

# **WILD PARTY**

music and lyrics  
**MICHAEL JOHN LaCHIUSA**

book  
**MICHAEL JOHN LaCHIUSA & GEORGE C. WOLFE**

based on the poem by Joseph Moncure March

orchestrations  
**BRUCE COUGHLIN**

piano reduction • music preparation  
**WAYNE ALAN BLOOD**



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# The Wild Party

*Original Production*

*Presented by*

The Joseph Papp Public Theatre/New York Shakespeare Festival

George C. Wolfe, producer

*with*

Scott Rudin/Paramount Pictures

Roger Berlind

Williams/Waxman

Opening Night: April 13, 2000 at the Virginia Theatre, New York City

*Directed by* George C. Wolfe

*Choreographed by* Joey McKneely

*Scenic Design by* Robin Wagner

*Costumes by* Toni-Leslie James

*Lighting Design by* Jules Fisher and Peggy Eisenhauer

*Sound Design by* Tony Meola

*Musical Direction by* Todd Ellison

*Orchestrations by* Bruce Coughlin

## Cast of Characters

*(in order of appearance)*

Queenie .....	Toni Collette
Burrs .....	Mandy Patinkin
Jackie .....	Marc Kudisch
Miss Madelaine True .....	Jane Summerhays
Sally .....	Sally Murphy
Eddie Mackrel .....	Norm Lewis
Mae .....	Leah Hocking
Nadine .....	Brooke Sunny Moriber
Phil D'Armano .....	Nathan Lee Graham
Oscar D'Armano .....	Michael McElroy
Dolores Montoya .....	Eartha Kitt
Gold .....	Adam Grupper
Goldberg .....	Stuart Zagnit
Black .....	Yancey Arias
Kate .....	Tonya Pinkins

### Understudies:

Adrian Bailey	Jennifer Frankel	Jeff Gardner	Jennifer Hall	David Masenheimer
Rene Millan	Dominique Plaisant	Ching Valdes-Aran	Nicole Van Giesen	

Setting: New York, NY 1928

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# **The Wild Party**

## **Orchestration**

**REED 1: Clarinet, Soprano Saxophone, Alto Saxophone**

**REED 2: Clarinet, Alto Saxophone**

**REED 3: Flute, Piccolo, Clarinet, Tenor Saxophone**

**REED 4: Clarinet, Bass Clarinet, Baritone Saxophone**

**TRUMPET 1 (Doubling FLUGELHORN)**

**TRUMPET 2 (Doubling FLUGELHORN)**

**TROMBONE**

**PIANO (Doubling CELESTE)**

**BASS (Acoustic, Doubling TUBA)**

**GUITAR (Doubling BANJO, STANDARD UKULELE, BARITONE UKULELE)**

**VIOLIN 1 & 2**

**VIOLIN 3 (Doubling VIOLA)**

**DRUMS: Traps, Police Whistle, Wood Block**

**PERCUSSION: Suspended Cymbal, Xylophone, Vibes, Mouth Siren, Temple Blocks, Chimes, Pipes [2], Timpani, Wood Blocks (2), Shaker, Marimba, Glockenspiel, Vibraslap, China Cymbal, Concert Bass Drum, Slap Stick, Splash Cymbal, Cow Bell, Floor Tom, Tam-Tam, Ratchet, Triangle,**

# No. 1

# Opening - Part 1

(JACKIE, GOLD, OSCAR, EDDIE,  
GOLDBERG, PHIL, QUEENIE, CHORINES)

Music And Lyrics by Michael John LaChiusa

*cue:*  
[House lights dim to half]

1

Musical score for measures 1-3. The top staff is for Rds, Tpts, Drs. The piano accompaniment starts with a *ff* dynamic and a fermata. At measure 2, the dynamic changes to *mf cresc. molto*. The piano part features triplets in both hands. At measure 3, the instrumentation changes to +Rds, Tpt 2, Vlns.

3

## "Raunchy"

Drs (solo)

Musical score for measures 4-5. The top staff is for Tpt 1 (lead). The piano accompaniment starts with a *f Tutti* dynamic. The piano part features triplets and chords. At measure 5, the instrumentation changes to +Cl.

Musical score for measures 6-8. The top staff is for Cl, Vlns. The piano accompaniment starts with a *sim.* dynamic. At measure 7, the dynamic changes to *dim.*. The piano part features triplets and chords.

11 JACKIE:

9 10

Queen - ie waz - za blonde and her

(ad lib fill) 6

+ Tpt 1 3

Sxs, Rhythm

mp 3

12 13 14

age stood still and she danced twice a day in the vau - de - ville.

Sxs

GOLD: 15 OSCAR: 16 EDDIE: 18

Grey eyes. Lips like coals a-glow. Her

A. Sx solo 3

19 20 21

face was a tint - ed mask of snow.

Rds, Vlms

Br, Sxs

+ Br 3

3 3 3 3

(EDDIE:)

22 23

Cl, Tpt 1 (lead)

*f* Tutti

24 25

*p*

MEN: Queen - ie waz - za

Queen - ie waz - za

A. Sx solo (*ad lib fill*)

9 6

3 3

Br, Sxs, Vlms, Rhythm

26

MEN:

*f*

27

Queen - ie waz - za blonde and her age stood

Queen - ie waz - za blonde and her age stood still and she

Queen - ie waz - za Queen - ie waz - za Queen - ie waz - za

Tpt 1, Vlms (8va)

*f* *mf*

Sxs, Rhythm

28 still and she danced twice a day in the vau - de - ville. —

29 danced twice a day in the vau - de - ville. —

waz - za waz - za waz - za Vau - de - ville. —

30 **GOLDBERG:** What hips. —

31 **PHIL:** What shoul - ders —

**TENOR:** What hips,

**BASS:** What hips,



Piano - Conductor

Molto accel.

38

A tempo (faster)

36 37

mad, mad, mad, mad, mad, mad, mad, mad,

mad, mad, mad, mad,

mad, mad, mad, mad,

BARITONE:

mad, mad, mad, mad,

BASS:

mad, mad, mad,

Sxs 6

3

*ff* Tutti

39 40

mad, mad,

3 3

(Sua)

JACKIE:

EDDIE:

What a back she had. Her Queen - ie waz - za wazz.

Rds, Vins, Rhythm

legs were built to drive men mad, mad, mad, mad,

TENOR 1:  
mad, mad,

TENOR 2:  
mad,

*p* *cresc.*

41 42 43

Sxs

*f*

44 **Presto (straight 8th's)**

45 46 47

*p* Pno, Vlns, Xylo

48 **Raucous (A tempo)**  
WOMEN (CHORINES): >

49

(A)'rri - ver - dac - ci ap - a - la - chee!

Br, Vlns, Rhythm

*f*

Sxs, Pno, Drs

3

3

50 51 **QUEENIE: (dry)**

50 51

Woo!

Wooo.

Br, Vlns, Rhythm

*mf*

3

Tutti

*f*

3

52

WOMEN:

53

Men. Men. Men. Men.

MEN:

Men. Men. Men. Men.

Sxs, Tbn (w/vib)

*mf* *p*

Tba

54

55

Men. Men. Men. Men.

GOLD:

GOLDBERG:

They might be black - guards. They might be curs. —

Cl, T Sx

3

Pno, Rhythm

Tba, B Sax

56

57

Men. Men. Men. Men.

JACKIE:

EDDIE: OSCAR & PHIL:

They might be act - ors. Sports. Chauff - feurs. —

Cl, T Sx

3

Tpts

58 **Più mosso**  
**JACKIE:**

3 59 60

She nev-er in-qui-red of the men she de-si - red of their so - cial sta-tus or wealth:—

Sxs, Vlns

**PHIL:**

61 62 63

She was on - ly con - cerned — a - bout their health.

Tutti

3

**WOMEN:**

64 65

True. She knew. —

**TENOR:**

True. She knew. —

**BASS:**

True. She knew. —

**EDDIE:**

True. She knew. — There was

f

OSCAR:

66 > lit - tle she had - n't been through. 67 And she

*mf* *p*

68 liked her lov - ers 69 vio - lent and vis - cious

Tpts, Rds, Vlms (trem)

*p*

PHIL: 70 Queen - ie was 71 sex - u - al - ly am - bi - tious. (with a hiss)

Cl solo

(finger snaps)

*f* *p*

72 73 74

ALTO: 3  
Sex-u-al - ly,

JACKIE: 3 3  
Queen-ie was sex-u-al -

(PHIL:) (sss) TENORS + OSCAR/PHIL:  
Sex-u-al - ly, sex - u - al - ly, Queen-ie was sex-u-al - ly,

BASS: 3 3 3 3  
Queen-ie was — sex-u-al - ly am - bi - tious. — Queen-ie was — sex - u - al - ly am-bi - tious. —

(finger snaps)  
cresc.  
(Drs)

SOPRANO: 75 76  
Queen - ie, — Queen - ie —

ALTO: 3 3 3 3  
sex - u - al - ly, sex - u - al - ly am - bi - tious. Queen-ie was Queen-ie was

JACKIE: 3 3  
ly. Queen-ie was sex - u - al - ly.

TENORS + OSCAR/PHIL: 3 3 3 3  
sex - u - al - ly. Queen-ie was sex-u-al - ly, sex - u - al - ly.

BASS: 3 3 3 3  
Queen-ie was — sex - u - al - ly am - bi - tious. — Queen-ie was —

(finger snaps)  
cresc.

(SOP:) 77 78  
 Queen - ie waz - za waz - za waz - za, Queen - ie waz - za waz - za waz - za,

(ALTO:)  
 waz - za waz - za waz - za, Queen - ie waz - za waz - za waz - za,

(JACKIE:)  
 Queen - ie waz - za Queen - ie waz - za waz - za waz - za,

(TENORS + OSCAR/PHIL:)  
 Queen - ie waz - za Queen - ie waz - za

(BASS:)  
 Queen - ie waz - za Queen - ie waz - za

Sxs + Tpts  
*p* *cresc.* *mf*  
 3 3  
 B Sx, Tba, Pno



(♩ = ♩)

Rall.

(SOP:)

79

80

81

Queen - ie waz - za waz - za waz - za,

Queen - ie waz - za, Queen - ie waz - za

(ALTO:)

Queen - ie

Queen - ie

Queen - ie waz - za, Queen - ie waz - za

(JACKIE:)

Queen - ie waz - za waz - za waz - za,

Queen - ie waz - za, Queen - ie waz - za

(TENORS + OSCAR/PHIL:)

Queen - ie

waz - za

Queen - ie waz - za, Queen - ie waz - za

(BASS:)

Queen - ie

Queen - ie

Queen - ie waz - za, Queen - ie waz - za

Cl

3

3

3

3

guz

ff

82

Meno mosso

SOP 1:

83

Queen - ie —

Queen - ie —

and she

SOP 2:

Queen - ie waz - za blonde and her age stood still

ALTO:

Queen - ie waz - za blonde and her age stood still and she

JACKIE:

Queen - ie waz - za blonde and her age stood still and she

TENORS + OSCAR/PHIL:

Queen - ie! —

Queen - ie! —

BARITONE:

Queen - ie waz - za blonde and her age stood still and she

BASS:

Queen - ie waz - za blonde and her age stood still and she

Ci solo

A. Sx solo

8va

f Tutti

(SOP 1:) 84 danced twice a day in the vau - de ville. 85

(SOP 2:) twice a day in the vau - de ville.

(ALTO:) danced twice a day in the vau - de ville.

(JACKIE:) danced twice a day in the vau - de ville.

(TENORS + OSCAR/PHIL:) Queen - el vau - de ville.

(BARI:) danced twice a day in the vau - de ville.

(BASS:) danced twice a day in the vau - de ville.

(8va)

3 3 3

Detailed description: This page contains a musical score for a vocal ensemble and piano accompaniment. The vocal parts are for Soprano 1, Soprano 2, Alto, Jackie, Tenors + Oscar/Phil, Baritone, and Bass. The lyrics are 'danced twice a day in the vau - de ville.' for most parts, and 'Queen - el vau - de ville.' for the Tenors + Oscar/Phil part. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with triplets and accents marked. The score is in G major and 4/4 time.

**STGL:** **STG R:** **ALL:**

86 87 88 89

So, So, Now you know, \_\_\_\_\_ A

So, So, Now you know, \_\_\_\_\_ A

So, So, Now you know, \_\_\_\_\_ A

So, So, Now you know, \_\_\_\_\_ A

So, So, Now you know, \_\_\_\_\_ A

So, So, Now you know, \_\_\_\_\_ A

*(Sua)* *mp* *p* *Tutti* 3 3 3 3

The score consists of seven staves. The first six staves are vocal parts for Soprano Left (STGL), Soprano Right (STG R), Alto, Tenor, Bass, and Bass. Each staff has the lyrics "So, So, Now you know, \_\_\_\_\_ A" written below it. The seventh staff is the piano accompaniment, featuring a melody with triplets and dynamic markings: *mp*, *p*, and *Tutti*. Measure numbers 86, 87, 88, and 89 are indicated above the vocal staves.

A tempo - no rit.

90 91 92

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

fas - ci - na - ting wo - man as they go.

*f*

93 > Queen - ie waz - za

94 Queen - ie waz - za Queen - ie waz - za

Queen - ie waz - za Queen - ie waz - za

Queen - ie waz - za waz - za waz - za Queen - ie waz - za waz - za waz - za

Oh

T Sx

Stgs

*mp*

95 Queen - ie waz - za Queen - ie waz - za Queen - iel

96 Queen - ie waz - za Queen - ie waz - za Queen - iel

97 ie waz - za Queen - ie waz - za Queen - ie waz - za Queen - iel

Queen - ie waz - za waz - za waz - za Queen - ie waz - za Queen - ie waz - za Queen - iel

Queen - iel

Queen - ie waz - za waz - za waz - za Queen - ie waz - za Queen - ie waz - za Queen - iel

Tpt I A

*cresc.* *f* *ff*

Applause segue

# No. 2

# Opening - Part 2

(CHORINES, BURRS)

*cue:*

APPLAUSE SEGUE from #1

**Presto**

CHORINES: (*shout*)

7

CHORINES: (*sing*)



12 13 3 14 3 15 3 16

day in the Vau - - - - - de - ville.

+ Vlns

+Tpts (8vb)

guz-----

17

18 19 20

She lived at pre - sent with a man named Burrs Whose

Cl, Vlns

*f* Tutti *p*

21 22 23 24

act came on just af - ter hers He was

Tutti Cl, T. Sx

*mf* + Tpts, Pno

25

+ Vlms

26 27 28

com - ic - al as sin He was

Tpts Cls

Tbn

Pno, B. Sx

Tba

29

30

31

32

com - ic - al as hell A

Tpts Cls

33

34

35

36

ges - ture, a grin And the

Tpts, Cls

Tbn

37 38 39 40

house would yell

Vins

Cl

Tutti *f*

41

BURRS: (Coon-shouting - à la Al Jolson)

42 43 44 + Vins

"Ma - rie is trick - y Sly and stick - y. Brud -

Cl, T. Sax soli

*sfp* Rhythm

45 46 47 48

da, you watch out for dat gal: She gwi - na

Vins, T. Sx

Tpts, A. Sx

**Rall.**

49 50 51 52

lub ya like dere's no to - mor - - rah, — But come to -

Cl, T. Sax soli

+ Tpt 1

Rhythm

**Colla voce**

53 54

mor - rah you gots plen - ty of sor - rah..."

Rds, Vlms

Br, Vlms, Gtr

Vibes *mf*

**55 A tempo [Dialogue]** "I tole Marie, I said, "I-lub-ya-I-lub-ya-I-lub-ya!" (dialogue continues)

56 57 58

Cl solo

*mf* Pno, Vlms, Drs

"...and leave allah-ya money to me!"

59 60 61

62 **A tempo**

63 64

"She gwi - na lub ya like dere's no to - mor -

Cl solo

Cowbell

Rhythm

**Rall. Colla voce**

65 66 67

rah, — But come to - mor - rah you gots plen - ty of..."

Cl, T. Sax soli

+ Tpt 1

Br, Sxs, Vlms, Gtr

68 **A tempo [Dialogue]**

"I tole Marie, I said, "I-lub-ya-I-lub-ya-I-lub-ya!" (dialogue continues)

Cl solo

69 70 71

*p* Pno, Vlms, Drs

"...An' da iceman an' da milkman an da eggman!"

*Hotchitzidee!*

72 73 74 75

China Cymbal

Segue as one

# No. 3

# Opening - Part 3

(CHORINES)

*cue:*  
SEGUE AS ONE from #2  
["Hotchitzadee!"]

Swing tempo ♩ = 200

1 Brass

2

3

4

Cl, A. Sx

f

Pno, Gtr, Vlns

5 CHORINES:  
+ Vln 1, A. Sx

6

7

Stu - di - o, Bed - - - room, Bath Kitch - en - ette.

Pno

Gtr

Tuba

8

9

10

Fur - nished like a third act

3

3

3

11 pas - - - sion set. 12 Or - - - 1 - 13

Cl, A. Sx

Tbn

14 en - tal 15 16

Cl, Vns, Xylo + Tpts

17 Sen - ti - men - tal 18 19 20

Cl, Vns, Xylo + Tpts

Tpts (8vb)

21 22 23 24

They owed two months on the rent - al.

Pno, Vln I

25 26 27 28

T. Sx, Cl + Tpts (wah) Cls, Tpts

29 30 31 32

Sun-day noon broil-ing hot Queen-ie woke up feel-in' shot.

Tbn Gtr B. Sx



+ Vln 1

MAE:

33 34 35 36

The Sun - day tab - loid — was well sup - plied — With

+ Rds sust

Gtr

Tba

Tpt (plunger)

NADINE:

KATE & MADELAINE:

37 38 39 40

Mur - der Rape and Su - - - i - cide!

Cl solo

Gtr

Tba

41 ALL:

42 43 44 45 46

Queen - ie woke up un - - - sat - is - fi - - - - - ed.

Pno, Vlns

Cls, T. Sx

Cls, T. Sx

Br, Gtr, B. Sx, Tba

Segue as one

# No. 4

# Opening - Part 4

(QUEENIE, BURRS)

*cue:*  
SEGUE AS ONE from #3

**Moderato** ♩ = 116  
Vamp - (vocal last x)  
QUEENIE:

1 Queen-ie is so (yawn) ————— 2 Oh, my. She's 3 aw - ful, aw - ful tired. —

Tbn (Harmon w/stem) Sxs

Pno, Uke, Vins (sust)

Bari Sx solo

4 ————— 5 Need needs her cup of 6 ja - va ————— 7 so

Tpt 2 (w/plunger) (wah) (wah)

(b)

8  
Queen-ie can get wired. \_\_\_\_\_

9  
Burr-sie?

+ Pno, Vlns

Rds, Br

*mf* *f*

12  
Queen-ie is so (stretch) \_\_\_\_\_ Ah, well. Can't lift a sin - gle

13  
14

Tpt 1, Tbn

Uke, Vlns (pizz)

*mp*

Bari Sx solo 3

15  
3 3 toe. \_\_\_\_\_ Her blood is thick as la - va.

16  
17

Tpt 2 (w/plunger)

3 3

Thr Sx solo

18 19 20

Ma - ma needs her cup of joe.

Slower

23

21 22 3

Burr - siel A wo - man who sleeps till half past two then

Tutti

mp

24 25

wakes up . ti - red. What do you do with a wo - man who sleeps like the

Tutti

p Saxes

**A tempo**

[Dialogue]

26 *stone-deaf dead! — Needs a kick in the ass or a smack in the head!* 27 28

*cue to continue:*

BURRS: You think you're the Prince of Wales? Or What?

**Fast and furious**

Sop sax solo

31 (Sax continue ad lib)

29 30 31

+ "Jungle Drums" Em7(b 5)

"Queen - ie"

"Queen - ie"

Queen - ie"

32 33 34

Tpt 2

"Queen - iell!"

"Queen - iell!"

Safety

Tpts

35 36 37 38

fff

Drums "cacaphony"

Segue on cue

# No. 5

# Opening - Part 5

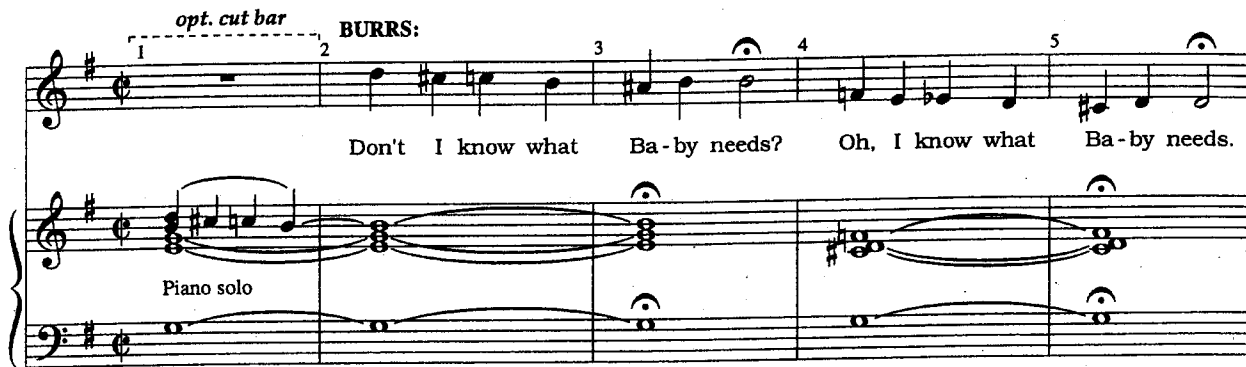
(BURRS, QUEENIE)

*cue:*

QUEENIE: "You touch me — I'll kill you , you filthy bastard."

**Freely (colla voce)**

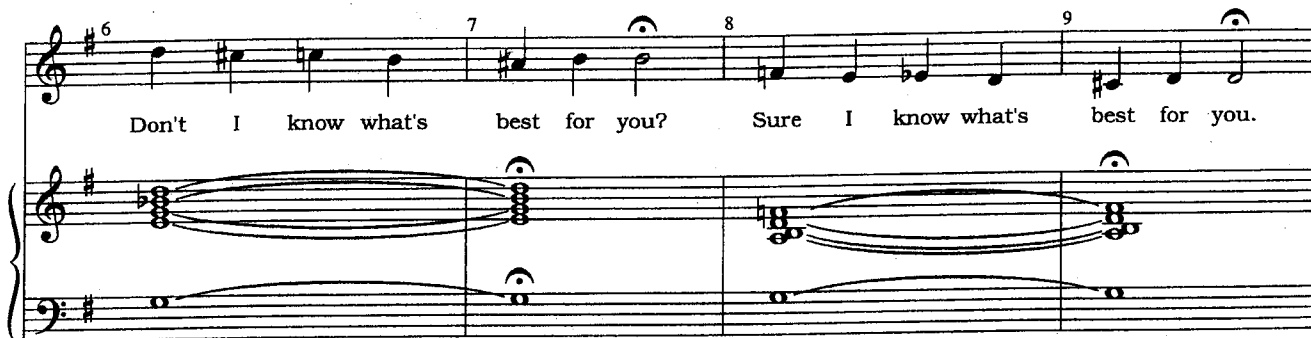
*opt. cut bar* BURRS:



1 2 3 4 5

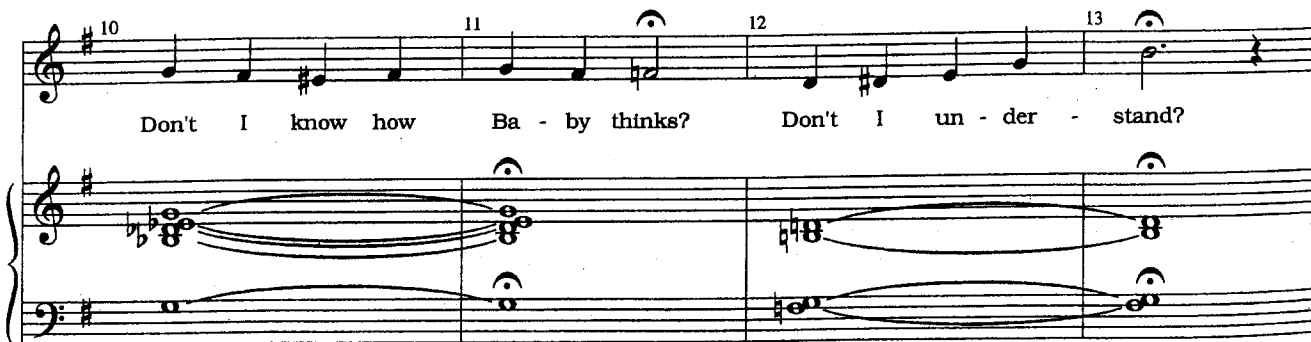
Don't I know what Ba-by needs? Oh, I know what Ba-by needs.

Piano solo



6 7 8 9

Don't I know what's best for you? Sure I know what's best for you.



10 11 12 13

Don't I know how Ba-by thinks? Don't I un-der-stand?

14

15 16 17

Don't I know you bet - ter than the palm of your own hand?

+ Br, Sxs, Vibes

18 19 20 21

Don't I know you're gon - na love what Dad - dy has got planned? Wan - na  
Sxs

Bs Cl, Bs

22 23 24

know what I got planned? Gin. Skin.

Howzzabout a wild party? QUEENIE:

25 26 27

Sin. Fur. To - night. To

Pno, Stgs, Vibes

28

Fast, hot & dirty

night.

Tpt 1, Tbn

Pno, Bs

*mp*

Put out the news we got a hot party. Put out the word and go and

+ Br

Rds, Vlins, Rhythm

order the ice. We sure could use a lit - tle fun, Lov-er.

+ Br

Rds, Pno

When was the last time I wore my "new" back-less? When was the last time you

Br, Rhythm

Rds, Vlins, Rhythm

Vlins, Bari Sx



41 42 5 43

smiled? \_\_\_\_\_ When was the last time \_\_\_\_\_ we had a real par - ty?

Sxs soli *P* Rds, Vlns, Rhythm Vlns

44 45 46

Wet and wick - ed, fast - time fun and \_\_\_\_\_ wild! \_\_\_\_\_

Cl solo

Br, Vlns, Rhythm RH comp

A9<sup>#5</sup><sub>b9</sub> D7<sup>#9</sup> Gm *f*

+ Bari Sx

47 48 3 3 49

*ad lib* Bari Sx Take over solo

Pno

A7(b5) D7 Gm *dim.* A7(b5) D7

**50** **BURRS:** **QUEENIE:**

Whad-d - ya mean by "fun?" You're the clown.

*p* Cl, Thr Sx

**53** **54**

You fig - ure it out.

Vlins Brass

**55** **BURRS:**

I think we're due to have a wild par - ty. The time is right to toss a

Brass Rds, Vlins, Rhythm

58 3 59 60

huge — she - bang. Say me and you, we throw a wild par - ty.

QUEENIE:

61 62 5

We'll round up all the old gang. And may - be some

Brass + Cl (Blues solo)

63 (QUEENIE:)

64 3 65 66 3 3

new blood 'll turn up to play ball. We could al - ways use

BURRS:

We could al - ways use

Sxs

Pno, Vlns (+ Br downbeats)

*fp* *fp* *fp* *fp*

Colla voce

67 68 69

new skin. I could al - ways use some - one fresh and tan and thin -

new skin. We're

Pno, Tpt 1, Vlms (pizz)

*fp*

*f*

Sxs, Pno, Bs

70 71 72

You in?

out - ta gin - I'm in.

Sxs

Tutti

*p*

*p cresc.*

**73** **A tempo** **BURRS:** **Faster**

74 75 76

Go fix your face we got - ta get \_\_\_\_\_ read - y.

*Tutti*

*p*

**A tempo** **Faster**

77 78 79 80

Pick out the mus - ic that you wan - na hear.

*p*

**A tempo** **QUEENIE:** **BURRS:**

81 82 83

Let's give this place a lit - tle life, Lov - er.

Let's give this place a lit - tle life, Lov - er.

*f* *dim.* *Rds*

84 **Colla voce**

84

When was the last time — I danced the Black Bot - tom?

85

You're

Brass, Gtr

Rds

Bs

86

not get - ting an - y young - er, my child.

87

Brass, Gtr

Rds, Vlms

*p*

88

When was the last time — we had a real par - ty?

89

When was the last time — we had a real par - ty?

Br, Vlms, Pno, Gtr

*mf-p*

Sxs

90

Fast, hot & dirty

Rall.

91 92 93

Last year, Last month, Yes - ter - day but one that wil nev - er be as —

Br. Alto Sax

Tar Sax

Pno, Tpt 2, Vlns

*f-p* *cresc.*

Bari Sax, Pno + Bs Bari Sax, Bs

94

Slow (strut)

Presto (accel e cresc.)

95 96 97 98 99

wild... Wild!

wild... Wild!

Cl solo

Tpt 1 lead

Tutti

*cresc.*

Sub-

# No. 6

# Dry

(JACKIE, MADELINE, SALLY, EDDIE, MAE, NADINE,  
BROTHERS D'ARMANO, DOLORES, BURRS)

*cue:*  
APPLAUSE SEGUE from # 5

Fast, hot, relentless

8 JACKIE:  
Don't gim-me no selt - zer, — cuz —  
Rhy, Bs Cl

8 Tutti *f*  
— I — need more than fizz, Don't gim-me no wat - er, — I —  
Rhy, Bs Cl

8 + Pno  
— don't — know what that is; Don't gim-me no lem - on — and  
Rhy, Bs Cl



MADELINE:

8 I'm beg - ging you please: don't let me go

(JACKIE:)

ask me to squeeze.

+ Tbn, Vlns (pizz)

guz-----  
Pno, Vlns

+ Pno

Bs, Cls

11 EDDIE, MAE & NADINE:

10 dry. Don't gim - me no grape juice. cuz

Pno, Rhy, Tpts, Vlns (sust)

Tutti

12 - that don't got no sting. 13 I need a con - coc - tion to

Clar (solo)

(EDDIE, MAE & NADINE:)

WOMEN:

14 — make — the tongue - tied sing 15 It's time to be hap - py, — the

JACKIE:  
It's time to be hap - py, — the

EDDIE:  
It's time to be hap - py, — the

Clar (solo)

It's time to be hap - py, — the

16 day has been mourned; — aw - right — you been warned: don't let — me go

17 day has been mourned; — aw - right — you been warned: don't let — me go

day has been mourned; — aw - right — you been warned: don't let — me go

Rds, Pno, Vlns, Xylo

Tbn

18

WOMEN: 19

BROTHERS D'ARMANO: That is the law of the land. —

Dry: ————— We got - ta be

JACKIE: That is the law of the land. —

EDDIE: That is the law of the land. —

(+ Tpt 1, Tbn, Vlns sust)

Pno, Rhythm Fl, Cl

20 21

All day we plot - ted and planned

Dry: ————— How not to be

All day we plot - ted and planned

All day we plot - ted and planned

(WOMEN:) 22 23

And now the night - time is here, — And I

(BROTHERS D'ARMANO:) Dry. And I

(JACKIE:) And now the night - time is here, — And I

(EDDIE:) And now the night - time is here, — And I

24 25

want a night I won't — for - get, So ya got - ta make — it wild and wet. —

want a night I won't — for - get, So ya got - ta make — it wild and wet. —

want a night I won't — for - get, So ya got - ta make — it wild and wet. —

want a night I won't — for - get, So ya got - ta make — it wild and wet. —

26

[DOLORES enters]

27

(Knocks)

Tutti

28 ALL: + Bs Cl (colla voce)

29

Don't gim-me no root beer, 'cause I need more than foam.

(Pno solo 8va)

Rhythm, Vlms

(+ Brass sust)

30

31

Don't gim-me no jel - lo. I'd rath - er die at home.

(+ Brass sust)

DOLORES: (8vb)

32

33

Don't gim-me no cof - fee un - less it's time to

GUESTS:

34 leave. 35 Pour me a cup— when it's time to sob-er up. 36 Pour me a cup— when it's time to sob-er up.

Clar (solo)

+ Tpt 1, Tbn, Alto Sx

Rds, Pno, Uke, Vlns

Tbn, Bs Cl, Pno, Drs

37 But to come down,— I need to get high.— 38 But to come down,— I need to get high.—

Tutti

40

39 Don't lem - me go, don't lem - me go, lem - me go

Don't lem - me go, don't lem - me go, lem - me go

Don't lem - me go, don't lem - me go, lem - me go Dry

Don't lem - me go, don't lem - me go, lem - me go Clar (solo)

PHIL D'ARMANO:

Pno solo

*p* (+ Drs, Uke)

(PHIL D'ARMANO:)

43

41 42 43

Clar solo ad lib (Pno out)

OSCAR D'ARMANO:

Musical score for Oscar D'Armano, measures 44-45. The score is in 3/8 time and features vocal lines for Oscar D'Armano and Phil D'Armano, a violin line, and a piano accompaniment. The vocal lines are marked with a 'Dry' dynamic. The piano accompaniment consists of a rhythmic pattern in the right hand and chords in the left hand.

PHIL D'ARMANO:

Musical score for Phil D'Armano, measures 46-47. The score is in 3/8 time and features vocal lines for Phil D'Armano, a violin line, and a piano accompaniment. The vocal line is marked with a 'Dry' dynamic. The piano accompaniment continues with a rhythmic pattern in the right hand and chords in the left hand.



48 JACKIE:

Musical score for JACKIE, measures 48-51. The score includes vocal lines for Jackie, Oscar D'Armano, and Phil D'Armano, trumpet parts, and piano accompaniment. Jackie's line starts with a long note on measure 48, marked with a slur and the number 49. Oscar D'Armano and Phil D'Armano have vocal lines starting on measure 49, both marked "Dry". The trumpet part (Tpts) has a rhythmic pattern of eighth notes. The piano accompaniment features a lively melody in the right hand and a bass line in the left hand. A note for the Alto Sax solo is marked "(+ Alto Sax solo (ad lib Dixieland-ish))".

Musical score for JACKIE, measures 50-53. The score continues with vocal lines for Jackie, Oscar D'Armano, and Phil D'Armano, trumpet parts, and piano accompaniment. Jackie's line starts on measure 50, marked with a slur and the number 51. Oscar D'Armano and Phil D'Armano have vocal lines starting on measure 51, both marked "Dry". The trumpet part continues with a rhythmic pattern. The piano accompaniment continues with a lively melody in the right hand and a bass line in the left hand.

WOMEN: 52 *Dry* 53 *Dry* 54 *Dry*

WOMEN: Don't lem - me go, don't lem - me go, don't lem - me go,

JACKIE: *Dry*

OSCAR D'ARMANO: *Dry*

PHIL D'ARMANO: *Dry*

EDDIE: Don't lem - me go, don't lem - me go, don't lem - me go.

Clar (solo)

Tpts + Tbn

56 Repeat under dialogue - to Bar 73 on cue

BURRS: 55 *Jack-iel* JACKIE: *Burrs!* 57

Vln solo (ad lib on repeats)

*p* Gtr, Vibes

3rd x add Tuba

Musical score for measures 58-61. The score is in 3/4 time and B-flat major. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Measure 59 contains a triplet of eighth notes. Measure 61 ends with a fermata.

Musical score for measures 62-65. The piano part continues with the eighth-note accompaniment. Measure 63 has a triplet of eighth notes in the right hand. Measure 65 ends with a fermata.

Musical score for measures 66-69. The piano part continues with the eighth-note accompaniment. Measure 67 has a triplet of eighth notes in the right hand. Measure 69 ends with a fermata.

*cue COWBELL after line:*  
BURRS: "In need of a post- mortem"

*cue to jump to Bar 73:*  
PHIL: "What can we say?"

Musical score for measures 70-72. The piano part continues with the eighth-note accompaniment. Measure 70 has a fermata. Measure 72 ends with a fermata.

**Safety - vocal last x**

*warning:*

PHIL: "A splash of cognac on some collard greens."

**BROTHERS D'ARMANO:**

73

I think we're due to have a big party.

Sxs, Vlms

75

76

The time is ripe to toss a huge shebang!

**BURRS:** "Jackie!"

**JACKIE:** "Burrs!"

**BURRS:** "Debonaire as ever."

**Safety - vocal last x**

**JACKIE:**

**+ BROTHERS D'ARMANO:**

77

Can't turn it off. Can't put it down.

Pno, Vlms

+ Tpts

*p* *cresc. poco a poco*

Bs, Bs Cl, Drs

ALL:

80

81

Can't get

Don't lem-me go, don't lem-me go, lem-me go

Can't get

Don't lem-me go, don't lem-me go, lem-me go

Can't get e-nough.

Don't lem-me go, don't lem-me go, lem-me go

Can't get

Don't lem-me go, don't lem-me go, lem-me go

Tutti

82

83

Dry  
Dry

Dry  
Dry

Dry

Dry

Solo

*p* + Tpts, Vlms (sust)

Bs Cl, Rhythm

ALL: 84 85

Dry  
Dry  
Dry  
Dry

Dry  
Dry

Dry  
Dry

Dry

*cresc.*

86 87 88

Dry  
Dry  
Dry  
Dry

Don't lem - me  
Dry  
Dry

+ Sxs  
Dry

Dry  
Dry

Don't lem - me  
Dry  
Dry

Tutti  
Cl (solo)

Fancy fill

Short stop

# No. 7 My Beautiful Blonde

(BROTHERS D'ARMANO)

*cue:*

QUEENIE: "Hello, kids!"

GUESTS: "Queenie!"

**Bright**

*mf* Piano solo

1 2

The piano solo introduction consists of two measures. The first measure contains a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second measure contains a bass clef. The piano part features a series of chords and single notes in both hands, with some notes marked with accents and slurs.

**BROTHERS D'ARMANO:**

3 4 5

"Who's the ba - by on my beam? — Who's the kit - ty

*p*

3

The first line of the vocal melody starts at measure 3. The lyrics are "Who's the ba - by on my beam? — Who's the kit - ty". The piano accompaniment is in the bass clef, featuring a steady rhythm of chords and single notes. Measure 5 ends with a fermata over the final note.

6 7 8

in my cream? — Who's the high - light of my dream? — Guess who! —

3

The second line of the vocal melody starts at measure 6. The lyrics are "in my cream? — Who's the high - light of my dream? — Guess who! —". The piano accompaniment continues in the bass clef. Measure 8 ends with a fermata over the final note.

QUEENIE: "Who?"

Musical score for 'My Beautiful Blonde'. The top staff shows Queenie's vocal line starting at measure 9 with the lyrics 'My beau - ti - ful'. The piano accompaniment is in the bottom two staves, featuring a triplet in measure 10. The key signature is one sharp (F#) and the time signature is 4/4.

Segue as one

# No. 8 Welcome To My Party

(BROTHERS D'ARMANO, QUEENIE, NADINE)

*cue:*  
SEGUE AS ONE from #7

## Hot Boogie

(BROTHER'S D'ARMANO:)

[Dialogue]

Musical score for 'Hot Boogie'. The top staff shows a vocal line with the lyrics 'Blonde!' starting at measure 1. The piano accompaniment is in the bottom two staves. Dynamic markings include *p* (piano) for the piano and *+ Bs Cl* (brass and clarinet) for the instrumental ensemble. A '3x' box is present above measure 4. The key signature is two sharps (F# and C#) and the time signature is 4/4.



Safety

cue to continue: *f*

QUEENIE: "...ice to take the sting outta this heat." 9

QUEENIE:

8 Wel - come to my par - ty — Glad — you stum - bled  
Cls, Tpt 1, Pno

10

Pno, Bs, Drs

+ Gtr

11 in. Wel - come to my part - ty — (Ba - by, where's the ice?) — Who —  
Ten Sx

12

13

Cls, Tpt 1, Pno

14 - here's up for dan - cin' — Who — here's new? —  
Cl solo

15

16

17 Wel - come to my par - ty — Who the hell in - vi - ted you? You're here be - cause  
Sxs

18

19 3

20

21 22

you love me. Don't I know it? Yeah, I know.

Vibes

Brass

Pno, Vlms

Pno, Brass

Pno, Bs, Bs Cl

23 24 25

- You're here be-cause you love me, And cuz the

(+ Brass as before)

+ Alto sax

28

26 27

booze is cheap And the low-down's low. Wel-come to my par - ty-

Sxs

Sxs, Rhythm

29 30 31

You know what I need. Queen - ie's up for jazz - in',

32 33 34

Queen - ie's up for an - y - thing to - night.

+ Rds CI solo

Bbmaj7

35 36 37

I got - ta get my en - gines smok - in' I need it bad and God, I need -

Brass, Rds Tpt 2 + Sxs

Vlns, Vibes

38 39 40

— it more. I need a - lot of friend - ly strok - in'. There

Cl, Alto Sx 3 3 Rds 3 3

**Rall.**

41 42 43

ain't no heav-en and there ain't no hell, no turn-in' back— Dad - dy lock the door!—

Brass, Vlns

**A tempo**

44 45 46 5

Wel - - - - - come!

Vlns + Brass (8vb)

47 Dance

48

49

Rds, Brass

50

51

52

+ Vlns

Ten Sx

Tbn

53

54

55

56

Rds, Vlns

Cl, Alto Sx

+ Brass

Brass (plungers)

57

58

59

60

Alto Sax solo

Ten Sax solo

Brass (plungers)

D7

G7

*cue to continue:*

QUEENIE: "Why don't you do the same and bite me."

Safety

61 62

Pno, Vlns  
+ Vibes  
Gtr, Pno, Drs  
*p*

63 NADINE:

64

I al - ways want - ed to see — the lights — of Broad - way: —

+Tpts  
*mp*

65 66 67

I al - ways want - ed to hear — the traf - fic roar! —

Cl

68 [Dialogue]

69 70

Vibes  
Bs Cl solo

Musical score for measures 71-73. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in grand staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure numbers 71, 72, and 73 are indicated above the staff.

**Vamp** (long)

[QUEENIE takes the martini glass fom NADINE's lips]

Musical score for measures 74-76. Measure 74 is a vamp. Measures 75 and 76 feature instrumental entries for Tpt 2, Tpt 1, Cl, and Fl. The piano accompaniment is marked *p* and includes figured bass notation (7 7 7 7). The key signature is two sharps and the time signature is 4/4.

**7** QUEENIE:

Vocal line for Queenie starting at measure 78. The lyrics are: "Crea - tures of the night have come here to play. We don't like the light and we". The piano accompaniment includes parts for Alto Sax and Bs Cl. The key signature is two sharps and the time signature is 4/4. Measure numbers 78 and 79 are indicated.

Vocal line for Queenie continuing from measure 80. The lyrics are: "don't need the day. Peo - ple like us got - ta jazz till we drop, Cuz". The piano accompaniment includes parts for + Sxs and Cl. The key signature is two sharps and the time signature is 4/4. Measure numbers 80, 81, and 82 are indicated.

Faster

83 3 3 84 3 85

peo - ple like us. We don't know when to stop—

Cl

Br, Vibes

Sxs

*mf*

(Drs) 3 3 3 3

86

87 88

I know how to par-ty, Show ya how it's done. I'll teach you how to par-ty.

Pno, Rds

+ Bari Sx

Tbn

89 90

(Where the hells' my ice?) You'll re - mem - ber this one:—

Molto rit.

91 92 93

Queen - ie's guar - an - tee. Wel - come to my par - ty.

Cl, Alto Sx

Pno, Brass, Vlms

*ff*



94

**A tempo**

95

Wan - na get \_\_\_\_\_

creamed?

Rds

Pno, Brass, Vlins

F7

96

Wan - na get juiced? \_\_\_\_\_

97

+ Ten Sx

98

Wan - na get \_\_\_\_\_

wild? \_\_\_\_\_

Fol - low

Vlins

Rds

E7sus

+ Alto sax

101 102 103 104

mel. \_\_\_\_\_ Fol - low me! \_\_\_\_\_ Fol - low

(Wild, Party-time solo)

Tpts, Ten Sax

105 106 107

mel. \_\_\_\_\_

Tutti *f* *cresc.* *ff*

# No. 9

# Like Sally

(MADELINE)

*cue:*  
APPLAUSE SEGUE from #8

*cue to continue:*  
MADELINE: "Two nights ago..."

*cue to continue:*  
MADELINE: "I knew we  
were meant  
to be together."

Moderate swing (♩ = ♩<sup>3</sup>)

Vamp

Vamp

1 2 3

*mp*

Bs, Bari Sx, Drs

4

5 6

I need some-bod - y with spunk. — I need some-bod - y with the

7 8 9

lust for dan - ger. — I need some-bod - y who likes sex — im - pul - sive -

Brass, Gtr, Vibes

10 11 3 12

ly. \_\_\_\_\_ I need some-bod - y like me;—

Sxs Vlns

Sxs, Rhythm

13 14 15

Like \_\_\_\_\_ Sal - ly. Sal - ly! Sal - ly! Sal - ly!

+ Alto sax solo

Sxs, Rhythm

16 17 3

This wo-man here— in - spi - red Hem - ing - way and Stra - vin - sky, — And the

Br, Vlns, Rhythm (+8va)

18 19

man who in - ven - ted Vas - e - line.

Alto sax solo (blues)

Vlns 5

20 3 21

This wo - man here — in - spi - res me to gen - ius: —

Br, Vlns, Rhythm (+8va) Vlns

22 23

To - night I'm break - ing in a whole new rou - tine: —

Sxs, Vlns

Tbn, Rhythm

*sfz*

24 **Post-modern strip** 25 3 26 27 5

Art is my cloth - ing. Mod - ern - i - sm is dead!

Drs solo (Toms)

28 29 3 30 31

I made Al - ice B. Tok - las —

*cry!!* + Tpts

Sxs, Tbn, Pno, Vlns

(Rim Shot)

32

We all need some-one like this: This per-fect spe-ci-men— of

Tpt 2

Sxs

Vlns

Rhythm

Bb7 comp

+ Bari Sax

35

style plus sub-stance. This bril-iant mind who sees the world the way I—

Pno, Vlns

+ Sxs

Vlns

40

38

do. You need some-bod - y like you.—

Sxs

Tutti

41 42 43

I got some-bod - y like me; like me; like me: Like

44 45 46

Sal - ly!

Tpt 1, Alto Sax

Tutti

Segue

# No. 10

# Breezin' Through Another Day

(JACKIE)

*cue:*  
SEGUE from #9

Moderate swing (♩ = ♩<sup>3</sup>)

1 2 3 4

Pno, Gtr, Bs, Vlns (pizz)

*mp*

*cue to continue:*  
JACKIE: "...much to the chagrin  
of my dear ole dad."

JACKIE:

5 6 7 8

(Piano ad lib noodling)

Ww 3 3

*mf* *f*

Tpts, Vlns

My —

9 10

fath - er was a bank - er, yes, — All wealth and class and glo - ry. He showed —

Vlns, Gtr, Cls (sust)

Bs, Drs

Br —



11 3 12 13

— af-fec-tion now and then, — but that's a-noth-er sto-ry. He knocked me down a peg. —

Stgs

14 3 15 16

I'm the pro - ver - bi - al — bad egg. — Lit-tle

Stgs

Cl, Tnr Sx

17 18 19

Jack - ie was forced — to fund — his lone - ly way. —

Br

Cls

+ Brass

20 3 21 5

But no com-plain-ing here! I'm ver-sa-tile and proud of it. My

Pno, Stgs

Clas

Bs, Gtr, Drs

22 5 23 5

gift is be-ing dex-trous. My dad-dy called me "dev-il," but I call-

Br

24 25 26 3

- me "am-bi-sex-trous." I like it coarse and cheap. I'm the pro-

Cl, Tr Sx (8vb)

Gtr, Vlns, Pno (sust)

sub p

27 28 29

ver - bi - al black sheep. How do I sur - vive

Br

30 31 32

- it all, you say? Well, 'S'long as I've got my

Tutti

*mp* *f*

33 34 35

nice looks, 's'long as I've got my own hair,

Cls

(+ Vlns, Vla sust)

Rhythm

Fl

36 37 38

's'long as I've got my rhy- thm, 's'long as I've got my cup filled, 's'long as I say, "I

Celeste

39 40 41

love you",

Clis + Brass

*mp* *cresc.* *f* Tutti

42 43 44

I'm breez-in' through a-noth - er day. It's

(spoken)

Optional TACET

Celeste, Stgs Ww, Br

45

+ Cl solo

46

3

lunch with the Fitz-ger - alds:— then cock - tails with Dos Pas - sos: Then off—

Piano accompaniment for measures 45-46. The right hand features a steady eighth-note accompaniment, while the left hand provides a simple bass line. Measure 46 includes a triplet of eighth notes.

(sings)

47

3

48

49

- to sup with Ger-tie: and then a night-cap at Pi-cas-so's. The gay life leaves me glum;—

Piano accompaniment for measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a 'Stgs' (staccato) marking over a group of notes. Measure 49 ends with a whole note chord. The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

50

51

52

To - night I need— to slum.——

Stgs

Cl, Trn Sx

3

Piano accompaniment for measures 50-52. Measure 50 has a 'Stgs' (staccato) marking. Measure 51 includes a 'Cl, Trn Sx' (Clarinet, Trumpet Saxophone) marking. Measure 52 features a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

53 Colla voce

54

How do I sur - vive it all, you say?

Br, Pno, Stgs

*mp*

55 56 57

Well, (Sniff)

Br, Stgs

Stgs only

Piano solo (*overwrought Puccini*)

3 *accel.* 7 *rit.*

58 59

'S'long as I, 's'long as I, 's'long as I, 's'long as I, 'S'long as I've got a

Pno, Stgs, W Bl

Tutti

*mf* *f*

60 Polite Jam

free hand 's'long as I've got a

Br

Pno *mf* B6 C#9 E6 A9

Rhythm

62 chilled glass, 's'long as I keep my

Cl's

B6 C#9 E6 A9

64 sails up, 's'long as I keep my eyes closed, 's'long as I say; "I love you—

Cl's, Pno, Stgs, Marimba

Cl's (8ves)

*p* *mp*

Rhythm

67 and you— and you— and you—

+ Fl (8va) + Tpts

cresc.

70 and you— and you! "Oh, yeah!" I'm breez-in' through a - noth - er

71 72

73 day! 74 75 76

Tpts

Clis

Ww, Pno, Stgs

Tutti  $\Delta$

B C#7 E6 A9 B7  $\Delta$



# No. 11

# Uptown

(BROTHERS D'ARMANO, BURRS)

*cue:*  
APPLAUSE SEGUE from #10

Hot and jazzy

OSCAR:

1 2 3 4

The Broth-ers D'Ar-ma-no have a

Piano solo

*mf*

PHIL:

5 6 7 8

tick-lish treat! A de - light-ful lit-tle dit-ty with a hot new beat!

9 PHIL & OSCAR:

10 11 12

"Up - town \_\_\_\_\_ is look - in' more like Down - town, \_\_\_\_\_ which is look-in' more like

13 14 15 16

Up - town - - - - - ev - 'ry day!

17

18 19 20

Black folks - - - - - are sound - in' more like White folks, - - - - - who are sound-in' more like

+ Bs, Drs

21 22 23 24

Black folks - - - - - in ev - 'ry way!

25

PHIL: 26 27 28 OSCAR:

Mar - tha Graham and E. B. White got wet with Eth - el Wat - ers, while

*mp*

PHIL:

29 30 31 32

Lang - ston Hughes pre - tends he's one of Mis - sus Ast - or's daugh - ters! Hal + Cow Bell

33 BOTH:

34 35 36

Up town is look - in' more like Down - town, which is look-in' more like

37 38 39 40

Up - town ev - 'ry day."

41 "Opera Scat" (ad lib.)

42 43 44

*mp*

45 46 47 48

49 "Rent Party Scat" (ad lib.) 50 51 52

53 54 55 56

Fill *gua*----- *loco*

57 [Dialogue - Jump on cue to Bar 67] 58 59 60

61 62 63 64

1.

Cue for Bar 67  
**BURRS:**  
 "Come on in. Come on in."

65 66 67 68

2., 3.

*f*

*gliss.*

*gliss.*

"The"

+ Tbn

69

70 71 72

rest of the world may be lynch-in' and kill-in' and

+ Tbn, Tnr Sax

73 74 75 76

dy - in' - So what? C'est la vie! Man -

Cl Sxs

8va

+ Tbn

77 78 79 80

hat-tan's a bub - ble of re - ju - ven - at - in' jazz - in'. Who

Brass Cl

81 82 83 84

OSCAR: PHIL: BOTH:

cares a - bout the rest of the world? — Not me! Not me! Not we!

+ Vlns (pizz)

Temple Blocks

85

86 87 88

Up - town \_\_\_\_\_ is look - in' more like Down - town, \_\_\_\_\_ which is look-in' more like

Cl, Tpt, Tbn

89 90 91 92

Up - town \_\_\_\_\_ ev - 'ry day! \_\_\_\_\_

Chines

Tpt, Rhythm

93

94 95 96

Queer bones \_\_\_\_\_ are act - in' more like Straight bones, \_\_\_\_\_ who are act-in' more like

8 97 Queer bones it's all so gay! 98 99 100

Cl, Tpt, Tbn

Alto Sx, Tpt, Stgs

Tbn, Rhythm

101 OSCAR: PHIL:

102 103 104

Bes - sie Smith is lust - ing for a dish of Dor - 'thy Park - er, while

Rds, Br

*mp*

Rit. A tempo

105 106 107 108 109 PHIL:

Carl Van Vech - ten, naugh - ty boy, just wants his choc - late dark - er! Ooh!



110

PHIL &  
OSCAR:

(Scat ad lib.)

111

112

113

Up - town!

Pno, Gtr

A

Bs, Drs

BURRS:

(Scat ad lib.)

114

115

116

Down - town!

F#7

PHIL & OSCAR:

(Scat ad lib.)

118

119

BURRS:

(Scat ad lib.)

120

Up - town!

Down - town!

B 9

E7(+5)

ALL 3:

(Scat ad lib.)

122

123

124

125

126

**BURRS:**

**OSCAR:**  
(Scat ad lib.)

**PHIL:**

**BOTH:**

127

128

129

White folks!

Bb

**BURRS:**  
(Scat ad lib.)

130

131

132

133

Black folks!

G7

**PHIL & OSCAR:**  
(Scat ad lib.)

**BURRS:**  
(Scat ad lib.)

134

135

136

137

Straight bones!

Queer bones!

C9

F7(+5)

**ALL 3:**

138

139

140

141

Up - town!

Down - town!

Bow - ry!

Broad - way!

142

Up - town is look - in' more like Down - town, which is look-in' more like

Rds, Br

*mf* B6 G#7

Up - - - town ev - - - ry

*guz* F9 F#9

day!" (ay)

*loco* *sf*



152 153

(ay)

*sf*

*g<sup>ua</sup>*

Detailed description: This system contains measures 152 and 153. The vocal line (top staff) features a long, sustained note with a slur and a fermata, marked with measure numbers 152 and 153. The piano accompaniment (middle and bottom staves) consists of chords and moving lines. A dynamic marking of *sf* (sforzando) is present in the piano part. A rehearsal mark *g<sup>ua</sup>* is indicated by a dashed line above the piano part.

154 155 ALL 3:

Yeah!

*sfz*

*g<sup>ua</sup>*

*g<sup>ub</sup>*

Detailed description: This system contains measures 154 and 155. The vocal line (top staff) has a long note with a slur and a fermata, marked with measure numbers 154 and 155. The piano accompaniment (middle and bottom staves) continues with chords and moving lines. A dynamic marking of *sfz* (sforzando) is present in the piano part. A rehearsal mark *g<sup>ua</sup>* is indicated by a dashed line above the piano part. The text "ALL 3:" is written above the vocal line, and "Yeah!" is written below it. A rehearsal mark *g<sup>ub</sup>* is written below the piano part.

# No. 11A What Makes Me Tick?

(UNDERScore)

NB — In the Original Broadway Production, this cue was pre-recorded and played back through onstage speakers to appear to be coming from the Victrola

*cue:*

QUEENIE places the Victrola's tone arm on the record

## Bright Foxtrot

The musical score is for a 'Bright Foxtrot' in 4/4 time, key of D major. It consists of 12 measures. The score is divided into three systems:

- System 1 (Measures 1-4):** Features a vocal line (V) and piano accompaniment. The piano part includes strings (Rds, Vlms), woodwinds (Cl, Vlms), and brass (Brass). A 'Tutti' marking is present in measure 4.
- System 2 (Measures 5-8):** Features a vocal line (V) and piano accompaniment. The piano part includes woodwinds (Cl solo), brass (Tpt 1, Tbn), and rhythm (Rhythm).
- System 3 (Measures 9-12):** Features a vocal line (V) and piano accompaniment. The piano part includes brass, piano (Pno), and strings (Vlms). A 'Bari Sx' (Bass Saxophone) part is indicated in measure 12.

Tnr Sax solo

13 14 15 16

Rds, Vlms

17

18 19 20

Tpt 1, Tbn

Rhythm

21 22 23 24

Brass, Pno, Vlms

Pno solo

Rds, Pno

25 26 27 28

Rds, Vlms

Brass

Cl solo

29 Tbn, Tnr Sx Tpt 1 Chimes

30 31 32

*gza*

Pno

33 34 35 36

Rds Tpt 1, Tbn

Tutti

37

*gza* Pno Sxs 3 39 Pno Sxs 3

Tpt 1, Tbn

Rhythm

41 42 43 44

Cl solo

Brass, Pno, Vlms

Tpts (wah)

Bari Sx



45 46 47 48

Rds, Pno, Vlns

Br, Rhythm

49 Rds 50 51 52

Rds, Vlns

Brass

Cl, Vlns

1. 2. 53 54

# No. 12

# Eddie and Mae

(EDDIE, MAE)

*cue:*

SEGUE on cue from # 11A

QUEENIE: "What the hell's gotten into you?"

Fast Swing

[Scene: BURRS & QUEENIE]

*cue to continue:*

BURRS: "...And don't do anything tonight to screw things up."

Vamp

*p sempre marcato*

Pno, Bs, Drs

Vamp - vocal last x

*warning:*

MAE: "...my Eddie's colored and beats people up."

EDDIE: (spoken)

5

So I'm there in the ring and the

Sxs

*mp*

(sings)

crowd starts to shout. I go in for the kill and I knock the man out. And the

Sxs, Tpt 1 (b)

9 10 11

ref - er - ee barks — It's the end of the bout: — And that's the first time they

Alto Sxs, Pno

Tbn, Gtr, Bs

13

12 14

called me "The Champ." — Yeah! Those were the days I as -

Sxs

Pno, Vlins

Sxs

15 16 17 18

ced - ed on high. — Tak - ing on the Gold - en boy — O' Mal -

Tpts

Vlins

Sxs

19 20 21 22

ley. Oh my. Bye bye those were the years

23 24 25 26

- and I gave them plenty of reasons to call me "The Champ".

27

28 29 30

The women? an-y-one I want - ed an - y way

Sxs, Vlms (8va) Tpts

31 32 33 34

Browns and blondes and wo - men: And then. Some-how. I was one day...

Sxs Brass

35

36 37 38

Ed - die and Mae \_\_\_\_\_ Champ's got a wife \_\_\_\_\_

Vlms

Sxs

39 40 41 42

Got set - tled down \_\_\_\_\_ Got a whole diff - 'rent life. \_\_\_\_\_

Sxs, Tpt 1

Alto Sx

+Vlms

43 44 45 46

Can't take the Gold - en Boy on \_\_\_\_\_ an - y - more: \_\_\_\_\_ It's

Sxs, Tbn

Sxs 3 2

47 48 49 50

on - ly on stage I'm what I was be - fore

Brass Alto Sxs

Sxs, Br

51 52 53

Ed - die and Mae Ed - die and Mae Ed - die and Mae

Vins

Sxs 3

54 55 56 57

MAE: 56

So he gave me the ring in Buf - fa - lo And Girls -

Hey!

Brass Tpts Tpt 1, Fl (8va)

58 59 60

- I'm glad I left the show - I figure one door opening is...

Pno, Gtr Pno, Tbn

(draws a blank)

61 62 63

(Uh) you know. Life is a dream since I married "The Champ." - He plays -

Tpt 1, Fl (8va) Tutti

64

65 66 67

- the week - and Sat - ur - days - Three a night - plus mat - in - ees. - In

Cl solo Alto Sx, Tbn, Vlns, Vibes Pno fill

68 3 69

De - troit the the - a - ter ran out of 'A's, so the

Tutti

70 71 72 (laughs)

mar - quee read: "The Chomp!"

Rds, Vlns, Pno **ff**

73 74 75 76

And wo - men? They flock a - round him like hun - gry birds.

Rds, Vlns, Pno Tpt 1, Fl (8va)

77 78 79 80

Jeal - ous, jeal - ous wo - men - Cuz my fu - ture lies in three lit - tle words:

Pno, Vlns Rds, Vlns, Pno Bs Cl, Bs, Drs



81

82 83 84

Ed - die and Mae! ————— Talk a - bout bliss —————

Rds

Rhythm, Vlns

85 86 87 88

No - bo - dy here's ————— got it bet - ter than this. ————— So

+ Tpt 1

89 90 91 92

what if I gave ————— up my place. ————— on the line. ————— at

Rds, Tpt 1

Pno, Vlns (sust)

96

93 94 95

least I got some - thing I call mine all mine

**EDDIE:**

*Duck!*

Alto Sx, Tbn

Pno, Alto Sx, Brass

97 98 99

Ed - die and Mae, — Ed - die and Mae. Ed - die and Mae, — Ed - die and Mae. —

*Jab!*

*Fakel*

*Left!*

*He's out!*

100

Ed - die and Mae ———— Ain't ———— we a team? ————  
(*ossia*)  
Those were the years ———— of High ———— Ho - ly Fame. ————

Alto Sx  
Brass  
Rhythm

Detailed description: This block contains the first system of the musical score, covering measures 100 to 102. It features a vocal line with lyrics, an *ossia* line, and instrumental parts for Alto Saxophone, Brass, and Rhythm. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 101 and 102 are indicated above the vocal line.

103 104 105  
Hap - py as clams, ———— Life ————  
King of the Hill ———— at the top ————

+ Trn Sx  
Sxs  
Vlns

Detailed description: This block contains the second system of the musical score, covering measures 103 to 105. It features a vocal line with lyrics, an instrumental line for Saxophones (+ Trn Sx), and a Violin part (Vlns). The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 103, 104, and 105 are indicated above the vocal line.

106 107 108

is a dream! ———

of my game. ——— The crowd go - ing wild ———

Sxs Vlns

Sxs, Brass, Pno

109 110 111

at the sound ——— of my name ——— Be - fore ———

Rhythm

112 113 114

Ev - ry - thing seems pos - si - ble since I be -

I be -

Tpt 1

115 116 117

came Ed - die and Mae Ed - die and Mae Ed - die and Mae Ed - die

came Ed - die and Mae Ed - die and Mae Ed - die and Mae Ed - die

+ Sxs, Tpt 2, Tbn

Pno, Sxs

118 119 120

and Mae — Ed - die and Mae Ed - die and Mae —

and Mae — Ed - die and Mae Ed - die and Mae —

Vins

Pno, Brass

Tutti

121 122 123

Applause segue

# No. 13

# Gold and Goldberg

(PHIL & OSCAR D'ARMANO,  
GOLD, GOLDBERG)

*cue:*

APPLAUSE SEGUE from #12:

Moderate swing

[Scene: DOLORES and BURRS]

*cue to continue:*

DOLORES: "Secrets?"

BURRS: "Secrets."

Musical score for the Applause Segue from #12. It features three staves: two vocal staves and one piano accompaniment staff. The piano part includes dynamics like 'p' and 'Bs, Drs', and a section marked '+ Tbn (last x only)'. The tempo is 'Moderate swing'.

3

PHIL & OSCAR: (*à la Cab Calloway*)  
(entertaining the guests at the piano)

Musical score for Phil & Oscar's "à la Cab Calloway" section. It features three staves: two vocal staves with lyrics and one piano accompaniment staff. The piano part includes dynamics like 'Vins pp' and '+ Bs Cl'. The tempo is "(entertaining the guests at the piano)".

Bo-did-dle Bo-dee      Za-zu    Za - zu Za-du-ay—      Bo

Bo - did-dle Bo-dee      Za-zu    Za - zu Za-du-ay.—

7  
8  
9  
3  
10

dwee-doh bot-tom Bo-zee dwid-dle zee-ay.

8  
Bo - zwee - doh bot-tom. Bo-zee dwid-dle zee - ay.

Vlins

*cue to proceed:*

**GOLD:** "Gold and Golden."

**GOLDBERG:** "Gold and Goldberg." 13 **GOLD:**

11  
12

Gold and Gold - en. We're

Vlins (1st x only)

Sxs

14  
15  
16

gon - na be on Broad - way. How did

**GOLDBERG:**

Gold and Gold - berg. First, we need a hit.



17

Ham - mer - stein get to be Ham - mer - stein? — How did

He moved up - town. —

Sxs, Gtr

Bs Cl, Bs, Drs

Al - bee get to be Al - bee? — How did

He dumped the an - i - mal acts.

Zieg - feld get to be Zieg - feld? — How did

He fir - ed the fat cho - rines. —

Tpt 1 Sxs, Gtr

23 3 3 3 24

Bil - ly Rose get to be Bil - ly Rose? — And we

He changed his name. —

Tpt 1, Sxs

25 5 26 3

got - ta do the same. — For - get the old rou - tines. —

If we

Brass

Sxs

**Poco rall.**

27 28 29 3 3

slick and blue out with the old and in with the new. —

5 3 3 3

want a shot at fame — we got - ta do hot black out with the old and in with the new. —

30

A tempo (slower)

We're Gold and Gold - en. We wan - na be on Broad - way.  
 We're Gold and Gold - berg. We wan - na be on Broad - way.

Sxs  
 Pno, Tpt 1, Vlns  
 (loco)

Gold and Gold - en. We're gon - na be le - git. And we'll—  
 Gold and Gold - berg. We're gon - na be le - git. And we'll—

Rit.

(sweetly)

34 35 36

do what it takes to play can - as - ta with the Shu - berts.

do what it takes to play can - as - ta with the Shu - berts. We're

Sxs, Vlns (8va)

3

3

3

37

A tempo

38 39

Gold and Gold - en. Gold and Gold - en. Hun - gry, hun - gry.

Gold and Gold - berg. Gold and Gold - berg. Hun - gry, hun - gry hun - gry hun - gry.

Pno, Sxs, Vlns

+ Tpts

3

3

40 41 42

hun-gry, hun-gry, hun-gry for a hit. Hun-gry, hun-gry, hun-gry, hun-gry, hun-gry for a  
hun-gry, hun-gry, hun-gry for a hit. Hun-gry, hun-gry, hun-gry, hun-gry, hun-gry for a

Sxs (wail) 3 3

guz-----

Detailed description: This block contains the first system of the musical score, measures 40 through 42. It features two vocal staves and a piano accompaniment. The vocal lines are in a high register with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of chords and moving lines in both hands. Measure 40 has a '3' above the vocal line. Measure 41 has a '(wail)' marking above the vocal line. Measure 42 has two '3' markings above the vocal line. There is a 'guz-----' marking below the piano part in measure 41.

43 44 45

hit. Hun - gry, hun - gry, hun - gry hun - gry... Hun - gry?

hit. Hun - gry, hun - gry, hun - gry hun - gry... Hun - gry.

3 3 3

Detailed description: This block contains the second system of the musical score, measures 43 through 45. It features two vocal staves and a piano accompaniment. The vocal lines continue from the previous system. Measure 43 has a '3' above the vocal line. Measure 44 has a '3' above the vocal line. Measure 45 has a '3' above the vocal line. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and repeat signs.

## No. 14

## Moving Uptown

(DOLORES)

*cue:*

SEGUE from #13

*cue to continue:*

QUEENIE: "Where she first appeared over 40 years ago."

DOLORES: (*interrupting*) *Many* years ago!"

## Seductive Latin Tempo

[Dialogue]

Safety - vocal last x

3

DOLORES: "Gentlemen—"

*(sings)*

You are look-ing at the wo-man

*(etc)*

Shaker

*p* +Drs

Pno, Bs Cl, Bs

who in-vent-ed "the walk".

You know—"the walk"?

I in-vent-ed that.

Cls, Vlns, Tbn, Gtr

## Rubato

You are look-ing at a fe-male who has dri - ven men to ho - mi-cide.

+Ww, Vlns

*f*

9

A tempo  
(spoken)

(sings)

How? Must you ask? Look at these beau-ti-ful legs. Her

Br, Vlns (pizz) Vlns, Cls Ww

Br, Vlns (pizz) Vlns, Cls Ww

leg were built to drive men mad." Would you like to

Clas Tpt 1 solo (wah) (wah)

Tutti

dance? But first,

Ww, Vlns

mp Tutti

19

20

I hear you're mov - ing up - town. I'll move with you.

Cls, Vlns, Pno, Gtr +Mrrmba

21

I hear you're tak - ing tal - ent. Tal - ent I do, I do. I've

Colla voce

23

head - lined with the best. I can still pack them in!

24

25

A tempo

*fp* *mp* *f*



26 Safety - vocal last x

3 3 27 28

Tpts (last x) You need help mo - ving up - town—

+Ww

29 30

I know the way cuz I've al - read - y been.

31 32 33

mf Cls

34 35

When you look a - round the room, look: Tell me what do you see?—

p

(spoken)

36 37 3 3

Im - i - ta - tions of im - i - ta - tions. I in - ven - ted my -

Colla voce

38 39 40

self. I am a crea - ture who sac - ri - ficed love for her art.

+ Tpts

41 A tempo

(spoken)

42 43 44

Why? You may ask, What with these smold-er-ing lips. Do you

Flute solo (jazzy) (as is)

Ww, Vlms

45 3 46 47 3

know what it's like to kiss such smol-der-ing lips?

Clas 3 3

48 49 50

Would you like to find out?

Brass

Clas

52

51 53

But first: I hear you're mov-ing up-town. Let's go, you lead.

ww 8va

Pno, Tpts

Colla voce

54 55 56

I'm read-y for the big time. That's what I need, I need, I need \_\_\_\_\_ to re-turn to the

Tutti

*f*

A tempo

Safety - vocal last x

57 58 59 60

place where I used to be - long. \_\_\_\_\_ I hear you're mov-ing up

Brass, Pno, Vlins

cue to continue:

GOLD: "...and she is Sodom and Gomorrah incarnate."  
GOLDBRG: "Then don't turn around. Don't look back."

Safety

Vamp

61 62 63

town...

64

DOLORES:

65 66

I hear you're tak - ing me a - long.

[They look]

Tutti

*f*

Bs Cl, Pno, Tbn, Drs

67 68 69 70

I hear you're tak - ing me, you're tak - ing me, you're tak - ing me.

Ww, Vlms

+ Tpt 1 + Tpt 2

70 71 72 73

a - long.

Tutti

*fp*

*ff* *sfz*

TO #15A

# No. 15 The Black Bottom

(QUEENIE & GUESTS)

*cue:*

QUEENIE: "Come on Nadine, it's time to get nasty."

Fast swing  $\text{♩} = 108$

1 2

*f* Pno solo (Drs)

3x

3 4

(+ Drum solo)

5 6

Tutti (Drs)

7

Musical score for measures 7-10. The score is in 3/4 time and B-flat major. It features three staves: a vocal line (Sxs), a woodwind line (Cl, Tbn), and a piano line (Pno, Bs, Drs). The piano part consists of a steady eighth-note accompaniment. The woodwind part has a melodic line with slurs and accents. The vocal line has rests for measures 7-10.

Musical score for measures 11-13. The score is in 3/4 time and B-flat major. It features two staves: a vocal line (Sxs, Rhythm) and a trumpet line (+ Tpt 1). The vocal part has a rhythmic accompaniment. The trumpet part enters in measure 13 with a melodic line. The piano part continues with the eighth-note accompaniment.

Musical score for measures 14-15. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Gim - me the Black Bot - tom!". The piano part has a rhythmic accompaniment. The section is marked "ALL:". The piano part has a melodic line in the right hand and a bass line in the left hand.

16

Musical score for measures 16-19. The score is in 3/4 time and B-flat major. It features four staves: a vocal line (Tpt 1, Sxs, Rhythm), a trumpet line (+ Tpt 2, Vlns), and a piano accompaniment. The vocal part has a melodic line with slurs and accents. The trumpet part has a melodic line with slurs and accents. The piano part has a rhythmic accompaniment. The section is marked "Cl solo" above measure 17.

20 21 22

Tpts, Vlns, Pno

23 24

ALL:

Gim - me the Black Bot - tom!

25 26 27 28

Sxs  
Vlns  
Tbn solo  
mf  
+ Bjo  
+ Sxs

29 30 31 32

Rds, Vlns, Tpt 2  
Tutti



33 QUEENIE:

34 35 36

Same old fac - es, Same old names, — Same rou - tines — and Same old games. —

Alto Sxs solo Tpt 1 solo

*p*

37 38 39 40

Queen - ie needs — a new - er kick, — needs it now — and needs it quick —

Cl solo *tr*

41 42 43 44

Ev - 'ry - bo - dy watch Queen - ie go — wild! —

45

Brass (growl) (wah) (wah) 46 Sxs (wah) (wah) (wah) (wah)

Pno, Vlns, Cl

*f*

48 *Sxs* 49 50

3 3

Brass, Pno

*mf*

51 52 53

+ *Sxs* *Sxs, Br, Rhythm*

54 55 56 57

Cl, Vins, Rhythm + *Tpts*

*Sxs fp* *Tnr Sxs solo*

3 3 3

+ *Tbn*

58 59 60

*Tutti* *Brass, Tnr Sx, Bs*

*mf*

61 62

Tutti

63 QUEENIE:

64 65 66

Queen-ie needs some new-er sktn, new-er sex and new-er sin.

Drum solo

[Play for rehearsals only]

67 68 69 70

Don't need Burr-sie paw-in' me Got-ta got-ta got-ta got-ta shake it free.

71 72 73 74

Ev-'ry-bo-dy watch Queen-ie go wild!

(wild drum fill)

75

QUEENIE:

GUESTS:

QUEENIE:

GUESTS:

76

77

78

Got - ta get high!

High!

Got - ta get thrilled!

Thrilled!

+ Bjo

Pno, Bs, Drs

79

80

81

Got - ta get fiz - zled —

Got - ta get filled.

Ev - 'ry - bo - dy watch, ev - 'ry -

Brass

+ Rds, Vlns

82

83

84

bo - dy - watch, ev - 'ry - bo - dy watch, ev - 'ry - bo - dy watch Queen - te gol —

85

ALL:

86

87

88

Whool

Whool

Brass, Vlns

Brass, Vlns

Cl, Pno, Vibes

Cl, Pno, Vibes

89 90 91

Sxs, Pno, Vlins

Whoool

Cl, Alto

3

3

Sxs, Pno, Vlins

Whoool

Brass

Brass

92 93 94

Cl, Alto

3

3

Sxs, Tpt 2, Vlins, Pno

+ Tpts

Tbn, Bs

95 **Accel.**

96

+ Xylo

Tutti

3

3

3

3

3

3

Senza misura

QUEENIE:

97

I'm dry. Burr-sie, I'm dry... Dry...

mp con pedale

# No. 15A Kate's Entrance

(UNDERScore)

*cue:*  
SEGUE from #15

**Fast, intense**

**Vamp**

*cue to continue:*

**KATE:** "Everybody, meet my friend, Mr. Black."

Musical score for measures 1-3, piano part. The score is in 3/4 time and features a bass line with eighth notes and a treble line with rests. A box labeled 'Vamp' is above the first measure. The dynamic marking is *p*. The instrument label 'Bs, Drs' is below the first measure. Measure numbers 1, 2, and 3 are indicated above the staff.

*cue to continue:*

**PHIL:** "...the shoes, the dress and the man all match."

**4 Vamp**

Cl's

Musical score for measures 4-6, clarinet part. The score is in 3/4 time and features a treble line with a long note in measure 5 and a treble line with eighth notes in measure 6. A box labeled 'Vamp' is above the first measure. The dynamic marking is *mf*. The instrument label 'Cl's' is above the first measure. Measure numbers 4, 5, and 6 are indicated above the staff.

**7**

Brass

Vl'ns

Musical score for measures 7-12, brass and violin parts. The score is in 3/4 time and features a treble line with long notes and a bass line with eighth notes. A box labeled 'Vamp' is above the first measure. The dynamic marking is *p*. The instrument labels 'Brass' and 'Vl'ns' are above the first measure. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staff.

+ Pno

**13**

**Vamp**

Pno

*cue to continue:*

**NADINE:** "You're beautiful."

Musical score for measures 13-15, piano part. The score is in 3/4 time and features a treble line with long notes and a bass line with eighth notes. A box labeled 'Vamp' is above the first measure. Measure numbers 13, 14, and 15 are indicated above the staff.

Segue



# No. 16

# Best Friend

(QUEENIE, KATE)

*cue:*

SEGUE ON CUE from #15A  
[NADINE: "You're beautiful."]

Jaunty (straight 8th's)

Safety - Vocal last x

*warning:*

NADINE: "Which is Kate?"

QUEENIE:

1 2

Pno, Bs, Gtr

*p*

(+Drs)

She's a

3

+ Sop Sax, Cls

KATE:

QUEENIE:

4

lit - tle bit pal. — She's a lit - tle bit foe. — She's a

5

KATE:

QUEENIE:

6

lit - tle bit slick. — She's a lit - tle bit slow. — Who's

KATE:

7  
gor-geous to the cu - ti - cle? — Whose looks ain't phar - ma - ceu - ti - cal? — + Br

*mf*

QUEENIE:

KATE:

BOTH:

9 I'm all this and she's — all that, — 10 She's all dog and I'm — all cat, — But

*p* Cls, Rhythm

11 un - der - neath the fur — and fat you're look - ing at — my — best 12

KATE:

13 friend. — 14 She's a

+Fl, Vlns *mf* Rds, Brass



15

QUEENIE:

KATE:

lit - tle bit stale. — She's a lit - tle bit fresh. — She's a

Rds

Rhythm, Vlns (pizz) *mp* *mp*

17

QUEENIE:

18

KATE:

lot - ta bit ice. — She's a lot - ta bit flesh. — I

(sim.)

19

QUEENIE:

20

al - ways do the moth - er - ing — Yeah, some might call it smoth - er - ing. —

Fl, Br, Vlns, Rhy *mf*

KATE:

BOTH:

21 22

Diff - 'rent as the day — and night — Op - po - site as wrong — and right — To -

Cls, Rhythm

*mp*

23 24

geth - er we make dy - na - mite — Hold on tight for — my best —

25 26

[Dialogue]

friend. —

Tutti

*mf*

*cue for gliss:*  
 KATE: "Sugar, I don't have to."

27 28

Tpts, Rds, Vins

*fp* *f* *gliss.*

Pno

29

BOTH:

30 31 32

"We share ev - 'ry - thing: Steak and eggs, Di - et - ing.

Tutti Rds, Stgs, Tpt 1 Rds, Stgs, Tpt 1

*mf* Pno *mp*

Tbn, Bs, Bjo

33 34 35 36

We share ev - 'ry - thing and love!

Tutti Rds

37 38 39 40

We share ev - 'ning wraps, Vas - e - line, Gar - ter - snaps.

Rds, Tpt 2, Tbn, Stgs Brass, Stgs

*mp* Pno Rds, Tpt 1, Stgs *mf*

Bs

41 42 43 44

We share ev - 'ry - thing and luv - va luv luv - va luv - vuv - vuv Luv -

Rds, Stgs + Rds, Stgs

Pno Tbn

Bs

45 46 47 48

— luv-va luv-va love. Luv-va luv-va luv-va Luv-vuv - vuv — Love—

+ Br (sim.)

*f* *mp*

49 50 51 52

— luv-va luv-va luv luv-va love. Luv-va luv-va luv-va luv-vuv - vuv — Love!"

Rds 3 3 3

53 54 55

Sop Sx, Fl

*mp*

56 **Vamp**

KATE: (last x)

57

Black, Queen - te, Queen - te, Black.

Rhythm

*p*

58

KATE: I hear you're still shakin' it down in the bowery. Ain't they retired you yet?

Musical score for KATE's first line, measures 59-61. The score includes a vocal line and piano accompaniment. Measure 59 is marked with a staccato instruction: "(+ Stgs - sust)". The piano part features a rhythmic accompaniment with chords and eighth notes.

QUEENIE: Too bad that all of that money you make you gotta spend it on the love you can't get.

Musical score for QUEENIE's line, measures 62-65. The score includes a vocal line and piano accompaniment. Measure 65 includes markings for "Rds, Tpt 1" and "Tpts". The piano part continues with a rhythmic accompaniment.

66

KATE:

What - 'll be to - night's spe - cial? Let me guess:

Musical score for KATE's second line, starting at measure 67. The score includes a vocal line and piano accompaniment. Measure 67 includes markings for "Cl, Fl (8va)", "Stgs", and "Rds. Rhythm". The piano part features a rhythmic accompaniment with chords and eighth notes.

68 69

"Queen - ie in dis - tress a - gain."

QUEENIE:

70 71

Kate the ice - box is jeal - ous of me and my

KATE:

72 73

nat - 'ral suc - cess with men.

Rds, Stgs

Rds

74 **QUEENIE:** 75 **KATE:**

calls it like I sees— it. (She nev - er tells— the truth.) She's a

Brass, Rhythm

*mp*

76 **QUEENIE:** **KATE:** 77 **QUEENIE:** **KATE:**

lit-tle bit dumb— She's a lit-tle bit cold— She's a lit-tle bit cheap— She's a lit-tle bit old— She's a

+ Rds

Pno, Gtr, Tbn + Bs

78 **QUEENIE:** **BOTH:** 79

lit - tle soft— She's a lit - tle hard— Shes a lot-ta lot - ta luv luv-va-luv-va-luv-va love— She's

Tpis

80

good for the bail. — I'm great for a laugh. — She's my ev - li twin. — I'm

Rds

Pno, Brass, Stgs, Rhythm

QUEENIE:

KATE:

83 her bet - ter half. — 84 She cuts through all — the gin and jive — She

BOTH:

85 al - ways makes — me feel a - live. — 86 Stck - in' through the blood — and gore —

Rds



87 88

Call it love or civ - il war ——— What we got is some - thing more ——— Thank

Rds, Stgs

+ Tpt 2

89 90

heav - en and hell for ——— my best

Brass, Rhythm

91 92

friend.

Tutti

*f*

93 94

+ Xylo

*sfz*

# No. 17

# A Little M-m-m

(BROTHERS D'ARMANO)

*cue:*  
APPLAUSE SEGUE from #16:

Moderate Schottische (♩ = ♩<sup>3</sup>)

1 2

Pno solo

*mf*

3 3

^

3 [Dialogue: KATE and BURRS]

4 5 6

*p*

7 8 9 10

Jump on cue to Bar 15

Cue to jump to Bar 15:

KATE: "And spoil all the fun? Hotchitzadee!"

15

OSCAR + PHIL:

11 12 13 14

"If I'm

*f*

+ Bs, Drs

16

17 18

up in Har - lem where the play - boys play And you're out slum - ming till the

*mp*

19 20 21

break of day Who cares if we mis - be - have? Just as long

22 23 24

as we know to save a lit - tle M - m - m A lot - ta

*guz*

25 26 27

Yum - my Yum — for each oth - er..."

28 **Dialogue** Jump on cue to Bar 40

29 30 31

*p*

32 33 34 35

*cue to jump to Bar 40:*  
MAE: Doesn't it Eddie?

36 37 38 39

40

OSCAR + PHIL:

41

42

"If I cook some cu - tie at the Cot - ton Club While you

Musical score for measures 40-42. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *f* and *mp*.

43

44

45

shoot some shank with mis - ter oil - and - rub We won't have a jeal - ous bone;—

Musical score for measures 43-45. The vocal line continues in treble clef. The piano accompaniment continues in bass clef.

46

47

48

Cuz we'll man - age when we're a - lone A lit - tle

Musical score for measures 46-48. The vocal line continues in treble clef. The piano accompaniment continues in bass clef.

[Dialogue: GOLD & GOLDBERG]

49

50

51

52

M - m - m A lot - ta Yum - my Yum... M - m - m Yum - my Yum..."

Musical score for measures 49-52. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamic *p* is indicated.

55

Musical score for measures 53-56. Measure numbers 53, 54, and 56 are indicated above the staff. The score includes a vocal line and piano accompaniment.

[Dialogue: JACKIE & BROTHERS D'ARMANO]

Musical score for measures 57-61. Measure numbers 57, 58, 59, 60, and 61 are indicated above the staff. The score includes a vocal line and piano accompaniment.

Musical score for measures 62-66. Measure numbers 62, 63, 64, 65, and 66 are indicated above the staff. The score includes a vocal line and piano accompaniment. The word "(angrier)" is written below the vocal line in measure 65.

Safety

cue to continue:  
JACKIE: "Gotta run.!"

Musical score for measures 67-69. Measure numbers 67, 68, and 69 are indicated above the staff. The score includes a vocal line and piano accompaniment.

70 PHIL: 3 72

"I'm no Jack Hor - ner — and your no — Miss Muf - fet —"

Tpt, T Sx, Tbn

*f* *mf*

+ OSCAR

73 3 74 75

Can't sit in a cor - ner — We two love — to rough it but we'll both be back in each

("Nice")

Tbn

76 77 78

oth - er's — arms — come morn..."

*dim.* *p*

79 **Dialogue** Jump on cue to Bar 91

80 81 82

83 84 85 86

*cue to jump to Bar 91:*  
**DOLORES:** Dolores Montoya shall bloom once again.

87 88 89 90

91 **Safety** *cue to go on:* **KATE:** No turning back! **OSCAR + PHIL:** 93

92

dim. f + Orch mp

"If I'm sprung and spank - y on a



94 95 96

co - caine — hum — While you're weird and wank-y puff-ing o - pi - um — What-

*Rds*

97 98 99

ev - er our crav - ings need, — We'll both have — (A - side from weed) —

*marc.*

100 101 102

A lit - tle M - m - m — A lot - ta Yum - my Yum —

*Stgs*

*Pno solo* whole tone gliss.

Musical score for measures 103-105. The top staff is a vocal line with lyrics "for each oth" and a long melisma line extending from measure 104 to 105. The middle staff is for Clarinet in C and Saxophone (Cl, TSx). The bottom two staves are for piano accompaniment, featuring chords and melodic lines with accents (^) and dynamic markings (v).

Musical score for measures 106-107. The top staff is a vocal line with lyrics "erl" and a long melisma line extending from measure 106 to 107. The middle staff is for Clarinet in C and Saxophone (Cl, TSx). The bottom two staves are for piano accompaniment, featuring chords and melodic lines with accents (^) and dynamic markings (v). A diagonal line with the word "Bliss" is written across the piano accompaniment staves.

# No. 18

# Everyone Has Their Secrets

(MADELINE)

*cue:*  
APPLAUSE SEGUE from # 17

Rubato (slow)

Musical score for piano introduction. It consists of five staves: Treble Clef, Violins (Vlns), Clarinet (Cl), Piano (p), and Brass (Cups). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Rubato (slow)'. The piano part is marked 'p legato'. The score is divided into two measures, with measure numbers 1 and 2 indicated above the treble staff. The piano part features a melodic line with a slur and a fermata at the end of the second measure.

MADELINE:

**DOLORES:**

Queenie dear, in my day discretion was the rule.

Musical score for vocal introduction. It consists of five staves: Treble Clef, Violins (Vlns), Clarinet (Cl), Piano (p), and Brass (Cups). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Rubato (slow)'. The vocal line is on the top staff, with lyrics: 'Ev - ry - one has their sec - rets'. Measure numbers 3, 4, and 5 are indicated above the vocal staff. The piano part is marked 'p legato' and features a melodic line with a slur and a fermata at the end of the second measure.

**QUEENIE:**

In your day Dolores, they hadn't even invented electricity. Things change.

6 7 8

Who we are is what we ain't

(Vins cont. simile)

**DOLORES:**

You'll learn, but I'm afraid it will be too little too late.

9 10 11

Change your name and put that mask on

+ Cl (Rd 3)

**Poco rit.**

12 13

Then you just pre-tend till you run out of paint.

Cl solo

+ Vins, Vibes, Cymb

Celeste, Brass, Vins, Vibes

Pno

Cl, Bs Cl, Gtr

Segue as one



# No. 19 The Lights of Broadway

(NADINE)

*cue:*  
SEGUE AS ONE from #18

Moderato

1 2

Cl solo

*mp*

Brass, Vibes

Detailed description: This system contains the first two measures of the piece. The vocal line (Clef 1) has rests for measures 1 and 2. The piano accompaniment (Clef 2) features a melodic line for the Clarinet solo and a harmonic accompaniment for Brass and Vibes. The tempo is marked 'Moderato' and the dynamic is 'mp'.

3

NADINE:

I al-ways want-ed to see the lights of Broad way.

4

Pno, Ww, Vlms, Vibes

Detailed description: This system contains measures 3 and 4. Measure 3 is the start of the vocal line for Nadine. The piano accompaniment includes piano, woodwinds, violins, and vibraphone.

5 6

I al-ways want-ed to hear the ci-ty's roar;

+ Alto Sx

Detailed description: This system contains measures 5 and 6. Measure 5 is the start of the vocal line. The piano accompaniment includes piano, woodwinds, violins, and vibraphone. An alto saxophone is added in measure 6.

7 8

I al-ways want-ed to be a part of New York Ci-ty's great big heart and

QUEENIE: "Enough, already."

9 10 11

now I am. I could - n't ask for more. I al-ways, I al-ways, I al-ways,

+ Tpts (Cup)

+ Tbn

12 13

I al-ways want-ed to jin - gle with the right crowd

Ww

+ Alto Sx

Tea

14 15

I al-ways want-ed to feel like I be - long...

+ Tbn

Short stop



# No. 20

# Tabu

(OSCAR)

NB— Bars 1-31 are to be pre-recorded and played back through onstage speakers so as to appear to be coming from the Victrola.

*cue:*

QUEENIE: Lesson number three. Get lost. [*She puts a platter on the victrola and plays it.*]

### Moderate Foxtrot

1 2 3

A Sx solo Rds, Brass

*mp*

4 QUEENIE: "Hello, Mr. Black" [Dialogue continues]

5 6 7

Cls, Cel, Bari Uke Tbn Tpt 1

*mp*

+ Alto Sx, Tbn

BLACK: "Neither am I" OSCAR: (*poco ad lib*)

8 9 10 11

Tbn

"Ta - bul—

+ Alto Sx, Tbn

BLACK: "Kate tells me you're a dancer."

12

13 14 15

When you're for-bid-den your de - sire Ta - bu!

Vins

Tpts

[Dialogue continues]

16 17 18 19

You yearn to play with fire."

Vins

Cel, Bari Uke

Cls

20

BLACK: "I smile a lot, dress well and look good."

[Dialogue continues]

21 22 23

Vins

A Sx solo

+ Brass

Rhythm



BLACK: "I do all right."

OSCAR: [26]

QUEENIE: "So show me."

[Dialogue continues]

24 25 27

"Ta - bul \_\_\_\_\_ When you're de-nied what you a -

(Tpts, Vlns as before)

Cls, Cel, Bari Uke, Tbn

Bs

28 29 30 31

dore \_\_\_\_\_ Ta - bul \_\_\_\_\_ You want it all the

3

32

Poco più mosso

[Orchestra enters]

QUEENIE: "So go on, mooch me."

[Dialogue continues]

33 34 35

more."

+ Alto Sx, Tbn

Fl solo

Cl solo

Bs Cl

Cl

+ Bs

36 37 38 39 40

+ Vlns, Cl, Tpt 1

Ww, Vlns

Brass, Rhythm

Bs Cl

Bs, Bs Cl

Attacca

**No. 21****Takin' Care of  
the Ladies**

(BLACK)

*cue:*  
ATTACCA from #20**Moderately fast (swing)***warning:*  
QUEENIE: "The mooch?"**Safety - vocal last x**

Black likes the way that you look — to - night —

Sxs, Tbn

Bs, Bs Cl

El - e - gant, sleek and — cool. Black likes the way that you shake —

Tpts

Alto Sx

Sxs, Tbn

the moves: — So beau - - - ti - ful — but watch — it — A pan -

Vibes, Ten Sx

Detailed description: This is a piano-conductor score for the song 'Takin' Care of the Ladies'. It features a vocal line and piano accompaniment. The score is divided into three systems. The first system contains the first two lines of music, with the vocal line starting at measure 1 and the piano accompaniment starting at measure 1. The second system contains the next two lines of music, with the vocal line starting at measure 3 and the piano accompaniment starting at measure 3. The third system contains the final two lines of music, with the vocal line starting at measure 6 and the piano accompaniment starting at measure 6. The piano accompaniment includes parts for Saxophones (Sxs), Trombone (Tbn), Basses (Bs), Bass Clarinet (Bs Cl), Trumpets (Tpts), Alto Saxophone (Alto Sx), Vibes, and Tenor Saxophone (Ten Sx). The score includes various musical notations such as notes, rests, and articulation marks.

9 10 11

there's trapped in - side: Tell me - - who rolls you cig -

Sxs Rds, Tbn + Tpts

12 13 14

ar - ettes and keeps - you sat - is - fied? Tak - in'

15 16

care of the la - - - dies I take

Sigs

Alto Sxs, Tpts

*mf*

17 <sup>3</sup> care of my - self. 18

Stgs

Vibes Sxs (div.) 3

19 Black's glad to send you where you want to go. 20 21 And

Sxs, Tbn

Slowly (colla voce)

A tempo

22 ba - by it's your par - ty. 23 What more you wan - - - na know? 24 What more -

Sxs Br, Stgs

Bs Cl, Vibes

25 26 27 28

- you wan - - na know? — What more? —

**Vamp**

*cue to continue:*

**BLACK:** "...the way her hand folds on her hip."

29 30

Alto sax noodle "silky"

F#m9 EMaj9

31 32 33

Black likes the way that she burns — to - night, — Gin - ger and smoke and —

Sxs, Tbn + Tpts

34 35

sex. Black like the way that she likes —

Pno + Sxs 3 Sxs, Tbn

36 - him back. 37 Ev - - - ry - thing a - bout 38 her - says; "Dan -

Sxs 3 3

39 ger - run - a - way." 40 But, 41 some - thing in her eyes -

Stgs 3

Sxs 3 3 3

42 - seems - to - be beg - - - ging - me - to - stay. 43 Tak - in' 44

+ Tpts 3

45

care of the la - - - - dies I take

Tpts, (doit)

Sxs, Stgs

care of my - self. Ev - 'ry-thing a-bout you says:

Rds, Tpts, Stgs

Rds, Rhythm

Bs Cl

Slowly (colla voce)

Dan - ger - stay a - way.: But dan - ger and a wo - man -

p

A tempo

53  
What more — I got — — — — ta say? — What more? —

Vibes Flgs

Bs. Bs Cl, Tbn

+ Tbn

Slower

55  
What more? —

Rds, Vins

For a guy I

mp

57  
talk a - lot... We ought - a just

3 5 3

58  
lis - ten to the mus - ic. We

59  
ought - a just

3

60  
dance...

Fl solo

3 3





# No. 22

# Tabu Dance

(OSCAR, SALLY, QUEENIE)

NB— Bars 1-8 and Bars 25-33 are to be pre-recorded and played back through onstage speakers so as to appear to be coming from the Victrola.  
The orchestra plays live in Bars 9 - 26 and Bars 33 through the end.

*cue:*

ATTACCA from # 21

## Moderate Foxtrot

(BLACK:)

OSCAR:

9 Slower [Orchestra enters - Victrola out]

$\text{♩} = \text{♩}$

mine." 10 11

Tpts, Vlns, Pno + Rds

*f*

Bari Sx, Bs + Tbn

12 Sweeping

SALLY: + Alto Sx

Dee— dee— dee— dee— dee— 13 14 2

Da da da dee dee—

Tutti

15 16

— *gna*— dee— dee— dee— dee— da— da— Da— da— dee—

17 18

— Ah— Ah—

19 20 Ah Ah ah

21 22 Ah

Poco rall.

Moderate Foxtrot

[Orch fades - Victrola resumes]

OSCAR:

25

23 24 26 "It's

27 28 29 what-cha wan-na do...but what-cha know ya should-n't do...like what I wan-na do with you...

Slowly (colla voce)

A tempo

30 You say ya wan-na do it too? 31

Andante

[Orchestra enters]

32 That's Ta - bu... 33 34

Cl, Tpt 1, Vibes

Tbn

35 Vamp - Vocal last x

[Dialogue]

QUEENIE:

36 Aah...

[BURRS rushes at QUEENIE]

37 Our first dance 38 Now that's a mooch... 39 40

Tpts, Snare

fff

Attacca



# No. 23      Wouldn't It Be Nice?

(BURRS)

*cue:*  
ATTACCA from #22

BURRS:      **Colla voce**

**Poco rit.**

1      2      3

"Fi - del - i - ty is a vir - tue too

Pno solo  
G7  
arp.

**Faster**

**Rit.**

4      5      6

man - y man - y man - y of you lack; Mo - no - ga - my can ex -

7      8      9

ert you keep - ing track of what goes on be - hind your back.

10 Would that your su-gar could be trust-ed; In-stead of bust-ed scrub-bing some-one el-se's

13 tub; Is it too much to ask— Is it such an aw-ful task— to be

A tempo (Andante)

16 faith-ful? Ah! There's the rub...

20 Would-n't it be nice, Would-n't it be grand to know your sweet-ie was-n't squeez-ing

Vln

mp Ww, Rhythm

23 some - one el - se's hand? 24 Would - n't it be nice, 25 Would - n't it be good to

Vins

Ww, Stgs Ww, Rhythm

26 know your love had not made love to 27 half the neigh - bor-hood? 28 Oh!

Tutti

29 Has - n't it been hell, 30 Hav - ing no suc-cess? You

Fl, Cl

mp Rhythm, Stgs

31 wish your ba - - by knew more words than 32 "o - pen up" and "yes!"

mf

33 34

You can warn her once, But then she'll go and do it twice; — She's

Stgs

*mp* *cresc.* *Cl solo* *mf*

Bs Cl, Rhythm

35 36 37

ev-'ry - bo-dy's cher-ry pie— But you don't get a slice; — Makes you wan-na chain her up— and

+ Brass Fl, Cl + Brass Ww, Rhy, Stgs

*mp* *f* *mp*

38 39 40

pack her down in ice— — That would-n't be nice

Cls, Stgs

41 42 43

But would - n't it be nice?"

+ Brass

*f* *Tbn, Drs*



**Fast**  
44 Ww, Vlms (8ves)

mf Rhythm

+ Tpts

45 46 47

Tbn, Vla

Oscar and Phil — What a thrill.  
But while Jackie's fillin' Oscar,  
How does po' Phil feel?

+ Tpts

48 49 50 51 52

**A tempo**  
53 (as before)

54 55 56

57 58 59 60

Sally, Sally, Sally, she's all mine  
I haven't heard Sally say  
"I love Ma-du-line."

**Moderately slow**

61 62 63

mp

Bs Cl, Tbn, Pno, Bs

"Syrupy"

64 Alto Sax, Tpt 1, Stgs

Musical score for measures 64-67. The top staff is for Alto Sax, Tpt 1, and Stgs. The bottom staff is for Piano. The music is in 4/4 time and features a melodic line in the saxophone and a supporting bass line in the piano. Measure numbers 64, 65, 66, and 67 are indicated above the staff.

Musical score for measures 68-70. The top staff is for Piano. The music continues with a melodic line and a supporting bass line. Measure numbers 68, 69, and 70 are indicated above the staff.

Eddie and Mae, ain't love great?  
Ya better watch out, He's messin' with Kate. Dictated

Musical score for measures 71-73. The top staff is for the vocal line. The bottom staff is for Piano. The music is in 4/4 time. Measure numbers 71, 72, and 73 are indicated above the staff. The piano part includes markings for *mp*, *mf*, and *mfp*. The word "Tutti" is written above the piano staff. The vocal line includes the lyrics: "Eddie and Mae, ain't love great? Ya better watch out, He's messin' with Kate." and "Oh!"

74

Musical score for measures 75-76. The top staff is for the vocal line. The bottom staff is for Piano. The music is in 4/4 time. Measure numbers 75 and 76 are indicated above the staff. The piano part includes markings for *mp* and *Tutti*. The vocal line includes the lyrics: "Don't it break your heart? Aint-cha got it rough? You give your toot-sie ev-'ry-thing. But"

Faster

77 still it's not e-nough— All the same you know she's gon - na

79 come a-round some day. She'll vow to love and hon - or and o -

Tpt 1, Fl, Pno

81 bey and nev - er stray. You may be dead and bu - ried by

84 Fast 4

83 then. But, what the hey! Hold out for par - a - dise.

Rhythm (Stgs sust) + Alto Sx, Brass

86 Stock up on wed - ding rice. You

87

*p* Rhythm (Stgs sust) *mf* + Alto Sx, Brass

88 got - ta make her love ya— No mat - ter what the price— Could - n't it be—

89 90

Ww, Stgs Tutti (Drs)

91 Should - n't it be— Would - n't it be

92 93

94 nice?"

95 96 97

*f*



# No. 23A Wouldn't It Be Nice? (Reprise)

(BURRS)

*cue:*  
APPLAUSE SEGUE from #23

Dictated

2 Fast 4

Oh! "Hold out for par - a - dise. ———

Tutti *mp* *p* *mf* + Alto Sx, Brass

Rhythm, (Stgs sust)

Stock up on wed - ding rice. ——— You got - ta make her love ya — No

*p* Rhythm, (Stgs sust) *mf* + Alto Sx, Brass Ww, Stgs, Tpt 1

**BLACK:** Where'd you find that? **QUEENIE:** Burrsie? He found me.

Slower

7 8 9 10 11

mat - ter what the price" —

Cl, Atlo Sx, Tpt 2, Tbn, Pno, Stgs Ww, Stgs, Pno

*mp* *dim.*

(Drs) + Bs

Segue

# No. 24

# Lowdown - Down

(QUEENIE)

*cue:*  
SEGUE from # 23A

Moderate

The musical score is written for piano and includes parts for various instruments. It is in 4/4 time and G major. The score is divided into three systems:

- System 1:** Measures 1-2. Instruments include Cl. Vibes, Tbn (Cup), and Bs Cl, Bs (pizz). The piano part is marked *p*.
- System 2:** Measures 3-4. Includes + Tpt 1 (Cup).
- System 3:** Measures 5-6. Includes QUEENIE: and + Vlns, Tpt 1. The tempo marking *Poco rit.* is present above measure 6. The lyrics are: "Some are born for higher things."

Poco rit.

A tempo

7 Like hitch - in' up to up - town kings.

8

Cl, Vibes

Tbn

Bs Cl, Bs (pizz)

+ Vlns, Tpt 1

A tempo

9 I was born for i - ron beds and bums..

10

Cl, Vibes

Tbn

Bs Cl, Bs (pizz)

Cl, Fl (8va)

Alto Sx

11 Well, aw - right - y then.

12

Fl, Tpt, Glock

Pno, Gtr, Vlns

A tempo

13 that's the low - down down.

14

Rds, Tpt 1, Gtr, Pno

Alto Sx

Tbn, Bs Cl, Bs

15

16

You swim with sharks in shallow pools;

*mp* Cl Fl, Tpts, Pno, Vlms Alto Sx

Tbn Bs Cl, Bs (pizz)

Bs Cl, Bs (pizz)

17

18

You get bit and them's the rules.

Alto Sx Fl, Tpts, Pno, Vlms Alto Sx Cl

Alto Sx

Fl, Tpts, Pno, Vlms

Alto Sx

Cl

19

20

21

I got bit and almost eaten whole. But I

+ Fl (8va)

Pno 3 Rds, Br. Pno

+ Fl (8va)

Pno 3

Rds, Br. Pno

22

23

liked it, yeah: That's the low-down

Pno solo + Vlms

Pno, Vibes (relaxed) 3 3 3 *mf*

Pno solo

+ Vlms

Pno, Vibes

(relaxed) 3 3 3

*mf*

Bs Cl



24 **Più mosso**

down.

Rds, Vlns, Rhy

Tbn

+ Tpts

Bs Cl, Bs, Pno

Cl, Tpts, Vibes

3

26 27

Some get good at traf - fick - in' in souls. 3

Br. Rds

Tnr Sx

+ Bs Cl

Pno, Bs, Drs

Cl

3

28 29

I got good at roll - in' with the rolls.

Alto Sx

+ Tpt 1

+ Bs Cl

3

**Più mosso**

30 31

Some get giv - en ev - 'ry-thing they need. Well

Pno, Rds

cresc.

Tpt 1

Tbn

3

32 33

that's a luck - y break. I steal what I can take and I roll—

Cl, Vlms

Tnr Sx. Pno + Tpts

34 35

and I plead— and I duck—

Rds, Gtr, Pno (+ 8vb)

*p* *cresc. poco a poco*

Bs, Cl, Tbn, Bs

36 37

Oh, hey, and I bleed.

*molto* Tutti

38

*f* 3 3 39

Some are born to rise a - bove

Vins, Tr Sx  
Tbn

Alto Sx

6

40 41

Sleep - less nights and sloe gin love. (love)

Stgs, Cl  
Tr Sx  
Tbn

Alto Sx

Pno solo

Rhythm

7

42 43

(love) I was born to ask. "Why was I

Rds, Pno

*p*

*mp* + Tbn

Lowdown - Down  
Get me some ice,  
will ya?

44 45 46

born?" And the an - swer is.....

**A tempo**

47 48

Tpt 1, Alto Sx

Pno, Gtr, Tnr Sx

49 50

Small town girl she comes to town;

Poco rit.

Vlins, Tpt 2 (Cup)

Tbn

Bs (pizz)

**A tempo**

51 52 53

Tin of rouge and back - less gown. Dies a - lot be - fore

Cl

Vlins, Tpt 2

Cl

Colla voce

54 she gets to die. 55 But with a smile she'll say: 56

+ Bs Cl

+ Alto Sx

Tbn

Sxs, Gtr, Bs

Cl, Brass

Original Ending  
**A tempo Rit.**

57 That's the low - down 58 down. 59

*mp*

Applause segue

Alternate Ending  
**A tempo Rit.**

58 Alt. down. 59 Alt. 60 Alt.

Applause segue

# No. 24A

# In For The Kiss

(INCIDENTAL)

*cue:*

APPLAUSE SEGUE from # 24

[As BLACK crosses in to kiss QUEENIE]

**BURRS:** *(To Audience)*

"You can warn her once, but then she'll go and do it twice..."

1 2 3

Pno solo

China Cymb

Segue on cue

# No. 25

# Gin

(BURRS, EDDIE, MAE, JACKIE, OSCAR, PHIL, KATE,  
MADELINE, SALLY, NADINE, DOLORES, GOLD, GOLDBERG)

*cue:*

BURRS: "Take out the lights! *Pfffft!!*"

*cue to continue:*

BURRS: "It's time for *GIN!!*"

[The GUESTS whoop and holler]

**Sinister (Moderate tempo)**

**Vamp** **Safety** BURRS: (when ready)

8 If I go

*p* Pno, Bs, Drs

+ Bs Cl

**4**

8 mean. If I go mad. Blame it on the gin.

**GUESTS:** Time fo

Time fo

Vibraslap

Tnr Sx

7 (noise) 8 (bray) 9

If I go (*flbflbflb*) If I go (*ee - ya*) — Blame — it on the

gin!

gin!

Sxs

Tpt 1 (*growl*)

*fp*  $\curvearrowright$  *f*

12

BURRS:

10 gin. 11

Don't give me no whis - MAE:

Time for gin! Time for gin! Time for... Don't give me no whis - EDDIE:

Time for gin! Time for gin! Time for... Don't give me no whis -

Sxs, Gtr + Vlns

Tutti



(BURRS:) 13 14 15

ky. Cuz I need more than booze.

(MAE:) ky. Cuz I need more than booze.

(EDDIE:) ky. Cuz I need more than booze.

Br, Gtr + Sxs Stgs, Pno

16 17 18

Just pour me the real stuff So I can taste my blues.

JACKIE/ BROTHERS D'ARMANO:

Just pour me the real stuff So I can taste my blues.

Sxs, Stgs Tutti

(BURRS:) 19 BURRS: 20 21

I need my par - ty to be - gin. My par - ty!  
 need my par - ty to be - gin. My par - ty!

(J / BROS D:) GUESTS:  
 I need my par - ty! My par - ty to be -  
 need my par - ty to be - gin! My par - ty!

I need my par - ty! My par - ty to be -

Sxs Tutti  
*mf* 3 3 3 3 3 3

22 23

My par - ty! — If you go  
 My par - ty! — (unis.)

gin! My par - ty! — My! My!  
 My par - ty! — My! My!

gin! My par - ty! — My! My! My!

Vlins  
*mp*

24

soft And tell the truth Blame— it on the gin.

Time for truth. Time for gin.

Time for truth. Time for gin.

+ Sxs

Rds, Pno, Bs, Drs

Detailed description: This block contains the musical score for measures 24 through 26. It features a vocal line and two piano accompaniment staves. The vocal line starts with the word 'soft' and the lyrics 'And tell the truth Blame— it on the gin.' The piano accompaniment includes a section marked '+ Sxs' (Saxophones) and is performed by 'Rds, Pno, Bs, Drs' (Rhythm Section, Piano, Bass, Drums). The piano part features several triplet patterns in both hands.

If you go hard— and got - ta

Time for...

Time for...

+ Brass

Detailed description: This block contains the musical score for measures 27 and 28. It features a vocal line and two piano accompaniment staves. The vocal line has the lyrics 'If you go hard— and got - ta'. The piano accompaniment includes a section marked '+ Brass'. The piano part features a quintuplet (marked '5') in the vocal line and triplet patterns in the piano accompaniment.

29 30 31

blow Blame— it on the— you know!— If you

Blame— it on the—

Blame— it on the—

Br, Sxs, Gtr + A Sx (blues solo)

32 (BURRS:)

33 34

find your - self— in a pre - car-i-ous sit - u-a - tion Won - der - ing Who the hell's hal - lu -

Tutti

*mf*

Sxs 3 + Br, Rhythm Tutti

35 36 37

ci - na - tion am I in? Don't look at me.

Rds, Vlns Pno

Cl, Tnr Sx, Tpt 1, Tbn, Pno, Vlns

Br, Rhy, Sxs Br, Tnr Sx

*allegro*

Accelerando

38 39

Blame— it on the—

Blame— it on the—

Blame— it on the—

Sxs, Tpts, Gtr

+ Tnr Sx (blues solo)

Tutti

Accelerando

40 41 42

Blame— it on the— Gin! Gin! Gin! Gin! Gin! Gin!

Blame— it on the— Gin! Gin! Gin! Gin! Gin! Gin!

Blame— it on the— Gin! Gin! Gin! Gin! Gin! Gin!

+ Tbn (wild blues solo)

+ Tpt 2 (Blues w/plunger)

Segue as on

No. 26

Wild  
(COMPANY)\*

*cue:*  
SEGUE AS ONE from #25

Fast and frenzied

WOMEN:

1 2 3

Gin! Don't - cha mess with my par - ty.

MEN:

Gin! Don't - cha mess with my par - ty.

Tpts, Drs

*ff* *Tutti (+8va)* *mp*

Tbn

+ Cl (8va)

4 5 6

You can't take a - way — what's mine. — Don't - cha mess with

You can't take a - way — what's mine. — Don't - cha mess with

*f*

\* NB: QUEENIE and BLACK do not sing in this number.

7 8 9

my par - ty Time — for the de - vil to rise and shine. —

my par - ty Time — for the de - vil to rise and shine. —

Tnr Sx, Tpt 1, Pno

+ Vlns

Br, A Sx, Vln:

10 11 12 13

Don't-cha make my night so - ber. — Don't-cha tell me I can't get high. — Don't-cha

Don't-cha make my night so - ber. — Don't-cha tell me I can't get high. — Don't-cha

Vlns

Sxs

14 15 16 17

lem-me go dry Don't-cha know that I got-ta keep my my my my my par - ty

lem-me go dry Don't-cha know that I got-ta keep my my my my my par - ty

*mp*

**Safety** Jump on cue to Bar 22

*cue to continue:*

**DOLORES:** "...and I've got the scars to prove it"

18

**WOMEN:**

19 20 21

Wild! Wha Wha Wha Wha

**MEN:**

Wild! Wha Wha Wha Wha

Vlins, Pno, Vibes (2nd & 4th x's only)

**Tutti (+8va)**  
1st x only

(last x gliss up to next section)

p Gtr, Drs

22

**GUESTS:**

S: *f* 23 24 25  
Don't - cha queer up my par - ty. If you do there's hell to pay. —

A: *f*  
My — my my My — my my

T: *f*  
My — my my My — my my

B: *f*  
Don't - cha queer up my par - ty. If you do there's hell to pay. —

Br, Vlins + → ○ Rds Br, Vlins + → ○ Rds

*f* Rhythm



S: 26 27 28 29  
 Don't-cha know it's my par - ty Time — for the de-vil in me to play. —

A:  
 Don't-cha know it's my par - ty Time — for the de-vil in me to play. —

T:  
 Don't-cha know it's my par - ty Time — for the de-vil in me to play. —

B:  
 Don't-cha know it's my par - ty Time — for the de-vil in me to play. —

Rds +Tpt I  
 Rds, Tpt I, Vlins  
 sub. p mf

30

**Safety** Jump on cue to Bar 36

*cue to continue:*

**BURRS:** "Debonair as eve:

WOMEN:

(Repeat 3rd verse if needed)

31 32 33 34 35  
 wild!

1. Don't - cha mess up wild!  
 2. Don't - cha queer up wild!  
 3. Don't - cha ev - er wild!

MEN:

31 32 33 34 35  
 wild!

1. Don't - cha mess up wild!  
 2. Don't - cha queer up wild!  
 3. Don't - cha ev - er wild!

Gtr Tbn, Bs Cl Pno, Vlins, Vibes

Pno, Bs  
 (last x gliss up to next section)

36

JACKIE:

*f*  
Don't gim-me no, Don't gim-me no, Don't gim-me no, Don't gim-me

BURRS:

Don't gim-me no, Don't gim-me

Pno, Vlns, Sxs

+ Sxs, Br

*f*

Bs, Bs Cl

39

WOMEN:

*mf*  
no— Don't gim-me no root - beer — cuz I need more than foam

MEN:

*mf*  
no— Don't gim-me no root - beer — cuz I need more than foam

Cl solo

Sxs, Tpt 2, Tbn

Pno, Br, Tnr Sx

43 *mf* Don't gim-me no Jel - lo I'd rath - er die at home.

44 *mf* Don't gim-me no Jel - lo I'd rath - er die at home.

45 *f* Don't gim-me no Jel - lo I'd rath - er die at home.

46 *f* Don't gim-me no Jel - lo I'd rath - er die at home.

Cl solo

Pno solo (Ragtime)

Sxs. Tpt 2, Tbn 1

47 Gim-me gim-me gim-me gin! Gim-me gin! Gin! Gin! Gim-me gim-me gim-me

48 Gim-me gim-me gim-me gin! Gim-me gin! Gin! Gin! Gim-me gim-me gim-me

49 Gim-me gim-me gim-me gin! Gim-me gin! Gin! Gin! Gim-me gim-me gim-me

Sxs. Brass

Tutti

*f* E7

E7/Eb7

*mf* E7/Ab7

50 wild! Gim - me gim - me gim - me more!

51

52

(C7/Ab7)

C7/G

*ff*

Rds, Br

3

53 **Safety** Jump on cue to Bar 57

*p*

54 Gim - me more. 55 Gim - me more. 56

Gim - me more. Gim - me more.

Stgs, Vibes Brass, Sxs

*p*

(last x gliss up to next section)

57 **BROTHERS D'ARMANO:**

58 Don't - cha love a great par - ty? 59 And the night is just 60 be - gun - -

Pno solo

*mf*

PHIL:

OSCAR:

61 62 63 3 64

Don't - cha know it's my par - ty— Son - of - a - btch! Everyone's watching.  
Be professional.

65

OSCAR:

PHIL: You show up late and I smile. [Dialogue continues over OSCAR's scating]

Scat (ad lib.)

66 67 68

"Uptown"

*p* Ab Ab/Gb E<sup>+</sup>

+ Bs, Drs

69 70 71 72

Db7 Eb7+

73 74 75 76

Ab Ab/Gb E<sup>+</sup>

PHIL: "...Well fuck you... fuck you!"

(OSCAR:)

77 78 79 80

Db7 Eb

81 PHIL: Don't you step on my tail - bone—

OSCAR: Don't you step on my tail - bone—

WOMEN: Wha Wha Wild! Wha Wha Wild!

MEN: Wha Wha Wild! Wha Wha Wild!

Tbn solo + → ○ + → ○

Pno, Gtr mf

Bs, Drs

(PHIL:) 85 86 87 88

(OSCAR:) Take a pow - der and cut me free

(WOMEN:) Take a pow - der and cut me free

(MEN:) And there

And there

+ Sxs

Tbn solo

Rds. Br, Vlr

89 90 91 92

if you— don't gim-me me me me me me

if you don't gim-me me me me me me

has to be— a cat - as - tro - phe— if you don't gim-me me me

has to be— a cat - as - tro - phe— if you don't gim-me me me

Tutti (+8va)

93 94 95

me my par - ty Now!

me my par - ty Now!

my par - ty Now!

my par - ty Now!

2 times only

96

GUESTS:

1. If I go mean. If I go mad.  
2. If I go hard And got - ta blow.

Pno, Vlms (pizz)

100 101 102 103

Sxs, Vibes



*cue to continue:*

**QUEENIE:** "...I'm sick of people telling me what to do!"

**Safety**

**MAE: (last x)**

104

105 106 107 108 109

You'll be

If I go soft and tell the truth Truth Truth

Pno Vlns Pno, Vlns

110

111 112 113

out on the stage and I'm off in the wings And I

Flute solo

Gtr + Vlns (sust)

114

115

116

117

118

start to think and the think-ing stings— Cuz I think I'm miss-ing a lot

+ Alto Sx + Vlns

119 of things — be - in' the white tro - phy blonde of the champ. You're

Pno, Vlns, Fl + Tpts Pno solo

Tbn, Bs

122 MAE: out in the clubs par - ad - in' your meat Spend - ing

GUESTS:  
Ed - die and Mae Ed - die and Mae Ed - die and Mae

Fl, Vlns (Gtr cont simile) Fl, Bs Cl (15mb)

126 all our ad - vance on snatch off the street. You

Ed - die and Mae Ed - die and Mae Ed - die and Mae

Fl, Vlns Fl, Bs Cl (15mb)

130 131 132 133 3

seen more ass than a toi-let seat— And I bet-cha make 'em all call you "The Champ!"

Vins 5

Cl. Vins, Rhythm

*p*

134

MAE:

135 136 137

But to-night it's my par - ty And Mae is get-tn' good— and juiced—

WOMEN:

My par - ty!

MEN:

My par - ty!

Vins

Br + - o

Rds, Br

Rds

*mf* Piano

138 139 140 141

Don't-cha know it's my par - ty. The dev-il in me's gon-na fly the roost.—

KATE:

My par - ty! So

A Sx, Br, Vlms My par - ty! Rds A Sx, Br, Vlms

142 Pull back tempo

KATE:

143 144

what's gon - na be your ep - i taph?—"Po' li'l Queen-ie, she luv -

Vlms, Rhythm Cl solo Tpts (Harmon)

Bs, Drs

145 146 147

va luv - va loved her man?"—— Bet - ter

Ww, Vlms (pizz)

148 149 150 151

wake up and start get - tin' all the way smart. If

Pno, Vlns, Vibes

Cls

152 153 154 155

you wan - na die, fine then You do it a-lone. Cuz

Tpts

Vlns, Vibes

156 157 158 159

I ain't gon - na help you sis - ter You're on your own. Yeah.

+ Rds

Br. Rds

160 161 162 163

I got bet - ter things to do Than write your ep - i - taph for you.

Tutti

sub. mp (Tpts out)

164 Kate is get - tin' wild \_\_\_\_\_ to - night \_\_\_\_\_

165 166 167

Tutti (+8va) Fl, Cl

**Accelerando**

168 Kate is get tin' wild! \_\_\_\_\_

169 170

EDDIE:

Pno. Tpt 1, Ww, Vlms

171

**Tempo I°**

172 Wild! \_\_\_\_\_ Wild! \_\_\_\_\_

173 174

Gave up most of my dreams for you \_\_\_\_\_

Ww, Br

*mp* Pno. Vlms Tbn solo

+ Bs Cl

(KATE:) 175 176 177 178

(EDDIE:) 3 3

gave up half of my pay - check. too. I'd

Tbn solo

GUESTS: 179 180 181

Ed - die and Mae Ed - die and Mae Ed - die and Mae

(EDDIE:) 3

give up drink - in' But what good would it

Pno, Ww 3 3

(EDDIE:) 182 183 184 3

do? The whole world knows you brought down The Champ

(+ Br sust) 3 3 3 3

185

(KATE:)

Musical staff for KATE, measures 185-188. The staff contains a melody with triplet markings over measures 185, 186, and 187, and measure 188. The lyrics are: "Don't you mess with my par - ty. ———"

(EDDIE:)

Musical staff for EDDIE, measures 185-188. The staff contains a melody with lyrics: "So, to-night it's my par - ty! You don't wan-na make. ——— me mean. ———"

Rds

Alto Sx

Musical staff for Rds and Alto Sx, measures 185-188. The staff contains accompaniment for Rds and Alto Sx with lyrics: "So, to-night it's my par - ty! You don't wan-na make. ——— me mean. ———"

Pno, Rhythm

Musical staff for Pno, Rhythm, measures 185-188. The staff contains piano accompaniment for the rhythm section.

(KATE:)

Musical staff for KATE, measures 189-192. The staff contains a melody with triplet markings over measures 189, 190, and 191, and measure 192. The lyrics are: "I don't play by no rules. ———"

(EDDIE:)

Musical staff for EDDIE, measures 189-192. The staff contains a melody with lyrics: "Don't-cha know it's my par - ty! The de-vil in me needs a new rou-tine. ———"

WOMEN:

MAE:

Musical staff for WOMEN and MAE, measures 189-192. The staff contains a melody with lyrics: "My par - ty! I"

MEN:

Musical staff for MEN, measures 189-192. The staff contains a melody with lyrics: "My par - ty!"

Brass, A Sx

Musical staff for Brass, A Sx, measures 189-192. The staff contains accompaniment for Brass and Alto Saxophone.

*f*

*sub. p*

D7

Musical staff for piano accompaniment, measures 189-192. The staff contains piano accompaniment with dynamics *f* and *sub. p*, and a chord marking D7.



193 KATE:

194

195

196

EDDIE:

No more.

No

MAE:

Gave up my legs and my place on the line.  
Rds, Br, Gtr

Bs Cl

(KATE:)

197

198

199

200

more.  
(EDDIE:)

No

more.

gave up the ring and the crown and the glove. I

(MAE:)

WOMEN:

My, my, my!

My, my, my!

MEN:

My, my, my!

My, my, my!

Pno, Rhythm

Rds, Br, Gtr

Bs Cl

*mp cresc. poco a poco*

(KATE:)

201 202 203 204

(EDDIE:)

gave it all up — for what I thought was

(MAE:)

gave it all up — for what I thought was

BROTHERS D'ARMANO:

Luv — Luv - va luv - va luv - va

BURRS:

JACKIE:

WOMEN:

Wild! Wild! Wild! Wild! Wild! Wild! Wild! Wild!

MEN:

Wild! Wild! Wild! Wild! Wild! Wild! Wild! Wild!

Sxs, Tpts, Vlns, Pno Rhythm

*mp cresc. poco a poco*

*cresc. poco a poco*

(KATE:)

205

206

207

No rules!

(EDDIE:)

Ed - die and Mae Ed - die and Mae Ed - die and Mae

(MAE:)

Ed - die and Mae Ed - die and Mae Ed - die and Mae

(BROTHERS D'ARMANO:)

Luv - va luv - va luv. Luv - va luv - va luv - va Luv - va luv - va luv. Luv!

(BURRS:)

Don't you ev - er think a - bout not - lov - in'

(JACKIE:)

Long as I got a free hand!

(WOMEN:)

More! More! More! More! Now! Now!

(MEN:)

More! More! More! More! Now! Now!

*cresc. poco a poco*

(KATE:) 208 209 210 211 212

[Hits MAE]

(EDDIE:)

[Slap's EDDIE]

(MAE:)

(BROTHERS D'ARMANO:)

(BURRS:)

me!

(JACKIE:)

(WOMEN:)

Now! Now! Now!

(MEN:)

Now! Now! Now!

*ff* Drs. Slapstick

Safety

GOLD: "What a night!"

GOLDBERG: "What a night!"

DOLORES: "What a night indeed. Come with me.

Musical score for piano and shaker, measures 213-215. The piano part features a melodic line with a *Tutti* dynamic marking and a *ff* (fortissimo) section. The shaker part is marked "Shaker solo" and consists of a rhythmic pattern of eighth notes.

216

KATE:

Musical notation for KATE's vocal line, measures 217-219. The melody includes triplet markings over measures 217 and 218.

You're on your own. No

BURRS:

Musical notation for BURRS' vocal line, measures 217-219. The melody includes triplet markings over measures 217 and 218.

Don't you ever think about not lov - in'

ALL OTHERS:

Musical notation for Soprano (S) vocal line, measures 217-219.

Don't-cha fuck with my par - ty! You can't take a-way what's mine.

Musical notation for Alto (A) vocal line, measures 217-219.

Don't - cha fuck what is mine.

Musical notation for Tenor (T) vocal line, measures 217-219.

Don't - cha fuck what is mine.

Musical notation for Bass (B) vocal line, measures 217-219.

Don't-cha fuck with my par - ty! You can't take a-way what's mine.

Brass

Musical notation for Brass instruments, measures 217-219. The part includes "wah" effects.

(Reeds & Vlns w/Chorus)

Musical notation for Reeds and Violins with Chorus, measures 217-219. The piano part is marked *mf* (mezzo-forte).

(KATE:) 220 221 222 223

rules. No

(BURRS:) me! Time for the de-vil to rise and shine.

S: Don't-cha know it's my par - ty! Time for the de-vil to rise and shine.

A: Don't-cha know it's my par - ty! Time for the de-vil to rise and shine.

T: Don't-cha know it's my par - ty! Time for the de-vil to rise and shine.

B: Don't-cha know it's my par - ty! Time for the de-vil to rise and shine.

(wah)

sub. p

(KATE:) 224 225 226 227

rules.

(BURRS:) 3 3 3 3

If Ba - by wants she'll get a huge she - bang.

S: My. my. my. My. my. my. Don't-cha

A: Don't-cha make my night so - ber. Don't-cha tell me I can't get high. Don't-cha

T: Don't-cha make my night so - ber. Don't-cha tell me I can't get high. Don't-cha

B: My. my. my. My. my. my. Don't-cha

Brass

(wah) (wah)

Pno Rds

*mf*

(KATE:)

228

229

230

(BURRS:)

S:  
A:  
T:  
B:

lem - me go dry. Don't - cha know that I got - ta keep my par - ty

lem - me go dry. Don't - cha know that I got - ta keep my par - ty

lem - me go dry. Don't - cha know that I got - ta keep my par - ty

lem go dry. Don't - cha know that I got - ta keep my par - ty

Sxs

sub. p

Bari Sx solo



231

KATE:

5

232

Wild!

MAE:

Ed - die

and Mae,

Ed - die

and Mae.

Wild!

EDDIE:

Ed - die

and Mae,

Ed - die

and Mae.

Wild!

BROTHERS D'ARMANO:

Luv - va,

luv - va,

luv - va,

Wild!

BURRS:

Wild!

S:

Wild!

A:

Wild!

T:

Wild!

B:

Wild!

Vlins

Tbn "Hold That T

Sxs, Tpts, Pno

(KATE:) 233 234

Wild!

(MAE:) Ed - die and Mae — Ed - die and Mae. — Wild!

(EDDIE:) Ed - die and Mae — Ed - die and Mae. — Wild!

(BROTHERS D'ARMANO:) Luv - va, luv - va, luv - va, Wild!

(BURRS:) Wild!

S: Wild!

A: Wild!

T: Wild!

B: Wild!

[ 7 beats ]

(KATE:) 235 3 236 237 238

Wild!

(MAE:) Ed - die and Mae Ed - die and Mae Ed - die and— Wild!

(EDDIE:) Ed - die and Mae Ed - die and Mae Ed - die and— Wild!

(BROTHERS D'ARMANO:) 3 3

Luv - va Lu - va Lu - va!

(BURRS:) Wild!

S: Wild! Wild!

A: Wild! Wild!

T: Wild! Wild!

B: Wild! Wild!

Tutti

*fp* *sffz*

# No. 27 Need / Black Is A Moocher

(MADELINE, OSCAR, JACKIE, MAE, EDDIE, BURRS, PHIL,  
GOLD, GOLDBERG, SALLY, NADINE, DOLORES, KATE)

*cue:*  
APPLAUSE SEGUE from #27

*cue to continue:*  
MADELAINÉ:  
Say Madelaine. Ma—de—laine,  
Ma—de—laine, Maaaa—duh—laine!

## Dirty Swing

Vamp (long)

Sxs, Rhythm

*p*

3

MADELAINÉ:

I need to feel your touch. — I know you feel the same. —

Pno, Br

*p*

*p*

6 7 8

I crave, — I want, — I beg, — I need —

Pno solo

Sxs, Rhythm

+ Tpts

A Sx

221

9 3 3 3 3 10

to hear you say my name.

Sxs, Br, Pno, Vlns

*mf*

+ Bs

11 (MADELAINE:) 12 13 3 3

I'm some - one you de - sire. I'm some - one you can trust.

MAE: Trust

OSCAR/JACKIE: + EDDIE: Trust

De - sire

Sxs, Gtr Tbn

Pno Tpts, Vlns, Pno

(MADELAINE:)

15

Musical staff for Madelaine. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings. The lyrics are "I need, I need,".

(MAE:)

Musical staff for Mae. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings. The lyrics are "I need, I need,".

ALL MEN:

Musical staff for All Men. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings. The lyrics are "I need, I need,".

Tpts, Vlms, Pno

Tutti

*p cresc.*

16

Musical staff with lyrics "I need I need I need to feel your lust". It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings.

Musical staff with lyrics "I need I need". It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings.

Musical staff with lyrics "I need I need". It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings.

Musical staff with dynamics *mp* and *f*, and instrument *Sxs*. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with triplet markings.

18

19 3 3 20

**MAE:**  
I need, I need.

**MAE:**  
Need I need I need

**KATE:**  
I need, I need,

**BURRS:**  
I need, I need.

**JACKIE / EDDIE / BROTHERS D'ARMANO:**  
Need. I need, I need.

**GOLD / GOLDBERG:**  
Hun - gry, hun - gry, hun - gry. Hun - gry, hun - gry, hun - gry. Hun - gry, hun - gry, hun - gry.

**Sxs** **Tnr Sx solo**

Pno, Gtr. Bs

Poco rall.

21 (KATE:) 22 23

I need, I need,

(BURRS:)

Forgotten what it's like to play with Burrs?

A Sx solo

+ Vlns (sust)

24 Lowdown "Hump"

Vamp (long)

cue to continue:

KATE: But the thing about Black...  
...what Black has...

25

A Sx solo

Pho, Gtr, Bs

26 KATE:

27

Black is a mooch - er and I like it like that. Three—

A Sx solo

Comp blues piano (ad lib)

(+ Bs. Gtr)

+ Cls



28 3 3 3 29 3 3 3

pock - et pooch - er and I. like it like that. I

A Sx solo

**Colla voce**

[Straight 8th's]

30 31 32

like him the way that he is: He is no

+ Cls + Vlns

A Sx solo 5 5

[Swing]

**A tempo**

33 34 35

in - no - cent, and Christ he's guilt - y where it counts.

Solo Vln 3

Br. Pno

Clf, Rhythm

mf

36

I use him dail - y in in - creas - in' a - mounts, — and I like it like

A Sx solo

A Sx, Br (w/plung)

*mp* Rhy

*p*

38

that. Uh-huh, uh - huh, uh - huh, uh - huh. I like it like

(Alto)

Rds, Rhythm

Clas

40

that! Mm-hm, mm - hm mm - hm mm - hm — I like it like

+ Rds, Tpt 2

Rhy

Rds

41

42

in the morn-ing light — when he rubs his beard, then he touch-es me. —

A Sax solo

Rhy

+ Brass

44

In the af-ter-noon, — When he draws my bath and un-dress-es me. —

+ Brass

46

Come 'round cur-tain time, — When he spends my dough and then cheats on me. —

+ Vlns

Clis

+ Brass

Più mosso

48 *mf* *p* *mf* *p*

+ Vins Cls + Pno + Tpt 1

Come the quar-ter moon, — When he drinks too much and then cries for me. —

50 *f* *mp* *f* *mp*

+ Tpt 1

Pno, Rds, Gtr

Break-in' a stray in — ain't — so — hard. —

52 *f* *mp* *f* *mp*

+ Brass

+ Bs

Tutti

Pno, Rds, Gtr

Had to teach him to play in — my — back — yard. —

54

Black is a li-ar and I like it like that. ————— Thinks ————— with his wi-re and I

*f* *mp* Cls, Rythm Rhythm A Sx solo Br A Sx

[Straight 8th's]

Rall.

A tempo

Like it like that. ————— I'm in for the thrill of the kill. —————

Clis A Sx solo Rds, Rythm Pon, Gtr, Vlns Tpt (St Mute) Tbn, Cls

— If I can't have him ————— then no-bo-dy

Clis + Brass Vlns Bs Cl, Bs

63 **Tempo I°**

(KATE:)

will. I need to feel his touch—

WOMEN:

MEN:

I need, I need,

I need, I need,

Tutti

65

I need to feel his sex.—

I need, I need,

I need, I need,

67

(KATE:)

68

(WOMEN:)

*ff*

I need to feel your sex. I need to hear my name.

(MEN:)

*ff*

I need to feel your sex. I need to hear my name.

Tutti

(Sxs, Pho)

69

70

I need his fire. I need

I need your fire. I need your breath. I need your blood. I need your-

I need your fire. I need your breath. I need your blood. I need your-

Tutti

(KATE:) 71 72 73  
lust. Lust. Lust.

(WOMEN:)  
lust. Lust. Lust.

(MEN:)  
lust. Lust. Lust.

GOLD:  
lust. Lust. Lust.

GOLDBERG: 5 5  
lust. Lust. Lust.

Cls. Glock  
Vins  
Alto Sx  
ff  
Pno, Tbn, Bs Cl. Bs

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five vocal staves and three instrumental staves. The vocal parts are for Kate, Women, Men, Gold, and Goldberg. The instrumental parts are for Clarinets, Glockenspiel, Violins, Alto Saxophone, Piano, Trombone, Bass Clarinet, and Basses. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'lust.', 'Lust.', 'ff', and 'Ped'. Measure numbers 71, 72, and 73 are indicated above the first vocal staff.



(KATE:) 74 75 76

(WOMEN:)

(MEN:)

(GOLD:)

(GOLDBERG:)

Cls, Glock  
Vlrs

A Sx

+ Vibes

Pno. Tbn, Bs Cl, Bs

Bs Cl

Segue as o

No. 28

People Like Us

(QUEENIE, BLACK)

cue:  
SEGUE AS ONE from #27

cue to continue:  
QUEENIE: "...pretend one of 'em's shining on you."

Andante

Vamp (Dialogue)

Stgs, Vibes  
(cued in Pno)

P

5

QUEENIE:

I al - ways want - ed to see the lights of Broad way.

+ Tpt 1 (Cup Mute)

I al - ways want - ed to hear the traf - fic roar.

9 4 4 10

I al-ways want-ed to be a part of New York Ci - ty's great big heart and now

Cl

11 12

I am I could n't ask for more

Tbn *fmp*  
(quasi car horn)

13 14 15 16

Tpt 2 solo  
*espr.*

Ped

17 18 19 20

Ped. *continue simile*

**Safety** (vocal last x)

*warning:*

**21** **QUEENIE:** "...into the walls, into nothingness. The end."

**BLACK:**

22

Peo - ple like us: We get thru the day Sur - vi - ving the ci - ty way — bet - ter than most. We

(Tpt 2 solo)

23

24

go thru the mo - tions — From night - cap to night - cap: Here but not here. With the heart of a ghost.

Tbn

25

26

Peo - ple like us: We meet — up some night In a room full of stran - gers who — call them - selves friends: —

Cl

Bs Cl. Bs. Pno

27 28

It feels like a dream. But it's too hard to tell where the dream begins. And the real world ends. And

+ Fl

Tbn

29 30

where where do we be -

Fl, Cl

+ Tpts, Vlns (sust.)

Tbn

Bs Cl, Bs, Pno

31 32 4

long? We might have to ask our - selves:

33 34 2 35

Where \_\_\_\_\_ Where do we be-long? \_\_\_\_\_

+ Tpts, Vlms (sust.)

Bs Cl, Bs, Pno

**Slower** (Dictated) **Rall.** **A tempo**

36 37 38 39

Peo-ple like us: \_\_\_\_\_ Pri - vate stock. \_\_\_\_\_ Where?

2 + Alto Sx + Cl, Tbn

40 41

Peo-ple like us. We take lov-ers like pills. Just hop-ing to cure \_\_\_\_\_ what we know \_\_\_\_\_ we can't fix. \_\_\_\_\_

Alto Sx

Bjo (cued in Pno)

Tbn

Bs Cl, Bs, Pno

42 43

— And we'll lay — in their arms And we'll say — pret-ty things: We'll be there, but not there But we'll still — get our kicks.

44 45

- Peo-ple like us: We sure get our kicks: and we heal aw-ful fast and we don't ev-en scar: We are

Alto Sx

Bjo (cued in Pno)

Tbn

Bs Cl, Bs, Pno

46 47

here but not here in a room full of friends we could join in the fray or stay — here where we are — and —

+ Fl, Cl

2

48 (QUEENIE:)

where ————— Where — do we be -

**BLACK:**

Where? —————

*Tutti*

*Tbn*

50 long? Do we need to ask our-selves ————— Where

51 52

Where? —————

53 Where — do we be - long? Peo-ple like us: —————



Musical score for measures 56-58. The score consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). Measure 56: The vocal line has the lyrics "Dam - aged goods." The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand. Measure 57: The vocal line has the lyrics "Where?". The piano accompaniment continues with similar textures. Measure 58: The vocal line has the lyrics "Where?". The piano accompaniment continues with similar textures.

59 **Più mosso**

Musical score for measures 60-62. The score consists of four staves: a vocal line (treble clef), a vocal line (treble clef), a piano accompaniment (grand staff), and a piano accompaniment (grand staff). Measure 60: The vocal line has the lyrics "dance a - lone". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand. Measure 61: The vocal line has the lyrics "on a crowd - ed". The piano accompaniment continues with similar textures. Measure 62: The vocal line has the lyrics "floor.". The piano accompaniment continues with similar textures. The score includes performance instructions: "Alto Sx solo" and "+ Vins".

A tempo



63 were-n't giv - en much. \_\_\_\_\_

64 \_\_\_\_\_

65 \_\_\_\_\_

66 \_\_\_\_\_

And we don't ex - pect much more. \_\_\_\_\_

Rds. Vlins + Tpt 2

Br, A Sx, Vlins, Rhythm + Rds

67

68 "More" \_\_\_\_\_ is not a word we use. \_\_\_\_\_

Tutti

*f* *mp*

69 \_\_\_\_\_

70 \_\_\_\_\_

"More" \_\_\_\_\_ would nev - er be e - nough. \_\_\_\_\_

*mf*



A tempo

78 79 80

We on - ly have our - selves. ——— Where ——— Where — do we — be -

We on - ly have our - selves. ——— Where ——— Where — do we — be -

Tutti Alto Sx

Rhythm, Vlns

81 82 83

long? ——— Peo - ple like us. ——— Lost. ———

long? ——— And found. ———

+ Fl 2

84 85 86 87

Where...? ——— Where...? ———

Where...? ——— Where...? ———

Cl (lead) Brass

+ Brass (sust) p + Celesta

Alto Sx

# No. 29

# After Midnight Dies

(SALLY)

*cue:*

APPLAUSE SEGUE from # 28

Lento

SALLY:

1 2 3 4 5

Down goes the

Br, Vlns, Gtr

*mf* *p* Vibes *mf* *p* A Sx

Bs, Pno

6

7 8 9

wall. Down goes the guard. Af-ter mid- night

Tpts, Vlns Sxs Vlns

Bs Cl 3 3 Trn Sx 3 3

Pno, Gtr, Bs

10 11 12 13

dies it ain't so hard to see the

Sxs, Vlns + Tbn *p* *poco*

(Bs Cl out)

14 truth. No need for lies. 15 16 17 What we are is  
+ Sop Sx, Cl

Vibes

+ Bs Cl

18 all we are af - ter mid night  
Rds, Vlms Br, Vlms, Pno

*mf* *ff*

+ Bs, Pno, Tbn

21 dies. 22 23 24

Vlms (div)

Tnr Sx

Pno solo (+ Random Cymbals and Vibe)

*ff* *mp* *p*

Bs Cl, Tbn, Pno, Gtr, Bs (Bs Cl out)

Segue

# No. 30

# Golden Boy

(EDDIE, BROTHERS D'ARMANO)

*cue:*  
SEGUE from #29

Blues 3/4

Musical notation for measures A, B, and C. The piano part features a solo with a 7-measure phrase and two 3-measure phrases. Dynamics include *p* and *p.*

Musical notation for measures D, E, and F. The piano part continues with sustained chords and bass lines. Dynamics include *p.*

*warning:*

PHIL: "What time is it?"

EDDIE: "Late."

MAE: "Too late."

EDDIE:  
(last x only)

1

Musical notation for measures 2, 3, and 4. The piano part includes a 7-measure phrase. Dynamics include *p* and *p.*. Lyrics: "When the"

+ Bs Cl, Bs

5 gold en boy goes down, Hell, the

Pno, Gtr

Tbn solo

Bs Cl

Bs

9 crowd they get mean. Can't be - lieve what they've seen, Can't be

Pno, Gtr, Bs

13 true. When the gold en boy goes

+ Tpt 1

+ Cls

Tbn solo

Tbn

**Più mosso**

17 down, Fame steps up with a crunch, lands a

Rds, Pno, Rhythm

Tbn



21 22 23 24

dirt - y left punch and you're lunch for the news - pa - pers:

+ Vlns, Fl, Tpts

25 26 27 5:3

Fl, Tpts, Pno, Vlns "Give us a smile, boy. You're the pride of your

+ Vlns

f Tbn, Cls, Pno mp Cl solo

+ Bs

28 29 30

Fl, Cl, Vlns race. Hey, wait. Use the back door, re

Fl, Tpts, Pno, Vlns Cl solo

mp f mp

31 32 33 5:3 3 4 4

mem - ber your place. You can look at the white girls

p Pno solo + Brass

+ Bs Cl

34 35 36

sure, But champ, don't you

Cl solo 6 6

Cl, Bs Cl

*p*

**A tempo**

37 38 39 40

touch. When the

Tpt 2 solo Cl solo 6

Cls

*mp*

41 42 43 44 45

gold - en boy went down. Did I feel like a

Cls, Gtr

*mp* *p*

Bs

**Colla voce**

46 47 48 49 50

he - ro? Not much.

Tpts (Harmon) Tbn

*p*

51

PHIL:

52

53

54

M - m - m

M - m -

OSCAR:

M - m - m

Who cares if we mis - be - have?

Pno, Gtr

Bs Cl, Bs

*p*

3 3

55

56

57

58

m - m - m - m - m - m

We won't have a jeal - ous bone.

M - m -

Rall.

59

60

61

A lit - tle M - m - m. And we'll

m - m - m - m - m - m

And we'll

+ Cl

62 63 64 65

both be back in each oth - er's arms come

both be back in each oth - er's arms come

+ Rds, Vlns

66 67 68

morn. Mmm

morn. Mmm

+ Tpts

69 70 71

EDDIE:

When the

72

73 74 75

gold - en boy went down. Did I

Cl solo Tbn

Gtr, Tbn

Bs

76 77 78 79

feel like a he - ro? Not

Tbn, Gtr, Bs

80

81 82 83

much. Tpts (Harmon) Piano solo Not

Bs Cl

Bs

84 85 86

much. Tpts (Harmon) Bs Cl solo

Bs

# No. 31 The Movin' Uptown Blues

(GOLDBERG, GOLD)

*cue:*  
SEGUE AS ONE from #30

*cue to continue:*  
GOLD: "...and now I'm Golden  
No, no, you're...."

## Moderate Blues [♩♩ = ♩<sup>3</sup>♩]

Vamp (under dialogue)

1 2 3 4

*pp* Vlns

Pno, Vibes

5

## Colla voce

GOLDBERG:

GOLD:

ten. 6 ten. 7

Can't find my shoes. Ain't see - in' straight. Don't know the time. But I

Cls, Flg 1

*p*

Bs Cl, Bs

## Più mosso

GOLDBERG:

8 9 10

think it's too late. — Don't know how I got — here. —

+ Flg 2, Vlns

*p*

3

Rit.

Tempo I°

GOLDBERG:

11 Don't know where I am. 12 For - got my name, Must -

ten. Cls, Tbn + Flg 1

ten. mp Bs Cl, Bs

GOLD:

14 - be the booze. 15 If I had ta name what I feel right now 16 I'd

+ Flg 2

Poco accel.

GOLDBERG:

17 call it: 18 "The Mov-in' Up-town Blues." 19 20 We

Cl

Bs Cl 3 Bs Cl

21

Più mosso

3 22 23

did too much too soon, so what - Ev - ry - bo - dy does. The ci - ty's full of guys like us For

Vlms, Tpt 1, Cel

mp Cls, Tbn, Gtr

GOLD:

GOLDBERG:

24 3 25 3 26

get-ting who they was. — I think I ran a del-i once. — I think I had a wife.

Vlns, Cl Cl, A Sx

8va----- Cls, Gtr, Drs (Cued in Pno)

Bs

BOTH:

27 3 3 28 3 3

Walked in that door to-night — and WHAM — I'm liv-in' some-one el-se's life. —

Pno, Rds, Br, Vlns

Gtr, Drs, Bs

29 (unis.) 30 31

Don't got a past. — Don't got a name. — Can't go back to from where.

Cl

*mf*  
Bs Cl



32 33 34

ev - er I came. Whole room's spin - ning cra - zy.

Cl, Bs Cl

Tpts, A Sx, Pno, Vlms

shake

*mp* *mf*

Pno, Bs

*cue to continue:*

**DOLORES:** "Hell hath no fury like a woman...performer...legend scorned."

35 36

Some - one make it stop!

*mf* *f*

37

**Colla voce**

**GOLDBERG:**

**GOLD:**

**GOLDBERG**

38 39

I need my pants. I need my shoes. To - mor - row we'll be so - ber men And

Cl, Vibes + Tpt (Harmon)

Cl, Vlms

Bs Cl, Bs

GOLD: Gold and Golden?  
GOLDBERG: Gold and Golden.

BOTH:

Musical score for measures 40-42. The vocal line (treble clef) contains the lyrics: "Jew - less Jews. To - night we're lost in". The piano accompaniment (grand staff) includes parts for Vibes, Tpt 2, and Brass (Harmon). Dynamics include *p* (piano) and *B* (brass). A double bar line is present between measures 41 and 42.

Bs Cl solo

3

Musical score for measures 43-45. The vocal line (treble clef) contains the lyrics: "The Mov - in' Up - town Blues.". The piano accompaniment (grand staff) includes parts for (Brass), Solo, and Vlms. Dynamics include *p* (piano) and *mp* (mezzo-piano). A double bar line is present between measures 44 and 45.

Gr. Pno. Bs Cl, Tba

Applause segue

# No. 32 The Lights of Broadway (Reprise)

(NADINE)

*cue:*  
APPLAUSE SEGUE from #31

**Presto (Breathless straight 8th's)**

G Ukelele

+ Tpt 1, Tbn, Vlns

*p* Pno

+ Cl, Vla

Fl, Glock

**Safety** (vocal last x)

2

NADINE:

I al - ways want - ed to see the lights of Broad - way.

+ Tpt 1, Tbn, Vlns

+ Cl, Vla

4 I al - ways want - ed to hear — the traf - fic roar. —

(Uke continue simile) Brass

5

6 I al - ways want - ed to be — a part — of New York Ci - ty's great — big heart — and

7

+ Sop Sx, Cl

Pno, Stgs

8 now I am — I could - n't ask for more.

9

10

**NADINE:** "Can I have some more?"

[SHE sniffs up line of cocaine]

11

I al-ways want-ed to jin-gle with—the right crowd,

Brass

Cl solo

+ Stgs (sust)

+ Tba

Bari Sx solo

I al-ways want-ed to feel—like I be-long.

Br. Stgs

Cl

Fl

I wan-na feel like all the big girls do, all bright and fizzed—and spe-cial too.—There's noth-

Tbn solo

5

5

5

5

17 18

ing wrong— with that.— There's noth-ing wrong, There's noth-ing wrong.— There's noth-ing wrong—

Stgs

Pia

19 20

with Pough - keep - sie that liv -

Tpts

Rds + Pno

mp

+ Bari Sx

21 22

in' in— Man-hat - tan would - n't fix. Hal I'm just a

Tutti Sop Sx

mf

23

kid in Pough - keep - sie, but

25

here a girl - can get her grown - up kicks.

Tutti

Pno, Rds, Stgs (pizz)

28

I al - ways want - ed to see - the lights - of Broad - way.

Brass +

Stgs. Uke

30 *And I was told If I looked too close I just might go blind. — But*

31

Rds

Pno, Tbn, Bari Sx

32 *lit - tle sis - ter's loose and wants her share — of juice. —*

33

Rds, Tbn, Uke, Pno, Stgs + Br

34 *If the lights of Broad - way*

35 *Stgs (trill)*

36

Rds, Br (Flutter)

*sfz mp ad lib blur*

Fl, Pno, Stgs, Vibes *p mp cresc.*



Musical score for measures 37-38. The top staff is a vocal line with lyrics: "blind me I don't". The second staff is a vocal line with the instruction "Sigs (trill)". The piano accompaniment consists of two staves (treble and bass clef) with a complex rhythmic pattern.

**Maestoso (In 1)**

Musical score for measures 39-43. The top staff is a vocal line with lyrics: "mind". The second staff is a vocal line with the instruction "Fl, Cl". The piano accompaniment consists of two staves (treble and bass clef) with a complex rhythmic pattern. The tempo is marked "Maestoso (In 1)".

Bari Sx, Pno, Tbn, Timp

Segue on cue

# No. 33

# More

(JACKIE)

*cue:*

JACKIE: "What did you say?" (*music starts*)

**NADINE:**

"I want some more."

Moderato

1 *ten. ten.* 2 3

I could lap up all the cham - pagne in Pa - ree. I could

Stgs, Cl Cls, Vlns, Mrba Cls

*mp* [Pno tacet] Br, Gtr

4 5 6

slurp up all the oy - sters in Ca - pri. I could eat and drink and snort and swill and

+ Vlns, Mrba Cls + Vlns, Mrba

Br, Gtr

7 8 9

nev - er feel I've had my fill— (It real - ly is - n't eas - y be - ing me) To sa - ti - ate me is a

Rds, Vla. Mrba + Pno (opt)

10 11 12 3

chore: \_\_\_\_\_ Oth - ers know when to say e - nough's e -

Tnr Sx Cls, Vlns, Mrba

13 14 15

nough Lit - tle Jack - ie - can on - ly say: I could

+ Br, Vlns

16 17 18

kiss a doz - en lips and lock 'em tight. I could kiss a hun - dred more to - mor - row

Br, Rds, Stgs Cls, Mrba Cls, Mrba

Bari Sx, Bs

19 20 21

night. I could kiss and kiss and kiss and kiss and kiss and kiss and

Br, Rds, Stgs Bari Sx, Tbn, Bs

Colla voce

22 23 24 + Stgs

nev - er feel a sec - ond of de - light— But in the morn - ing I'll be sore.

Tpt 1, Sxs, Stgs

*mp*

Cl solo

3 3

Tbn, Bari, Sx, Bs

26 A tempo

25 27

Oth - ers know when it's time to call it quits:

Trnr Sx soló 3

Tpts, Gtr, Mrba

+ Sxs

Tbn, Bari, Sx, Bs

28 29 30 3

Oth - ers know when their cups are ov - er - filled: Oth - ers know how to say: "I'll take

+ Sxs

Accel poco a poco

31 32 33 5 3

this or that" — or "eith - er/ or" — or "Neith - er/ nor" Lit - tle

Stgs

+ Cl, Sop Sx

+ Tpts

*cresc.*

Pno, Gtr, Bs, Sxs (sust)

Swing (Faster)

34 Jack ie can on ly say: Sl, Sop Sx

Alto Sx

Tutti

36 More jagged

+ Tpt 1

37 More dan - cing. More she - bang. More par - ty. More

Rds, Vlms, Pno

Tbn (fall)

Pno, Bari Sx, Bs

39 va - ri - e - ty. More mo - tion. More piz - azz. More dan - ger. More tox - i - ci - ty.

40

41

42

43 + Tpt 1, Stgs 44 45 46

All I want is (I don't know what it is I want) —

Tutti

Alto Sx, Cl

Bari Sx, Tbn, Bs, Pno, Drs

**NADINE:**  
"No! Stop!"

49 (Gradual cacophonous build)

47 + Tpt 1, Stgs 48 50

All I want is More!

Tutti

Br. Vlms

+ Tnr Sax. Bari Sax (ad lib solo)

Pno. Mrba, Drs

4x

Cut on cue

51 52 53 54

More! More!

+ Cl, Tbn (ad lib solo)

+ Tpt 2 (ad lib solo)

Fine

# No. 34 Love Ain't Nothin' / Welcome To Her Party

(KATE, BURRS)

*cue:*

SALLY: "Who's Sally?"

Slow

EDDIE:  
"Mae..."

MAE:  
"I'm here, Daddy Eddie. I'm here."

BURRS:  
"Will everybody please go home."

Clarinet solo

*mp*

A B

Fast, with intensity

[Dialogue: KATE and BLACK]

1

Sxs (1st x only)

*p*

Pno, Bs, Drs

2 3

**Safety** *cue to continue:*  
KATE: "Well, well, well."

4 5 6

7

KATE:

8 9

Lov-er-man's in love? Go on. Be "In love"

Sxs

10 11

- ain't it sweet? Come morn-ing she'll be back in the arms of the

12 13 14

clown and, Lov-er-man, your ass will be out in the street.

Vlins

15 16 17

And then what? Back to ped-dling that old mooch? "Black likes the way that you

Br, Sxs Sxs Tpts

*sf* *mp* *f*

+ Vlins (15ma)

Tbn



18 19 3 3 20 3

look to-night, el - e - gant, sleek and cool." It's get-ting old. You're

Sxs Tpts Sxs

21 3 22 3 23 3

- get-ting old. There are young - er men out there now, Mis - ter Black.

Pno, Br Sxs, Vlins

24 25 3 26 3

I'm gon-na tell you some-thing. Some-thing I learned, too long a-go.

Tpts

27 28 3 29 3 3

Love ain't noth-in' but a whole lot of noth-in'. And you know what it's real - ly a -

Tutti Sxs + B Sx



Safety

BLACK:

That's you Kate. That ain't m

41 42 43

lot - ta noth - in'.

Vibes

44

KATE:

45 46

Don't you mess my par - ty. Don't you mess with me. Don't you fuck with

Tbn solo (Chattering)

Vamp

cue to continue:

BURRS: "... Yes she is."

47 48 49

me!

Sxs + Tpts (1st x only)

50

BURRS:

51

Wel - come to her par - ty. How — you like the dress? Wel - come

Pno, bs Cl. Bs. Drs



52 to her par - ty. — "Ba - by, 53 where's my ice?" Who — 54 here's up for ac - tion? — Who —

55 here's — new? — 56 Wel - come to her par - ty.

T Sx

Vamp

*cue to continue:*

**BURRS:** "... just-a festerin' underneath."

57 Who the hell in - vit - ed you? 58

Pno, Bs, Drs

59

**BURRS:**

60 Wel - come to her par - ty. — 61 "Burr - sie, where's my ice?"

62 63 64

Queen - ie's up for danc - in'

Ww, Vlns, Tpts

*cue to continue:*

**Safety**

QUEENIE: "...seeing you dead!"

65 66 67

Queen - ie's up for an - y - thing to - night. Queen - ie. Queen - ie, Queen - ie.  
(1st x only)

[BLACK pulls QUEENIE into the bedroom] QUEENIE: "I gotta go. I gotta... I can't breathe, I can't... I can't..."

68 69

Ww, Tpts, Pno, Vlns

*p* *f* Tbn

BLACK: "What do you want?" QUEENIE: "I want... I want..." BLACK: "Just say it. Tell me. Anything."

70 71

Pno, Vibes (fast shimmer)

Segue as on

# No. 35

# What I Need

(QUEENIE)

*cue:*  
SEGUE AS ONE from #34

Freely

QUEENIE:

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked 'Freely' and includes dynamic markings such as *f*, *p*, *mf*, and *Tutti*. The lyrics are: 'I don't want no fight-in'. I don't want no booze or brok-en glass. I don't want no honk - y tonk or used up mooch. I don't want no sha - dows. I can feel 'em press - in' down on me.

**System 1:** Measures 1-3. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The lyrics are: 'I don't want no fight-in'. I don't want no booze or brok-en glass. The piano accompaniment has dynamics *f* and *p* with a hairpin. The word 'Tutti' is written above the piano staff.

**System 2:** Measures 4-5. The vocal line continues. The lyrics are: 'I don't want no honk - y tonk or used up mooch.' The piano accompaniment has dynamics *f* and *p* with a hairpin.

**System 3:** Measures 6-8. The vocal line continues. The lyrics are: 'I don't want no sha - dows. I can feel 'em press - in' down on me.' The piano accompaniment has dynamics *mf* and *p* with a hairpin.

9 A tempo

10 11 12

I don't want the night— I don't want the dark— The "Waz-za waz-za blonde". The

Cls, Gtr, Pno, Vlns

*mp*

Pno, Bs

13 14 15 16

gin - and - screw - it eyes, The tint - ed mask of

Vlns, Bs Cl

17 18 19 20

snow and lies.

Vlns, Pno

+ Bs Cl

21 22 23 24

What I wish, What I want, What I need.

Br, Vlns, Pno

*sfz* *mf*



25 26 27 28

I need I need I need I need

Stgs, Brass Sxs, Bs Cl

*mf*

29 30 31

I need.

Segue as one

No. 36

How Many Women In The World?

(BURRS)

cue:  
SEGUE AS ONE from #35

cue to continue:  
BURRS: "You don't know a goddamn thing about Queenie and me..."

Not too fast = 132  
(Menacing)

1 2 3 4 5 6

Brass (Harmon Mutes)

*p* Pno, Bs, Drs

*pp* *mp* *pp*

Safety - vocal last x

7 8 9 10

How man-y wo-men in the world? How man-y wo-men? Take your pick. So how

Sxs, Gtr

+ Bs Cl

11 12 13 14

- come I hook in - to that one? She knows my ev - 'ry trick. Yeah, she

15 16 17 18

knows what makes me tick, tick, tick. Too late, now the dam-age is done.

+ Cow Bell

19 20 21 22

How man - y wo - men in the world know how to push that mag - ic but - ton, Boom!

23 24

How man - y, man - y, man - y man - y, man - y, man - y, man - y

Tpts, Vlms

*pp*

25 26 27 28

wo - men? ————— One. —————

Sxs

*p*

29

How man - y wo - men on the earth? How — man - y wo - men can I bear? How —

Stgs, Sxs  
+ Gtr

33

- come I put up with that — one who's tan - gled in my hair? — She's got

37

in my ev - ry - where — In my skin, In my blood, All I hear and see.

Vins, Gtr

41

How man - y wo - men on the earth get in so deep they kill my sleep —

Tr Sx (non espr!)

45

46 47 48

How man-y, man-y, man-y, man-y, man-y, man-y, man-y wo - men?

Brass, Tnr Sx, Vlms

**Vamp** *cue to continue:*  
GOLD: "Burrs, we were just..."

49 50 51 52

She.....

(1st x only)  
Sxs, Tbn

53

54 55 56

What oth - er wo - man can take the punch - es? Pow!

Br, A Sxs, Vlms, Gtr

Bs, Pno, T Sx, Bs Cl

57 58 59 60 61

What oth - er wo - man would like the punch - es? Pow! Pow! Pow!

62 What oth - er wo - man can look at me and say "O - kay, ——— it - ll

63 3 64 3 65 66

Tnr Sx

Pno, Bs Cl, Bs

67 do." "O - kay, ——— it - ll

68 69 70

Br, Sxs, Pno, Vlms

*mp* *f*

Bs Cl, Pno, Bs

Poco accel.

71 do." "O - kay, ——— it - ll

72 73 74

+ Cl

*mp* *f*

75 do." "O - kay, ——— it - ll do." 80

76 77 78 79

*mp* *f* *cresc.*

Accel.

81

Presto

+ Cl

82 83 84

"Ma - rie is trick - y. Sly and stick - y. Brud -

Br

Pno, Bjo, Drs

+ Tbn, Tnr Sx

85 86 87

da, you watch out for dat gal;

Br, A Sx

88 89 90 91

She gwi - na lub ya like dere's no to - mor - rah.

+ Cl, Vlns

T Sx, Bs Cl, Tbn

Slower

92 93 94

But come to - mor - rah you gots plen - ty of

Tpt 1

Br, Vlns, Pno

+ Cl

Bs Cl, Gtr. Bs

95

Tempo I°

96 97 98 99

sor - rah... O - kay. It - 'll

Sxs, Tpts, Pno, Vlms

*f* *pp*

Pno, Bs Cl, Bs

100 101 102 103

do. O - kay. It - 'll

104 105 106 107

do.

108

109 110 111

How man - y wo - men in the world? How man - y wo - men can I take? How

Rds

Pno, Bs, Mrba



112 113 114 115

— much more of that one can I take un - til I break? But

Rds, Vlns (trem)

116 117 118 119

I'm not gon - na break, 'Cause when I break, \_\_\_\_\_

Tbn, Vlns (pizz) Tpt 1, Vlns

*pp*  $\curvearrowright$  *ff*

120 121 122 123

Nas - ty things oc - cur. \_\_\_\_\_

Vlns

124 **Pesante (poco meno mosso)**

125 126

How man - y wo - men in the world make me weak, Break me

Rds, Br, Pno, Vlns

*mf*

Rall.

127 down, Chew me up? Spit me out. Make me

130 yowl.

Tutti

f

134 How man-y, man-y, man-y. man-y, man-y, man-y, man-y wo-men? Her.

138 Lento

139 Her. Her.

Cls, Pno, Vlms

Tam-Tam, Bs, Pno

Direct segu

# No. 37

# When It Ends

(DOLORES)

*cue:*  
DIRECT SEGUE

Moderato (♩ = ♩<sup>3</sup>)

*cue to continue:*

DOLORES: "Seeing who's got the stuff and who has not."

Long vamp

1 2 3

Cl. Mmmba

Tbn

Bs

DOLORES: (sounds 8vb throughout)

4 5 6

So you think the par - ty's gon - na last for -

Cl. Mmmba

(hold last x only)

Bs

7 8

ev - er. And you'll al - ways fly this high, but that de -

3

9  
 pends. The high - er the high, the hard - er you're gon - na

11  
 crash back down when it

12

13  
 ends. You can

14

15  
 make a for - tune do - in' next to noth - in'. You can

16

Bs

17 18

8 sit there on your ass and screw your friends. But you

19 20 21

8 bet - ter know how to kick kick kick your way out of the

Tutti

22 23

8 burn ing room when it

Vlns, Tpt 1

Cl. Pno, Drs

Pno, Br, Gtr

Cl. 3

24 25

8 ends. You can

Cl, Tpt 1, Vlns

Bs Cl. Tbn. Bs

26

27

3

Tutti

sell your bo - dy to the high - est bid - der. — You — can

*mp*

Cls, Pno, Gtr, Vlins

28

29

3

call it love and cash the di - vi - dends. You can

Br, Vlins, Pno, Gtr

Vlins

Cls, Tbn

Bs Cl

3

30

31

take a mil - lion lov - ers, but you're on your

Cls, Vlins

+ Brass

Rhythm

32

33

34

3

own when it ends. —

*mp*

*cresc.*

*f*

3

Accel.

35

Beau - ty won't mat - ter and brains won't mat - ter when the

Cl, Vlns, Pno

*sub. p* *more legato*

+ Bs

world falls a - part one cold and starv - ing night.

+ Brass

*mf*

3

Mo - ney won't mat - ter and love won't mat - ter if you

Tutti

*p*

3

don't got the balls for that one last fight. I can

Vlns, Brass

Rhythm, Cls

43

+ Vlms

tell you that no part - y lasts for - ev - er. I been

Brass

+ Cl solo (ad lib)

Pno, Bs, Drs

there and there and there and seen e - nough. — And you

Cl

+ Tbn

Cl solo

Cl, Tpts

bet - ter hope to Je - sus or Mo - ham - med or what - ev - er that you

Tutti

mf (Dictated)

got the right stuff — when it

Cl, Tpts, Rythm

mp dim.

Cl, Bs

+ Vibes, Vlms

51

52



Musical score for measures 53-54. The top staff (treble clef) contains a melodic line with a triplet of eighth notes at measure 53 and a fermata over measure 54. The bottom staff (bass clef) contains a piano accompaniment. The key signature is two sharps (F# and C#). The score includes the following annotations: "ends." with a line extending to the right, "Pno, Mrmba" above the piano part, "+ Tbn (Cup)" below the piano part, and "+ Cl (Rd 3)" above the piano part. The lyrics "When it" are written below the piano part.

Musical score for measures 55-56. The top staff (treble clef) contains a melodic line with a triplet of eighth notes at measure 55 and a fermata over measure 56. The bottom staff (bass clef) contains a piano accompaniment. The key signature is two sharps (F# and C#). The score includes the following annotations: "ends." with a line extending to the right, and the lyrics "When it" written below the piano part.

Musical score for measures 57-59. The top staff (treble clef) contains a melodic line with a fermata over measure 57 and another fermata over measure 58. The bottom staff (bass clef) contains a piano accompaniment. The key signature is two sharps (F# and C#). The score includes the following annotations: "ends." with a line extending to the right, "Tutti" above the piano part, "fp" (fortissimo piano) below the piano part, and "ffz" (fortissimo z) below the piano part. The measure numbers 57, 58, and 59 are indicated above the top staff.

No. 38

This Is What It Is

(QUEENIE)

cue:  
APPLAUSE SEGUE from #37

Andante

QUEENIE:

1 2 3

The stars are

Cl solo

Stgs

+ Tpt 1

+ Tpt 2, A Sx

Pno, Gtr, Tbn

4 5 6 7

gone. Slipped out - ta sight. I ought-a

Vibes

Stgs

+ Sxs

+ Bs (pizz)

Pno, Gtr

8 9 10 11

fol - low them in - to the night. But here is

Rds

A Sx

Cl

Tpt 1, Stgs

mp

poco

+ Tbn

Bs

12

13 14 15

good. Feels al - most right. Don't call it

Cl solo

Vls, Tnr Sx (8vb)

Pno

16 17 18 19

love. yet. Just call it: light.

Rds, Stgs

Tnr Sx

Rds, Vlms (+ 8vb)

Tpts

+ Gtr

20 **Più mosso**

21

This is what it is to wake up, yeah.

Pno solo

Stgs

22 23

This is what it is to feel warm. yeah.

(8<sup>va</sup>)

Stgs. Br

24 25

This is what it is to be filled, sure. This is what it is to be lost, help.

Rds, Tpts

+ Stgs, Tnr Sx

*mp* *cresc.*

Bs Cl

Tbn, Bs

26 27

This is what it is to be scared, God. This is what it is. This— is what it

Rds, Stgs, Pno, Tpts

Pno

*mf*

Tpts, Stgs

Bs Cl

28

is to know the day ————— And meet the

Rds, Stgs, Pno

Bs Cl

*f* Tutti

+ Pno

31 32 33 34

sun ————— And find that I am not — the on - ly

Tpts, Tnr Sx

*mf* *mp*

Pno, Bs Cl, Gtr, Bs

35

36

one. I am not the on - ly one who's a - fraid of the

Stgs, Sxs

Pno

Bs Cl, Bs

37 38 39

world too big and bright. —————

Rds, Vlins

Rds, Stgs, Gtr, Pno

*mf* *mp*

Tnr Sx

Tbn solo

Bs Cl, Pno, Bs

+ Bs

40 41 42

This is what it is \_\_\_\_\_ to live in...

Rds, Vibes

*p*

**Tenderly (slower)**

[Dialogue: BLACK and QUEENIE]

43

Pno solo

44 45 46

*p*

+ Vibes

Cl solo

47 48 49 50

*pp semplice*

Pno

Pno solo

51 52 53 54

*pp*

+ Vibes

Segue on cue

# No. 38A Victrola Pre-Record

## (Marie Is Tricky - Reprise)

(BURRS)

NB: This cue is comprised of two separate parts.

#38A is to be pre-recorded and played through stage speakers so as to appear to be coming from the victrola.

#38B is played live during the performance overlapping the pre-recorded cue (starting at Bar 4) and segues into #39]

**Presto** BURRS: (Sung on tape)

1 2 3 4 5 + Vlns (8va)

"Ma - rie is trick - y Sly and

Cl, Tmpl Blks

Pno, Bjo, Drs

Br, Sxs

Tpts, A Sx

+ Tba

6 7 8 9 10

stick - y, Brud - da, you watch out for dat gal; — She gwí - na

Vlns

+ Tpt 1

Pno, Tpts, A Sx





No. 38B

Victrola Overlap  
(Marie Is Tricky - Reprise)

(ORCHESTRA)

cue:

Sound of VICTROLA is established (On tape)

VICTROLA (BURRS):  
(On tape)

1

"Ma - rie is trick - y, Sly and stick - y, Brud - dah, you watch out for dat gal, —

Ww

*p*

2

She gwi - na lub ya like dere's no to - mor - rah, —

Tpt 2, Cls, Pno

BURRS: (entering and singing with Victrola)

3

But come to - mor - rah, you got plen - ty of... [Tape fades out]

Vins (Ww, Tpt out)

*ff*

Attacca (No. 39 Finale - Part 1)

# No. 39

# Finale - Part 1 (How Many Women? - Reprise)

(BURRS)

*cue:*  
ATTACCA from #38A-B

**Moderately fast**

**Play 2 times only**

BURRS: (1st x only)

8

1 2

sor - - - - - rah"...

*mp* Pno, Bs, Drs

8<sup>vb</sup>

3

Pno, Vlns (harm) 4 5 6 7 8

Tpts (Harmons w/stem)

+Bs Cl, Tbn

(8<sup>vb</sup>)

9 10 11 12 13 14

(8<sup>vb</sup>)

Musical notation for measures 15-20. The system includes a vocal line with notes 15-20 and a piano accompaniment with treble and bass staves. A dashed line below the piano part is labeled (8<sup>va</sup>).

Musical notation for measures 21-24. The system includes a vocal line with notes 21-24 and a piano accompaniment with treble and bass staves. A dashed line below the piano part is labeled (8<sup>va</sup>).

Musical notation for measures 25-28. The system includes a vocal line with notes 25-28 and a piano accompaniment with treble and bass staves. A dashed line below the piano part is labeled (8<sup>va</sup>).

Musical notation for measures 29-34. The system includes a vocal line with notes 29-34 and a piano accompaniment with treble and bass staves. A dashed line below the piano part is labeled (8<sup>va</sup>).

*cue to go on:*

**BURRS:** "... a great deal Jew."

**Safety**

35 36 37 38 39 40

+ Chime

(8vb)

41

42 43 44 45 46

Tpts (Harmons w/stem)

(8vb)

**QUEENIE:** "Burrs, what are you doing?"

Burrs, put down the gun.

47 48 49 50 51 52

(8vb)

**Safety**

53 54 55 56 57 58

(8vb)

59

[BURRS points the gun at BLACK]

Ww, Tpts, Stgs

*f*

(8vb)

Cls

(8vb)

67

Intense

Ww, Stgs

Brass

BURRS: "You... I loved you! I loved..."

*Fast (Ad-lib)*

**BURRS:** **Safety** (Vocal ad-lib when ready)

74 How man - y wo - men in the world say: \_\_\_\_\_ "O - kay, — it - 'll

*Fast (Ad-lib)*

**Safety** (Vocal ad-lib when ready)

76 do." \_\_\_\_\_ 77 78 How man - y, man - y, man - y, man - y, man - y, man - y man - y

*p*

**On cue:** **QUEENIE:** "Please don't do this."

79 wo - men? 80 You. You. You. 81

Bs Cl, Bs [Hold till gunshot]

*sub* ----- **Attacc**

# No. 40

# Finale - Part 2 (Queenie Wazza Blonde)

(GUESTS)

*cue:*  
ATTACCA from #39 [Gunshot!]

Brass, Trp Sx

Vins, Cls, Bjo

Pno, Bs Cl

(Tpt 1 out)

(Tbn out)

+ Bs

7 Moderate "Raunch"

8

A7(b13)(#11)

8va

Drs, Perc

Pno solo

9

SOP 1:

10

Queen - ie

Queen - ie

and she

SOP 2:

Queen - ie waz - za blonde

and her age

stood

still

ALTO:

Queen - ie waz - za blonde

and her age

stood

still

and she

JACKIE:

Queen - ie waz - za blonde

and her age

stood

still

and she

TENORS + OSCAR/PHIL:

Queen - ie

Queen - ie

BARITONE:

Queen - ie waz - za blonde

and her age

stood

still

and she

BASS:

Queen - ie waz - za blonde

and her age

stood

still

and she

Vlns

guz

Tutti

f

3



(SOP 1:) 11 12  
danced twice a day in the vau - de ville. —

(SOP 2:)  
twice a day in the vau - de ville. —

(ALTO:)  
danced twice a day in the vau - de ville. —

(JACKIE:)  
danced twice a day in the vau - de ville. —

(TENORS + OSCAR/PHIL:)  
Queen - ie — vau - de ville. —

(BARITONE:)  
danced twice a day in the vau - de ville. —

(BASS:)  
danced twice a day in the vau - de ville. —

+ Vibes

(8<sup>va</sup>)

1/2 OF GROUP:

OTHER 1/2:

ALL:

WOMEN:

13 14 15

So. So. Now you know,

TENOR:

So. So. Now you know,

BARI/ BASS:

So So Now you know,

Tpt 1, A Sx Sxs Tpts  
Pno, Bjo, Drs  
+ Tba

16 17 18

A fas - ci - na - ting wo - man as they

A fas - ci - na - ting wo - man as they

A fas - ci - na - ting wo - man as they

+ Rds, Vlins Br, A Sx, Vlins  
Pno, Bari Sx, Tba, Drs

20

SOPRANO:

19

go. — Queen - ie

Queen - ie waz - za

ALTO:

go. — Queen - ie

Queen - ie waz - za

JACKIE:

go. — Queen - ie waz - za, Queen - ie

TENORS + OSCAR/PHIL:

go. — Queen - ie waz - za Queen - ie waz - za waz - za waz - za

BARITONE:

go. — Queen - ie waz - za Queen - ie waz - za waz - za waz - za

BASS:

Queen - ie waz - za waz - za waz - za Queen - ie waz - za waz - za waz - za

Vins

Tutti

Sxs

*mf*

*mf*

(SOPRANO:) 21 3 3 22

Queen - ie waz - za Queen - ie!

(ALTO:) 3 3

Queen - ie waz - za Queen - ie!

(JACKIE:)

waz - za Queen - ie waz - za Queen - ie!

(TENORS + OSCAR/PHIL:) 3

Queen - ie waz - za waz - za waz - za Queen - ie!

(BARITONE:)

Queen - ie waz - za waz - za waz - za Queen - ie!

(BASS:)

Queen - ie waz - za waz - za waz - za Queen - ie!

3 3

3 3

Segue as on

# No. 41

# Finale - Part 3

## (This Is What It Is)

(COMPANY)

*cue:*  
SEGUE from #40

Freely  
QUEENIE:

1 2

Queen - ie was a Blonde in a vaude - ville show and she

3 4

hid what she was with a mask of snow...

5 **Rubato (Dictated Bars)**  
(Vocal when ready)

6 (with orch)

This is what it is to be lost. This is what it is to be scared.

Vlms, Tpts, Ww (tr), Pno (shimmer)

*sfz*

Tempo moderato

8

7 QUEENIE:

This is what it is. This is what it is.

GROUP 1: (1 SOPRANO, 1 TENOR)

To lose what was, And long for

GROUP 2:

And long for

GROUP 3:

And long for

*mf* **Tutti**  
Bs Cl + Tbn

Love

more, And grasp at love, And breathe in hurt,

more, And grasp at love, And breathe in hurt, And leave the

And grasp at love, And breathe in hurt And leave the

(QUEENIE:) 13 14

Hurt... Good

(GROUP 1:) And say "Good - bye."

(GROUP 2:) night, And say "Good - bye" And say "Good -

(GROUP 3:) night, And say "Good - bye" And say "Good -

Ww, Vlms + Tpt I

Pno, Bs Cl, Tbn, Bs

15 16

bye

And say...

bye." And say...

(TENOR only) And say...

bye" And say "Good - bye" And say...

Freely

17 QUEENIE:

18

This is what it is to live in

Ww, Vlns, Pno, Vibes

*mp*

19 Tempo moderato

20 21 22

light.

Cl solo (Bluesy)

Ww, Pno, Vlns

*mp* Tbn

+ Tpts

*mf* Pno, Br

dim.

Bs Cl, Pno, Bs

[Blackou

23 24 25 26

*p*

*sfp*



# No. 42

# Bows

(ORCHESTRA)

Fast swing  $\text{♩} = 116$

Musical score for 'Bows' (Orchestra), measures 1 through 17. The score is written for piano-conductor and includes parts for various instruments. The tempo is 'Fast swing' with a quarter note equal to 116 beats per minute. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

Measures 1-4: Piano (Pno), Bass (Bs), and Drums (Drs) play a rhythmic accompaniment of eighth notes.

Measures 5-8: Saxophones (Sxs) and Clarinet/Trombone (Cl, Tbn) play a melodic line. The piano accompaniment continues with eighth notes.

Measures 9-13: Saxophones (Sxs) and Rhythm section (Rhythm) play a rhythmic pattern. The piano accompaniment continues with eighth notes.

Measure 14: Clarinet solo (Cl solo). The piano accompaniment continues with eighth notes.

Measures 15-17: Trumpet 1 (Tpt 1), Saxophones (Sxs), and Rhythm section (Rhythm) play a melodic line. The piano accompaniment continues with eighth notes.

Measures 15-17: Trumpet 2 (Tpt 2) and Violins (Vlins) play a melodic line. The piano accompaniment continues with eighth notes.

18 Tpts, Vlns, Pno

19 20 21 22

Detailed description: This system contains measures 18 through 22. The top staff is for Tpts, Vlns, and Pno. The bottom staff is for Piano. The music features complex rhythmic patterns with many beamed notes and rests.

23 Sxs

Vlns

Tbn solo

+ Bjo

+ Sxs

mf

24 25 26

Detailed description: This system contains measures 23 through 26. The top staff is for Sxs. The middle staff is for Tbn solo, with a dynamic marking of mf. The bottom staff is for Piano. The music includes a solo for the Trombone and a dynamic marking of mf.

Rds, Vlns, Tpt 2

27 28 29 30

Tutti

A

Detailed description: This system contains measures 27 through 30. The top staff is for Rds, Vlns, and Tpt 2. The bottom staff is for Piano. The music features triplets and a dynamic marking of Tutti. There are also section markers labeled 'A'.

Alto Sxs solo

Tpt 1 solo

31 32 33 34 35

tr#

Cl solo

p

Detailed description: This system contains measures 31 through 35. The top staff is for Alto Sxs solo and Tpt 1 solo. The bottom staff is for Piano. The music includes a dynamic marking of p and a trill marked 'tr#'. There is also a section marker for Cl solo.

36 Brass (growl)

(wah) (wah)(wah)

Sxs

(wah) (wah) (wah)(wah)

Sxs

Pno, Vlns, Cl

f

37 38 39

Detailed description: This system contains measures 36 through 39. The top staff is for Brass (growl) and Sxs. The bottom staff is for Pno, Vlns, and Cl. The music includes a dynamic marking of f and various vocalizations like '(wah)' and '(wah)(wah)'. There are also section markers for Sxs.

Brass, Pno

40 41 42 43 44

*mf*

+ Sxs

Sxs, Br, Rhythm

Cl, Vlns, Rhythm

45 46 47 48

*Sxs fp*

Tar Sxs solo

+ Tpts

+ Tbn

Tutti

49 50 51

*mf*

Brass, Tnr Sx, Bs

Tutti

52 53

Tutti

54

55 56 57

Rds, Pno, Vlns

+ Xylo

Brass

Bs

58 Rds, Pno, Vlms

59

60

61

62 Brass, Vlms

63 Cl, Pno, Vibes

64 Brass, Vlms

65 Cl, Pno, Vibes

66 Sxs, Pno, Vlms

67 Cl, Alto

68 Sxs, Pno, Vlms

69 Brass

+ Tbn

+ Tpts

70 Moderate "Raunch"

71

72 Vlns

73

74

Drs, Perc

Pno solo

A7 (b13) (#11)

g<sup>ua</sup>

Tutti

f

(8<sup>va</sup>)

75

3

Tpt 1, A Sx

76

77

Sxs

Pno, Bjo, Drs

+ Tba

78

Tpts

79

3

+ Rds, Vlms

80

81

(Drums solo)

**Fast, hot and frenzied**

82

Brass

83

84

85

(wah)

(wah)

(wah)

(wah)

86

87

88

89

(wah)

sub. p

90 (wah) 91 92 (wah) 93

*mf*

94 Sxs 95 96

*sub. p*

97 98 99 100

101 102 103 104

*fp* *ffz*

No. 43

Exit Music

(ORCHESTRA)

Manic

1 2 3 4

Cl, Vlns

Rds, Vlns

Brass

Tutti

5

6 7 8

Cl solo

Tpt 1, Tbn

Rhythm

9 10 11 12

Brass, Pno, Vlns

Rds, Pno

Bari Sx

Tnr Sax solo

13 14 15 16

17

18 19 20

Tpt 1, Tbn

Rhythm

21 22 23 24

Brass, Pno, Vlns

Pno solo

Rds, Pno

25 26 27 28

Rds, Vlns

Brass

Cl solo



29

Tbn, Tnr Sx

Musical score for measures 29-32. The top staff is for Tbn, Tnr Sx. The middle staff is for Tpt 1. The bottom staff is for Pno. Measure 30 has a '3' above it. Measure 31 has a '3' above it. Measure 32 has 'Chimes' above it. A 'Gua' marking with a dashed line is present above the piano part.

Musical score for measures 33-36. The top staff is for Rds. The middle staff is for Tpt 1, Tbn. The bottom staff is for Pno. Measure 33 has '33' above it. Measure 34 has '34' above it. Measure 35 has '35' above it. Measure 36 has '36' above it. A 'Tutti' marking is present in the piano part.

Musical score for measures 37-40. The top staff is for Pno. The middle staff is for Tpt 1, Tbn. The bottom staff is for Rhythm. Measure 37 has '37' in a box. Measure 38 has '38' above it. Measure 39 has '39' above it. Measure 40 has '40' above it. 'Sxs' markings are present above the piano part. 'Gua' markings with dashed lines are present above the piano part.

Musical score for measures 41-44. The top staff is for Brass, Pno, Vlms. The middle staff is for Tpts (wah). The bottom staff is for Bari Sx. Measure 41 has '41' above it. Measure 42 has '42' above it. Measure 43 has '43' above it. Measure 44 has '44' above it. A 'Cl solo' marking is present above the brass part.

45

46

47

48

Rds, Pno, Vlms

Br, Rhythm

49

Rds

50

51

52

Rds, Vlms

Brass

Cl, Vlms

1.

53

2.

54