

FUNNY GIRL

Music by
JULE STYNE

Lyrics by
BOB MERRILL

Book by
ISOBEL LENNART
based on her original story

Vocal Score

Piano reduction by
Robert H. Noeltner

FUNNY GIRL

Presented by RAY STARK in association with SEVEN ARTS PRODUCTIONS
First performance March 26, 1964 at the Winter Garden Theatre, New York

Directed by GARSON KANIN

Musical Numbers Staged by Carol Haney

Scenery and Lighting by Robert Randolph

Costumes Designed by Irene Sharaff

Musical Direction by Milton Rosenstock

Orchestrations by Ralph Burns

Vocal Arrangements by Buster Davis

Dance Orchestrations by Luther Henderson

Associate Producer Al Goldin

Associate Director Lawrence Kasha

Production Supervised by JEROME ROBBINS

Cast of Characters

(In order of appearance)

FANNY BRICE	Barbra Streisand
JOHN, STAGE MANAGER	Robert Howard
EMMA	Royce Wallace
MRS. BRICE	Kay Medford
MRS. STRAKOSH	Jean Stapleton
MRS. MEEKER	Lydia S. Fredericks
MRS. O'MALLEY	Joyce O'Neil
TOM KEENEY	Joseph Macaulay
EDDIE RYAN	Danny Meehan
HECKIE	Victor R. Helou
WORKMEN	Robert Howard, Robert Henson
SNUB TAYLOR	Buzz Miller
TROMBONE SMITTY	Blair Hammond
FIVE FINGER FINNEY	Alan E. Weeks
TRUMPET SOLOIST	Dick Perry
BUBBLES	Shellie Farrell
POLLY	Joan Lowe
MAUDE	Ellen Halpin
NICK ARNSTEIN	Sydney Chaplin
TWO SHOWGIRLS	Sharon Vaughn, Diana Lee Nielsen
STAGE DIRECTOR	Marc Jordan
FLORENZ ZIEGFELD, JR.	Roger De Koven
MIMSEY	Sharon Vaughn
ZIEGFELD TENOR	John Lankston
ZIEGFELD LEAD DANCER	George Reeder
ADOLPH	John Lankston
MRS. NADLER	Rose Randolph
PAUL	Larry Fuller
CATHY	Joan Cory
VERA	Lainie Kazan
JENNY	Diane Coupe
BEN	Buzz Miller
MR. RENALDI	Marc Jordan

Showgirls: Prudence Adams, Joan Cory, Diane Coupe, Lainie Kazan, Diana Lee Nielsen, Sharon Vaughn, Rosemarie Yellen.

Singers: Lydia S. Fredericks, Mary Louise, Jeanne McLaren, Joyce O'Neil, Rose Randolph, Stephanie Reynolds, Victor R. Helou, Robert Henson, Robert Howard, Marc Jordan, John Lankston, Albert Zimmerman.

Dancers: Edie Cowan, Christine Dalsey, Shellie Farrell, Ellen Halpin, Rosemary Jelincic, Karen Kristin, Joan Lowe, Jose Ahumada, Bud Fleming, Larry Fuller, Blair Hammond, John Nola, Alan Peterson, Alan E. Weeks.

FUNNY GIRL

Synopsis of Scenes

THE TIME: Shortly before and after World War I.

ACT I

- SCENE 1: Fanny's Dressing Room — The New Amsterdam Theatre
SCENE 2: Backstage — Keeney's Music Hall
SCENE 3: In Front of Keeney's Music Hall
SCENE 4: Backyard — Fanny's Neighborhood
SCENE 5: Onstage — Keeney's Music Hall
SCENE 6: Backstage and Chorus Dressing Room
Immediately following
SCENE 7: Mrs. Brice's Kitchen
SCENE 8: Backstage — The New York Theatre
SCENE 9: Onstage — The New York Theatre
SCENE 10: In Front of Follies Curtain
Immediately following
SCENE 11: Henry Street
SCENE 12: Interior of Mrs. Brice's Saloon
SCENE 13: A Private Dining Room — Baltimore
SCENE 14: Baltimore Railroad Terminal

ACT II

- SCENE 1: The Arnstein Long Island Mansion
SCENE 2: Mrs. Brice's Saloon
SCENE 3: Backstage — The New Amsterdam Theatre
Circa 1920
SCENE 4: Onstage — The New Amsterdam Theatre
SCENE 5: Fanny's Dressing Room
Immediately following
SCENE 6: Study — The Arnstein House
SCENE 7: Backstage — The New Amsterdam Theatre
SCENE 8: Onstage — The New Amsterdam Theatre
SCENE 9: Fanny's Dressing Room — The New Amsterdam Theatre

Instrumentation

- Woodwind No. 1: Alto Saxophone/Clarinet/Flute/Alto Flute/Piccolo
No. 2: Alto Saxophone/Clarinet/Flute/Piccolo/Soprano Saxophone
No. 3: Tenor Saxophone/Clarinet/Bass Clarinet
No. 4: Tenor Saxophone/Clarinet/Oboe/English Horn
No. 5: Bass Saxophone/Bassoon/Bass Clarinet
Horn, 3 Trumpets, 3 Trombones, Percussion, Guitar, Piano/Celesta
6 Violins, 3 Violoncellos, Contrabass

Musical Program

ACT I

No.	page
1. Overture	5
2. Opening — Act I	14
3. Poker Chant No. 1	14
4. If A Girl Isn't Pretty	15
5. I'm The Greatest Star	26
5a. Change of Scene	35
5b. Reprise: I'm The Greatest Star	36
6. Eddie's Fifth Encore	36
6a. Chaser	38
7. Cornet Man — <i>Instrumental</i>	39
— <i>Song</i>	43
7a. Chaser: Cornet Man	51
8. Nicky Arnstein No. 1	52
9. Change of Scene: If A Girl Isn't Pretty	55
10. Who Taught Her Everything?	56
10a. Change of Scene: I'm The Greatest Star	62
10b. End of Scene 8	62
11. His Love Makes Me Beautiful	63
11a. Change of Scene	73
12. I Want To Be Seen With You Tonight	74
13. Nicky Arnstein No. 2	80
14. Henry Street	81
— <i>Dance</i>	84
14a. Music Under Dialogue: Henry Street	89
15. People	90
15a. Poker Chant No. 2	96
16. End of Scene 12	97
17. Incidental	98
18. You Are Woman, I Am Man	99
18a. Change of Scene	106
19. Don't Rain On My Parade	107

ACT II

20. Entr'acte	114
21. Sadie, Sadie	121
21a. Change of Scene: If A Girl Isn't Pretty	127
22. Find Yourself A Man	128
22a. Change of Scene: Rat-tat-tat-tat	134
23. Rat-tat-tat-tat	135
— <i>Drill</i>	142
23a. — Part 2: Private Schwartz	146
23b. Change of Scene	154
24. Who Are You Now?	155
24a. Change of Scene	157
25. Don't Rain On My Parade (Nick's Version)	157
26. Opening Scene 7: Downtown Rag	159
27. The Music That Makes Me Dance	162
27a. Change of Scene: The Music That Makes Me Dance	166
28. Incidental-Underscore	167
29. Finale: Don't Rain On My Parade	168
30. Curtain and Exit Music	173

FUNNY GIRL

No. 1

Overture

Lyrics by
BOB MERRILL

Music by
JULE STYNE

Moderate maestoso - In 4

The musical score is divided into two main sections. The first section, starting at measure 1, is in 4/4 time and marked "Moderate maestoso". It features a piano accompaniment with a bass line that includes a "Timp." (Tympani) roll. The upper staff is for "Tpts." (Trumpets) with accents and dynamic markings like *ff* and *fz*. The lower staff includes parts for "Trbs., Hn." (Trumpets and Horns) and "Bs. Sax. (Timp. roll)". The second section, starting at measure 9, is marked "Moderately bright - In 2". It features a piano accompaniment with a bass line. The upper staff includes parts for "Fl., Xyl., Str., Gtr." (Flute, Xylophone, Strings, and Guitar) and "Cl." (Clarinet). The lower staff includes parts for "Bs." (Bassoon) and "+Tpt. Trbs., Bs. Sax." (Trumpets, Trumpets, and Bass Saxophone). The score includes various musical notations such as accents, dynamic markings (*mf*, *cresc.*, *poco a poco*), and performance instructions like "rall.".

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16

gva... Slower In 4 loco rall.

26 Rubato - In 4

Vlns. Hn. Cls., Cello, Bs. Sax., Pno.

mf

(Bs. trem.)

33 Broadly Tpt. solo gva

Tpts.

Vlms.

Br. *poco rall.*

This system shows the Violins (Vlms.) and Brass (Br.) parts. The Violins play a melodic line with triplets and slurs. The Brass part features a *poco rall.* (slightly slower) section with sustained notes.

38 Moderately - In 2

Vlms. Br. etc.

mf Saxs. Cello sust. etc.

This system is marked with the number 38 and the tempo 'Moderately - In 2'. It includes parts for Violins (Vlms.), Brass (Br.), Saxophones (Saxs.), and Cello (Cello sust.). The Saxophones and Cello parts have a *mf* (mezzo-forte) dynamic marking. The Cello part is marked 'Cello sust.' (Cello sustained).

This system continues the Saxophones (Saxs.) and Cello (Cello sust.) parts from the previous system, showing their melodic and harmonic development.

46

Str. Saxs. etc.

This system is marked with the number 46 and includes parts for Strings (Str.) and Saxophones (Saxs.). The Strings part features a melodic line with slurs and accents.

Tpts. Trbs.

This system shows the Trumpets (Tpts.) and Trombones (Trbs.) parts. The Trumpets play a melodic line with slurs and accents, while the Trombones provide harmonic support.

54

Str. etc.

Br.

Saxs.

Trb.

62

Saxs. 8va.

Tpts.

Saxs.

Br. (Vlins. 8va)

Saxs.

+Br.

Br., Saxs.

In 1

71 In 2

Vlns. Lento - Rubato
Hn. solo
ppp
rall.
Cello, Timp.

76 Vlns., Fl. 8va
mf Br., Saxs., Hn. f

84

+Bells Str., W.W. + 8va
mf Br.

92

Vins. 8va
unis. Tpts.

First system of musical notation, measures 92-94. It features a piano accompaniment with a treble and bass clef. The treble clef has a triplet of eighth notes in the first measure. The bass clef has a steady eighth-note accompaniment. Dynamics include *f* and *sfz*.

Second system of musical notation, measures 95-97. The piano accompaniment continues. The treble clef has a melodic line with a slur and a triplet. The bass clef has a steady accompaniment. Dynamics include *f* and *Tutti*. Percussion markings include *Cymb.* and *rall.*

Third system of musical notation, measures 98-100. The piano accompaniment continues. The treble clef has a melodic line with a slur and a triplet. The bass clef has a steady accompaniment. Dynamics include *sfz* and *rall.*. Percussion markings include *Cymb.* and *+Timp.*

Brightly - In 2

100

Fourth system of musical notation, measures 100-102. The piano accompaniment continues. The treble clef has a melodic line with a slur and a triplet. The bass clef has a steady accompaniment. Dynamics include *mp*. Percussion markings include *Xyl.*, *(Hi-hat Cymb.)*, *Pno.*, *+Str. Saxs.*, and *Trbs. cres.*

Fifth system of musical notation, measures 103-105. The piano accompaniment continues. The treble clef has a melodic line with a slur and a triplet. The bass clef has a steady accompaniment. Dynamics include *mp* and *pp*. Percussion markings include *Tpts. growl* and *(cont.)*.

108

Musical score for measures 108-111. The top staff features a melodic line with eighth-note patterns and accents. The bottom staff provides a bass line with chords and eighth notes. The key signature changes from one flat to two flats at measure 109.

Musical score for measures 111-112. The top staff continues the melodic line with a 'etc.' marking. The bottom staff includes a drum part labeled 'Dr.' with a rhythmic pattern of eighth notes.

112

Musical score for measures 112-115. The top staff is for strings ('Str.') and includes a 'ff' dynamic marking. The bottom staff is for brass instruments, including Trumpets ('Tpts.'), Saxophones ('Saxs.'), Clarinets ('Cl.'), and Trombones ('Trb.'). A 'Bs. Sax., Bs.' instruction is also present.

Musical score for measures 115-119. The top staff continues the melodic line. The bottom staff provides a bass line with chords and eighth notes.

120

Musical score for measures 119-120. The top staff includes a 'Tpts.' instruction. The bottom staff includes a '+Trbs.' instruction. A 'Saxs. Cl.' instruction is also present. The 'Bs. Sax., Bs.' instruction is repeated at the bottom.

etc. Tpts.

This system contains two staves of music. The upper staff is a grand staff (treble and bass clefs) with piano accompaniment. The lower staff is a trumpet part with a 'Tpts.' label above it. Dynamics include accents and a 'v' (vibrato) marking.

This system continues the piano accompaniment and trumpet part from the first system. It features similar rhythmic patterns and dynamics.

128 Saxs., Cl.

Trbs. unis. Black key Flies Str. sust.

This system introduces saxophone and clarinet parts. The upper staff has a '128' box and a 'Saxs., Cl.' label. The lower staff has a 'Trbs. unis.' label and a 'Black key Flies' annotation with a dashed line pointing to a specific note. A 'Str. sust.' (string sustain) marking is also present.

This system continues the saxophone and clarinet parts, showing melodic lines and harmonic support.

Tpt. unis. Tpts.

ff Tutti unis. (except Trbs.)

This system features a trumpet part labeled 'Tpt.' and a section for 'unis. Tpts.' (unison trumpets). A dynamic marking of '*ff*' (fortissimo) is used for the 'Tutti unis. (except Trbs.)' section.

138 Xyl. solo +Str.

Sn. Dr. solo Hn. solo mp Trbs. cresc. poco a poco

This system features solo parts for Snare Drum ('Sn. Dr. solo'), Xylophone ('Xyl. solo'), Horns ('Hn. solo'), and Trumpets ('mp Trbs.'). A string section is added ('+Str.'). The dynamic marking 'cresc. poco a poco' (crescendo poco a poco) is used for the woodwind and string parts.

Musical score for measures 140-145. The top staff is for Saxophones (Saxs.) and the bottom staff is for Basses and Bass Saxophones (Bs., Bs. Sax.). The key signature has two flats and the time signature is 2/2. The music features a melodic line in the saxophones and a rhythmic accompaniment in the basses.

Musical score for measures 146-153. The top staff is for Violins and Trumpets unison (Vlns. Tpts. unis.) and the bottom staff is for Basses (Bs. 8 bassa). The key signature has two flats and the time signature is 2/2. The music is marked *ff* (fortissimo). Other instruments listed include Saxophones, Guitar, Piano (8va), and Trumpets (+Trbs.).

Musical score for measures 154-159. The top staff is for Violins (Vlns. gva) and the bottom staff is for Trumpets and Saxophones (Trbs., Saxs.). The key signature has two flats and the time signature is 2/2. The music is marked *rall.* (rallentando). Other instruments listed include Cymbals (Cymb.), Timpans (Timp.), and Trumpets (Tpt.).

Musical score for measures 160-165. The top staff is for Violins (Vlns. gva) and the bottom staff is for Trumpets and Saxophones (Trbs., Saxs.). The key signature has two flats and the time signature is 2/2. The music is marked *rall.* (rallentando) and *Tpt. smear*. Other instruments listed include Cymbals (Cymb.), Timpans (Timp.), and Trumpets (Tpt.).

Musical score for measures 166-171. The top staff is for Violins (Vlns. gva) and the bottom staff is for Trumpets and Saxophones (Trbs., Saxs.). The key signature has two flats and the time signature is 2/2. The music is marked *rall.* (rallentando). Other instruments listed include Cymbals (Cymb.), Timpans (Timp.), and Trumpets (Tpt.).

Musical score for measures 172-177. The top staff is for Violins (Vlns. gva) and the bottom staff is for Trumpets and Saxophones (Trbs., Saxs.). The key signature has two flats and the time signature is 4/4. The music is marked *Slowly - In 4*. Other instruments listed include Cymbals (Cymb.), Timpans (Timp.), and Trumpets (Tpts.).

Attacco

14
No. 2

Opening - Act I (Underscore)

[Curtain]
Lento - Rubato

Piano

Cl.
p

G Fl.

Str.

Cello

Cello solo

Vlns.

No. 3

Poker Chant No. 1

Cue: EMMA takes Indian costume out of closet.

JOHN: (offstage) Half hour (dialogue)
FANNY: A lot of years..
MRS. BRICE: A lot of years.

3
Slowly - Rubato

MRS. STRAKOSH:

I think you're bluff-ing, Miss-us Stra-kosh, Bluff-ing. You

Piano

Vlns.
pp

Cls.
fz p

(Str. trem.)

Bsn.

MRS. BRICE: 7

think so? I think so. You with your glass face, I think you got noth-ing.

MRS. STRAKOSH:

Sar - ah Stra - kosh, you have - n't got a sec - ond ace! — Then my ad -

vice to you is, hon - ey.. Close up your mouth And put up the mon - ey!

Cls. Vlns. pizz. Trbs. *pp* Hn., Trbs.

Segue as one

No. 4

If A Girl Isn't Pretty

Very slowly
Cl. EMMA: I'm going to have this brushed... etc.

Piano *p* Cl. 2

8

G Fl.

Musical score for measures 8-13. The top staff contains a melodic line with a box around the measure number '8'. The bottom staff contains a piano accompaniment. The key signature has one sharp (F#).

Musical score for measures 13-14. The top staff continues the melodic line, and the bottom staff continues the piano accompaniment.

14

Musical score for measures 14-19. The top staff continues the melodic line, and the bottom staff continues the piano accompaniment.

MRS. STRAKOSH: ...
They want something
to look at!

MRS. STRAKOSH: (*Sung*)
If a

Str.

Cello

Musical score for measures 19-20. The top staff contains the vocal line for Mrs. Strakosh. The bottom staff contains the piano accompaniment, with 'Str.' and 'Cello' markings. The key signature has one sharp (F#).

21 Moderately - In 2

girl is - n't pret - ty Like a Miss At - lan - tic Cit - y, All she

p Str., W.W.

Musical score for measures 21-26. The top staff contains the vocal line with lyrics. The bottom staff contains the piano accompaniment. The key signature has two sharps (F# and C#).

gets from life is pit - y and a pat. Is a
 WW. G Fl., Vlns. 8va

Cello

Trbs. 8 bassa

29

nose with de - vi - a - tion Such a crime a - gainst the na - tion? Should I

MRS. STRAKOSH, O'MALLEY & MEEKER:

throw her in - to jail Or drown the cat? She must

WW. ^ Str. ^

mf Trbs. 8 bassa

37

shine in ev - 'ry de - tail, Like a ring you're buy - ing re - tail; A

p Str. WW.

45

MRS STRAKOSH: Allargando

stan-dard size that fits a stan-dard dress. When a girl's in - ci -

+Picc. *mf* Str.

Tempo 1º

ALL 3:

den-tals Are no big-ger than two len-tils, Then to me it does - nt spell suc -

51 Slowly - In 4

FANNY: Don't worry, Mrs. Strakosh.... etc.

.... And I'll sing-- and I'll dance--

cess!

Fl. Cello *pp* W.W.

56 [Scene change] Ricky-ticky

Pno., Cls.

mf

First system of piano accompaniment, featuring a treble and bass clef with a key signature of three flats and a 4/4 time signature. The music consists of chords and moving lines in both hands.

Second system of piano accompaniment, continuing the piece. A box containing the number '64' is positioned above the treble staff. The notation includes various chordal textures and melodic fragments.

KEENEY: You're fired!

Repeat until cue: KEENEY:
A great choice for the chorus, Eddie.

Slowly

What's the matter -- you owe

Third system of piano accompaniment, corresponding to the vocal lines above. It includes a repeat sign and a dynamic marking of *pp* (pianissimo) for the final measure.

somebody a favor? etc....

Fourth system of piano accompaniment, continuing the accompaniment for the vocal line above. The notation shows a continuation of the harmonic and melodic patterns.

FANNY: I've been on the stage since I was ten.... etc.

Cue: FANNY:
But Mr. Keeney! --
EDDIE:

If a

Fifth system of piano accompaniment, corresponding to the vocal lines above. It includes a dynamic marking of *p* (piano) and the instruction 'Str., Celesta' (Strings, Celesta). The system concludes with a bass clef marking 'Bs.' at the bottom right.

74 Tempo I ♩

girl is - n't pret - ty, Like a Miss At - lan - tic Cit - y, She should

muted Tpts. Str., Gtr. Tpts. Tpts. +Tpts. Str.

Cls.

dump the stage And try an - oth - er route. An - y

+Trbs. Br., Picc., Fl. Gtr., Pno.

mf

82

guy who pays a quar - ter For a seat just feels he ought - er See a

Picc., Fl. Br. Br.

Str.

fig - ger that his wife can't sub - sti - tute! Kid, my

Vins. sva Br. WW, Vlns., Hn.

+Trbs. *mf*

90

heart ain't made of mar-ble, But your rhy - thm's real - ly horr'- ble And that

muted Tpts. Str, Gtr. Tpts. Tpts. +Tpts. Str.

Cls.

98 Ad lib.

map of yours just ain't no val - en - tine. Ev'ry - thing you got's a -

Vlns. Celesta

+Trbs. f +Br. rall. p +Str., W.W.

In tempo

bout right, But the damn thing don't come out right! So, for - get it, kid, And just re -

+Tpts.

104

Slowly - In 4

EDDIE: I'm sorry, kiddo.

FANNY: So am I.... etc.

sign!

Str. Bsn. p Cls.

[Change of scene]
col 8va

FANNY: Heckie! How come you waited?

Str., Fl. *f*

HECKIE: You know, Fan ..

HECKIE: (Sung)

If a girl ain't per -

Vln. *f*

Str.

Vins. sust.

Cello *p*

115 W.W.

WORKMAN:

HECKIE:

fec - tion, Bet - ter take up a col - lec - tion. Ev - 'ry girl must be a

+Hn. (Vins. sva)

(loco)

Str.

Ad lib. 123

+TWO WORKMEN:

dazz - ler and a beaut. You've got ver - y nice de -

W.W. sva

Str., W.W. (+sva)

+Br.

colla voce

Brighter tempo

port-ment, But when they see that as - sort-ment.. From the gall - 'ry they'll be
Str.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

HECKIE GROUP: Hn. 8 bassa

throw - ing fruit! If a

Vlns. etc.

Tpts. Trbs., Pno., Gtr.

The second system features a vocal line with the lyrics "throw - ing fruit! If a". Below the vocal line, there are instrumental parts for Violins (Vlns.), Trumpets (Tpts.), Trombones (Trbs.), Piano (Pno.), and Guitar (Gtr.). The piano accompaniment continues from the previous system, with a sixteenth-note figure in the right hand.

131

CARD PLAYERS: +Fl., Cl.

If a girl is - n't pret - ty,

(HECKIE GROUP:) KEENEY GROUP:

girl is - n't pret - ty, If a

p *cresc. poco a poco*

The third system contains two vocal lines. The first line has the lyrics "If a girl is - n't pret - ty,". The second line, labeled "(HECKIE GROUP:)" and "KEENEY GROUP:", has the lyrics "girl is - n't pret - ty, If a". The piano accompaniment features a dynamic marking of *p* (piano) and a *cresc. poco a poco* (crescendo poco a poco) instruction. The piano part consists of chords and moving lines in both hands.

140

If a girl is - n't pret - ty, If a
 (+HECKIE GROUP:)
 girl is - n't pret - ty, If a girl is - n't pret - ty, If a

girl is - n't pret - ty, _____
 HECKIE GROUP:
 girl is - n't pret - ty, _____ She should

W.W.
 Br.
 R.H.
 Cymb.
 gliss.
 Short Cymb.

149

Get a week-ly
 ALL:
 get a job, go get a job, get an - y job, Get a week-ly

Br.
 Pno.
 Gtr.
 Str., W.W.
 Sn. Dr.

W.W. pay! GIRLS: 'Cause if a girl is - n't pret - ty, Like a

Trbs. Str. (*mf*) (+W.W. after beats)

ALL: Miss At - lan - tic Cit - y, She's a real Miss no - bod - y,

W.W., (Vlns. sva) Br. (b)

156

GIRLS: U. S. A. If a

Str., W.W. Br. Hn. ff Br. Tutti sfz

Fade out poco a poco girl is - n't pret - ty, If a girl is - n't pret - ty, If a girl is - n't pret - ty. ppp

I'm The Greatest Star

Slowly

FANNY: Hey, Mr. Ryan etc.
Fl. solo

....recognizes me! Listen ..

Piano

pp Str.

Detailed description: This system shows the beginning of the piano accompaniment. The right hand (treble clef) features a melodic line with eighth notes and quarter notes, while the left hand (bass clef) provides a simple harmonic accompaniment. The tempo is marked 'Slowly' and the dynamics are 'pp' (pianissimo). The instrumentation includes strings and a flute solo.

5

Slowly - In 2
Recitativo

I've got thir - ty six ex - pres - sions, "Sweet as pie" to "tough as leath - er," And that's

Str.

p Br. *colla voce*

Detailed description: This system contains the vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in a recitativo style, with a steady eighth-note rhythm. The piano accompaniment features a simple harmonic support with a bass line in the left hand and chords in the right hand. The tempo is 'Slowly - In 2' and the style is 'Recitativo'. Dynamics include 'p' (piano) and 'colla voce'.

In 4

six ex - pres - sions more than all the Bar - ry - mores put to - geth - er. In -

+Cls., Bsn.

Detailed description: This system continues the vocal line and piano accompaniment. The tempo changes to 'In 4'. The vocal line includes a triplet of eighth notes. The piano accompaniment features a more active bass line and chords in the right hand. The instrumentation includes clarinets and bassoons.

stead of just kick - ing me, Why don't they give me a lift? I

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line features several triplet markings over eighth notes. The piano accompaniment provides a steady harmonic accompaniment. The tempo remains 'In 4'.

think it's a plot 'cause they're scared that I've got such a gift. I'm miffed. 'Cause

This system contains a vocal line with lyrics and piano accompaniment. The vocal line features several triplet markings over the notes. The piano accompaniment consists of chords and moving lines in both the right and left hands.

14 Moderately - In 2

I'm the great-est star. I am by

Cls. Fls.

p Str. + Banjo, Trbs.

This system begins with the tempo and meter marking 'Moderately - In 2'. It includes a vocal line and piano accompaniment. The piano part includes markings for 'Cls.' (Clarinets), 'Fls.' (Flutes), and '+ Banjo, Trbs.' (Banjo and Trumpets). The piano accompaniment is marked 'p Str.' (piano strings).

(Spoken:)

far, But no one knows it. Wait, they're gon - na hear a

Tpts. Fl. Vln. pizz.

This system contains a spoken section. The vocal line has the lyrics 'far, But no one knows it. Wait, they're gon - na hear a'. The piano accompaniment includes markings for 'Tpts.' (Trumpets) and 'Fl. Vln. pizz.' (Flute and Violin pizzicato).

22 (Sung:)

(She applauds)

voice A sil-ver flute... ah hah ah hah, They'll cheer each "toot"

Str., W.W. Fl.

This system contains a sung section. The vocal line has the lyrics 'voice A sil-ver flute... ah hah ah hah, They'll cheer each "toot"'. The piano accompaniment includes markings for 'Str., W.W.' (Strings and Woodwinds) and 'Fl.' (Flute). The piano part features a melodic line in the right hand and a bass line in the left hand.

(Spoken:) 30 (Sung:)

When I ex - pose it! Can't you see to look at me That I'm

Tpts.

pizz.

Str.

Hn.

Hn. arco Str.

a natch - ral "Ca - mille!" As Ca - mille I just feel

Tpts.

(Spoken:)

I've so - much to of - fer. I know I'd be di - vine be - cause

W.W.

38 (Sung:)

I'm a nat - u - ral cough - er, (cough - - -)

Xylos. gliss.

Br., W.W.

Some ain't got it, Not a lump. I'm a great big clump of tal-ent!

46 (Spoken:) Did you ever hear the story about the travelling salesman? (Sung:)

Laugh! They'll bend in half.. A thou-sand

W.W., Vlns. pizz.
Trb. solo (wa-wa)

(Spoken:) (Sung:) (Spoken:)

laughs (Stick a-round for the jokes) A thou-sand fac - es. (I re - it - er - ate)

54 (Sung:)

When you're gift-ed, Then you're gift-ed. These are "facts" I got no axe to

Vlns.
Tpts., W.W.
Trbs., Hn., Cello

grind. _____ Hey, what — are they blind?

Tpts. W.W., Xyl.

W.W.

Moderate 2 (Charleston)

In all — of the world so — far I'm the great-est star.

W.W. +Xyl. Br.

W.W., Trbs. +Tpts.

65

Who is the pip with pi - zazz? Who is all gin - ger and jazz?

+Vlms

p Trbs., W.W.

Who is as glam - or - ous as? Who's an A - mer - i - can Beau - ty

80

Rose, With an a - mer - i - can beau - ty nose? And ten a -

mer - i - can beau - ty toes? Eyes on the tar - get and wham!

88 Slowly - In 4

One. shot, one gun - shot and bam! Hey, Mis - ter Zieg - feld, here I

Più mosso

93

am! I'm the great - est

star, I am by far, But no one

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'star,' followed by 'I am by far,' and 'But no one'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

101 Tpts. etc.

knows it. That's why I was

Str., WW.

Hn., Cello

The second system continues the vocal line with 'knows it.' and 'That's why I was'. It includes instrumental parts for 'Tpts. etc.' (trumpets), 'Str., WW.' (strings), and 'Hn., Cello' (horn and cello). The piano accompaniment continues with similar rhythmic patterns.

born, I'll blow my horn Till some-one blows

Br.

The third system features the vocal line with 'born, I'll blow my horn Till some-one blows'. A brass part for 'Br.' (horn) is introduced, playing a melodic line. The piano accompaniment continues.

109

it! I'll light up like a light.

Cls.

Hn., Trb.

Hn.

Str., Fl.

The fourth system continues the vocal line with 'it! I'll light up like a light.'. It includes instrumental parts for 'Cls.' (clarinet), 'Hn., Trb.' (horn and trumpet), 'Hn.' (horn), and 'Str., Fl.' (strings and flute). The piano accompaniment continues.

Right up — like a light, I'll flick - er, then

Trbs.

Fl. flare up! All

Vlns.

Str., W.W.

117

the world's gon - na stare up! Look - in' down you'll

Vlns.

Tpts.

+Hn., Trbs.

Br.

nev - er see me! Try the sky 'cause that'- ll be - me. I can

+W.W.

W.W.

Str.

Hn., Trb.

125

Tpts.

make 'em cry. I can make 'em sigh. Some-day they'll

Moderately slow - In 4

Cls. 133

clam - or for my dram er! Have you guessed yet,

Br.

WW.

p

Not fast - In 2

Who's the best yet? If you ain't I'll tell you one more time.

Str., WW.

Trbs., Tpts.

p

141

You bet yer last dime, In all of the world so far -

WW.

Trbs., Tpt.

+Trbs., Hn.

Dixieland

I'm the great-est, great-est star!

Br. >

Trb. gliss *ff* Tutti (notation ad lib.)

ff

No. 5a

Change Of Scene

Cue. FANNY: Follow me.

Moderately - In 2

[Scene changes to backyard]

Piano

f Br. W.W.

10

Fade out as lights come up.

No.5b I'm The Greatest Star- Reprise

Cue: FANNY: Mama!

I'm the greatest -- The greatest .. star! (MRS. BRICE drags FANNY offstage)

Piano *f* Trb. gliss. *ff* Dixieland - ad lib

[Bluckout] *sfz* *attacca*

No.6 Eddie's Fifth Encore

Moderately-In 4

Vlns., Fl., Cl.

Piano *mp*

[Keeney's Music Hall-on stage]

3 EDDIE: (Whistling)

Vlns. Cl. Fl., Cl.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a bass clef and a key signature of one flat.

11 Stop time

Second system of musical notation, including a vocal line and piano accompaniment. The piano part has a bass clef and a key signature of one flat. It includes the instruction *rall.* and *mf*. Above the piano part, the text "Vln., Fl., Tpt." is written. A measure rest is present in the vocal line.

Third system of musical notation, including a vocal line and piano accompaniment. The piano part has a bass clef and a key signature of one flat. It includes the instruction *simile*.

19

Fourth system of musical notation, including a vocal line and piano accompaniment. The piano part has a bass clef and a key signature of one flat. It includes the instruction *f* and the text "Str." and "Br.".

The first system of music consists of three staves. The top staff is a single melodic line in a 4/4 time signature, starting with a whole note and followed by eighth notes. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and moving lines.

The second system begins with a measure number '27' in a box. It features three staves. The top staff continues the melody. The middle staff is labeled 'Vlns., Saxs.' and contains sustained chords. The bottom staff is labeled 'Br.' and contains chords with accents (^) above them.

The third system consists of three staves. The top staff ends with a dashed line and the instruction '[Applause]'. The middle and bottom staves feature chords with accents (^) and a dynamic marking 'sfz' (sforzando) with a wedge-shaped hairpin.

No. 6a

Chaser

The fourth system is labeled 'Piano' on the left. It consists of two staves. The top staff is marked 'Fast' and contains chords with accents (^). The bottom staff contains a rhythmic accompaniment. A dynamic marking 'f' (forte) is present at the beginning, and 'sfz' (sforzando) with a hairpin is at the end.

No. 7

Cornet Man

Cue: EDDIE: Hit it, Professor!

Fast - In 2

Cymb. 1 Saxs. Tpts.

Piano *ff* Trbs., Celli, Bs. Sax.

Sop. Sax.

+Trbs.

9 Saxs. Tpts.

Trbs.

17 Saxs., Vlns.

Tpts.

Solo Tpt.

25 Solo Tpt.

Musical score for measures 25-32. The top staff is for Solo Tpt. The piano accompaniment includes Saxs., Vlns., and Trb. measures.

33

Musical score for measures 33-40. The top staff is for Solo Tpt. The piano accompaniment includes Trb. with a 'growl' effect and R.H. (Right Hand) markings.

Musical score for measures 41-48. The piano accompaniment includes '(Rhythm continues) + B.D.' and 'R.H.' markings.

Musical score for measures 49-56. The piano accompaniment includes '+B.D.' markings.

49 (Saxs. smear)

Musical score for measures 57-64. The piano accompaniment includes Trb. and Tpts. markings.

Musical notation for measures 51-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many accidentals. A dynamic marking 'v' is present. The label 'Saxs.' is written in the right margin.

Musical notation for measures 57-64. Measure 57 is marked with a box containing the number '57'. The system consists of a grand staff. The label 'Saxs. 8 bassa' is written in the middle of the system. The label 'unis. (octaves)' is written in the right margin. Dynamic markings 'v' are present.

Musical notation for measures 61-64. The system consists of a grand staff. The label '(Tpts. div.)' is written above the staff. The label 'W.W., Vlns., Bells' is written above the staff. Chord symbols 'C', 'G7', and 'C7' are written below the bass staff. Dynamic markings 'v' are present.

Musical notation for measures 65-72. Measure 65 is marked with a box containing the number '65'. The system consists of a grand staff. The label 'Trbs.' is written in the left margin. The label 'Tpts. unis.' is written in the middle of the system. The label 'Wah' is written in the right margin. Dynamic markings 'v' are present.

Musical notation for measures 73-76. Measure 73 is marked with a box containing the number '73'. The system consists of a grand staff. The label 'wah wah wah' is written above the treble staff. The label 'Trb.' is written in the middle of the system. The label 'Saxs., Str., Bells' is written in the middle of the system. The label 'Tpts. unis.' is written in the right margin. The label 'Trbs.' is written below the bass staff. Dynamic markings 'v' are present.

Wah wah wah wah do wah

Musical score for piano accompaniment, measures 75-80. The score is written in a grand staff with treble and bass clefs. It features a complex harmonic structure with many accidentals and dynamic markings.

81

Saxs.,
Vlins.

Musical score for saxophones and violins, measures 81-88. The score is written in a grand staff. The upper staff is labeled 'Saxs., Vlins.' and includes sub-labels 'Tpts.' and 'Hn.'. The lower staff is labeled 'Trb.'. The music consists of rhythmic patterns and chords.

89

Musical score for saxophones and violins, measures 89-96. The score is written in a grand staff. The upper staff is labeled 'Saxs., Vlins.' and includes sub-labels 'Tpts.' and 'Hn.'. The lower staff is labeled 'Trb.'. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Musical score for saxophones and violins, measures 97-104. The score is written in a grand staff. The upper staff is labeled 'Saxs., Vlins.' and includes sub-labels 'Tpts.' and 'Hn.'. The lower staff is labeled 'Trb.'. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

97

Solo Tpt.

Str.

Trb.

etc.

all Tpts.

Saxs., Trbs.

Musical score for solo trumpet and strings, measures 97-104. The score is written in a grand staff. The upper staff is labeled 'Solo Tpt.' and includes sub-labels 'Str.' and 'Trb.'. The lower staff is labeled 'Saxs., Trbs.'. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

105

Musical score for system 105, featuring piano and bass staves with various musical notations including dynamics and articulation.

FANNY (Spoken)

Slow jazz - In 4

111

Musical score for system 111, including vocal lines and piano accompaniment with lyrics and performance instructions.

Well,

the la - dy ain't been born -

Tpt. (duet with voice)

mf

p

- Can take the place of a horn With a

Musical score for system 112, including vocal lines and piano accompaniment with lyrics and performance instructions.

+Cl.

+Trb.

cor - net man - A - go - in' where there's blow-in, Trav - lin' cor - net man - Just

Musical score for system 113, including vocal lines and piano accompaniment with lyrics and performance instructions.

R.H.
Trb.

119

an - y - time they call him He'll leave his wife and kid - dies Sit - tin' with their tongues out

Solo Acc.

To play for pea - nuts in a dive and blow his lungs out. He'll hop a choo-choo on a mo - ment's

no - tice _____ To play some dates with Bil - ly Bates Or Rag - time O - tis!

mf

127

The la - dy ain't seen light _____ Can give a horn a fair fight.

mp +Cl. +Trb.

With a cor-net man. A root-in', shoot-in' ev-er toot-in'

135

dap-per dan, - Who car-ries in his sat-chel A pow-der blue Nor-folk suit -

A sil-ver plat-ed wah-wah mute. - There is

Pno. Tpt. Trb.

139

whis-key, gam-blin' - each - one a curse, - But I'm up a-gainst a dev -

Cls. > (smear) (Banjo) Cls. > (sim.)

- il that's worse. - Yes, a horn's my thorn, He's a trav - lin' cor - net man.

Trbs. > >

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- il that's worse. - Yes, a horn's my thorn, He's a trav - lin' cor - net man." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various musical notations such as slurs, accents (>), and dynamic markings.

Faster

Tpts. > >
Cls. > >

The second system is marked "Faster" and is for a brass and woodwind section. It consists of three staves: a top staff for trumpets (Tpts.) and a bottom staff for clarinets (Cls.). The key signature changes to three flats (Bb, Eb, Ab) and the time signature remains common time. The music features rhythmic patterns with accents and dynamic markings.

147

DANCERS:

Chick, chick - en scam - ble. Chick, chick - en scam -

E♭ Cl. ad lib. (opt.)

Br. > >
Tpts., Hn. > >
f Trb. > >

The third system is marked "DANCERS:" and contains the lyrics "Chick, chick - en scam - ble. Chick, chick - en scam -". It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The key signature is three flats. The piano part includes a section for an optional Eb Clarinet (E♭ Cl. ad lib. (opt.)) and other instruments like Br., Tpts., Hn., and Trb. with dynamic markings like *f*.

- ble. Chick, chick - en scam - ble.

Tpts., Hn. > >

The fourth system continues the "DANCERS" section with the lyrics "- ble. Chick, chick - en scam - ble." It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The key signature remains three flats. The piano part includes parts for Tpts. and Hn. with dynamic markings.

155 Eb Cl. opt.

Cheep! Cheep! Cluck, cluck, cluck, cluck!

Saxs. > +Tpts. 2-3 >

Tutti Trb.

(Solo cackle) Cluck, cluck, cluck, cluck! (Solo cackle)

Solo Tpt.(smear) +Tpts. 2-3 Solo Tpt. wah

(Solo cackle) Cluck, cluck, cluck, cluck! Cluck, cluck, cluck!

+Tpts. 2-3 Solo Tpt. Tutti

163

Wah doo, wah doo,

Trbs.

Tpts.

Wah doo, wah doo,

E♭ Cl.

Wah doo, wah doo,

Tpts. >

Aah!

171

Solo Tpt.

Tpts. 2-3
Hn. 8 bassa

+Trb., Bs. Sax.

Cl., Tpt. 2-3

Cl.

Solo Tpt.

177 *♩ = ♩* Saxs., Tpts., Hn.

F7 / Trb. etc.

181 Tpts., Reeds

185

Bb9 / Trbs., Hn. / Dbm6

Tpt.

Saxs., Vlns.

193 Tempo 10

FANNY:

A pow - der blue Nor - folk suit;

Banjo, Pno., Dr.

Tpt. solo

Trbs.

Sil - ver plat - ed wah wah mute, 'Cause he's

Tpt.

shy on height, - He's short on weight, - But

p Dr. 3 3 3 3 3 3 3 3

he's the on - ly guy can make my cof - fee per - co - late! -

Saxs. 3
+Trbs. *mf* 3

201 Dap - per Dan, - My cor - net play - ing man!

Tpts. 3
Cl., Saxs. *ff* 3

Tutti *sfz* *at*

at

No. 7a

Cornet Man-Chaser

Faster *[Scene changes to backstage]*

Piano *f* **+Trb., Bs. Sax.**

Fade out as EDDIE speaks.

9 **Tpts. Cl.**

etc.

Dr. ad lib.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of several systems of staves. The first system includes a piano part with a treble and bass clef, and a section for trumpet and bass saxophone. The tempo is marked 'Faster' and there is a dynamic marking of 'f'. A scene change instruction is present. The second system continues the piano accompaniment with triplet markings. The third system introduces a section for trumpets and clarinet, with a measure number '9' and a 'fade out' instruction. The fourth system continues with 'etc.' and the fifth system ends with 'Dr. ad lib.'.

Nicky Arnstein No.1

Cue: NICK ARNSTEIN enters.

NICK: Mr. Keeney -- etc.....

Rubato-In 4

Piano

p Str. (muted)

Clas.

Cue: BUBBLES: Is that why you brush up against him every time you pass him?

FANNY: Hey Eddie, -- come talk to me while I change etc.....

...which I never did!

5

pp Str., Cls.

sempre rubato

1 Cl.

FANNY: (Sung)

Nick - y Arn - stein, Nick - y Arn - stein. What a beau - ti - ful, beau - ti - ful name!

Celesta

Str.

10 In 3

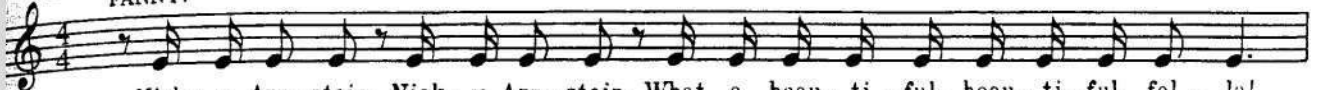
(Spoken:) Eddie, I don't know how to thank you.

EDDIE: Oh, there must be a way. Like -- what are you doing after the show Saturday night?

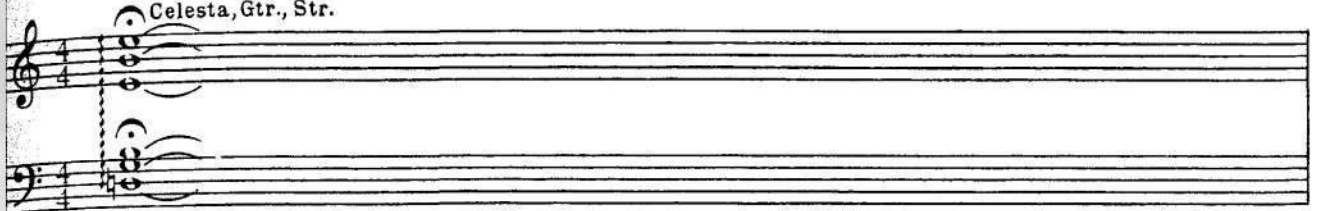
Fl.

14

FANNY:



Nick - y Arn - stein, Nick - y Arn - stein. What a beau - ti - ful, beau - ti - ful fel - la!
Celesta, Gtr., Str.



(Spoken:) Saturday night? Well if it's etc....



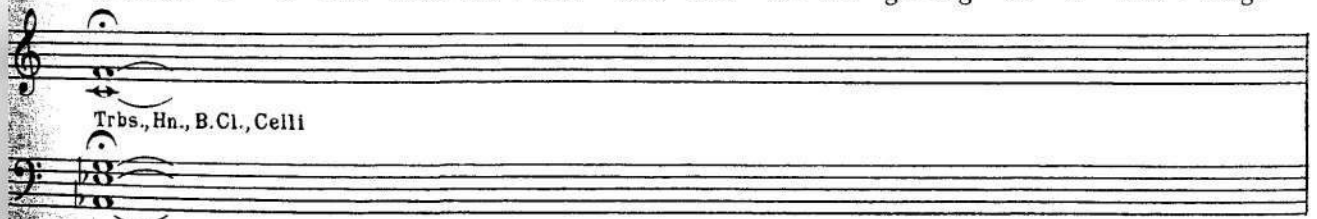
FANNY:
Not me,
too busy!

19

(Sung:)



Dressed in a full dress for - mal And not e - ven go - ing to a wed - ding!



(Spoken:) You know something?... etc.



FANNY: I can't help it -- that's what
you found -- Ha, ha!

25

(Sung:)



I'll bet he knows Flo Zieg - feld -- He could e - ven know Mis - ter Wrig - ley, from Spear - mint!



(Spoken:) Every now and then ... etc. EDDIE: ... bit of news I've had in ages! **30** FANNY:

Nick - y Arn-stein, Nick - y Arn-stein.

Cls.

Trbs., Hn.

EDDIE:
Come on .. I'll take you home. We'll sit around and schmooze! *EDDIE exits.*

Did you see how he had pol-ish on his nails?

w.w.

34 Slowly

Nick - y Arn-stein, Nick - y Arn - stein, I'll nev - er see him a - gain!

Celesta

+Celesta

Vln.tr

Str.

Cls.

FANNY exits.

Tpts.

ff

Full

attaca

No.9

Change Of Scene

(If A Girl Isn't Pretty)

Moderately-In 2

Piano

f Tutti
Hn., Cello

This system shows the beginning of the piano accompaniment. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderately-In 2'.

W.W., Str. 8va

The second system continues the piano accompaniment. The right hand has a more active melodic line, and the left hand maintains the bass line. The signature 'W.W., Str. 8va' is located at the end of the system.

[9] [Fade on kitchen scene]

This system is marked with a square containing the number '9' and the instruction '[Fade on kitchen scene]'. The musical notation continues with chords and bass notes.

The final system of the page shows the continuation of the piano accompaniment, ending with a double bar line. The right hand has some chromatic movement in the chords.

Who Taught Her Everything?

Cue: MRS. STRAKOSH: Fanny, darling, tell me everything.

Slowly - In 2 MRS. BRICE: Well, Eddie... the Ziegfeld Follies! Now she belongs to the ages!

Piano

Cl.
p
+ Str.

5 Freely

MRS. BRICE: My work is done. My work is done. EDDIE: Our work is done. — She does-n't need us.

Fl. + Bell
Vlns.
W. W., Str.
(Str. trem.)
Trbs.
fz p

12

She'll have cake. We'll have crumbs. Be care-ful of the stage door. Here she comes!

Str., W. W.
(W. W. growl)
glass.
Hn.

MRS. BRICE:

Here she comes! Hel - lo, Fan - ny, Hel - lo! Hel - lo, Fan - ny-- it's

+ Trbs.
W. W.
Vlns., Fl., Cel.
fz > p
(+ Str. trem.)

me - Ma - ma. What do you mean - Ma - ma who? It's good to see her - from a -

19 EDDIE:

MRS. BRICE: far. I lost a daugh - ter - but I gained a star. That's Broad - way! And

EDDIE:

Br. *f* W. W., Str.

Soft shoe tempo - In 4

Who taught her ev - 'ry - thing she knows? I taught her ev - 'ry - thing she

W. W., Pno. muted Tpts. 3 W. W., Pno.

Trb. Vlns. Hrn. Trb.

knows. She sings like a bird - Yes in - deed! - But

Tpts. Vlns. 3 W. W., Str. Trb. 3

(Whistles - - -)

Vlns. ³ 33

who used to stand there And feed her the seed? Who taught her how to pick her

W. W. W. W. Pno.

Tpts. Vlns. Hn.

MRS. BRICE: That I did, Eddie. (Taps)

clothes? Who taught her how to tap her toes?

muted Tpts. W. W.

Vlns. Hn. + Br.

But will she ad - mit it? Kid, you said it. They all for - get they know ya when it

Br.

W. W.

41

comes to cred - it. Tell me, have you ev - er seen her take this pose? -

Str. Tpts.

Trb.

+ Vlns.

I taught her ev 'ry-thing, How to hoof and how to sing. I taught her ev-'ry-thing she

Trb. #2

MRS. BRICE: Wait, Eddie, she'll blame us yet.

knows.

+ Br. 3

+ Wd. Blk.

W.W. Str.

49 MRS. B: EDDIE: Let me hear it, Rosie.

Who taught her ev-'ry-thing she knows? I taught her ev-'ry-thing she

Str.

Fls.

Cl. p

EDDIE: Ain't it the truth!

knows. The mis-chie-vous smile, That dev-il may care. You

Fls.

Br. muted

57

don't pull such man-ner-is - ms Out of the air. — The men who are old-er might pre-

Str. + W.W. Cl.

BOTH:

fer The o - rig - i - nal man - u - fac - tur - er. It

Fls. Tpts. 3 3

61

hurts me to say it, But why not be fair? When you see her on the stage You're

W. W., Trbs.

MRS. B:

EDDIE:

see - in' me there! She still has trou-ble ex - e - cu - ting one of those. If

Cl. + Trb.

67

MRS. B:

they could have paid the price, They'd have hir-ed Ros-ie Brice, Who stands af-ter ev-'ry show,

Vlrs.
Br.
Cl. (+ Pno. 8va)

EDDIE:

Sell-ing match-es in the snow. But in the world of grease paint That's the way it goes!-

Tpts.
Trbs.

BOTH:

75

We taught her ev-'ry-thing-How to hoof and how to sing? We taught her how to wack A

Str.
Br.
Cl. Solo

joke from here to Hack-en-sack! Ha, ha, ha, ha, We taught her ev-'ry-thing,

(laugh effect)
Br., Str

We taught her ev - 'ry-thing she knows.

Saxs.

Tpts. 8 bassa

f

sfz

Attacca

No. 10a

Change Of Scene
(I'm The Greatest Star)

Piano

Br.(8 bassa)

Str., Saxs.

f

[Fade out as director calls up to Mr. Ziegfeld]

+ Tpts.

No. 10b

End Of Scene 8

Cue: FANNY exits in head-dress.

Slow drag - In 4 [Scene changes to stage of New York Theatre]

Piano

ff Tutti

+ B. D.

Attacca

His Love Makes Me Beautiful

Allegro maestoso

Vins., Picc.

Piano

ff Tutti

The first system of piano accompaniment features a grand staff with treble and bass clefs. The music is in 4/4 time and D major. It begins with a forte (*ff*) dynamic and a 'Tutti' marking. The right hand contains a melodic line with a seven-measure rest and a seven-measure phrase. The left hand provides a rhythmic accompaniment with chords and eighth notes. There are various performance markings such as accents, slurs, and dynamic changes.

The second system continues the piano accompaniment. It includes a section marked '9' with a box around the number. The music features a change in dynamics to *f* and the addition of 'Chimes' to the accompaniment. The right hand has a melodic line with a seven-measure rest, and the left hand continues with a rhythmic accompaniment.

JENNY: Ladies and gentlemen... etc.
... the American bride!

9

TENOR: 13 Freely - In 4

for bet-ter or for worse, "Oh, prom-ise me." Why does ev-ry bride glow

The third system features a vocal line for a tenor and piano accompaniment. The vocal line is in 4/4 time and begins with the lyrics "for bet-ter or for worse, 'Oh, prom-ise me.' Why does ev-ry bride glow". The piano accompaniment is marked *p* and includes 'Br.' and '+Chimes'. The right hand has a melodic line with a seven-measure rest, and the left hand provides a rhythmic accompaniment.

ten. *1 3*

rav-ish-ing-ly? With - in the se-cret heart of ev-'ry bride

ten. *3*

Ob.

Trpts., Hn.

Str.

20

These are the words re - peat-ing, re-peat-ing, re-peat-ing in -

Trpts., Hn.

side. *8va*

Br.

+Chimes

sfz > p sfz p

+Timp. roll

Bs., Bs. Sax.

You are the

26 Gracefully

beau-ti-ful re-flec-tion Of his love's af-fec-tion, A walk-ing il-lus-tra-tion

W.W.

Ob.

Hn., Str.

Cello

etc.

Of his a - do - ra - tion. His love makes you

Celesta Vlns. 8va

Trbs., Hn.

beau - ti - ful, So beau - ti - ful So beau - ti - ful. You ask your

Celesta, Vlns. Celesta Vlns. WW.

Hn. Trbs.

34 SHOWGIRLS:
Str.

Ooh _____ Ooh _____ Ooh _____

looking glass, What is it - makes you so ex - quis - ite? The an - swer to your que - ry -

WW, Celesta

(Tpts. sust.) Hn.

W.W. *bd.*

Ooh _____ Oh, Oh,

Comes back: "dear-ie," His love makes you beau-ti-ful, So beau-ti-ful, So

Br. Hn. Str. trem. +Trbs. Tutti

42 W.W.

Oh, _____ Oh, _____ Oh, _____

beau-ti-ful. And wom-an loved is wom-an glo-ri - fied! You'll make a

Str., W.W. Vlns. +Trbs. W.W. +Pno. Trbs., Celli +Br.

Molto rall. Broadly

Chimes So

beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful bride. So

+Chimes Br. +Str. trem. Str., Cl., Hn. +Trbs.

beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful! *rit.*

beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful! *rit.* And

Str., W.W. Chimes Trbs. +Tpts. W.W. Tpts. Str., W.W. Trbs. *rit.*

48 *a tempo*

a tempo Ah *ten.*

+Vlins. wom-an loved is wom-an glo-ri-fied. You'll make a *ten.*

Hn. *a tempo* Trbs. 3 *ten.*

51 *rall.* **Brightly - In 2**

rall. beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful bride! *ff* Str. trem.

Tutti Br. Cymb. *ff*

+Timp.

Musical score system 1, measures 55-58. The system includes a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature is one sharp (F#). The grand staff contains parts for Violins (V), Saxophones (Saxs.), and Cymbals (Cymb.). The word "Tutti" is written above the grand staff in the final measure.

Musical score system 2, measures 59-62. The system includes a single treble clef staff and a grand staff. The key signature is one sharp. The grand staff contains parts for Violins (Vlns.), Saxophones (Saxs.), and Trumpets (Tpts.). A triplet of eighth notes is marked in the final measure of the grand staff.

Musical score system 3, measures 63-66. The system includes a single treble clef staff and a grand staff. The key signature is one sharp. The grand staff contains parts for Saxophones (Saxs.) and Br. (Str. 8va). The word "Saxs." is written above the treble staff, and "Br. (Str. 8va)" is written below the grand staff.

Musical score system 4, measures 67-70. The system includes a single treble clef staff and a grand staff. The key signature changes to one flat (Bb). The grand staff contains parts for Saxophones (Saxs.) and Br. (Str. 8va). The word "Saxs." is written above the treble staff.

Musical score system 5, measures 71-74. The system includes a single treble clef staff and a grand staff. The key signature is one flat. The grand staff contains parts for Saxophones (Saxs.) and Br. (Str. 8va). The word "Saxs." is written above the treble staff.

Vols.

Tpts. div.

Trbs.

79

Vlins., Eb Cl.

Br., Saxes., Hn.

Rhythm etc.

87

Tpts.

Trb. 1

Sn. Dr. roll

T.T.

Dr.

T.T.

Trb. 2-3, Saxes.

Bs.

93 Moderate - In 4

Vlns. I
f Hn., Celli
Saxs.

Vlns. 8va
Saxs., Hn.

Saxs., Str.

rall.
+B.D.

101 Più mosso - In 4

Chimes
Pno. play 8va
ff

105

ALL:

Here comes the bride, An - oth - er beau - ti - ful bride. Zieg - feld pre - sents her with

Vlns. sva

p Br. + Chimes

Slowly - Rubato

FANNY: 110

jus - ti - fi - a - ble pride! I am the beau - ti - ful re - flec - tion

Br. 3

Str.

Celesta, Vln.

Str., WW.

rall.

ff

Of my love's af - fec - tion, A walk - ing il - lus - tra - tion Of his a - do - ra - tion.

TENOR:

His love makes me beau - ti - ful, So beau - ti - ful, - So beau - ti - ful And

Vlns.

Trbs., Hn., Str.

Hn.

118

FANNY:

wom - an loved is wom - an glo - ri - fied! I'll make a

W.W.

Spoken: (ad lib.)

beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful.. I'm beau - ti - ful?

+W.W.

122 Maestoso - In 2

ALL: +W.W.

You are so beau - ti - ful, You are so

Br., Str.

Tpts.

beau - ti - ful, You are so beau - ti - ful,

poco rit.

[Applause]

ALL:

TENOR:

Ah — Ah!

A beau - ti - ful bride.

Tutti *ff* *gva.....* *loco*

attacca

No. 11a

Change Of Scene

Grand waltz - In 1

Piano

ff *Tutti*

Moderately - In 2

rall. *mf*

[Fade out as stage director shouts orders.]

No.12 I Want To Be Seen With You Tonight

Cue: NICK:watch people stare and whisper...

That's Ziegfeld's newest star! Who's the lucky man? Don't you see?

Moderately-In 4

Piano

5 NICK:

I want to be seen, — be seen — with you, With you — on my

arm, To wear you like a charm, — Your

13

glit - ter dec - o - rat - ing my arm! Now, natch-'ral - ly, such —

- prox - im - i - ty Gives ru - mors to rise. We'll

G.Fl.,Cl.,Trbs.(Vibs. 8va)

let them an - a - lyze - What our a - mal - ga - ma -

Vibs. 8va Trbs.

21

tion im - plies! Oh, yes, The gos - sips will

Vins.
Br., Fls. 8va
Cello, Cls.

press, Too will - ing to stress

The seam - y side. Know what? So what!

Trbs., W.W. *Str., Tpt.*

gva----- *gva-----*

29

I want to be seen, - be seen with you, With you - on my

Tpts. *Str.* *Trbs., W.W.*

arm. Let's give this town a light - And hit it like - a

Vlns. gva *Vlns.* *Br.*

39

me - te - or - ite! - To - night - I want to be seen with you.

Fl. *Str.* *Trbs.* *W.W.* *Str.* *pp*

FANNY: I cant! I have... etc.

Musical score for Fanny's first vocal line, measures 41-46. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The piano part features a steady bass line and chords that support the vocal melody.

Musical score for Fanny's second vocal line, measures 47-54. The music continues in the same key and time signature. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves. There are some dynamic markings like '(b)' in the piano part.

47

FANNY:think it over... etc.

Musical score for Fanny's third vocal line, measures 47-54. The music continues in the same key and time signature. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves.

NICK: I'll be with you,

Musical score for Nick's vocal line, measures 55-60. The music is in the same key and time signature. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves.

won't I?

FANNY:

55

Musical score for Fanny's fourth vocal line, measures 55-60. The music is in the same key and time signature. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves. The piano part includes markings for 'Vlns.', 'Br.', and 'Cello, Cls.'.

The moon o - ver moth - er's sa -

loon, Have a nice mac-a-roon!

NICK:
I'll buy you a light beer. *gva---* Right, dear! *gva---*

Trbs., W.W. Vln., Tpt.

63 BOTH: NICK:
I want to be seen, be seen with you, With you on my

Tpts. Str. Trbs.

arm. Let's give this town a light, And hit it like a

Vlns. *gva* Vlns. Br.

BOTH: 71

me - te - or - ite! - To - night, - I want to be seen with,

NICK: Just got - ta be seen with, - **FANNY:** I'd like to be

BOTH: seen with... I want to be seen with you.

Nicky Arnstein No. 2

Cue: NICK: Now hurry and get changed -- go on!

Freely - In 4

Nick - y Arn - stein, Nick - y Arn - stein, What a beau - ti - ful, beau - ti - ful name!

Piano
p Str., Gtr.

Detailed description: This system contains the first musical phrase. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). The piano accompaniment consists of two staves in treble and bass clefs, both with a key signature of one sharp and a common time signature. The right hand plays a sustained chord of G4 and B4, while the left hand plays a sustained chord of G3 and B2.

Wait till he meets in per - son, For one night on - ly, — Mis - sus

Celesta, W.W.
Str.

Detailed description: This system contains the second musical phrase. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a celesta and waltz piano (W.W.) in the right hand, playing a rhythmic pattern of eighth notes. The string section (Str.) in the left hand provides harmonic support with sustained chords.

Stra - kosch and the Hen - ry Street gyp - sys. — I'll nev - er see him a - gain.

+Trbs., Hn.
W.W., Str.

Detailed description: This system contains the third musical phrase. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes trumpets and horns (+Trbs., Hn.) in the right hand, playing a rhythmic pattern. The waltz piano (W.W.) and strings (Str.) are in the left hand, providing harmonic support.

Str. Finger on Cymb.
ff Cymb., Trbs., Hn.
Tpts.
Timp.
+Timp.

Detailed description: This system contains the final musical phrase. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a string section (Str.) in the right hand, playing a rhythmic pattern with a '7' above it. The finger on the cymbal (Cymb.) is indicated. The trumpets and horns (Trbs., Hn.) and timpani (Timp.) are in the left hand, playing a rhythmic pattern. The dynamic marking is fortissimo (*ff*).

[Scene changes to Henry Street]

Moderate waltz - In 1

Piano

WW. etc. [5]

f Tutti
Cymb. Bsn.

Detailed description: This system shows the piano accompaniment for the first five measures of the piece. It features a 3/4 time signature and a key signature of one flat (B-flat). The music is written for piano with a dynamic marking of *f* (forte). The right hand plays a waltz-like melody with a '5' in a box above the fifth measure, indicating a fingering. The left hand provides a steady bass line. Percussion parts for Cymbal and Bass Drum are indicated.

[Curtain rises]
Str., W.W.
Trbs.

Detailed description: This system continues the piano accompaniment for measures 6 through 12. It includes a dynamic marking of *f* and a 'V' (accents) above the first measure. The right hand continues the waltz melody, and the left hand maintains the bass line. Percussion parts for String Drums, Woodwinds, and Trumpets are indicated.

[13]

ALL:

Hen - ry Street. No, it ain't Broad - way, it's Hen - ry

Vins. sva
W.W. >

mf Tutti

Detailed description: This system contains the vocal line and piano accompaniment for measures 13 through 20. The vocal line is in a single staff with lyrics: "Hen - ry Street. No, it ain't Broad - way, it's Hen - ry". The piano accompaniment is in two staves with a dynamic marking of *mf* (mezzo-forte) and a 'Tutti' instruction. The right hand plays chords and the left hand plays a bass line.

[21]

Street. Long af - ter mid - night It's lit up as bright as a

Detailed description: This system contains the vocal line and piano accompaniment for measures 21 through 28. The vocal line continues with lyrics: "Street. Long af - ter mid - night It's lit up as bright as a". The piano accompaniment continues with a dynamic marking of *mf* and a 'Tutti' instruction. The right hand plays chords and the left hand plays a bass line.

light - house, Bright - er to - night than the White

W.W.

(b)

MEN: 31

house. We're proud to tell you that C. P. A.'s

Vlns. 8va
W.W.

Cl.

Tutti

Shouted:

We got in doz - ens and law - yers Take your choice.

39

Mess - es and mess - es of young D. D.

W.W., Vlns. unis.

Trbs.

GIRLS: Ah— ha— ha ha!

ALL:

ess - es, A loon - ey who teach - es voice. But

This system contains the first two lines of music. The top line is a vocal line for 'ALL' with lyrics 'ess - es, A loon - ey who teach - es voice. But'. The second line is a vocal line for 'GIRLS' with lyrics 'Ah— ha— ha ha!'. Below these are piano accompaniment staves for the right and left hands, with a 'Cello' part indicated in the middle.

47

Hen - ry Street has some - thing it

This system contains the third and fourth lines of music. The top line is a vocal line with lyrics 'Hen - ry Street has some - thing it'. The second line is a vocal line with lyrics 'Cl.' (Clarinet). Below these are piano accompaniment staves for the right and left hands.

55

ain't had so far: The great - est, most glam - or - ous, gen - u - ine,

This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics 'ain't had so far: The great - est, most glam - or - ous, gen - u - ine,'. Below these are piano accompaniment staves for the right and left hands.

glo - ri - fied Zieg - feld star!

This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics 'glo - ri - fied Zieg - feld star!'. The second line is a vocal line with lyrics 'Br. Cls.' (Bass Clarinet). Below these are piano accompaniment staves for the right and left hands.

[Dance]

63

W.W., Vlns. stacc.

7

Br., Glock.
Hn., Celli

+ Tuba

Tpts.
Trb., Celli

Tpts.
Hn., Celli

71

(Glock. tacet)
Hn.

Tpts.

7

3

79

ALL:

We're proud to tell you that C. P. A.'s We got in

mf W.W., Str., Glock.

Trbs.

doz - ens, and law - yers, take your choice.

Tpts.

89

Mess - es and mess - es of young D. D. ess - es, A loon - ey who teach - es

Glock.
Vins., W.W. col. sva

Pno.,
Gtr.

Ah - ha - ha ha!

97

voice. But Hen - ry Street has

Br.

Tpts.

Celli, W.W. sva

Trbs.

105

some-thing it ain't had so far: _____ The great-est, most glam - or - ous,

Cls., Vins. sva

Str., W.W. (+sva)

Tpts.

Trbs.

gen - u - ine glo - ri - fied Zieg - feld star!

Br. Br.

113 W.W., Str. (+8va) [The crowd sees FANNY]

f Trb. Tpts. 8va

FANNY: Mama... I want you to meet... etc.

121 Vamp ad lib. under dialogue

p Trbs.

125 Cue: MR. STRAKOSH starts to waltz with FANNY. ALL:

+Glock. Hen ry Street.

mf Tutti W.W. Trbs., Cello

No it ain't Broad-way, it's Hen - ry Street. Long af - ter etc.

133

mid - night, its lit up as bright as a light - house,

Bright-er to - night than the White house. We're proud to

Hn., Bsn., Celli

(b)

Hn., Bsn.

143

tell you that C. P. A.'s We got in doz - ens and etc.

W.W.

Trbs., Cello

law - yers, Take your choice!

col & vu

W.W., Vlms.

151

Mess - es and mess - es of young D. D. es - ses, A loon - ey who

Br. W.W., Str. Hn., Celli, Vln. Trbs.

Ah - ha - ha ha!

159

teach - es voice. But Hen - ry

Vins., W.W. W.W. + sva

Trb.

Street has some - thing it ain't had be - fore:

167

The great - est, most glam - or - ous, gen - u - ine, glo - ri - fied

poco rall. *a tempo*

Zieg - feld - star!

Br. *ff* *Str., W.W.* etc.

+Timp.

[Applause]

Attacca

Detailed description: This is a musical score for a scene. It features a vocal line at the top with lyrics 'Zieg - feld - star!'. Below it is a piano accompaniment with a brass section (Br.) and woodwinds (Str., W.W.). The piano part includes dynamic markings like *ff* and *p*, and performance instructions such as '+Timp.' and '[Applause]'. The score concludes with an *Attacca* marking.

No.14a **Music Under Dialogue**
(Henry Street)

Moderately

NICK: Mrs.Brice...you must be very proud.... etc.

Piano

p Str.

Cls.

Detailed description: This section is for a piano accompaniment. It is marked 'Moderately' and includes the tempo 'Piano'. The score is in 3/4 time and features a piano part with a string section (*p* Str.) and a clarinet (Cls.). The music is in a minor key and consists of several measures of accompaniment.

Repeat and fade out at cue: MRS. STRAKOSH: Excuse me, girls.

Detailed description: This is a musical score for a piano accompaniment. It is marked 'Repeat and fade out at cue: MRS. STRAKOSH: Excuse me, girls.' The score is in a minor key and consists of several measures of accompaniment.

People

Cue: FANNY: ... then you'd really see a fuss! Funny ...

Slowly
Str.

Piano

pp

Cl.

I've imagined you practically every place etc.

5

+Cello

Proceed at cue:
FANNY: ... Say something!

12

Str.

G Fl.

+Celesta

.... that we have the same problem! FANNY: 20 Freely

Cl.

Fl.

rall.

p W.W. *colla voce*

L.H. +Str.

The musical score is written for piano and includes various instrumental parts. It begins with a piano introduction in 4/4 time, marked 'Slowly' and 'Str.', with a dynamic of 'pp'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A clarinet (Cl.) and cello (+Cello) are introduced. The score includes several measures with measure numbers 5 and 12. A cue for Fanny's entrance is marked 'Proceed at cue: FANNY: ... Say something!'. The piano part continues with a celesta (+Celesta) and a flute (G Fl.). The score concludes with Fanny's vocal line starting at measure 20, marked 'Freely'. The piano accompaniment includes a clarinet (Cl.), flute (Fl.), and strings (L.H. +Str.) with a 'rall.' marking and a dynamic of 'p'.

faster *rall.*

May - be we're luck - y, — But I don't know. — With

Cl. +Celesta

Low Str., Hn. Str., W.W.

26

Celesta

them, Just let one kid fall down And sev - en moth - ers faint. I guess we're both hap - py,

Cel. tacet

But may - be — we ain't.

+Cel. W.W. Vlns.

w.w.

32

Peo - ple, — peo - ple who need peo - ple — Are the

Vib. Fl., Str.

Str., W.W. Str. only +W.W.

Moderately slow - In 4

luck - i - est peo - ple — in the world. We're

Vlns. 8va (Hn. 8 bassa)

40

chil - dren, need - ing oth - er chil - dren And yet

Fl. Cls.

Trb., Celli

let - ting our grown-up pride Hide all the need in - side; Act - ing

Str. G Fl.

Cls.

48

more like chil - dren than chil - dren.

Hn. Trbs., Str. f

52

Lov - ers are ver - y spec - ial peo - ple. They're the

Fl., Str.

+Vib.

Str., W.W.

Str. only

+W.W.

luck - i - est peo - ple in the world. With one

Str., W.W.

Trbs.

60

per - son, One ver - y spec - ial per - son, A feel - ing

Str., W.W.

deep in your soul Says: you were half, now you're whole. No more

Trbs., Hn.

Vins.

68

Ad lib.

hun - ger and thirst, But first, be a per - son who needs peo - ple.

colla voce

W.W., Str. 6

Hn., Trbs. +Tpt.

Celli

— Peo - ple who need peo - ple — Are the luck - i - est peo - ple

fz *p*

Hn., Trbs. +Tpt.

fz *rit*

Str. *p*

Str. only

in the world! [Applause]

W.W. sva

f Br.

Timp.

79

NICK: Fanny -- you're a wonderful girletc.

Slowly - Rubato

pp

W.W., Str.

L.H.

FANNY: Hey -- are you packed?

87

Celesta

Str.

FANNY: Oh, I don't knowetc.

L.H. Cel.
8^{va}7

Thank God! At least...

Cl.

95

Celesta

Str.

99 NICK: Good night.
Vin.

G. Fl.

Cl.

(He kisses her)

Cl.

Cello

Very slowly

108 dolce

Are the luck - i - est peo - ple

Cls.

+Vlns.

Celesta

rall.

Str.

in the world. [Applaus]

Gtr. solo *ff* Tutti *ff* *attacca*

+Timp.

No. 15a

Poker Chant No. 2

Moderately - In 4 [Scene changes to MRS. BRICE'S saloon]

Piano

f Tutti Dr. Dr.

Ad lib.
MRS. BRICE:

I think you're bluff-ing, Mis-sus

p *rall.* *Str.* +Trb. *p*

MRS. STRAKOSH: MRS. BRICE: Spoken:
No. I don't....etc.

Stra-kosh, Bluff-ing! You think so?— I think so!

No.16

End Of Scene 12

Cue: MRS. BRICE: Take it. I thought you were bluffing.

Moderately - In 2

Piano

f Br., W.W.

[Fade out as curtain rises and segue to No.17]

16

attacca

Incidental

Private dining room scene.

[PAUL is placing white roses on table and awaiting the arrival of NICK ARNSTEIN.]

Moderately - In 3

Piano

Cl.
pp
2 Vlns. muted
1 Cello

PAUL: Good evening, Mr. Arnstein --- Dialogue continues. **9**

17

[FANNY enters]

25

FANNY: May I take your wrap?

FANNY: I hate what it does to my left!

Cue: NICK: I'll be much more direct!

Moderately-In 4

NICK:

Piano

You! Are wom - an, I am
 Xyls., W.W. Gtr. Str. p

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) begins with a fermata on the first measure, followed by the lyrics 'You! Are wom - an, I am'. The piano accompaniment (bottom two staves) starts with a guitar (Gtr.) and strings (Str.) in the first measure, then continues with woodwinds (W.W.) and piano (p) dynamics in the second measure.

man. You are small - er So I can be tall - er
 +Trbs.

Detailed description: This system contains the next two measures. The vocal line continues with 'man. You are small - er So I can be tall - er'. The piano accompaniment features a trumpet (+Trbs.) and continues with woodwinds (W.W.) and piano (p) dynamics.

9 +Cello
 than. You are soft - er to the touch.
 WW. sva Vlns. pizz. Hn. +Br.

Detailed description: This system contains the next two measures. The vocal line continues with 'than. You are soft - er to the touch.'. The piano accompaniment includes a cello (+Cello), woodwinds (WW. sva), violins (Vlns. pizz.), horn (Hn.), and brass (+Br.).

It's a feel - ing I like feel - ing ver - y much.
 Cls. arco Str. WW. Br. +Trbs. Str.

Detailed description: This system contains the final two measures. The vocal line concludes with 'It's a feel - ing I like feel - ing ver - y much.'. The piano accompaniment includes clarinets (Cls.), arco strings (arco Str.), woodwinds (WW.), brass (Br.), and trumpet (+Trbs.).

17 +Str.

Bells You are some - one I've ad -

+Tpts.

mired. Still our friend - ship Leaves some - thing to be de -

25 Vlns.

sired. Does it take more ex - pla - na - tion than this?

+Vlns.

You are wom - an, I am man, - Let's kiss!

Repeat if necessary

Str., W.W.

Cls. *p*

Musical score for strings and woodwinds. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a piano (*p*) dynamic and includes a repeat sign. The woodwind part is marked 'Cls.' and the string part is marked 'Str., W.W.'.

37

FANNY:

Is - n't this the height of non - cha-lance.. Fur-nish-ing a bed in res-tau-rants?

W.W. (Str. pizz.)

Trbs.

Musical score for Fanny's first line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The woodwind part is marked 'Trbs.' and the string part is marked 'W.W. (Str. pizz.)'. There is a '(b)' marking in the bass line.

Well, a bit of din-ner nev - er hurt. But guess who is gon-na be - des-ert?

Bells

Musical score for Fanny's second line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The woodwind part is marked 'Bells'.

45

Do good girls do just what ma - ma says When ma-ma's not a - round?_ It's a feel-ing

Trbs.

Musical score for Fanny's third line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The woodwind part is marked 'Trbs.'.

NICK: (*Spoken*) FANNY:

Oy vey, What a feel-ing! A bit of pa-té? I drink it all day._

W.W., Str. Br. +Glock. Celli

53 (*Sung*)

Should I do the things he'll tell-me to? In this pick-ie what would Nel-lie do?

W.W., (Str. pizz.) Trbs.

In my soul I feel an in-ner lack. Just sup-pose he wants his din-ner back!

61 BOTH: +Cls.

Does it take more ex-pla-na-tion than this?

Tpts. Str. Br. +Xyl.

FANNY:

Just some dried out toast - in a sliv - er - On the top a lit - tle chopped liv - er;

Cls.
Trbs.
Vlns.

69

W.W., Vlns.

How

+Glock.
Trb.
Vlns.

73

man - y girls be - come a sin - ner While wait - ing for a roast - beef din - ner? Though

Cls.
Gtr.
Trb.

most girls slip in or - di - nar - y ways, I got style, I do it bor - de - laise.

Cls.
Gtr.
Trb.

81

Well, at least he thinks I'm spe-cial, He or-dered á la carte. It's a feel - ing

I like feel - ing ver - y... I feel the feel - ing down to my toes. -

Str., WW
Br.

89

Now I feel like there's a fi - re here; Try that once a lit - tle high - er, dear.

Cl. Gtr.
+ Glock. Trb.

What a beast to ru - in such a pearl. Would a con - vent take a Jew - ish girl?

Vlns.

97 BOTH:

+Cls.

Does it take more ex-pla-na-tion than this?

Str. Xyl. >

+Trbs. mf Br.

FANNY:

(Spoken)

Ooh! The thrills and chills_ go-ing through me. If I stop him now_ Can he sue me?

Str. Cls. Str. WW. 7

105

WW. +Glock. f Br. sf p Str.

WW., Vlns., Glock.

pp Celli

113

Tpts. 3 Trbs., Timp. f

A piano introduction in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment. Dynamics include *ff* and *ffz*. The piece concludes with the instruction *Allacca*.

No. 18a

Change Of Scene

[The scene changes to the Baltimore Railroad Station.]

Moderately bright - In 2

The score is for Piano and includes the following instruments: Vlns., Hn., Trbs., Pno., Celli, F. Sax., Xyl., W.W., and Tpts. The music is in 2/4 time and consists of four systems. The first system includes a piano part and woodwind/brass parts. The second system continues the piano and woodwind parts. The third system includes a piano part and woodwind/brass parts, with a measure number '9' in a box. The fourth system concludes the piece with the instruction *Fade out as curtain rises.*

Cue: FANNY: If you mean it later, I'll be sorry!

Moderate 2

[Dialogue]... continue at cue:
FANNY: Don't tell me don't! 2 FANNY:

Piano

Vamp ad lib. *pp* Str. *p* Str.W.W. Tpts. Trbs.

Don't tell me not to — live, Just sit and put-ter.

Tpts. Trbs.

Life's can - dy and the — sun's a ball of but - ter. Don't bring a - round a —

— cloud To rain on my pa - rade!

Br.

10

Tpts. Trbs. Tpts.

Don't tell — me not to — fly, I've sim - ply got to. If some - one takes a —

p Str., W.W.

— spill, It's me and not you. Who told you you're al - lowed to rain on my pa -

Trbs. Δ

18

rade? I'll march my band out, -

Br. $>$ Vlns. 8va

Trbs. \vee *p* Hn., Str. 7. Cls.

I'll beat my drum. And if I'm

Tpts. Δ

fanned out, - Your turn at bat, sir, - At

Trb.

Detailed description: This is a page of a musical score for a band. It features four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The first system shows the vocal line starting with the lyrics '— spill, It's me and not you. Who told you you're allowed to rain on my pa -'. The piano accompaniment consists of chords and rhythmic patterns. A box with the number '18' is placed above the piano part. The second system continues the vocal line with 'rade? I'll march my band out, -'. The piano part includes a section for strings (Vlns. 8va) and woodwinds (Hn., Str., 7. Cls.). The third system has the vocal line 'I'll beat my drum. And if I'm'. The piano part features a prominent drum pattern. The fourth system concludes with 'fanned out, - Your turn at bat, sir, - At'. The piano part continues with the drum pattern and includes a section for trumpet (Trb.).

least I did - n't fake it. Hat, sir! - I guess I did - n't make it.

WW. ^

+Trbs. ^ Br. ^

28

Vlms.

But wheth - er I'm the _ rose Of sheer per - fec - tion, Or freck - le on the _

Tpts. ^

Trbs., WW. ^

etc.

_ nose Of life's com - plex - ion, The cin - der or the _ shin - ey ap - ple of its

eye,

I got - ta fly once, I

Hn., Vlms. sva

p WW. ^ etc.

36

got - ta try once, On - ly can die once. Right, sir? Ooh, love is juic - y, Juic -

Br. ^

y and you see I got - ta have my bite sir! Get read - y for me,

44

Br. ^ Tpts. ^

p Str., WW.

f

- love, 'Cause I'm a "com - er." I sim - ply got - ta - - march 'Cause I'm a drum - mer

Trbs. ^ Tpts. ^ Trbs. ^

Vlins. 3 ^

Don't bring - a - round a - - cloud To rain on my pa - rade.

W.W.

52

I'm gon-na live and live now! Get what I want.. I know

+Br. +Str. 8va.,

p w.w. *p*

58

how. One roll for the whole she - bang! One throw, that bell will go

8va., Str. +Str. 8va., Str.

p *p*

64

clang! Eye on the tar-get and wham! One shot, one gun shot and

8va., +Str. 8va.,

Slowly

bam! Hey, Mis - ter Arn - stein, Here I am!

Str. trem. Br.

Trbs., Hn.

75

I'll march my band out, -

Tpts. *3*

Saxs. *(Shuffle rhythm)*

I'll beat my drum. And if I'm

Trbs.

Saxs. (8va bassa)

Str. div

Gtr., Pno.

Tempo 1º

fanned out, - Your turn at bat, sir, - At least, I did - n't fake it.

Tpts. *3*

Saxs.

85

Hat, sir! - I guess I did - n't make it! Get read - y for me, -

Vlms.

Tpts.

Trbs., Hn.

— love, 'Cause I'm a "com - er". I sim - ply got - ta — march, My heart's a drum - mer.

etc. Tpts. +Saxs.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include accents (>) and a '7' in a box. Instrumentation markings include 'Tpts.' and '+Saxs.'.

Allargando - In 4

No - bod - y, no, - no - bod - y Is gon - na rain on my pa -

mf Tpts., Saxs., Str. Br.

Detailed description: This system contains the second vocal line and piano accompaniment. The tempo is marked 'Allargando - In 4'. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment has two staves: treble and bass clef. The music is characterized by a slower, more spacious feel with prominent chords. Dynamic markings include 'mf' and accents (>). Instrumentation markings include 'Tpts., Saxs., Str.' and 'Br.'.

93 Tempo I

rade!

f Tutti

Detailed description: This system contains the third vocal line and piano accompaniment. The tempo is marked 'Tempo I'. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment has two staves: treble and bass clef. The music is more rhythmic and energetic. Dynamic markings include 'f' and accents (>). The marking 'Tutti' is present.

ff sfz

+Timp.

Detailed description: This system contains the final piano accompaniment. It features two staves: treble and bass clef. The music is highly rhythmic and ends with a strong cadence. Dynamic markings include 'ff' and 'sfz'. The marking '+Timp.' is present at the end.

End Act I

Entr'acte

Moderately slow - In 2

2

Piano

Cymb.

Timp.

Vlins.

Tutti

10

Vlins. 16va

Tpts.

+Tpts.

Hn.

Trbs. div.

etc.

Saxs.

18

Br.

Hns., Str., Saxs.

22

Vlins.

Tutti

Cello, Hn., Sax.

30

Hn., Str., Glock., Fl.

mf

cresc.

Str., Fls. etc.

38

Tpts.

+Tpts.

Cymb.

Saxs., Hn.

Trbs.

mf

f

musical notation for measures 44-45. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *poco rall.* marking is present, along with instructions for a cymbal roll and timpani. Truba (Trbs.) parts are also indicated.

poco rall.
(+Cymb. roll)
+Timp.
Trbs.

46

Moderately bright waltz - In 1

Vlins. pizz., W.W., Glock.

musical notation for measures 46-49. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *mf* marking is present. Instructions for Horns and Cello, Snare Drum, and Cymbals are included. A *Vlins. arco* instruction is also present.

mf Hn., Cello
Sn. Dr.
(Vlins. arco)

50

+Glock.
Br.,
Vlins.

musical notation for measures 50-57. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *mf* marking is present. Instructions for Horns and Cello, Glockenspiel, and Brass are included.

mf Hn., Cello
+Glock.
Br.,
Vlins.

58

W.W., Vlins. 8va

musical notation for measures 58-61. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *W.W.* (Woodwind) instruction is present.

W.W., Vlins. 8va

musical notation for measures 62-65. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand.

W.W.
Bsn., Cello

This system contains two staves of music. The upper staff features a melodic line with a triplet of eighth notes and a long slur. The lower staff provides harmonic support with chords and a bass line. The key signature has one flat.

68 +Glock.
Br.,
Vlins.
Hn., Cello

This system contains two staves of music. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The key signature has one flat.

Vlins., W.W.

This system contains two staves of music. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The key signature has one flat.

76
Trbs.
Hn., Cello

This system contains two staves of music. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The key signature has one flat.

84
Tpts.
W.W., Vlins.
Trbs.

This system contains two staves of music. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. The key signature has one flat.

etc.

This system shows a piano accompaniment with a treble and bass clef. The music features a series of chords and melodic lines, with some notes marked with accents. The key signature has two flats and the time signature is 4/4.

92

Br.

Cello(+Vlns.16VA)

rall.

This system continues the piano accompaniment. It includes a section marked 'Br.' (Brass) and 'Cello(+Vlns.16VA)'. The tempo is marked 'rall.' (rallentando). The key signature changes to three flats and the time signature remains 4/4.

98 Not fast - In 4

w.w.

Vlns. pizz.

Hn.

100

+Tpts.

Trbs. div.

This system is marked '98 Not fast - In 4' and 'w.w.' (woodwinds). It includes parts for 'Vlns. pizz.' (pizzicato strings) and 'Hn.' (horn). A section starting at measure 100 is marked '+Tpts.' (trumpets) and 'Trbs. div.' (trumpets divided). The key signature has three flats and the time signature is 4/4.

+Tpts.

sim.

Hn.

This system continues the orchestral score with parts for '+Tpts.' (trumpets) and 'Hn.' (horn). The tempo is marked 'sim.' (sostenuto). The key signature has three flats and the time signature is 4/4.

+Xyl.

108

This system includes a part for '+Xyl.' (xylophone). It continues the orchestral score with various chords and melodic lines. The key signature has three flats and the time signature is 4/4.

Tpts. unis. Hn., Trbs. (W.W. sva)

+Xyl. Tutti Trbs. div. +Tpts.

116

+Tpts.

Tpts. Str. W.W. sva Hn. Trbs. f

124

Str. Br. (W.W. melody 16va) Vlns. pizz. unis. Trb. Cello, Hu. mf

Musical score for piano, measures 121-124. The key signature is B-flat major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with some rests and dynamic markings.

132 Moderately - In 4 [Curtain]

Musical score for piano, measures 132-140. The tempo is Moderately and the time signature is 4/4. The score includes dynamic markings such as *ff* and *L.H.*. It features a complex texture with many sixteenth notes and rests, and includes the instruction *Tuba, Hn., Cello*.

140 pizz. Str. EDDIE: Shush! They're coming.

Musical score for piano, measures 140-143. The score includes dynamic markings *pp* and *rall.*. It features a piano solo in the right hand and pizzicato strings in the left hand.

Musical score for piano, measures 144-147. The score continues with a complex texture of notes and rests in both hands.

[Fade out]

Musical score for piano, measures 148-151. The score includes the dynamic marking *ppp* and concludes with a fade out.

Sadie, Sadie

o. 21

VERA: Tell me... what's it like... being married, Fanny?
FANNY: Fanny?

I'm not Fanny. I got married... I'm Sadie!

Everybody that gets married becomes a Sadie!

FANNY:

Vlns., Xyl.
Piano *mf*
I'm

4 Moderately slow - In 4

Sa - die, Sa - die, mar - ried la - dy, Bow when I go by...
p W.W., Str.

Sop. Sax., muted Br. I'm a cor - por - a - tion now, - Not

12

me, my - self and I. Oh, how that mar - riage li - cense works. On
Sop. Str., W.W.
Br. Trbs.

cham-ber-maids and ho-tel clerks. The hon-ey-moon was such de-light That

Str. pizz.
Trbs.

W. W., Trbs.

20

we got mar-ried that same night. I'm Sa-die, Sa - die, mar-ried la - dy,

W. W., Str.

Still in bed by noon. — Sop. Sax., muted Br. Wrack-ing my brain de -

28

cid - ing Be - tween or - ange juice and prune! Nick says noth-ing is too

Str. Vlns., Xyl. > Str., W.W.
W. W. Trbs., Celli >

good for me, - And who am I not to a - gree. I'm Sa - die, Sa - die,

Vlins sva

w. w. Str. Trbs. + Cymb. Trbs.

mar ried la - dy, that's me. She's

+Xyl. Tutti

ALL:

36 Xyl. FANNY: ALL:

Sa - die, Sa - die, mar - ried la - dy. Meet a mort - ga - gee! — Sop. Sax. muted Br. The

Tpts. mf R.H. Cello, Hn.(Vlins. sva) p

FANNY:

own - er of an ice - box With a ten year guar - an - tee! Oh,

Str., Xyl. Trbs., Cello 3

44

Spoken:

sit me in the soft-est seat.— Quick! A cush-ion for my feet.—

Str., W. W.

Trbs.

Do for me, buy for me, lift me, car-ry me. Fin-'lly got a guy to mar-ry me! I

W. W., Str.

Trbs.
+ Timp. gliss.

Bs.

52

do my nails, Read up on sales. All day the re-cords play.—

Str.

W. W.

Trbs.

Spoken:

Then he comes home—I tell him, Oy!.. what a day I had to—

Cls.

Trbs.

W. W., Str.

60

day! I swear I'll do my wife - ly job-- Just sit at home-- be -

Str. (SulG)

Str., W.W.

come a slob! Sa - die, Sa - die, mar - ried la - dy, that's me! She's

+ Xyl.

f Br. low Str. Str., W.W. Hn., Str. Tutti

67

MEN: Sa - die, Sa - die, mar - ried la - dy. Sa - die, you did the trick! Not

GIRLS:

Str. Vlns. W.W. Tpts. Timp. + W.W.

w. w. mf (Trb. afterbeats)

FANNY:

ev-'ry girl can get her - self_ A guy who looks like Nick. To

Sop.Sax., Tpts.

75

tell the truth, it hurt my pride. The groom was pret-ti-er than the bride!

W.W. + Xyl.

Str. plzz.

Br.

ALL: Sa - die, Sa - die, mar - ried la - dy-- FANNY: Hus - band, house, a mort -

Str., W.W. + Glock.

83

ALL: - gage, a ba - by FANNY: Sa - die, Sa - die, mar - ried la - dy, That's

W.W.

Br. Br., Str.

ALL: who? That's you! FANNY: That's me, mar - ried la - dy. ALL: Say hel - lo to Zieg - feld's mar - ried

Str., Sop. Sax.

Br.

la - dy, Sa - die!

Tpts. 3

ff Tutti

+ Timp.

Attacca

No. 21a **Change Of Scene**
(If A Girl Isn't Pretty)

Moderately - In 2

Piano

f Tutti
Hr., Cello

W. W., Str. sva

9 Fade out as EDDIE turns cards over and speaks.

Find Yourself A Man

Cue: MRS. BRICE: I don't have to worry about them any more..

[Dialogue continues]

Moderate waltz - In 1

Str.

Cue: MRS. STRAKOSH: MRS. STRAKOSH & EDDIE:
Dave is mine. Listen.. Rose!

Piano

pp Vamp ad lib.

p

5

EDDIE & MRS. S:

MRS. BRICE: You're de - ment - ed.

Find your - self a man.

p G. Fl., Str., W.W.
Cello

Trbs. muted

(Bs. simile)

MRS. B: Just what I need EDDIE:

Find your - self a man. You'll

13

MRS. BRICE:

see what a dif - frence it makes ev - 'ry day. Send me a

W.W. sva

Hn., Cello

+Tpts. muted

Hn.

21 MRS. STRAKOSH:

let - ter, You'll write me a res - u - mé! Just take me and

G.Fl., Str., WW.
Cello
(Bs. simile)

MRS. B: Ro - me - o, Ju - li - et! EDDIE:

Dave, Dave is still her

Trbs. muted

MRS. B: Send the slave my re - gards. 29 BOTH:

slave. O - pen your heart and from

+Tpts.

Fls. out of the skies A prince on a horse will ma - te - ri - al -

Tpts.
+Trbs.
Trbs.

MRS. BRICE: 37
Tpts.

ize! Boy, is some luck - y prince going to get a sur - prise!

W.W. Vlns. Trbs. Tpts.

ALL:

Find a man!

Fl. Vlns. Hn. Trbs., W.W. Br., W.W. Vlns.

45

MRS. S. & EDDIE: (*Spoken*) (+Bells)

MRS. S:

Find your - self a man, I re - peat it, Rose!

Fl. Vlns. Hn., Cello Cls. Trbs. (Tpts. 8va)

EDDIE: You're de - feat-ed, Rose!

MRS. B:

Find my - self a man.

W.W. Trbs. (Tpts. 8va)

53

I'll hang a sign out, Big let-ers that high. Come in and sam-ple, You

Vlns.

Br. +Br.

61

EDDIE:

MRS. B: I hear

don't have to buy! Hear a voice talk back.

Br.

Vlns.
Hn.
Cello Cls.

Trbs. (Tpts. 8va)

voic-es now!

MRS. S:

MRS. B: You've been count-ing? Yes,

Mon-ey you don't lack.

w.w.

Trbs. (Tpts 8va)

69

Tpts.

just what I need is a mid-dle - aged shiek Whose up-pers and low-ers will

Str., Hn.

77

click when he'll speak. And life is a song 'cause he'll click and I'll creak!

Str. W.W.

Vlns., Xyl.

Find a man. The

ALL: MRS. S. & EDDIE:

W.W.

Trbs.

85

MRS. B: Yes?

man that you se - lect Must treat you

Str., W.W.

Hn., Cello

MRS. B: That's im - por - tant! EDDIE: 93 W.W.

with re - spect. He must un - der - stand there are rules to o -

Str. Hn., Cello Trbs. Cls.

101

MRS. B:

bey. Not toy with your mor-als And lead you a-stray. Please, dar-ling, let the man

Tpts.
Trbs.

MRS. B: I'm a grand-moth-er

You

(Spoken)

MRS. S. & EDDIE:

do things his way! Find a man! Find a man!

+Glock
mf
Hn.
Trbs.

know some-bod-y?

109

Fl. ALL:

+Vlns.

Find your-self a man!

+Tpts.
f

ff

Attacca

Change Of Scene

(Rat-tat-tat-tat)

Rather bright - In 2

Piano

Sax.

R.H. (Vlins. 16va)

Trb.

Tpts.

Fade out at cue: VERA: Hey... how is little mother?

9

The musical score is written for piano and includes parts for Saxophone, Right Hand Violins (16va), Trombone, and Trumpets. The tempo is 'Rather bright' and the time signature is 'In 2'. The score is divided into four systems. The first system shows the piano accompaniment and the entry of the Saxophone, Right Hand Violins, and Trombone. The second system features the Trumpets and includes a cue for the character VERA. The third and fourth systems continue the piano accompaniment with various musical notations such as slurs, accents, and dynamic markings.

EDDIE: This show opens in four and a half weeks.

March tempo
Piano only

Piano

The piano introduction consists of two staves in G major (one sharp). The right hand plays a rhythmic melody of eighth notes, starting with a forte (f) dynamic. The left hand provides a bass line with chords and single notes, including a 'coco' effect in the first measure.

EDDIE: > > > 7

Our boys went Rat-tat-tat-tat,

mf add Dr.

The first vocal line is on a single staff in G major. It begins with a rest followed by the lyrics 'Our boys went Rat-tat-tat-tat,'. The melody is marked with accents (>) and a mezzo-forte (mf) dynamic. The piano accompaniment continues with chords and a 'coco' effect in the left hand. A '7' in a box indicates the start of a seven-measure phrase.

Rat-tat-tat-tat And shot the Kai-ser where he

The second vocal line continues the melody from the first line. The lyrics are 'Rat-tat-tat-tat And shot the Kai-ser where he'. The piano accompaniment features a consistent rhythmic pattern in the right hand and chords in the left hand.

15

sat-tat-tat-tat! With ev-'ry pop-pi-ty pop — Some 'kraut' took a drop.

The third vocal line begins with a rest followed by the lyrics 'sat-tat-tat-tat! With ev-'ry pop-pi-ty pop — Some 'kraut' took a drop.'. The melody is marked with accents (>) and a mezzo-forte (mf) dynamic. The piano accompaniment continues with chords and a 'coco' effect in the left hand. A '15' in a box indicates the start of a fifteen-measure phrase.

A - mer - i - can boys - are all such straight shoot - ers.

This system contains a vocal line and piano accompaniment. The piano part includes a double bass line and a right-hand line with chords and arpeggios. There are some performance markings like accents and slurs.

23

We'll take care - of him moth - er, When

Cls. Tpts. div. (Orch. sneak in)

This system starts at measure 23. It includes a vocal line and piano accompaniment. There are performance markings for woodwinds (Cls.), trumpets (Tpts. div.), and orchestra (Orch. sneak in).

Spoken: (to JENNY) Take it!

he comes home - from the war.

W.W. Trbs.

This system features a vocal line and piano accompaniment. It includes a spoken line for Jenny. Performance markings for woodwinds (W.W.) and trumpets (Trbs.) are present.

31

JENNY: We'll take care - of him moth - er. We'll do

Vlns. W.W. Trb. 1

This system starts at measure 31 and is labeled as Jenny's part. It includes a vocal line and piano accompaniment. Performance markings for violins (Vlns.), woodwinds (W.W.), and trumpet 1 (Trb. 1) are included.

ev - 'ry - thing that you would do _____ And more!

Tpts.

39

EDDIE:

Rat - tat - tat - tat, We'll give their backs a big pat. — They de -

Str., Cls.

Trb.

B.Cl.

serve a fu - ture full of joys, 'Cause they're our

Br.

Str., Br.

47

+Vlns.

Yan - kee Doo - dle, Yan - kee Doo - dle,

Tpts.

Trb.

(opt.)
 Yan - kee Doo - dle dough - boys.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Yan - kee Doo - dle dough - boys." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. A dynamic marking of *sfz* is present.

55
 Dr. solo
 Drill whistle
 B.D.
 Tpts., Hn.

This system covers measures 55 to 58. It features a drum solo in the bass clef staff, indicated by a dotted line and the text "Dr. solo". Above the drum staff, there are markings for "Drill whistle" and "B.D." (Bass Drum). The upper staff shows the entry of "Tpts., Hn." (Trumpets and Horns) with a melodic line. A dynamic marking of *sfz* is present.

59
 +W.W., Vlns.
 (+Drs.)
 Trbs., low Reeds, Str.
sfz

This system covers measures 59 to 66. It features a melodic line in the upper staff with the instruction "+W.W., Vlns." (Woodwinds and Violins). The lower staff shows the accompaniment for "Trbs., low Reeds, Str." (Trumpets, low Reeds, and Strings) with a dynamic marking of *sfz*. There are also markings for "(+Drs.)" (Drummers).

Vlns., W.W.

This system continues the musical score for measures 61 to 66. The upper staff features a melodic line for "Vlns., W.W." (Violins and Woodwinds). The lower staff shows the accompaniment for the strings and woodwinds. A dynamic marking of *sfz* is present.

WW., Str.
 67
 Tuttl

This system covers measures 67 to 74. It features a melodic line in the upper staff for "WW., Str." (Woodwinds and Strings). The lower staff shows the accompaniment. A dynamic marking of *sfz* is present. The system concludes with the instruction "Tuttl" (Tutti).

CHORUS:
Our boys went

75
Rat - tat - tat - tat, — Rat - tat - tat - tat, —

Saxs., Vlns. 8va
Tpts. (W.W. 16va)
Trb.
mf
f

And shot the Kai - ser where he sat - tat - tat - tat! — With ev - 'ry

Saxs.
mf Trbs., Cello
Saxs.

83
pop - pi - ty pop — Some 'kraut' took a drop. — A -

Vlns., Saxs.
Br.

mer - i - can boys - are all such straight shoot - ers.

Tpts.

Trbs.

91

We'll take care - of him, moth - er, When

Str., Reeds

Tpts., W.W.

Trbs.

he comes home - from the war. Br.

Tpts., W.W.

Trbs.

99

We'll take care - of him, moth - er. We'll do

Rds., Vlns.

Tpts., Hn.

Trbs., Celli

+Trbs.

Rds.

ev - ry - thing that you would do, And more!

Tutti

f

107

+Rds., Vlns.

Rat - tat - tat - tat, — We'll give their backs a big pat. — They de -

Tpts.

Trbs. *mf*

serve a fu - ture full of joys. — 'Cause they're our

Tpts.

+Tpts.

Trbs.

115

Yan - kee doo - dle, Yan - kee doo - dle,

Vlns., W.W.

Tpts.

Trbs., Hns.

Yan - kee Doo - die dough - boys.

Tpts., Hn.
Trbs.
(Tpts. tacet)
Tpts.

123

Field Dr.
Celli, Bs., Trbs.

131

Tpts.
Sn. Dr.

W.W. (+8va)
Tpts.

139

W. W.

Musical score for measures 139-146. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The measure numbers 139, 140, 141, 142, 143, 144, 145, and 146 are indicated at the top of the staff.

Reeds

Musical score for measures 147-154. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The measure numbers 147, 148, 149, 150, 151, 152, 153, and 154 are indicated at the top of the staff.

147

Tpts.

Trb.

Musical score for measures 155-162. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The measure numbers 155, 156, 157, 158, 159, 160, 161, and 162 are indicated at the top of the staff.

Rds.

Trb.

Saxs.

Br.

Musical score for measures 163-170. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The measure numbers 163, 164, 165, 166, 167, 168, 169, and 170 are indicated at the top of the staff.

155

Br.

Rds.

Musical score for measures 171-178. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The measure numbers 171, 172, 173, 174, 175, 176, 177, and 178 are indicated at the top of the staff.

Br. unis. Trbs.

This system contains two staves of music. The upper staff is marked with 'Br. unis.' and the lower staff with 'Trbs.'. Both staves feature a series of chords and melodic lines with accents and slurs.

163 Tpts.
Rds. Hn.
Trbs., Bs. Sax.
Bs.

This system is marked with the number '163' in a box. It contains two staves. The upper staff is marked with 'Tpts.', 'Rds. Hn.', and 'Trbs., Bs. Sax.'. The lower staff is marked with 'Bs.'. The music includes various rhythmic patterns and accents.

Rds., Hn.

This system contains two staves. The upper staff is marked with 'Rds., Hn.'. The music consists of chords and melodic fragments with accents.

171 Tpts.
Hn.
(W. W., Str. tacet) etc.
Br.

This system is marked with the number '171' in a box. It contains two staves. The upper staff is marked with 'Tpts.', 'Hn.', and 'Br.'. The lower staff has the instruction '(W. W., Str. tacet) etc.'. The music features chords and melodic lines with accents.

Cl. 8va
T. Sax.
W.W., Vlins., Glock.

This system contains two staves. The upper staff is marked with 'Cl. 8va' and 'T. Sax.'. The lower staff is marked with 'W.W., Vlins., Glock.'. The music includes chords and melodic lines with accents.

179

col 8va

Musical score for measures 179-186. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes. Dynamics include *mf* and *v*. The instrumentation is labeled "Trbs., Bs. Sax.".

Tpts. unis

Musical score for measures 187-194. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes. Dynamics include *v*. The instrumentation is labeled "Tpts. unis".

187

W.W. 8va(unis)

Musical score for measures 187-194. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes. Dynamics include *v*. The instrumentation is labeled "Trbs.".

Vlns., W.W.

Musical score for measures 195-202. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes. Dynamics include *v*. The instrumentation is labeled "Vlns., W.W." and "+ Tpts.".

195

W.W.

Musical score for measures 195-202. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes. Dynamics include *p* and *v*. The instrumentation is labeled "Trbs.".

Segue as one

No. 23a

Rat - tat - tat - Part 2 (Private Schwartz)

Listesso tempo

JENNY and Company:

Piano

7

pri - vate Smith from Kan - sas, I'm pri - vate Ry - an from Maine, I'm

pri - vate Burke from Wis - con - sin. I'm pri - vate O' - Bri - en from

Tex - as. I'm pri - vate Muntz from Mich - i - gan. I'm

FANNY:

19
pri - vate Schwartz from Rock - a - way. — And I guess you've

Vlns.
p Cls.
B. Cl., Celli, Bs.

27

heard re - ports — That the Kai - ser runs a

block a - way — When they tell him: "Here comes Schwartz"

+ Glock.
+ Tpts. muted
Trbs.

35

'Cause ven I get mad, be - lieve it, Jack, — Out from

no - where comes a man - i - ac! — A

Fl., Hn.

43

(Spoken)

kick in the foot, A shot in the pants-- I would - n't give a sec - ond chance!

+ Trbs.

(Sung)

Pri - vate Schwartz from Rock - a - way!

Str., W.W.

f

+ Tpts.
Cymb.

51

CHORUS:

Pri - vate Schwartz, Pri - vate Schwartz,

W.W. trem. + Vlns.

mf Tpts.
Trbs. slide

f

Pri - vate Schwartz from Rock - a - way. I met

FANNY:

59

mad - 'moi - selle from Ar - men - tières — And my ba - gels

Vins.
Cls.
p
B.Cl., Celli, Bs.

67

gave a spin. — She said, "Pri - vate Schwartz, Come

mf + Trbs. muted

clos - er, dear." — What a tzim - mis I got in! —

+ Tpts. muted
Trbs.

75

— Ven you're fight - ing for de - moc - ra - cy, — Call on

Vins.
Cls.
B.Cl., Celli, Bs.

83

Irv - ing Schwartz and com - pa - ny. I'm through and

Tutti Gtr.

through Red, white and blu - ish.. I talk this way be -

91

cause I'm Brit ish!

ff Br. choir

95

Tell Far Rock - a - way: "Don't pull the dock a - way," Cause
w. w.

p Str.

sail - ing home is Gen - 'ral + Tpts.

Vlns.
Trbs., Hns.

103

Faster

Schwartz.

f Tutti

109

CHORUS:

Rat-ta-ta-ta-ta - tat, We'll give their backs a big pat! They de-

Tpts. col *8va* +Tpts. W.W.

mf Cym. Str. +B.D., Str.

serve a great big me - dal and a loud huz - zah! — O - ver

+ Glock. mf Br.

117

here and o - ver there You'll hear

W.W. + Tpts.

Trbs.

Rat - tat - a - tat - tat, Rat - tat - a - tat - tat, Rat - tat - a - tat - tat -

Cym.

W.W.

125

tat! That's our Yan - kee doo - dle, Yan - kee

Str. W.W.

Hns., Trbs.

Cym. Dr.

Hn.

131

doo - dle Rat - tat - a - tat - tat - tat! Hur - rah!

W.W.

Vlns.

ff Tpts.

Trbs.

f Tutti

The first system of music consists of two systems of staves. The top system has a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has a melodic line with some grace notes and a fermata over a measure. The second system continues the piano accompaniment and vocal line, ending with a fermata and the instruction *Attacca*.

No. 23b

Change Of Scene

Brightly-In 2

The second system is for piano and is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system starts with a first ending bracket labeled '1' and includes the dynamic marking *f Tutti*. The second system has a second ending bracket labeled '10'. The third system begins with the instruction *[Fade out as curtain rises]*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Cue. FANNY: No, it's not all right.

Very slowly - In 4

3

Look at us. You do so much for me. In tempo
What do I do for you?

Piano

Who are you now.. Now that you're

Str., W.W., Celesta

L.H.

Gtr.

pp w.w. rall. p

mine? Are you some - thing more Than you were be -

etc.

11

fore? Are you warm - er in the rain? Are you strong - er for my

Fl., Celesta + 8va

Hn.

Bs.

touch? Am I giv - ing too lit - tle By my

+Cel.

Hn.

L.H.

Cl. Fl. 19

lov - ing you too much? How is the view..

+Trbs.

Sun - ny and green? How do you com - pare it to The

Fl., Vln. Hn. rall.

27 Rubato

views you've seen? - I know I am bet - ter and brav - er and

Hn.

31

sur - er too. But you.. are you now. Who are you now? Are you

Fls. Fl.sva Solo Hn. rall.

some - one bet - ter for my love? +Tpts.

Fl. sva

rall. *poco accel.* *ff*

Attacca

No. 24a Change Of Scene

Maestoso - In 4

Piano

ff *Tutti* *rall. molto*

Tpts.

No. 25 Don't Rain On My Parade
(Nick's Version)

Cue: NICK: It's all right. Forget it!

NICK: Beekman 4119....

Hold until NICK hangs up phone.

Moderately bright - In 2

Piano

ppp *mf*

1 Vln. 2d Vln. Cello Br. Cls.

NICK:

One roll for the whole she - bang! One throw...that bell will go

Cls. Str. Cls.

p Hn. growl Hn. growl

12

clang! This time we play with my deck! Out of my way..it's my

Str. Tpts. muted

Pno., Gtr. Trbs.

Bs.

18

neck! This time the set-up feels right! Ba-by, it's o-pen-ing

Str. Sva.

Saxs. Trbs.

24

night! Hey, Miss - us Arn - stein, Here I go!

ad lib. Bright 2

Saxs.

Saxs., Str.

Br., Str. mf Trbs. ff

Opening Scene 7

(Downtown Rag)

[Scene changes to New Amsterdam Theatre—bare stage rehearsal.]

Moderately bright - In 2

Piano

f Br.
+ Str.

5
Alto Sax.
W.W., Glock.
(+ Vlns.)
Cello

Tutti

13 Str.
mf Trbs., Hn.

Br., Hn. *accel.*

+ W.W. *f*

23 Bright tempo
w.w. *mf*
Trbs. unis.
R.H.

Saxs., W.W., Str., Xyl. *sva*
Celli + Trbs.
Bs.

30 + Xyl. *Tutti* *f*

B.D.

35 Tpt. solo (Harmon mute) do wah do wah-a do

mf Hn., Cello
Ten. Sax.
+ Bs. Sax.

do wah do wah-a do do wah do wah do wah

41

f

45 Tpt. solo (Harmon mute) do wahdo wah a do do wahdo wah a do

mf Hn., Cello
Ten. Sax.
+ Bs. Sax.

[Fade out as EDDIE taps assistant on shoulder.]

The Music That Makes Me Dance

Cue: FANNY is alone at work-table. The lights dim.

[2] Ad lib.

I add two and two.. The most sim-ple ad-di-tion, Then

swear that the fig-ures are ly-ing. I'm a much bet-ter com-ic than

math-e-ma-ti-cian 'Cause I'm bet-ter on stage than at in-ter-mis-sion. And as

far as the man is con-cerned.. If I've been burned, I have-n't

Piano

Piano only

p

L.H.

10

VOICE: (over loudspeaker) Ladies and gentlemen, Florenz Ziegfeld presents the one and only Fanny Brice!

Slowly - In tempo

learned. [Orch.] I

Cls., Str. (Celesta) *mf*

16 Moderately slow 4

know he's a - round when the sky and the ground start in ring - ing. —

Cls., Str. *p*

I know when he's near by the thun - der I hear in ad -

Alto Sax. *mf*

vance. His words and his words a - lone are the

Alto sax. solo *mf*

Str., W. W. *p*

Alto Sax.

8 bassa

words that can start my heart sing - ing. —

And

Str.

his is the on - ly mu - sic that makes me dance.

+ W. W.

Alto Sax.

32

He'll sleep and he'll rise in the light of two eyes that a -

Alto Sax.

dore him. Bore him it might, But he

mf

won't leave my sight for a glance. In ev-'ry

Str.
+Cls.
Trbs.
Cls.

40 way, ev-'ry day, I need less of my-self And need more him..

Vins.
Trb.
Cls.
Tpt. solo
L.H.
rall.

Ad lib.
more him. 'Cause his is the on - ly - mu - sic that makes me

colla voce

48 dance. 'Cause his is the on - ly

Br.
p Str., W.W.

mu - sic that makes me dance!

ff Tutti

Trbs. Saxs.

Attacca

No. 27a

Change Of Scene

(The Music That Makes Me Dance)

Moderately - In 4

Piano

f Tutti
Hn., Trb., Cello

L.H.

R.H.

pp Trbs., Hn., Cello

Vlns.
ppp

Fade

Hold until cue:
EMMA: Well, they
cleaned it up alright.

Cue: FANNY: Come in.

Very slowly-rubato NICK: Hello, Fanny

Piano

pp
Cello

Cl.

FANNY: Well, you must be that fella... etc. 8

2 Cls.

Vlns. Cl. Fl.

Cello

Vlns.

Cl. 2 Cls.

Fade out at cue: NICK: Fanny, don't! Please!

Finale - Act II

(Don't Rain On My Parade-Reprise)

Cue: FANNY picks the blue marble egg.

Slowly - Rubato

FANNY:

Piano

I'll march my band out. I'll beat my

pp Str., W.W.

5

drum. Fl., Hn. Str., W.W. WW, Glock. Tpts. (Tpts. tacet) Trbs. Low Str.

I guess we did - n't make it. At

pp mf Str.,+Celesta WW, Hn.

12

least we did - n't fake it. Dont tell me not to live, Just sit and put - ter.

pp Str., Trbs., Hn. p Str., Cls., Hn. accel. poco a poco

Life's can - dy and the sun's a ball of but - ter.

Don't bring - a - round a cloud to rain on my pa -

rade!

Str., Xyl.
+Br.

f

20 Più mosso

I'm gon - na live and live now! Get what I

Str. +Str.
w.w.

want; I know how! All that the law will al -

Hn. growl

28 Slowly - In 4

low! Hey, gor - geous, here we go a - gain!

Saxs., Str. +Br.

34 Più mosso

Yes, here it goes, kid, -

Saxs. Str. sust. *fz > p* *mp* Trbs.

Str., Saxs.

No look - ing back.

Tpts.

Stiff up - per nose, kid, -

39 Let's give 'em hell, Brice! We'll cry a lit - tle lat - er.

Tpts. *mp* Saxs.

44 Well, Brice, that's life in the the - a - ter! Get read - y for me, -

Tpts. Trbs. Str.

- world, 'Cause I'm a "com - er." I sim - ply got - ta -

Saxs. Tpts.

— march, My heart's a drum-mer. No - bod - y, no, no - bod - y

Vlns. sva

Saxs., Tpts.

Rall. - In 4 52 A tempo - In 2

Is gon - na rain on my pa - rade! _____ etc.

Vlns. *mf*

Br.

ff Tutti

sfz

End of Act II

Maestoso - In 3

Moderately - In 2

Piano

ff Tutti

B.D. Cym.v

W.W., col sva

f Trbs., Str.

Bs.

Trbs. unis. 13 Tpts. unis.

f Str.

W.W., Str.

W.W.

The score is written for Piano and includes several systems of music. The first system is marked 'Maestoso - In 3' and 'Moderately - In 2'. It features a piano part with 'ff Tutti' dynamics and includes parts for B.D., Cym.v, W.W., col sva, Trbs., and Str. The second system continues the piano part. The third system includes parts for Bs. and Br. with a 'ff' dynamic. The fourth system includes parts for Trbs. unis., Tpts. unis., and Str. with a 'f' dynamic. The fifth system includes parts for W.W., Str., and W.W. The score is written in a key signature of one flat and uses various time signatures (3/4, 2/4, 3/4).

Musical score for measures 17-22. The score is written for piano and includes parts for Trumpets (Tpts.), Trombones (+Trbs.), and Timpani (Timp.). The music features a melodic line in the upper voice and a bass line in the lower voice, with various articulations and dynamics.

Musical score for measures 23-27. The score is written for piano and includes parts for Trumpets (Tpts.), Trombones (Trbs.), and Timpani (Timp.). The music features a melodic line in the upper voice and a bass line in the lower voice, with various articulations and dynamics.

28 Moderately - In 4

Musical score for measures 28-34. The score is written for piano and includes parts for Horns and Saxophones (Hns., Saxs.). The music features a melodic line in the upper voice and a bass line in the lower voice, with various articulations and dynamics.

Musical score for measures 31-34. The score is written for piano and includes parts for Saxophones and Strings (Saxs., Str.), Horns (Hn.), and Brass (+Br.). The music features a melodic line in the upper voice and a bass line in the lower voice, with various articulations and dynamics.

35 [Exit music] Moderately - In 2

Musical score for measures 35-38. The score is written for piano and includes parts for Trumpets (Tpts.) and Right Hand Saxophones (R.H. Saxs.). The music features a melodic line in the upper voice and a bass line in the lower voice, with various articulations and dynamics.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It features a melodic line in the treble staff and a bass line in the bass staff.

Second system of musical notation, starting with a boxed measure number **43**. It includes a grand staff with a treble clef and a bass clef. The upper staff contains a melodic line with a *v* (accrescendo) marking. The lower staff contains a bass line. Labels *Trb.* and *Saxs.* are placed above the bass staff, with lines pointing to specific notes.

Third system of musical notation, continuing the grand staff from the previous system. It features a melodic line in the treble staff and a bass line in the bass staff, with various musical notations including slurs and accents.

Fourth system of musical notation, starting with a boxed measure number **51**. It includes a grand staff with a treble clef and a bass clef. The upper staff contains a melodic line with a *Tpts.* (trumpets) marking. The lower staff contains a bass line with a *Soll Trbs.* (should play trumpets) marking. Other labels include *Saxs.* and *etc.* with lines pointing to notes in both staves.

Fifth system of musical notation, continuing the grand staff. It features a melodic line in the treble staff and a bass line in the bass staff. Labels *etc.*, *Tpts. A*, and *Saxs., div.* are present, with lines pointing to notes in the upper staff.

59 col 8va

Musical score for measures 59-66. The system consists of two staves. The upper staff is for Horns and Strings (Hn., Str.) and the lower staff is for Saxophones (Saxs.). The music is in a key with one flat and a 4/4 time signature. Measure 59 is marked with a box containing the number 59 and the text 'col 8va'. The notation includes various note values, rests, and dynamic markings.

Musical score for measures 67-74. The system consists of two staves. The upper staff is for Saxophones (Saxs.) and the lower staff is for Trumpets (Tpts.). The music continues in the same key and time signature. Measure 67 is marked with a box containing the number 67. The notation includes various note values, rests, and dynamic markings.

Musical score for measures 75-82. The system consists of two staves. The upper staff is for Trumpets (Trbs. div.) and the lower staff is for Horns (Hn.). The music continues in the same key and time signature. Measure 75 is marked with a box containing the number 75. The notation includes various note values, rests, and dynamic markings.

Musical score for measures 83-90. The system consists of two staves. The upper staff is for Strings (Str. (Hn. 8 bassa)) and the lower staff is for Brass (Br.). The music continues in the same key and time signature. Measure 83 is marked with a box containing the number 83. The notation includes various note values, rests, and dynamic markings.

Musical score for measures 91-98. The system consists of two staves. The upper staff is for Drums (Drs.) and the lower staff is for Timpani (Timp.). The music continues in the same key and time signature. Measure 91 is marked with a box containing the number 91 and the text 'Slow 4'. The notation includes various note values, rests, and dynamic markings.

Tpts. unis.
Saxs., Trbs.

This system contains two staves of music. The upper staff is for Trumpets (Tpts. unis.) and the lower staff is for Saxophones and Trombones (Saxs., Trbs.). Both staves feature complex rhythmic patterns with many beamed notes and dynamic markings such as accents and hairpins.

79 Bright 2

f Br.
Rds.

This system contains two staves of music. The upper staff is for Brass (Br.) and the lower staff is for Rhythm (Rds.). The upper staff starts with a forte (f) dynamic marking. The music includes various rhythmic figures and dynamic markings.

Rds., Str.
Br.

This system contains two staves of music. The upper staff is for Rhythm and Strings (Rds., Str.) and the lower staff is for Brass (Br.). The music features complex rhythmic patterns and dynamic markings.

87

Trbs.

This system contains two staves of music. The upper staff is for Trombones (Trbs.) and the lower staff is for Rhythm (Rds.). The music includes complex rhythmic patterns and dynamic markings.

This system contains two staves of music. The upper staff is for Rhythm (Rds.) and the lower staff is for Rhythm (Rds.). The music features complex rhythmic patterns and dynamic markings.

92 Moderately slow 4

Saxs., Vlns. 8va

Musical score for measures 92-99. The system includes a grand staff with treble and bass clefs. The upper staff contains complex chordal textures with many beamed notes. The lower staff features a more rhythmic bass line. Performance markings include 'Tutti' above the first measure, 'Celli' and '+Hn.' below the first measure, and '+Trb.' below the eighth measure. A fermata is placed over the final measure of this system.

100

Musical score for measures 100-107. The system includes a grand staff. The upper staff has a melodic line with some rests, marked with 'Br.' above measures 101 and 102. The lower staff continues the bass line. A fermata is placed over the final measure of this system.

Musical score for measures 108-111. The system includes a grand staff. The upper staff features a melodic line with a fermata over the final measure. The lower staff continues the bass line. A fermata is placed over the final measure of this system.

108

Musical score for measures 112-119. The system includes a grand staff. The upper staff has a melodic line with a fermata over the final measure. The lower staff continues the bass line. A fermata is placed over the final measure of this system.

Saxs., Hn.

112

Musical score for measures 120-127. The system includes a grand staff. The upper staff has a melodic line with a fermata over the final measure. The lower staff continues the bass line. Performance markings include 'Tutti Celli' and '+Hn.' below the first measure. A fermata is placed over the final measure of this system.

Saxs., Vlns. 8va

First system of musical notation. Treble clef staff contains chords and a triplet of eighth notes. Bass clef staff contains a rhythmic pattern. Annotations include "+Trb." above the treble staff and "Trbs." above the bass staff.

120

Second system of musical notation. Treble clef staff features a melodic line with a slur and a flat. Bass clef staff continues the rhythmic accompaniment.

Saxs.

Str. Br.

etc.

Third system of musical notation. Treble clef staff has a melodic line with a slur and a flat. Bass clef staff has a rhythmic pattern. Annotations include "mf" below the treble staff, "Trbs." below the bass staff, and "8" below the treble staff.

128

Tpts.

Fourth system of musical notation. Treble clef staff has a melodic line with a slur and a flat. Bass clef staff has a rhythmic pattern. Annotations include "y" below the treble staff and "Tpts." above the treble staff.

Hn., Saxs.

Fifth system of musical notation. Treble clef staff has a melodic line with a slur and a flat. Bass clef staff has a rhythmic pattern. Annotations include "Hn., Saxs." above the treble staff and "3" below the treble staff.

Saxs., Str. 136 Moderate 4

Hn. *rall.* +Br. *f* Trb. solo

+Xyl. Vlns. gva

Br. (b)

141 Tpts. *mf*

Trbs.

149 Tpts. open

Trbs. *Trbs. div.*

Br.
Bs.

Vlms. 8va
Br. *rall.*
159 Bright 2
ad lib. Dr. solo
Cymb.
Su. Dr.
Trib.
Cliss.

163 Vlms. Saxs. etc. Tpts.

Br. Trbs. Tpts. 171 Rds.

Str. *rall.* Br.

179 Rubato - In 4
Str. WW. Hn. *f* *sffz*
+Timp.