RICHARD RODGERS
OSCAR HAMMERSTEIN II

ALLEGRO

THE THEATRE GUILD

presents

ALLEGRO

A Musical Play

Music by

RICHARD RODGERS

Book and Lyrics by

OSCAR HAMMERSTEIN II

Direction and Choreography by AGNES de MILLE

Settings and Lighting by JO MIELZINER

Costumes by LUCINDA BALLARD

Production Supervised by
LAWRENCE LANGNER AND THERESA HELBURN

Orchestrations by RUSSELL BENNETT

Orchestra Directed by SALVATORE DELL 'ISOLA

PIANO/VOCAL SCORE

(Edited by Dr. ALBERT SIRMAY)

For this 1995 Edition:

Musical Supervision by BRUCE POMAHAC

ISBN 0-88188-000-00

The purchase of this score does not constitute permission to perform. Applications for performance of this work, whether legitimate, stock, amateur or foreign should be addressed to: The Rodgers & Hammerstein Theater Library, 229 West 28th Street, 11th Floor, New York, NY 10001, Tel: (212) 564-4000; Fax: (212) 268-1245

WILLIAMSON MUSIC®
A RODGERS AND HAMMERSTEIN COMPANY

EXCLUSIVELY DISTRIBUTED BY
HAL•LEONARD™ CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 1947, 1948 by Richard Rodgers and Oscar Hammerstein II
Copyright Renewed.
This edition © 1995 by the Estate of Oscar Hammerstein II and The Rodgers Family Partnership
WILLIAMSON MUSIC owner of publication and allied rights throughout the world.
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Williamson Music is a registered trademark of the
Rodgers Family Partnership and the Estate of Oscar Hammerstein II.

First performance at the Majestic Theatre, New York
October 10, 1947

ALLEGRO

Cast of Characters

MARJORIE TAYLOR	ANNAMARY DICKEY
DR. JOSEPH TAYLOR	WILLIAM CHING
MAYOR	EDWARD PLATT
GRANDMA TAYLOR	MURIEL O'MALLEY
FRIENDS OF JOEY	RAY HARRISON, FRANK WESTBROOK
JENNIE BRINKER	ROBERTA JONAY
PRINCIPAL	ROBERT BYRN
MABEL	EVELYN TAYLOR
BICYCLE BOY	STANLEY SIMMONS
GEORGIE	HARRISON MULLER
HAZEL	KATHRYN LEE
CHARLIE TOWNSEND	JOHN CONTE
JOSEPH TAYLOR, JR.	JOHN BATTLES
MISS LIPSCOMB	SUSAN SVETLIK
CHEER LEADERS	CHARLES TATE, SAM STEEN
COACH	WILSON SMITH
NED BRINKER	PAUL PARKS
ENGLISH PROFESSOR	DAVID COLLYER
CHEMISTRY PROFESSOR	WILLIAM MCCULLY
GREEK PROFESSOR	RAYMOND KEAST
BIOLOGY PROFESSOR	ROBERT BYRN
PHILOSOPHY PROFESSOR	BLAKE RITTER
SHAKESPEARE STUDENT	SUSAN SVETLIK
BERTRAM WOOLHAVEN	RAY HARRISON
MOLLY	KATRINA VAN OSS
BEULAH	GLORIA WILLS
MINISTER	EDWARD PLATT
MILLIE	JULIE HUMPHRIES
DOT	SYLVIA KARLTON
ADDIE	PATRICIA BYBELL
DR. BIGBY DENBY	LAWRENCE FLETCHER
MRS. MULHOUSE	FRANCES RAINER
MRS. LANSDALE	LILY PAGET
JARMAN, *a butler*	BILL BRADLEY
MAID	JEAN HOULOOSE
EMILY	LISA KIRK
DOORMAN	TOM PERKINS
BROOK LANSDALE	STEPHEN CHASE
BUCKLEY	WILSON SMITH

SINGERS: Mary O'Fallon, Charlotte Howard, Lily Paget, Helen Hunter, Sylvia Karlton, Priscilla Hathaway, Gay Lawrence, Josephine Lambert, Julie Humphries, Patricia Bybell, Yolanda Renay, Devida Stewart, Nanette Vezina, Mia Stenn, Lucille Udovick; Glenn Scandur, Gene Tobin, Walter Kelvin, Bernard Green, David Collyer, Joseph Caruso, Tommy Barragan, Victor Clarke, Edward Platt, Robert Reeves, Wilson Smith, Tom Perkins, James Jewell, David Poleri, Robert Neukum, Raymond Keast, Wesley Swails, Clarence Hall, Blake Ritter, Ralph Patterson, Robert Byrn, William McCully, Robert Arnold

DANCERS: Jean Tachau, Evelyn Taylor, Mariane Oliphant, Patricia Gianinoto, Andrea Downing, Jean Houloose, Therese Miele, Frances Rainer, Susan Svetlik, Ruth Ostrander, Patricia Barker; William Bradley, Daniel Buberniak, Bob Herget, John Laverty, Ralph Linn, Harrison Muller, Stanley Simmons, Charles Tate, Frank Westbrook, Ralph Williams, Sam Steen

NOTE: During the Boston try-out the part of MABEL was performed by Anabelle Lyon and the part of MRS. MULHOUSE by Virginia Poe.

There are no stage "sets" in the conventional sense, but backgrounds for action are achieved by small scenic pieces on a moving stage, by light projections, and by drops.

The singing chorus is used frequently to interpret the mental and emotional reactions of the principal characters, after the manner of a Greek chorus.

Synopsis of Scenes

The story starts in 1905 on the day Joseph Taylor, Jr., is born, and follows his life to his thirty-fifth year.

The three major locations of action are:

ACT I.

His home town and his college town.

ACT II.

A large city.

MUSIC FOR THE DANCES: Trude Rittmann
CHORAL DIRECTOR: Crane Calder
DIRECTOR OF CHORAL SPEECH: Josephine Callan

THE ORIGINAL BROADWAY PIT ORCHESTRA OF ALLEGRO CONSISTED OF:

1 FLUTE doubling PICCOLO
1 OBOE doubling ENGLISH HORN
2 B♭ CLARINETS
1 BASSOON

3 FRENCH HORNS
3 B♭ TRUMPETS
2 TROMBONES
1 TUBA

1 PERCUSSION
1 PIANO

4 VIOLINS I
3 VIOLINS II
3 VIOLAS
2 CELLOS
2 STRING BASSES

This new edition was created to reflect in a complete and correct form the musical score and lyrics of ALLEGRO as they were performed in the original Broadway production. Sources for this edition include Robert Russell Bennett's orchestra scores which reside at the Library of Congress and the original rehearsal and performance materials stored in the Rodgers & Hammerstein Archive. In addition to this vocal score a full orchestral score (partitur) is available.

Table of Contents

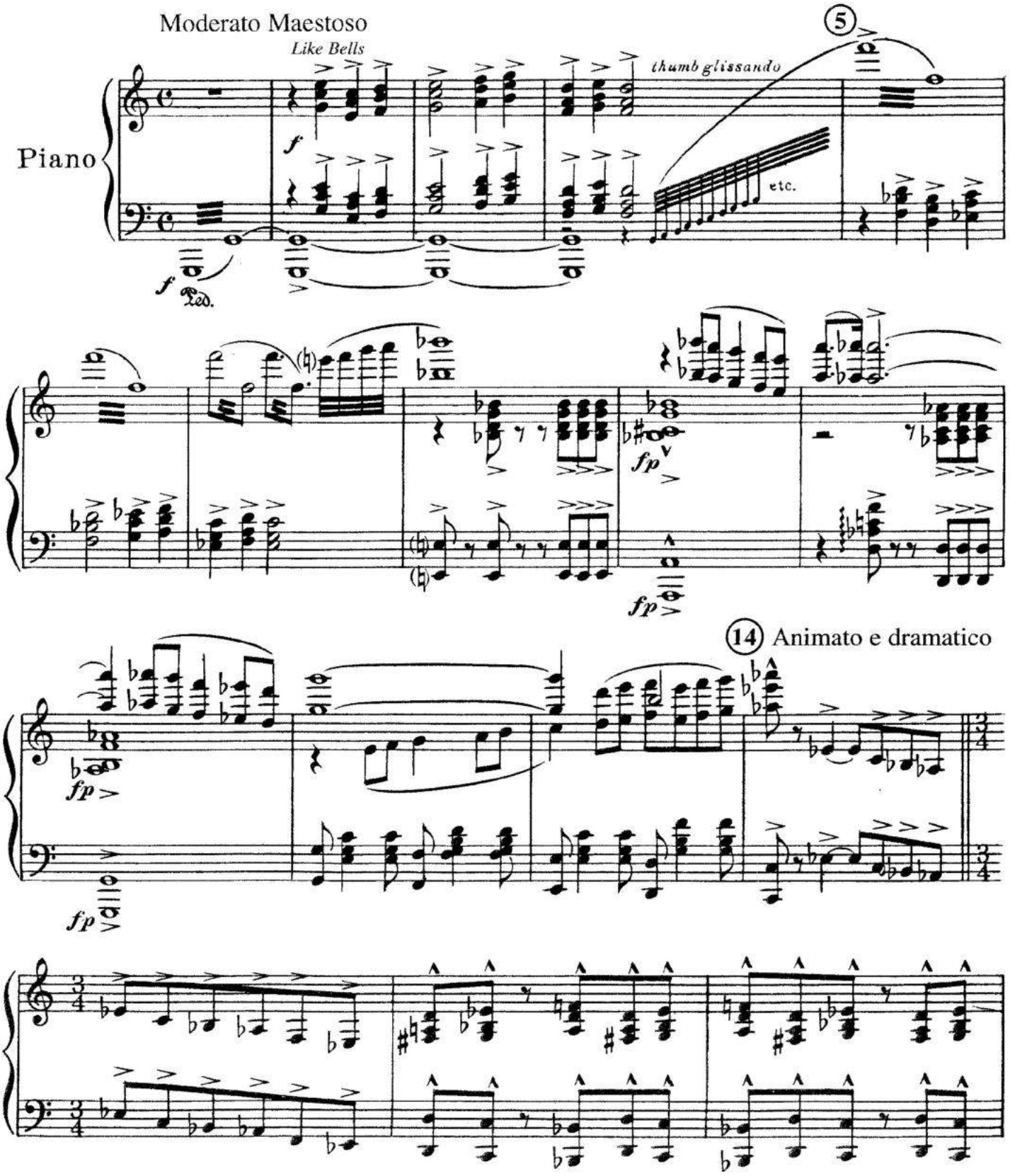
	Title	*Page*
	OVERTURE	1
1	OPENING	11
2	I KNOW IT CAN HAPPEN AGAIN	21
3	PUDGY LEGS	24
4	ONE FOOT, OTHER FOOT	25
5	CHILDREN'S DANCE	34
5a	GRANDMOTHER'S DEATH	48
6	WINTERS GO BY	49
7	POOR JOE	51
8	DIPLOMA	52
9	A FELLOW NEEDS A GIRL	53
10	FRESHMAN GET TOGETHER	59
11	DREAM SEQUENCE	61
12	ANNABELLE SOLO	63
13	END OF COLLEGE DANCE	68
14	WILDCATS	76
15	CHANGE OF SCENE	79
15a	JENNIE READS LETTER	79
16	CHANGE OF SCENE	80
17	SCENE OF PROFESSORS (ROTUNDA)	82
18	CHANGE OF SCENE	91
19	SO FAR	92
20	CHANGE OF SCENE ("SO FAR")	98
21	CHANGE OF SCENE ("YOU ARE NEVER AWAY")	100
22	YOU ARE NEVER AWAY	102
22a	YOU ARE NEVER AWAY (ENCORE)	110
22b	YOU ARE NEVER AWAY (EXIT)	121
23	POOR JOE (REPRISE)	122
24	MARJORIE'S DEATH	122
25	INCIDENTAL (PANTOMINE)	123
26	WHAT A LOVELY DAY FOR A WEDDING	124
26a	IT MAY BE A GOOD IDEA	130
27	FINALE ACT I	132
28	ENTR'ACTE	142
29	OPENING ACT II	147
30	MONEY ISN'T EV'RYTHING	149
31	DANCE (MONEY ISN'T EV'RYTHING)	159
32	CHANGE OF SCENE (BEDROOM SCENE)	166
33	REPRISE: POOR JOE	167
34	CHANGE OF SCENE	168
35	CHANGE OF SCENE	173
36	INCIDENTAL	173
37	YA-TA-TA	175
38	THE GENTLEMAN IS A DOPE	193
39	CHANGE OF SCENE	200
40	ALLEGRO	201
41	"ALLEGRO" BALLET	211
42	COME HOME	226
43	CHANGE OF SCENE	231
44	FINALE ULTIMO	232
45	BOWS AND EXIT MUSIC	241

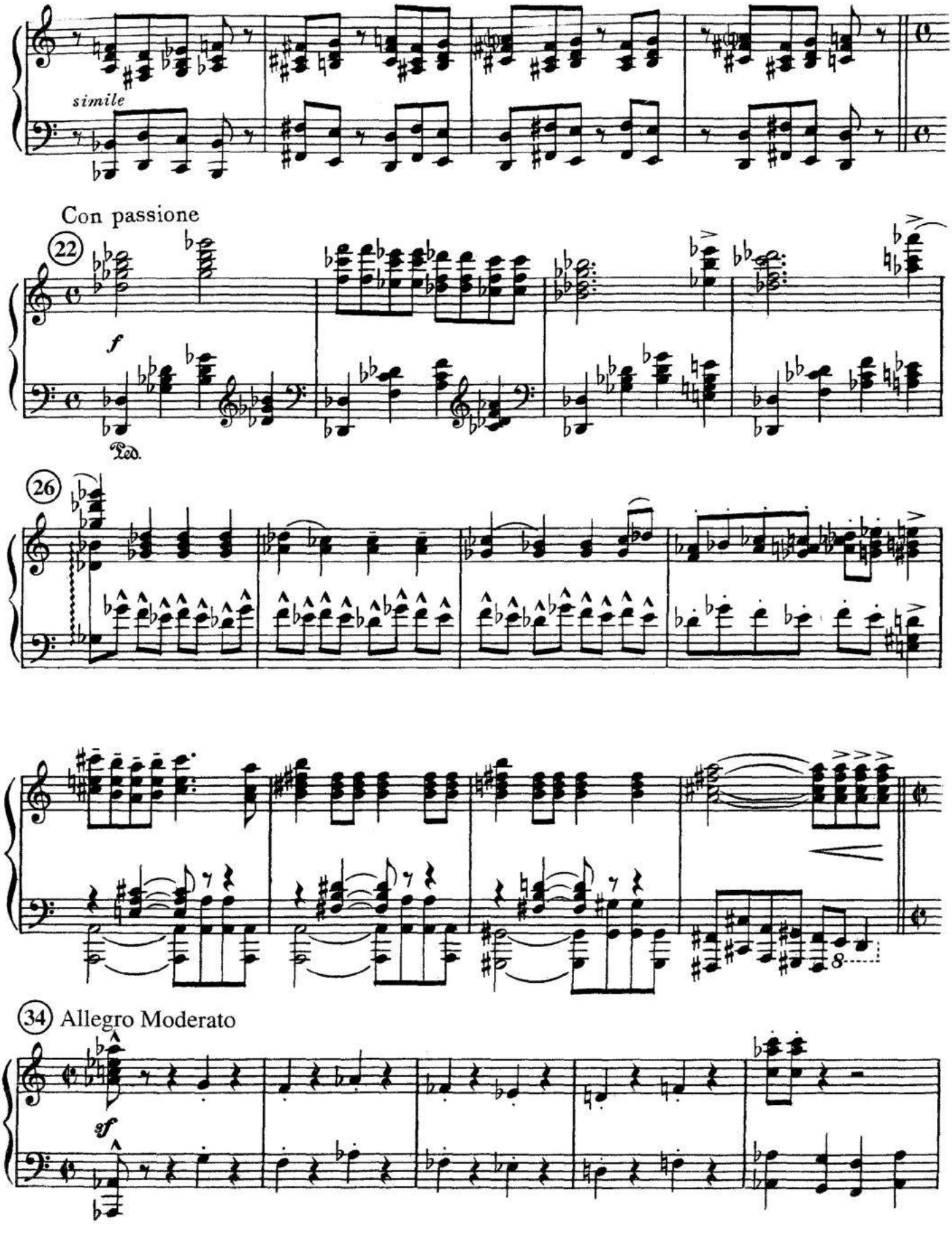
"It is a law of our civilization that as soon as a man proves he can contribute to the well-being of the world, there be created an immediate conspiracy to destroy his usefulness, a conspiracy in which he is usually a willing collaborator. Sometimes he awakens to his danger and does something about it. That is the story of ALLEGRO."

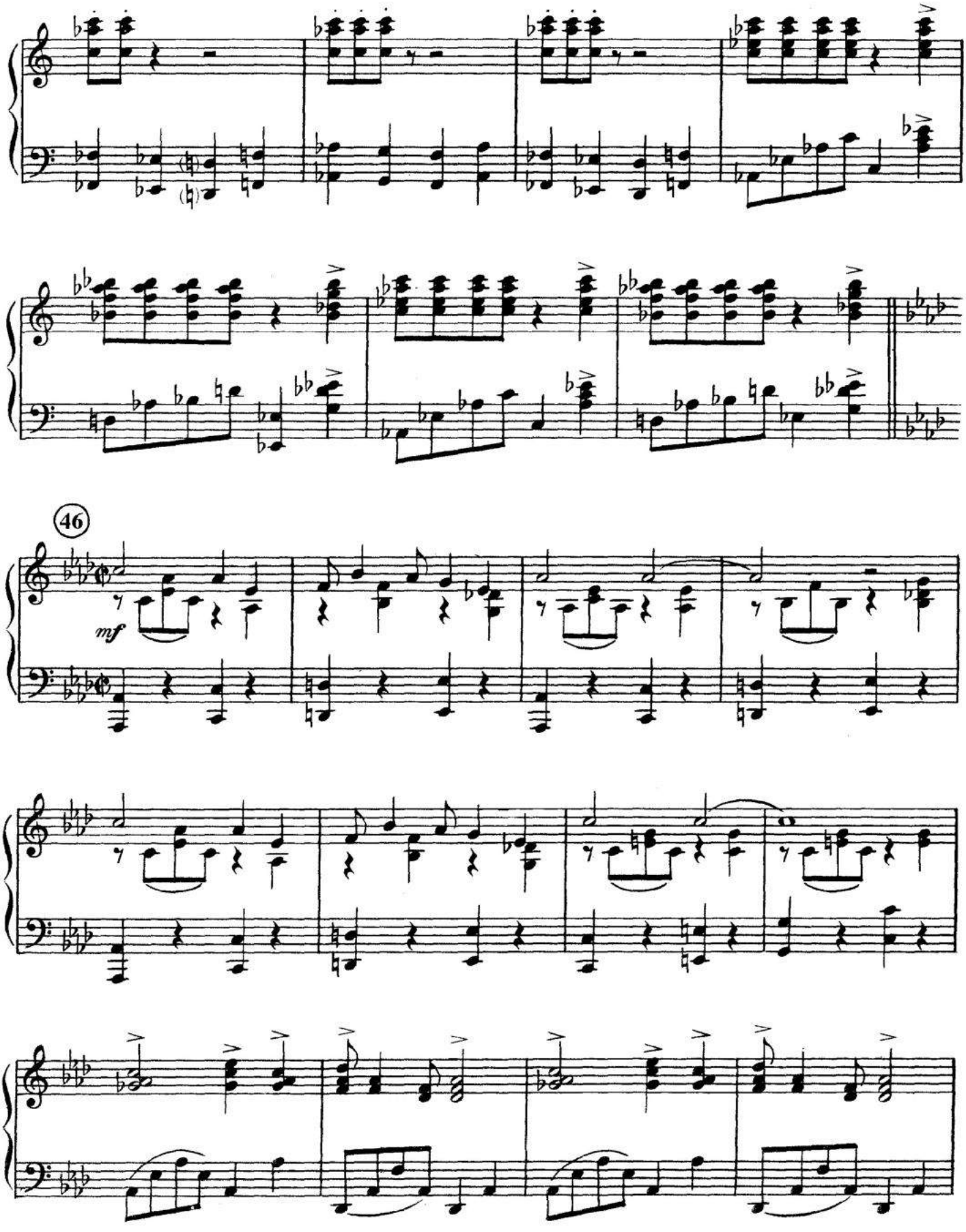
Oscar Hammerstein II

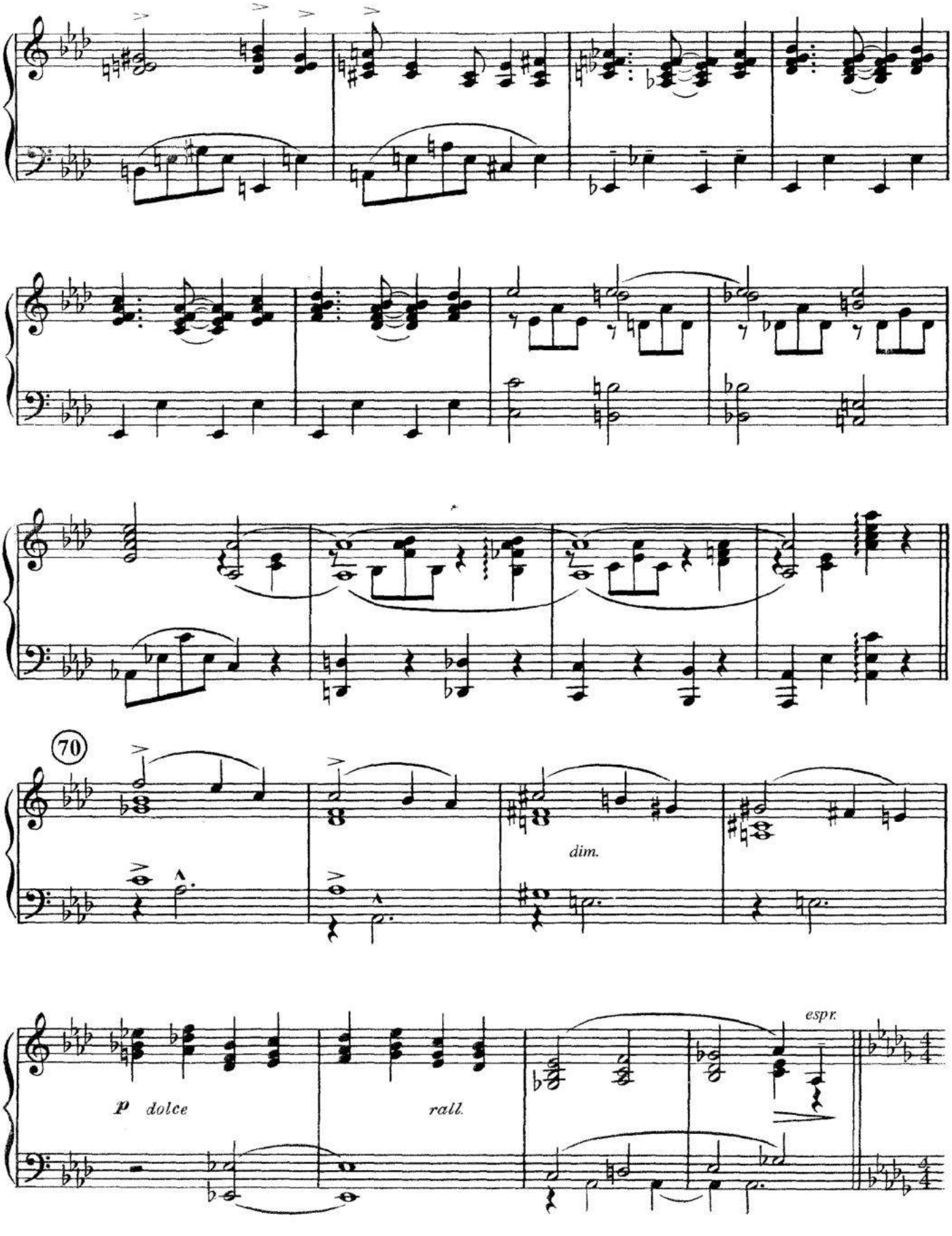
Overture

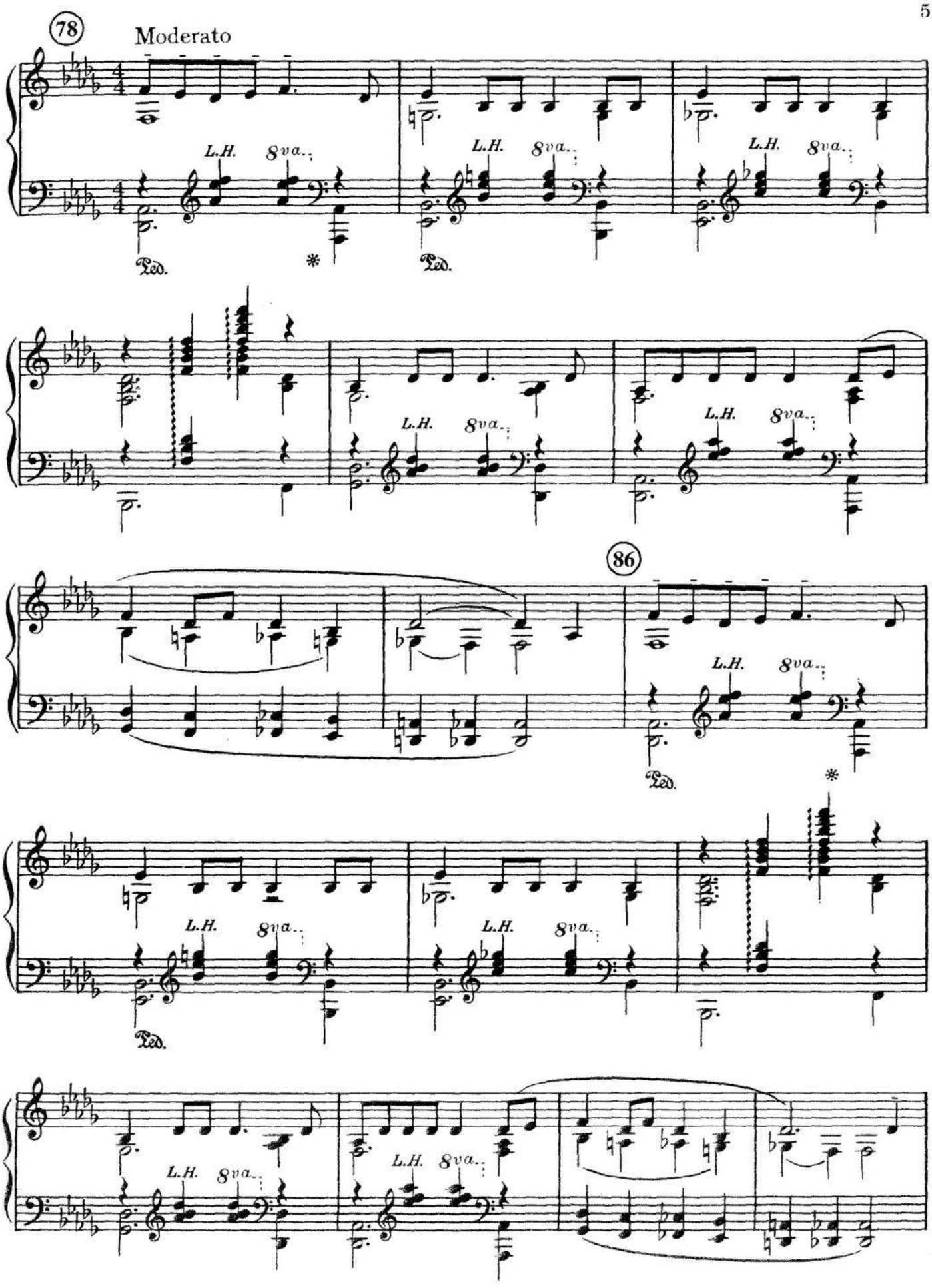
RICHARD RODGERS

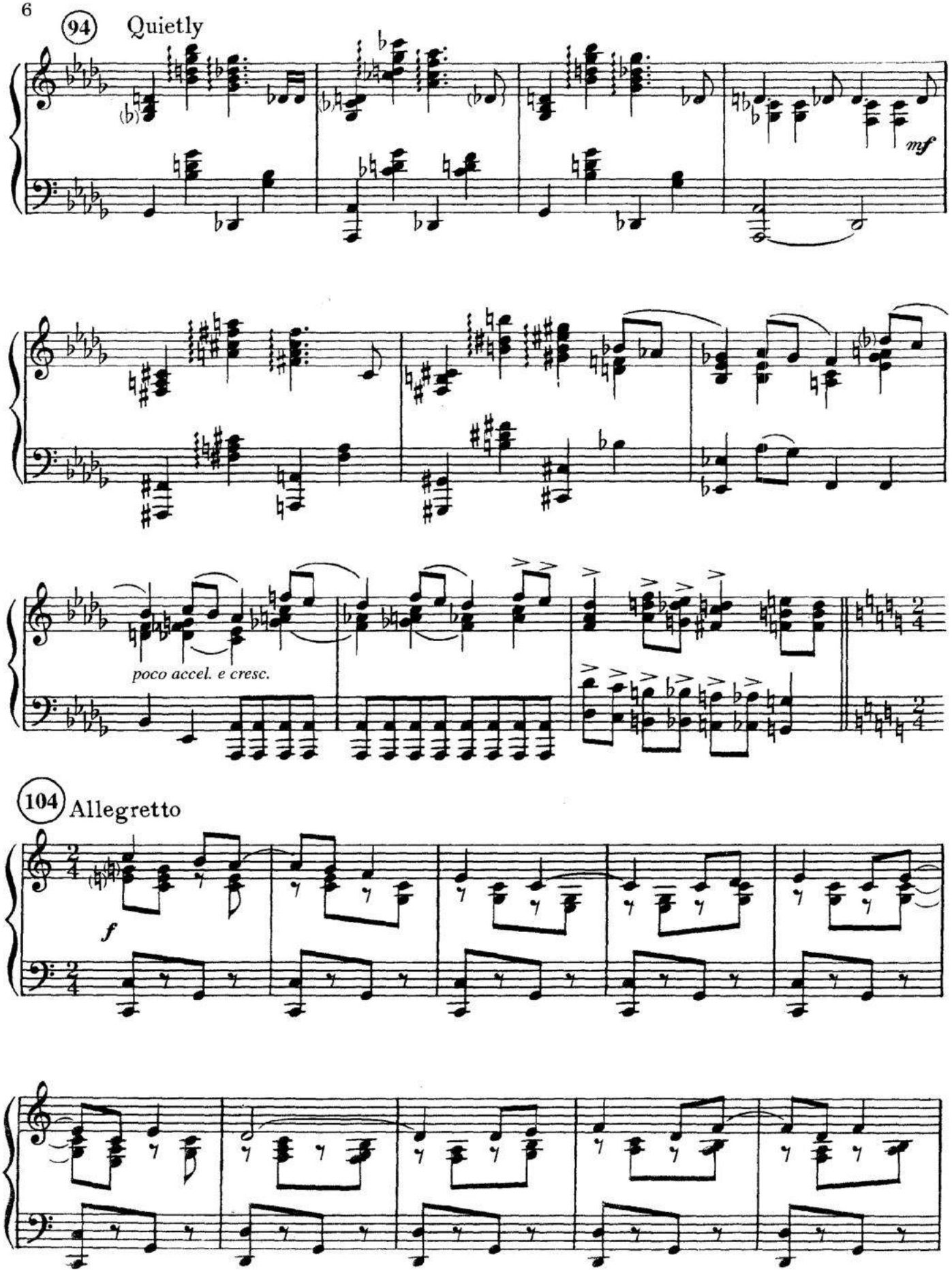


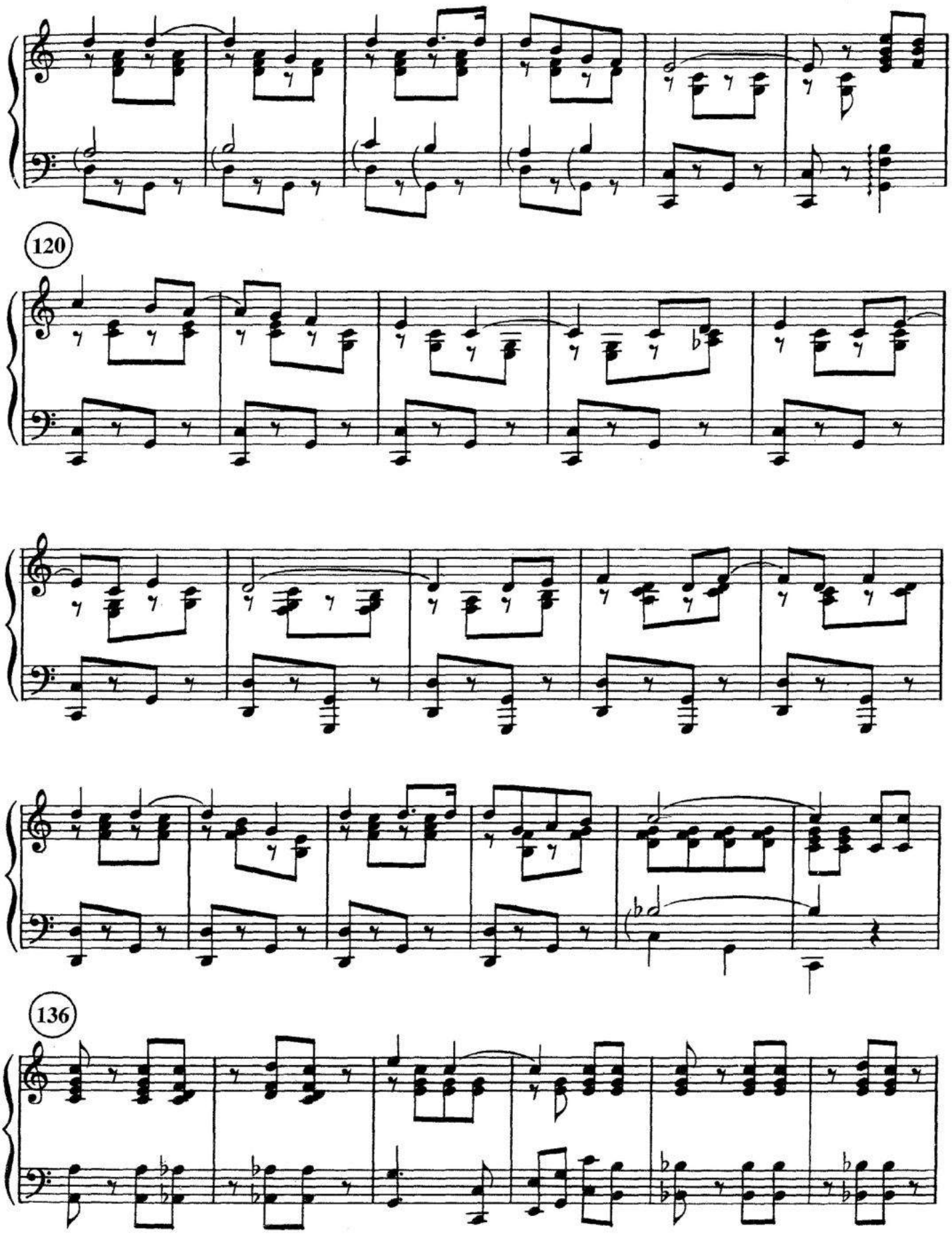

simile
Con passione
22
f
Ped.
26
34 Allegro Moderato
sf

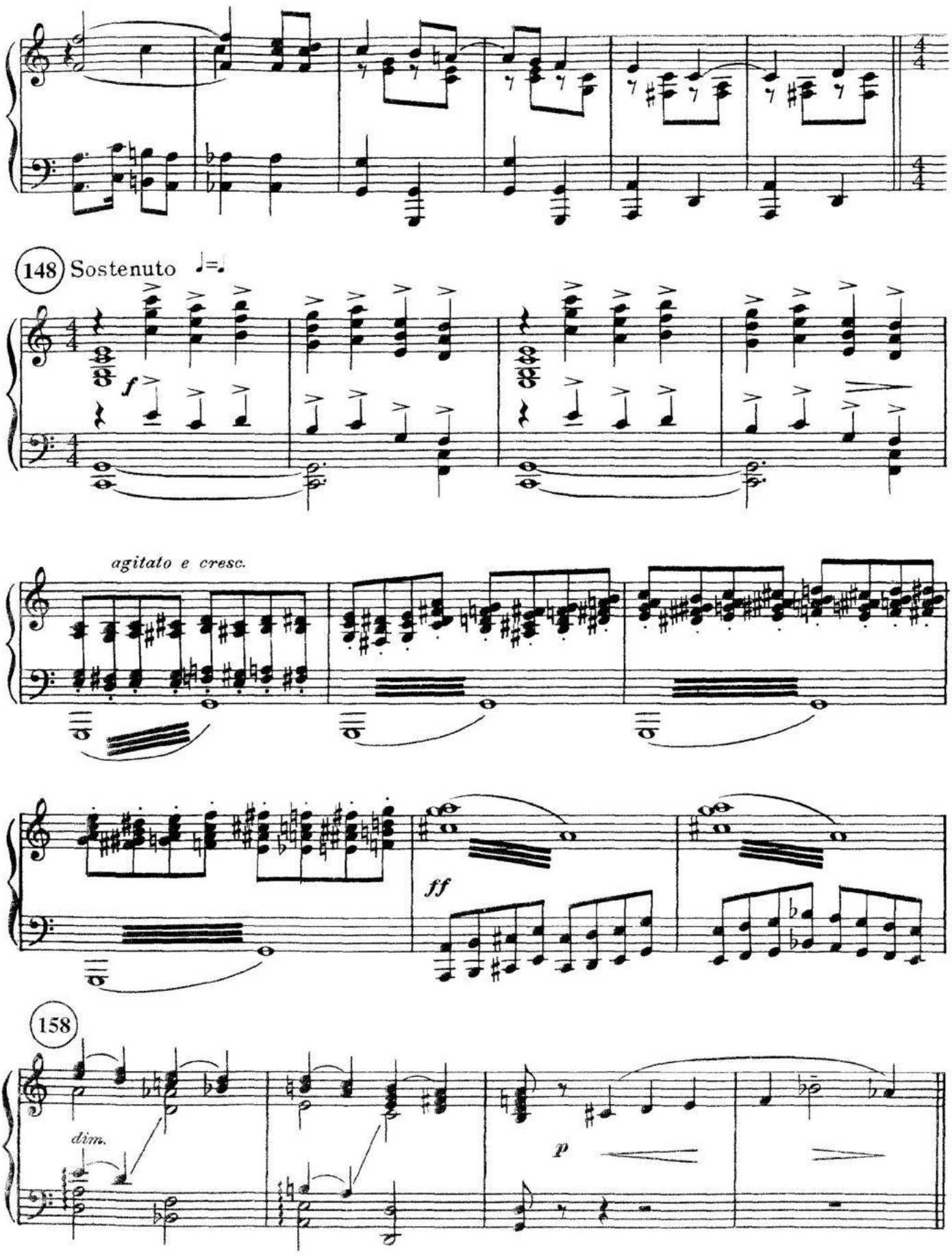

46
mf

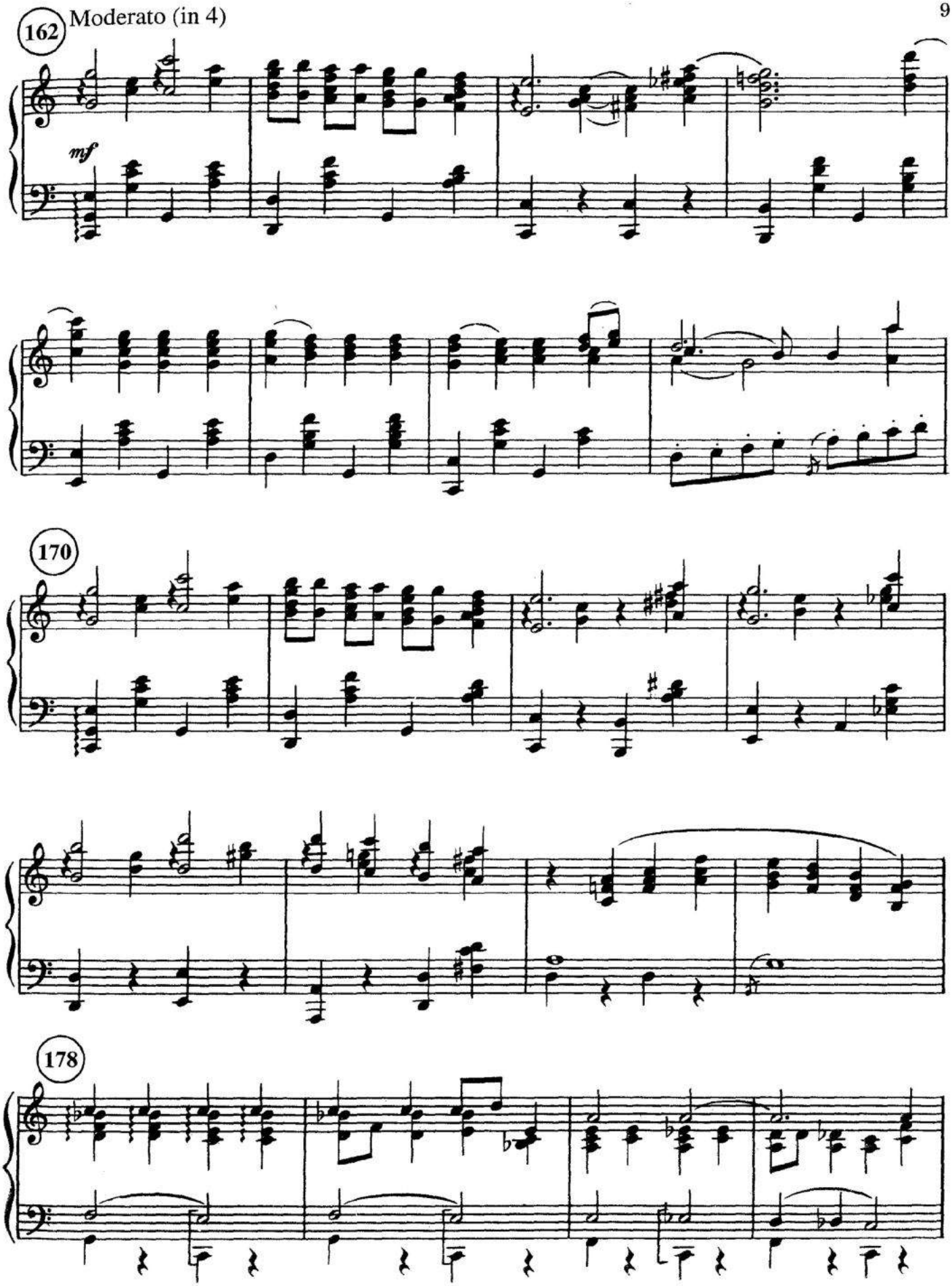

70
dim.
p dolce
rall.
espr.

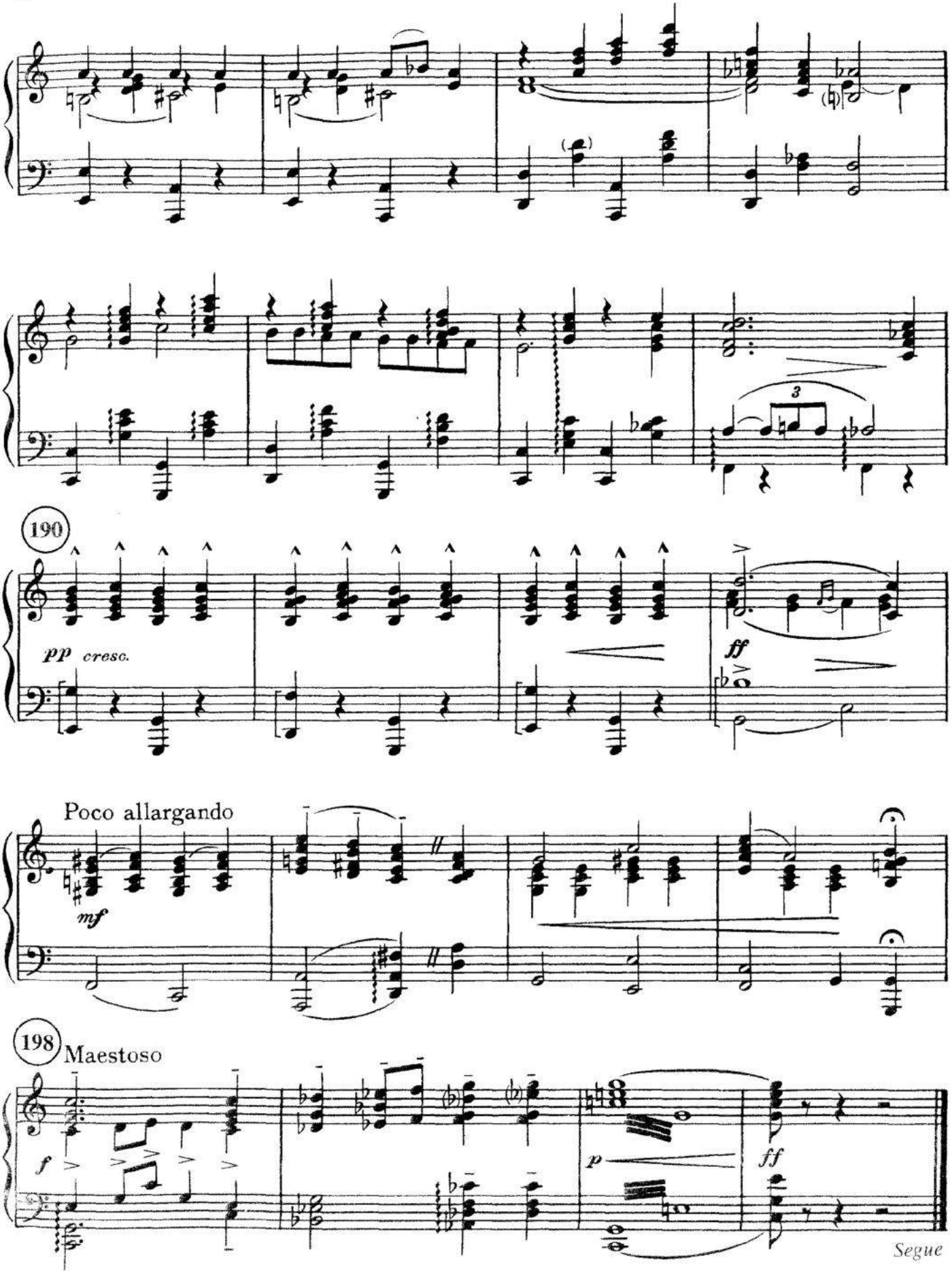

78
Moderato
L.H.
8va
Ped.
86


94
Quietly
mf
poco accel. e cresc.
104
Allegretto
f


120
136


148
Sostenuto
f
agitato e cresc.
ff
158
dim.
p


162
Moderato (in 4)
mf
170
178


190
pp cresc.
ff
Poco allargando
mf
198
Maestoso
f
p
ff
Segue

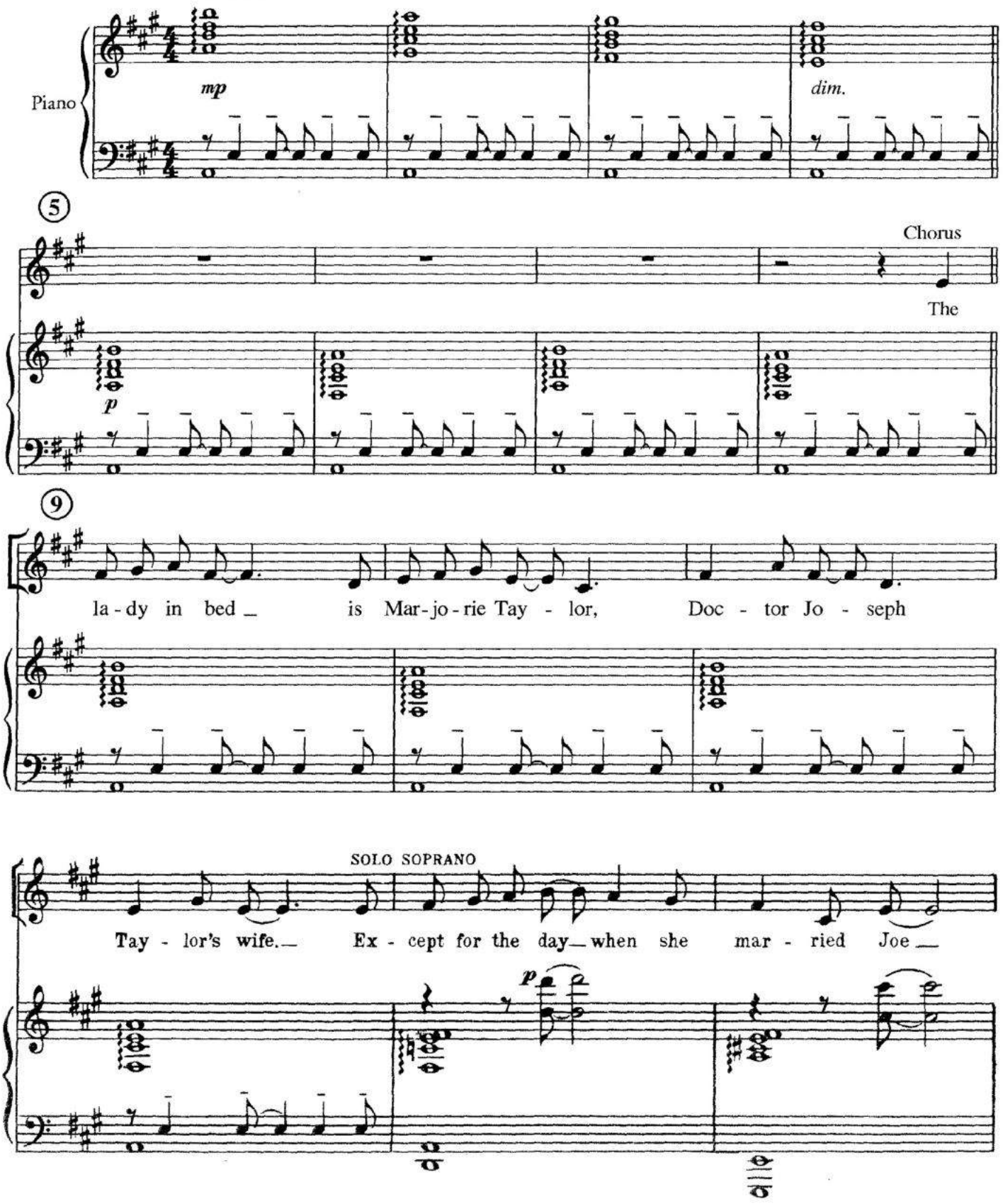
No. 1

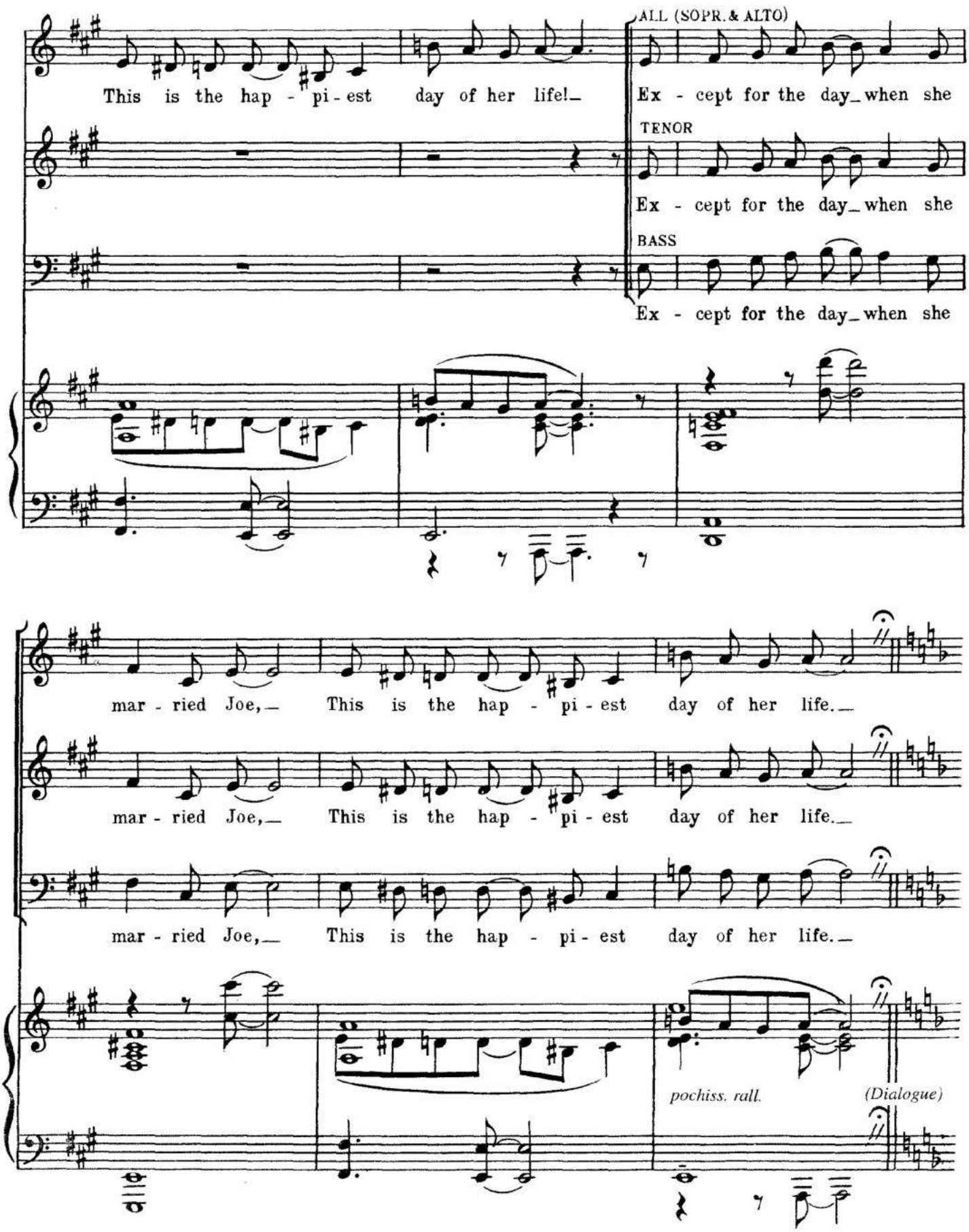
Opening

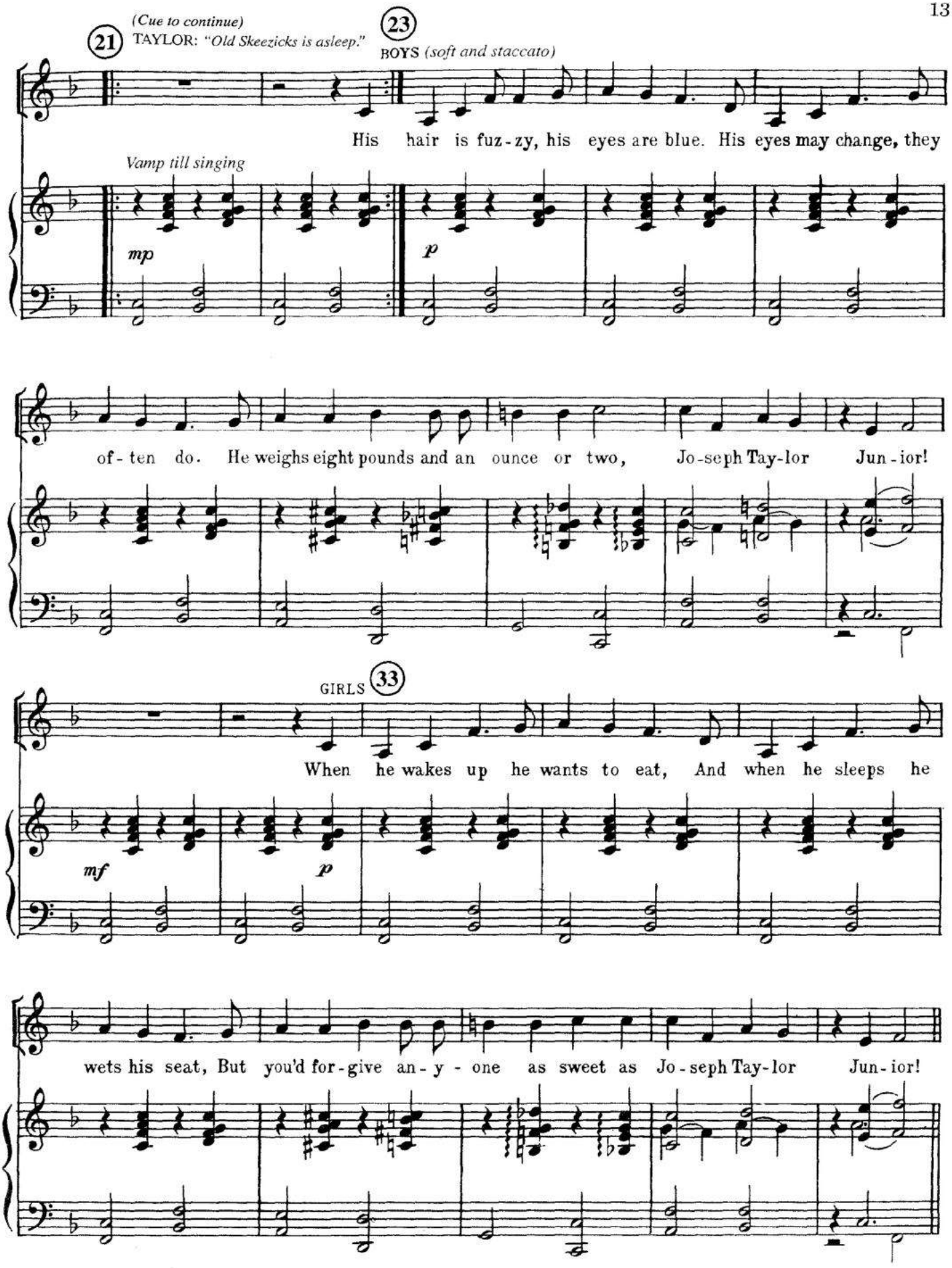
Lyrics by
OSCAR HAMMERSTEIN II

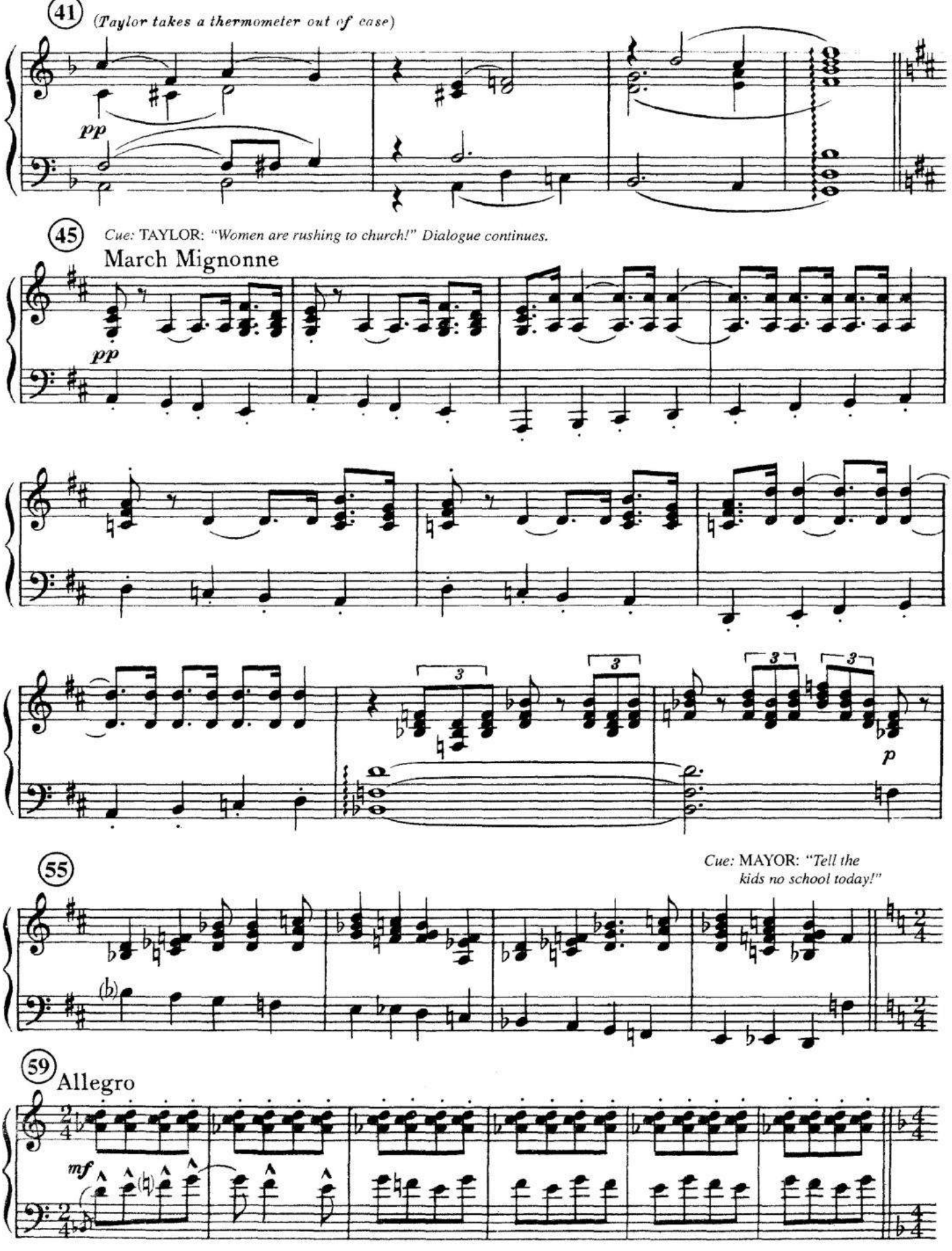
Music by
RICHARD RODGERS

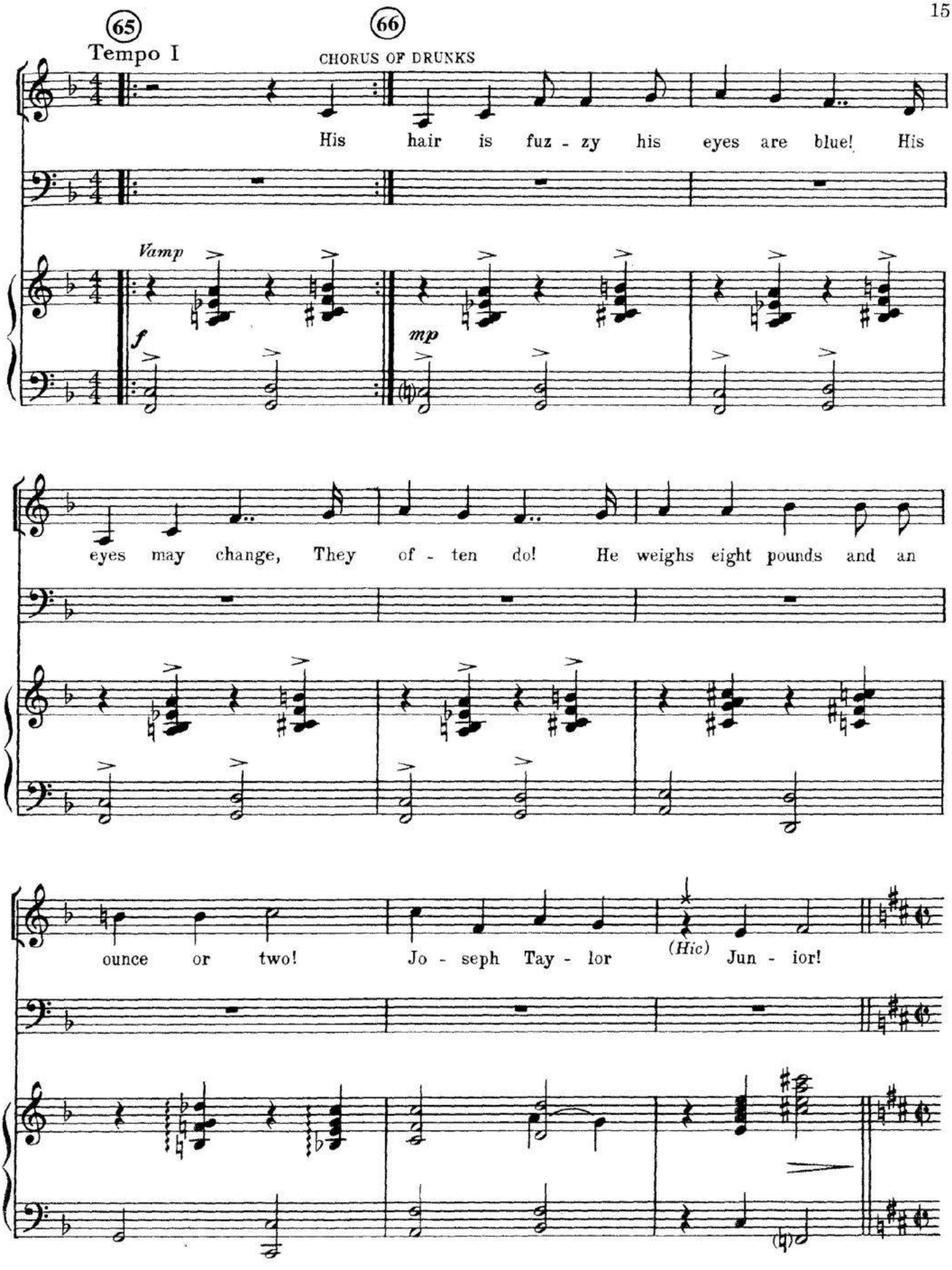
Moderato

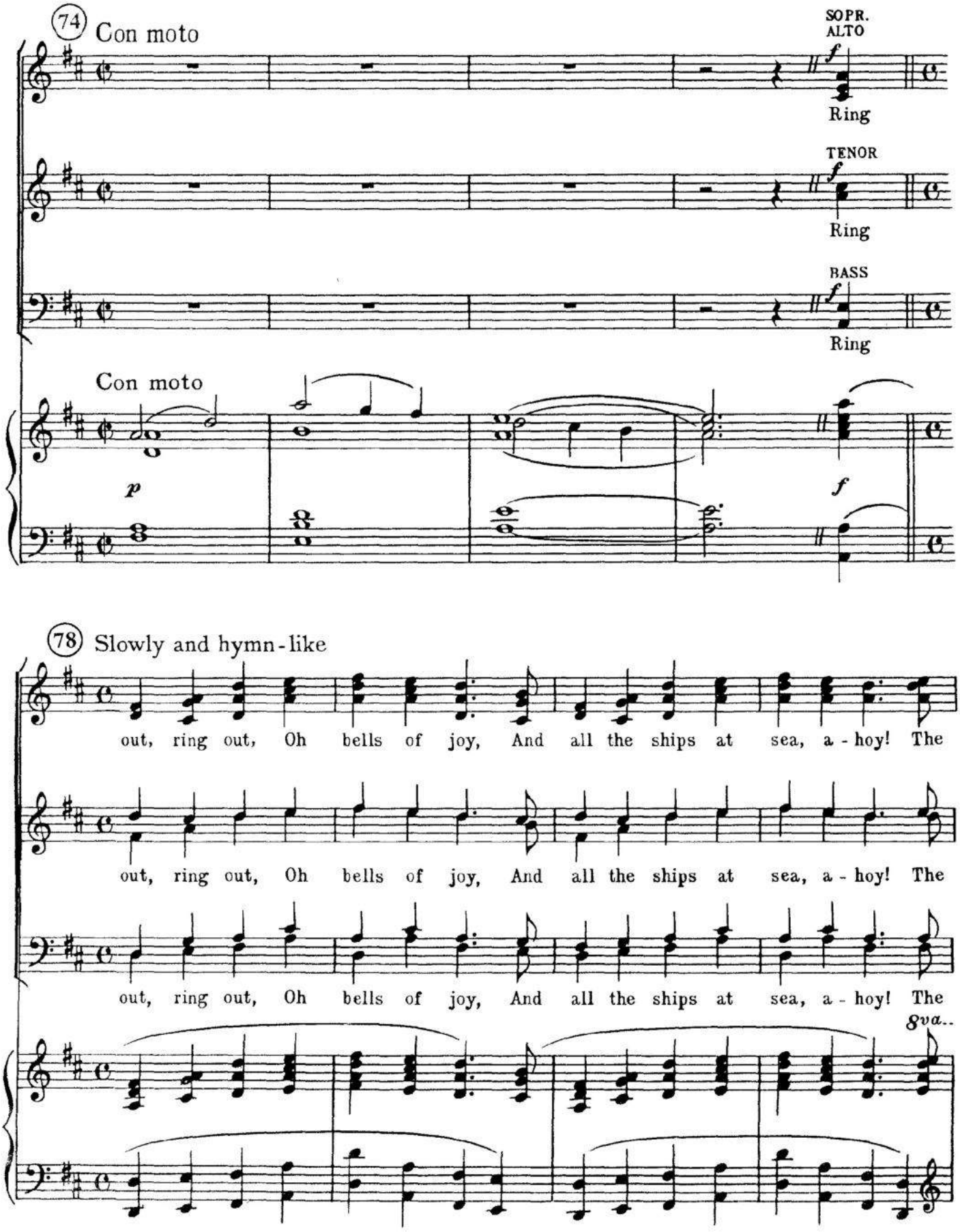


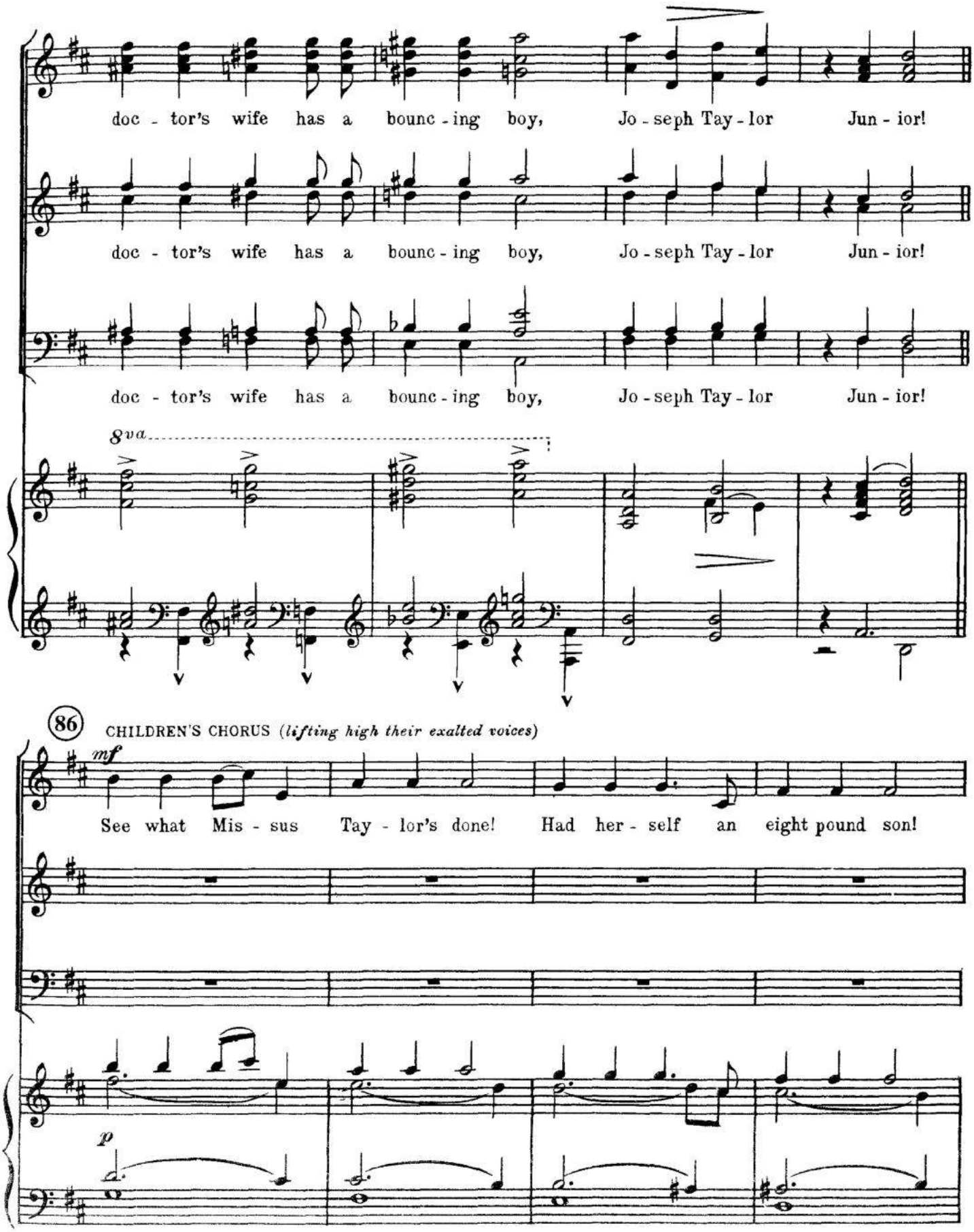

ALL (SOPR. & ALTO)
This is the hap - pi - est day of her life!_
Ex - cept for the day_when she
TENOR
Ex - cept for the day_when she
BASS
Ex - cept for the day_when she
mar - ried Joe,_ This is the hap - pi - est day of her life._
mar - ried Joe,_ This is the hap - pi - est day of her life._
mar - ried Joe,_ This is the hap - pi - est day of her life._
pochiss. rall.
(Dialogue)

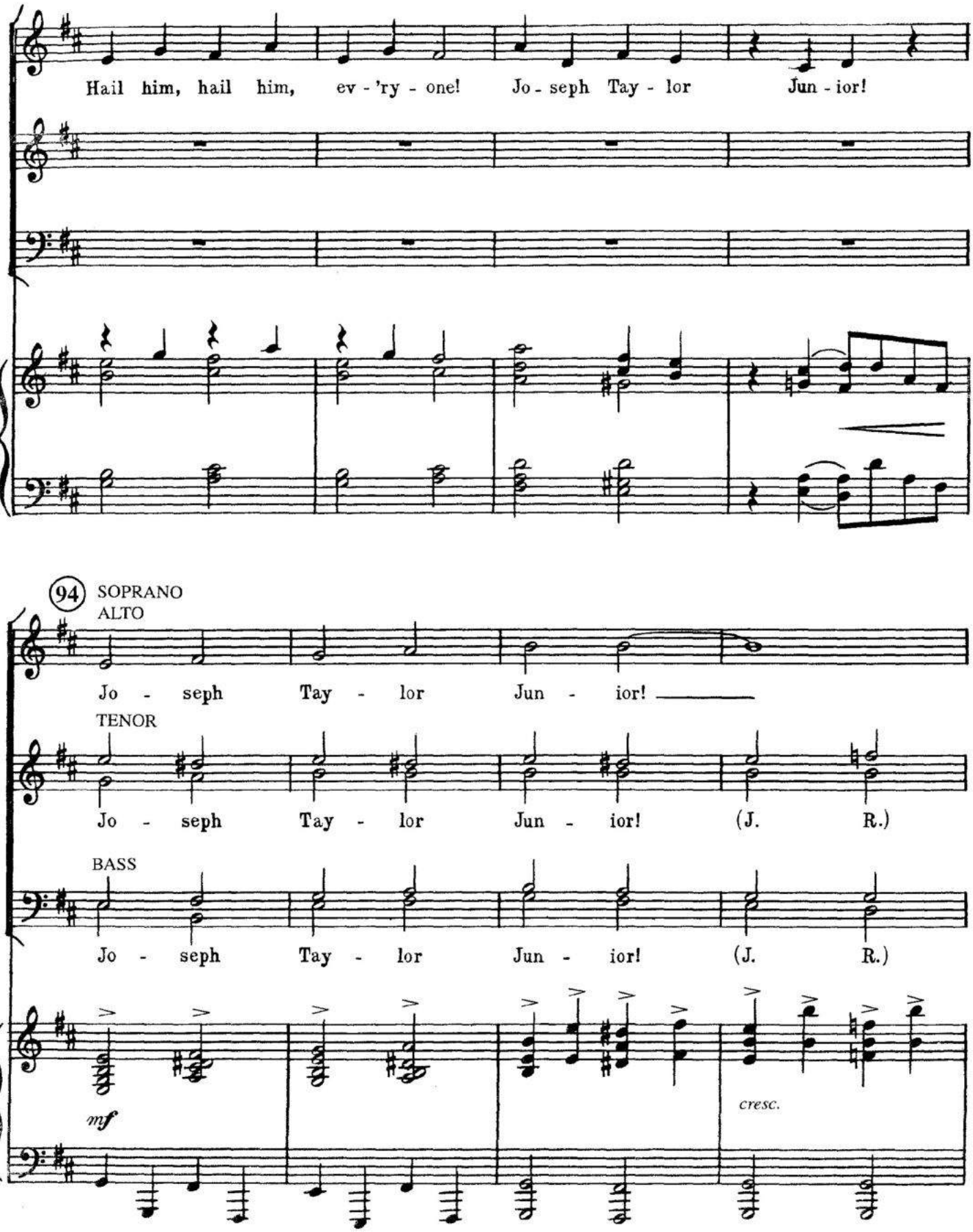

(Cue to continue)
21
TAYLOR: "Old Skeezicks is asleep."
23
BOYS (soft and staccato)
His hair is fuz-zy, his eyes are blue. His eyes may change, they
Vamp till singing
mp
p
of-ten do. He weighs eight pounds and an ounce or two, Jo-seph Tay-lor Jun-ior!
GIRLS
33
When he wakes up he wants to eat, And when he sleeps he
mf
p
wets his seat, But you'd for-give an-y-one as sweet as Jo-seph Tay-lor Jun-ior!

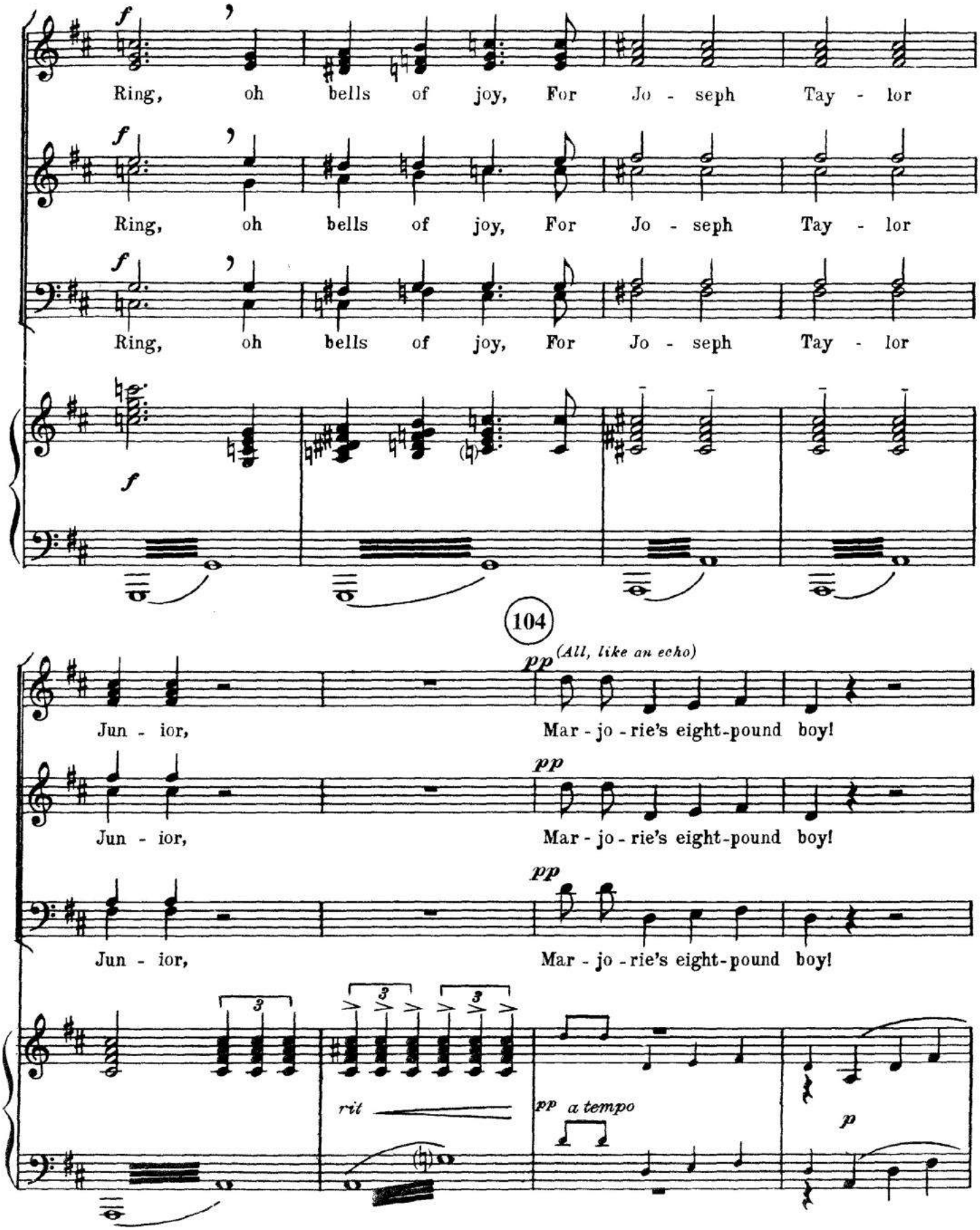

41
(Taylor takes a thermometer out of case)
pp
45
Cue: TAYLOR: "Women are rushing to church!" Dialogue continues.
March Mignonne
pp
3
3
3
3
p
55
Cue: MAYOR: "Tell the kids no school today!"
59
Allegro
mf

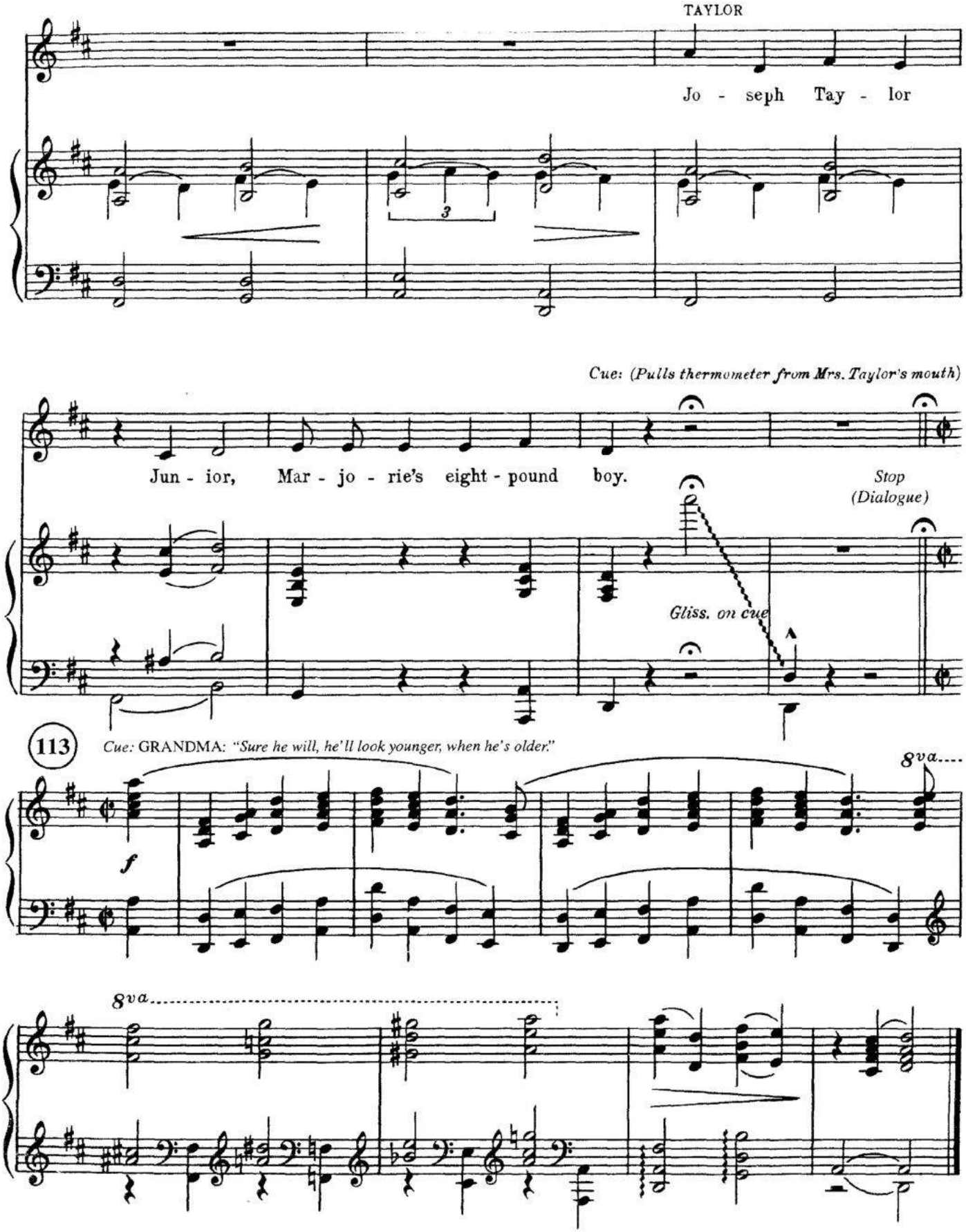

65
Tempo I
66
CHORUS OF DRUNKS
His hair is fuz - zy his eyes are blue! His
Vamp
f
mp
eyes may change, They of - ten do! He weighs eight pounds and an
ounce or two! Jo - seph Tay - lor
(Hic)
Jun - ior!


74
Con moto
SOPR.
ALTO
f
Ring
TENOR
f
Ring
BASS
f
Ring
Con moto
p
f
78
Slowly and hymn-like
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
8va..


doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
8va
86
CHILDREN'S CHORUS (lifting high their exalted voices)
mf
See what Mis - sus Tay - lor's done! Had her - self an eight pound son!
p


Hail him, hail him, ev - 'ry - one! Jo - seph Tay - lor Jun - ior!
94
SOPRANO
ALTO
Jo - seph Tay - lor Jun - ior!
TENOR
Jo - seph Tay - lor Jun - ior! (J. R.)
BASS
Jo - seph Tay - lor Jun - ior! (J. R.)
mf
cresc.


f
Ring, oh bells of joy, For Jo - seph Tay - lor
Ring, oh bells of joy, For Jo - seph Tay - lor
Ring, oh bells of joy, For Jo - seph Tay - lor
104
pp (All, like an echo)
Jun - ior, Mar - jo - rie's eight-pound boy!
Jun - ior, Mar - jo - rie's eight-pound boy!
Jun - ior, Mar - jo - rie's eight-pound boy!
rit
pp a tempo
p

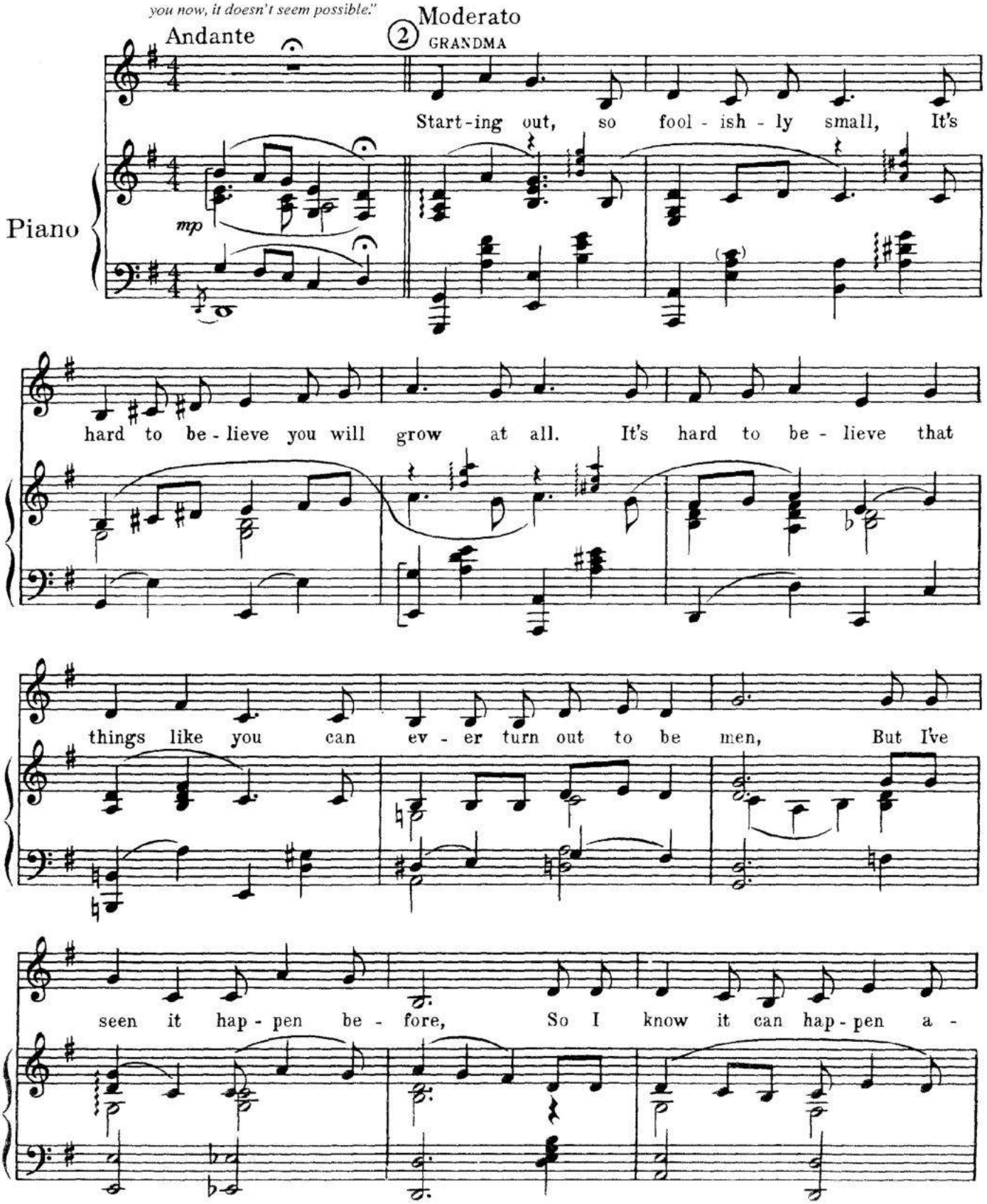

TAYLOR
Jo - seph Tay - lor
3
Cue: (Pulls thermometer from Mrs. Taylor's mouth)
Jun - ior, Mar - jo - rie's eight - pound boy.
Stop
(Dialogue)
Gliss. on cue
113
Cue: GRANDMA: "Sure he will, he'll look younger, when he's older."
f
8va
8va

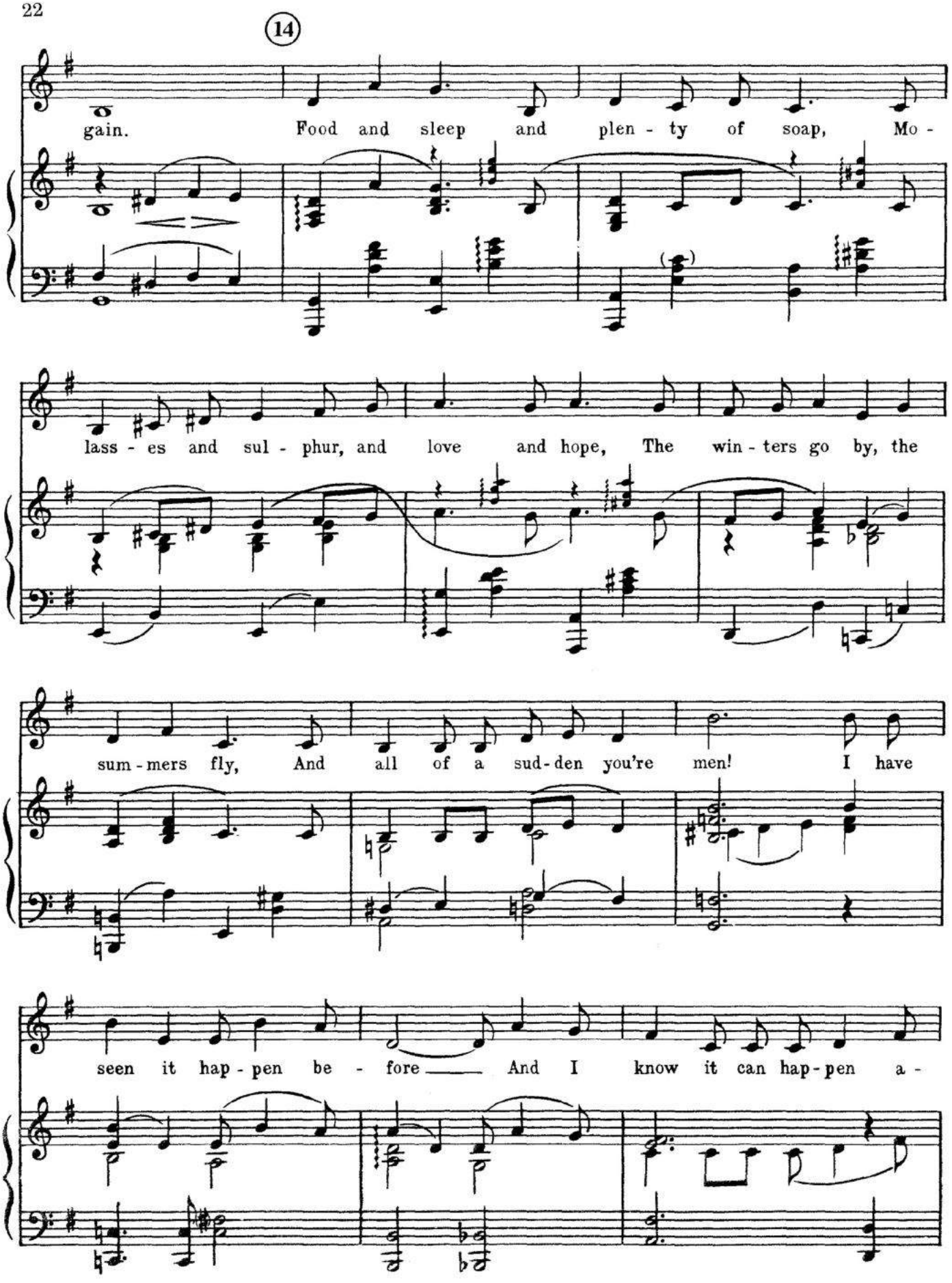
I Know It Can Happen Again

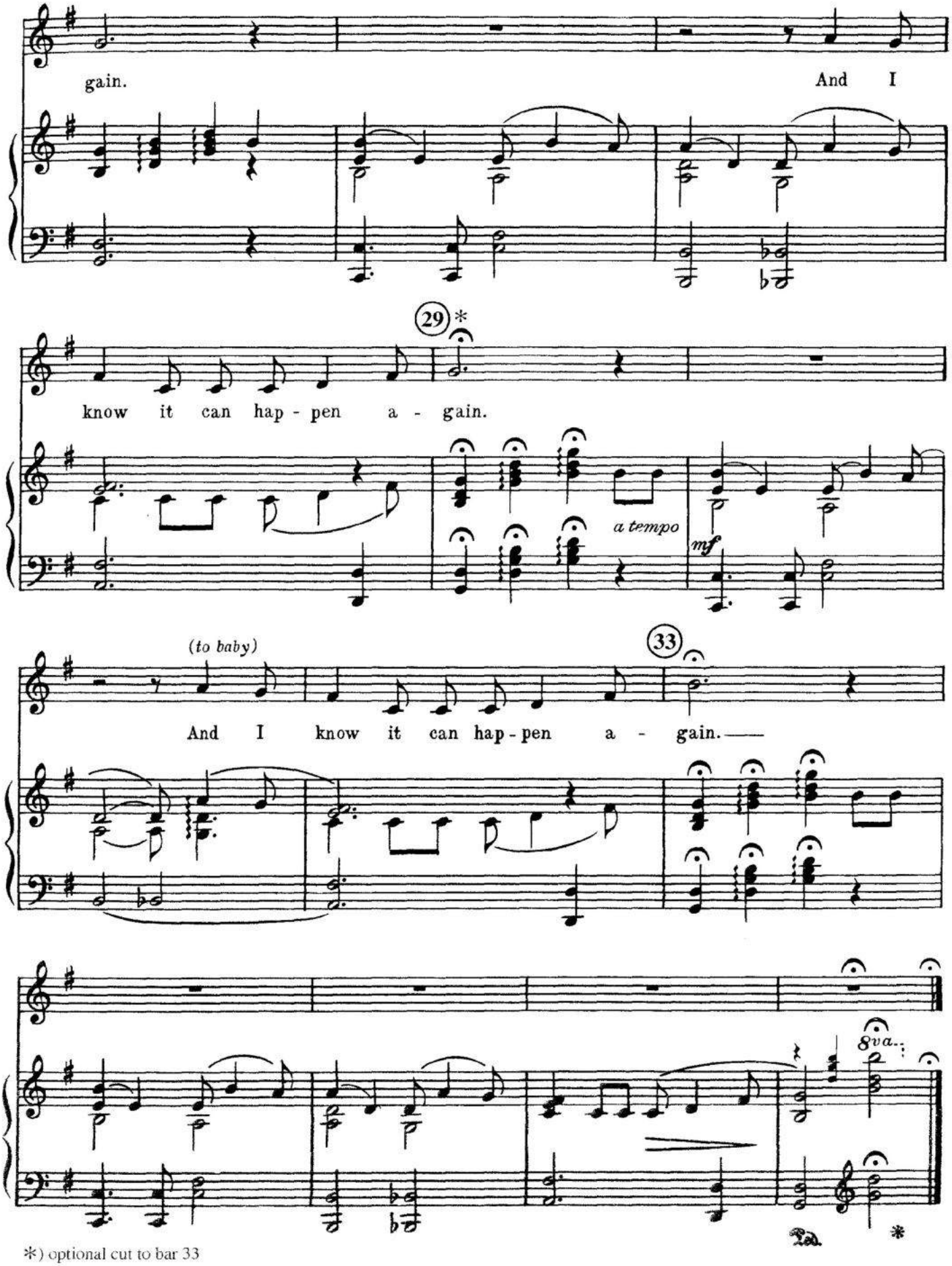
(Grandma)

No. 2

Cue: GRANDMA: *"Maybe you will be a doctor like him. But looking at you now, it doesn't seem possible."*



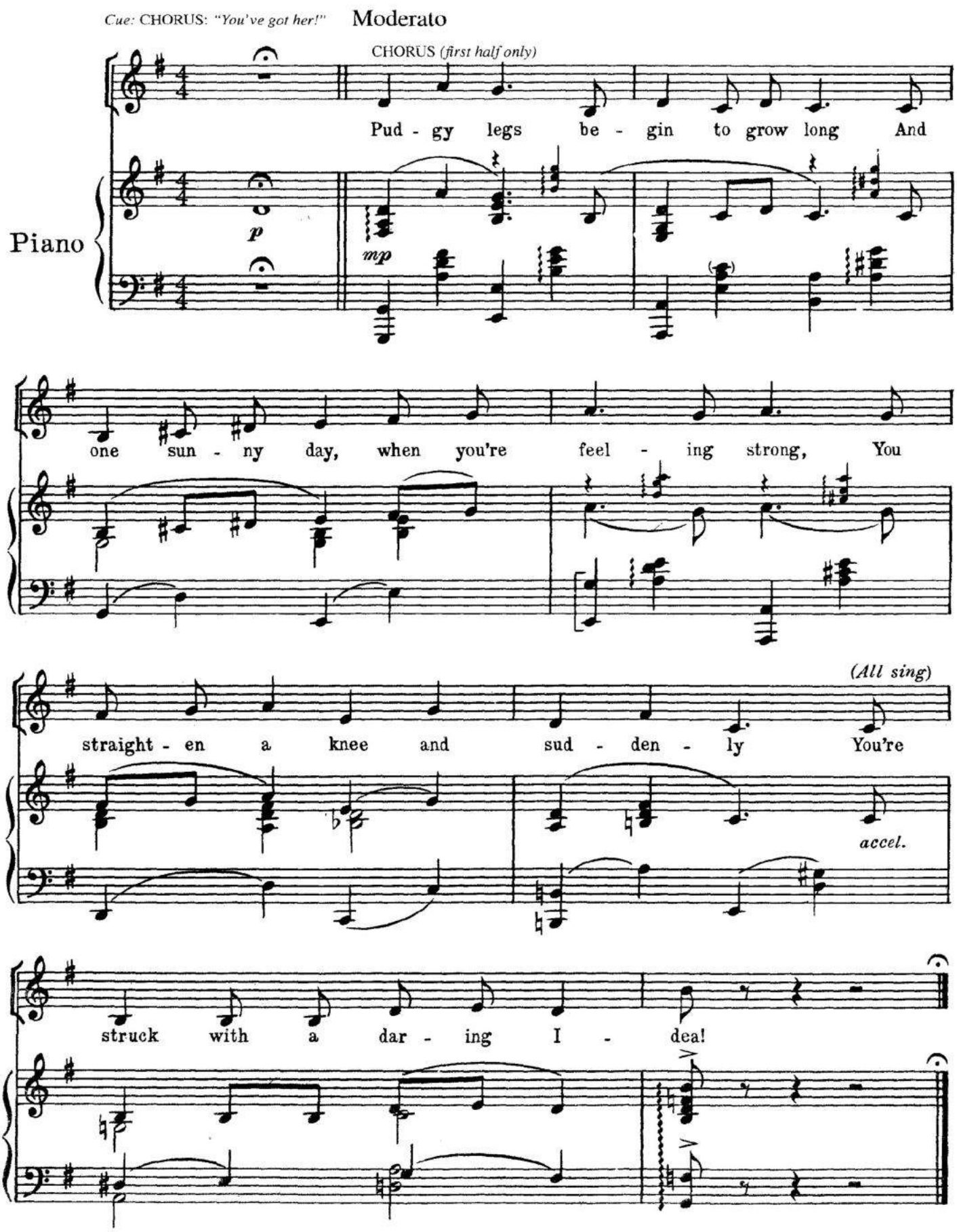

14
gain. Food and sleep and plen - ty of soap, Mo -
lass - es and sul - phur, and love and hope, The win - ters go by, the
sum - mers fly, And all of a sud - den you're men! I have
seen it hap - pen be - fore And I know it can hap - pen a -



*) optional cut to bar 33

Pudgy Legs

No. 3



One Foot, Other Foot

No. 4

Cue: CHORUS: *"Faster! Faster! Faster. Ah - h - h - h!"*

Alla Marcia

CHORUS (*speaking*)

One foot, oth - er foot, One foot, oth - er foot, Now you can go wher-

Vocal 2nd X only

Piano

p

5

(*All in unison*)

mf

ev - er you want, Wher - ev - er you want to go,

3

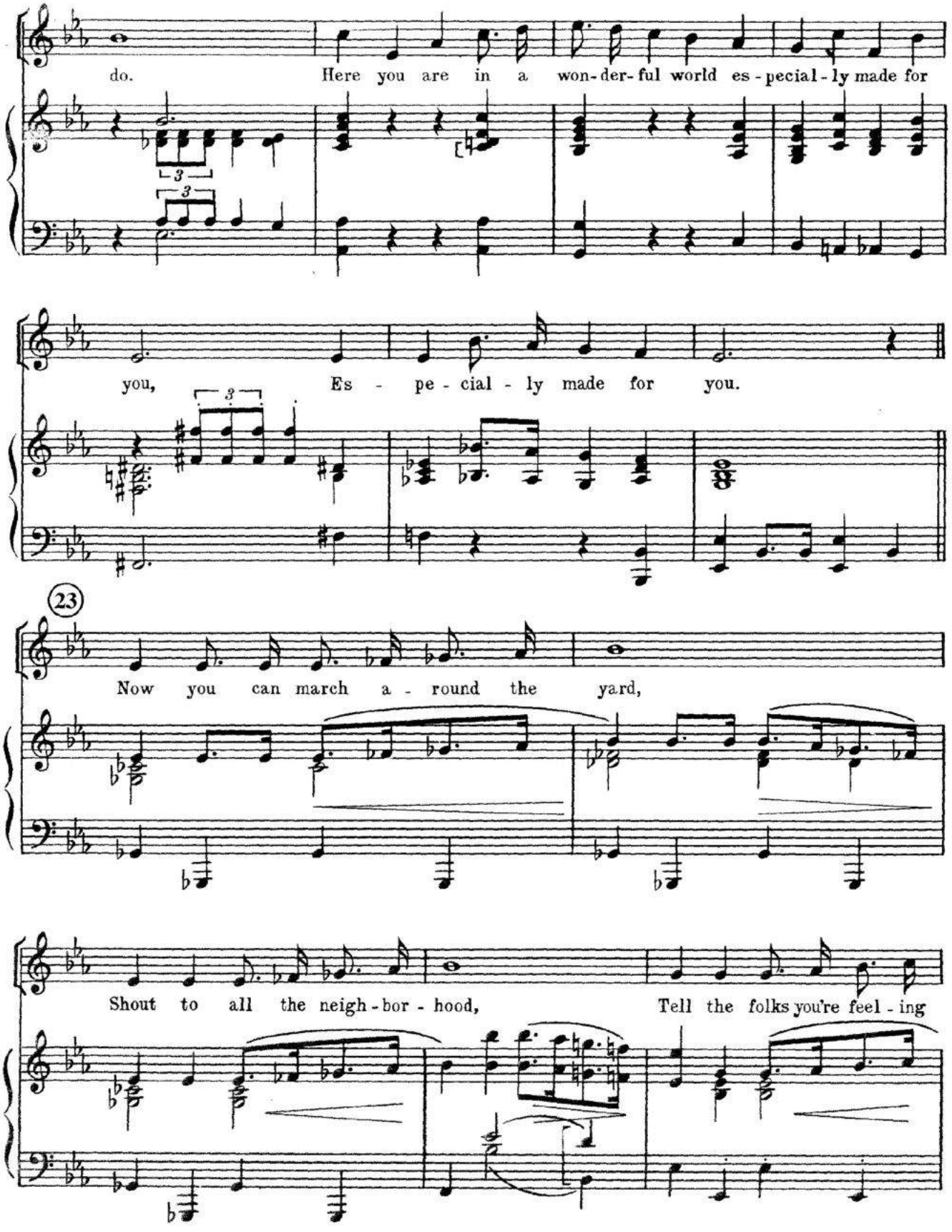
3

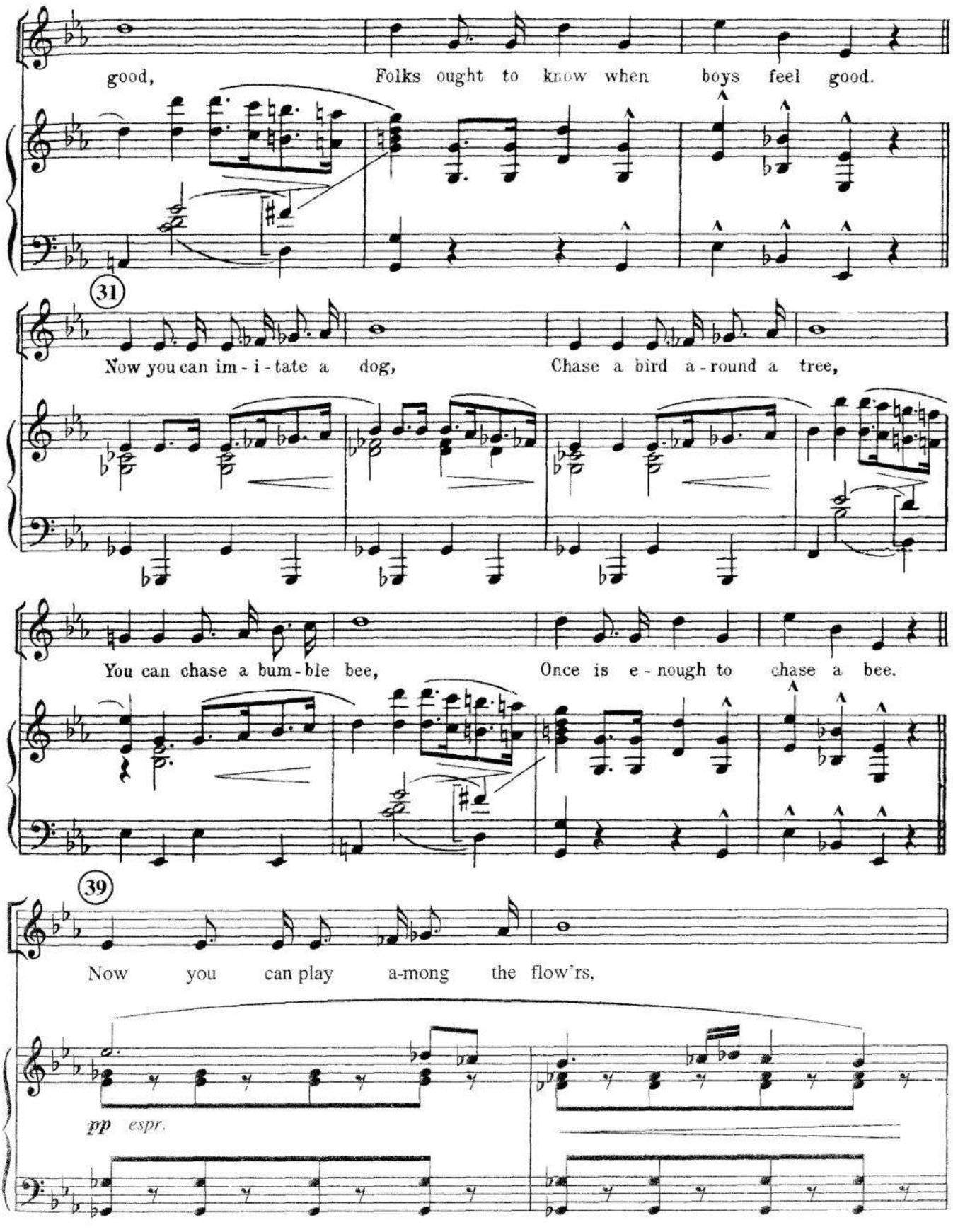
One foot out and the oth - er foot out That's all you need to

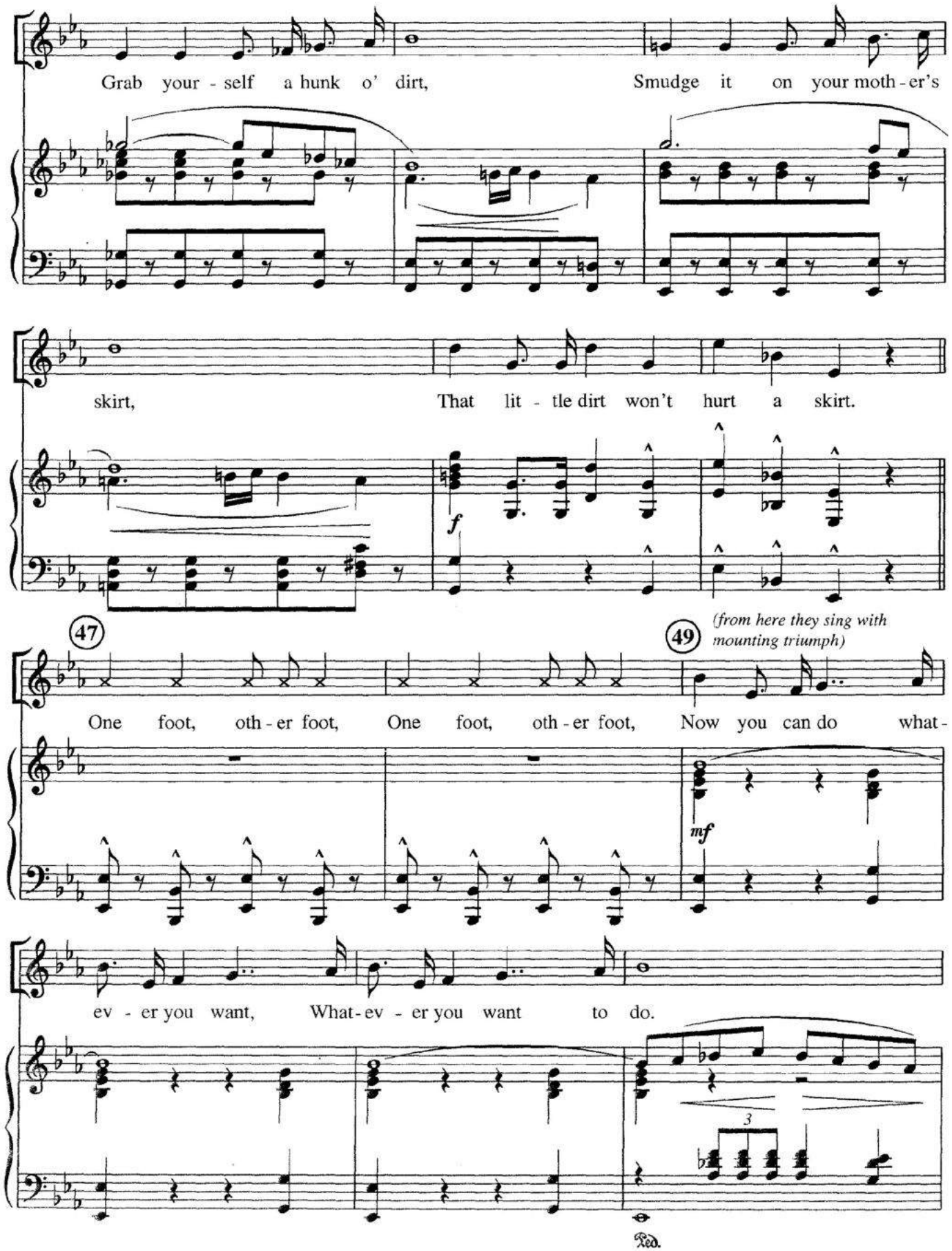
13

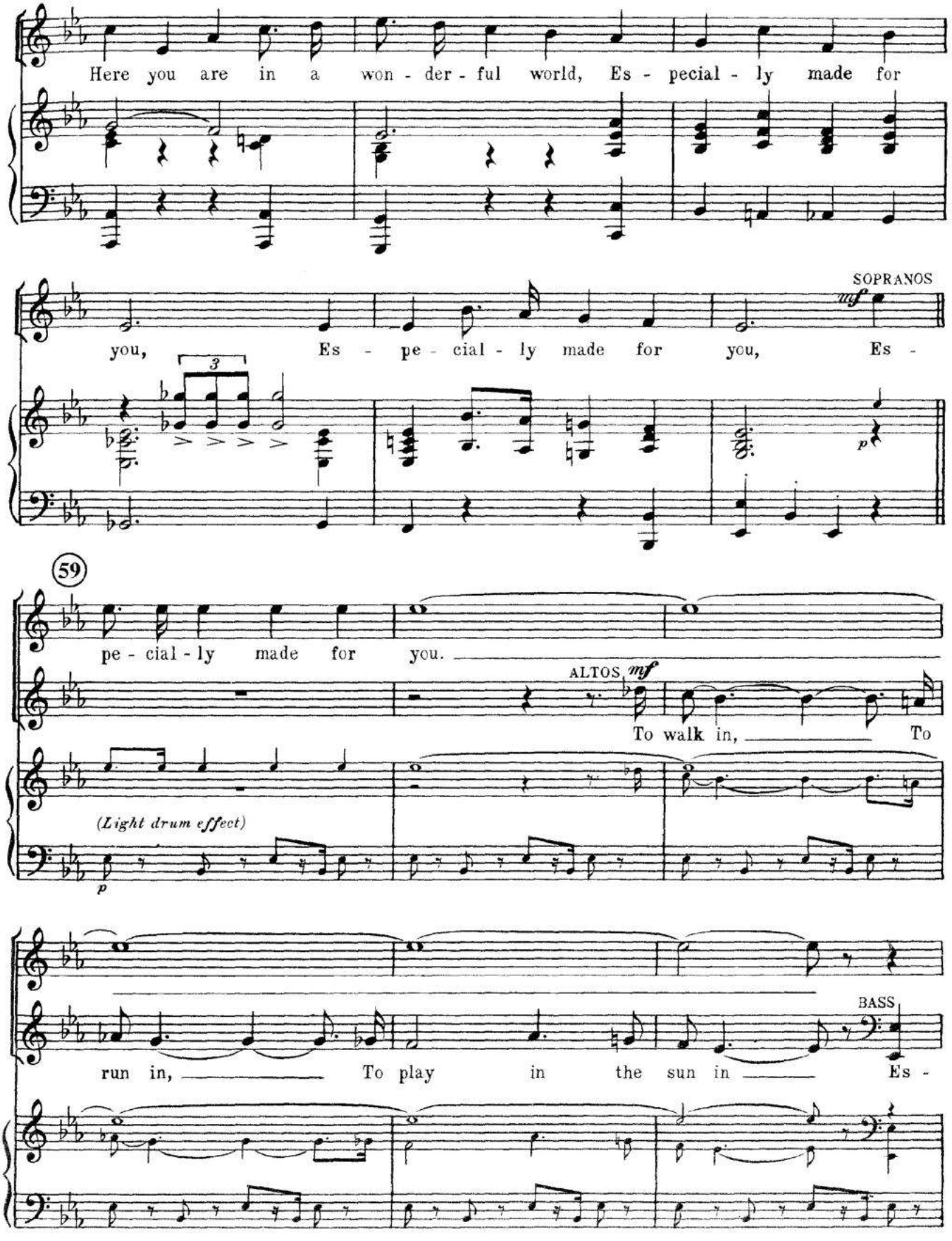
know! Now you can do what - ev - er you want, What - ev - er you want to

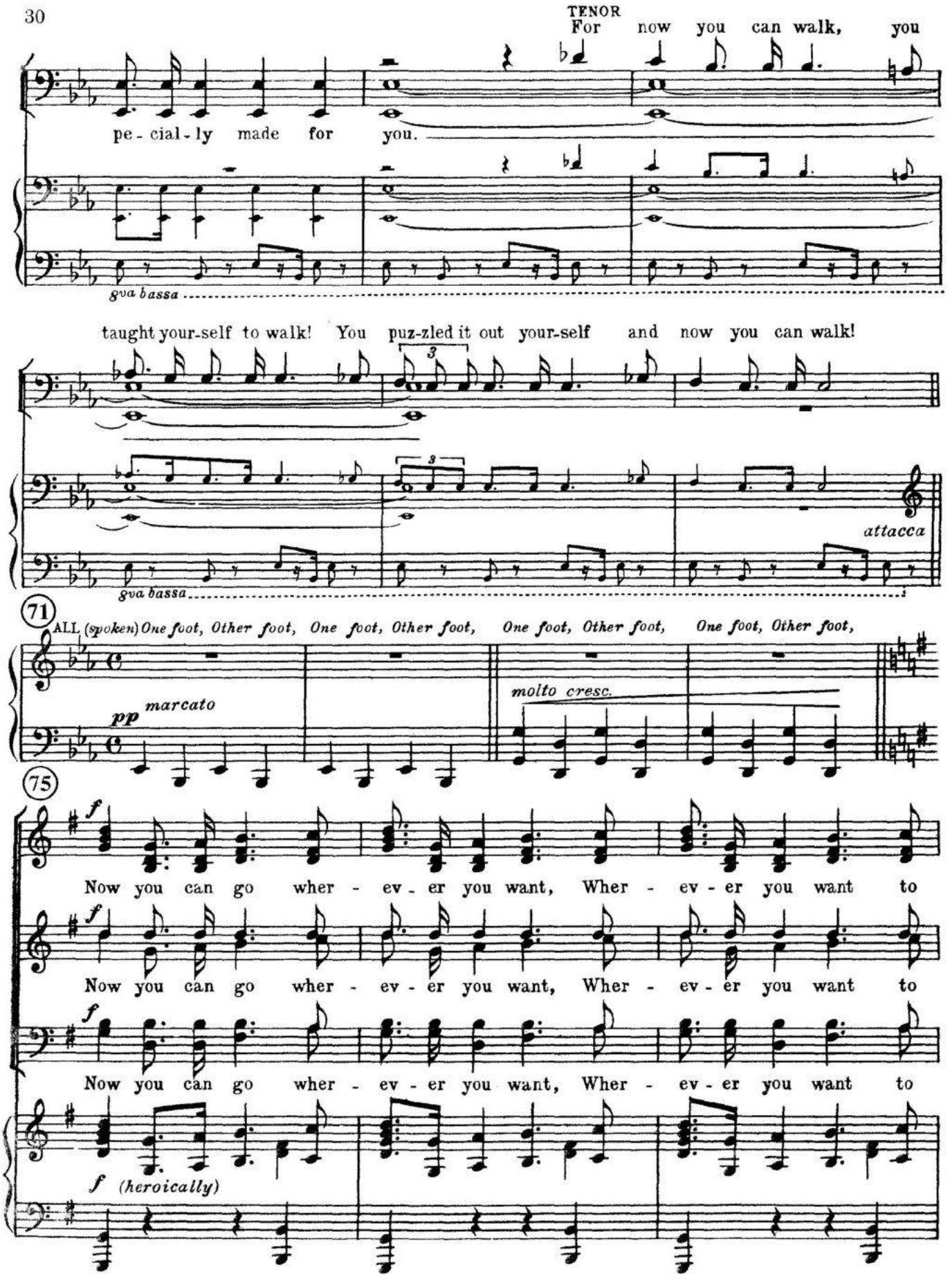
3

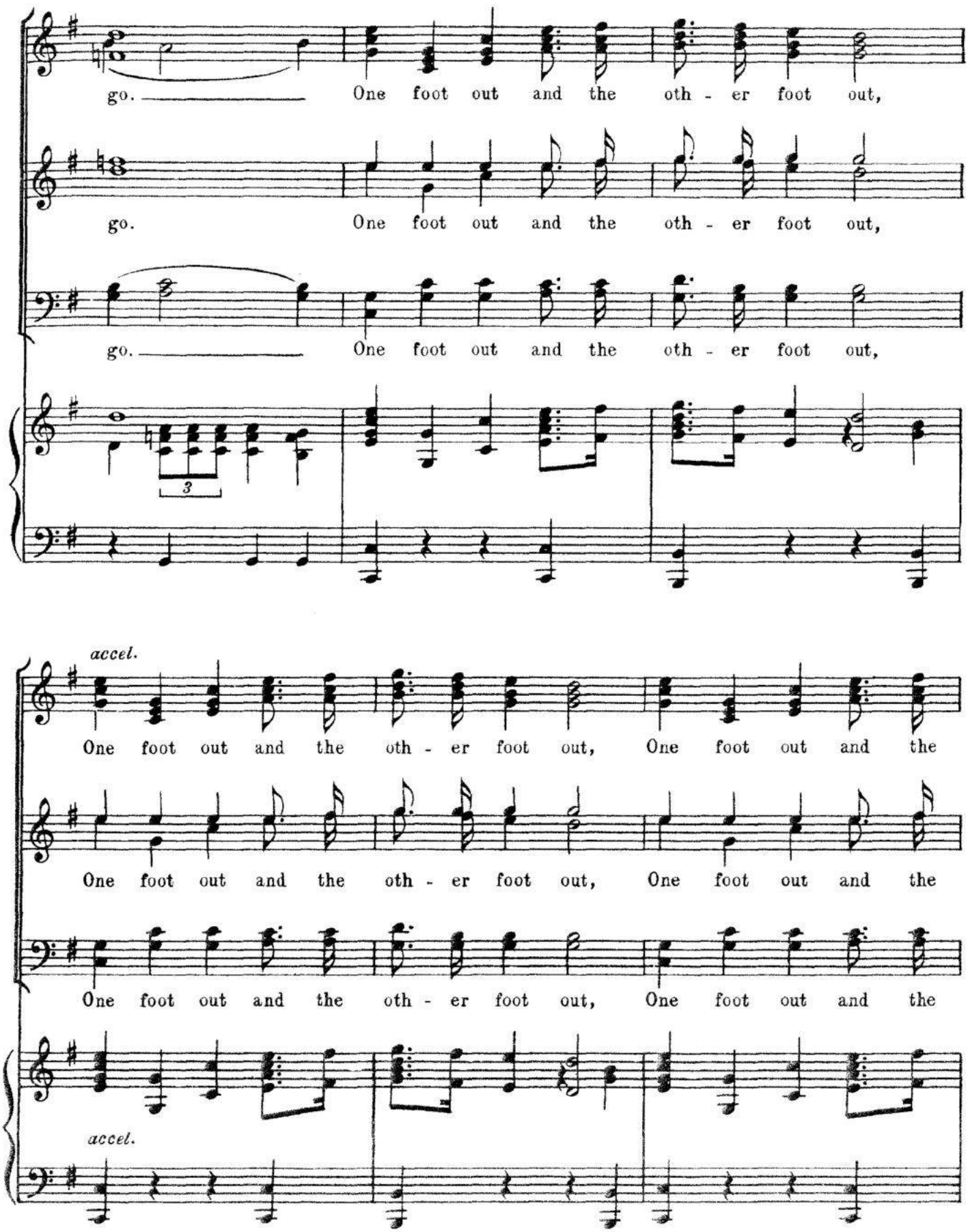

do. Here you are in a won-der-ful world es-pecial-ly made for
you, Es - pe - cial - ly made for you.
23
Now you can march a - round the yard,
Shout to all the neigh-bor - hood, Tell the folks you're feel - ing

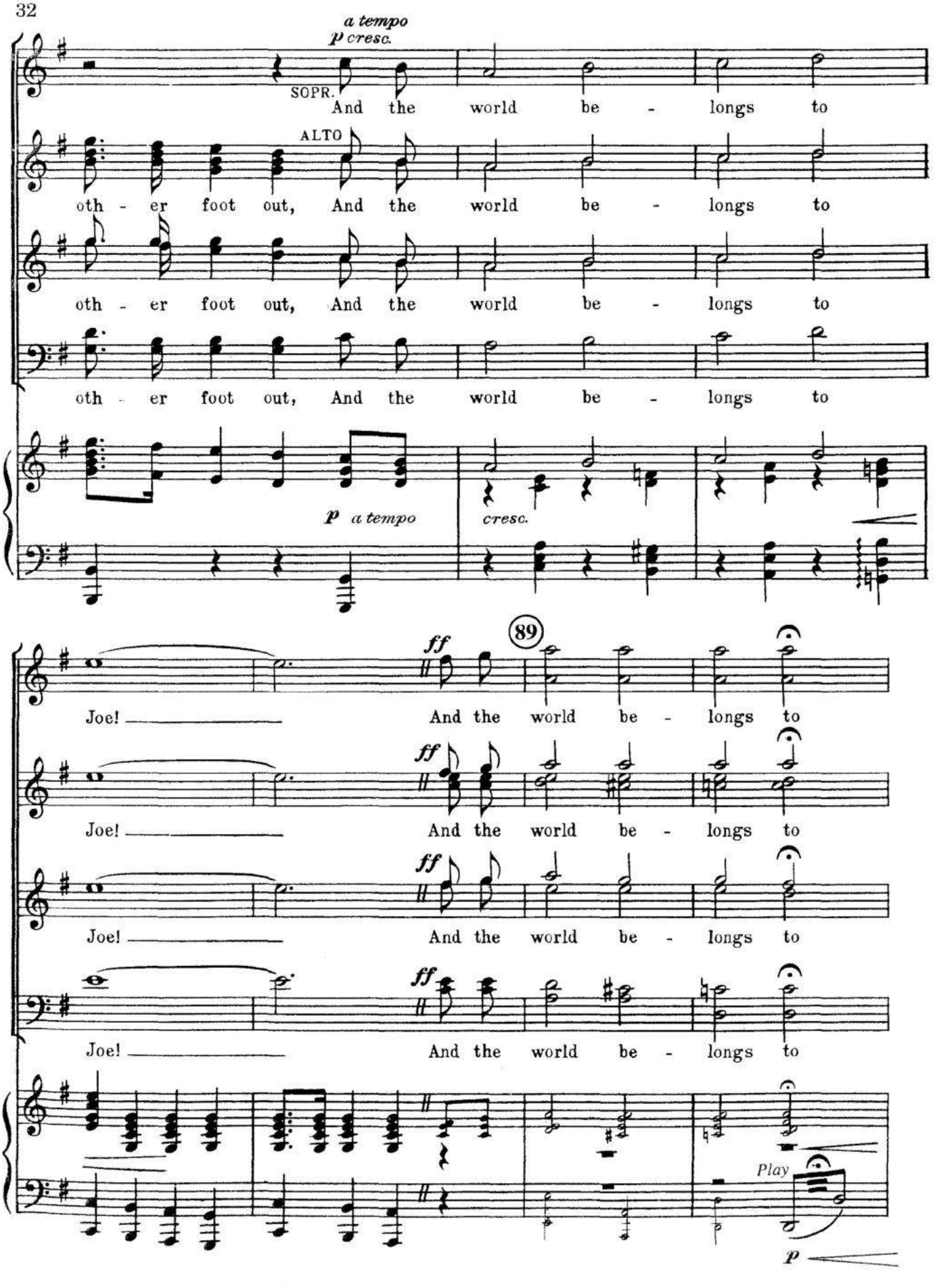

good, Folks ought to know when boys feel good.
31
Now you can im - i - tate a dog, Chase a bird a - round a tree,
You can chase a bum - ble bee, Once is e - nough to chase a bee.
39
Now you can play a-mong the flow'rs,
pp espr.

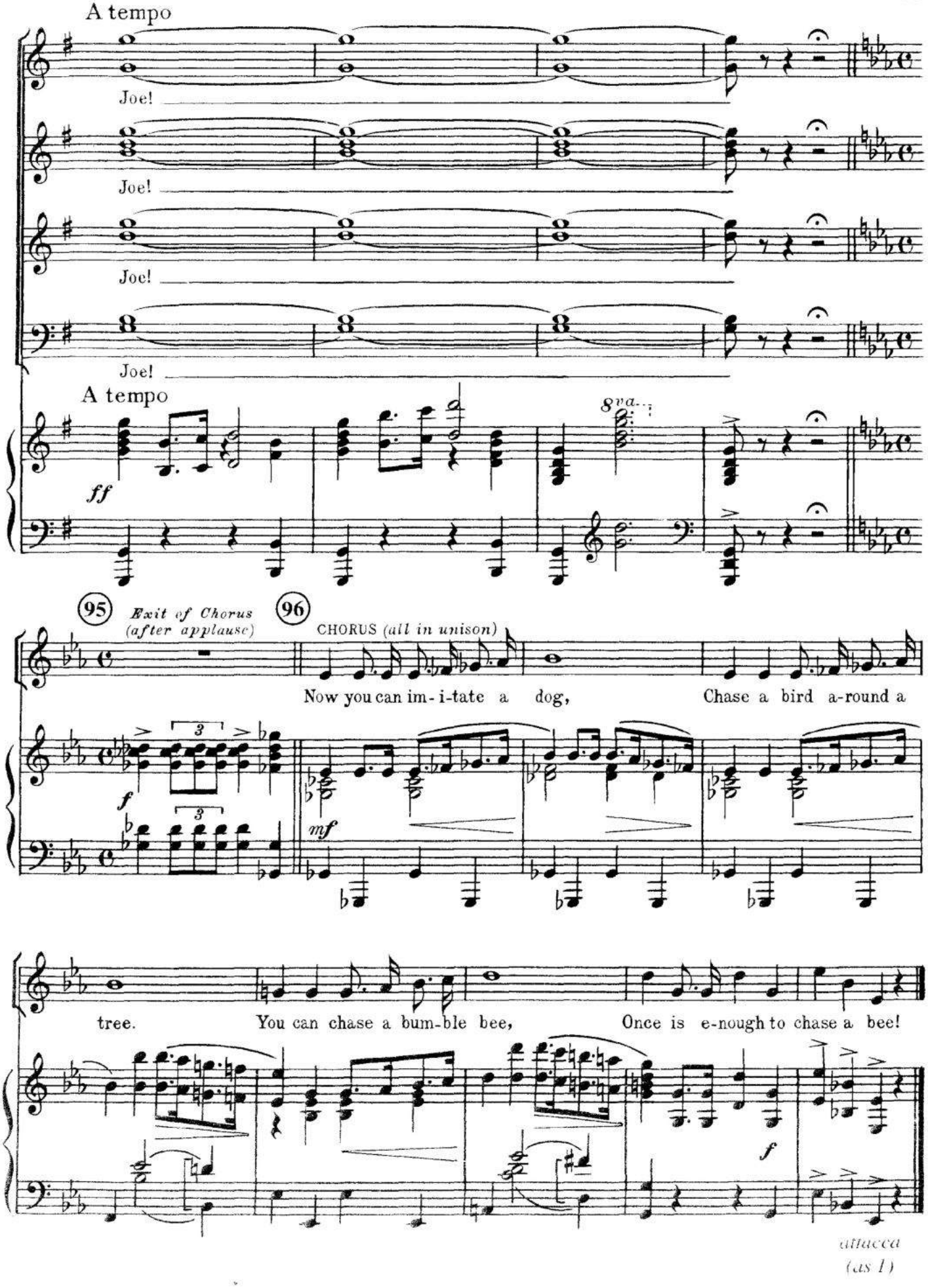

Grab your - self a hunk o' dirt, Smudge it on your moth - er's
skirt, That lit - tle dirt won't hurt a skirt.
f
47
49
(from here they sing with mounting triumph)
One foot, oth - er foot, One foot, oth - er foot, Now you can do what -
mf
ev - er you want, What - ev - er you want to do.
3
Ped.


Here you are in a won - der - ful world, Es - pecial - ly made for
you, Es - pe - cial - ly made for you, Es -
SOPRANOS
mf
3
p
59
pe - cial - ly made for you.
ALTOS mf
To walk in, To
(Light drum effect)
p
run in, To play in the sun in Es -
BASS


TENOR
For now you can walk, you
pe - cial - ly made for you.
8va bassa
taught your-self to walk! You puz-zled it out your-self and now you can walk!
3
3
attacca
8va bassa
71
ALL (spoken) One foot, Other foot, One foot, Other foot, One foot, Other foot, One foot, Other foot,
pp marcato
molto cresc.
75
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f (heroically)

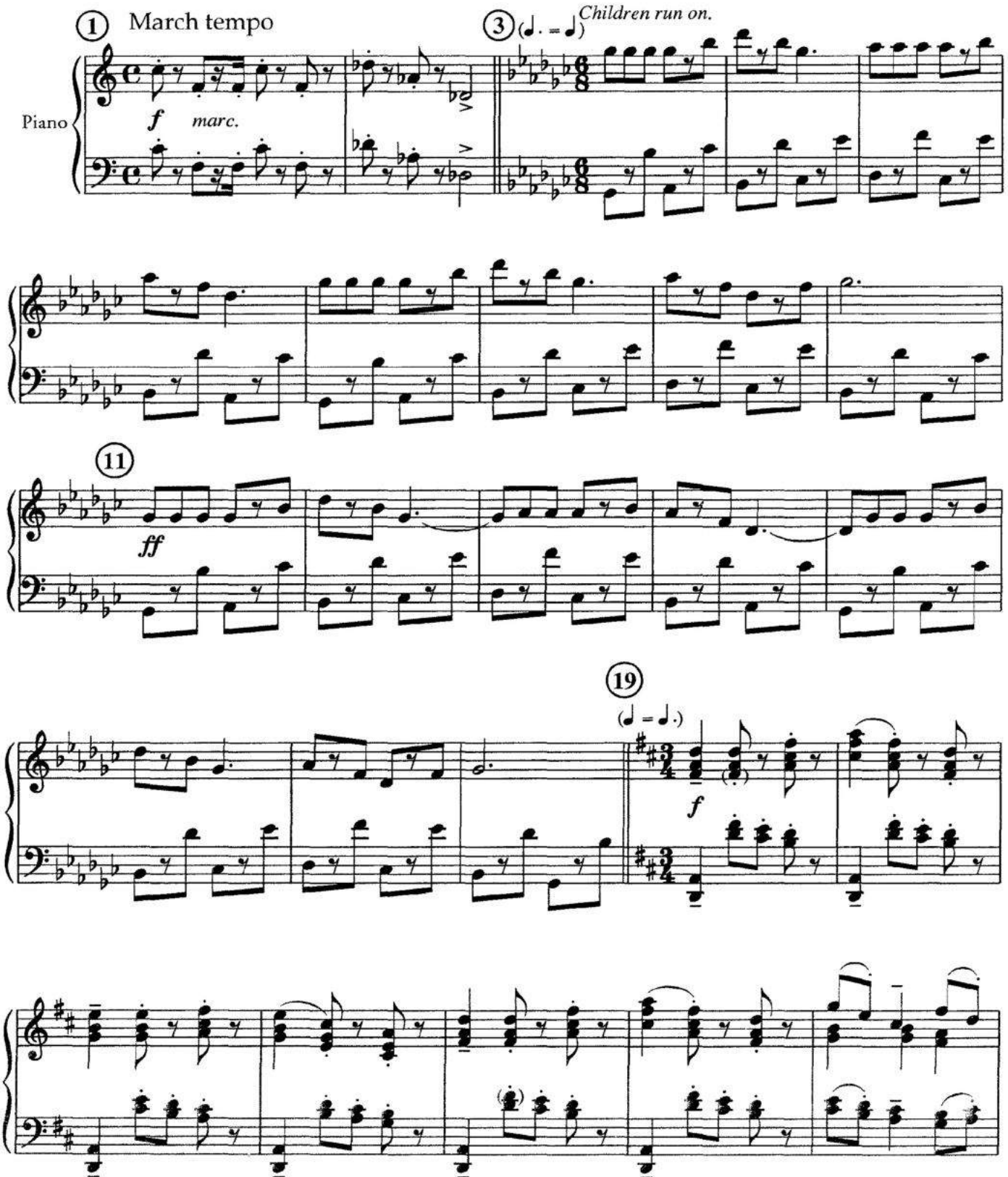

go. One foot out and the oth - er foot out,
go. One foot out and the oth - er foot out,
go. One foot out and the oth - er foot out,
3
accel.
One foot out and the oth - er foot out, One foot out and the
One foot out and the oth - er foot out, One foot out and the
One foot out and the oth - er foot out, One foot out and the
accel.

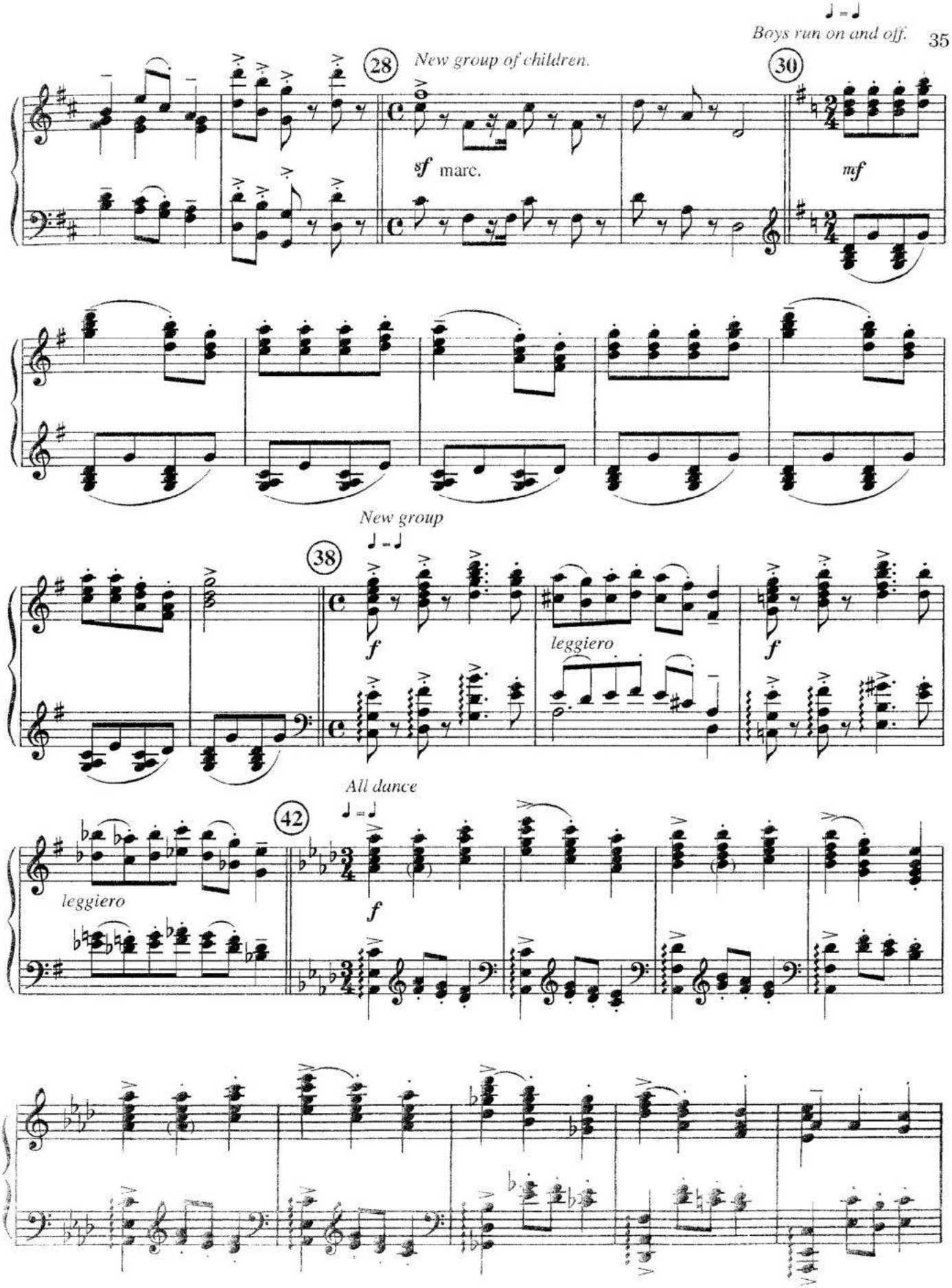

a tempo
p cresc.
SOPR.
And the world be - longs to
ALTO
oth - er foot out, And the world be - longs to
oth - er foot out, And the world be - longs to
oth - er foot out, And the world be - longs to
p a tempo
cresc.
89
ff
Joe! And the world be - longs to
Joe! And the world be - longs to
Joe! And the world be - longs to
Joe! And the world be - longs to
Play
p

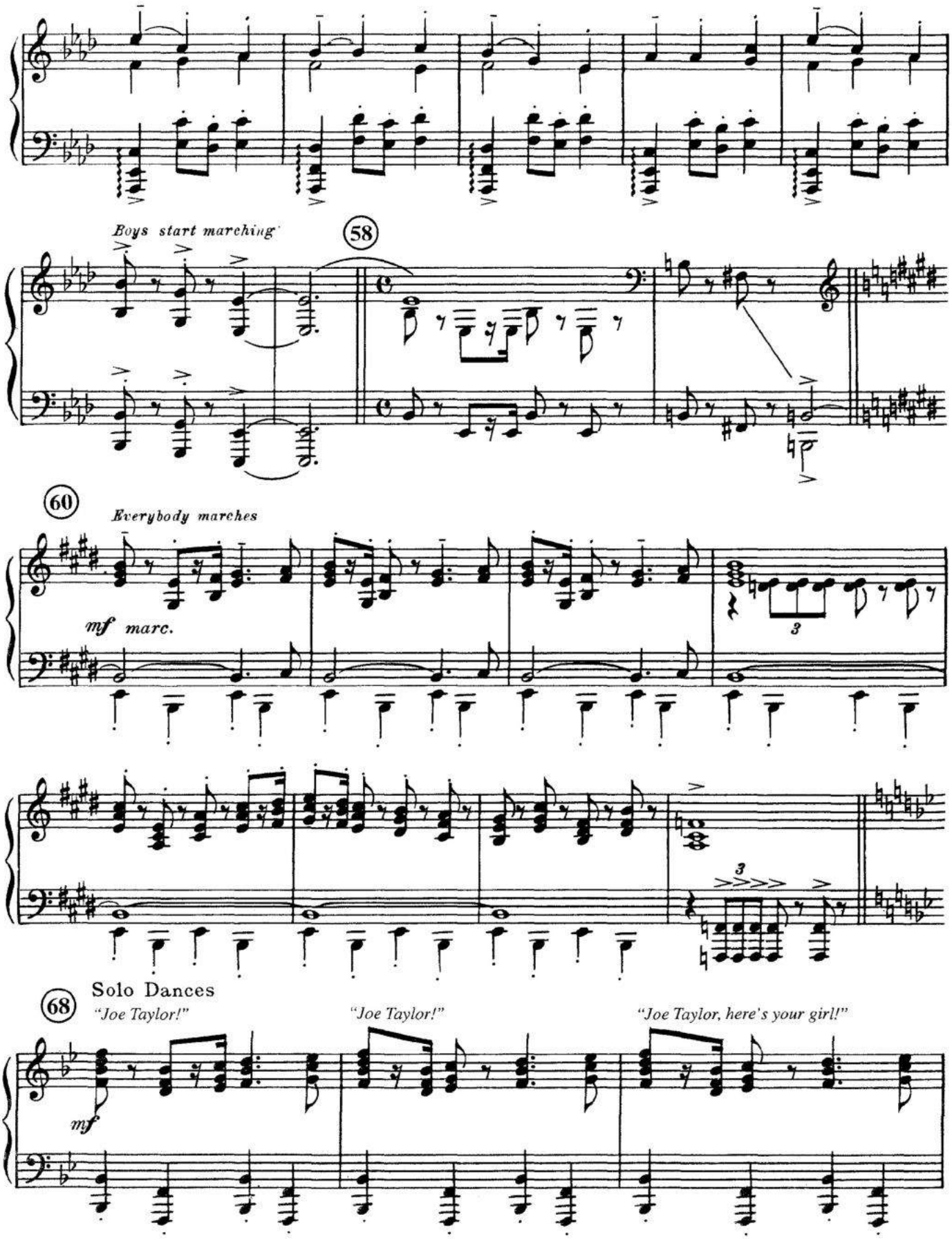

A tempo
Joe!
Joe!
Joe!
Joe!
A tempo
ff
8va
95
Exit of Chorus
(after applause)
96
CHORUS (all in unison)
Now you can im-i-tate a dog,
Chase a bird a-round a
f
mf
tree.
You can chase a bum-ble bee,
Once is e-nough to chase a bee!
f
attacca
(as I)

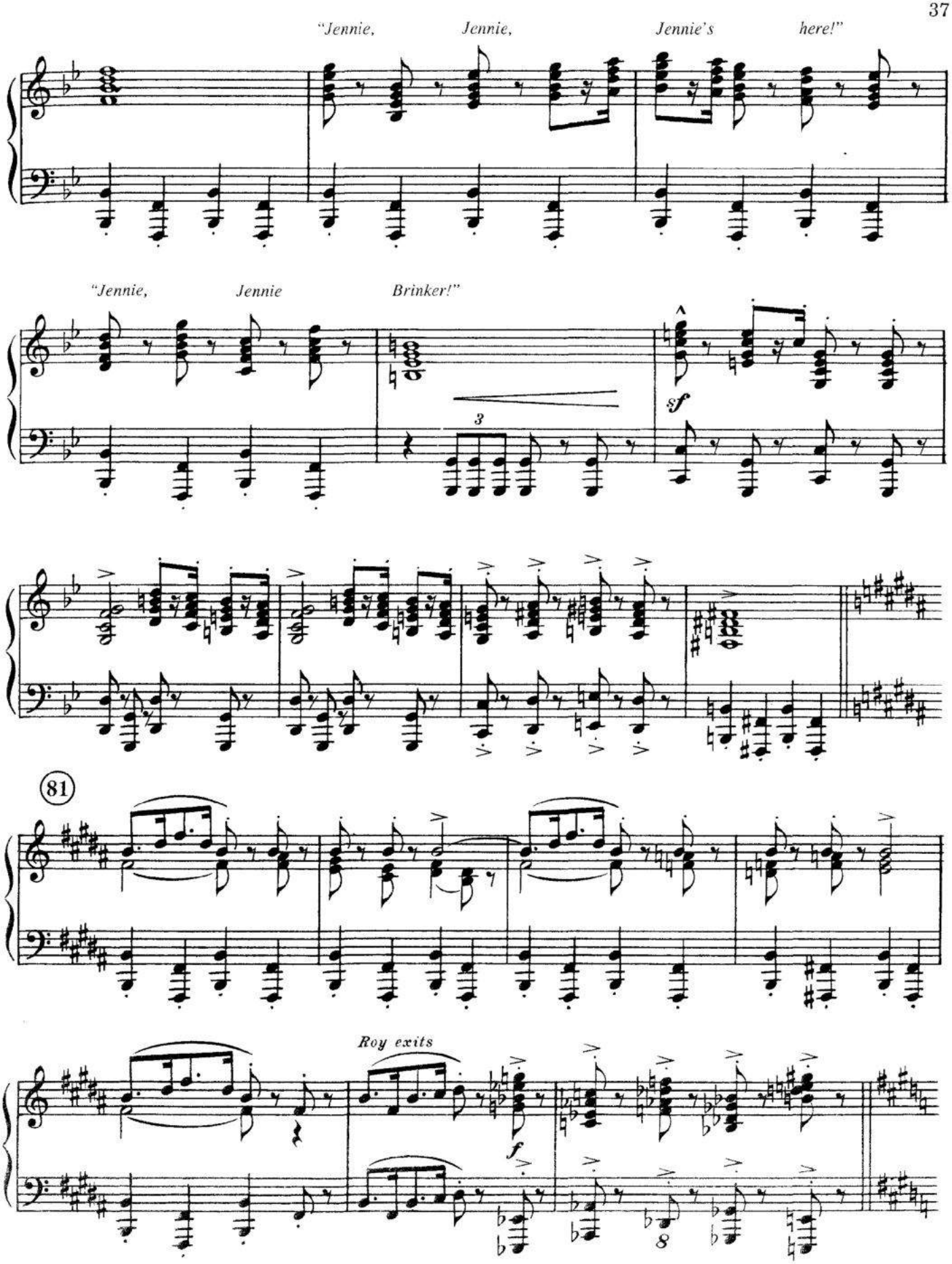
Children's Dance

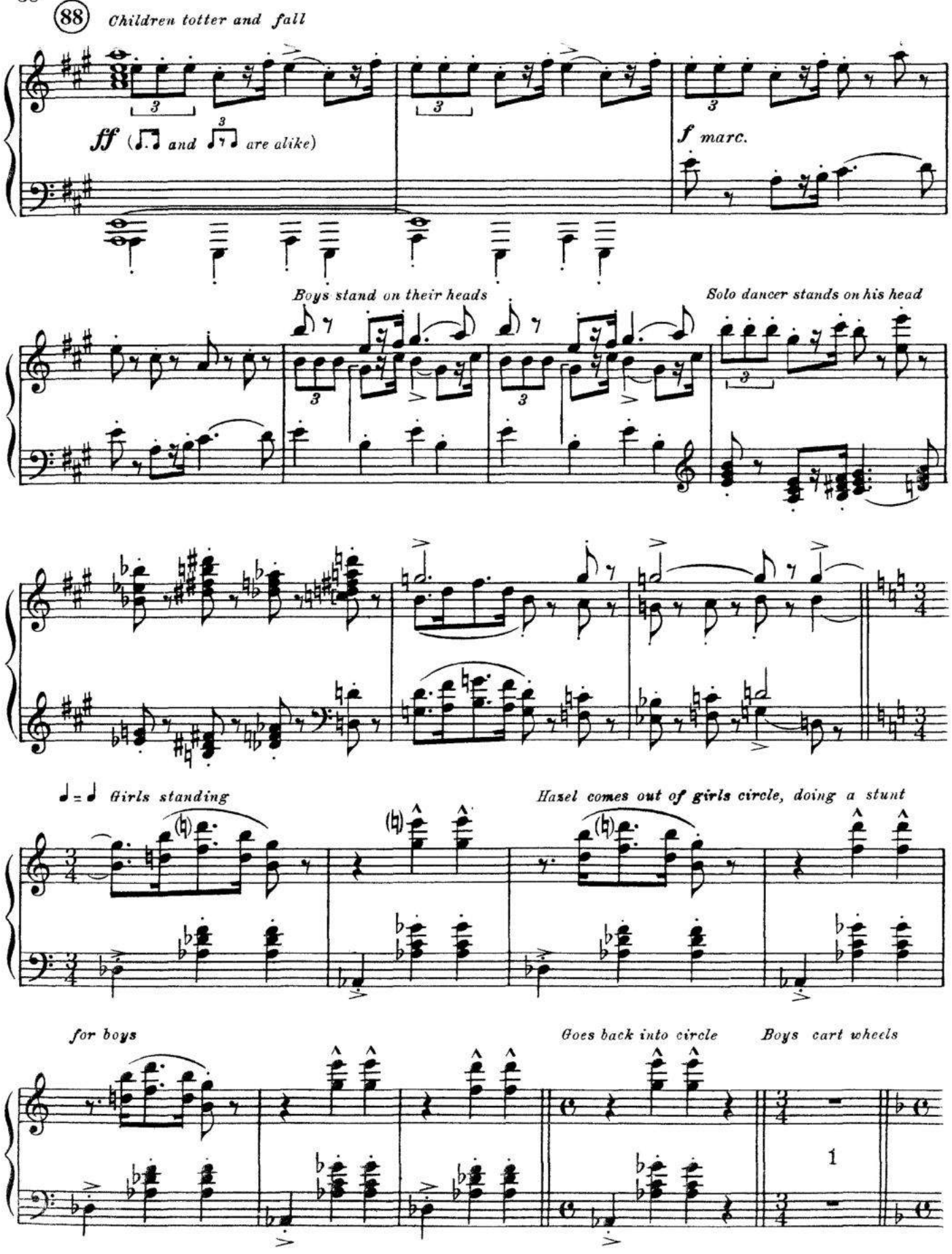
No. 5

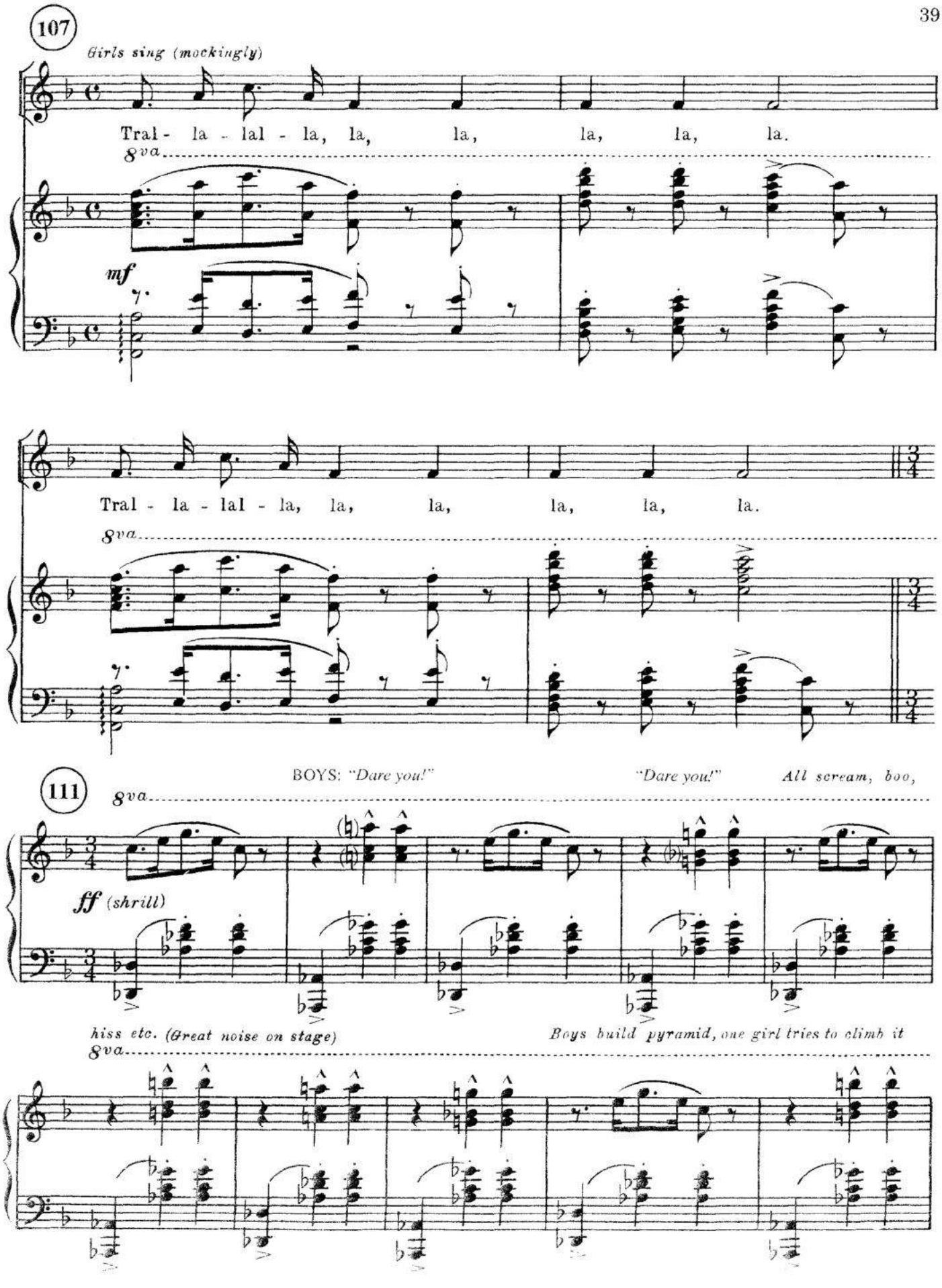



♩ = ♩
Boys run on and off.
28
New group of children.
30
sf marc.
mf
New group
38
♩ = ♩
f
leggiero
f
All dance
42
♩ = ♩
leggiero
f


Boys start marching
58
60
Everybody marches
mf marc.
3
3
68
Solo Dances
"Joe Taylor!"
"Joe Taylor!"
"Joe Taylor, here's your girl!"
mf


"Jennie, Jennie, Jennie's here!"
"Jennie, Jennie Brinker!"
sf
3
81
Roy exits
f
8


(88) Children totter and fall
ff (and are alike)
f marc.
Boys stand on their heads
Solo dancer stands on his head
♩ = ♩ Girls standing
Hazel comes out of girls circle, doing a stunt
for boys
Goes back into circle
Boys cart wheels


107
Girls sing (mockingly)
Tral - la - lal - la, la, la, la, la, la.
8va
mf
Tral - la - lal - la, la, la, la, la, la.
8va
BOYS: "Dare you!"
"Dare you!"
All scream, boo,
111
8va
ff (shrill)
hiss etc. (Great noise on stage)
Boys build pyramid, one girl tries to climb it
8va

Hazel succeeds climbing up to top

Hazel jumps off pyramid.

8va

cresc.

fff

gliss.

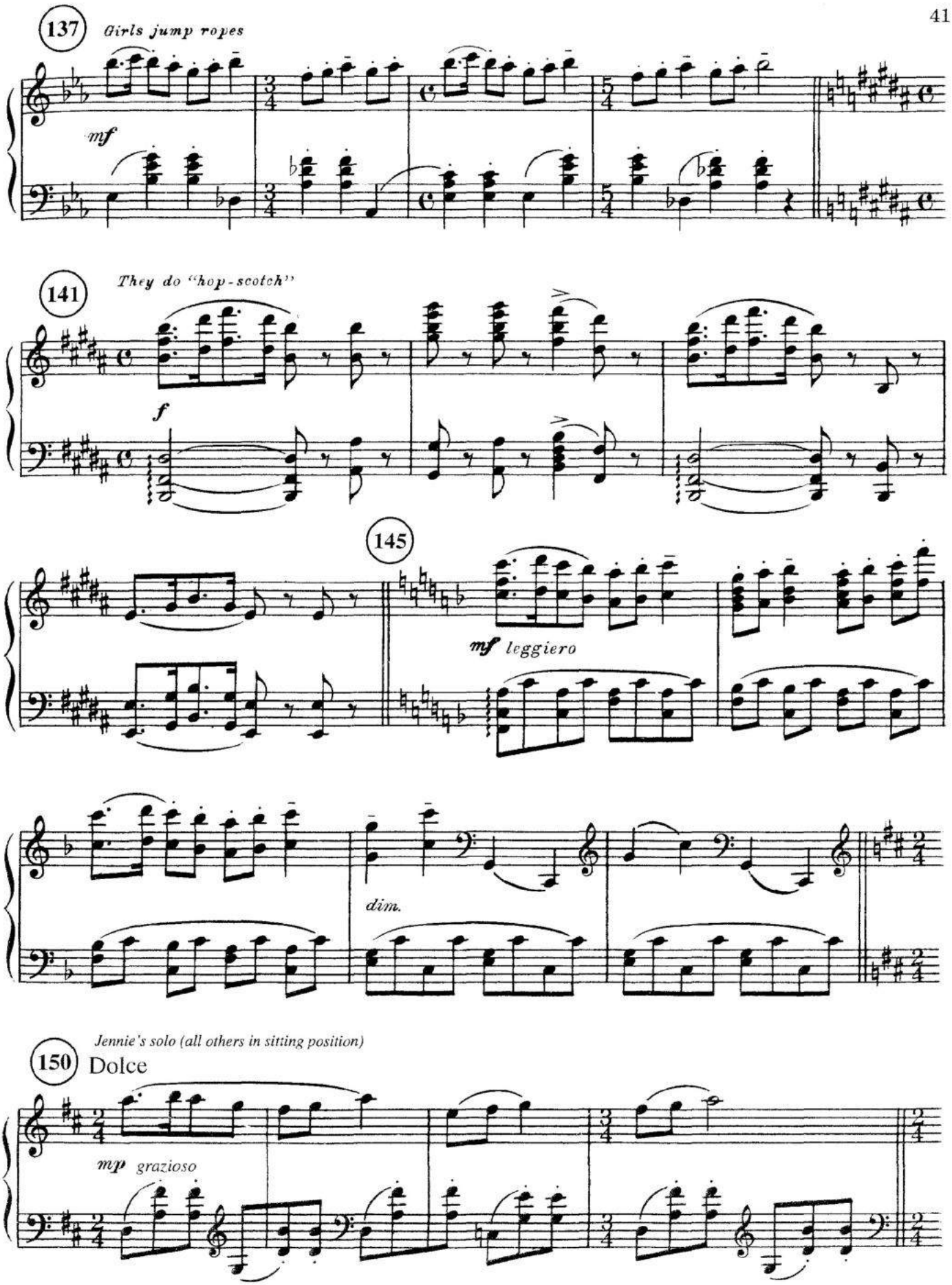
127

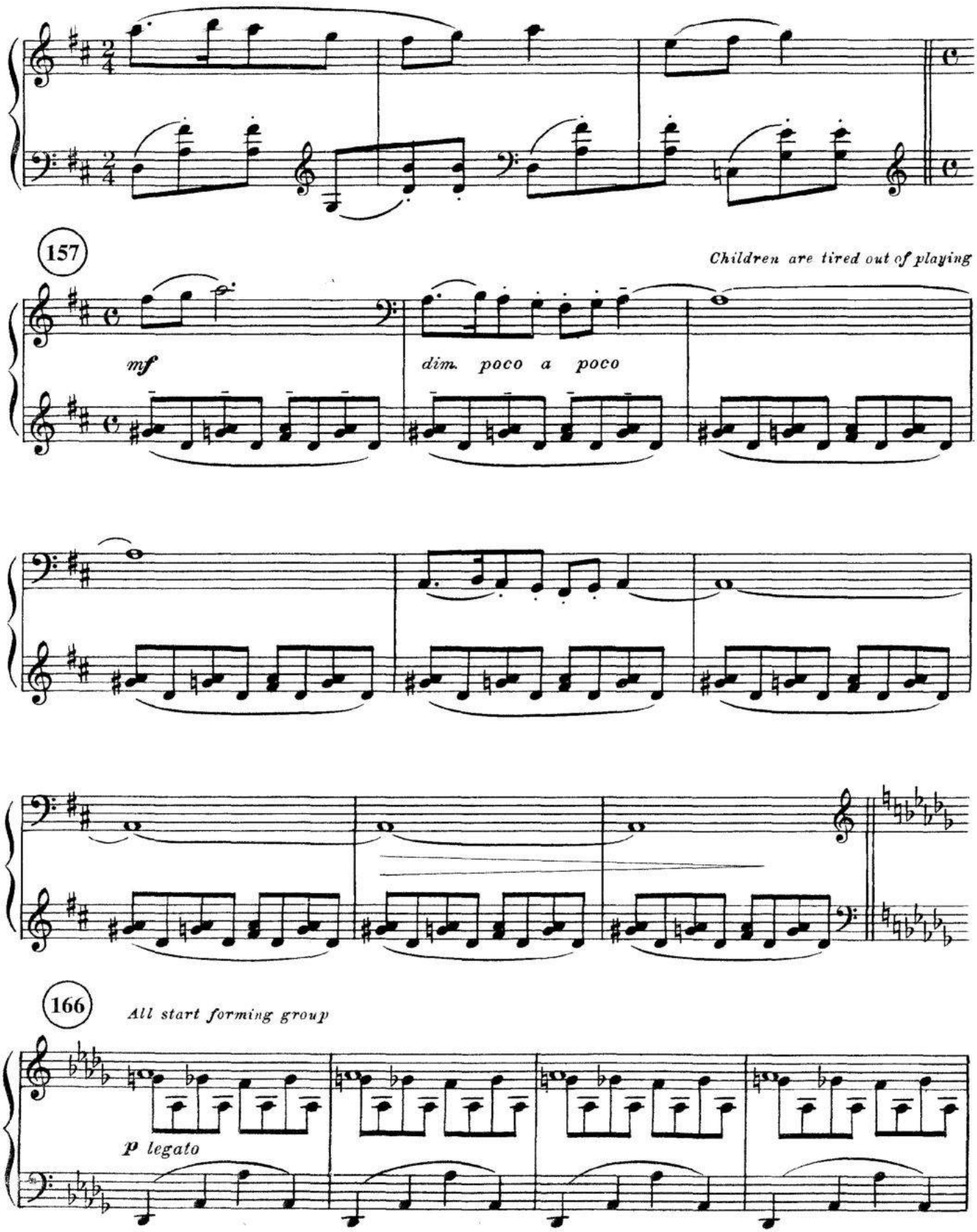
Bicycle rides across and scooters
Pyramid collapses

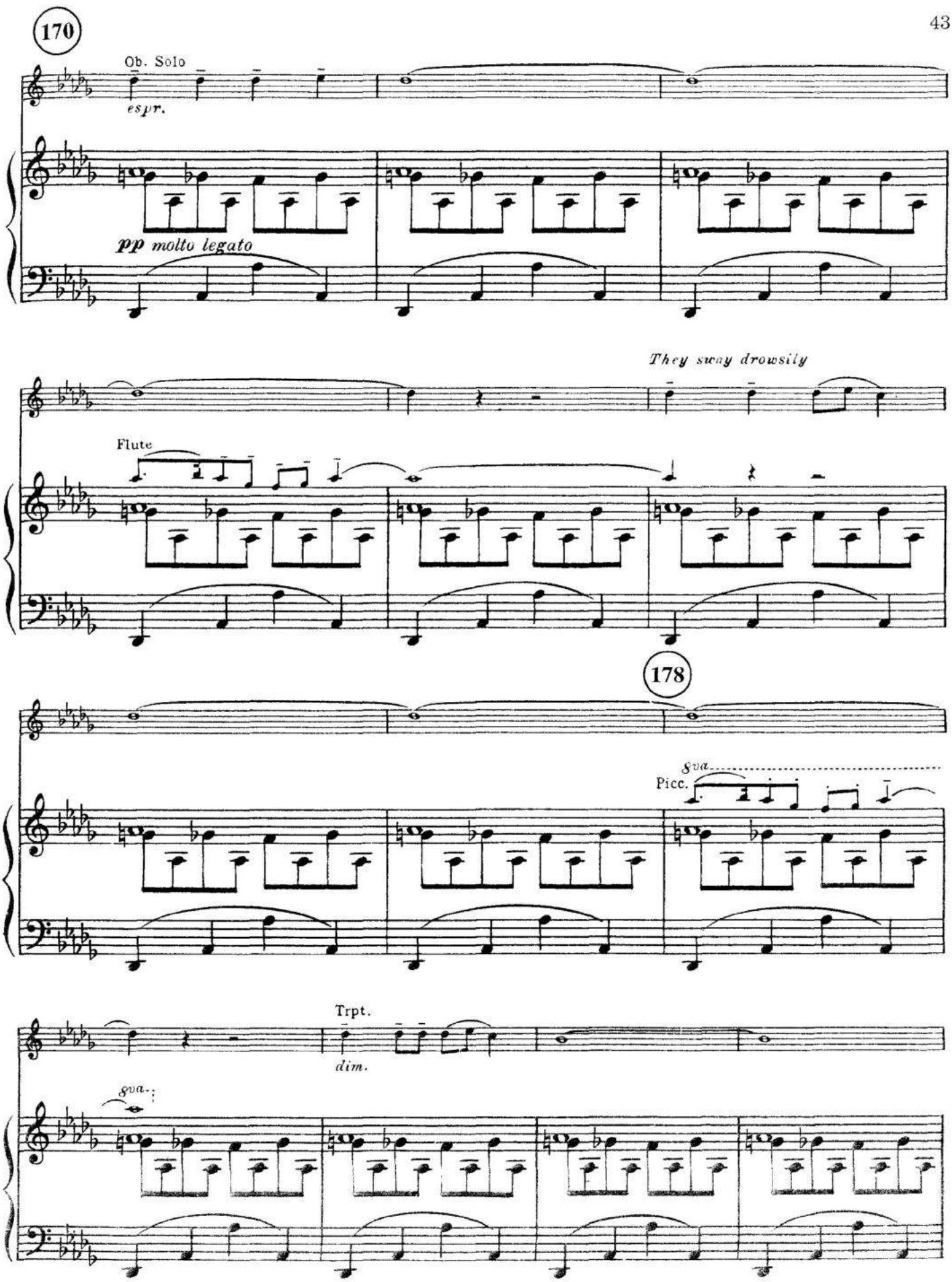
f marc. (as before)

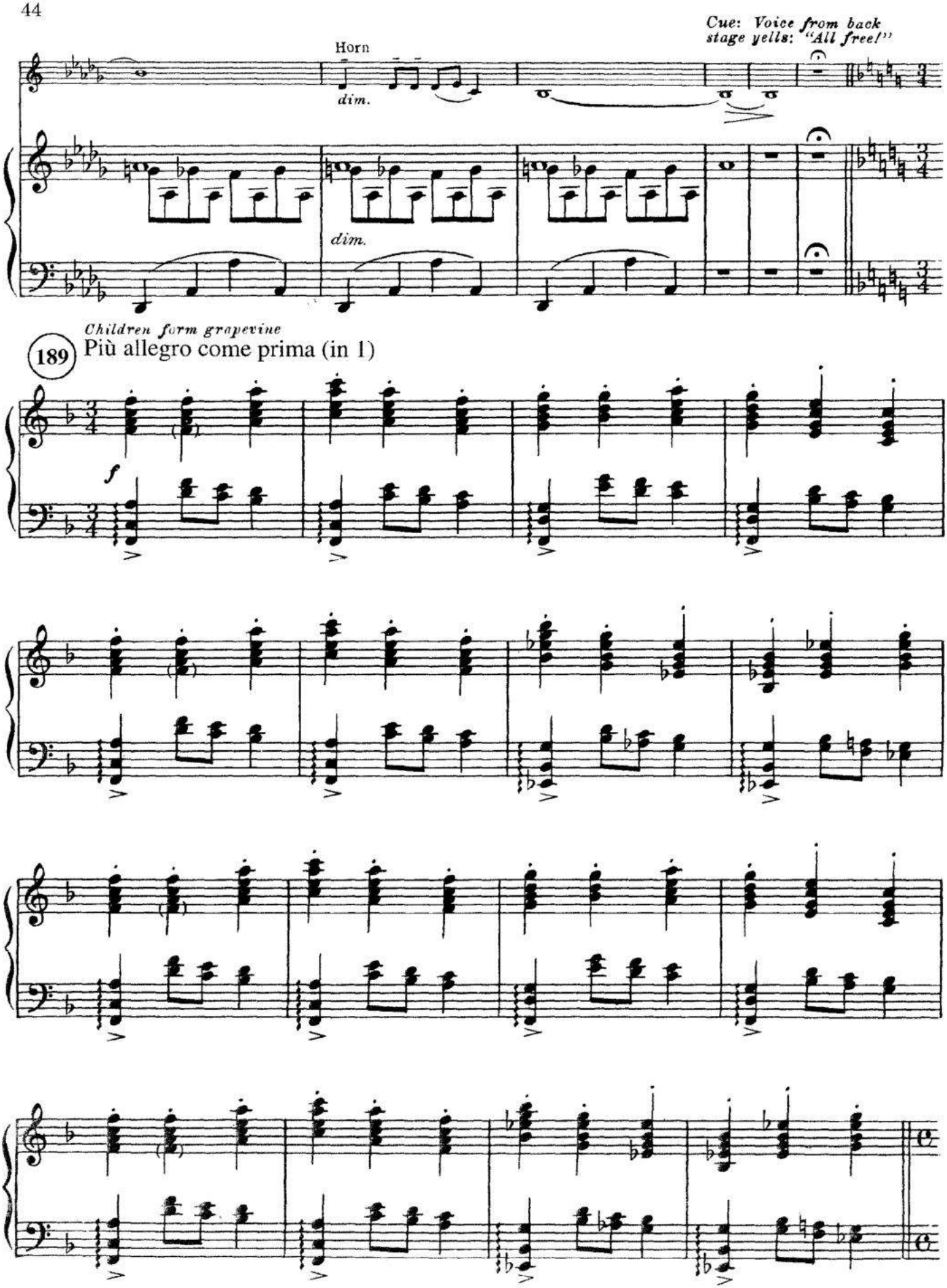
135

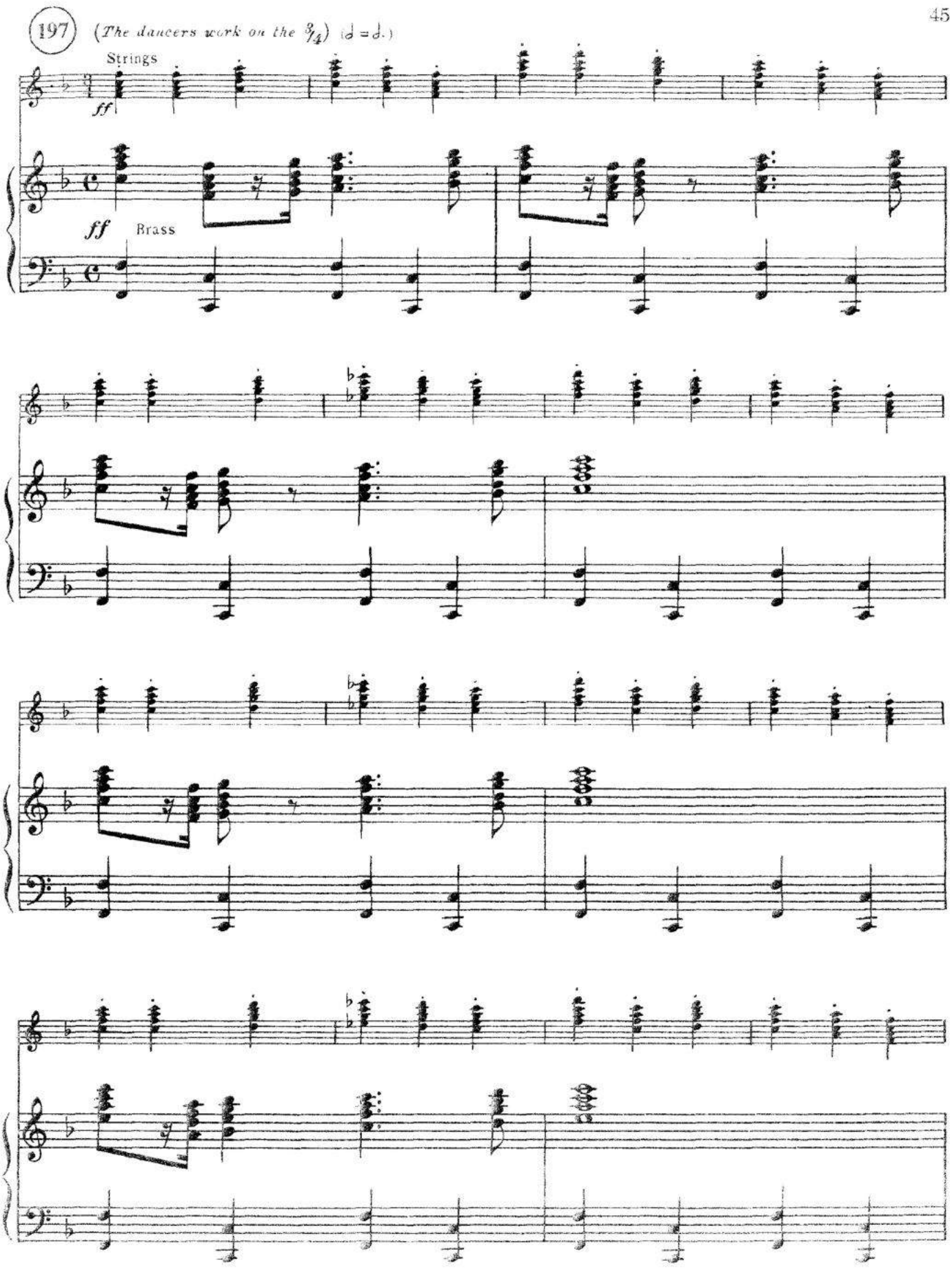
ff

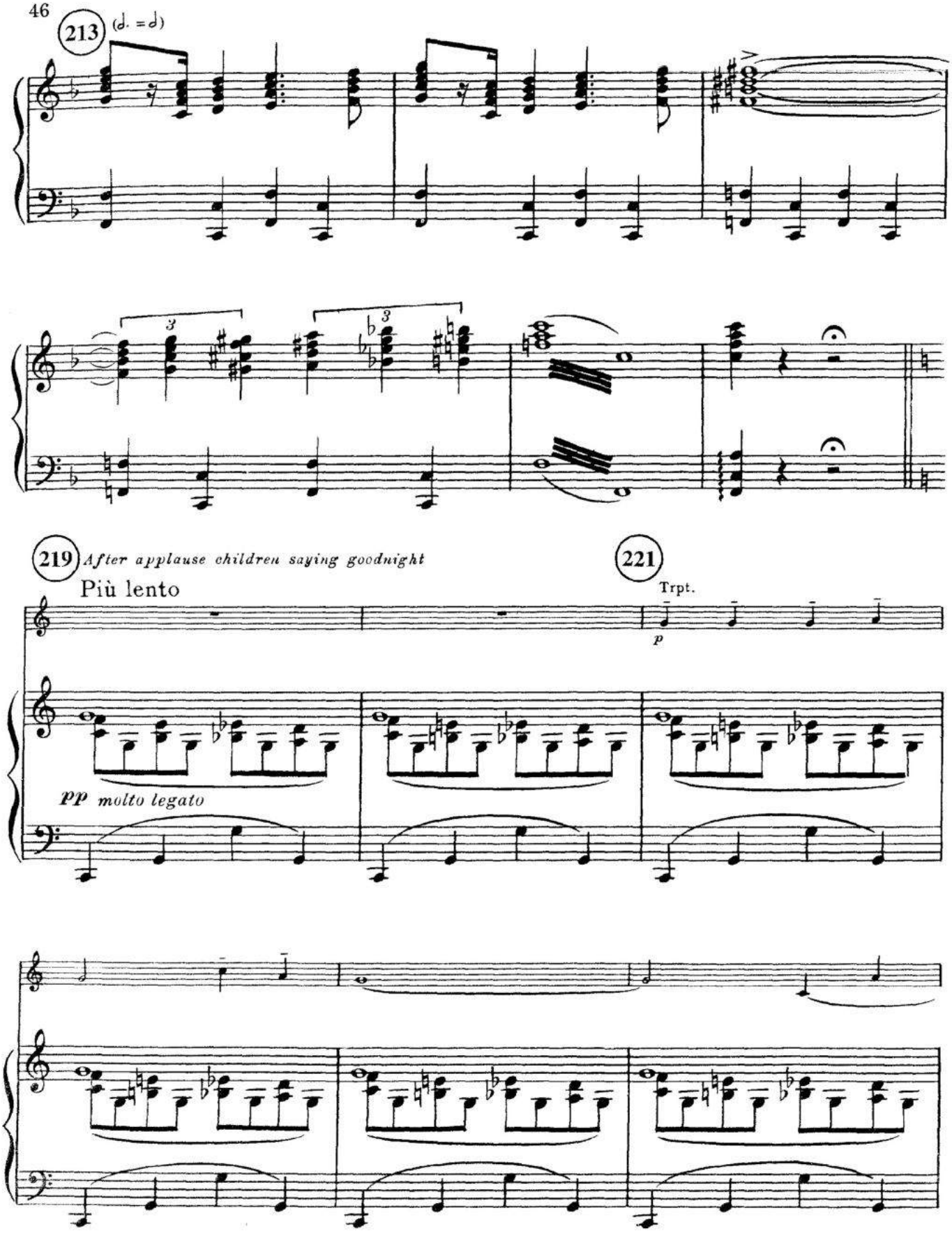

137
Girls jump ropes
mf
141
They do "hop-scotch"
f
145
mf leggiero
dim.
150
Jennie's solo (all others in sitting position)
Dolce
mp grazioso

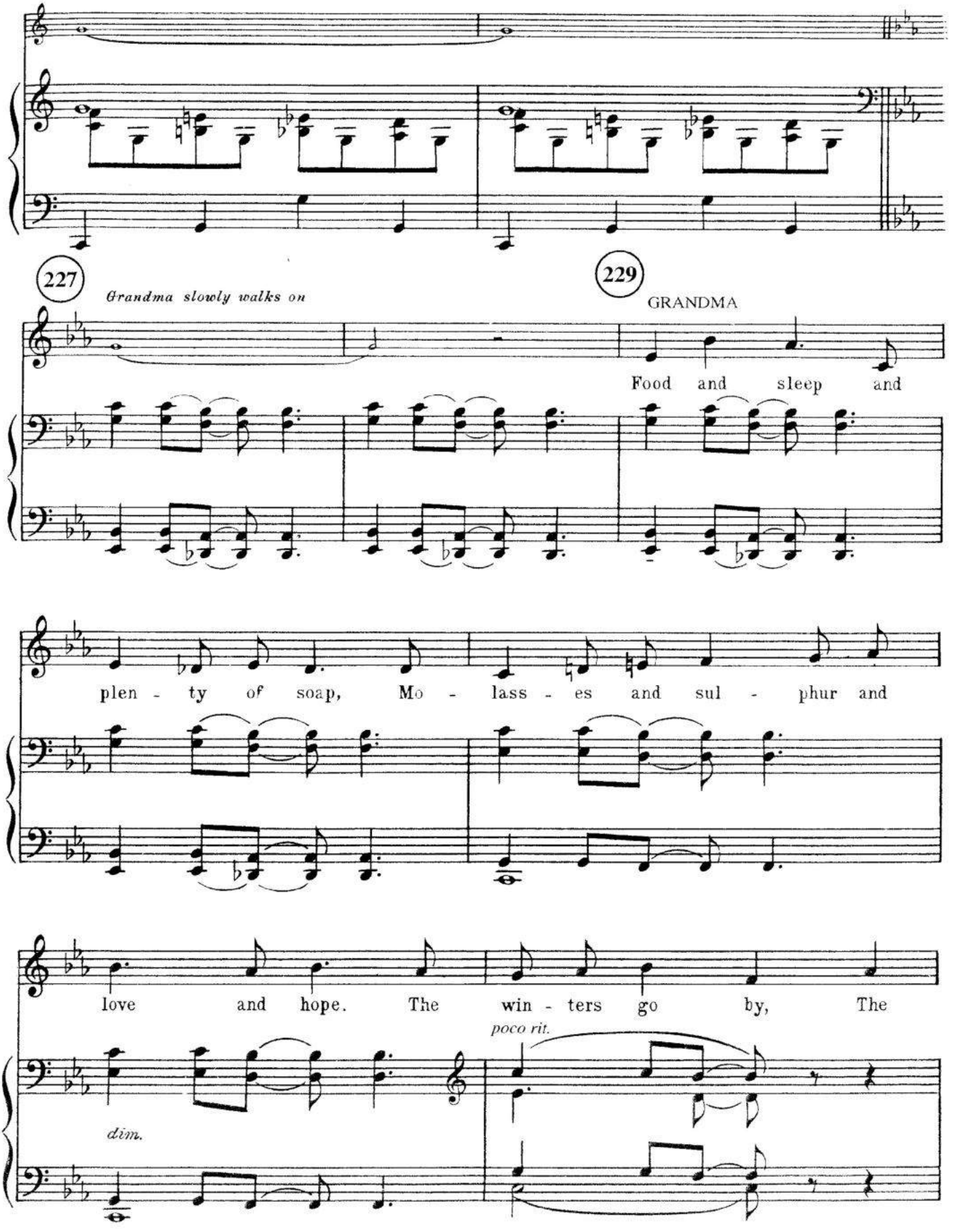

157
Children are tired out of playing
mf
dim. poco a poco
166
All start forming group
p legato

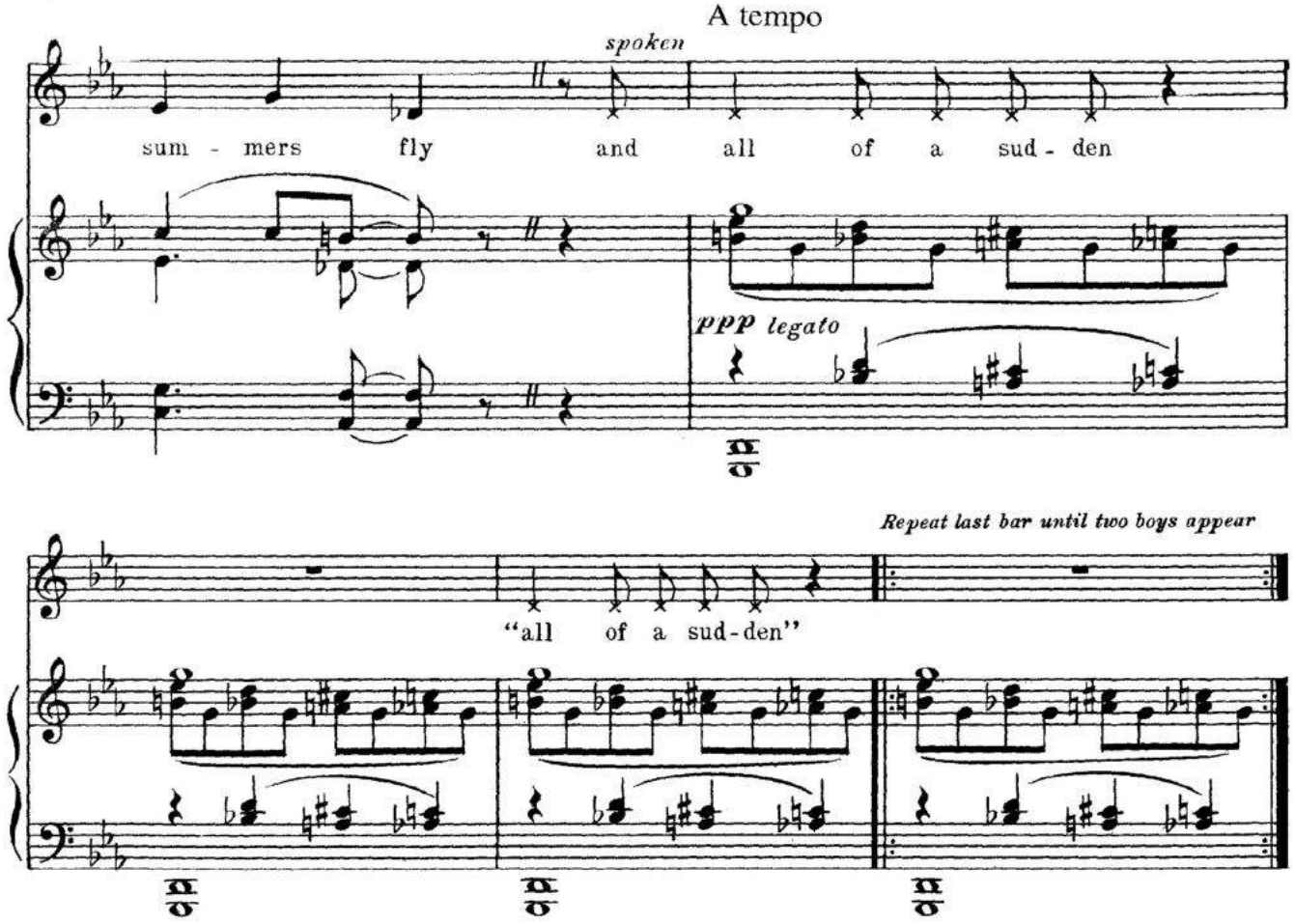

170
Ob. Solo
espr.
pp molto legato
They sway drowsily
Flute
178
8va
Picc.
Trpt.
dim.
8va


Cue: Voice from back stage yells: "All free!"
Horn
dim.
dim.
Children form grapevine
189
Più allegro come prima (in 1)
f


197
(The dancers work on the 3/4) (♩ = ♩.)
Strings
ff
ff
Brass

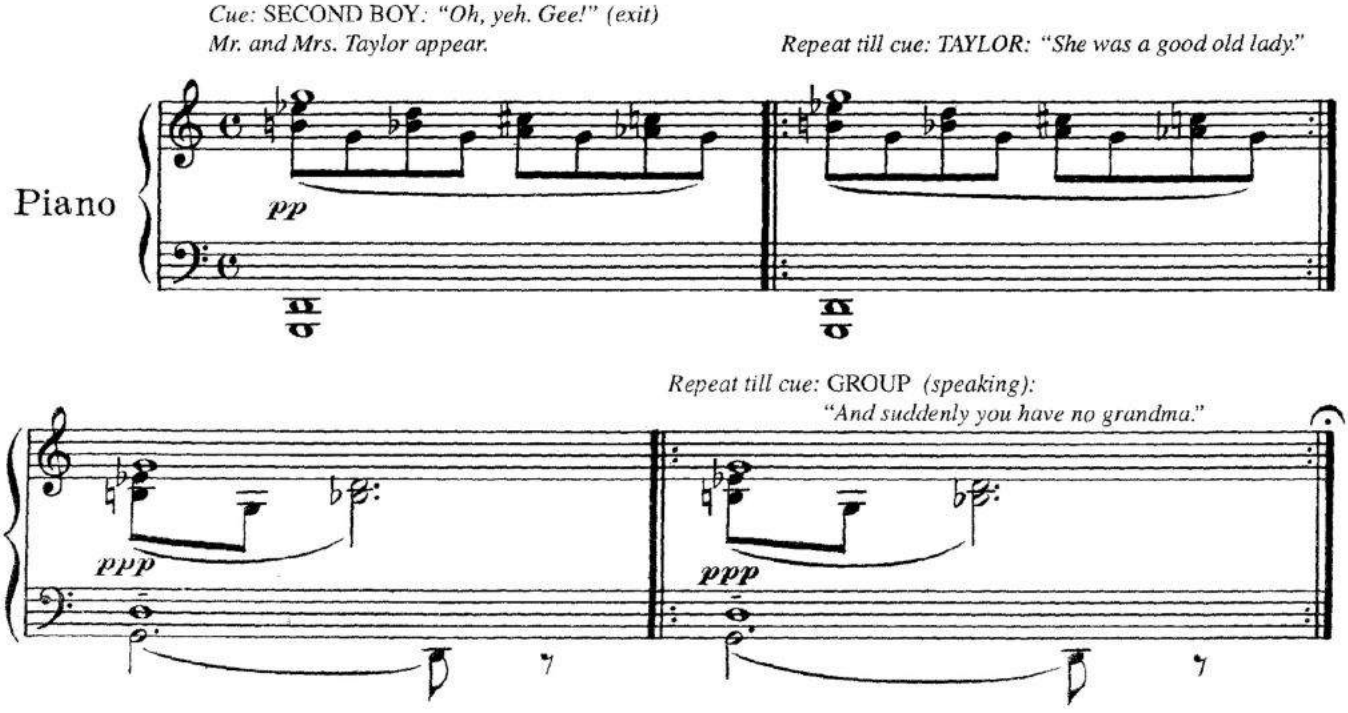

213
(♩. = ♩)
3
3
219
After applause children saying goodnight
Più lento
221
Trpt.
p
pp molto legato


227
Grandma slowly walks on
229
GRANDMA
Food and sleep and
plen - ty of soap, Mo - lass - es and sul - phur and
love and hope. The win - ters go by, The
poco rit.
dim.



Grandmother's Death

No. 5a



Winters Go By

No. 6

Cue: CHORUS: *"Get back to grandma, quick!"*

Andantino

Piano

pp

GRANDMA: *"That's grandma's good boy"*

5

CHORUS

The win - ters go by the sum - mers fly, And

mp

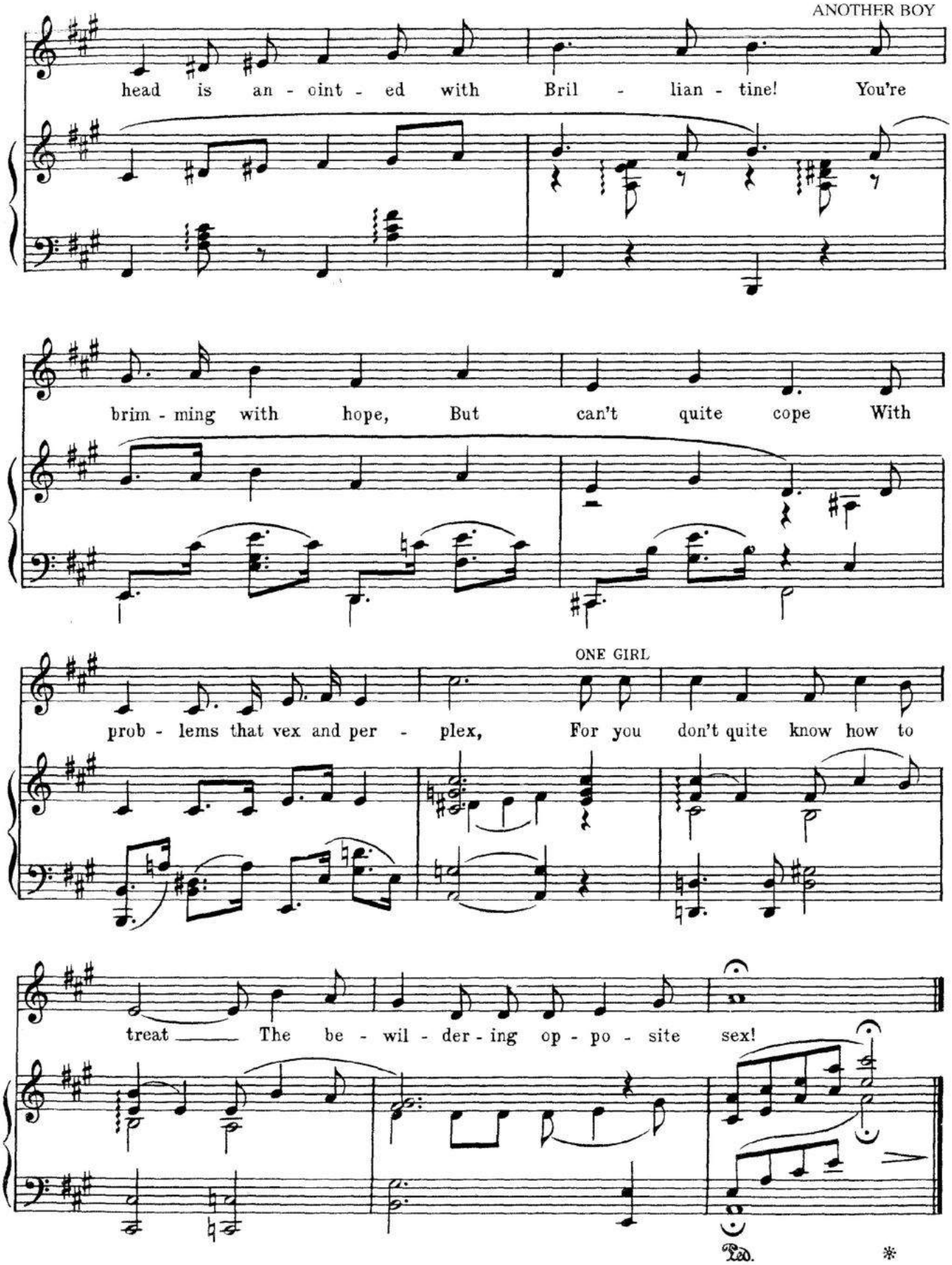
SOLO VOICE *(Boy)*

soon you're a stu - dent in "High"! And

9

ANOTHER BOY

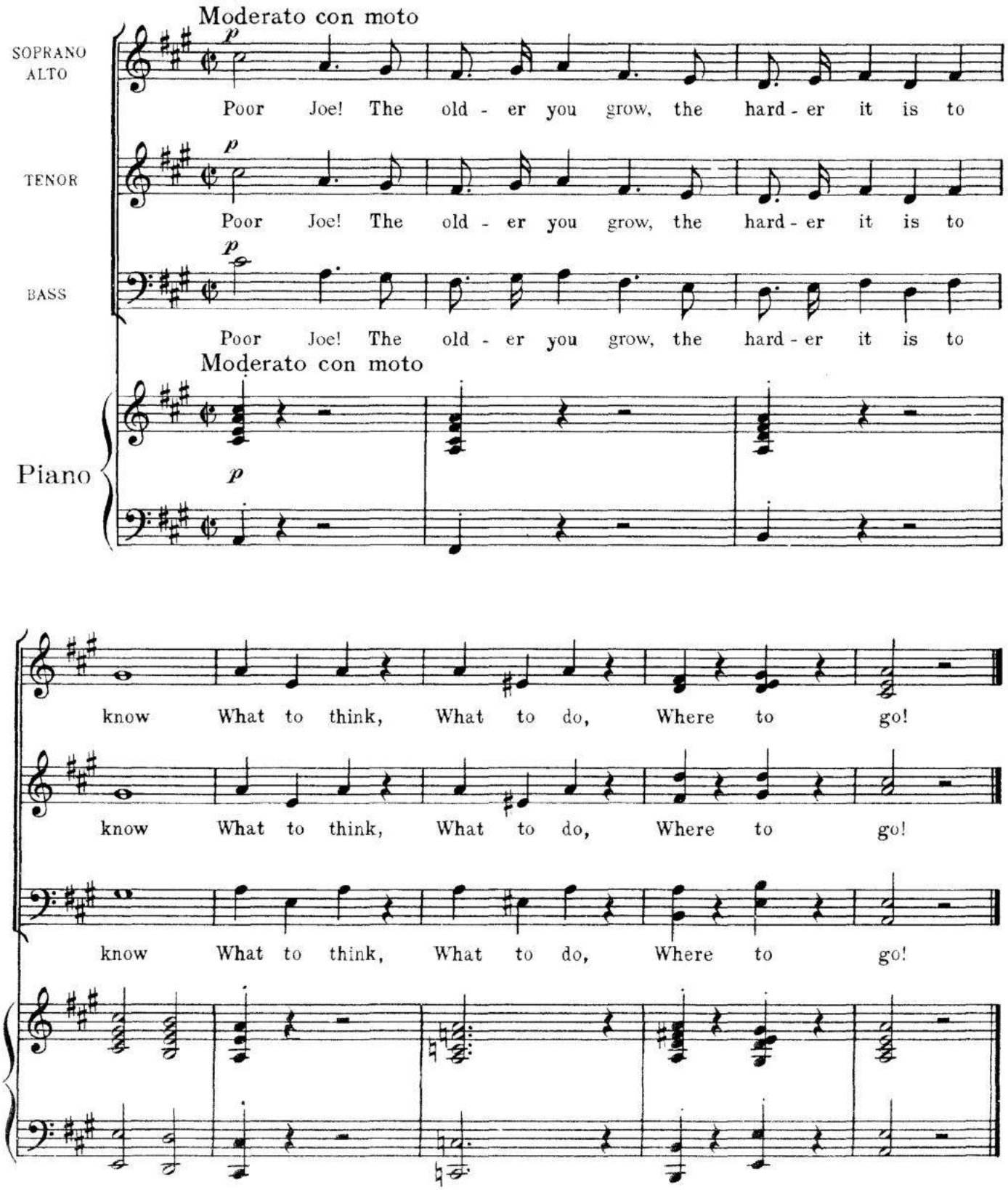
now your clothes are spot - less - ly clean Your


ANOTHER BOY
head is an - oint - ed with Bril - lian - tine! You're
brim - ming with hope, But can't quite cope With
ONE GIRL
prob - lems that vex and per - plex, For you don't quite know how to
treat The be - wil - der - ing op - po - site sex!
Ped.
*

Poor Joe

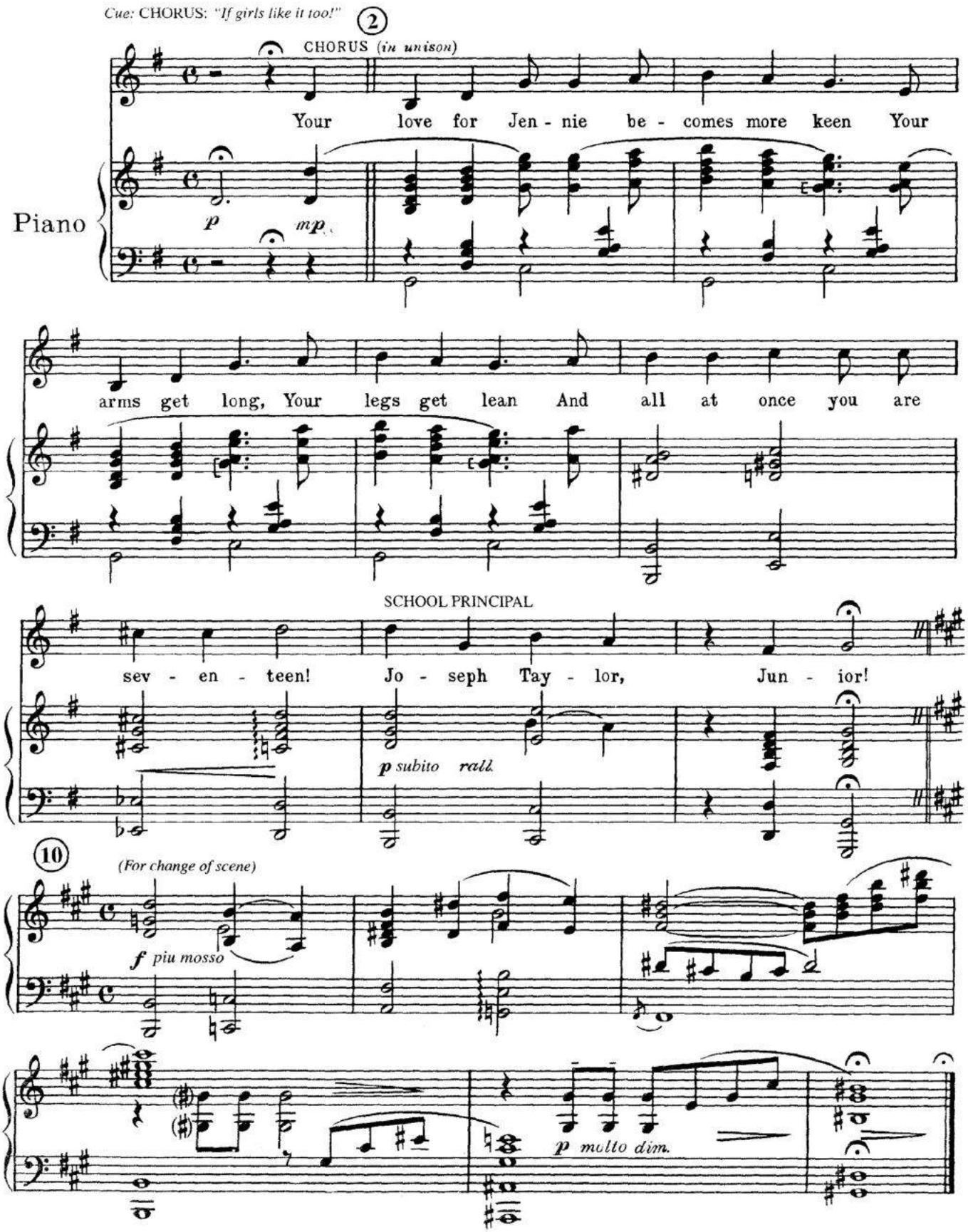
No. 7

Cue: JENNIE: *"G'night."*



Diploma

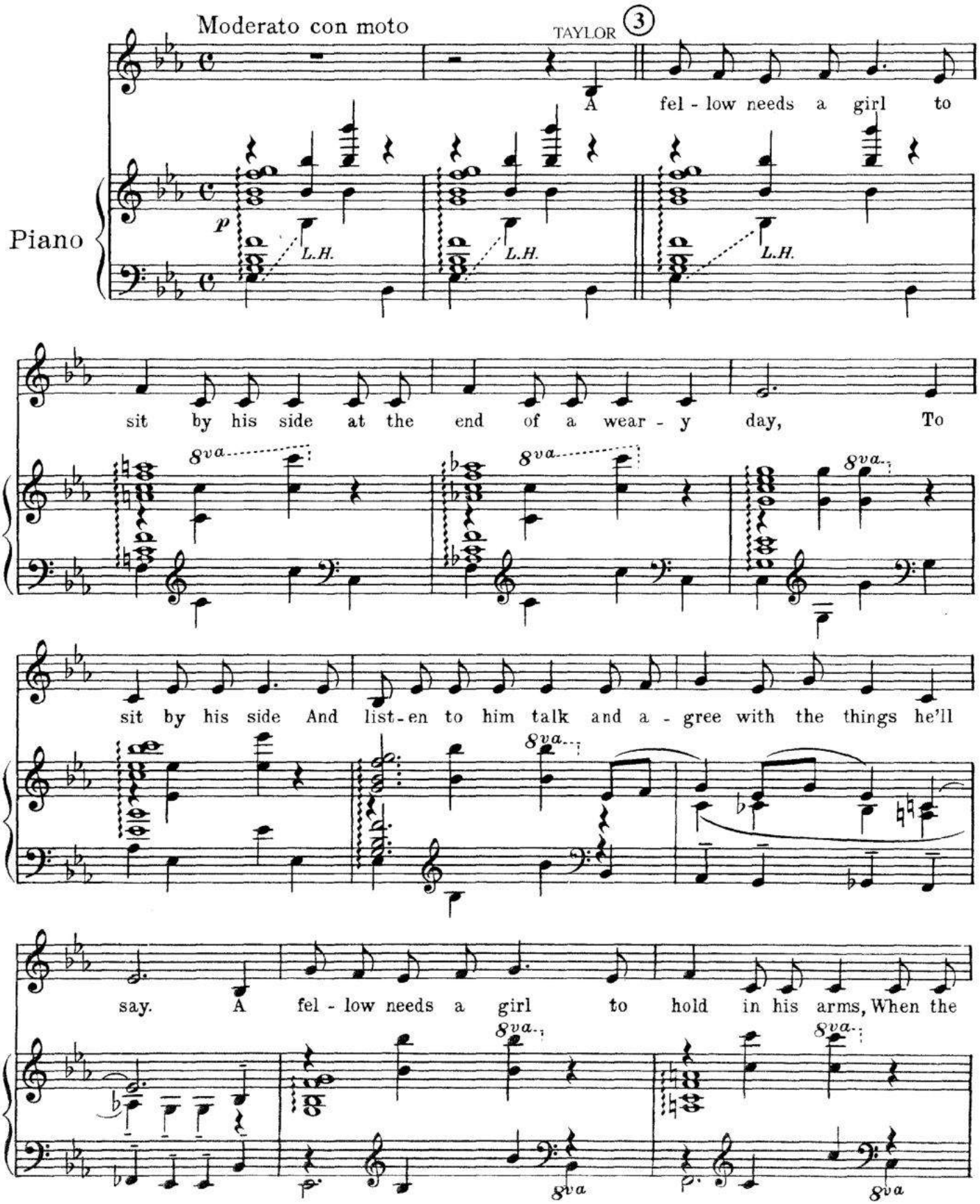
No. 8

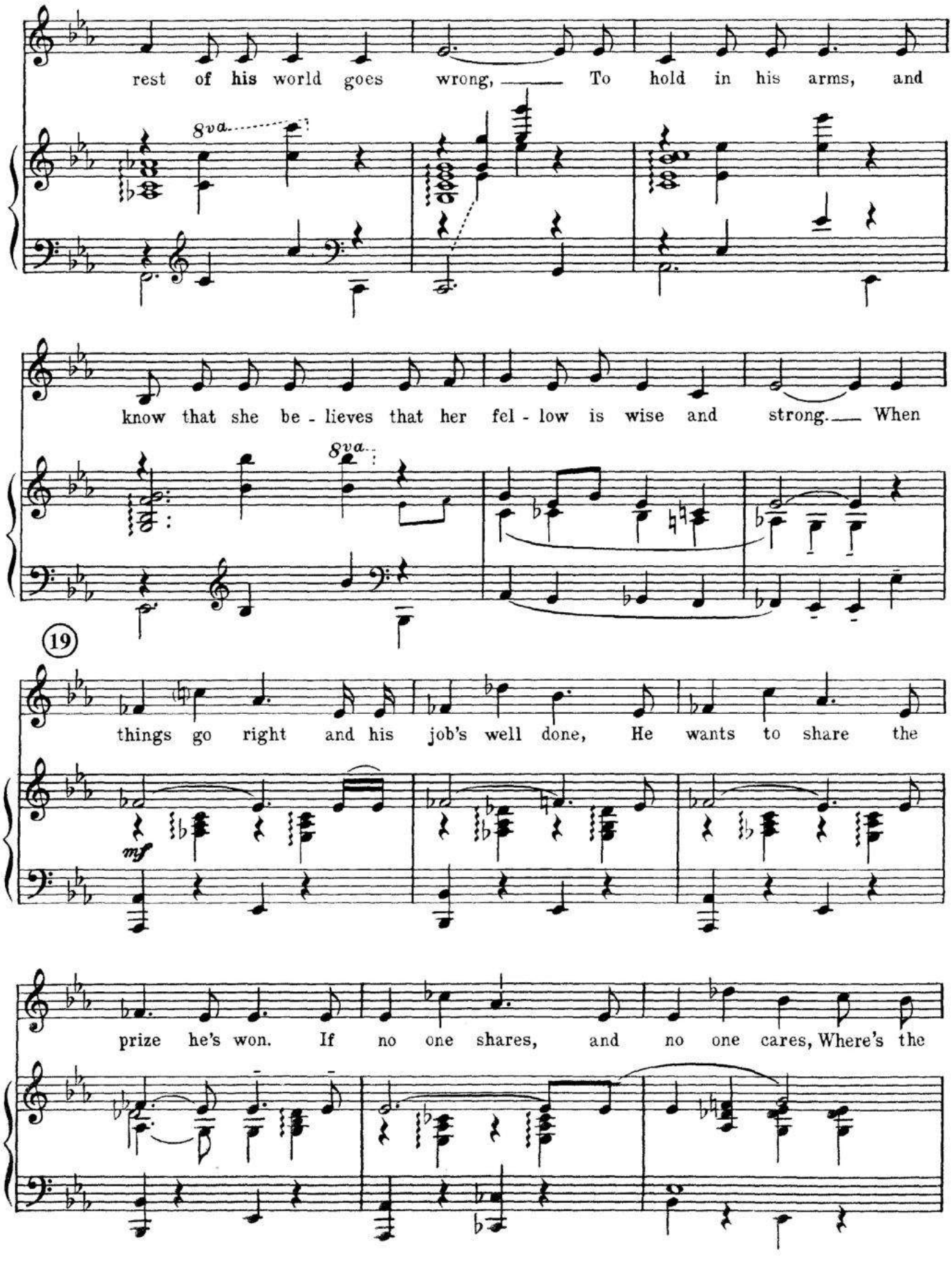

Cue: CHORUS: "If girls like it too!"
2
CHORUS (in unison)
Your love for Jen - nie be - comes more keen Your
Piano
p
mp
arms get long, Your legs get lean And all at once you are
SCHOOL PRINCIPAL
sev - en - teen! Jo - seph Tay - lor, Jun - ior!
p subito rall.
10
(For change of scene)
f piu mosso
p molto dim.

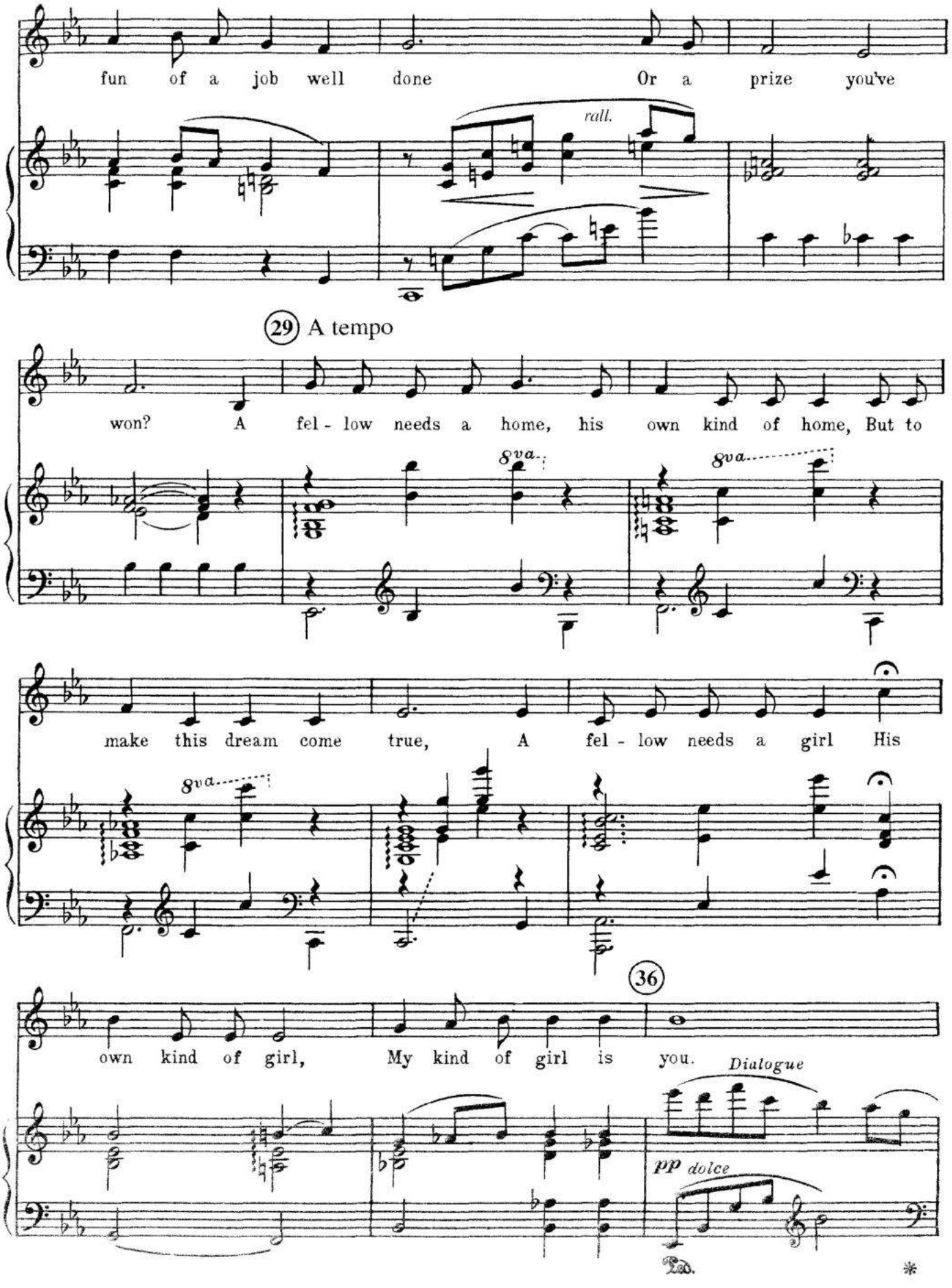
A Fellow Needs A Girl

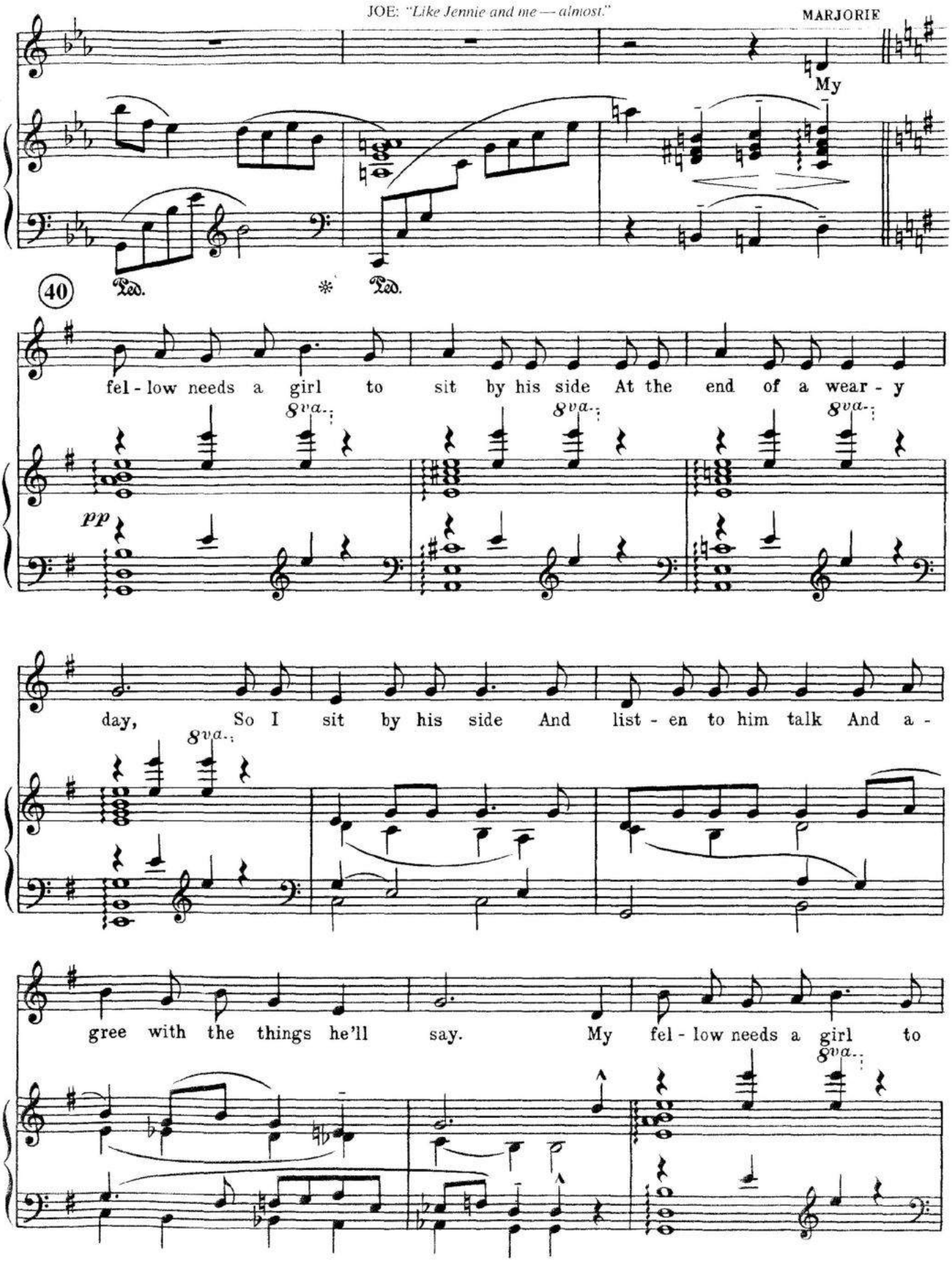
No. 9

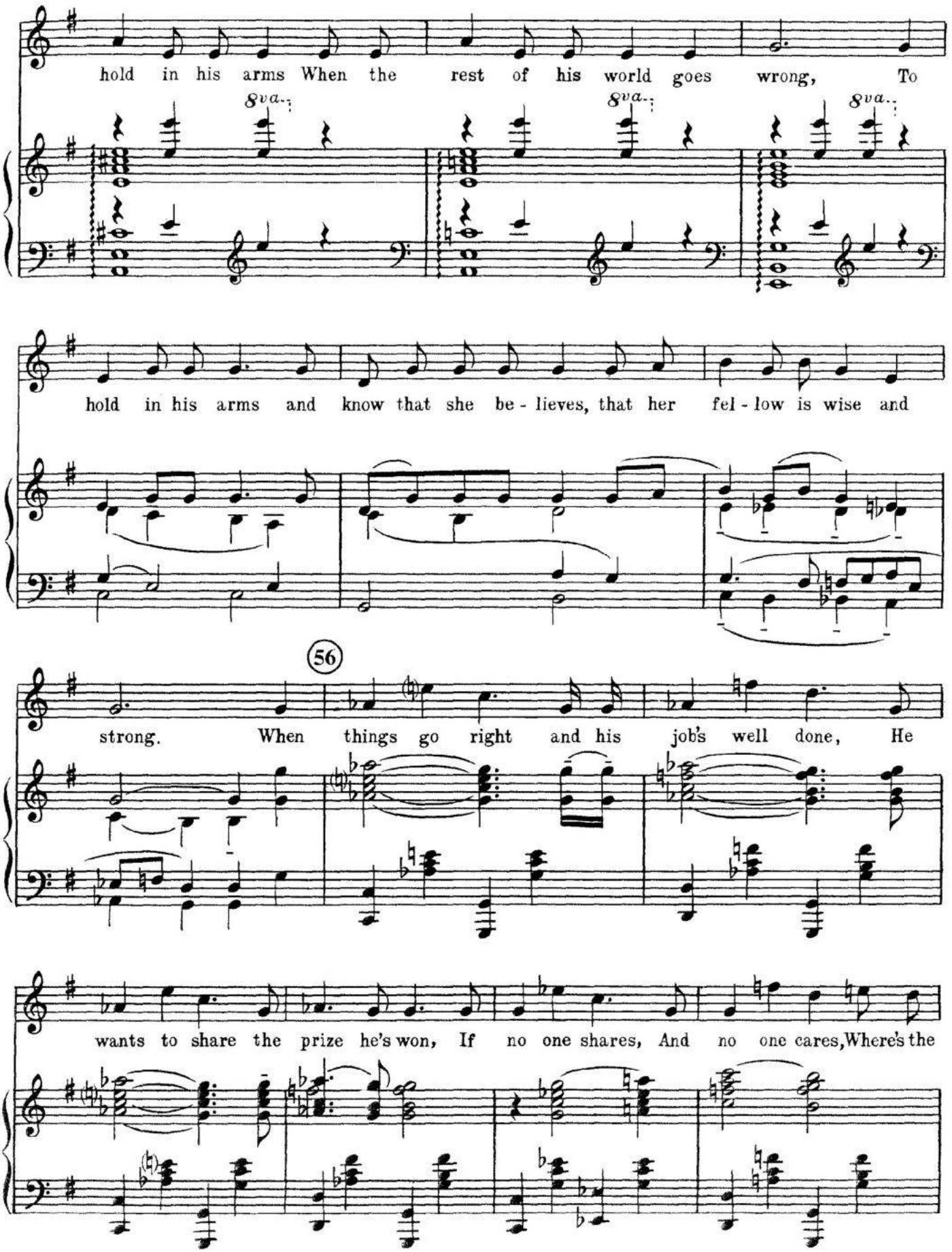
Cue: TAYLOR: *"Well, doesn't it?"* MARJORIE: *"Fool!"*

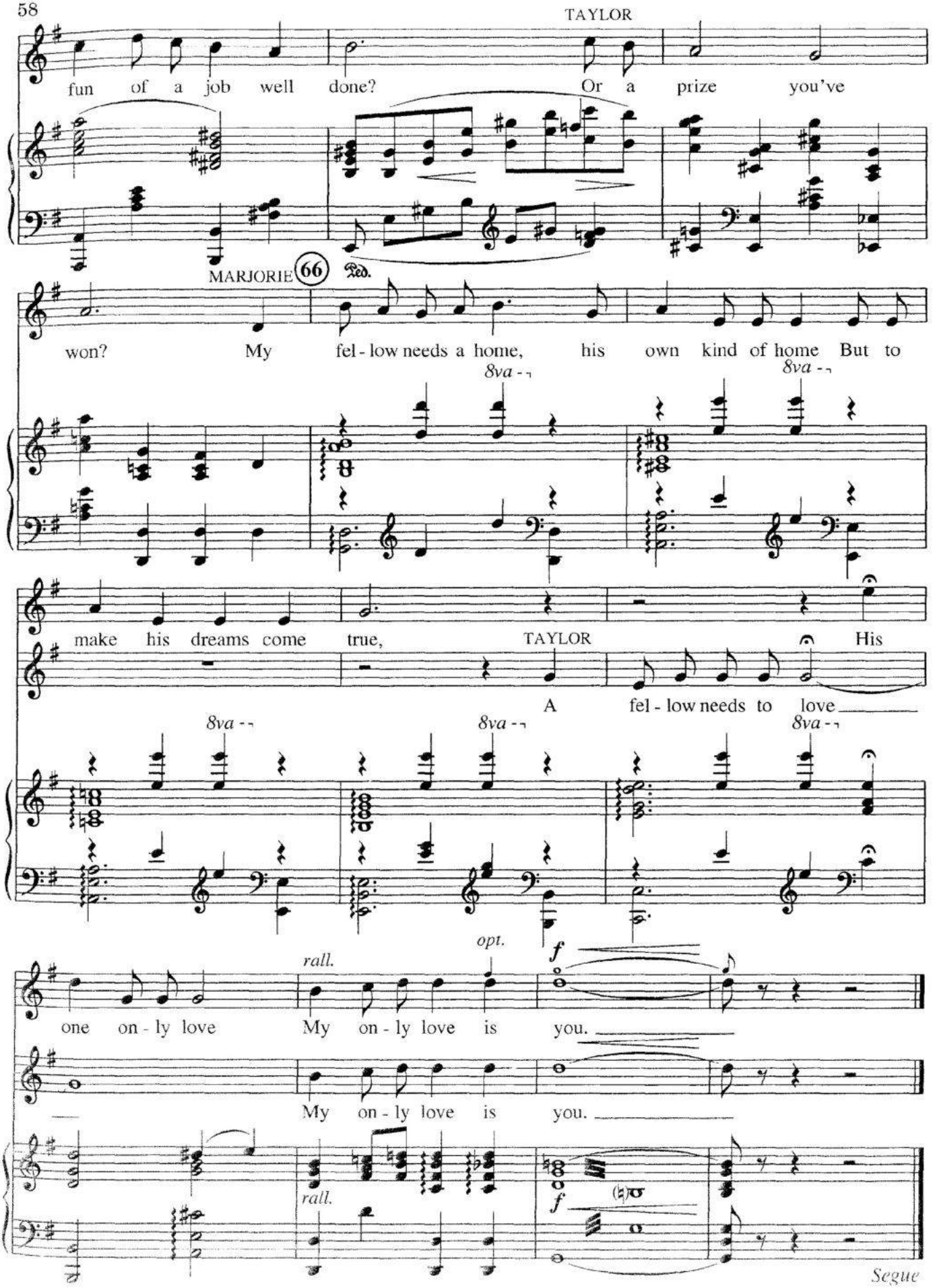



rest of his world goes wrong, To hold in his arms, and
8va
know that she be - lieves that her fel - low is wise and strong. When
8va
19
things go right and his job's well done, He wants to share the
mf
prize he's won. If no one shares, and no one cares, Where's the


fun of a job well done Or a prize you've
rall.
29 A tempo
won? A fel - low needs a home, his own kind of home, But to
8va
8va
make this dream come true, A fel - low needs a girl His
8va
36
own kind of girl, My kind of girl is you.
Dialogue
pp dolce


JOE: "Like Jennie and me — almost."
MARJORIE
My
Ped.
Ped.
40
fel - low needs a girl to sit by his side At the end of a wear - y
8va
pp
day, So I sit by his side And list - en to him talk And a -
gree with the things he'll say. My fel - low needs a girl to


hold in his arms When the rest of his world goes wrong, To
8va
hold in his arms and know that she be - lieves, that her fel - low is wise and
56
strong. When things go right and his job's well done, He
wants to share the prize he's won, If no one shares, And no one cares, Where's the


TAYLOR
fun of a job well done? Or a prize you've
MARJORIE 66
Ped.
won? My fel - low needs a home, his own kind of home But to
8va
make his dreams come true,
TAYLOR
His
A fel - low needs to love
opt.
rall.
f
one on - ly love My on - ly love is you.
My on - ly love is you.
rall.
f
Segue

No. 10 Freshmen Get Together

(Drum solo until cue)

Joe's voice: Dear Mother and Dad, tonight I am going to the Freshman "Get together dance" in the State College Gym.

Piano

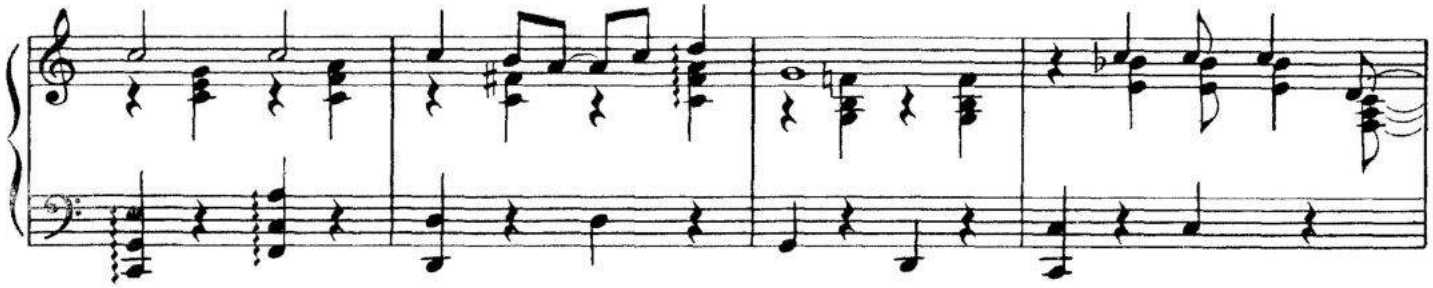
start p

Solo

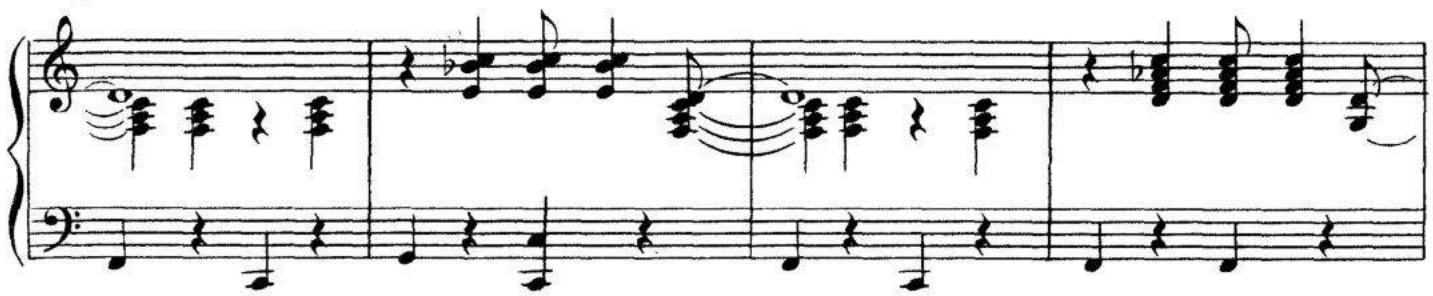
Curtain opens

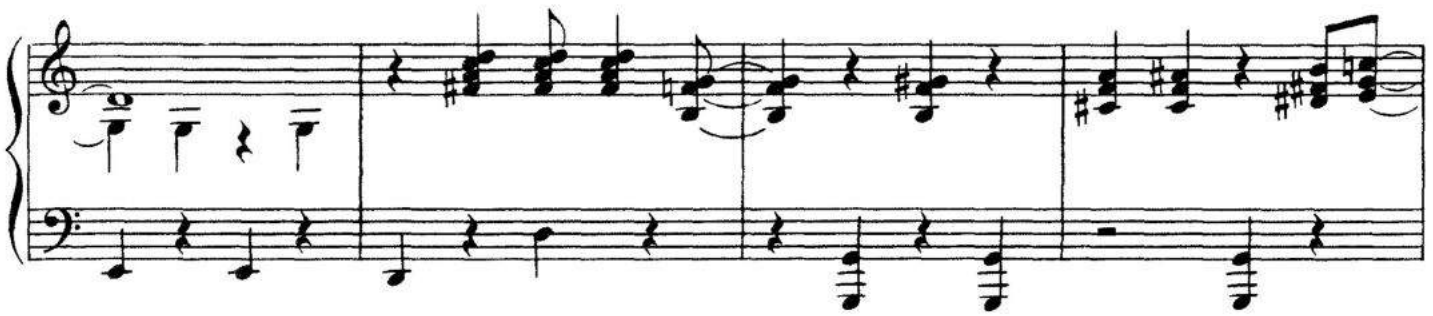
(5) Moderato ("Mountain Greenery")*

f

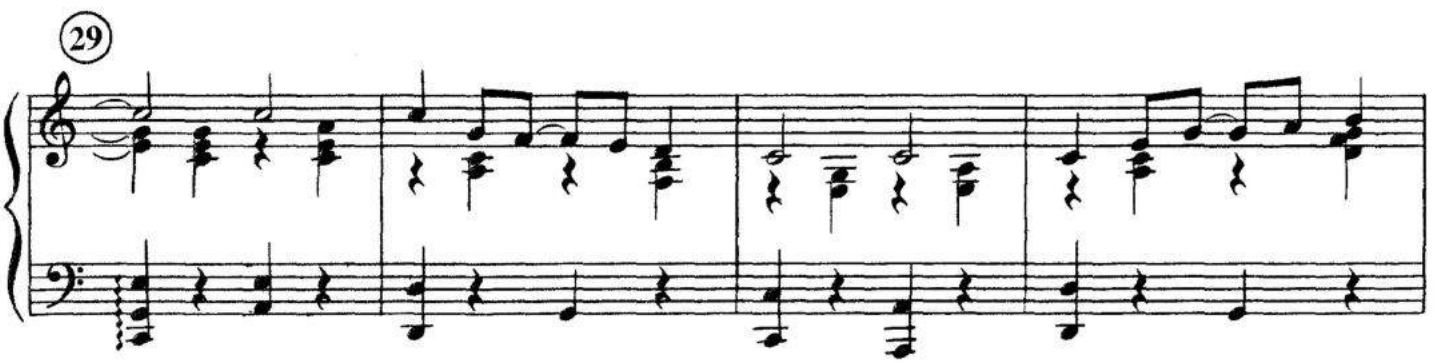


21



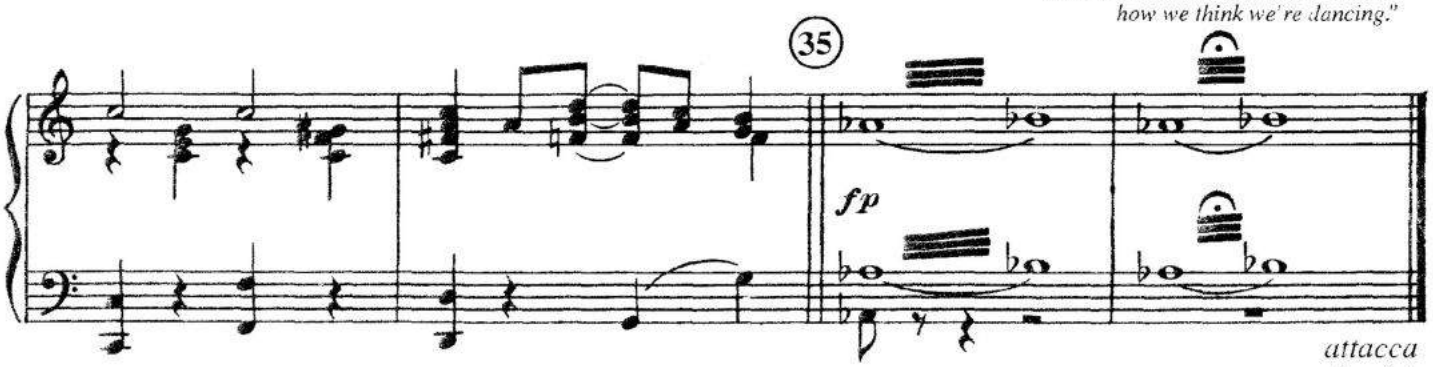


29



Cue to continue: CHORUS: *"Here's how we think we're dancing."*

35

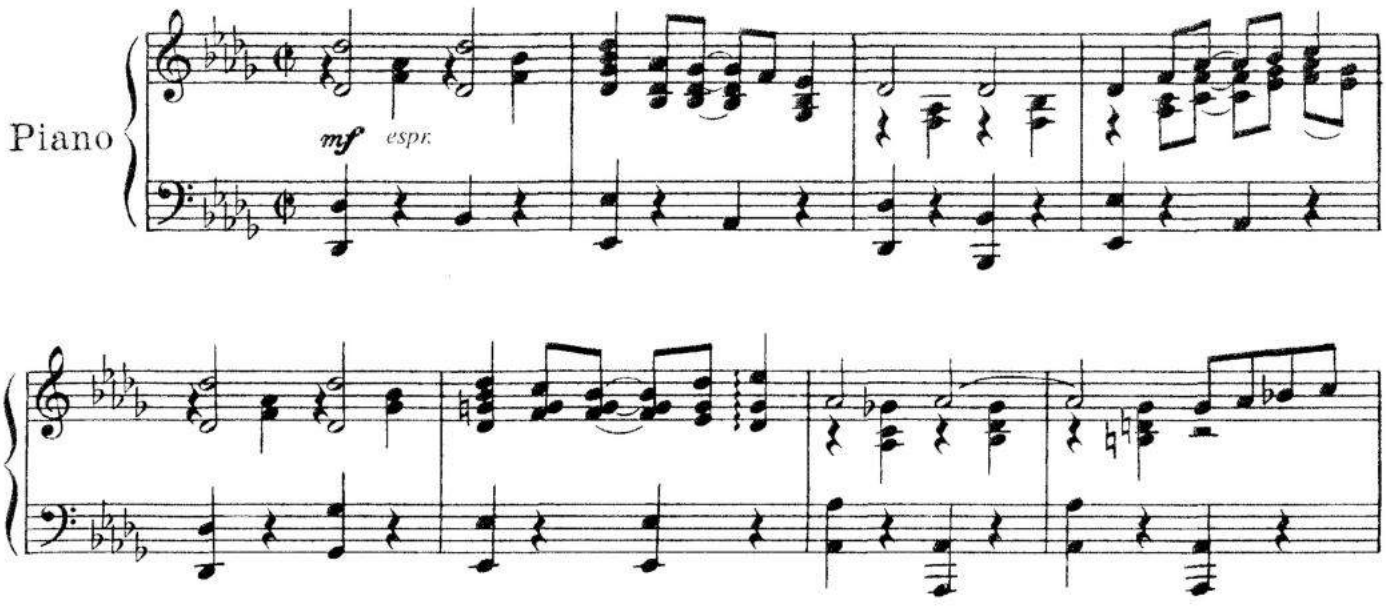


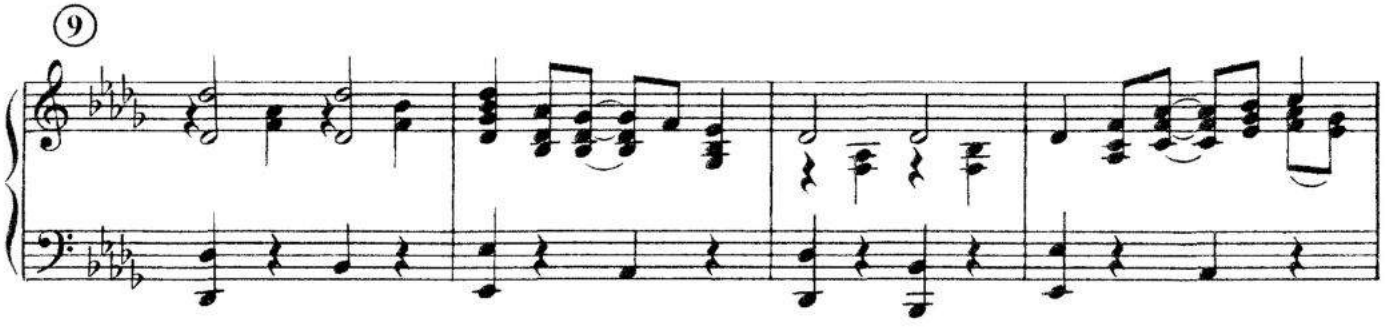
attacca
(as 1)

Dream Sequence

(The dancers float and whirl and fly as they imagine they feel.)

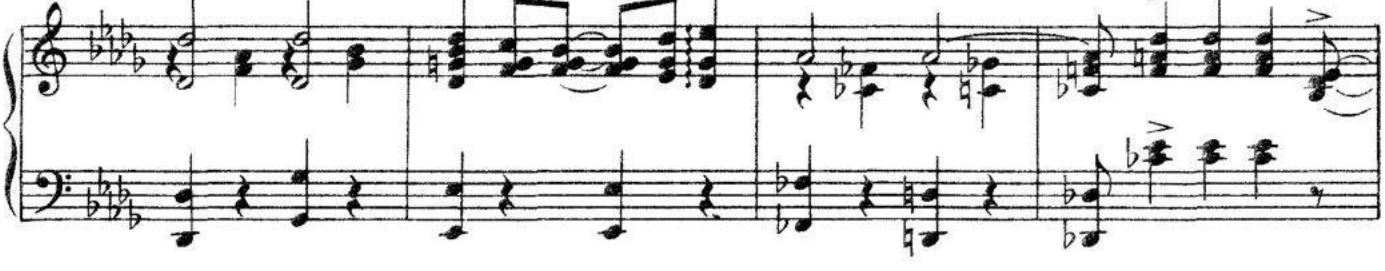
Broadly, quasi grandioso

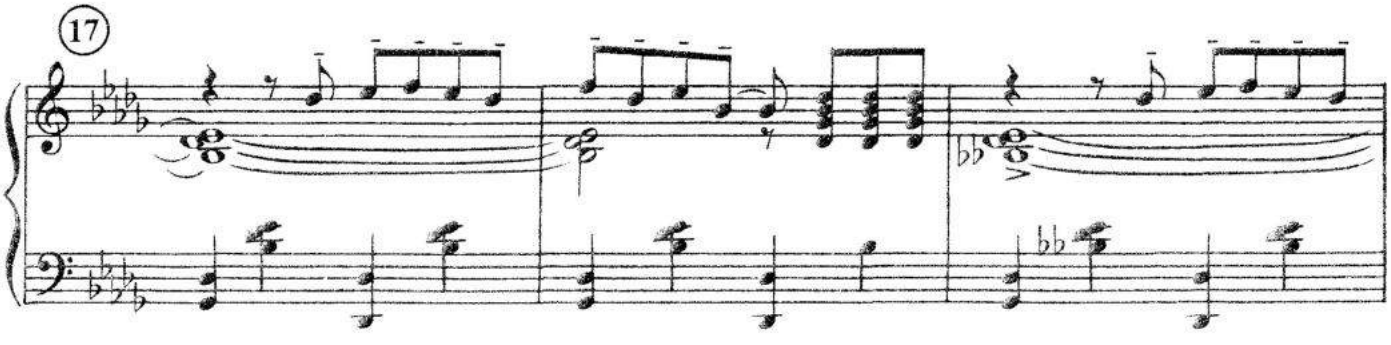


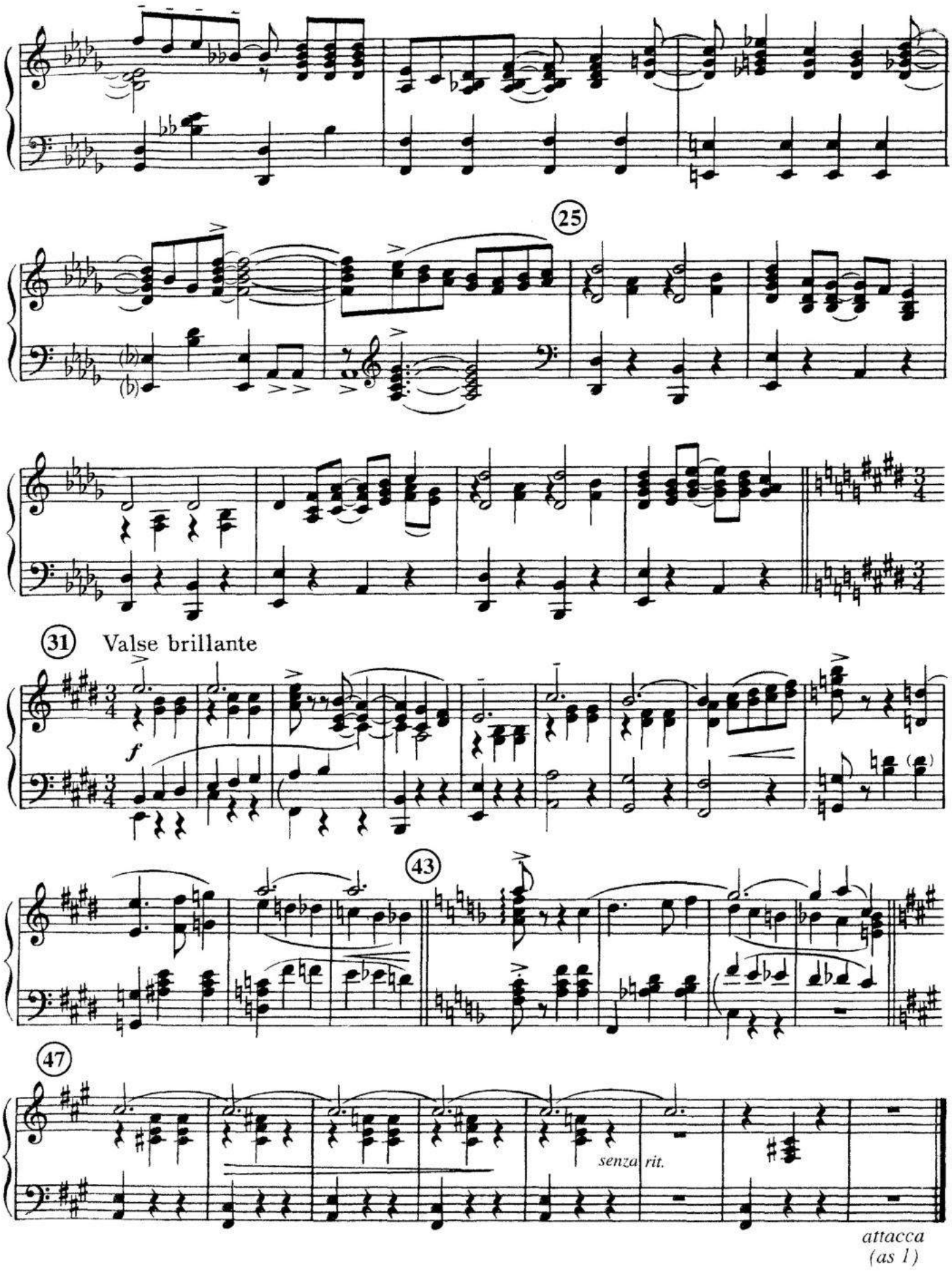


After this inspired dancing they resume their awkward but spirited dancing.

Poco più mosso

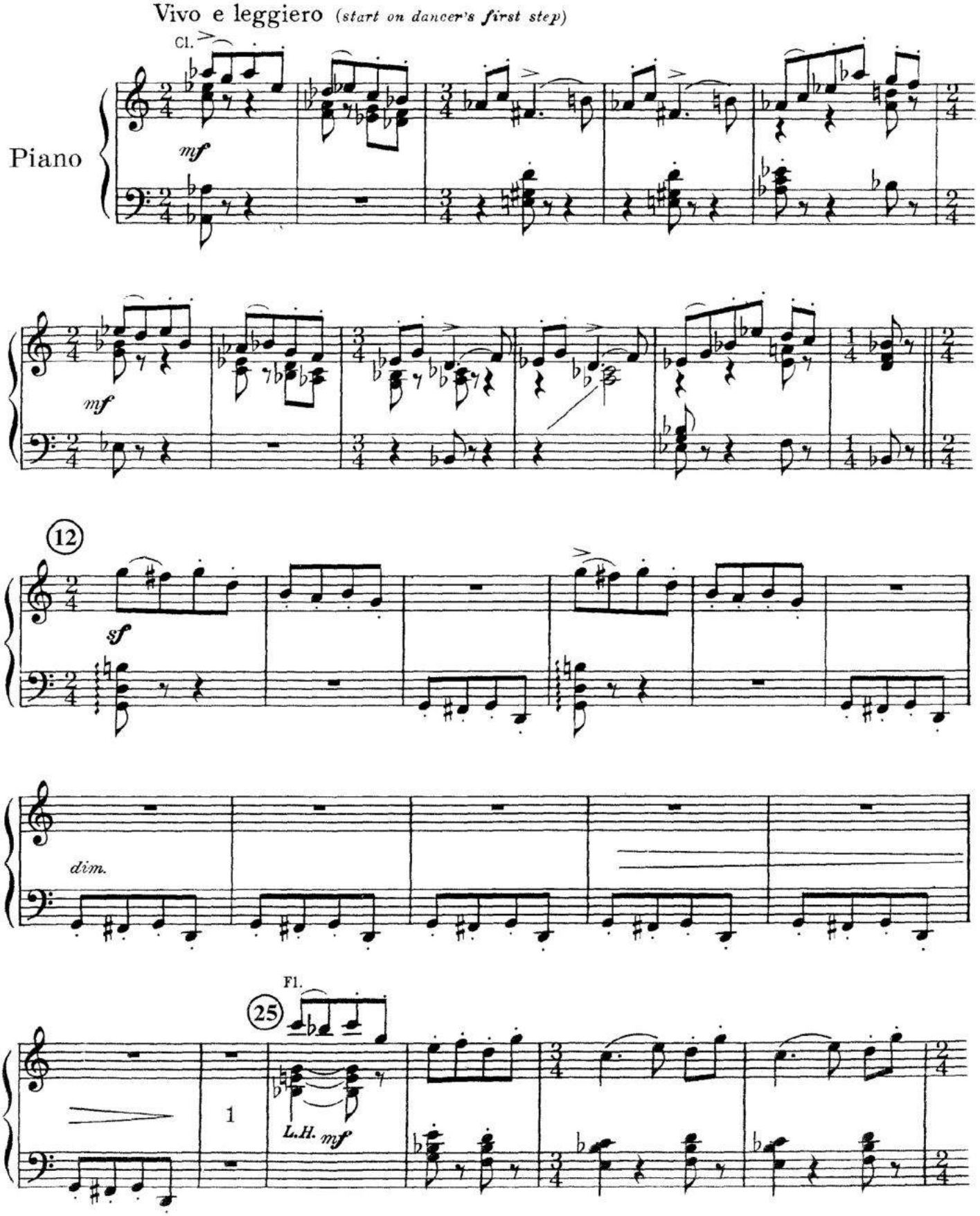


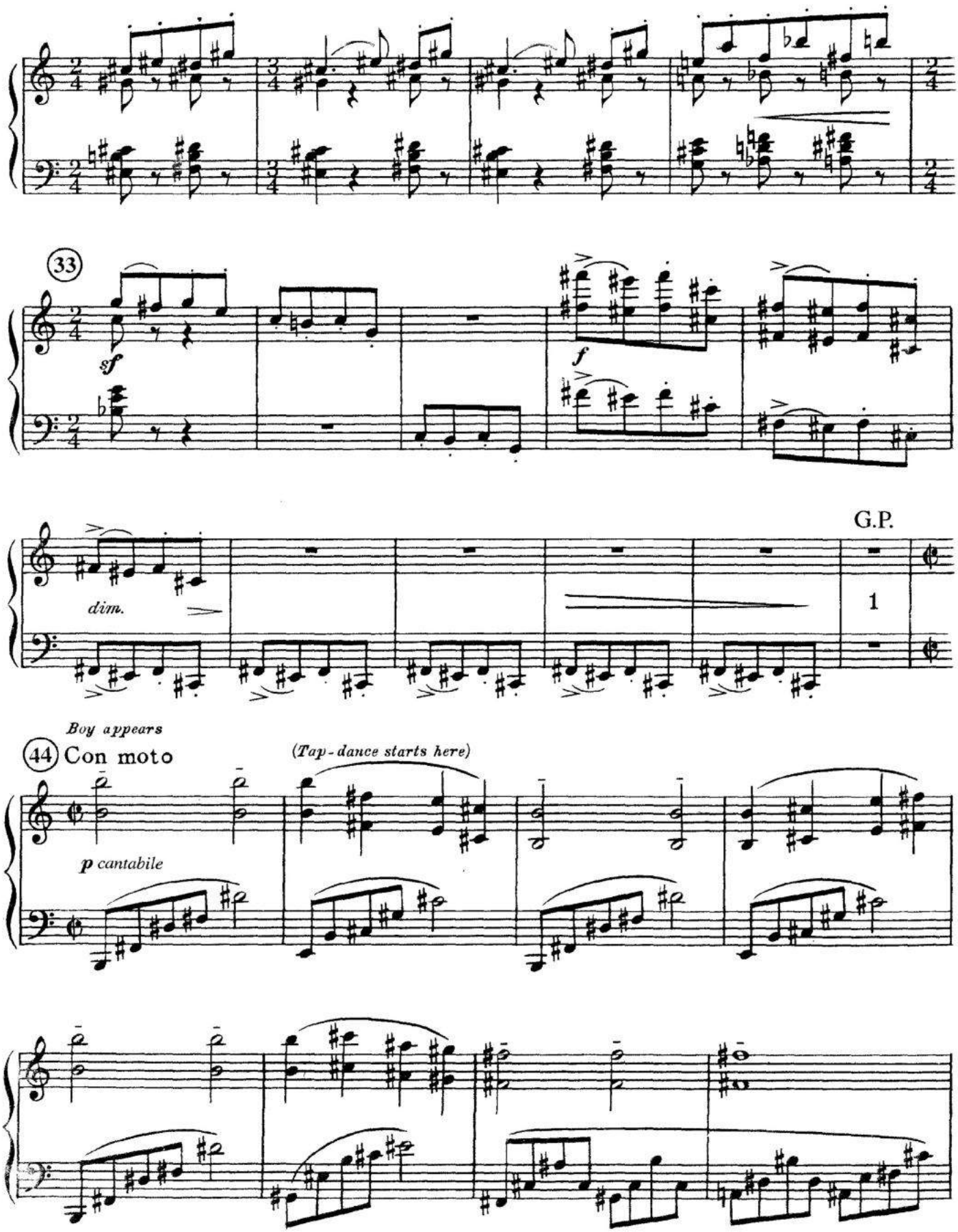


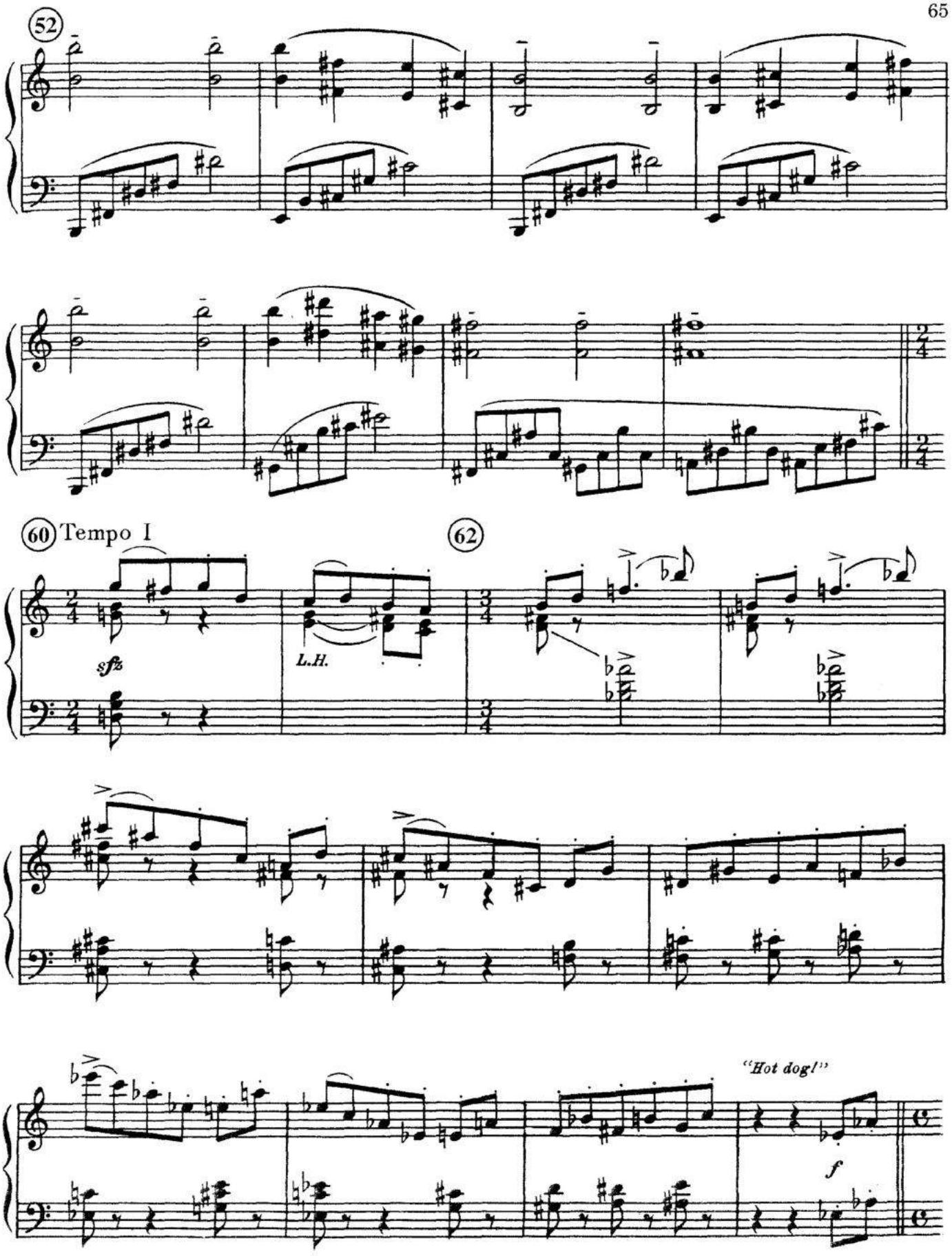

25
31
Valse brillante
f
43
47
senza rit.
attacca
(as 1)

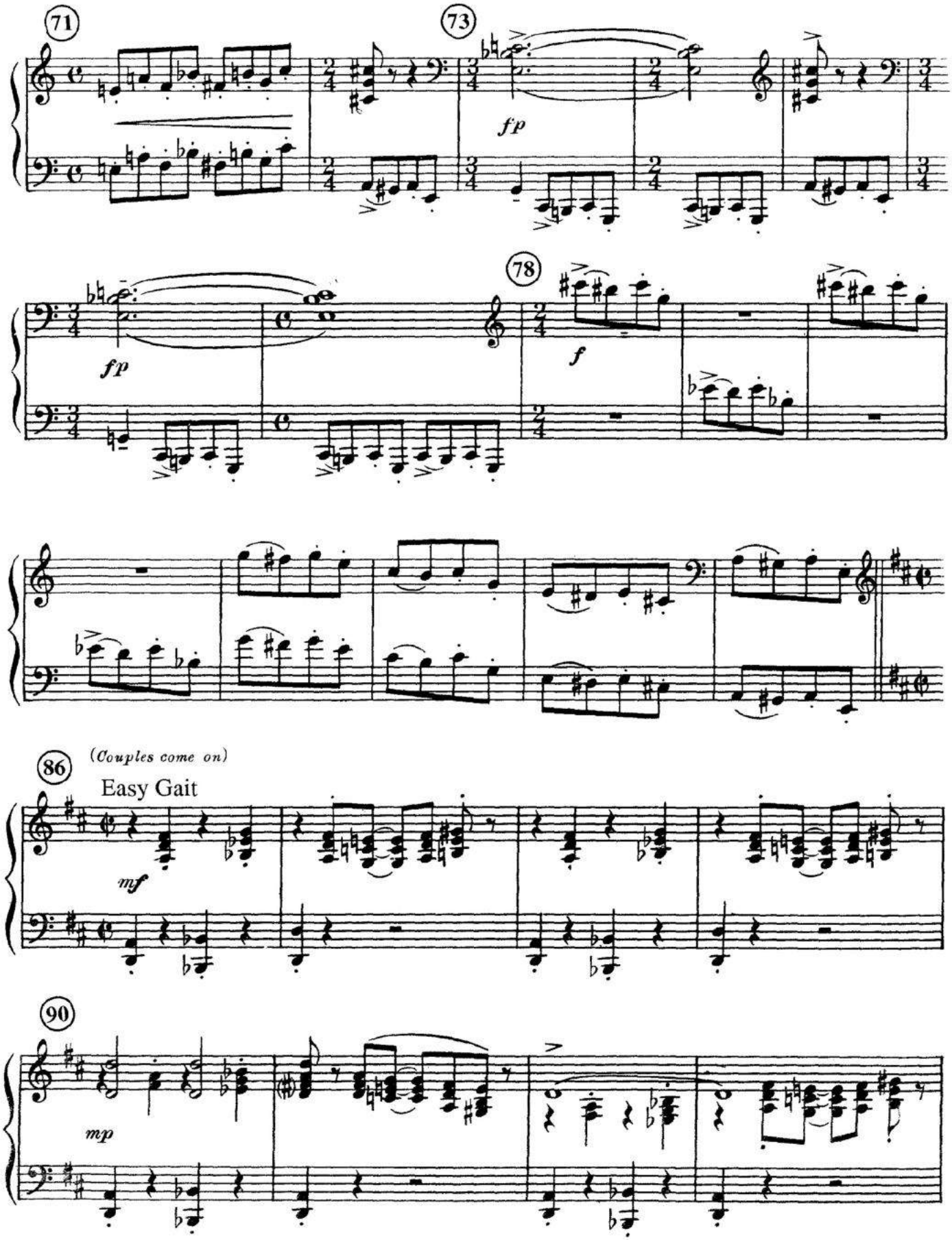
Annabelle Solo

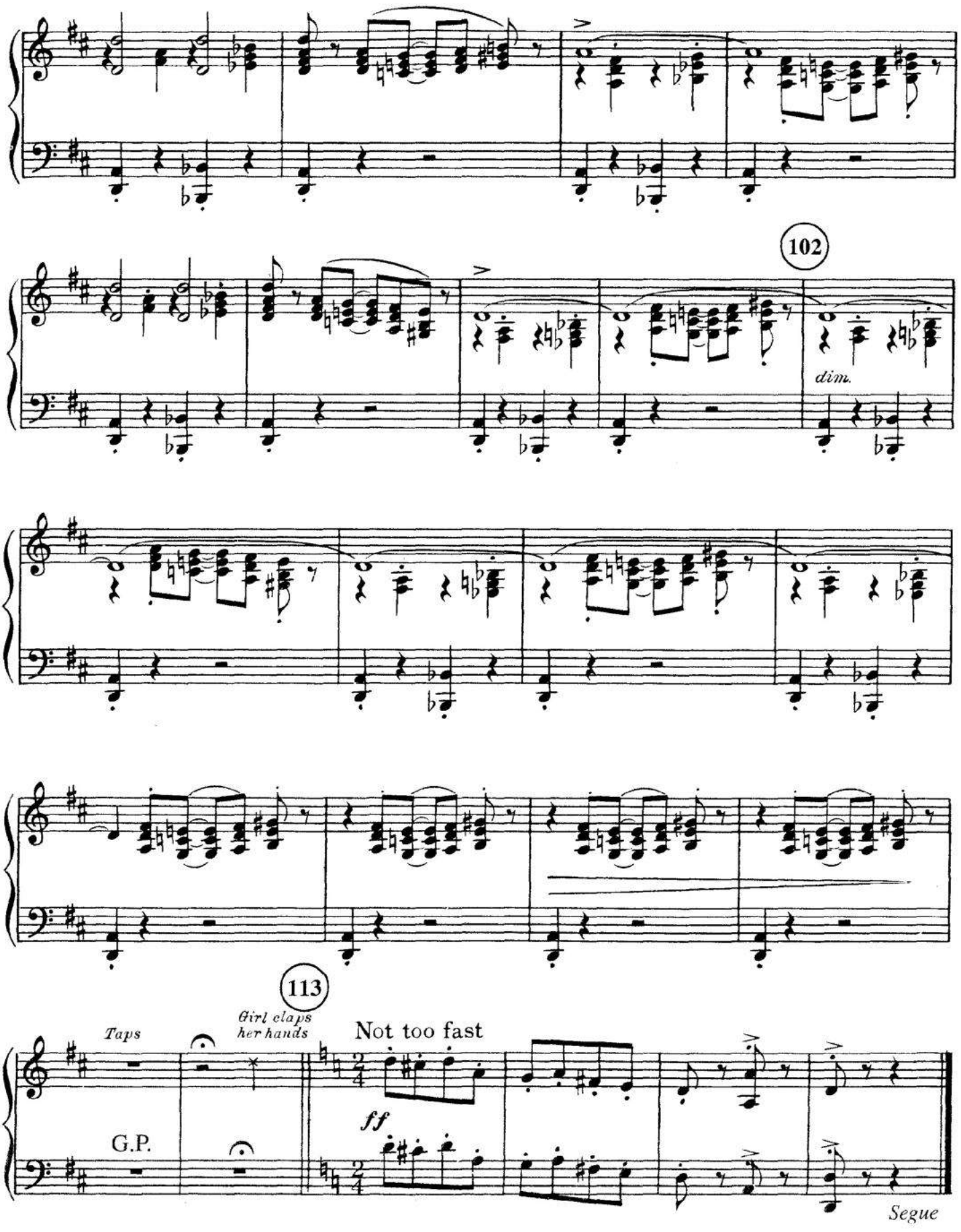
No. 12




33
sf
f
dim.
G.P.
1
Boy appears
44 Con moto
(Tap-dance starts here)
p cantabile


52
60 Tempo I
62
sfz
L.H.
"Hot dog!"
f


71
73
fp
fp
78
f
(Couples come on)
86
Easy Gait
mf
90
mp


102
dim.
113
Taps
Girl claps her hands
Not too fast
ff
G.P.
Segue

No. 13

End Of College Dance

Ensemble starts dancing

Broadly

Piano

f

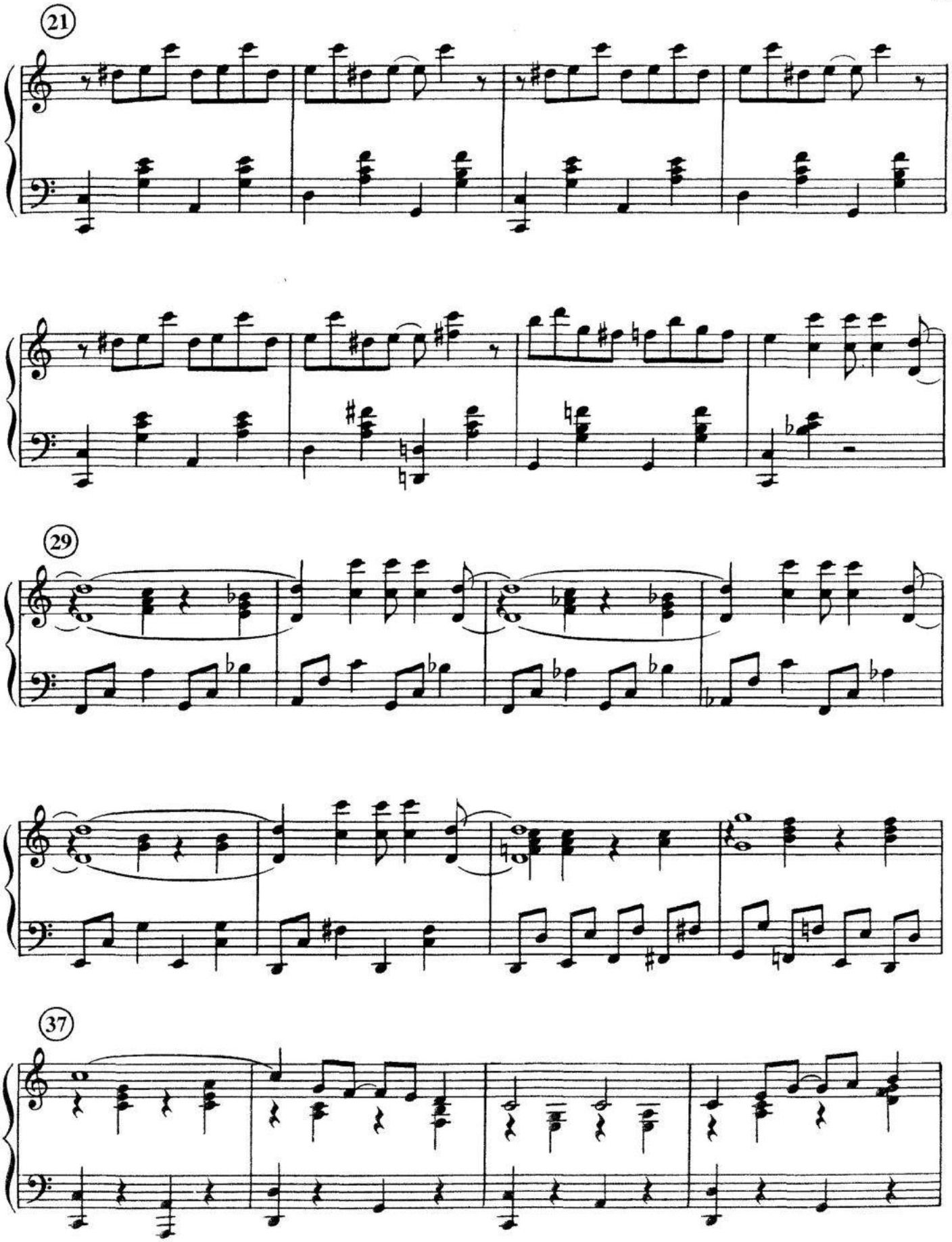
⑦ Dixieland tempo *(Dancers exit as chorus enters to resume awkward dancing)*

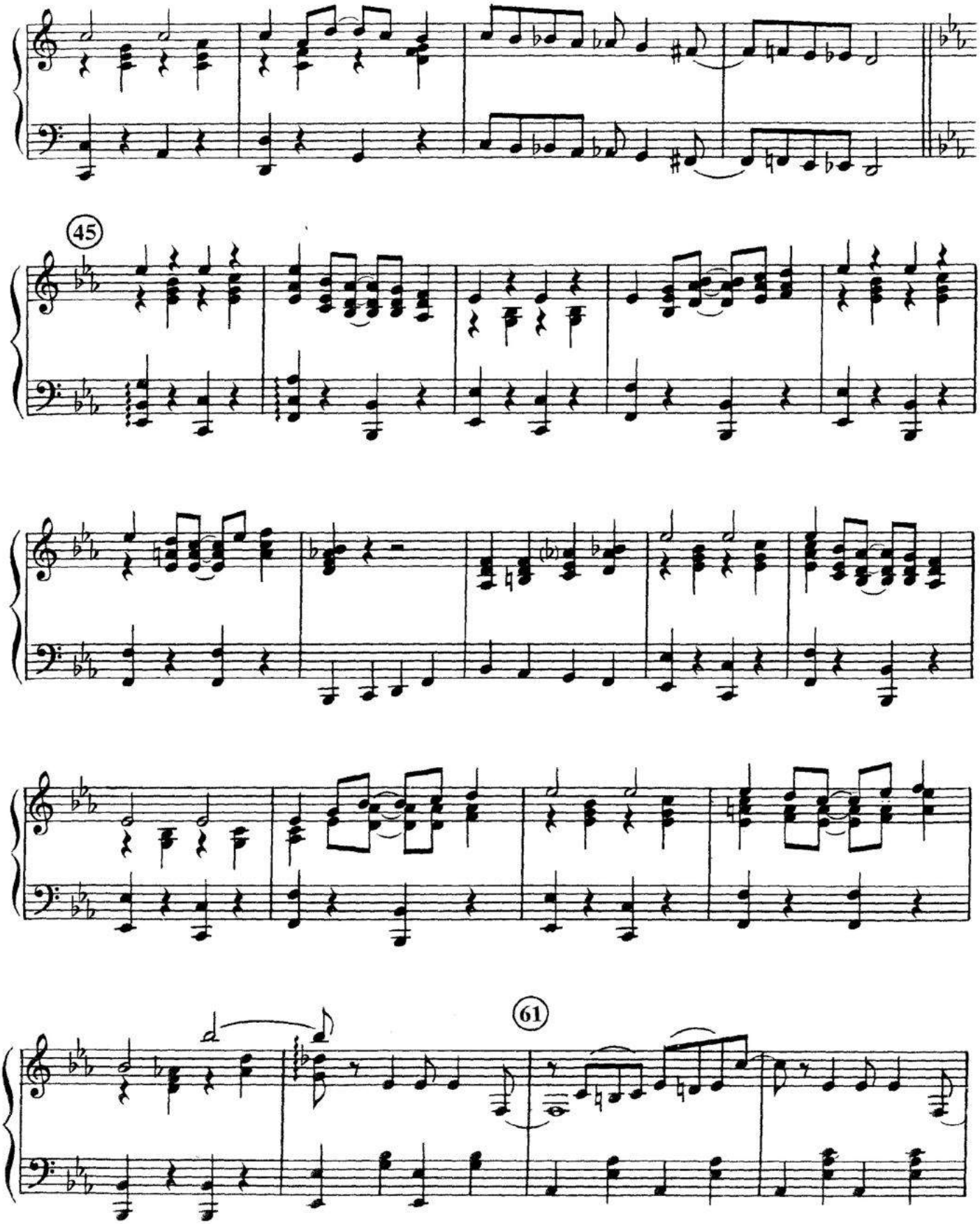
(Dialogue)

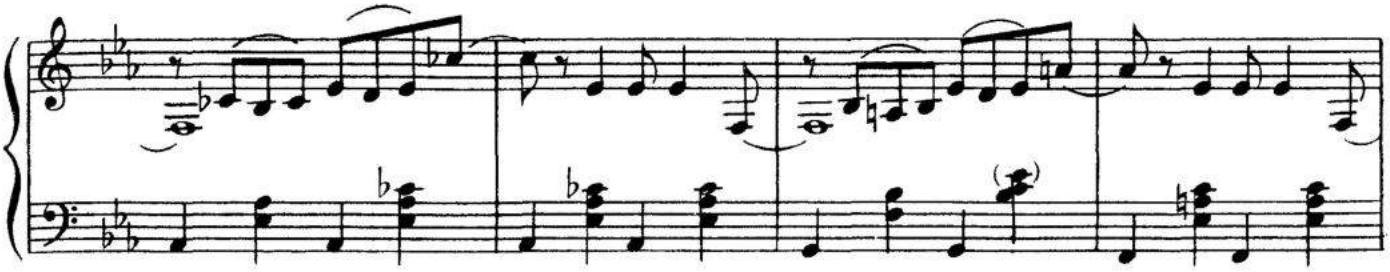
⑬

p

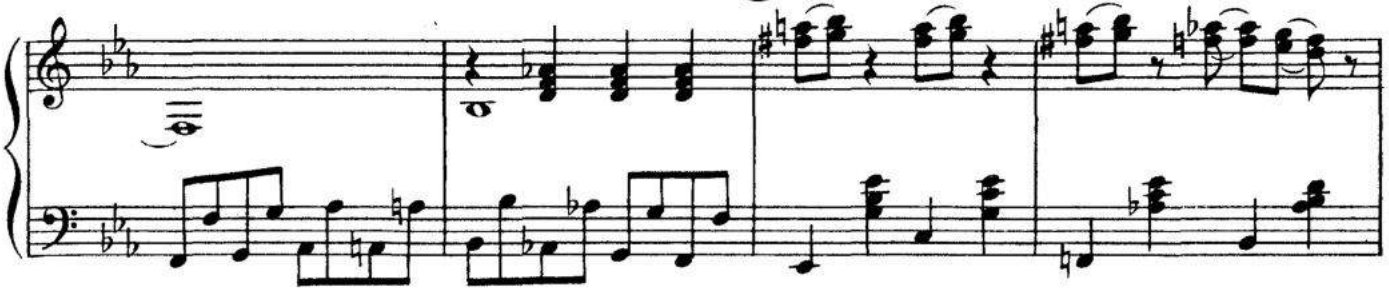
(Piano solo)

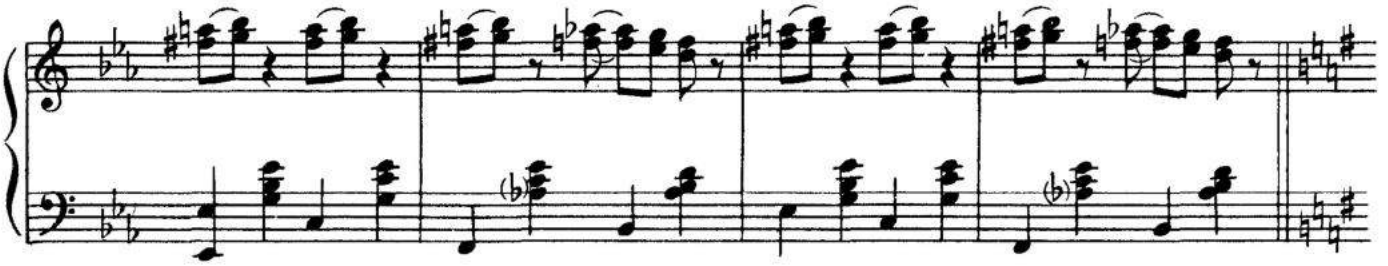

21
29
37


45
61

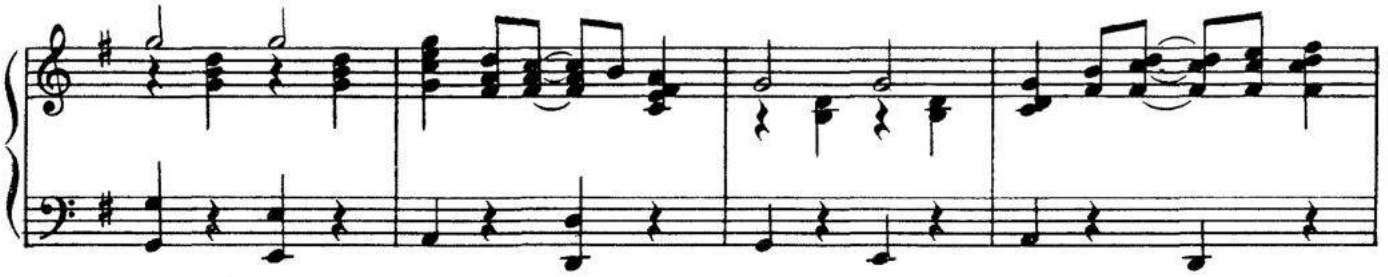


69

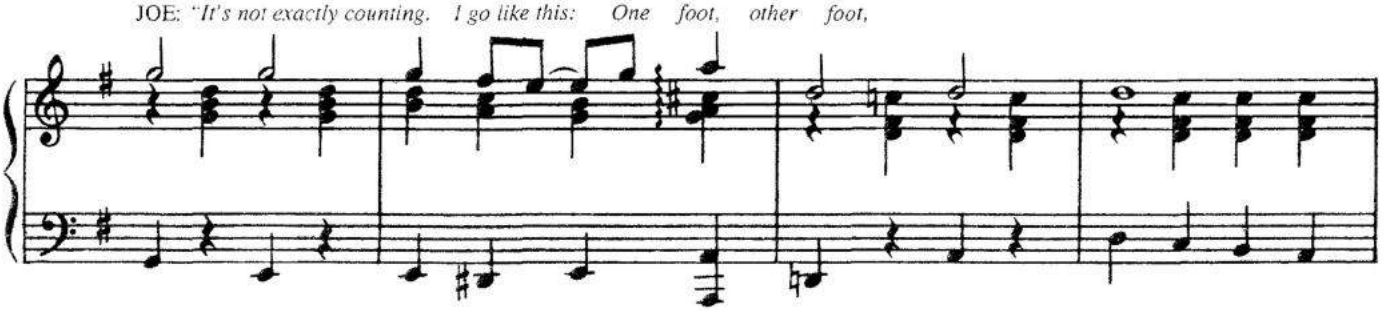


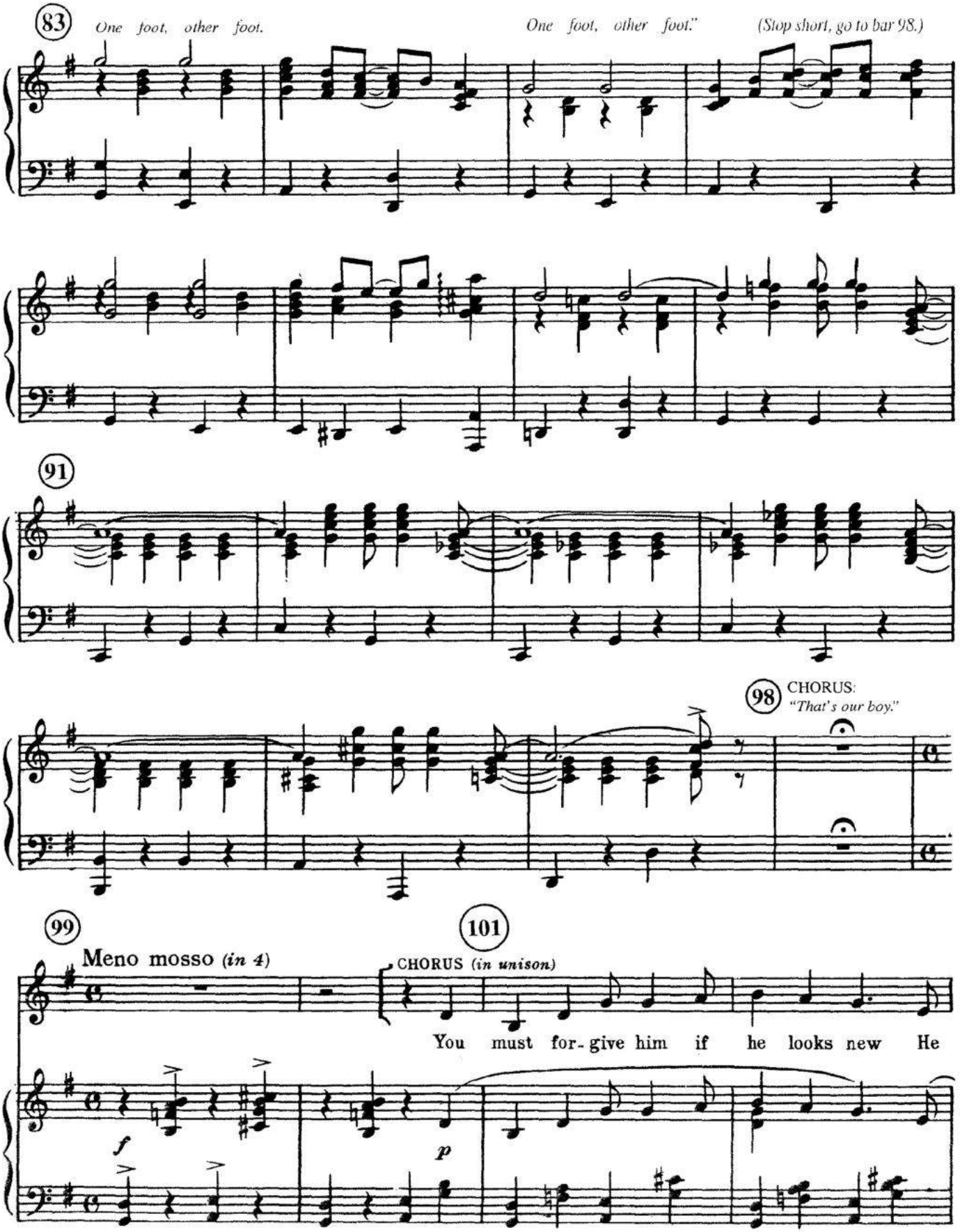


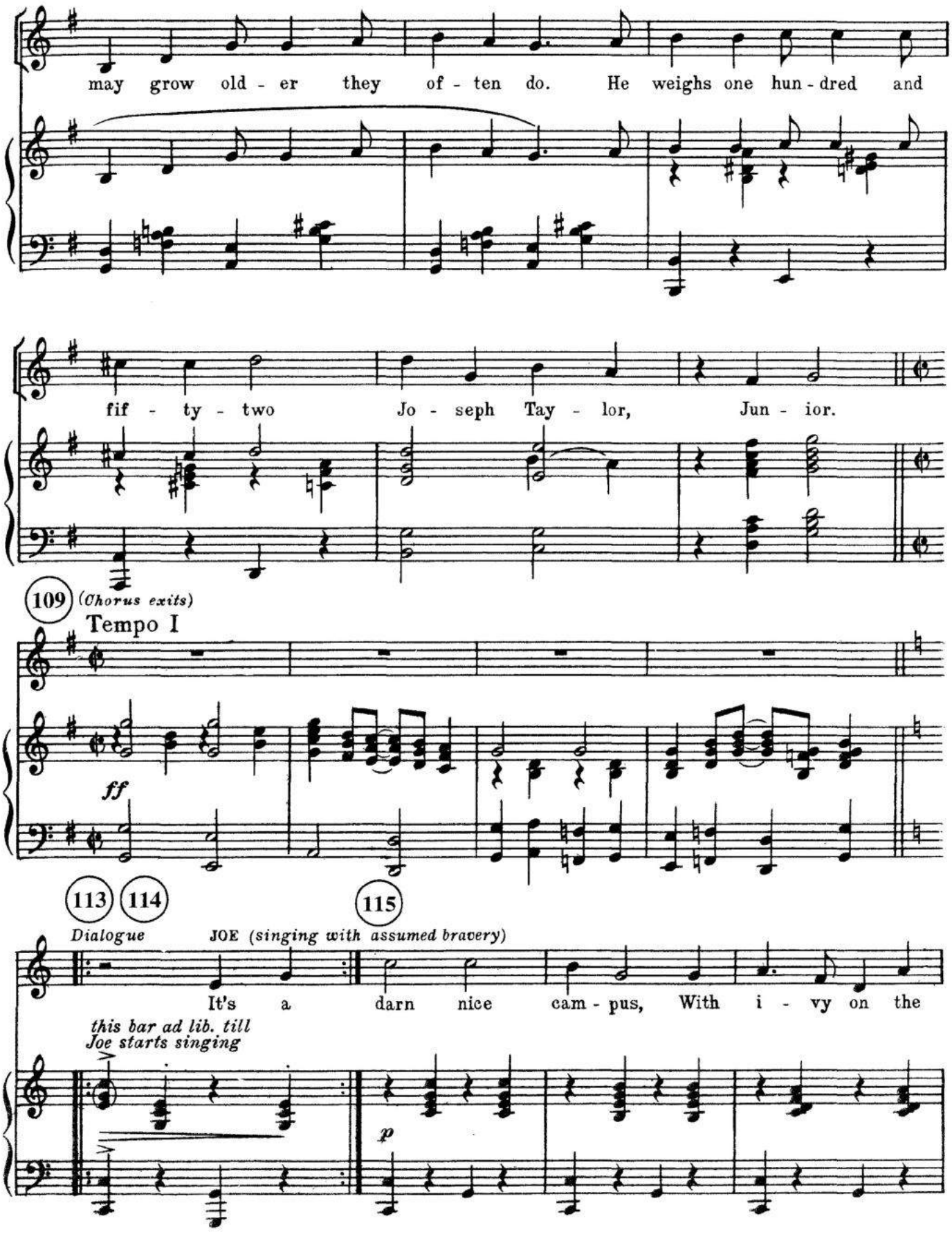
75 *Warning:* JOE'S PARTNER: *"Well, if it helps you, go ahead and count."*

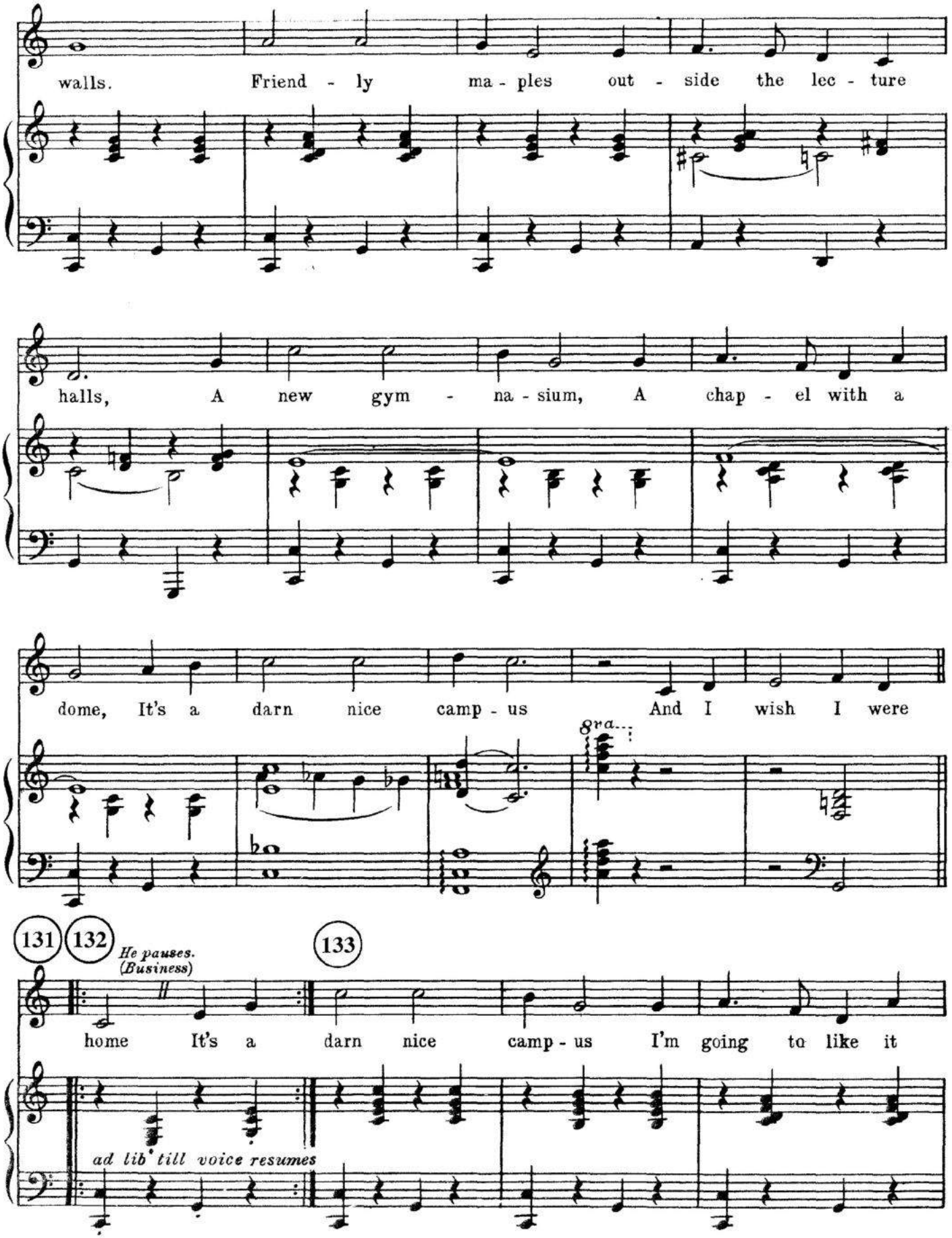


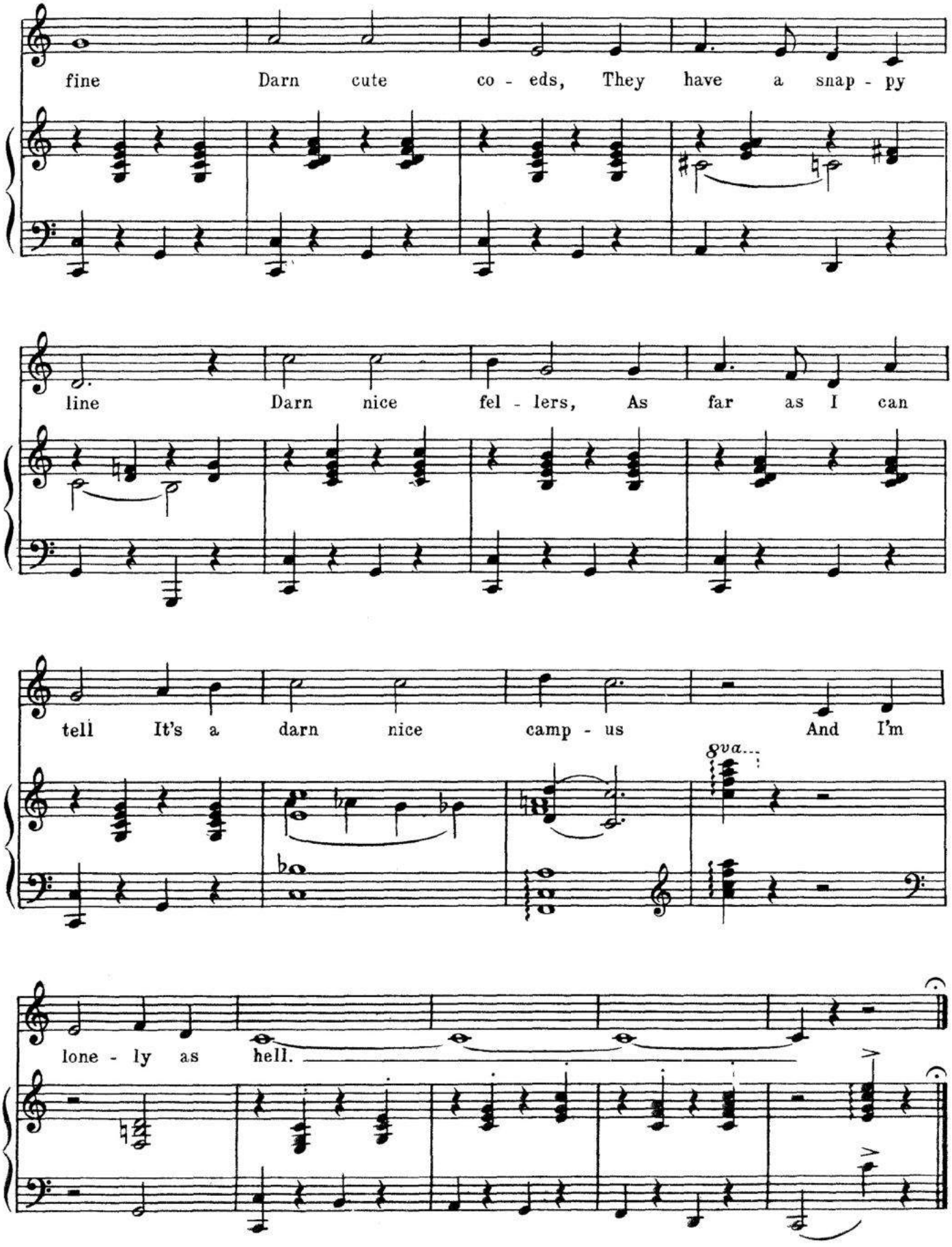
JOE: *"It's not exactly counting. I go like this: One foot, other foot,*




83
One foot, other foot.
One foot, other foot."
(Stop short, go to bar 98.)
91
98
CHORUS:
"That's our boy."
99
Meno mosso (in 4)
101
CHORUS (in unison)
You must for-give him if he looks new He
f
p


may grow old - er they of - ten do. He weighs one hun - dred and
fif - ty - two Jo - seph Tay - lor, Jun - ior.
109
(Chorus exits)
Tempo I
ff
113
114
115
Dialogue
JOE (singing with assumed bravery)
It's a darn nice cam - pus, With i - vy on the
this bar ad lib. till Joe starts singing
p

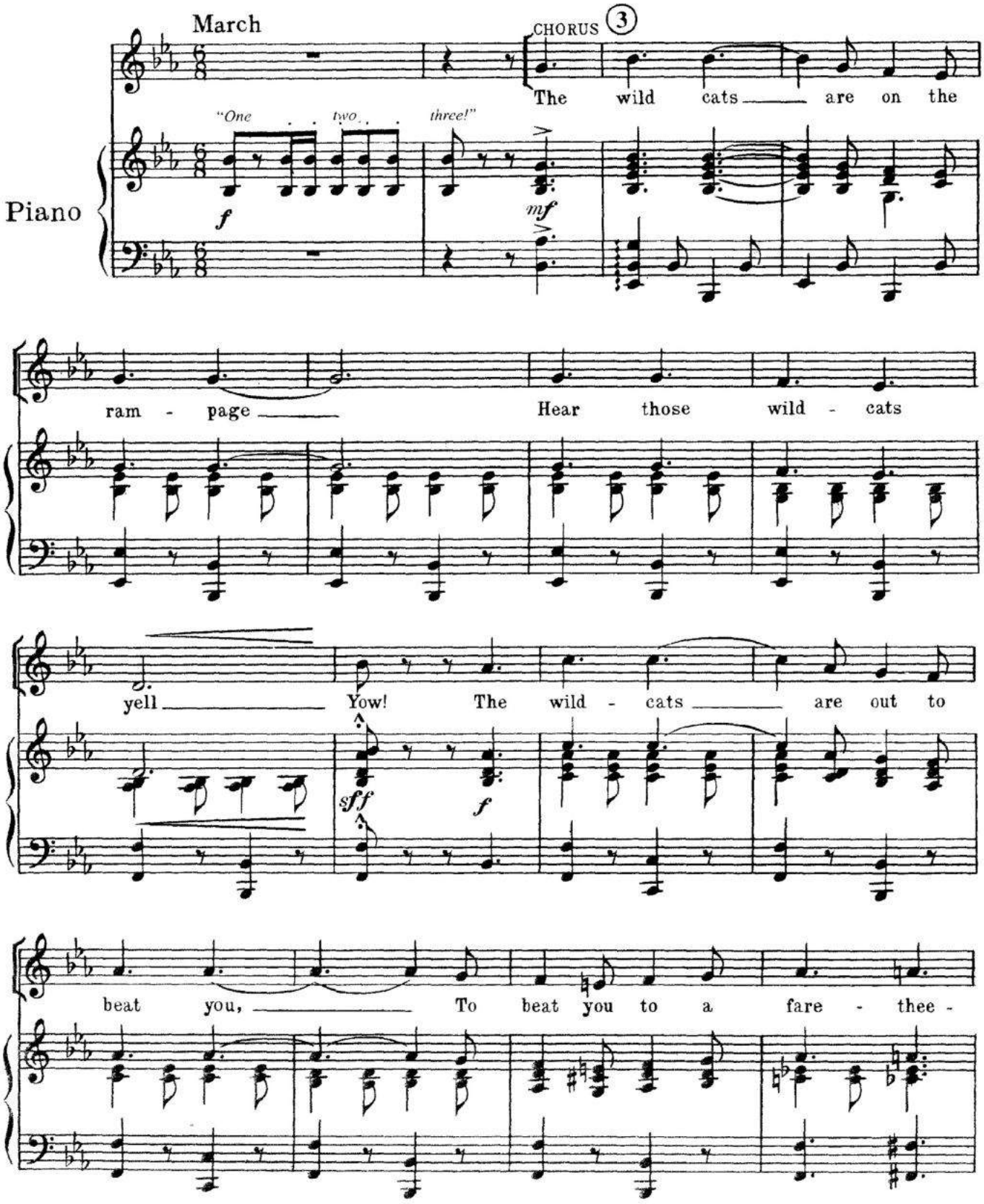

walls. Friend - ly ma - ples out - side the lec - ture
halls, A new gym - na - sium, A chap - el with a
dome, It's a darn nice camp - us And I wish I were
8va
131
132
He pauses.
(Business)
133
home It's a darn nice camp - us I'm going to like it
ad lib till voice resumes

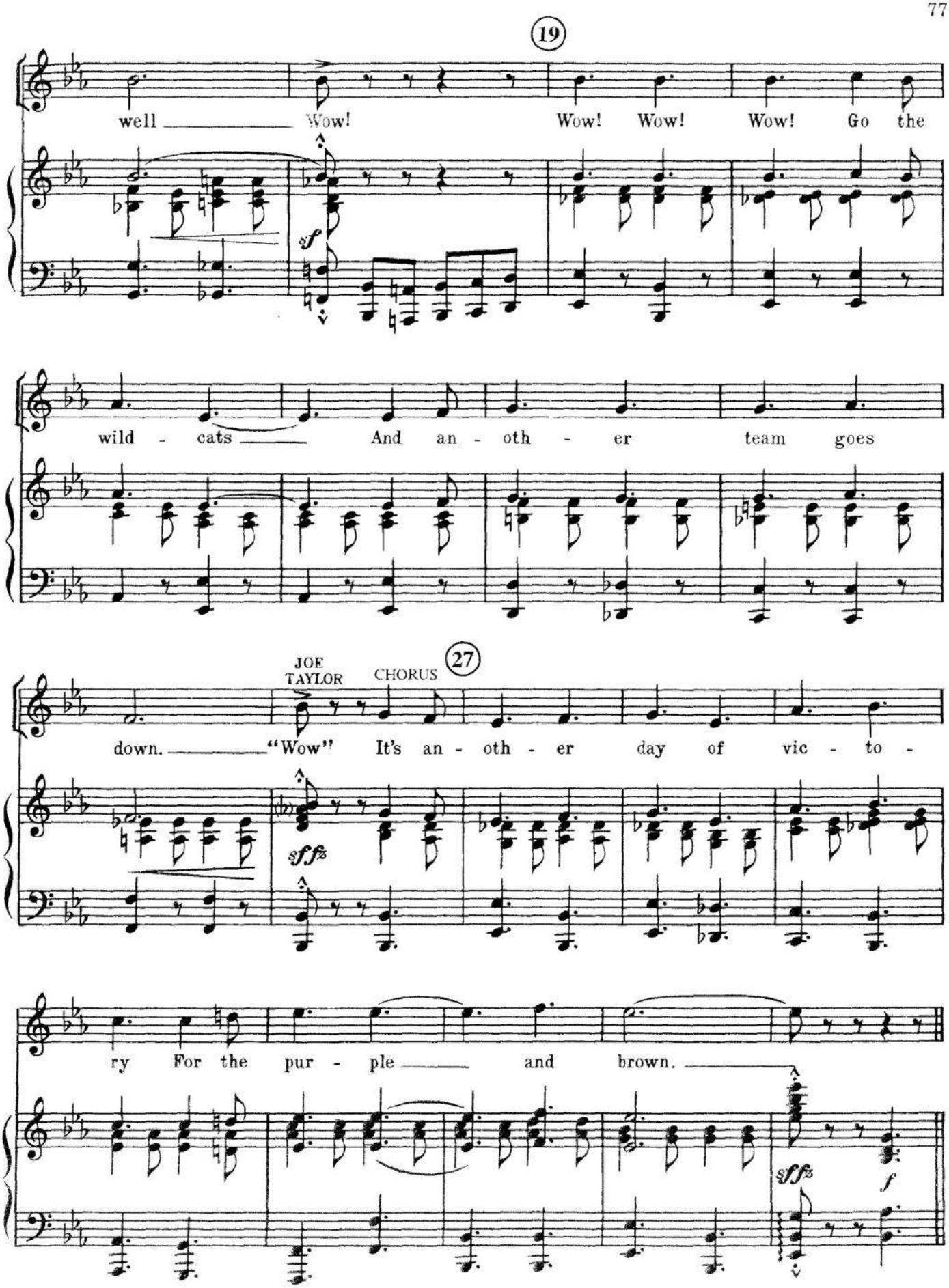

fine Darn cute co - eds, They have a snap - py
line Darn nice fel - lers, As far as I can
tell It's a darn nice camp - us And I'm
8va
lone - ly as hell.

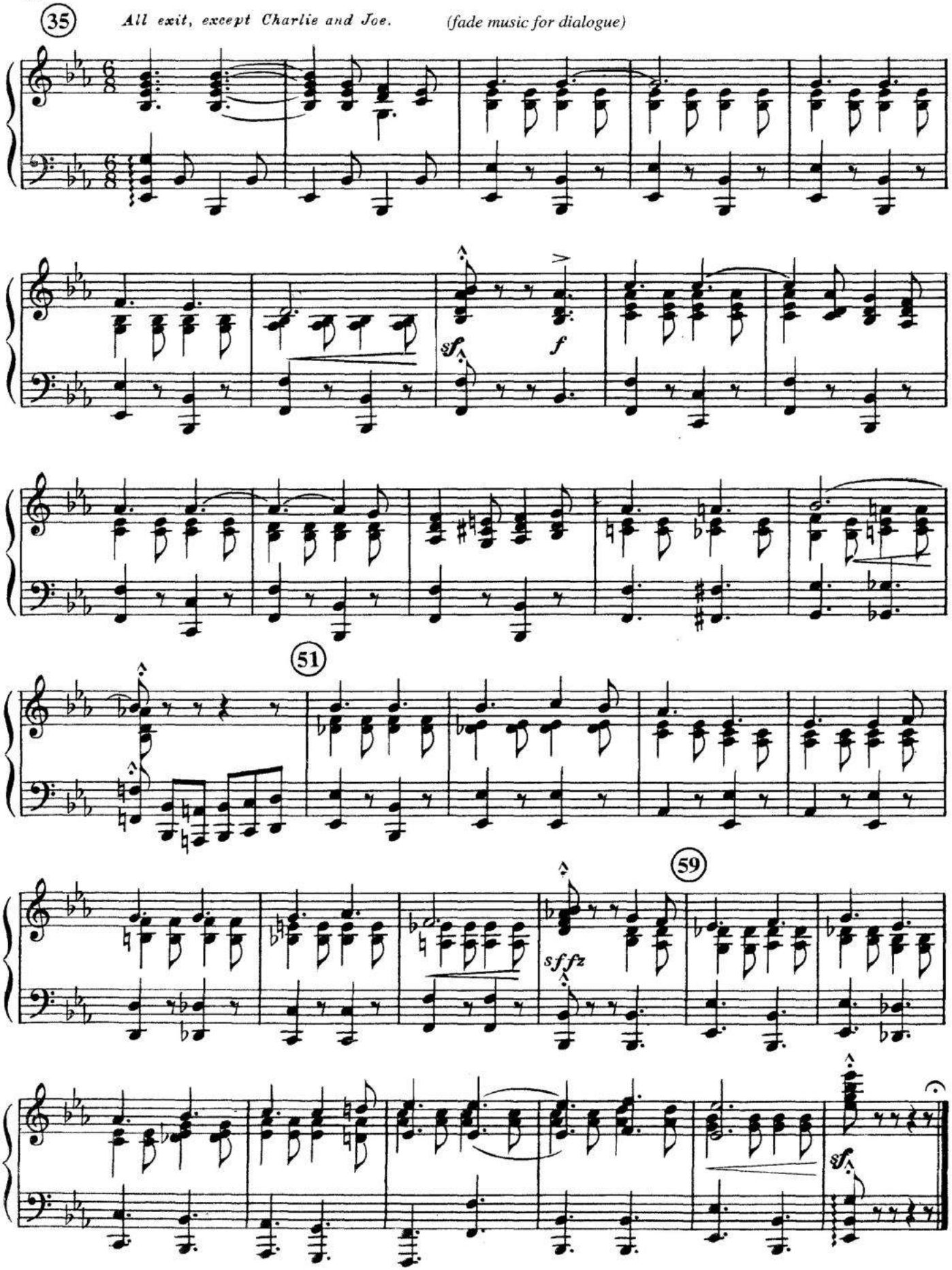
Wildcats

No. 14

Cue: CHEERLEADER: *"Let's show 'em what we are going to do tomorrow. Hip! Hip!"*



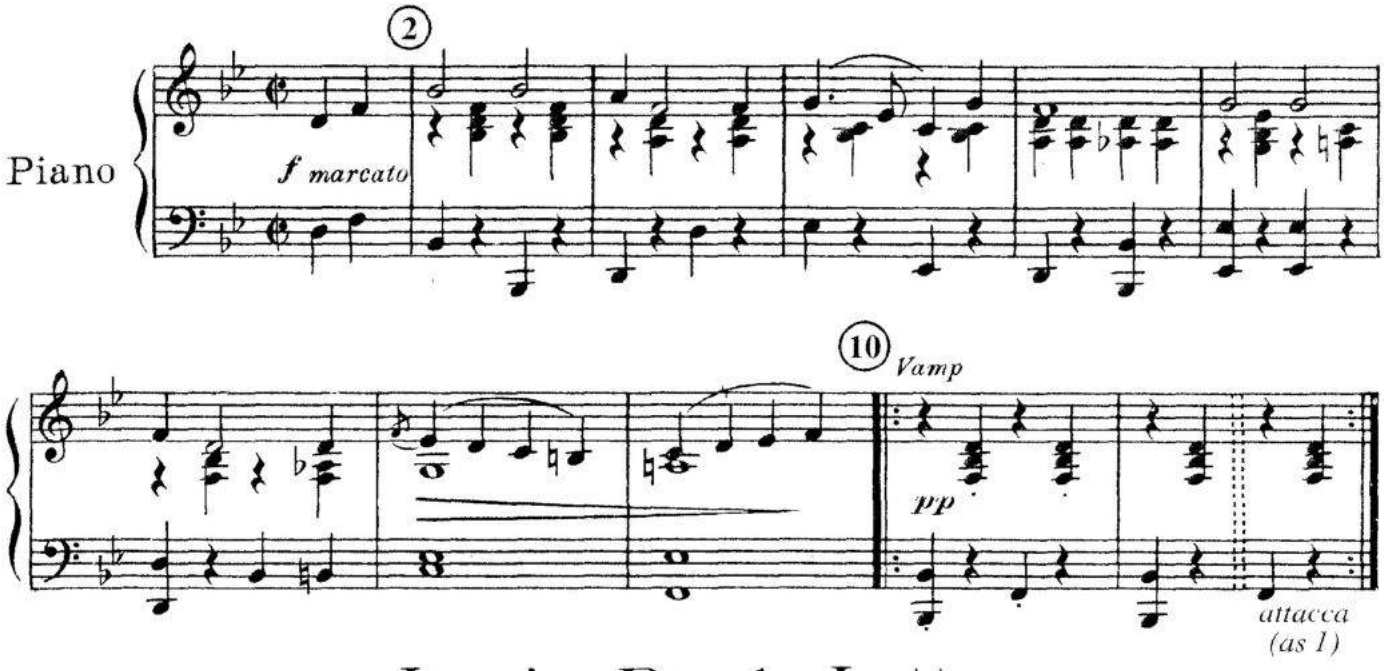

19
well Wow! Wow! Wow! Wow! Go the
sf
wild - cats And an - oth - er team goes
JOE TAYLOR
CHORUS
27
down. "Wow" It's an - oth - er day of vic - to -
sffz
ry For the pur - ple and brown.
sffz
f


35
All exit, except Charlie and Joe.
(fade music for dialogue)
sf
f
51
59
sf fz
sf

Change Of Scene

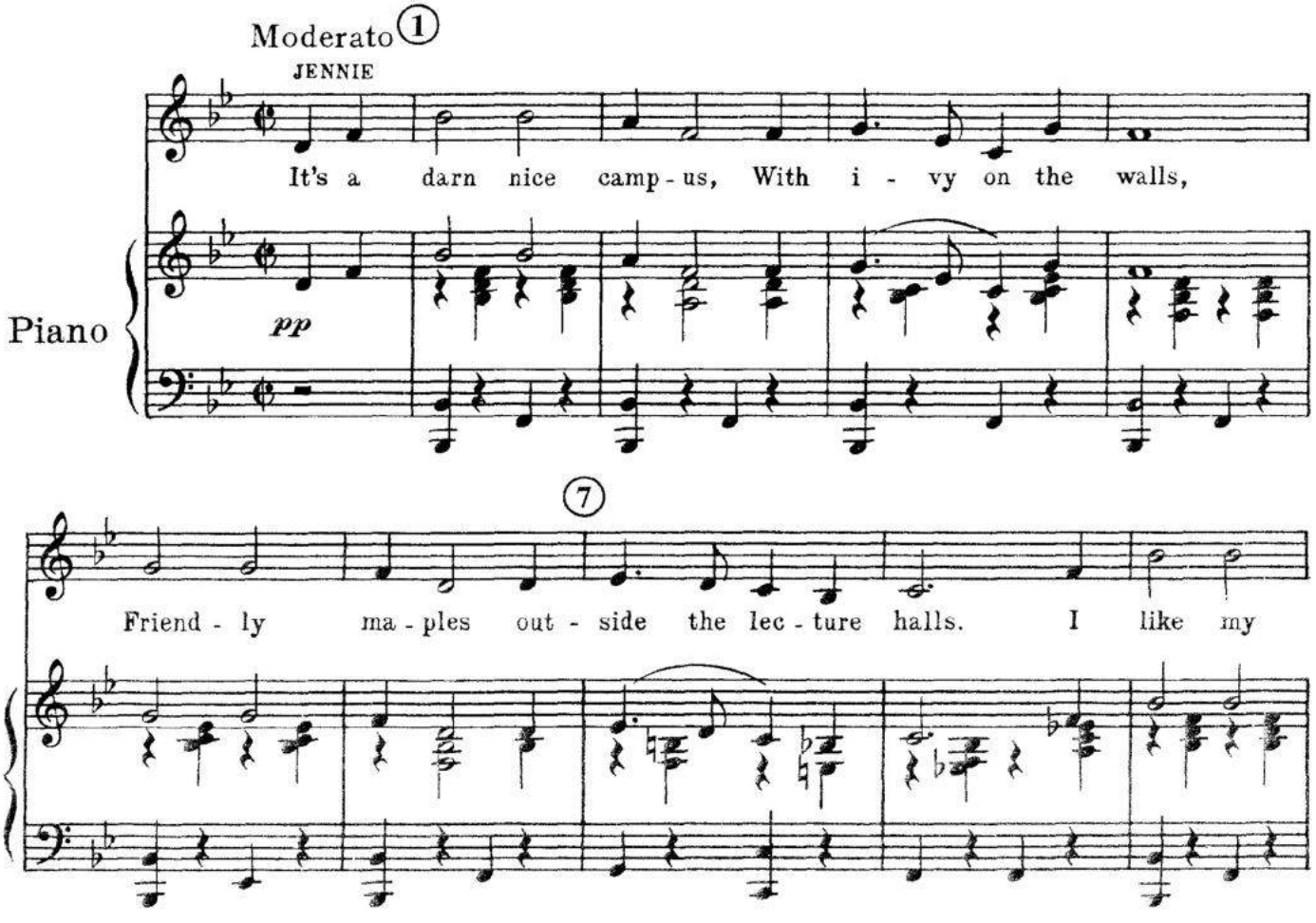
No. 15

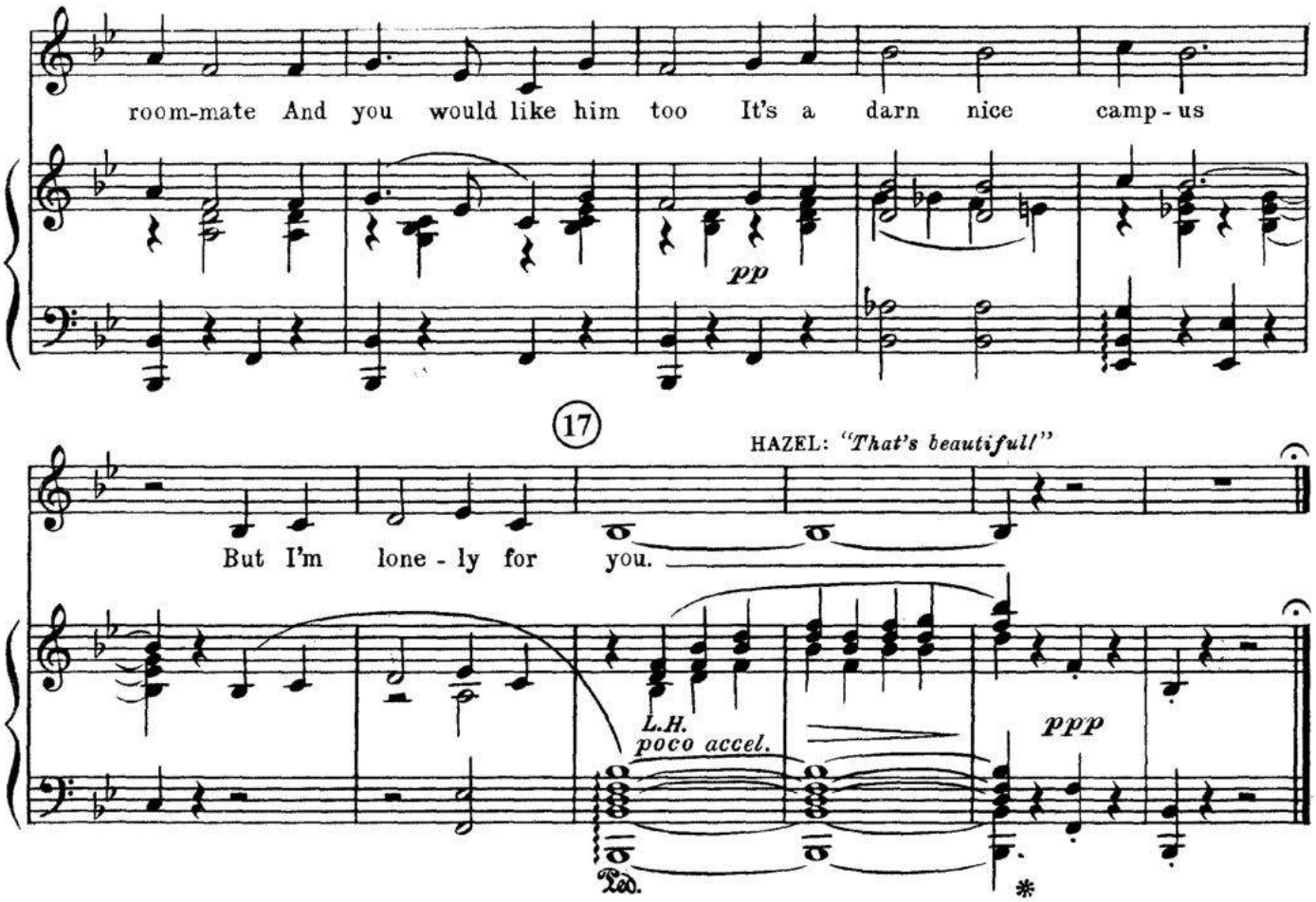
Cue: CHARLIE: *"I just joined one. Nice crowd. Want to come?"* JOE: *"Why, sure!"*



Jennie Reads Letter

No. 15A

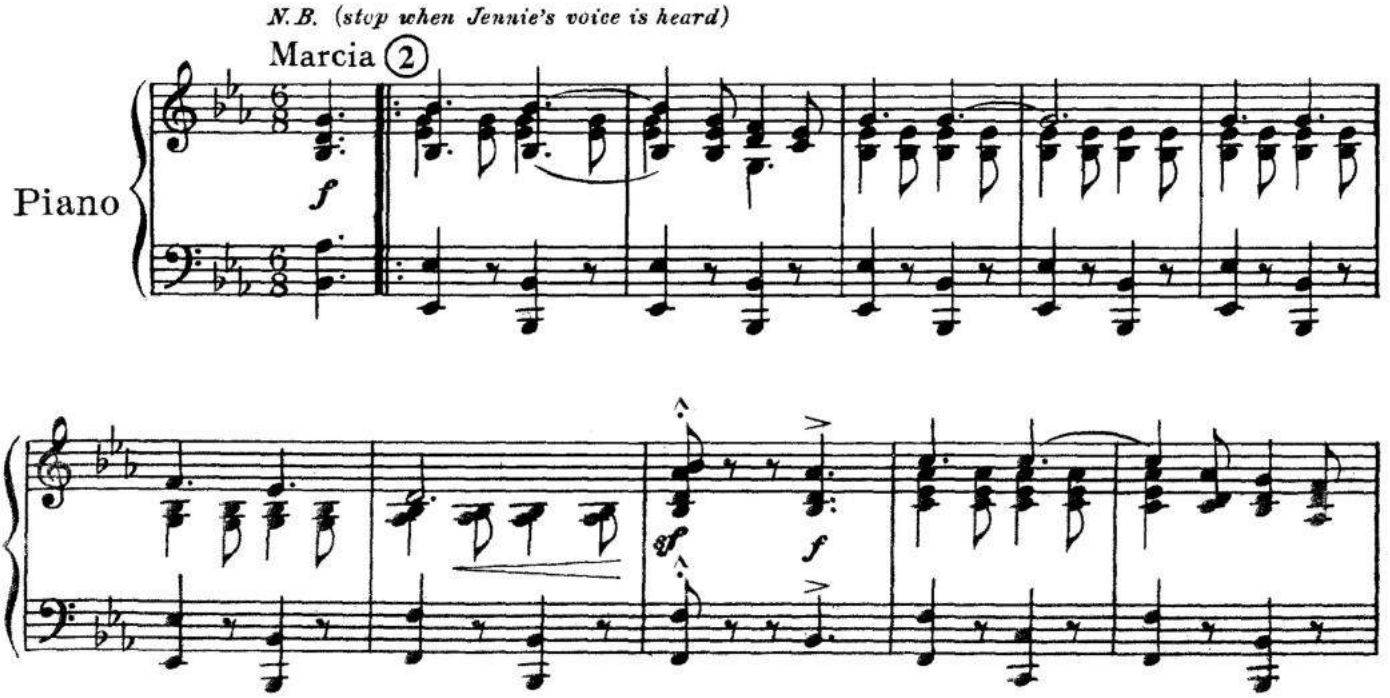


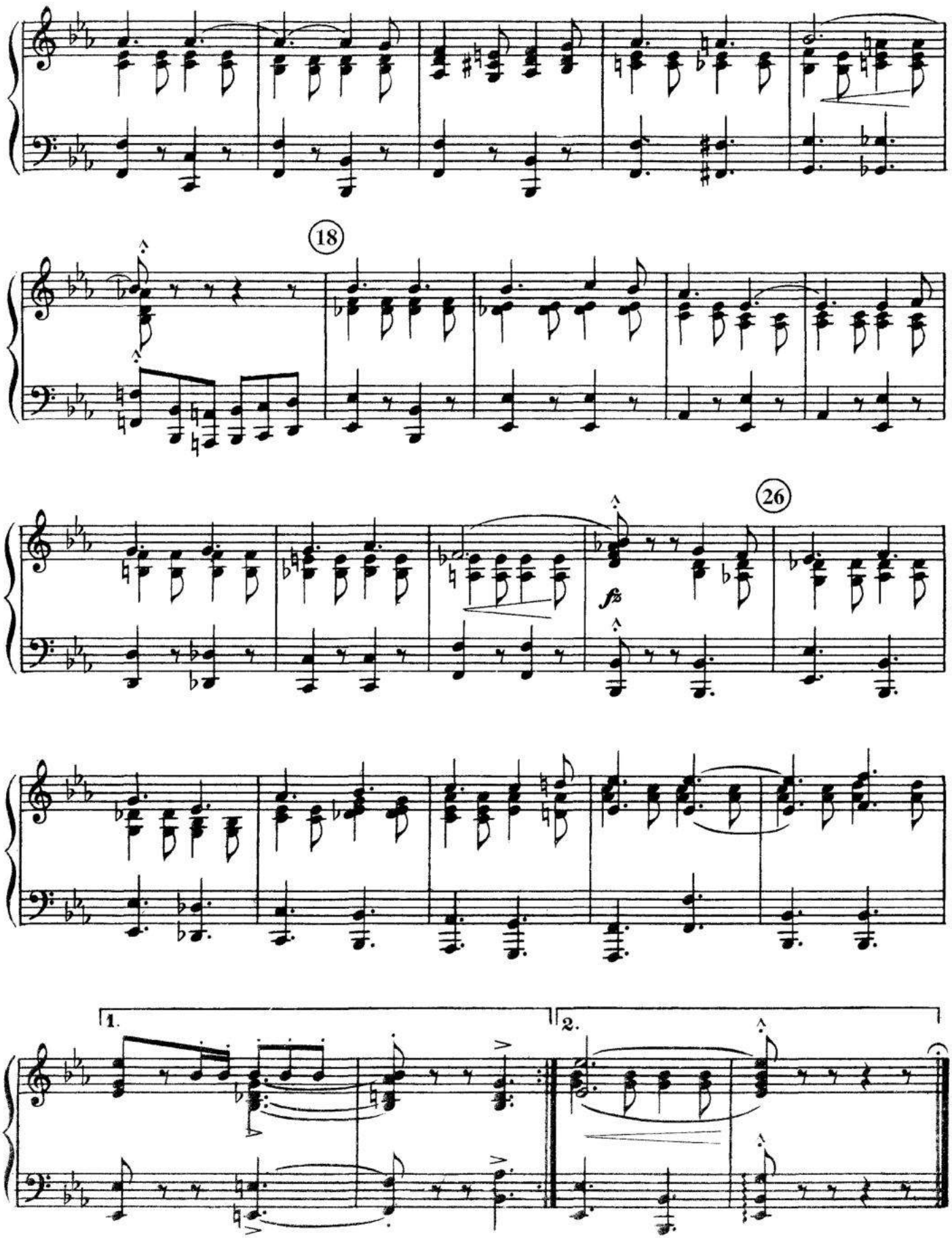


No. 16 Change Of Scene

Cue: HAZEL: *"Is nobody's business."* *(They laugh)*

N.B. ***(stop when Jennie's voice is heard)***

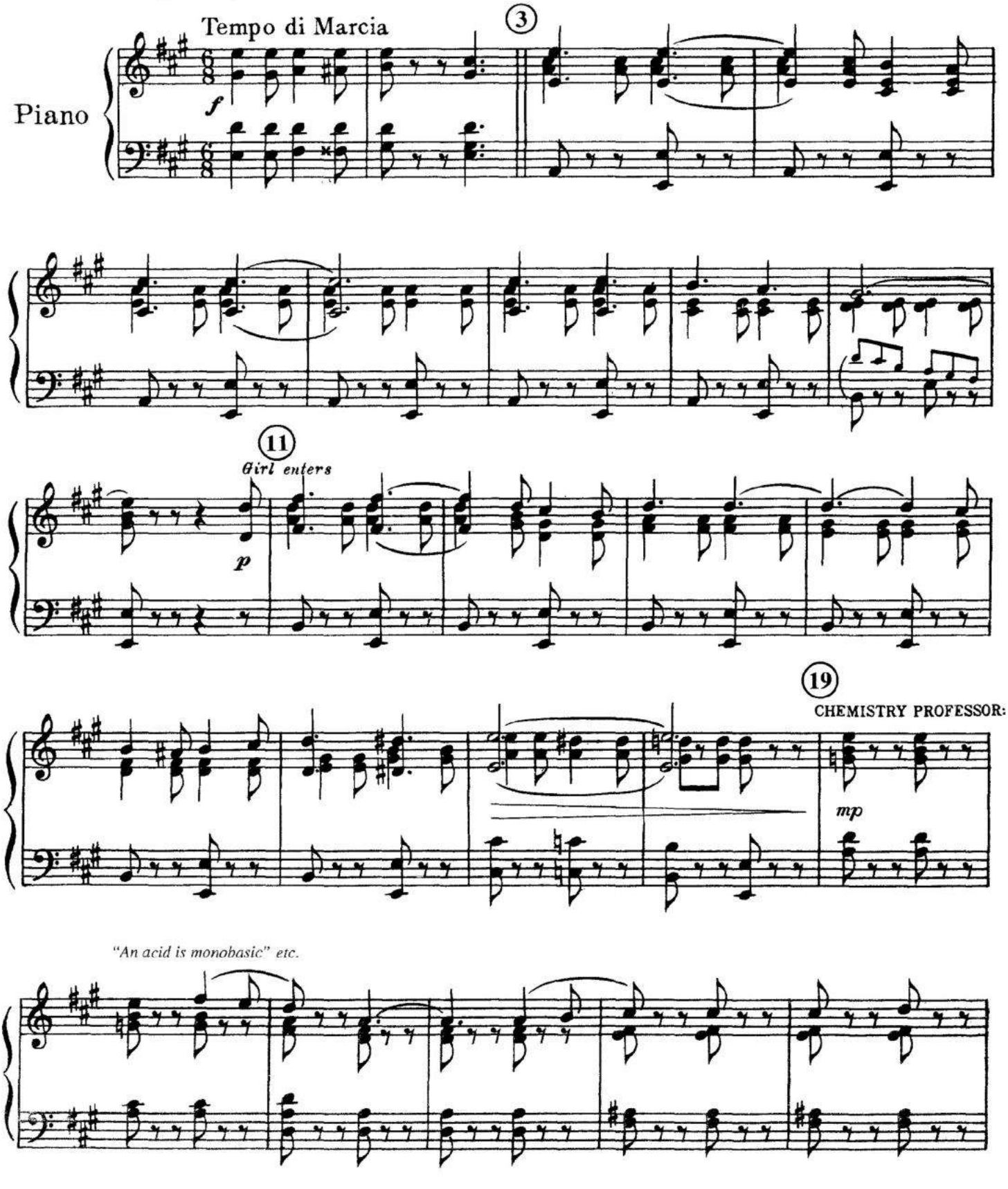


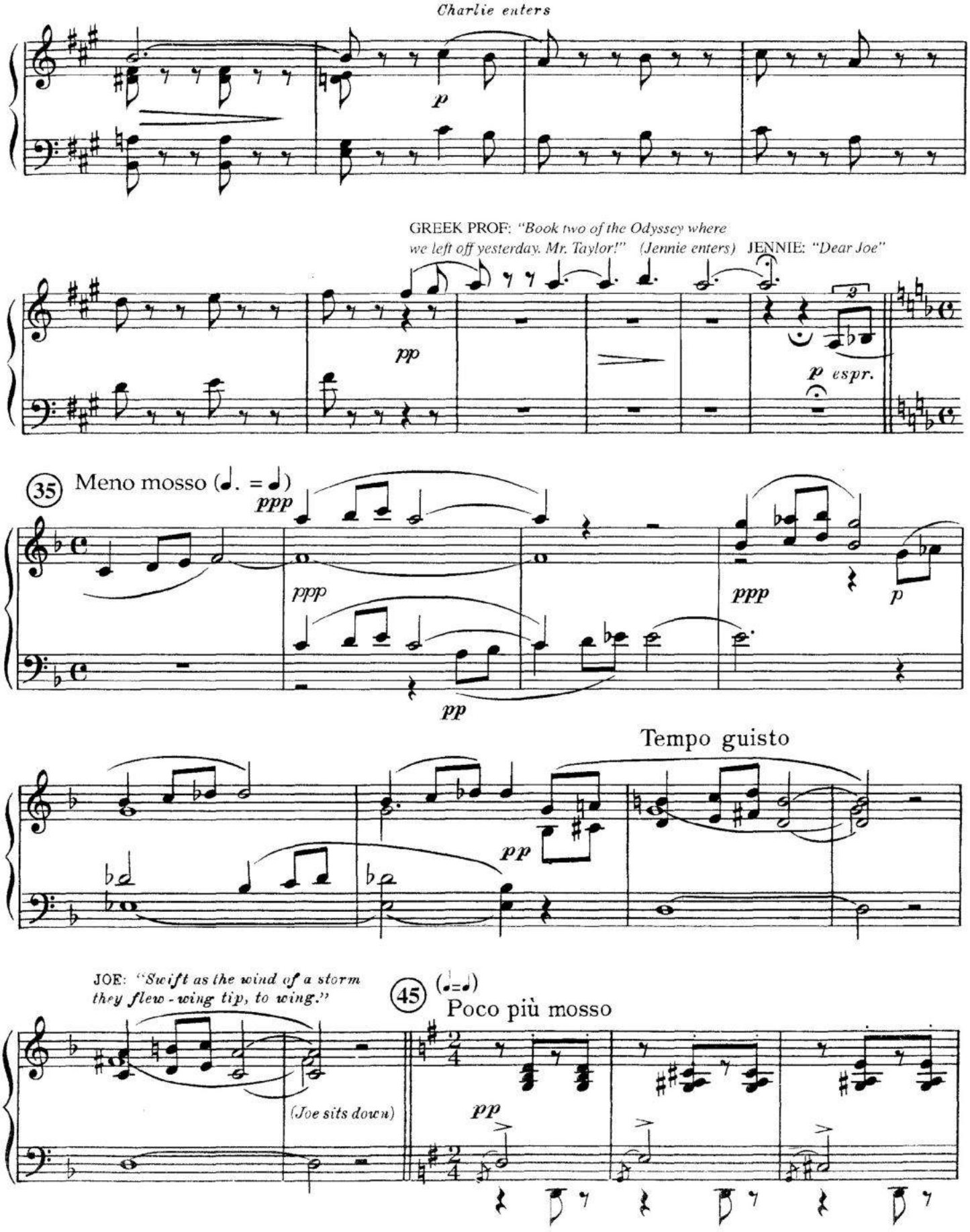

18
26
fz
1.
2.

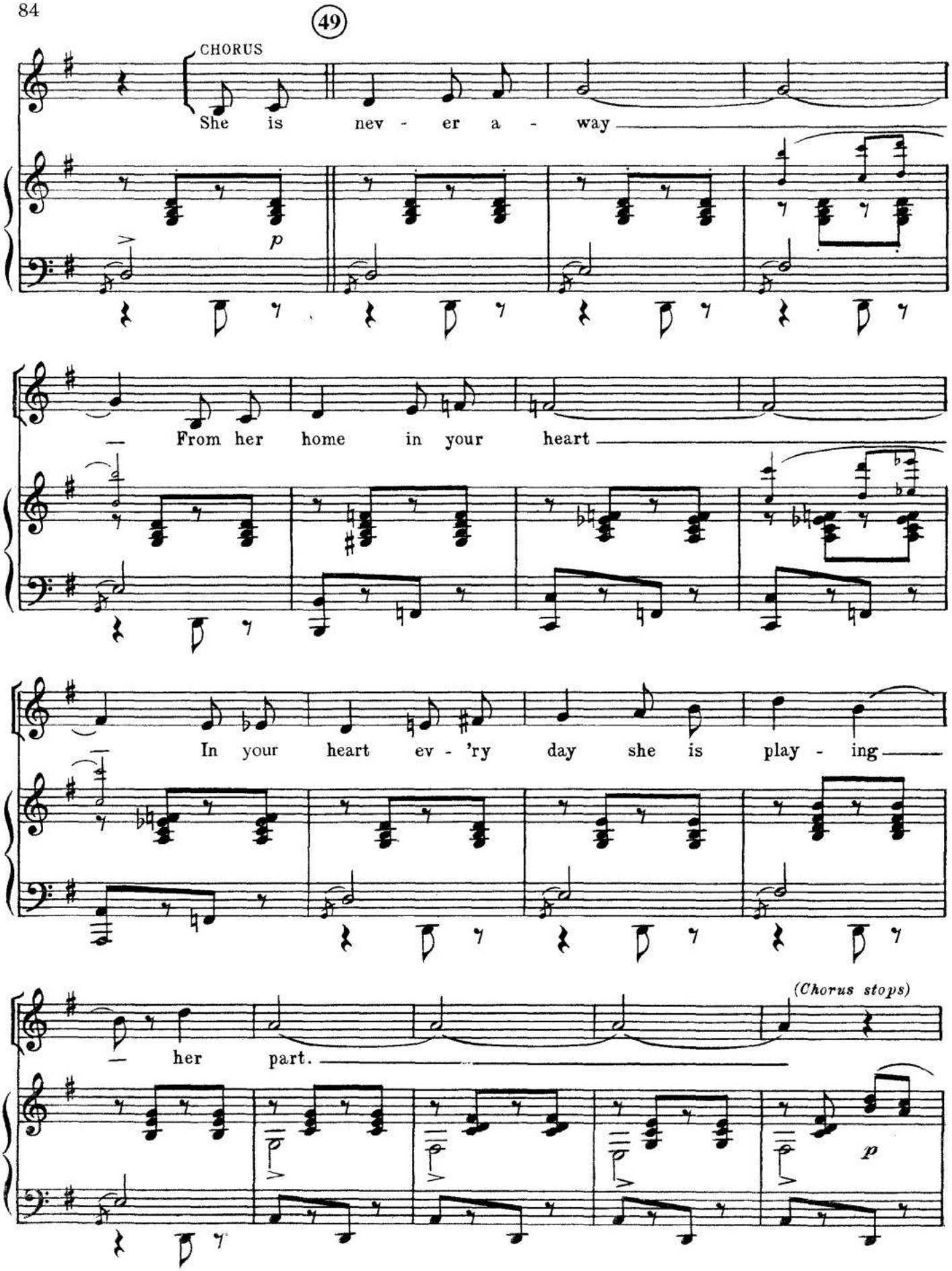
No. 17

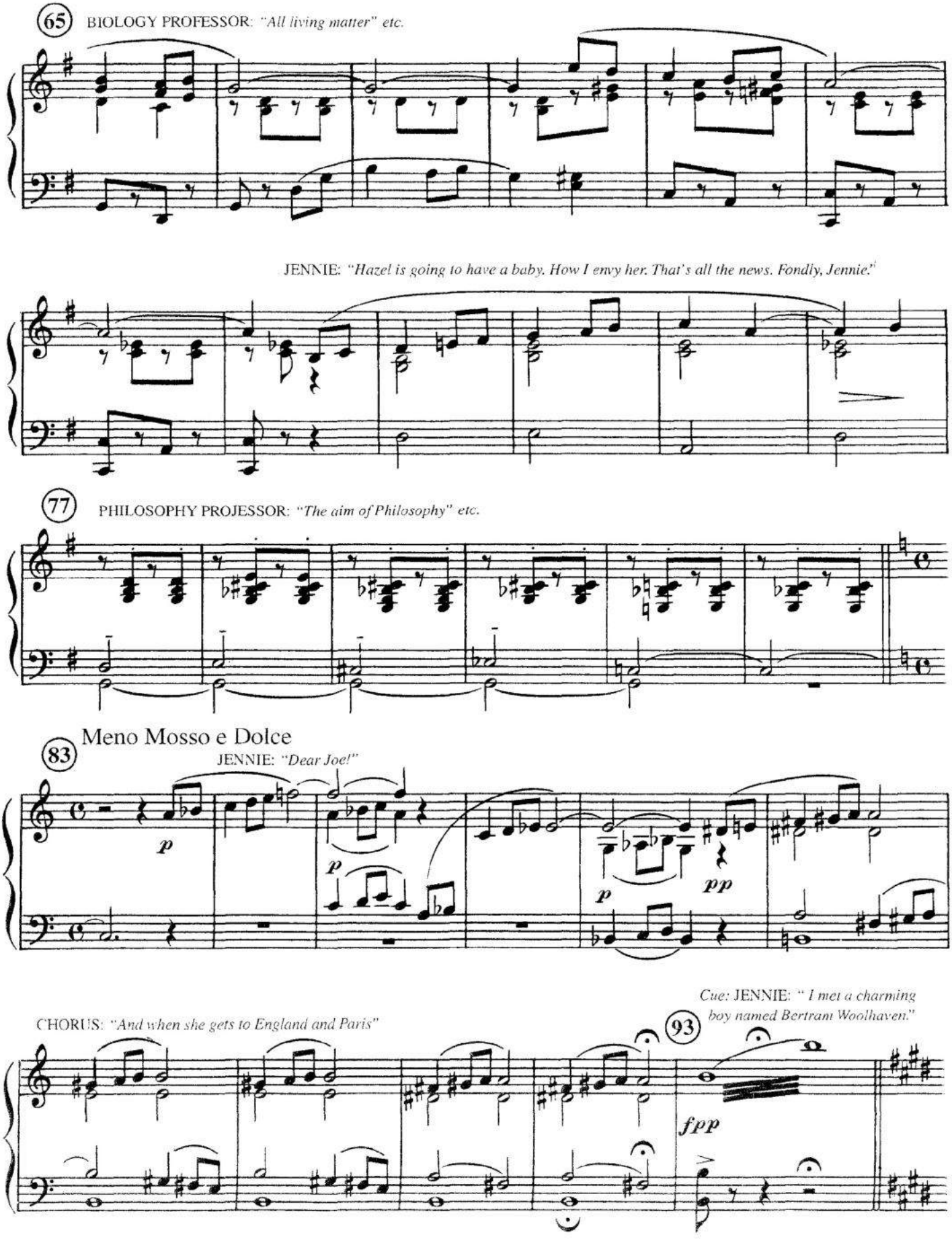
Scene Of Professors
(Rotunda)

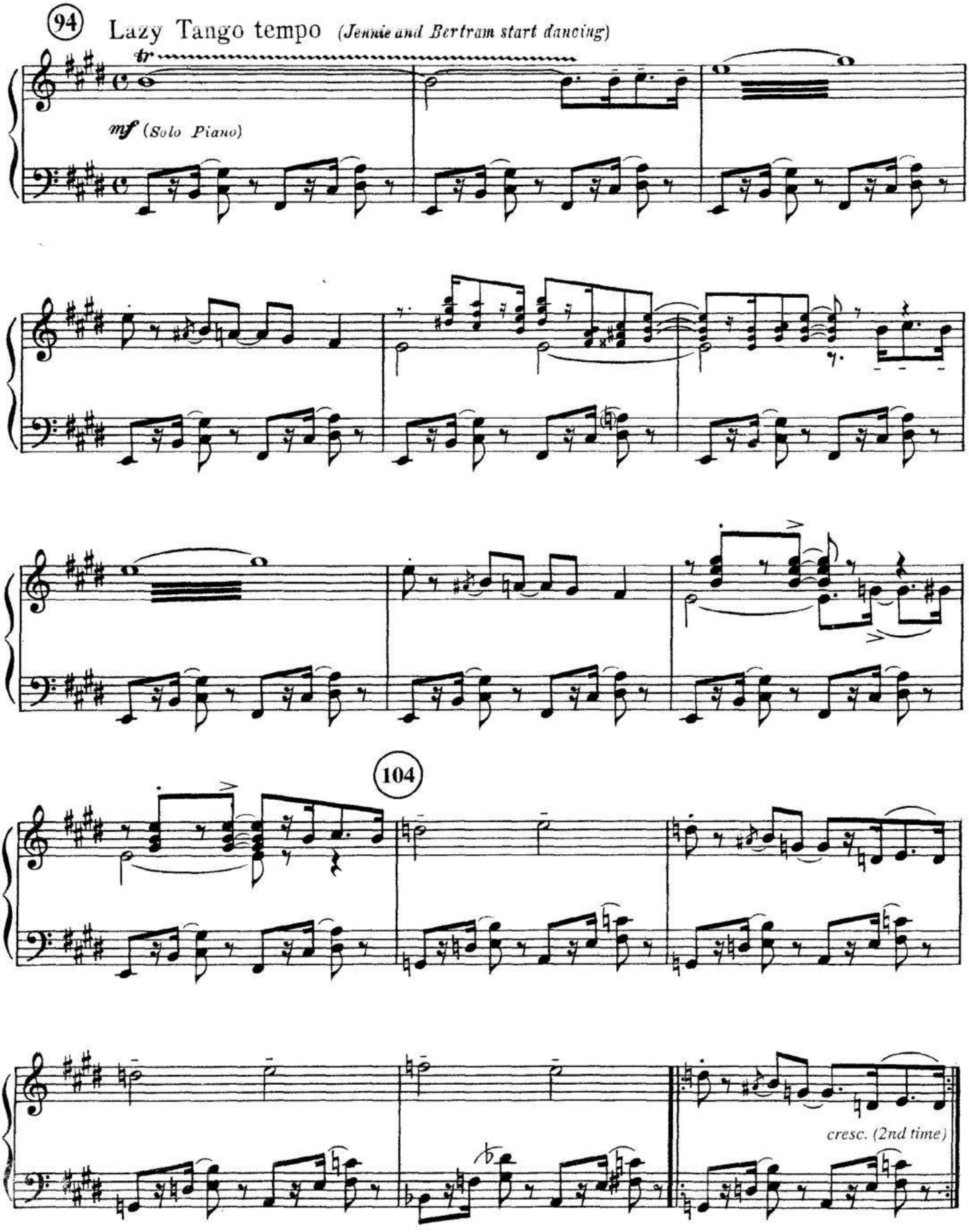
Cue: CHARLIE: *"Leave that translation out so I can copy it when I get back."*
JOE: *"Hey — Put my shirt in!"*

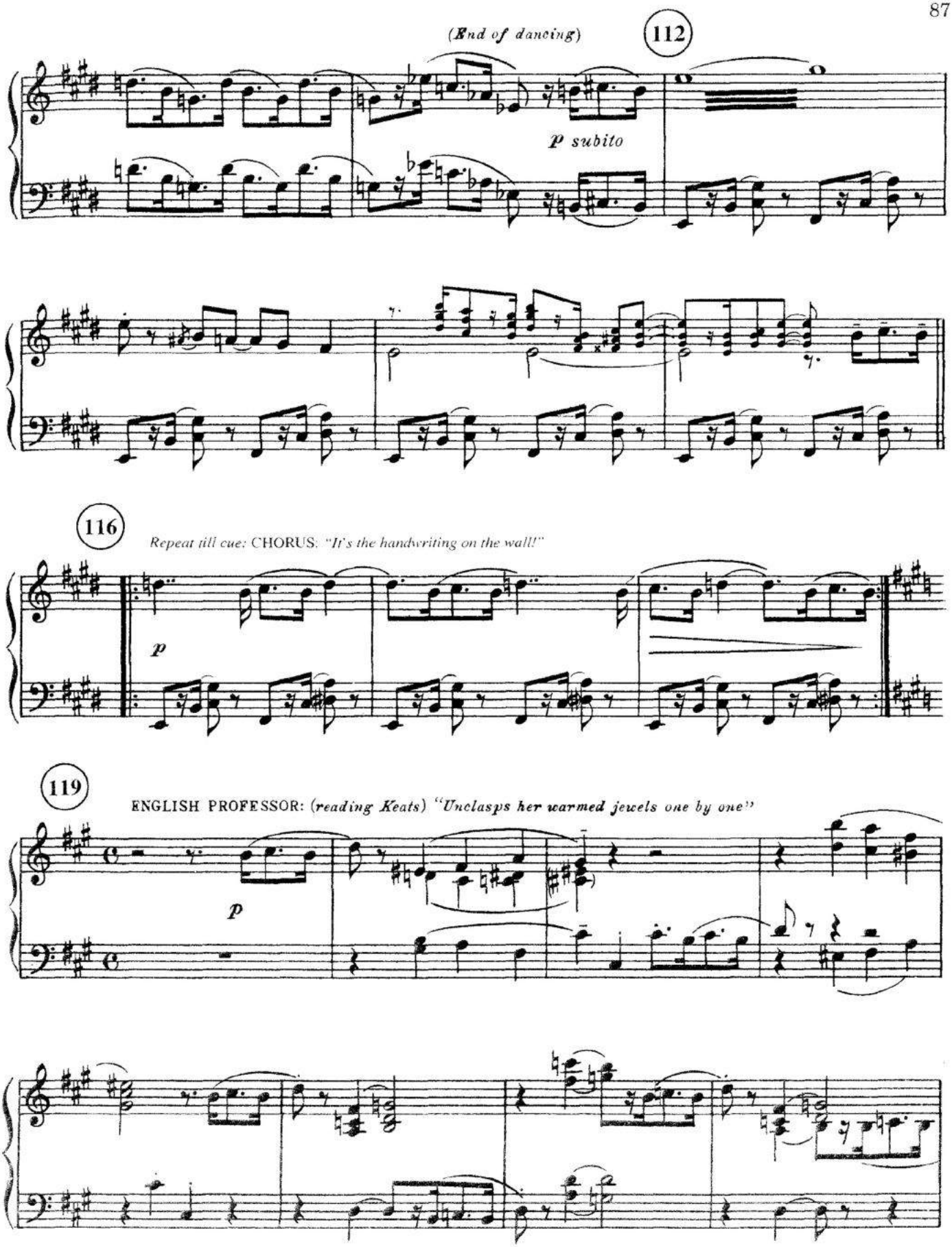



Charlie enters
p
GREEK PROF: "Book two of the Odyssey where we left off yesterday. Mr. Taylor!" (Jennie enters) JENNIE: "Dear Joe"
pp
p espr.
35
Meno mosso (♩. = ♩)
ppp
ppp
ppp
p
pp
Tempo guisto
pp
JOE: "Swift as the wind of a storm they flew - wing tip, to wing."
(Joe sits down)
45
(♩=♩)
Poco più mosso
pp

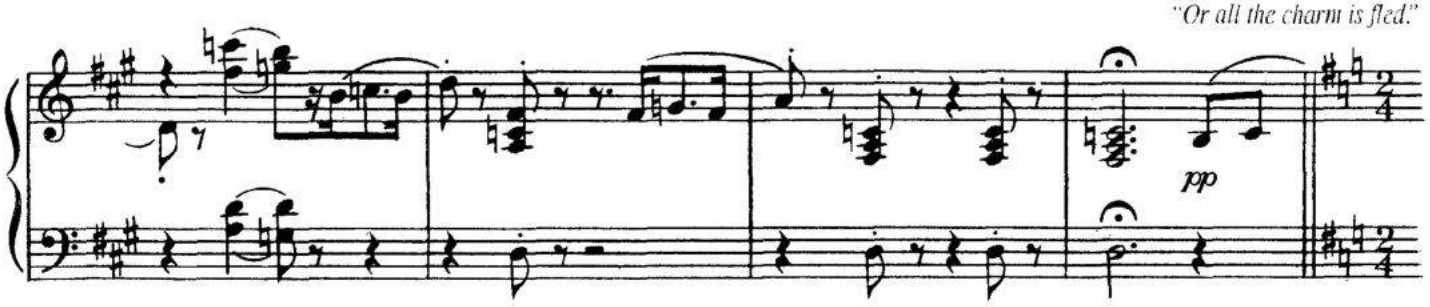

49
CHORUS
She is nev - er a - way
p
From her home in your heart
In your heart ev - 'ry day she is play - ing
(Chorus stops)
her part.
p


65
BIOLOGY PROFESSOR: "All living matter" etc.
JENNIE: "Hazel is going to have a baby. How I envy her. That's all the news. Fondly, Jennie."
77
PHILOSOPHY PROJESSOR: "The aim of Philosophy" etc.
Meno Mosso e Dolce
83
JENNIE: "Dear Joe!"
p
p
p
pp
Cue: JENNIE: " I met a charming boy named Bertram Woolhaven."
CHORUS: "And when she gets to England and Paris"
93
fpp


94
Lazy Tango tempo (Jennie and Bertram start dancing)
tr
mf (Solo Piano)
104
cresc. (2nd time)

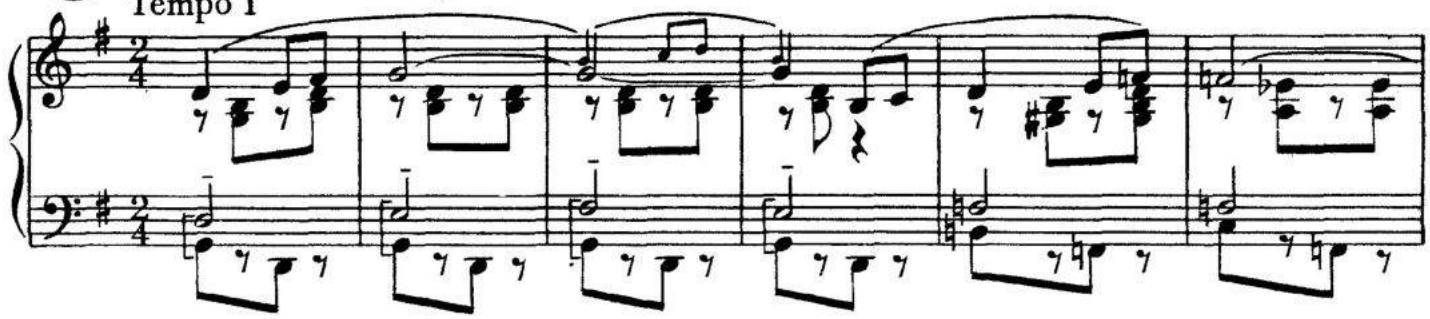

(End of dancing)
112
p subito
116
Repeat till cue: CHORUS: "It's the handwriting on the wall!"
p
119
ENGLISH PROFESSOR: (reading Keats) "Unclasps her warmed jewels one by one"
p

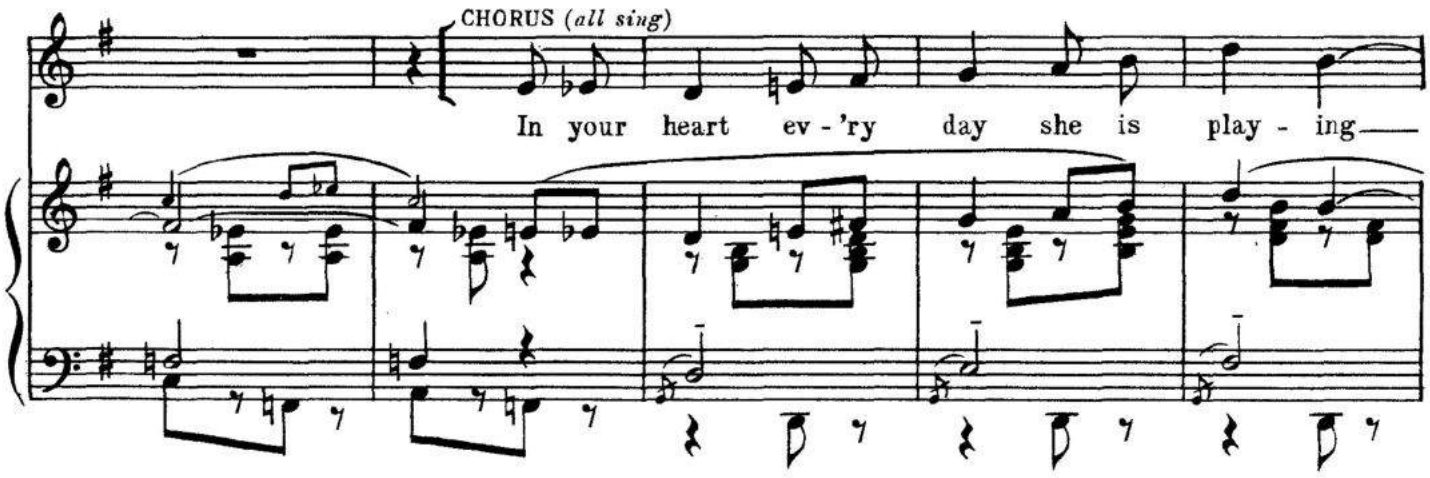
Cue to continue: ENGLISH PROFESSOR:
"Or all the charm is fled."



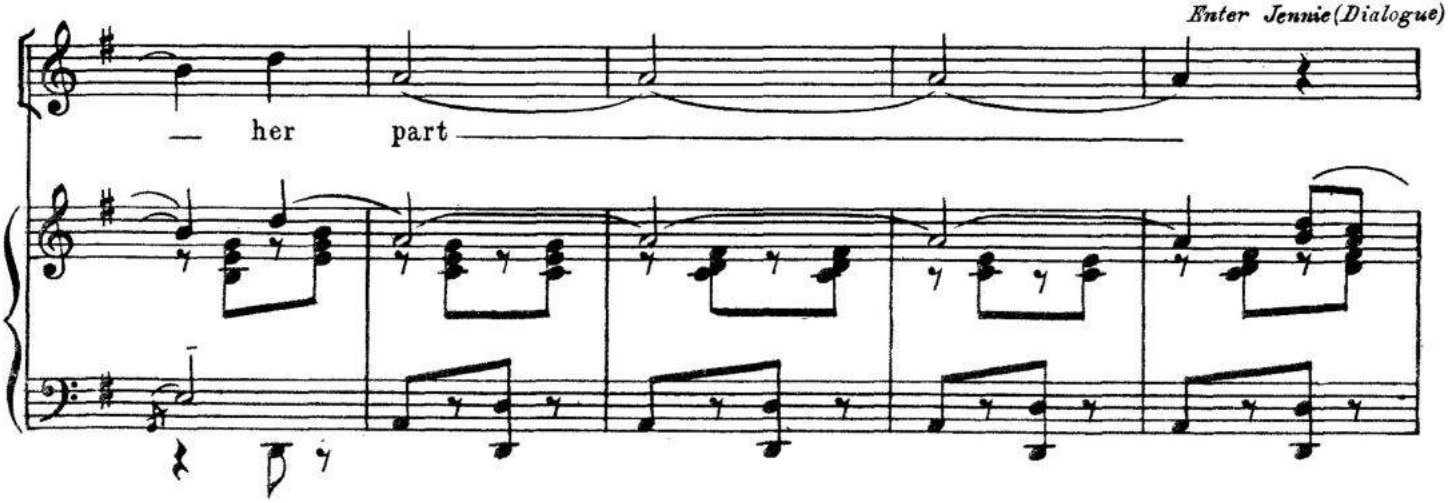
131 PHILOSOPHY PROFESSOR: *"The progmatic philosopher searches" etc.* CHORUS: *"You'll never drive her out of your mind!"*

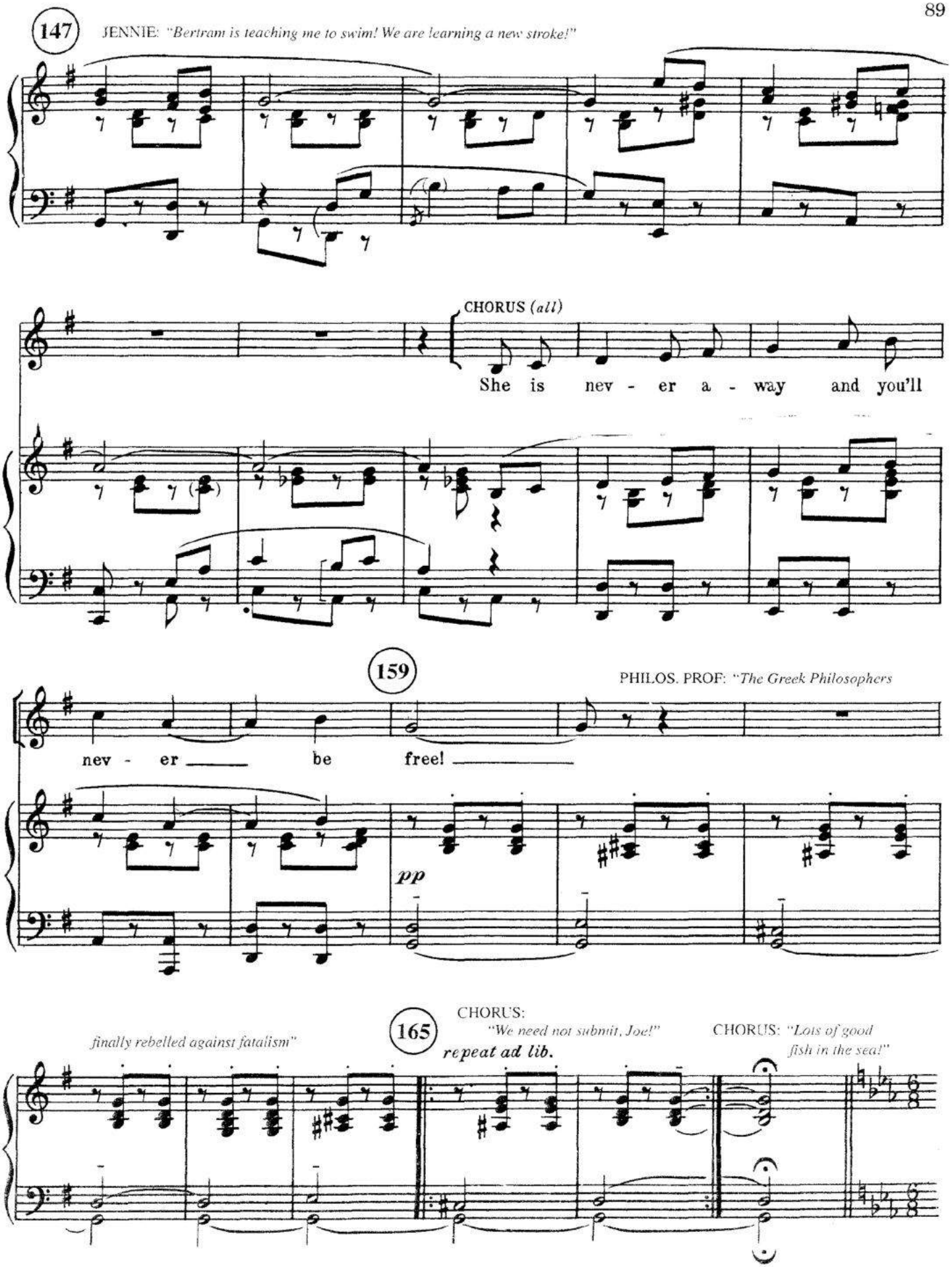
Tempo I

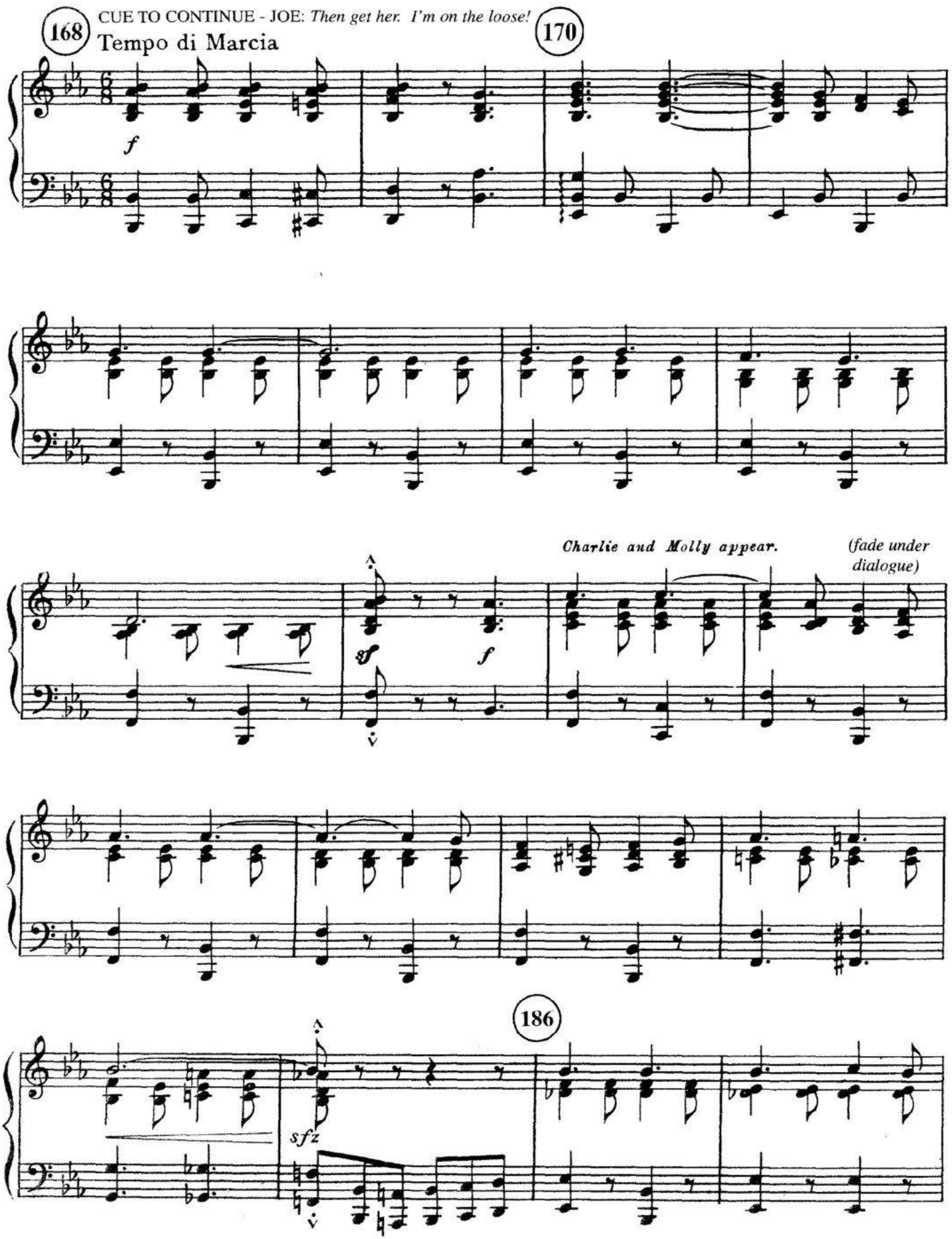


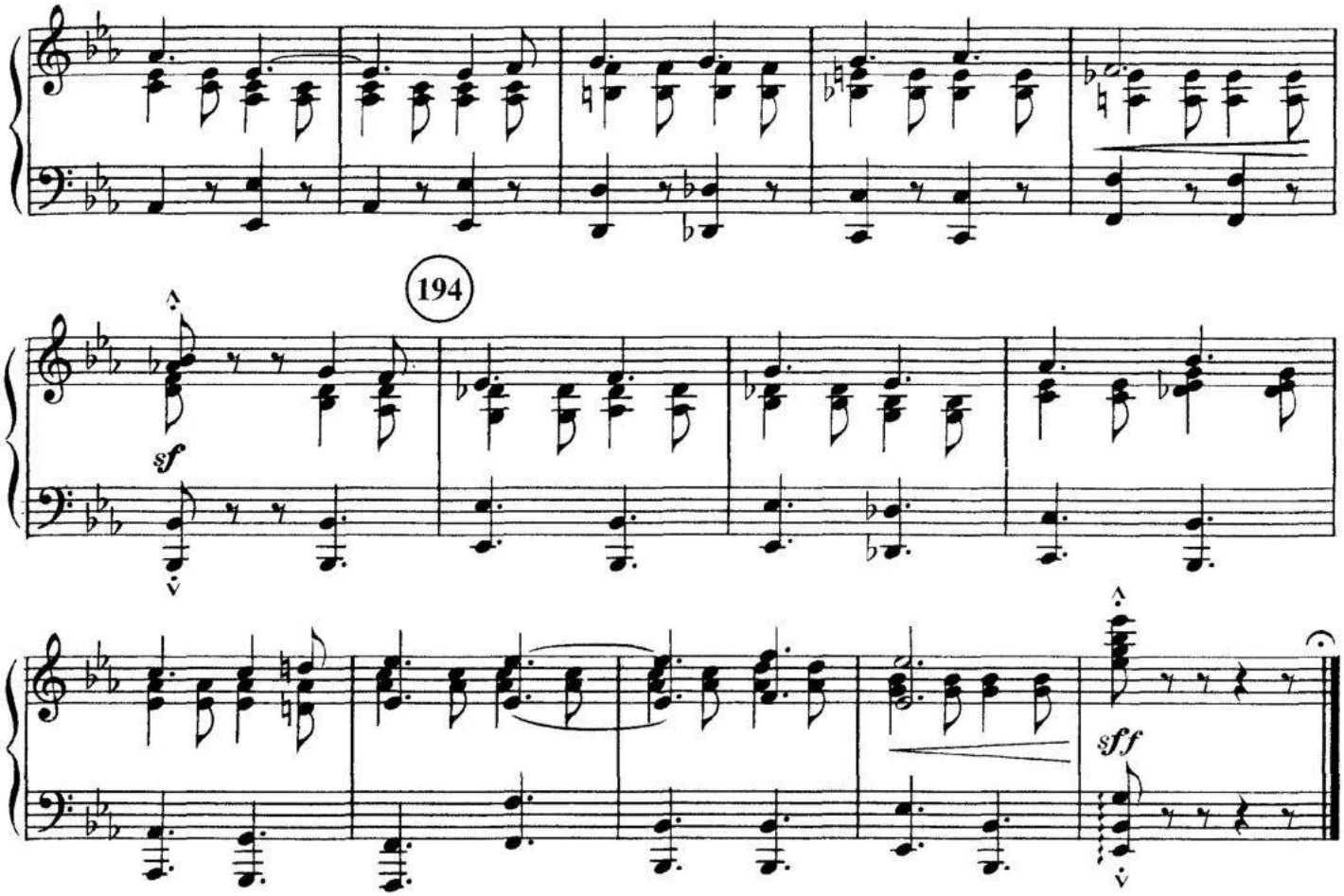


Enter Jennie (Dialogue)



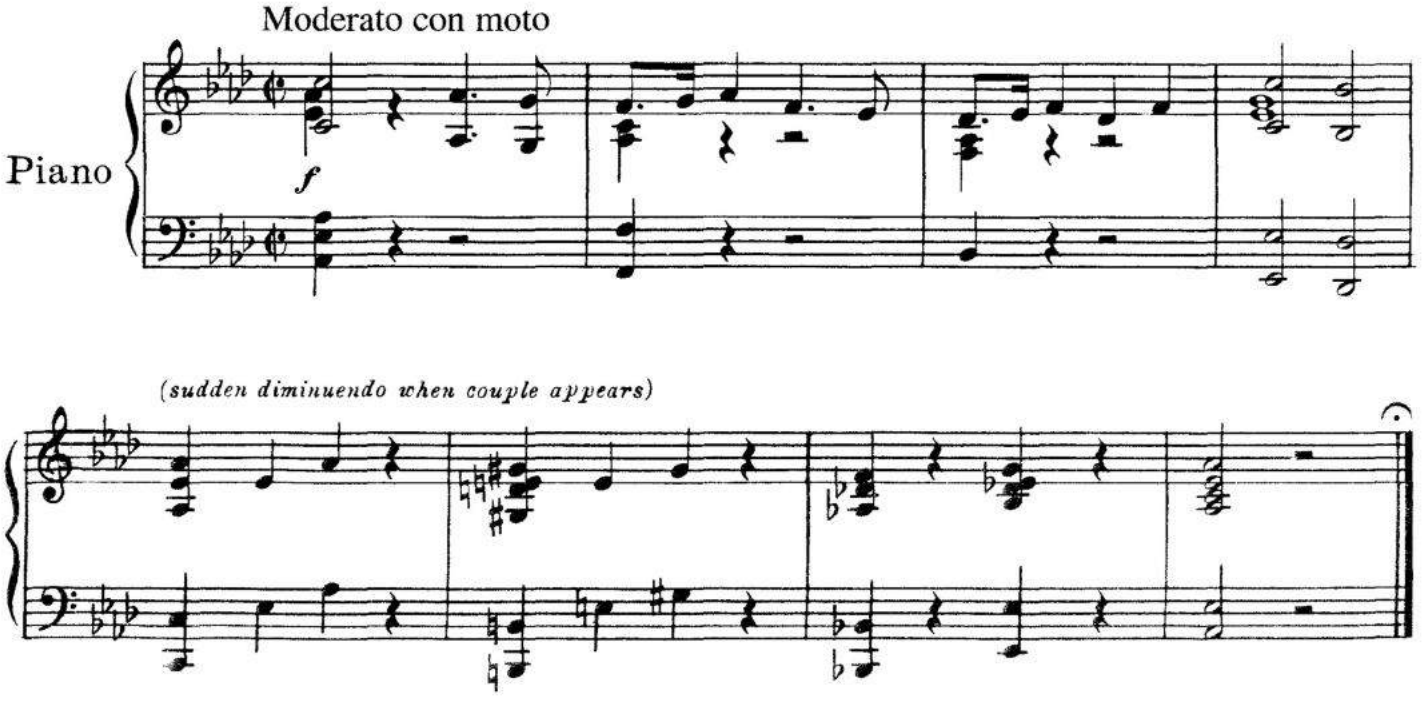

147
JENNIE: "Bertram is teaching me to swim! We are learning a new stroke!"
CHORUS (all)
She is nev - er a - way and you'll
159
PHILOS. PROF: "The Greek Philosophers
nev - er be free!
pp
165
CHORUS:
"We need not submit, Joe!"
repeat ad lib.
finally rebelled against fatalism"
CHORUS: "Lots of good fish in the sea!"


168
CUE TO CONTINUE - JOE: Then get her. I'm on the loose!
Tempo di Marcia
170
f
Charlie and Molly appear.
(fade under dialogue)
sf
f
186
sfz



No. 18 Change Of Scene

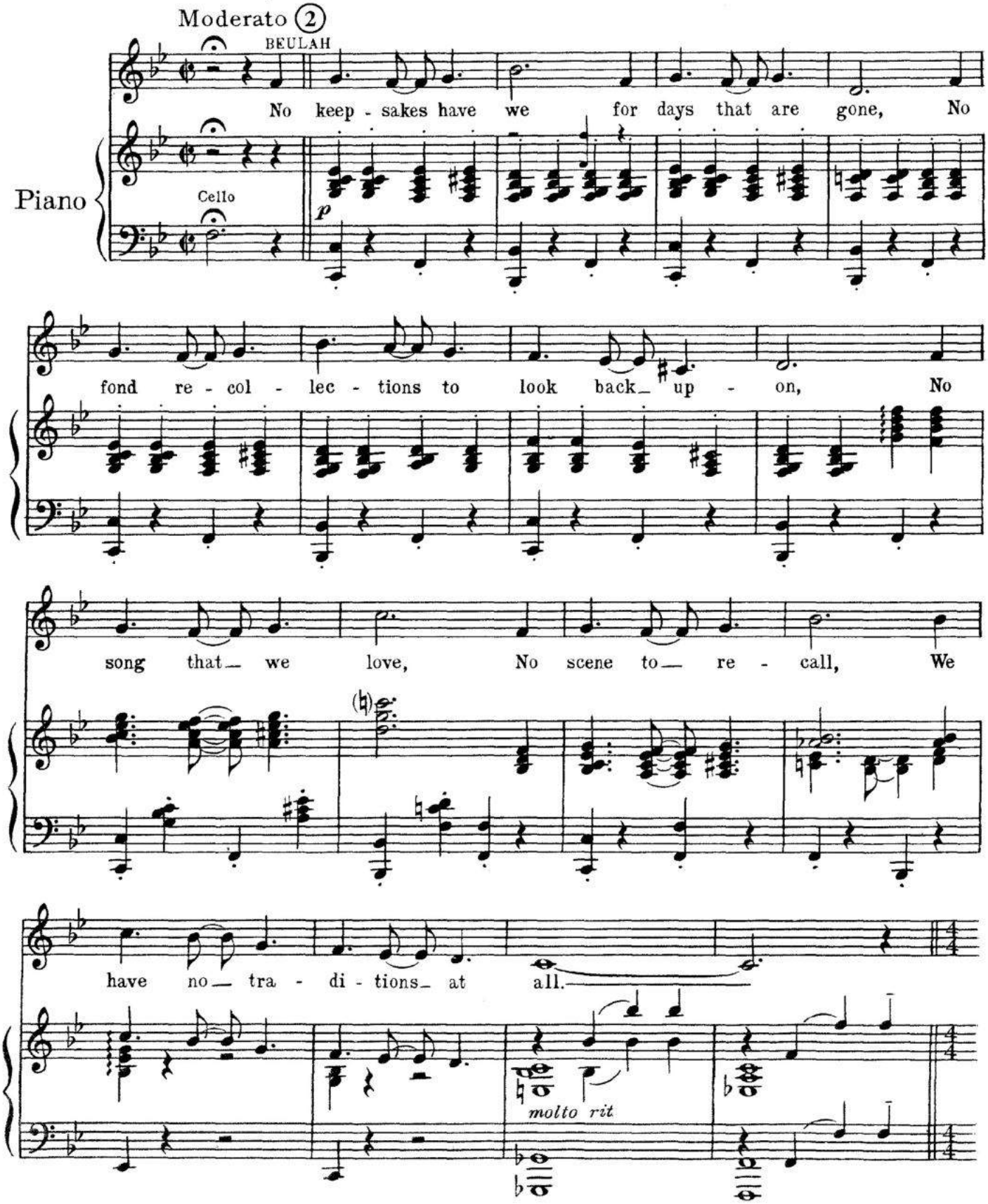
Cue: CHARLIE: *"Let's go and look for Joe and that big sister of yours."*

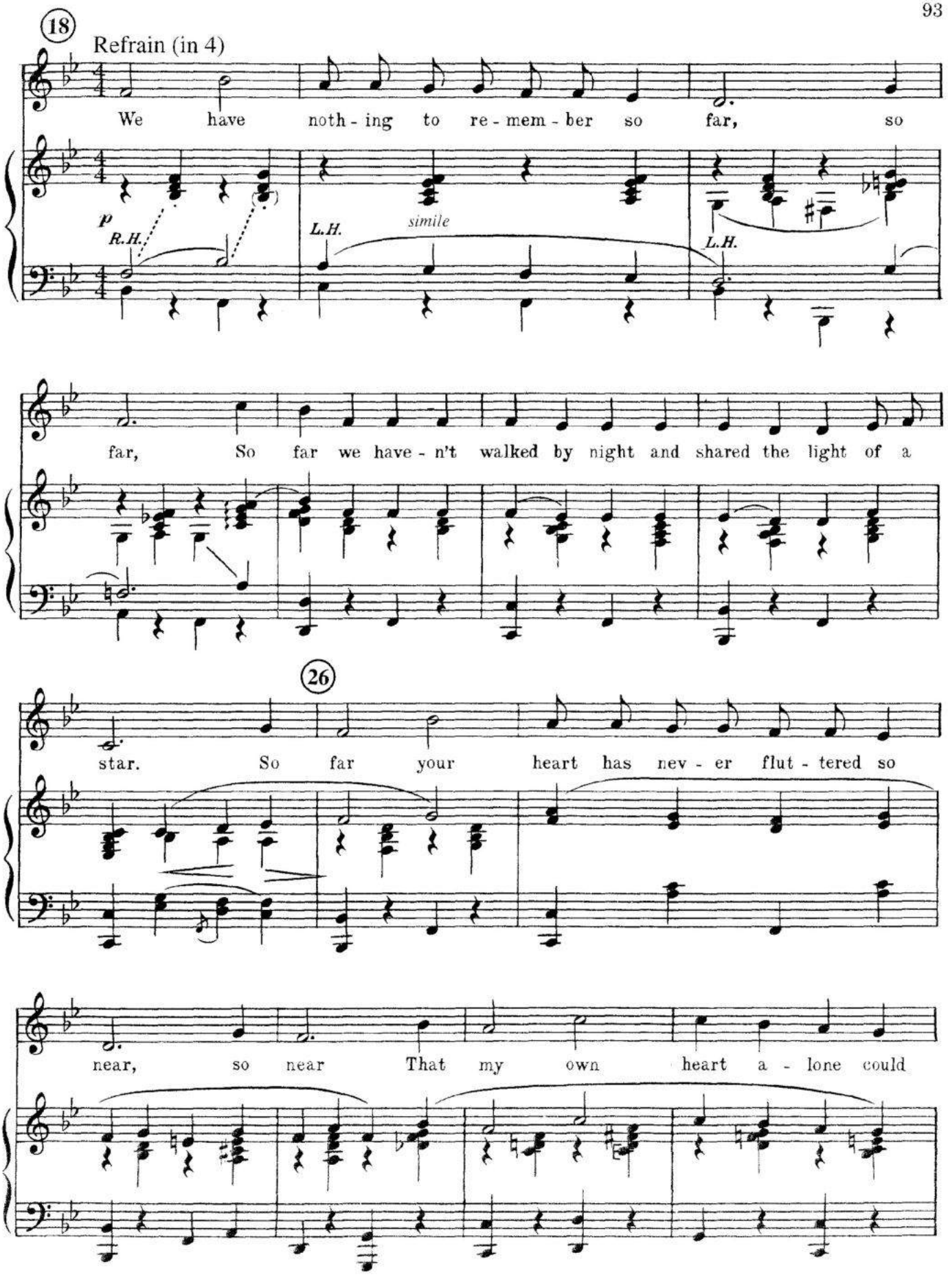


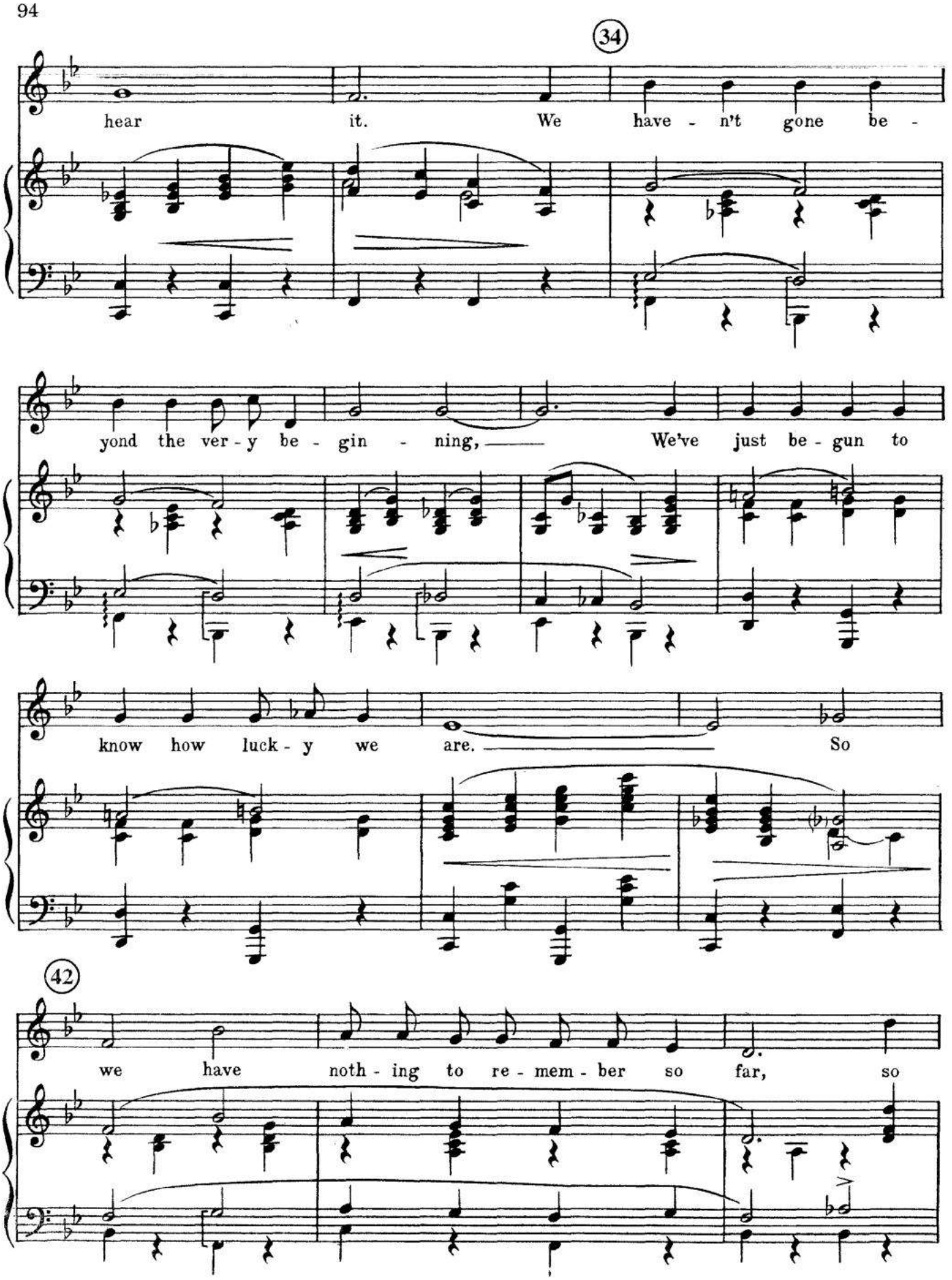
So Far

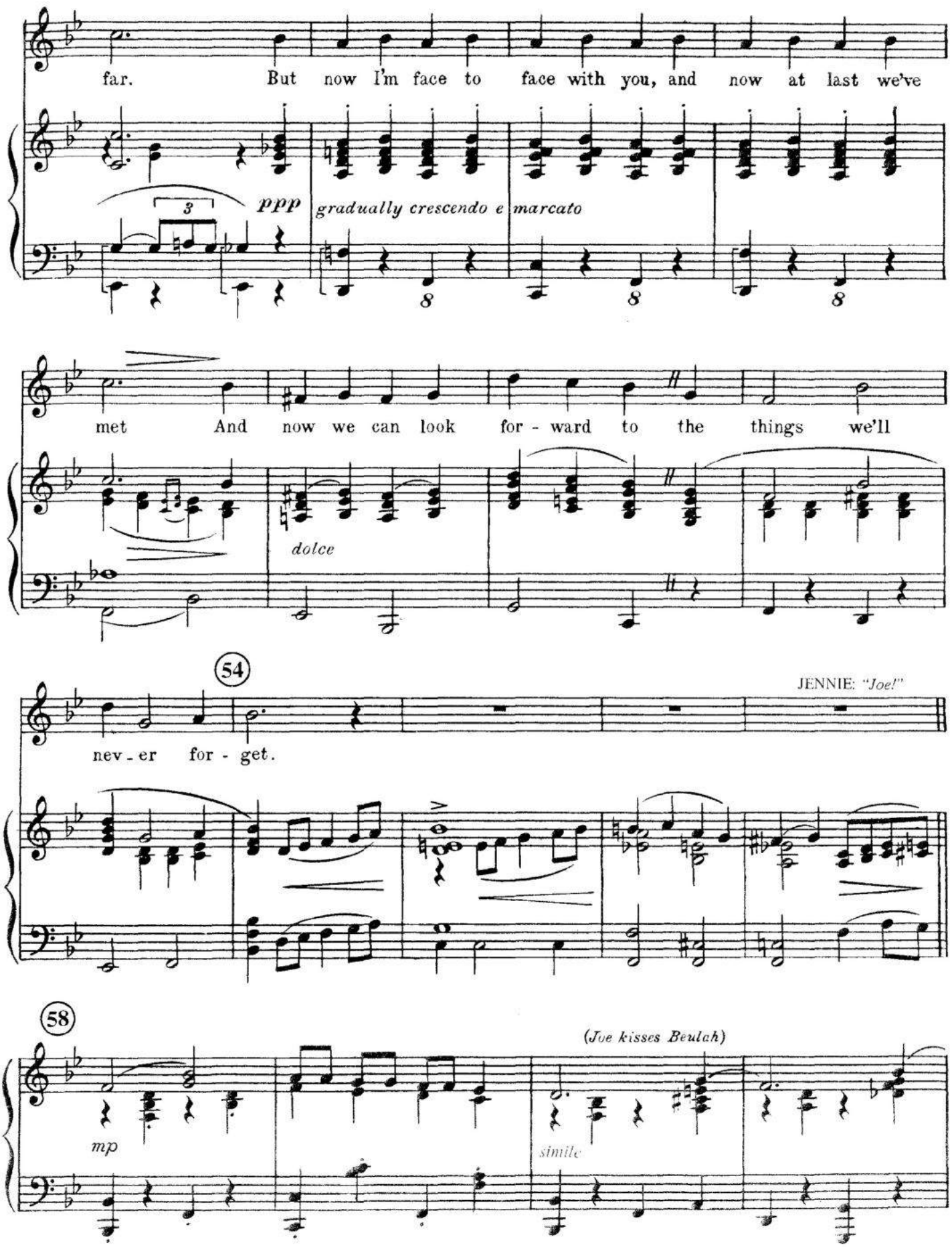
No. 19

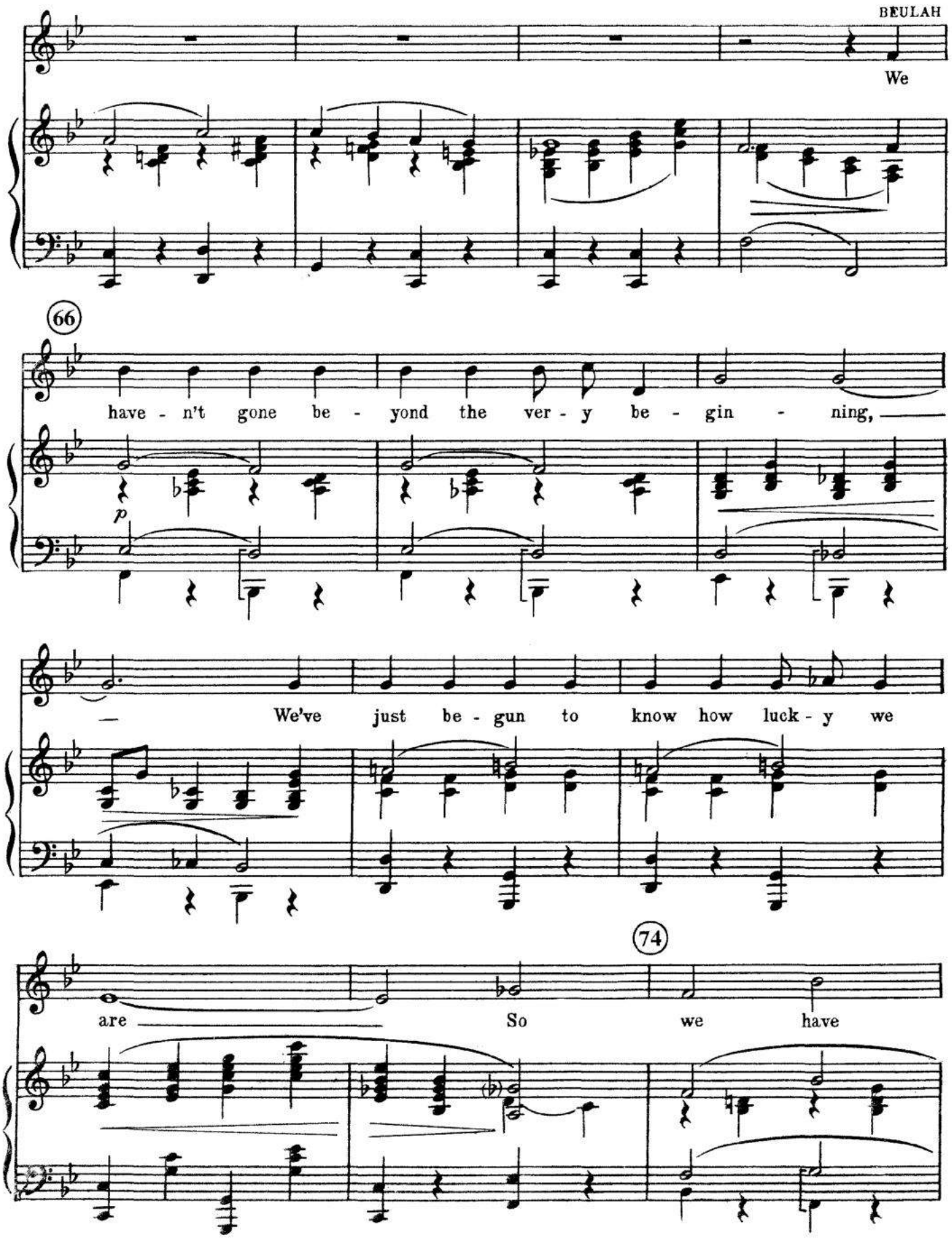
Cue: JOE: *"A blank page to write on!"*
BEULAH: *"Yeh, you and me both!"*

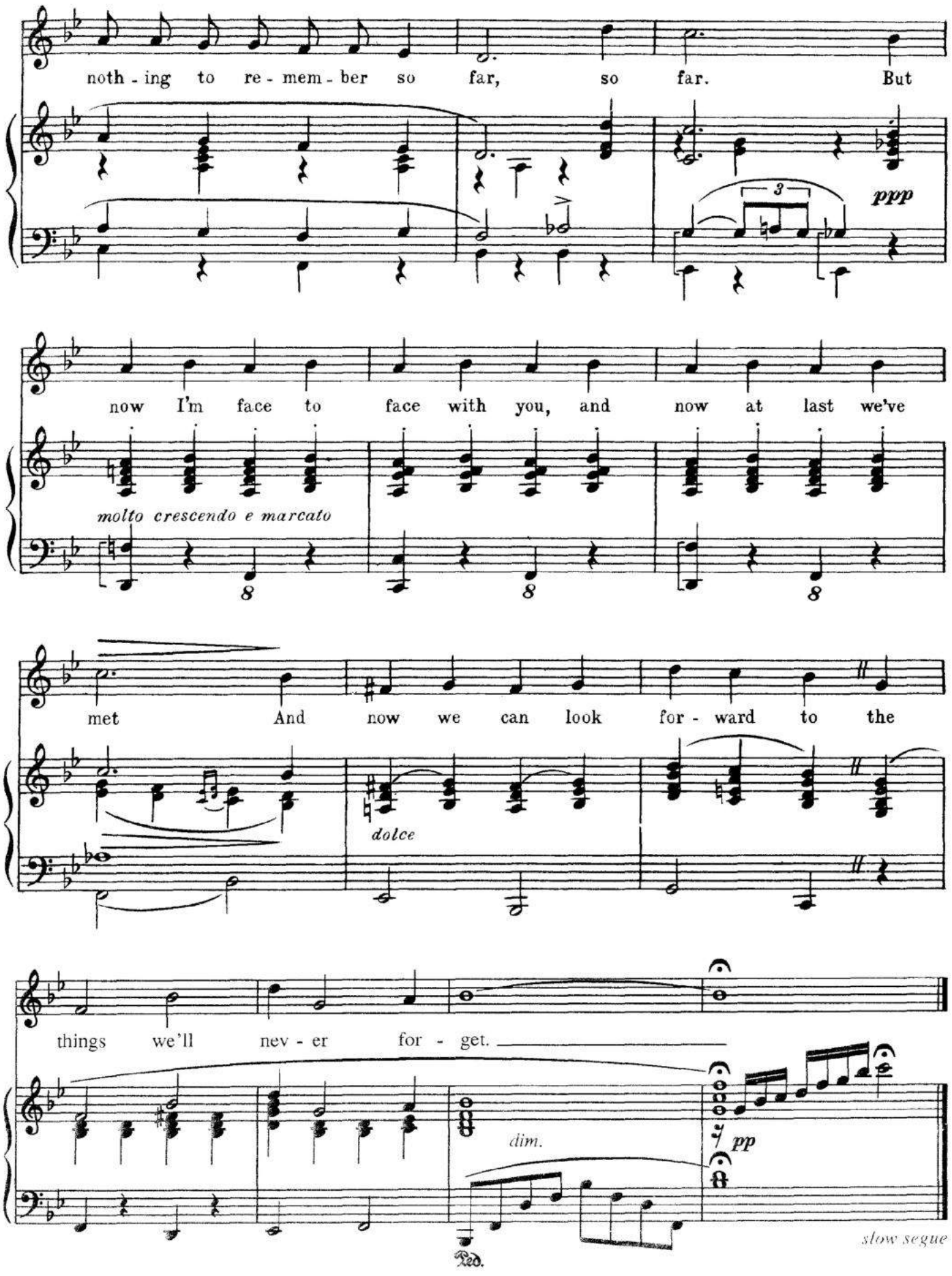



18
Refrain (in 4)
We have noth - ing to re - mem - ber so far, so
p
R.H.
L.H.
simile
L.H.
far, So far we have - n't walked by night and shared the light of a
26
star. So far your heart has nev - er flut - tered so
near, so near That my own heart a - lone could


34
hear it. We have - n't gone be -
yond the ver - y be - gin - ning, We've just be - gun to
know how luck - y we are. So
42
we have noth - ing to re - mem - ber so far, so


far. But now I'm face to face with you, and now at last we've
ppp
gradually crescendo e marcato
met And now we can look for - ward to the things we'll
dolce
54
JENNIE: "Joe!"
nev - er for - get.
58
(Joe kisses Beulah)
mp
simile


BEULAH
We
66
have - n't gone be - yond the ver - y be - gin - ning,
p
We've just be - gun to know how luck - y we
74
are
So we have

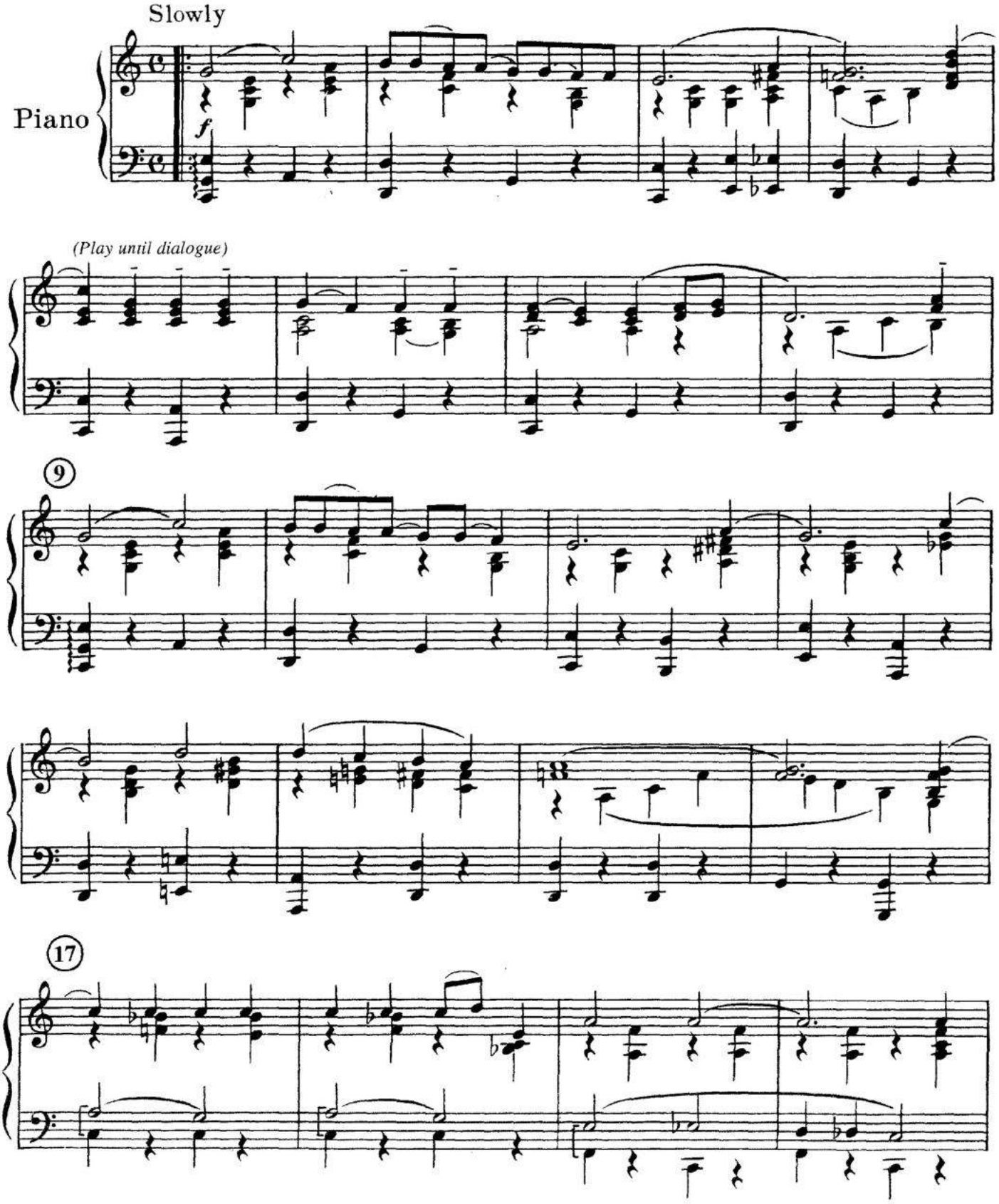

noth - ing to re - mem - ber so far, so far. But
3
ppp
now I'm face to face with you, and now at last we've
molto crescendo e marcato
8
8
8
met And now we can look for - ward to the
dolce
things we'll nev - er for - get.
dim.
pp
Ped.
slow segue

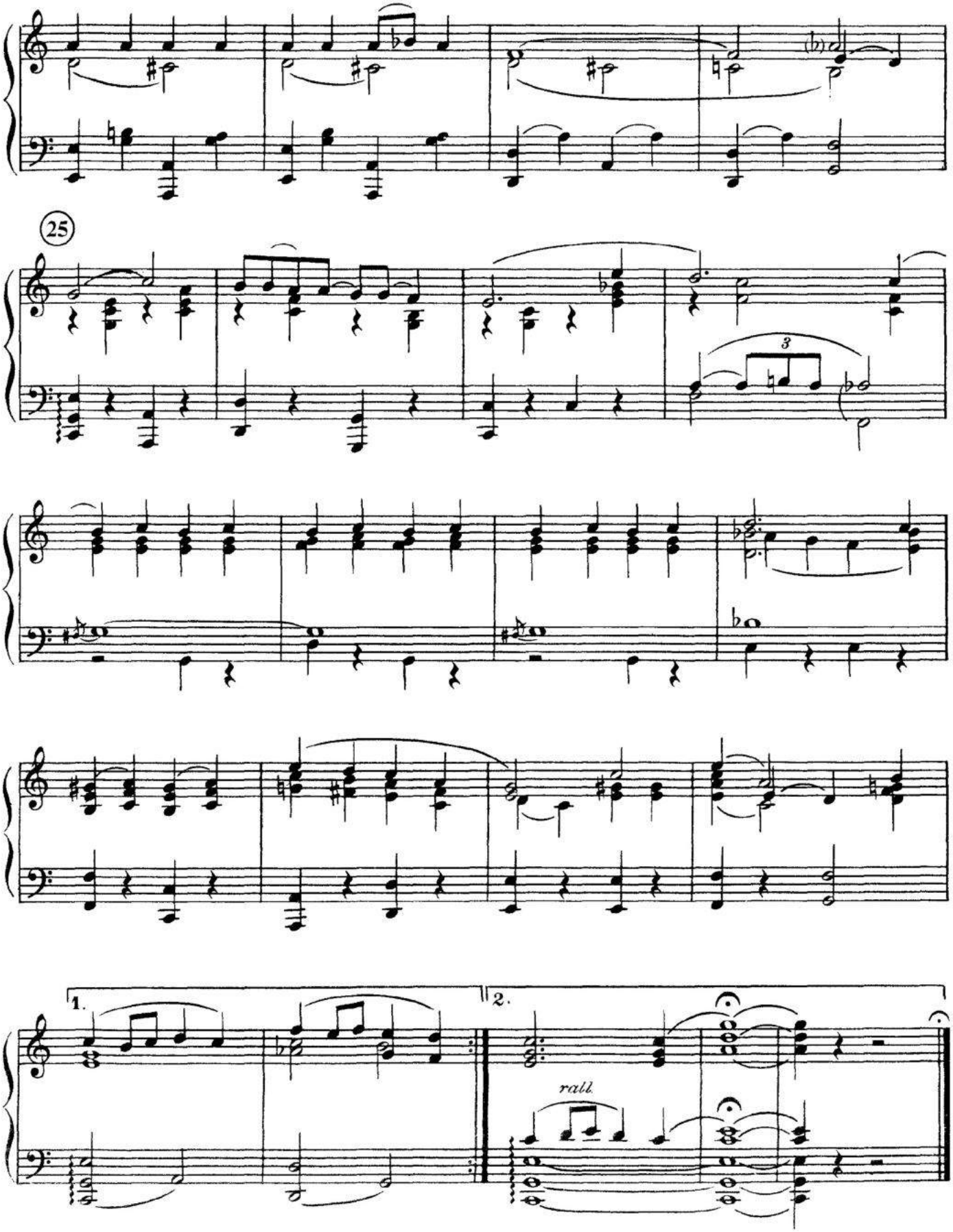
Change Of Scene

("So Far")

No. 20

Cue: BEULAH: *"The little louse is asleep."*



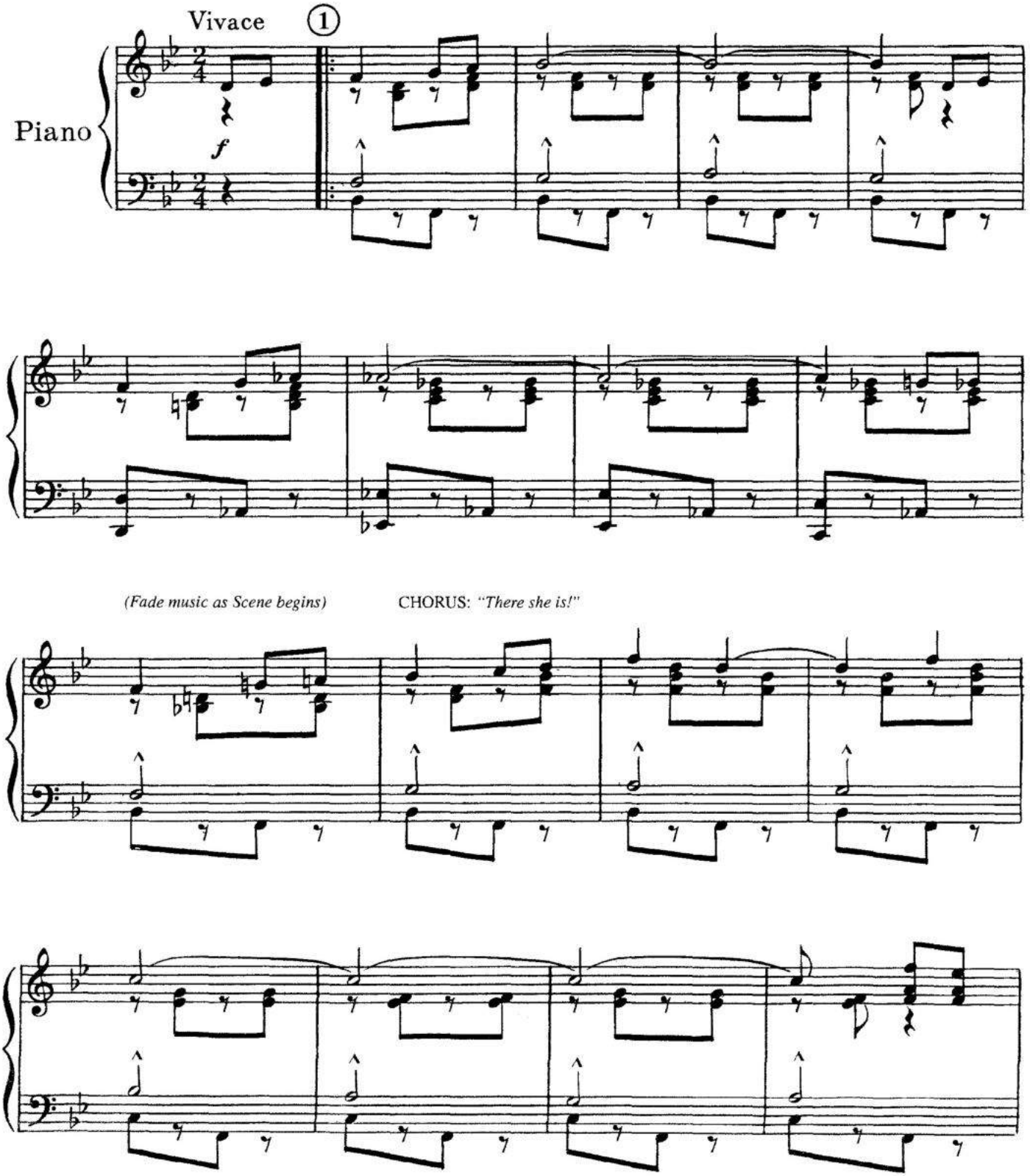

25
3
1.
2.
rall.

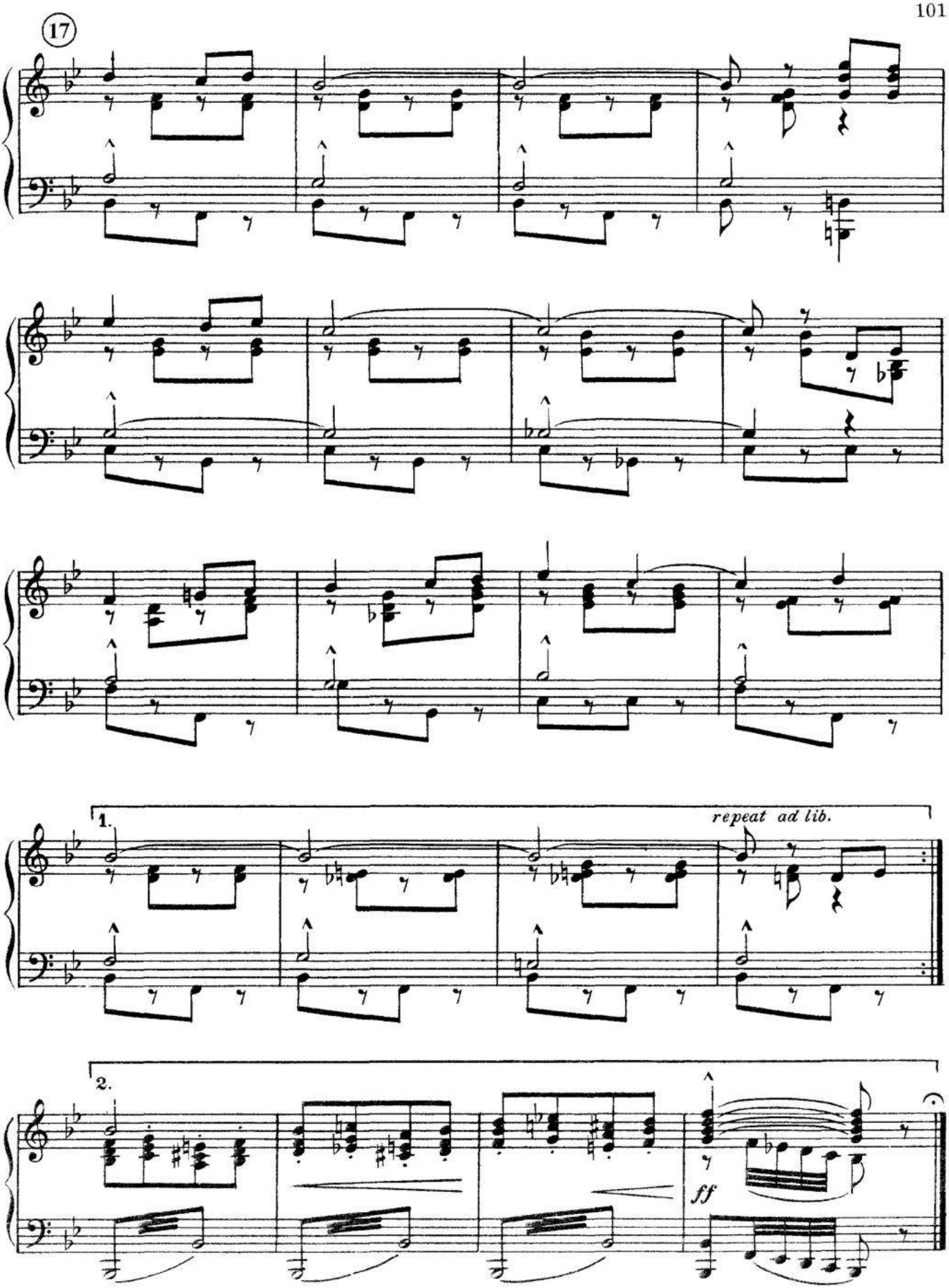
Change Of Scene

No. 21

("You Are Never Away")

Cue: JOE: *"Come on, you July!"*

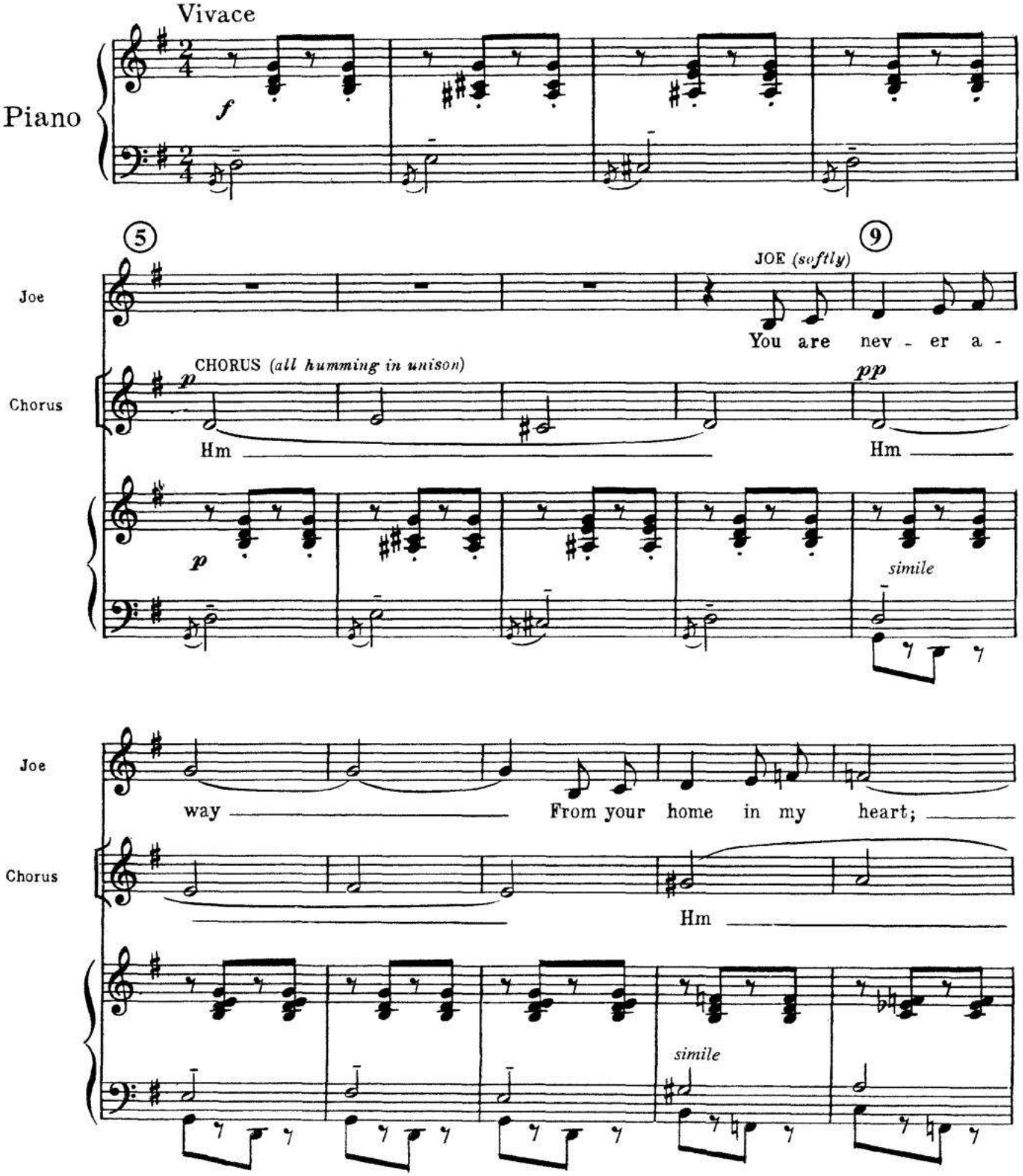


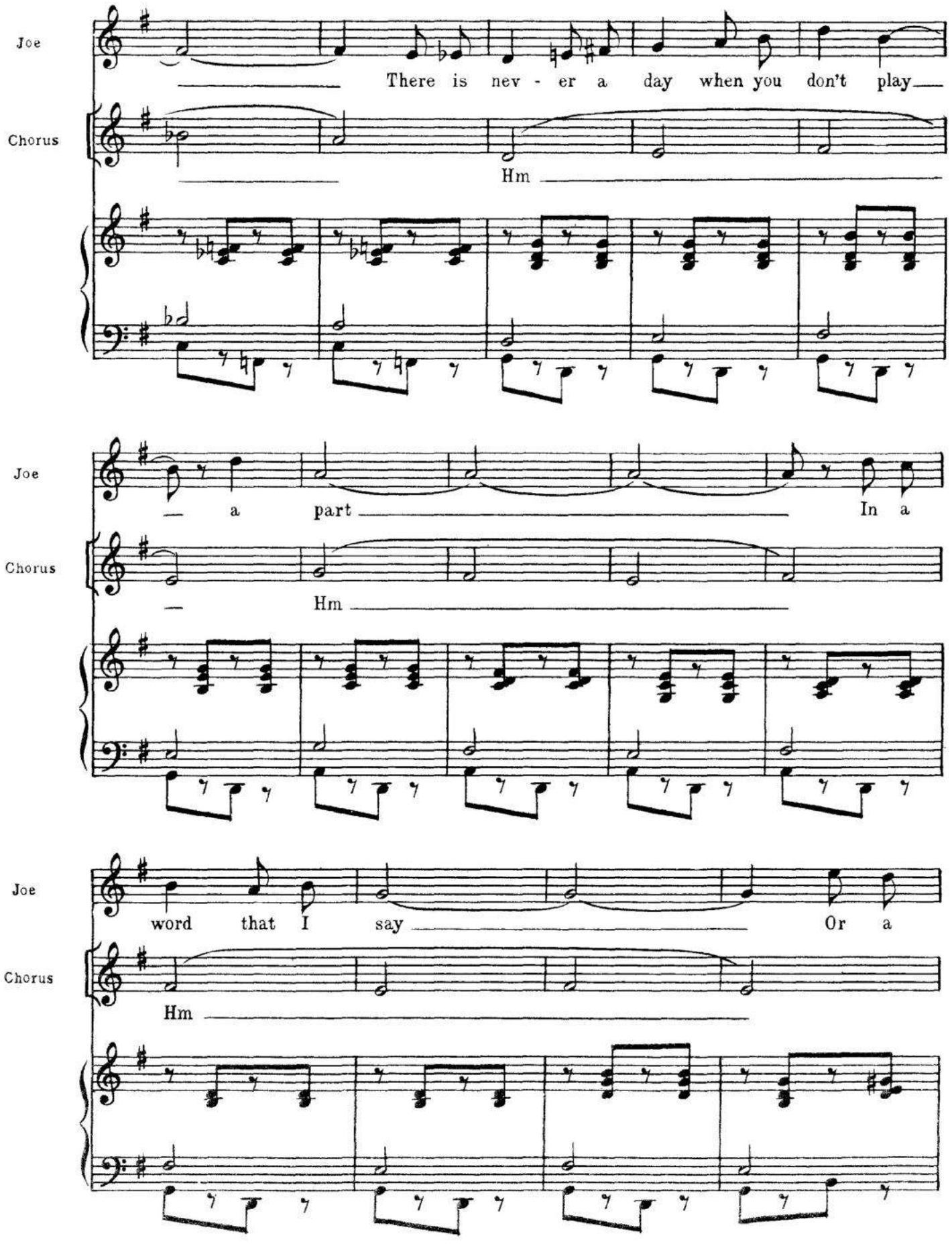

17
1.
repeat ad lib.
2.
ff

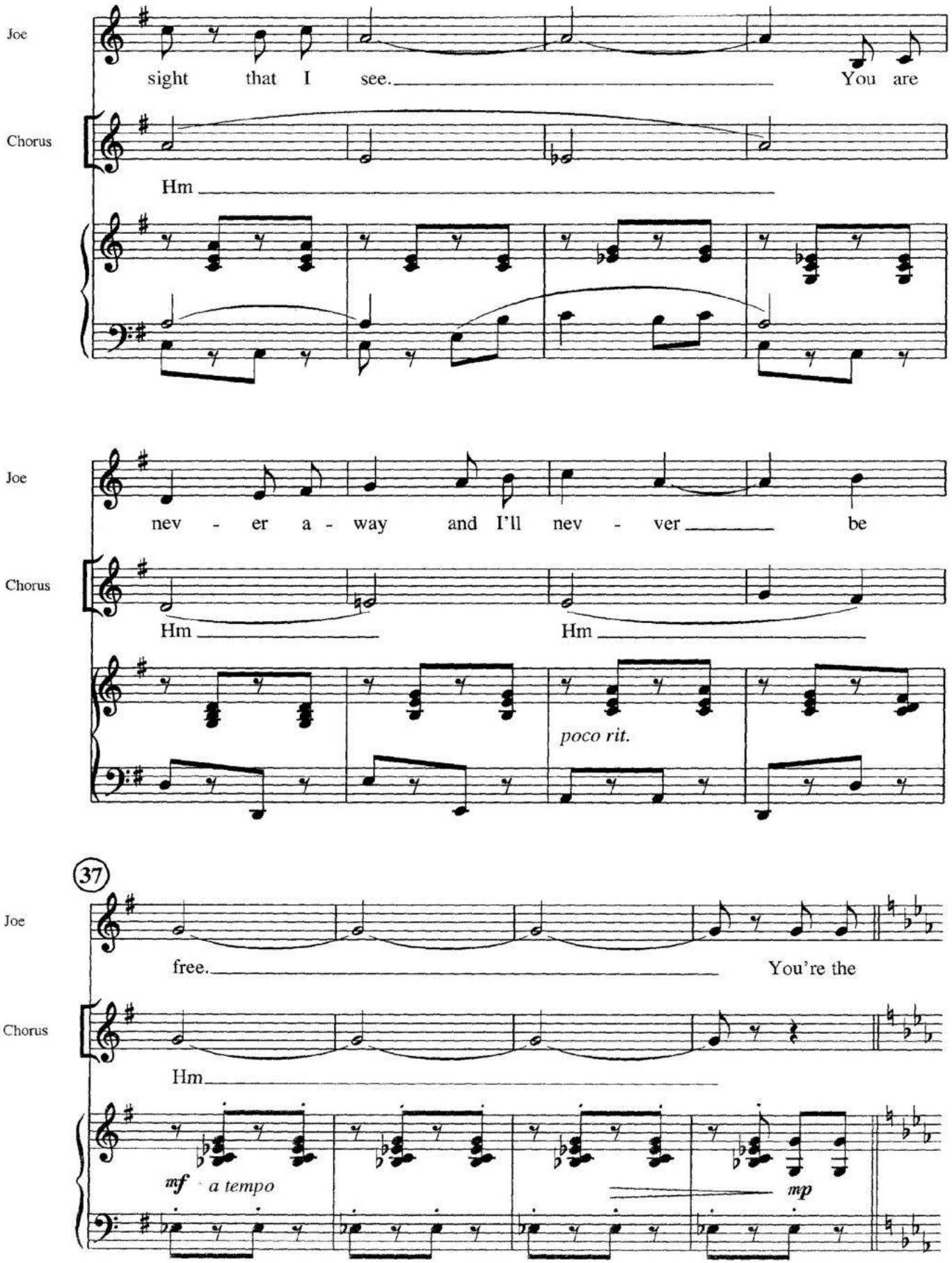
You Are Never Away

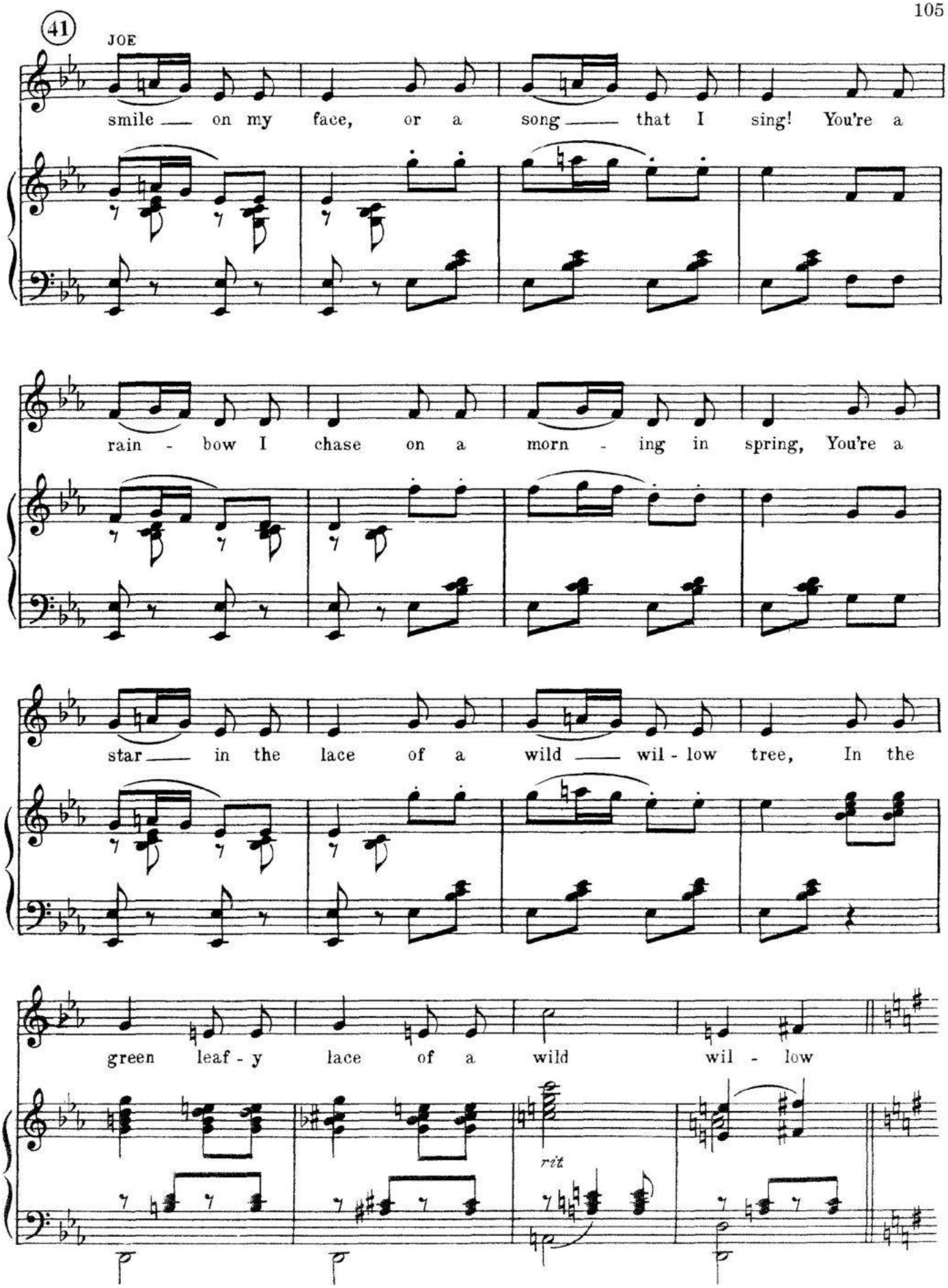
No. 22

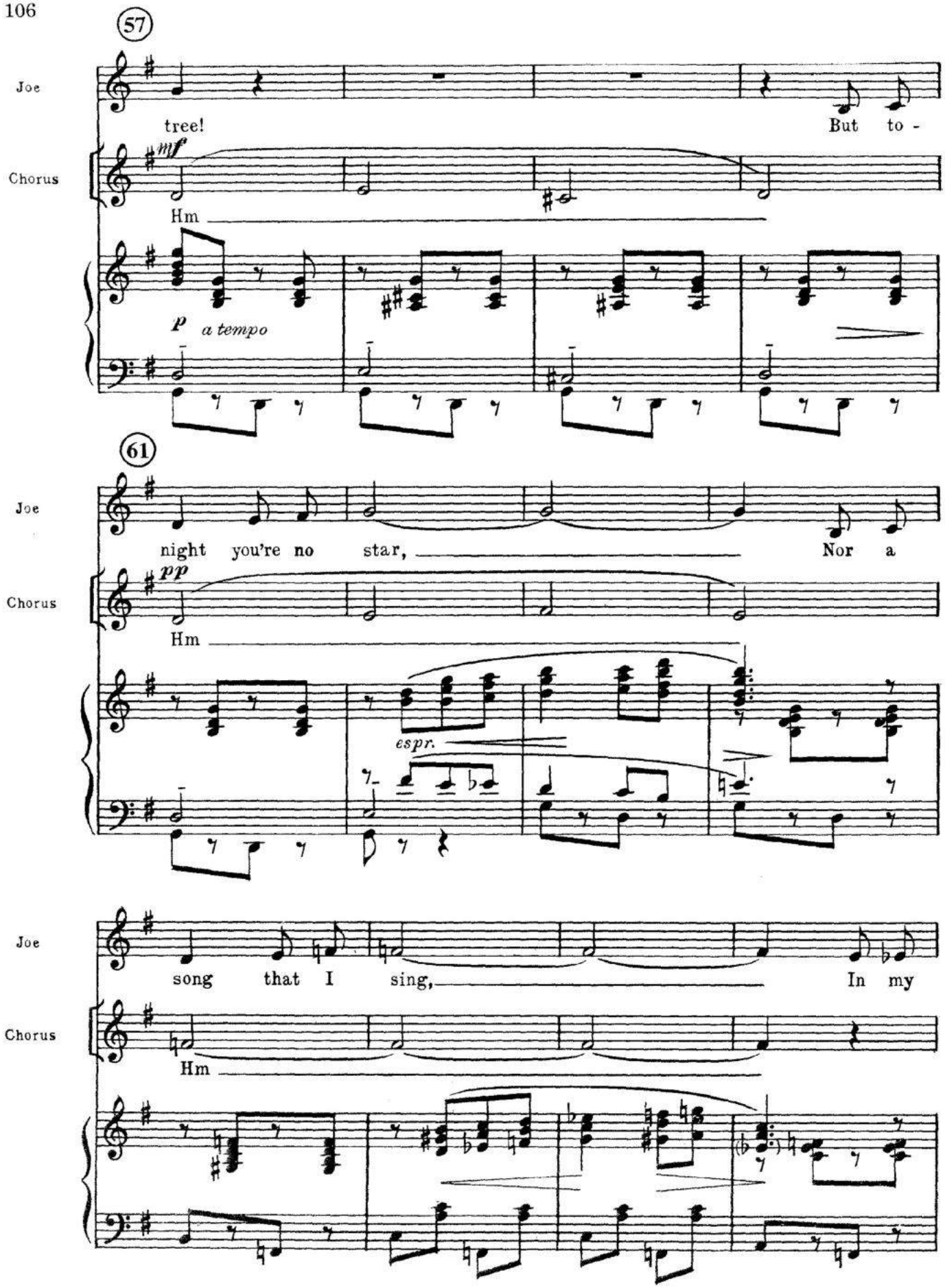
Cue: JENNIE: *"Do you Joe?"*
JOE: *"Every minute!"*

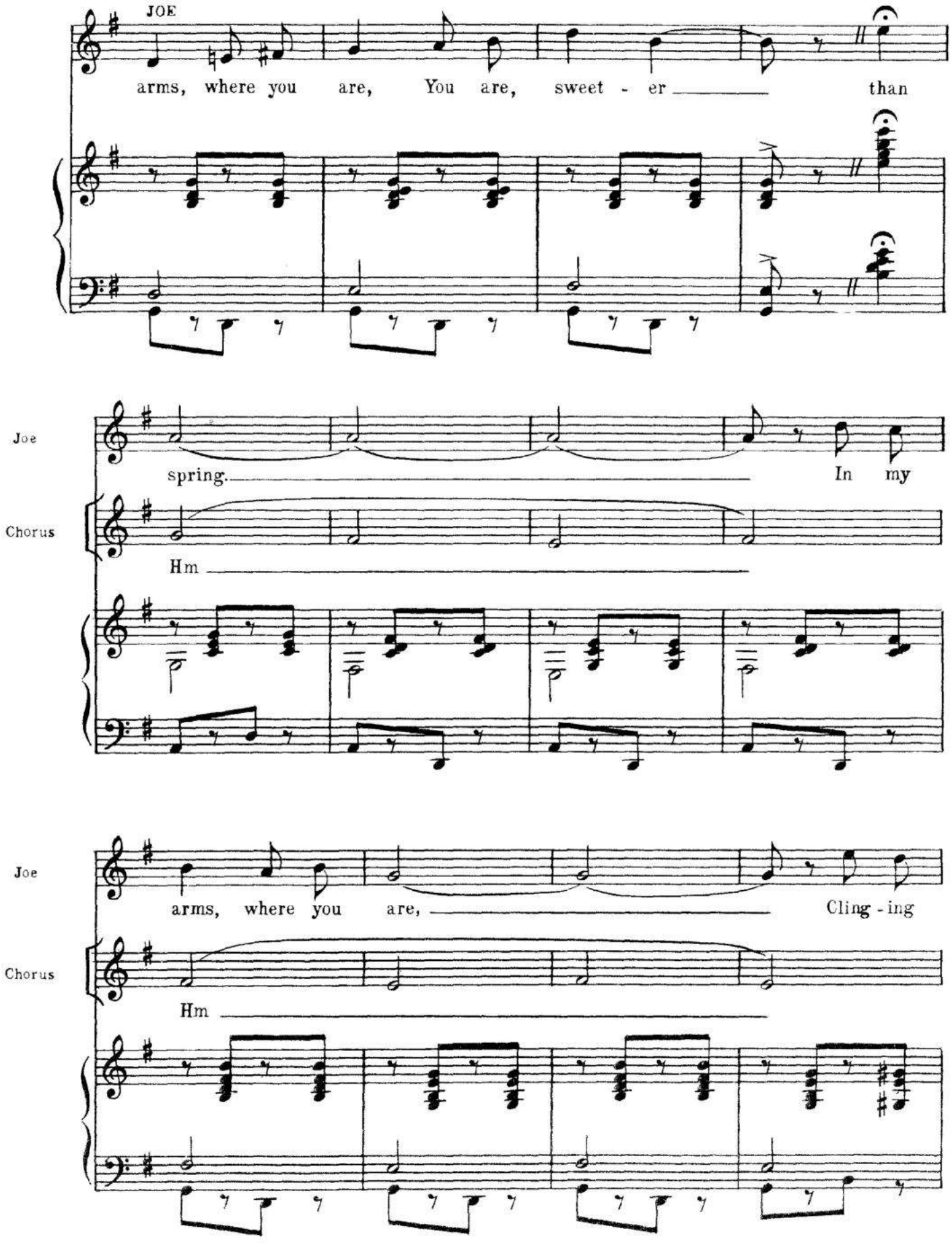


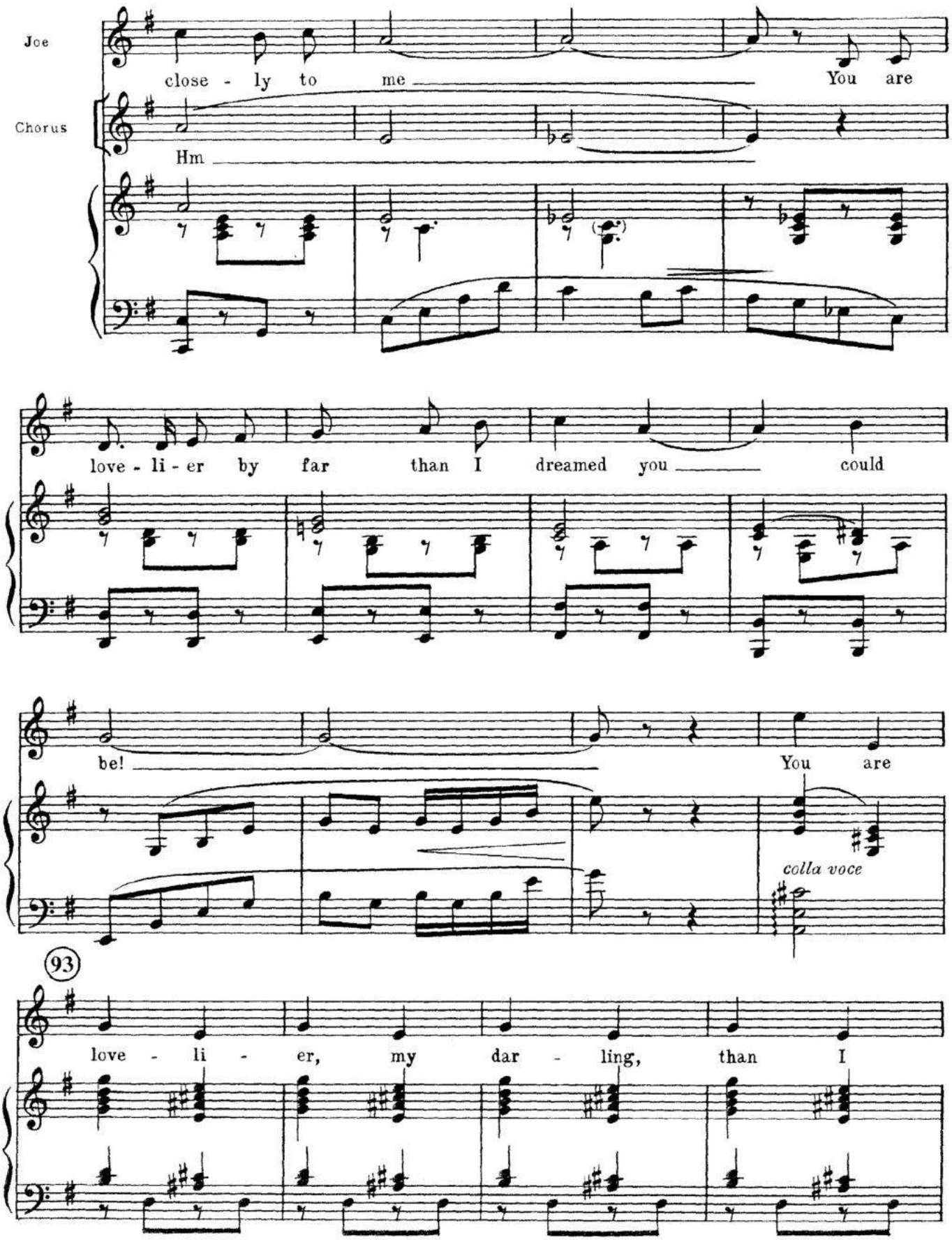

Joe
There is nev - er a day when you don't play
Chorus
Hm
Joe
— a part In a
Chorus
— Hm
Joe
word that I say Or a
Chorus
Hm

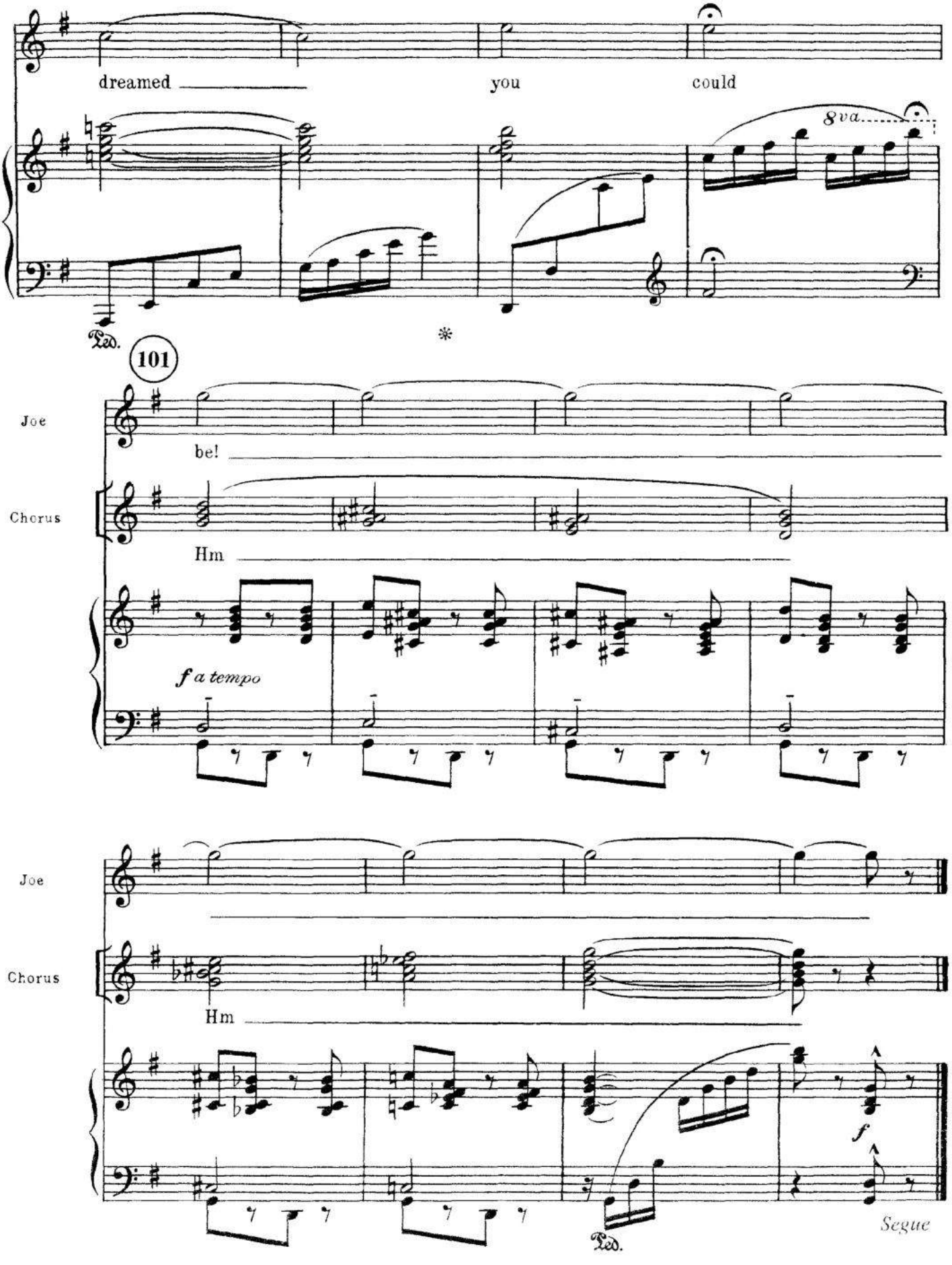

Joe
sight that I see. You are
Chorus
Hm
Joe
nev - er a - way and I'll nev - ver be
Chorus
Hm
Hm
poco rit.
37
Joe
free. You're the
Chorus
Hm
mf a tempo
mp


41
JOE
smile — on my face, or a song — that I sing! You're a
rain - bow I chase on a morn - ing in spring, You're a
star — in the lace of a wild — wil - low tree, In the
green leaf - y lace of a wild wil - low
rit


57
Joe
tree!
But to -
Chorus
mf
Hm
p
a tempo
61
Joe
night you're no star,
Nor a
Chorus
pp
Hm
espr.
Joe
song that I sing,
In my
Chorus
Hm

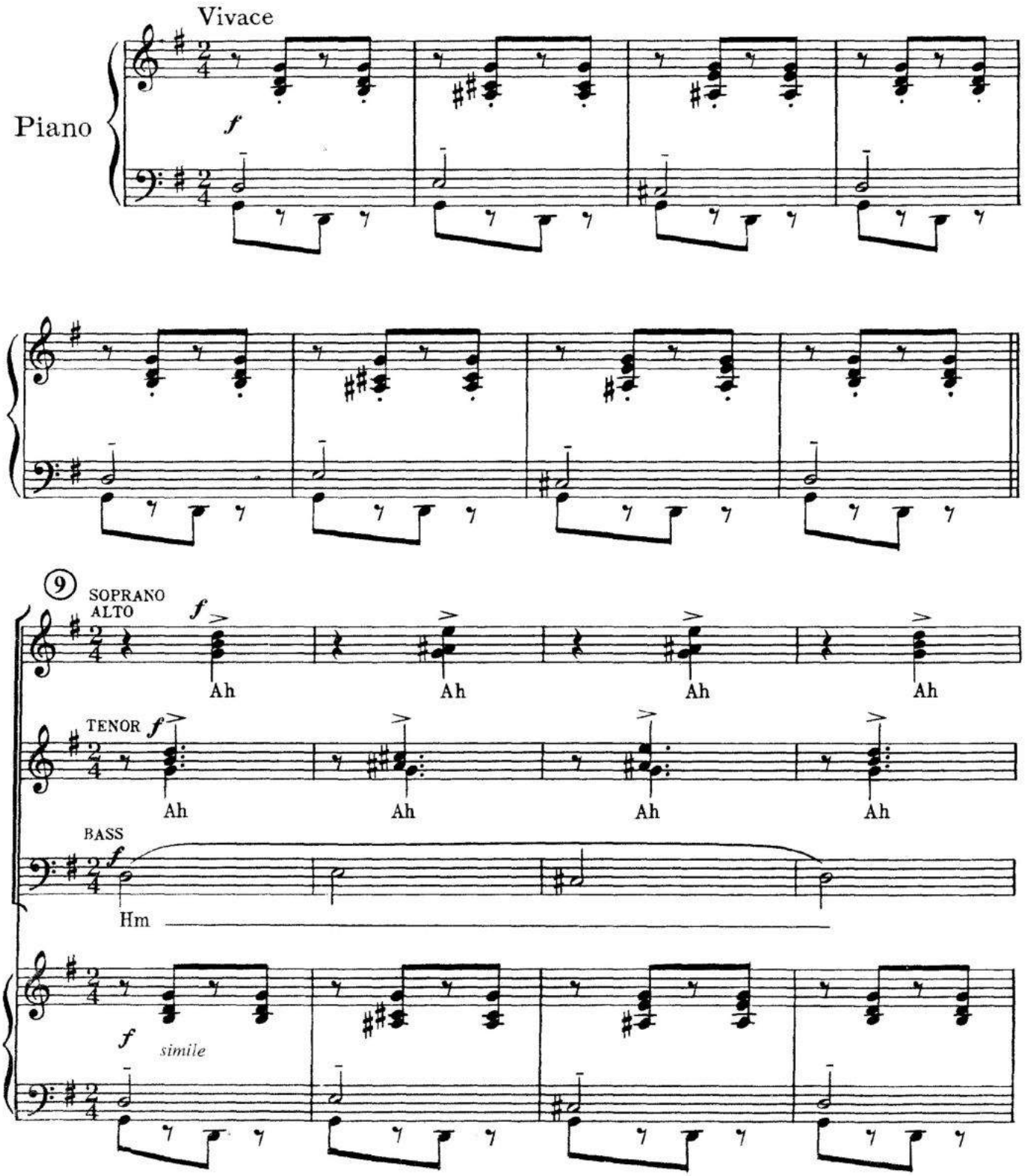

JOE
arms, where you are, You are, sweet - er than
Joe
spring. In my
Chorus
Hm
Joe
arms, where you are, Cling - ing
Chorus
Hm

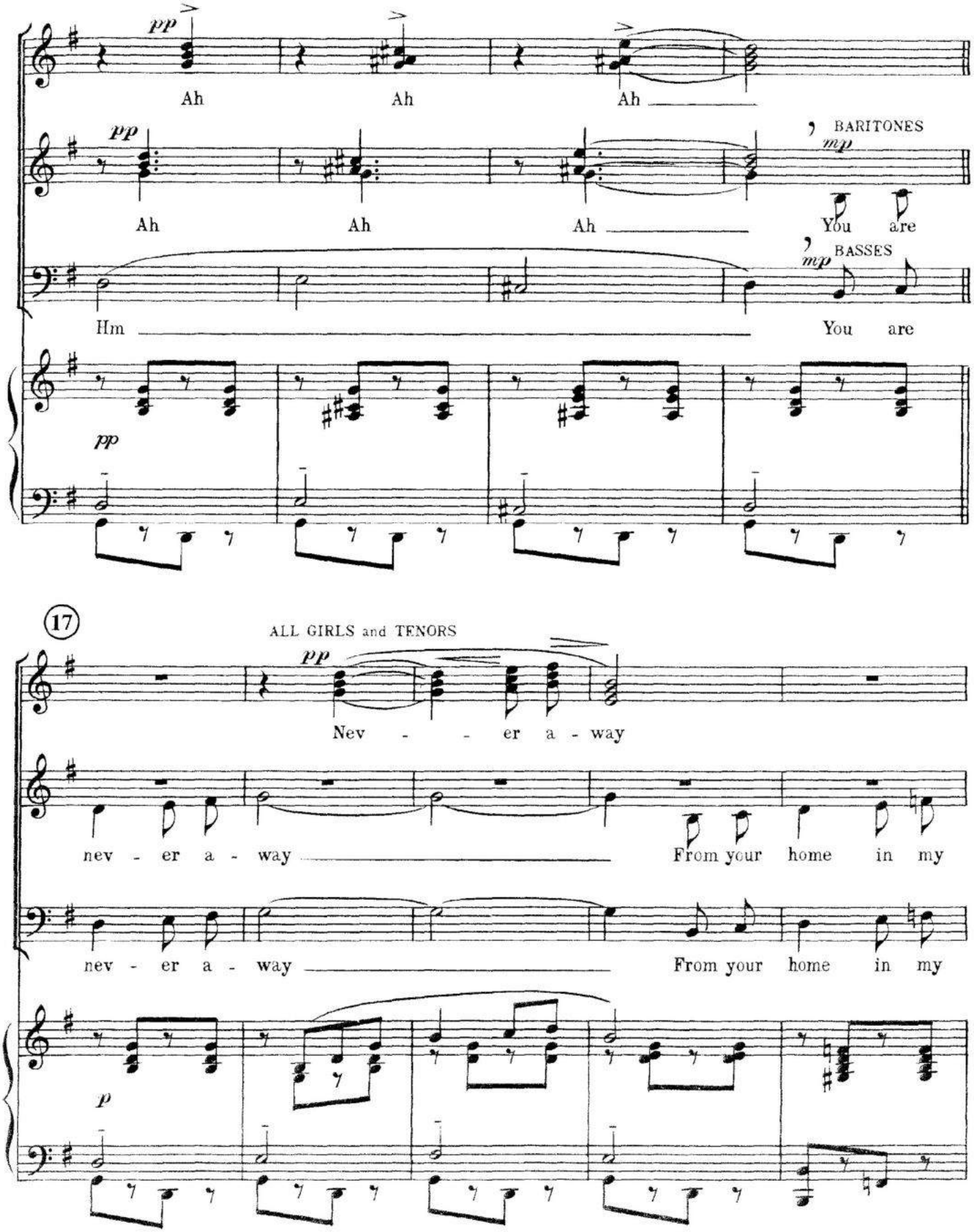

Joe
close - ly to me
You are
Chorus
Hm
love - li - er by far than I dreamed you could
be!
You are
colla voce
93
love - li - er, my dar - ling, than I

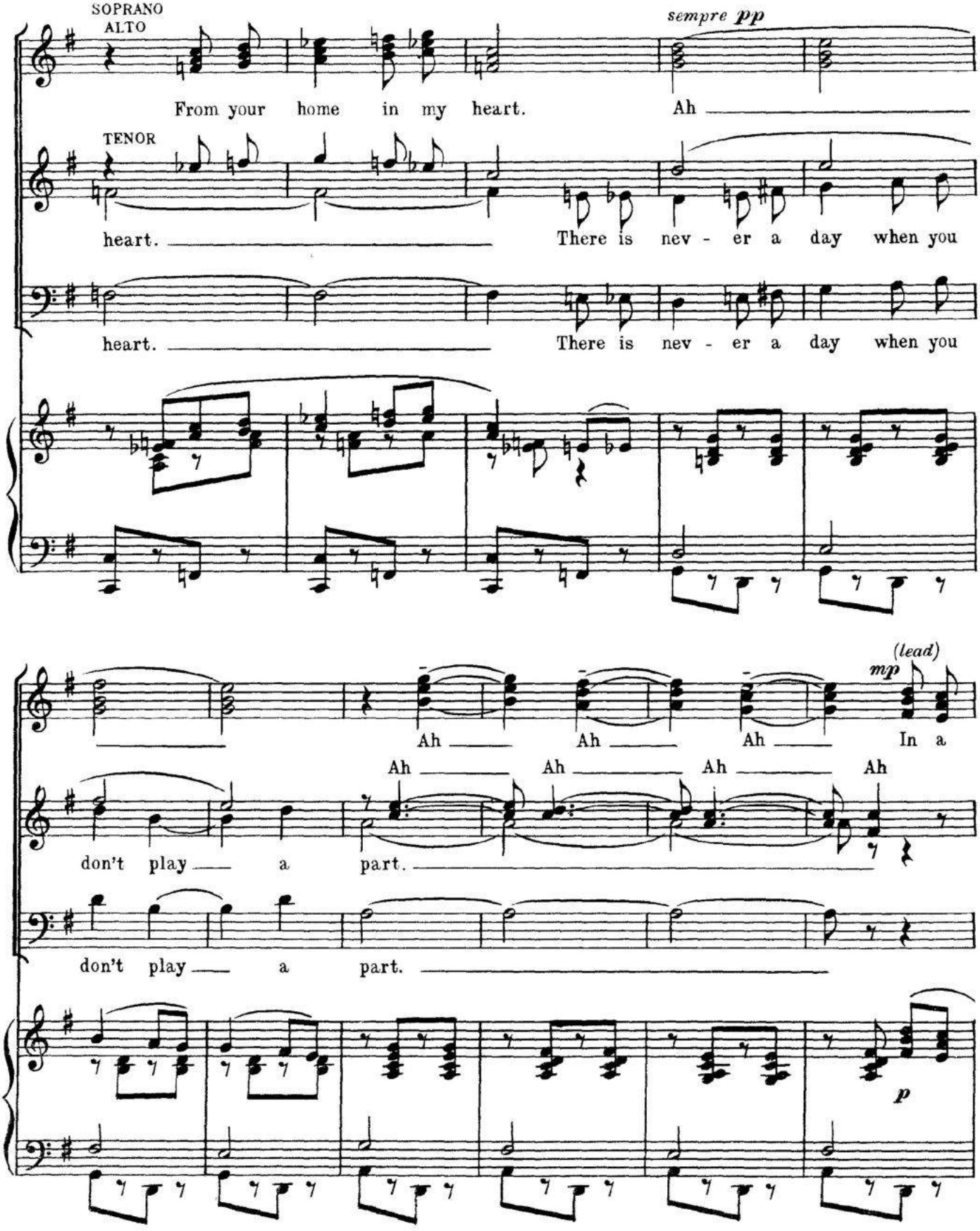

dreamed
you
could
8va
Ped.
101
Joe
be!
Chorus
Hm
f a tempo
Joe
Chorus
Hm
f
Ped.
Segue

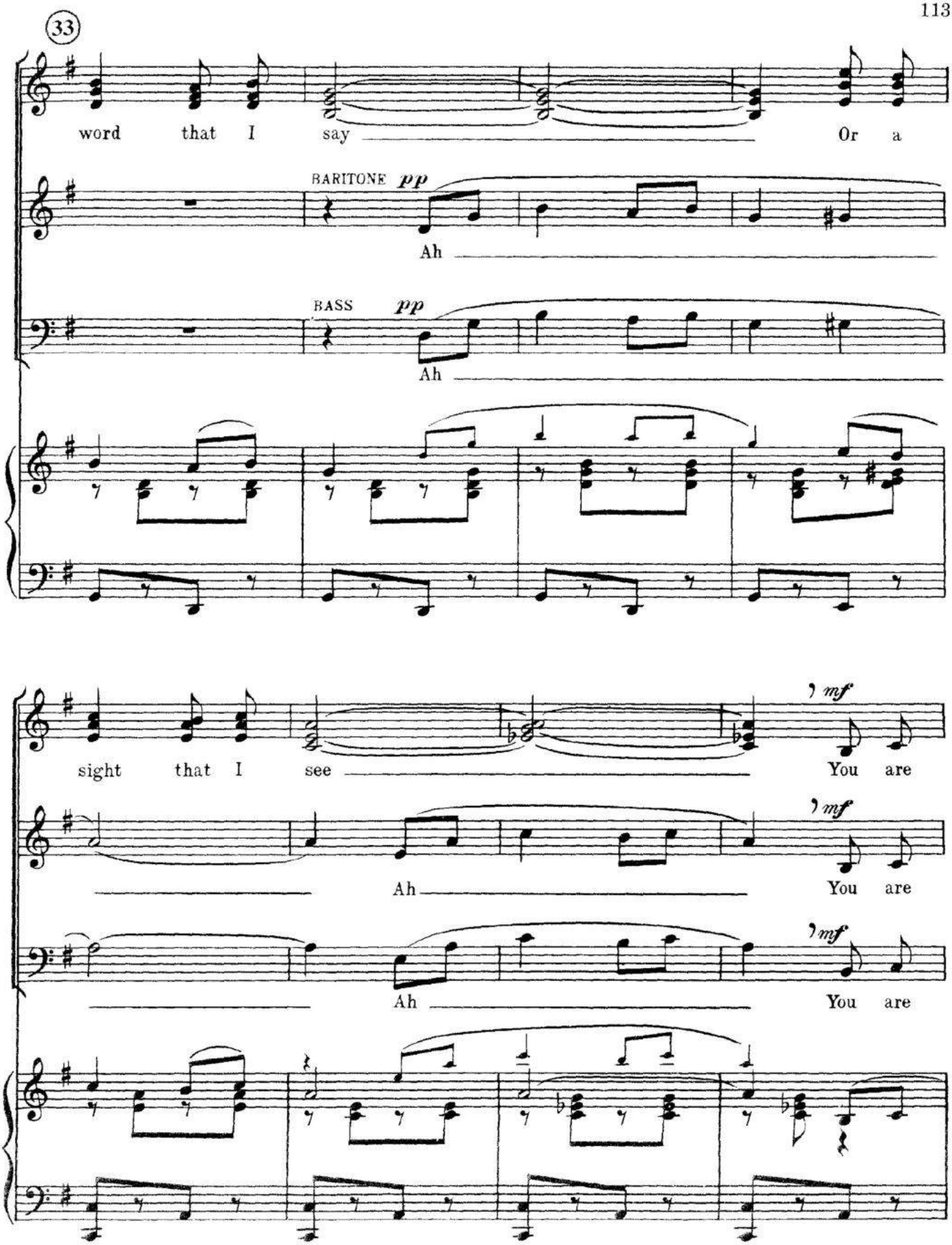
No. 22A You Are Never Away (Encore)

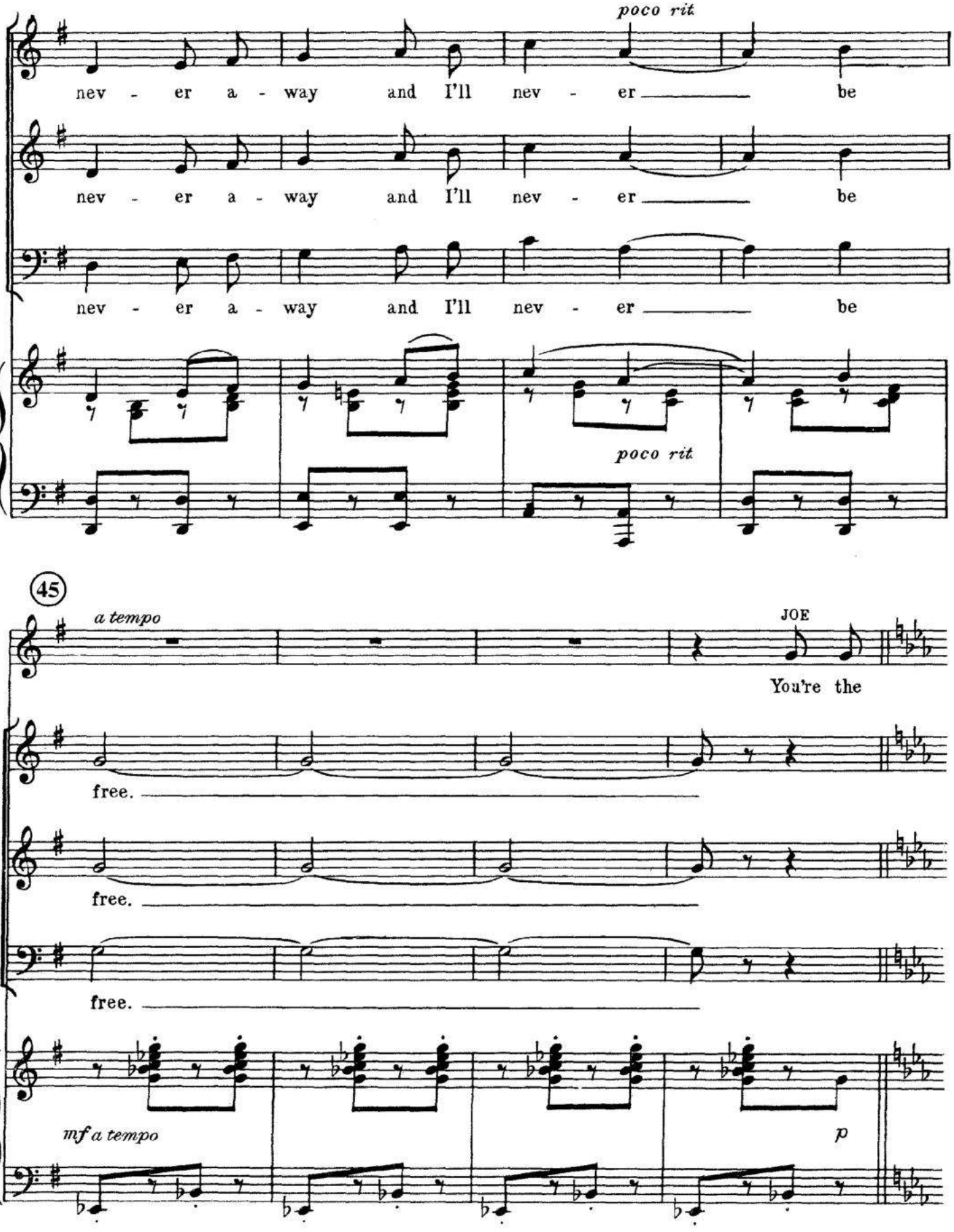
(Joe and Chorus)

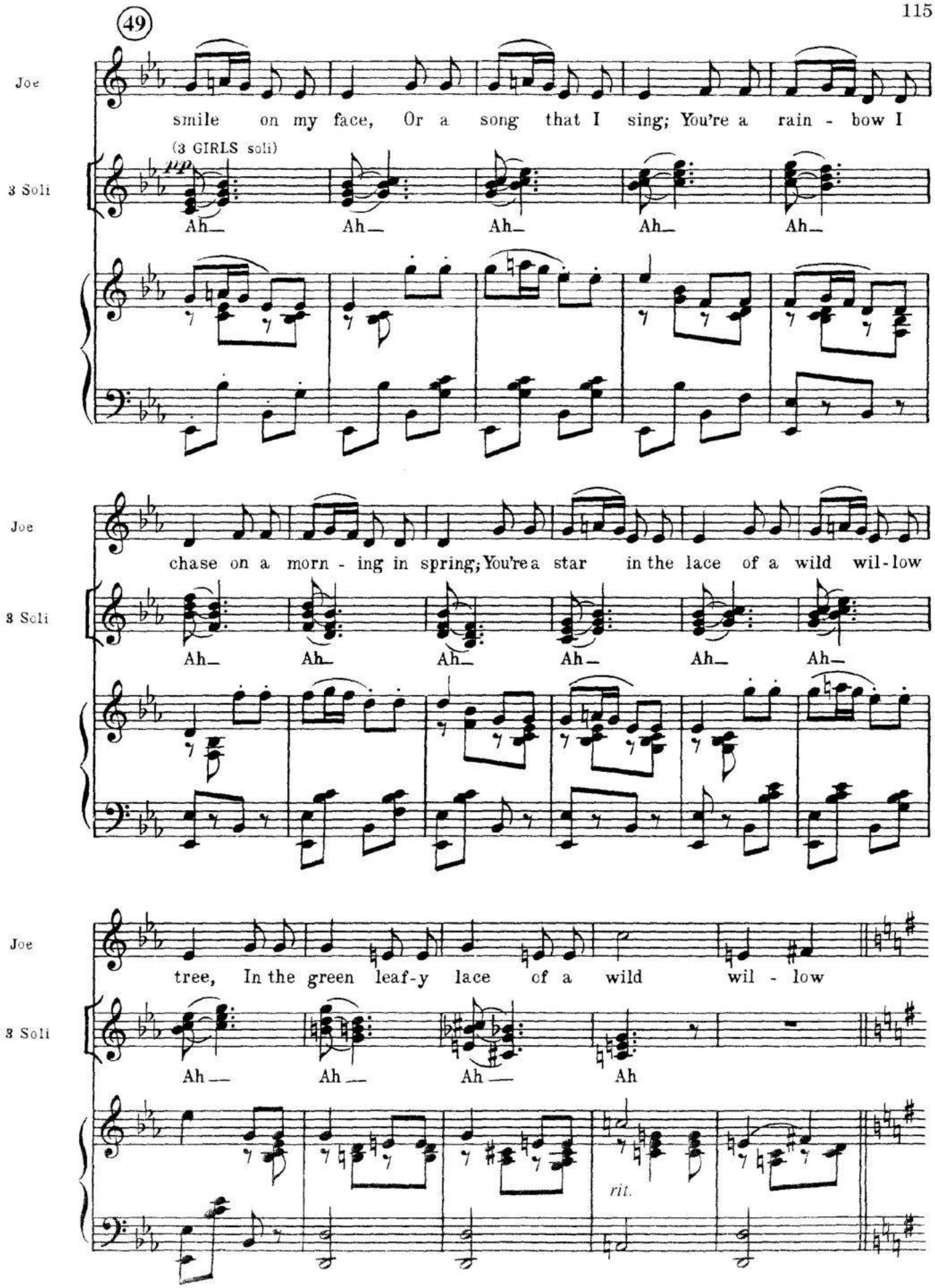


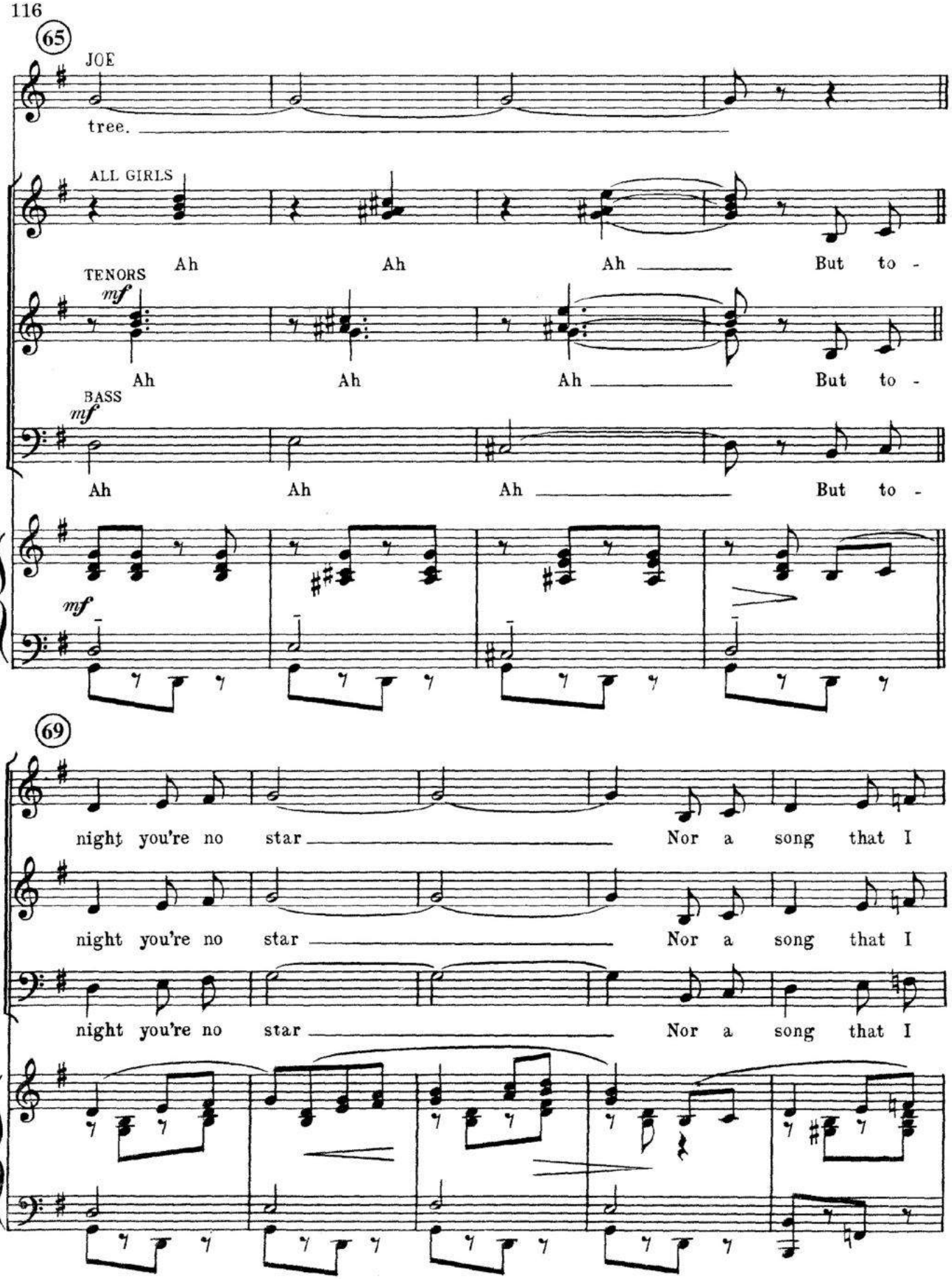

pp
Ah
Ah
Ah
pp
Ah
Ah
Ah
BARITONES
mp
You are
Hm
BASSES
mp
You are
pp
17
ALL GIRLS and TENORS
pp
Nev - - er a - way
nev - er a - way
From your home in my
nev - er a - way
From your home in my
p

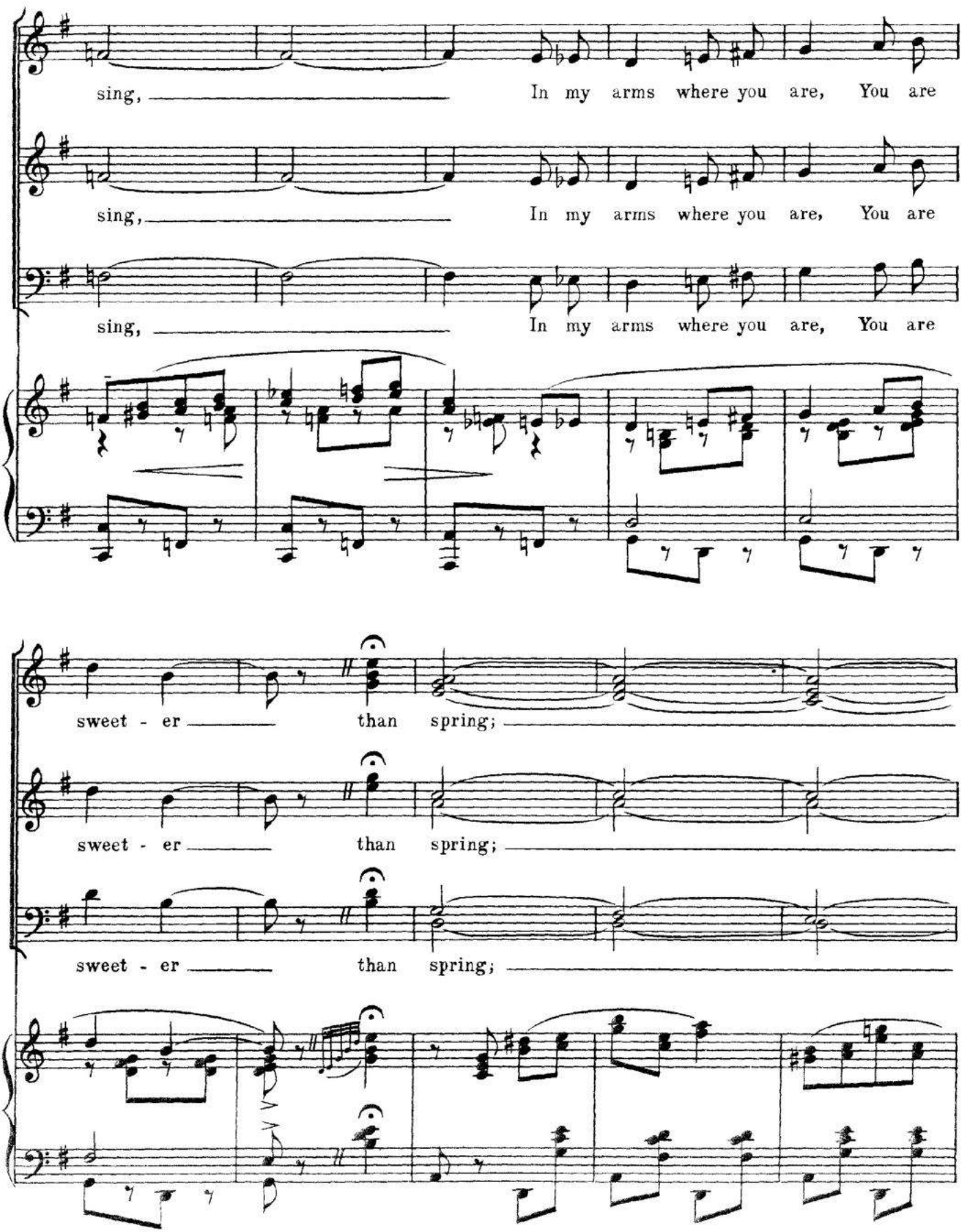

SOPRANO
ALTO
From your home in my heart.
sempre pp
Ah
TENOR
heart.
There is nev - er a day when you
heart.
There is nev - er a day when you
(lead)
mp
Ah Ah Ah In a
Ah Ah Ah Ah
don't play a part.
don't play a part.
p

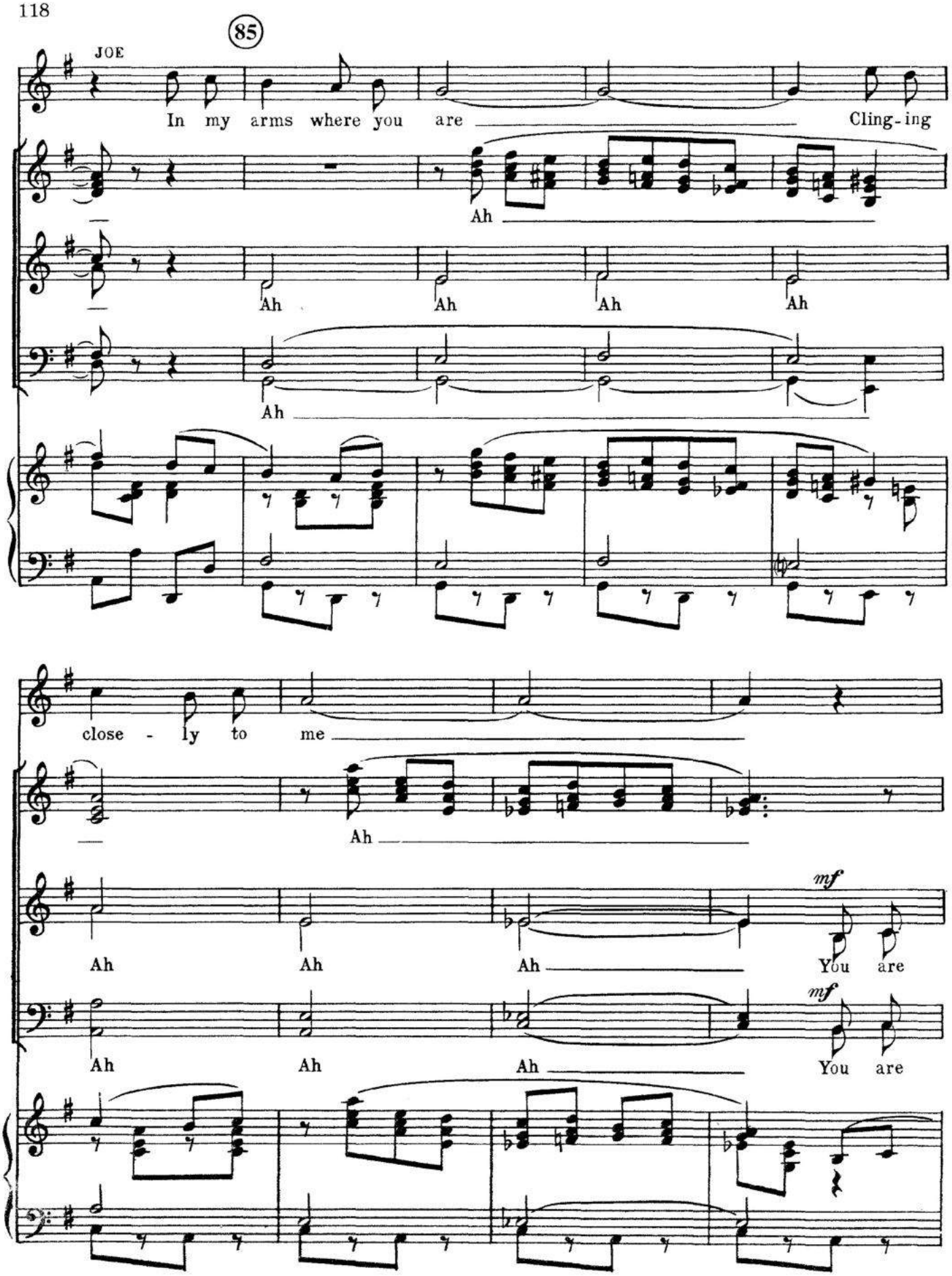

33
word that I say
Or a
BARITONE pp
Ah
BASS pp
Ah
sight that I see
You are
mf
Ah
You are
mf
Ah
You are
mf

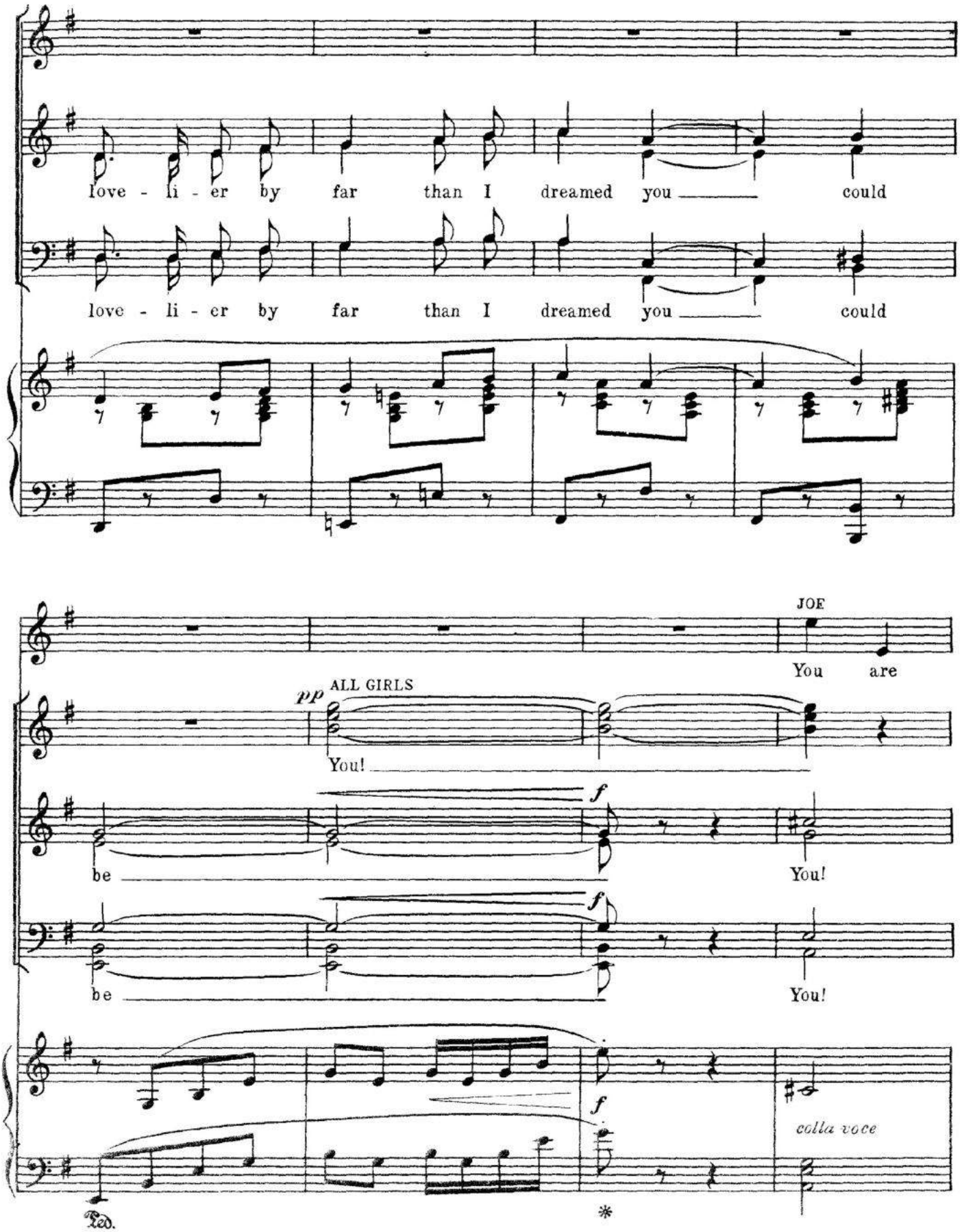

poco rit
nev - er a - way and I'll nev - er be
nev - er a - way and I'll nev - er be
nev - er a - way and I'll nev - er be
poco rit
45
a tempo
JOE
You're the
free.
free.
free.
mf a tempo
p

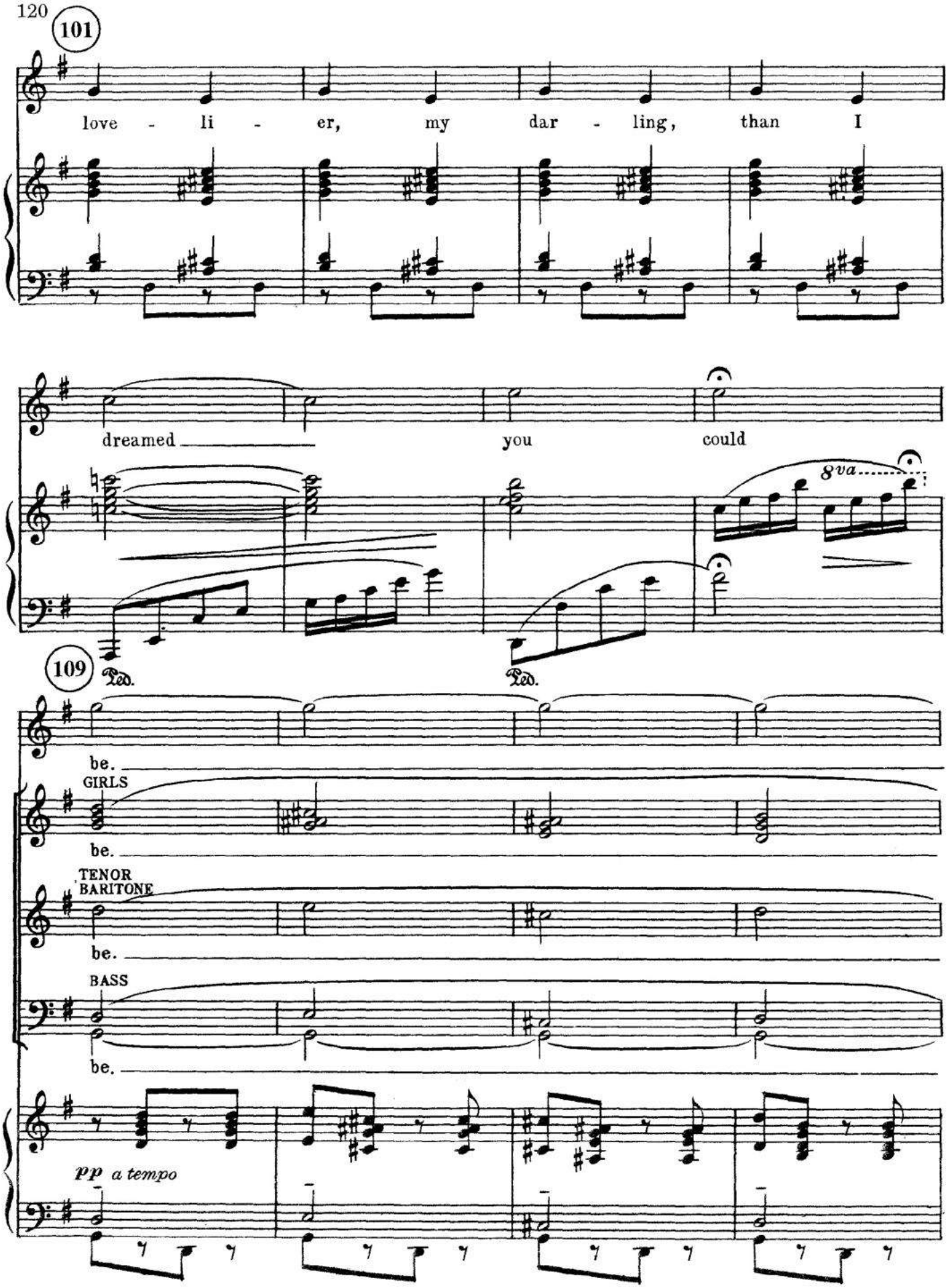

49
Joe
smile on my face, Or a song that I sing; You're a rain - bow I
(3 GIRLS soli)
3 Soli
mp
Ah— Ah— Ah— Ah— Ah—
Joe
chase on a morn - ing in spring; You're a star in the lace of a wild wil - low
3 Soli
Ah— Ah— Ah— Ah— Ah— Ah—
Joe
tree, In the green leaf-y lace of a wild wil - low
3 Soli
Ah— Ah— Ah— Ah
rit.

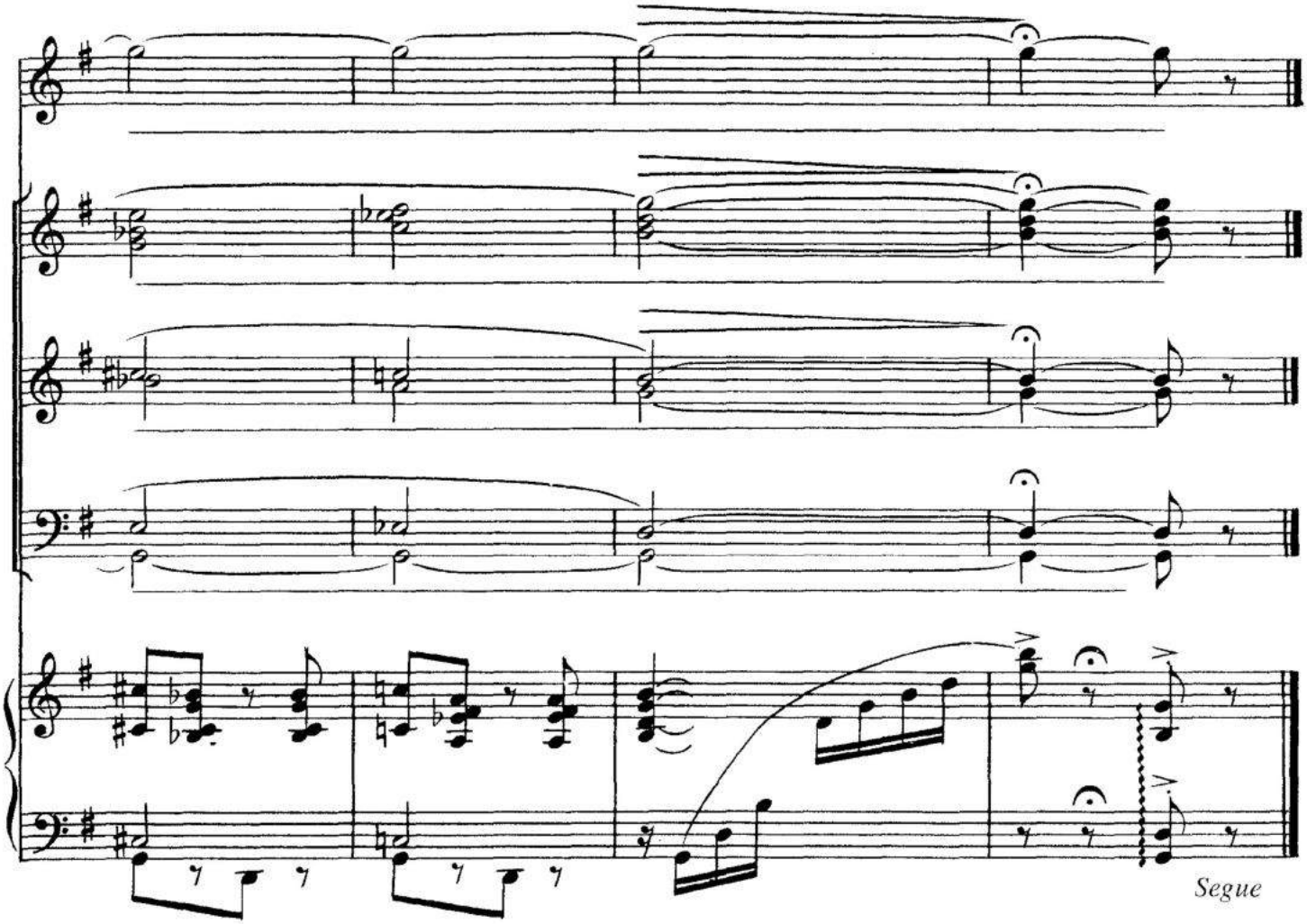

65
JOE
tree.
ALL GIRLS
Ah Ah Ah But to -
TENORS
mf
Ah Ah Ah But to -
BASS
mf
Ah Ah Ah But to -
mf
69
night you're no star Nor a song that I
night you're no star Nor a song that I
night you're no star Nor a song that I


sing, In my arms where you are, You are
sing, In my arms where you are, You are
sing, In my arms where you are, You are
sweet - er than spring;
sweet - er than spring;
sweet - er than spring;


85
JOE
In my arms where you are
Cling-ing
Ah
Ah
Ah
Ah
Ah
close - ly to me
Ah
Ah
Ah
Ah
mf
You are
Ah
Ah
Ah
mf
You are

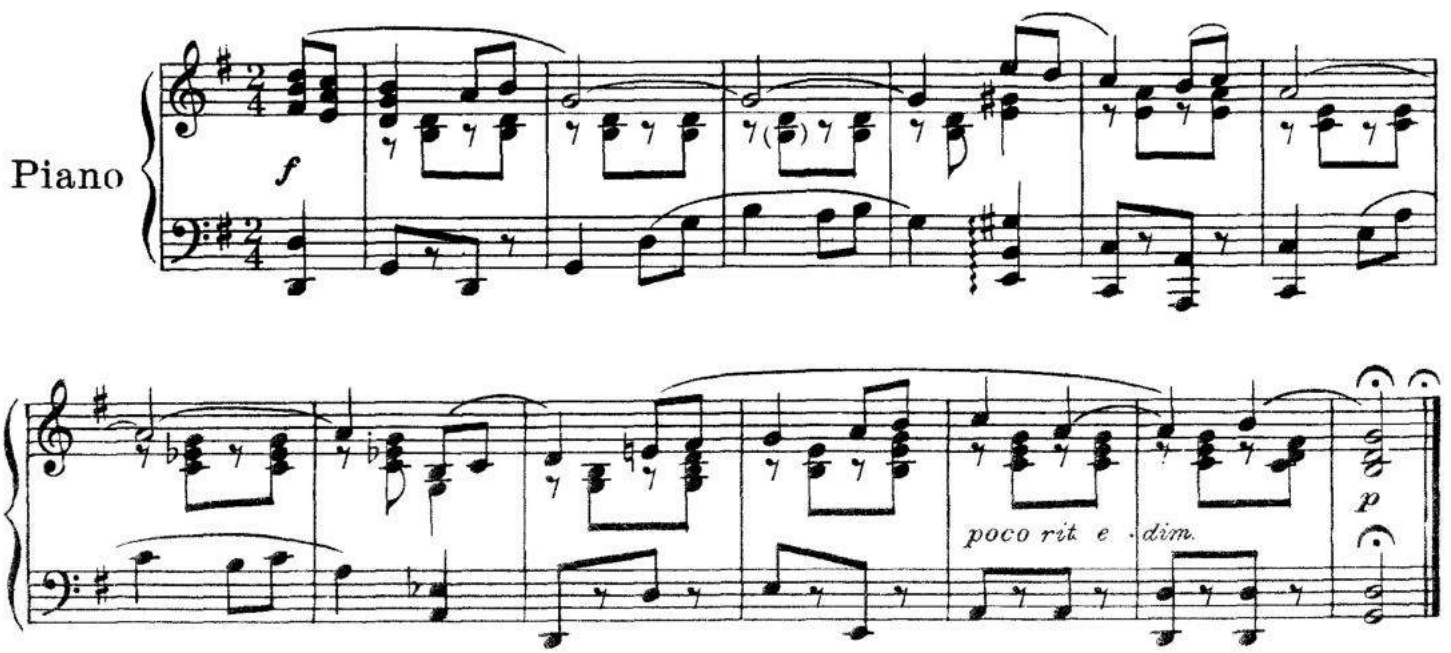

love - li - er by far than I dreamed you could
love - li - er by far than I dreamed you could
JOE
You are
pp
ALL GIRLS
You!
f
be
You!
f
be
You!
f
colla voce
Ped.
*


101
love - li - er, my dar - ling, than I
dreamed you could
8va
Ped.
Ped.
109
be.
GIRLS
be.
TENOR
BARITONE
be.
BASS
be.
pp a tempo



No. 22B

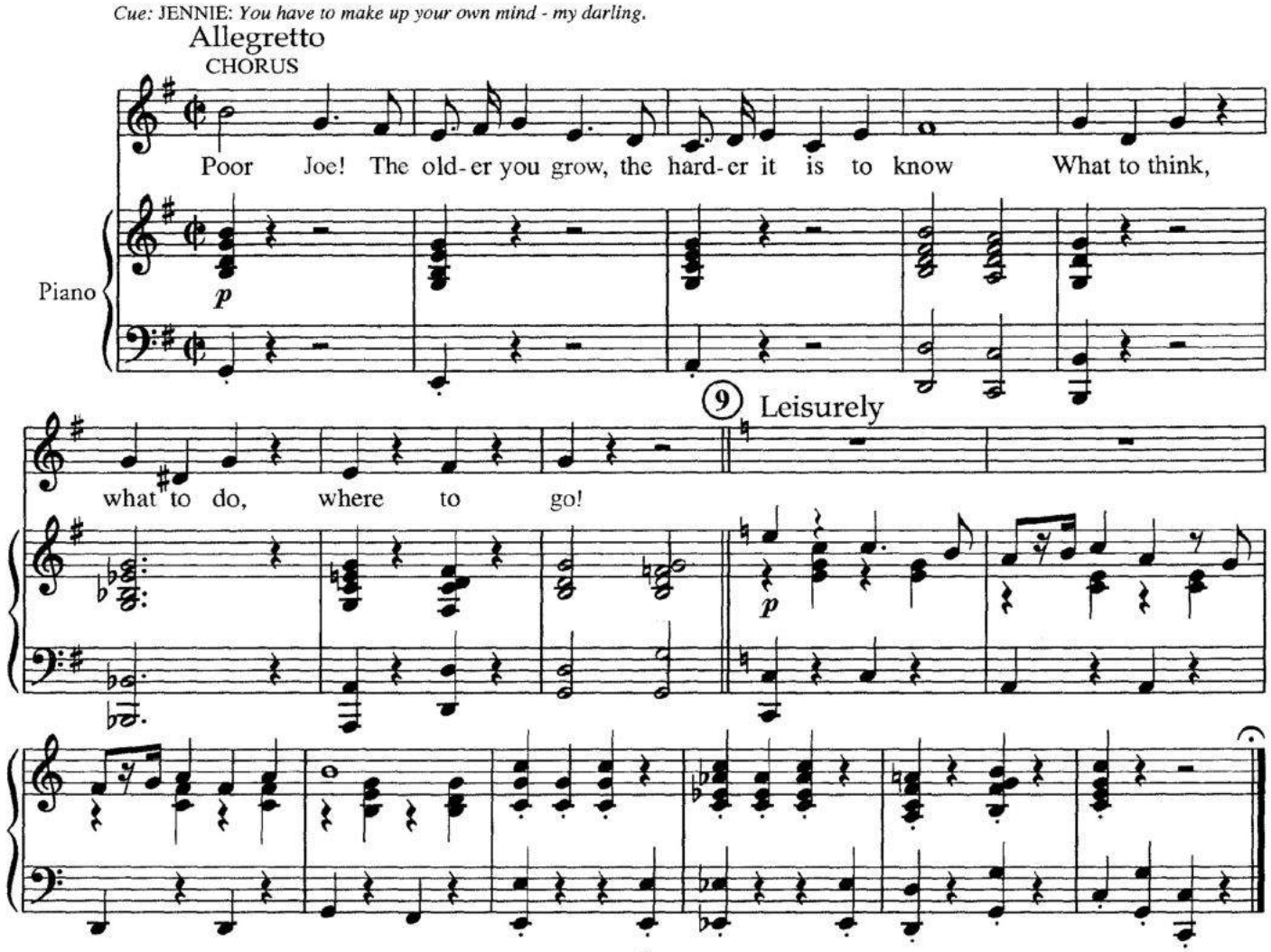
You Are Never Away
(Exit)



Poor Joe
(Reprise)

No. 23

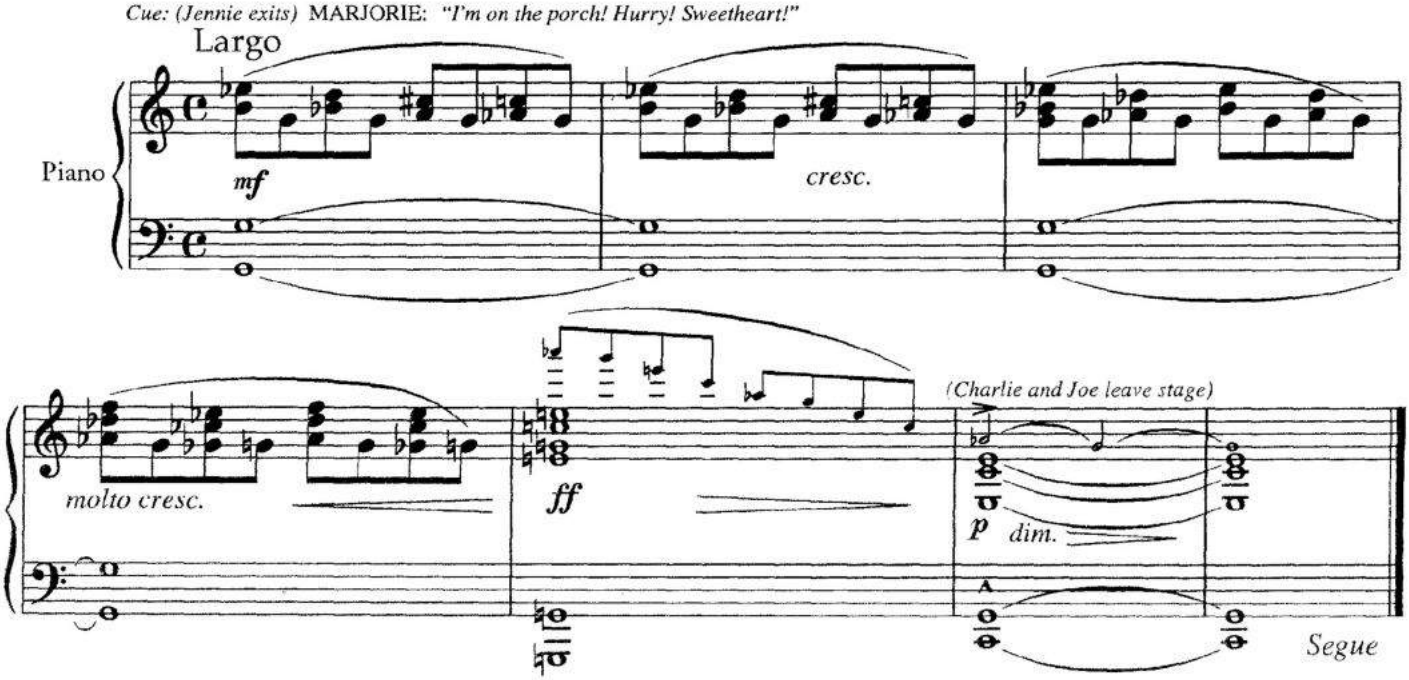
Cue: JENNIE: *You have to make up your own mind - my darling.*



Marjorie's Death

No. 24

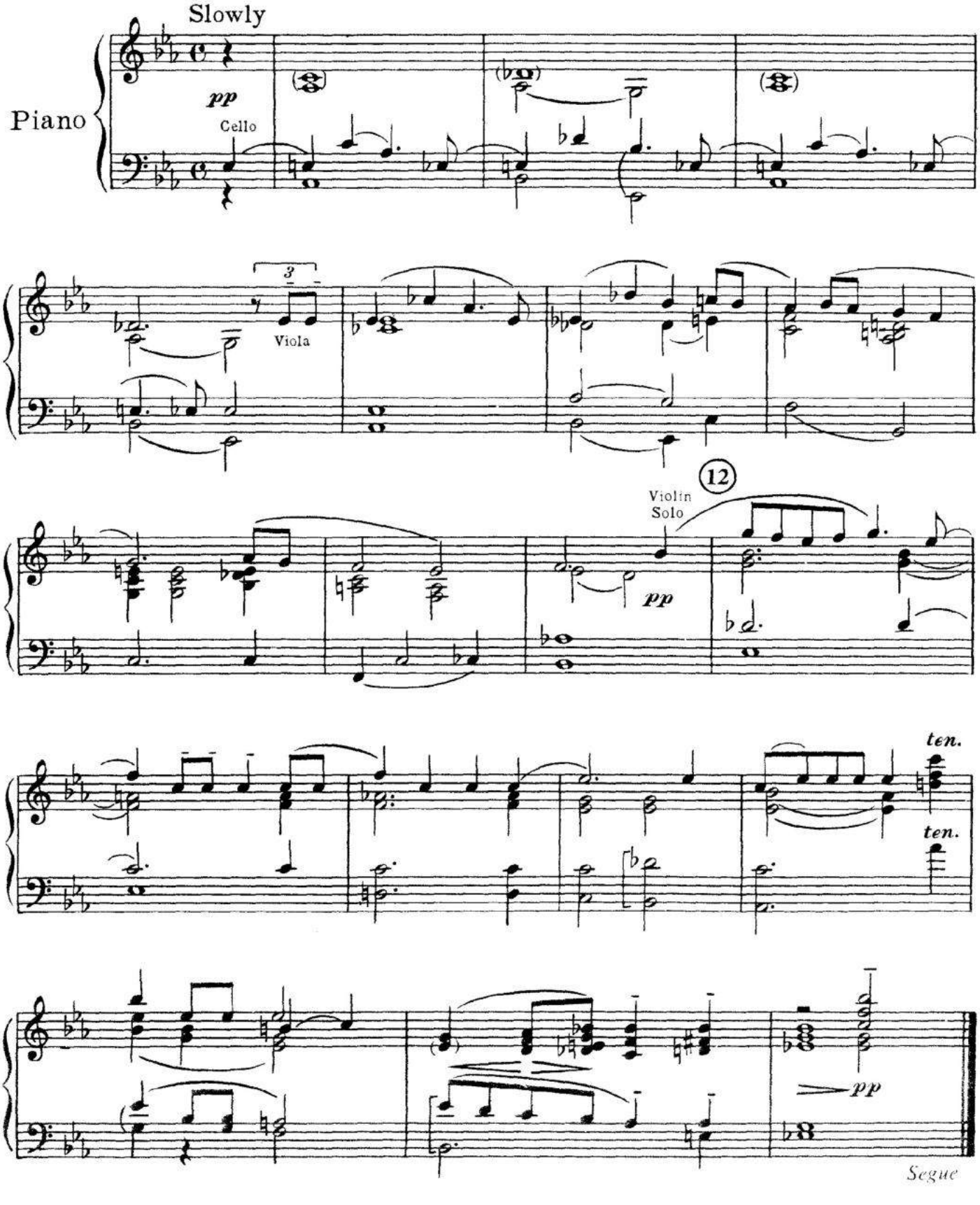
Cue: (Jennie exits) MARJORIE: *"I'm on the porch! Hurry! Sweetheart!"*



Incidental (Pantomine)

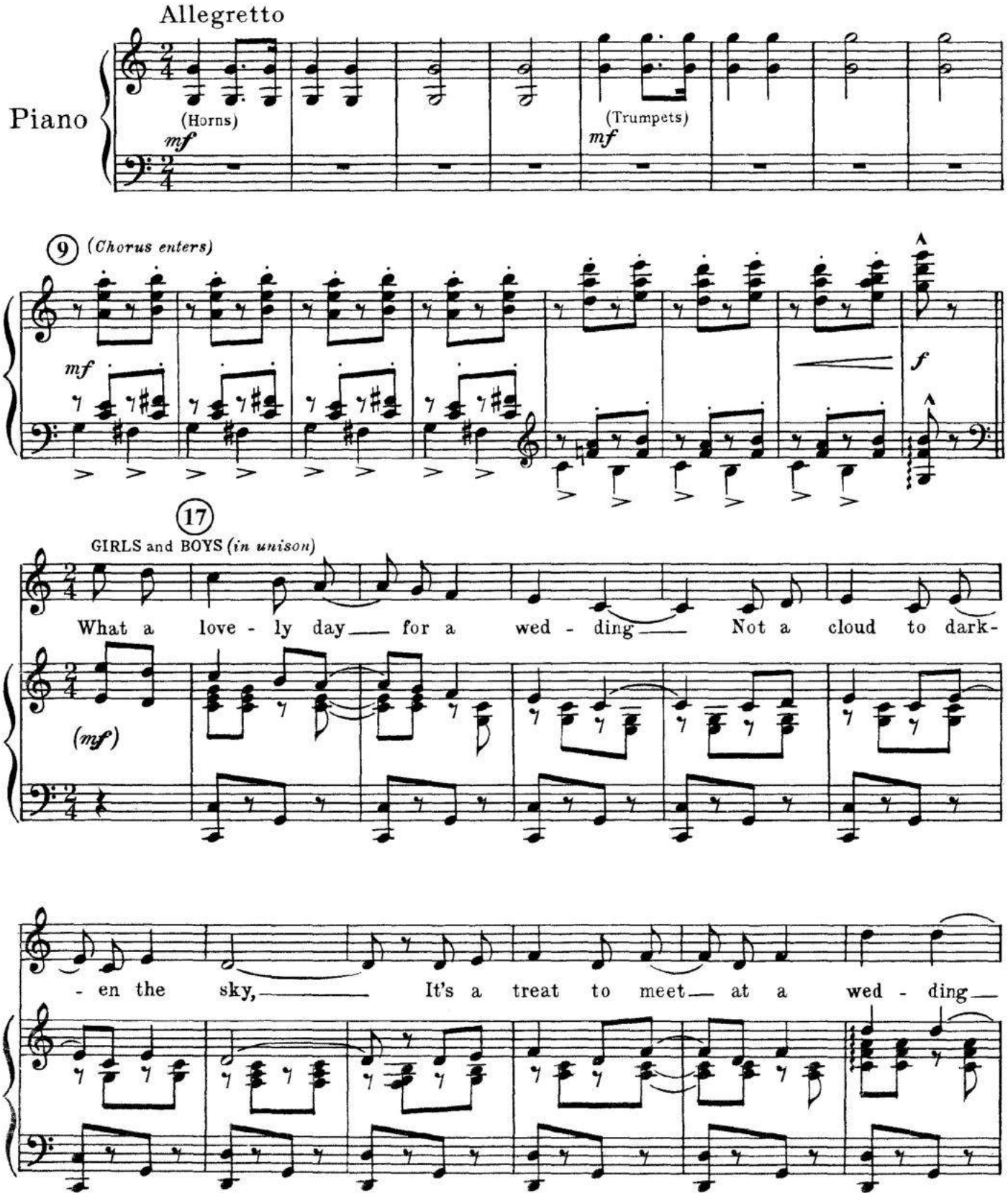
No. 25

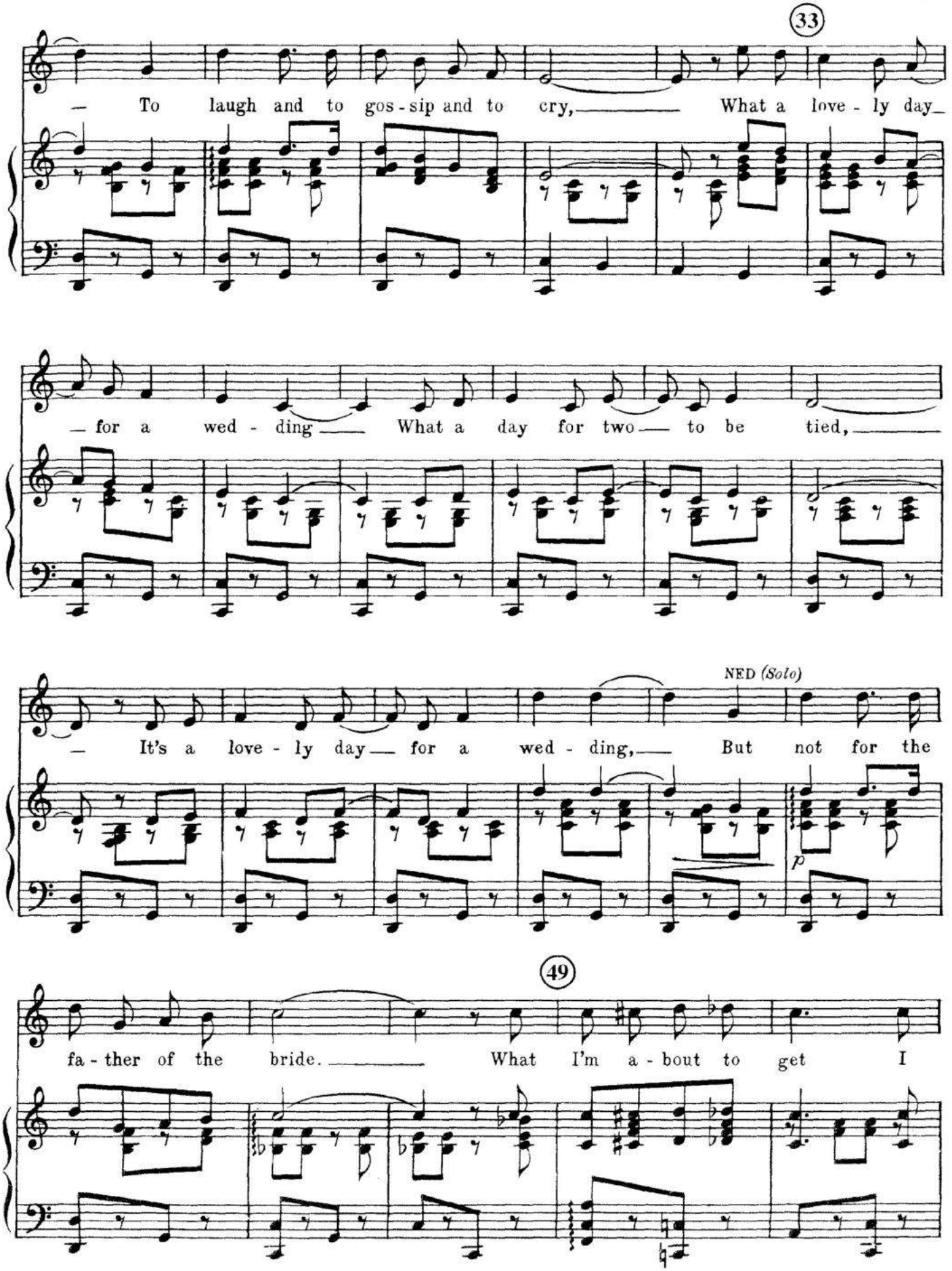
Cue: (Taylor looks straight ahead of him, lost in thought. Complete stillness.)

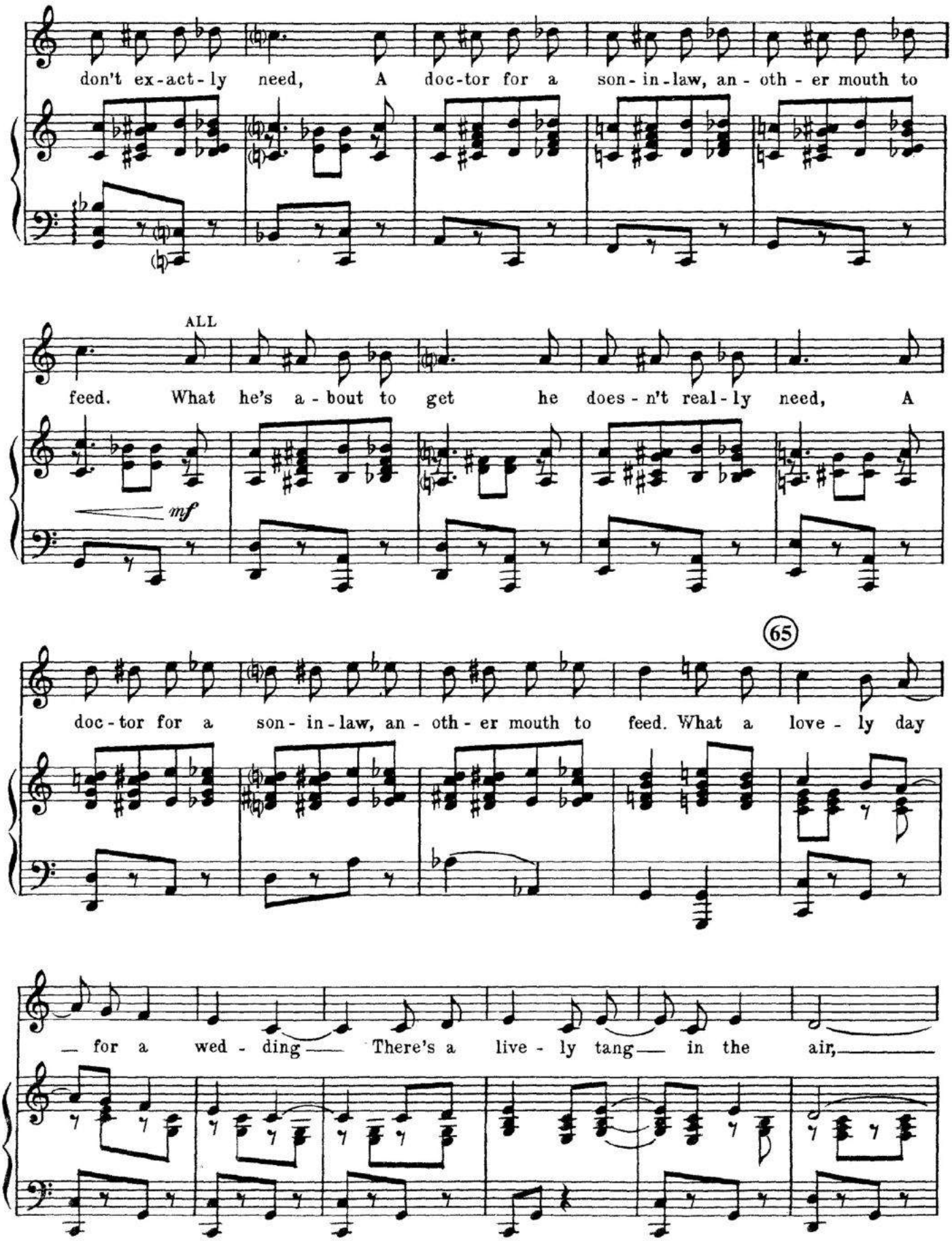


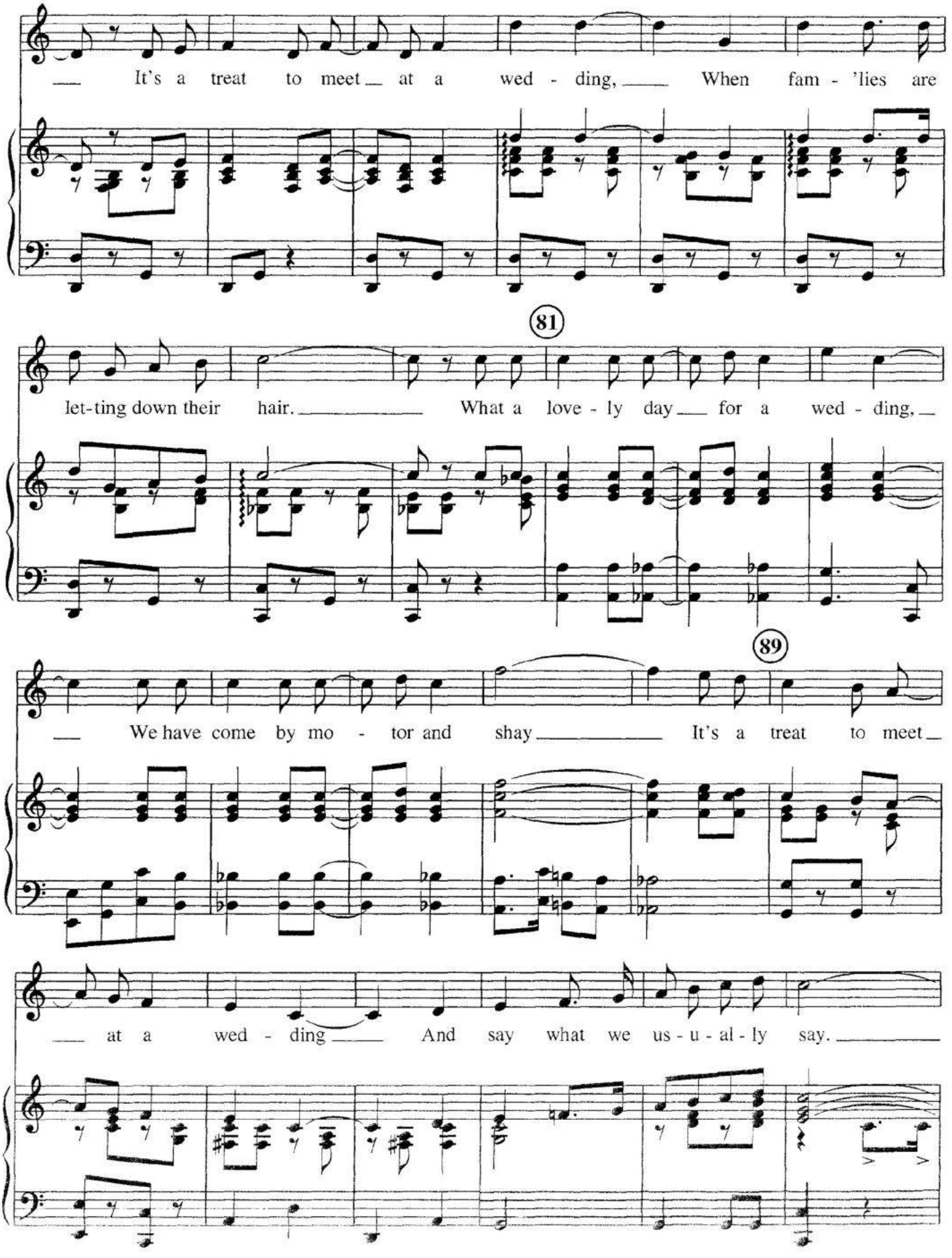
What A Lovely Day For A Wedding

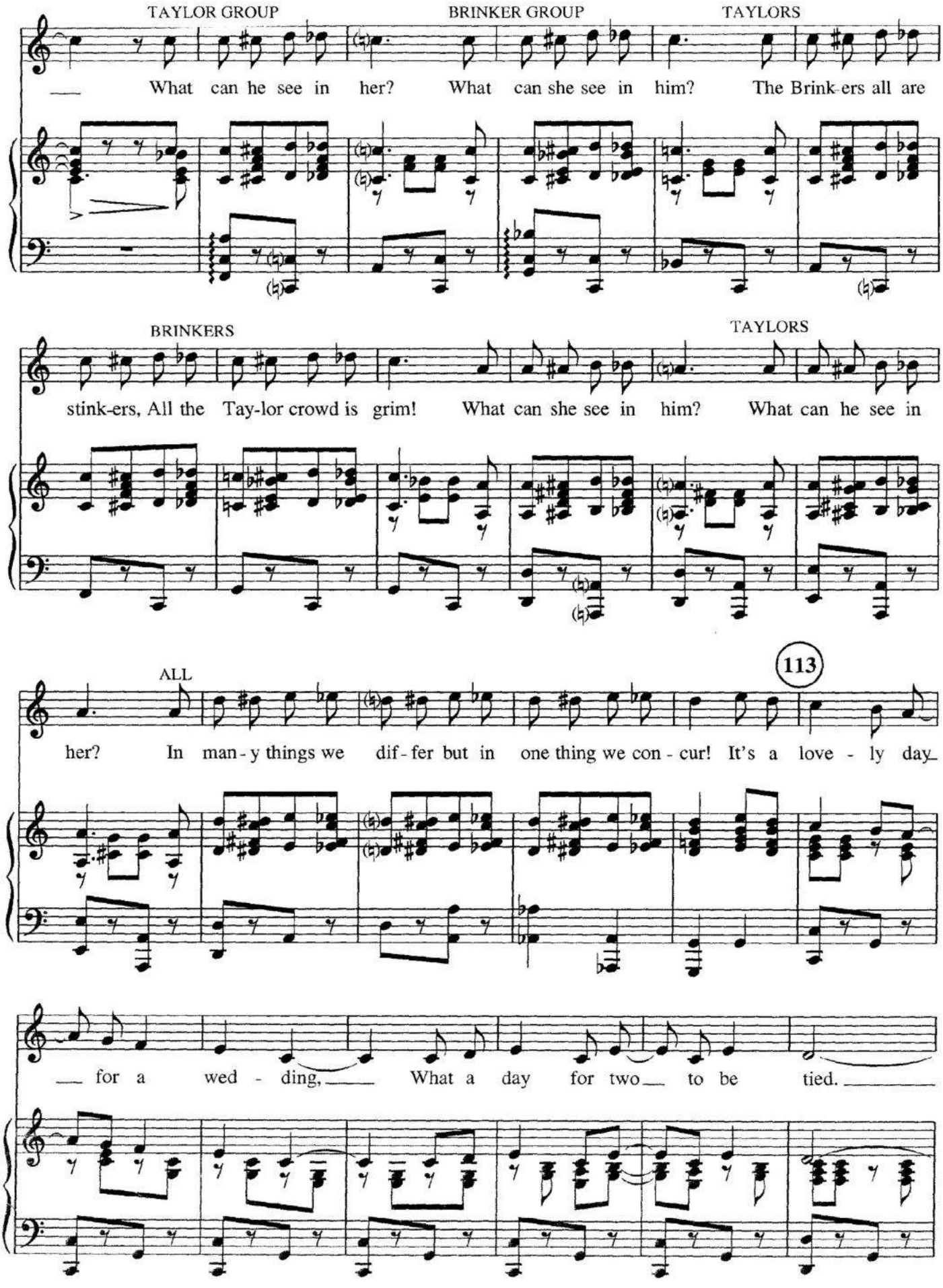
No. 26

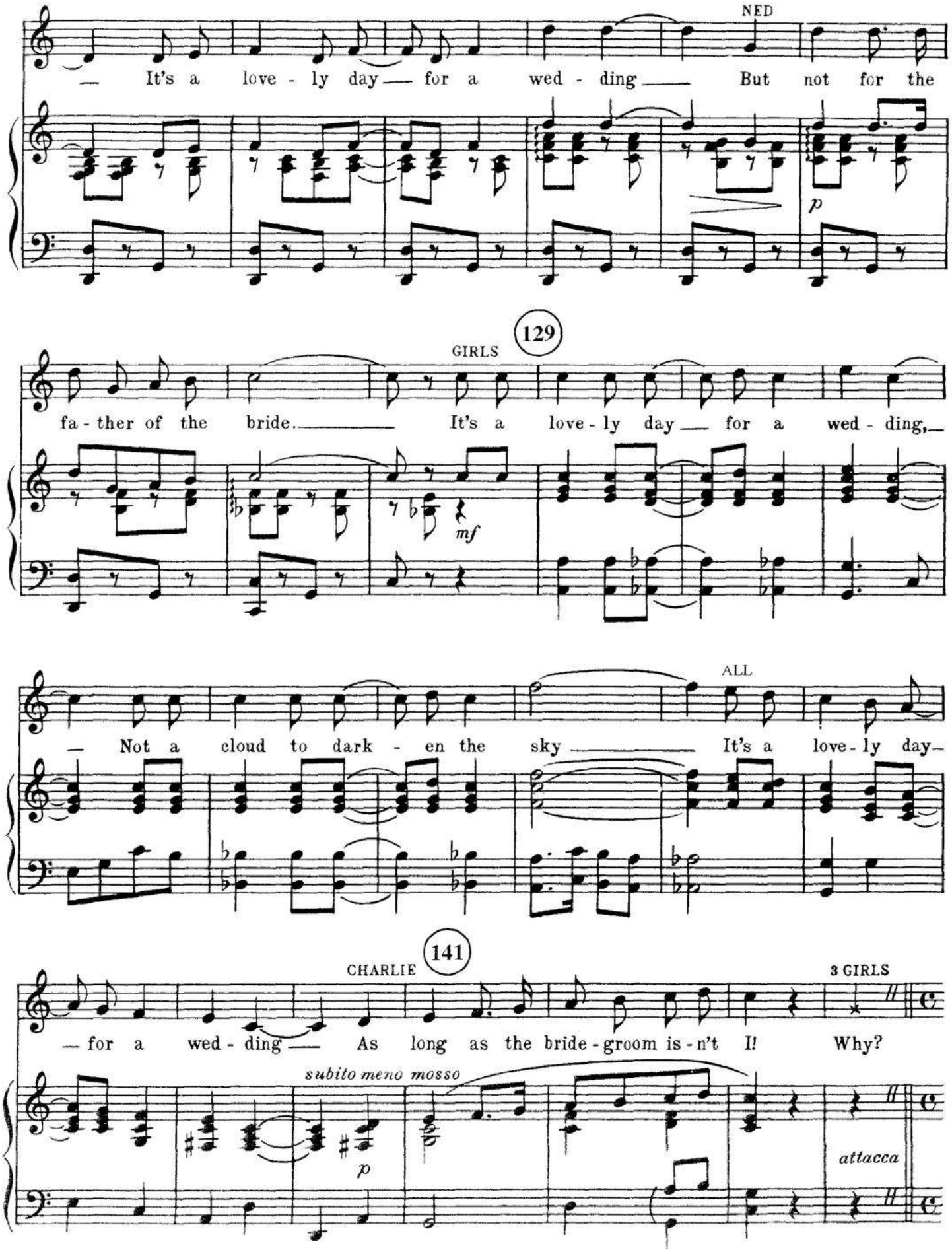



33
— To laugh and to gos - sip and to cry, — What a love - ly day —
— for a wed - ding — What a day for two — to be tied, —
NED (Solo)
— It's a love - ly day — for a wed - ding, — But not for the
p
49
fa - ther of the bride. — What I'm a - bout to get I


don't ex-act-ly need, A doc-tor for a son-in-law, an-oth-er mouth to
ALL
feed. What he's a-bout to get he does-n't real-ly need, A
mf
65
doc-tor for a son-in-law, an-oth-er mouth to feed. What a love-ly day
— for a wed-ding — There's a live-ly tang — in the air,


It's a treat to meet at a wed - ding, When fam - 'lies are
81
let-ting down their hair. What a love - ly day for a wed - ding,
89
We have come by mo - tor and shay It's a treat to meet
at a wed - ding And say what we us - u - al - ly say.


TAYLOR GROUP
BRINKER GROUP
TAYLORS
What can he see in her? What can she see in him? The Brink-ers all are
BRINKERS
TAYLORS
stink-ers, All the Tay-lor crowd is grim! What can she see in him? What can he see in
ALL
113
her? In man-y things we dif-fer but in one thing we con-cur! It's a love-ly day
for a wed-ding, What a day for two to be tied.

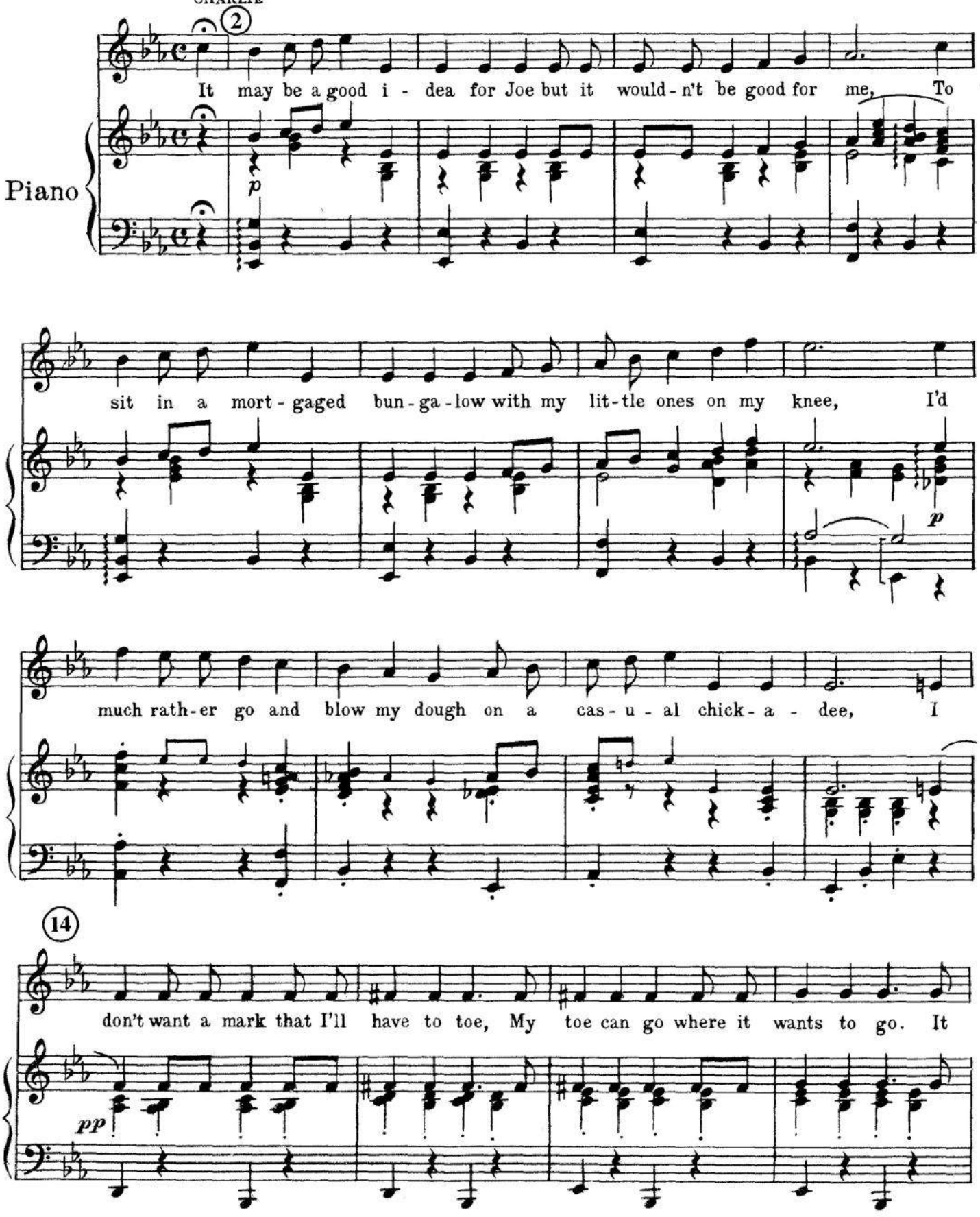

NED
— It's a love - ly day — for a wed - ding — But not for the
p
129
GIRLS
fa - ther of the bride. — It's a love - ly day — for a wed - ding, —
mf
ALL
— Not a cloud to dark - en the sky — It's a love - ly day —
141
CHARLIE
— for a wed - ding — As long as the bride - groom is - n't I!
3 GIRLS
Why?
subito meno mosso
p
attacca

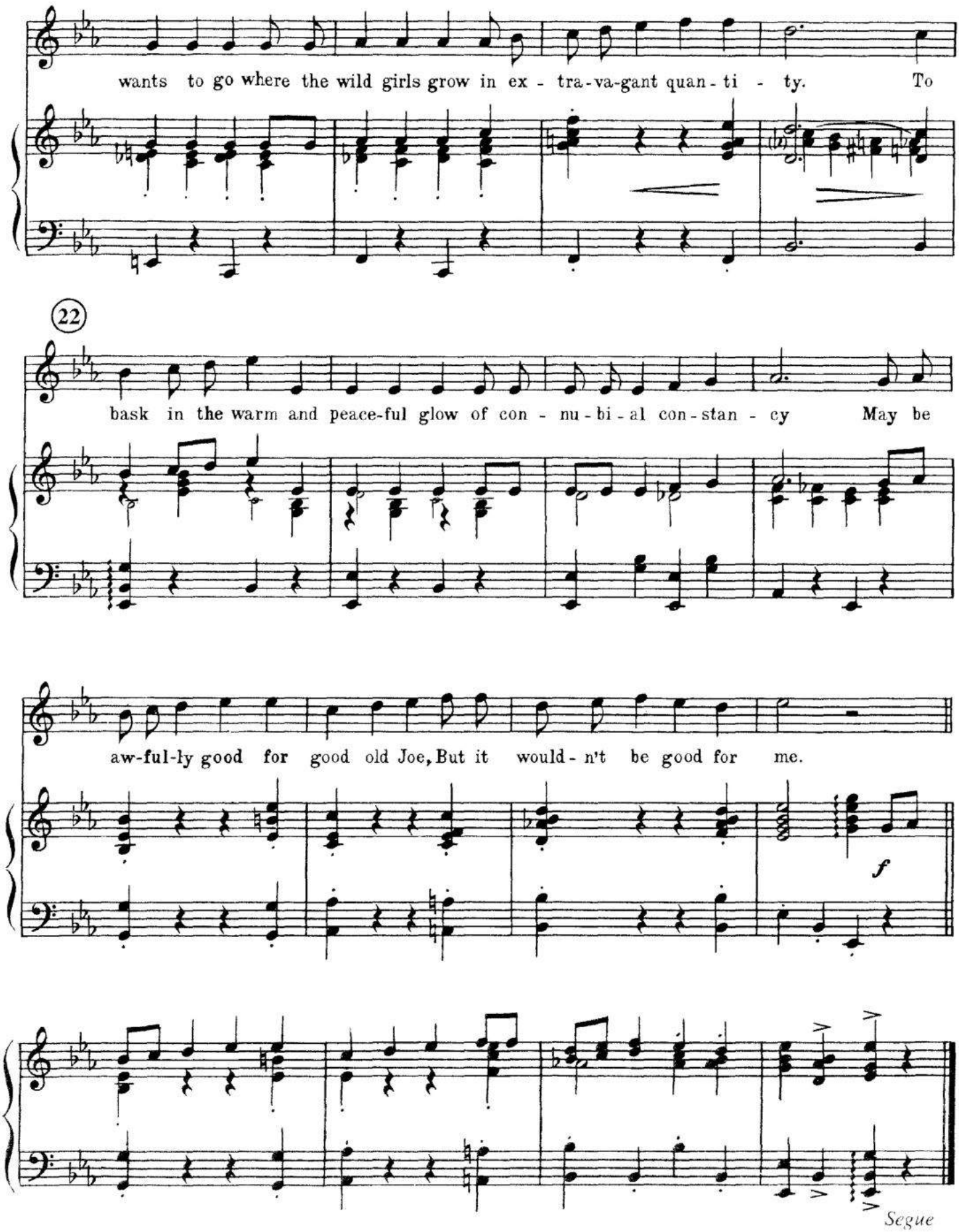
No. 26 A

It May Be A Good Idea

Moderato *(brightly)*

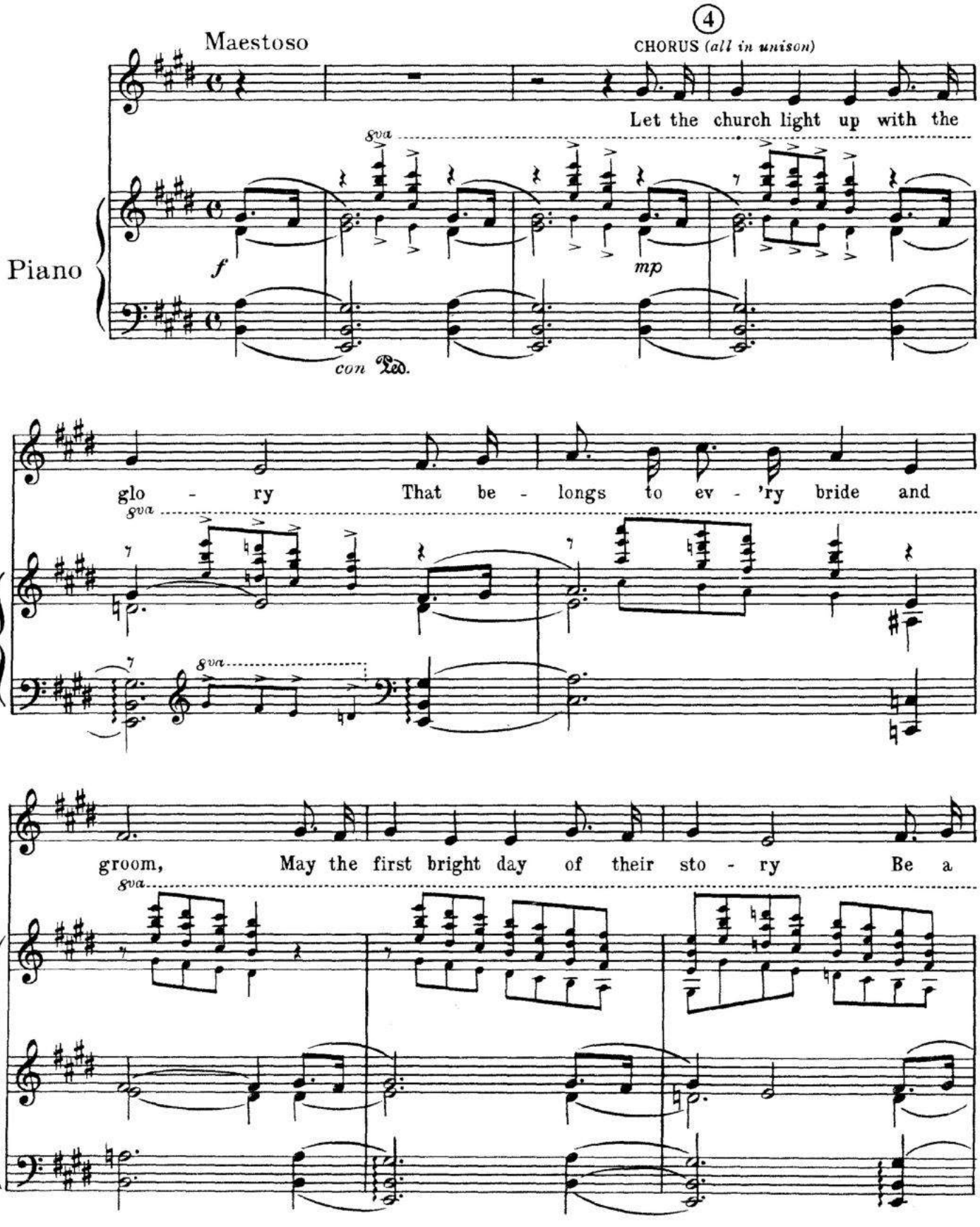
CHARLIE

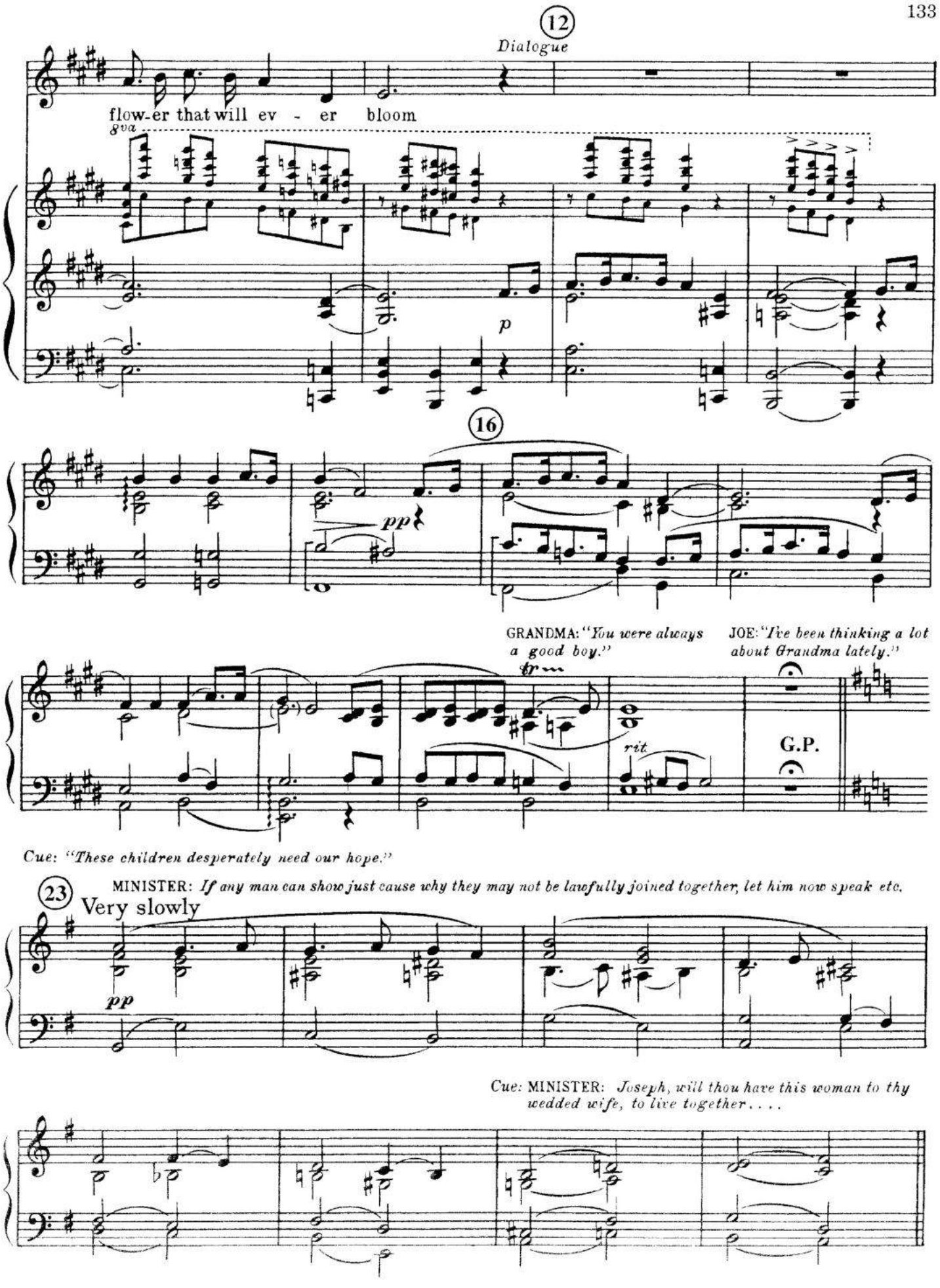


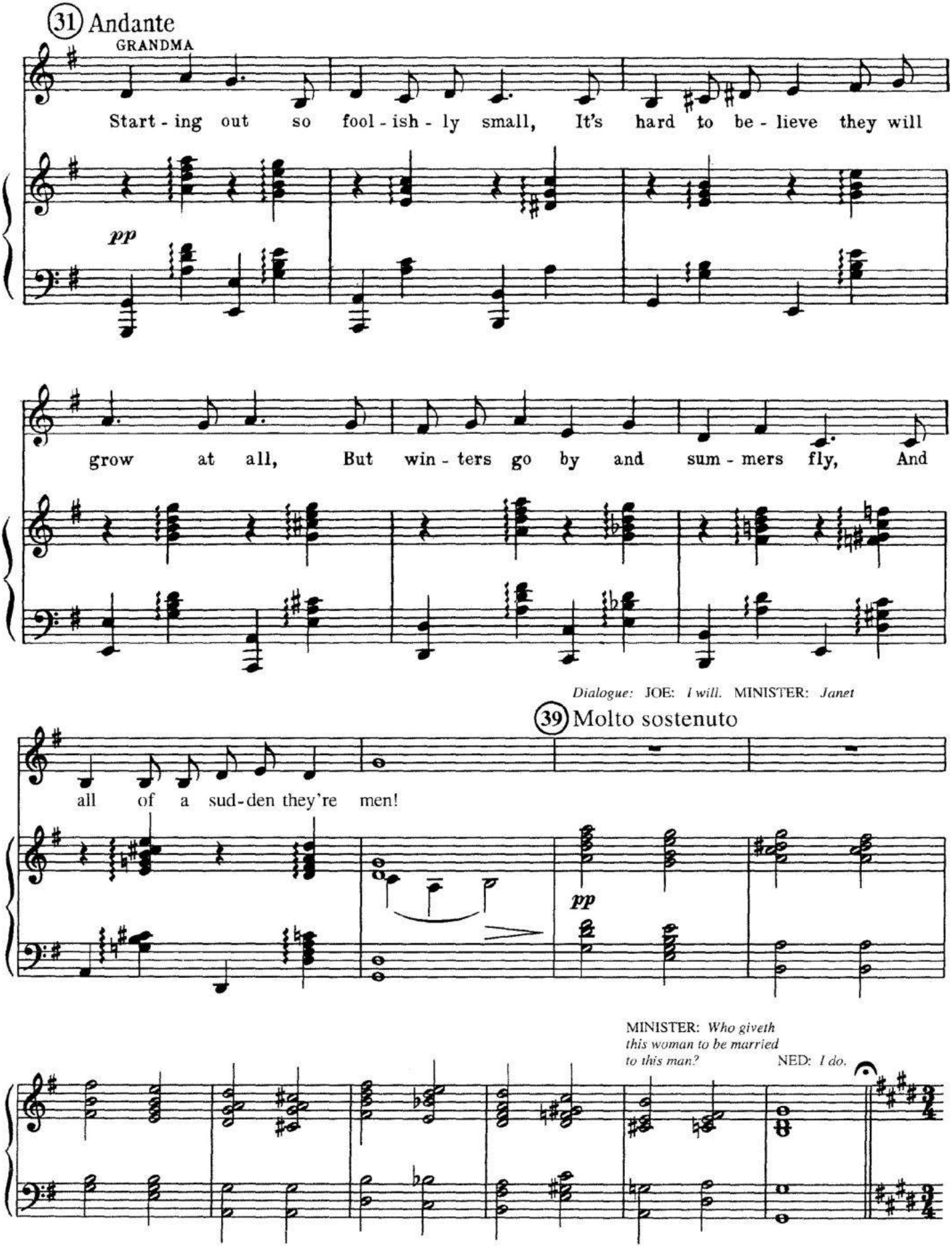

wants to go where the wild girls grow in ex - tra-va-gant quan - ti - ty. To
22
bask in the warm and peace-ful glow of con - nu - bi - al con - stan - cy May be
aw-ful-ly good for good old Joe, But it would - n't be good for me.
f
Segue

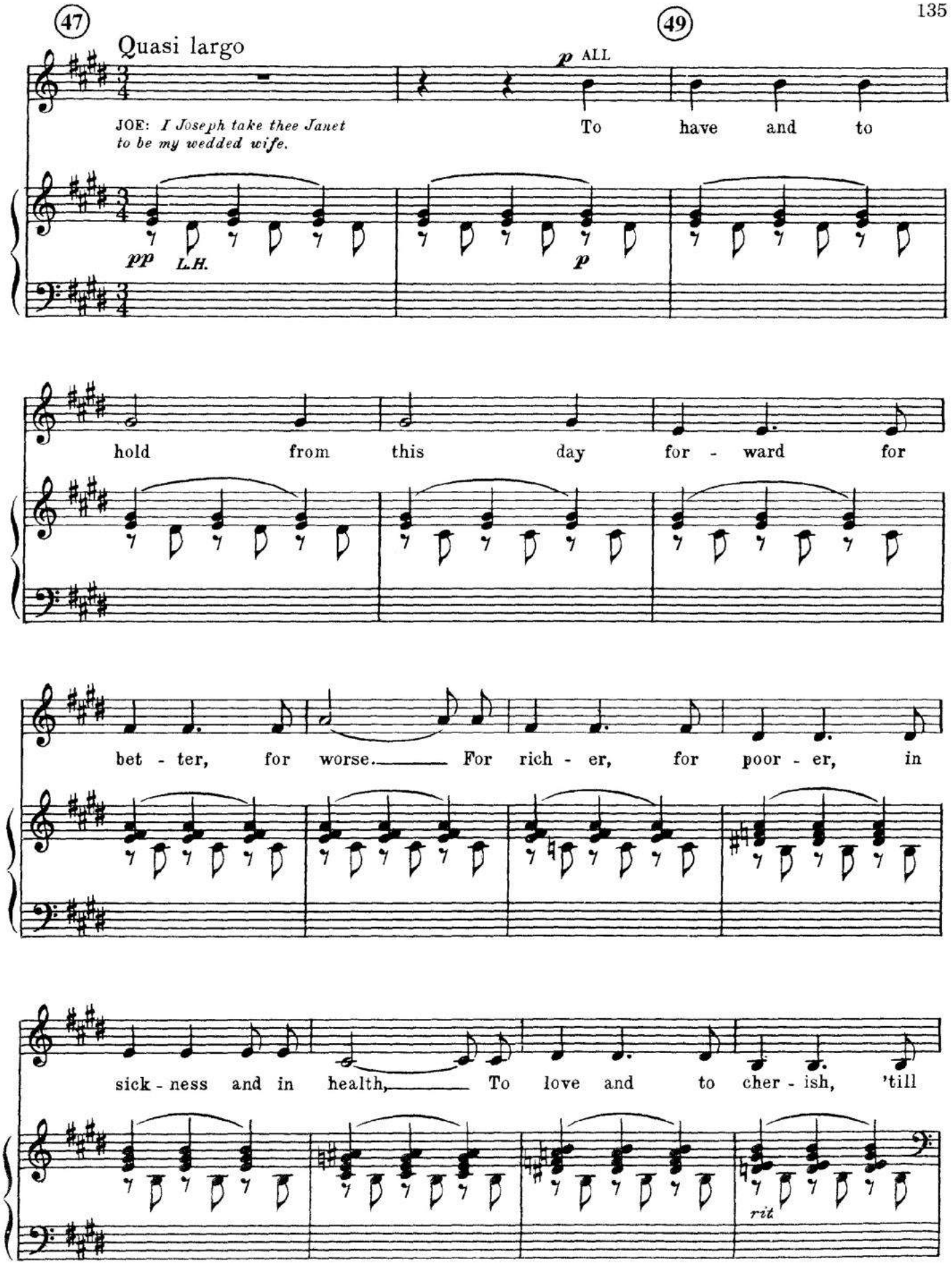
No. 27

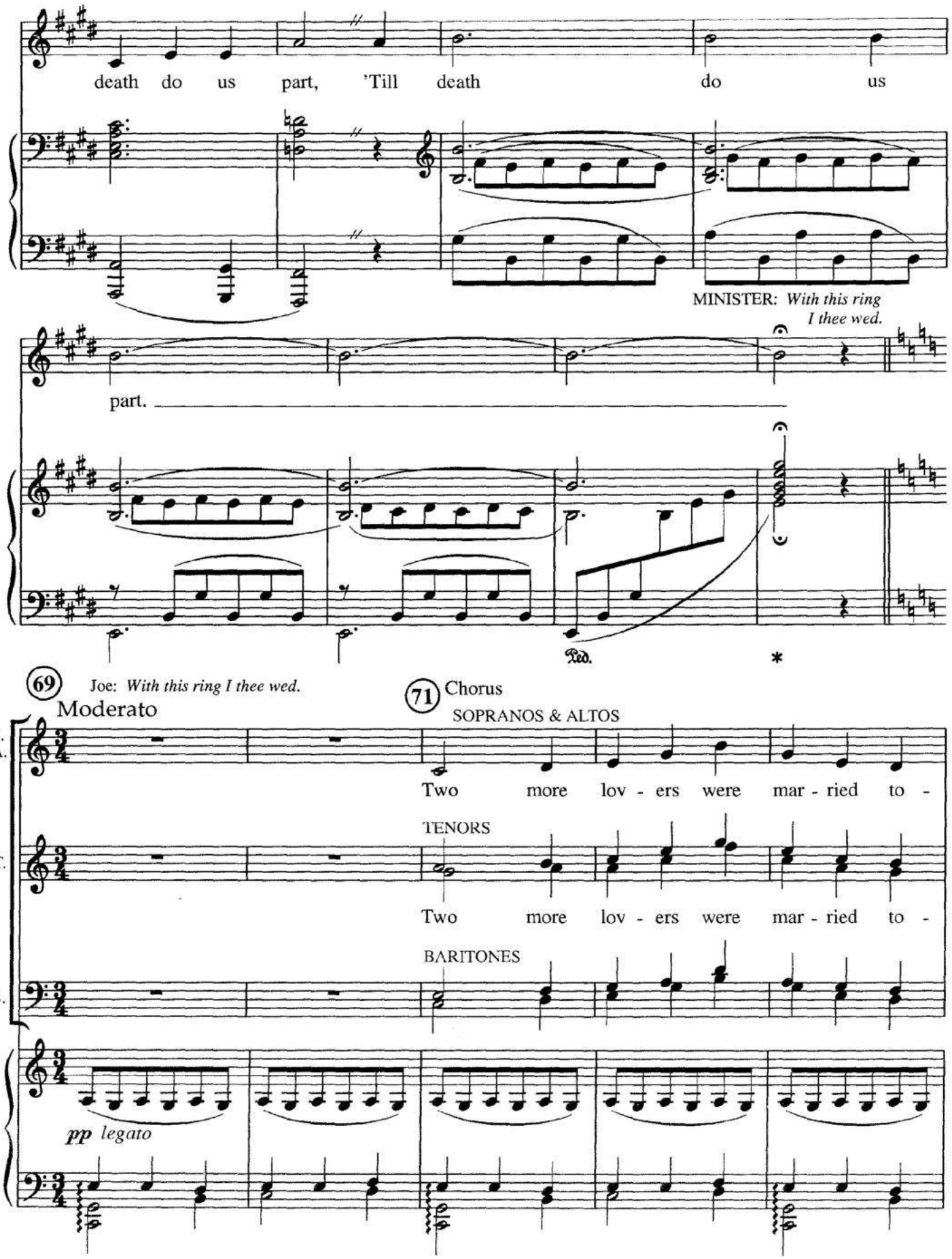
Finale Act I

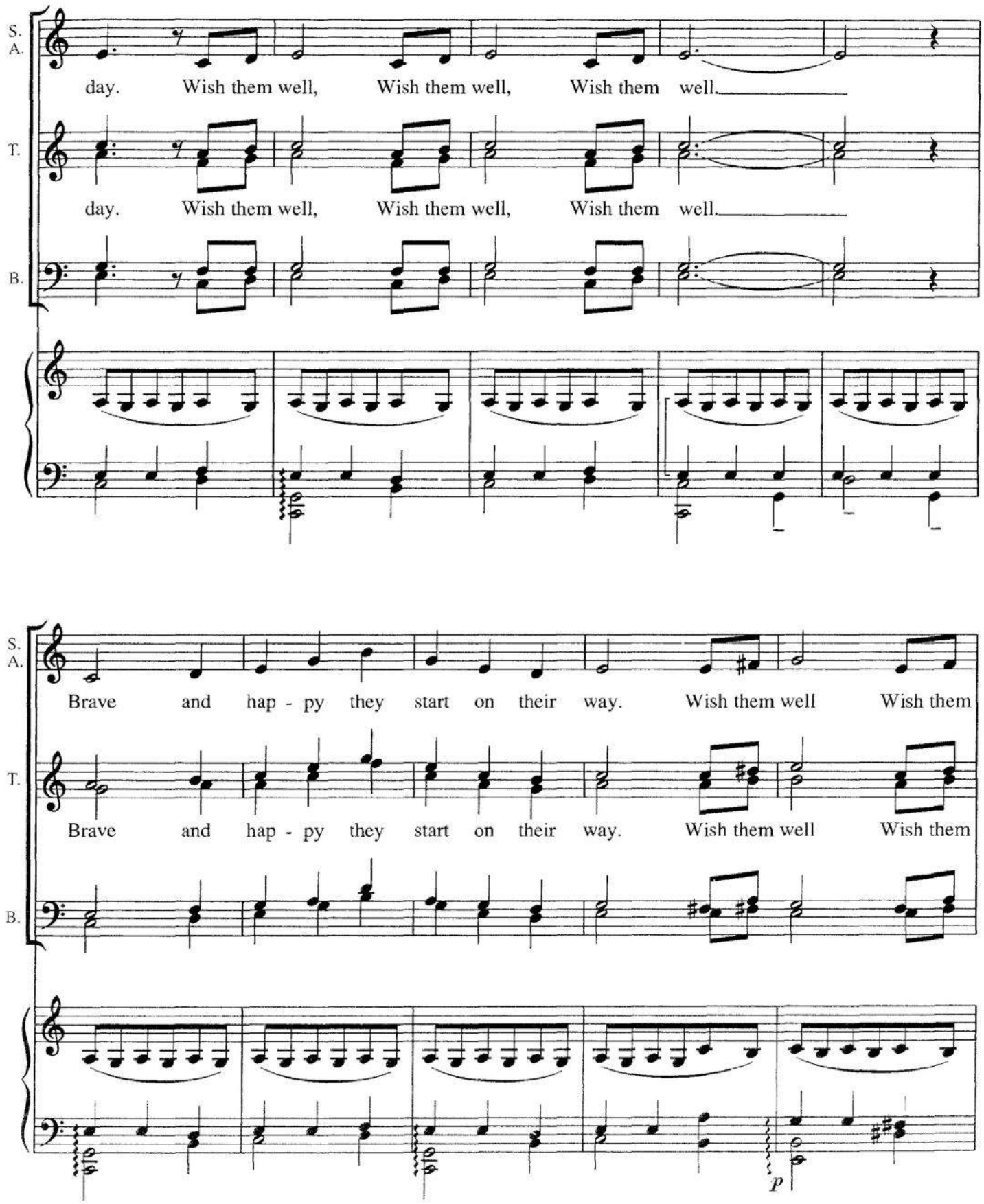


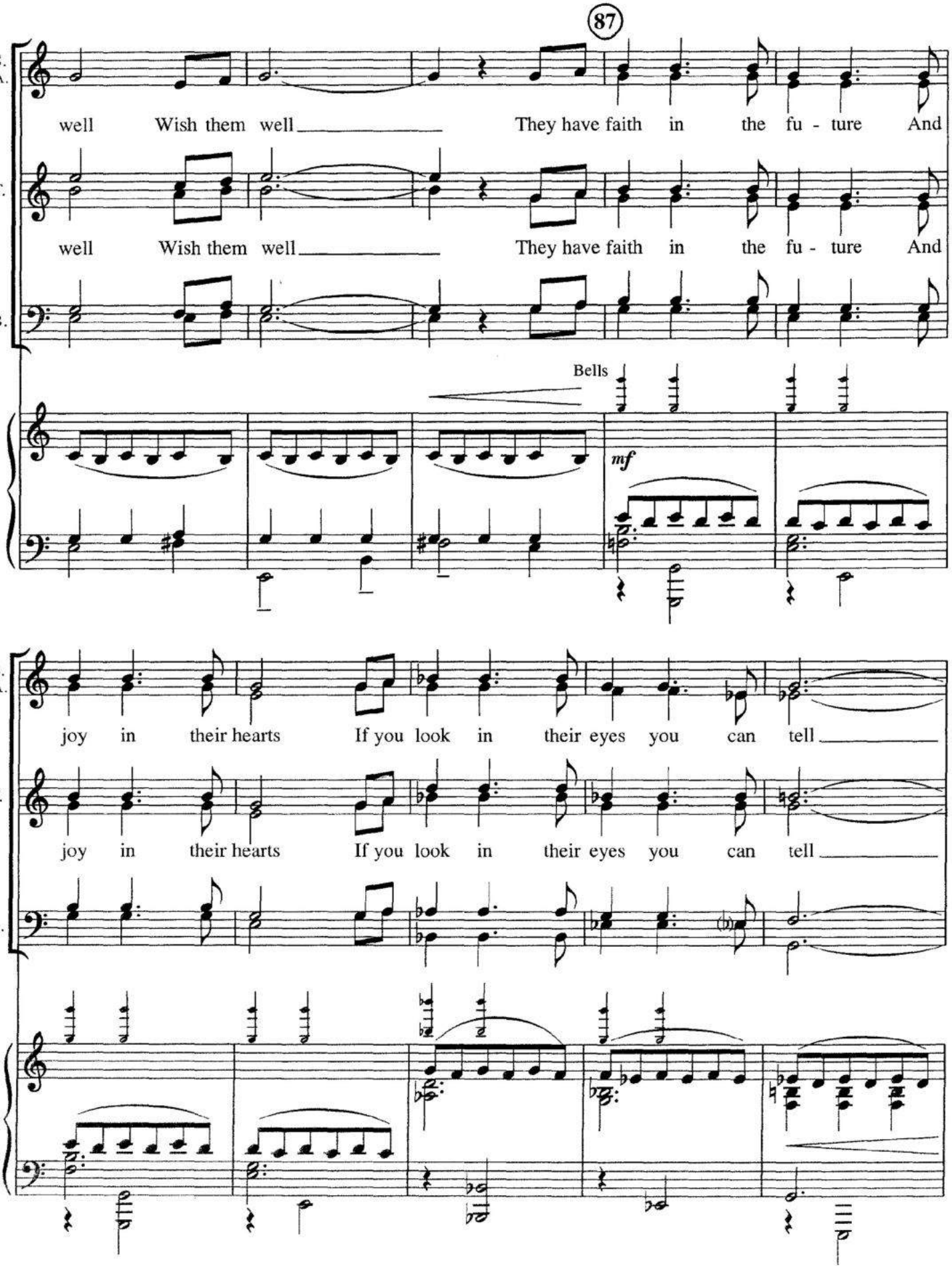

12
Dialogue
flow-er that will ev - er bloom
8va
p
16
pp
GRANDMA: "You were always a good boy."
JOE: "I've been thinking a lot about Grandma lately."
tr
rit
G.P.
Cue: "These children desperately need our hope."
23
MINISTER: If any man can show just cause why they may not be lawfully joined together, let him now speak etc.
Very slowly
pp
Cue: MINISTER: Joseph, will thou have this woman to thy wedded wife, to live together . . . .

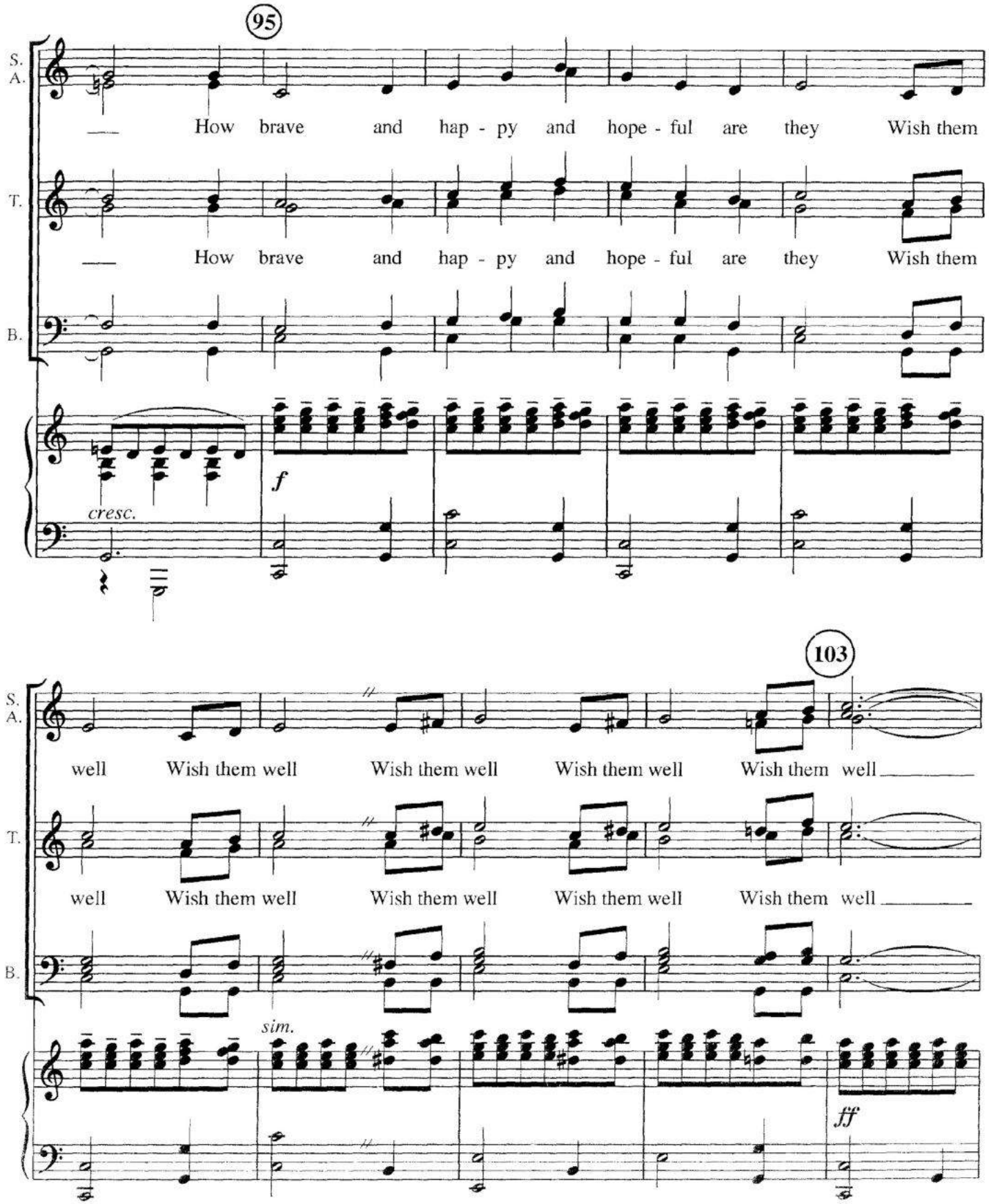

31 Andante
GRANDMA
Start - ing out so fool - ish - ly small, It's hard to be - lieve they will
pp
grow at all, But win - ters go by and sum - mers fly, And
Dialogue: JOE: I will. MINISTER: Janet
39 Molto sostenuto
all of a sud - den they're men!
pp
MINISTER: Who giveth this woman to be married to this man?
NED: I do.

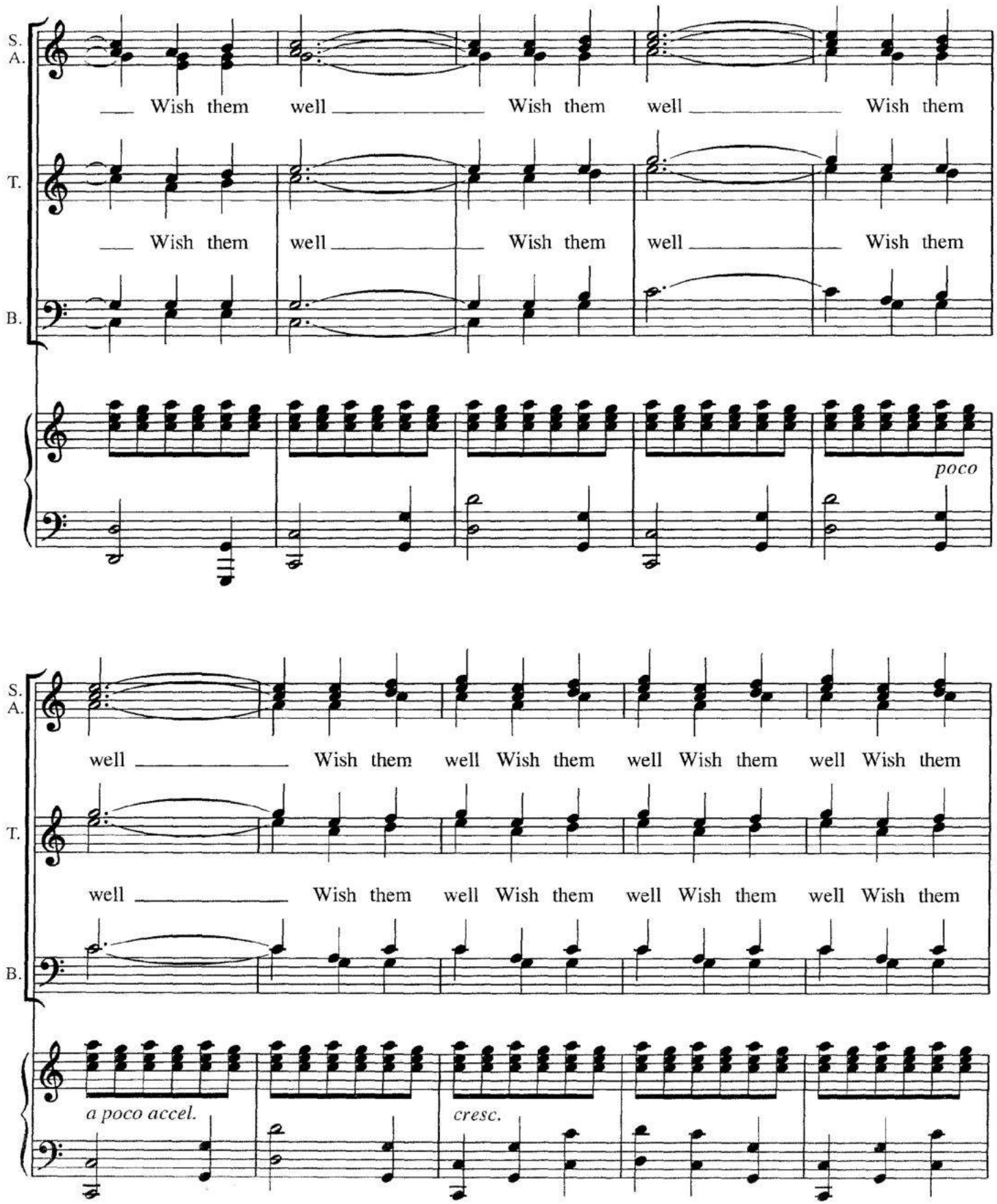

47
Quasi largo
49
p ALL
JOE: I Joseph take thee Janet to be my wedded wife.
To have and to
pp L.H.
p
hold from this day for - ward for
bet - ter, for worse. For rich - er, for poor - er, in
sick - ness and in health, To love and to cher - ish, 'till
rit

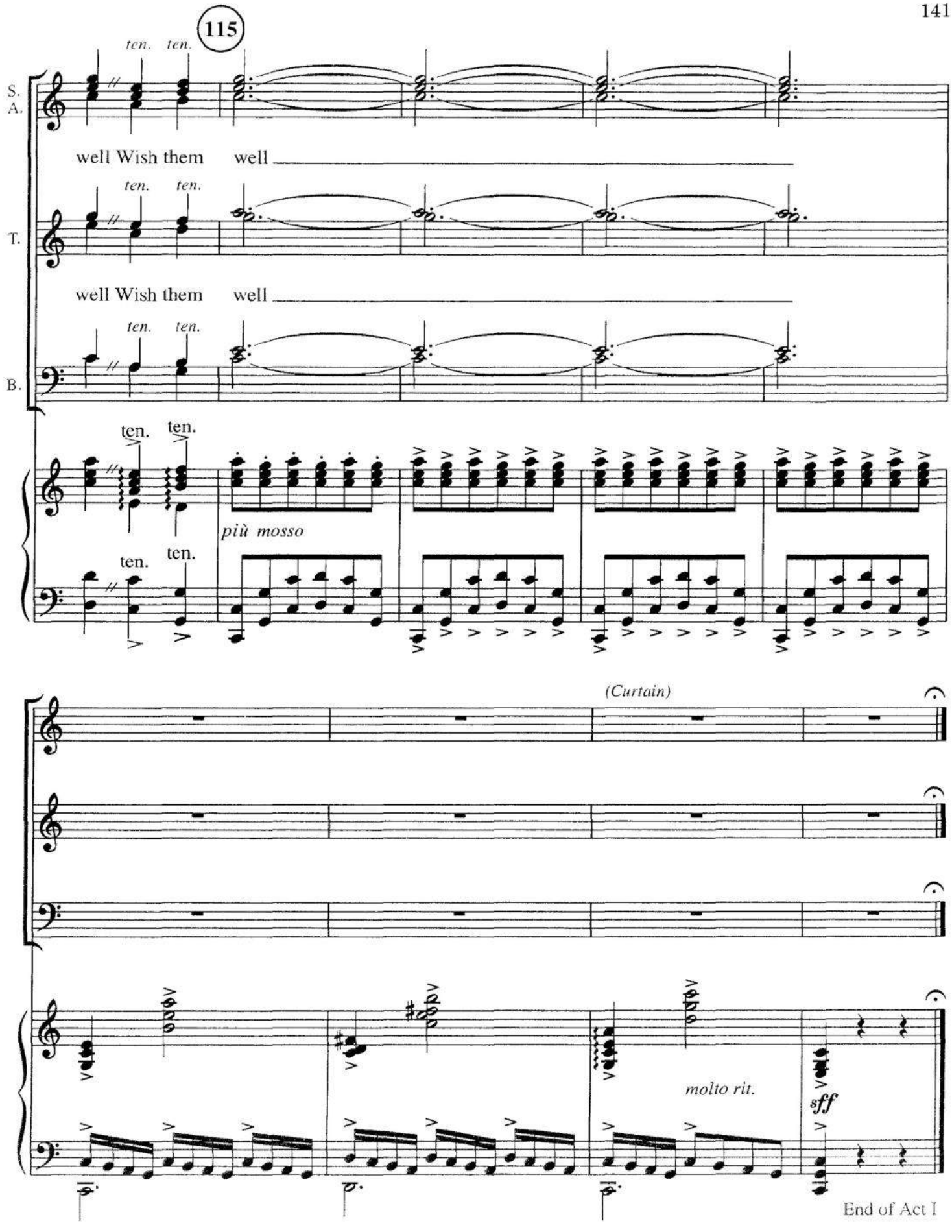

death do us part, 'Till death do us
MINISTER: With this ring I thee wed.
part.
Ped.
*
69
Joe: With this ring I thee wed.
Moderato
71
Chorus
SOPRANOS & ALTOS
S.
A.
Two more lov - ers were mar - ried to -
TENORS
T.
Two more lov - ers were mar - ried to -
BARITONES
B.
pp legato


S.
A.
day. Wish them well, Wish them well, Wish them well.
T.
day. Wish them well, Wish them well, Wish them well.
B.
S.
A.
Brave and hap - py they start on their way. Wish them well Wish them
T.
Brave and hap - py they start on their way. Wish them well Wish them
B.
p


87
S.
A.
well Wish them well They have faith in the fu - ture And
T.
well Wish them well They have faith in the fu - ture And
B.
Bells
mf
S.
A.
joy in their hearts If you look in their eyes you can tell
T.
joy in their hearts If you look in their eyes you can tell
B.

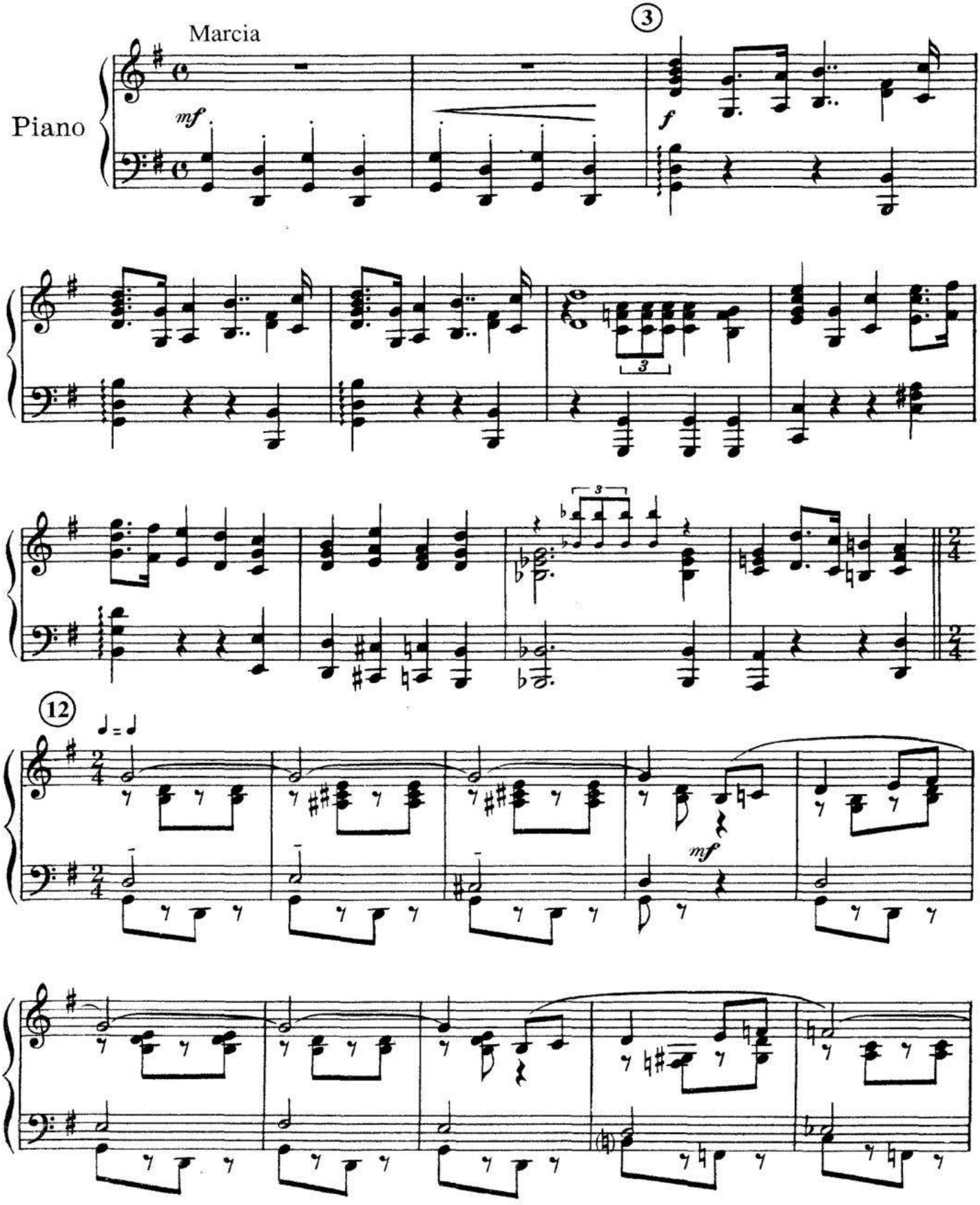

95
S.
A.
How brave and hap - py and hope - ful are they Wish them
T.
How brave and hap - py and hope - ful are they Wish them
B.
f
cresc.
103
well Wish them well Wish them well Wish them well Wish them well
well Wish them well Wish them well Wish them well Wish them well
sim.
ff

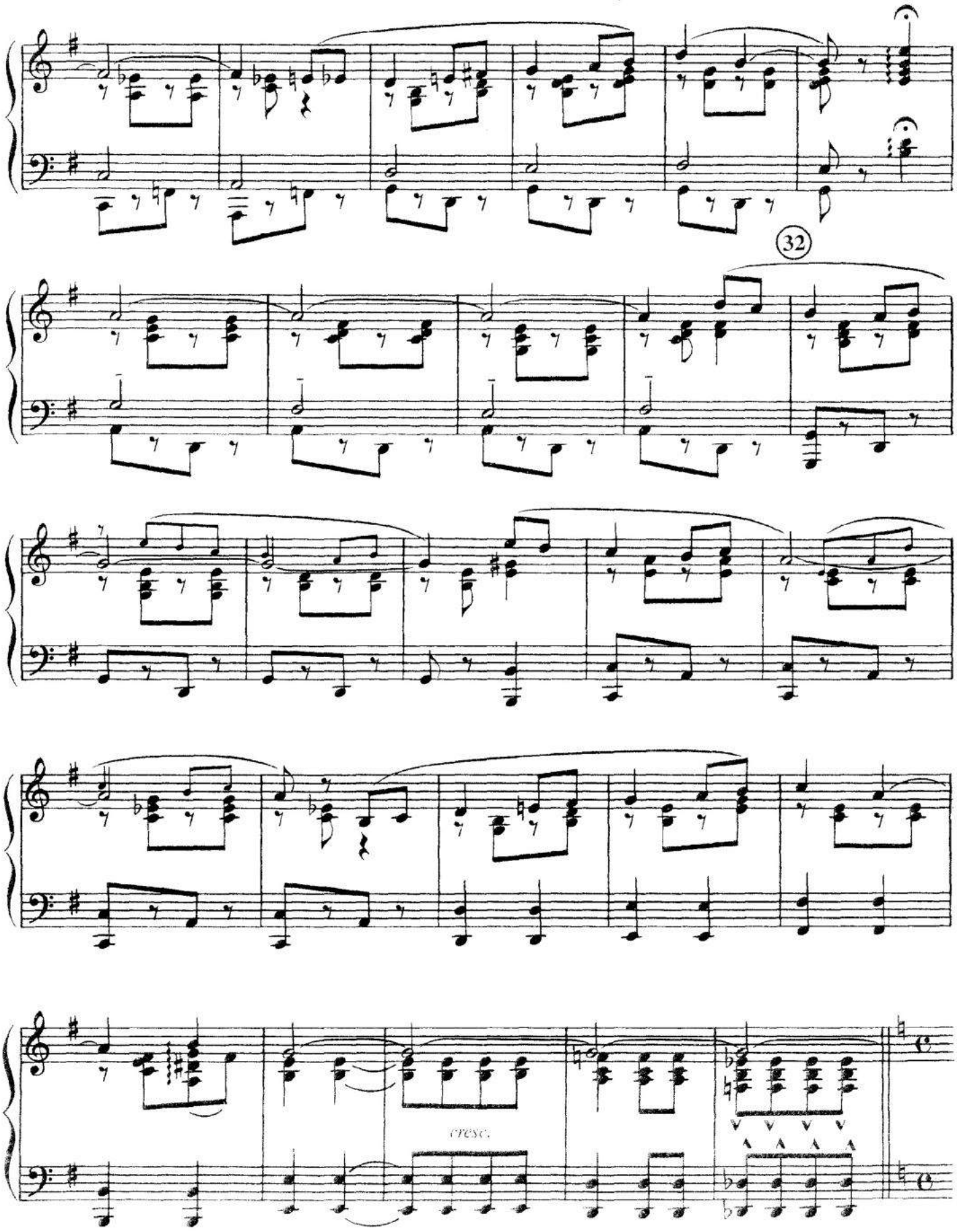

S.
A.
T.
B.
Wish them well Wish them well Wish them
Wish them well Wish them well Wish them
poco
well Wish them well Wish them well Wish them well Wish them
well Wish them well Wish them well Wish them well Wish them
a poco accel.
cresc.

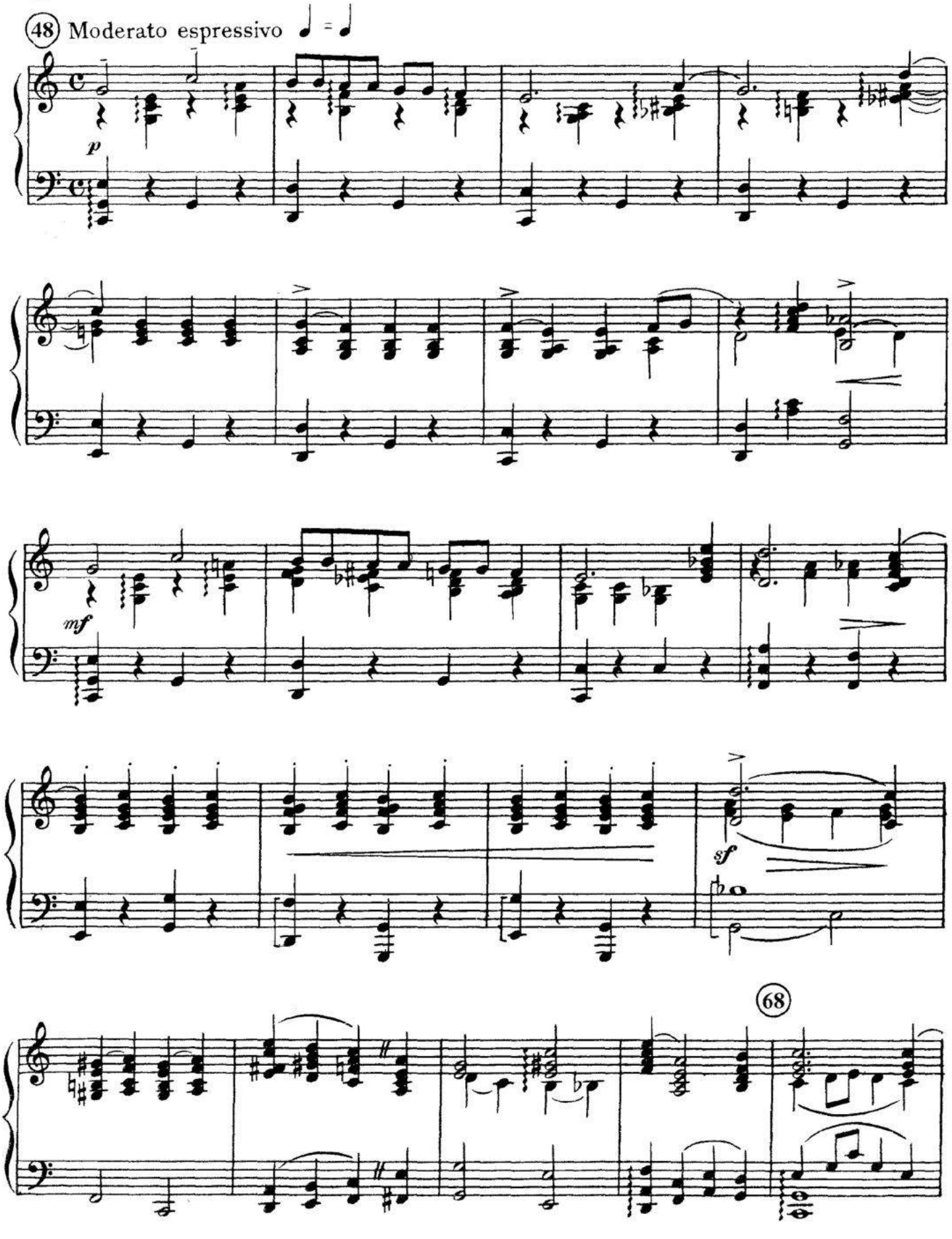

115
ten. ten.
S.
A.
well Wish them well
T.
well Wish them well
B.
ten. ten.
più mosso
(Curtain)
molto rit.
sff
End of Act I

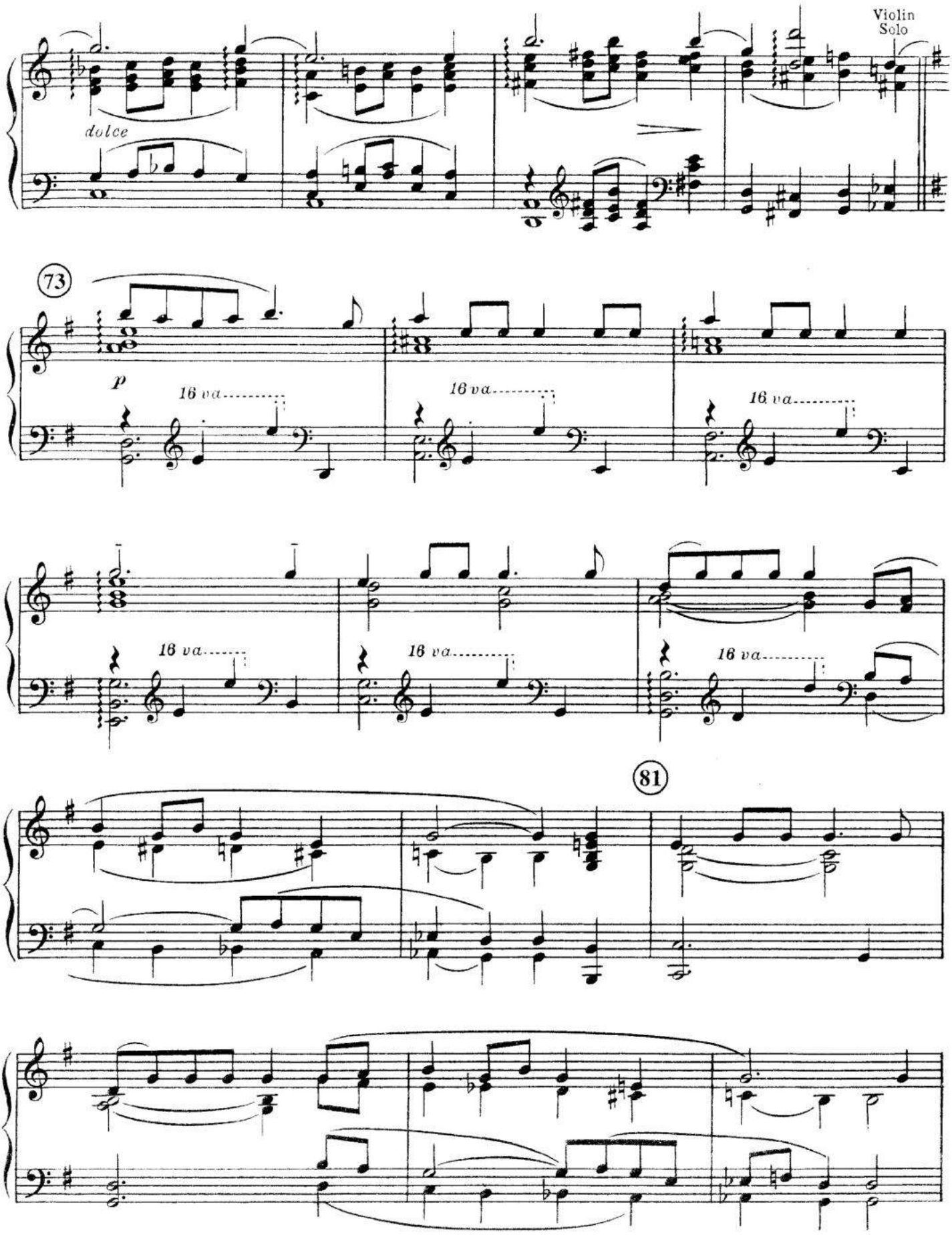
No. 28

Entr'acte

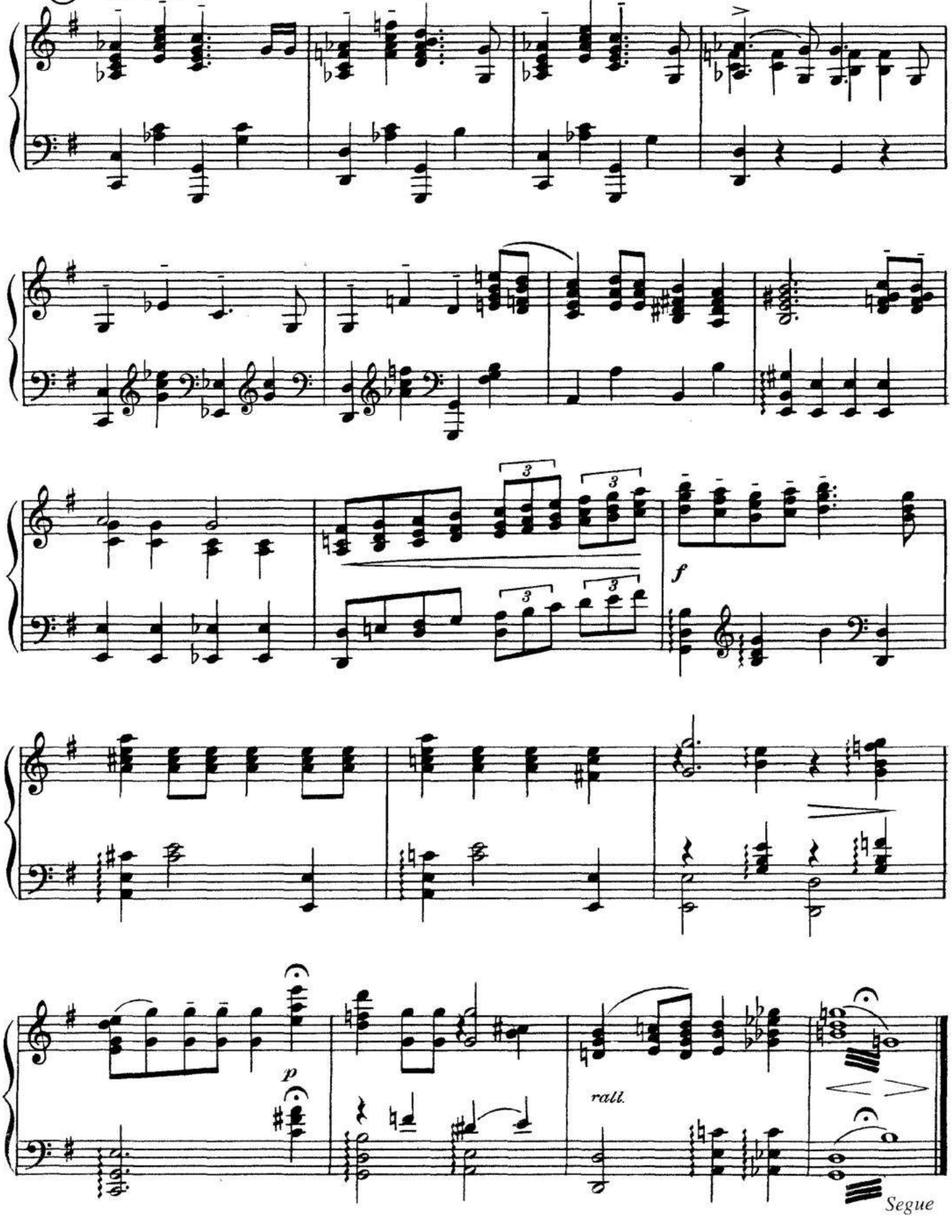



32
cresc.


48 Moderato espressivo ♩ = ♩
p
mf
sf
68

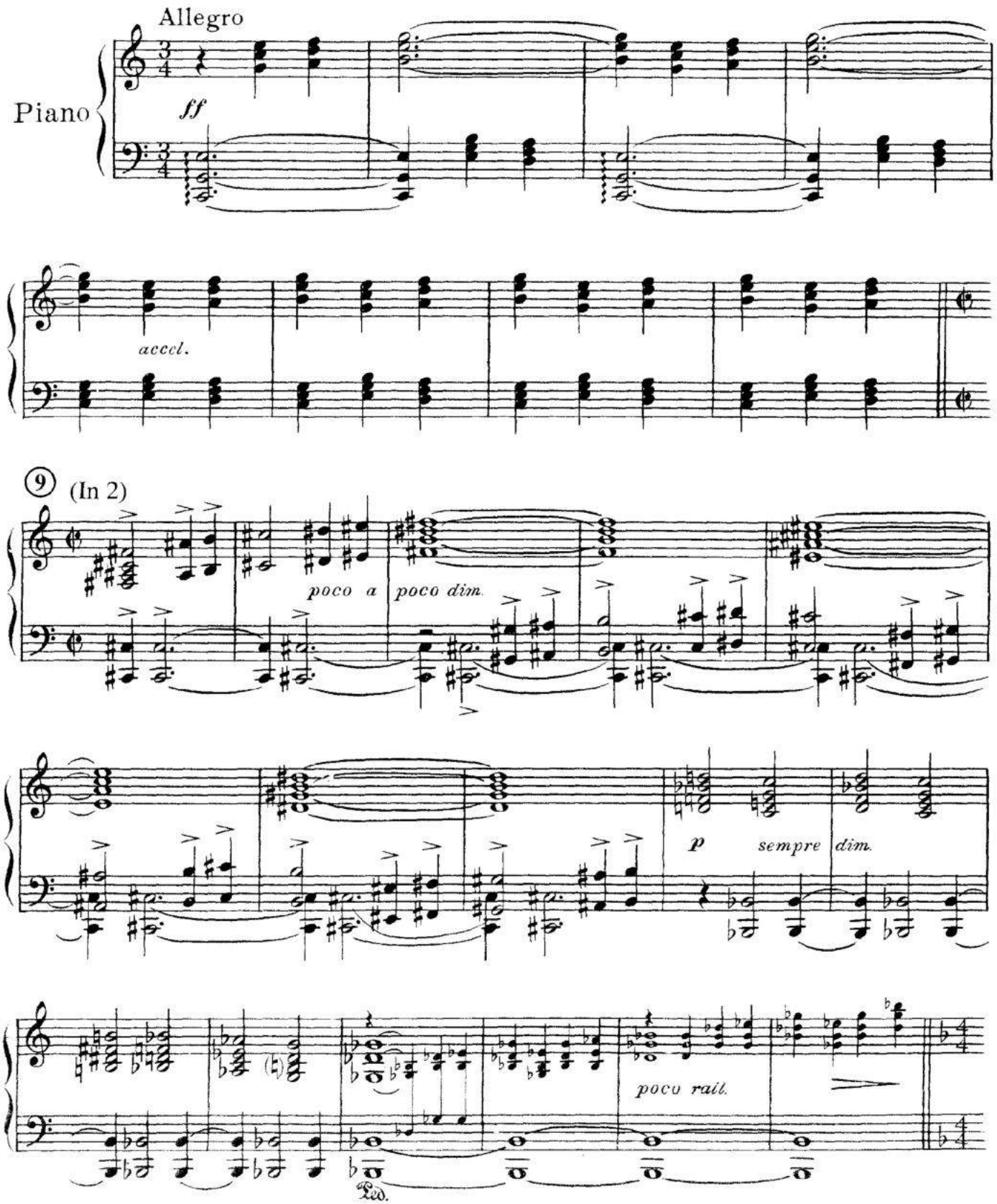

Violin
Solo
dolce
73
p
16 va
16 va
16 va
16 va
16 va
16 va
81

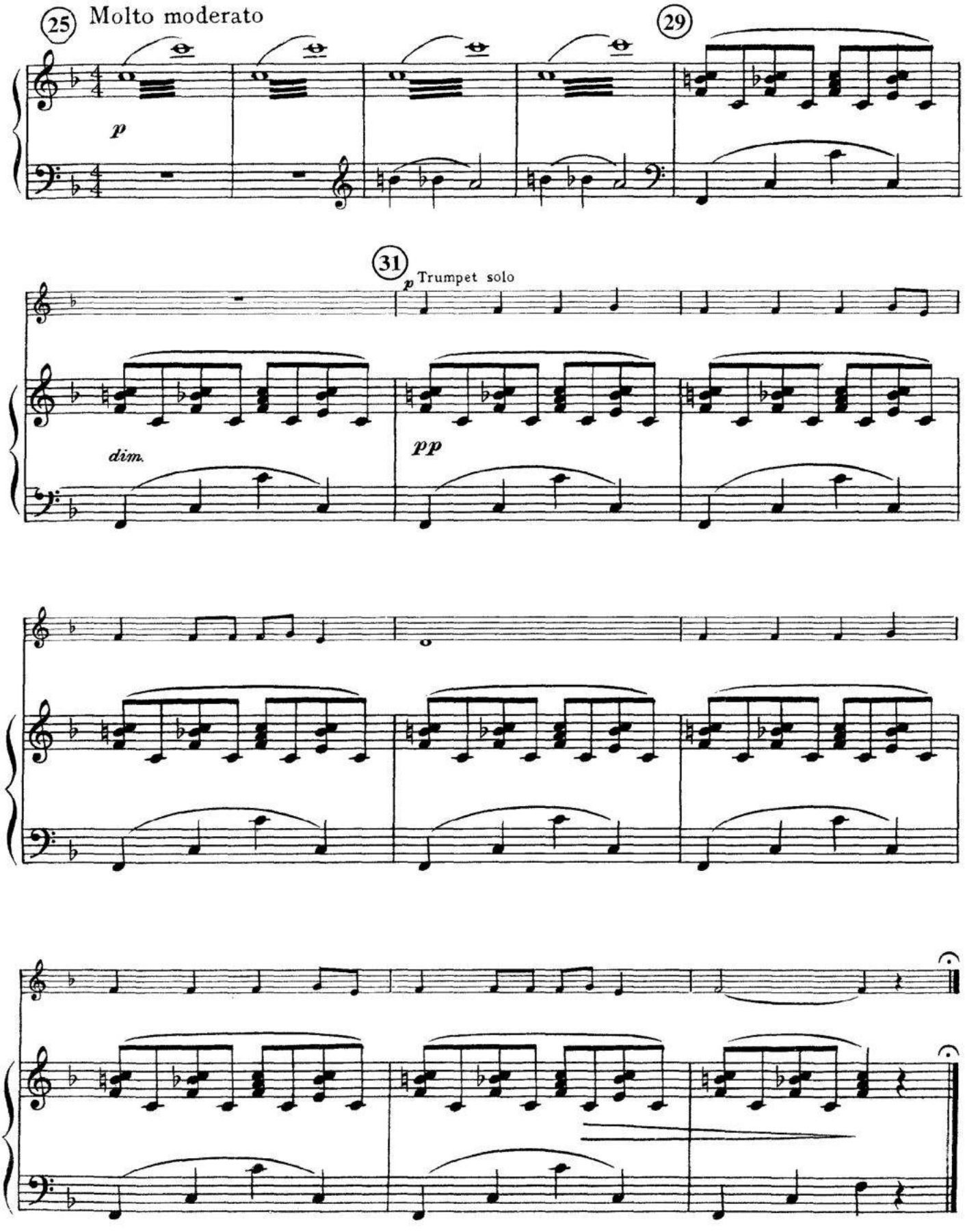
(85) Con calore



No. 29

Opening Act II




25
Molto moderato
29
31
p
Trumpet solo
dim.
pp

No. 30

Money Isn't Ev'rything

(Jennie, Millie, Hazel, Addie, Dot)

Cue: JENNIE: *"Well, fiine! I don't want everything. I'll just take money!"*

Tempo di Valse

Piano

mf

5

MILLIE

Mon - ey is - n't ev - 'ry - thing, What can mon - ey

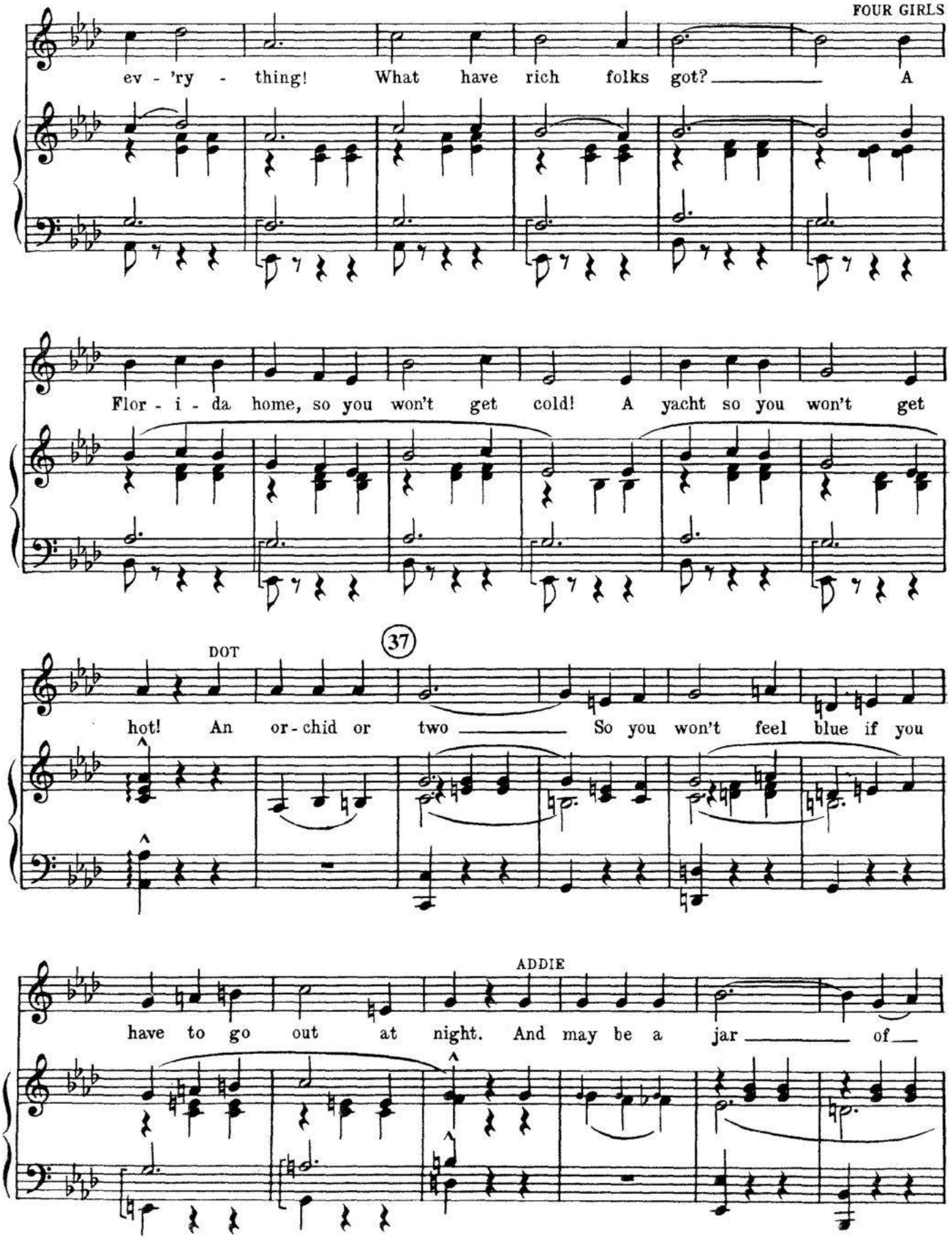
p

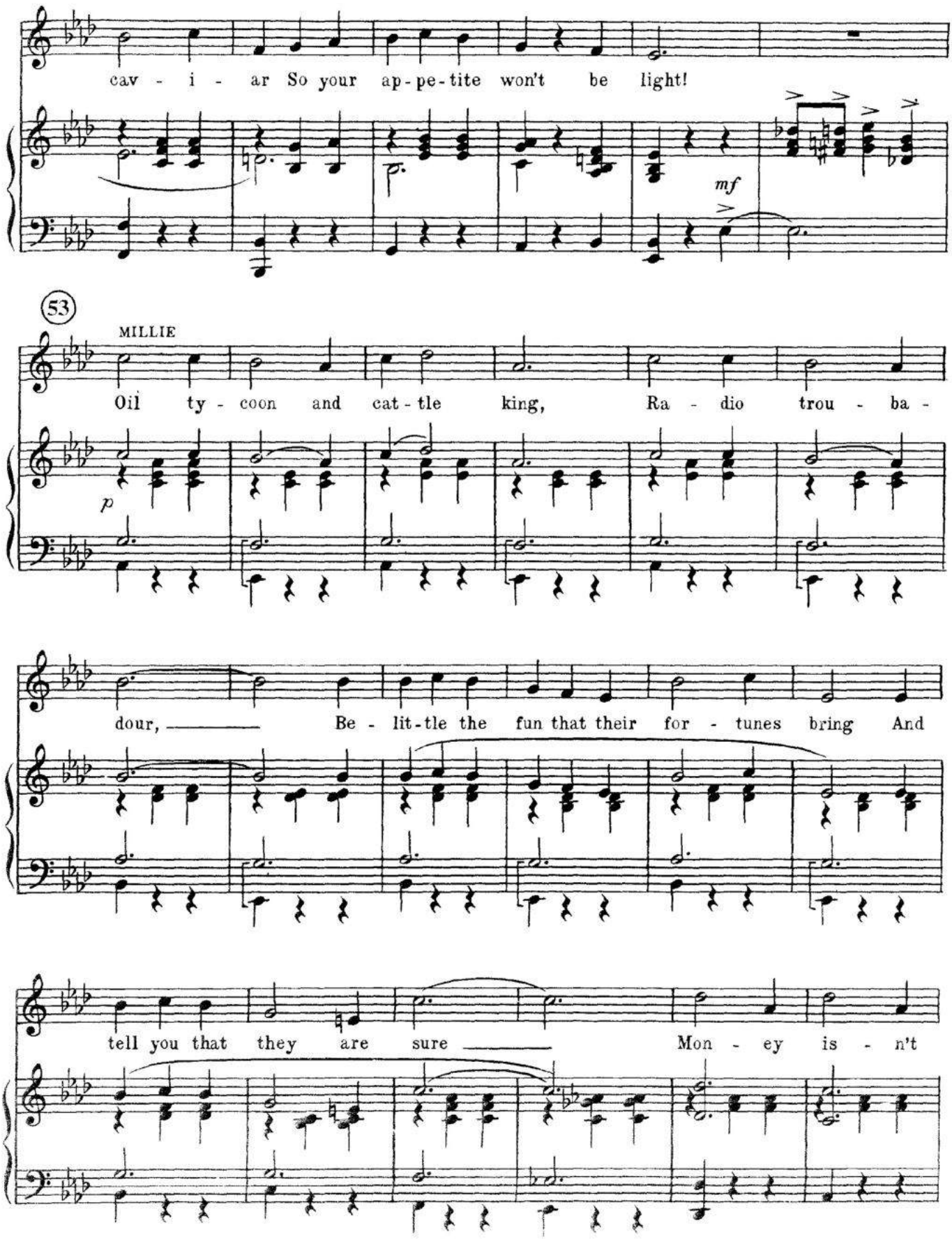
OTHER FOUR GIRLS

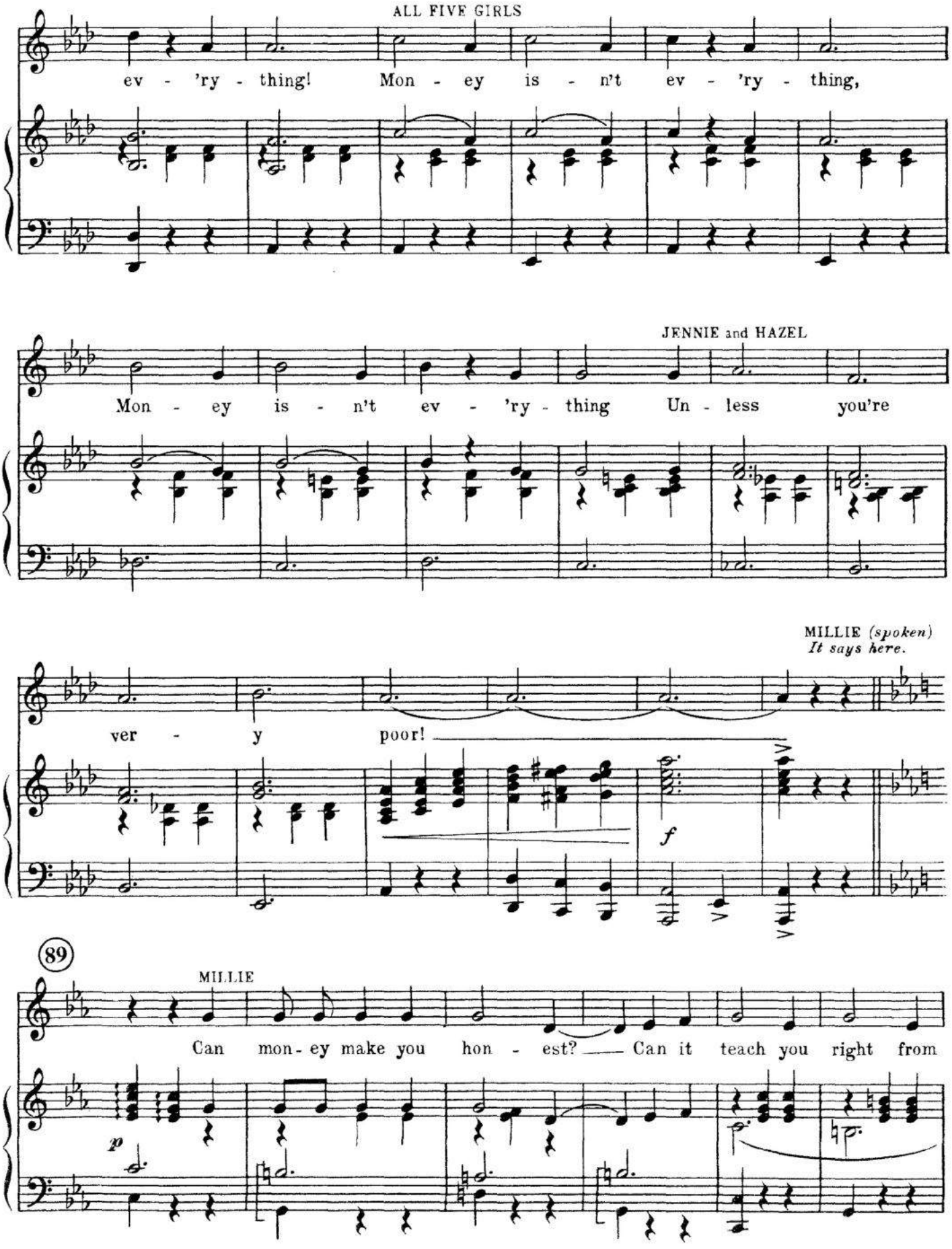
buy? An au - to - mo - bile, so you won't get wet, Cham-

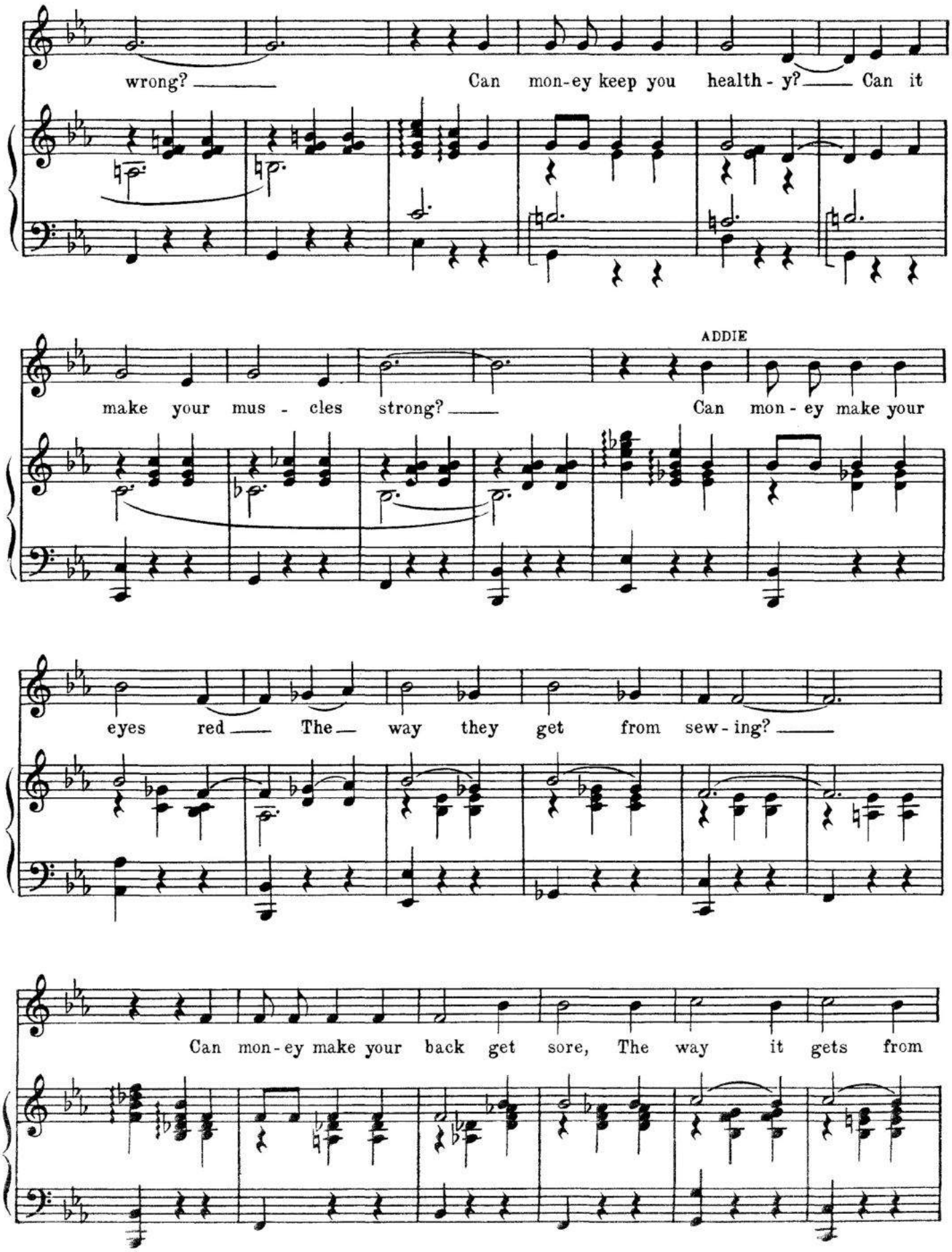
MILLIE

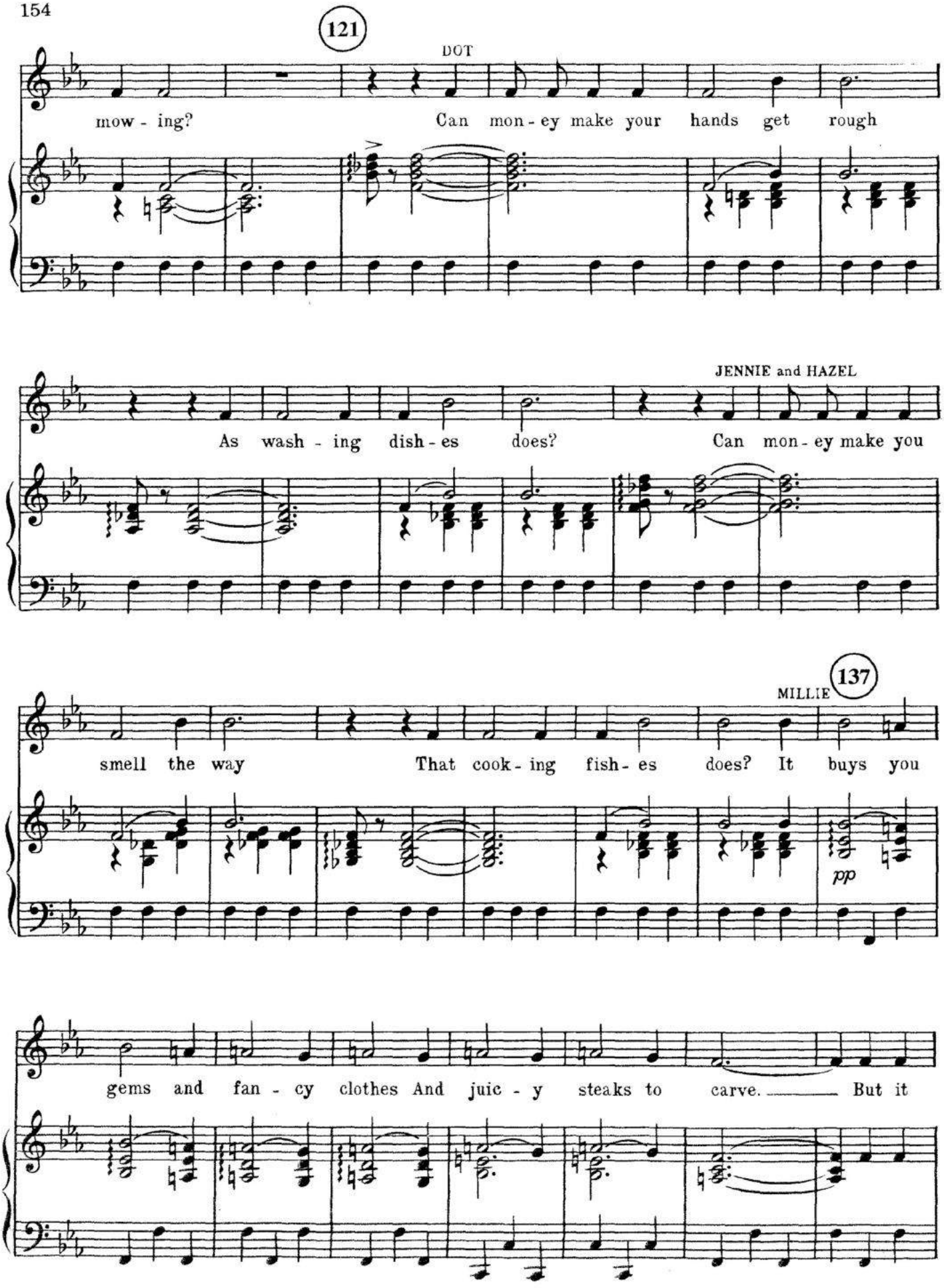
pagne, so you won't get dry. Mon - ey is - n't

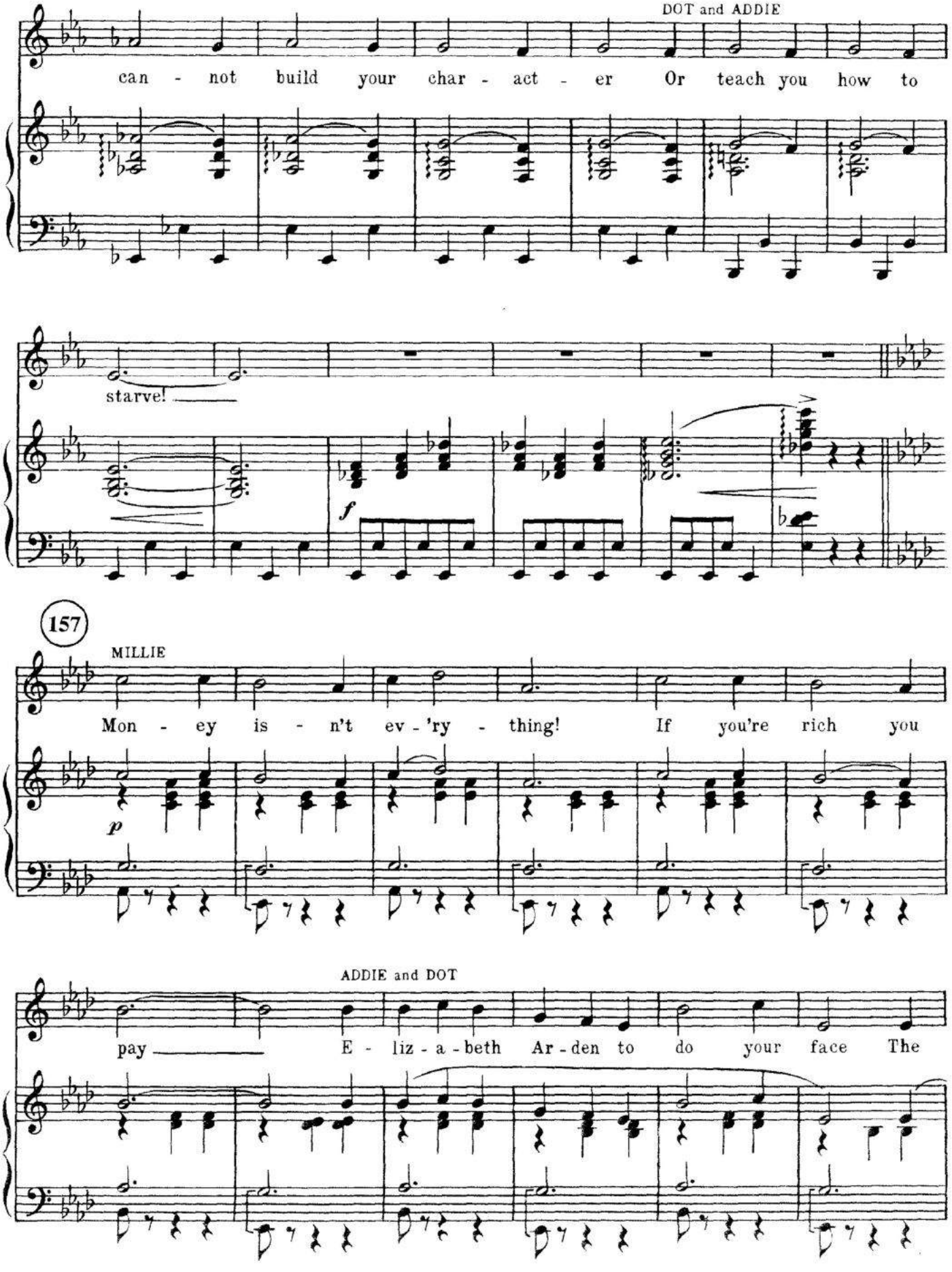

FOUR GIRLS
ev - 'ry - thing! What have rich folks got? A
Flor - i - da home, so you won't get cold! A yacht so you won't get
DOT
37
hot! An or - chid or two So you won't feel blue if you
ADDIE
have to go out at night. And may be a jar of

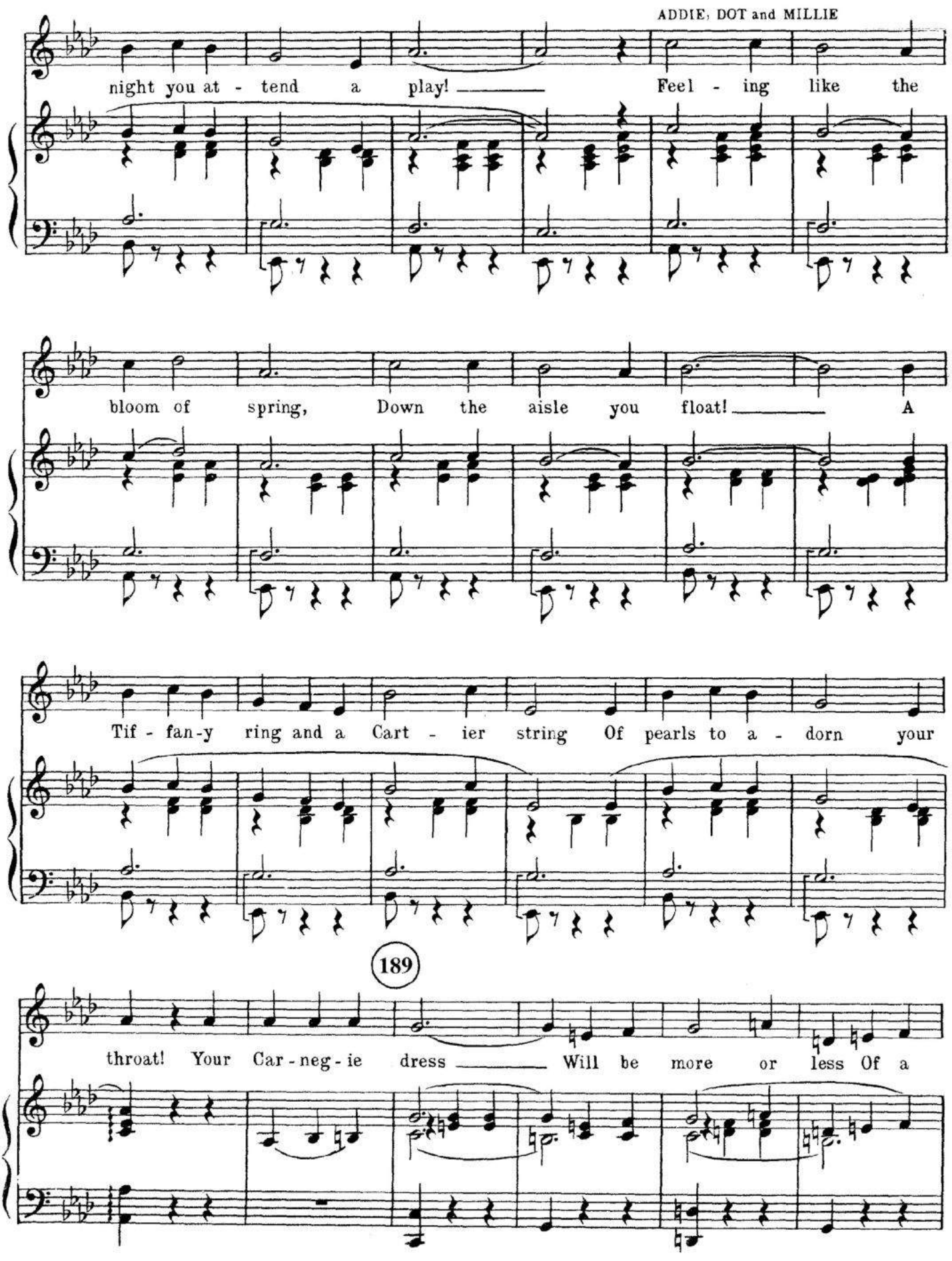

cav - i - ar So your ap-pe-tite won't be light!
mf
53
MILLIE
Oil ty - coon and cat - tle king, Ra - dio trou - ba -
p
dour, Be - lit-tle the fun that their for - tunes bring And
tell you that they are sure Mon - ey is - n't

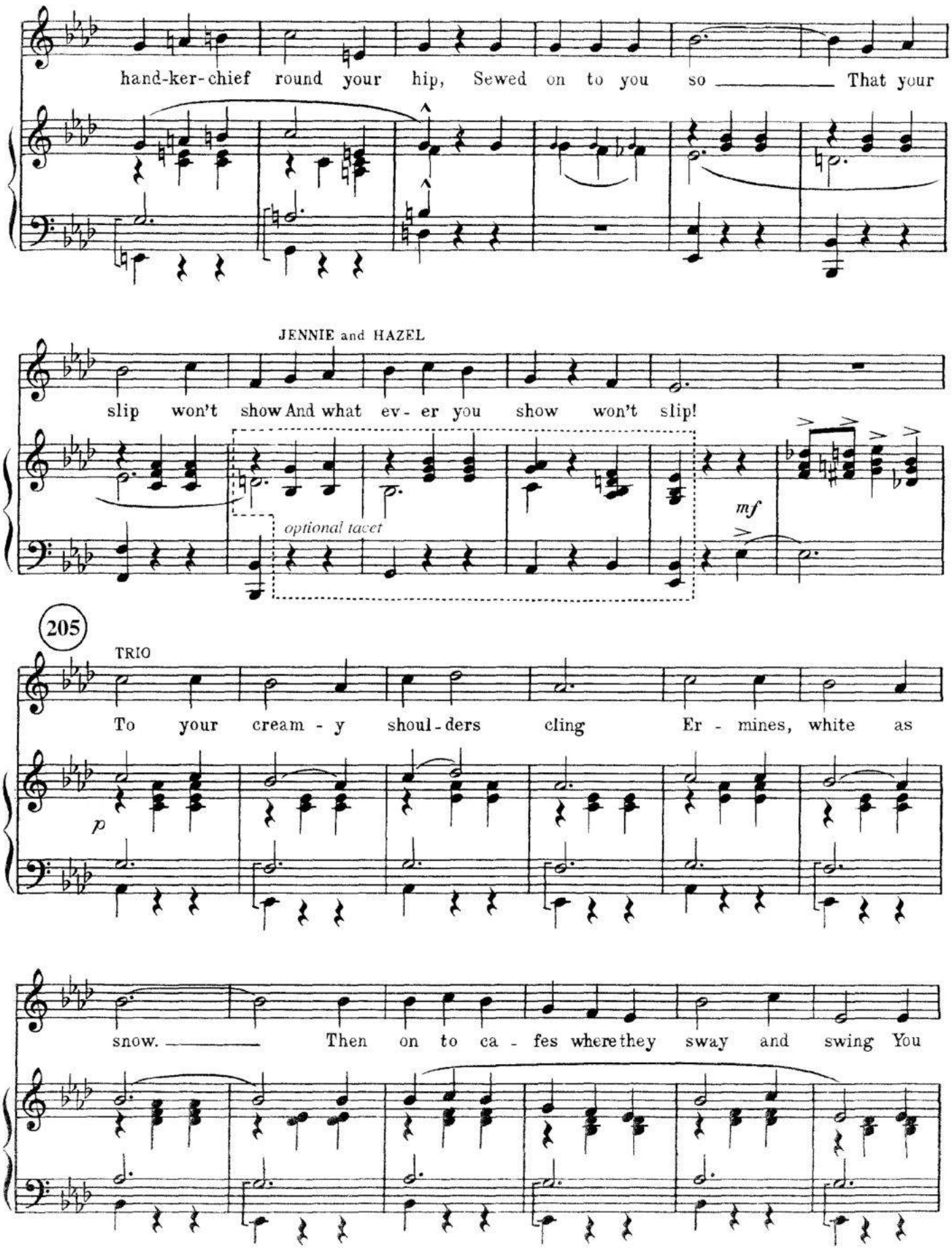

ALL FIVE GIRLS
ev - 'ry - thing! Mon - ey is - n't ev - 'ry - thing,
JENNIE and HAZEL
Mon - ey is - n't ev - 'ry - thing Un - less you're
MILLIE (spoken)
It says here.
ver - y poor!
f
89
MILLIE
Can mon - ey make you hon - est? — Can it teach you right from
p

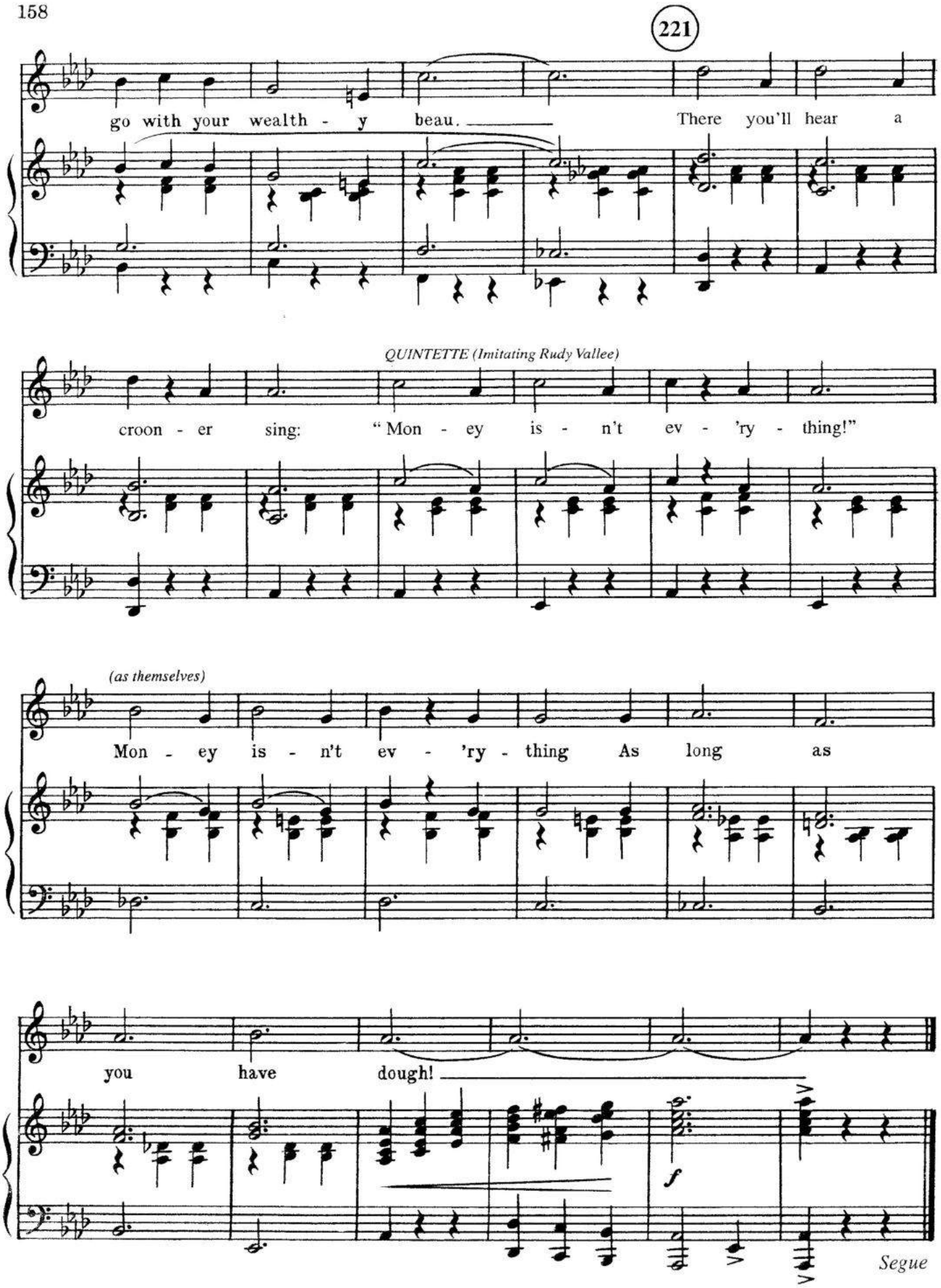

wrong? Can mon-ey keep you health-y? Can it
ADDIE
make your mus-cles strong? Can mon-ey make your
eyes red The way they get from sew-ing?
Can mon-ey make your back get sore, The way it gets from


121
DOT
mow - ing?
Can mon - ey make your hands get rough
JENNIE and HAZEL
As wash - ing dish - es does?
Can mon - ey make you
137
MILLIE
smell the way
That cook - ing fish - es does? It buys you
pp
gems and fan - cy clothes And juic - y steaks to carve.
But it


DOT and ADDIE
can - not build your char - act - er Or teach you how to
starve!
f
157
MILLIE
Mon - ey is - n't ev - 'ry - thing! If you're rich you
p
ADDIE and DOT
pay E - liz - a - beth Ar - den to do your face The


ADDIE, DOT and MILLIE
night you at - tend a play! Feel - ing like the
bloom of spring, Down the aisle you float! A
Tif - fan-y ring and a Cart - ier string Of pearls to a - dorn your
189
throat! Your Car - neg - ie dress Will be more or less Of a

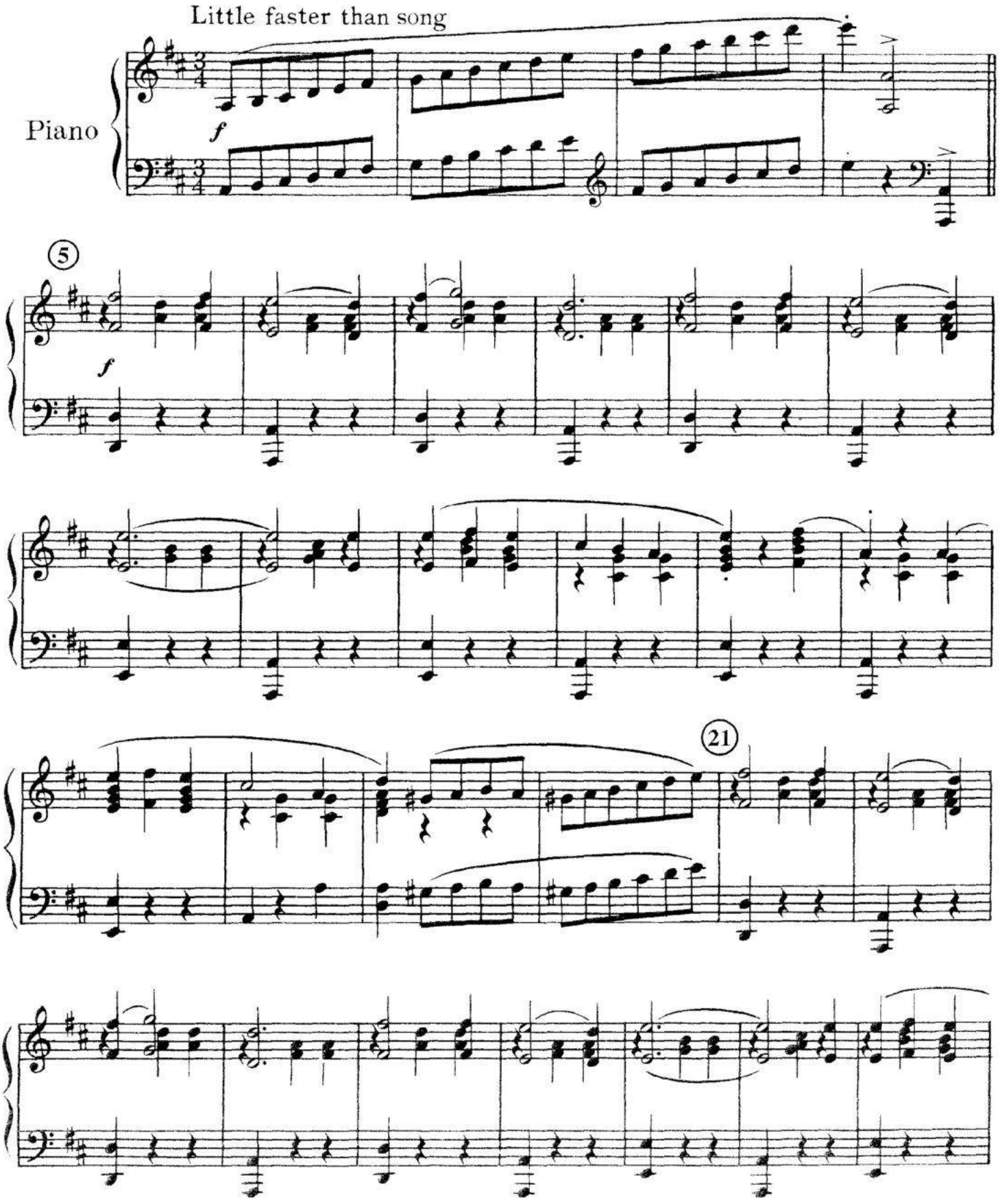

hand-ker-chief round your hip, Sewed on to you so That your
JENNIE and HAZEL
slip won't show And what ev- er you show won't slip!
optional tacet
mf
205
TRIO
To your cream - y shoul - ders cling Er - mines, white as
p
snow. Then on to ca - fes where they sway and swing You

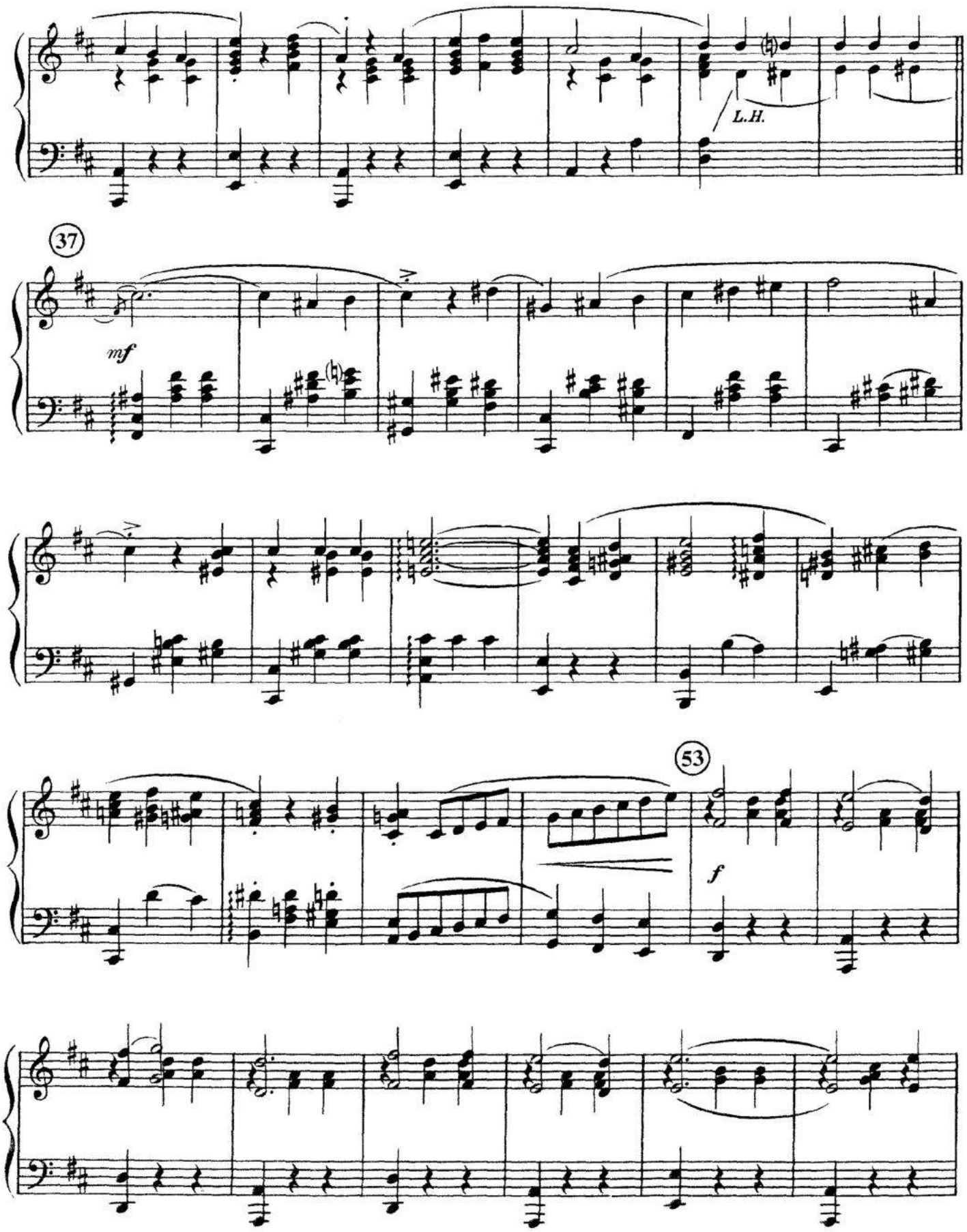

221
go with your wealth - y beau.
There you'll hear a
QUINTETTE (Imitating Rudy Vallee)
croon - er sing: "Mon - ey is - n't ev - 'ry - thing!"
(as themselves)
Mon - ey is - n't ev - 'ry - thing As long as
you have dough!
f
Segue

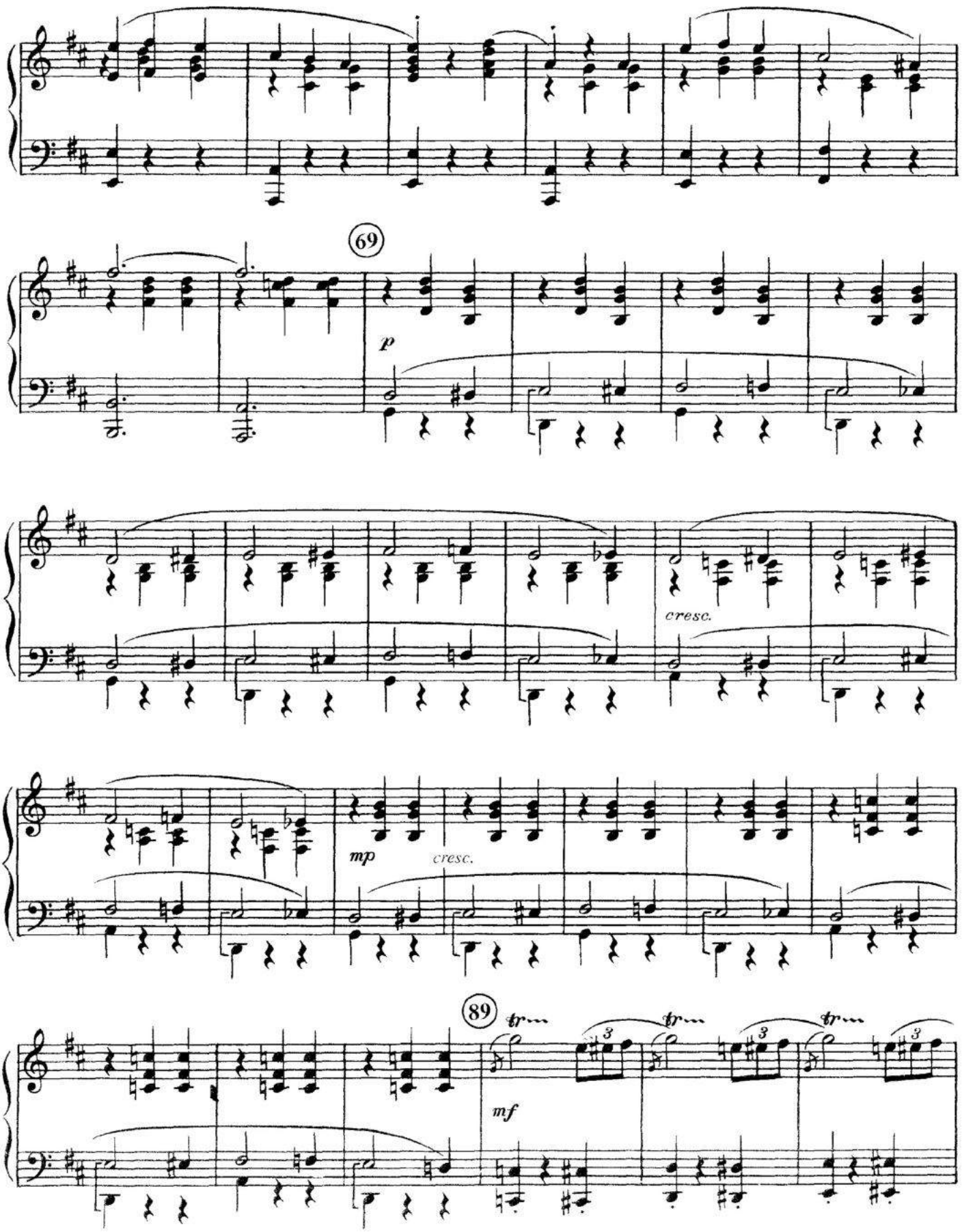
No. 31

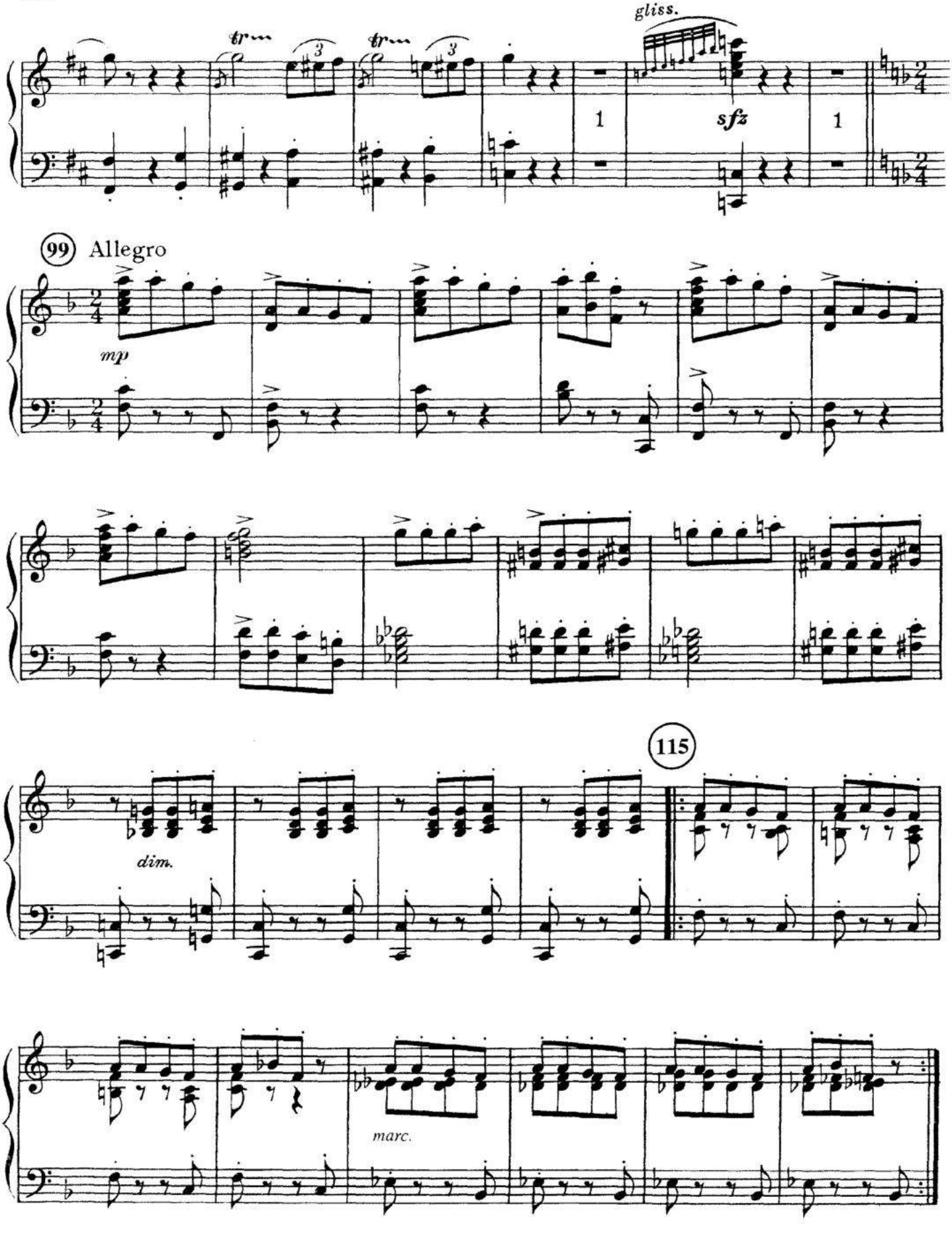
Dance

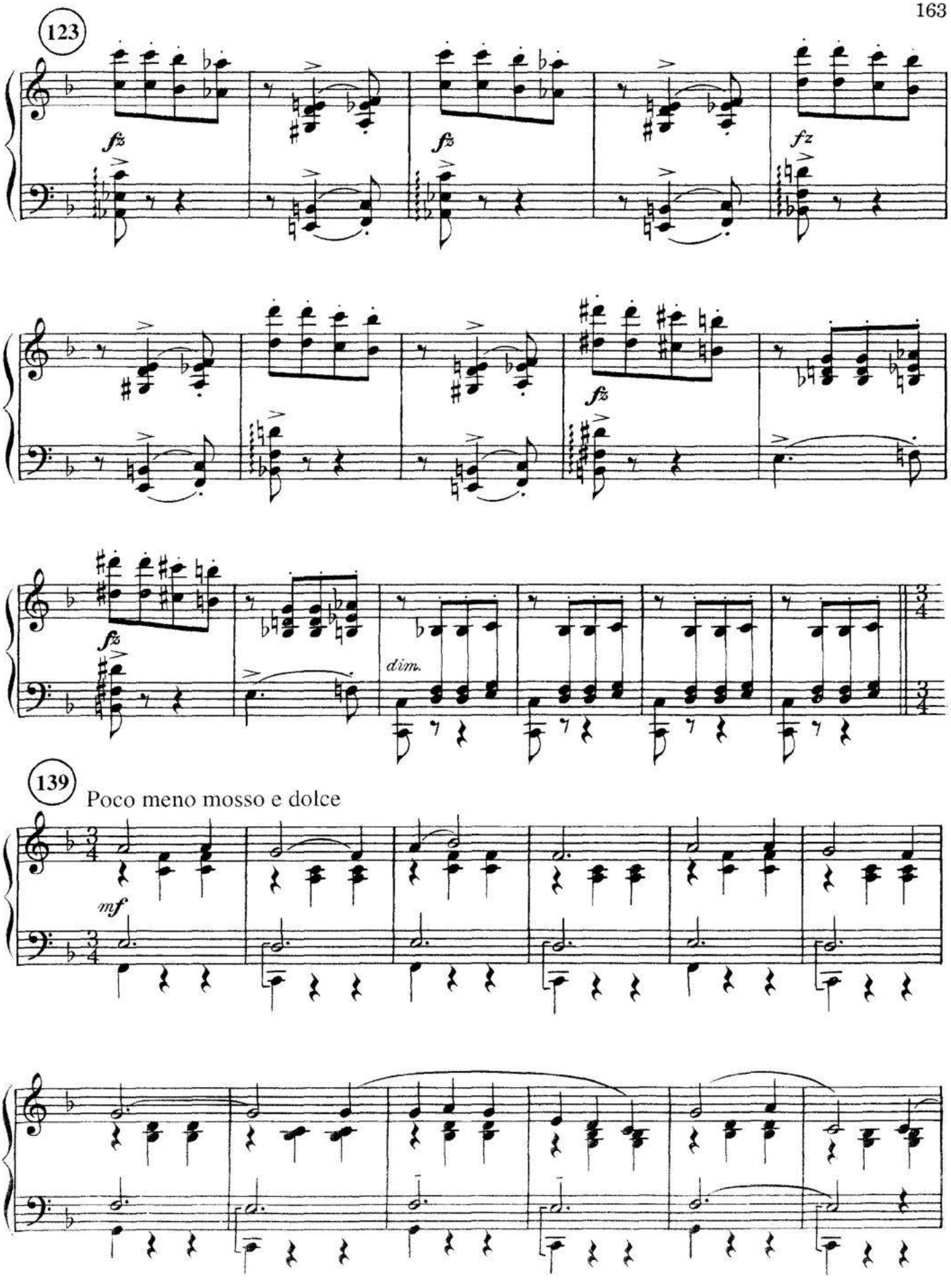
(Money Isn't Ev'rything)

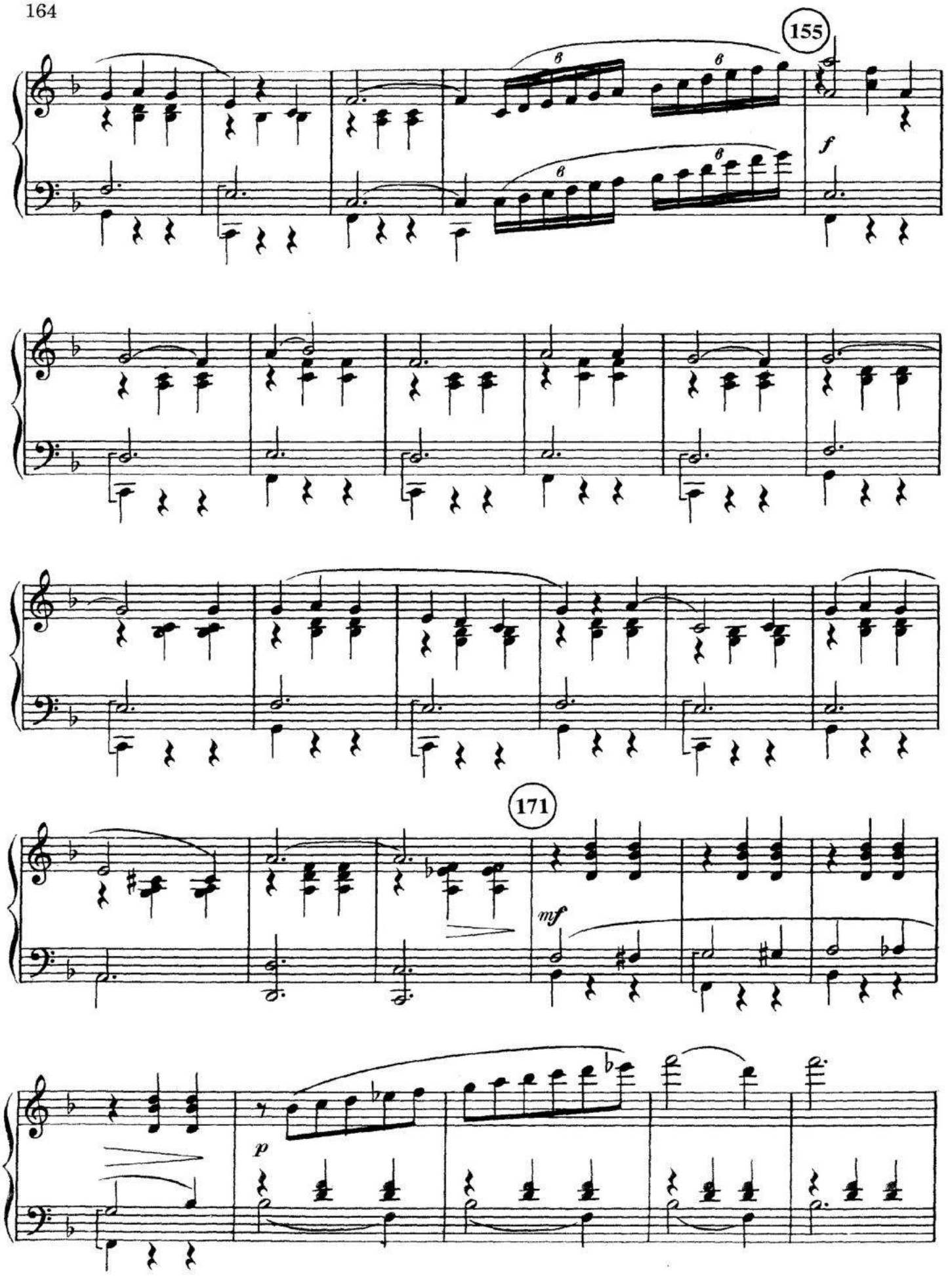


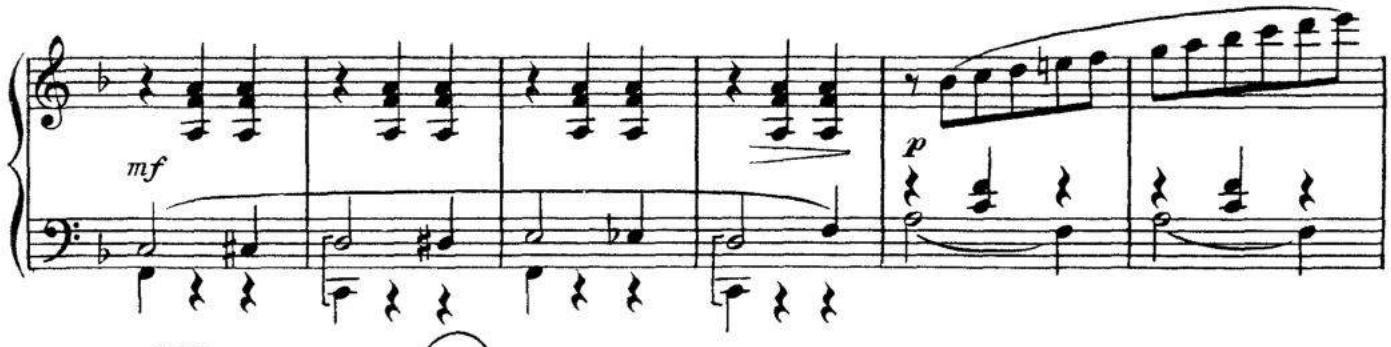

L.H.
37
mf
53
f

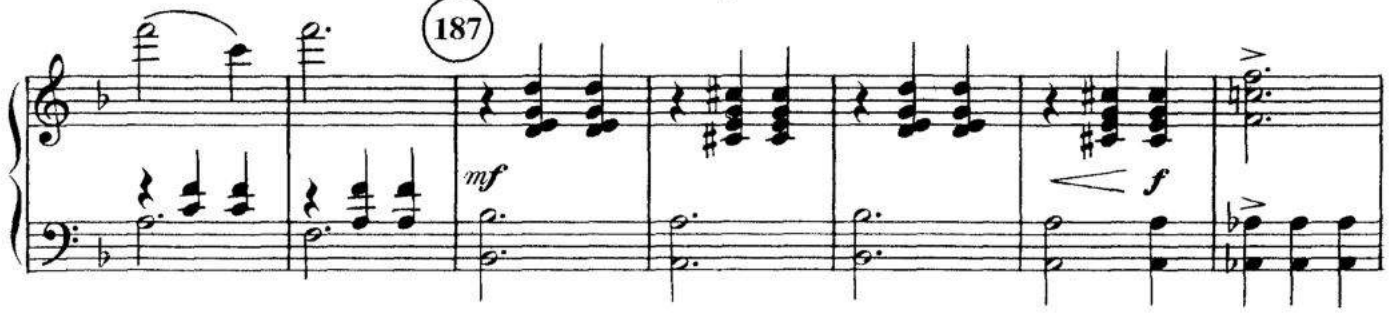

69
p
cresc.
mp
cresc.
89
tr
tr
tr
3
3
3
mf

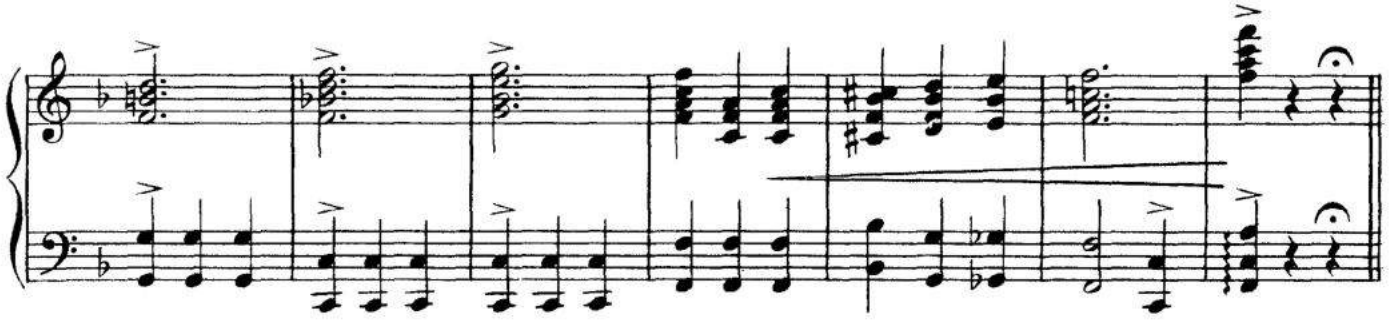

gliss.
tr
tr
sfz
1
1
99 Allegro
mp
dim.
115
marc.


123
fz
fz
fz
fz
dim.
139
Poco meno mosso e dolce
mf


155
171
f
mf
p

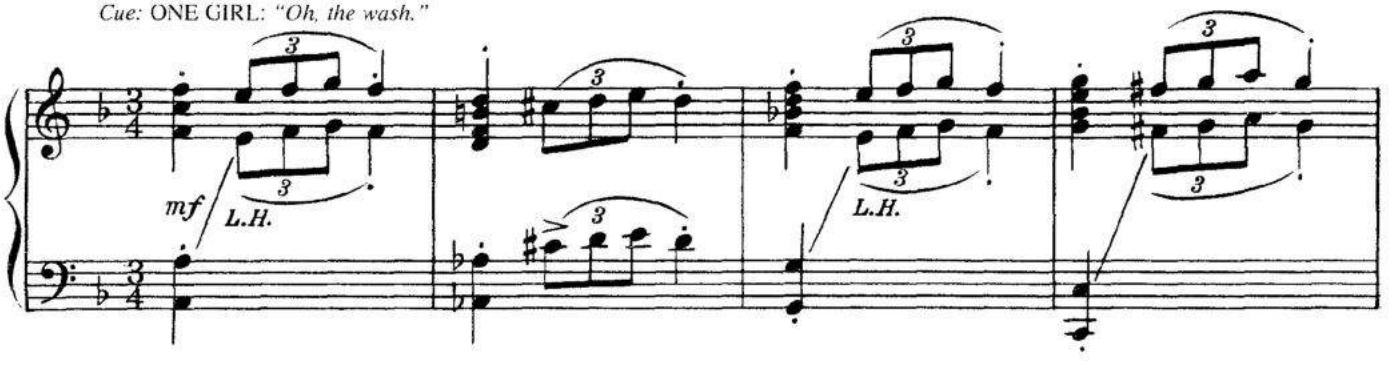


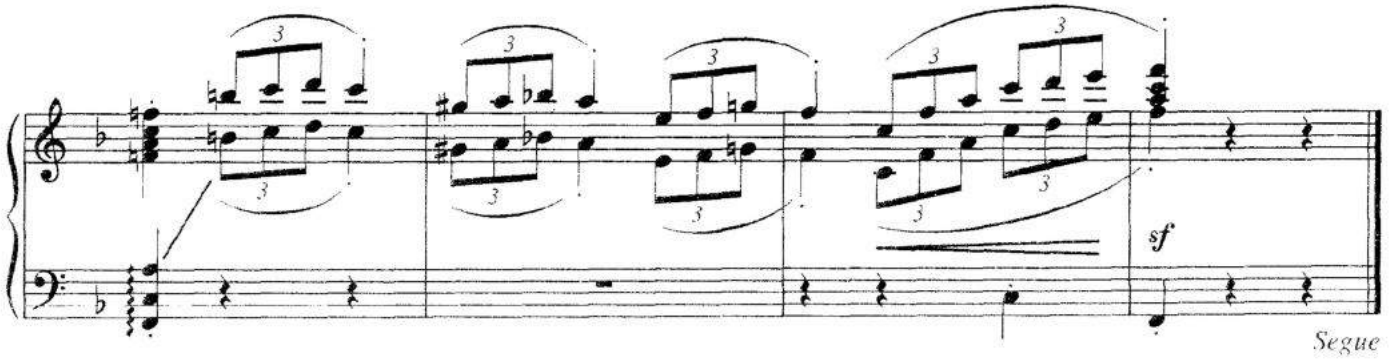




Exit

Cue: ONE GIRL: *"Oh, the wash."*





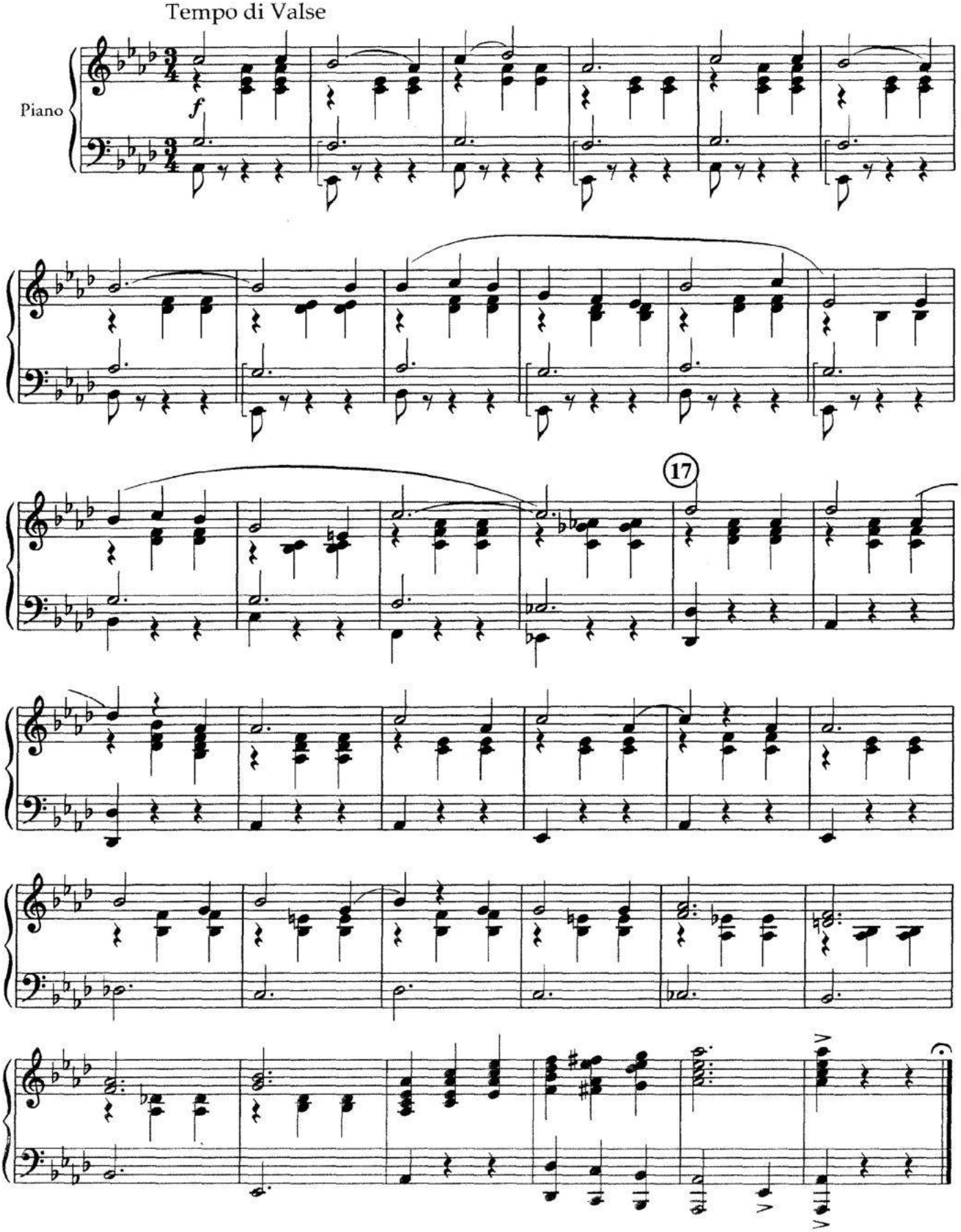
Segue

Change Of Scene

(Bedroom Scene)

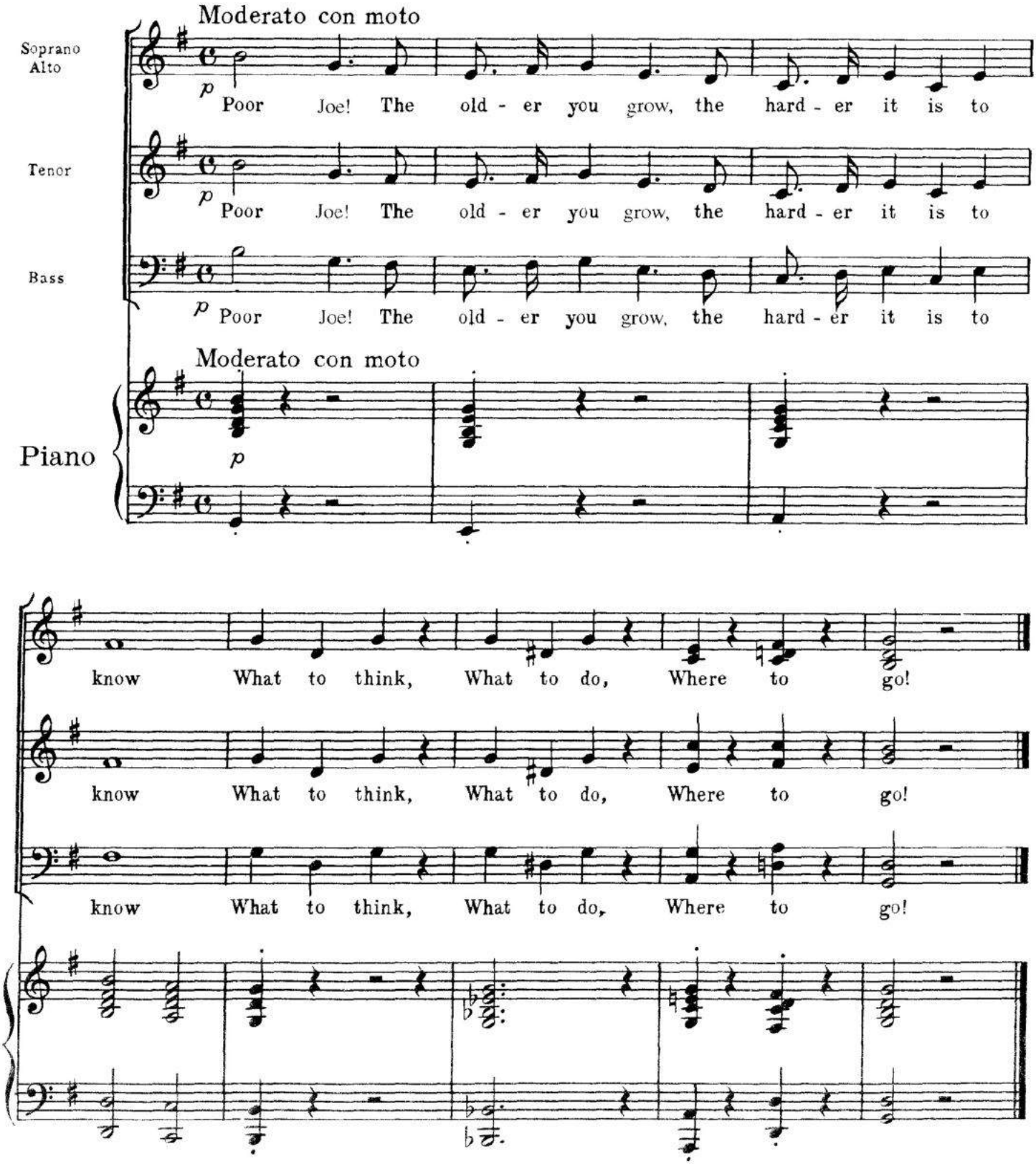
No. 32

Tempo di Valse



No. 33 Reprise: Poor Joe

Cue: JENNIE: *"The most important thing in my life, next to you."*

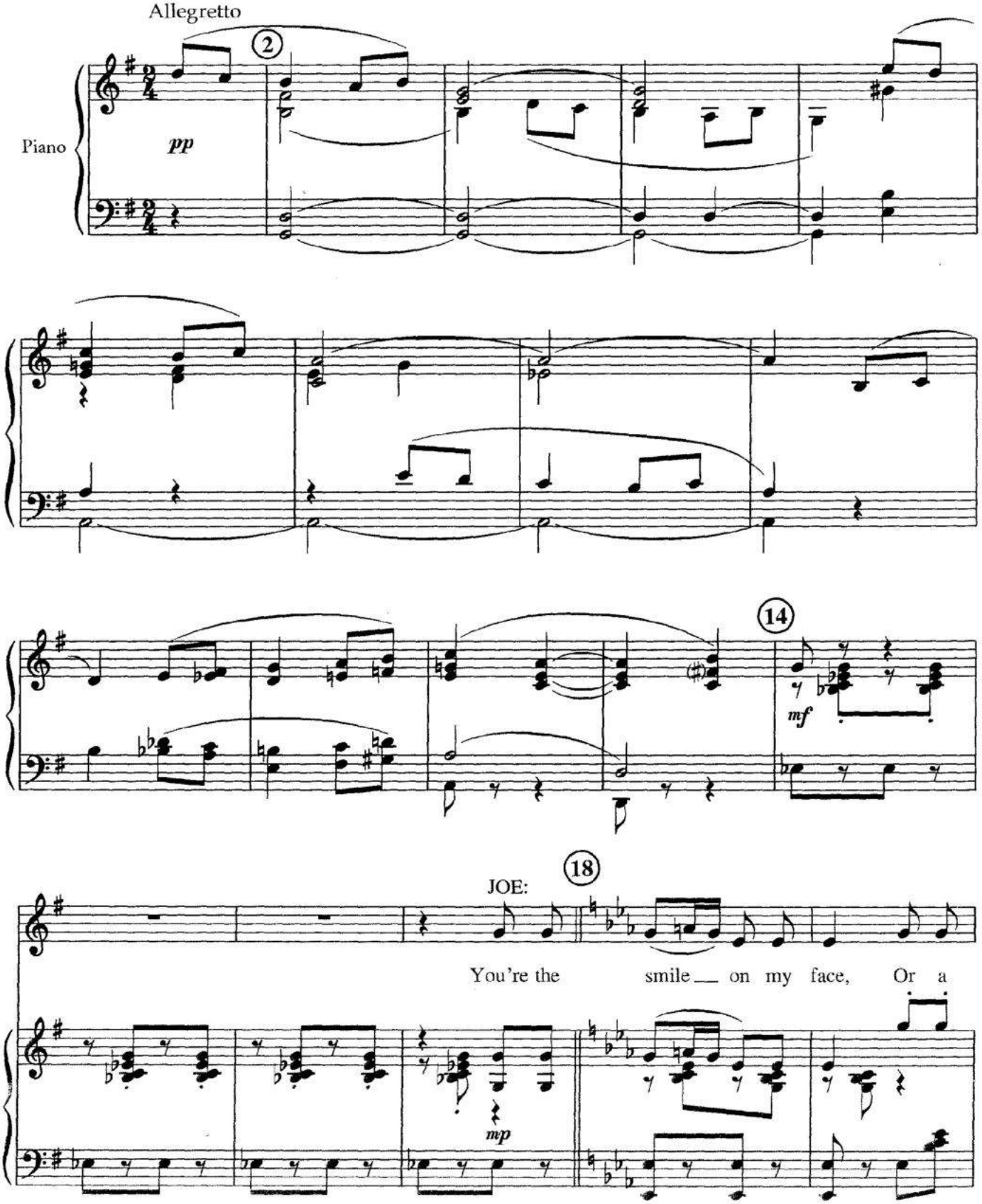


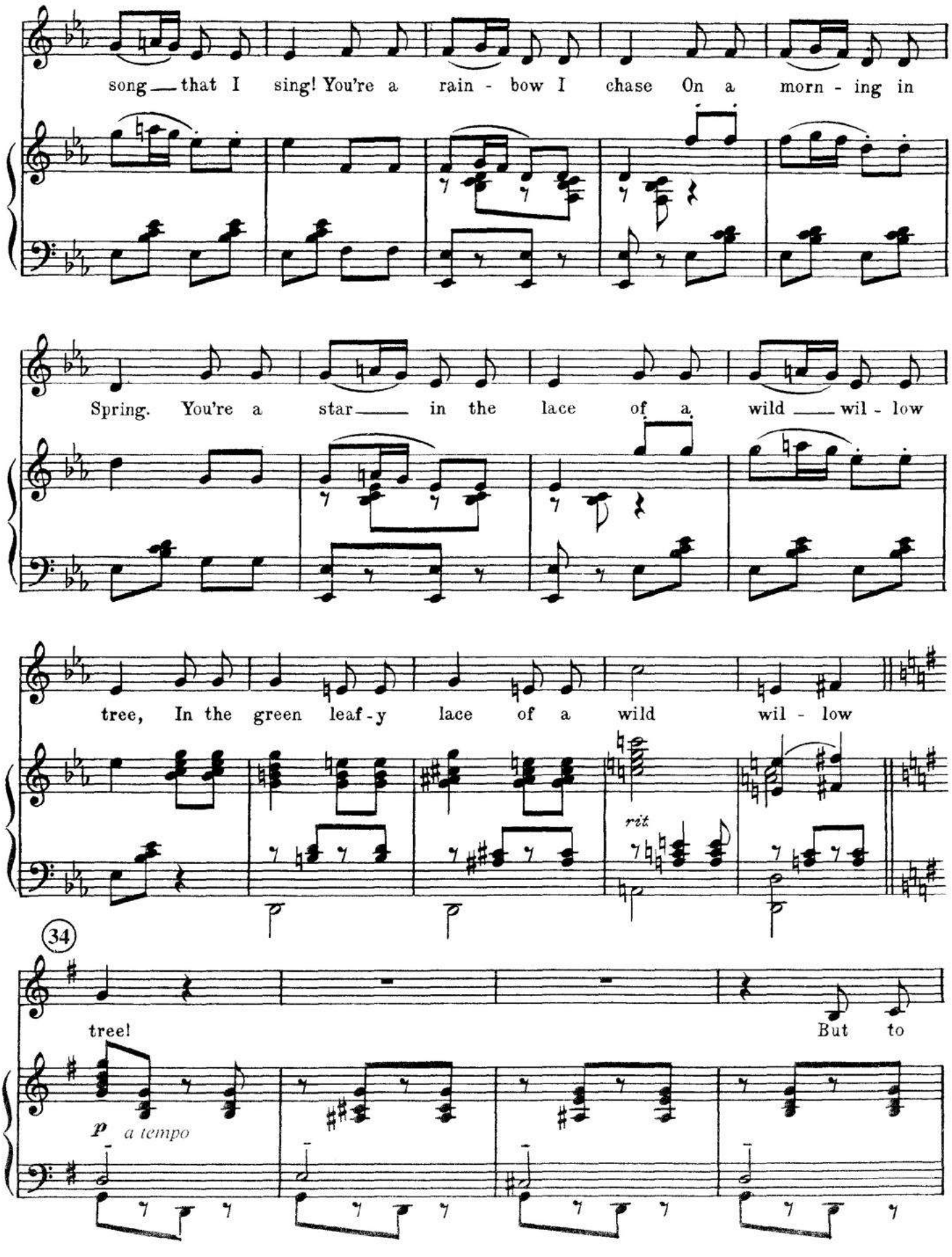
No. 34

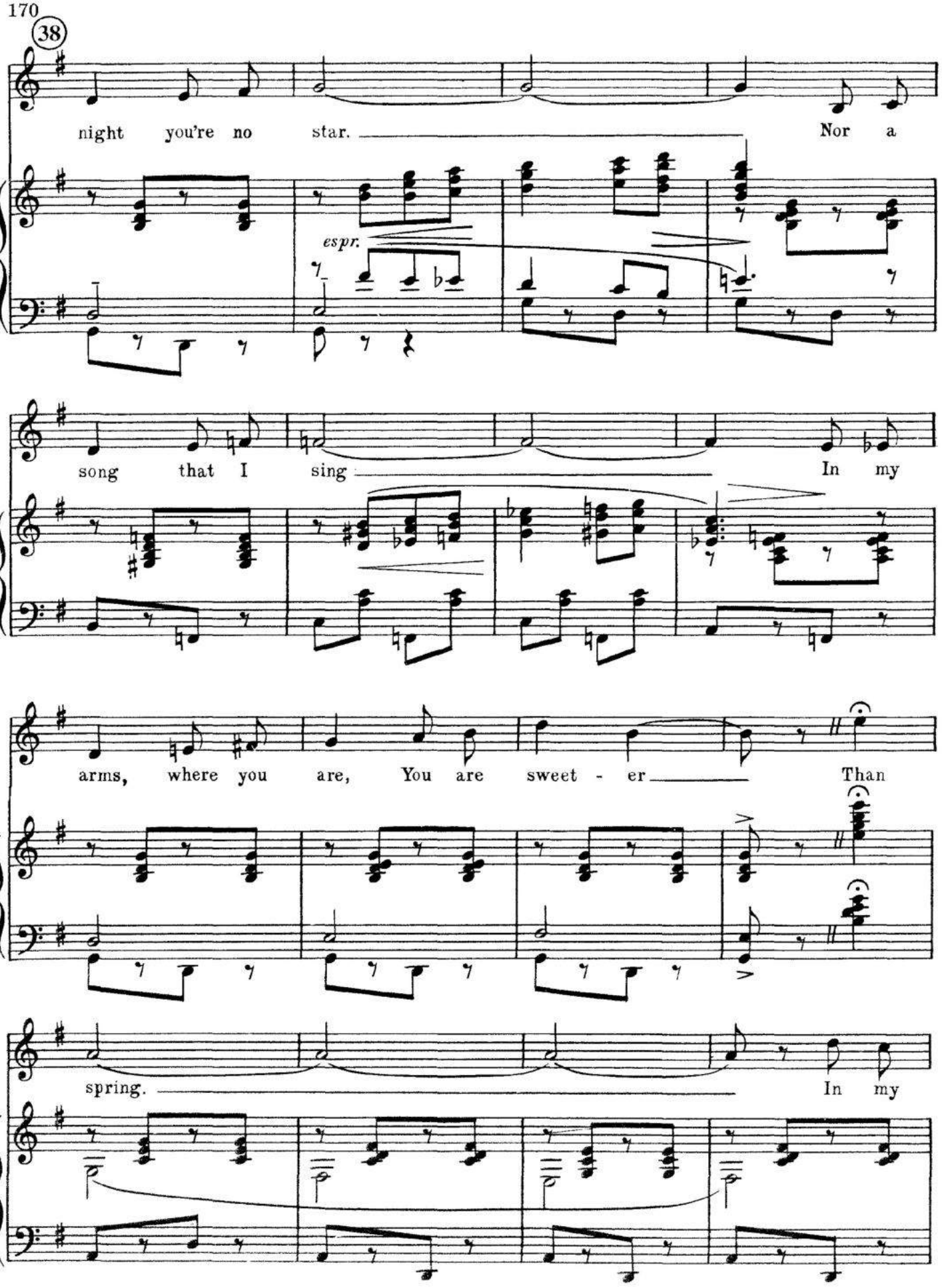
Change Of Scene

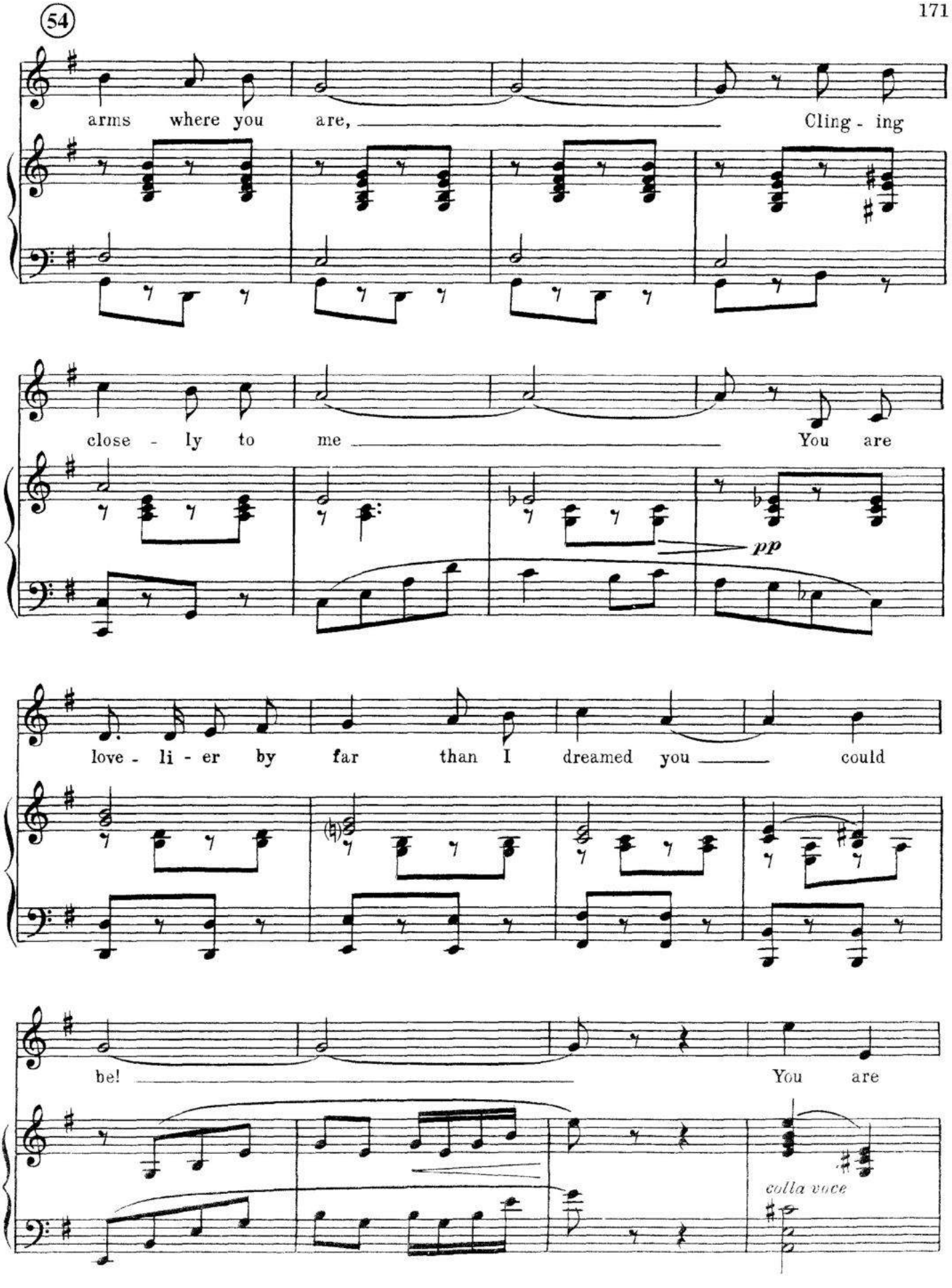
Cue: JOE: *"Same girl I've been thinking about since I was eight years old."*

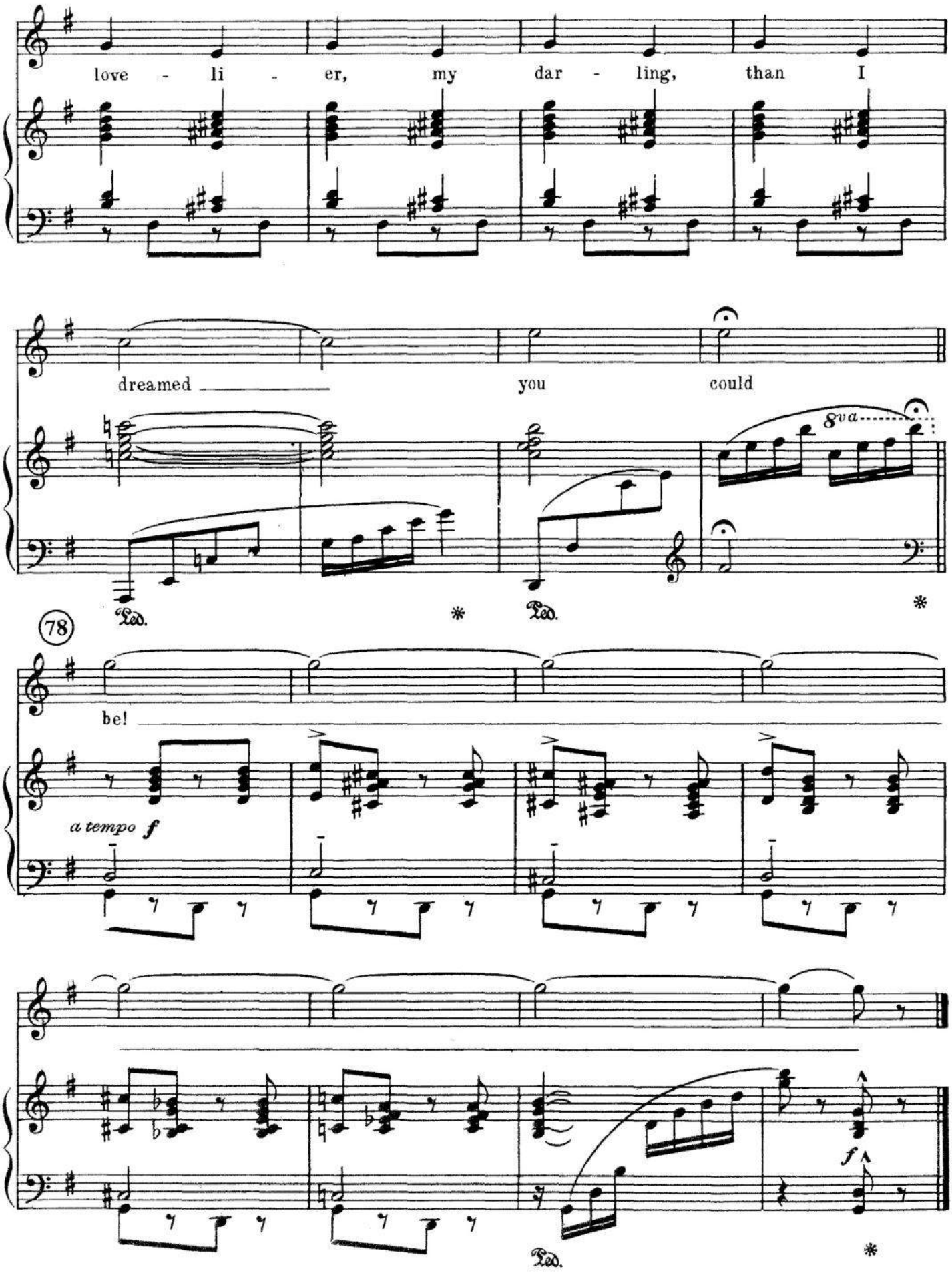
Allegretto




song — that I sing! You're a rain - bow I chase On a morn - ing in
Spring. You're a star — in the lace of a wild — wil - low
tree, In the green leaf - y lace of a wild wil - low
rit
34
tree!
But to
p a tempo

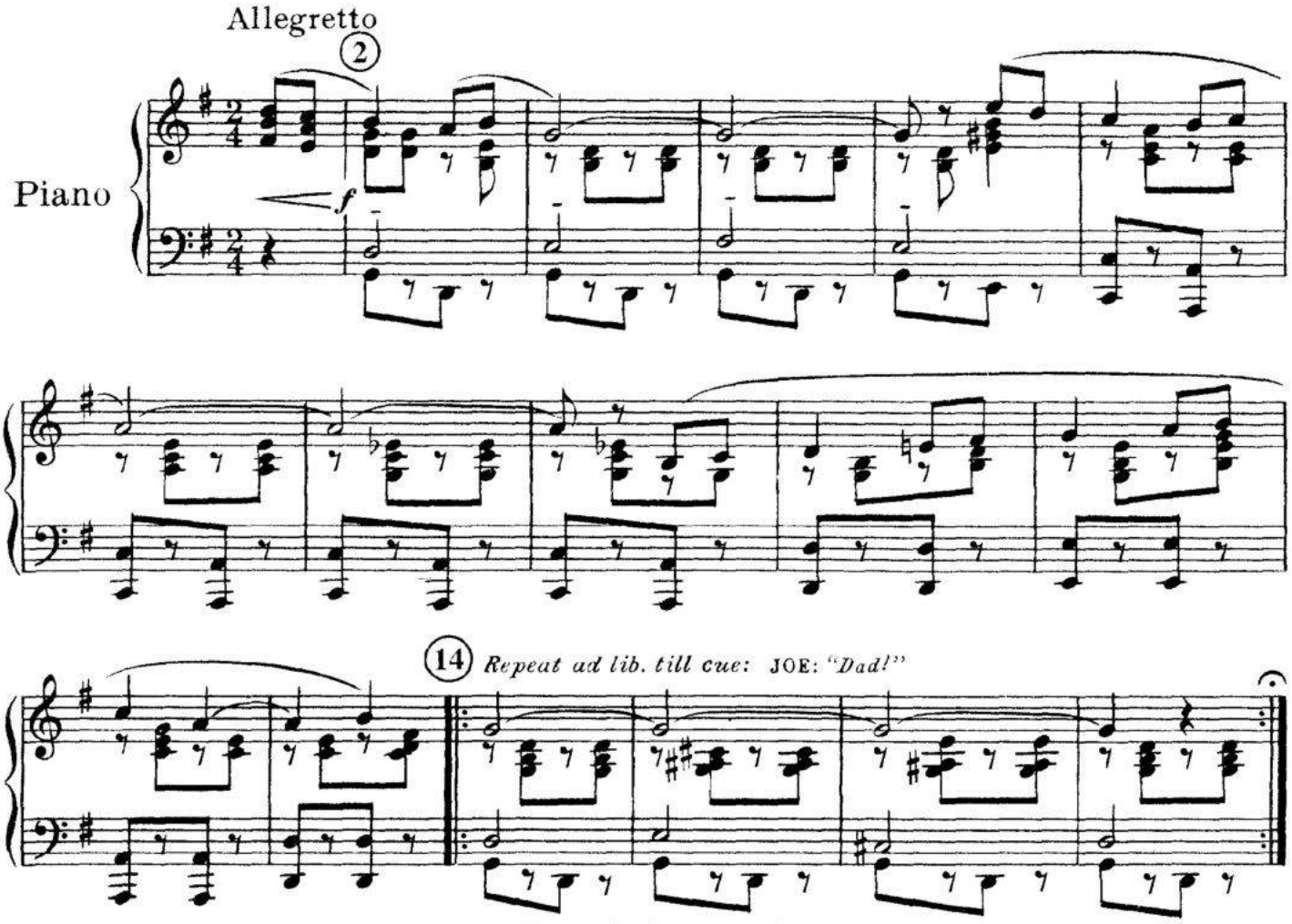

38
night you're no star. Nor a
espr.
song that I sing In my
arms, where you are, You are sweet - er Than
spring. In my


54
arms where you are, Cling - ing
close - ly to me You are
pp
love - li - er by far than I dreamed you could
be! You are
colla voce


love - li - er, my dar - ling, than I
dreamed you could
8va
Ped. * Ped. *
78
be!
a tempo f
f
Ped. *

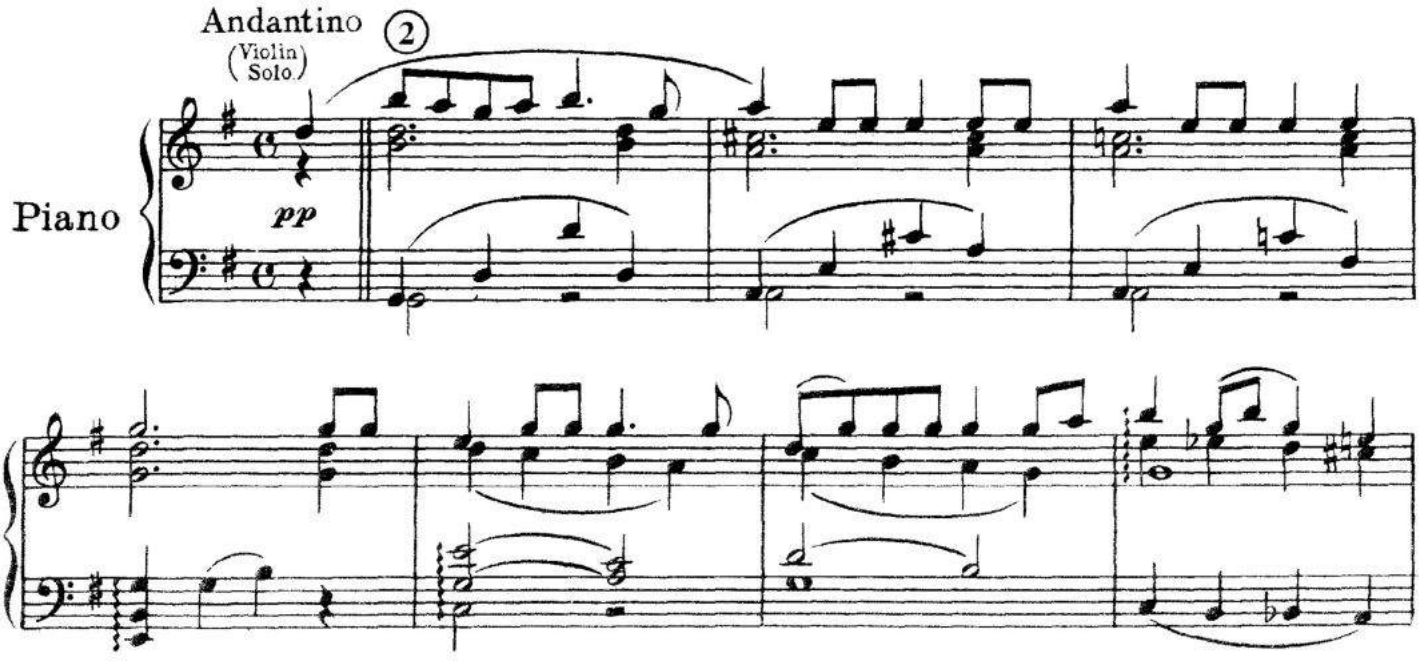
No. 35 Change Of Scene

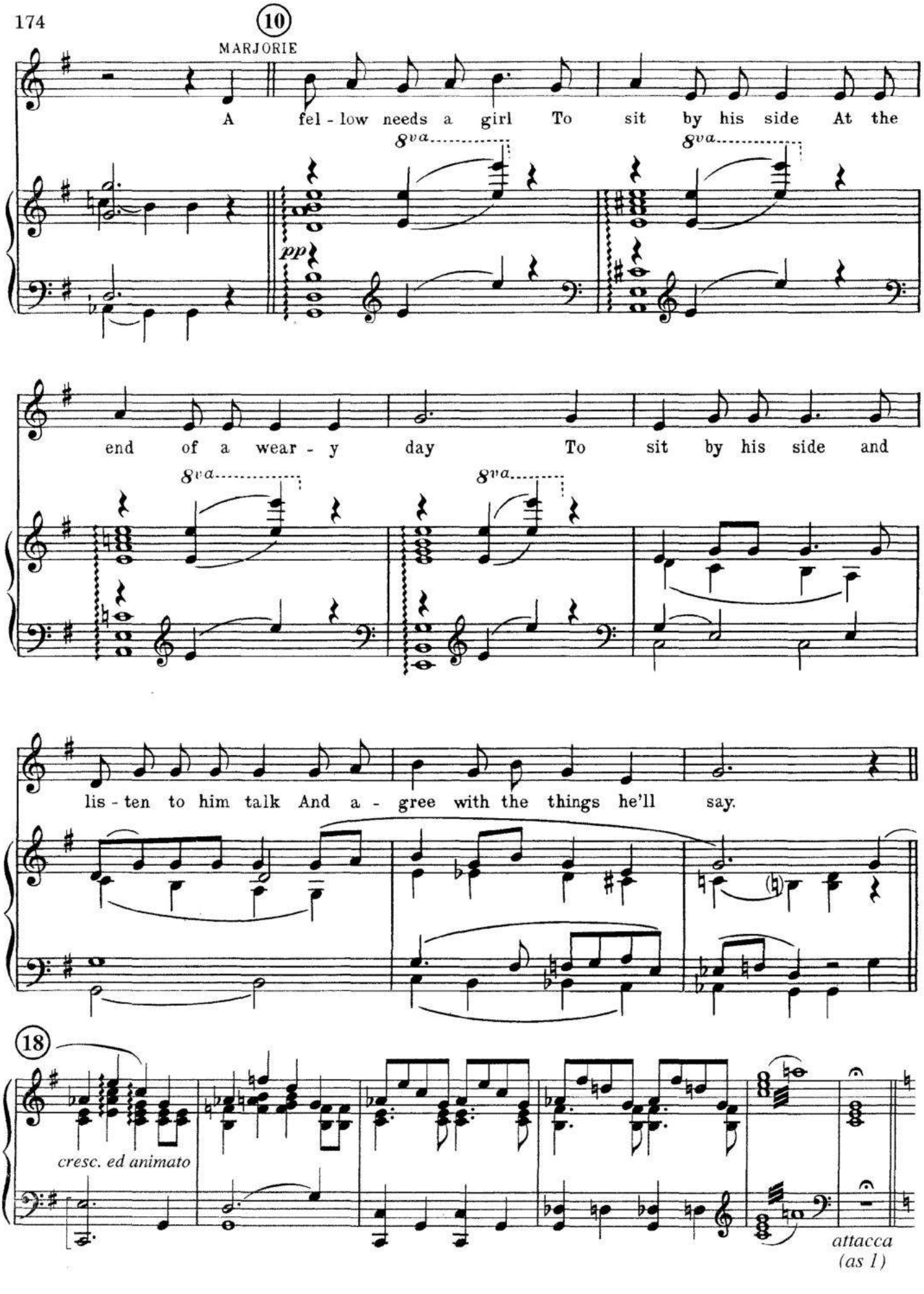
Cue: CHORUS: *"That's all, brother."*



No. 36 Incidental

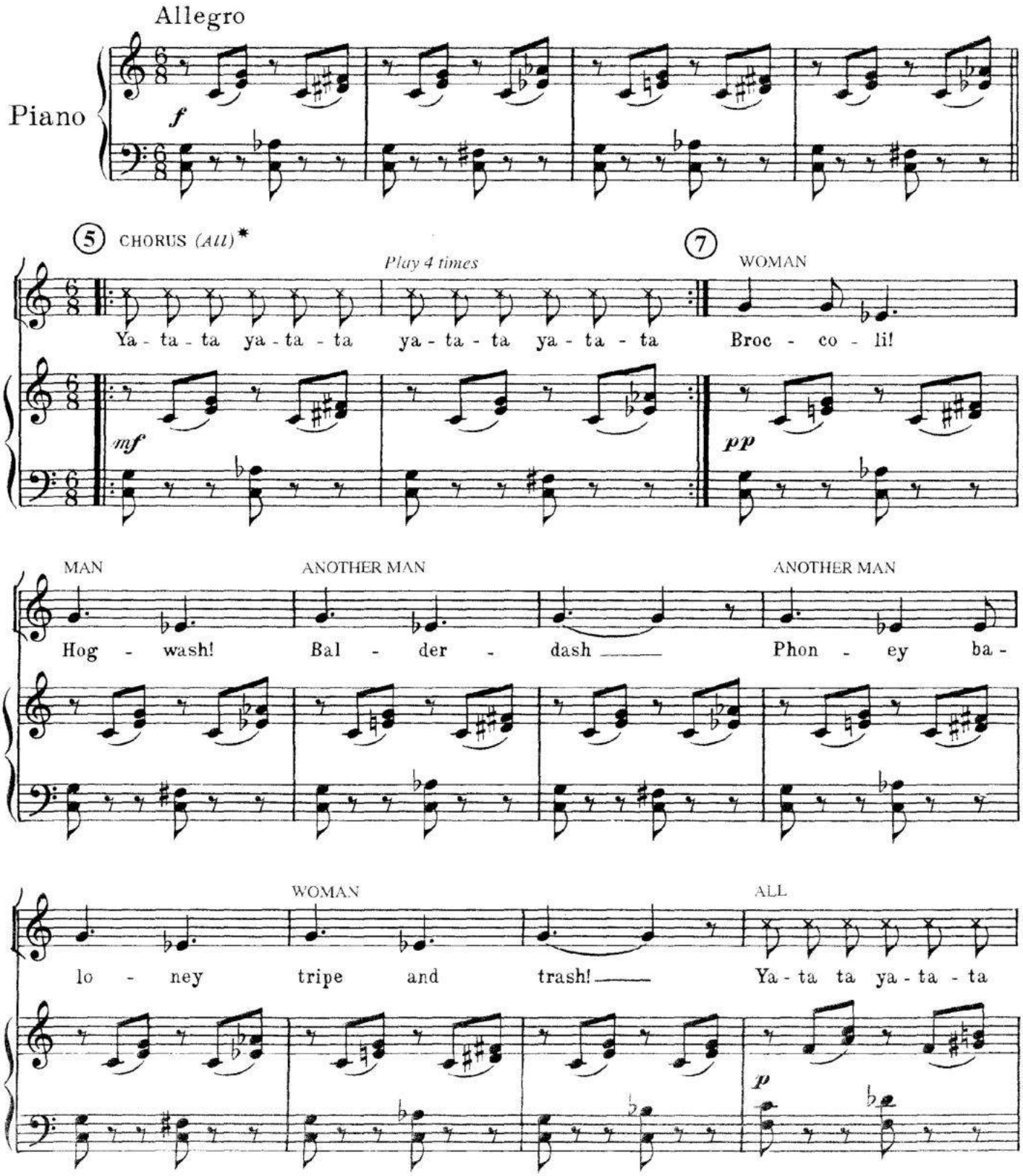
Cue: JOE: *"Well...so long, Dad. I forgot my diploma"*



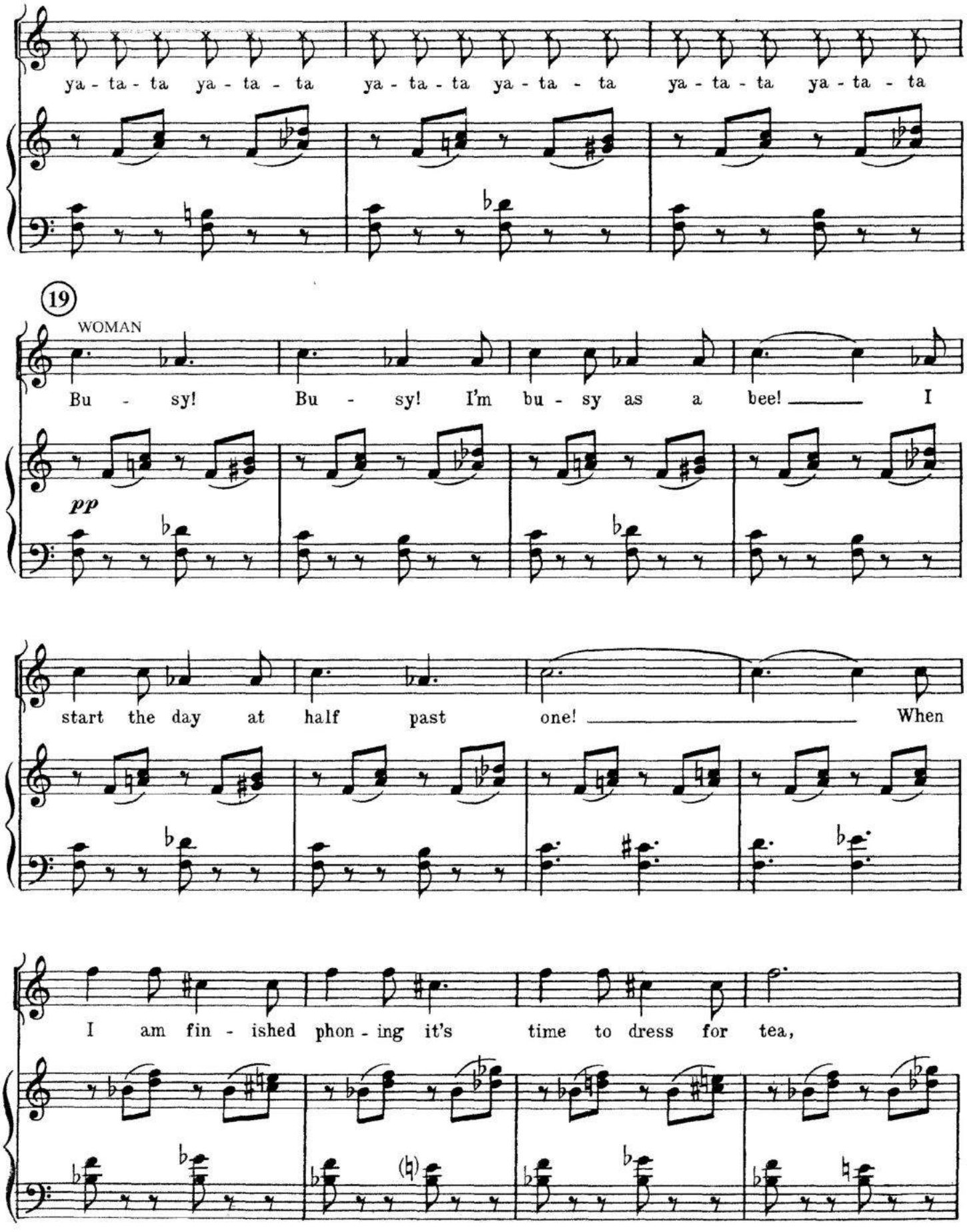

10
MARJORIE
A fel - low needs a girl To sit by his side At the
8va
pp
end of a wear - y day To sit by his side and
lis - ten to him talk And a - gree with the things he'll say.
18
cresc. ed animato
attacca
(as 1)

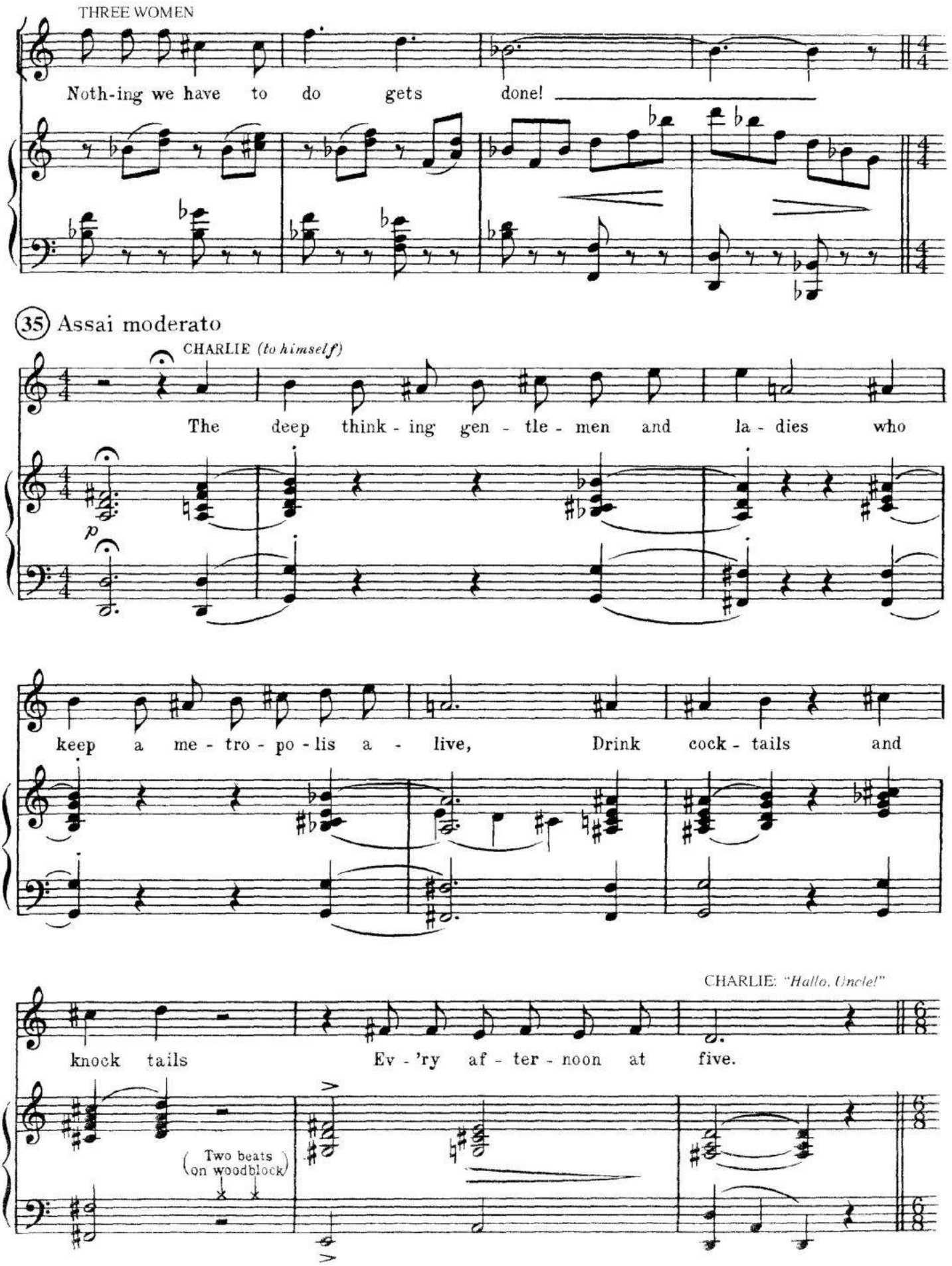
Ya - ta - ta

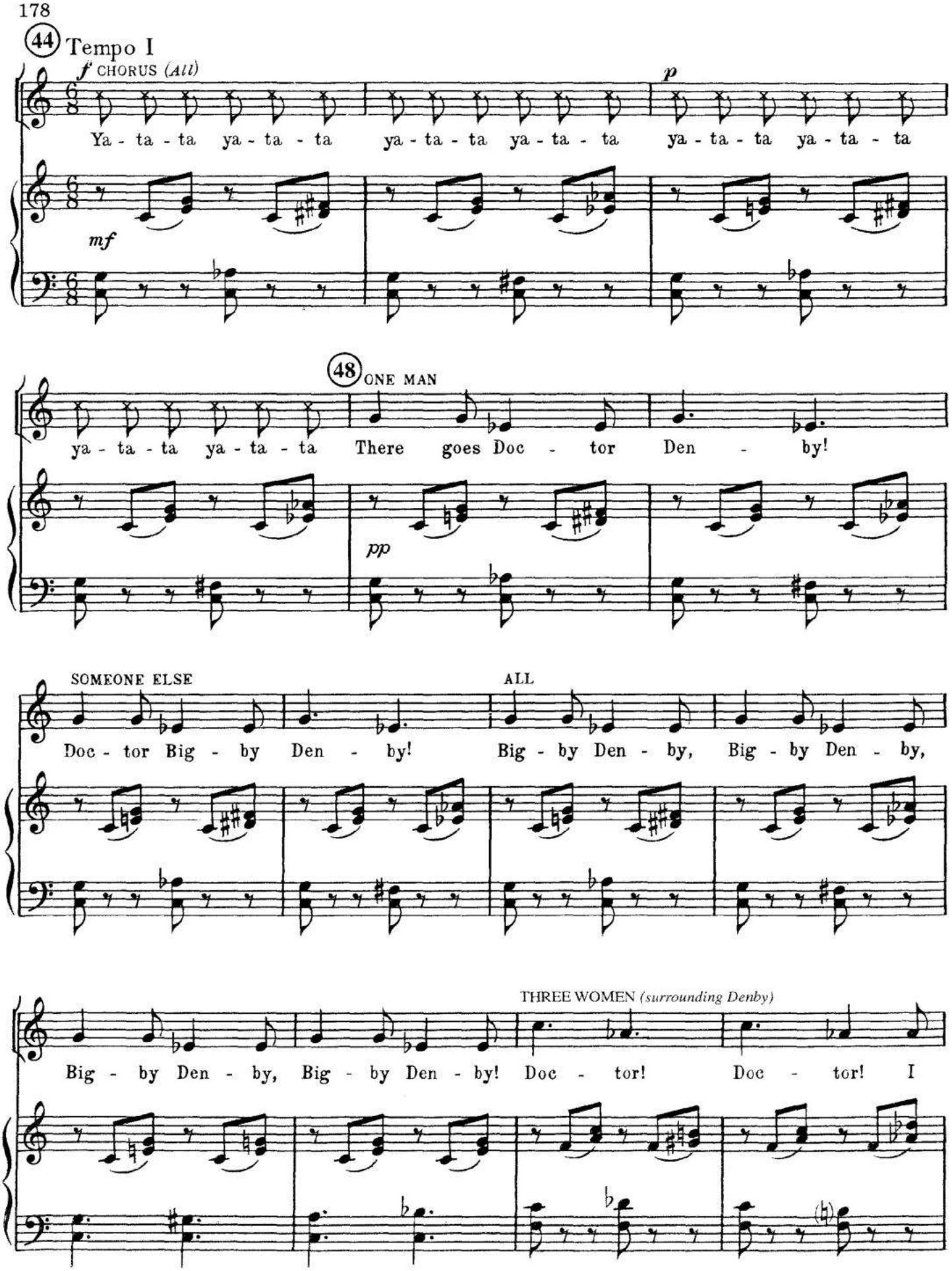
No. 37

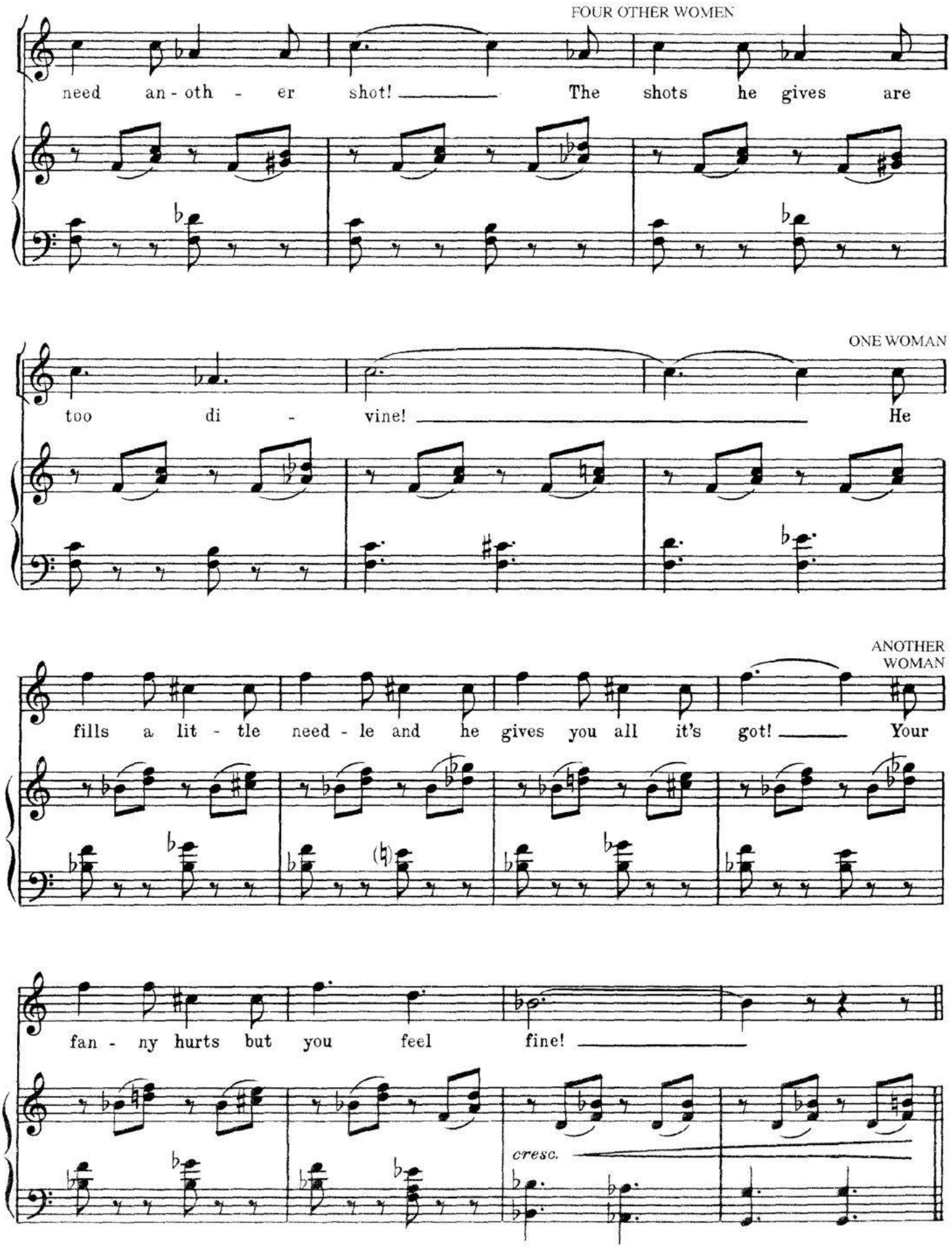


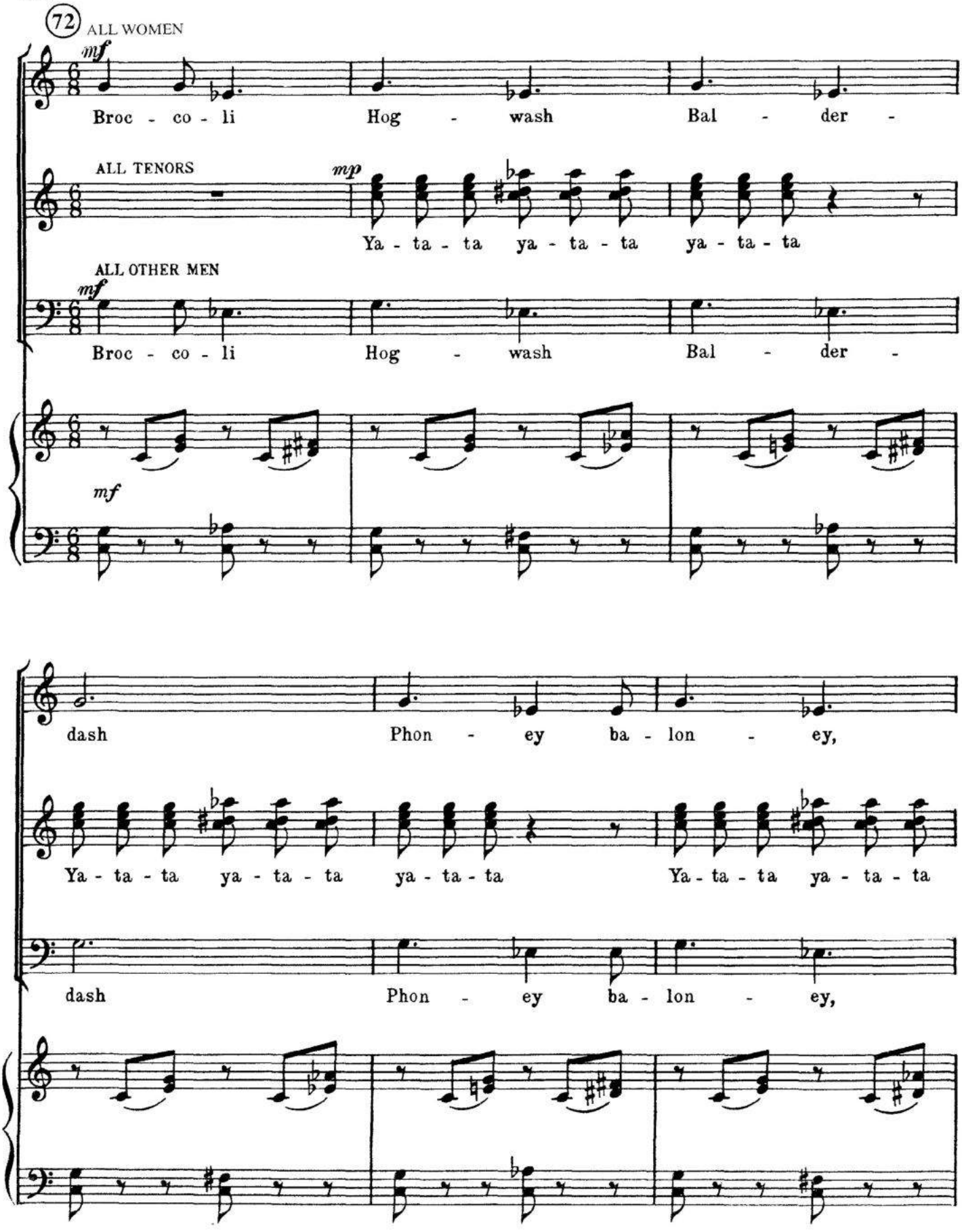
* *Ensemble, when not singing, will continue "Ya-ta-ta" throughout entire number, except during Charlie's soli.*

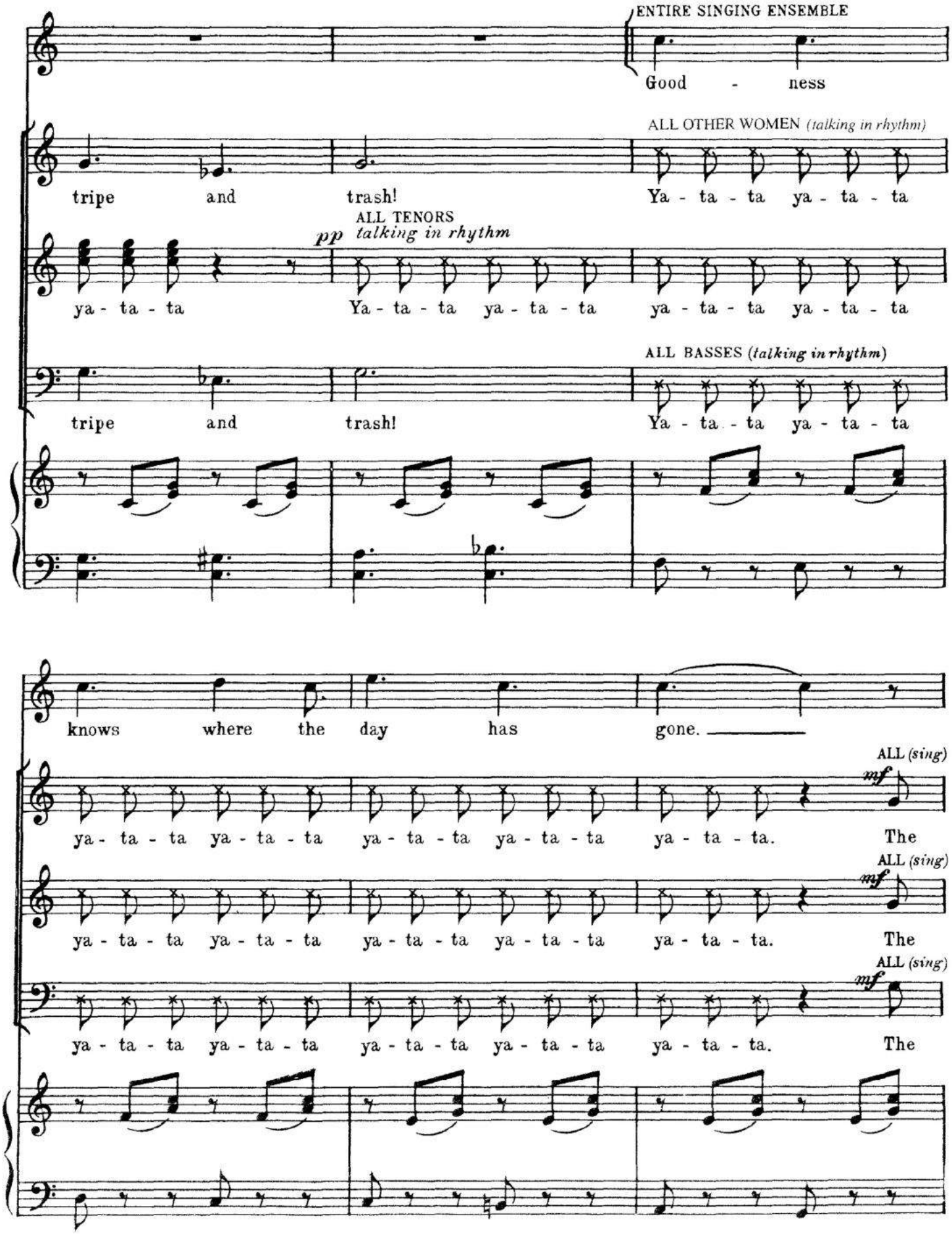

ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta
19
WOMAN
Bu - sy! Bu - sy! I'm bu - sy as a bee! I
pp
start the day at half past one! When
I am fin - ished phon - ing it's time to dress for tea,

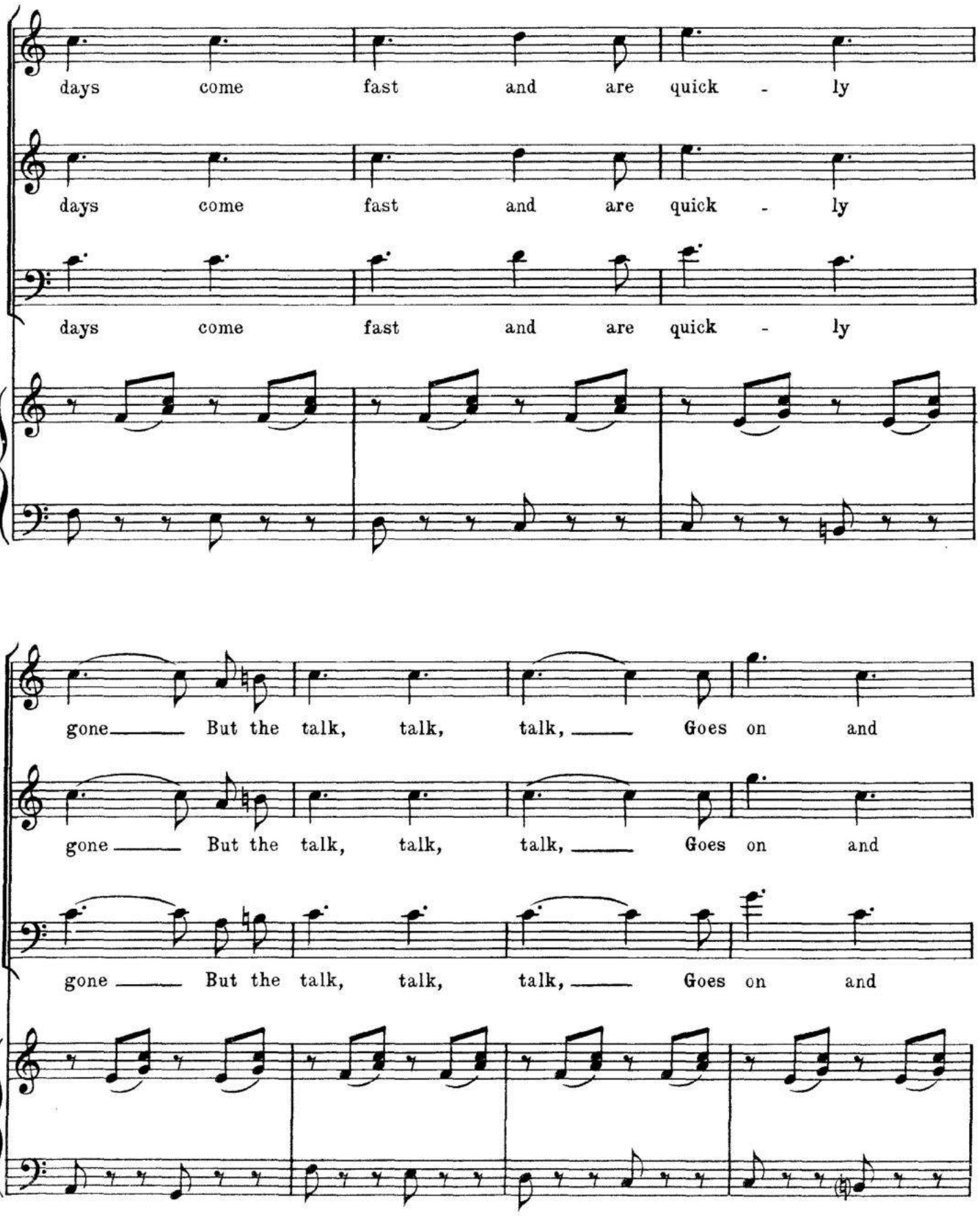

THREE WOMEN
Noth-ing we have to do gets done!
35 Assai moderato
CHARLIE (to himself)
The deep think - ing gen - tle - men and la - dies who
p
keep a me - tro - po - lis a - live, Drink cock - tails and
CHARLIE: "Hallo, Uncle!"
knock tails Ev - 'ry af - ter - noon at five.
Two beats on woodblock

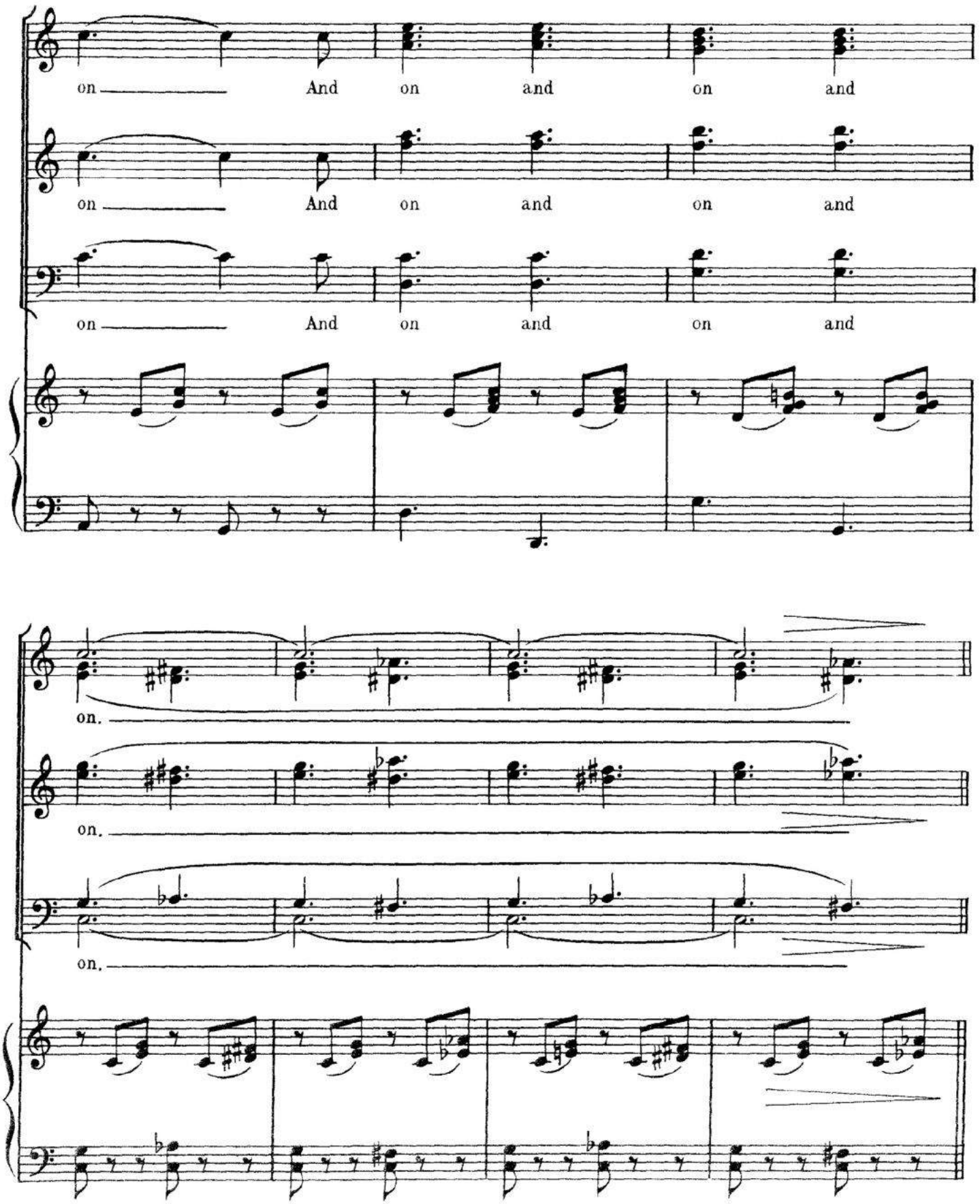

44 Tempo I
f CHORUS (All)
Ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
p
ya - ta - ta ya - ta - ta
mf
48 ONE MAN
ya - ta - ta ya - ta - ta
There goes Doc - tor Den - by!
pp
SOMEONE ELSE
Doc - tor Big - by Den - by!
ALL
Big - by Den - by, Big - by Den - by,
Big - by Den - by, Big - by Den - by!
THREE WOMEN (surrounding Denby)
Doc - tor! Doc - tor! I


FOUR OTHER WOMEN
need an - oth - er shot! The shots he gives are
ONE WOMAN
too di - vine! He
ANOTHER WOMAN
fills a lit - tle need - le and he gives you all it's got! Your
fan - ny hurts but you feel fine!
cresc.


72
ALL WOMEN
mf
Broc - co - li Hog - wash Bal - der -
ALL TENORS
mp
Ya - ta - ta ya - ta - ta ya - ta - ta
ALL OTHER MEN
mf
Broc - co - li Hog - wash Bal - der -
mf
dash Phon - ey ba - lon - ey,
Ya - ta - ta ya - ta - ta ya - ta - ta Ya - ta - ta ya - ta - ta
dash Phon - ey ba - lon - ey,


ENTIRE SINGING ENSEMBLE
Good - ness
ALL OTHER WOMEN (talking in rhythm)
tripe and trash!
Ya - ta - ta ya - ta - ta
ALL TENORS
pp talking in rhythm
ya - ta - ta
Ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
ALL BASSES (talking in rhythm)
tripe and trash!
Ya - ta - ta ya - ta - ta
knows where the day has gone.
ALL (sing)
mf
ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
ya - ta - ta. The
ALL (sing)
mf
ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
ya - ta - ta. The
ALL (sing)
mf
ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
ya - ta - ta. The


days come fast and are quick - ly
days come fast and are quick - ly
days come fast and are quick - ly
gone But the talk, talk, talk, Goes on and
gone But the talk, talk, talk, Goes on and
gone But the talk, talk, talk, Goes on and


on And on and on and
on And on and on and
on And on and on and
on.
on.
on.

98 FOUR MEN

Lans - dale! Lans - dale! The mul - ti - mil - lion -

pp

aire! He man - u - fac - tures Lans - dale Soap!

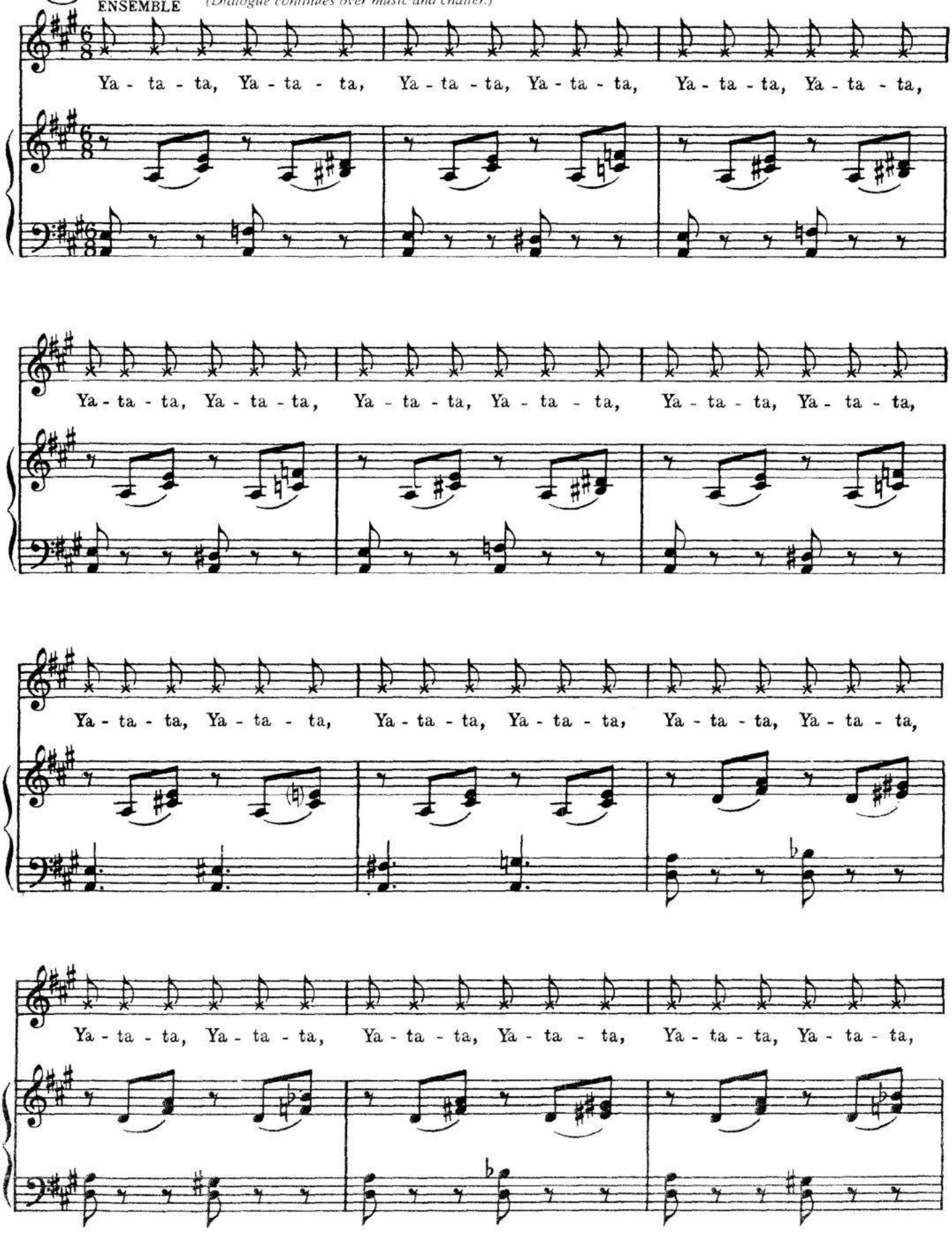
CHARLIE *(solo)*

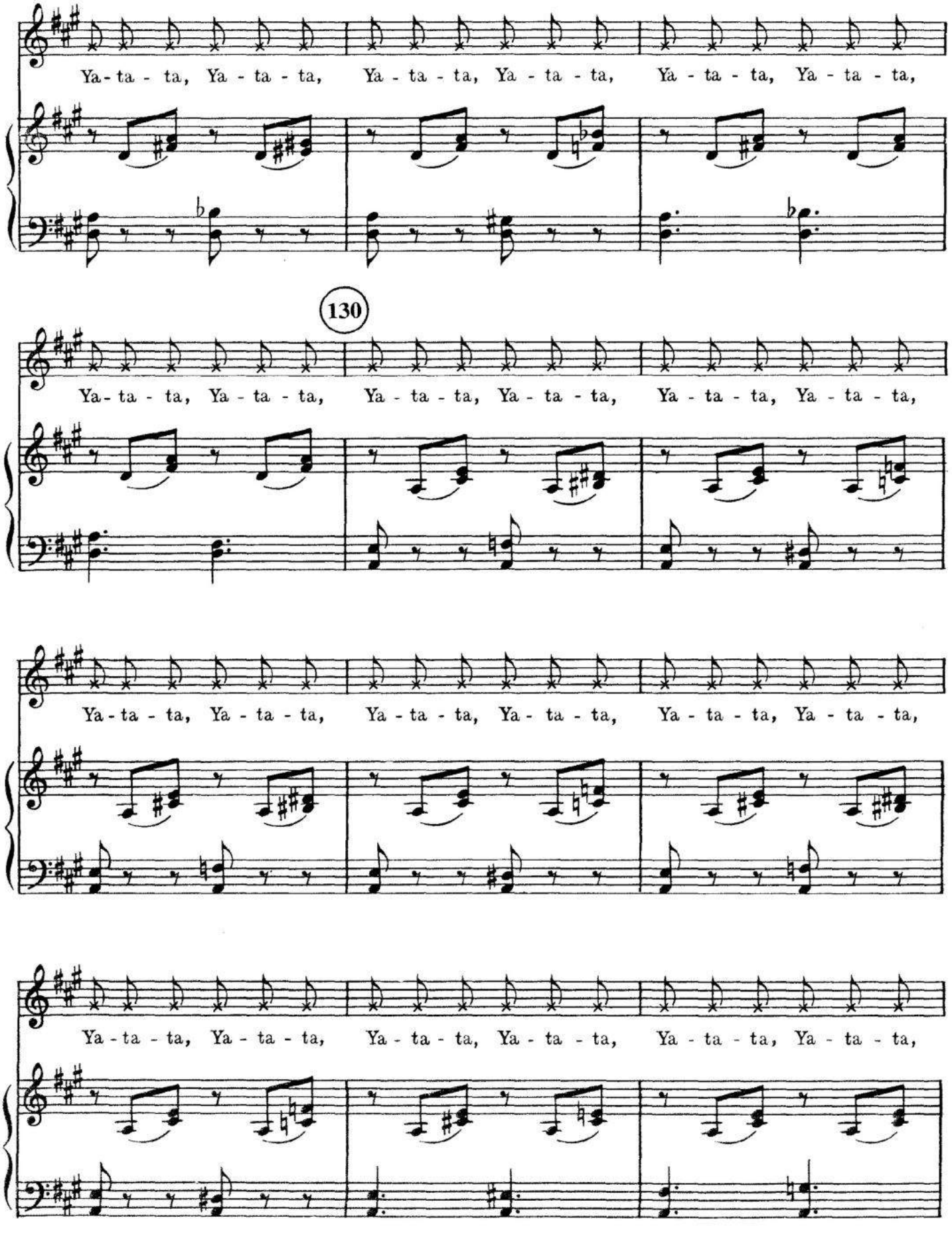
So when he tells a stor - y his lis - ten - ers de -

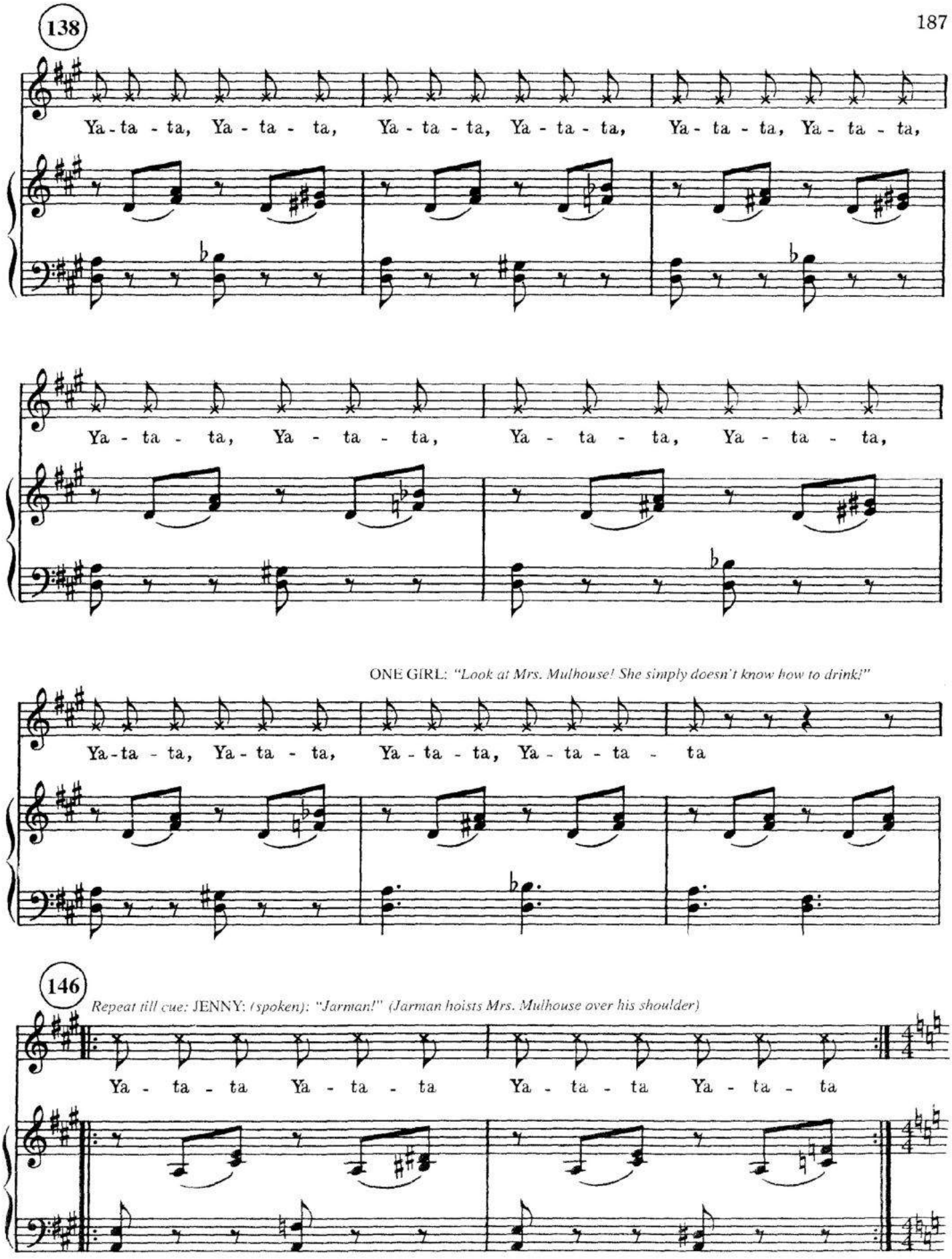
clare, He's twice as com-i-cal as Bob Hope!

114

ENSEMBLE *(Dialogue continues over music and chatter.)*




Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
130
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,


138
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
ONE GIRL: "Look at Mrs. Mulhouse! She simply doesn't know how to drink!"
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta - ta
146
Repeat till cue: JENNY: (spoken): "Jarman!" (Jarman hoists Mrs. Mulhouse over his shoulder)
Ya - ta - ta Ya - ta - ta Ya - ta - ta Ya - ta - ta

148 Assai moderato

CHARLIE *(to himself)*

The deep think - ing gen - tle - men and la - dies who

p

keep a me - tro - po - lis a - live, Drink cock - tails and

knock tails Ev - 'ry af - ter - noon at five!

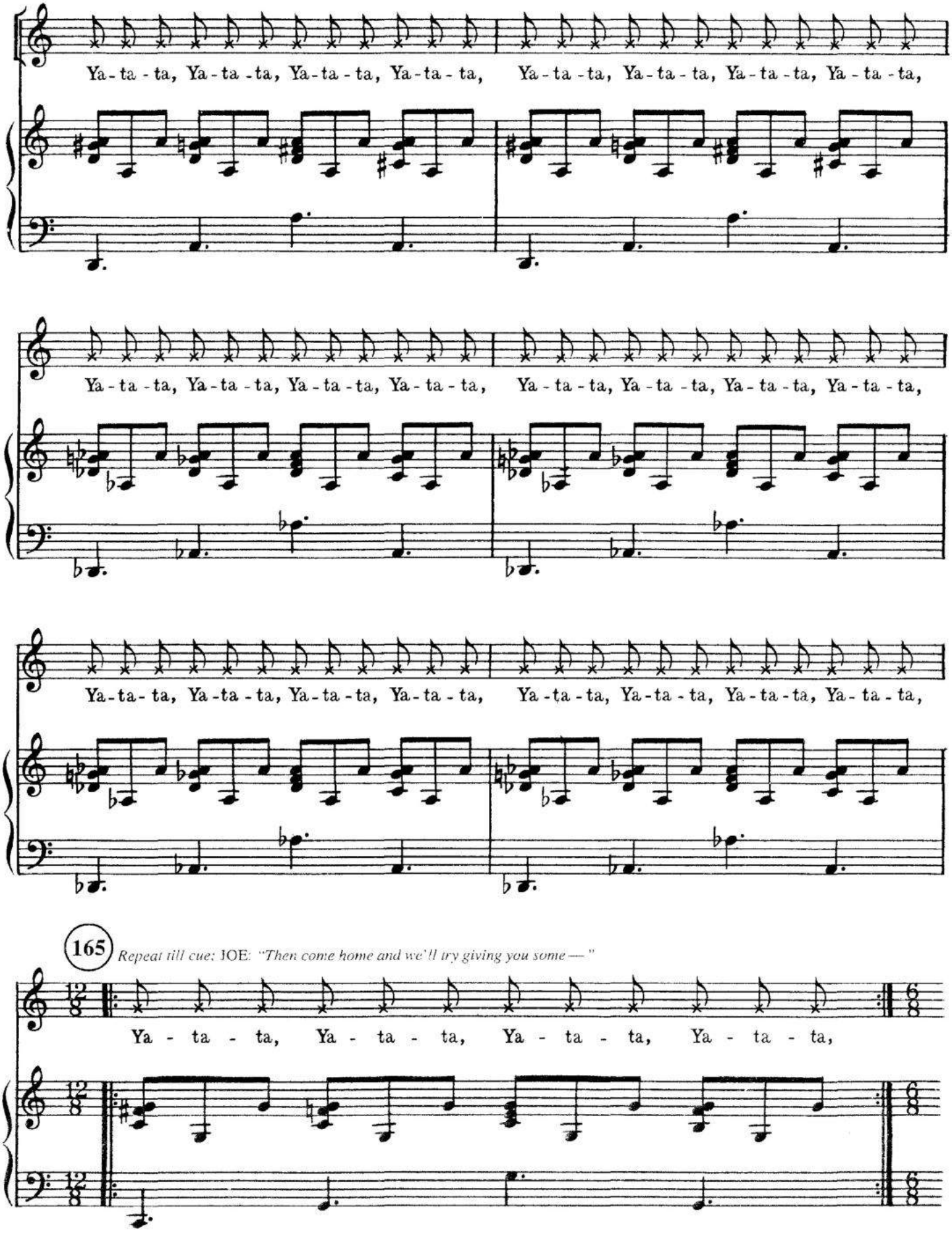
(Woodblock)

157 Tempo I

NED: *"All I ever see those W.P.A. gangs do is lean on their shovels." (Dialogue continues)*

All: Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,

pp


Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
165
Repeat till cue: JOE: "Then come home and we'll try giving you some—"
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,

166

mf ALL

Broc - co - li Hog - wash Bal - der - dash,

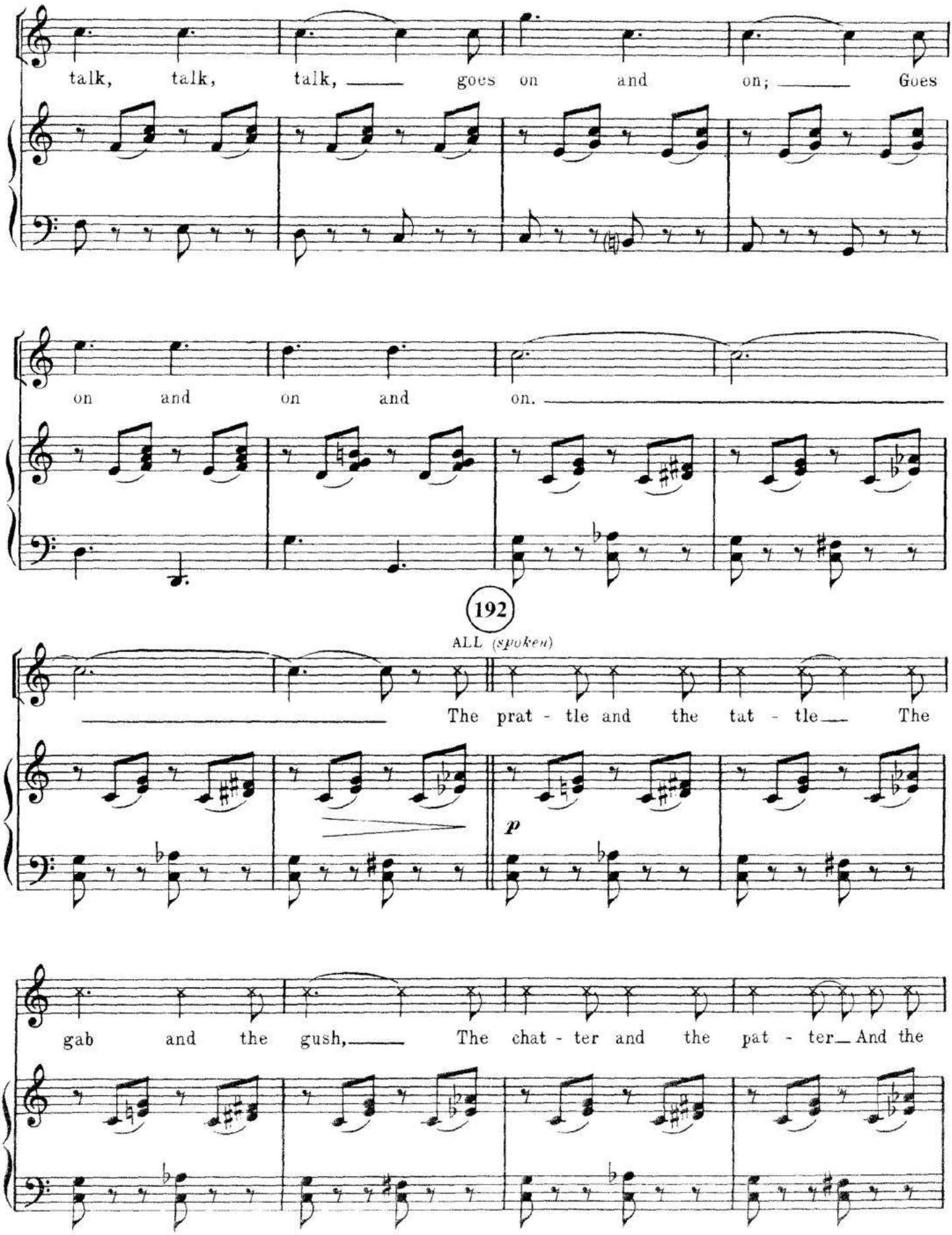
mf

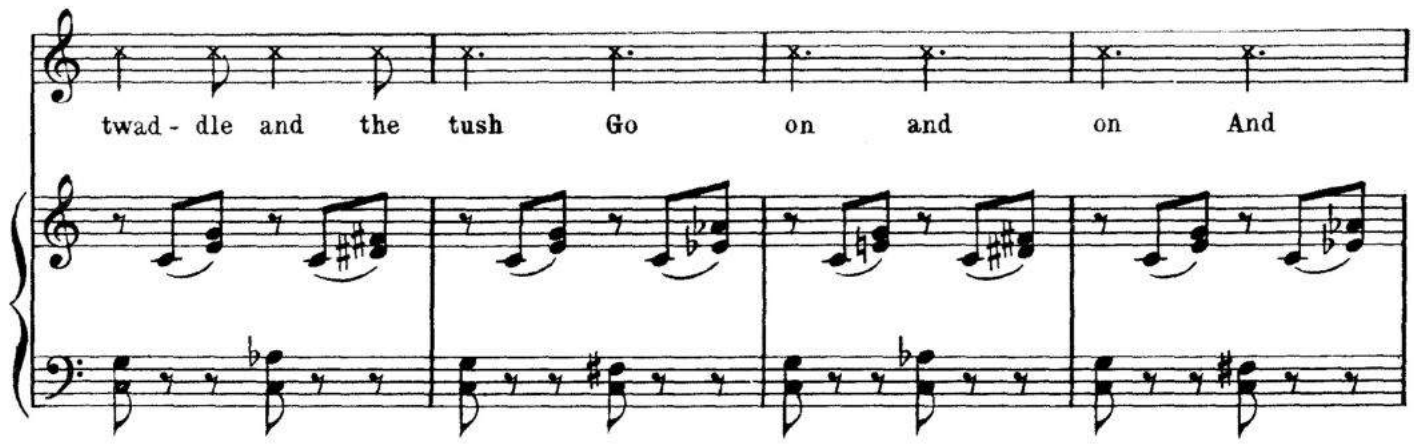
Phon - ey ba - lon - ey, tripe and trash!

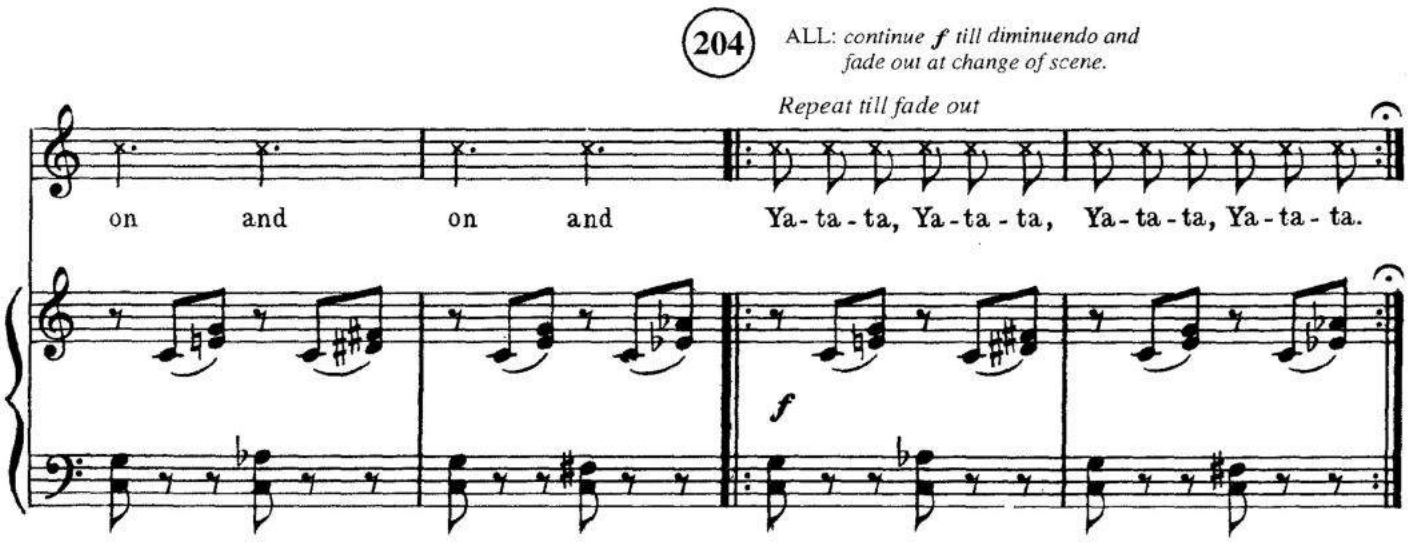
DENBY

Good - ness knows where the years have gone, ALL The

years of a life are quick - ly gone, But the

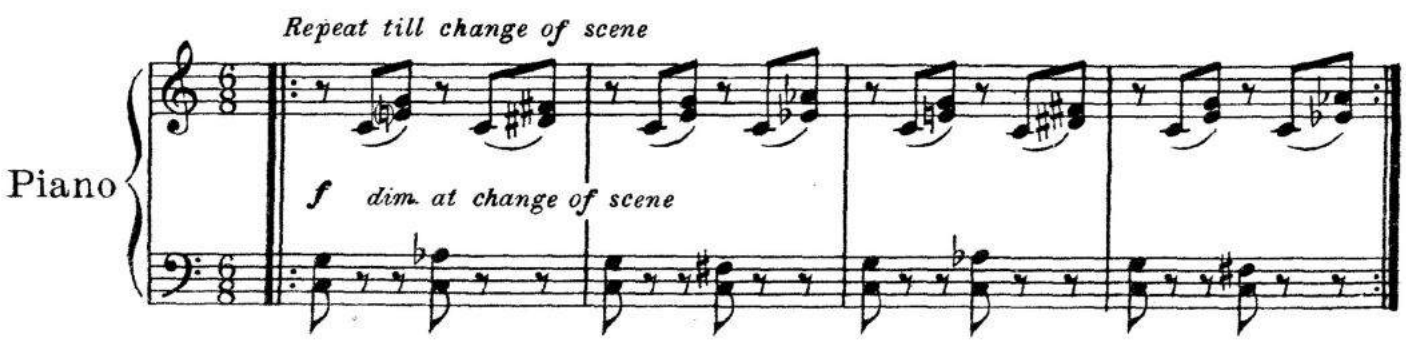

talk, talk, talk, goes on and on; Goes
on and on and on.
192
ALL (spoken)
The prat - tle and the tat - tle The
p
gab and the gush, The chat - ter and the pat - ter And the





No. 37A Change Of Scene

Cue: EMILY: *"Goodnight"*



No. 38

The Gentleman Is A Dope

Cue: EMILY: *That wife of his leads him by the nose. Well....*

Moderato

Piano

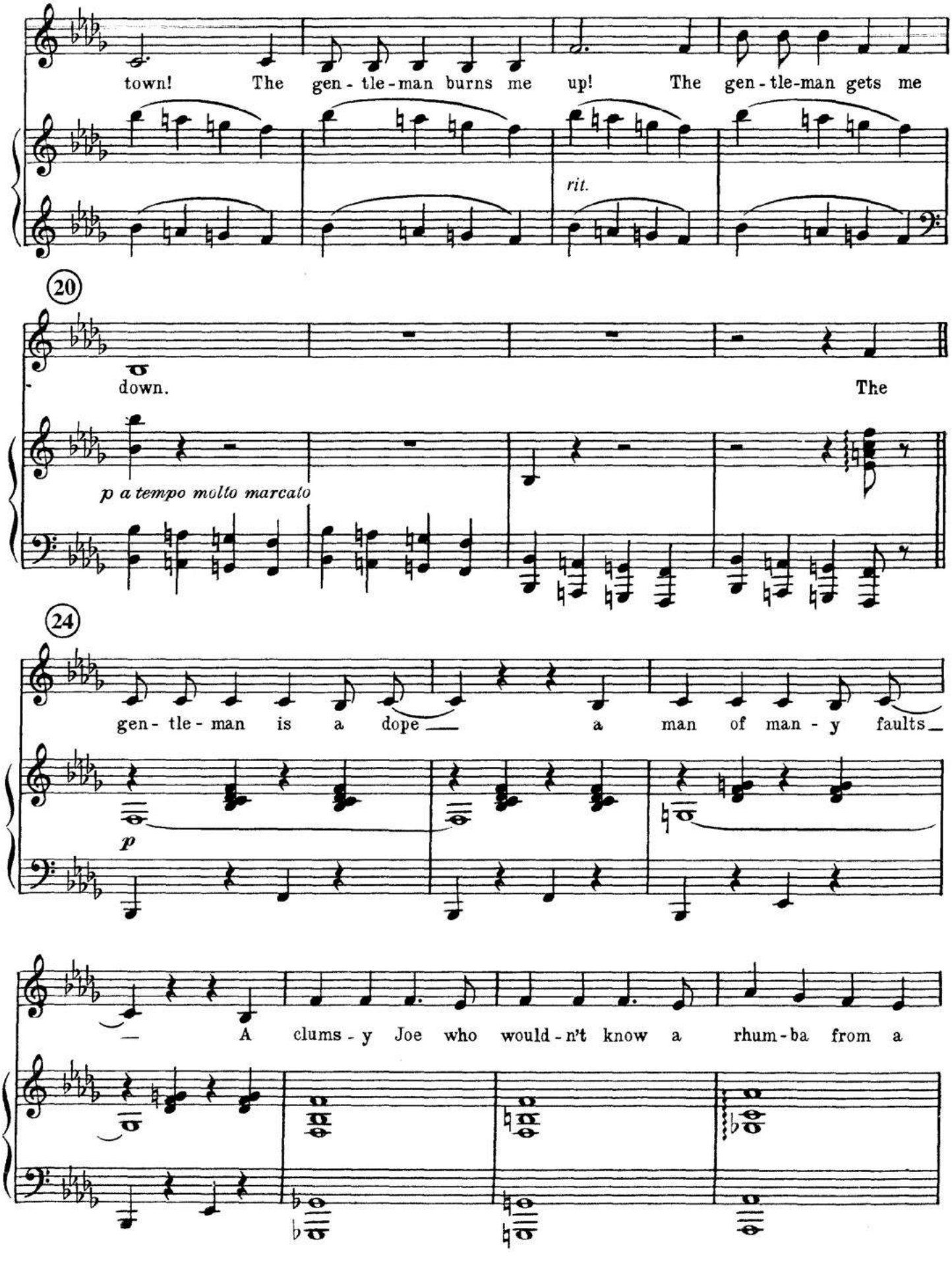
pp

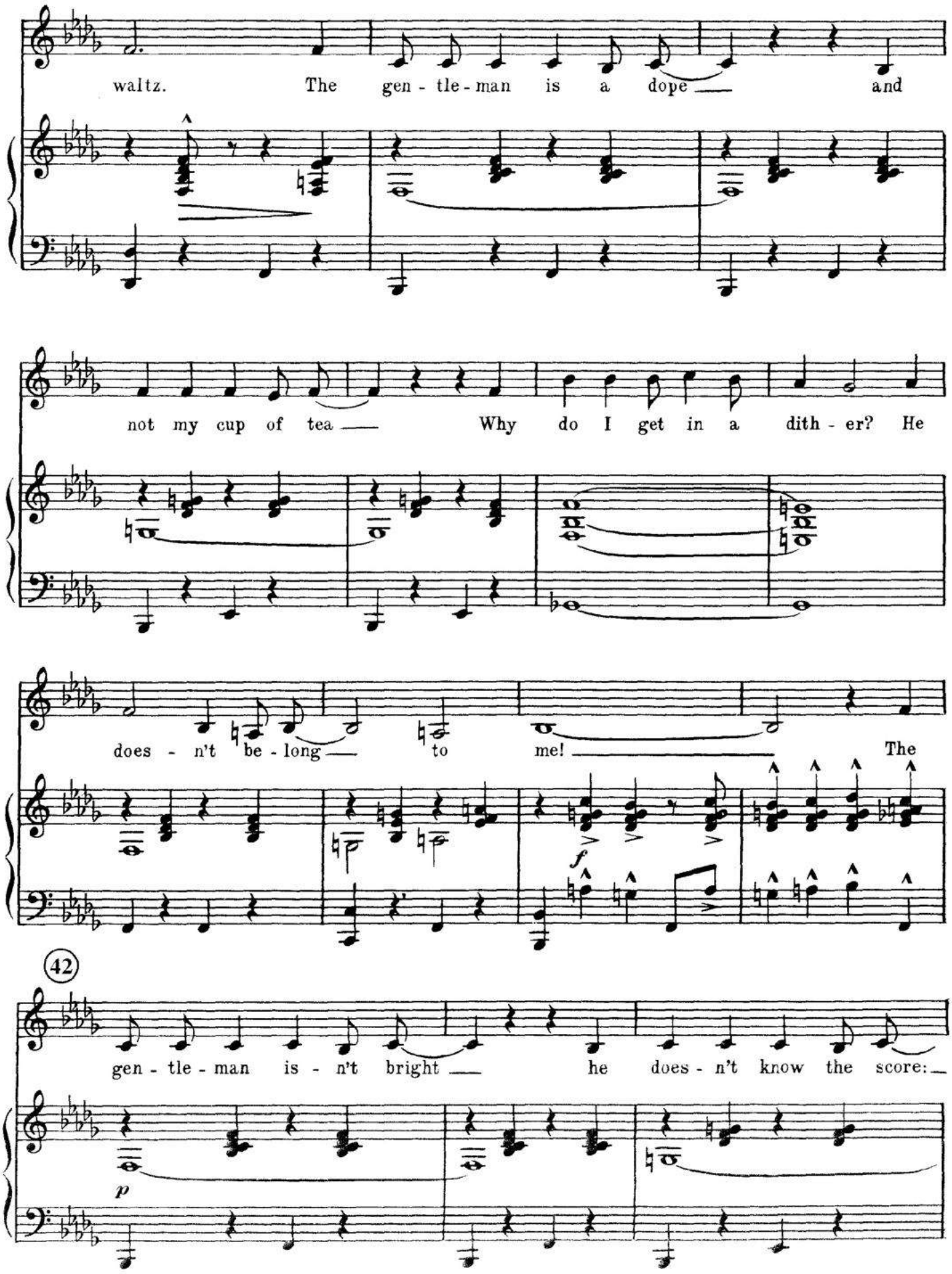
EMILY ⑤

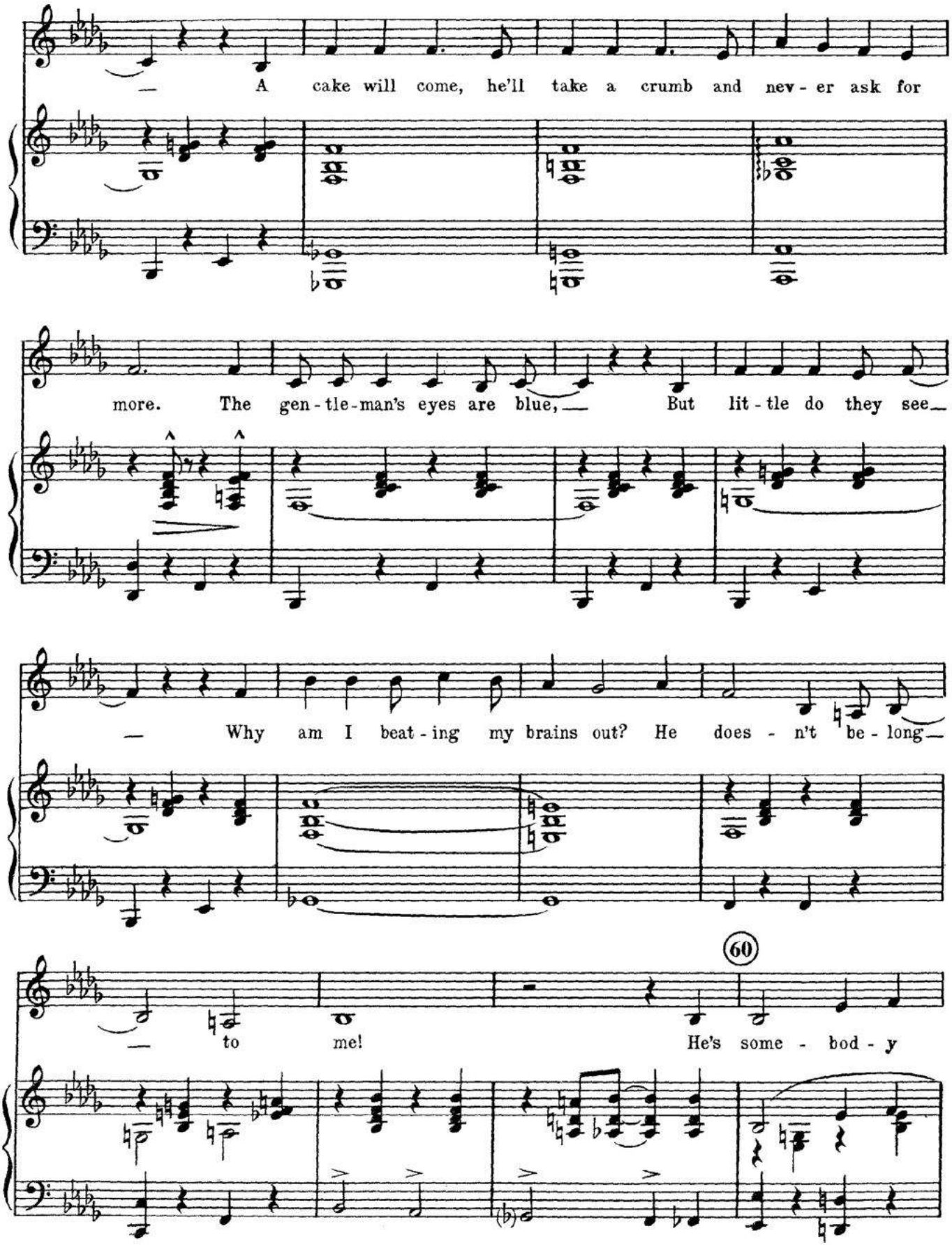
The boss gets on my nerves, I've got a good mind to

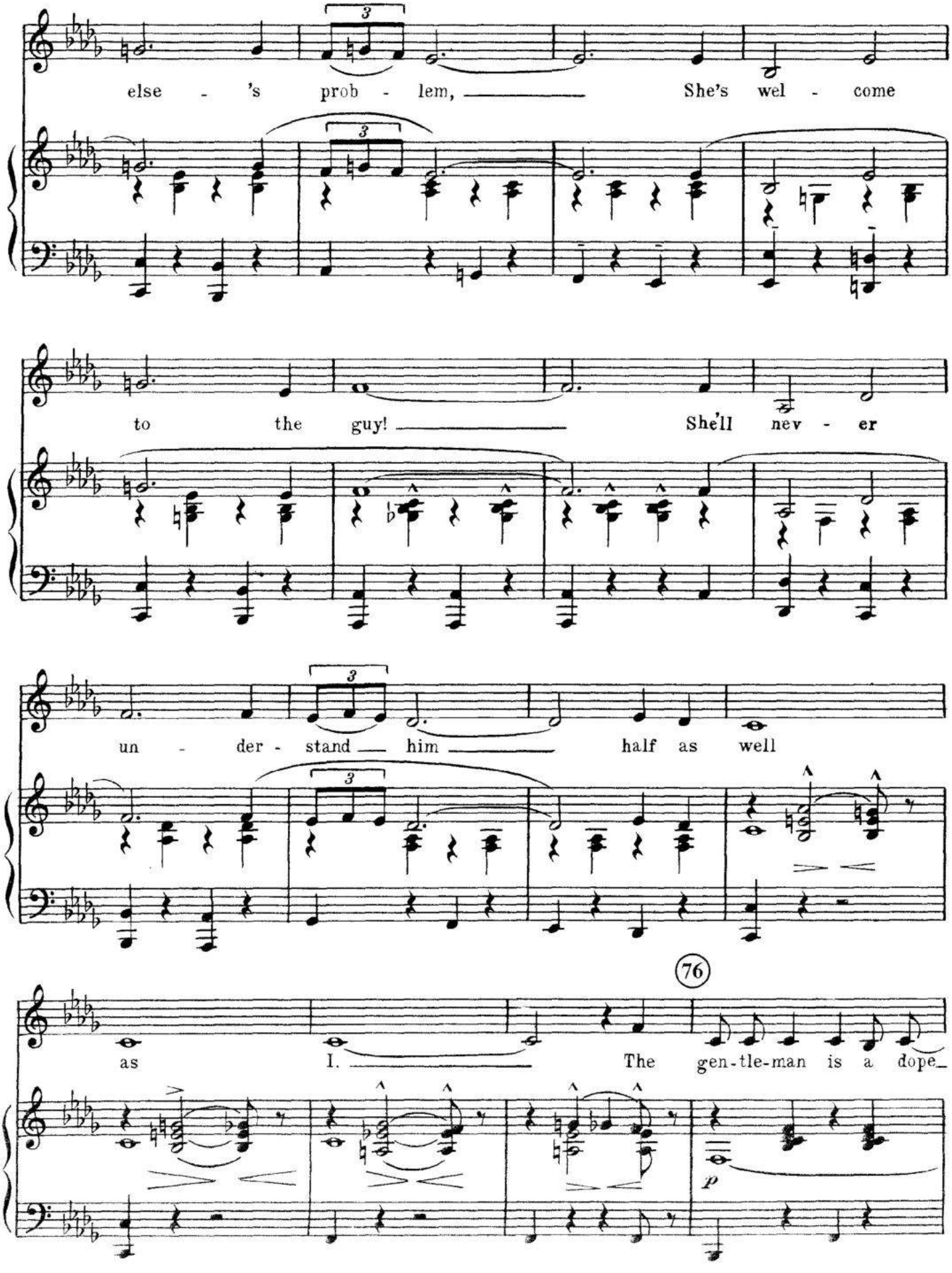
quit. I've tak- en all I can, It's time to get up and

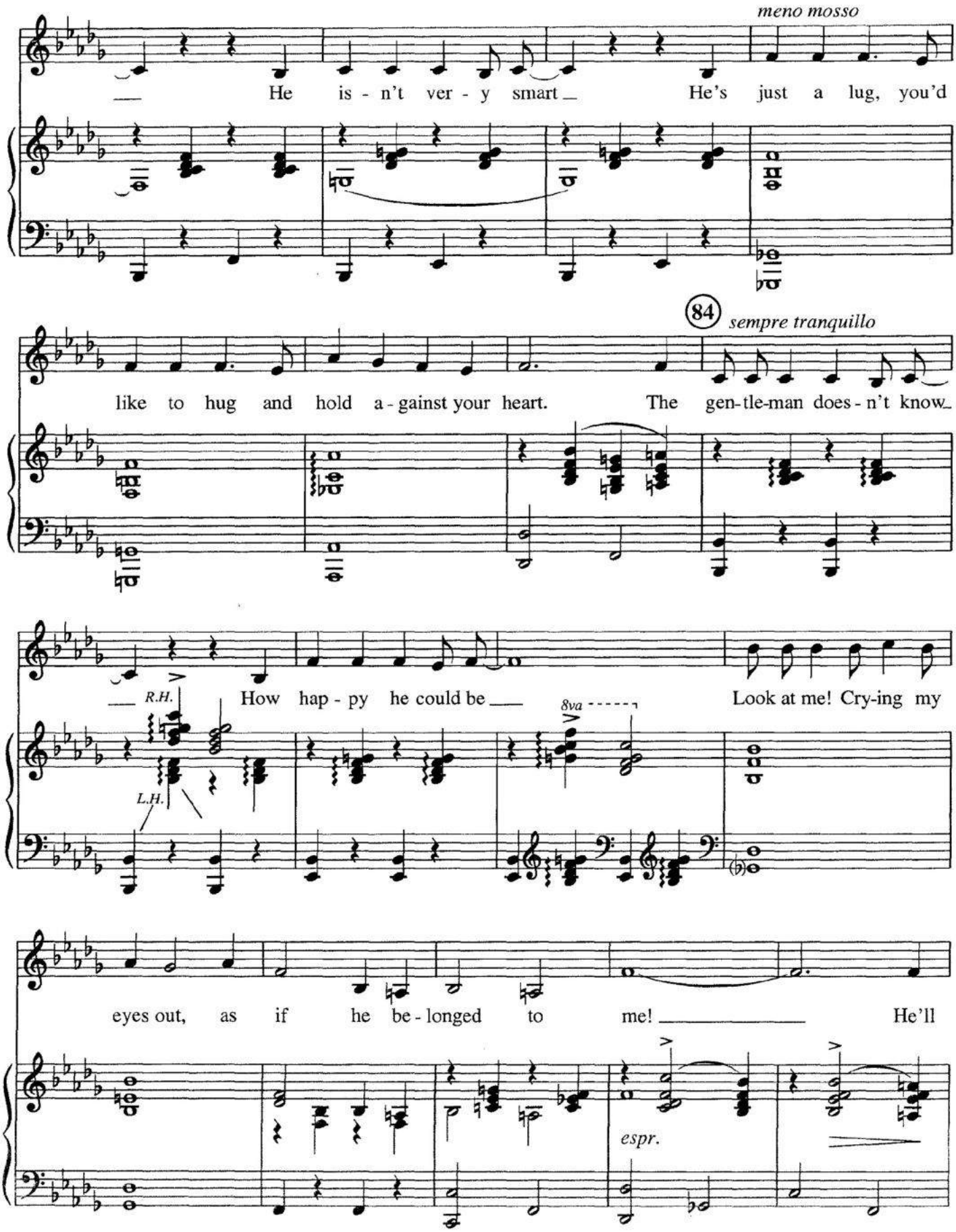
git And move to an- oth - er job, Or may - be an - oth - er

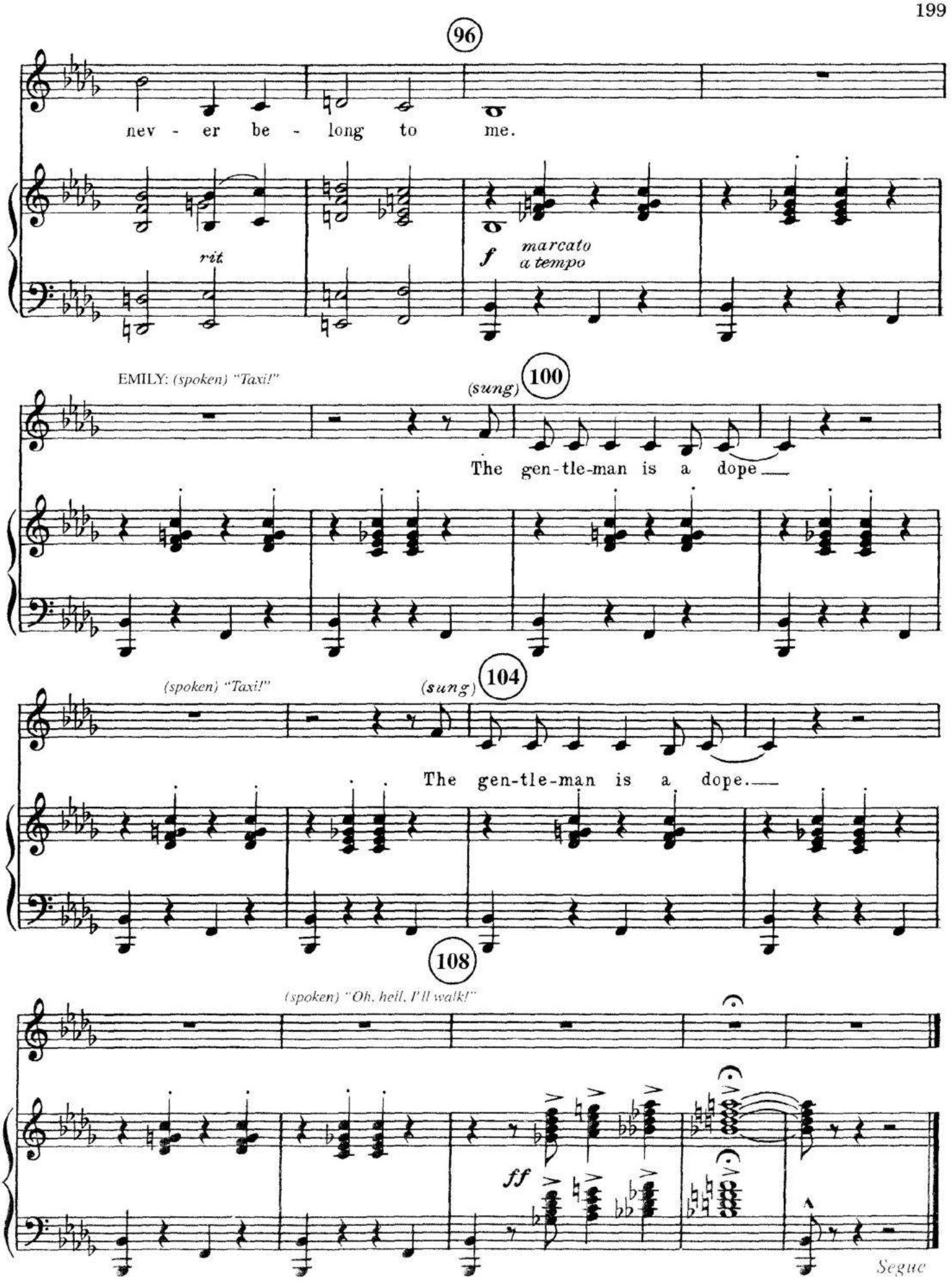

town! The gen - tle - man burns me up! The gen - tle-man gets me
rit.
20
down.
The
p a tempo molto marcato
24
gen - tle - man is a dope a man of man - y faults
p
A clums - y Joe who would - n't know a rhum - ba from a


waltz. The gen - tle - man is a dope and
not my cup of tea Why do I get in a dith - er? He
does - n't be - long to me! The
f
42
gen - tle - man is - n't bright he does - n't know the score:
p


— A cake will come, he'll take a crumb and nev - er ask for
more. The gen - tle - man's eyes are blue, — But lit - tle do they see —
— Why am I beat - ing my brains out? He does - n't be - long —
— to me!
60
He's some - bod - y

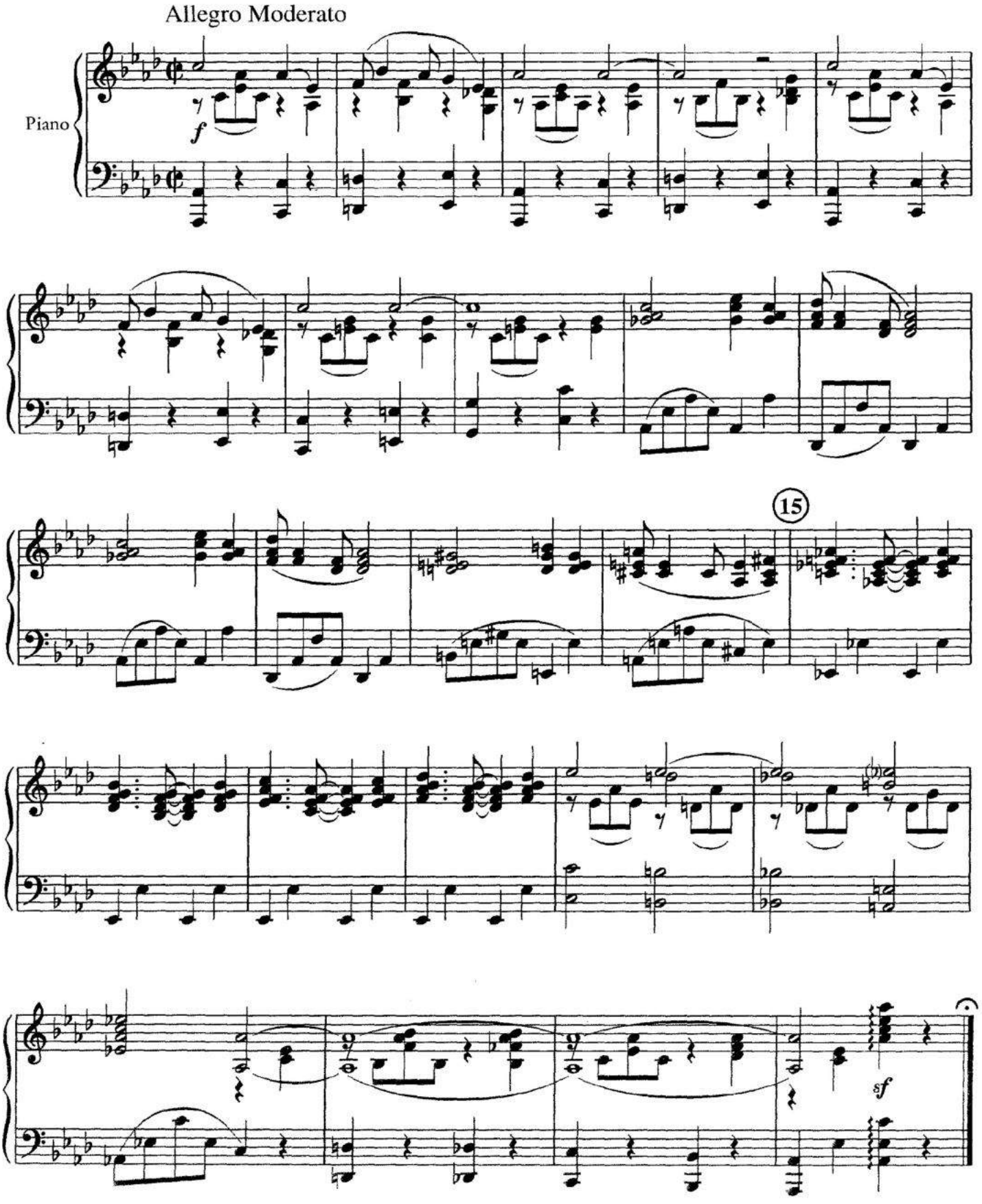

else - 's prob - lem, She's wel - come
to the guy! She'll nev - er
un - der - stand him half as well
as I. The gen-tle-man is a dope
76
p


meno mosso
He is - n't ver - y smart_ He's just a lug, you'd
84
sempre tranquillo
like to hug and hold a - gainst your heart. The gen-tle-man does - n't know_
R.H.
L.H.
How hap - py he could be_
8va
Look at me! Cry-ing my
eyes out, as if he be - longed to me! He'll
espr.


96
nev - er be - long to me.
rit
f marcato
a tempo
EMILY: (spoken) "Taxi!"
(sung)
100
The gen-tle-man is a dope
(spoken) "Taxi!"
(sung)
104
The gen-tle-man is a dope.
108
(spoken) "Oh, heil, I'll walk!"
ff
Segue

Change Of Scene

No. 39



No. 40 *Cue:* CHARLIE: *"...and the most repulsive."*

Allegro

Allegro Moderato

CHARLIE

Our

f

5

world is for the force- ful And not for sen - ti - men-tal folk, But

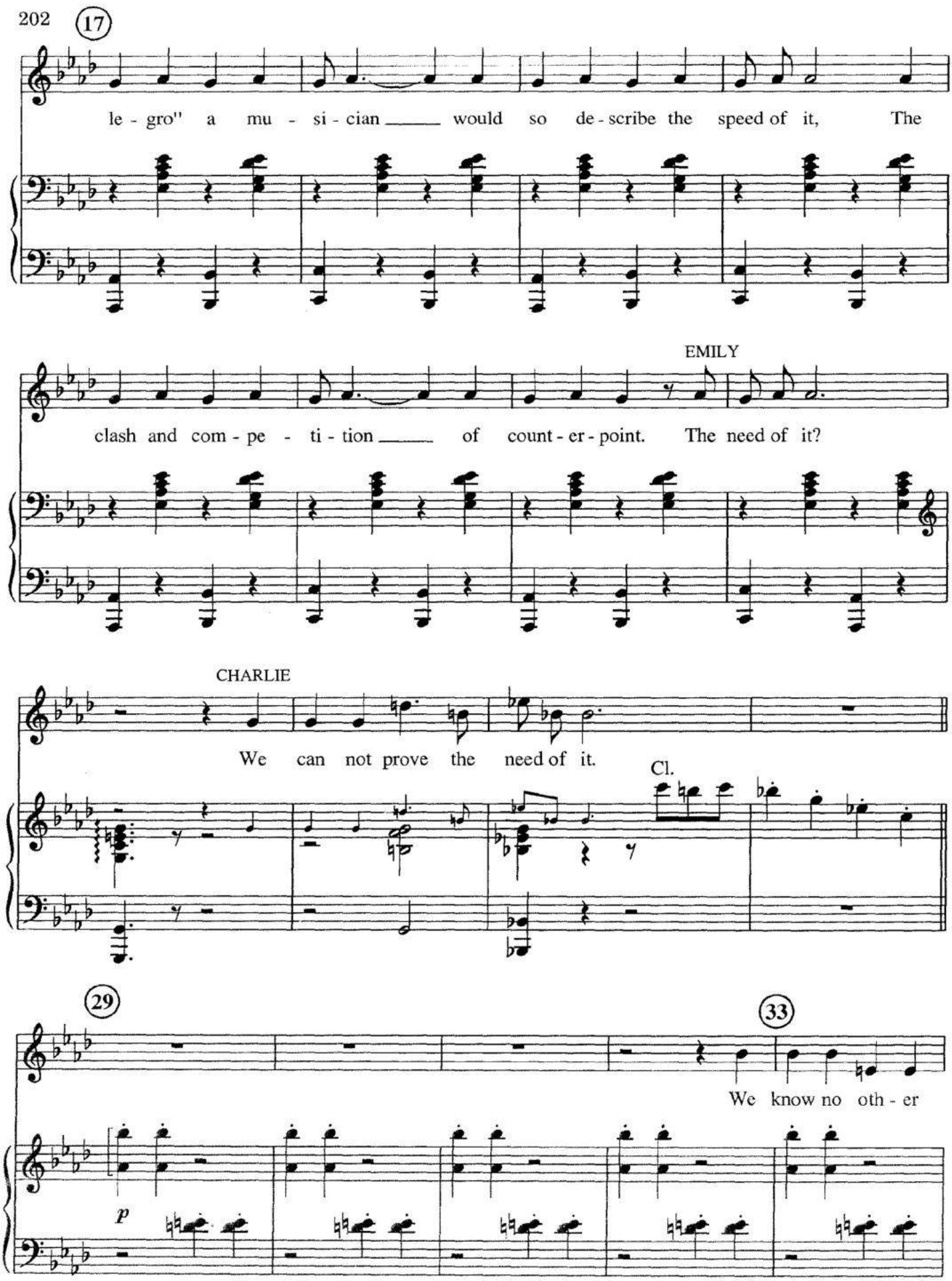
mf

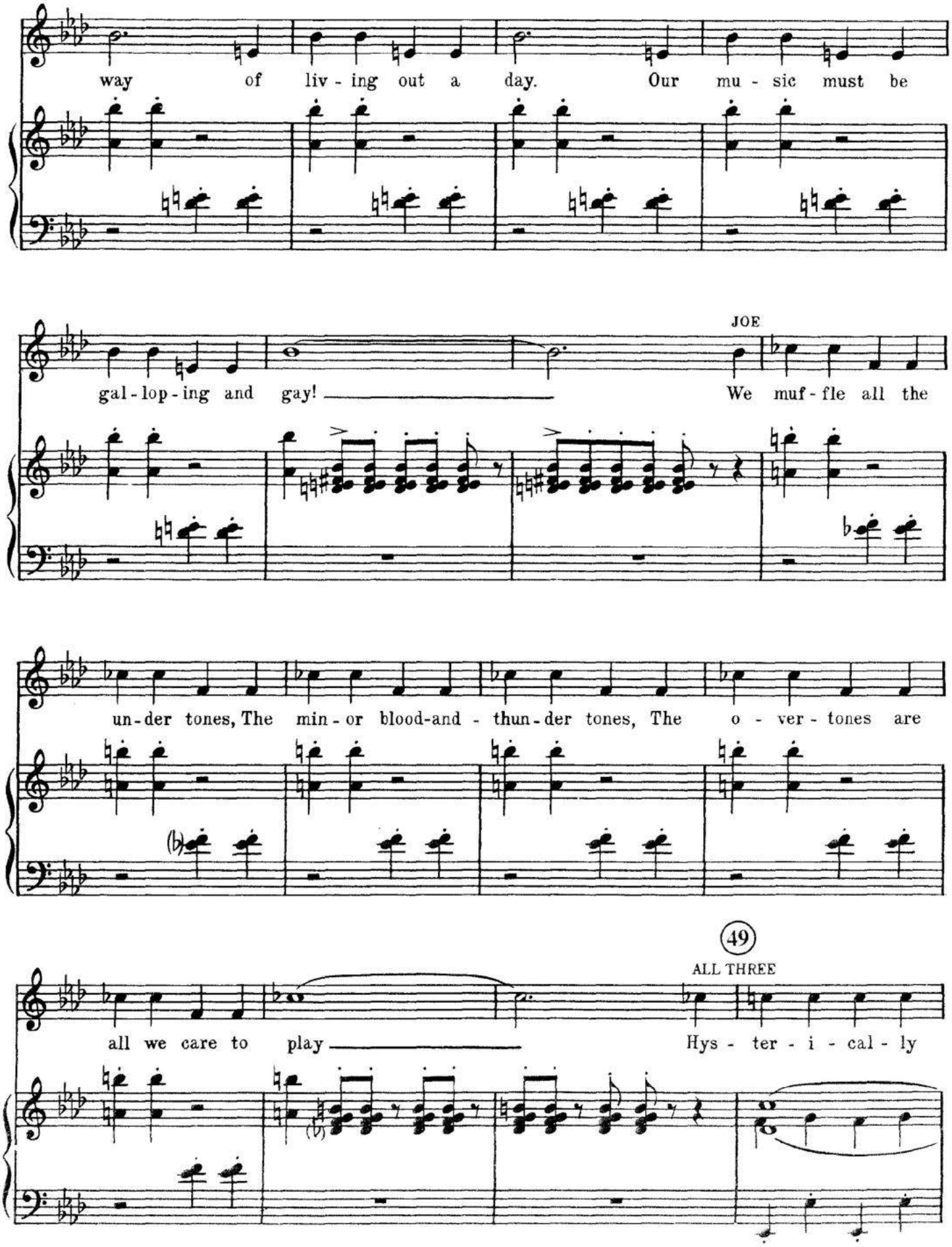
brill - iant and re - source - ful And pa - ra - noi - ac gen-tle folk!

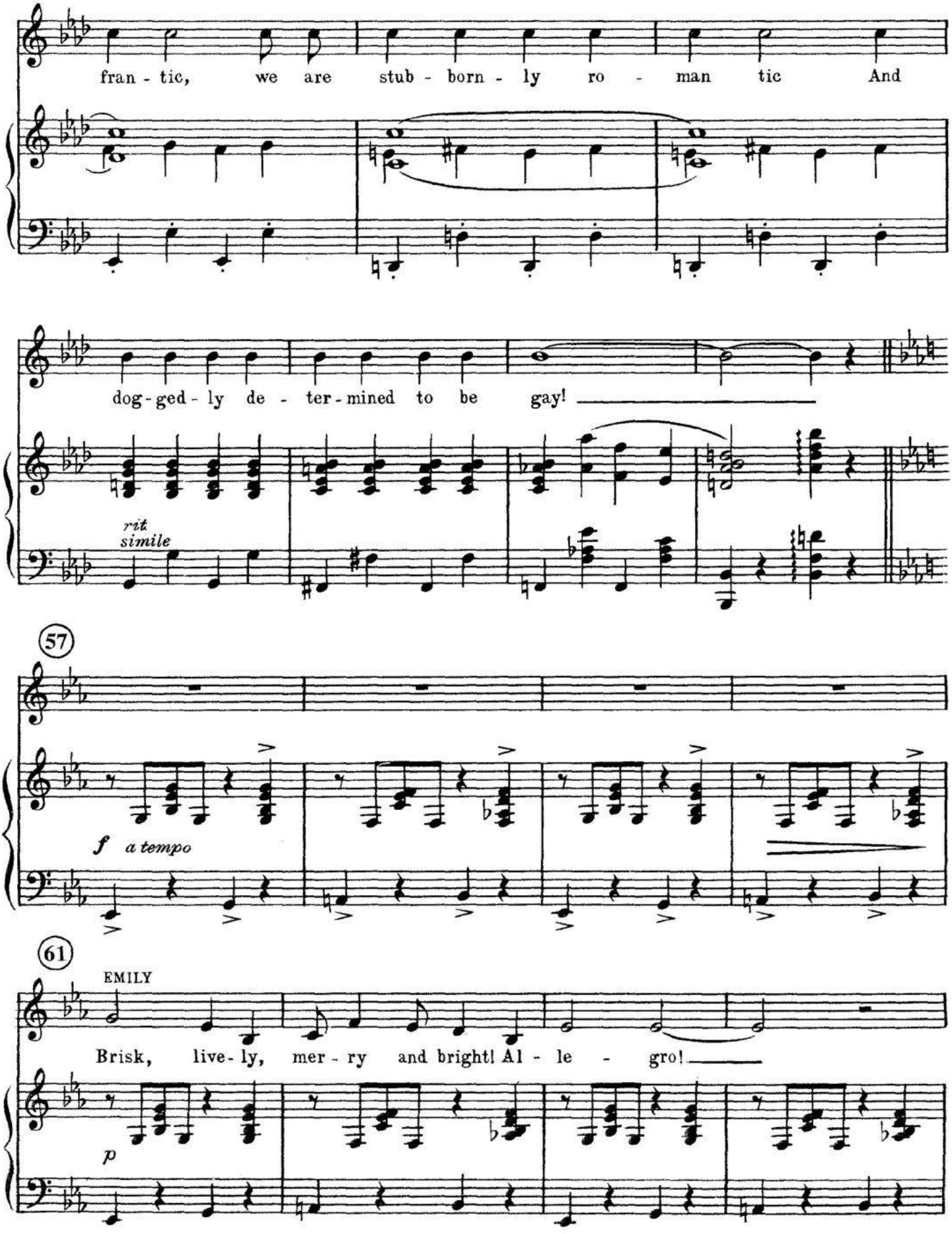
JOE and EMILY

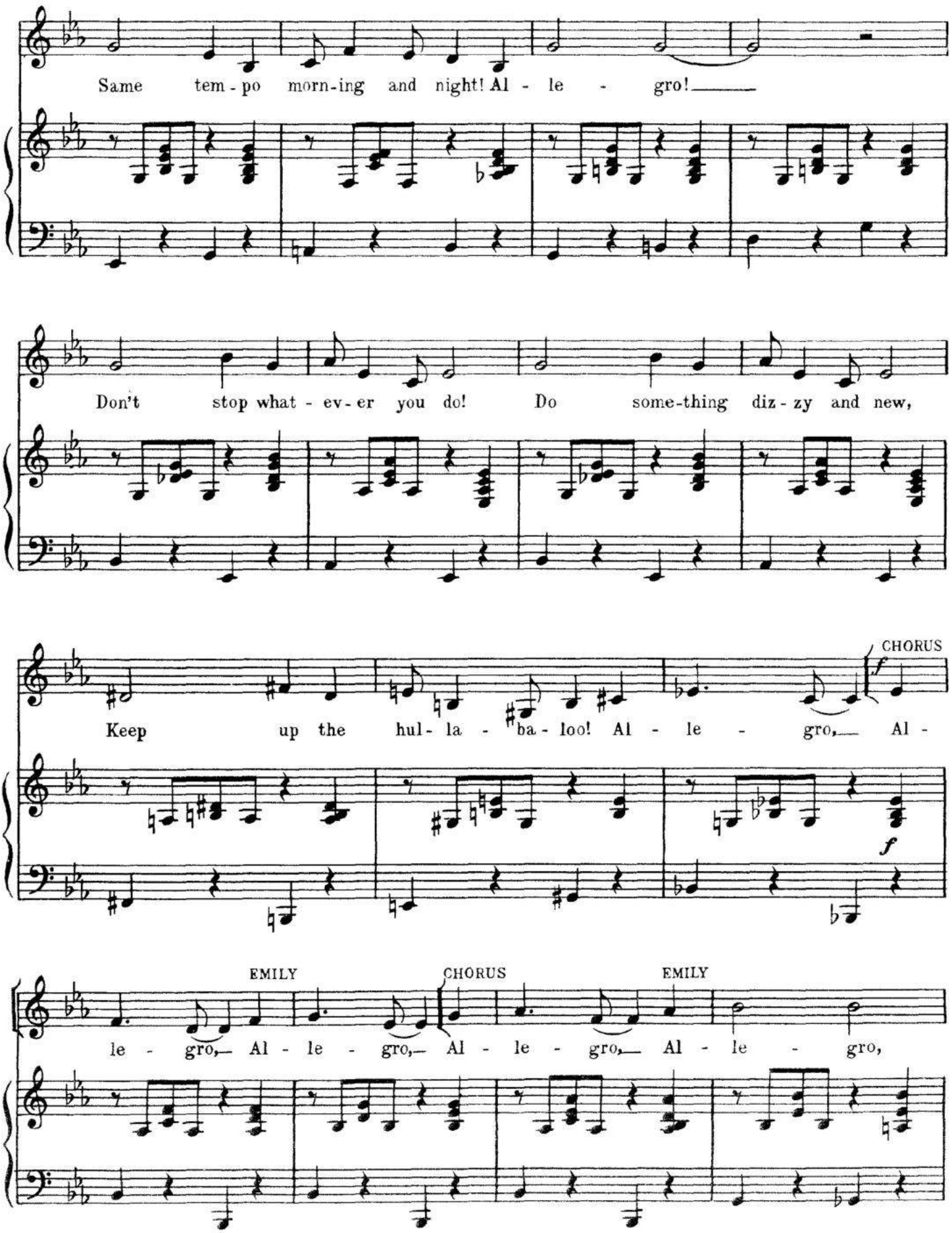
CHARLIE

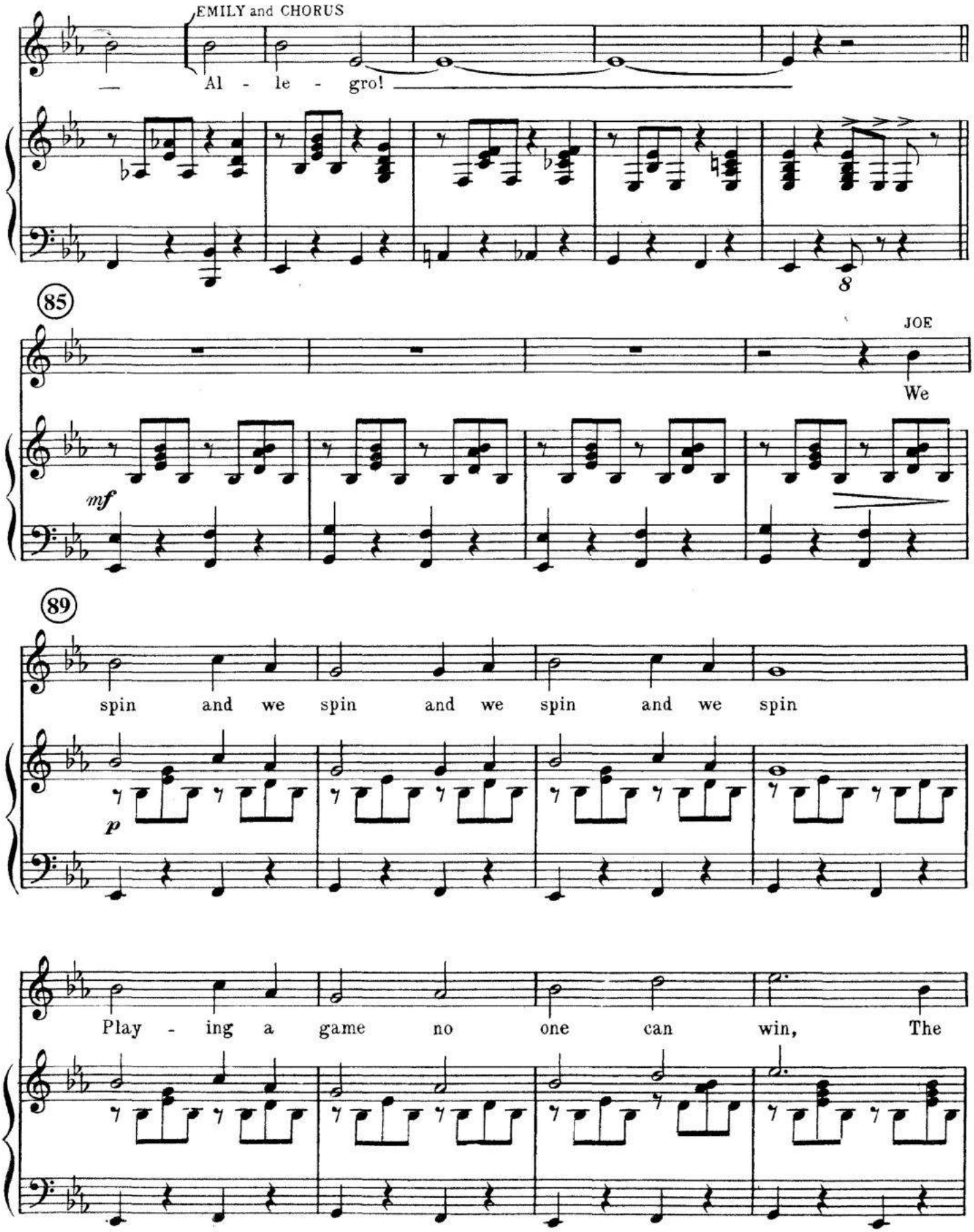
Not soft and sen - ti - men-tal folk! "Al -

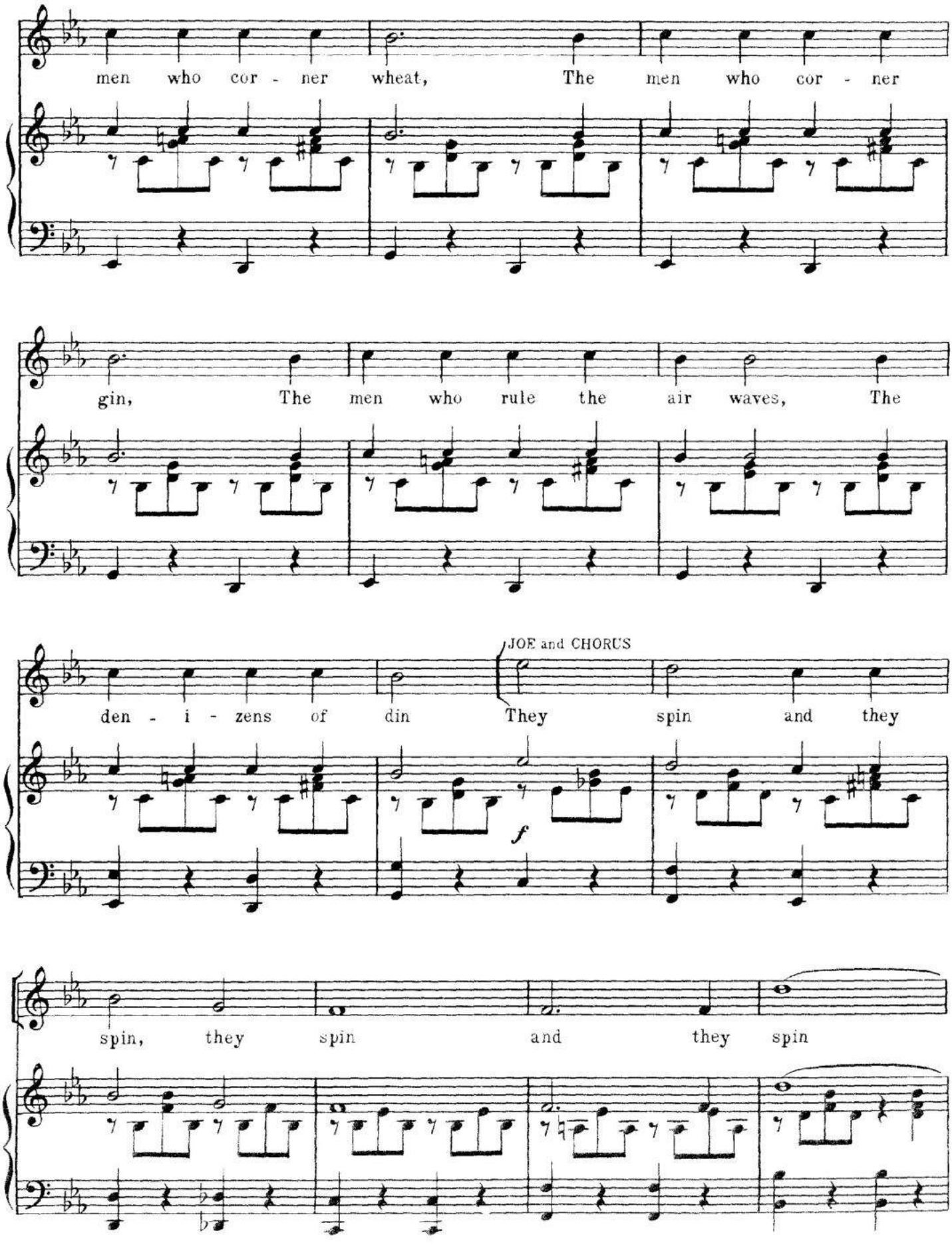

17
le - gro" a mu - si - cian ____ would so de - scribe the speed of it, The
EMILY
clash and com - pe - ti - tion ____ of count - er - point. The need of it?
CHARLIE
We can not prove the need of it.
Cl.
29
33
We know no oth - er
p


way of liv - ing out a day. Our mu - sic must be
JOE
gal - lop - ing and gay! We muf - fle all the
un - der tones, The min - or blood-and - thun - der tones, The o - ver - tones are
49
ALL THREE
all we care to play Hys - ter - i - cal - ly


fran - tic, we are stub - born - ly ro - man tic And
dog - ged - ly de - ter - mined to be gay!
rit
simile
57
f a tempo
61
EMILY
Brisk, live - ly, mer - ry and bright! Al - le - gro!
p


Same tem - po morn-ing and night! Al - le - gro!
Don't stop what - ev - er you do! Do some-thing diz - zy and new,
CHORUS
Keep up the hul - la - ba - loo! Al - le - gro, Al -
f
f
EMILY
CHORUS
EMILY
le - gro, Al - le - gro, Al - le - gro, Al - le - gro,


EMILY and CHORUS
Al - le - gro!
8
85
JOE
We
mf
89
spin and we spin and we spin and we spin
p
Play - ing a game no one can win, The


men who cor - ner wheat, The men who cor - ner
gin, The men who rule the air waves, The
JOE and CHORUS
den - i - zens of din They spin and they
f
spin, they spin and they spin

111

CHARLIE

— The girls who dig for gold, And won't give in for tin, The

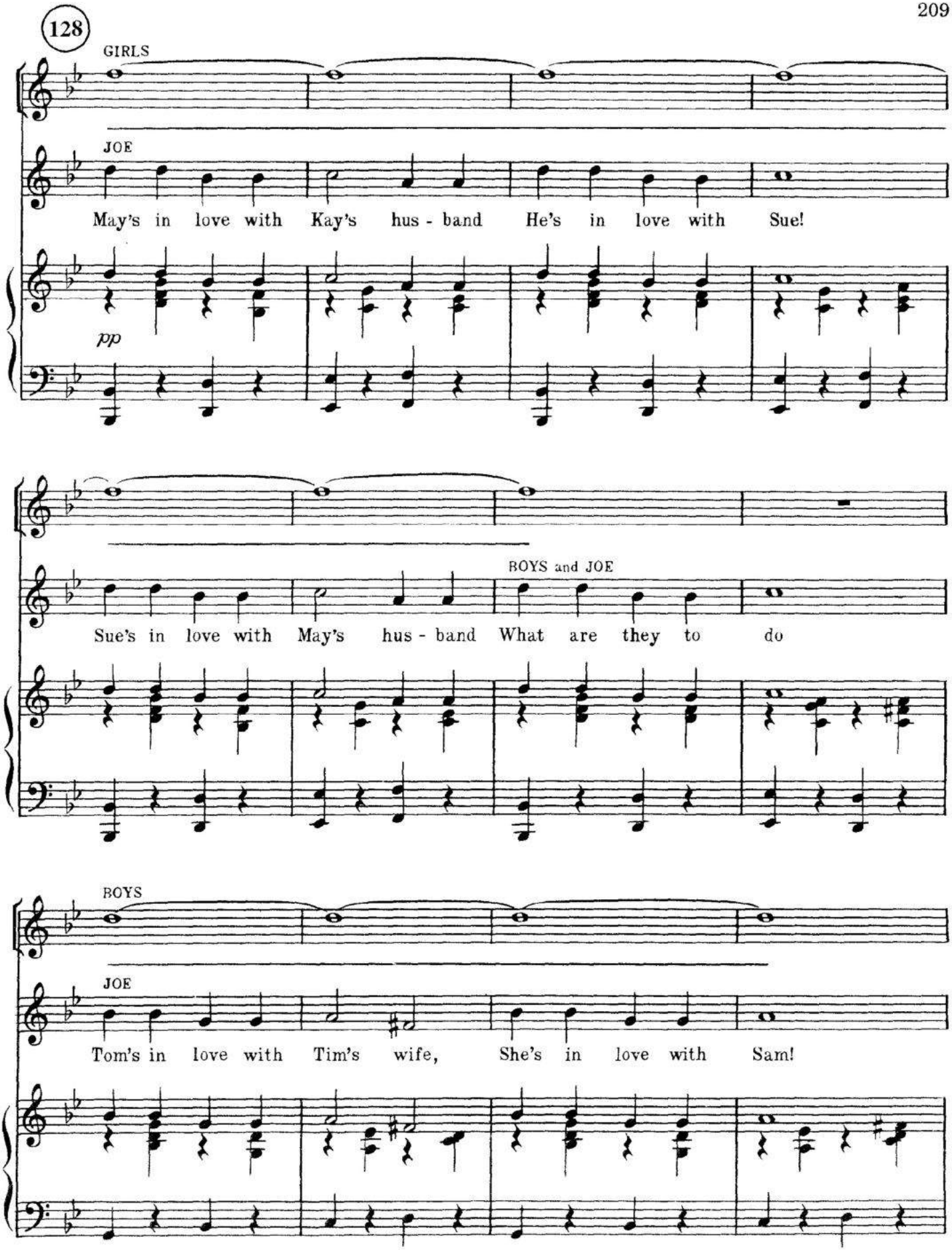
pp

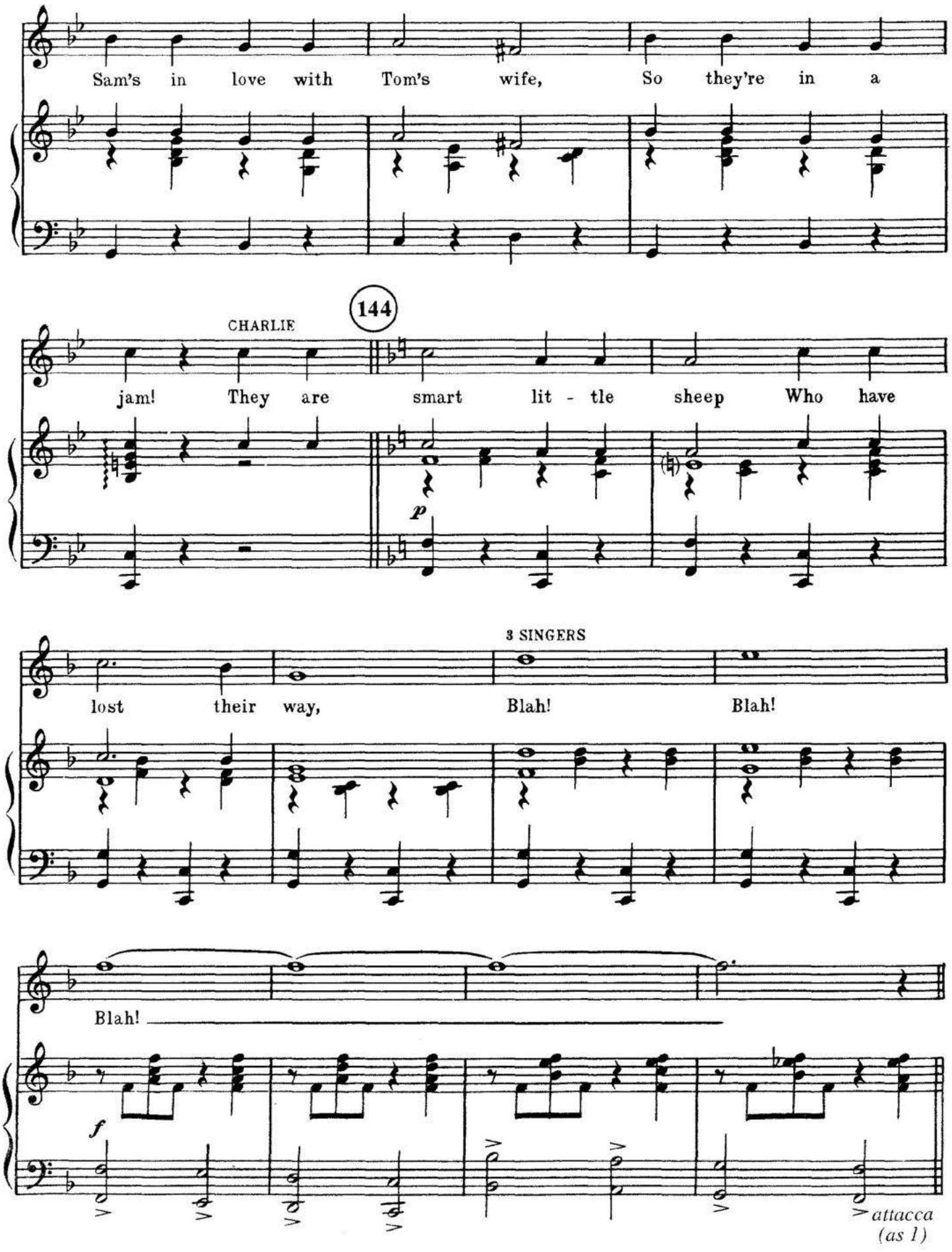
li - lies of the field, So fem - i - nine - ly thin, They

toil not, they toil not, but oh, how they spin! CHORUS Oh, how they

GIRLS

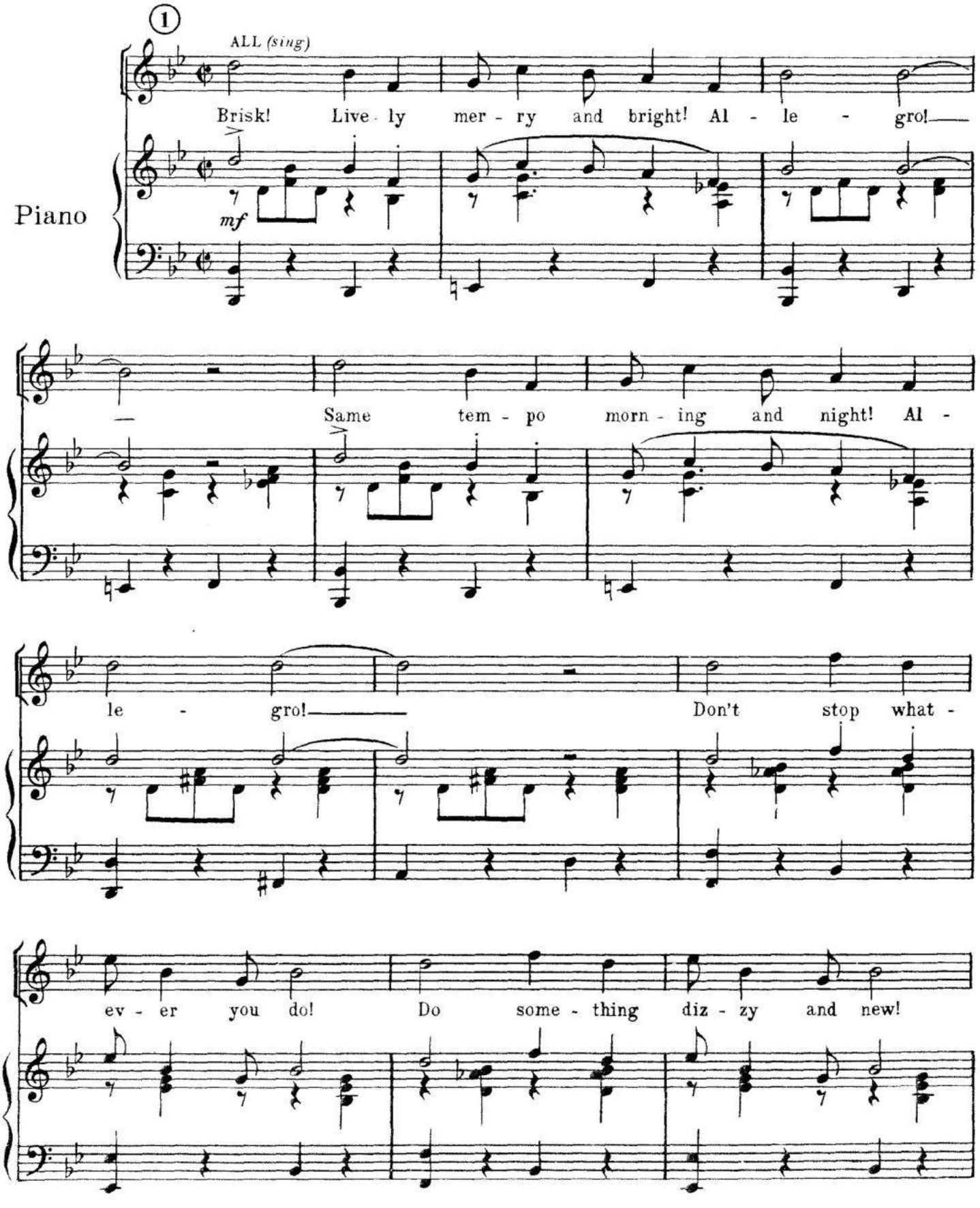
spin! Oh, how they spin! —

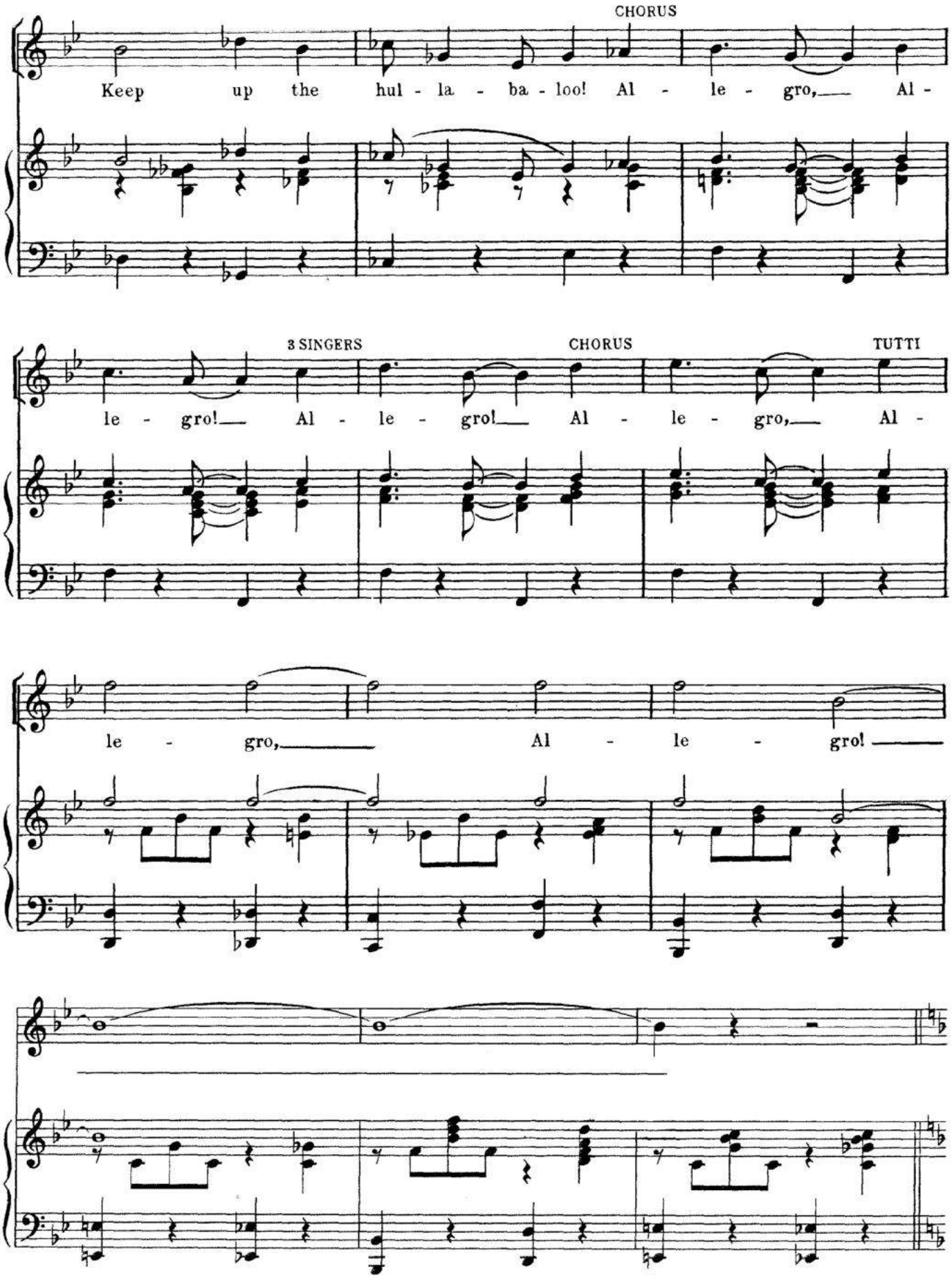

128
GIRLS
JOE
May's in love with Kay's hus - band He's in love with Sue!
pp
BOYS and JOE
Sue's in love with May's hus - band What are they to do
BOYS
JOE
Tom's in love with Tim's wife, She's in love with Sam!

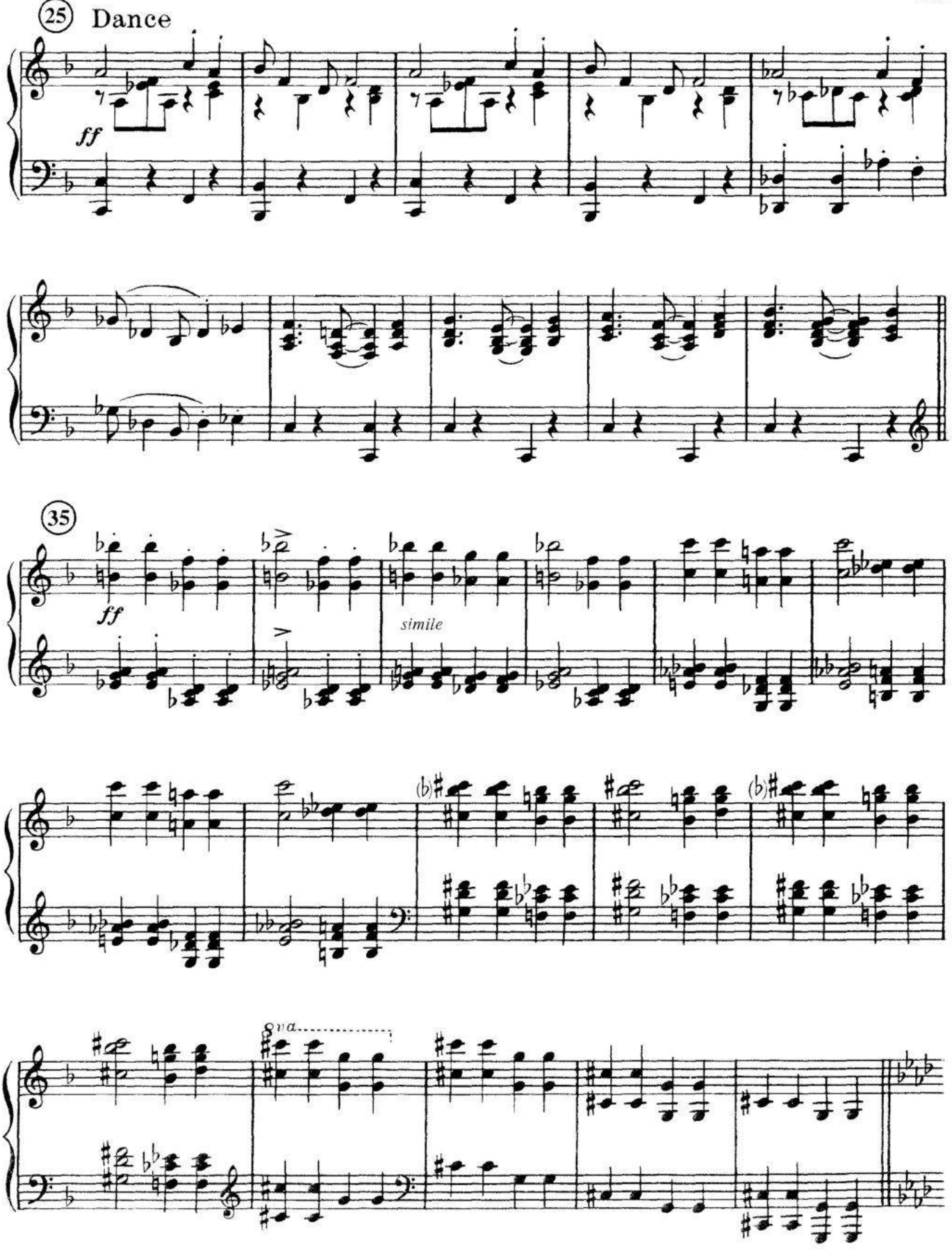

Sam's in love with Tom's wife, So they're in a
144
CHARLIE
jam! They are smart lit - tle sheep Who have
p
3 SINGERS
lost their way, Blah! Blah!
Blah!
f
attacca
(as 1)

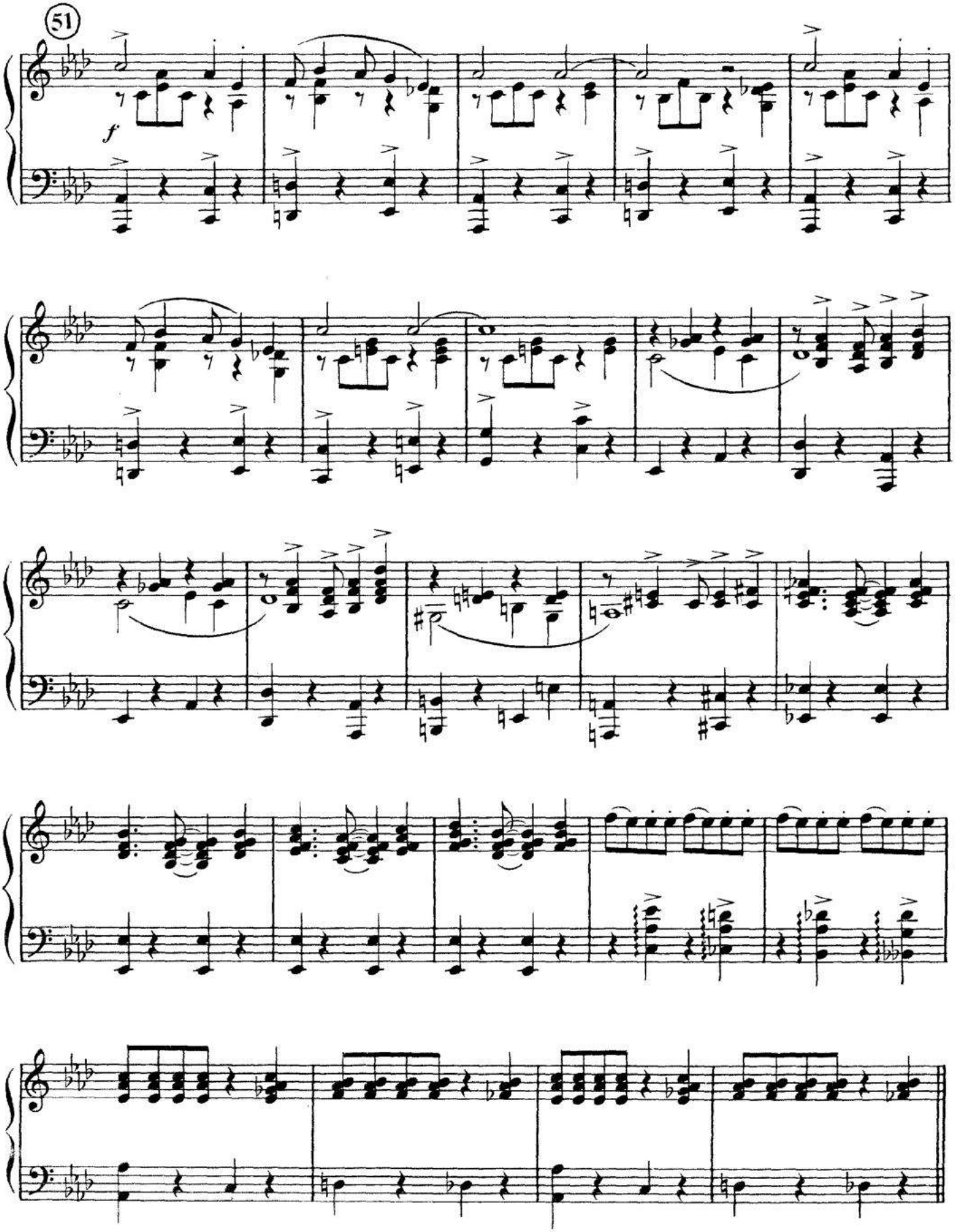
"Allegro" Ballet

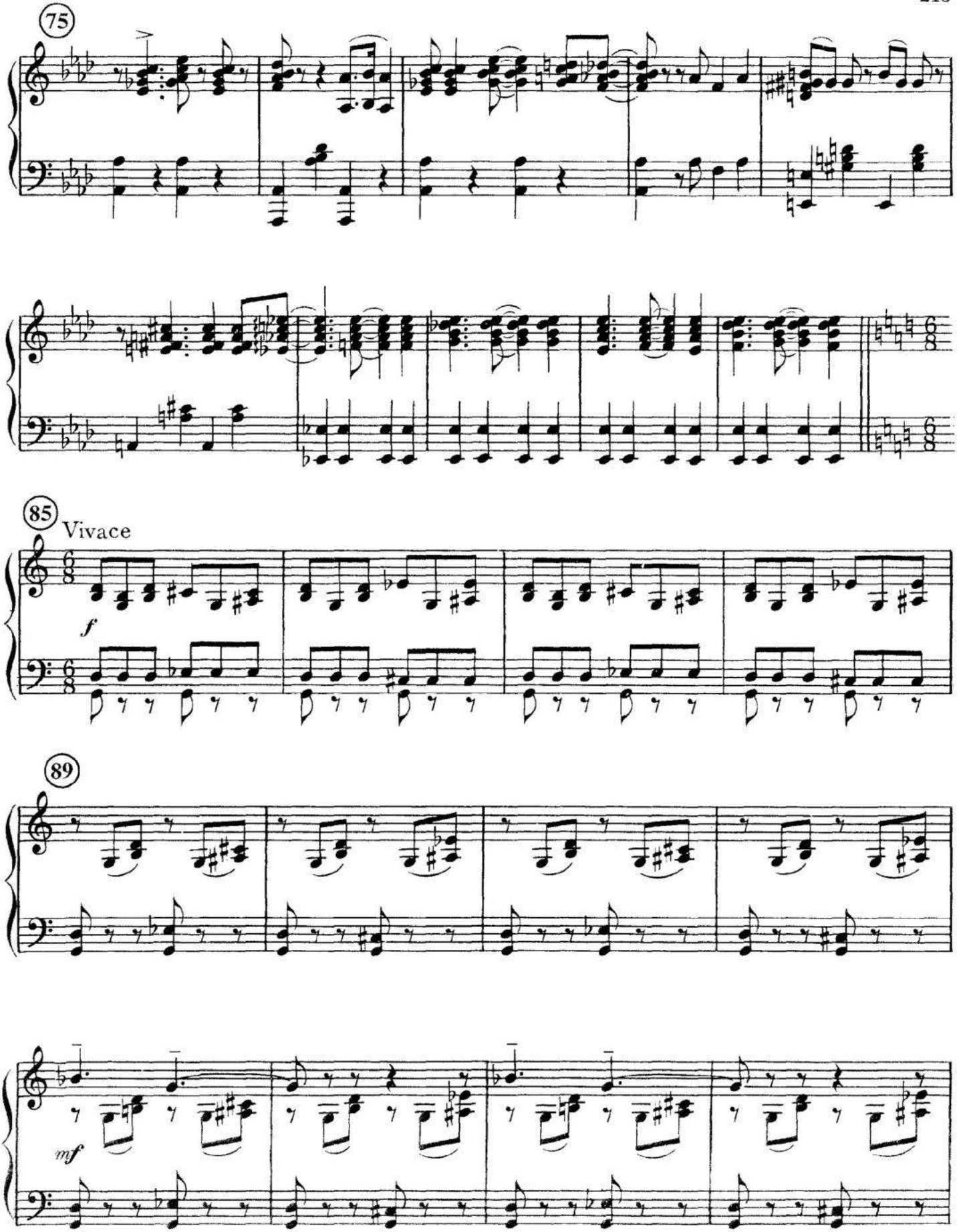
No. 41

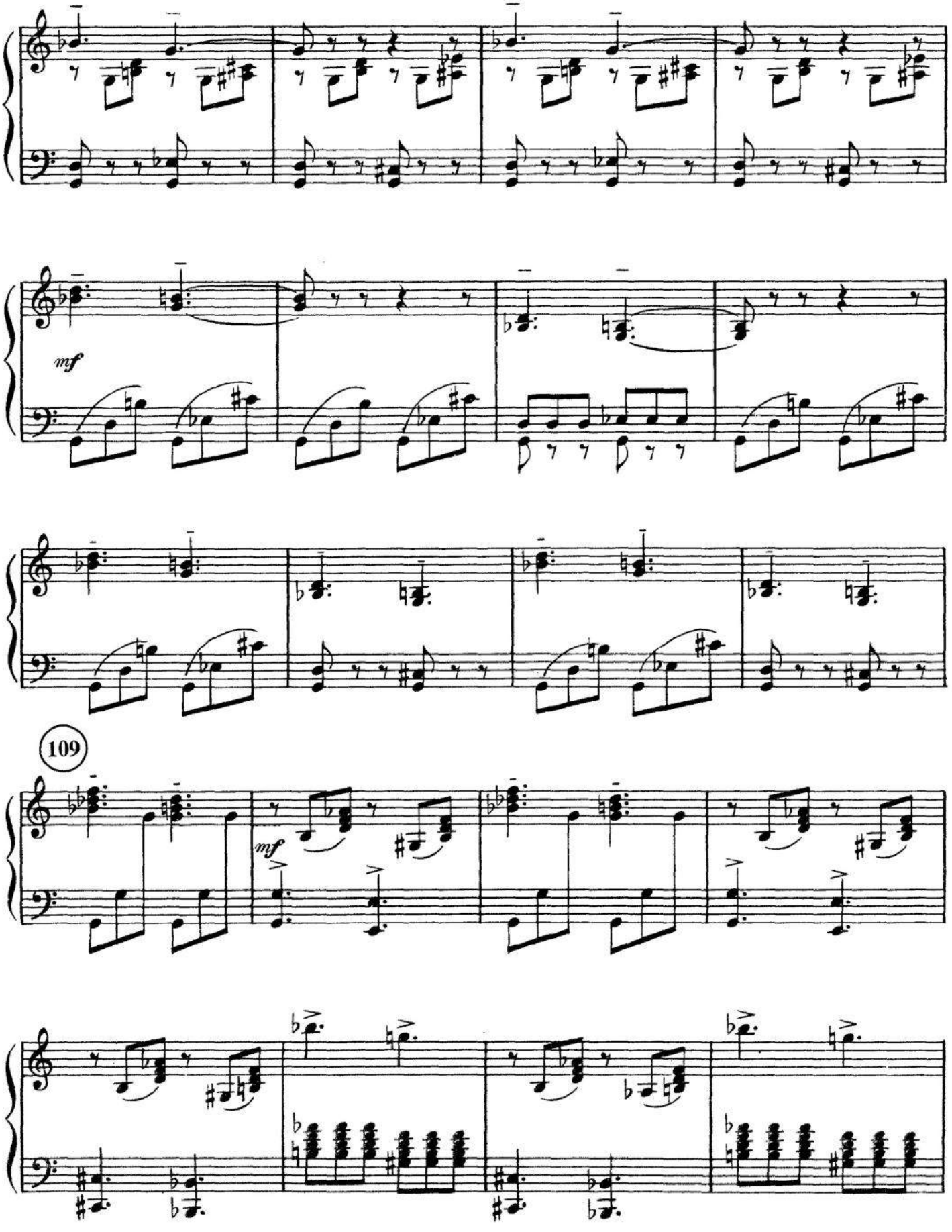


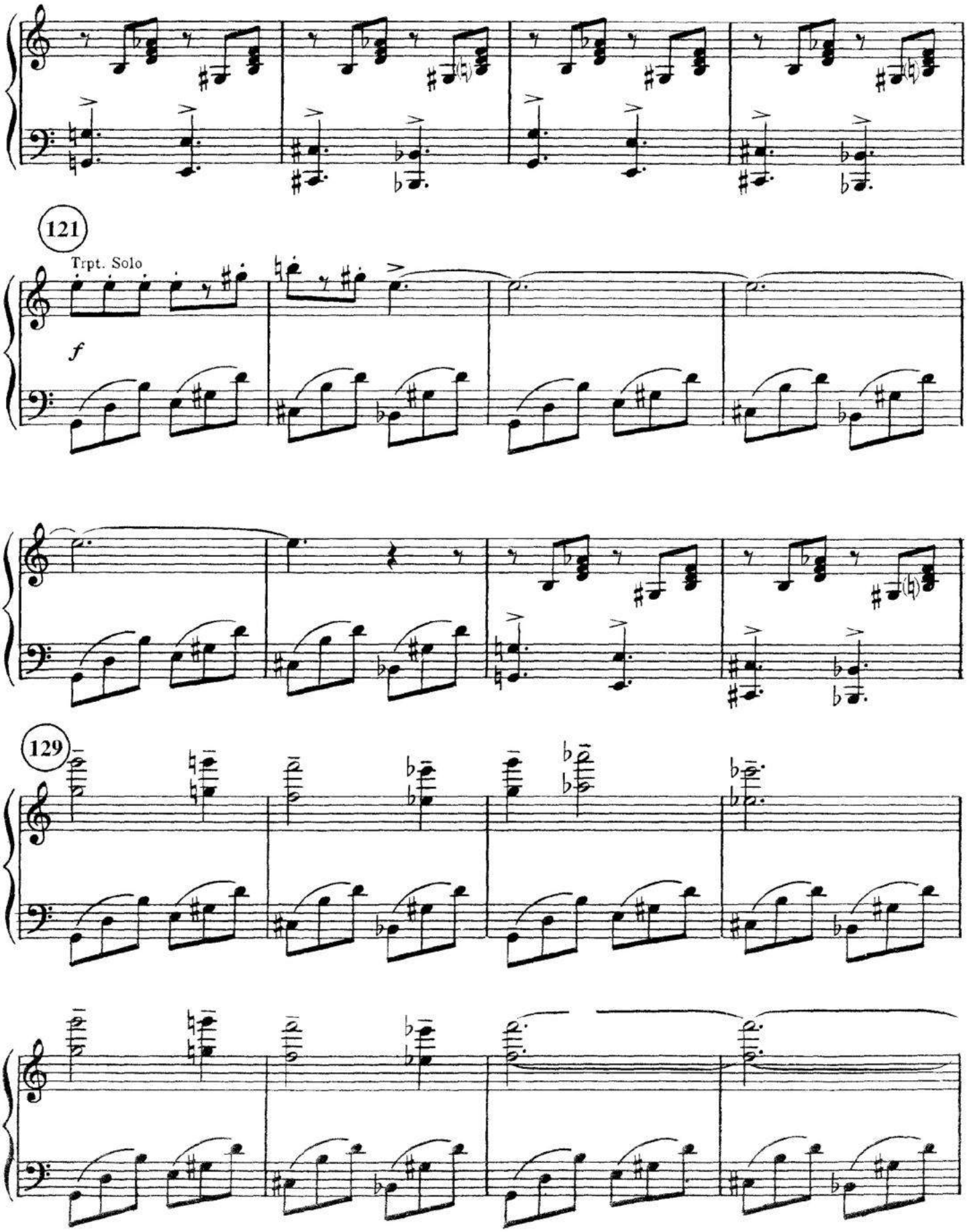

CHORUS
Keep up the hul - la - ba - loo! Al - le - gro, Al -
3 SINGERS
CHORUS
TUTTI
le - gro! Al - le - gro! Al - le - gro, Al -
le - gro, Al - le - gro!

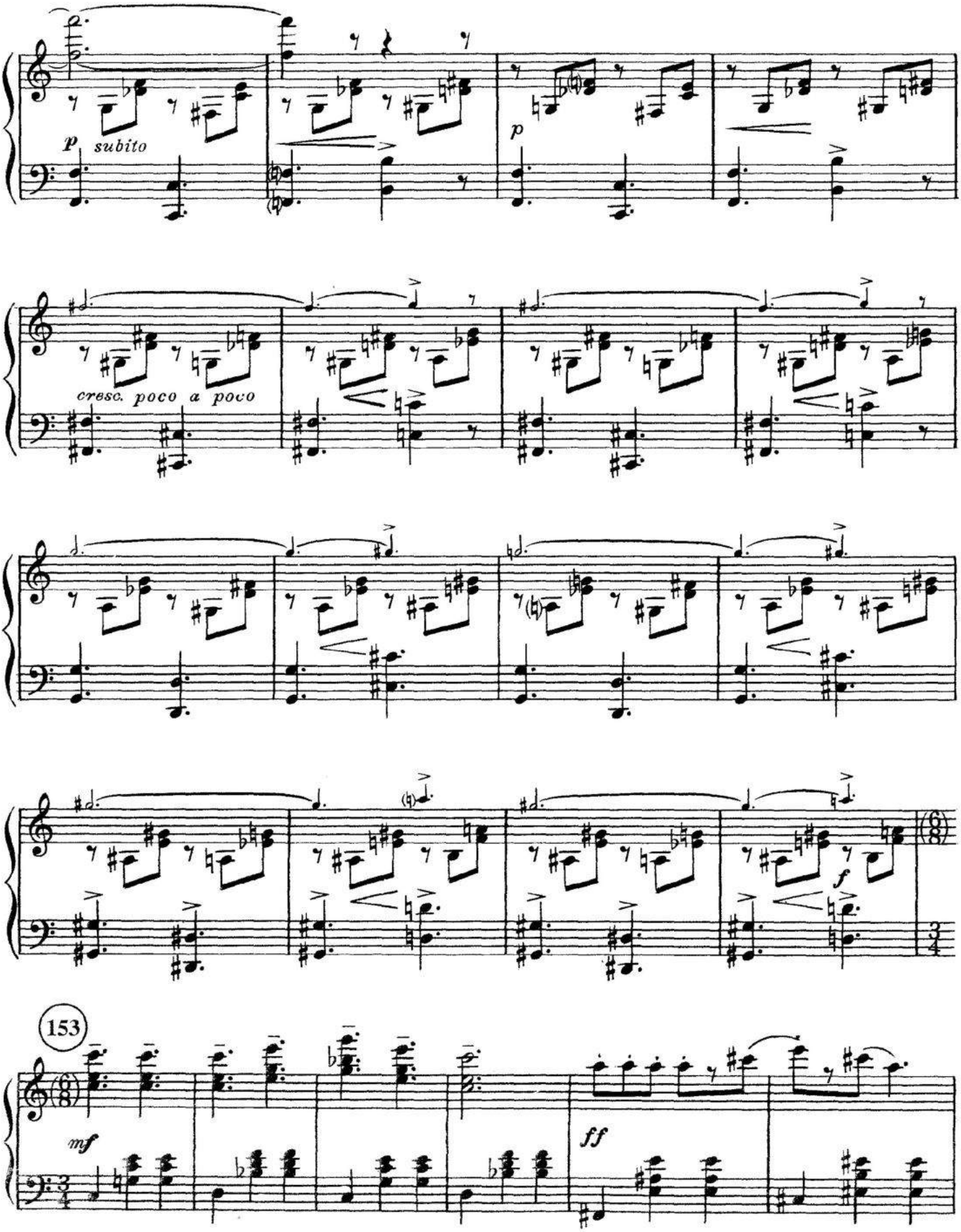

25 Dance
ff
35
ff
simile
8va

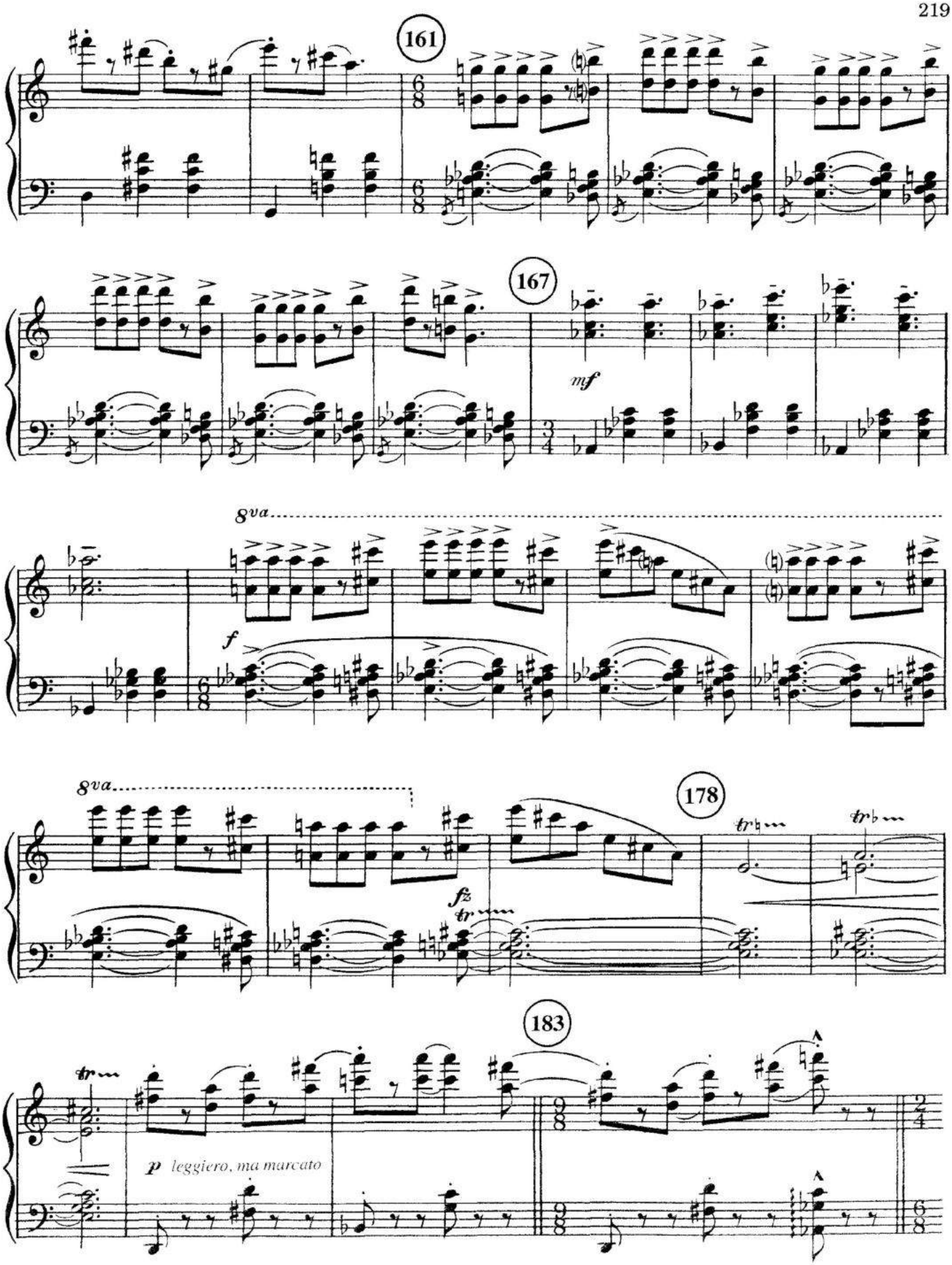

51
f

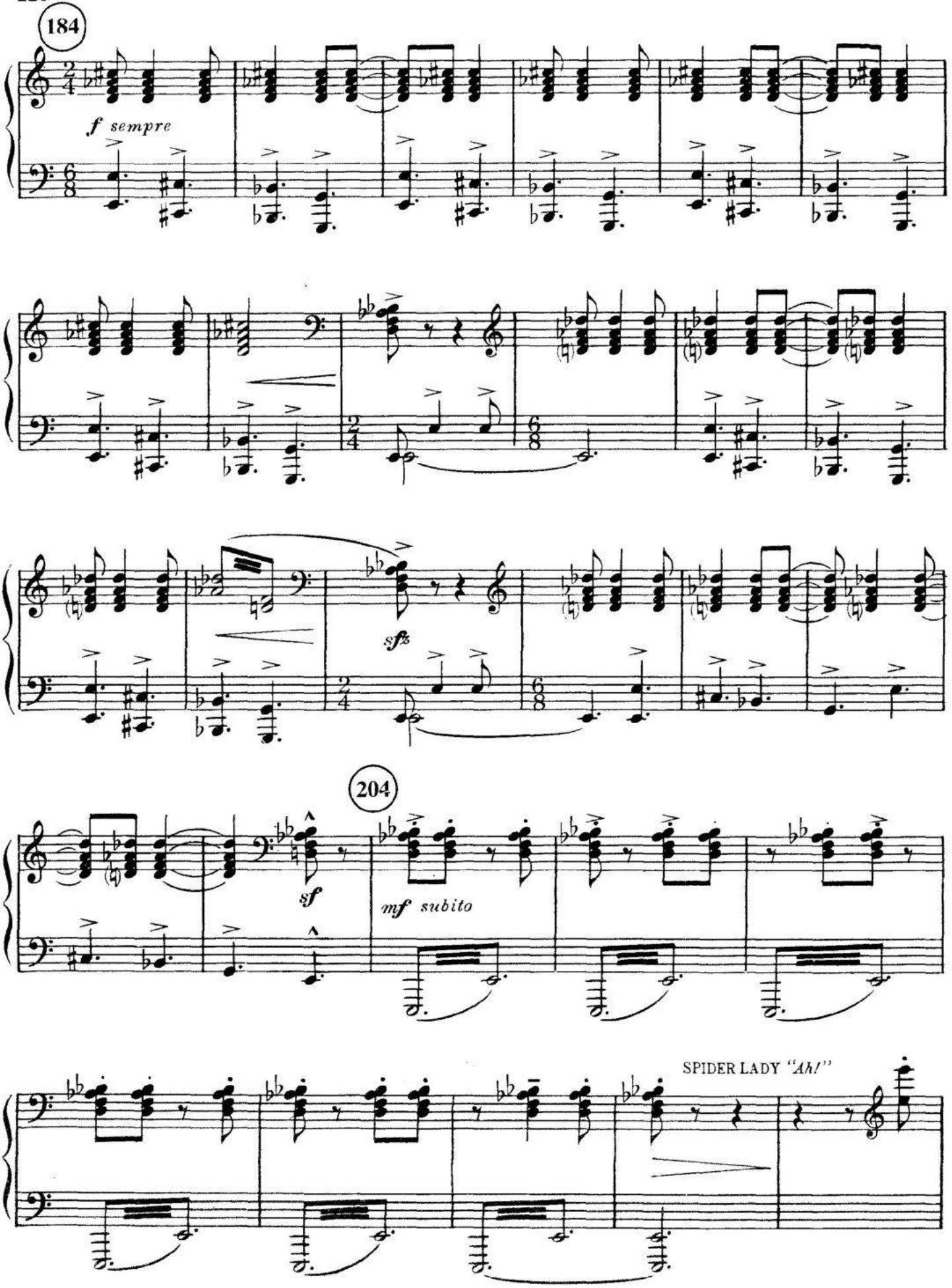

75
85
Vivace
f
89
mf

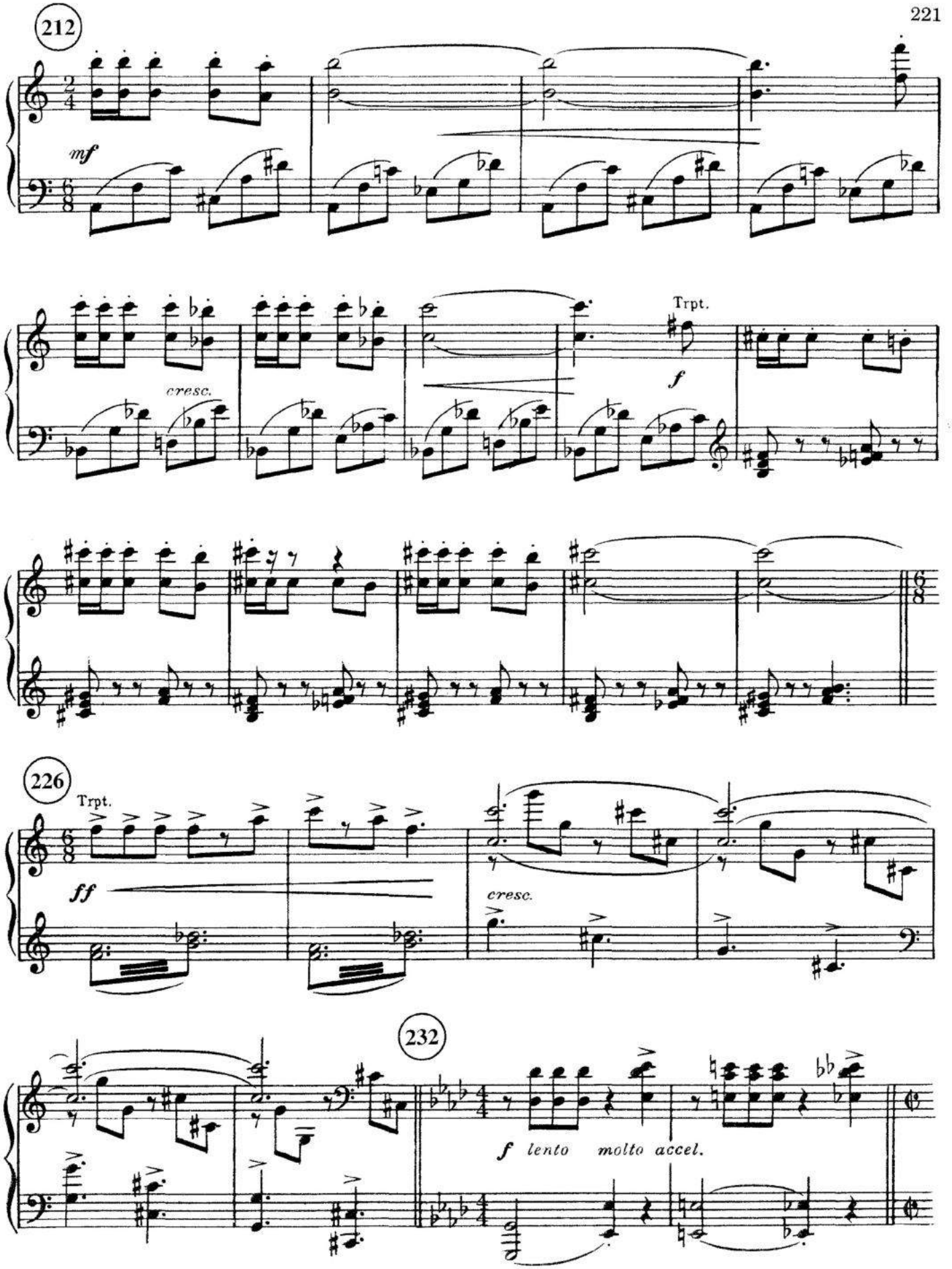

mf
109
mf

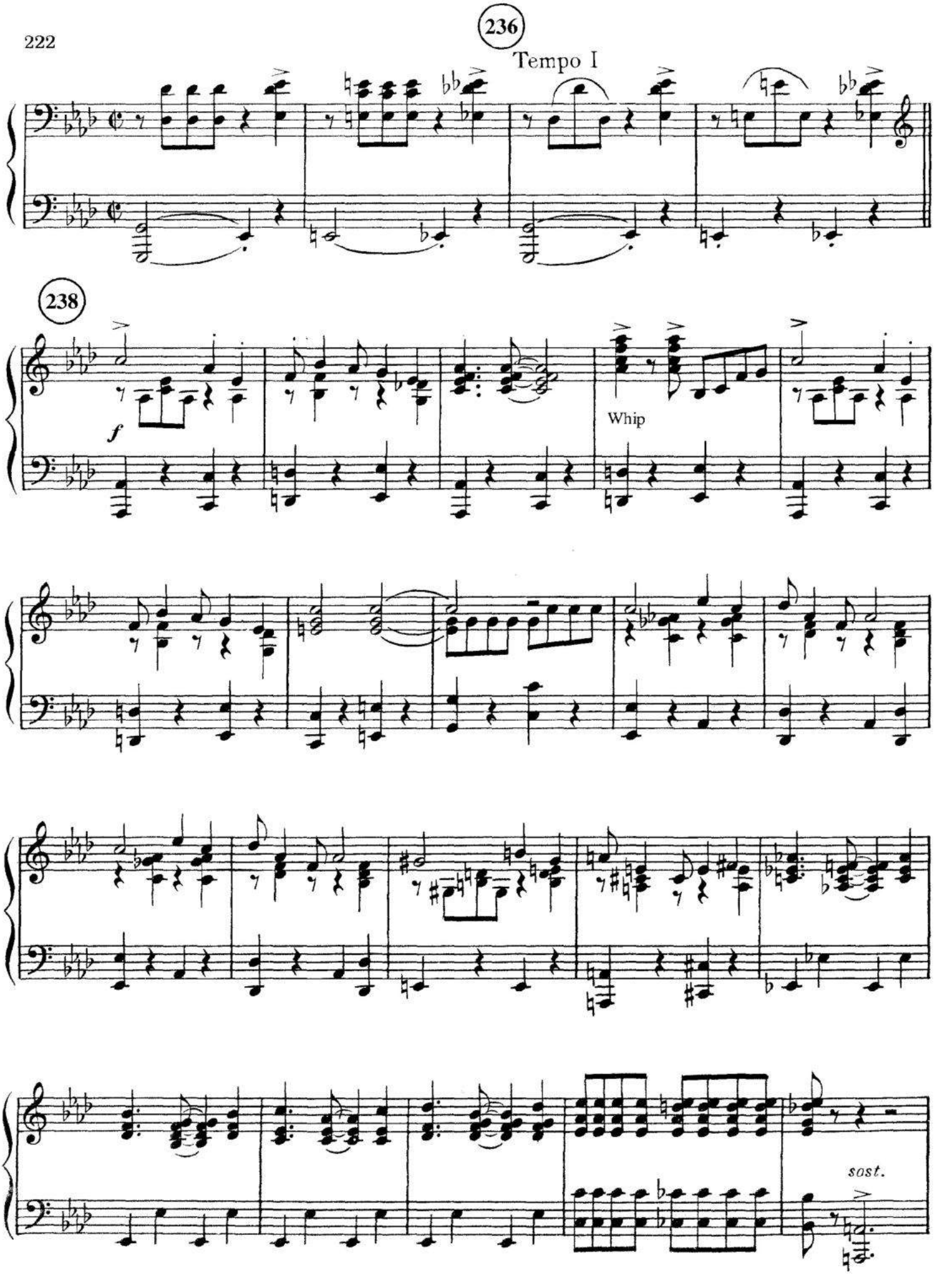

121
Trpt. Solo
f
129

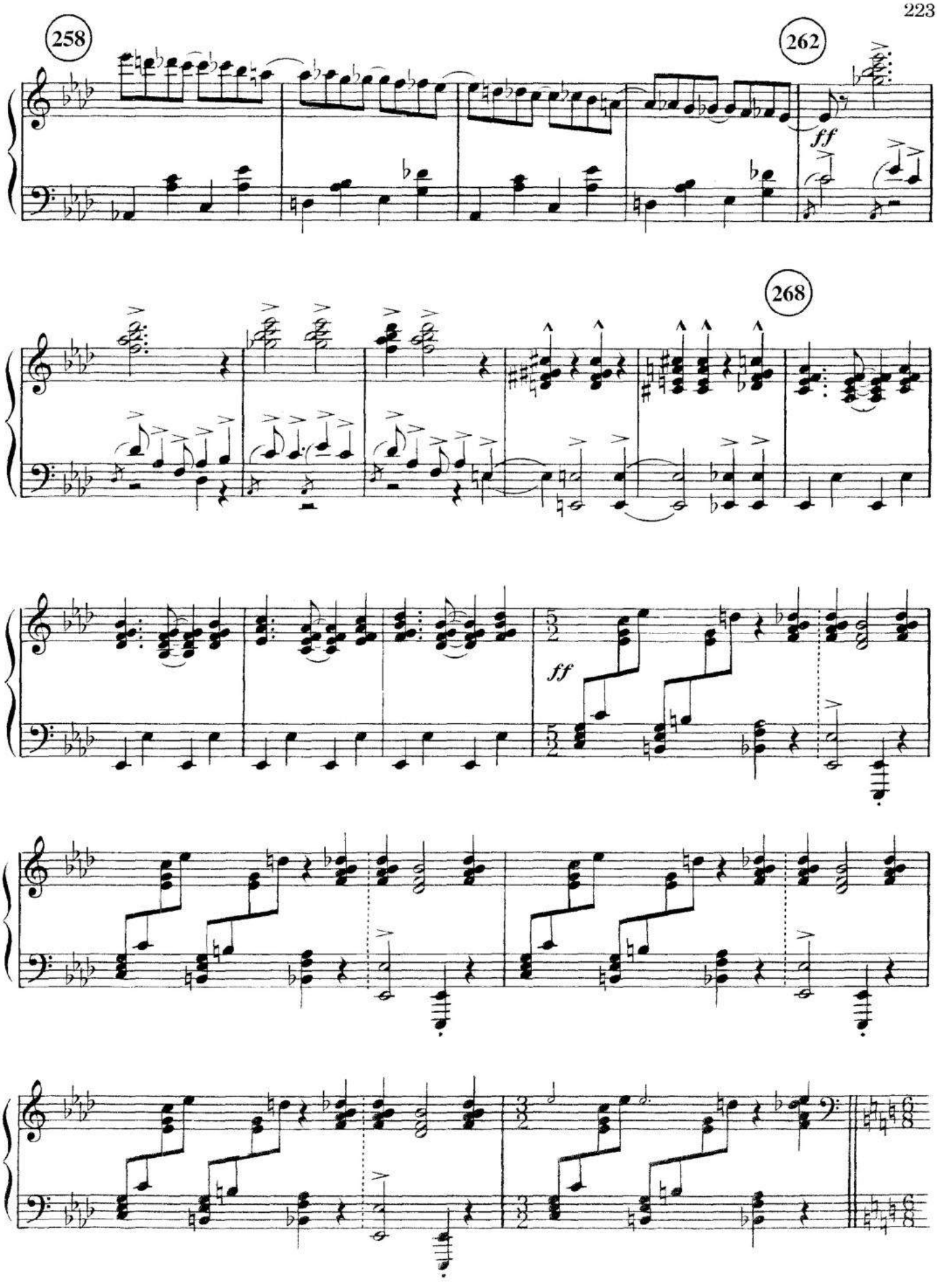

p subito
p
cresc. poco a poco
f
(6/8)
3/4
153
(6/8)
mf
3/4
ff


161
167
mf
8va
f
8va
178
fz
tr
183
p leggiero, ma marcato

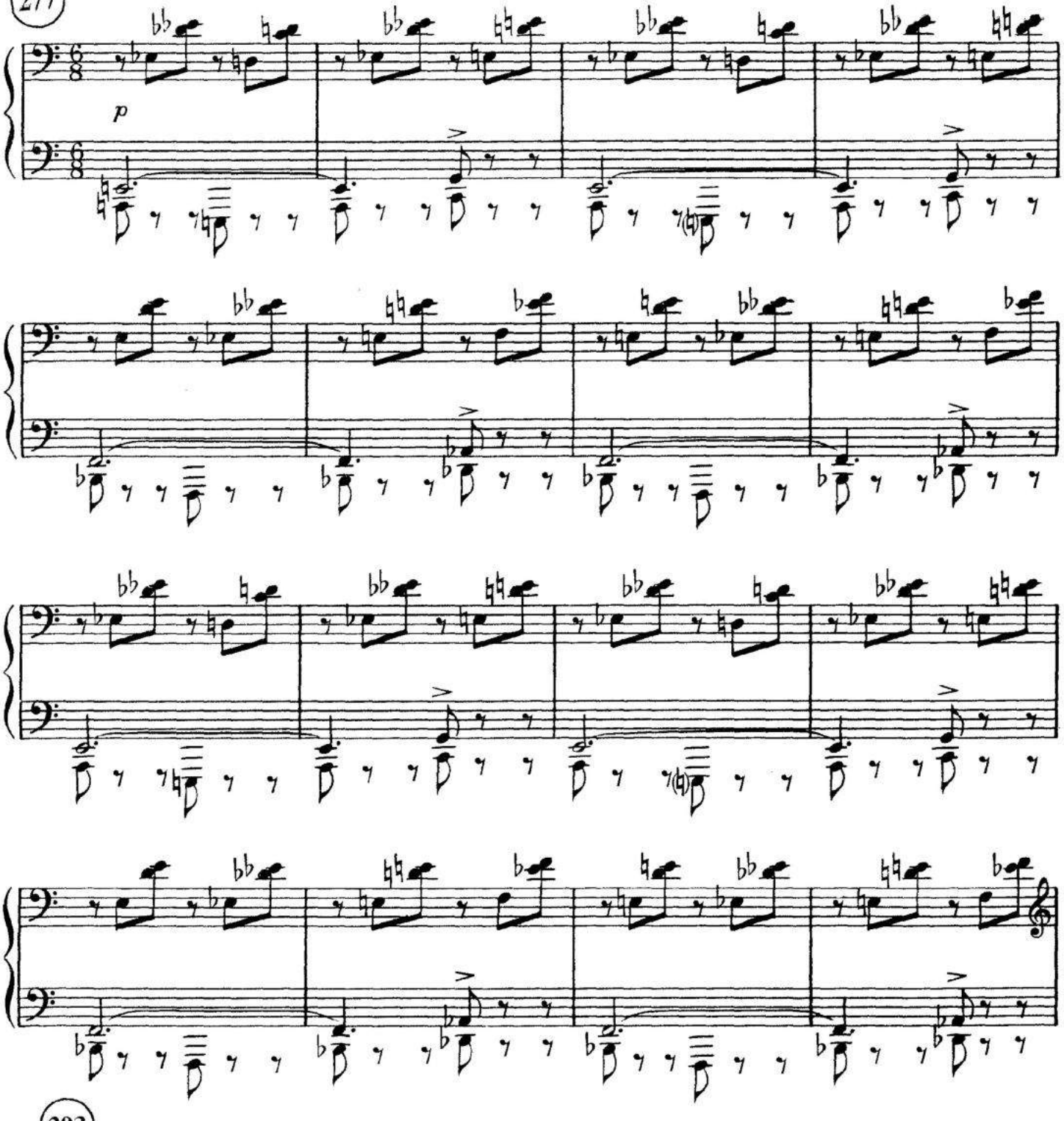

184
f sempre
sfz
204
sf
mf subito
SPIDER LADY "Ah!"


212
mf
cresc.
Trpt.
f
226
Trpt.
ff
cresc.
232
f lento molto accel.

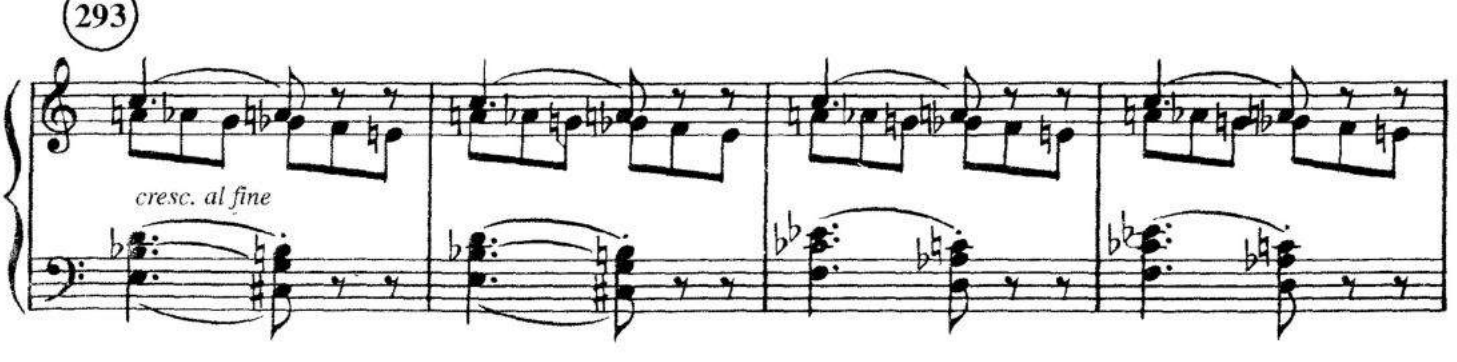

236
Tempo I
238
f
Whip
sost.

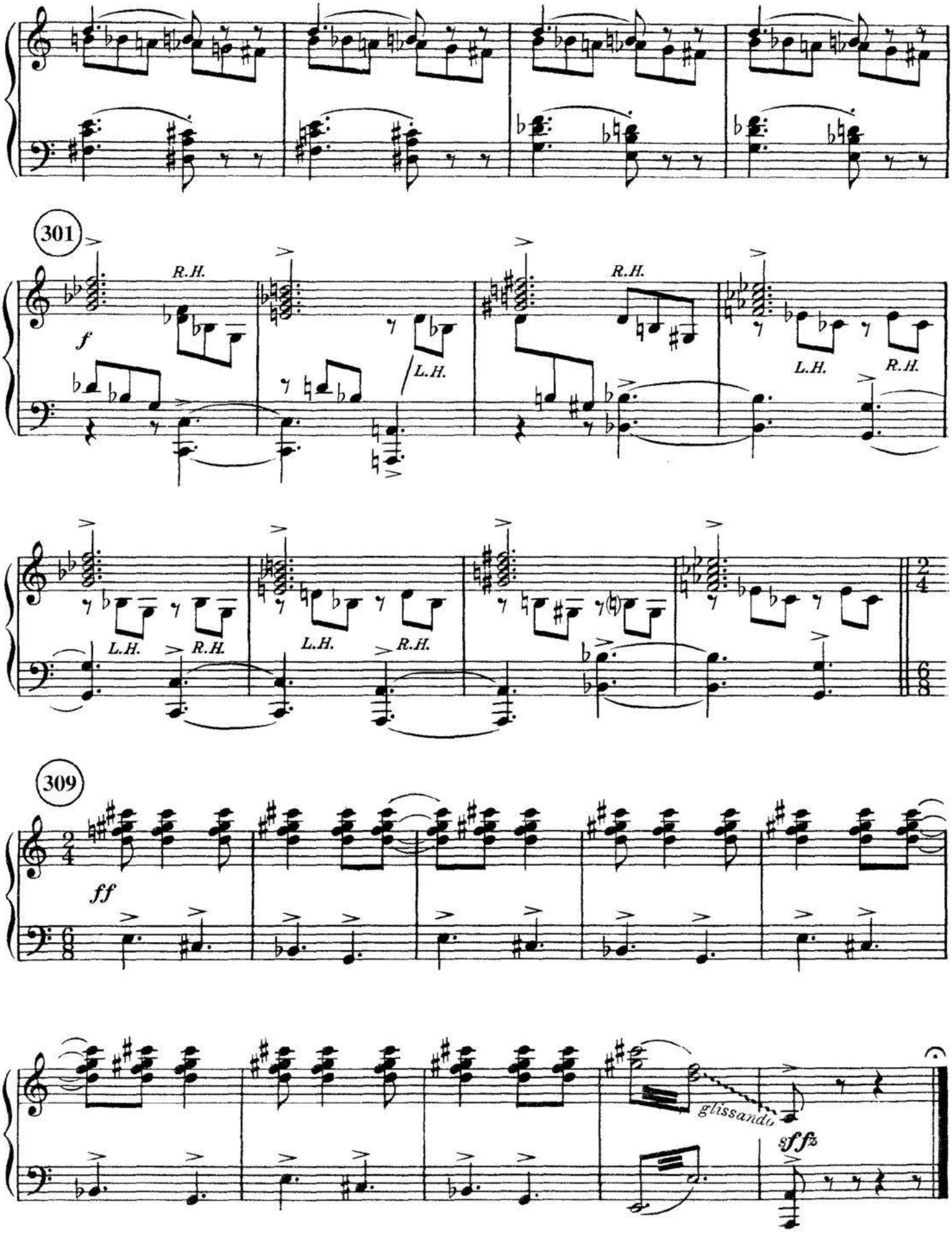

258
262
ff
268
ff

277 Molto vivo



293

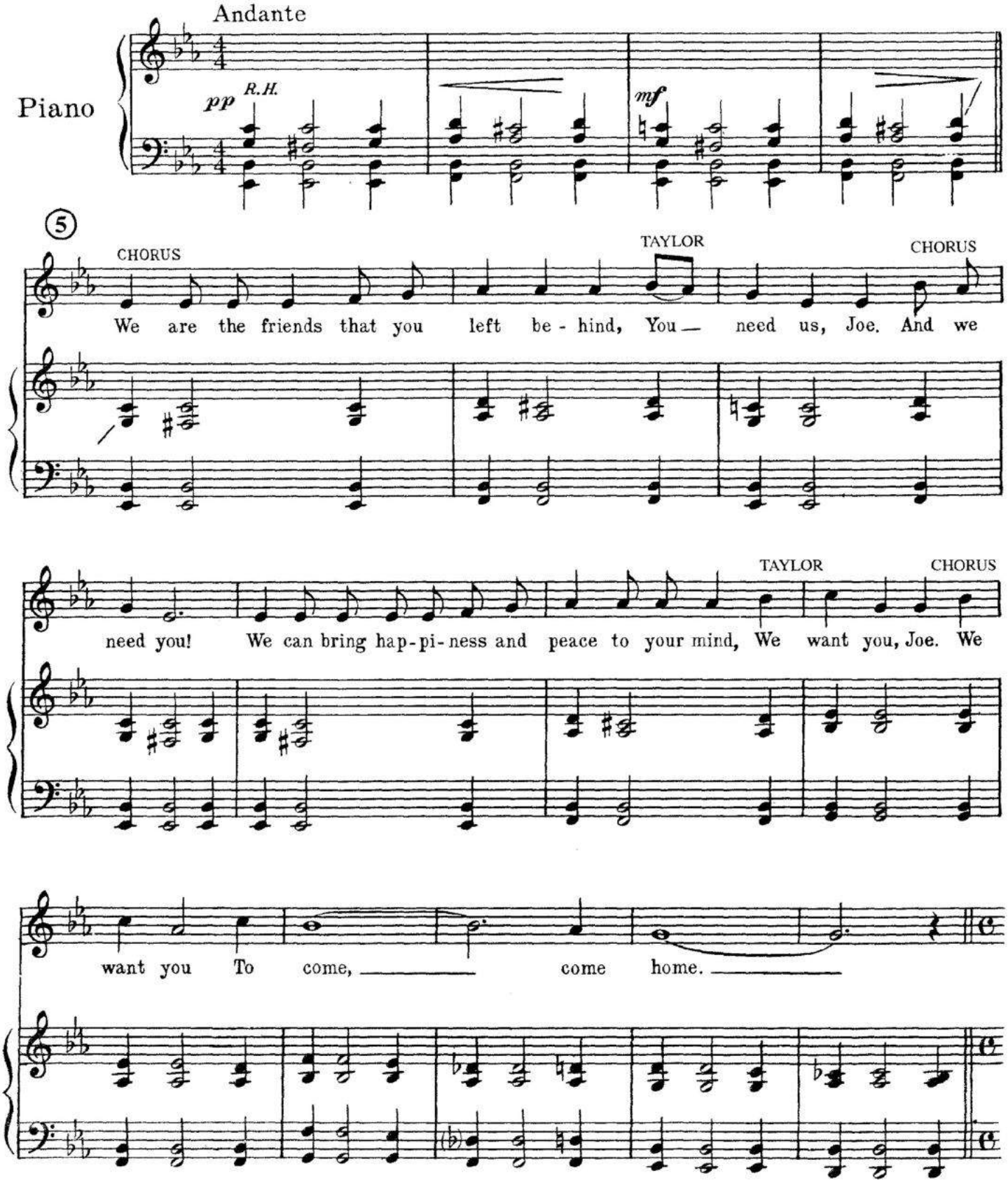


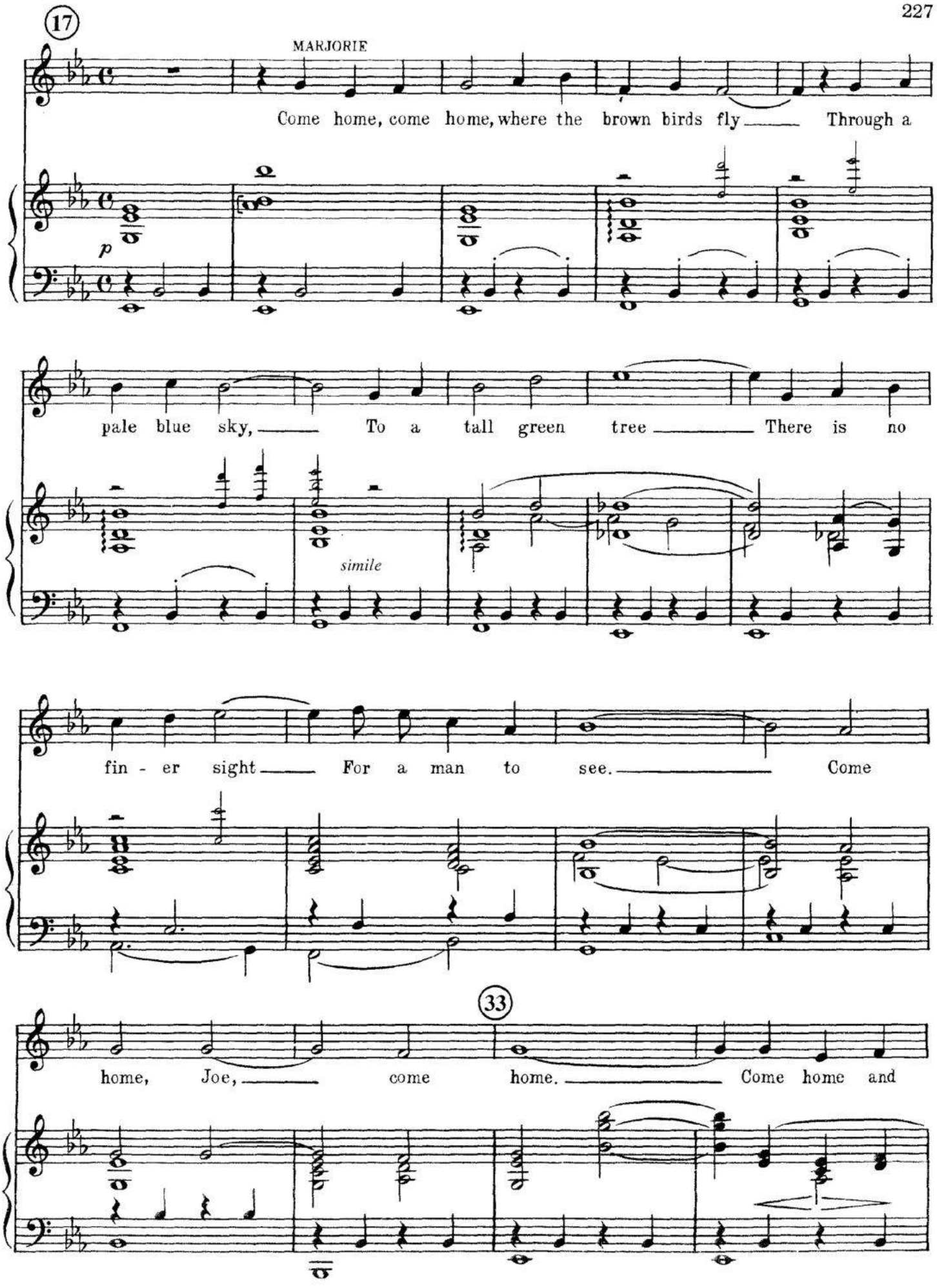

301
f
R.H.
L.H.
R.H.
L.H.
R.H.
L.H.
R.H.
L.H.
R.H.
2/4
6/8
309
ff
2/4
6/8
glissando
sffz

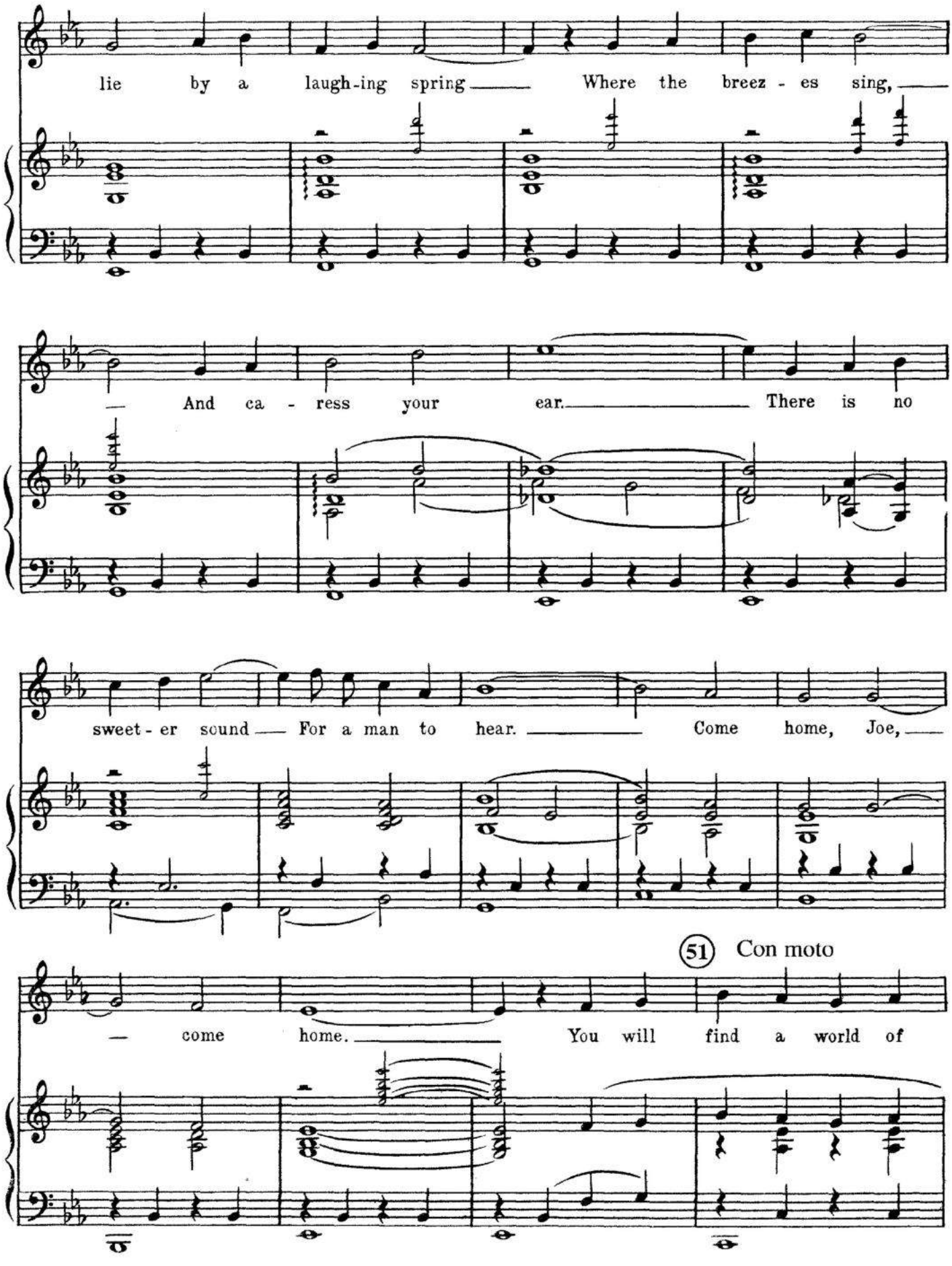
Come Home

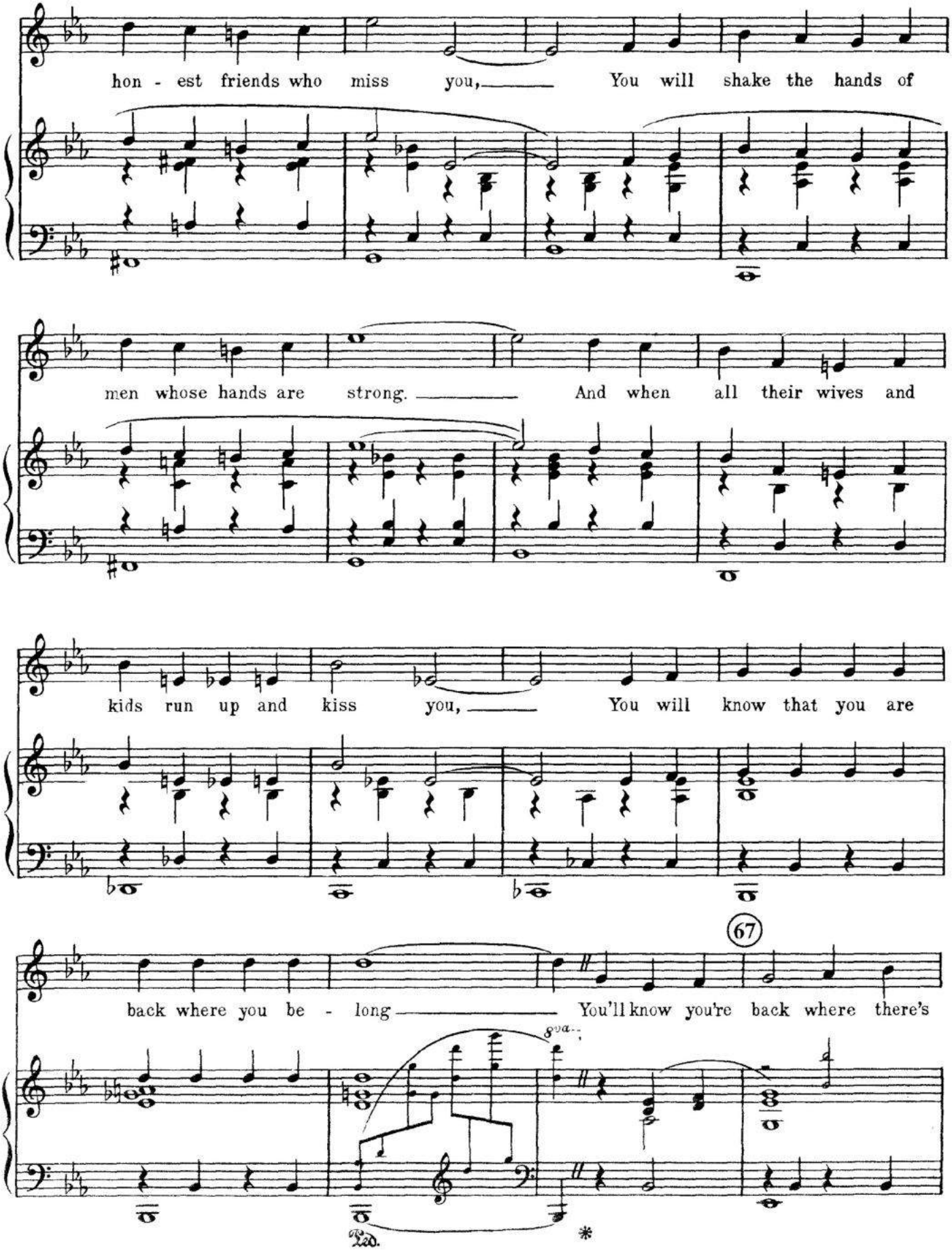
No. 42

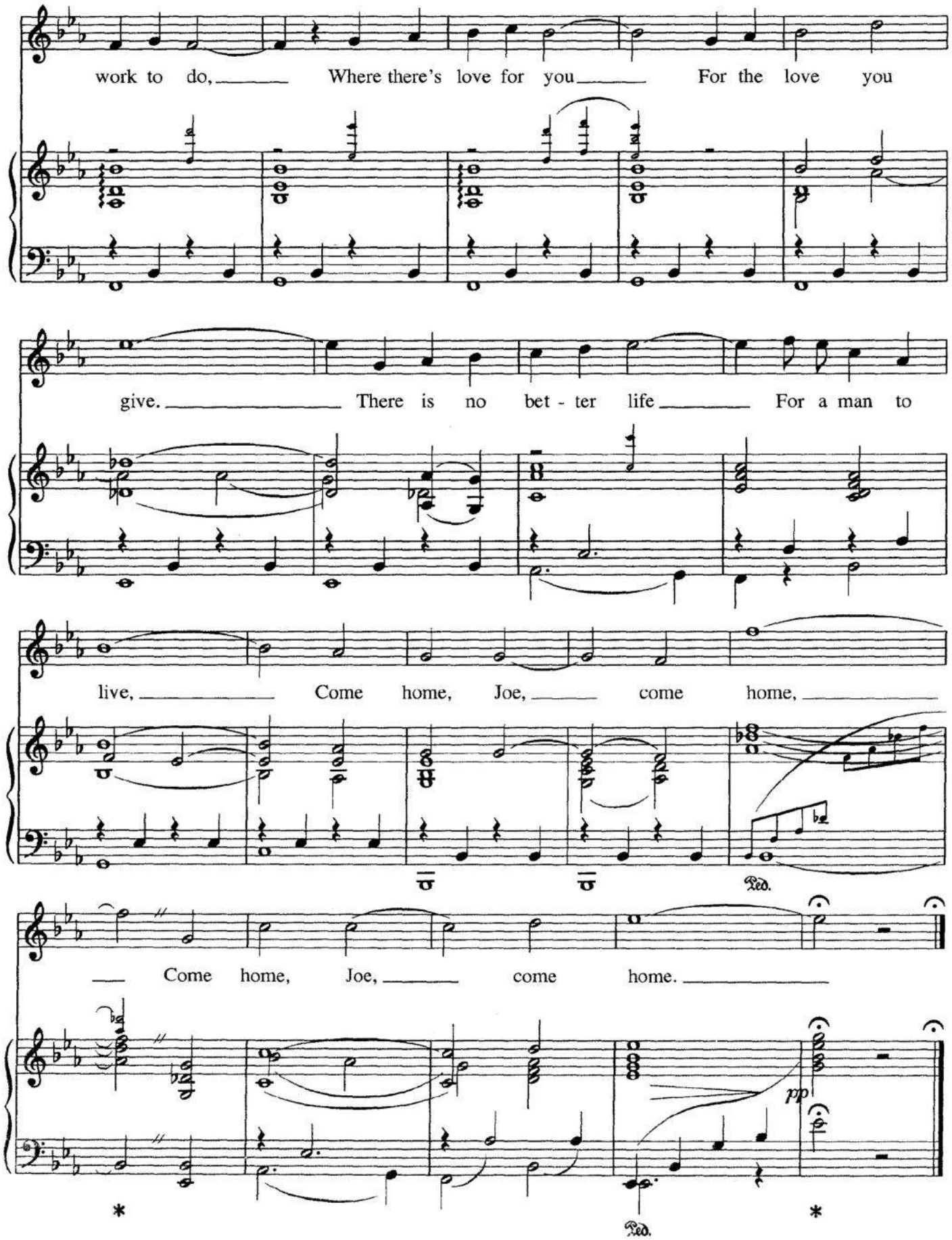
Cue: JOE: *"What the hell am I doing here?"*




17
MARJORIE
Come home, come home, where the brown birds fly Through a
p
pale blue sky, To a tall green tree There is no
simile
fin - er sight For a man to see. Come
33
home, Joe, come home. Come home and


lie by a laugh-ing spring Where the breez - es sing,
And ca - ress your ear. There is no
sweet - er sound For a man to hear. Come home, Joe,
come home. You will find a world of
51 Con moto

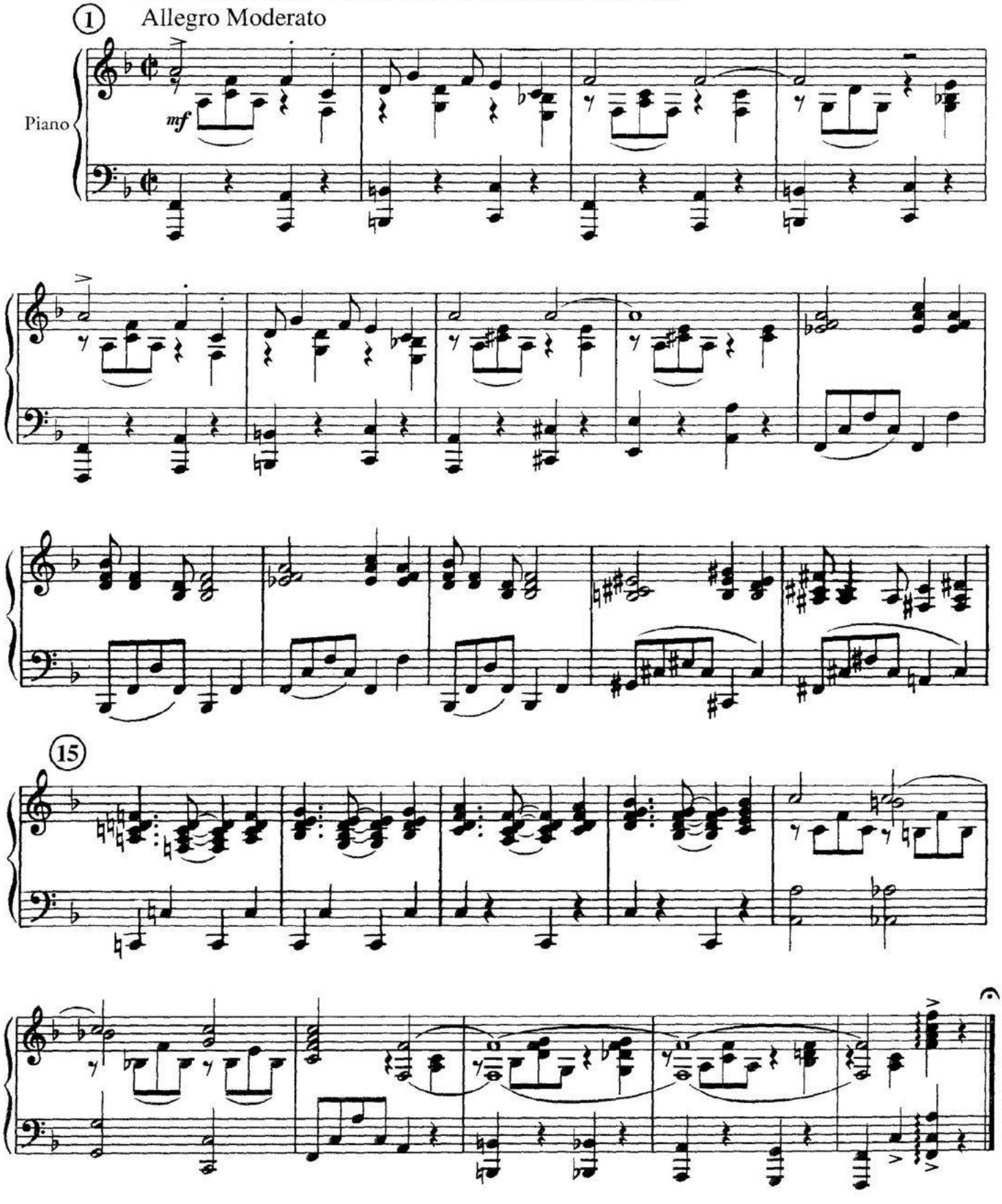

hon - est friends who miss you, You will shake the hands of
men whose hands are strong. And when all their wives and
kids run up and kiss you, You will know that you are
67
back where you be - long You'll know you're back where there's
8va
Ped.
*


work to do, Where there's love for you For the love you
give. There is no bet - ter life For a man to
live, Come home, Joe, come home,
Ped.
Come home, Joe, come home.
pp
Ped.

Change Of Scene

No. 43

Cue: CHARLIE: *"A drink? We'll get cockeyed! How else can you go to such things!"*



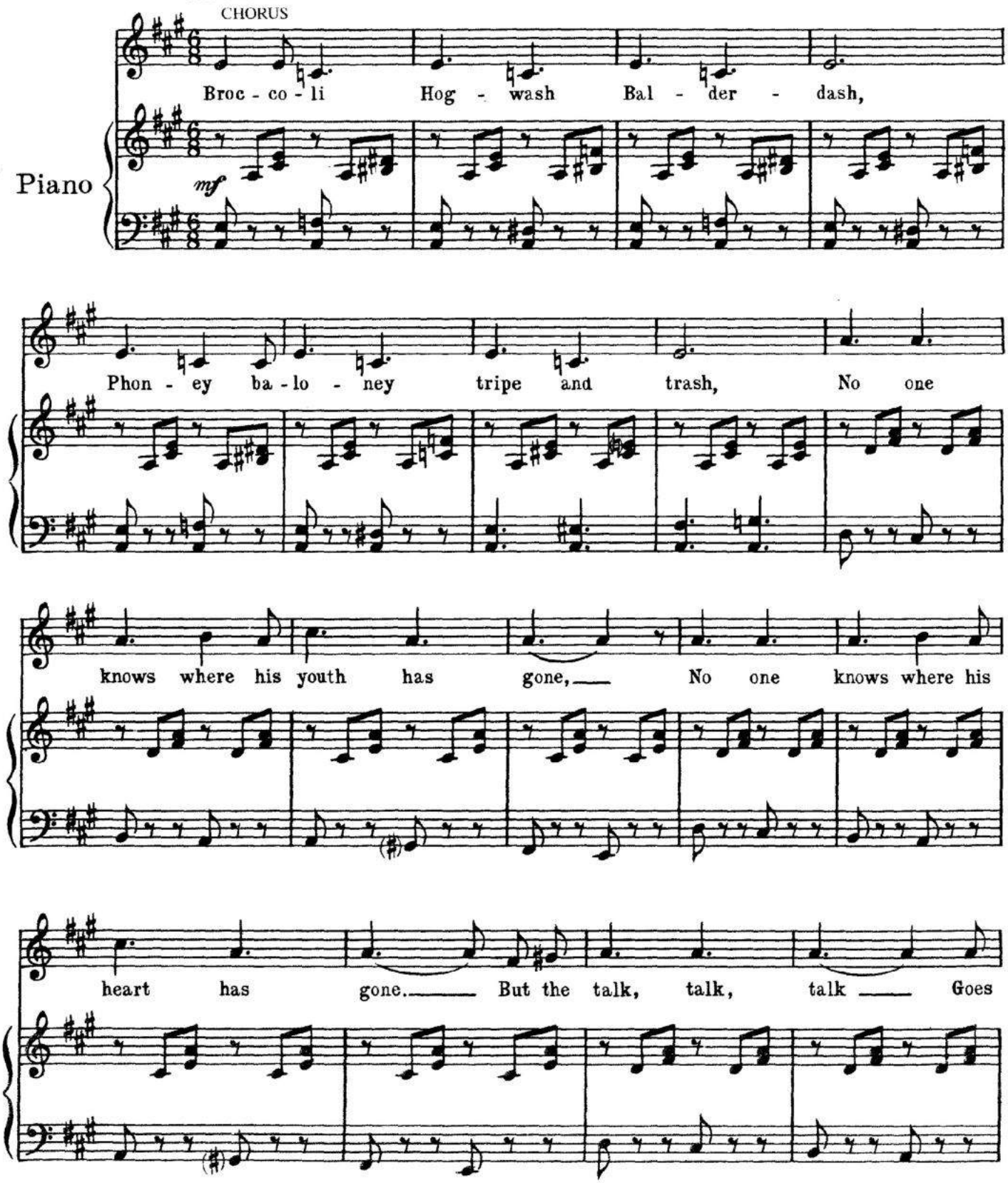
No. 44

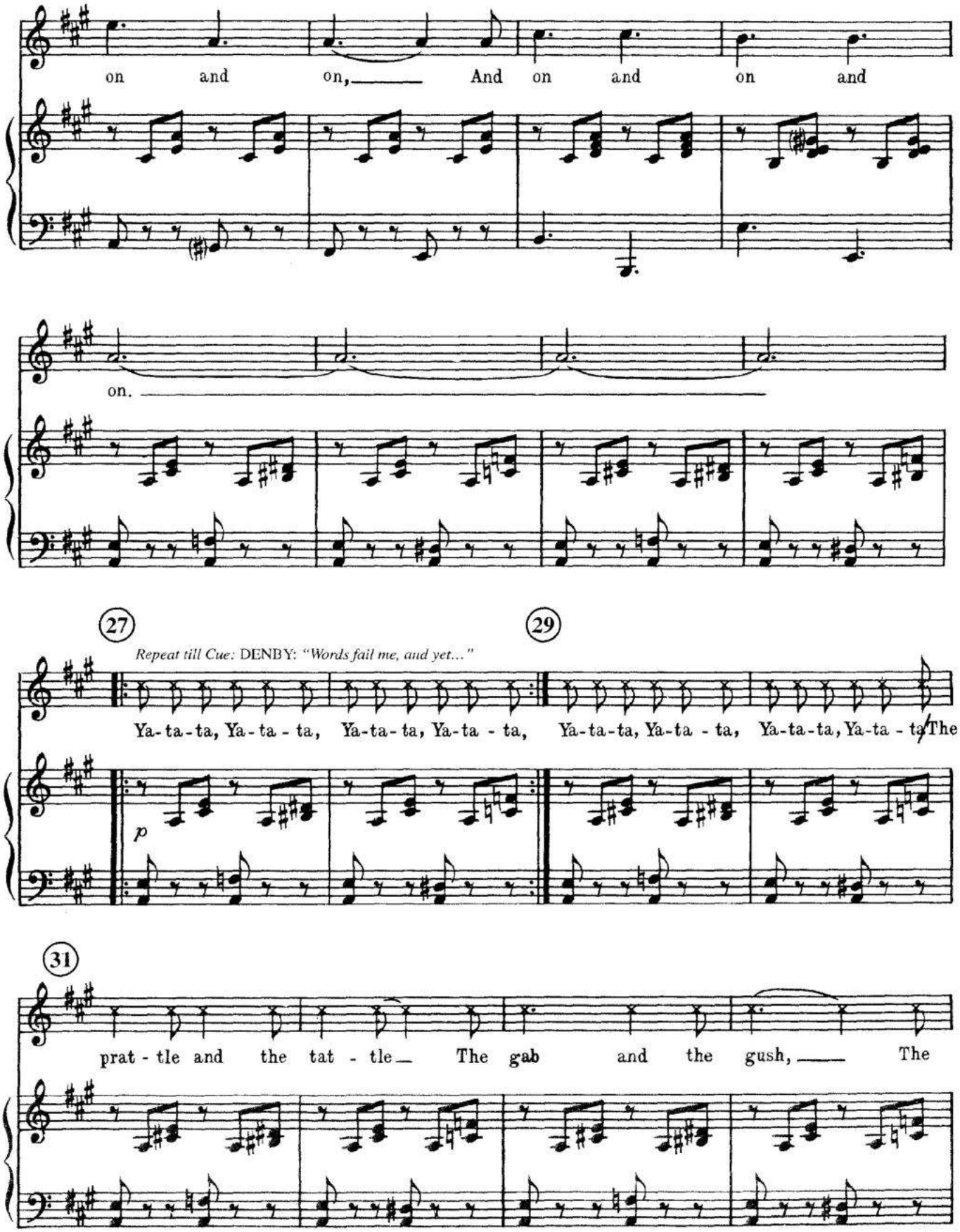
Finale Ultimo

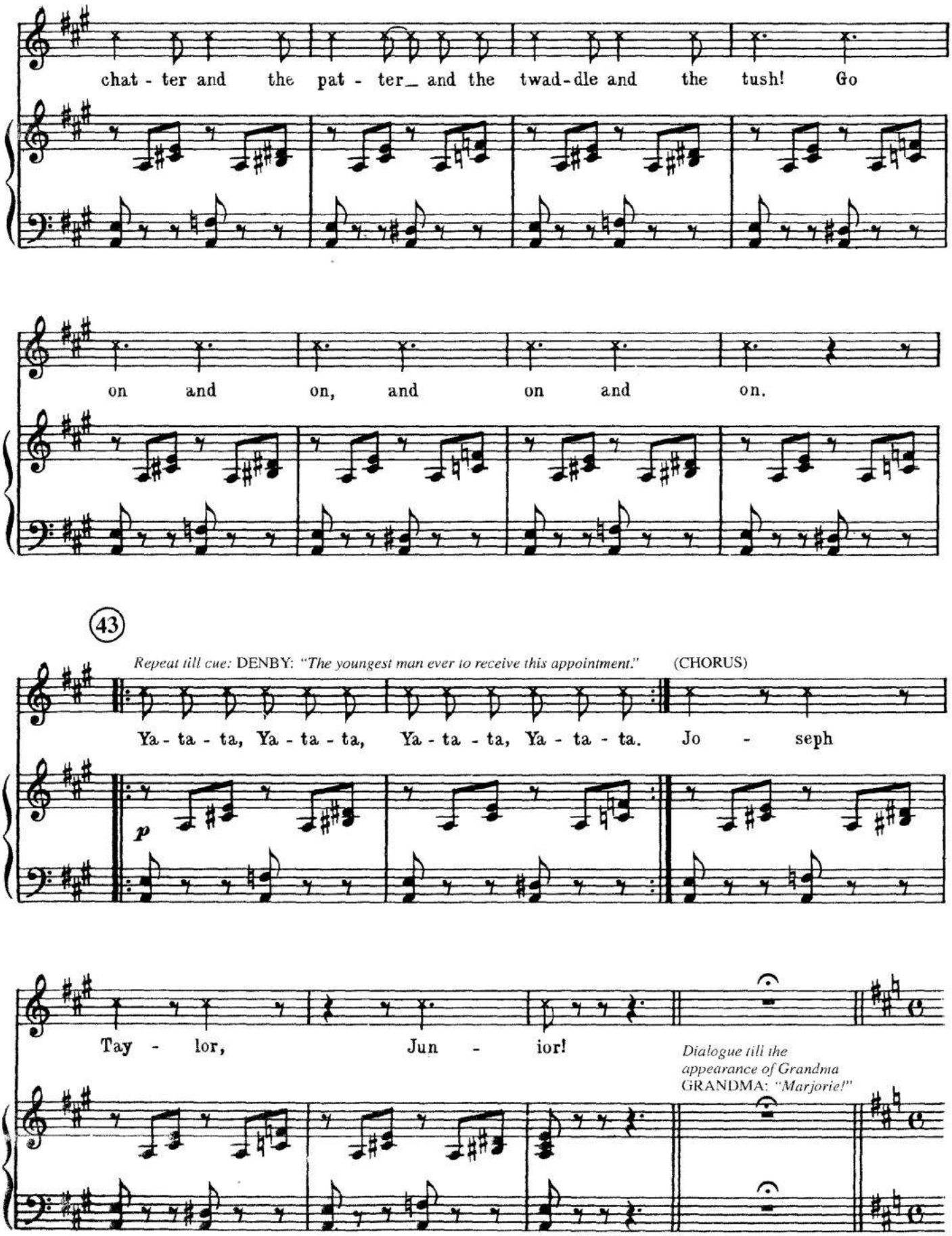
Cue: LANSDALE: *"Bigby Denby has for years..."*

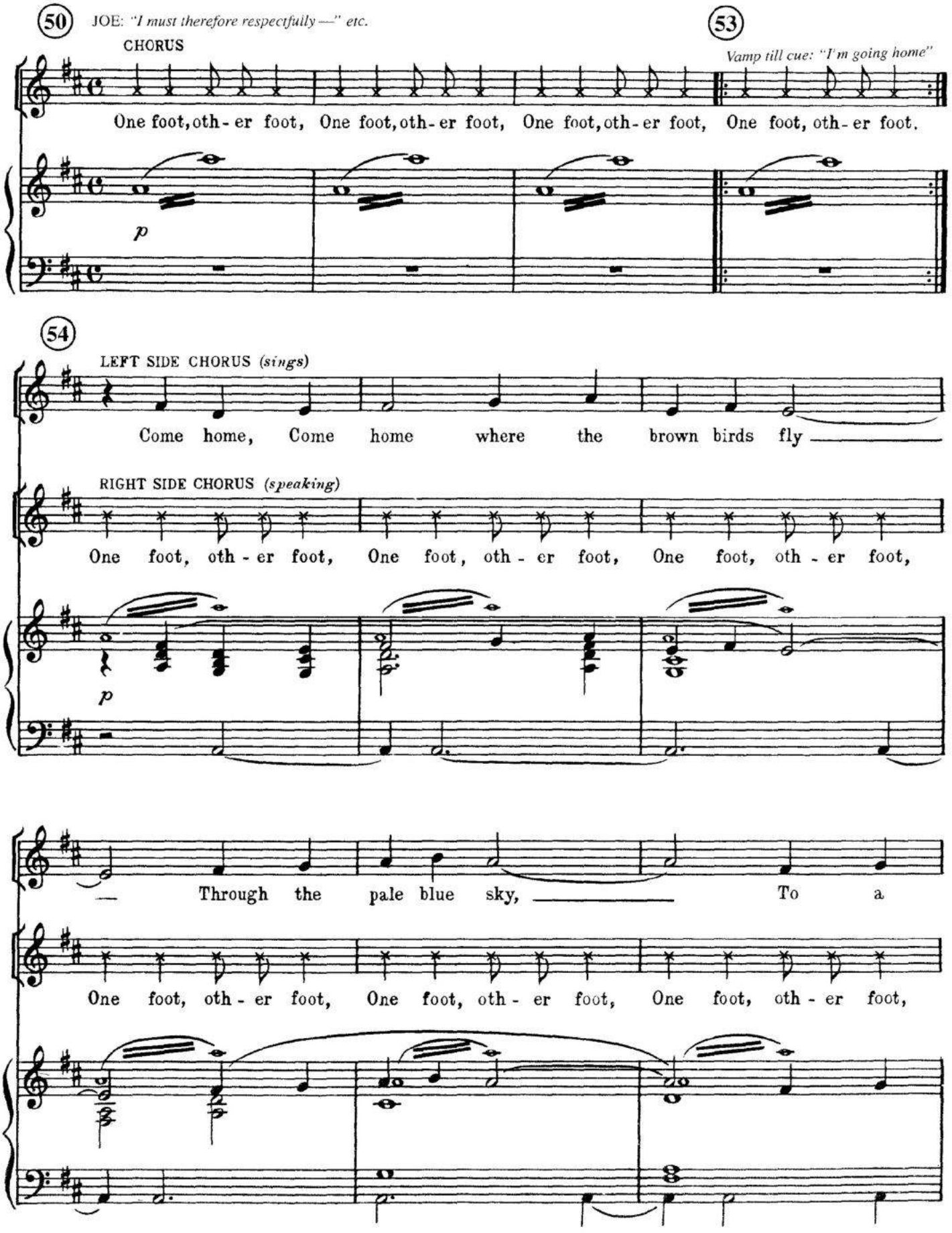
Animato

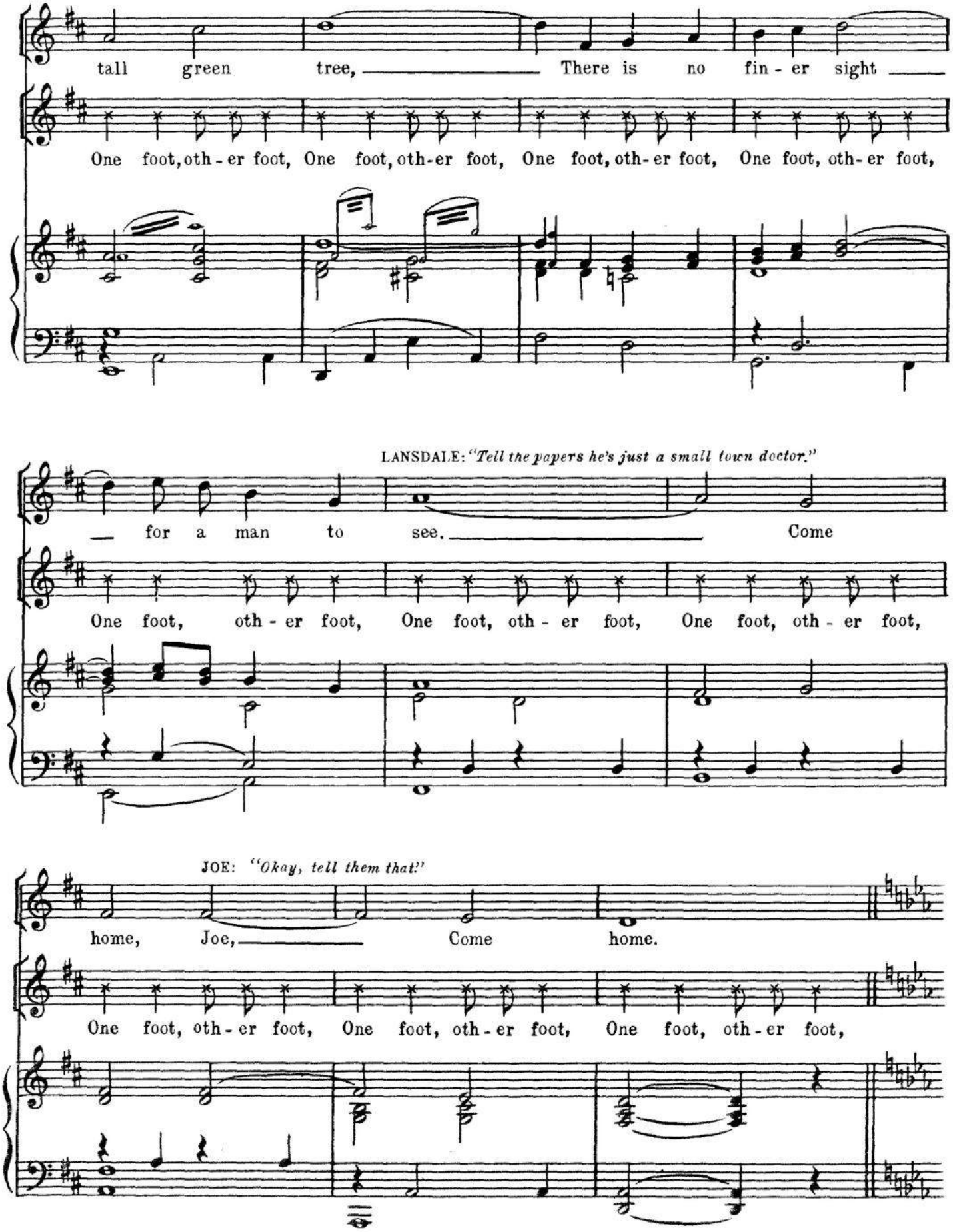
CHORUS

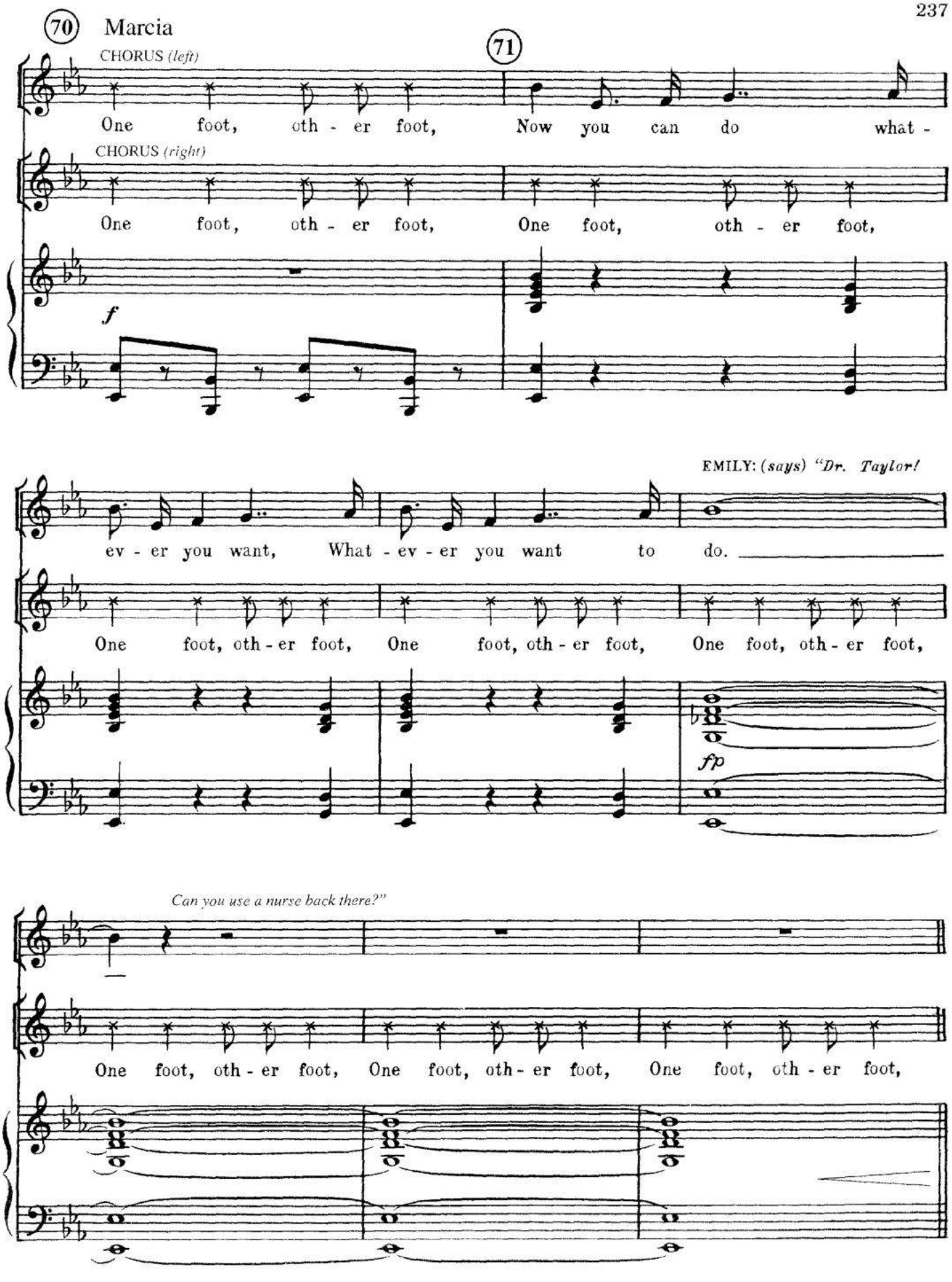


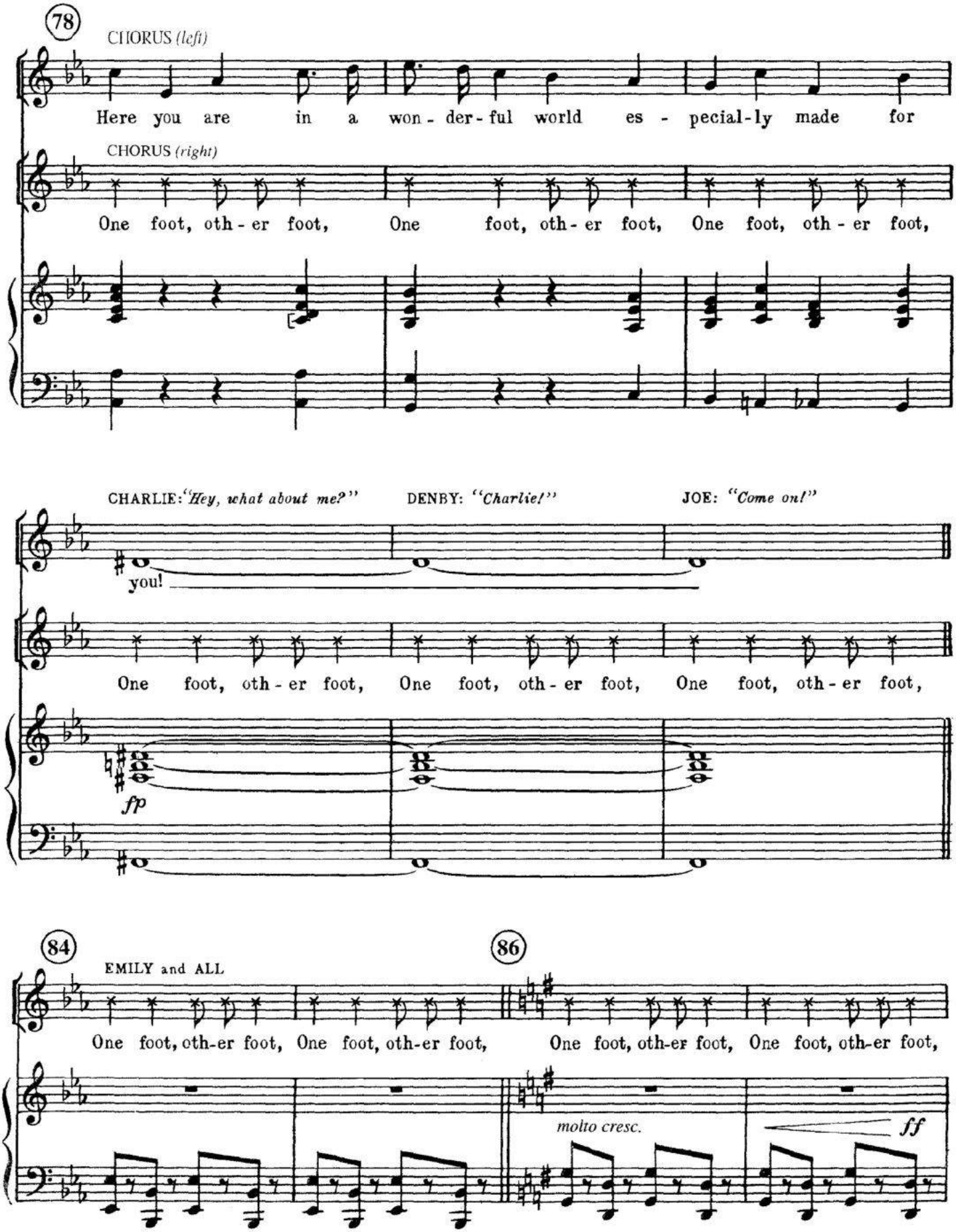

on and on, And on and on and
on.
27
29
Repeat till Cue: DENBY: "Words fail me, and yet..."
Ya-ta-ta, Ya-ta - ta, Ya-ta-ta, Ya-ta - ta, Ya-ta-ta, Ya-ta - ta, Ya-ta-ta, Ya-ta - ta The
p
31
prat - tle and the tat - tle The gab and the gush, The

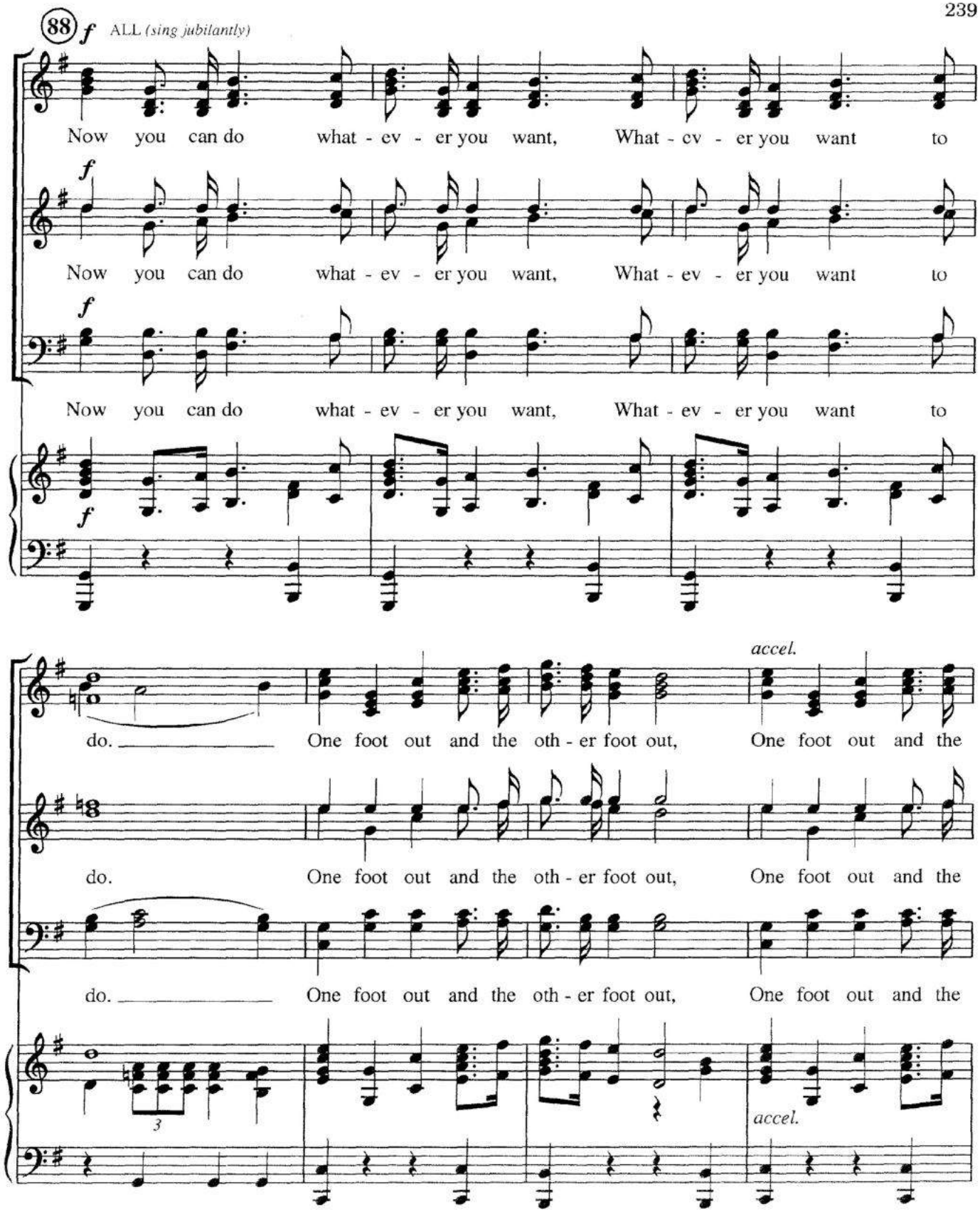

chat - ter and the pat - ter_ and the twad-dle and the tush! Go
on and on, and on and on.
43
Repeat till cue: DENBY: "The youngest man ever to receive this appointment."
(CHORUS)
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta. Jo - seph
p
Tay - lor, Jun - ior!
Dialogue till the appearance of Grandma
GRANDMA: "Marjorie!"

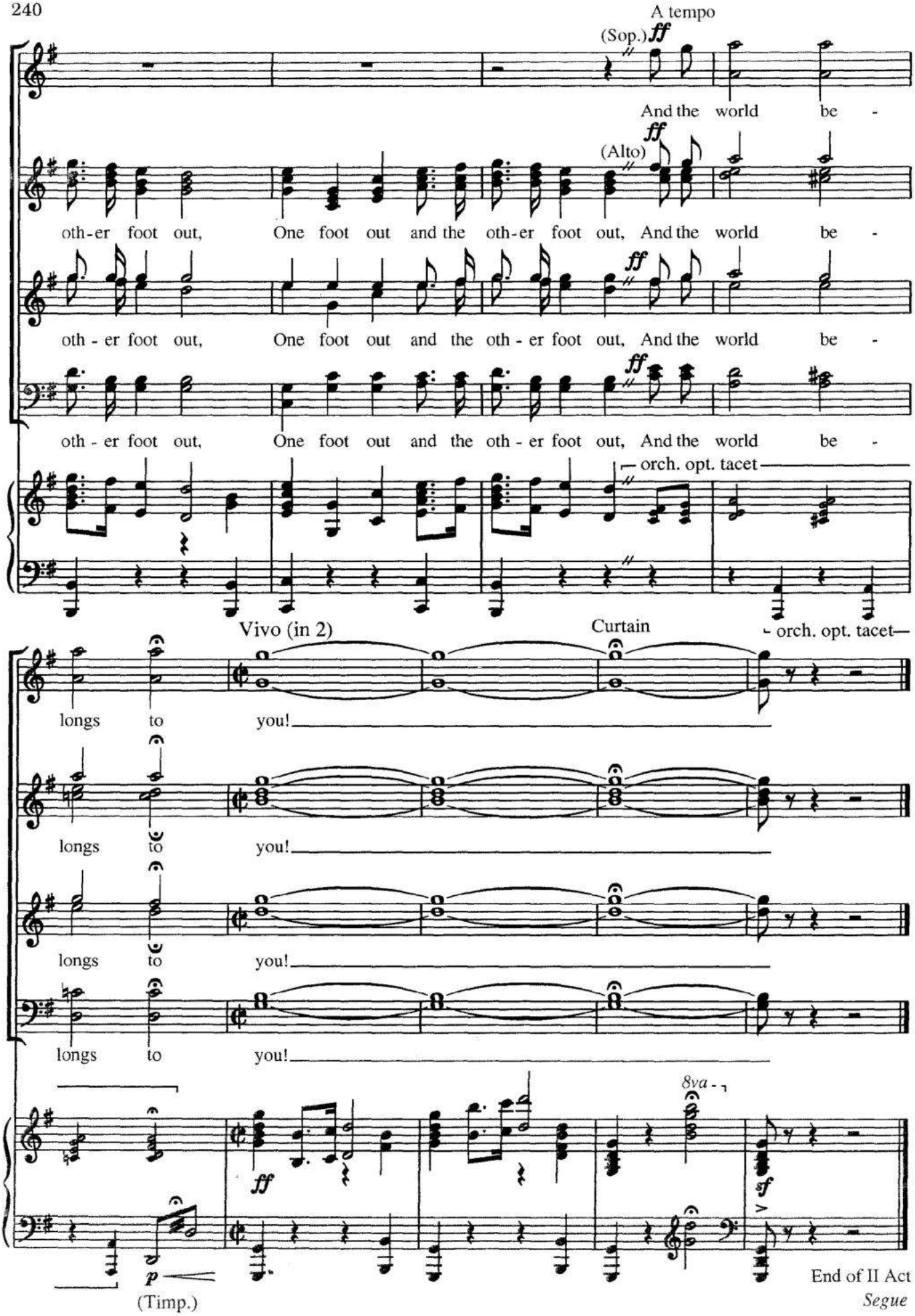

50
JOE: "I must therefore respectfully —" etc.
CHORUS
53
Vamp till cue: "I'm going home"
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot.
p
54
LEFT SIDE CHORUS (sings)
Come home, Come home where the brown birds fly
RIGHT SIDE CHORUS (speaking)
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
p
Through the pale blue sky, To a
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,


tall green tree, There is no fin - er sight
One foot, oth - er foot, One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
LANSDALE: "Tell the papers he's just a small town doctor."
for a man to see. Come
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
JOE: "Okay, tell them that."
home, Joe, Come home.
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,


70 Marcia
71
CHORUS (left)
One foot, oth - er foot, Now you can do what -
CHORUS (right)
One foot, oth - er foot, One foot, oth - er foot,
f
ev - er you want, What - ev - er you want to do.
EMILY: (says) "Dr. Taylor!
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
fp
Can you use a nurse back there?"
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,


78
CHORUS (left)
Here you are in a won - der - ful world es - pecial - ly made for
CHORUS (right)
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
CHARLIE: "Hey, what about me?"
DENBY: "Charlie!"
JOE: "Come on!"
you!
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
fp
84
86
EMILY and ALL
One foot, oth-er foot, One foot, oth-er foot,
One foot, oth-er foot, One foot, oth-er foot,
molto cresc.
ff

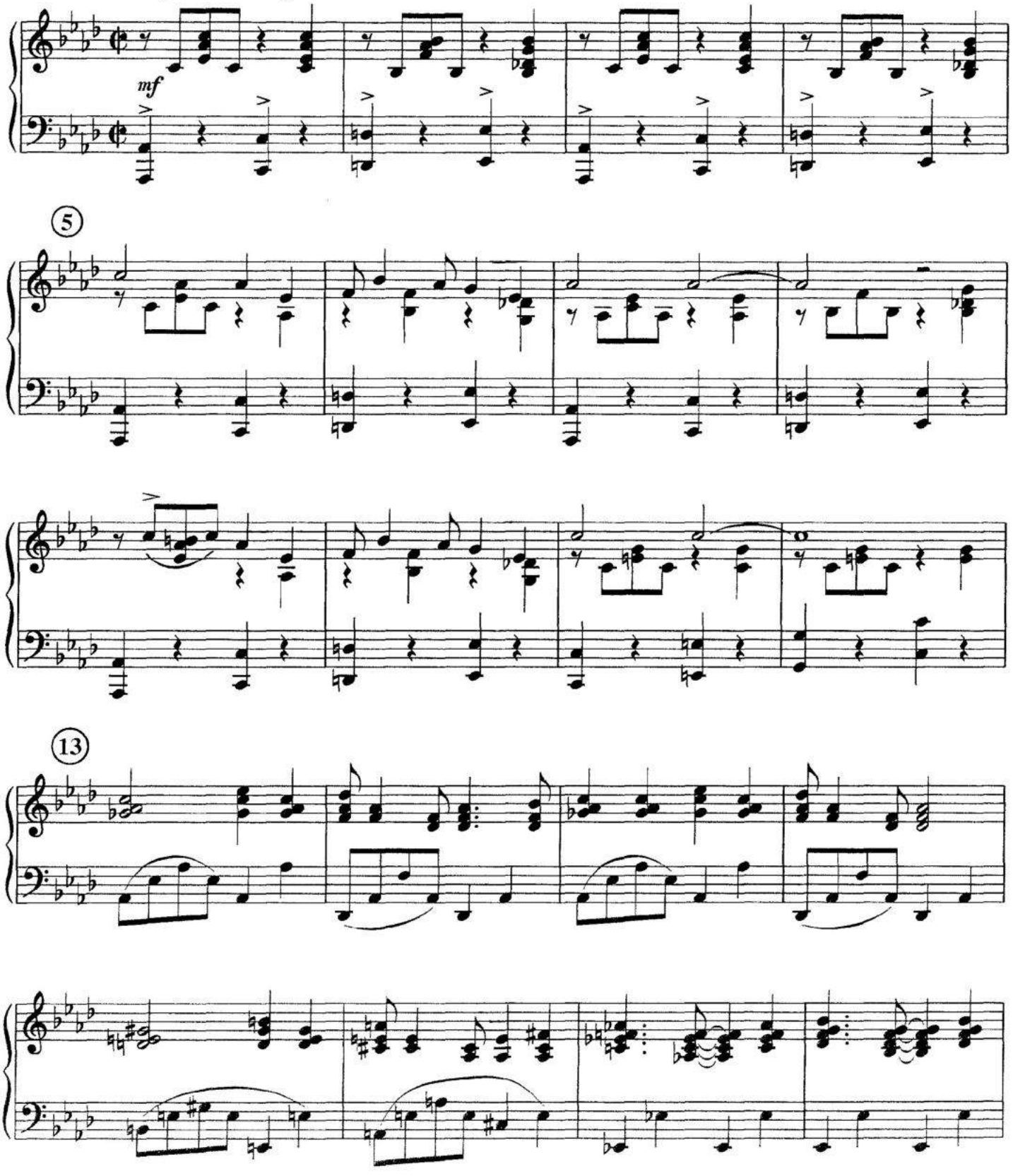

88 f ALL (sing jubilantly)
Now you can do what - ev - er you want, What - ev - er you want to
f
Now you can do what - ev - er you want, What - ev - er you want to
f
Now you can do what - ev - er you want, What - ev - er you want to
f
accel.
do. One foot out and the oth - er foot out, One foot out and the
do. One foot out and the oth - er foot out, One foot out and the
do. One foot out and the oth - er foot out, One foot out and the
3
accel.

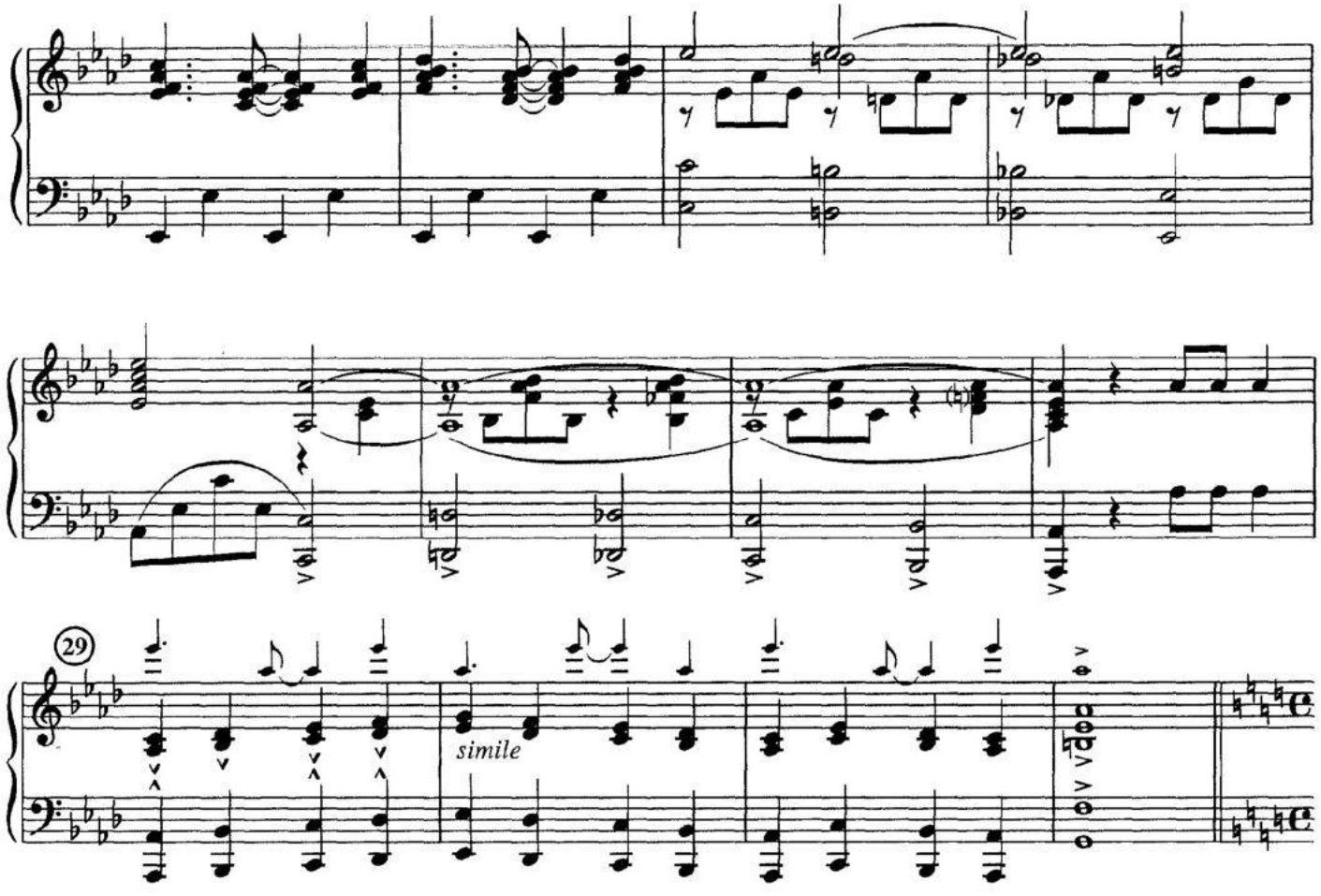

A tempo
(Sop.) ff
And the world be -
(Alto) ff
oth-er foot out, One foot out and the oth-er foot out, And the world be -
ff
oth - er foot out, One foot out and the oth - er foot out, And the world be -
ff
oth - er foot out, One foot out and the oth - er foot out, And the world be -
orch. opt. tacet
Vivo (in 2)
Curtain
orch. opt. tacet
longs to you!
longs to you!
longs to you!
longs to you!
8va
ff
sf
p
(Timp.)
End of II Act
Segue

Bows and Exit Music

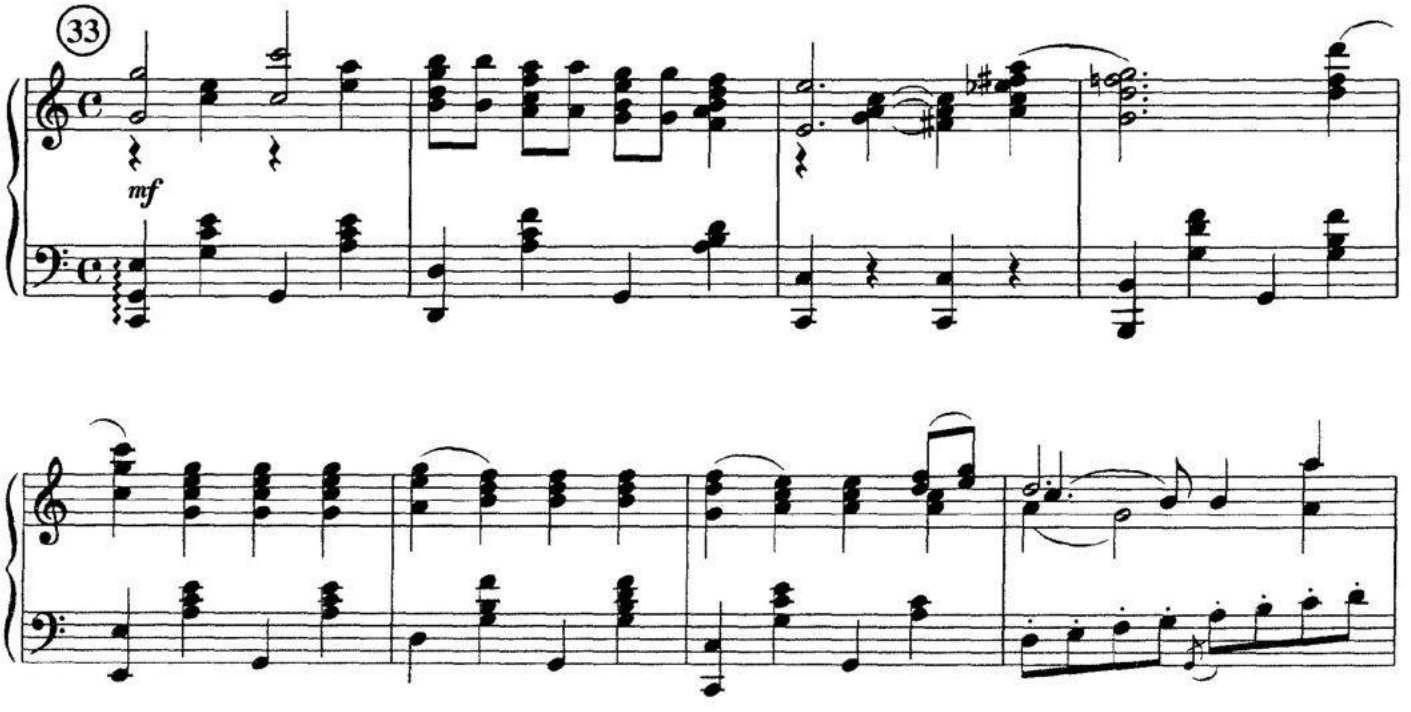
No. 45

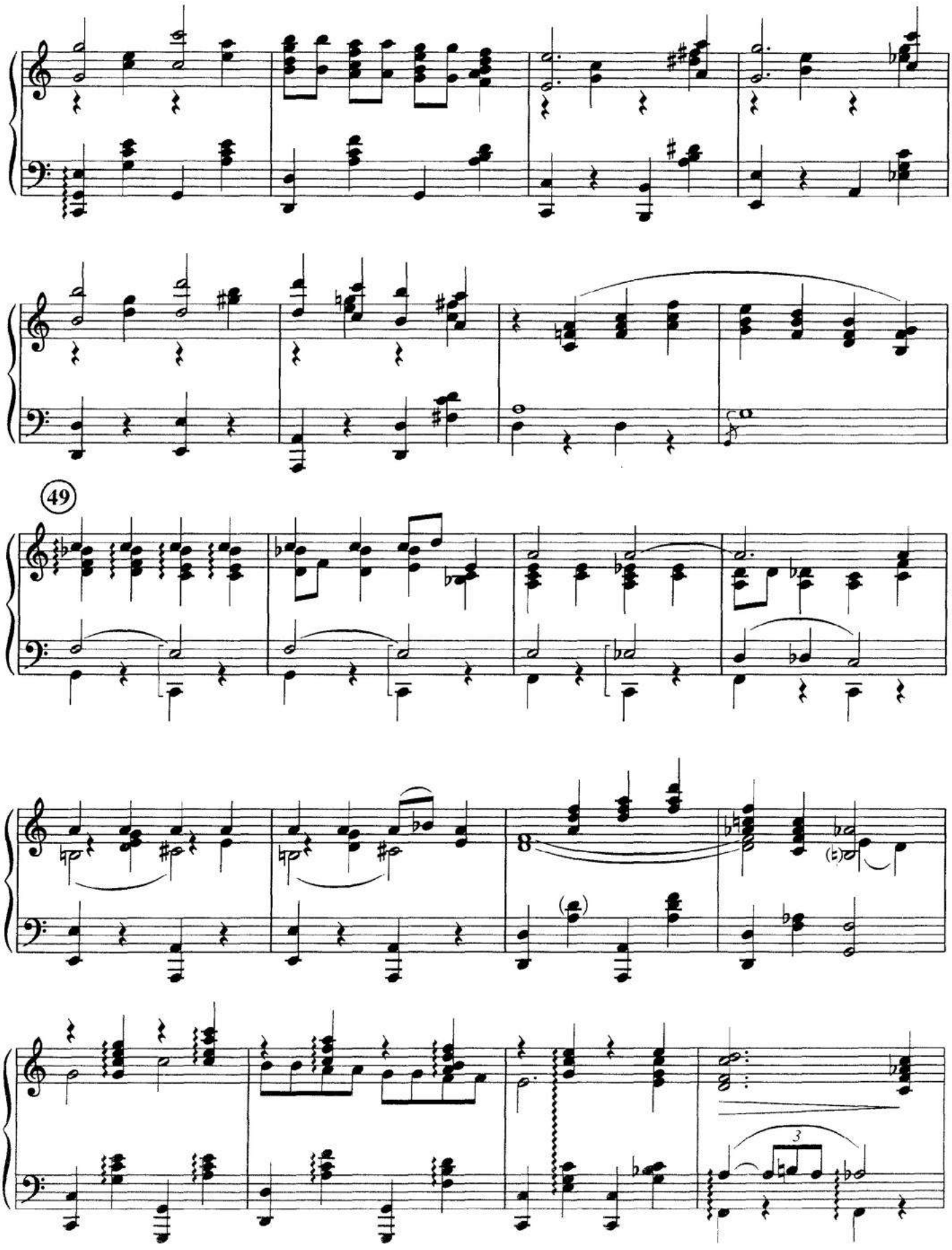
Tempo of "Allegro"

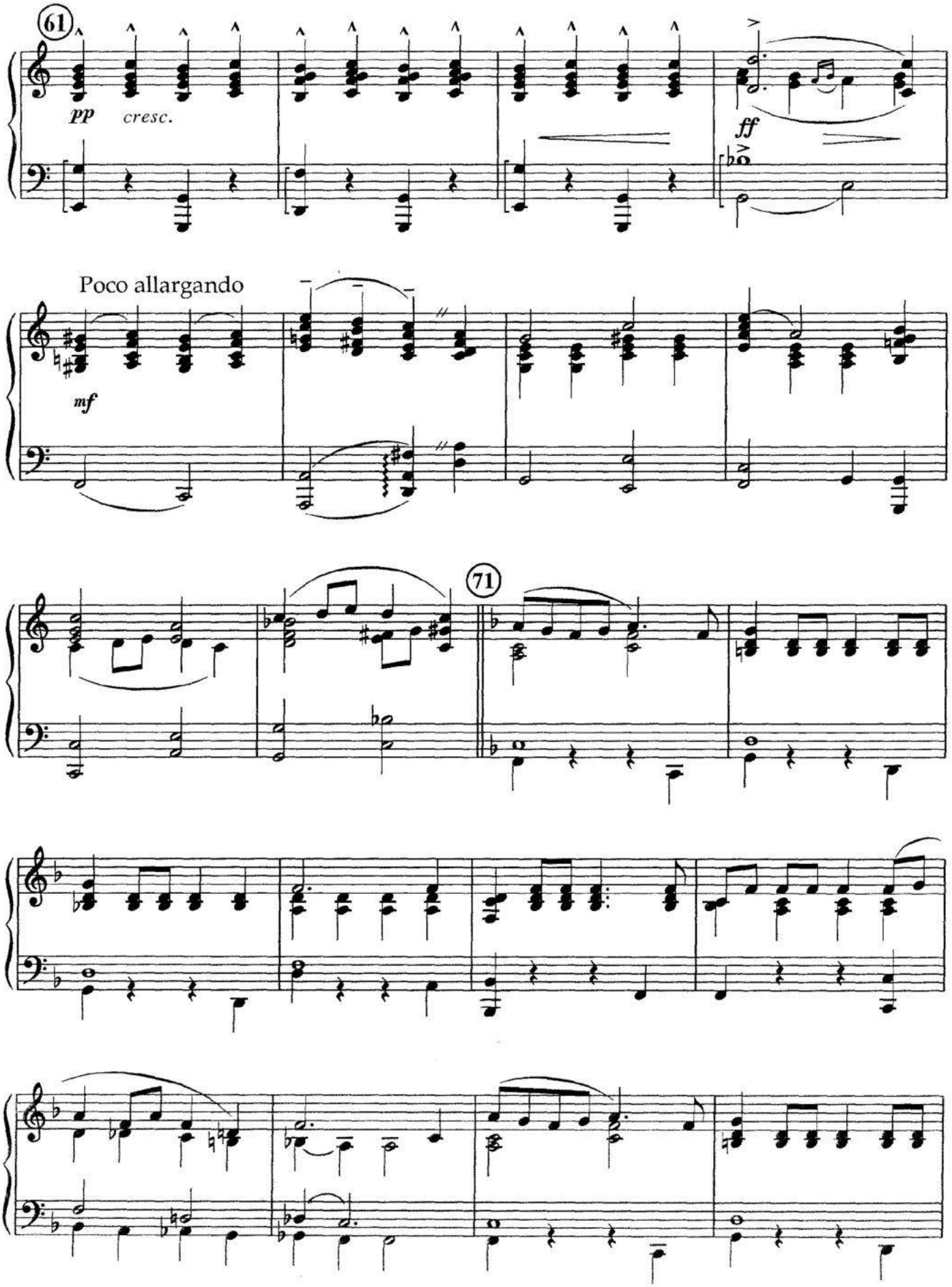


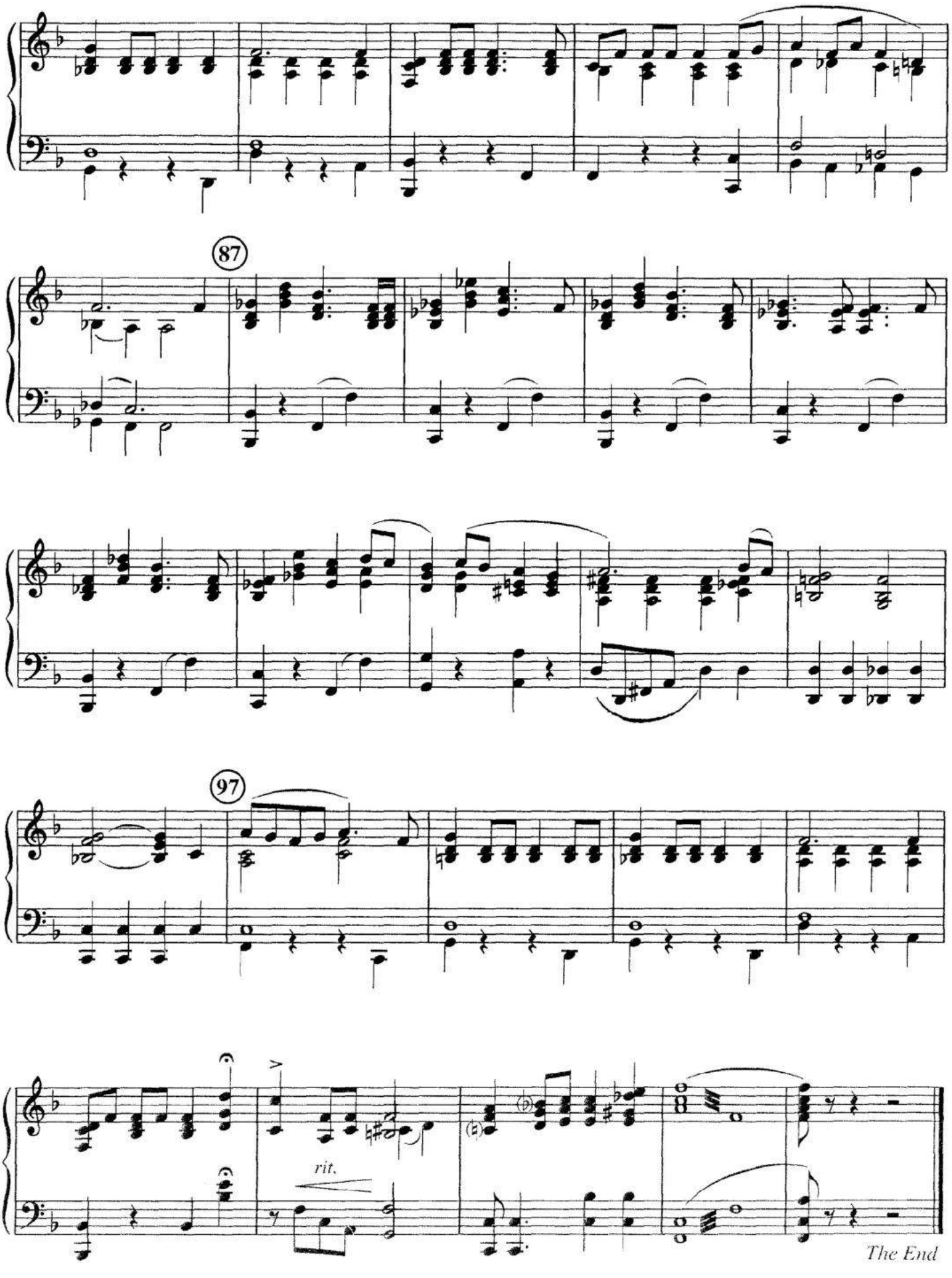


Moderato (in 4)




49
3


61
pp
cresc.
ff
Poco allargando
mf
71


87
97
rit.
The End