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, Vibraphone, 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]

Drs, Tpts, Drs

mf cresc. molto

Drs (solo)

"Raunchy"

Tpt 1 (lead)

Cl, Vlns

sim.

dim.

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(ad lib fill)
Queenie was a blonde and her age stood still and she danced twice a day in the vaudeville.

JACKIE:

GOLD:
Grey eyes.
Lips like coals a-glow.

OSCAR:

EDDIE:
Her face was a tinted mask of snow.

A. Sx solo
Cl. Tpt 1 (lead) f Tutti

A. Sx solo (ad lib fill) f

MEN:
Queenie wazza
Queenie wazza
Queenie wazza
Queenie wazza
Queenie wazza blonde and her age stood
Queenie wazza blonde and her age stood still and she
Queenie wazza Queenie wazza Queenie wazza

Tpt 1, Vlns (diva)

Sxs, Rhythm
still and she danced twice a day in the vaudeville.

danced twice a day in the vaudeville.

wazza wazza wazza Vau de ville.

---

GOLDBERG:

What hips.

PHIL:

What shoulders.

TENOR:

What hips.

BASS:

What hips.
Molto accel.

A tempo (faster)
JACKIE:

What a back she had.

EDDIE:

Her

Queen - ie waz - za wazz.

Queen - ie waz - za wazz.

Rds. Vlns. Rhythm

legs were built to drive men mad.

TENOR 1:

mad, mad,

TENOR 2:

mad,
Piano - Conductor

Presto (straight 8th's)

Raucous (A tempo)

WOMEN (CHORINES): (A)'rriver acqua la chee!

QUEENIE: (dry)
Piano - Conductor

WOMEN:

MEN:

Sax, Tbn (w/vib)

Tba

54

GOLD:

GOLDBERG:

They might be black guards.

They might be curs.

Pno, Rhythm

Tba, B Sax

56

JACKIE:

EDDIE:

OSCAR & PHIL:

They might be actors.

Sports.

Chauffeurs.

- 8 -
She never inquired of the men she desired of their social status or wealth:

She was only concerned about their health.

True. She knew.

True. She knew.

True. She knew.

True. She knew.

There was
Piano - Conductor

Opening - Part 1

OSCAR:

little she hadn't been through. And she

Tpts, Rds, Vlns (rrem)

liked her lovers. violent and vicious

PHIL:

Queenie was sexually ambitious.

(with a hiss)

(finger snaps)
ALTO: 3

JACKIE:

Sex-u-al-ly.

TENORS + OSCAR/PHIL:

Queen-ie was sex-u-al

Sex-u-al-ly, sex-u-al-ly, Queen-ie was sex-u-al-ly.

Queen-ie was sex-u-al-ly am-bi-tious. Queen-ie was sex-u-al-ly am-bi-tious.

(finger snaps)

SOPRANO:

Queen-ie. Queen-ie.

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

TENORS + OSCAR/PHIL:

Queen-ie was sex-u-al-ly.


BASS:

Queen-ie was sex-u-al-ly am-bi-tious. Queen-ie was
Meno mosso

SOP 1:
Queenie
and she

SOP 2:
Queenie wazza blonde and her age stood still

ALTO:
Queenie wazza blonde and her age stood still and she

JACKIE:
Queenie wazza blonde and her age stood still and she

TENORS + OSCAR/PHIL:
Queenie

BARITONE:
Queenie wazza blonde and her age stood still and she

BASS:
Queenie wazza blonde and her age stood still and she

Cl solo

A. Sax solo

f Tutti
danced twice a day in the vaudeville.

Queenie vaudeville.

danced twice a day in the vaudeville.

danced twice a day in the vaudeville.
Queen-le waz-za Queen-le waz-za Queen-le!

Queen-le waz-za Queen-le waz-za Queen-le!

Queen-le waz-za waz-za Queen-le waz-za Queen-le waz-za Queen-le!

Queen-le!

Queen-le waz-za waz-za Queen-le waz-za Queen-le waz-za Queen-le!

Applause segue
No. 2
Opening - Part 2
(CHORINES, BURRS)

cue:
APPLAUSE SEGUE from #1

Presto

CHORINES: (shout)

(Drums & Perc)

Tpts, Cls

R.S. Whistle
Mouth Sings
R.S.

Queen-le waz-za blonde and her age stood still and she danced twice a

- 20 -
day In the Vau - de - ville.

She lived at present with a man named Burrs Whose

act came on just after hers He was
house would yell—

Tutti

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

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

da, you watch out for dat gal:

She gwi - na

Tpts, A. Sx
A tempo [Dialogue]

“I tole Marie, I said, "I-lub-ya-I-lub-ya-I-lub-ya!" (dialogue continues)
"She gonna lub ya like dere's no to mor-

Rall. Colla voce

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

A tempo [Dialogue]

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

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

Segue as one
No. 3 Opening - Part 3
(Chorines)

cue:
Segue as One from #2
["Hochtitzadee!""]

Swing tempo $d = 200$

Chorines:
+ Vin I, A. Sx

Studio, Bedroom, Bath, Kitchenette

Furnished like a third act
They owed two months on the rental.

Sunday noon broiling hot Queenie woke up feelin' shot.
The Sunday tabloid was well supplied

NADINE:

Murder, Rape and Suicide!

ALL:

Queenie woke up unsatisfied.

Segue as one
No. 4

Opening - Part 4

(QUEENIE, BURRS)

Moderato $\dot{=\,} \textit{166}$

Vamp - (vocal last x)

QUEENIE:

Queen-ie is so (yawn) Oh, my. She's awful, awful tired.

Tbn (Harmon w/trim)

Pno, Uke, Vlns (sust)

Bari Sx solo

Need needs her cup of jaa va so

Tpt 2 (w/plunger)

(wah) (wah)
Queenie can get wired.

Queen-ie is so (stretch) Ah, well. Can't lift a single

Bari Sx solo 3

Toe... Her blood is thick as lava.

Thr Sx solo
Ma - ma needs her cup of joe.

_Burrs:_

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

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

stone-deaf dead! Needs a kick in the ass or a smack in the head!

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

Fast and furious
Sop sax solo

"Jungle Drums"

Em7(♭5)

"Queen-le" "Queen-le" "Queen-le" "Queen-le!" "Queen-le!!"

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

Don't I know what Baby needs? Oh, I know what Baby needs.

Piano solo

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

Don't I know how Baby thinks? Don't I understand?
Don't I know you better than the palm of your own hand?

Don't I know you're gonna love what Daddy has got planned? Wanna


Howzzabout a wild party? QUEENIE:

Scren. Fun. Tonight. Piano, Sigs, Vibes
Fast, hot & dirty

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

order the ice. We sure could use a little fun, Lover.

When was the last time I wore my "new" back-les? When was the last time you
When was the last time we had a real party?

Wet and wicked, fast-time fun and wild!

ad lib

Bari Sx Take over solo
BURRS:
Whad-d-ya mean by "fun?"

QUEENIE:
You're the clown.

You figure it out.

BURRS:
I think we're due to have a wild—party. The time is right to toss a
huge—she-bang.
Say me and you, we throw a wild party.

QUEENIE:

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

new blood'll turn up to play ball. We could always use

BURRS:

We could always use

Pno, Vlns (+ Br downbeats)
Colla voce

new skin. I could always use someone fresh and tan and thin—

new skin.

We're

Pno, Tpt 1, Vlns (pizz)

Sxs, Pno, Bs

You in?

outta gin—

I'm in.

- 40 -
A tempo

BURRS:

Go fix your face we gotta get ready.

Faster

A tempo

Pick out the music that you wanna hear.

Faster

A tempo

QUEENIE:

Let's give this place a little life, Lover.

BURRS:

Let's give this place a little life, Lover.
When was the last time I danced the Black Bottom?

You're not getting any younger, my child.

When was the last time we had a real party?

When was the last time we had a real party?
Fast, hot & dirty

Rall.

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

Slow (strut) Presto (accel e cresc.)

wild.... Wild!

wild.... Wild!

Cl solo

Tpt 1 lead

Tutti
No. 6

Dry

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

cue:
APPLAUSE SEGUE from #5

Fast, hot, relentless

JACKIE:

Don't gim-me no selt-zer, cuz

Rhy, Bs Cl

Tutti f

need more than fizz, Don't gim-me no wat-er,

Rhy, Bs Cl

+ Pno

don't know what that is; Don't gim-me no lem-on and

Rhy, Bs Cl

- 44 -
MADELINE:

I'm begging you please: don't let me go ask me to squeeze.

EDDIE, MAE & NADINE:

dry. Don't gimme no grape juice cuz

that don't got no sting. I need a concoction to
WOMEN:

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

Dry:

JACKIE: We got to be

EDDIE: That is the law of the land.

(+ Tpt 1, Tbn, Vlns sust) Pno, Rhythm

20 All day we plotted and planned

Dry: How not to be

21 All day we plotted and planned

All day we plotted and planned
And now the night-time is here. And I

And now the night-time is here. And I

And now the night-time is here. And I

want a night I won't forget. So you gotta make it wild and wet.

want a night I won't forget. So you gotta make it wild and wet.

want a night I won't forget. So you gotta make it wild and wet.

want a night I won't forget. So you gotta make it wild and wet.
[DOLORES enters]

ALL: + Bs Cl (colla voce)

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

Rhythm, Vlns (+ Brass sus)

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

DOLORES: (Sob)

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

leave.

Pour me a cup when it's time to sober up.

Pour me a cup when it's time to sober up.

Pour me a cup when it's time to sober up.

But to come down, I need to get high.

But to come down, I need to get high.

But to come down, I need to get high.

Tutti

-50-
WOMEN:

Don't lem - me go.

JACKIE:

Don't lem - me go.

OSCAR D'ARMANO:

Don't lem - me go.

PHIL D'ARMANO:

Don't lem - me go.

EDDIE:

Don't lem - me go.

BURRS: JACKIE:

Jack - te! Burst!

Violin solo (ad lib on repeats)

3rd x add Tuba

Repeat under dialogue - to Bar 73 on cue
cues COWBELL after line:
BURRS: "In need of a post-mortem"

PHIL: "What can we say?"

cue to jump to Bar 73:

- 55 -
PHIL: "A splash of cognac on some collard greens."

BROTHERS D'ARMANO:

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

The time is ripe to toss a huge she-bang!

BURRS: "Jackie!"
 JACKIE: "Burls!"
 BURRS: "Debonaire as ever."

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

Jackie:
No. 7  My Beautiful Blonde

(BROTHERS D'ARMANO)

CUE:
QUEENIE: "Hello, kids!"
GUESTS: "Queenie!"

Bright

BROTHERS D'ARMANO:

"Who's the baby on my beam?"
Who's the kitty

in my cream?
Who's the highlight of my dream? Guess who!
No. 8 Welcome To My Party
(BROTHERS D'ARMANO, QUEENIE, NADINE)

cue:
SEGUE AS ONE from #7

Hot Boogie
(BROTHER'S D'ARMANO)

[Dialogue]
Welcome To My Party

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

Welcome to my party, Glad you stumbled in. Welcome to my party, (Baby, where's the ice?) Who's up for dancin'? Who here's new?

Welcome to my party, Who the hell invited you? You're here because..."
Welcome To My Party

Don't I know it? Yeah, I know...

You're here because you love me,
And cuz the

(+ Brass as before) [+ Alto sax]

booze is cheap And the low-down's low.

Welcome to my party—
You know what I need. Queenie's up for jazzin'.

Queenie's up for anything tonight.

I gotta get my engines smokin'. I need it bad and God, I need...
it more. I need a lot of friendly strokin'. There

Rall.

ain't no heaven and there ain't no hell, no turnin' back—Daddy lock the door!

A tempo

Welcome!
Welcome To My Party

cue to continue:

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

NADINE:

I always wanted to see the lights of Broadway:

I always wanted to hear the traffic roar!

[Dialogue]
[QUEENIE takes the martini glass from NADINE's lips]

QUEENIE:
Creatures of the night have come here to play. We don't like the light and we don't need the day.

People like us gotta jazz till we drop. Cuz
No. 9  
Like Sally  
(MADELINE)

cue:
APPLAUSE SEGUE from #8

Moderate swing \( \frac{6}{8} = \frac{3}{2} \)  

MADELINE: "Two nights ago..."  
MADELINE: "I knew we were meant to be together.

Vamp

I need some-body with spunk.  
I need some-body with the

lust for danger.  
I need some-body who likes sex...

Brass, Gtr, Vibes

- 71 -
ly.

I need some-body like me:

Like Sally, Sally! Sally! Sally! Sally!

This woman here inspired Hemingway and Stravinsky. And the man who invented vaseline.
This woman here inspires me to genius;

Tonight I'm breaking in a whole new routine:

Post-modern strip

Art is my clothing. Modernism is dead!

I made Al-ice B. Tok-las—cry!!

- 73 -
We all need some-one like this:
This perfect specimen— of

style plus substance. This brilliant mind who sees the world the way I—

You need some-body like you.
No. 10  Breezin' Through Another Day

(JACKIE)

 Moderate swing ($\frac{3}{4}$)

cue:
SEQUE from #9

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

Piano ad lib noodling

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

- 76 -
_affection now and then, but that's another story._

He knocked me down a peg.

---

I'm the proverbial bad egg.

Little

---

Jackie was forced to fund his lonely way.

---
But no complaining here! I'm versatile and proud of it. My
gift is being dextrous. My daddy called me "devil," but I call
me "ambisexual." I like it coarse and cheap. I'm the pro-
verbal black sheep. How do I survive.

it all, you say? Well, ‘s long as I’ve got my

nice looks, ‘s long as I’ve got my own hair,
's long as I've got my rhythm, 's long as I've got my cup filled, 's long as I say, "I love you."

I'm breezin' through another day. It's

Optional TACET

Celeste, Sths
Ww, Br
lunch with the Fitzgeralds; then cocktails with Dos Passos. Then off—

to sup with Gertrude and then a night-cap at Picasso's. The gay life leaves me glum—

Tonight I need to slum—
How do I survive it all, you say?

Well, (Sniff)

'Slone as I, 's'lone as I, 's'lone as I, 's'lone as I, 's'lone as I've got a

Piano solo (overwrought Puccini)

'accel.'

'rit.'

Tutti
Polite Jam

'slong as I've got a free hand.

'slong as I keep my chilled glass.

'slong as I keep my eyes closed. 'slong as I say: "I love you."

Cls, Pno, Stgs, Marimba

Cls (8ves)
and you—— and you—— and you——

"Oh, yeah!"

— and you—— and you! — I'm breeze-in' through anothe—

day!

- 84 -
No. 11

Uptown

(BROTHERS D'ARMANO, BURRS)

CUE:
APPLAUSE SEGUE from #10

Hot and jazzy

OSCAR:

The Brothers D'Armano have a

Piano solo

PHIL:

tick-lish treat! A delighful little ditty with a hot new beat!

PHIL & OSCAR:

"Up-town is look-in' more like Down-town, which is look-in' more like
Black folks are soundin' more like White folks, who are soundin' more like

Black folks in every way!

PHIL:

Martha Graham and E. B. White got wet with Ethel Waters, while
Langston Hughes pretends he's one of Missus Astor's daughters! Hal

Both:

Uptown is lookin' more like Downtown, which is lookin' more like

Uptown every day."

"Opera Scat" (ad lib.)
Cue for Bar 67

BURRS:
"Come on in. Come on in."

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

- 6 -

Uptown

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

Man -

hat-tan's a bubble of rejuvenating jazzin'. Who

Brass

OSCAR: PHIL: BOTH:

cares about the rest of the world? Not me! Not me! Not we!

+ Vlns (pizz)

- 90 -
Uptown

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

Up - town ev - ry day!

Queer bones are act - in' more like Straight bones, who are act-in' more like
Oscar: Besse Smith is lusting for a dish of Dorothy Parker, while

Rit.

Carl Van Vechten, naughty boy, just wants his chocolate darker! Ooh!

A tempo

Piano - Conductor

Queer bones---it's all so gay!

Alto Sax, Tpt, Tgs

Thn, Rhythm

- 92 -
BURRS:
(Scat ad lib.)

White folks!

Black folks!

PHIL & OSCAR:
(Scat ad lib.)

Straight bones!

Queer bones!

ALL 3:

Uptown! Down-town! Bow-’ry! Broad-way!

- 94 -
Up-town is look-in' more like Down-town, which is look-in' more like

Up-town every day
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.
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]

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

Vamp - vocal last x

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

EDDIE: (spoken)

So I'm there in the ring and the

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

- 101 -
referee barks— It's the end of the bout:— And that's the first time they called me "The Champ."— Yeah! Those were the days I as—
cended on high. Taking on the Golden boy— O' Mal—
ley. Oh my. Bye bye those were the years.

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

The women? anyone I wanted any way.

Browns and blondes and women: And then. Somehow I was one day...

- 103 -
Ed-die and Mae—— Champ's got a wife——

Got set-tled down—— Got a whole diff'rent life——

Can't take the Golden Boy on any more—— It's

-104-
only on stage I'm what I was before

Eddie and Mae Eddie and Mae Eddie and Mae

So he gave me the ring in Buffalo And Girls

Hey!

- 105 -
I'm glad I left the show. I figure one door opening is...

(draws a blank)

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

the week and Saturdays. Three a night plus matinees. In

Alto Sax, Tbn, Vlns, Vibes

Pno fill
Detroit—the theater ran out of 'A's, so the

marquee read: "The Chomp!

And women? They flock around him like hungry birds.

Jealous, jealous women—Cuz my future lies in three little words:
Eddie and Mae!

Talk about bliss.

Nobody here's got it better than this.

What if I gave up my place on the line at

Pno, Vlns (sust)
least I got some - thing I call mine all mine

EDDIE:

Duck!

Alto Sx. The

Pho, Alto Sx, Brass

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

Jab! Fake! Left! He's out!

- 109 -
Eddie and Mae—Ain't we a team?

Those were the years of High Holy Fame—

Happy as clams—Life—

King of the Hill— at the top—

- 110 -
is a dream!

of my game.
The crowd going wild.

at the sound of my name.
Before

Rhythm
Everything seems possible since I bend

came Eddie and Mae, Eddie and Mae, Eddie and Mae, Eddie

came Eddie and Mae, Eddie and Mae, Eddie and Mae, Eddie

+Sxs, Tpt 2, Tbm
and Mae  Eddie and Mae  Eddie and Mae

Pno, Brass  Tutti

Applause segue
**No. 13** Gold and Goldberg

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

**cue:**
APPLAUSE SEGUE from #12:

**Moderate swing**

*[Scene: DOLORES and BURRS]*

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

**cue to continue:**
DOLORES: "Secrets?"
BURRS: "Secrets."

- 114 -
Gold and Goldberg

cue to proceed:
GOLD: "Gold and Golden."
GOLDBERG: "Gold and Goldberg."  
Gold and Golden. We're

gonna be on Broadway.
GOLDBERG:
Gold and Goldberg. First, we need a hit.
Ham-mer-stein get to be Ham-mer-stein?  
He moved up-town.

Al-bee get to be Al-bee?  
He dumped the animal acts.

Zieg-feld get to be Zieg-feld?  
He fired the fat chorines.
Billy Rose get to be Billy Rose?

And we

He changed his name.

Tpt 1, Sxs

 gotta do the same.

Forget the old routines.

Brass

If we

Poco rall.

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

want a shot at fame— we gotta do hot black out with the old and in with the new.
A tempo (slower)

We're Gold and Golden. We wanna be on Broadway.

We're Gold and Goldberg. We wanna be on Broadway.

Pno, Tpt 1, Vlns

Gold and Golden. We're gonna be legit. And we'll...

Gold and Goldberg. We're gonna be legit. And we'll...
Rit.

- do what it takes to play can - as - ta with the Shuberts. (sweetly)

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

Sax, Vln (vna)

A tempo


Pno, Sax, Vlns

- 119 -


Segue

- 120 -
No. 14 Moving Uptown

(DOLORES)

Cue: SEGUE from #13

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

DOLORES: (interrupting) Many years ago!

Seductive Latin Tempo

[Dialogue]

DOLORES: "Gentlemen—"

(sings)

You are looking at the woman

who invented the walk.

You know the walk?

I invented that.

Cbs, Vns, Tbn, Gtr

Rubato

You are looking at a female who has driven men to homicide.

-Ww, Vns
How? Must you ask? Look at these beautiful legs. "Her leg were built to drive men mad."

Would you like to dance? But first,
I hear you're moving uptown.
I'll move with you.

Colla voce
I hear you're taking talent.
Talent I do, I do. I've

A tempo
Headlined with the best, I can still pack them in!
Tpis  You need help moving up town——

I know the way cuz I've already been.

When you look around the room, look: Tell me what do you see?
(spoken)

Imitations of imitations. I invented my

Colla voce

38

self. I am a creature who sacrificed love for her art.

41 A tempo

(spoken)

Why? You may ask. What with these smoldering lips. Do you

Flute solo (jazzy)

(as is)

Ww, Vlns
know what it's like to kiss such smoldering lips?

Would you like to find out?

But first: I hear you're moving uptown. Let's go, you lead.
Colla voce

I'm ready for the big time. That's what I need, I need to return to the

Tutti

A tempo Safety - vocal last x

place where I used to belong. I hear you're moving up

Brass, Pno, Vlns
cue to continue:
GOLD: "...and she is Sodom and Gomorrah incarnate."
GOLDBRG: "Then don't turn around. Don't look back."
town...

- 127 -
DOLORES:

I hear you're taking me along.

[They look]

Tutti

Bb Cl, Pno, Tbn, Drs

I hear you're taking me, you're taking me, you're taking me,

Ww, Vlns

+ Tpt 1

+ Tpt 2

TO #15 A

a long.

Tutti

fp

sfz

- 128 -
No. 15  The Black Bottom
(QUEENIE & GUESTS)

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

Fast swing $d = 106$

(+$\text{ Drum solo}$)

Tutti

- 129 -
Tpts, Vlns, Pno

ALL:

Gim - me the Black Bot - tom!

Tbn solo + Bjo + Sxs

Rds, Vlns, Tpt 2

Tutti A
QUEENIE:

Same old faces, Same old names, Same routines and Same old games.

Queenie needs a newer kick, needs it now and needs it quick.

Everybody watch Queenie go wild!

Brass (growl) (wah) (wah) (wah) Ss (wah) (wah) (wah) (wah)
QUEENIE:

Queen-ie needs some new-er skinn, new-er sex and new-er stin.


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

(wild drum fill)
No. 15A  Kate's Entrance
(UN DERSCORE)

**cues:**
SEGUE from #15

**Fast, intense**

**Vamp**

1  2  3

Bs, Drs

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

**Vamp**

4  5  6

Cls

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

**Brass**

7  8  9  10  11  12

Vlns

**cues to continue:**
NADINE: "You're beautiful."

**Vamp**

13  14  15

Pno

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

She's a

NADINE: "Which is Kate?"

QUEENIE:

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

(KATE:)

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

- 138 -
gorgeous to the cuticle? Whose looks ain't pharmaceutical?

QUEENIE:

I'm all this and she's all that.

KATE:

She's all dog and I'm all cat. But

BOTH:

underneath the fur and fat you're looking at my best

KATE:

friend.

She's a
QUEENIE: little bit stale. She's a little bit fresh. She's a

Rhythm, Vns (pizz)

QUEENIE: lot - ta bit ice. (sia) She's a lot - ta bit flesh. 1

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

- 140 -
Different as the day—and night—Opposite as wrong—and right—To

cue for gliss:
KATE: "Sugar, I don't have to."
"We share every thing: Steak and eggs, Dieting.

We share every thing and lovel.

We share evening wraps, Vaseline, Garter-snaps.

We share every thing and luv va luv va luv va luv vu vu vu Luv—
58 KATE: I hear you're still shakin' it down in the bowery. Ain't they retired you yet?

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

KATE:

What'll be tonight's special? Let me guess:
"Queenie in distress again."

QUEENIE:

Kate the ice-box is jealous of me and my

KATE:

natural success with men.
calls it like I see it. (She never tells the truth.) She's a

QUEENIE:  
KATE:

mp

litt-le bit dumb—She's a litt-le bit cold—She's a litt-le bit cheap—She's a litt-le bit old—She's a

+ Rds

Pho, Gu, Ten

QUEENIE:  
KATE:  

QUEENIE:  
KATE:  

litt-le soft—She's a litt-le hard—She's a lot-ta lot-ta luv luv-va-luv-va-luv-va love—She's

Tips

- 146 -
good for the ball. I'm great for a laugh. She's my evil twin. I'm

QUEENIE:
her better half. She cuts through all the gin and jive. She

KATE:

BOTH:
always makes me feel alive. Stick in' through the blood and gore.
Call it love or civil war—

What we got is something more— Thank

heaven and hell for my best friend.

Brass, Rhythm
No. 17  A Little M-m-m
(BROTHERS D'ARMANO)

cue:
APPLAUSE SEGUE from #16:

Moderate Schottische \( \text{\textcopyright} \)
Piano - Conductor

Jump on cue to Bar 15

Cue to jump to Bar 15:
KATE: "And spoil all the fun? Hotchitzzadee!"

OSCAR + PHIL:

"If I'm up in Har-lem where the play-boys play— And you're out slum-ming till the break of day— Who cares if we mis-be-have?— Just as long as we know to save—a little M-m-m— A lot-ta

- 150 -
Yum - my Yum for each oth er...

Dialogue

Jump on cue to Bar 40

cue to jump to Bar 40:
MAE: Doesn't it Eddie?
OSCAR + PHIL:

"If I cook some cutie at the Cotton Club While you

shoot some shank with mister oil-and-rub We won't have a jealous bone;

Cuz we'll manage when we're alone A little

[Dialogue: GOLD & GOLDBERG]

M-mm A lotta Yum-my Yum... M-mm Yum-my Yum..."
[Dialogue: JACKIE & BROTHERS D'ARMANO]

Safety
cue to continue:
JACKIE: "Gotta run!"
PHIL:

"I'm no Jack Horner and your no Miss Muffet..."

OSCAR

"Can't sit in a corner. We two love to rough it but we'll both be back in each other's arms come morn..."
Jump on cue to Bar 91:

DOLORES: Dolores Montoya shall bloom once again.

KATE: No turning back!

OSCAR + PHIL:

If I'm sprung and spank-y on a
co-caine hum While you're weird and wank-y puff-ing opium What-

ever our cravings need, We'll both have (A-side from weed)

A little M-m-m A lot-ta Yummy Yum

whole tone filler
No. 18

Everyone Has Their Secrets

(MADELINE)

cue:
APPLAUSE SEGUE from # 17

Rubato (slow)

MADELINE:
Queenie dear, in my day discretion was the rule.

DOLORES:
Everybody has their secrets
QUEENIE:
In your day Dolores, they hadn't even invented electricity. Things change.

Who we are is what we ain't

(Vlns cont. simile)

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

Change your name and put that mask on

+ Cl (Rd 3)

Poco rit.

Then you just pretend till you run out of paint.

+ Vlns, Vibes, Cymb

Celeste, Brass, Vlns, Vibes

Cl, Bs Cl, Gtr

Segue as one
No. 19  The Lights of Broadway
(NADINE)

cue:
SEGUE AS ONE from #18

Moderato

I always wanted to see the lights of Broadway.

I always wanted to hear the city's roar:

+ Alto Sax

- 160 -
I always wanted to be a part of New York City's great big heart and

QUEENIE: "Enough, already."

now I am... I couldn't ask for more. I always, I always, I always.

I always wanted to jingle with the right crowd

I always wanted to feel like I belong...

+ Tbn

-161-
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

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

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

- 162 -
When you're forbidden your desire

Ta-bu!

You yearn to play with fire.

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

[Dialogue continues]
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 tonight.

Elegant, sleek and cool.

Black likes the way that you shake the moves.

So beautiful but watch it.

A pans ensures...

- 165 -
there's trapped inside: Tell me who rolls your cig-

arettes and keeps you satisfied? Tak-in'

care of the ladies I take
Takin' Care of the Ladies

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

Slowly (colla voce) A tempo

Baby it's your party. What more you wanna know? What more
you wanna know? What more?

Vamp

cue to continue:
BLACK: "...the way her hand folds on her hip."

Alto sax noodle "silky"

Black likes the way that she burns to-night, Ginger and smoke and

sex.

Black like the way that she likes—
him back. Everything about her says: "Dan-

ger run away." But something in her eyes

seems to be begging me to stay. Takin'
care of the ladies I take care of myself.

Everything about you says:

Danger stay away.

But danger and a woman—
Takin' Care of the Ladies

A tempo

What more... I gotta say? What more?

Bs. Bs Cl, Tbn

Slower

What more? Rds, Vns For a guy I

talk a lot... We ought-a just listen to the music. We

ought-a just dance...

Fi solo

- 171 -

Attacca
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:

"Tab-

For-bid-den fruit up-on the

Clis, Celesta

Tbn

Vlns

vine.

Tab-

I'll nev-
er rest un-til you're

- 172 -
Poco rall.  
Moderate Foxtrot 
[Orch fades - Victrola resumes] 

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

You say ya wan-na do it too?

Andante

[Orchestra enters]

That's Tabu...

Cl, Tpt 1, Vibes

Tbn

Vamp - Vocal last x

[Dialogue]

Aah...

[BURRS rushes at QUEENIE]

Our first dance Now that's a mooch...

Tpts, Snare

Attacca
No. 23  Wouldn't It Be Nice?

(BURRS)

cue:
ATTACCA from #22

"Fidelity is a virtue too"

Faster

"Many many many of you lack; Monogamy can ex-

ert you keeping track of what goes on behind your back."
Wouldn't it be Nice

Would that your sugar could be trusted; Instead of busting scrubbing someone else's tub; Is it too much to ask—Is it such an awful task—to be faithful? Ah! There's the rub...

A tempo (Andante)

Wouldn't it be nice, Wouldn't it be grand to know your sweetie wasn't squeezing

mp Ww, Rhythm
Wouldn't It Be Nice

someone else's hand? Would - n't it be nice, Would - n't it be good to

know your love had not made love to half the neigh - bor - hood? Ooh!

Has - n't it been hell, Having no suc - cess? You

wish your baby knew more words than "o - pen up" and "yes!"

- 178 -
You can warn her once. But then she'll go and do it twice.

She's

ev'-ry bo-dy's cher-ry plee—but you don't get a slice;

Makes you wan-na chain her up—and

pack her down in ice—

That wouldn't be nice

But wouldn't it be nice?
Wouldn't It Be Nice

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

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

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

'Don't it break your heart? Aint-cha got it rough? You give your toot-sie ev'-ry-thing, But
still it's not enough— All the same you know she's gonna

come around some day. She'll vow to love and honor and o-

bey and never stray. You may be dead and buried by

then. But, what the hey! Hold out for paradise...

Rhythm (Sigs sust) + Alto Sax, Brass
Stock up on wedding rice. You

Rhythm (Stgs sus) mf Alto Sx, Brass

gotta make her love ya— No matter what the price— Could— it be—

Ww, Stgs Tutti (Drs)

Should— it be— Would— it be

nice?

- 183 -

Applause segue
No. 23A  Wouldn't It Be Nice?  
(Reprise)  
(BURRS)  

cue:  
APPLAUSE SEQUE from #23  

Dictated  

Fast 4  

Oh!  
"Hold out for paradise."  

Tuti  
Rhythm, (Stgs sust)  
+ Alto Sx, Brass  

Stock up on wedding rice.  
You gotta make her love ya—  
No  
Ww, Stgs, Tpt 1  

Rhythm, (Stgs sust)  
+ Alto Sx, Brass  

Blacker:  
Where'd you find that?  
Queenie:  
Burrusie?  He found me.  

Slower  

matter what the price—  

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

Segue  

- 184 -
No. 24  Lowdown - Down
(QUEENIE)

cue:
SEGUE from # 23A

Moderate

Cl, Vibes

Tbn (Cup)

Bs Cl, Bs (pizz)

Queenie:

Some are born for higher things.

Poco rit.
You swim with sharks in shallow pools:

You get bit and they's the rules.

But I liked it, yeah: that's the lowdown.
Più mosso

Some get good at traffick'in' in souls.

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

Some get ev'rything they need.
that's a lucky break. I steal what I can take and I roll

and I plead and I duck

Oh, hey, and I bleed.

- 189 -
Some are born to rise above.

Sleep less nights and sloe gin love. (love)

I was born to ask. "Why was I
Lowdown - Down
Get me some ice, will ya?

A tempo

Small town girl she comes to town;

Poco rit.

Tin of rouge and back less gown Dies a lot before
Colla voce

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

Cl, Brass

Sxs, Gtr, Bs

Original Ending
A tempo Rit.

That's the low down down.

Applause segue

Alternate Ending
A tempo Rit.

down.

Applause segue
No. 24A  In For The Kiss

(INCIDENTAL)

**CUE:**
APPLAUSE SEQUE from #24

**BURRS:** (To Audience)
"You can warn her once, but then she'll go and do it twice..."

[As BLACK crosses in to kiss QUEENIE]

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! Pfft!!"

cue to continue:
BURRS: "It's time for GIN!"
[The GUESTS whoop and holler]

Sinister (Moderate tempo)

Vamp

Safety

BURRS: (when ready)

If I go

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

GUESTS:

Time for

Time for

- 194 -
If I go (flh/flh) If I go (ee-yo) Blame it on the gin!

12

BURRS:

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 + Vlss

- 195 -
(BURBS)
ky, Cuz I need more than booze.

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

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

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.
I need my party to begin. My party!
I need my party to begin! My party!
I need my party! My party to begin!
I need my party!
My party to begin!

My party!
My party!
My party!
My party!
My party!
My party!

If you go gin! My party!
My party!
My party!
My party!
My party!
My party!

Vlns
And tell the truth. Blame it on the gin.

Time for truth.

Time for gin.

If you go hard and got ta

Time for...

Time for...

+ Brass
Piano Conductor

blow Blame it on the you know! If you

Blame it on the

Blame it on the

Br. Sxs, Gir + A Sx (blues solo)

32 (BURBS:)

find yourself in a precarious situation Wondering Who the hell's hallucination am I in?

Tutti

Sxs 3 + Br. Rhythm Tutti

35

36

ci nation am I in? Don't look at me.

Rds, Vins Pno


Br. Trn Sx
Blame it on the

Blame it on the

Blame it on the

Blame it on the

Blame it on the

Blame it on the

+ Tbr Sx (blues solo)

Sxs, Tpts, Gtr

Tutti

Blame it on the

Blame it on the

Blame it on the

Blame it on the

Blame it on the

Gin! Gin! Gin! Gin! Gin! Gin!

Gin! Gin! Gin! Gin! Gin! Gin!

Gin! Gin! Gin! Gin! Gin! Gin!

Gin! Gin! Gin! Gin! Gin! Gin!

Gin! Gin! Gin! Gin! Gin! Gin!

+ Tpt 2 (Blues w/plunger)

+ Tbn (wild blues solo)

Segue as on
Fast and frenzied

WOMEN:

**Girl**

Don't cha mess with my party.

MEN:

**Girl**

Don't cha mess with my party.

Tpts, Drs

ff  Tutti (+8va)  mp

Tbn

You can't take away what's mine.  Don't cha mess with

You can't take away what's mine.  Don't cha mess with

*NB: QUEENIE and BLACK do not sing in this number.*
Don't cha know it's my party time for the devil in me to play.

Don't cha know it's my party time for the devil in me to play.

Don't cha know it's my party time for the devil in me to play.

Don't cha know it's my party time for the devil in me to play.

Rds, Tpt 1, Vlns

sub. p  

mf

Safety] Jump on cue to Bar 36  
(Repeat 3rd verse if needed)

BURRS: "Debonair as ever"

1. Don't cha mess up wild!
2. Don't cha queer up wild!
3. Don't cha ever wild!

1. Don't cha mess up wild!
2. Don't cha queer up wild!
3. Don't cha ever wild!

(last x gliss up to next section)
JACKIE:

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

BURRS:

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

Pno, Vlns, Sax

+W Sax, Br

Bs, Bc Cl

WOMEN:

- no- Don't gim-me no root-beer_ cuz I need more than foam

MEN:

- no- Don't gim-me no root-beer_ cuz I need more than foam
Don't gim-me no Jel-lo. I'd rather die at home.

Don't gim-me no Jel-lo. I'd rather die at home.

Cl solo

Pno solo (Ragtime)

Sss, Tpt 2, Tbn 1

Don't cha know it's my party—
Son-of-a-bitch!
Everyone's watching.
Be professional.

OSCAR: You show up late and I smile. [Dialogue continues over OSCAR's scatting]
PHIL: "...Well fuck you... fuck you!

Don't you step on my tailbone?

Don't you step on my tailbone?

WOMEN:

Wha_ Wha Wild!

MEN:

Wha_ Wha Wild!

Wha_ Wha Wild!

Wha_ Wha Wild!

The solo

Pho, Gtr

mf

Bs, Drs
(OSCAR) Take a powder and cut me free.

(WOMEN) Take a powder and cut me free.

(MEN) And there

Sax +

The solo

And there

Rds. Br. Vl

If you don't gim-me me me me me me me me

If you don't gim-me me me me me me me me

has to be a catastrophe if you don't gim-me me me

has to be a catastrophe if you don't gim-me me me

Tutti (+8va)
me my party Now!

me my party Now!

my party Now!

my party Now!

2 times only

GUESTS:

1. If I go mean.
2. If I go hard
   If I go mad.
   And gotta blow.

Pno, Vlns (pizz)

Sxs, Vibes
cued to continue:

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

You'll be

If I go soft and tell the truth
Truth Truth

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

start to think and the thinking stings— Cuz I think I'm missing a lot
of things—be'in' the white trophy blonde of the champ. You're

out in the clubs paradin' your meat Spending

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

all our advance on snatch off the street. You

Ed-die and Mae Ed-die and Mae Ed-die and Mae
seen more ass than a tot-let seat—And I bet-cha make 'em all call you 'The Champ!'

But to-night it's my party And Mae is get-tin' good—and juiced

My party!

My party!

- 214 -
Don't cha know it's my party. The devil in me's gonna fly the roost.

KATE:

My party!

So

A Sx, Br, Vlns

My party!

Rds

A Sx, Br, Vlns

142 Pull back tempo

KATE:

what's gonna be your epitaph?

"Po' lil Queenie, she luv-

Vlns, Rhythm

Cl solo

Tpts (Harmon)

Bs, Drs

va luv-va loved her man?"

Ww, Vlns (pizz)

Better
wake up and start gettin' all the way smart.
if
you wanna die, fine then you do it alone.
cuz
i ain't gonna help you sister you're on your own.
yeah.

i got better things to do than write your epitaph for you.
Kate is gettin' wild to-night

Accelerando

Kate is gettin' wild!

EDDIE:

Pno, Tpt 1, Ww, Vins

Tempo I°

Wild!

Wild!

Gave up most of my dreams for you

Ww, Br

mp

Pno, Vins

\[+B_{s} Cl\]
(KATE): gave up half of my pay check, too. I'd

(EDDIE):

GUESTS:

Ed-die and Mae Ed-die and Mae Ed-die and Mae
give up drinkin' But what good would it

(EDDIE):

do? The whole world knows you brought down The Champ

(+ Br sus)
(KATE:) 185

Don't you mess with my party.

(EDDIE:) 186

So, to-night it's my party! You don't wanna make me mean.

Pno. Rhythm 187

(Rds 188

Also Ss

(KATE:) 189

I don't play by no rules.

(EDDIE:) 190

Don't-ch a know it's my party! The devil in me needs a new routine.

WOMEN: 191

My party!

MAE: 192

MEN:

My party!

Brass, A Ss
KATE: No more.

MAE: Gave up my legs and my place on the line.

(EDDIE:) No more.

MEN: My, my, my!

WOMEN: My, my, my!

MEN: My, my, my!

KATE: gave up the ring and the crown and the glove.

(WOMEN:) I

(MEN:) I
mp cresc. poco a poco

**KATE:**

née
gave it all up for what I thought was

**MAR:**

gave it all up for what I thought was

**BROTHERS D'ARMANO:**

Luv Luv-va luv-va luv-va

**BURRS:**

**JACKIE:**

**WOMEN:**

**MEN:** Wild! Wild! Wild! Wild! Wild! Wild! Wild! Wild!

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

Sxs, Tps, Vns, Pno Rhythm

mp cresc. poco a poco

- 221 -
(KATEE)

(EDDIE)

[Mae]

[Slap's EDDIE]

(BROTHERS D'ARMANO)

(BURRS)

me!

(JACKIE)

(WOMEN)

(NOW!)

(MEN)

(NOW!)

(Dry. Slapstick)
GOLD: “What a night!”

GOLDBERG: “What a night!”

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

KATE:

You’re on your own.

BURRS:

Don’t you ever think about not lovin’

ALL OTHERS:

Don’t cha fuck with my party!

You can’t take away what’s mine.

Don’t cha fuck what is mine.

Don’t cha fuck with my party!

You can’t take away what’s mine.

(Reeds & Vlns w/Chorus)
(KATE) rules

me!

No:

(BURRS)

Time for the devil to rise and shine.

Don't-cha know it's my party! Time for the devil to rise and shine.

Don't-cha know it's my party! Time for the devil to rise and shine.

Don't-cha know it's my party! Time for the devil to rise and shine.

Don't-cha know it's my party! Time for the devil to rise and shine.

(sub. p)

-225-
(KATE)

If Baby 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 sober. Don't-cha tell me I can't get high. Don't-cha

T:

Don't-cha make my night sober. Don't-cha tell me I can't get high. Don't-cha

My, my, my. My, my, my. Don't-cha

Brass

Pno Rds

mf
(KATIE)

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

S:

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

A:

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

B:

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

Bari Sx solo
[7 beats]

(Wild!)

(Eddie and Mae) Ed-die and Mae Ed-die and Mae Ed-die and-- Wild!

(Brothers D'Armano) Ed-die and Mae Ed-die and Mae Ed-die and-- Wild!

(Burrs) Lu-va Lu-va Lu-va-va

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Wild!

Tutti
No. 27 Need / Black Is A Moocher

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

Dirty Swing

Vamp (long)

Sax, Rhythm

MADELAINE:
I need to feel your touch. I know you feel the same.

I crave, I want, I beg, I need.

Say Madeleine. Ma—de—laine,
Ma—de—laine, Maaa—duh—laine!
to hear you say my name.

Sax, Br, Pho, Vlns

I'm someone you desire.
I'm someone you can trust.

Mae:

Desire

Trust

Desire

Trust
MAE:

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:

I need... I need...

Forgotten what it's like to play with Burrs?

Lowdown "Hump"  
Vamp (long)

A Sx solo
Pho, Gtr, Bs

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

Black is a moocher and I like it like that. Three...

Comp blues piano (ad lib)
pocket poacher and I, like it like that.

Colla voce

[Straight 8th's]

like him the way that he is: He is no

[A tempo]

innocent, and Christ he's guilty where it counts.

Solo Vln 3

Cis, Rhythm

- 236 -
I use him daily in increasing amounts, and I like it like

A Sx, Br (w/plung)

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

(Aalto)

Rds, Rhythm

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

Rds

+ Rds, Tpt 2

Rhy
in the morning light when he rubs his beard, then he touches me.

In the afternoon, when he draws my bath and undresses me.

Come 'round curtain time, when he spends my dough and then cheats on me.
Più mosso

Come the quarter moon, when he drinks too much and then cries for me.

Breakin' a stray in ain't so hard.

Had to teach him to play in my back yard.
I need to feel his touch.

I need, I need.

I need, I need.

I need, I need.

I need, I need.
(WOMEN)
I need to feel your sex. I need to hear my name.

(MEN)
I need to feel your sex. I need to hear my name.

Tutti
(Sax, Piano)

69
I need his fire. I need

- I need your fire. I need your breath. I need your blood.

- I need your fire. I need your breath. I need your blood.

- I need your fire. I need your breath. I need your blood.

- I need your fire. I need your breath. I need your blood.

- I need your fire. I need your breath. I need your blood.

- I need your fire. I need your breath. I need your blood.
No. 28  People Like Us
(QUEENIE, BLACK)

cue:
SEGUE AS ONE from #27

Andante

Vamp (Dialogue)

Stgs. Vibes
(cued in Pno)

P

5

QUEENIE:

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

+ Tpt 1 (Cup Mute)

7

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

- 245 -
Piano - Conductor

I always wanted to be a part of New York City's great big heart and now...

I am I couldn't ask for more.

Tbn f'mp

(quasi car horn)

Tpt 2 solo

espr.

continue simile
People Like Us

warning:
QUEENIE: "...into the walls, into nothingness. The end."

BLACK:
People like us: We get thru the day Surviving the city way better than most. We

(Tpt 2 solo)

People like us: We get thru the day Surviving the city way better than most. We

Tbn

People like us: We get thru the day Surviving the city way better than most. We

Cl

People like us: We meet up some night In a room full of strangers who call themselves friends:

B: Cl, Bs, Pno

- 247 -
It feels like a dream. But it's too hard to tell where the dream begins. And the real world ends. And where do we begin? We might have to ask ourselves.
Where do we belong?

People like us: Private stock Where?

People like us. We take lovers like pills. Just hoping to cure what we know we can't fix.

Alto Sax

Bjo (cued in Pno)

Tbn

Bs Cl, Bs, Pno
And we'll lay in their arms. And we'll say—pretty things. We'll be there, but not there. But we'll still get our kicks.

People like us: We sure get our kicks; and we heal awful fast and we don't even scar. We are here but not here in a room full of friends we could join in the fray or stay here where we are—and—
where
BLACK:
Where do we be-
Tutti
Where?
Do we need to ask our-selves
Where?
long?
Where do we be-
People like us:
Damaged goods. Where?

Where?

We...

Più mosso

dance alone on a crowded floor.

Also Sx solo

+ Vlns
A tempo

were'n't given much...

And we don't expect much more...

'More' is not a word we use...

'More' would never be enough...
People Like Us: We slip by through the cracks We'll never be famous. So who's gonna care?

Nobody needs us and everyone had us We're here but not here: We've been there but not there A

where

Where do we belong?

where

Where do we belong?
We only have ourselves. Where do we be-

Tutti

We only have ourselves. Where do we be-

Alto Sx

Rhythm, Vlns

long? People like us. Lost.

long?

And found.

Where...? Where...? Where...? Where...?

Cl (lead)

Brass

+Brass (sust)
No. 29  After Midnight Dies  
(SALLY)

cue:
APPLAUSE SEGUE from # 28

Lento

SALLY:

Down goes the wall.

Dies it ain't so hard to see the

-(Bs Cl out)-
truth. No need for lies. What we are is
+ Sop Sx, Cl
Vibes
+ Bs Cl

all we are—after midnight—
Rds, Vlns

Br, Vlns, Pno

+ Bs, Pno, Tbn

—dies. Vlns (div)
Tmr Sx
Pno solo (+ Random Cymbals and Vibe)

Segue

Bs Cl, Tbn, Pno, Gtr, Bs (Bs Cl out)
Golden Boy
(EDDIE, BROTHERS D'ARMANO)

Blues 3/4

Piano solo

warning:

PHIL: "What time is it?"
EDDIE: "Late."
MAE: "Too late."

When the
Piano - Conductor

- 2 -

Golden Boy

gold en boy goes down.

Hell, the

Pno, Gir

Bs Cl

Bs

crowd they get mean. Can't believe what they've seen. Can't be

Pno, Gir, Bs

true.

When the gold en boy goes

Più mosso

down.

Fame steps up with a crunch, lands a

Rds, Pno, Rhythm

- 259 -
dirty left punch and you're lunch for the newspapers:

Give us a smile, boy. You're the pride of your race.

Hey, wait. Use the back door, remember your place. You can look at the white girls.
Piano - Conductor

34

Cl solo

35

Sure.

36

But champ, don't you

37

A tempo

38

touch.

39

Tpt 2 solo

40

Cl solo

When the

41

golden boy went down.

42

Did I feel like a

Colla voce

46

hero?

47

Not much.

48

Tpt 2 (Harmon)
No. 31 The Movin' Uptown Blues
(GOLDBERG, GOLD)

Moderate Blues \[ \frac{3}{4} = \frac{3}{4} \]

Vamp (under dialogue)

\[ \text{Pno, Vibes} \]

\[ \text{Vlns} \]

Colla voce
GOLDBERG:

Can't find my shoes. Ain't see-in' straight. Don't know the time. But I

GOLD:

Più mosso
GOLDBERG:

think it's too late. Don't know how I got here.

\[ + \text{Figl 2, Vlns} \]
Don't know where I am. For-got my name. Must-

- be the booze. If I had ta name what I feel right now I'd

call it: The Mov-in' Up-town Blues."

Più mosso
did too much too soon, so what Ev-ry bo-dy does. The ci-ty's full of guys like us For

- 266 -
get-ting who they was— I think I ran a del-i once. — I think I had a wife.

BOTH:

Walked in that door to-night and WHAM— I’m liv-in’ some-one el-se’s life.

Don’t got a past. — Don’t got a name. — Can’t go back to from where-

Piano - Conductor

GOLD:

GOLDBERG:

The Movin’ Uptown Blues
ev-er I came.

Whole room's spin-n ing cra-zy.

Pno, Bs

cue to continue:

DOLORES: "Hell hath no fury like a woman...performer...legend scorned."

SOME-ONE make it stop!

Colla voce

GOLDBERG:

I need my pants.

GOLD:

I need my shoes. To-mor-row we'll be so-ber men And

Clts, Vibes + Tpt (Harmon)

Bs Cl, Bs
BOTH:

Jewless Jews. Tonight we're lost in

Bs Cl solo

"The Movin' Uptown Blues."

Gtr, Pno, Bs Cl, Tba

Applause segue
No. 32 The Lights of Broadway  
(Reprise) 
(NADINE) 

Cue: 
APPLAUSE SEGUE from #31 

Presto (Breathless straight 8th's) 

\[ \text{G Ukelele} \] 

\[ \text{+ Tpt 1, Tbn, Vlns} \] 

\[ \text{Fl, Glock} \] 

\[ \text{Pno} \] 

\[ + Cl, Vla \] 

\[ \text{Safety} \text{ (vocal last x)} \] 

NADINE: 
I always wanted to see the lights of Broadway. 

\[ + \text{Tpt 1, Tbn, Vlns} \] 

\[ + Cl, Vla \]
Piano - Conductor

The Lights of Broadway (Reprise)

I always wanted to hear the traffic roar.

(Uke continue simile)

I always wanted to be a part of New York City's great big heart and

NADINE: "Can I have some more?"

[SHE sniffs up line of cocaine]

now I am I couldn't ask for more.
I always wanted to jingle with the right crowd.

I always wanted to feel like I belong.

I wanna feel like all the big girls do, all bright and fizzed and special too. There's noth...
ing wrong-- with that. There's noth-ing wrong. There's noth-ing wrong--There's noth-ing wrong.

with Pough-keep-sie that liv-

in' in Man-hat-tan wouldn't fix. Hal! I'm just a

- 273 -
kid in Pough keep sie, but

here a girl can get her grown-up kicks.

I always wanted to see the lights of Broadway.
And I was told if I looked too close I just might go blind.

But little sister's loose and wants her share of juice.

If the lights of Broadway

mp cresc.
Maestoso (In 1)

Segue on cue

- 276 -
No. 33

More
(JACKIE)

cue:
JACKIE: "What did you say?" (music starts)

NADINE:
"I want some more."

Moderato
I could lap up all the champagne in Paris.
I could


I could

Br. Gts. Mrba

[Pno tacet]

I could

Cris + Vlns. Mrba

Cris + Vlns. Mrba

Br. Gts. Mrba

Cris + Vlns. Mrba

neve-r feel I've had my fill—(It really isn't easy being me) To sa-ti-ate me is a

Rds. Vla. Mrba + Pno (opt)

- 277 -
never feel a second of delight—But in the morning I'll be sore.

Others know when it's time to call it quits:

Others know when their cups are overfilled:

Accel poco a poco

this or that—or "either/or"—or "neither/or"—Little
Swing (Faster)

Jack can only say: Si, Sop Sx

Tutti

More jagged

+ Tpt 1

More dancing, More she-bang, More party, More 

Rds, Vls, Pno

Pno, Bar Sx, Bs

variety, More motion, More pizzazz, More danger, More toxicity.

- 280 -
All I want is

Tutti

Bari Sax, Tbn, Bs, Pno, Drs

49 (Gradual cacophonous build)

NADINE:
"No! Stop!"

All I want is

More!

Tutti

+ Tnr Sax, Bari Sax (ad lib solo)

Pno, Mrba, Drs

4x

Cut on cue

More!

More!

+ Cl, Tbn (ad lib solo)

+ Tpt 2 (ad lib solo)

Fine
Love Ain't Nothin' / Welcome To Her Party
(KATE, BURRS)

SALLY: "Who's Sally?"

EDDIE: "Mae..."

MAE: "I'm here, Daddy Eddie. I'm here."

BURRS: "Will everybody please go home."

Fast, with intensity

(Dialogue: KATE and BLACK)

KATE: "Well, well, well."
KATE:

Lover-man's in love? Go on. Be "In love"

Ain't it sweet? Come morning she'll be back in the arms of the clown and, Lover-man, your ass will be out in the street.

And then what? Back to peddling that old mooch? "Black likes the way that you
look to-night, elegant, sleek and cool. It's getting old. You're

getting old. There are younger men out there now, Mister Black.

I'm gonna tell you something. Something I learned too long ago.

Love ain't nothin' but a whole lot of nothin'. And you know what it's really a
It's a-bout com-fort, not love. It's a-bout
com-fort and keep-in' hold of it, hang-ing on to it, and do-in'
what-ev-er it takes to get more.
Love ain't noth-in' but a whole lot of noth-in' a whole.
That's you Kate. That ain't my party. Don't you mess with me. Don't you fuck with me!

...Yes she is.

Welcome to her party. How do you like the dress? Welcome
to her party — "Ba - by, where's my ice?" Who — here's up for ac- tion? Who —

here's new? Welcome to her par - ty.

Who the hell in - vited you?

Welcome to her par - ty — "Bur - nie, where's my ice?"
Queenie's up for dancin'

Queenie's up for anything to-night.

[BLACK pulls QUEENIE into the bedroom] QUEENIE: "I gotta go. I gotta... I can't breathe. I can't... I can't..."

BLACK: "What do you want?" QUEENIE: "I want... I want..." BLACK: "Just say it. Tell me. Anything."

Segue as on
Freely

QUEENIE:

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.
I don't want the night—  I don't want the dark— The "Waz-za waz-za blonde". The

gin and screw it eyes. The tinted mask of

snow and lies.

I need I need I need I need I need

Segue as one
How Many Women In The World?
(BURRS)

Not too fast \( \text{d} = 132 \)
(Menacing)

BURRS: "You don't know a goddamn thing about Queenie and me...

How many women in the world? How many women? Take your pick. So how come I hook into that one? She knows my ev'ry trick. Yeah, she..."
How Many Women In The World?

knows what makes me tick, tick, tick. Too late, now the damage is done.

How many women in the world know how to push that magic button, Boom!

How many, how many, how many, how many, how many, how many

Tpts, Vlns

pp

women?

One.

Sxs
How many women on the earth? How many women can I bear? How come I put up with that one who's tangled in my hair? She's got in my everywhere—in my skin, in my blood, All I hear and see.

How many women on the earth get in so deep they kill my sleep—
How Many Women In The World?

How many, many, many, many, many women?

She...

What other woman can take the punch - es? Pow!

What other woman would like the punch - es? Pow! Pow! Pow!
What other woman can look at me and say "O-kay, it'll do."

Poco accel.

"O-kay, it'll do."

Accel.

"O-kay, it'll do."

296
Marie is tricky. Sly and stick y. Brud-

da, you watch out for dat gal; Br, A Sx

She gonna lub ya like dere's no to-mor rah.

Slower

But come to mor rah you gots plen ty of

- 297 -
How many women in the world? How many women can I take? How...
much more of that one can I take until I break? But

I'm not gonna break, 'Cause when I break,

Nasty things occur.

How many women in the world make me weak, Break me
Piano – Conductor

How Many women in the World?

Rall.

down. Chew me up? Spit me out. Make me

yowl.

Tutti

How man-y, man-y, man-y, man-y, man-y, man-y wo-men? Her...

Lento

Cis, Pro, Vlns

Tam-Tam, Bs, Pro

Direct segu.
No. 37  When It Ends

(DOLORES)

Moderato \( \frac{3}{4} = \frac{3}{4} \)

Long vamp

DOLORES: (sounds 8th throughout)

So you think the party's gonna last for ever. And you'll always fly this high, but that de-

DOLORES: "Seeing who's got the stuff and who has not."
pends.

The higher the high, the harder you're gonna

crash back down when it

ends.

You can make a fortune doin' next to nothin'.

You can
sit there on your ass and screw your friends. But you

better know how to kick kick kick your way out of the

burn

ending room when it ends

ends.

You can

303
Tutti sell your body to the highest bidder. You can

Call it love and cash the dividends. You can

Take a million lovers, but you're on your

Own when it ends.
Beauty won’t matter and brains won’t matter when the world falls apart one cold and starving night.

Money won’t matter and love won’t matter if you don’t got the balls for that one last fight. I can
tell you that no party lasts forever. I been

there and there and there and seen enough. And you

better hope to Jesus or Mohammed or whatever that you

(Dictated)

got the right stuff when it

- 306 -
No. 38  This Is What It Is
(QUEENIE)

cue:
APPLAUSE SEGUE from #37

Andante

QUEENIE:
The stars are gone.
Slipped out - ta sight.
I ought - a

follow them into the night.

- 308 -
12

good. Feels almost right. Don’t call it

16

love, yet. Just call it: light.

20

Più mosso

This is what it is to wake up. yeah.
This is what it is to feel warm. yeah.

This is what it is to be filled, sure. This is what it is to be lost, help.

This is what it is to be scared, God. This is what it is. This is what it
...is to know the day And meet the

Rds, Sigs, Pno

Bs Cl f Tuti

Tpt, Trn Sx

Pno, Bs Cl, Gtr, Bs

I am not the only one. I am not the only one who's afraid of the

Sigs, Sxs

Pno

Bs Cl, Bs

world too big and bright...

Rds, Vnns

Rds, Sigs, Gtr, Pno

Trn Sx

Tbn solo

Bs Cl, Pno, Bs

- 311 -

+ Bs
This is what it is to live in...

Tenderly (slower)

(Dialogue: BLACK and QUEENIE)

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 becoming 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)

"Marie is tricky
Sly and

Pno, Bjo, Drs
Br, Sxs
Tpt, A Sx

+ Tba

sticky. Brud - da. you watch out for dat gal; She gw - na

+ Tpt 1

Pno, Tpts, A Sx

- 313 -
Rall. (Sung onstage)  Colla voce

But come to-mor-rah you gots plen-ty of

Attacca (No. 39 Finale - Part 1)
No. 38B  Victrola Overlap  
(Marie Is Tricky - Reprise)  
(ORCHESTRA)  

cue:
Sound of VICTROLA is established (On tape)

VICTROLA (BURRS):
(On tape)

"Mar - ie is trick - y, Sly and stick - y, Brud - dah, you watch out for dat gal.

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

BURRS: (entering and singing with Victrola)  

But come to - mor - rah, you got plen - ty of...

Attacca (No. 39 Finale - Part 1)
No. 39  
Finale - Part 1  
(How Many Women? - Reprise)  
(BURRS)

Moderately fast
Play 2 times only

BURRS: (1st x only)

sor - rah"...

Phv, Bs, Drs

3

Pno. Vles (harm)

Tpts (Harmons wistem)

+Bs Cl, Tbn

- 316 -
Finale - Part I (How Many Women? - Reprise)

cue to go on:
BURRS: "... a great deal Jew."

Safetty

---

QUEENIE: "Burrs, what are you doing?  Burrs, put down the gun."
Piano - Conductor

59 [BURRS points the gun at BLACK]

Ww, Tpts, Sths

f

60

61

62

63

64

65

66

(W下发)

67 Intense

Ww, Stgs

Brass

68

69

70

71

72

73

BURRS: "You... I loved you! I loved..."

Fast (Ad-lib)

- 319 -
BURRS:

Safety
(Vocal ad-lib when ready)

How many women in the world say: “Okay, it’ll

Fast (Ad-lib)

Safety
(Vocal ad-lib when ready)

do.”

How many, many, many, many, many, many

On cue:

QUEENIE:
“Burrs, please.” “Please don’t do this.”


Bs Cl, Bs

[Hold till gunshot]

- 320 -
No. 40  Finale - Part 2
(Queenie Wazza Blonde)
(GUESTS)

CUE:
ATTACCA from #39 [Gunshot!]

(Tpt 1 out)  (Tbn out)

Moderate "Raunch"

- 321 -
SOP 1:
Queenie

SOP 2:
Queenie wazza blonde and her age stood still

ALTO:
Queenie wazza blonde and her age stood still and she

JACKIE:
Queenie wazza blonde and her age stood still and she

TENORS + OSCAR/PHIL:
Queenie

BARITONE:
Queenie wazza blonde and her age stood still and she

BASS:
Queenie wazza blonde and her age stood still and she

Tutti:
Queenie wazza blonde and her age stood still and she
danced twice a day in the vau-de-ville.

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

Queenie vau-de-ville.

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

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

(danced twice a day in the vau-de-ville.)
So, So, Now you know.

TENOR:

So, So, Now you know.

BARI/BASS:

So, So, Now you know.

A fascinating woman as they

A fascinating woman as they

A fascinating woman as they

Pno, Bari Sx, Tba, Drs

- 324 -
Queenie Wazza Queenie!
Queenie Wazza Queenie!
Queenie Wazza Queenie!
Queenie Wazza Queenie!
Segue as one
Finale - Part 3
(This Is What It Is)

Freely

QUEENIE:

Queen- ie was a Blonde in a vaude- ville show and she

hid what she was with a mask of snow...

Rubato (Dictated Bars)
(Vocal when ready)

This is what it is to be lost. This is what it is to be scared.

Vlns, Tpts, Ww (tr), Pno (shimmer)
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:

Tutti

Bb 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
Finale - Part 3 (This Is What It Is)

Piano - Conductor
(QUEENIE)

- 3 -

13

(GROUP 1)
Hurt...

(GROUP 2)
And say "Good night.
And say "Good night.

(GROUP 3)
And say "Good night.

Ww, Vlns

15

Pno, Bb Cl, Tbn, Bb

16

And say...

And say...

And say...

(TENOR only)

byye...

byye" And say "Good bye" And say...

byye. And say...