

THEATRE ROYAL—DRURY LANE

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The Theatre Royal Drury Lane Production of

# SHOW BOAT

A MUSICAL PLAY

Adapted from Edna Ferber's novel of the same name

MUSIC BY

**JEROME KERN**

BOOK AND LYRICS BY

**OSCAR HAMMERSTEIN 2nd**

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Vocal Score . . . Price 20/- net

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# SHOW BOAT

## CAST OF CHARACTERS

(In the order of their appearance)

WINDY ... ..	JACK MARTIN
STEVE ... ..	COLIN CLIVE
PETE ... ..	FRED HEARNE
QUEENIE ... ..	ALBERTA HUNTER
PARTHY ANN HAWKS ... ..	VIOLA COMPTON
CAPTAIN ANDY ... ..	CEDRIC HARDWICKE
ELLIE ... ..	DOROTHY LENA
FRANK ... ..	LESLIE SARONY
RUBBER FACE ... ..	HENRY THOMAS
JULIE ... ..	MARIE BURKE
GAYLORD RAVENAL ... ..	HOWETT WORSTER
VALLON ... ..	PERCY PARSONS
MAGNOLIA ... ..	... EDITH DAY
JOE ... ..	PAUL ROBESON
FARO DEALER ... ..	WILLIAM WALLACE
GAMBLER ... ..	ALEC J. WILLARD
LOUNGER ... ..	... FELIX HILL
BACKWOODSMAN ... ..	ROY EMERTON
JEB ... ..	GORDON CROCKER
LA BELLE FATIMA ... ..	LENORE GADSDEN
OLD SPORT ... ..	CECIL DEREHAM
LANDLADY ... ..	MARGARET YARDE
ETHEL ... ..	KATHLEEN THOMAS
KIM (as Young Woman) ... ..	... EDITH DAY
JAKE (Piano Player) ... ..	MICHAEL COLE
MAX ... ..	... WILL STUART
MAN (with Guitar) ... ..	WALTER WEBSTER
CHARLIE (Doorman at Trocadero) ... ..	NORRIS SMITH
LOTTIE ... ..	NANCY BROWN
DOLLY ... ..	PEGGY LOVAT
HAZEL ... ..	ANN BARBOUR

*Mississippi Chorus led and directed by John Payne*

# SYNOPSIS OF SCENES



## ACT I

- SCENE 1. The Levee at Natchez on the Mississippi—in the late Eighteen-eighties.
- SCENE 2. Kitchen Pantry of the “ Cotton Blossom ”—*a Half Hour Later.*
- SCENE 3. Outside a Waterfront Gambling Saloon—*Simultaneous with Scene 2.*
- SCENE 4. Auditorium and Stage of the “ Cotton Blossom ”—*One Hour Later.*
- SCENE 5. Box-office, on Foredeck of the “ Cotton Blossom ”—*Three Weeks Later.*
- SCENE 6. Auditorium and Stage of the “ Cotton Blossom ”—During the Third Act of “ The Parson’s Bride ”—*That Evening.*
- SCENE 7. The Top Deck of the “ Cotton Blossom ” —*Later that Night.*
- SCENE 8. The Levee—*Next Morning.*

## ACT II

- SCENE 1. A Midway Plaisance, Chicago World’s Fair, 1893.
- SCENE 2. A Room on Ontario Street, 1904.
- SCENE 3. Rehearsal Room of the Trocadero Music Hall—*About 5 p.m.*
- SCENE 4. Trocadero Music Hall—*New Year’s Eve, 11.30, 1904.*
- SCENE 5. In front of the Office of “ The Natchez Evening Democrat,” 1927.
- SCENE 6. Top Deck of the new “ Cotton Blossom,” 1927.
- SCENE 7. Levee at Natchez—*the Next Night.*

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*Scenery Designed and Painted by* JOSEPH AND PHIL HARKER.

*Dances and Ensembles by* MAX SCHECK.

*Orchestra under the Direction of* HERMAN FINCK.

*The Play Produced by* FELIX EDWARDES

# SHOW BOAT



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# OVERTURE

Lyrics by  
OSCAR HAMMERSTEIN II<sup>nd</sup>

Music by  
JEROME KERN

Moderato

The musical score is arranged in five systems. The first system is for Cello, with dynamics *ff*, *pp*, and *p*. The second system continues the piano accompaniment. The third system features Horn (marked *mf*), Strings (marked *f*), and Tuba (marked *f*). The fourth system continues the piano accompaniment. The fifth system features Horn (marked *f*) and piano accompaniment. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

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Str. & W. W.

L.H. L.H. Horn

② Ben sostenuto

Strings  
*mf marcato*

*f*  
Tuba

Brass

③

*ff*  
Brass

④

*p*

Horn

*f*

*dim.*

Oboe

*p* *Meno*

Trpt.

*cresc.*

*Tutti.*

⑤ *a tempo.*

Horn

*f* *marcato*

⑥

*f*

Cymb.

*fz*

*p*

*mf* Voice

Doo doo doo doo doo doo doo-loo doo Doo doo doo doo doo doo doo-loo doo —

*pp*

Moderato

*rall.*

*mf*

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *ff* is present, along with the instruction *rall. e cresc.* (rallentando e crescendo).

Second system of the musical score, starting with the tempo marking *Tempo I*. It includes dynamic markings *ff*, *dim.* (diminuendo), and *p* (piano). The music features a triplet of eighth notes in the bass line and a *ped.* (pedal) marking. A double bar line with an asterisk (\*) is present.

Third system of the musical score, continuing the piece with a triplet of eighth notes in the bass line. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of the musical score, marked *Vivo* and *mp* (mezzo-piano). The music is in 3/4 time and features a series of chords with accents in both hands.

Fifth system of the musical score, marked *f poco a poco cresc.* (forte poco a poco crescendo). The music continues with accented chords in both hands.

Sixth system of the musical score, marked *ff rall.* (fortissimo rallentando). The music features accented chords and concludes with a double bar line.

## Andante moderato

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante moderato'. The music consists of a series of chords and single notes in both hands, with a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece. It features similar chordal textures and melodic fragments in both hands, maintaining the 'Andante moderato' tempo.

Third system of musical notation, showing further development of the musical themes. The treble hand has more active melodic lines, while the bass hand provides a steady accompaniment.

Fourth system of musical notation, continuing the piece. The music features a mix of chords and single notes, with a consistent rhythmic feel.

Fifth system of musical notation, the final system on this page. It concludes with sustained chords and melodic lines in both hands.

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, with a slur over the first four measures. The bass staff contains a steady eighth-note accompaniment.

The second system begins with a mezzo-forte (*mf*) dynamic marking. It features a complex texture with many beamed notes in the treble staff and a consistent eighth-note bass line.

The third system includes the instruction *poco a poco cresc.* in the middle of the staff. It features several triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves.

The fourth system is marked *Grandioso* and *ff* (fortissimo). It features a change in time signature to 2/4 and includes triplet markings in the bass staff.

The fifth system includes dynamic markings *f*, *pp* (pianissimo), and *ffz* (fortissimo con sordina). It features a variety of note values and rests, with some notes marked with accents.

# Opening Act I

## The Levee At Natchez On The Mississippi

Lyrics by  
OSCAR HAMMERSTEIN II

Music by  
JEROME KERN

**A** Andante e mesto (... à la bombarde)

Piano

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G#4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G#2, A2, B2, and C3. The piece is marked with a forte (f) dynamic.

Curtain  
Animando

This section is for the Trumpet (Trpt.) and Piano. The Trp. part is in 2/4 time with a key signature of three sharps. It features a melody of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The dynamic is marked mezzo-forte (mf).

This section continues the piano accompaniment from the previous section, featuring eighth-note chords in both hands. The dynamic remains mezzo-forte (mf).

*mf* Con brio

Coloured Men

Coloured folks work on de Mis - si - sip - pi, Coloured folks work while de

This section is for the Coloured Men and Piano. The Coloured Men part is in 4/4 time with a key signature of three sharps. The lyrics are: "Coloured folks work on de Mis - si - sip - pi, Coloured folks work while de". The piano accompaniment consists of quarter notes in the right hand and quarter notes in the left hand. The dynamic is marked mezzo-forte (mf).



white men play Load - in' up boats wid de

bales of cot - ton, Git - tin' no rest till de judg - ment day.

Women  
Coloured  
Chorus

Git yo'self a bran'new gal, A lov-in' ba-by who's de ap-ple of yo' eye.

Men

Hey! Git a - long, git a - long, Git a - long, git a-long.

Women  
Coloured Chorus

Coal black Rose or high brown Sal, Dey all kin cook de spar-rer-grass an'

Men

Hey! Git a - long, git a - long, Git a -

Women  
Coloured Chorus

chick - en pie. - Col-oured folks work on de Mis - sis - sip - pi,

Men

- long, Hey! Col-oured folks work on de Mis - sis - sip - pi,

Women  
Coloured Chorus

'Coloured folks work while de white folks play.

Men

Coloured folks work while de white folks play. Load-in' up boats wid de

Coloured Chorus

Women

Men

bales of cot - ton, Git - tin' no rest till de judg - ment day.

Coloured Chorus

Women

Men

*f* Cot - ton blos - som, cot - ton blos - som, love to see you

*f* Cot - ton blos - som, cot - ton blos - som, love to see you

*mf*

Coloured Chorus

Women

Men

grow - in' free. When dey pack you on de lev - ee

grow - in' free. When dey pack you on de lev - ee

*p*

*p*

Coloured Chorus

Women  
Men

You're a heav-y load to me! Cot-ton blos-som, cot-ton blos-som,

You're a heav-y load to me! Cot-ton blos-som, cot-ton blos-som,

Coloured Chorus

Women  
Men

Love to see you gro-win' wild on de lev-ee,

Love to see you gro-win' wild on de lev-ee,

Coloured Chorus

Women  
Men

You're too heav-y Fo' dis po' black child.—

You're too heav-y Fo' dis po' black child.—

Moderato

Queenie waddles on from market with basket of provisions on her head.

*p* Trumpet  
Oboe

This system shows the musical notation for the Trumpet and Oboe parts. The Trumpet part is in the upper staff, starting with a piano (*p*) dynamic. The Oboe part is in the lower staff, featuring a melodic line with a slur and a fermata. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8.

Strings

This system shows the musical notation for the Strings. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. The key signature is three sharps and the time signature is 3/8.

Fl.  
(*commodo*)  
As Queenie moves toward boat, Pete sees brooch on her collar and questions its source.

This system shows the musical notation for the Flute part. The upper staff features a melodic line with slurs and accents, marked with a *commodo* tempo instruction. The lower staff provides a harmonic accompaniment. The key signature is three sharps and the time signature is 3/8.

Cello

This system shows the musical notation for the Cello part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The key signature is three sharps and the time signature is 3/8.

(Exit Queenie, chuckling)  
*cresc.*  
*rall.*  
Trpts.

This system shows the musical notation for the Trumpets. The upper staff features a melodic line with slurs and accents, marked with a *cresc.* (crescendo) and *rall.* (rallentando) instruction. The lower staff provides a harmonic accompaniment. The key signature is three sharps and the time signature is 2/4.

## Lo stesso tempo

Women  
Coloured Chorus  
Men

*f*  
On de

*f*  
Coloured folks work on de Mis - sis - sip - pi

Women  
Coloured Chorus  
Men

lev ee - works

Coloured folks work while de white man play - Load - ing up boats wid de

Women  
Coloured Chorus  
Men

to o heav ly

bales of cot - ton Get - ting no rest till de Judg - ment day.

Coloured Chorus

Women  
Men

*f* Cot - ton blos - som, cot - ton blos - som,

*ff*

Coloured Chorus

Women  
Men

Love to see you grow - in' wild on de lev - ee.

Coloured Chorus

Women  
Men

You're too heav - y for dis po' black child. —

## Capriccioso

*Enter a group of mincing misses.*

Fl. *p*

Violin

(Cross over)

B'ssn

*stacc.*



## Vigorouso

*Entrance of town beaux*

Piano introduction for the 'Entrance of town beaux' section. The music is in 3/4 time, key of B-flat major, and begins with a forte (*f*) dynamic. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

*p* TOWN BEAUX  
What a pret - ty bev - y! Ah! there!

*p*

Vocal entry for the Town Beaux. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "What a pret - ty bev - y! Ah! there!"

Ah! there! — the fair - est of the fair! — To South-ern

Continuation of the Town Beaux vocal line. The lyrics are: "Ah! there! — the fair - est of the fair! — To South-ern". The piano accompaniment continues with a piano (*p*) dynamic.

Girls *p*  
How you love to flat - ter, you rogues!

Boys  
beau - ty ev - 'ry beau must bow.

Vocal entries for the Girls and Boys. The Girls' part begins with a piano (*p*) dynamic and the lyrics: "How you love to flat - ter, you rogues!". The Boys' part has the lyrics: "beau - ty ev - 'ry beau must bow.". The piano accompaniment continues with a piano (*p*) dynamic.

Girls  
You rogues! Oh, good-ness grac - ious! — They're so flir-

Boys

Girls  
ta - tious! — You naugh-ty fel-lows seem to think you please us,

Boys  
Lit-tle wom-en don't be tim-or-ous,

Girls  
When you tease us so. You're a reck-less

Boys  
You will find act-ing thus on - ly makes a man more bold.

Girls  
lot we know!

Boys  
These are not the days of old.

Boys  
*mf* See! — The show boat! That's old Cap-tain An-dy's "Cot-ton Blos-som," will you

*mf marc.*

Boys  
go? — let me take you to the show? —

Coloured Women  
*mf* H'yah! look

GIRLS

Boys *'Twill be de - light - ful,*

Coloured Women *live dere!*

Girls *but to right-ful-ly ac - cept I have to make Ma - ma*

Coloured Women

Girls *get per - mis - sion from Pa - pa.*

Women *H'yah! look live dere!*

Coloured Chorus *H'yah! look live dere!*

Men

Lo stesso tempo

Girls & Boys

Cap - tain An - dy has gath - ered a troupe in the

Coloured Chorus

Ho!

Ho!

Girls & Boys

great - est of dram - mers and jol - ly co - me - dies, Ste - phen Ba - ker, the

Coloured Chorus

Ho!

*rall. poco a poco*

*rall. poco a poco*

*rall. poco a poco*

Girls & Boys  
hand-som-est lead-ing man And beau-ti-ful Ju-lie La-verne as

Coloured Chorus  
Ho!

Girls & Boys  
*a tempo.* well. *f* "Cot-ton Blos-som," Cap-tain An-dy's float-ing show!

Coloured Chorus  
*a tempo.* Cot-ton blos-som, cot-ton blos-som, Love to see you grow-in' free,  
*a tempo.*

*ff a tempo.*

*mf*

Girls & Boys  
Thrills and laugh-ter, con-cert af-ter, Ev-'ry - bo-dy's sure to go.

*mf*

Coloured Chorus  
When dey pack you on de lev-ee You're a heav-y load to me.

*mf*

*f*

Girls & Boys  
"Cot-ton Blos-som"; "Cot-ton Blos-som" Cap-tain An-dy's float-ing show!

*f*

Coloured Chorus  
Cot-ton blos-som, cot-ton blos-som Love to see you grow-in' wild.

*ff*

Girls & Boys  
 Thrills and laugh-ter, Con-cert att-er, Get your girl and go.

Coloured Chorus  
 On the lev-ee you're too heav-y for dis po' black child.

Girls  
 So get your girl and go.

Boys  
 So get your girl and go.

Coloured Chorus  
 So let dat whis-tle blow.

*deliberato*  
*ff* *3* *3* *ff*



Parthy Ann appears. "Andy Hawks! Drat that man, He's never around!"

mp

sf

f

Adagio pesante (falteringly)

mf

Piano off stage

(Dialogue)

1

The band appears, led by Captain Andy with a couple of town girls on each arm.

(Orchestra)

2

## Allegretto

*mf* GIRLS

Cap-tain An-dy, Cap-tain An-dy, here's your le - mon cake and home made can-dy.

*marcatissimo*

*mf*

Quince pre-serve and ap-ple brand-y; Ma-ma sends her best re - gards to you.

GIRLS & BOYS

Cap-tain An-dy, Cap-tain An-dy, we've been hear - ing all a - bout your dan-dy

show. Is this year's good as last year? Wont you tell us what is new?

Captain Andy's Bally - Hoo

Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a repeat sign and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of chords, some of which are beamed together. A dynamic marking of *pp* (pianissimo) is placed above the first few notes of the bass staff.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern from the first system. The lower staff continues with chords, including some with accidentals (sharps and flats).

The third system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords, including some with accidentals.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords. A slur is present over the final notes of the upper staff in this system.

The fifth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords. A slur is present over the final notes of the upper staff. The text *lunga pausa* is written in the right margin of this system.

CAPTAIN ANDY (*Spoken*)

Look it we got! Look it we got! How can we fail? How can we fail? You

*pp*

Detailed description: This block contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line has four measures, each with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking is *pp*.

(*Sung*)

nev - er seen a show like this be - fore! We'll try to make the even - ing bright An'

Detailed description: This block contains the second system of the musical score. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are accents (^) over the notes corresponding to the lyrics 'nev - er' and 'We'll'.

if you come a - round to - night, To - mor - row night you'll come a - round for more. -

Detailed description: This block contains the third system of the musical score. The vocal line continues with eighth notes and quarter notes. The piano accompaniment has a steady rhythmic pattern. The system ends with a double bar line and a key signature change to two flats.

## Lo stesso tempo

## GIRLS &amp; BOYS

Cap - tain An - dy, Cap - tain An - dy, you know how to make a

*f*

Detailed description: This block contains the fourth system of the musical score. The vocal line has lyrics and a melodic line. The piano accompaniment features a rhythmic pattern with chords. The dynamic marking is *f*. The system ends with a double bar line.

*p* CAPTAIN ANDY

show sound dan - dy. Frank and El - lie, c'mon let's show them

PARTHY

just a sam - ple of your soft shoe dancel. Cap - tain An - dy,

CAPT. ANDY                      PARTHY

Cap - tain An - dy, Just a sam - ple. What a man! My land, he

CAPT. ANDY

gives a - way his show for noth - ing! Just a sam - ple of the dance.

## Dancette.. ELLIE &amp; FRANK.

First system of musical notation for 'Dancette'. The piece is in 4/4 time and B-flat major. The piano part begins with a *p* dynamic. The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes in the second measure. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a long melodic phrase spanning two measures. The left hand accompaniment continues with chords. Below the bass staff, there are markings: *Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*

Fourth system of musical notation. The right hand has a triplet of eighth notes in the second measure. The piece concludes with a *lunga* marking above the final notes of the right hand.

Fifth system of musical notation, featuring a solo for Steve. The right hand begins with the lyrics: STEVE: "I reckon, I won't do any more talkin' about it!". The tempo is marked *f marc.* and the dynamics are *8va.....*. The right hand has a complex melodic line with multiple triplets of eighth notes. The left hand has a rhythmic accompaniment of eighth notes.

Pete and Steve struggle.

8va. *stringendo*

*ten. ten.*

*tr*

*L.H.*

*dim.*

*lunga*

**Allegro**

*mf* ENSEMBLE exit.

"Cot-ton Blos-som," "Cot-ton Blos-som," Cap-tain An-dy's float-ing show.

*mf*

*f*

Thrills and laugh-ter, con-cert af-ter, get your girl and go!

*ff*

*lunga*

## Giocoso

PARTHY: "I'll have more to say to you later!" (Parthy exit)

Musical score for Parthy's exit, marked *mf*. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The melody is in the right hand, featuring eighth and sixteenth notes with slurs. The bass line consists of chords and single notes in the left hand.

Andy, seeing that Parthy is quite gone, answers her boldly.

Musical score for Andy's response, marked *Lento (melos)* and *pp*. The piece is in 2/4 time with a key signature of two sharps. The melody is in the right hand, featuring a mix of eighth and quarter notes. The bass line consists of chords and single notes. A *lunga* marking is present in the right hand.

Lento (melos)

Parthy off stage: "Andy!"

Musical score for Parthy's off-stage call, marked *Lento (melos)* and *pp*. The piece is in 2/4 time with a key signature of two sharps. The melody is in the right hand, featuring a mix of eighth and quarter notes. The bass line consists of chords and single notes.

Meno

CAPTAIN ANDY: "Just one big happy family Bah!" (exit)

Musical score for Captain Andy's exit, marked *Meno* and *p*. The piece is in 2/4 time with a key signature of two sharps. The melody is in the right hand, featuring a mix of eighth and quarter notes. The bass line consists of chords and single notes.

Dolce e moderato

For the first time Ravenal is seen looking moodily at the river.

Musical score for Ravenal's mood, marked *Dolce e moderato* and *mf*. The piece is in 2/4 time with a key signature of two sharps. The melody is in the right hand, featuring a mix of eighth and quarter notes. The bass line consists of chords and single notes.



*Ellie is attracted by Ravenal's appearance --*

*----- She drops her handkerchief.*

*rall. molto*

**Broad**  
*Enter Vallon.* (Dialogue)

*f* *p*

*rall.* **Horn** *ppp*

**Andante moderato**

*pp*

Piano accompaniment for the first system of music. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with several triplet markings. The left hand provides a steady bass line with chords.

Piano accompaniment for the second system of music. The music concludes with a double bar line and a 2/4 time signature. The right hand has a final chord, and the left hand has a final bass line. The instruction *(Exit Vallon)* is written above the staff.

C

## Andante moderato

*mp* RAVENAL

Who cares if my boat goes up stream,— or if the

*mp*

Musical score for the first system of the song. The music is in G major (one sharp) and 2/4 time. The tempo is marked *Andante moderato*. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a steady bass line with chords and some grace notes.

gale bids me go with the riv - er's flow?—

Musical score for the second system of the song. The music continues in G major (one sharp) and 2/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a steady bass line with chords and some grace notes.

I drift a - long with my fan - cy, ———— Some-times I

thank my luck - y stars my heart is free, ———— And oth - er

times I won - der where's the mate for me? ————

*Piano off stage. Ravenal listens, amused at the poor rendition.*

*falteringly*  
*mf*

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. The bass line has a steady eighth-note accompaniment. A dynamic marking of *mp* is present. The system concludes with a double bar line and repeat dots.

Vocal entry and piano accompaniment, first system. Treble clef, key signature of two sharps. The vocal line begins with the lyrics "The drift wood float-ing o-ver the sea Someday finds a shel-ter-ing lee,". The piano accompaniment features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *mp* is present. The system concludes with a double bar line and repeat dots.

Vocal entry and piano accompaniment, second system. Treble clef, key signature of two sharps. The vocal line continues with the lyrics "So some-where there sure-ly must be A har-bour meant for me." The piano accompaniment continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The system concludes with a double bar line and repeat dots.

*p*

I drift a - long with my fan - cy, — Some - times I

*Magnolia appears on upper deck of "Cotton Blossom" and sees Ravenal.*

thank my luck - y stars my heart is free,

*(He sees Magnolia and stops short)*

— And oth - er times I won - der where's the mate?

MAGNOLIA RAVENAL

Hel - lo! Er - How'd you do?

*mf*

Moderato *molto espressivo through dialogue.*

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a piano (*pp*) dynamic marking. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern.

Second system of musical notation. The treble clef melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass clef accompaniment features a mix of eighth and sixteenth notes, with some chords.

Third system of musical notation. The treble clef melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef accompaniment is a rhythmic pattern of eighth notes and chords. A dynamic marking of *pp* is present.

Fourth system of musical notation. The treble clef melody begins with a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, D5, E5, and F#5. The bass clef accompaniment continues with eighth notes and chords. The word "Viola" is written above the bass clef staff.

Fifth system of musical notation. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of eighth notes and chords.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A *rall.* (rallentando) marking is present in the fourth measure.

Animato

Second system of a musical score, marked *Animato*. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The music features a more active melodic line in the treble and a harmonic accompaniment in the bass.

Third system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A *rit.* (ritardando) marking is present in the fourth measure.

Moderato armonioso

Fourth system of a musical score, marked *Moderato armonioso*. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A *pp w. w.* (pianissimo waltz) marking is present in the first measure, and a *legato* marking is present in the fourth measure.

Deliberato

Fifth system of a musical score, marked *Deliberato*. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A *(pp)* (pianissimo) marking is present in the first measure.

# Make-Believe

(Ravenal and Magnolia)

*RAVENAL*  
On - ly  
*p dolce*

make be - lieve I love you, On - ly

*deliberato*  
make be - lieve that you love me. Oth - ers

*molto rit.*  
find peace of mind in pre - tend - ing; Could - nt  
*molto rit.*



*a tempo.*

you? could-nt I? could-nt we? Make be -

*a tempo.*

lieve our lips are blend - ing In a

*deliberato*

phan - tom kiss, or two, or three. Might as

*deliberato*

*∞.* \*

well make be - lieve I love you, For, to

(Magnolia draws back)

tell the truth, I do. Your par-don I

*p*

*Ped.* \*

pray, 'Twas too much to say the words that be-

*pp*

tray my heart. We on-ly pre-

*mp*

MAGNOLIA

tend, You do not of-fend In play-ing a

*p*

lov - er's part.

**Allegretto**

*p* **MAGNOLIA**

The game of - just sup - pos - ing - is the sweet - est - game I know; -

Our - dreams are more - ro - man - tic than the world we see.

**RAVENAL**

And if the things we dream a - bout don't hap - pen to be so, -

That's just an un - im - port - ant tech - ni - cal - i - ty.

Poco animato  
MAGNOLIA

Tho' the cold and brut - al fact is You and I have nev - er

met. We need not mind con - ven - tion's

P's and Q's, — If we put our thoughts in

(*con Ped.*)

prac - tice, We can ban-ish all re - gret Im-ag-in-

ing' most an - y - thing we choose. We could

*dolce*

*p dolce*

make be-lieve I love you, We could make be-lieve

That you love me. Oth - ers find peace of

BOTH

*molto rit.*

mind in pre - tend - ing ——— Could - n't you? could - n't

*molto rit.*

RAVENAL  
*a tempo.*

I? could - n't we? ——— Make be - lieve our lips ———

*a tempo.*

are blend - ing ——— In a phan - tom kiss, ———

BOTH *cresc.*

or two, or three. ——— Might as well make be -

*cresc.*

Magnolia. *f* - lieve I love you ——— *dim.* For, to

Ravenal. *f* - lieve I love you ——— *dim.* For, to

Magnolia. tell the truth, ——— I do. ———

Ravenal. tell the truth, ——— I do. ———

*Ravenal reaches up and kisses Magnolia's hand.*  
*lento*

*Enter Vallon followed by Joe*

*mf*

Molto lento

pp  
*lunga*

con Ped.

(Ravenal and Vallon exit)

L.H.

$\text{♩} = 80$  Dialogue between Magnolia and Joe

pp

Exit Magnolia

L.H.

rall.

attacca



## Ol' Man River

(Joe and Male Chorus)

*Lento*  
*p* JOE

VOICE  
Dere's an ol' man called de Mis - sis - sip - pi,  
Dat's de ol' man dat I'd like to be; What does he care if de  
world's got trou-bles? What does he care if de land ain't free?  
*colla voce*

Piano  
*p*  
*pp*

*Con sentimento*  
*pp*

Ol' man Riv - er, dat ol' man Riv - er, He mus' know sump - in', But

don't say noth-in', He just keeps rol-lin', He keeps on rol-lin' a -

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a steady eighth-note rhythm. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

lon'. He don't plant 'ta - ters, He

The second system continues the musical score. The vocal line has a long note for 'lon' followed by eighth notes for 'He don't plant 'ta - ters, He'. The piano accompaniment includes dynamic markings *mf* and *p*. The right hand has a melodic line with some grace notes.

don't plant cot - ton, An' dem dat plant 'em is soon for - got - ten, But

The third system continues the musical score. The vocal line has a steady eighth-note rhythm. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Ol' man Riv - er, He jes keeps rol - lin' a - lon'.

The fourth system concludes the musical score. The vocal line has a steady eighth-note rhythm. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. A dynamic marking *mf* is present.

*mp*

You an' me we sweat an' strain,

Bod - y all ach - in' an' racked wid pain. "Tote dat barge!"

"Lift dat bale!" Git a lit - tle drunk an' you'll

land in jail. *p* Ah gits wear - y an' sick of try - in'; Ah'm

*pp cresc.*

tired of liv - in' an' scared of dy - in', But ol' man Riv - er, He

*f* *f cresc.*

jes' keeps rol - lin' a - lon!

*allarg.* *ff* *fp* Horns

Moderato  
*pp*

Col - oured folks work on de Mis - sis - sip - pi,

*pp* (Stevadores appear carrying various loads and group around Joe)

(Curtains close in on group)

Col - oured folks work while de white folks play Pul - lin' dose boats, from de

down to sun - set Git - tin' no rest till de judg - ment day.

Mosso

COLOURED MALE CHORUS

Don't look up, an' don't look down, You don't dast make de  
Violins

white boss frown. Bend your knees an'

bow yo' head, An' pull dat rope un - til you're dead.

*a tempo.*  
*mf* JOE

Let me go 'way from de Mis - sis - sip - pi,

*mf a tempo.*

Let me go 'way from de white man boss.

Show me dat stream called de Riv - er Jor - dan

*dim.*

Dat's de ol' stream dat I long to cross.

*espr.* *rit.* *f*

Lo stesso tempo

Joe

Coloured Male Chorus

*p*

Ol' man Riv - er, dat, ol' man Riv - er, He

*(lead)**p*

Joe

Coloured Male Chorus

*(lead)*

must know sump - in', but dont' say noth - in', He

Joe

Coloured Male Chorus

jes' keeps rol - lin'; He keeps on rol - lin' a -

Joe

Coloured Male Chorus

Lon' old riv - er for - ev - er keeps rol - lin' on.

lon'. Don't plant 'ta - ters, he

(lead)



Joe

Coloured Male Chorus

*(lead)*

don't plant cot-ton an' dem dat plants 'em is soon for-got-ten; But

Joe

Coloured Male Chorus

Lon' ol' riv-er keeps

Ol' man Riv-er, He jes' keeps rol-lin' a lon?

*pp*

Joe

hear-in' dat song. You an' me, we sweat an' strain,

Coloured Male Chorus

(Humming)

Joe

Bod - y all ach-in' and racked wid pain. "Tote dat barge!" an'

Coloured Male Chorus

Joe

Lift dat bale!" We gits a lit - tle drunk an' we

Coloured Male Chorus

Joe

lands in jail. Ah gits wear - y an' sick of try - in', Ah'm

Coloured Male Chorus

Ah gits wear - y an' sick of try - in', Ah'm

Joe

*cresc.* *ff*

tired of liv - in' an' scared of dy - in'; But ol' man Riv - er he

Coloured Male Chorus

*cresc.* *ff*

tired of liv - in' an' scared of dy - in'; But ol' man Riv - er he

*cresc.* *ff*

Joe

jes' keeps rol - lin' a - lon?

Coloured Male Chorus

jes' keeps rol - lin' a - lon?

*ffz attacca*

## No. 4

## Scene II

## Kitchen Pantry of the "Cotton Blossom"

Allegro con brio

Piano

*ff*

*molto rit.*

Curtain

Moderato

*Magnolia is discovered seated at the table.*

*p*

Horn

*rall. e dim.*

*pp*

Cl.

Andantino

Enter Queenie followed by Julie.  
(Melos) Solo Violin

ppp

Enter Julie

lunga

Andante espress.

Melos

p

Lo stesso tempo

rit

pp

Clar. Solo

segue

# Cant' Help Lovin' Dat Man

(Julie, Queenie, Magnolia, Joe and Mixed Quartet)

Moderato

VOICE *p* JULIE

Fish got to swim- and birds got to fly,- I got to love- one

Piano *p*

man till I die,- Cant' help lov- in' dat man- of

mine. Tell me he's la - zy,

*pp delicately*

Tell me he's slow,- Tell me Im cra - zy, may- be, I know.-

can't help lov - in' dat man — of mine. (*Through dialogue*)

Solo Violin *pp*

*p* JULIE  
Oh, lis - ten, sis - ter, I love my Mis - ter man — and I can't —



— tell yo' why,— Dere ain't no rea-son why I should love dat

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and features a melodic line with lyrics. The piano accompaniment is in B-flat major and includes a bass line with chords and a treble line with arpeggiated figures.

man. ————— It must be sump-in' dat —

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for the word 'man.' followed by a melodic phrase. The piano accompaniment continues with a steady bass line and treble accompaniment.

— De an - gels done plan. —————

The third system shows the vocal line and piano accompaniment. The vocal line has a long note for the phrase 'De an - gels done plan.' The piano accompaniment features a more active treble line with arpeggiated patterns.

*p* Fish got to swim— and birds got to fly,— I got to love— one

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking in the bass line.

man till I die,— Can't help lov-in' dat man— of

mine. Tell me he's la - zy,

*pp delicately* *p*

tell me he's slow,— Tell me I'm cra - zy, may-be I know,—

Can't help lov-in' dat man— of mine.

*cresc. e piu appass.*

When he goes a - way

*cresc. e piu appass.*

Dat's a rain - y day, And when he comes

back dat day is fine, — The sun .will shine.

*ff*

He can come home - as late as can be, - Home with - out him - ain't

*f*

*dim.*

no home to me,— Can't help lov-in' dat man— of

*dim.*

mine.

*Poco meno*  
*Enter Joe*

*mf*

*pp* QUEENIE

Mah man is shift-less An'good fo' noth-in'

*molto rall.* *a tempo.*  
*pp*

too,— He's mah man — jes' de same.— He's nev-er near me

when dere is work to do.

Queenie

He's nev-er roun' me when— dere's work - in' to do.

Joe

He's nev-er roun yo' when— dere's work - in' to do.

Queenie

De chim-ley's smok-in', De roof is leak-in'

Joe

Queenie

in, ——— But he don' — seem to care, — He can be hap-py

Joe

Queenie

wid jes' a sip of gin.

Joe

Why you all talk 'bout

Queenie

Ah ev-en loveshim when his kis - ses got gin. ———

Joe

gin?

*mf* (For encore begin here)

Julie with Soprano  
Fish got to swim- and birds got to fly,- I got to love- one

Queenie  
Fish got to swim- and birds got to fly,- I got to love- one

Alto  
Fish got to swim- and birds got to fly,— I got to love- one

Joe  
While de birds fly till de

I Baritone  
While de birds fly till de

I Solo Bass  
While de birds fly up in de sky my

*mf*

Julie  
with  
Soprano

man till I die,- Can't help lov-in' dat man of mine.

Queenie

man till I die,- Can't help lov-in' dat man- of mine.

Alto

man till I die,- Can't help lov-in' dat man- of mine.

Joe

world dies I'll love dat gal of mine or else she

I Baritone

world is dy-in' I'll love dat gal of mine

I Solo  
Bass

gal loves me, dat's why she's- true gal of mine. She



Julie  
with  
Soprano

Tell me he's la - zy, tell me he's slow,—

Queenie

Tell me he's la - zy, tell me he's slow,—

Alto

Tell me he's la - zy, tell me he's slow,—

Joe

ain't my gal. She's la - zy and slow,

I Baritone

la - zy and slow,

I Solo  
Bass

may be la - zy and slow as cold mo-

Julie  
with  
Soprano

tell me I'm cra - zy, may-be I know,- Can't help .

Queenie

tell me I'm cra - zy, may-be I know,- Can't help

Alto

tell me I'm cra - zy, may-be I know,- Can't help

Joe

cra - zy, I know. Can't help

I Baritone

cra - zy, lov - in' her so Can't help

I Solo  
Bass

las - ses I know, Can't help-lov-in'-

Julie  
with  
Soprano

lov - in' dat man - of mine! When he goes a -

Queenie

lov - in' dat man - of mine! When he goes a -

Alto

lov - in' dat man - of mine! When he goes a -

Joe

lov - in' dat gal, she's jes' as cra-zy 'bout me When I goes a -

I Baritone

lov - in' dat gal! When I goes a -

I Solo  
Bass

dat gal of mine! ————— When I goes a -

Julie with Soprano

way, — Dat's a rain-y day, — An'when he comes *cresc.*

Queenie

way, Dat's a rain-y day, An'when he comes *cresc.*

Alto

way, Dat's a rain-y day, An'when he comes *cresc.*

Joe

way, All de rain-y day, An'when I comes *cresc.*

I Baritone

way, All de rain-y day, An'when I comes *cresc.*

I Solo Bass

way, Dat's lov-in' All de rain-y day, dat's lov-in' An'when I comes *cresc.*

*cresc.*

Julie with Soprano

back dat day is fine — The sun will shine. He can come home- as

Queenie

back dat day is fine — The sun will shine, Yes sis-ter, He can come home- as

Alto

back dat day is fine — The sun will shine, Yes sis-ter, He can come home- as

Joe

back dat day is fine. — Yes, sis-ter, She can come home- as

I Baritone

back dat day is fine. — Yes, sis-ter, She can come home- as

I Solo Bass

back dat day is fine. — Yes, sis-ter, She can come home- as

Julie  
with  
Soprano

late as can be,- Home with-out him- ain't no home to me,- Can't help

Queenie

late as can be,- Home with-out him- ain't no home to me,- Can't help

Alto

late as can be,- Home with-out him- ain't no home to me,- Can't help

Joe

late as can be,- Home with-out her- ain't no home to me,- Can't help

I Baritone

late as can be,- Home with-out her- ain't no home to me,- Can't help

I Solo  
Bass

late as can be,- Home with-out her- ain't no home to me,- Can't help

Julie with Soprano  
lov-in'dat man- of mine! — mine! —

Queenie  
lov-in'dat man- of mine! — mine! —

Alto  
lov-in'dat man- of mine! — mine! —

Joe  
lov-in'dat gal- of mine! — mine! —

I Baritone  
lov-in'dat gal- of mine! — mine! —

I Solo Bass  
lov-in'dat gal- of mine! — mine! —

*ff* *ff*

(For encore see top of page 75.)

# Scene III

## Outside A Waterfront Saloon

No. 3

*Allegretto*

Piano

*Curtain*

*dim.*

*Enter Ellie and Frank* *(dialogue)*

*p* *lunga*

*Enter Ravenal, followed by mincing misses.*

*p*



*Ellie reappears. She passes by*

Red. \*

*Ravenal and drops her handkerchief; Ravenal restores it politely to her hand.*

*Dialogue ELLIE and RAVENAL*  
A la valse

*pp*

*Exit Ravenal*

*lunga pausa*

Red. \*

## No. 7

## Life On The Wicked Stage

(Ellie and Girls)

Moderato

ELLIE *a tempo*

VOICE

Life up - on the wick-ed

Fl. *p*

Piano

*p a tempo*

stage Ain't ev - er what a girl sup - pos - es;

Stage door John - nies are - n't rag - ing o - ver you with

gems and ro - ses. When you let a fel - ler

hold your hand, (which means an ex - tra beer or sand - wick)

Ev-'ry-bod-y whis-pers: 'Ain't her life a whirl?'

Though you're warned a-gainst a rou - é ru - in - ing your re - pu -

- ta - tion, When you've played a - round the one night trade A-round a

great big na - tion, Wild old men who give you

jewels and sab - les On - ly live in Ae - sop's Fa - bles.

*a tempo.*  
*mf*

Girls Though we've lis - ten'd to you

*rall.*

Ellie Life up - on the wick - ed stage is no - thing for a girl! ———

*a tempo.*

*rall.*

*mf a tempo.*

## GIRLS

moan and grieve, You must par-don us if we do not be-lieve you,

The first system of the musical score for 'GIRLS' features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note pair (B4, A4), then quarter notes G4, F4, E4, and D4. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

There is no doubt you're cra-zy a-bout your aw - ful stage.

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note pair (B4, A4), then quarter notes G4, F4, E4, and D4. The piano accompaniment continues with block chords and single notes.

*p* ELLIE  
I ad-mit it's fun to smear my face with paint Caus-ing ev-'ry one to

The third system introduces a new section for 'ELLIE'. It begins with a piano (*p*) dynamic marking. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note pair (B4, A4), then quarter notes G4, F4, E4, and D4. The piano accompaniment continues with block chords and single notes.

think I'm what I ain't, And I like to play a de-mi mond-y

The fourth system continues the musical score for 'ELLIE'. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note pair (B4, A4), then quarter notes G4, F4, E4, and D4. The piano accompaniment continues with block chords and single notes.

role with soul! Ask the he-ro does he like the way I lure

When I play a hus-sy or a par-a-mour, Yet when once the cur-tain's

down my life is pure And how I dread it!

*poco rit*

*colla voce*

*a tempo.*  
*mf* GIRLS

Life up - on the wick - ed stage ain't ev - er what a girl sup -

*mf a tempo.*

- pos - es, Stage door John-nies are - n't rag-ing ov - er you with

gems and ros - es. If some gen-tle-man would talk with rea-son

ELLIE

I would can - cel all next sea-son. Life up - on the wick - ed

*poco rall.*

stage ain't no - thin' for a girl. You'd be back the sea - son af - ter!

*a tempo.* GIRLS

*f a tempo.*

Dance

The first system of the musical score for 'Dance' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and some triplet-like figures. The left hand provides a steady accompaniment with chords and single notes.

The second system continues the piece. The right hand has a more active melodic line with eighth-note runs. The left hand maintains a consistent accompaniment pattern.

The third system shows a change in the right hand's texture, with more complex chordal structures and some grace notes. The left hand continues with its accompaniment.

The fourth system concludes the piece with a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The piece ends with a final chord in the right hand.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and chords. The upper staff has a melodic line with many sixteenth and thirty-second notes, while the lower staff provides a harmonic accompaniment with chords and some moving lines.

The second system of music continues the piece. It maintains the same two-staff structure and key signature. The upper staff continues with its intricate melodic patterns, and the lower staff provides a steady accompaniment. The notation includes various rhythmic values and chordal structures.

The third system of music shows further development of the piece. The upper staff features some notes with accents (^) and slurs. The lower staff continues with its accompaniment. The overall texture remains dense and complex.

The fourth and final system of music on this page. It concludes with a double bar line. The upper staff has some notes with a 'v' marking above them, and the lower staff also has 'v' markings. The piece ends with a final chord in both staves.

## Till Good Luck Comes My Way

(Ravenal and Men)

Allegro moderato

*Ravenal enters from the saloon, followed by men.*

Piano

The piano introduction is in 6/8 time, starting with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fortissimo (*ff*) dynamic and a 2/4 time signature.

Animato

*mp* RAVENAL

The first system of the vocal and piano accompaniment is in 2/4 time with a mezzo-piano (*mp*) dynamic. The vocal line includes triplets and is accompanied by piano chords. The lyrics are: "The man who ven-tures with chance— Is the man who's add-ing the

The second system continues the vocal and piano accompaniment. The vocal line includes triplets and is accompanied by piano chords. The lyrics are: "salt, ro-mance to a world — That oth-er-wise is

The third system continues the vocal and piano accompaniment. The vocal line includes triplets and is accompanied by piano chords. The lyrics are: "dark and drear. — The sane con-serv-a-tive

lot — have their fate se-cure in a guard-edspot of the world,

— They're wel-come to their drab — ca - reer.

Poco meno

Men

*mf* It is all well e - nough to be grin-ning while your win-nings

*mf* It is ea - - sy to be grin-ning while your stack is

*mf*

Men

grow, But when for - tune re - ver - ses her spin - ning,

grow - ing, But when for - tune turns her spin - ning,

Men

glow, *Piu mosso*  
 life is not a - glow - ing, That is

life is not a - glow - ing, That is

*Piu mosso*

Men

why we like to see some-one who can be un - con - cerned and free. —

why we like to see some-one who can be un - con - cerned and free. —

*rall.*

Tempo I

Ravenal

If I am los-ing to - day — I will

Men

— like you.

— like you.

Tempo I

(RAVENAL)

take my loss and I'll pay — For I know —

That in time my luck will

*p*

*p*

## Allargando

turn, ————— It's bound to turn, ————— Till

## Moderato

good luck comes my way I'll play a - long, —

— While there's a game on the high - way I'll

stray a - long ————— With just the

turn of a wheel or the flip of a card as my

guide. I let fate de - cide

— If I walk or ride, — Why sit a -

lone with your sor - row and kill the day?

— There may be sun - shine to - mor - row to

fill the day. — While I've a heart and a brain And my

eb - o - ny cane I can bor -

- row Un - til the day when good - luck comes my



Ravenal  
way.

Men  
Nev-er ven-ture, nev-er gain; Men of cau-tion, it is

Ravenal  
Nev-er ven-ture, nev-er gain; Men of cau-tion, it is

Men  
plain.

Ravenal

plain. ——— Live in vain, so I will

Men

For-tune will change like an Ap - ril day, ——— So we will

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

Ravenal

wait till good luck will come my way. ———

Men

wait till good luck comes my way. ———

*rall.*

*rall.*

*rall.*

*rall.*

# Scene IV

## Auditorium And Stage Of The "Cotton Blossom"

No. 9

ANDY "Prompt her, Nola"  
MAGNOLIA "Hamilton, my own!" "Papa! look at Julie!"

Moderato misterioso

Melos

Misterioso

Viola Solo

Piano

The musical score is written for Piano and Solo Violin. It begins with a piano introduction in 2/4 time, marked *Moderato misterioso* and *Melos*. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The *Viola Solo* part enters in the second measure with a melodic line. The score is divided into five systems. The first system shows the piano introduction and the start of the viola solo. The second and third systems continue the piano accompaniment and the viola solo. The fourth system introduces the *Solo Violin* part, which begins in the second measure of the system. The fifth system concludes the piece with the piano accompaniment and the solo violin part.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment, marked with a piano (*p*) dynamic. It features more complex chordal textures and melodic fragments.

Fourth system of piano accompaniment, featuring a Clarinet (*Clar.*) part in the right hand. The piano accompaniment continues with sustained chords and a moving bass line.

Fifth system of piano accompaniment, featuring a Bassoon part in the right hand. The piano accompaniment includes a section marked *lunga* (long) in the bass line.

Andante moderato  
*p* COLOURED WOMEN

(Humming)

*p*

This block contains the piano introduction for the piece. It features a vocal line with a humming melody and a piano accompaniment. The tempo is marked 'Andante moderato' and the dynamics are 'p' (piano). The key signature has one flat (B-flat) and the time signature is 2/4.

*f*

*f*

This block shows the piano accompaniment for the first system of the vocal entry. The dynamics are marked 'f' (forte). The piano part provides harmonic support for the vocal line.

Women

back, in a hack, In a foh-ty dol-lar hack; No mo'

Men

Up-on my poor ol' back With-in a liv-'ry hack

Up-on my back With-in a hack

This block contains the vocal entries for the women and men. The women's part starts with 'back, in a hack, In a foh-ty dol-lar hack; No mo'' and the men's part starts with 'Up-on my poor ol' back With-in a liv-'ry hack'. The piano accompaniment continues below the vocal lines.

*p*

*p*

This block shows the piano accompaniment for the second system of the vocal entry. The dynamics are marked 'p' (piano). The piano part continues to support the vocal lines.

Women  
gin, No mo' rum, Oh, de mis-e-ry's done come!

Men  
With no mo' rum, Oh, de mis-e-ry's done come!

*rall. e cresc.* *ff*

*rall. e cresc.* *ff*

*rall. e cresc.* *ff*

*rall. e cresc.* *ff*

*ff dim.* *pp*

Cello

*Red.* \*

*tranquillo*  
Viola

3

2nd Violin

Bass

*lunga*

3

Andantino

Frank calls Ravenal in. Joe is discovered in upper box of auditorium.

pp

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a piano piano (pp) dynamic marking. The melody in the upper staff consists of eighth and quarter notes, while the bass line features chords and moving lines.

Enter Ravenal

This system contains the third and fourth staves of music. The upper staff continues the melodic line, and the lower staff provides harmonic support with chords and bass notes. The dynamic remains piano piano. The instruction "Enter Ravenal" is placed above the upper staff.

This system contains the fifth and sixth staves of music. The musical texture continues with the upper staff's melody and the lower staff's accompaniment. The dynamics and tempo are consistent with the previous systems.

This system contains the seventh and eighth staves of music. The upper staff features a more active melodic line with some grace notes. The lower staff continues with a steady accompaniment. There are some performance markings like "no." and "\*" below the lower staff.

non legato  
sempre pp

This system contains the ninth and tenth staves of music. The upper staff is marked "non legato" and "sempre pp". The melody is more rhythmic and detached. The lower staff continues with chords and bass notes.

Valse

Fl.

Solo Violin

*pp*

*ten.*

Violin



**Piu mosso**

*Enter Magnolia, followed by Julie*

**Lento assai**

**Dolce**

Tempo di Valse

*Magnolia sees Ravenal*

Moderato (enter Steve)

*Exit Julie and Steve*

*molto rit*

*Con anima (Magnolia calls "Julie!")*

*p*

*ten.*

*molto ritenuto*

*a tempo.*  
*Magnolia speaks to Parthy.*

*a tempo.*  
*Magnolia speaks to Parthy.*

*a tempo.*

## Lento

*pp* JOE from upper box

Ol' man Riv - er, Dat ol' man Riv - er, He must know sump-in', But

*pp*

don't say noth-in', He jes keeps rol - lin', he keeps on rol - lin' a -

lon'. He

*d. = d* Ravenal reads lines from script.

*espr.*

don't plant 'ta - ters, He don't plant cot - ton, An' dem dat plants 'em is

soon for - got - ten; But ol' man Riv - er he jes keeps roll - in' a -

lon!

*espr.*

Ravenal spoken: "I understand. Miss Lucy will you be mine?"

But

He kisses Magnolia.

*poco a poco cresc.*

ol' man Riv - er he just keeps roll-in' a - lon!

*f cresc.*

segue

# Scene V

In Front Of The Box-office, On Foredeck Of The "Cotton Blossom"

Allegretto

Piano

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The notation includes treble and bass staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a 'Fine' marking and a fermata over the final note.

Violins, Cello, Bassoon

*mf*

D.C. al Fine

# I Might Fall Back On You

(Ellie and Frank)

Tempo di Polka

VOICE *p* FRANK

Lit-tle girl you are safe with me:

Piano *mf* *p*

I can pro-TECT what's mine; I am a sturd-y ma-ple tree and

you're my cling-ing vine. *ELLIE* Woods are just full of ma-ple trees,

Ce-dar and oak and pine; Let me look them o-ver, please, And



then I'll let you know ——— If you have a show.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "then I'll let you know ——— If you have a show." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Af - ter I have looked a - round the world for a mate —

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Af - ter I have looked a - round the world for a mate —". The piano accompaniment maintains the same rhythmic pattern as the first system.

Then, per - haps, I might fall back on you. ———

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Then, per - haps, I might fall back on you. ———". The piano accompaniment continues with the same rhythmic pattern.

When I am con - vinced that there is no bet - ter fate —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "When I am con - vinced that there is no bet - ter fate —". The piano accompaniment continues with the same rhythmic pattern.

Then I might de - cide that you will do.

**FRANK**

I am just an ave - rage lad, Though no gift to wo - man - hood,

**ELLIE**

Some girls say I'm not so bad. Oth - ers say you're not so good!

But if you are pat - ient, dear, and will - ing to wait —

There's a chance I might fall back on you!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "There's a chance I might fall back on you!". The piano accompaniment features a steady bass line with eighth-note patterns and chords in the right hand.

**GIRLS**  
*One group of girls (to Frank)*

Af - ter I have looked a - round the world for a mate\_

The second system of music features a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Af - ter I have looked a - round the world for a mate\_". The piano accompaniment includes a *mf* dynamic marking and features a steady bass line with eighth-note patterns and chords in the right hand.

Then, per - haps, I might fall back on you! \_\_\_\_\_

The third system of music features a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Then, per - haps, I might fall back on you! \_\_\_\_\_". The piano accompaniment continues with a steady bass line and chords in the right hand.

When I am con - vinced that there is no bet - ter fate —

Then I might de - cide that you will do.

*Other group (to Ellie)*

He is just an ave - rage lad, Though no gift to wo - man - hood,

Some girls say he's not so bad, Oth - ers say he's not so good!

ALL GIRLS to FRANK

But if you are pat - ient, dear, and will - ing to wait —

There's a chance she might fall back on you!

Dance (*ben marcato*)

*mf*

Cello & B's's'n

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The first system features a melodic line in the treble with a long slur and a fermata, and a bass line with chords and eighth notes. The second system continues the melodic and harmonic development. The third system includes accents (v) over several notes in both staves. The fourth system shows a melodic phrase in the treble with a slur and a fermata. The fifth system is divided into two measures: the first measure has an accent (^) and a first ending bracket (1); the second measure has a second ending bracket (2), a forte dynamic marking (*f*), and an accent (^).

# Queenie's Bally - Hoo

(Queenie and Coloured Chorus)

Allegretto  
*mf* QUEENIE (*Chorus gradually enters*)

VOICE

Hey! \_\_\_\_\_ Where yo' think yo' go - in'?

Muted Trpt.

Piano

*p* pizz.

Don't yo' know dis show is start - in' soon? \_\_\_\_\_

Banjo

Hey! \_\_\_\_\_ Jes' a few seats left yere! \_\_\_\_\_ It's

light in - side an' out - side dere's no moon. \_\_\_\_\_

What fo' you gals dress up dic - ty? Where's yo' all goin'?

*fz*

Tell dose sting - y men of yours to step up here in

line.

*fz*

Meno mosso

*p* QUEENIE

C'mon, folks, we'se rar - in' to go, Is you or ain't you see - in' dis show?

*p*



Chorus

Queenie

Get het up, der'e'll be no let up, here!

Chorus

List - en to dat gal talk!

Queenie

You'll be ex -

*f* muted brass

Chorus

Queenie

- cit - ed all night, Grip-pin' yo' man an' hold-in' him tight,

The musical score is arranged in systems. Each system contains staves for the Chorus, Queenie, and piano accompaniment. The piano part includes a 'muted brass' section. The lyrics are: 'Get het up, der'e'll be no let up, here!', 'List - en to dat gal talk!', 'You'll be ex -', and '- cit - ed all night, Grip-pin' yo' man an' hold-in' him tight,'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* and *p*.

## QUEENIE

Two seats for twen-ty cents ain't so dear!

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The music is in a 2/4 time signature and features a simple, rhythmic melody.

## Dance. Vivo

*mf*

The second system of the score is a piano piece titled 'Dance. Vivo'. It is written in grand staff notation. The tempo and mood are indicated by the title. The music is in a 2/4 time signature and features a rhythmic, dance-like melody. The dynamic marking *mf* (mezzo-forte) is present at the beginning.

The third system of the score continues the piano piece. It features a rhythmic melody in the right hand and a steady bass line in the left hand. The music is in a 2/4 time signature and includes various musical notations such as slurs and accents.

The fourth system of the score continues the piano piece. It features a rhythmic melody in the right hand and a steady bass line in the left hand. The music is in a 2/4 time signature and includes various musical notations such as slurs and accents.

The fifth system of the score continues the piano piece. It features a rhythmic melody in the right hand and a steady bass line in the left hand. The music is in a 2/4 time signature and includes various musical notations such as slurs and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* is present in the final measure.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs. A dynamic marking of *f* is present in the first measure.

Third system of musical notation, featuring a prominent triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment.

Fourth system of musical notation, concluding the first section with a final cadence. The music features a mix of eighth and sixteenth notes.

Moderato (*Fox-trot tempo*)

Fifth system of musical notation, starting a new section marked *Moderato (Fox-trot tempo)*. The music is characterized by a steady, rhythmic accompaniment in the bass clef and block chords in the treble clef. A dynamic marking of *f* is present in the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with various articulations such as accents and slurs. A triplet of eighth notes is marked in the bass line.

Second system of musical notation, continuing the piece with complex chordal textures and melodic fragments in both staves.

Third system of musical notation, including the instruction "Cello pizz." in the bass line. The music features a mix of chords and moving lines.

Fourth system of musical notation, showing a continuation of the complex harmonic and melodic material.

Fifth system of musical notation, concluding the page with dense chordal structures and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines in both hands, with various articulation marks such as accents and slurs.

Second system of musical notation, including dynamic markings *cresc.*, *ff*, and *ffz*. The notation shows a progression of chords and melodic fragments with increasing intensity.

Third system of musical notation, continuing the complex harmonic and melodic development of the piece.

Fourth system of musical notation, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with accents.

Fifth system of musical notation, concluding the page with a final chord and melodic flourish, marked with a *8va.* instruction.

## Scene VI

Auditorium And Stage Of The "Cotton Blossom" During the Third Act of "The Parson's Bride"

Incidental Music, played on the Stage during the presentation of "The Parson's Bride"

**Andante**  
 (A) *For Dialogue between "Lucy" and "Emma" Played on violin by Cap. Andy*

VIOLIN

Small Organ

*p*

*p*

D.C. ad lib.

**Allegro**  
 (B) *For Parson's Entrance*

*f*

*f*

*sfz*

Repeat ad lib.

Andante  
© For Villain's Entrance

*mf* pizz. arco *pizz.* arco *sfz*

1 2 *p* *f* *mf*

*f* Repeat from © ad lib.

# Villain's Dance

No. 14

(Frank's specialty dance)

Moderato  
*Misterioso*

Piano  
*p Orchestra*

*tranquillo*

*W.W.*



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff features a more complex rhythmic pattern with some rests and accents.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the melodic line. The lower staff has a steady eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff contains a series of chords. The lower staff has a rhythmic accompaniment with a consistent eighth-note pattern.

The fifth system of musical notation consists of two staves. It includes first and second endings, indicated by '1.' and '2.'. The system concludes with the word 'Segue' written above the final measure of the upper staff.

# Scene VII

No. 15

The Upper Deck Of The "Cotton Blossom"

## Introduction And Duet "You Are Love."

Andante

Coloured folks humming on the levee (off stage)

Coloured  
Male  
Chorus

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system includes a vocal line for the Coloured Male Chorus, which begins with a humming instruction and a dynamic marking of *f*. The piano accompaniment is also marked *f*. The second system continues the vocal and piano parts. The third system shows the piano part continuing with a *pp* dynamic marking.

This system continues the musical score. The vocal line features a melodic phrase with a dynamic marking of *f*. The piano accompaniment provides harmonic support with chords and moving bass lines.

This system continues the musical score. The vocal line has a dynamic marking of *pp*. The piano accompaniment continues with a *pp* dynamic marking.

This system includes stage directions: "Curtain", "Ravenal discovered near waterbarrel.", "Is that you Nola?", and "Enter Windy." The piano accompaniment continues with a *pp* dynamic marking.

Ravenal: "Er...no... not at all, I'm very thirsty."

Moderato

*a tempo*

*ff*

*p* (Magnolia whistles off stage) "That You, Nola?"

Enter Magnolia

*p*

Moderato ♩ = 96

Cl.

Ob.

*pp*

*rall.*

*deliberato*

Lo stesso tempo

Viola

Cello

### Valse moderato

SOPRANOS

Coloured women humming on the levee (off stage)

*In distanza*

*mp*  
Humming

(♩ = 60)

*pp*

ALTOS

*dim.*

### Tempo di bolero

SOPRANOS

(♩ = 100)

*p*

ALTOS

SOPRANOS

*poco rit.*

Ravenal: "I had seen nothing, I hadn't lived!"

*poco rit.*

**B** Tempo di Valse (Ravenal and Magnolia)

Chorus.

Ravenal.

*p*

Once a wand-ring ne'er-do - well, Just a vag-rant rov-ing fel-low, I

went my way. ——— Life was just a joke to

tell Like a lone-ly Punch-i - nel-lo My role was

gay. ——— But I knew the joke was aim - less, Time went on I

liked the game less, For you see,

Some-where lurked a spark di-vine, And I kept wond-er-ing wheth-er mine Would

*Poco agitato*  
come to me. Then — my

for-tune turned and I found you. Here — you

are with my arms a - round you, You — will nev - er know what you've

MAGNOLIA  
meant - to me. You're - the prize that heav - en has sent - to

RAVENAL  
me, Here's - a bright and beau - ti - ful world, - All

Tempo di Valse  
new wrapped up — in you. —

Tempo di Valse

*(rit)* *p* *Cello*

Molto espress.

*p*  
 You ————— are Love, Here in my arms Where you be -

- long, And here you will stay, I'll not let you a - way,

*(ad lib.)*

I want day af-ter day with you. ————— You —————

*triquillo*

— are Spring ————— Bud of ro - mance un - furled;



— You taught me to see one truth for —

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole rest followed by the lyrics "You taught me to see one truth for —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ev - er true. You are

The second system continues the vocal line with "ev - er true. You are". The piano accompaniment includes dynamic markings such as *f* (forte) and *pp* (pianissimo), and a *rit.* (ritardando) marking. There are also asterisks (\*) indicating specific performance points.

love, Won-der of all the world;

The third system features the vocal line with "love, Won-der of all the world;". The piano accompaniment includes a *p* (piano) dynamic marking and a *rit.* marking. Asterisks (\*) are present in the piano part.

Where you go with me Heav-en will al - ways

The fourth system concludes the vocal line with "Where you go with me Heav-en will al - ways". The piano accompaniment starts with a *p* dynamic marking.

RAVENAL  
*f* be!

You are Love Here in my arms where you be - long,

MAGNOLIA

*p*

And here you will stay, I'll not let you a - way, I want day af - ter day

*colla voce*

with you. You are Love,

*dolcissimo*

Bud of ro - mance un - furled. You taught me to see

**f** TOGETHER

One truth for - ev - er true, — You — are

Love — Won - der of all the world —

Magnolia *p cresc.* *ff rit.* Where you go with me Heav-en will al - ways

Ravenal. *p cresc.* *ff rit.* Where you go with me Heav-en will al - ways

Magnolia *Grandioso* *ff* *be.*

Ravenal. *Grandioso* *ff* *be.*

*ff appassionato*

# Scene VIII - Finale Act I

## Levee Beside The "Cotton Blossom"

*Vivace*

Piano

The first system of the musical score is marked 'Vivace' and 'Piano'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The treble staff begins with a forte (*f*) dynamic and features a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical piece. It features two staves. The treble staff has a key signature of one sharp (F#) and contains chords and melodic lines. The bass staff continues the accompaniment. A dynamic marking of *sf* (sforzando) is present in the final measure of the system.

*Curtain*

The third system is marked 'Curtain'. It consists of two staves. The treble staff features a melodic line with accents (^) over several notes. The bass staff has a simple accompaniment. The system concludes with a final chord in the treble staff.

The fourth system continues the piece. It features two staves. The treble staff has a melodic line with accents (^) and a key signature change to two sharps (F# and C#) in the final measure. The bass staff has a more complex accompaniment with some long notes and ties.

Girls *f*  
Oh, tell me, did you ev-er, Did you ev-er hear of such a thing?

Boys  
The lead-ing man's a -

Girls  
Her fath-er has neg-lect-ed none, He's

Boys  
-bout to give the lead-ing girl a wed-ding ring, So now, you see, ro-

Girls  
asked us all to see the fun, And since we are in - vit-ed to at - tend, we are de-

Boys  
mance can start up - on the stage! \_\_\_\_\_ Ro - mance \_\_\_\_\_

Girls  
-light-ed to be there when these u - nit-ed two are plight-ed to be. <sup>one!</sup>

Boys  
like theirs ————— is not for ev-'ry - <sup>one!</sup>

*Lo stesso tempo*

Girls  
Cap - tain An - dy! Cap - tain An - dy! My, but does-nt he look

Boys  
Cap - tain An - dy! Cap - tain An - dy! My, but does-nt he look

Violins

Girls  
fine and dan - dy! Now Mag - nol - ia's found her mate, You

Boys  
fine and dan - dy! Now Mag - nol - ia's found her mate, You

Girls  
 Boys  
 Coloured Chorus

know, we're hap-py to con-grat - u - late you! thank you for in -  
 know, we're hap-py to con-grat - u - late you!  
 We thank you for in -

*f*

*f sempre*

Ensemble

- vit - ing us to see the wed-ding. It was friend-ly thus to

Ensemble

let us share your hap-py day and see you give the bride a - way!

Horn

*Melos*

*mp*

Captain Andy, "According to the announcement you read in the Post Office, you're all invited

Viola Solo

Clars.

to the wedding of my daughter Miss Magnolia Hawks to her leading man, the Honorable

Cello

*piu largamente*

*Le campane in distanza*

*R.H.*

Gaylord Ravenal! You all take such an interest in the doin's of the Show Boat, folks, I

Strings

Bassoon

thought you'd like to see the happy couple playin' their own romance off the stage. The bride and groom will be out in a minute and then we'll all march down to the church."

*Piu mosso*

*cresc.*



Valse brillante  
ENSEMBLE

Hap - py the day ————— When the hand of a maid has been

The first system of the musical score for 'Valse brillante' features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics 'Hap - py the day' followed by a long horizontal line indicating a sustained note, then 'When the hand of a maid has been'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

won by swift pur - su - ing; Hap - py the way —————

The second system continues the vocal line with 'won by swift pur - su - ing; Hap - py the way' followed by another long horizontal line. The piano accompaniment continues with similar harmonic support.

He has chos - en to win her, by bold and ar - dent

The third system features the vocal line with 'He has chos - en to win her, by bold and ar - dent'. The piano accompaniment provides a rhythmic and harmonic foundation.

woo - ing. Their's a luck - y fate to be ————— ro - man - tic,

The final system on the page shows the vocal line with 'woo - ing. Their's a luck - y fate to be' followed by a long horizontal line, and 'ro - man - tic,'. The piano accompaniment concludes the system.

We can hard - ly wait to see — The fran - tic looks of the

*cresc.*

bride-groom and quakes of the bride whom he takes now or nev - er, and

makes her for - ev - er the one and the on - ly one; Who will take

*molto marc.*

*cresc.*

care that his life's not a lone-ly one while she's the on - ly one.

*ancora più cresc.*

*Enter Magnolia and Ravenal*

Ensemble

Hap-py the bride ————— May the great-est of hap-pi-ness,  
 Hap-py the bride And may the great-est of hap-pi-ness,  
*sva*.....

Ensemble

health and wealth at-tend you, love-ly bride to be. There are  
 health and wealth at-tend you, love-ly bride to be. There are

Ensemble

few wed-ded to an-y-one charm-ing as you.  
 Pride to be  
 few wed-ded to an-y-one charm-ing as you.

Magnolia

Coloured Women

*mf*

Miss Mag - nol - ia, we al - ways tol' ya, we knowed you'd

*mf cresc.*

Magnolia

Coloured Women

*mf*

Can't I share some of my hap - pi - ness, dear friends, with

find your man who'd be lov - in' you true! ———

*sfz*

Moderato

Magnolia.

you?

Ensemble

Fish got to swim— an birds got to fly, I got to love— one

Ensemble.

man till I die,— Can't help lov-in' dat man— of mine!

Brass

Ensemble.

Tell me he's la - zy, tell me he's slow,— Tell me I'm cra - zy,

Ensemble

May-be I know.- Can't help lov-in'thatman of mine.

Lively

BUCK & WING  
Clar's. & Bassoon

*mf*

*p cresc.*

Dance  
Banjo

*f* *mf*

Enter Dancing Girls

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The upper staff contains a melodic line with accents (^) and a dynamic marking of *f*. The lower staff contains a bass line with chords and a dynamic marking of *f*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a dynamic marking of *mf* and includes a trill-like figure.

Third system of musical notation. The upper staff includes a section labeled "Trpts." (Trumpets) with a dynamic marking of *mf*. The lower staff continues the bass line.

Fourth system of musical notation, showing a continuation of the piano accompaniment in the grand staff.

Fifth system of musical notation, featuring a grand staff with a dynamic marking of *f* in the lower staff.

Sixth system of musical notation, featuring a grand staff with a dynamic marking of *mf* in the lower staff.

Piano accompaniment for the first system, consisting of three systems of music. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of two flats (Bb). The third system has a treble clef and a key signature of two flats (Bb). Dynamics include *f* and *ff*.

Tempo I

Ensemble

Vocal and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of two flats (Bb). The piano accompaniment is in a bass clef with a key signature of two flats (Bb). Dynamics include *f* and *ff*.

He can come home— as late as can be, Homewith-out him— ain't

Ensemble

Vocal and piano accompaniment for the third system. The vocal line is in a treble clef with a key signature of two flats (Bb). The piano accompaniment is in a bass clef with a key signature of two flats (Bb). Dynamics include *f* and *ff*.

no home to me. Can't help lov-in' dat man!—

Parthy "Stop them!"



Molto agitato

Andante moderato (*Dialogue*)

*f* Trpt.

*pp* Parthy, "He is a murderer!"  
Violins

The first system of the musical score is divided into two sections. The left section is marked 'Molto agitato' and features a trumpet part (Trpt.) with a forte (*f*) dynamic. The right section is marked 'Andante moderato (Dialogue)' and features a vocal line for Parthy, with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

Cello

The second system of the musical score features a cello part. The key signature is one sharp (F#) and the time signature is 4/4.

The third system of the musical score features piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

*crescendo poco a poco*

The fourth system of the musical score features piano accompaniment with triplets. The key signature is one sharp (F#) and the time signature is 4/4.

Captain Andy, "Good, then we can go on with the wedding!"

The fifth system of the musical score features piano accompaniment with triplets. The key signature is one sharp (F#) and the time signature is 4/4.

## Tempo I

Ensemble

*f*

Fish got to swim, and birds got to fly,— I got to love— one man till I die.—

*f*

Ensemble

*allarg.* *ff* Grandioso

Can't help lov-in' that man— of mine! —

*allarg.* *ff* Grandioso

*allargando* *ff appassionato*

Ensemble

Curtain

*ff*

# Entr' Acte

No. 18

*Andante moderato*

*dolce*

Piano *mf*

*3*

*3*

*3*

*3*

*Ped.* \*

*Lento*

*rall. e dim.*

*rall.*

*mf*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, showing more complex melodic phrasing and bass accompaniment.

Fourth system of musical notation, featuring a prominent melodic line with slurs and a steady bass accompaniment.

Fifth system of musical notation, concluding the page with a dynamic marking of *ff* and a tempo marking of *allarg.* (allargando). The system ends with a double bar line.

# Prelude and Opening Act II

No. 19

The Midway Plaisance At The Chicago World's Fair

**A** Poco maestoso

Piano *ff*

Brass

Vivo Curtain

The musical score is written for Piano and Brass. It begins with a section marked 'Poco maestoso' and 'Piano' with a fortissimo (*ff*) dynamic. The music is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The piano part consists of a series of chords and triplets, while the brass part provides harmonic support with similar rhythmic patterns. The section concludes with a 'Vivo Curtain' section, which is marked 'Vivo' and features a more rhythmic and driving piano part. The score ends with a double bar line and repeat signs.

Allegro

Ensemble

When we tell them a - bout it all, — they're like-ly to doubt it all, —

When we tell them a - bout it all, — they're like-ly to doubt it —

Vivo

Ensemble

But why should we care just as long as we've been to the fair? —

all, but why should we care just as long as we've been to the fair? —

1st BARKER

1st Barker

Ensemble

Ho! Ho! — Your kind at-

1st Barker  
- ten-tion be - stow. The

Ensemble  
CHORUS GIRLS  
Let's go near, I can't hear, Shall we go? I don't

1st Barker  
strong-est lit-tle la-dy known to the world we'll show.

Ensemble  
know. GIRLS and BOYS  
He's talk-ing

1st Barker  
Come one and all, come up and feel the

Ensemble  
through his hat you bet, I'm pret-ty sure of that.

1st Barker fist of her! So just move a-long and vis-it the queen of the

Ensemble Great Christ-o-pher! If San - dow felt her

1st Barker strong! Six - teen years of

Ensemble hand how he would stut-ter and mut-ter and shiv-er and quiv-er with

1st Barker age! Hey! Hey!

Ensemble rage! She's six-teen years of age.

2nd BARKER



2nd Barker  What have we here, what have we here? A mar-vel-lous dis-play.

Ensemble  Say they're goin' to



2nd Barker  The beaut-ies picked from all the world in sup-er-fine ar-

Ensemble  tell you what they want to sell you, now.



2nd Barker  - ray. 1st BARKER 

Ensemble  MEN GIRLS Get tick-ets this  
That's one show we must see! Are you tak-ing me?



1st Barker      2nd BARKER      1st BARKER

way.      Just step up and pay.      Just step this way. Hey! —

Ensemble

1st Barker      2nd BARKER

— Right up this way. Hey! — Not much to pay for such display! Come on this

Ensemble

BOTH BARKERS

Barkers      way! And you will say in all Chi - ca - go

Girls      We're in the face of a

Boys      Won't you let me

Barkers  
this is the best show!

Girls  
great temp-ta - tion In such a place to at - tempt flirt -

Boys  
take you in? Do come! The show will soon be -

Girls  
- ta - tion, I don't real - ly know.

Boys  
- gin, Do let me take you in.


*dim.*

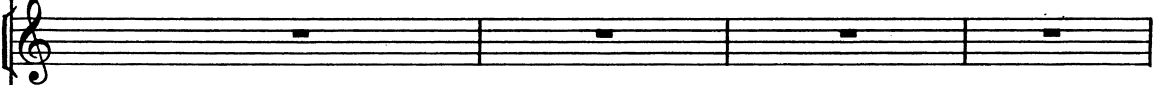
*(Spoken)*  
3rd BARKER


3rd Barker  
Now for this spec-ial feat-ure I de-mand your strict at - ten - tion!

Chorus

*fz pp*  
*recit. ad lib.*

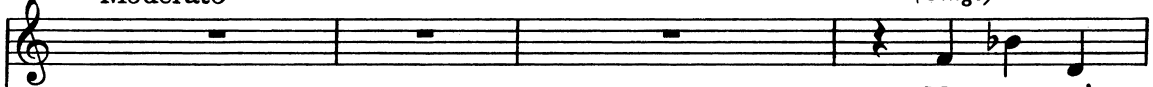
3rd Barker  Step clos-er, gent-le - men; You no - tice "la-dies" I don't men - tion!

Chorus 



Musical notation for piano accompaniment, including treble and bass clefs, chords, and a key signature of one flat.


Moderato (Sings)

3rd Barker  My sto - ry's


GIRLS


Chorus  Good-ness, gra-cious me! What ev - er can it be?

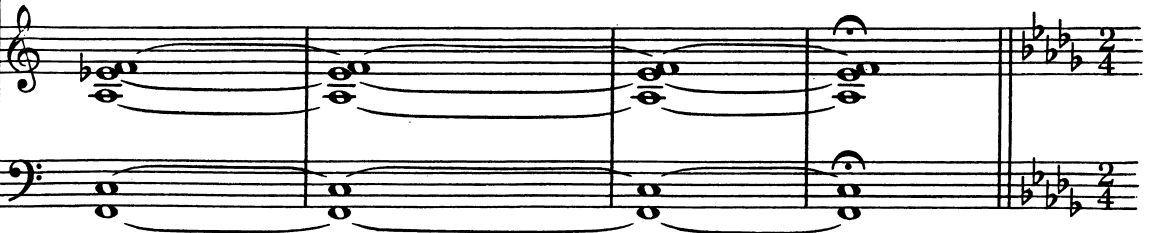
*p a tempo.*



Musical notation for piano accompaniment, including treble and bass clefs, chords, and a key signature of one flat.

3rd Barker  quick-ly told: — The world's sen - sa - tion now be -

Chorus 



Musical notation for piano accompaniment, including treble and bass clefs, chords, and a key signature of one flat. The system ends with a double bar line and a 2/4 time signature.

**B**

Moderato  
Oriental

- hold!

FATIMA'S DANCE

Ob.

*p*

*p*

Detailed description: This system contains the first four measures of the piece. It features two vocal staves at the top, with the first staff having a melodic line and a '- hold!' instruction. Below are the piano accompaniment staves, with the right hand playing chords and the left hand playing a rhythmic pattern. An Oboe (Ob.) part enters in the fourth measure. The tempo is 'Moderato' and the style is 'Oriental'. The key signature has three flats and the time signature is 2/4.

Detailed description: This system shows the piano accompaniment for the second system, measures 5 through 8. The right hand continues with chords and some melodic movement, while the left hand maintains the rhythmic pattern.

Detailed description: This system shows the piano accompaniment for the third system, measures 9 through 12. The accompaniment continues with the same rhythmic pattern and harmonic structure.

*mf* GIRLS

MEN

Hur-ry, hur-ry, let us run. What for? There's

Clar.

*mf*

Detailed description: This system contains the vocal lines and piano accompaniment for the fourth system, measures 13 through 16. The vocal lines are for 'GIRLS' and 'MEN'. The lyrics are 'Hur-ry, hur-ry, let us run. What for? There's'. A Clarinet (Clar.) part enters in the first measure of this system. The piano accompaniment continues with the rhythmic pattern. The dynamic is marked 'mf'.

noth-ing wrong,— She's a prin-cess:— From bet-ter folks than us I

Girls  
You can stay, but I must run.

Boys  
guess All right! You al-ways spoil my fun.

Vivace (♩ = ♩)

Chorus  
Belles and beaux, Dressed in the ve - ry la - test

Chorus

style — Here they come! —

Chorus

Good - ness knows Are-n't they swell? Well

Chorus

I should smile! — Look, dear! Look here!

Chorus

*rall.* *e* *crescendo-*

Ain't they gorge - ous?

*rall.* *e* *crescendo-*

**C** Grandioso

Chorus

*ff* When the sports of gay Chi - ca - go

*ff*

Chorus

Pay a vi - sit to the Fair.

Pay a vi - sit to the Naugh - ty "Mid - way"



Chorus

You can tell ev - 'ry swell

You can tell ev - 'ry swell

Chorus

By his dash - ing air.

By his dash - ing air.

Chorus

They do cred - it to Chi - ca - go.

They do cred - it to Chi - ca - go.

Chorus

With their clothes all tai - lor made.

With their clothes the lat - est on the "Mid - way"

Chorus

All their Coun - try Cou - sins gape and stare When they

Chorus

see the dan - dies on Pa - rade.

*sf*  $\frac{2}{3}$  D.S. for exit  
(senza voce)

# Incidental

(Fatima's 2nd Dance)

**D** Tempo come prima

Piano

Ob.

*p*

Repeat till Cue

1 2

## Why Do I Love You?

No. 20

Magnolia, Ravenal, Cap. Andy, Parthy and Ensemble

Moderato

Piano

*mf dim.*

Ob.

*p*

MAGNOLIA

*p*

I'm walk - ing on the air, dear, — For life is fair, dear, —

*p*

to lov - ers; I'm in the sev - enth

heav - en (There's more than sev - en, my heart dis - cov -

RAVENAL  
- ers,) In this sweet, im - pro - ba - ble and un - real

world, Find - ing you has giv - en me my i - deal world.

MAGNOLIA

Why do I love you? Why do you love me?

The musical score for 'MAGNOLIA' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are 'Why do I love you? Why do you love me?'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It begins with a mezzo-forte (mf) dynamic. The melody is simple and lyrical, with a long note on 'you?' and 'me?'.

TOGETHER

Why should there be two hap-py as we? —

The musical score for 'TOGETHER' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are 'Why should there be two hap-py as we? —'. The piano accompaniment is in a grand staff with the same key signature. It features a more active accompaniment with chords and moving lines in both hands.

RAVENAL

Can you see — the why or where - fore

The musical score for 'RAVENAL' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are 'Can you see — the why or where - fore'. The piano accompaniment is in a grand staff with the same key signature. It has a steady, rhythmic accompaniment with chords.

I should be — the one you care for?

The musical score for 'I should be' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are 'I should be — the one you care for?'. The piano accompaniment is in a grand staff with the same key signature. It continues the style of the previous pieces with a consistent accompaniment.

## MAGNOLIA

You're a luck-y boy, I am luck-y too,

This system contains the vocal line and piano accompaniment for the first two lines of the song. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature is two sharps (F# and C#).

## TOGETHER

All our dreams of joy Seem to come true; —

This system contains the vocal line and piano accompaniment for the first two lines of the second section. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature is two sharps (F# and C#).

May-be that's — be-cause you love me,

This system contains the vocal line and piano accompaniment for the third and fourth lines of the second section. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature is two sharps (F# and C#).

May-be that's why I love you! —

This system contains the vocal line and piano accompaniment for the fifth and sixth lines of the second section. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature is two sharps (F# and C#).

Girls

Chorus

*mf*

Why do I love you? Why do you love me? Why should there be

Boys

*mf*

Why do I love you? Why do you love me? Why should there be

Girls

Chorus

two hap-py as we? — Can you see — the why or where —

Boys

two hap-py as we? — Can you see — the why or where —

Girls

Chorus

fore I should be — the one you care for? You're a luck-y

Boys

fore I should be — the one you care for? You're a luck-y

Girls  
Chorus  
Boys

boy, I am luck-y too; All our dreams of joy  
girl, I am luck-y too; All our dreams of joy

Girls  
Chorus  
Boys

Seem to come true — May-be that's — be-cause you love  
Seem to come true — May-be that's — be-cause you love

Girls  
Chorus  
Boys

me, May-be that's why I love you! —  
me, May-be that's why I love you! —



*p* RAVENAL MAGNOLIA

Dar-ling, I have on-ly just an hour to play. I am al-ways lone-ly when you

Cl. Fl. Ob.

*p*

*mf* CHORUS

go a - way! Hours are not like years, So dry your tears!

Fl.

*mf*

RAVENAL *rall.* RAVENAL *a tempo*

CHORUS *rall.*

My dar-ling, I'll come home as

What a pair of love birds!

*rall.* *a tempo*

*p*

ear-ly as I can, Mean-while be good and pa-tient with your man.

RAVENAL MAGNOLIA

Why do I love you? Why do you love me? Why should there be

*p*

(Ravenal exit)

BOYS

two hap-py as we? — Can you see — the why or

where - fore, I should be — the one you care - for?

GIRLS GIRLS and BOYS

You're a luck-y boy, I am luck-y too, All our dreams of

joy seem to come true. — May - be that's — be-cause you

The first system consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a quarter rest, followed by the lyrics "joy seem to come true. — May - be that's — be-cause you". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

love me, May-be that's why I love you! —

Valse

The second system continues the vocal line with the lyrics "love me, May-be that's why I love you! —". The piano accompaniment includes a section marked "Valse" with a 3/4 time signature. The key signature remains D major.

Dance

*mf dolce, con espressione*

The third system is a piano piece marked "Dance". It begins with a repeat sign and the instruction *mf dolce, con espressione*. The key signature is D major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

The fourth system continues the piano piece from the third system. It features a melodic line in the right hand with slurs and accents, and a harmonic accompaniment in the left hand. The key signature is D major.

The fifth system concludes the piano piece. It features a melodic line in the right hand with slurs and accents, and a harmonic accompaniment in the left hand. The key signature is D major.

A la Fox-Trot  
CHORUS

You're a luck-y boy! I am luck-y too! All our dreams of

*pp* *cresc.* *poco*

joy Seem to come true.— May-be that's — be-cause you

*a poco* *mf* *a poco* *mf*

*entrance Cap. Andy & Parthy*

love me, May-be that's why I love you!

**CAPTAIN ANDY**

Why do I love you? Why do you love me? Why should there be

two hap-py as we? — Can you see — the why or

where - fore, I should be — the one you care for?

You're a luck-y boy, I am luck-y too, All our dreams of

joy seem to come true. — May-be that's — be-cause you

love me, May-be that's why I love you!

Dance (ANDY and PARTHY)

*mf*

*p* CHORUS

You're a luck-y boy! I am luck-y too! All our dreams of

joy Seem to come true. May-be that's be-cause I

*cresc.*

love you! May-be that's why I love you! —

*f* *fz*

# DAHOMEY

(Coloured Chorus)

Moderato (*in barbaric manner*)  
*Zulu men and women enter, dancing, from Dahomey village..*

Piano

*f* Tom-Tom

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked 'Moderato' and 'in barbaric manner'. The description indicates 'Zulu men and women enter, dancing, from Dahomey village..'. The first staff has a whole rest. The second staff begins with a forte (*f*) dynamic and a 'Tom-Tom' effect, represented by a series of eighth notes in the bass clef.

*L.H.*

Tuba *R.H. marcato*

The second system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues the eighth-note pattern. A tuba part is introduced in the bass clef staff, marked 'R.H. marcato', with a series of quarter notes.

*R.H.*

The third system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues the eighth-note pattern. A right-hand piano part is indicated by 'R.H.' in the bass clef staff, with a series of quarter notes.

The fourth system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues the eighth-note pattern.

The fifth system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues the eighth-note pattern.



MEN

Dy-un - ga Doe! Dy - un - ga Doe!

*mf* Horns

The first system of music consists of three staves. The top staff is a bass clef vocal line for men, with lyrics 'Dy-un - ga Doe! Dy - un - ga Doe!'. The middle staff is a treble clef piano accompaniment for horns, marked 'mf'. The bottom staff is a bass clef piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is in a 4-measure phrase.

Dy - un - ga Hun - gy ung gun - ga, Hun - gy ung gun - ga go!

The second system continues the vocal and piano accompaniment. The vocal line has lyrics 'Dy - un - ga Hun - gy ung gun - ga, Hun - gy ung gun - ga go!'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain the same.

Ky - oo - ga chek, Ky - oo - ga chek,

The third system continues the vocal and piano accompaniment. The vocal line has lyrics 'Ky - oo - ga chek, Ky - oo - ga chek,'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain the same.

Ky - oo - ga chek a chek un - cha, chek a chek un - cha chek!

The fourth system concludes the vocal and piano accompaniment. The vocal line has lyrics 'Ky - oo - ga chek a chek un - cha, chek a chek un - cha chek!'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain the same.

*mf* WOMEN

Da-rin-ga Doo! Da-rin-ga dey da!

Trpts. *mf*

MEN

Da-rin-ga doo! Da-rin-ga dey da!

Horns

WOMEN

Dy-un-ga hun-gy ung gun-ga, hun-gy ung gun-ga go!

Trpts.

Dy-un-ga hun-gy ung gun-ga, hun-gy ung gun-ga go!

Chorus

*ff* Hoo go ga doo! Hoo go ga doo!

*ff*

Hoo go ga doo! Hoo go ga doo!

*f*

Chorus

Ho - ga ho - ga too - go to - go to - go to - go doo!

Ho - ga ho - ga too - go to - go to - go to - go doo!

Girls

White Chorus

*f* Don't let us stay here, For though they may play here, They

Boys

*f* Don't let us stay here, For though they may play here, They

*f molto marcato*

COLOURED WOMEN only

White Chorus

Ah — Ah Ah — Ah Ah ah ah ah ah ah  
 are act - ing vi - cious, They might get ma - li - cious And  
 are act - ing vi - cious, They might get ma - li - cious And

White Chorus

though I'm not fear - ful I'll not be a spear - ful, So

Coloured Chorus

Ah — Ah Ah — Ah Ah ah ah ah ah ah

White Chorus

You'd bet - ter show me the way from Da - hom-ey!

This system contains three staves. The top staff is for the Coloured Chorus, with lyrics 'Ah — Ah Ah — Ah Ah ah ah ah ah ah'. The middle staff is for the White Chorus, with lyrics 'You'd bet - ter show me the way from Da - hom-ey!'. The bottom two staves are for piano accompaniment, showing chords and melodic lines in both hands.

Coloured Chorus

*mf* We're glad to see them go! —————

This system contains three staves. The top staff is for the Coloured Chorus, with lyrics 'We're glad to see them go!' and a long horizontal line indicating a sustained note. The middle staff is for piano accompaniment, with a *mf* dynamic marking. The bottom two staves are for piano accompaniment, featuring triplets in the right hand and chords in the left hand.

Coloured Chorus

*f*

We're glad to see those white folks go!

Coloured Chorus

*mf*

Dy-un-ga Doel Dy-un-ga Doel

*mf* L.H.

R.H.

Coloured Chorus

Dy-un-ga, Hun-gy ung gun-ga, Hun-gy ung gun-ga go!

**Allegro brillante**

Sopr. Alto  
In Da - ho - mey — where the Af - ri - cans play, — In Da -

Tenor  
In Da - ho - mey — where the Af - ri - cans play, — In Da -

Bass  
In Da - ho - mey — where the Af - ri - cans play, — *div.*

Sopr. Alto  
ho - mey — Gim - me A - ve - nue A — Back in

Tenor  
ho - mey — Gim - me A - ve - nue A — Back in

Bass  
*unis.*

Sopr. Alto  
 Tenor  
 Bass

old New York Where your knife an' fork Gent-ly

old New York Where your knife an' fork Gent-ly

Bass

Sopr. Alto  
 Tenor  
 Bass

sink. We are

sink in - to juic - y lit - tle chops what's made of pork! We are

Bass

*unis.*

*ffz*

*ffz*



Sopr. Alto  
wild folks — When de Bal-ly-hoos bawl, — But we're

Tenor.  
wild folks — When de Bal-ly-hoos bawl, — But we're

Bass.  
*div.*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The Soprano/Alto staff has a treble clef and a key signature of two flats. The Tenor staff has a treble clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. The piano accompaniment is written for both hands, with a treble clef on the right and a bass clef on the left. The lyrics are: 'wild folks — When de Bal-ly-hoos bawl, — But we're'. The Soprano/Alto and Tenor parts have a melodic line with some grace notes. The Bass part has a more rhythmic line. The piano accompaniment features a steady bass line and a more active treble line.

Sopr. Alto  
mild folks — When we're back in the Kraal — 'Cause our

Tenor.  
mild folks — When we're back in the Kraal — 'Cause our

Bass.  
*unis.*

The second system of the musical score continues the vocal parts and piano accompaniment. The Soprano/Alto staff has a treble clef and a key signature of two flats. The Tenor staff has a treble clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. The piano accompaniment is written for both hands, with a treble clef on the right and a bass clef on the left. The lyrics are: 'mild folks — When we're back in the Kraal — 'Cause our'. The Soprano/Alto and Tenor parts have a melodic line with some grace notes. The Bass part has a more rhythmic line. The piano accompaniment features a steady bass line and a more active treble line.

Sopr. Alto  
home, (our lit- tle home,) our home ain't in Da - ho - mey at

Tenor  
home, (our lit- tle home,) our home ain't in Da - ho - mey at *div.*

Bass  
home, (our lit- tle home,) our home ain't in Da - ho - mey at *div.*

Sopr. Alto  
all! Oh, take me back to - day to A - ve - nue A! —

Tenor  
all! Oh, take me back to - day to A - ve - nue A! —

Bass  
all! Oh, take me back to - day to A - ve - nue A! — *unis.*

*Fine*

## Dance (Tempo I)

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system includes the following markings: *f* L.H. (Left Hand) and R.H. Tuba (Right Hand). The score features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The right hand part includes a tuba line with specific articulation marks. The fifth system concludes with a key signature change to one flat (B-flat only).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with accents and slurs.

Second system of musical notation. The bass line continues with the same accompaniment. The treble line has a new entry for the trumpets, labeled "Trpts.", with a dynamic marking of *f*. The melody continues with accents and slurs.

Third system of musical notation. The bass line continues. The treble line has a new entry for the horns, labeled "Horns", with a dynamic marking of *f*. The melody continues with accents and slurs.

Fourth system of musical notation. The bass line continues. The treble line has a new entry for the trumpets, labeled "Trpts.", with a dynamic marking of *f*. The melody continues with accents and slurs.

Fifth system of musical notation. The bass line continues. The treble line has a new entry for the trumpets, labeled "Trpts.", with a dynamic marking of *f*. The melody continues with accents and slurs.

Allegro moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment in the bass with chords in the treble. There are accents and slurs over various notes.

The second system continues the piece with similar textures. The bass line remains active with chords, while the treble part has more complex chordal structures. There are several accents and slurs throughout the system.

The third system includes dynamic markings. The first measure has a *ff* marking, and the second measure has a *ffz* marking. The music continues with complex textures and accents.

The fourth system shows further development of the musical themes. The textures are dense with many chords and melodic fragments. There are several accents and slurs.

The fifth system concludes the piece. It features a *D.S. al Fine* instruction. The music ends with a double bar line and a repeat sign. There are several accents and slurs.

# Scene II

## A Room On Ontario Street In Chicago

No. 22

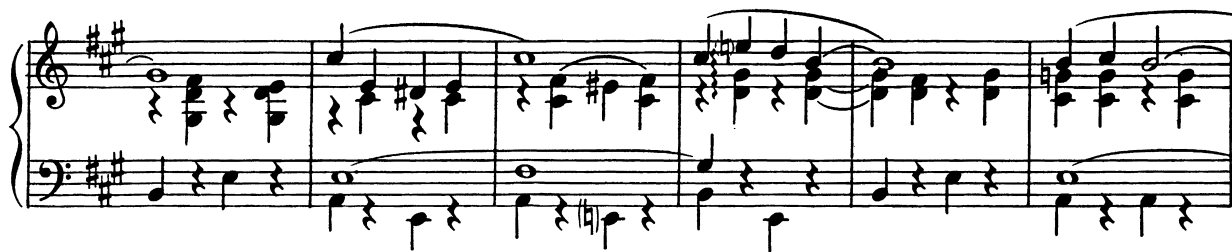
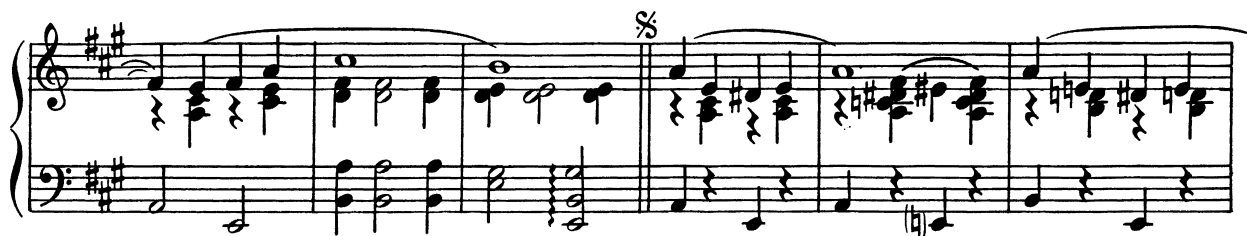
Moderato

Piano

*pp*



*(This music is played while Ellie reads Ravenal's letter)*



# Scene III

Rehearsal Room Of The Trocadero Music Hall

203

No. 23

Words by  
P. G. WODEHOUSE and  
OSCAR HAMMERSTEIN II<sup>nd</sup>

**BILL**  
(Julie)

Andante moderato *p sostenuto* %

VOICE

Piano

*mf* *p*

*Ed.* *\**

I used to dream that I would dis-  
golf, or ten-nis or

- cov - er, — The per-fect lov - er, some day. I 'knew I'd re-cog-  
po - lo, — Or sing a so - lo, or row. He is not half as

nize him If ev - er he came 'round my  
hand - some As doz - ens of men that I

way. I al - ways used to fan - cy then He'd be  
know. He is not tall and straight and slim, And he

one of the god-like kind of men With a gi-ant brain And a  
dres-ses far worse than Ted or Jim. And I can't ex-plain why he

no-ble head like the he-ros bold in the books I read;  
should be just the— one, one man in the world for me;

But a - long came Bill, Who's not the type at all, You'd  
He's — just my Bill, An or - di - nar - y boy, He

meet him on the street and nev - er not - ice him; His  
has - n't got a thing that I can brag a - bout; And



form and face, His man-ly grace Is not the kind that you Would  
 yet to be Up - on his knee So com-fy and room-y Feels

find in a sta-tue And I can't ex-plain, It's sure-ly not his brain That  
 nat-ur-al to me And I can't ex-plain, It's sure-ly not his brain That

makes me thrill. — I love him — Be-cause he's  
 makes me thrill. — I love him — Be-cause he's

*colla voce*

*2nd time*

won-der-ful, — Be-cause he's just old Bill. — He can't play Bill. —  
 I don't know, — Be-cause he's just my

1 2

D.S.

*Red.* \*

## Cant' Help Lovin' Dat Man (Reprise)

No. 24

(Magnolia)

Moderato

VOICE

Fish got to swim, and birds got to fly,-

Piano

*p* (Guitar)

I got to love- one man till I die.- Cant' help lov-in' dat man- of

mine! Tell me he's la - zy, tell me he's slow,-

Tell me I'm cra - zy, may-be, I know- Cant' help lov-in' dat man- of

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment is primarily composed of block chords, with a guitar part indicated by a 'p' dynamic and '(Guitar)' text. The vocal line consists of four systems of music with lyrics. The first system shows the beginning of the piece with a rest for the voice. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano part provides harmonic support throughout, with some melodic movement in the right hand.

mine! ————— When he goes a - way That's a rain-y

day, *cresc.* And when he comes back that day is fine — The sun will

shine. *p* He can come home-as late as can be,— Homewith-out him- ain't

no home to me,— Can't help lov-in' dat man of mine! ————— *p, lunga*

*Allegro Magnolia tries and fails to sing in this tempo.*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first system includes an accent (*^*) and a staccato (*stacc.*) marking. The second system features a crescendo (*cresc.*) and a staccato (*stacc.*) marking. The third system includes a forte (*f*) dynamic and a staccato (*stacc.*) marking. The fourth system includes a forte (*f*) dynamic and a staccato (*stacc.*) marking. The fifth system includes a forte (*f*) dynamic and a staccato (*stacc.*) marking. The sixth system includes a forte (*f*) dynamic and a staccato (*stacc.*) marking. The piece concludes with a final chord in the bass staff.

### Captain Andy's Entrance

**B** Moderato

Piano

Musical score for 'Captain Andy's Entrance' in 2/4 time, marked Moderato. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes a first ending and a second ending, with a 'D.C.' (Da Capo) instruction at the end.

### \*) After The Ball

**C** Valse moderato (Magnolia) CHAS. K. HARRIS

Piano

Musical score for 'After The Ball' in 3/4 time, marked Valse moderato. It includes a piano accompaniment and a vocal line. The lyrics are: "A lit - tle maid - en climbed an old man's knee, - Begged for a sto - ry, 'Do, Un - cle,". The score includes dynamic markings such as *mf*, *rit*, and *a tempo*.

please, ————— Why are you sin - gle, why

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line begins with a long note on 'please,' followed by a series of quarter notes for 'Why are you sin - gle, why'. The piano accompaniment features a steady bass line and chords in the right hand.

live a - lone? ————— Have you no ba - bies?

The second system continues the vocal line with 'live a - lone?' and 'Have you no ba - bies?'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Have you no home?" ————— "I had a sweet -

The third system continues the vocal line with 'Have you no home?" and '"I had a sweet -'. The piano accompaniment continues with similar harmonic support.

- heart years, years a - go; ————— Where she is

The fourth system concludes the vocal line with '- heart years, years a - go;' and 'Where she is'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note.

now, pet, you will soon know. — List' to the

sto - ry, I'll tell it all, — I be -

- lieved her faith - less, af - ter the ball?"

*rall.*

Moderato

*p-f*

Af - ter the ball is o - ver, Af - ter the break of morn, —

*a tempo.*  
*p-f*

Af-ter the dan - cers leav - ing Af-ter the stars are

gone; Man-y a heart is ach - ing If you could

read them all; Man-y the hopes that have van - ished

Af - ter the ball. ball.

*Chimes (12 o'clock)*



# Scene V

No. 26 In Front Of The Office Of "The Natchez Evening Democrat."

## Ol' Man River (Reprise)

(Joe)

Moderato  
*pp* JOE

VOICE

Piano

Ol' man Riv-er, dat ol' man Riv-er, He must know sump-in' but  
don't say noth-in', He jes' keeps roll-in', he keeps on roll-in' a - lon'.  
He don't plant ta'-ters, he don't plant cot-ton, An' dem dat plants 'em is  
soon for-got-ten; But ol' man Riv-er, he jes' keeps roll-in' a - lon'.

New things come 'n ole things go But all things look De

same' to Joe. Folks git mad An' starts a war, An' den git glad, Don't

know what for. Ah keep laughin' In-stead of cry-in', Ah mus' keep liv-in' Un-

-til ah'm dy-in', But ol' man Riv-er, he jes' keeps roll-in' a - lon'!

*f cresc.* *allarg.*

You Are Love (Reprise)  
(Ravenal)

Allegretto

Piano

*mf*

Tempo di Valse

*rit.*

*p*

Cello

*pp*

*dolcissimo*

RAVENAL  
"Is that you, Nola?"

RAVENAL  
*mp*  
You, taught me to see one truth for - ev - er

*mp*

*f*  
true, ——— You ——— are Love, ———

*f*

*rit.* \* *rit.* \*

Won - der of all the world, ————— Where

*p cresc.*

*p cresc.*

you go with me Heav - en will al - ways

*f p.*

*f*

be. —————

*f*

*appassionato*

*8va*

*ff*

*sfz*

*sfz*

Segue

# Scene VII

## Levee At Natchez

**A** Allegretto

Piano

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f* and *cresc. e*.

*f* CHORUS

"Cot - ton Blos-som," "Cot - ton Blos-som,"

*ralf.*

*a tempo.*

Horns

The chorus begins with a vocal line and piano accompaniment. The piano part includes a *ralf.* (rallentando) section followed by a return to *a tempo.* Horns enter with a *f* (forte) dynamic. The piano accompaniment features chords and rhythmic patterns.

Cap-tain An-dy's float-ing show, Thrills and laugh-ter, Con - cert

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part maintains the rhythmic accompaniment with chords and eighth notes.

af-ter, Get your girl and go! go!

1 2

*fz*

The final line of the chorus concludes with a vocal line and piano accompaniment. It includes first and second endings. The piano part ends with a *fz* (fortissimo) dynamic. The key signature changes to natural (F natural) at the end.

## No. 28

## Dance away the night

(Kim and Chorus)

Allegro moderato.

Piano



*mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. This is followed by a half note chord of F#4 and A4. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. This is followed by a half note chord of F#3 and A3.

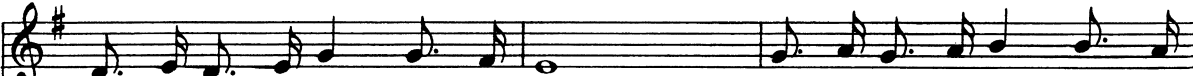
KIM.




Mu - sic in the air, and a crowd on the floor



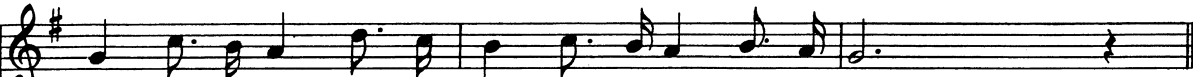
The first vocal line is on a single staff with a treble clef, key signature of one sharp (F#), and 2/4 time signature. The lyrics are "Mu - sic in the air, and a crowd on the floor". The piano accompaniment consists of two staves. The right hand has a treble clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand has a bass clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3.




Step-ping to the beat of the band, We can bu - ry care in a



The second vocal line is on a single staff with a treble clef, key signature of one sharp (F#), and 2/4 time signature. The lyrics are "Step-ping to the beat of the band, We can bu - ry care in a". The piano accompaniment consists of two staves. The right hand has a treble clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand has a bass clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3.



tune we a-dore In the sway of a gay won-der-land.



The third vocal line is on a single staff with a treble clef, key signature of one sharp (F#), and 2/4 time signature. The lyrics are "tune we a-dore In the sway of a gay won-der-land.". The piano accompaniment consists of two staves. The right hand has a treble clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand has a bass clef, key signature of one sharp (F#), and 2/4 time signature. It features a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3.

## REFRAIN.

*non legato*  
Dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can all be hap - py till the

*mf-f*

morn - ing! Dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can

stick to - geth - er till the dawn! Blue \_\_\_\_\_ will turn to

gray, \_\_\_\_\_ and when the moon steals off without a warn - ing,



You \_\_\_\_\_ can turn and say \_\_\_\_\_ you're ve - ry glad you met us, And

then for - get us. But dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can

all be hap - py till the morn - ing! Dance \_\_\_\_\_ away the

night \_\_\_\_\_ and we can stick to - geth - er till the dawn! 1 2 dawn! \_\_\_\_\_

PATTER  
MEN.

If you want to dance \_\_\_\_\_ here's one who's clev - - er;

Have a cav-a-lier \_\_\_\_\_ with style and tone. \_\_\_\_\_

If you're on your toes \_\_\_\_\_ and kind o' fol-low-where-he-goes \_\_\_\_\_ You'll find a

rhythm that you feel you could do with him for e - - ver.

Get the band to break \_\_\_\_\_ in - to a fox - - trot

*pp*

Mean enough to make \_\_\_\_\_ the trees and rocks trot:

Then you won't stay still— you'll dance a- gainst your will, and

*poco rall.*

keep right on un - til the break of day! You pray to stay to

*poco rall.*

## REFRAIN.

OMNES

Dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can all be hap-py till the

morn - ing! Dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can

stick to - geth - er till the dawn! Blue \_\_\_\_\_ will turn to

GIRLS

gray, \_\_\_\_\_ and when the moon steals off without a warn - ing,

You \_\_\_\_\_ can turn and say \_\_\_\_\_ you're ve - ry glad you met us, And

OMNES

then for - get us. But dance \_\_\_\_\_ away the night \_\_\_\_\_ and we can

all be hap - py till the morn - ing! Dance \_\_\_\_\_ away the

night \_\_\_\_\_ and we can stick to - geth - er till the dawn! \_\_\_\_\_

# Finale

Moderato  
*dolce*

Piano  
*pp*

*rall. e dim*

*pp* JOE

Joe

(Humming)

*pp*

Coloured Male Chorus

(Humming)

Coloured folks humming off stage

*pp*

(Humming)

*mf a tempo*

*pp*

Detailed description: This system contains the first four staves of music. The top staff is for Joe, with a bass clef and a 4/4 time signature. It begins with a rest, followed by a melodic line of eighth notes. The second staff is for the Coloured Male Chorus, with a treble clef and a 4/4 time signature, showing a series of chords. The third staff is for the Coloured Male Chorus, with a bass clef and a 4/4 time signature, showing a melodic line. The fourth staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a 4/4 time signature, showing chords and a melodic line. Dynamics include *pp* (pianissimo) and *mf a tempo* (mezzo-forte at tempo).

Joe

(Humming)

Coloured Male Chorus

(Humming)

(Humming)

Detailed description: This system contains the next four staves of music. The top staff is for Joe, with a bass clef and a 4/4 time signature, continuing the melodic line. The second staff is for the Coloured Male Chorus, with a treble clef and a 4/4 time signature, showing a series of chords. The third staff is for the Coloured Male Chorus, with a bass clef and a 4/4 time signature, continuing the melodic line. The fourth staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a 4/4 time signature, showing chords and a melodic line. Dynamics include *pp* (pianissimo).

Joe

(Humming)

Coloured Male Chorus

(Humming)

The first system of music consists of four staves. The top staff is for Joe, with a bass clef and a key signature of one sharp (F#). It contains a melodic line with a long note followed by a series of eighth and quarter notes. The second staff is for the Coloured Male Chorus, with a treble clef and the same key signature, featuring a sustained chordal texture. The third staff is another bass clef staff for the Coloured Male Chorus, with a melodic line. The fourth staff is a grand staff for piano accompaniment, with treble and bass clefs and the same key signature, showing chordal accompaniment.

Joe

(Humming)

Coloured Male Chorus

(Humming)

The second system of music consists of four staves. The top staff is for Joe, with a bass clef and a key signature of one sharp (F#). It contains a melodic line with a long note followed by a series of eighth and quarter notes. The second staff is for the Coloured Male Chorus, with a treble clef and the same key signature, featuring a sustained chordal texture. The third staff is another bass clef staff for the Coloured Male Chorus, with a melodic line. The fourth staff is a grand staff for piano accompaniment, with treble and bass clefs and the same key signature, showing chordal accompaniment.



Joe

Male Chorus

Joe

Ensemble

Coloured Chorus

Ahgitswear-y an' sick of try-in', Ah'm  
 (Humming)  
 (Humming)  
*poco fz*  
*p*  
*ff* Grandioso  
 tired of liv-in'an'scared of dyin', But ol'man River, he jes'keeps rollin'a - lon!  
*ff*  
 But ol'man River, he jes'keeps rollin'a - lon!  
*ff*  
 But ol'man River, he jes'keeps rollin'a - lon!  
*ff*  
 But ol'man River, he jes'keeps rollin'a - lon!  
*ff* Grandioso  
 Curtain  
*ff*

Detailed description of the musical score: The score is for a musical number on page 229. It features four main vocal parts: Joe (bass), Male Chorus (tenor and bass), Ensemble (soprano, alto, and tenor), and Coloured Chorus (bass). The piano accompaniment is shown in grand staff notation. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The Male Chorus and Joe have a 'Humming' section. The piano part includes a *poco fz* (poco fortissimo) section. The main vocal entry is marked *ff* Grandioso. The lyrics are: 'tired of liv-in'an'scared of dyin', But ol'man River, he jes'keeps rollin'a - lon!'. The Ensemble and Coloured Chorus parts have their own vocal lines. The piece ends with a 'Curtain' marking and a final *ff* dynamic.