

Overture

[r 4/02]

Orchestration: Doug Besterman

Maestoso

[To 3] 3

(Rds/Vns)

(+ Hp Gliss)

(Tpts/Tbns)

(Bsn/Tbn 3/Vcl/Bass/Timp)

(+ Hrn)

mf

7

(+ Hp Gliss)

rall. sfz <

[To 11]

11

Fast 2

(Hp)

(+ Fl/Picc/Vns)

(Xylo)

f *mf*

(+ Cls/Tr/Tbn 1)

15 (Hp) 16 17 18 (Xylo)

19 (Vns) 20 21 22 (+ Tbn 1) (+ Hp Gliss) (+ Bass)

23 (+ Xylo) 24 25 (Vns) 26 (+ Saxes) (+ Tbns)

27 (+ Xylo) 28 29 30 (Saxes) (Tbns) (Tpts)

31 32 33 34

(+ Hp Gliss)

(+ Tbns)

35 36 37 38

(T. Sax/Vcl/Tbns)

39 40 41 42

(Tbns)

(+ Hrn/Vc)

43 44 45 46

(Vns)

(+ Xylo)

(+ Tpts)

(+ Tbns)

47 48 49

(+ Fl/Picc/Vns)

(Timp Solo)

51 52 53

(Fl/Picc/Vns)

(Tpts/Hn)

(Tbns/Vc/Bass)

54 55 56

(+ Fl/Picc/Vns)

ff

56A 56B 56C 56D

(Woodblock)

(+ Clars)

(Hn)

mf

(+ Tpts)

(+ Tbns)

ff

(Rds/Vns)

(+ Hp Gliss)

Segue as one "It's Opening Night"
212 362-3832

PIANO/CONDUCTOR

2 Usherettes
Men
Women

"The Producers"

It's Opening Night

[r 4/02]

Orchestration: Doug Besterman

Maestoso

The musical score is arranged in two systems, each with five staves. The first system (measures 1-3) features a vocal line (Staff 1) with a fermata in measure 1. The woodwinds (Staff 2) play a trill in measure 1, followed by a tremolo in measure 2, and a trill in measure 3. The brass (Staff 3) plays a rhythmic pattern in measure 1, a fortissimo (f) pattern in measure 2, and a melodic line in measure 3. The percussion (Staff 4) includes a timpani roll and a bass drum tremolo in measure 1. The piano (Staff 5) plays a melodic line in measure 1, a rhythmic pattern in measure 2, and a melodic line in measure 3. The second system (measures 4-5) features a vocal line (Staff 1) with a fermata in measure 4. The woodwinds (Staff 2) play a trill in measure 4. The brass (Staff 3) plays a rhythmic pattern in measure 4, a fortissimo (f) pattern in measure 5, and a melodic line in measure 5. The percussion (Staff 4) includes a timpani roll and a bass drum tremolo in measure 4. The piano (Staff 5) plays a melodic line in measure 4, a rhythmic pattern in measure 5, and a melodic line in measure 5.

1
2
3

(Cl) tr sfz p
(+Cl) tr
(Cl) tr sfz p
(Piccl/Fl/Vns) 7 tr
(BsTbn) sfz p
(+Timp roll)
(+VclBs trem)
(Tpts/Tbns) 3 f
(+Hp "loops")

4
5

(Tri)
(Tpts) p
(Tbns/Hn) 3
sfz p accel. (+Hp)

6

Fast 2

7

8

9

(Clar/Vns/Tri)

(+WWs/Xyl)

(+Vns)

f

(Hn)

10

2 Usherettes:

11

12

13

O - pen - ing night _____ It's

mf

(Hn)

14

15

16

17

O - pen - ing night! _____

sfz p

(Tpts/Tbn-St. Mute)

(+Hn)

(Hp gliss)

18 19 20 21

It's

(WWs)

(Hrp)

f

(+Xyl)

(+Drs)

(Brs)

f

(Hn/Vc)

(+Bs pizz)

22 23 24 25

Max Bi - al - y - stock's la - test show

(Vns/Vc)

(+Drs-time)

(Fl/Cls)

mf

(+Tbns)

26 27 28 29

Will it flop or will it go? The

(Hrp gliss)

(Fl/Cls)

(Tpts)

(Pno)

30 31 32 33

cast is tak - ing its fi - nal bow

(Hn/WWs/Vc)

(Vns)

34 35 36 37

Here comes the au - di - ence now The

(Vns)

(Fls/Cl)

(+Tbns)

38 39 40 41

doors are o - pen, they're on their way Let's

(Fls/Glock)

(+Vns pizz)

(Hn/Vc)

42 43 44 45

hear what they have to say

(Fl/Vns) (+Hn) (+Tbns-Open) (Hp Gliss) mf (+Tpts-open) (WWs) (+T.Sx Sub) (+Xyl) (Tpts)

46 47 48 49 Men: He's

[1st nighters stream out of theatre]

(+Picc) (+Tbns) (+Vc) (Hp gliss)

50 51 52 53

done it a - gain, He's done it a - gain

(Vns/Vc+T.Sx Sub) (+Tpts) (+Tpts) (Hn/Tbns) (+Fls)

54

Women:

55

56

57

Max Bi - al - y - stock has done it a - gain

(Vns)

(Hp gliss)

(WWs)

(+Vns)

(Tbns)

(+T.Sx)

58

All:

59

60

61

We can't be - lieve it

(Fl/Vibes)

mf

(T.Sx/Stgs)

(+Hn)

62

63

64

65

You can't con - ceive it

(Fl/Vibes)

(T.Sx)

(+Hn)

Male solo:

66 67 68 69 All:

How'd he a - chieve it? It's the

(Fl) mf (+WWs) v

(+Tpts/Tbns) mf

(Hn)

70 71 72 73

worst show in town!

(WWs) (Vc 15ma) v

(+Brass) (Hp gliss)

74 75 76 77

We sat there sigh - ing

(Tpts) v

(WWs/Xyl) v

(T.Sx/Vc) mf (+Hn)

78 79 30 31

Groan - ing — and cry - ing —

(+Hp gliss)

(Tbns)

(Tpts)

82 83 84 85

There's no — de - ny - ing — It's the

(Fl/Vns 8vb)

(+Fl/C)

(+Tpts)

(T.Sx/Hn 8va)

86 87 88 89 Women:

worst show — in town — Oh we

(+Xyl)

(+Hp)

(+Hn)

(WWs+8va)

(Tpts)

(+Tbns)

(T.Sx/Vc) *mf*

90

Women:

91

92

93

want - ed to stand up and hiss

Men: *p* N.V. (+Vns 8va)

Oo

We've seen

(Fls/Cl)

mf

94

95

96

but nev - er like this

shit but nev - er like this

(Tpts)

mf

(Vns/Xyl)

(Tbns)

(+Vc 15vb)

sfz

(+B.Sx)

97 98 99

[Ad lib laughter from 1st Nighters]

(Fls)

(+Hp gliss)

(+Brs)

(B.Sx/T.Sx 8va)

100 All: 101 102 103

Max Bi - al - y - stock has done it a - gain ——— The

(Vns 8va)

mf

(Tbns)

mf

(+Cl/T.Sx)

ff

(+Timp)

(+B.Sx)

104

Women:

105

106

107

songs were rot - ten the book was stunk - in' What

Men:

songs were rot - ten the book was stunk - in' What

(Fl/Stgs trem)

(+Hp) mp

mp

(Hn/Tbns)

108

109

110

111

he did to Shakes - peare Booth did to Lin - coln

he did to Shakes - peare Booth did to Lin - coln

(Fl/Cl/Xyl)

mf

(+Picc)

sub. mf

(+Vns)

(+Tbns/T.Sx)

(+B.Sx)

112 113 114 115

Workman: "We have these 'specially made up for Max Bialystock.."

(+WWs/Stgs)

mp

(+Vc)
(+T.Sx)

116 117 118 119

[Sign changes to "closing night"]

Women: We

Men: We

(Ratchet)

ff

Flutter

(Brass)

sfz p

sfz (Ens)

(+B.Sx) (+Bs)

120

121

122

123

could - n't - leave fast - er -

could - n't - leave fast - er -

(Hp gliss)

(+Drs-time)

(FICI+8va)

(Hn/Vns)

(+B.Sx 8vb)

(+Tbn)

124

2 Usherettes:

125

126

127

What a - dis - as - ter -

(WWs)

(Tpts)

(+Tbns)

128 Women: 129 130 131

We are still in shock

Men:

We are still in shock

(+Xyl)

(Tpts)

(Tbns)

(Stgs)

132 133 134 135

Who pro - duced this schlock? That

Who pro - duced this schlock? That

(WWs/Xyl)

(Vns/Hr 8vb)

(+Vc 15ma)

(+Tpts)

136 slim - y, 137 slea - zy Max Bi 138 al - y - 139

(Fls/Cls)

(+Vc trem)

(Tbns)

140 stock 141 142 (yelled) 143 What a bum!

(yelled)

stock What a bum!

(WWs)

(Tpts/Hn)

(+Vc)

(Hp gliss)

(Ens)

(+Timp)

[Segue]

PIANO/CONDUCTOR

Max
Ensemble

"The Producers"

The King Of Broadway

[r 4/02]

Orchestration: Doug Besterman

Slowly, Maestoso

1 2 3 4

(Fls/Clis)

(Tbns/Hn) *f*

(Vc/Bs arco)

5 6 7 G.P.

Max: "The reviews come out a lot faster when the critics leave at intermission" By the end of 'Funny Boy', Max Bialystock's hopeless musical of Hamlet, everybody is dead. They were the lucky ones. And this is the best review we got"

(Hp)

(Glock)

f *p* *fp*

G.P.

G.P.

8 Slowly 9 10 11

[Blind violinist enters] Max: "Where did I go wrong? What happened to me? What happened to me?"

(Vn solo) (actor mimes playing violin onstage)

f

(Stgs trem/ "Dulcimer")

mp

12 13 14 Ad lib Max:

Max: "You're looking at the man... [he turns violinists head] ...you're looking at the man...
...Bialystock. Thirteen letters"

G.P. (Hp)

(Vn)

G.P.

15 16 17 18

used to be the king the king of old Broad - way The

(Hp)

(Vn)

mf ("Pno"/Stgs)

(E.Hn)

19 20 21 22

best of ev - 'ry - thing was mine to have each day. I

(Hp)

(Vn)

(Cl)

(Vc)

23 Start slowly, then accel. 24 25

al-ways had the big-gest hits, the big-gest bath-rooms at the Ritz, my show-girls had the big-gest tits I

(Vns/WWs/Hrn/Hp)

(Vc/Bsn/Bs)

nev - er was the pits in an - y way

Woman:
We be - lieve you Thou - sands would - n't

Two men:
We be - lieve you Thou - sands would - n't

(Drums) *mf*

(+Fl) (Vns) (Hn/Cl/Bsn) (Vc/Bs)

We be - lieve you ev - 'ry word We be - lieve you

We be - lieve you ev - 'ry word We be - lieve you

(Tamb.) *f*

(E.Hn/Vns) (Hn/Cl/Bsn) (Tbns)

32 33 34

Thou - sands could - n't We be - lieve each word we've heard

Thou - sands could - n't We be - lieve each word we've heard

Ad lib

Max: 36 Tempo I

35

I used to be the

37 38 39

king the king of old Broad - way My

Two men/woman:
The king!

Blind violinist:
It's good to be the king

40 41 42

prais - es they would sing A "Zieg - feld" so they'd

(Vn)

(E.Hn/Vc)

Start slowly, then accel.

44

43

say

My

shows were

al - ways filled with class

The

(Hp)

(Tamb/Drs)

f

(WWs/Hn)

(Vns/WWs/Hn/Hp)

f

(Tbns)

(Vcl/Bsn/Bs)

46

best cham-pagnes would fill my glass My lap was filled with gor-geous ass You

47 (Max) 48 A tempo (cresc.) 49

could-n't call me crass in an - y way

Women:
We be-lieve you Thou - sands would - n't

Men:
We be-lieve you Thou - sands would - n't

(Tamb/Drums time)

(Vns)

(Hn/Cl/Bsn)

50 51 52

We be-lieve you ev - 'ry word We be - lieve you

We be-lieve you ev - 'ry word We be - lieve you

(Vns)

(WWs 8va)

(Hn/Tbns)

53 54 55 Max:

There was a

(Women)
Thou - sands could - n't We be - lieve each word we've heard

(Men)
Thou - sands could - n't We be - lieve each word we've heard

(Tutti)

56 In 6 (Slow, Hungarian feel) 57 58

time when I was young and gay, but straight There was a time when I was

(Hpl/Cls) (+Tria.)
mp

("Dulcimer")
mp

(Vns pizz)

(Vcl/Bsnl/Tamb)

59 60 61

bold There was a time when each and ev-'ry play I

(Vn solo)

(Fl/Ob) (Cls)

mp

62 63 *Più mosso*

touched would turn to gold

Men/Women: There was a

(+Mark tree) (Vns trem arco) (Fl/Ob) (+Cym roll) (Fl)

sub. p (Cls)

(Fl/Ob) (+Vns)

(Hp) *sub. p* *mf*

(+Vc trem) (Hn) (+Tbns)

64

65

time he wore the fin - est clothes his

(Fl/Vns+8va)
(+Vc 15vb)

f

(+Hp)

(Rds)

(Tpt/Tbns)

(Bsn/Bs/Timp)

67

shoes were al - ways new Ahhh

(Opera wail)

68 (Max) 69

Now I wear a rent-ed tux that's

Aaah Oooh

Aaah Oooh

mf (Fl/OB)

mf (Vc/Bsn)

(Tbns/Bs)

70 71 Fast 4

two weeks o - ver - due

(+Mark tree) (Hp)

(WWs+8ob)

p

(+Vns)

(Rds)

(Stgs trem) *sub. p*

mp

72

(Max)

73

74

Rent - ed tux

Women:

Poor Bi - a - ly What a schmoo - zer Poor Bi - a - ly

Men:

Poor Bi - a - ly What a schmoo - zer Poor Bi - a - ly

(WWs+8vb)

(+Tamb/Drs time)

(Tpts)

(Hn/Vns)

(Tbns)

76

77

O - ver - due way o - ver -

what a shame Poor Bi - a - ly What a los - er

what a shame Poor Bi - a - ly What a los - er

(WWs+8vb)

(Vc/Bsn 15vb)

(Tpts/Hn)

(Rds/Stgs+8vb)

(Tpts) (Hn/Vns)

(Hp gl.)

(Tbns)

due

(Women)

Poor Bi - a - ly Good - bye fame!

(Men)

Poor Bi - a - ly Good - bye fame!

(Cl/Ob)

Max: "Such reviews! How dare they insult me in this manner? How quickly they forget. I'm Max Bialystock! The first producer ever to do summer stock in the winter!"

Men/Women:

Once he was the

(WWs)

mp

(Stgs)

(Tpts/Hn) (+Vns)

(Stgs)

p

(Tbns)

(Hp gl.)

82

83 Vamp

84

Max: "You've heard of theatre in the round? You're looking at the man who invented theatre in the square. Nobody had a good seat!"

king!

King of old Broad -

(WWs)

mp

(Stgs)

(Tpts/Hn) (+Vns)

(Tbns)

(Hp gl.)

85

85A Vamp

86

Slower

Max: "I've spent my entire life in the theatre. I was a protege of the great Boris Tomaschewski"

Others: "Ooob"

way!

(Vn solo "pathos")

(Drs out)

f

Max: "He taught me everything I know. I'll never forget, he turned to me on his deathbed and said

(Vn solo)

mp (Vns-gli altri)

(Vcl/Bs trem)

G.P.

'Maxeleh, alle menschen, muss zu machen, jeden tuga gantzen kachen pipi cachen'"

Nun #1: "What does that mean?"
Max: "Who knows? I don't speak Yiddish. Strangely enough, neither did he."

G.P.

Con moto

Max: "But in my heart I knew what he was saying. When you're down and out, and everybody thinks you're finished,

(Fl/OB)

mp

(Stgs trem)

(Hr/Cl)

97

98

99

A tempo

that's the time to stand up on your own two feet and shout... who do you have to fuck to get a break in this town?"

(Rds) (WWs) *ff* (Hn) *sfz*

(Hn/Vns) *rall.* (+Tpts 8vb) *f* (Tpts/Vns) *sfz*

(Tbns) (+Cym roll) *fp* (Tbns) (Hp gl.)

100

101

102

(WWs) (Tpts/Vns) *ff* (Tbns)

103

104

105

(WWs) (+Tamb) (Eb Cl) *p*

(+B.Sx) (Tpts/Vns) (Tbns)

Ensemble:

106 107

Hey!

(Tpt/Vns 3va)

(WWs+8va)

(Tbns/B.Sx/Vcl/Bs)

109 110 111

Hey!

(+Tpts)

(Tpt/Vns 3va)

Hey!

(Hp gl.)

112 113 114

Hey!

(Rds/Vns)

(Tbns)

(Hp gl.)

(Tpts/Hn)

(Bs pizz)

(+Timp)

115

116

117

(Eb Cl)
(+Tamb/Drums time)

(Hn/Tbns/Vns)

(Tpts)

118

119

120

Max:

(Eb Cl)

(Piccl/Cl/OB)

(Tpts)

(Hn/Vns)

(Hp gl.)

I

121 122 123

used to be the king the king of old Broad -

Women:
Ah! Used to be the king

Men:
Ah! Used to be the king

(Vns) *ff* (Tpts) *ff*

(Rds) *ff*

(Tbns/B.Sx/Vcl/Bs)

124 125 126

way A - gain I will be king and

King of old Broad - way

King of old Broad - way

(Tpts) (Tpts)

127 128 129

be on top to stay There'll be

On top to stay Hey!

On top to stay Hey!

fp

(Vns trem)
(Hn) *fp* *p*

(+Timp)

Start slowly, then accel.

Colla voce

130 131 132

ga-la op-'ning nights a-gain, You'll see my name in lights a-gain I'll go from dark to brights a-gain! My

(Tamb.)

(Rds/Vns)
(+Hp) *mf*

(+Tbns)

(VclBs)

spir-its high as kites a-gain, I'll nev-er suf-fer slights a-gain, I'll taste those sweet de-lights a-gain! No

pleth-o - ra of plights a-gain. No blos-som-ing of blights a-gain No fran-tic fits or fights a-gain

Fame is in my sights a - gain I'll take those fan - cy flights a - gain. I'm

141 142 Slower 143

go - na scale the heights a - gain Bi - a - ly - stock will nev - er drop Bi -

Women: *sfz*

Ahh!
Men: *sfz*

Ahh! (Tpts)

(Stgs/Hn) (Tbns 8vb) On cue: (+Rds)

rit. *sfz p* *f*

(+Timp)

[To 146] 146 A tempo 147

(Women) *sfz*

a - ly - stock will nev - er stop Bi - a - ly - stock will be on

Ahh!
(Men) *sfz*

Ahh! (Vns) (+Rds)

On cue:

sfz p *f* (Hn)

top a - gain

Men/Women:

Fame is in his sights a - gain He'll take those fan - cy flights a - gain He's

(Vns)

(Sus. Cym)

(Tpts)

(Hn/Vns)

(Rds/Tpts)

(Hn)

I'll be on top a - gain Hey!

gon - na scale the heights a - gain He'll be on top a - gain Hey!

ffz

fff

(+Hp gl.)

Applause segue

The King Of Broadway~Tag

[r 4/02]

Orchestration: Doug Besterman

(Tbns/Bari/Bs) Ensemble: Hey! Hey! Hey! Hey! Hey!

A B C # 2

(Stgs/Cl/Hn) (+ Tpts) (Ob/Cl/Tpts/Tamb.) (+ Piccl/Eb Cl) (Vns)

ff (+ Hp gliss)

(Rds) (Tpts) (Hns/Vns/Hp gliss)

(Tbns/Bari/Vcl/Bs)

7 (Piccl/Eb Cl/Vns) (+ Hn) 8 9 10 (Tbns)

(Tpts) (+ Piccl/Eb Cl/Vns)

11

(Eb Cl solo)

Musical score for measures 11-12. The top staff is for Eb Clarinet solo. The middle staff is for Trumpets (Tpts) and the bottom staff is for Trombones (Tbns).

13

(+ Xylo gliss)

Musical score for measures 13-14. The top staff continues the Eb Clarinet solo. The middle staff continues the Trumpets (Tpts) and the bottom staff continues the Trombones (Tbns). A xylophone glissando is indicated in measure 14.

15

(Cls/Vns)

16

(Solo Vn)

mf

Musical score for measures 15-16. The top staff is for Clarinets/Violas (Cls/Vns). The middle staff is for Solo Violin (Solo Vn) and the bottom staff is for Basses/Violas (Bsn/Vc). The dynamic is marked *mf*.

(+ Bsn/Vc)

17

(Rds/Stgs/Hn)

18

rit.

Musical score for measures 17-18. The top staff is for Rhythmic Drums/Stevedores/Horns (Rds/Stgs/Hn). The middle staff continues the Solo Violin (Solo Vn) and the bottom staff continues the Basses/Violas (Bsn/Vc). The tempo is marked *rit.*

Before "We Can Do It"

[r 4/02]

Orchestration: Doug Besterman

Cue [Leo]: "...but under the right circumstances, a producer could make more money with a flop than he could with a hit."
[Music in as Max sits up]

1

(Vns/Glock)

sfp

Max
eo

We Can Do It!

[r 4/02]

Orchestration: Doug Besterman

Start Bar 2

Leo: "I merely posed a little academic
accounting theory. It was just a thought."

Musical staff for vocal line, measures 2 and 3. The staff shows a vocal line with a fermata over measure 2 and a measure rest in measure 3.

Max: "Bloom, worlds are turned on such thoughts.
Don't you see, Bloom. Darling Bloom.
glorious Bloom, it's so simple.
Step one: [Music in] We find the worst
play ever written..."

...Step two: [Music in] We hire
the worst director in town.

(Tpts/Hn/Tbns)

Musical staves for instruments, measures 2 and 3. The staves show instrumental accompaniment with dynamic markings like sfz and performance instructions like (WW/Stgs tremolos/Bell Tree).

Step three: [Music in] I raise two million dollars,
Leo: "Two?"
Max: "Yes! One for me, one for you. There's
a lot of little old ladies out there."

Step four: [Music in] We hire the worst actors
in New York and open on Broadway.
And before we can say...

Musical staves for instruments and vocal line, measures 4 and 5. The staves show instrumental accompaniment and a vocal line with lyrics. Dynamic markings like sfz are present.

6

A tempo, Slow 4

Step five, [Music in] we close on Broadway, take our two million dollars and go to Rio." Leo: "Rio? It will never work." Max: "Oh, ye of little faith!"

(Stgs) *tr*

(Cls/Hrn/Tbns)

(+ WWs)

f *mp* *f*

(Bsn/Vcl/Bass)

(+ Hp gliss)

9

Max:

What did Lew-is say to Clark when ev - 'ry - thing looked bleak?

(+ Triangle)

(Tpts) *sfz* *mp* *f*

(Tpts/Tbns)

(+ Hp gliss)

11

What did Sir Ed-mund say to Ten-zing as they strug-gled t'ward Ev-er-est's peak?

sfz *mp* *f*

(Tpts/Tbns)

(+ Hp gliss)

13

What did Wash-ing-ton say to his troops as they crossed the Del-a-ware?

3 3 14

sfz *mp*

15

I'm sure you're well a-ware!

16

Leo: "What did they say?"

Max: We can

mp (*Fluttering Fls/Brass Trem Stgs*) *sfz*

17

Slow 2

18 19 20

do it! We can do it! We can

(Picc Snare) *mf* (Cls/Bsn) (Tbns) *mp* (Bass)

21 22 23 24

do it, me and you! We can

sfz

25 26 27 28

do it! We can do it! We can

(Tpts)

mf accel. poco a poco

(Vcl/Tbn 3)

29 30 31 32

make our dreams come true! Ev - 'ry -

(Tbns)

(+ Fl/Picc)

mp

sfz

(+ Tpts)

33 A tempo

34

35

36

thing you've ev - er want - ed is just

(Vns)

(Cl/Hrn)

(Vc/Tbn 3)

37

38

39

40

wait - ing to be had

41

42

43

44

Beau - ti - ful girls wear - ing no - thing but pearls Ca -

(Wws/Pi:: stgs/Glock)

(+ Tpts/Tbns)

(+ Bsn)

sfz

45 46 47 48
ress - ing you un - dress - ing you and driv - ing you mad! We can

(WWs/Brs/Arco Stgs)
sfz
(+ Timp)

49 50 51 52
do it! We can do it! This is

(Fl/Piccl/Glock)
(Cl/Bsn)

53 54 55 56
not the time to shirk! We can

(Vns)
(Tpts/Tbns)
(Tpts)

57 do it! (Fl/Picc/Glock) You won't rue it say "good -

58

59

60

61 bye" to pet - ty clerk! Hi, pro -

62

63

64

(Vns) (+ Fl/Picc/Xylo) (Brass) sfz (Vns) (+ Hn)

sub. f

65

66 du - cer! Yes pro - du - cer! I mean

67

68

(Cls) (Bsn)

69 70 71 72

you sir, go be - serk! We can

(WWs/Glock)

(Hn/Tbns)

(+ Hp gliss)

sfz

73 74 75 76

do it! We can do it! And I

(Fl/Piccl/Vns)

(+ Hp glisses)

(+ Tpts)

Max: "Whataya say, Bloorn?"

77 78 79 80 81

know it's gon - na work!

(+ Brass)

(Bsn/Vc)

(+ Timp)

82

Leo:

3

83

3

3

84

What do I say? Fin-'lly a chance to be a Broad-way pro - du - cer

(WWs)

sfz p

(Vns/Hp Gliss)

f (Stgs/Hrn/Tbns)

sfz

85

3

86

3

87

What do I say? Fin-'lly a chance to make my dream come true sir

sfz p

sfz

88

89

3

3

90

91

What do I say? What do I say? Here's what I say to you, sir! I can't

(Vns)

(+WWs)

(+Tpts)

sfz

(+Timp)

92

A tempo

93 94 95

do it, I can't do it, I can't

(Cls/Vns)

mp

(Hn)

(Bsn/Bass)

96 97 98 99

do it, that's not me. I'm a

(Tbns)

mp

(+ Fls/Glock)

100 101 102 103

lo - ser I'm a cow - ard I'm a

104 105 106 107

chick - en, don't you see? When it

(Tbns)

(+ Fls/Glock)

108 109 110 111

comes to woo - ing wo - men there's a

(Cls)

(+ Fl solo) 3

(Vns/Hrn) *mf*

112 113 114 115

few things that I lack

(Vns)

116 117 118 119

Beau - ti - ful girls wear - ing no - thing but pearls,

(Fl/Picc) *tr* *tr* *sfz*

(+ Pi== Stgs) (+ Brass) *sfz*

(Wws/Glock)

120 121 122

chas - ing me, em - bra - cing me I'd have an at - tack!

123 124 125 126

Max: "You miserable, cowardly, wretched little caterpillar."

(Tbn 3/Hp) (Arco Stgs) (+ Tbn 2/Vibes) (+ Tbn 1) (+ Hrn)

128

129

130

Don't you ever want to become a butterfly? Don't you want to spread your wings

(Tbn 3)

(+ Tbn 2/Vibes)

(+ Tbn 1)

(+ Hn)

131

Vamp

132

133

Max:

and flap your way to

glory?"

We can

(WWs)

(+ Tpts/Tbns)

(Vns)

(+ Hn/Tbns)

(Hp gliss)

sfz

Max: 135 136 137

do it, We can do it, We can

Leo:

Mis - ter Bi - al - y - stock please stop the song you got me wrong I'll

(Fl solo)

f

(Cl)

138 (Max) 139 140 141

grab that Ho - ly Grail We can

(Leo)

say "so long" I'm not as strong a per - son as you think

(+ Xylo)

(+ Hn)

(+ Tbn)

(+ Hp gliss)

142 (Max) 143 144 145

do it, We can do it, Drink charm -

(Leo)

Mis - ter Bi - al - y - stock just take a look I'm not a crook I'm

147 148 149

pagne, not gin - ger - ale Come on

(Leo)

just a shnook the bot - tom line is that I stink!

(+ Glock)

(+ Hn)

(+ Tpbs)

(+ Hp gliss)

150 (Max) 151 152 153

Le - o can't you see - o Wow!

(Leo)

I can't do it You see

(WWs)

f (+ Hn) (+ Tpts/Tbns)

154 155 156 157 158 159 (Max)

We can

(Leo)

Ri - o I see jail

(Vns)

(Hn/Tbns) *f*

sfz p *f*

(+ Xylo)

(Tpts)

(+ Hp gliss)

(Max) 161 162 163

do it, _____ We can

(Leo)

I can't do it _____

(WWs) mf (+ Xylo) f

(Vns) (+ Hn) f (+ Hp glisses)

(Max) 165 166 167

do it, _____

(Leo)

I can - not can - not can - not can - not do it 'cause I

(+ Xylo)

(+ Tpts) (+ Hp glisses) (Vns/Hn)

168 169 170 171

(Leo)

know it's gon na

(WVVs/Brass)

172 173 174

Fade on cue

fail.

(Vns)

Max: "Fail? Fail? How could it miss? Bloom, you're like a fountain waiting to explode and shoot into the sky."
 Leo: "I'm a fountain?"
 Max: "Yes, don't you realize all you need is a little courage. Bloom, Bloom, don't you realize, there's a lot more to you than there is to you?"

Segue as one "I Wanna Be A Producer"

PIANO/CONDUCTOR

The Accountants
Leo
howgirls

"The Producers"

I Wanna Be A Producer

[r 4/02]

Orchestration: Doug Besterman

Warn[Leo]: "You've mistaken me for someone with a spine.
I'm going back to Whitehall and Marks now. Goodbye forever."
Max: "Wait a minute. Just think about it, Bloom. Just think about it..."

1 2 Slow 4 3

Cue: Leo slams door

[Continue on cue]
Max: "Dear Lord,
I want that money!"

(Tpts)
(Hn solo) *sfz*
(Tbns)
(Ob/Tpt 8vb)
(Cls/Vns trem) *mp*
rall.
(+Tbns)
mp (+Vc trem/Bs)

3A Fast 4 3B

(Hn/Tbns)
(+Drs)
ff
(+Timp)
(silent)
(Drs)
[Applause]
("Pno"/Hp) *ff*

4 5 6 7

(Drs) (Hi Hat)

ff

(WWs+8vb)
(+Vns/Tpts)

(+"Pno") (Tbns)

ff

(+Vcl/Bs)
(+Timp on 1/3)

8 9 10 11

(Typewriter keys) (Ratchet)

(Vns)

mp

(Ob/Vns/Tpt)

(Tbns on 2/4)

(Cls) (Tpts on 2/4)

(Vcl/Bs pizz)

(Vcl/Bs)

12 The Accountants:

13 14 15

Un - hap - py un - hap - py ver - y un - hap - py

(Vns/Ob/Hnl/Cls)

mp

(Tbn/Vc arco) (Tbns)

16 17 18

Un - hap - py un - hap - py ver - y ver - y ver - y ver - y

(+Tpts)
(Tbn/Vc)

19 20 21 [To 30]

ver - y ver - y ver - y un - hap - py

(Vns/WWs+8vb)
ff (Tbns)
(Tbn/Vc/Bs)
(+Timp on 1/3)

30 31 32 Vamp

2X Bigger

Marks: "Bloom, where the hell have you been?!
You're six minutes late. This is an accounting
firm, not a country club. You can't come and go as you please."

Leo: "Yes, Mr. Marks"
Marks: "Remember, you're a nobody, a P.A.,
a Public Accountant. And I am a C.P.A."

(Picc-2nd x play 3vb)
p (Vc) (Cls/Vns pizz)
(Bs)
(Vns arco)
(Bs)

(Bs)

33

3X Bigger

34

Vamp

36

a Certified Public Accountant—a rank that a miserable little worm like you can never hope to achieve.”
Leo: Yes, Mr. Marks.”

Marks [to all]: “You, what are you gawking at? You never saw a person humiliated before? Now, get back to work, all of you!”

(Cls/Vns) *p* (Vns) (Tpts/WWs) *ff* (Tbns/Vc/Bs)

37

38

39

Leo/Accountants:

40

Un - hap - py

un - hap - py

(Ratchet)

(WWs/Tpts/Vns) (Vns/Ob/Cls) *mp* (Vc) (Bs) (Vc/Bs) (Tbns)

41

42

43

ver - y ver - y ver - y ver - y ver - y ver - y ver - y un - hap - py

(Ratchet)

(Drs out)

(Hp) *mf* (Cl/Vns) (Bs-arco)

Black Accountant: 45 Colla voce-dictated

44

Oh, I deb - its all de mor - nin' And I cred - its all de eve - nin' un -

(Cl Solo-"bluesy")

mf rit.

(Tbns-cups)

(Vns)

(Tbns)

(VclBs)

Leo

Con moto

The Accountants:

47

48

49

Un - til them ledg-ers be

(Hp)

(Vns-non trem)

(Vc)

(Bs)

(+Hp)

(Cls)

(+Vns)

mf

poco rit.

50 Slowly, In 2

51

52

53

right

(Crotales)

mp

(Ob)

mp

(Cls/Hn/Vns)

(+Hp)

mf

(Hp)

54 Leo: 55 56 57

I spend my life ac - count - ing with fig - ures and such to

The Accountants:

Un - hap - py

(Fl)

(Ob)

mp (Cls)

(Hp)

58 59 60 61

what is my life a - mount - ing it fig - ures not much

Un - hap - py

(Fl)

(Vns)

mp

(Hrn)

P/C

62

63

64

65

I have a se - cret de - sire

hid - ing deep in my soul

(Hp)

(Cls)

mf

(Tbns/Vc)

(Bs)

(+Fl)

(+Cl Sub)

66

67

68

69

[To 72]

It sets my heart a

fi - re

to see me in this

role

(+Hp-bisb.)

(Mark tree)

(Vns/Fl)

p

mf

(Hn)

(Bs arco)

72

Soft Shoe, In 4

73

74

75

(Drums in-Closed HH)

(Vns)

mf

(Cl solo)

mf

(Tpts-cups/Vc/WWs)

mf

(Tbns-cup)

(Bs)

(Vns)

(Fl/Cl/8vb)

(+Ob/Tpts)

(Tbns)

(Bs)

I wan-na be a pro - duc - er with a hit show on Broad - way

(Typewriter)

(Ratchet)

("Pno")

(Cello)

(+Cl/Bsn)

St. 8ths (Fl/Cl/Ob)

(Tpts)

I wan-na be a pro - duc - er lunch at Sar - di's ev - 'ry - day

(Typewriter)

(Tpts)

(Ratchet)

("Pno")

(Cello)

(Tpt2/Tbns)

St. 8ths (Fl)

(+Vcl/Cl)

f

PIC

88

89

90

I wan - na be a pro - duc - er sport a top hat and a

(Typewriter)

("Pno")

(Tpts) *f*

(+Tbns)

91

92

93

cane

I wan-na be a pro - duc - er and drive those

(Ratchet)

(Tpts)

(Fl/Ct Sva)

(Ob)

(Tbns)

mp

94

95

96

cho - rus girls in - sane

[File cabinet shakes]

(Hp gliss)

(Tpts) (+Tria.)

sfz p

(Fl/Ct/Vns)

(+Vns) *mp*

(Tbn/Vc)

(Vc)

(Tbns/Vc)

sfz p

97

98

99

100

[1st girl out of cabinet]

[2nd girl]

[3rd girl]

[4th—5th—6th]

(+Bell tree)
(Hpl "Glittery synth")

(Tpts/Vns)

sfz

sfz

sfz

(Fl/Ct 8va)

soli

(WWs)

(+Hp)

(+VdCl)

(Tbns)

(Bs)

101

102

103

(Sampled cash register)

(Bells)

(Tpts)

(Vc)

(WWs 8vas)

(WWs unis)

104

105

106

I wan - na be a pro - duc - er and

Showgirls (no vibrato):

Oooh

(Vns)
(+ Vc 15vb)

(WWs)

ching!

(WWs)

("Pno"-quasi solo)

(Hrn/Tbns)

(Vcl/Hn Sva)

107

108

109

sleep un - til half past two

I wan - na be a pro -

Oooh

Oooh

(Glock.) (+W.B.)

(WWs)

(Tpts)

(Tbns)

(Vcl/Hn Sva)

110 111 112

duc - er and say you you you not you

(WWs)

(Tpts)

(Hn/Tbns)

(Hn/Tbns/Vc)

113 114 115 116

I wan-na be a pro - duc - er wear a tux on op - 'ning nights

Ooh Ah!

(WWs)

(Hn)

(Sus. Cym)

(+Tpts)

(Tbns)

(Vc/Hn Sva)

117 118 119

I wan - na be a pro - duc - er and see my name, Le - o Bloom in

Ah!

(Vns)

(WWs)

sfz

(Tbns)

(Vc)

20 121 122

lights

mp

mp

mp

f

(Tpts-open)

(+Cym roll)

(WWs)

(+8vb)

(Tpts/Vns tr.)

(Tbns-open)

(Vc trem)

(Tbn/Vc/Bs)

Più mosso

P/C 123 124 125 [To 132]

(WWs) (Vns) tr (WWs)

(+Glock) (Tpts)

(Hrn/Tbns) (Tbns) (Bs pizz)

132 Swing 8th's 133 134

(Xylo)

(WWs/Picc 8va) 8va

(+Bs "walk")

135 136 137

(8va) shake

shake

138

139

140

Musical score for measures 138-140. The system includes a vocal line, a woodwind line with markings for trills and woodwinds, a piano line with harp glissando markings, and a bass line.

141

142

143

Musical score for measures 141-143. The system includes a drum set line, a woodwind line with woodwind markings, and a piano/bass line with eighth-note markings.

144

145

146

Musical score for measures 144-146. The system includes a trumpet line with trill and woodwind markings, a piano line with harp glissando markings, and a bass line.

147

Showgirls (w/whisper chorus):

Leo: "Sell it girls!"

Leo: "Don't forget the balcony!"

148

149

150

He wants to be a pro - duc - er of a great big Broad - way smash

(WWs/Stgs pizz)
p
(Vc pizz)

151

152

153

154

He wants to be a pro - duc - er ev - 'ry pock - et stuffed with cash

(Drs-Tria.) (Drs-Cowbell) (+Tria trem) (Glock.)

p (WWs) p

155

(louder)

156

157

He wants to be a pro - duc - er pinch our cheeks 'til we cry

(Drs-T.T.) sfz

(WWs/Stgs pizz)

158 Girl #1: #2: #3: #4: 159 #5: #6: [To 164] 164

Ouch! Eek! Ooo! Oh! Ah! Yes! He wants to be a pro -

(+W.B.)
(Vibes)

(Vns arco)
(+Vc 15vb)

Musical score for measures 158-164. The vocal line features lyrics: "Ouch! Eek! Ooo! Oh! Ah! Yes! He wants to be a pro -". The piano accompaniment includes parts for Vibes (+W.B.), Violins (arco), Trombones, and Basses (8vb). Dynamics include *mf* and *f*. Performance markings include accents and slurs.

165 (belt it!) 166 167

duc - er with a great big cast - ing couch

(Hp gliss)

f (+Cym roll)

Musical score for measures 165-167. The vocal line features lyrics: "duc - er with a great big cast - ing couch". The piano accompaniment includes parts for Harp (gliss), Violins, Trombones, and Woodwinds (WWs). Dynamics include *f*. Performance markings include slurs, accents, and triplets.

168 169 170 171

Marks: "Oh, Mr. Bloom..."

(Vns)

f (+Tria trem.)

(Hp)

(Tpts)

Musical score for measures 168-171. The vocal line features lyrics: "Marks: 'Oh, Mr. Bloom...'". The piano accompaniment includes parts for Violins, Harp, Trombones, and Horns (8va). Dynamics include *f*. Performance markings include accents and slurs.

Swing 8th's

172

173

174

Musical score for measures 172-174. The score includes a vocal line (treble clef) and piano accompaniment (grand staff). Measure 172 features a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 173 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 174 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Additional instruments are indicated: (+Vc 15tb) in measure 173 and (+Sxs) in measure 174.

175

176

177

Musical score for measures 175-177. The score includes a vocal line (treble clef) and piano accompaniment (grand staff). Measure 175 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 176 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 177 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Additional instruments are indicated: (+Tpts) in measure 175, (Hp gliss) in measure 176, (Sxs soli) in measure 177, (Vc) in measure 176, and (+Timp) in measure 177.

178

179

180

Musical score for measures 178-180. The score includes a vocal line (treble clef) and piano accompaniment (grand staff). Measure 178 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 179 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Measure 180 includes a vocal line with a flat sign and piano accompaniment with a flat sign. Additional instruments are indicated: (Tbns) in measure 178.

181 182 183

(Tpts) *ff* *sfz p*

(Sxs) *ff (+Tbns)* *sfz p* (Sxs+8vb) (Tbns)

184 185 186 [To 189]

(Tpts) 3 3 3

189 190 191 192

(Vns+8va) (+Vc 3vb)

(Tpts) *sfz p* (Sxs) *sfz p* (Sxs)

(Tbns/Sxs)

Drunkenly

193

194

195

(WWs/Brs)

(Tpts)

Comical-drunkenly

(+Vns)

(+Vcl/C)

196

197

Leo:

198

I wan - na be I wan - na

Showgirls:

He wants to be!

(Hp gliss-C# whole tone)

(Rds)

sub. mp

(+Timp)

199 200 201 Straight 8th's

be I wan-na be the great-est, grand-est and most fab-u-lous pro-duc-er in the

He wants to be!

(Sus. Cym) (Tpts)

mf

(St. 8ths)

sub. mf *poco rall.*

(Tbns) *mf*

(Bs) (+Hp gl)

202 203 204 Slow swing

world! _____

He wants to be a pro-duc-er he's got-ta dine with a duch-ess and a

(Vns/Vc 15vb) *ff* (b)

(Tbns)

(Tpts/"Pno")

ff (Rds)

3 *accel. poco a poco*

A tempo

205

206

207

I just got to be a pro - duc - er drink cham -

duke Oooh

mf

(Rds+8vb)

p

mf

210

208

209

pagne un - til I puke — I wan - na be a pro -

Drink cham - pagne 'til he pukes!

mp

mf

(Tpts)

(Tbns)

(+Tbns 3va)

211 212 213

duc - er show the world just what I've got I'm gon - na

(Hp) *ff*

(Tpts/Rds/Tbns) *f*

214 215 216

put on shows — that will en-thrall — 'em Read my name in

Women: Read my name in

(Vns/Vc 15ob) *f* (Chimes)

(Rds) (+Tbns) 3 (Rds) (+Tbns) 3 3 (Rds)

(Tbns)

217 218 219

Win-chell's col - umn I wan-na be a pro - duc - er

Win-chell's col - umn

(Rds)

(Tbns/"Pno") (Tpts/Tbns)

220 221 222 *Colla voce*

'cause it's ev - 'ry - thing I'm

(Vns trem)

fp

(Tbns) (Drs out) (Hn/Tbns) (Hp solo)

mp

(VclBs arco)

223

A tempo

224

224A

Musical staff for measure 223, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a few notes and rests.

not

The Accountants:

Musical staff for the vocal line, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a vocal line with lyrics.

Un - hap - py

Un - hap - py

So un - hap - py

Musical staff for the vocal line, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a vocal line with lyrics.

(WWs/Vns)

Musical staff for the piano accompaniment (treble clef), showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains piano accompaniment with dynamics.

(Vc) *mf*

Musical staff for the piano accompaniment (bass clef), showing a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains piano accompaniment with dynamics.

(Bs pizz)

225

226

227 Slowly

Musical staff for measure 225, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a few notes and rests.

Musical staff for the vocal line, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a vocal line with lyrics.

ver - ry ver - y ver - y ver - y ver - y ver - y ver - y ver - y

sad

Musical staff for the vocal line, showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a vocal line with lyrics.

(Ob/Hn/Vns pizz)

Musical staff for the piano accompaniment (treble clef), showing a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains piano accompaniment with dynamics.

mp (+Vc pizz)

poco rit.

(Rds/Tpt)

p

Musical staff for the piano accompaniment (bass clef), showing a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains piano accompaniment with dynamics.

(Hp)

228 Leo: 3 3 229 230

I wan - na be a pro - duc - er

(Vns) *pp* *sfz*
 (b) *pp* *sfz*

ppp
 (Tbns/VclBs) (+Drs D.B.)

(+Timp) *sfz*

[Applause segue]

231 Tempo I° Vamp [To 233] 233

Leo: "Hold everything. [Music out]
 What am I doing here? Mr. Bialystock was right!
 There is a lot more to me!"

Stop the world.
 I want to get on" [Music in]

(+Drs-time)

(Vns/WWs)

mf
 (VclBs)

(Drs out)

(Vns)

sfz p.
 (Tbns)

234

235

236

Marks: "What's the hell's going on here?
Do I smell the revolting stench of self-esteem? Bloom, where do you think you're going!
[Music out]

You already had your toilet break."
Leo: "I'm not going into the toilet.
I'm going into show business."

(Tria.)

pp

(Bsn/Vcl/Bs 8va)

f non-espr.

237

238

239

240

A tempo

Mr. Marks, I've got
news for you.

And by the way,
you're right,
you are a C.P.A.
A certified public asshole!"

Accountants: "Hooray!" ...and my big finish!
Leo: "Here's my visor...
[Grabs visor-Music]
...my Dixon, Ticonderoga
number two pencil...
[Grabs pencil-Music]

I quit!

(Vns)

(+Snare Dr)

(Tpts)

(Tpts/Tbn1)

(+Dr set)

(+Hp Gl)

(Picc)

sfz

fp

sfz

sfz

(Vc)

(+BsTbn)

(Tbns)

(VclBsl/Timp)

241 Leo: 242 243

I'm gon - na be a pro - duc - er sound the horns and beat the

All: Ooo

(+Vc 15vb)

(Sxs/Tbns) *f*

(BsTbn)

244 245 246 (ossia)

drum I'm gon - na be a pro - duc - er Look out

Women: da da da da da da da da da! Aaah!

Men: da da da da da da da da da! Aaah!

(Picc/Tpt 8vb) *sfz p*

(Hn) (Tpts/Rds) (Tbns/Rds)

(Hn/Tbns) N.B.

247 (Leo) 248 A tempo

Broad - way here I come!

Women: Broad - way here he

Men: Broad - way here he

poco rall.

(+Picc 8va)

(+Hn)

(Timp)

249 (Leo) 250 251

(Women) comes!

(Men) comes!

[As doors close]

(Drs-choke)

rall.

sfz p (+Hp loops) sfz

We Can Do It~Reprise

[r 4/02]

Orchestration: Doug Besterman

Warn [Max]: "Boy, you are good.
...just an old friend. What happened?"
Cue [Leo]: "Just this... [Music in]"

Moderately, In 2

1 2 3 4

...when I said I could go to jail I didn't realize that I already was in jail.

(Cl)
(Cl/Bsn/Stgs/Hp) p (+ Hn)
(Bs Cl/Hp)

5 6 7

I've spent my life counting other people's money. People I'm smarter than, better than.

(+Fl-8va)
(Cl/Bsn/Vc) p (+ Tbn)

8 9 10

When's Leopold Bloom gonna get his share? When's it gonna be Bloom's day? I want...

(Vns) *mp*

(Tpts)

11 12 13 14 15

...I want... [Leo stands on couch] ...I want everything I've ever seen in the movies!" Max: "And Leo, you're gonna have it! 'Cause..." We can

(+ WWs/Hns) *sfz p* *sfz* [Max points]

(+ Triangle) *fp* *f*

(+ Tbns) *molto rit.*

16 Fast 2

17

18

19

do it We can do it Say good -

Leo:
I'm gon - na be a pro - du - cer

(Fls/Glock) tr

(Vns)

(Cl/Bsn)

20

21

22

23

bye to woe and gloom With your

(Tpts)

(Tbns)

(Tbns)

(+ Hp gliss)

M: 24 25 26 27
 bril - liance my re - sil - iance up to -

L: I'm gon - na be a pro - du - cer

(Cl/Bsn)

M: 28 29 30 31
 ge - ther we will zoom! We can

L: we will zoom! We can

(+ Cls)

(Tpts)

(Cl/Vns/Hn)

(+ Hp gliss)

32

33

34

35

do it We can do it Ev - 'ry

L: do it We can do it

(WWs)

(Vns/Hrn)

(Bsn) *f* (Tbns)

36

37

38

39

show I touch I doom! We were

L: We were

(WWs)

(+ Tpts)

M: fat - ed to be mat - ed We're Bi -

L: fat - ed to be mat - ed We're Bi -

(WWs/Vns)

(Brass/Harp)

f

M: 44 45 46 47 48 49 [to 5.]

al - y - stock and Bloom! _____

L: al - y - stock and Bloom! _____

(+ Brass)

ff

(+ Bsn/Hn/Tbns/Vc)

Offstage voices:

53

54

55

Ah!

[Fountain]

tr

(+ Mark Tree/Hp glisses)

sfz p

(Brass)

sfz

Applause segue

Time Passes

[r 4/02]

Orchestration: Doug Besterman

1 (T.Bks) Slow 4

mf

(Piccll/Celeste/Hp)

mf

(Cl/Bsn)

(Vcl/Bs)

(Vns)

4 5 6 7

Vamp

[Fade on cue]

The musical score is written for Piano/Conductor. It features three systems of staves. The first system includes a vocal line (T.Bks) and piano accompaniment. The piano part is divided into three measures, with the first two measures marked 'mf' and the third measure marked '(Vns)'. The second system continues the piano accompaniment, with measures 4, 5, and 6 marked 'mf' and measure 7 marked 'Vamp'. The score concludes with a '[Fade on cue]' instruction. The tempo is 'Slow 4' and the time signature is 4/4.

Leo
Max

"The Producers"

I Wanna Be A Producer~Reprise

[r 4/02]

Orchestration: Doug Besterman

Warn [Max]: "No, you may not."

Leo: "Why not?"

Cue [Max]: "Because that's a Broadway producer's hat... [Music In]"

Maestoso

1 2

...and you don't get to wear a Broadway producer's hat until you're a Broadway producer. And you're not a Broadway producer until...

(Ob/Cl)

(Vns) *p*

(+Tpt2)

(Bsn/Tbns/Vc)

3 4 5 6

Leo: "...I know, I know, until I produce a show on Broadway. But someday I'm gonna wear it. And soon too. 'Cause..."

(Fl/Cl)

(Ob)

(+Hrn)

rall.

Faster, In 2

7 8 9 10

Leo: We're gon-na be the pro - du - cers Yes, we're head - ing to the top

Leo/Max: (Rds)

(+Tbns)

(Tpts)

(Tbns)

(+Tbn3)

11 12 13 14

We're gon-na be the pro - du-cers of a great big Broad-way flop! _____

(Vns) (+Fl) (Rds/Stgs)

poco rall.

(+Tpts) 3

15 16 17 18 [Door slams]

Slower

f

(Glock/Vns)

poco rall. (Hp gliss)

Segue as one "In Old Bavaria"

Franz

"The Producers"

In Old Bavaria

[r 4/02]

Orchestration: Doug Besterman

1 2 3 4 5 Franz:

(Glock/Vns)

Oh how I

mp

(Cls/Bsn/Hrn)

(Hp—F7 arp.)

(+Vc)

6 7 8 (kiss)

Colla voce

miss ze hills und dales und vales und trails of old Ba-var-i-a Oh, it's such bliss to kiss the miss I miss like this in

(Hp/Stgs)

9 10 11 Pigeons: Franz:

old Ba-var-i-a Oh, ze mea-dows und ze moun-tains und ze sky Coo coo! not to

(Vc)

(Cl)

(Fl/Ob)

13 Pigeons: Franz: 14

12
 men - tion hordes of Brown Shirts pass - ing by Coo coo! Brings a tear to ev - 'ry sin - gle Na - zi

(Cl)
 (Fl/Ob)
 (+Hr)

15 16 17
 eye in old I'm talk - in' old Ba -

(Fl)
 (+Hp)
 (+Tbns)
 (Rds/Vns)
 f (Bsn/Hn/Vc)
 (+Timp)
 (Cls)
 [Franz kisses pigeon]

18 19 20 21
 var - i - a

Pigeons:
 Coo coo coo coo coo coo coo coo.

(Fl/Ob)
 rit.
 (+Glock)
 (Bsn/Vc)

PIANO/CONDUCTOR

Franz
Max
Leo

"The Producers"

Der Guten Tag Hop-Clop

[r 4/02]

Orchestration: Larry Blank

Warn [Max] "Ja wohl"

Leo: "Ja wohl"

Franz: "All right, key of E"

Max: "Is there any other?"

Cue [Franz]: "Wunderbar"

1 Franz: 2 3 4

Eins! Zwei! Drei!

(Vns)

f (WWsl "Acc.") (+ Drs) (+ Vc/Bs)

5 6 7 8

Gu - ten tag hop - hop Gu - ten tag clop - clop

(+ Vns)

mf (Cls/Bsn/Tbns)

9 10 11 12

Ach du lie - ber und oh boy!

(+ Fl/Ob)

13 14 15 16

Gu - ten tag clap - clap Gu - ten tag slap - slap

(+ Tpbs)

(+ Slapstick)

17 18 19 20

Ach du lie - ber var a joy! Oh, ve

(Vns)

(+ Fl/Ob)

(+ "Accordion")

(+ Hn)

(Tpts/W.B.)

(Tpts)

(+ Hn/Tpbs)

(+ Hp gliss)

21

22

23

24

es - sen und fres - sen und tanz - en und trink - en

(Triangle)

mf

(Wws/Stgs)

25

26

27

28

Franz: "Everybody"

Tanz - en und trink - en un - til ve get shink - in'

(Hp gliss)

(Tpts/Stgs)

sub. p

mf (Tbns)

(+ Timp)

30

Franz/Max/Leo:

31

32

33

Gu - ten tag hop - hop Gu - ten tag clop - clop

(Hn/Tbns/Stgs)

mf

(+ Timp)

(+ Timp)

34 Franz: 35 36 37

Gu - ten tag mein lie - ber Schatz

(Cls) (+ 2nd Vns) (+ 1st Vns)

(Hrn/Tbns) (+ Fl/Ob/Xylo/Hp)

38 39 40 41 [to 43]

So ve hop our hops und ve clop our clops

(Vns)

43 44 45

Und ve drink our schapps 'til ve

(WWs) mf

(+ Xylo)

46

Slightly faster

47

48

49

plotz!

Franz: "You will sway."

(Vns)

p

50

51

52

53

(Tbns)

mp

(Bari Sax/Vc)

54

55

56

57

(Cls/Hn/Vns)

(+ Tpts)

(Cls/Hn/Vns)

(+ Tpts)

(Fl/Obl/Glock)

(Tbns)

The image shows a page of a musical score for a piece titled "#10 'Guten Tag Hop Clop' (r. 402)". The page is numbered "p/c" and "-3-". The score is divided into three systems, each starting with a measure number in a box: 46, 50, and 54. The first system (measures 46-49) is marked "Slightly faster" and includes the instruction "plotz!" and a quote: "Franz: 'You will sway.'" The second system (measures 50-53) features a mezzo-piano (*mp*) dynamic. The third system (measures 54-57) includes various instrument groupings: "(Cls/Hn/Vns)", "(+ Tpts)", "(Bari Sax/Vc)", and "(Fl/Obl/Glock)". The score is written for a large ensemble, with multiple staves for woodwinds, brass, and strings. The notation includes notes, rests, and dynamic markings.

58 59 60 61

(Cls/Vns) (Fl/Ob/Hp)

(Hn) (Tbns)

62 63 Franz: 64 65 Max:

Fol - low me Ver - y good

(Hn) (Vns)

(WWs/Brass/Stgs Slapstick/Harp gliss) (+ Slapstick)

66 67 68 69

(Hn) (Vns)

70

Musical staff for measures 71-75. The staff contains a series of notes with stems pointing upwards, indicating a melodic line. Measure numbers 71, 72, 73, 74, and 75 are marked above the staff.

Piano accompaniment for measures 71-75. It consists of three staves: (Vns) Violins, (Harp) Harp, and (Vc) Violoncello. The Vns staff starts with a *p* dynamic and includes markings for *mp* and *mf*. The Harp staff also starts with *p*. The Vc staff includes the marking *(+ Tbn 3)*. The system concludes with the marking *(WWs/Tpts/Vns)* and *(+ WWs)*.

76

Musical staff for measures 77-79. The staff contains a series of notes with stems pointing upwards. Measure numbers 77, 78, and 79 are marked above the staff.

Piano accompaniment for measures 77-79. It consists of three staves: (Vns) Violins, (Harp) Harp, and (Vc) Violoncello. The Vns staff starts with a *ff* dynamic. The Harp staff also starts with *ff*. The Vc staff includes the marking *(Tbns/B.D.)*. The system concludes with the marking *(WWs/Vns)* and *mf*.

80

Musical staff for measures 81-83. The staff contains a series of notes with stems pointing upwards. Measure numbers 81, 82, and 83 are marked above the staff.

Piano accompaniment for measures 81-83. It consists of three staves: (Vns) Violins, (Harp) Harp, and (Vc) Violoncello. The Vns staff includes markings for *3* (triplets) and *(+ Tpt 1/Harp)*. The Vc staff includes the marking *(Tbns)*.

84 85 86 87

(+ Tbn)

88 Franz: 89 90 91

This is a trick - y one

(Hn/Stgs) (Tbn) (+ Hp gliss) (+ Cow Bell) (Bari/Bass) (WVs)

92 93 94 95 [to 112]

(Tpts) (Vns) (Tbn) (+ Woodblocks) (Hn/Vns)

112

113

114

115

Musical score for measures 112-115. The score is written for a woodwind and string ensemble. The top staff is a single line. The middle staff is for strings and harp, with the instruction "(Stgs/Hp)". The bottom staff is for woodwinds, with the instruction "(Ob/Cl/Hn/Tpts)". A dynamic marking of *f* is present in the woodwind staff. A woodwind part for Piccolo is indicated by "(+ Fl/Picc)".

116

117

118

119

Musical score for measures 116-119. The score is written for a woodwind and string ensemble. The top staff is a single line. The middle staff is for strings, with the instruction "(Stgs)". The bottom staff is for woodwinds, with the instruction "(Cl/Hn/Tpts)". A dynamic marking of *f* is present in the woodwind staff. A woodwind part for Woodwinds is indicated by "(+ WWs)". A woodwind part for Trumpets/Violas is indicated by "(Tpts/Vns)".

120

"Allemande"

121

122

123

Musical score for measures 120-123, titled "Allemande". The score is written for a woodwind and string ensemble. The top staff is a single line. The middle staff is a single line. The bottom staff is for woodwinds, with the instruction "(WWs/Tbns)".

124 125 126 127

D \flat 7
(Hp gliss)

(+ Hn)

3

128 129 130 131

(WWs/Tpts/Stgs)

ff
(Tbns)

132 133 134 135

(WWs/Hn/Tpts/Vns)

136 137 (Tbns) 138 139 [to 189]

189 190 191 192

[Dialogue]
(Solo Cl)
mp ("Accordion")

193 194 195 196

(Solo Bsn)

197 198 199 200

(Solo Oboe) (Solo Bsn)

201 202 203 204

(+ Oboe)

205 206 207 208

(Pizz Stgs)

mp

209 210 211 212

(Ob)

mp

(+ Pizz Stgs)

(Arco Stgs/WWs)

213 214 215 216

(Solo Cl)

217 218 219 220

(Bsn—8vb)

221 222 223 224

(Vns)

(Vc Solo)

225 226 227 228 229 230

Vamp

Continue on cue (Franz):
"Now repeat after me..."

231

Religioso

(Vibes)

mp

(Fls)

...I solemnly swear..." Max & Leo: "I solemnly swear..."

(Cbs Cl/Vcl/Buss/Harp)

235 237 238

Franz: "...to obey the sacred Siegfried oath..." [Dialogue continues]

239 240 241 242

243 244 245 246

247 248 249 250

(+ Vns)

251 252 253 254

255 256 257 258

259 260 [to 263] 263 G.P. [to 268]

Vamp Stop on cue

...Adolf Elizabeth [Music stops] Hitler!" [Dialogue]

G.P.

268 Cue: Door slams 269 270 271

(Pizz Stgs/Accordion) p Franz: "What nice guys! Broadway! Wait 'til they hear about this in Argentina!"

272 273 274 275 276

Franz: "Mein Lieblings!"

Wir

(Arco Stgs/Cls)

rall. (+Hn/Tbns)

277 Faster, In 1 278 279 280

wink - en und blink - en und clink - en und trink - in our

(Hn/Stgs)

f (Tbns)

(+ Timp)

281 282 283 284

schapps ————— 'til ve

285 286 [to 307] 307 308

plotz ————— Heil you know who!

(WWs/Tpts/Vns)

ff (Hn/Tbns)

(Tutti)

sfz

Applause segue
212 362-5832

Into Scene 7

[r 4/02]

Orchestration: Larry Blank

Very fast, In 1

1 2 3 4 5 6

(Rds/Pno/Xylo/Vns)

f (Rds/Brs/Stgs)

(Bsn/Tbns/Vc)

7 8 9 10 11 12

(Phone Ring)

Languid

Carmen: "Hello"

(Fl/Pno/Vibes/Vns)

13 14 15 16

Carmen: "May I ask who is calling?"

On cue:

(cocktail piano)

fp

(+Hp)

(+Hn)

Roger's Entrance

[r 4/02]

Orchestration: Doug Besterman

Cue [Carmen]:
"Here's Roger!"

Moderate 3

The musical score is written for piano and conductor, featuring a 3/4 time signature and a moderate tempo. It consists of several systems of staves, each with a treble and bass clef. The score includes various performance instructions and instrument groupings:

- System 1:** Measures 1-5. Treble clef: *(Rds/Tpts/Pno/Vns)*. Bass clef: *mp ten. (Bsn/Tbns/Vcl/Bs)*. Timpani part: *(Timp)*. Measure 2 includes a box with the number 2. Measure 3 includes *(+Hn/Tbns)* and *(Vc)*. Measure 4 includes *(Fls)* with a triplet of eighth notes.
- System 2:** Measures 5-8. Treble clef: *(Cls)*. Measure 6 includes a box with the number 6. Measure 7 includes a box with the number 7. Measure 8 includes a box with the number 8.
- System 3:** Measures 9-12. Treble clef: *(Vns)*. Measure 9 includes a box with the number 9. Measure 10 includes a box with the number 10. Measure 11 includes *pp (+ "Celeste")*. Measure 12 includes a box with the number 12.
- System 4:** Measures 13-16. Treble clef: Measure 13 includes a box with the number 13. Measure 14 includes a box with the number 14. Measure 15 includes a box with the number 15. Measure 16 includes a box with the number 16. Bass clef: *(Hp)* with a box containing the number 6.

Additional cues and text include "Max: '...He thinks he's witty.' [music out]" at the beginning of the final system.

PIANO/CONDUCTOR

"The Producers"

Roger
Leo
Carmen
Max
Roger's Team
(Bryan, Kevin, Scott, Shirley)

Keep It Gay

[r 4/02]

Orchestration: Doug Besterman

Cue [Max]: "Then you'll do it?"

Roger: "Do it? Of course not. [Music in] Not my kind of thing.
I mean, Max, please. World War Two? Too dark, too depressing."

Vamp
Roger: 2

The thea-tre's so ob-sessed with dra-mas so de-pressed it's hard to sell a tick-et on Broad-

(Vns pizz)

(Drs tacet)
(Fls/Vns/Hp)

(+Cls)

mp (Bsn) (+Vc pizz)

way Shows should be more pret - ty Shows should be more wit - ty

(+Xyl) (+Cls)

(+Cls) (Fls/Vns) (+Cls)

(Bsn/Vc)

8 Rubato

Shows should be more what's the word? Gay? No mat - ter

9 Leo: 10 Roger:

(Vns-arco)

(Hp/Glock)

f

11 Moderate waltz, In 3

what you do on the stage keep it

12 13 14

(+Drs-brushes)

(Fl)

mf

(Vc)

(Bs-pizz)

15 16 17 18

light keep it bright keep it gay Wheth - er it's

(Tbns)

(Fls/Clis/Glock)

(Fl)

19

20

21

22

mur - der may - hem or rage Don't com -

(Fl)

(Bsn/Vc) (Cls/Vns)

23

24

25

26

plain, it's a pain keep it gay

(Vns pizz)

(Fls) (+Cls) (Fls) (+Cls) ("Pno") (+Glock) (Cls)

27

Carmen:

28

29

30

Peo - ple want laugh - ter when they see a show The

(Hp)

(Fl) (Cls) (Bsn/Vc)

31 32 33 34

last thing they're af - ter's a lit - a - ny of woe A hap - py

35 36 37 38

end - ing will pep up your play

39 40 41

Roger: Carmen:

Oe - di - pus won't bomb if he winds up with

42 Roger: 43 Carmen: 44 Roger/Carmen:

mom Keep it gay keep it gay keep it

(Hp)

("Pno"/Glock) (Rds)

mf

45 46 47 48 49 50

gay

Max: "Couldn't agree with you more. And you have our blessings, Roger, to make 'Springtime For Hitler' just as gay as anyone could possibly want. So c'mon, do it for us, please?"

(Hp)

(Fl)

p

(Bsn/Vc) (Cls) (Vns)

51 52 53 54 55 56

Roger: "No, I'm sorry Max, but it's simply not my cup of tea. Still, fair is fair.

(Hp)

(Fls/Vns) (Bsn/Vc 8vb) (+Vcl/Bsn)

58 59 60 61 62 63

Perhaps I should ask my production team what they think.

Cue to continue
[Max]: "Who are they?"

(Vns/Clis) *p* (Fl)

(Bsn/Vc)

65 66 67

Roger: "You'll see. They all live here. Oh guys! Come say hello to Bialystock and Bloom!"

(Glock)

(Rds/Vns) *mf*

(Fl 8va) *mf* ("Pno")

(Vns) *mp*

(Bsn/Vc)

(Hp)

69 70 71

Roger: "This is my set designer, Bryan"

Bryan: Keep it

(Vns) *mp*

(Clis)

(Bsn/Vc)

72 73 74 75

mad — keep it glad — keep it gay —

(Glock/Hp) *f*

(Tpts/Tbns) *f*

(Vns) *mp*

76 77 78 79

Roger: "And here's my costume designer, Kevin" Kevin: Hel - lo Keep it

mp

80 81 82 83

hap - py keep it snap - py keep it gay — We're

Bryan/Kevin:

(Vns-pizz) *mf* (+Vc pizz) (Hp gliss)

(Hn) (Bsn) (+Cl) (+Fls 3va)

(Bsn/Vns)

84

clev - er cre - a - tive, it's our job to see that

Musical score for measures 84-87. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Measure 84 starts with a forte (*f*) dynamic. Instrument markings include (Cls/Fls 8va), (+Vns), (Cls), (Fls), (Tbns-open), and (Bsn/Vc). There are triplets in measures 86 and 87.

88

ev - 'ry - thing's per - fect for Mis - ter De - bris

Musical score for measures 88-91. The vocal line continues in treble clef. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Instrument markings include (Fls/Cls), (Vns), and (V). A mezzo-piano (*mp*) dynamic is indicated in measure 91.

92

Roger: "Next, Scott, my choreographer."

Musical score for measures 92-95. The vocal line is for Roger, in treble clef. The piano accompaniment is in bass clef. Instrument markings include (Vns), (Bsn/Vc), (Cls), (Rds), and (+Hp gliss). A mezzo-forte (*mf*) dynamic is indicated in measure 95. There is a triplet in measure 95.

96 97 98

[Scott dances on]
Scott: "Hi there"

(Vc/Tbn)

f *p* (+8vb)

99 100 101

mf (Tpts)

(+Hp gliss)

(+Sus Cym) (Vn/Hn-Vc 8vb) (Vn solo) *p*

102 103 104 105 106

Meno mosso

Shirley:

Roger: "And ah, finally, last and least, my lighting designer, Shirley Markowitz."

("Celeste")

short arp.

(Fls/Cls) (+Hn 8vb)

Keep it

p (Vns gli altri) (Bsn/Vc) (+T.T. roll) (Tpts-big squeeze) *sfz* (+Tbns) *sfz* (+Timp)

107 108 109 110

gay keep it gay keep it gay

(Tpts/Tbn) *mf*

f (Cls/Bns/Vc)

(+Bs 8vb)

111 A tempo 112 113 114 Kevin:

Roger: "They've all just read 'Springtime.' What do you think of it, fellas?" It needs

(Drs out)

(Fl)

(Rds/Vns/Vc)

115 Bryan: 116 Scott: 117 Shirley: 118

se- quins It needs glam-our It needs glitz It needs tits

(Hp/Glock/Bell tree)

f

(Fl 8va)

(Rds/Stgs pizz)

(Fl/Vns)

(Rds)

(Stgs arco)

(Bs pizz)

119

120

121

122

Musical staff for measures 119-122, showing a vocal line with a treble clef and a key signature of one flat. The notes are mostly whole notes and half notes.

Max: "We're losin' them. Go say something nice to Roger. I think he likes you." Leo: "But Max..." Max: "Go on, it's just showbiz."

Piano accompaniment for measures 119-122. It includes parts for Piano ("Pno"), Flute/Violins (+Drs-time) (Fl/Vns), Clarinet (Cls), and Bass/Viola (Bsn/Vc). The piano part is marked with a *p* dynamic. The Fl/Vns part has a melodic line with slurs. The Cls and Bsn/Vc parts provide harmonic support with chords and moving lines.

123

124

125

126

Musical staff for measures 123-126, showing a vocal line with a treble clef and a key signature of one flat. The notes are mostly whole notes and half notes.

[Dialogue continues]

Piano accompaniment for measures 123-126. It includes parts for Flute/Violins (+Drs-time) (Fl/Vns), Clarinet (Cls), and Bass/Viola (Bsn/Vc). The piano part continues with a *p* dynamic. The Fl/Vns part has a melodic line with slurs. The Cls and Bsn/Vc parts provide harmonic support with chords and moving lines.

127

128

129

130

Musical staff for measures 127-130, showing a vocal line with a treble clef and a key signature of one flat. The notes are mostly whole notes and half notes.

Piano accompaniment for measures 127-130. It includes parts for Flute/Violins (+Drs-time) (Fl/Vns), Clarinet (Cls), and Bass/Viola (Bsn/Vc). The piano part continues with a *p* dynamic. The Fl/Vns part has a melodic line with slurs. The Cls and Bsn/Vc parts provide harmonic support with chords and moving lines.

131 132 133 134

(Hp)

(Fl) (Drs out)

(Vns)

135 136 137 138

(Hp)

(Cl) (+Vns)

p (Cl/Vns/Hn)

139 140 141 142

(Fl)

143 144 145 146

(Cl)

147 Vamp [Long] 148 149 Vamp 150 Carmen:

Roger: "God, if I could bottle you,
I'd shove you under my armpits every day."
Cue to continue
[Max]: "I'll tell you when
we're in too deep."
And so the

(+Drs-time)

mf (Hp/Glock/Hn Sub)

151 152 153 154

Carmen: "Ha! Ha!"

rule is when mount - ing a play!

(Fls/Cl) ("Pno"/Hp)

(Vns) (Fl)

mf (Tbns) (Vc) (Bsn)

Roger/Carmen/Roger's Team:

155 156 157 158

Keep it fun - ny keep it sun - ny keep it

(Xyl) ("Celeste") (+Glock)

mf (+Vns pizz) (Fl/Cl) (Rds) (+Vc pizz) (Hrn/Tbn)

159 160 161 [To 169]

gay

(Hp) (Fl/Cl/Vns) (Vns) (Tbns) (Bsn)

(slide)

[Stop on cue then cut to 201]
 Roger's Team (humming): Leo: "I don't think we're getting to them. What do we do now?" [Dialogue continues]

169 170 171 172

Hum Hum

(Vns) (+Fl) (Bsn/Vc) (Cls/Vns)

173 174 175 176

Hm

(Hp)
p

(Vns)

177 178 179 180

Hm

(Vns)
(Cls/Vns)
(Bsn/Vc)

181 182 183 184

(Hp)

(Cl)

Musical score for measures 185-188. The system includes a vocal line and a piano accompaniment. The piano part features markings for (Cl) and (Cl/Vns/Hrn). The dynamics are marked *mp*. The key signature has three sharps (F#, C#, G#).

Musical score for measures 189-192. The system includes a vocal line and a piano accompaniment. The piano part features markings for (+Vns) and (Vns). The dynamics are marked *mp*. The key signature has three sharps (F#, C#, G#).

Musical score for measures 193-196. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a marking for (Vns). The dynamics are marked *mp*. The key signature has three sharps (F#, C#, G#).

Max: "Why not? Think of the prestige." Roger: "No."

197 198 199 200

Max: "Think of the respect." Roger: "No, no, no." [Music stops, cut to bar201] Max: "Think of..."

(Hp)

201 Carmen/Roger's Team:

202 203

Max: "...The Tony!" To - ny To - ny To - ny To - ny To - ny!

(+Hp loops) (Bell tree/Drs R.S.) (Brs) (Mark tree!)

sfz (Tpts-St mutes) (+Hn-mute) (+Vns trem)

mf (Fls/Clsl/"Celeste")

(Tbns-mutes) (+Vc trem)

204 Vamp 205 March, In 4 206

Roger: "Ngabbh!" Max: "What's the matter?" Leo: "Is he all right?" Carmen: "He's having a stroke..." Max/Leo: "What?" Carmen: "...of genius!" Roger: "I see it, I see it!"

(Vns) mp

(Tpts) (+Drs) (Hn/Tbns 1-2)

mp mp

(Tbn/Bsn/Bs)

207

Vamp

208 Carmen:

209

At last the chance to do something important!"

Ro - ger De - bris pre - sents his - to - ry

1st x only

mf

210

211

212 Vamp

Roger: "Of course, that whole second act has to be rewritten. They're losing the war!"

Excuse me. It's too downbeat."

(Vns)

(1st X only)

mp

b2 (Vc)

213

Carmen:

214

215

Roger,

Ro - ger De - bris pre - sents

his - to - ry!

I see a

(+Hp gliss)
(Fls)

(+Cl)

(Tpts)

mf

(Tpts)

(Glock/Vns trem)

mf

p

216 Start slowly, then accel.

217 218 219

line of beau - ti - ful girls ——— dressed like

mp
(Bsn/Vc)
(Bs pizz)

220 221 222 223

storm troop - ers each one a gem With leath - er

(+Vns)
(Tpts)
(Vns)
mf
(+Tbn)

224 A tempo

225 226 227

boots and whips on their hips ——— It's ris -

228

229

230

231

qué, dare I say, S and M Love it! I see

(Fls/Cls)
(+Xyl)

(Fl)

mf

(Tpts/Hn)

(+Hp gl.)

(+Bsn)

232

233

234

235

Ger - man sol - diers danc - ing through France played by

(Tpts/Hn)

(+Tbns)

(Tbns)

236

237

238

239

cho - rus boys in ver - y tight pants And wait there's

(+Xyl)

(Tpts/Hn)

sub. p

f

(Tbn/Vc)

(+Hp gliss)

240

241

242

243

more

they

win

the war

And the

(Fl) tr
(b) o

tr

(+Fl/Cl)

(Tpts/Tbns)

(Tbn3)

244

245

246

247

dan

ces they

do

will be

dar - ing and

new

(Tria.)

mf

(Rds/Vns)

mf

(Tpts Sub)

sfz

248

249

250

251

Turn, turn, kick, turn,

turn. turn. kick, turn

One, two, three, kick, turn

Keep it

(Hn)

sfz

(Cls)

sfz

(Fl/Tpts)

(Bsn)

(Tbn) mf

(Bs)

252 253 254 **4X Bigger** 255

sas - sy keep it clas - sy keep it...

Max: "That is brilliant. Brilliant! I speak for Mr. Bloom and myself, Roger, when I say that you're the only man in the world who can do justice to 'Springtime For Hitler.' Will you do it please?"

tr

(+Hp gliss)

(Cls/Vns)

sub. p

256 Vamp 257 258 Roger:

Leo: "Please."
Roger: "Wait a minute."

This is a very big decision. It might affect the course of my entire life. I'll have to think about it... [Music out]

...I'll do it." I'll

1st x only

(Vns)

(Vc)

sfz p (+Timp roll 8vb)

259 Fast 4 260 261 262 Carmen/Roger's Team: (Add Roger)

do it! Sa - bu cham - pagne! Ahh If at the

(+Hp loops) (Tpts-open)
(Vns tr)

(+Hp gl.)

(+Cym roll)
(Fls/Cls)

(+Tpts 8vb)

sfz mf (+Chimes)

mp

263

264

265

end you want them to cheer— Keep it gay, keep it gay, keep it

(Fls/Cl)

f

(Vns) (+Drs-time)

(Cl/Hn/Bsn/Vc)

(Tbn)

266

267

268

gay Wheth-er it's Ham - let O - thel - lo or Lear— Keep it

Carmen (sounding 8va):

(+Glock)

Ha ha ha ha ha ha ha ha

(Rds)

(Hp)

gay, keep it gay, keep it gay

(+Glock)

Ha ha ha ha ha ha ha

(Rds)

(Tbns)

(Tpts)

(Hp)

Carmen (sounding loco):

Roger/Carmen:

Com - e - dy's joy - ous, — a con - stant de - light — Dra - mas an - noy — us — And

(Vns)

(+Hn 8vb)

(Cl/Bsn/Vc)

Roger/Carmen/Roger's Team:

Carmen/Roger's Team:

Roger:

275

276

274

ru - in our night — So keep your Strind - bergs and Ib - sen's at bay — I'll

(Timp)

(Tpts)

(Vns)

Carmen: Sign!

277

fp sign

fp

278

279

fp

Kevin: Sign!

Scott: Sign!

fp

fp

fp

Bryan: Sign!

Shirley: Sign!

(Vns tr)

(Fls/Cl) (+Glock)

p (+Hp)

("Pno")

sub. p

280

Max/Leo:

[To 282]

Roger:

282

283

Sign!

Ro - ger

E - liz - a - beth

De - bris!

Keep it

(Vns)

mf

(Rds)

f

(Rds/Hn 8vb)

mf

(+8va)

mf

(dissonant)

(Tpts)

(Hp gliss)

sfz

(+Tbns)

(+Timp)

287

284

gay!

Max/Leo:

Gay!

(Tpts)

sfz p

(Hp gl)

sfz

(+Tbns 8vb)

ff

(Fls/Clis 8vb)

(Hn/Tbns)

sfz

(+Timp roll)

sfz

[Fast segue]

Roger
Carmen
Iax
Jo
Men

"The Producers"

"Keep It Gay" ~ Conga!

[r 4/02]

Orchestration: Doug Besterman

1 *Gaiely* *All:* 2 3

La la la la la la la la — Keep it

(Vns) *ff*

(Rds/Tpts) *ff* (Tpts) (+Hp)

(Hn/Tbns) (Tbns) (Bsn)

4 6 5

gay keep it gay keep it gay La la la la la

(Rds) *tr* (Vns)

(+Hp)

7 Conga Roger All:

la la la la — Keep it Con - ga! La la la

(Fl/Vns)

(Bongos/Congas)

(Sxs/Tpts)

(etc)

10

la la la la la la la la la la la la la la la la la la And so the

(+Hn—Sub)

(Bs/Bari)

(Tbns)

14

rule is when mount - ing a play Keep it gay — — — — — keep it

(Hn)

(Fl)

17 18 19

gay keep it gay.

(Tpts/Vns)

(+Hp)

(Sxs)

20 21 22 Repeat and fade into scene

mf *p*

(Bongos/Congas)

PIANO/CONDUCTOR

11B

"The Producers"

Ulla's Entrance

[r 4/02]

Orchestration: Doug Besterman

Leo: "Right Max, nothing or no one"
[They hear a knock at the door]
Cue [Leo/Max]: "Come in!"

Musical score for Ulla's Entrance, measures 1-2. The score is written for three staves: (Drs) (Drum), (Hr/Tpts) (Horn/Trombone), and (Tbns) (Tuba). The key signature is one sharp (F#) and the time signature is 4/4. The first staff (Drs) starts with a dynamic of *f* and a crescendo leading to *ff* at measure 2, with a "Choke" instruction above the staff. The second staff (Hr/Tpts) and third staff (Tbns) both start with a dynamic of *f* and a crescendo leading to *ff* at measure 2. The music consists of rhythmic patterns and sustained notes.

Ulla

"The Producers"

When You've Got It, Flaunt It!

[r 4/02]

Orchestration: Larry Blank

Ulla: 2 Swing

1 Ven you got it. flaunt it

2

3

(Pno—elaborate Db7 arp.)

(WWs)

(Tpt 3/Tbns) *p*

(Tpts 1+2)

Red. —

4 Step right up and strut your stuff Peo - ple tell you mo - des - ty's — a

5

6

(W.B.)

7 8 3 9

wir - tue — But in the thea - tre mo - des - ty — can hurt you — Ven you

(Tpts/Tbns)

(Solo Tbn)

10 11 12

got it, flaunt it Show your as - sets let 'em know you're

(Fls/Picc)

mp

(Tpts/Tbn 1)

13 14 15

proud Your good - ies you must push, stick your chest out, shake your tush Ven you

(Brass)

16

17

got it. shout it out loud!

Musical score for measures 16-17. The vocal line is on a single staff. The piano accompaniment consists of two staves. The upper staff includes markings for "(Tbns)" and "(+ Tpts)". The lower staff includes a dynamic marking of "mf" and a marking for "(Tbn 3)".

18

19 A little faster

20

Now U - la dance!

(Wood Block)

(Fl/Picc)

Musical score for measures 18-20. The vocal line is on a single staff. The piano accompaniment consists of two staves. The upper staff includes markings for "(Wood Block)" and "(Fl/Picc)". The lower staff includes markings for "(Hn)", dynamic markings of "p" and "mp", and a wood block symbol.

21

22

23

mf

(Tenors)

(Hp gliss)

Musical score for measures 21-23. The vocal line is on a single staff. The piano accompaniment consists of two staves. The upper staff includes markings for "(Tenors)" and "(Hp gliss)". The lower staff includes a dynamic marking of "mf".

Samba

(Hn)
mf

(Wws/Brs)
ff

(Bari/Bs + Bongos)

Ven you

Lite Swing

got it show it put your hid-den trea-sures on dis-

(Tenors)
pp mp

mp

(Tbns)

31 32 33

play Vi - o - lin - ists love to play an E string — But

(Fl/Picc/Tpts)
(Hp gliss/Bell Tree)

(Vns—8va)

(Tbns)

(Bari)

34 35

au - di - en - ces real - ly love a G string — Ven you

(Tpts/Vibgs)

(BsCl)

36 37

got it — shout it —

(Clars)

mf

38

Let the whole world hear what you're a - bout

40

Clothes may make the man, all a girl needs is a tan Ven you got it let it hang

(Tbns) mp

(Glock/Hp)

41

42

Max/Leo: Ulla:

43

out ———

44

3

45

Re - mem-ber when Ul - la dance? Yeah! Ul - la dance a - gain

(Clars)

(Drs)

(Hp gliss)

f

46

47

48

Musical score for measures 46-48. The top two staves are vocal lines. The piano accompaniment consists of two staves. The upper piano staff is marked with *mp* and includes the instruction *(Fl/Piccl/Glock)*. The lower piano staff includes the instruction *(Tenors)*. The key signature has one flat, and the time signature is 4/4.

50

49

51

Musical score for measures 49-51. The piano accompaniment consists of two staves. The upper piano staff includes the instruction *(WWs/Brs/Glock)*. The lower piano staff includes the instruction *(Hp gliss)*. The dynamic marking *f* is present. The instruction *(+ Hn)* is also present. The key signature has one flat, and the time signature is 4/4.

52

53

54

Musical score for measures 52-54. The piano accompaniment consists of two staves. The upper piano staff includes the instruction *(Brass/Saxes)*. The lower piano staff includes the instruction *(Bari/Bs)*. The key signature has one flat, and the time signature is 4/4.

55 56 57

Ven

(Tpts/Hn)

(Sxs/Tbns)

(Hp glisses)

58 59 60 61

I was yust a lit-tle girl in Sve-den my thought-ful moth-er gave me this ad - vice If

(BsCl)

mf

(+ Triangle)

(+ Glock)

(Fl)

(Celeste) mp

62 63 64 65

na-ture bless-es you from top to bot-tom Show that top to bot-tom, don't think twice

(Xylo)

(Tpts/Tbns)

mp

66 67 68

Now Ul-la belt Don't think twice _____ Ven you

(Saxes/Hn/Vibes)

f

69 70

got it _____ share it _____

(Saxes)

(Tbns)

(+ Tpts)

(+ Tpts)

71 72

Let the pub - lic feast u - pon your charms

(Tpts/Hn)

(+ Timp)

73 Peo - ple say that be - ing prim is pro - per — But

74

sub. *f*

f

(Tbns)

75 ev - 'ry show - girl knows that "prim" will stop her — Ven you

76

(+ Saxes/Tpts/Vibes)

(+ Tbns)

77 got it — 78 give it —

f

79 80

Don't be self - ish give it all a - way!

(Tpts) *v* *v* *v* *v*

(Tbns)

81 82 83

Don't be

(Hp gliss)

(Timp/Toms)

84 85 86

shy, be bold and cute, show the boys that birth - day suit

p *ff* *p* *ff*

(Saxes/Brass)

(B.D./Toms/Gran Cnssa)

87 88

Ven you got it

(Saxes)

mf

f

(+ Tpts/Tbns/Xylo)

89 90

If you got it

(+ Hn)

91 92 93

Once you got it shout out hoo -

(+ Brs)

f

(Hp gliss)

94

95

ray!

(Tbns)

(Fl/Picc/Tpts/Hrn)

ff

96

97

(Tutti)

(Wws/Vns/Tpts/Hn)

sfz

PIANO/CONDUCTOR

"The Producers"

Max
Ensemble
Little Old Ladies
Leo
Ulla
Roger
Carmen
Franz
Roger's Team

Along Came Bialy

[r 4/02]

Orchestration: Doug Besterman

Warn [Max] "Get it?"
Leo: "Got it."
Max: "Good."
Leo: "So how do we raise the money?"
Cue [Max]: "How? I'll tell you how"
[Max opens cabinet—Music in]

Tango

Vamp [Stop on cue]

G.P.

[Door slams]

Max:

A

Max: "From my investors. Hundreds of little old ladies, all looking to Max Bialystock for one last thrill. So, in days to come, Bloom, you'll see very little of me...
...and right now, I'd like to see very little of you. Scram, while I get myself ready..."

...for Max Bialystock is about to launch himself into Little Old Lady Land."

(Pizz Vns)

G.P. (Tpts)

sfz

[on door slam]

(Harp Solo)

7

is Max opens cabinet]

p

G.P.

(Arco Stgs)

fp

p

(Bsn/BsCl/Vcl/Bass)

(+ Tbns)

4

Colla voce

time has come to be a lo-ver from the Ar-gen-tine To lick my hair down with

5 6 7

(Vns)

mf

(Fls)

(E.Hn)

3

Max: "How!"

8
Bril - lian - tine
9 And gar - gle hea - vi - ly with Lys - ter - ine
10
11
12 It's

(Tpts)
(+ Hn)
(Bsn)
(+ Vc)
tr
tr
tr
tr
sfz p

13
time for Max
14 to put his back - ers on their backs
15

(+ Tpts)
(+ Tbns)
7
3

16
and thrill them with a - maz - ing acts
17
18 A tempo
Those a - ging nym - pho - ma - ni -

(+ Tpts)
(+ WWs/Tbns)
fp
sfz

19

Tango

acs Ah! Ah! They were

(Pizz Stgs)

(+ Castanets)

(+ Tpts/Tbns)

(+ Piano/Stgs)

(+ Fls/Cl/Hp gliss)

mf

sub. f

(Bsn/BsCl/Vc/Bs)

24

help-less they were hope-less then a - long came Bi - al-y They were

(Pizz Vns)

(WWs/Hn) (Castanets sim.)

(Bsn/BsCl/Vc/Bass) (+ Vns/Tbns)

mp

f

(Pizz Vc)

28

joy-less they were boy less then a - long came Bi - al-y They're my

(Pizz Vns)

(Arco Stgs/Tbns)

(Vns)

(Tpts) (Brass)

(Bsn/BsCl)

(Tbns)

mp

(Pizz Vc)

32

33 34 35

an - gels I'm their de - vil And I keep those em - bers a - glow When I

(b)

(Vc)

mf

(WWs) (+ Hn)

36

37 38

woos 'em I can't lose 'em 'cause I cast my spell and they start yel - lin'

(Clars)

(WWs/Pizz Stgs/Xylo)

p

40

Beguine

41

39

(yelled)

"fi - re down be - low" They were list - ing they were sink - ing then a -

(Clars)

(Fis/Vns)

(Arco Stgs/Brass)

sfz

mf

(+ Hp gliss)

42 43 44

long came Bi - al - y They were des - 'prate — They were

(Cls/Vins)

45 46 47

drink - ing — then a - long came Bi - al - y So ro -

(Tbns)

(+ Hn/Tpts)

48 49 50 51

man - tic — they were fran - tic — then their prayers were heard up a - bove Hea - ven

(Stgs/ Bsn)

(+ Brass)

(WWs)

(Hp gliss)

52 (Max) 52A 53 53A

sent them _____ their Bi - al - y _____ I'm the

Sop/Alto: _____

Ten/Bass: _____

Ah! _____ Ah! _____ He's the

(Tbns) _____ (Tbns) _____

(Stgs) _____ (+ Tpts) _____

55 A tempo

54 (Max) 56

cel - e - bra - tion of love! _____

S/A: _____

T/B: _____

cel - e - bra - tion of love! _____

(Vns) _____

(+ Timp) _____

sfz p

f

57

Little Old Ladies:
(Men singing in falsetto)

58

We were

(Fls/Piano)

ff (Tpts)
(+ Hp gliss/Mark tree)

(Tbns)

59

60

help - less - We were hope - less - than a -

(+ Glock)

61

62

long came Bi - al - y!

(WWS/Glock)

(Hn)

(Tpts)

64

63

(+Rds/Vns—Sva)

mf

66

65

(+Hn)

68

67

(Ob)

(Vns)

rit.

(Glock)

(+ Hp Arp.)

Moderate 4

Little Old Lady #1:

69

70

#2:

71

Life had passed us by and love had sto-len a - way At the end of our rope we'd giv-en up hope of

(WWs/Stgs)

(+ Hn)

mf

73

72

#3:

All 3:

one last roll in the hay Dis - card - ed dolls, a - ban - doned wrecks con -

(Tbns)

(WWs/Hrn/Stgs)

74

75

(spoken)

demned to a life of sit-ting and knit-ting when all we real-ly want-ed was sex!

sf

poco rit.

rit.

sf

Faster, In 1

77 78 79

(Stgs)

mf (Hrn/Tbn 2)

(Bsn/Tbn 3/Bs)

80 81 82 83

[Dialogue]

(Ob)

84 85 86 87

(Stgs)

88 89 90 91

92 93 94 95

96 97 98 99

(F1)

100 101 102 103

104 105 106 Vamp [To 116]

Cue to continue
[Max]: "...Jewish
American Princess and
her husband."

(+Bs)

Little Old Ladies:

(Men singing in falsetto)

116 117 118 119 120 121

So ro - man - tic we were fran - tic then our

(Cls)

(Vns)

(+ Hrn)

(Vcl/Tbns/Bs)

122 123 124 125 (+Baris, Sub)

prayers were heard up a - bove Hea - ven

(Fls) (Hr/Tbns) (WWs)

(Hp gliss)

126 127 128 129 130 131

sent us our Bi - al - y He's the ce - le - bra - tion of

(+ Stgs)

Presto, In 1

132 3X 133 134 135

love!

mf (Xylo) (Stgs)

(Vc)

136 137 138 139

[Repeat until scream—then cut to bar 154]

(+ WWs)

140 141 142 143

(Clis)

144 145 146 147

148 149 150 151 152

G.P. [To 154]

Max: "Oh my God!
You forgot to sign the check!"

G.P.

G.P.

154 Excitedly, In 4

155 156

(Picc) (Vns) *tr* (Vns continue) (Saxes)

(Saxes/Hn/Stgs Tpts/Tbns) *ff* (Hn/Tbns) (Tpts) *sub. mf*

157 158

(+ Hp gliss)

159

160

161

(Stgs) *f* (Stgs continue) (Saxes) (+ Picc) (Vns) (Tpts/Tbns) *f* (Tbns)

163

164

162

[Walkers-Tap break] (Saxes/Xylo) (+ Pizz Stgs) *mf* (Hi Hat stop time)

165

166

167

(Picc) (Bari/Tbns) (Bari)

168 169 170

Musical staff for measures 168-170, showing a treble clef and a key signature of one flat. The staff contains rests for measures 168 and 169, and a whole note chord in measure 170.

Musical staff for measures 168-170, showing a treble clef and a key signature of one flat. The staff contains rests for measures 168 and 169, and a whole note chord in measure 170. Annotations include (Tpts) above the staff and (+ Hp gliss) below the staff.

171 172 173 174

Musical staff for measures 171-174, showing a treble clef and a key signature of one flat. The staff contains rests for measures 171, 172, and 173, and a whole note chord in measure 174.

Musical staff for measures 171-174, showing a treble clef and a key signature of one flat. The staff contains rests for measures 171, 172, and 173, and a whole note chord in measure 174. Annotations include (Tbns) below the staff and (Saxes/Stgs) below the staff.

175 176 177 All:

Musical staff for measures 175-177, showing a treble clef and a key signature of one flat. The staff contains rests for measures 175 and 176, and a whole note chord in measure 177. Annotations include (Tpts) above the staff and (Tbns) below the staff.

Musical staff for measures 175-177, showing a treble clef and a key signature of one flat. The staff contains rests for measures 175 and 176, and a whole note chord in measure 177. Annotations include (Picc) above the staff, (Vns/Xylo) above the staff, (Trem Stgs/Glock) below the staff, (+ Hp glisses) below the staff, (Bari) below the staff, and sfz below the staff.

Musical score for measures 178-180. The top staff is a vocal line for Tenors/Vc. The piano accompaniment is in the bottom two staves. Measure 180 features a triplet of eighth notes in the right hand of the piano part.

Musical score for measures 181-184. The top staff is for Tenors (Tbns). The middle staff is for Horn (Hn). The piano accompaniment is in the bottom two staves. Measure 184 includes a triplet of eighth notes in the right hand of the piano part.

Musical score for measures 185-187. The piano accompaniment is in the bottom two staves. Measure 187 includes a triplet of eighth notes in the right hand of the piano part. The score concludes with a double bar line and the instruction [To 192].

192

193

194

(Tbns)

195

196

(+ Tpts)

(+ Hp gliss)

197

[To 202]

202

(Saxes/Hn)

203

204

205

Max (yelled):

Little Old Ladies:

Fi - re down be - low

We were

(Stgs)

(Piccl/Cl/Vns/Hp gliss/Xylo)

206

207

list

ing

we

were

sink

ing

then

a -

(Cl/Vns)

208

209

long

came

Bi - al - y

We were

(Tpts/Xylo)

210 211

des - 'rate we were drink - ing then a -

212 213

long came Bi - al - y *(Baris on lower octave)* So ro -

(Saxes/Hn)

(+ Picc) *(+ Tpts/Xylo)*

(+ Hp gliss)

214 215 216 217

man - tic we were fran - tic then our prayers were heard up a - bove *It's Bi -*

(Picc/Vns) *(Vns/Hn)*

(Tpts 8va)

(+ Hn) *(Tbns)* *(Saxes)* *(+ Hp gliss)*

218

219

220

221

al - y — Hail Bi - al - y! — He's the cul - min - a - tion the rest - or - a - tion thr

(+ Tpts)

(+ Hn/Vns)

222

223

224

Max: "Oy"

225

226

con-su-ma-tion the ut-i-la-tion e - jac-u-la-tion he's the cel - e - bra-tion of

(WWs/Vns)

(+ Tpts)

(Tbns)

227

228

love! [Walker domino fall]

(Picc/Cl/Vns)

(Saxes)

(+ Rounds of Tom Toms)

Furioso

229

230

(Piccl/Vns)

3 3 3 3

(+ Piccl/Cl)

(+ Hrn/Tpts)

231

232

233

Vamp

234

Max: "Bloom! Bloom! I've done it! I've done it!" Leo: "What Max, what?"
 Max: "Look, we got the money. Now all we have to do is put on the biggest flop in history."

Continue on cue
 [Leo]: "That's great!"

(Stgs)

f p

(Cl/Bsn)

(Toms/Timp)

235

Max/Leo:

[To 245]

236

237

238

We can do it We can do it We can make a mil - lion

(Toms/Timp)

p

(+ Hp gliss)

mf

(Cl/Bsn/Hn/Vc)

245

Ulla: 246

247

bucks

Bi - al - y - stock and Bloom Bi - al - y - stock and Bloom He

(+Tpts) (Xylo/Fl—8va)

sfz (Cl/Vns)
(Bsn/Vc)

248

249

250

raised the mo - ney Bi - al - y - stock and Bloom Bi - al - y - stock and Bloom The

251

252

253

show's a go!

Roger/Carmen:

He raised the mo ney

(WWs)

(Tutti)

(Vns)

(Hp gliss)

(Tbns/Bass)

(Cl)

254

Little Old Ladies:

255

256

Then a-long came Bi - al - y

(Roger/Carmen)

we're on our way— Keep it gay, keep it gay, keep it gay We have our

Max/Leo:

We can do it!

(Hn)

(Tpts/Xylo)

(Hp gliss)

(Little Old Ladies)

257 We were des-'rate 258 We were drink-ing 259 Then a - long came Bi-

(Roger/Carmen)

back - ing Oh, what a day — Keep it gay, keep it gay, keep it

(Max/Leo)

We can do it! We can do it it -'ll be like shoot - ing

Ulla:

Bi - al - y-stock and Bloom Bi - al - y-stock and Bloom Bi -

(Tbns)

260 (Little Old Ladies) 261 262

al-y ————— Bi - al - y was ro - man - tic —————

(Roger/Carmen) (+Roger's Team)

gay Won - der of won - ders we have all our cash —————

(Max/Leo)

ducks ————— Ev - 'ry - thing we've ev - er want - ed ————— is

(Ulla)

al-y-stock and Bloom Bi - al - y - stock and Bloom and

(Tpts/Xylo) (Hrn/Vns) (WVVs)

(+ Hp gliss) (Tbns)

(Little Old Ladies)

Our pulse be - came so fran - tic _____ It's Bi - al - y

(Roger/Carmen/Team)
Bar - ring all blun - ders we should have a smash — We know that we can

(Max/Leo)
set to come our way We know that we can

(Ulla)
Bloom _____ Franz: Bi -

Deutsch - land Deutsch - land

(+ Tpts) (Vns) (Tpts)

(Vns) (Tbns)

(+ Bari)

266

(Little Old Ladies)

267

268

269

Hail Bi - al - y Ah! He is the cul - min - a - tion

(Roger/Carmen/Team)

Gay!

Roger's Team:

(Max/Leo)

R/C:

(Ulla)

(Franz)

(Vns 8va)

(WWs)

(+ Tbns)

(Picc/Vns/Hp gliss)

(+ Hp gliss)

al - y - stock and Bloom Bi - al - y -

ü - ber al - les Al - les in die Welt! Deutsch - landDeutschland

Musical notation for woodwinds and brass instruments. It includes parts for Piccolo Flute (Picc), Violins (Vns), and Piano (Hp). The notation features various dynamics such as sfz (sforzando) and p (piano), and includes performance instructions like glissando (gliss) and trills (tr). There are also markings for (+ Tbn) and (+ Hp gliss).

Musical notation for piano accompaniment, showing both the right and left hands. The notation includes various chords, arpeggios, and melodic lines. It features dynamics like sfz and p, and includes the instruction (+ Hp gliss) for glissando on the piano.

(Little Old Ladies)

270 271 272

the con - su - ma - tion the tit - i - la - tion e - jac - u - la - tion
 Gay! Gay! Gay!

(Roger/Carmen/Team)

Gay! Gay! Gay!

(Max/Leo)

We won't fake it We were fat - ed to be mat - ed

(Ulla)

stock and Bloom and Bloom Bi -

(Franz)

ü - ber al - les al - les in die Welt!

sfz *p* *sfz* *p* *sfz* *p* *sf*

273

274

275

(Roger/Carmen/Team)

Bi - al - y - stock and Bloom

Bi - al - y - stock and Bloom

(Max/Leo)

Bi - al - y - stock and Bloom

(Illa)

al - y - stock and Bloom

(Franz)

Bi - al - y - stock and Bloom

Bi - al - y - stock and Bloom

Bi - al - y - stock and Bloom

Bi - al - y - stock and Bloom

(Vns)

(Saxes/Hn)

(Saxes/Hn)

(Tpts)

(Tbns/Timp)

276

277

All:

278

Ah!

(Picc/Vns)

(+ Saxes/Hn)

(+ Hp glisses)

(Saxes/Hn/Tpts/
Tbns/Stgs)

ff

(Vcl/Bs/Timp)

279 280 281 282

Ah!

sfz p (*+ Hp glisses*)

tr

283 284 Max/Leo: 285

We can do it Ensemble: They can

(Vns) (*Vns*) (*Saxes*)

(*Saxes/Tbns*) (*+ Tpts*)

ff *mf*

(*+ Timp/Hp gliss*)

286

(Max/Leo)

287

288

Say good - bye to woe and gloom We can

(Ensemble)

do it Say good - bye to woe and gloom

(Vns)

(Saxes)

(Tpts/Xylo)

289

(Max/Leo)

290

do it

Can't you

(Ensemble)

Noth - ing to it

Can't you

(Hn)

(b)

(b)

291

(Max/Leo)

292

hear that bing bang boom

(Ensemble)
hear that bing bang boom With their

(Vns 8va)

(+ Tbns)

(Tpts)

(Piccl/Vns/Hp Gliss)

293

294

295

Women:
bril-liance Their re-sil-iance Up to-ge-th-er they will

Men:

(Saxes)

(Tbns)

296 297 Max/Leo: 298

(Women)

We can't miss!

zoom!

(Men)

They were fat-ed to be

(WWs/Stgs/Xylo)

(Vns)

(+ Hn)

(Hn/Tbns)

sfz *p*

mf

(Hp gliss)

299 (Max/Leo) 300 301

We're Bi - al - y - stock and

(Women)

mat - ed

(Men)

They're Bi - al - y - stock and

(WWs/Stgs/Brass)

(Piccl/Vns/Hp gliss)

(Tpts)

302 (Max/Leo) 303 304 305 306

Bloom Ah!

(Women) Bloom Ah!

(Men)

(Saxes/Brass) ff (+ Picc) (+ Vns) rall. sffz

(Bari/Tbn 3/Vcl/Timp)

End Act I