# *Rodgers & Hammerstein's*
# *A Grand Night For Singing*

*Music by*
**RICHARD RODGERS**

*Lyrics by*
**OSCAR HAMMERSTEIN II**

*Musical Arrangements by*
**FRED WELLS**

*Orchestrations by*
**MICHAEL GIBSON**
and **JONATHAN TUNICK**

*Conceived by*
**WALTER BOBBIE**

*Originally produced by Roundabout Theatre Company, New York City, 1993*

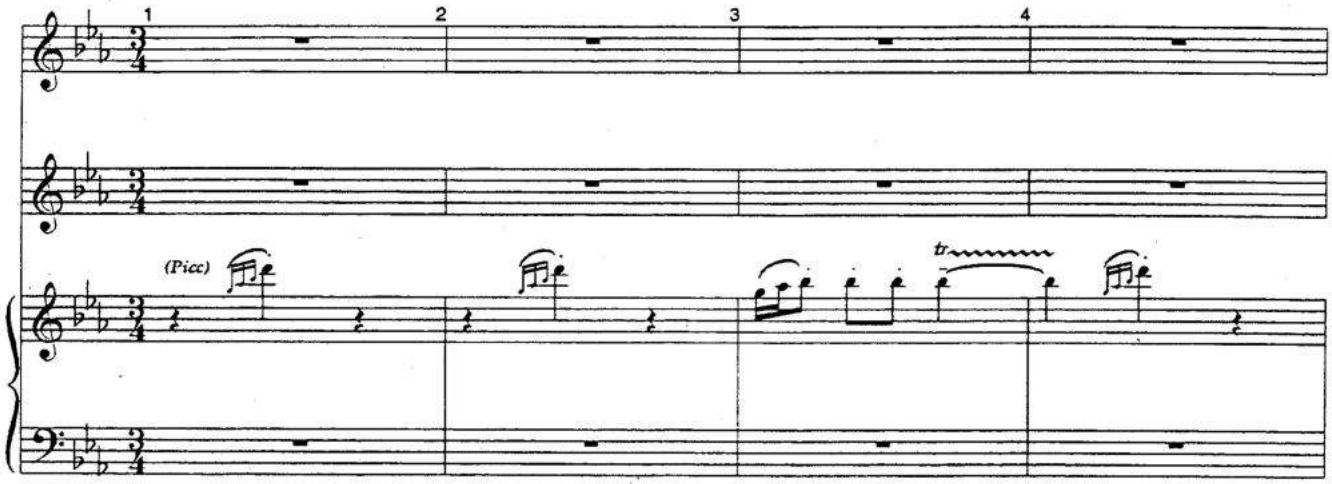
**PIANO/CONDUCTOR**

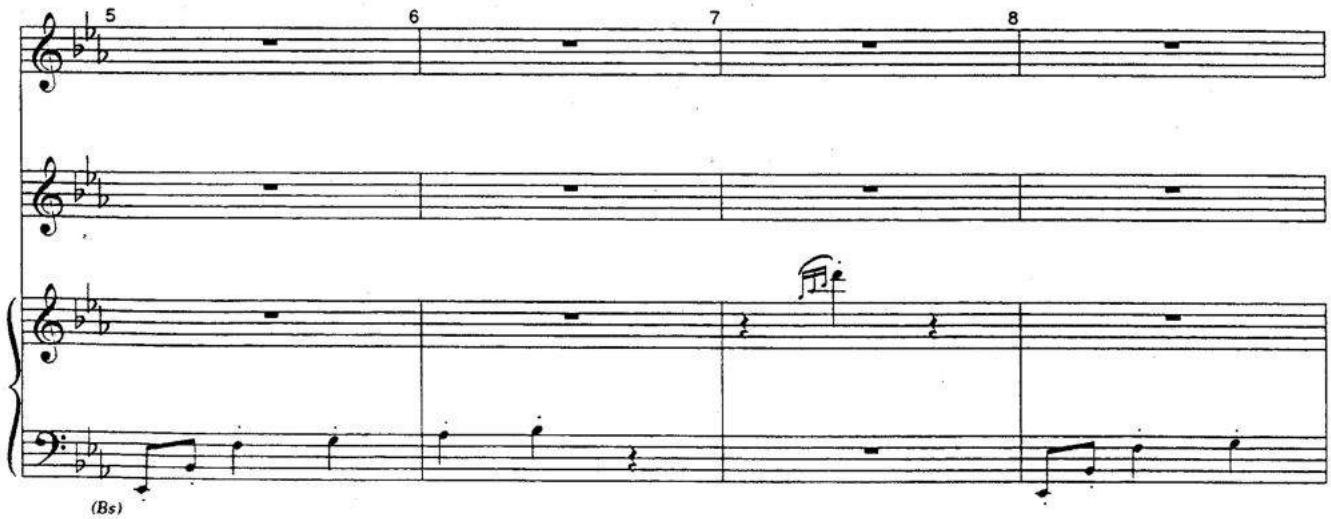
**Ensemble**

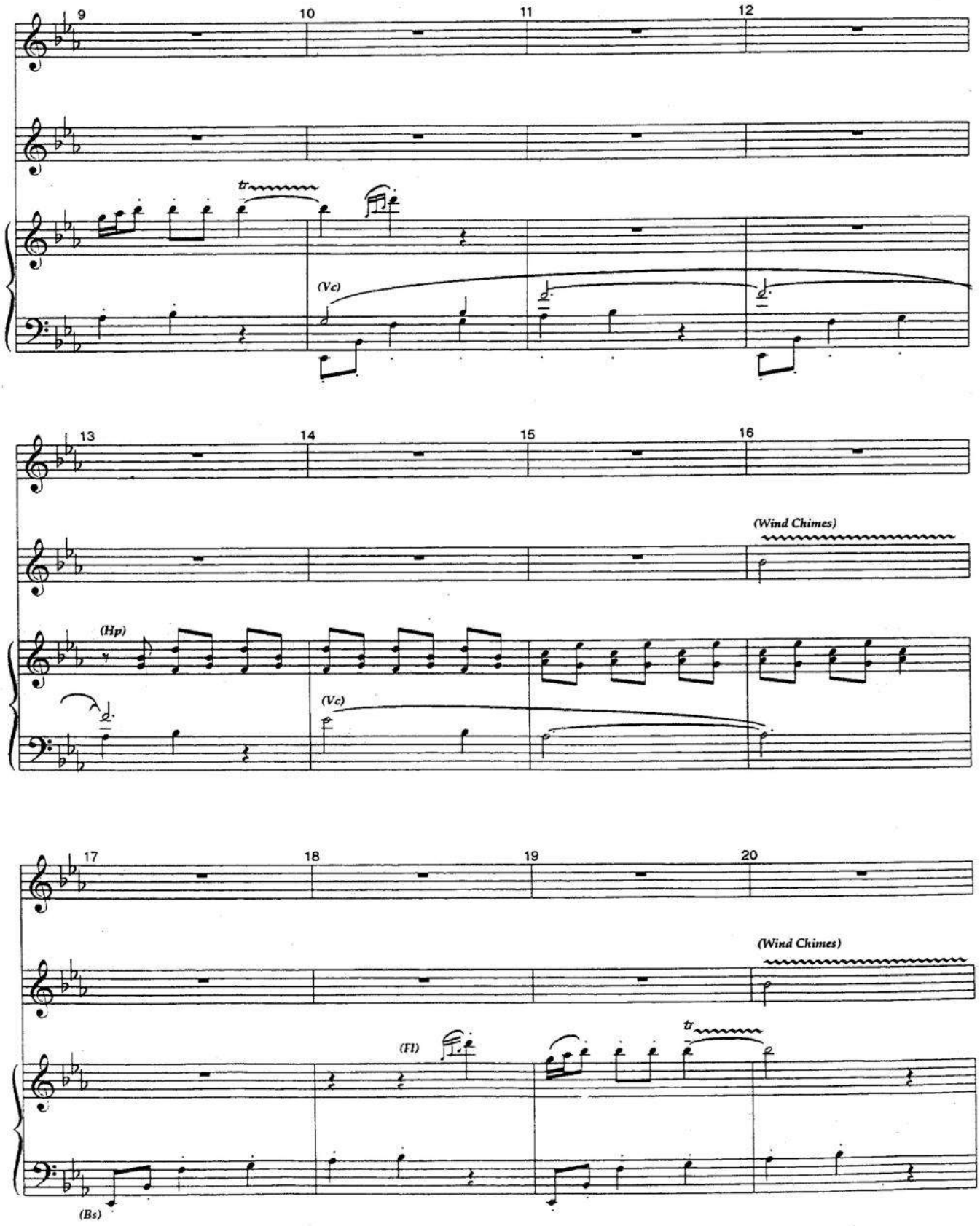


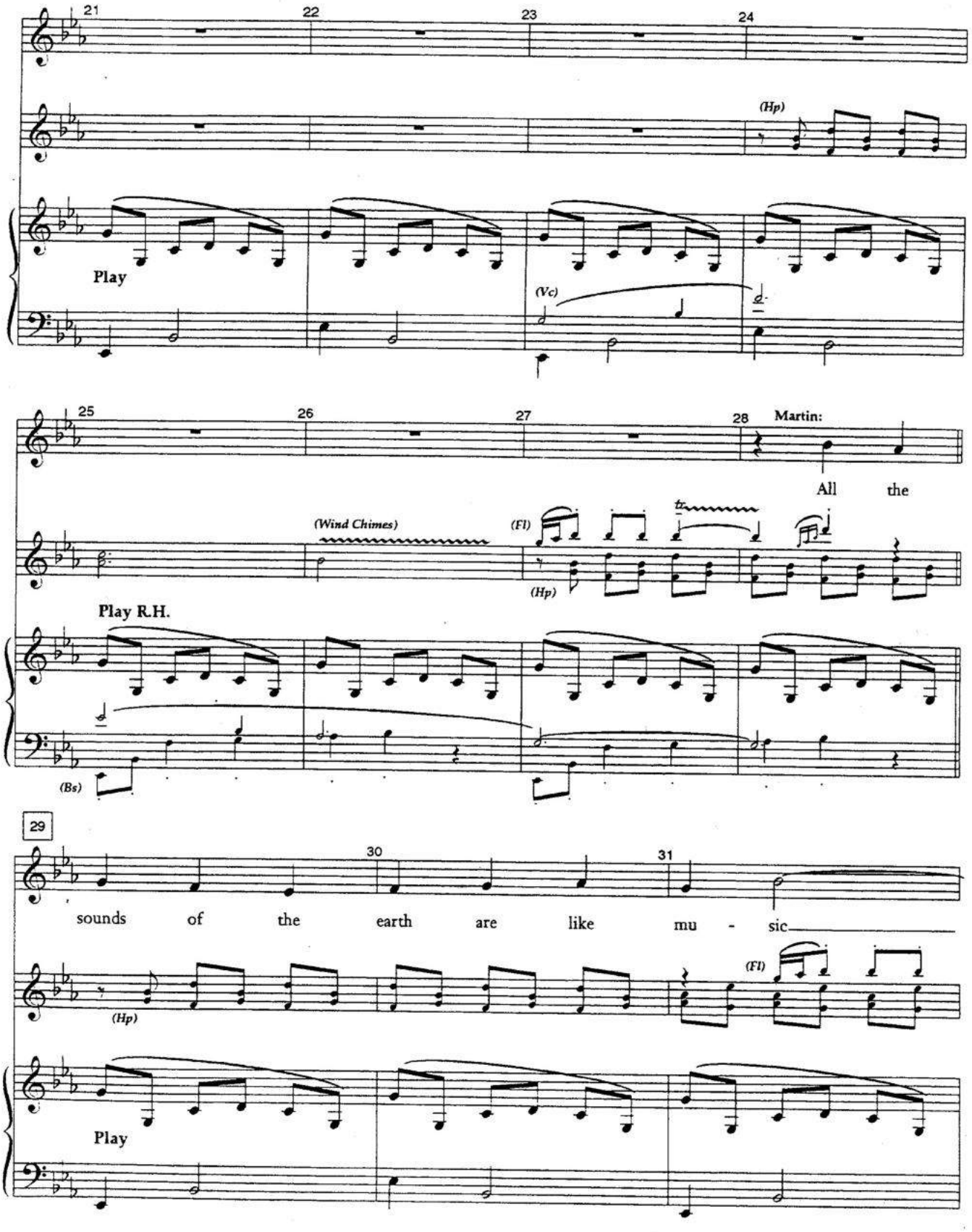
# *Sounds Of The Earth*

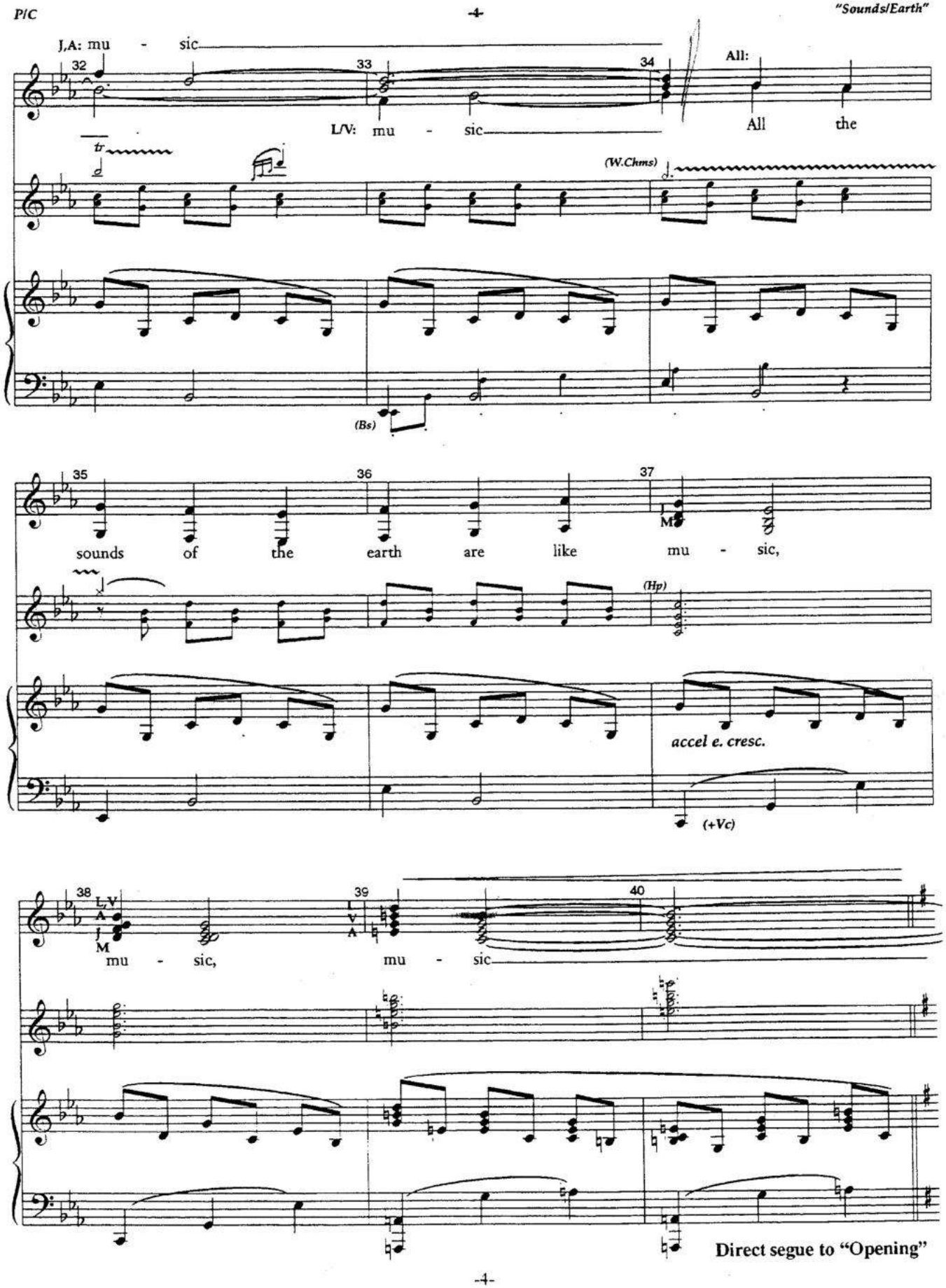
Orch: Michael Gibson




9
10
11
12
tr
(Vc)
13
14
15
16
(Wind Chimes)
(Hp)
(Vc)
17
18
19
20
(Wind Chimes)
(Fl)
tr
(Bs)

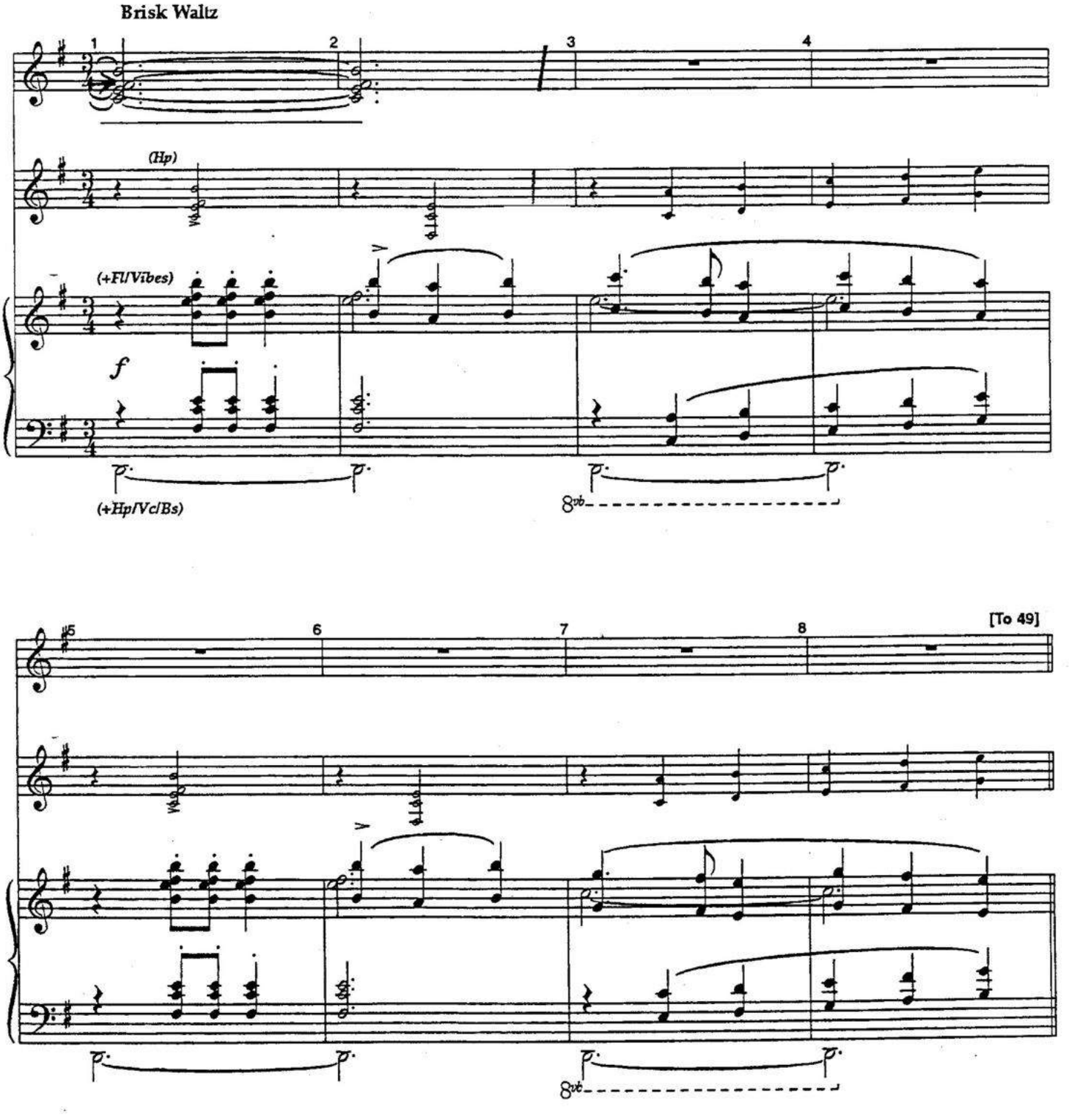

21
22
23
24
(Hp)
Play
(Vc)
25
26
27
28
Martin:
All the
(Wind Chimes)
(Fl)
(Hp)
Play R.H.
(Bs)
29
30
31
sounds of the earth are like mu - sic
(Hp)
(Fl)
Play

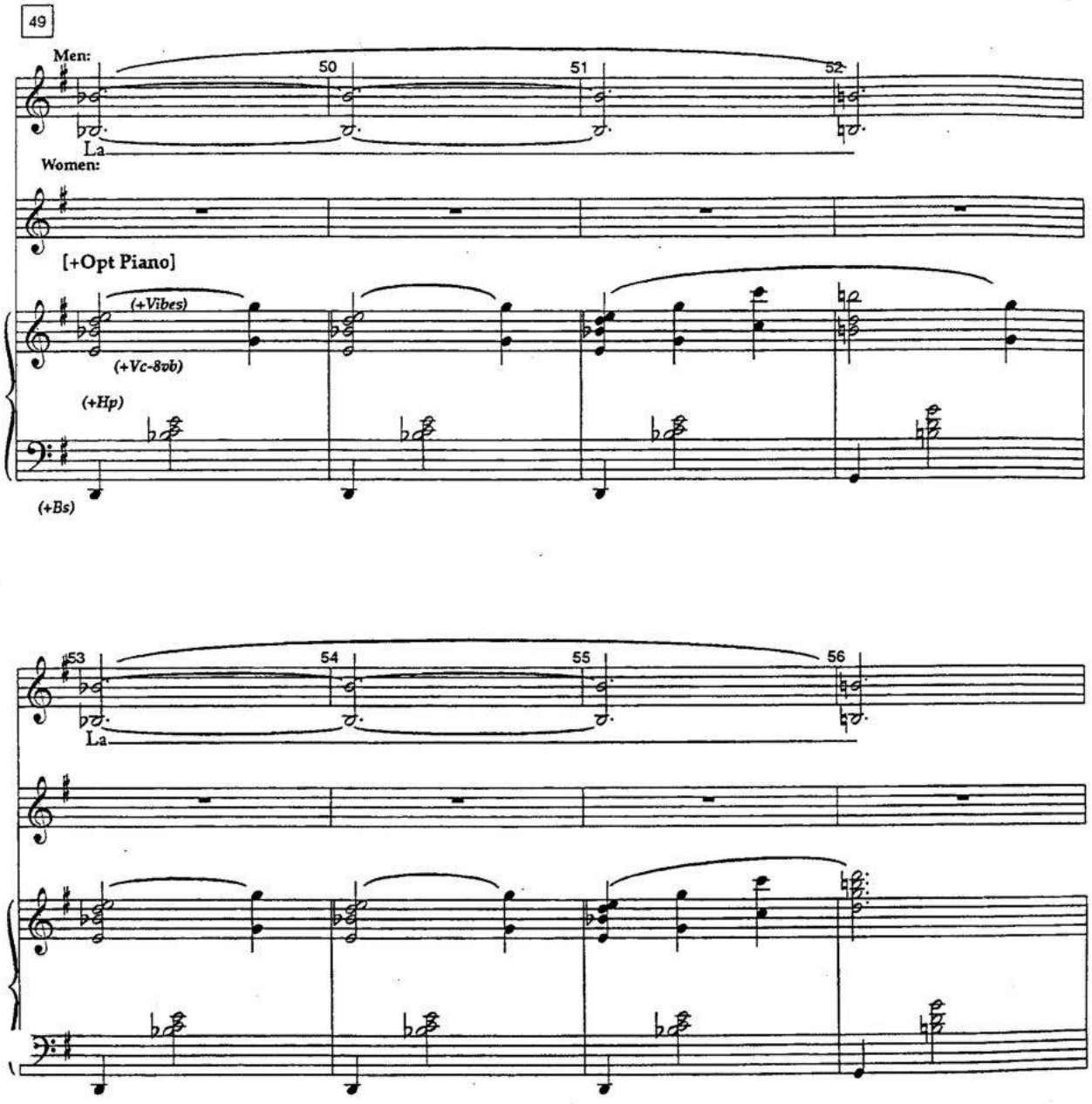

J,A: mu - sic
32
33
34
All:
L/V: mu - sic
All the
(W.Chms)
(Bs)
35
36
37
sounds of the earth are like mu - sic,
(Hp)
accel e. cresc.
(+Vc)
38
39
40
L,V
A
M
mu - sic,
mu - sic
Direct segue to "Opening"

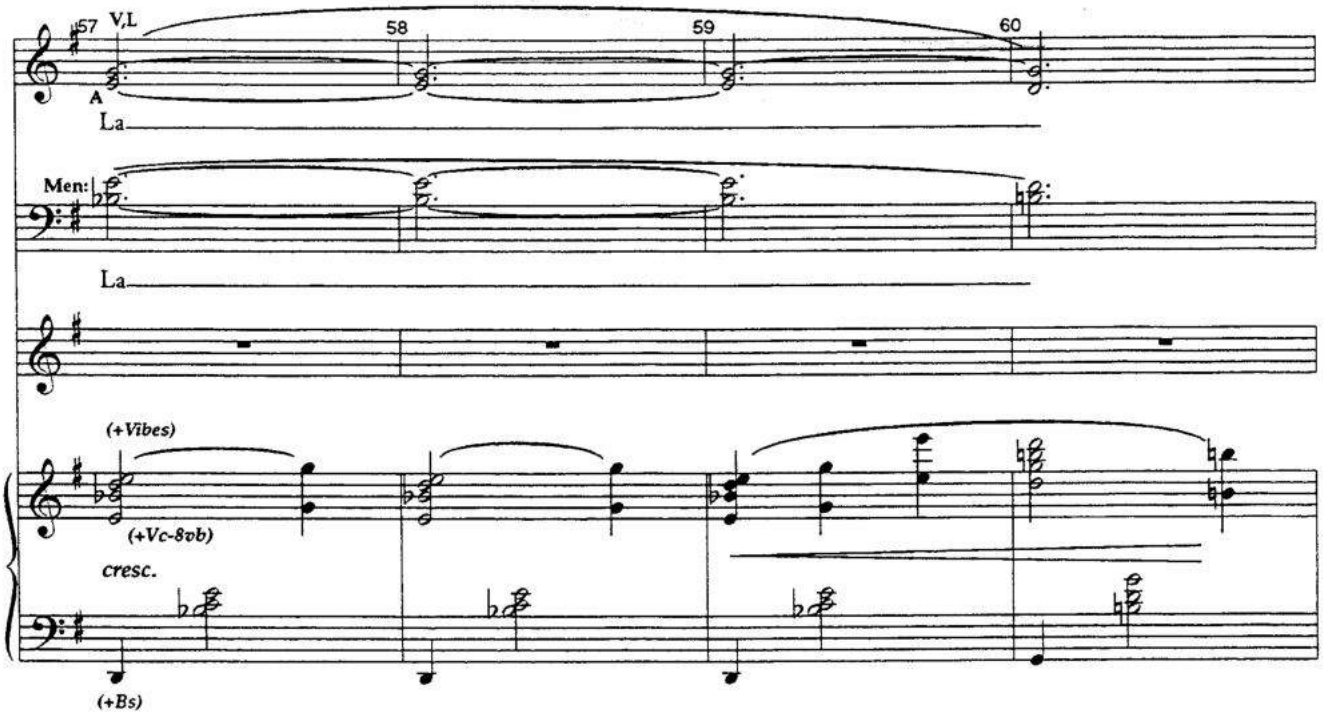
# *Opening Medley*

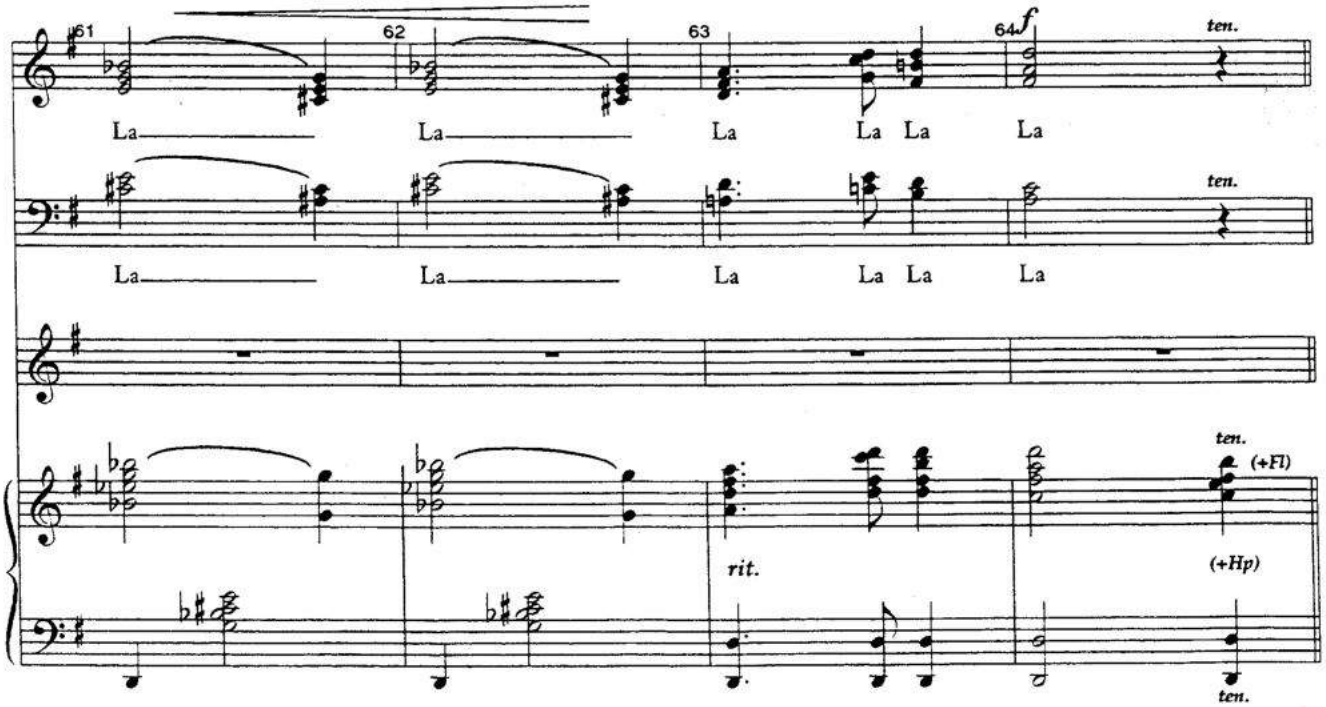
Orch: Michael Gibson

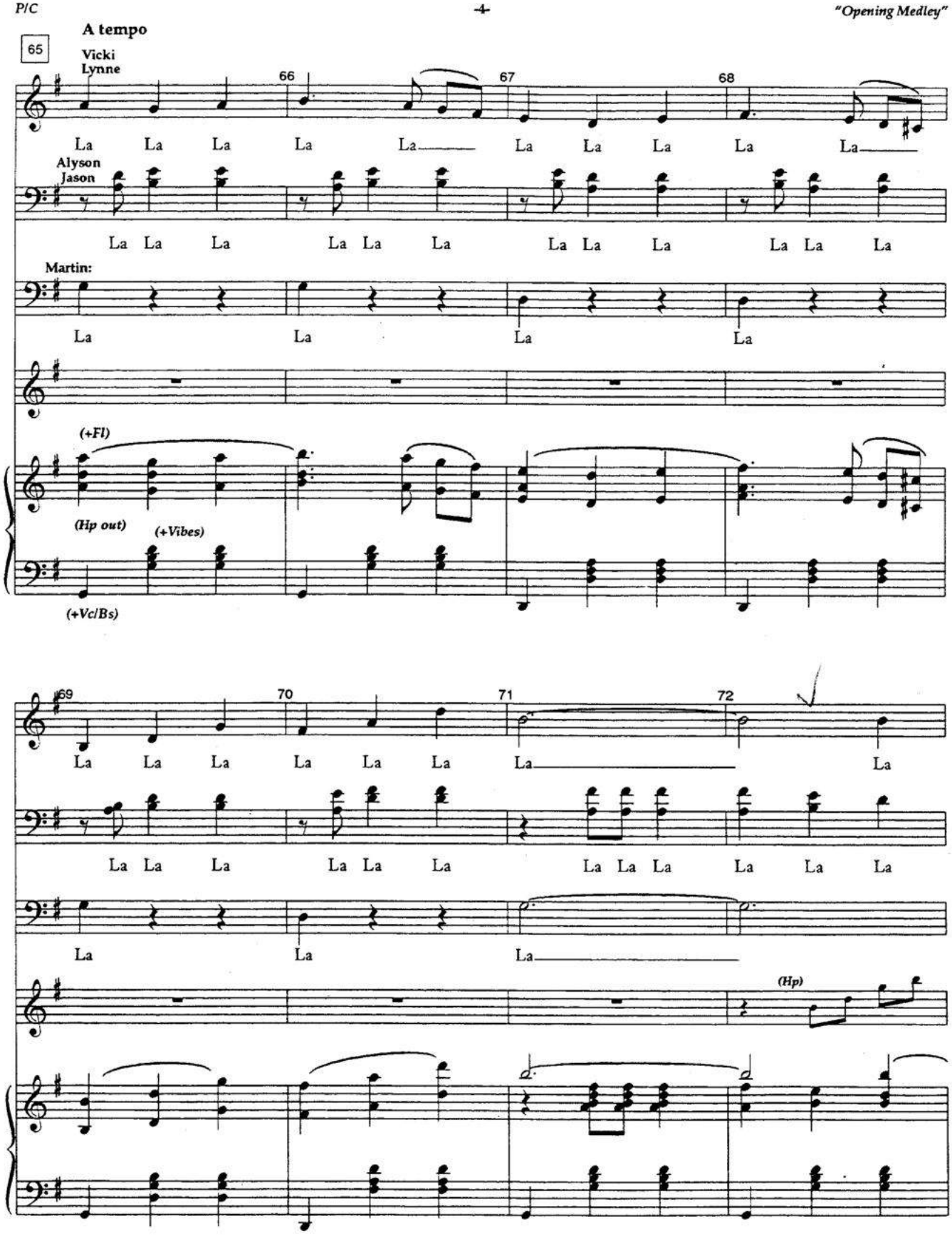
Direct segue from "Sounds Of The Earth"

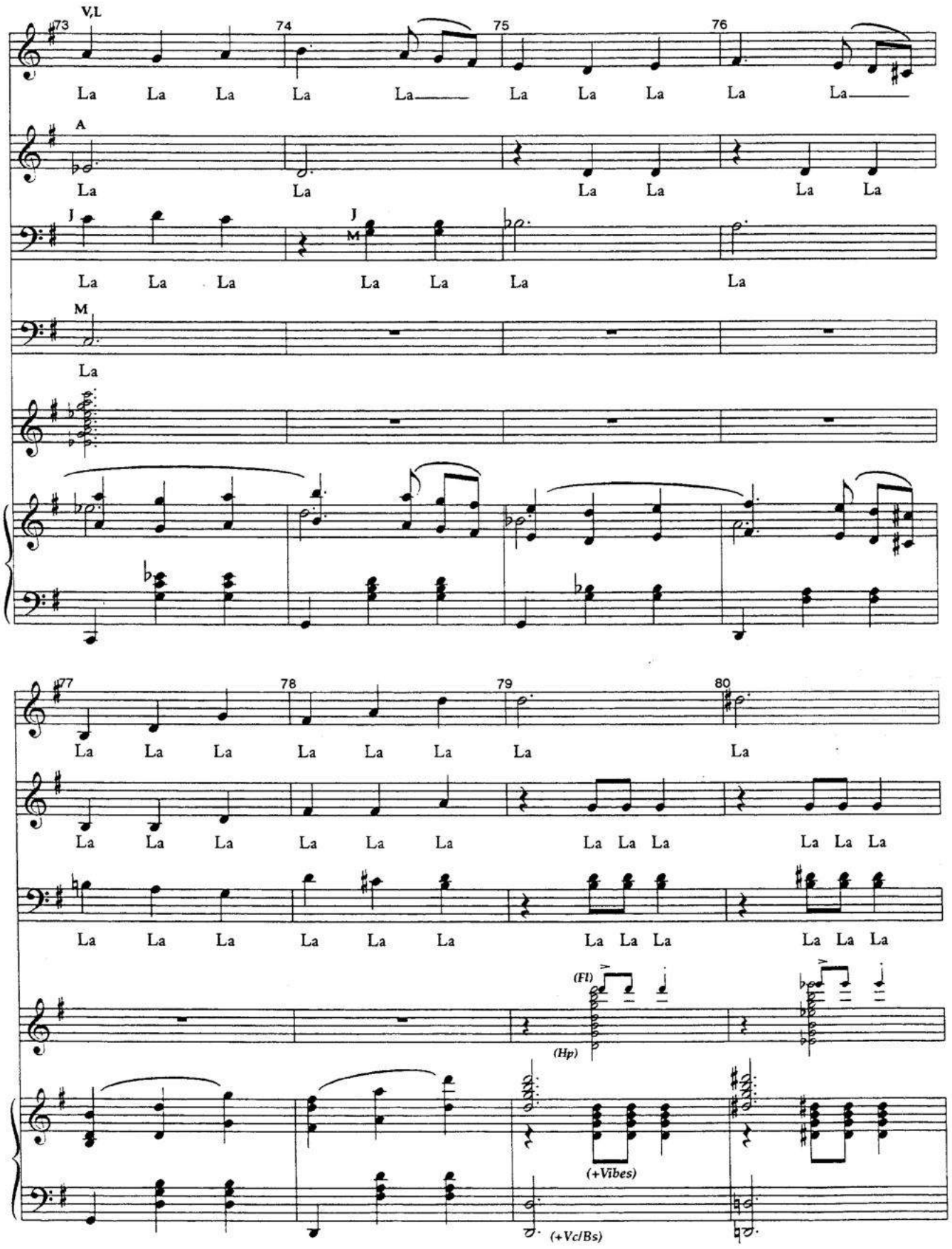


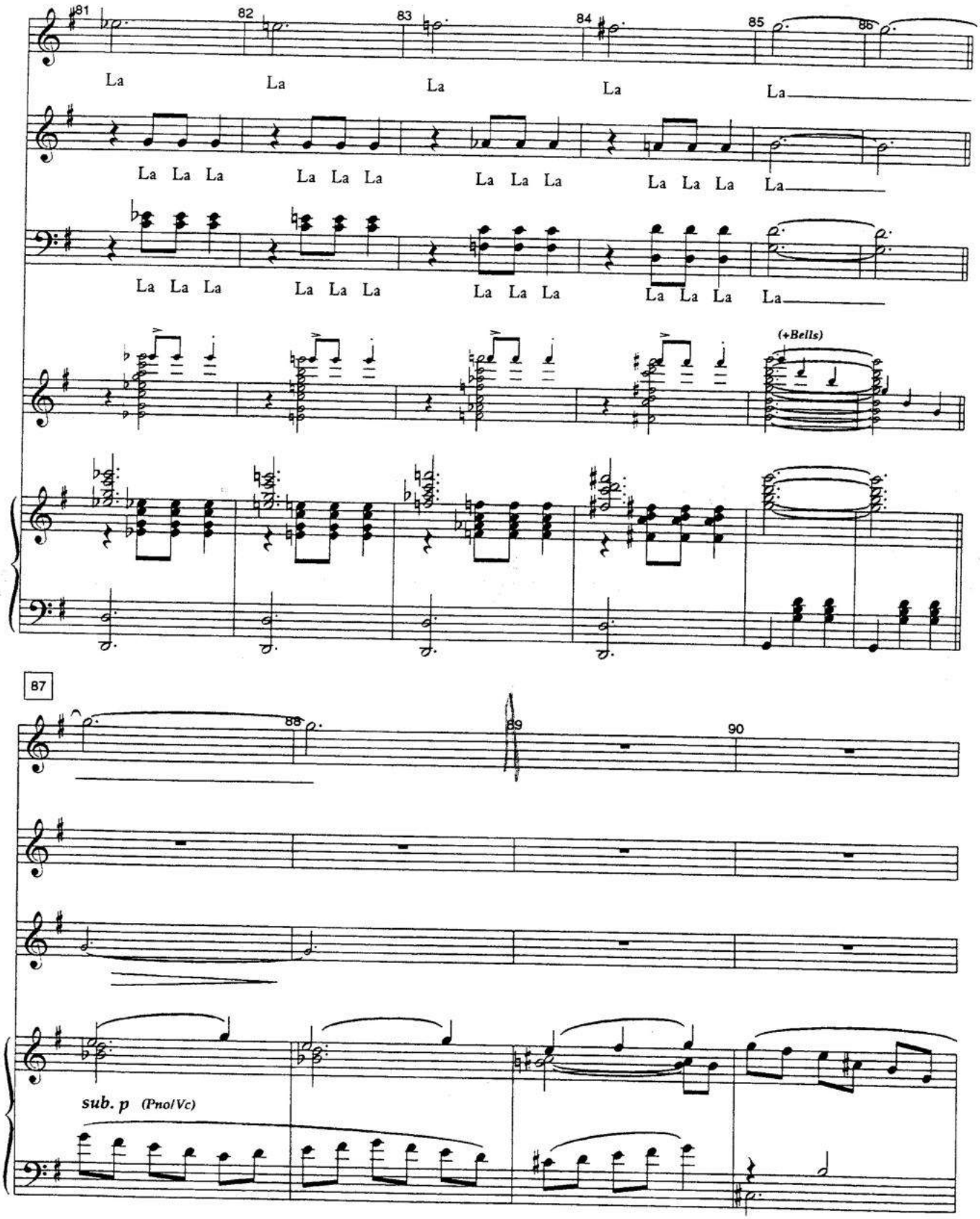

49
Men:
50
51
52
La
Women:
[+Opt Piano]
(+Vibes)
(+Vc-8vb)
(+Hp)
(+Bs)
53
54
55
56
La

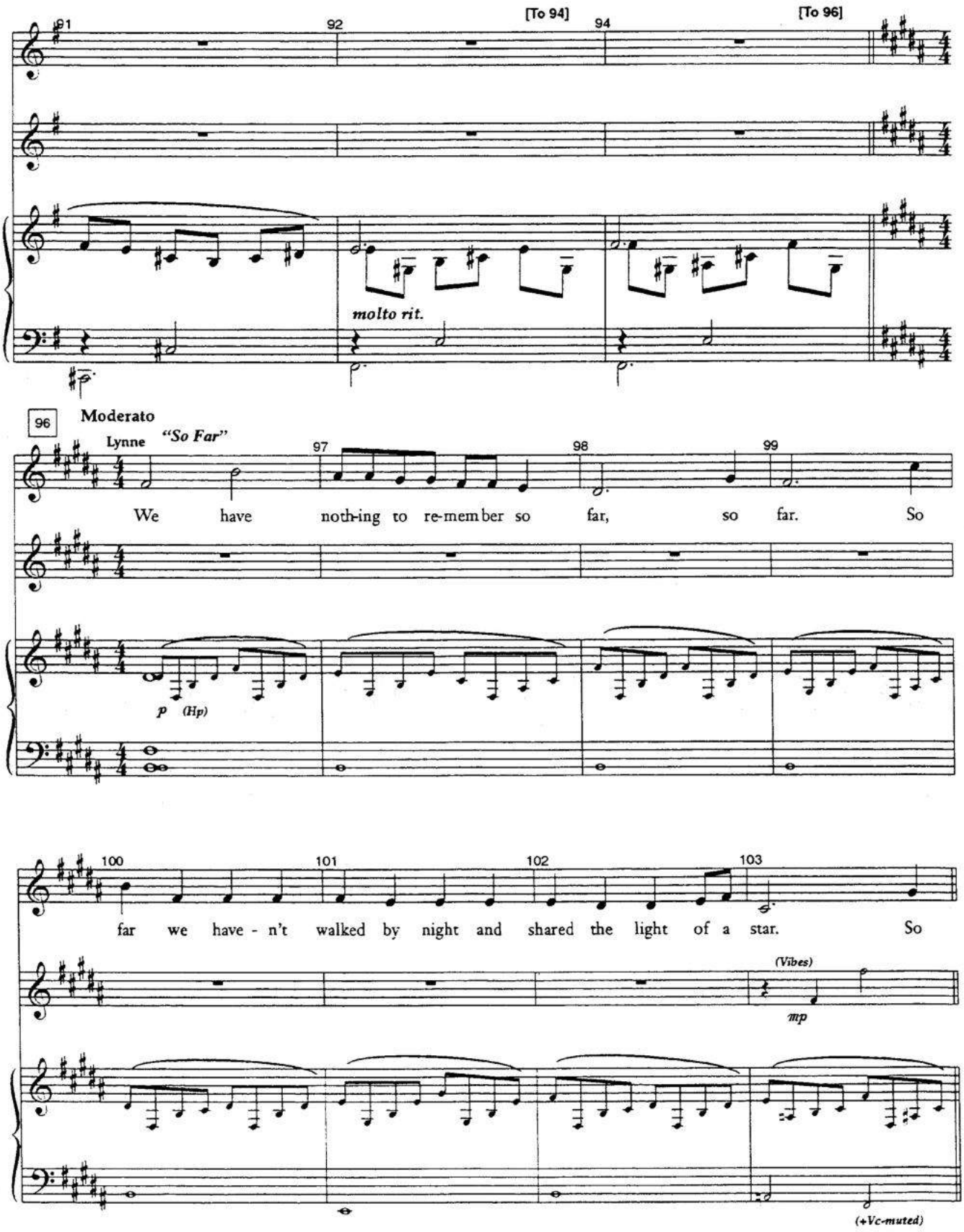

57
V,L
58
59
60
A
La
Men:
La
(+Vibes)
(+Vc-8vb)
cresc.
(+Bs)

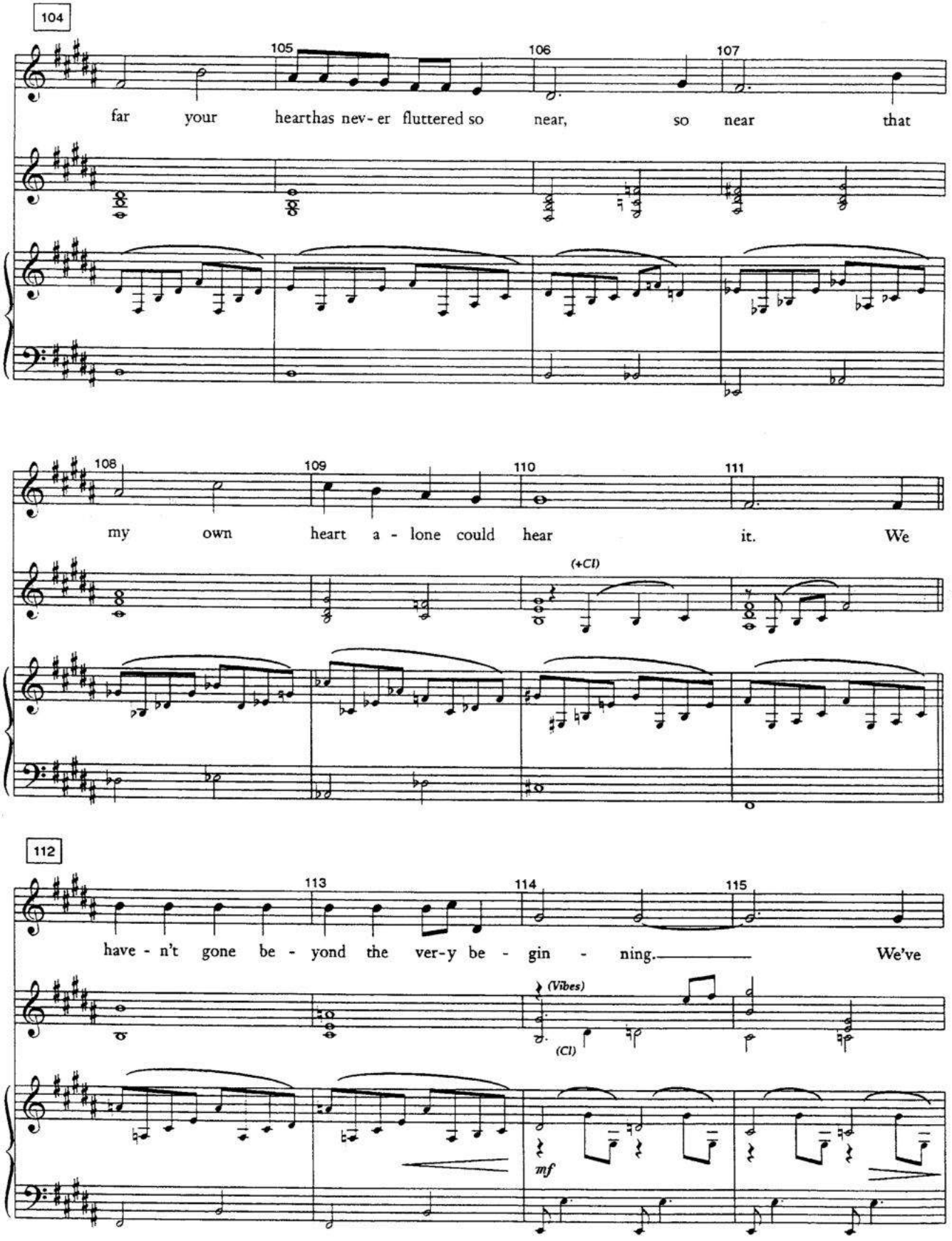

61
62
63
64
f
ten.
La
La
La
La La
La
ten.
La
La
La
La La
La
ten.
(+Fl)
rit.
(+Hp)
ten.

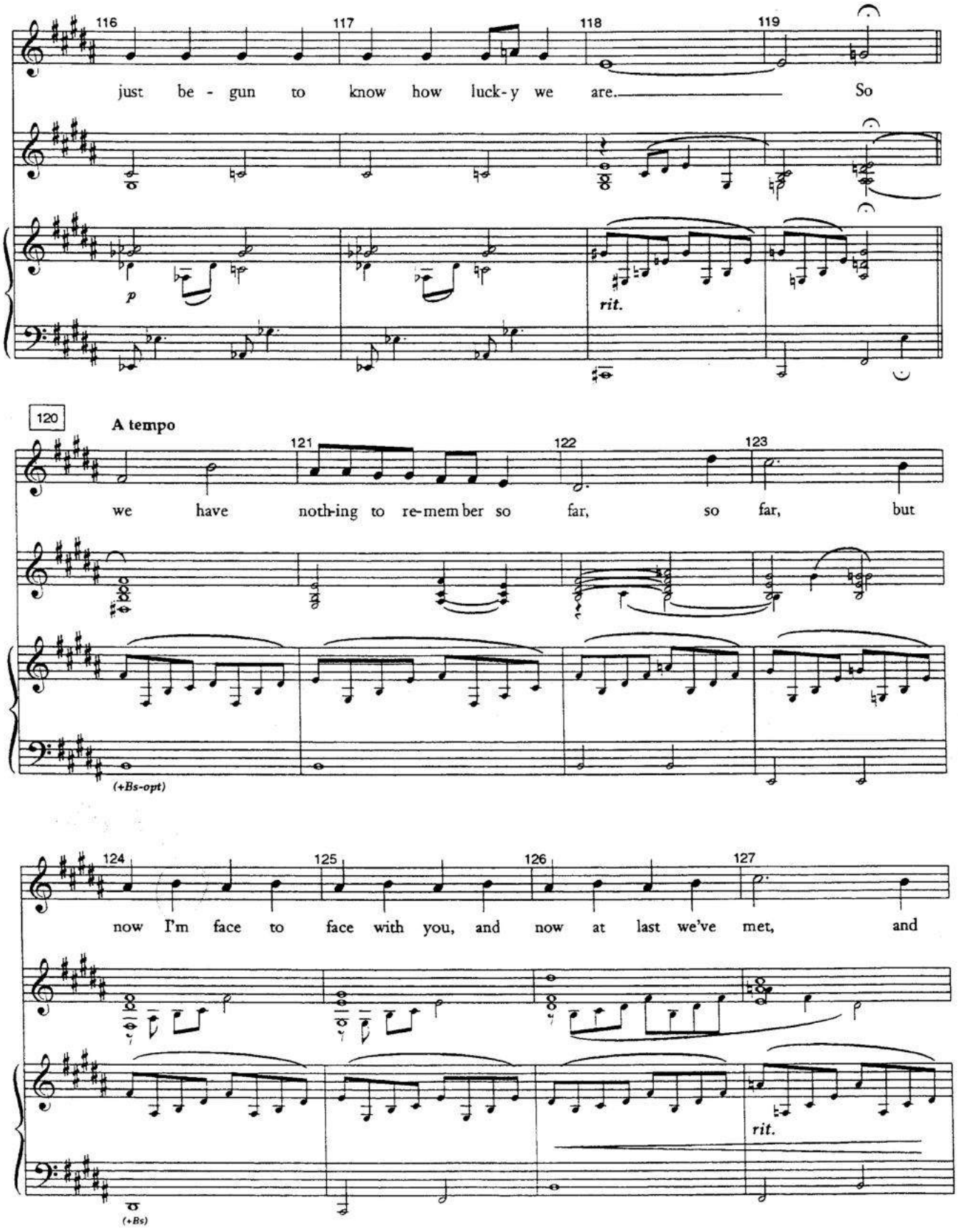

A tempo
65
Vicki
Lynne
66
67
68
La La La La La La La La La La
Alyson
Jason
La La La La La La La La La La La La
Martin:
La La La La
(+Fl)
(Hp out)
(+Vibes)
(+Vc/Bs)
69
70
71
72
La La La La La La La La
La La La La La La La La La La La La
La La La
(Hp)

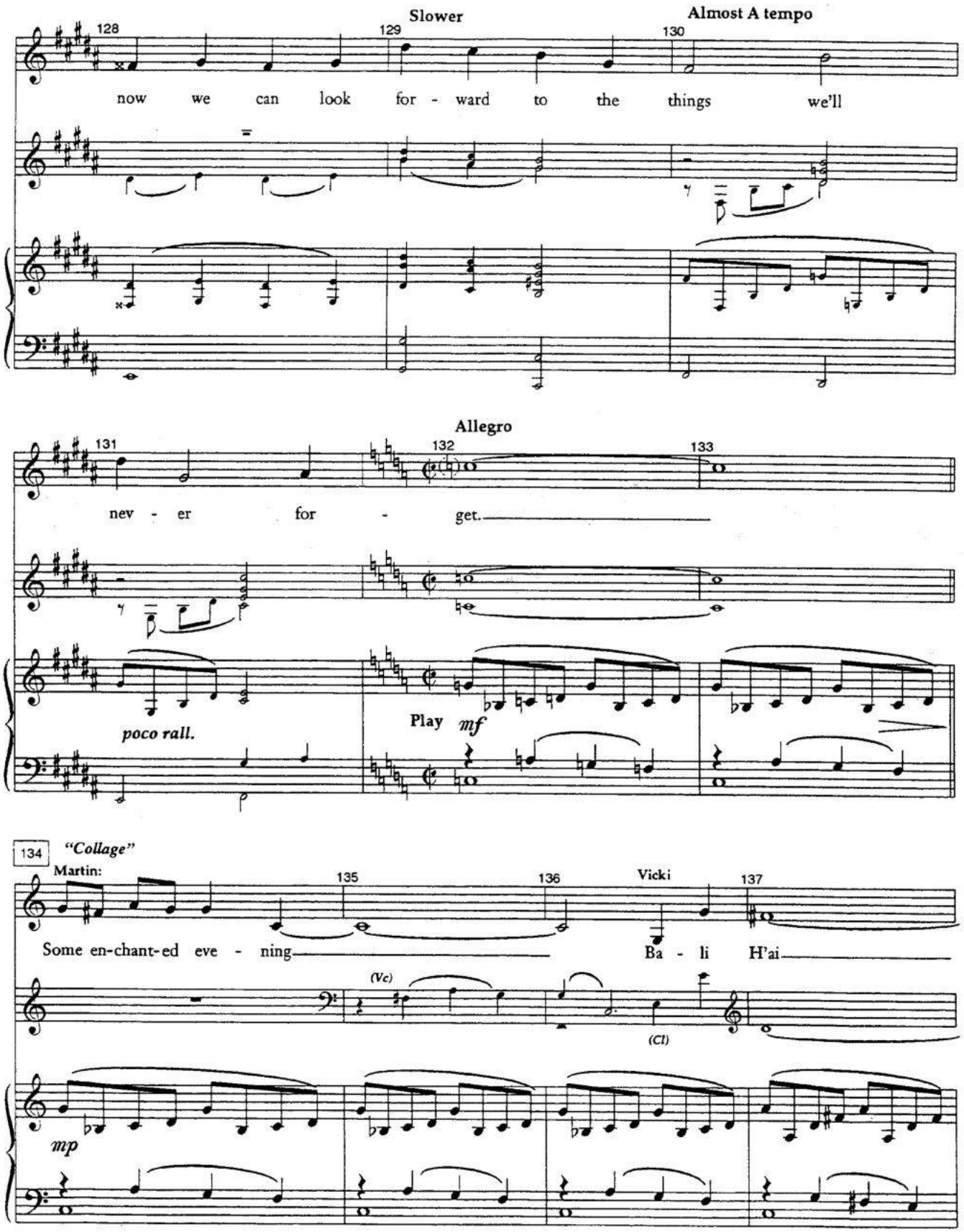

V,L
A
J
M
La
(Fl)
(Hp)
(+Vibes)
(+Vc/Bs)

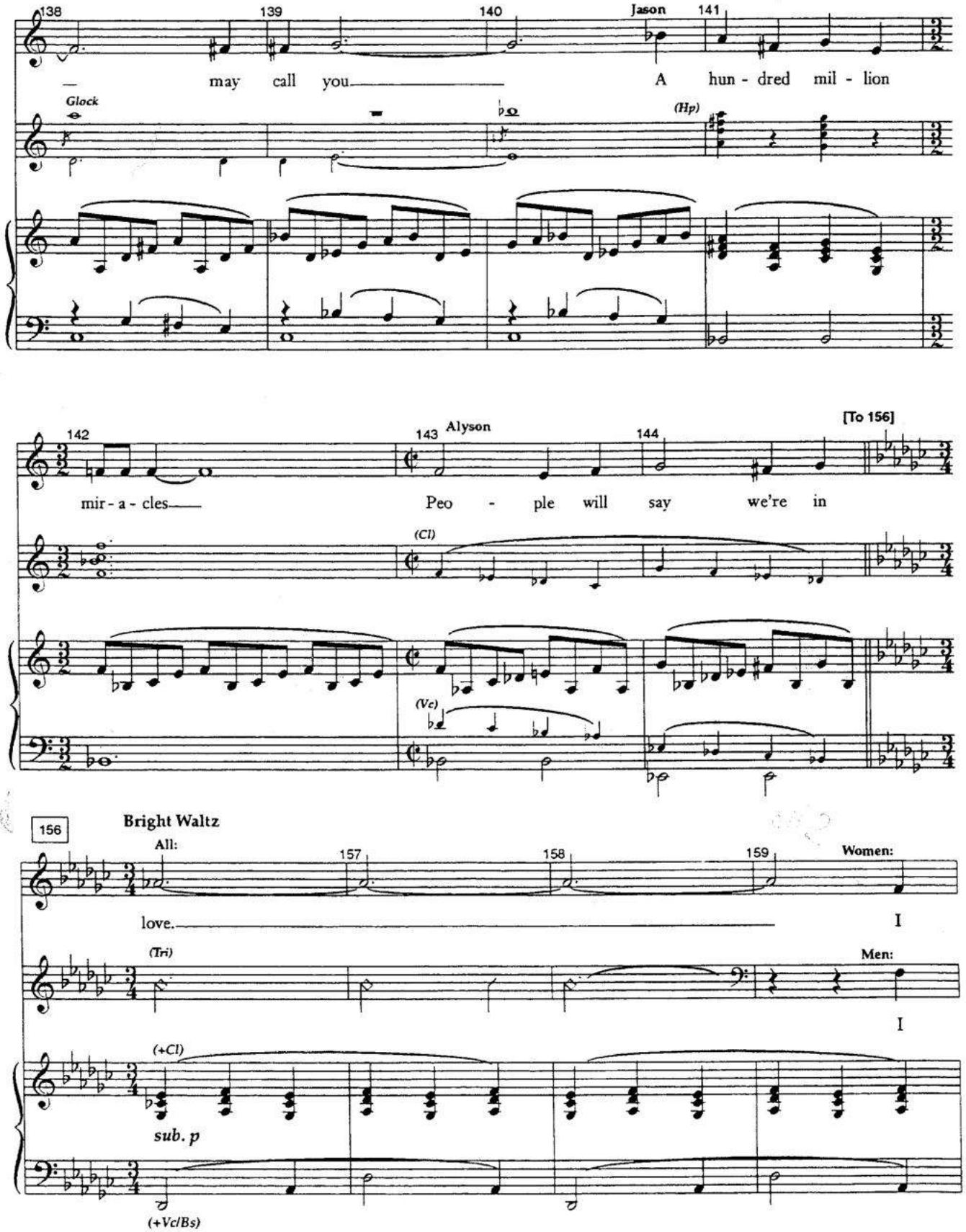

81
82
83
84
85
86
La
La
La
La
La
La La La
La La La
La La La
La La La
La La La
La La La
La La La
La La La
La
(+Bells)
87
88
89
90
sub. p (Pno/Vc)

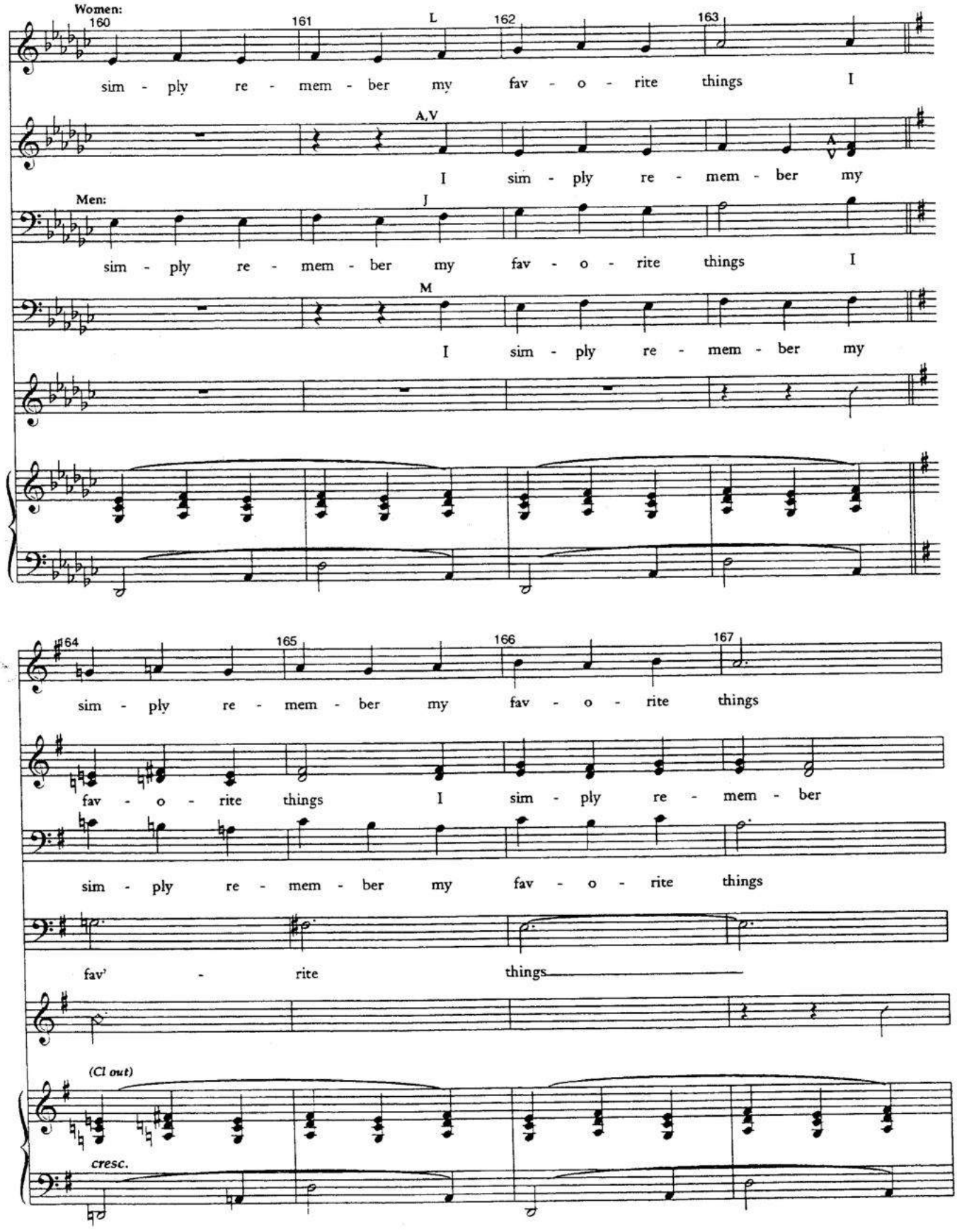

91
92
[To 94]
94
[To 96]
molto rit.
96
Moderato
Lynne
"So Far"
97
98
99
We have noth-ing to re-mem-ber so far, so far. So
p (Hp)
100
101
102
103
far we have - n't walked by night and shared the light of a star. So
(Vibes)
mp
(+Vc-muted)

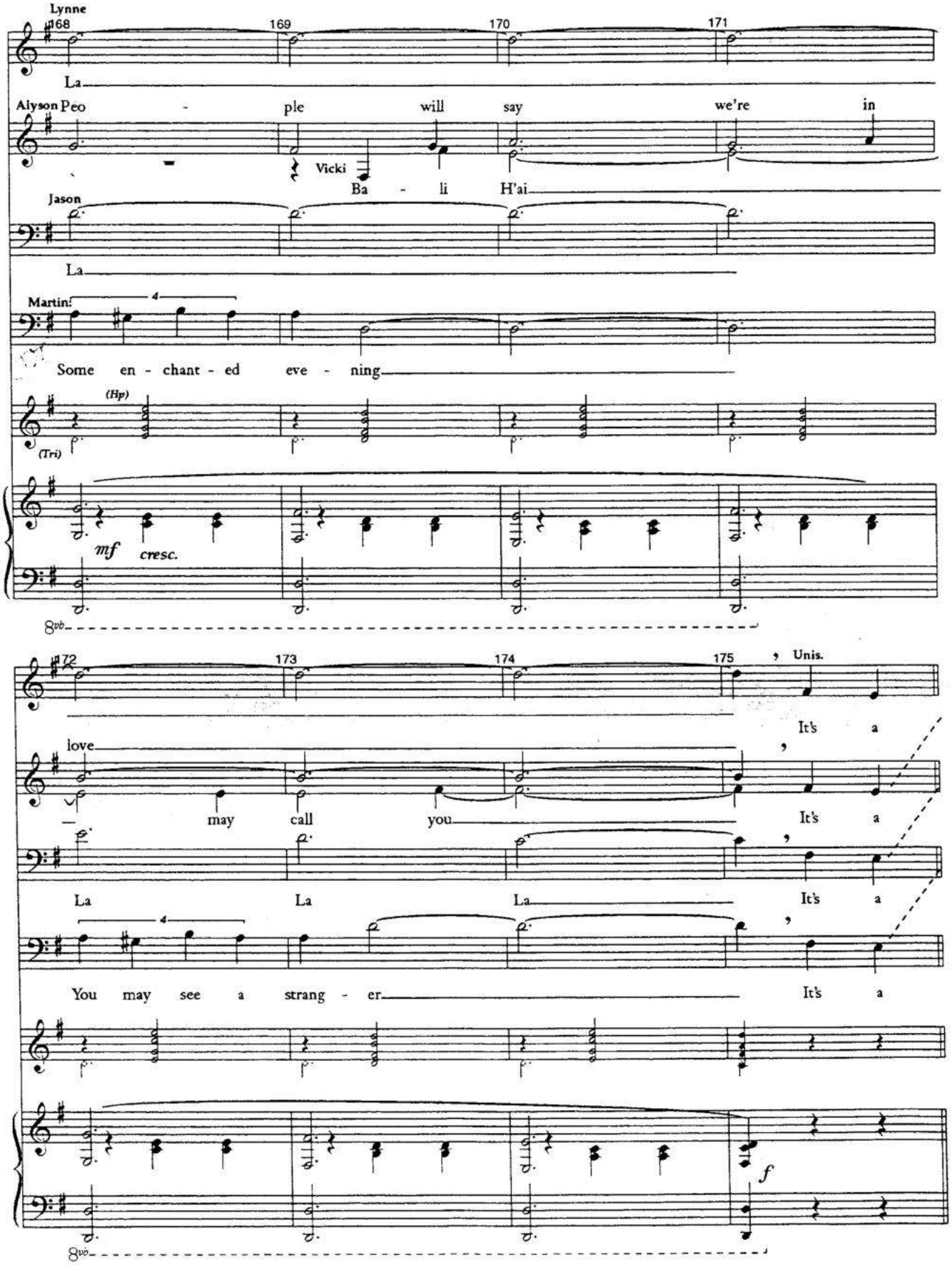

104
105
106
107
far your hearthas nev- er fluttered so near, so near that
108
109
110
111
my own heart a - lone could hear it. We
(+Cl)
112
113
114
115
have - n't gone be - yond the ver-y be - gin - ning. We've
(Vibes)
(Cl)
mf


116
117
118
119
just be - gun to know how luck-y we are. So
p
rit.
120
A tempo
121
122
123
we have noth-ing to re-mem ber so far, so far, but
(+Bs-opt)
124
125
126
127
now I'm face to face with you, and now at last we've met, and
rit.
(+Bs)


Slower
Almost A tempo
128
129
130
now we can look for - ward to the things we'll
Allegro
131
132
133
nev - er for - get.
poco rall.
Play mf
134
"Collage"
Martin:
135
136
Vicki
137
Some en-chant-ed eve - ning
Ba - li H'ai
(Vc)
(Cl)
mp


138
139
140
Jason
141
— may call you A hun - dred mil - lion
Glock
(Hp)
142
143
Alyson
144
[To 156]
mir - a - cles Peo - ple will say we're in
(Cl)
(Vc)
156
Bright Waltz
All:
157
158
159
Women:
love. I
(Tri)
Men:
I
(+Cl)
sub. p
(+Vc/Bs)


Women:
160
161
L
162
163
sim - ply re - mem - ber my fav - o - rite things I
A,V
I sim - ply re - mem - ber my
Men:
J
sim - ply re - mem - ber my fav - o - rite things I
M
I sim - ply re - mem - ber my
164
165
166
167
sim - ply re - mem - ber my fav - o - rite things
fav - o - rite things I sim - ply re - mem - ber
sim - ply re - mem - ber my fav - o - rite things
fav' - rite things
(Cl out)
cresc.


Lynne
168
169
170
171
La
Alyson Peo - ple will say we're in
Vicki
Ba - li H'ai
Jason
La
Martin
Some en - chant - ed eve - ning
(Hp)
(Tri)
mf cresc.
8vb
172
173
174
175
Unis.
love
may call you
It's a
La La La
It's a
You may see a strang - er
It's a
f
8vb

P/C

176

"It's A Grand Night..."

177 178 179

grand night for sing - ing, the

grand night for sing - ing, the

(Fl)

gliss (+Vc-8vb)

(Unis.)

180 181 182 183

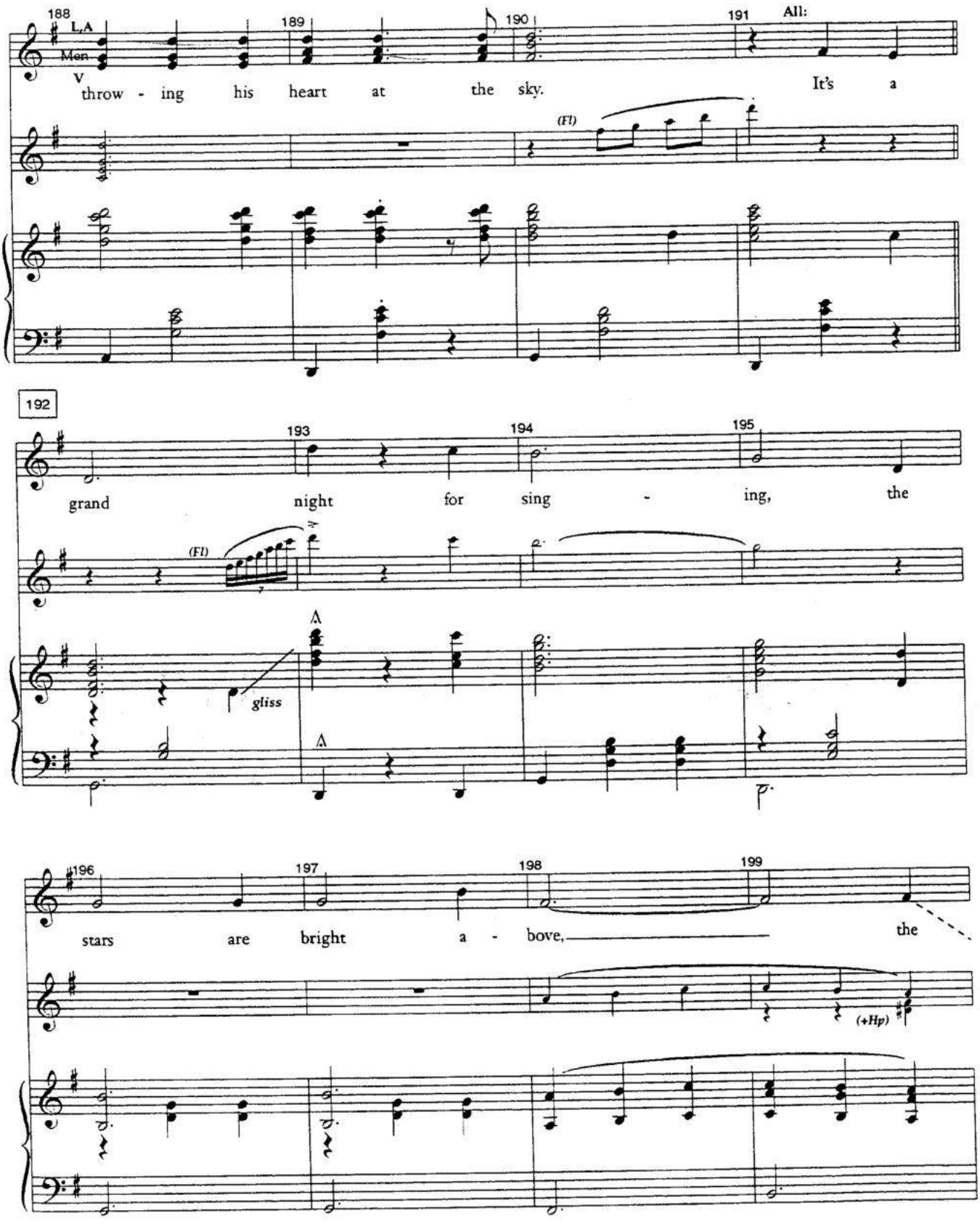
moon is fly - ing high and

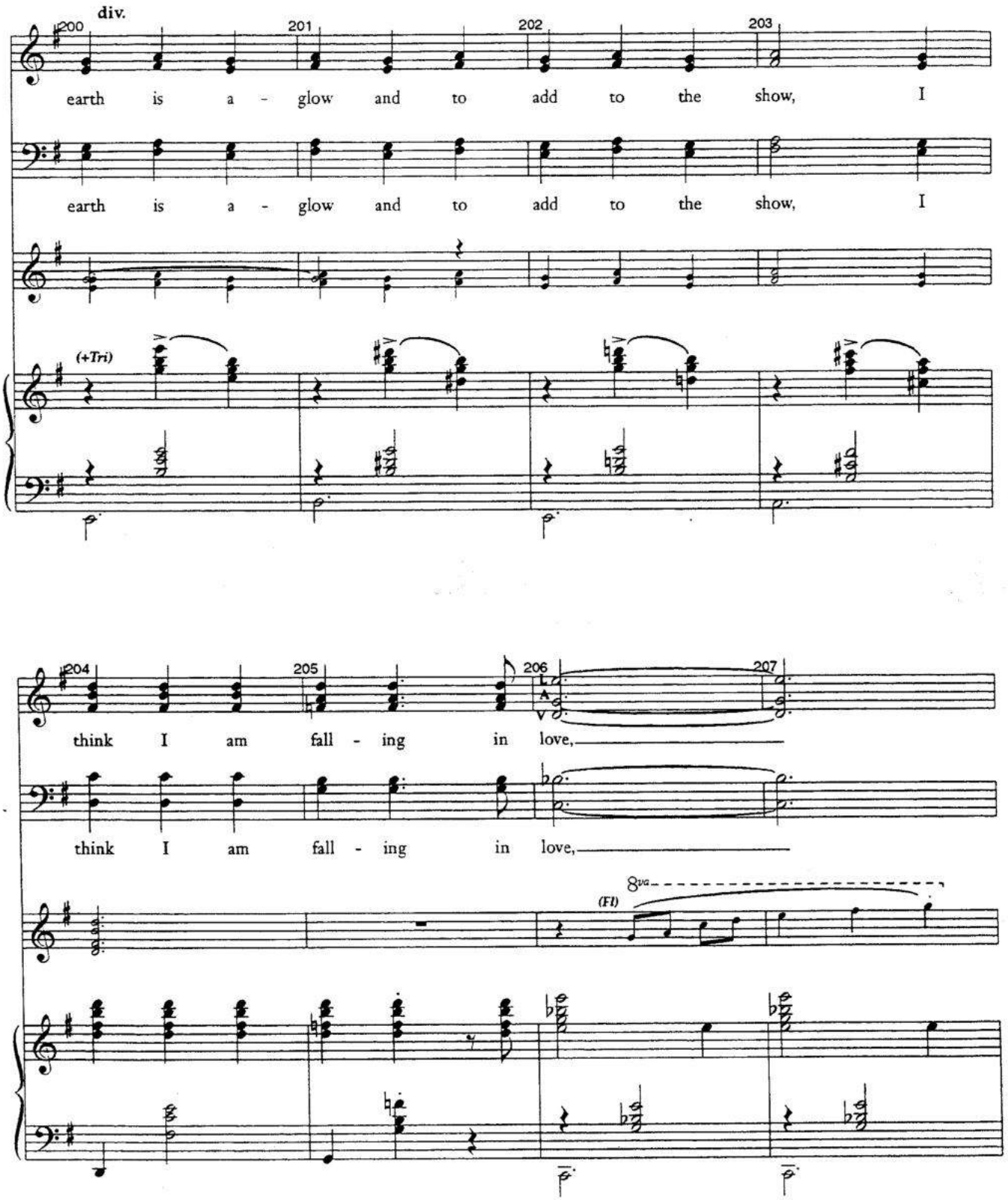
(+Hp)

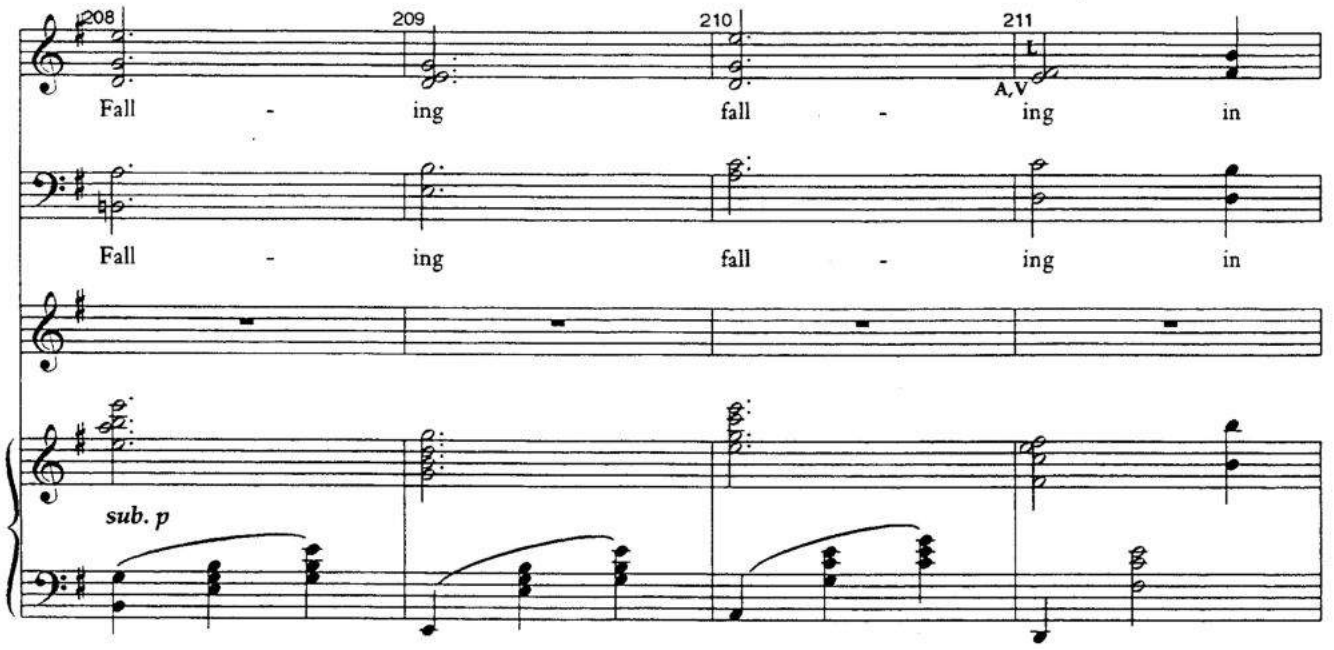
184 185 186 187

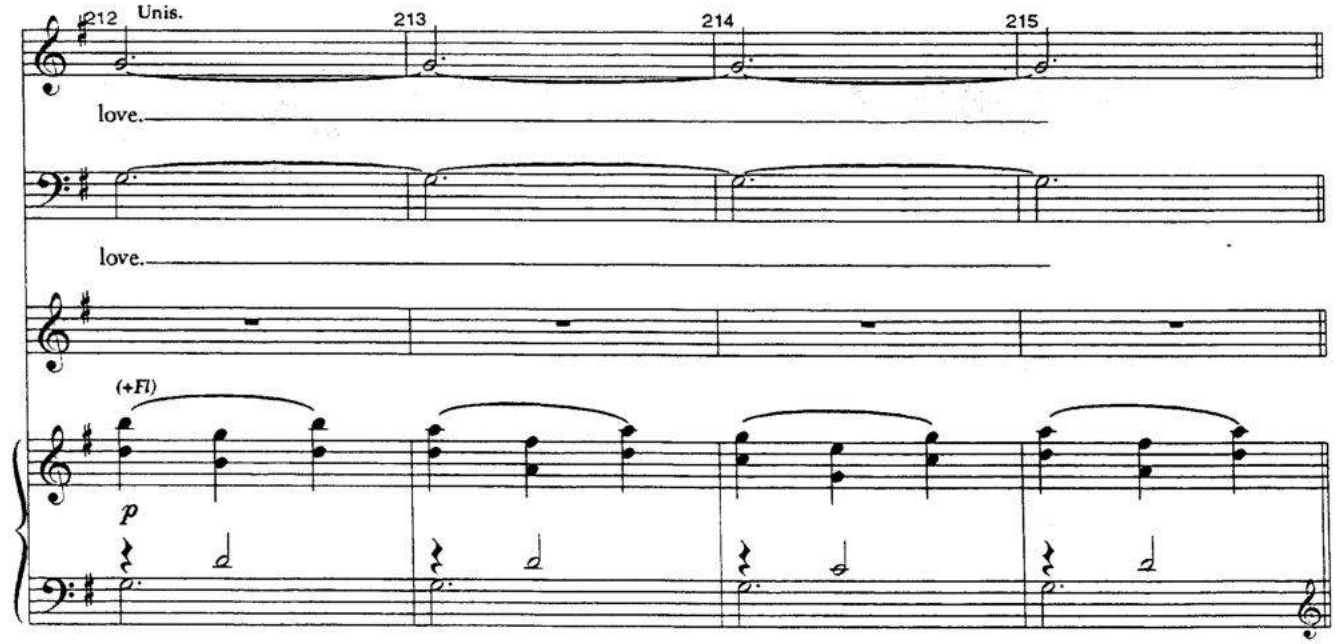
some - where a bird who is bound ~~he'll~~ be heard is

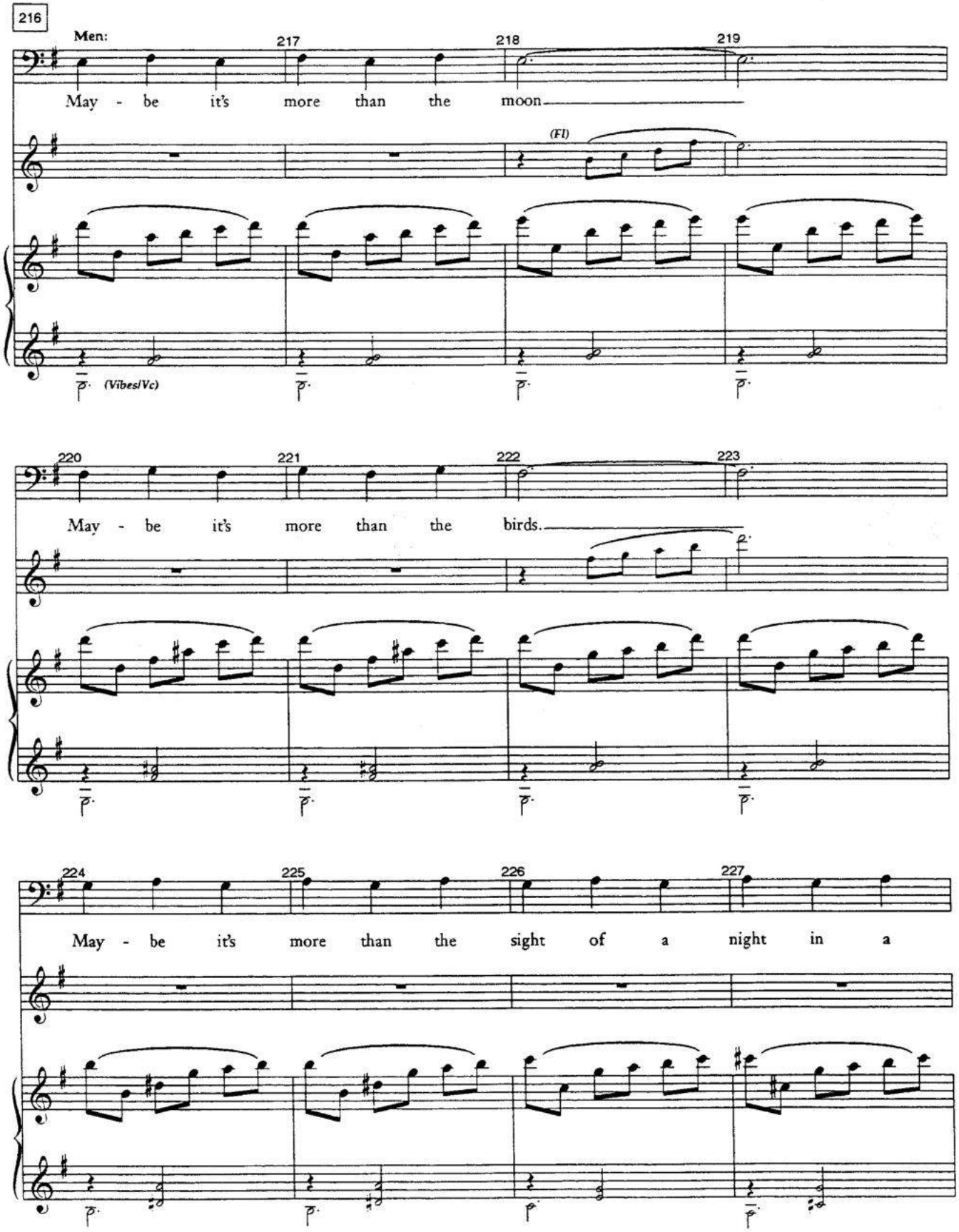
(+Tri)

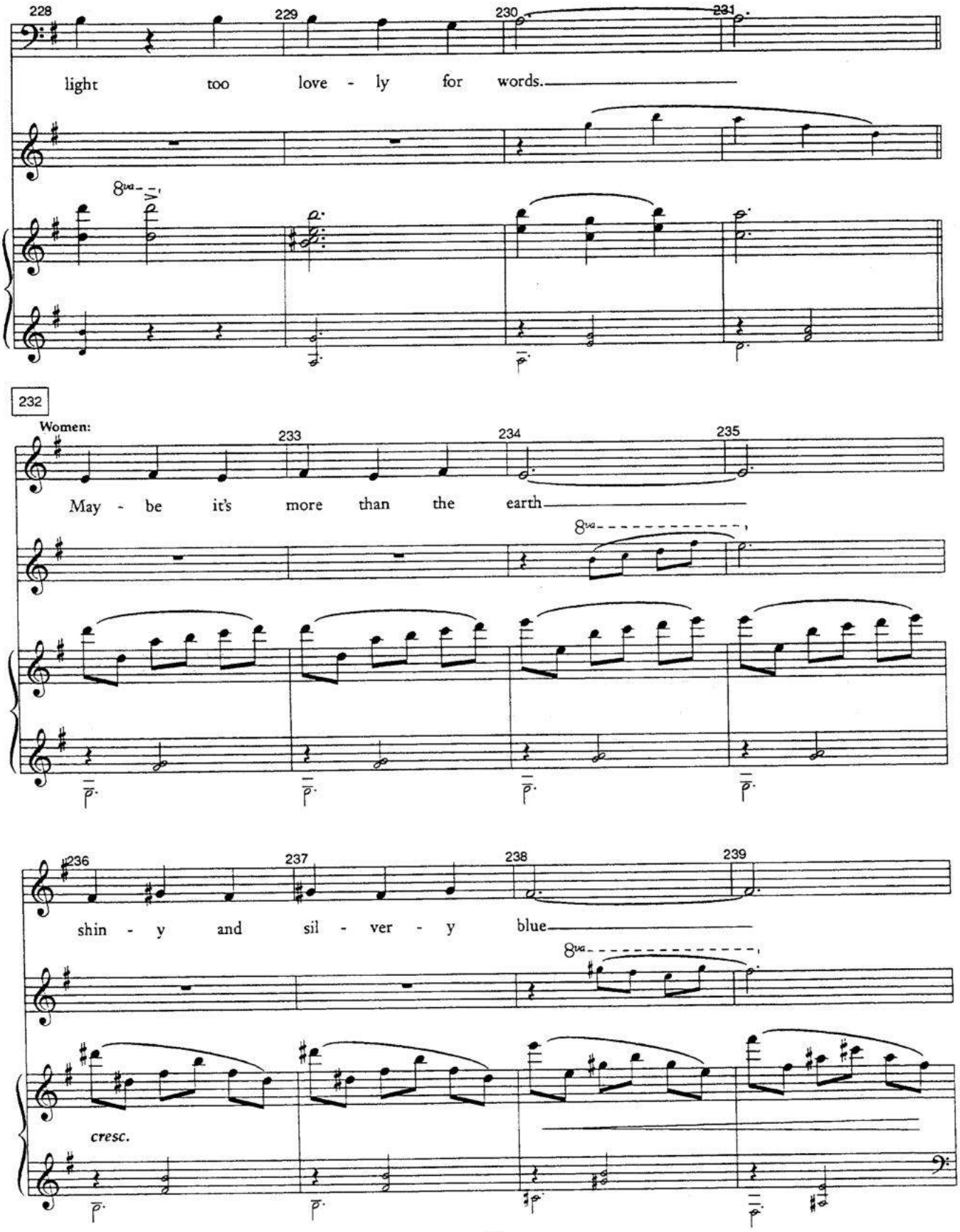

188
LA
Men
V
throw - ing his heart at the sky.
189
190
191
All:
It's a
(Fl)
192
193
194
195
grand night for sing - ing, the
(Fl)
gliss
196
197
198
199
stars are bright a - bove, the
(+Hp)

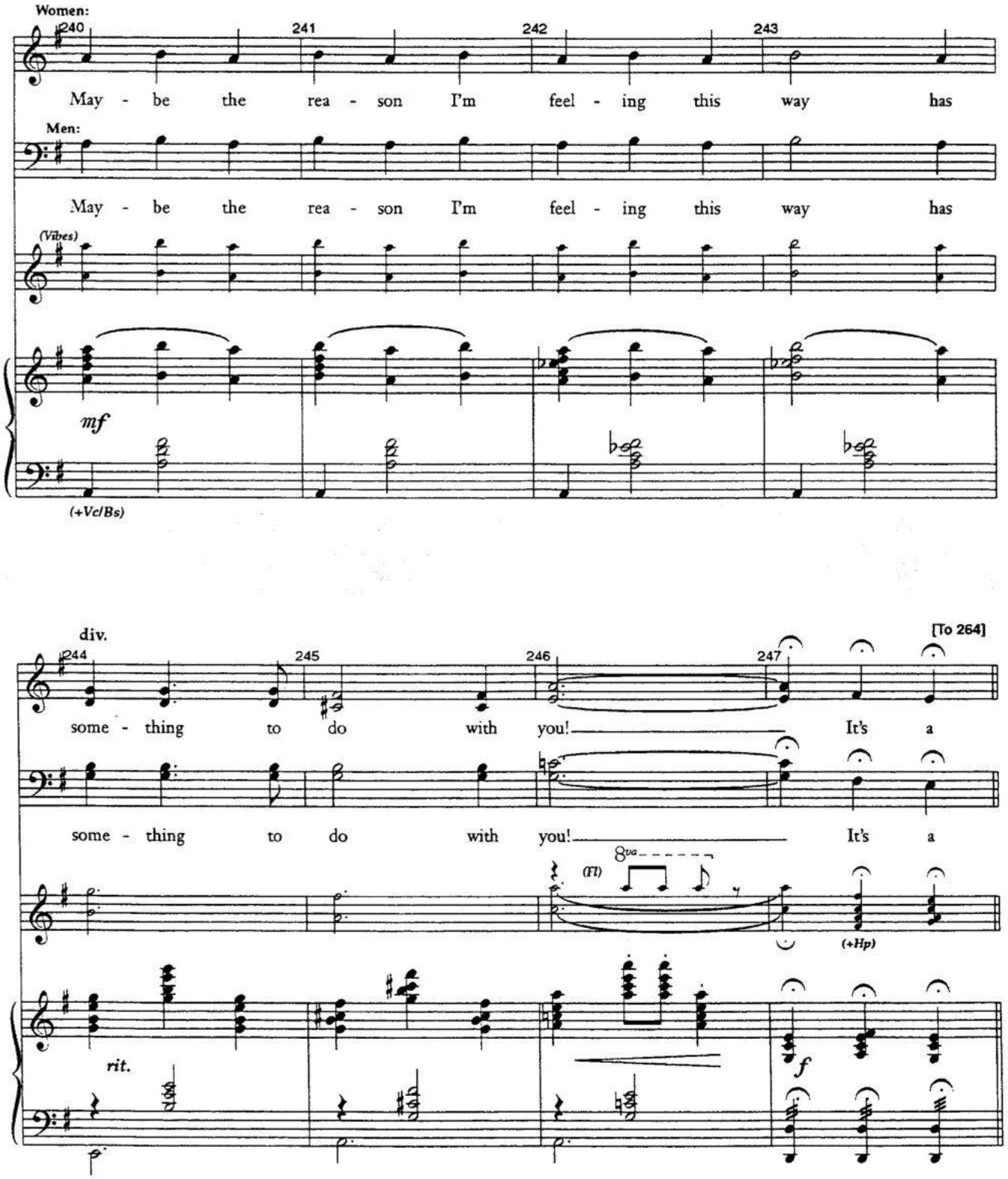

div.
200
201
202
203
earth is a - glow and to add to the show, I
earth is a - glow and to add to the show, I
(+Tri)
204
205
206
207
think I am fall - ing in love,
think I am fall - ing in love,
8va
(Fl)

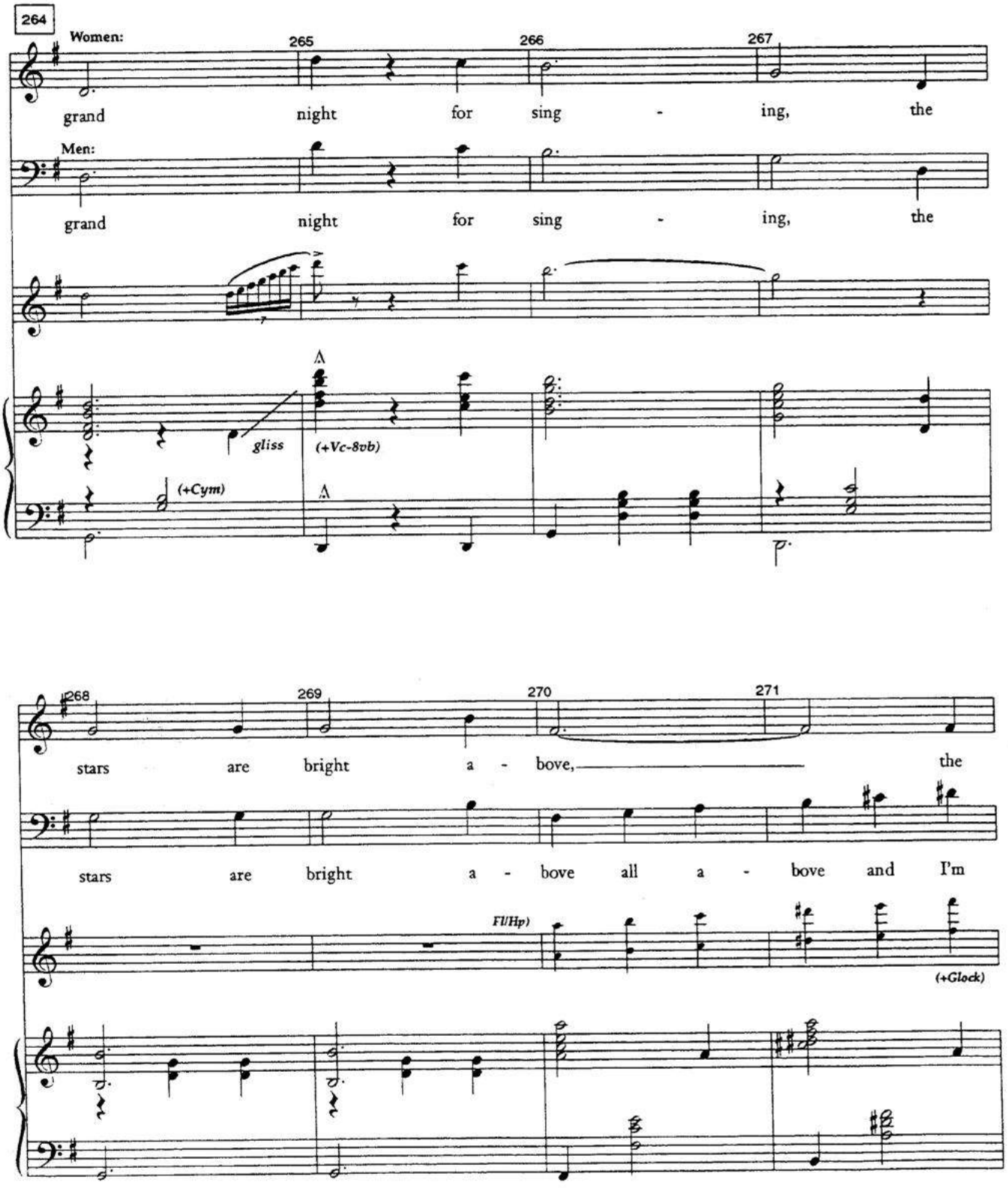

208
209
210
211
Fall - ing fall - ing in
A,V
Fall - ing fall - ing in
sub. p

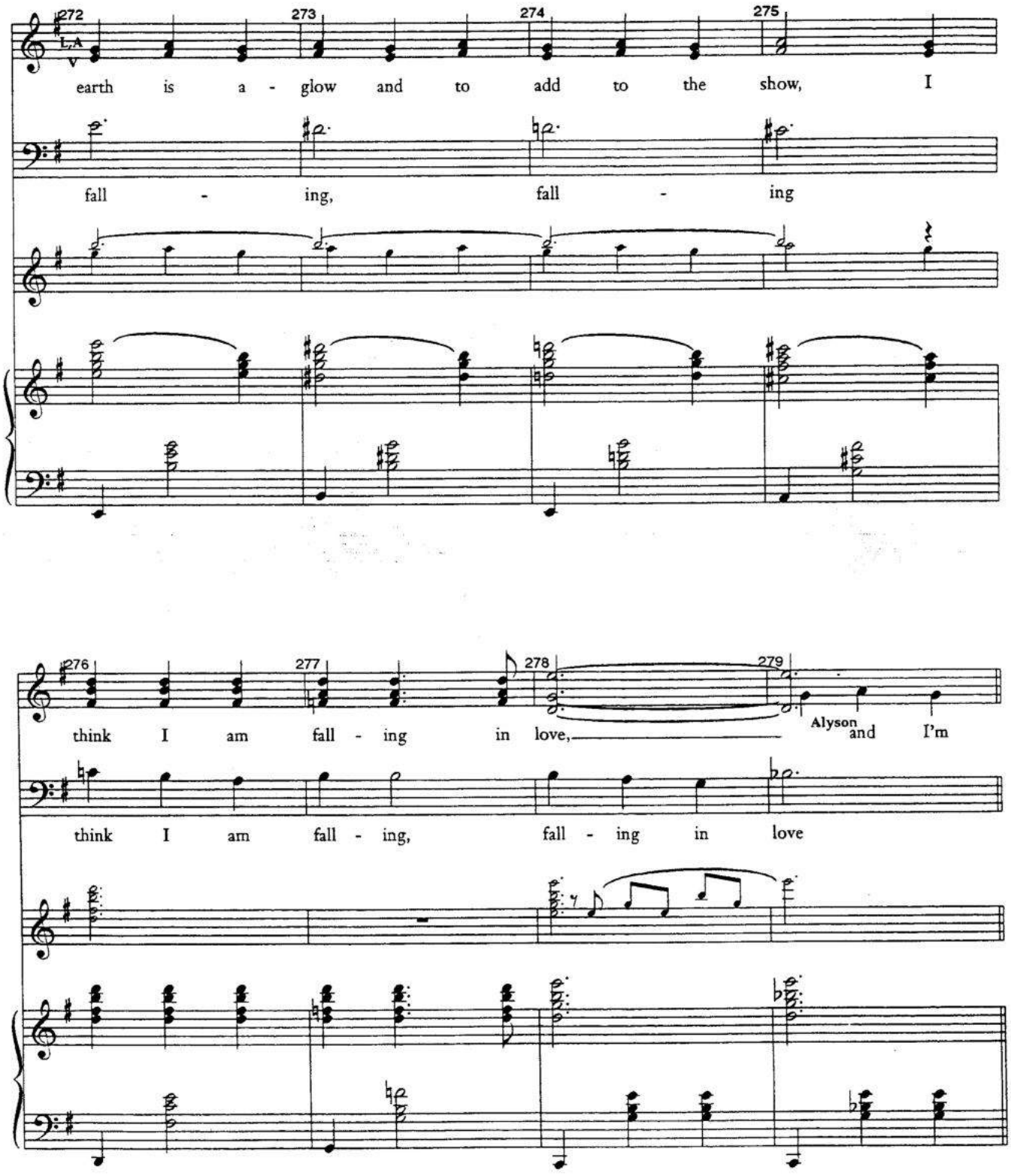

212
Unis.
213
214
215
love.
love.
(+Fl)
p

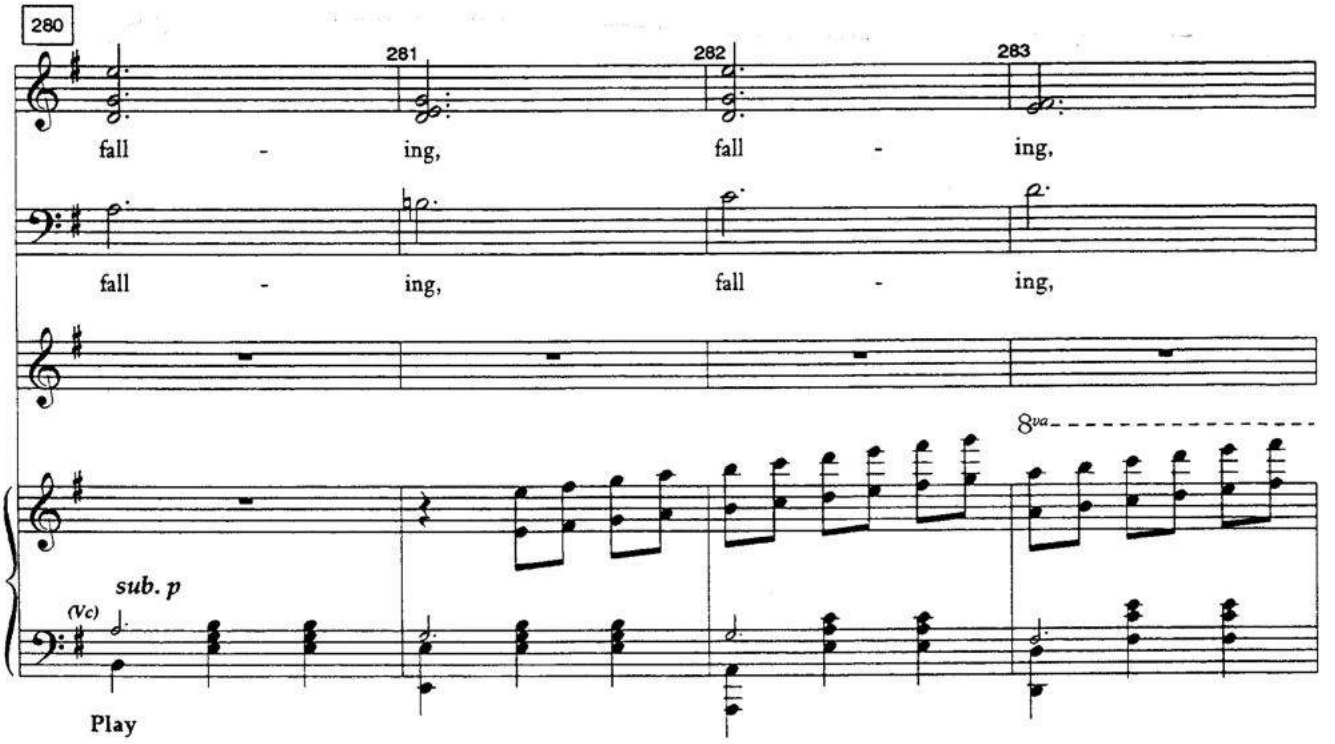

216
Men:
217
218
219
May - be it's more than the moon
(Fl)
(Vibes/Vc)
220
221
222
223
May - be it's more than the birds.
224
225
226
227
May - be it's more than the sight of a night in a

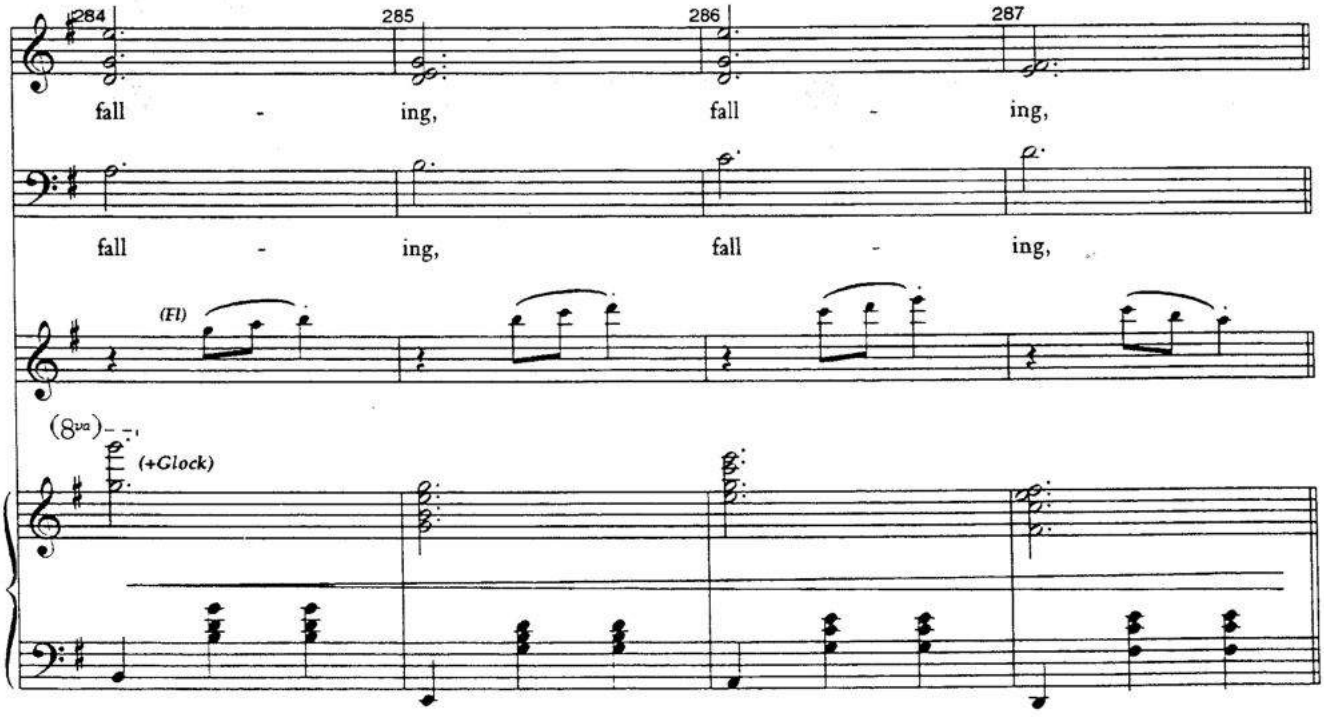

228
229
230
231
light too love - ly for words.
8va
232
Women:
233
234
235
May - be it's more than the earth
8va
236
237
238
239
shin - y and sil - ver - y blue
8va
cresc.

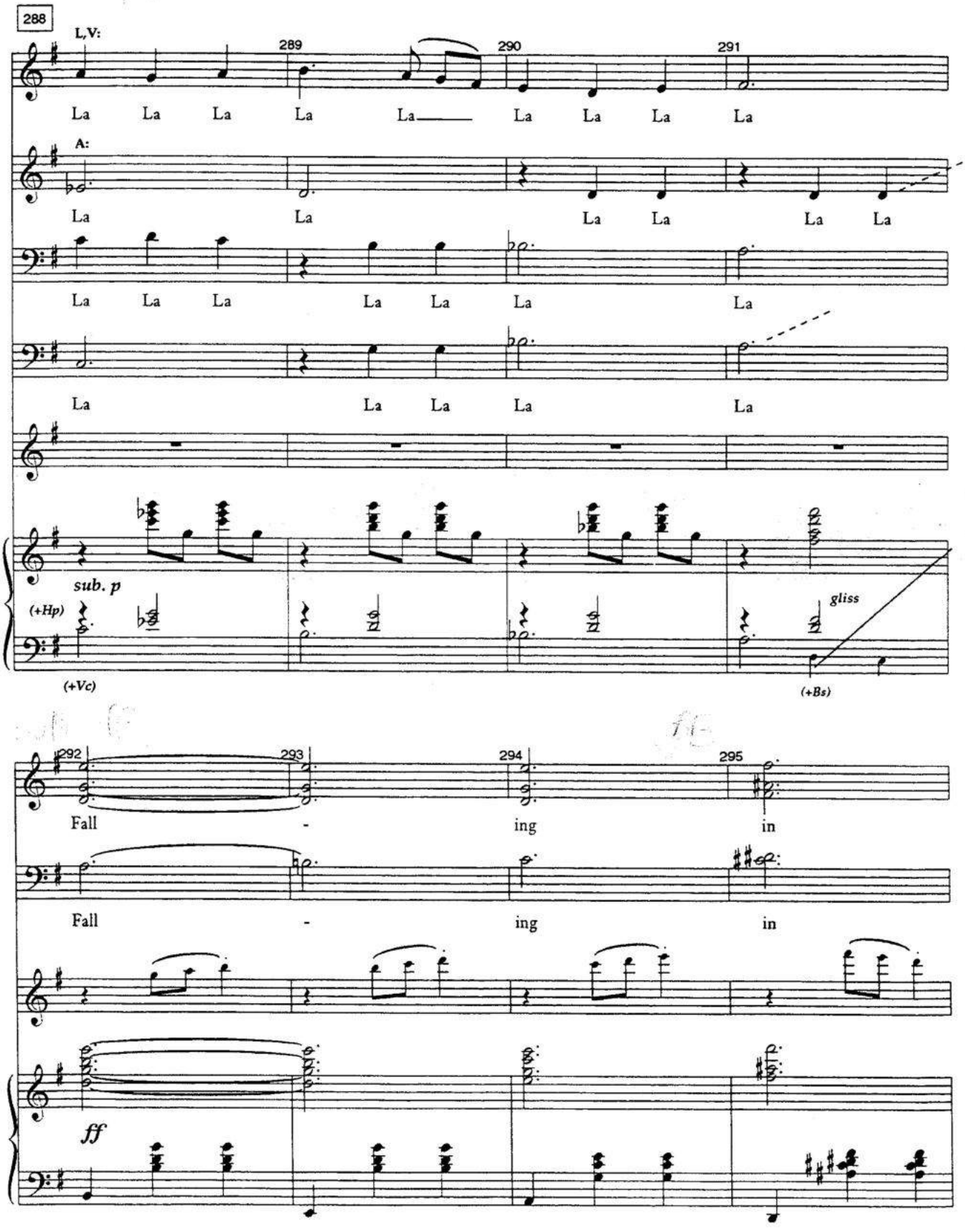

Women:
240
241
242
243
May - be the rea - son I'm feel - ing this way has
Men:
May - be the rea - son I'm feel - ing this way has
(Vibes)
mf
(+Vc/Bs)
div.
[To 264]
244
245
246
247
some - thing to do with you! It's a
some - thing to do with you! It's a
8va
(Fl)
(+Hp)
rit.
f

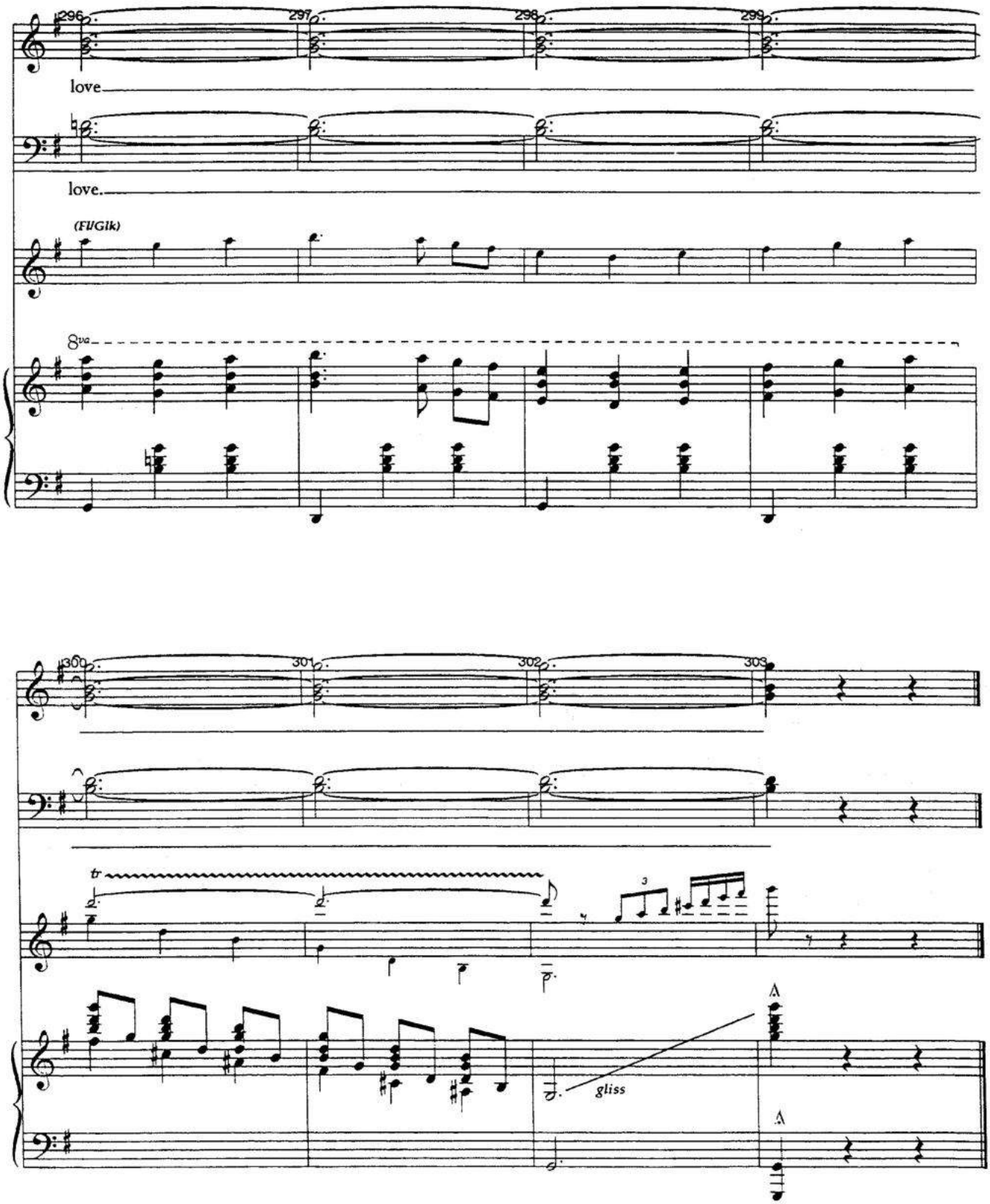

264
Women:
265
266
267
grand night for sing - ing, the
Men:
grand night for sing - ing, the
gliss
(+Vc-8vb)
(+Cym)
268
269
270
271
stars are bright a - bove,
the
stars are bright a - bove all a - bove and I'm
Fl/Hp)
(+Glock)


272
273
274
275
L.A.
earth is a - glow and to add to the show, I
fall - ing, fall - ing
276
277
278
279
think I am fall - ing in love,
Alyson
and I'm
think I am fall - ing, fall - ing in love


280
281
282
283
fall - ing, fall - ing,
fall - ing, fall - ing,
8va
sub. p
(Vc)
Play


284
285
286
287
fall - ing, fall - ing,
fall - ing, fall - ing,
(Fl)
(8va)
(+Glock)


288
L,V:
289
290
291
La La La La La La La La La
A:
La La La La La La
La La La La La La La
La La La La La
La La La La La
sub. p
(+Hp)
(+Vc)
gliss
(+Bs)
292
293
294
295
Fall - ing in
Fall - ing in
ff

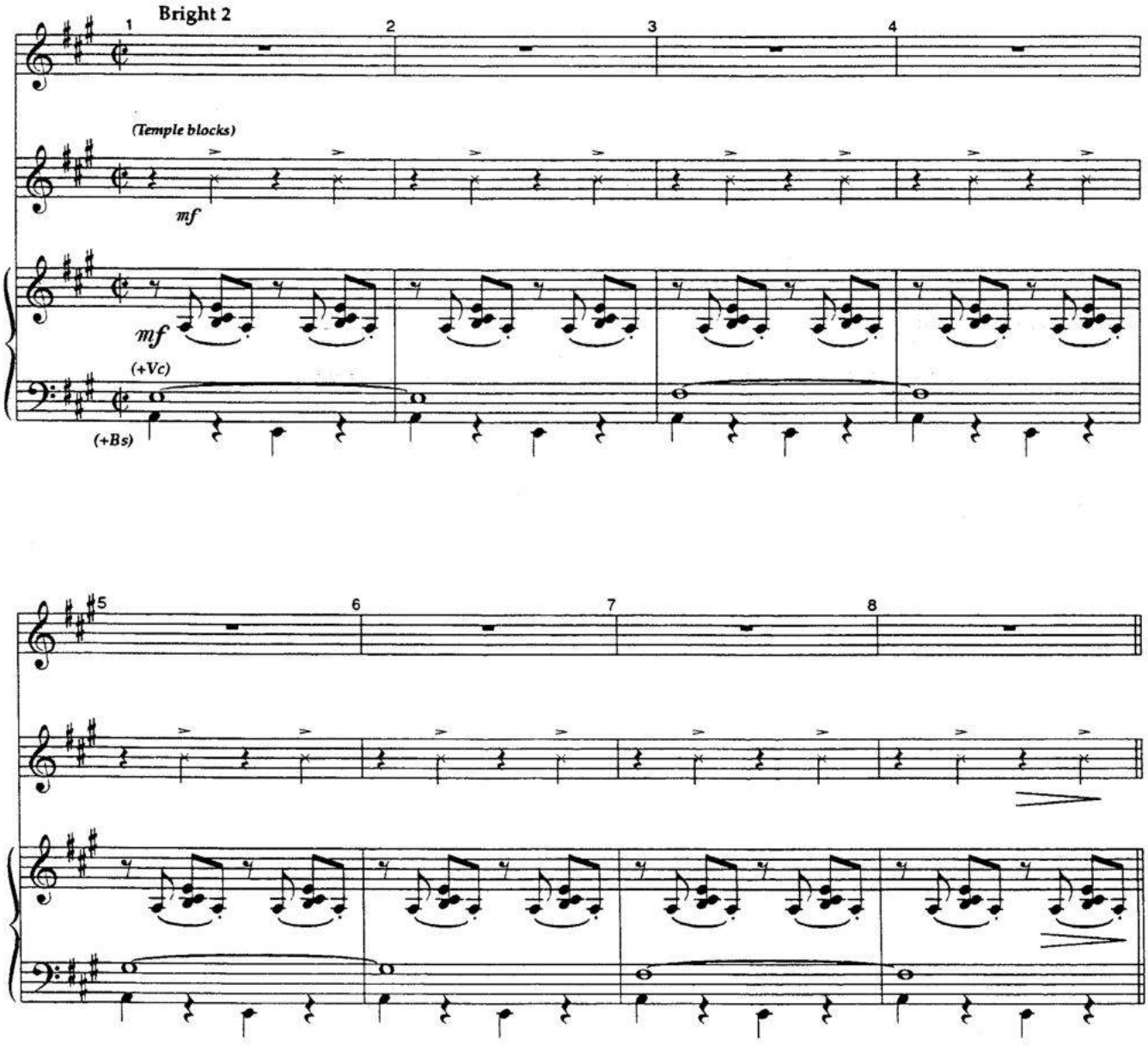

296
297
298
299
love
love.
(Fl/Glk)
8va
300
301
302
303
tr
3
gliss

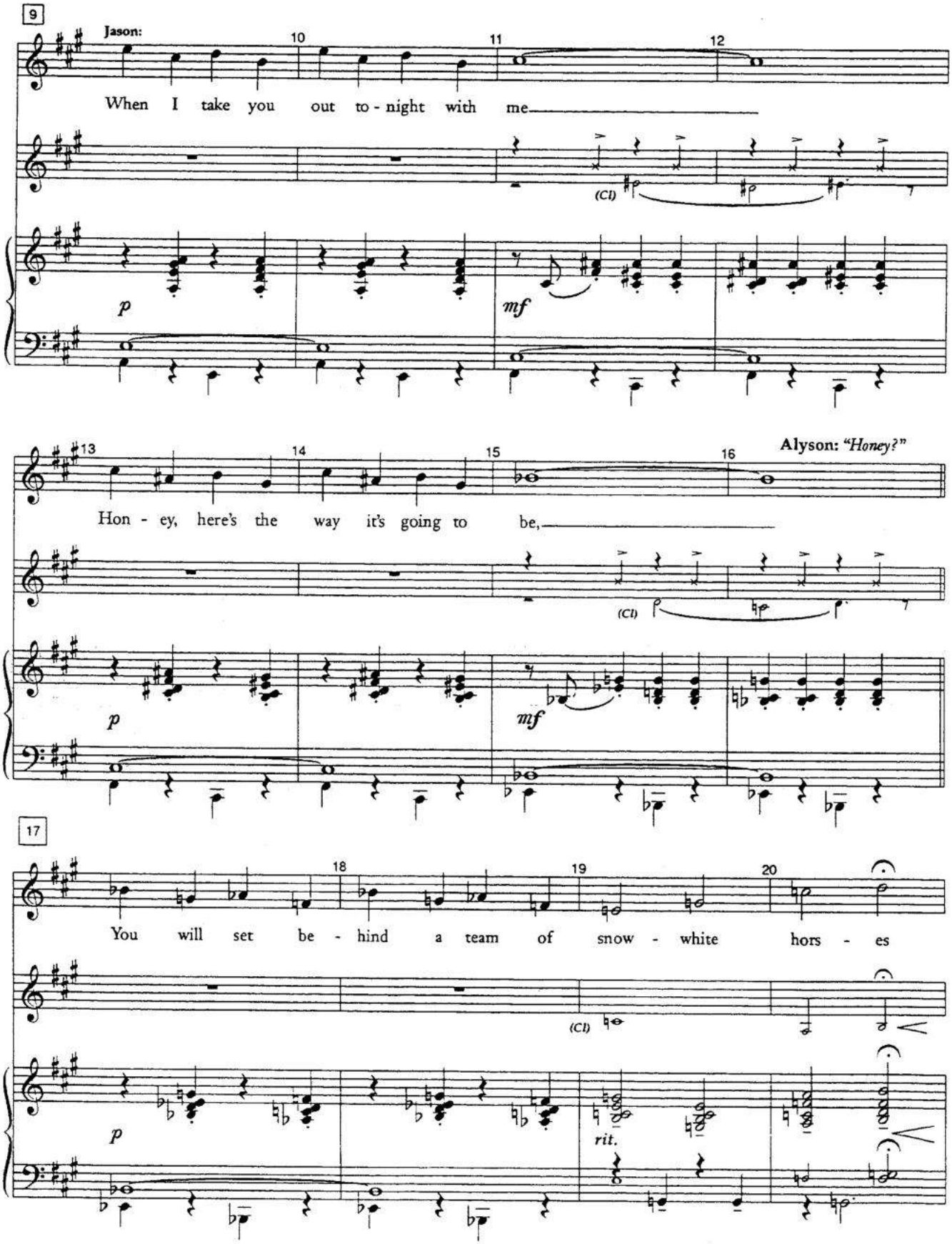
**PIANO/CONDUCTOR**

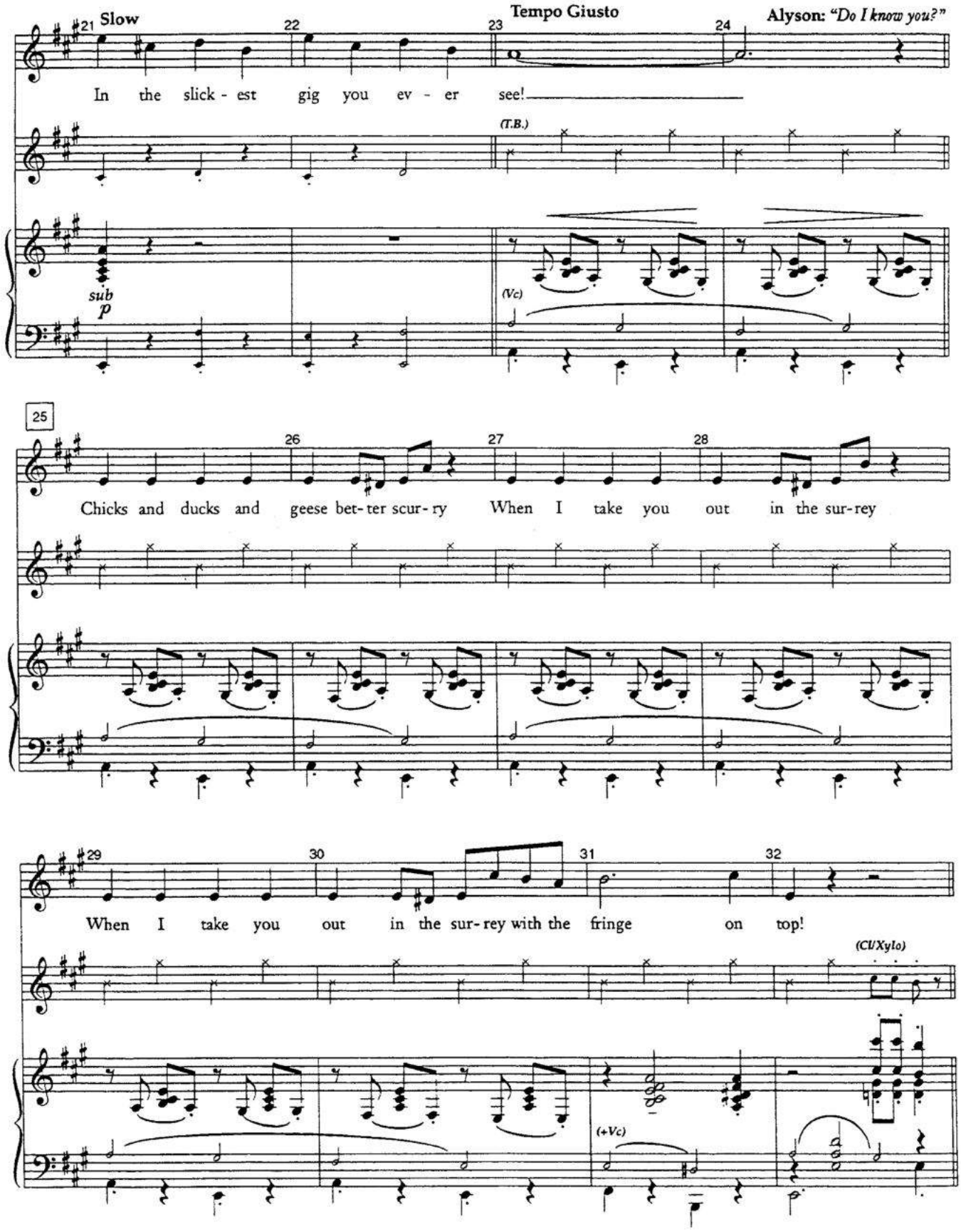
Jason
Alyson
Lynne
Vicki

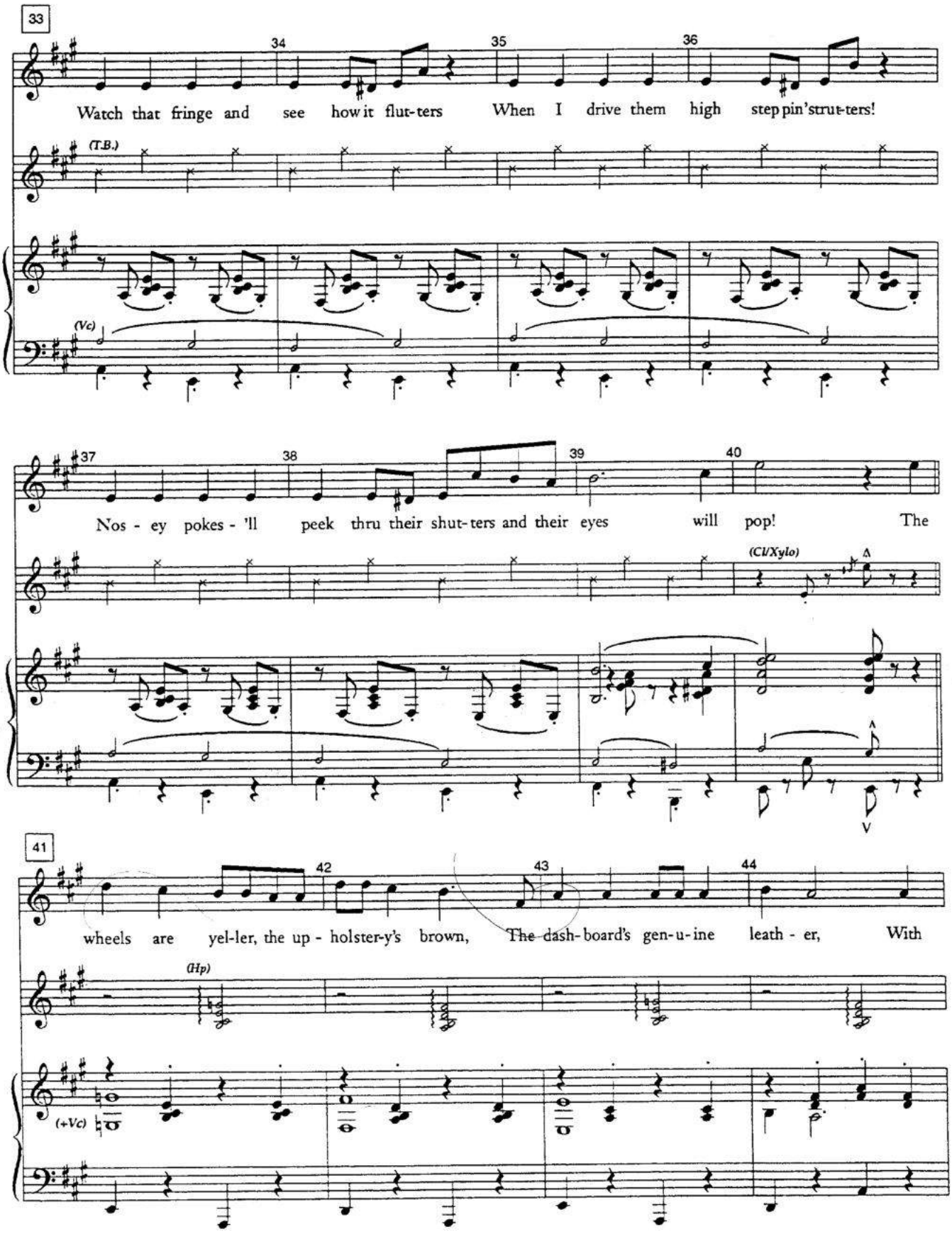
# *Surrey With The Fringe On Top*

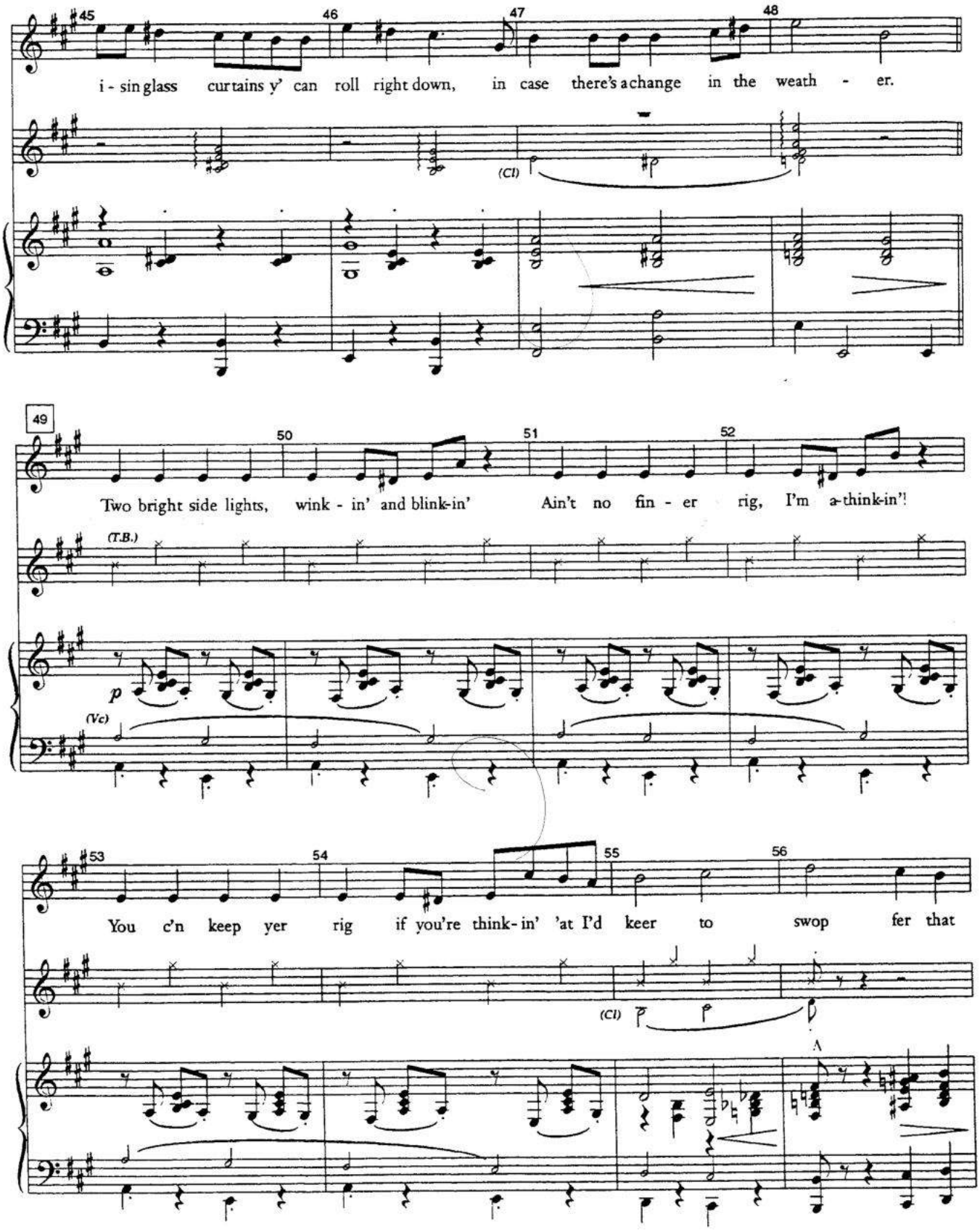
Orch: Jonathan Tunick

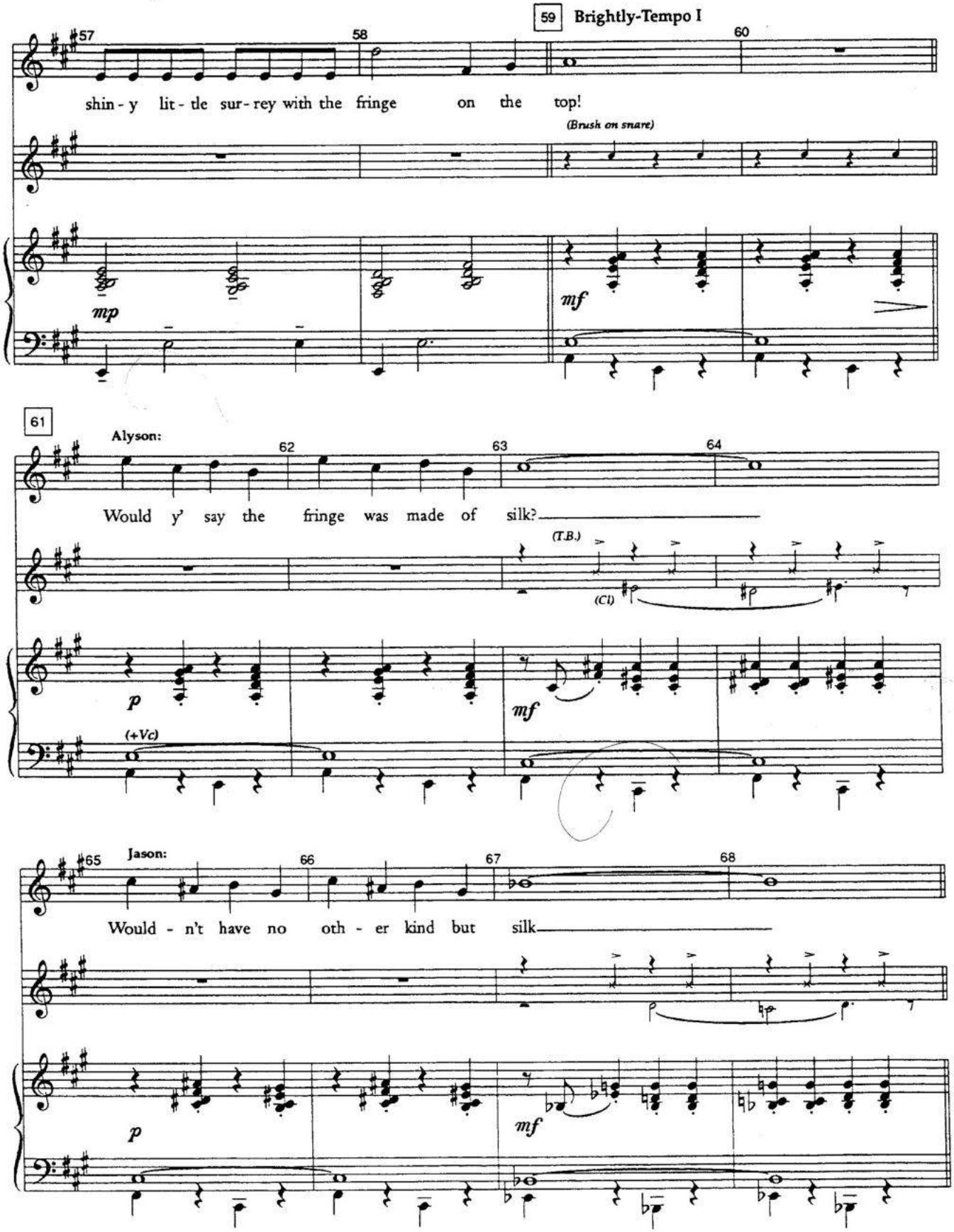


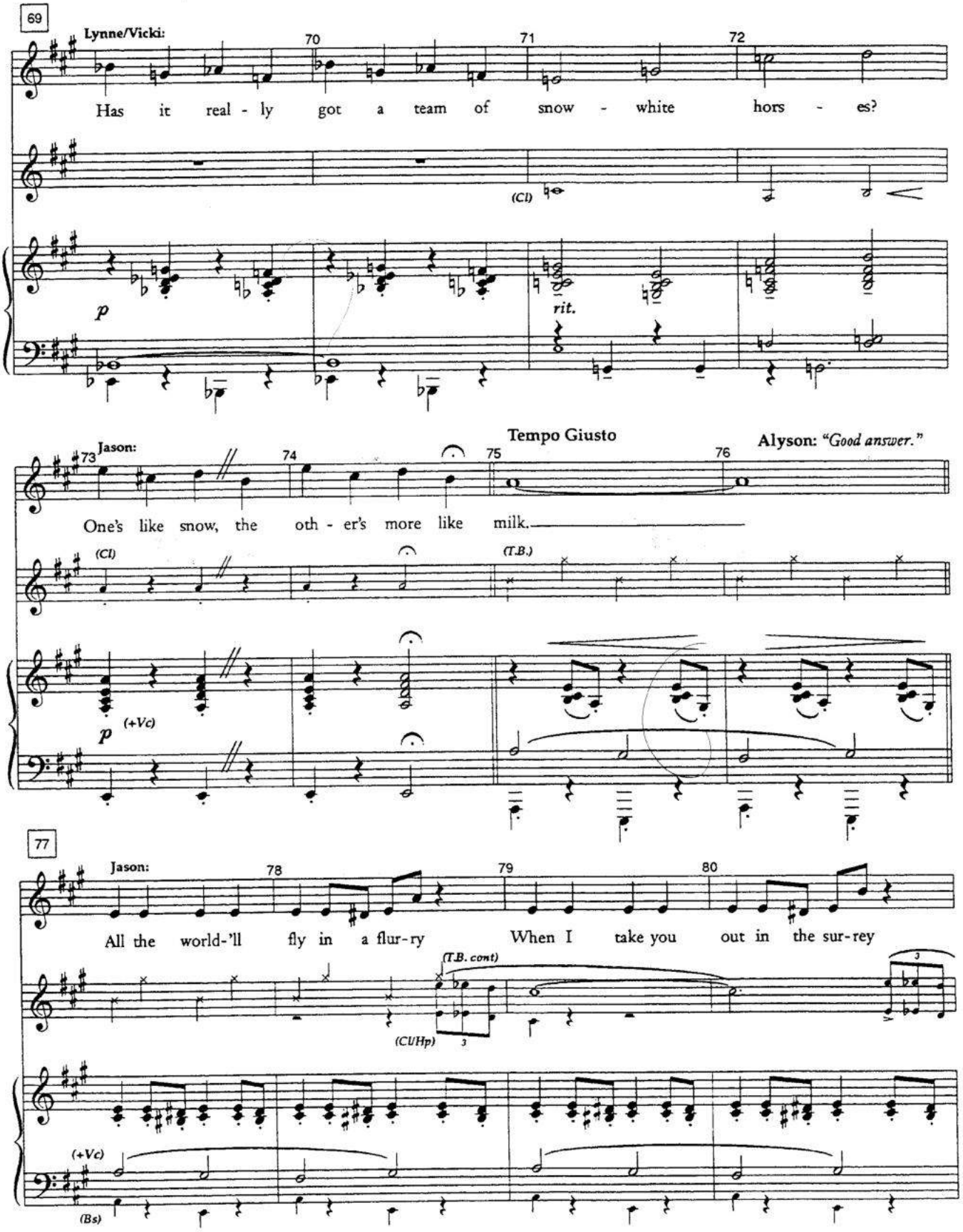

9
Jason:
When I take you out to - night with me
(Cl)
p
mf
13
Alyson: "Honey?"
Hon - ey, here's the way it's going to be,
17
You will set be - hind a team of snow - white hors - es
rit.

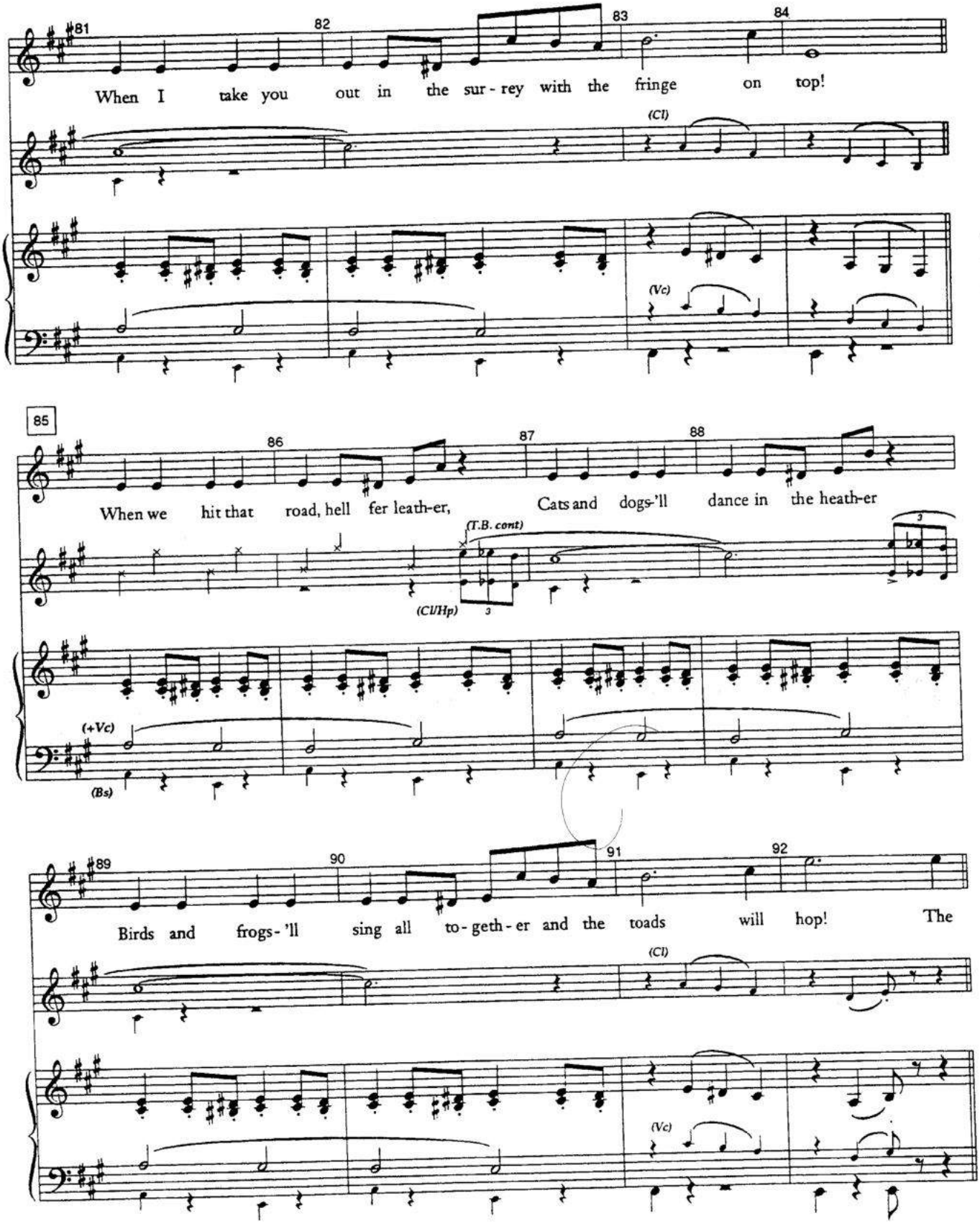

Slow
Tempo Giusto
Alyson: "Do I know you?"
In the slick - est gig you ev - er see!
(T.B.)
sub p
(Vc)
Chicks and ducks and geese bet-ter scur-ry When I take you out in the sur-rey
When I take you out in the sur-rey with the fringe on top!
(Cl/Xylo)
(+Vc)

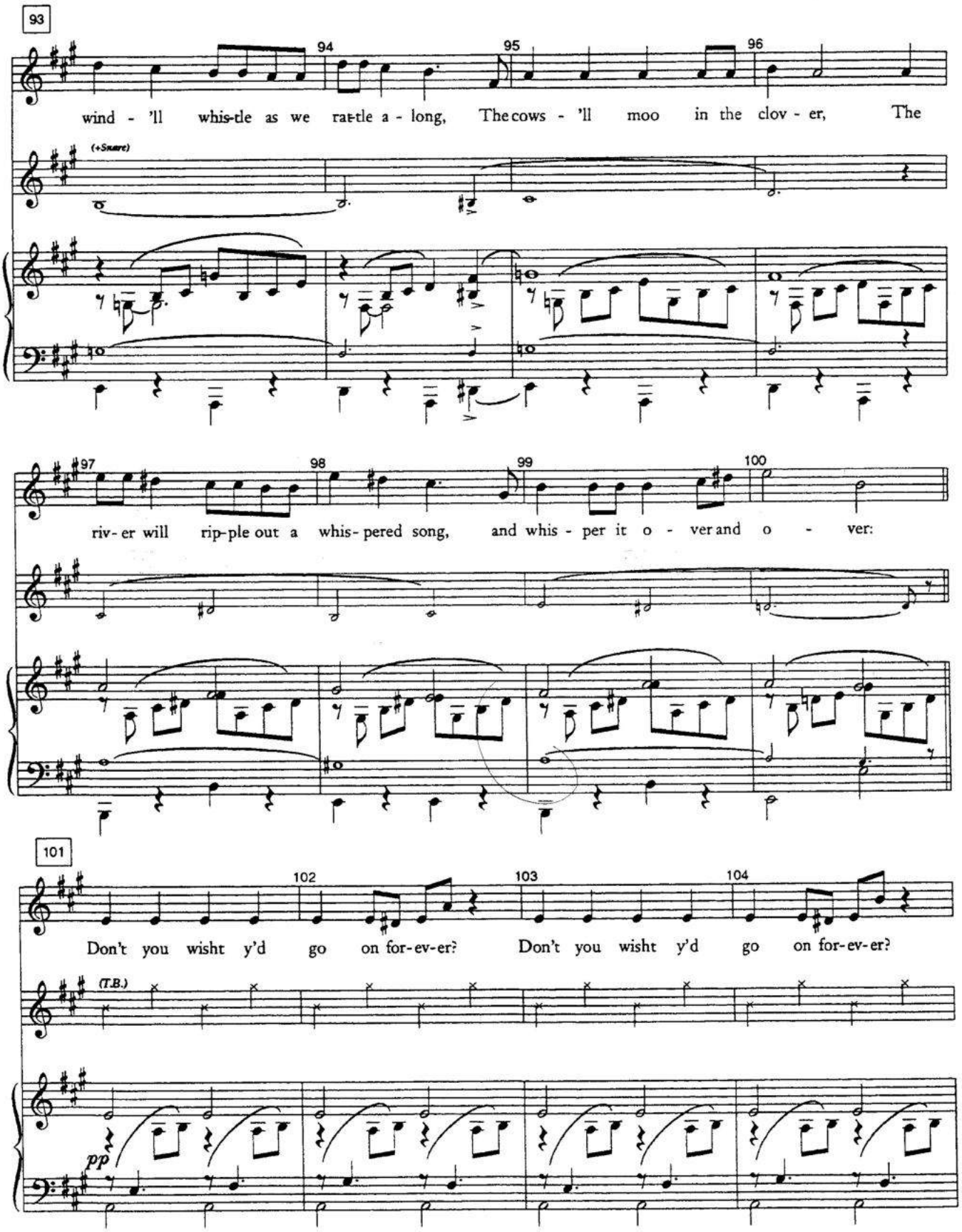

33
34
35
36
Watch that fringe and see how it flut-ters When I drive them high step pin' strut-ters!
(T.B.)
(Vc)
37
38
39
40
Nos - ey pokes - 'll peek thru their shut-ters and their eyes will pop! The
(Cl/Xylo)
41
42
43
44
wheels are yel-ler, the up - holster-y's brown, The dash-board's gen-u-ine leath - er, With
(Hp)
(+Vc)

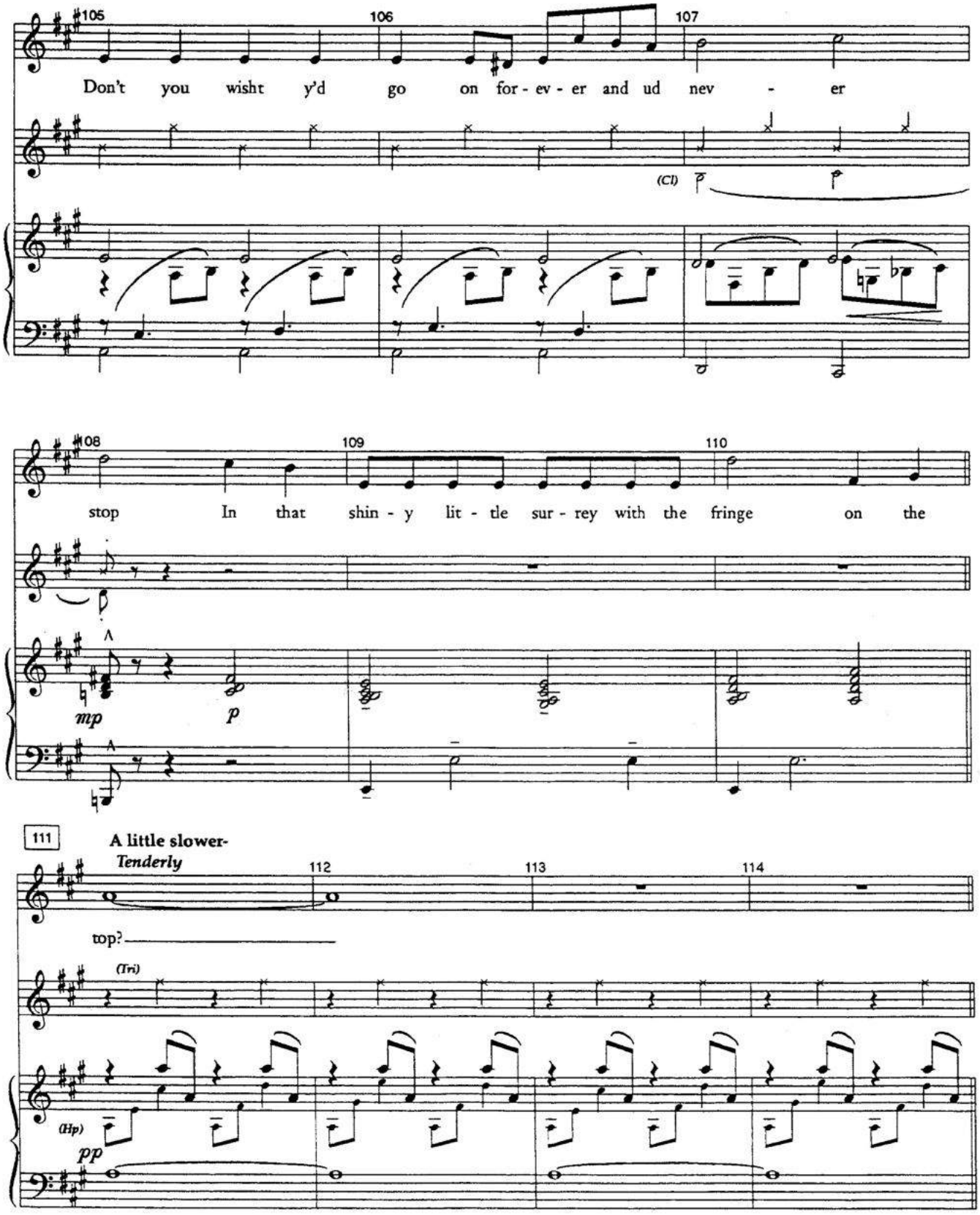

45
46
47
48
i - sin glass curtains y' can roll right down, in case there's a change in the weath - er.
(Cl)
49
50
51
52
Two bright side lights, wink - in' and blink-in' Ain't no fin - er rig, I'm a-think-in'!
(T.B.)
p
(Vc)
53
54
55
56
You c'n keep yer rig if you're think- in' 'at I'd keer to swop fer that
(Cl)

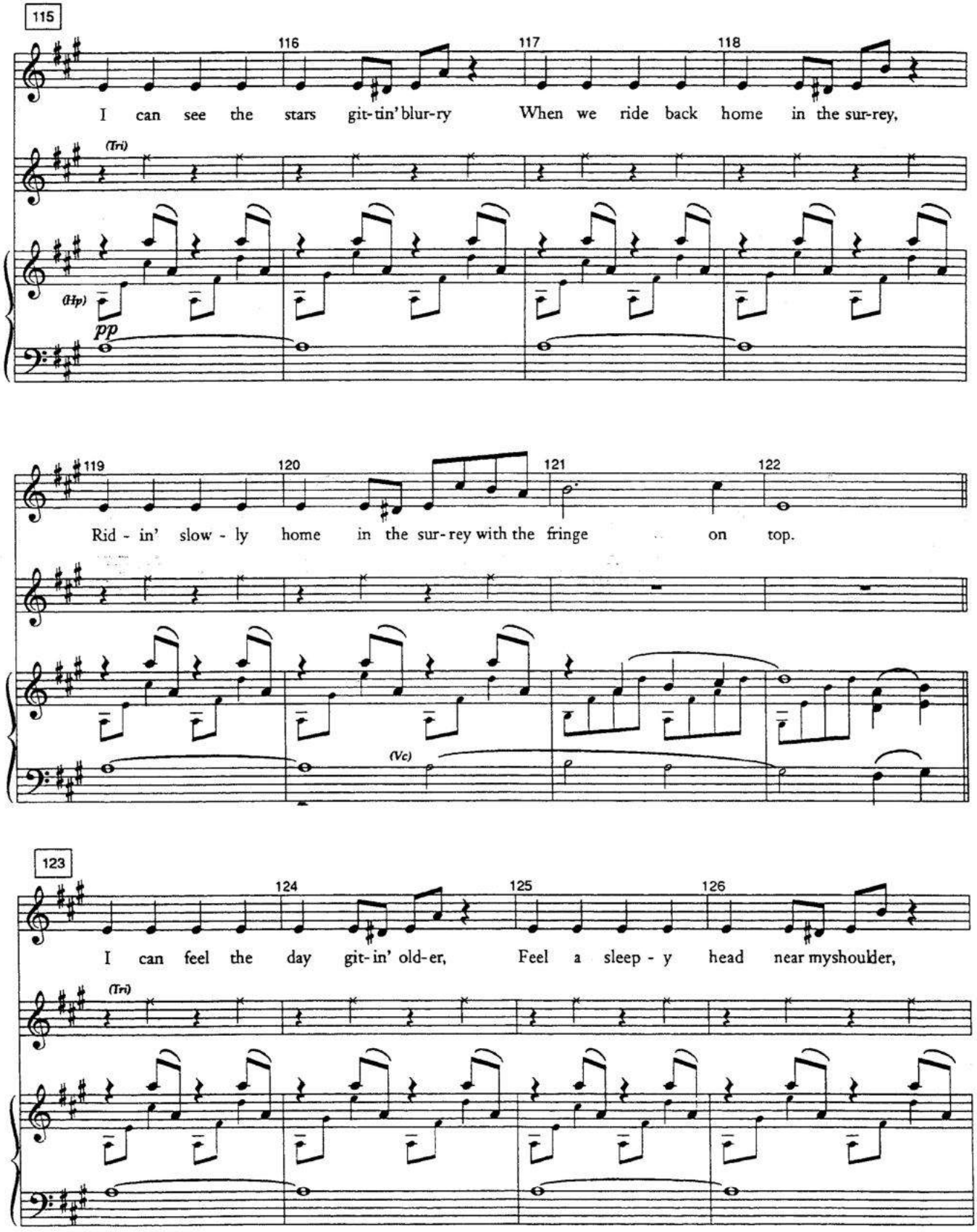

59 Brightly-Tempo I
57
58
60
shin - y lit - tle sur - rey with the fringe on the top!
(Brush on snare)
mp
mf
61
Alyson:
62
63
64
Would y' say the fringe was made of silk?
(T.B.)
(Cl)
p
mf
(+Vc)
65
Jason:
66
67
68
Would - n't have no oth - er kind but silk
p
mf

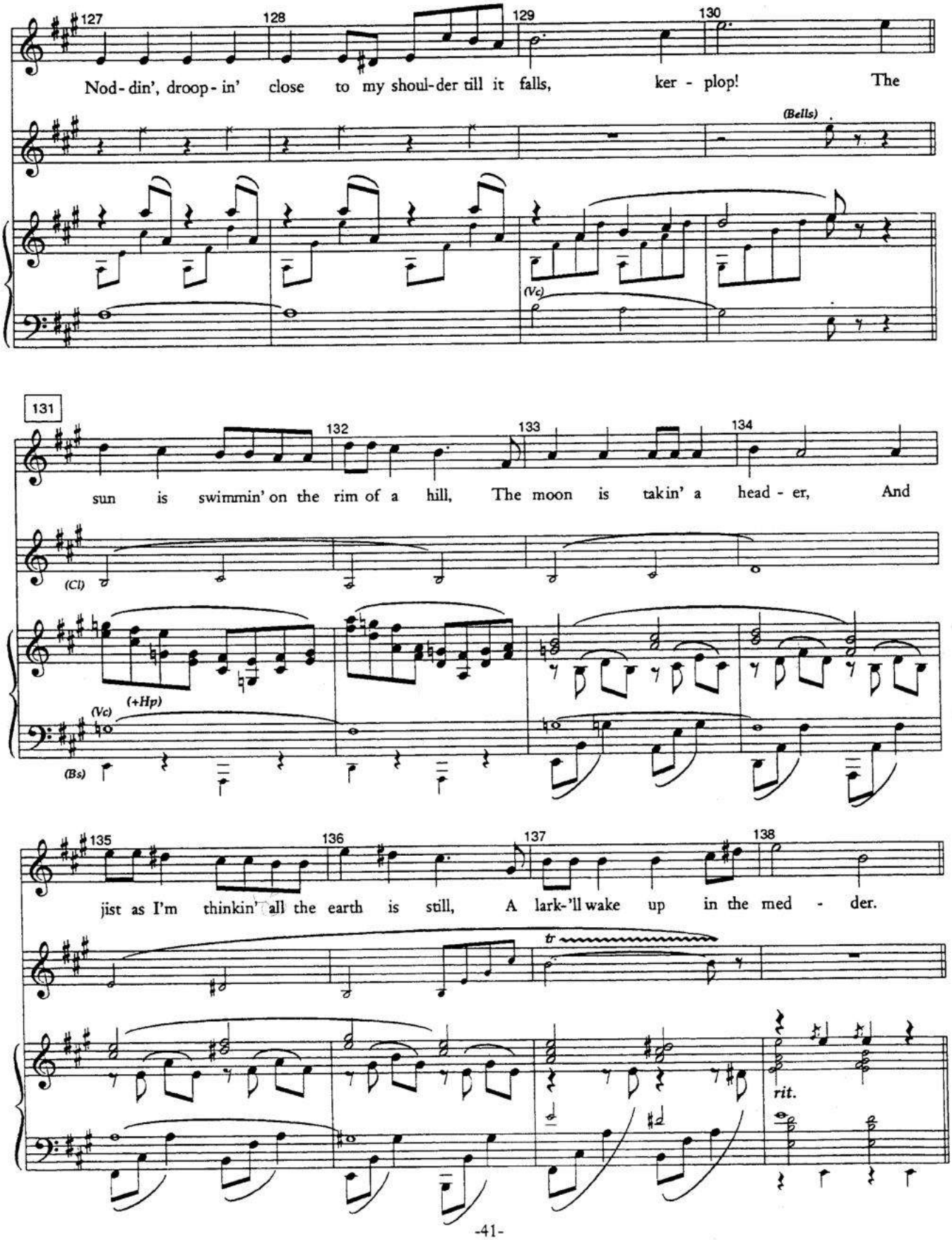

69
Lynne/Vicki:
70
71
72
Has it real - ly got a team of snow - white hors - es?
(Cl)
p
rit.
Tempo Giusto
Alyson: "Good answer."
73
Jason:
74
75
76
One's like snow, the oth - er's more like milk.
(Cl)
(T.B.)
p
(+Vc)
77
Jason:
78
79
80
All the world-'ll fly in a flur-ry When I take you out in the sur-rey
(T.B. cont)
(Cl/Hp)
(+Vc)
(Bs)

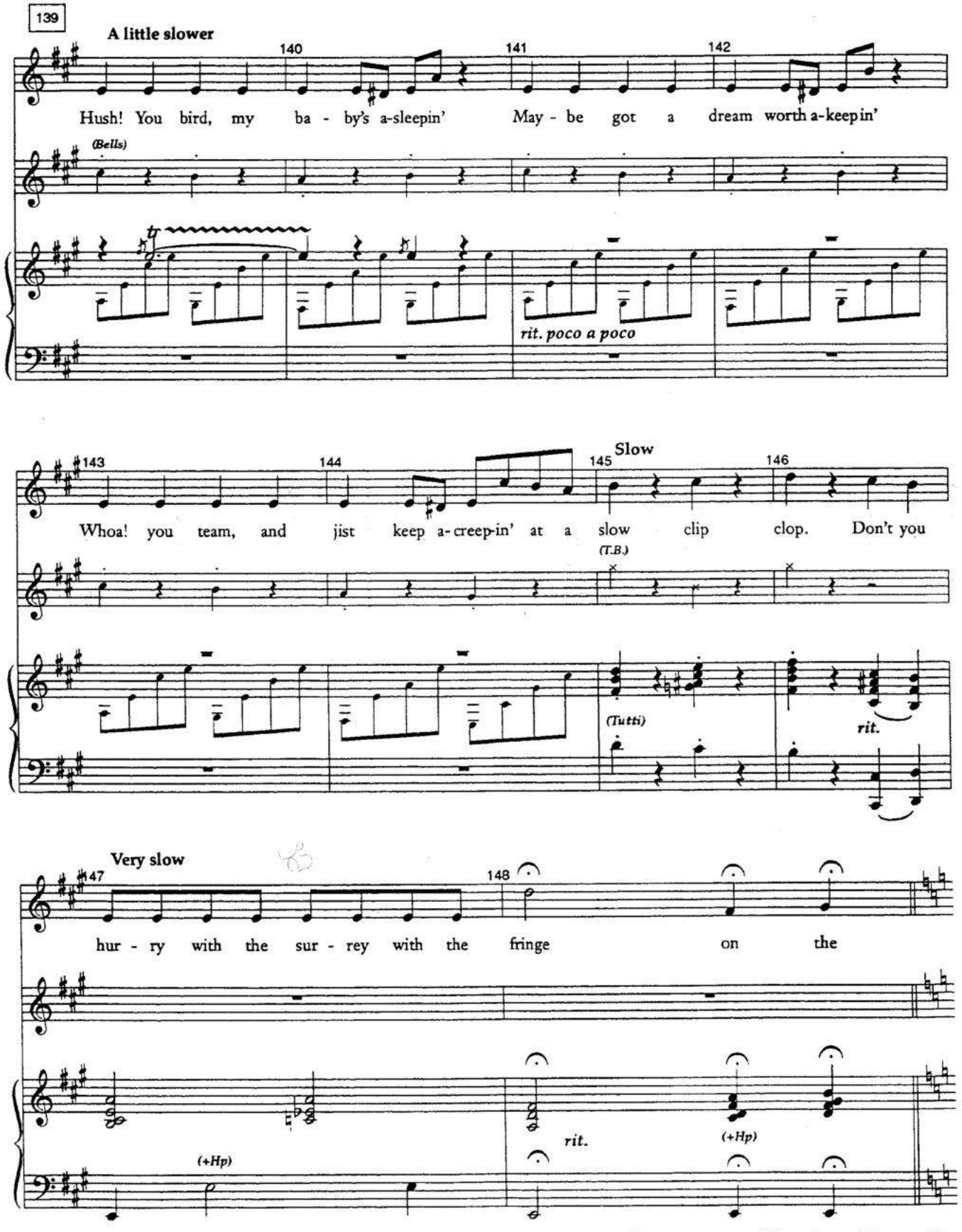

81
82
83
84
When I take you out in the sur - rey with the fringe on top!
(Cl)
(Vc)
85
86
87
88
When we hit that road, hell fer leath-er, Cats and dogs-'ll dance in the heath-er
(T.B. cont)
(Cl/Hp)
(+Vc)
(Bs)
89
90
91
92
Birds and frogs- 'll sing all to - geth - er and the toads will hop! The
(Cl)
(Vc)


93
94
95
96
wind - 'll whis-tle as we rat-tle a - long, The cows - 'll moo in the clov - er, The
(+Snare)
97
98
99
100
riv - er will rip-ple out a whis - pered song, and whis - per it o - ver and o - ver:
101
102
103
104
Don't you wisht y'd go on for-ev-er? Don't you wisht y'd go on for-ev-er?
(T.B.)
pp


105
106
107
Don't you wisht y'd go on for - ev - er and ud nev - er
(Cl)
108
109
110
stop In that shin - y lit - tle sur - rey with the fringe on the
mp
p
111
A little slower-
Tenderly
112
113
114
top?
(Tri)
(Hp)
pp


115
116
117
118
I can see the stars git-tin' blur-ry When we ride back home in the sur-rey,
(Tri)
(Hp)
pp
119
120
121
122
Rid - in' slow - ly home in the sur-rey with the fringe on top.
(Vc)
123
124
125
126
I can feel the day git-in' old-er, Feel a sleep - y head near myshoulder,
(Tri)


127
128
129
130
Nod - din', droop - in' close to my shoul - der till it falls, ker - plop! The
(Bells)
(Vc)
131
132
133
134
sun is swimmin' on the rim of a hill, The moon is takin' a head - er, And
(Cl)
(Vc)
(+Hp)
(Bs)
135
136
137
138
jist as I'm thinkin' all the earth is still, A lark-'ll wake up in the med - der.
tr
rit.

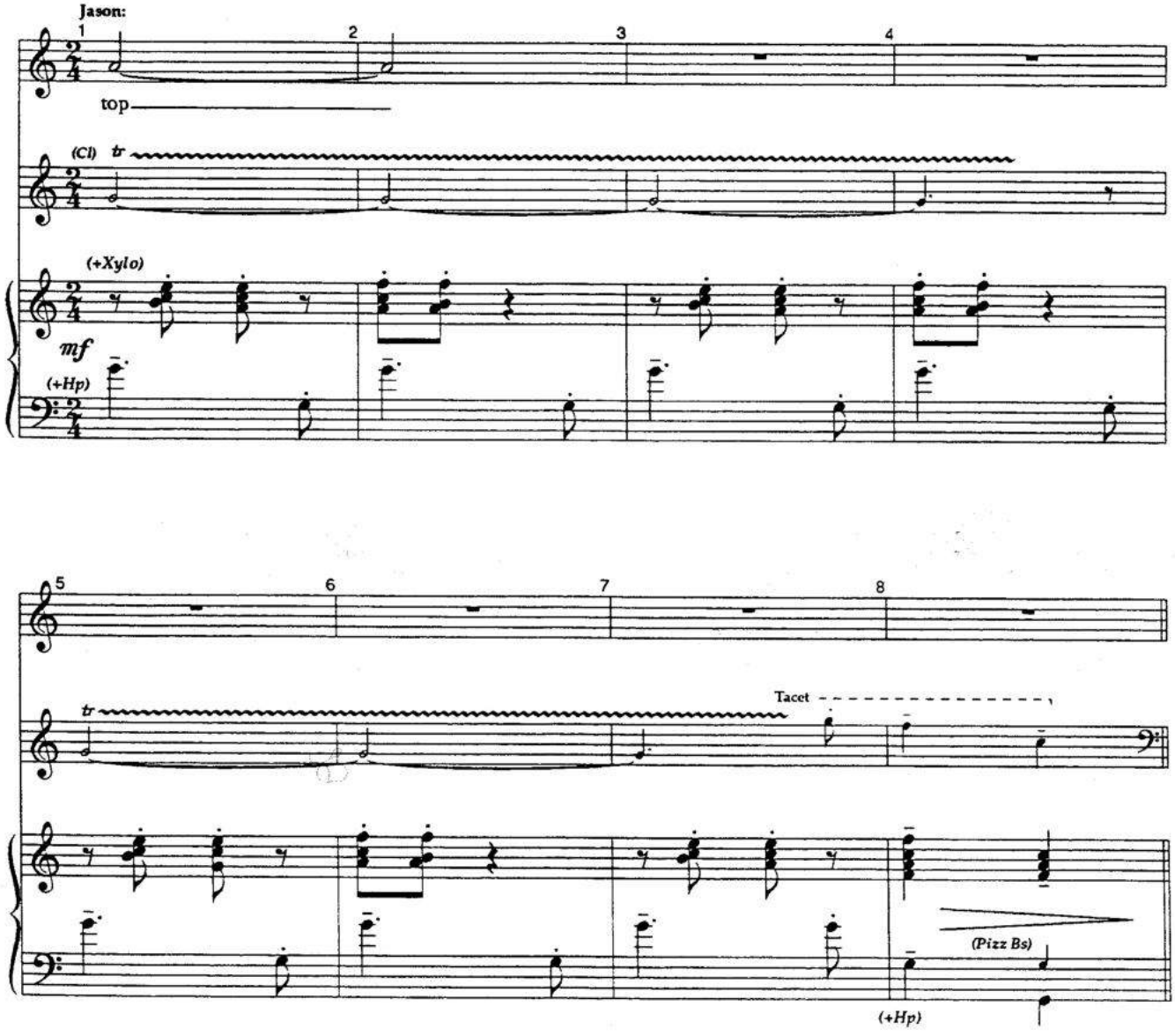


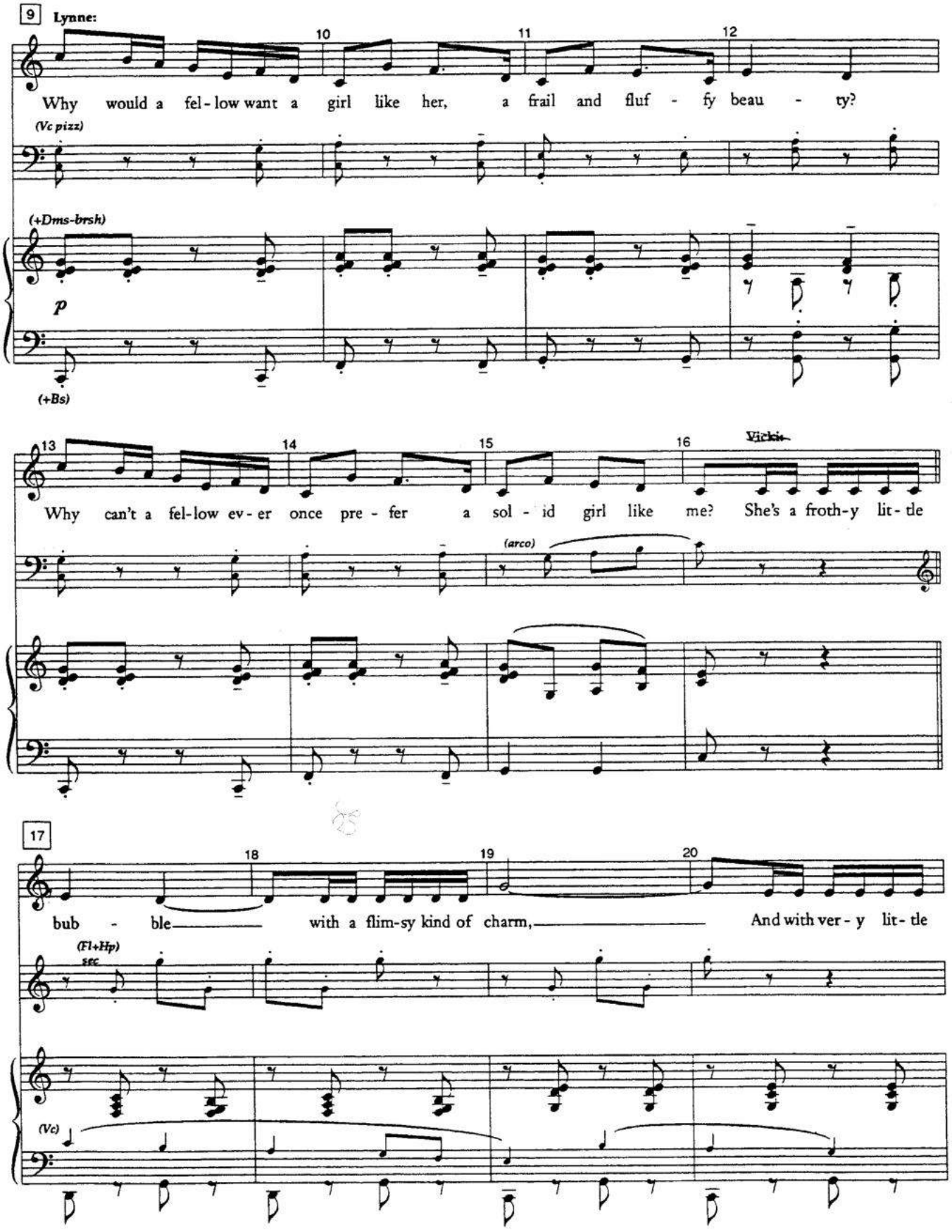

Segue as one to "Stepsisters' Lament"

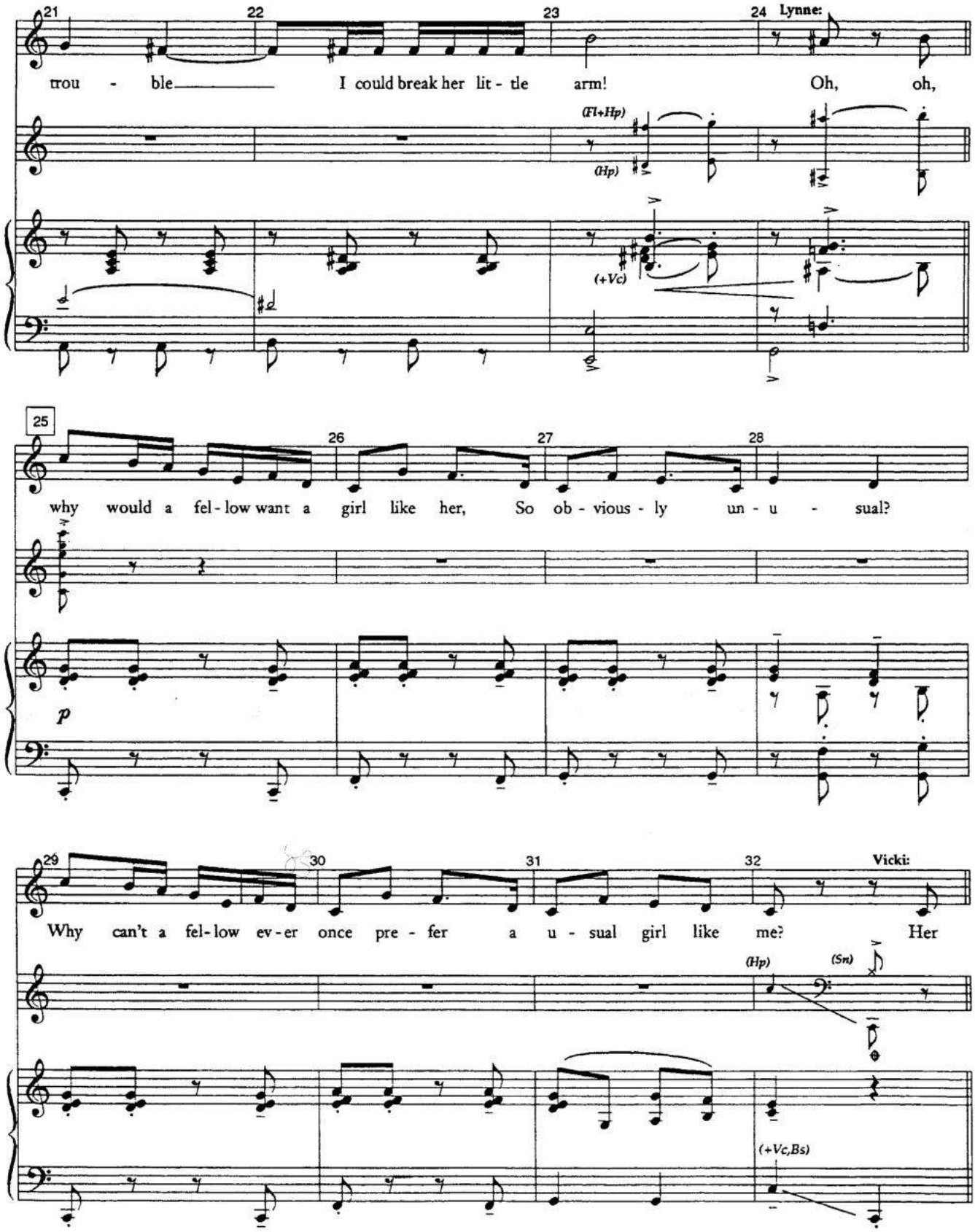
**PIANO/CONDUCTOR**
(Jason)
Lynne
Vicki

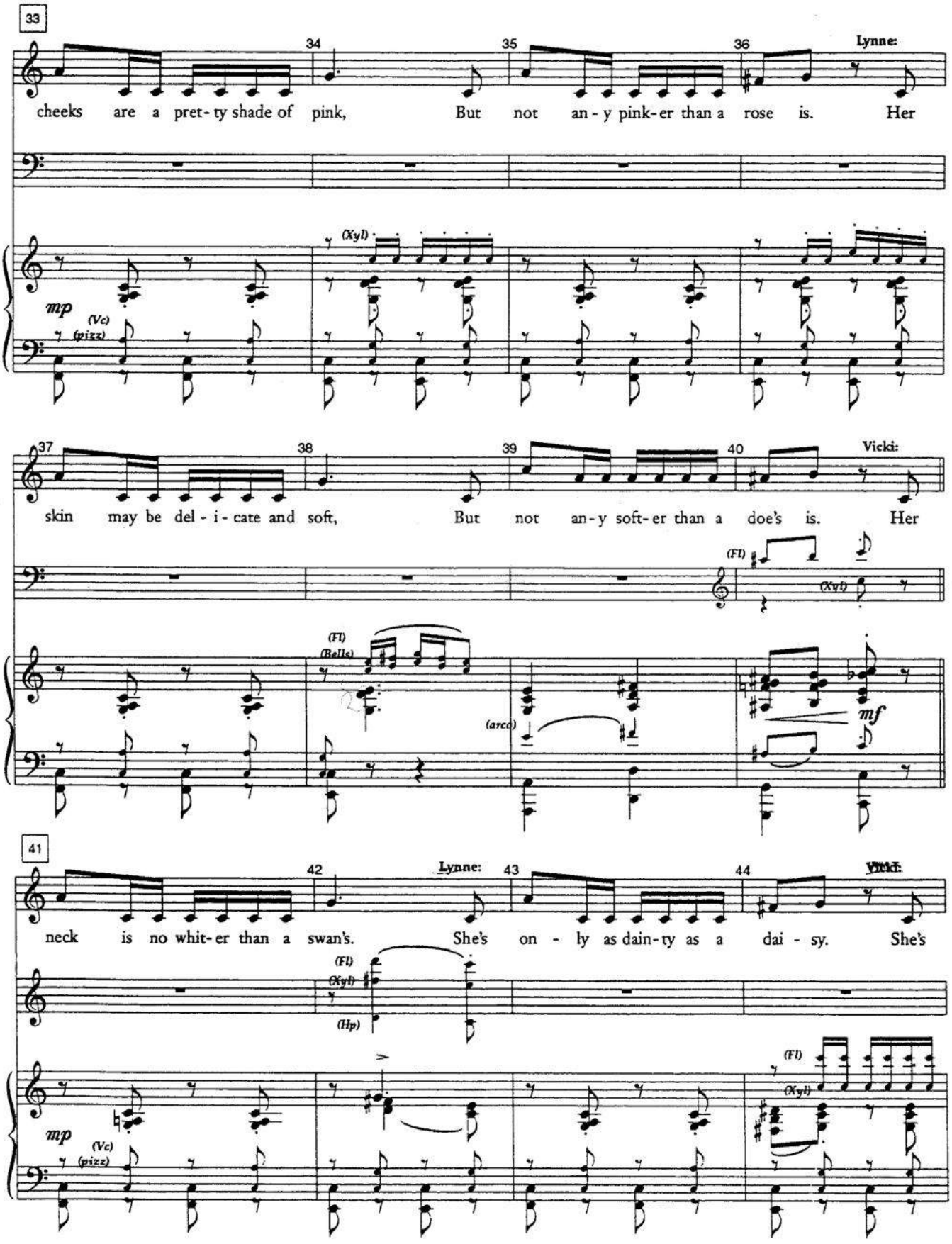
# *Stepsisters' Lament*

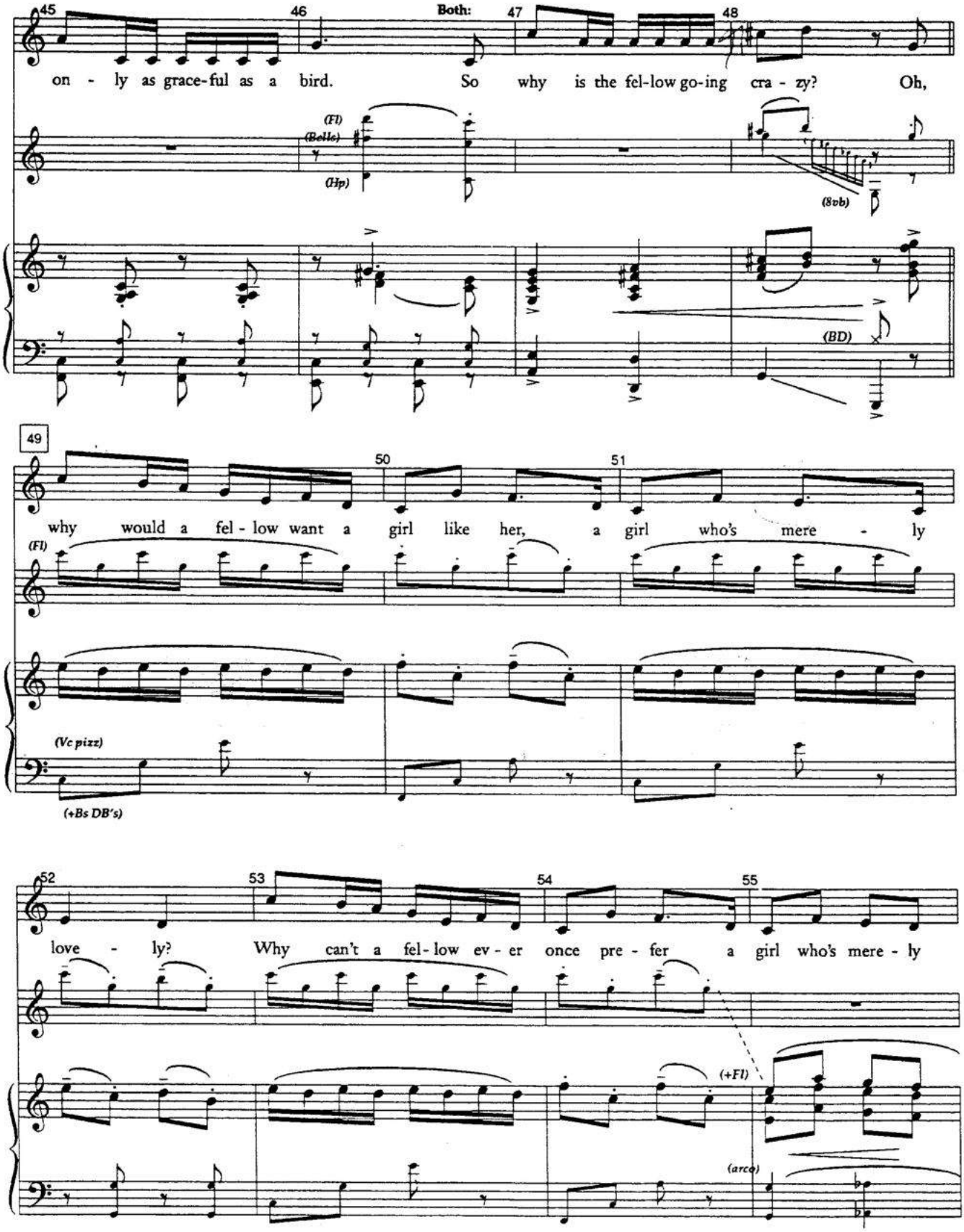
Orch: Jonathan Tunick

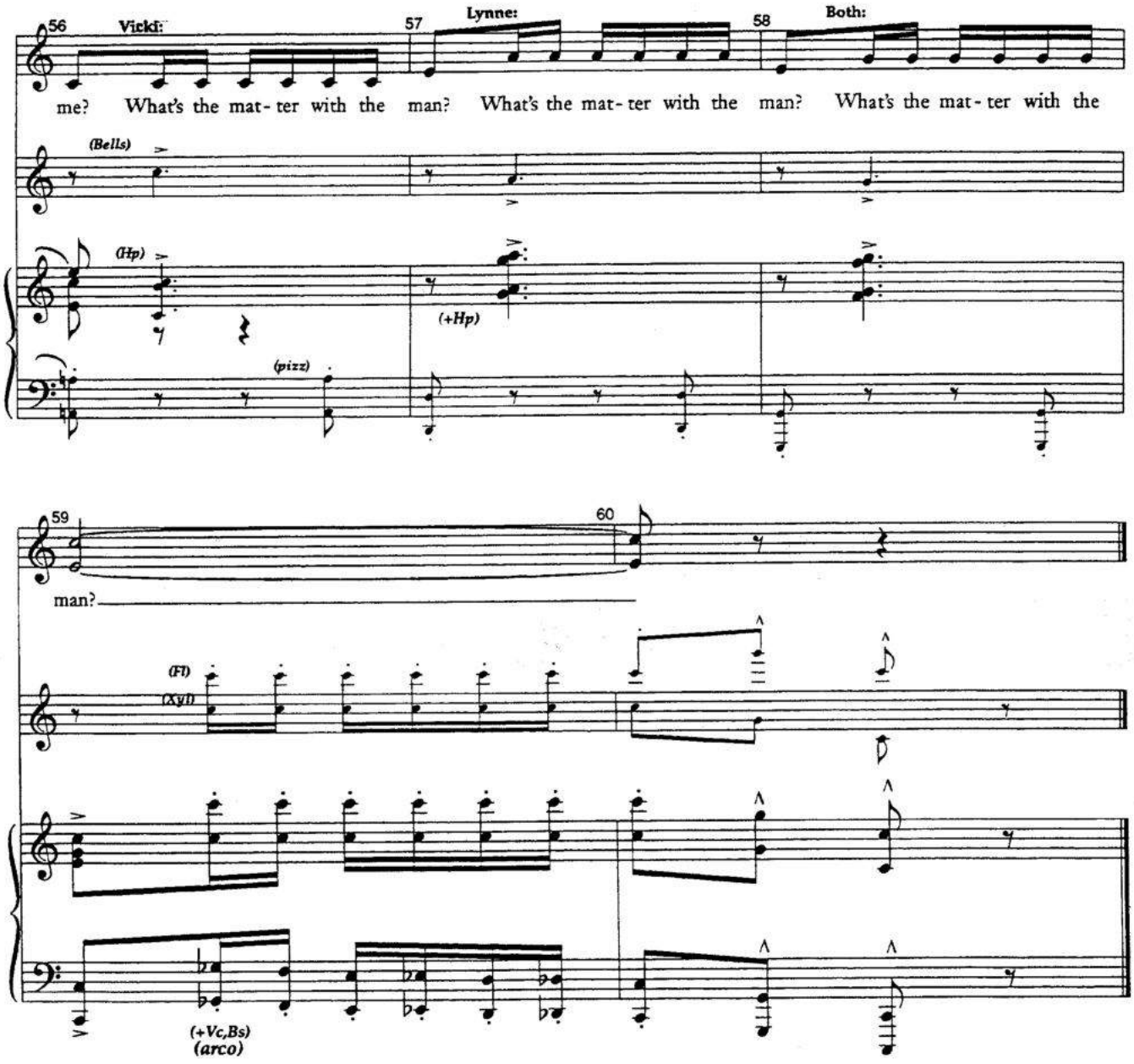



9
Lynne:
10
11
12
Why would a fel - low want a girl like her, a frail and fluf - fy beau - ty?
(Vc pizz)
(+Dms-brsh)
p
(+Bs)
13
14
15
16
Vicki:
Why can't a fel-low ev - er once pre - fer a sol - id girl like me? She's a froth-y lit - tle
(arco)
17
18
19
20
bub - ble with a flim-sy kind of charm, And with ver - y lit - tle
(Fl+Hp)
sec
(Vc)


21
22
23
24
Lynne:
trou - ble
I could break her lit - tle arm!
Oh, oh,
(Fl+Hp)
(Hp)
(+Vc)
25
26
27
28
why would a fel - low want a girl like her, So ob - vious - ly un - u - sual?
p
29
30
31
32
Vicki:
Why can't a fel - low ev - er once pre - fer a u - sual girl like me?
Her
(Hp)
(Sn)
(+Vc,Bs)

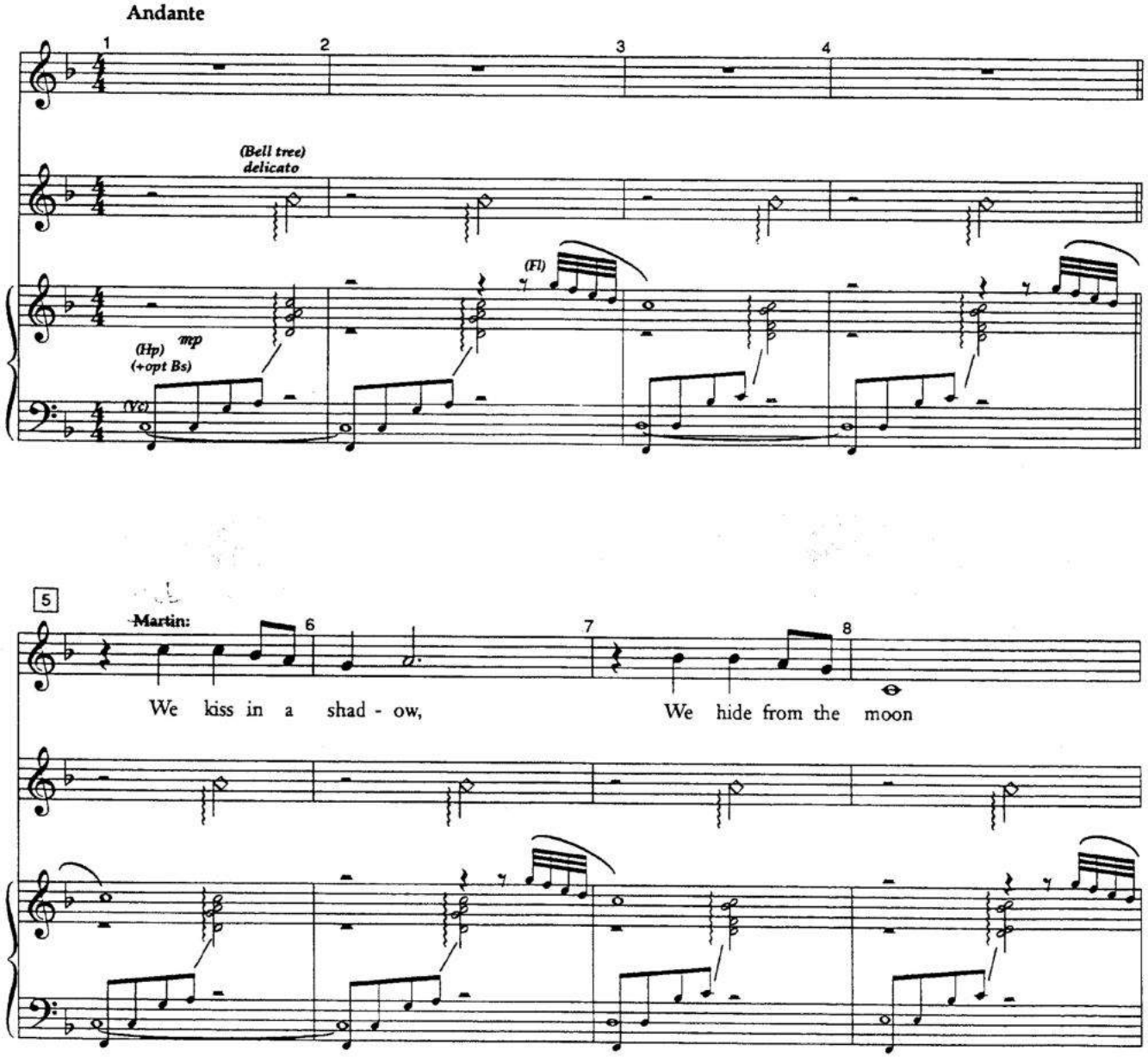

33
34
35
36
Lynne:
cheeks are a pret-ty shade of pink, But not an-y pink-er than a rose is. Her
(Xyl)
mp
(Vc)
(pizz)
37
38
39
40
Vicki:
skin may be del-i-cate and soft, But not an-y soft-er than a doe's is. Her
(Fl)
(Xyl)
(Fl)
(Bells)
(arco)
mf
41
42
Lynne:
43
44
Vicki:
neck is no whit-er than a swan's. She's on-ly as dain-ty as a dai-sy. She's
(Fl)
(Xyl)
(Hp)
mp
(Vc)
(pizz)
(Fl)
(Xyl)

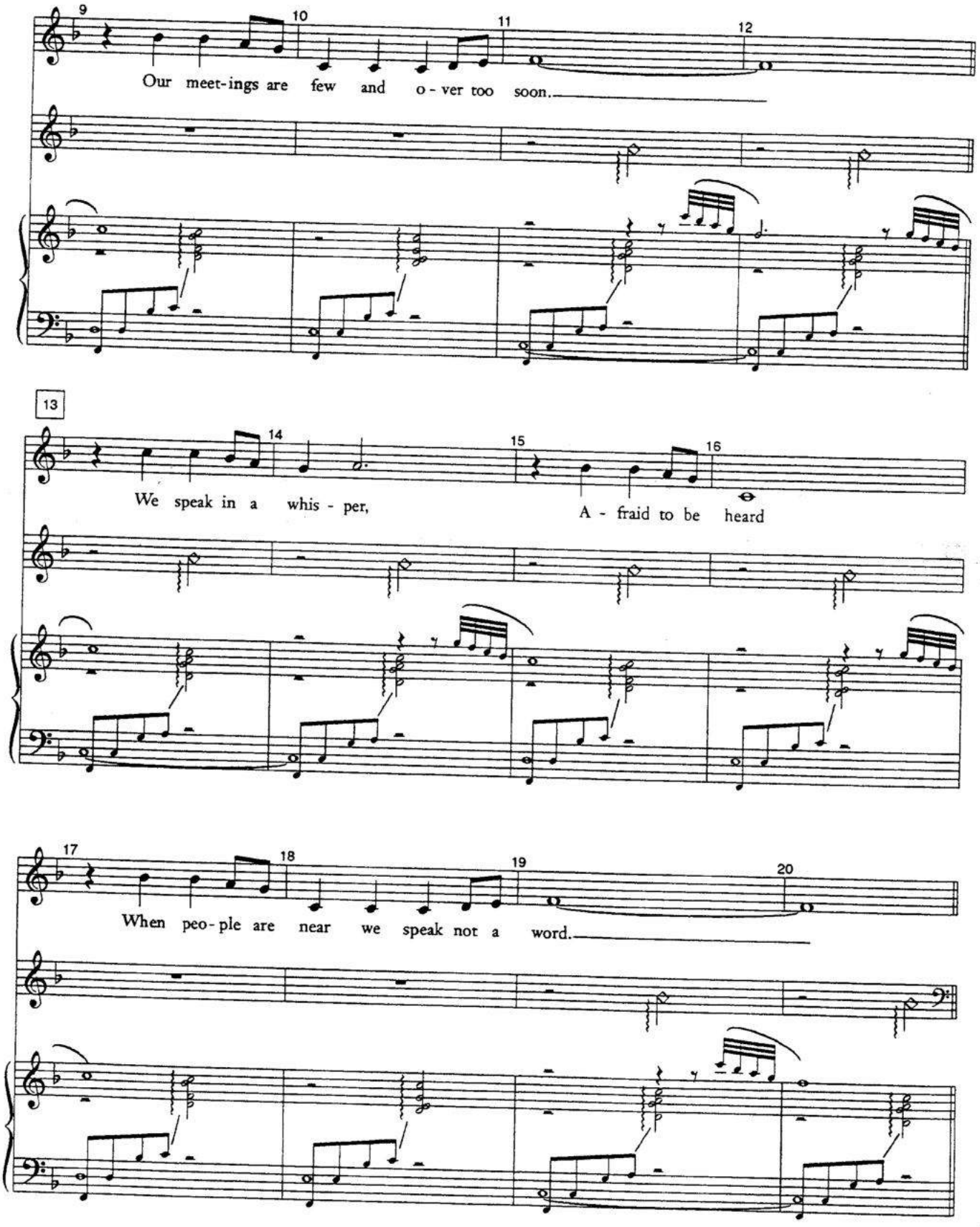

45
46
Both:
47
48
on - ly as grace-ful as a bird. So why is the fel-low go-ing cra - zy? Oh,
(Fl)
(Belle)
(Hp)
(8vb)
(BD)
49
50
51
why would a fel - low want a girl like her, a girl who's mere - ly
(Fl)
(Vc pizz)
(+Bs DB's)
52
53
54
55
love - ly? Why can't a fel - low ev - er once pre - fer a girl who's mere - ly
(+Fl)
(arco)

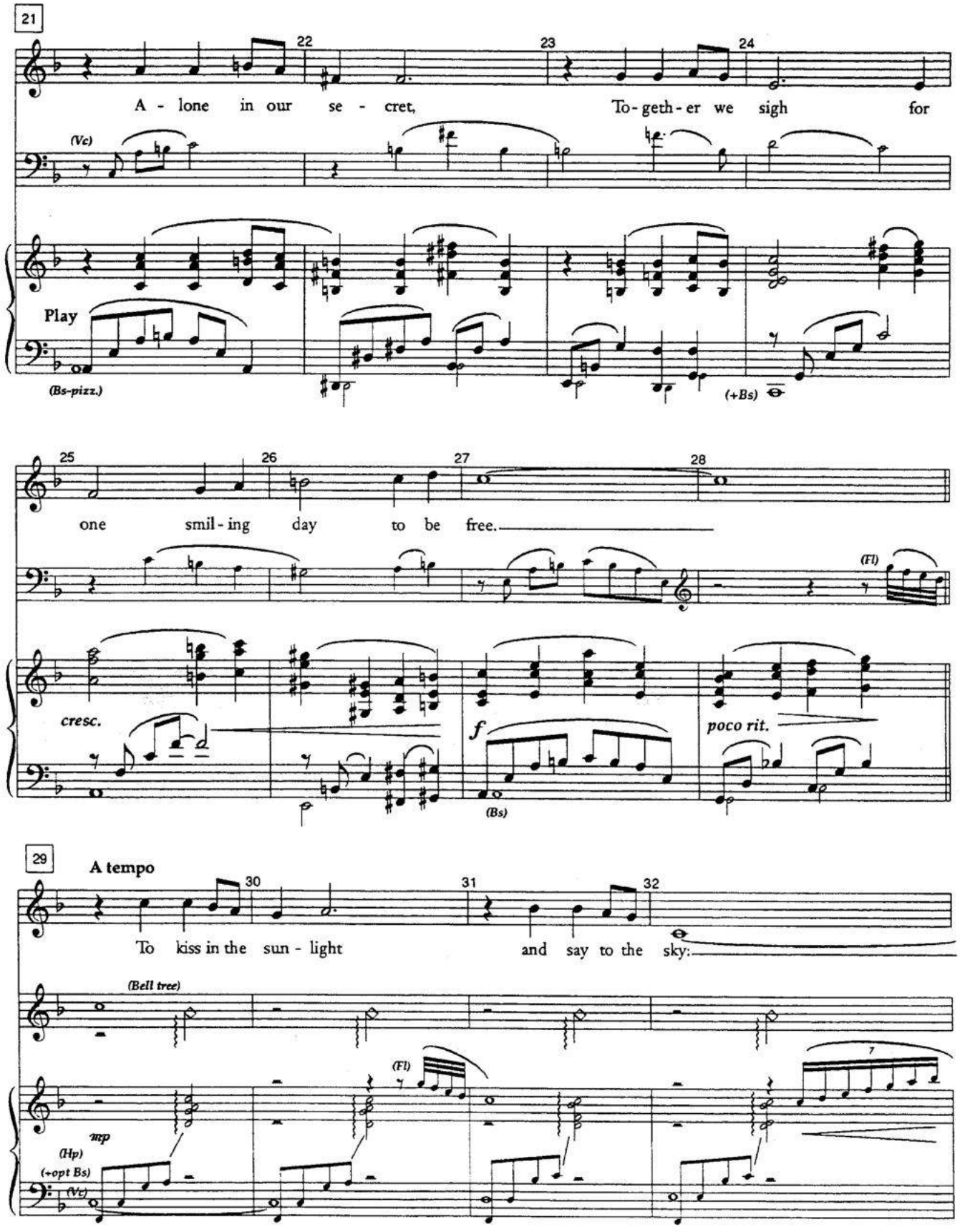

56
Vicki:
57
Lynne:
58
Both:
me? What's the mat-ter with the man? What's the mat-ter with the man? What's the mat-ter with the
(Bells)
(Hp)
(+Hp)
(pizz)
59
60
man?
(Fl)
(Xyl)
(+Vc,Bs)
(arco)

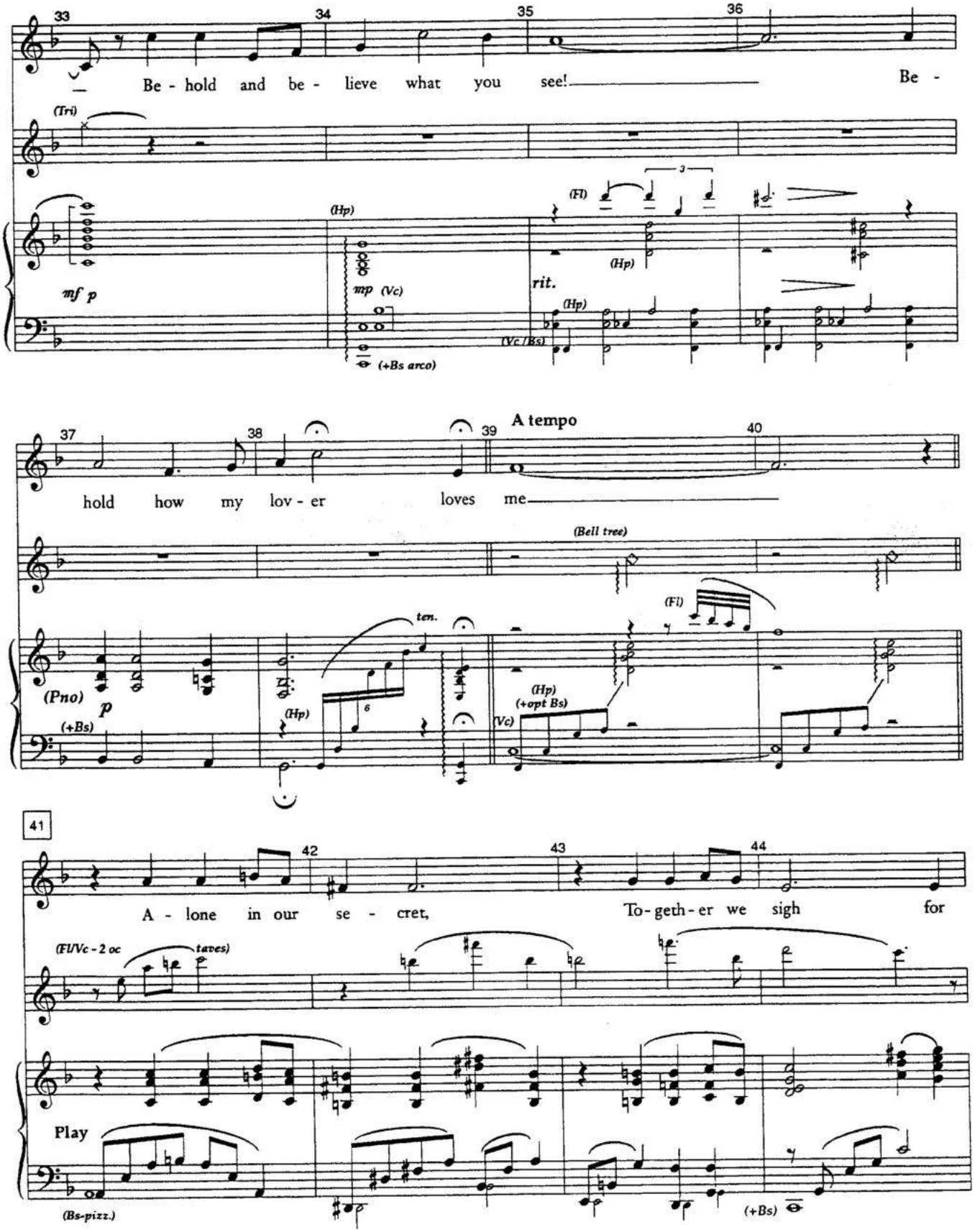
# *We Kiss In A Shadow*

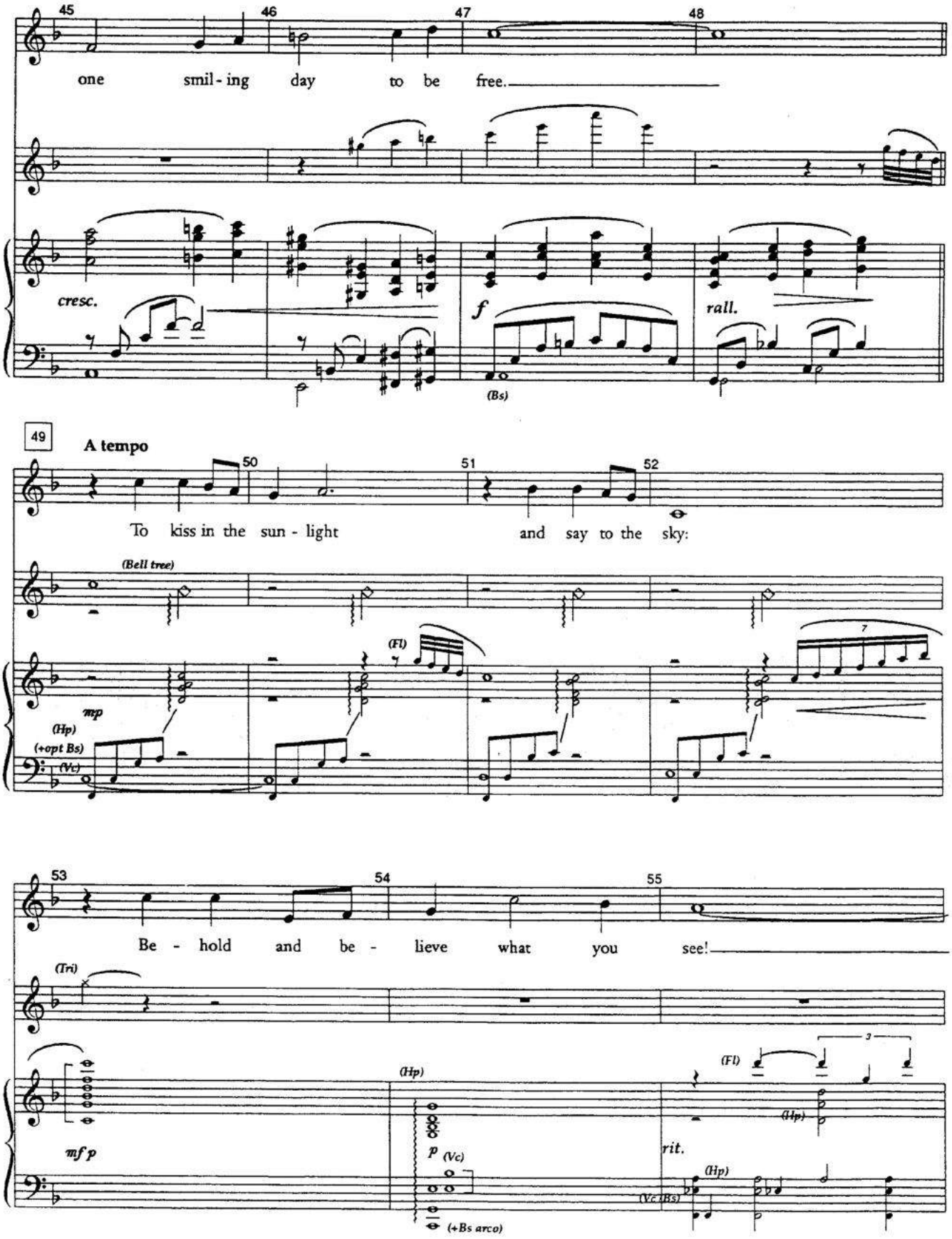
Orch: Jonathan Tunick

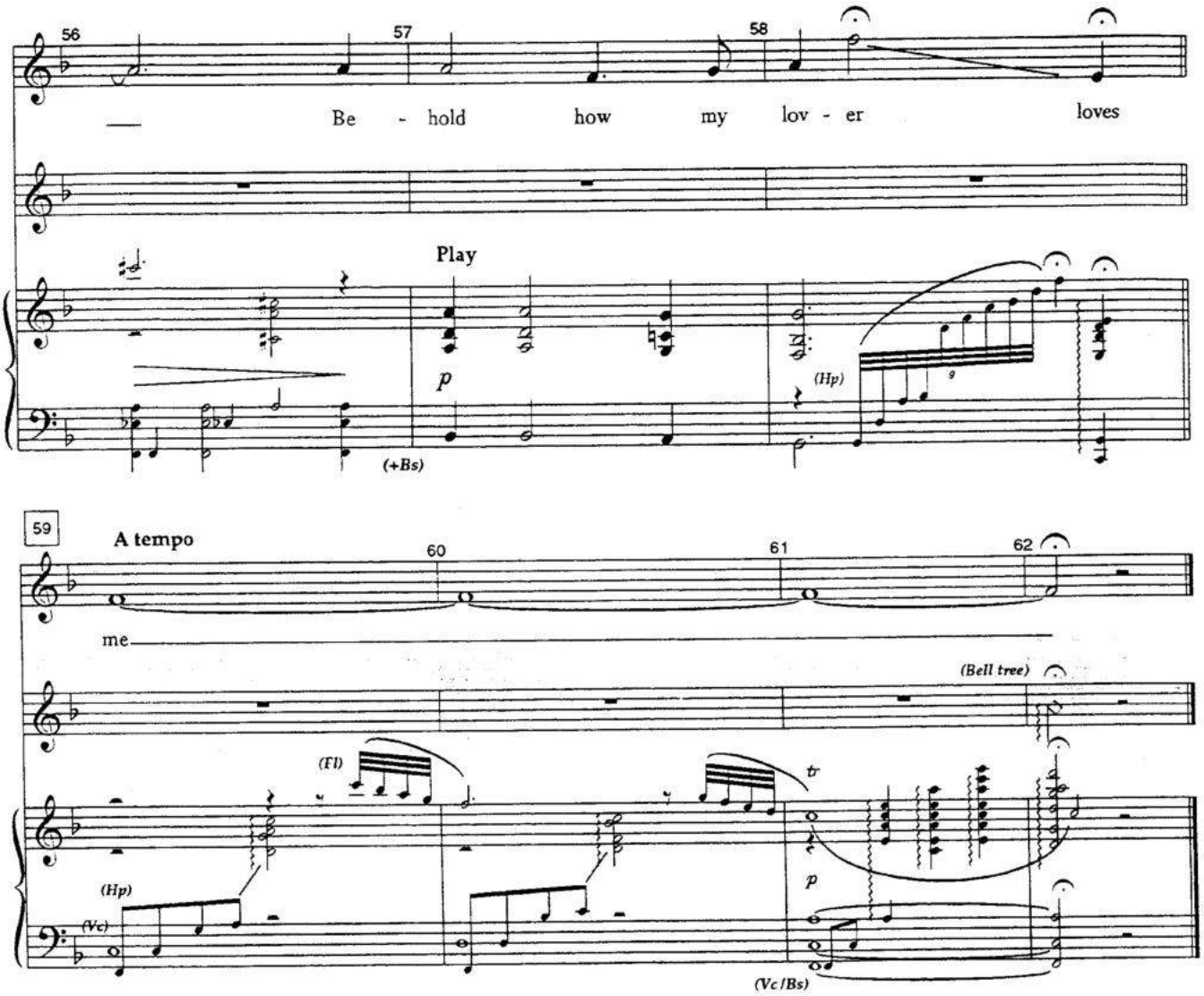



9
10
11
12
Our meet-ings are few and o-ver too soon.
13
14
15
16
We speak in a whis-per,
A-fraid to be heard
17
18
19
20
When peo-ple are near we speak not a word.


21
22
23
24
A - lone in our se - cret, To - geth - er we sigh for
(Vc)
Play
(Bs-pizz.)
(+Bs)
25
26
27
28
one smil - ing day to be free.
(Fl)
cresc.
f
(Bs)
poco rit.
29
A tempo
30
31
32
To kiss in the sun - light and say to the sky:
(Bell tree)
(Fl)
mp
(Hp)
(+opt Bs)
(Vc)

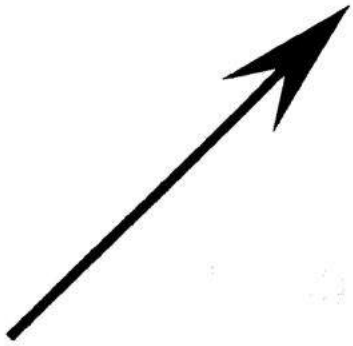

33
34
35
36
Be - hold and be - lieve what you see! Be -
(Tri)
(Hp)
(Fl)
mf p
mp (Vc)
(Hp)
rit.
(Hp)
(Vc/Bs)
(+Bs arco)
37
38
39
A tempo
40
hold how my lov - er loves me
(Bell tree)
ten.
(Fl)
(Pno)
p
(+Bs)
(Hp)
(Hp)
(+opt Bs)
(Vc)
41
42
43
44
A - lone in our se - cret, To-geth-er we sigh for
(Fl/Vc - 2 octaves)
Play
(Bs-pizz.)
(+Bs)

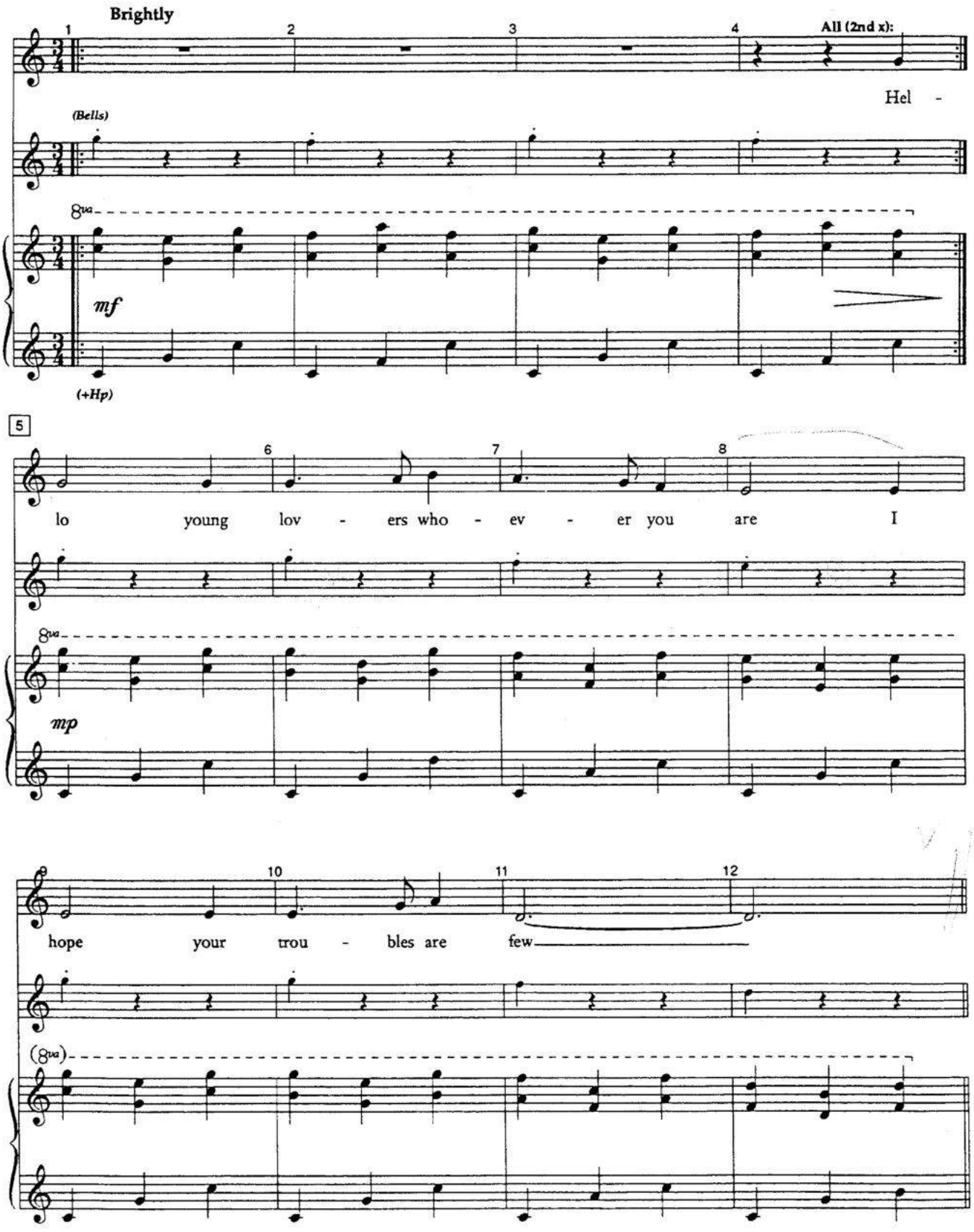

45
46
47
48
one smil - ing day to be free.
cresc.
f
rall.
(Bs)
49
A tempo
50
51
52
To kiss in the sun - light and say to the sky:
(Bell tree)
(Fl)
mp
(Hp)
(+opt Bs)
(Vc)
53
54
55
Be - hold and be - lieve what you see!
(Tri)
(Hp)
mf p
p (Vc)
(+Bs arco)
(Fl)
(Hp)
rit.
(Hp)
(Vc/Bs)

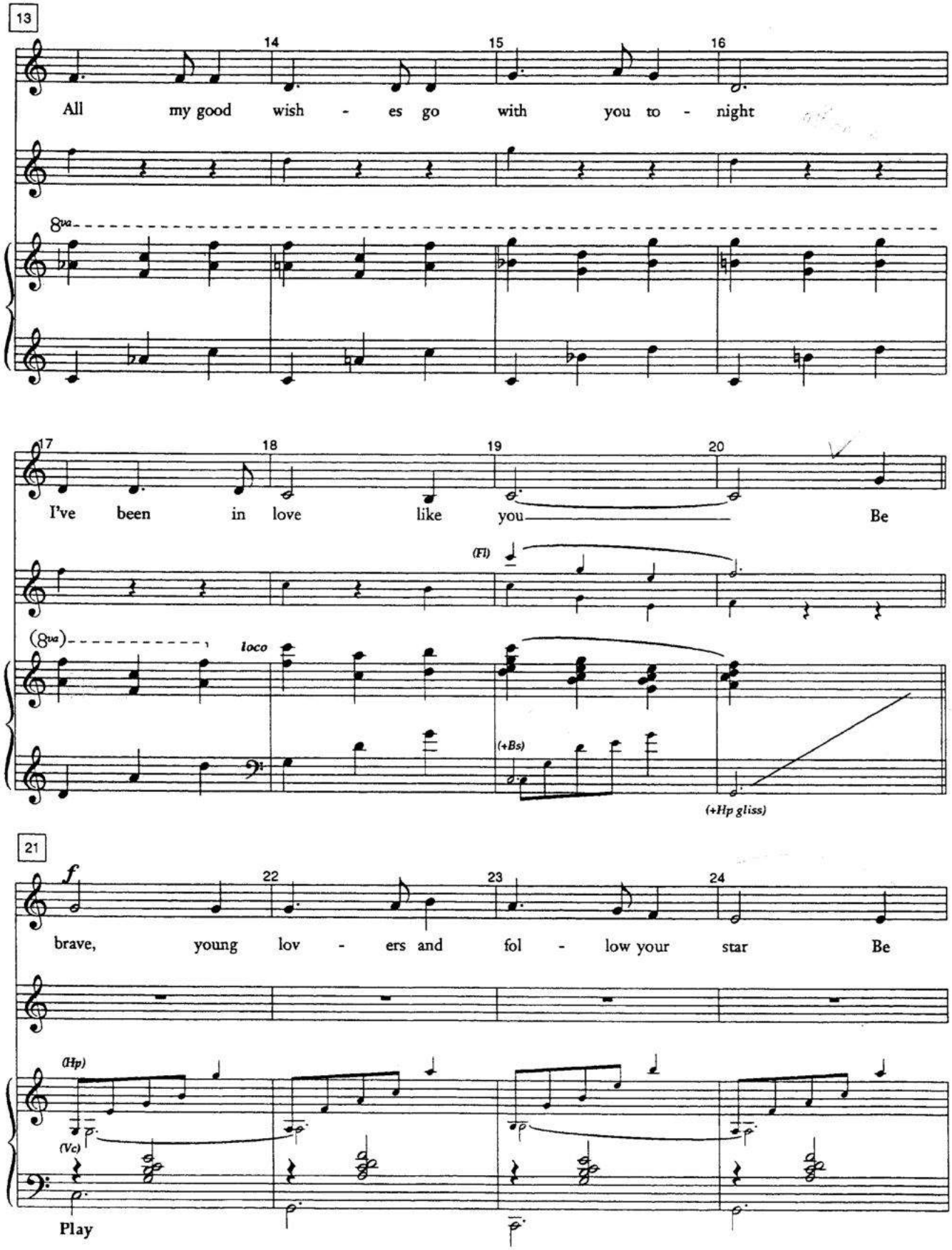

56
57
58
Be - hold how my lov - er loves
Play
p
(+Bs)
(Hp)
59
A tempo
60
61
62
me
(Bell tree)
(Fl)
(Hp)
(Vc)
p
(Vc/Bs)

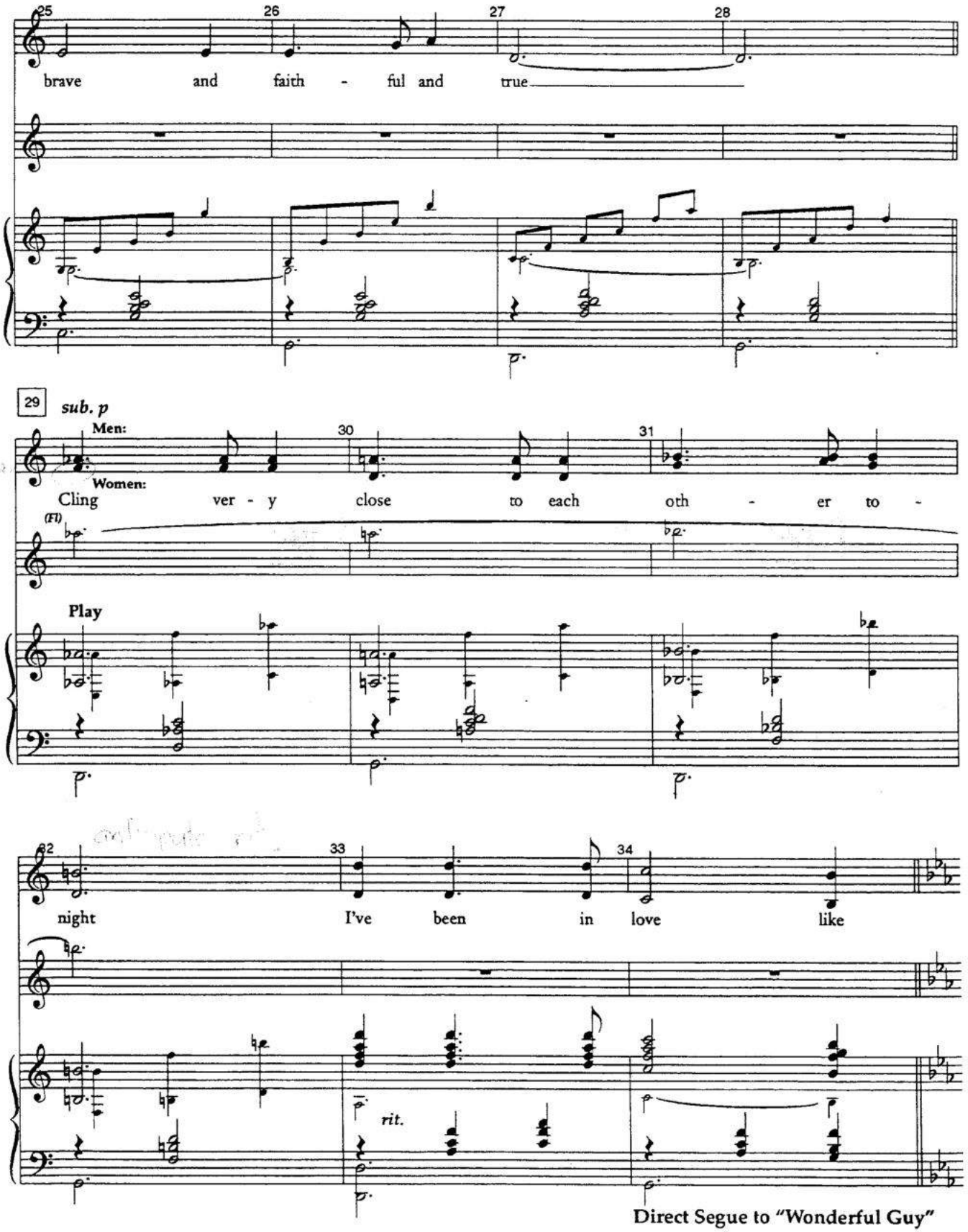
# *Hello Young Lovers*

Orch: Jonathan Tunick




Brightly
All (2nd x):
Hel -
(Bells)
8va
mf
(+Hp)
5
lo young lov - ers who - ev - er you are I
8va
mp
hope your trou - bles are few
(8va)

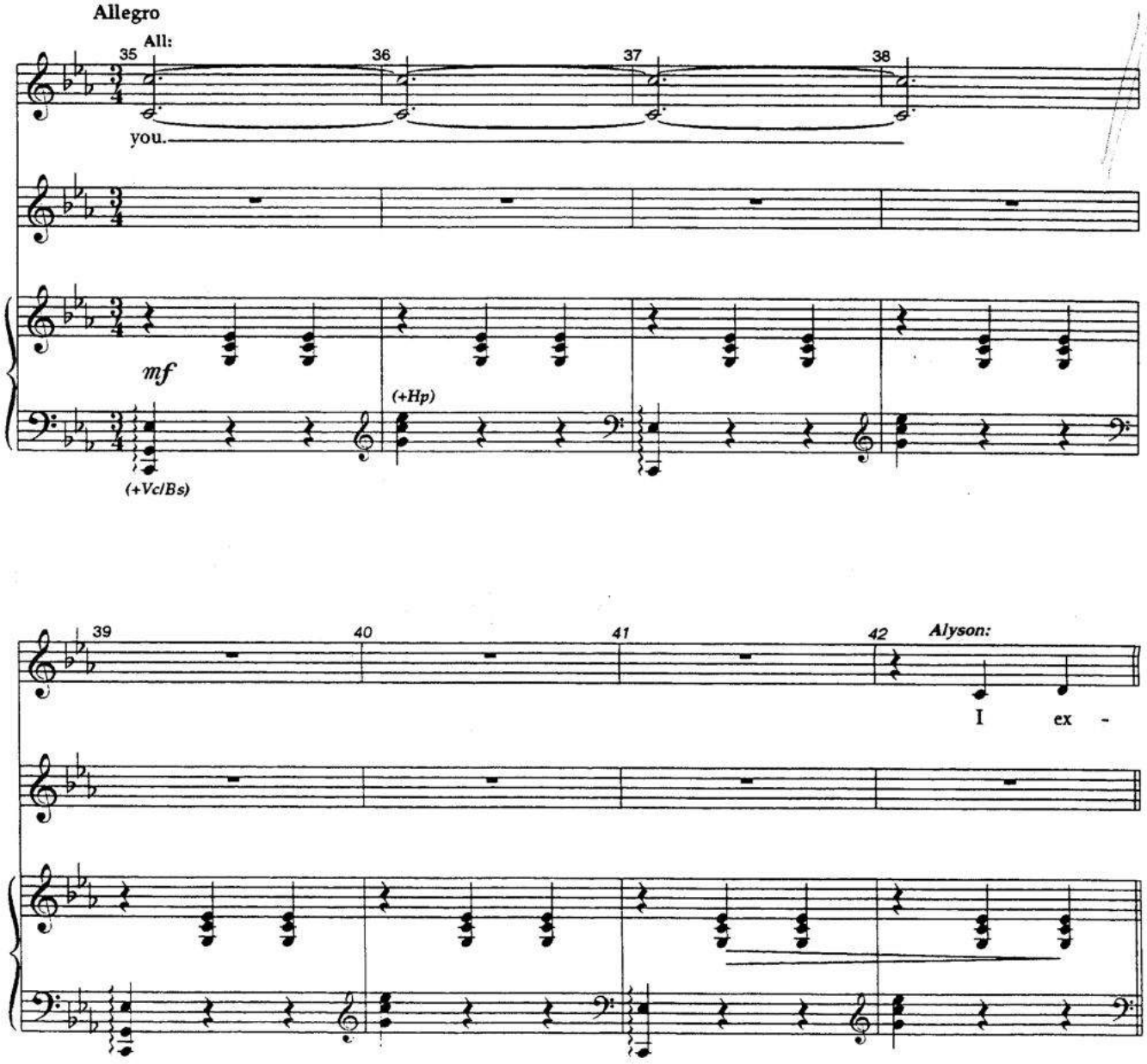

13
14
15
16
All my good wish - es go with you to - night
8va
17
18
19
20
I've been in love like you Be
(Fl)
(8va)
loco
(+Bs)
(+Hp gliss)
21
f
22
23
24
brave, young lov - ers and fol - low your star Be
(Hp)
(Vc)
Play

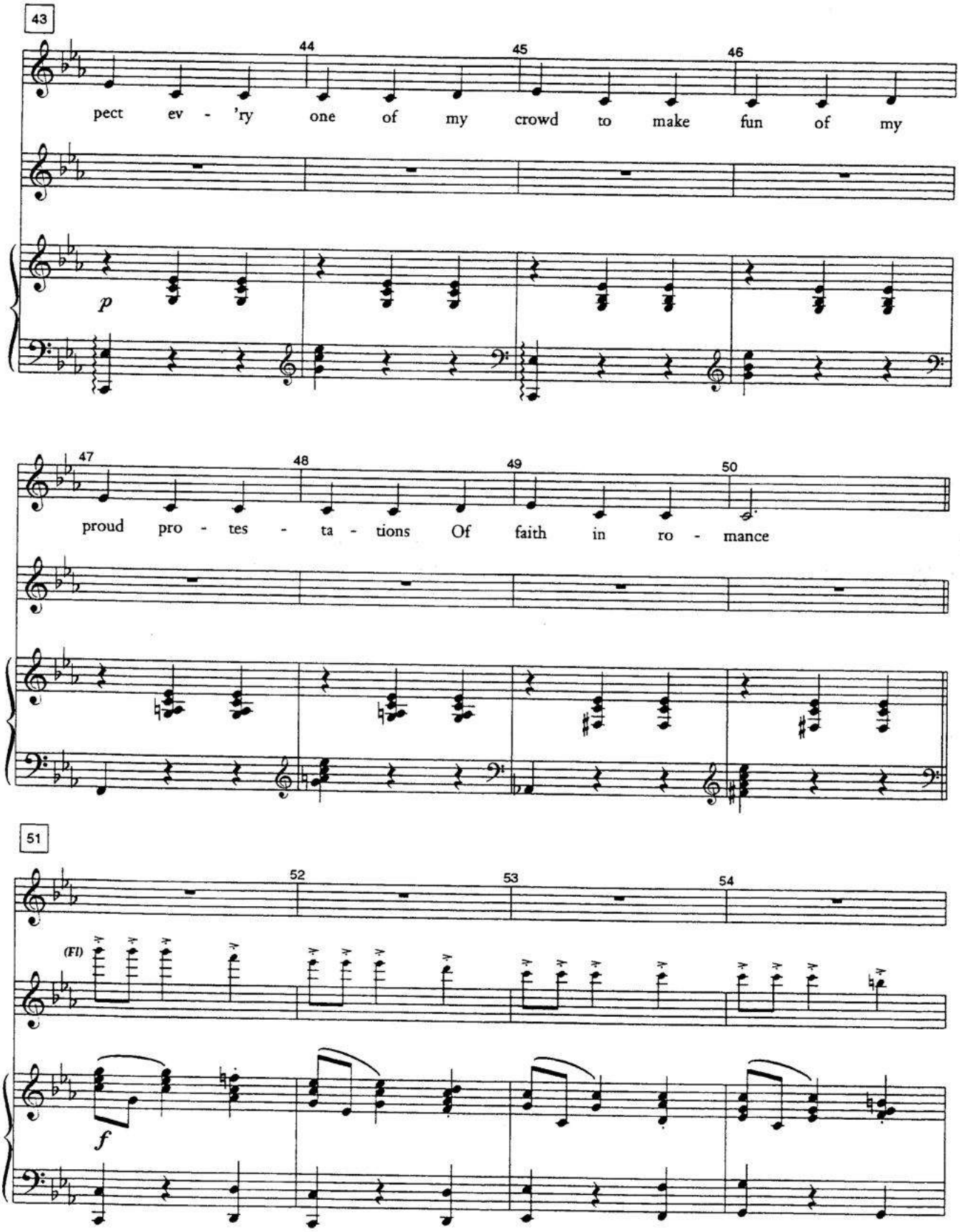

25
26
27
28
brave and faith - ful and true
29
sub. p
Men:
30
31
Women:
Cling ver - y close to each oth - er to -
(Fl)
Play
32
33
34
night I've been in love like
rit.
Direct Segue to "Wonderful Guy"

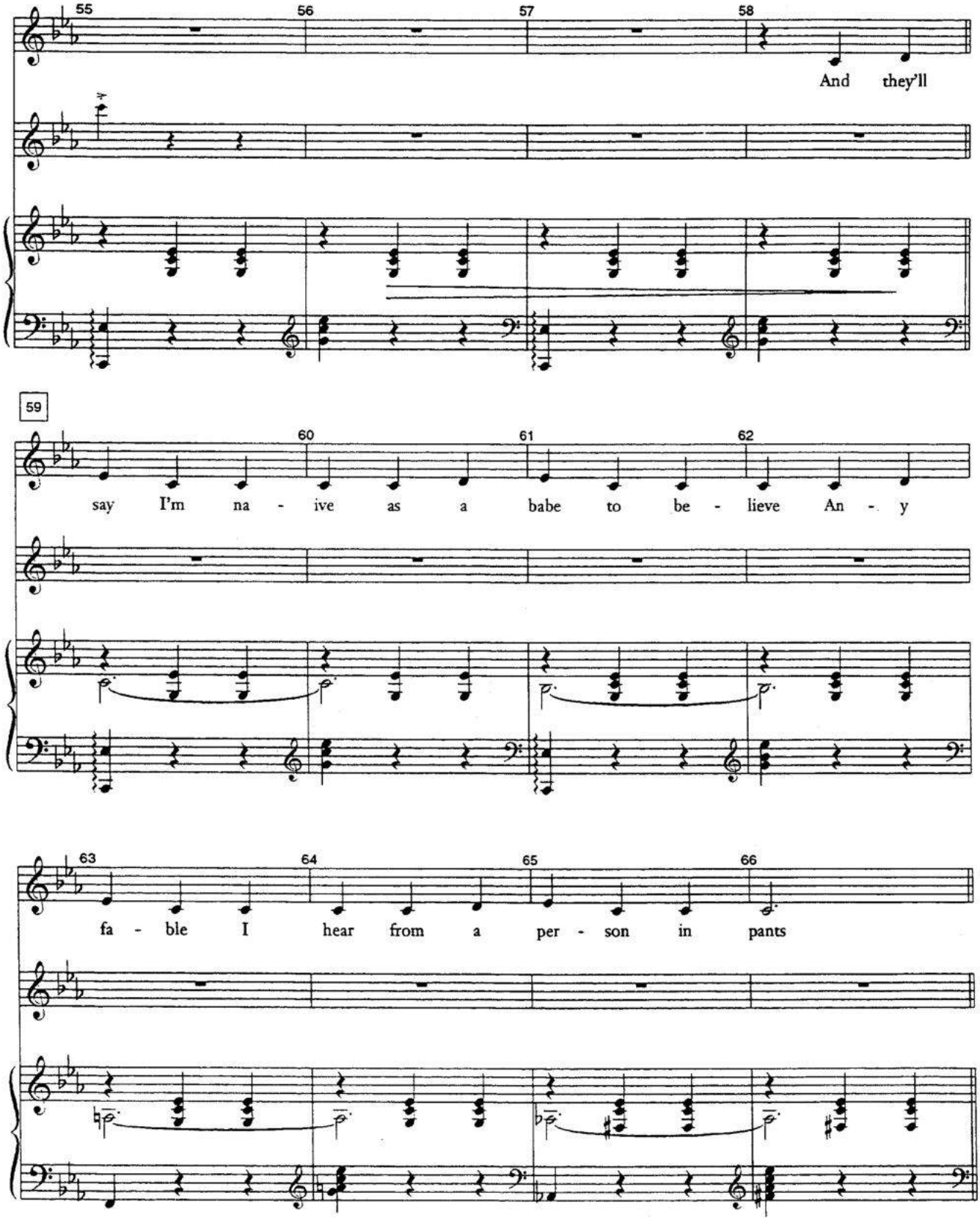
# *I'm In Love With A Wonderful Guy*

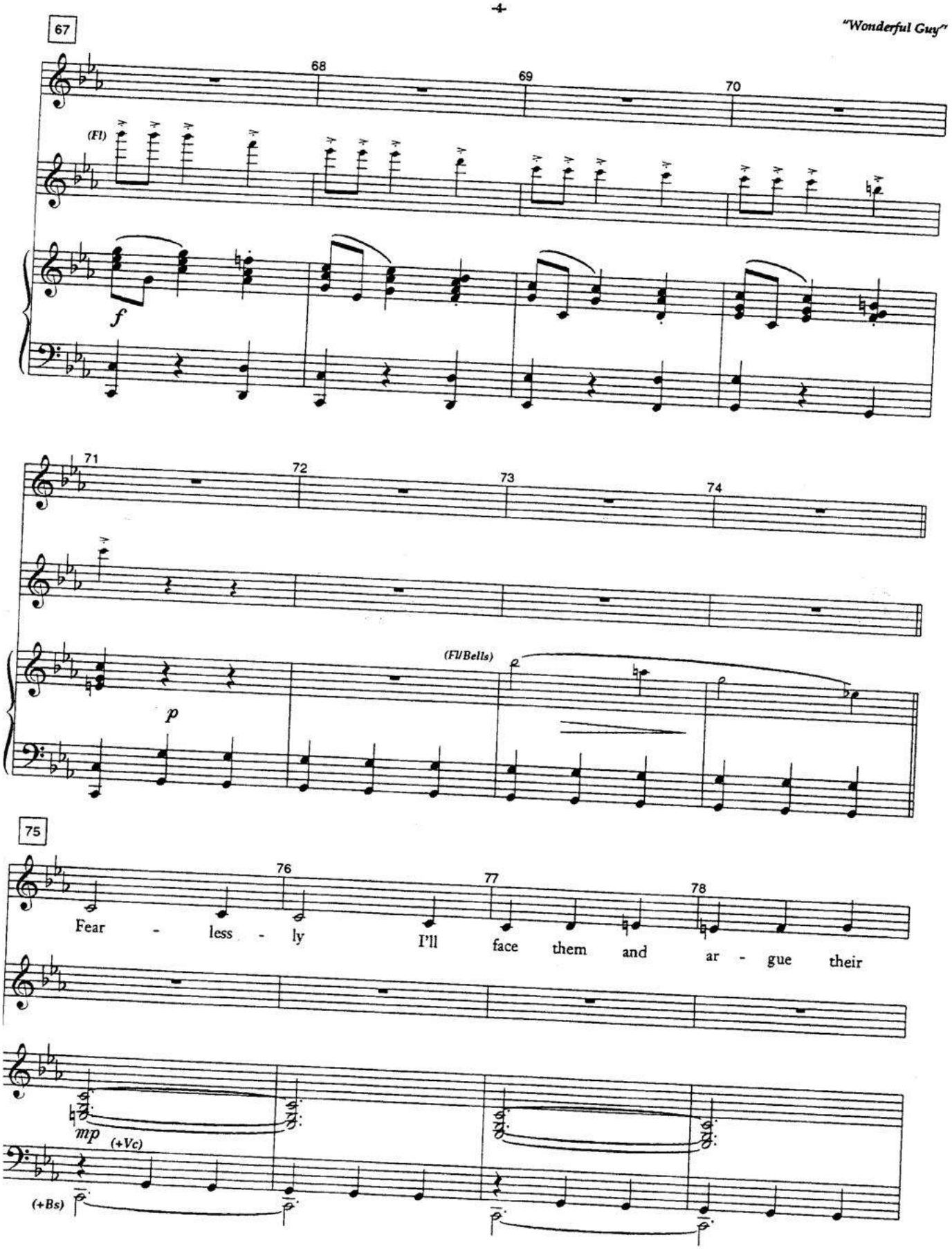
Orch: Jonathan Tunick

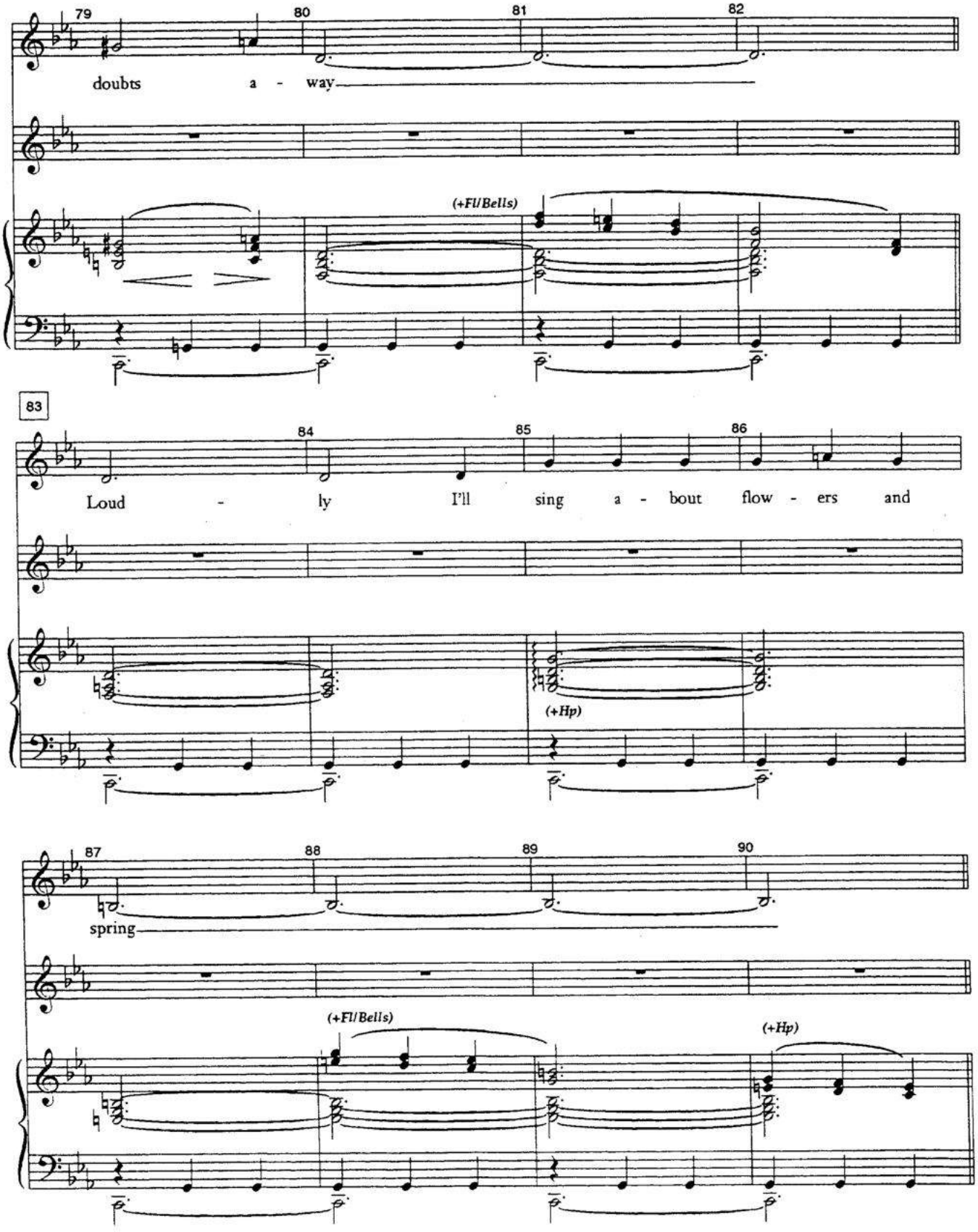
**Direct segue from "Hello Young Lovers"**

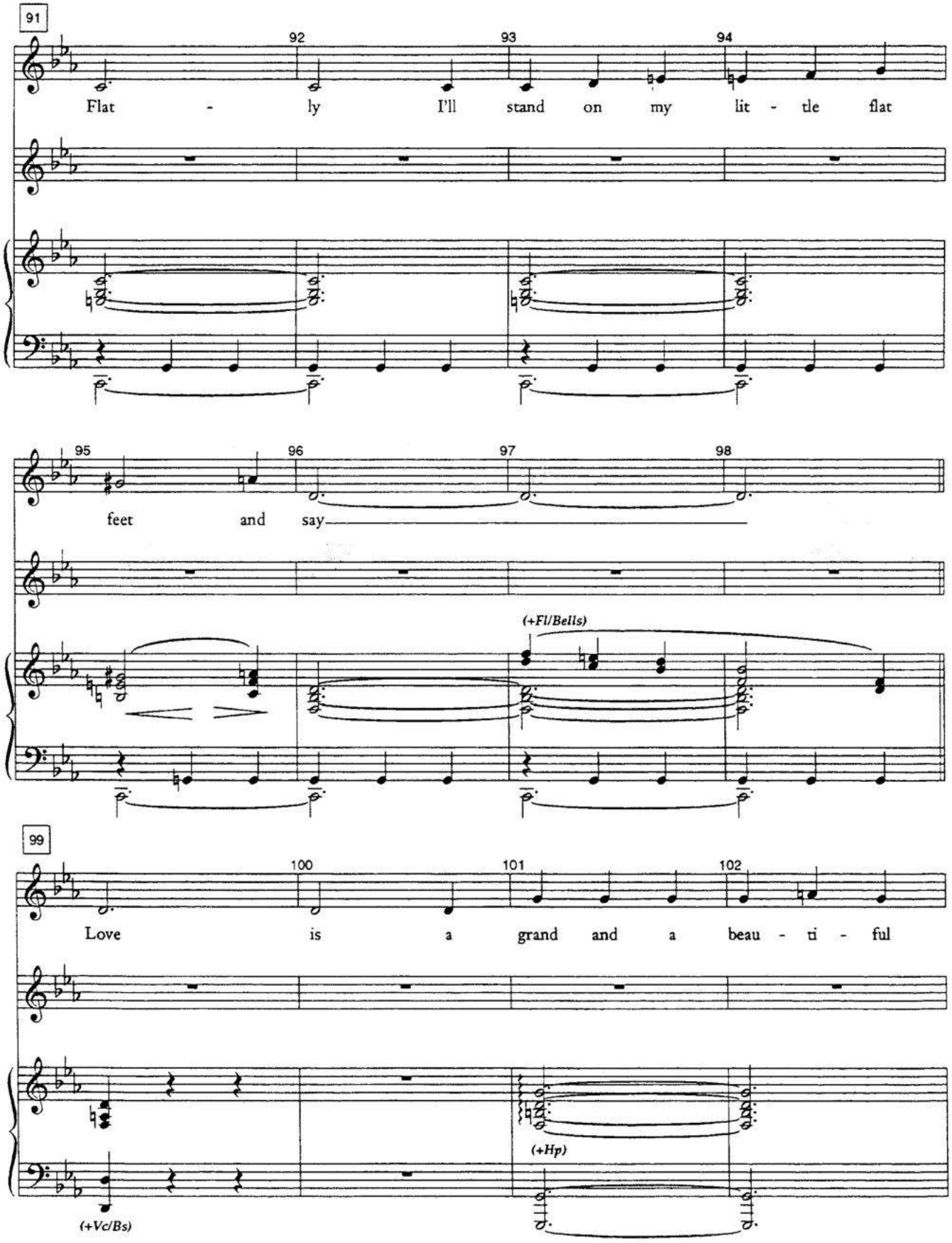


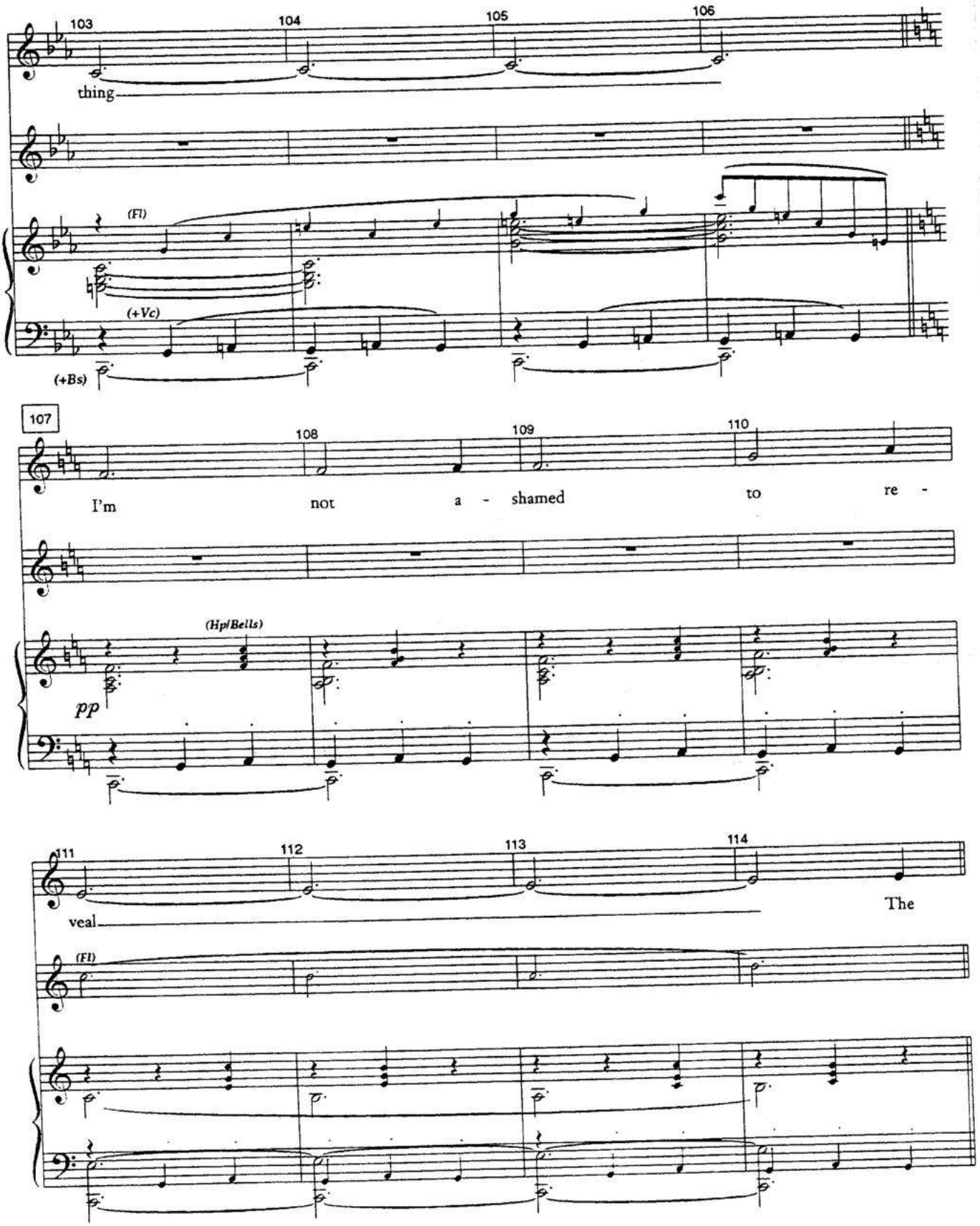

43
44
45
46
pect ev - 'ry one of my crowd to make fun of my
p
47
48
49
50
proud pro - tes - ta - tions Of faith in ro - mance
51
52
53
54
(Fl)
f

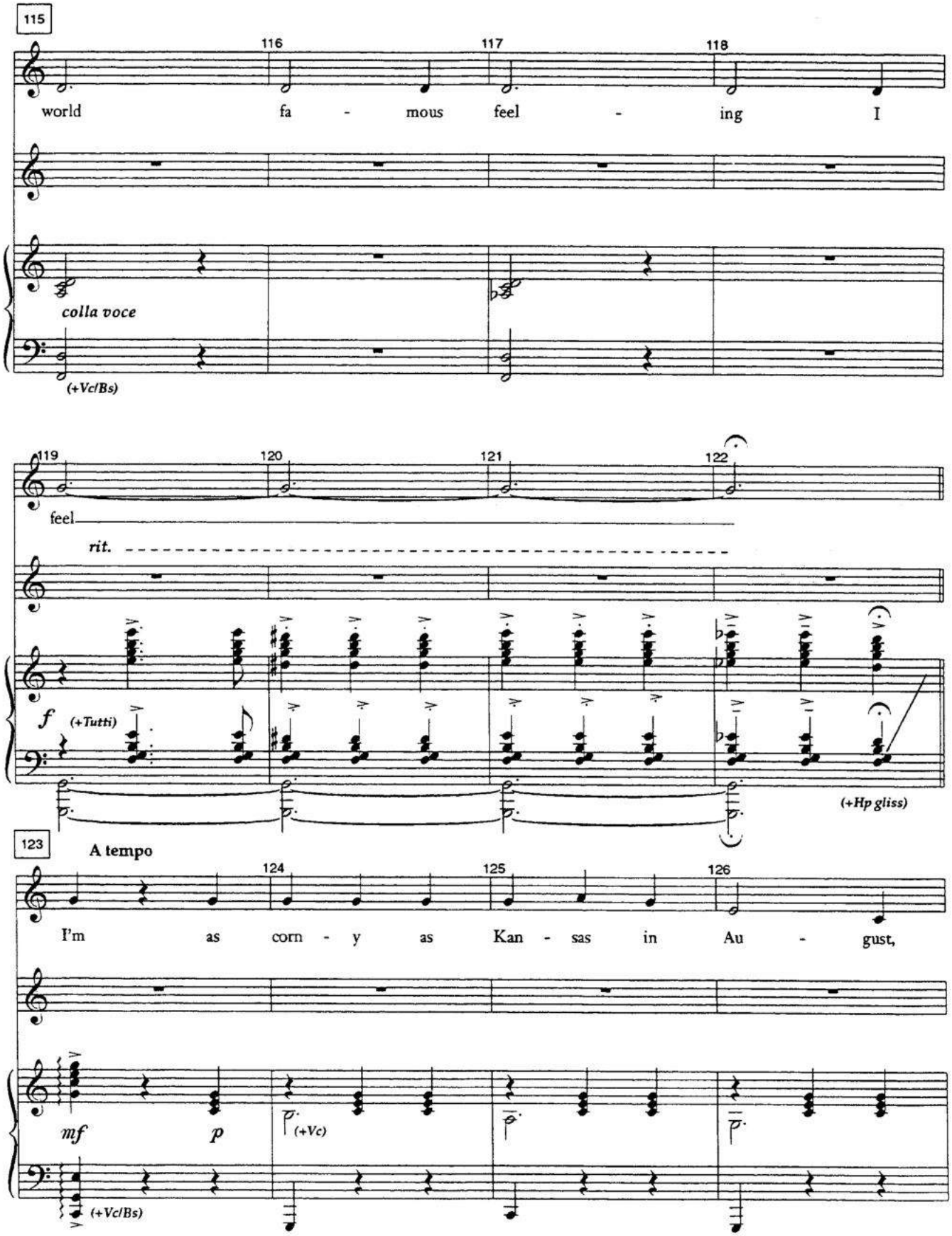

55
56
57
58
And they'll
59
60
61
62
say I'm na - ive as a babe to be - lieve An - y
63
64
65
66
fa - ble I hear from a per - son in pants

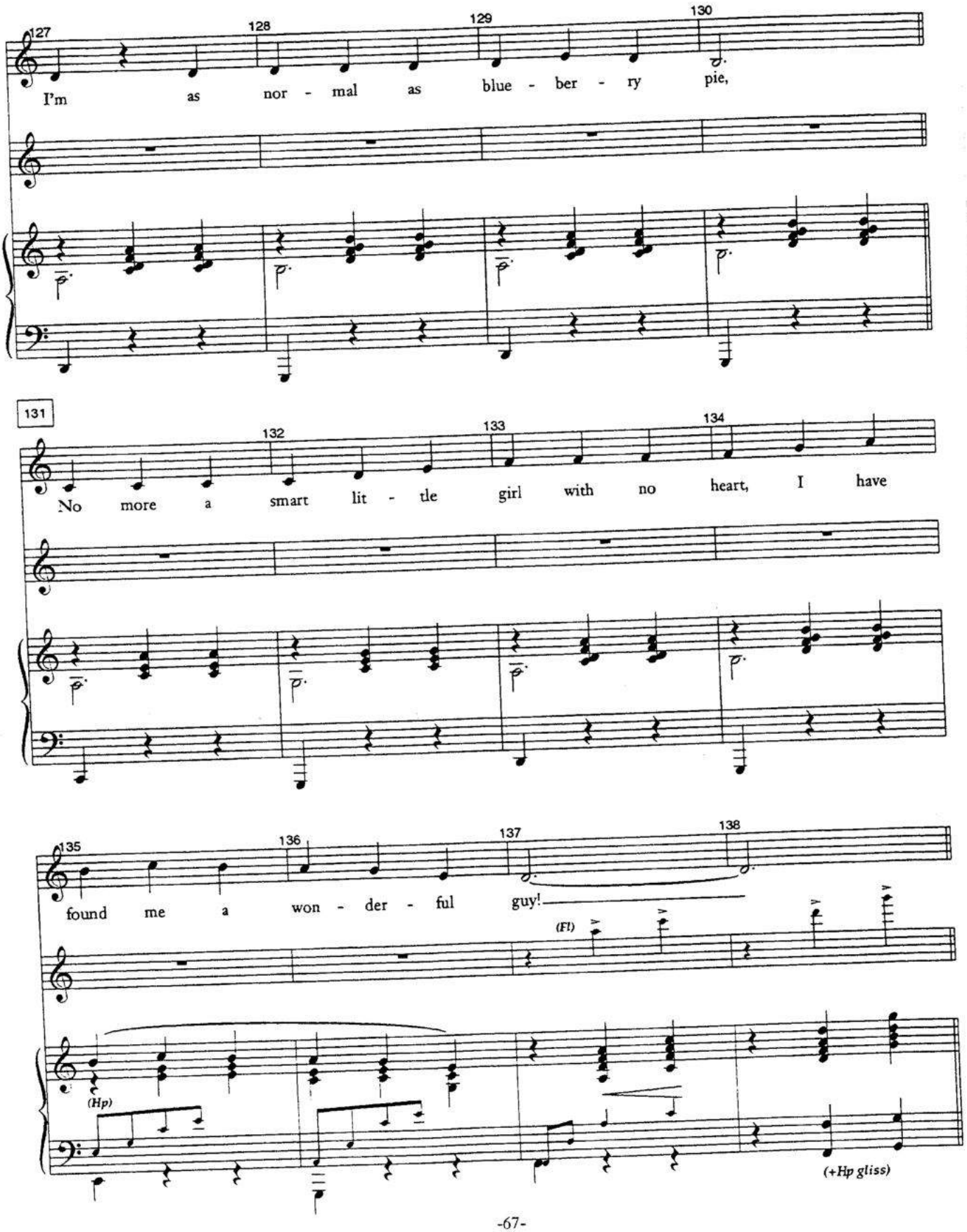

67
68
69
70
(Fl)
f
71
72
73
74
(Fl/Bells)
p
75
76
77
78
Fear - less - ly I'll face them and ar - gue their
mp
(+Vc)
(+Bs)

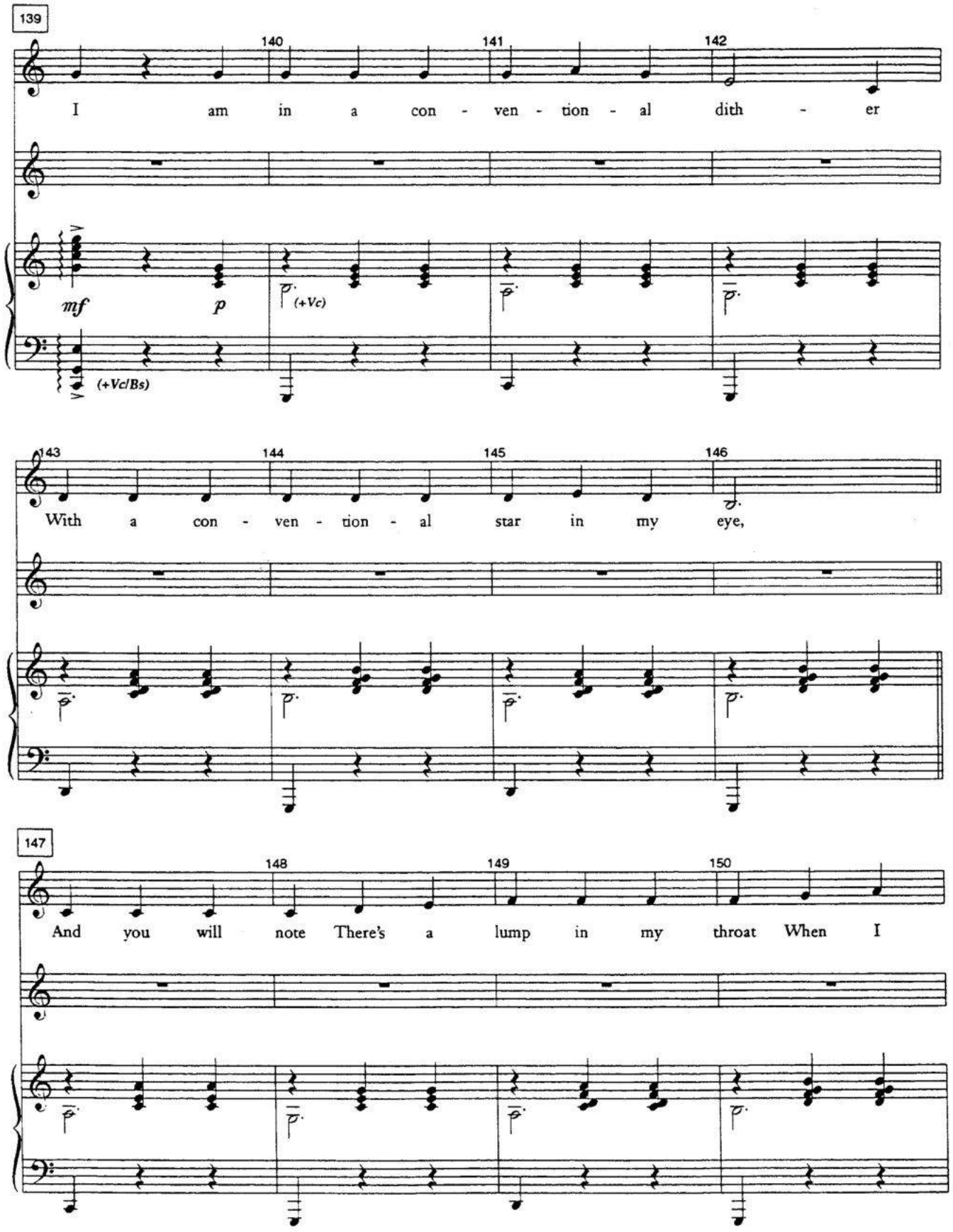

79
80
81
82
doubts a - way
(+Fl/Bells)
83
84
85
86
Loud - ly I'll sing a - bout flow - ers and
(+Hp)
87
88
89
90
spring
(+Fl/Bells)
(+Hp)

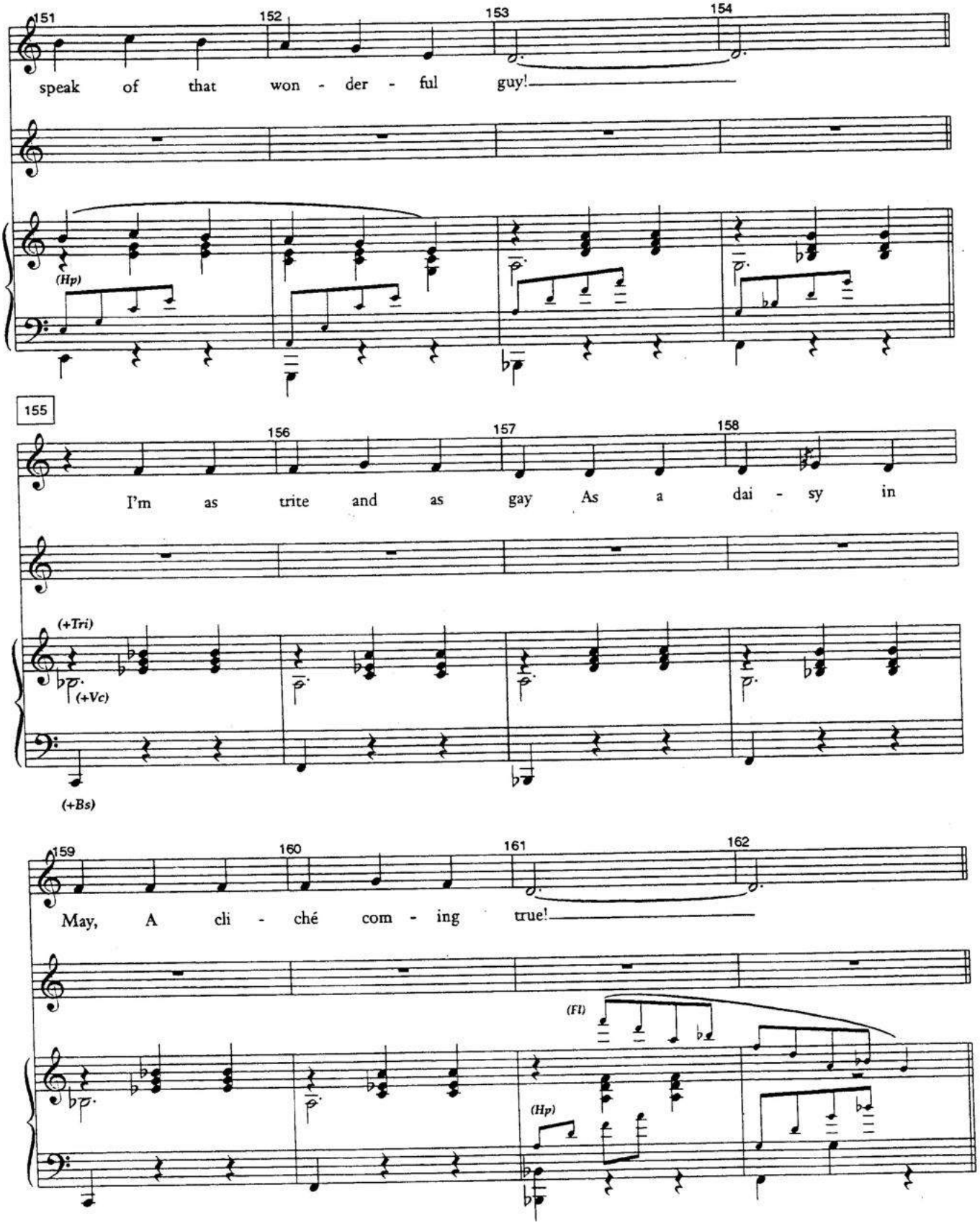

91
92
93
94
Flat - ly I'll stand on my lit - tle flat
95
96
97
98
feet and say
(+Fl/Bells)
99
100
101
102
Love is a grand and a beau - ti - ful
(+Hp)
(+Vc/Bs)

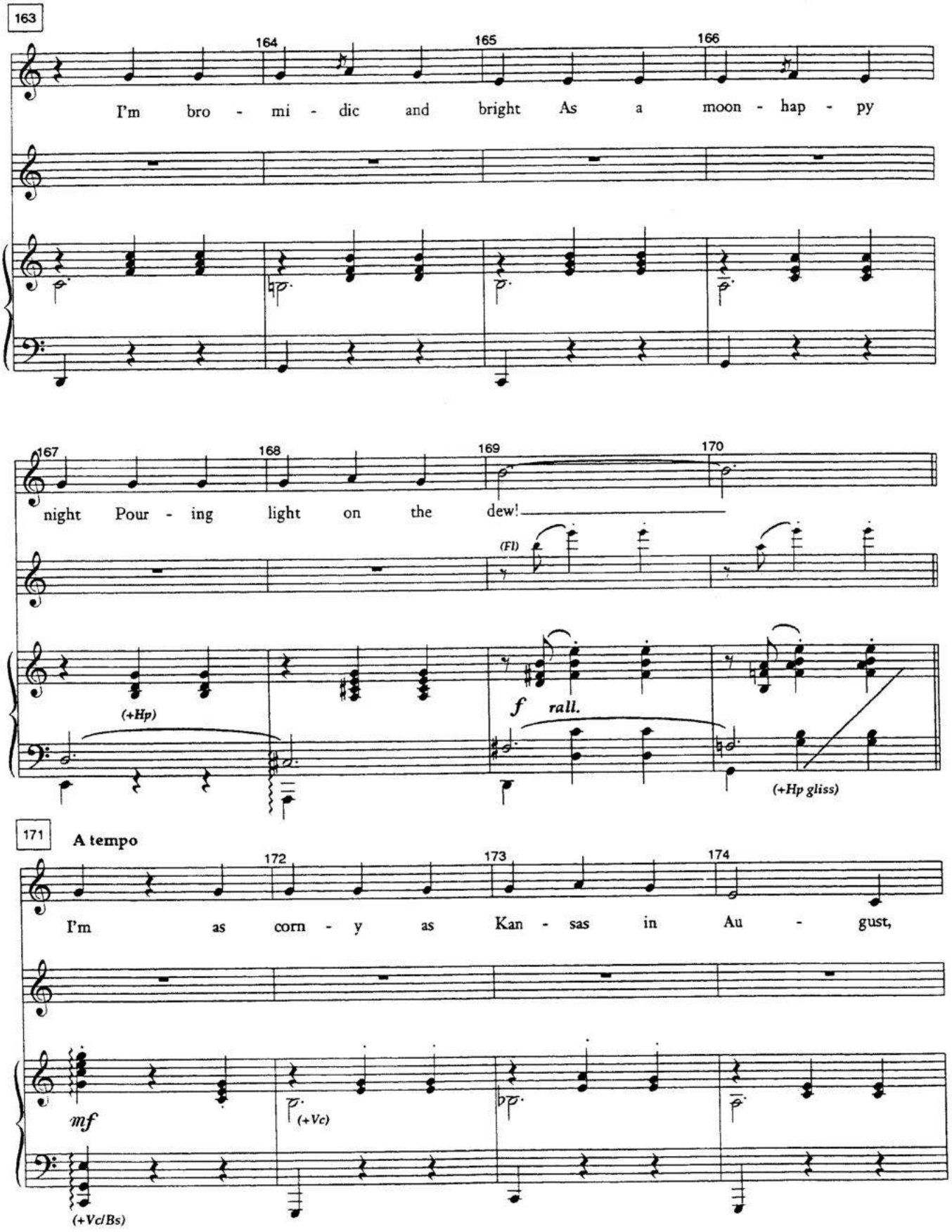

103
104
105
106
thing
(Fl)
(+Vc)
(+Bs)
107
108
109
110
I'm not a - shamed to re -
(Hp/Bells)
pp
111
112
113
114
veal
The
(Fl)

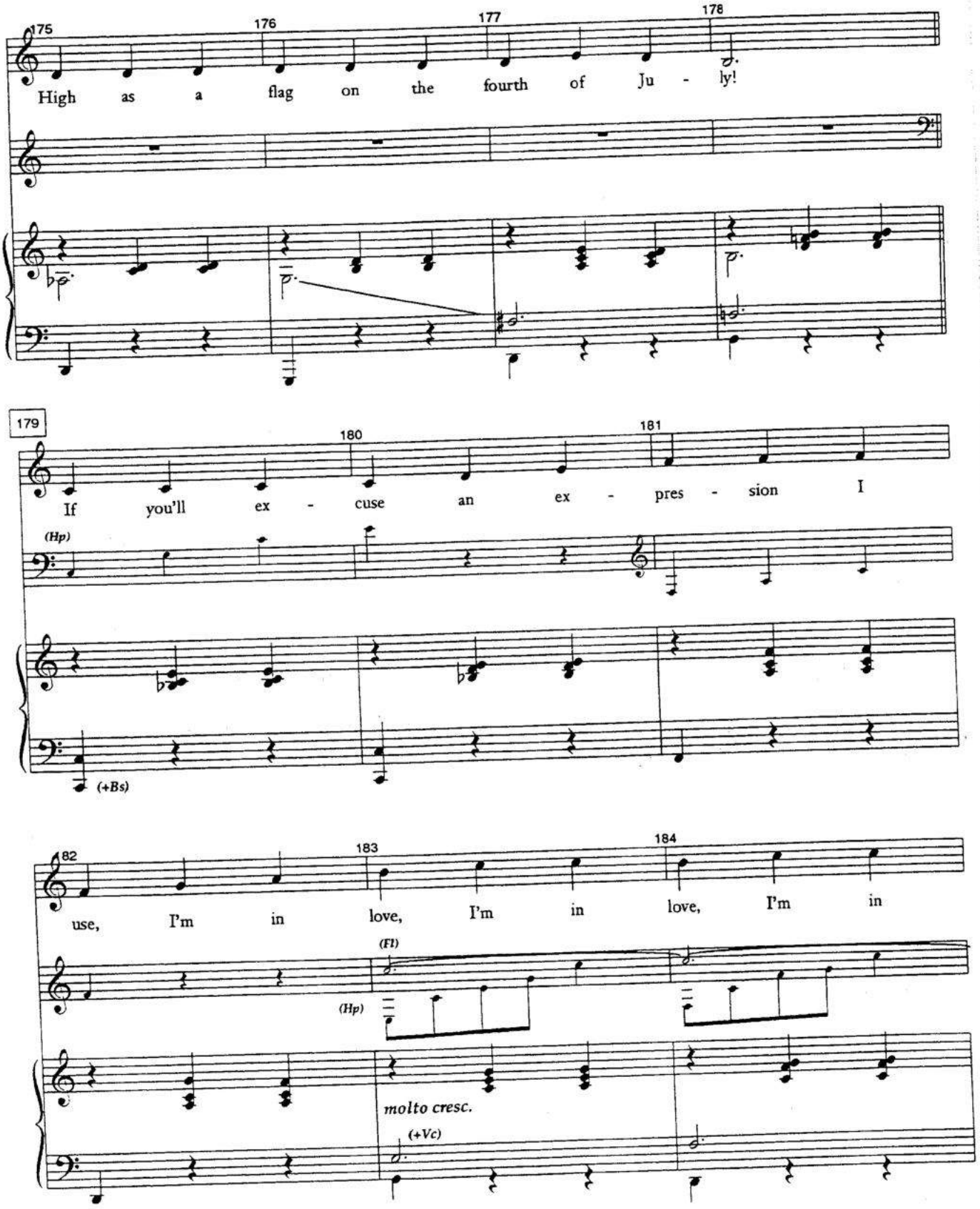

115
116
117
118
world fa - mous feel - ing I
colla voce
(+Vc/Bs)
119
120
121
122
feel
rit.
f (+Tutti)
(+Hp gliss)
123
A tempo
124
125
126
I'm as corn - y as Kan - sas in Au - gust,
mf p (+Vc)
(+Vc/Bs)

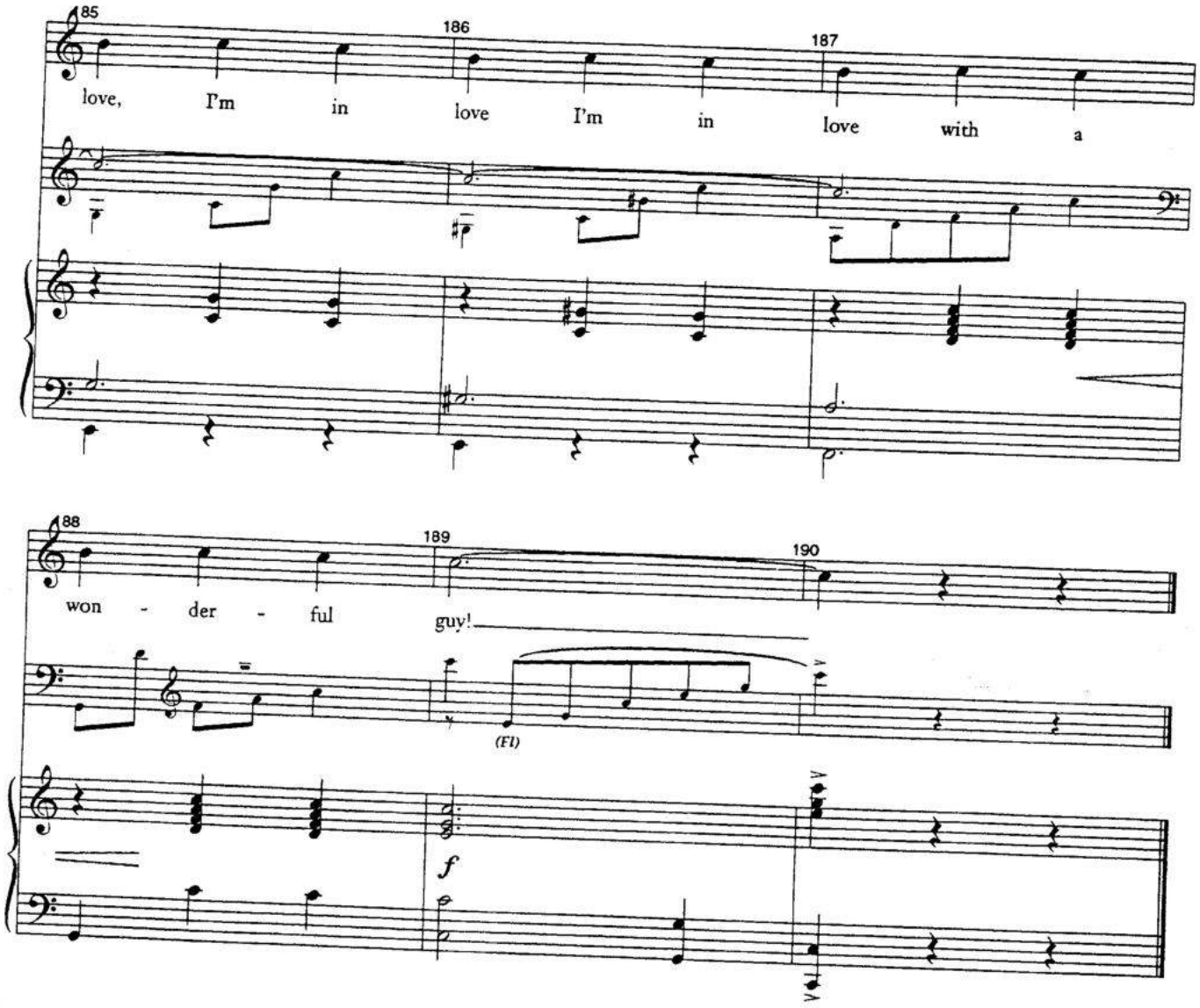

127
128
129
130
I'm as nor - mal as blue - ber - ry pie,
131
132
133
134
No more a smart lit - tle girl with no heart, I have
135
136
137
138
found me a won - der - ful guy!
(Fl)
(Hp)
(+Hp gliss)


139
140
141
142
I am in a con - ven - tion - al dith - er
mf
p
(+Vc)
(+Vc/Bs)
143
144
145
146
With a con - ven - tion - al star in my eye,
147
148
149
150
And you will note There's a lump in my throat When I


151
152
153
154
speak of that won - der - ful guy!
(Hp)
155
156
157
158
I'm as trite and as gay As a dai - sy in
(+Tri)
(+Vc)
(+Bs)
159
160
161
162
May, A cli - ché com - ing true!
(Fl)
(Hp)


163
164
165
166
I'm bro - mi - dic and bright As a moon - hap - py
167
168
169
170
night Pour - ing light on the dew!
(Fl)
(+Hp)
f rall.
(+Hp gliss)
171
A tempo
172
173
174
I'm as corn - y as Kan - sas in Au - gust,
mf
(+Vc)
(+Vc/Bs)


175
176
177
178
High as a flag on the fourth of Ju - ly!
179
180
181
If you'll ex - cuse an ex - pres - sion I
(Hp)
(+Bs)
182
183
184
use, I'm in love, I'm in love, I'm in
(Fl)
(Hp)
molto cresc.
(+Vc)

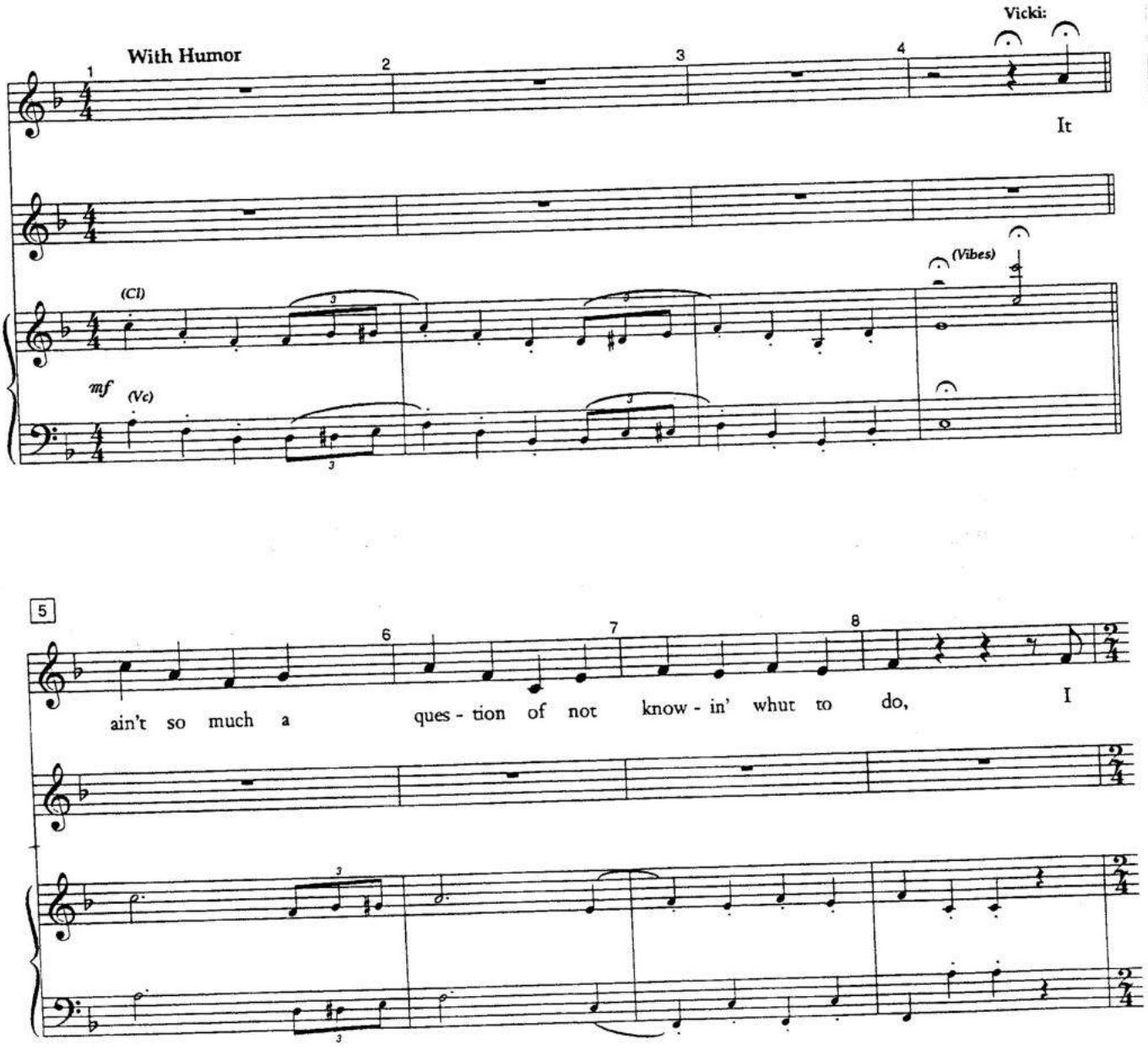

85
186
187
love, I'm in love I'm in love with a
88
189
190
won - der - ful guy!
(Fl)
f

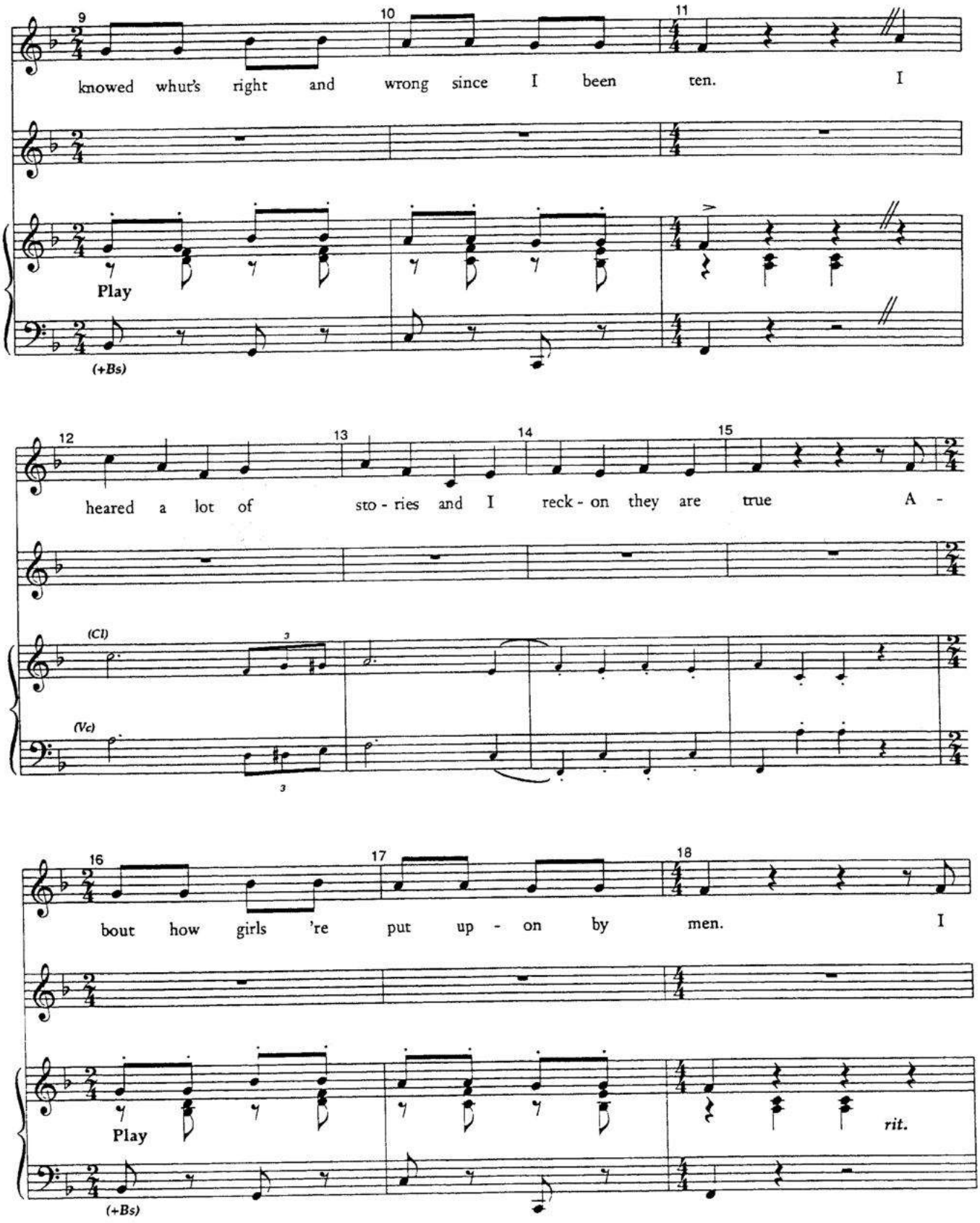
**PIANO/CONDUCTOR**

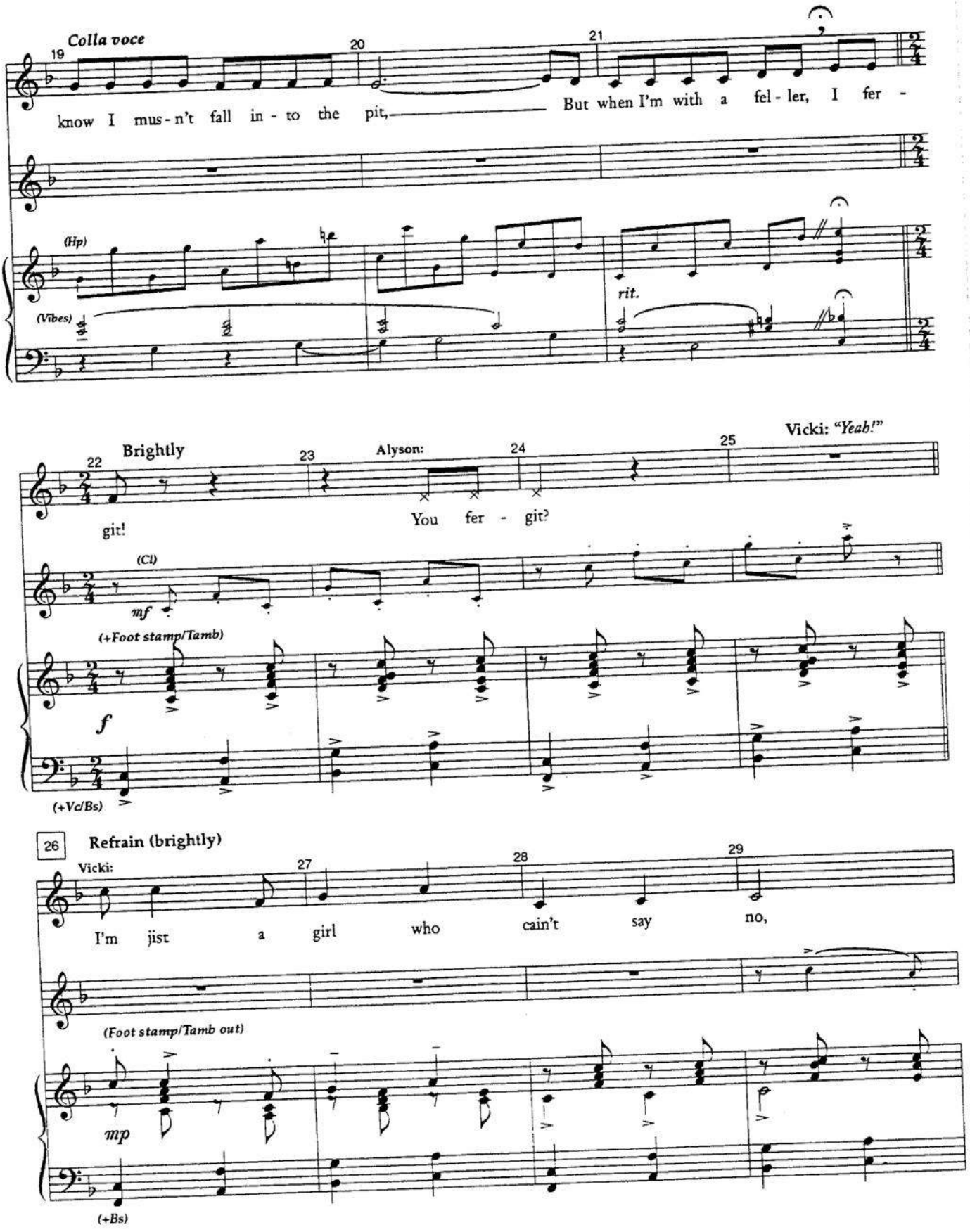
Vicki
Alyson

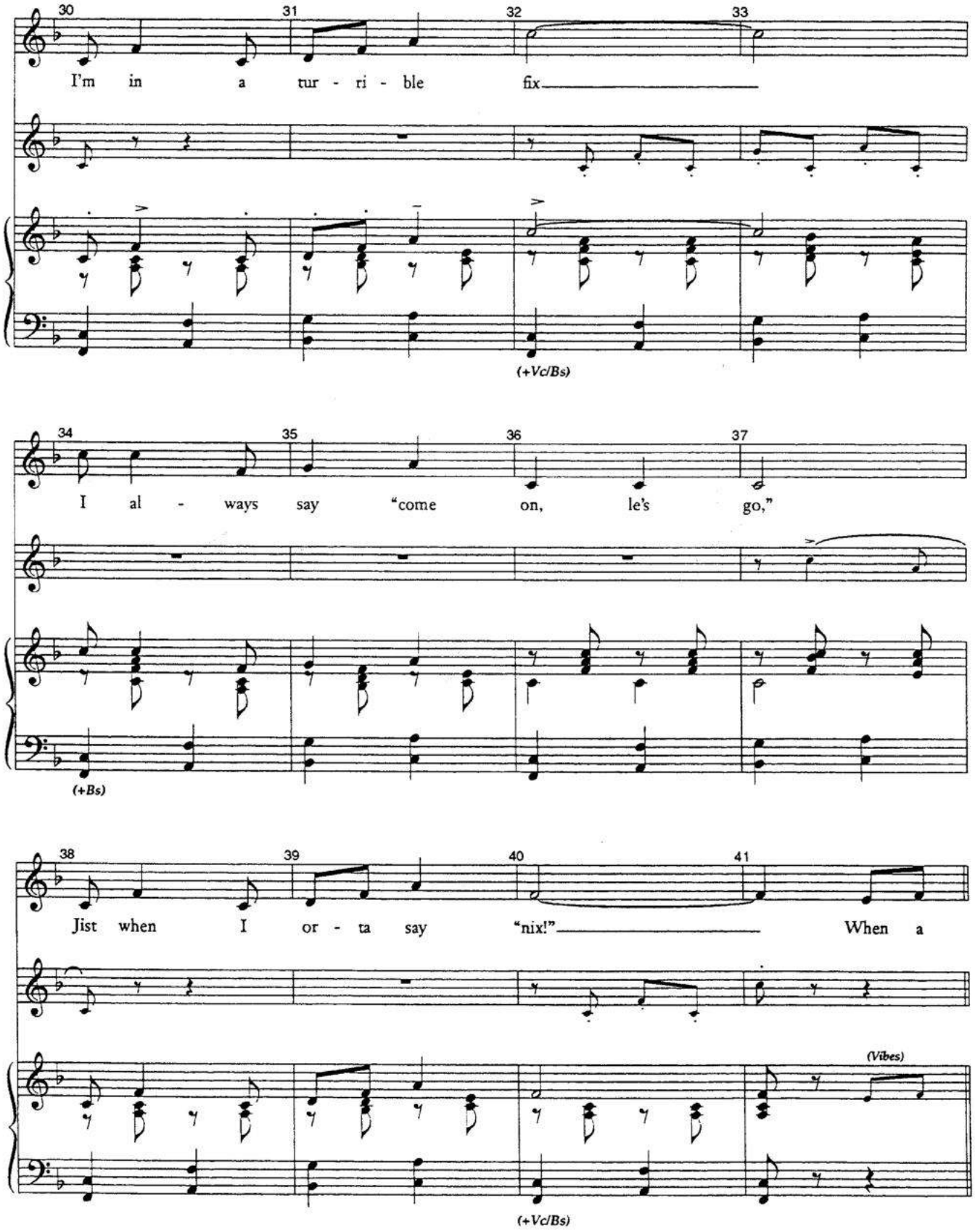
# *I Cain't Say No*

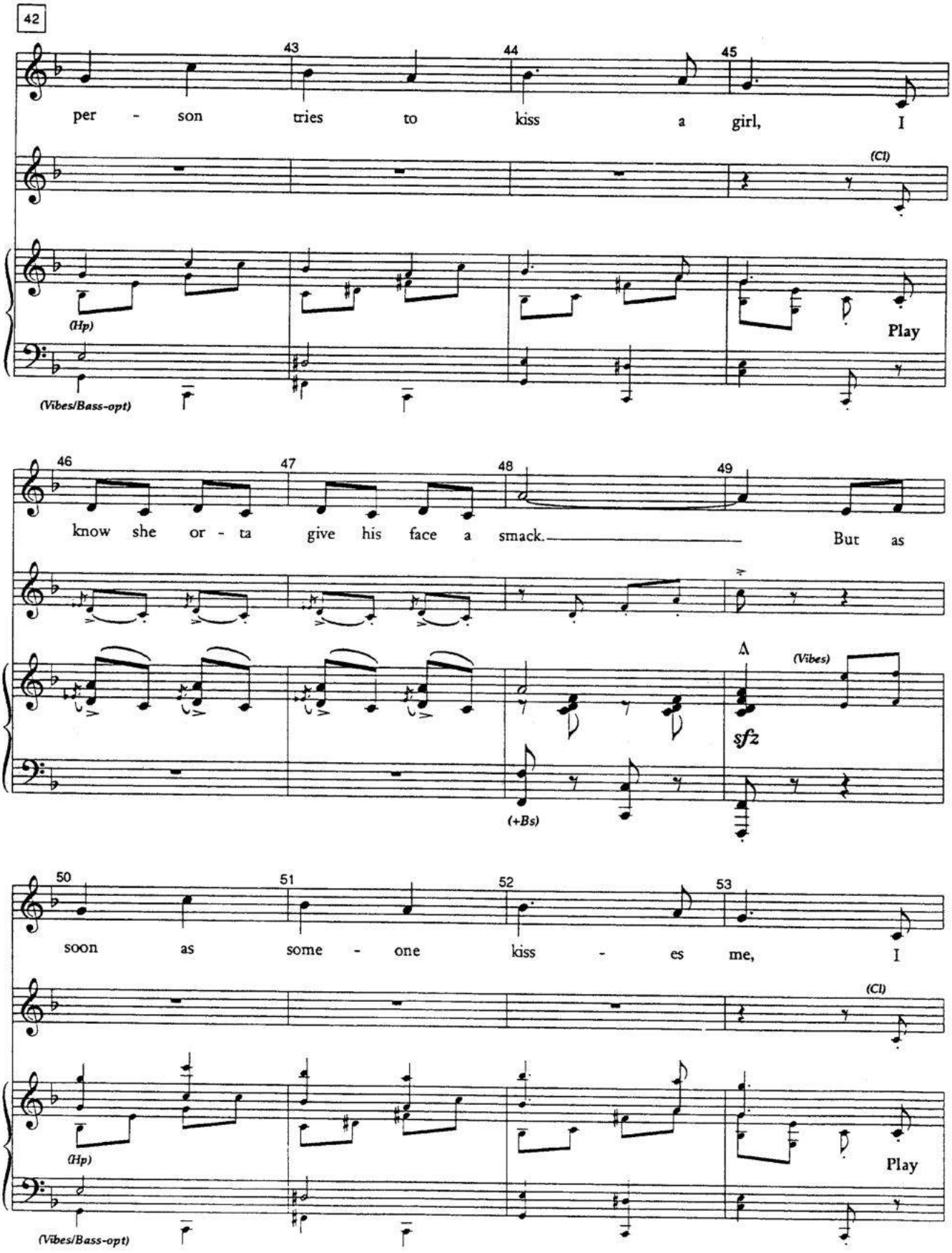
Orch: Michael Gibson

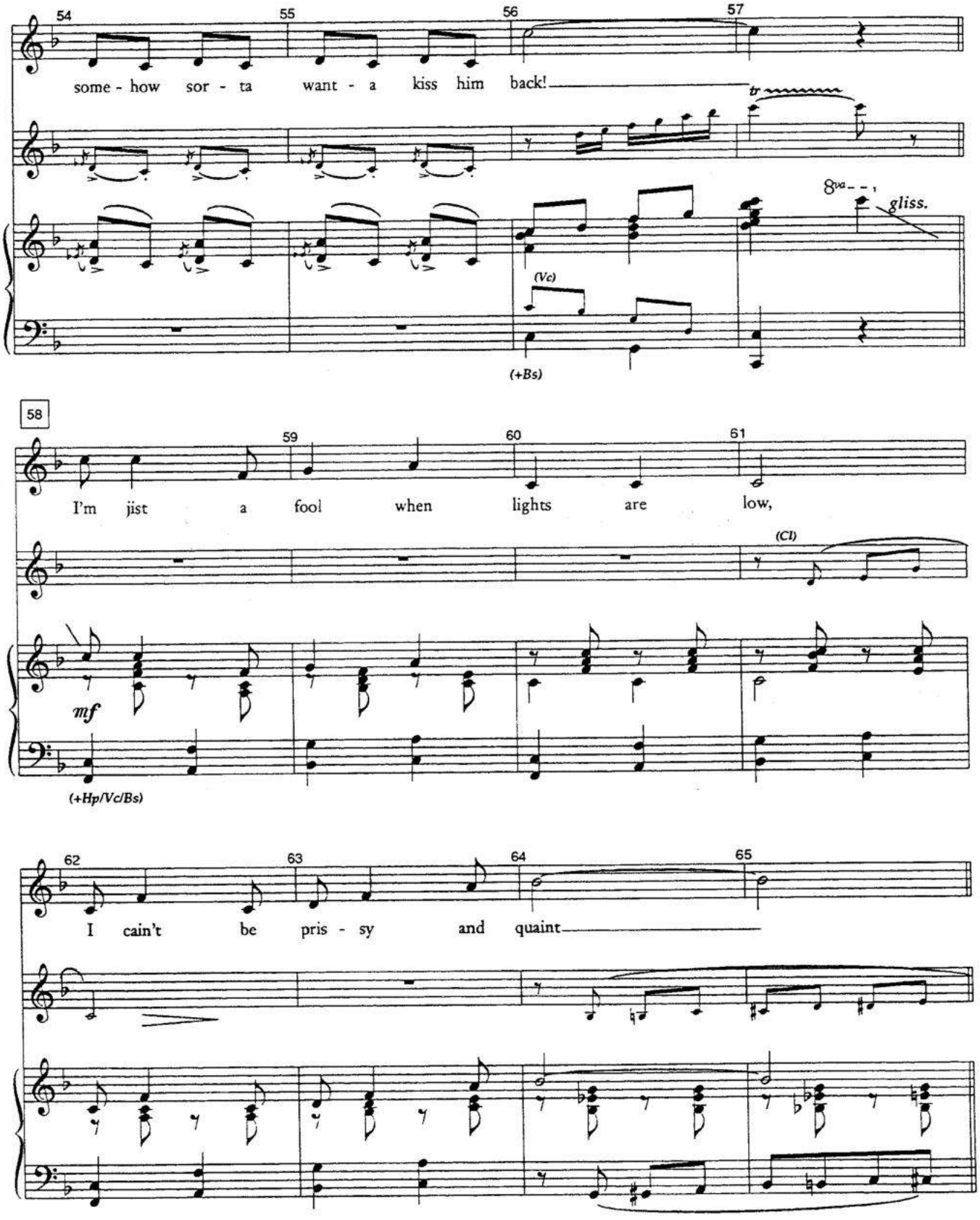


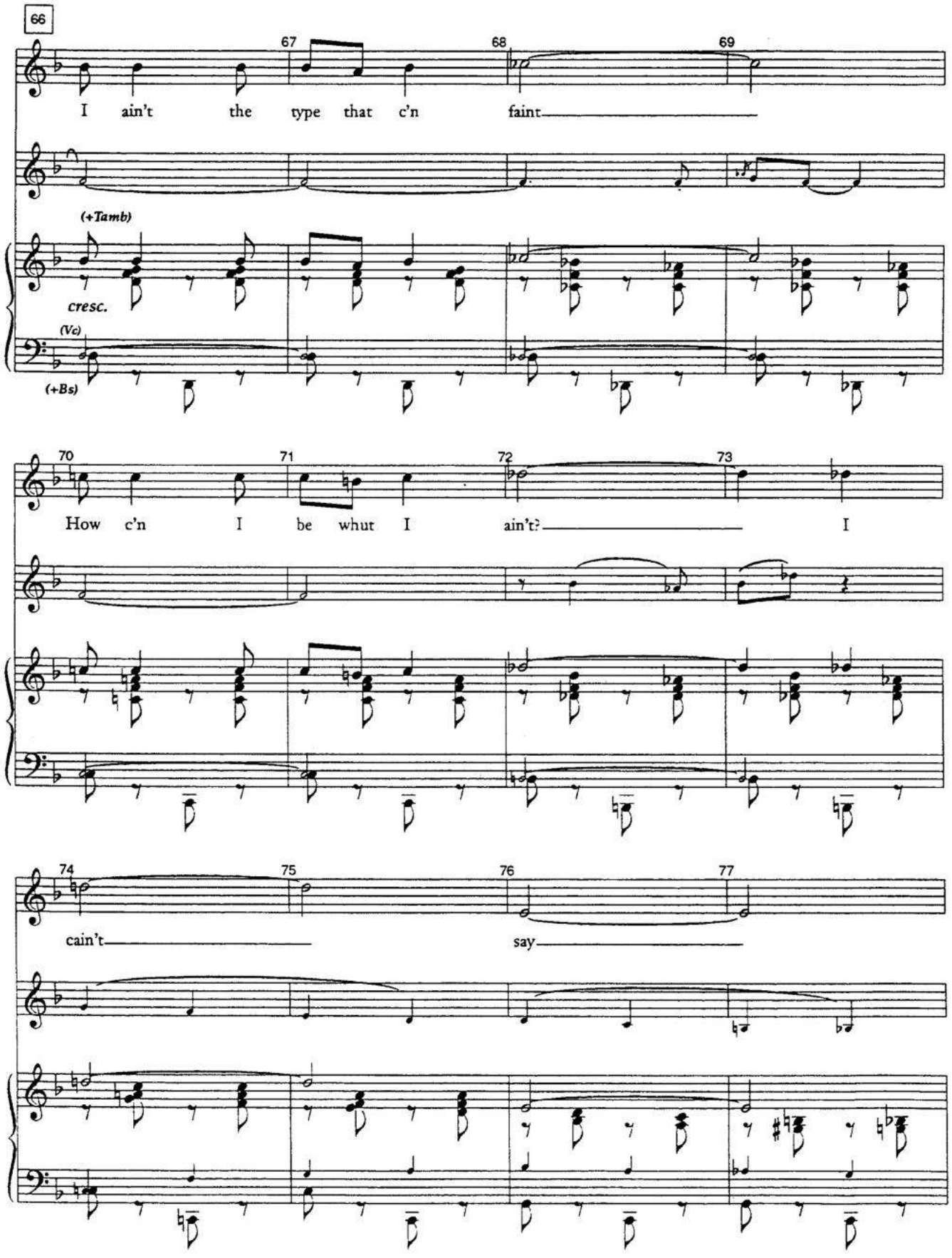

9
10
11
knowed whut's right and wrong since I been ten. I
Play
(+Bs)
12
13
14
15
heared a lot of sto - ries and I reck - on they are true A -
(Cl)
(Vc)
3
16
17
18
bout how girls 're put up - on by men. I
Play
(+Bs)
rit.

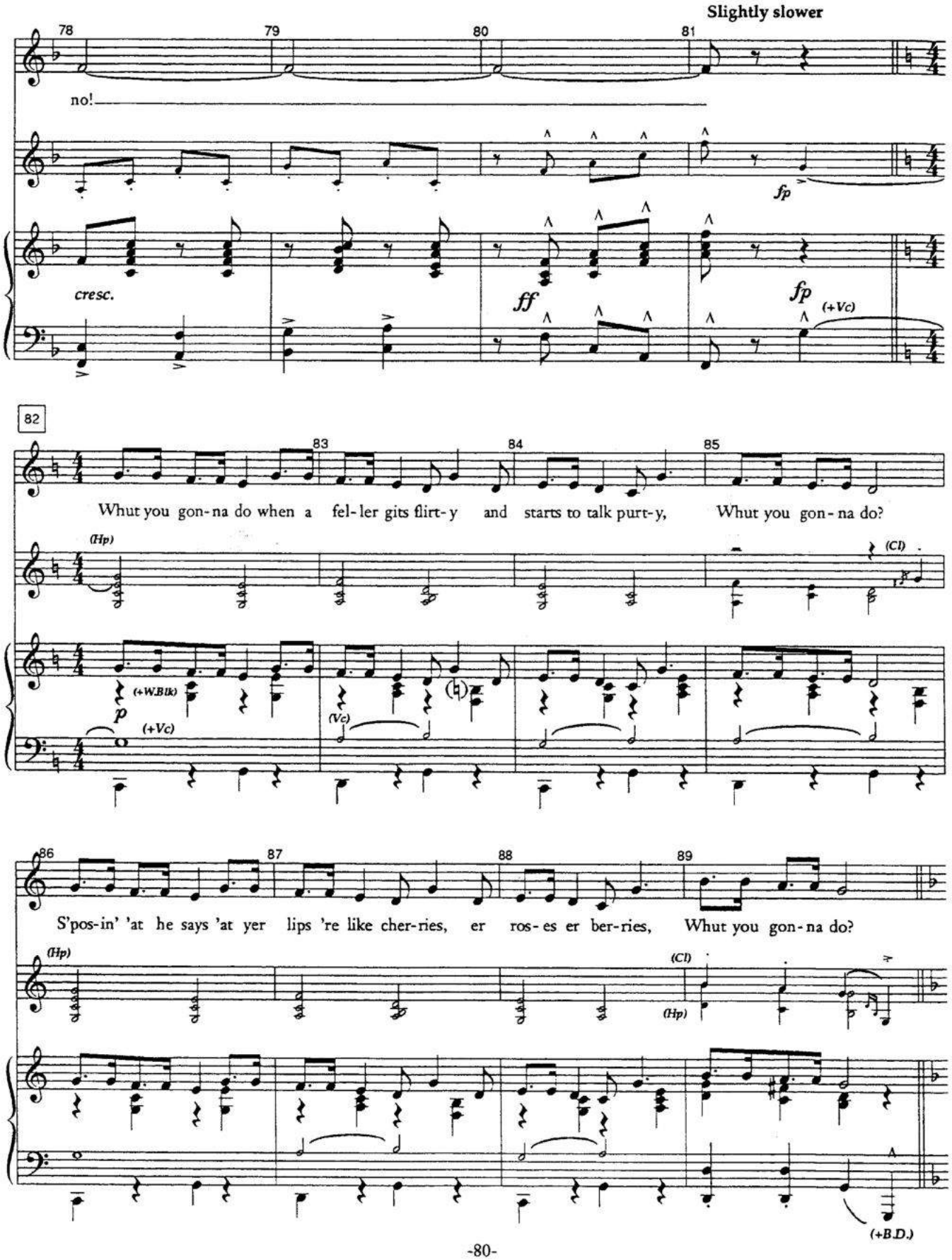

Colla voce
19
20
21
know I mus - n't fall in - to the pit, But when I'm with a fel - ler, I fer -
(Hp)
(Vibes)
rit.
Brightly
22
23
Alyson:
24
25
Vicki: "Yeah!"
git!
You fer - git?
(Cl)
mf
(+Foot stamp/Tamb)
f
(+Vc/Bs)
26
Refrain (brightly)
Vicki:
27
28
29
I'm jist a girl who cain't say no,
(Foot stamp/Tamb out)
mp
(+Bs)

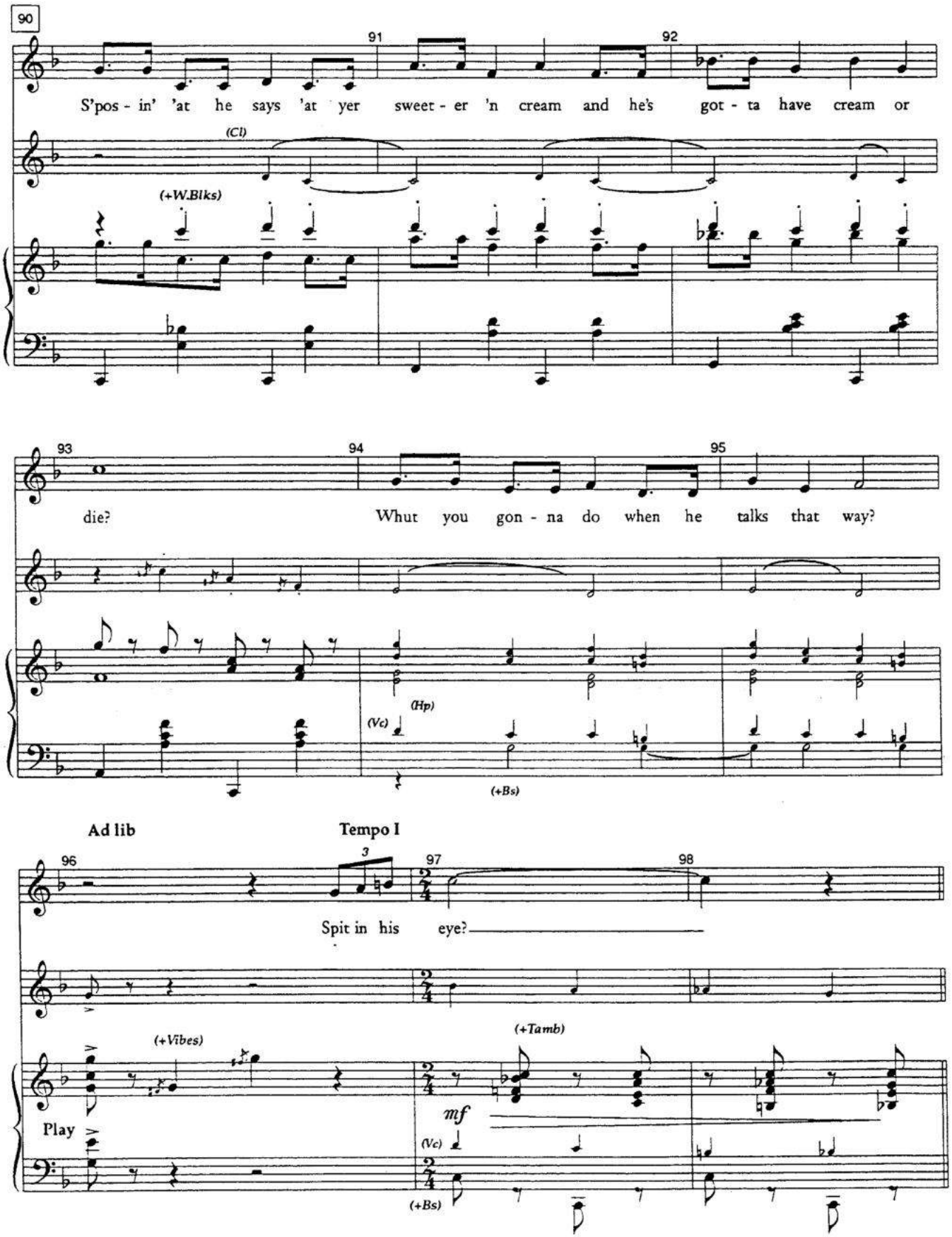

30
31
32
33
I'm in a tur - ri - ble fix
(+Vc/Bs)
34
35
36
37
I al - ways say "come on, le's go,"
(+Bs)
38
39
40
41
Jist when I or - ta say "nix!" When a
(Vibes)
(+Vc/Bs)

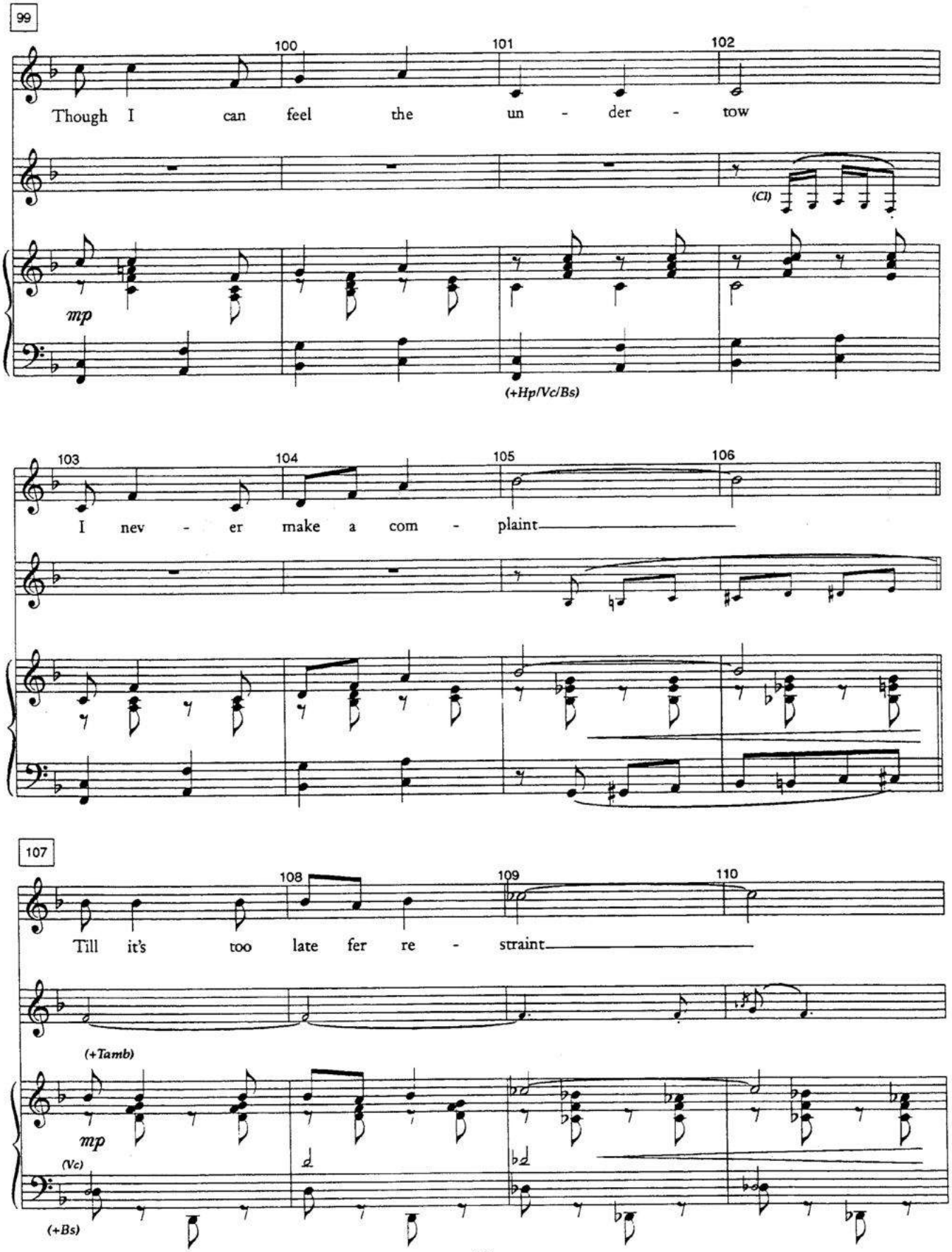

42
43
44
45
per - son tries to kiss a girl, I
(Cl)
(Hp)
Play
(Vibes/Bass-opt)
46
47
48
49
know she or - ta give his face a smack. But as
A
(Vibes)
sfz
(+Bs)
50
51
52
53
soon as some - one kiss - es me, I
(Cl)
(Hp)
Play
(Vibes/Bass-opt)

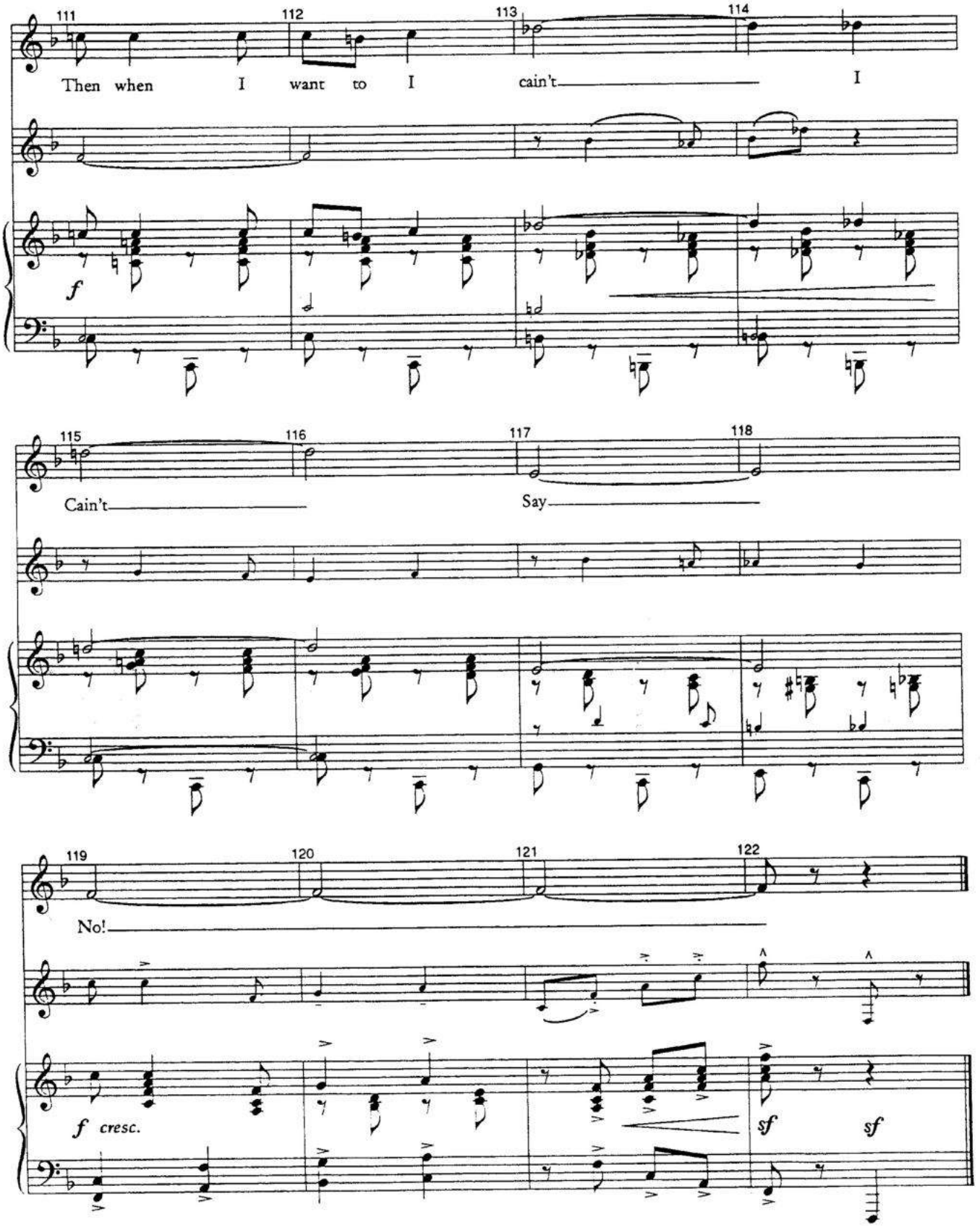

54
55
56
57
some - how sor - ta want - a kiss him back!
tr
8va
gliss.
(Vc)
(+Bs)
58
59
60
61
I'm jist a fool when lights are low,
(Cl)
mf
(+Hp/Vc/Bs)
62
63
64
65
I cain't be pris - sy and quaint


66
67
68
69
I ain't the type that c'n faint
(+Tamb)
cresc.
(Vc)
(+Bs)
70
71
72
73
How c'n I be whut I ain't? I
74
75
76
77
cain't
say


Slightly slower
78
79
80
81
no!
fp
cresc.
ff
fp
(+Vc)
82
83
84
85
Whut you gon-na do when a fel-ler gits flirt-y and starts to talk purt-y, Whut you gon-na do?
(Hp)
(Cl)
(+W.Blk)
p
(+Vc)
(Vc)
86
87
88
89
S'pos-in' 'at he says 'at yer lips 're like cher-ries, er ros-es er ber-ries, Whut you gon-na do?
(Hp)
(Cl)
(Hp)
(+B.D.)

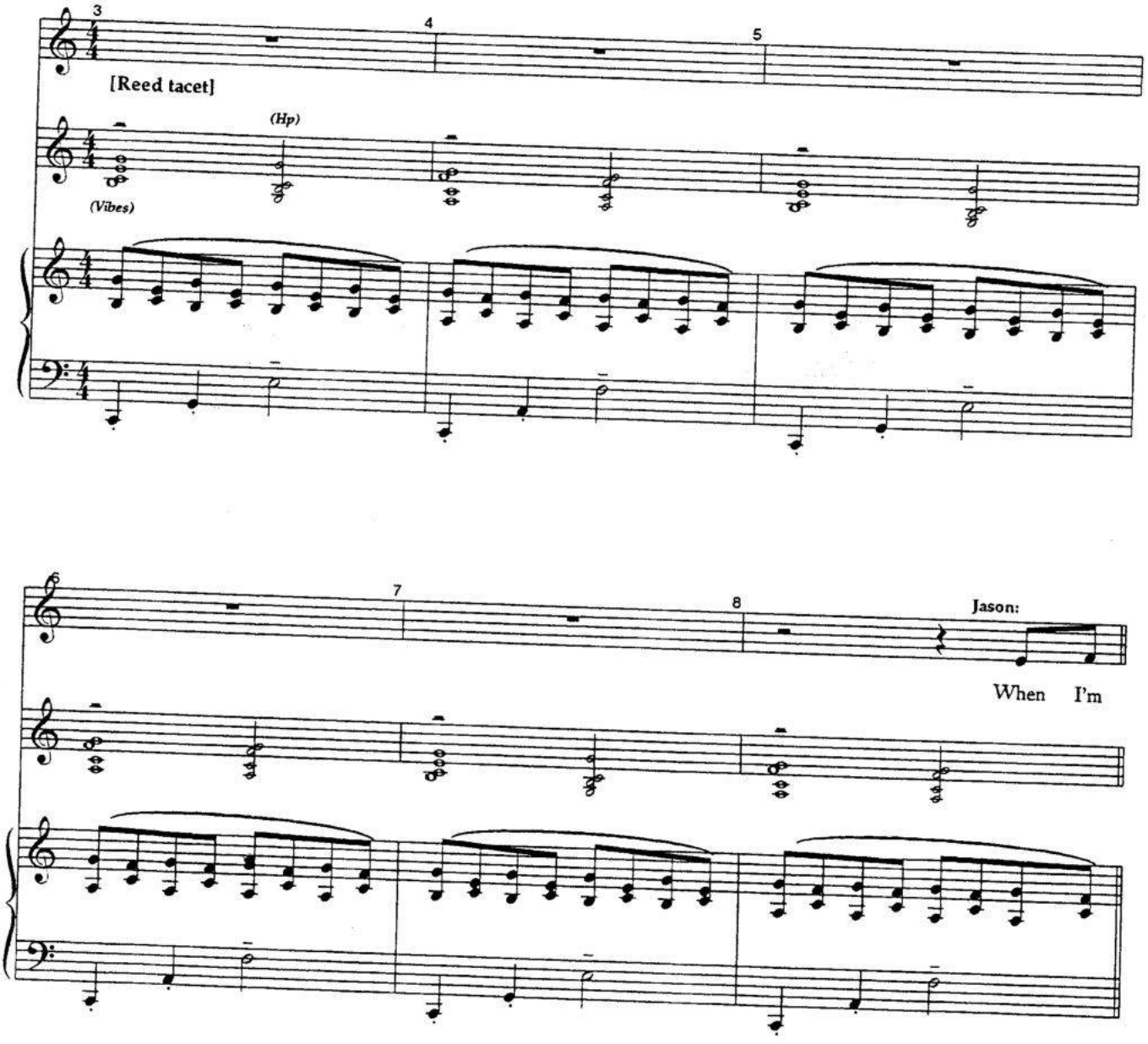

90
91
92
S'pos - in' 'at he says 'at yer sweet - er 'n cream and he's got - ta have cream or
(Cl)
(+W.Blks)
93
94
95
die?
Whut you gon - na do when he talks that way?
(Hp)
(Vc)
(+Bs)
Ad lib
Tempo I
96
97
98
Spit in his eye?
(+Vibes)
(+Tamb)
Play
mf
(Vc)
(+Bs)

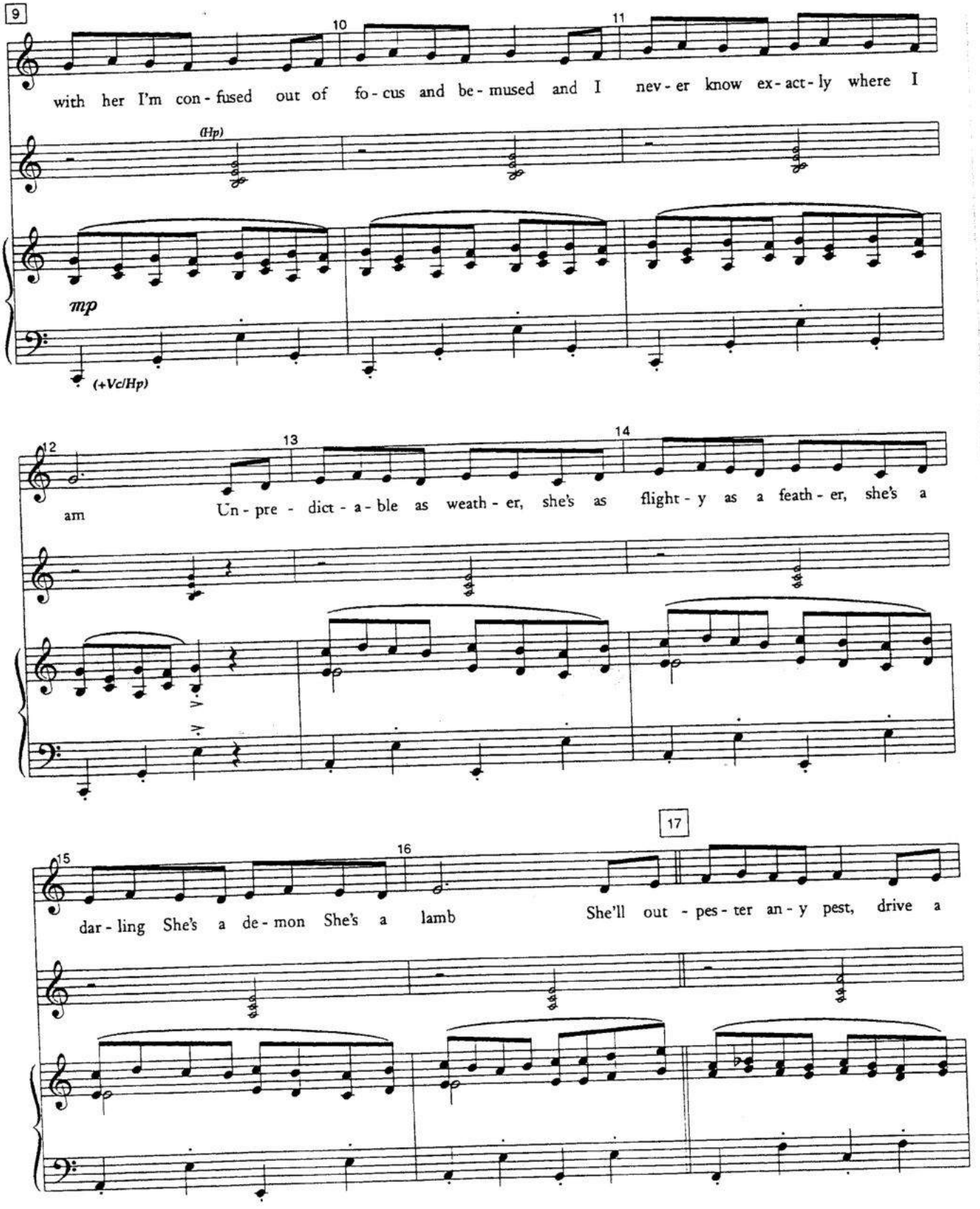

99
100
101
102
Though I can feel the un - der - tow
(Cl)
mp
(+Hp/Vc/Bs)
103
104
105
106
I nev - er make a com - plaint
107
108
109
110
Till it's too late fer re - straint
(+Tamb)
mp
(Vc)
(+Bs)

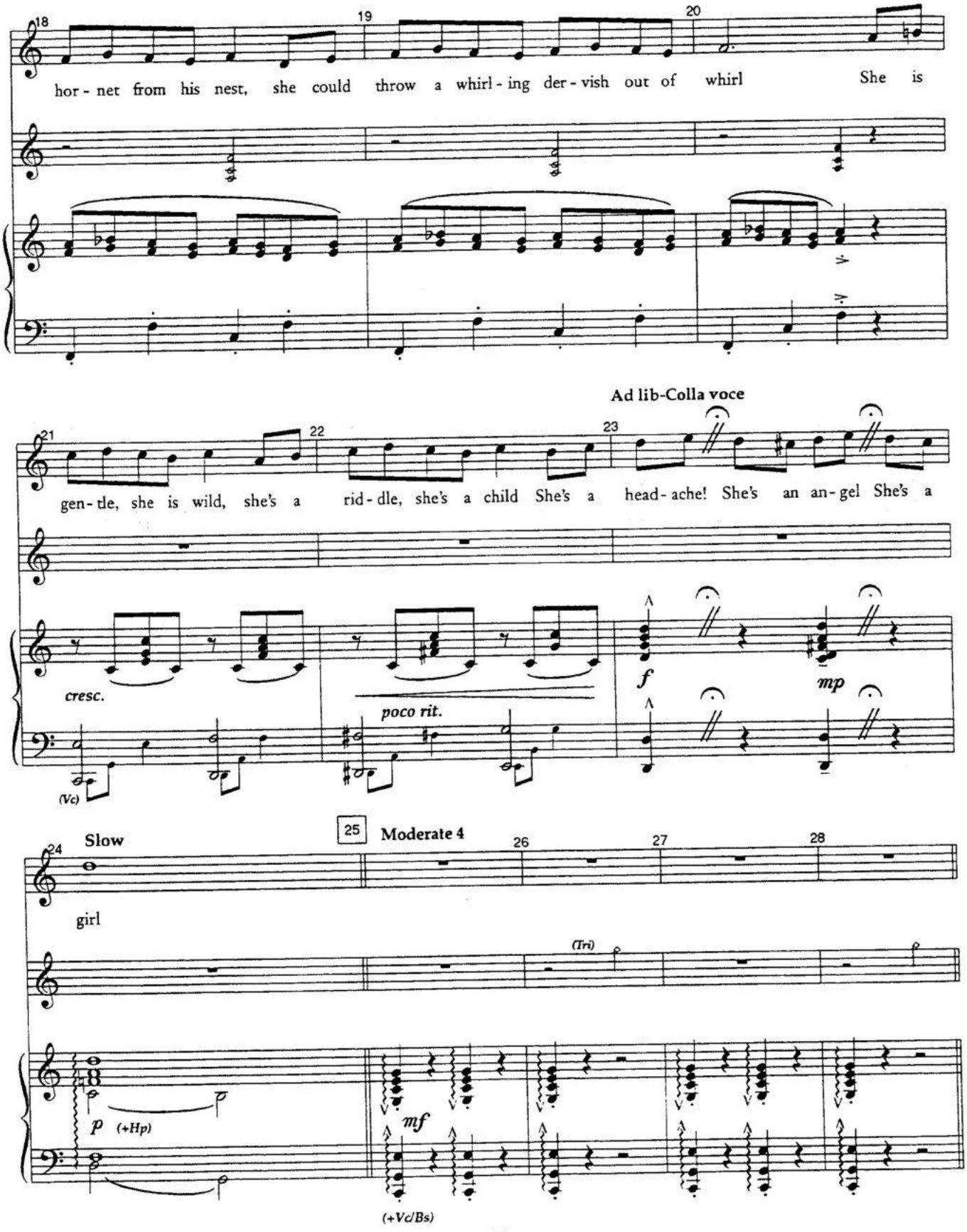

111
112
113
114
Then when I want to I cain't I
f
115
116
117
118
Cain't
Say
119
120
121
122
No!
f cresc.
sf
sf

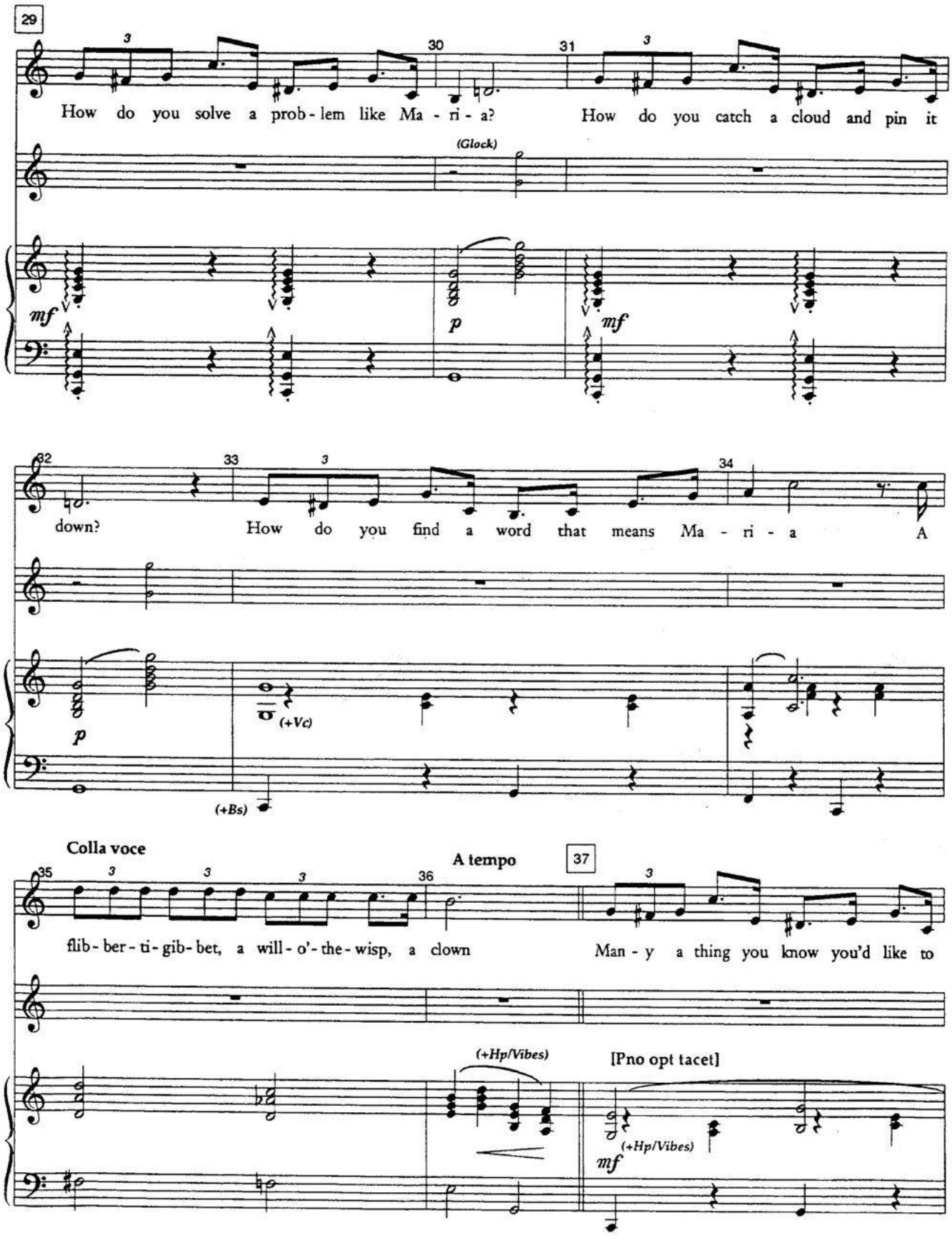
# *Maria*

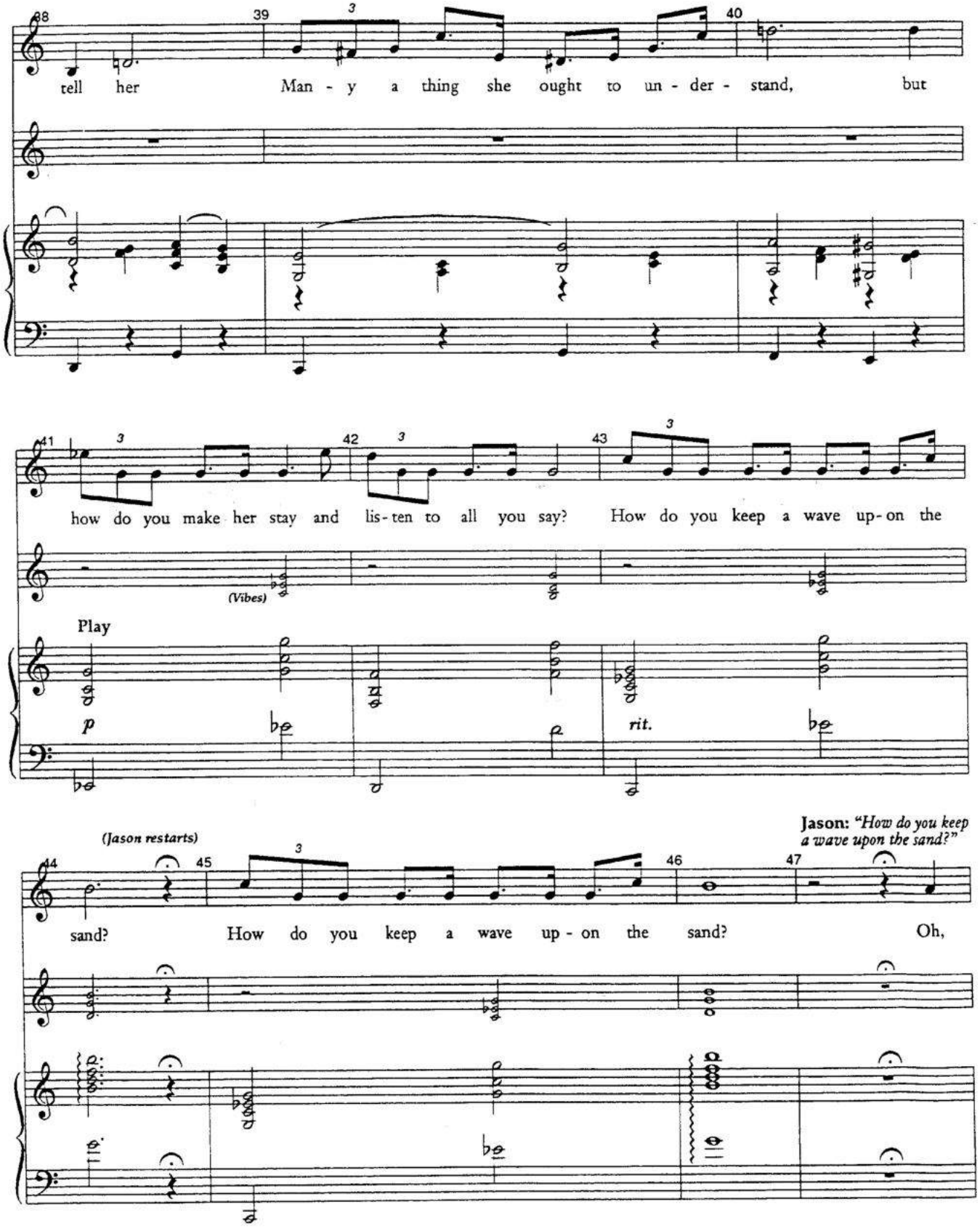
Orch: Michael Gibson

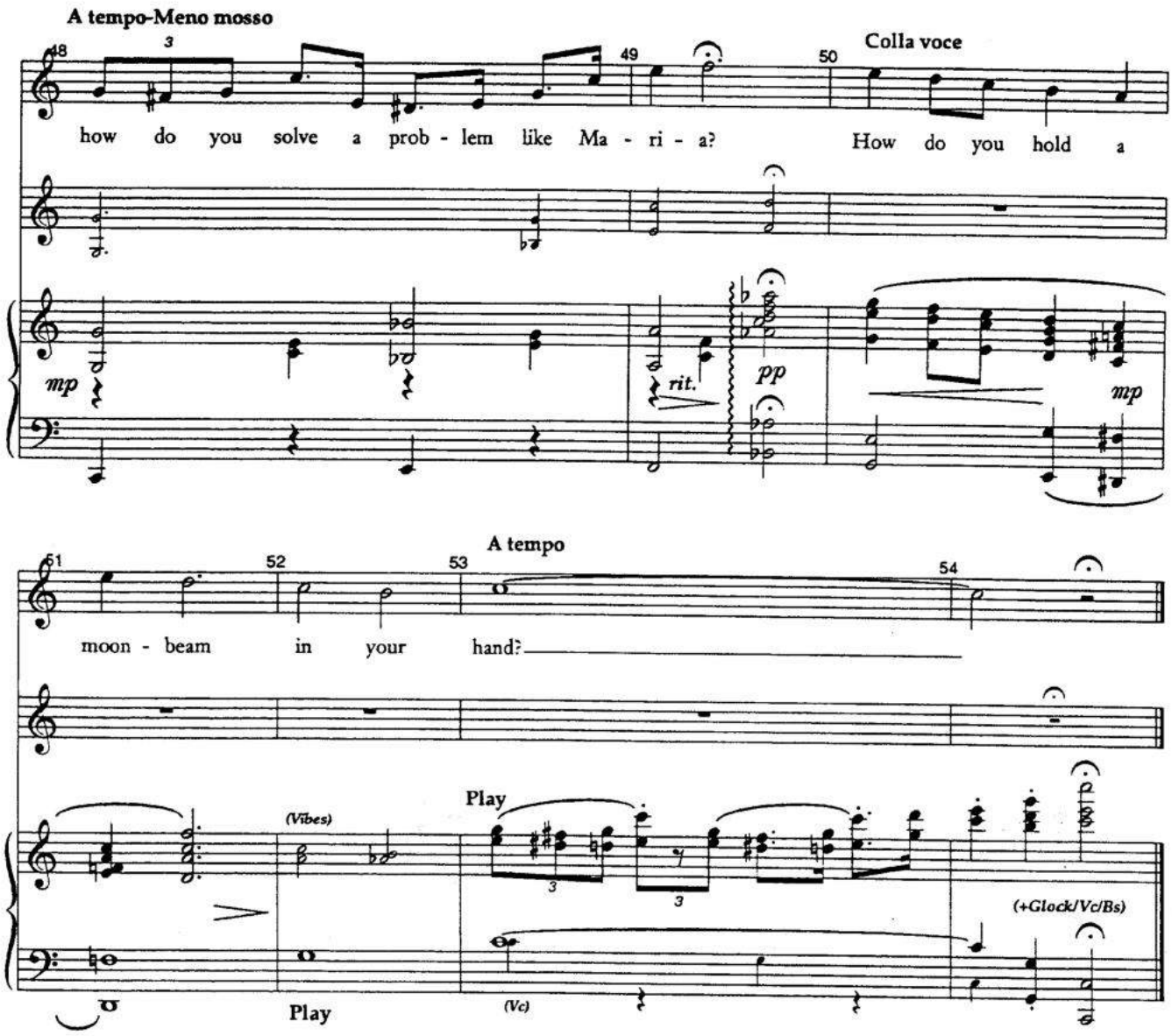



9
10
11
with her I'm con - fused out of fo - cus and be - mused and I nev - er know ex - act - ly where I
(Hp)
mp
(+Vc/Hp)
12
13
14
am
Un - pre - dict - a - ble as weath - er, she's as flight - y as a feath - er, she's a
15
16
17
dar - ling She's a de - mon She's a lamb
She'll out - pes - ter an - y pest, drive a


18
19
20
hor - net from his nest, she could throw a whirl - ing der - vish out of whirl She is
Ad lib-Colla voce
21
22
23
gen - tle, she is wild, she's a rid - dle, she's a child She's a head - ache! She's an an - gel She's a
cresc.
poco rit.
f
mp
(Vc)
Slow
25
Moderate 4
24
26
27
28
girl
(Tri)
p (+Hp)
mf
(+Vc/Bs)

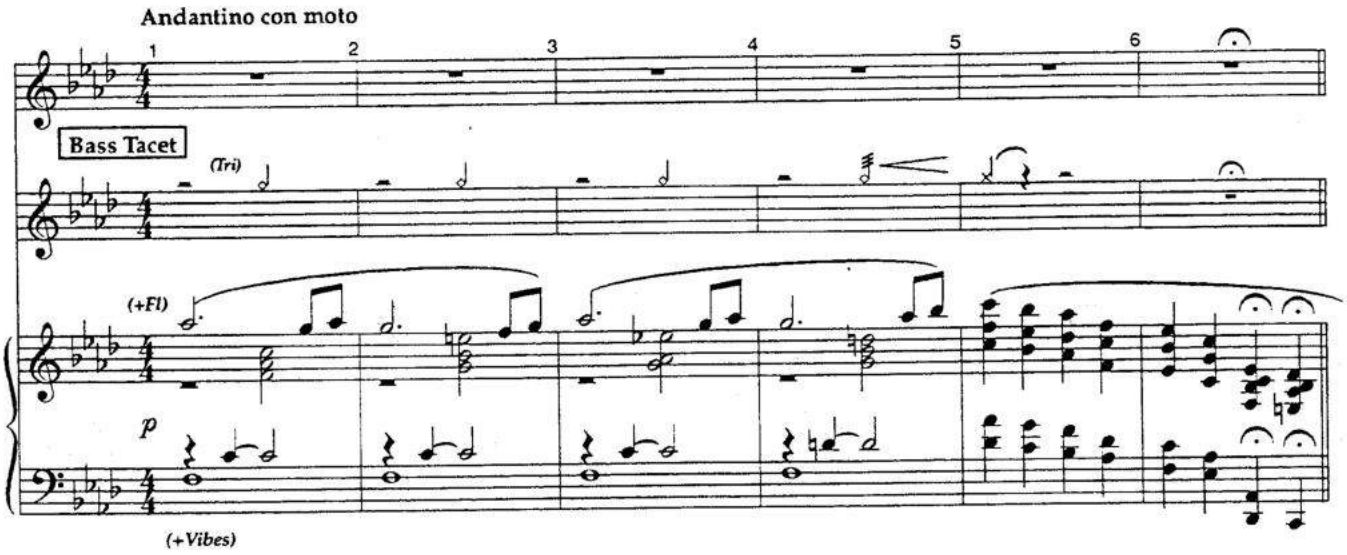

29
How do you solve a prob - lem like Ma - ri - a?
How do you catch a cloud and pin it
(Glock)
mf
p
mf
32
33
34
down?
How do you find a word that means Ma - ri - a
A
p
(+Vc)
(+Bs)
Colla voce
A tempo
35
36
37
flib - ber - ti - gib - bet, a will - o' - the - wisp, a clown
Man - y a thing you know you'd like to
(+Hp/Vibes)
[Pno opt tacet]
(+Hp/Vibes)
mf

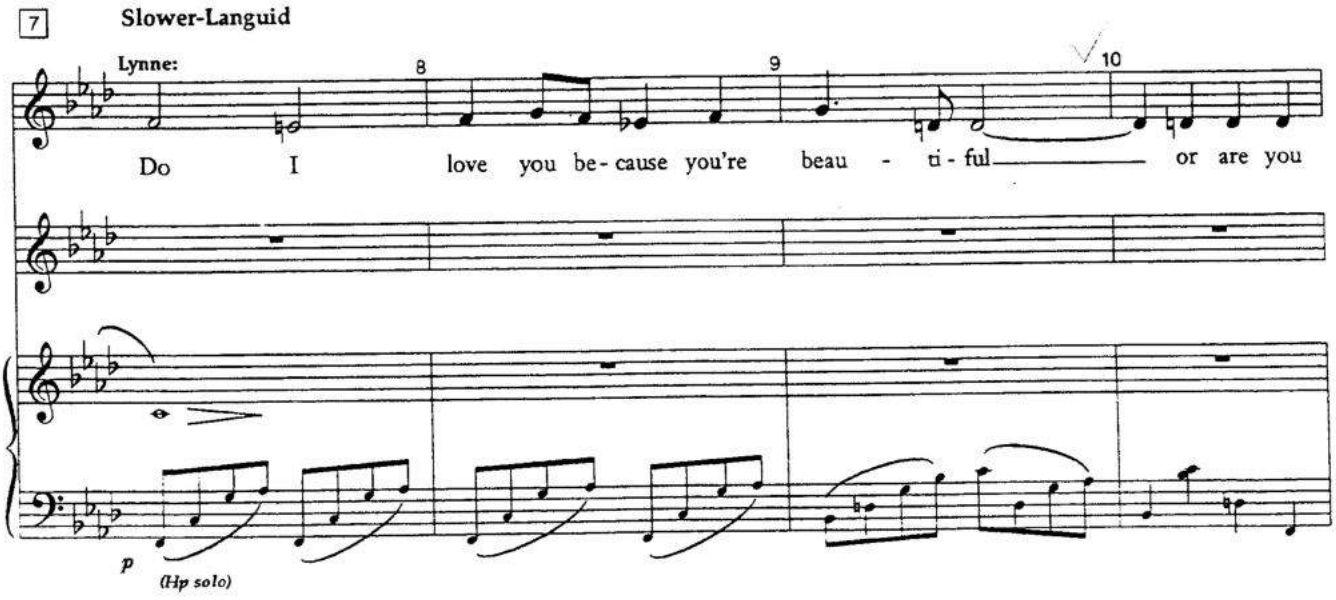

38
39
40
tell her Man - y a thing she ought to un - der - stand, but
41
42
43
how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the
(Vibes)
Play
p
rit.
(Jason restarts)
Jason: "How do you keep a wave upon the sand?"
44
45
46
47
sand? How do you keep a wave up - on the sand? Oh,

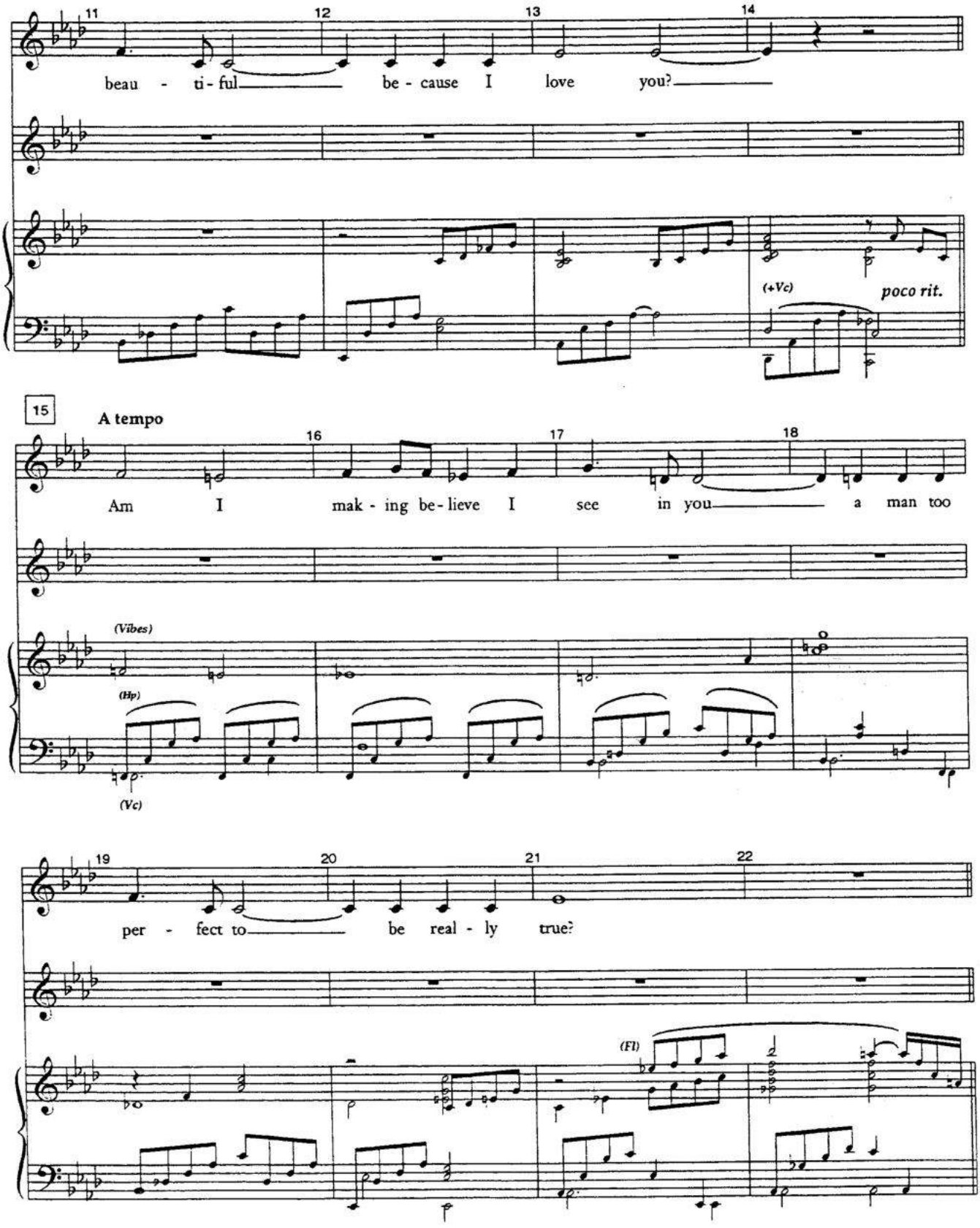

A tempo-Meno mosso
48
49
50
Colla voce
how do you solve a prob - lem like Ma - ri - a?
How do you hold a
mp
rit.
pp
mp
A tempo
51
52
53
54
moon - beam in your hand?
Play
(Vibes)
(+Glock/Vc/Bs)
Play
(Vc)

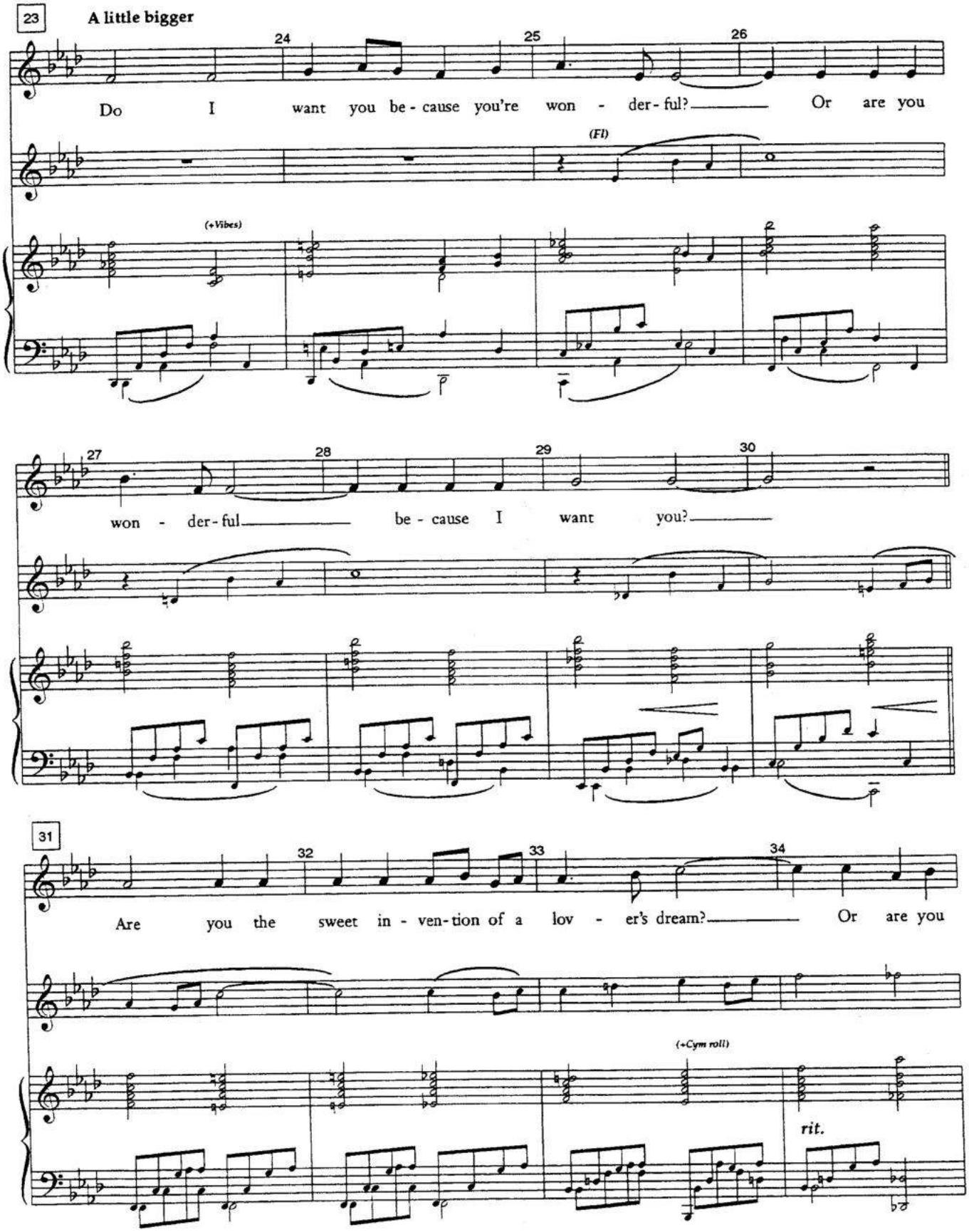
# *Do I Love You*

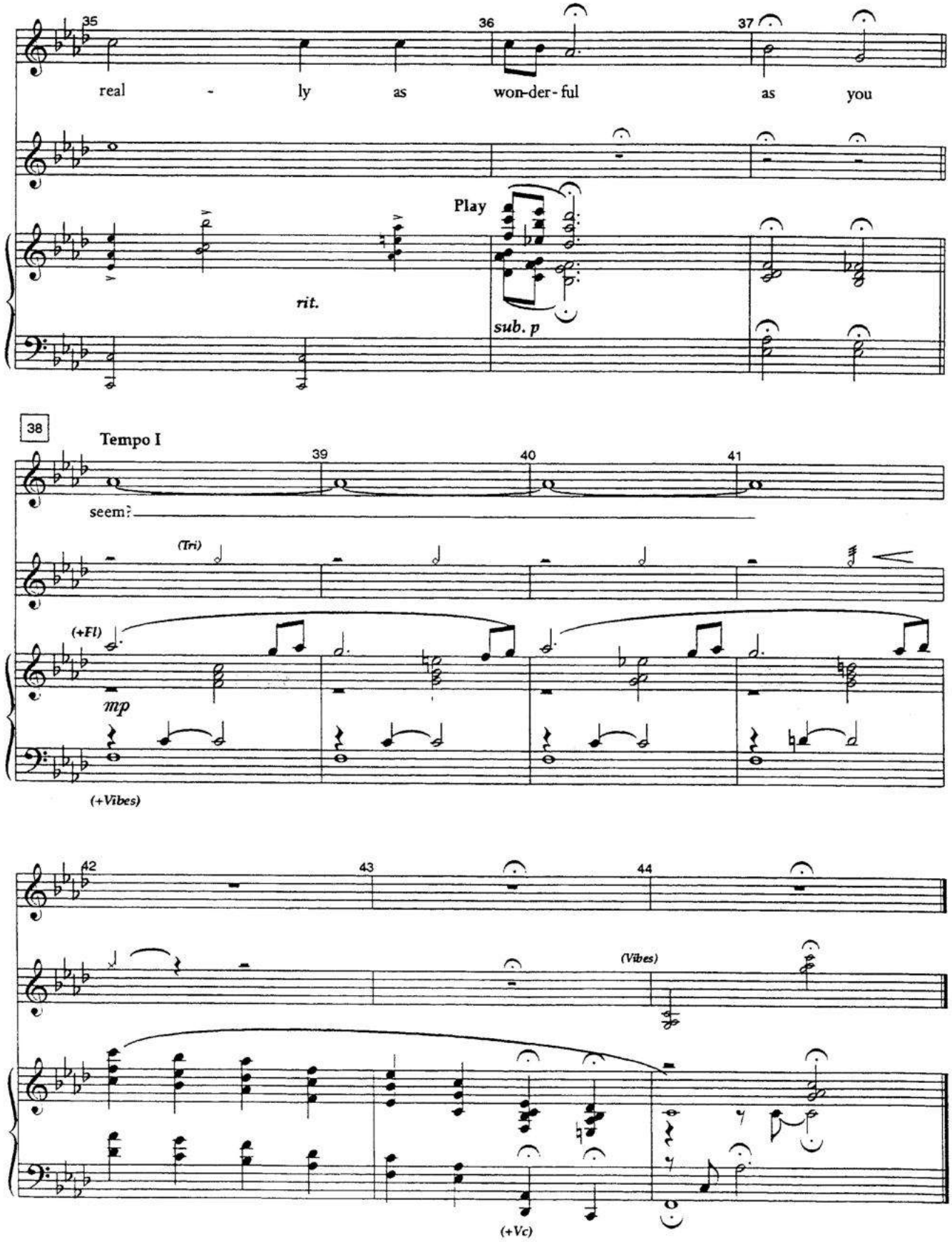
Orch: Michael Gibson




11
12
13
14
beau - ti - ful
be - cause I love you?
(+Vc)
poco rit.
15
A tempo
16
17
18
Am I mak - ing be - lieve I see in you
a man too
(Vibes)
(Hp)
(Vc)
19
20
21
22
per - fect to
be real - ly true?
(Fl)


23
A little bigger
24
25
26
Do I want you be - cause you're won - der - ful? Or are you
(Fl)
(+Vibes)
27
28
29
30
won - der - ful be - cause I want you?
31
32
33
34
Are you the sweet in - ven - tion of a lov - er's dream? Or are you
(+Cym roll)
rit.

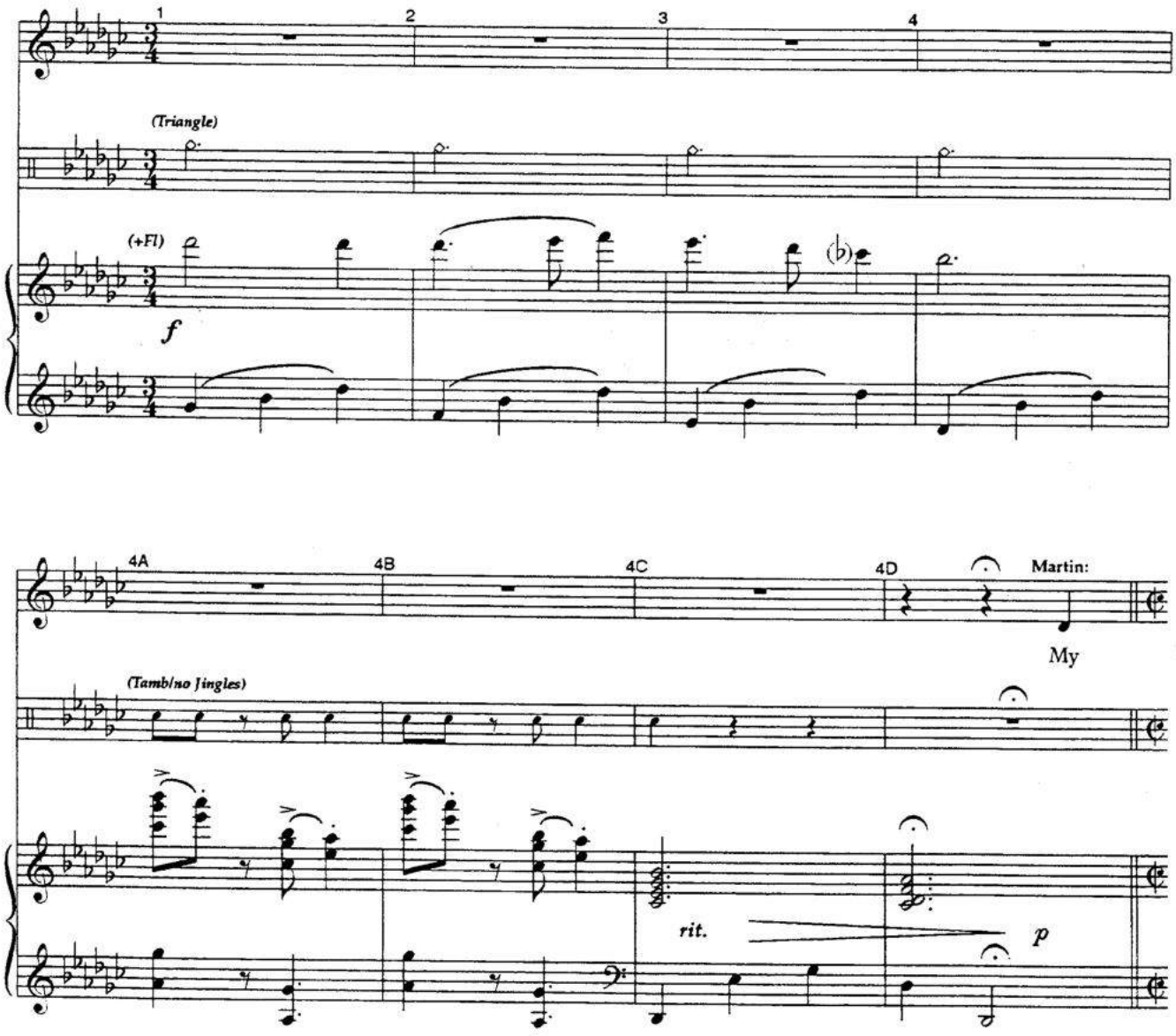

35
36
37
real - ly as won-der-ful as you
Play
rit.
sub. p
38
Tempo I
39
40
41
seem:
(Tri)
(+Fl)
mp
(+Vibes)
42
43
44
(Vibes)
(+Vc)

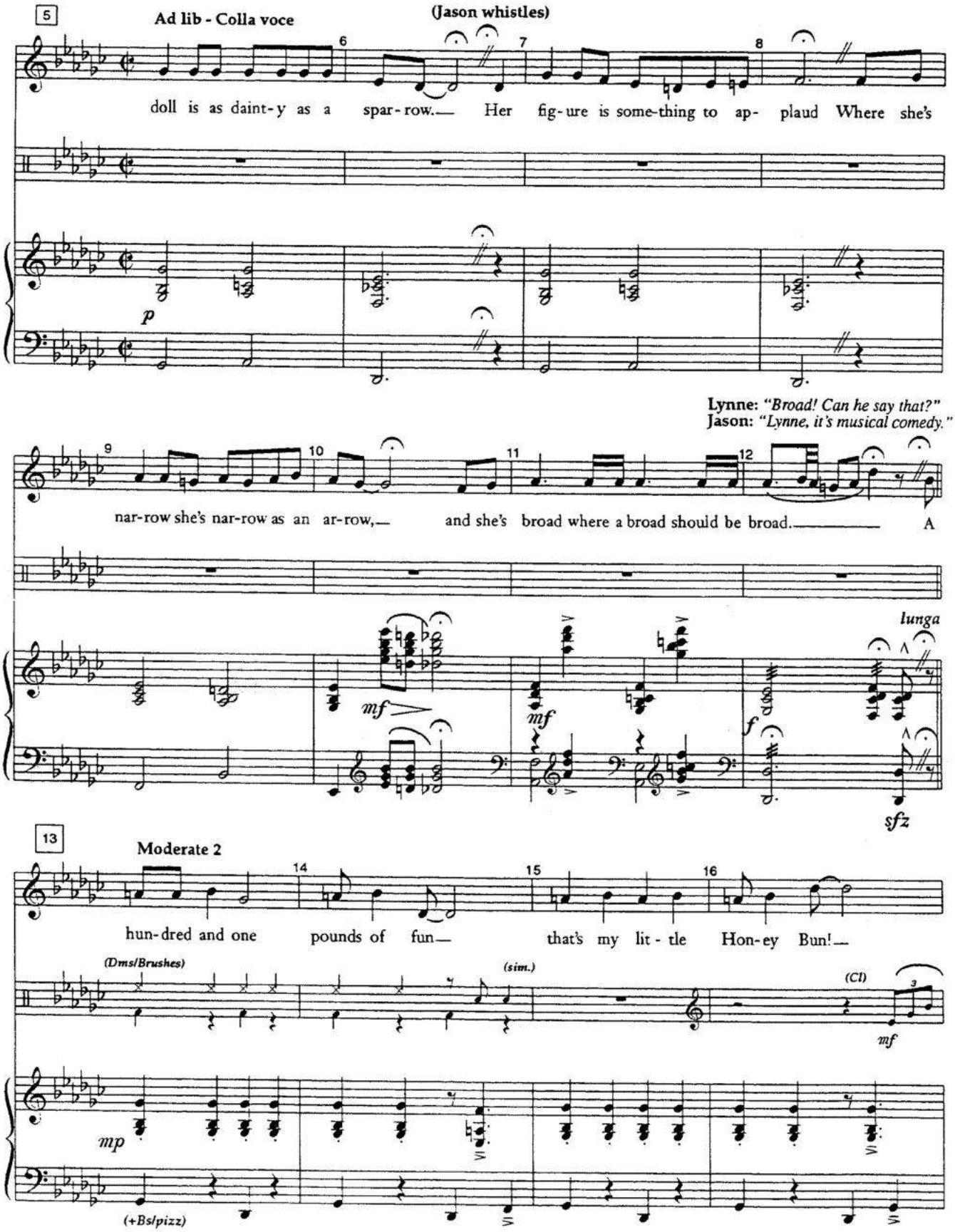
**PIANO/CONDUCTOR**
**Ensemble**

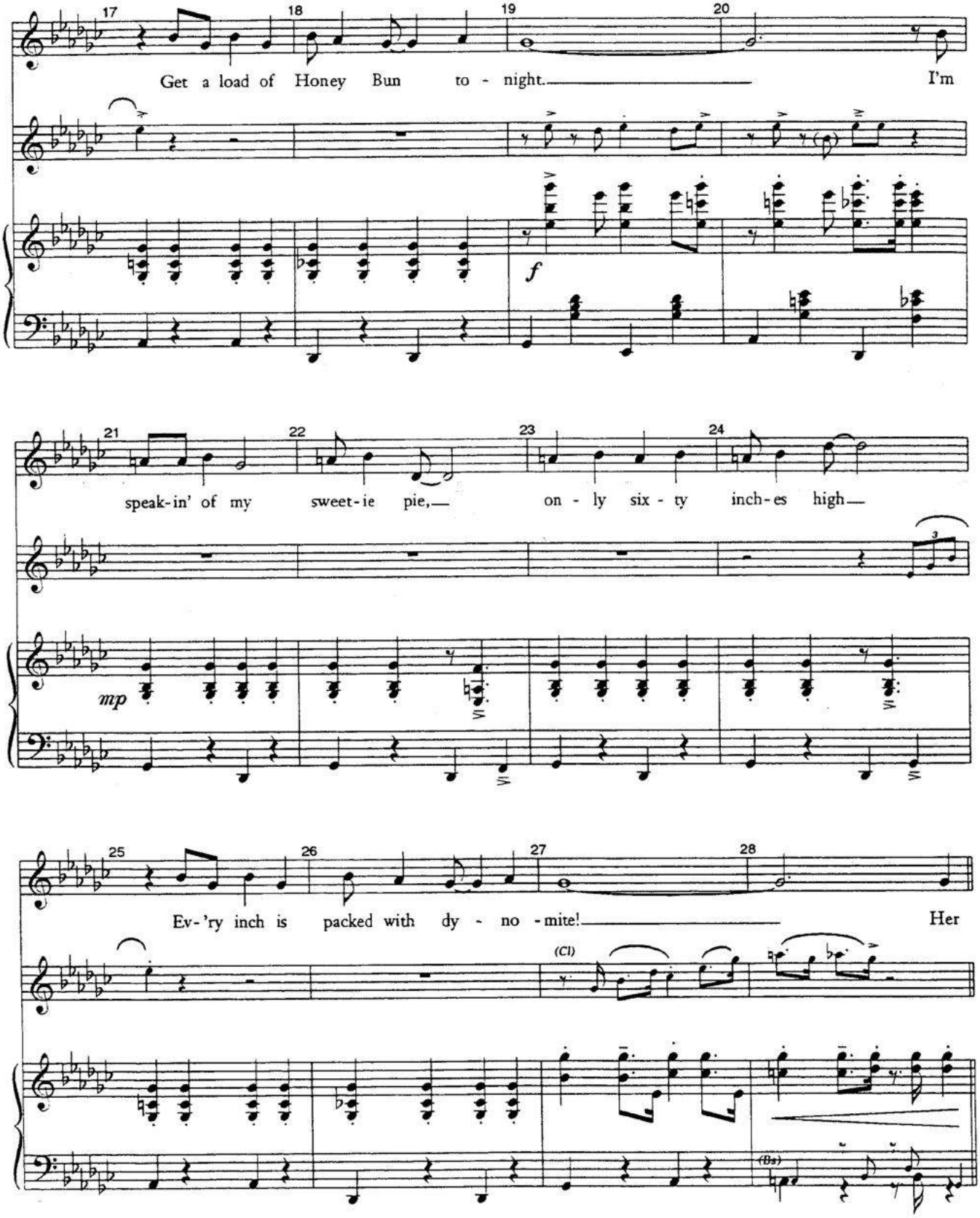
**9**
"Grand Night..."

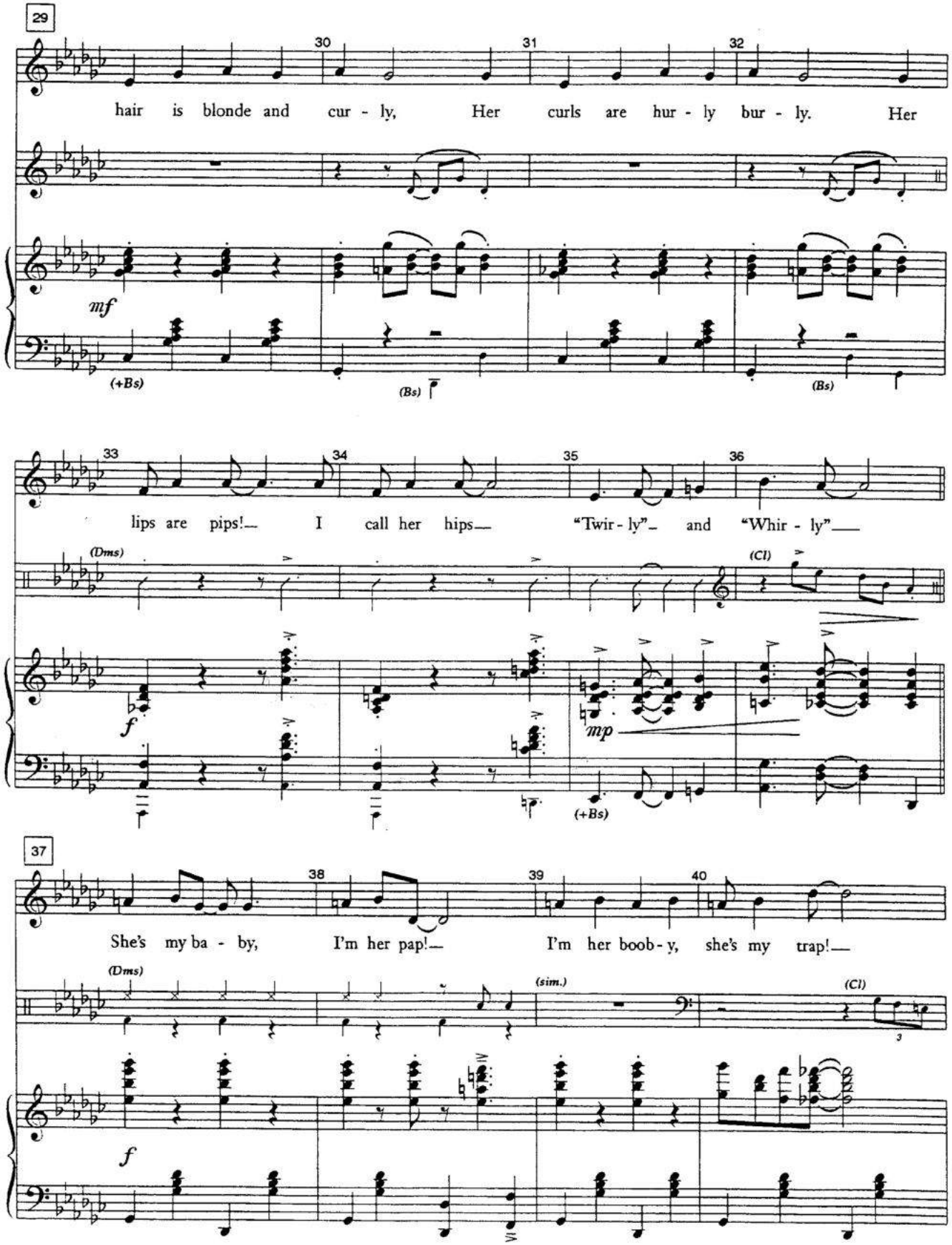
# *Honey Bun*

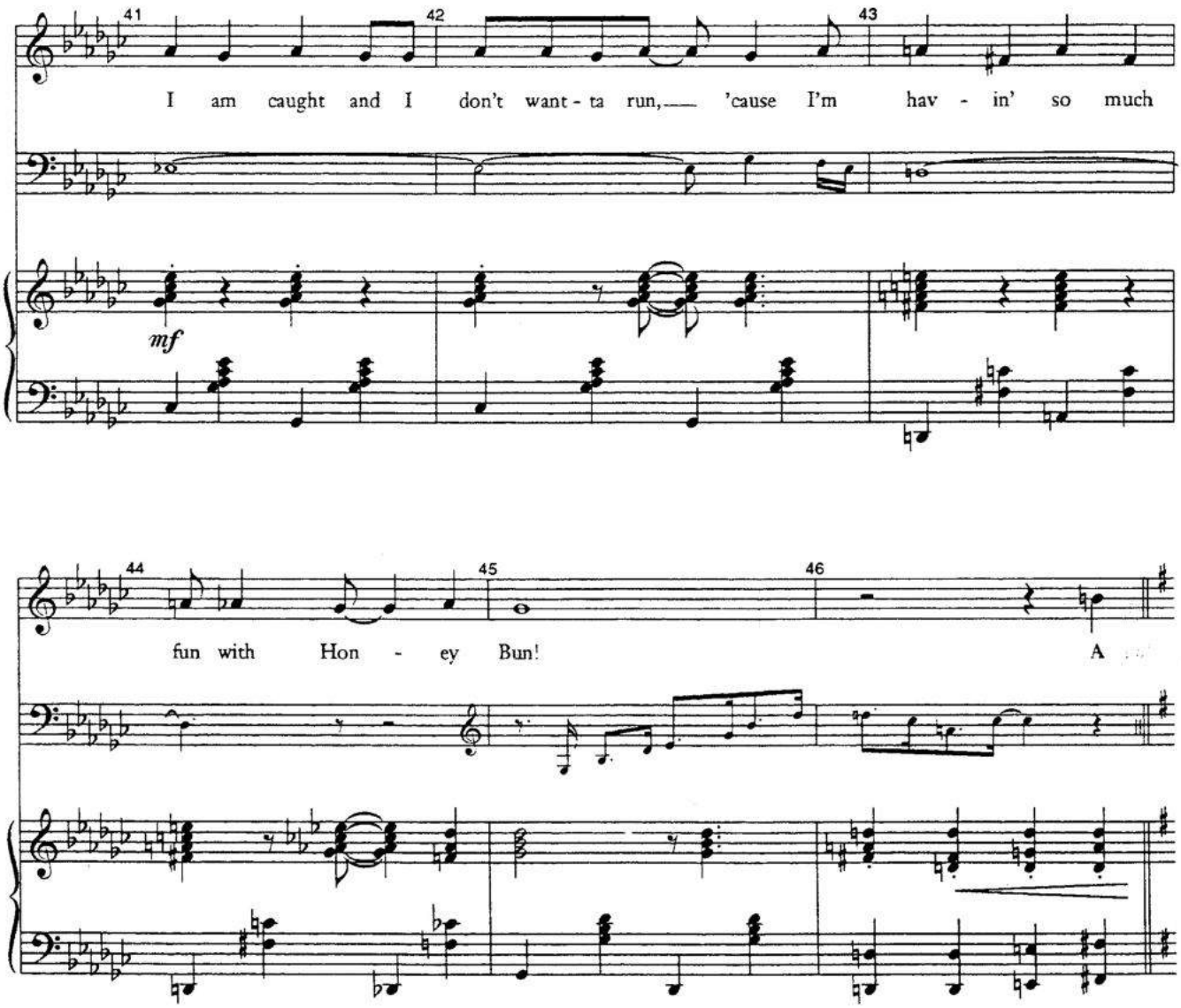
Orch: Michael Gibson

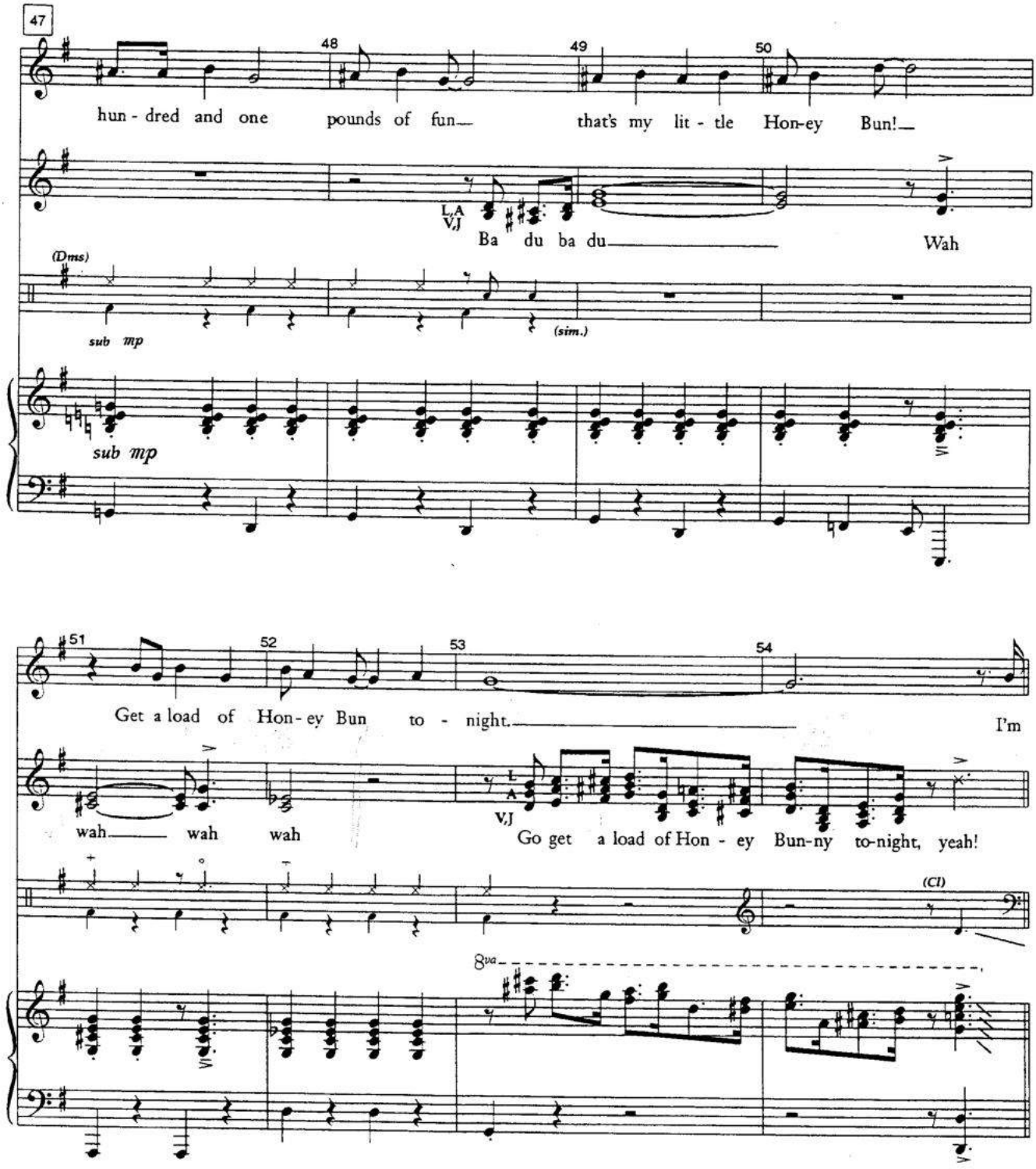


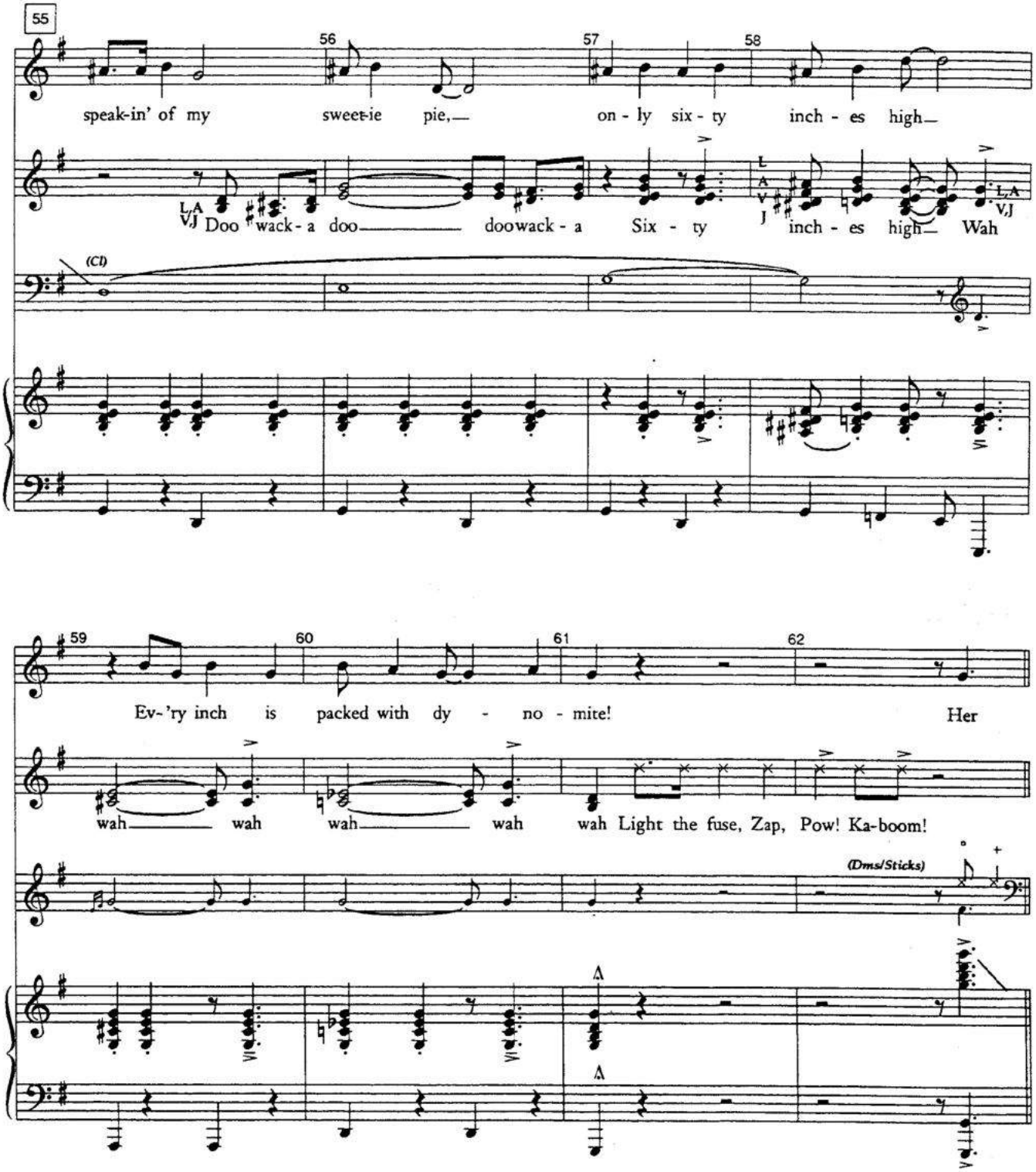

5
Ad lib - Colla voce
(Jason whistles)
doll is as daint-y as a spar-row.— Her fig-ure is some-thing to ap- plaud Where she's
p
Lynne: "Broad! Can he say that?"
Jason: "Lynne, it's musical comedy."
nar-row she's nar-row as an ar-row,— and she's broad where a broad should be broad.— A
mf
mf
f
lunga
sfz
13
Moderate 2
hun-dred and one pounds of fun— that's my lit-tle Hon-ey Bun!—
(Dms/Brushes)
(sim.)
(Cl)
mf
mp
(+Bs/pizz)

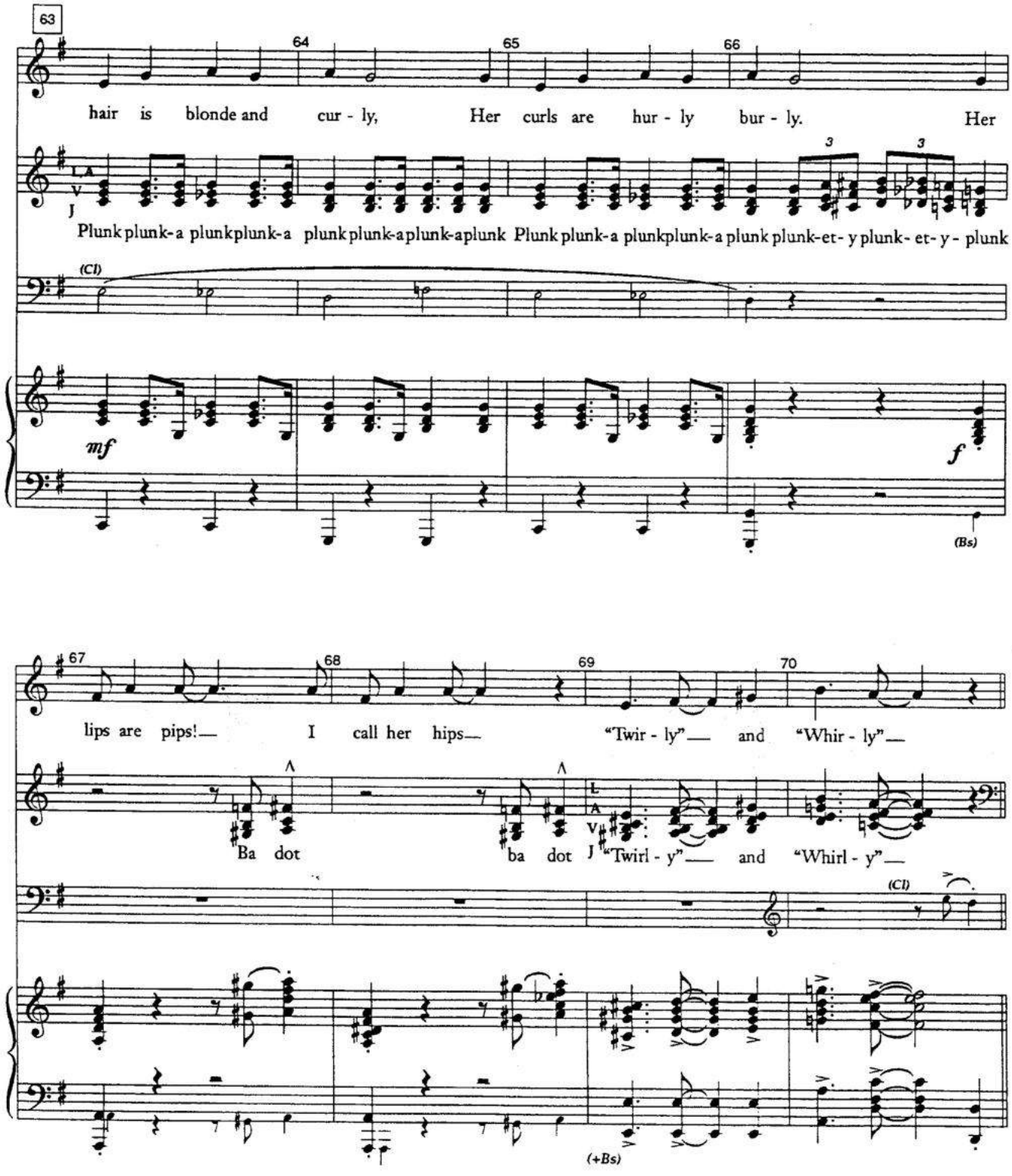

17
18
19
20
Get a load of Honey Bun to - night. I'm
f
21
22
23
24
speak-in' of my sweet-ie pie, on - ly six - ty inch-es high
mp
25
26
27
28
Ev-'ry inch is packed with dy - no - mite! Her
(Cl)
(Bs)

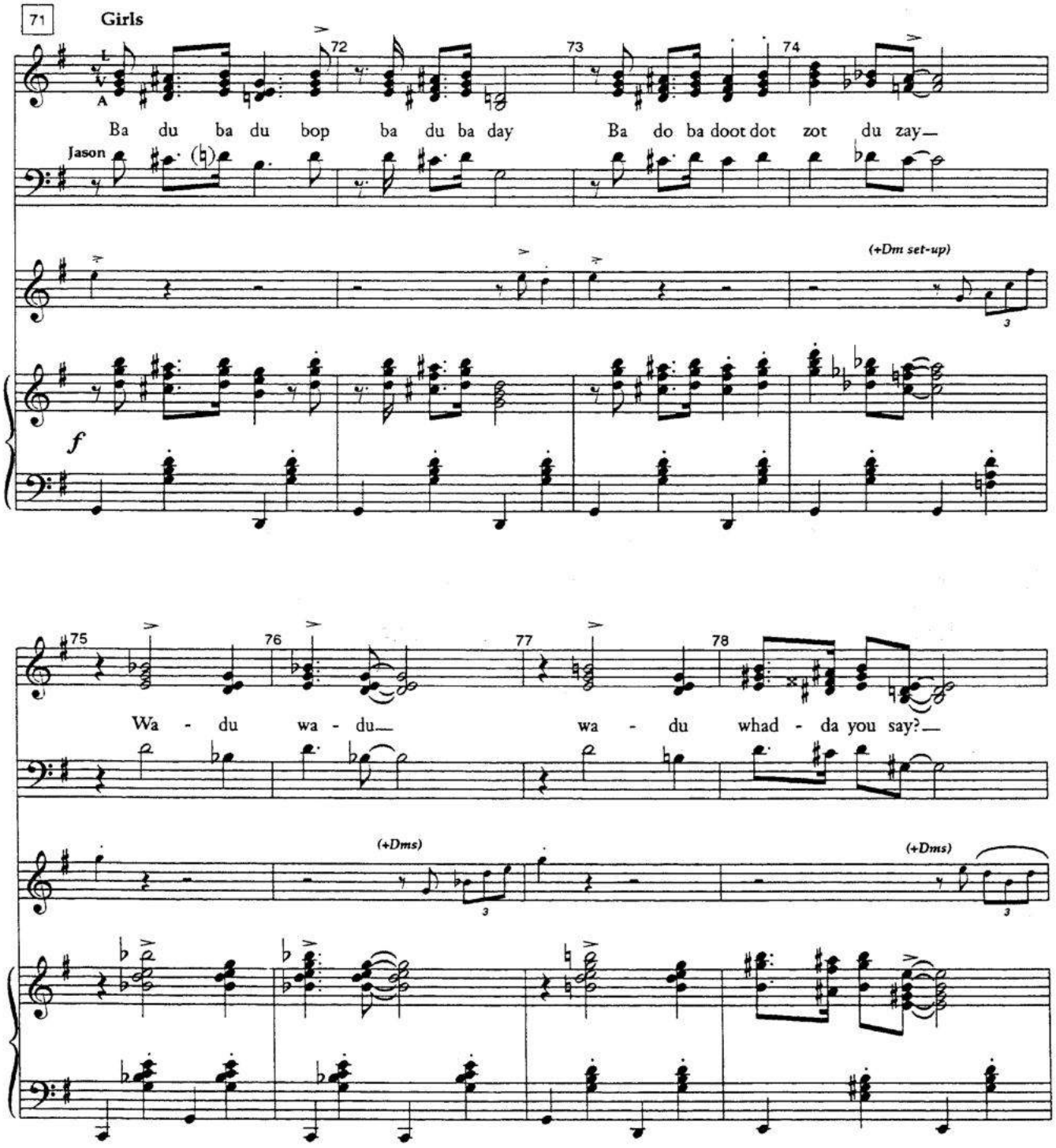

29
30
31
32
hair is blonde and cur - ly, Her curls are hur - ly bur - ly. Her
mf
(+Bs)
(Bs)
(Bs)
33
34
35
36
lips are pips!— I call her hips— "Twir - ly"— and "Whir - ly"—
(Dms)
(Cl)
f
mp
(+Bs)
37
38
39
40
She's my ba - by, I'm her pap!— I'm her boob - y, she's my trap!—
(Dms)
(sim.)
(Cl)
f

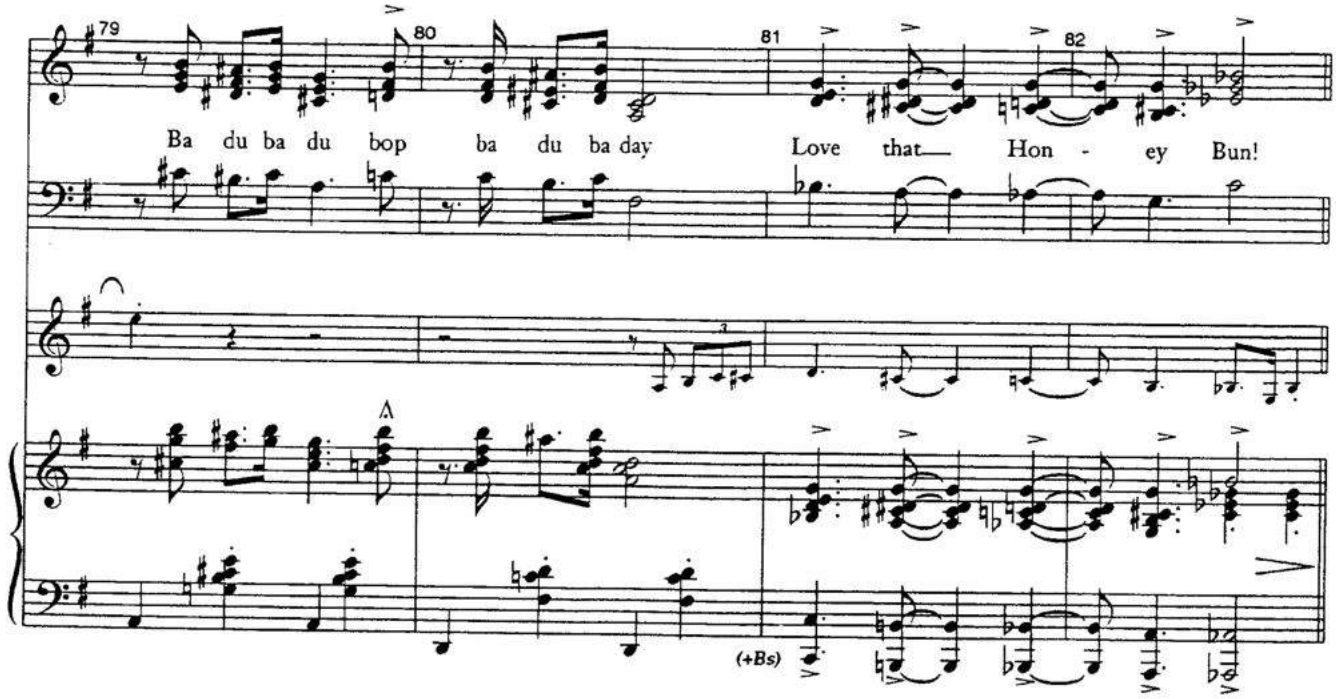

41
42
43
I am caught and I don't want - ta run, 'cause I'm hav - in' so much
mf
44
45
46
fun with Hon - ey Bun!
A

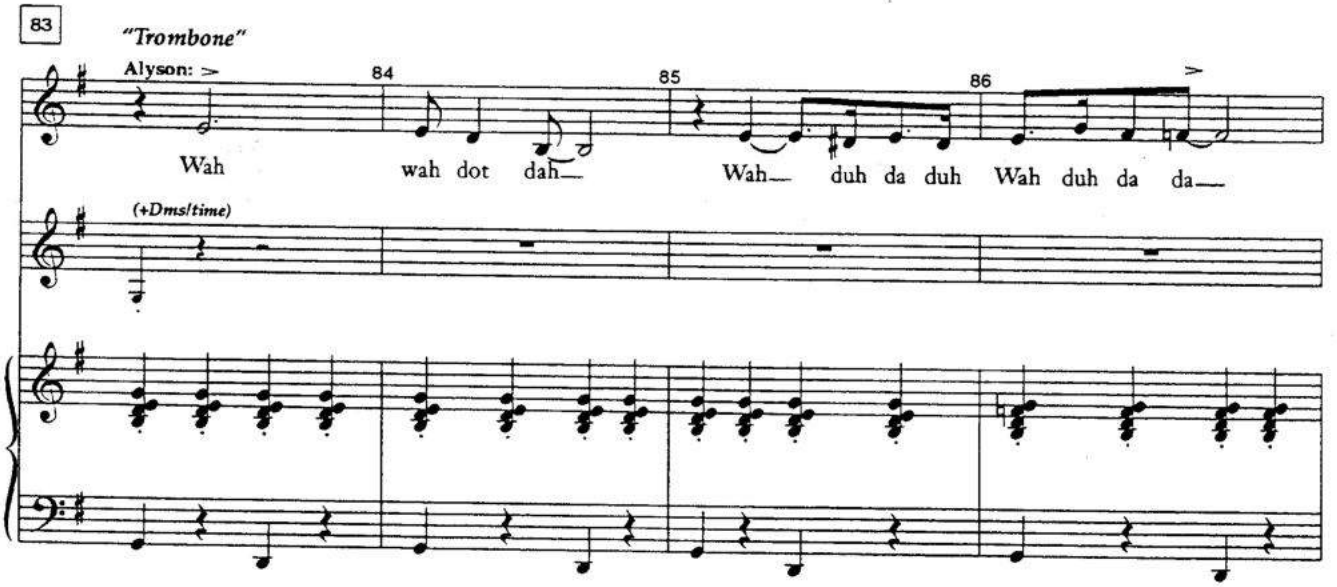

47
48
49
50
hun - dred and one pounds of fun— that's my lit - tle Hon-ey Bun!—
L A
V,J
Ba du ba du—— Wah
(Dms)
sub mp
(sim.)
sub mp
51
52
53
54
Get a load of Hon - ey Bun to - night.—— I'm
wah—— wah wah
L A
V,J
Go get a load of Hon - ey Bun-ny to-night, yeah!
(Cl)
8va

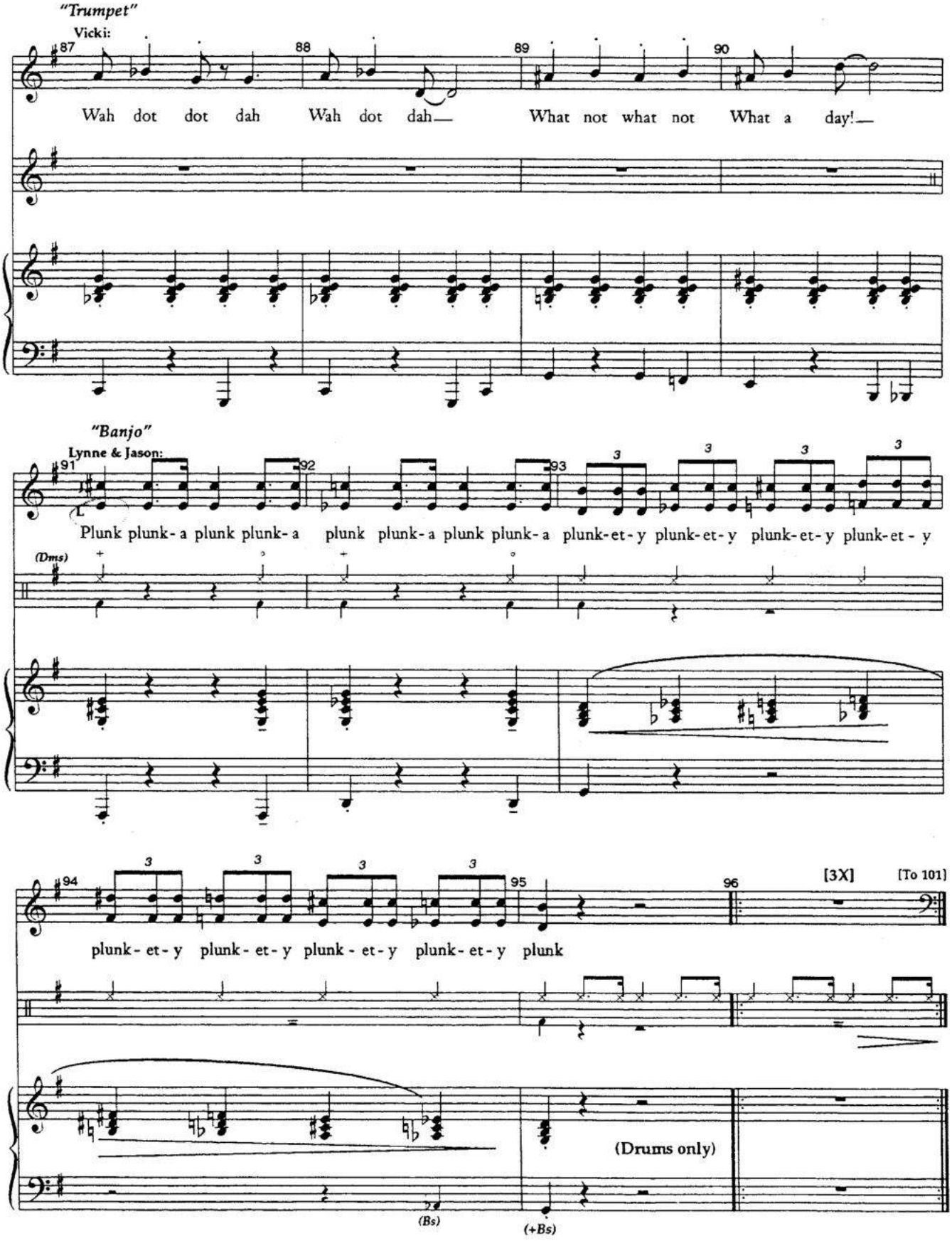

55
56
57
58
speak-in' of my sweet-ie pie,— on - ly six - ty inch - es high—
L,A V,J Doo wack - a doo— doowack - a Six - ty L A V J inch - es high— Wah L,A V,J
(Cl)
59
60
61
62
Ev-'ry inch is packed with dy - no - mite! Her
wah— wah wah— wah wah Light the fuse, Zap, Pow! Ka-boom!
(Dms/Sticks)

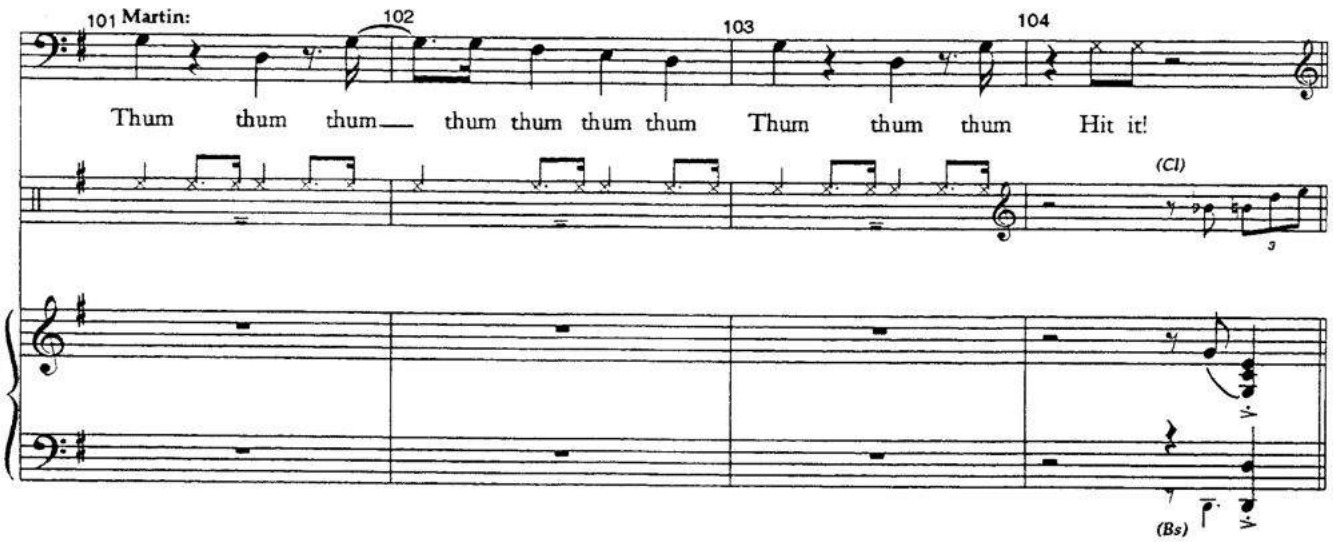

63
64
65
66
hair is blonde and cur - ly, Her curls are hur - ly bur - ly. Her
Plunk plunk-a plunk plunk-a plunk plunk-a plunk-a plunk Plunk plunk-a plunk plunk-a plunk plunk-et- y plunk- et- y - plunk
(Cl)
mf
f
(Bs)
67
68
69
70
lips are pips!— I call her hips— "Twir - ly"— and "Whir - ly"—
Ba dot ba dot "Twirl - y"— and "Whirl - y"—
(Cl)
(+Bs)

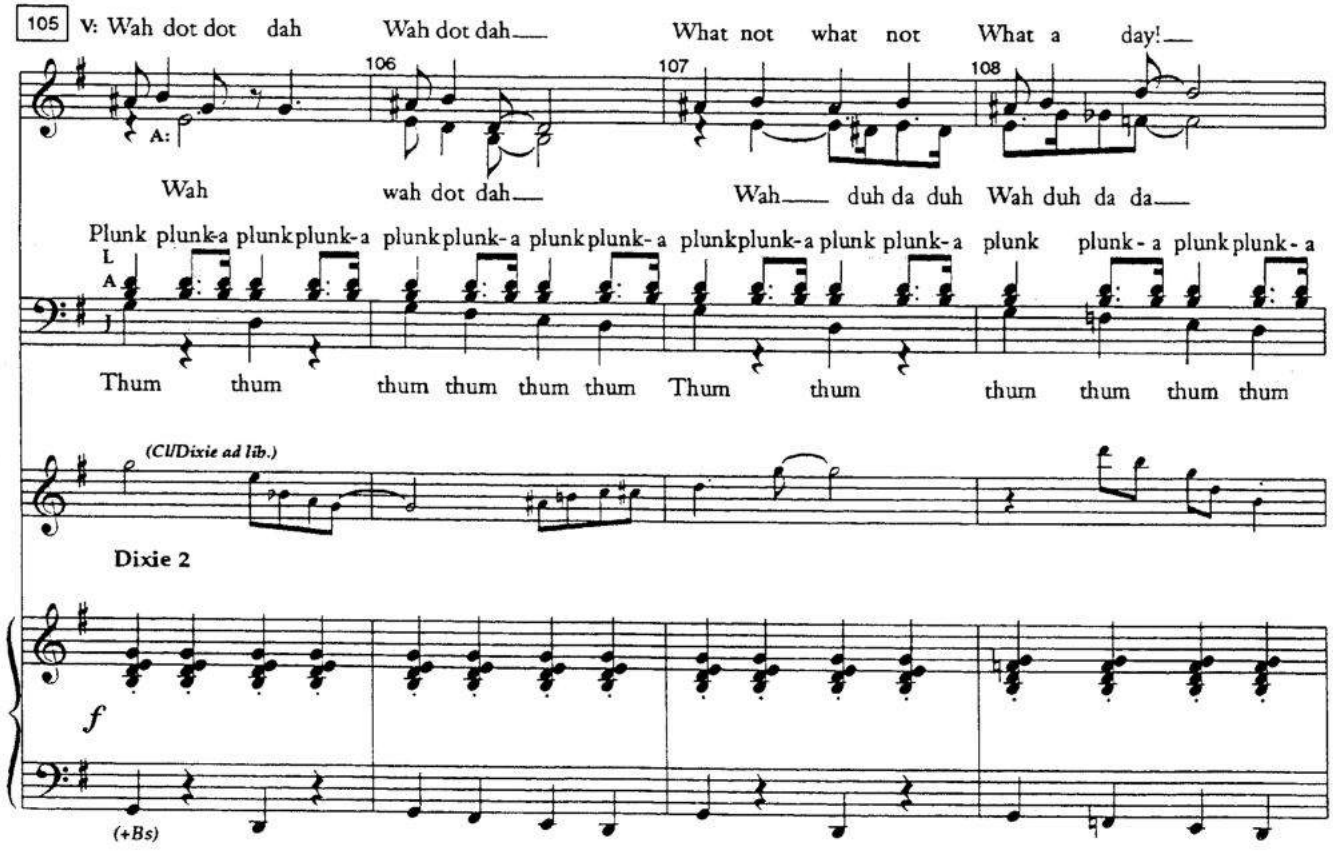

71
Girls
72
73
74
Ba du ba du bop ba du ba day
Ba do ba doot dot zot du zay—
Jason
(+Dm set-up)
f
75
76
77
78
Wa - du wa - du— wa - du whad - da you say?—
(+Dms)
(+Dms)

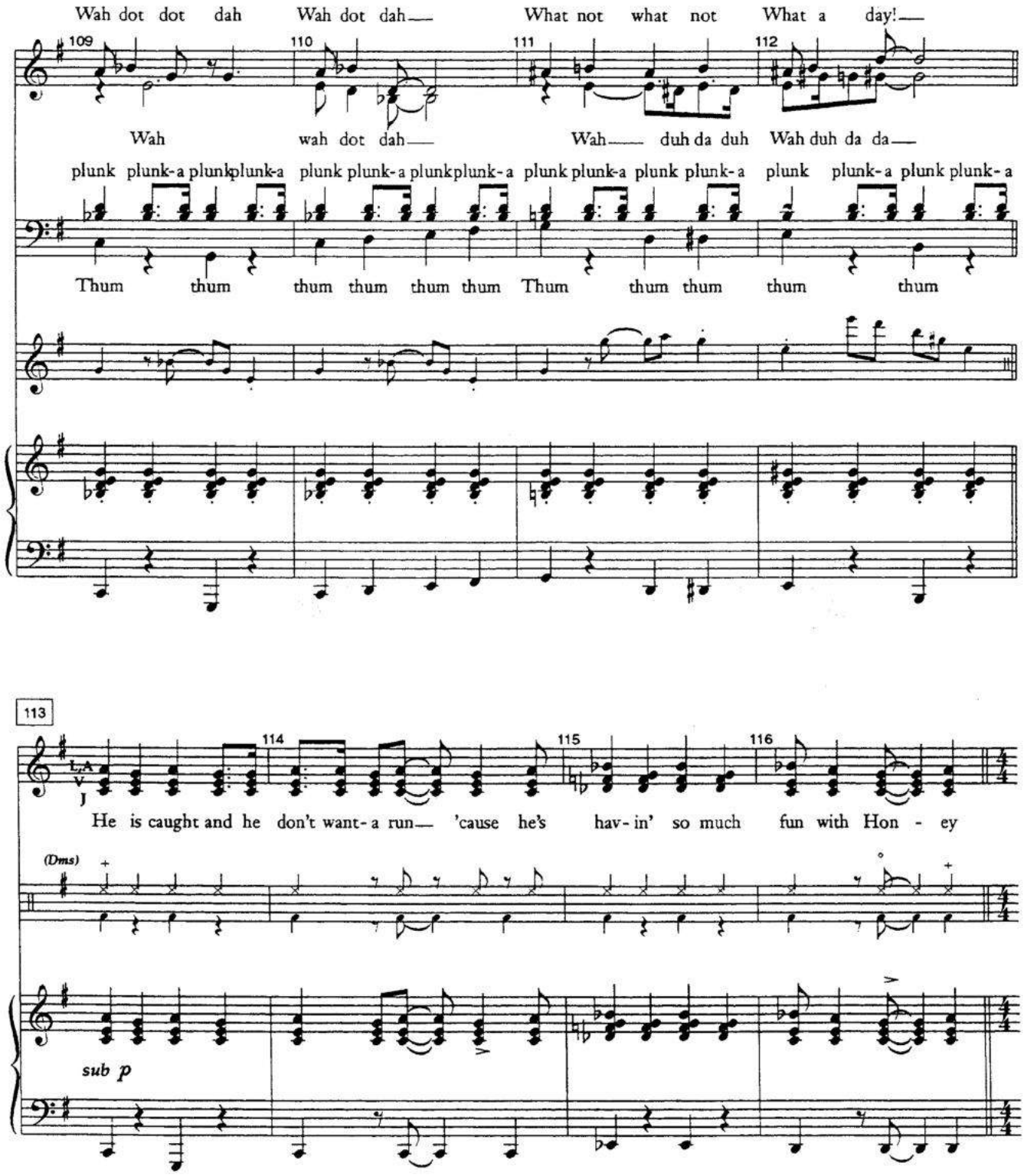

79
80
81
82
Ba du ba du bop ba du ba day
Love that— Hon - ey Bun!
A
(+Bs)

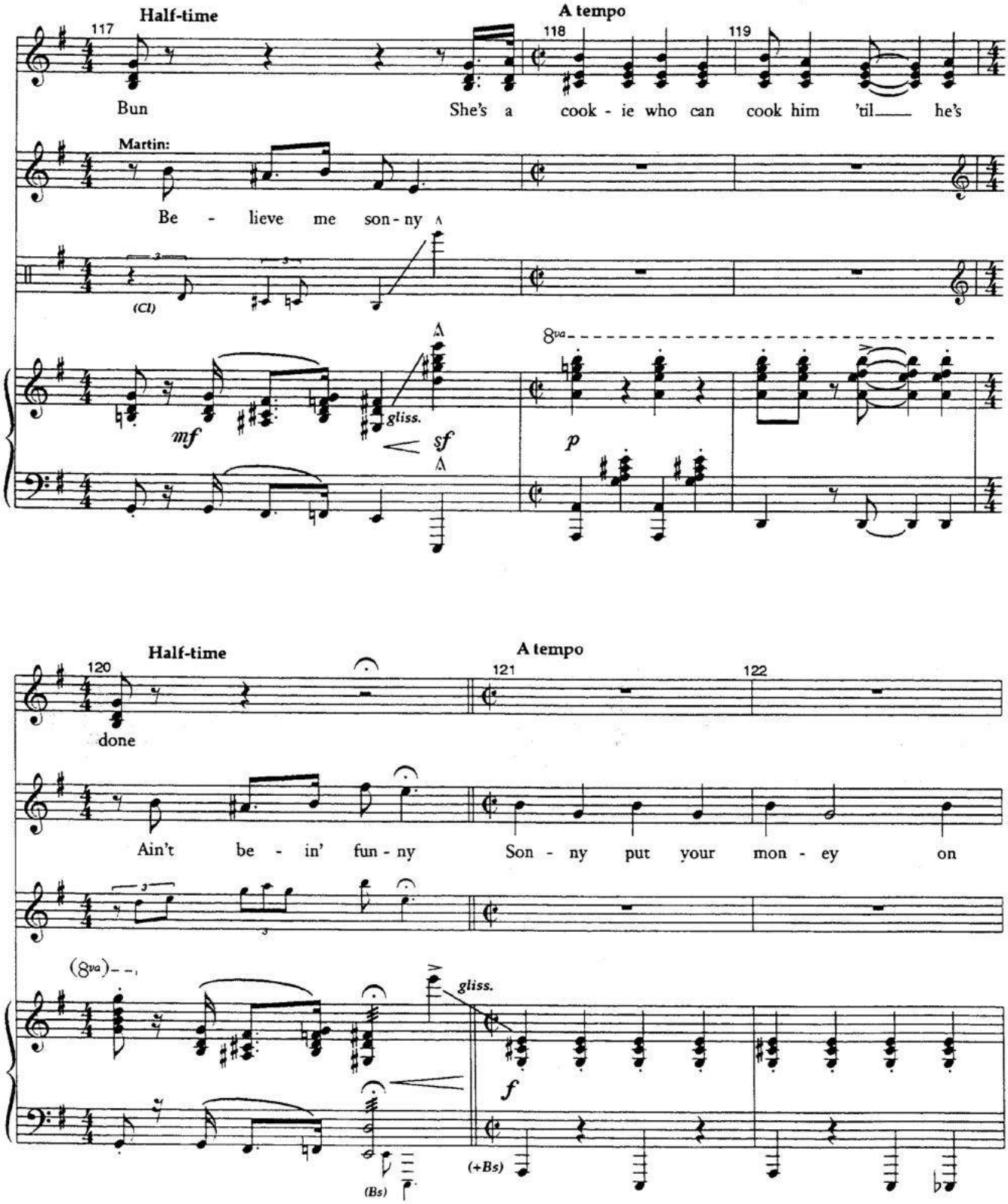

83
"Trombone"
Alyson:
84
85
86
Wah wah dot dah—
Wah— duh da duh Wah duh da da—
(+Dms/time)

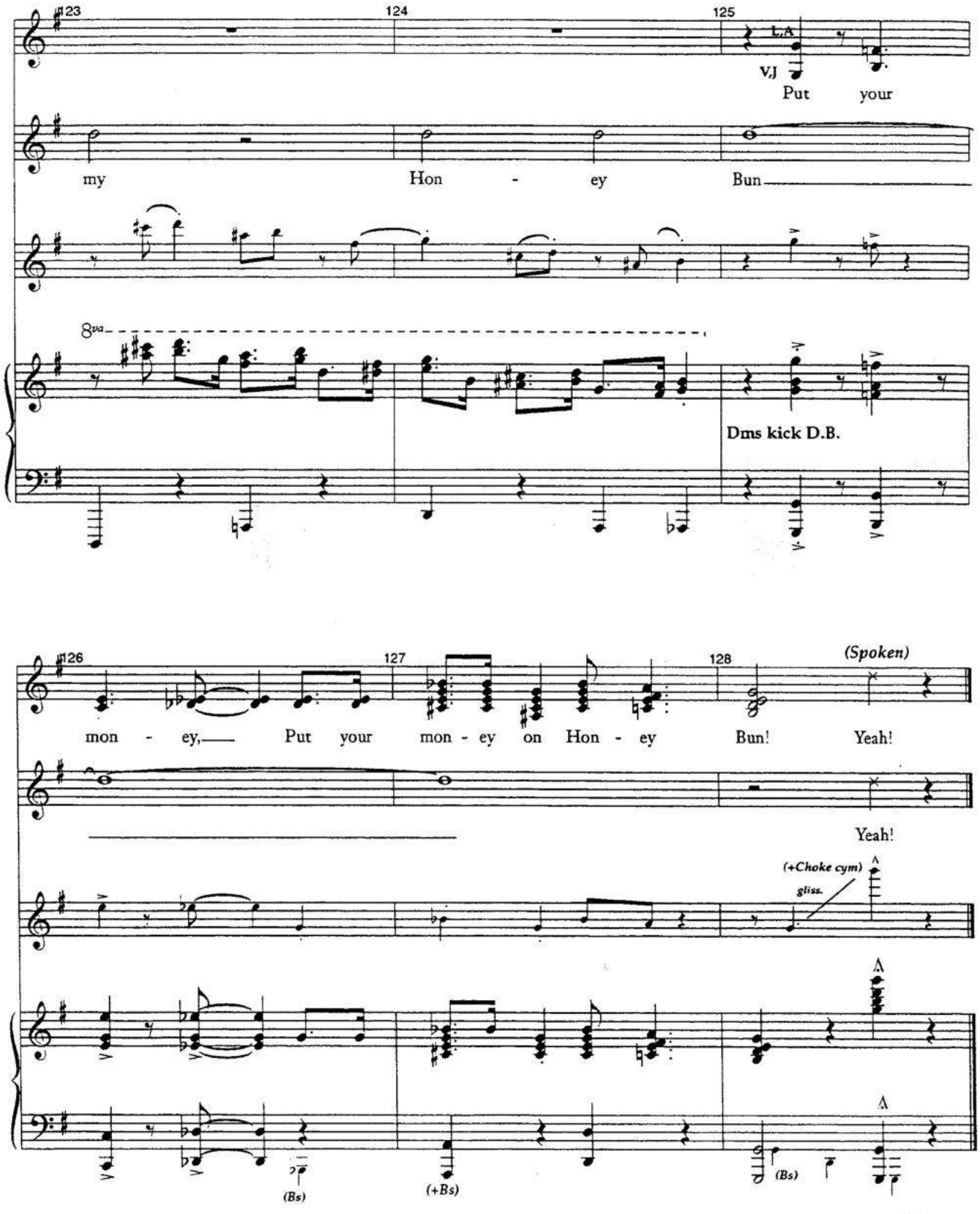

"Trumpet"
Vicki:
87
88
89
90
Wah dot dot dah Wah dot dah— What not what not What a day!—
"Banjo"
Lynne & Jason:
91
92
93
Plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk-et-y plunk-et-y plunk-et-y plunk-et-y
(Dms)
94
95
96
[3X]
[To 101]
plunk-et-y plunk-et-y plunk-et-y plunk-et-y plunk
(Drums only)
(Bs)
(+Bs)


101 Martin:
102
103
104
Thum thum thum thum thum thum thum Thum thum thum Hit it!
(Cl)
(Bs)


105 V: Wah dot dot dah Wah dot dah What not what not What a day!
106
107
108
A:
Wah wah dot dah Wah duh da duh Wah duh da da
Plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a
L
A
J
Thum thum thum thum thum thum Thum thum thum thum thum thum
(Cl/Dixie ad lib.)
Dixie 2
f
(+Bs)

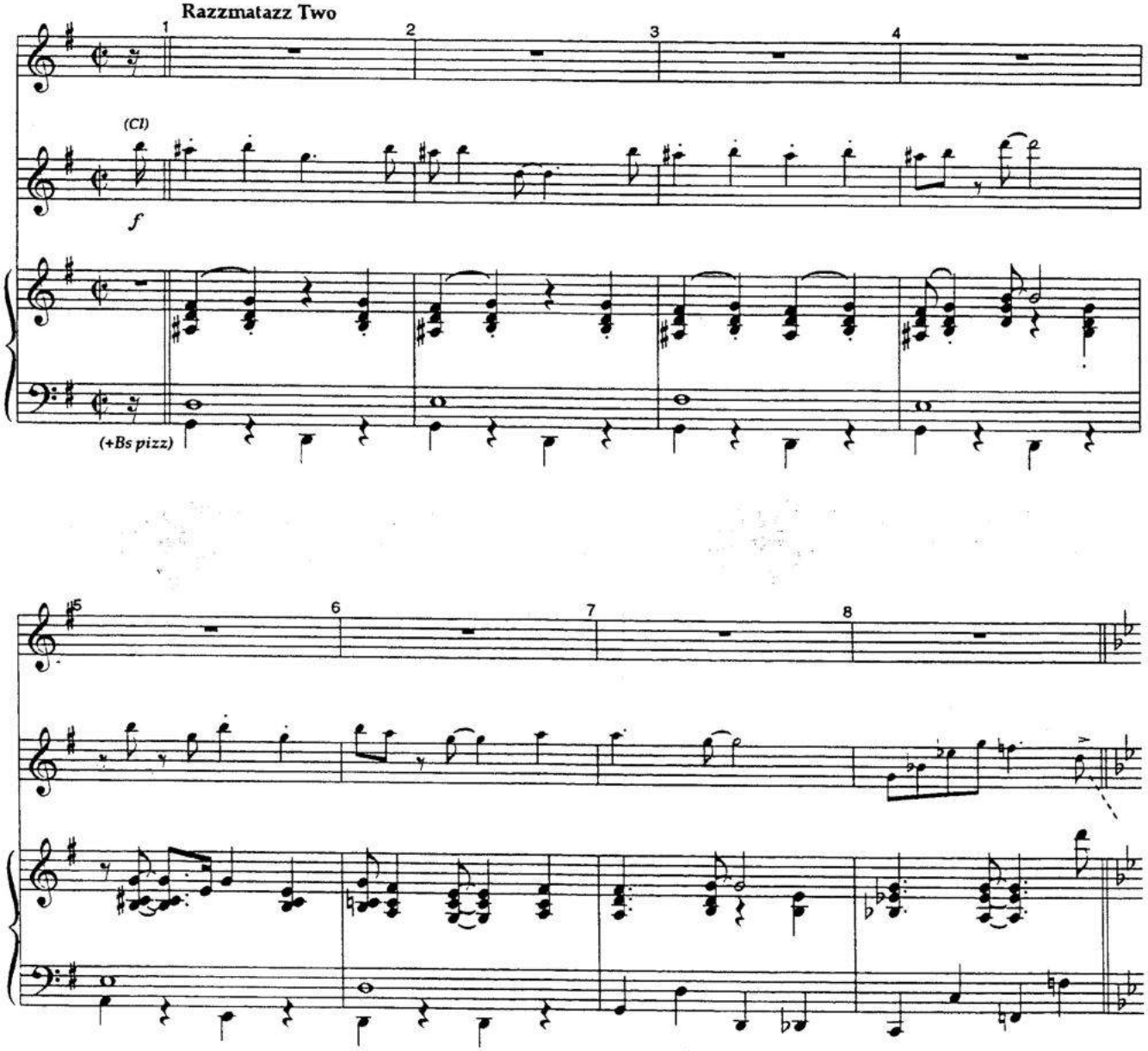

Wah dot dot dah Wah dot dah— What not what not What a day!—
109
110
111
112
Wah wah dot dah— Wah— duh da duh Wah duh da da—
plunk plunk-a plunkplunk-a plunk plunk-a plunkplunk-a plunk plunk-a plunk plunk-a plunk plunk-a
Thum thum thum thum thum thum Thum thum thum thum thum
113
114
115
116
He is caught and he don't want-a run— 'cause he's hav-in' so much fun with Hon - ey
(Dms)
sub p

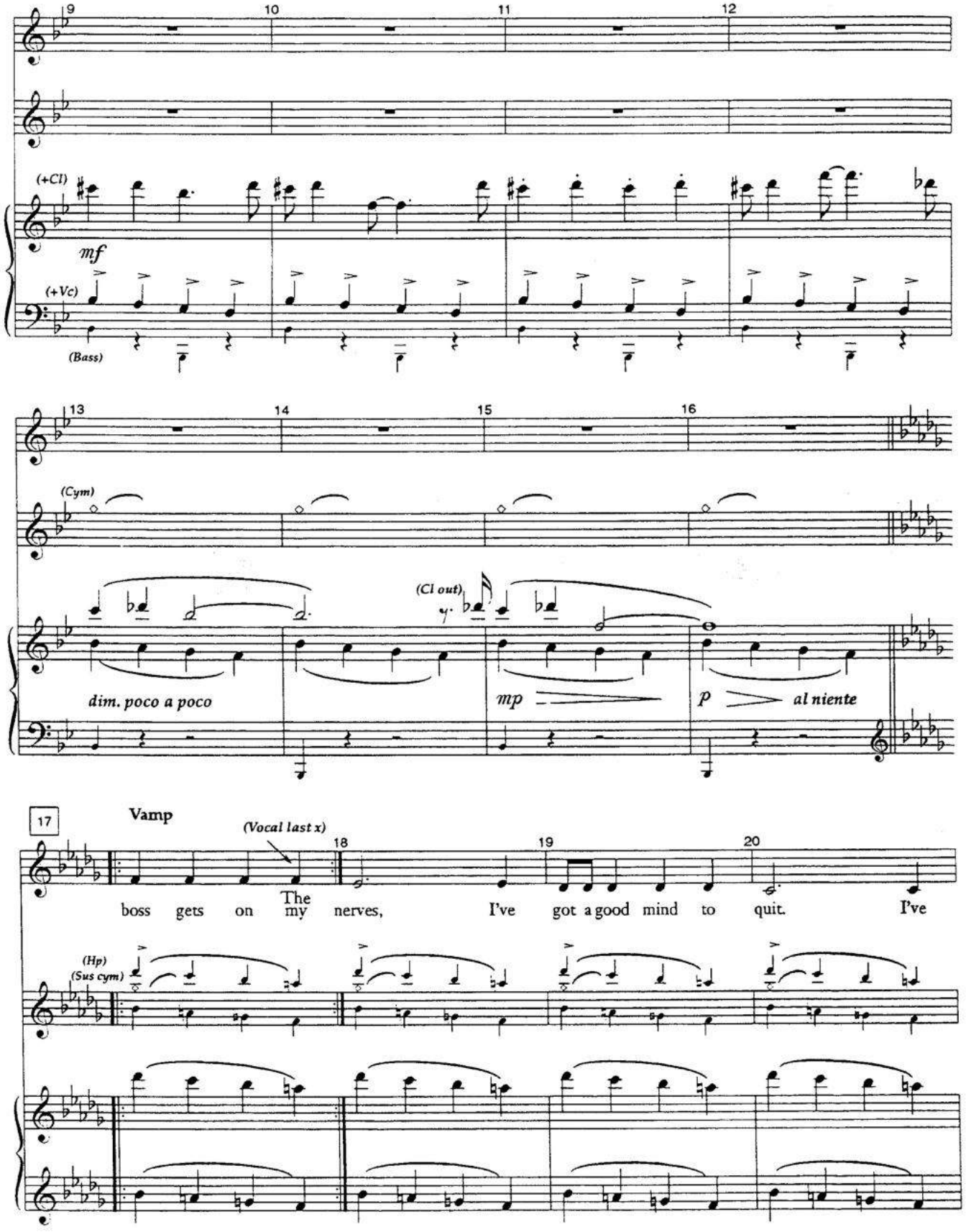

Half-time
A tempo
117
118
119
Bun
She's a cook - ie who can cook him 'til he's
Martin:
Be - lieve me son - ny
(Cl)
mf
gliss.
sf
8va
p
Half-time
A tempo
120
121
122
done
Ain't be - in' fun - ny
Son - ny put your mon - ey on
(8va)
gliss.
f
(Bs)
(+Bs)

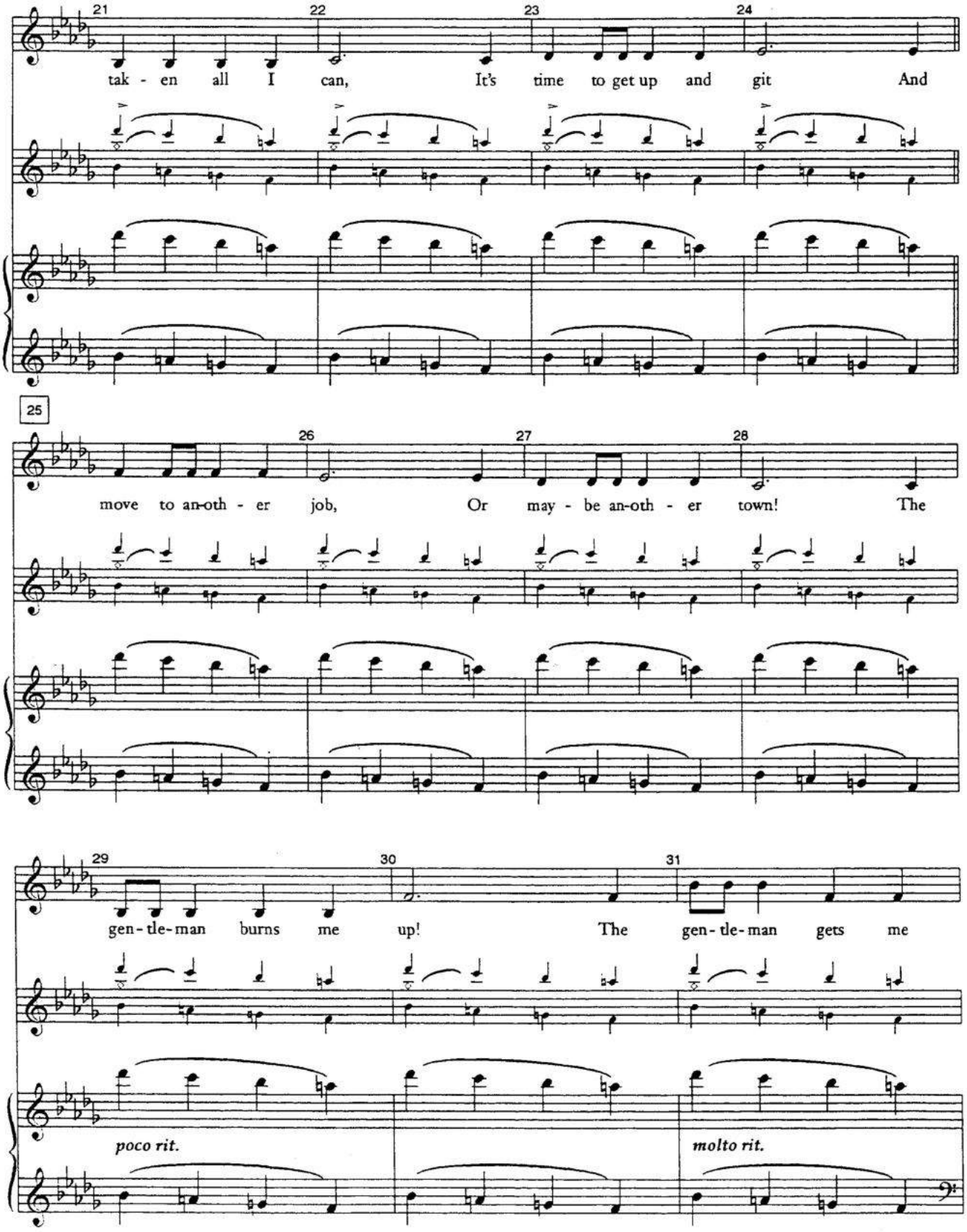

123
124
125
L.A.
V.J
Put your
my Hon - ey Bun
8va
Dms kick D.B.
126
127
128
(Spoken)
mon - ey, Put your mon - ey on Hon - ey Bun! Yeah!
Yeah!
(+Choke cym)
gliss.
(Bs)
(+Bs)
(Bs)
Attacca

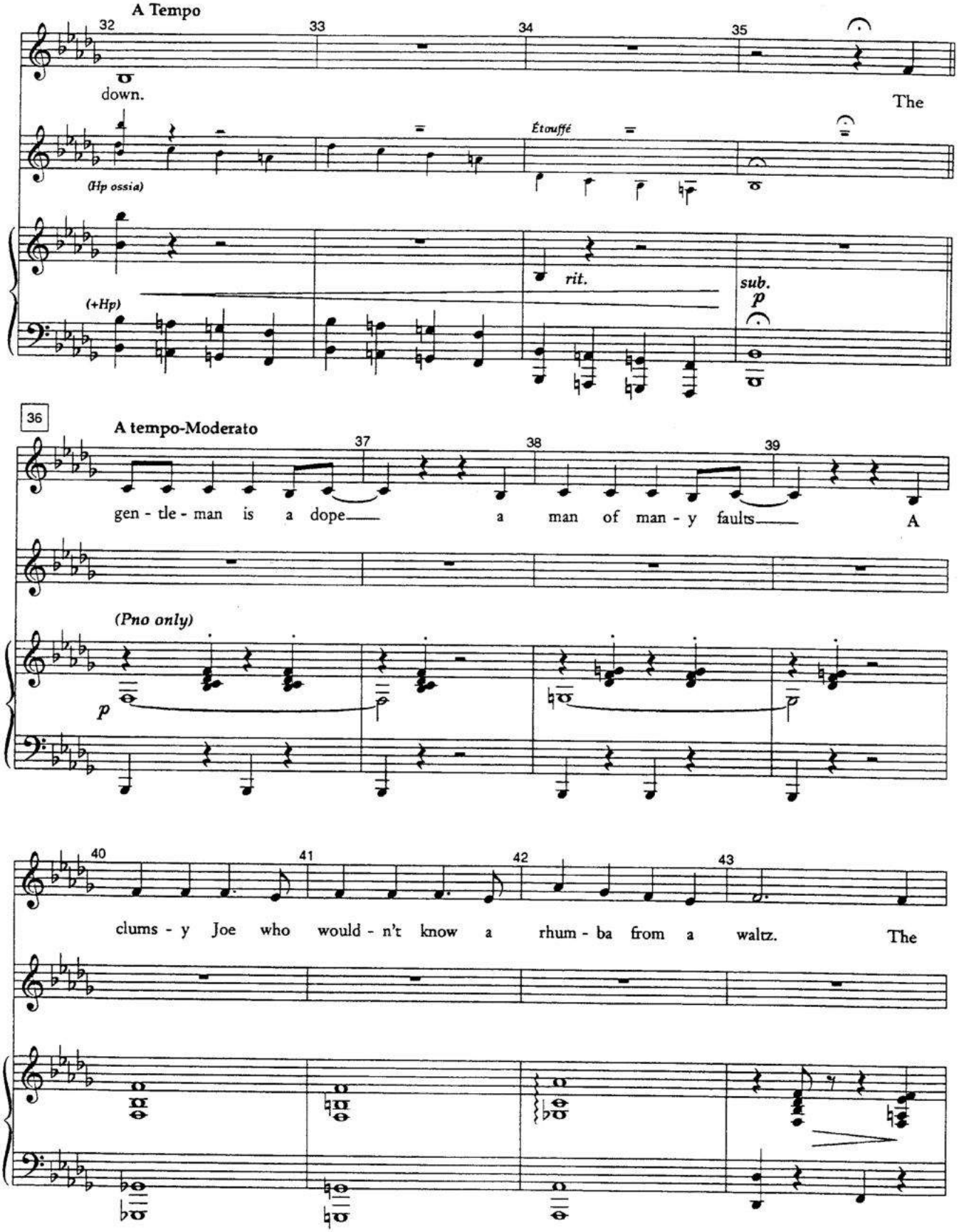
# *The Gentleman Is A Dope*

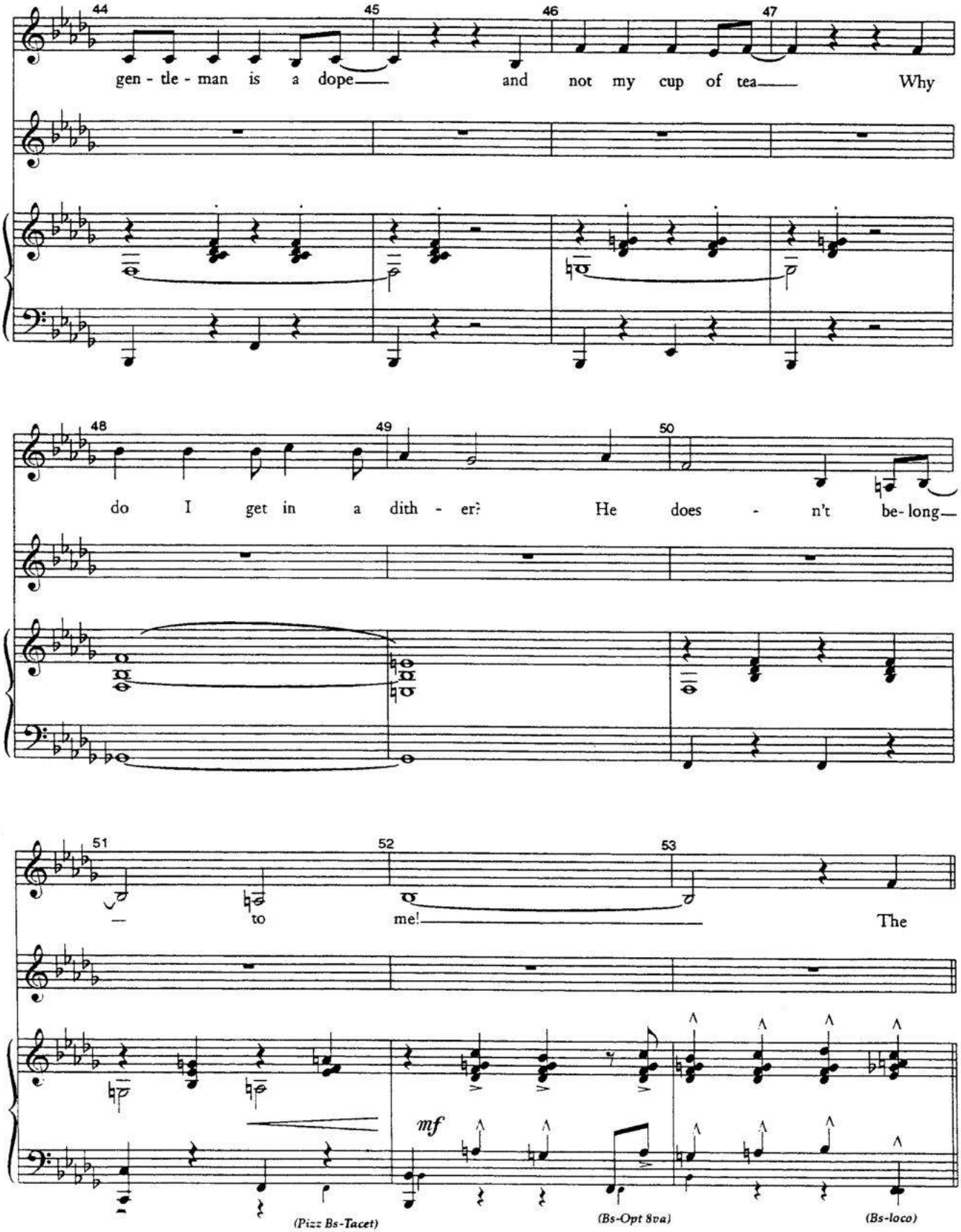
Orch: Michael Gibson

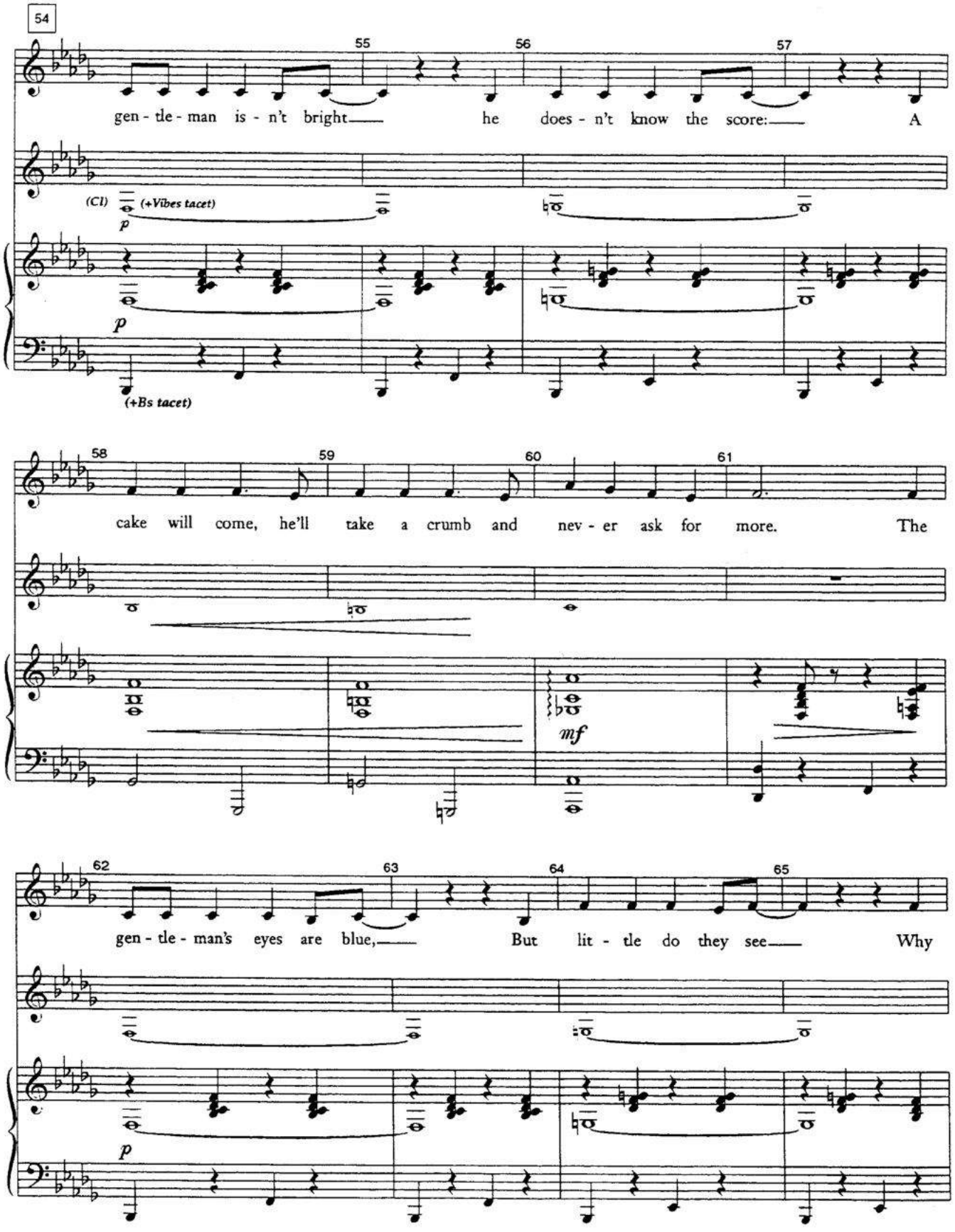


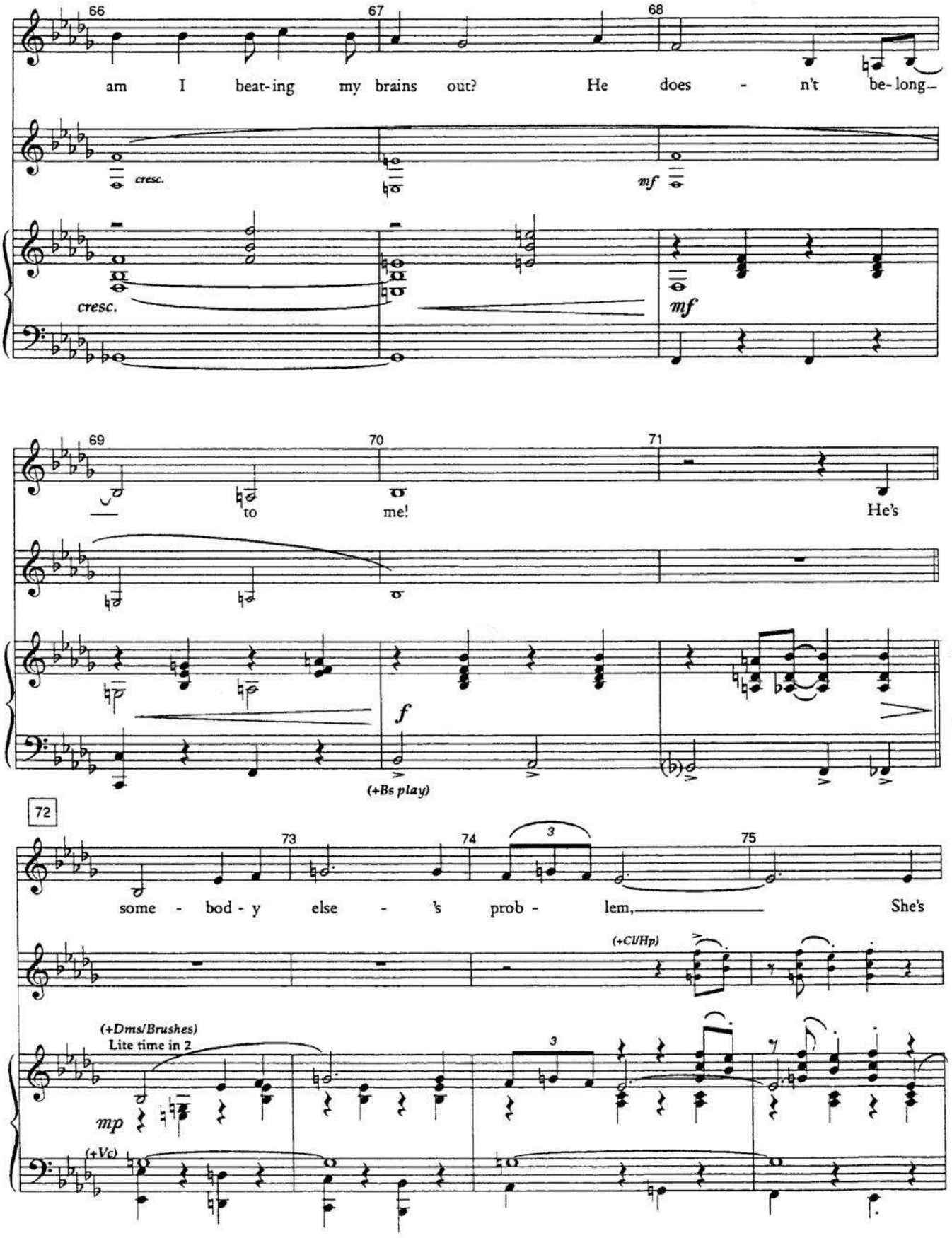

9
10
11
12
(+Cl)
mf
(+Vc)
(Bass)
13
14
15
16
(Cym)
(Cl out)
dim. poco a poco
mp
p
al niente
17
Vamp
(Vocal last x)
18
19
20
The boss gets on my nerves, I've got a good mind to quit. I've
(Hp)
(Sus cym)

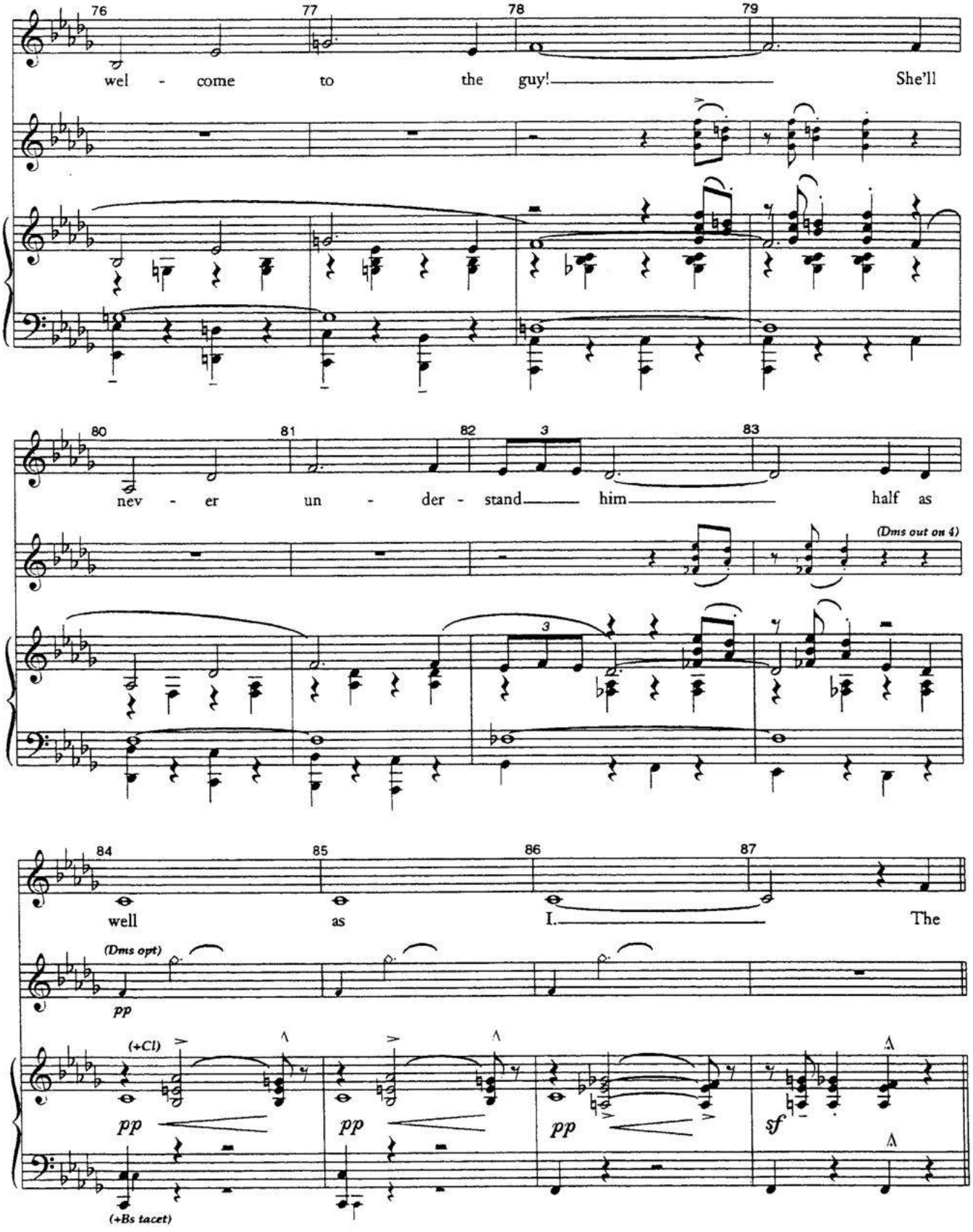

21
22
23
24
tak - en all I can, It's time to get up and git And
25
26
27
28
move to an-oth - er job, Or may - be an-oth - er town! The
29
30
31
gen - tle - man burns me up! The gen - tle - man gets me
poco rit.
molto rit.

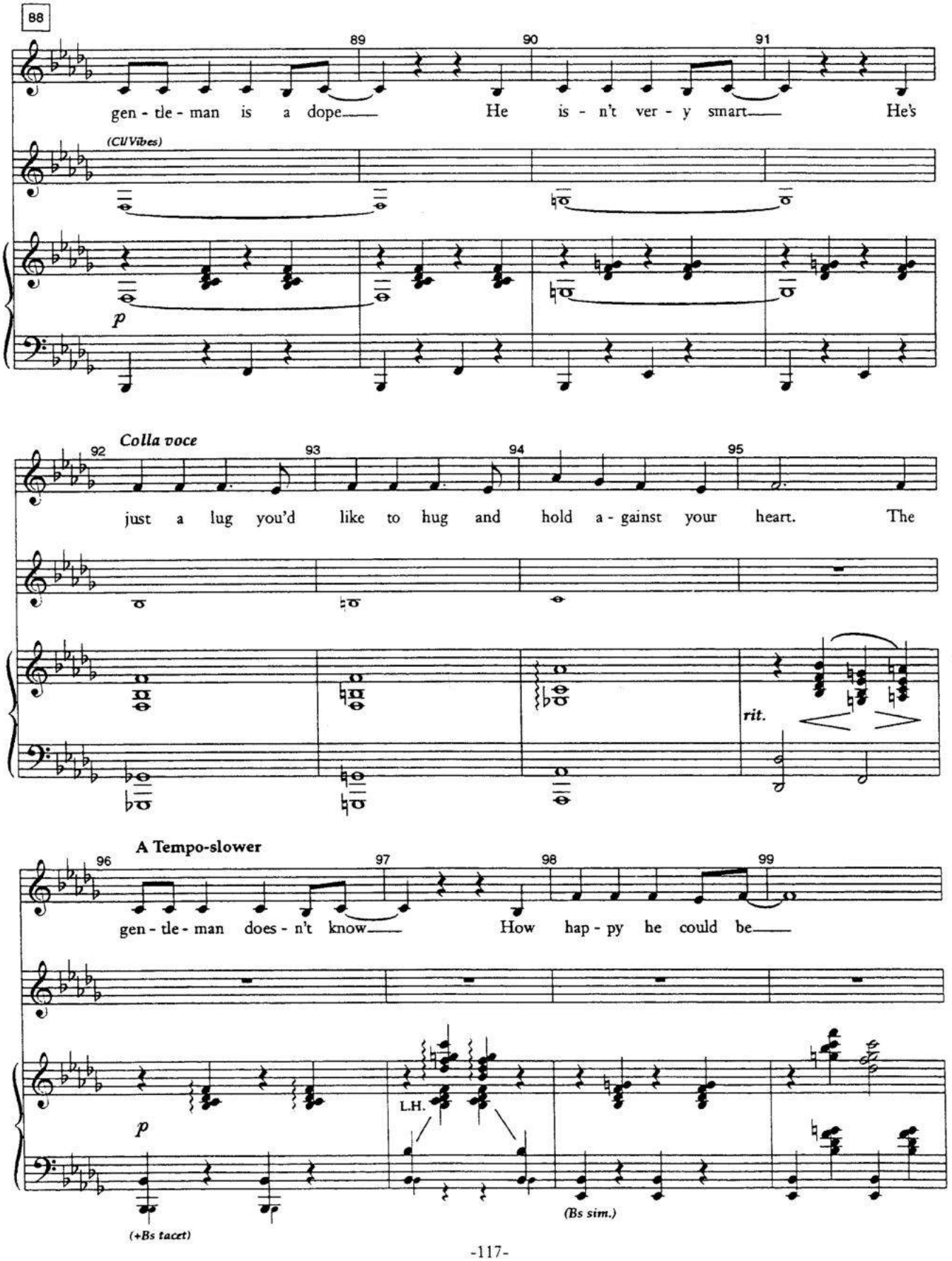

A Tempo
32
33
34
35
down.
The
Étouffé
(Hp ossia)
rit.
sub.
p
(+Hp)
36
A tempo-Moderato
37
38
39
gen - tle - man is a dope a man of man - y faults A
(Pno only)
p
40
41
42
43
clums - y Joe who would - n't know a rhum - ba from a waltz. The

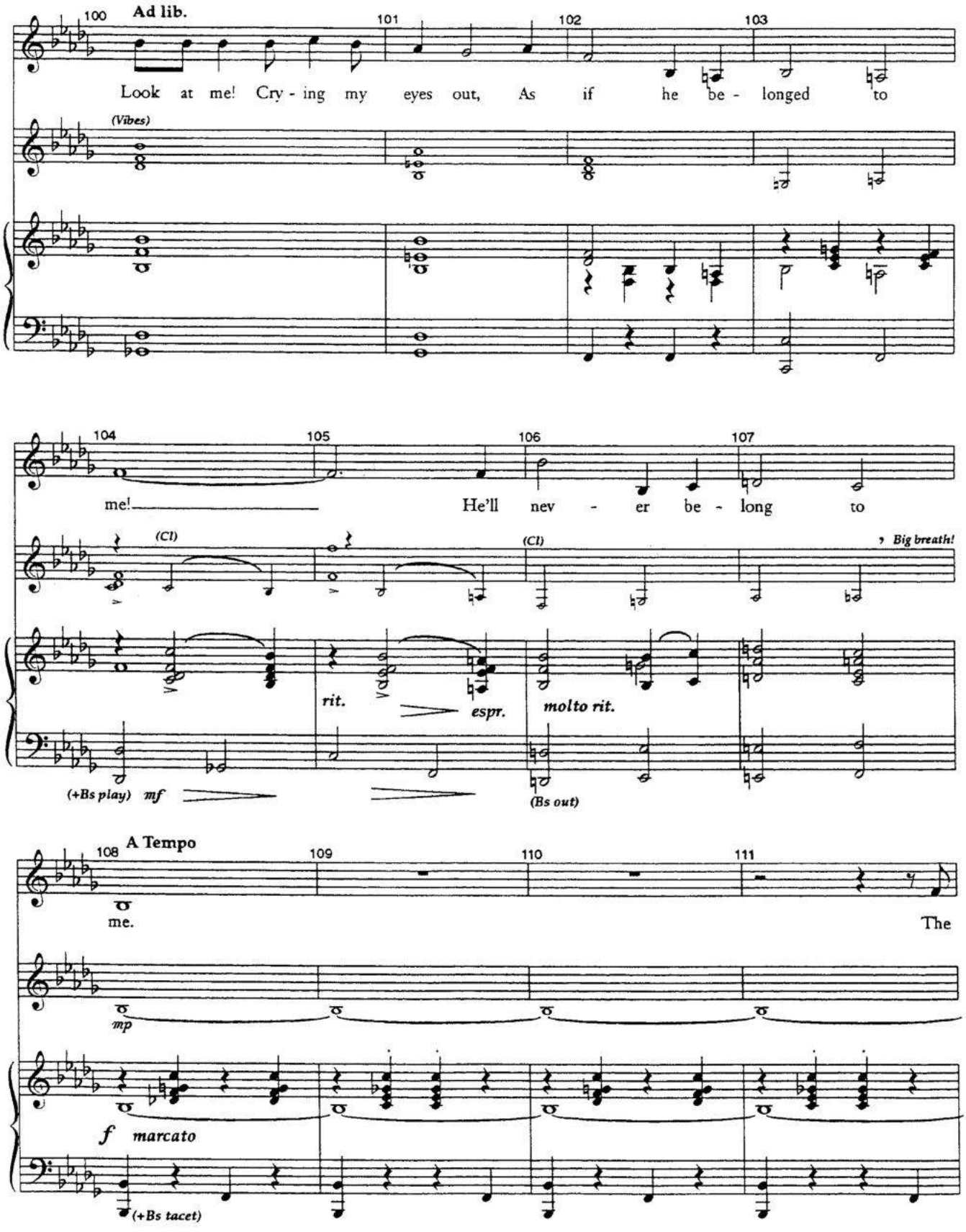

44
45
46
47
gen - tle - man is a dope and not my cup of tea Why
48
49
50
do I get in a dith - er? He does - n't be- long
51
52
53
to me! The
mf
(Pizz Bs-Tacet)
(Bs-Opt 8va)
(Bs-loco)

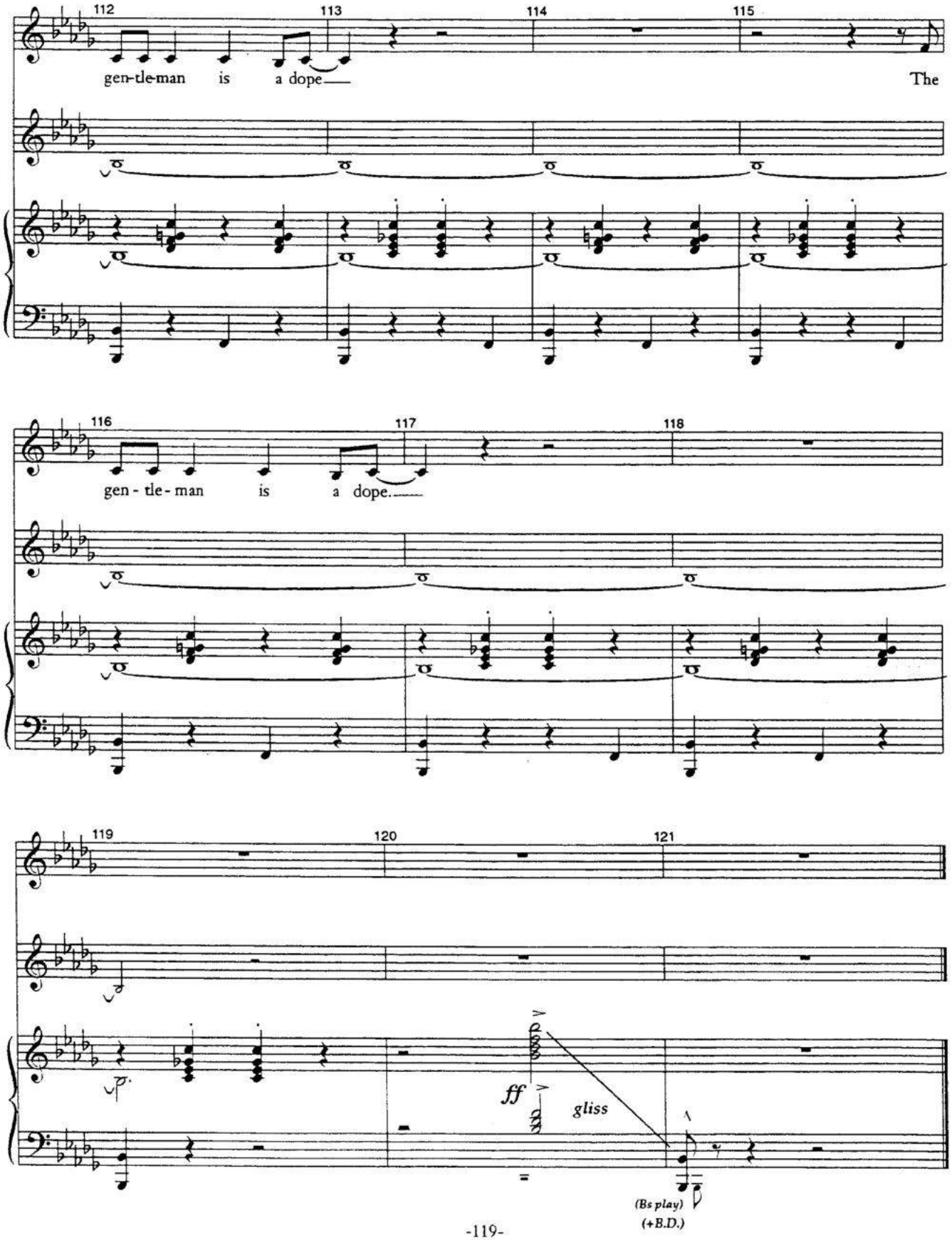

54
55
56
57
gen - tle - man is - n't bright— he does - n't know the score:— A
(Cl) (+Vibes tacet)
p
p
(+Bs tacet)
58
59
60
61
cake will come, he'll take a crumb and nev - er ask for more. The
mf
62
63
64
65
gen - tle - man's eyes are blue,— But lit - tle do they see— Why
p


66
67
68
am I beat-ing my brains out? He does - n't be-long_
cresc.
mf
cresc.
mf
69
70
71
to
me!
He's
f
(+Bs play)
72
73
74
75
some - bod - y else - 's prob - lem,_____ She's
(+Cl/Hp)
(+Drms/Brushes)
Lite time in 2
mp
(+Vc)


76
77
78
79
wel - come to the guy! She'll
80
81
82
3
83
nev - er un - der - stand him half as
(Dms out on 4)
84
85
86
87
well as I. The
(Dms opt)
pp
(+Cl)
pp
pp
pp
sf
(+Bs tacet)


88
89
90
91
gen - tle - man is a dope— He is - n't ver - y smart— He's
(Cl/Vibes)
p
92
Colla voce
93
94
95
just a lug you'd like to hug and hold a - gainst your heart. The
rit.
96
A Tempo-slower
97
98
99
gen - tle - man does - n't know— How hap - py he could be—
p
L.H.
(+Bs tacet)
(Bs sim.)


100
Ad lib.
101
102
103
Look at me! Cry - ing my eyes out, As if he be - longed to
(Vibes)
104
105
106
107
me!
He'll nev - er be - long to
(Cl)
(Cl)
Big breath!
rit.
espr.
molto rit.
(+Bs play) mf
(Bs out)
108
A Tempo
109
110
111
me.
The
mp
f marcato
(+Bs tacet)


112
113
114
115
gen-tle-man is a dope
The
116
117
118
gen - tle - man is a dope.
119
120
121
ff
gliss
(Bs play)
(+B.D.)

**PIANO/CONDUCTOR**

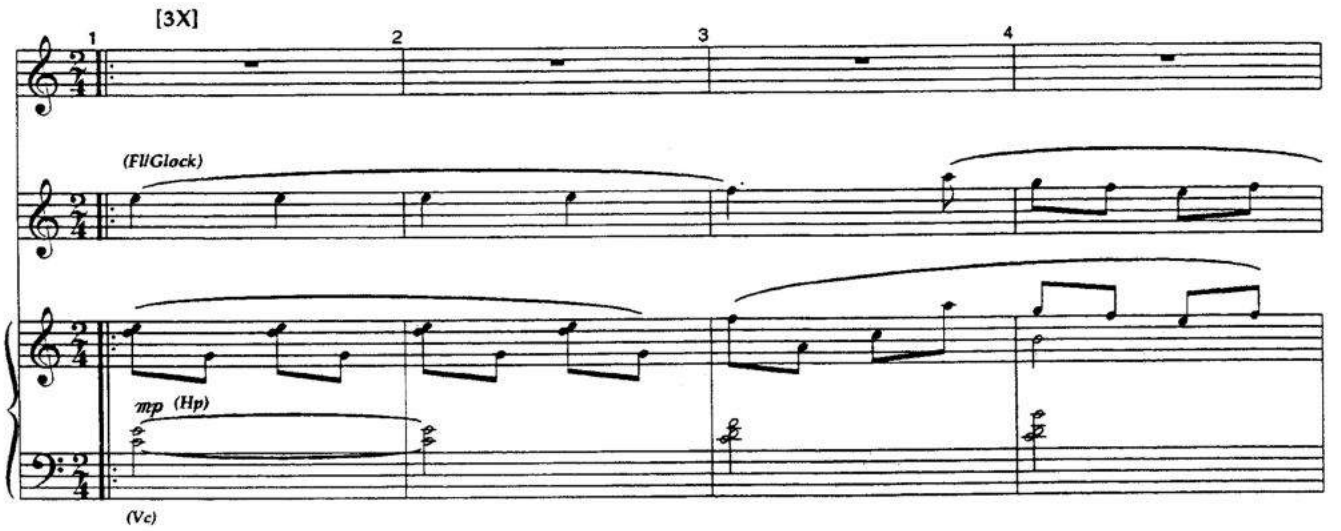
Jason
Martin
Lynne
Vicki

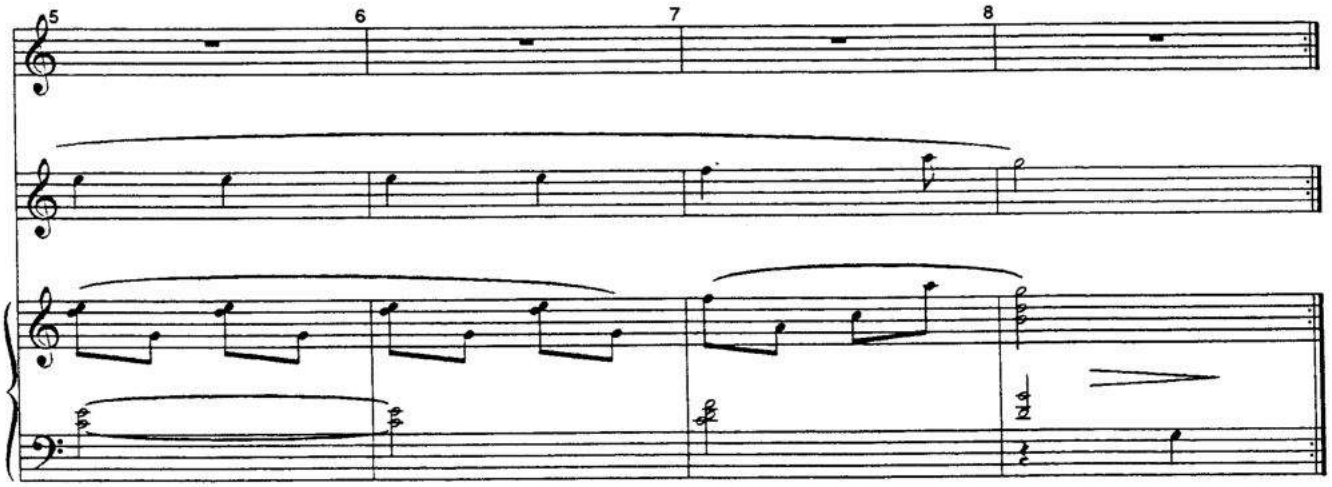
**11**

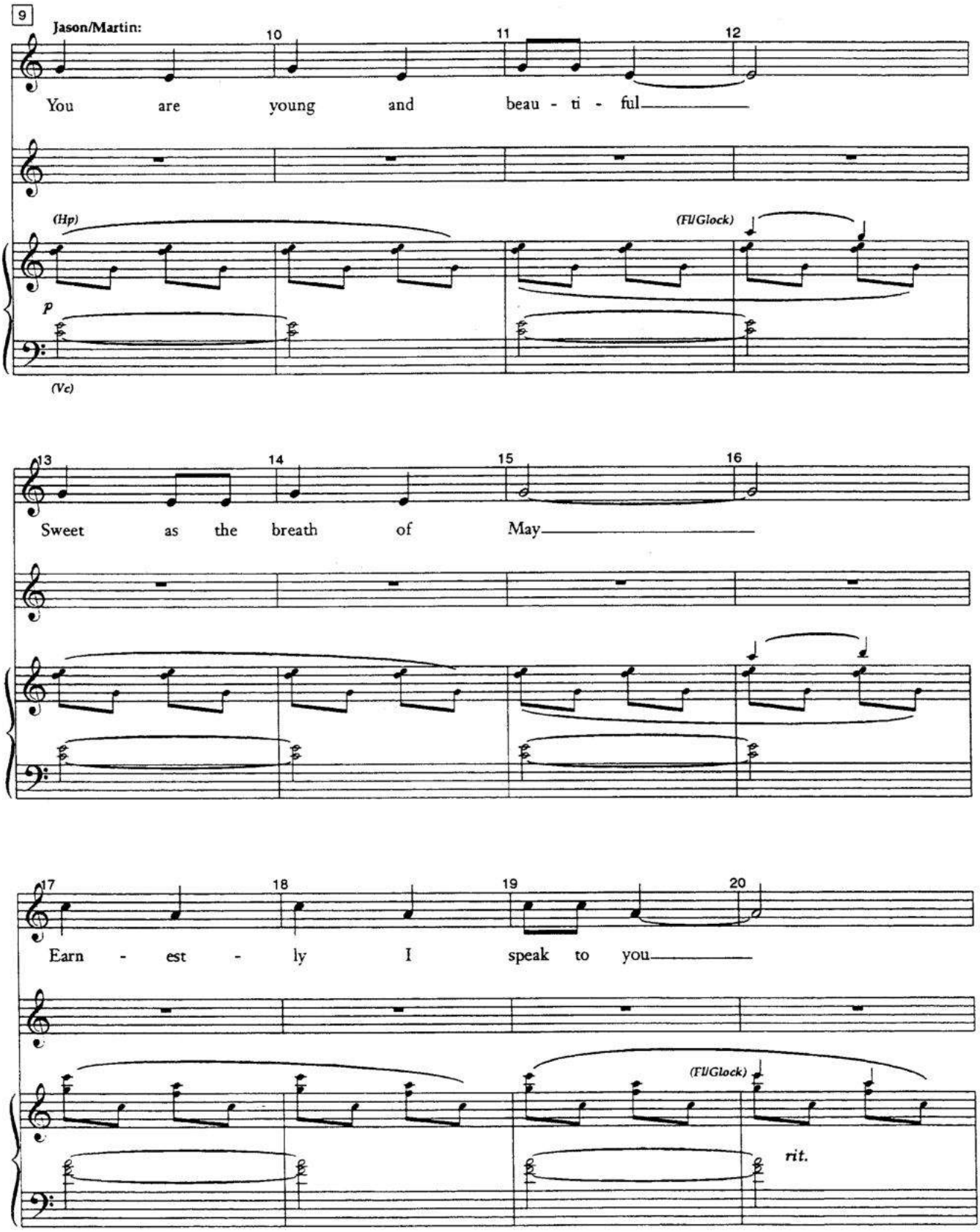
"Grand Night..."

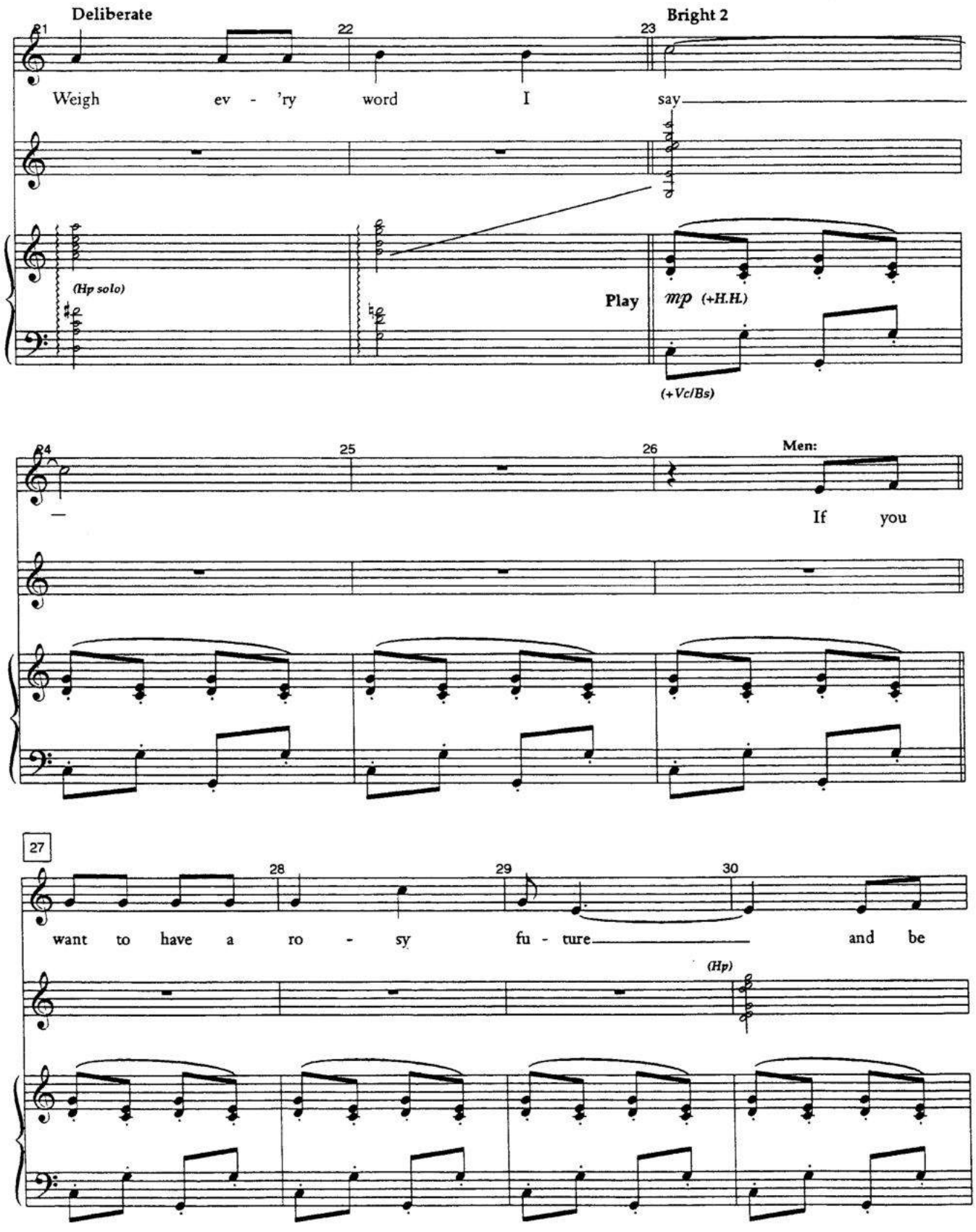
# *Don't Marry Me*

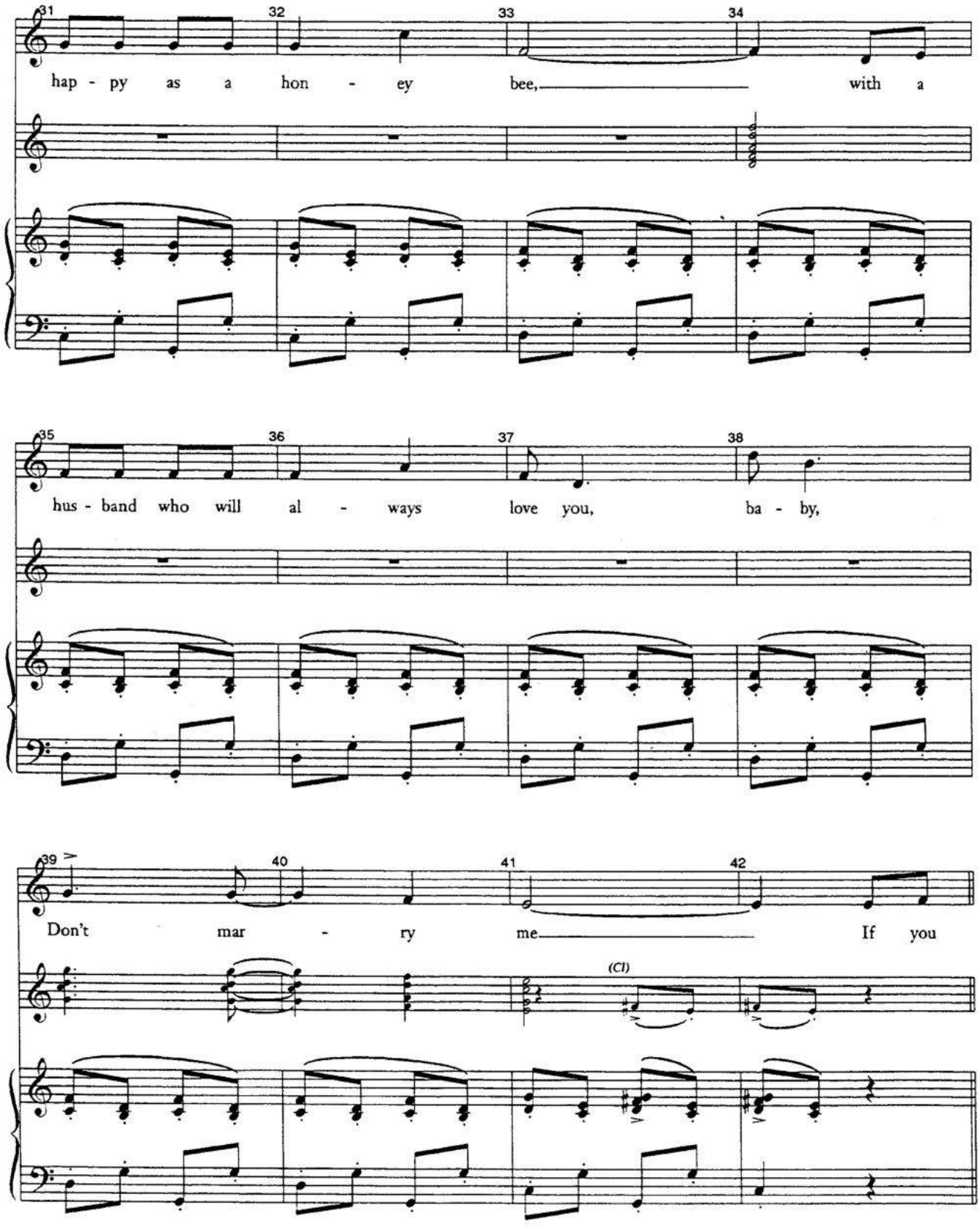
Orch: Michael Gibson

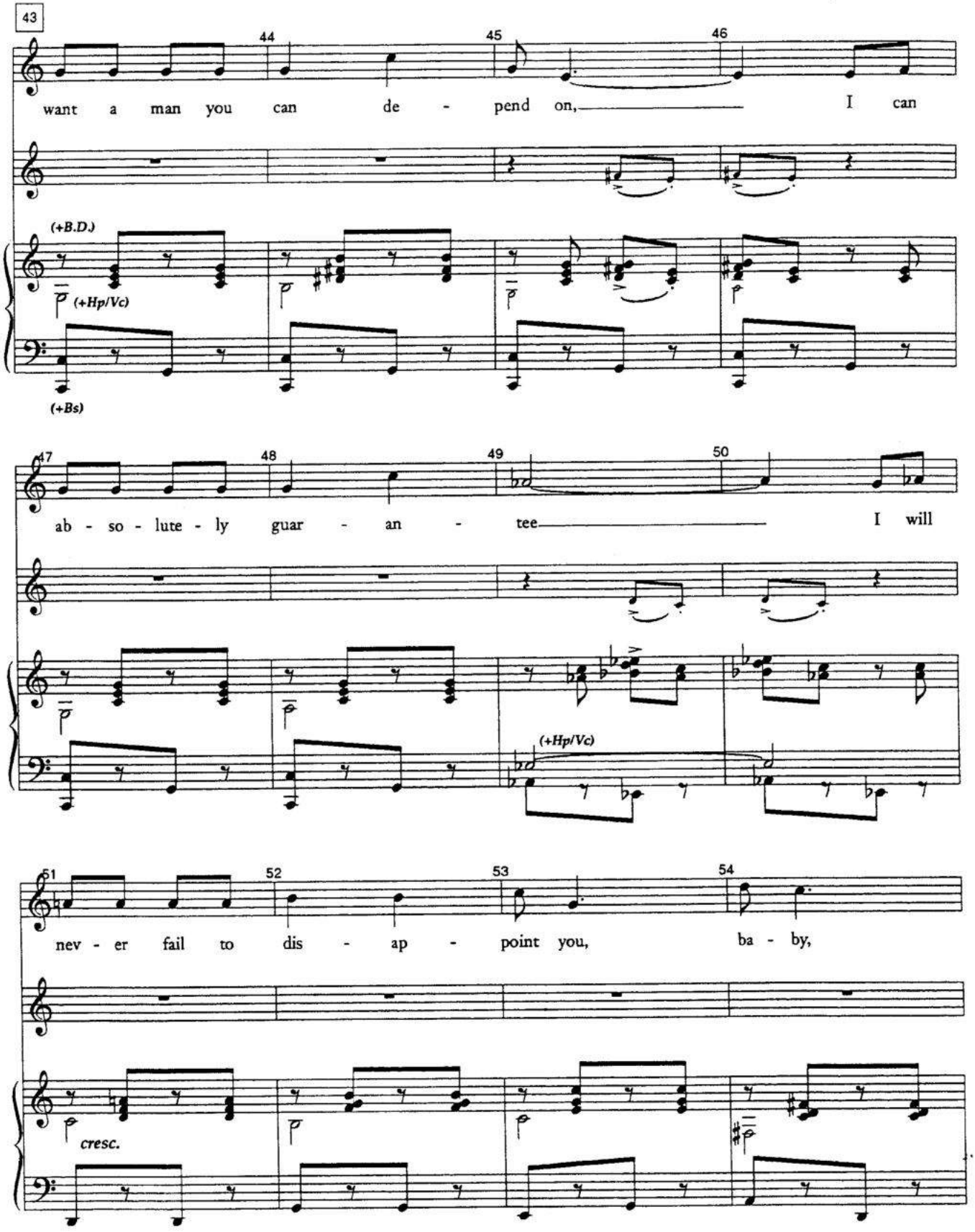


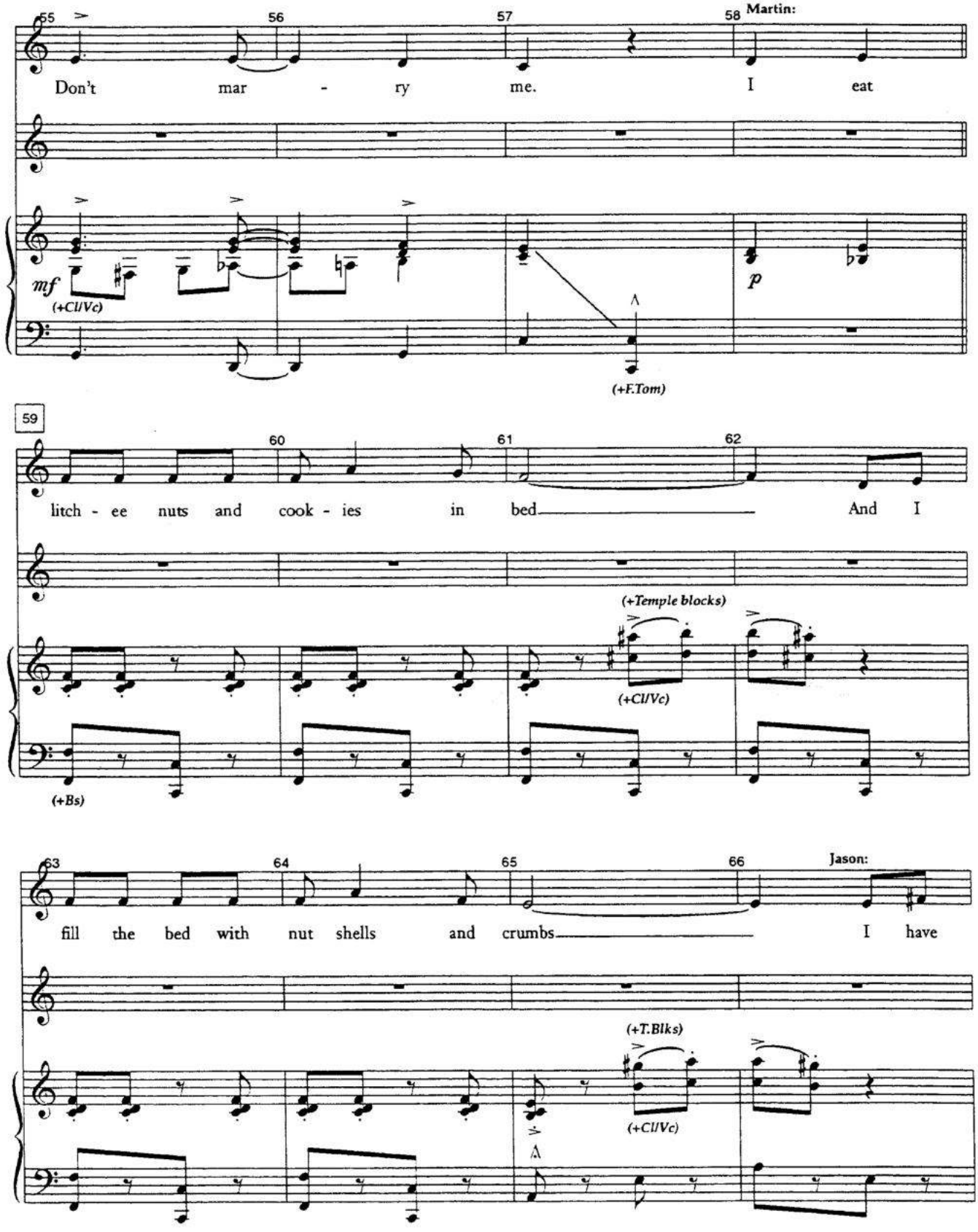



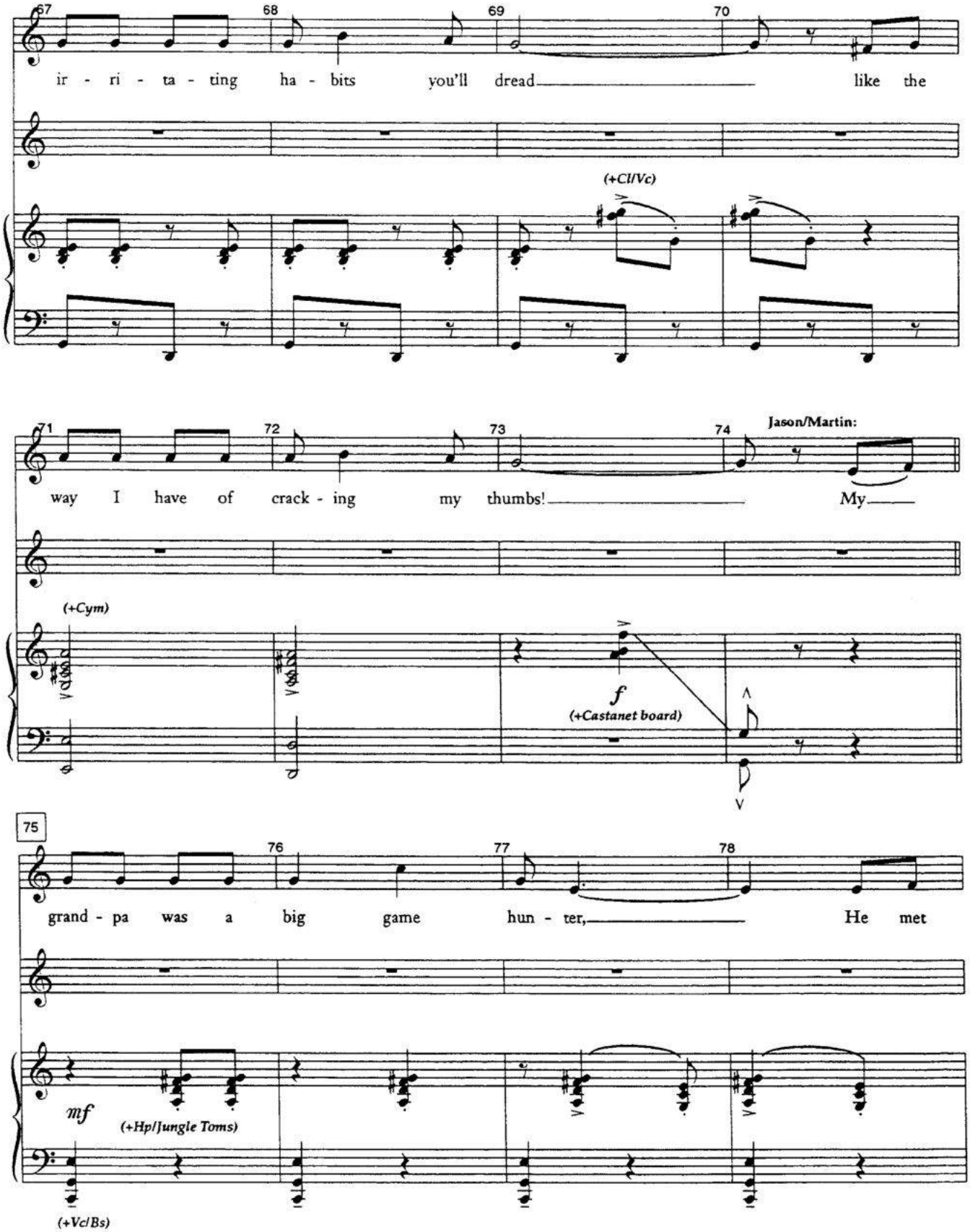

9
Jason/Martin:
10
11
12
You are young and beau - ti - ful
(Hp)
(Fl/Glock)
p
(Vc)
13
14
15
16
Sweet as the breath of May
17
18
19
20
Earn - est - ly I speak to you
(Fl/Glock)
rit.

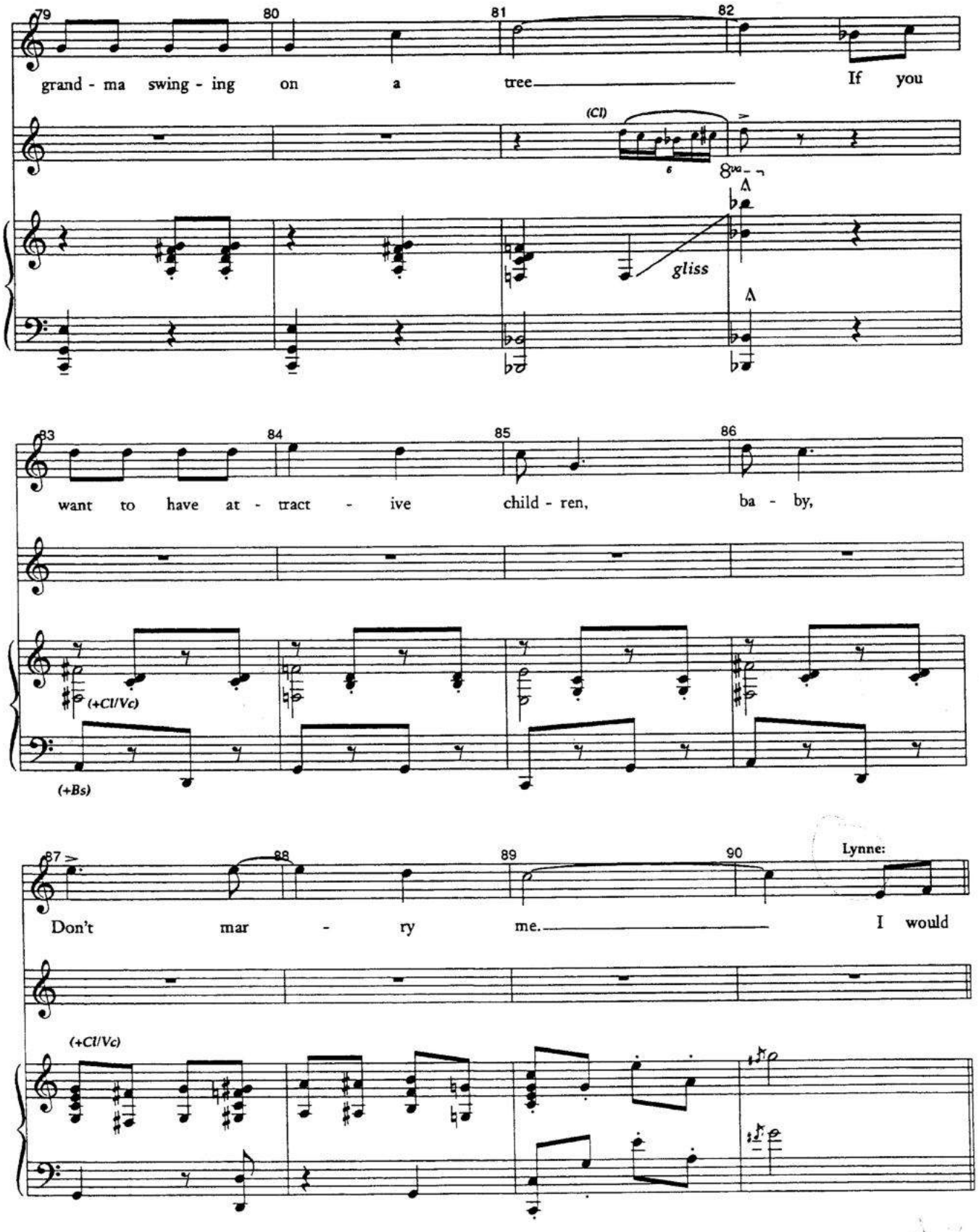

Deliberate
Bright 2
21
22
23
Weigh ev - 'ry word I say
(Hp solo)
Play
mp (+H.H.)
(+Vc/Bs)
24
25
26
Men:
—
If you
27
28
29
30
want to have a ro - sy fu - ture and be
(Hp)

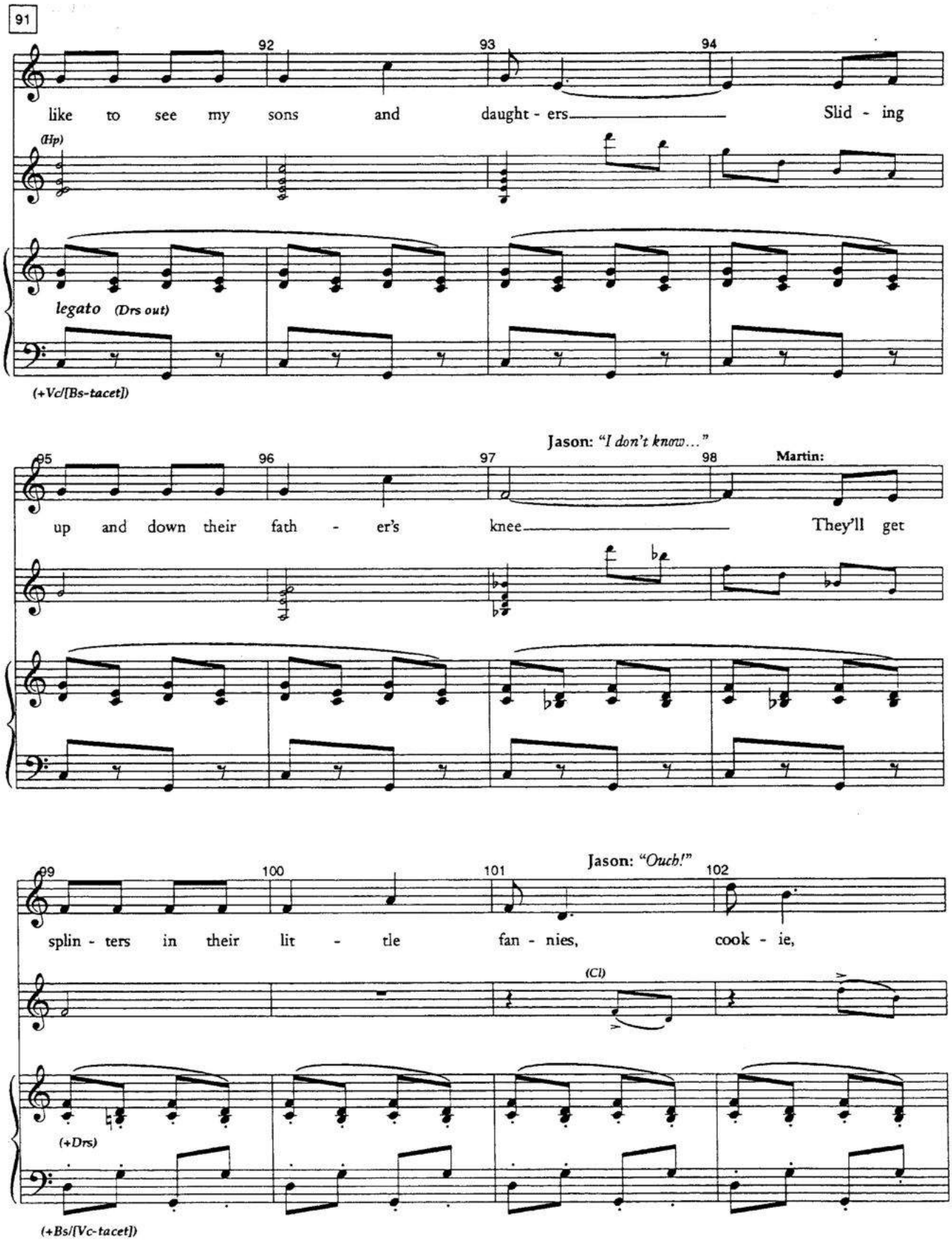

31
32
33
34
hap - py as a hon - ey bee, with a
35
36
37
38
hus - band who will al - ways love you, ba - by,
39
40
41
42
Don't mar - ry me If you
(Cl)

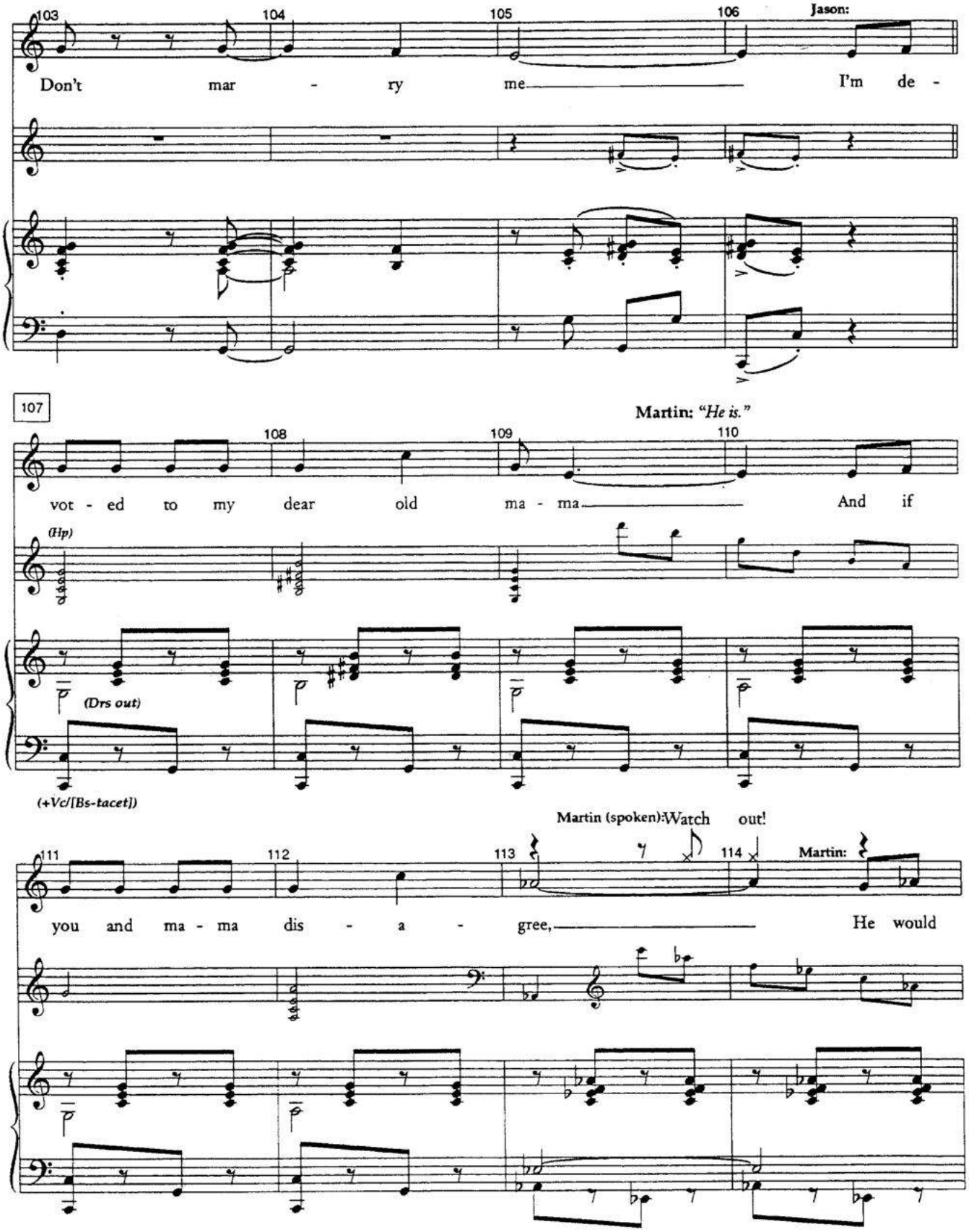

43
44
45
46
want a man you can de - pend on, I can
(+B.D.)
(+Hp/Vc)
(+Bs)
47
48
49
50
ab - so - lute - ly guar - an - tee I will
(+Hp/Vc)
51
52
53
54
nev - er fail to dis - ap - point you, ba - by,
cresc.

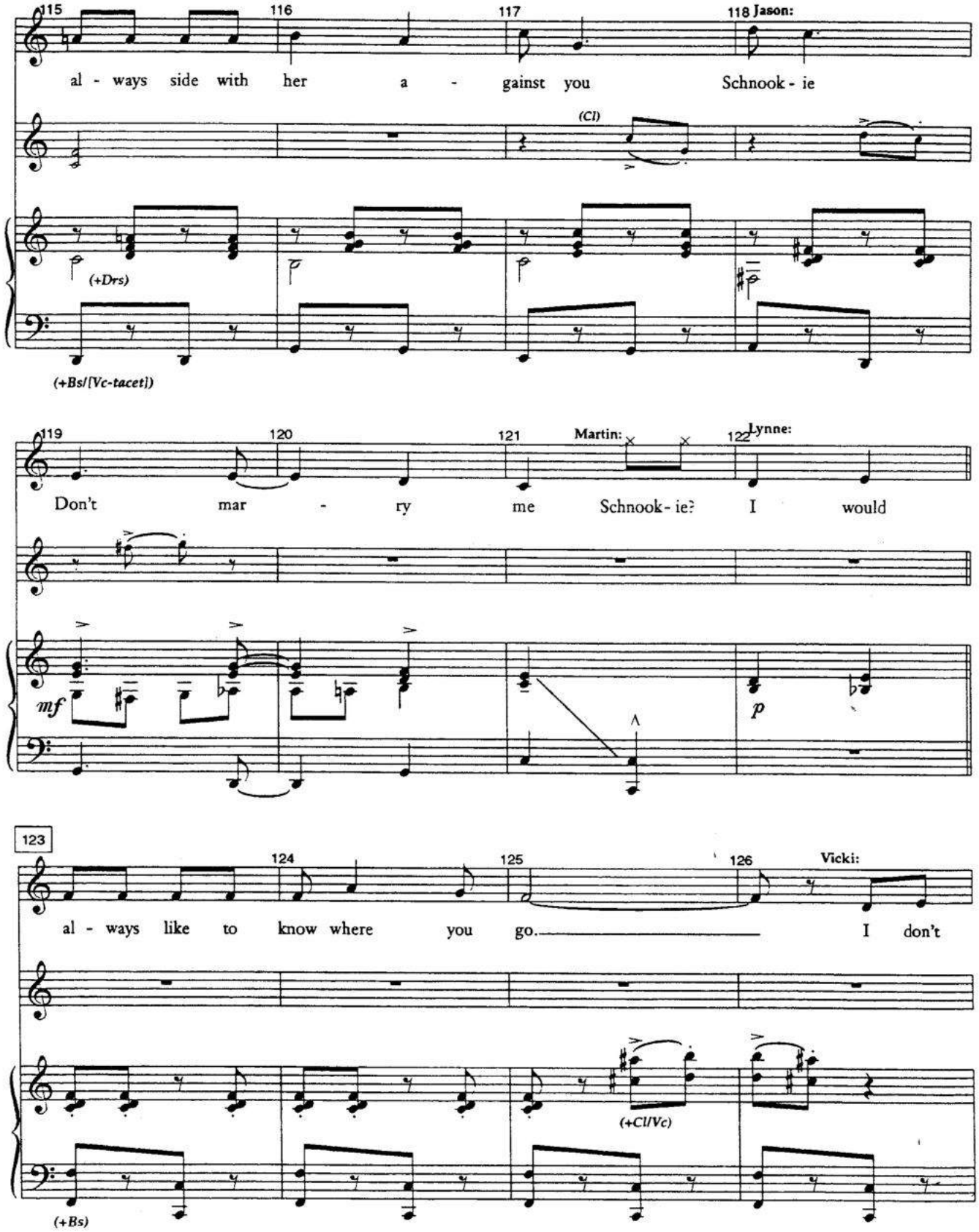

55
56
57
58
Martin:
Don't mar - ry me. I eat
mf
(+Cl/Vc)
p
(+F.Tom)
59
60
61
62
litch - ee nuts and cook - ies in bed And I
(+Temple blocks)
(+Cl/Vc)
(+Bs)
63
64
65
66
Jason:
fill the bed with nut shells and crumbs I have
(+T.Blks)
(+Cl/Vc)

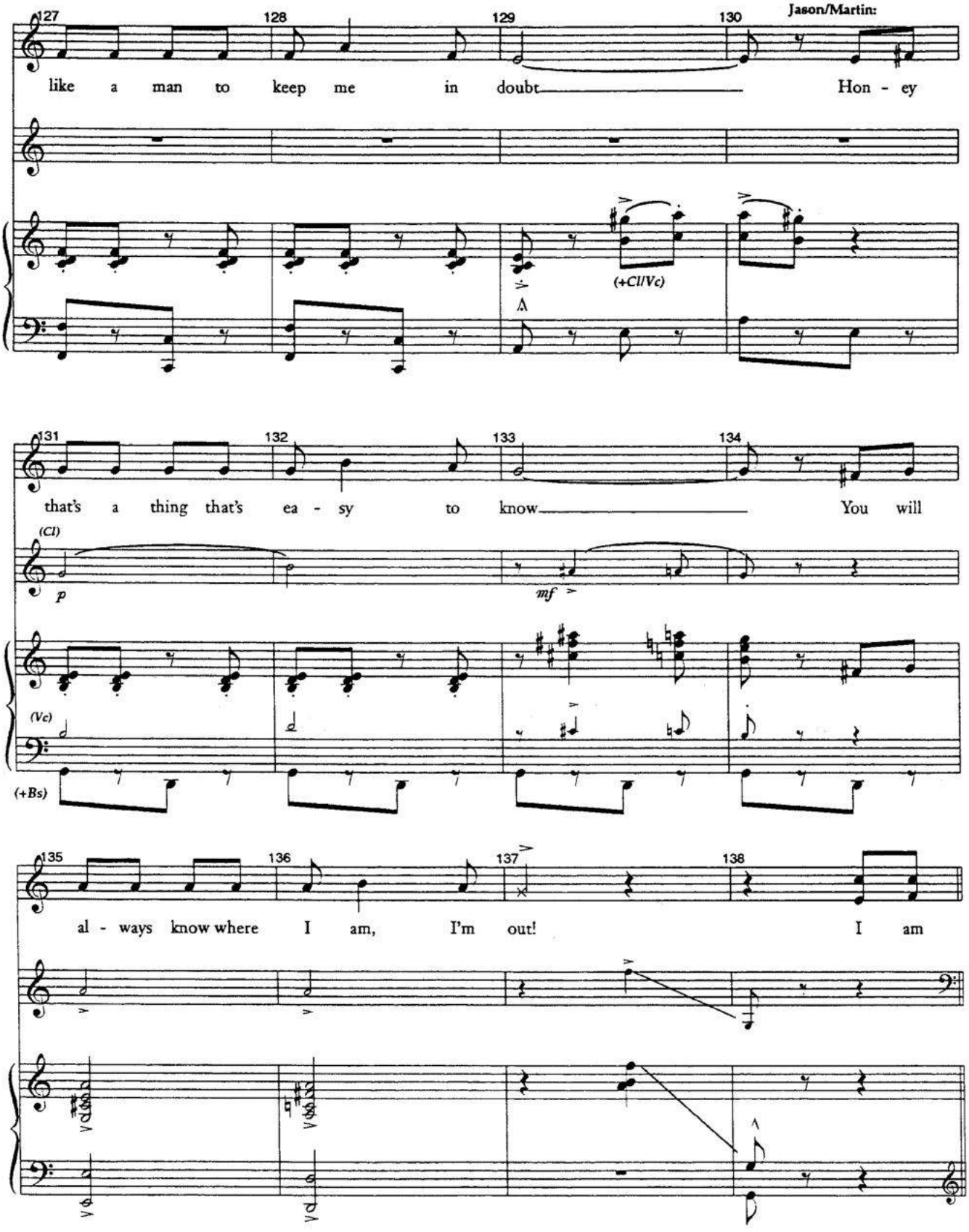

67
68
69
70
ir - ri - ta - ting ha - bits you'll dread like the
(+Cl/Vc)
71
72
73
74
Jason/Martin:
way I have of crack - ing my thumbs! My
(+Cym)
f
(+Castanet board)
75
76
77
78
grand - pa was a big game hun - ter, He met
mf
(+Hp/Jungle Toms)
(+Vc/Bs)

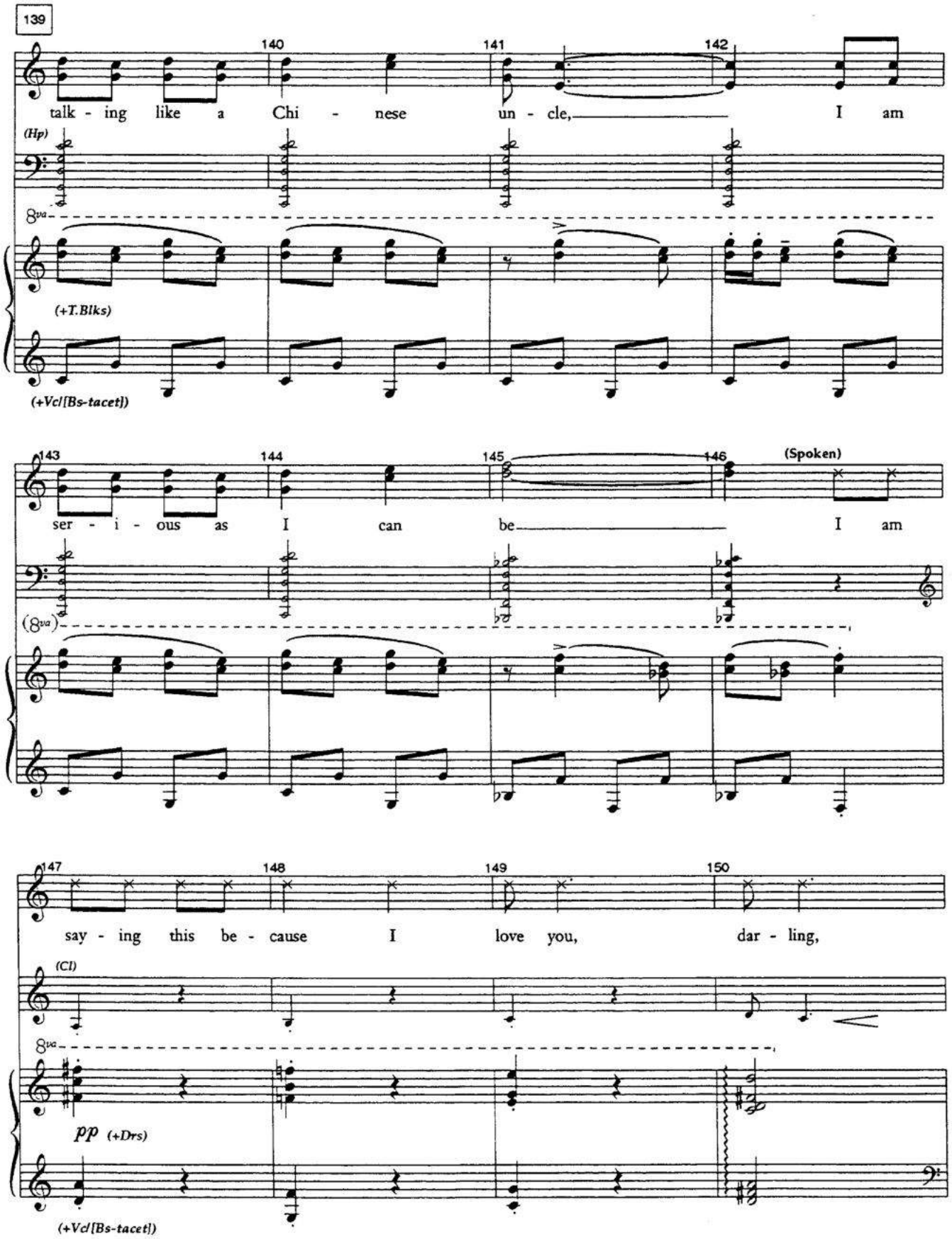

79
80
81
82
grand - ma swing - ing on a tree If you
(Cl)
gliss
83
84
85
86
want to have at - tract - ive child - ren, ba - by,
(+Cl/Vc)
(+Bs)
87
88
89
90
Lynne:
Don't mar - ry me. I would
(+Cl/Vc)

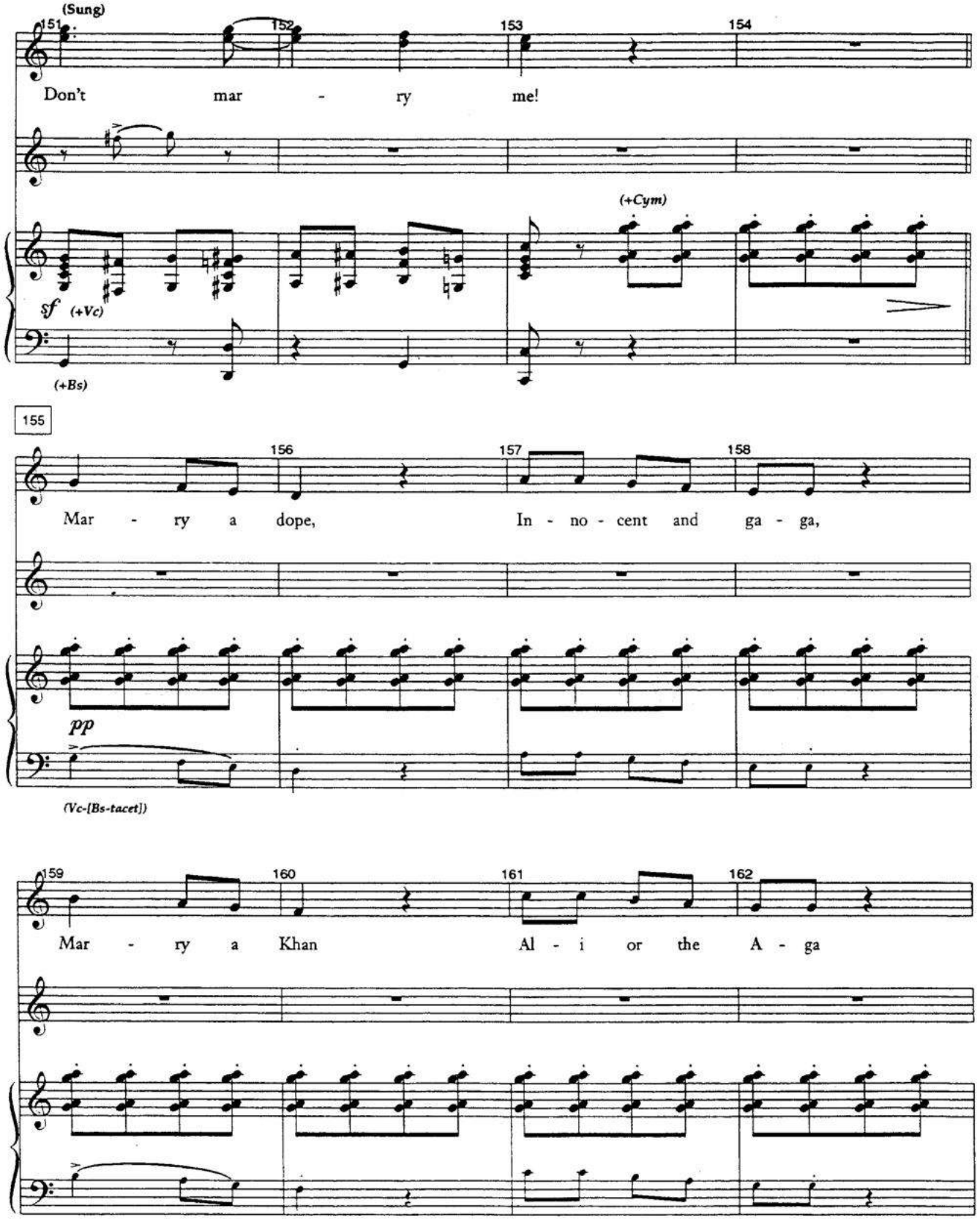

91
92
93
94
like to see my sons and daught - ers Slid - ing
(Hp)
legato (Drs out)
(+Vc/[Bs-tacet])
Jason: "I don't know..."
95
96
97
98
Martin:
up and down their fath - er's knee They'll get
99
100
101
Jason: "Ouch!"
102
splin - ters in their lit - tle fan - nies, cook - ie,
(Cl)
(+Drs)
(+Bs/[Vc-tacet])

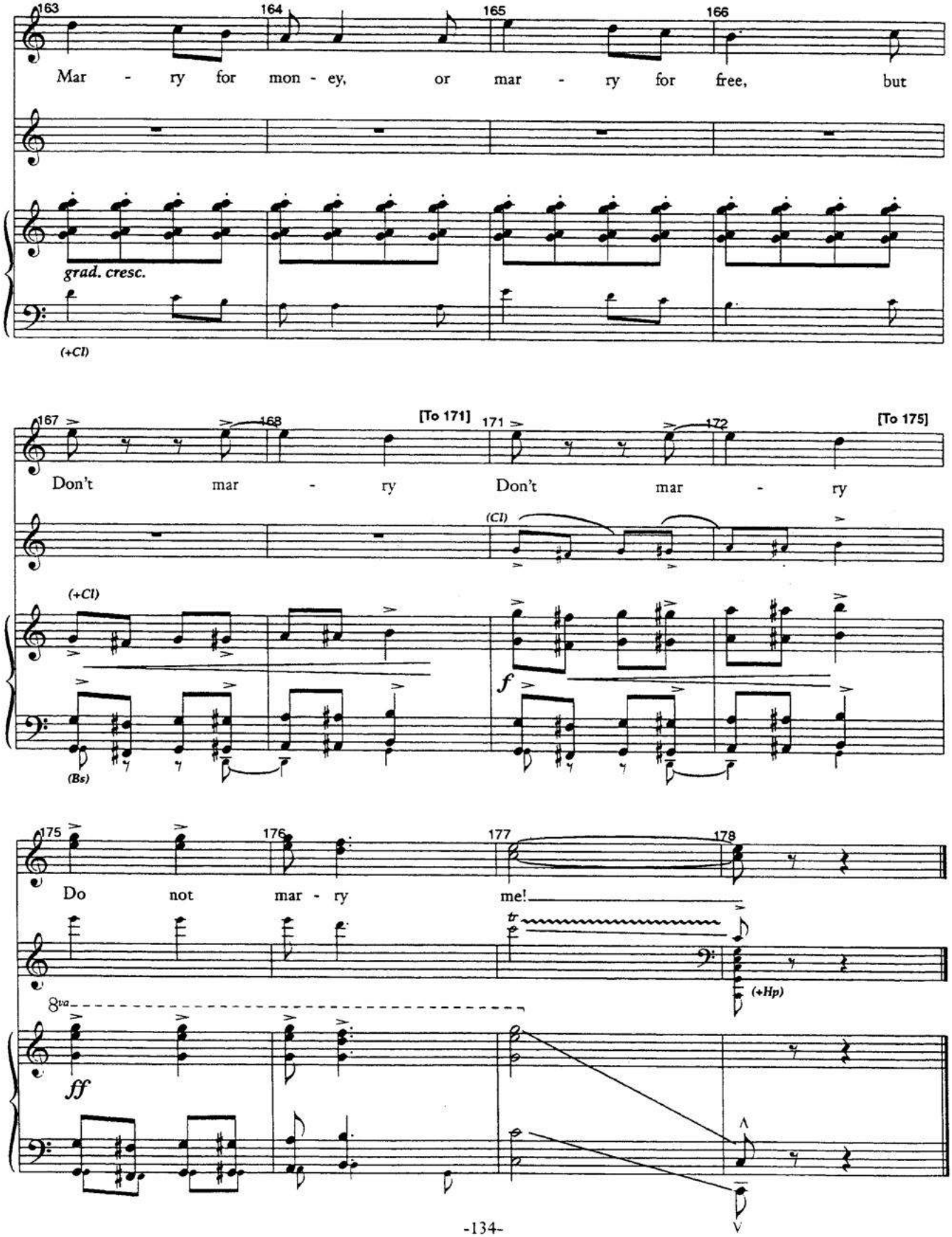

103
104
105
106
Jason:
Don't mar - ry me I'm de -
107
Martin: "He is."
108
109
110
vot - ed to my dear old ma - ma And if
(Hp)
(Drs out)
(+Vc/[Bs-tacet])
Martin (spoken): Watch out!
111
112
113
114
Martin:
you and ma - ma dis - a - gree, He would


115
al - ways side with her a - gainst you
116
117
118 Jason:
Schnook - ie
(Cl)
(+Drs)
(+Bs/[Vc-tacet])
119
Don't mar - ry me
120
121
Martin:
122 Lynne:
Schnook - ie? I would
mf
p
123
124
al - ways like to know where you go.
125
126
Vicki:
I don't
(+Cl/Vc)
(+Bs)


127
128
129
130
Jason/Martin:
like a man to keep me in doubt Hon - ey
(+Cl/Vc)
131
132
133
134
that's a thing that's ea - sy to know You will
(Cl)
p
mf
(Vc)
(+Bs)
135
136
137
138
al - ways know where I am, I'm out! I am

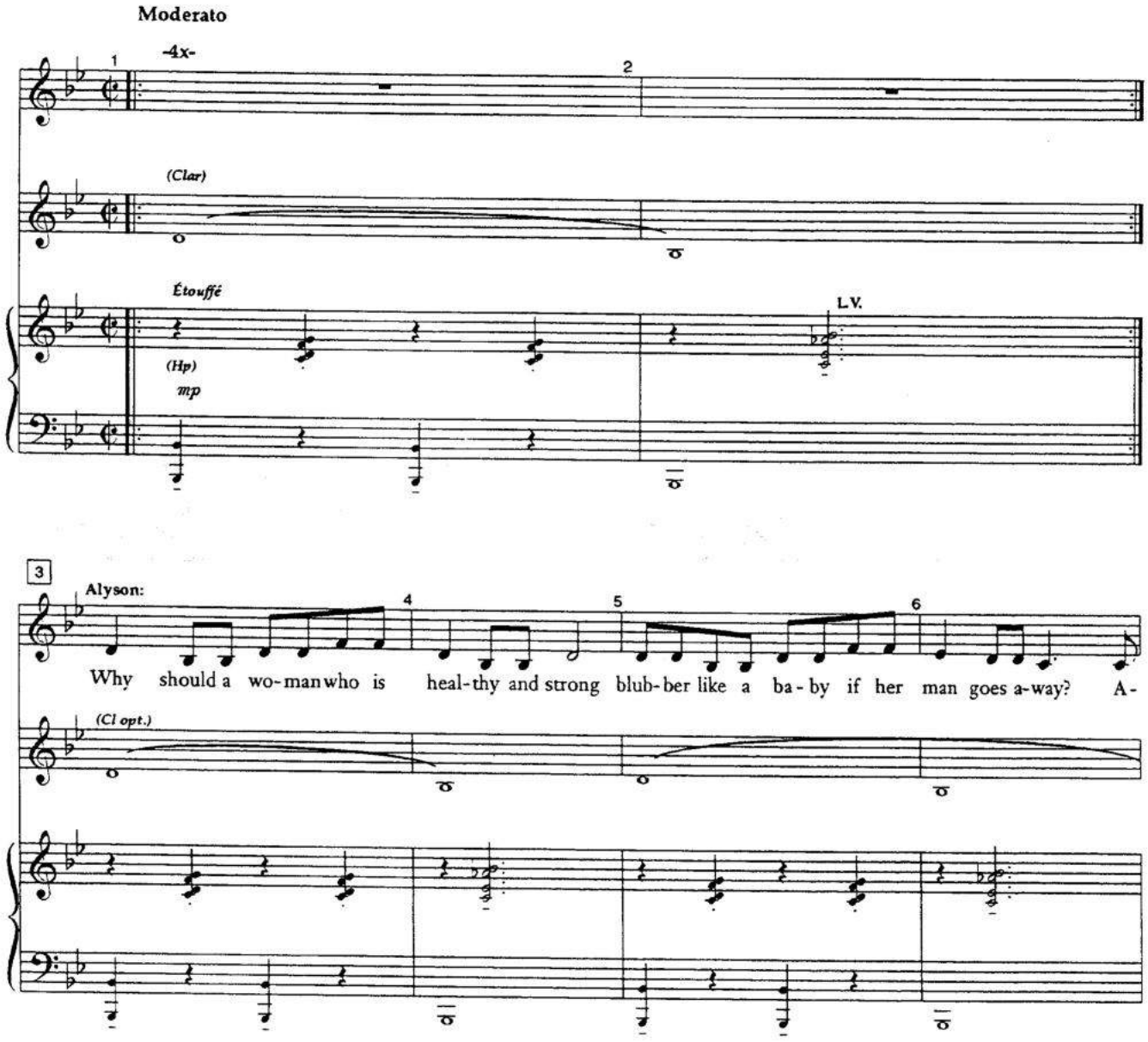

139
140
141
142
talk - ing like a Chi - nese un - cle, I am
(Hp)
8va
(+T.Blks)
(+Vc/[Bs-tacet])
143
144
145
146
(Spoken)
ser - i - ous as I can be I am
(8va)
147
148
149
150
say - ing this be - cause I love you, dar - ling,
(Cl)
8va
pp (+Drs)
(+Vc/[Bs-tacet])

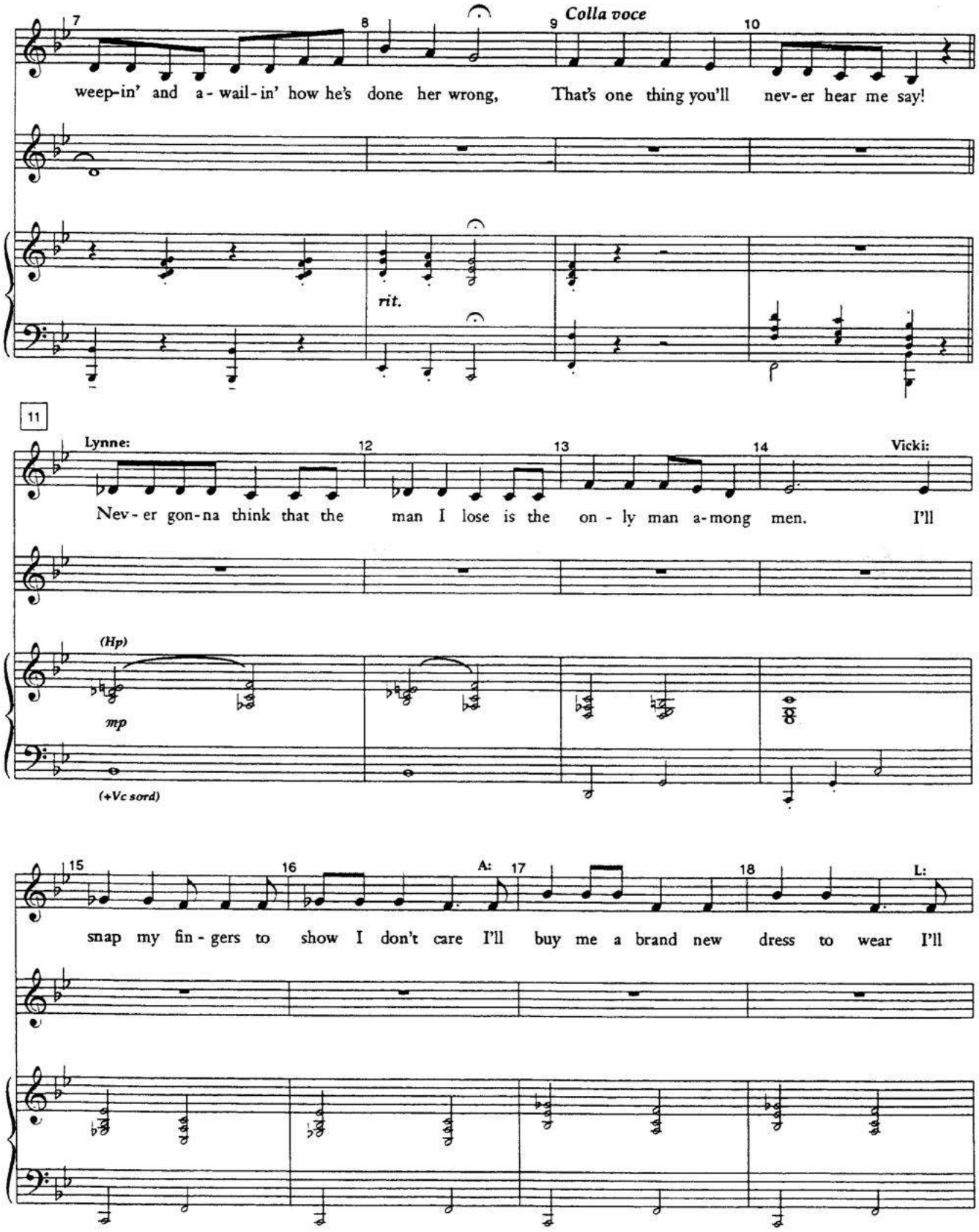

(Sung)
151
152
153
154
Don't mar - ry me!
(+Cym)
sf (+Vc)
(+Bs)
155
156
157
158
Mar - ry a dope, In - no - cent and ga - ga,
pp
(Vc-[Bs-tacet])
159
160
161
162
Mar - ry a Khan Al - i or the A - ga

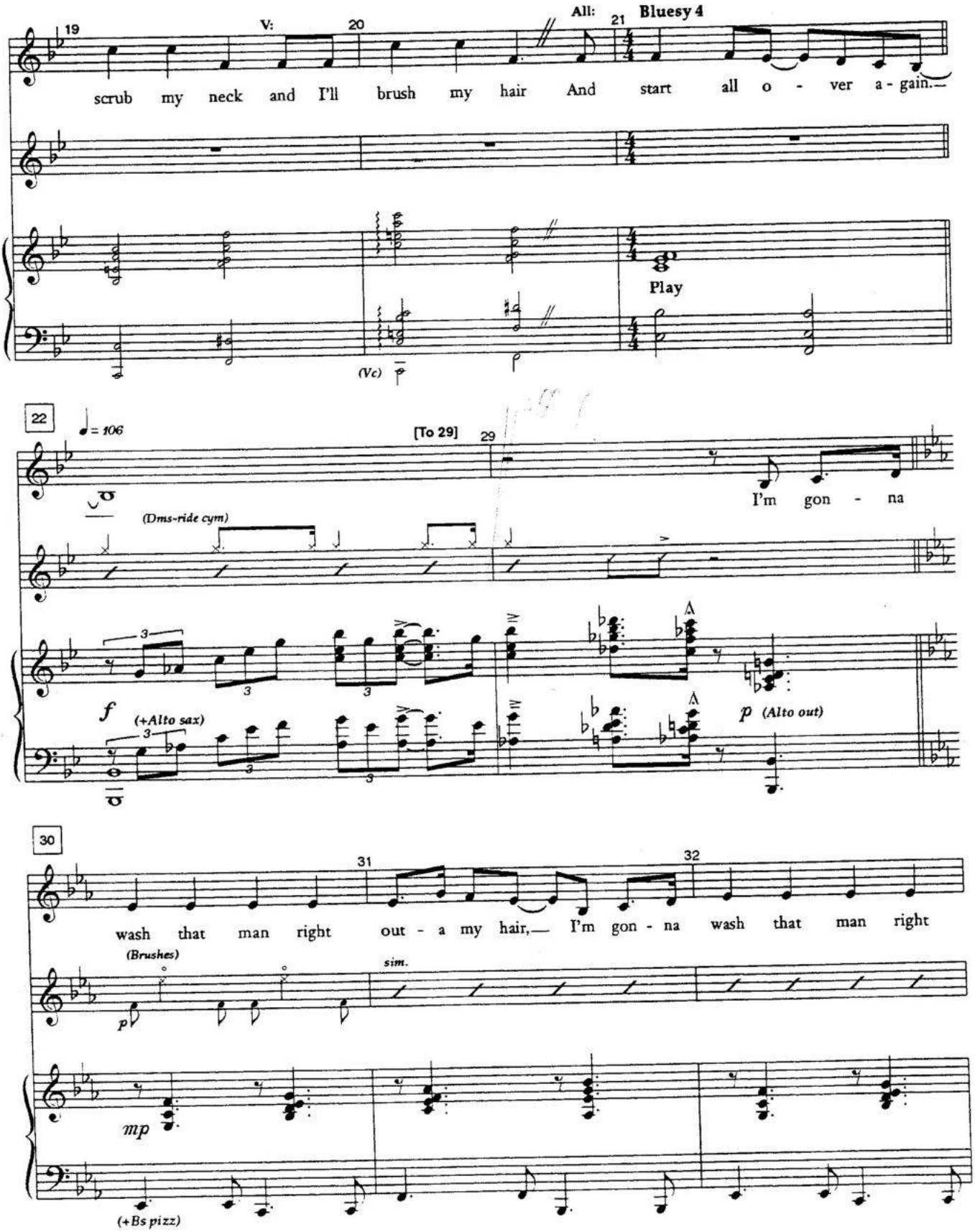

163
164
165
166
Mar - ry for mon - ey, or mar - ry for free, but
grad. cresc.
(+Cl)
167
168
[To 171]
171
172
[To 175]
Don't mar - ry Don't mar - ry
(Cl)
(+Cl)
f
(Bs)
175
176
177
178
Do not mar - ry me!
tr
(+Hp)
8va
ff

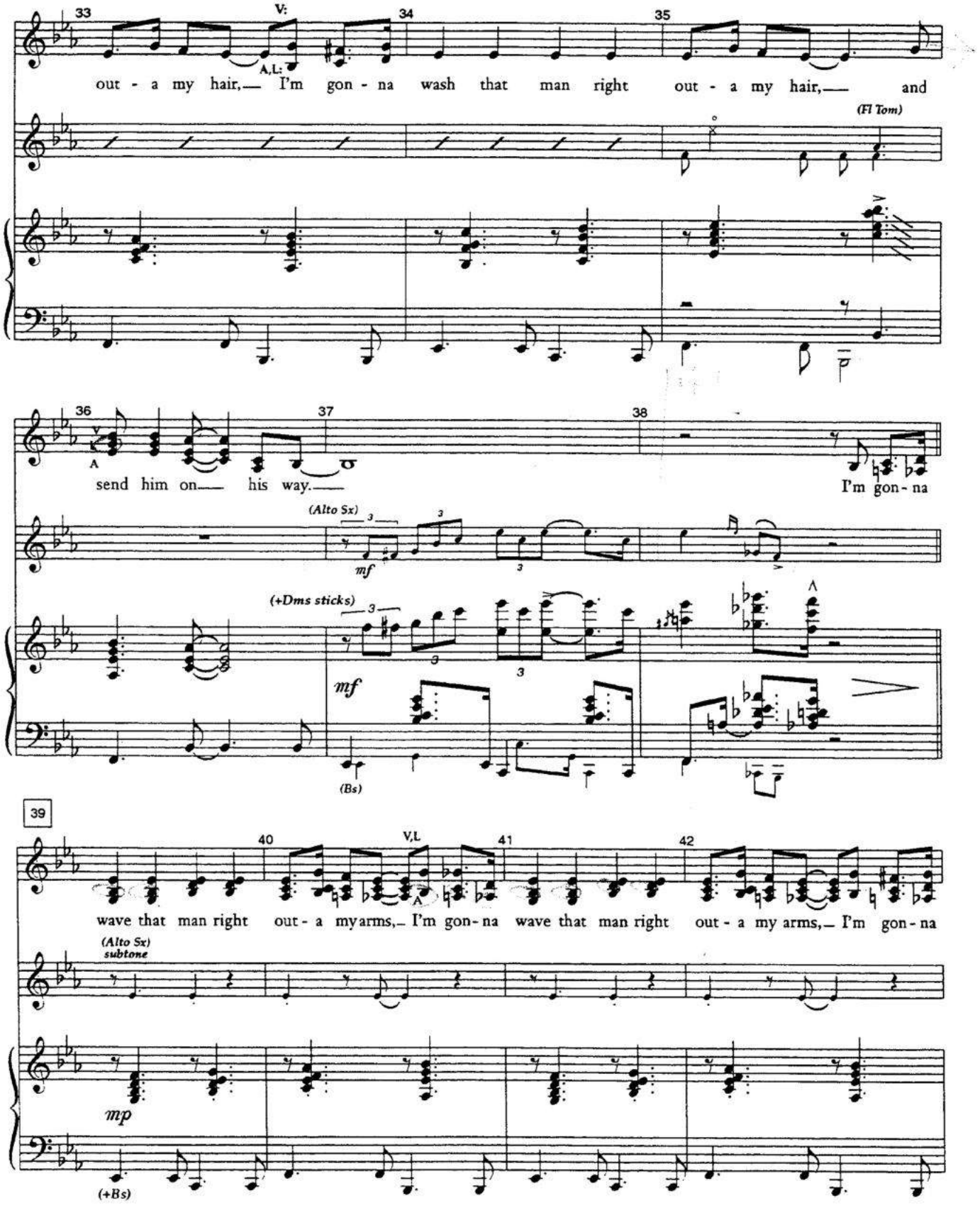
# *Many A New Day/Wash That Man*

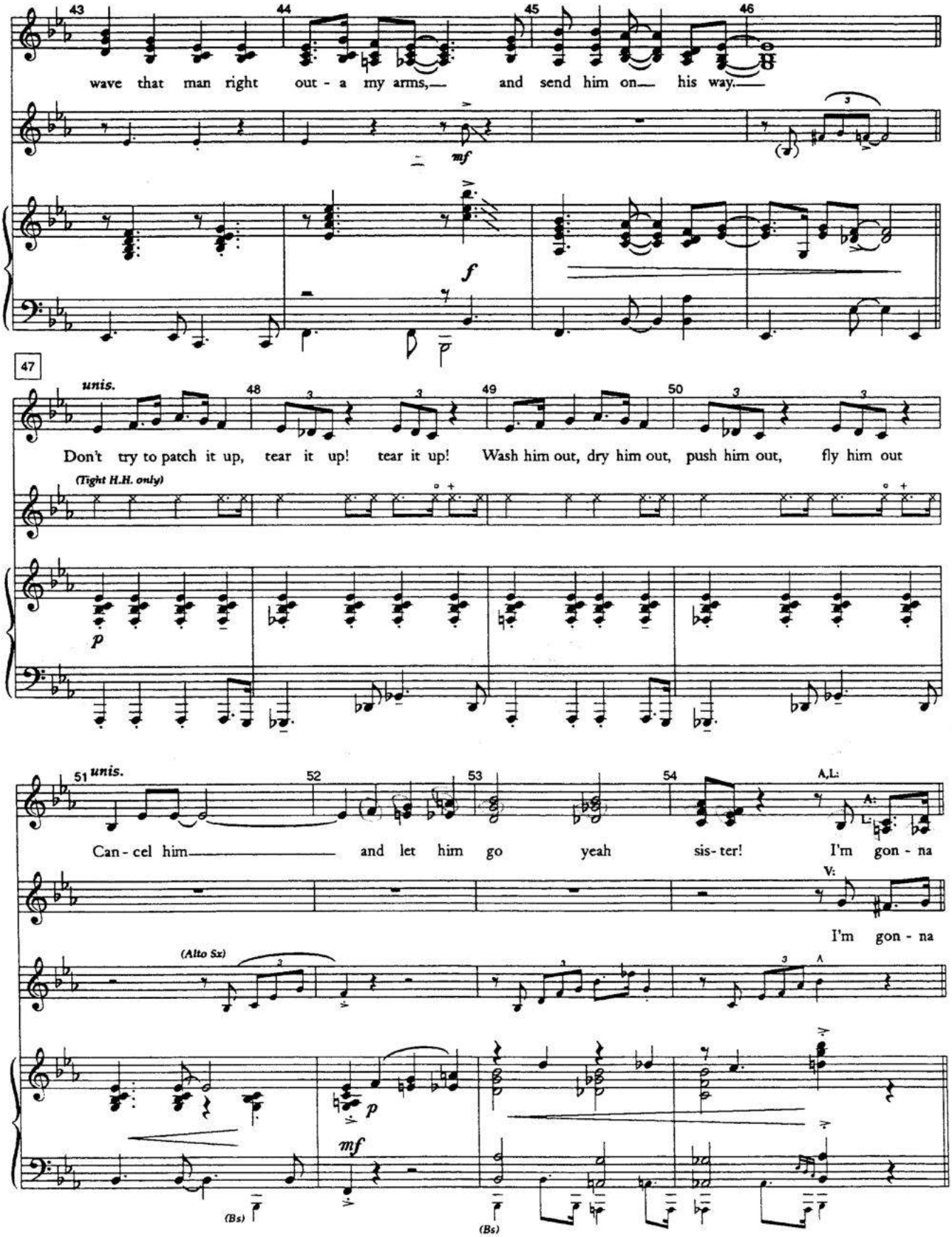
**Orch: Michael Gibson**

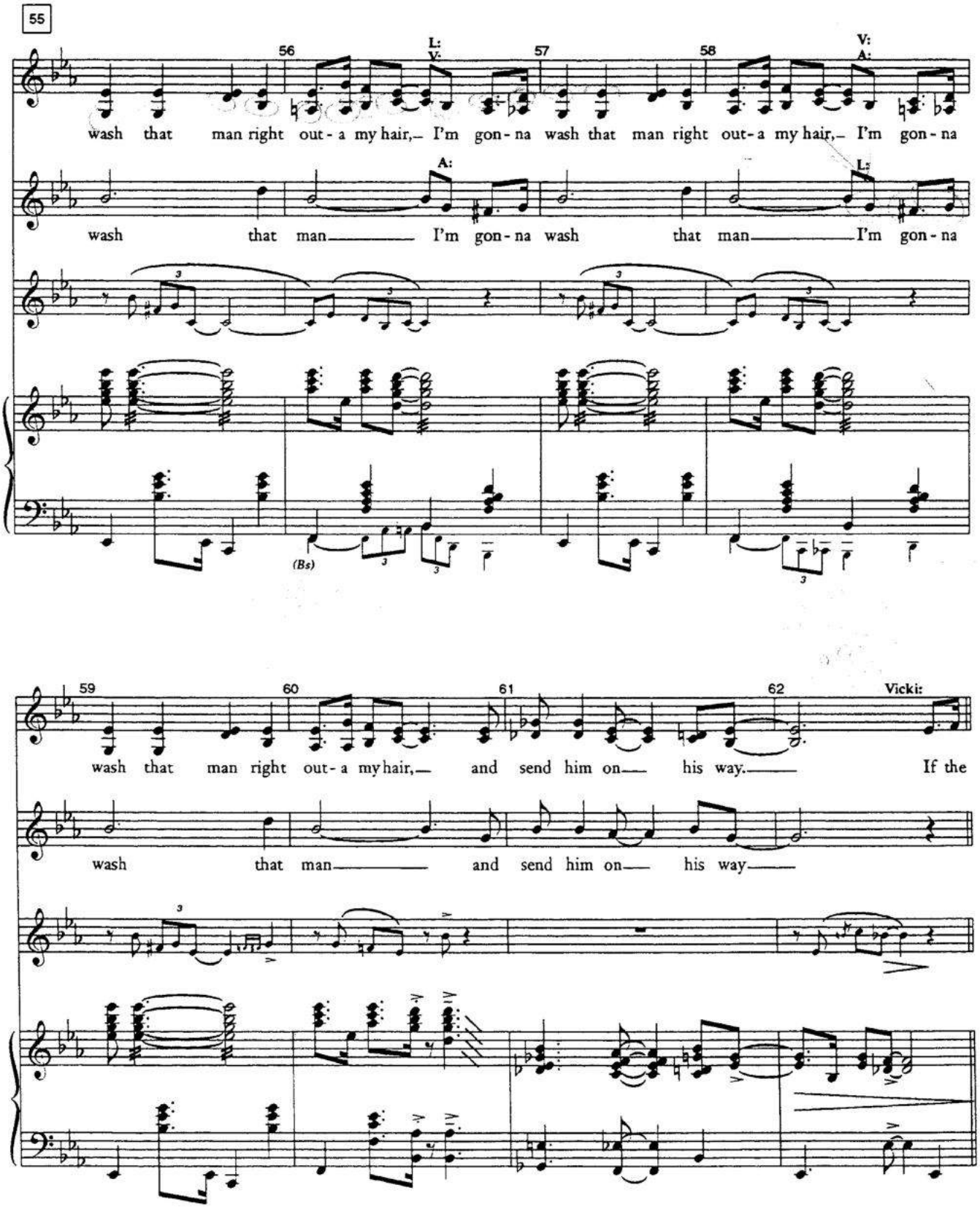


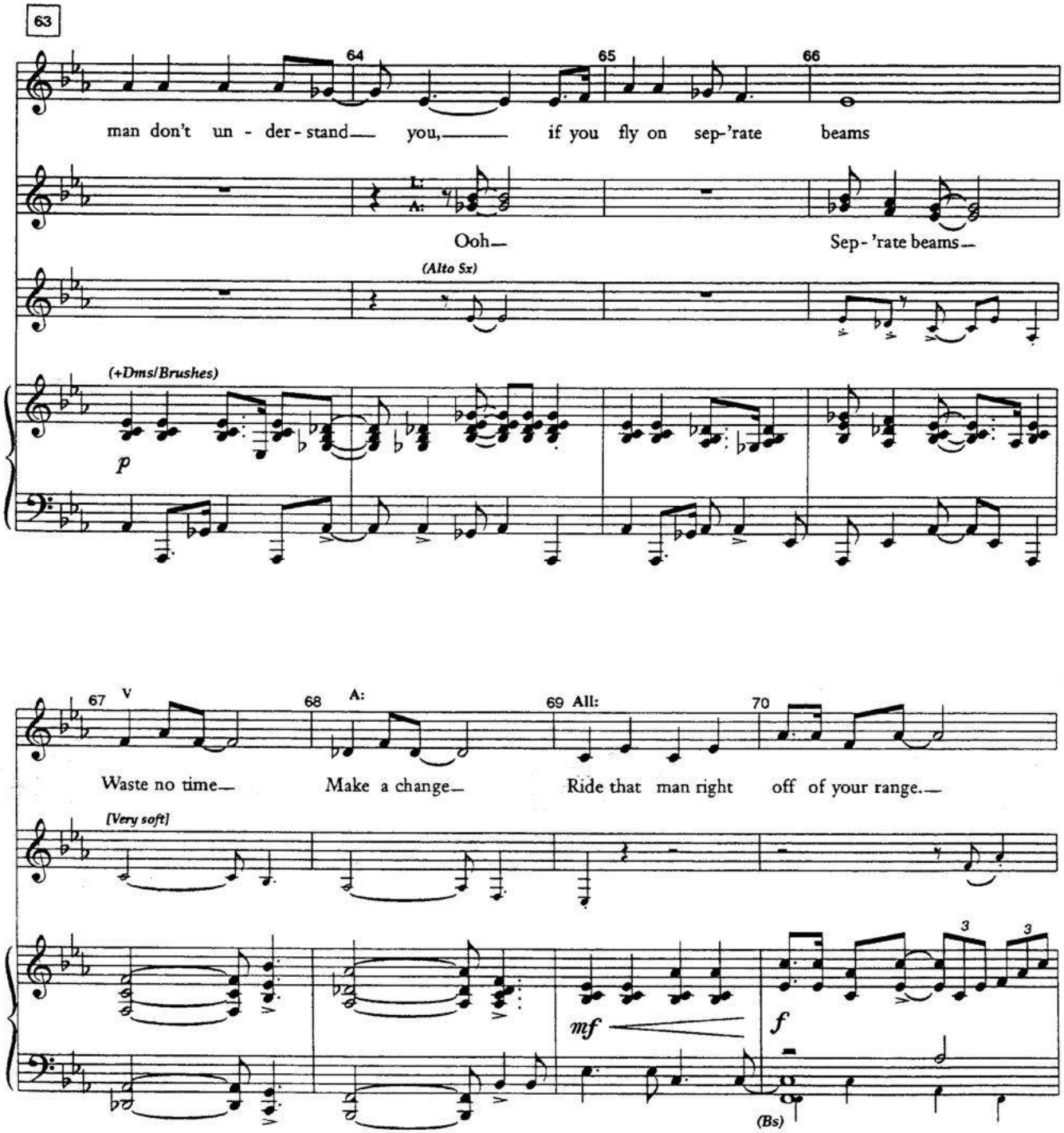

7
8
9
Colla voce
10
weep-in' and a-wail-in' how he's done her wrong, That's one thing you'll nev-er hear me say!
rit.
11
Lynne:
12
13
14
Vicki:
Nev-er gon-na think that the man I lose is the on-ly man a-mong men. I'll
(Hp)
mp
(+Vc sord)
15
16
A:
17
18
L:
snap my fin-gers to show I don't care I'll buy me a brand new dress to wear I'll

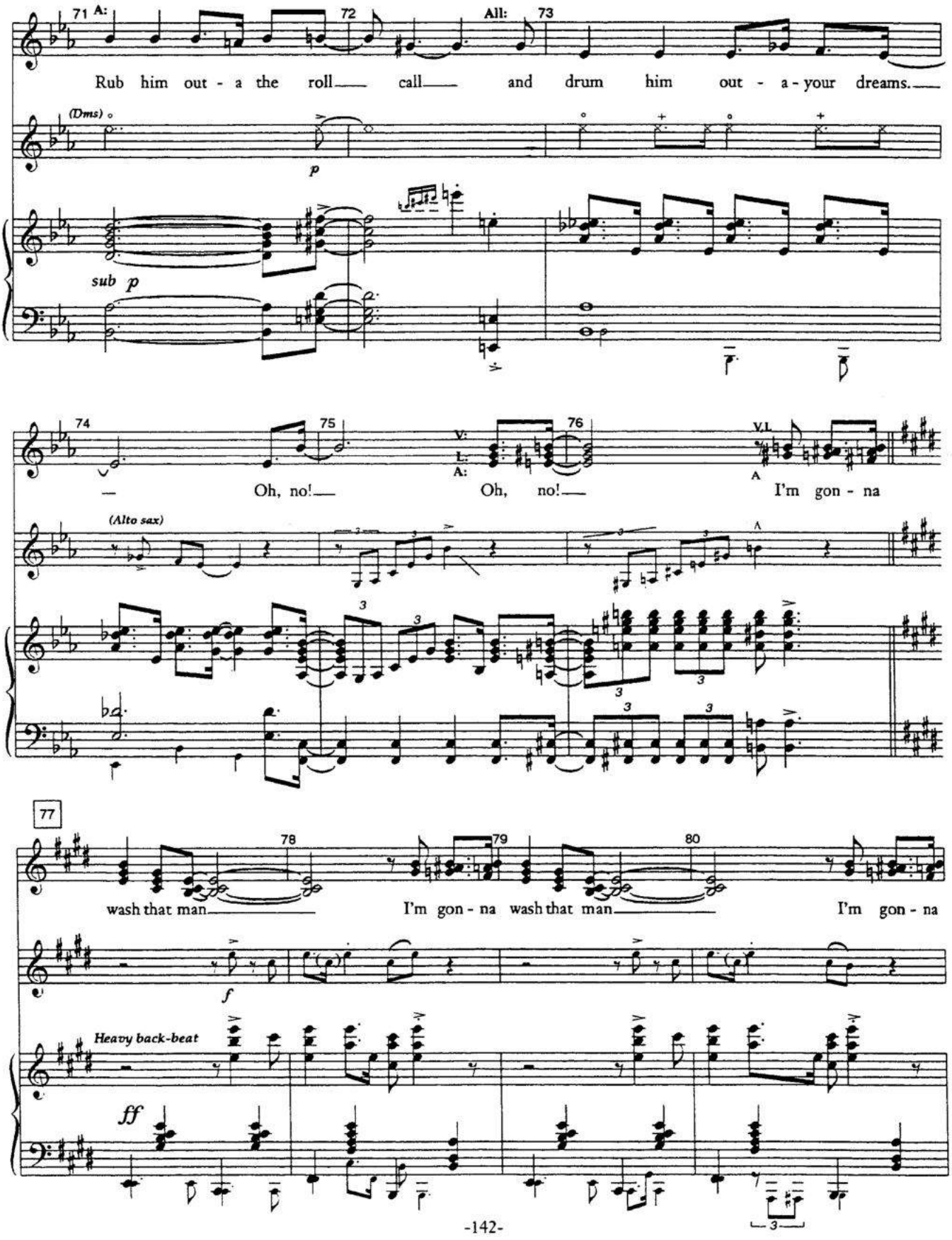

19
V:
20
All:
21
Bluesy 4
scrub my neck and I'll brush my hair And start all o - ver a - gain.
Play
(Vc)
22
♩= 106
[To 29]
29
I'm gon - na
(Dms-ride cym)
f
(+Alto sax)
p (Alto out)
30
31
32
wash that man right out - a my hair, I'm gon - na wash that man right
(Brushes)
sim.
mp
(+Bs pizz)

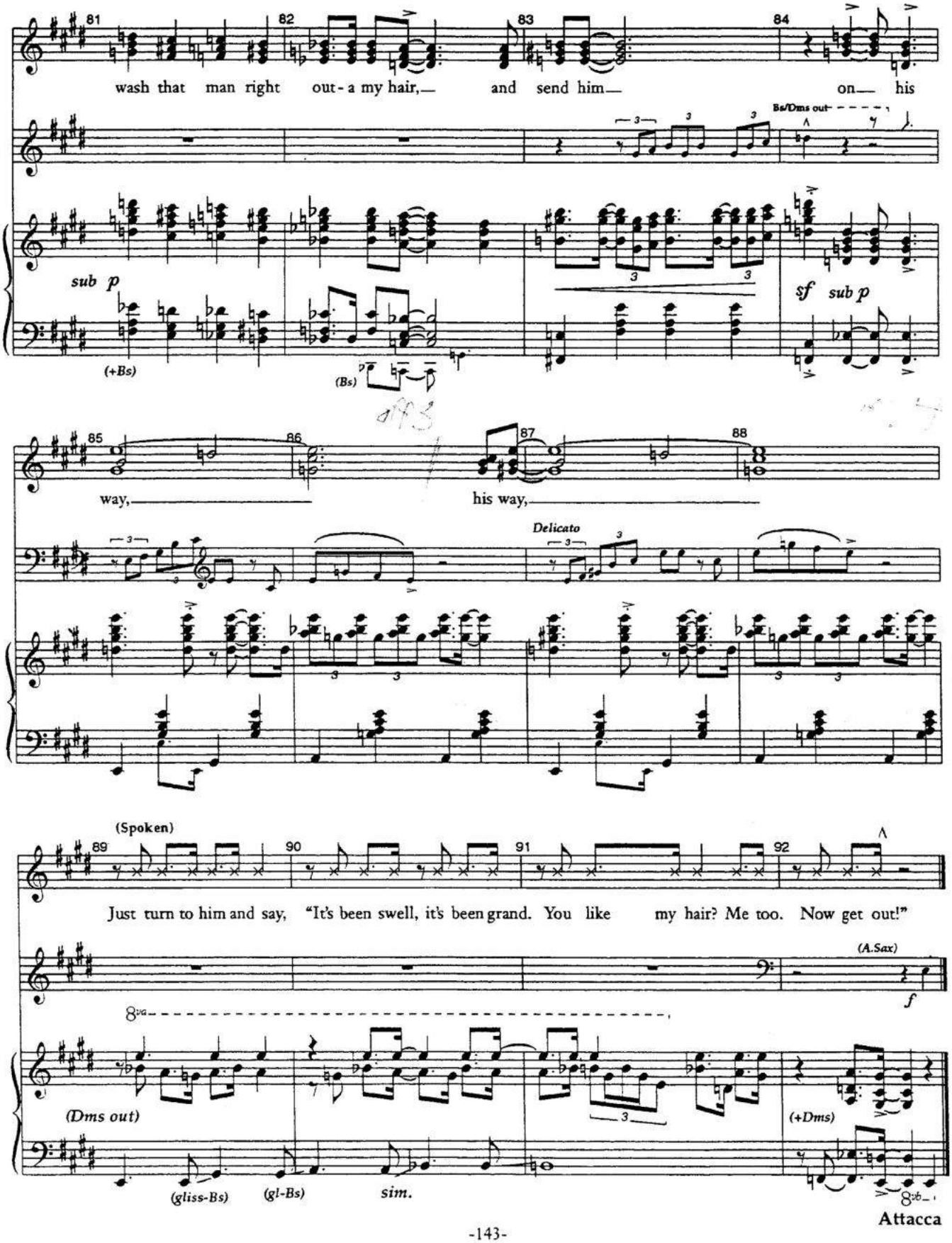

33
V:
A,L:
34
35
out - a my hair,— I'm gon - na wash that man right out - a my hair,— and
(Fl Tom)
36
A
37
38
send him on— his way.—
I'm gon - na
(Alto Sx)
mf
(+Dms sticks)
mf
(Bs)
39
40
V,L
A
41
42
wave that man right out - a myarms,— I'm gon - na wave that man right out - a my arms,— I'm gon - na
(Alto Sx)
subtone
mp
(+Bs)


43
44
45
46
wave that man right out - a my arms, and send him on his way.
mf
f
p
47
unis.
48
49
50
Don't try to patch it up, tear it up! tear it up! Wash him out, dry him out, push him out, fly him out
(Tight H.H. only)
p
51
unis.
52
53
54
A,L:
A:
L:
Can - cel him and let him go yeah sis - ter! I'm gon - na
V:
I'm gon - na
(Alto Sx)
p
mf
(Bs)
(Bs)


55
56
57
58
L:
V:
V:
A:
wash that man right out-a my hair,— I'm gon-na wash that man right out-a my hair,— I'm gon-na
A:
L:
wash that man—— I'm gon-na wash that man—— I'm gon-na
(Bs)
59
60
61
62
Vicki:
wash that man right out-a my hair,— and send him on— his way.— If the
wash that man—— and send him on— his way——


63
64
65
66
man don't un - der - stand— you,— if you fly on sep-'rate beams
L:
A:
Ooh—
Sep-'rate beams—
(Alto Sx)
(+Dms/Brushes)
p
67
V
68
A:
69
All:
70
Waste no time— Make a change— Ride that man right off of your range.—
[Very soft]
mf
f
3
3
(Bs)

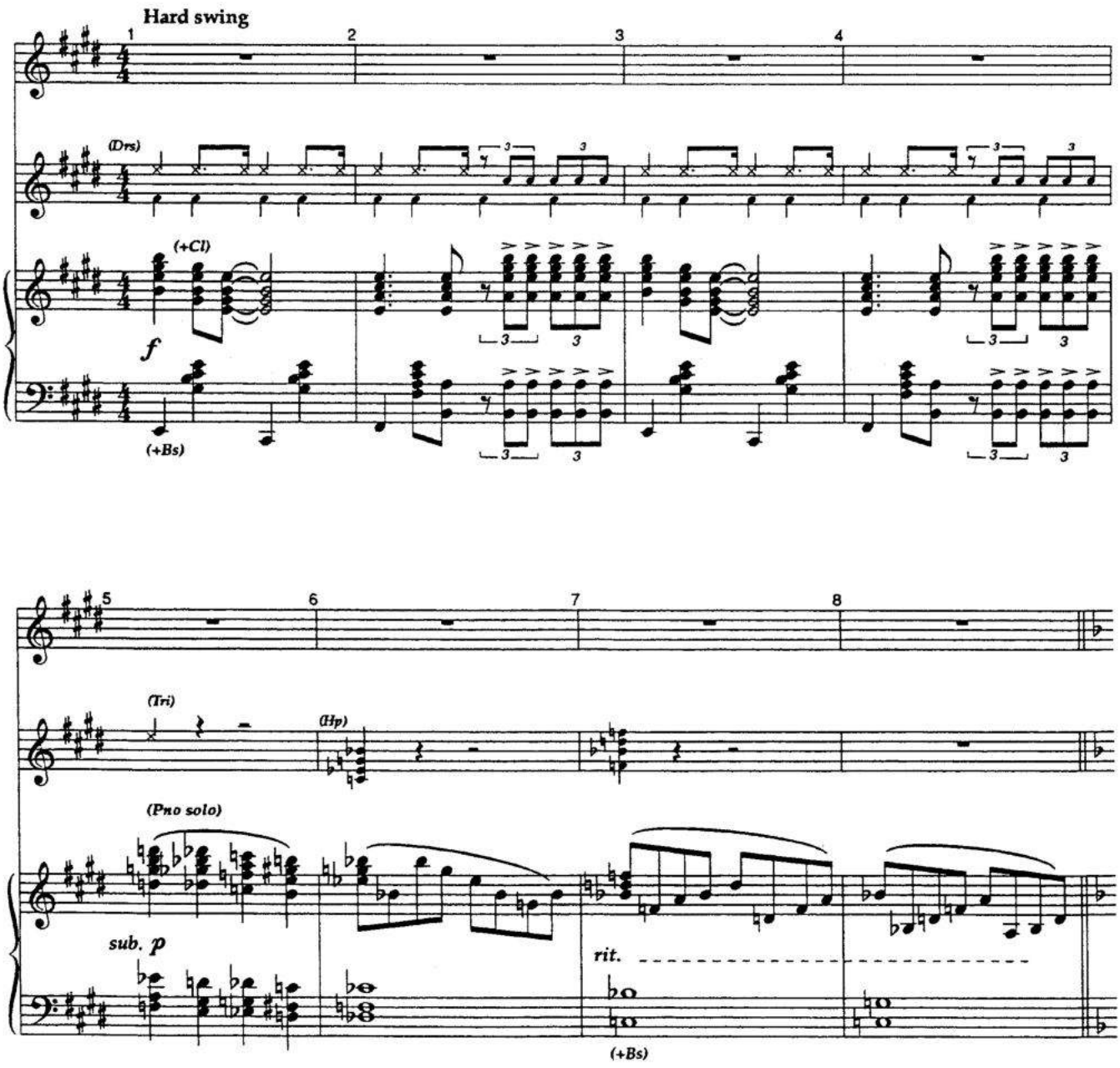

71 A:
72
All:
73
Rub him out - a the roll call and drum him out - a - your dreams.
(Dms)
p
sub p
74
75
V:
L:
A:
76
V.L
A
Oh, no!
Oh, no!
I'm gon - na
(Alto sax)
77
78
79
80
wash that man
I'm gon - na wash that man
I'm gon - na
f
Heavy back-beat
ff

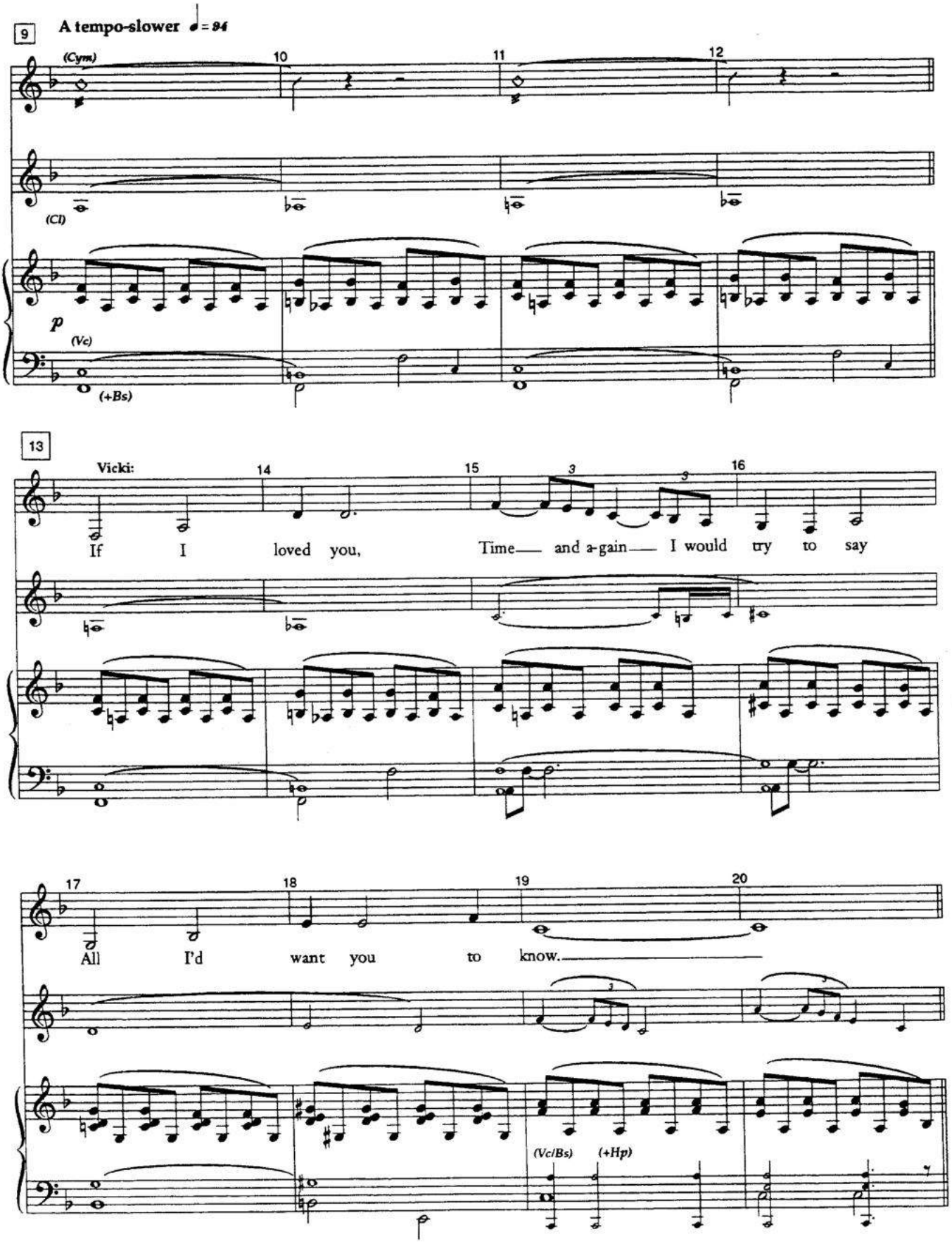

81
82
83
84
wash that man right out - a my hair, and send him on his
Bs/Dms out
sub p
(+Bs)
(Bs)
sf sub p
85
86
87
88
way, his way,
Delicato
(Spoken)
89
90
91
92
Just turn to him and say, "It's been swell, it's been grand. You like my hair? Me too. Now get out!"
(A.Sax)
f
8va
(Dms out)
(+Dms)
(gliss-Bs)
(gl-Bs)
sim.
8vb
Attacca

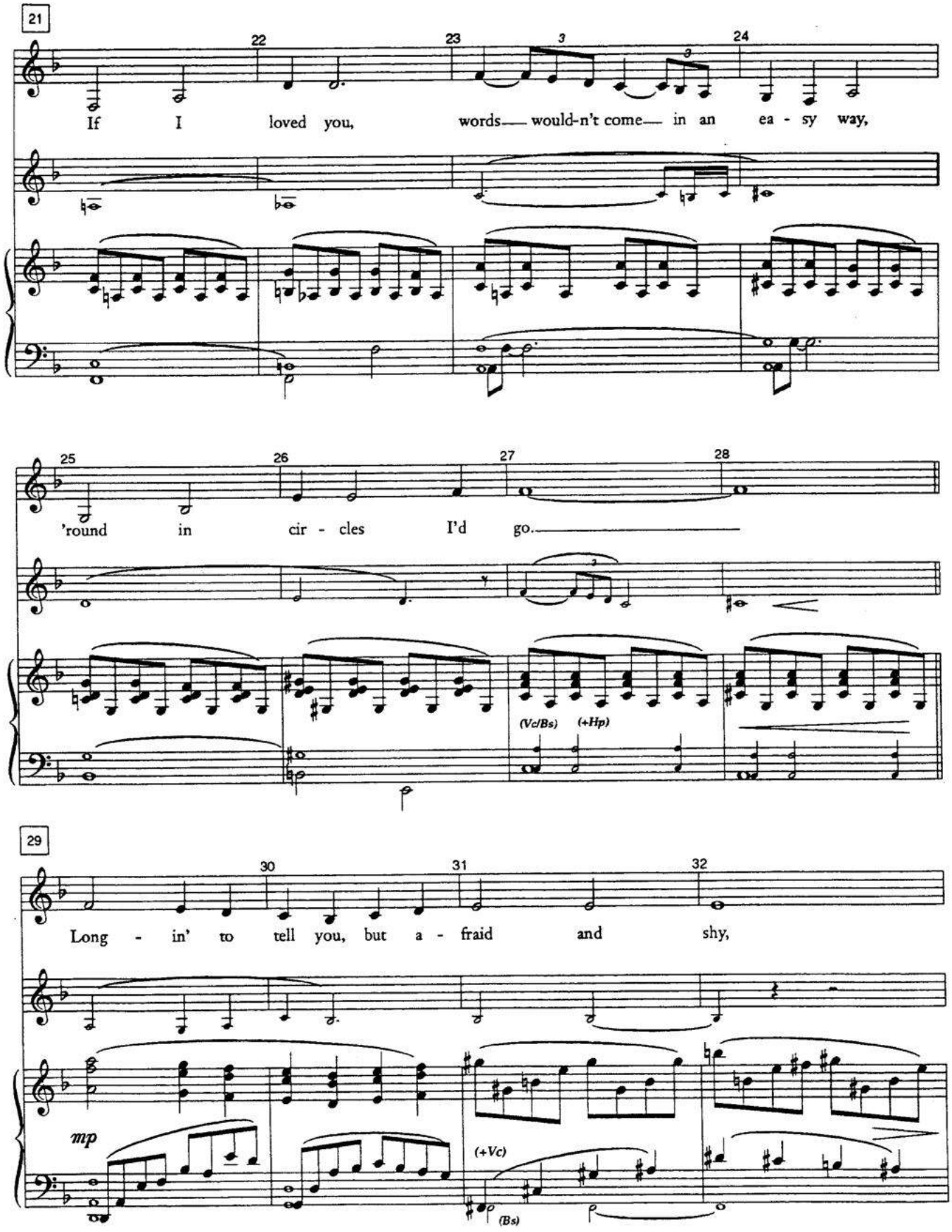
# *If I Loved You*

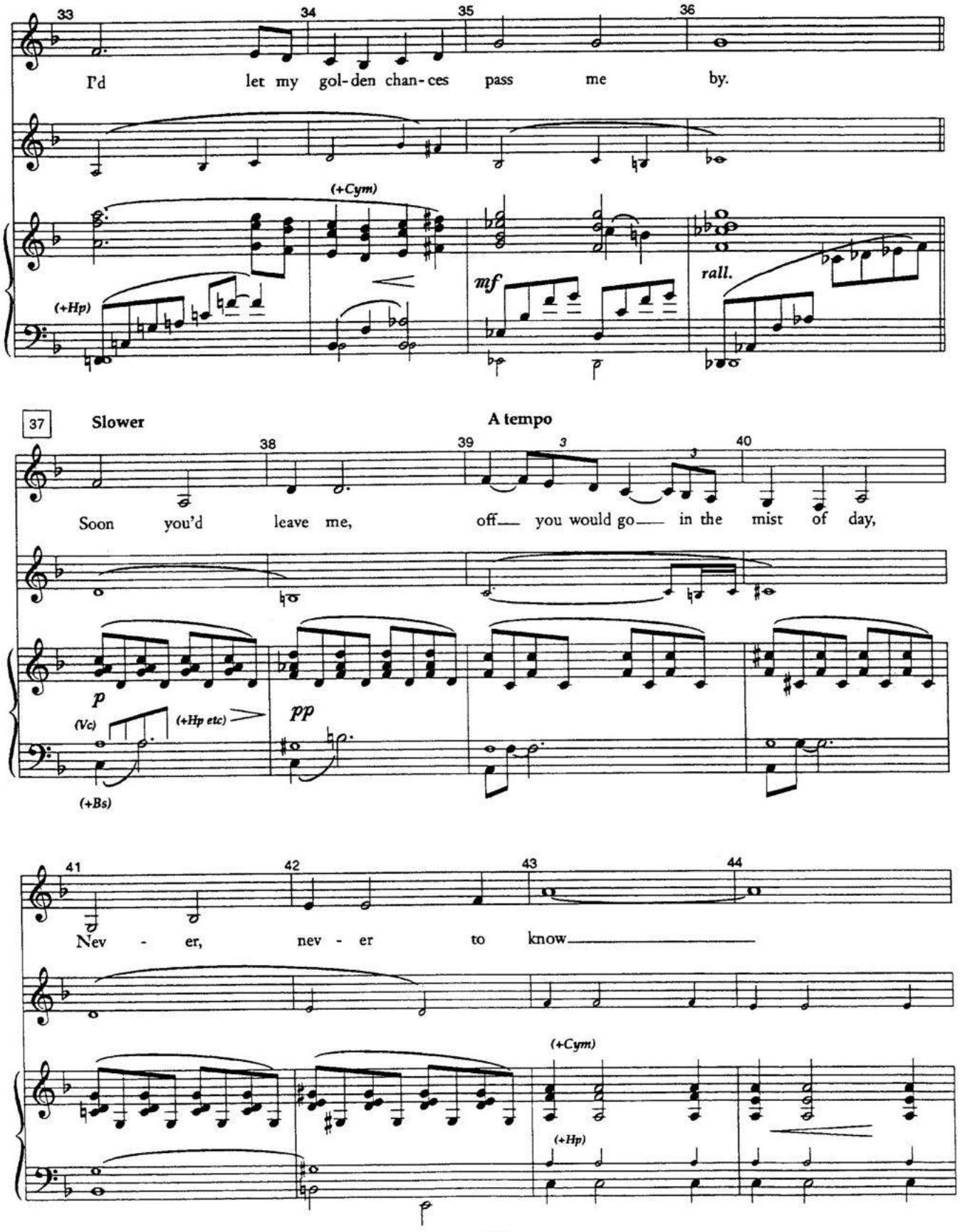
Orch: Jonathan Tunick

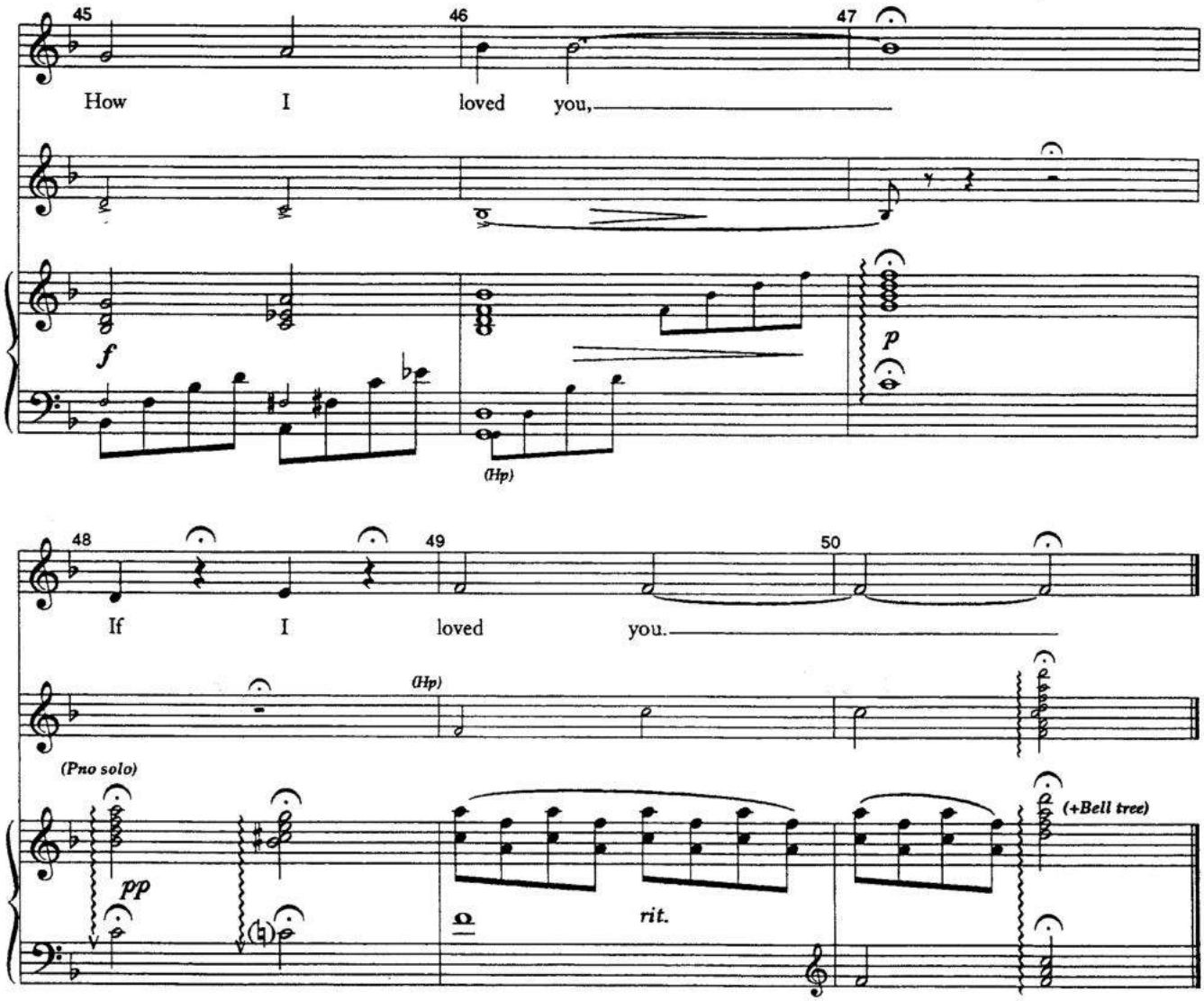
["Wash That Man" playoff]




9
A tempo-slower ♩= 84
(Cym)
10
11
12
(Cl)
p
(Vc)
(+Bs)
13
Vicki:
14
15
16
If I loved you, Time— and a-gain— I would try to say
17
18
19
20
All I'd want you to know.
(Vc/Bs)
(+Hp)

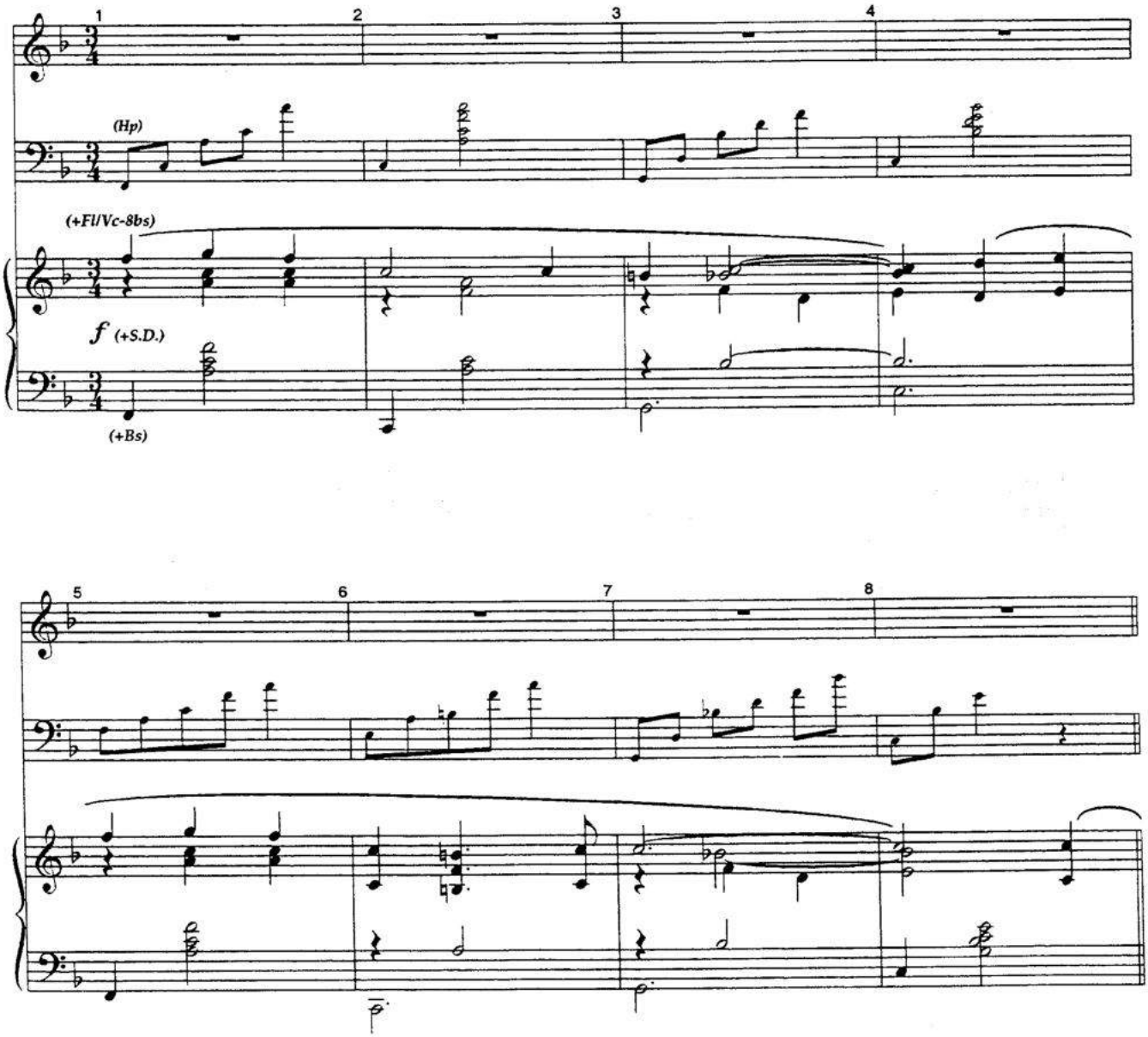

21
22
23
24
If I loved you, words would-n't come in an ea - sy way,
25
26
27
28
'round in cir - cles I'd go.
(Vc/Bs)
(+Hp)
29
30
31
32
Long - in' to tell you, but a - fraid and shy,
mp
(+Vc)
(Bs)

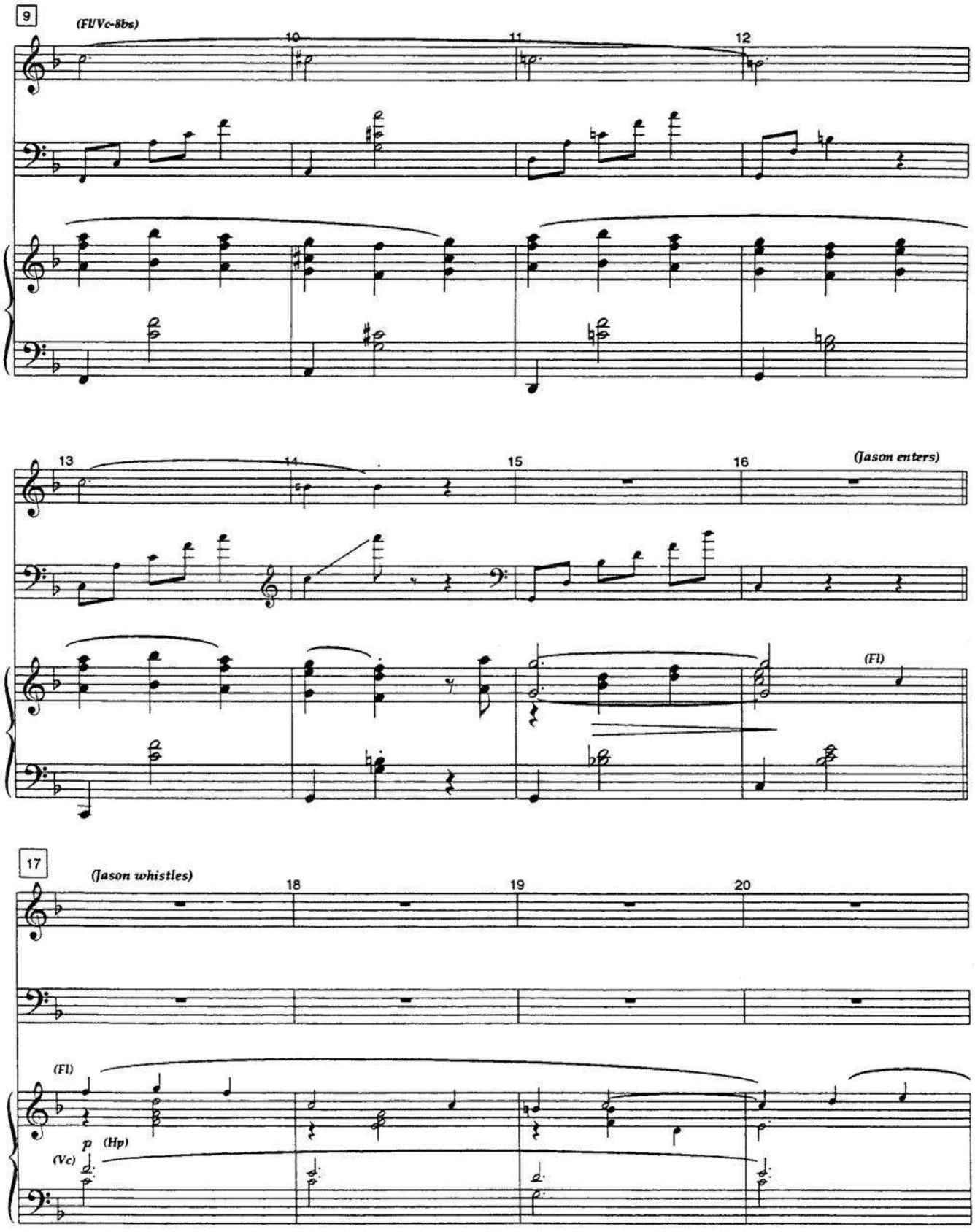

33
34
35
36
I'd let my gol-den chan-ces pass me by.
(+Cym)
(+Hp)
mf
rall.
37
Slower
A tempo
38
39
40
Soon you'd leave me, off you would go in the mist of day,
p
(Vc)
(+Hp etc)
pp
(+Bs)
41
42
43
44
Nev - er, nev - er to know
(+Cym)
(+Hp)

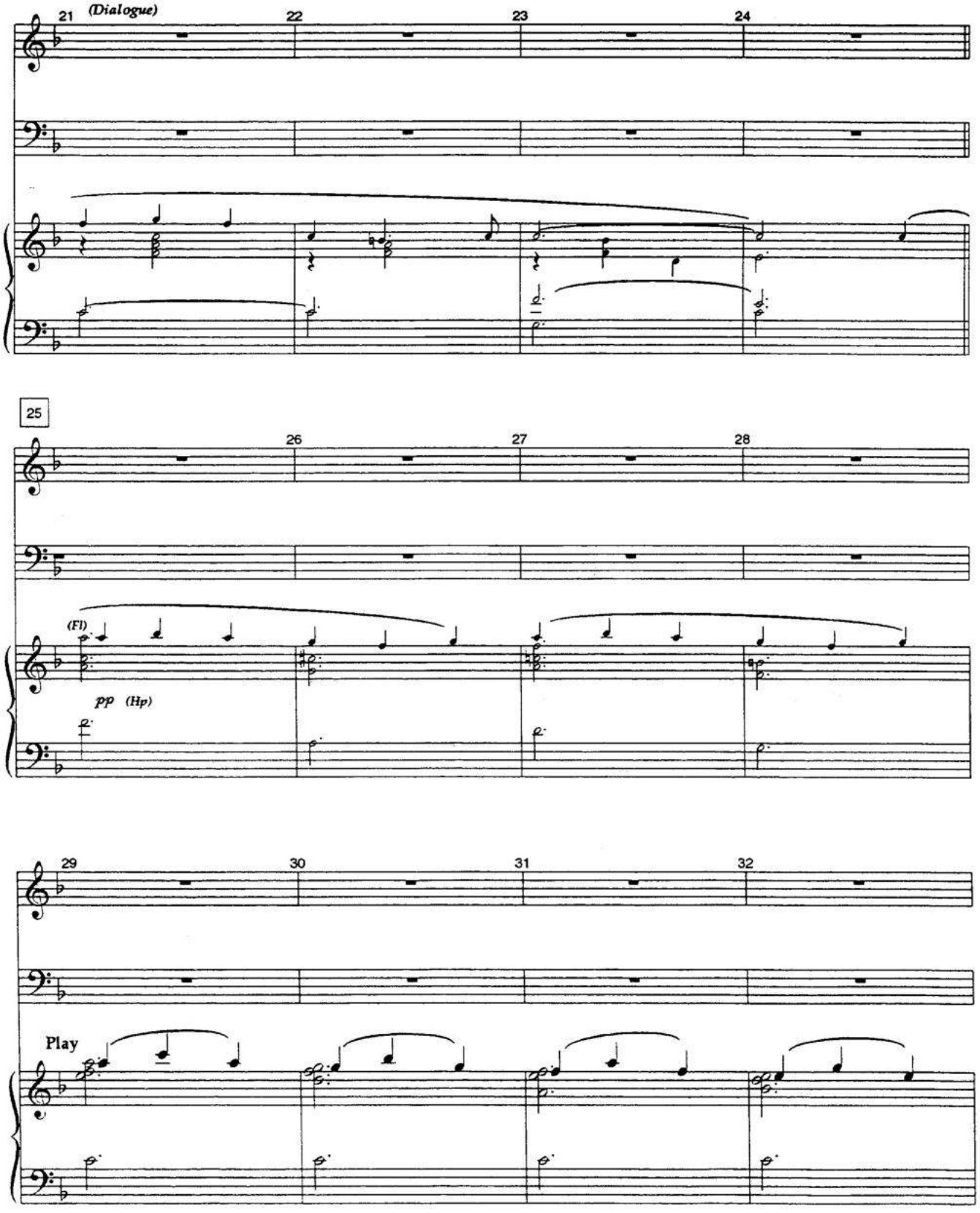

45
46
47
How I loved you,
f
(Hp)
p
48
49
50
If I loved you.
(Hp)
(Pno solo)
pp
rit.
(+Bell tree)

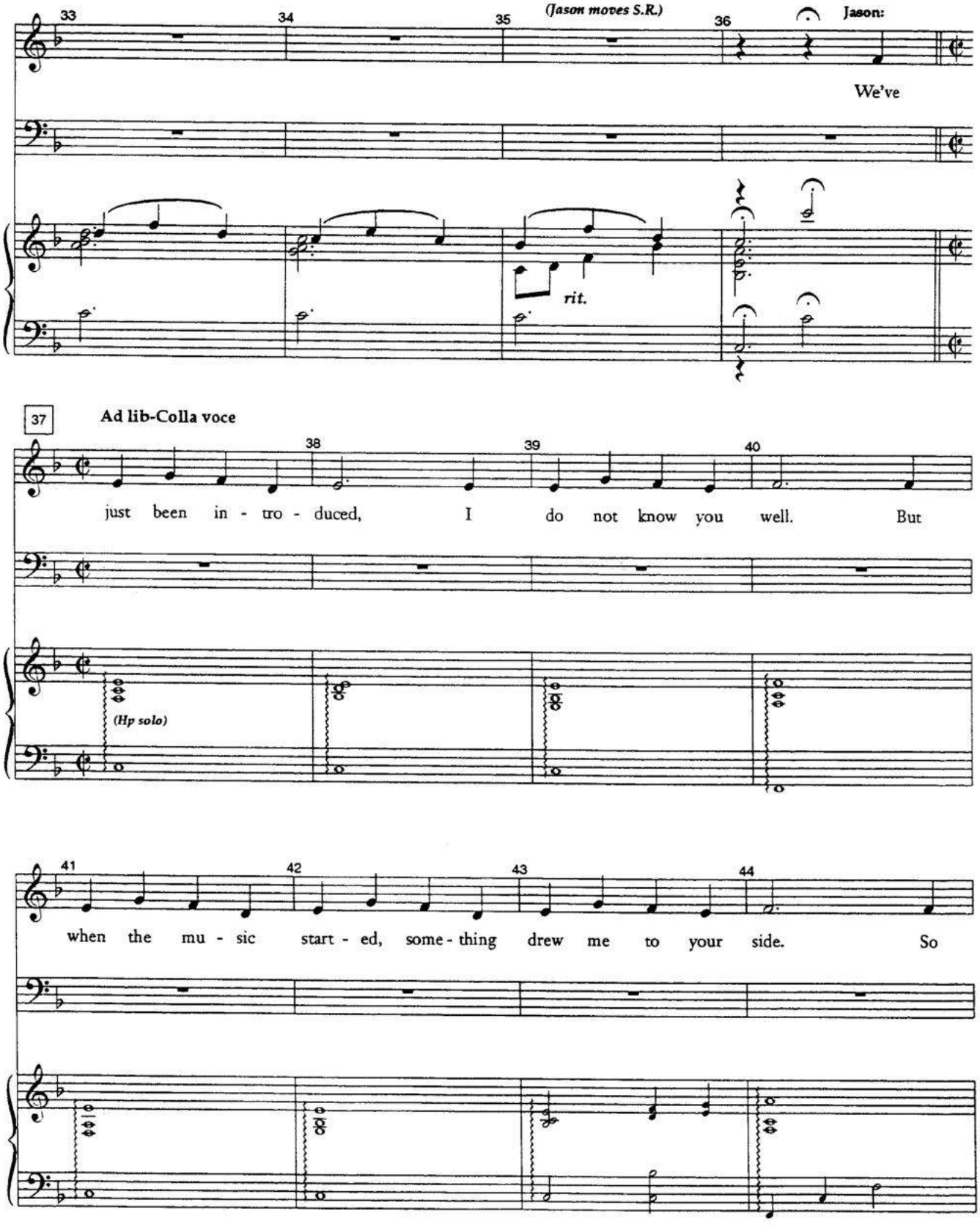
# *Shall We Dance*

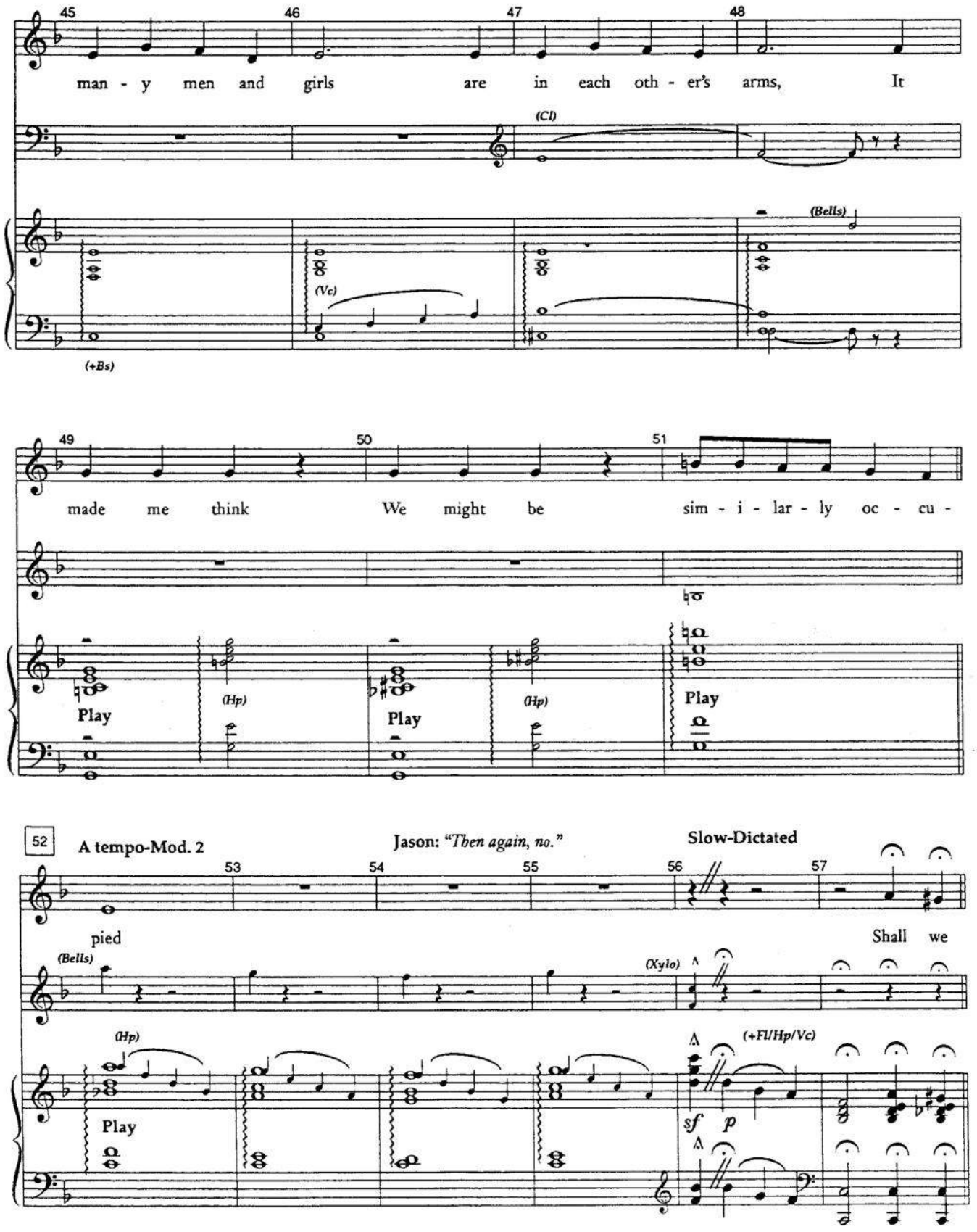
Orch: Jonathan Tunick

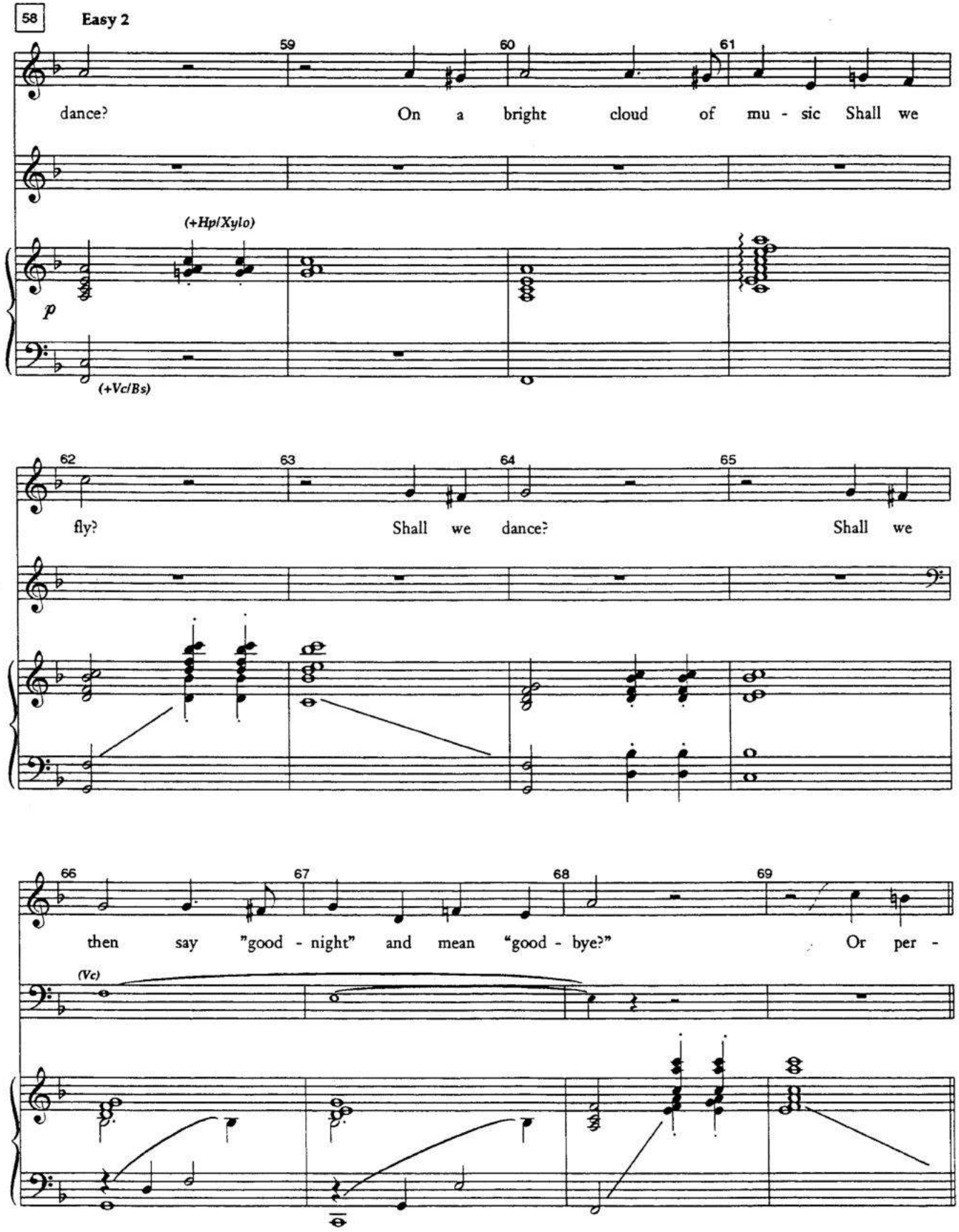


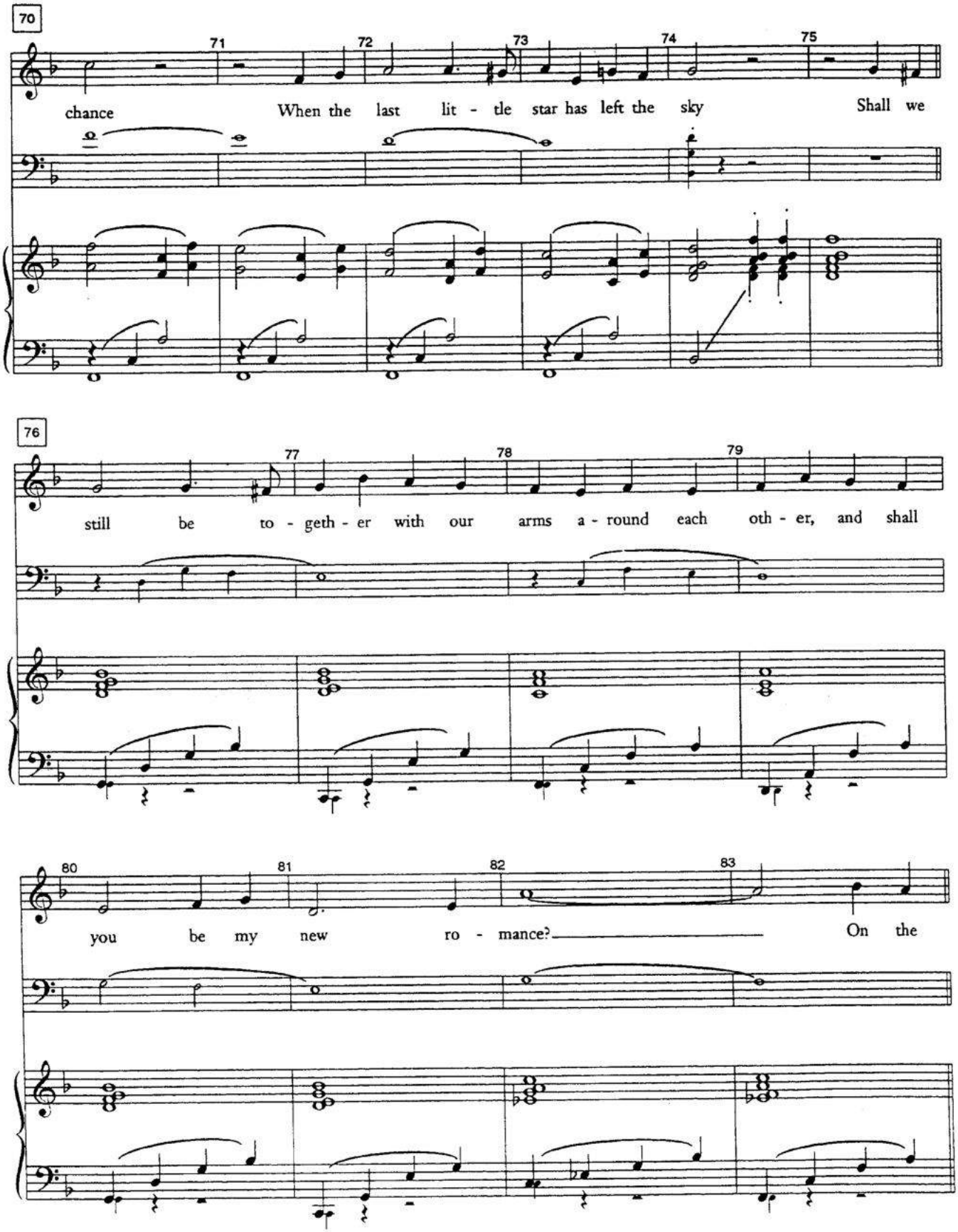

9
(Fl/Vc-8bs)
10
11
12
13
14
15
16
(Jason enters)
(Fl)
17
(Jason whistles)
18
19
20
(Fl)
p
(Hp)
(Vc)

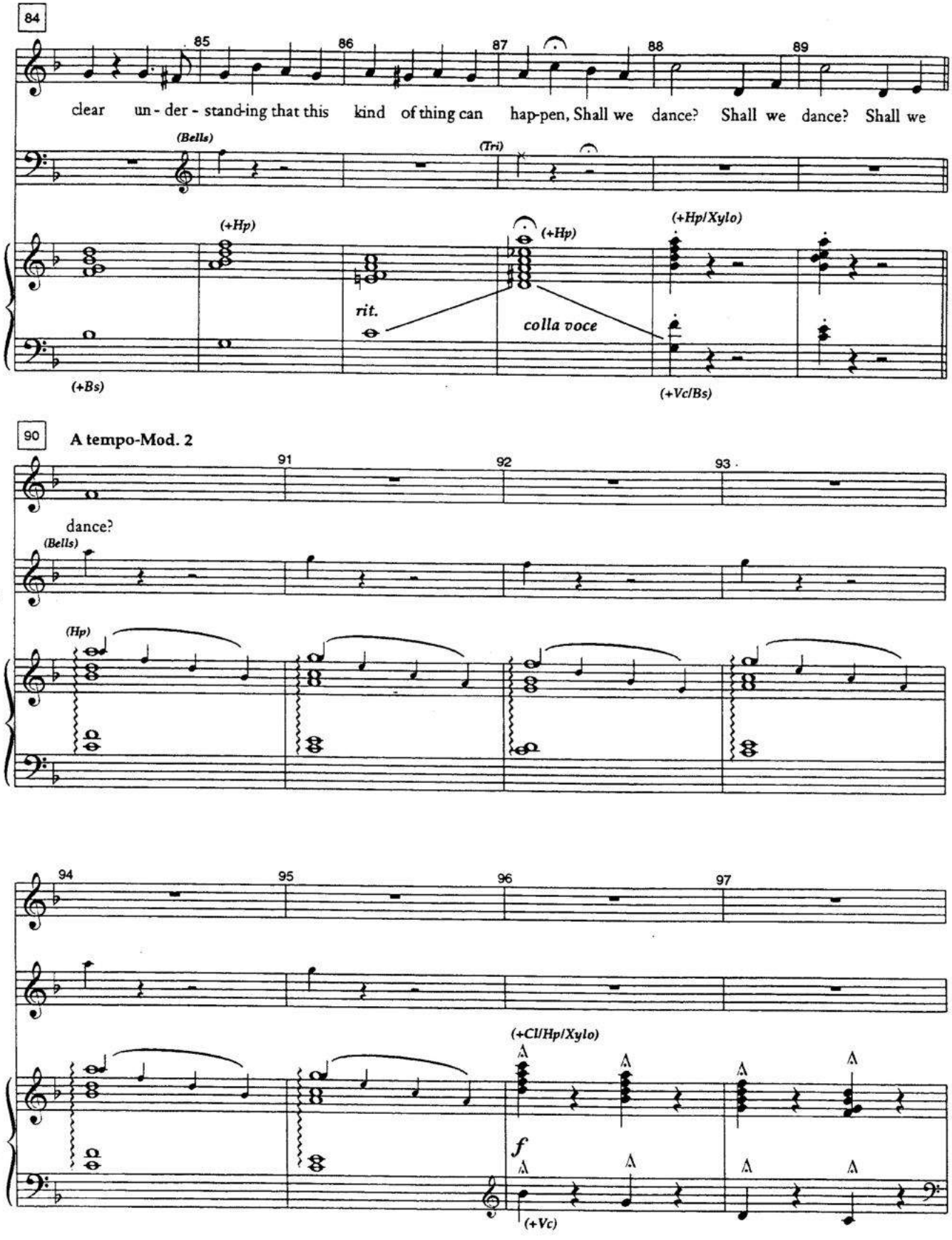

21
(Dialogue)
22
23
24
25
26
27
28
(Fl)
pp (Hp)
29
30
31
32
Play

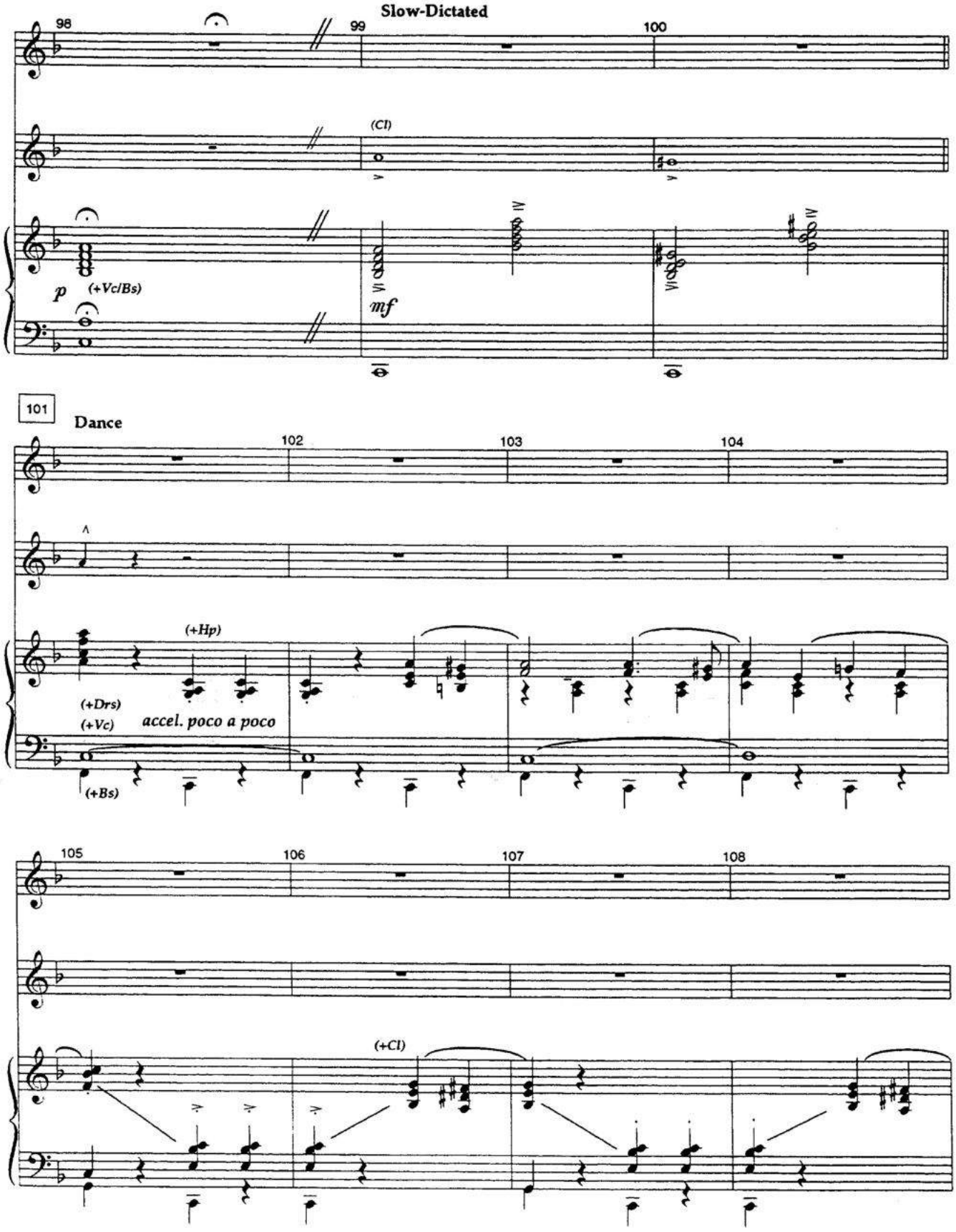

33
34
35
(Jason moves S.R.)
36
Jason:
We've
rit.
37
Ad lib-Colla voce
38
39
40
just been in - tro - duced, I do not know you well. But
(Hp solo)
41
42
43
44
when the mu - sic start - ed, some - thing drew me to your side. So

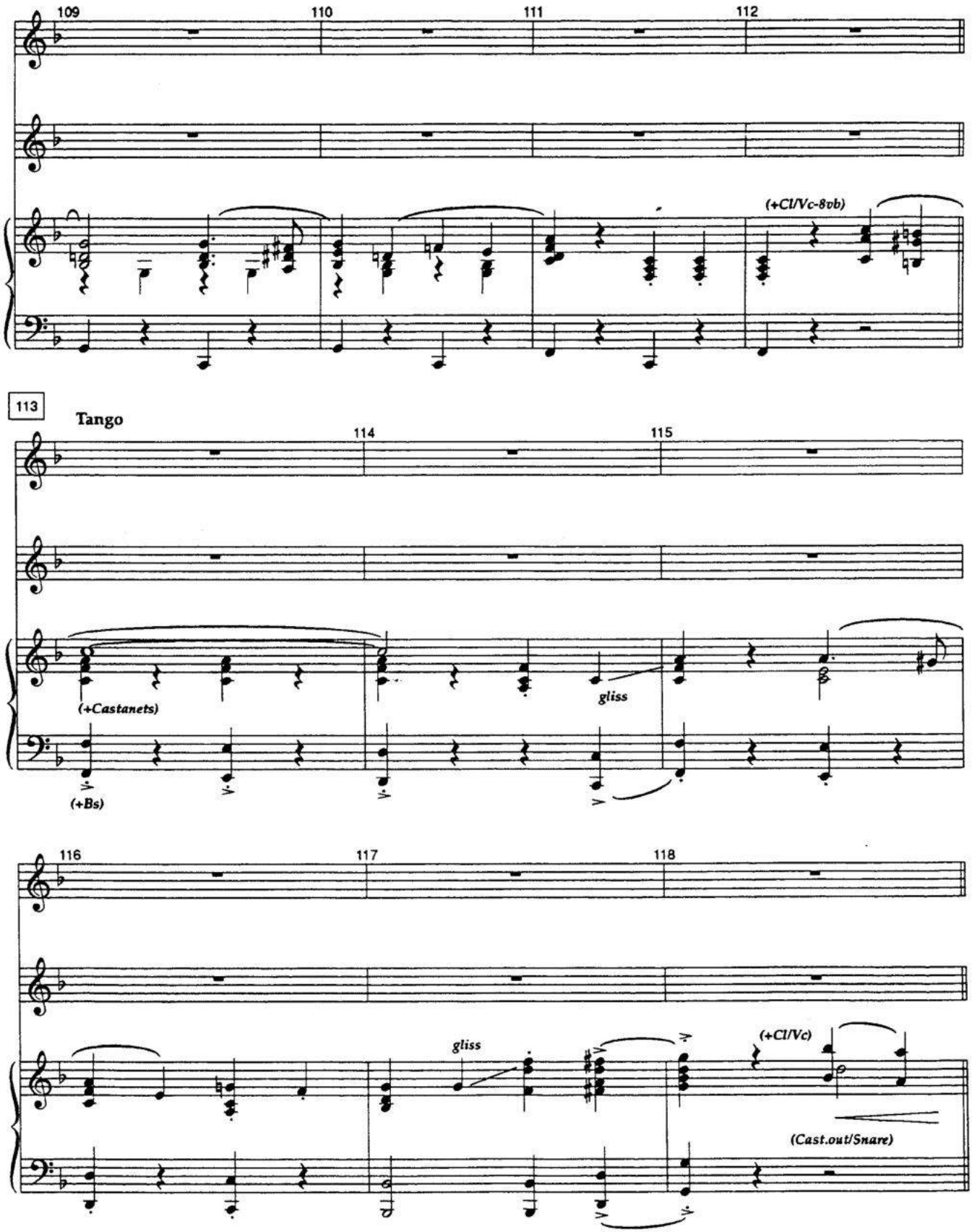

45
46
47
48
man - y men and girls are in each oth - er's arms, It
(Cl)
(Bells)
(Vc)
(+Bs)
49
50
51
made me think We might be sim - i - lar - ly oc - cu -
Play
(Hp)
Play
(Hp)
Play
52
A tempo-Mod. 2
Jason: "Then again, no."
Slow-Dictated
53
54
55
56
57
pied
Shall we
(Bells)
(Xylo)
(Hp)
(+Fl/Hp/Vc)
Play
sf
p

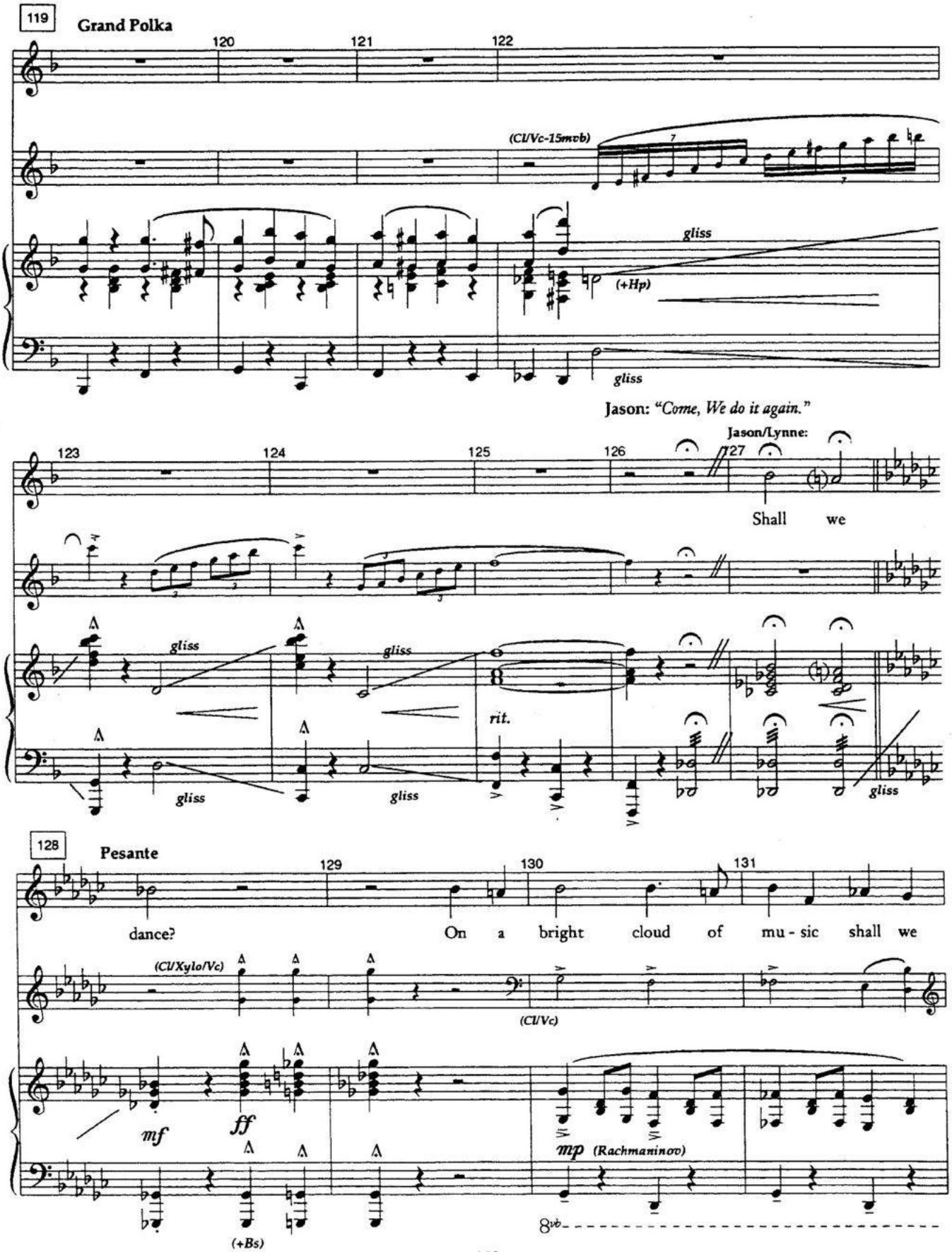

58
Easy 2
59
60
61
dance?
On a bright cloud of mu - sic Shall we
(+Hp/Xylo)
p
(+Vc/Bs)
62
63
64
65
fly?
Shall we dance?
Shall we
66
67
68
69
then say "good - night" and mean "good - bye?"
Or per -
(Vc)

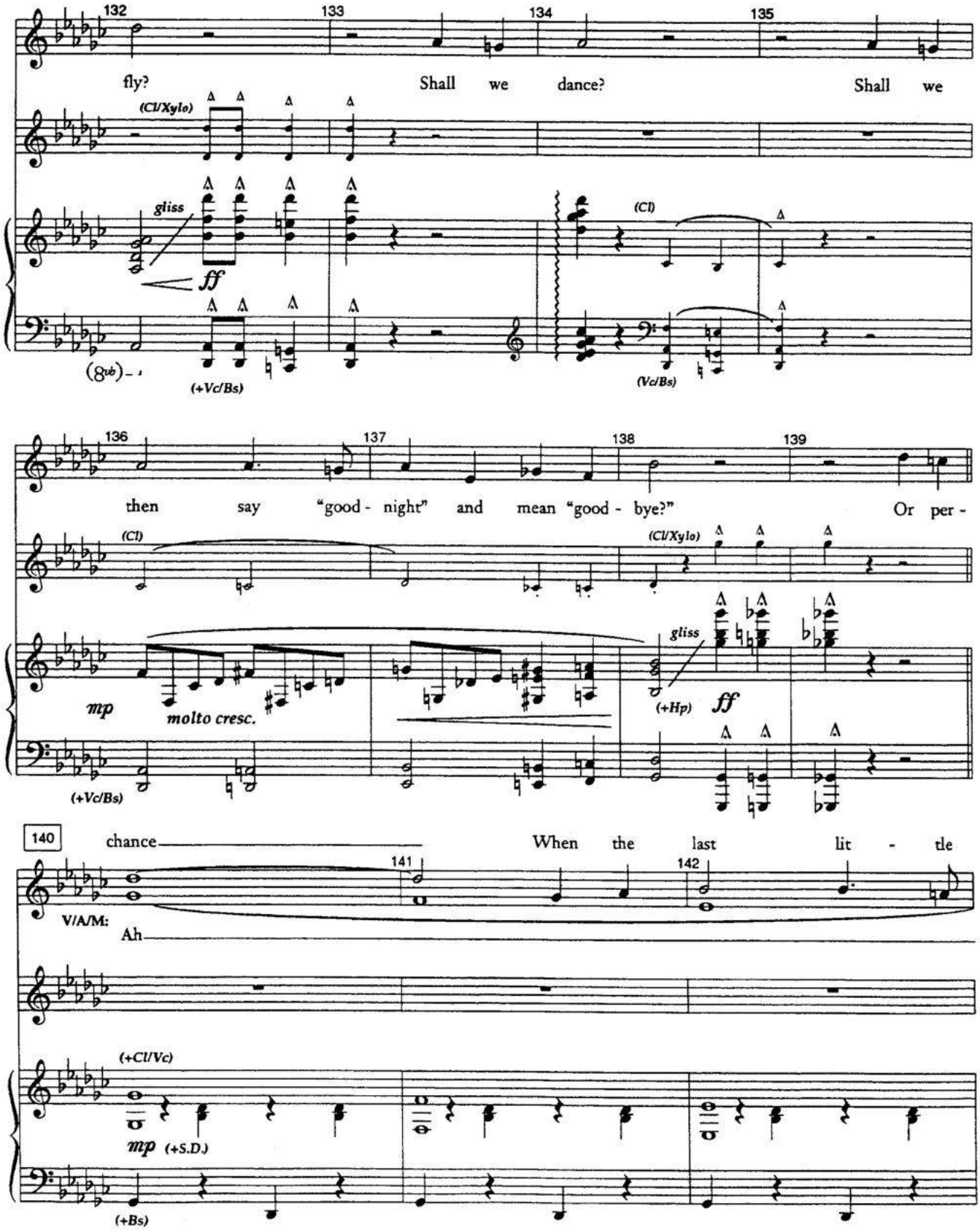

70
71
72
73
74
75
chance When the last lit - tle star has left the sky Shall we
76
77
78
79
still be to - geth - er with our arms a - round each oth - er, and shall
80
81
82
83
you be my new ro - mance? On the

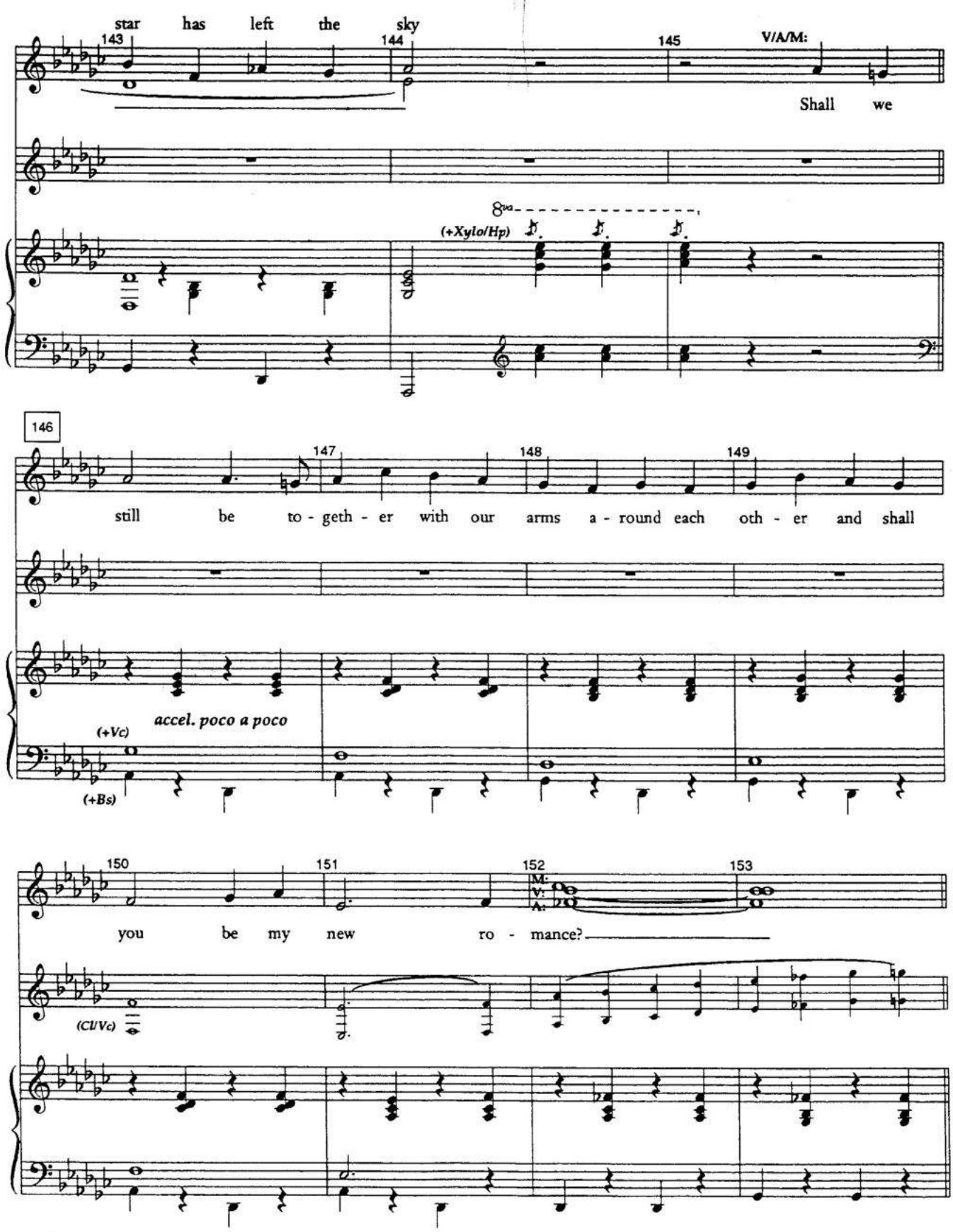

84
85
86
87
88
89
clear un - der - stand-ing that this kind of thing can hap-pen, Shall we dance? Shall we dance? Shall we
(Bells)
(Tri)
(+Hp)
(+Hp)
(+Hp/Xylo)
rit.
colla voce
(+Bs)
(+Vc/Bs)
90
A tempo-Mod. 2
91
92
93
dance?
(Bells)
(Hp)
94
95
96
97
(+Cl/Hp/Xylo)
f
(+Vc)

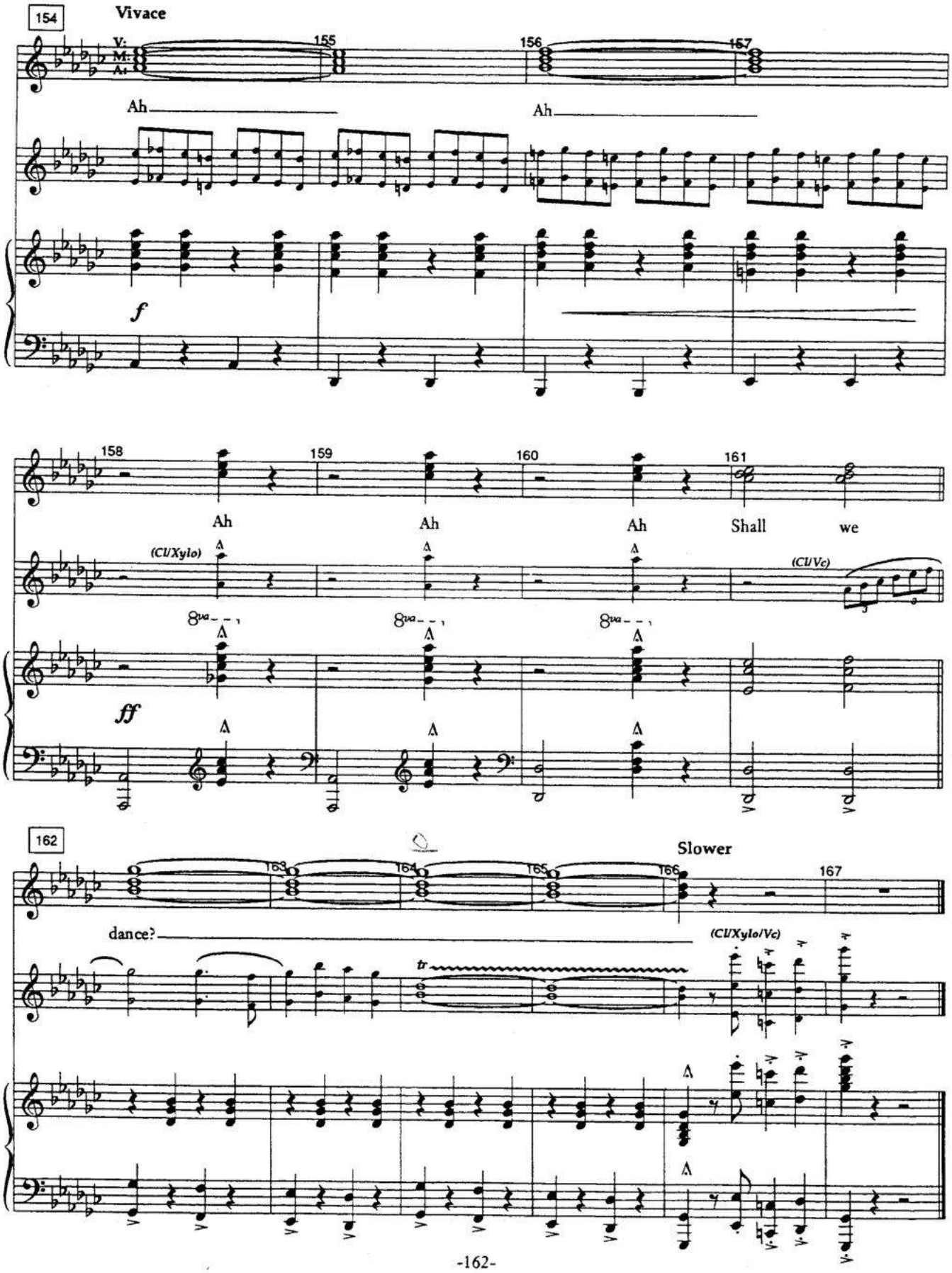

Slow-Dictated
98
99
100
(Cl)
p
(+Vc/Bs)
mf
101
Dance
102
103
104
(+Hp)
(+Drs)
(+Vc)
accel. poco a poco
(+Bs)
105
106
107
108
(+Cl)


109
110
111
112
(+Cl/Vc-8vb)
113
Tango
114
115
(+Castanets)
gliss
(+Bs)
116
117
118
gliss
(+Cl/Vc)
(Cast.out/Snare)


119
Grand Polka
120
121
122
(Cl/Vc-15mvb)
gliss
(+Hp)
gliss
Jason: "Come, We do it again."
Jason/Lynne:
123
124
125
126
127
Shall we
gliss
gliss
rit.
gliss
gliss
gliss
128
Pesante
129
130
131
dance?
On a bright cloud of mu - sic shall we
(Cl/Xylo/Vc)
(Cl/Vc)
mf
ff
mp (Rachmaninov)
8vb
(+Bs)

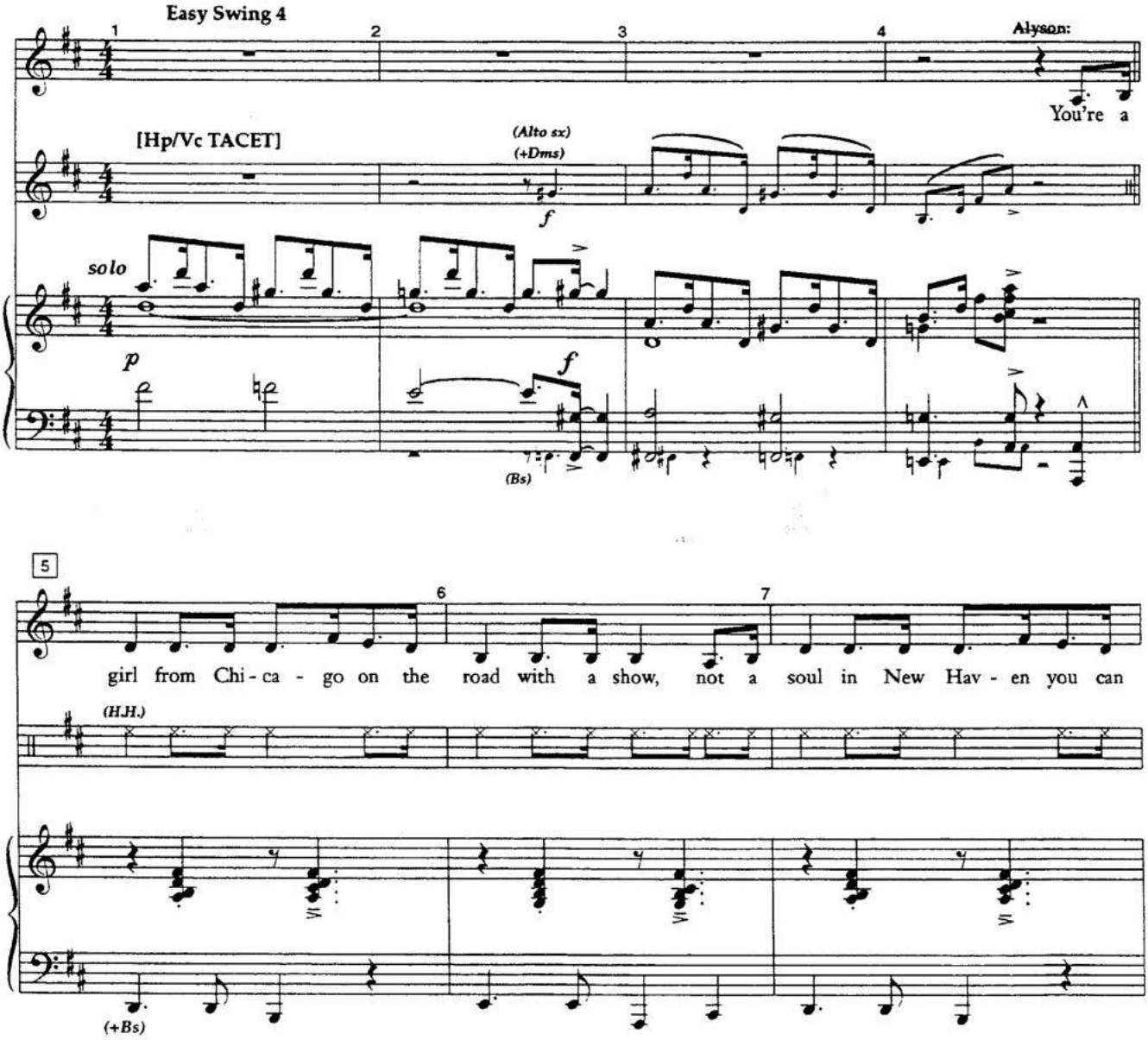

132
133
134
135
fly?
Shall we dance?
Shall we
(Cl/Xylo)
gliss
ff
(Cl)
(8vb)
(+Vc/Bs)
(Vc/Bs)
136
137
138
139
then say "good - night" and mean "good - bye?"
Or per -
(Cl)
(Cl/Xylo)
mp
molto cresc.
gliss
(+Hp)
ff
(+Vc/Bs)
140
chance
When the last lit - tle
141
142
V/A/M:
Ah
(+Cl/Vc)
mp (+S.D.)
(+Bs)

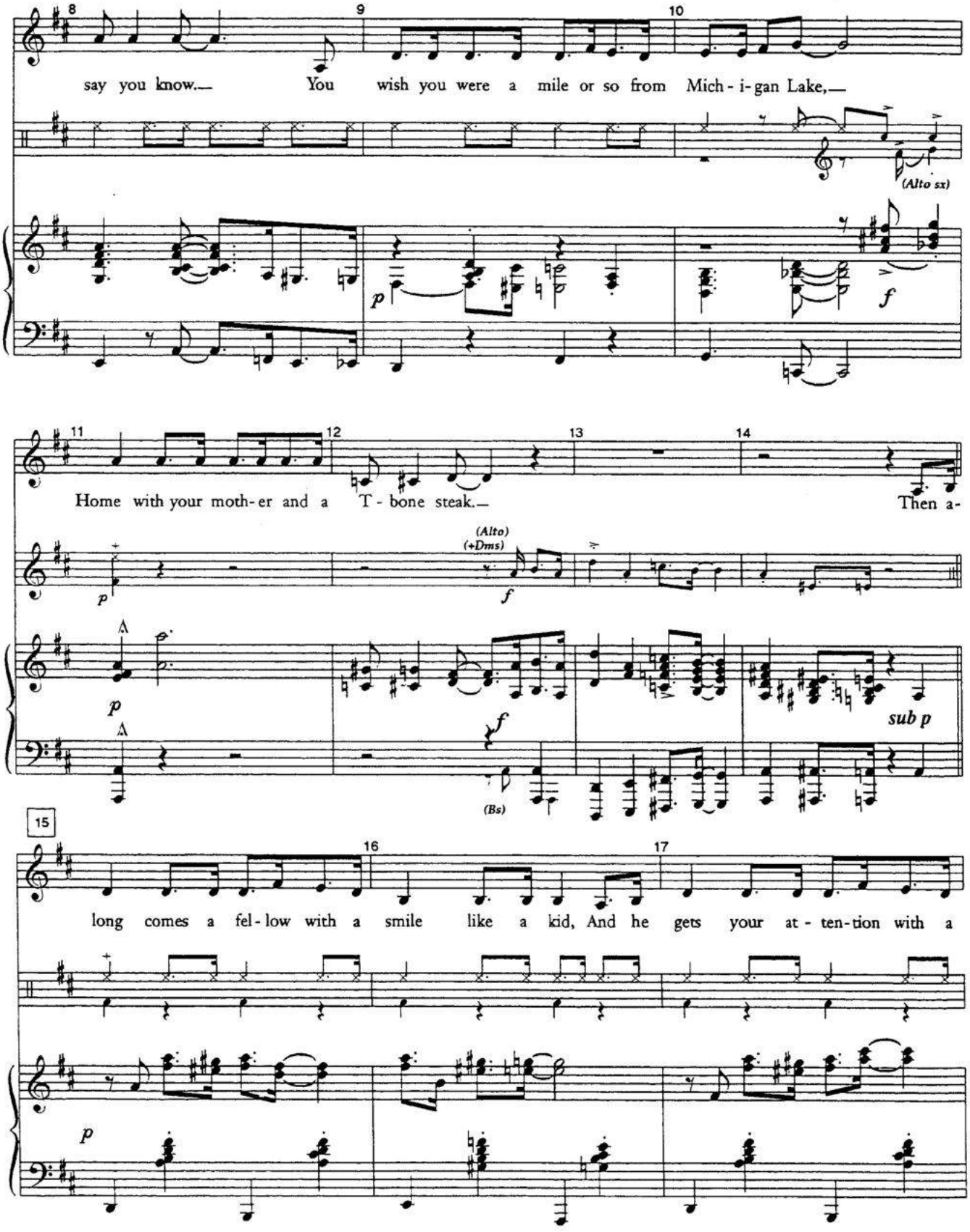

star has left the sky
143
144
145
V/A/M:
Shall we
8va
(+Xylo/Hp)
146
147
148
149
still be to - geth - er with our arms a - round each oth - er and shall
accel. poco a poco
(+Vc)
(+Bs)
150
151
152
153
M:
V:
A:
you be my new ro - mance?
(Cl/Vc)

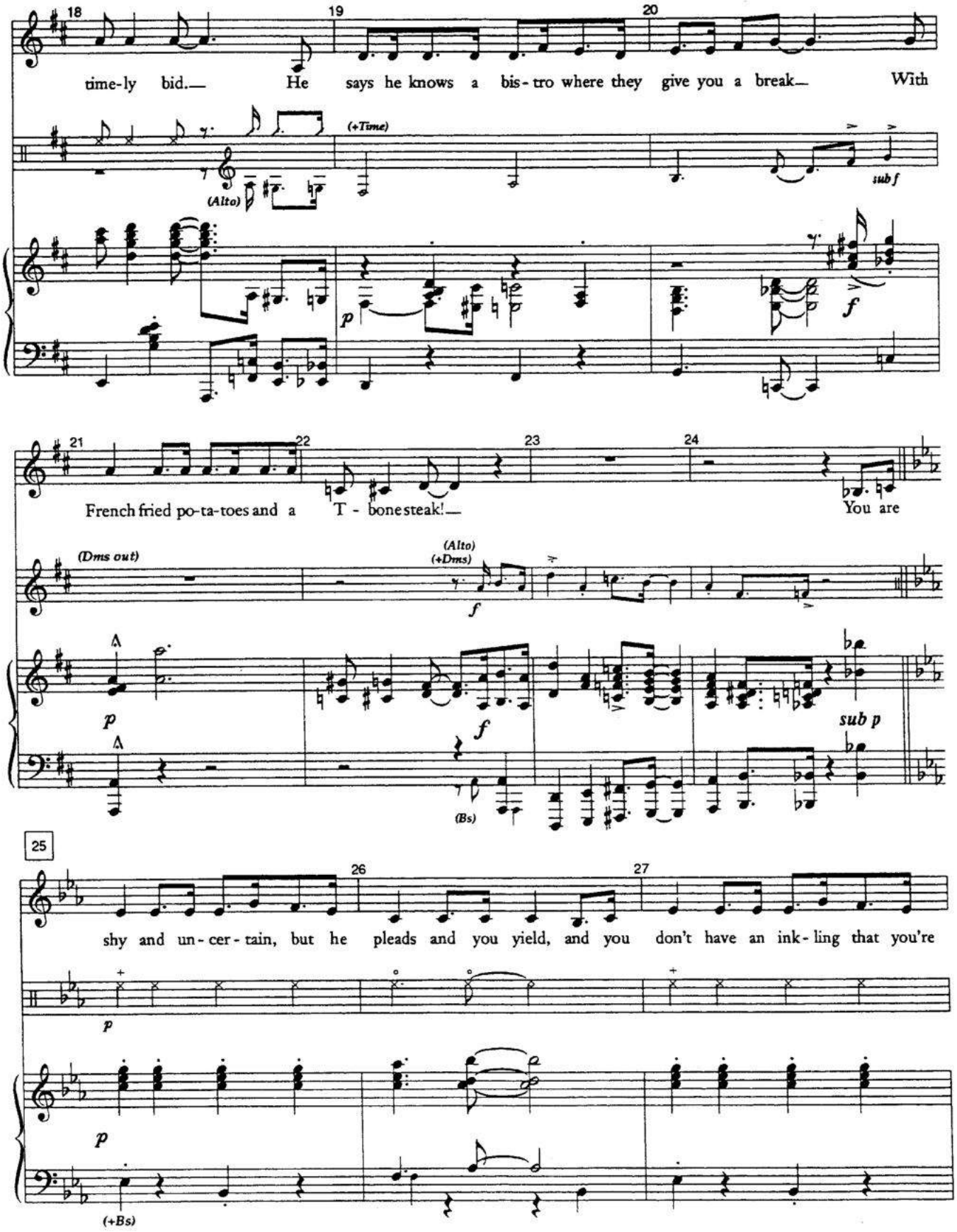

154
Vivace
V.
M.
A.
155
156
157
Ah
Ah
f
158
159
160
161
Ah
Ah
Ah
Shall
we
(Cl/Xylo)
(Cl/Vc)
8va
ff
162
Slower
163
164
165
166
167
dance?
tr
(Cl/Xylo/Vc)

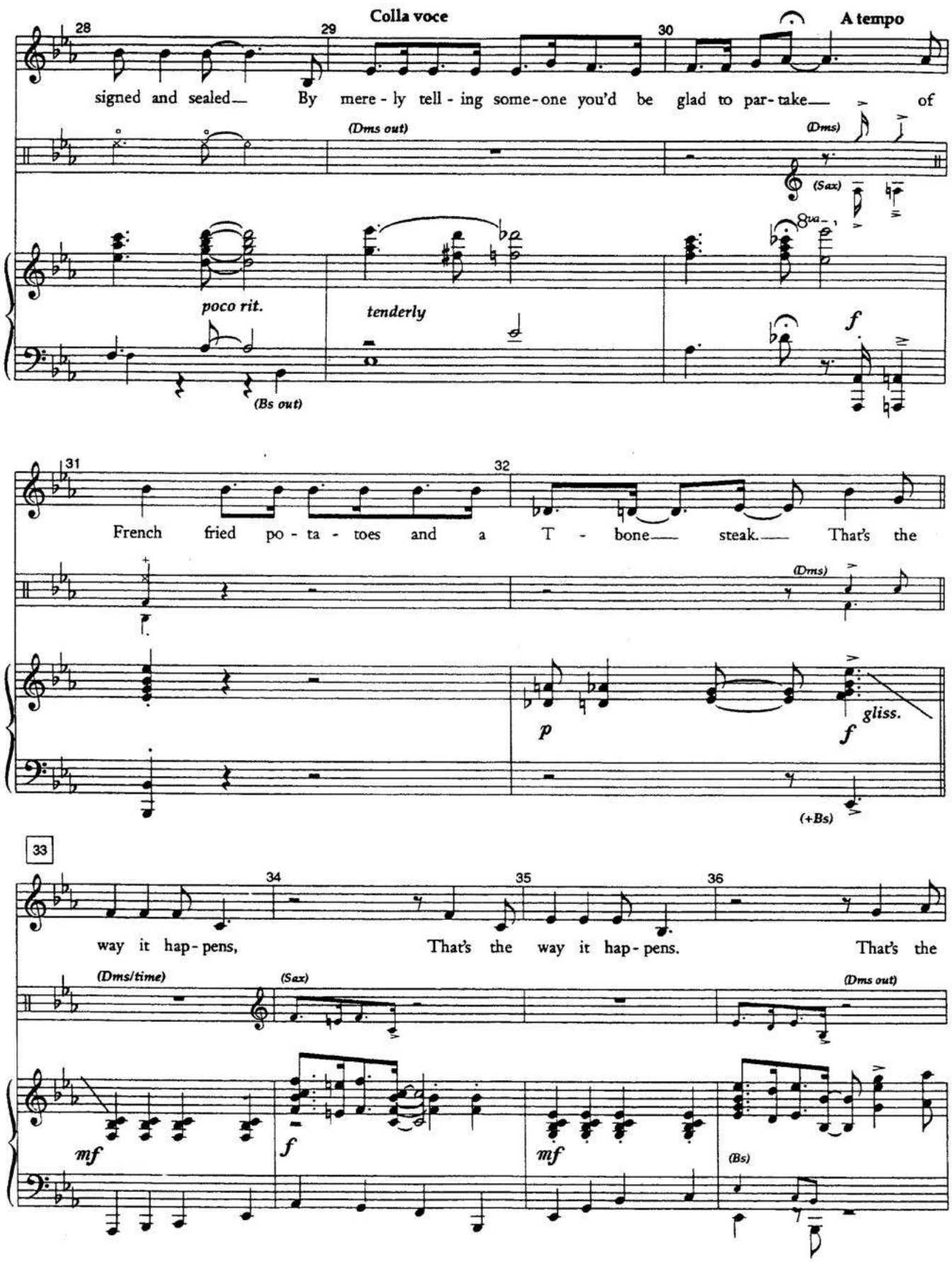
# *That's The Way It Happens*

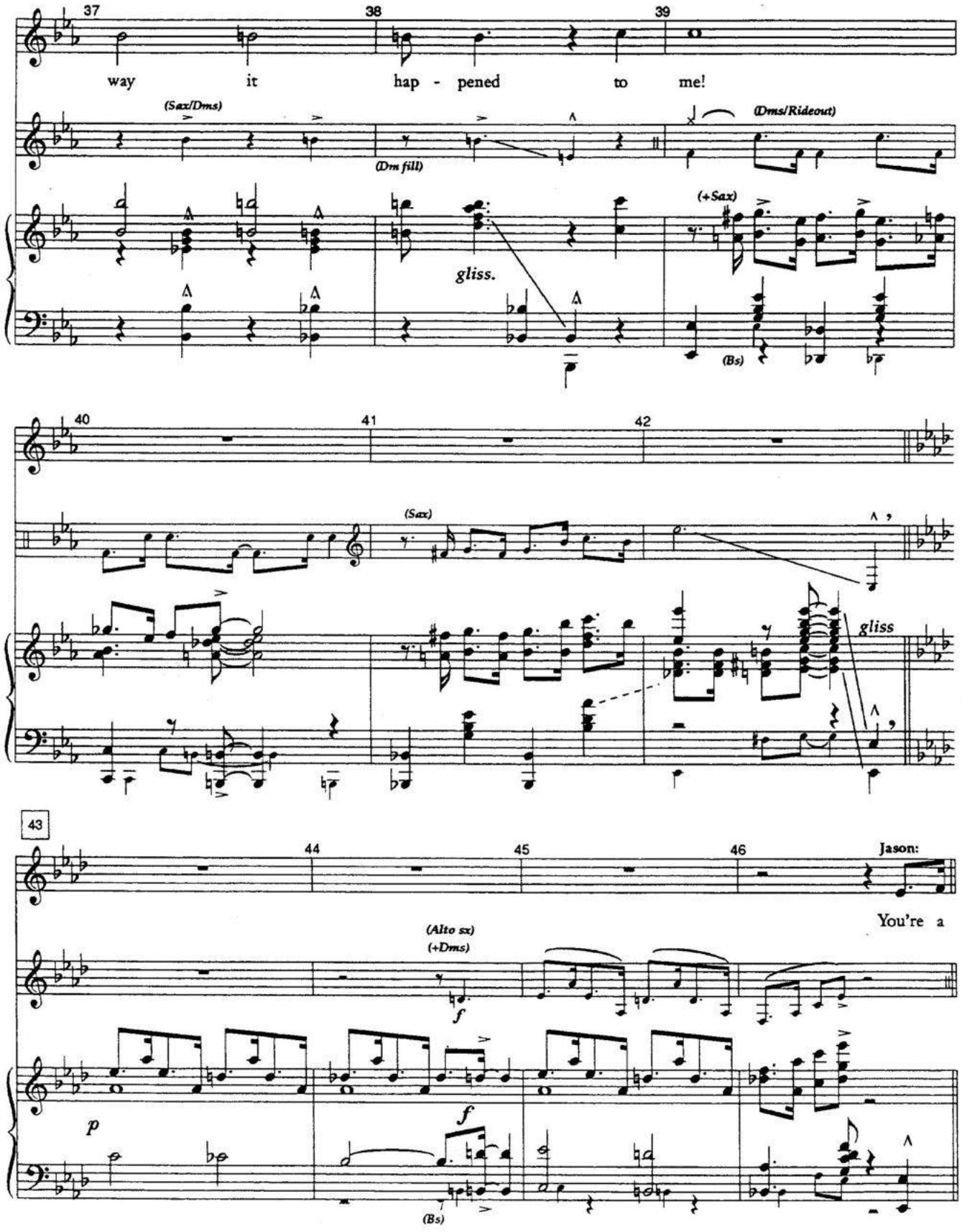
Orch: Michael Gibson

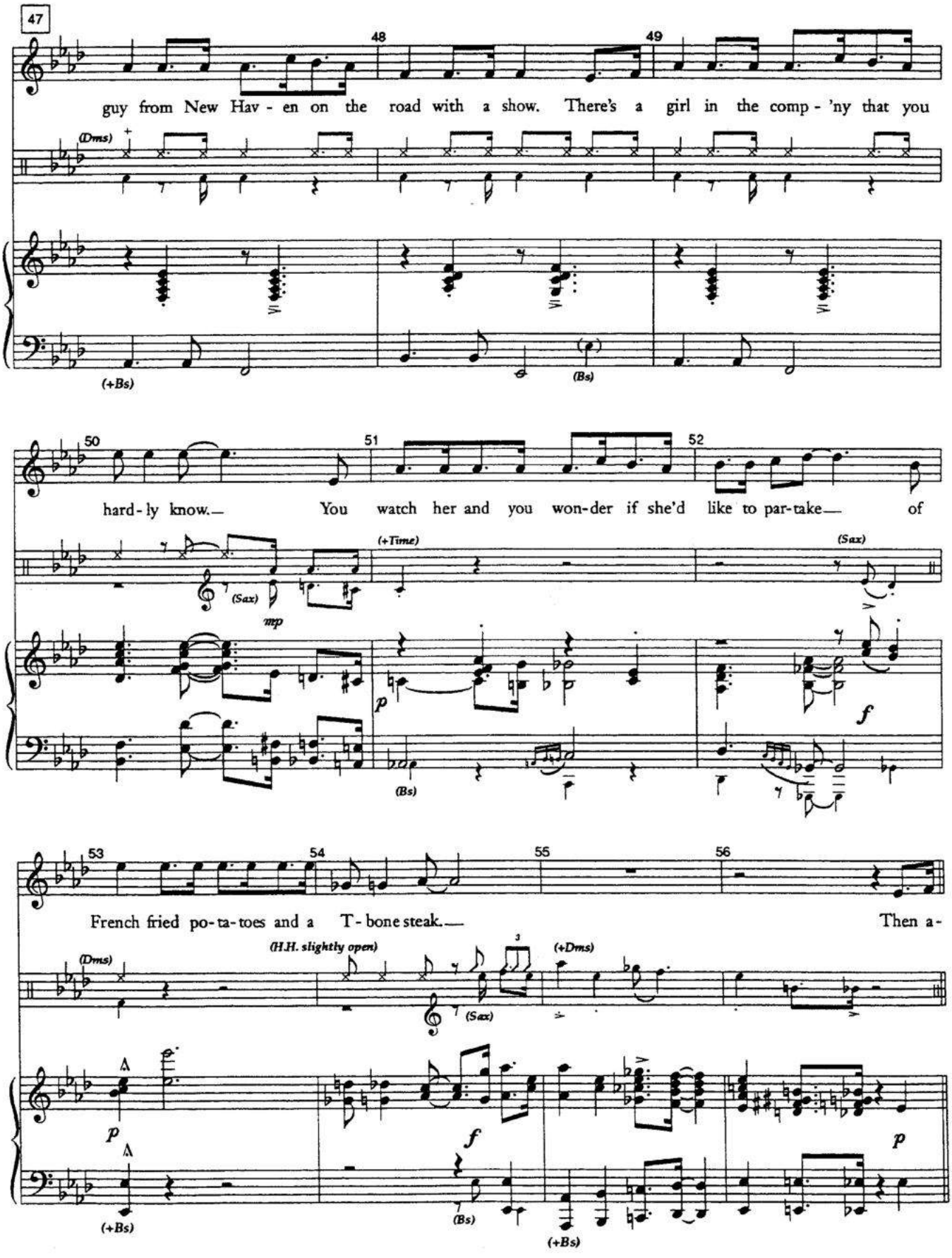


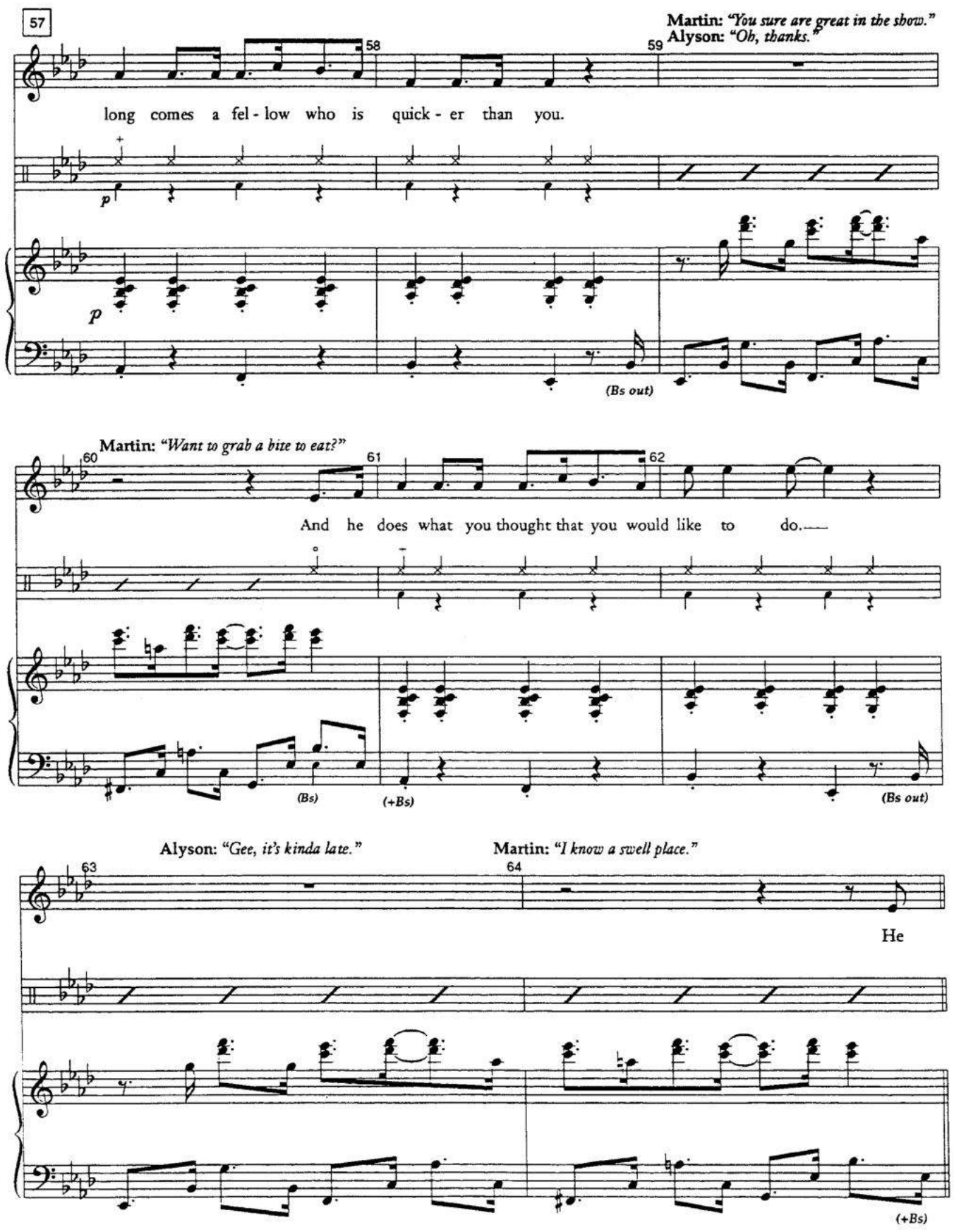

8
9
10
say you know.— You wish you were a mile or so from Mich - i - gan Lake,—
(Alto sx)
p
f
11
12
13
14
Home with your moth - er and a T - bone steak.— Then a -
(Alto)
(+Dms)
p
f
p
f
sub p
(Bs)
15
16
17
long comes a fel - low with a smile like a kid, And he gets your at - ten - tion with a
p

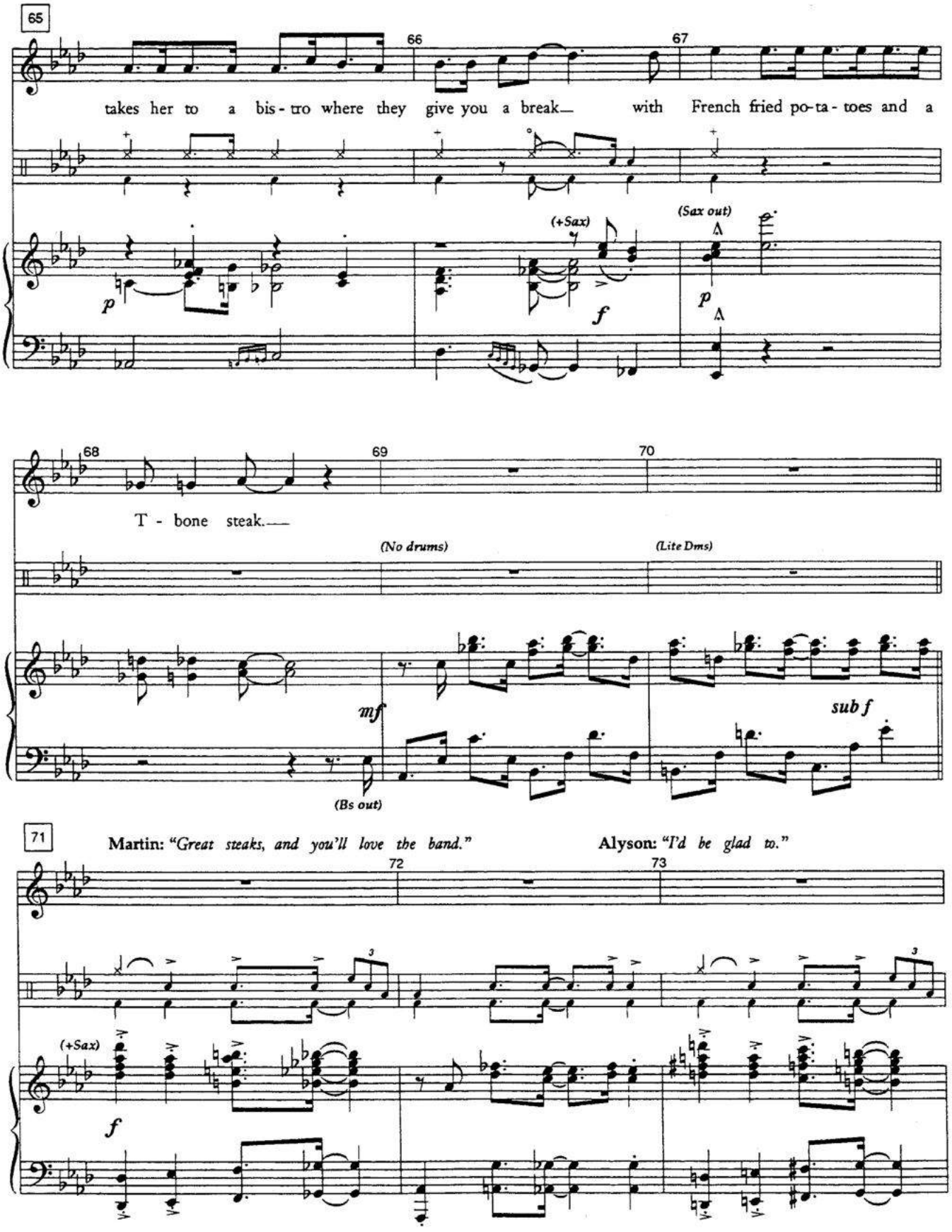

18
19
20
time-ly bid.— He says he knows a bis-tro where they give you a break— With
(+Time)
(Alto)
sub f
p
f
21
22
23
24
French fried po-ta-toes and a T-bone steak!— You are
(Dms out)
(Alto)
(+Dms)
f
p
f
sub p
(Bs)
25
26
27
shy and un-cer-tain, but he pleads and you yield, and you don't have an ink-ling that you're
p
p
(+Bs)

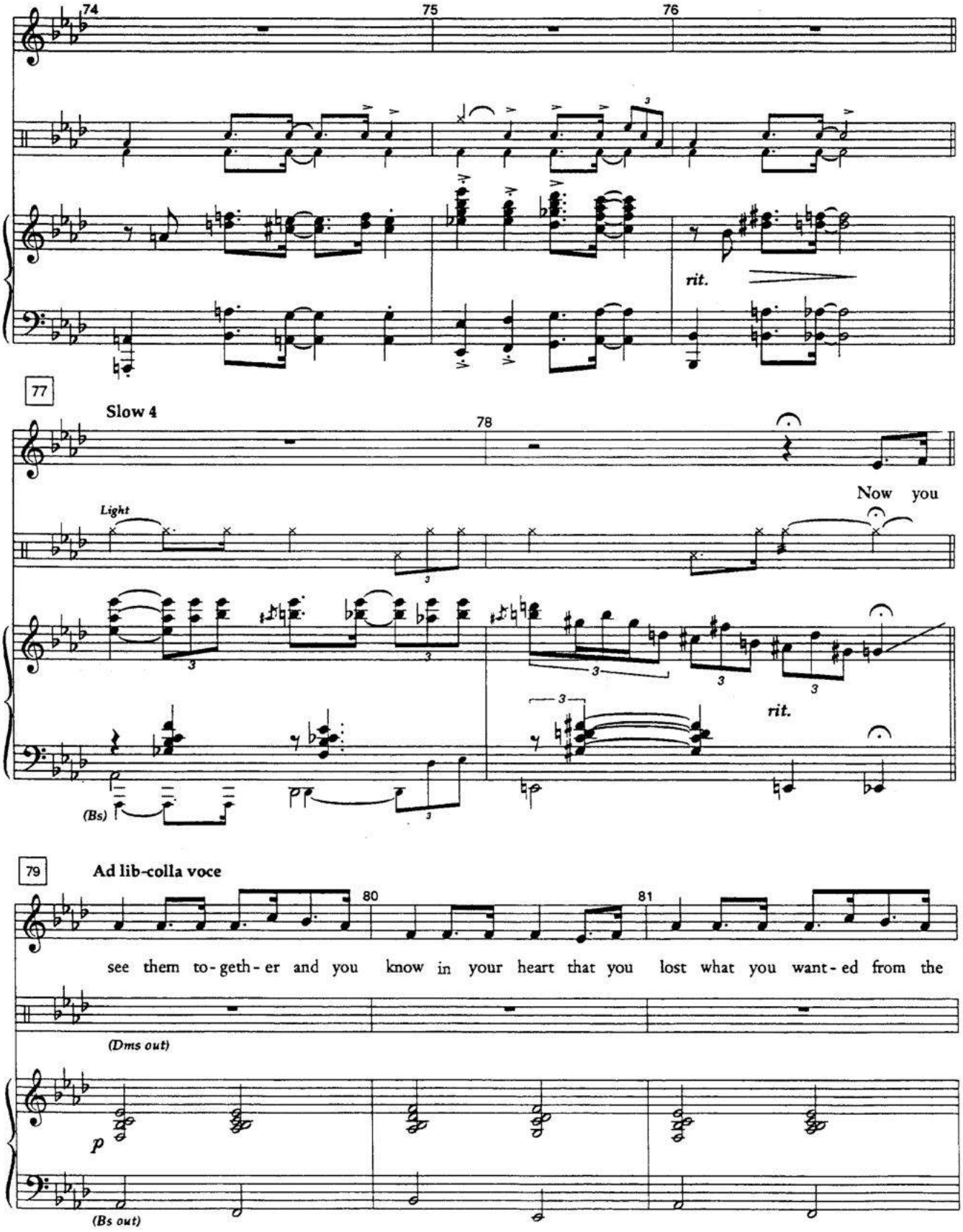

28
29
30
Colla voce
A tempo
signed and sealed— By mere - ly tell - ing some - one you'd be glad to par - take— of
(Dms out)
(Dms)
(Sax)
8va
poco rit.
tenderly
f
(Bs out)
31
32
French fried po - ta - toes and a T - bone— steak.— That's the
(Dms)
p
gliss.
f
(+Bs)
33
34
35
36
way it hap - pens, That's the way it hap - pens. That's the
(Dms/time)
(Sax)
(Dms out)
mf
f
mf
(Bs)

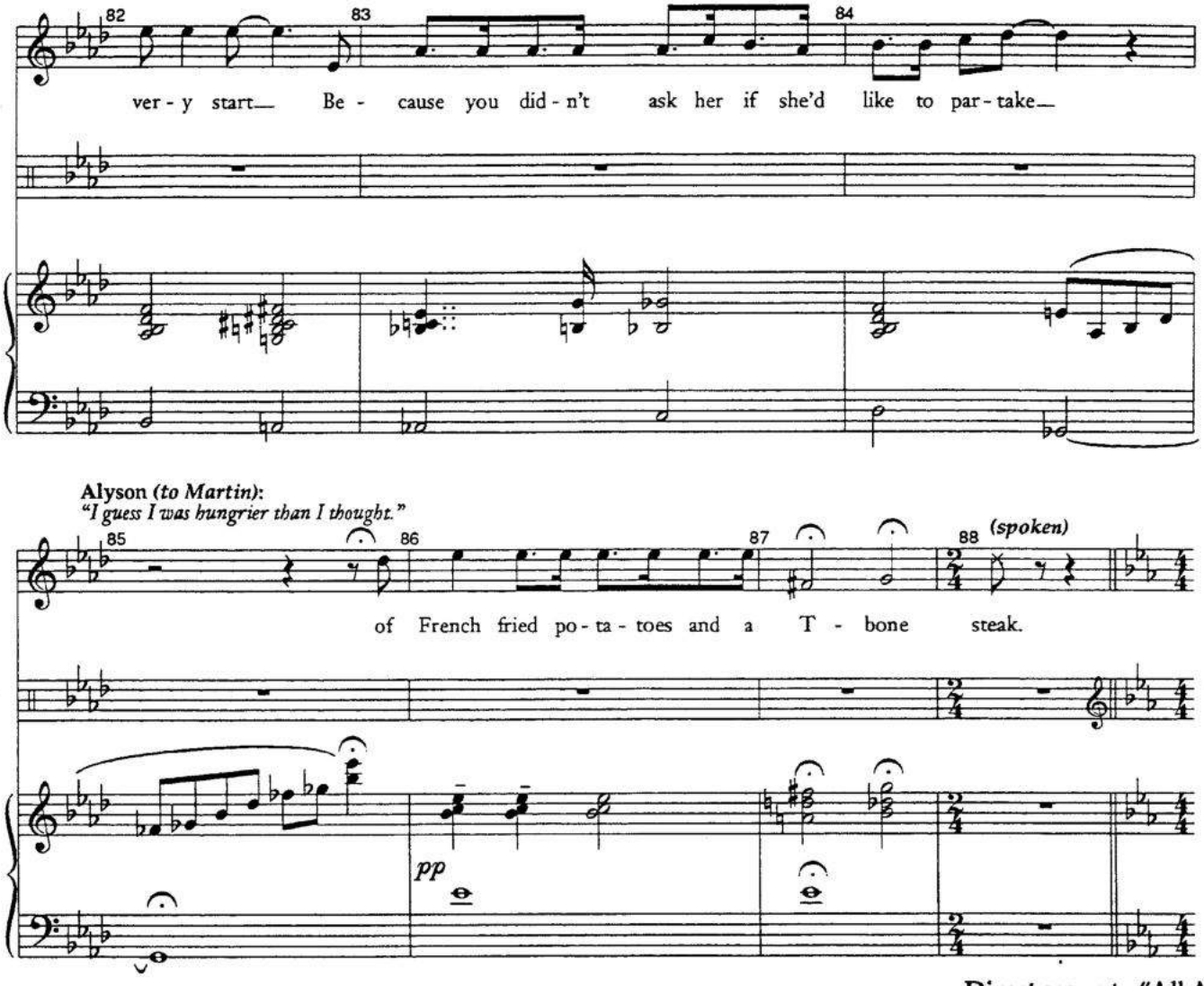

37
38
39
way it hap - pened to me!
(Sax/Dms)
(Dm fill)
(Dms/Rideout)
(+Sax)
gliss.
(Bs)
40
41
42
(Sax)
gliss
43
44
45
46
Jason:
You're a
(Alto sx)
(+Dms)
f
p
f
(Bs)


47
48
49
guy from New Hav - en on the road with a show. There's a girl in the comp - 'ny that you
(Drms)
(+Bs)
(Bs)
50
51
52
hard - ly know.— You watch her and you won-der if she'd like to par-take— of
(+Time)
(Sax)
mp
p
f
(Bs)
53
54
55
56
French fried po-ta-toes and a T-bone steak.— Then a-
(Drms)
(H.H. slightly open)
(+Drms)
(Sax)
p
f
p
(+Bs)
(Bs)
(+Bs)


57
Martin: "You sure are great in the show."
Alyson: "Oh, thanks."
58
59
long comes a fel - low who is quick - er than you.
p
p
(Bs out)
Martin: "Want to grab a bite to eat?"
60
61
62
And he does what you thought that you would like to do.
(Bs)
(+Bs)
(Bs out)
Alyson: "Gee, it's kinda late."
Martin: "I know a swell place."
63
64
He
(+Bs)


65
66
67
takes her to a bis - tro where they give you a break— with French fried po-ta - toes and a
(+Sax)
(Sax out)
p
f
p
68
69
70
T - bone steak.—
(No drums)
(Lite Drms)
mf
sub f
(Bs out)
71
Martin: "Great steaks, and you'll love the band."
Alyson: "I'd be glad to."
72
73
(+Sax)
f

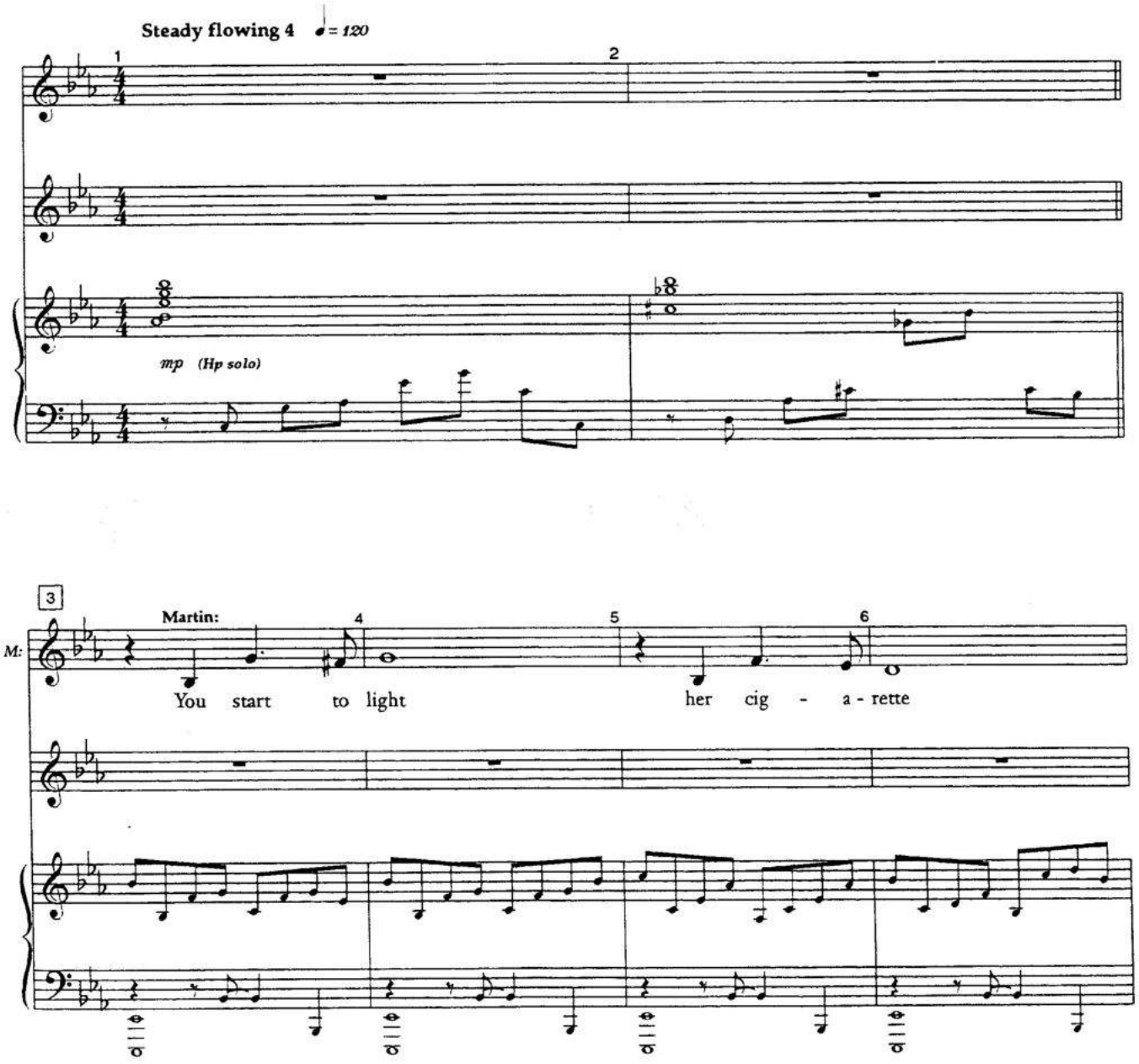

74
75
76
rit.
77
Slow 4
78
Now you
Light
rit.
(Bs)
79
Ad lib-colla voce
80
81
see them to-geth-er and you know in your heart that you lost what you want-ed from the
(Dms out)
p
(Bs out)

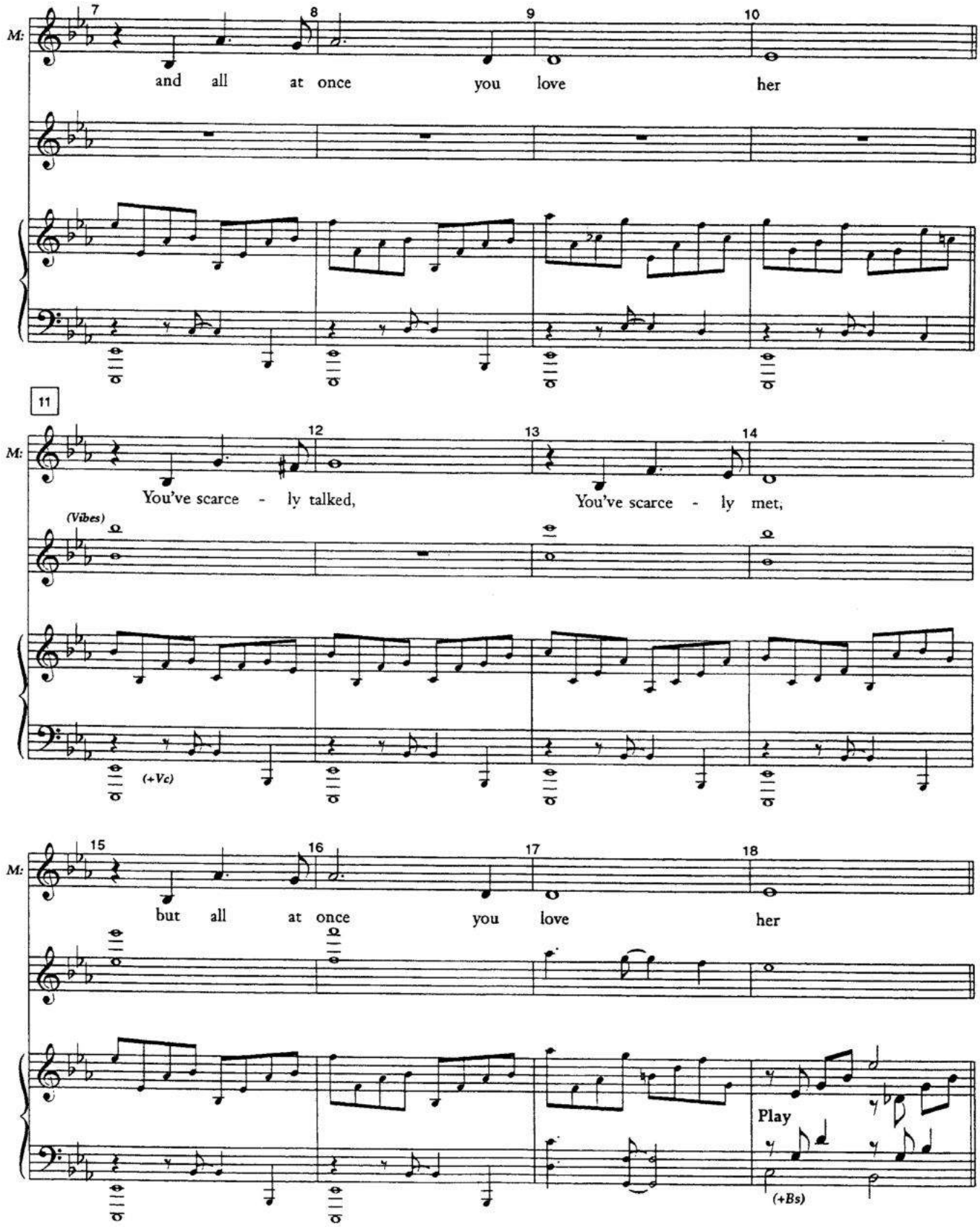


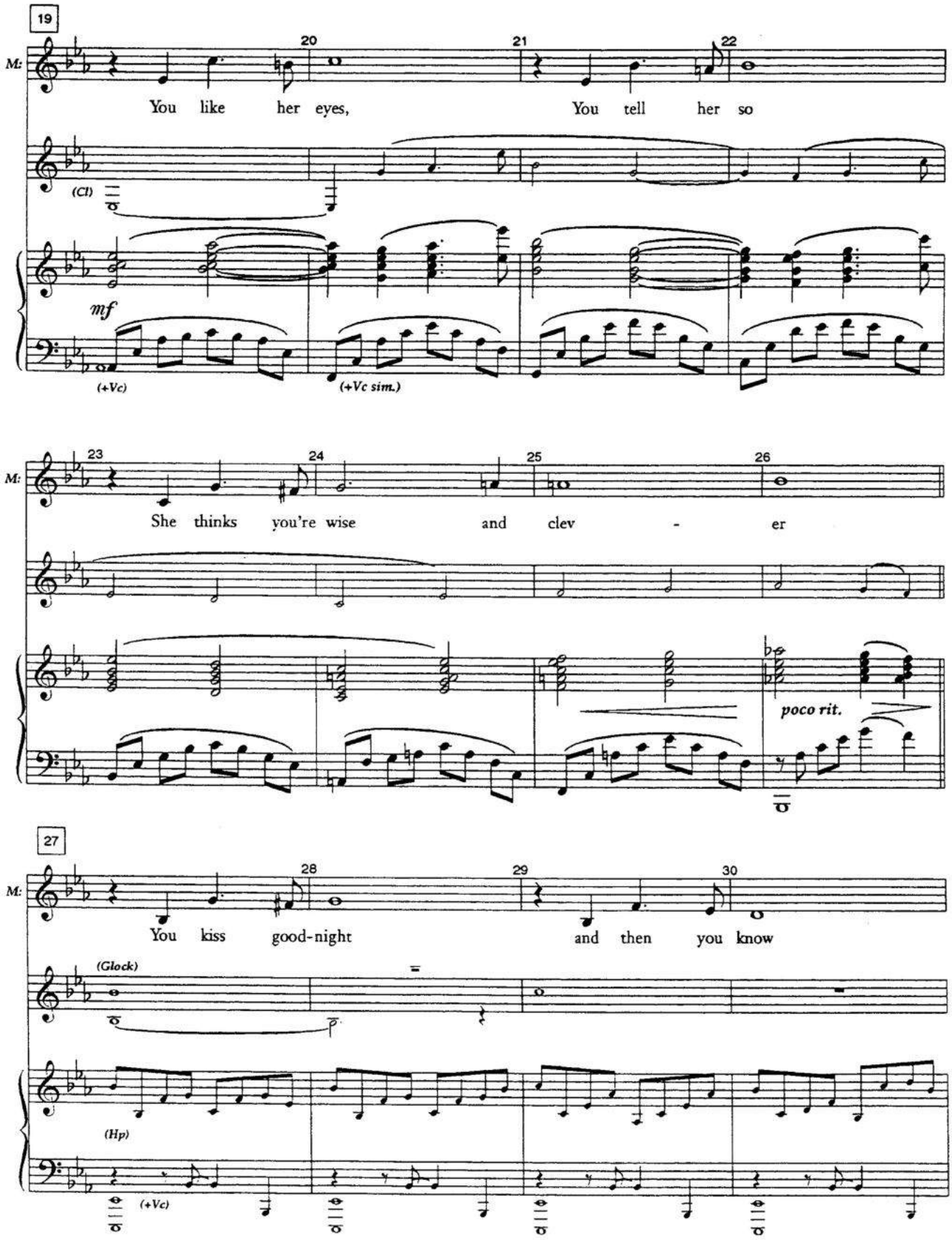

**Direct segue to "All At Once You Love Her"**

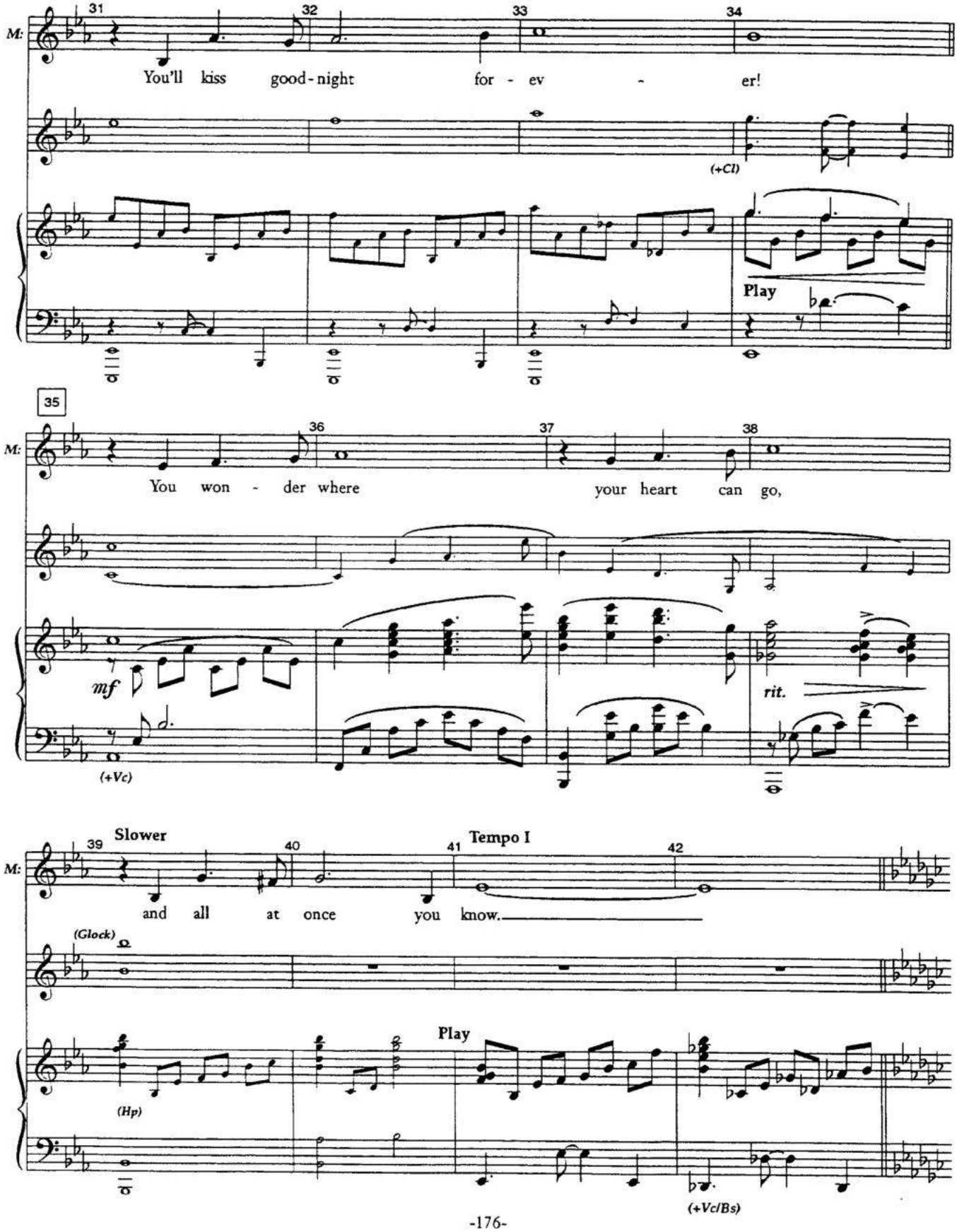
# *All At Once You Love Her*

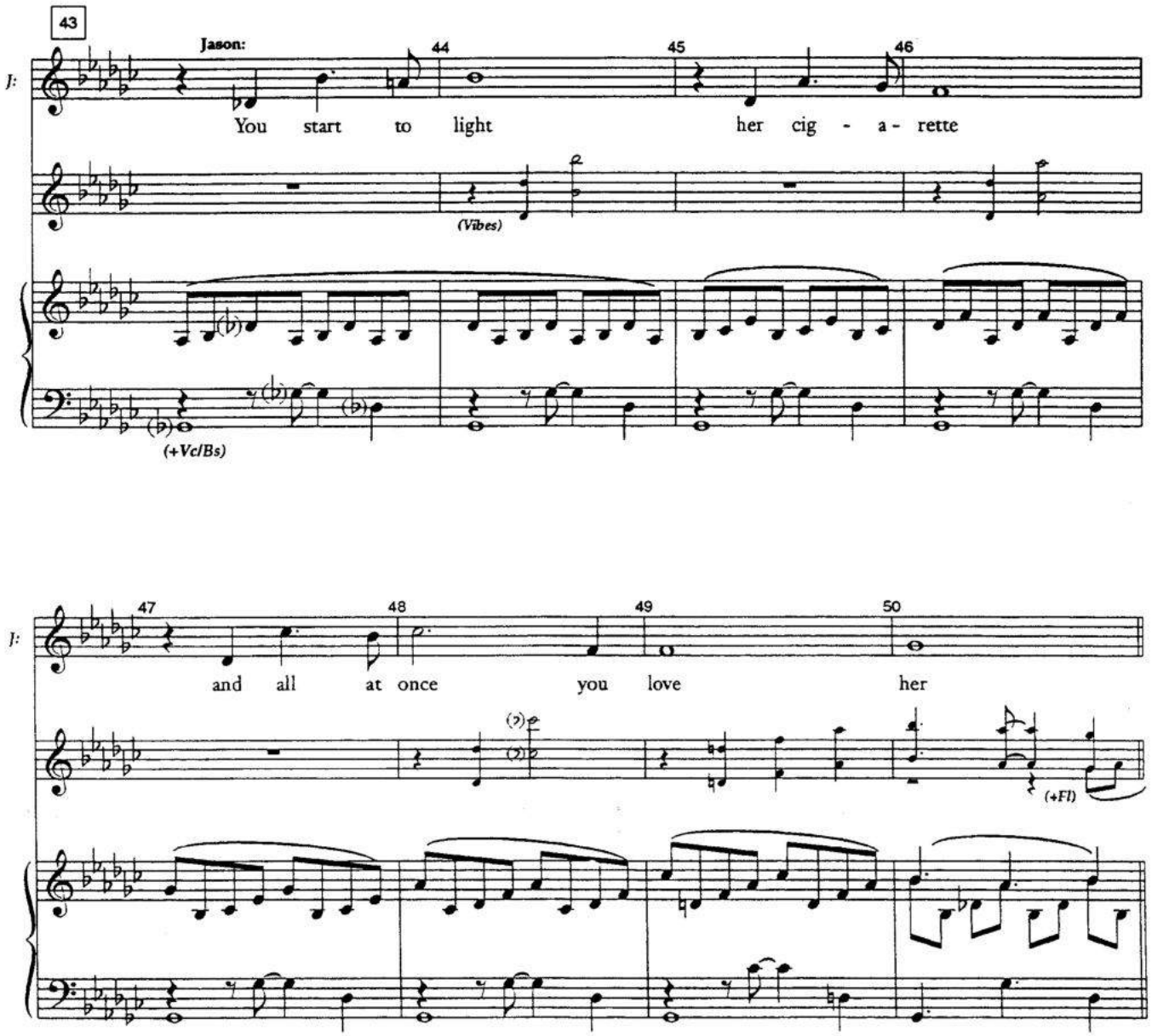
Orch: Michael Gibson

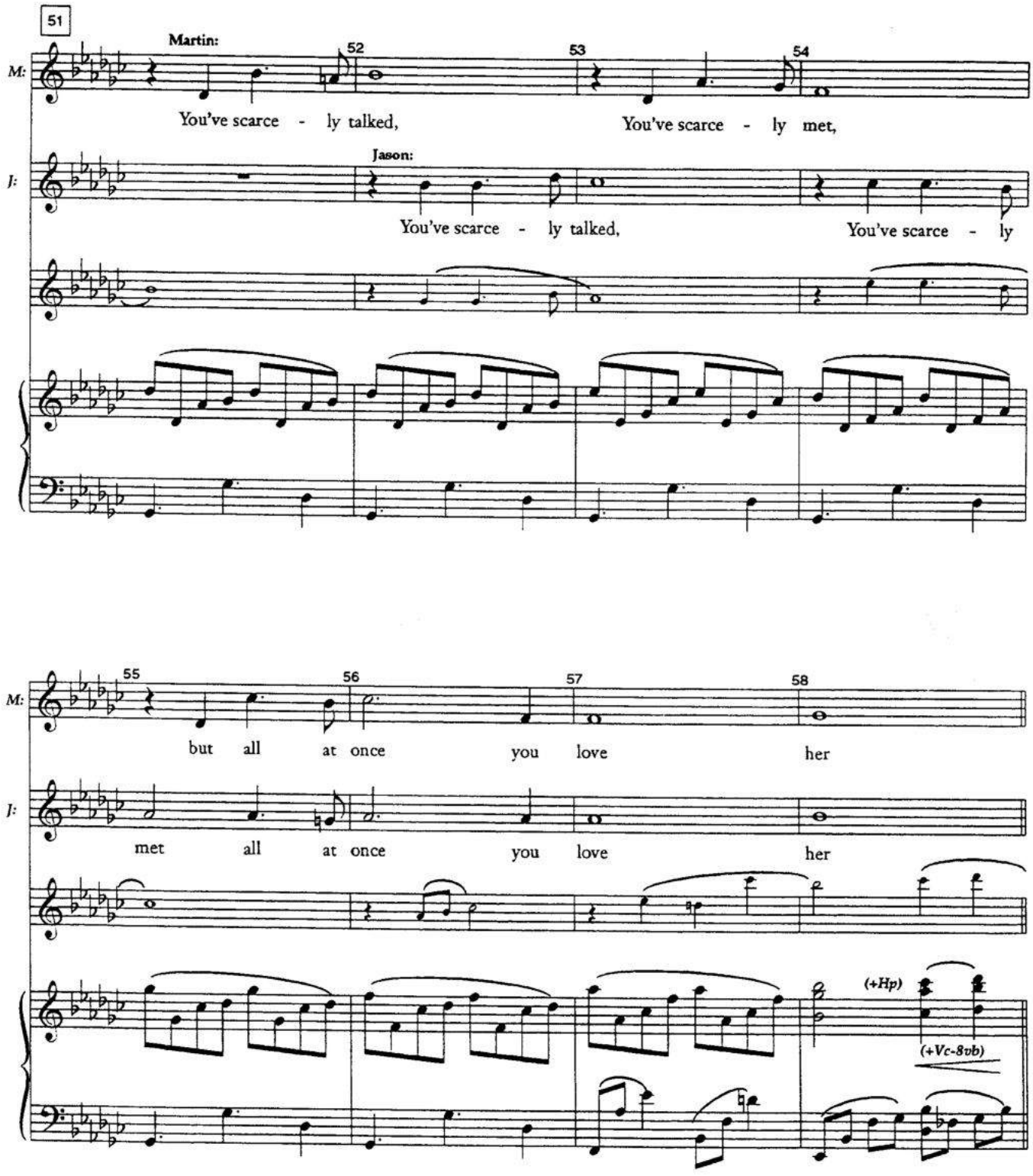


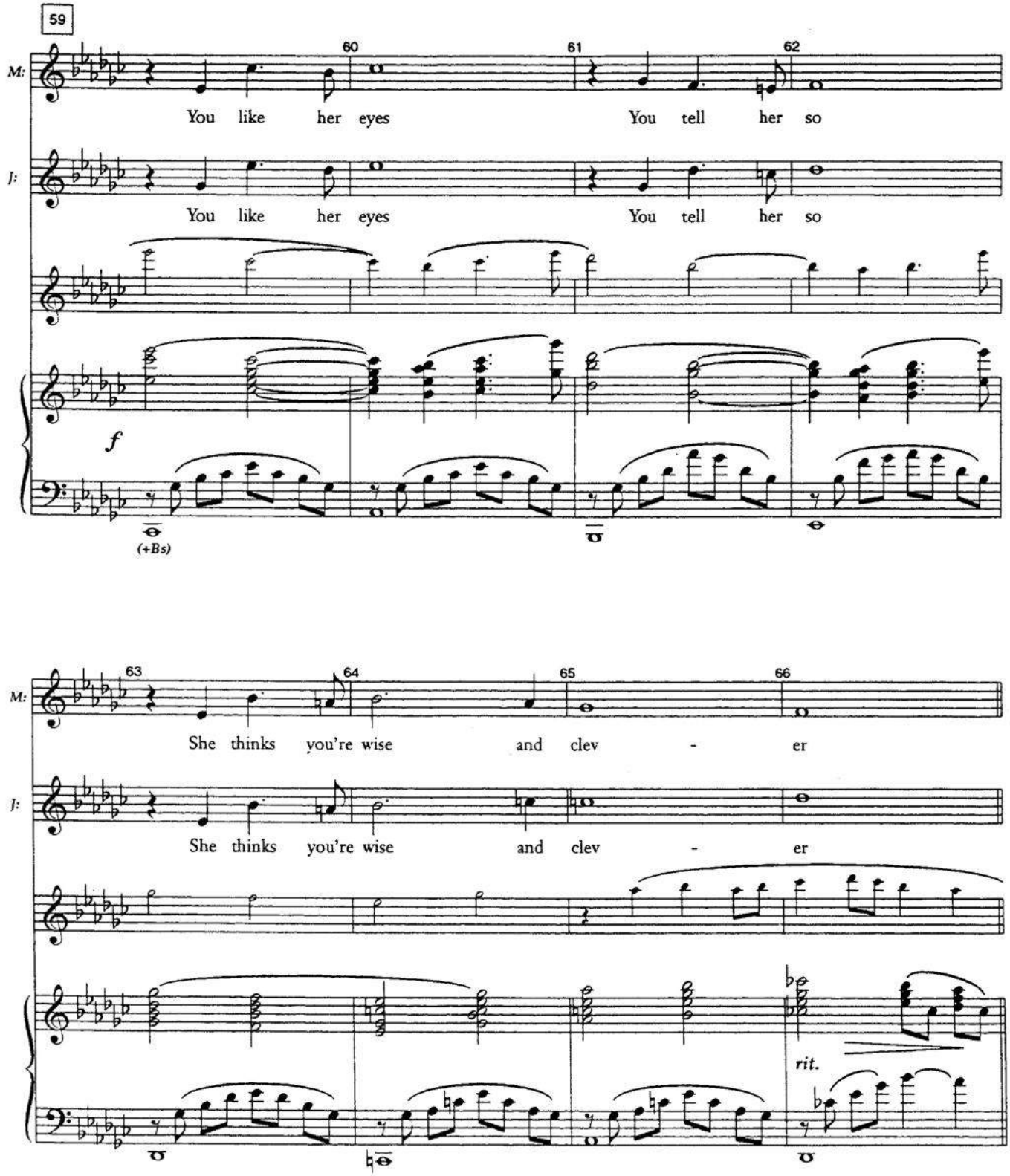

M:
7
8
9
10
and all at once you love her
11
M:
12
13
14
You've scarce - ly talked,
You've scarce - ly met,
(Vibes)
(+Vc)
M:
15
16
17
18
but all at once you love her
Play
(+Bs)

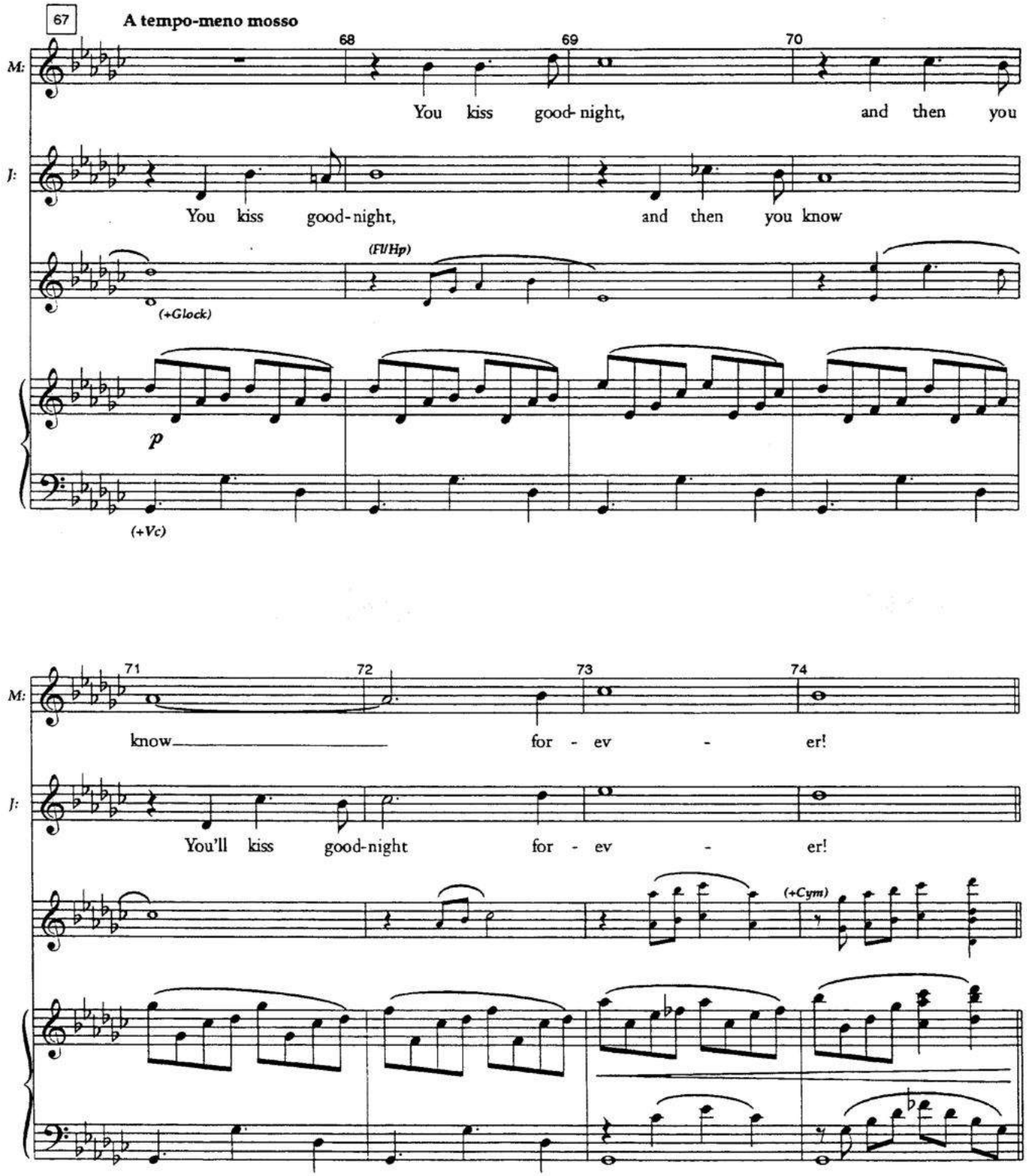

19
20
21
22
M:
You like her eyes, You tell her so
(Cl)
mf
(+Vc)
(+Vc sim.)
23
24
25
26
M:
She thinks you're wise and clev - er
poco rit.
27
28
29
30
M:
You kiss good-night and then you know
(Glock)
(Hp)
(+Vc)

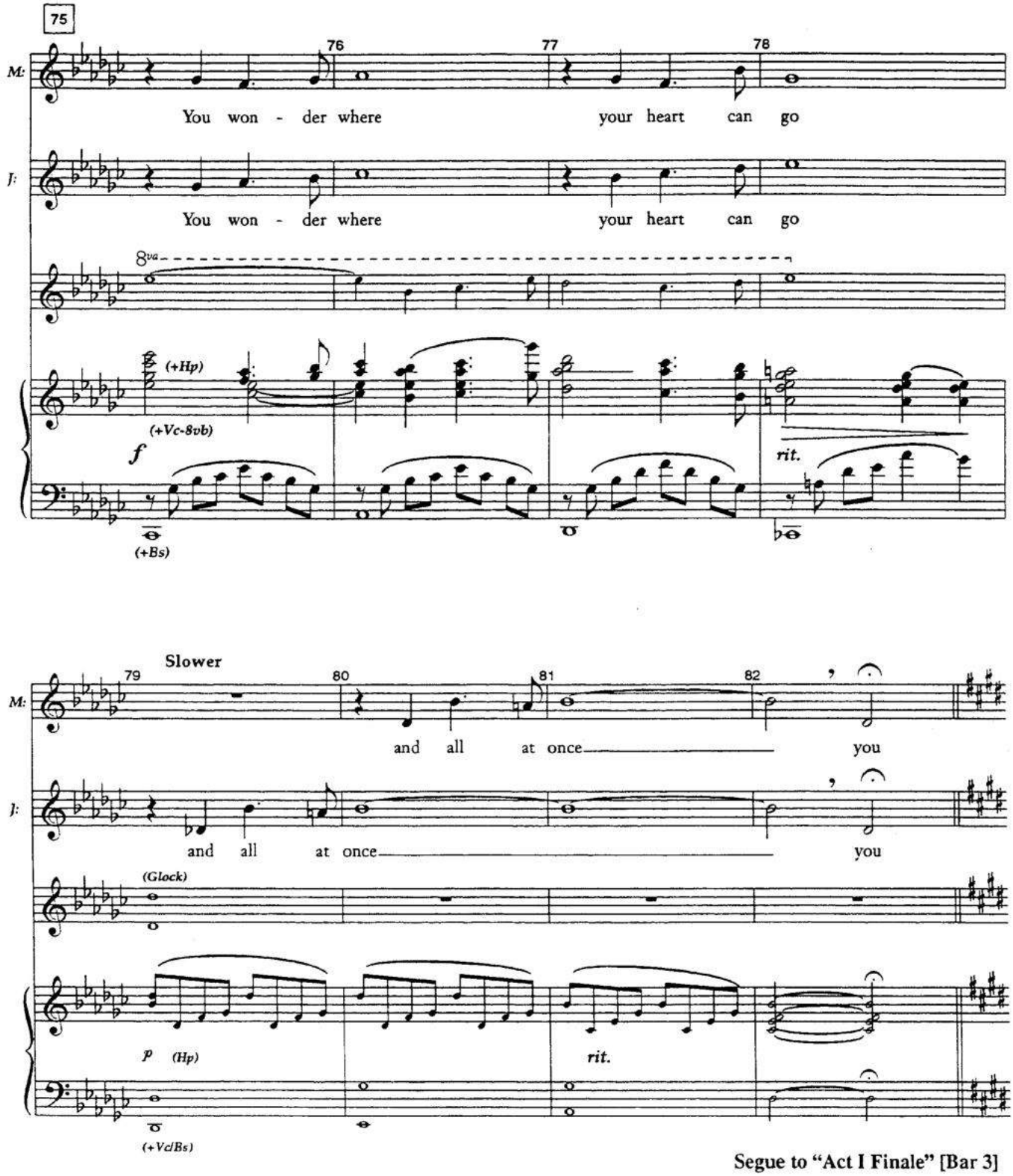

M:
31
32
33
34
You'll kiss good-night for - ev - er!
(+Cl)
Play
35
M:
36
37
38
You won - der where your heart can go,
mf
rit.
(+Vc)
Slower
Tempo I
M:
39
40
41
42
and all at once you know.
(Glock)
Play
(Hp)
(+Vc/Bs)


43
Jason:
44
45
46
You start to light her cig - a - rette
(Vibes)
(+Vc/Bs)
47
48
49
50
and all at once you love her
(+Fl)


51
Martin:
52
53
54
M:
You've scarce - ly talked,
You've scarce - ly met,
Jason:
J:
You've scarce - ly talked,
You've scarce - ly
55
56
57
58
M:
but all at once you love her
J:
met all at once you love her
(+Hp)
(+Vc-8vb)


59
60
61
62
M:
You like her eyes You tell her so
J:
You like her eyes You tell her so
f
(+Bs)
63
64
65
66
M:
She thinks you're wise and clev - er
J:
She thinks you're wise and clev - er
rit.

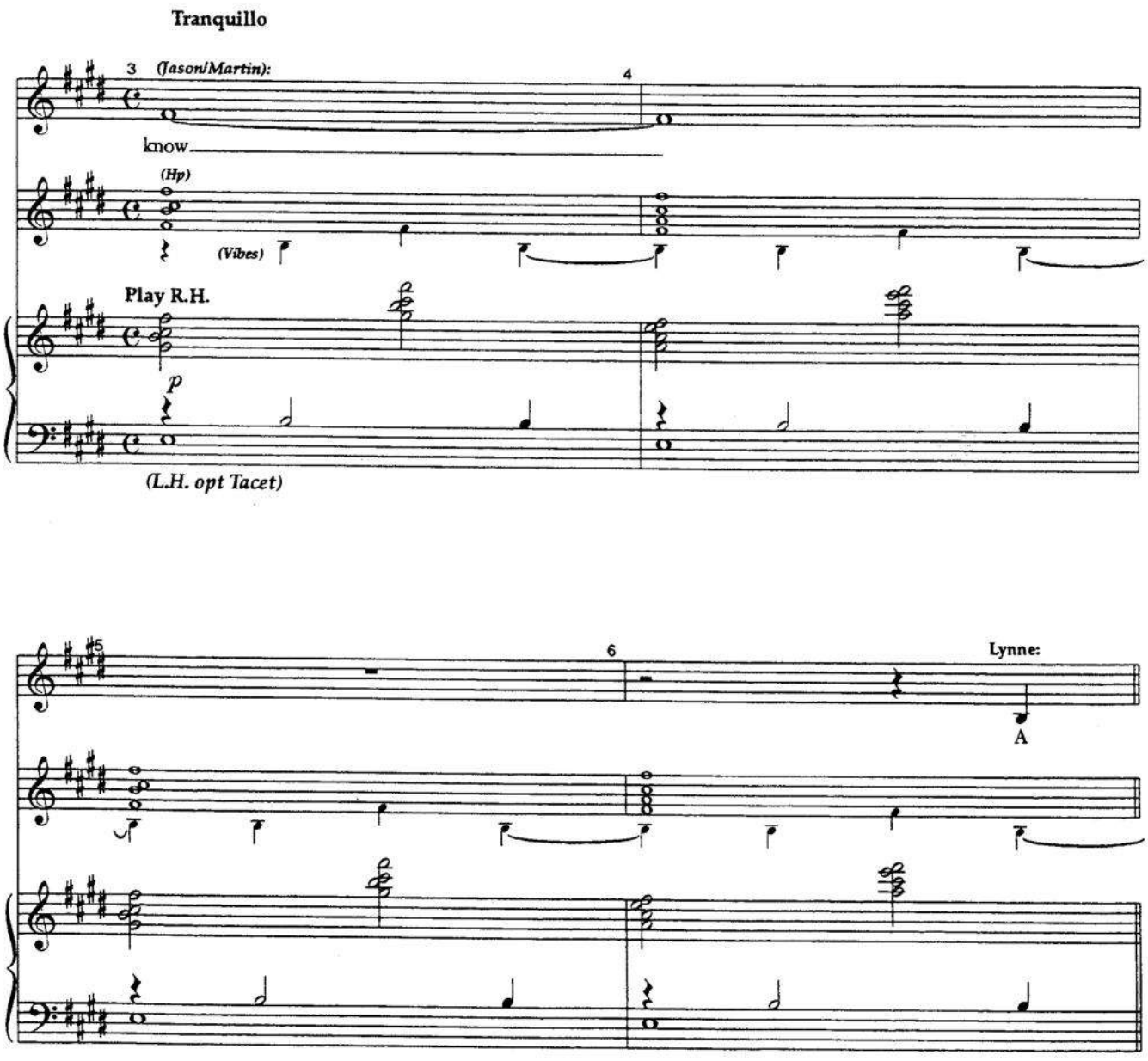

67
A tempo-meno mosso
68
69
70
M:
You kiss good-night, and then you
J:
You kiss good-night, and then you know
(Fl/Hp)
(+Glock)
p
(+Vc)
71
72
73
74
M:
know for - ev - er!
J:
You'll kiss good-night for - ev - er!
(+Cym)

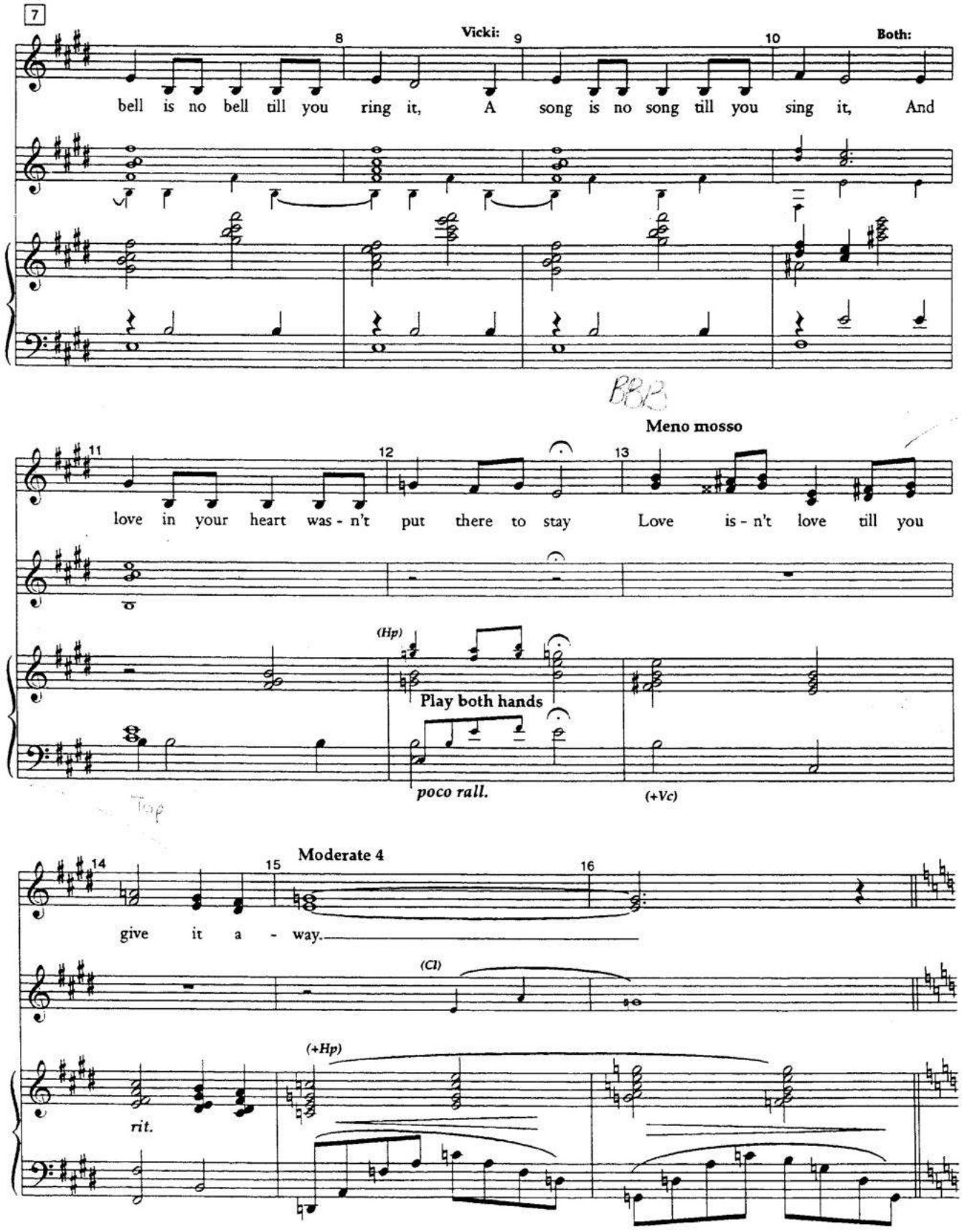


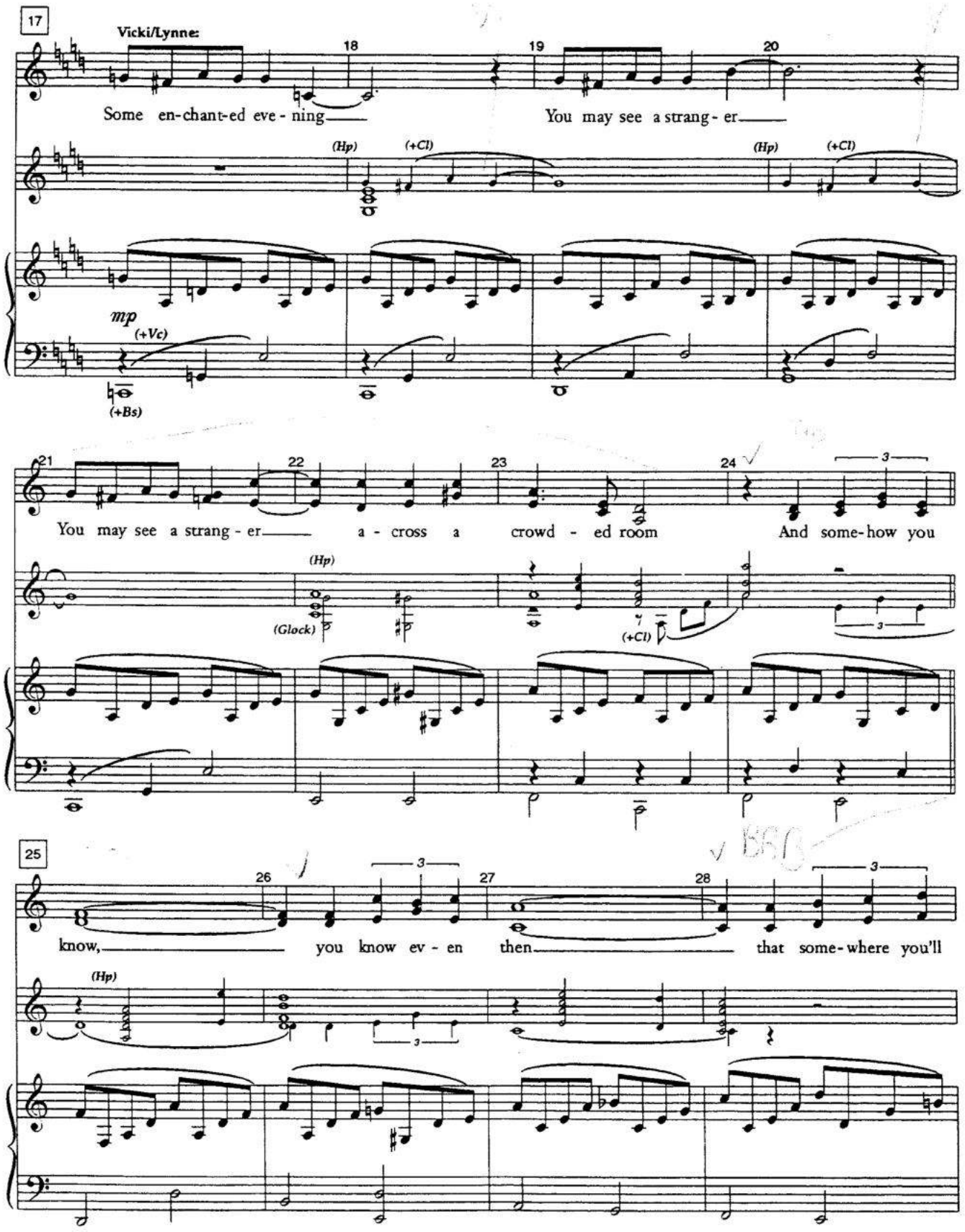

Segue to "Act I Finale" [Bar 3]

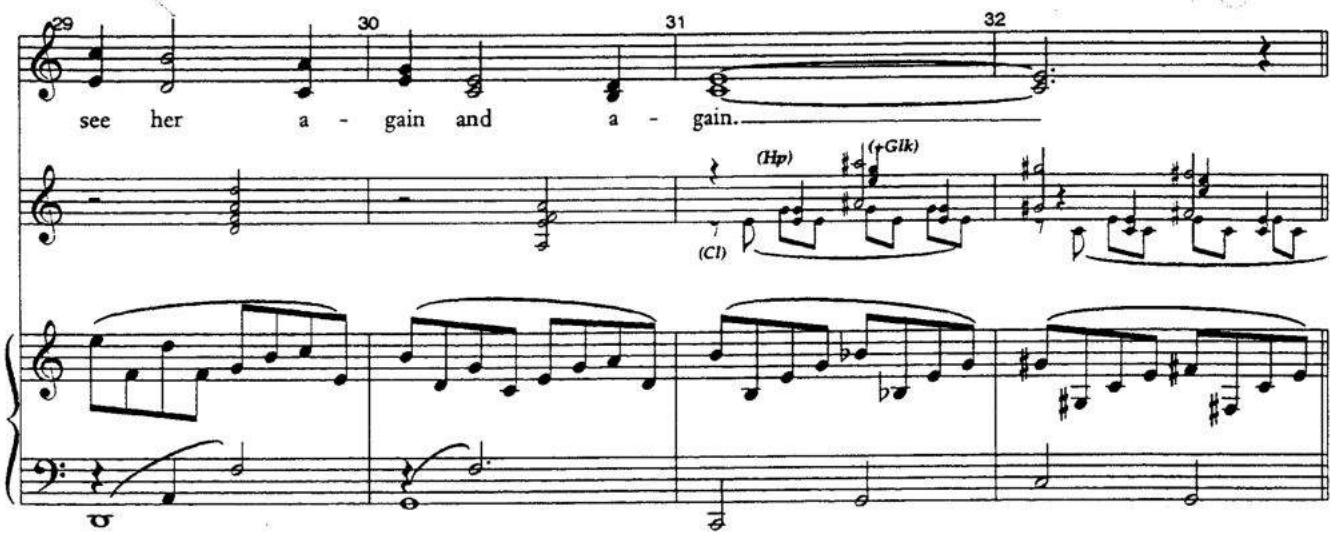
# *Act I Finale*

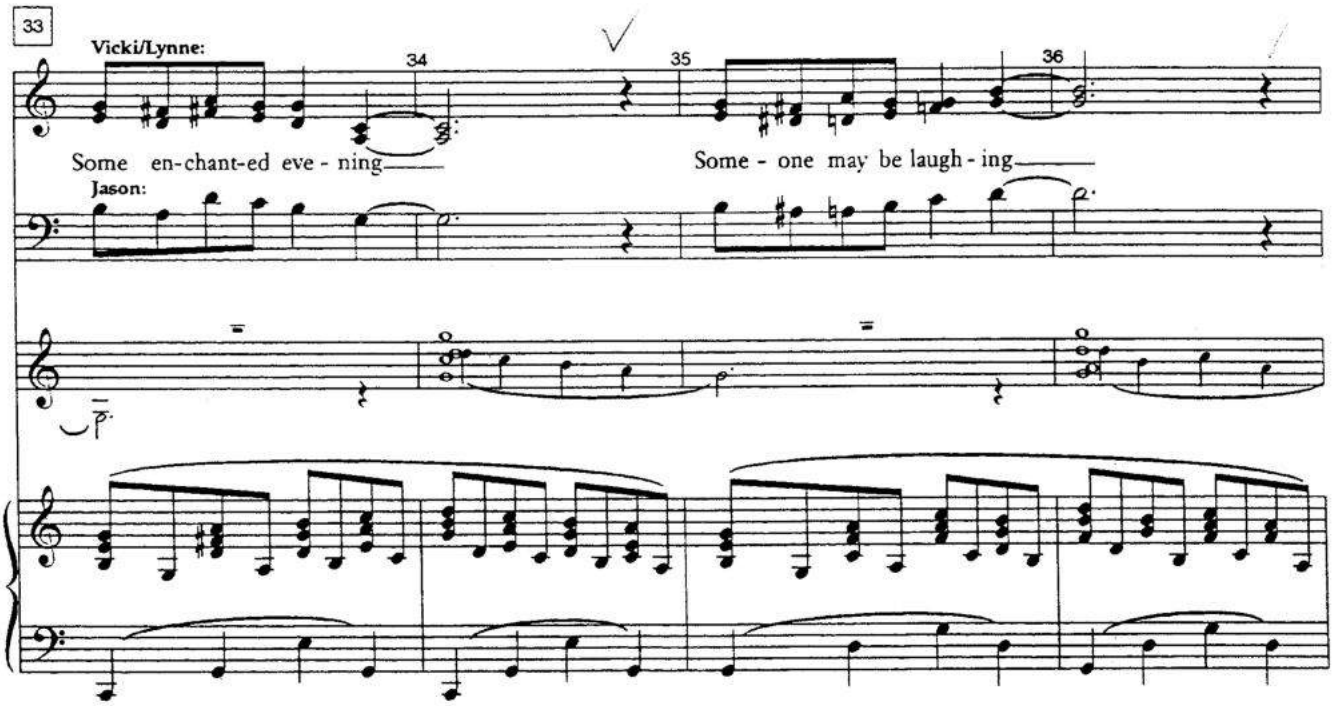
Orch: Michael Gibson

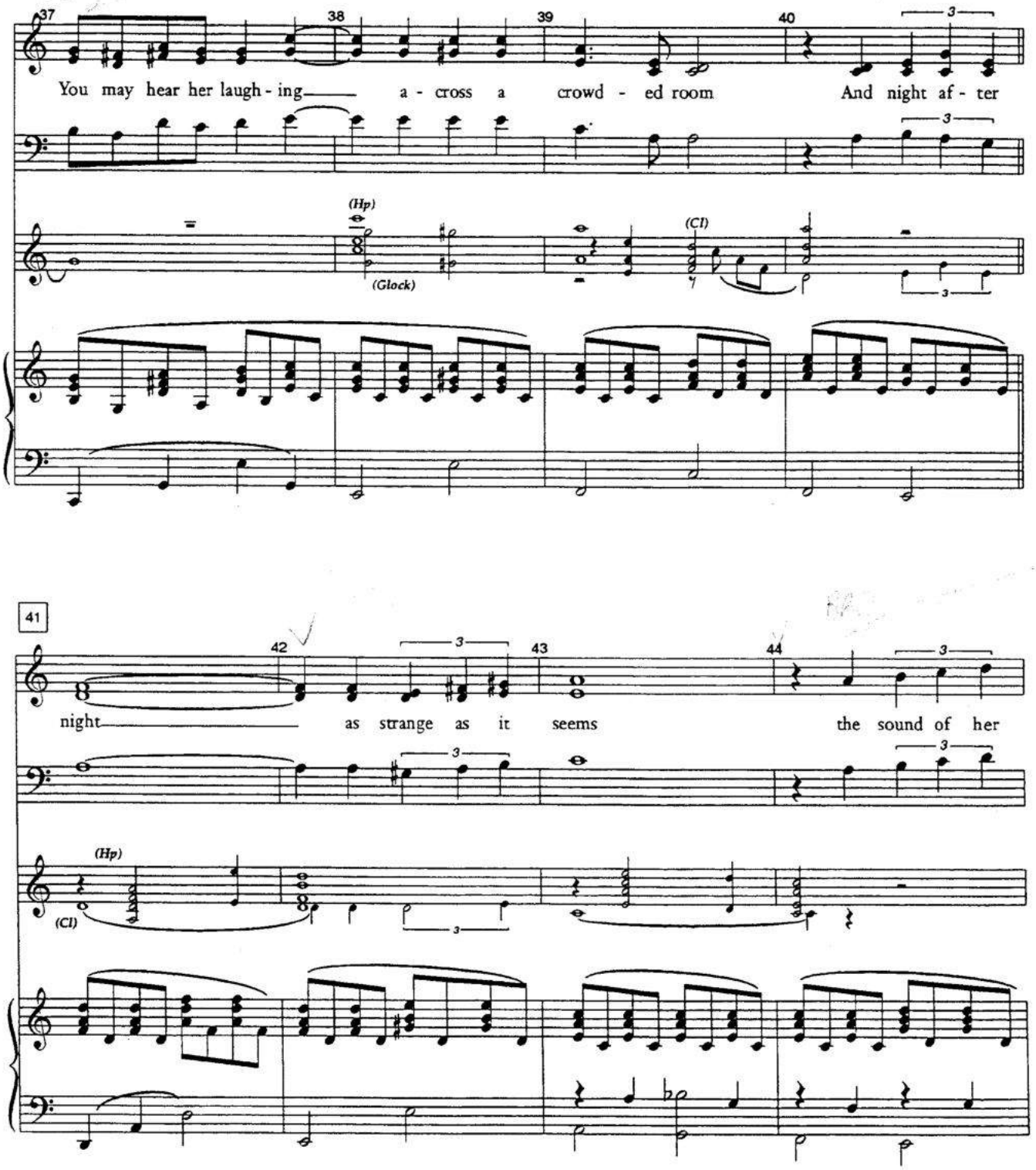


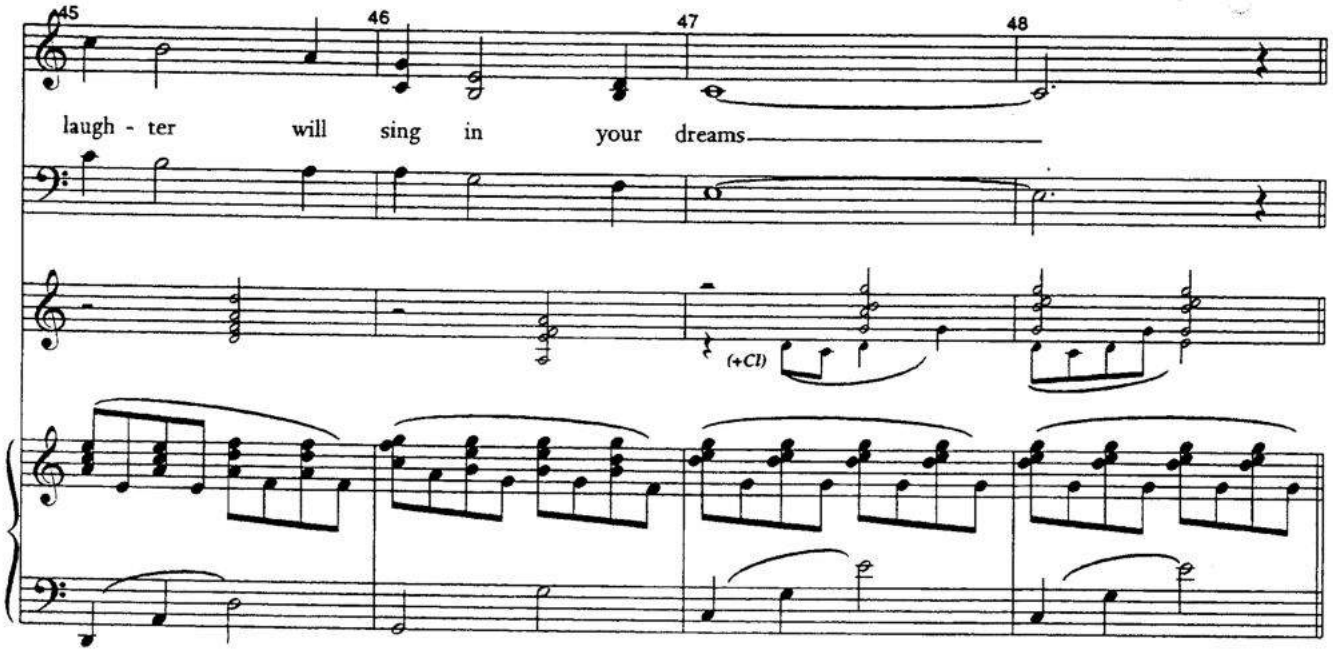

7
8
Vicki:
9
10
Both:
bell is no bell till you ring it, A song is no song till you sing it, And
Meno mosso
11
12
13
love in your heart was - n't put there to stay Love is - n't love till you
(Hp)
Play both hands
poco rall.
(+Vc)
Moderate 4
14
15
16
give it a - way.
(Cl)
(+Hp)
rit.

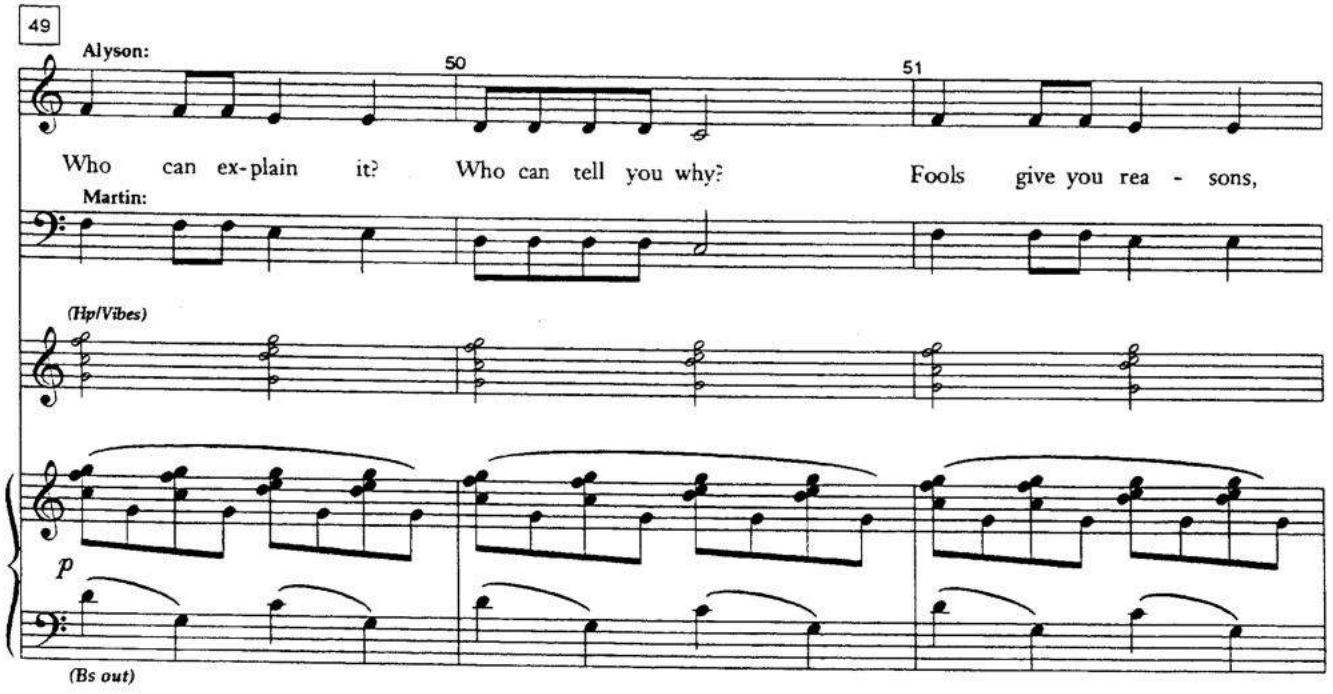

17
Vicki/Lynne:
18
19
20
Some en-chant-ed eve - ning
You may see a strang - er
(Hp)
(+Cl)
(Hp)
(+Cl)
mp
(+Vc)
(+Bs)
21
22
23
24
You may see a strang - er
a - cross a
crowd - ed room
And some-how you
(Hp)
(Glock)
(+Cl)
25
26
27
28
know,
you know ev - en
then
that some-where you'll
(Hp)

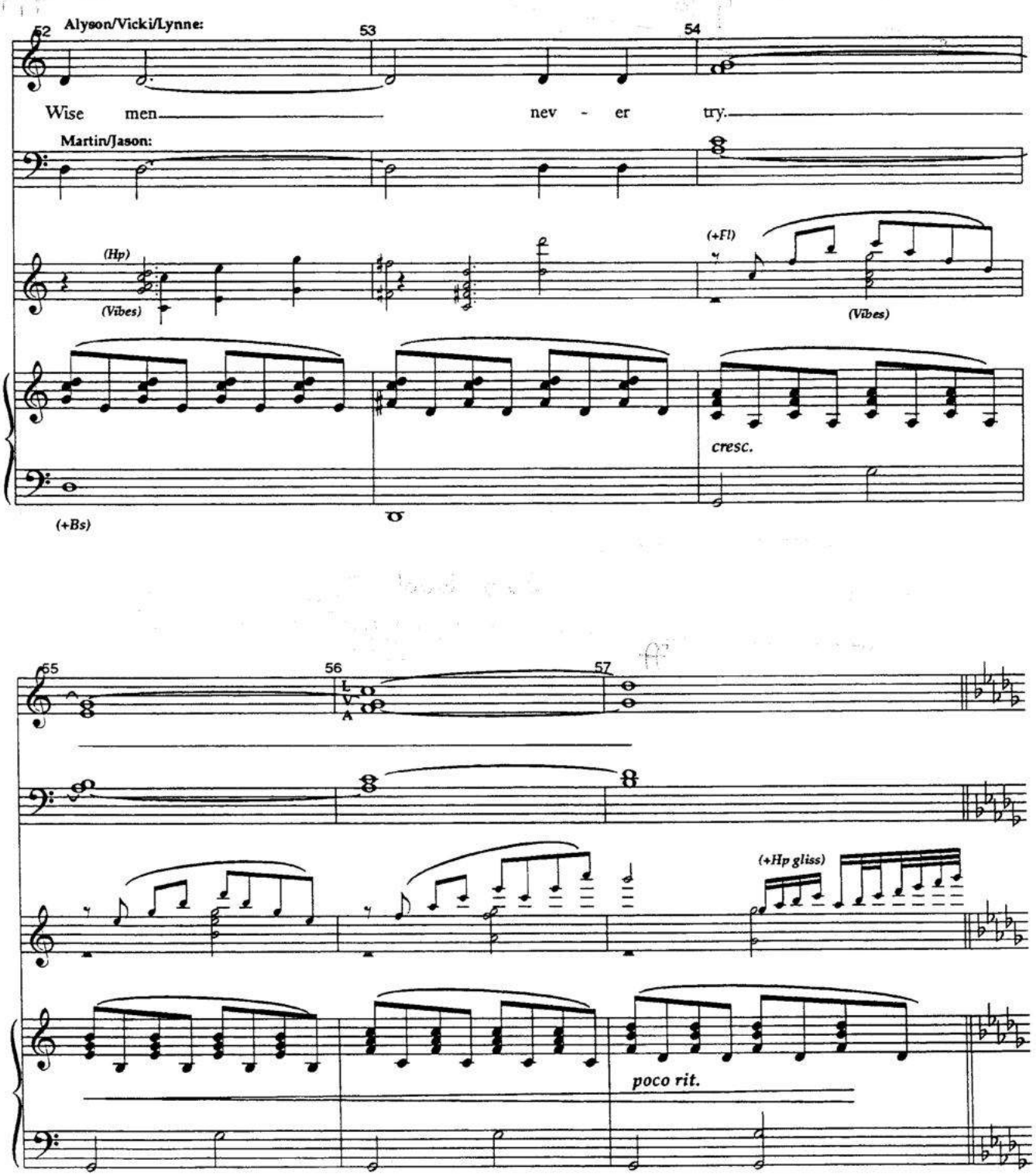

29
30
31
32
see her a - gain and a - gain.
(Hp)
(+Glk)
(Cl)

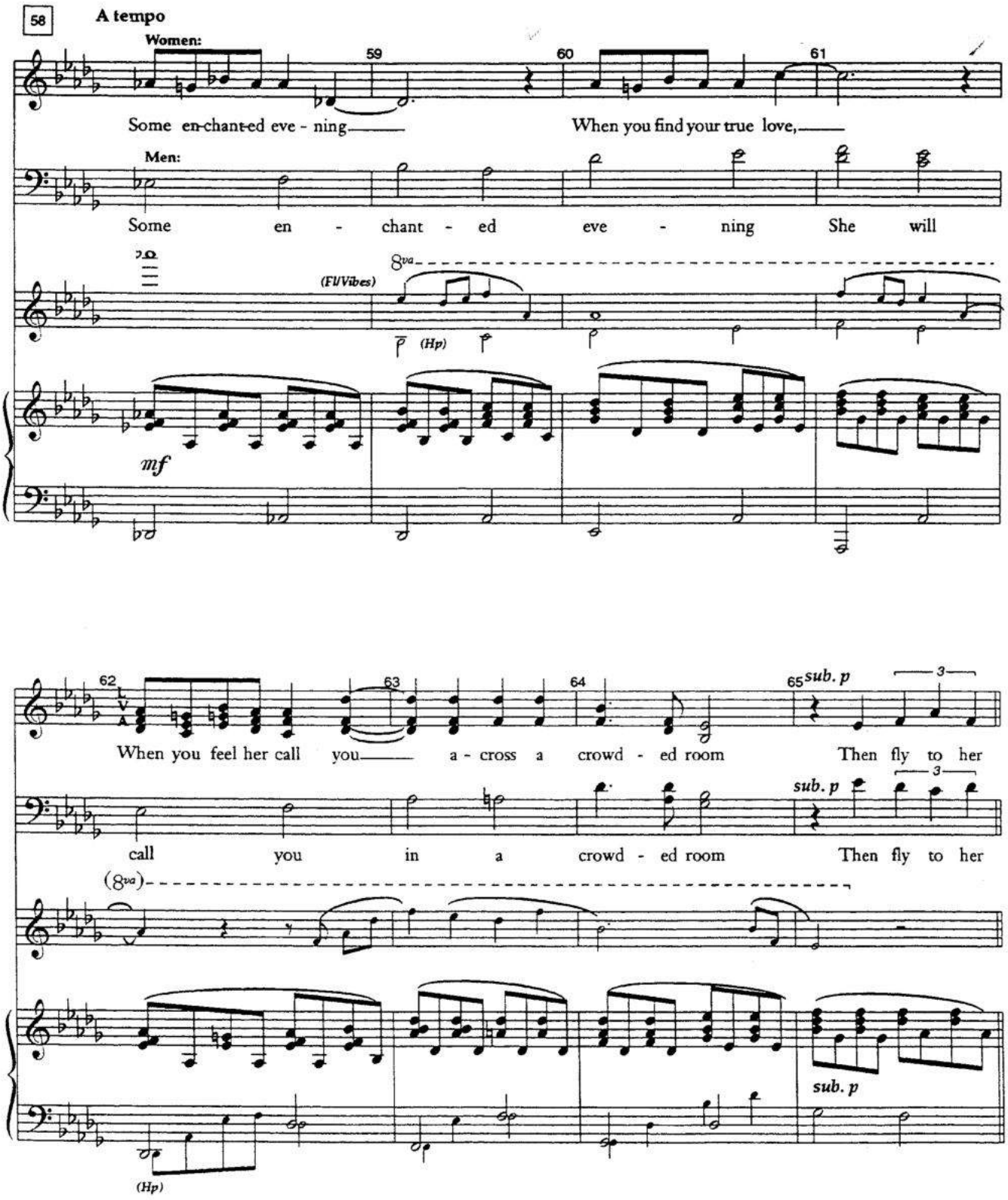

33
Vicki/Lynne:
34
35
36
Some en-chant-ed eve - ning
Some - one may be laugh - ing
Jason:

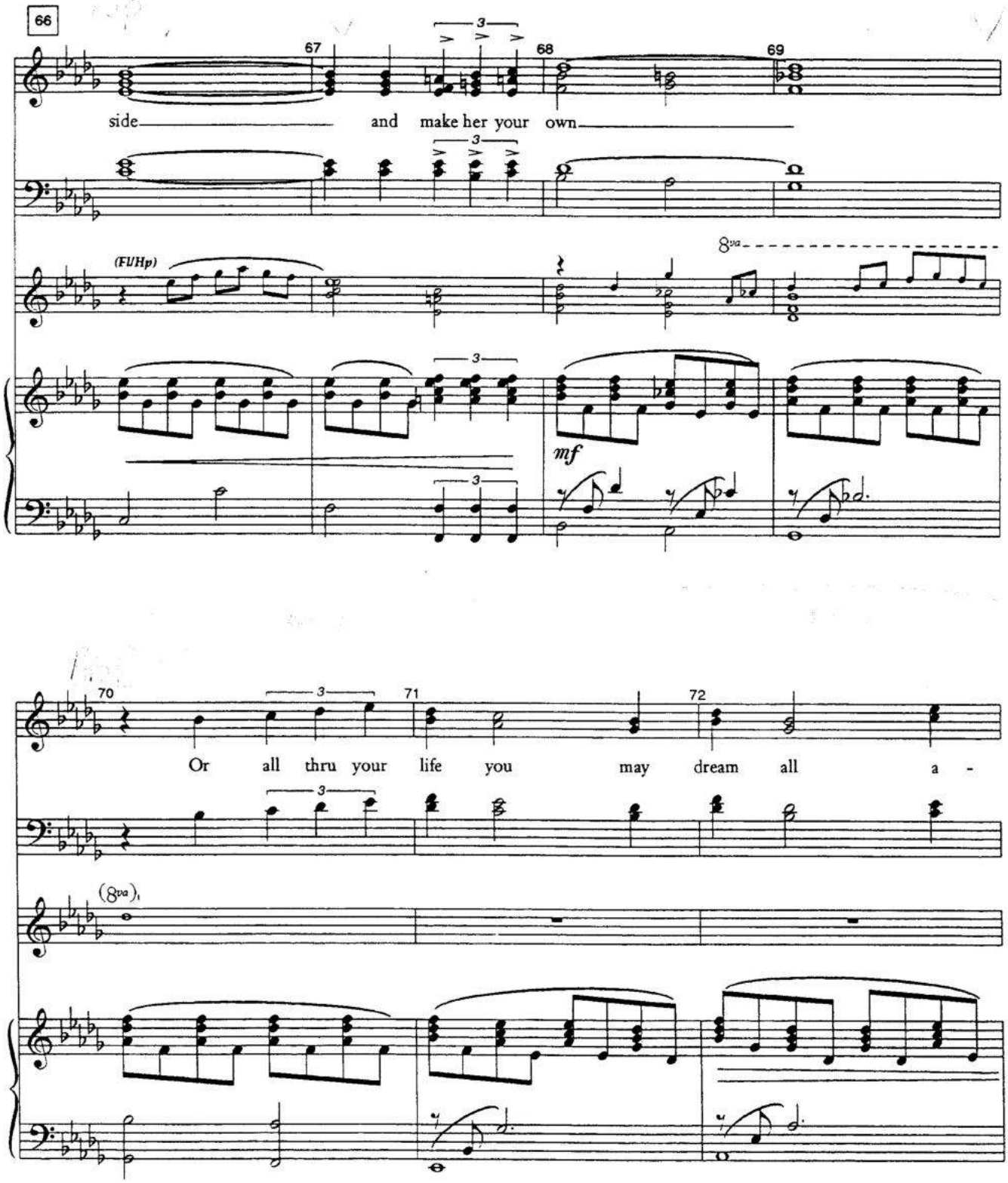

37
38
39
40
3
You may hear her laugh - ing a - cross a crowd - ed room And night af - ter
(Hp)
(Glock)
(Cl)
41
42
43
44
night as strange as it seems the sound of her
(Hp)
(Cl)

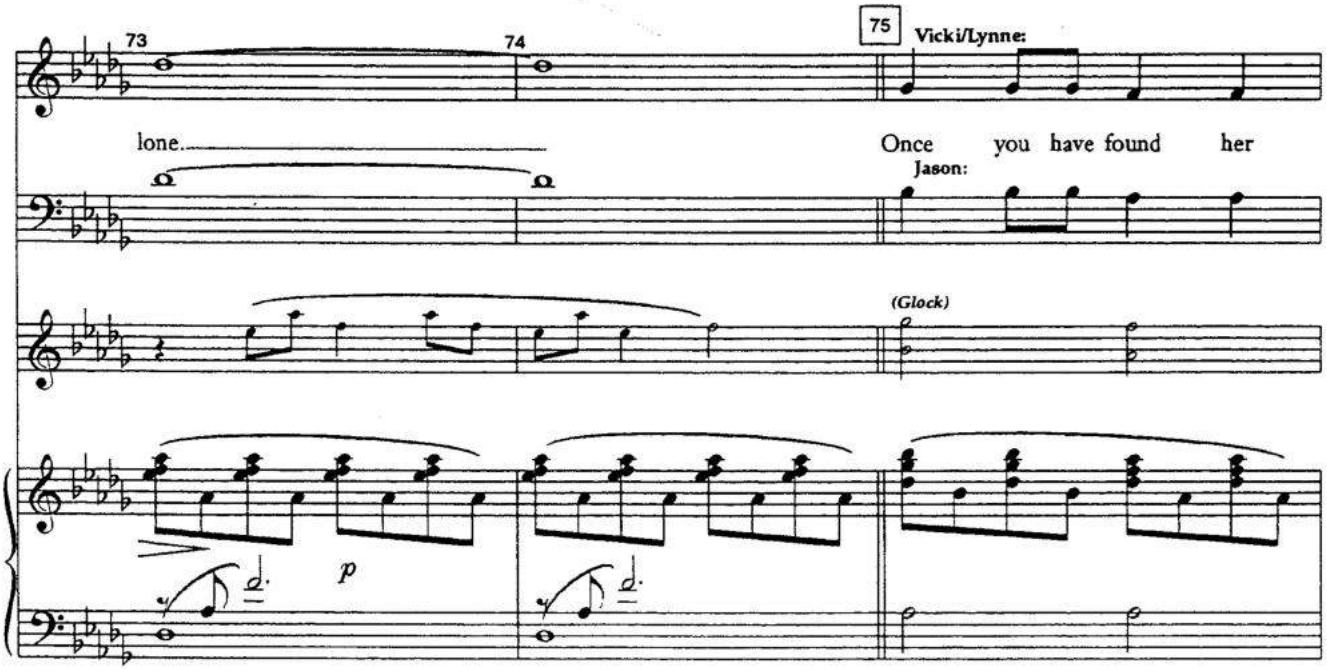

45
46
47
48
laugh - ter will sing in your dreams
(+Cl)

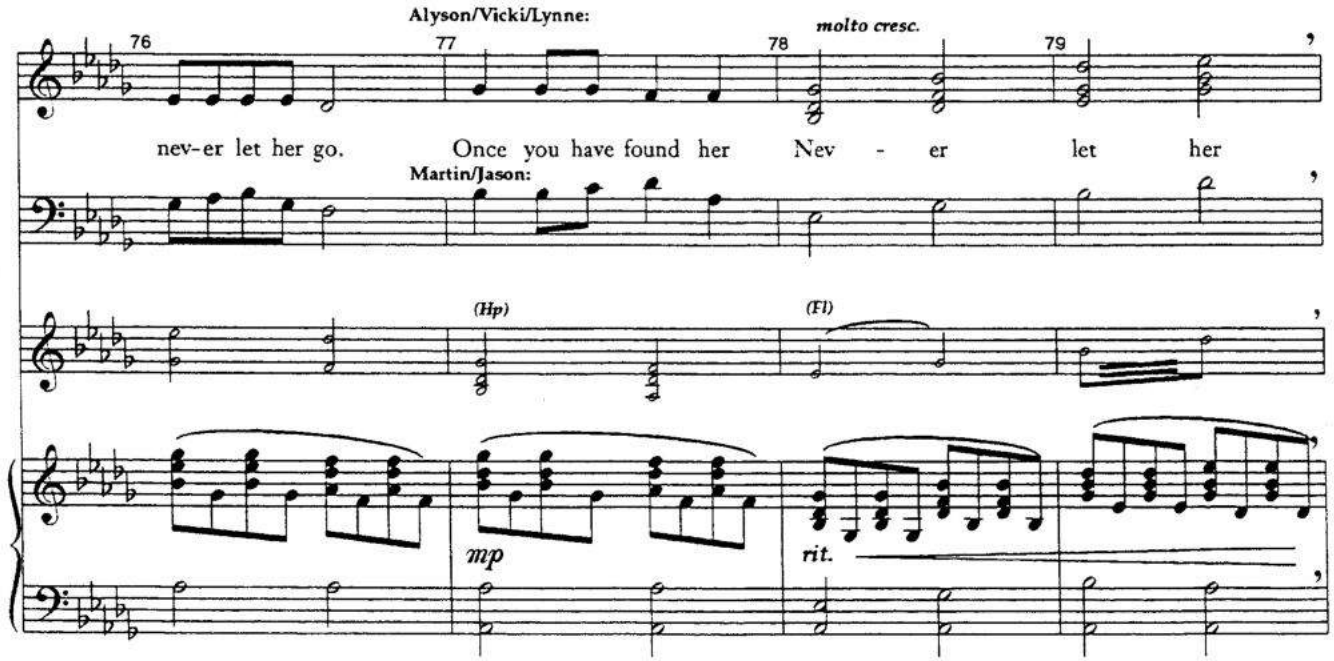

49
Alyson:
50
51
Who can ex-plain it? Who can tell you why? Fools give you rea - sons,
Martin:
(Hp/Vibes)
p
(Bs out)


52
Alyson/Vicki/Lynne:
53
54
Wise men nev - er try.
Martin/Jason:
(Hp)
(Vibes)
(+Fl)
(Vibes)
cresc.
(+Bs)
55
56
57
(+Hp gliss)
poco rit.

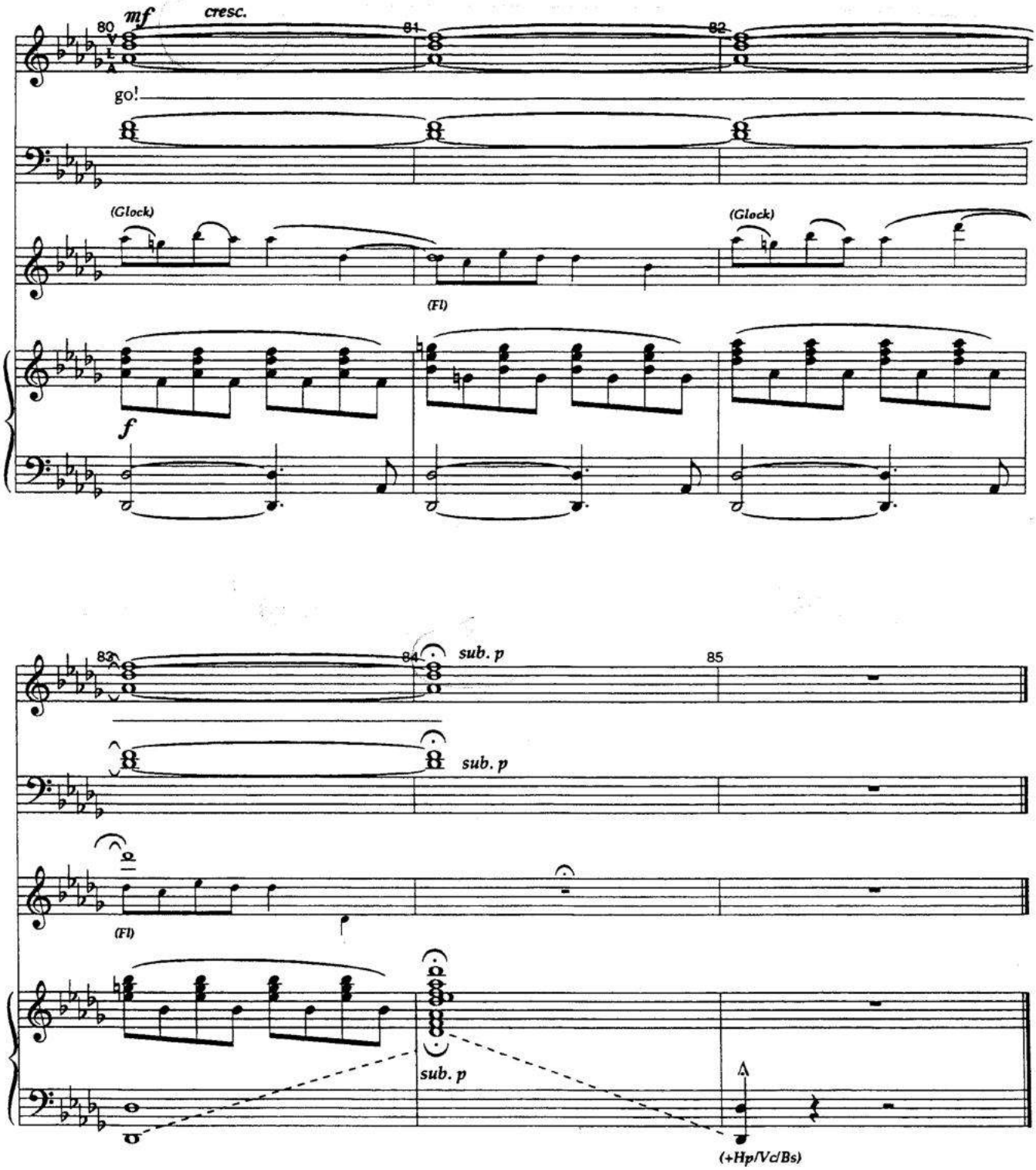

58
A tempo
Women:
Some en-chant-ed eve - ning
When you find your true love,
Men:
Some en - chant - ed eve - ning She will
(Fl/Vibes)
(Hp)
mf
When you feel her call you a - cross a crowd - ed room Then fly to her
sub. p
call you in a crowd - ed room Then fly to her
(Hp)


66
67
68
69
side and make her your own
(Fl/Hp)
8va
mf
70
71
72
Or all thru your life you may dream all a -
(8va)


73
74
75
Vicki/Lynne:
lone.
Once you have found her
Jason:
(Glock)
p


Alyson/Vicki/Lynne:
76
77
78
molto cresc.
79
nev-er let her go.
Once you have found her
Nev - er
let her
Martin/Jason:
(Hp)
(Fl)
mp
rit.

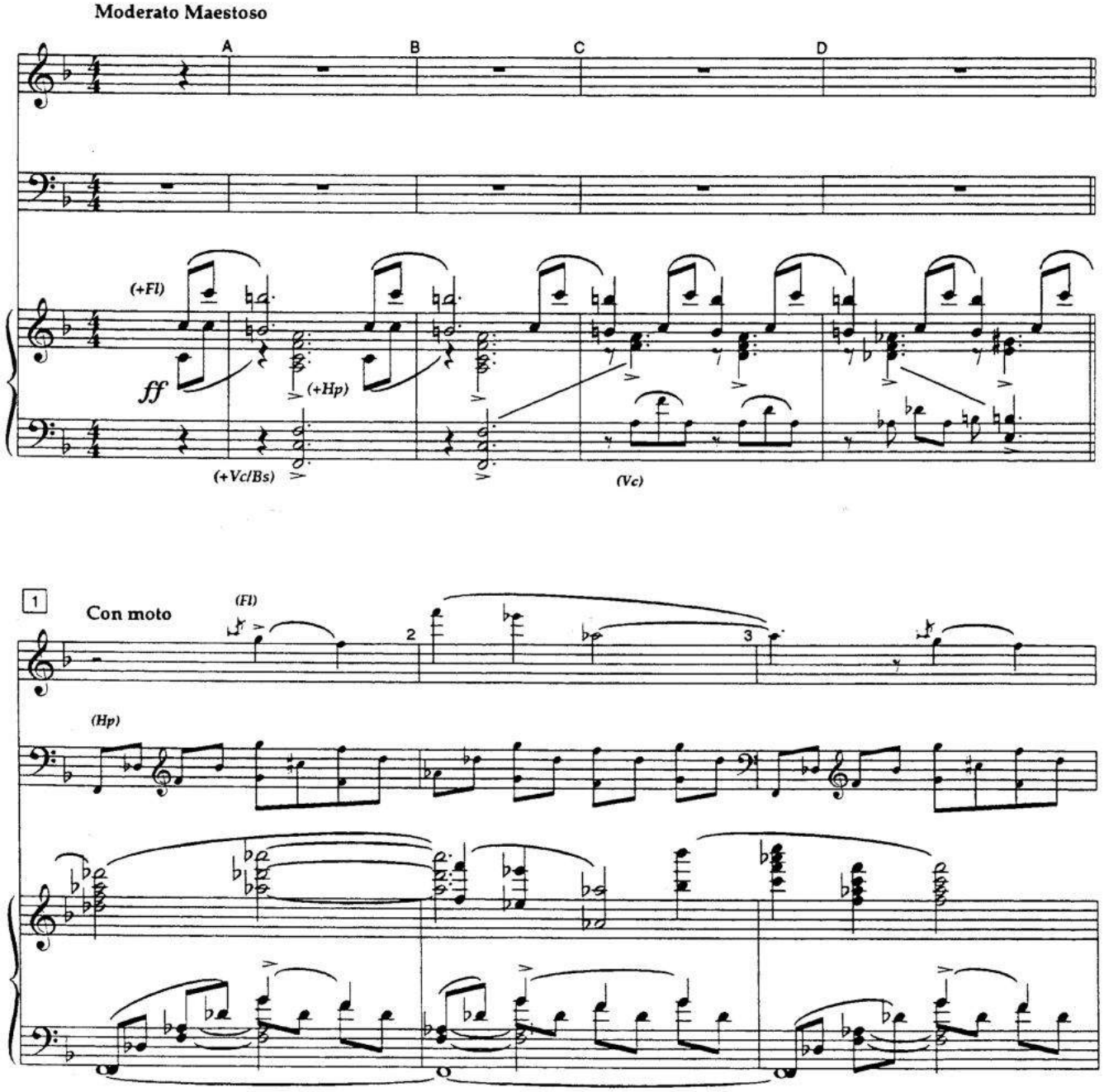
**Più Mosso**

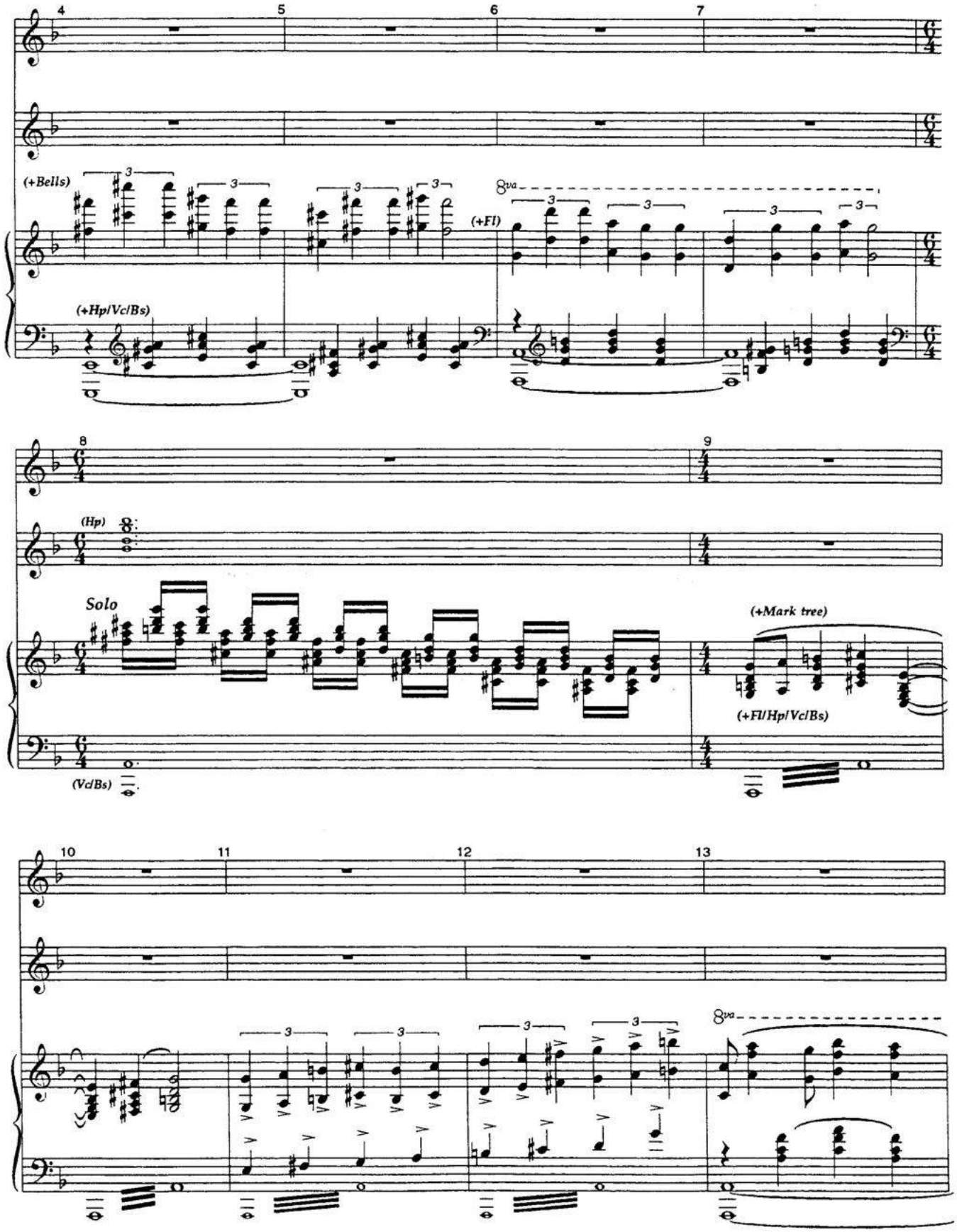


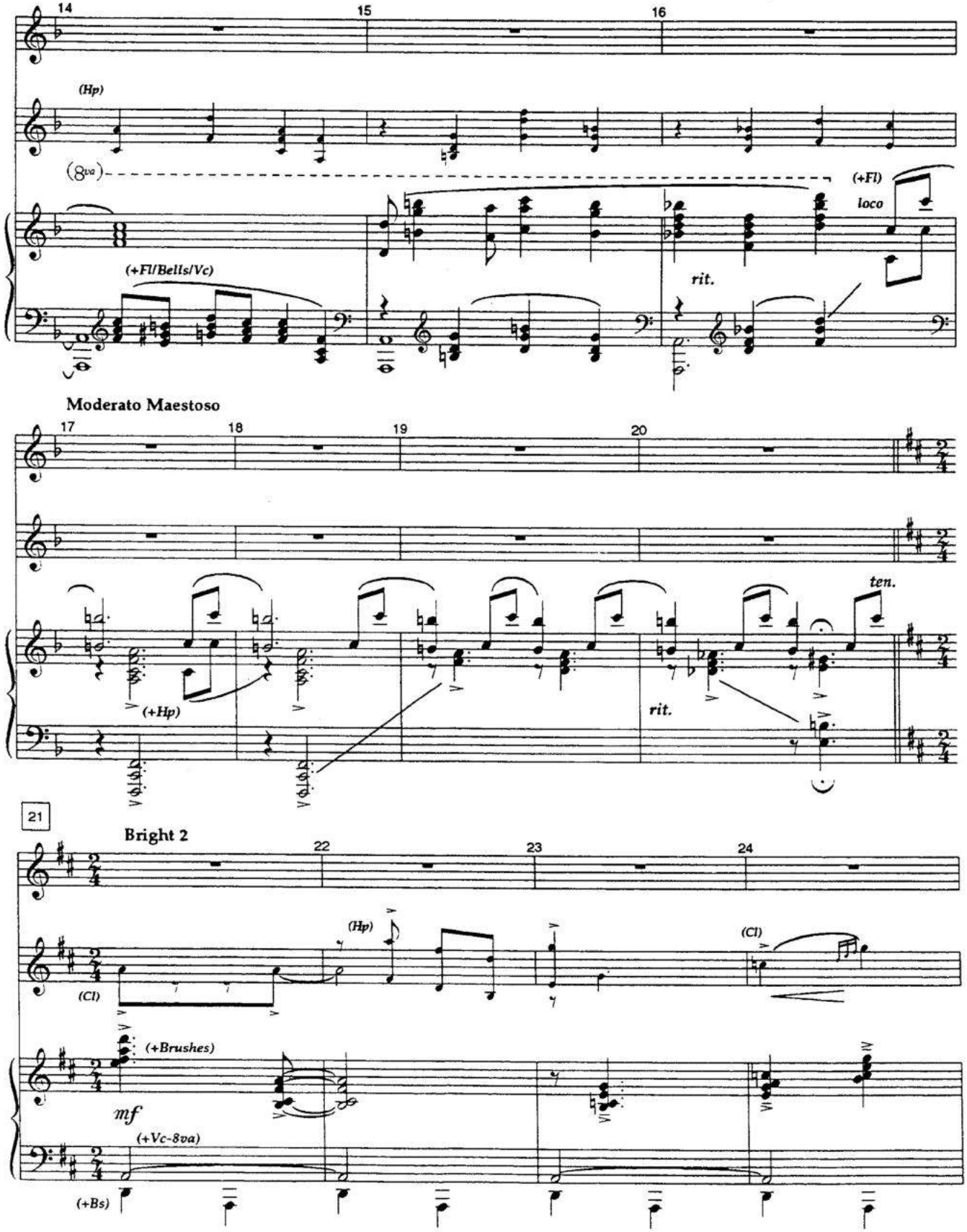

**End Act I**

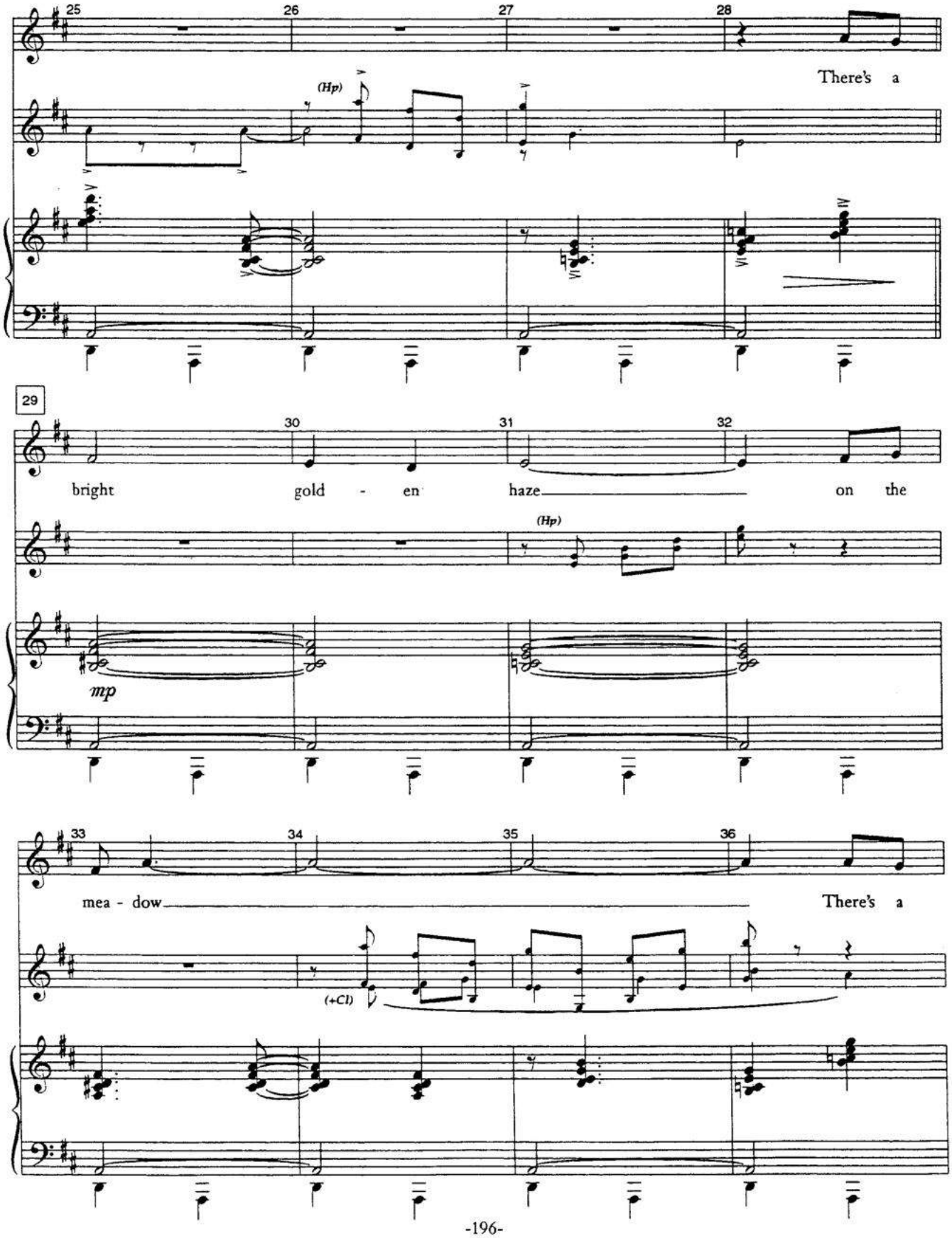
# *Oh, What A Beautiful Mornin'*

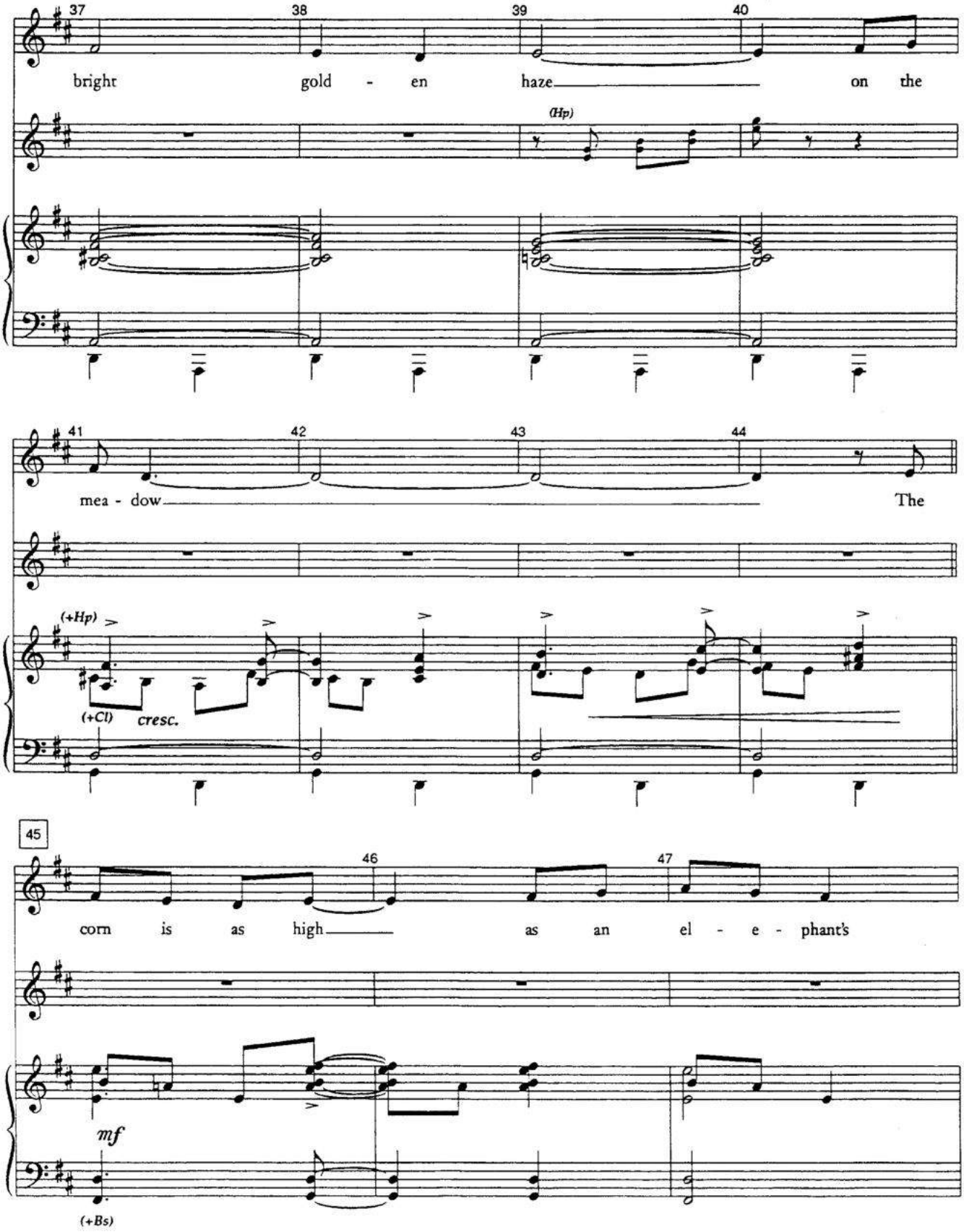
Orch: Michael Gibson

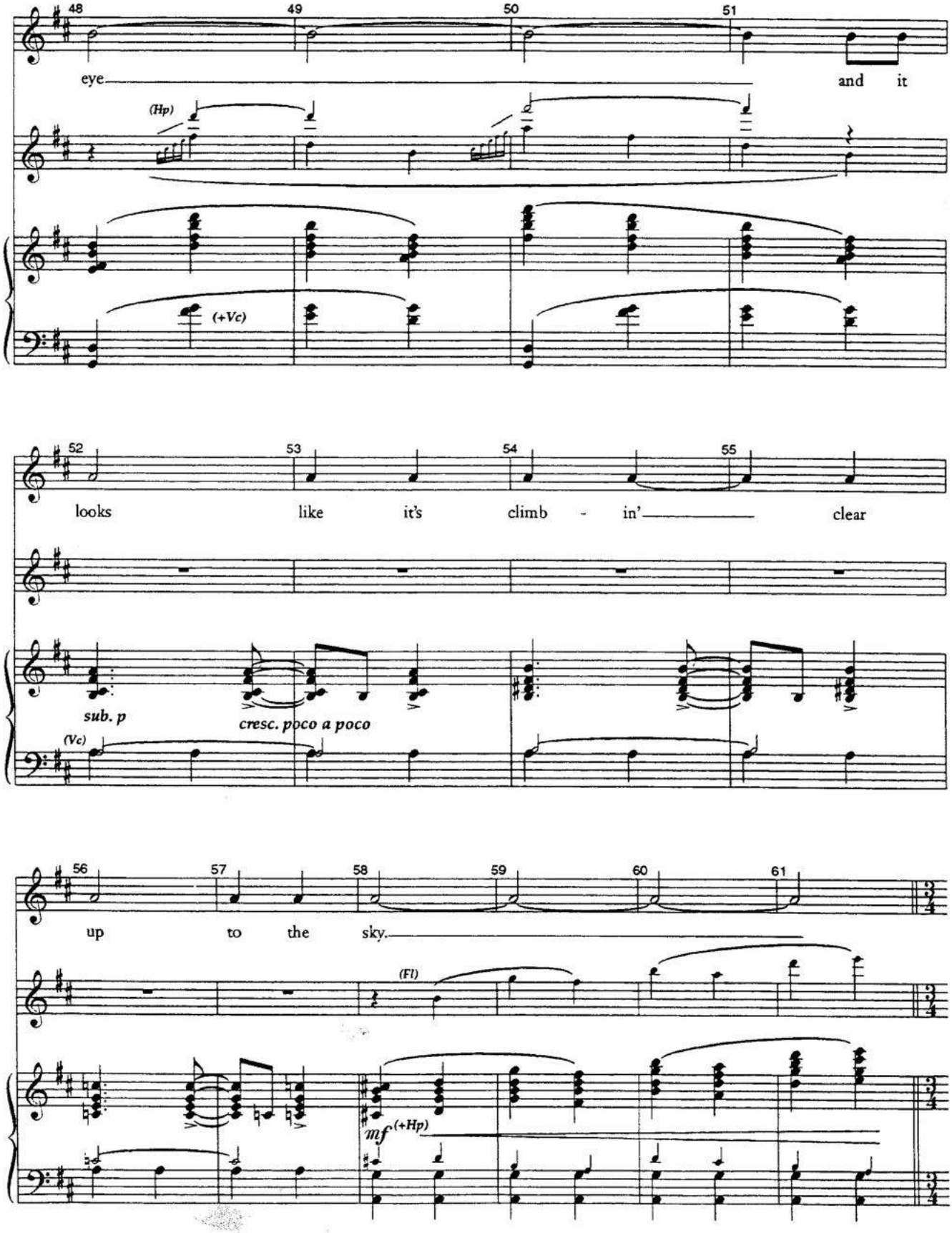


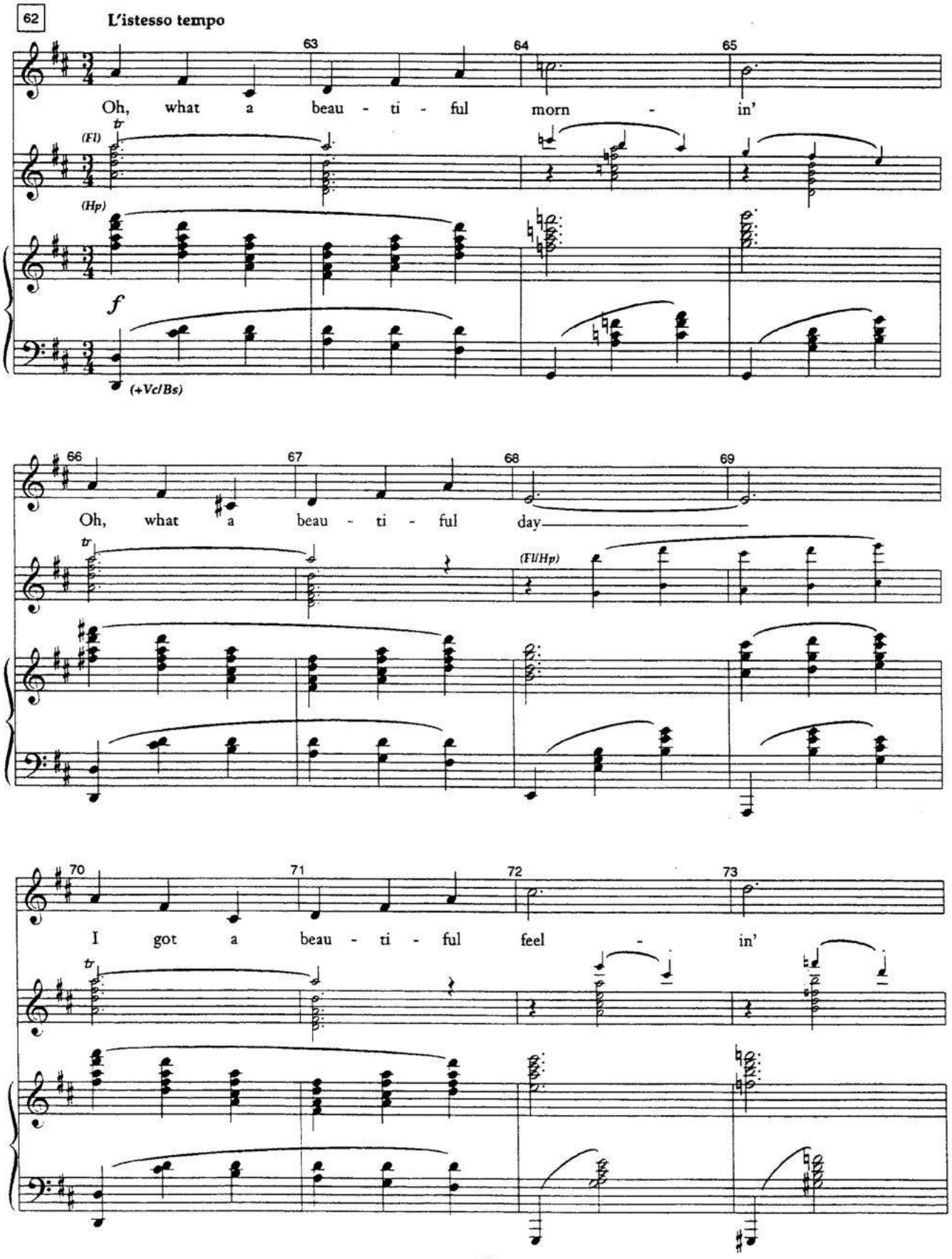

4
5
6
7
(+Bells)
3
(+Fl)
8va
(+Hp/Vc/Bs)
8
9
(Hp)
Solo
(+Mark tree)
(+Fl/Hp/Vc/Bs)
(Vc/Bs)
10
11
12
13
8va

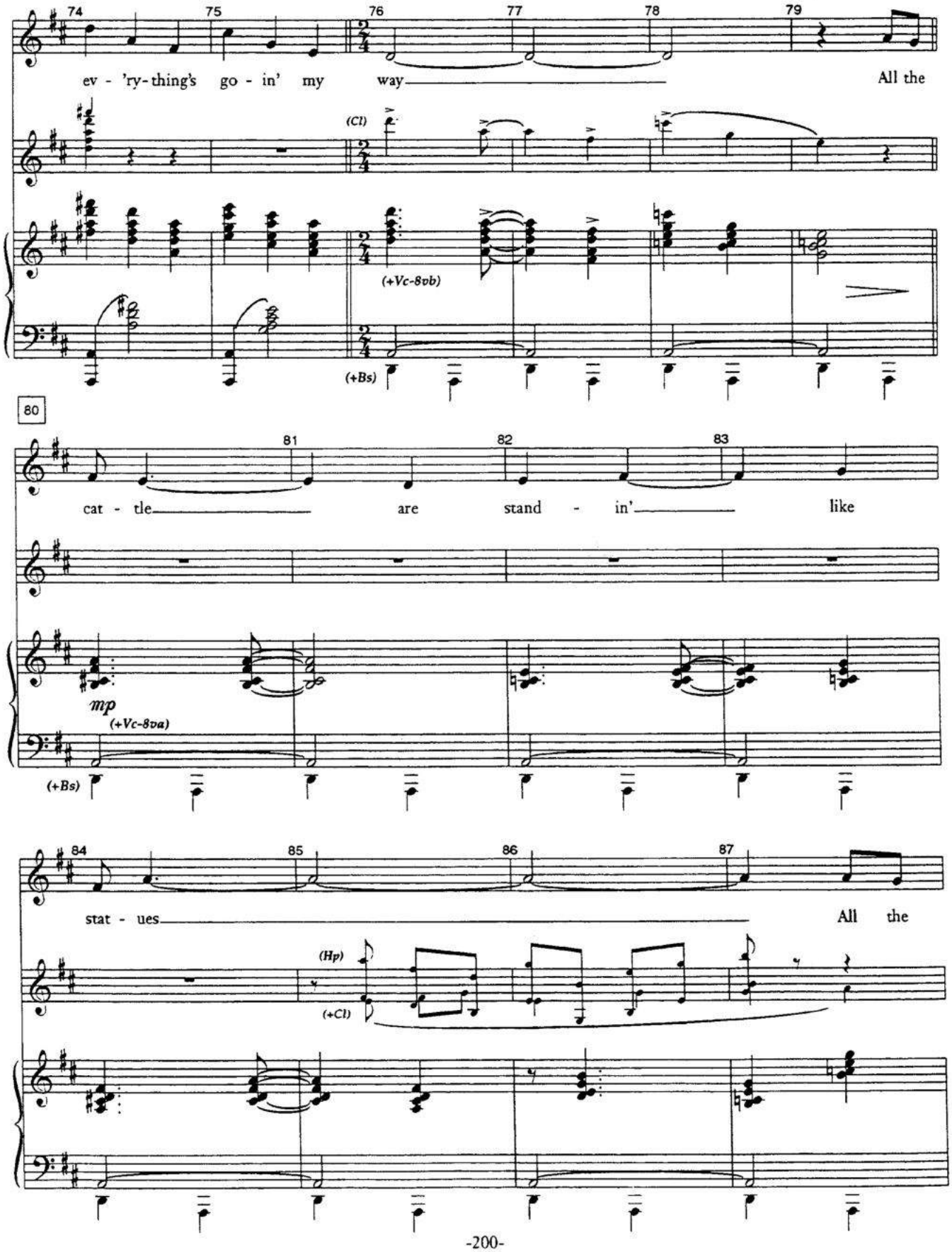

14
15
16
(Hp)
(8va)
(+Fl)
loco
(+Fl/Bells/Vc)
rit.
Moderato Maestoso
17
18
19
20
ten.
(+Hp)
rit.
21
Bright 2
22
23
24
(Hp)
(Cl)
(Cl)
(+Brushes)
mf
(+Vc-8va)
(+Bs)

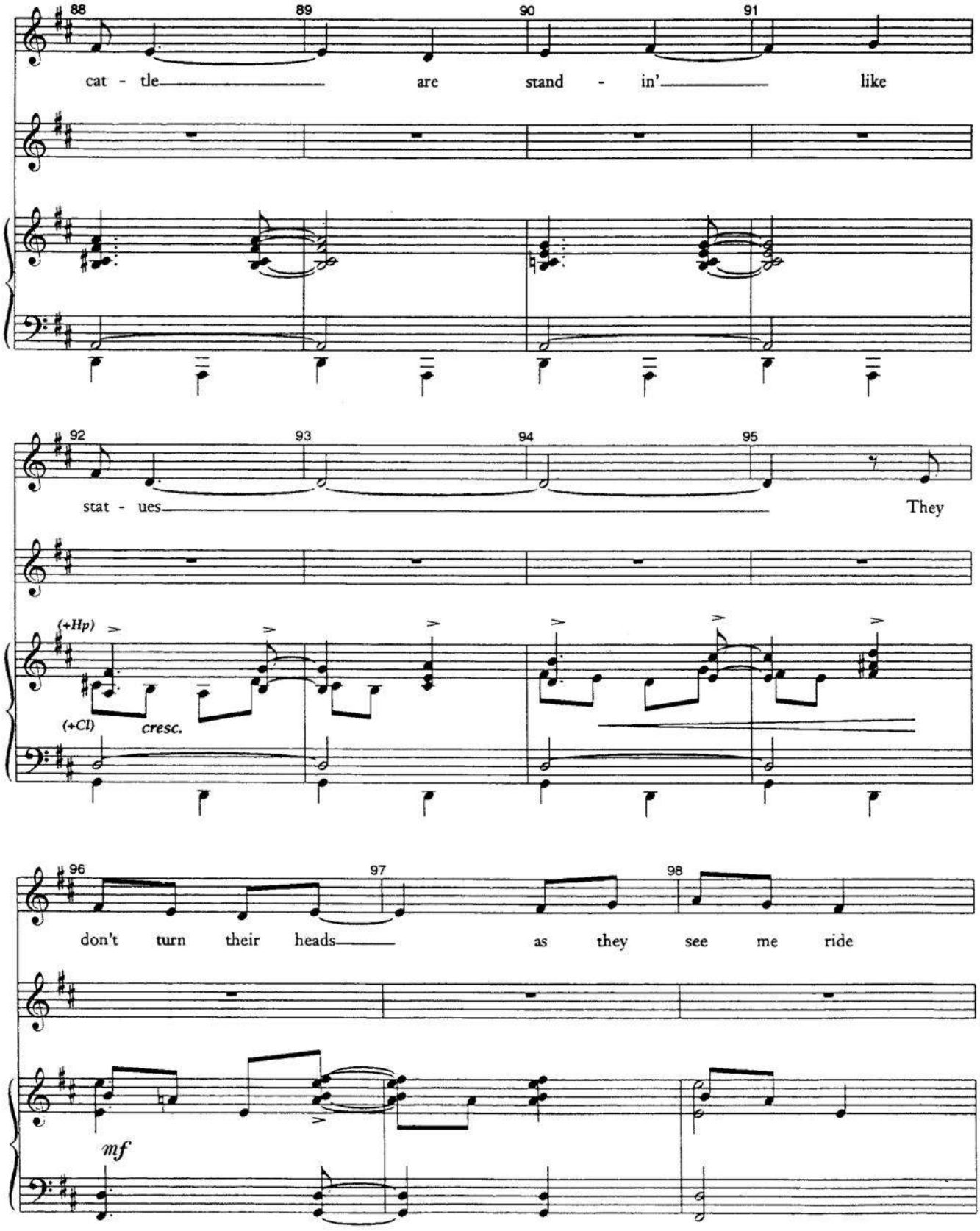

25
26
27
28
There's a
(Hp)
29
30
31
32
bright gold - en haze on the
(Hp)
mp
33
34
35
36
mea - dow
There's a
(+Cl)

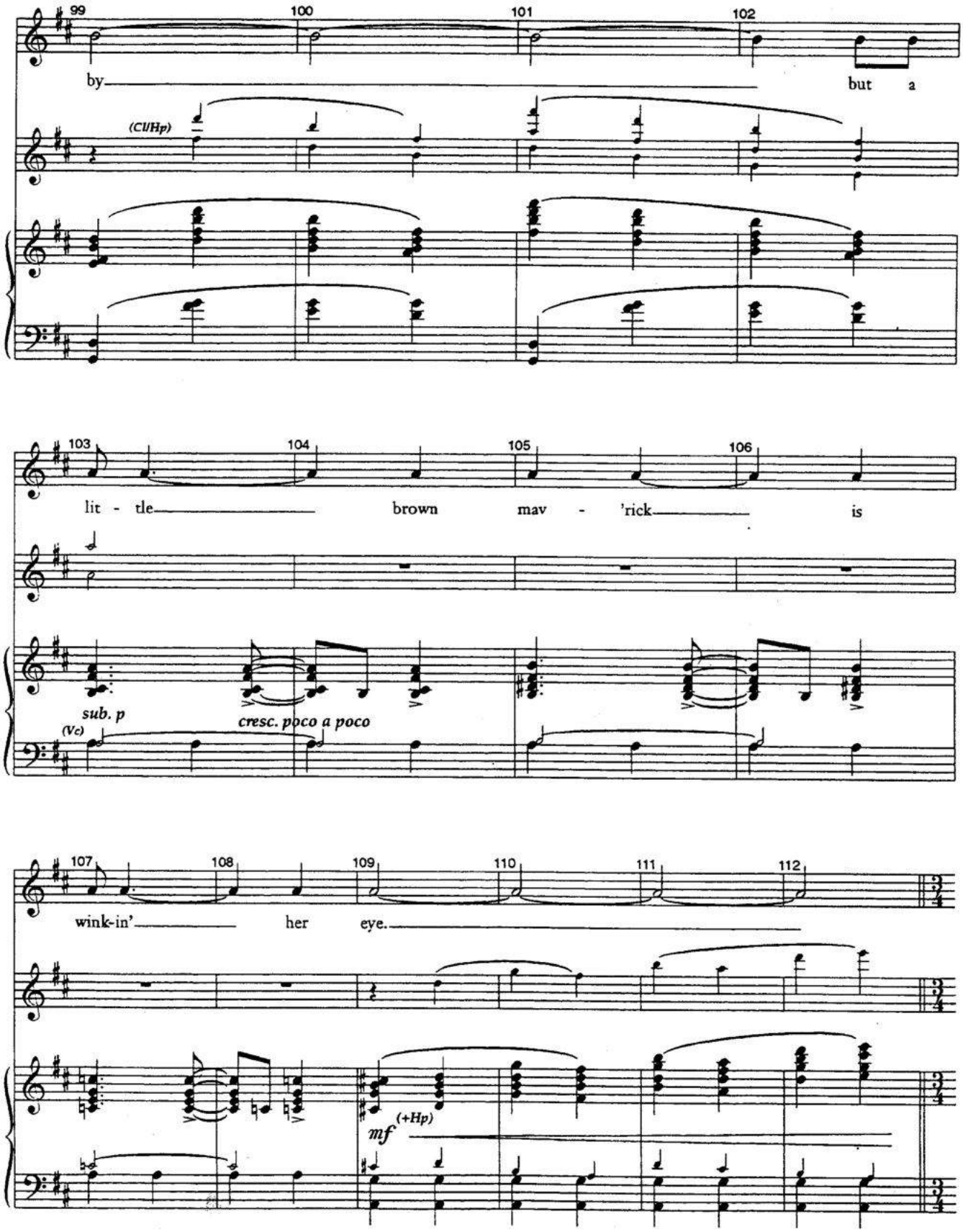

37
38
39
40
bright gold - en haze on the
(Hp)
41
42
43
44
mea - dow The
(+Hp)
(+Cl) cresc.
45
46
47
corn is as high as an el - e - phant's
mf
(+Bs)

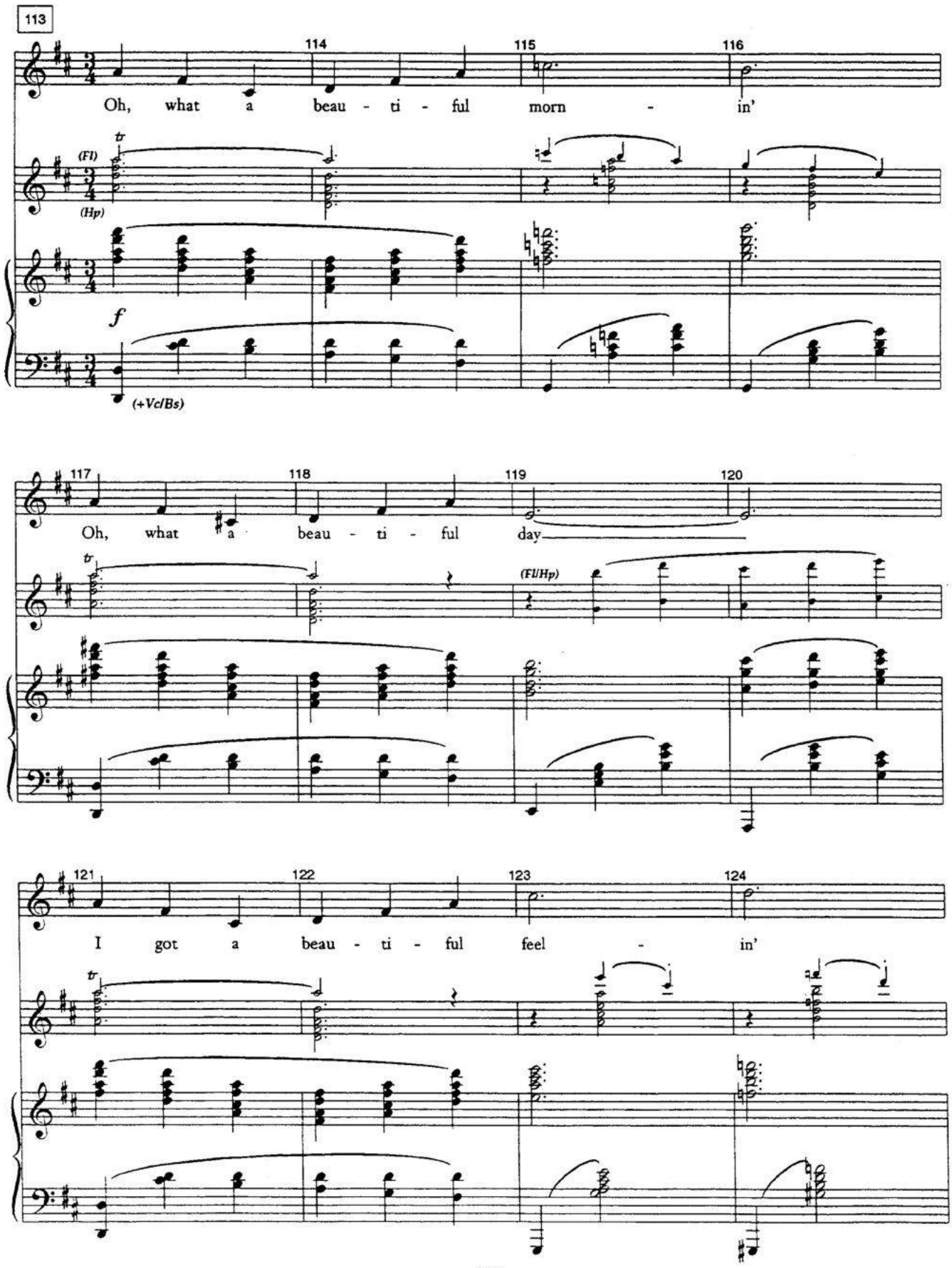

48
49
50
51
eye
and it
(Hp)
(+Vc)
52
53
54
55
looks like it's climb - in' clear
sub. p
cresc. poco a poco
(Vc)
56
57
58
59
60
61
up to the sky.
(Fl)
mf
(+Hp)

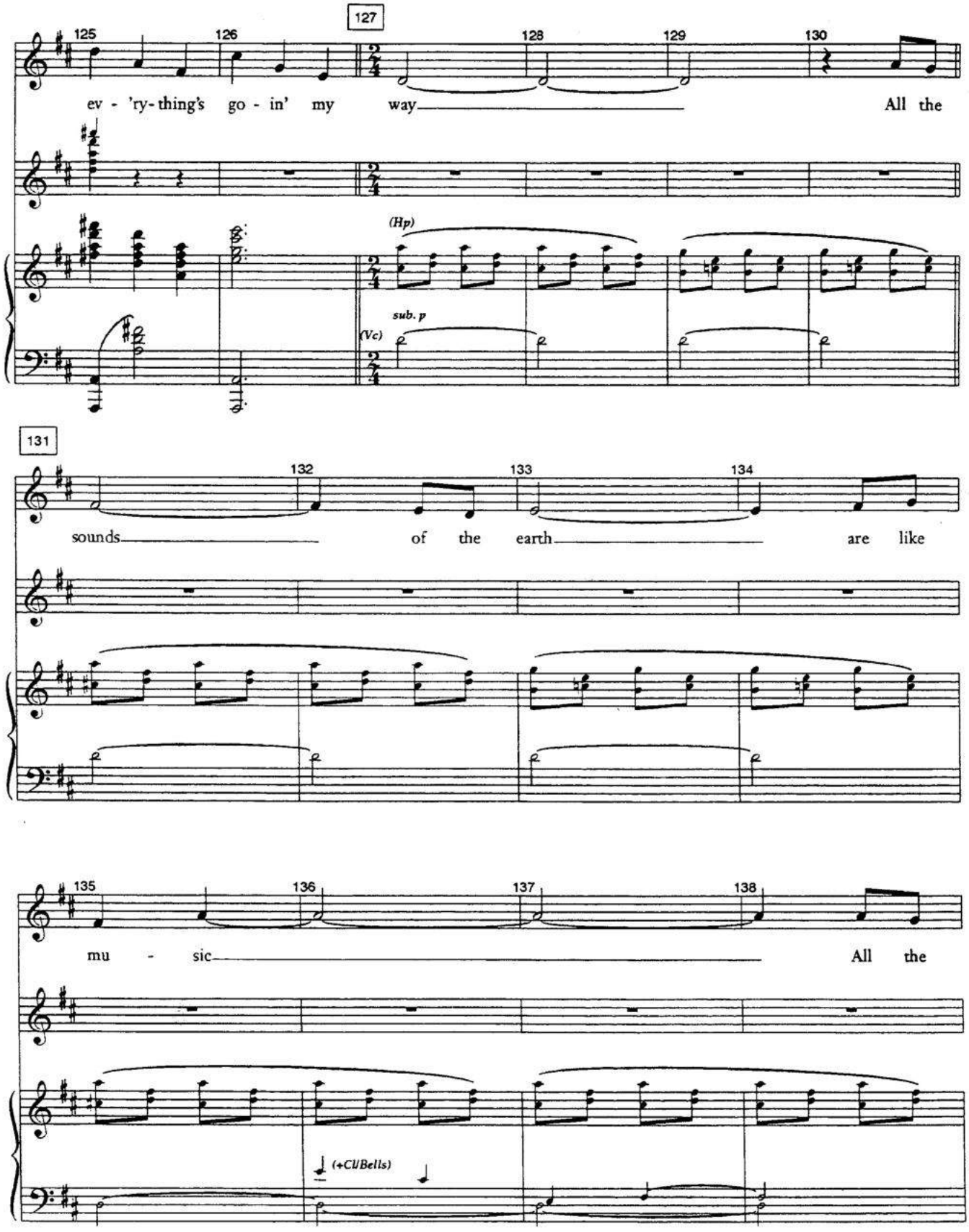

62
L'istesso tempo
63
64
65
Oh, what a beau - ti - ful morn - in'
(Fl)
(Hp)
f
(+Vc/Bs)
66
67
68
69
Oh, what a beau - ti - ful day
(Fl/Hp)
70
71
72
73
I got a beau - ti - ful feel - in'

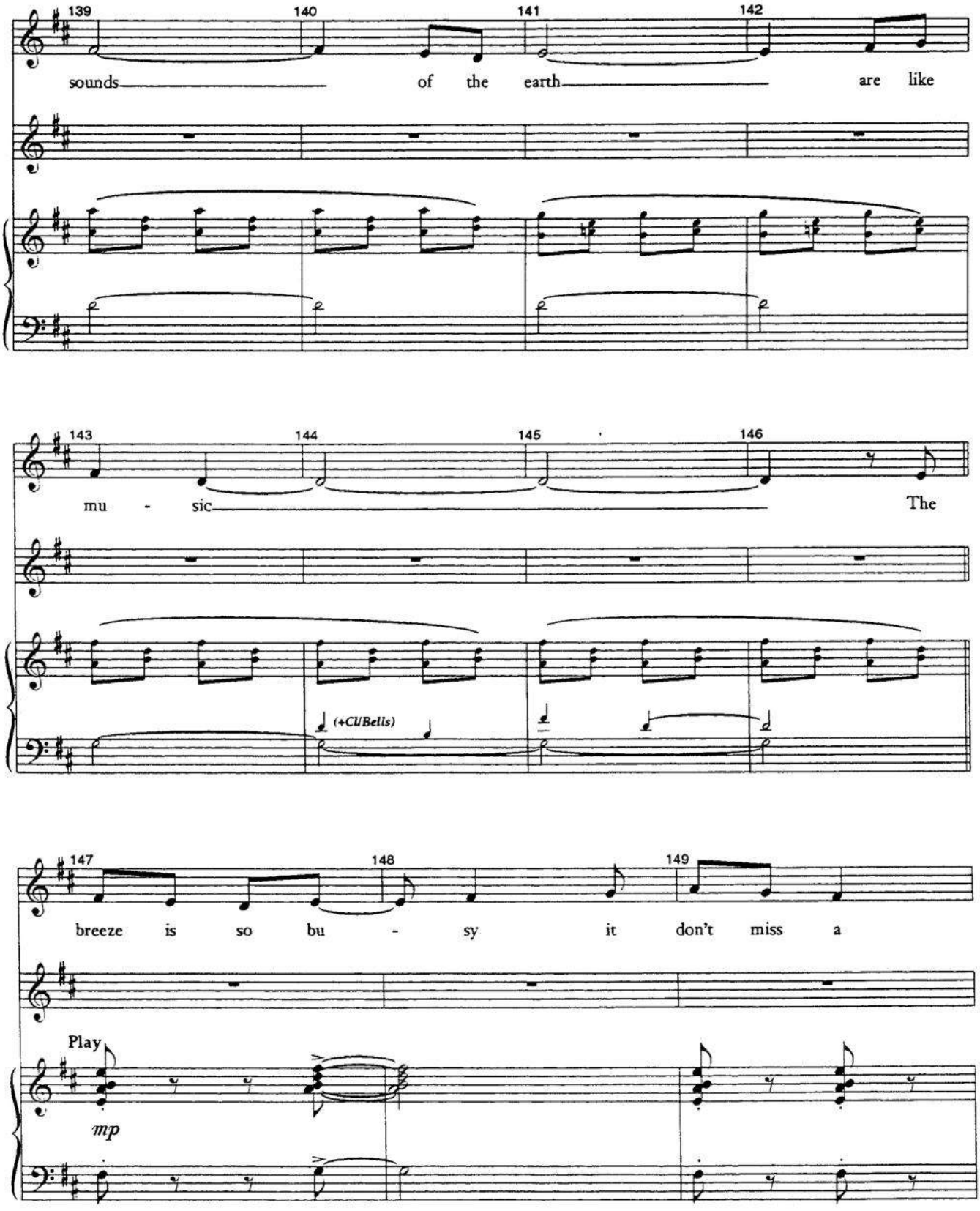

74
75
76
77
78
79
ev - 'ry-thing's go - in' my way
All the
(Cl)
(+Vc-8vb)
(+Bs)
80
81
82
83
cat - tle
are
stand - in'
like
mp
(+Vc-8va)
(+Bs)
84
85
86
87
stat - ues
All the
(Hp)
(+Cl)

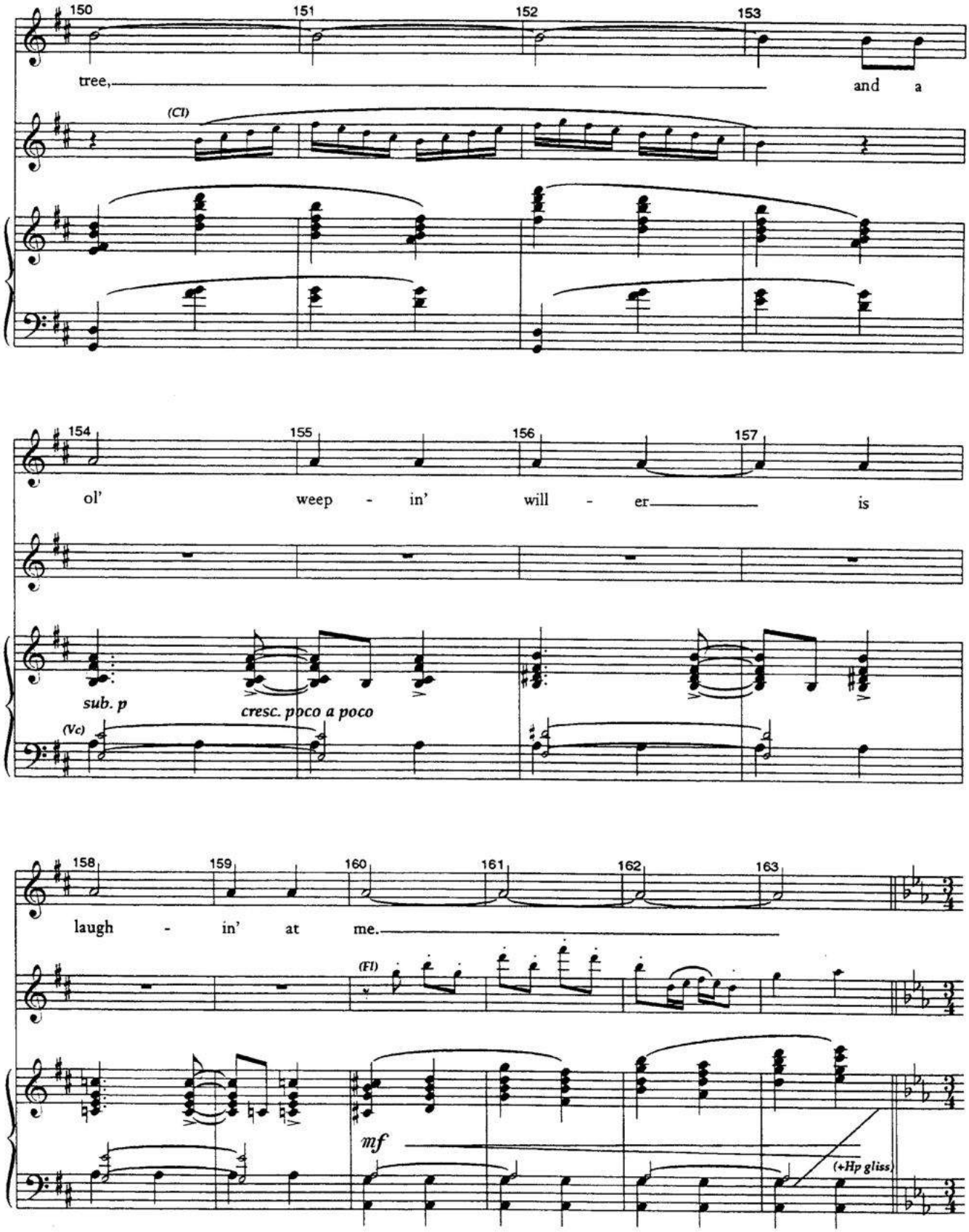

88
89
90
91
cat - tle
are
stand - in'
like
92
93
94
95
stat - ues
They
(+Hp)
(+Cl)
cresc.
96
97
98
don't turn their heads
as they see me ride
mf

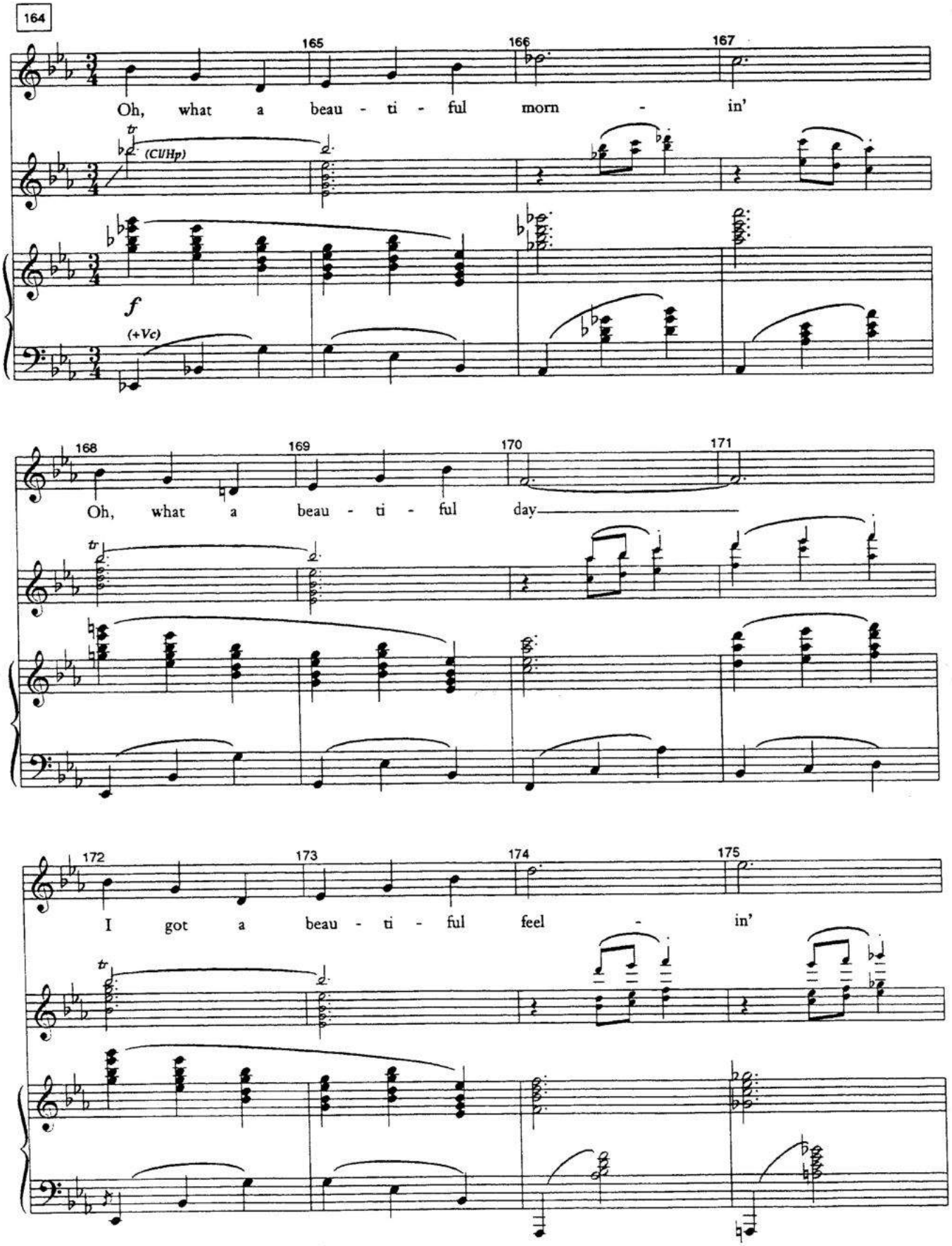

99
100
101
102
by
but a
(Cl/Hp)
103
104
105
106
lit - tle
brown
mav - 'rick
is
sub. p
(Vc)
cresc. poco a poco
107
108
109
110
111
112
wink-in'
her
eye.
(+Hp)
mf

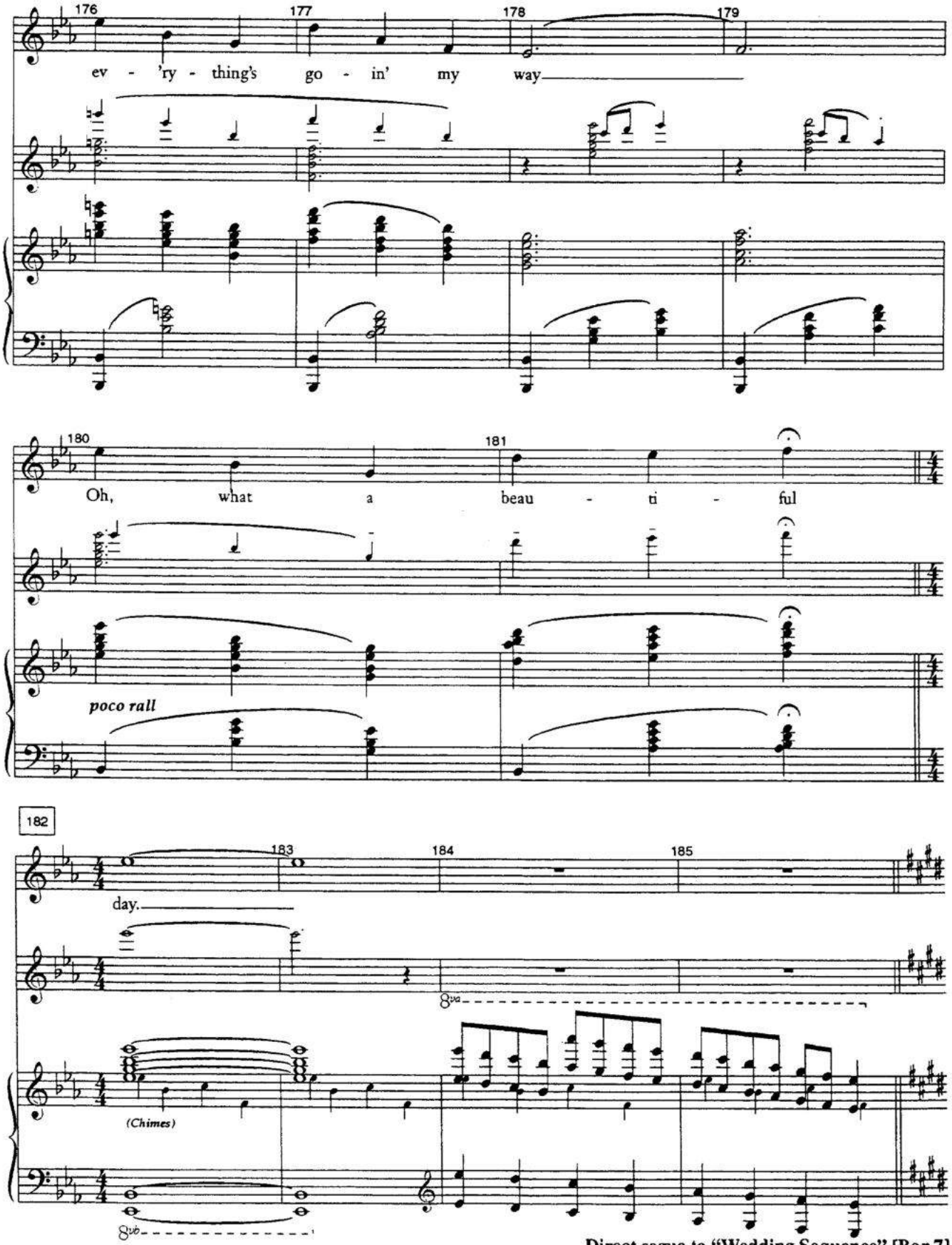

113
114
115
116
Oh, what a beau - ti - ful morn - in'
(Fl)
(Hp)
f
(+Vc/Bs)
117
118
119
120
Oh, what a beau - ti - ful day
(Fl/Hp)
121
122
123
124
I got a beau - ti - ful feel - in'


127
125
126
128
129
130
ev - 'ry-thing's go - in' my way All the
(Hp)
sub. p
(Vc)
131
132
133
134
sounds of the earth are like
135
136
137
138
mu - sic All the
(+Cl/Bells)


139
140
141
142
sounds of the earth are like
143
144
145
146
mu - sic The
(+Cl/Bells)
147
148
149
breeze is so bu - sy it don't miss a
Play
mp


150
151
152
153
tree,
and a
(Cl)
154
155
156
157
ol' weep - in' will - er is
sub. p
cresc. poco a poco
(Vc)
158
159
160
161
162
163
laugh - in' at me.
(Fl)
mf
(+Hp gliss)

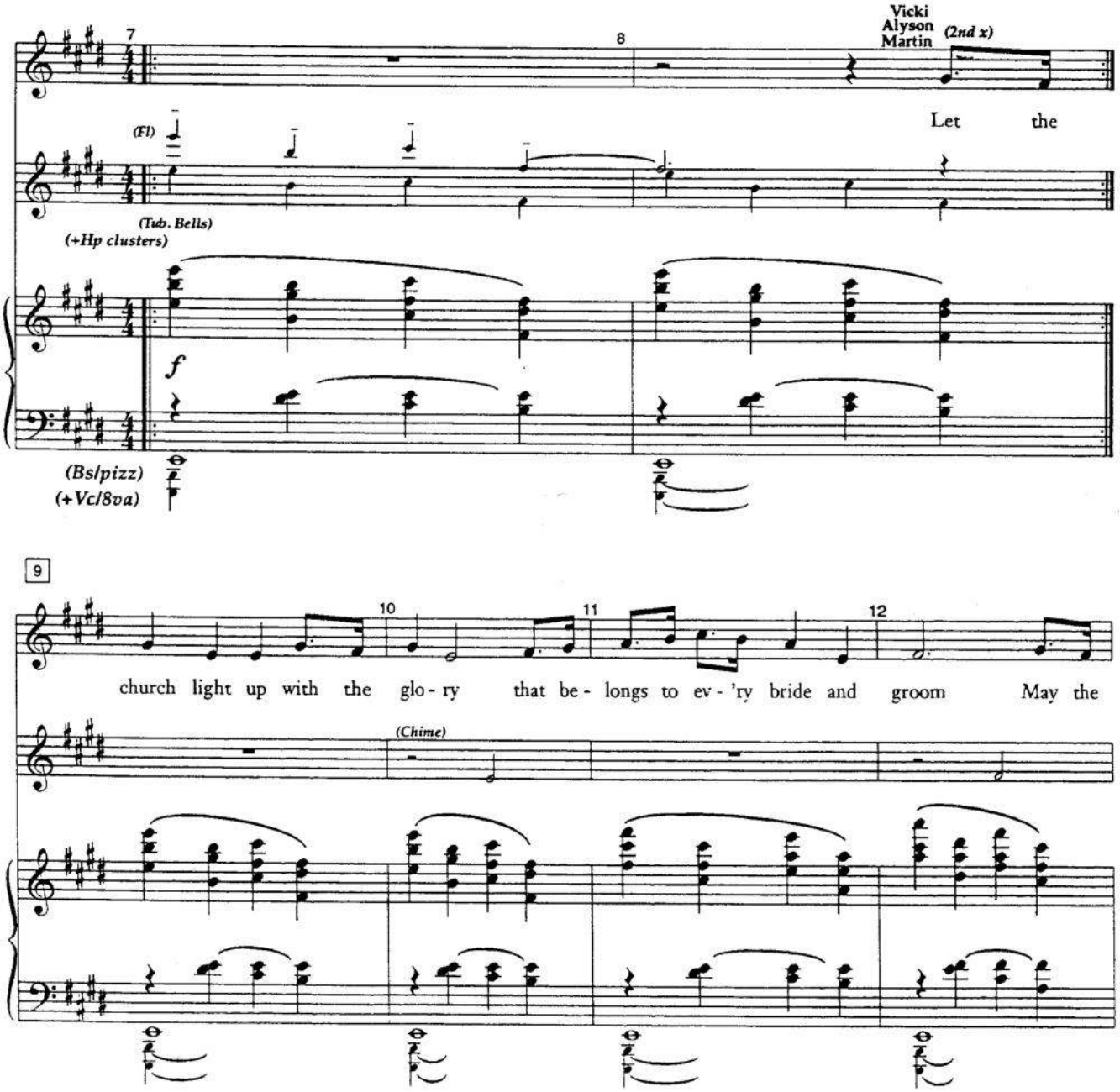

164
165
166
167
Oh, what a beau - ti - ful morn - in'
(Cl/Hp)
f
(+Vc)
168
169
170
171
Oh, what a beau - ti - ful day
172
173
174
175
I got a beau - ti - ful feel - in'

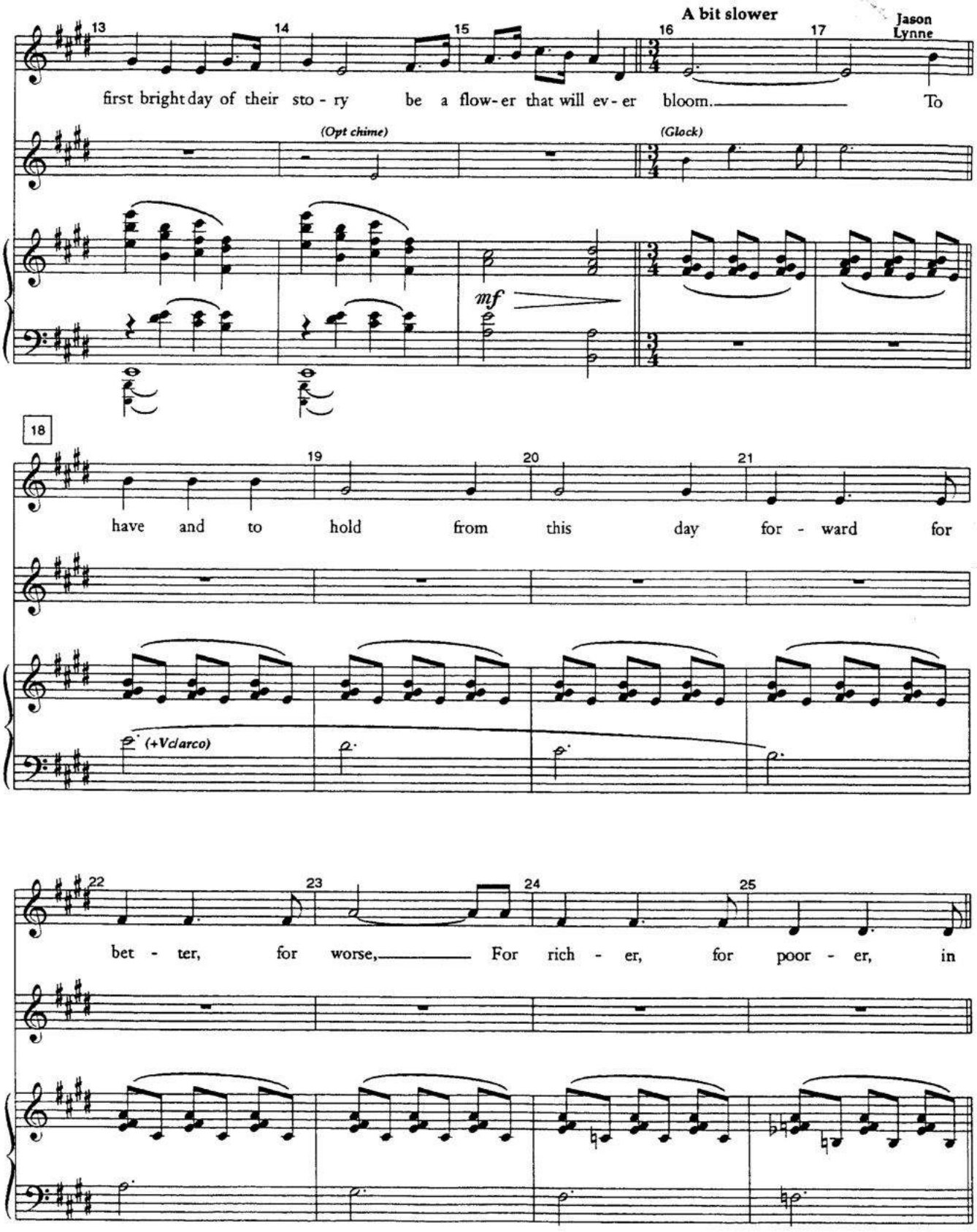


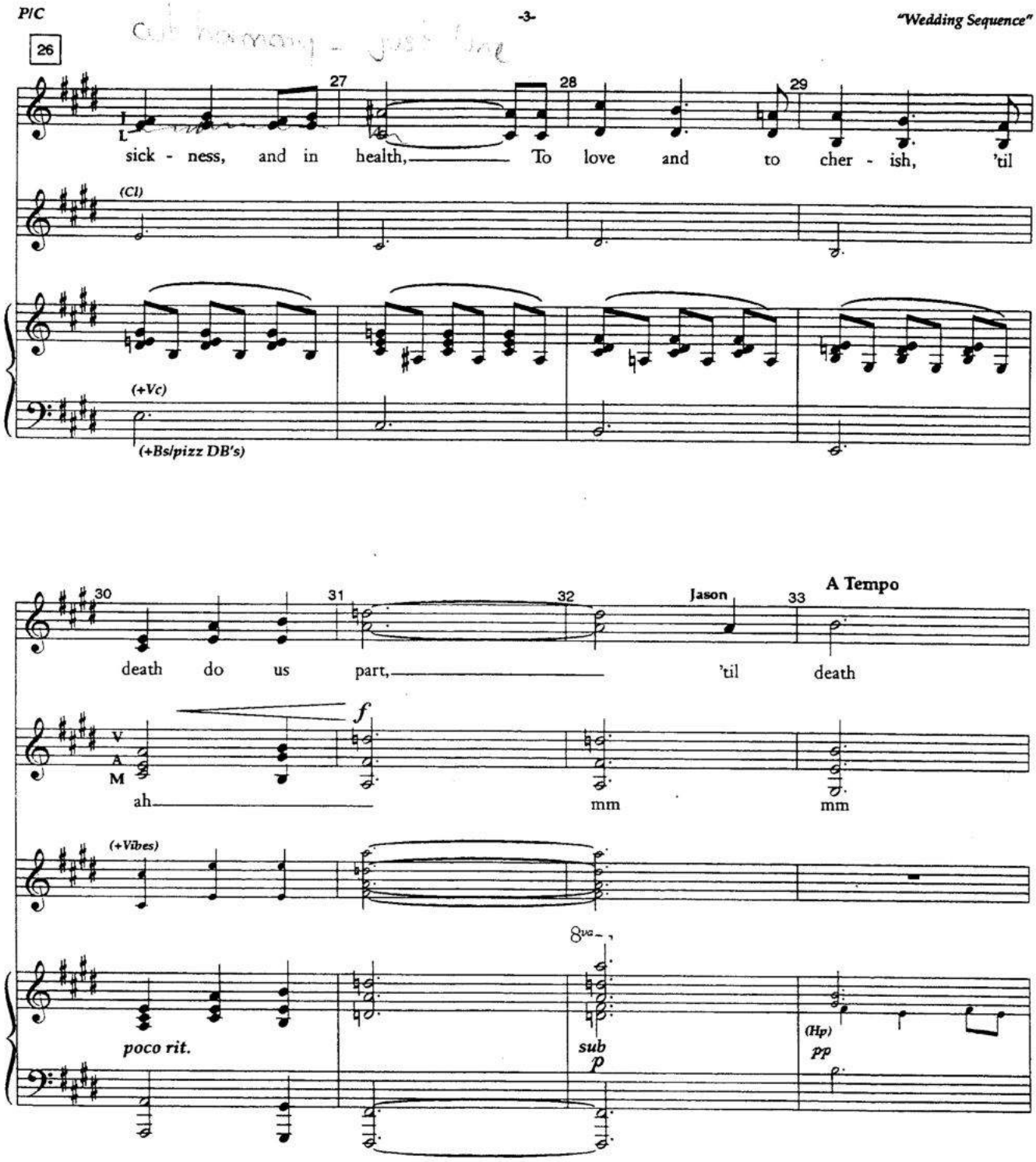

Direct segue to "Wedding Sequence" [Bar 7]

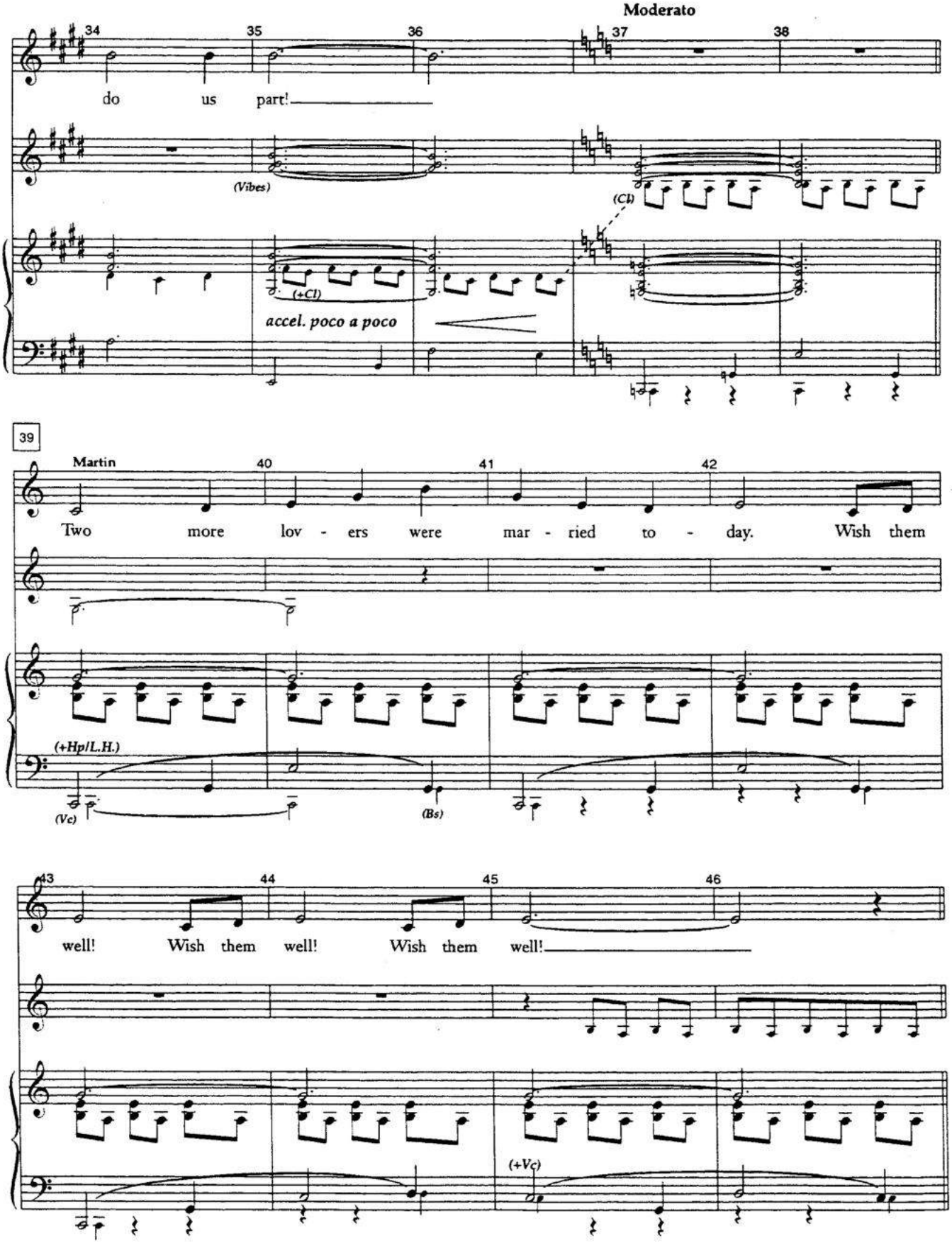
# *Wedding Sequence*

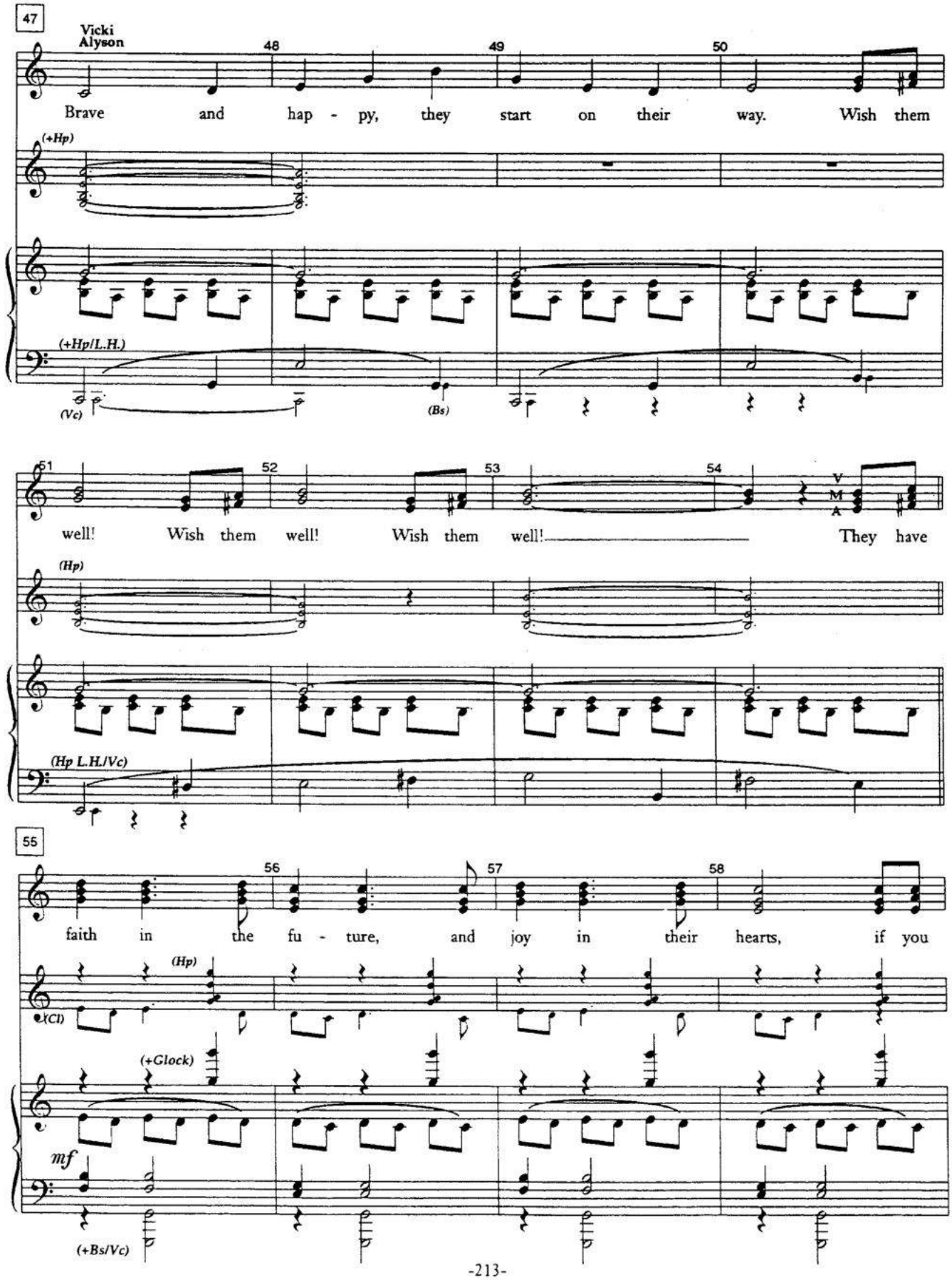
**Orch: Michael Gibson**

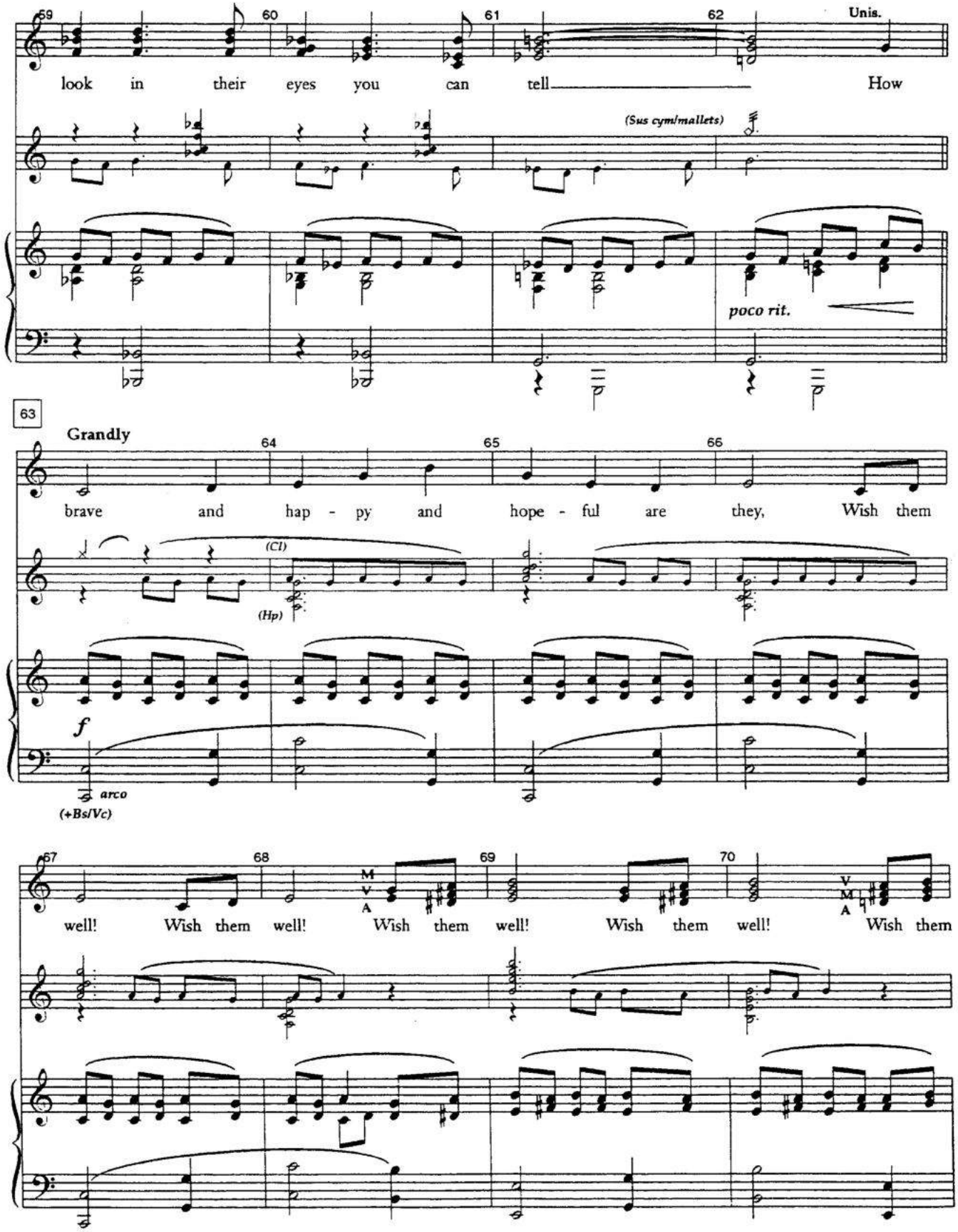


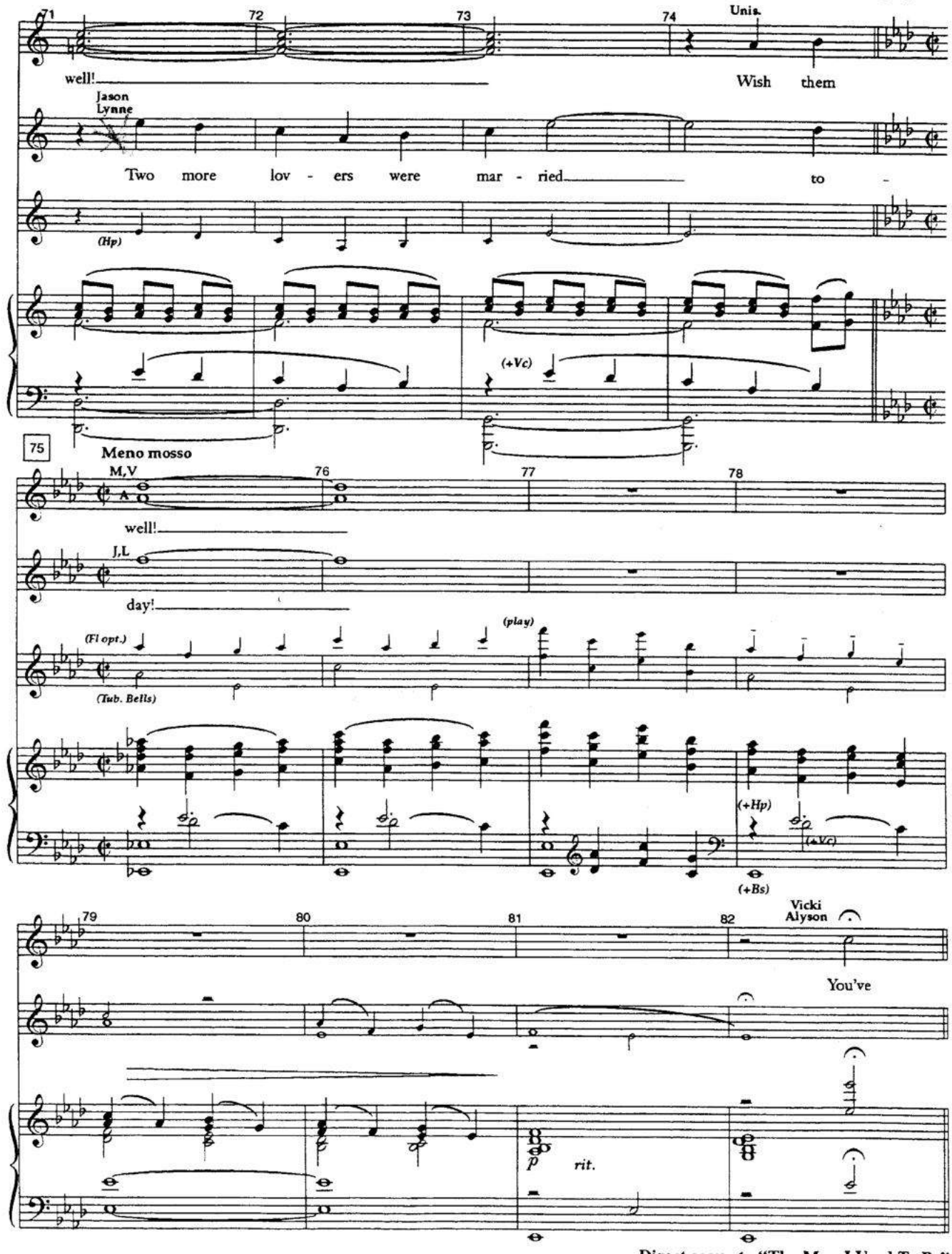

A bit slower
Jason Lynne
first bright day of their sto - ry be a flow - er that will ev - er bloom. To
(Opt chime)
(Glock)
mf
18
have and to hold from this day for - ward for
(+Vc/arco)
bet - ter, for worse, For rich - er, for poor - er, in


26
27
28
29
sick - ness, and in health, To love and to cher - ish, 'til
(Cl)
(+Vc)
(+Bs/pizz DB's)
30
31
32
Jason
33
A Tempo
death do us part, 'til death
f
V
A
M
ah
mm
mm
(+Vibes)
8va
poco rit.
sub
p
(Hp)
pp


Moderato
34
35
36
37
38
do us part!
(Vibes)
(Cl)
(+Cl)
accel. poco a poco
39
Martin
40
41
42
Two more lov - ers were mar - ried to - day. Wish them
(+Hp/L.H.)
(Vc)
(Bs)
43
44
45
46
well! Wish them well! Wish them well!
(+Vc)


47
Vicki
Alyson
48
49
50
Brave and hap - py, they start on their way. Wish them
(+Hp)
(+Hp/L.H.)
(Vc)
(Bs)
51
52
53
54
V
M
A
well! Wish them well! Wish them well! They have
(Hp)
(Hp L.H./Vc)
55
56
57
58
faith in the fu - ture, and joy in their hearts, if you
(Hp)
(Cl)
(+Glock)
mf
(+Bs/Vc)


59
60
61
62
Unis.
look in their eyes you can tell How
(Sus cym/mallets)
poco rit.
63
Grandly
64
65
66
brave and hap - py and hope - ful are they, Wish them
(Cl)
(Hp)
f
arco
(+Bs/Vc)
67
68
69
70
well! Wish them well! Wish them well! Wish them well! Wish them




Direct segue to "The Man I Used To Be"

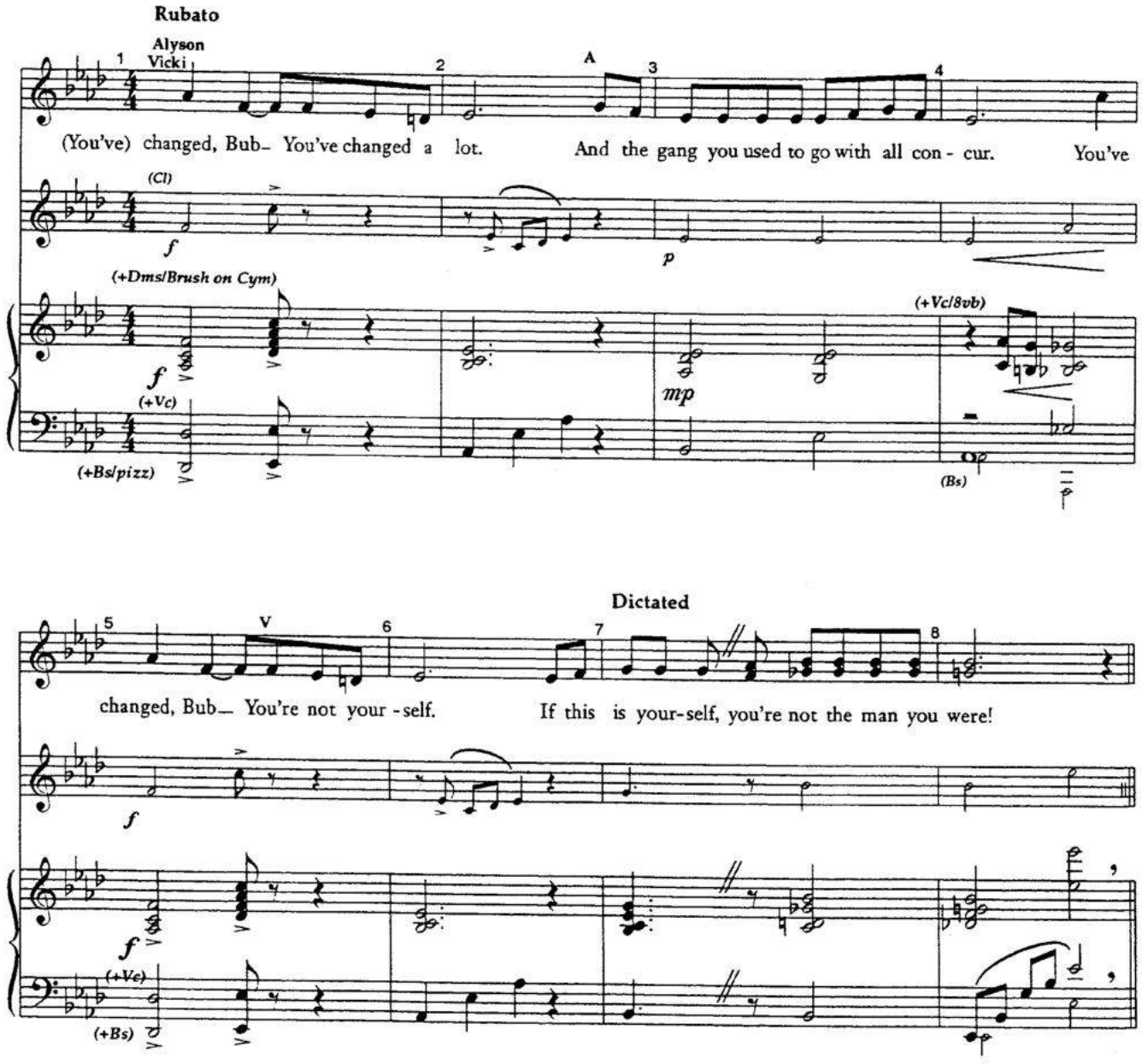
**PIANO/CONDUCTOR**

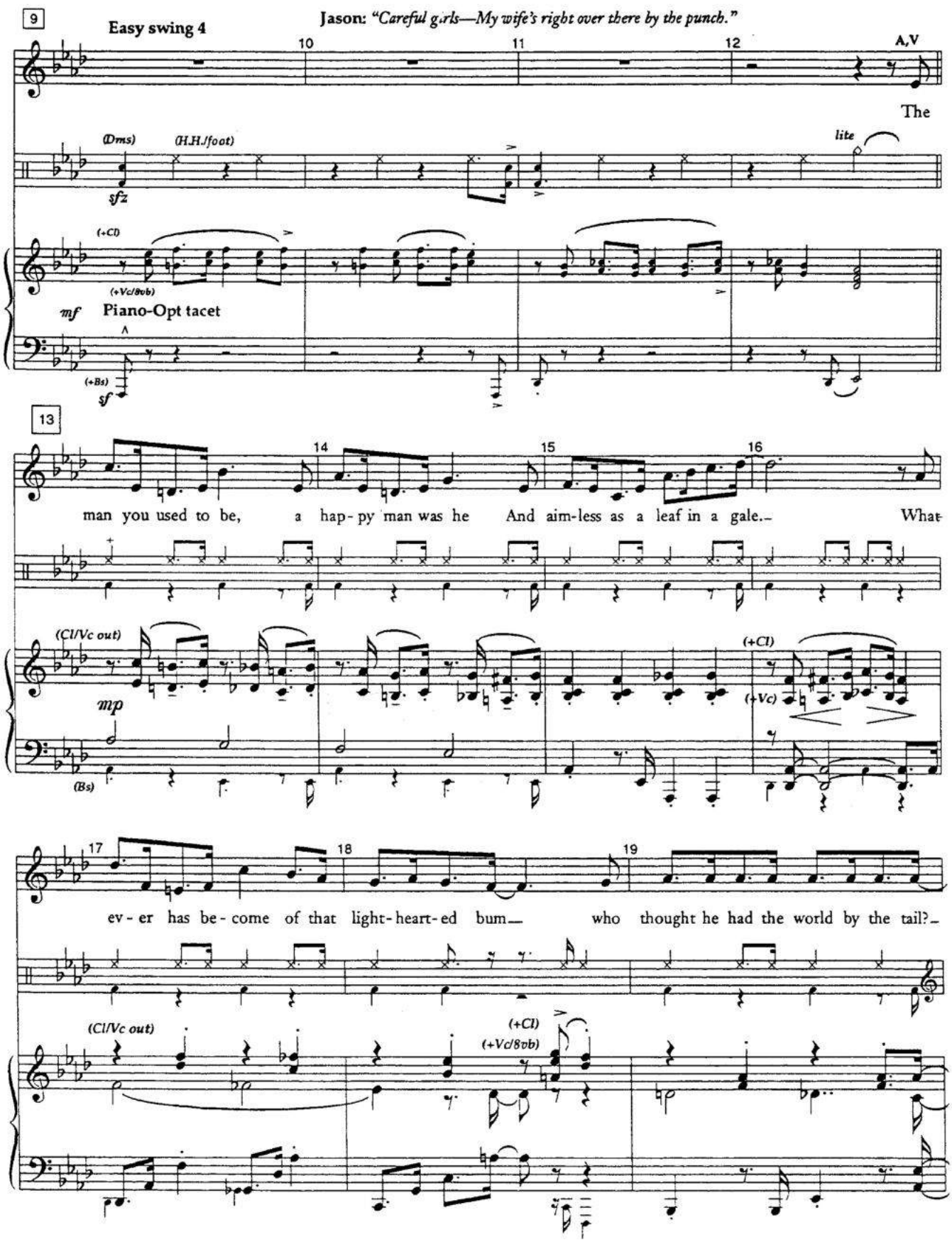
**Alyson**
**Vicki**
**Jason**

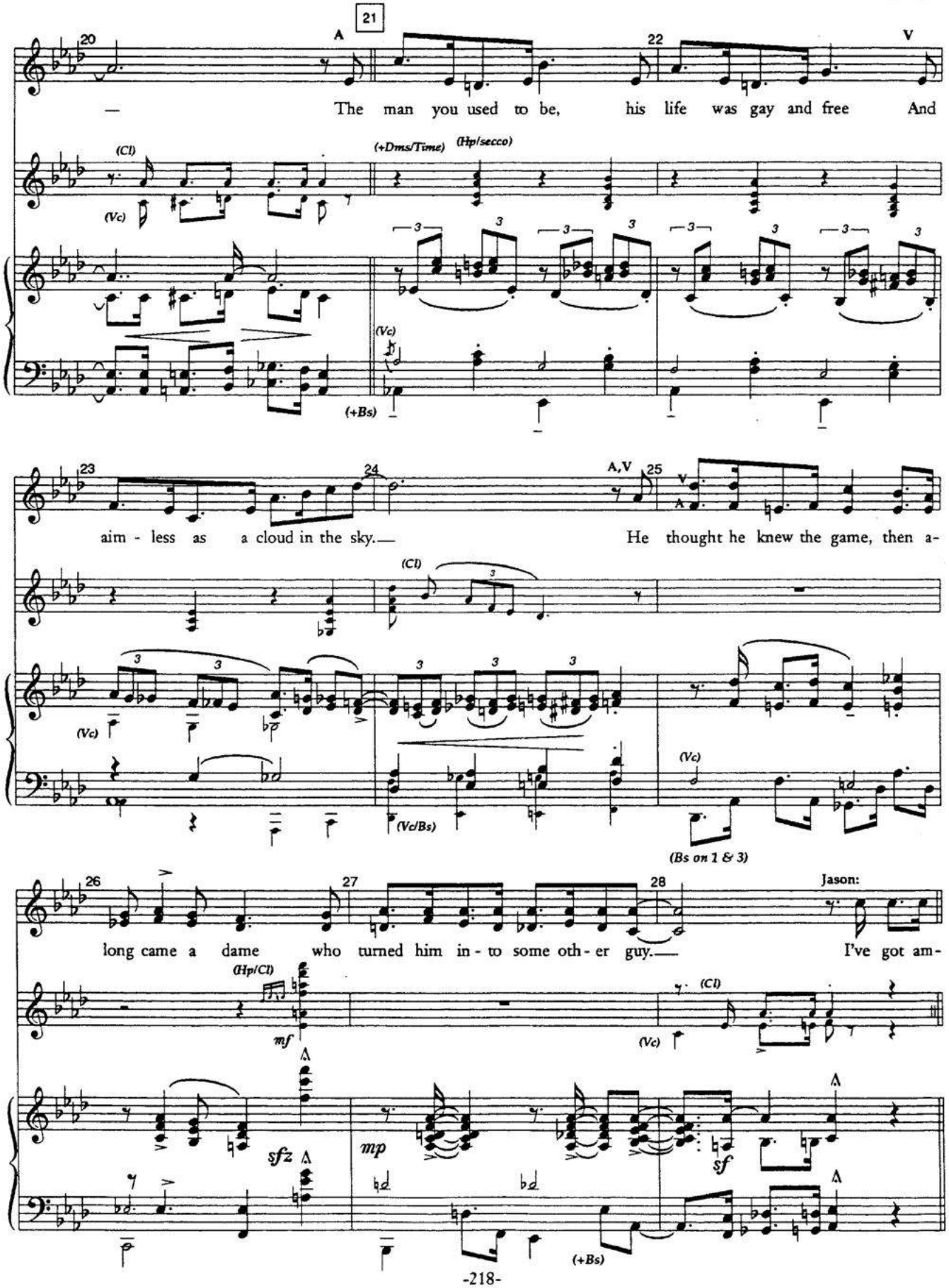
# *The Man I Used To Be*

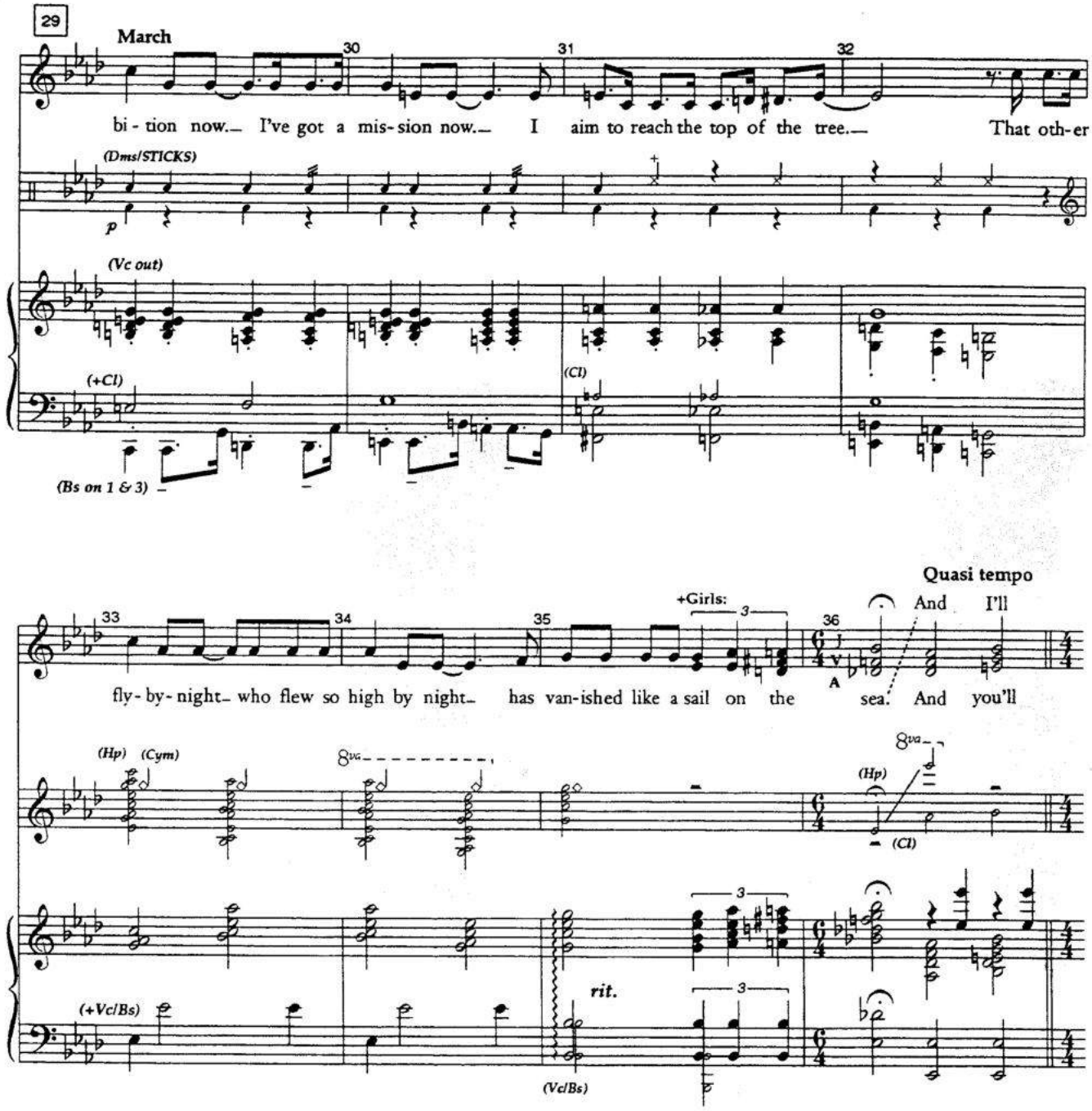
**Orch: Michael Gibson**

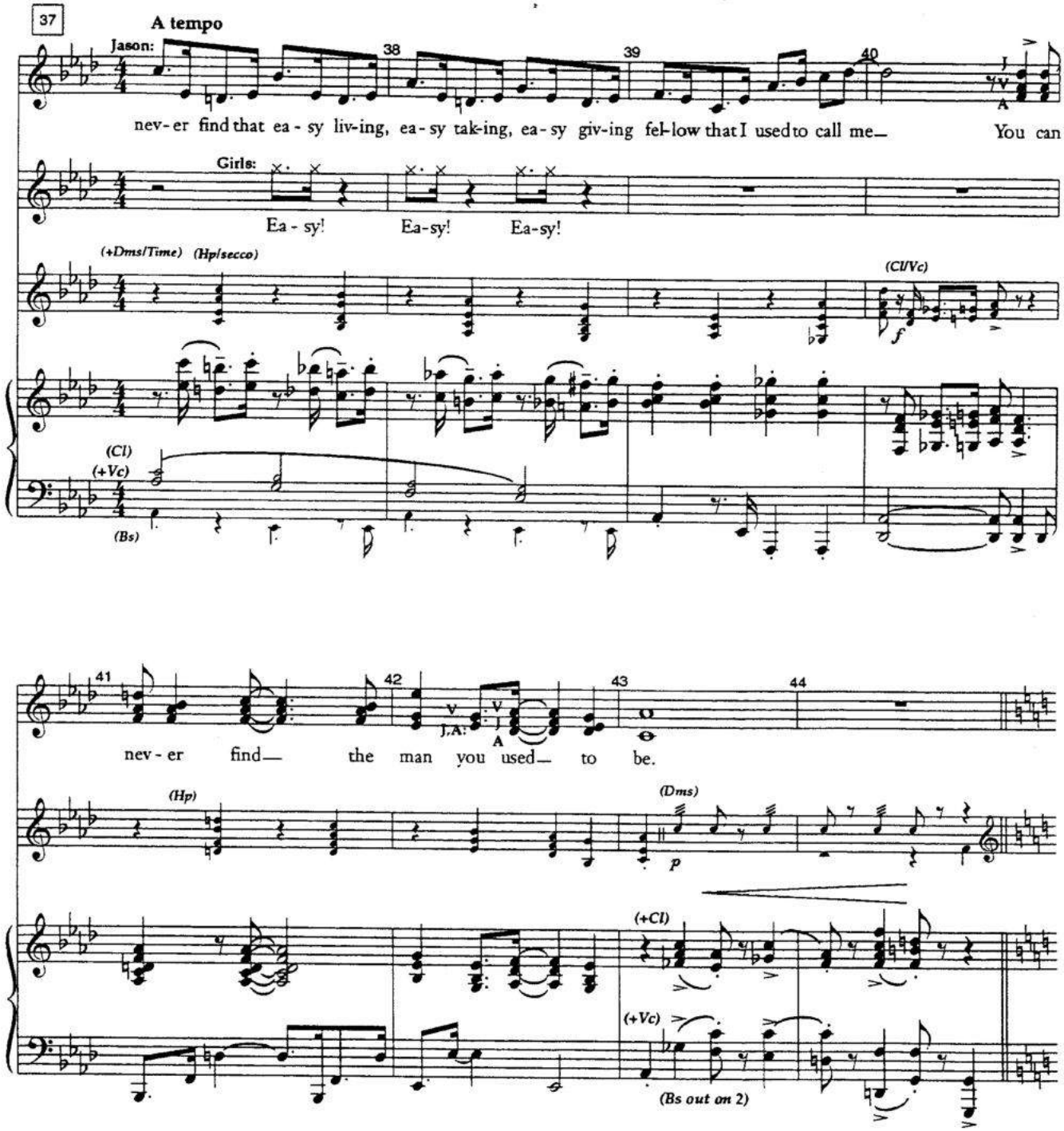
[Segue from "Wedding Sequence"]




9
Easy swing 4
Jason: "Careful girls—My wife's right over there by the punch."
10
11
12
A,V
The
(Dms)
(H.H./foot)
sfz
lite
(+Cl)
(+Vc/8vb)
mf
Piano-Opt tacet
(+Bs)
sf
13
14
15
16
man you used to be, a hap-py man was he And aim-less as a leaf in a gale.— What
(Cl/Vc out)
mp
(Bs)
(+Cl)
(+Vc)
17
18
19
ev-er has be-come of that light-heart-ed bum— who thought he had the world by the tail?—
(Cl/Vc out)
(+Cl)
(+Vc/8vb)


21
A
V
20
22
— The man you used to be, his life was gay and free And
(Cl)
(Vc)
(+Dms/Tmp)
(Hp/secco)
(+Bs)
23
24
A,V
25
aim - less as a cloud in the sky.— He thought he knew the game, then a-
(Cl)
(Vc)
(Vc/Bs)
(Bs on 1 & 3)
26
27
28
Jason:
long came a dame who turned him in - to some oth - er guy.— I've got am-
(Hp/Cl)
mf
(Cl)
(Vc)
sfz
mp
sf
(+Bs)

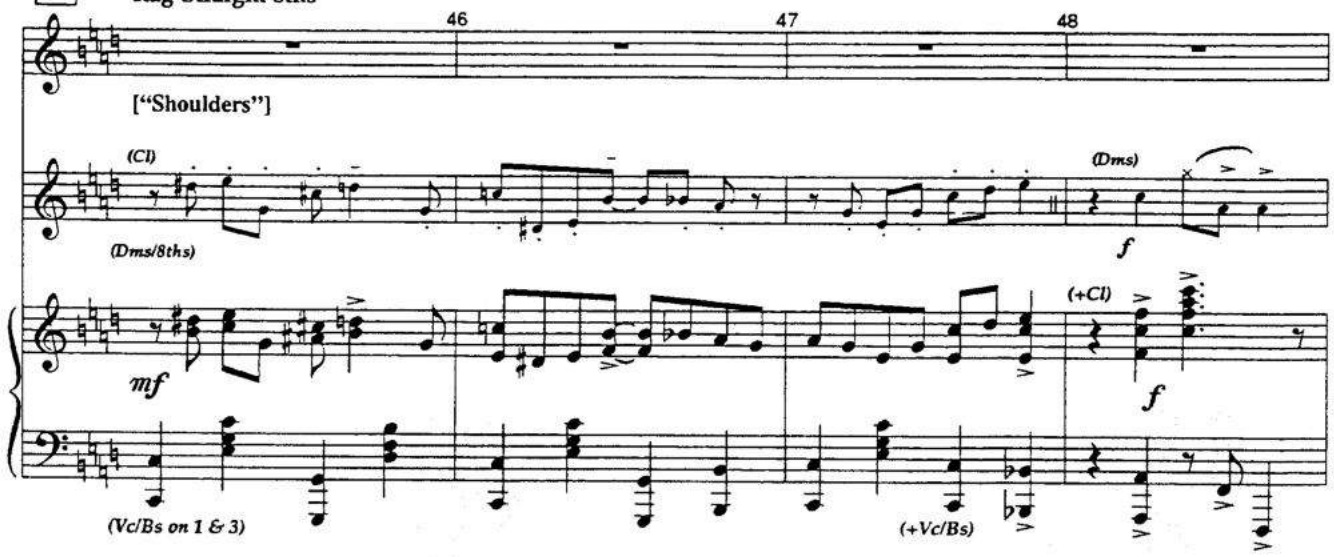

29
March
30
31
32
bi - tion now.— I've got a mis-sion now.— I aim to reach the top of the tree.— That oth-er
(Dms/STICKS)
p
(Vc out)
(+Cl)
(Cl)
(Bs on 1 & 3)
Quasi tempo
+Girls:
3
33
34
35
36
And I'll
fly - by - night— who flew so high by night— has van-ished like a sail on the sea. And you'll
A
(Hp) (Cym)
8va
(Hp)
(Cl)
(+Vc/Bs)
rit.
(Vc/Bs)


37
A tempo
Jason:
38
39
40
nev-er find that ea-sy liv-ing, ea-sy tak-ing, ea-sy giv-ing fel-low that I used to call me— You can
Girls:
Ea-sy! Ea-sy! Ea-sy!
(+Dms/Time) (Hp/secco)
(Cl/Vc)
f
(Cl)
(+Vc)
(Bs)
41
42
43
44
J.A.
nev-er find— the man you used— to be.
(Hp)
(Dms)
p
(+Cl)
(+Vc)
(Bs out on 2)

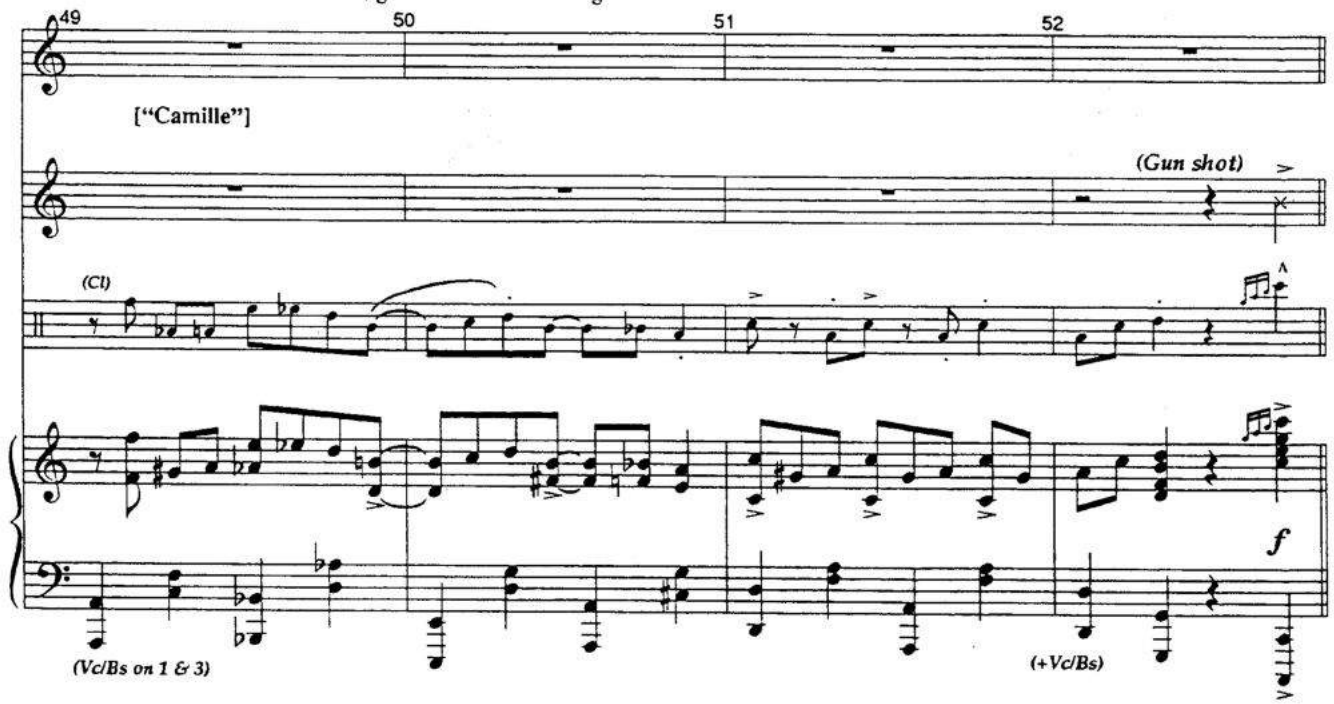
45

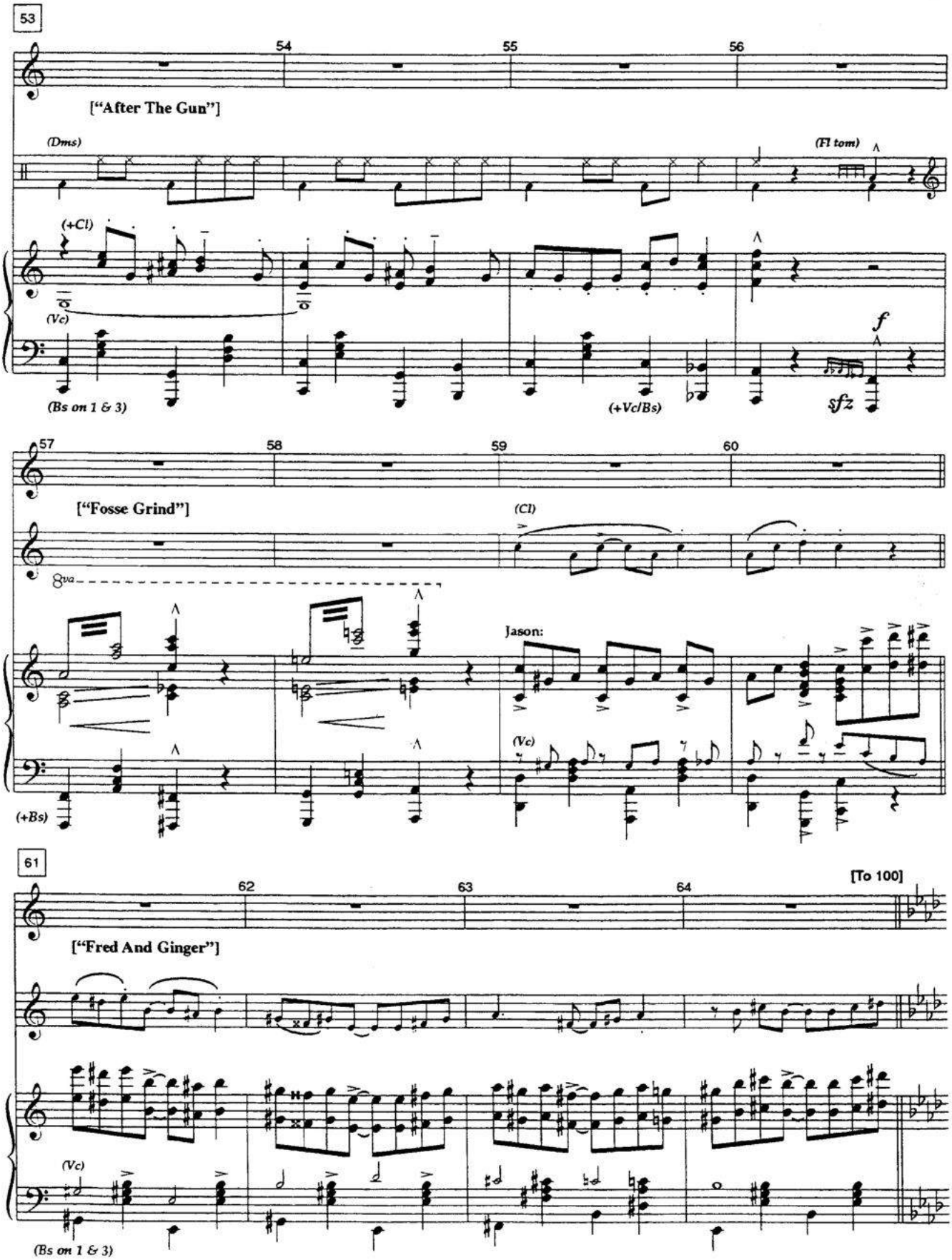
**DANCE**
**Rag-Straight 8ths**

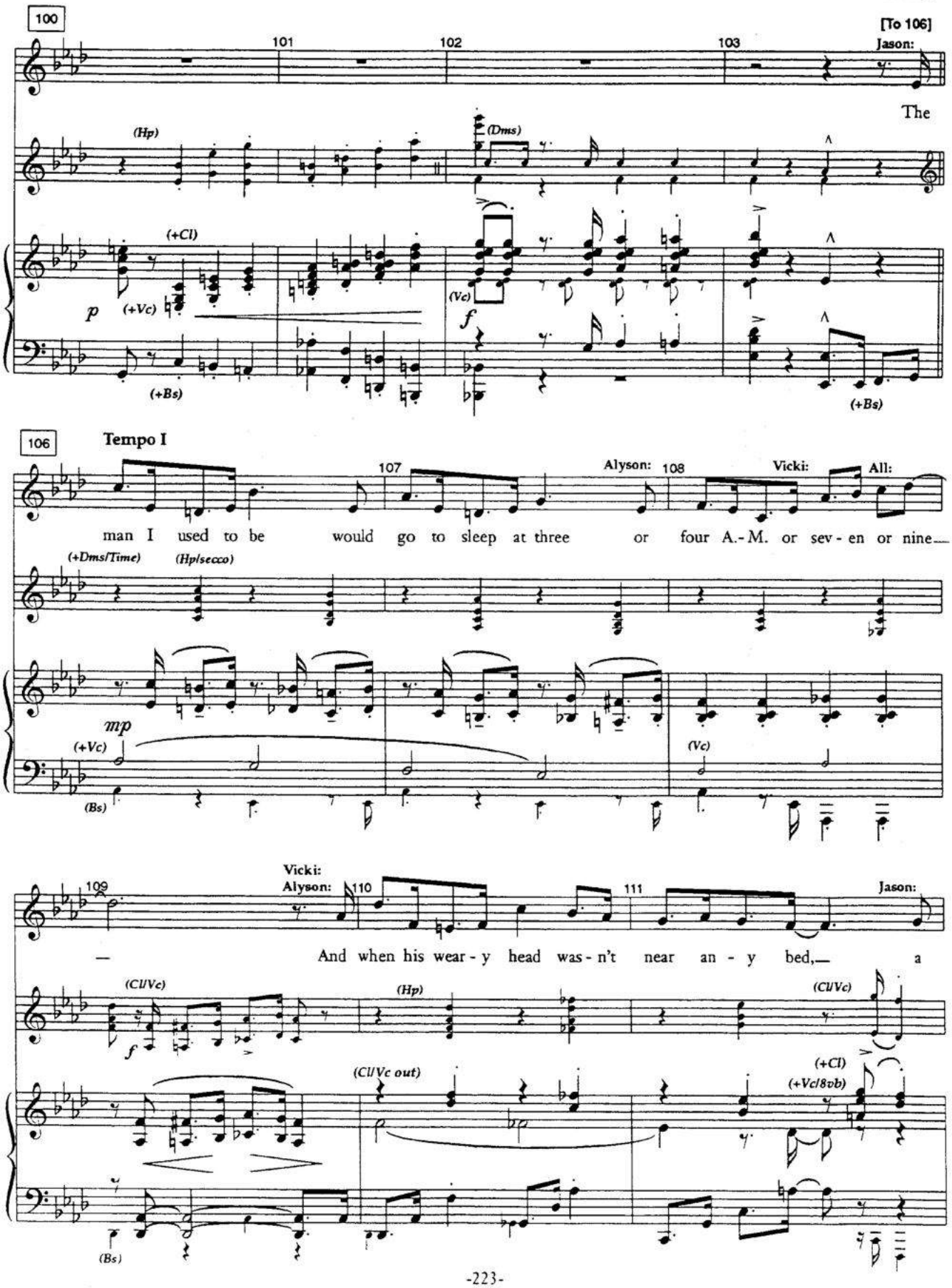
Jason: *"What are you doing? Excuse me, I'll just be right over here. I'm a married man...Well, I am. Mercy!*

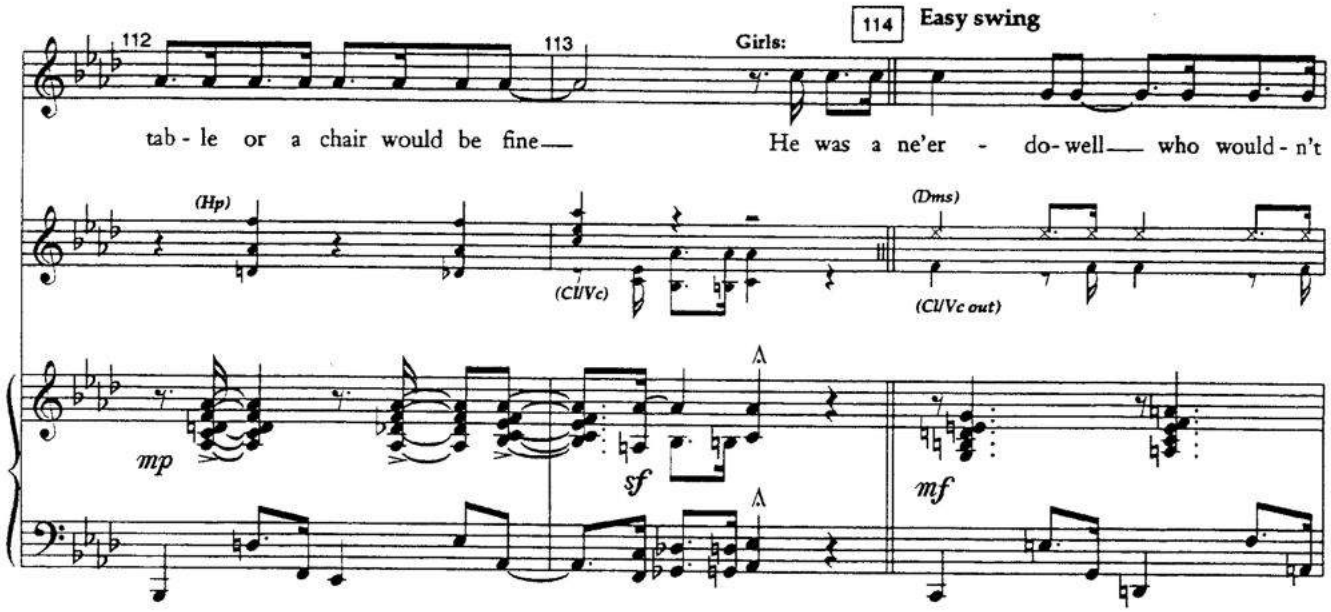


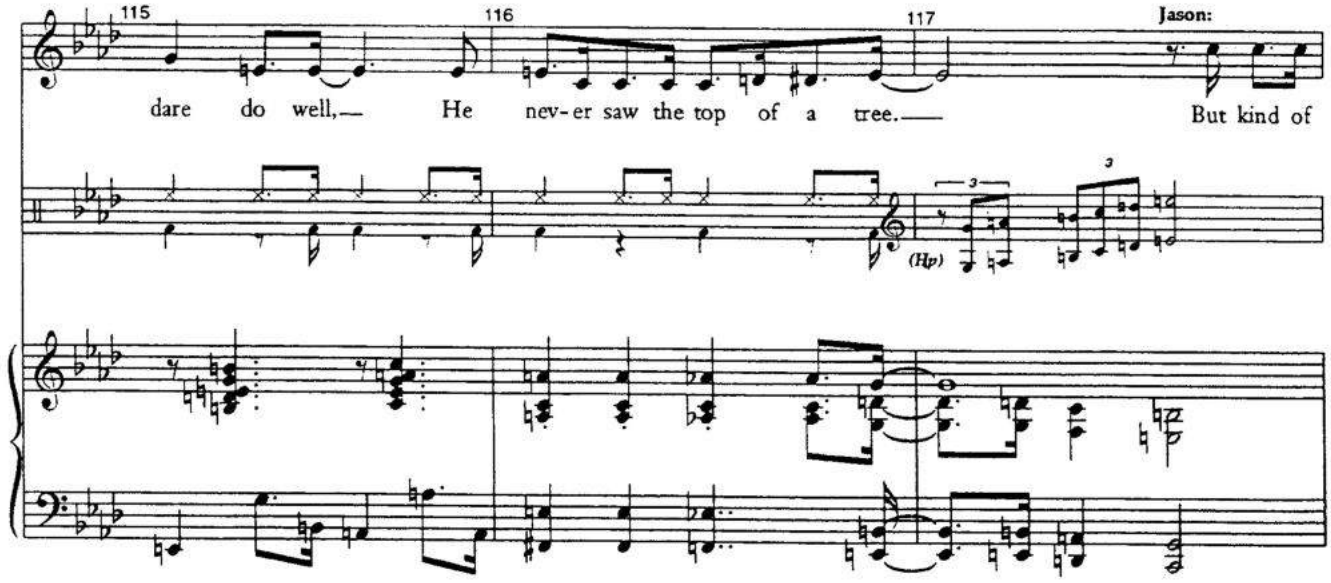

*Look out, girls—I'm comin' through."*

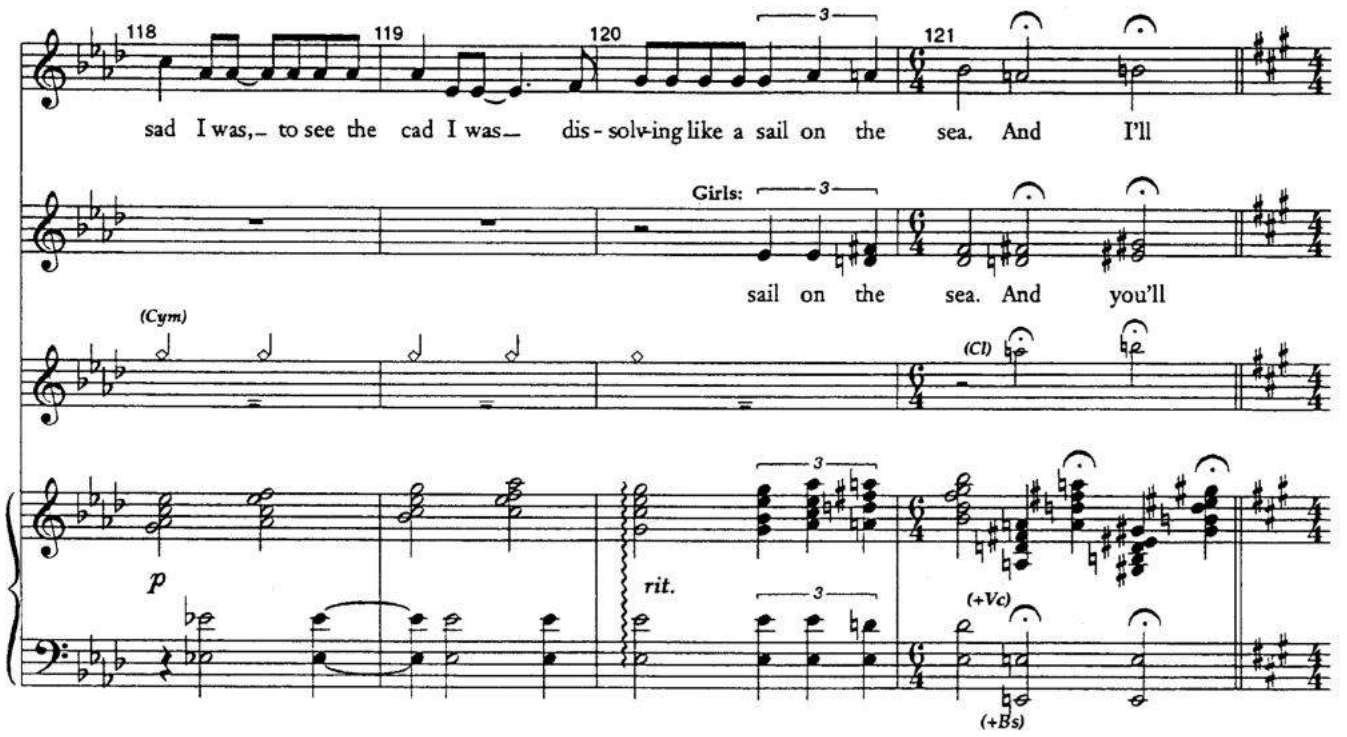


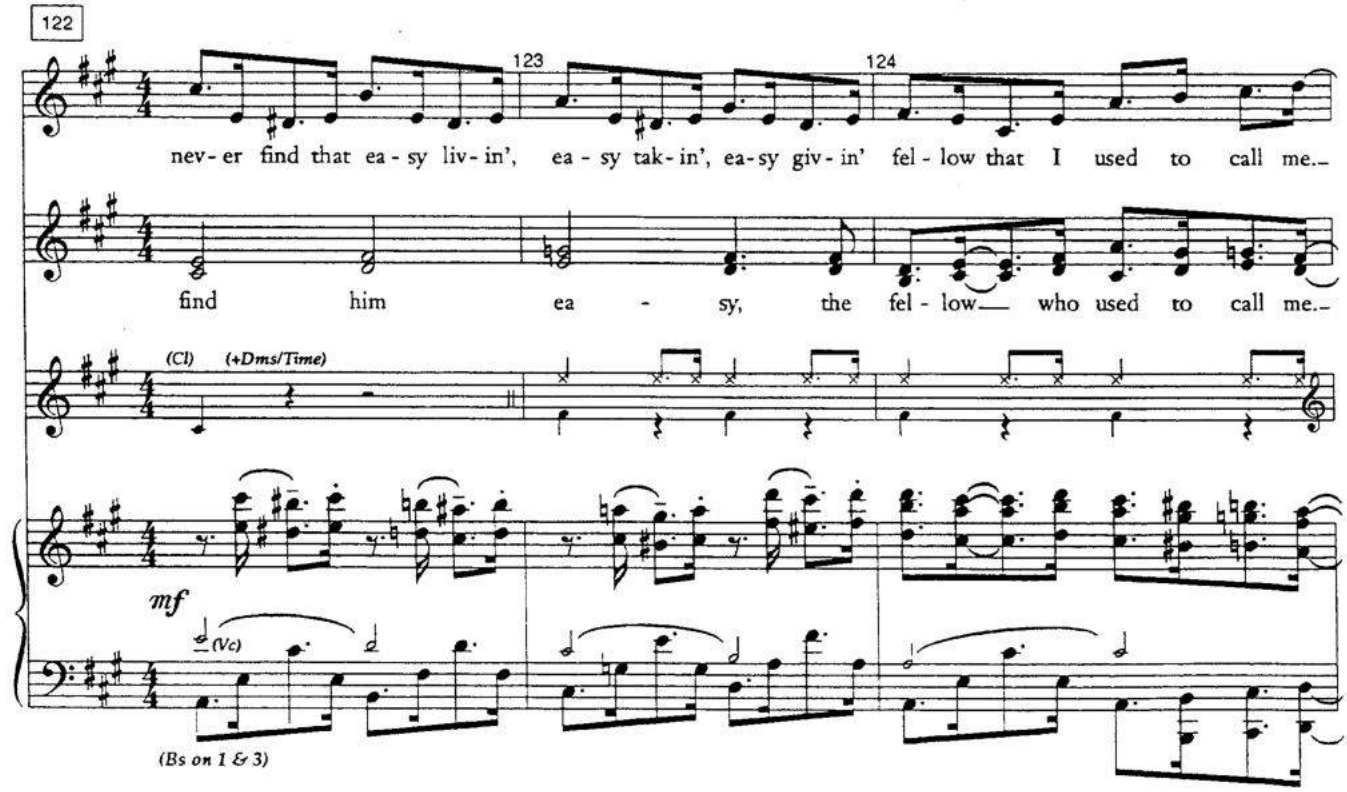

53
54
55
56
["After The Gun"]
(Dms)
(Fl tom)
(+Cl)
(Vc)
(Bs on 1 & 3)
(+Vc/Bs)
f
sfz
57
58
59
60
["Fosse Grind"]
(Cl)
8va
Jason:
(Vc)
(+Bs)
61
62
63
64
[To 100]
["Fred And Ginger"]
(Vc)
(Bs on 1 & 3)

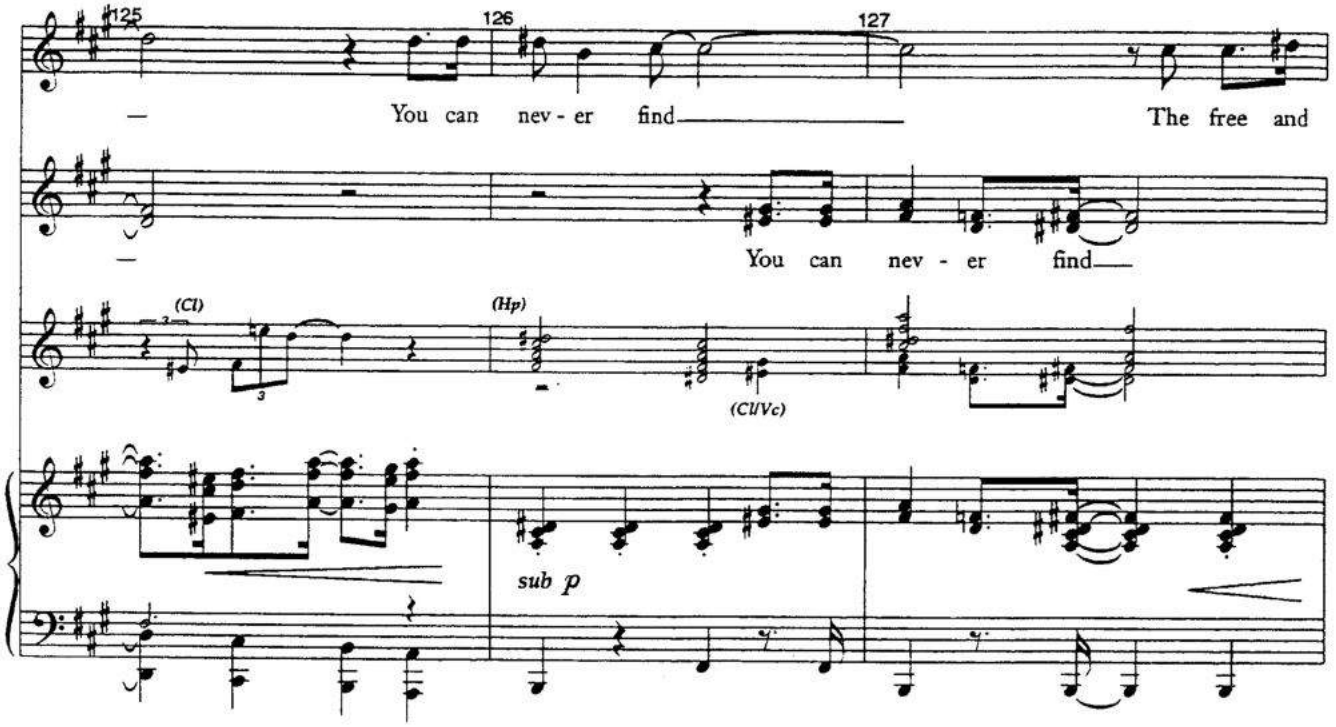

100
101
102
103
[To 106]
Jason:
The
(Hp)
(Dms)
(+Cl)
p
(+Vc)
(Vc)
f
(+Bs)
(+Bs)
106
Tempo I
107
Alyson:
108
Vicki:
All:
man I used to be would go to sleep at three or four A.-M. or sev - en or nine—
(+Dms/Time)
(Hp/secco)
mp
(+Vc)
(Vc)
(Bs)
109
Vicki:
Alyson:
110
111
Jason:
—
And when his wear - y head was - n't near an - y bed,—
a
(Cl/Vc)
f
(Hp)
(Cl/Vc)
(Cl/Vc out)
(+Cl)
(+Vc/8vb)
(Bs)

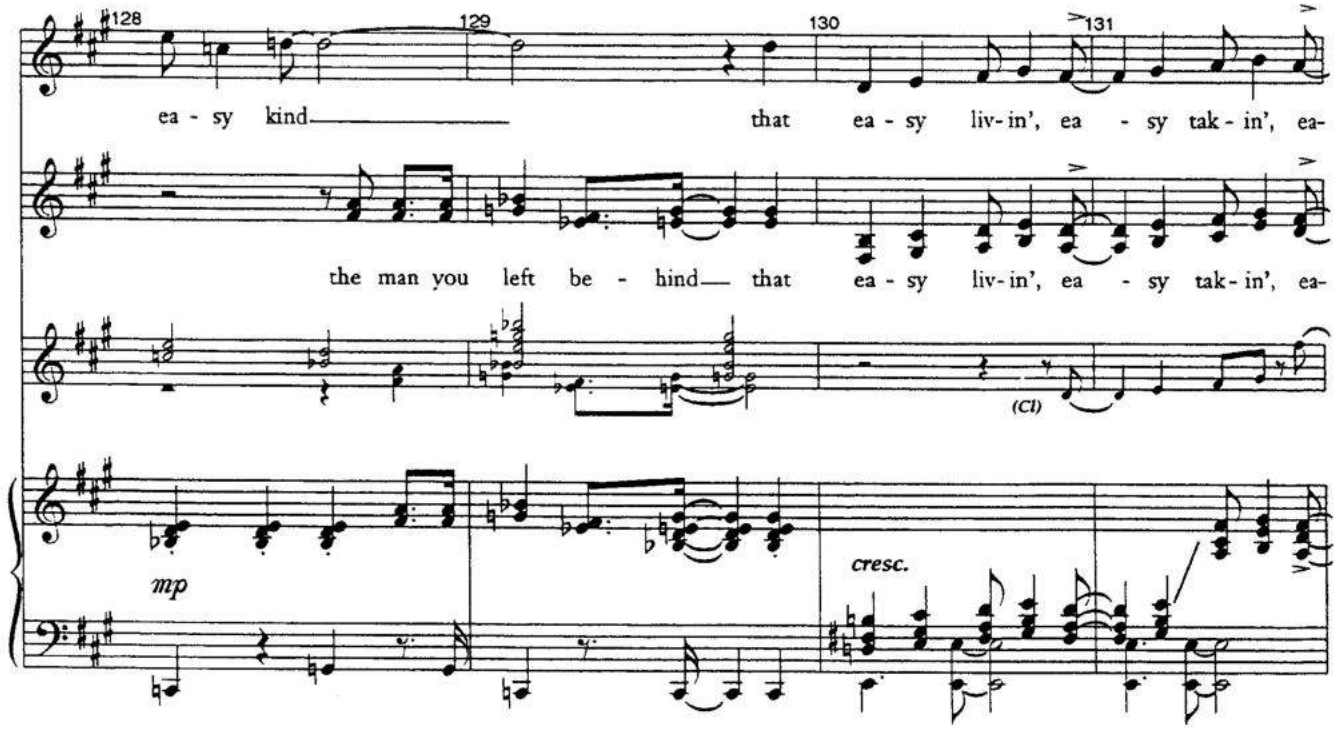

112
113
114
Easy swing
Girls:
tab - le or a chair would be fine—
He was a ne'er - do-well— who would - n't
(Hp)
(Cl/Vc)
(Dms)
(Cl/Vc out)
mp
sf
mf

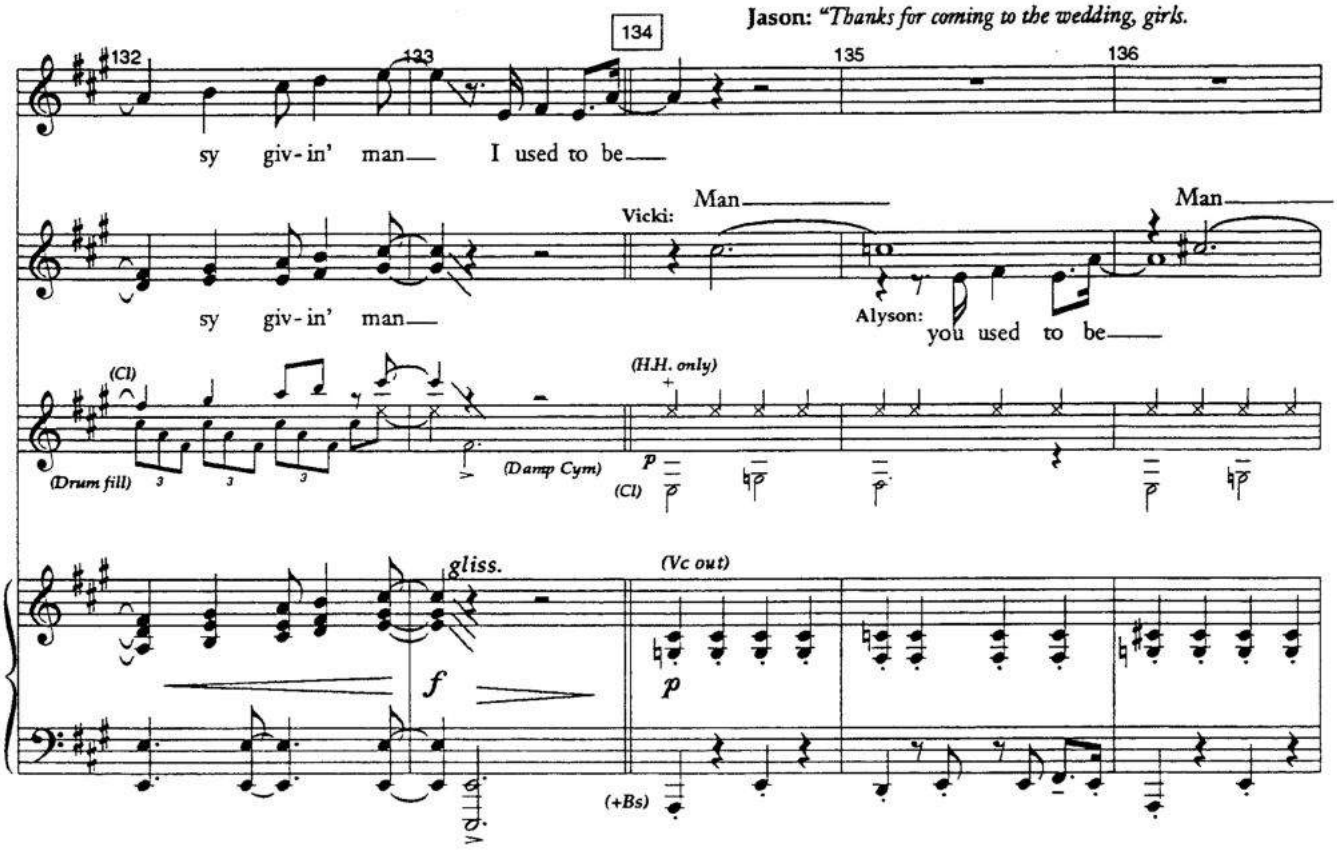

115
116
117
Jason:
dare do well,— He nev-er saw the top of a tree.—
But kind of
(Hp)


118
119
120
121
3
sad I was,– to see the cad I was– dis - solv-ing like a sail on the sea. And I'll
Girls:
sail on the sea. And you'll
(Cym)
(Cl)
p
rit.
(+Vc)
(+Bs)


122
123
124
nev - er find that ea - sy liv - in', ea - sy tak - in', ea-sy giv - in' fel - low that I used to call me.–
find him ea - sy, the fel - low– who used to call me.–
(Cl)
(+Dms/Time)
mf
(Vc)
(Bs on 1 & 3)


125
126
127
— You can nev - er find — The free and
— You can nev - er find —
(Cl)
(Hp)
(Cl/Vc)
sub p

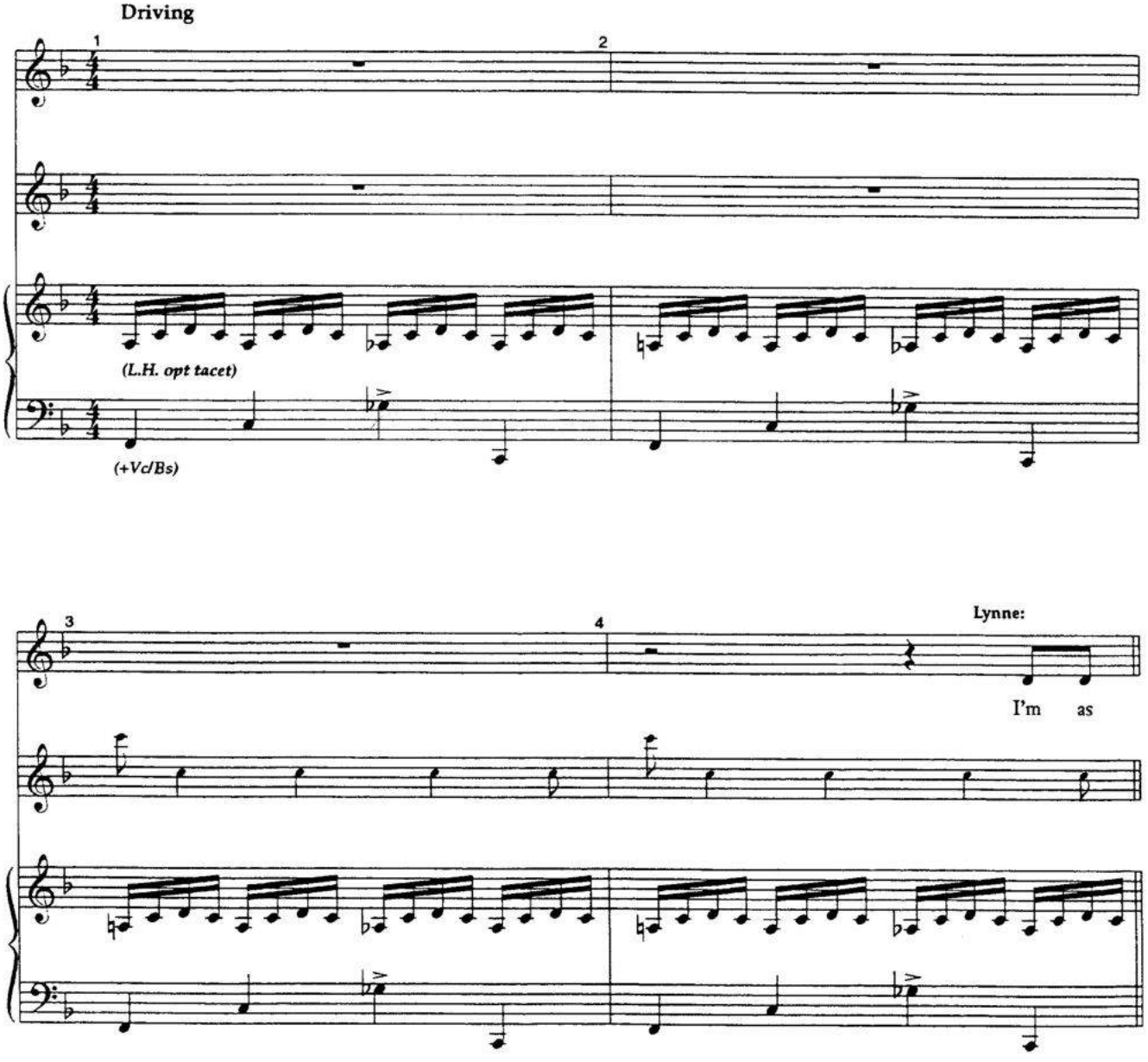

128
129
130
131
ea - sy kind — that ea - sy liv - in', ea - sy tak - in', ea-
the man you left be - hind — that ea - sy liv - in', ea - sy tak - in', ea-
(Cl)
mp
cresc.

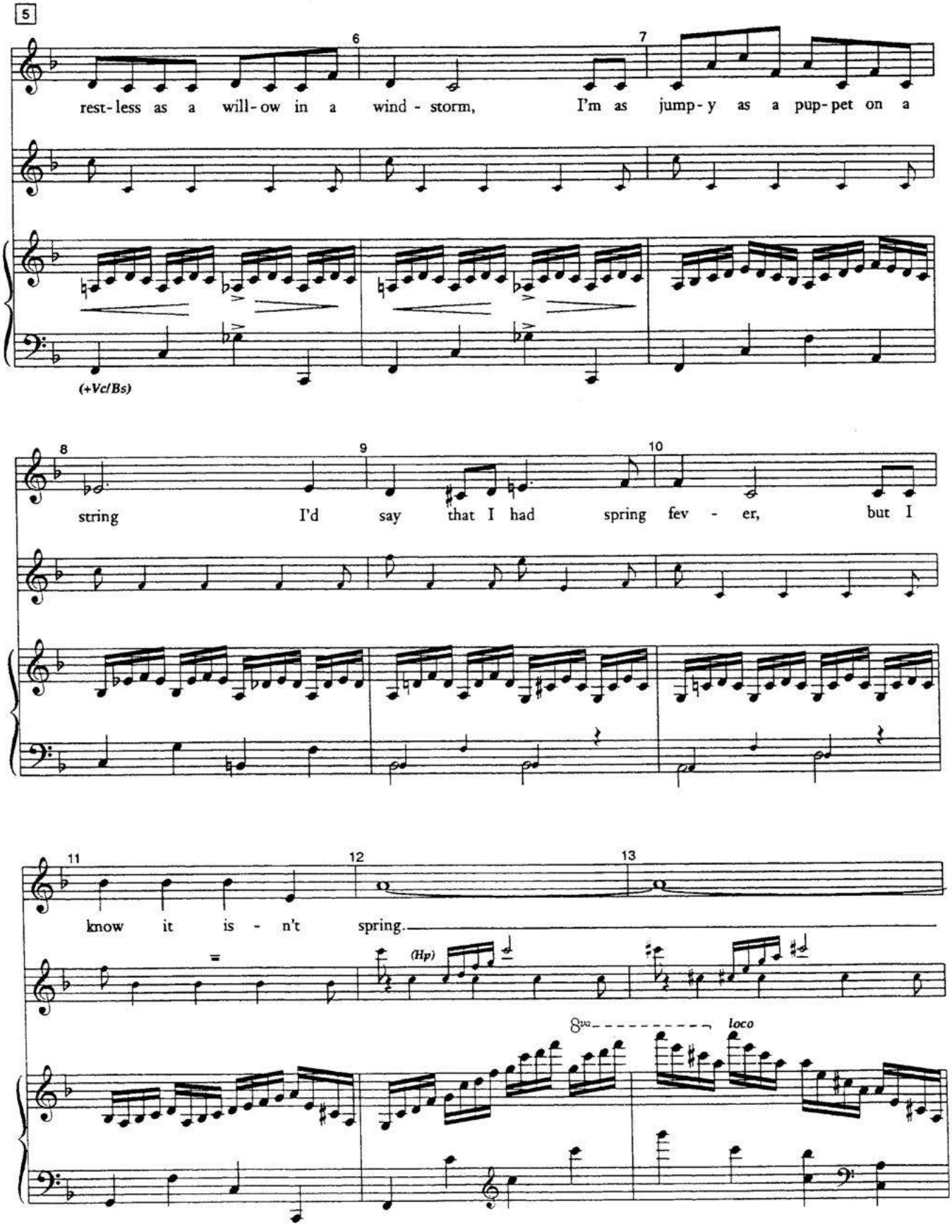

Jason: "Thanks for coming to the wedding, girls.
132
133
134
135
136
sy giv-in' man I used to be
Vicki:
Man
Man
sy giv-in' man
Alyson:
you used to be
(Cl)
(Drum fill)
(Damp Cym)
(H.H. only)
(Cl)
gliss.
(Vc out)
f
p
(+Bs)

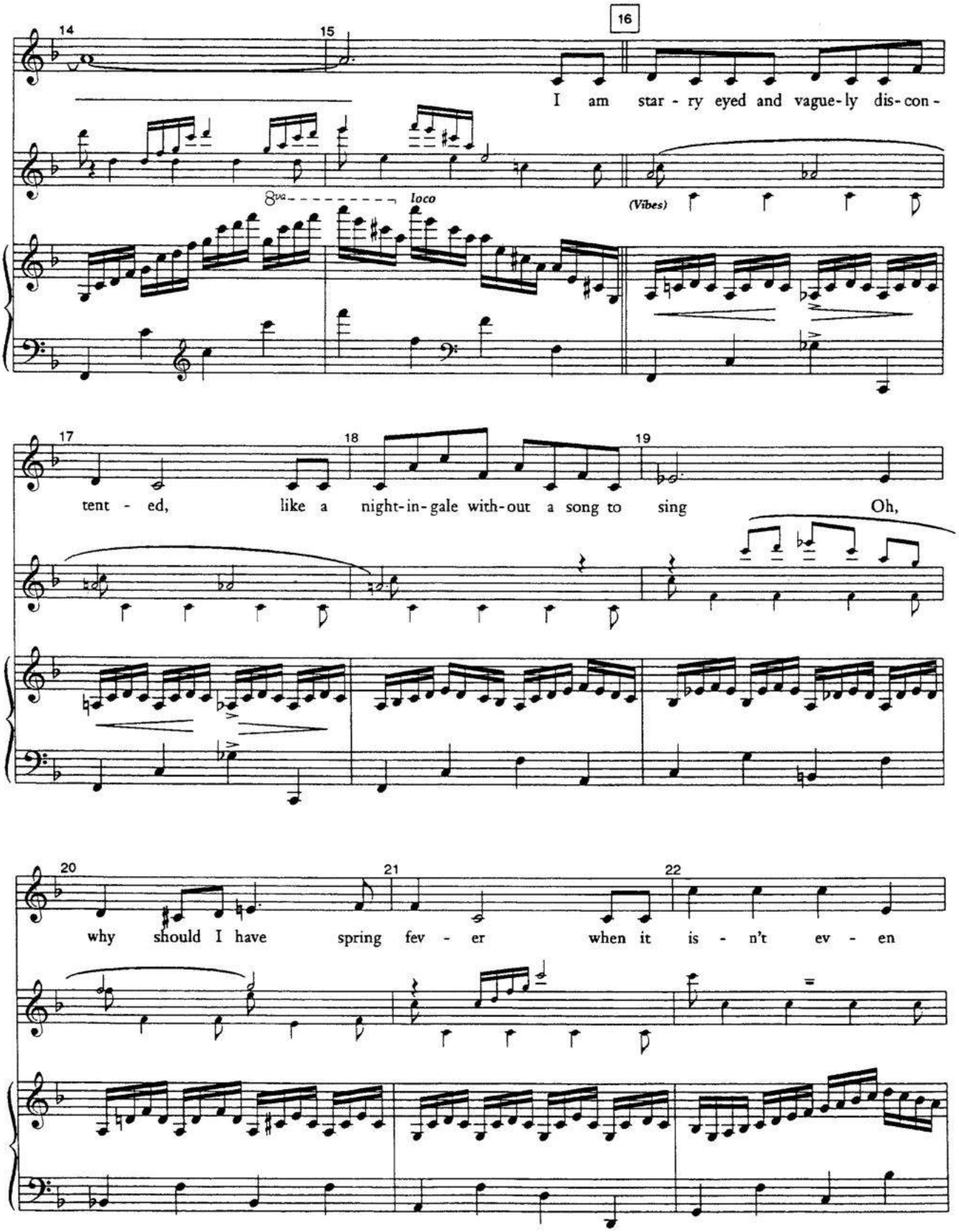
My wife loved the butter dish.
Those were the days...Yeah!"
137
138
139
140
141
Man
Be!
you used to be
Be!
(Cl)
(Dms)
sfz
(+Bs/gliss)

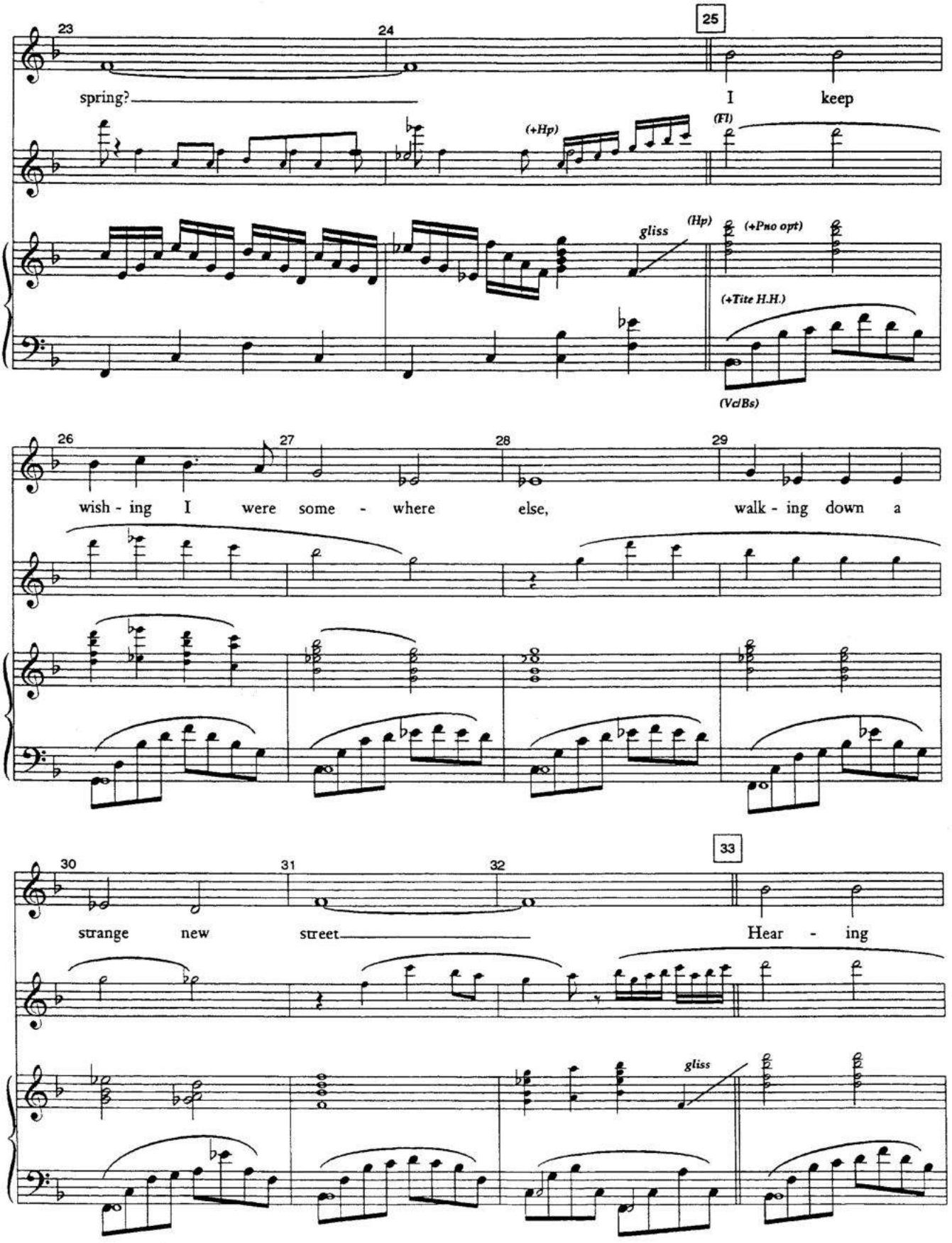
# *It Might As Well Be Spring*

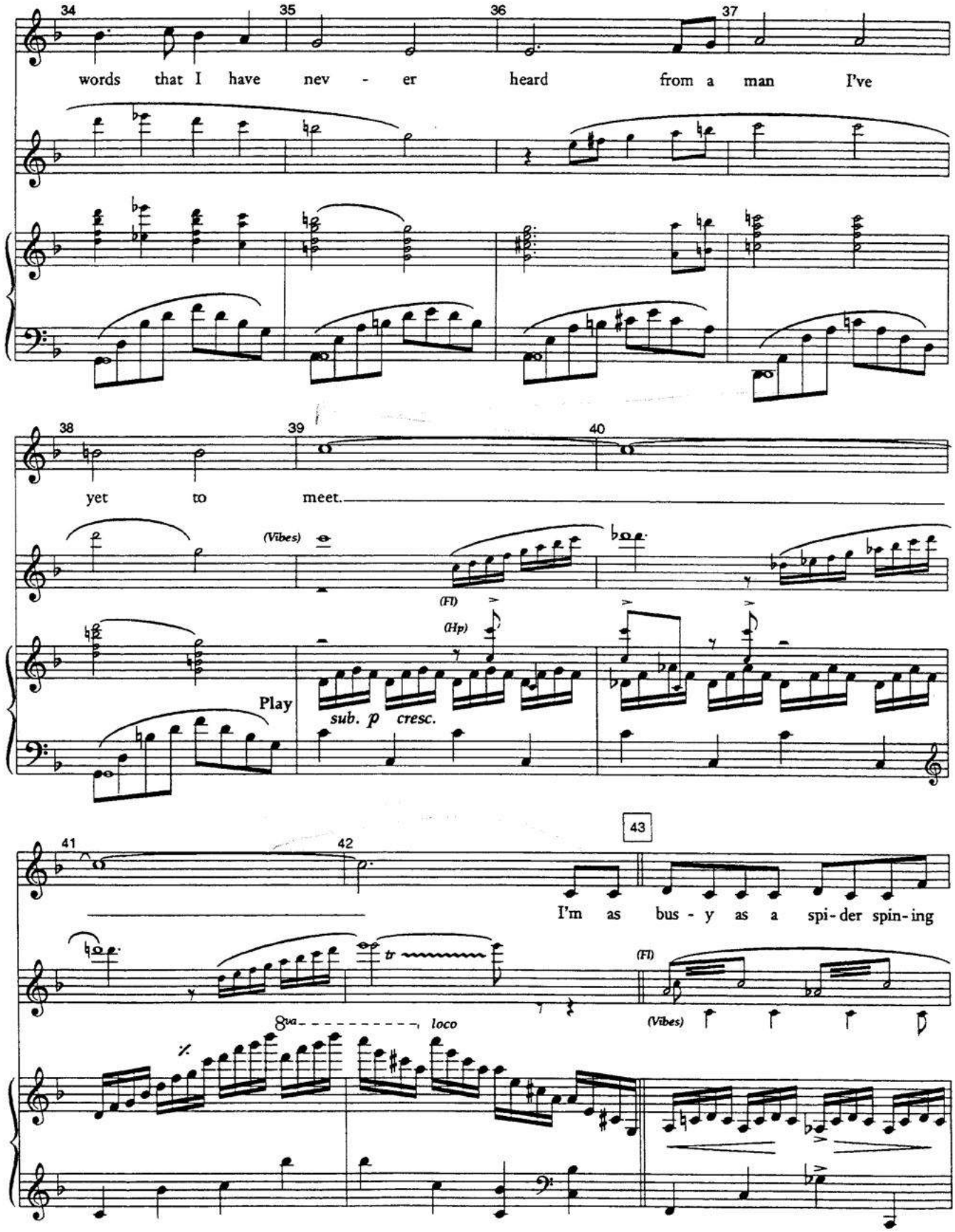
Orch: Michael Gibson

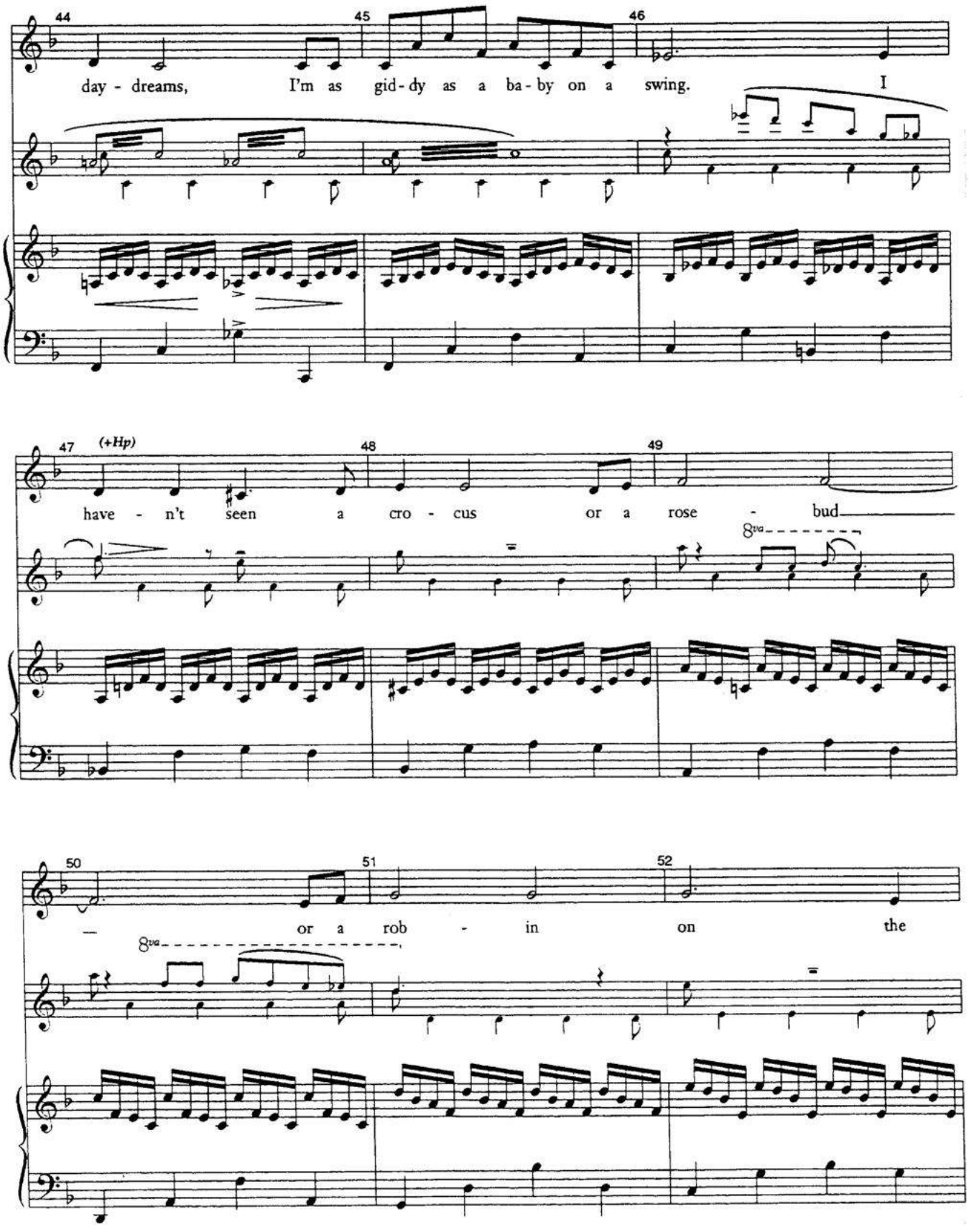


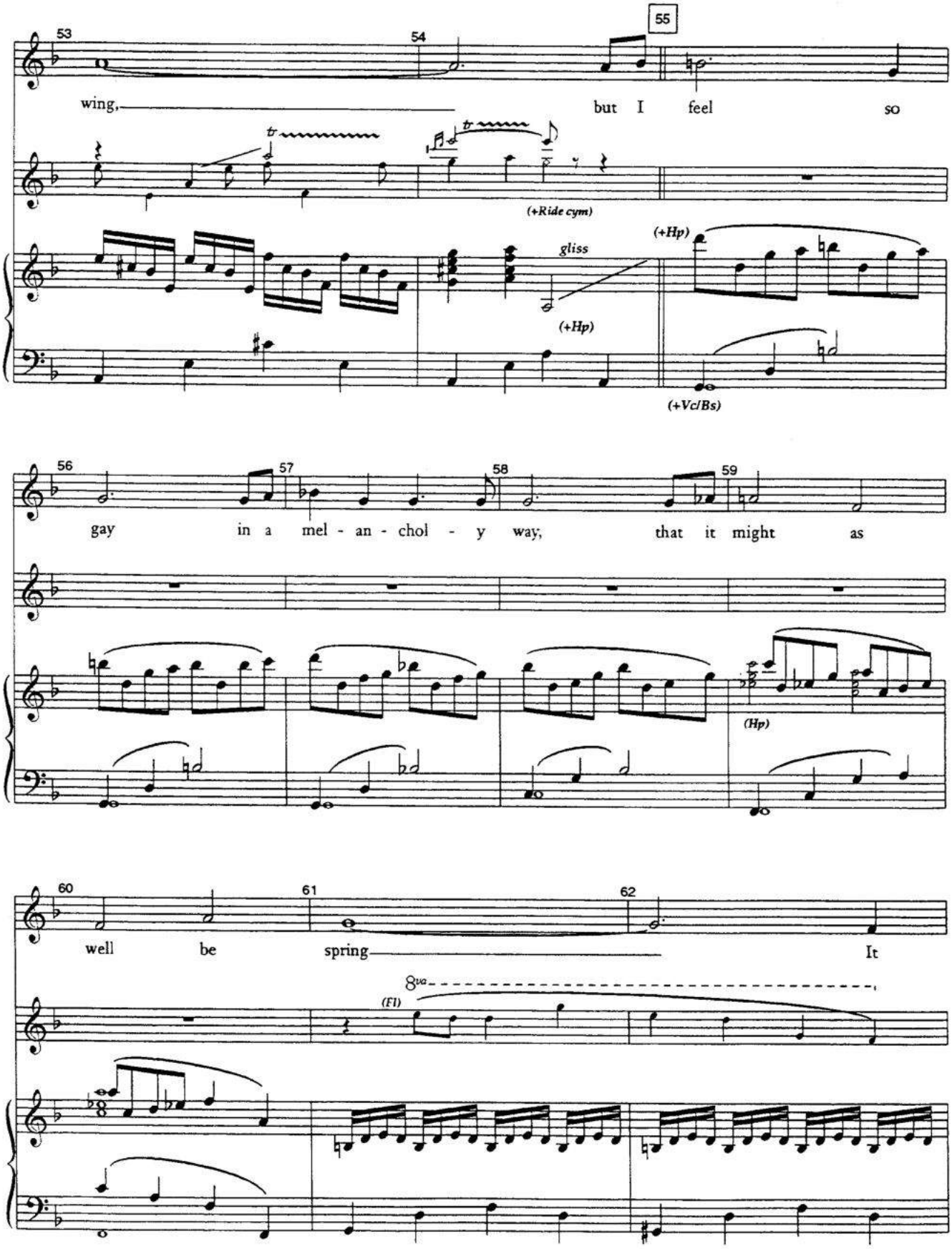

5
6
7
rest-less as a will-ow in a wind - storm, I'm as jump-y as a pup-pet on a
(+Vc/Bs)
8
9
10
string I'd say that I had spring fev - er, but I
11
12
13
know it is - n't spring.
(Hp)
8va
loco

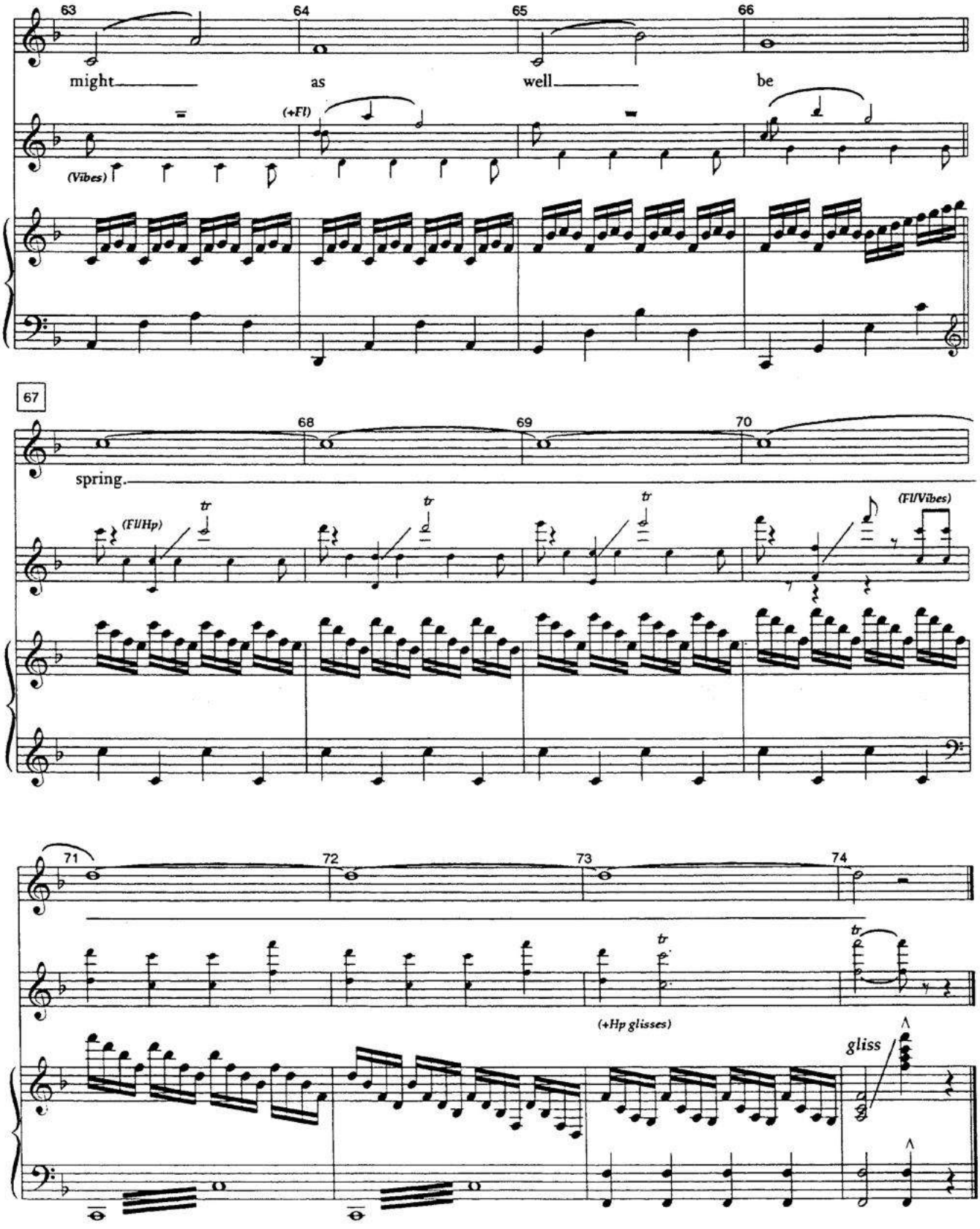

14
15
16
I am star - ry eyed and vague-ly dis-con-
8va
loco
(Vibes)
17
18
19
tent - ed, like a night-in-gale with-out a song to sing Oh,
20
21
22
why should I have spring fev - er when it is - n't ev - en


23
24
25
spring?
I keep
(+Hp)
(Fl)
gliss
(Hp)
(+Pno opt)
(+Tite H.H.)
(Vc/Bs)
26
27
28
29
wish - ing I were some - where else, walk - ing down a
30
31
32
33
strange new street
Hear - ing
gliss


34
35
36
37
words that I have nev - er heard from a man I've
38
39
40
yet to meet.
(Vibes)
(Fl)
(Hp)
Play
sub. p cresc.
41
42
43
I'm as bus - y as a spi - der spin - ing
tr
(Fl)
(Vibes)
8va
loco


44
45
46
day - dreams, I'm as gid - dy as a ba - by on a swing. I
47
(+Hp)
48
49
have - n't seen a cro - cus or a rose - bud
8va
50
51
52
— or a rob - in on the
8va

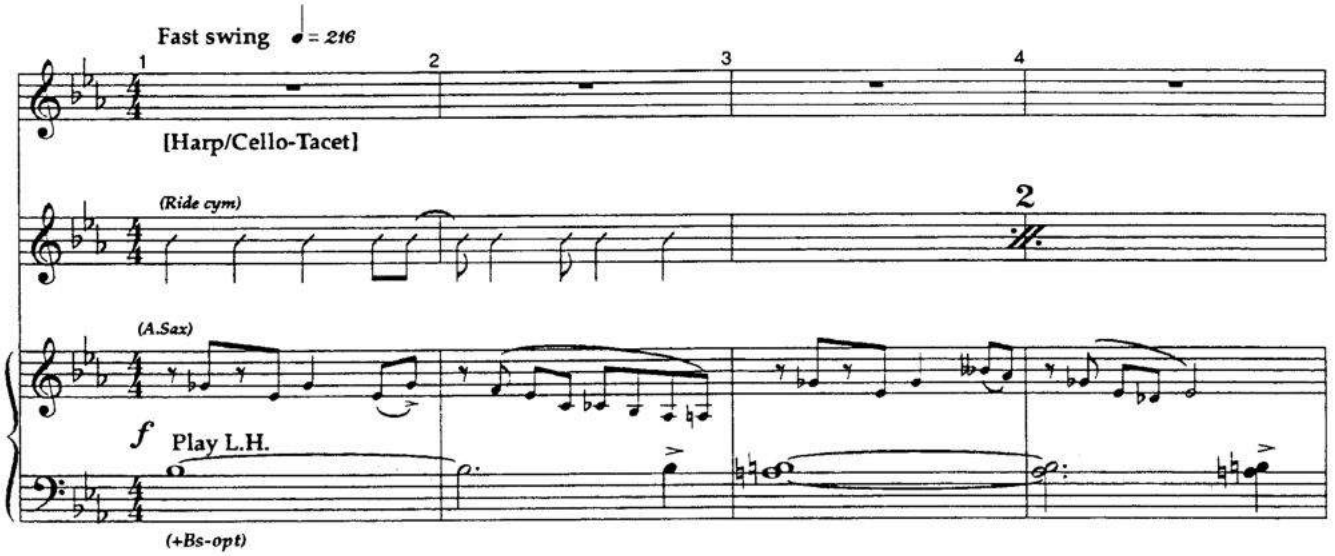

53
54
55
wing,
but I feel so
(+Ride cym)
gliss
(+Hp)
(+Hp)
(+Vc/Bs)
56
57
58
59
gay in a mel - an - chol - y way; that it might as
(Hp)
60
61
62
well be spring
It
8va
(Fl)

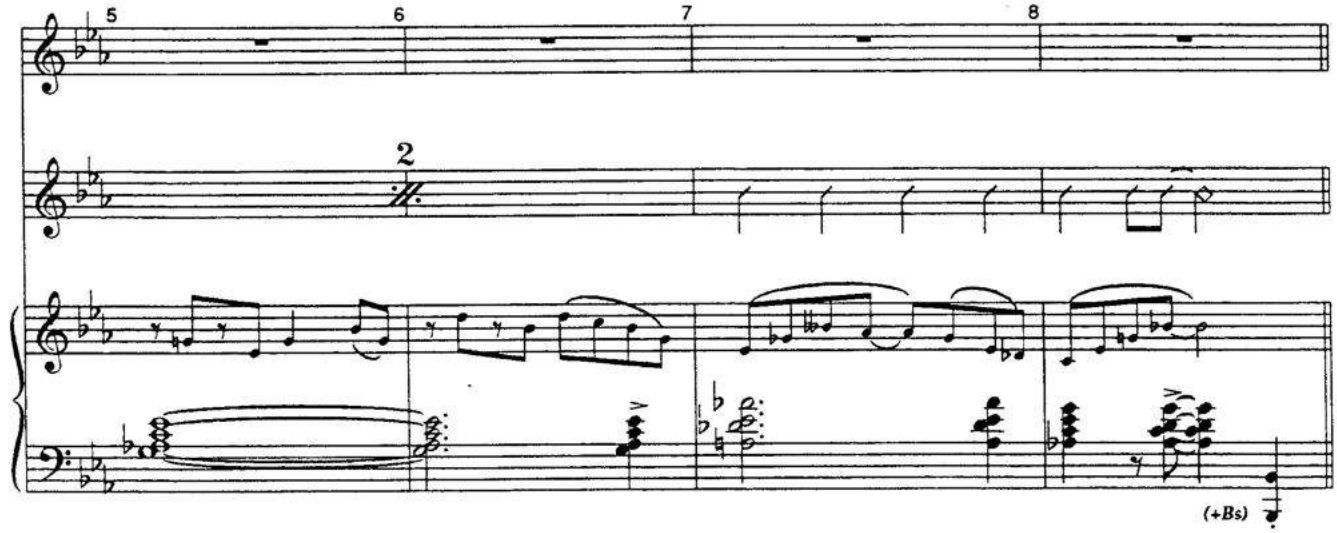

63
64
65
66
might as well be
(Vibes)
(+Fl)
67
68
69
70
spring.
(Fl/Hp)
(Fl/Vibes)
71
72
73
74
(+Hp glisses)
gliss

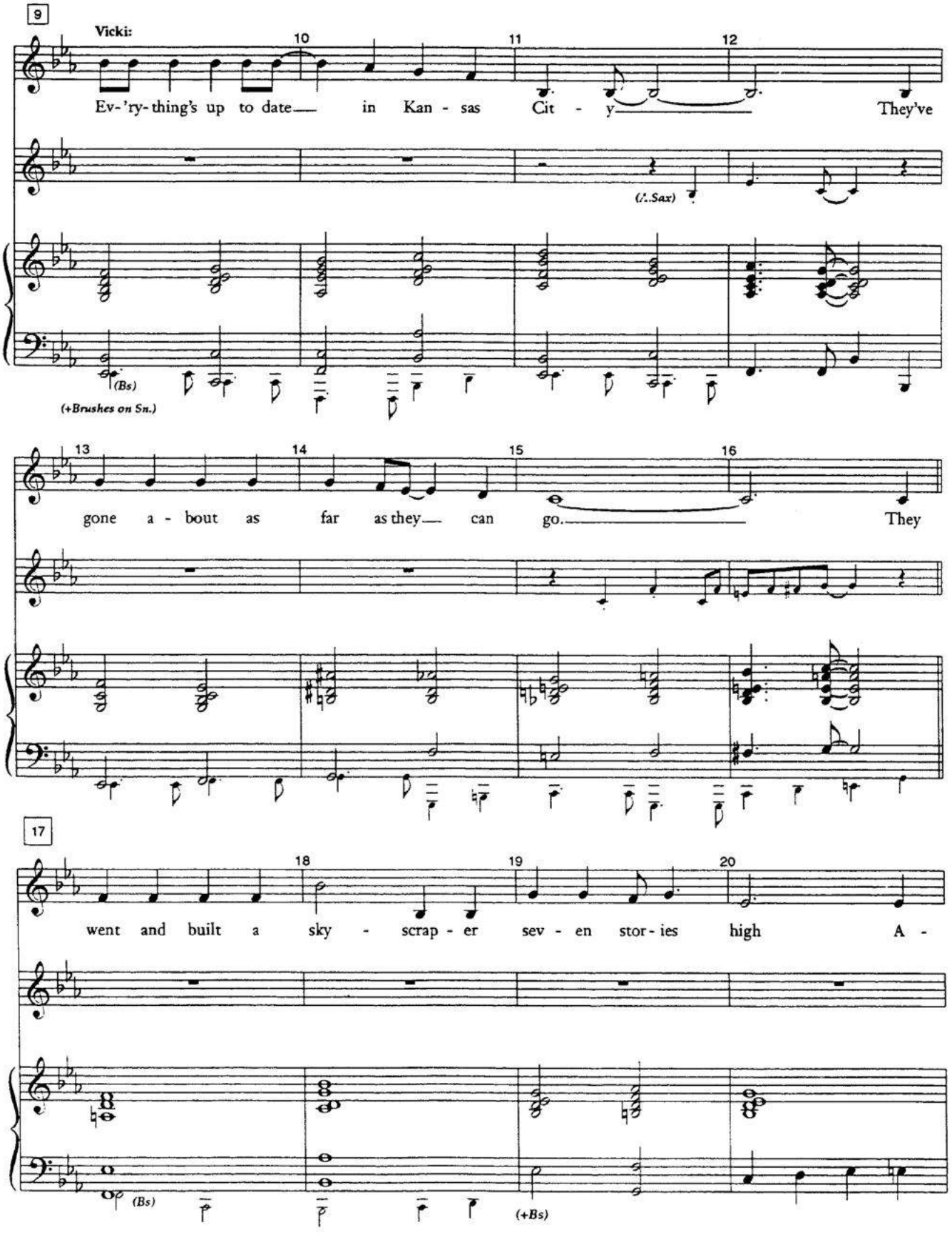
# *Kansas City*

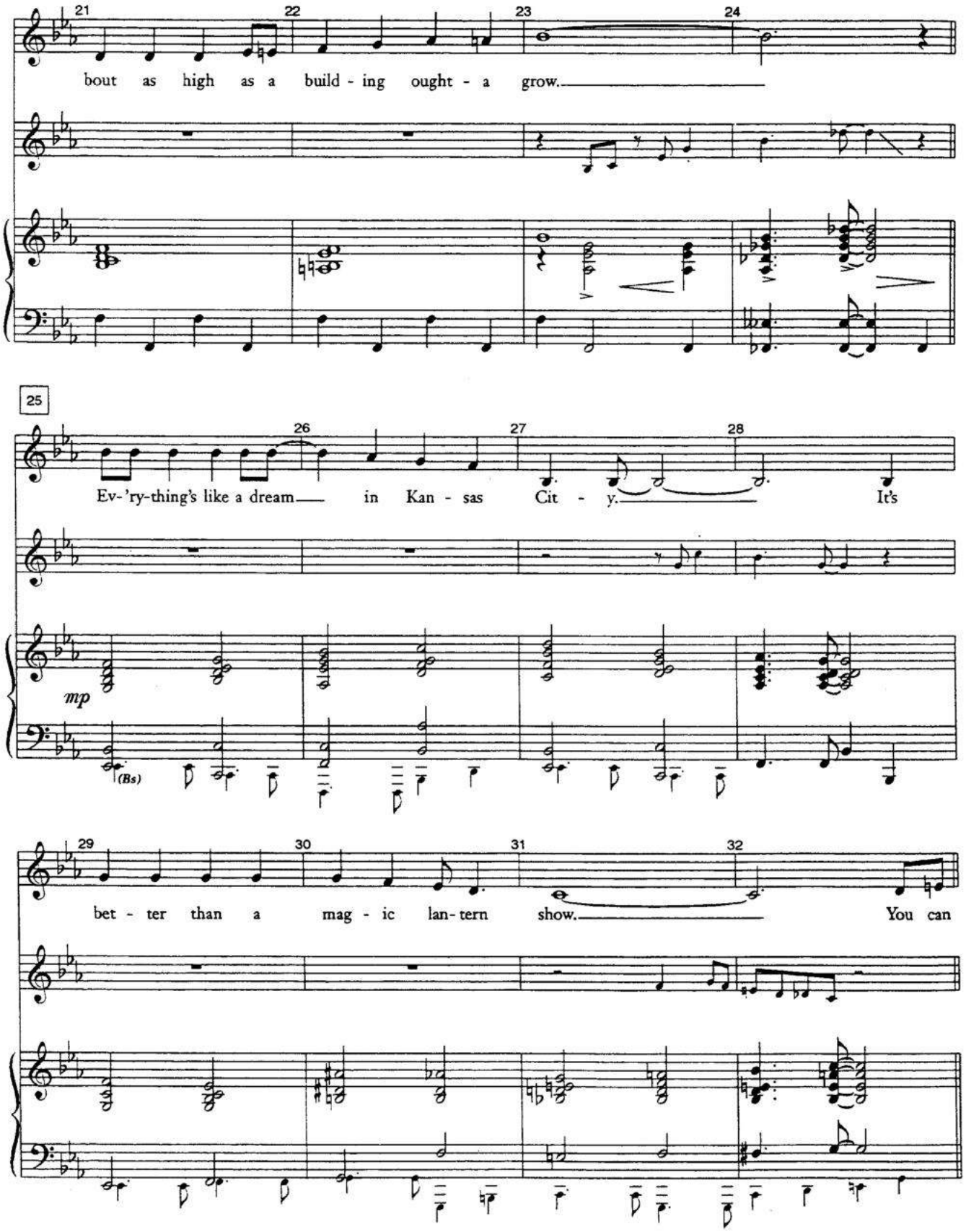
Orch: Michael Gibson

[Cue] Conductor: "*One, two...one, two, three, four!*"

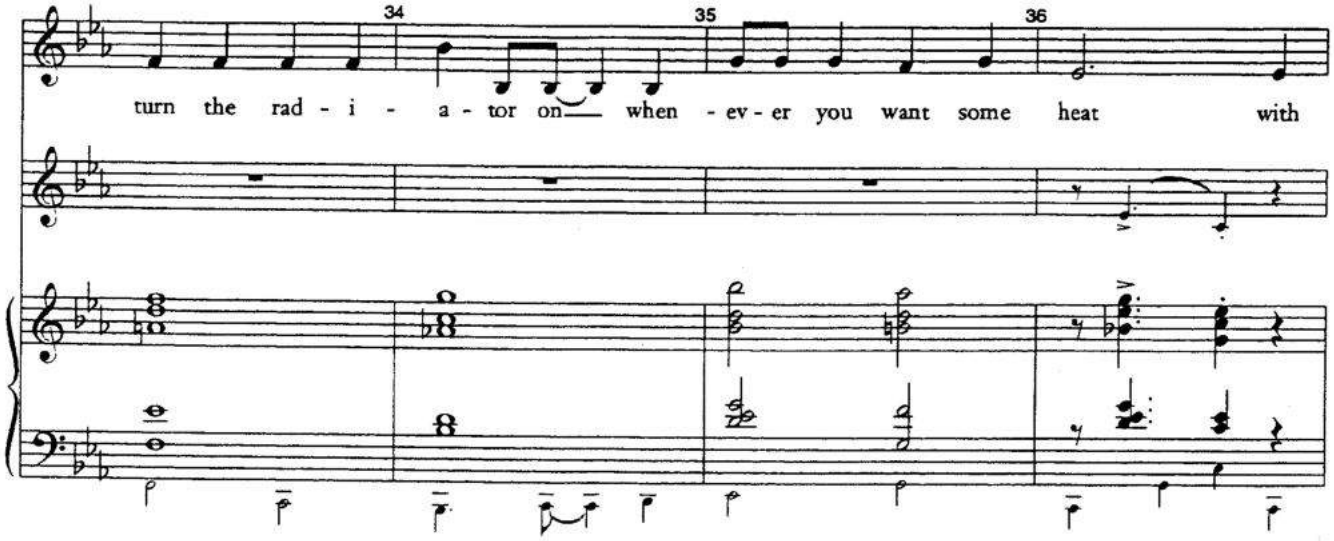


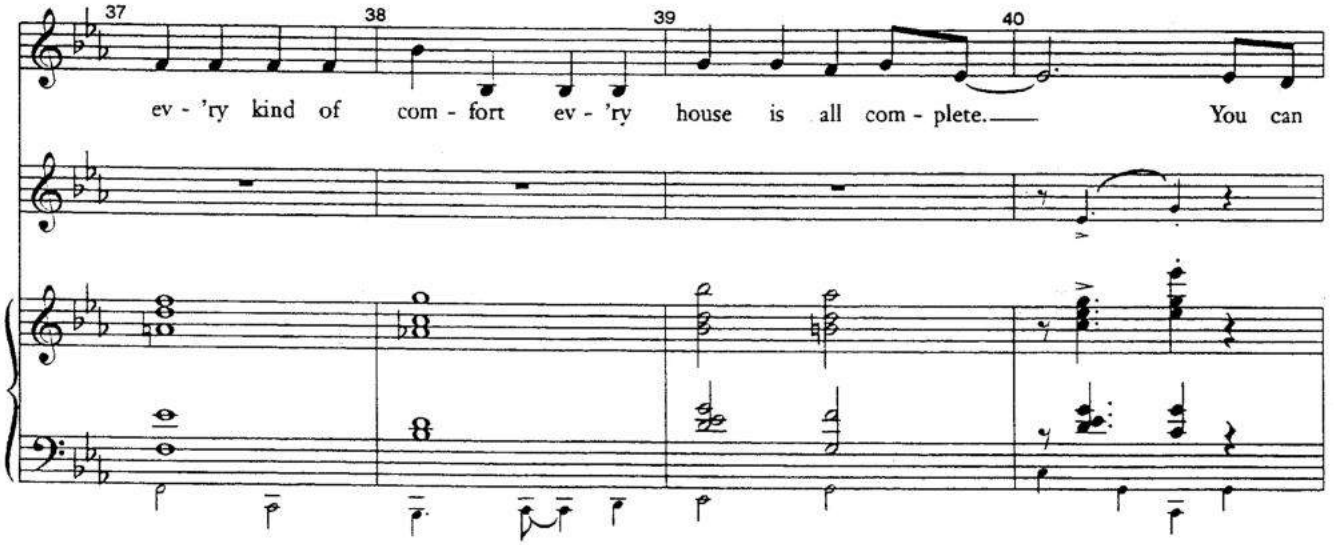



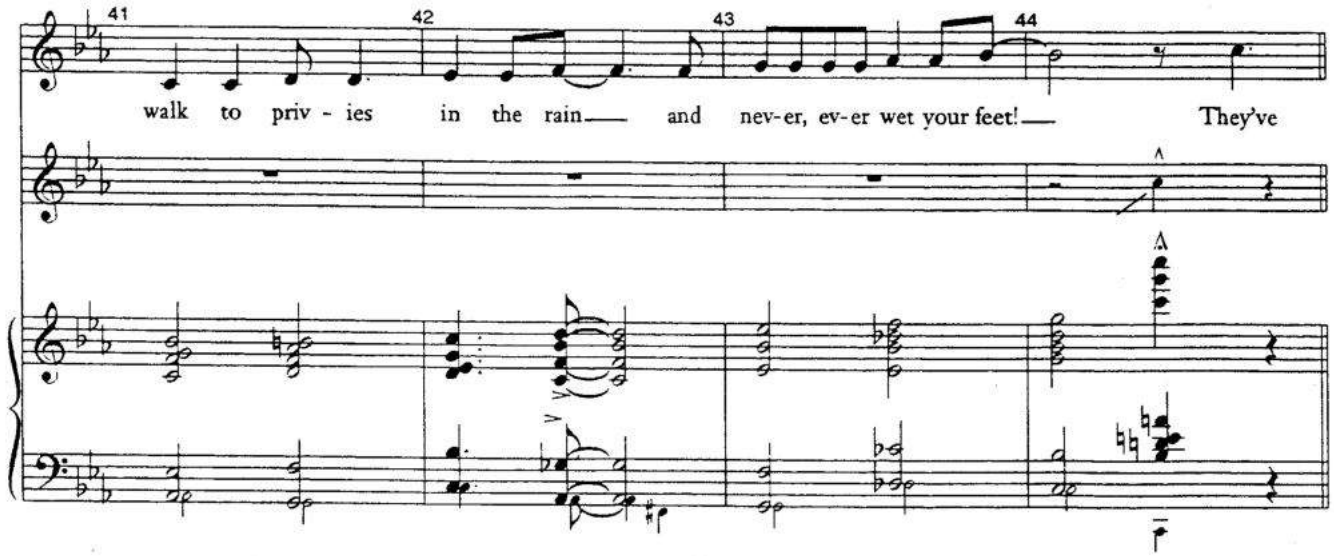

9
Vicki:
10
11
12
Ev-'ry-thing's up to date in Kan - sas Cit - y They've
(T.Sax)
(Bs)
(+Brushes on Sn.)
13
14
15
16
gone a - bout as far as they can go. They
17
18
19
20
went and built a sky - scrap - er sev - en stor - ies high A -
(Bs)
(+Bs)

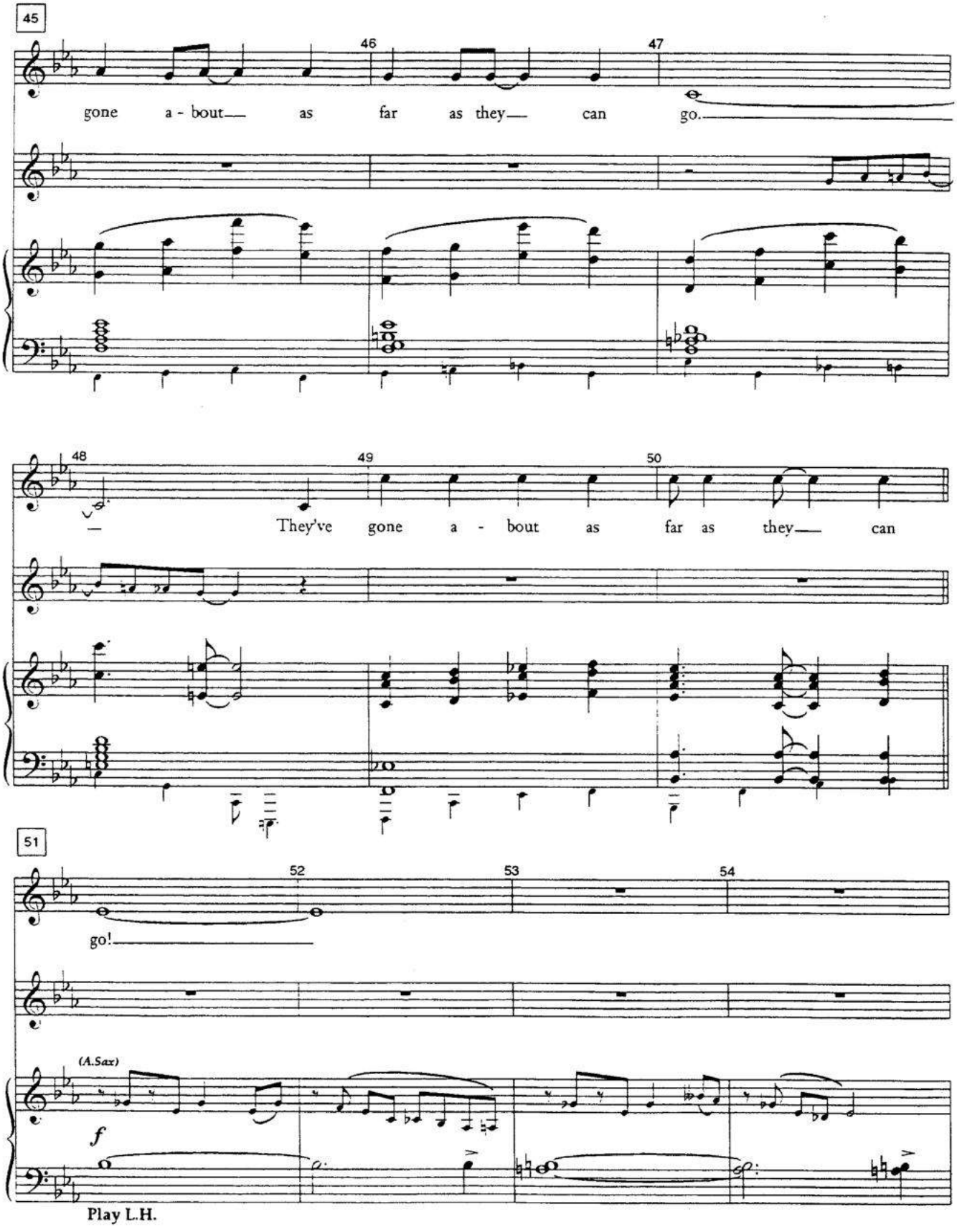

21
22
23
24
bout as high as a build - ing ought - a grow.
25
26
27
28
Ev-'ry-thing's like a dream in Kan - sas Cit - y. It's
mp
(Bs)
29
30
31
32
bet - ter than a mag - ic lan-tern show. You can

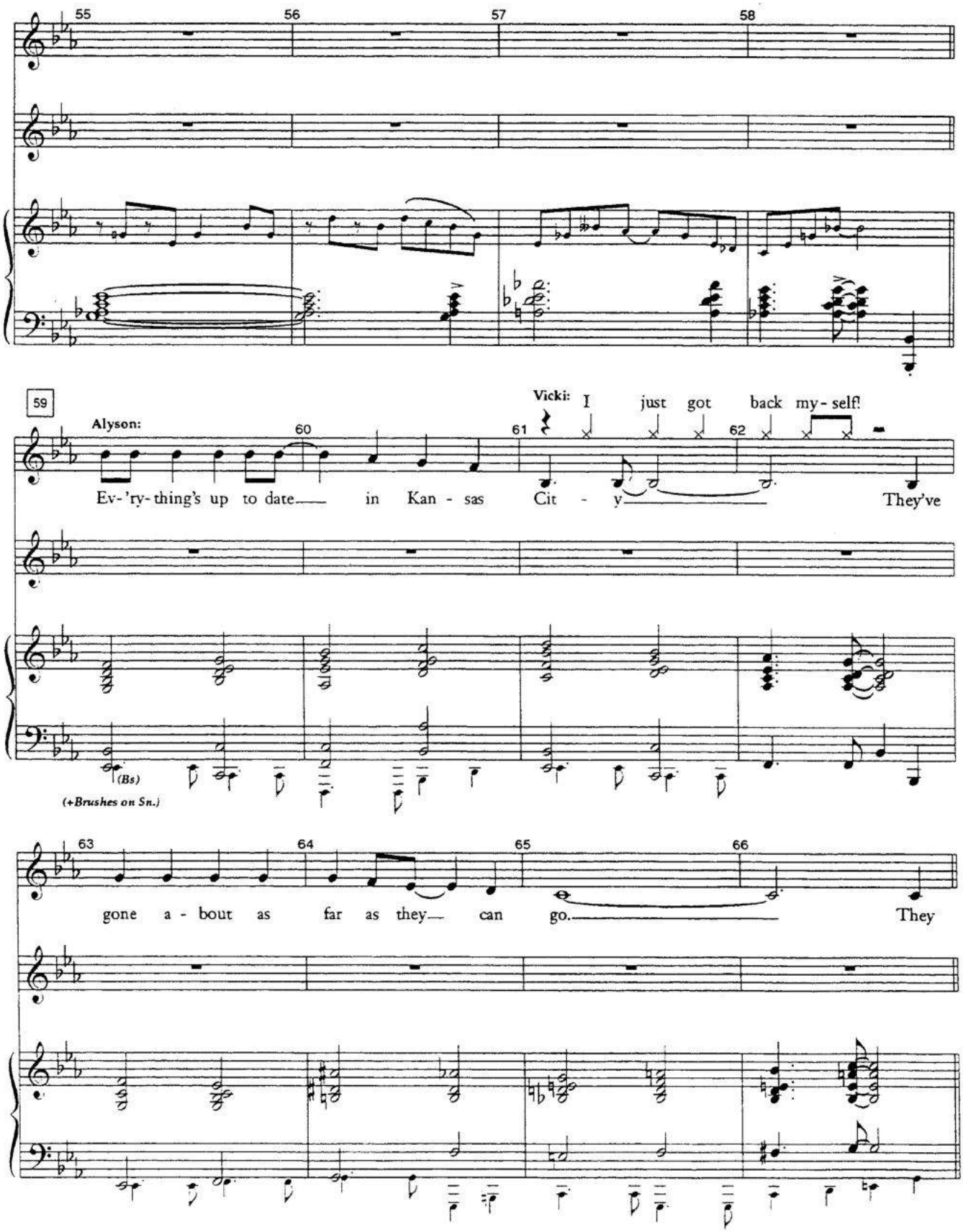
33

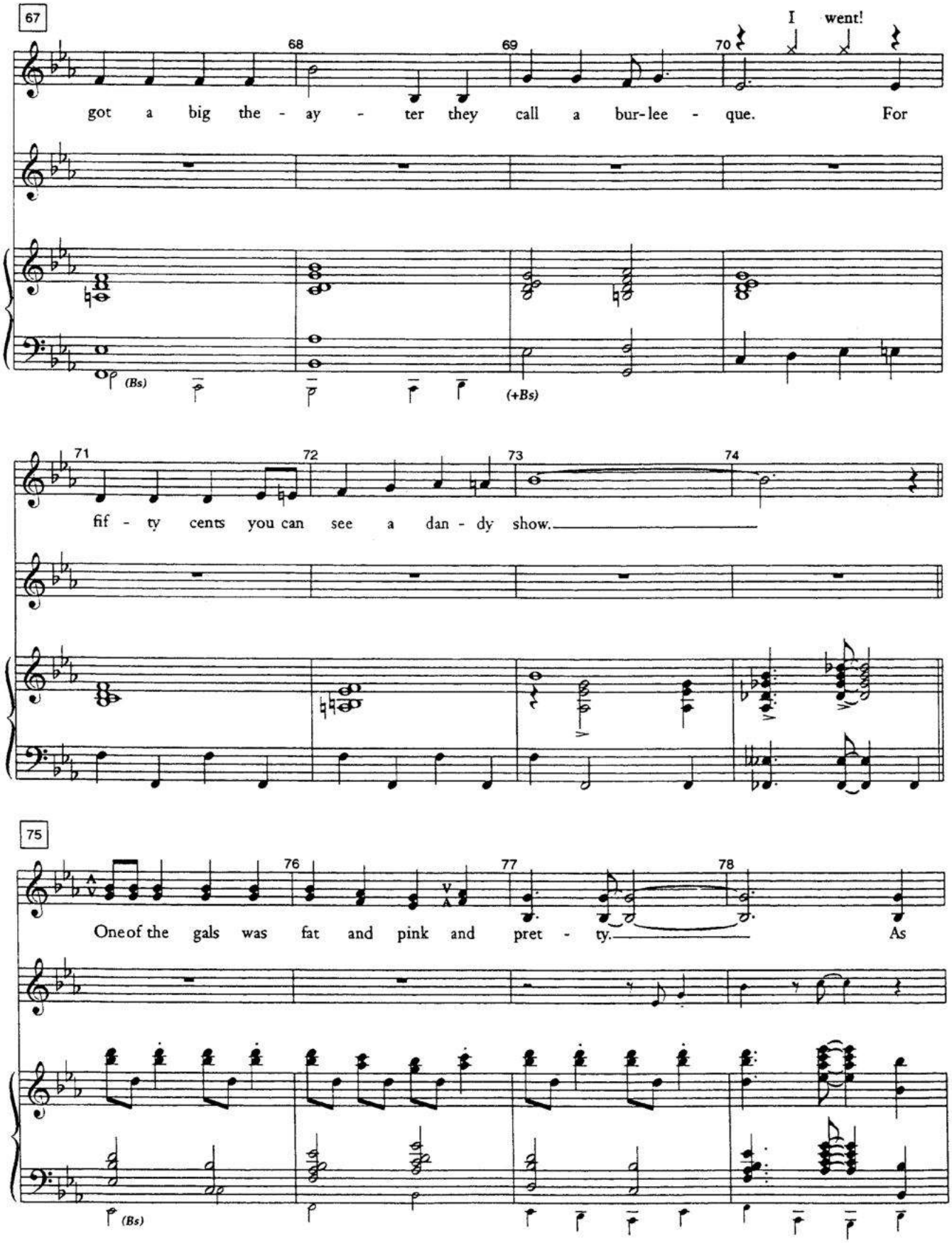

34
35
36
turn the rad - i - a - tor on when - ev - er you want some heat with

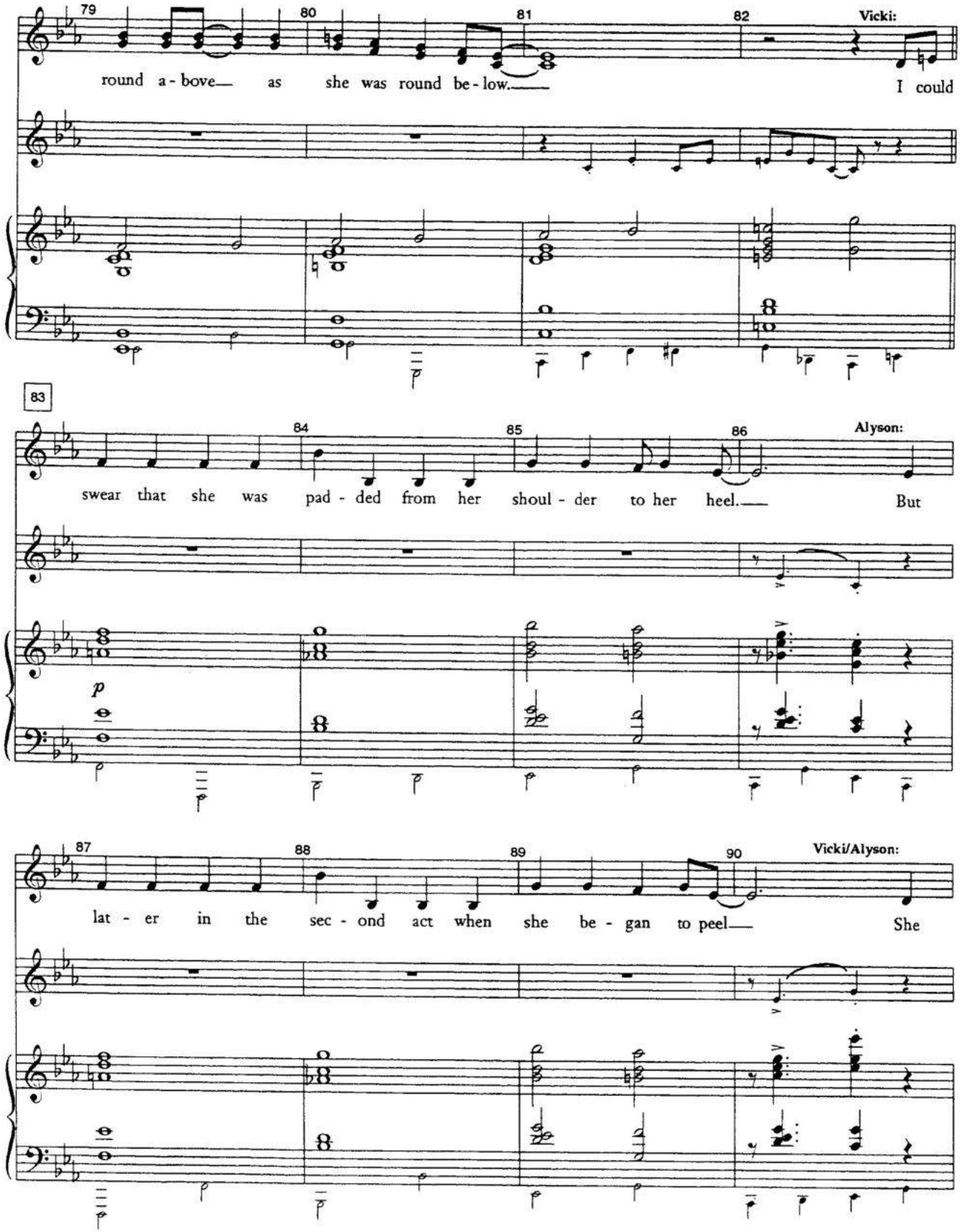

37
38
39
40
ev - 'ry kind of com - fort ev - 'ry house is all com - plete. You can

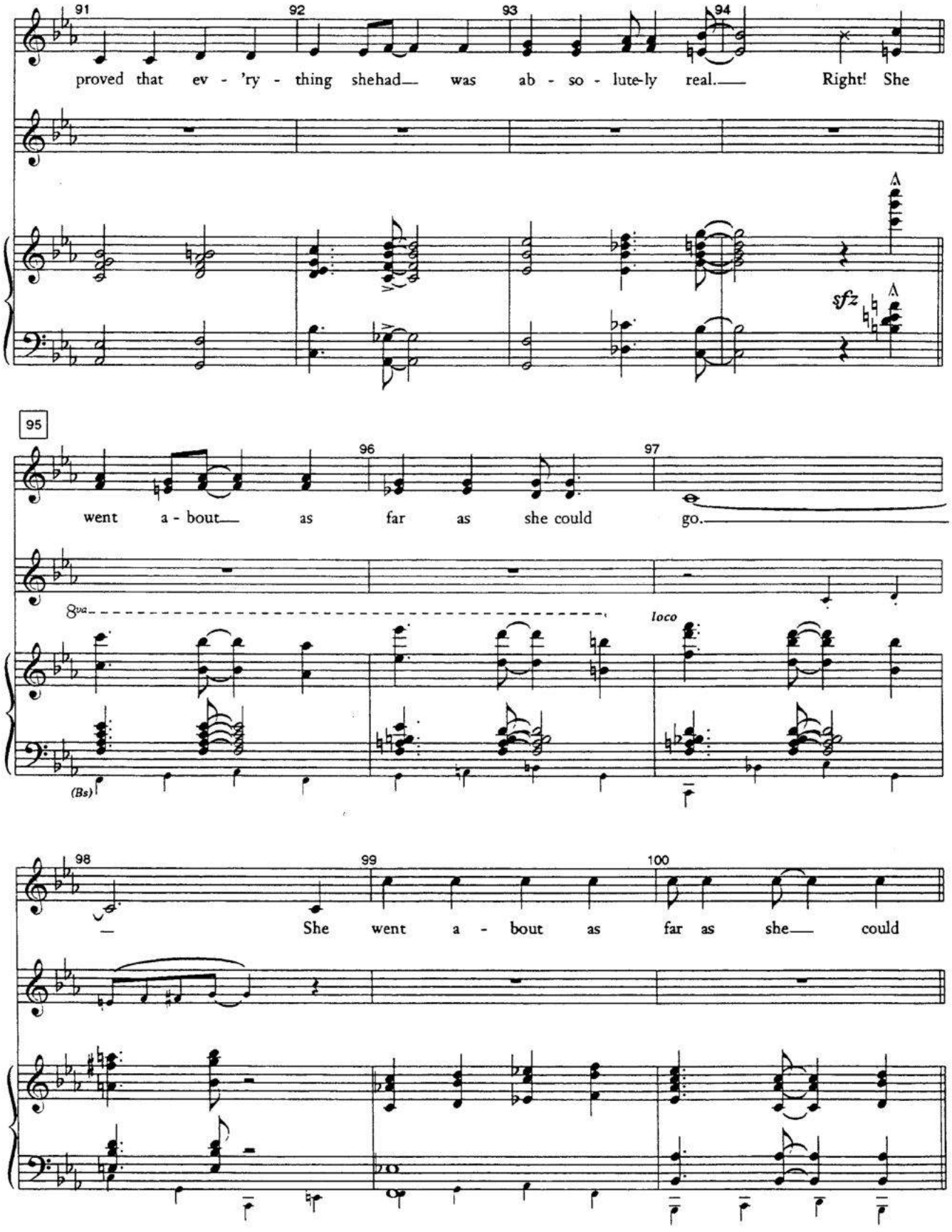

41
42
43
44
walk to priv - ies in the rain and nev-er, ev-er wet your feet! They've

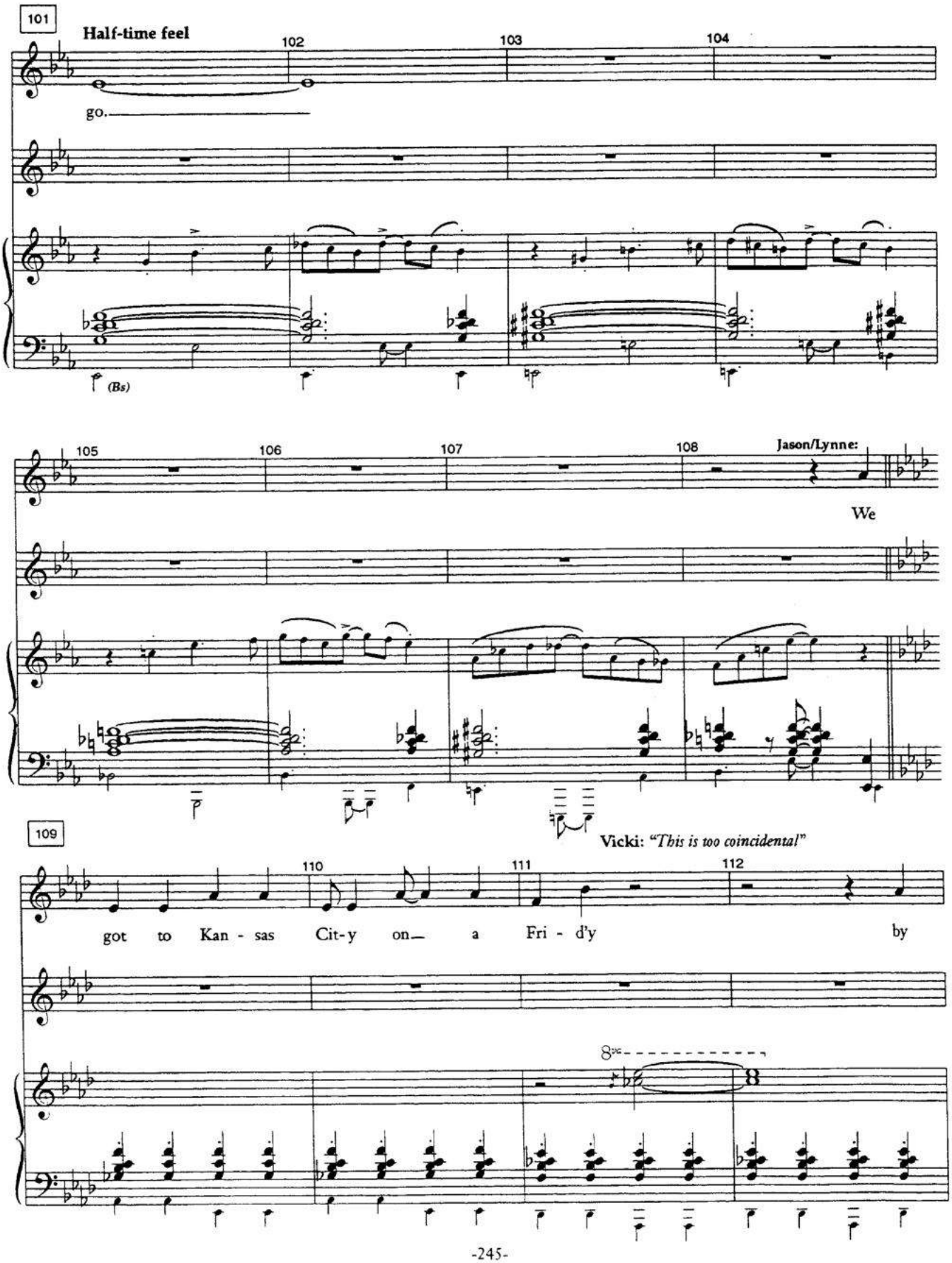

45
46
47
gone a - bout as far as they can go.
48
49
50
They've gone a - bout as far as they can
51
52
53
54
go!
(A.Sax)
f
Play L.H.

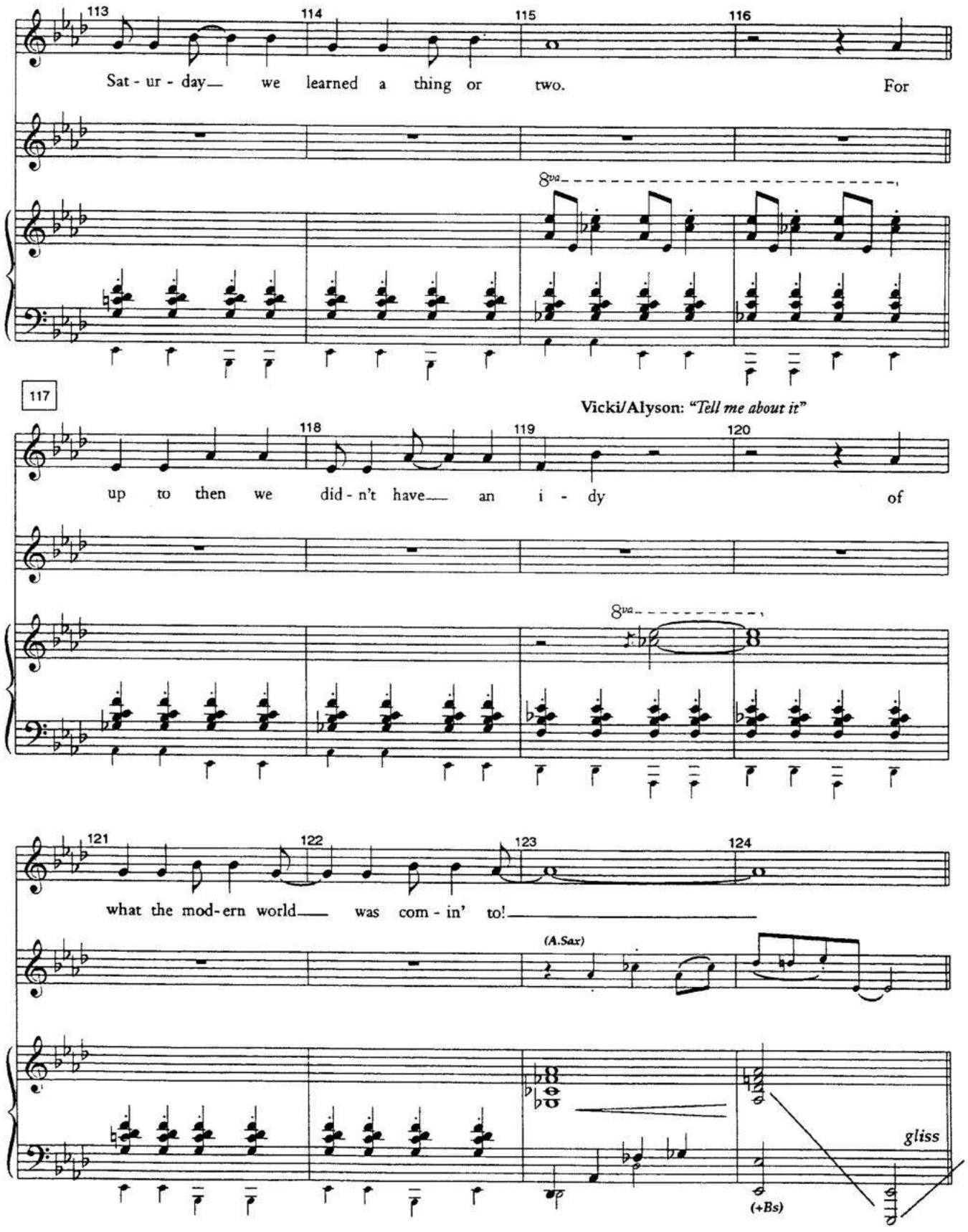

55
56
57
58
59
Alyson:
60
61
Vicki: I just got back my-self!
62
Ev-'ry-thing's up to date in Kan-sas Cit-y They've
(Bs)
(+Brushes on Sn.)
63
64
65
66
gone a-bout as far as they can go. They

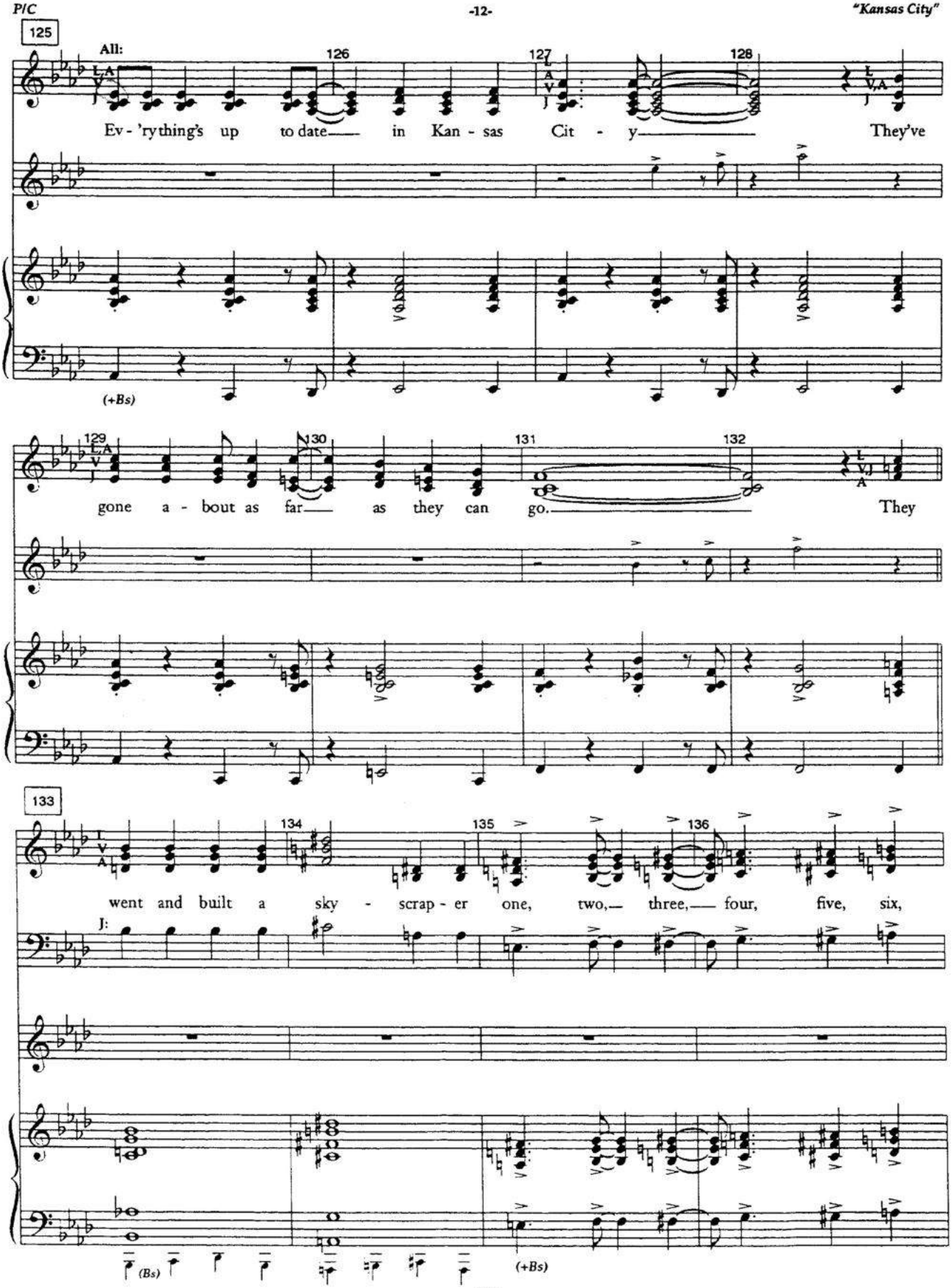

67
I went!
68
69
70
got a big the - ay - ter they call a bur-lee - que. For
(Bs)
(+Bs)
71
72
73
74
fif - ty cents you can see a dan - dy show.
75
76
77
78
One of the gals was fat and pink and pret - ty. As
(Bs)

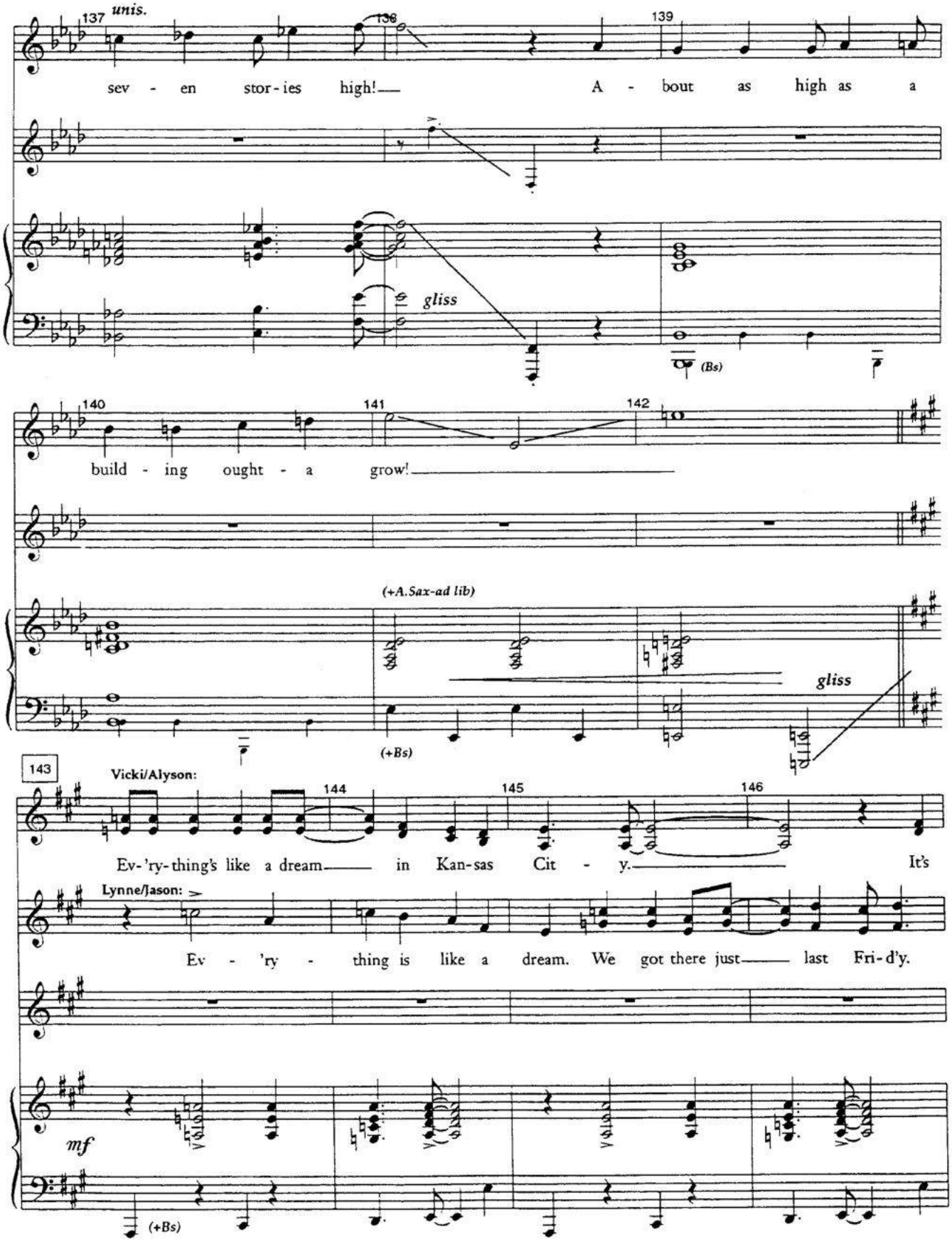

79
80
81
82
Vicki:
round a - bove— as she was round be - low.—
I could
83
84
85
86
Alyson:
swear that she was pad - ded from her shoul - der to her heel.—
But
p
87
88
89
90
Vicki/Alyson:
lat - er in the sec - ond act when she be - gan to peel—
She

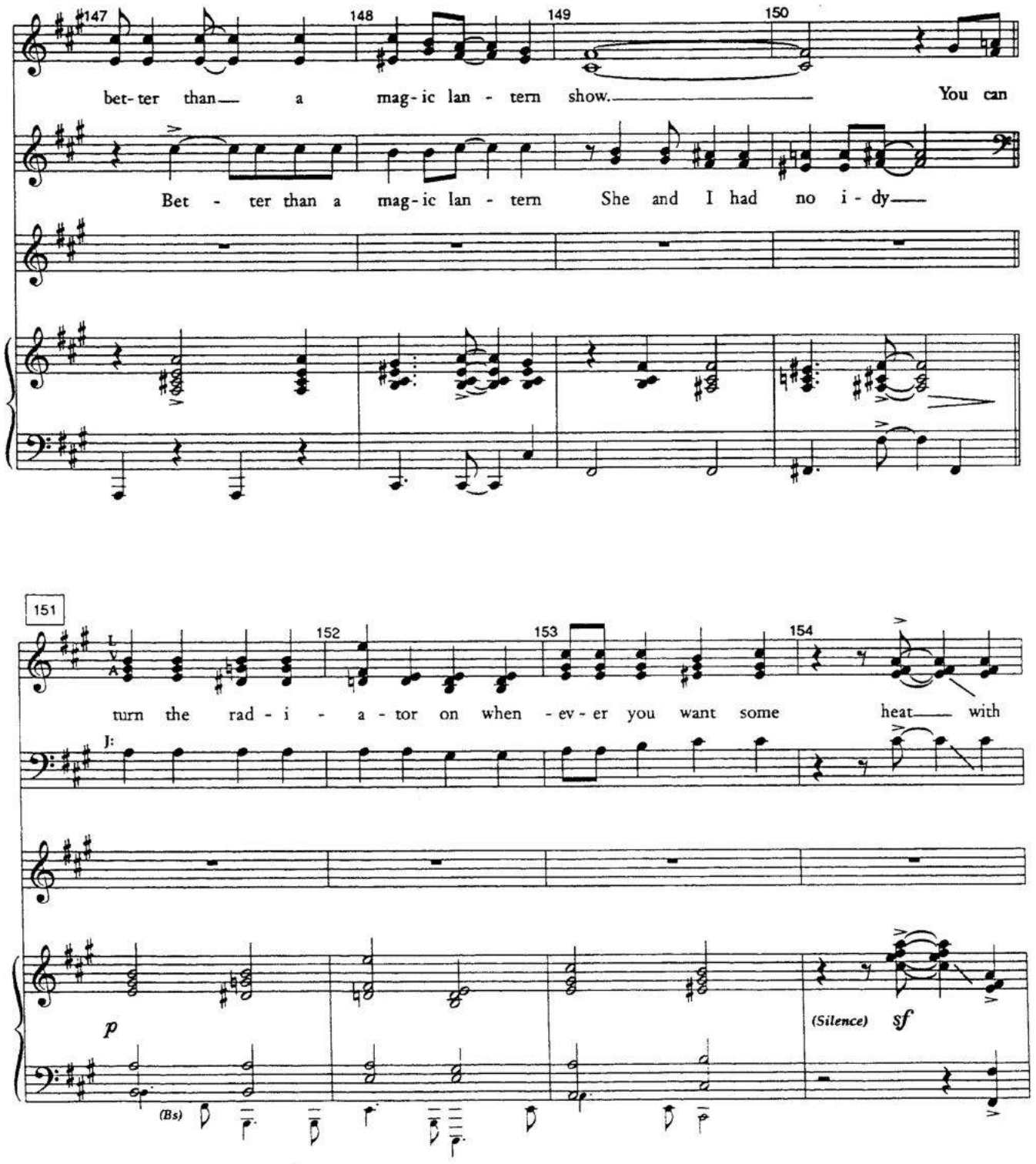

91
92
93
94
proved that ev - 'ry - thing shehad— was ab - so - lute-ly real.— Right! She
A
sfz
A
95
96
97
went a - bout— as far as she could go.
8va
loco
(Bs)
98
99
100
— She went a - bout as far as she— could

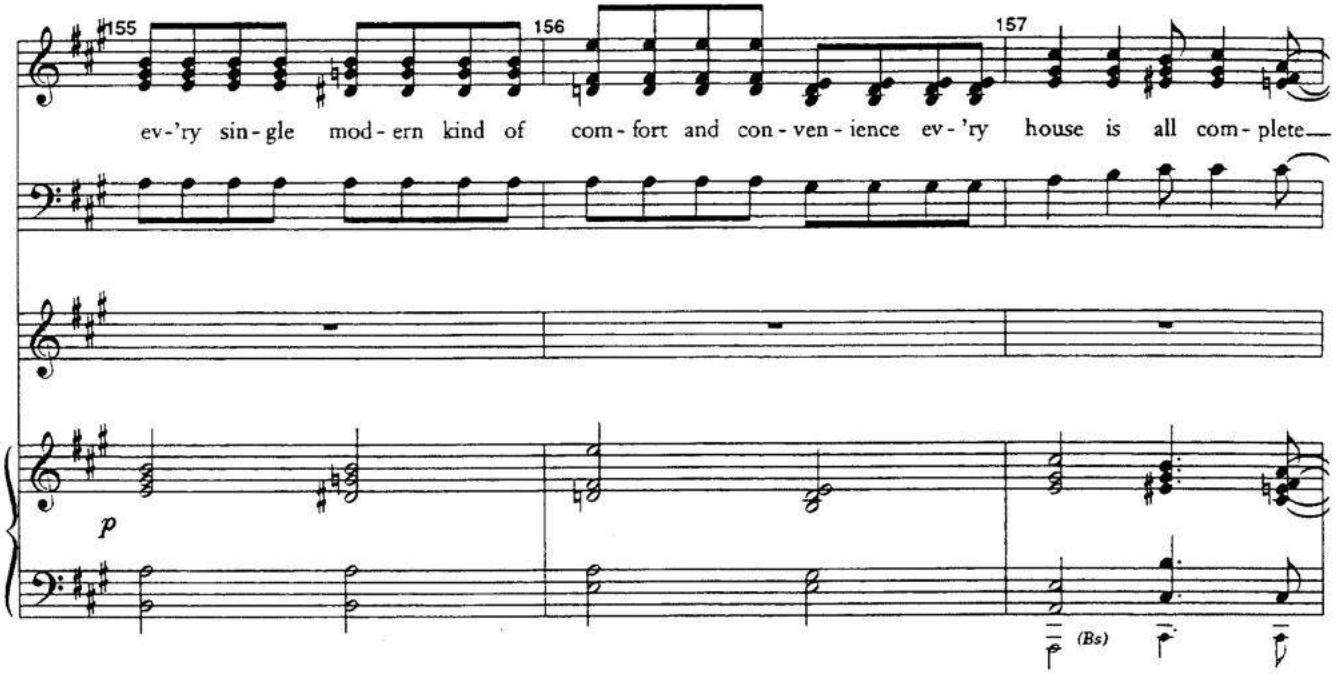

101
Half-time feel
102
103
104
go.
(Bs)
105
106
107
108
Jason/Lynne:
We
109
Vicki: "This is too coincidental"
110
111
112
got to Kan - sas Cit-y on— a Fri - d'y by
8va

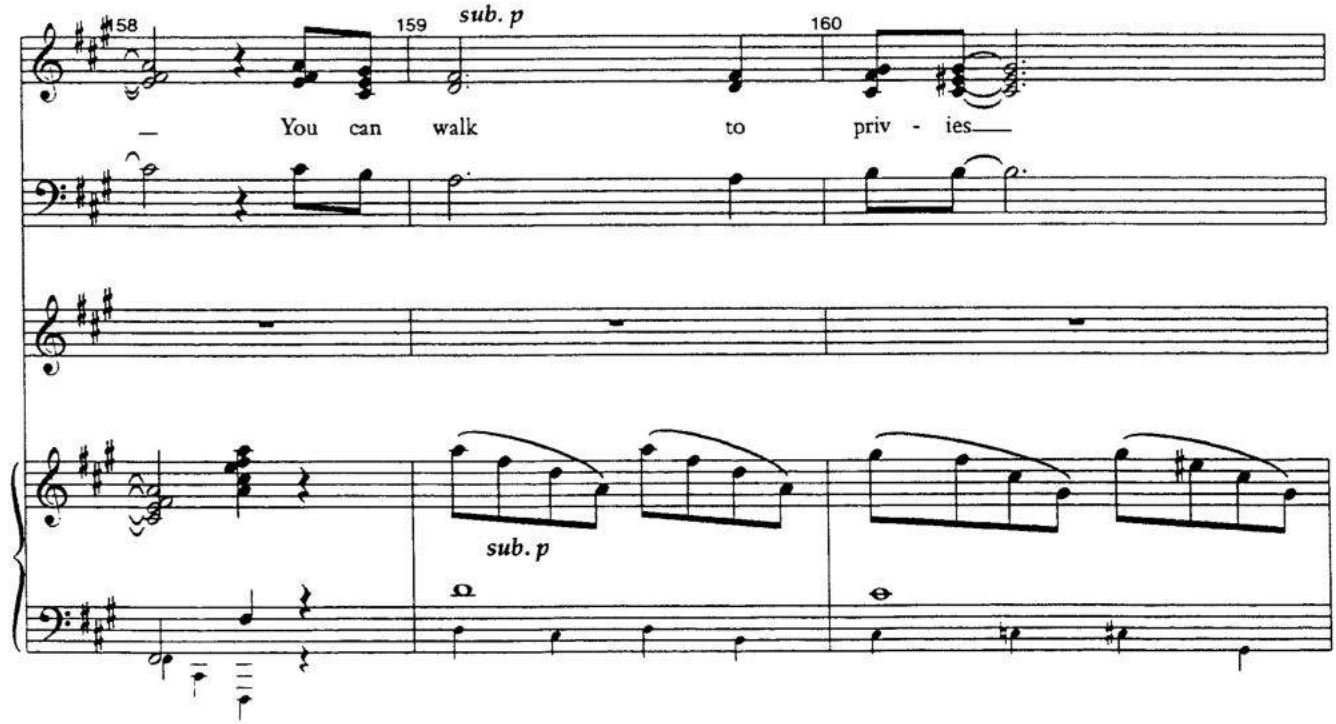

113
114
115
116
Sat - ur - day— we learned a thing or two. For
8va
117
Vicki/Alyson: "Tell me about it"
118
119
120
up to then we did - n't have— an i - dy of
8va
121
122
123
124
what the mod - ern world— was com - in' to!—
(A.Sax)
gliss
(+Bs)

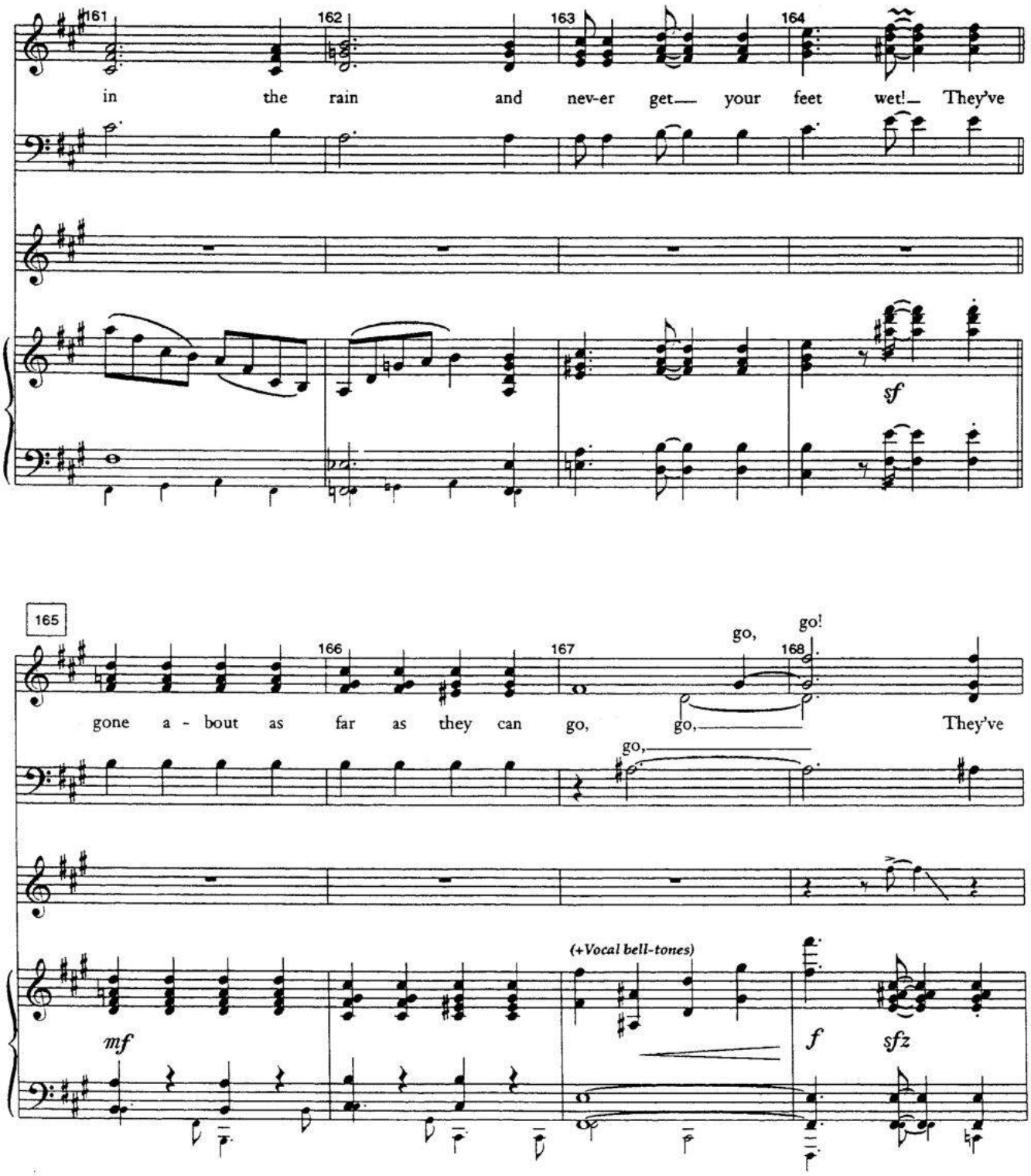

125
All:
126
127
128
Ev - 'rything's up to date in Kan - sas Cit - y They've
(+Bs)
129
130
131
132
gone a - bout as far as they can go. They
133
134
135
136
went and built a sky - scrap - er one, two, three, four, five, six,
J:
(Bs)
(+Bs)

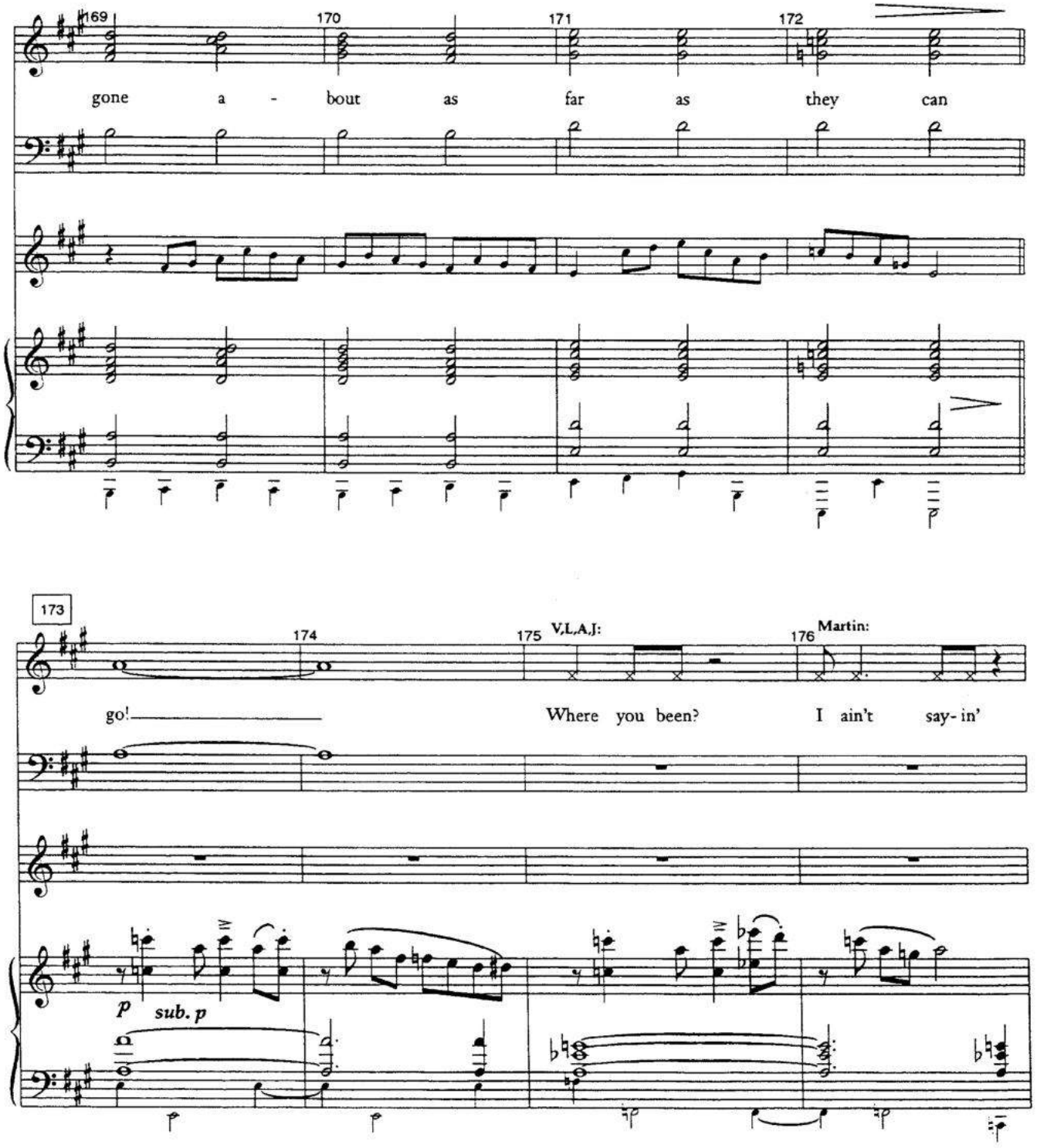

137
unis.
138
139
sev - en stor - ies high! A - bout as high as a
gliss
(Bs)
140
141
142
build - ing ought - a grow!
(+A.Sax-ad lib)
gliss
(+Bs)
143
Vicki/Alyson:
144
145
146
Ev-'ry-thing's like a dream in Kan-sas Cit - y. It's
Lynne/Jason:
Ev - 'ry - thing is like a dream. We got there just last Fri-d'y.
mf
(+Bs)

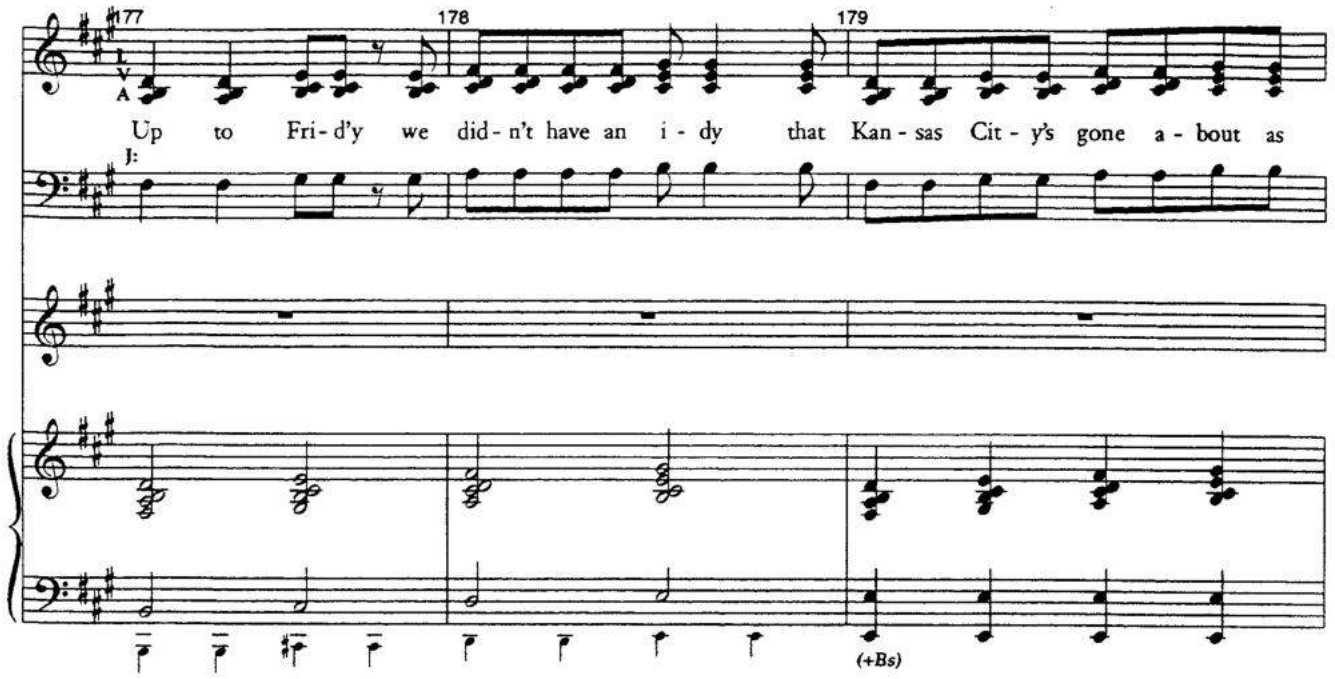

147
148
149
150
bet-ter than a mag-ic lan - tern show. You can
Bet - ter than a mag-ic lan - tern She and I had no i - dy
151
152
153
154
turn the rad - i - a - tor on when - ev - er you want some heat with
(Silence)
sf
p
(Bs)

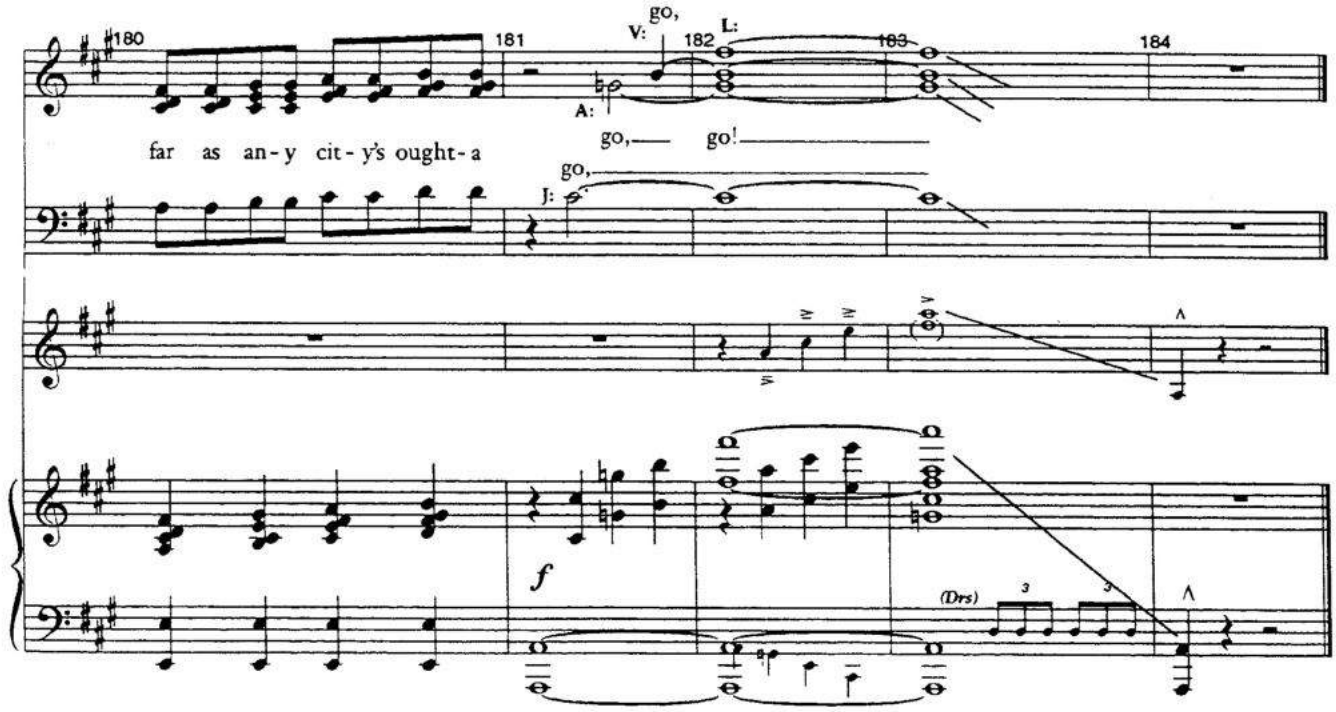

155
156
157
ev-'ry sin-gle mod-ern kind of com-fort and con-ven-ience ev-'ry house is all com-plete
p
(Bs)


158
159
sub. p
160
You can walk to priv - ies
sub. p


161
162
163
164
in the rain and nev-er get— your feet wet!— They've
sf
165
166
167
168
go,
go!
gone a - bout as far as they can go, go,— They've
go,
(+Vocal bell-tones)
mf
f
sfz

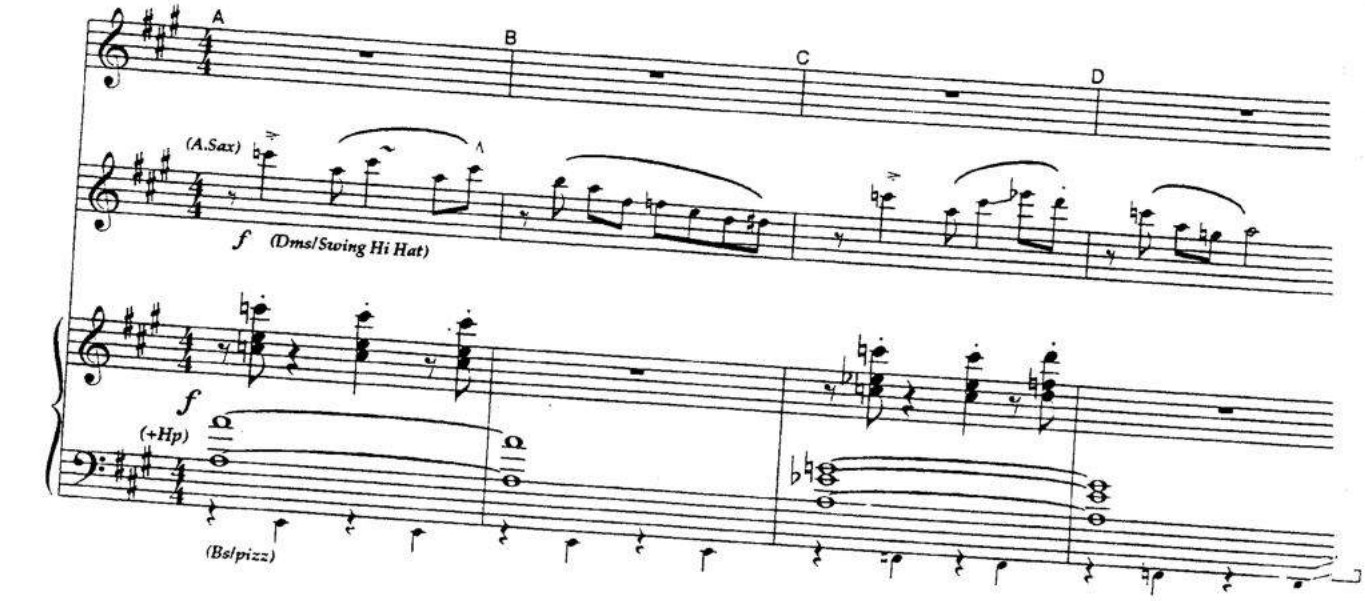

169
170
171
172
gone a - bout as far as they can
173
174
175 V,L,A,J:
176 Martin:
go!
Where you been?
I ain't say- in'
p
sub. p

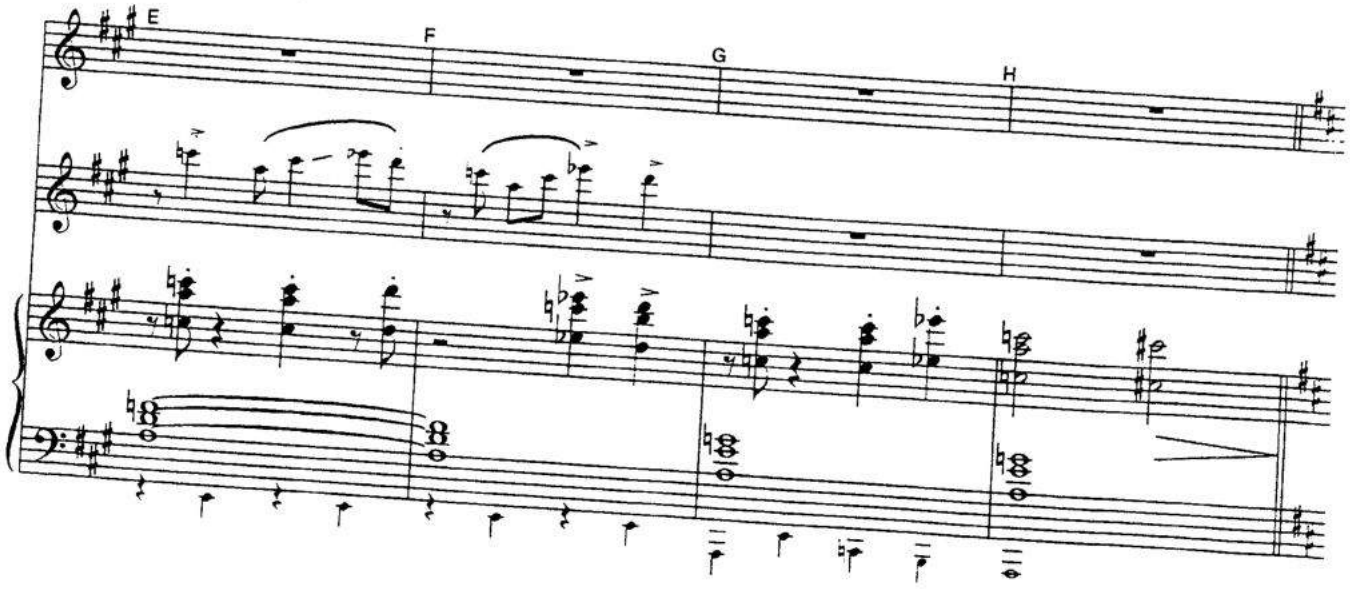

177
178
179
Up to Fri-d'y we did-n't have an i-dy that Kan-sas Cit-y's gone a-bout as
J:
(+Bs)

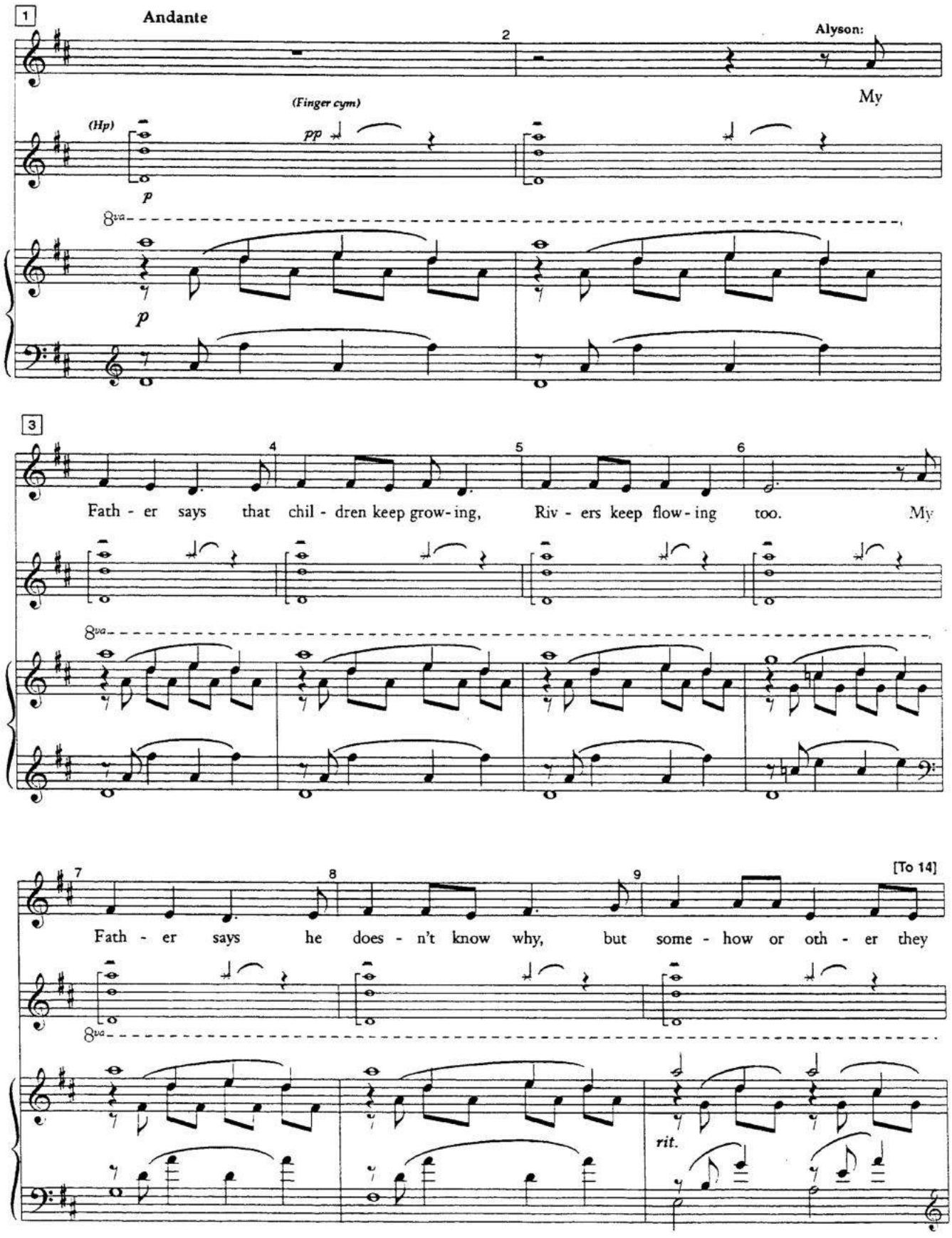

180
181
182
183
184
go,
V:
L:
A:
far as an-y cit-y's ought-a
go, go!
go,
J:
f
(Drs)

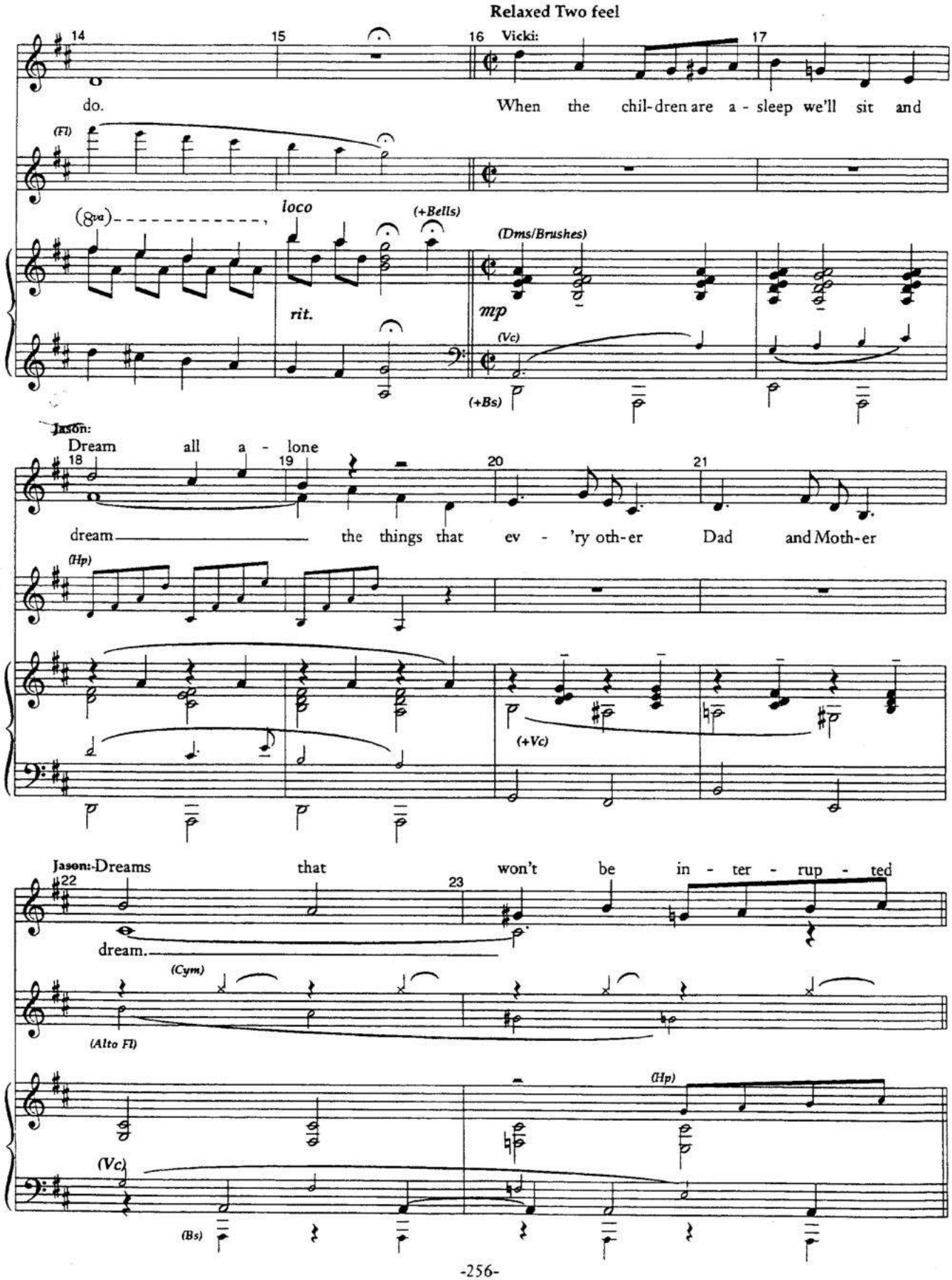
# *Parent Medley*

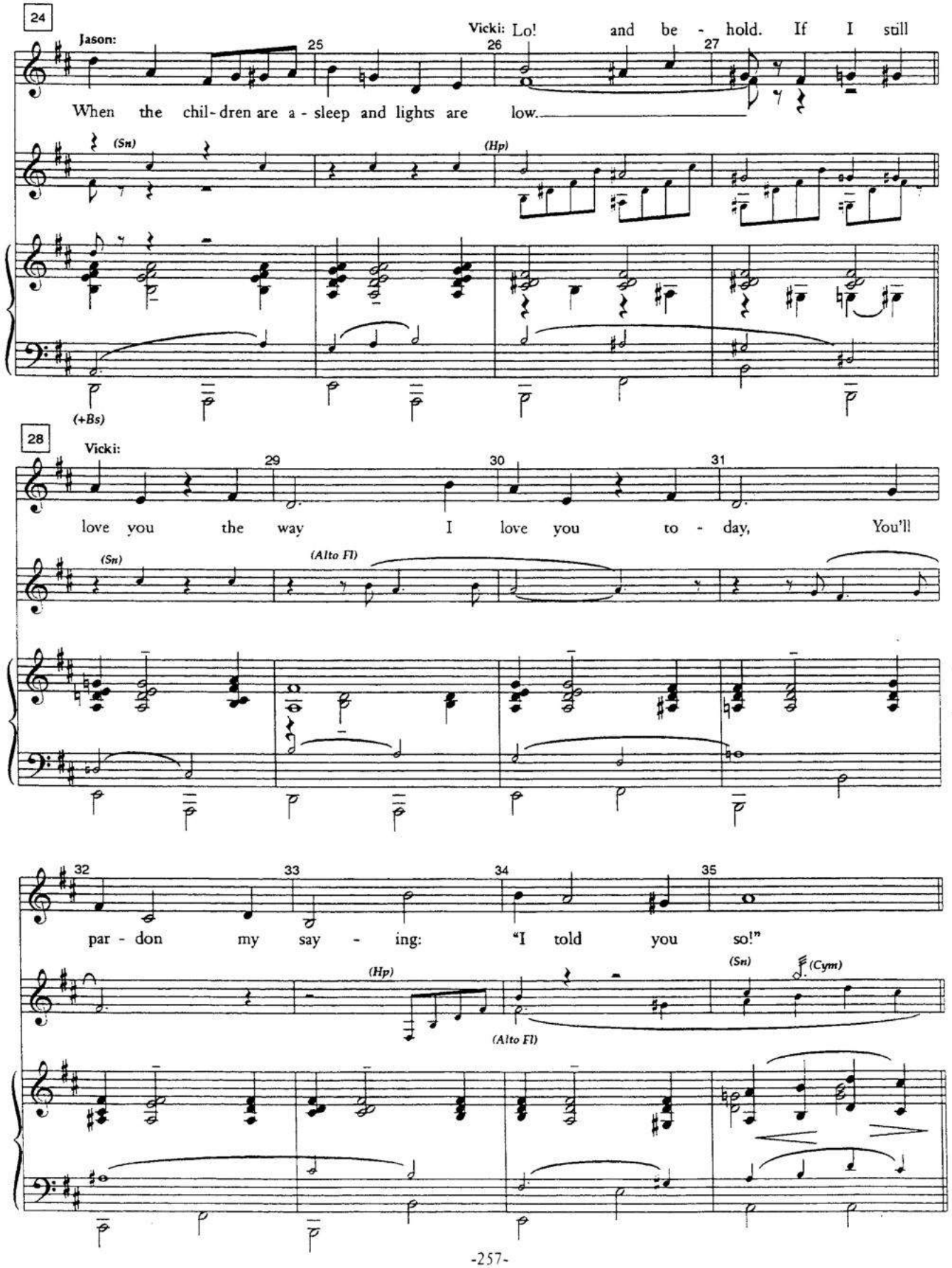
Orch: Jonathan Tunick

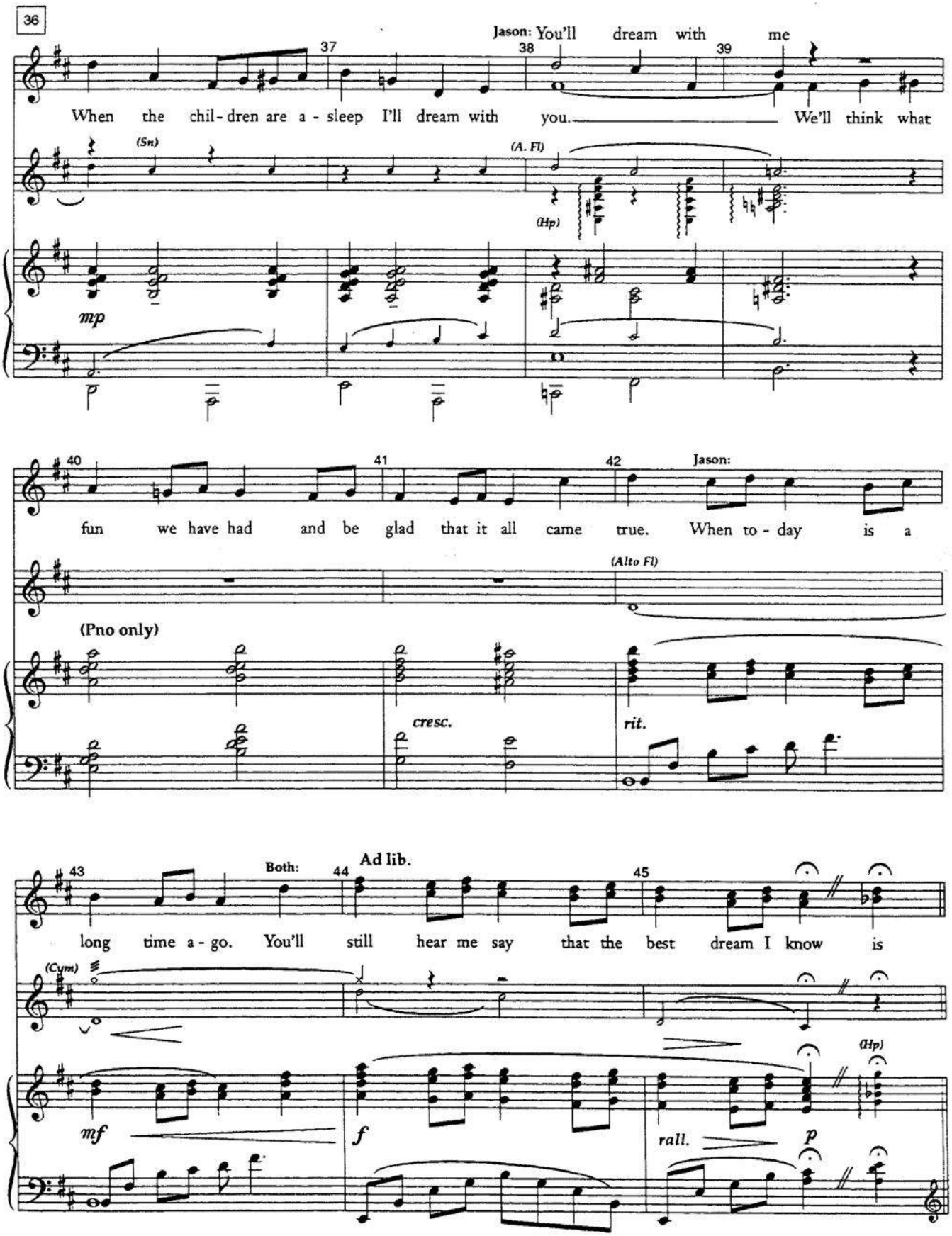


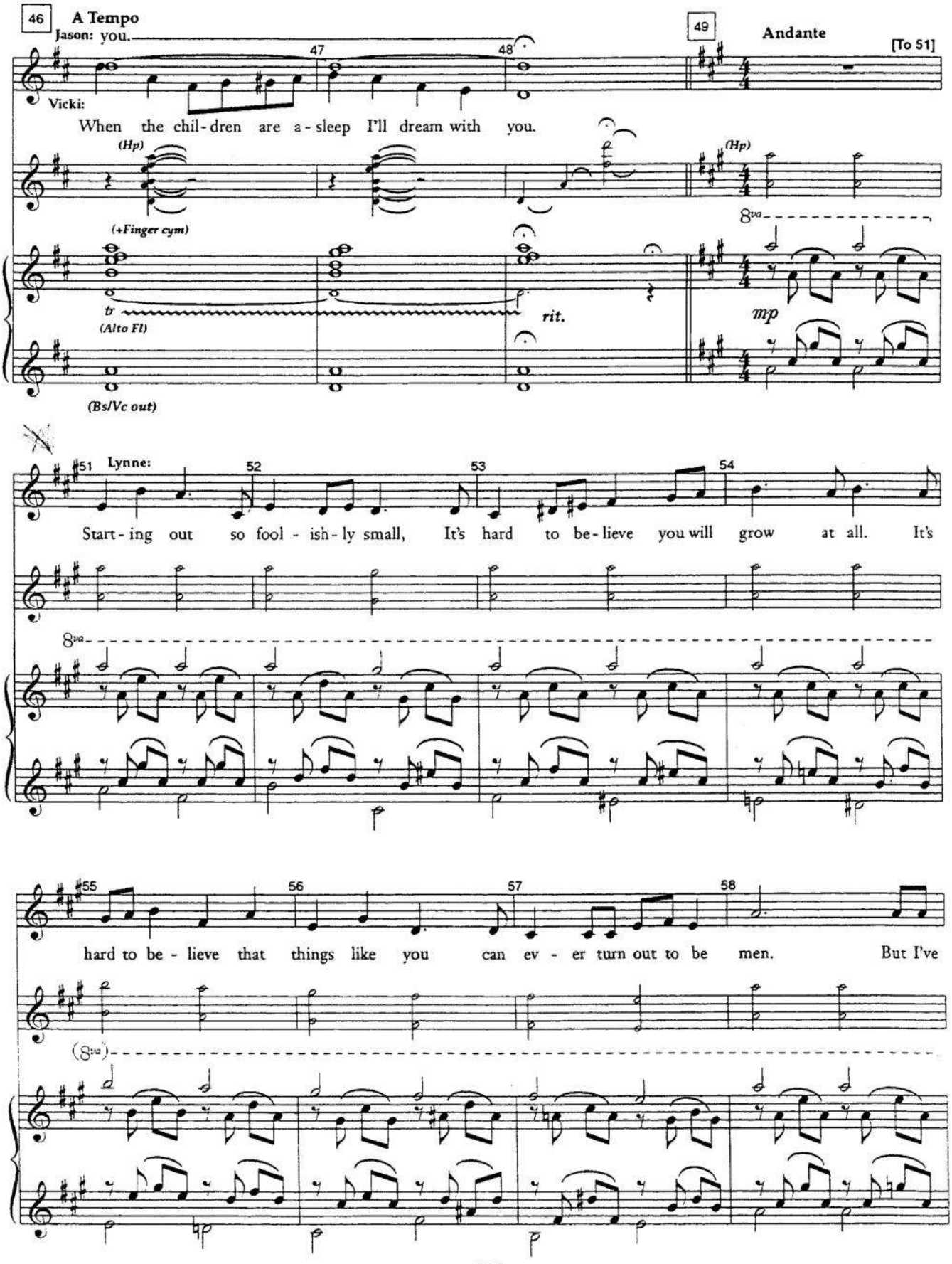



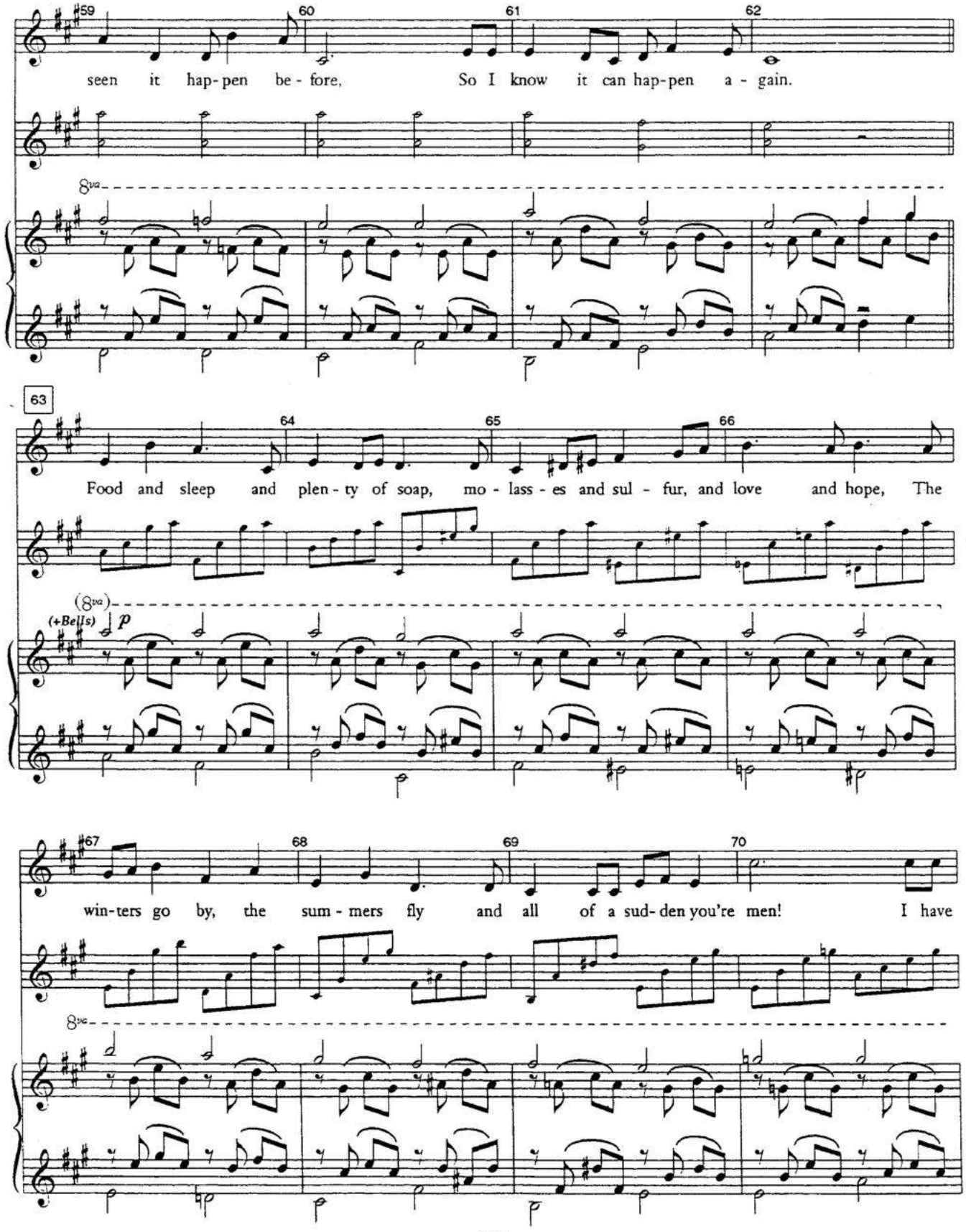

1
Andante
2
Alyson:
My
(Hp)
(Finger cym)
pp
p
8va
p
3
4
5
6
Fath - er says that chil - dren keep grow - ing, Riv - ers keep flow - ing too. My
8va
7
8
9
[To 14]
Fath - er says he does - n't know why, but some - how or oth - er they
8va
rit.

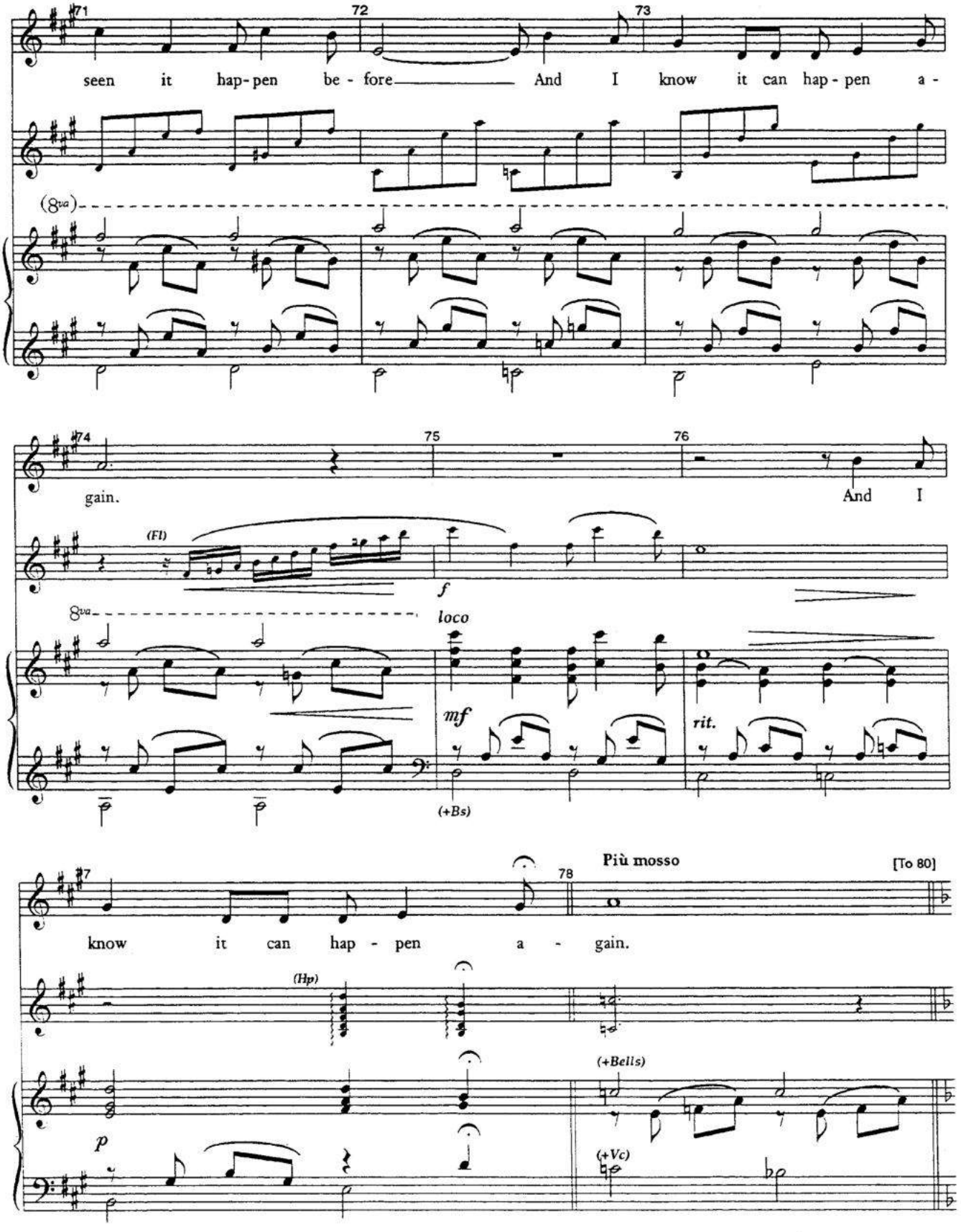

Relaxed Two feel
14
15
16
Vicki:
17
do.
When the chil-dren are a - sleep we'll sit and
(Fl)
(8va)
loco
(+Bells)
(Dms/Brushes)
rit.
mp
(Vc)
(+Bs)
Jason:
Dream all a - lone
18
19
20
21
dream the things that ev - 'ry oth-er Dad and Moth-er
(Hp)
(+Vc)
Jason:-Dreams that won't be in - ter - rup - ted
22
23
dream.
(Cym)
(Alto Fl)
(Hp)
(Vc)
(Bs)

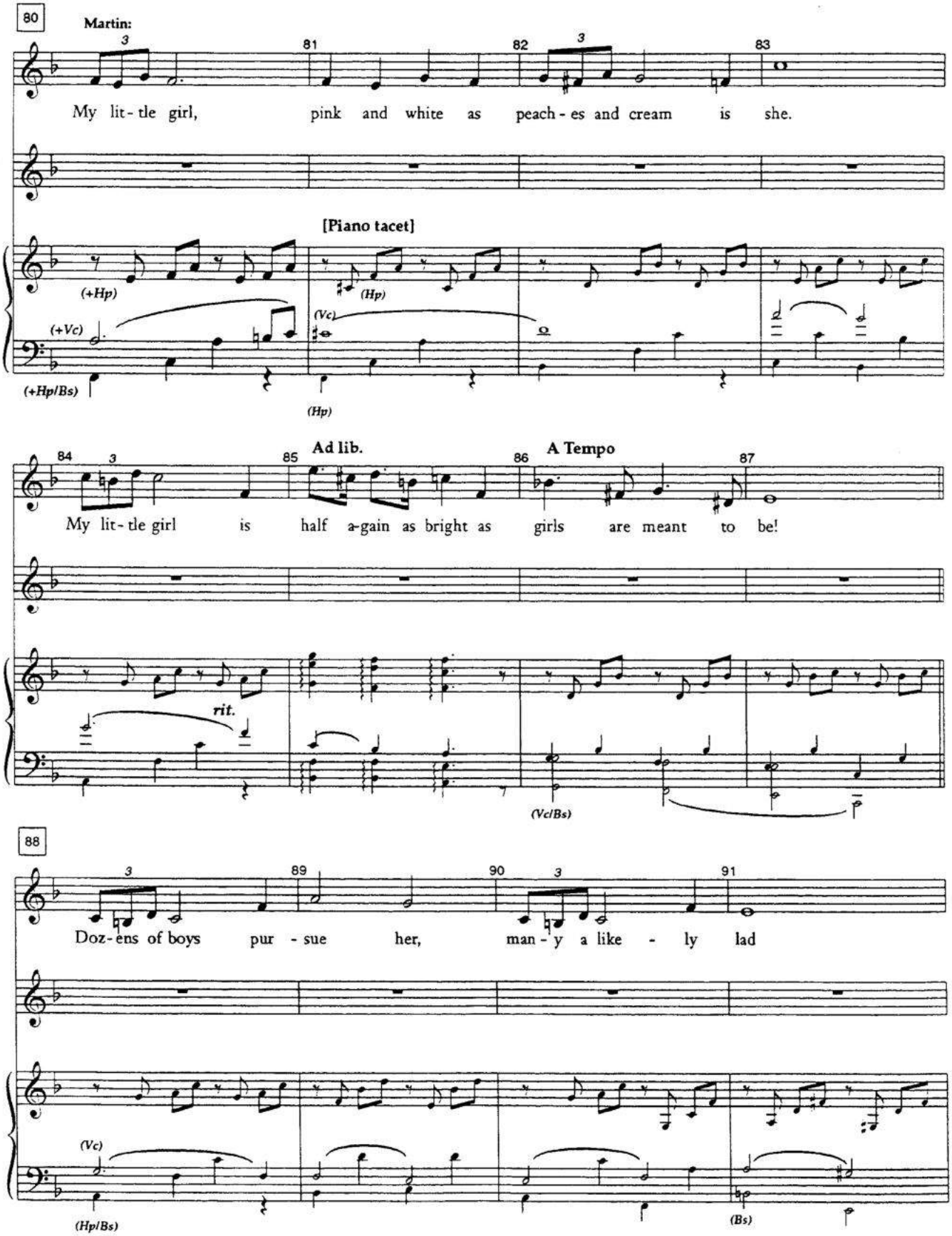

24
Jason:
When the chil- dren are a - sleep and lights are low.
Vicki: Lo! and be - hold. If I still
(Sn)
(Hp)
(+Bs)
28
Vicki:
love you the way I love you to - day, You'll
(Sn)
(Alto Fl)
32
par - don my say - ing: "I told you so!"
(Hp)
(Alto Fl)
(Sn)
(Cym)

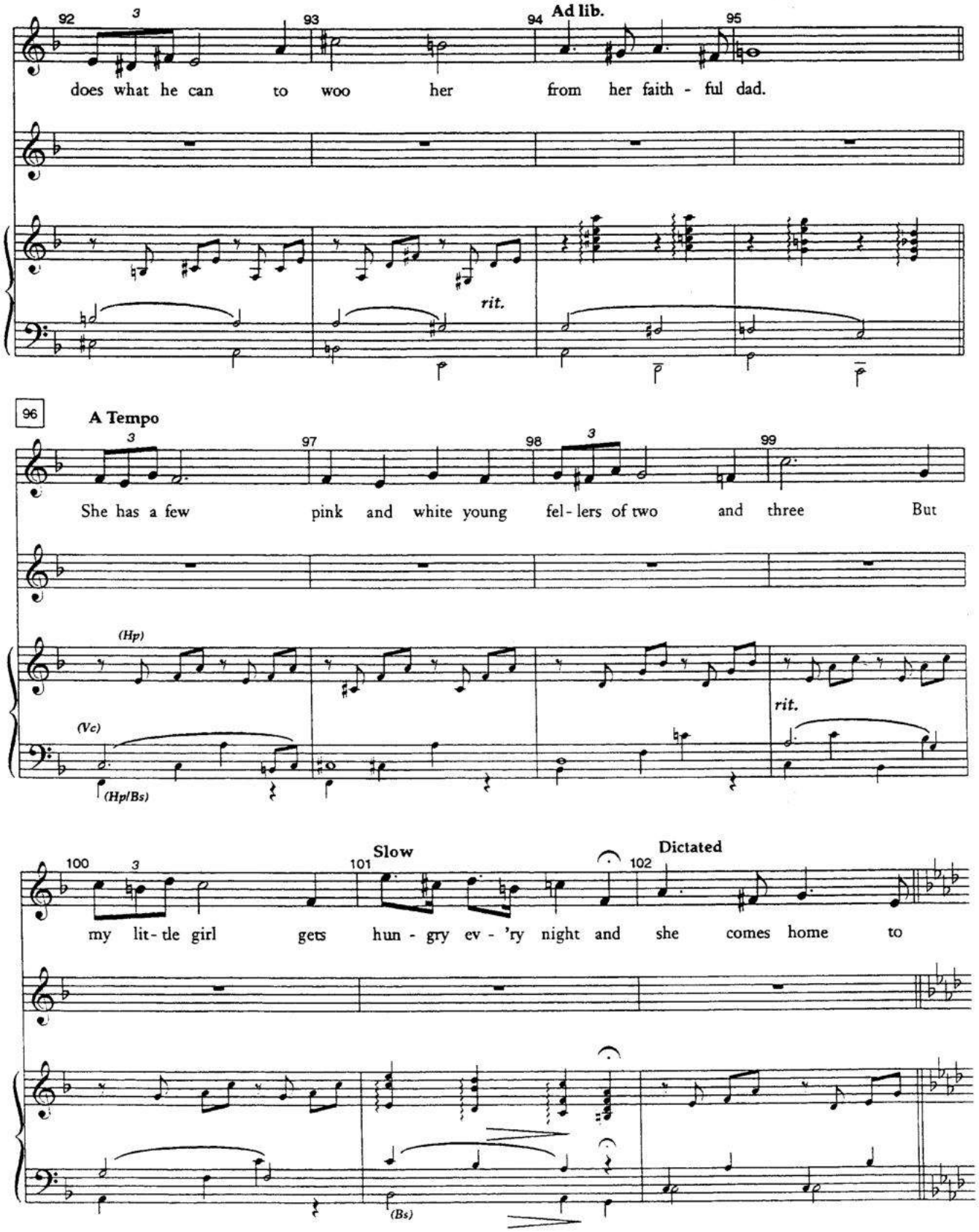

36
37
38
39
Jason: You'll dream with me
When the chil - dren are a - sleep I'll dream with you. We'll think what
(Sn)
(A. Fl)
(Hp)
mp
40
41
42
Jason:
fun we have had and be glad that it all came true. When to - day is a
(Alto Fl)
(Pno only)
cresc.
rit.
43
Both:
44
Ad lib.
45
long time a - go. You'll still hear me say that the best dream I know is
(Cym)
(Hp)
mf
f
rall.
p

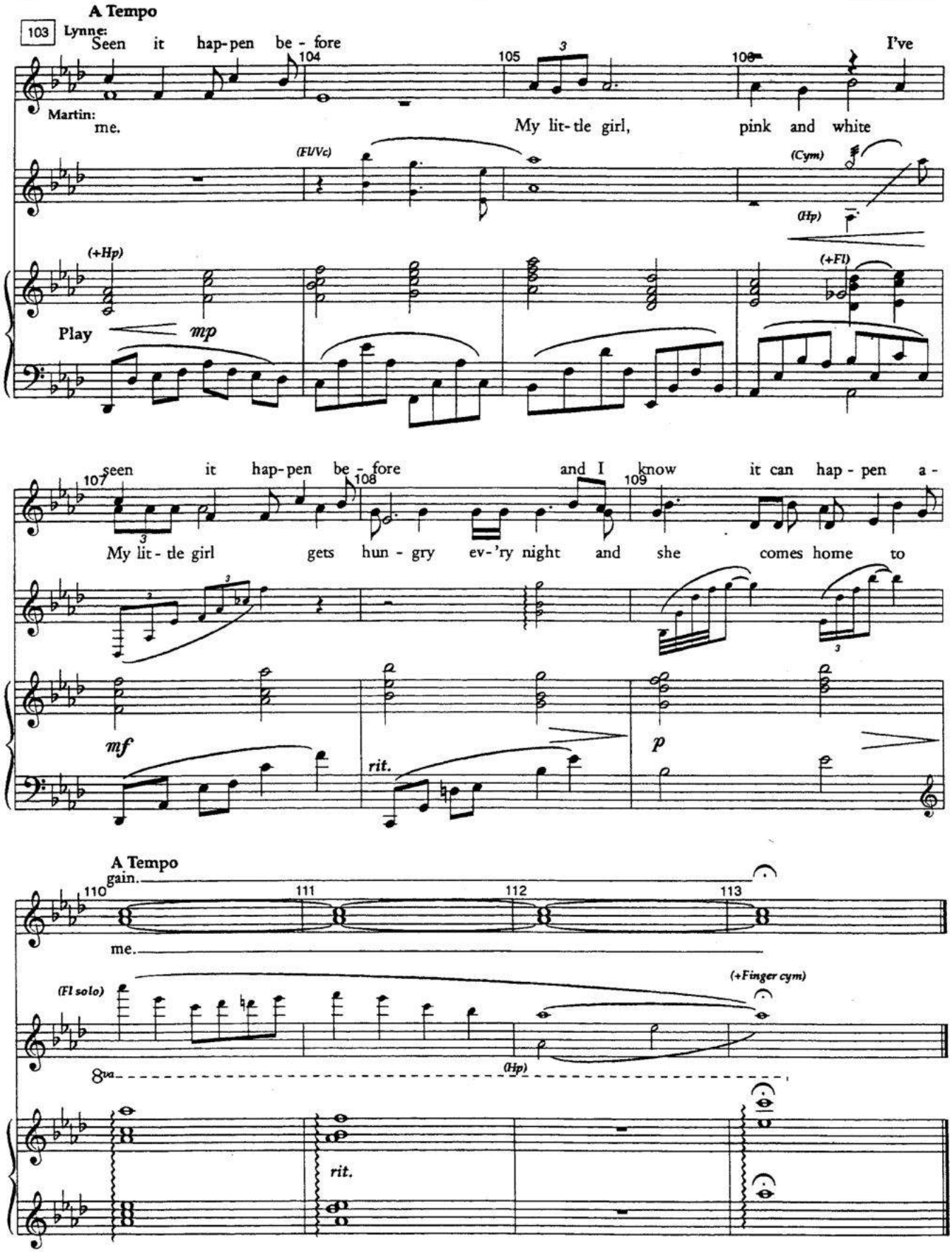

46
A Tempo
Jason: you.
47
48
49
Andante
[To 51]
Vicki:
When the chil-dren are a-sleep I'll dream with you.
(Hp)
(+Finger cym)
tr
(Alto Fl)
(Bs/Vc out)
rit.
(Hp)
8va
mp
51
Lynne:
52
53
54
Start-ing out so fool-ish-ly small, It's hard to be-lieve you will grow at all. It's
8va
55
56
57
58
hard to be-lieve that things like you can ev-er turn out to be men. But I've
(8va)


59
60
61
62
seen it hap-pen be-fore, So I know it can hap-pen a-gain.
8va
63
64
65
66
Food and sleep and plen-ty of soap, mo-lass-es and sul-fur, and love and hope, The
(8va)
(+Bells)
p
67
68
69
70
win-ters go by, the sum-mers fly and all of a sud-den you're men! I have
8va


71
72
73
seen it hap-pen be - fore And I know it can hap - pen a -
(8va)
74
75
76
gain.
And I
(Fl)
f
8va
loco
mf
rit.
(+Bs)
Più mosso
[To 80]
77
78
know it can hap - pen a - gain.
(Hp)
(+Bells)
p
(+Vc)


80
Martin:
My lit-tle girl, pink and white as peach-es and cream is she.
[Piano tacet]
(+Hp)
(Hp)
(+Vc)
(Vc)
(+Hp/Bs)
(Hp)
84
85
86
87
Ad lib.
A Tempo
My lit-tle girl is half a-gain as bright as girls are meant to be!
rit.
(Vc/Bs)
88
89
90
91
Doz-ens of boys pur-sue her, man-y a like-ly lad
(Vc)
(Hp/Bs)
(Bs)


92
93
94
Ad lib.
95
does what he can to woo her from her faith - ful dad.
rit.
96
A Tempo
97
98
99
She has a few pink and white young fel - lers of two and three But
(Hp)
(Vc)
(Hp/Bs)
rit.
100
101
Slow
102
Dictated
my lit - tle girl gets hun - gry ev - 'ry night and she comes home to
(Bs)

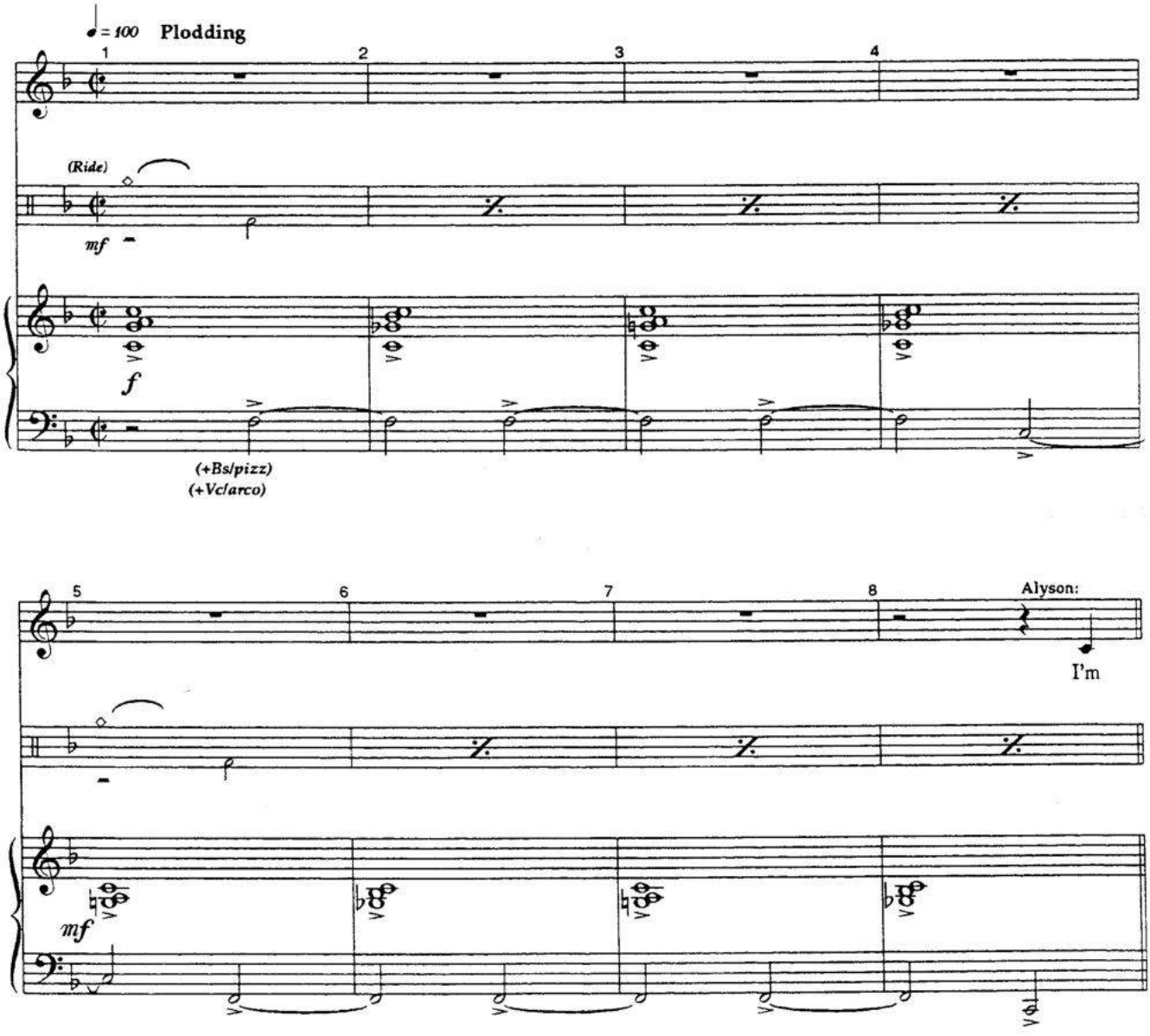

A Tempo
103
Lynne:
Seen it hap-pen be - fore
I've
Martin:
me.
My lit-tle girl, pink and white
(Fl/Vc)
(Cym)
(Hp)
(+Hp)
(+Fl)
Play
mp
seen it hap-pen be - fore and I know it can hap - pen a -
My lit - tle girl gets hun - gry ev-'ry night and she comes home to
mf
rit.
p
A Tempo
gain.
me.
(Fl solo)
(+Finger cym)
8va
(Hp)
rit.

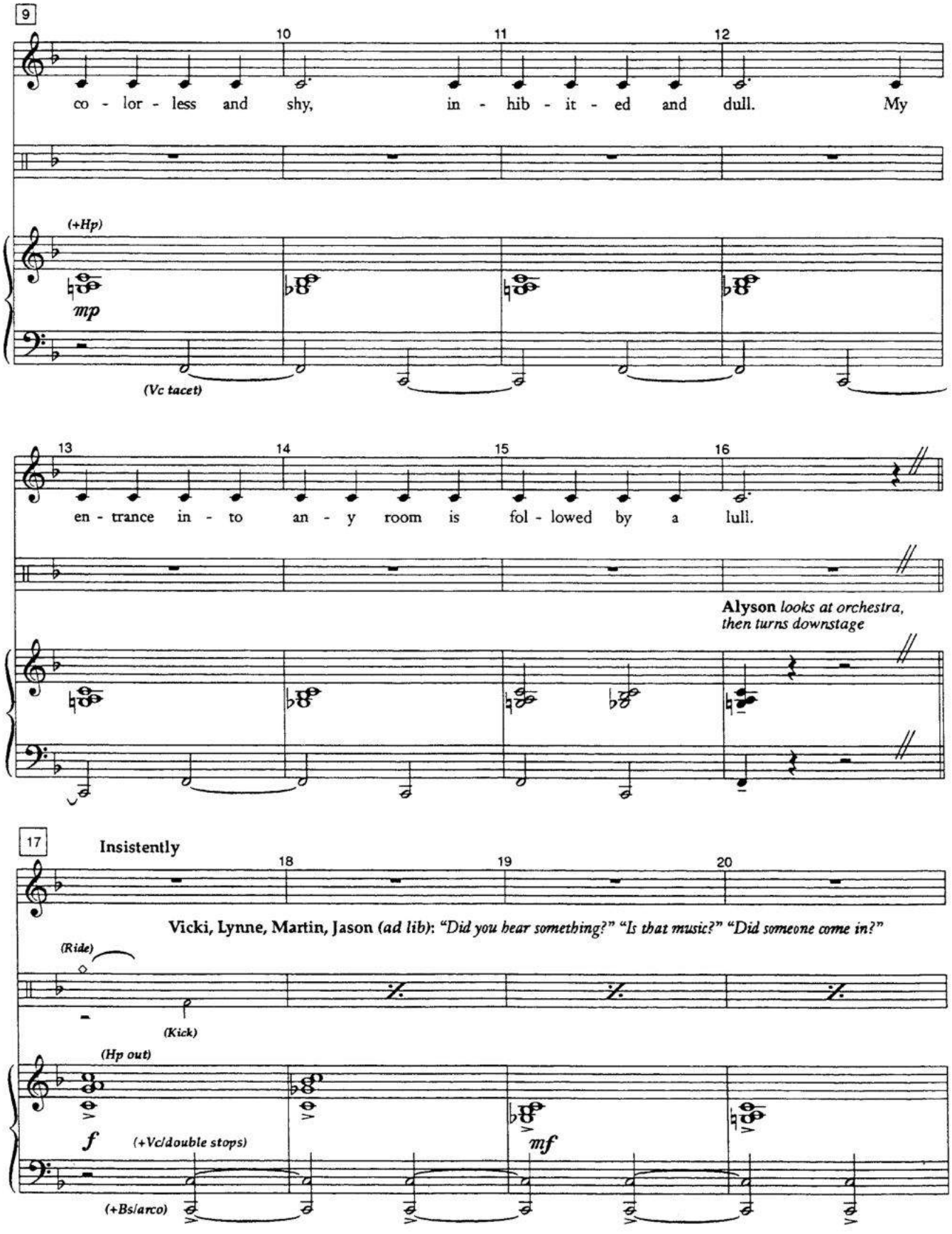
**PIANO/CONDUCTOR**

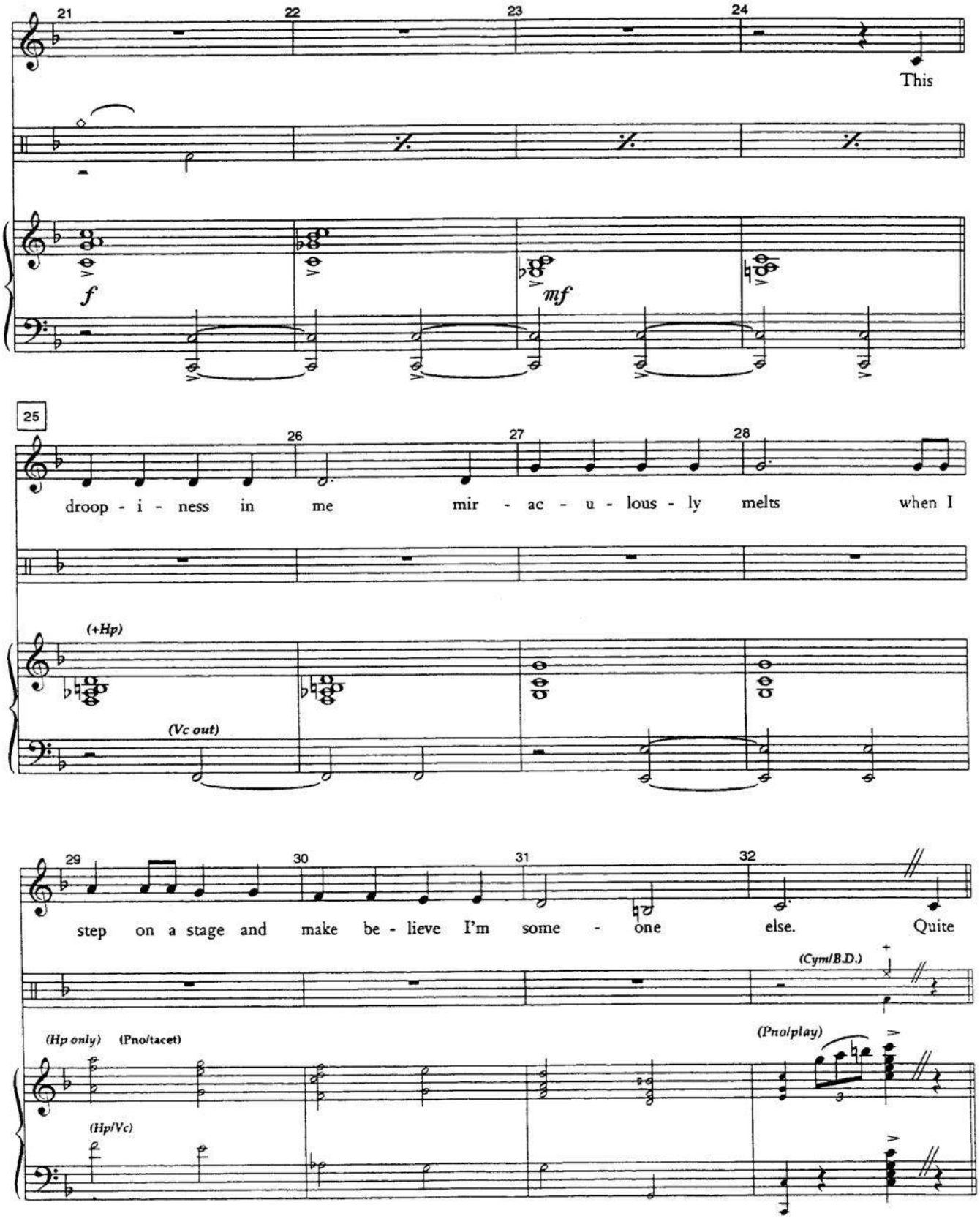
Alyson
Martin
Jason

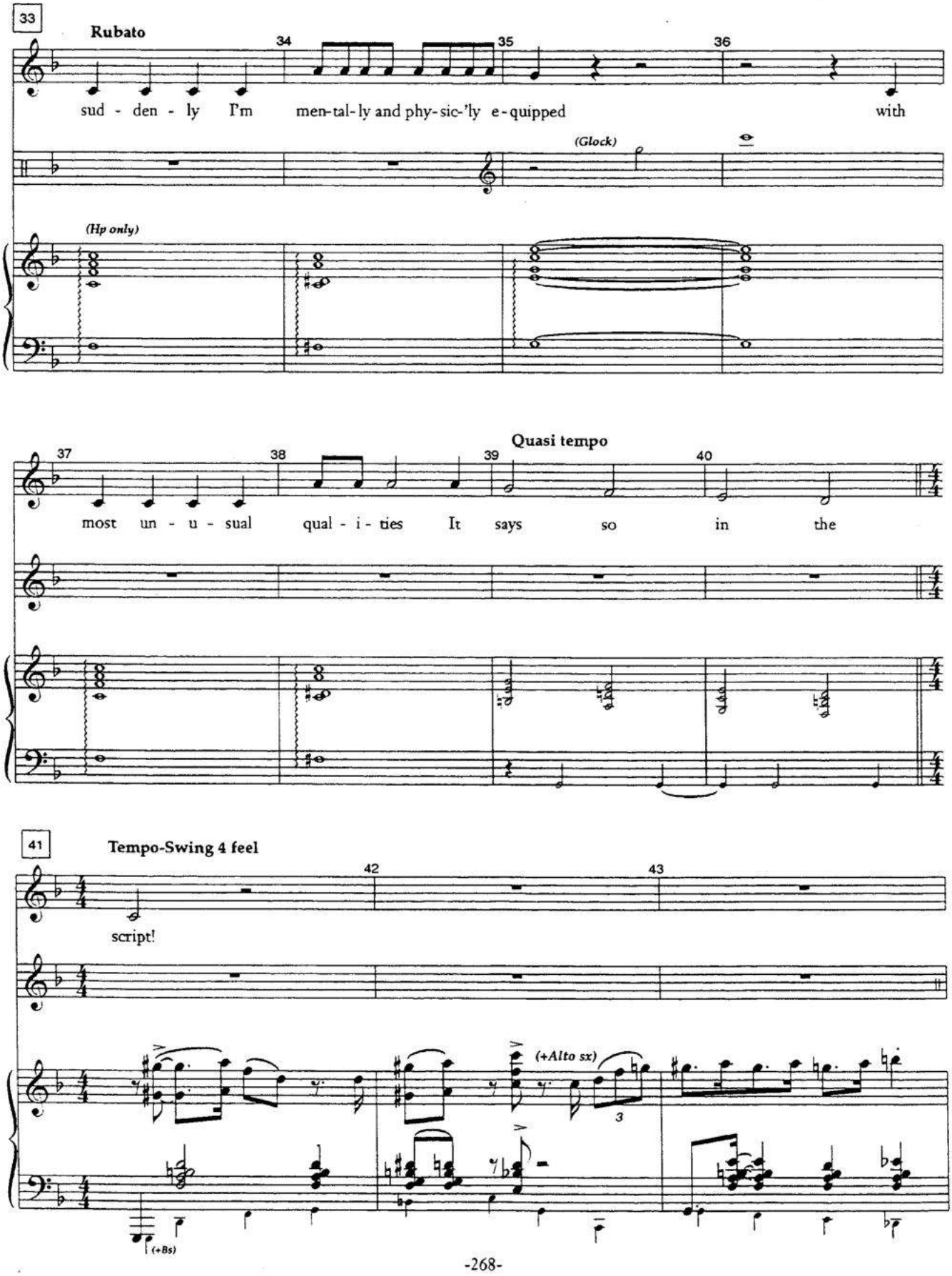
# *It's Me*

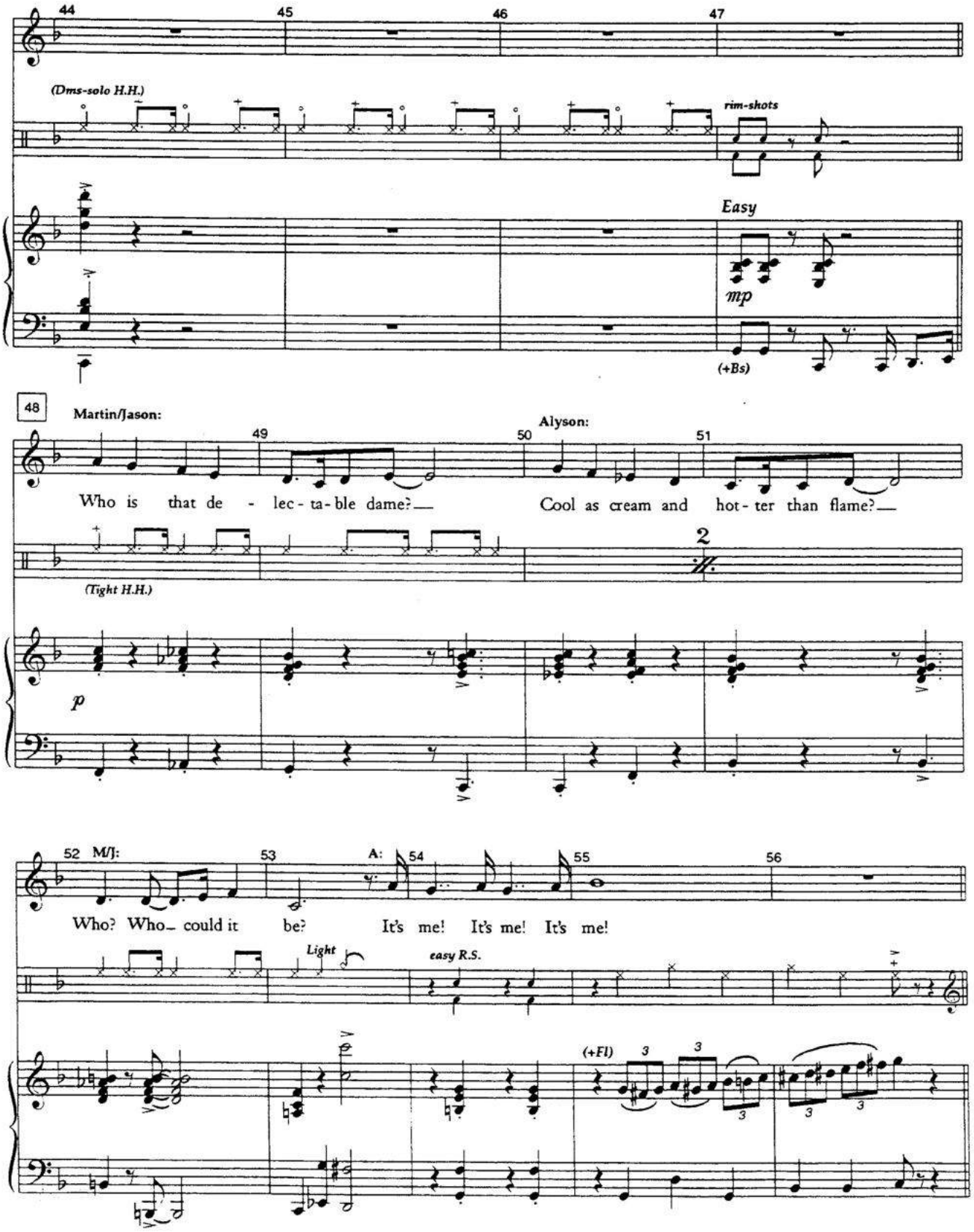
Orch: Michael Gibson

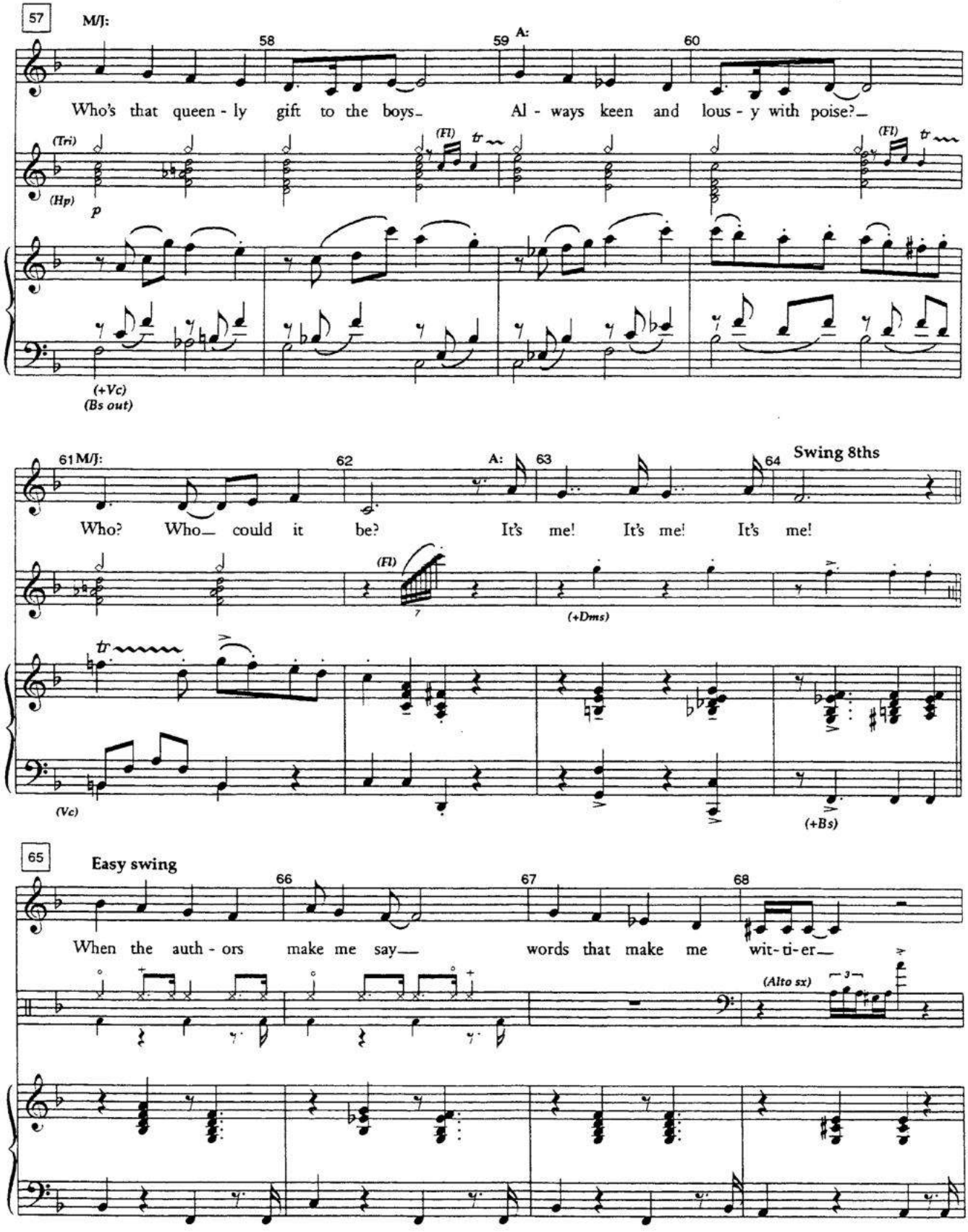


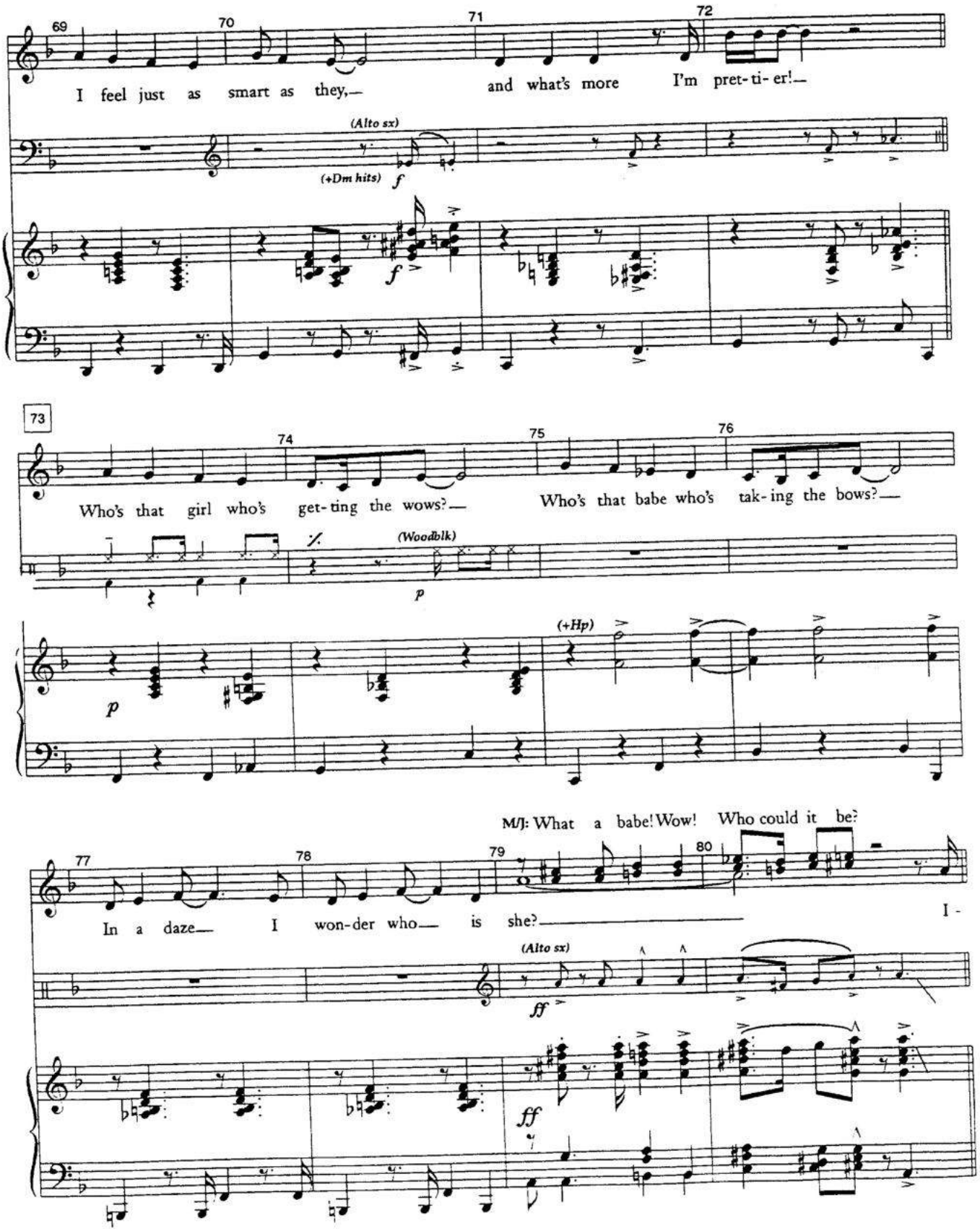

9
10
11
12
co - lor - less and shy, in - hib - it - ed and dull. My
(+Hp)
mp
(Vc tacet)
13
14
15
16
en - trance in - to an - y room is fol - lowed by a lull.
Alyson looks at orchestra, then turns downstage
17
Insistently
18
19
20
Vicki, Lynne, Martin, Jason (ad lib): "Did you hear something?" "Is that music?" "Did someone come in?"
(Ride)
(Kick)
(Hp out)
f
(+Vc/double stops)
mf
(+Bs/arco)

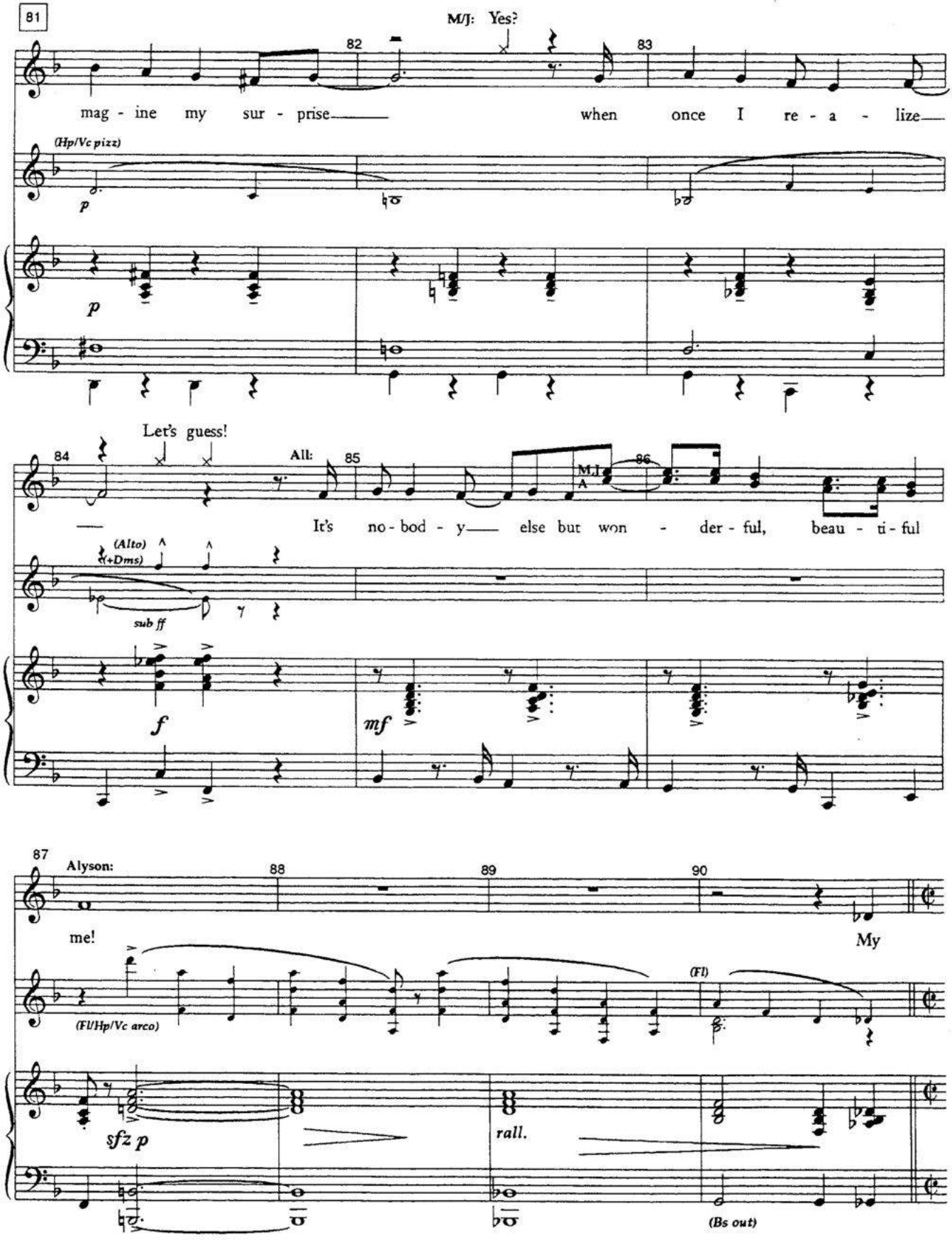

21
22
23
24
This
f
mf
25
26
27
28
droop - i - ness in me mir - ac - u - lous - ly melts when I
(+Hp)
(Vc out)
29
30
31
32
step on a stage and make be - lieve I'm some - one else. Quite
(Cym/B.D.)
(Hp only)
(Pno/tacet)
(Pno/play)
(Hp/Vc)

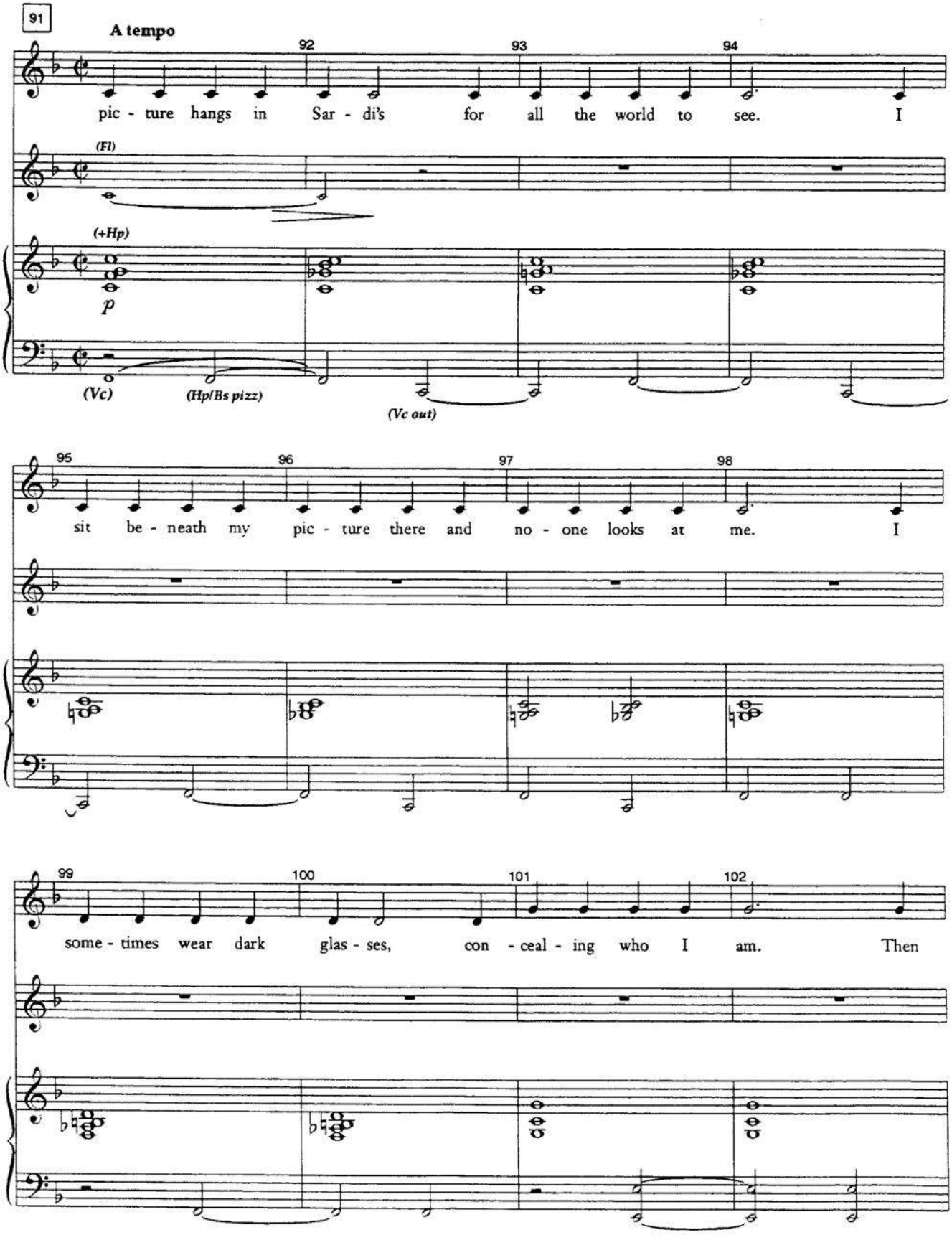

33
Rubato
34
35
36
sud - den - ly I'm men-tal-ly and phy-sic-'ly e-quipped with
(Glock)
(Hp only)
Quasi tempo
37
38
39
40
most un - u - sual qual - i - ties It says so in the
41
Tempo-Swing 4 feel
42
43
script!
(+Alto sx)
3
(+Bs)

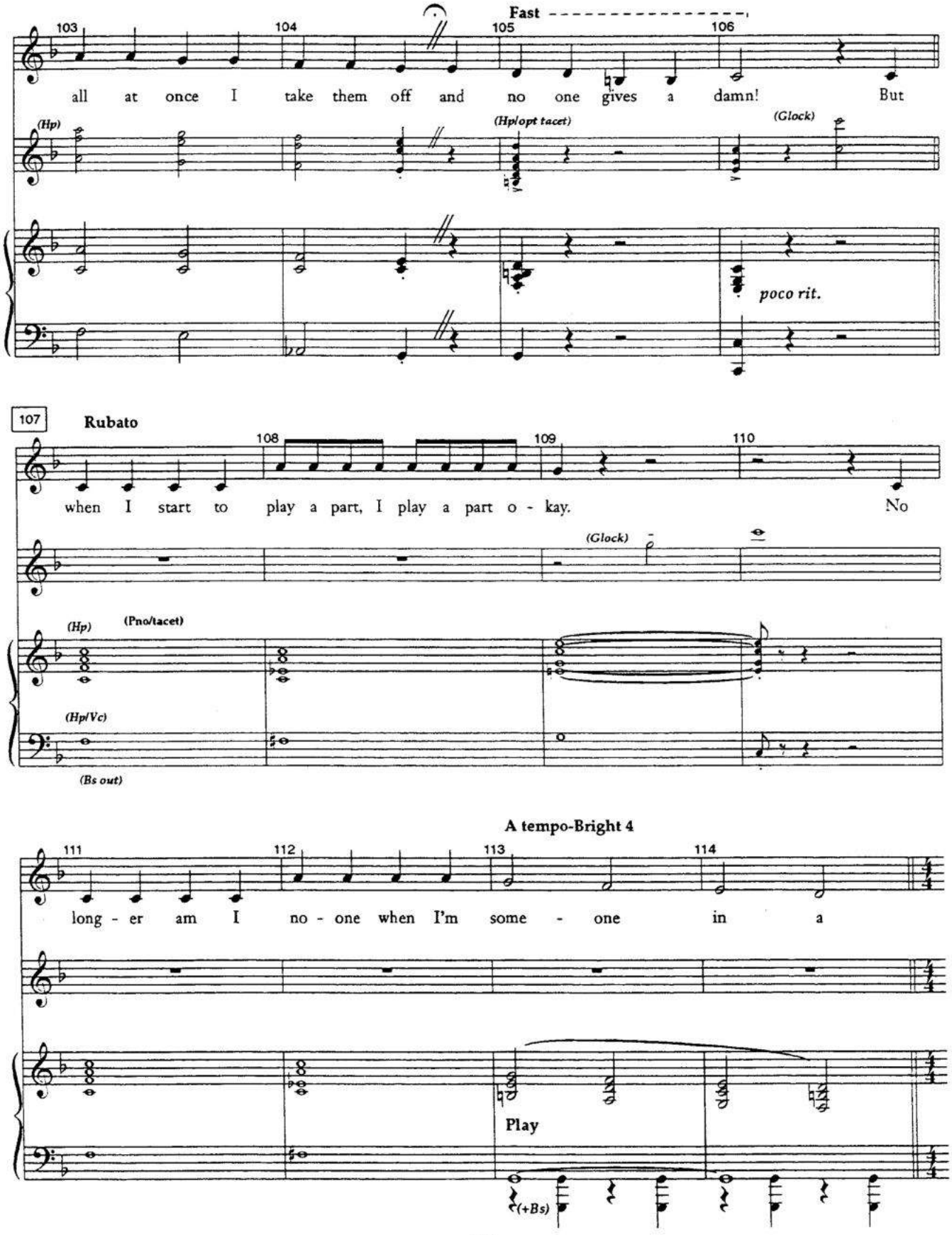

44
45
46
47
(Dms-solo H.H.)
rim-shots
Easy
mp
(+Bs)
48
Martin/Jason:
49
50
Alyson:
51
Who is that de - lec - ta - ble dame?
Cool as cream and hot - ter than flame?
(Tight H.H.)
2
p
52 M/J:
53
A:
54
55
56
Who? Who could it be?
It's me! It's me! It's me!
Light
easy R.S.
(+Fl)
3

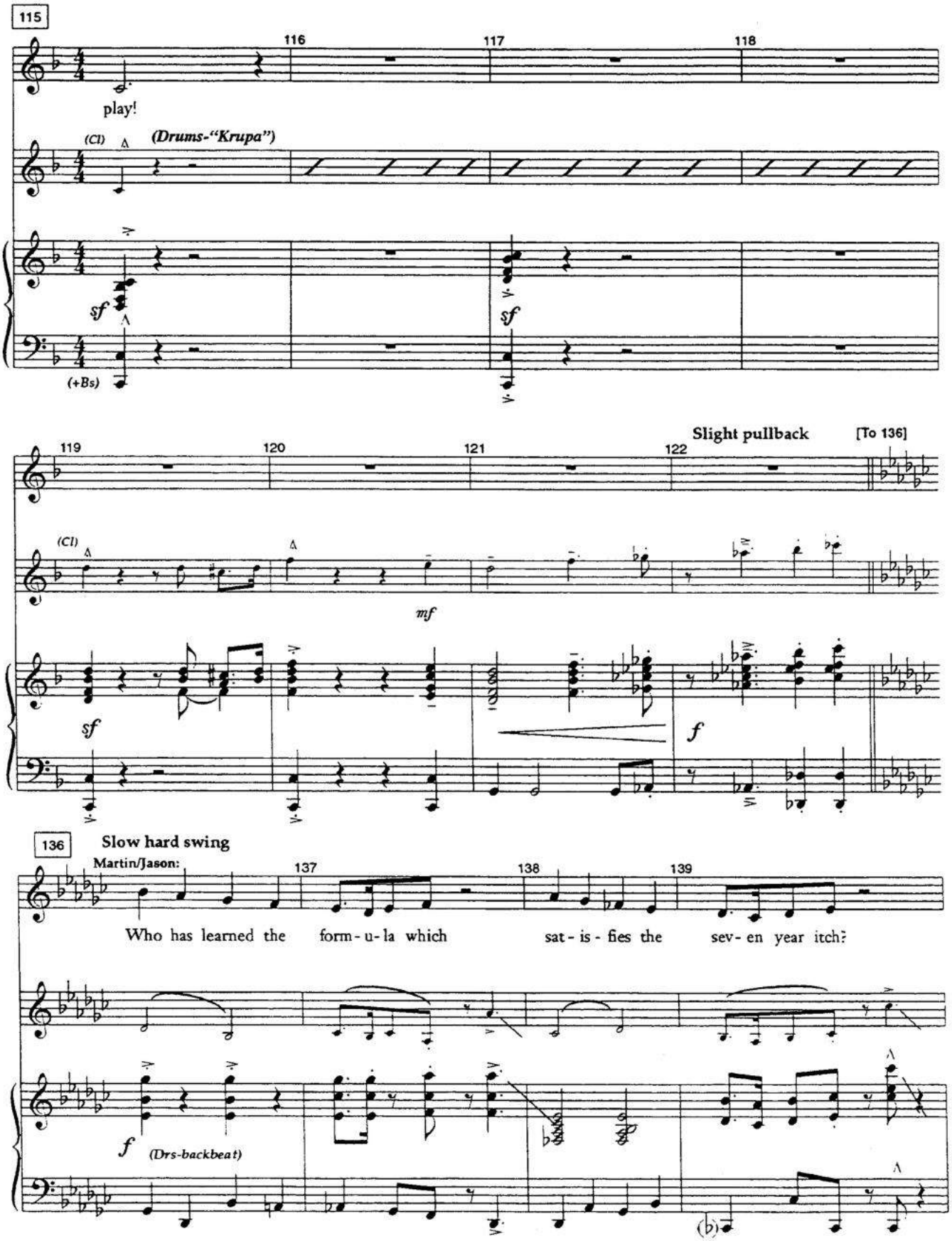

57
M/J:
58
59
A:
60
Who's that queen - ly gift to the boys_ Al - ways keen and lous - y with poise?_
(Tri)
(Fl)
(Hp)
p
(+Vc)
(Bs out)
61 M/J:
62
A:
63
64
Swing 8ths
Who? Who_ could it be? It's me! It's me! It's me!
(Fl)
(+Dms)
(Vc)
(+Bs)
65
Easy swing
66
67
68
When the auth - ors make me say_ words that make me wit-ti-er_
(Alto sx)

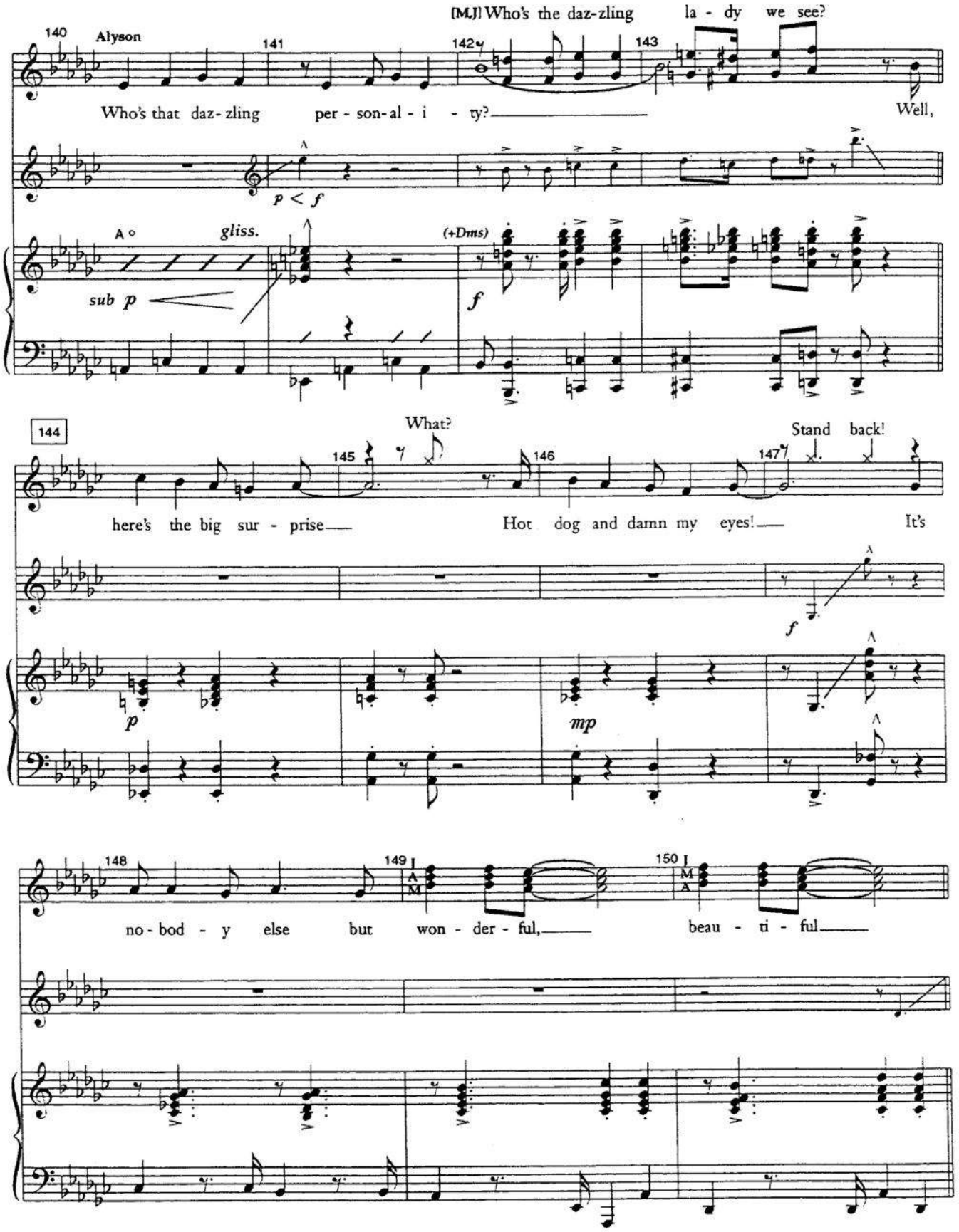

69
70
71
72
I feel just as smart as they,—
and what's more I'm pret-ti-er!—
(Alto sx)
(+Dm hits)
f
f
73
74
75
76
Who's that girl who's get-ting the wows?—
Who's that babe who's tak-ing the bows?—
(Woodblk)
p
p
(+Hp)
M/J: What a babe! Wow! Who could it be?
77
78
79
80
In a daze— I won-der who— is she?—
I -
(Alto sx)
ff
ff

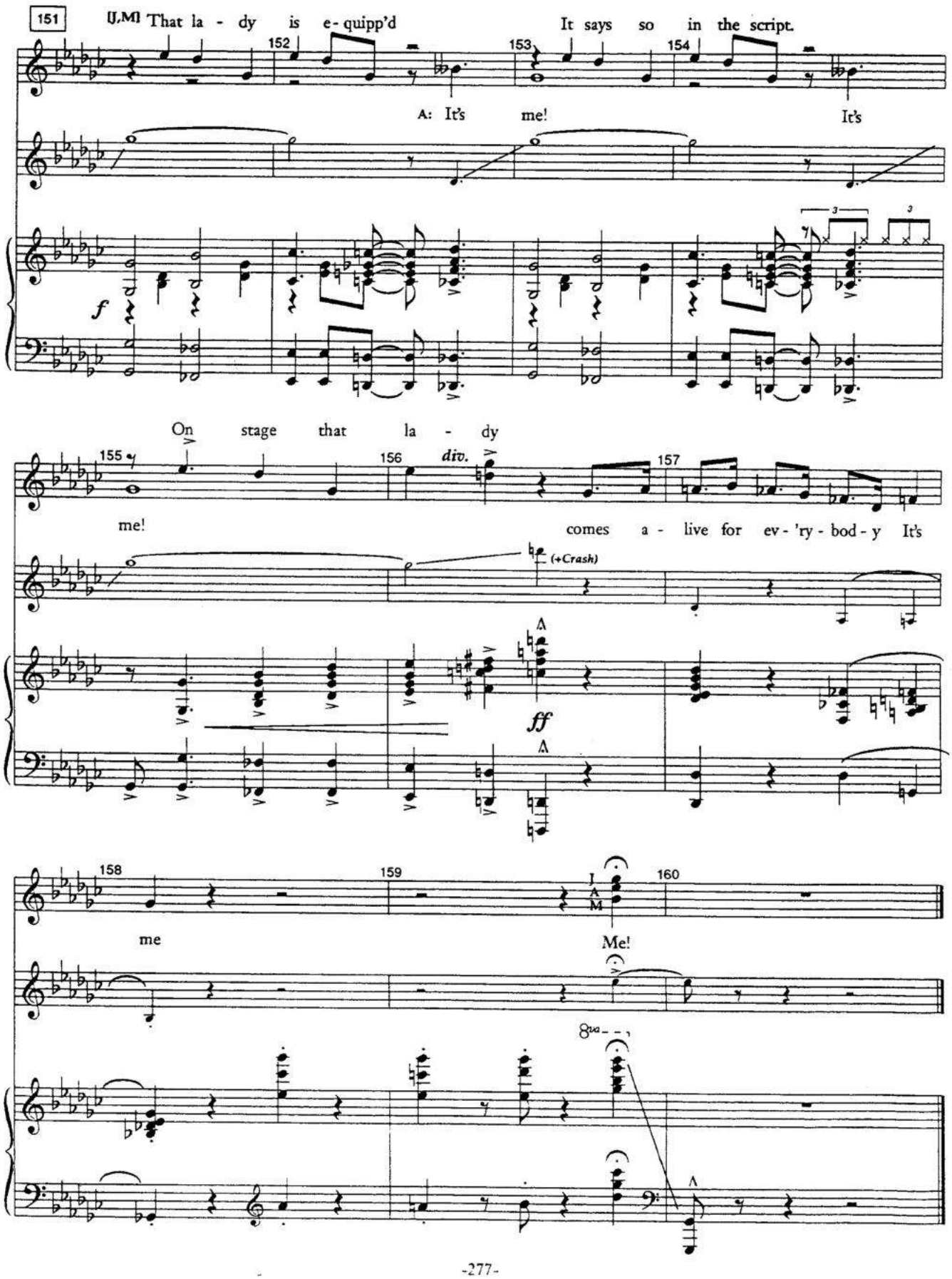

81
M/J: Yes?
82
83
mag - ine my sur - prise when once I re - a - lize
(Hp/Vc pizz)
p
p
Let's guess!
84
All:
85
M.J.
A
86
It's no - bod - y else but won - der - ful, beau - ti - ful
(Alto)
(+Dms)
sub ff
f
mf
87
Alyson:
88
89
90
me!
My
(Fl/Hp/Vc arco)
(Fl)
sfz p
rall.
(Bs out)


91
A tempo
92
93
94
pic - ture hangs in Sar - di's for all the world to see. I
(Fl)
(+Hp)
p
(Vc)
(Hp/Bs pizz)
(Vc out)
95
96
97
98
sit be - neath my pic - ture there and no - one looks at me. I
99
100
101
102
some - times wear dark glas - ses, con - ceal - ing who I am. Then


Fast
103
104
105
106
all at once I take them off and no one gives a damn! But
(Hp)
(Hp/opt tacet)
(Glock)
poco rit.
107
Rubato
108
109
110
when I start to play a part, I play a part o - kay. No
(Glock)
(Hp)
(Pno/tacet)
(Hp/Vc)
(Bs out)
A tempo-Bright 4
111
112
113
114
long - er am I no - one when I'm some - one in a
Play
(+Bs)


115
116
117
118
play!
(Cl)
(Drums-"Krupa")
sf
sf
(+Bs)
119
120
121
122
Slight pullback
[To 136]
(Cl)
mf
sf
f
136
Slow hard swing
Martin/Jason:
137
138
139
Who has learned the form-u-la which sat-is-fies the sev-en year itch?
f
(Drs-backbeat)

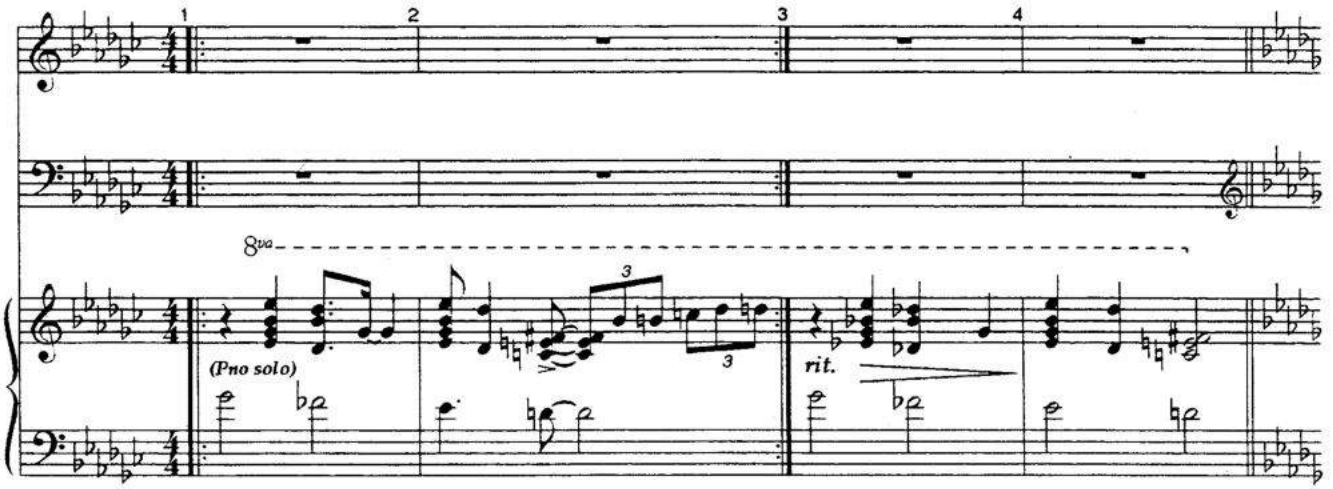

[MJ] Who's the daz-zling la - dy we see?
140 Alyson
141
142
143
Who's that daz-zling per - son-al - i - ty?
Well,
p < f
A ○
gliss.
sub p
(+Dms)
f
144
What?
Stand back!
145
146
147
here's the big sur - prise
Hot dog and damn my eyes!
It's
f
p
mp
148
149
150
no - bod - y else but won - der - ful,
beau - ti - ful


151
152
153
154
155
156
157
158
159
160
That la - dy is e - quipp'd
It says so in the script.
A: It's me!
It's
f
On stage that la - dy
me!
comes a - live for ev - 'ry - bod - y It's
(+Crash)
div.
ff
me
Me!
8va

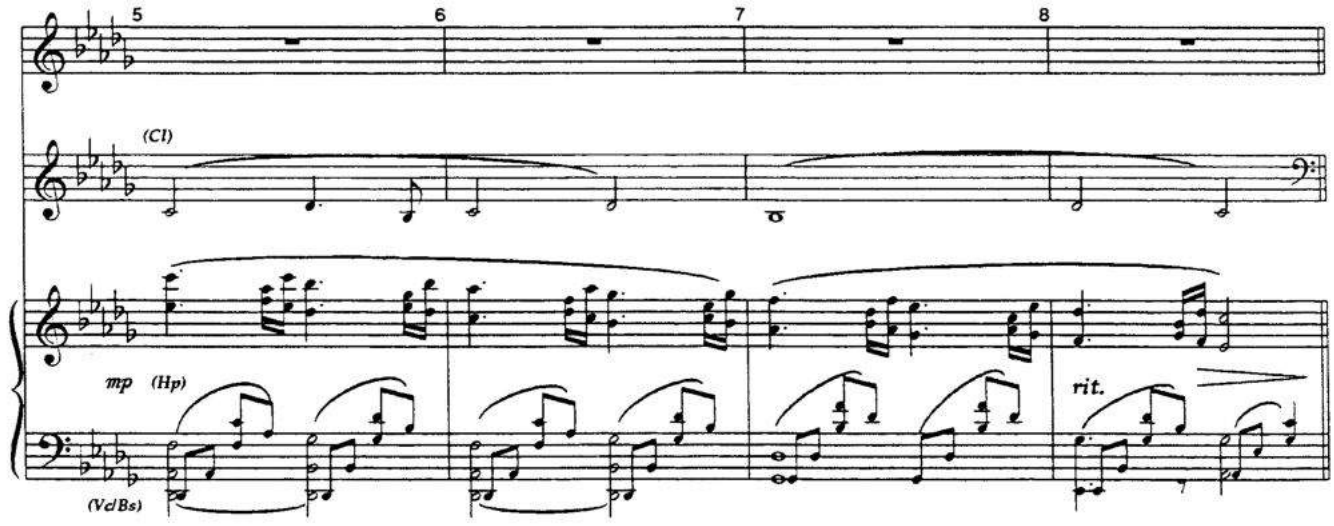
# *Love Look Away*

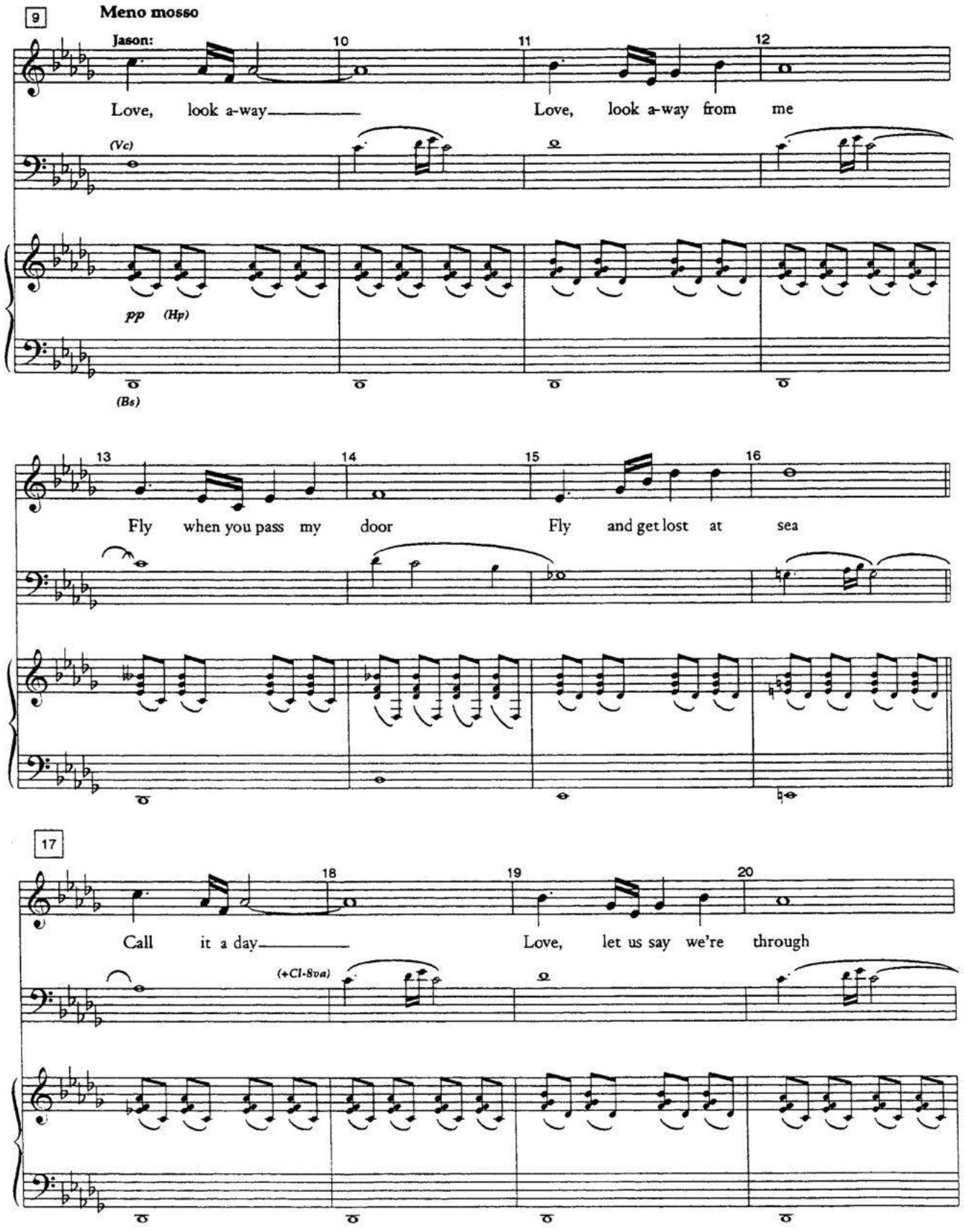
Orch: Jonathan Tunick

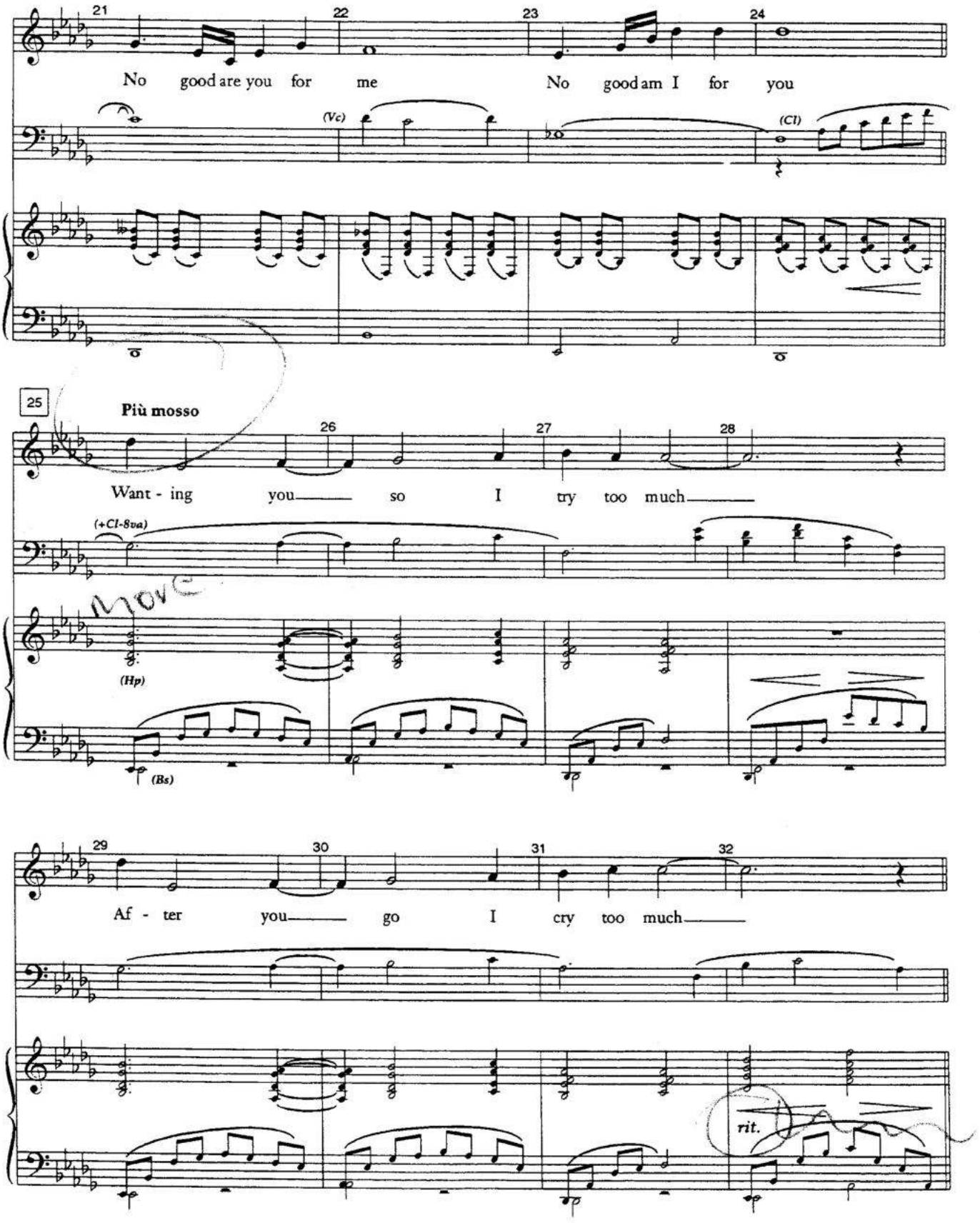
[It's Me-Playoff]

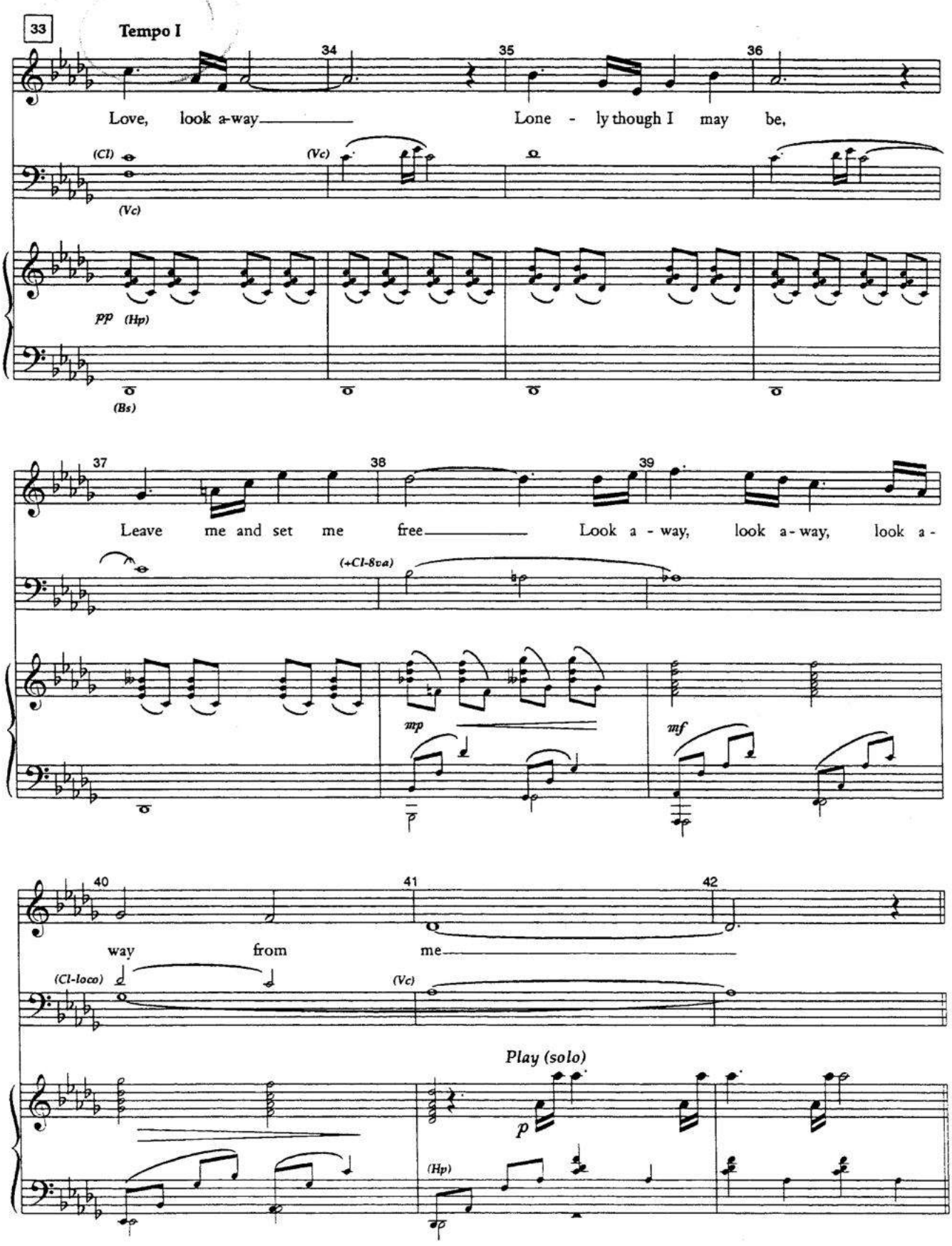


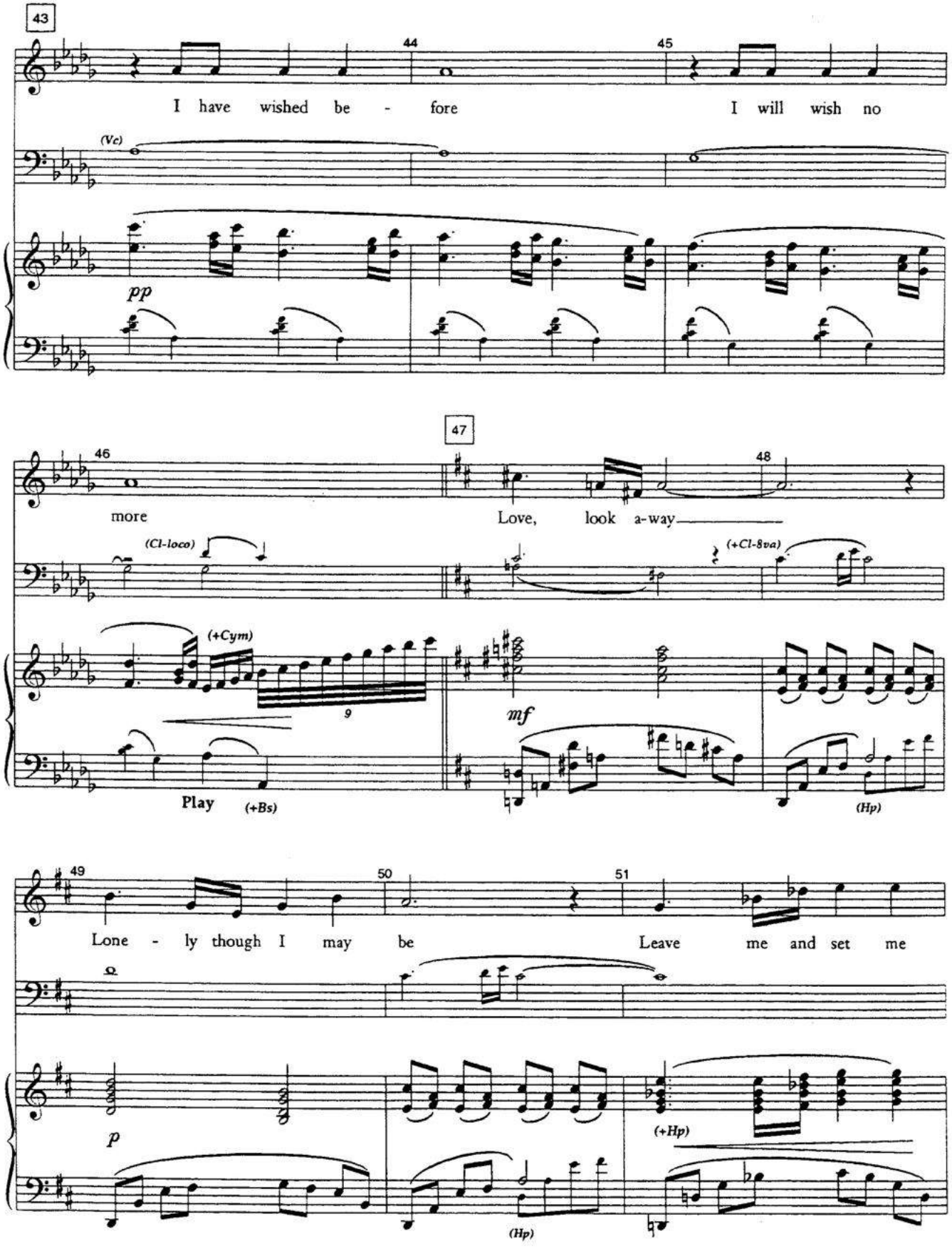

Moderato espressivo ♩= 92

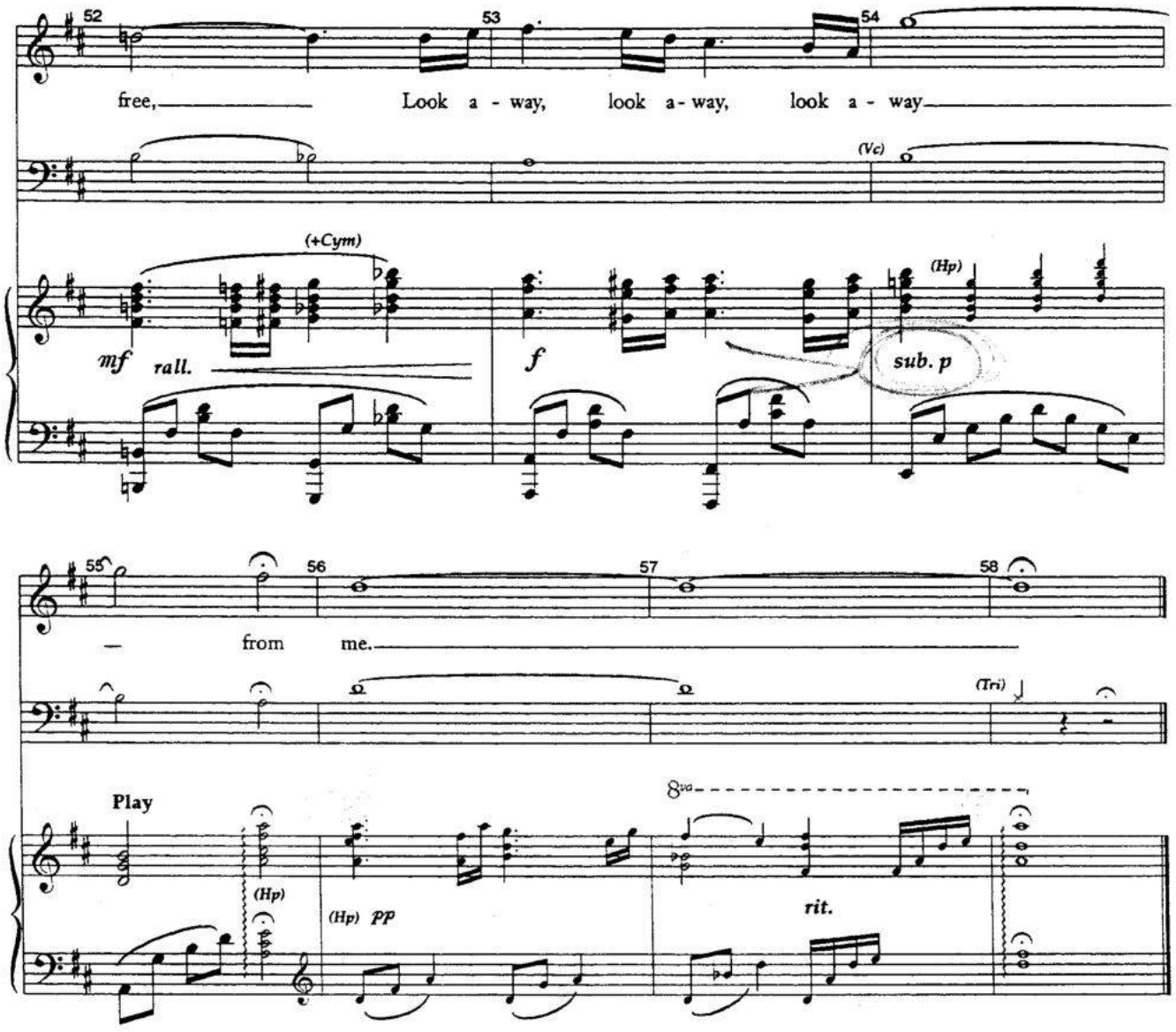



9
Meno mosso
Jason:
10
11
12
Love, look a-way
Love, look a-way from me
(Vc)
pp (Hp)
(Bs)
13
14
15
16
Fly when you pass my door
Fly and get lost at sea
17
18
19
20
Call it a day
Love, let us say we're through
(+Cl-8va)


21
22
23
24
No good are you for me
No good am I for you
(Vc)
(Cl)
25
Più mosso
26
27
28
Want - ing you so I try too much
(+Cl-8va)
(Hp)
(Bs)
29
30
31
32
Af - ter you go I cry too much
rit.


33
Tempo I
34
35
36
Love, look a-way
Lone - ly though I may be,
(Cl)
(Vc)
(Vc)
pp (Hp)
(Bs)
37
38
39
Leave me and set me free
Look a - way, look a-way, look a -
(+Cl-8va)
mp
mf
40
41
42
way from me
(Cl-loco)
(Vc)
Play (solo)
p
(Hp)


43
44
45
I have wished be - fore I will wish no
(Vc)
pp
47
46
48
more Love, look a-way
(Cl-loco)
(+Cl-8va)
(+Cym)
9
mf
Play
(+Bs)
(Hp)
49
50
51
Lone - ly though I may be Leave me and set me
p
(+Hp)
(Hp)

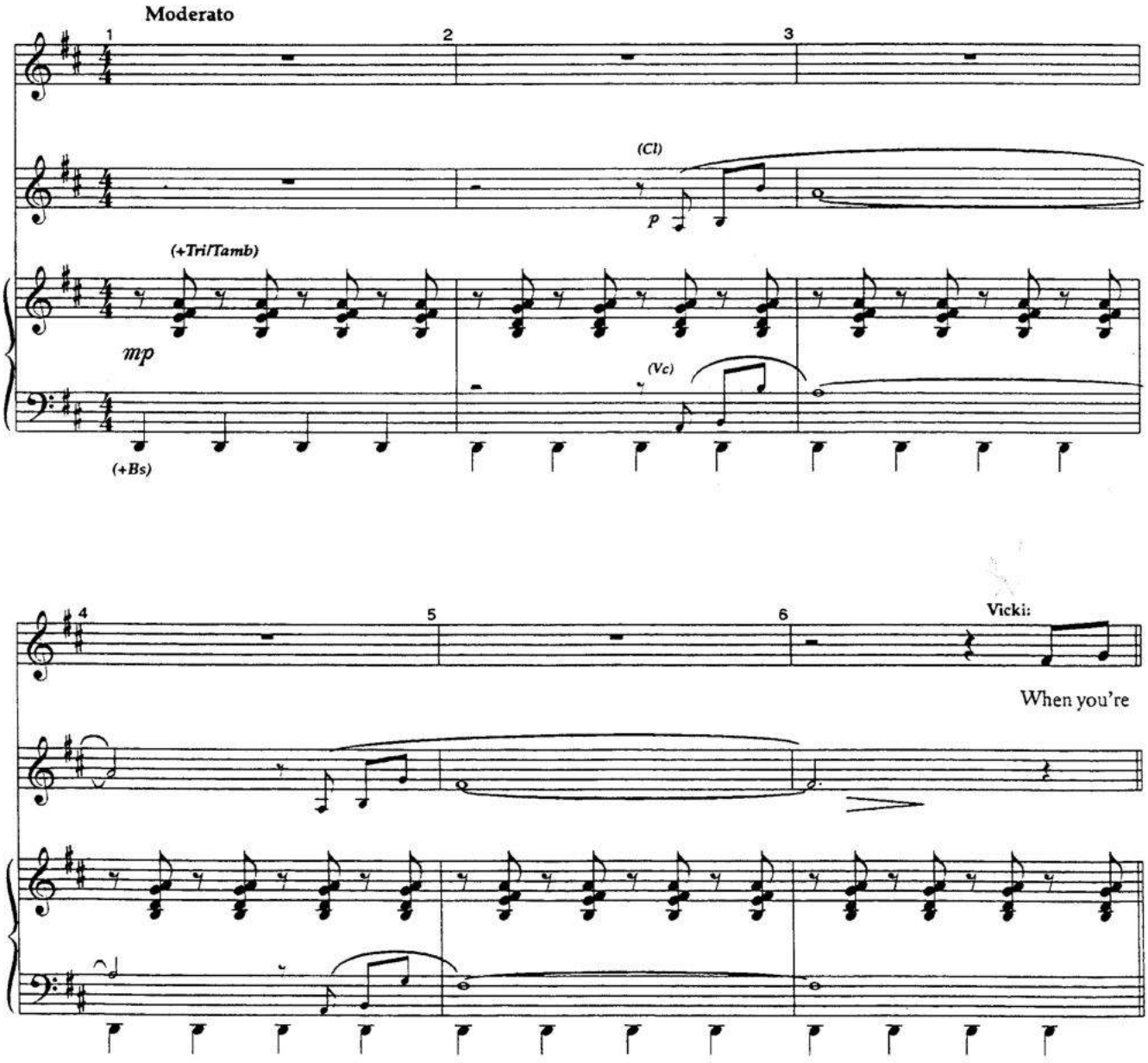

52
53
54
free,
Look a - way, look a - way, look a - way
(Vc)
(+Cym)
mf
rall.
f
(Hp)
sub. p
55
56
57
58
from me.
(Tri)
Play
(Hp)
(Hp) pp
8va
rit.

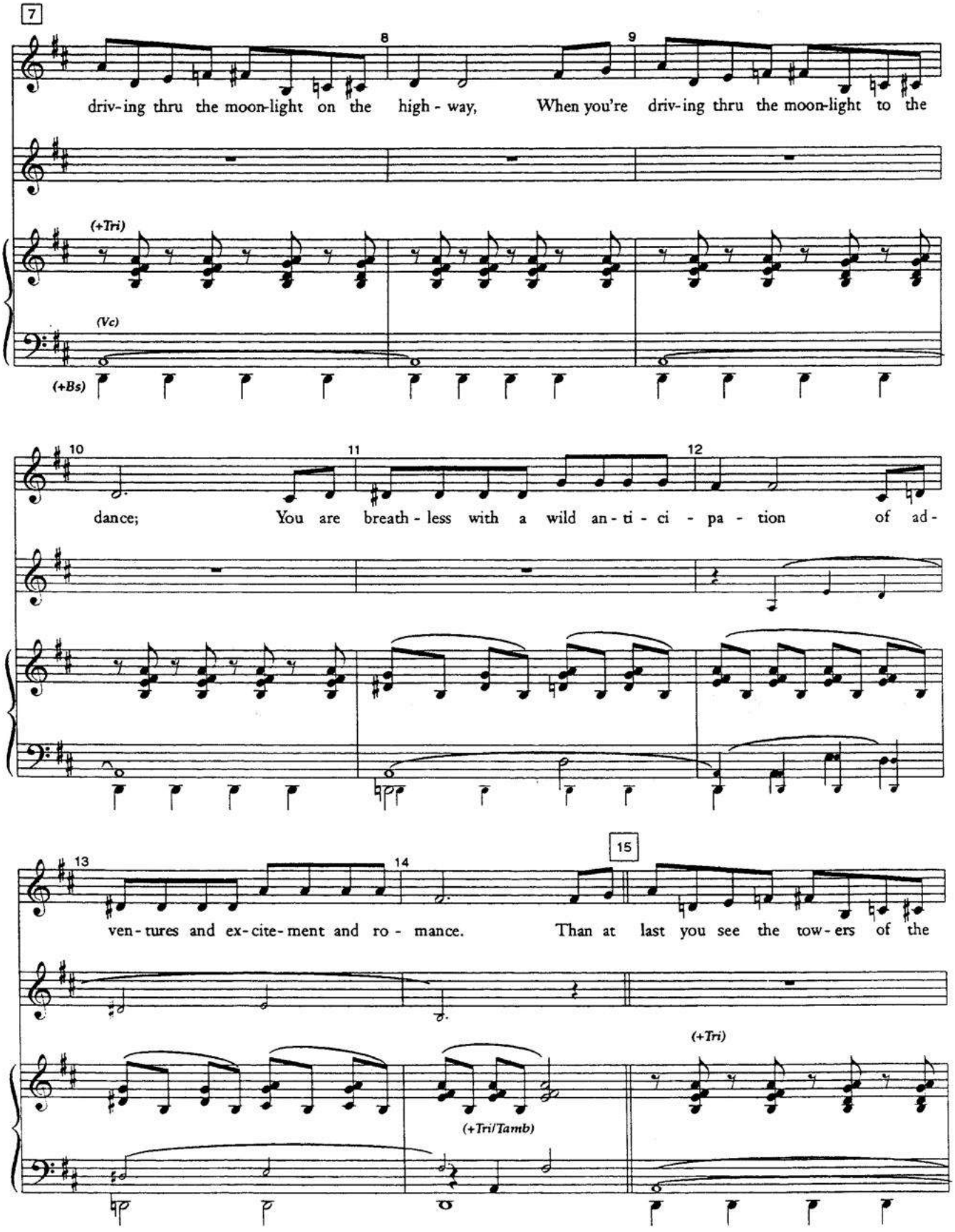
**PIANO/CONDUCTOR**

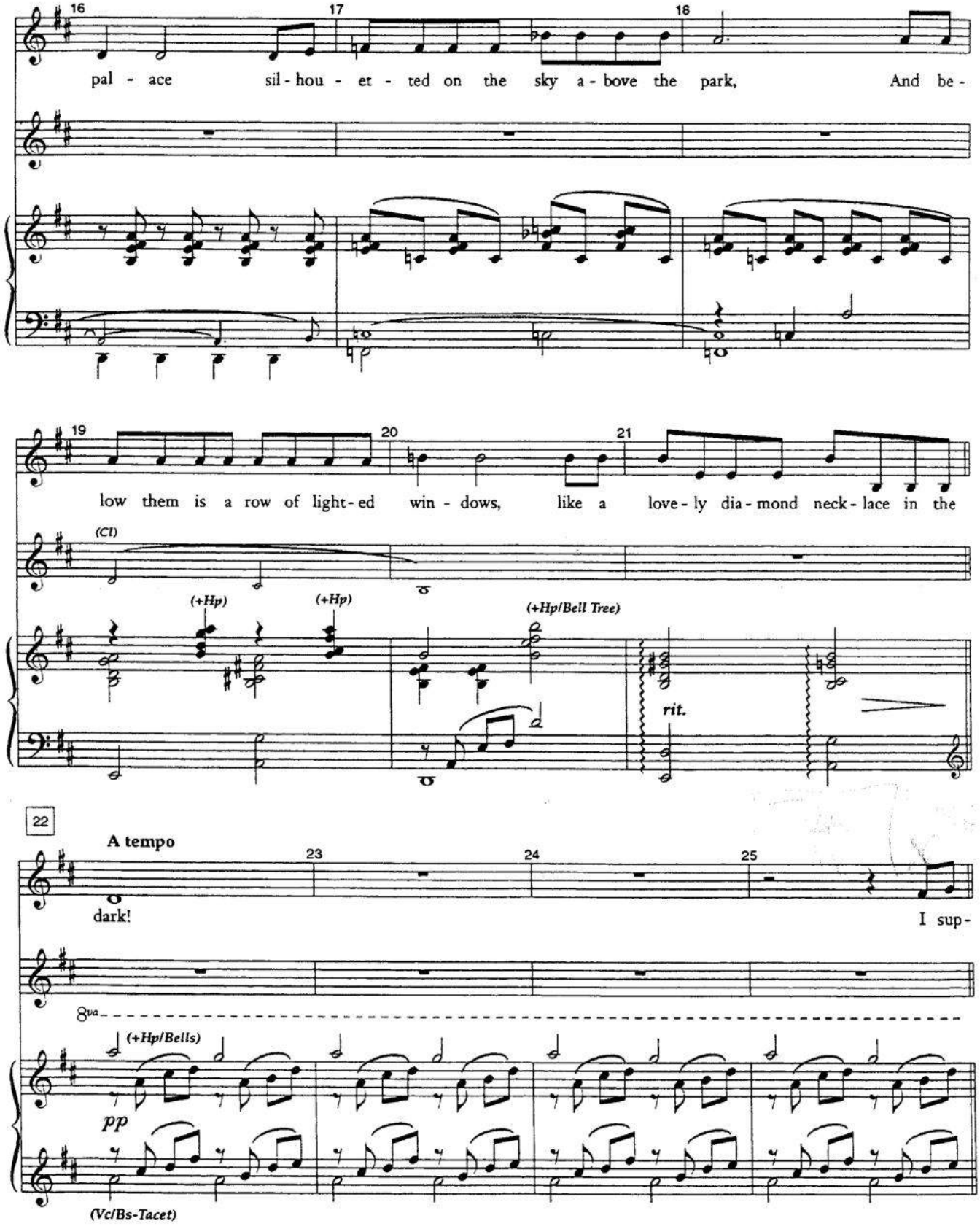
Vicki Martin
Alyson Jason

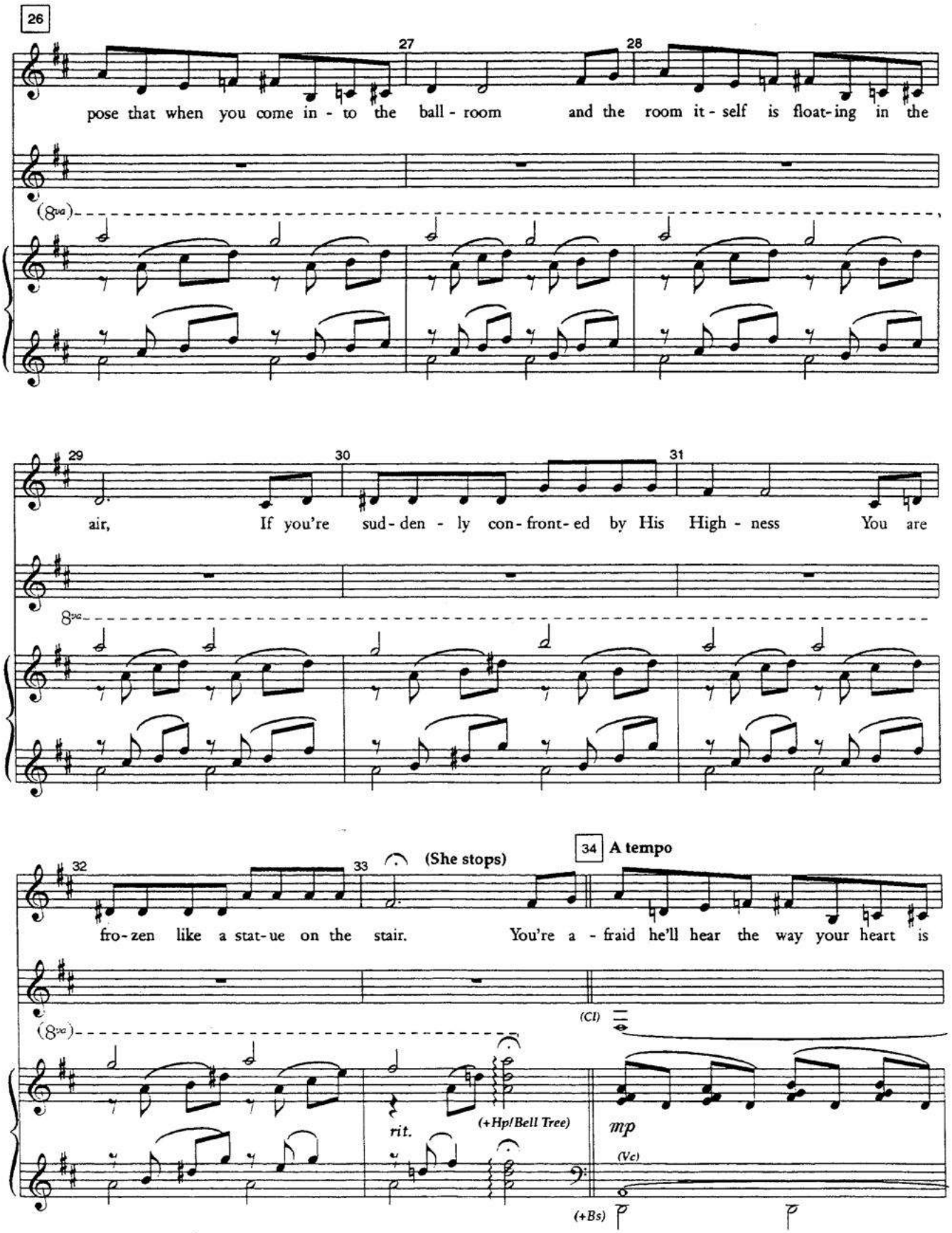
# *Driving Through The Moonlight/A Lovely Night*

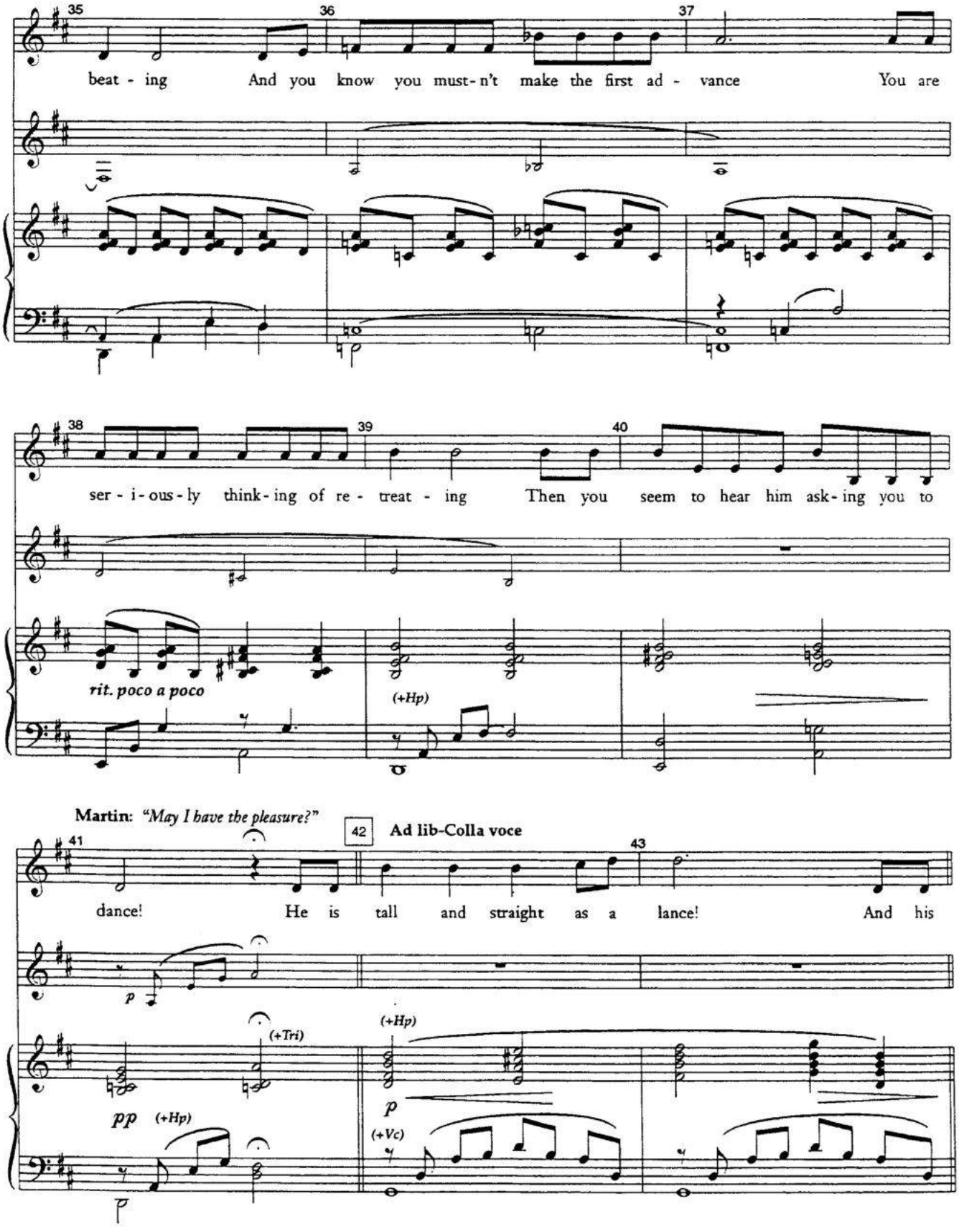
Orch: Jonathan Tunick

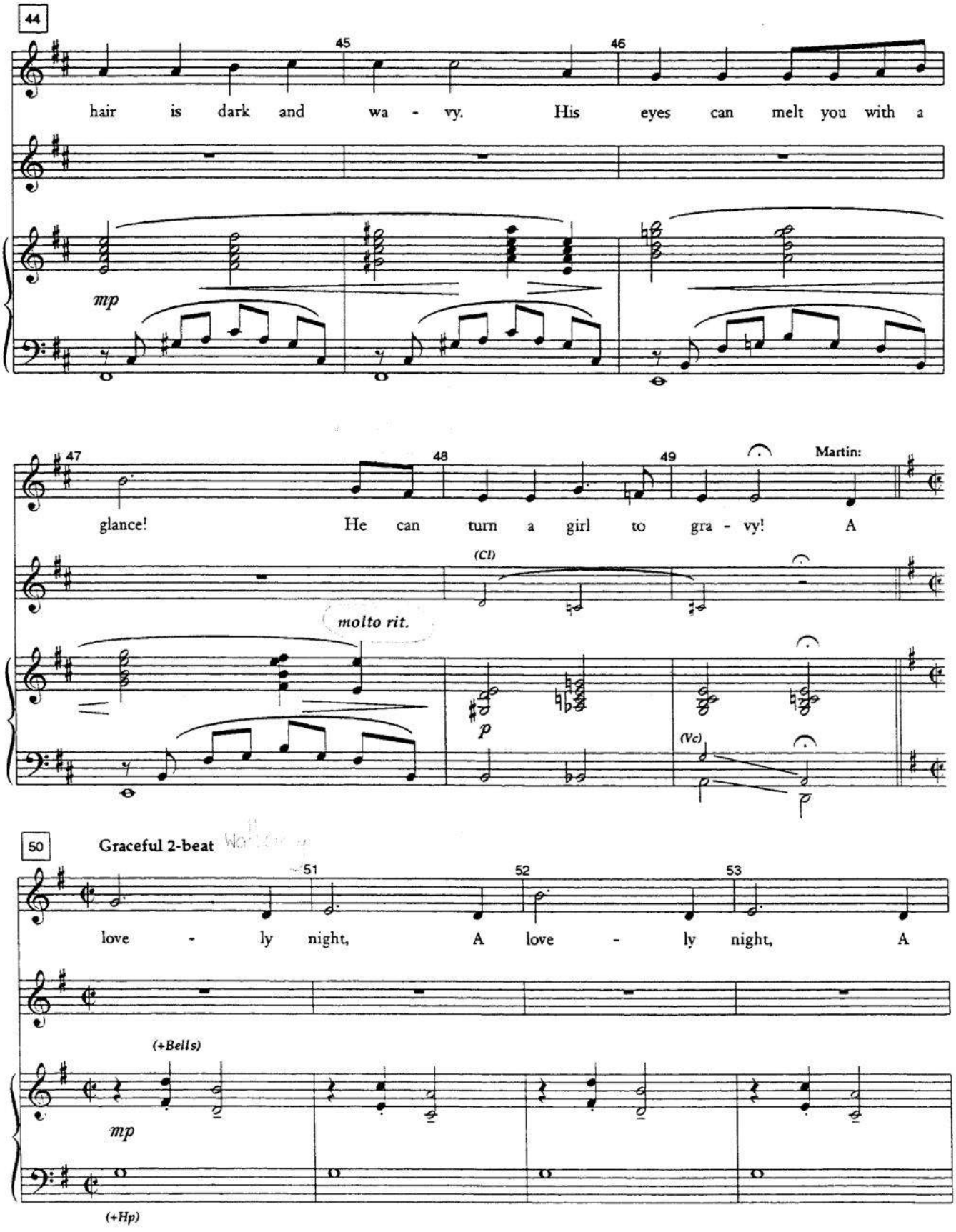


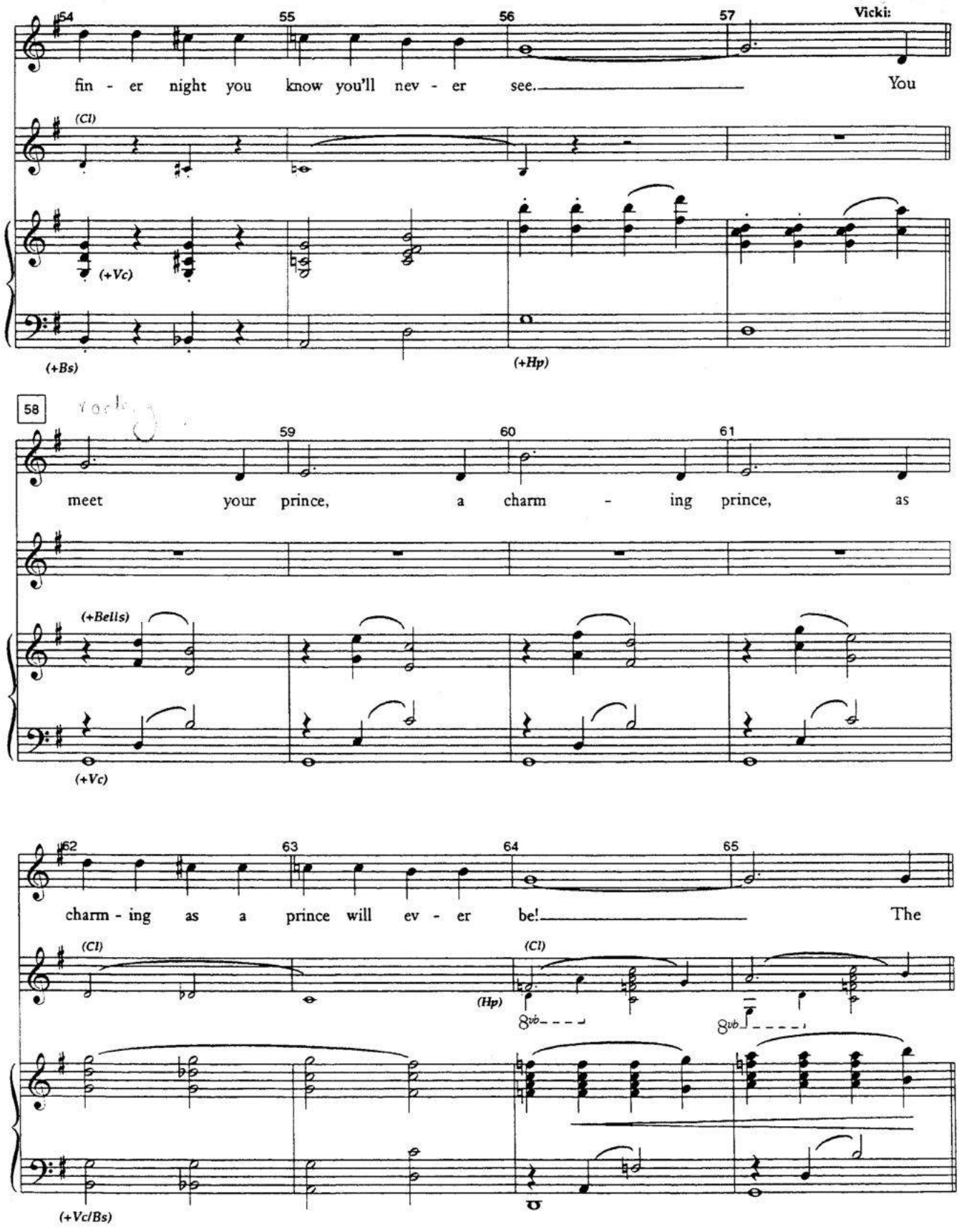

7
8
9
driv-ing thru the moon-light on the high - way, When you're driv-ing thru the moon-light to the
(+Tri)
(Vc)
(+Bs)
10
11
12
dance; You are breath - less with a wild an - ti - ci - pa - tion of ad-
13
14
15
ven - tures and ex - cite - ment and ro - mance. Than at last you see the tow - ers of the
(+Tri/Tamb)
(+Tri)

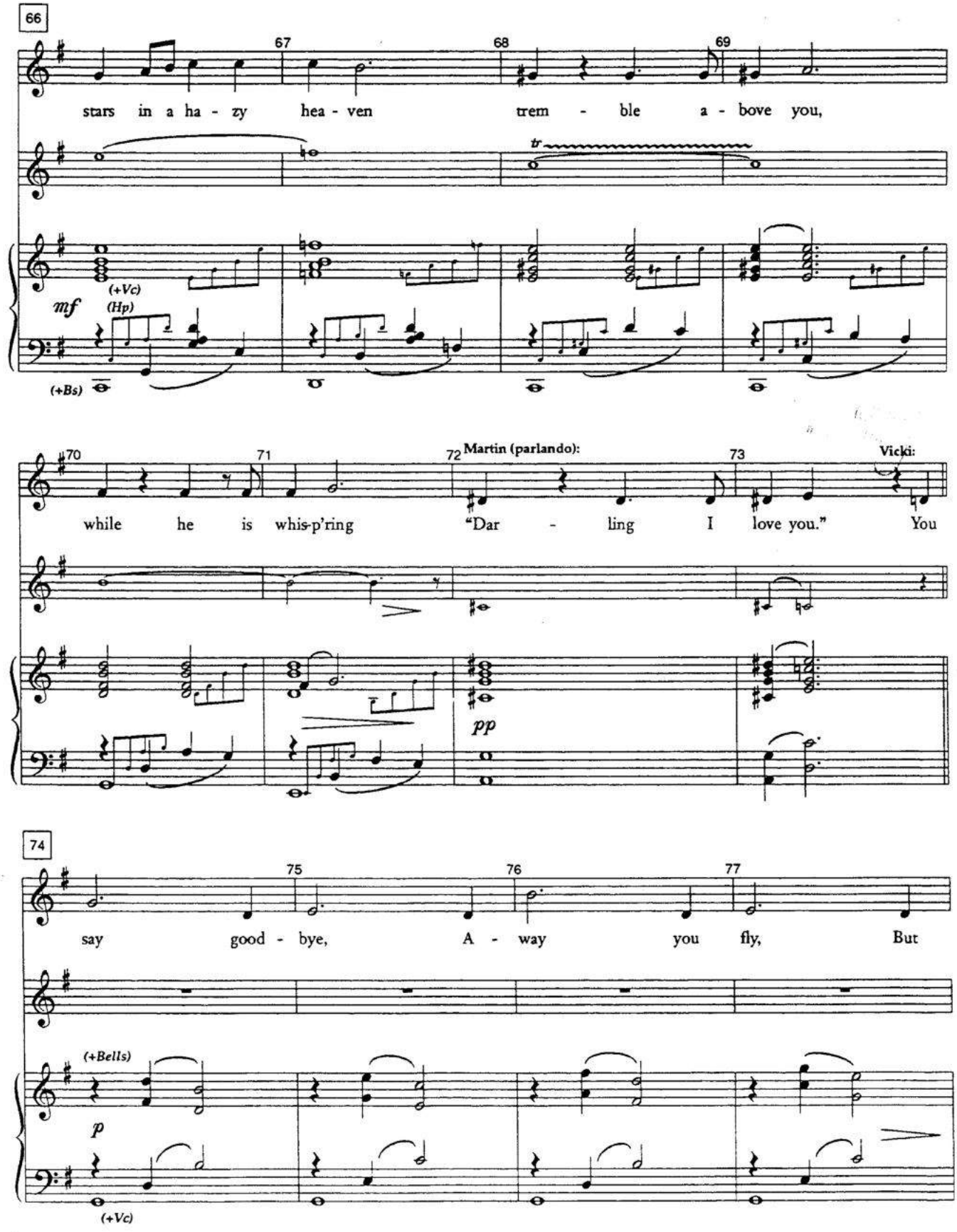

16
17
18
pal - ace sil - hou - et - ted on the sky a - bove the park, And be -
19
20
21
low them is a row of light - ed win - dows, like a love - ly dia - mond neck - lace in the
(Cl)
(+Hp)
(+Hp)
(+Hp/Bell Tree)
rit.
22
A tempo
23
24
25
dark!
I sup -
8va
(+Hp/Bells)
pp
(Vc/Bs-Tacet)

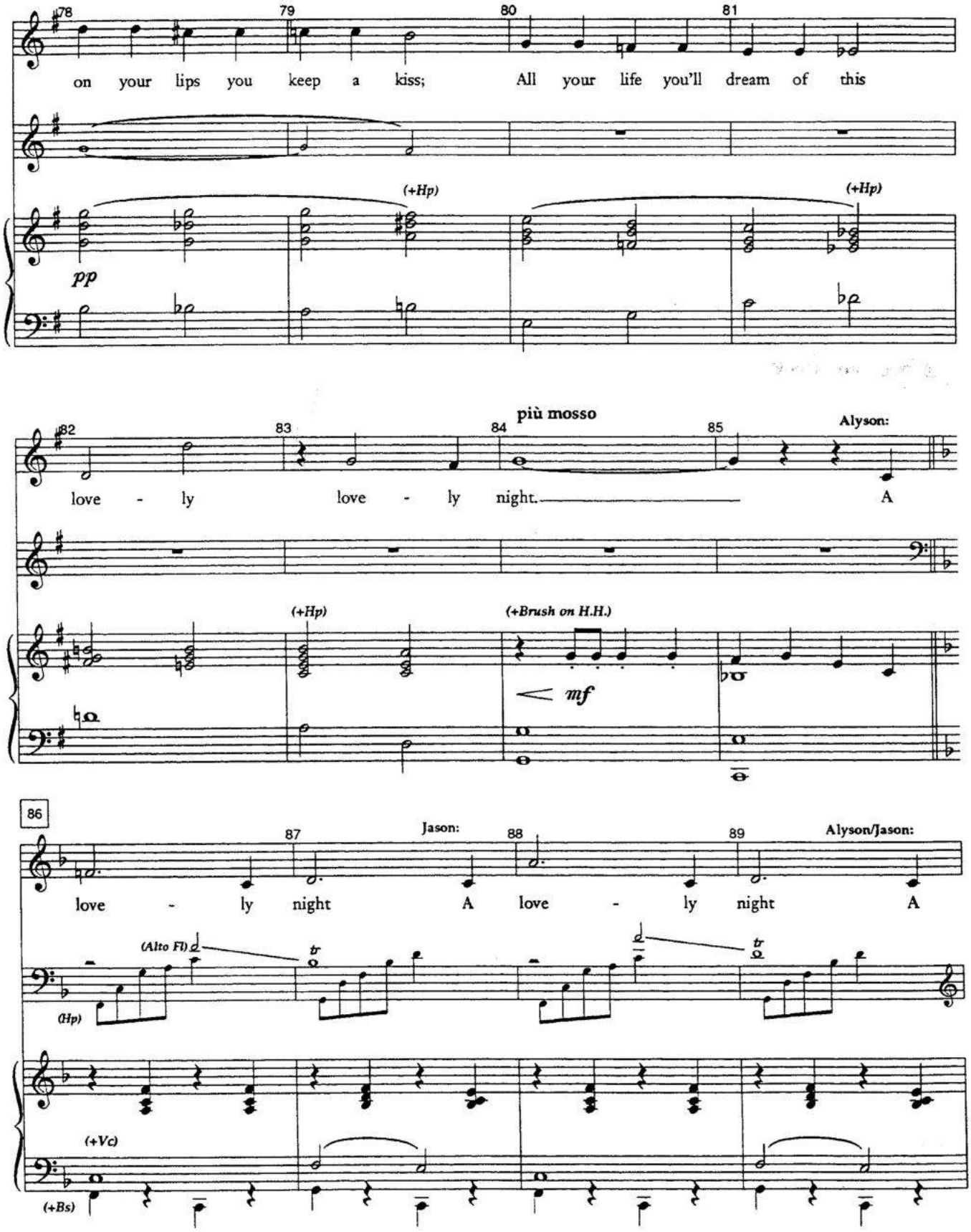

26
27
28
pose that when you come in - to the ball - room and the room it - self is float-ing in the
(8va)
29
30
31
air, If you're sud - den - ly con - front - ed by His High - ness You are
8va
32
33
(She stops)
34 A tempo
fro - zen like a stat - ue on the stair. You're a - fraid he'll hear the way your heart is
(Cl)
(8va)
rit.
(+Hp/Bell Tree)
mp
(Vc)
(+Bs)

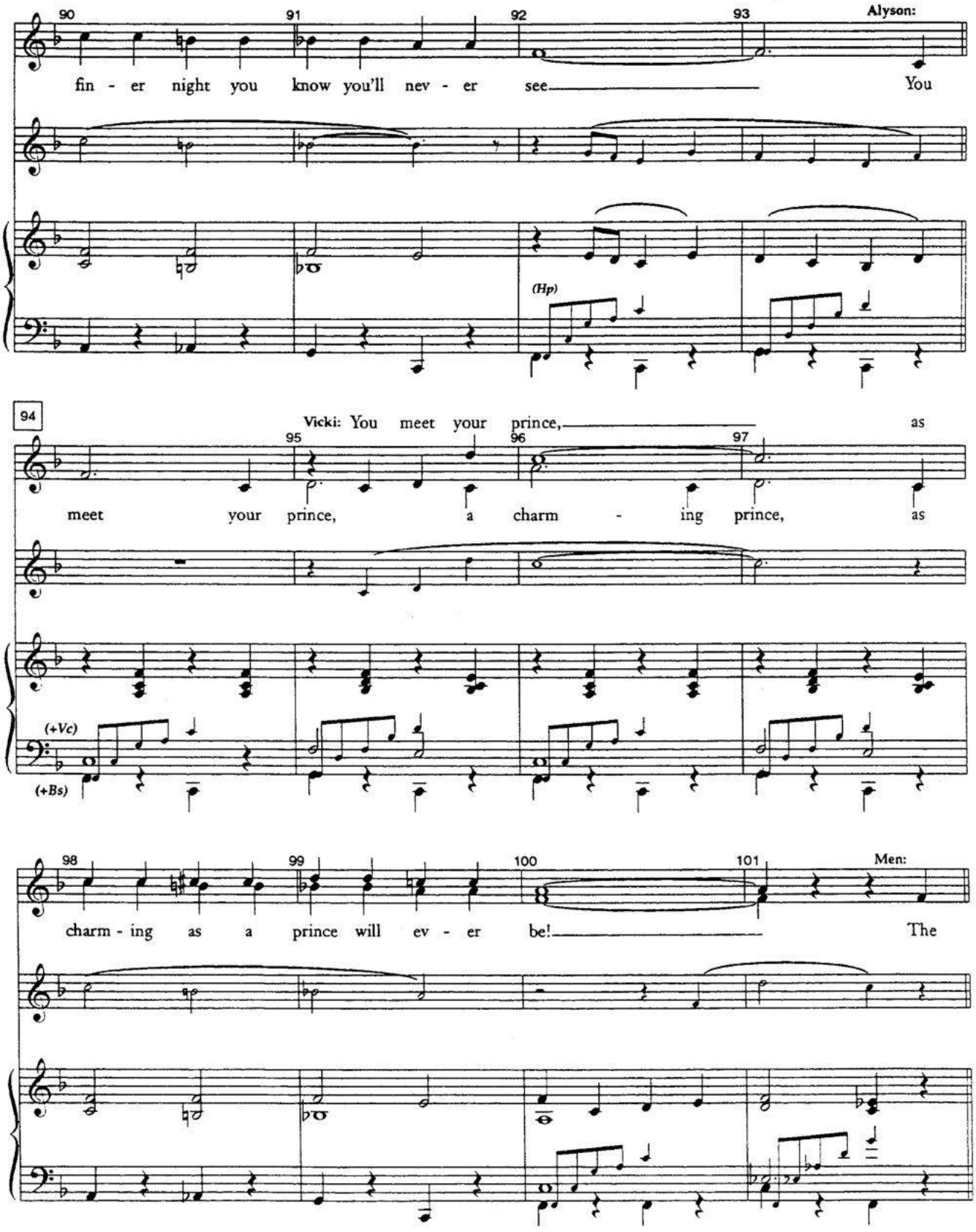

35
36
37
beat - ing And you know you must-n't make the first ad - vance You are
38
39
40
ser - i - ous - ly think - ing of re - treat - ing Then you seem to hear him ask - ing you to
rit. poco a poco
(+Hp)
Martin: "May I have the pleasure?"
41
42
Ad lib-Colla voce
43
dance! He is tall and straight as a lance! And his
p
(+Tri)
(+Hp)
pp
(+Hp)
p
(+Vc)

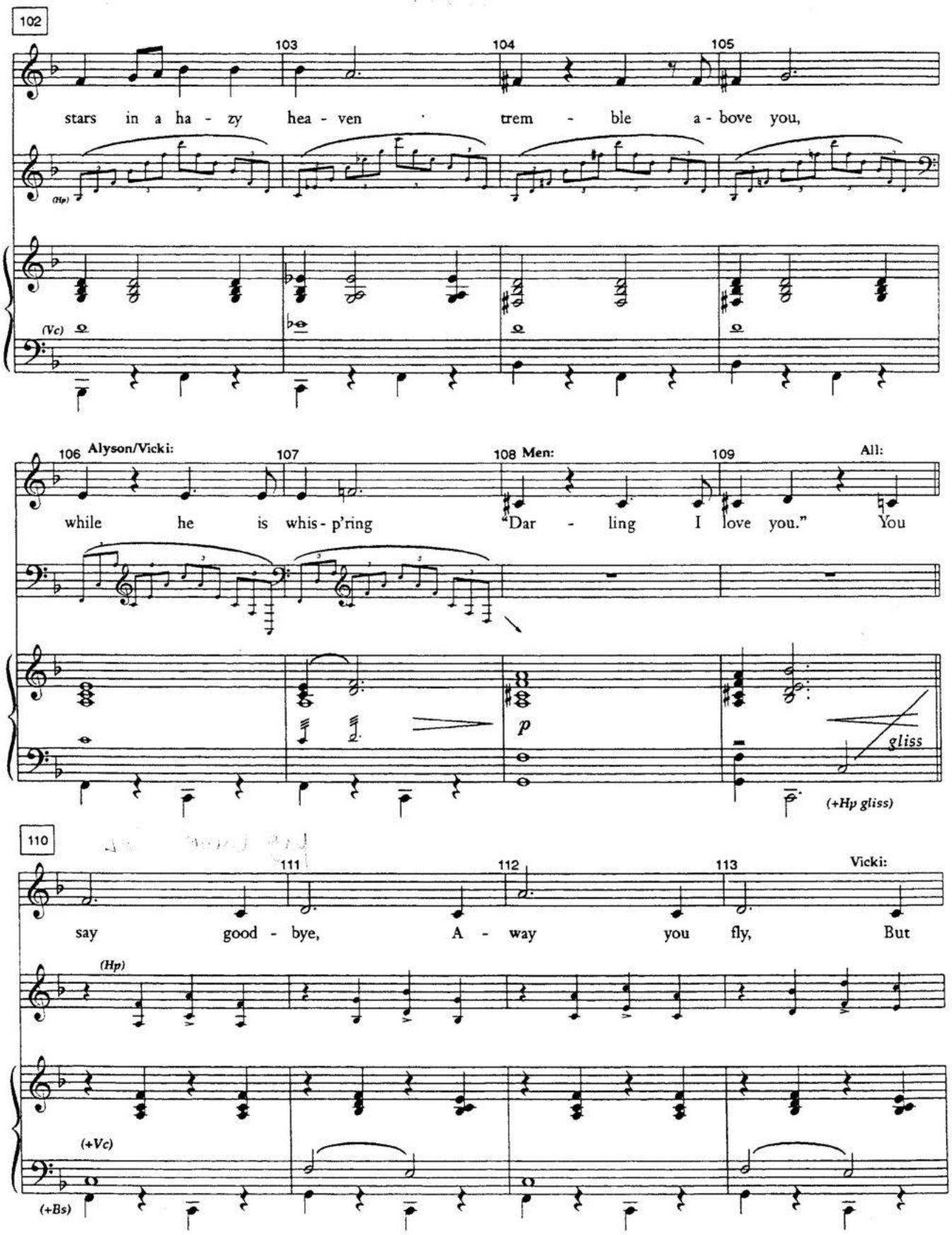

44
45
46
hair is dark and wa - vy. His eyes can melt you with a
mp
47
48
49
Martin:
glance! He can turn a girl to gra - vy! A
(Cl)
molto rit.
p
(Vc)
50
Graceful 2-beat
51
52
53
love - ly night, A love - ly night, A
(+Bells)
mp
(+Hp)

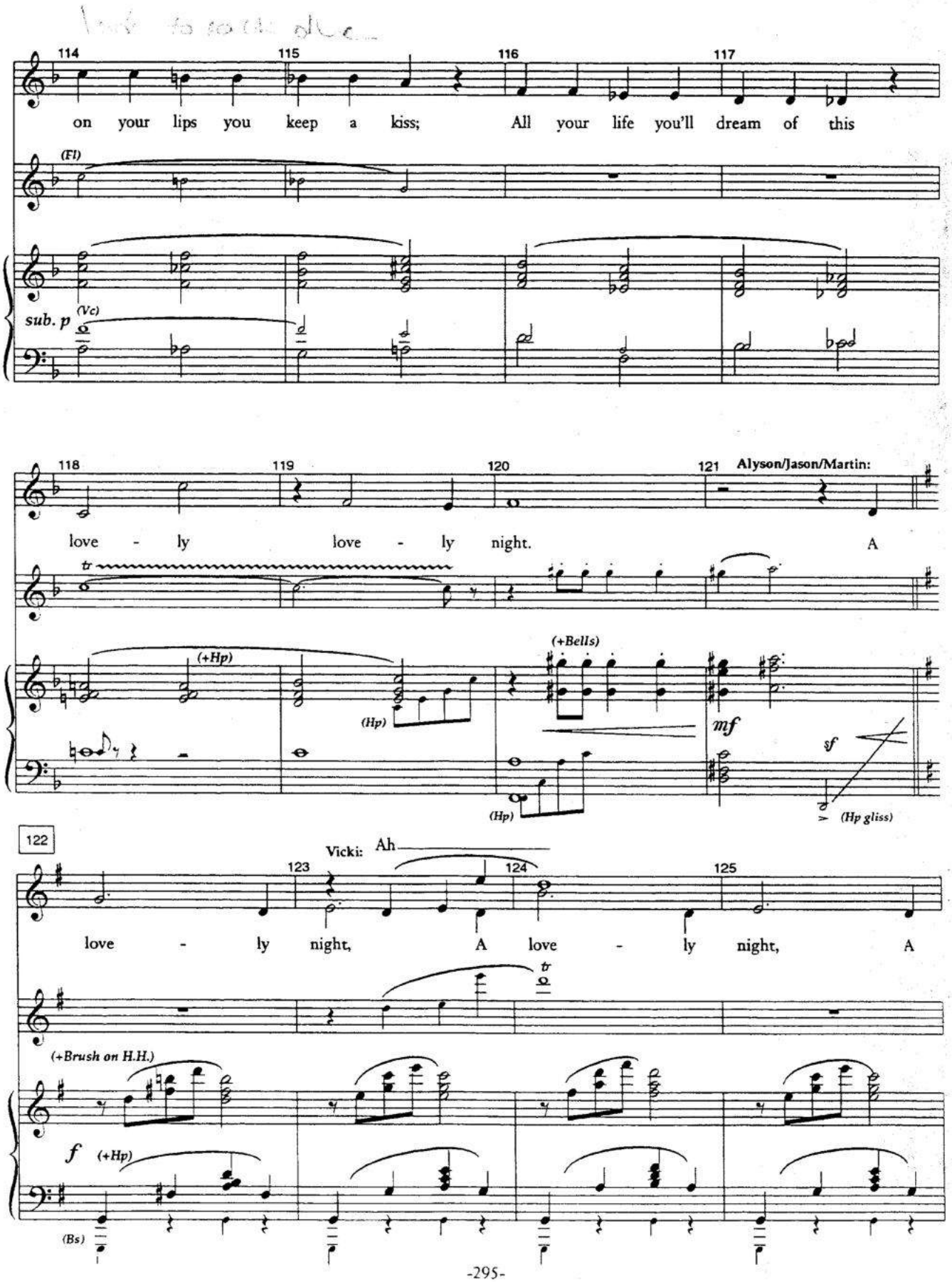

54
55
56
57
Vicki:
fin - er night you know you'll nev - er see. You
(Cl)
(+Vc)
(+Bs)
(+Hp)
58
59
60
61
meet your prince, a charm - ing prince, as
(+Bells)
(+Vc)
62
63
64
65
charm - ing as a prince will ev - er be! The
(Cl)
(Cl)
(Hp)
8vb
8vb
(+Vc/Bs)

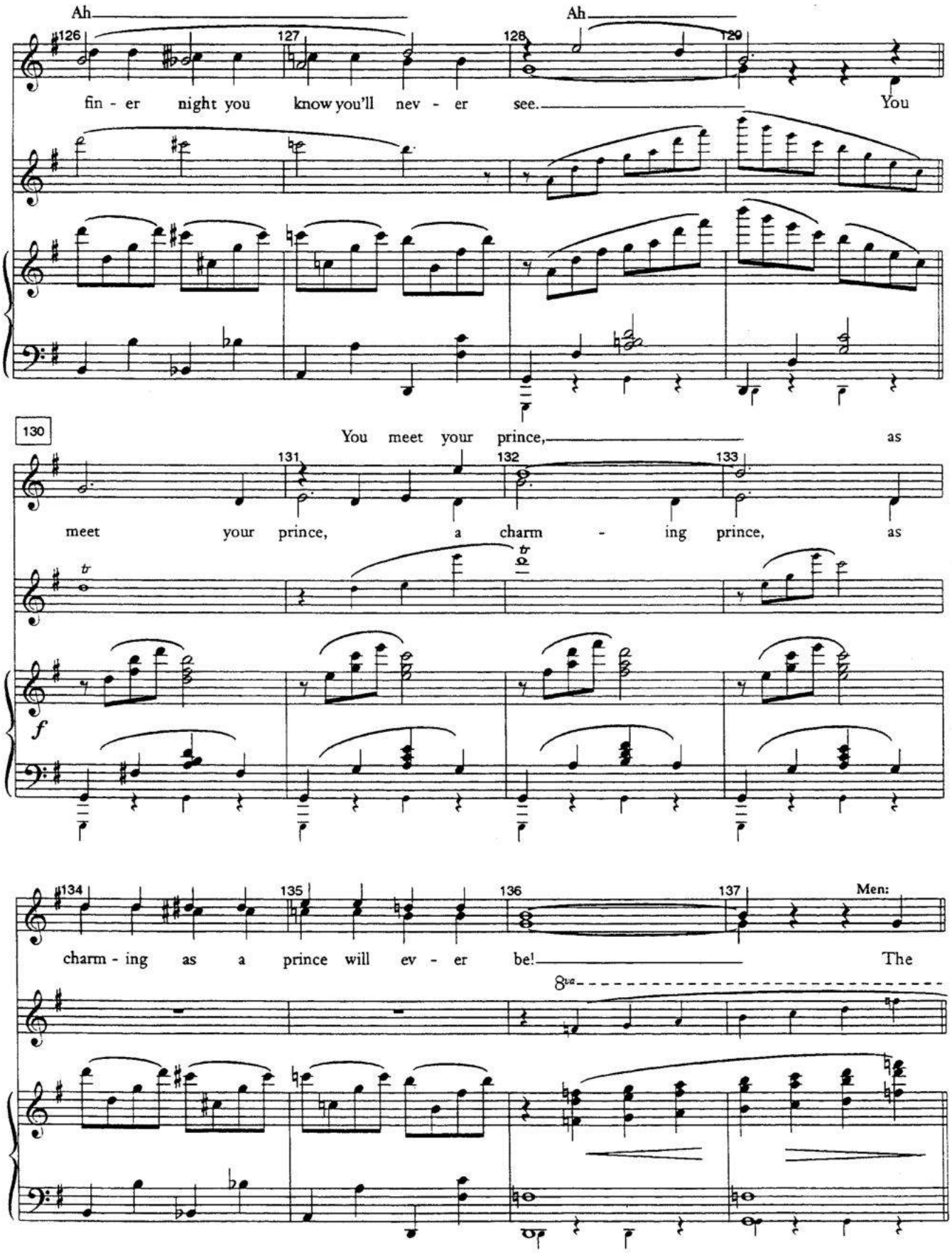

66
67
68
69
stars in a ha - zy hea - ven trem - ble a - bove you,
tr
(+Vc)
mf
(Hp)
(+Bs)
70
71
72
Martin (parlando):
73
Vicki:
while he is whis-p'ring "Dar - ling I love you." You
pp
74
75
76
77
say good - bye, A - way you fly, But
(+Bells)
p
(+Vc)

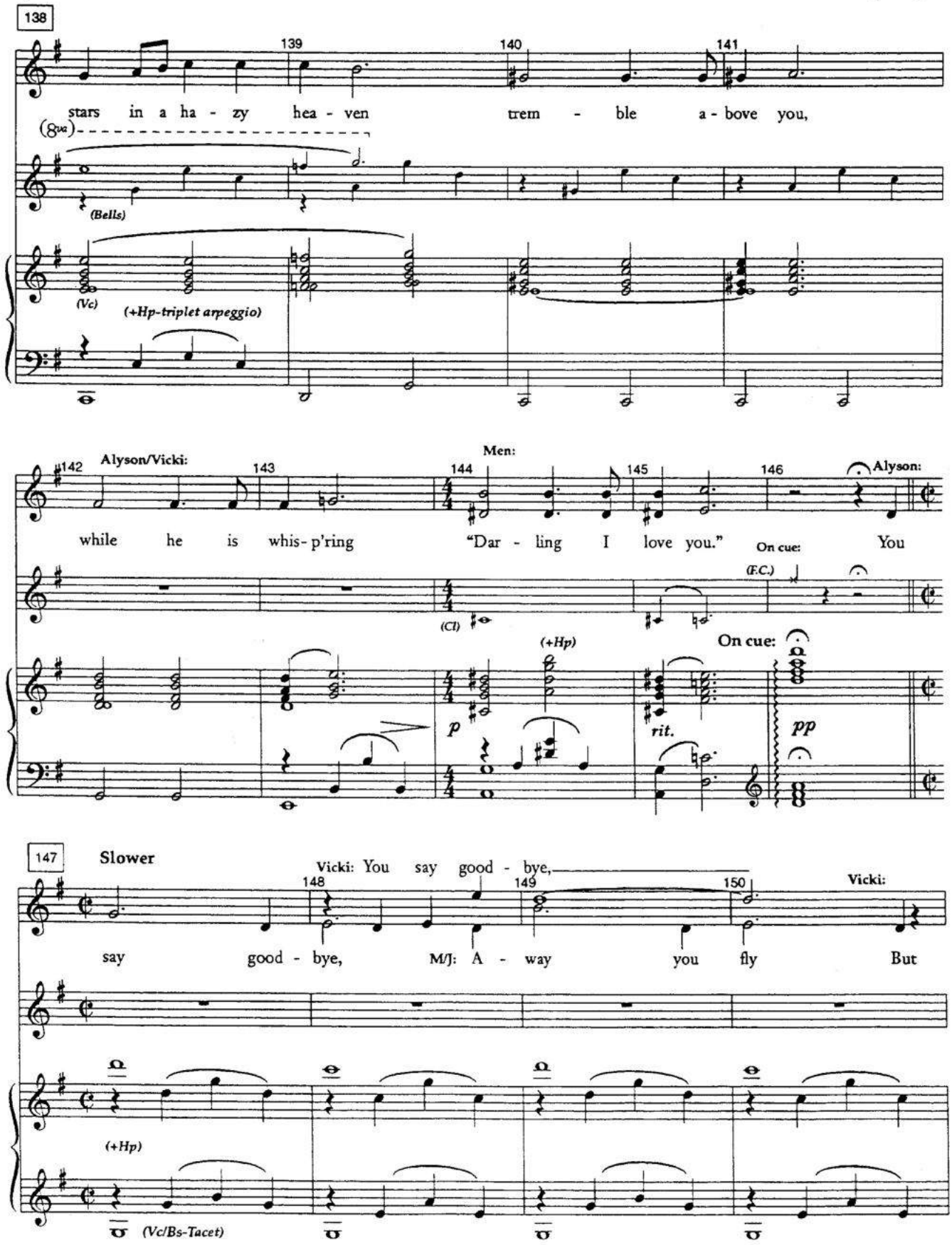

78
79
80
81
on your lips you keep a kiss; All your life you'll dream of this
(+Hp)
(+Hp)
pp
più mosso
82
83
84
85
Alyson:
love - ly love - ly night. A
(+Hp)
(+Brush on H.H.)
mf
86
87
Jason:
88
89
Alyson/Jason:
love - ly night A love - ly night A
(Alto Fl)
(Hp)
(+Vc)
(+Bs)

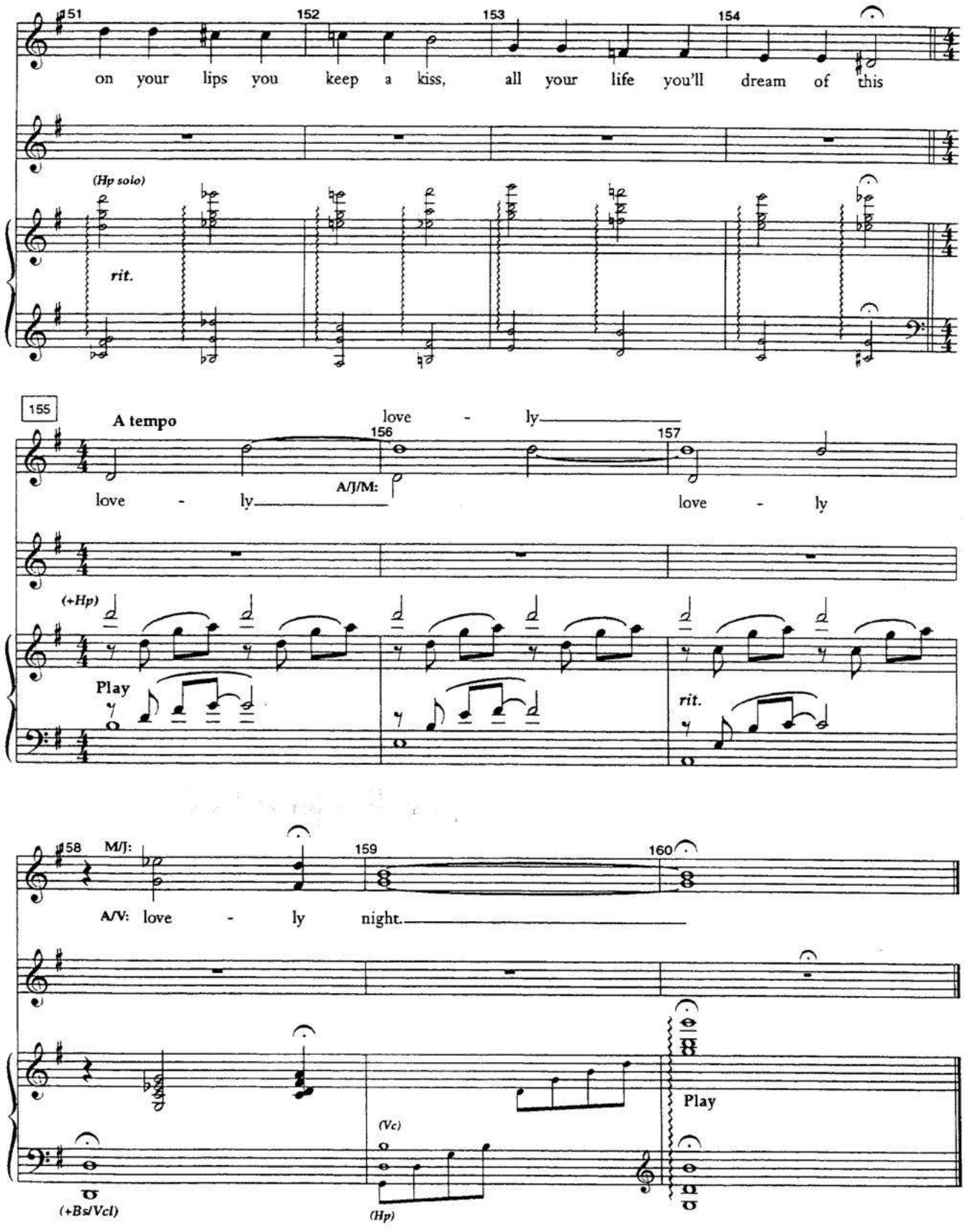

90
91
92
93
Alyson:
fin - er night you know you'll nev - er see You
(Hp)
94
Vicki: You meet your prince, as
95
96
97
meet your prince, a charm - ing prince, as
(+Vc)
(+Bs)
98
99
100
101
Men:
charm - ing as a prince will ev - er be! The


102
103
104
105
stars in a ha - zy hea - ven trem - ble a - bove you,
(Hp)
(Vc)
106 Alyson/Vicki:
107
108 Men:
109
All:
while he is whis - p'ring "Dar - ling I love you." You
p
gliss
(+Hp gliss)
110
111
112
113
Vicki:
say good - bye, A - way you fly, But
(Hp)
(+Vc)
(+Bs)


114
115
116
117
on your lips you keep a kiss; All your life you'll dream of this
(Fl)
sub. p
(Vc)
118
119
120
121
Alyson/Jason/Martin:
love - ly love - ly night. A
(+Hp)
(Hp)
(+Bells)
mf
sf
(Hp)
(Hp gliss)
122
Vicki: Ah
123
124
125
love - ly night, A love - ly night, A
(+Brush on H.H.)
f
(+Hp)
(Bs)


Ah
Ah
126
127
128
129
fin - er night you know you'll nev - er see.
You
130
You meet your prince,
as
131
132
133
meet your prince, a charm - ing prince, as
f
134
135
136
137
Men:
charm - ing as a prince will ev - er be!
The
8va


138
139
140
141
stars in a ha - zy hea - ven trem - ble a - bove you,
(8va)
(Bells)
(Vc)
(+Hp-triplet arpeggio)
142
Alyson/Vicki:
143
144
Men:
145
146
Alyson:
while he is whis- p'ring "Dar - ling I love you."
On cue:
You
(F.C.)
(Cl)
(+Hp)
On cue:
p
rit.
pp
147
Slower
Vicki: You say good - bye,
148
149
150
Vicki:
say good - bye, M/J: A - way you fly But
(+Hp)
(Vc/Bs-Tacet)


151
152
153
154
on your lips you keep a kiss, all your life you'll dream of this
(Hp solo)
rit.
155
A tempo
156
157
love - ly
A/J/M:
love - ly
love - ly
(+Hp)
Play
rit.
158
M/J:
159
160
A/V: love - ly night.
(Vc)
Play
(+Bs/Vcl)
(Hp)

**PIANO/CONDUCTOR**

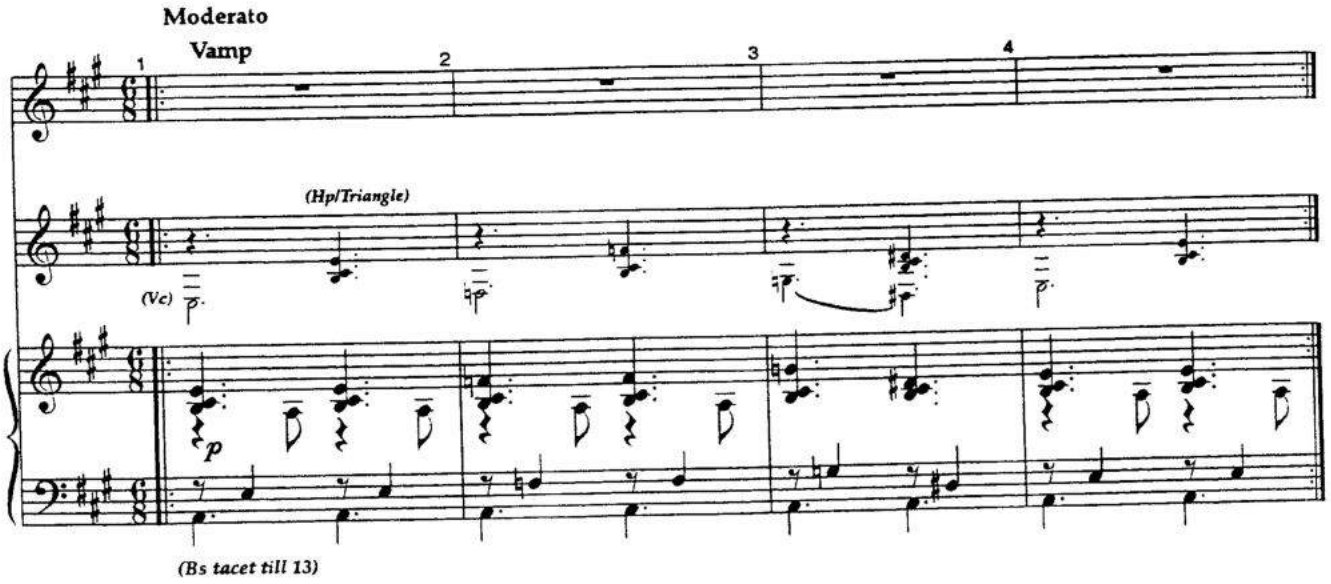
Lynne

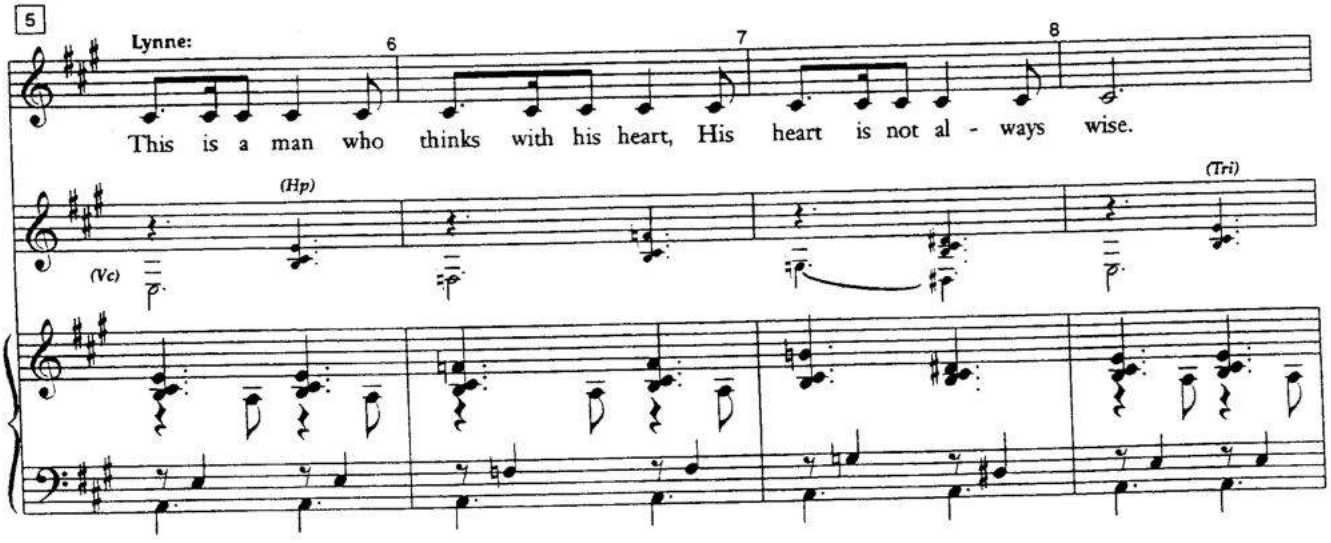
27

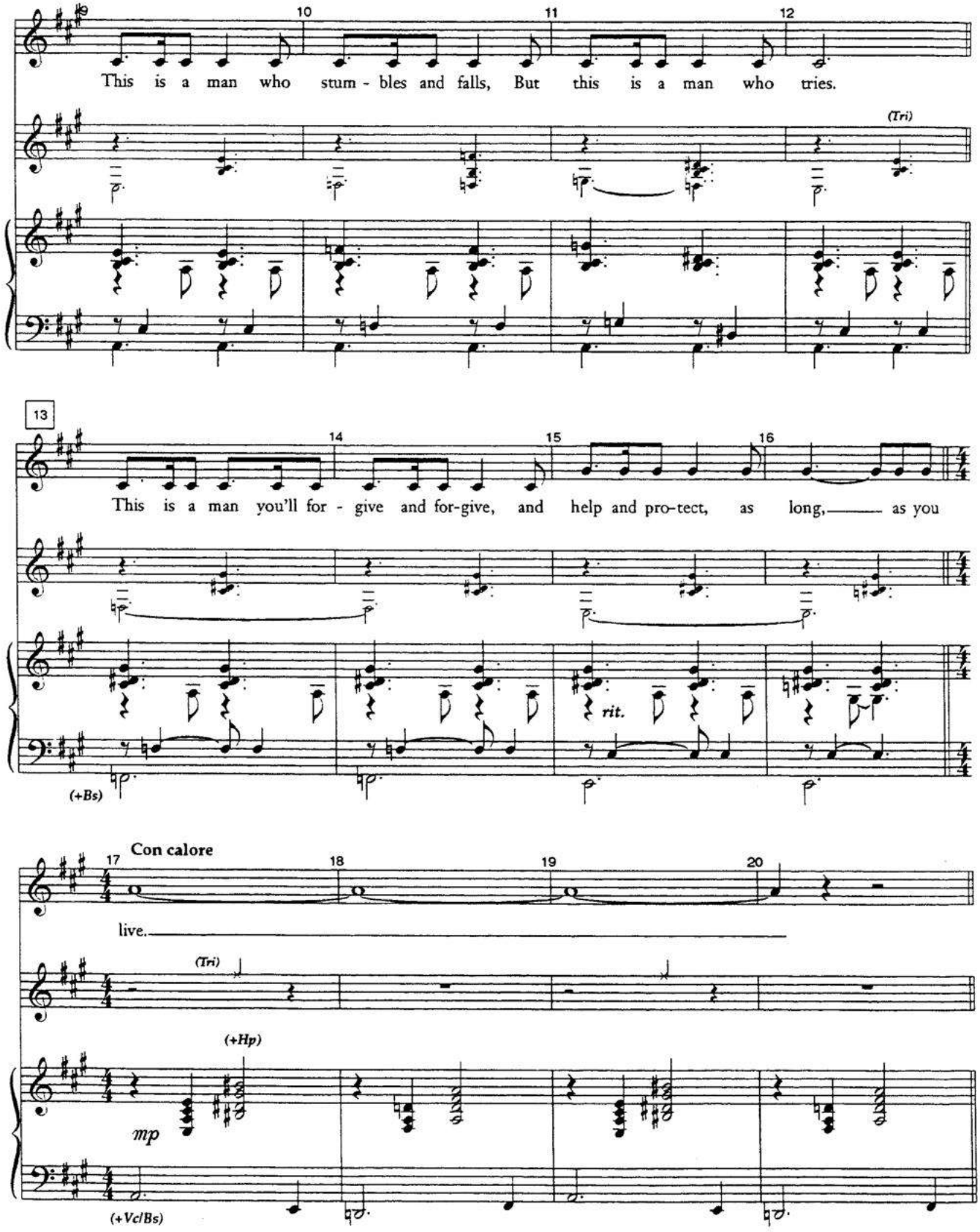
"Grand Night..."

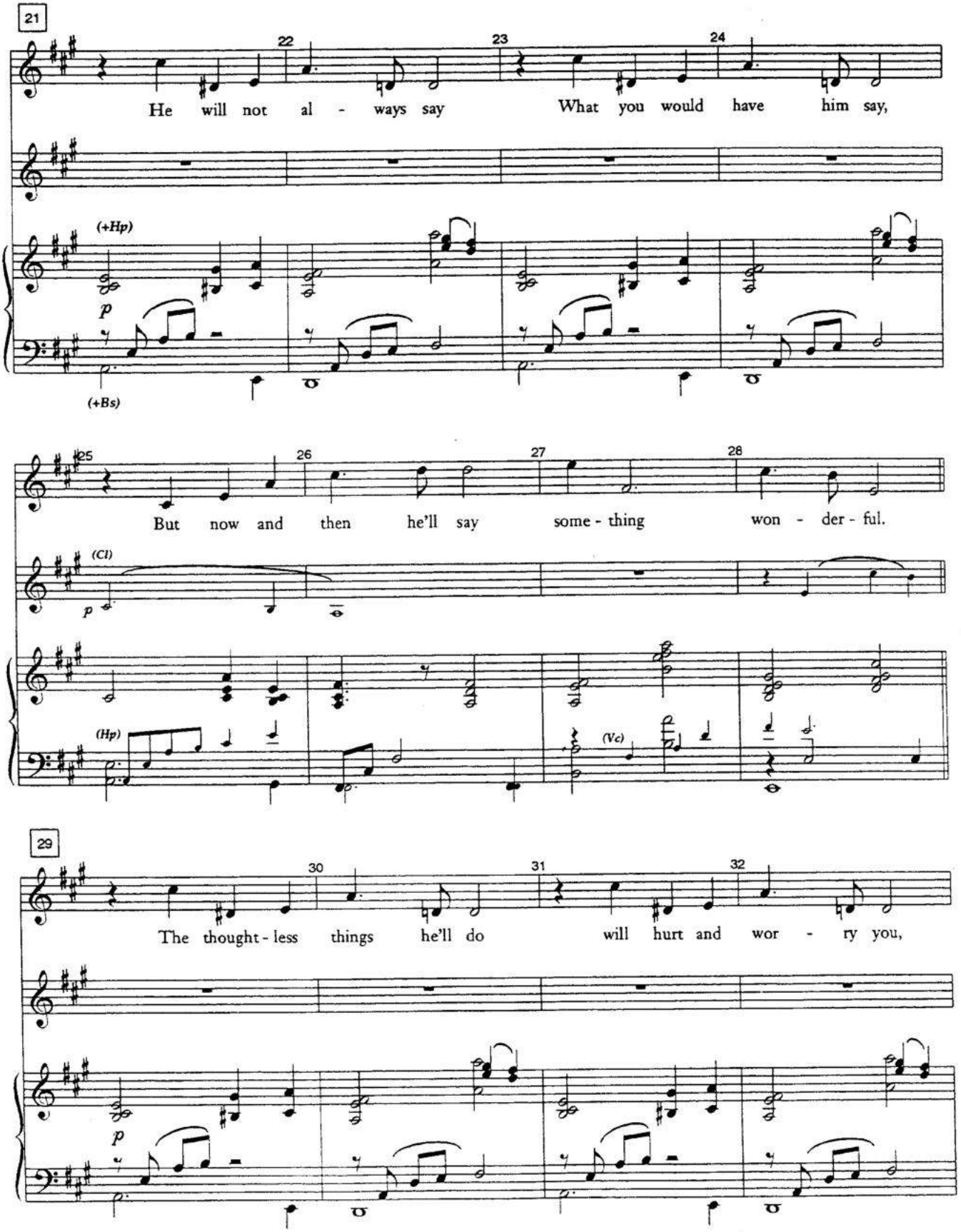
# *Something Wonderful*

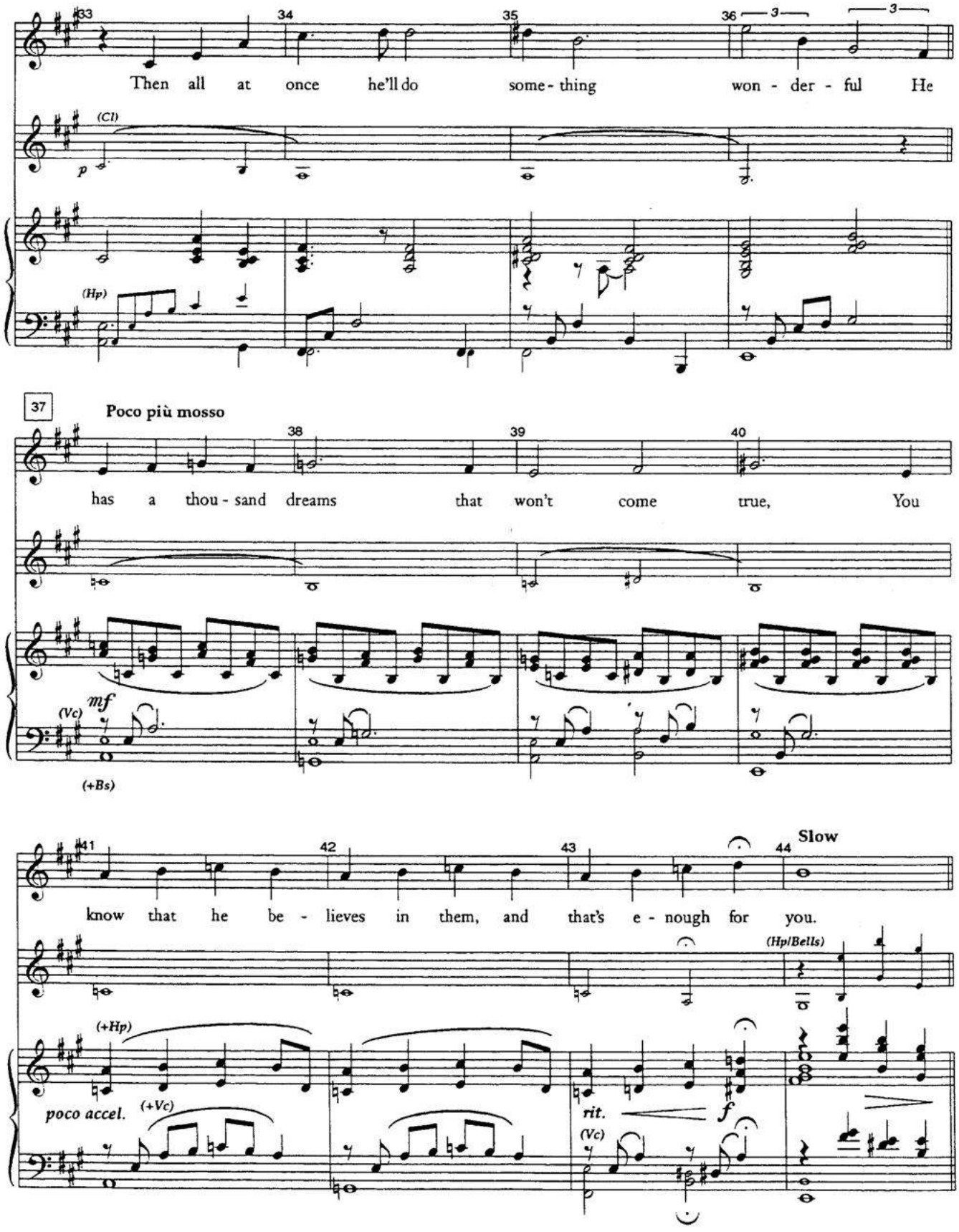
Orch: Jonathan Tunick

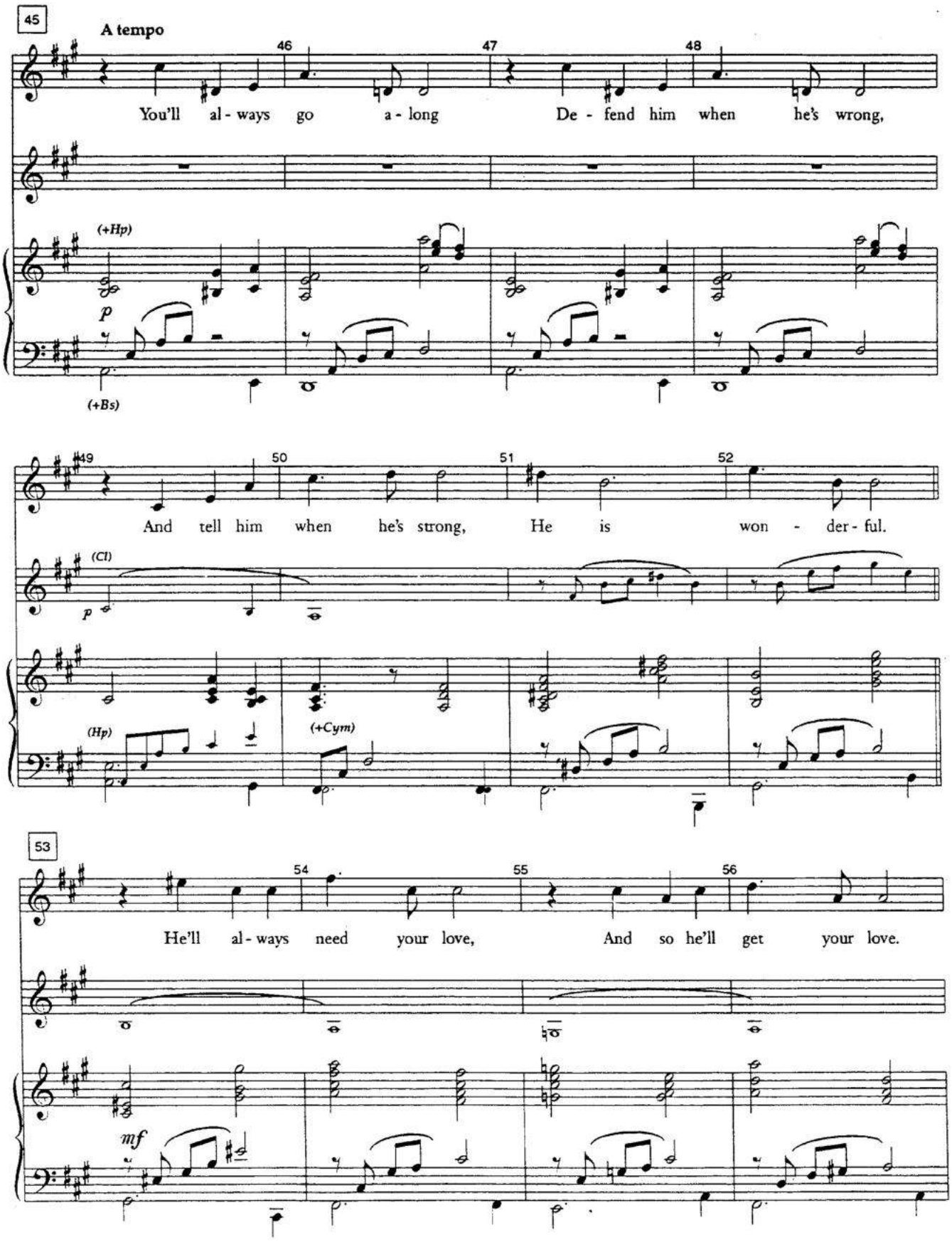


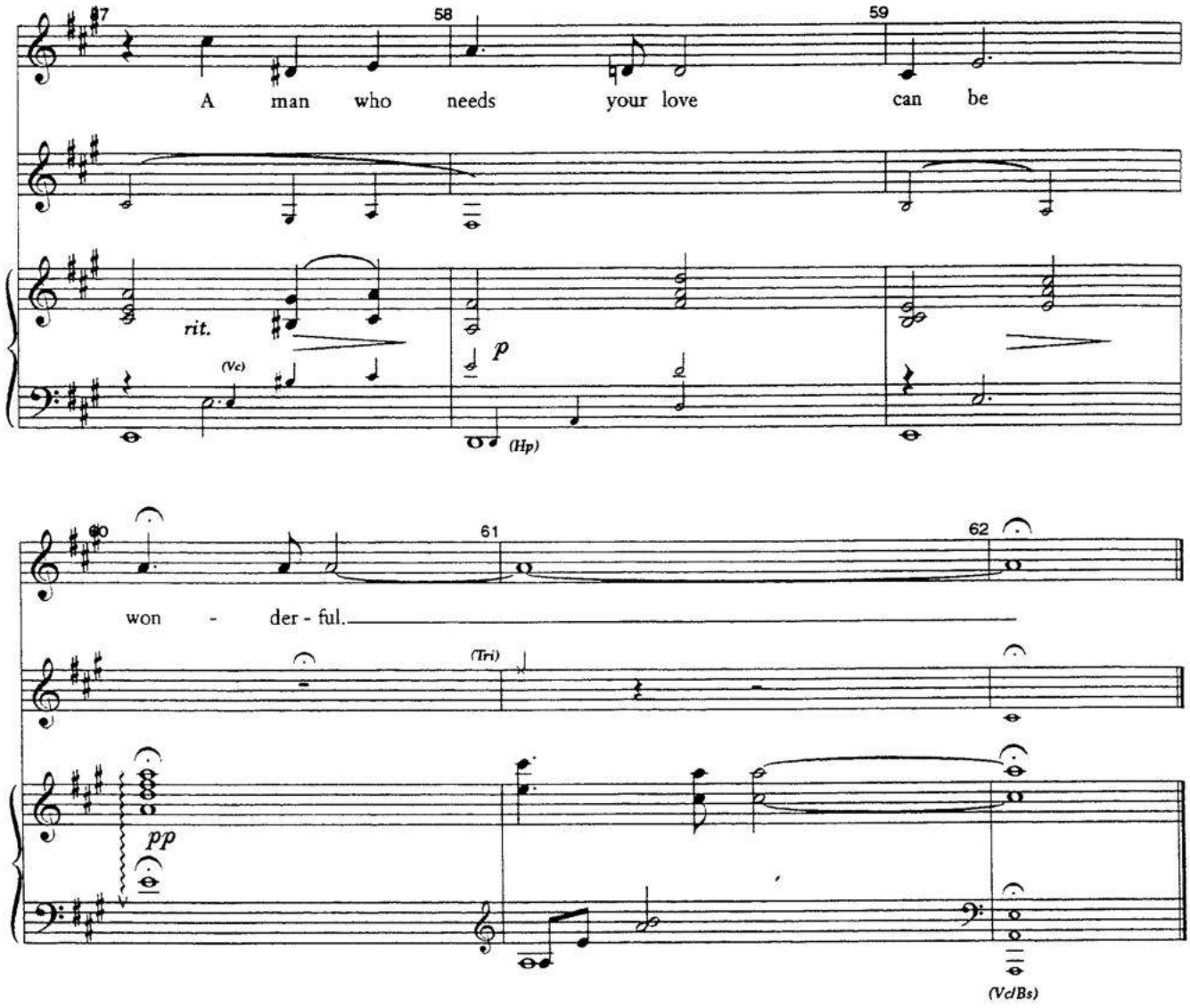




10
11
12
This is a man who stum - bles and falls, But this is a man who tries.
(Tri)
13
14
15
16
This is a man you'll for - give and for-give, and help and pro-tect, as long, as you
rit.
(+Bs)
Con calore
17
18
19
20
live.
(Tri)
(+Hp)
mp
(+Vc/Bs)


21
22
23
24
He will not al - ways say What you would have him say,
(+Hp)
p
(+Bs)
25
26
27
28
But now and then he'll say some - thing won - der - ful.
(Cl)
p
(Hp)
(Vc)
29
30
31
32
The thought - less things he'll do will hurt and wor - ry you,
p

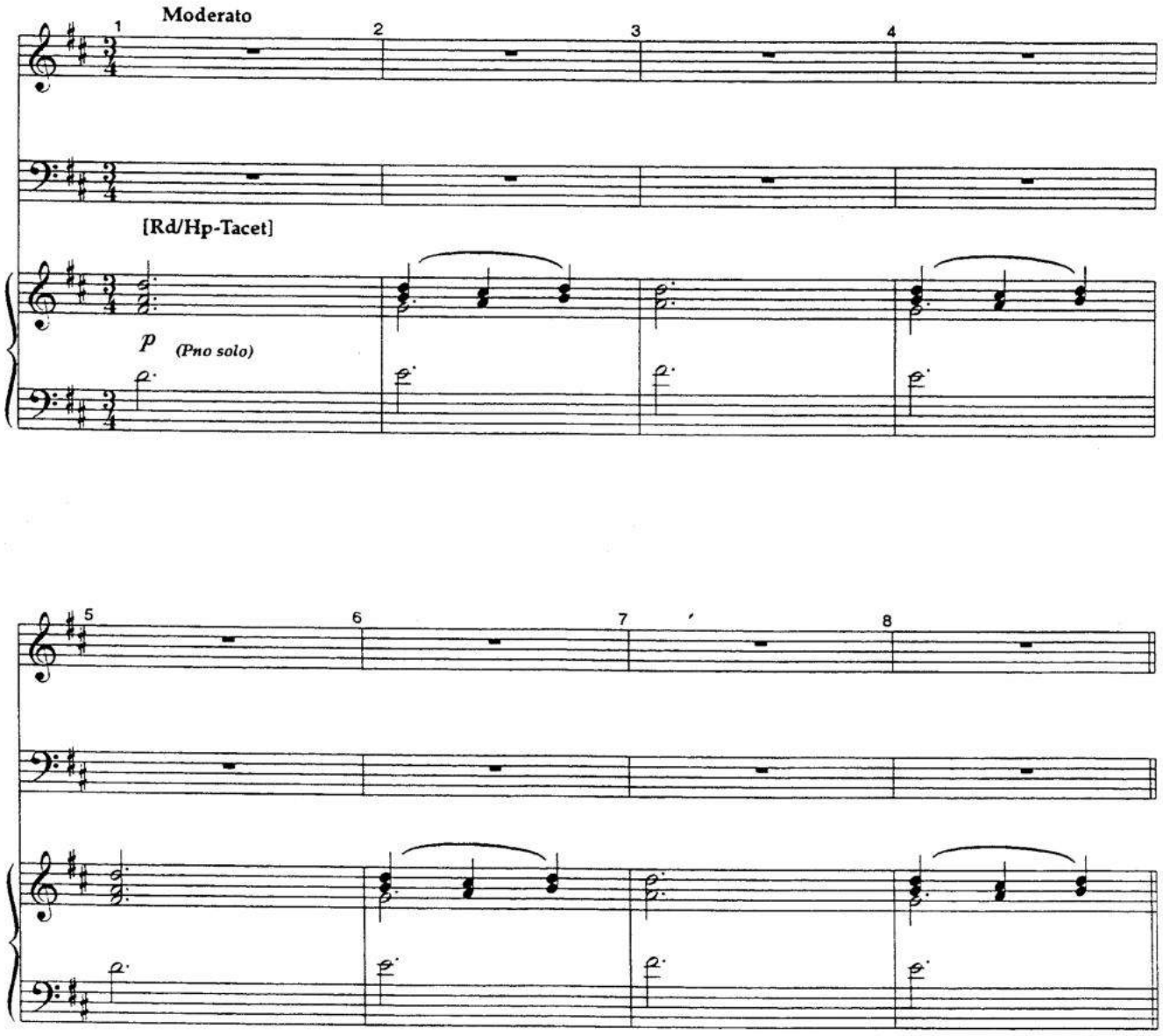

33
34
35
36
3
3
Then all at once he'll do some - thing won - der - ful He
(Cl)
p
(Hp)
37
Poco più mosso
38
39
40
has a thou - sand dreams that won't come true, You
(Vc)
mf
(+Bs)
41
42
43
44
Slow
know that he be - lieves in them, and that's e - nough for you.
(Hp/Bells)
(+Hp)
poco accel.
(+Vc)
rit.
f
(Vc)

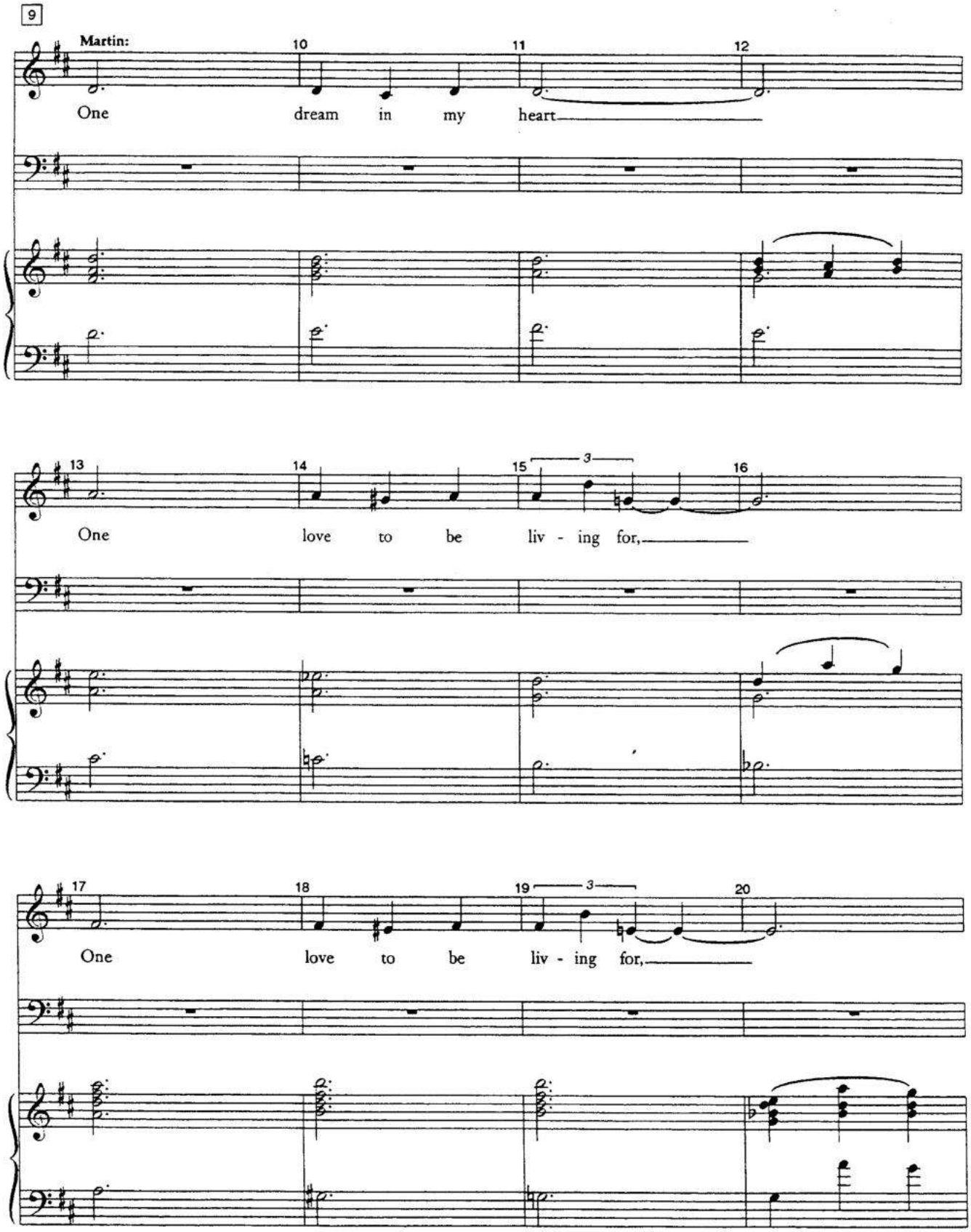

45
A tempo
46
47
48
You'll al - ways go a - long De - fend him when he's wrong,
(+Hp)
p
(+Bs)
49
50
51
52
And tell him when he's strong, He is won - der - ful.
(Cl)
p
(Hp)
(+Cym)
53
54
55
56
He'll al - ways need your love, And so he'll get your love.
mf

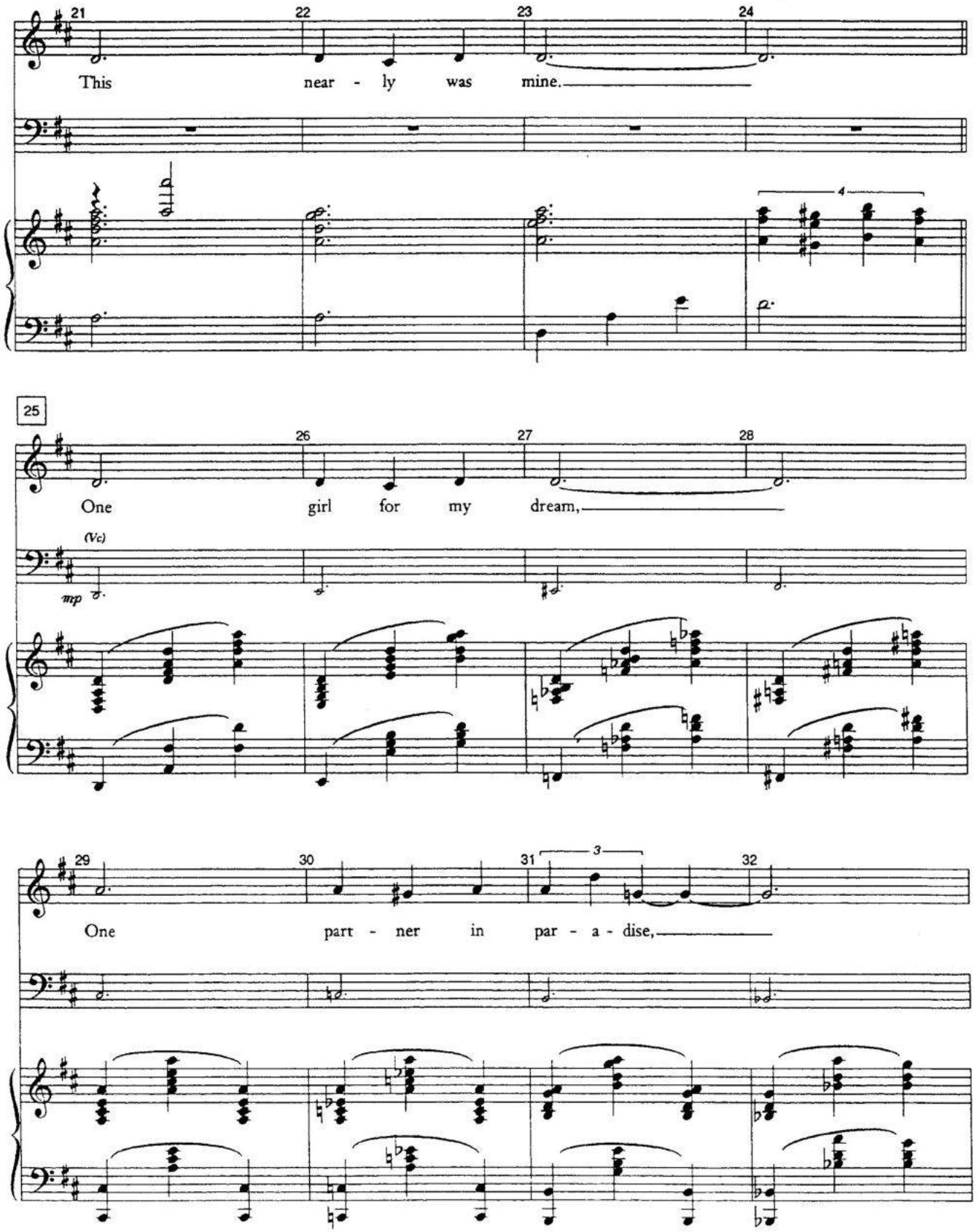

57
58
59
A man who needs your love can be
rit.
(Vc)
p
(Hp)
60
61
62
won - der - ful.
(Tri)
pp
(Vc/Bs)

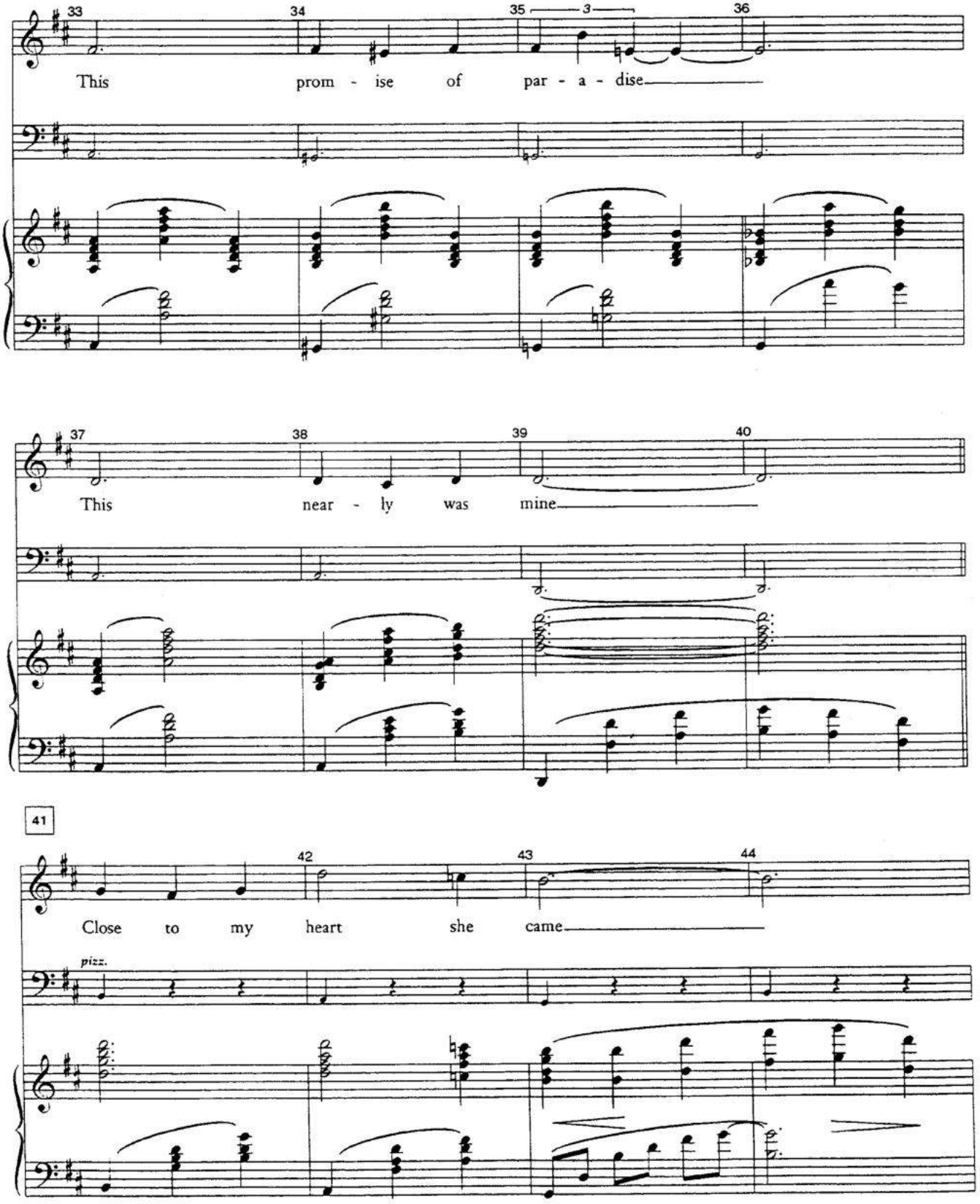
# *This Nearly Was Mine*

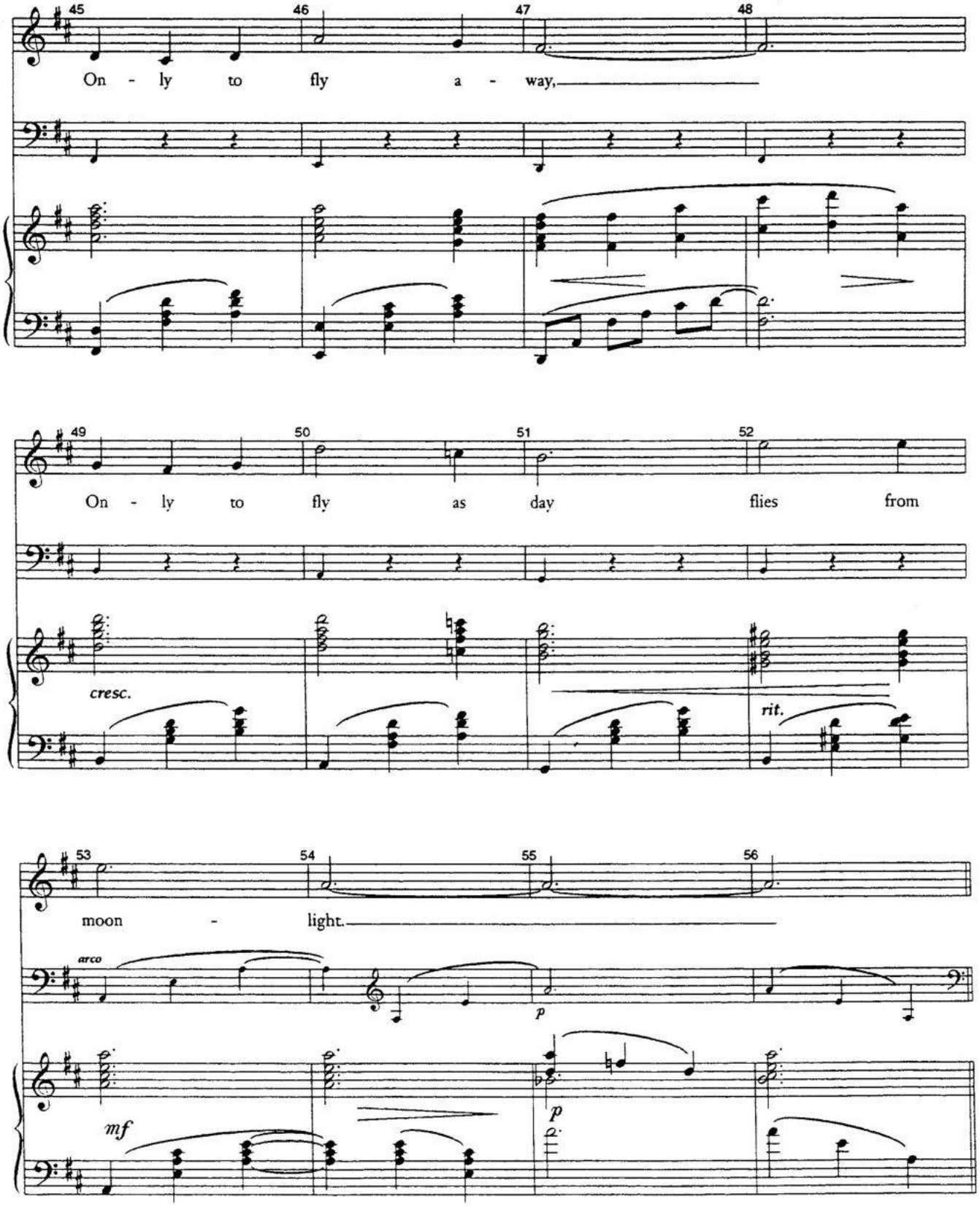
Orch: Michael Gibson

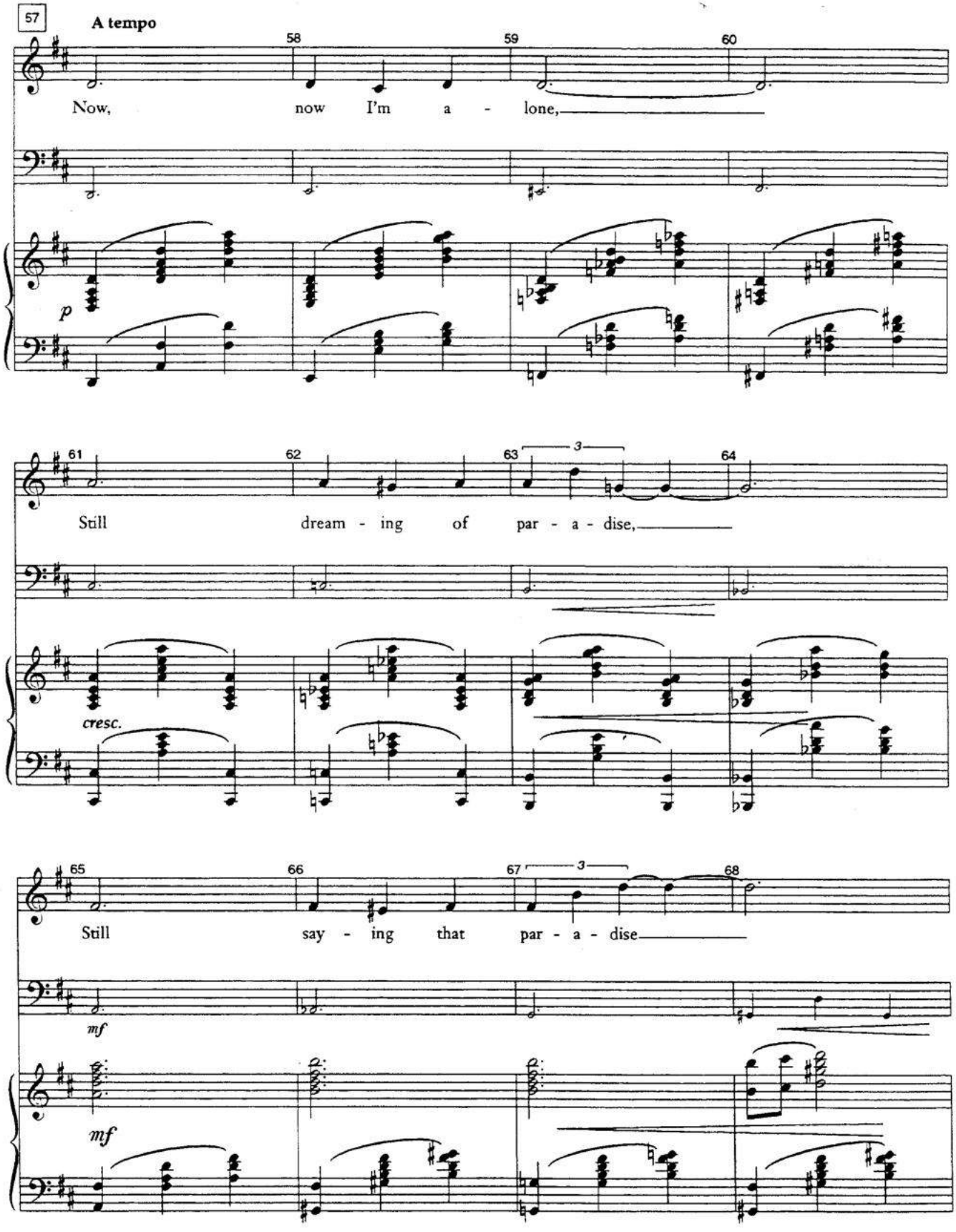


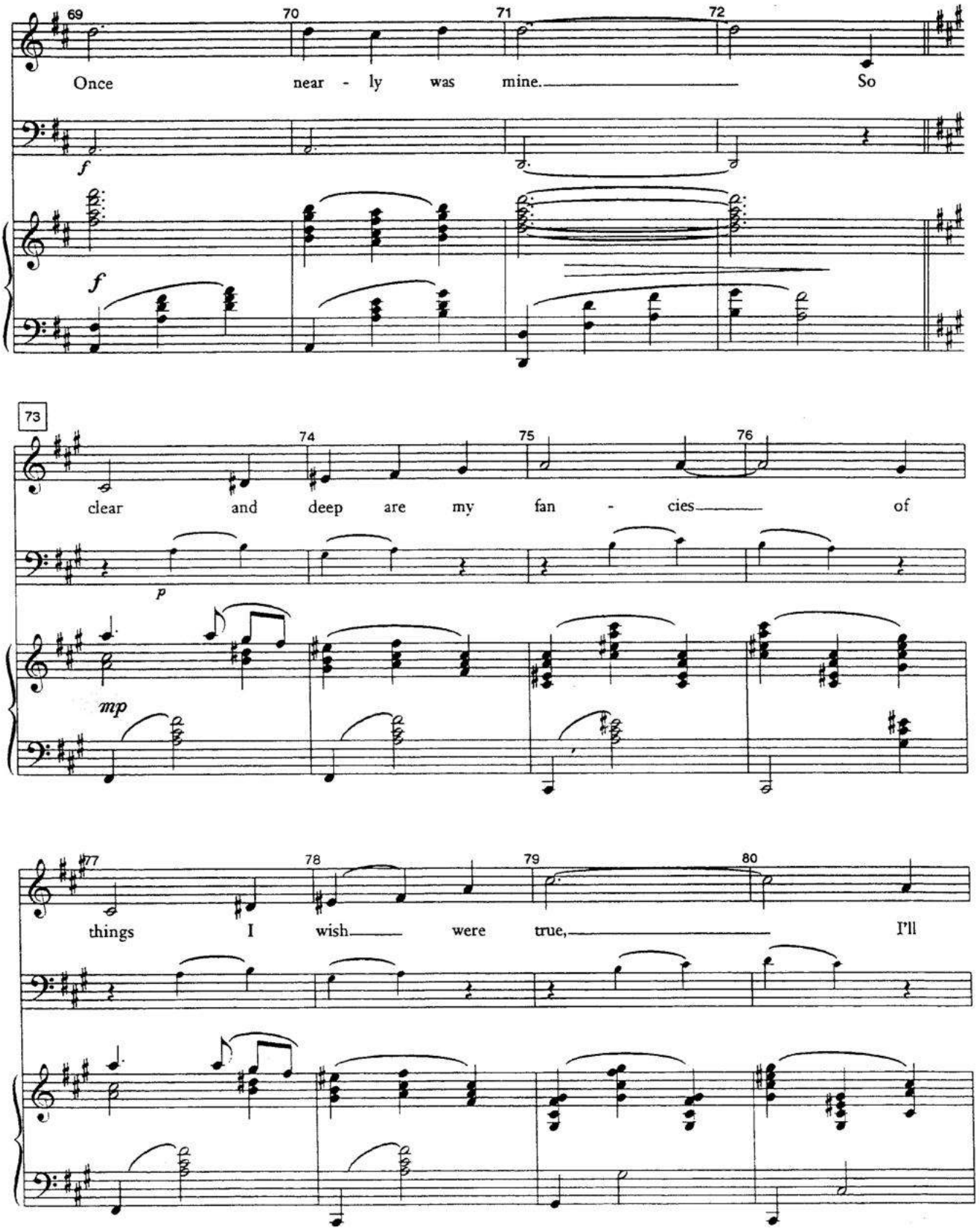

9
Martin:
10
11
12
One dream in my heart
13
14
15
3
16
One love to be liv - ing for,
17
18
19
3
20
One love to be liv - ing for,

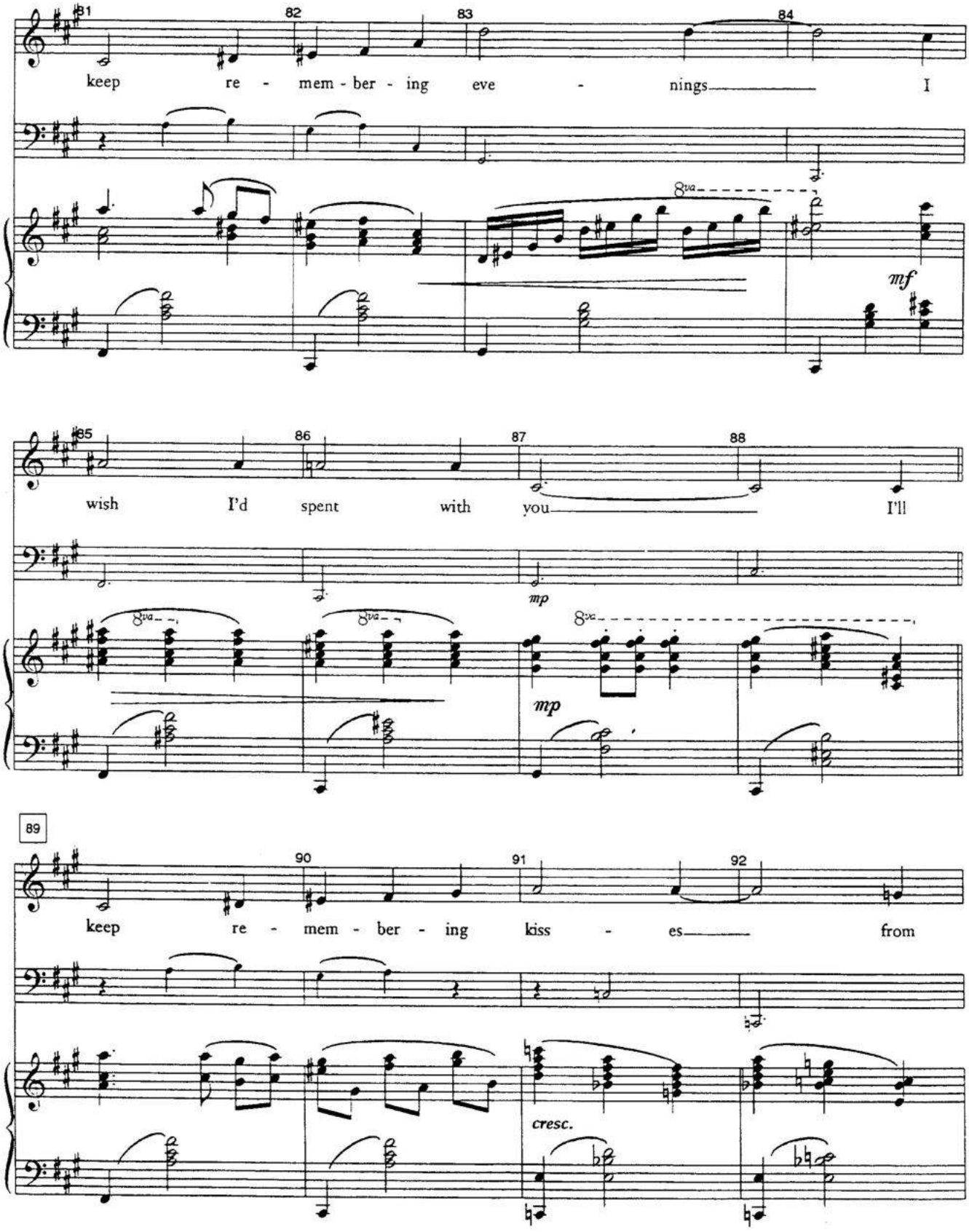

21
22
23
24
This near - ly was mine.
4
25
26
27
28
One girl for my dream,
(Vc)
mp
29
30
31
3
32
One part - ner in par - a - dise,

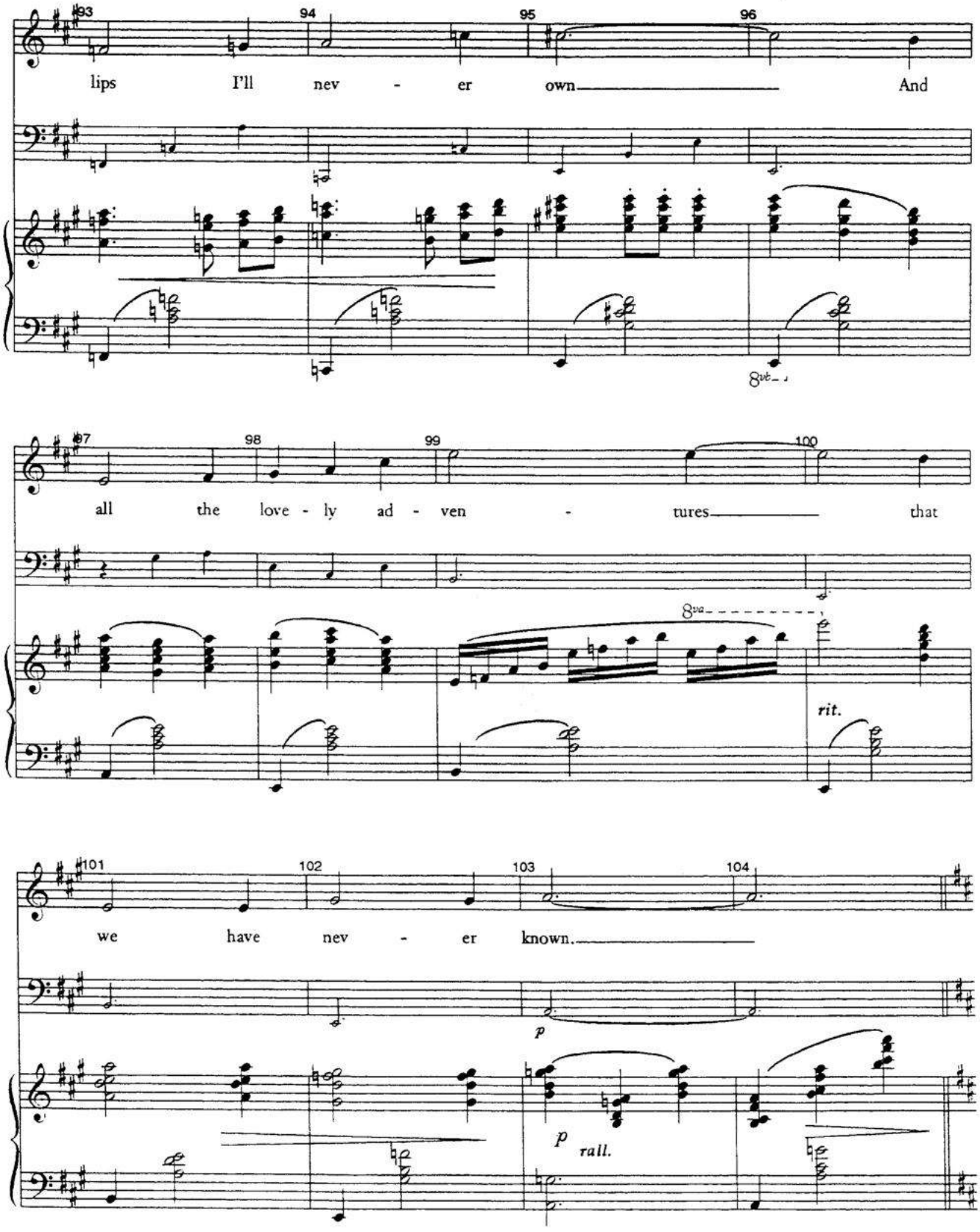

33
34
35
3
36
This prom - ise of par - a - dise
37
38
39
40
This near - ly was mine
41
42
43
44
Close to my heart she came
pizz.

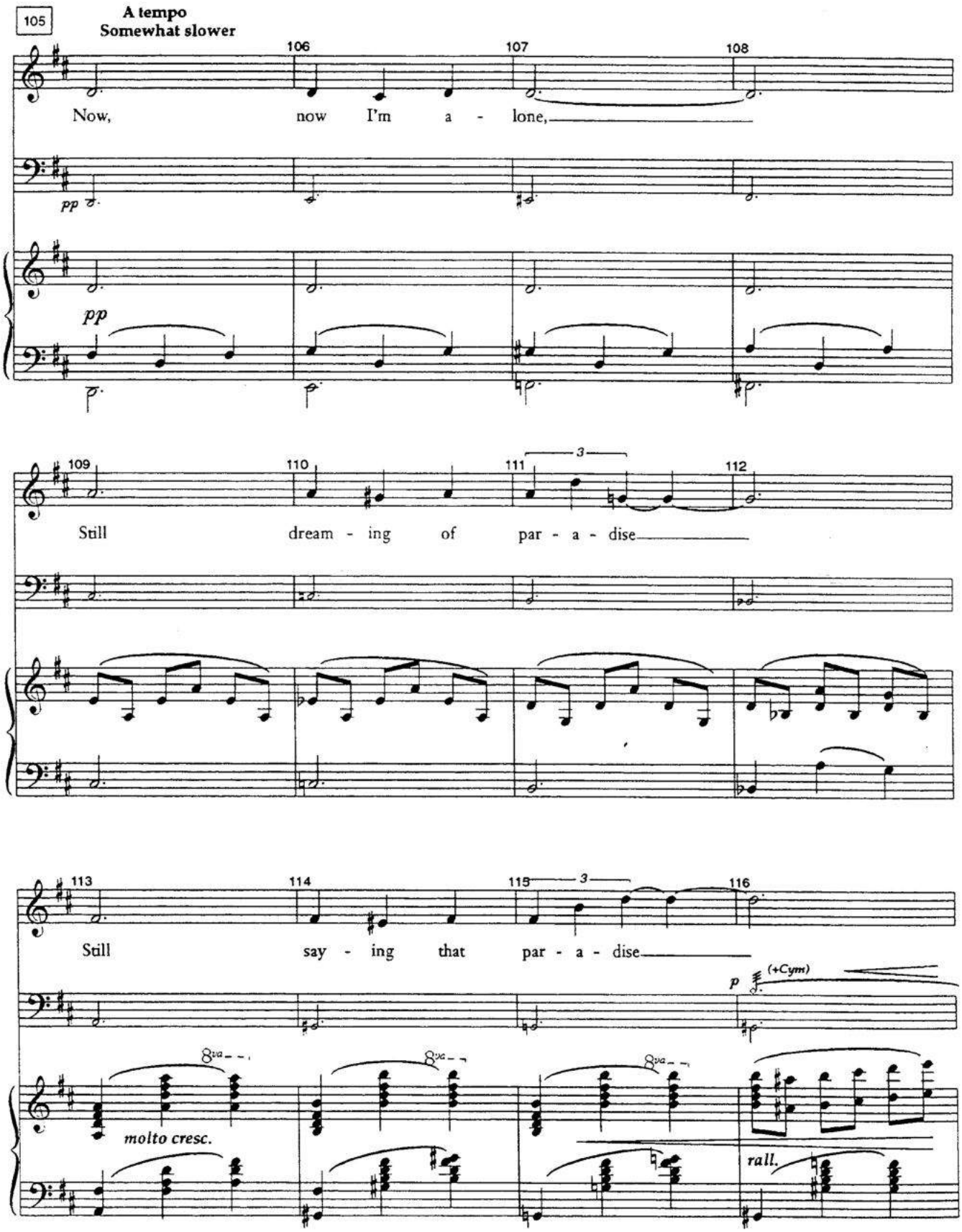

45
46
47
48
On - ly to fly a - way,
49
50
51
52
On - ly to fly as day flies from
cresc.
rit.
53
54
55
56
moon - light.
arco
p
mf
p

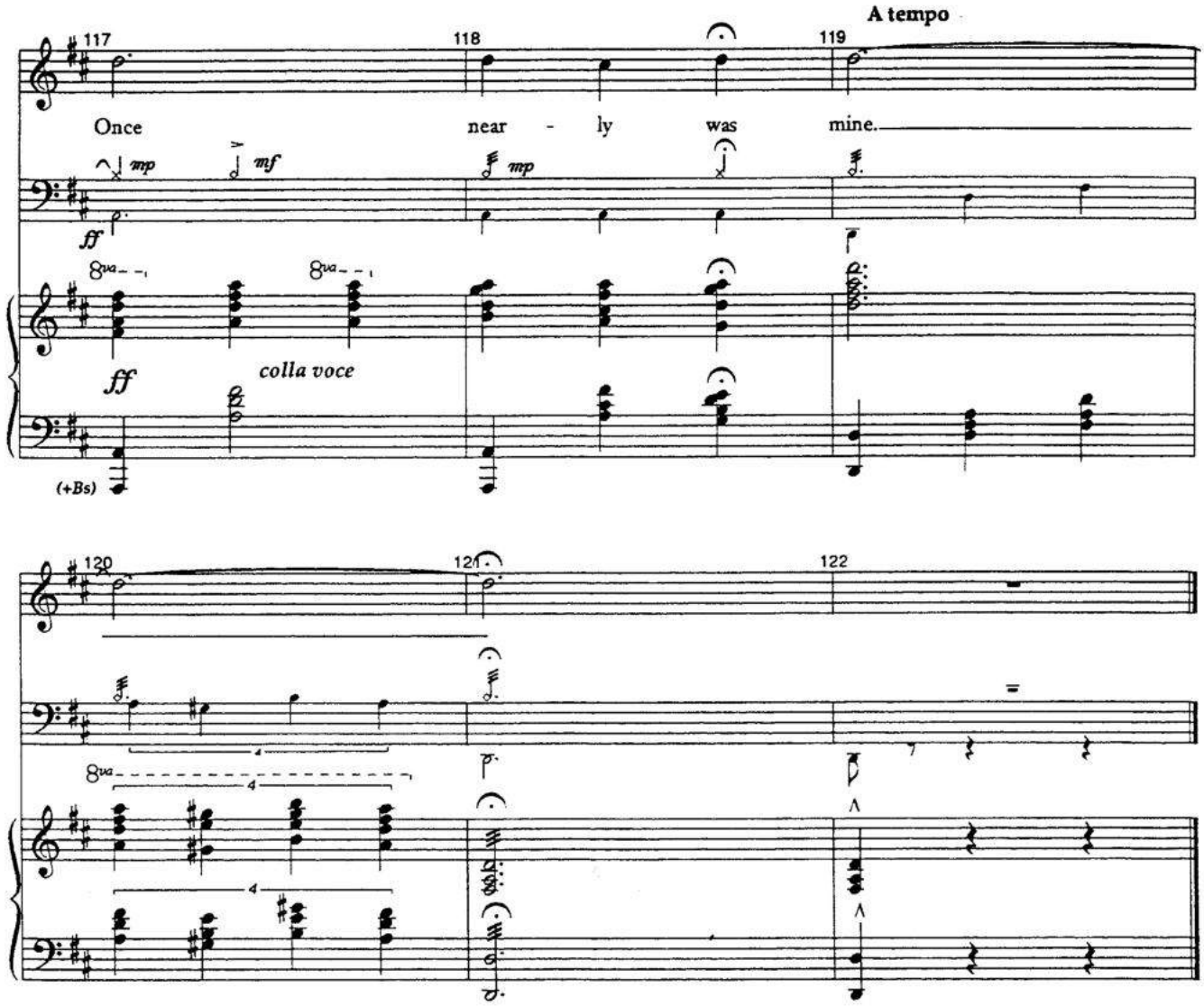

57
A tempo
58
59
60
Now, now I'm a - lone,
p
61
62
63
3
64
Still dream - ing of par - a - dise,
cresc.
65
66
67
3
68
Still say - ing that par - a - dise
mf
mf


69
70
71
72
Once near - ly was mine. So
f
f
73
74
75
76
clear and deep are my fan - cies of
p
mp
77
78
79
80
things I wish were true, I'll


81
82
83
84
keep re - mem - ber - ing eve - nings I
8va
mf
85
86
87
88
wish I'd spent with you I'll
mp
8va
8va
8va
mp
89
90
91
92
keep re - mem - ber - ing kiss - es from
cresc.

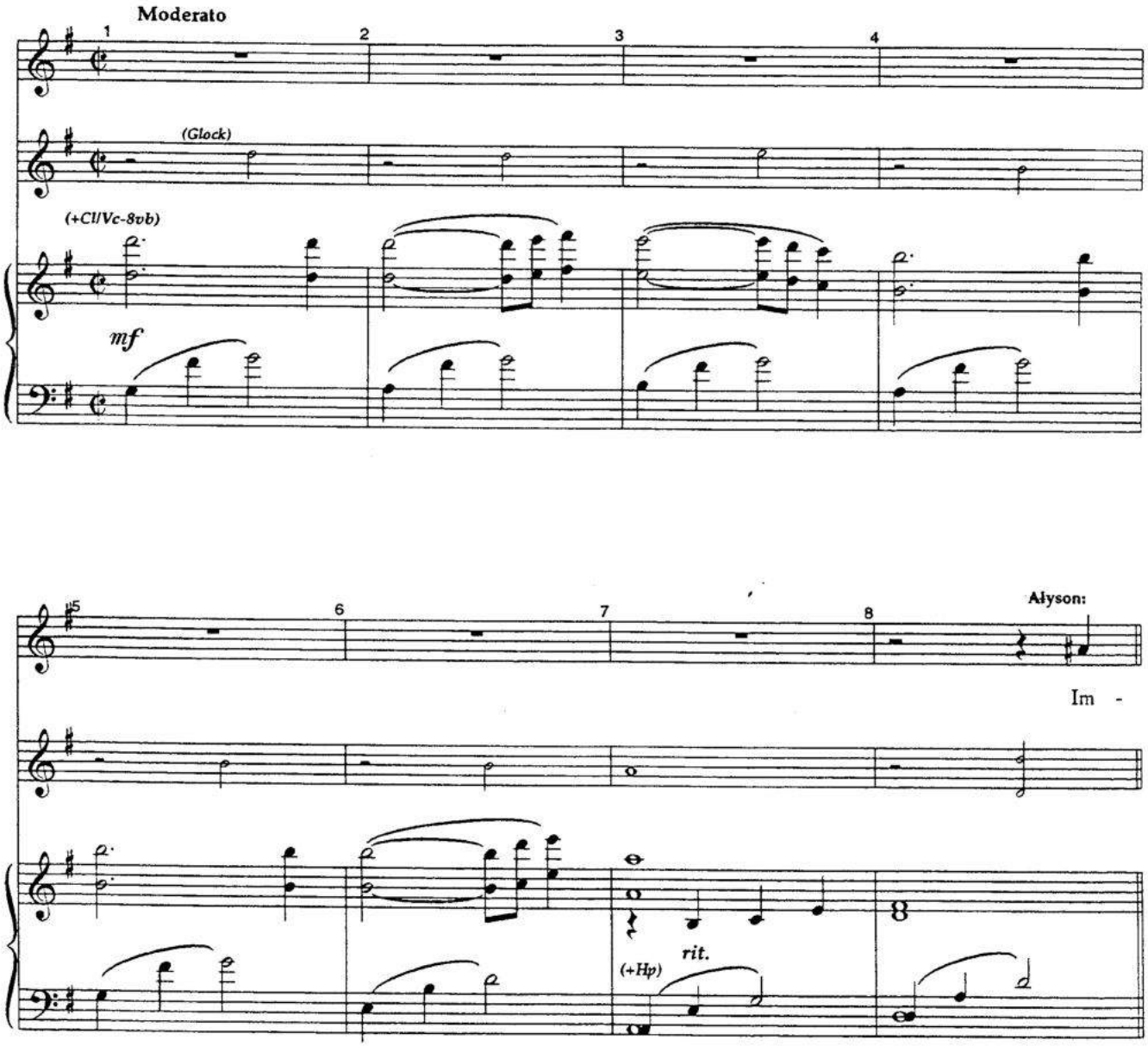

93
94
95
96
lips I'll nev - er own And
8vb
97
98
99
100
all the love - ly ad - ven - tures that
8va
rit.
101
102
103
104
we have nev - er known.
p
p
rall.

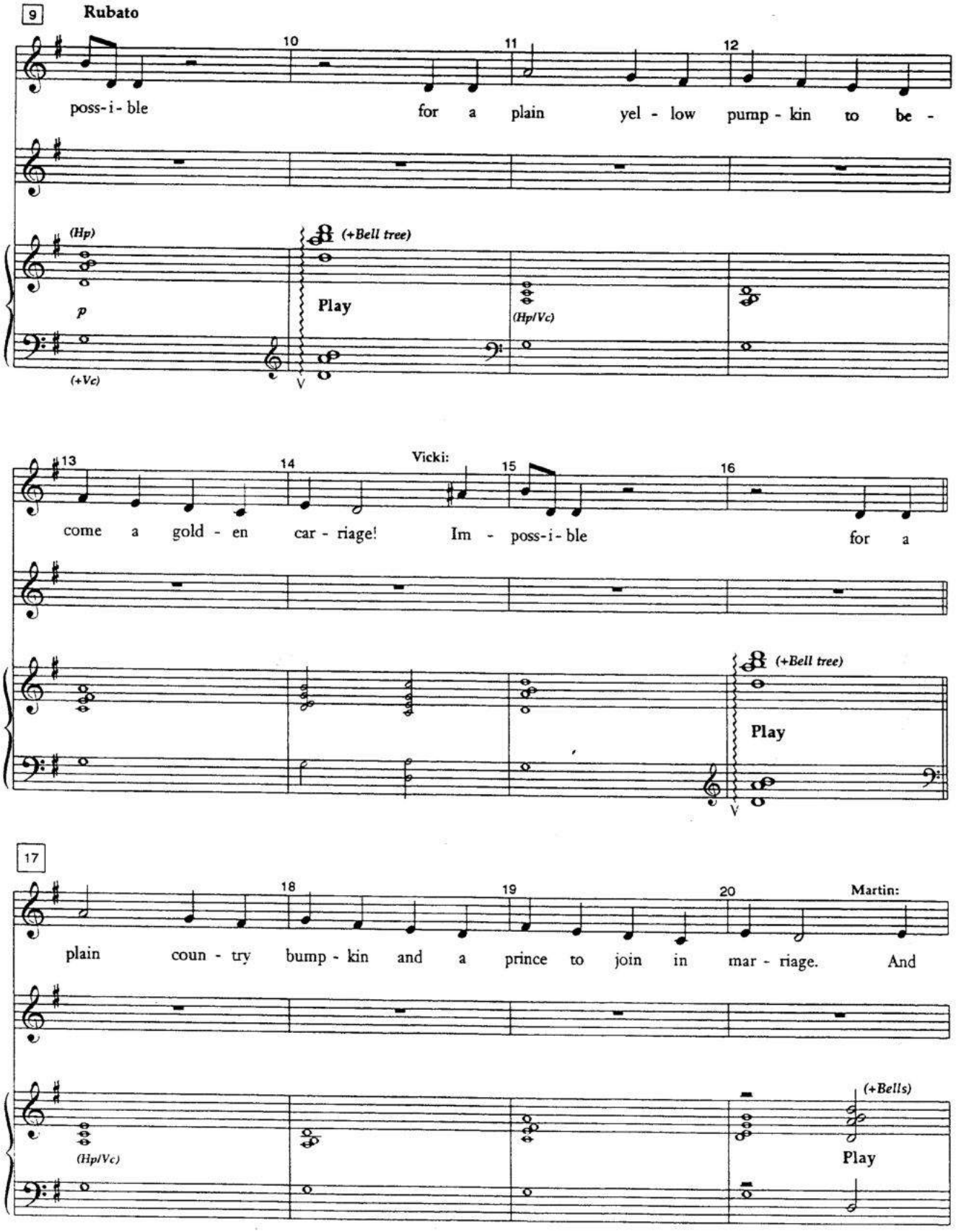

105
A tempo
Somewhat slower
106
107
108
Now, now I'm a - lone,
pp
pp
109
110
111
112
Still dream - ing of par - a - dise
113
114
115
116
Still say - ing that par - a - dise
p
(+Cym)
8va
molto cresc.
rall.

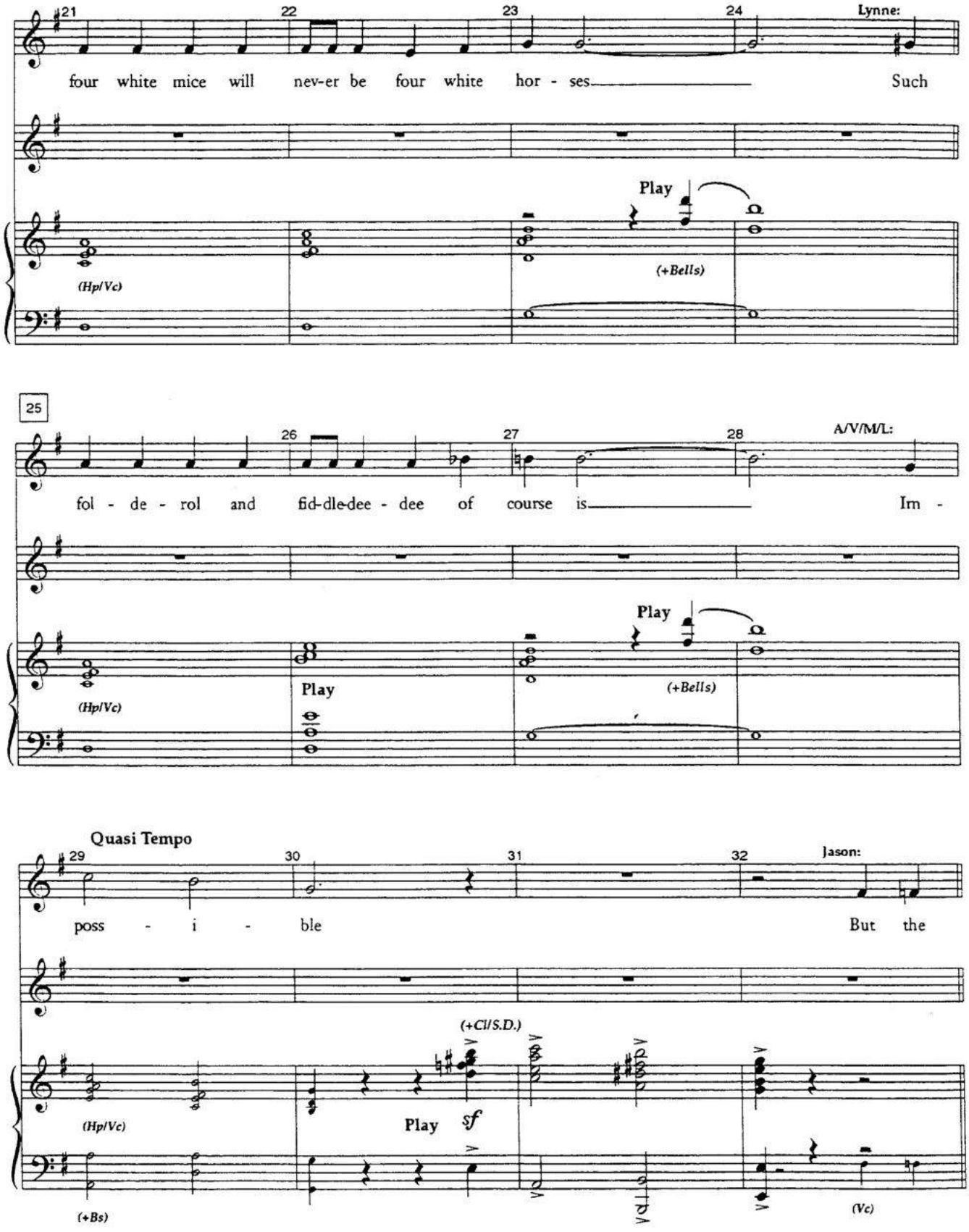

A tempo
117
118
119
Once near - ly was mine.
mp
mf
mp
ff
8va
8va
ff
colla voce
(+Bs)
120
121
122
8va

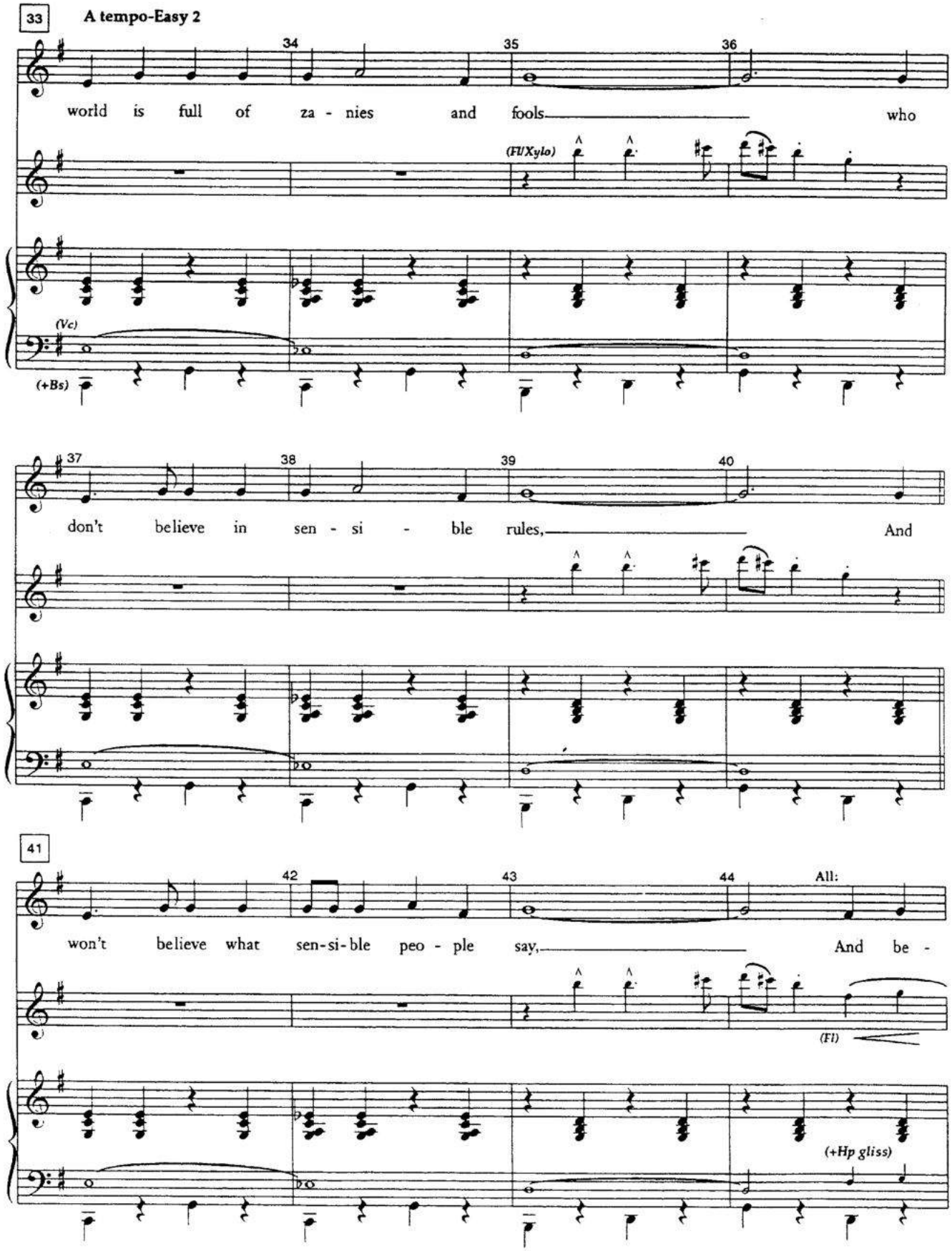
# *Impossible/I Have Dreamed*

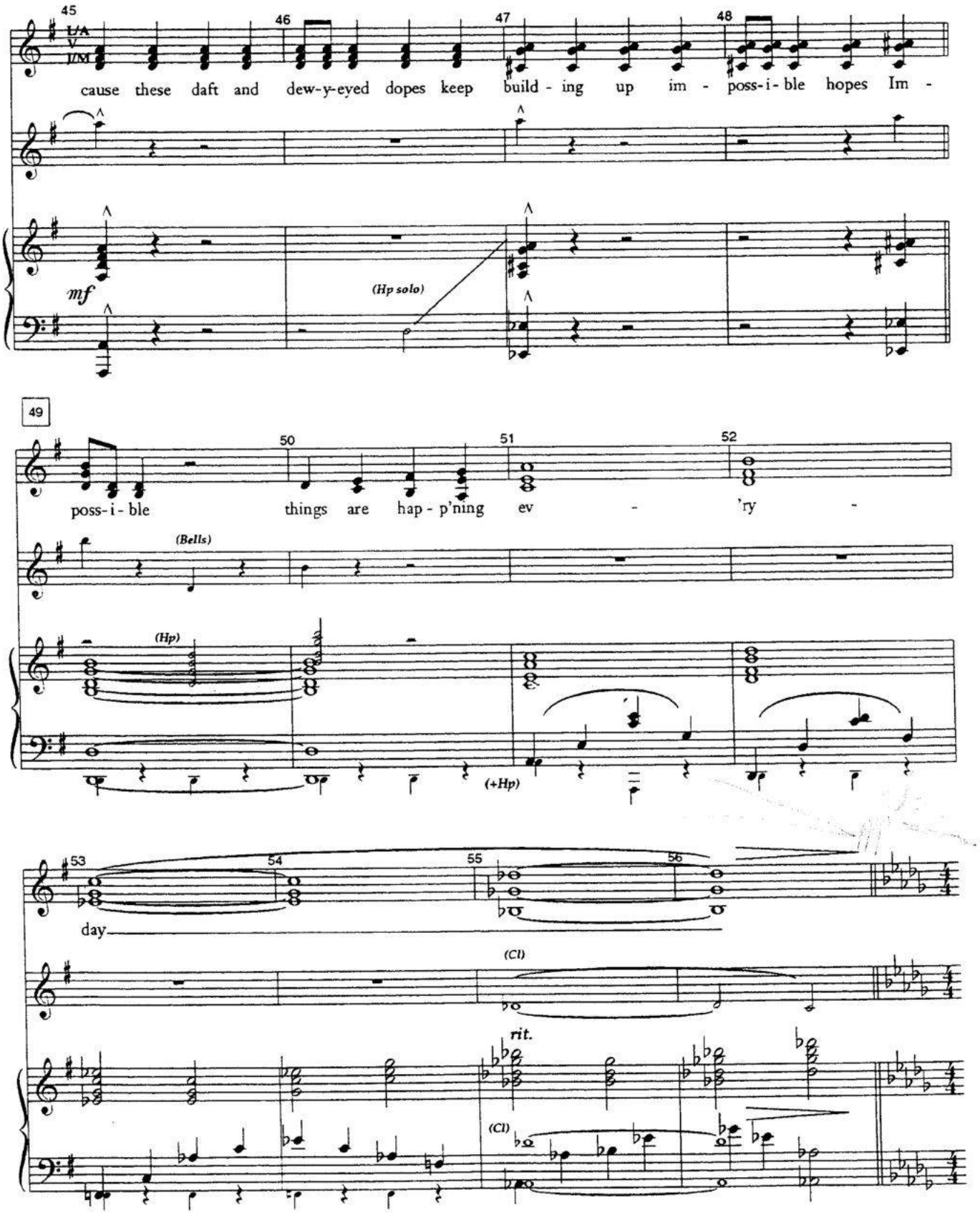
Orch: Jonathan Tunick

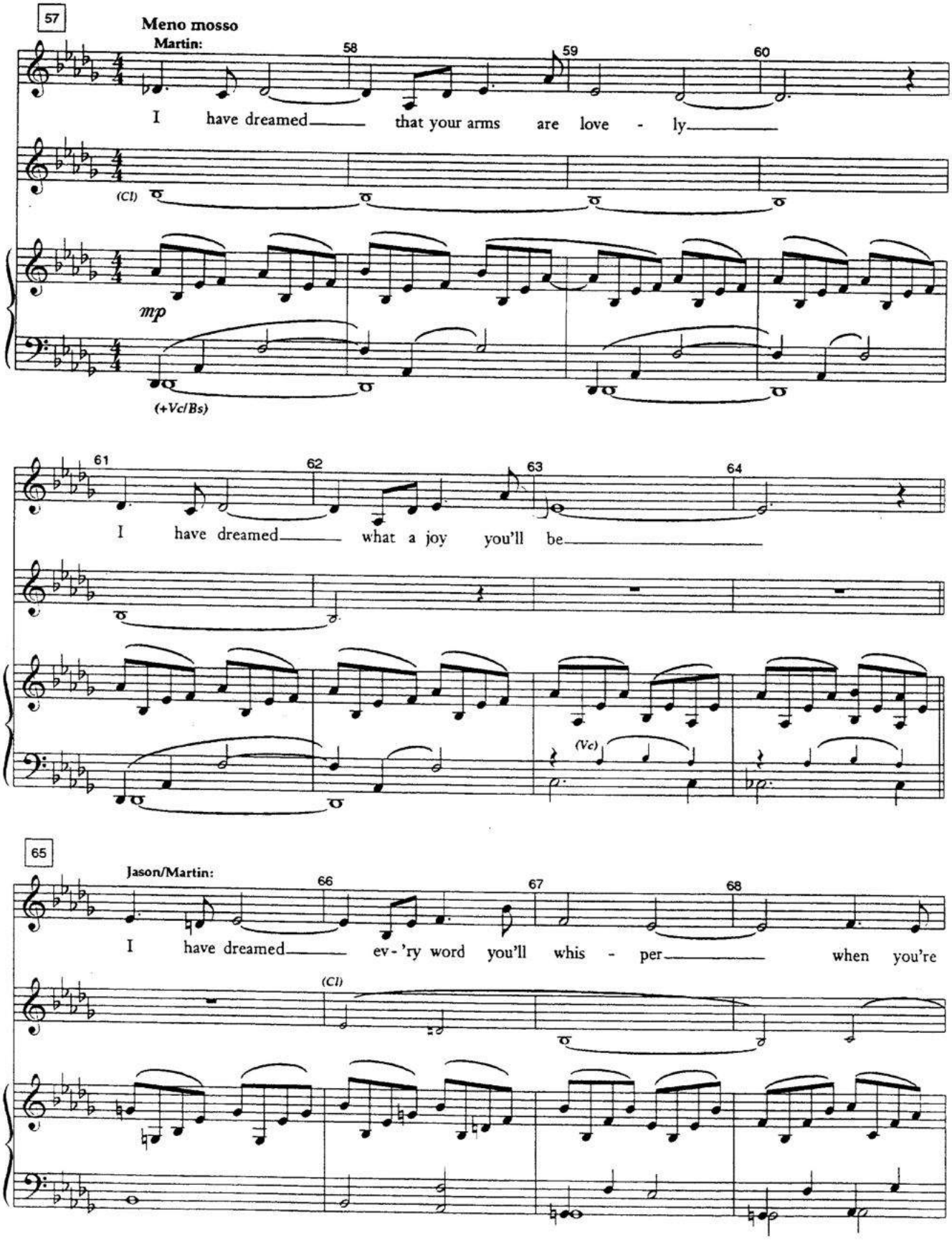


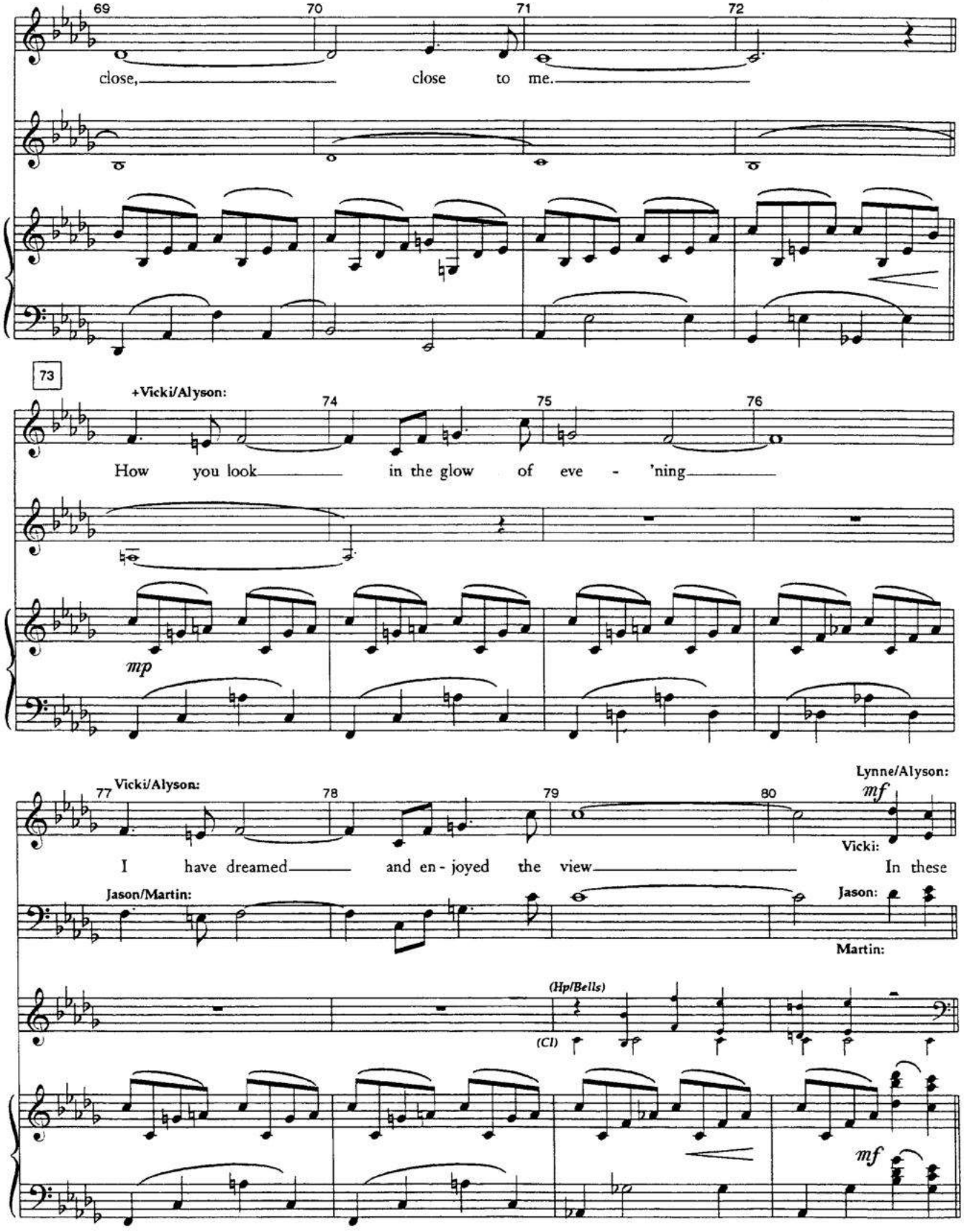

9
Rubato
10
11
12
poss-i-ble for a plain yel - low pump - kin to be -
(Hp)
p
(+Vc)
(+Bell tree)
Play
(Hp/Vc)
13
14
Vicki:
15
16
come a gold - en car - riage! Im - poss-i-ble for a
(+Bell tree)
Play
17
18
19
20
Martin:
plain coun - try bump - kin and a prince to join in mar - riage. And
(Hp/Vc)
(+Bells)
Play

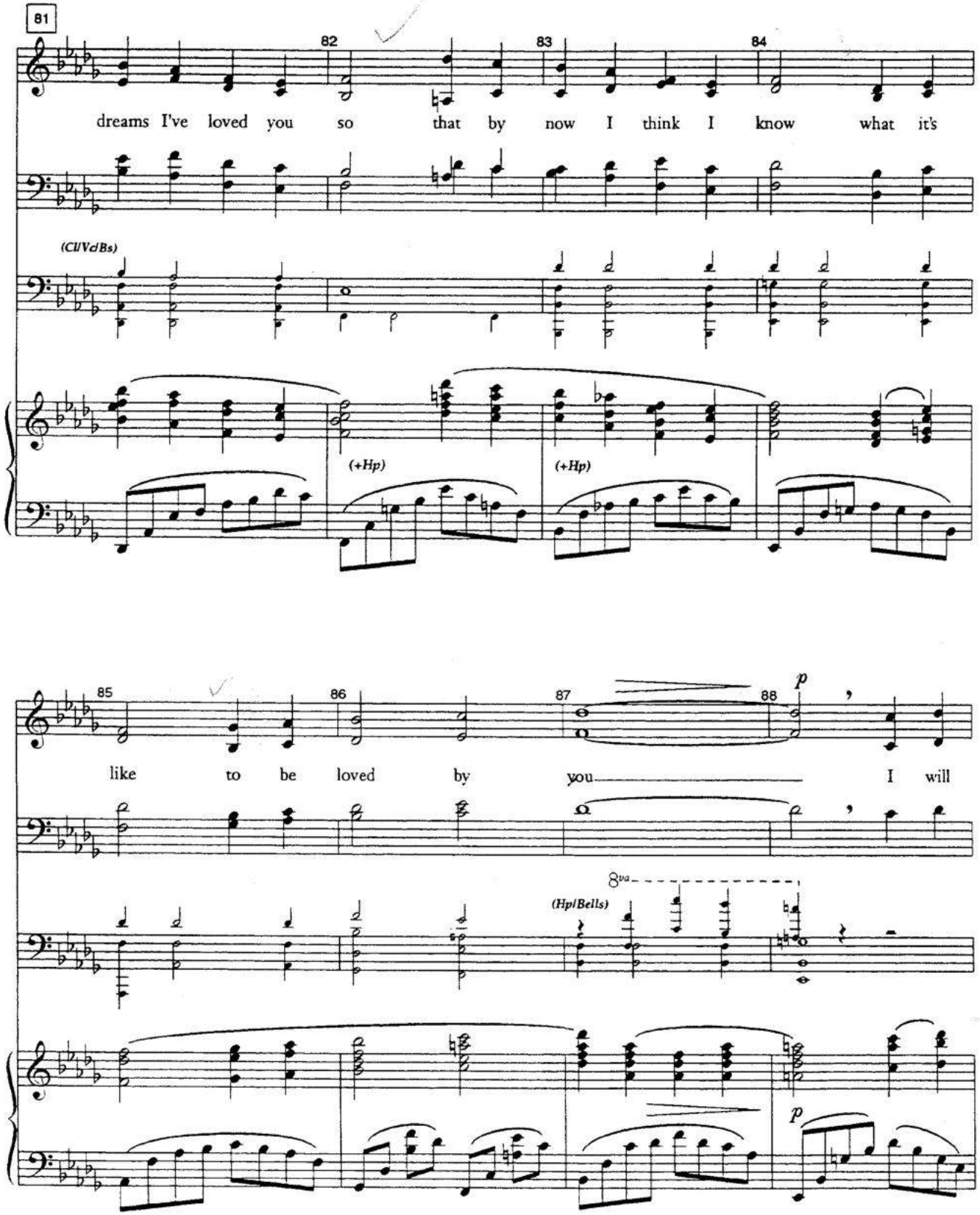

21
22
23
24
Lynne:
four white mice will nev-er be four white hor - ses
Such
Play
(+Bells)
(Hp/Vc)
25
26
27
28
A/V/M/L:
fol - de - rol and fid-dle-dee - dee of course is
Im -
Play
(+Bells)
(Hp/Vc)
Play
Quasi Tempo
29
30
31
32
Jason:
poss - i - ble
But the
(+Cl/S.D.)
(Hp/Vc)
Play
sf
(+Bs)
(Vc)

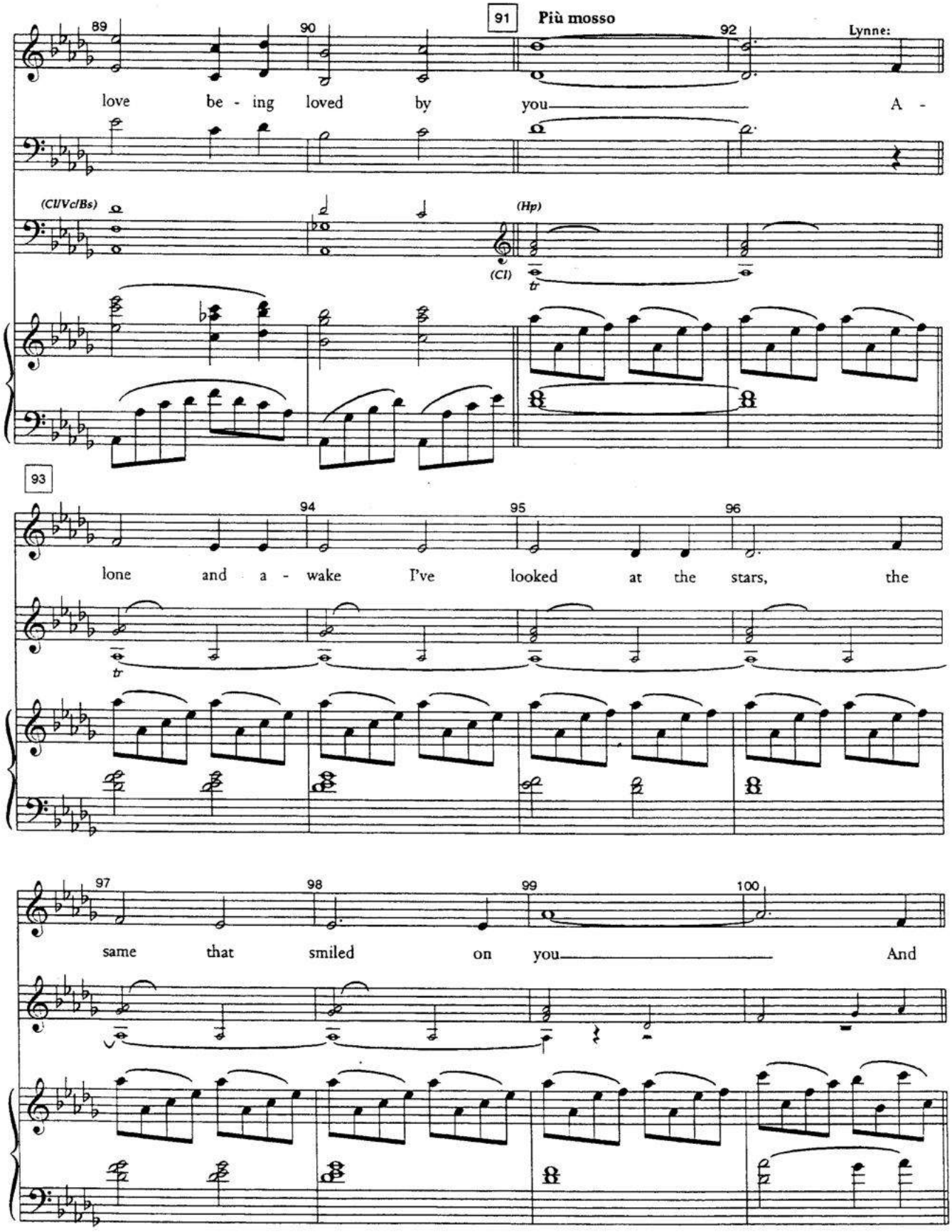

33
A tempo-Easy 2
34
35
36
world is full of za - nies and fools who
(Fl/Xylo)
(Vc)
(+Bs)
37
38
39
40
don't believe in sen - si - ble rules, And
41
42
43
44
All:
won't believe what sen-si-ble peo - ple say, And be -
(Fl)
(+Hp gliss)

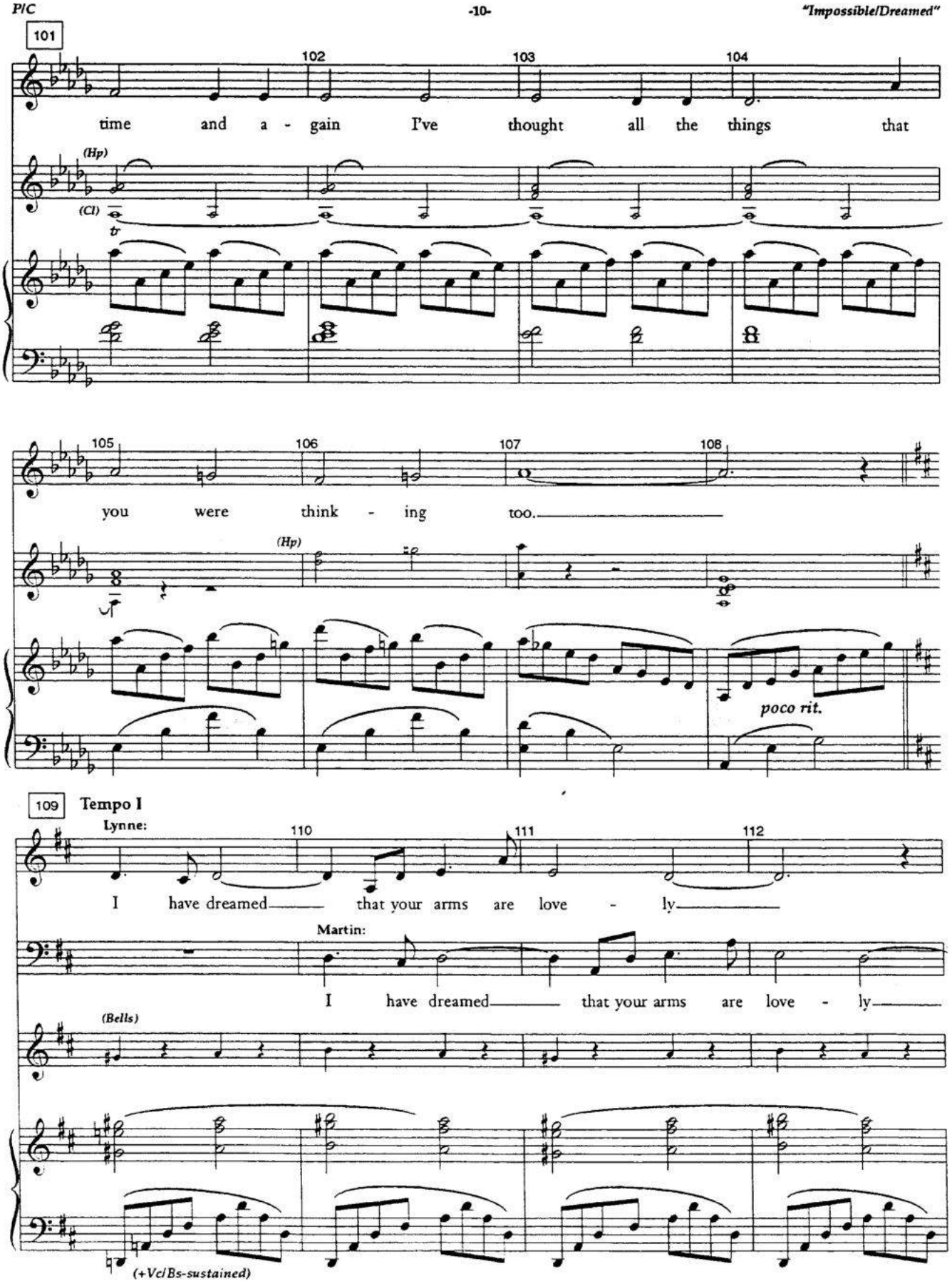

45
46
47
48
U/A
V
I/M
cause these daft and dew-y-eyed dopes keep build - ing up im - poss-i-ble hopes Im -
mf
(Hp solo)
49
50
51
52
poss-i-ble things are hap - p'ning ev - 'ry -
(Bells)
(Hp)
(+Hp)
53
54
55
56
day
(Cl)
rit.
(Cl)

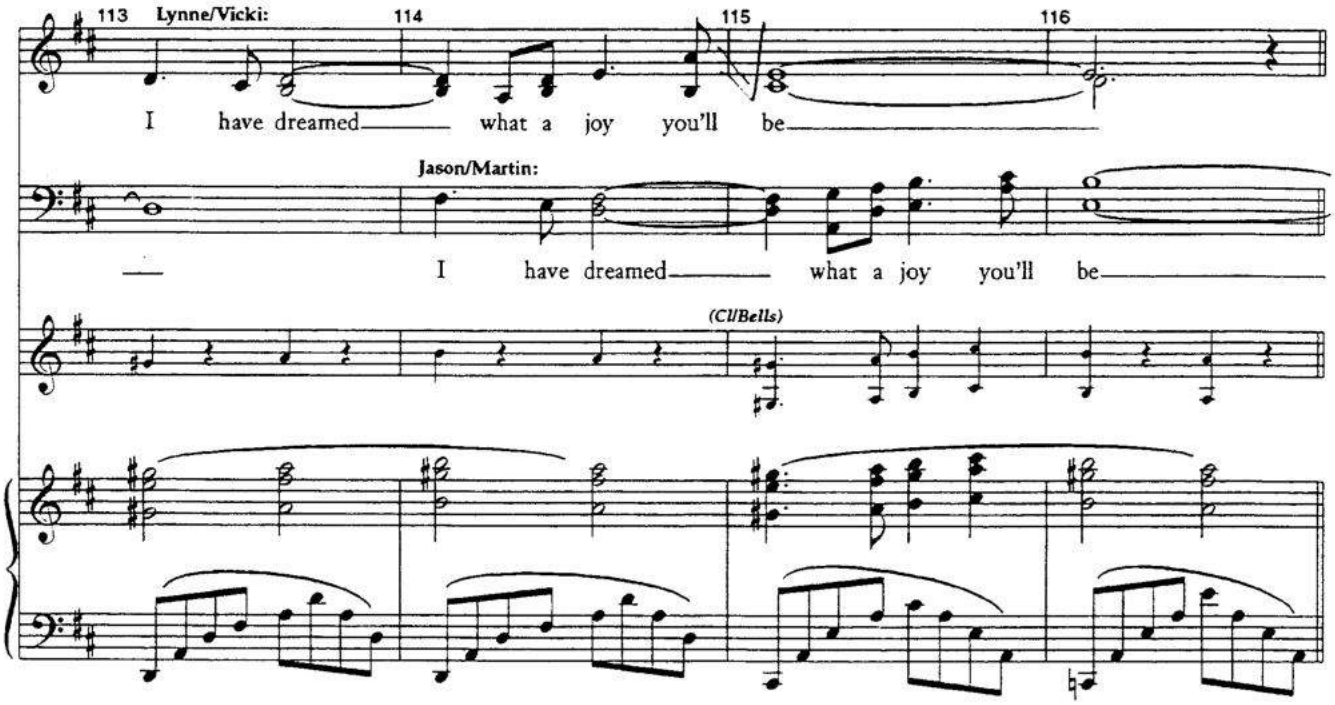

57
Meno mosso
Martin:
58
59
60
I have dreamed that your arms are love - ly
(Cl)
mp
(+Vc/Bs)
61
62
63
64
I have dreamed what a joy you'll be
(Vc)
65
Jason/Martin:
66
67
68
I have dreamed ev-'ry word you'll whis - per when you're
(Cl)

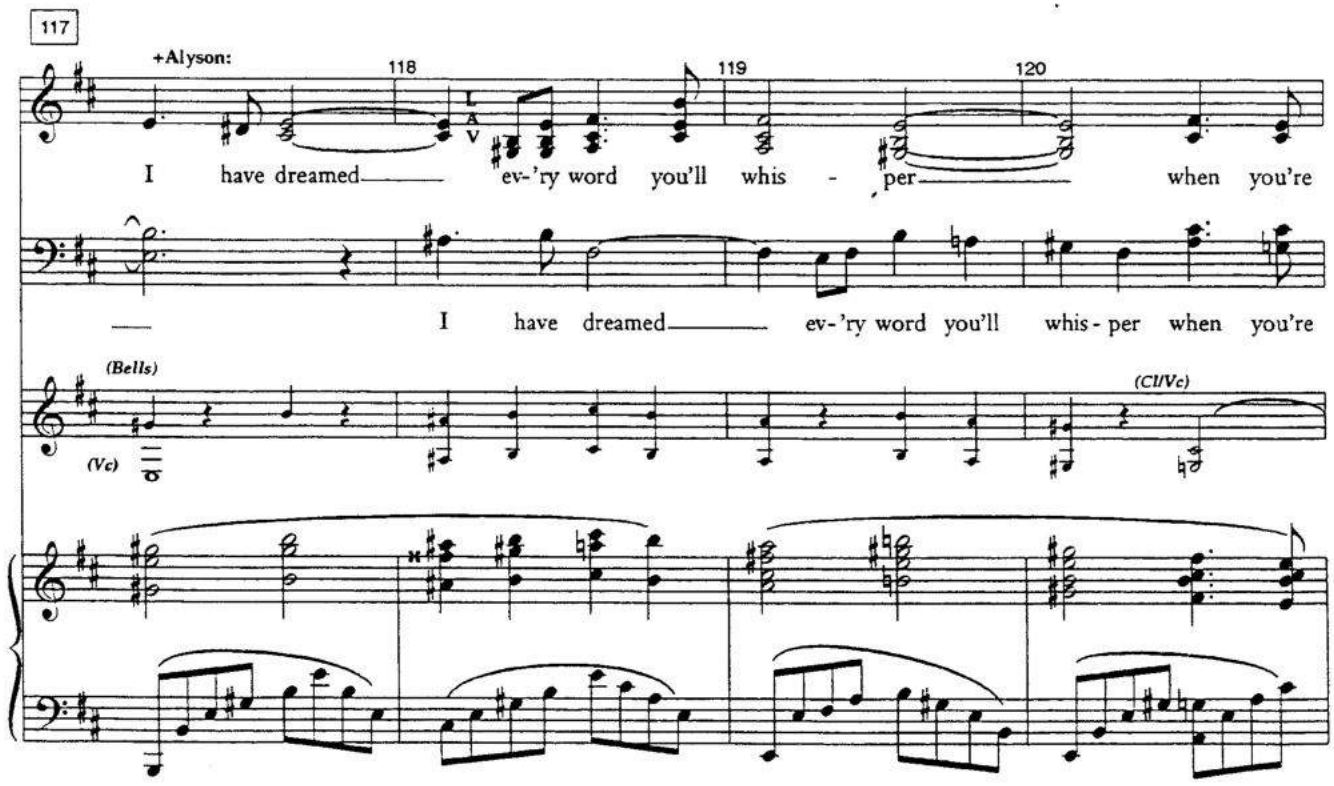

69
70
71
72
close, close to me.
73
+Vicki/Alyson:
74
75
76
How you look in the glow of eve - 'ning
mp
77
Vicki/Alyson:
78
79
80
Lynne/Alyson:
mf
I have dreamed and en - joyed the view
Vicki:
In these
Jason/Martin:
Jason:
Martin:
(Hp/Bells)
(Cl)
mf

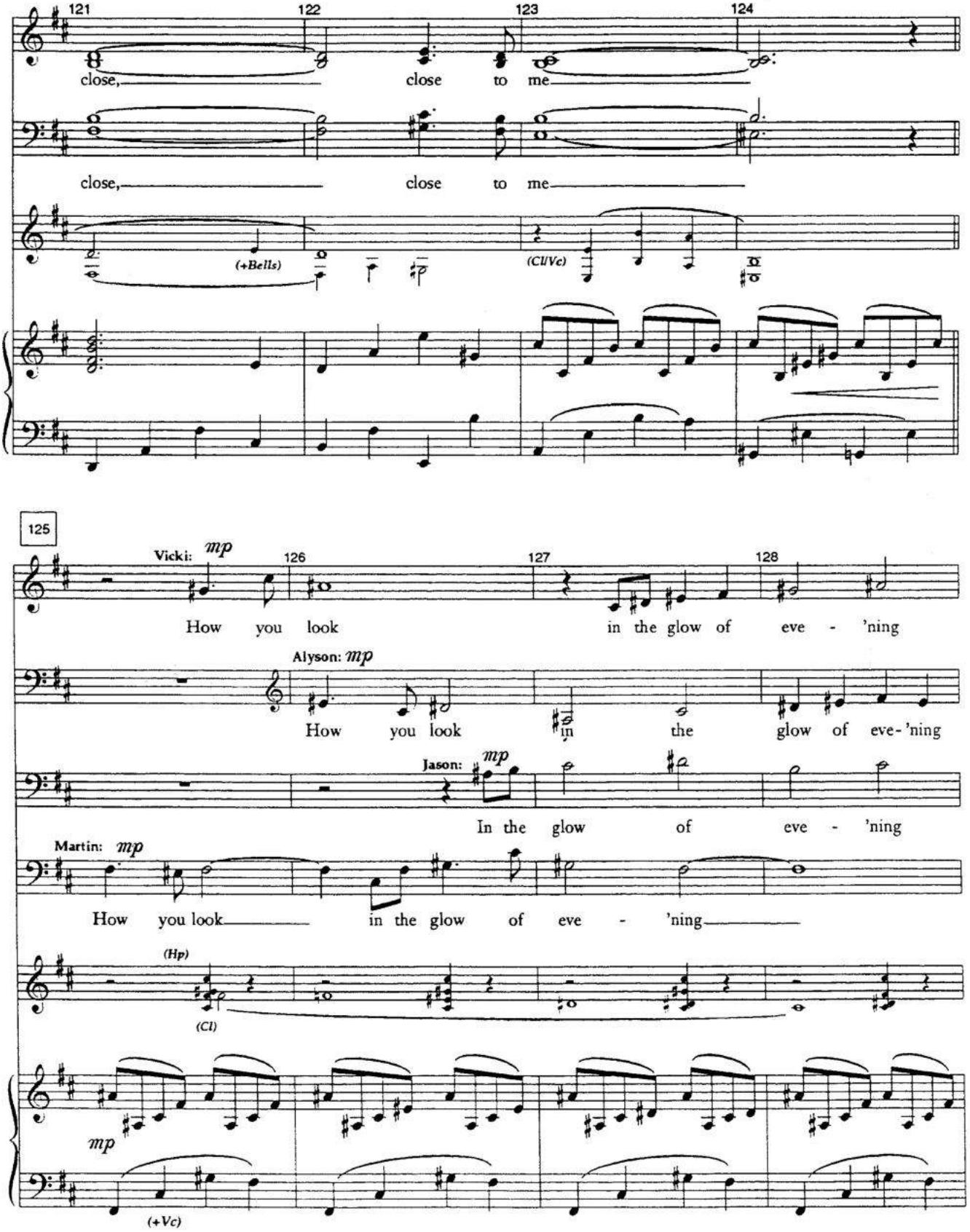

81
82
83
84
dreams I've loved you so that by now I think I know what it's
(Cl/Vc/Bs)
(+Hp)
(+Hp)
85
86
87
88
like to be loved by you I will
p
8va
(Hp/Bells)
p

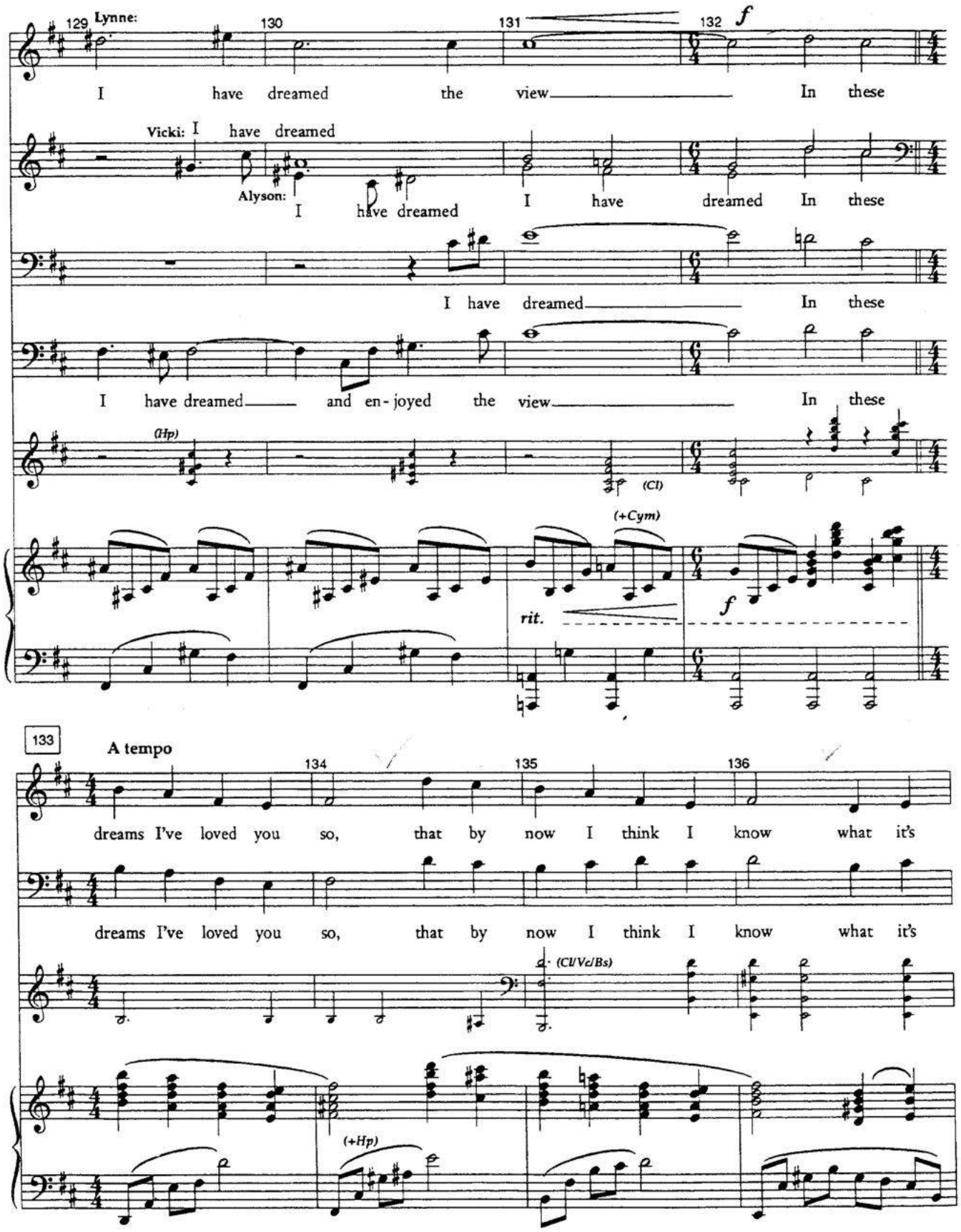

89
90
91
Più mosso
92
Lynne:
love be - ing loved by you A -
(Cl/Vc/Bs)
(Hp)
(Cl)
tr
93
94
95
96
lone and a - wake I've looked at the stars, the
tr
97
98
99
100
same that smiled on you And

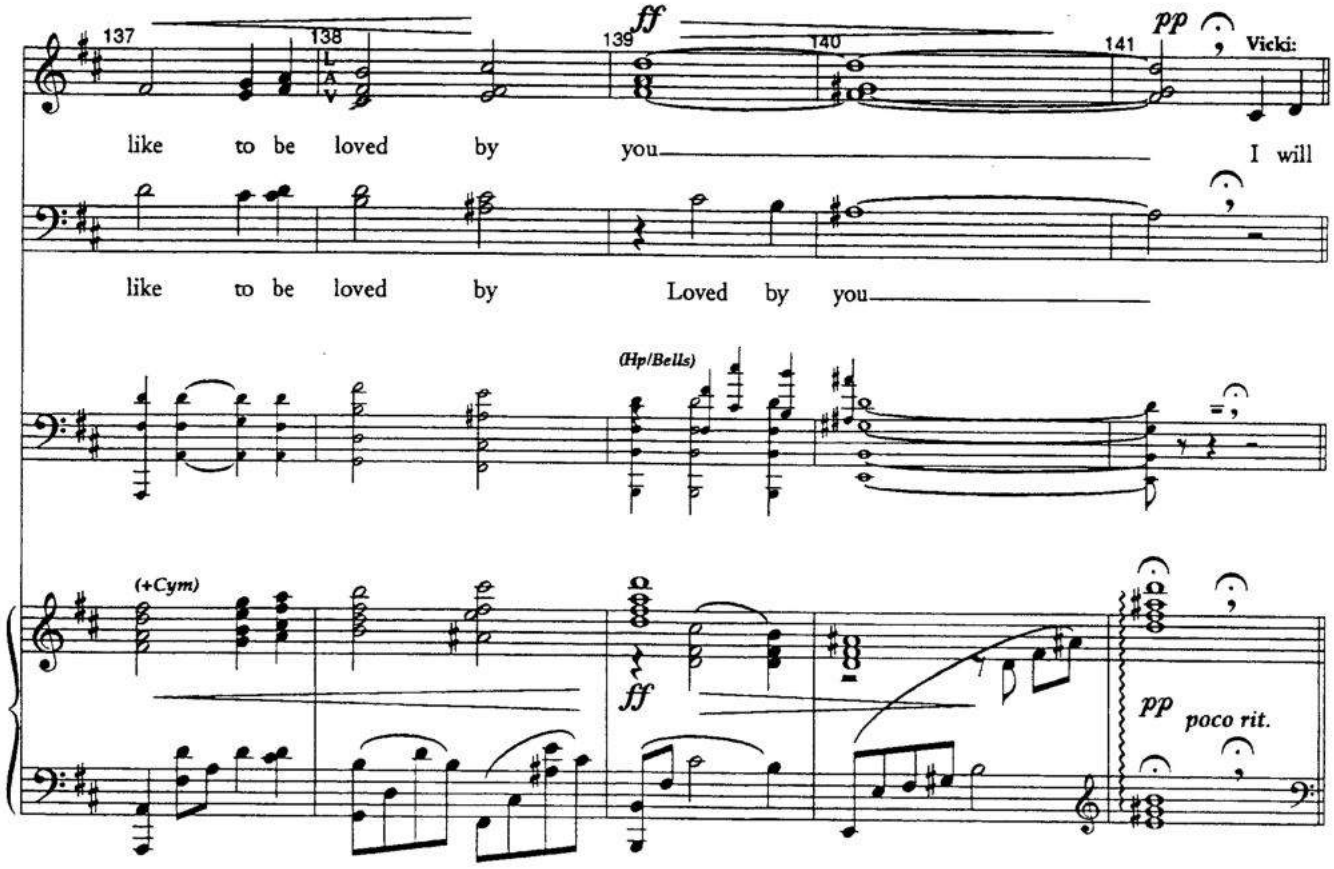

101
102
103
104
time and a - gain I've thought all the things that
(Hp)
(Cl)
tr
105
106
107
108
you were think - ing too.
(Hp)
poco rit.
109
Tempo I
Lynne:
110
111
112
I have dreamed that your arms are love - ly
Martin:
I have dreamed that your arms are love - ly
(Bells)
(+Vc/Bs-sustained)

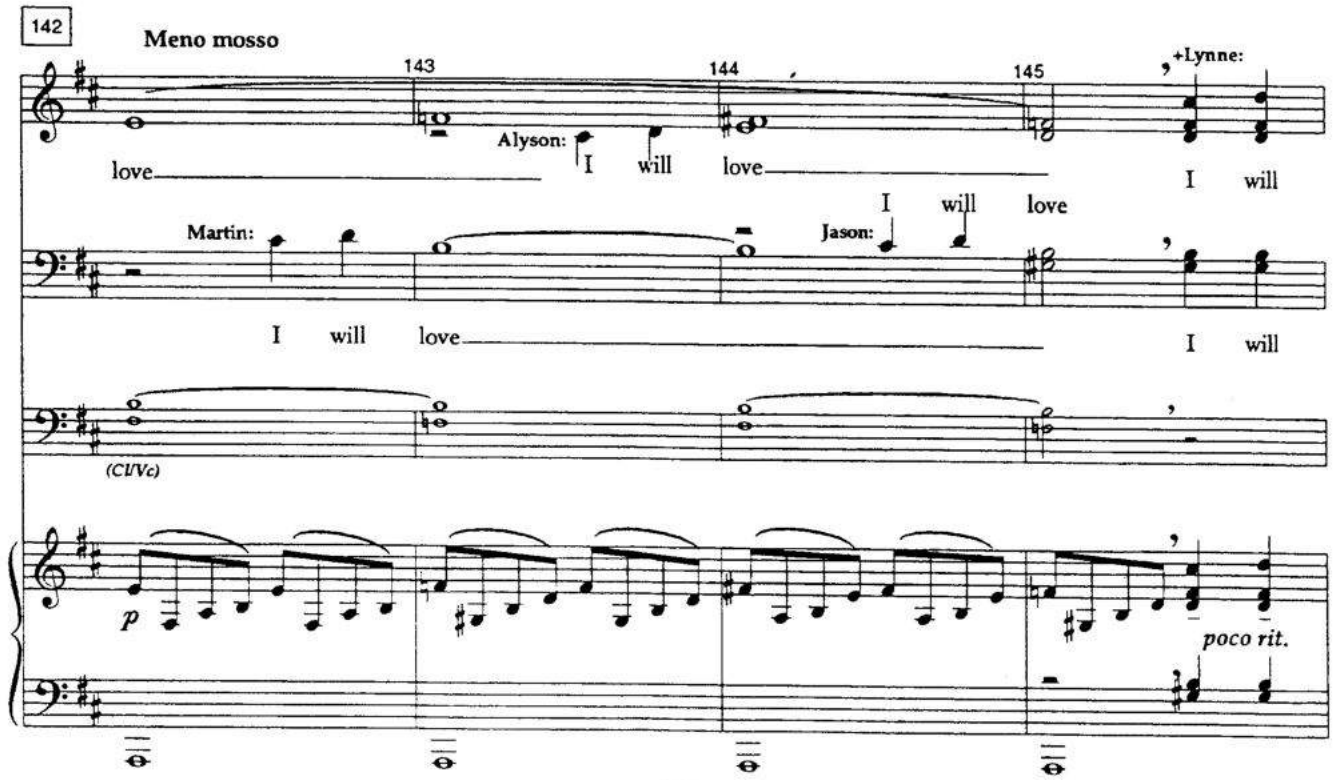

113
Lynne/Vicki:
114
115
116
I have dreamed what a joy you'll be
Jason/Martin:
I have dreamed what a joy you'll be
(Cl/Bells)

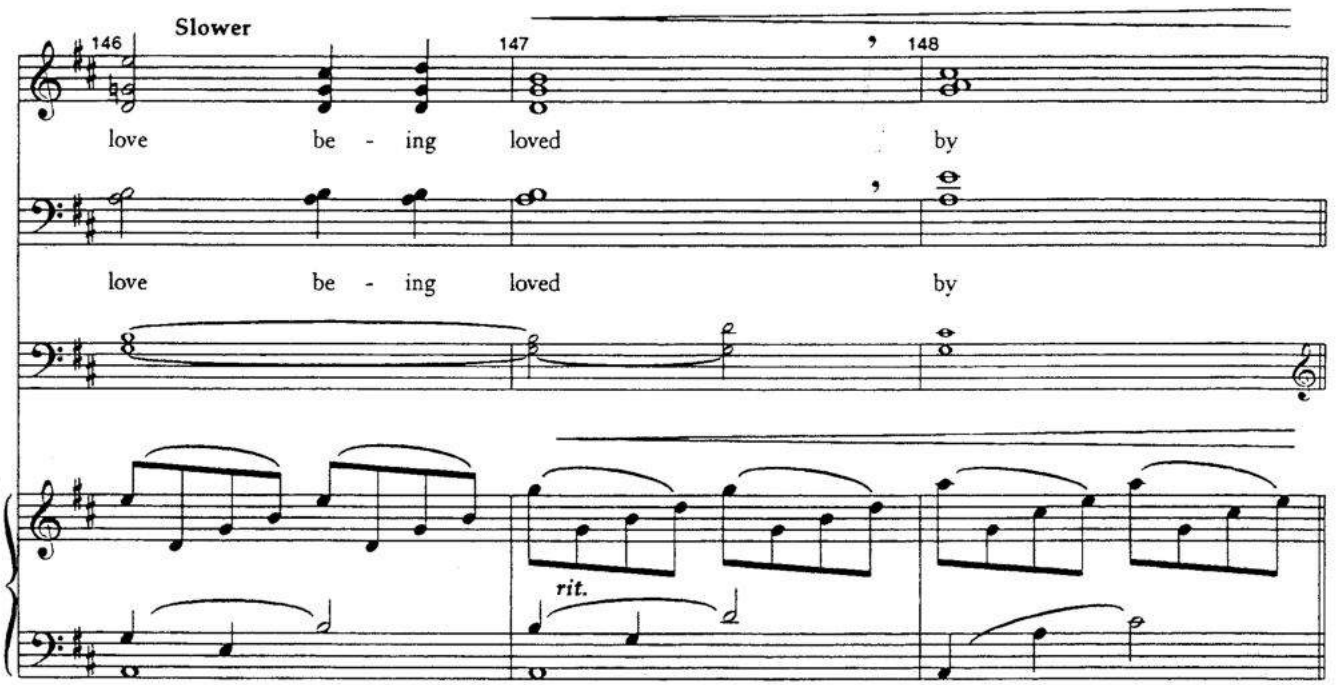

117
+Alyson:
118
119
120
I have dreamed ev-'ry word you'll whis - per when you're
I have dreamed ev-'ry word you'll whis-per when you're
(Bells)
(Vc)
(Cl/Vc)

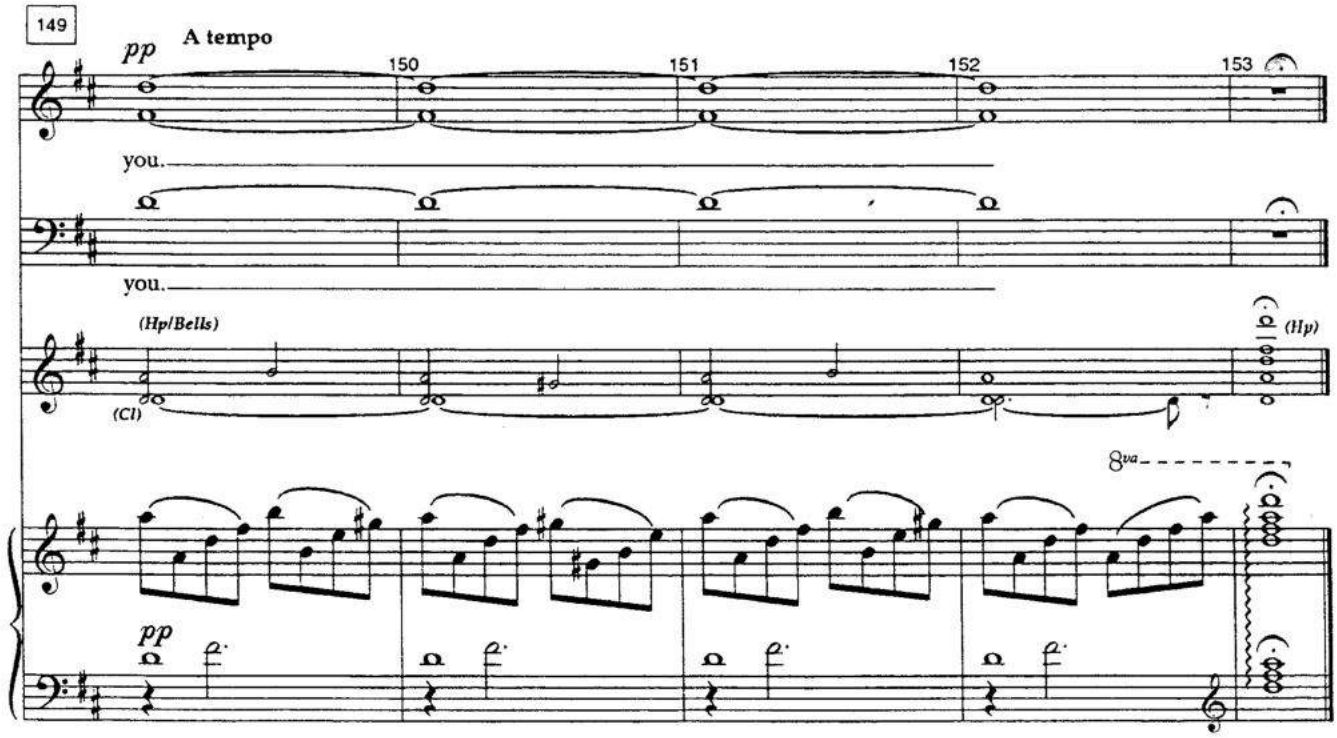

121
122
123
124
close, close to me
close, close to me
(+Bells)
(Cl/Vc)
125
Vicki: mp
126
127
128
How you look in the glow of eve - 'ning
Alyson: mp
How you look in the glow of eve-'ning
Jason: mp
In the glow of eve - 'ning
Martin: mp
How you look in the glow of eve - 'ning
(Hp)
(Cl)
mp
(+Vc)


129
Lynne:
I have dreamed the view In these
130
131
132
f
Vicki: I have dreamed
Alyson: I have dreamed
I have dreamed In these
I have dreamed In these
I have dreamed and en-joyed the view In these
(Hp)
(Cl)
(+Cym)
rit.
f
133
A tempo
134
135
136
dreams I've loved you so, that by now I think I know what it's
dreams I've loved you so, that by now I think I know what it's
(Cl/Vc/Bs)
(+Hp)


137
138
139
140
141
ff
pp
Vicki:
like to be loved by you
I will
like to be loved by Loved by you
(Hp/Bells)
(+Cym)
ff
pp
poco rit.

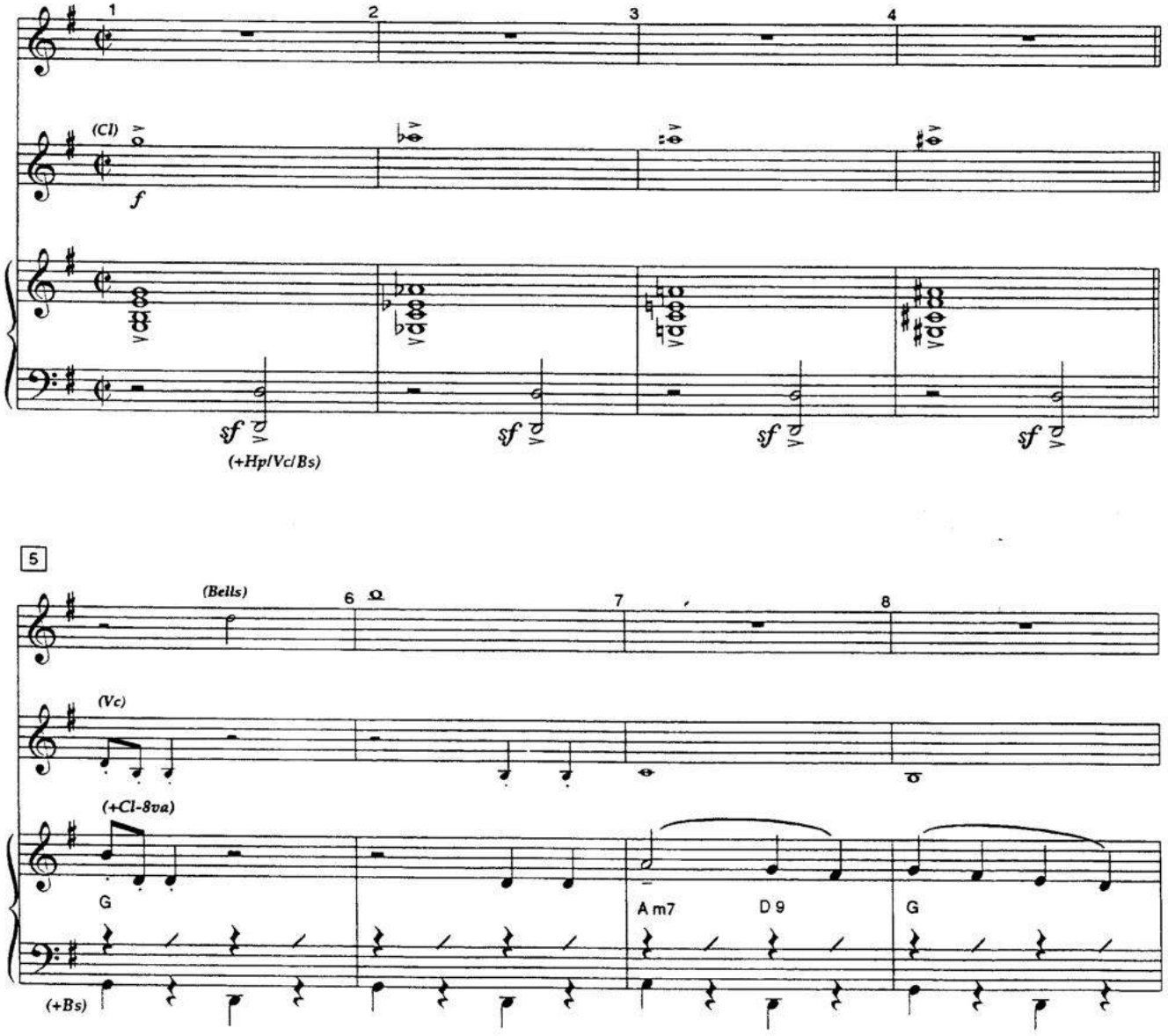

142
Meno mosso
143
144
145
+Lynne:
Alyson:
love I will love I will
I will love
Martin:
Jason:
I will love I will
(Cl/Vc)
p
poco rit.

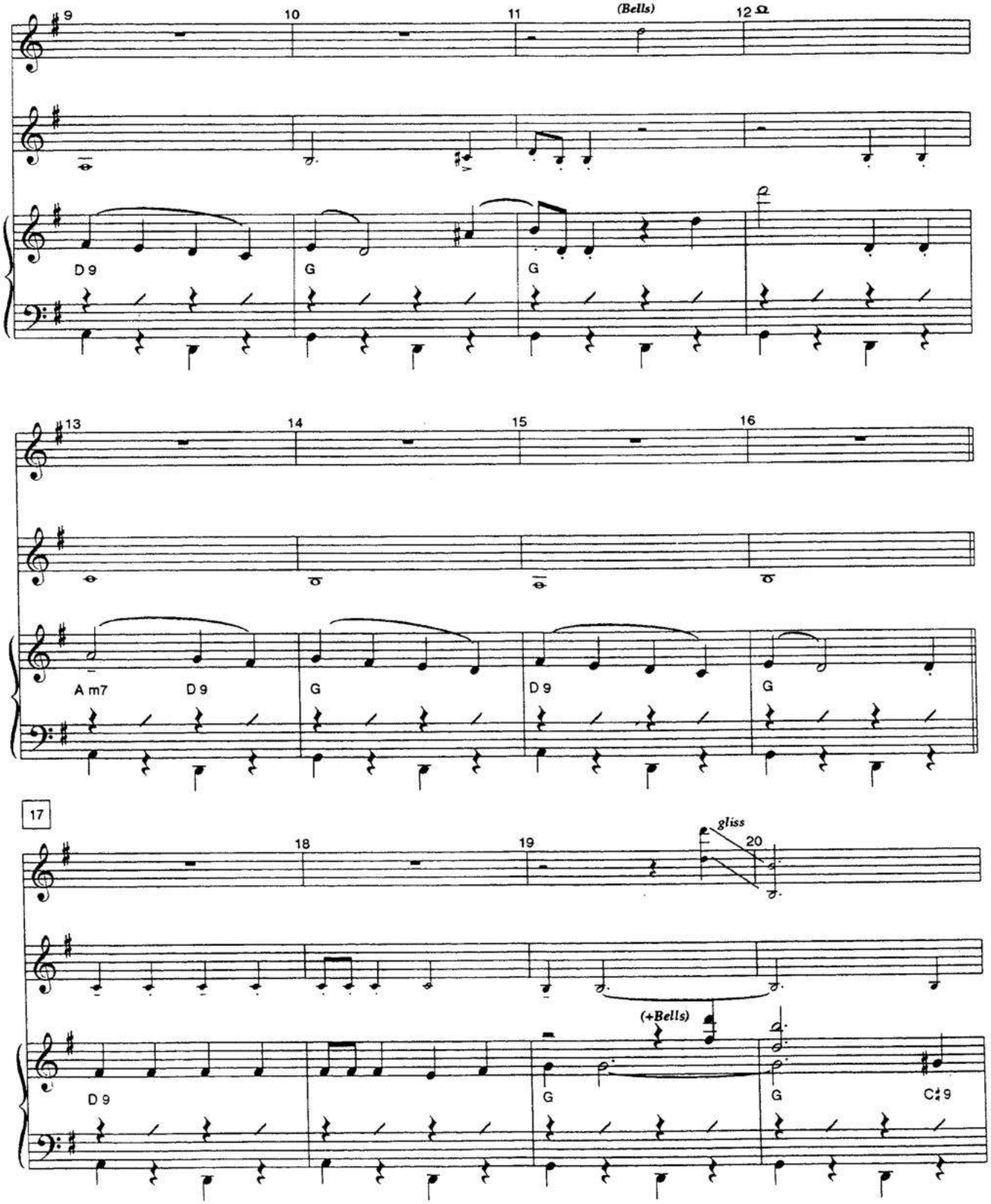

Slower
146
147
148
love be - ing loved by
love be - ing loved by
rit.

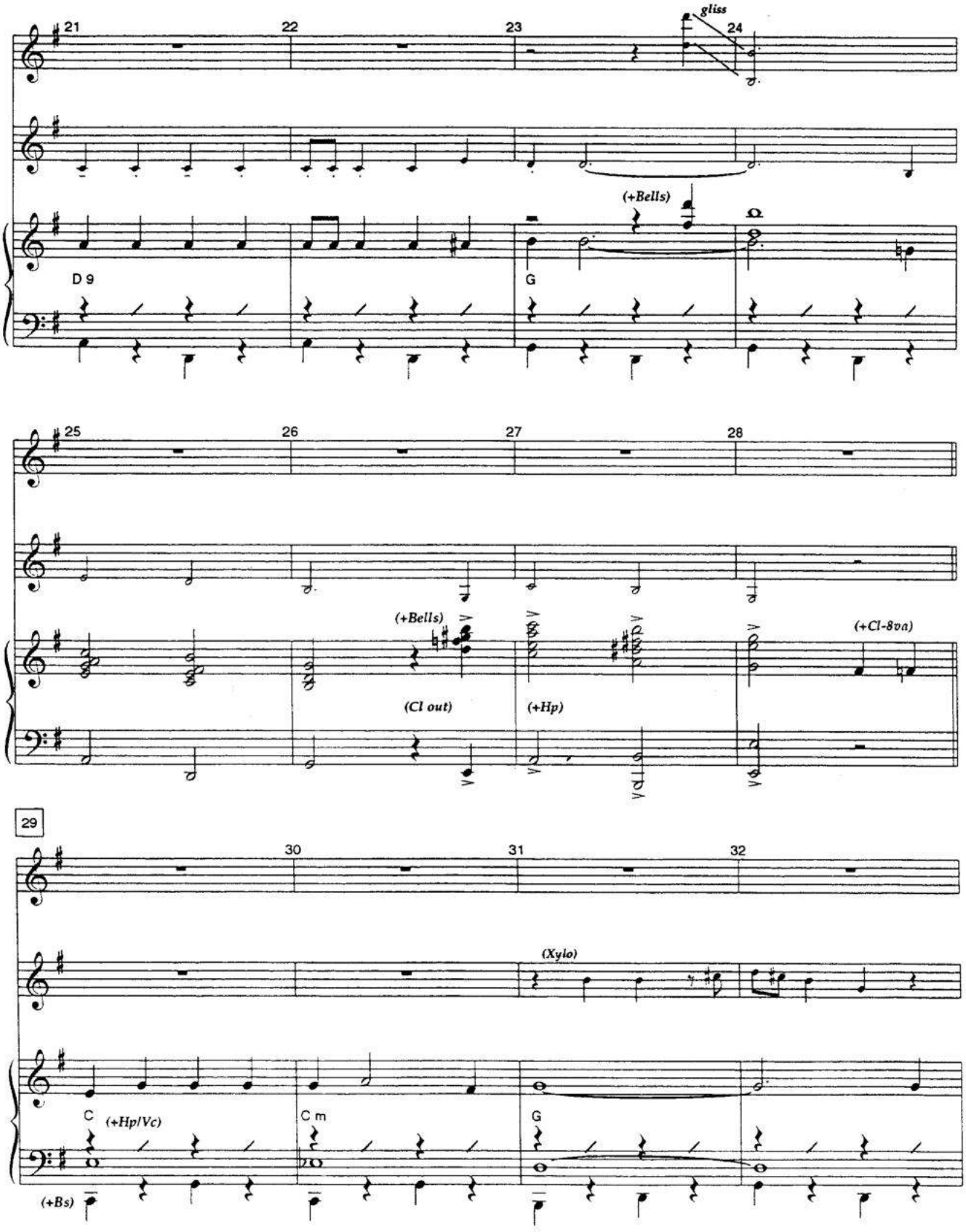

149
A tempo
pp
150
151
152
153
you.
you.
(Hp/Bells)
(Cl)
(Hp)
8va
pp

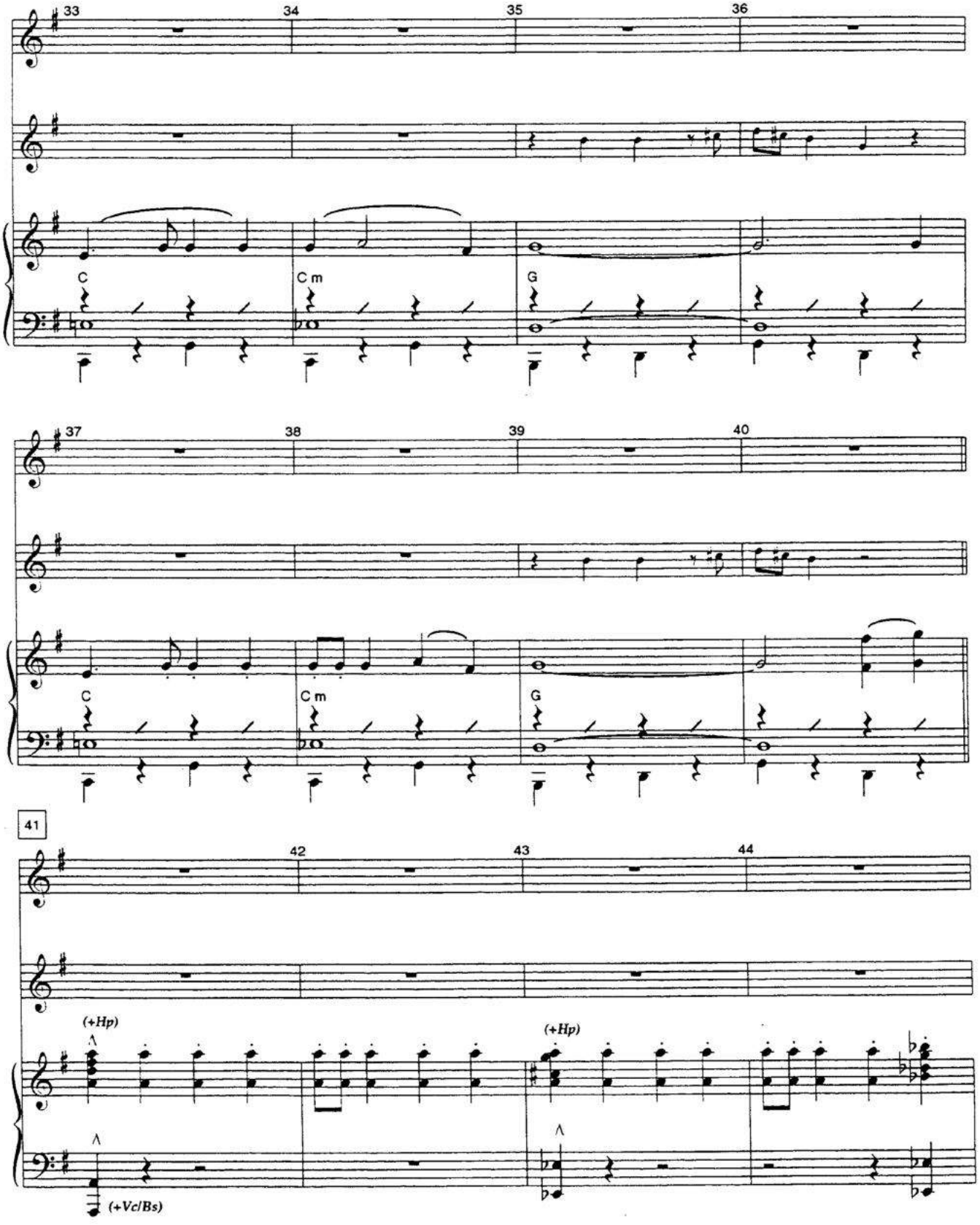
# *Bows*

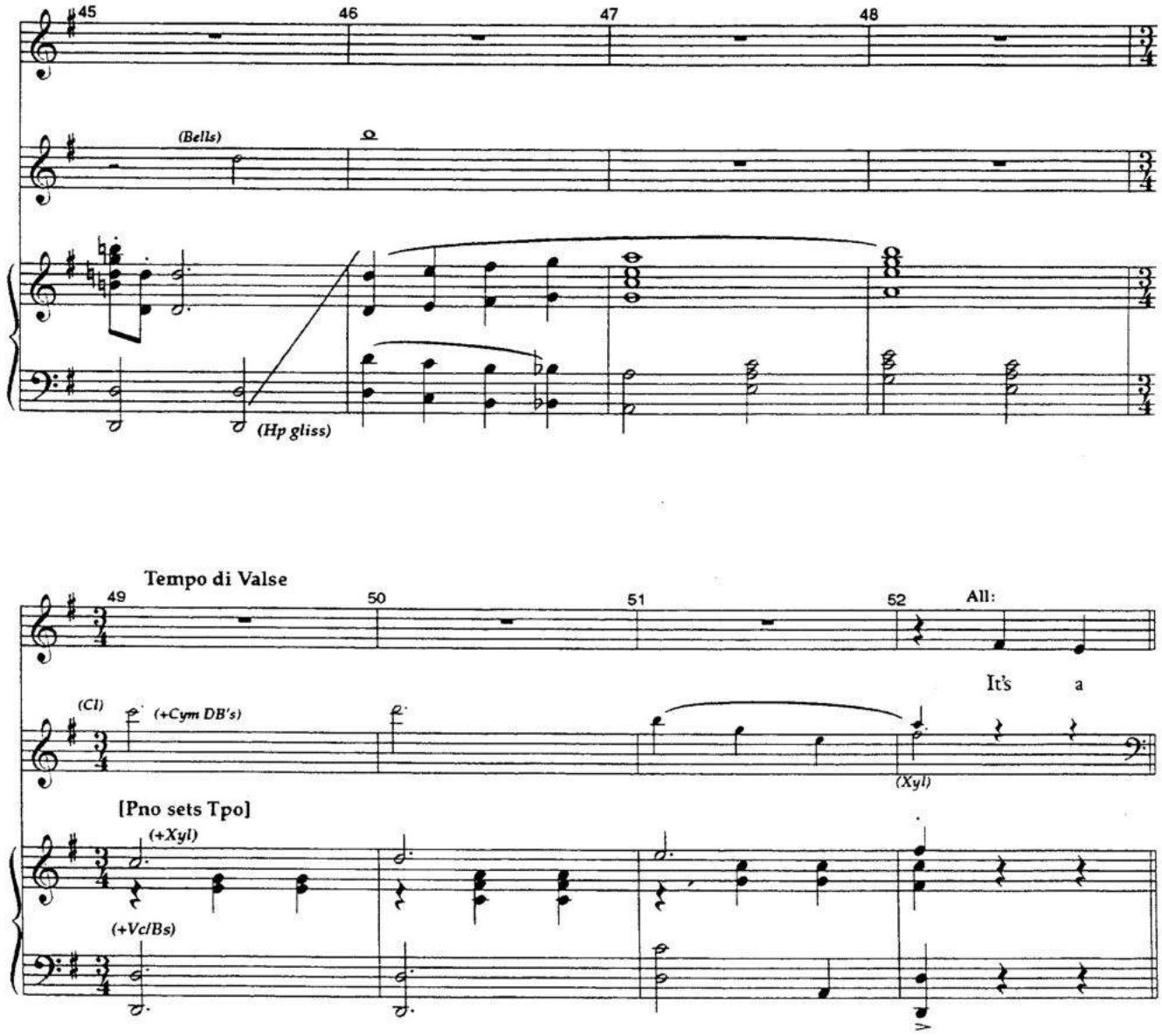
**Orchestration: Michael Gibson**

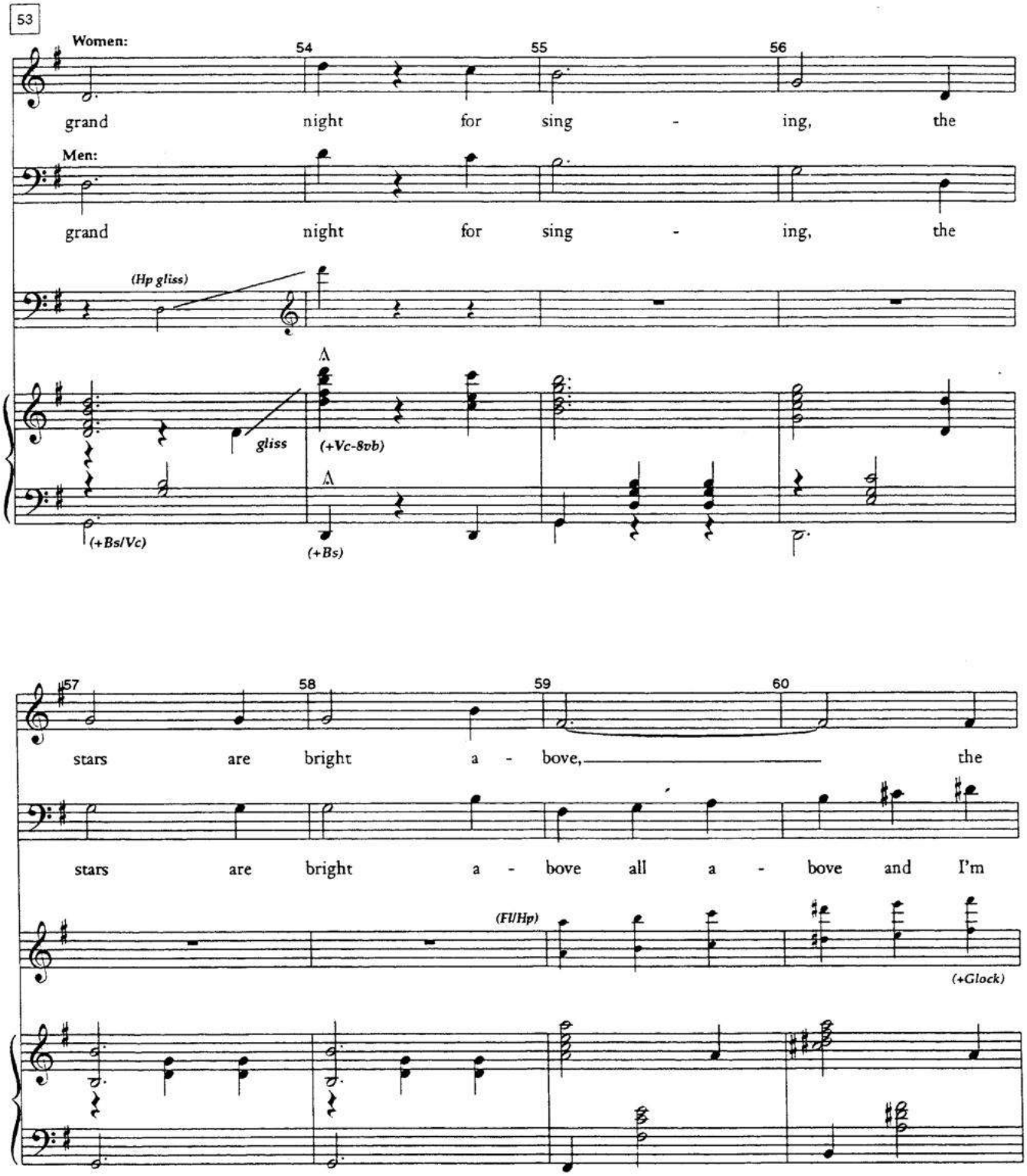


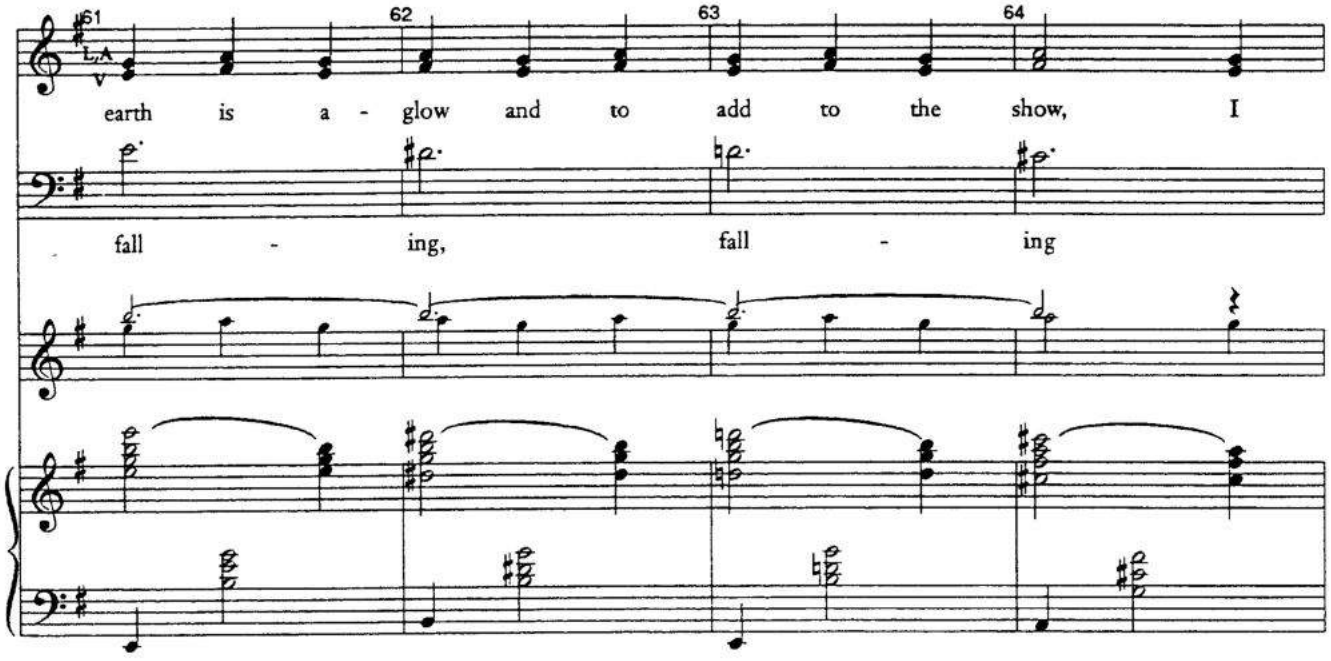

9
10
11
(Bells)
12
D 9
G
G
13
14
15
16
A m7
D 9
G
D 9
G
17
18
19
gliss
20
(+Bells)
D 9
G
G
C 9

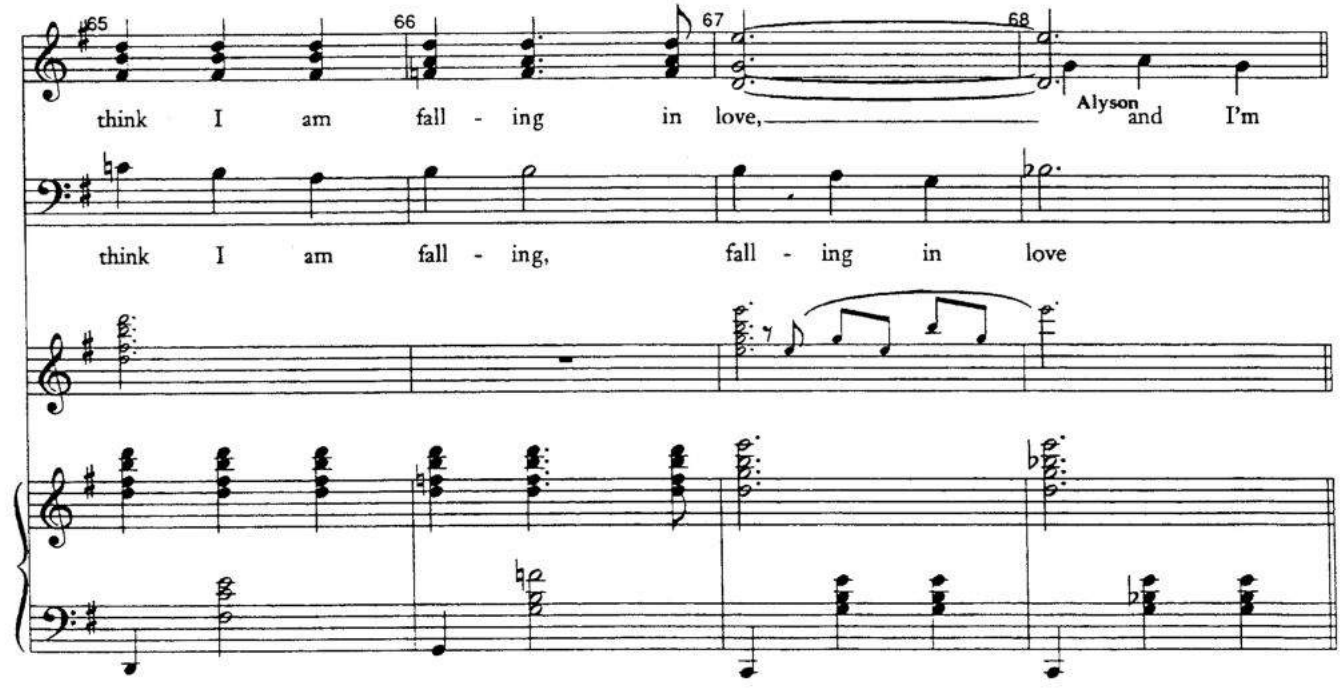

21
22
23
gliss
24
(+Bells)
D 9
G
25
26
27
28
(+Bells)
(Cl out)
(+Hp)
(+Cl-8va)
29
30
31
32
(Xylo)
C
(+Hp/Vc)
C m
G
(+Bs)

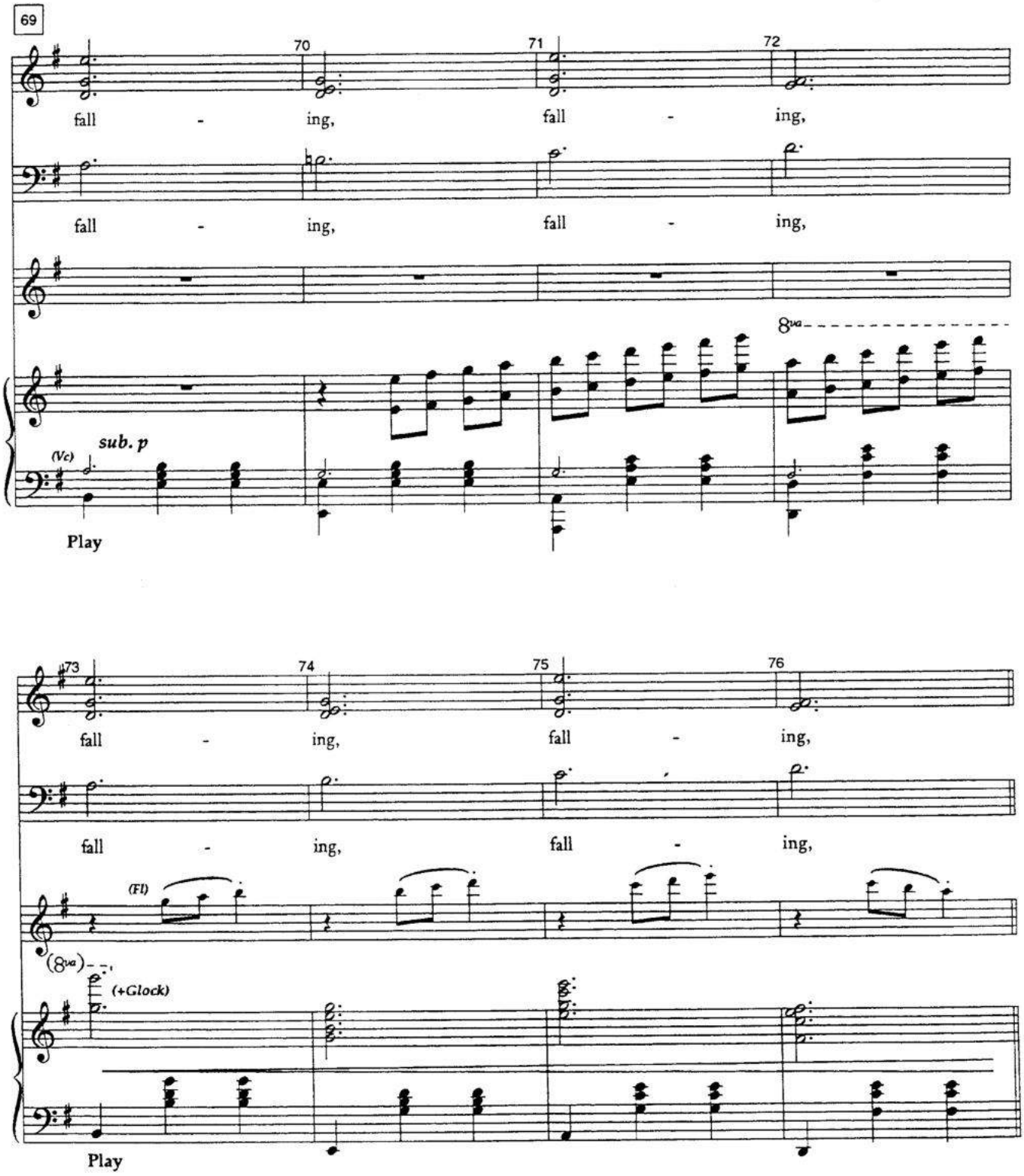

33
34
35
36
C
C m
G
37
38
39
40
C
C m
G
41
42
43
44
(+Hp)
(+Hp)
(+Vc/Bs)

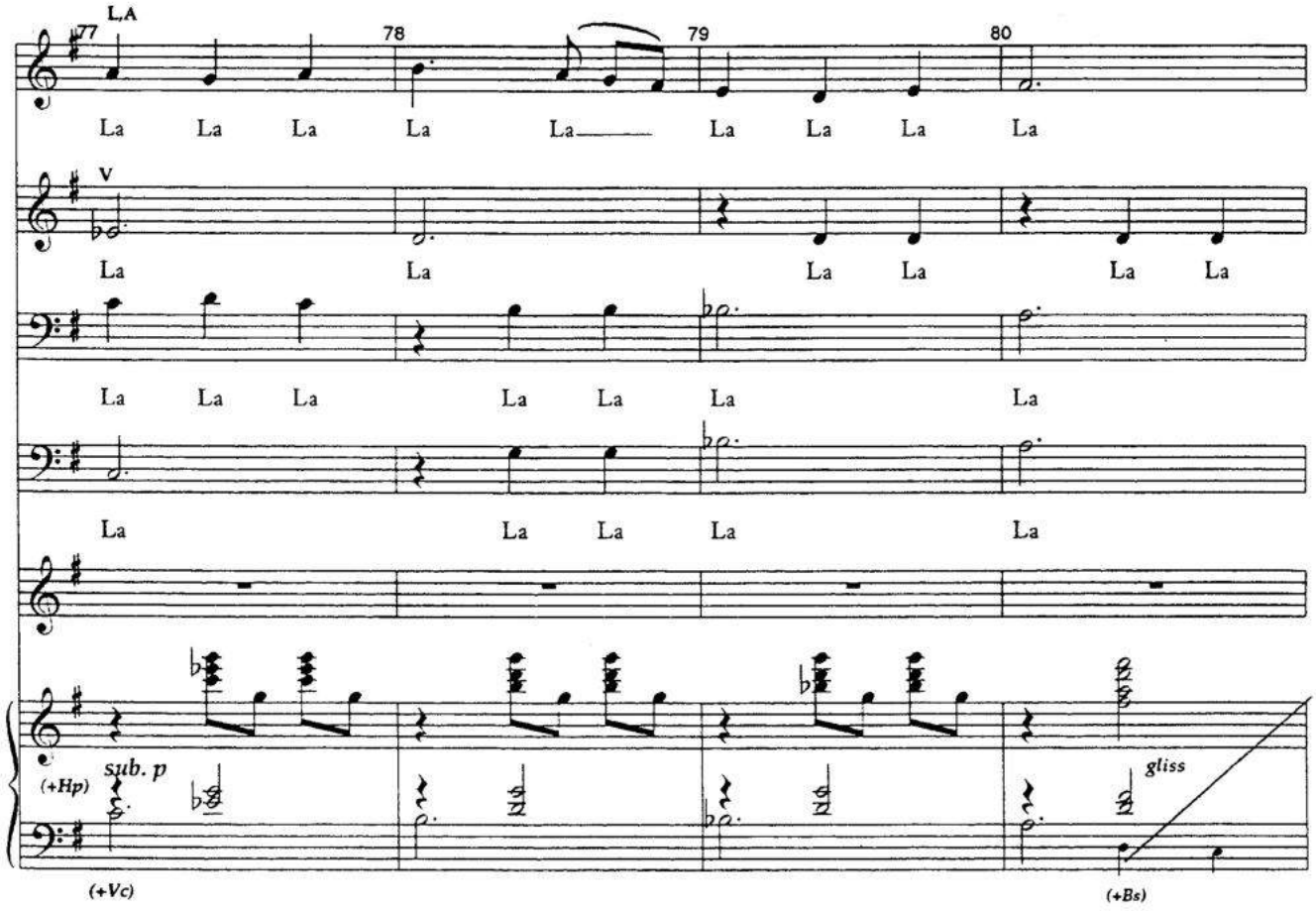

45
46
47
48
(Bells)
(Hp gliss)
Tempo di Valse
49
50
51
52
All:
It's a
(Cl)
(+Cym DB's)
(Xyl)
[Pno sets Tpo]
(+Xyl)
(+Vc/Bs)

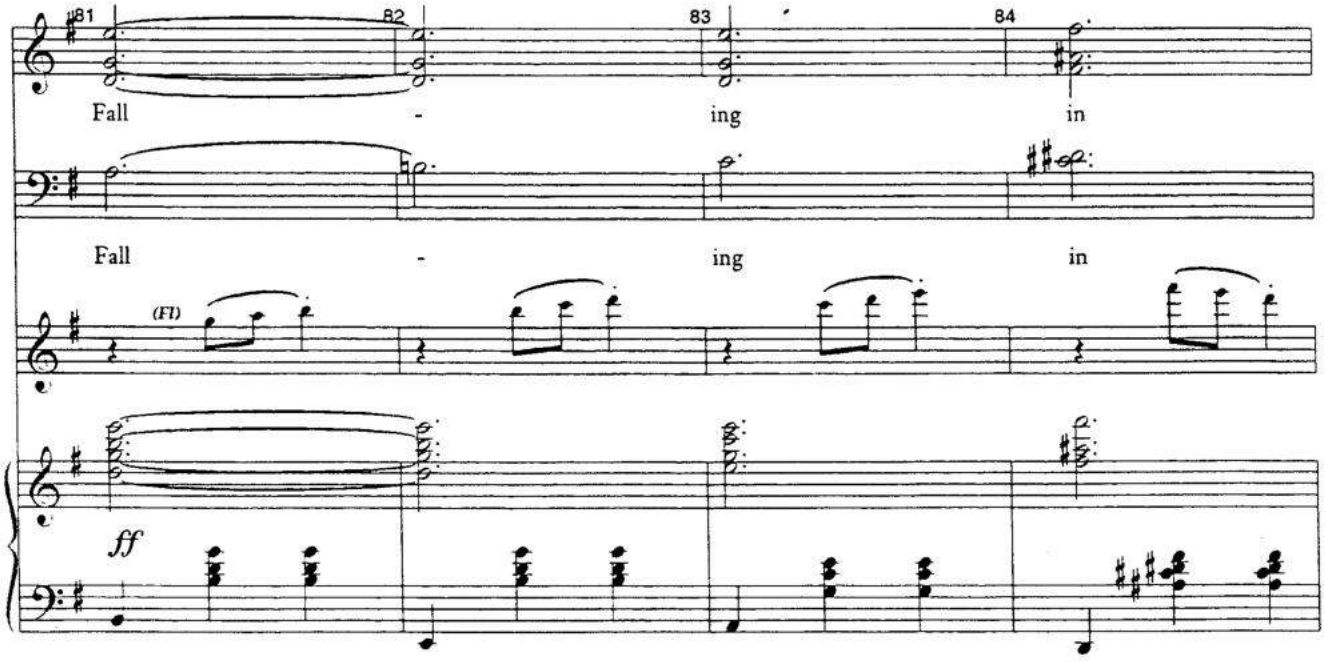

53
Women:
54
55
56
grand night for sing - ing, the
Men:
grand night for sing - ing, the
(Hp gliss)
gliss
(+Vc-8vb)
(+Bs/Vc)
(+Bs)
57
58
59
60
stars are bright a - bove, the
stars are bright a - bove all a - bove and I'm
(Fl/Hp)
(+Glock)

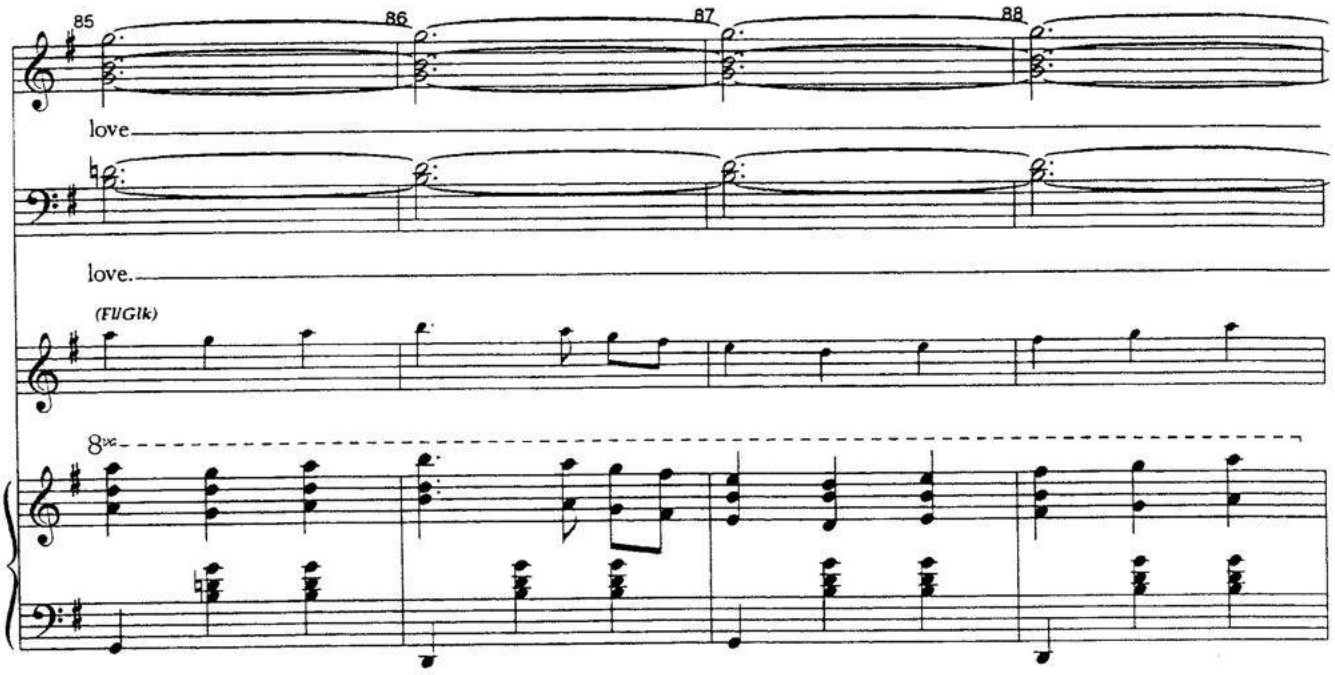

61
62
63
64
earth is a - glow and to add to the show, I
fall - ing, fall - ing

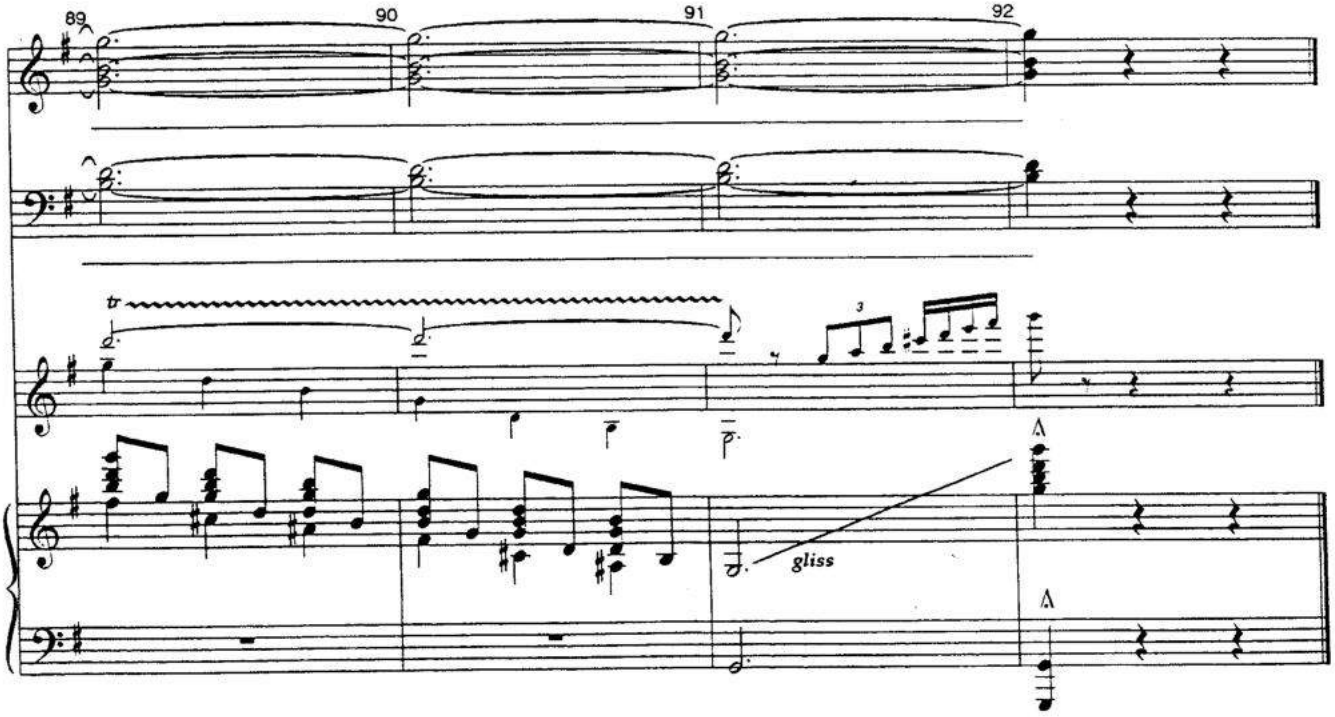

65
66
67
68
think I am fall - ing in love,
Alyson
and I'm
think I am fall - ing, fall - ing in love


69
70
71
72
fall - ing, fall - ing,
fall - ing, fall - ing,
8va
(Vc)
sub. p
Play
73
74
75
76
fall - ing, fall - ing,
fall - ing, fall - ing,
(Fl)
(8va)
(+Glock)
Play


LA
77
78
79
80
La La La La La La La La La
V
La La La La La La
La La La La La La La
La
La La La La
sub. p
(+Hp)
gliss
(+Vc)
(+Bs)

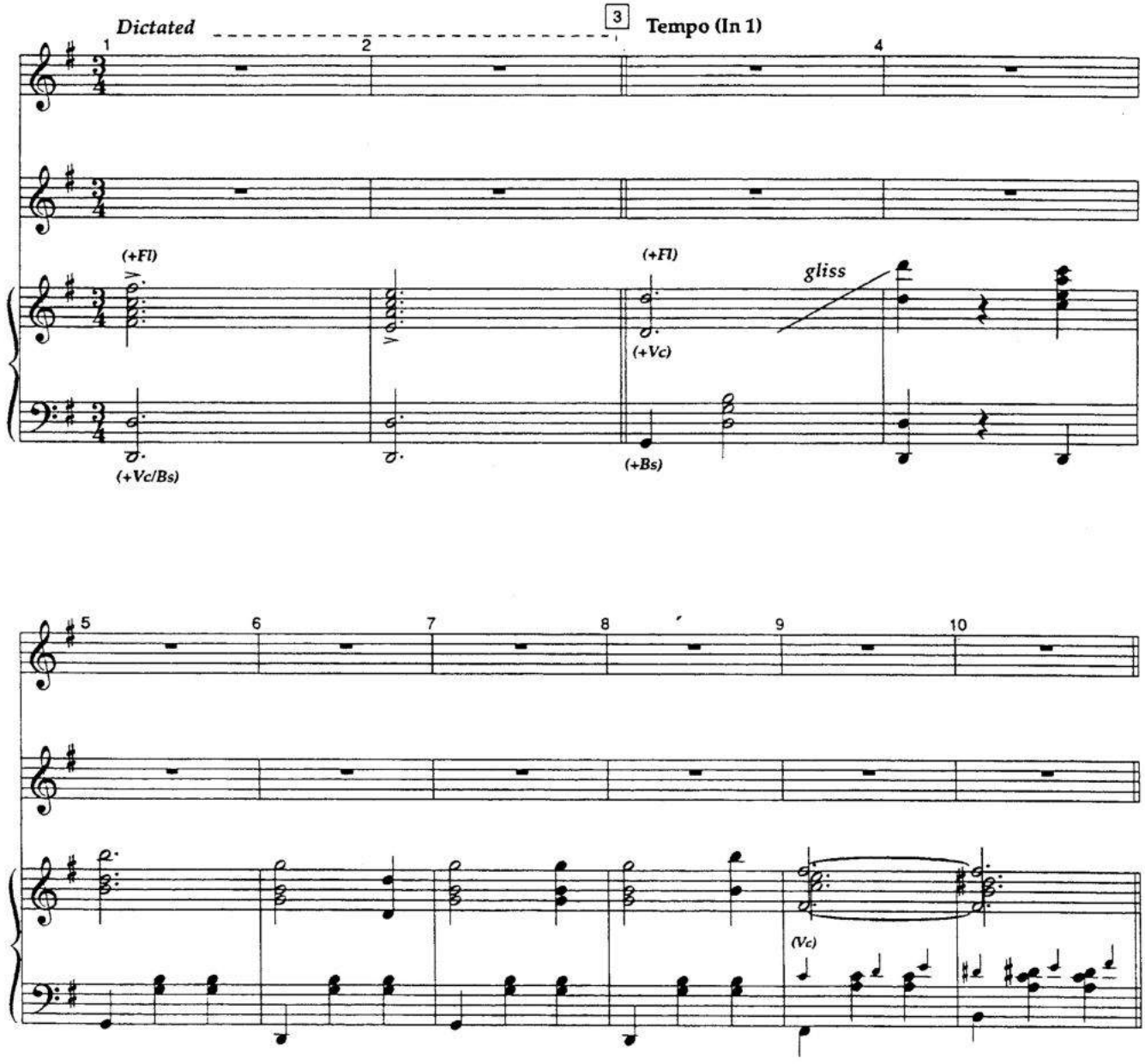

81
82
83
84
Fall - ing in
Fall - ing in
(Fl)
ff

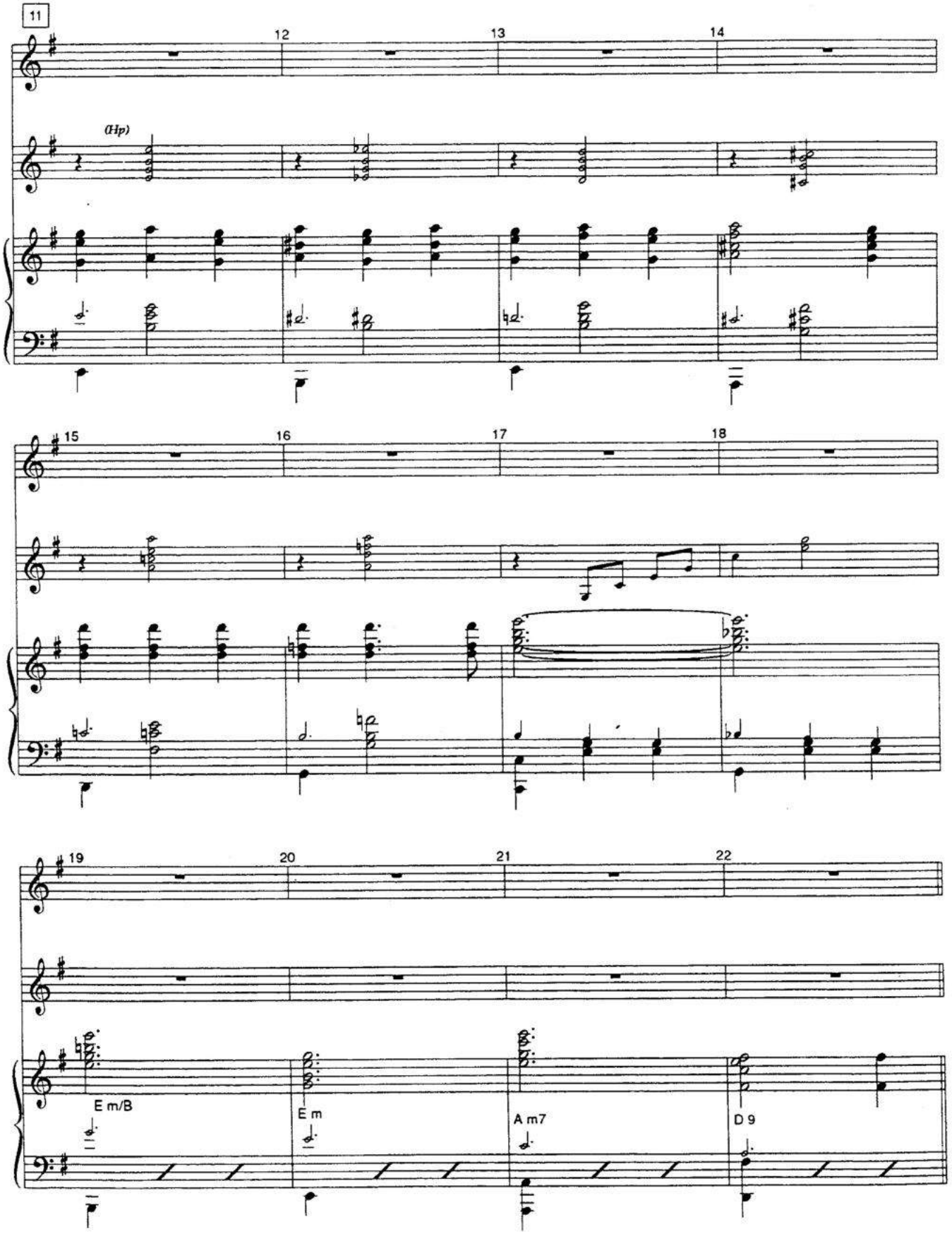

85
86
87
88
love
love.
(Fl/Glk)
8va

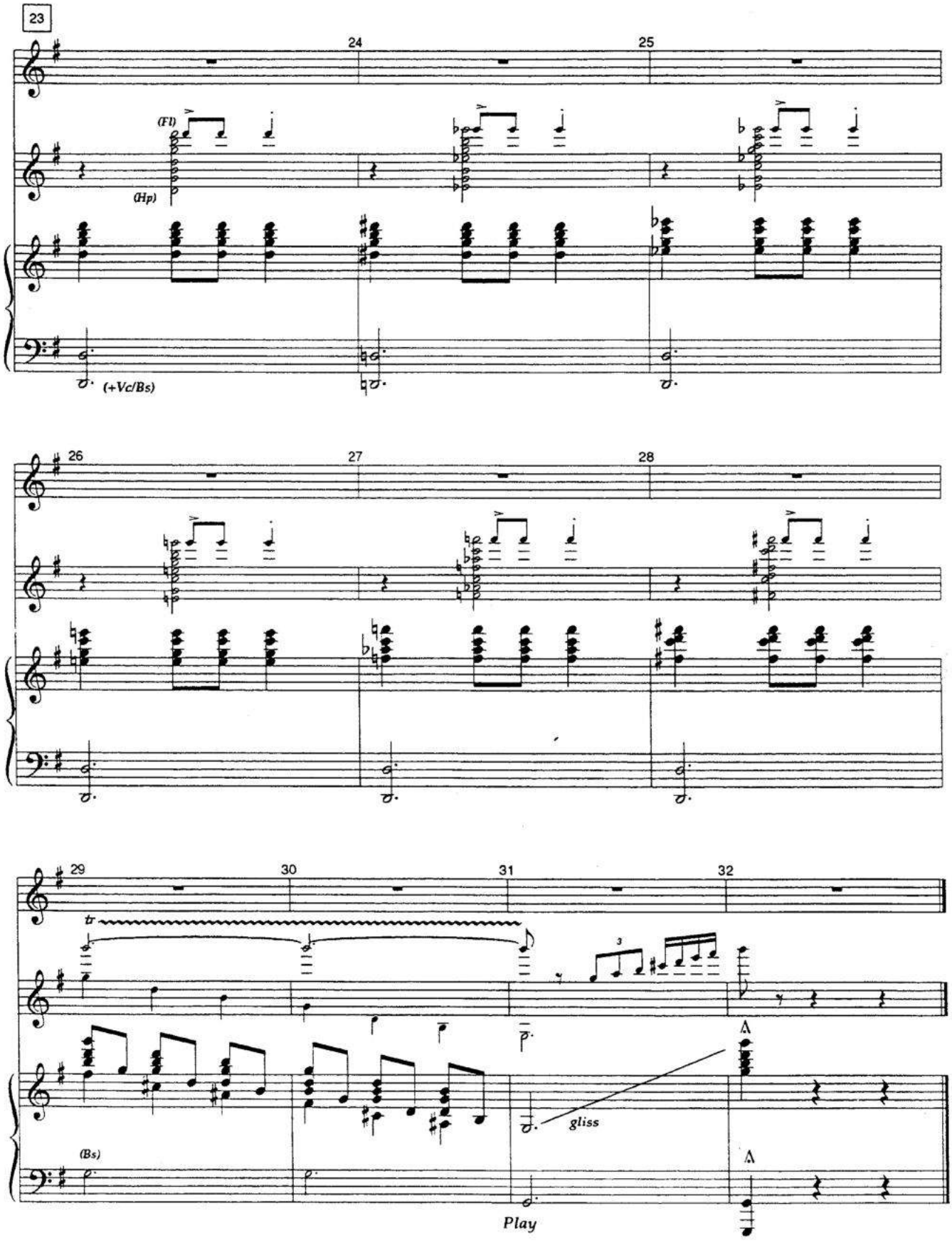

89
90
91
92
tr
3
gliss

# *Exit Music*

Orchestration: Michael Gibson




11
12
13
14
(Hp)
15
16
17
18
19
20
21
22
E m/B
E m
A m7
D 9


23
24
25
(Fl)
(Hp)
(+Vc/Bs)
26
27
28
29
30
31
32
tr
3
gliss
(Bs)
Play