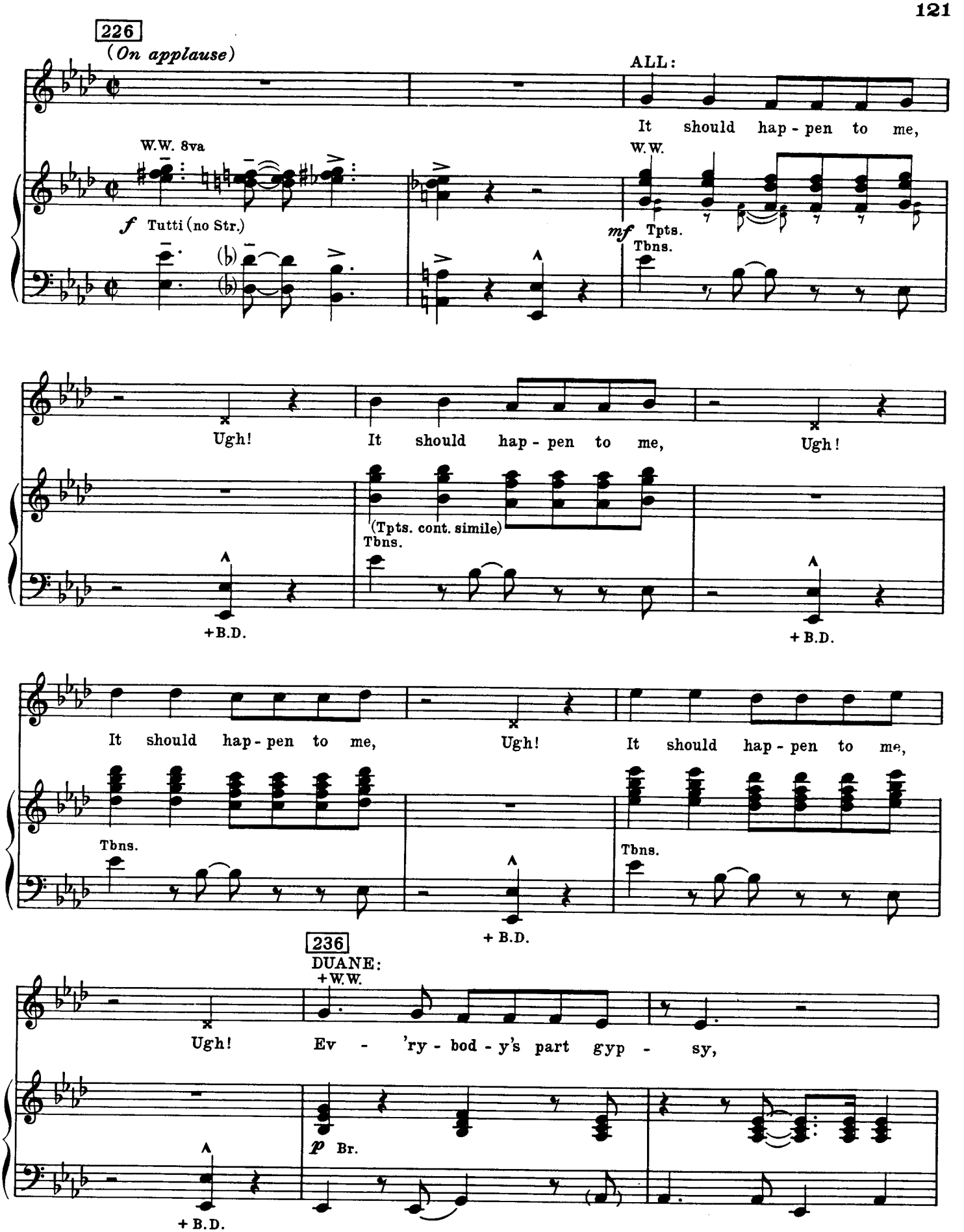

Picc., Xyl.
Kill!
For big chance!
Picc., Xyl.
153
Tpts. open
Hut, 2, 3, 4
W.W., Str.
f
Tbns.
Pno.
ALL:
En-e-my in sight! Read-y, aim, fire!
Add bells
Tpt. 3
Rim shot
T. Sax. Tbn.
161
GROUP: +T. Sax.
BONNIE:
She's no long-er a gyp-sy,
It's good-bye_to the bunch!
And if you
W.W., Org.
2 Tpts.
Br.
p
Tbns.
fz

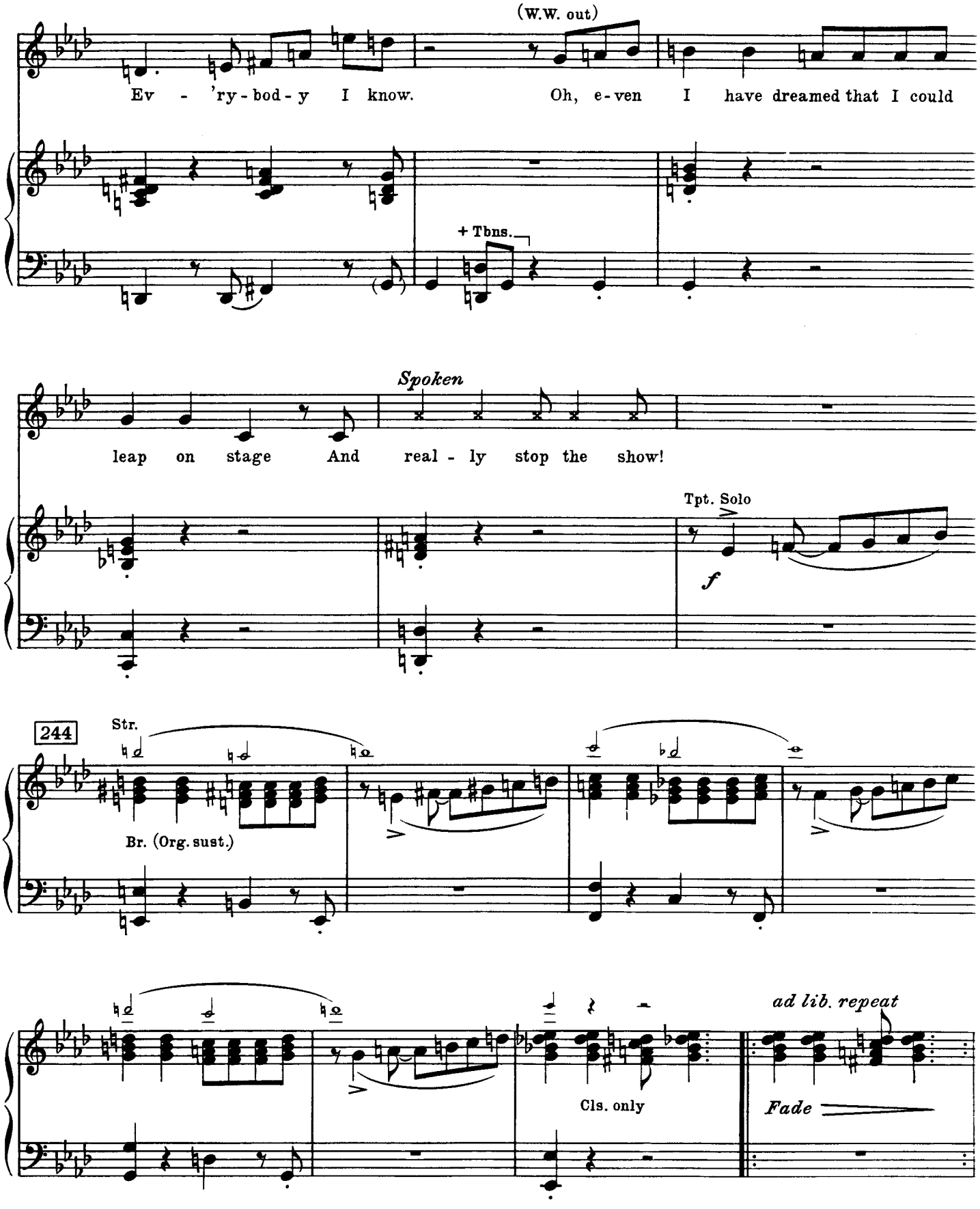

ALL: +Vlns
ev - er get to Bev-er-ly Hills, Don't drop in for lunch! Treat her nice
+W.W.
Pno.
Tbns.
Xyl.
(Pno.)
fz
169
la la la, That's our ad - vice, la la la, Just take good
+Tpt., T.Sax.
Org.
[Rock]
DUANE:
care of this dear girl! I'm tell-ing
(+ Br. div. sust.)
+Tbns.
Dr.
177
BOYS: Oo
BOYS and GIRLS: 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.
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.
R.H.
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.)
mf
Bell plate
Tpts. muted
Gtr.
201
SOLO 4:
SOLO 5:
It should hap - pen to me, It should hap - pen to me,
W.W., Str., Org.
Tbns.
Cowbell
Tpts.(+ Picc.)
Timp.
SOLO 6:
SOLO 7:
It should hap - pen to me, It should hap - pen to me,
Tbns.
Pistol
Pistol
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,
It should hap-pen,
ALL:
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]
It should hap-pen to me!
Slide whistle
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
+ Tbns.
Spoken
leap on stage And real - ly stop the show!
Tpt. Solo
f
244
Str.
Br. (Org. sust.)
Cls. only
ad lib. repeat
Fade

No. 19 One Of A Kind

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.

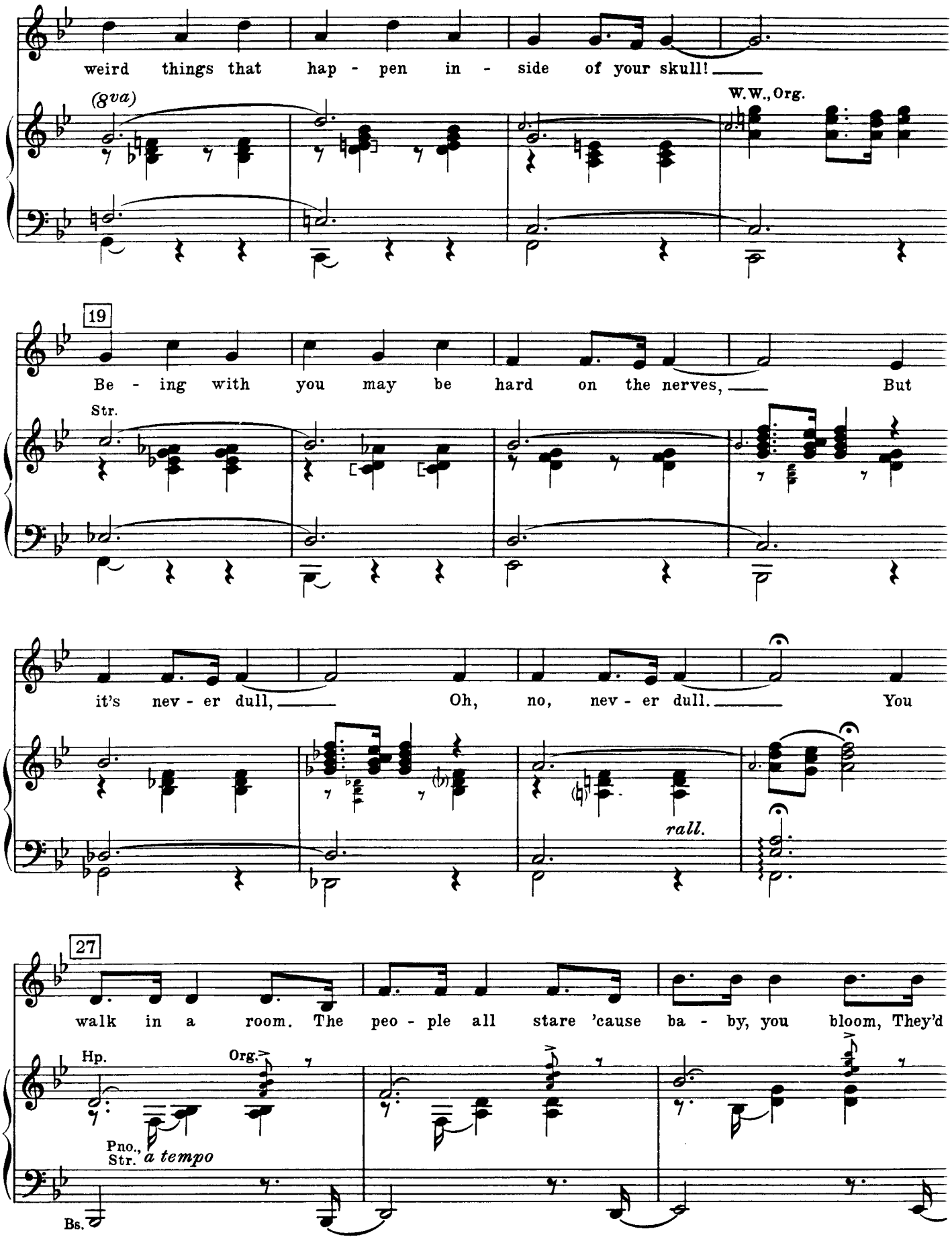
'way out of sight, You're one of a kind, u - nique is the word, And

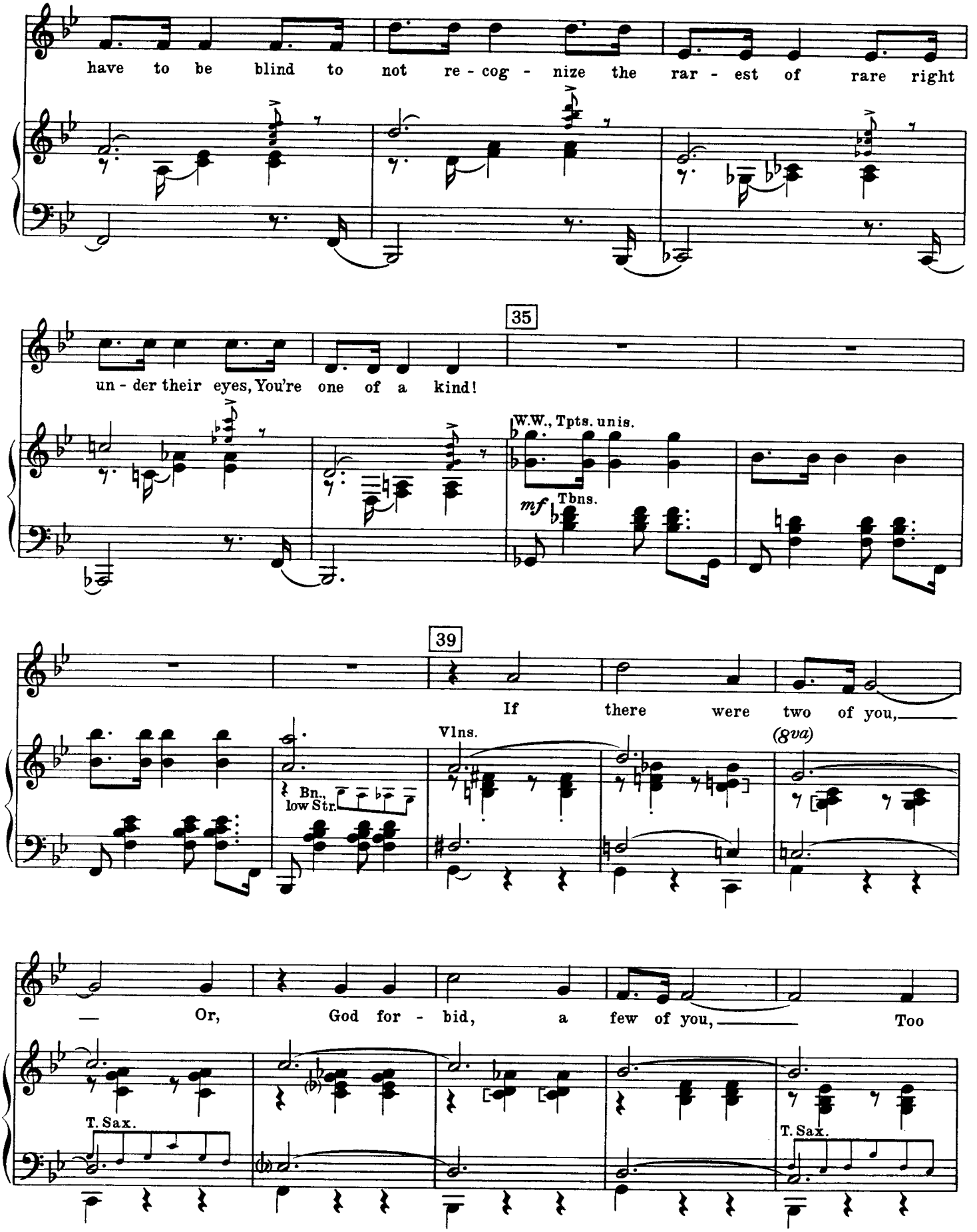
13

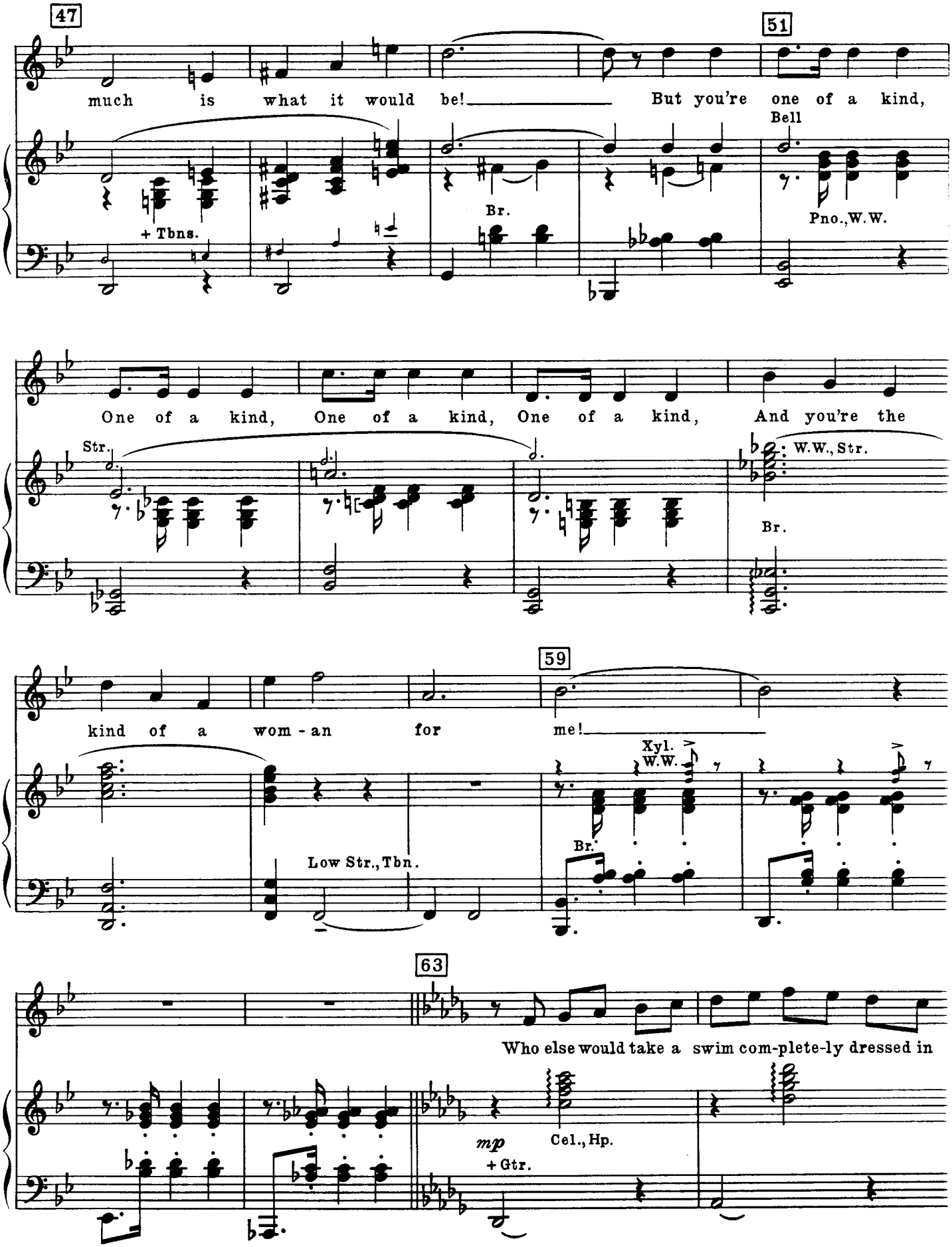
that's why I find the oth - ers all trite... I like the

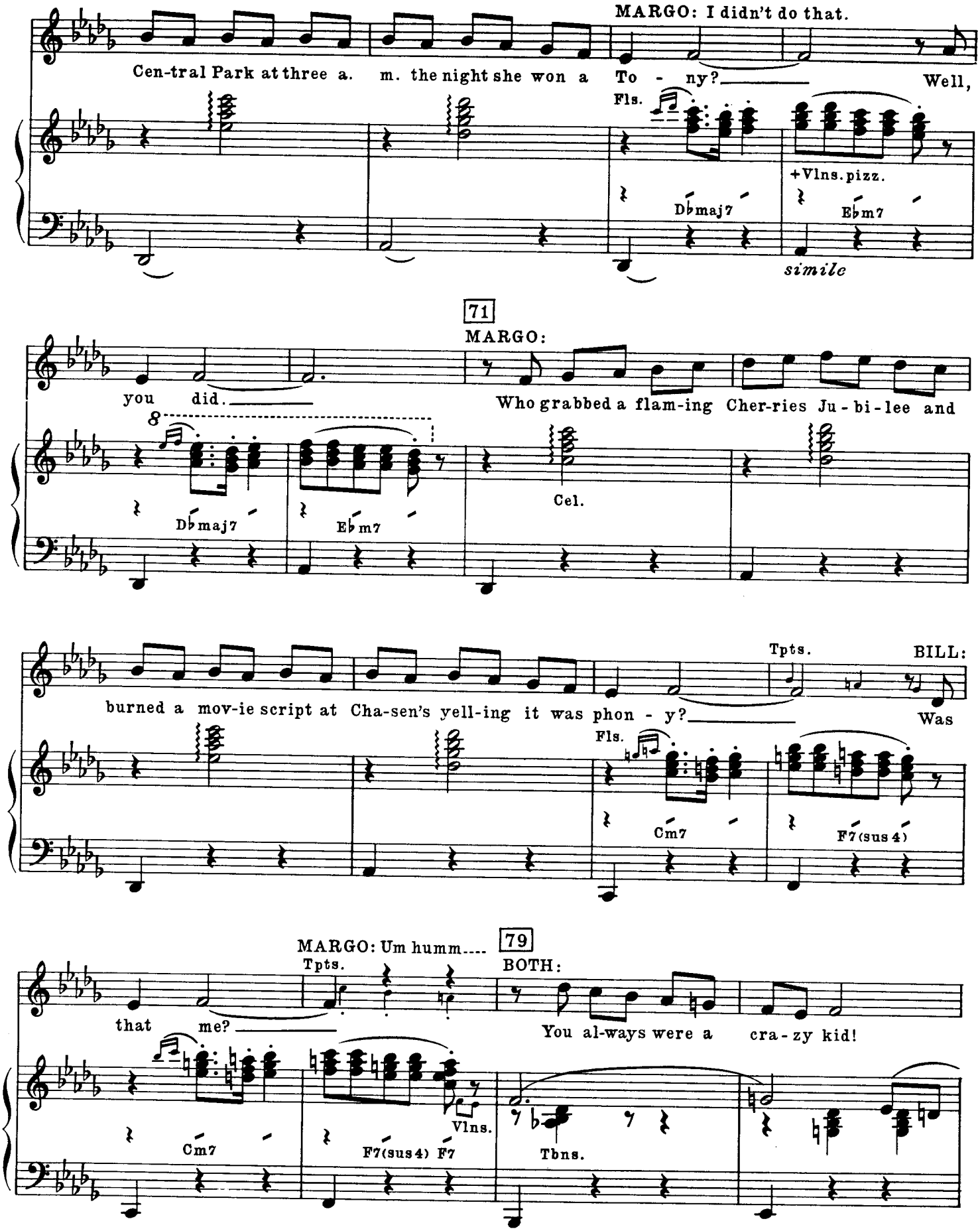
Vlns.

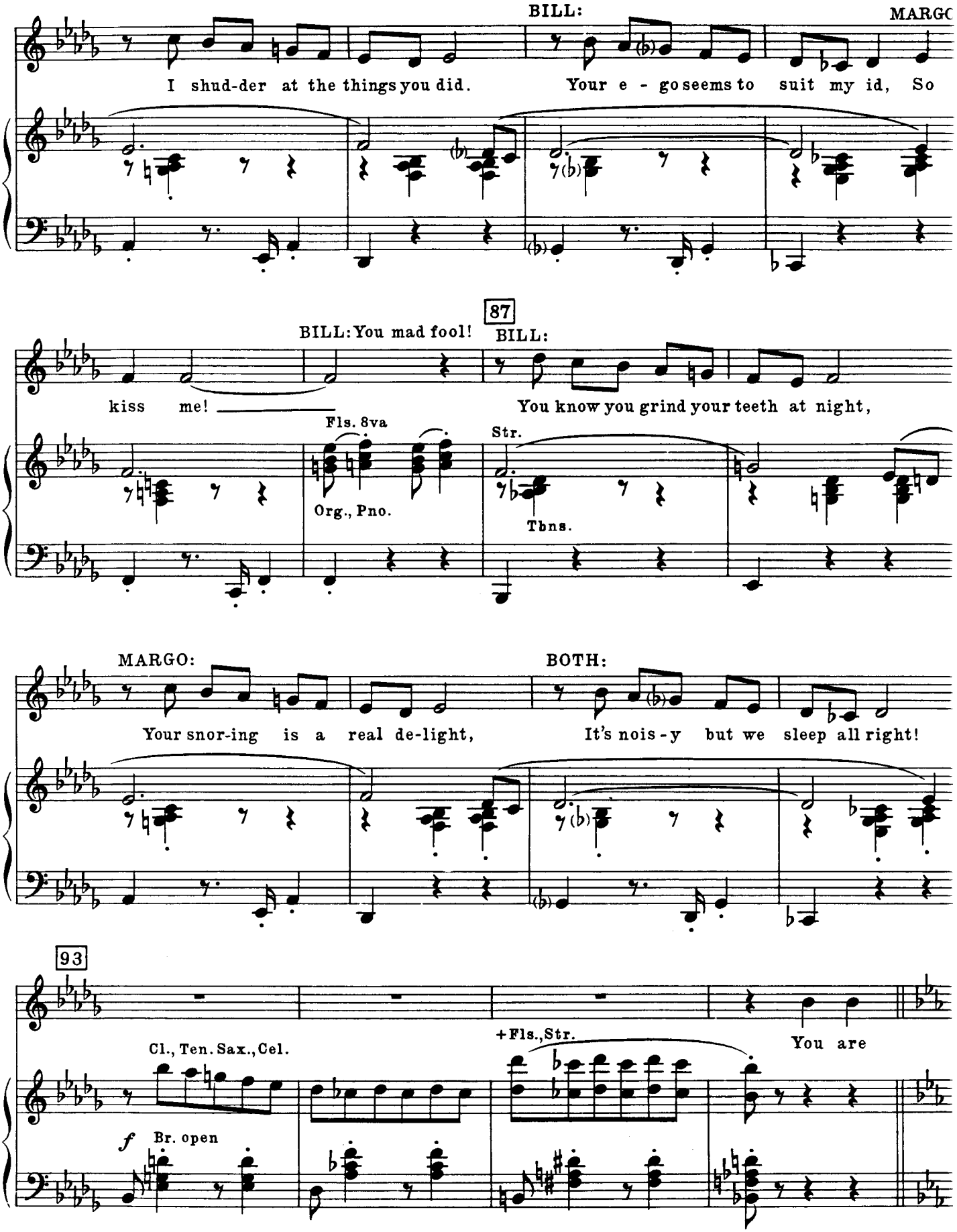
Bn., low Str.


weird things that hap - pen in - side of your skull!
(8va)
W.W., Org.
19
Be - ing with you may be hard on the nerves, But
Str.
it's nev - er dull, Oh, no, nev - er dull. You
rall.
27
walk in a room. The peo - ple all stare 'cause ba - by, you bloom, They'd
Hp.
Org.
Pno., Str.
a tempo
Bs.


have to be blind to not re - cog - nize the rar - est of rare right
35
un - der their eyes, You're one of a kind!
W.W., Tpts. unis.
mf
Tbns.
39
If there were two of you,
Vlns.
(8va)
Bn., low Str.
— Or, God for - bid, a few of you, — Too
T. Sax.
T. Sax.


47
much is what it would be!
51
But you're one of a kind,
+ Tbns.
Br.
Bell
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.
Low Str., Tbn.
Br.
63
Who else would take a swim com-plete-ly dressed in
mp
+ Gtr.
Cel., Hp.


MARGO: I didn't do that.
Cen-tral Park at three a. m. the night she won a To - ny? Well,
Fls.
+Vlns. pizz.
D♭maj7
E♭m7
simile
71
MARGO:
you did.
Who grabbed a flam-ing Cher-ries Ju - bi - lee and
8
D♭maj7
E♭m7
Cel.
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!
Vlns.
Cm7
F7(sus4)
F7
Tbns.


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
Org., Pno.
Str.
Tbns.
MARGO:
BOTH:
Your snor-ing 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

97 *(MARGO sings melody throughout)*

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

Org.
mp
Str., Pno.

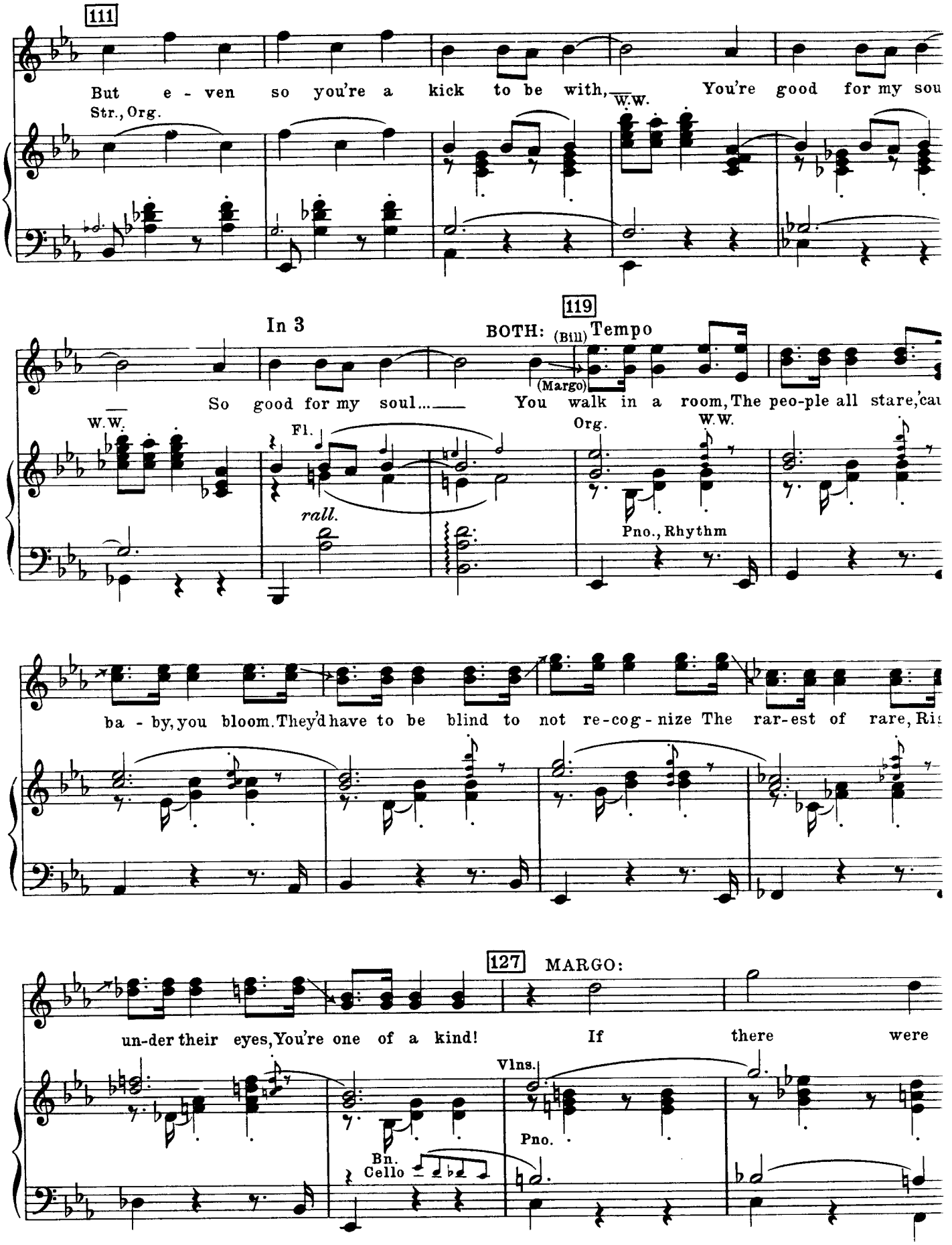
way out of sight! You're one of a kind, U - nique is the word And

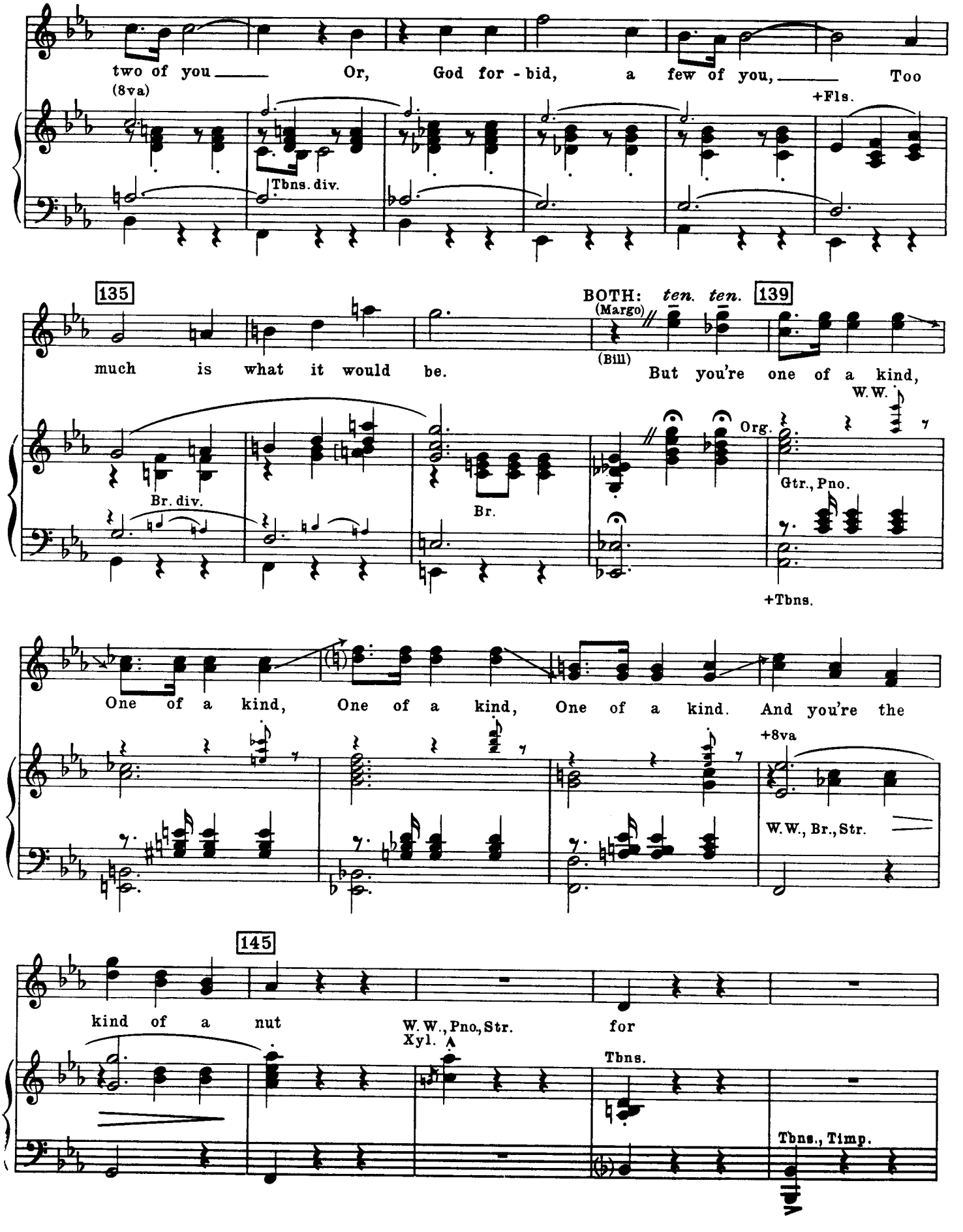
105
MARGO: that's why I find the oth - ers all trite.

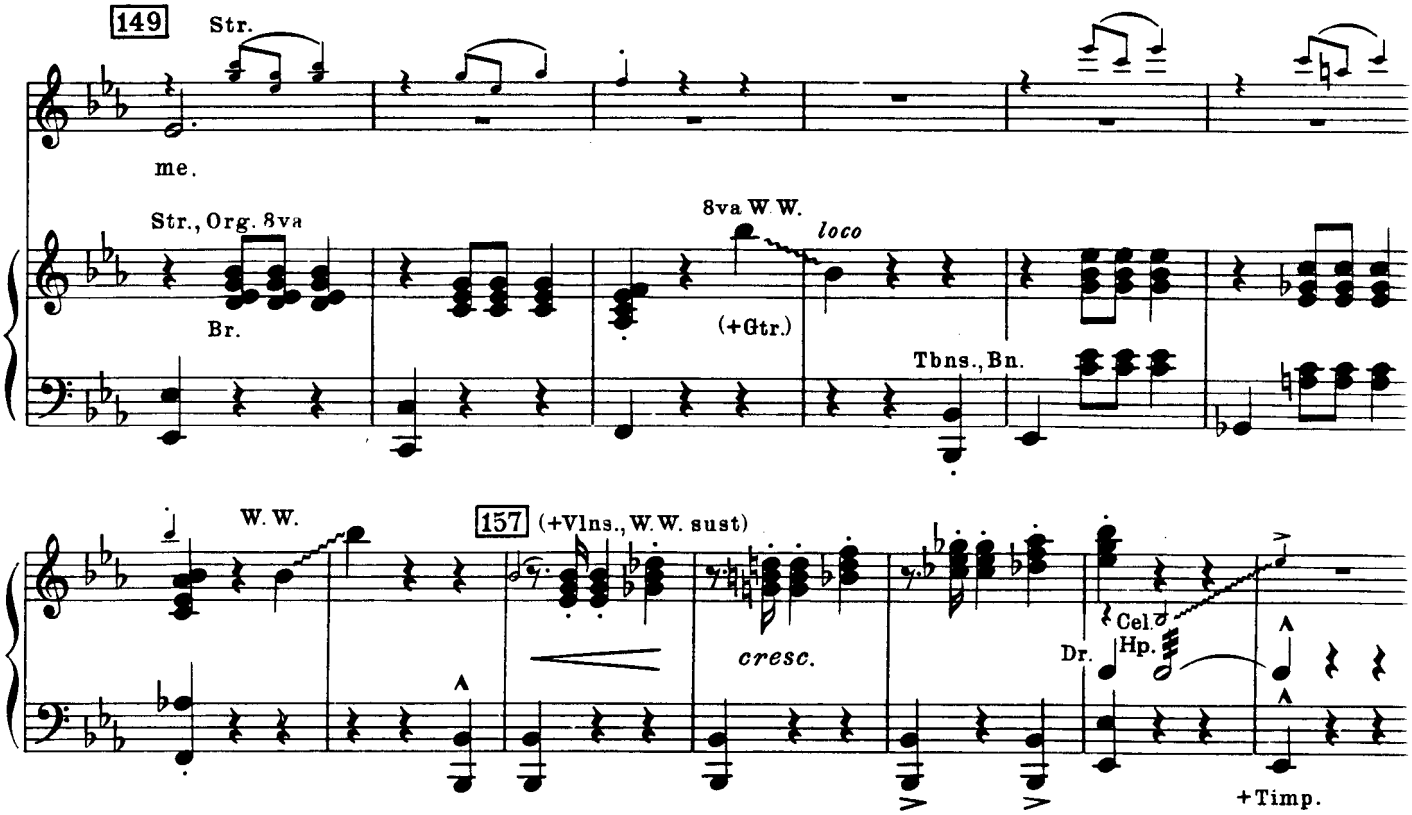
Cl.
Fl.
Str., Org.
Bn., Cello
Muted Tpts.

At times you're sel - fish and stub - born and blind as a mole,

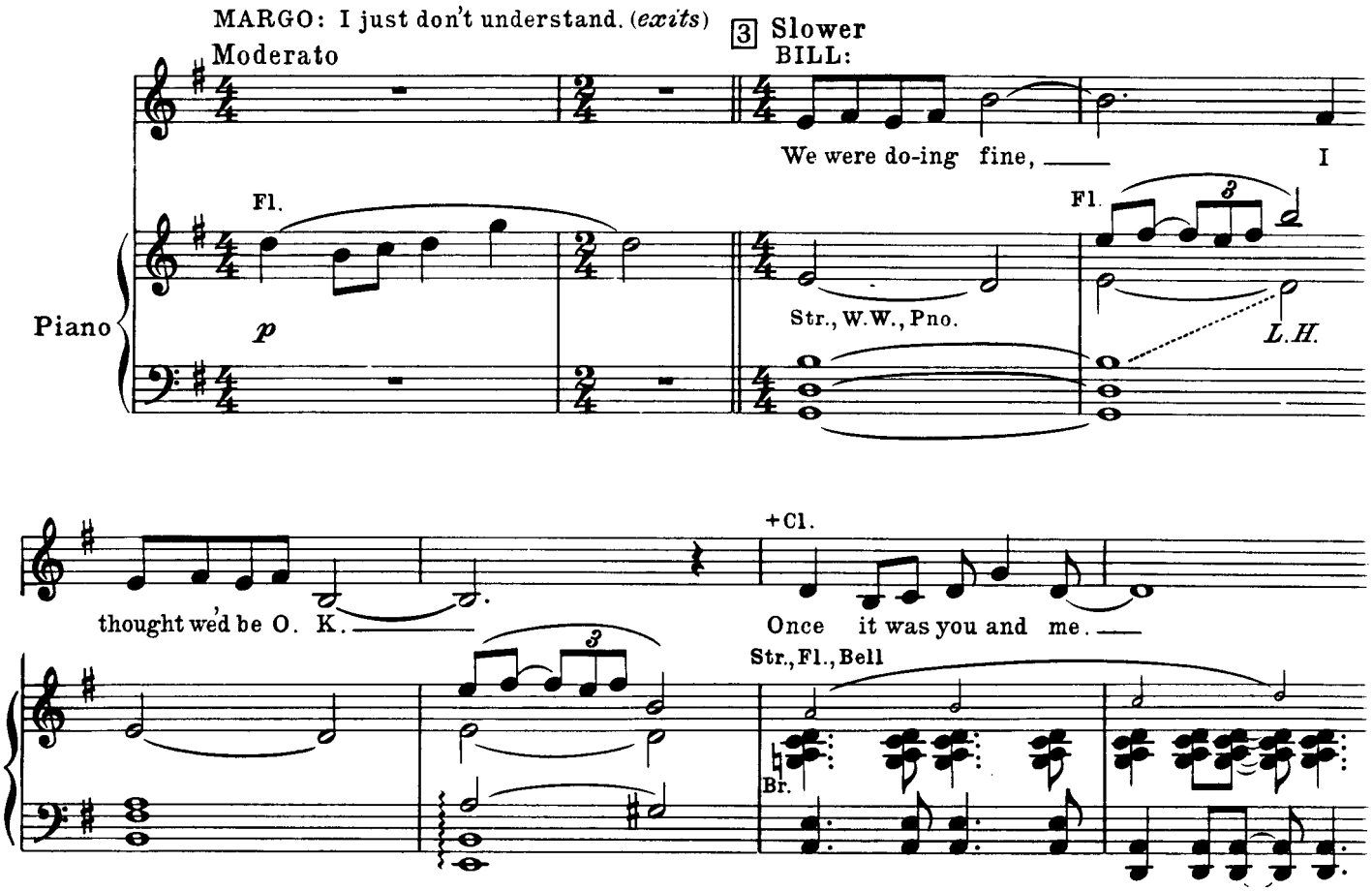
Fl.
W.W.
mf

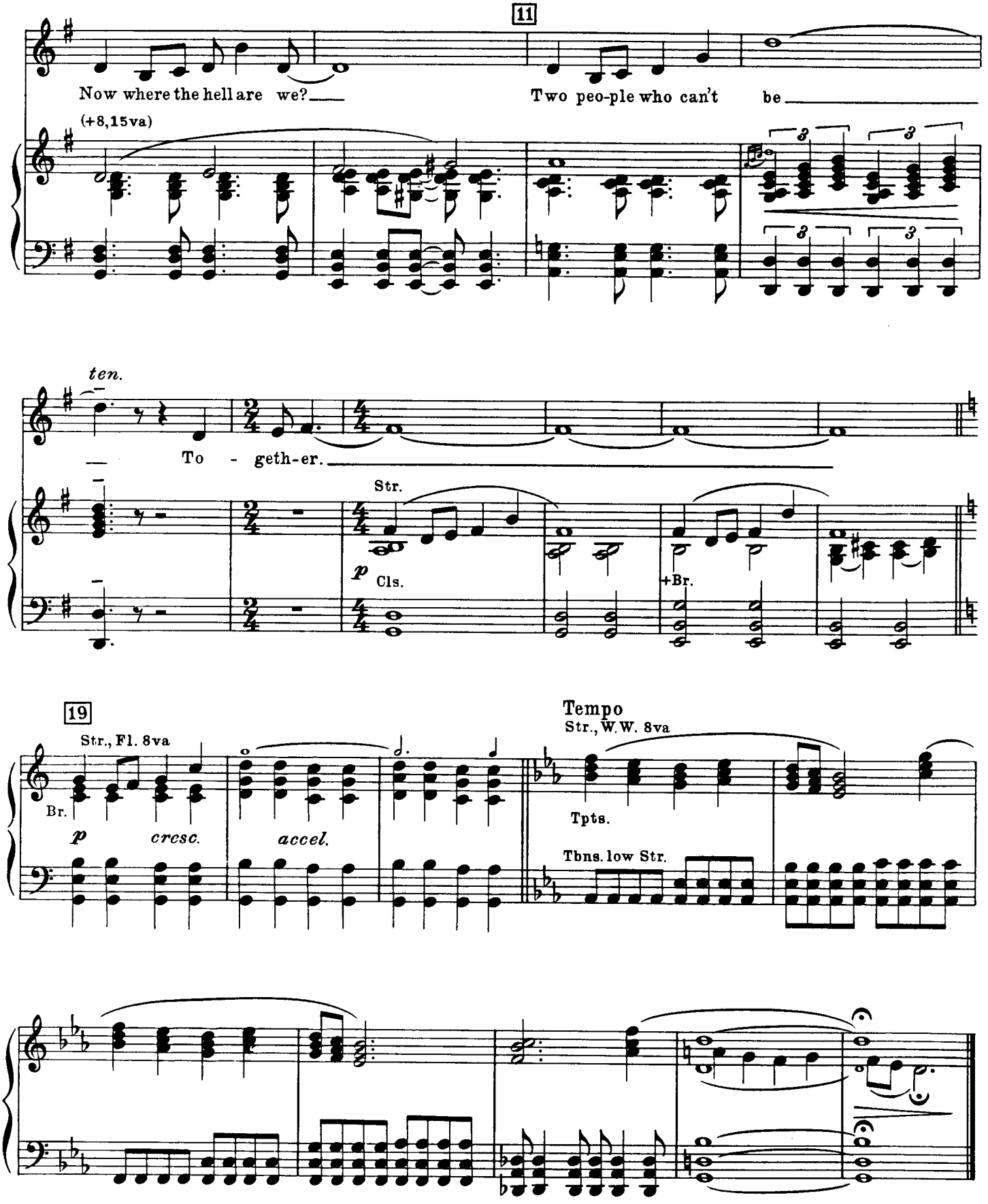

111
But e - ven so you're a kick to be with,
You're good for my sou
Str., Org.
W.W.
119
In 3
BOTH: (Bill) Tempo
So good for my soul....
(Margo)
You walk in a room, The peo-ple all stare, 'cau
W.W.
Fl.
rall.
Org.
W.W.
Pno., Rhythm
ba - by, you bloom. They'd have to be blind to not re-cog - nize The rar-est of rare, Ri
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)
Tbns. div.
+Fls.
135
much is what it would be.
BOTH: ten. ten.
(Margo)
(Bill)
139
But you're one of a kind,
W.W.
Org.
Br. div.
Br.
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.
Xyl.
for
Tbns.
Tbns., Timp.



No. 19a Bill's Reprise

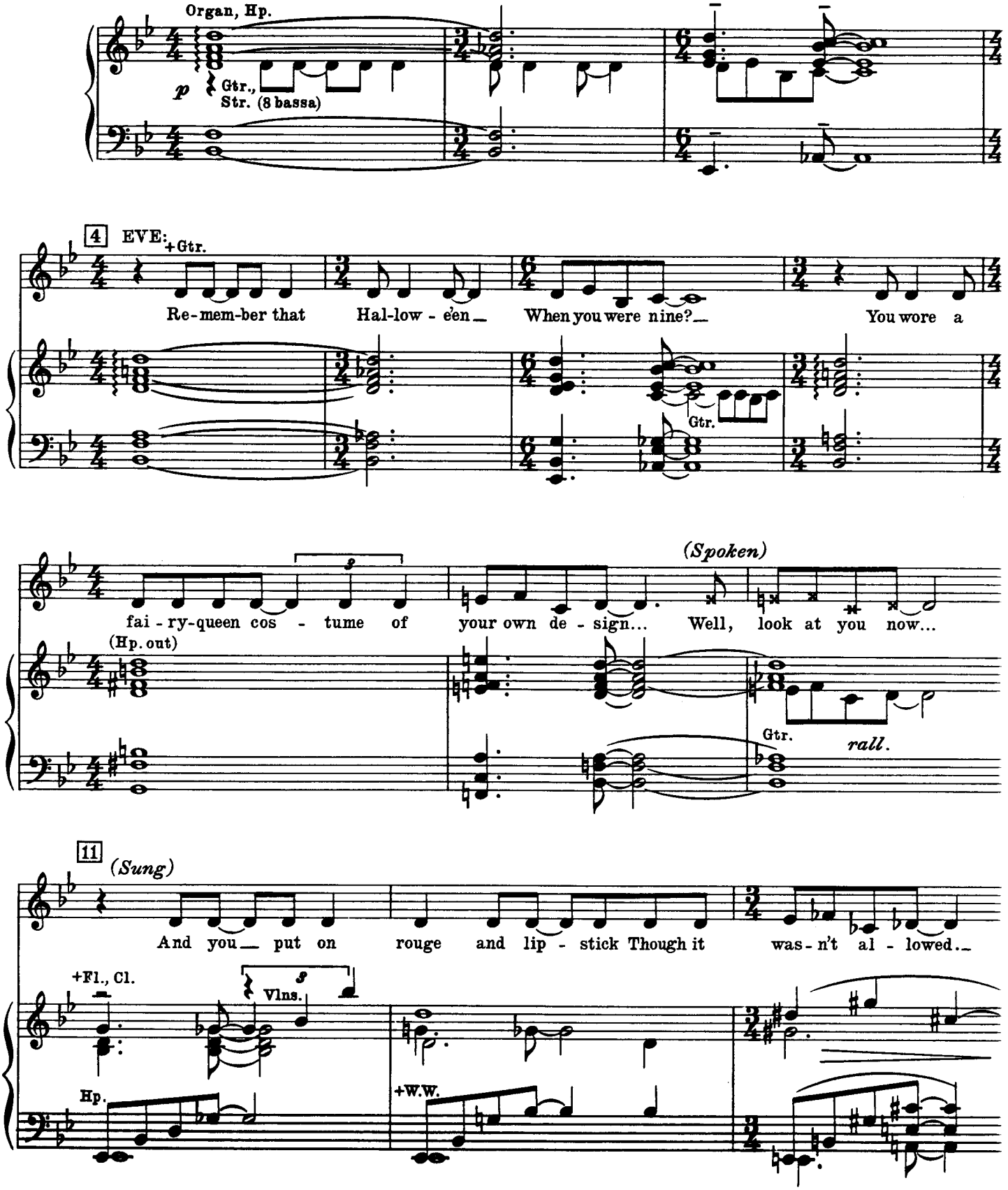


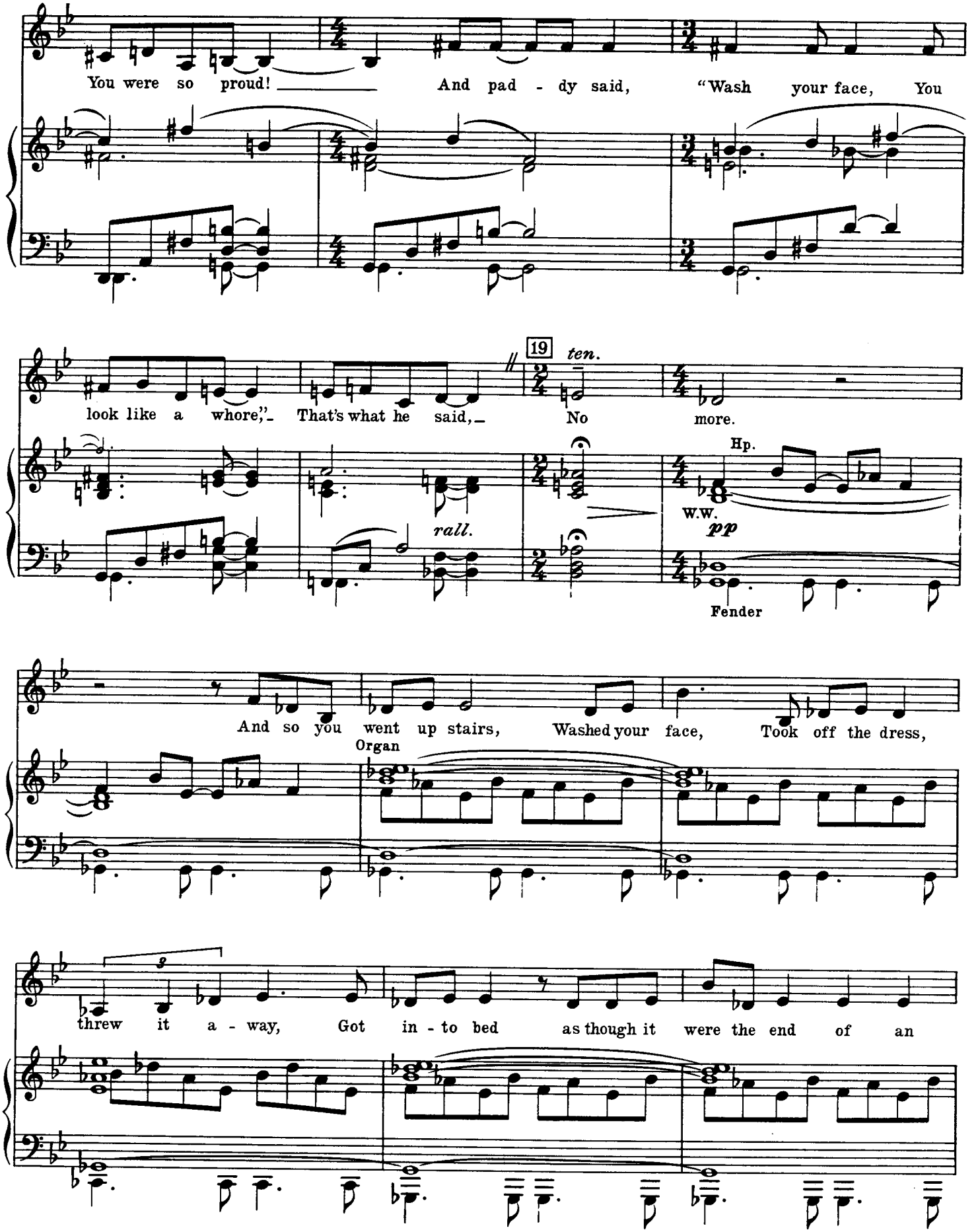

11
Now where the hell are we?
Two peo-ple who can't be
(+8,15va)
ten.
To - geth-er.
Str.
p
Cls.
+Br.
19
Str., Fl. 8va
Br.
p
cresc.
accel.
Tempo
Str., W.W. 8va
Tpts.
Tbns. low Str.

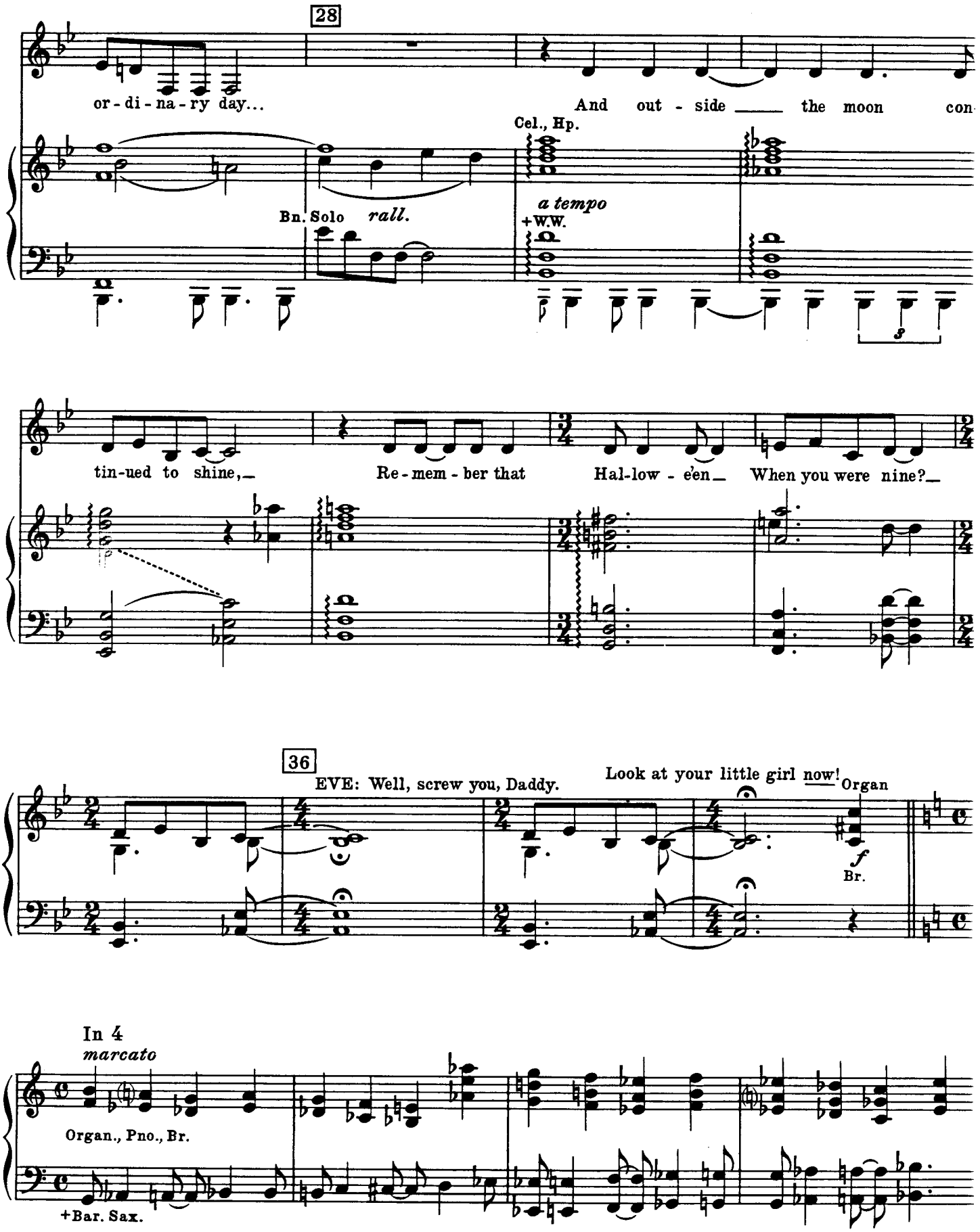
No. 20 One Hallowe'en

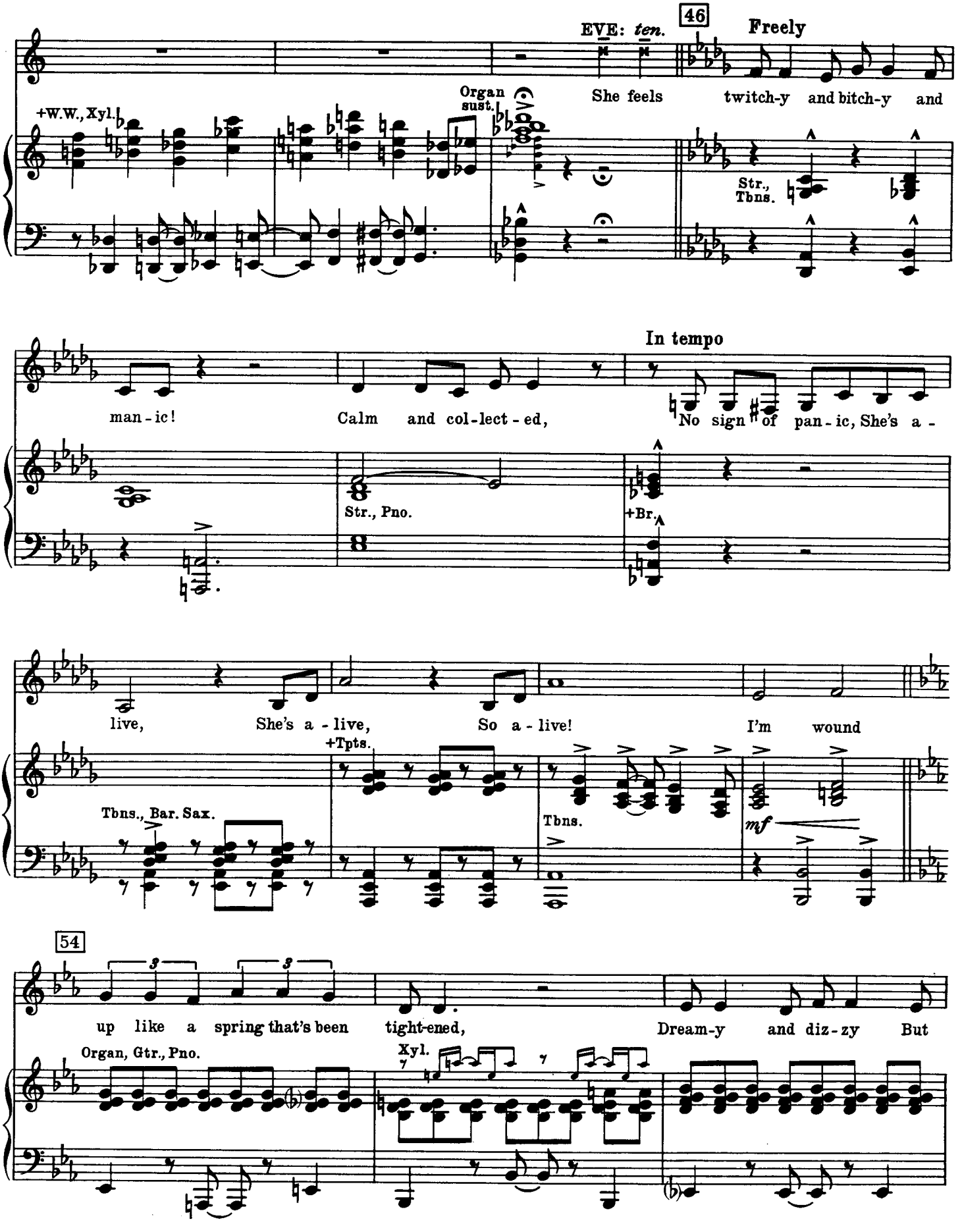
Cue: BUZZ: I can't figure out what the hell you see in me. *(Exits)*

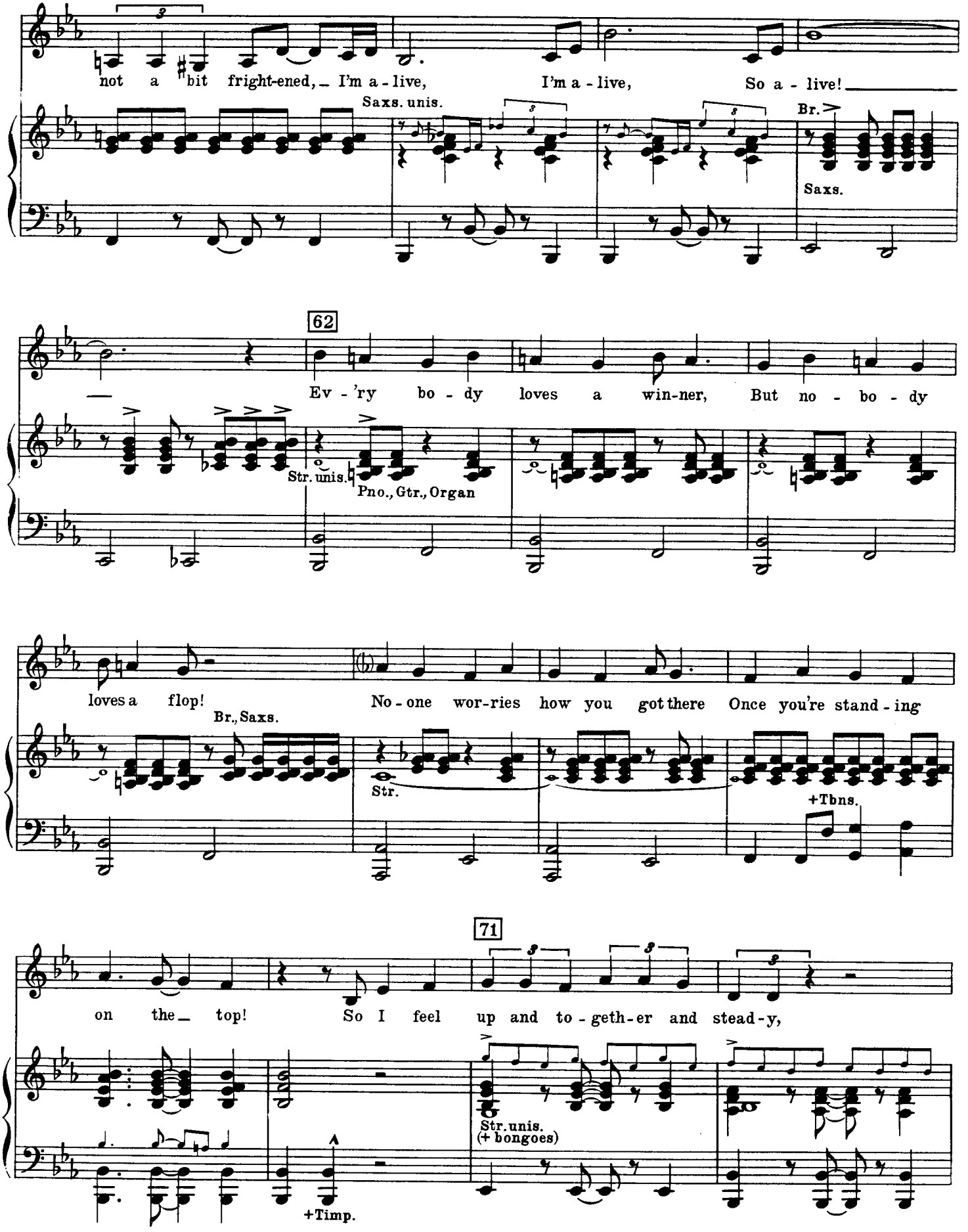
Eve lifts hand to say good-bye.

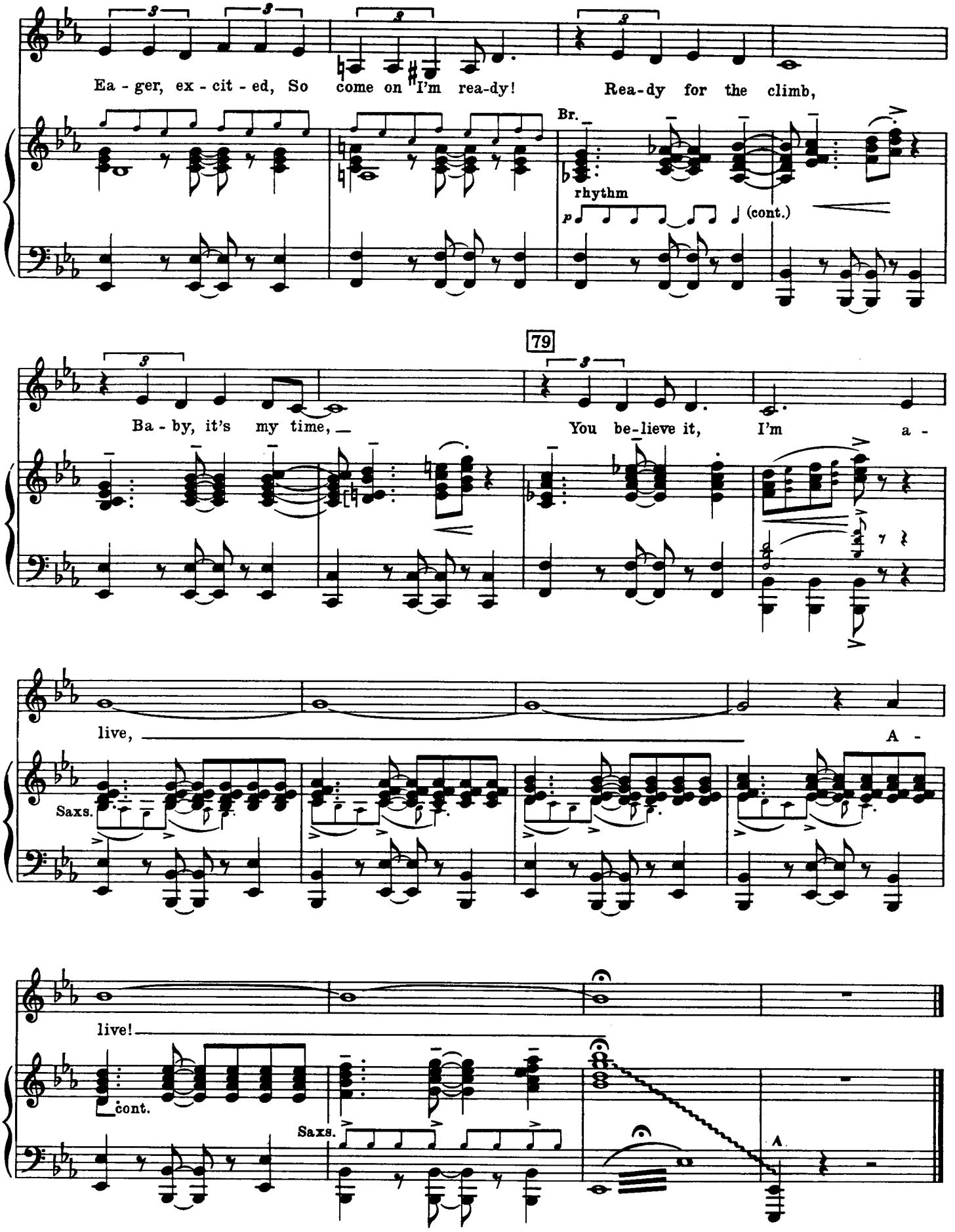



You were so proud! And pad - dy said, "Wash your face, You
look like a whore," That's what he said, No more.
19
ten.
rall.
Hp.
W.W.
pp
Fender
And so you went up stairs, Washed your face, Took off the dress,
Organ
threw it a - way, Got in - to bed as though it were the end of an


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
f
Br.
In 4
marcato
Organ., Pno., Br.
+Bar. Sax.

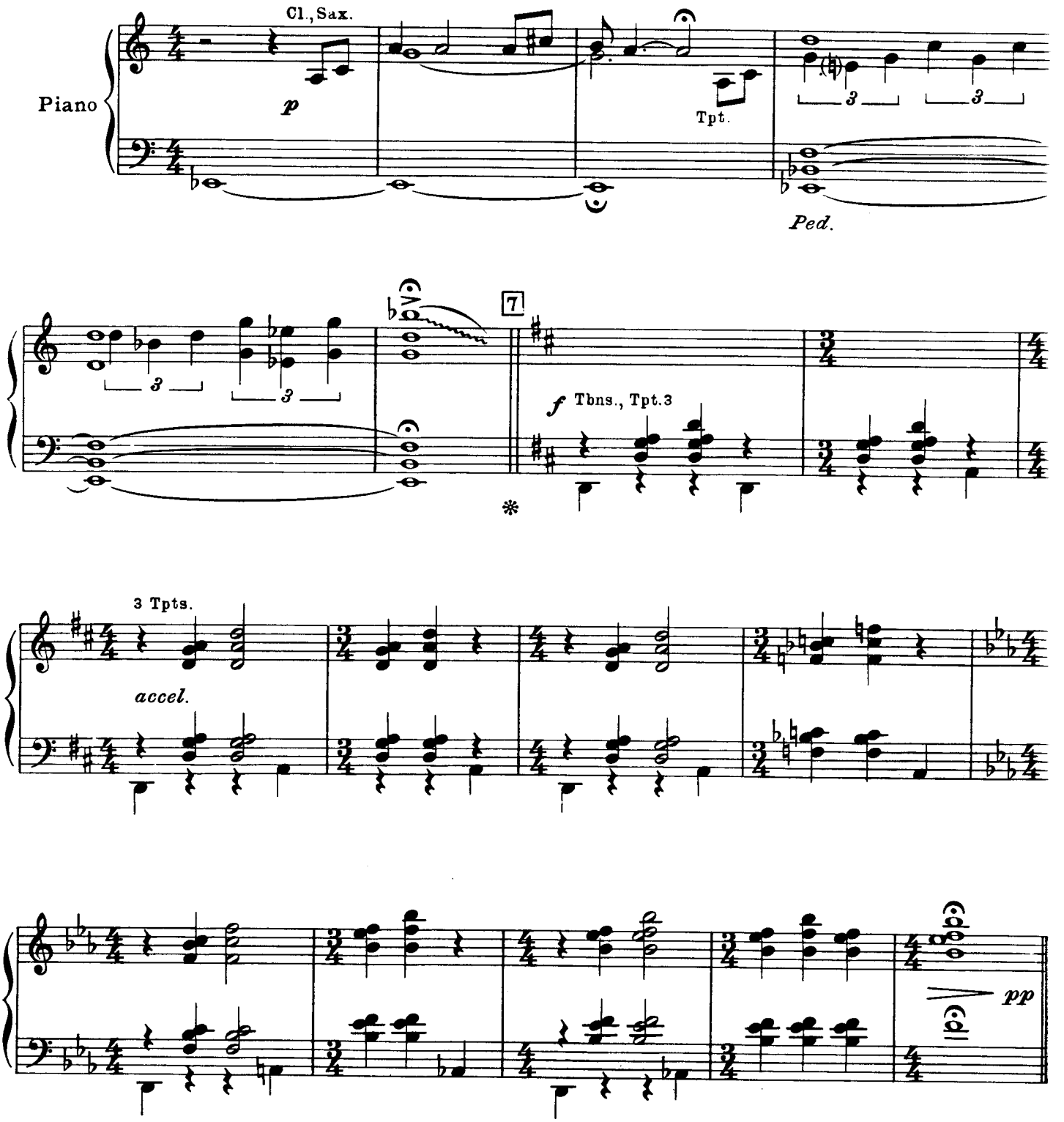

EVE: ten.
46
Freely
+W.W., Xyl.
Organ sust.
She feels twitch-y and bitch-y and
Str., Tbns.
In tempo
man-ic!
Calm and col-lect-ed,
No sign of pan-ic, She's a-
Str., Pno.
+Br.
live,
She's a-live,
So a-live!
I'm wound
+Tpts.
Tbns., Bar. Sax.
Tbns.
mf
54
up like a spring that's been tight-ened,
Dream-y and 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!
Br., Saxs.
No - one wor-ries how you got there Once you're stand - ing
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.
rhythm
(cont.)
79
Ba - by, it's my time,
You be-lieve it, I'm a -
live,
A -
Saxs.
live!
cont.
Saxs.

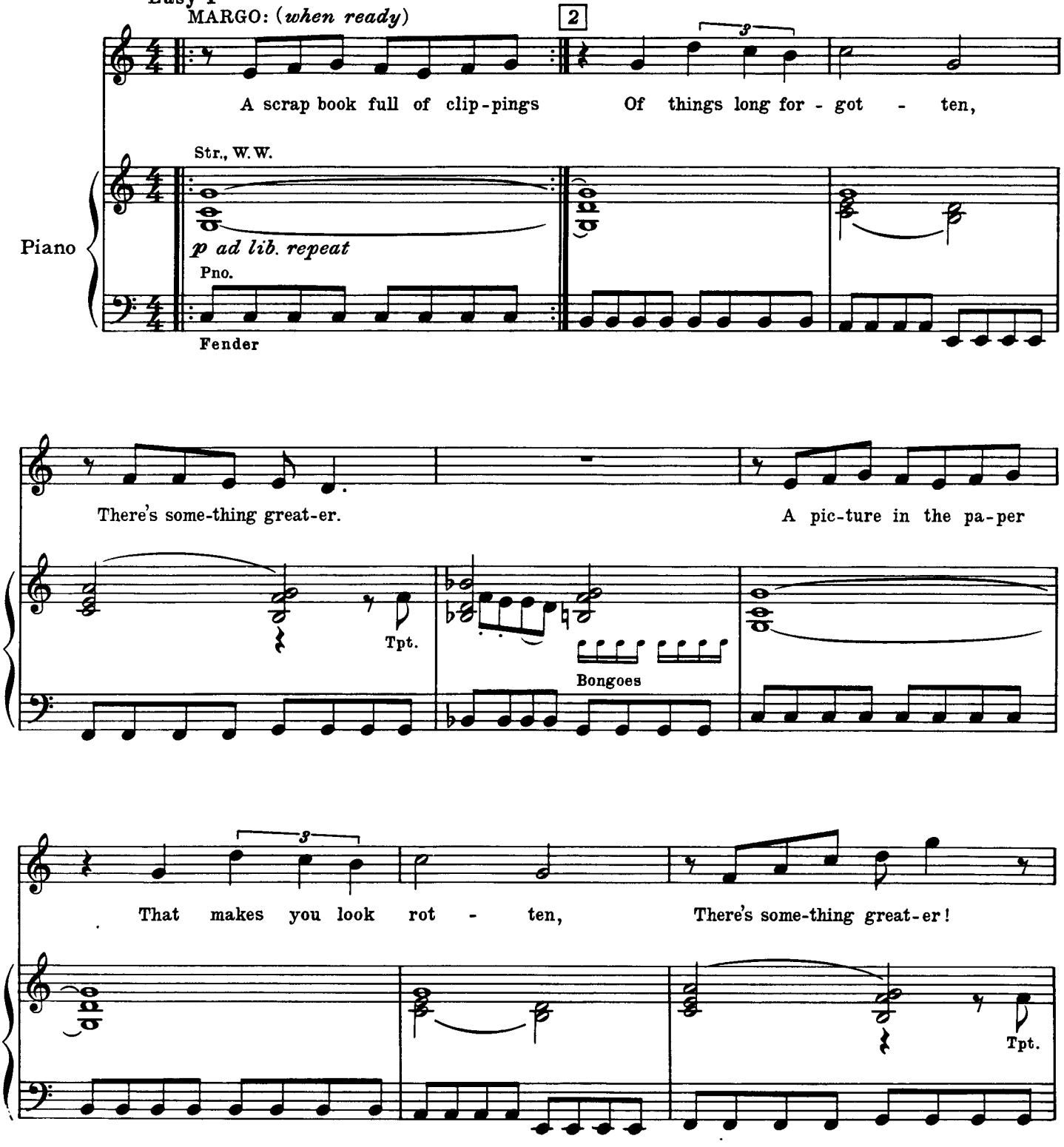
No. 20a Change Of Scene

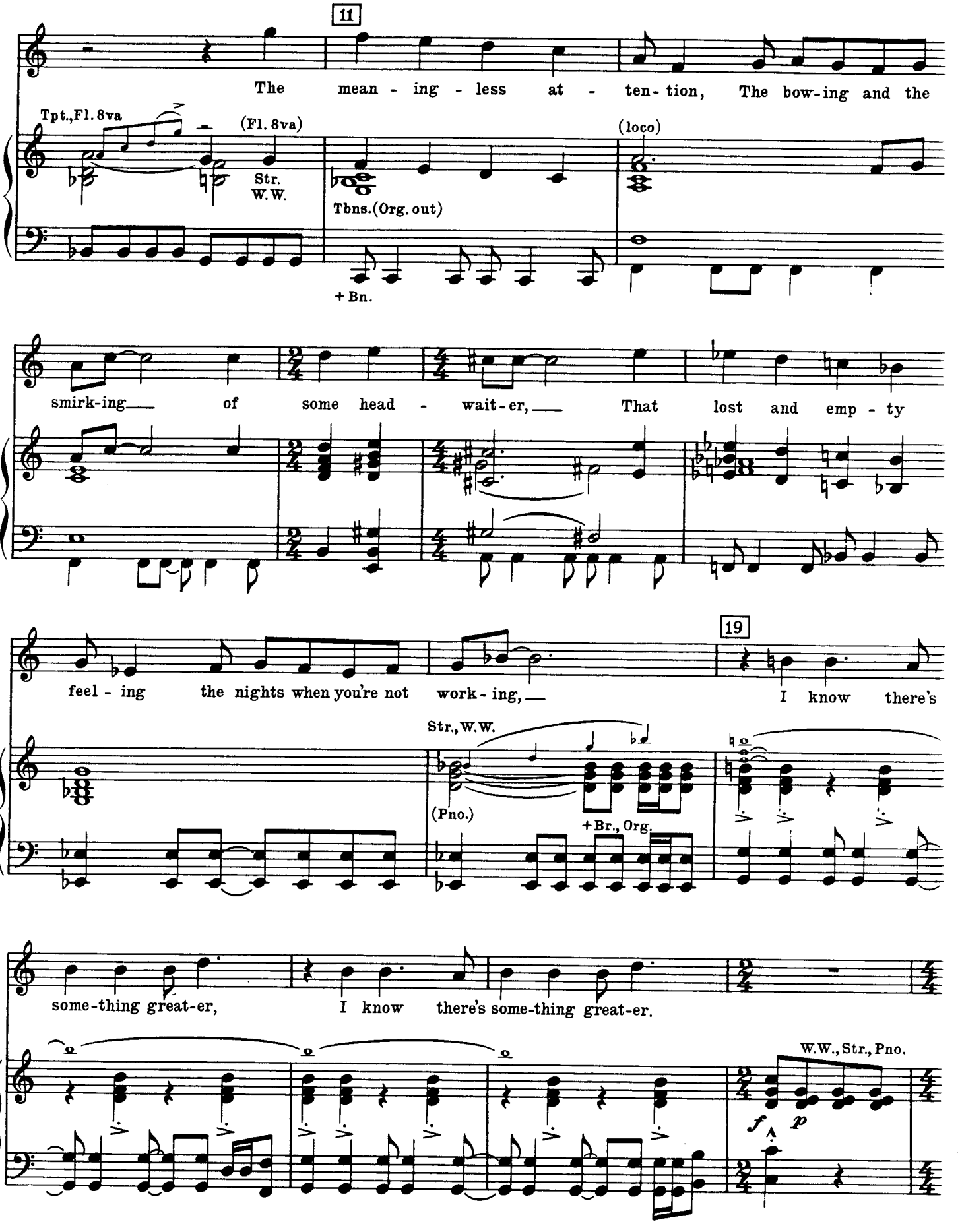
HOWARD: And if I'm not there,...wait! (*exits*)

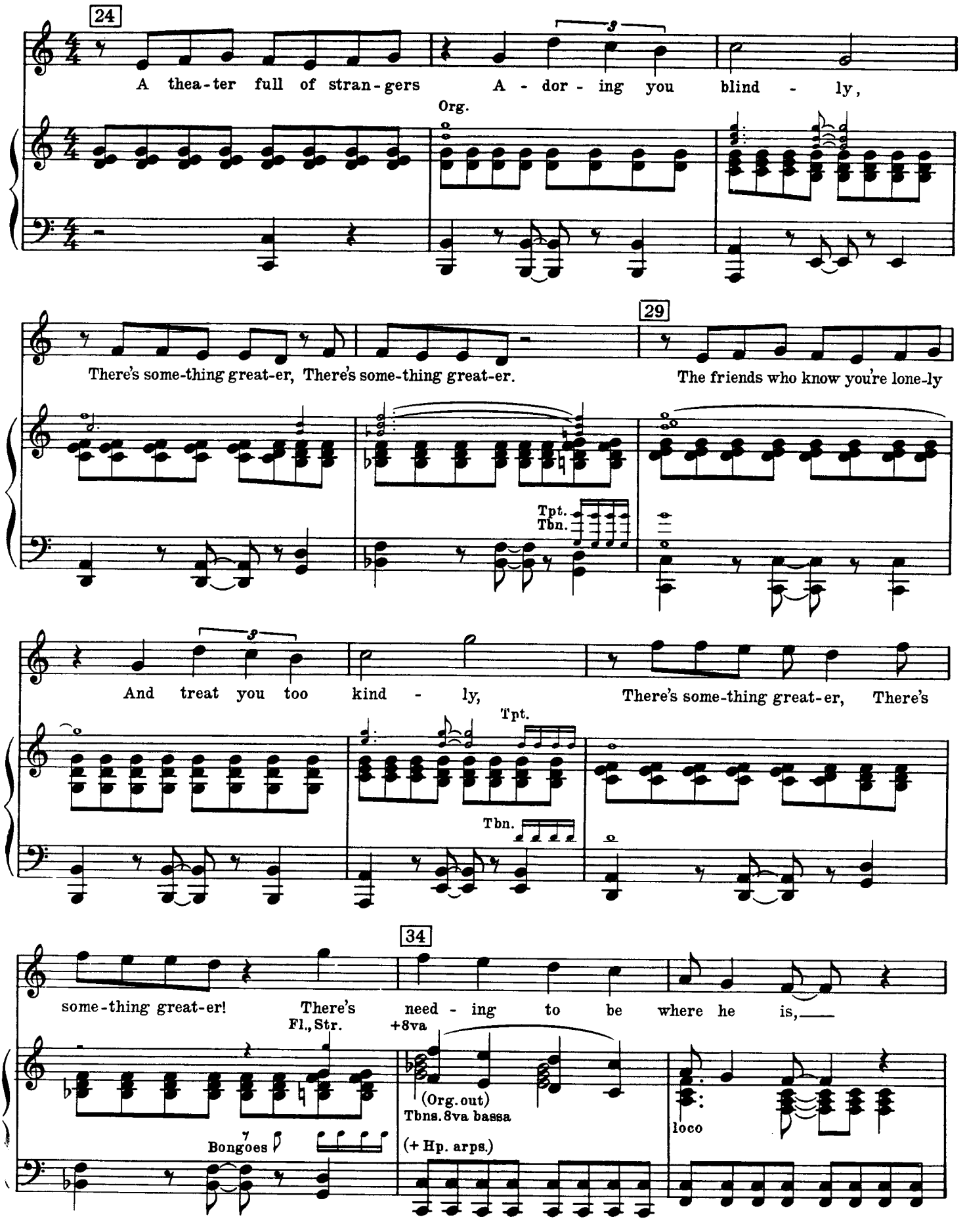


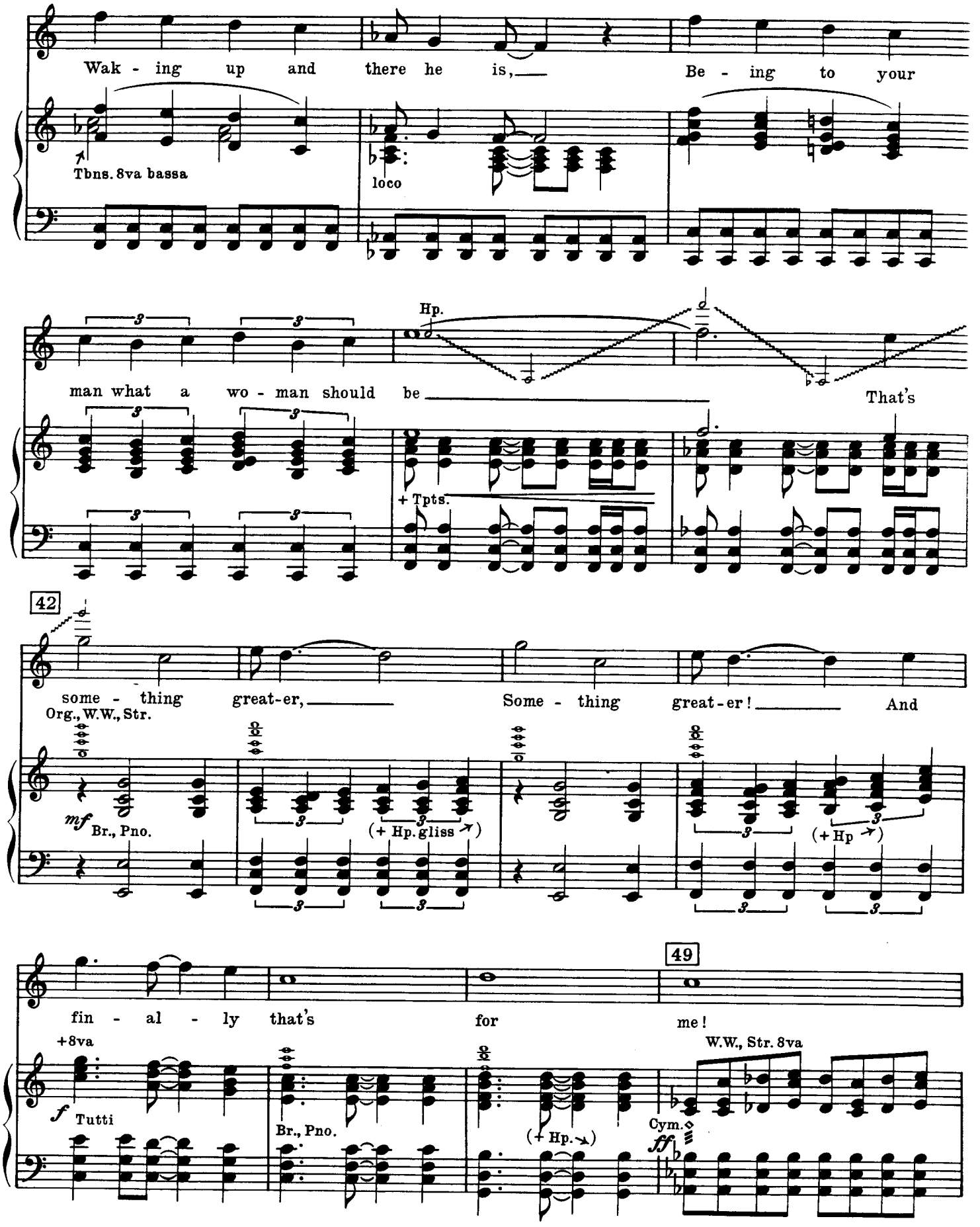
No. 21 Something Greater
(FINALE - ACT II)

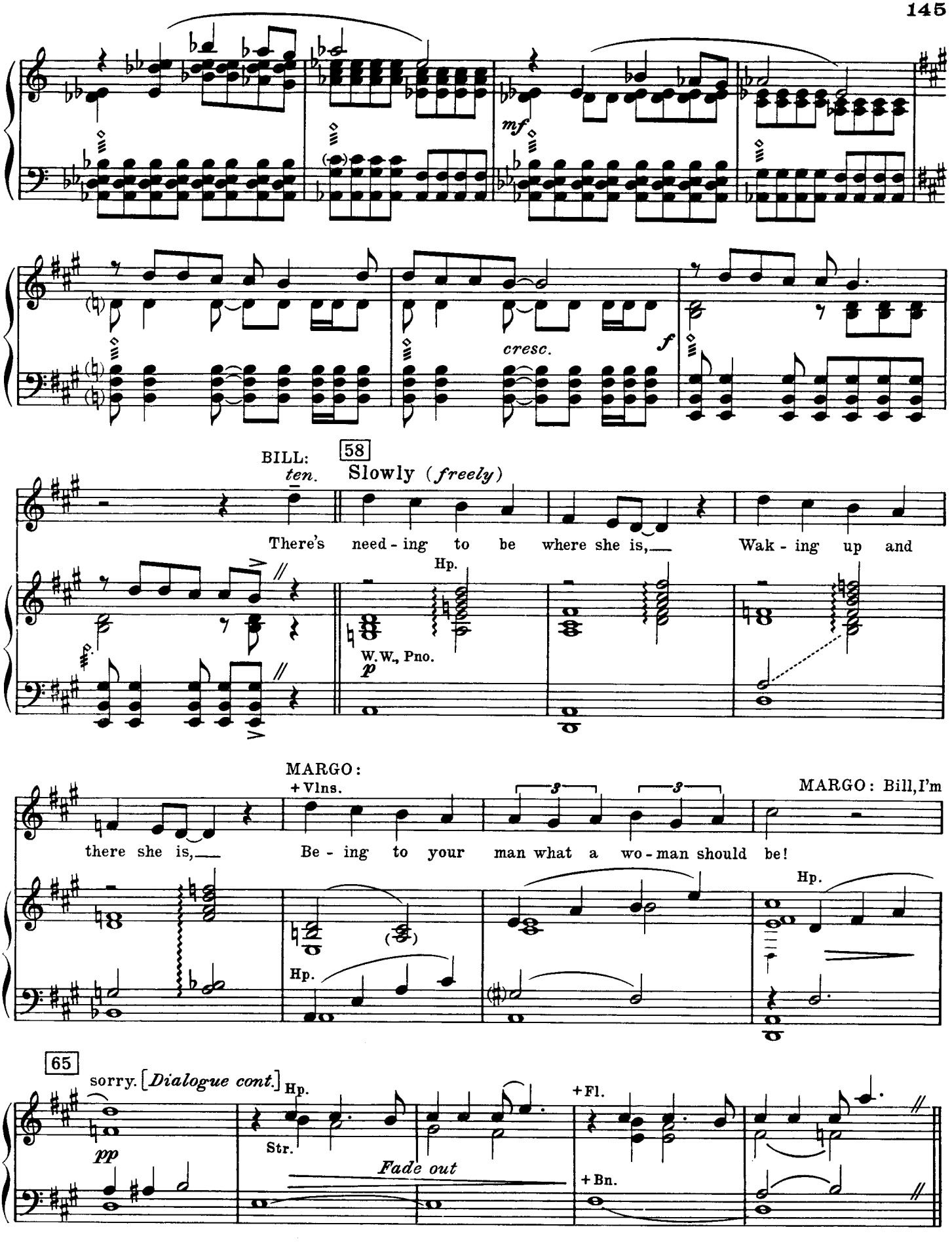
Cue: MARGO: Karen, got a good recipe for la sagna?
KAREN: What?
MARGO: I'll call you.




11
The mean - ing - less at - ten - tion, The bow-ing and the
Tpt.,Fl.8va
(Fl.8va)
Str.
W.W.
Tbns.(Org.out)
(loco)
+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.
f
p


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


Wak - ing up and there he is, Be - ing to your
Tbns. 8va bassa
loco
Hp.
man what a wo - man should be That's
+ 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
f Tutti
Br., Pno.
(+ Hp.)
W.W., Str. 8va
Cym.
ff


mf
cresc.
f
BILL:
ten.
58
Slowly (freely)
There's need - ing to be where she is,— Wak - ing up and
Hp.
W.W., Pno.
p
MARGO:
+ Vlns.
there she is,— Be - ing to your man what a wo - man should be!
MARGO: Bill, I'm
Hp.
65
sorry. [Dialogue cont.]
Hp.
pp
Str.
Fade out
+ Fl.
+ Bn.

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.

(*BILL sings harmony*)

that's for me!

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

Tpts. unis.

rit.

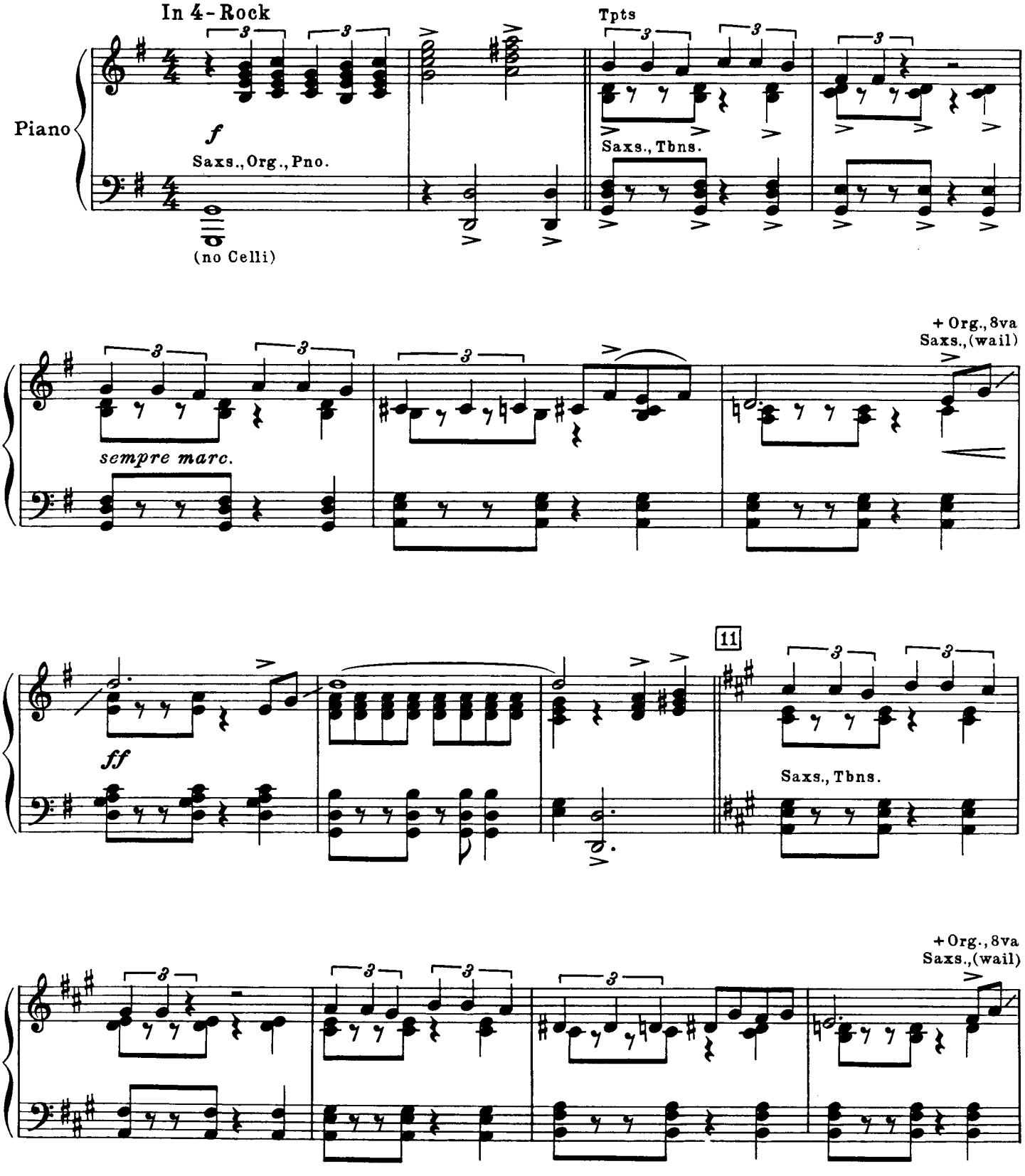
Hp.

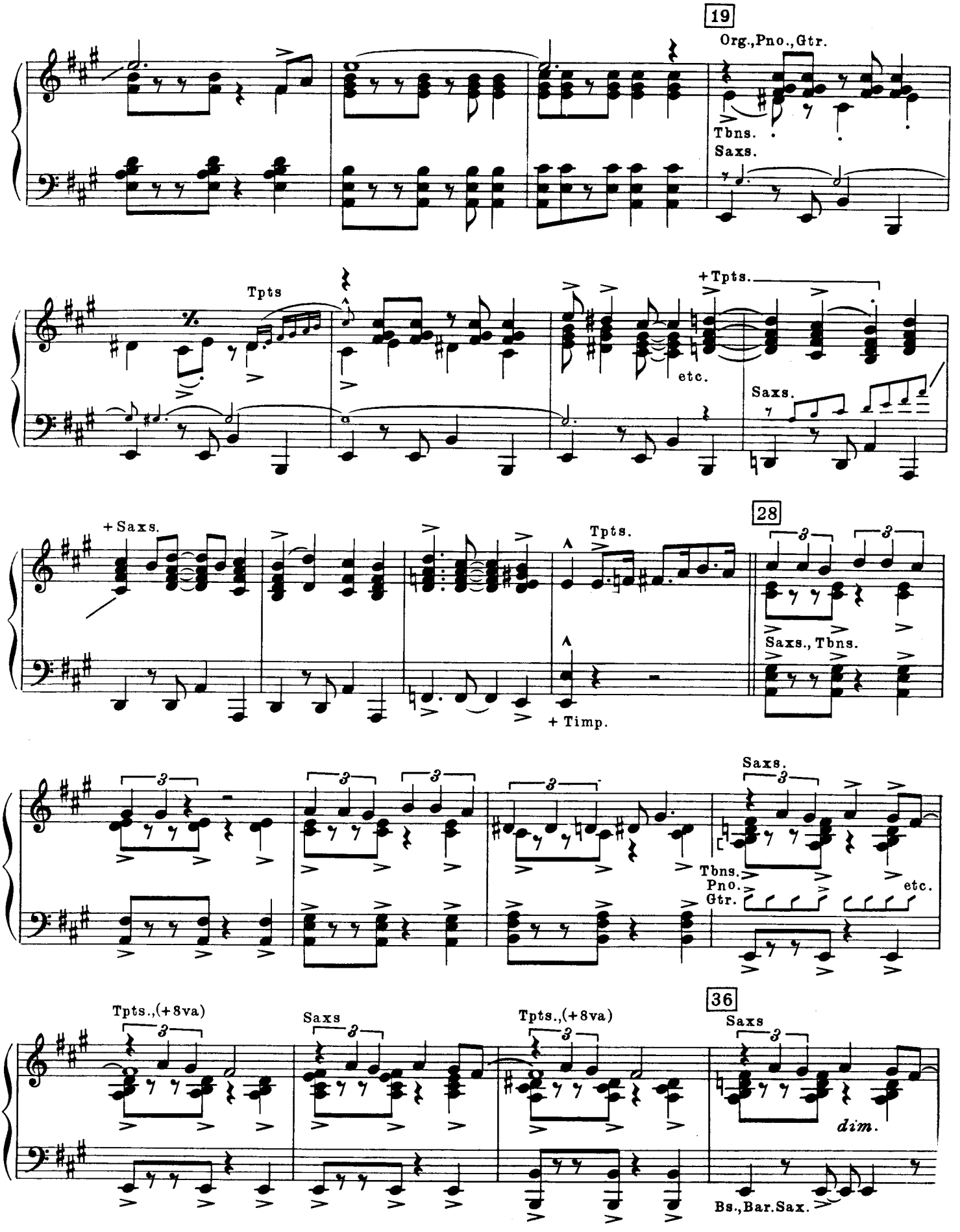
ff

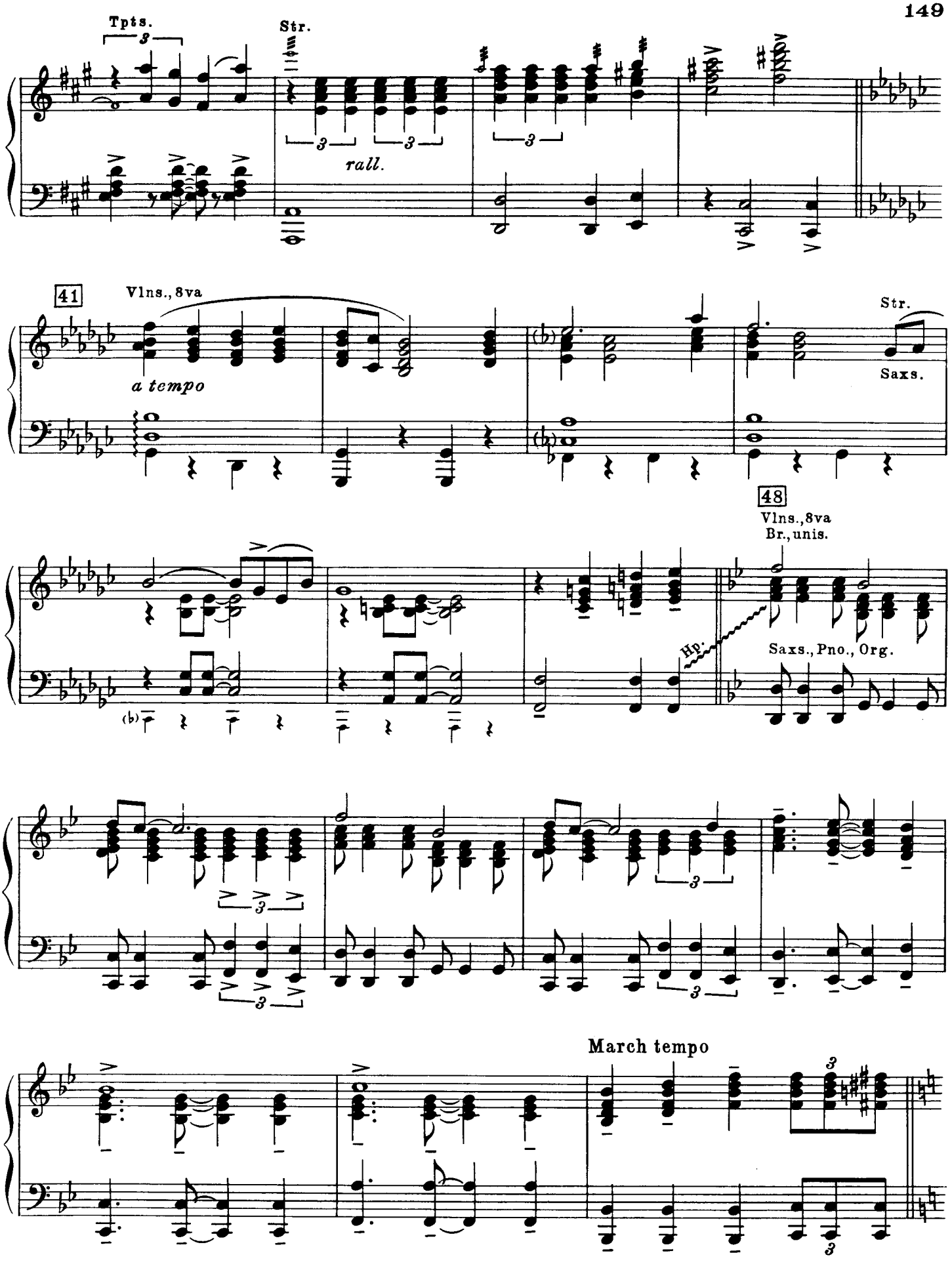
+ Timp.

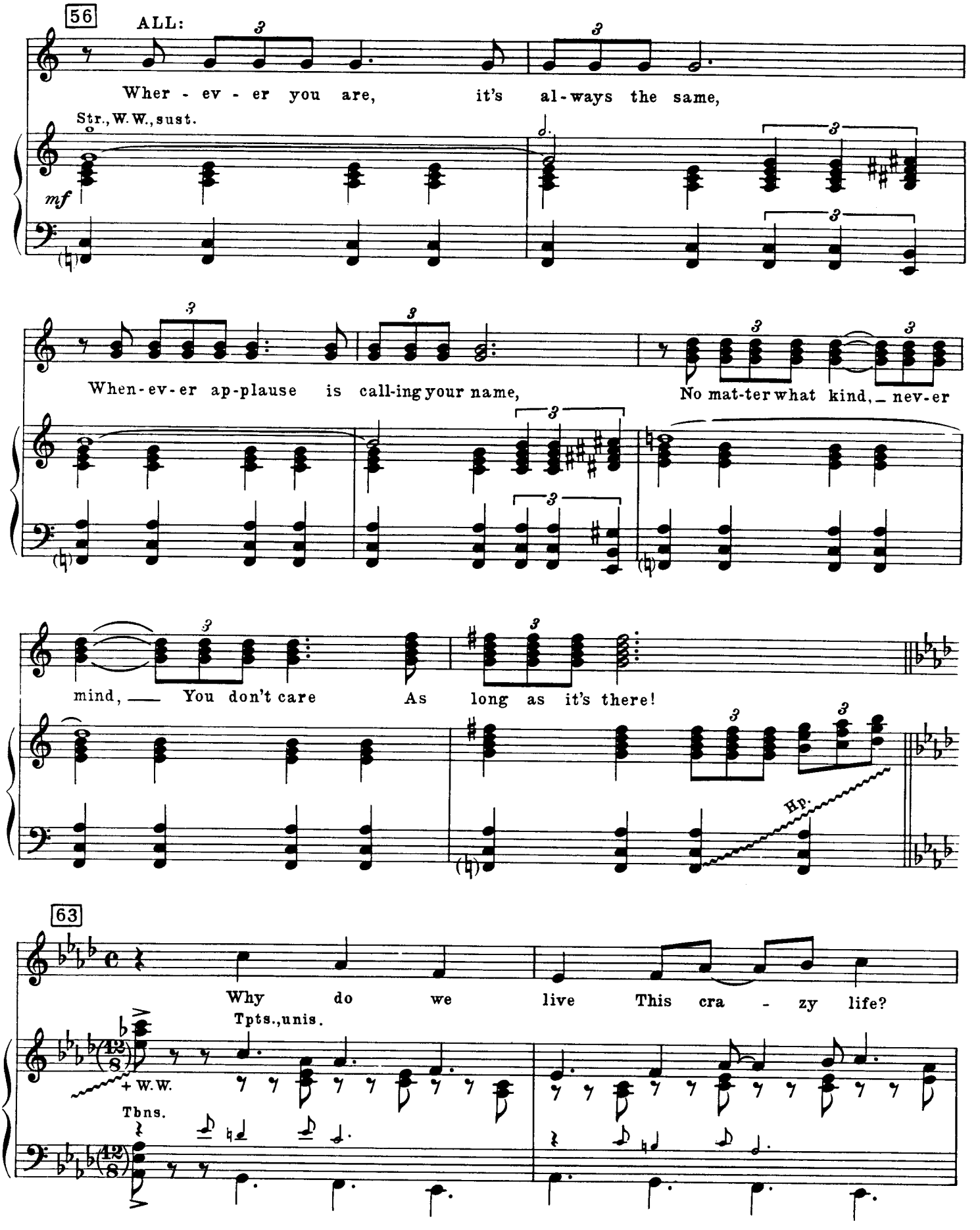
80

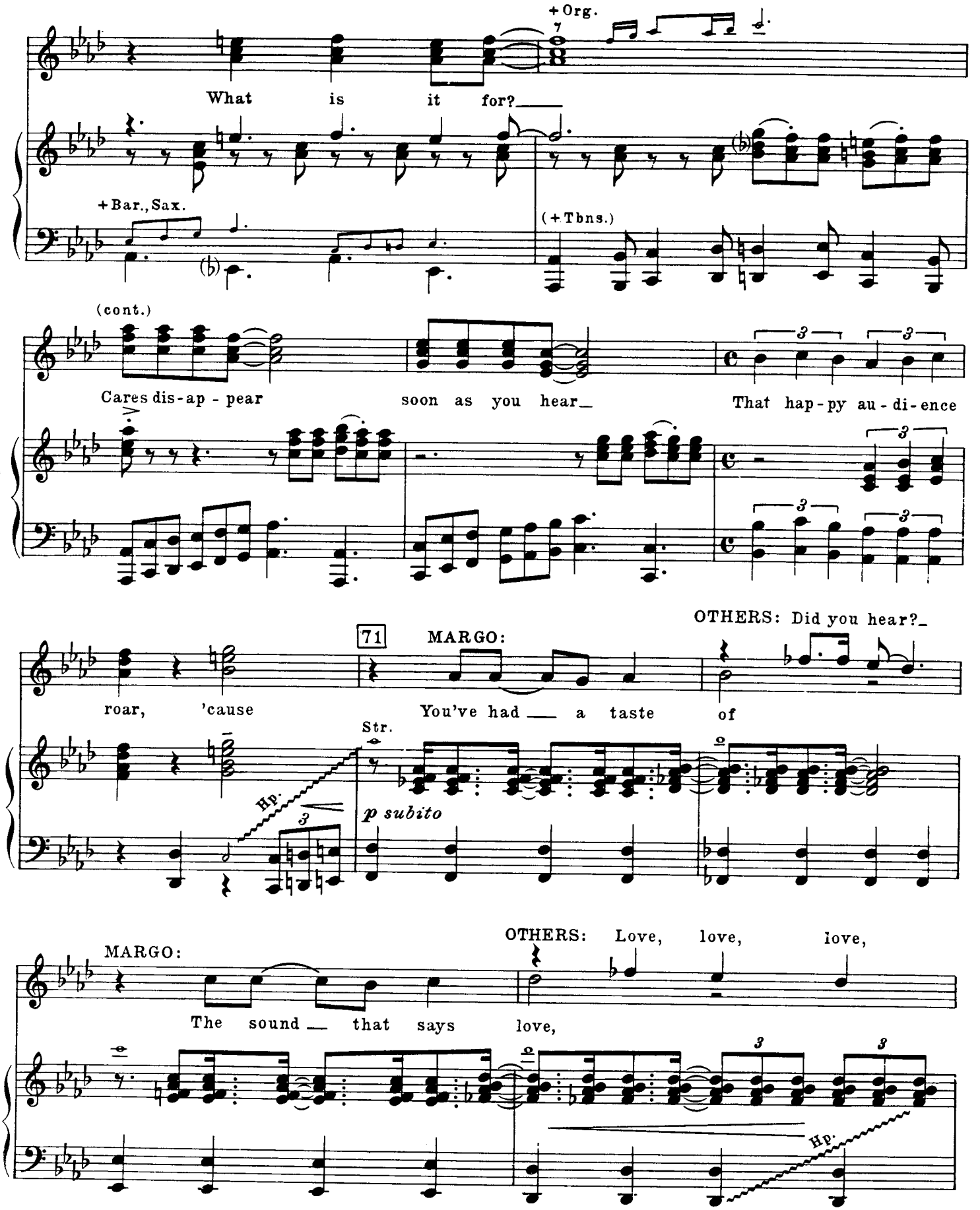
No. 22 Bows

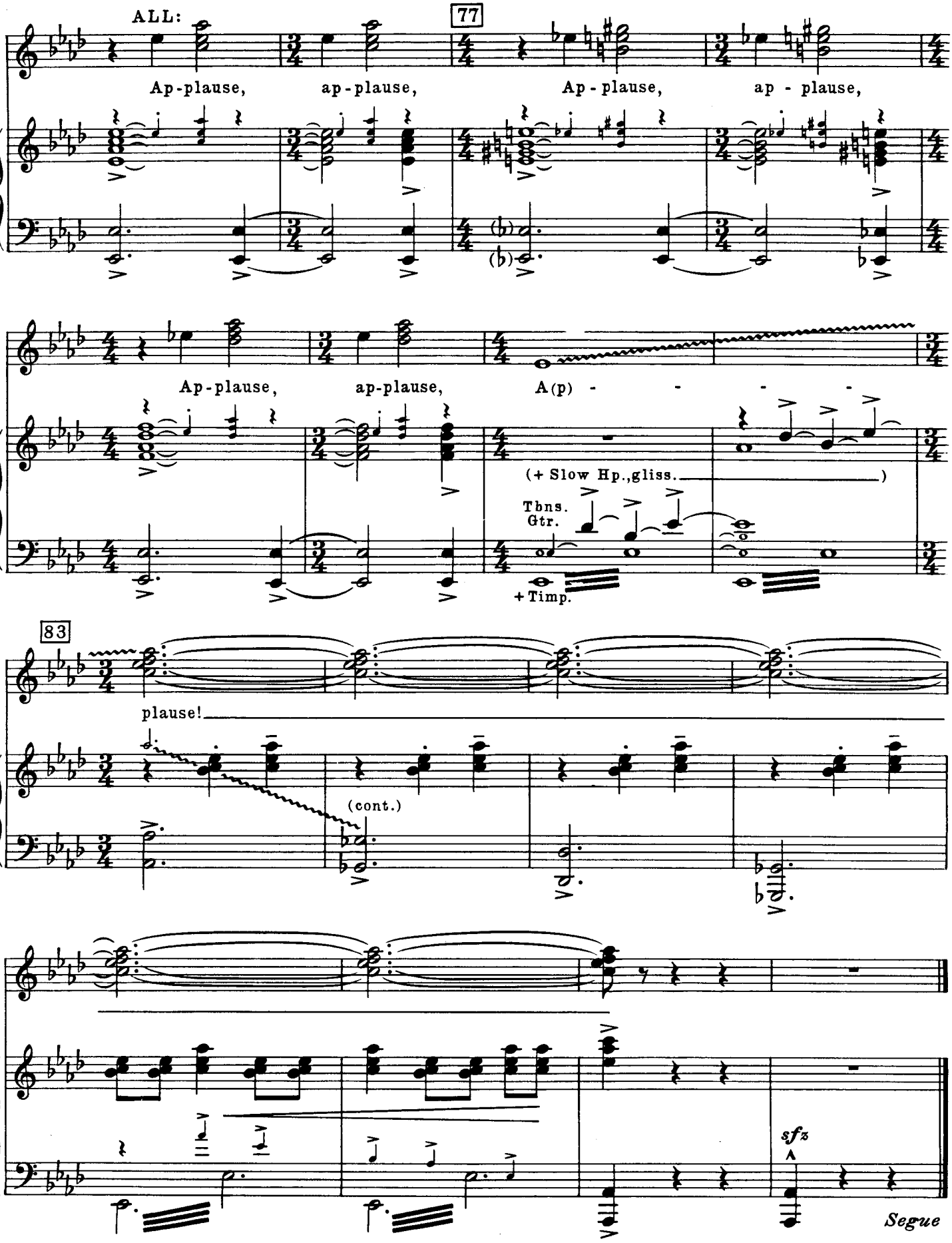

In 4-Rock
Tpts
Piano
f
Saxs., Org., Pno.
(no Celli)
Saxs., Tbns.
+ Org., 8va
Saxs., (wail)
sempre marc.
ff
11
Saxs., Tbns.
+ Org., 8va
Saxs., (wail)


19
Org.,Pno.,Gtr.
Tbns.
Saxs.
Tpts
+Tpts.
etc.
Saxs.
+Saxs.
Tpts.
28
Saxs., Tbns.
+ Timp.
Saxs.
Tbns.
Pno.
Gtr.
etc.
Tpts.,(+8va)
Saxs
Tpts.,(+8va)
36
Saxs
dim.
Bs.,Bar.Sax.

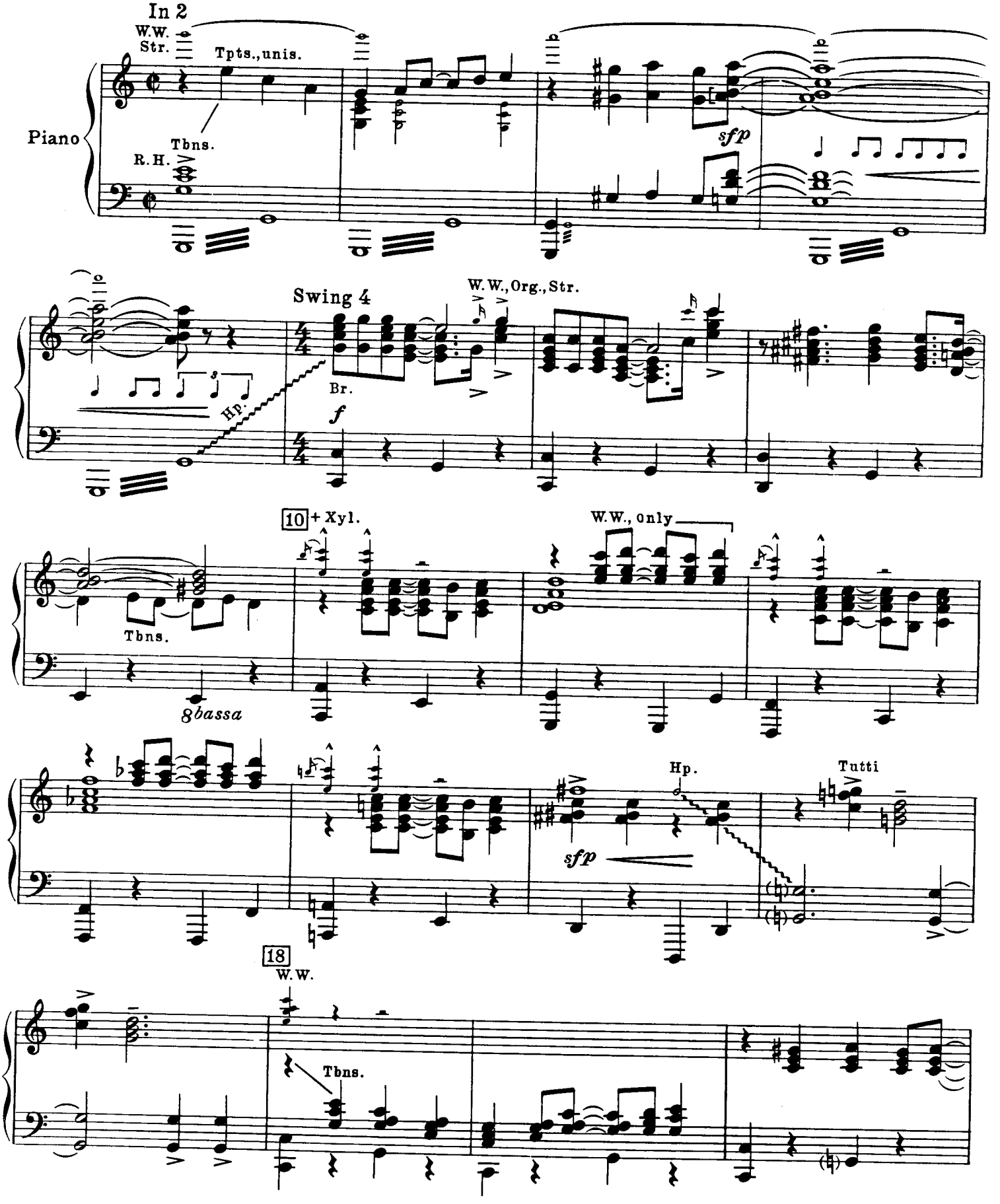

Tpts.
Str.
rall.
41
Vlns., 8va
a tempo
Str.
Saxs.
48
Vlns., 8va
Br., unis.
Hp.
Saxs., Pno., Org.
March tempo

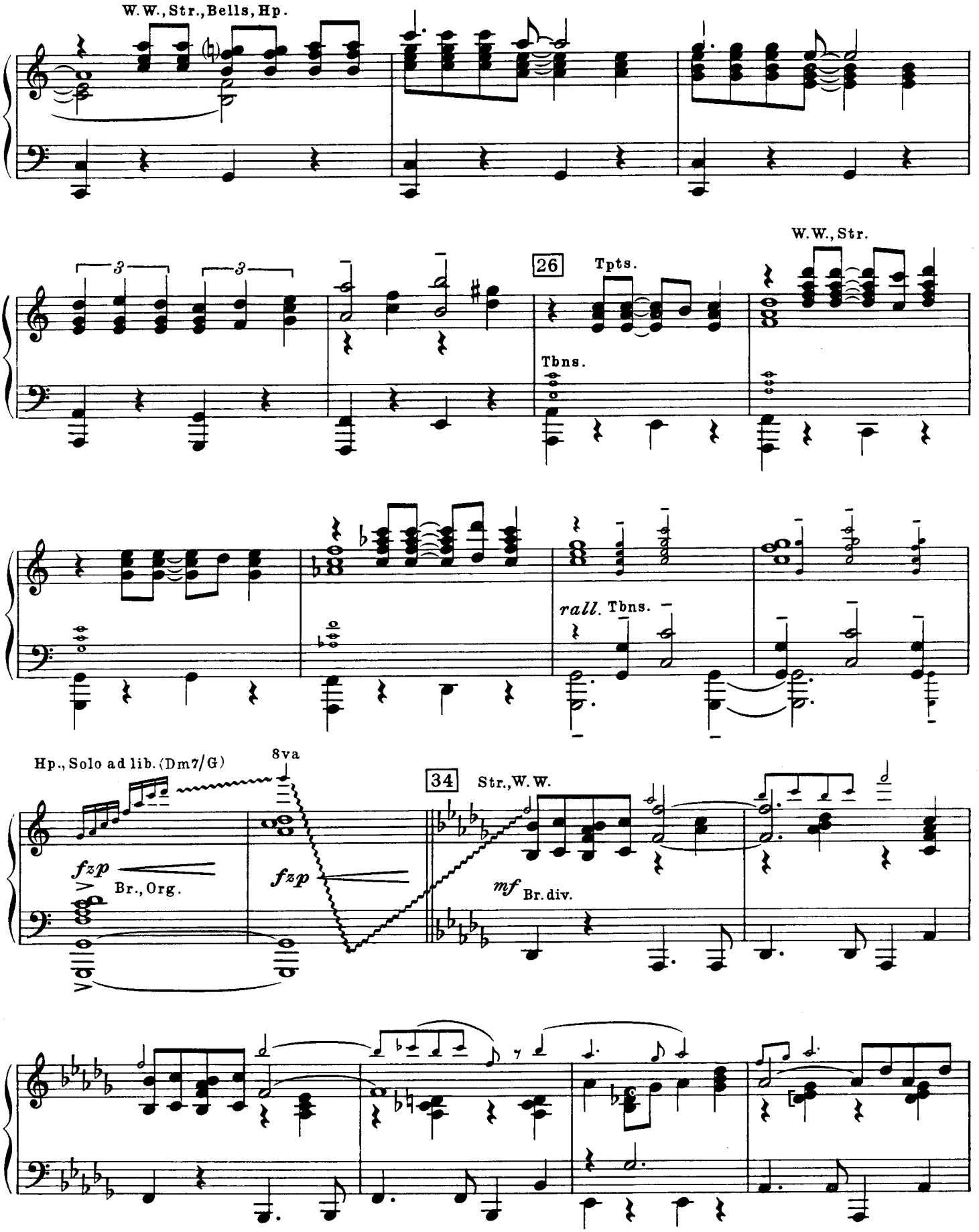

56
ALL:
Wher - ev - er you are, it's al-ways the same,
Str., W.W., sust.
mf
When-ev-er ap-plause is call-ing your name,
No mat-ter what kind, nev-er
mind, You don't care As long as it's there!
Hp.
63
Why do we live This cra - zy life?
Tpts., unis.
+ W.W.
Tbns.

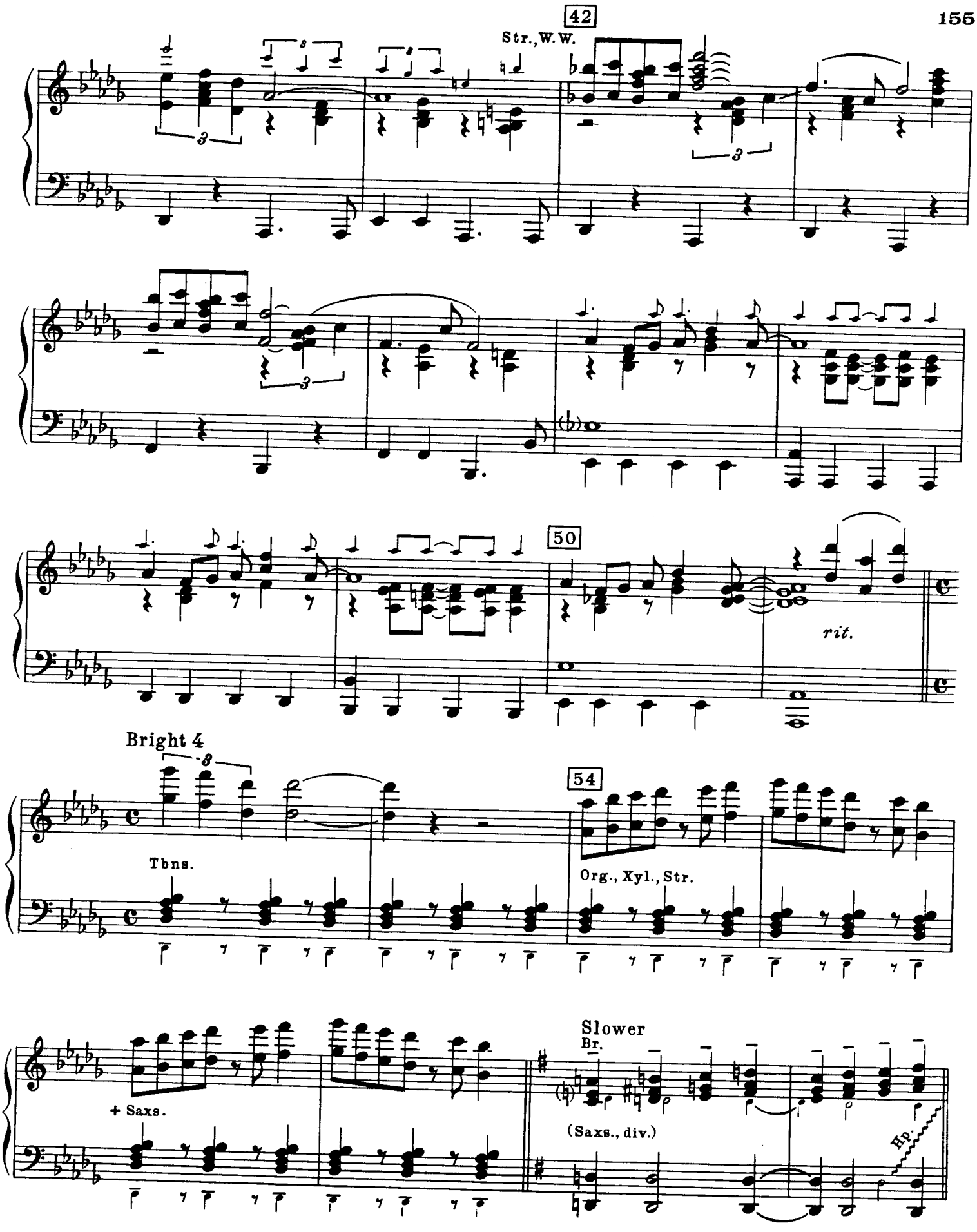

+ Org.
What is it for?
+ Bar., Sax.
(+ Tbns.)
(cont.)
Cares dis-ap - pear
soon as you hear
That hap-py au-di-ence
OTHERS: Did you hear?
71
MARGO:
roar, 'cause
You've had a taste of
Str.
Hp.
p subito
MARGO:
OTHERS: Love, love, love,
The sound that says love,
Hp.

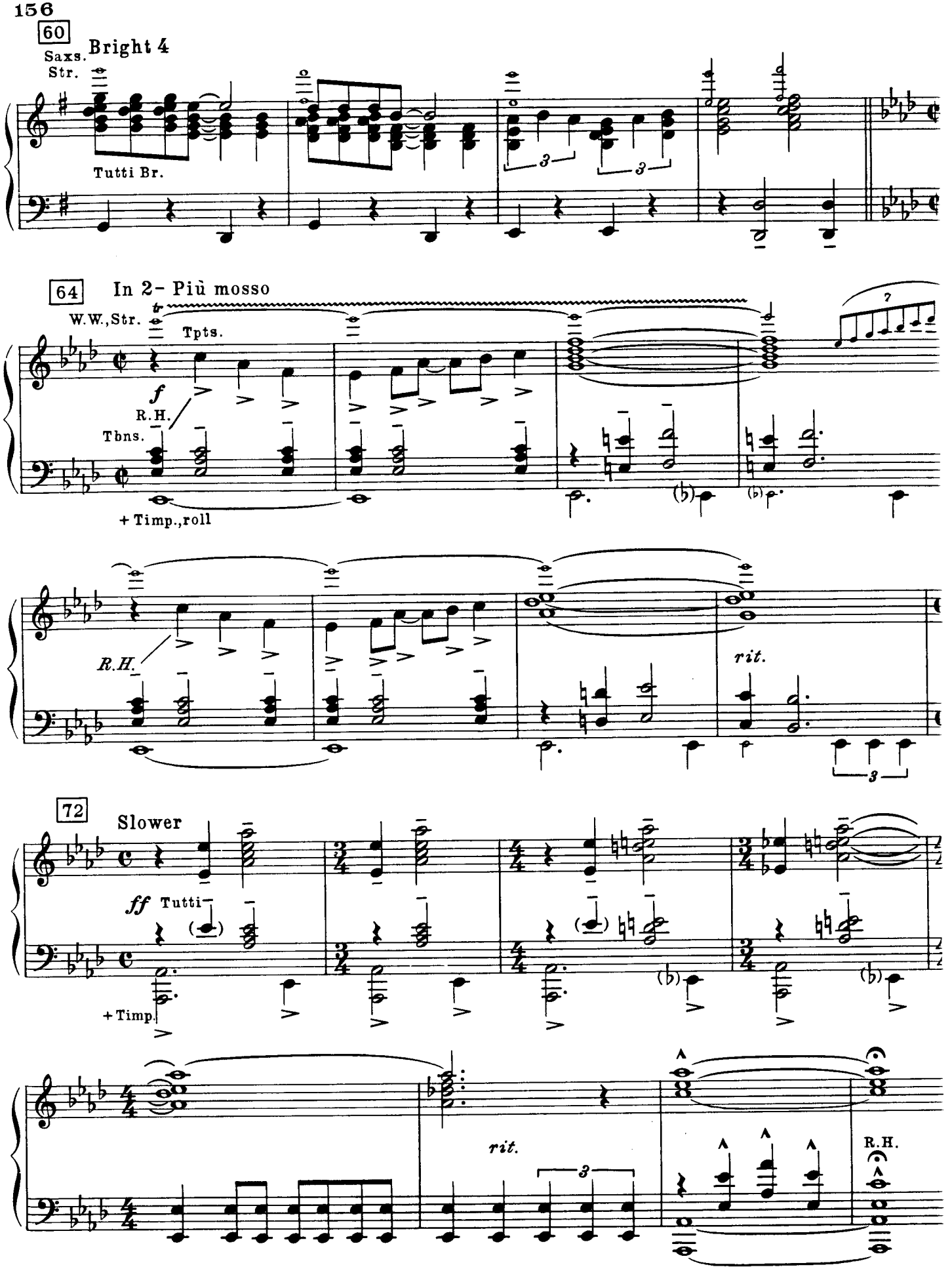

ALL:
77
Ap-plause, ap-plause, Ap-plause, ap-plause,
Ap-plause, ap-plause, A(p) - - - -
(+ Slow Hp.,gliss.)
Tbns.
Gtr.
+ Timp.
83
plause!
(cont.)
sfz
Segue

No. 23 Exit Music




W.W., Str., Bells, Hp.
3
3
26
Tpts.
Tbns.
W.W., Str.
rall. Tbns.
Hp., Solo ad lib. (Dm7/G)
8va
fzp
Br., Org.
fzp
34
Str., W.W.
mf
Br. div.


42
Str., W.W.
50
rit.
Bright 4
Tbns.
54
Org., Xyl., Str.
+ Saxs.
Slower
Br.
(Saxs., div.)
Hp.


60
Bright 4
Saxs.
Str.
Tutti Br.
64
In 2- Più mosso
W.W.,Str.
Tpts.
f
R.H.
Tbns.
+ Timp.,roll
R.H.
rit.
72
Slower
ff Tutti
+ Timp.
rit.
R.H.