

VSB 192

# LEONARD BERNSTEIN ON THE TOWN

A MUSICAL COMEDY IN TWO ACTS

BOOK AND LYRICS BY  
BETTY COMDEN AND ADOLPH GREEN

BOOK BASED ON AN IDEA OF JEROME ROBBINS

ADDITIONAL LYRICS BY LEONARD BERNSTEIN

ORCHESTRATIONS BY  
LEONARD BERNSTEIN, HERSHY KAY, DON WALKER,  
ELLIOTT JACOBY, TED ROYAL AND BRUCE COUGHLIN



BOOSEY & HAWKES

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*Courtesy of Deutsche Grammophon, from the recording of ON THE TOWN,  
conducted by Michael Tilson Thomas (CD: 437 516-2; Laser disc/VHS: 440 072 297-113)  
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The engraving of this score is based on Leonard Bernstein's  
conducting score for his 1960 Columbia recording of *On The Town*,  
and the score and orchestra material used in the 1992  
Deutsche Grammophon recording under Michael Tilson Thomas,  
which was prepared with the participation of  
Betty Comden and Adolph Green.

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Michael Barrett, Sid Ramin, and Michael Tilson Thomas.

To Betty Comden and Adolph Green,  
joyous, endearing, always inspired,  
we owe special gratitude and affection.



Prologue

*curtain Solo*

I feel like I'm not out of bed yet  
 I feel like I'm not out of bed yet  
 etc

oh the sun is warming my blanket's warmer  
 sleep, sleep in up la - dy's arms  
 the air is sweet like a woman's breath

*Solo*

la - dy's arms  
 time, but I'm sure you  
 and I feel like I'm not out of bed yet

*Voice*

*3 boys*

please

Facsimile of composer's manuscript sketch to *I Feel Like I'm Not Out of Bed Yet*,  
*New York, New York*, and (at bottom) *The Real Coney Island*



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## About *On The Town*

By the spring of 1944 our friend Leonard Bernstein had not only shot like a comet across the musical world, first substituting brilliantly for Bruno Walter, then creating with Jerome Robbins the landmark ballet *Fancy Free*, he had also saved two human lives—ours. Out in Hollywood our night-club act, The Revuers, had come to a dead-end street, La Finita, somewhere between El Desperado Boulevard and La Futura Nada. We were back in New York trying to rise phoenix-like from our own decimated ashes, as a two-act, at the Blue Angel. Leonard and Jerome, now at a dizzying peak through their first ballet, were about to use it as a springboard for a full-length musical comedy. Leonard suggested, to the incredulous, doubting, and crossed eyes and ears of all concerned, that we two write the book and lyrics. It was an act of pure faith and love. True, he had known us a long time, I (Betty) having met him when The Revuers began through me (Adolph), who had become his friend years before; and he knew and obviously valued our work; paying us the tribute of committing it in its entirety to memory, and making it part of his daily frame of reference. Something made him believe that although we had written only satirical numbers and sketches thus far, we would, at that point, be able to create a story, characters, and real songs. He was persuasive, and soon we were all working together on what became *On The Town*, in an atmosphere of exaltation, hilarity, and anticipation, balanced by despair, hopelessness, and wondering whether our first show would ever become a reality. There were not a few pursed lips about, expressing the thought that perhaps a Broadway show was an undignified sidetrack for Leonard, pulling him away from serious music. But to Leonard all music was serious. The distinction is not between “important” and “frivolous”; it is only between good and bad. His music for *On The Town* is unique in musical comedy history, and in his own as well, since it dramatizes a mainly comedic, contemporary (mid 20th-century) story in truly symphonic terms. We can hear our director George Abbott saying with hearty appreciation: “I just love that Pro-kaaaa-fieff stuff.” That Pro-kaaaa-fieff stuff is pure Bernstein.

We may not have fully appreciated the full impact of that sound on opening night, because we were also in the show playing parts; and when Leonard came backstage he found two one-hundred-per-cent actors bemoaning a laugh they had missed in their big scene leading to “Carried Away.” Leonard’s excited face reassured the mummerys and the writers as well that they would have another chance at that laugh. The show would surely still be running the next night.

We shall always be grateful to have had that joyous and creative experience with our genius friend who, back in ’44, had had the faith to save us from being just a two-act, and to head us toward that street, La Futura Possible.

Betty Comden and Adolph Green  
1995

# Characters and Vocal Ranges

## Singing Roles

**Gabey**  
(Baritone)

**Chip**  
(Baritone)

**Ozzie**  
(Character Baritone)

**Claire**  
(Soprano)

**Hildy**  
(Mezzo-soprano)

**Ivy Smith**  
(Mezzo-soprano)

**Madame Dilly**  
(Character Mezzo-soprano)

**Pitkin**  
(Bass)

**Workman I**

**Announcer**

**Rajah Bimmy**

**Diana Dream**

**Dolores Dolores**

**Three New Sailors**

## Chorus: SATB

from the Chorus:

*Navy Yard workmen, New York City girls, Singing Teachers, Times Square passersby, Diamond Eddie's Girls*

### Non-singing roles:

Second workman  
Third workman  
Andy, a sailor  
Tom, another sailor  
Flossie  
Flossie's girl friend  
Subway bill poster  
Little old lady  
A policeman  
Mr S Uperman  
A man  
Another man  
A delicate type  
A girl

Prehistoric men, Bird girls, Nightclub patrons

Another policeman  
Professor Waldo Figment  
An actor  
First musician  
Second musician  
Ballet girl  
Ballet boy  
First girl dancer  
Second girl dancer  
Lucy Schmeeler  
First waiter  
Second waiter  
Master of ceremonies  
A girl

# Original Broadway Production Credits and Cast List

Oliver Smith and Paul Feigay presented *On The Town* on December 13, 1944, at the Colonial Theatre, Boston. The New York opening was December 28, 1944, at the Adelphi Theatre, with the following credits and cast:

## ON THE TOWN

Music by Leonard Bernstein

Book and lyrics by Betty Comden and Adolph Green

Book based on an idea by Jerome Robbins

Additional lyrics by Leonard Bernstein

Orchestrations by Leonard Bernstein,  
Hershy Kay, Don Walker, Elliott Jacoby and Ted Royal

Musical Numbers and Choreography staged by Jerome Robbins

Production designed by Oliver Smith

Costumes designed by Alvin Colt

Lighting by Sam Amdurs

Technical Director: Peggy Clark

Production Assistant: Peter Foster

Musical Director: Max Goberman

Production Directed by George Abbott

Workman .....	Marten Sameth
2nd Workman .....	Frank Milton
3rd Workman .....	Herbert Greene
Ozzie .....	Adolph Green
Chip .....	Cris Alexander
Sailor .....	Lyle Clark
Gabey .....	John Battles
Andy .....	Frank Westbrook
Tom .....	Richard D'Arcy
Flossie .....	Florence MacMichael
Flossie's Friend .....	Marion Kohler
Bill Poster .....	Larry Bolton
Little Old Lady .....	Maxine Arnold
Policeman .....	Lonny Jackson
S. Uperman .....	Milton Taubman
Hildy .....	Nancy Walker
Policeman .....	Roger Treat
Figment .....	Remo Bufano
Claire .....	Betty Comden
Highschool Girl .....	Nellie Fisher
Sailor in Blue .....	Richard D'Arcy
Maude P. Dilly .....	Susan Steell
Ivy .....	Sono Osato
Lucy Schmeeler .....	Alice Pearce
Pitkin .....	Robert Chisholm
Master of Ceremonies .....	Frank Milton
Singer .....	Frances Cassard
Waiter .....	Herbert Greene
Spanish Singer .....	Jeanne Gordon
The Great Lover .....	Ray Harrison
Conductor .....	Herbert Greene
Bimmy .....	Robert Lorenz

Dancers: Barbara Gaye, Lavina Nielsen, Atty Vandenberg, Dorothy McNichols, Cyprienne Gabelman, Jean Handy, Virginia Miller, Nelle Fisher, Royce Wallace, Allyn Ann McLerie, Malka Farber, Aza Bard, Ray Harrison, Frank Neal, Carl Ebrele, James Flashe Riley, Ben Piazza, Douglas Matheson, Duncan Noble, Frank Westbrook, John Butler, Richard D'Arcy, Lyle Clark.

Singers: Frances Cassard, Jeanne Gordon, Lila King, Frances Lager, Marion Kohler, Dorothy Johnson, Regina Owens, Shirley Ann Burton, Frank Milton, Roger Treat, Martin Sameth, Benjamin Trotman, Milton Taubman, Herbert Greene, Lonny Jackson, Melvin Howard, Sam Adams, Robert Lorenz.

# Michael Tilson Thomas Recording

*On The Town* was performed in concert on 28 and 29 June, 1992 at the Barbican Centre, London, England, and recorded for Deutsche Grammophon (Alison Ames, executive producer; Pål Christian Moe, Co-Producer; Arend Prohmann, recording producer; Helmut Burk, Balance Engineer), and was released with the following credits and cast:

## ON THE TOWN

Music by Leonard Bernstein

Book & Lyrics by Betty Comden and Adolph Green

Orchestrations by Leonard Bernstein and Hershy Kay,  
Don Walker, Elliott Jacoby, Bruce Coughlin and Ted Royal  
("Ain't Got No Tears Left": jazz trio arrangement by Michael Tilson Thomas)

London Voices

Chorus Master: Terry Edwards

London Symphony Orchestra

Associate Conductor and Pianist: Michael Barrett

(Pianist in "Ain't Got No Tears Left": Michael Tilson Thomas)

Artistic Consultant: Patricia Birch

Conductor and Music Director: Michael Tilson Thomas

CLAIRE .....	Frederica von Stade
HILDY .....	Tyne Daly
IVY .....	Marie McLaughlin
GABEY .....	Thomas Hampson
CHIP .....	Kurt Ollmann
OZZIE .....	David Garrison
PITKIN / FIRST WORKMAN / ANNOUNCER .....	Samuel Ramey
MADAME DILLY .....	Evelyn Lear
THE NIGHTCLUB SINGER .....	Cleo Laine
DIANA DREAM .....	Meriel Dickinson
TWO WORKMEN .....	Lindsay Benson
	Stewart Collins
THREE "NEW" SAILORS .....	Lindsay Benson
	Bruce Ogsten
	Nicholas Sears
RAJAH BIMMY .....	Adolph Green

Video cassette: 440 072 297 - 3

Laserdisc: 440 072 297 - 1

CD: 437 516-2

*This recording was awarded Grammys for best music theatre recording and for best music theatre video in 1994, by the National Academy of Recording Arts and Sciences.*

# CONCERT PERFORMANCE RUNNING ORDER, 1996 EDITION

(timings are from the Deutsche Grammophon recording;  
in addition, there are forty minutes of narration for the entire work)

## Act I

(43 minutes and 38 seconds of music)

	Duration in minutes:
1. The Star-Spangled Banner (ending)*	0:30
2. I Feel Like I'm Not Out of Bed Yet	2:07
2a. New York, New York	4:00
3. Presentation of Miss Turnstiles	6:11
3a. Chase Music	0:15
4. Gabey's Comin'	2:06
5. Come Up To My Place	3:09
5a. Chase Music	0:15
6. Carried Away	3:01
6a. Chase Music	0:15
7. Lonely Town	3:30
7a. High School Girls	0:39
7b. Lonely Town Pas de Deux	3:13
8. Carnegie Hall Pavane	2:35
8a. I Understand (one verse)	0:40
8b. Carried Away Tag	0:14
9. I Can Cook Too	3:03
9a. I Can Cook Too Encore	1:00
10. Lucky To Be Me	3:03
11. Times Square Ballet: Finale, Act I	4:32

## Act II

(36 minutes and 47 seconds of music)

12. The Intermission's Great*	2:32
13. So Long, Baby	1:02
14. I Wish I Was Dead	0:55
14a. I Understand (recitative)	0:05
15. Conga Cabana	0:30
16. I Wish I Was Dead (Spanish)	0:35
17. Ya Got Me	3:55
17a. I Understand (recitative)	0:05
18. Slam Bang Blues (Dixieland)	0:30
19. I Understand (Pitkin's Song)	2:44
20. Subway Ride & Imaginary Coney Island	3:54
20a. The Great Lover Displays Himself	1:33
20b. Pas de Deux	3:08
21. Some Other Time	4:30
22. The Real Coney Island	2:59
23. Finale, Act II	2:45
24. Some Other Time Encore*	2:20

\* Piano/vocal scores for these numbers appear in the chorus book, available from the Boosey & Hawkes rental library.

## Instrumentation

Flute (doubling Piccolo)  
Oboe (doubling English Horn)  
3 Clarinets in B $\flat$  (1st doubling Clarinet in E $\flat$ ,  
2nd doubling Alto Saxophone,  
3rd doubling Bass Clarinet in B $\flat$ )  
2 Horns in F  
3 Trumpets in B $\flat$   
3 Trombones  
Timpani  
Percussion (1 player)\*  
Piano / Celesta  
Violin A, B, C  
Viola  
Cello  
Contrabass

\*Snare Drum, Bass Drum, Tom-tom, High-Hat, Suspended Cymbal, Cowbell, Triangle, Temple Block,  
Tambourine, Ratchet, Slide Whistle, Xylophone, Glockenspiel, Vibraphone.

## Duration

Act I: 90 minutes  
Act II: 50 minutes

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***For stock and amateur productions in the USA and Canada,  
performance materials are available from the Tams Witmark Music Library.  
For all other territories, performance materials are available from Boosey & Hawkes.***

***For concert performances and for performances of individual numbers worldwide,  
performance materials are available from Boosey & Hawkes.***

# ON THE TOWN

## 1. Overture

Lyrics by  
Betty Comden and Adolph Green

Music by  
Leonard Bernstein

**Moderato (strepitoso)**

W.W., Tgl., Pno., Strs. **ff** **ff** Hns., Tpts. Pno., Vc. **ff** W.W., Tpt. I Pno., Vla.

Piano **ffz** **pp sub.** **ffz** **p sub.** *play if traps not available* Cym. Solo

5 9 Br. W.W., Hns., Vlns. Br. Tpts. **ff**

13 Tpts. W.W. Tbns.

17 W.W. Br. Hns.

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**B**

21 Br.

25 Br.

**C**

29 Br. (Strs. 8va)

**D Rall. poco a poco**

33

38



**E** Gently (♩ = 60)  
W.W.+ Br. 8va, Strs.

43

mf Hns. Vc.

Musical score for measures 43-46. The score is in G major and 4/4 time. It features a piano accompaniment with a mezzo-forte (mf) dynamic. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) provides a steady bass line. A horn part (Hns.) is indicated with a bracket over the right hand. A violin part (Vc.) is indicated with a bracket over the left hand.

47

Hns., Vc.

+Tbn. II, sust.

Musical score for measures 47-50. The score continues with the piano accompaniment. A horn and violin part (Hns., Vc.) is indicated with a bracket over the right hand. A tuba part (+Tbn. II, sust.) is indicated below the left hand.

51

mf Hns. Vc.

Musical score for measures 51-54. The score continues with the piano accompaniment. A horn and violin part (Hns.) is indicated with a bracket over the right hand. A violin part (Vc.) is indicated with a bracket over the left hand.

55

Hns., Vc. Pno. 8va W.W., Br. (Strs. 8va)

+Tbn. II, sust.

Musical score for measures 55-58. The score continues with the piano accompaniment. A horn and violin part (Hns., Vc.) is indicated with a bracket over the right hand. A piano 8va part (Pno. 8va) is indicated above the right hand. A woodwind and brass part (W.W., Br. (Strs. 8va)) is indicated above the right hand. A tuba part (+Tbn. II, sust.) is indicated below the left hand. A horn part (Hns.) is indicated with a bracket over the left hand.

**F**

59

Hns.

Musical score for measures 59-62. The score continues with the piano accompaniment. A horn part (Hns.) is indicated with a bracket over the right hand.

63 *poco rit.* Pno. 8va

**G** A tempo 67

71 *rit.* Hns., Glsp. Vc.

**H & I** A tempo 75/87 Vlns. Vla. W.W. Strs. Hns., Tbns.

79/91 W.W.

83/95

Ob., Cls.  
Strs. unis.  
mf  
Hns.  
1. W.W.  
2. W.W.

J  
99

Strs.  
Strs. trem.

103

Br. (mute), Strs.  
mf

107

Tutti  
W.W., Br.  
f

111

Vlns.  
Tutti  
W.W.  
+Vibr.

**Bright & hot** K

W.W., Tpts., Pno.

*ff*

Hns., Tbns.

118

+Vlns. Cls. L

Tbns.

121

Vlns.

124

127

Vlns. + W.W.

130

Musical score for measures 130-132. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include piano (p) and mezzo-forte (mf).

133

8va

M

Musical score for measures 133-135. Measure 133 includes an 8va instruction for the right hand. A box labeled 'M' is placed above the staff. The right hand has a more complex texture with slurs and accents.

136

Tpts.

Musical score for measures 136-138. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include mezzo-forte (mf).

139

mf cresc.

Musical score for measures 139-141. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a steady accompaniment. Dynamics include mezzo-forte (mf) and crescendo (cresc.).

142

ff

Musical score for measures 142-144. The right hand has a melodic line with slurs and accents, including a triplet. The left hand has a steady accompaniment. Dynamics include fortissimo (ff).

# ACT ONE

## 2. I Feel Like I'm Not Out Of Bed Yet

Three Workmen and Men's Quartet

Free and flowing

WORKMAN I *(short)*

I feel like I'm not out of bed yet.

Cls., Tpts., Tgl.  
Vln. & Vla. pizz.

Piano

Vc., Cb.

7

Oh, \_\_\_\_\_ Oh, the sun is warm, but my

*mf lyrically*

W.W.

Hns.  
Tbns.

12

blank - et's warm - er. Sleep, sleep in your la - dy's arms.

*mp*

W.W.

*pp*

17

Wkm. I

WORKMAN II *f*

Ya got the time, bud?

WORKMAN III *p*

MEN'S QUARTET *p* Three min-utes to six.

Sleep in your la - - dy's arms.

Sleep in your la - - dy's arms.

+Tpts.(mute)

A  
21

Wkm. I

left my old wo - man still sleep - - ing.

Hns., Strs. pizz.

*mp*

Bs. Cl.

25

Wkm. I

Mmm, Oh, the air is

Strs. arco

Fl. 8va, Vlns.

Strs.

B

30

Wkm. I

sweet, but my wo - man's sweet - er. Sleep, sleep in your

35

Wkm. I

la - dy's arms. All

WORKMAN II *f*

Hey, what time is it?

WORKMAN III *mf*

One min-ute to six.

MEN'S QUARTET *p*

Sleep in your la - dy's arms.

Sleep in your la - dy's arms.

Timp. roll



41

Wkm. I

night I was walk - ing the ba - - by: Wah...

*f*

*pp*

C

46

Wkm. I

Oh, his eyes are blue, but her eyes are blu<sup>3</sup> - er...

W.W., Hns., Tbn. Br.

*p*

51

*p sub.*

Wkm. I

Sleep, sleep in your la - dy's arms.

WORKMAN II

*f*

What time is it now, bud?

WORKMAN III *ff*

Aw, six o'clock, willya?!

MEN'S QUARTET

Sleep in your la - dy's arms...

Sleep in your la - dy's arms.

W.W.

# 2a. New York, New York

Gabey, Chip and Ozzie

**Allegro feroce**

W.W., Br.

Piano

*ff*

Strs., Tbns.

5

*sfz*

*ff*

*mf*

*molto*

To 27

**Molto più mosso**

9

Tpts.

*ff*

Bs. Cl., Tbn.,  
Pno., Vla.  
Vc., Cb.

A

14

W.W., Vlms.

*mf*

+ Hns., Tpts.

19

+ Tpt. III

23 Tpts. 8ba

27 Enter three sailors (GABEY, CHIP, OZZIE)

**B**  
31 OZZIE: Come on, Gabey, hurry up! CHIP: Twenty-four hours! (Gabey bumps into another sailor as he looks around.)

36 SAILOR: Hey, why don'tcha look where ya goin'? You'd think it was your first time in New York! GABEY: It is!

41 (All three look about in great excitement)

GABEY *f*

New York, New York,

CHIP *f*

New York, New York,

OZZIE *f*

New

W.W., Vlns.

Cls.

Meno mosso

C

46

Gabey

*ff*

Chip

*ff*

Ozzie

*ff*

York, New York, \_\_\_\_\_

It's a hell-uv - a town! \_\_\_\_\_

Meno mosso

Br., Strs.

Cls., Strs.

*molto*

*ff*

51 GABEY

*f*

We've got one day here, and not another minute To see the

W.W.  
Strs. sust. # Cl. b

*p stacc.*

Tbns.

54

Gabey

fa-mous sights! \_

OZZIE

*f*

We'll find the romance and danger wait-ing

Cl. b

57

Gabey

But we've hair on our chest, \_ So what we \_

CHIP

But we've hair on our chest, \_ So what we \_

Ozzie

in it Be-neath the Broad-way lights, \_ But we've hair on our chest, \_ So what we \_

+Strs.

*cresc.*

Tbns.

60

Gabey  
Chip  
Ozzie

— like the best, — Are the nights. — Nights! — New  
— like the best, — Are the nights. — Sights! — New  
— like the best, — Are the nights. — Lights! — New

Tpts.  
Hns.  
mp

D

63 (unis.)

Gabey  
Chip  
Ozzie

York, New York, — a hell - uv - a town, — The Bronx is up, but the

Ob.  
Strs. pizz.

66

Gabey  
Chip  
Ozzie

Bat - ter - y's down, — The peo - ple ride in a hole in the groun', — New

+W.W., Strs. arco  
cresc.

69 *f* **E**

Gabey  
Chip  
Ozzie

York, New York, - It's a hell-uv-a town! - *Br.*

73 *Tutti* *Br.* *Tutti* *cresc.*

77 *più f* *cresc.*

81 *W.W., Br.* *ff* *sub.p* *CHIP: Hey, Gabey! It says here: "There are 20,000*

*Strs. pizz.*

streets in New York City, not counting MacDougall Alley in the heart of Green-Witch Village, a charming thoroughfare filled with..." OZZIE (*interrupting*): Here we go again! You and your guidebook!

85 *pp* *Cls.*

F

87

CHIP

*mf*

The fa - mous pla - - ces to vi - sit are so

W.W. *p stacc.* Cls.

89

Chip

man - y, Or so the guide - books say. — I pro - mised Dad -

W.W.

92

Chip

dy I would - n't miss on an - y, And we have

Cl.

94

Chip

just one day. — Got - ta see — the whole town — right From Yonk -

+Vlns.



96

GABEY *f*

*p*

Chip

ers on down to the Bay,

In just one day! — New

OZZIE *f*

*p*

In just one day! — New

Strs. pizz.

G

99

(unis.)

Gabey  
Chip  
Ozzie

York, New York, — a vi - si - tor's place, — Where no one lives on ac -

W.W., Pno.

102

Gabey  
Chip  
Ozzie

count of the pace, — But sev - en mil - lions are scream - ing for space. New

H (Enter two sailors)

GABEY: Hey! Look who's coming back!

105

Gabey  
Chip  
Ozzie

York, New York, — It's a vi - si - tor's place! —

Pno., Strs. pizz.

(GABEY): Tom and Andy!

OZZIE: Hey, Tom! Andy! Hey, fellas, how are the New York dames?

109

*cresc.*

ANDY: Wonderful -- I don't remember a thing!

TOM: Awful! I remember everything!

113

+W.W.      +Tpts. 8ba      +Hns.

(Tom and Andy exit.)

117

Tutti  
*ff*

I

121 OZZIE

*mf*

Man - hat - tan wom - en are dressed in silk and sa - tin, Or so the

Cl., Strs. #

*p*

124

Ozzie

fel - las say; — There's just — one thing — that's im - por - tant in Man -

Cl.

127

Ozzie

hat - tan When you have just one day; — Got - ta pick — up a date, —

CHIP

May - be sev -

Vlns.

cresc.

+Br.

130

Chip

en ...

Ozzie

Or eight — On your way. —

GABEY *f*

In just one day! — New

*f*

In just one day! —

*f*

In just one day! —

Cls., Hns.

Picc., Ob.

*mf*

*p*

**J**  
133

Gabey  
York, New York, — a hell-uv - a town. — The Bronx is up but the

CHIP & OZZIE (unis.)  
*p* New York, New York, — a hell-uv - a town. — The Bronx is

Strs. pizz.

136

Gabey  
Bat-ter- y's down, — The peo - ple ride in a hole in the groun'. — New

Chip  
up but the Bat-ter- y's down. — The peo - ple ride in a hole in the groun'. —

Ozzie  
Tpts.

139

Gabey  
York, New York, — It's a hell-uv - a town!

Chip  
New York, New York, — It's a hell-uv - a town!

Ozzie  
It's a hell-uv - a town!

Vlms. arco +W.W. trill

*ff*

**K** (unis.)

143

Gabey  
Chip  
Ozzie

Musical score for section K, measures 143-146. The score includes a bass line for Gabey, Chip, and Ozzie, and a piano accompaniment. The piano part features a 'Tutti' marking and dynamic changes from *ff* to *p*. Woodwind parts for Br. and Ob. are also present.

**L** (Scene segues to a New York City street.)

147 Ob. solo

+Picc.  
8va...

Musical score for section L, measures 147-152. It features an Oboe solo in the upper staff and a piano accompaniment. The piano part includes a 'Strs. pizz.' marking and a dynamic of *mf*. The scene segues to a New York City street.

**M**

153

Musical score for section M, measures 153-157. It features a Clarinet part in the upper staff and a piano accompaniment. The piano part includes a '8va...' marking.

**N**

158

Musical score for section N, measures 158-162. It features a Horn and Viola part in the upper staff and a piano accompaniment. The piano part includes 'cresc.' markings.

162 +Vln. B

8va... +Vln. A

*mf cresc. f*

166 +Tpt. I *loco* +Tpts.

8va... *f cresc.*

**O** Piano solo **Con moto**

171 *ff* Tutti *marc.*

*ff marc.*

177 (Vlns.)

(Vlns.)

**P**  
182 +Picc.

*marcatissimo*

186

190 E♭ Cl., Tpt.

**Q** **Più presto**

*fff* Tutti

194

*accelerando*

198

*sfz*

## 2b. Chase Music Instrumental

Cue: LITTLE OLD LADY: Vandals! Vandals! Police!

**Fast 4**  
**Tutti**

Piano *ff*

The score consists of two systems of piano music. The first system is marked 'Fast 4' and 'Tutti' with a dynamic of 'ff'. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The treble staff contains a series of chords, many of which are beamed together in groups of three. The bass staff contains a simple bass line with quarter notes. The second system continues the piece with similar chordal textures in the treble and a bass line in the bass staff, ending with a double bar line and a fermata over the final chord.

## 3. Gabey's Comin'

Gabey, Chip, Ozzie and Women's Chorus

Cue: OZZIE: Yeah. Gabey's coming.

**Hot and dirty**

CHIP *mf*

OZZIE *mf*

Ga - bey's com-in', Ga - bey's

Ga - bey's com-in', Ga - bey's

**Hot and dirty**  
W.W., Strs. 8va, Tpt I

Piano *f*

Br. *f*

Pno. *mp*

Cls. *v*

Cb. pizz. *v*

The score is a vocal and instrumental arrangement. It features two vocal parts: CHIP and OZZIE, both with lyrics 'Ga - bey's com-in', Ga - bey's'. The instrumental parts include Piano (Piano), Brass (Br.), Percussion (Pno.), Clarinet (Cls.), and Contrabass (Cb. pizz.). The Piano part is marked 'Hot and dirty' and 'f', featuring a treble and bass clef staff with complex rhythmic patterns, including triplets and slurs. The Brass part is also marked 'Hot and dirty' and 'f', with a treble clef staff. The Percussion part is marked 'mp' and features a treble clef staff with a simple rhythmic pattern. The Clarinet part is marked 'v' and features a treble clef staff with a simple rhythmic pattern. The Contrabass part is marked 'v' and features a bass clef staff with a simple rhythmic pattern. The score is in 4/4 time and ends with a double bar line and a fermata over the final chord.



4

Chip  
com - in' to town!\_ He's on the town!\_ With a day to burn, You're gon-

Ozzie  
com - in' to town!\_ He's on the town!\_ With a day to burn, You're gon-

Br. (shake) Vlns.

7

GABEY

rit.

Ga - bey's com-in' to town!\_

Chip  
na turn New York Ci - ty\_ up - side\_ down!\_ Ga - bey's com-in' to town!\_

Ozzie  
na turn New York Ci - ty\_ up - side\_ down!\_ Ga - bey's com-in' to town!\_ Here's the way you do it!

Tpts. Tutti Eb Cl. Strs. rit.

cresc. cresc. sf

Tbn. I

**A**

**Tempo di Gavotte (poco più presto)**

11

*mp*

Ozzie

Hel - lo, ba - by, gosh, you're pret-ty; I'm so tall and strong and wit-ty;

Strs. pizz. *p* +W.W., Hns.

15

*cresc.*

*mf*

*mp*

Ozzie

God's great gift to New York Ci - ty. How's a - bout a date to - night?

W.W., Hns. Strs. arco Ob. *p*

19

**CHIP**

*mp*

When a guy is feel - ing ten - der He don't want no so - lo bend - er,

W.W., Hns. Tpts. Cello Tbn. I

23

*cresc.*

*mf*

*mp*

Chip

What he craves is sweet sur - ren - der. How's a - bout a date to - night?

Strs. *p* Strs. pizz.

27 GIRLS (WOMEN'S CHORUS)

*p* *mf*

Date to - night? Date to - night? Love it!

+W.W. Hns., Tbn. I W.W., Strs., Wdbkls.

*mp* *mf* *cresc.* *mf*

**B** 31 **Tempo primo**

Girls

Ga - bey's com-in', Ga - bey's com-in' to town! He's on the town!

Pno., Perc. Br. +Cl. Br. Pno. Cls.

*mp*

Girls

Gon - na brush my teeth Down un - der - neath, Slip in - - to

Vlns. arco +Tpts.

*cresc.* *cresc.*

Girls

my - sheer - est gown; Ga - bey's com - in' to town!

Tutti *f* *rit.* Eb Cl. Strs.

*sf* *sf*



Tempo di Gavotte

39 OZZIE *mp*

Hel - lo, babe, you look de - li - cious; You're the an - swer to my wish - es.

Strs. (arco) +W.W. Strs. +W.W. Strs.

*p*

43 *cresc.* *mf* *mp*

Ozzie Let's start buy - ing break - fast dish - es. How's a - bout a date to - night?

Fl. Cl. Ob. Hn. Tpts.

*cresc.* *mf* *p*

Tbn. II

47 CHIP *mp*

Aren't we hav - ing love - ly wea - ther? We're two bird - ies of a fea - ther;

Strs. Fl., Cls. W.W. Ob.

51 *cresc.* *mf* *mp*

Chip We could make such tunes to - ge - ther. How's a - bout a date to - night?

Strs. +W.W.

*cresc.* *mf* *p*

Hns. Tbn. II

55 GIRLS

*p* *mf*

Date to - night? Date to - night? Love it!

Hns. *mp* W.W. *mf* W.W., Wdbl. *cresc.* *mf*

**D**

59 **Tempo primo**

GIRLS

Ga - bey's com - in', Ga - bey's com - in' to town! He's on the town!

Pno., Perc. *mp* Cls., Br. Cls. Br. Cls. Tpts. 7 3 3

62

GIRLS

Gon - na take a dive In Cha - nel Five, For that lov -

Vlns. *p* +Hns., Tbn. III

Hn., Tbn.

64

GABEY *p*

*cresc.*

For — that lov — er, For — that lov —

CHIP *mf*

*cresc.*

For — that lov —

Girls

*cresc.*

er, For — that lov — er, For — that lov —

lov —

+Cls.

+Tpt. III

66

Gabey

er of — re-nown! Ga — bey's com-in'to town! —

Chip

er of — re-nown! Ga — bey's com-in'to town! —

OZZIE

Of — re-nown! Ga — bey's com-in'to town! —

Girls

er of — re-nown! Ga — bey's com-in'to town! —

69

*mf* *p*

Gabey Ga - bey's com-in'to town! Ga - bey's com-in'to

Chip Ga - bey's com-in'to town! Ga - bey's com-in'to

Ozzie Ga - bey's com-in'to town! Ga - bey's com-in'to

Girls Ga - bey's com-in'to town! Ga - bey's com-in'to

Strs., Br. W.W. Tpts. Pno.

*mf* *poco dim.* *p*

72

*f*

Gabey town!

Chip town!

Ozzie town!

Girls town!

Br. Strs., W.W., Tpt. III Tutti

*f* *sfz*

# 4. Presentation of Miss Turnstiles

Underscore, Vocal and Instrumental

Announcer and Ivy Smith

Cue: GABEY: To win such a title -- Miss Turnstiles for June.

ANNOUNCER:  
Miss Turnstiles for June!

**Maestoso**  
W.W., Strs.

Piano *ff*

Br. Vlns. Vln. 2

**A** **Allegro molto**

ANNOUNCER (*First time*): Every month, some lucky little New York miss  
(*Second time*): There are 5,683 women who ride the subway every day.

5 Vlns. pizz. W.W. Cls (Bs. Cl. sust.), Hns., Vlns. arco

*ff* *mp*

is chosen Miss Turnstiles for the month. She's got to be beautiful, she's got to be just an average girl, and most  
And which fortunate lassie will be picked this month for the signal honor?

8 / 16

important of all, she's got to ride the subway.

11 / 19

1. Fl., Ob. > Cl.

*cresc.* *f*



20

2.

+W.W.

+Hns.

+Tpts

*cresc. molto*

GIRL: Who, me?  
 ANNOUNCER: Yes, you!  
 Ivy Smith!

B to 41

23

Tutti

*ff*

*f*

*sfz*

Vc., Cb., Tbns.

+Tpts.

26

+Tpts.

**C** Allegretto di "Ballet Class"

28

Fl., Cl., Pno.

Bs. Cl., Hns. sust.

*p dolce e legato*

Cl. II, Vla. + Vc. pizz.

31

*tr*

35 Ob. Cl.

38 Fl. poco rall.

41 *held* **D** *(by is adorned)*  
**Tempo di valse lent**  
 Fl., Cl. W.W.  
 Pno., Strs. Tpts.

45 ANNOUNCER **mf** **movendo** **poco rit.**

She's a home - lov - ing girl, But she loves high so - ci - e - ty's whirl.

Strs. +Fl., Cl.

49 **a tempo**  
 Anncr. She a - dores the Ar - my, the Na - vy as well, At

53 **rit.** **a tempo**

Anncr. po - e - try and po - lo she's swell.

Strs. harm.

*mf* 3

Bs. Cl. solo

**E** **Allegretto giusto**  
[Home-loving man]

58 Strs. pizz

*mf*

+Vc.

62 Cl., Strs. (arco)

*espr.*

+Cb.

**F**

66 Cl., Vla.

Strs.

*mf*

Bs. Cl., Vc., Cb.

70 Bs. Cl., Vc.

**G** [Playboy]  
Eb Cl. solo

(Fl.)

73

*mp jazzy*

Tpts. (in hat)

77

*cresc.*

Tpt.

Eb Cl., Tpt.

*cresc.*

Tutti

Tbns.

**H** Tutti

81

*ff*

84

**I** Twice as fast  
[Soldier]

Hns., Tbns., Perc.

Fl., Cl., Tpt.

87

*ff*

Tbn. III, Vc., Cb.

Strs.

92

*dim.* *p*

96

*f sub.* Tpts.

Tbns.

100

**J** [Sailor]  
Pno. solo

*p* *f sub.*

Cb. pizz

104

108

**K**

112 **Tutti**

Bs. Cl., Tbn.  
Vc., Cb. arco

116 *8va* Pno. solo  
*sf ff sempre*

Bs. Cl., Tbn.  
Vla., Vc., Cb.

120 W.W., Tpt.

123 *8va* Pno. solo *loco*

*final  
at all*

**L** [Athlete]

126 **Tutti** W.W., Hns., Pno., Strs.

W.W., Hns., Pno., Strs.

130 Tutti

*ff* *f* *sf*

8va  
134 Tutti

*ff* *sfz*

138 M [Aesthete]

*mf* *mf* *rit.*

1 Solo Vln.

Cb. Solo

143 **a tempo**

*mf* *p*

2 Solo Vlns.

+Hn.

Fl., Eb Cl., Vlns. (Br. sust.)

147 8va

*p* *p* *espr.* *cresc.*

Tutti Vlns.

Vlns. unis.

*rubato*

a tempo

rubato

rit.

151

W.W., Tpt.

*f*

molto

a tempo

N

rit.

a tempo

155

1. Solo Vln.

Hn. *mp*

*ff*

*p*

Cb. solo

159

O Più mosso (Allegro molto come prima)

162

Sn. Dr.

Cls.

Pno., Strs. pizz.

165

Tutti

Cls., Vlns.

*f* *mf*



168

Tutti  
Clas., Vlns.

*f mf*

171

Br. Cls.

Br. Picc.

Tutti Cls., Vlns.

*mf* *cresc.* *f mf*

174

Tutti +Picc.

[Pas de Sept]

W.W., Vlns.

*f mf* *f*

Tpts. *ff*

177

Hns.

Tpts. 3

Hns., Tbns.

P

180

W.W., Tpts., Vlns.

Tbns., Perc.

183

W.W., Hns., Pno., Strs.

Tutti

W.W., Hns., Pno., Strs.

186

Tutti

loco

ANNOUNCER: But of course at the end  
of each month a new Miss  
Turnstiles is chosen...

189

fff

(Boys exit)

ANNCR: ...and when that happens...



(Girls enter)

192 Picc., Cl.,  
Strs. pizz.  
Pno.

**Tempo I**

Cls. (Bs. Cl. sust.), Hns., Vlns. arco

Musical score for measures 192-194. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. Dynamics include *mf* and *p sub.*

195

Musical score for measures 195-197. Continuation of the piano accompaniment with similar rhythmic patterns.

198

Musical score for measures 198-200. Includes the instruction "+Fl., Ob." above the staff. The piano part continues with eighth-note accompaniment.



(Ivy balks at returning)

201

Picc. 8va, Ob.

*mp dolce e sost.*

Musical score for measures 201-204. Features a melodic line for Piccolo 8va and Oboe with triplets, and the piano accompaniment. Dynamics include *mp dolce e sost.*

205

Musical score for measures 205-207. Continuation of the piano accompaniment and melodic lines.

**S**  
209 *espr.* *+Tpt.* *Fl., Ob.*

213 *(Dancers exit)* *p sub.* *Tutti* *dim. molto al niente* *(non rit.)* *ff*

Applause Segue

### 4a. Chase Music Instrumental

**Fast 4**  
*Tutti*  
*Piano* *ff*

# 5. Come Up To My Place

Hildy and Chip

Cue: HILDY: Where d'ya wanna go first?!  
(She starts the cab with a lurch.)

**Vivacissimo**  
W.W., Strs.

HILDY (yelling at an unseen pedestrian): Aw, the same to you!

Piano

+Br. W.W., Strs. +Br. Hn.

*ff* *sfz* *dim.*

Pno., Strs.

6 A CHIP

My fa - ther told me, "Chip, my boy, There'll come a time when

Fl. with voice > E.Hn.

*pp*

10 Chip

you leave home; If you should ev - er hit New York, Be sure to see the

Bs. Cl. with voice >

14

HILDY

The Hip - po - drome? —

Chip

Hip - po - drome." The Hip - po - drome! —

**B**

18

HILDY

Did I hear right? Did you say the

Chip

22

Hildy

Hip - po - drome? CHIP

Yes, you heard right. Yes, I said the

Vlns. with voice

Tbns. gliss.

C

26

Molto meno (in 4)

(She brakes suddenly. Chip is shaken up.)

HILDY

It

Chip

Hip ... Hey, what did you stop for? —

Tutti Cls., Hns. Pno., Strs.

f p

28 (voice cue in Tbn.)

Hildy

ain't there a - ny - more... A - i - da sang an "A" and blew the place a - way! —

Vivacissimo

31

Hildy

Give me a chance, kid; I haven't got five thousand seats, but the one I have is a honey! Come up to my place!

CHIP

Aw -- I wanted to see the Hippodrome!

E. Hn.

pp

Chip when

35

(Hildy puts the cab in gear.)

Chip

Oh, no, lady; I'd rather see the Forrest The-a-ter.

Repeat until Cue

To **D**

W.W., Strs.

+Br.

38

W.W., Strs.

+Br.

Hn.

*sfz*

*p sub.*

Pno., Strs.

42

CHIP

**D**

When I was home I saw the plays The La - dies' Dra - ma

Fl. with voice

E.Hn.

*pp*

46

Chip

Cir - cle showed. Now I am here I want to get Some tick - ets for "To -

Bs. Cl. with voice



50

HILDY

"To - bac - co Road?"

Chip

bac - co Road."

"To - bac - co Road"

54

E

HILDY

Did I dig that? Did you say "To -

Chip

58

Hildy

bac - co Road?"

CHIP

Yes, you dug that. Yes, I said "To -

Vlns. with voice

Tbns. gliss.

**F**

**Molto meno (in 4)**

62

*(She brakes again. Chip is even more shaken up.)*

HILDY

That

Chip

bac ..."

Hey, what for did you stop?—

*Tutti* Cls., Hns., Pno., Strs.

*f*

*p*

64 (voice cue in Tbn.)

Hildy

show has closed up shop.— The act-ors washed their feet And called it "An-gel Street!"

67

**Vivacissimo**

Hildy

Stick with me, kid, and I'll show you the road to ruin. Come up to my place!

CHIP

I wanted to see "Tobacco Road."

E. Hn.

*pp*

71

(Hildy puts the cab back in gear again.)

Chip

No, could we go to Battery Park.

Repeat until Cue

W.W., Strs. +Br.

ff

74

W.W., Strs. +Br.

Hn.

sfz p sub.

Pno., Strs.

G

78

CHIP

Back home I dreamt of catch - ing fish So big I could - n't

Fl. with voice > E.Hn.

pp

82

Chip

car - ry 'em. They told me that they have my size Right here in the A -

Bs. Cl. with voice >

86

HILDY

A - quar - i - um? \_\_\_\_\_

Chip

quar - i - um.

A - quar - i - um! \_\_\_\_\_

90

**H**

HILDY

Hold the phone, Joe, Did you say A -

Chip

94

Hildy

quar - i - um?

CHIP

I'm still ring - ing. Yes, I said A -

Vlns. with voice

Tbns. gliss.

I

**Molto meno (in 4)**

98

*(She brakes again. Chip has the same reaction as before.)*

HILDY

Chip

quar ... Did you stop for what, hey?—

The

(voice cue in Tpt.)

Tutti Cls., Hns.  
Pno., Strs.

*f* *p*

100 (voice cue in Tbn.)

Hildy

fish have flown a - way;— They're in the Bronx in - stead; They might as well be dead!—

**Vivacissimo**

103

*(singing optional; this line is usually spoken)*

Hildy

Come — up to my place! —

E. Hn.

*pp*

107

Chip

No, let's go to Chambers Street.

Repeat until Cue

(Hildy puts the cab in gear again.)

Chip

10 J They

W.W., Str.s

+Br.

ff

110

W.W., Str.s

+Br.

Hn.

sfz

p sub.

Pnc., Str.s

114

CHIP

J

They told me I could see New York In all its spread-ing

Fl. with voice > E.Hn.

pp

118

Chip

strength and pow - er From the ci - ty's high - est spot, A - top the fa - mous

Bs. Cl. with voice >

122

HILDY

The Wool-worth Tow'r? \_\_\_\_\_

Chip Wool-worth Tow'r? The Wool-worth Tow'r! \_

**K**

126

HILDY

Beat me, Dad - dy. Did you say the

Chip

*mf* *p*

130

Hildy

Wool-worth Tow'r? CHIP

I won't beat you, But I said the

Vlns. with voice

Tbns. gliss.

**L** **Molto meno (in 4)**

134

*(She brakes. Chip is hurled to the floor of the cab.)*

HILDY

Chip

Wool ... Did you stop for hey what?—

(voice cue in Tpt.) That

Tutti Cls., Hns. Pno., Strs.

136 (voice cue in Tbn.)

Hildy

ain't the high-est spot.— You're just a lit - tle late, We've got the Em- pire State!

**M** **Più mosso**

139

*(She puts the cab in gear and drives furiously.)*

Hildy

Let's go to my place!—

CHIP

Let's go to

Br. (cup mutes) W.W. sust.



143

Hildy  Let's go to my place!

Chip  Cle - o - pat - ra's Need - le. Let's see



N

147

Hildy  Let's go to my place!

Chip  Wa - na - ma - ker's Store. Let's go to



151

Hildy  Go to my place!

Chip  Lin - dy's, go to Lu - chow's. Let's see



155

Hildy

Chip

**O**

159

Hildy

Chip

163

Hildy

Chip

167

**rit. molto**

*// (in clear)*

Hildy

My place! My place! My place! — My place!

Chip

Flat - iron Buil - ding! Hip - po - drome! —

**rit. molto**

*fp* *p* *p* *sfz*

**Applause Segue**

## 5a. Chase Music

### Instrumental

**Fast 4**  
Tutti

Piano

*ff*

3

# 6. Carried Away

Claire and Ozzie

Cue: CLAIRE: Claire - another demerit.

Moderato

CLAIRE

*p*

Mod-ern man, what is it?

Fl., Cls.  
Vlns.

W.W.  
Strs. *sva*

*f*

*Loco*  
Tpts. (cup mutes)

Piano *sfp*

4

Claire *p*

Just a collection of complexes  
and neurotic impulses that oc-ca-sion-al-ly break through.

OZZIE

You mean sometimes  
you blow your top,  
like me?

W.W.  
Strs.

Tbns.

*f*

*sfp*

8

In tempo (♩=138)

Claire *p*

I do. I try hard to

W.W. *sva*  
Strs. *Loco*

Hns.

W.W.  
Strs.

Pno., Strs.

*pp*

*f*

*pp*

**A**

12

Claire

stay con-trolled But I get car-ried a - way. Try to act a -

Fl., Bs. Cl.

16

Claire

loof and cold, But I get car-ried a - way. Car-ried a-way,

OZZIE *ff*

Car-ried a - way, car-ried a -

Tbn., Bs. Cl. with Ozzie Fl., Ob., Cl. with Claire

20

Claire

car-ried a - way, I get car - ried a - way!

Ozzie

way, you get car-ried, just car-ried a - way!

Strs.

**B** Poco più presto

23 *p*

Claire

When I sit and lis - ten to a sym - pho - ny,

Ob., Bs. Cl. with voice

Fl., Cls.

Vc.

25

Claire

Why can't I just say the mu - sic's grand? Why

Fl., Cls.

27

Claire

must I leap up - on the stage hys - ter - i - c'ly? They're

Fl., Cls.

29

Claire

play - ing piz - zi - ca - to, And ev - 'ry - thing goes blot - to, I

Strs. pizz.

*cresc. molto*

Bs. Cl.

31

Claire *ff* grab the maes-tro's stick and start in lead - ing the band! Car-ried a - way,

OZZIE *ff* Car-ried a - way, car-ried a -

+W.W. Bs. Cl., Tbn. with Ozzie Fl., Ob., Cl. with Claire

*f* *p*

34

Claire car-ried a - way, I get car - ried a - way!

Ozzie way, you get car-ried, just car-ried a - way! *p* And

Glsp. Cls., Hns.

C

37

Ozzie when I go to see a mov - ing pic - ture show,

Fl., Ob., Vln. I, Vla.

Strs. with voice

*p*

Bs. Cl.

39

Ozzie

And I'm watch - ing act - ors in a scene, I

Fl., Ob.  
Vln. I, Vla.

41

Ozzie

start to think what's hap - pen - ing is real - ly so. The

Fl., Ob.  
Vln. I, Vla.

43

Ozzie

girl, I must pro - tect her. The vil - lain don't re - spect her. I

Ob., Cls., Pno.

+Hns.

*cresc. molto*

Vla., Vc., Cb.



45

CLAIRE *ff*

Car-ried a - way, car-ried a -

Ozzie

leap to her de-fense and punch a hole right through the screen! Car-ried a - way,

W.W., Strs. *mf*

+Hns. Tpts. Tbn. I

48

*rit.*

**D** a tempo

way, he gets car-ried, just car-ried a - way!

Claire

Ozzie

car-ried a - way, I get car-ried, just car-ried a - way!

*rit.* Tutti *a tempo*

51

Ozzie

*p*

I try hard to

W.W. Strs. *mf* *dim.* *pp*

Pno., Strs.

55

Ozzie

keep de-tached, But I get car-ried a-way. Try to act less

Fl., Bs. Cl.

59

Ozzie

boo-by-hatched, But I get car-ried a-way. Car-ried a-way, car-ried a-

CLAIRES *ff*

*ff*

Tbn., Bs. Cl. with Claire Fl., Ob., Cl. with Ozzie

63

Claire

way, he gets car-ried, just car-ried a-way!

Ozzie

car-ried a-way, I get car-ried a-way! When

Strs.

E

66 poco più presto

Ozzie

shop - ping I'm a suck - er for a bar - gain sale. If

Ob., Bs. Cl. with voice Fl., Cl.

*P*

Vc.

Ozzie

some - thing is marked down up - on a shelf, My

Fl., Cl.

Ozzie

sense of what is prac - ti - cal be - gins to fail; I

Fl., Cl.

Ozzie

buy one, then an - oth - er, An - oth - er and an - oth - er, I

Strs. pizz.

*cresc. molto*

74

CLAIRE *ff*

Car-ried a - way, car-ried a -

Ozzie

buy the whole store out and I'm in bus-'ness for my-self! Car-ried a - way,

+W.W. Bs. Cl., Tbn. with Claire Fl., Ob., Cl. with Ozzie

77

Claire

way, he gets car-ried, just car-ried a - way! And

Ozzie

car-ried a - way, I get car - ried a - way!

Glsp. Cls., Hns.

F

80

*p*

Claire

when I go to see my friends off on a train,

Fl., Ob., Vln. I, Vla.

Strs. with voice

Bs. Cl.

82

Claire

Gol - ly, how I hate to see them go, For

Fl., Ob.  
Vln. I, Vla.

84

Claire

then my love of trav - el - ing I can't re - strain. The

Fl., Ob.  
Vln. I, Vla.

86

Claire

time has come for part - ing, The train's al - read - y start - ing, I

Ob., Cls., Pno.

*pp* *cresc. molto*

+Hns.

Vla., Vc., Cb.

88

Claire

hop a freight and in a flash I'm off to Buf - fa - lo!

OZZIE *ff*

Car - ried a - way, car - ried a -

+Fl., Ob., Vlns.

+Tpts. Tbn. I

*mf*

91

Claire

*ff* rit. a tempo

We get car-ried, just car-ried a - way!

Ozzie

way, We get car-ried, just car-ried a - way!

rit. Tutti a tempo

*Out* → **6a. Carried Away Encore**

Applause Segue

Moderato

CLAIRE *p*

I'm the sci - en -

Piano

W.W. Strs.

Pno., Strs.

*pp*

4

Claire

tif - ic kind, Yet I get car-ried a - way. An - cient man is

Fl., Bs. Cl.

8

Claire

on my mind And I get car-ried a - way. Car-ried a-way,

OZZIE *ff*

Car-ried a - way, car-ried a -

Tbn., Bs. Cl. with Ozzie Fl., Ob., Cl. with Claire

12

Claire

car-ried a - way, I get car - ried a - way!

Ozzie

way, you get car-ried, just car-ried a - way!

Strs.

**A** poco più presto

15

Claire *p*

I take an - thro - pol - o - gy so lit - 'ral - ly, Fl., Ob., Vln. I, Vla.

Cls., Hns. Strs. with voice

Bs. Cl.

17

Claire

that these mod - ern days are not for me. Right

Fl., Ob.  
Vln. I, Vla.

19

Claire

now I feel we're liv - ing pre - his - tor - ic - 'lly; To

Fl., Ob.  
Vln. I, Vla.

21

Claire

us the past has beck - oned, We're go - ing back this sec - ond To

Ob., Cls., Pno.

*pp cresc. molto*

Vla., Vc., Cb.



23

Claire *ff* hap- py days we knew in six mil - li - on B. C.! Car - ried a - way,

OZZIE *ff* Car - ried a - way, car - ried a -

+Fl., Vlns. *mf* +Tpts. Tbn. I

**B**

26

Claire car - ried a - way, I get car - ried ...

Ozzie way, she gets car - ried ...

*Tutti* *Repeat Ad Lib.* Tom-tom

**C** **Faster (TAG)**  
 Cue to continue: Claire hits dinosaur skeleton with club; it falls to pieces.

29 *Tutti* *f* *cresc.*

32

CLAIRE *ff*

We got

OZZIE *ff*

We got

35

Claire

car - ried, just car - ried a... —

*rall.*

Ozzie

car - ried, just car - ried a... — Come on!  
Let's get outta here!

*rall.*

Applause Segue

### 6b. Chase Music Instrumental

Fast 4  
Tutti

Piano

*ff*

Applause Segue

# 7. Lonely Town

Gabey

**Moderato**

Cla., E.Hn.

Strs.

Piano *p*

Cb. +Pno.

5 +Fl.

9 +Hns.

13 Tpta. cups 8ba *p*

\* In concert, this number begins at bar 27

GABEY: I beg your pardon, can you tell me where Carnegie Hall is?

17 Fl. Tpt. Sba

21 Tpt. Sba E. Hn., Cls.

GABEY: I beg your pardon...

25 **A** Moderato

GABEY *f* *parlato* *sing*

Ga - bey's com-in', Ga-bey's com-in' to town...

Moderato  
Pno. cue W.W., Pno., Strs. con sord.

29 *mp*

Gabey

So what? Who cares? Back on the ship It

32

Gabey

seemed such a snap, You'd tap a girl on the shoul-der,

34

Gabey

She'd turn a-round, And she'd say "I love you."

Br.(cups)

B

37

Gabey

*mf* But once on shore, *f* It's not such a snap. *mf* You get the cold shoul-der,

40

Gabey

The old run-a-round, You're left with no one but you.

Br.(cups)

43 *f* *rit.* *pp* **In tempo**  
**Fast, with urgency**

Gabey *f* *pp* *p*

Ga-bey's com-in', Ga-bey's com-in' to town.

*colla voce*

C

47 *p*

Gabey *p*

A town's a lone - ly town, When you pass

Vln. I with voice

51

Gabey

through And there is no one wait - ing there for

Vlns. 8va

55

Gabey

you, Then it's a lone - ly town.

Fl.

D

59

Gabey *p*

You wan - der up and down, The crowds rush

Fl. *p*

Br. sustain

63

Gabey

by, A mil - lion fa - - ces pass be - fore your

W.W. *sva*

67

Gabey

eye, Still it's a lone - ly town. Un - less there's

+Hns., Strs. loco

E

71

Gabey *mf*

love, A love that's shin - ing like a har - bor

Fl., Ob. *mf*

75 *poco rit.*

Gabey

light, You're lost in the night; Un-less there's

Fl., Ob.

Tutti

cresc.

+Tbns.

79 *broader* *ancora rit.*

Gabey

love, The world's an emp - ty place And ev - 'ry

*f* *mf* *p*

*f* *mf* *p*

83 *rit.* **F** *a tempo*

Gabey

town's a lone - ly town.

Vlns.

*mf*

+Traps (brushes)

88

Gabey



93

Gabey

*f*

Un - less there's  
+Hns., Tpts.

G

97

Gabey

love, A love that's shin - ing like a har - bor

Fl., Ob.

*f*

101

Gabey

light, You're lost in the night; Un - less there's

Fl., Ob.

*cresc.*

+Tbns.

*poco rit.*

105

Gabey

love, The world's an emp - ty place, And ev - 'ry town's

*ff* *broader* *f* *ancora rit.* *mf*

Tutti

Turn Page

110 rit.

Gabey

A lone - ly town.

Glsp. #

Br.

pp

Applause Segue

# 7a. High School Girls Instrumental

**Agitato**

Picc. *8va*...

E♭ Cl. *stacc.*

Glsp.

Piano

Vlns. (D♭ chord in eighth notes), Celesta (tremolo)

*f*

Ob., Cl.

5

*8va*...

E♭ Cl., B♭ Cl. *8va*

*loco*

Tpt. I

Ob. *8va*

Bs. Cl.

**A**

8

*8va*...

Picc., E♭ Cl., Glsp.

Tpt. *loco*

Vlns. (eighth notes), Celesta (tremolo)

Hn., Vla. *pizz.* (Vlns. & Celesta continue)

**B**

12 Picc. (eighths), Glap. Picc., Eb Cl.

Ob. (quarters), Vlns. 8va, Celesta continues "E" tremolo to downbeat bar 15

E♭ Cl., Tpt. I, Vla. Cl., Hn., Vla.

Tbn. I, Vc. *ff* *dim.*

Bs. Cl.  
Tbn. II  
Tuba, Cb.

15

Ob., Vlns.

Hn., Va. *dim.*

Tbn. I, Vc.

Bs. Cl., Tbn II, Cb.

18

Tpt. (mute) **C** Hn.

*mf* *p* *mp dim.*

Tbns.

**D** Twice as slow (♩ = ♪)

22

Strs. Cl., Strs. pizz.

*mp dim.* *p*

Segue

out

# 7b. Lonely Town Pas de Deux Instrumental

Andante

Hn. 8ba  
Cl.  
Piano  
Bs. Cl.  
Tpt. (mute)  
Strs. con sord.

*p simply, legato*  
*p espr., poco rubato*

4  
Tpt.

7  
Strs.  
cresc.  
mf  
+Cls.

cresc.  
mf

10  
Cls.  
p  
Ob.  
Tpt.

*p dolce*

A

12

Fl. 8va, Ob. *mf*

+Vlns. *cresc.*

+Vla.

Cls., Hns. *f*

Strs. senza sord.

+Tpts. *f*

Musical score for section A, measures 12-15. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a woodwind and string ensemble. The woodwinds (Flute 8va and Oboe) play a melodic line with triplets, starting at a mezzo-forte (*mf*) dynamic. The strings play a rhythmic accompaniment of eighth notes with triplets, starting at a forte (*f*) dynamic. The score includes dynamic markings such as *f*, *mf*, and *cresc.* (crescendo). There are also performance instructions like "Fl. 8va, Ob.", "+Vlns. cresc.", "+Vla.", "Cls., Hns.", "Strs. senza sord.", and "+Tpts.".

15

Fl., Ob.

+Tbns.

Vlns. 8va *p sub., espr.*

Timp.

Musical score for section A, measures 15-18. The score continues from measure 12. The woodwinds (Flute and Oboe) play a melodic line with triplets. The strings play a rhythmic accompaniment of eighth notes with triplets. The score includes dynamic markings such as *f*, *p sub., espr.* (piano, subdued, expressive), and *cresc.* (crescendo). There are also performance instructions like "Fl., Ob.", "+Tbns.", "Vlns. 8va", and "Timp.".

B

18

W.W.

Strs. *f*

Hns, Tpt, Pno., Cb. (Tbns. sustain)

Musical score for section B, measures 18-20. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a woodwind and string ensemble. The woodwinds (W.W.) play a melodic line with triplets, starting at a forte (*f*) dynamic. The strings play a rhythmic accompaniment of eighth notes with triplets, starting at a forte (*f*) dynamic. The score includes dynamic markings such as *f* and *cresc. molto* (crescendo molto). There are also performance instructions like "W.W.", "Strs.", and "Hns, Tpt, Pno., Cb. (Tbns. sustain)".

20

W.W.

Strs. *cresc. molto*

Musical score for section B, measures 20-23. The score continues from measure 18. The woodwinds (W.W.) play a melodic line with triplets. The strings play a rhythmic accompaniment of eighth notes with triplets. The score includes dynamic markings such as *cresc. molto* (crescendo molto). There are also performance instructions like "W.W.", "Strs.", and "Hns, Tpt, Pno., Cb. (Tbns. sustain)".

**C** 22 W.W., Tpt. I, Strs. *ff* *meno f* *dim.*

Br.

25 Vlns. *mp* Fl., E.Hn. (Hn.)

Vlns.

**D** 28 Cls., Hns. *mp as before* *pp* E.Hn. Strs.

Cls., Hns.

31 E.Hn. Strs. *ppp*

E.Hn.

34 Picc., Cls. *p* *pp* *quasi rit.* Pno., Cb.

Picc., Cls.

Segue

# 7c. Lonely Town Choral

Gabey and Chorus

**Lo stesso tempo**

SOPRANOS & ALTOS unis.

*pp*  
 (Hum) (hum)

TENORS & BASSES unis.

*pp*  
 (Hum) (hum)

**Lo stesso tempo**

Cls.

Piano  
*pp*

5

S  
 A  
 A town's a lone - ly town, When you pass

T  
 B  
 A town's a lone - ly town, When you pass

Strs. con sord.  
*pp*

9

S  
 A  
 through And there is no one wait - ing there for

T  
 B  
 through And there is no one wait - ing there for

13

GABEY

*p*

Then it's a lone - ly town. \_\_\_\_\_

you. \_\_\_\_\_ Ah

you. \_\_\_\_\_ Ah

A

17

Gabey

You wan - der up and down.

(unis.)

You wan - der up, \_\_\_\_\_ You wan - der down. \_\_\_\_\_

(unis.)

You wan - der up, \_\_\_\_\_ You wan - der down. \_\_\_\_\_



21

Gabey

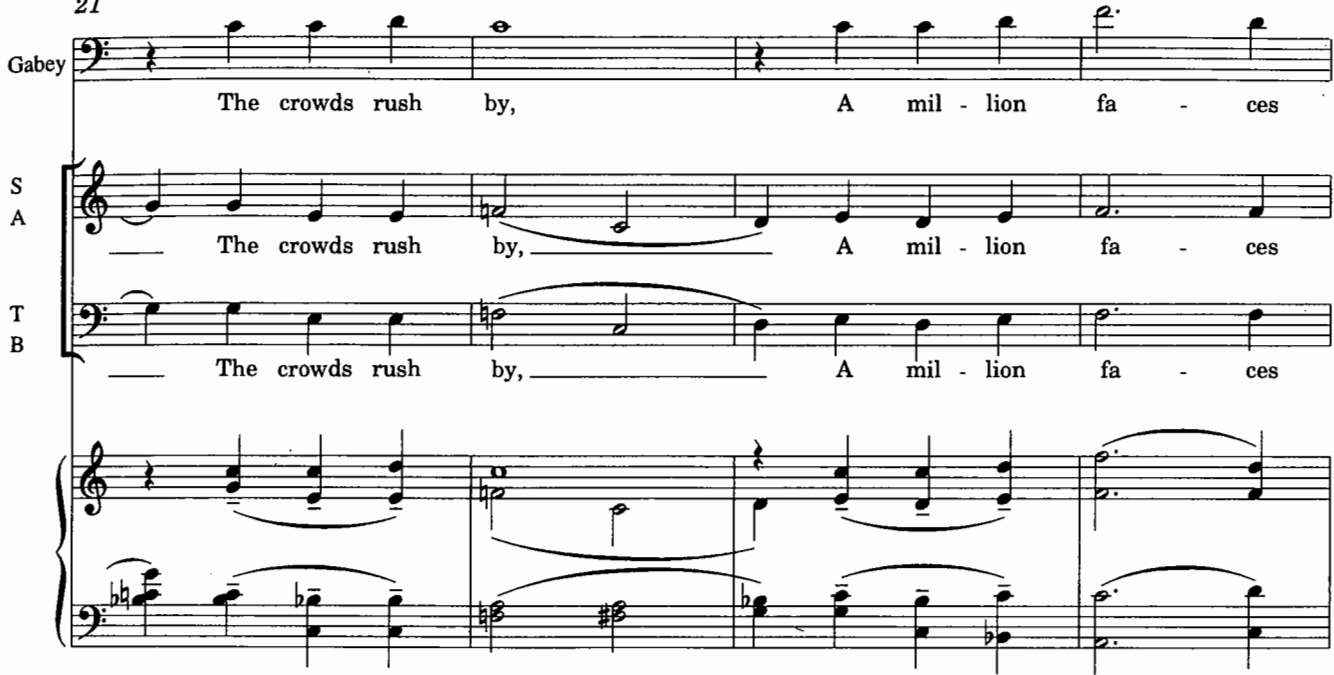
The crowds rush by, A mil - lion fa - ces

S  
A

The crowds rush by, A mil - lion fa - ces

T  
B

The crowds rush by, A mil - lion fa - ces



25

Gabey

pass be - fore your eye, Still it's a lone - ly town.

S  
A

pass be - fore your eye.

T  
B

pass be - fore your eye.



**B**

29

Gabey

Love, \_\_\_\_\_ A love that's shin - ing like a

S  
A

*poco cresc.*

Un - less there's ...  
*poco cresc.*

T  
B

Un - less there's ...

33

Gabey

har - bor light, You're lost in the night,

S  
A

*p cresc.*

Like a har - bor light, Like a har - bor

T  
B

*p cresc.*

Like a har - bor light, Like a har - bor

37 *f*

Gabey  
Un - less there's love, \_\_\_\_\_

S  
A  
light, Un - less there's love, The world's an emp - ty place \_\_\_\_\_

T  
B  
light, Un - less there's love, The world's an emp - ty place \_\_\_\_\_

41 *dim.* *p*

Gabey  
— And ev - 'ry town's — a lone - ly town.

S  
A  
*pp*  
— And ev - 'ry town's a lone - ly town.

T  
B  
*pp*  
— And ev - 'ry town's a lone - ly town.

Fl, Ob., Cl.

*p* *pp*

Pno.  
Vc. + Cb. pizz.

# 8. Carnegie Hall Pavane

Ivy Smith, Madame Dilly and Women's Chorus

Cue: MADAME DILLY: Now, your vocalise.

**Tempo di Pavane (Moderato)**

IVY *p*

Do - do - re - do.

MADAME DILLY *mf* 3

Do - re - mi - do.

**Tempo di Pavane (Moderato)**  
Tutti (+Wdblk.)

Piano *pp*

Vlins., Vla. arco *p*

5

Ivy

Do - do - re - do.

Dilly

Must-n't be dis-cour-aged if the go - ing is slow. Love life must go,

9

Ivy

Do - ti - la - do. ,

Dilly

If you'd be a night-in-gale in-stead of a crow. Sing high and low.

+W.W., Hns. sustain

**A** Swing

13

Ivy *f* On-wards!

Dilly An-y voice will grow If you'll sing your do-re-do. *f* Do - do-re - do.

W.W. Pno. *f* Br.

**B** Straight

17

Ivy On-wards! Up-wards! Sing high and low, Do - ti - la - do.

Dilly Sex has to go. Sing high and low, Do - ti - la - do.

Strs. *p* Tbn.

21

Ivy And you soon will know An - y - one can go From the low - est low To the ver - y high - est

Dilly And you soon will know An - y - one can go From the low - est low To the ver - y high - est

24

Ivy *high* If they will on - ly sing their Do - do - re - do Do - re - mi - do.

Dilly *high* If they will on - ly sing their Do - do - re - do Do - re - mi - do.

Clas.

**C** Swing  
27 *ff* SOPRANOS

On - wards! Do - do - re - do. On - wards! Up - wards! Sex has to go.

*ff* ALTOS  
On - wards! Do - do - re - do. On - wards! Up - wards! Sex has to go.

Swing  
W.W., Pno. Br. Strs. Br. W.W., Pno. Tbns.

*f*

31

S *p* *div.* Do - re - do, *f* Up - wards and on!

A *p* *div.* Do - re - do, *f* Up - wards and on!

Tutti  
*p* *f*

D

35

S *p unis.* *f* *mp*  
 Do - do - re-do... Your lit-tle voice will grow, You'll be a night-in-gale in - stead of a crow.

A *p unis.* *f* *mp*  
 Do - do - re-do... Your lit-tle voice will grow, You'll be a night-in-gale in - stead of a crow.

W.W., Perc., Pno.  
*mp* Tbps.  
 Cb.

39

S *mp* *f* *mp*  
 Do - do - re-do... Don't be dis-cour-aged, babe, Don't be dis-cour-aged if the go - ing is slow.

A *mp* *f* *mp*  
 Do - do - re-do... Don't be dis-cour-aged, babe, Don't be dis-cour-aged if the go - ing is slow.

Tbps.

43

S *mf* *f* *mf*  
 Do-do-do-do-re-mi-do. Sex is out... Sing it high and low, Sing it high and low, Sing it high and

A *mf* *f* *mf*  
 Do-do-do-do-re-mi-do. Sex is out... Sing it high and low, Sing it high and low, Sing it high and

Tpts.(cup)

**E** \*

47 *f* *mp*

S low. You will be a night - in - gale - If you will sing your Do - do-re-do, Do-re-mi-do,

A low. You will be a night - in - gale - If you will sing your Do - do-re-do, Do-re-mi-do,

+Br. W.W. +Br. W.W. +Br.

*pp* *mp*

**F**

51 **Faster - with a bounce**

S Do - do-re-do, Do-re-mi-do.

A Do - do-re-do, Do-re-mi-do.

**Faster - with a bounce**

W.W. +Br. W.W. +Br. Br. W.W., Strs.

*dim.* *pp* *ff*

Pno.

55

Tpt. III Tpt. II Tpt. I Tutti

Tbn. I

**G**

59 W.W., Strs.

Br.

\*In the original production, bars 35-48 were repeated.



62 W.W. + Strs.

Musical score for measures 62-64. The system consists of two staves. The upper staff has a treble clef and contains chords and melodic lines. The lower staff has a bass clef and contains a bass line. Above the first measure, there is a bracketed annotation "W.W. + Strs." with a downward-pointing arrow.

65 H W.W. Br.

Musical score for measures 65-67. The system consists of two staves. Above the first measure, there is a boxed letter "H" and the annotation "W.W.". Above the second measure, there is the annotation "Br.".

68 W.W., Strs. Br. sfz

Musical score for measures 68-70. The system consists of two staves. Above the first measure, there is the annotation "Br.". Above the second measure, there is the annotation "W.W., Strs.". Above the third measure, there is the annotation "sfz".

71 +Br. Br. W.W., Strs.

Musical score for measures 71-73. The system consists of two staves. Above the second measure, there is the annotation "+Br.". Above the third measure, there is the annotation "Br.". Above the fourth measure, there is the annotation "W.W., Strs.".

74 +W.W., Strs.

Musical score for measures 74-76. The system consists of two staves. Above the first measure, there is the annotation "+W.W., Strs.".

Tag here

I

77 SOPRANOS

Sing high and low, Do - ti - la - do. An - y - one can grow If you sing your Do - re -

f ALTOS

Sing high and low, Do - ti - la - do. An - y - one can grow If you sing your Do - re -

J

81

ff

S

do.

A

do.

Tutti (Fl., Strs. 8va)

85

S

A

# 9. I Understand

(one verse)

Pitkin

Cue: PITKIN: No sordid details, Claire. I understand.

**Moderato, lugubriously**

PITKIN

**A**

W.W., Tbns., Strs.      Cls., Strs.

Piano *mf dim.* *p*

Bs. Cl., Vc., Cb.

When I met you I knew you were ob -

5

*rall.*

**B**

*a tempo*

*p in tempo (accel.)*

Pitkin

sessed with men.

Ob - sessed with men were you!

But I know that soon you'll

+Hn. *p* *p*

10

cool that fire, And lose that prim - i - tive de - sire, And through - out it all I'll

14

*accel.*  
*cresc.*

*rit.*

be at hand \_\_\_\_\_ to tell you, Claire,

I un - der - stand!

*Tutti* *f* *fp* *f*

*cresc.*

# 9a. Carried Away Tag

Claire and Ozzie

Cue: CLAIRE: Pitkin believes in the honor system.

**Con moto**

CLAIRE *ff* 3

Car - ried a - way,

OZZIE *ff* 3

Car - ried a - way, 3 car - ried a -

**Con moto**  
W.W., Hns., Pno.

*p* *mf* 3

Tutti

Piano

Vla., Vc., Cb.

*rit.* *a tempo*

3

Claire

We get car-ried, just car-ried a - way! \_\_\_\_\_

Ozzie

way, We get car-ried, just car-ried a - way! \_\_\_\_\_

*rit.* *a tempo*

3

# 10. I Can Cook Too

Hildy

Cue: CHIP: What's the specialty of the house? HILDY: Me!

Hot and Fast ( $\text{♩} = 80$ )

Fl., Cls.,  
Tpts., Pno.

Piano *ff*

E. Hn., Bs. Cl., Hns., Br.

3

HILDY *f* (Swing) A

Oh, I can cook, too, — on top of the rest, — My

W.W., Pno.

*pp sub.*

7

Hildy

sea-food's the best — in the town. And I can cook, too, — My

Br. (cups) W.W., Pno.

10

Hildy

fish can't be beat, — My su-gar's the sweet - est a - round. I'm a

Br. (cups)

**B**

13

Hildy

man's i - deal of a per - fect meal, — Right down to the dem-i - tasse.

Vlns. 8ba

16

Hildy

I'm a pot of joy for a hun - gry boy, —

Br.

**C**

19

Hildy

Ba - by, I'm cook - ing with gas! — Oh, I'm a gum - drop, — A

W.W., Pno.

*fz*

Tbns.

22

Hildy

sweet lol - li - pop, — A brook trout right out — of the brook, And

*cresc.*

25  
Hildy

what's more, ba-by, I can cook!

Tutti

*ff*

28

*dim.*

*p*

Glsp.

**D**

31 HILDY  
*mp*

Some girls make mag-a-zine cov-ers, Some girls keep house on a dime,

Strs.

*pp*

35  
Hildy

Some girls make won-der-ful lov-ers, But what a luck-y find I'm.

Br.

*f*

*mf*

**E**

39

**Light rhythm**

Hildy *I'd make a mag-a-zine cov-er, I do keep*

*W.W. mp*

*Strs. pizz.*

42

Hildy *house on a dime, I'd make a won-der-ful lov-er,*

*pp*

**F**

45

*f*

**Tempo primo**

Hildy *I should be paid o-ver-time! 'Cause I can bake, too, on*

*Tutti sfz*

*Strs. pp*

48

Hildy *top of the lot, My o-ven's the hot-test you'll*

*W.W.*



50

Hildy

find. Yes, I can roast, too, — My chick-ens just ooze, — My

W.W.

Vlns.

W.W.

53

Hildy

gra - vy will lose — you your mind. I'm a

Vlns. 8va

+W.W.

*p*

G

55

Hildy

brand - new note On a ta - ble d'hôte, — But just try me à la carte. —

Vln. A, harmonics

*pp*

Bs. Cl. Tbn. *p*

Pno.

Cb.

58

Hildy

With a sin - gle course, You could choke a horse. —

W.W. 8va

Vln. A

FL., Vln. B

Bs. Cl. Tbn.

61

Hildy

Ba - by, you won't know — where to start! — Oh, I'm an

W.W. Strs. Strs.

*p* *pp*

**H**

63

Hildy

hors d'œuvre, — A jel - ly pre - serve, —

+W.W.

65

Hildy

Not in the re - ci - pe book, And what's more,

Strs. +W.W. +Br.

68

Hildy

ba - by, I — can cook!

Tutti (Swing)

I

71

w.w.

Br.

f

Pno.

74

Hns.

J Fl., E.Hn., Strs.

77

Tbns.

ff

80

Tpts.

83

HILDY *f*

Ba - by, I'm

Tutti

*sfz*

(orch. tacet)

86

Hildy

cook-ing with gas! Oh, I'm a gum - -drop, - A sweet lol- li - pop, - A

Strs. *pp* Strs. +W.W.

89

Hildy

brook-trout right out — of the brook. And what's more,

Strs. +W.W. W.W., Br.

92

Hildy

ba - by, I — can cook!

Tutti *f* Perc.

# 10a. I Can Cook Too Encore

Hildy

Lo stesso tempo

Piano *ff* *dim.* *p* Glsp.

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, starting with a *Tutti* marking. The left hand provides a rhythmic accompaniment. The dynamics range from *ff* to *p*, with a *dim.* marking. A *Glsp.* (glissando) is indicated at the end of the introduction.

**A**

5 HILDY *mp*

Some girls make won-der-ful ji - vers, Some girls can hit a high "C",—

Strs. *p*

Hildy's first vocal line (measures 5-8) is in a soprano range. The lyrics are "Some girls make won-der-ful ji - vers, Some girls can hit a high 'C',—". The piano accompaniment for strings is marked *p*.

9

Hildy

Some girls make good tax - i dri - vers, But what a gen - ius is me. —

W.W., Br. *fs* *pp*

Hildy's second vocal line (measures 9-12) continues the lyrics: "Some girls make good tax - i dri - vers, But what a gen - ius is me. —". The piano accompaniment includes woodwinds and brass, with dynamics *fs* and *pp*.

**B**

Light rhythm

13

I'd make a won - der - ful ji - ver, I e - ven

W.W. *mp*

Strs. pizz.

Hildy's third vocal line (measures 13-16) has the lyrics: "I'd make a won - der - ful ji - ver, I e - ven". The piano accompaniment features woodwinds and pizzicato strings, with a dynamic of *mp*.

16

Hildy

hit a high "C",— I make the best tax-i dri-ver,

19

Hildy

I rate a big Na-vy "E"!— 'Cause I can fry, too,— on

*f* **Tempo primo**

Tutti

ff

Strs. pizz.

pp

Strs.

22

Hildy

top of the heap,— My Cris-co's as deep— as a

w.w.

24

Hildy

pool. Yes, I can broil, too,— my ribs win ap- plause,— My

w.w.

w.w.

Strs.

w.w.

27

Hildy

lamb chops will cause you to drool. for a

Strs. 8ba +W.W. *p*

D

29

Hildy

can - died sweet Or a pick - led beet, Step up to my smor-gas - bord.

Vln. A, harmonics  
Bs. Cl. Tbns. *p* Pno.  
Cb.

32

Hildy

Walk a - round un - til You get your fill.

W.W. 8va Vln. A Fl., Vln. B  
Bs. Cl. Tbns.

35

Hildy

Ba - by, you won't - ev - er be bored! - Oh, I'm a

W.W. Strs. Strs.

*p* *pp*

**E**

37

Hildy

pa - - - té, - - - A mar - ron gla - cé, - - - A

Strs. +W.W.

39

Hildy

dish you will wish - you had took. And what's more,

Strs. +W.W. +Br.

*cresc.* *mf*

42

Hildy

ba - by, I - can cook!

Tutti Perc.

*f*



# 11. Lucky to Be Me

Gabey and Chorus

Cue: GABEY: She'll be here in half an hour.

Freely

GABEY

*mp*

I used to think it might be fun to be An-y-one else but me.

Gls. Cls., Strs. con sord.

Piano *mp colla voce*

4

I thought that it would be a pleas-ant sur-prise To wake up as a cou-ple of

+ Tbn. I

7

oth-er guys. — But now that I've found you, I've changed my point of view,

Gls. +Hns.

10

And now I would-n't give a dime to be An-y-one else but me.

*f* rit. e dim. a tempo

W.W.

*mp*

+Traps

**A** Gently (♩ = 60)

14

*mp*

Gabey

What a day, For - tune smiled and came my way, Bring - ing love I

18

*mf*

Gabey

nev - er thought I'd see, I'm so luck - y to be me.

+Tbn. III

**B**

22

*mp*

Gabey

What a night, Sud - den - ly you came in sight, Look - ing just the

26

*mf*

Gabey

way I'd hoped you'd be, I'm so luck - y to be me.

Hns.

C

30

Gabey

I am sim - ply thun - der - struck At the change in my luck:

Fl., Ob.

*mp warmly*

34

*rit. cresc.*

Gabey

Knew at once I want - ed you, Nev - er dreamed you'd want me too.

*cresc. mf*

D

*a tempo*

38

*p sub.*

Gabey

I'm so proud You chose me from all the crowd, There's no oth - er

Vlns. 8ba

*p*

Tbns.

42

*rall.*

Gabey

guy I'd rath - er be, I could laugh out loud, I'm so luck - y to be

*mf p*

**E**

46 **a tempo**

Gabey *me.*

SOPRANOS & ALTOS unis. *mp*

TENORS & BASSES unis. *mp*

What a day, For- tune smiled and came my way, Bring - ing love I

*mp* Cls. sust. Tbns.

50

S  
A  
T  
B

nev - er thought I'd see, I'm so luck - y to be me.

nev - er thought I'd see, I'm so luck - y to be me.

Fl., Ob. & Tpts. *Sba* Fl., Ob. *fp*

Tbn. III, Cb.

**F**

54 *mf*

S  
A  
T  
B

What a night, Sud - den - ly you came in sight, Look - ing just the

What a night, Sud - den - ly you came in sight, Look - ing just the

*mf* Tbns.

58 *f* *p sub.*

S A way I'd hoped you'd be, I'm so luck - y to be me.

T B way I'd hoped you'd be, I'm so luck - y to be me.

Fl., Ob. & Tpts. 8ba Fl., Ob.

*f* *p sub.*

Hrs.

G

62 *mf*

S A I am sim - ply thun - derstruck At the change in my luck:

T B I am sim - ply thun - der - struck At the change in my luck:

Fl., Ob. *cresc.*

*mf*

66 *p sub.* *rit.* *cresc. molto*

S A Knew at once I want - ed you, Nev - er dreamed you'd want me too.

T B Knew at once I want - ed you, Nev - er dreamed you'd want me too.

*p sub.* *cresc. molto*

*p sub.* *cresc. molto*

**H**

**a tempo**

**GABEY**

70

*f*

I'm so proud You chose me from all the crowd,

73

**rall.**

**Broadly**

*mf* (freely)

Gabey

I could

*f* SOPRANOS & ALTOS

There's no oth - er guy I'd rath - er be.

*f* TENORS & BASSES

There's no oth - er guy I'd rath - er be.

**rall.**

**Broadly**

Fl., Ob., Tpt.

*colla voce*  
*p sub.*

76

**Meno mosso**

Gabey

laugh out loud, I'm so luck - y to be me.

S  
A

*mf* I'm so luck - y to be me.

T  
B

*mf* I'm so luck - y to be me.

**Meno mosso**

Pno.,  
Cb. pizz.

**Applause Segue**

# 11a. Lucky to Be Me Incidental

## Underscore

**Lo stesso tempo**      FLOSSIE: So I said to him... (*Dialogue continues*)  
 Strs. (Vlns. 8ba)

Piano

5

9      Vlns. loco

13

*Cut-off cue: Madame Dilly enters.*

W.W.

# 12. Times Square Ballet: Finale, Act I

Cue: CHIP: This town belongs to the Navy!

Instrumental

Allegro (♩ = 88)

E♭ Cl. solo

Piano *mf*

Perc., Pno., Cb.

4 +Fl., Ob., Cl.

7 +Br. **A**

10

13 **B** Tutti *ff*

B.D.



17

B.D. B.D.

21

25

**C** W.W., Tpts., Strs.

Bs. Cl., Hns., Tbns.  
Vc., Cb.

29

*exit Raus*

*Sach die...*

**D**

32

36 (Strs. trem.) *pp*  
*cresc.*

40 **E** W.W., Strs., Hns., Tpts. Hns., Tbns.  
*pp* *fff* *dim.*  
 Eb Cl., Tpt. Timp., Cb.

45 Tbns.  
*molto* *più dim.*

**F** (♩ = ♩.) Poco meno mosso  
 49 Hns., Tpts.

*p*  
 Vc., Cb. pizz.

53 +Traps Alto Sax. solo  
*mp*

57

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over measures 57-60. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

61

Musical score for measures 61-64. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over measures 61-64. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

65

Musical score for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over measures 65-68. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

69

Musical score for measures 69-71. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 69 has a melodic line in the treble staff. Measure 70 has a dynamic marking *mf* and a marking *+W.W.* above the treble staff. Measure 71 has a dynamic marking *mf* and a marking *Strs.* above the treble staff.

**G** W.W., Strs.  
72

Musical score for measures 72-75. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 72 has a dynamic marking *(mf)*. Measure 75 has a dynamic marking *cresc.* and a marking *+Tpt. I* above the treble staff.

76 +Tpts. II, III W.W. 8va

80 H Tpt., Tbn. Ob., Cl., Alto Sax.

84 Tpts., Tbns. (Tpts., Tbns.)

88 W.W. +Strs. 8va

92 I Tutti

96

*ff*

Poco accel.

100

Tbns., Vc., Cb.

**J** Più mosso (♩ = 108)

104

W.W., Strs.

Bs. Cl., Pno., Vc.

107

Tpts.

Hns., Vlns.

W.W. Wdblk.

Tbns.

110

Wdblk.

Wdblk.

Wdblk.

K

113 W.W., Br., Vlns.

*mf* *sfz* *cresc.*

Pno., Vc.

116

*sfz* *sfz* *sfz* *cresc.*

W.W. *Sva* *cresc.*

119

W.W. *Sva* *fp* *f* *lunga*

Ob., Cls., Vlns.

Snare Dr. Cym. *lunga*

Strs.

L Picc., Ob., Tpt. Xylo., Pno.

123

W.W., Strs.

127 Picc., Ob., Xylo., Pno.

131 Slide whistle

*ff*

Wdbl.

Cl.

135 Eb Cl.

Bb Cl.

Vlns. *pp*

Cb. pizz. Hn.

139 Eb Cl.

Bb Cl.

Eb Cl.

143 +Picc., Vlns.

+Ob.

*cresc. molto*

+Tbns.

*Handwritten notes:*  
Clarinete  
Percussion

**M**

W.W., Xylo., Vlms.

147

Br., Vla., Vc., Cb.

151

Br., Strs.

W.W., Xylo. Vln.

B.D. Cym.

155

Tutti

Slide whistle

Ratchet

Cym. B.D.

**N**

W.W., Vlms.

160

Tbns., Vc. + Cb. pizz.

163

+Hns.

Tutti

cresc.

*Handwritten notes:*  
2nd  
3rd  
1st



166 O W.W., Tpt., Xylo., Pno.

Vlns.  
fp  
mf  
Hns., Strs.

170 +Strs.

p < mf  
p marc.  
+Strs.

174 W.W., Tpt., Xylo., Pno. +Strs.

mf  
p < mf  
+Strs.

P Picc. Solo  
178 mp 1/2 Strs. Cls. poco cresc.

mp  
1/2 Strs.  
Cls.  
poco cresc.

182 +Eb Cl. +Ob.

+Eb Cl.  
+Ob.

186

W.W. +Tpts. +Hns. +Tpts. III Vlns. +Tbns.

*cresc. molto*

190

Snare Drum

194

Tutti

8va

loco

*fff dim.* *f dim.*

199

Cls.

*mp dolce* *dim.*

Vc., Cb.

**R** Poco meno (♩ = ♩ = 80)

203

*f* *sub., heavy*

Tpt. Solo

Tbns.

Tbn. III  
Pno.,  
Vc., Cb.

206

**S**

209

Alto sax. solo

212

B♭ Cl. *legato assai*

Tpts.(cup) *mf*

215

Fl., Alto sax.

B♭ Cl. *dim.*

218 **T** Tempo primo (♩ = 100)

Tutti

*ff sub.*

221

224

Tpts.

Tbns.

Hns., Pno., Strs.

227 **U** Tutti

W.W., Strs.

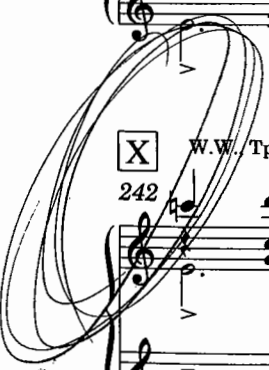
Tbns.

230 **V**

233

W 236 W.W. Hns. f Strs. pizz. + Triangle Hns.

239 +Tpt. 8ba



X 242 W.W. Tpt. Strs. arco Tpts. II, III cresc. Tbns., Vc., Cb.

245

248 +Xylo.

**Y** Tutti  
251 *ff*

255 (W.W., Strs. 8va)

258 W.W. Br., Strs. 8va (trill al fine) *fff*

261 *sfz*

8ba 1

END OF ACT ONE

# 13. Entr'acte

Free and flowing

Fl., Ob., Br. *f* Cls., Hns.

Piano *sfs* *p*

Pno., Timp. roll (six bars), Strs. tremolo

5 Vlns. tremolo +W.W.

*dim.* *p cresc.* *cresc.*

Hns., Tbns.

9 Fl. *Sva*, Tpt. Strs.

*mf* *dolce* W.W., Hns., Tbns.

Tbns., Pno., Cb.

13 Strs.

Hns. Soli *p* Fl., Ob.

Tbns., Timp., Pno., Cb.

17 Br. rit.

Fl., Ob.

Vlms. cresc.

**A** a tempo

21 Fl., Vlms.

f

Ob., Cls.

Pno., Va., Vc., Cb. pizz.

W.W.

25 W.W.

Hns., Tbns.

Vlms.

29 Fl., Ob.

Vc., Cb. arco

W.W., Hns.

3

33 Tpt. solo

W.W., Hns.

Strs. pizz. 15ma

W.W., Strs. (8va)



37 *dim.* *rit.* Tpt. solo

Hns. +Tbns.

**B** a tempo

41 *p* Vlns. 7 3 3

Hns., Tbns., Pno.

45 W.W. 8va, Pno.

Hns., Tbns. Vla., Vc.

Timp., Cb.

49 7 3 W.W. 8va, Vlns.

Hns., Vla., Vc.

Pno. Timp. Vc., Cb.

53 Br., Vlns. 8va

57 *W.W.* *rit.* *molto*  
*poco cresc.*

**C** Gently (più mosso)

61 *W.W.* *Strs.*  
*mf* *Vc.*

65 *Fl.* *+ Br.*

**D** *W.W., Strs.*

69 *mf*

73 *Tpts.* *W.W., Strs.*  
*Tbns.*

**E**  
77 + Tpt.

81 *poco rit.*

**F** *a tempo*  
85 W.W. Strs. *mf* Vc. 8ba *Tutti*

90 Fl., Ob.

Applause Segue

# ACT TWO

## 14. So Long, Baby

Diamond Eddie's Girls

Moderato pomposo

Fl., Tpts.  
W.W.  
Vlns.  
Piano  
ff  
Hns., Tbns., Pno., Cb.

7 **A**  
Fast and corny (♩ = ♩)  
f GIRLS (dancing)  
So long, I'm on the loose a-gain.  
3 Solo Vlns.  
Cls. 8ba  
p  
Tpts.

11  
Girls  
So long, I count - ed up to ten. Bye, bye,  
Tpts.

14

Girls

ba - by, I got wise.

Tpts.

*f*

17

Girls

Too long - you made a fool of me, Too long -

Cls.

Tpts.

*p*

20

Girls

You had me up a tree, Now you get the boo - by prize.

Cls.

**B**

23 Solo Girl

Girls

So you cry:

Tpts.

Strs.

Tpts.

*f*

*pp*

26 Solo Girl

boo hoo hoo, — And you feel oh so blue. — It's no

+W.W.

Br.

29 Solo Girl

use, now I'm leav - ing you. — You need a

Tutti *ff*

Cls.

*f*

*sfz*

32 Girls

new pal, Pa - pa! So long, — I've stood it long e-nough.

3 solo Vlns.

*f*

*p*

Tpts.

35

Girls

So long, - my turn to call your bluff. So long,

3 solo Vlns.

38

Girls

ba - by, - I've got wise to you!

W.W., Tpts.

Strs sust.

Tbn. solo

*ff*

42

46

GIRLS *ff*

+Vlns.

You need a new pal, Pa - pa!

*sfp* *f*

**D**  
49 Cls. >  
Strs., Tpts., Pno. *f*

52

55 **GIRLS** **TAG**  
I've got wise to you! **Faster**

Cls., Pno., Vin. Cls. >  
Tpts. *pp* *ff* *Tutti*

58

Choke Cym.



# 15. I Wish I Was Dead

Diana Dream

Cue: MASTER OF CEREMONIES: Miss Diana Dream!

Slow blues

DIANA DREAM

Musical score for the first system. The vocal line (top staff) begins with a rest, followed by the lyrics "I'm blue," with a dynamic marking of *f*. The piano accompaniment (middle and bottom staves) starts with a dynamic marking of *f* and includes markings for "W.W., Tpts." and "W.W., Strs.". The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Tbns., Perc., Pno., Cb.

Musical score for the second system. The vocal line (top staff) starts at measure 4 with the lyrics "My life is through... I thought I had a date with you, — I". The piano accompaniment (middle and bottom staves) includes a marking for "Cello with voice" and features triplet markings over the vocal line.

Musical score for the third system. The vocal line (top staff) starts at measure 6 with the lyrics "guess I just don't rate with you, — I wish I was dead". The piano accompaniment (middle and bottom staves) includes a marking for "Strs." and features triplet markings over the vocal line.

8  
Diana Dream

and bur - ied! \_\_\_\_\_ I'm

W.W., Tpts.

11  
Diana Dream

blue, a cast - off shoe. \_\_\_\_\_ I'll

W.W., Strs. Cello with voice

13  
Diana Dream

break right down and cry to - night, - 'Cause you told me a lie to-night, - I

15  
Diana Dream

wish I was dead \_\_\_\_\_ and bur - ied. \_\_\_\_\_

Strs.

*Cut-off cue: HILDY: I'm sorry, I'm very sorry. (Dialogue continues)*

# 15a. I Understand

(recitative)

Pitkin

Cue: PITKIN: That's quite all right, darling.

**Moderato**      PITKIN *f*

I un - der - stand!

Piano

Pno.

*fp*

*f*

# 16. Conga Cabana

Instrumental Change of Scene

Cue: CLAIRE: We're off to the Congacabana.

**Allegro**      Hns., Tbns.

Piano

*f*

Timp., Pno., Cello., Cb.

5 Tpts.      +W.W., Cym.

Tbns.

9

Musical score for measures 9-12. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. There are dynamic markings 'v.' and 'f.' throughout.

13

Picc., Vlns.  
W.W., Br.

Musical score for measures 13-16. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. There are dynamic markings 'v.' and 'f.' throughout. Trills are marked with '3' above the notes.

17

Musical score for measures 17-20. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. There are dynamic markings 'v.' and 'f.' throughout. Trills are marked with '3' above the notes.

21

Musical score for measures 21-24. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. There are dynamic markings 'v.' and 'f.' throughout.

25

Repeat ad lib. accel.

Sit Down *Stage left*

Cut-off cue! lights up on next scene.

Musical score for measures 25-28. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. There are dynamic markings 'v.' and 'f.' throughout.

# 17. I Wish I Was Dead (Spanish)

Dolores Dolores

Cue: MASTER OF CEREMONIES: ...Señorita Dolores Dolores. Give her a nice hand.

Vivace

DOLORES DOLORES

*f*

Su -

Br., Strs. (W.W. sustain)

Piano

A

5

Dolores  
Dolores

fro, \_\_\_\_\_ de - si - lu - sion,

Cello with voice

*p*

8

Dolores  
Dolores

I thought I had a date with you, I

11  
Dolores  
Dolores

guess I just don't rate with you, — I veesh I was

14  
Dolores  
Dolores

daad and

*No repeat* *look for cut off*  
Repeat from **A** as needed.

Cut-off cue: HILDY: I'm awfully sorry, but my friend's allergic to that song.  
(Dialogue continues)

17  
Dolores  
Dolores

bur - ied! Su -

# 18. Ya Got Me

Hildy, Claire, Chip and Ozzie

Cue: GABEY: They're trying to cheer me up.

## Lively Rhumba

HILDY *f*

Piano introduction for 'Ya Got Me'. The score is in 4/4 time with a key signature of three flats (B-flat major). It features a lively rhumba rhythm. The piano part is marked *ff* and includes a *Tutti* section. The woodwinds (Flute and Oboe) and Trombones (Tpt.) have melodic lines. The introduction ends with the lyrics 'I'm'.

**A**

5

Hildy's first vocal line: "ea - ger to share - my love and de - vo - tion, It's deep as the o - cean." The piano accompaniment is marked *p* and includes the instruction "Cls., Pno., Strs. (Vlns. with voice)".

8

Hildy's second vocal line: "I've plen-ty to spare... and since it's so am - ple, I'll". The piano accompaniment includes "rim shots" and is marked *f*. The instruction "Hns. (other instrs. tacent)" is present.

11

Hildy's third vocal line: "throw you a sam - ple. I will fix you up on the spot, -". The piano accompaniment includes brass parts marked "Br." and "+W.W." and is marked "B.D.".

14

Hildy

So for - get the things you have not. Can't you

Pno. W.W. Pno.

Timp. gliss

17

Hildy

see, kid, what a ver - y rare trea - sure you got? Ya got

Tbns. (Strs. pizz. with voice) Strs. arco +Br. cresc. f

**B**

21

Hildy

me, ba - by, ya got me!

(Clapping)

W.W., Strs. (Vlns. with voice) +Br. p f

24

Hildy

You got my af - fec - tion, ba - by, and my

Strs. with voice p



27

Hildy

sym - pa - thy. You got my whole

Fl., Ob., Hns. 8ba

cresc. Tpts. 3

30

Hildy

mus - cu - lar e - quip - ment, from A to Z, And it's

Strs. +Cls.

Cello mf

33

CLAIRE *f*

It's all

Hildy

free, ba - by, it's all free. It's all

CHIP *f*

It's all

OZZIE *f*

It's all

Vlns. 2 Cls., Pno.

36

Claire  
free, it's all free, it's all free.

Hildy  
free, it's all free, it's all free.

Chip  
free, it's all free, it's all free.

Ozzie  
free, it's all free, it's all free. Ya got  
Tpts., Tbns.

*dim.* *pp* *f*

C

39

Ozzie  
me, Ga - bey, — ya got me! You got

*clapping*

Vlns., Vla. *f* *p*

Pno., Perc., Cb. *sfz* *Hns.*

Br.

43

Ozzie  
my en - thu - si - a - sm — on the land and sea.

Cls. 8ba

CLAIRE & HILDY

46

Whoop! Whoop! Whoop!

CHIP

Whoop! Whoop! Whoop!

Ozzie

You got my whole

knack of get - ting

49

Ozzie

la-dies,

It can't be beat,

And it's free,

Ga - bey, it's all

53

CLAIRE & HILDY unis.

It's all free, it's all free, it's all free.

CHIP

It's all free, it's all free, it's all free.

Ozzie

free. It's all free, it's all free, it's all free.

D

57

Vns.

Tpts.

*f*

W.W. + Tbns. sust.

59

62

CLAIRE *f*

*f*m

E

65

Claire

filled to the brim \_ with ea-ger af-fec-tion That seeks a di-rec-tion.

Cls. (Vlns. with voice)

*p*

68

Claire

My vig-or and vim \_ leave no-one ex-clud-ed, And

*f* *p*

71

Claire

you are in-clud-ed. I will get you out of your lull,

Fl., Ob. W.W.  
Vla., Vc.

Wdbl. *pp*

74

Claire

You won't feel un-want-ed or dull, If you'll

Pno. W.W. W.W. Pno. Tbn. I

77

Claire

get this through that nor - mal, Ne - an - der - thal skull.

Vlns. with voice

Strs. +Br. *cresc.*

80

Claire

Ya got me, ba - by, ya got me!

(Clapping)

W.W., Strs. (Vlns. with voice) Br. *f*

*f* *p* *f*

84

Claire

You got my ex - ten - sive knowl - edge of a -

Cl. III, Pno., Cb.

87

Claire

nat - o - my. You got my whole

HILDY *f*

Of a - nat - o - my!

CHIP & OZZIE *f* unis.

Of a - nat - o - my!

Fl., Ob., Hns. Strs., Br. flutter *p*

90

Claire

in - ter - est in man - kind of ev - 'ry breed, And it's

Vlns. *colla voce*

93

Claire

free, ba - by, it's all free. It's all  
HILDY

It's all  
CHIP & OZZIE unis.

Vlns.

Cls.

96

Claire

free, it's all free, it's all free.

Hildy

free, it's all free, it's all free.

Chip

free, it's all free, it's all free. Ya got

Ozzie

free, it's all free, it's all free.

Br.

mf

G

99

clapping

Chip

me, Ga - bey, — ya got me! You got a

Vlns. 8ba

Br.

f

Hns.

p

sfz

103

Chip

guy who al - ways func - tions — sys - te - ma - tic - 'ly.

Cls. 8ba

106 CLAUDE & HILDA unis.

Chip

'Ma - tic - 'ly!

OZZIE

You got my whole fam - 'ly in Pe -

'Ma - tic - 'ly!

W.W.

Vlns.

Br.

109

Chip

or - ia, for you to see! And it's free; Ga - bey, — it's all

Vc. with voice

Cls.

p

Vlns.



b 153

113 CLAIRE & HILDY unis.

It's all free, it's all free, it's all free.

free. OZZIE It's all free, it's all free, it's all free.

It's all free, it's all free, it's all free.

Strs. Tutti *f*

H

117 Br.

+W.W., Tpts., Strs. 8va

120

*ff* Hns., Tbns. *f*

123

126 W.W. 8ba

Hns., Tbns. Br., Tamb.

This system contains measures 126, 127, and 128. The top staff is for Horns and Trombones (Hns., Tbns.) and the bottom staff is for Brass and Tambourine (Br., Tamb.). The music is in a key with two flats and a 3/4 time signature. Measure 126 features a melodic line in the horns and a rhythmic accompaniment in the brass. Measure 127 continues the melodic line with some rests. Measure 128 features a melodic line with a fermata and a rhythmic accompaniment.

129

(Br. & Tamb. continue) Br.

This system contains measures 129, 130, and 131. The top staff is for Brass (Br.) and the bottom staff is for Brass and Tambourine (Br. & Tamb. continue). The music continues from the previous system. Measure 129 features a melodic line with a fermata. Measure 130 features a melodic line with a fermata. Measure 131 features a melodic line with a fermata and a rhythmic accompaniment.

132

Fl., Ob., Vins.

This system contains measures 132, 133, and 134. The top staff is for Flute, Oboe, and Violins (Fl., Ob., Vins.) and the bottom staff is for Brass and Tambourine (Br. & Tamb. continue). The music continues from the previous system. Measure 132 features a melodic line with a fermata. Measure 133 features a melodic line with a fermata. Measure 134 features a melodic line with a fermata and a rhythmic accompaniment.

I

135

W.W., Br.

This system contains measures 135, 136, and 137. The top staff is for Woodwinds and Brass (W.W., Br.) and the bottom staff is for Brass and Tambourine (Br. & Tamb. continue). The music continues from the previous system. Measure 135 features a melodic line with a fermata. Measure 136 features a melodic line with a fermata. Measure 137 features a melodic line with a fermata and a rhythmic accompaniment.

138

W.W., Br.

This system contains measures 138, 139, and 140. The top staff is for Woodwinds and Brass (W.W., Br.) and the bottom staff is for Brass and Tambourine (Br. & Tamb. continue). The music continues from the previous system. Measure 138 features a melodic line with a fermata. Measure 139 features a melodic line with a fermata. Measure 140 features a melodic line with a fermata and a rhythmic accompaniment.

141 *Boogie Woogie* Tbn. solo

Pno., Perc., Cb.

144 Ob. Vlns.

147 *Straight* +Ob. W.W., Pno. Vla., Vc.

150 Strs. Br. (mutes) Tutti *sfz*

153 *here* Br.

156 CLAIRES & HILDY *f* unis. J

(Clapping)

Ya got we, Ga - by, — ya got we!

CHIP & OZZIE (Clapping)

*p* *Vlns.* *f* *Br.*

Pno., Perc., Cb.

160

Claire  
Hildy

Chip  
Ozzie

*unis. f*

You got a date with Lu - cy Schmee - ler, — girl of

*Hns. p* *ff* *Cls. 8ba*

163

Claire  
Hildy

Chip  
Ozzie

Mys - ter - y! You got her whole

mys - ter - y. — You got her whole

*Br., W.W.* *Vlns. fp*

166

Claire Hildy  
re - ser-voir of pas-sion To fill your need, And it's

Chip Ozzie  
re - ser-voir of pas-sion To fill your need, And it's

*mf*

Hns.

169

Claire Hildy  
free, Ga - bey, — With-out fee,

Chip Ozzie  
free, Ga - bey, — With-out fee,

Strs. 8ba

W.W. 8ba

*cresc.*

172

Claire Hildy  
Ga - bey, — Can't you see, Ga-bey, It's — all free...

Chip Ozzie  
Ga - bey, — Can't you see, Ga-bey, It's — all free...

Strs.

175

Claire Hildy  
Ya got he! Ya got we!

Chip Ozzie  
Ya got she! Ya got we!

Br. W.W. Pno., Perc., Cb. Tutti

Cowbell Woodblock T.T.

*p* *ffz*

Applause Segue

# 18a. Ya Got Me Encore

Claire, Hildy, Chip and Ozzie

**Lo stesso tempo** (*straight eights*)

W.W., Tpts. +Vlns., Vla.

Piano *ff*

Tbns., Pno., Cello, Cb.

**A**

5

Br.

9

**B** W.W., Br. (trill/flutter) Tutti

13

17

Tpts., Tbns. W.W.

21

W.W., Vlns. Slide whistle

24

CLAIRE & HILDY unis. *f*

Ya got me!!

CHIP & OZZIE unis. *f*

Ya got me!!

Strs. Tutti

# 18b. I Understand

(recitative)

Pitkin

Cue: CLAIRE: I was supposed to meet you here, wasn't I?

PITKIN: Darling,

**Moderato**

PITKIN *f*

Musical score for 'I Understand'. The vocal line (PITKIN) is in a recitative style, starting with the lyrics 'I un - der - stand!'. The piano accompaniment (Piano) is in a moderate tempo and features a simple harmonic structure with chords and moving lines in both hands. The key signature has one flat (B-flat), and the time signature is common time (C).

# 19. Slam Bang Blues (Dixieland)

Instrumental Change of Scene

Cue: CLAIRE: O.K. On to the Slam Bang!

**Slow Blues**

Musical score for 'Slam Bang Blues (Dixieland)'. The score is for a slow blues instrumental. It includes parts for Piano, Tuba (Tbn.), Clarinet (Cl.), and Trombone (Tpt. 8ba). The piano part features a complex harmonic structure with many chords and triplets. The tuba part has a simple, steady bass line. The clarinet and trombone parts have more melodic and rhythmic lines, including triplets and slurs. The key signature has one flat (B-flat), and the time signature is common time (C).



## 20. I Understand (Pitkin's Song)

Pitkin

Cue: PITKIN: I always have.

**Moderato, lugubriously**PITKIN *mf***A**

When I was five my brother stole my

W.W., Tbns., Strs. *mf dim.* *p* W.W., Strs.

Piano

Bs. Cl., Vc., Cb.

5 *f rit.* *p in tempo*

Pitkin lol - li - pop. My lol - li - pop stole he! But I

**B** **a tempo**9 *(accel.)*

Pitkin did - n't mut - ter "Damn your hide," He need - ed can - dy more than I'd, So in -

*p* *colla voce* *colla voce*

13 **accel.** *cresc.*

Pitkin stead of bit - ing off his hand, I just said, "Goo!",

**accel.** *cresc.* **Tutti** *f*

17 rit. a tempo **mf** C

Pitkin I un - der - stand!" When I was ten my

+Tbns. W.W., Strs.

*fp* *mf dim.* *p*

21 *f* rit.

Pitkin moth - er trounced me with a mop. With a mop troun - cèd she

*p*

D 25 *p* in tempo a tempo (accel.)

Pitkin me! But I did - n't mut - ter "Damn your eyes," I knew she need - ed

*p* *colla voce*

29 *accel.* *cresc.* *f*

Pitkin ex - er - cise, So in - stead of join - ing a gyp - sy band, I just said

*colla voce* *cresc.* *Tutti* *f*

33 **rit.** **a tempo** *mf*

Pitkin "Mom, I un - der - stand!" At

*fp* *mf dim.* +Tbns.

**E**  
37 *f*

Pitkin thir - ty a man in a car ruth - less - ly ran me down. He

W.W., Strs.

*p*

41 **rit.** **F** **a tempo** *p in tempo (accel.)*

Pitkin 'ruth-less-ly down ran me! But I did - n't mut - ter "Damn your spleen," For a

*p* *p* *colla voce*

45 **accel.** *cresc.*

Pitkin man's a man but a car's a ma-chine. So in - stead of strip - ping him of his land,

*colla voce* *cresc.*

49 *f* **rit.** **a tempo**

Pitkin *f* I just said "Jack, I un - der - stand!" Now I'm

Tutti *f* *fp* *mf dim.* +Tbns.

**G** 54 *f*

Pitkin for - ty - five and I've met Claire, We're en-gaged to wed. En -

W.W., Strs. *p*

58 **H** **molto rit.** **a tempo**

Pitkin *p* in tempo (accel.) gaged to wed are we! But to - night I tell you "Damn you, Claire!" You

*p* *colla voce*

62 **accel.** *cresc.*

Pitkin played me e - vil and that's not fair! So in - stead of re-main - ing calm and bland,

*colla voce* *cresc.*

66 *f* *rit.*

Pitkin

I here - by do not un - der - stand!!

Tutti *f* *fp*

## 20a. Chase Music

### Instrumental

Cue: LUCY: Call me Lucy.

**Fast 4**  
Tutti

Piano *ff*

Segue

# 21. Subway Ride and Imaginary Coney Island

## Instrumental

Slowly subdued

Cl. solo

Piano *p legato*

A

4 Strs. (gliss. sul pont.)

*p*

B

Alto sax.  
sexily

7

*mp*

Cl. al niente

10

13 C Fl. 8va, Ob.  
 Strs. ord., senza gliss.  
 Pno. —

16 +Cl.

19 D Cl. solo Strs. *p*  
 Hns., Tbns., Cb.

22 +W.W. *cresc.*

25

Tpt.

**E**  
27

*ff*

30

*dim.*

32

Bs. Cl., Hns.

*p* Cl. solo come prima



**Repeat ad lib.**  
(if necessary for choreography)

**F** Strs. gliss. sul pont., Hns.

35

Tpt. (cup)  
sexily  
mp

38

41

**G** Strs. ord. +W.W.

44

p cresc.

Hns., Tbns., Cb.

47

Tpt. I

*f*

**H**  
50

*ff*

52

Repeat ad lib. (if necessary)

**Twice as fast**  
W.W., Pno.

54

*ff*

*mp*

Timp.

**attacca**

# 21a. The Great Lover Displays Himself

## Instrumental

**Allegro pesante** (♩ = 116)

**Tutti** **Hns.**

Piano *ff*

Timp., Pno., Vc., Cb.

4 W.W.

**A** **Strs. pizz.**

8 Tbn. solo *f*

12 **B** **Cls., Vlns. arco**

*mp*

16 Tpts. *cresc.*

Musical score for measures 16-19, Tpts. part. The music is in 4/4 time and features a steady eighth-note melody in the right hand and a bass line in the left hand. A crescendo marking is present.

20 **C** Tpts. *cresc.* *f*

Musical score for measures 20-23, Tpts. part. Section C is marked with a box 'C'. The music continues with a similar eighth-note pattern, reaching a forte (*f*) dynamic.

24 **D** Cls., Vlns. *mp*  
Tbns., Vc., Cb.

Musical score for measures 24-27. Section D is marked with a box 'D'. The top staff (Clars., Vlns.) has a melodic line with a mezzo-piano (*mp*) dynamic. The bottom staff (Tbns., Vc., Cb.) provides a bass line.

28 Tpts.

Musical score for measures 28-31, Tpts. part. The eighth-note melody continues in the right hand.

32 **E** W.W. *ff*

Musical score for measures 32-35, W.W. part. Section E is marked with a box 'E'. The music features a fortissimo (*ff*) dynamic and includes a woodwind (W.W.) part.

36

Br.  
ff

40

**F**

Cls. +Tpts.

sfz mp sf cresc.

Timp. solo Strs. pizz.

44

+Br.

sf sf f

49

**G**

Tutti Hns.

ff

Timp., Pno., Vc., Cb.

53

**H**

W.W.

p

57 Strs. pizz.

Tbn. solo

I

61 Cl., Vlns. arco

*mp*

65 Tpts.

*mp* *f*

69

*mp*

J

73 W.W., Pno. +Tpts.

*f*

77 +Strs.

**K** Picc., Eb cl.  
81 *p sub.*

Strs. arco

Strs. pizz.

85 +W.W., Strs.

*f*

**L** Tutti  
89 *f sempre*

*sf* *sf*

93

M

97

N

101

104

107

O

Maestoso

MASTER OF CEREMONIES: Good evening, ladies and gentlemen.  
(Dialogue continues)

111

Segue



# 21b. Pas de Deux Instrumental

Cue to continue: MASTER OF CEREMONIES:  
Gabey the Great Lover versus Ivy Smith!

Andante (♩ = 72)

Cl. solo

Piano

*f* + 6

Hns.

*mp* 3 3 *pp* 3 3

Bs. Cl., Pno.  
Vc., Cb.

4

Fl. solo

*mp* 6

Cls.

7

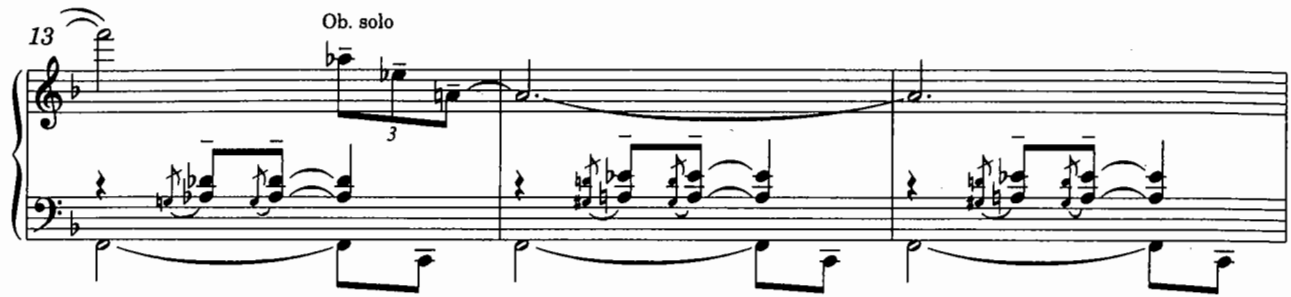
Fl+Ob.

6

10

3

13 Ob. solo



A

16 Fl., Cls.

*mf*

Hns., Tpts.

+ Timp.

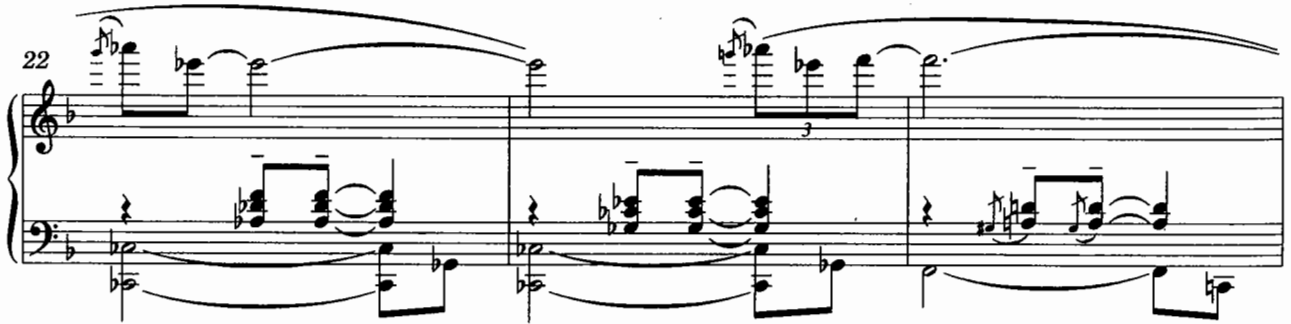


19 W.W., Strs.

*cresc.*



22



25

*f*



**B**

28

Fl. *p*

Oboe solo

*p sub.*

Strs. pizz.

32

+Vlns.

+Cl.

+Tpt.

+Br., Tamb.

36

Vlns.

*cresc.*

Ob., Cls., Tpt. I

*f* +Vla. *cresc.*

**C**

40

W.W., Strs.

*ff* Br., Pno.

3

5

44

48

Br.

*ffp*

**D** Più mosso

52

Tutti

*ff*

56

60

W.W., Pno.

*fff*

63 **E** **Tempo primo**  
Tutti  
*ff*

66

70

74

Timp. roll

# 22. Some Other Time

Claire, Hildy, Chip and Ozzie

Freely, with sentiment (♩ = 112) CLAIRE *p*

W.W., Hns., Pno.

Piano

Twen-ty-four ho-urs can go so fast, - You

5

Claire

look a-round, - the day has passed... When you're in love Time is pre-cious stuff;

rit.

9

Claire

*mf*

E-ven a life-time is - n't e-nough. Where has the time all gone to?

+Br.(cup), Strs.

Strs. (Vln. I with voice)

*p*

**A** Lento, rubato (♩ = ca. 48)

13

Claire

Have-n't done half the things we want to. Oh, well, we'll catch up Some oth-er time.

Glsp.

+W.W.

## B

18

Claire

This day was just a to - ken, Too ma - ny words are

Fl., Cl.

Bs. Cl.

22

Claire

still un - spo - ken. Oh, well, we'll catch up Some oth - er time.

Glsp.

Tpt.

+Br.

## C

26

Claire

Just when the fun is start - ing, Comes the time for

Cls., Hn., Strs.

30

Claire

part - ing, But let's be glad for what we've had And what's to

Br.

**D**

34  
 Claire  
 come. There's so much more em - brac - ing Still to be done, but

Fl., Ob.

38  
 Claire  
 time is rac - ing. Oh, well, we'll catch up Some oth - er time.

rit.

Glsp.

**E** a tempo  
 HILDY

43  
 Did - n't get half my wish - es, Nev - er have seen you dry the dish - es.

Hns., Tbns., Traps. Vlns.

Vla. with voice

47  
 Hildy  
 Oh, well, we'll catch up Some oth - er time.

Pno. Vlns.



**F**

51

Hildy

Can't sat - is - fy my crav - ing, Nev - er have watched you' while you're shav - ing.

W.W., Strs.

Vlms.

55

Hildy

Oh, well, we'll catch up Some oth - er time.

Vlms.

**G**

59

CLAIRE

Hildy

Just when the fun's be - gin - ning, Comes the fi - nal in - ning...

Just when the fun's be - gin - ning, Comes the fi - nal in - ning...

CHIP

Just when the fun's be - gin - ning, Comes the fi - nal in - ning...

OZZIE

Just when the fun's be - gin - ning, Comes the fi - nal in - ning...

Br.

+W.W. (Tutti)

mf

SUBWAY CONDUCTOR: Coney Island. All out.

63

**H** OZZIE

67 *p*

Have-n't had time to wake up, See-ing you there with -out your make-up.

Fl., Ob.

*p* Traps, Strs. (Vlns. with voice)

**I**

71

CLAIRE *mf*

Just when the fun is start - ing,

HILDY *mf*

Just when the fun is

Ozzie

Oh, well, we'll catch up Some oth - er time.

Vlns.

Cl. I w/ Claire

Ob. w/ Hildy

75

Claire  
Hildy  
CHIP  
Ozzie

Cl. II, Bs. Cl. w/ Chip + Ozzie

Comes the time for part - ing, Let's be  
start - ing, Comes the part - ing, Let's be  
Comes the time for part - ing, But let's be glad for  
Comes the time for part - ing, But let's be glad for

78

Claire  
Hildy  
Chip  
Ozzie

W.W.  
Vlns., Vla.

glad for what's to come, to come.  
glad for what's to come, to come.  
what we've had, And what's to come.  
what we've had, And what's to come.

**J**

81 *p*

Claire  
 There's so much more em - brac - ing Still to be done, but time is rac - ing,

Hildy  
 There's so much more em - brace, em - brac - ing Still to be done, but time is rac - ing,

Chip  
 There's so much more em - brace, em - brac - ing Still to be done, but time is rac - ing,

Ozzie  
 There's so much more em - brac - ing Still to be done, but time is rac - ing,

Br. sust., Strs. with voices

85 *rit.*

Claire  
 Oh, well, We'll catch up Some oth - er time. \_\_\_\_\_

Hildy  
 Oh, well, We'll catch up Some oth - er time. \_\_\_\_\_

Chip  
 Oh, well, We'll catch up Some oth - er time. \_\_\_\_\_

Ozzie  
 Oh, well, We'll catch up Some oth - er time. \_\_\_\_\_

*Gisp.*  
*W.W.*  
*pp*

*rit.*

*+Strs.*

*p*

*Tutti*

Applause Segue

# 23. The Real Coney Island

Instrumental, Underscore and Vocal

Rajah Bimmy

**Fast and loud**

**Tutti**

Piano *f* *sfs*

4

**A**

8

*sfs*

8va

12

16 *8va* B Alto sax. solo  
*mf*  
Hns., Tbns.

20

24 Tpts. *f* Tutti  
Hns., Tbns.

C 28 W.W., Pno. *mf* Hns. sust. *sfs*  
Strs. pizz.

32

36 D +Tpts., Tbn. Glsp., W.W.

40

44 E Tutti

48 W.W., Pno. *mf*

52

56 **F** +Strs. *f*

60 *8va* +Tpt. *loco* W.W., Tpts. Strs. pizz. Tbn., Vc., Cb.

64 **G** Piano solo *mf* Wdbl., Cb.

68

72 *f* W.W. +Vlins. *8va*



H

76 *8va* ..... *loco*  
Tpt. solo

Stra., Hns.

80

I  
83 *Tutti*  
*ff* *sfs*  
+B.D.

86

J

90 *sfs*

8va.....

8va..... loco

*sfz* *sfz* *dim.*

**K** RAJAH BIMMY: Hurry,

102 *mf* Ob., Cl. *p*

*mf* Ob., Cl. *p*

Strs. pizz.

hurry, hurry! (Dialogue continues)

106

110

**L**

(Three girls enter in cheap Turkish costumes.)

114

Tutti (Strs. arco) *ff.*

118

122

Hns., Tbn. W.W. Tpts.

126

Tutti **M** W.W., Tamb., Strs. *f* *dim.* *sempre simile*

129

RAJAH BIMMY *f*

Ra - jah Bim - my's ha - rum -

*p*

133

Rajah  
Bimmy

sca - rum Where you see the pret - ty girl who picks the hand - ker - chief up with her

*sempre simile*

137

Rajah  
Bimmy

teeth. \_\_\_\_\_ And the girl who picks the hand - ker - chief up, And the

141

Rajah  
Bimmy

girl who picks the hand - ker - chief up, And the girl who picks the hand - ker - chief up With her

N

145

Rajah  
Bimmy

teeth. \_\_\_\_\_

*Picc., Tpt.  
Vlns.*

*ff*

Hns., Tbns., Pno.

149

rim shot

Musical score for measures 149-152. The score is in 2/4 time and features a treble and bass clef. The treble clef part has a melodic line with slurs and accents, and a 'rim shot' instruction with an 'x' mark. The bass clef part has a steady accompaniment of eighth notes.

153

rim shot

Musical score for measures 153-155. The score is in 2/4 time. The treble clef part has a melodic line with slurs and accents, and a 'rim shot' instruction with an 'x' mark. The bass clef part has a steady accompaniment of eighth notes.

156

Tutti

*ff*

Musical score for measures 156-159. The score is in 2/4 time. The treble clef part has a melodic line with slurs and accents, and a 'Tutti' instruction. The bass clef part has a steady accompaniment of eighth notes. The dynamic marking is *ff*.

160

Musical score for measures 160-162. The score is in 2/4 time. The treble clef part has a melodic line with slurs and accents. The bass clef part has a steady accompaniment of eighth notes.

163

W.W., Strs.

*f dim.*

*sempre simile*

Musical score for measures 163-165. The score is in 2/4 time. The treble clef part has a melodic line with slurs and accents, and a 'W.W., Strs.' instruction. The bass clef part has a steady accompaniment of eighth notes. The dynamic marking is *f dim.* and the instruction is *sempre simile*.

166

RAJAH BIMMY *f*

Ra - jah Bim - my's ha - rum -

*sempre simile* *p*

170

Rajah  
Bimmy

sca - rum Where you see the pret - ty girl who picks the hand - ker - chief up with her

174

Rajah  
Bimmy

teeth. And the girl who picks the hand - ker - chief up, And the

178

Rajah  
Bimmy

girl who picks the hand - ker - chief up, And the girl who picks the hand - ker - chief up With her

182

P

Rajah  
Bimmy

teeth.

Picc., Tpt.  
Vlns.

*ff*

Hns., Tbns.

186

rim shot

190

rim shot

193

Tutti

*ff*

Cut-off cue: GABEY: Ivy! IVY: Gabey! (Dialogue continues)

197

# 24. Finale, Act II

Gabey, Chip, Ozzie, Claire, Hildy, Ivy Smith,  
Three New Sailors and Entire Company

*start at 24*

**Broadly**  
Tutti

Piano

Hns. *ff*

5 Vlns. *dim.* Hn. *mf* Hn. solo

8 Cls. *rit.* *p* *rall.* +Fl. Vlns.

**A** **A tempo**

11 Cls.

15 **GABEY** *p*

New York, New York. +Fl.



19

CHIP

The lights are out.

Musical score for Chip, measures 19-22. The vocal line is in bass clef with lyrics "The lights are out." The piano accompaniment is in treble and bass clefs.

CHIP: It's six o'clock.

23

Musical score for Chip, measures 23-25. Piano accompaniment in treble and bass clefs.

OZZIE: C'mon fellas, let's get back to the ship.

26

Musical score for Ozzie, measures 26-28. The vocal line is in treble clef with lyrics "C'mon fellas, let's get back to the ship." The piano accompaniment is in treble and bass clefs.

**B** Gaily (Claire, Hildy and Ivy enter.)

HILDY: Chip!

CLAIRE: Ozzie!

29

w.w. +Strs. cresc.

Musical score for Gaily, measures 29-32. Piano accompaniment in treble and bass clefs. Includes dynamic markings "w.w.", "+Strs.", and "cresc.".

Bs. Cl., Vc., Cb.

IVY: Gabey!

33

mf cresc.

Musical score for Ivy, measures 33-36. Piano accompaniment in treble and bass clefs. Includes dynamic markings "mf" and "cresc.".

C

CLAIRE, HILDY, IVY *f* unis.

37

Pit - kin un - der -

Tpts., Tbns.

Br. (optional)

41

Claire  
Hildy  
Ivy

stood.

Tpts., Tbns.

*f*

44

Claire  
Hildy  
Ivy

He real - ly un - der - stood!

W.W. (optional)

Br.

*f*

47

W.W.

**D**

**Allegro feroce**

51

W.W., Br., Ratchet

55

*Pilkin: I really understood*

**E**

**Molto più mosso**

59

Tpts.

Repeat only if necessary

63

Tutti (Tpts. continue)

66

NEW SAILOR I *f*

Musical staff for New Sailor I, bass clef, treble clef, key signature of two sharps, dynamic *f*.

New York, New York,

NEW SAILOR II *f*

Musical staff for New Sailor II, bass clef, treble clef, key signature of two sharps, dynamic *f*.

New York, New York,

NEW SAILOR III *f*

Musical staff for New Sailor III, bass clef, treble clef, key signature of two sharps, dynamic *f*.

New York, New York,

Piano accompaniment for measures 66-69, including Clarinet (Cls.) and Timp., Vc., Cb. parts. Dynamic *molto* is indicated.

Timp., Vc., Cb.

Meno mosso

**F**

70

*ff* (unis.)

3 New Sailors

Musical staff for 3 New Sailors, bass clef, treble clef, key signature of two sharps, dynamic *ff*.

It's a hell - uv - a town!

Piano accompaniment for measures 70-72, including Clarinet (Cls.) and Strings (Strs.) parts. Dynamic *ff* is indicated.

Cls., Strs.

73

3 New Sailors

Musical staff for 3 New Sailors, bass clef, treble clef, key signature of two sharps, dynamic *f*.

We've got one day here, and not another minute To see the

Piano accompaniment for measures 73-75, including W.W. (Waltz) and Eb Cl. parts. Dynamic *mp* is indicated.

W.W. #

Strs. sust. *mp*

Tbns.

76

3 New Sailors

fa-mous sights. \_ We'll find \_ the ro - mance and dan - ger wait - ing

79

3 New Sailors

in it Be-neath the Broad-way lights, \_ But we've hair \_ on our chest, \_ So what we \_

Tbns.

82

New Sailor I

New Sailor II

New Sailor III

— like the best \_ Are the nights! \_ Nights! \_ New

— like the best \_ Are the nights! \_ Sights! Nights! \_ New

— like the best \_ Are the nights! \_ Lights! Nights! \_ New

CLAIRE, HILDY, IVY, SOPRANOS & ALTOS *f*

GABEY, CHIP, OZZIE, TENORS & BASSES *f*

Tpts.

Hns.

G

85

ENTIRE COMPANY

S A

T B

York, New York, - A hell - uv - a town! - The Bronx is up, but the

York, New York, - A hell - uv - a town! - The Bronx is up, but the

*Tutti*

88

ENTIRE COMPANY

S A

T B

Bat - te - ry's down. - The peo - ple ride in a hole in the groun'. - New

Bat - te - ry's down. - The peo - ple ride in a hole in the groun'. - New

91

ENTIRE COMPANY

S A

T B

York, New York,

York, New York,

Più mosso

ENTIRE COMPANY S A

94 *ff*

It's a hell-uv-a town!

ENTIRE COMPANY T B

It's a hell-uv-a town!

*ff*

*8va*

*fff*

ENTIRE COMPANY S A

98

ENTIRE COMPANY T B

*8va*

102

*sfz*

END OF ACT TWO

# 25. Bows

## Instrumental

**Hot and fast**

**Tutti**

Piano *ff*

3 *w.w.*

*Br.* *f*

Pno.

6 *Hns. 8ba*

9 **A** *+Strs.*

*Tbns.* *ff*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system is for Piano, with a treble and bass clef, marked 'Hot and fast', 'Tutti', and 'ff'. The second system includes a single staff for Brass (Br.) and a grand staff for Piano (Pno.). The third system includes a single staff for Horns (Hns. 8ba) and a grand staff for Piano. The fourth system includes a single staff for Trombones (Tbns.) and a grand staff for Piano. A boxed 'A' with '+Strs.' is placed above the Trombone staff at measure 9. The score is filled with rhythmic patterns, including eighth and sixteenth notes, and rests.



12

Musical score for measures 12-14. The system includes a vocal line with various ornaments and a piano accompaniment with chords and rhythmic patterns.

15

+W.W.  
(Strs. tremolo *fp cresc.*)

Musical score for measures 15-17. The piano part features a tremolo effect in the strings, indicated by the annotation "+W.W. (Strs. tremolo *fp cresc.*)".

18

**B** W.W. + Strs. + Br.

Musical score for measures 18-20. A section marker "B" is present. The score includes woodwinds, strings, and brass, as indicated by the annotation "W.W. + Strs. + Br."

21

*gliss.*

Musical score for measures 21-23. It features triplets in both the vocal and piano parts, and a glissando effect in the piano part.

24

Musical score for measures 24-26. It continues the piano accompaniment with chords and rhythmic patterns.

**C** Gaily (♩ = ♩.)  
W.W., Strs.

27

*f*

31

*f* Tpts., Tbns.

**D** W.W., Vlms.

35

*ff* Tutti

39

*ff*

*poco rall.*

**E** Espansivo

*a tempo*

43

Br. *mf* *f* (Strs.)

48

*f* 3

52 *poco rall.*  
W.W.  
Strs.

56 *più rall.*  
Br.  
Pno. <sup>8va</sup>  
Glsp.

**F** *a tempo*  
Strs., Pno.

60 *f*

64 *poco rall.*  
+ W.W., Hns.  
*dim.* *mf*

68 *rall. al fine*  
*cresc. al fine*

73 *ff* *sfz*  
<sup>8va</sup>

# 26. Exit Music

## Instrumental

Moderato

Strs.

Piano

*f*

3

Bs. Cl., Hns., Tbns., Traps, Pno.

5 Pno. Strs. W.W. 8ba

3

9 Strs.

3

13 Pno. Strs. W.W.

3

**A**  
17 Br. +W.W. (Tutti)

*mf*

3

5

21 *f* *8va*

Fl., Ob.  
25 *p* *3*  
Strs.  
Traps

30 *rall.* *mf* *Hns.* *Vc.* **B** *Gently* (♩ = 60)  
W.W.+ Br. 8ba, Strs.

35 *Hns., Vc.*  
*+Tbn. II, sust.*

40 *mf* *Hns.* *Vc.*

45 Pno. 8va W.W., Br. (Strs. 8va) C

Hns., Vc. Hns. > +Tbn. II, sust.

50

Hns. > Hns. >

55 Pno. 8va D A tempo

poco rit.

Hns. Vc.

60

rit.

Hns. Vc.

E Lively Rhumba

65 W.W., Tpts. +Vlns., Vla.

*ff*

Tbns., Pno., Cello, Cb.

**D**  
69

Br. Strs.

73

Br.

W.W., Br. (trill/flutter) Tutti

77

*fp* *ff*

82

Tpts., Tbns. W.W.

W.W., Vlns. Slide whistle Strs. Tutti

86

*sfz*