Sweet Charity

Book by Neil Simon
Music by Cy Coleman
Lyrics by Dorothy Fields

Based on an original screenplay by Federico Fellini, Tullio Pinelli and Ennio Pianino
Produced for the Broadway stage by Fayer, Carr and Harris
Conceived, staged and choreographed by Bob Fosse

Instrumentation:

1. Reed I - Piccolo, Flute, Alto Flute (or Clarinet), Clarinet and Alto Saxophone.
2. Reed II - Piccolo, Flute, Alto Flute (or Clarinet), Clarinet and Alto Saxophone.
3. Reed III - Oboe, Clarinet and Tenor Saxophone.
4. Reed IV - Flute (or Clarinet), Clarinet, Bass Clarinet and Tenor Saxophone.
5. Reed V - Clarinet, Bassoon, Bass Clarinet (or Bassoon) and Baritone Saxophone.
6. Trumpet I & II (both double Flugel Horn) 1 Trombone I
7. Trumpet III 1 Trombone II
8. Trumpet IV 1 Trombone III

1. Percussion I & II:
   - Timpani (2 drums)
   - Snare Drum (brushes and sticks)
   - Military Snare Drum
   - Bass Drum
   - Timbales
   - Tom Tom
   - Conga Drum
   - Bongo Drums
   - Xylophone
   - Bells (soft and hard mallets)

Cymbals - Suspended
Hi-Hat
Hand
Finger
Choke
Vibraphone (optional)
Chimes
Pop Gun
Whip Snap
Siren Whistle
Siren
Cow Bell

Ratchet
Wood Blocks (small and large)
Tambourines (small and large)
Bell Tree
Triangle
Sand Blocks
Claves
Castanets (stick and finger)
Anvil

1. Chordvox
2. Guitar I (Guitar, Electric Guitar and Hand Cymbals)
3. Guitar II (Guitar, Electric Guitar and Bass Guitar)
4. Violin I & II
5. Cello
6. Bass

Piano-Conductor's Score sent with rehearsal material.
## Musical Numbers

**ACT ONE**

1. OVERTURE - orchestra ........................................ 3
2. CHARITY OPENING (SWEET CHARITY THEME) - orchestra ........ 14
3. YOU SHOULD SEE YOURSELF - Charity .......................... 18
4. TO THE LAKE - orchestra ....................................... 26
5. THE RESCUE - orchestra ........................................ 27
6. SCENE CHANGE - orchestra ...................................... 31
7. BIG SPENDER - Charity, Nickie, Helene & Girls ............ 32
8. BIG SPENDER-VAMP - orchestra ................................ 39
9. CHARITY'S SOLOQUY - Charity ................................. 40
10. SOLOQUY PLAYOFF - orchestra ................................. 51
11. MY PROBLEM - orchestra ........................................ 52
12. STROKE OF LUCK - orchestra ................................... 53
13. RICH MAN'S FRUG - orchestra (Chorus) ......................... 53
14. WHO IS IT - orchestra .......................................... 68
15. WORDS OF LOVE - orchestra ................................... 69
16. SCENE CHANGE - orchestra ..................................... 70
17. THIS SCENE - orchestra ......................................... 71
18. IF MY FRIENDS COULD SEE ME NOW - Charity ................. 72
19. TOO MANY TOMORROWS - Vidal (Charity) ....................... 87
20. MORNING MUSIC - orchestra ................................... 93
21. CIAO, BABY - Charity .......................................... 94
22. THERE'S GOTTA BE SOMETHING BETTER - Charity, Nickie & Helene 96
23. BIG DECISION - orchestra ...................................... 114
24. ELEVATOR STING #1 - orchestra ................................ 116
25. I'M THE BRAVEST INDIVIDUAL - Charity & Oscar .......... 116
26. FIRST ACT CURTAIN - orchestra .............................. 122

**ACT TWO**

27. ENTR'ACTE - orchestra .......................................... 123
28. ELEVATOR STING #2 - orchestra ................................ 129
29. BEFORE RHYTHM OF LIFE - orchestra .......................... 129
30. RHYTHM OF LIFE - Daddy Brubeck, 2 Assistants & Chorus .. 130
31. RHYTHM OF LIFE- SERMON - Chorus ........................... 143
32. RHYTHM OF LIFE-PLAYOFF - orchestra ......................... 145
33. SUBWAY - orchestra .............................................. 146
34. BABY, DREAM YOUR DREAM - Nickie & Helene .............. 149
35. CONEY ISLAND WALTZ (SCENE CHANGE) - orchestra .......... 156
36. ASCEND - orchestra .............................................. 158
37. SWEET CHARITY - Oscar & Chorus .............................. 159
38. SPENDER REPRISE - Helene & Girls ............................ 169
39. RE-VAMP - orchestra ............................................ 170
40. WHERE AM I GOING? - Charity .................................. 171
41. GOING LOVE SCENE - orchestra ................................. 177
42. YOU BET-UNSCORED - orchestra ................................ 179
43. I'M A BRASS BAND - Charity & Men ............................ 181
44. CAKE PANFARE - orchestra ...................................... 198
45. CONEY ISLAND WALTZ - orchestra .............................. 198
46. I LOVE TO CRY AT WEDDINGS - Herman, Nickie, Helene, Rosie, Two Hostesses, Solo Tenor & Chorus ......................... 199
47. PLANS - orchestra (optional Chorus) .......................... 212
48. FINALE - orchestra .............................................. 214
49. BOWS-SEE ME NOW - Full Company ............................. 216
50. EXIT MUSIC - orchestra .......................................... 219
* Throughou this score play notes in square brackets only if no percussion is present.
CHARITY OPENING

ORCHESTRA

WE: (OPENING ACT I, SCENE 1 - STAGE IN DARKNESS)

(A RC LIGHT PICKS UP CHARITY)
(CHARITY ENDS DANCE)

(LIGHTS DIM UP TO REVEAL A PARK. IT SHOULD BE EVIDENT THAT THE ORCHESTRA PIT IS THE PARK LAKE.)

(Spotlight picks up young man wearing dark glasses)

(Eve Charity
"Charlie, don't say a word.")

(TAMS-WITMARK MUSIC LIBRARY, INC.)
CHAPLAIN:

"WIDE WONDERFUL WORLD... OH, BROTHER, YOU SURE KNOW HOW TO TALK TO A GIRL."

APPLAUSE

SEGUE

YOU SHOULD SEE YOURSELF

CHARITY

LUCY (Segue from Applause for #2 "Charity Opening")

(Charity tries to get Charlie's attention)

BSU, RNV, A. & GUIT.
(SIMS, SUIT)

(Charity lights a cigarette for Charlie. The match burns her fingers. "Ouch!"

SIMS.

CHARITY: [SNICKER]

(Continued)

VAMP

(TAMs-WITMARK MUSIC LIBRARY, INC.)
MAN! OH, MAN! TST - TST -

YOU SHOULD SEE YOURSELF LIKE THIS.

-NIGHT, YOU'RE A HUNDRED WATT ELEC - TRIC.
LIGHT.

YOU'RE A BLOCK-BUSTER, BUSTER YOU GOT CLASS.

AND WHEN YOU MAKE A PASS, MAN, IT'S A PASS!

MAN!

SHE YOUC'E MAD!

HOW THOSE GOOD JOKES TURN ME
OH!
AND I LAUGH TILL I'M GA-GA-GA-GA.

GONE!
WHEN YOU SWITCH TO A "SE-DUC-A-TIVE" MOOD!

I'M NOT STUCK ON YOU LOVER,
I AM ELUSED!

IN THAT COL-LEGE TYPE, RAH-RAH-DEE-DAH TWEED,
Wilt? Boy are you built!

Yes yes

Muscles you don't need.

Wild! Dad you're wild!

You should see yourself in my eyes!
TO THE LAKE

ORCHESTRA

CUE: (Segue on applause for #3 "You Should See Yourself")

CHARITY: "YOU KNOW WHAT I DID TODAY?" (Dial Cont.)

ON CUE: (CHARLIE PUSHES CHARITY INTO THE LAKE)

FADE OUT ON CUE: CHARITY: "GREAT BIG WISHING WELL."

(SEQUE TO BAR 203)
THE RESCUE

ORCHESTRA

CHARITY: "HELP! HELP!"

(1ST PASSERBY ENTERS)

Dialogue:
DUE TO CONT. MARRIED MAN: "IT'S NONE OF OUR BUSINESS."

CHARITY: "OH, OH!"

(1ST PASSERBY LOOKS DOWN INTO LAKE, SHAKES HIS HEAD, SAYS "TSK TSK," EXITS)

TWO TIMES, "A LA BISOU-MAY"

(CHARITY CALLS OFFSTAGE) "HEY, THERE'S A GIRL IN THERE. I THINK SHE'S DROWNING."

WOMAN ENTERS, SEES CHARITY, CALLS OFFSTAGE, "WHAT? LIKE SHE'S DROWNING."
(ICE CREAM VENDOR ENTERS)  "WHAT'S GOING ON?"

WOMAN  "WHAT?" "THAT ATTRACTION YOUNG GIRL IS DROWNING."

(2d Young Man Enters)  "WHAT DID SHE SAY?"  (A BROAD SLOWLY BEGINS TO BREATHE)

(SOUND AD LIB. ABOUT CHARITY'S DROWNING)  1st Young Man: "SEE! SHE'S GONE DOWN TWO-THREE TIMES ALREADY." ETC.

WOMAN  "WHAT?" "YOU SHOULD'VE TAKEN SWIMMING LESSONS. NOW"

"Billy"  Doo

(BASS)

(TPT, XYLO, GUIT.)  BASEBALL PLAYER: "KID BROTHER, HE'S NEVER SEEN A DROWNING."

(TAMB. OR ORG.)

BS. (H-H RHY.)
ICE CREAM VENDOR
"Soda! See cold soda!"

MAN (ENTERS)
(Woman enters)

(DIALOGUE)

MAN: I'm walking my dog.

WOMAN: I'm walking my dog.

(Woman continues)

2nd WOMAN: I have a dentist appointment.

FIRST YOUNG MAN: "He's got her." (DIAG. CONT.)
"Now you get outta here."

(Fade as Charity begins to come out of it.)

Scene Change

 orchestra

Cue: Charity: "Put my foot in the water."

(Scene change to hostess locker room of the tango ballroom.)
CLASS.

AND WHEN YOU MAKE A PASS, MAN IT'S A ...
WALKED IN THE JOINT, I COULD SEE YOU WERE A MAN OF DISTINCTION, A
REAL BIG SPENDER!

WOULDN'T YOU LIKE TO KNOW WHAT'S GOING ON IN MY MIND? SO LET ME GET RIGHT TO THE POINT,

I DON'T POP MY COOK FOR EVERY BLV I SEE,
(ALL DIVI) A3)

DO YOU WANNA HAVE... FUN FUN HOW ABOUT A FEW... LAUGHS LAUGHS

Pizz.

LAUGHS LAUGHS LAUGHS LAUGHS

CAN SHOW YOU A... (HEEL BEATS) GOOD TIME (HEEL BEATS) GOOD TIME FUN, LAUGHS, GOOD TIME,

ESC

(DIALOGUE)

SINGIRL: "WHAT DO YOU SAY TO A... DIAL CONT.

F.CMM. B7

BE. B.GUIT.

ETC.

TAMS-WITMARK MUSIC LIBRARY, INC.
HEE! BIG SPEND-ER!

THE MINUTE YOU WALKED IN THE JOINT
I COULD SEE YOU WERE A

MAN OF DIS-TIN-CI-TION A REAL BIG SPEND-ER
GOOD PLACING SO RE-FINED

WOULDN'T YOU LIKE TO KNOW WHAT'S GOING ON IN MY MIND? SO LET ME GET RIGHT TO THE POINT

TAMS-WITMARK MUSIC LIBRARY, INC.
CHARITY: "ANYONE ASK FOR ME?"

CHARITY: "IT WONT HAPPEN TO ME AGAIN."

CHARITY: "HOW DID IT ALL START ANYWAY?"
DANCE BEGAN?

"YES, I CAN... DAMNED RIGHT, I CAN."

IT BEGAN... WELL AN-

WAVE, YA SEE, THERE WAS THIS MAN.

WHO STOPPED AND ASK ME IF I KNEW WHERE

WAY WAS LEVINGTON AVENUE, HE SAID: "I'M GOING TO BLOOMINGDALES" I SAID: "I'M GOING TO BLOOMINGDALES" SO WE

"SPOKEN:" "HE WANTED TO BUY

SOME JOCKEY SHORTS."

HOODED IT OVER TO BLOOMINGDALES.

THEN HE SAID: "MRS WOULD YOU LIKE A CUP O'"

null.
TER OR MAYBE SOME SEVEN UP! I LEFT THE TIP! PICKED UP THE TAB! FOR THE JOCKEY SHORTS AND A TAXI CAB!

(SPOKEN): "HE DROPPED ME OFF AND I BURNED! BOY! LET THAT BE A LESSON TO YOU."

LOW-ER THE ROOM, GIRL! LOW-ER THE ROOM!

WHAT CAN YOU DO WHEN HE KNOCKS ON YOUR DOOR CAUSE THEY LOCKED HIM OUT OF HIS FURNISHED ROOM!!

CHORUS: "SO HE MOVES IN! HE MOVES IN WITH THE JOCKEY SHORTS IN A PAPER BAG! NOTHING ELSE!"
RAZ-OR BLADES, A RAZ-OR, AND A BOMB!

SIST-ER-ING AND BROTHER-ING AND FATH-ER-ING AND MOTH-ER-ING.

HE NEEDS A HAT TO HANG UP IN MY FLAT—AND CALL IT HOME!

(As cont.)

MARVIN, A CUSTOMER, SELCETS CHARITY AS HIS PARTNER.)

TAMS-WITMARK MUSIC LIBRARY, INC.
(CHARITY DANCES WITH MARVIN)

JOB!

COME JU...

ITS NINETY-EIGHT DEGREES, HE WANTS A
COAT, WANTS A

FULL-LINED COAT, FULL COLLAR, CUFFS! THE WORKS!

REALLY DON'T BE FROZEN IT, WHEN I FIGURED OUT MY BUDGET FOR THAT COAT I HAD TO DANCE WITH SOMETHING

TAMS-WITMARK MUSIC LIBRARY, INC.
LIKE ELEVEN HUNDRED JERKS!

CHARITY [MARVIN DANCE - HIS HANDS STRAY]

CHARITY 'ALL RIGHT MARVIN - LET'S NOT GET OVERHEATED.' (DIAL CONT.)

CUE MARVIN: "I'M CRAZY FOR YOU." CHARITY: "SURE." CHARITY: "THE NEXT THING YOU KNOW I BELIEVE HIM." CHARITY: "AND THEN I'M PAYING FOR THE TRAIN TICKETS."
SOLLOQUY PLAYOFF

CIRCUMSTICE

CUE: (ATTACK FROM #4 CHARITY'S SOLLOQUY)

(Scene change to street in front of the Pompeii Club, New York)

TENOR, AMBIENT CARS, DRUMS.

TENOR, CELLO, BS.

(THE VIONS)

N/A

TAMS-WITMARK MUSIC LIBRARY, INC.
My Problem

ORCHESTRA

CUE: CHARITY: "WELL, I'M THROUGH GIVING."

(DIALOGUE TO CUE):
WOMAN PANHANDLER:
"NO, BUT MY MOTHER IS."

CUE: MAN PANHANDLER:
"TO WIPE OUT WHOOPING COUGH."

CUE: THE WOMAN PANHANDLER:
"STAMP OUT SEX IN JUIN SCHOOLS."

CUE: THE MAN PANHANDLER:
"HELP PUT A GYPSY IN CONGRESS."

CHARITY: "IT'S THE LEAST I CAN DO."
(DIAL. CONT.)

(TUTTI)

(BR. TO OPEN)

(TEMP)
WHO IS IT

ORCHESTRA

CUE: (VITAL & CHARITY ENTER) (DRAPE MOVES III. DANCEE SIT AT RIGHT OF THEM)

DANCE BREAK DIALOGUE (DANCE BREAK DIALOGUE)
CUE: CHARITY: "I THINK I JUST SCREWED MYSELF UP."

CUE: VIOLE: "YOU'RE RIGHT. I'M NOT HERE."

(DANCE BREAK - DIALOGUE)

CUE: CHARITY: "AND TRIM THE FAT."

(DANCE BREAK - DIALOGUE)

CUE: CHARITY: "MUST HAVE BEEN AN OVERSEAS CALL." (DANCE BREAK - DIALOGUE)

CUE TO CONT. CHARITY: "THERE'S WOOL, WOOL, HOW RUGGED."

ATTACCA

WORDS OF LOVE

ORCHESTRA

CUE (ATTACCA FROM #44 "WHO IS IT?")

VIOLE: "I SEEM TO HAVE DONE NOTHING AT ALL."

MODERATE FOLK

VAMP

STAY (TPT 1 - SNAKE IN)

+ FL, OB. (TPT 1 OUT)

(ATTACCA)

CUE TO CONT. VIOLE: "I WANT TO DANCE."

TAMS-WITMARK MUSIC LIBRARY, INC.
Scene Change

Orchestra

VIVIAL: "WHERE?"  CHARITY: "YOUR APARTMENT!"

(Scene Change to Vivial's Apartment)

(Fade out when new set is in place)
SUE: CHARITY: "Yeah, there was this scene."

CHARITY: "I couldn't see it too good." (ETC.)

SUE: CHARITY: "And I remember every word exactly."
"If My Friends Could See Me Now"

CHARITY

CHARITY: "I'm not moving."

MODERATELY BRIGHT TWO

(VIDAL EXITS - CHARITY LOOKS AROUND HIS ROOM)

CHARITY: "The girls at the ballroom would never believe me in a million years."

CHARITY: "If they could"
SEE ME NOW THAT LITTLE GANG OF MINE,

BAT'N'G FAN-BY SHOW AND DRINK'G FAN-BY WINE. SO LIKE THOSE

STUMB'LE BUMS TO SEE FOR A FACT THE KIND OF

TOP DRAWER, FIRST RATE CHUMS I AT-TRACT!

TAMS-WITMARK MUSIC LIBRARY, INC.
(VIDAL HAS RE-ENTERED)

(CHARITY BURSTS INTO VIDAL)

THEY'D NEVER BELIEVE IT!

(CHARITY-VIDAL DIALOGUE ABOUT POP-UP TOP HAT)

OB. (EXH. "PICC. STOP")

SATD. BLACK

PIZZ. CELLO

EVE VIDAL:
"THERE'S SOME MORE."

CHARITY: "ESCADA!"
(SHE KISSES THE HAT)

(SHE EXITS)

SAFETY VAMP

TAM'S-WITMARK MUSIC LIBRARY, INC.
"SILTH-EK! GET HER!—DRIpped on a bedspread made from three kings of E.J.C.

All I can say is: "Wow!—Wait till the riff and raff see just what—"

Act-ly how—he signed this autograph!—What a build-up!

Holy cow, they'd never believe it, if my friends could see me now!

TAMS-WITMARK MUSIC LIBRARY, INC.
THEY'D NEVER BELIEVE IT!

BRAH. BRAH.

FRIENDS COULD SEE ME NOW!

(TUTTI)

(CHARITY DANCES "SIT ON" FINISH TO ONE KNEE WITH GIRLS "HI GIRLS -- IT'S ME -- CHARITY!"

TAMIS-WITMARK MUSIC LIBRARY, INC.
Too Many Tomorrows

VIDAL (Chorus)

"W.E. VIDAL - [Chorus: 'TIDAL', 'URSULA', 'VITTORIO']"

"VIDAL: [Sings: 'URSULA, MY DARLING', 'URSULA, OH VITTORIO, VITTORIO']" (They kiss)

Please don't
GO MY LOVE I'M FRIGHTENED OF TOO MANY TO-

-NOUS A-ROUND THIS HAUNTED PLACE.

SET YOU FREE, WHAT'S LEFT FOR ME TOO MANY TO-

-NOUS I SIMPLY CAN NOT FACE. THOSE PASSIONATE
Can't you see, there can't ever be too many to-

-More, rows if you stay with me-

(Charity business in vidas closet and hiding smoke)
SO COME FILL MY ARMS

AND WE'LL FORGET THE MEANINGLESS SORROWS EACH TIME WE SAY WE' RE

(OUT OF WHEN VIDAL LEAVES BED)
THROUGH.

DARLING CAN'T YOU SEE THERE CAN

NEV'ER BE TOO MANY TO MORROW

YOU STAY WITH ME.

(VICAL LIES ON BED W/URSULA)

(VICAL-URSULA DIALOGUE BEHIND BED CURTAINS.
CHARITY WATCHES THEM THRU CLOSET KEY HOLE.)
YOUR FOREIGN MOVIES!

IF MY FRIENDS

SEE ME NOW!

END OF SCENE

MORNING MUSIC

ORCHESTRA

WELL TEEM (AS LIGHTS COME UP Vidal enters and Tiptoe's to the closet, opens the door)

TEEM

TAM-S-WITMARK MUSIC LIBRARY, INC.
CIAO, BABY

CHARITY

CUE: VIRGIL: "YOU WATCHED EVERYTHING!!"  CHARITY: "CIAO!" (SHE RUNS) (END OF SCENE)

(TRY QUASI "AL MIST"

DURING SCENE CHANGE CHARITY DANCES AROUND THE STAGE.)
They'll never believe it!

If they could

(Lights up on new scene - the hostess locker room)

See me now - that little dusty group.

Charity: 'And then I left his apartment at five o'clock in the morning and went home, and you know how I got there? I flew!'
THERE'S GOTTA BE SOMETHING BETTER

NICKIE, HELENE & CHARITY

HELENE: "WEH, AND IT AIN'T NO USE FLAPPIN'. . . . FLYPAPER OF LIFE.
HELENE: "WHAT DO YOU SAY?"
NICKIE: "I SAID, NOT ME."
NICKIE: "I'M NOT GONNA SPEND . . . TALK SENSE."
NICKIE: "I'M GETTIN' OUT."

HELENE: "OUT-- WHAT A BEAUTIFUL WORD."

THERE'S GOTTA BE SOMETHING BETTER THAN THIS,
EASY TO LEARN. AND IF I FIND ME SOMETHING A

HAIR-WIT CAN LEARN. I'M GONNA GET UP, I'M GONNA GET OUT, I'M GONNA GET UP, GET OUT AND

LEARN IT!

ALL THESE JOKE-IES HOW I HATE THEM,

WITH THE GRAB-ING, GRAB-BING, CLUTCH-ING, CLINCH-ING.

HELENIE
Helenie
HELENIE

TAMS-WITMARK MUSIC LIBRARY, INC.
Nickie
HELENE

Strangling, handling, fumbling, pinching,

Fl. etc.

Nickie
HELENE

Phooey!

There's gotta be some thing cleaner than

Fl. etc.

This

There's gotta be some good reason to live.

And when I find me some kind of life I can live, I'm gonna
(NICKIE DIALOGUE)

GET UP, I'M GONNA GET OUT, I'M GONNA GET UP, GET OUT AND LIVE IT!

(NICKIE)

VAMP

WHEN I SIT AT MY DESK IN THE FOURTY FIRST FLOOR, IN MY COPY OF A COPY OF A COPY OF DI-

-OR! I'LL RECEIVE BIG TY COOBS, AND I'LL POINT TO A CHAIR, I'LL SAY:

TAMS-WITMARK MUSIC LIBRARY, INC.
"Honey, while you're waiting, how would you like to put it down over there."

"There's gotta be something better than this."

(As before)
HALF-WIT CAN LEARN, I'M GONNA GET UP, I'M GONNA GET OUT, I'M GONNA GET UP, GET OUT AND

LEARN IT!

(HELENE - DIALOGUE)

OPEN B.S.

(SIDE OUT)

HELENE

O.K.

CHECK YOUR HAT, SIR? CHECK YOUR COAT, SIR? CHECK YOUR VEST, SIR?

VAMP

CUP TRP.

CHECK YOUR PANTS! CHECK YOUR SOCK, SIR? CHECK YOUR SHOES, SIR? I CAN HOLD THEM WHILE YOU DANCE!

TAMS-WITMARK MUSIC LIBRARY, INC.
BIG DECISION

ORCHESTRA

CUE: CHARITY: "I'M NOT GIVING UP WITHOUT A FIGHT!"

CUE TO CONT.: CHARITY: "I'VE GOTTA GET OUT OF THIS DUMP."

CHARITY: (CONT.) "GO TO NEW PLACES... MEET NEW PEOPLE" (ETC.)

(Loca)

TAMS-WITMARK MUSIC LIBRARY, INC.
(Charley) "And I know just the place to get it."

(Blackout on Charity - Scene change to the "Y")
ELEVATOR STING #1

WE: CHARITY: "LIKEWISE!"

I'M THE BRAVEST INDIVIDUAL

WE: CHARITY: "YOU'RE GONNA BE ALL RIGHT."

OSCAR: "DON'T LEAVE ME."
CHARITY: "OH, I WON'T LEAVE YOU." (ETC.)

WE: CHARITY: "JUST DO WHAT I DO."

MODERATE TWO

WHEN I'M SO JITTERY MY KNEES BUCKLE. ICE WATER TICKLES MY SPINE.
TRAPPED LIKE A BUTTERFLY IN A NET, THEN I SAW TO MYSELF:

I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!

THIS GAME MAKES VERY GOOD SENSE, I GET RESULTS. ISN'T THAT GREAT?

GET BACK MY CONFIDENCE AND AN EVEN PULSE SEVENTY EIGHT.
SO, WHEN I PANIC AND THINK EACH DAY I'VE COME TO THE END OF THE LINE,
THEN I SAW THAT FEAR HASN'T LICKED ME YET!
I KEEP TELLING MYSELF:
I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!

OSCAR: "GOOD, LISTEN, I HAVE AN IDEA." (ETC.)
END DIALOGUE, OSCAR: "STAY HERE WITH ME."

SOME TIMES IF YOU'LL PARDON THE WORD, I SWEAT! THEN YOU SAY TO YOURSELF:
(CHARITY SING,
OSCAR SPOKEN TENTATIVELY)

I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!

(OSCAR SING)

I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!

CHARITY

YOUR GAME MAKES VERY GOOD SENSE. I GET RESULTS.
ISN'T THAT FINE?

(OSCAR)

GOT BACK MY CONFIDENCE AND AN EVEN PULSE, A HUNDRED AND NINE!
First Act Curtain

Oscar: (Blackout) "What was that?"

Charity: "The lights went out."

Cue: "Help! Help!"

Maestro Fяvч

Tempo

End of Act One

TAMS-WITMARK MUSIC LIBRARY. INC.
ACT TWO

ENTR'ACTE

ORCHESTRA (+CHARITY)

SC. NIGHT TWO
[OPENING ACT II SCENE ONE]

CHARITY (SPIRITLESS)

BEIGE (ELECTRIC TAN APPEARS)

"BACK IN THE ELEVATOR"

I'M THE GRAYEST INDIVIDUAL I HAVE EVER MET!

(FADE AS ELEVATOR DOOR OPENS)
Elevator Sting #2

We: Oscar: "Come on, we'll walk down." (Elevator stops)

Before Rhythm Of Life

We: Man in elevator: "Help! Help!" Phallic: Oscar (pointing up) "Aha!"

Largo

[Blackout while church scene is prepared]

Daddy O'Neal (voice on tape): "This is the rhythm of life." (etc.)

"Quasi organ"

An aus.

Due to fade: Daddy B. "... and absolution."
THE RHYTHM OF LIFE

DADDY BRUBECK, TWO ASSISTANTS & CHORUS

LUE DADDY B. (in tape) "AND A-ONE, AND A-TWO, AND A-THREE."

THE RHYTHM OF LIFE CHURCH

DADDY STARTED OUT IN SAN FRANCISCO, TOOTIN' ON A TRUMPET LOUD AND MEAN.

TAMS-WITMARK MUSIC LIBRARY, INC.
Sud-den-ly a voice said: "Go forth, Dar-dy, spread the picture on a WIDE-EG SCREEN."

Voice said: "Dar-dy, there's a million pigeons, waitin' to be hooked on new RELI-GIONS."

Dar-dy, go, go. go. go.

Hit the road Dar-dy, leave your common law wife spread the RELI-GION of the RHYTHM of life. and the

Tell them ev-'ry-th ing you know.
RHYTHM OF LIFE IS A POWERFUL BEAT, PUTS A TINGLE IN YOUR FINGERS AND A TINGLE IN YOUR FEET.

RHYTHM IN YOUR BEDROOM, RHYTHM IN THE STREET, YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!! ON THE

TO FEEL THE RHYTHM OF LIFE, SIMILARLY TO FEEL THE POWERFUL BEAT,
RHYTHM IN YOUR BEDROOM, RHYTHM IN THE STREET, YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!! OH THE

TO FEEL THE TINGLE IN YOUR FINGERS, TO FEEL THE TINGLE IN YOUR FEET.

RHYTHM OF LIFE IS A POWERFUL BEAT, PUTS A TINGLE IN YOUR FINGERS AND A TINGLE IN YOUR FEET.

DADDY GO, GO, GO.

TO FEEL THE RHYTHM OF LIFE, TO FEEL THE POWERFUL BEAT.

TELL THEM EVERYTHING YOU KNOW.
DADDY SPREAD THE GOSPEL IN MILWAUKEE, TOOK HIS WALKIE TALKIE TO ROCKY RIDGE.

BLEW HIS WAY TO CAN-TON THEN TO SCRANTON, TILL HE LANDED UNDER THE MANHATTAN BRIDGE.

DADDY WAS A NEW SensATION, BUT HIMSELF A Congrega-tion, BUILT UP Quite An Opera-tion Down BE-LOW.

WITH THE PIE-EYED PIPER BLOWING, WHILE THE MUS-CAT-EL WAS FLOWING ALL THE CATS WERE DO-ING DO-ING DO-ING DOWN BE-LOW.
DADDY WAS A NEW SENSATION, GOT HIMSELF A CONGI-ELA-TION, BUILT UP QUITE AN OPERA-TION, DOWN BE-LOW!

WITH THE PIE-EYED PIPE-C BLOWING, WHILE THE MUS-CATEL WAS FLOWING, ALL THE CATS WERE GO-BO-SING, DOWN BE-LOW

DADDY WAS A NEW SENSATION, GOT HIMSELF A CONGI-ELA-TION, BUILT UP QUITE AN OPERA-TION, DOWN BE-LOW!

(ADD 2 TENORS)

WITH THE PIE-EYED PIPE-C BLOWING, WHILE THE MUS-CATEL WAS FLOWING,

TENORS.
WITH THE PIE-EYED DI-PEL BLOW-ING, WHILE THE MUS-O-TEL WAS LOW-ING, ALL THE CATS WERE GO-GO GOING DOWN BE-LOW.

ALL THE CATS WERE GO-GO GOING DOWN BE-LOW.

FLIP YOUR WINGS AND FLY TO DAD-DY! FLIP YOUR WINGS AND FLY TO DAD-DY!

FLIP YOUR WINGS AND FLY TO DAD-DY! FLY—FLY—FLY TO DAD-DY!!
RHYTHM OF LIFE IS A POWERFUL BEAT, PUTS A TINGLE IN YOUR FINGERTIPS AND A TINGLE IN YOUR FEET.

RHYTHM IN YOUR BEDROOM, RHYTHM IN THE STREET, YES THE RHYTHM OF LIFE IS A POWERFUL BEAT AND THE...

RHYTHM OF LIFE IS A POWERFUL BEAT, PUTS A TINGLE IN YOUR FINGERTIPS AND A TINGLE IN YOUR FEET.

TO FEEL THE RHYTHM OF LIFE, TO FEEL THE POWERFUL BEAT,

TAM'S-WITMARK MUSIC LIBRARY, INC.
SUE DADDY B. : "I SHALL NOT INDULGE IN THE EVIL MARJUANA WEED COMMONLY KNOWN AS POT."

(RHYTHM OF LIFE - PLAYOFF)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)

(SOUND TAYLOR)
 Cue: Charity: "I'm nuts about happy endings."

(SUBWAY SCENE DIALOGUE - OSCAR, CHARITY / PASSENGERS)
DUE TO STOP OSCAR:
"SWEET CHARITY" (HE EXITS)
DUE CHARITY:
"GEE, FOR A WEIRDO, HE'S VERY NICE"

(SING SONG)
TUTTI

(MUSIC OUT WHEN LIGHTS COME UP ON CHARITY'S APARTMENT)
BElIE: NICKIE: "HE PROBABLY DOES ALL THE TALKING."

(NINIE & HELENE: "GOBBLE!"

MODERATE TWO FEELING

(CUING TO BELIE:
NICKIE & HELENE: "GOBBLE!"

MUTE M.T. B.SUITE

(FIVE TIMES)

HELENE

CLOSE YOUR EYES AND TRY IT.
DREAM OF FURNITURE.

DREAM THAT I CAN BUY IT.
THAT FANCY BED YOU PRAYED FOR.
"Not only bought but paid for."

Dream we sign the lease.

"Leave a small deposit."

Three and one half rooms.

With a walk in closet. We'll ask the local set.

"To dine on our dinette set."

Right across the street."
THERE'S A FRIENDLY BANK, YOU MAKE A FRIENDLY LOAN,

AND THE BANK SAYS THANK YOU. EVERY SATURDAY,

WELL SPEND ALL OUR MONEY, JOIN THE D. T. A.,

THEY WILL LOVE YOU HONEY! LIFE WILL BE FROZEN PEACHES AND
DREAM.

[DIALOGUE]

HELENE: "HE'S READY TO FLY THE COOP!"

THREE FAT HUNGRY KIDS: "ALL IN PINK CONDITION"

HELENE: "SO! WHO'S IN THE "RED" THAT NICE OB-STE-TRI-CIAN."
BIG DADDY'S FAVORITE PASS-TIME, HE'S HAD IT FOR THE LAST TIME

SIR.

(What just?)

TUTTI

(TRY'S out)

SIR.

WHAT DON'T COME HOME, HE SAYS HE'S GONE BOWLING

NICKIE

BUT A BOWLING BALL IS NOT WHAT DADDY'S ROLLING

NICKIE

EVEN IF THEY FIGHT, ONCE THEY BOTH EXPLODED

NICKIE

TAMS-WITMARK MUSIC LIBRARY, INC.
HELENE

Then they both got tight.

WELL, they got loaded.

DUET: WELL, WHO KNOWS WHAT WILL SOON USE THE CREAM,

WHEN YOU

WHY, ILLusiO...

(both laugh)

BUT COME TO

THINK OF IT, HOW HAPPY I WOULD BE, IF SOME-DAY I COULD FIND THE KIND OF GUY WHO'D
SAY TO ME:  BYE BYE DREAM YOUR DREAM

CLOSE YOUR EYES AND DREAM IT.
DREAM OF THREE FAT KIDS.

BOTH: I WOULD BUY IT!
LIFE COULD BE FROZEN PEACHES

IF ONLY I COULD DREAM
(FADE OUT FOR CHARITY'S DIALOGUE) "DON'T PANIC, OSCAR."
CHARITY: "I'VE NEVER BEEN THIS SCARED BEFORE."

DUE TO BOTH: CHARITY:
"IN THESE SITUATIONS."

OSCAR:
"USUALLY VERY SCARED."

CHARITY:
"I'M THE ONE WHO'S
BAD."

OSCAR: "I'M USUALLY CALM."
CHARITY: "THAT'S WHY
I'M SCARED."
OSCAR: "BECAUSE
I'M CALM?"
SWEET CHARITY

Oscar & Chorus

"Charity: "Hold on to me."

"Oscar: "Exactly. What's happened to me."

(Cubato, in Four)

In Tempo

Oscar

There was a man with no dream and no plan then one

(Voice, Chorus)

"Crazy Night I found you."

SWEET CHARITY!
YOU MAKE LIFE FUN FOR ME, OH WHAT IT'S DONE FOR ME,

HAVING YOU AROUND=

WARM WORDS I'VE NEVER SAID LATELY

POP OFF THE TOP OF MY HEAD INCONCEIVABLE
IF OYE AND OYE YOU AND I SHOULD BE WE,

I COULD TOUCH THE SKY, QUITE EASILY,

SO IF YOU ACH FIZEE, SWEET CHARITY,

PLEASE BELONG TO ME, SWEET, SWEET CHARITY,
－4 SWEET CHARITY

IN TWO

PLEASE BELONG TO ME!

(DIALOGUE) CHARITY: "OSCAR,

MAYBE THE REASON." (ETC.)

CHARITY'S.

(SMM..)

(smm's.)

(sm's.)

(SMM'S.)
Oscar: Charity - thirtyseven
Branches throughout the city.

Bright Two

Ward: Words I've never

Said late

Pop off the top of my

TAMS-WITMARK MUSIC LIBRARY, INC.
SKY, QUITE EASILY.

SO IF YOU ARE

CHORUS KEEP COOL YOU TWO UP THERE,

FREE SWEET CHAIR

KNOW WHAT I'D DO UP THERE,

TAMS-WITMARK MUSIC LIBRARY, INC.
Spern Reprise

HELENE & GIRLS

WE: (SING FROM #27 "SWEET CHORLEY")

(REVERSE CHANGE TO RADIO BALLROOM)

HELENE: "OH BOY! YOU CAN'T MAKE A DIME

IN THIS JOINT.

HERMAN: "PSSST, A LIVE ONE."
ORCHESTRA

 Cue: (1st time) Helev: "I was always like this. (Man enters)

 Cue: (2nd time) Charity: "I'm sooner than any of you think." (2 men enter)

 [Moderate Four]

 1st Time, Cue to Fade: (Man picks Rosie) Nickie: "Sure learns fast, for a kid."

 2nd Time, Cue to Fade: Nickie: "Der Führer is watching."
WHERE AM I GOING?

CHARITY

WIFE: CHARITY: "YOU'RE DAMNED RIGHT I'M GOING."

(WORKS, F.C.)

(SCENE CHANGE TO TIMES SQUARE)

CHARITY: "THE ONLY TRouble IS, I DON'T KNOW WHERE."

(CHARITY)

WHERE AM I GOING? AND WHAT WILL I FIND? WHAT'S IN THIS GRAB BAG THAT

(TAMS-WITMARK MUSIC LIBRARY, INC.)
I CALL MY MIND!

WHAT AM I DOING ALONE ON THE SHELF?

AIN'T IT SHAME BUT NO ONE'S TO BLAME BUT MYSELF!

FLY, VENUS!

WHICH WAY IS CLEAR?

WHEN YOU'VE LOST YOUR WAY YEAR AFTER YEAR.
DO I KEEP FALLING IN LOVE FOR JUST THE KICK OF IT,
STAGGERING THROUGH THE THICK AND THICK OF IT HATING EACH OLD AND
TIGED THICK OF IT, KNOW WHAT I AM I'M GOOD AND SICK OF IT!
WHERE AM I GOING? WHY DO I CARE?

TAMS-WITMARK MUSIC LIBRARY, INC.
Run to the Bronx, or Washington Square.

No matter where I go, I meet myself there, looking inside me.

What do I see?... Angelic and hope and doubt.

What am I all about, and where am I going... you tell.
OUTO SUN:
"HE'S GONNA COME... HE'S GONNA COME..."

DUE TO STOP: CHARITY:
"HE WON'T!"

AD LIB. IN TWO

LOOKING INSIDE ME, WHAT DO I SEE? ANGEL AND HOPE AND DOUBT
What am I all about, and where am I going? — You tell

Going Love Scene

Orchestra

Scene change to Barney's Chile Hacienda

Charity, me!

Tutti: (Cymbal roll)

Charity enters - Dialogue

Oscar: "Charity, I... Charity: "Sit down, Oscar," (etc.)
You Bet Under Score

ORCHESTRA

Sue: Charity: "I didn't hear it the first time."

(RUBATO SLOW FOUR)

(DIALOGUE CONTINUES)

TAMS-WITMARK MUSIC LIBRARY, INC.
EUE TO FADE OUT: OSCAR: "PLACE ON ROUTE 66 IN PASSAIC."

ON OUR CHARITY: "HE LOVES ME!"

ATTACCA
I'm A BRASS BAND

CHARITY & MEN

CHARITY: "SOMEONE LOVES ME!"

CHARITY: "SOMEONE LOVES ME!!!"

BOE: (ATTACK FROM #42: "YOU GET UNDERaccine")

W.W. SINGS (CMB, EMB. ROYAL)

U.S.C.

CHAR. ARPEG.

T.A.

CHAR. ARPEG.

CMM.}

(+ T.E.M.)
Somebody loves me, my heart is beating so fast.

All kinds of music is pouring out of me, somebody loves me at last, now.

Moderately slow, two partsмелодия.

I'm a bass clarinet.
I'm the Philadelphia Orchestra.

I'm the Modern Jazz Quartet.

I'm the Band from Marcy's Big Parade.

Wild Count Basie Blast.

I'm the
Shes a Brass Band, shes a Harp - si chord.

Shes a Band from Mary's Big Parade. The Modern Jazz Quartet.
LAST.

(Charity exits)

(to Ball Room scene)

BLACKOUT

Coney Island Waltz

(Eve Herman: "Our own bride to be, Miss Charity Hope Valentine.")

(Dialogue continues)

FL, FKT, B., B. C.

Also FL's.

GL., Pizz Cello
I LOVE TO CRY AT WEDDINGS

HELMAN, NICKIE, HELENE, ROSSIE, SOLO TENOR & CHOIR

SUE: HELMAN: "HOW ABOUT A BEER?"

ADLIB: IN TWO

Tough for a loudmouth mug like me who all the time bellows like a
"Walk into a chapel and get happily hysterical, the elks.

Ushers and attendants, the family dependents.

See them and I start to sniff. Have you an extra handkerchief? And

All through the service, while the bride and groom look nervous.
TEARS OF JOY ARE STREAMING DOWN MY FACE.

LOVE TO CRY AT WEDDINGS, ANYBODY'S WEDDING, ANY

TIME! ANYWHERE, ANYPLACE!
ALWAYS WEEP AT WEDDINGS, I'M A SOGGY CREEP AT WEDDINGS. AH,

WHAT'S AS SWEET AND SLOPPY AS "OH, PROMISE ME" AND ALL THAT JAZZ? THE

MAN YOU REST YOUR HEAD WITH, THE MAN YOU SHARE YOUR BED WITH IS
(TWO GIRLS)

MARC: NICE TO YOU. SO YOU KNOW, HE WON'T JUMP UP AND DRESS AND BLOW!

HELENE: COULD I BE MADE BY HEIL, MAN, AND BE PERMANENTLY SORRY?

MARC: WE WOULD MAKE A REAL-LY LOV-ELY PAIR.

(ALL)

GEE, I WANT A WED-DING, AN-Y KIND OF WED-DING, AN-Y
TIME! ANYWHERE, ANY PLACE!

LOVE TO CRY AT WEDDINGS, HOW I LOVE TO CRY AT WEDDINGS.

WALK INTO A CHAPEL AND GET HAPPILY MARRIED, THE

USHERS AND ATTENDANTS, THE FAMILY DEPENDENTS.
SEE THEM AND I START TO SNIFF, PLEASE LET ME USE YOUR HAND-KETTLE-CHIEF! AND

ALL THROUGH THE SERV-VICE WHILE THE BRIDE AND GROOM LOOK NEAR-VOUS.

SWEET A-DE-LI-INE.

DRINK CHAMPAGNE AND SING SWEET A-DE-LI-INE. I LOVE TO SING AT

WED-DINGS! EVERYBODY'S WED-DING!
LONG AS IT'S NOT MINE!

(Charity goes around saying her goodbyes.)

Bells, str's, + organ (echo in str's)

Trom's.

Guitar.
PLACE!

LOVE TO EAT AT WEDDINGS, HOW I LOVE TO EAT AT WEDDINGS, I

WALK INTO A CHAPEL AND GET HAPPILY MARRIED THE

USHERS AND ATTENDANTS, THE FAMILY DEPENDENTS, I
SEE THEM AND I START TO SNIFF, HAVE YOU AN EXTRA HANDKERCHIEF? AND

ALL THROUGH THE SERVICE WHILE THE Brides AND Bridesmaid LOOK NERVOUS,

TEARS OF JOY ARE STREAMING DOWN MY FACE.

LOVE TO CRY AT WEDDINGS, ANY BOY'S WEDDING, ANY
PLANS

ORCHESTRA (+ OPTIONAL CHORUS)

CUE: SEQUE FROM #48 - I LOVE TO DRY AT WEDDINGS

(PAY FOR CHORUS EXIT AND SCENE CHANGE TO THE PARK)

CUM. I LOVE TO DRY AT WEDDINGS, I LOVE TO DRY AT...
Weddings, I walk into a chapel and get happily married.

Technical: The ushers and attendants, the family, the guests.

(Fade out as Oscar and Charity enter - segue to bar 43)

On cue: Charity: "Oh, Oscar. I didn't like..." (dialogue continues)
FINALE

ORCHESTRA

WE: OSCAR: "I'M SAVING YOU, CHARITY, SAVING YOU!"

(Oscar pushes Charity into the orchestra pit: "LAKE")

LUE TO CHARITY: OSCAR: "THEY DON'T MAKE THEM LIKE THAT ANYMORE." (He exits)

(Oscar leans over. Looks down.)

Oscar: "Whoops." (Dial cont.)

Cue: Charity: "Beginning to pick up for me."

Slow Fori

(Fade when Charity is out of the desk pit. Dialogue.)

(Orchestra: "Whimsey ad lib")
MOODERATE FOIZ

SHE: GOOD FAIRY: "DREAMS WILL COME TRUE TONIGHT."

(CHANTING STARTS TO DANCE)

SEQUE
"SEEN FROM #49 - FINALE -"

FULL COMPANY:

IF THEY COULD

SEE ME NOW - THAT LITTLE GANG OF MINE -

EATING FANCY CHOW AND DRINKING FANCY WINE - I'D LIKE THOSE
STUMBLE
Bums to see for a fact, the kind of

TOP DRAWER
First gate chums I at least, all I can

Saw is "Now see" look a where I am tonight

LANDED, "Polly" right in a dot of jam.

WHAT A
Segue (Segue from I D A - R a w n)

\vspace{0.5cm}

\textbf{Quasi Folksy}

\textit{Str. Choral}

\textit{Guit.}

\textit{Bells}

\textit{Ss. Jn. Roll}

\textit{Ss. Guit.