

PIANO-CONDUCTOR'S SCORE

DAVID MERRICK

Presents

CARNIVAL

Music and Lyrics by
BOB MERRILL

Book by
MICHAEL STEWART

Based on Material by
HELEN DEUTSCH

Settings and Lighting by Will Steven Armstrong

Costumes by Freddy Wittop

Music Direction and Vocal Arrangements by Saul Schechtman

Orchestrations by Philip J. Lang

Dance Arrangements by Peter Howard

Associate Choreographer Gene Bayliss

Puppets Created and Supervised by Tom Tichenor

Designer and Supervisor of Magic and Illusion Roy Benson

Coiffures by Michel Kazan

Production Supervisor Neil Hartley

Directed and Choreographed by
GOWER CHAMPION

Piano Reduction by Dale S. Kugel

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CARNIVAL

CAST OF CHARACTERS

(Premier performance, April 13, 1961, Imperial Theatre, New York)

PUPPETS: Marguerite, Carrot Top, Renaldo and Horrible Henry

JACQUOT Assistant puppeteer
B.F. SCHLEGEL Owner-manager of the Cirque de Paris
GROBERT Souvenir seller for the circus
MARCO "The magnificent" a magician
ROSALIE "The incomparable" Marco's assistant
LILI DAURIER An orphan girl
PAUL BERTHALET Lame puppeteer, formerly a dancer
PRINCESS OLGA A Hungarian snake charmer
GRETA A young girl, circus vendor
GLADYS AND GLORIA ZUWICKI Siamese twins
ANGELO A dwarf, circus vendor and trumpet player
DR. WILHEIM GLASS Rosalie's fiance, a veterinarian
FOUR BLUEBIRD GIRLS A singing act
ROUSTABOUTS Circus handymen
CIRCUS PERFORMERS:

Aerialist — Dog Trainer — Donkey Cart — Girl: The Armless Beauty — Hawkers —
Vendors — Strong Man — Harem Girls — Jugglers — Clowns — Wardrobe Women —
Gypsies — etc. and Townspeople.

CARNIVAL

SYNOPSIS OF SCENES

ACT I

PROLOGUE An empty meadow, just before dawn.
SCENE 1 The Carnival Area
SCENE 2 The Puppet Booth
SCENE 3 Outside and then inside Schlegel's office trailer
SCENE 4 The Carnival area
SCENE 5 Near the Puppet Booth
SCENE 6 Interior of the Main Tent and Carnival Area
SCENE 7 Carnival Area at night, near Puppet Booth

ACT II

SCENE 1 The Sideshow Area
SCENE 2 The Trailer Camp of the Carnival people
SCENE 3 Outside the Mail Tent
 The Puppet Booth
 The Carnival Area

NOTE: There is a convention in the show that the Roustabouts who set up the Carnival in the prologue also make all the shifts during the course of the play thus allowing the action to flow without pause from scene to scene.

CARNIVAL

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CARNIVAL

INSTRUMENTATION

Reed I Flute and Piccolo
Reed II Flute, Piccolo, Clarinet and Alto Saxophone
Reed III Flute, Clarinet, Bass Clarinet and Alto Saxophone
Reed IV Oboe, Clarinet and Tenor Saxophone
Reed V Clarinet, Bassoon and Baritone Saxophone
Horn, 2 Trumpets and 2 Trombones
2 Percussion (including mallet instruments, trap drums and celeste)
Harp, Accordion and Guitar (doubling Mandolin)
2 Violin AB, Violin C, Cello and Bass (doubling Tuba)

NOTE: Stage band music for Concertina, Trumpet and Bass Drum is cued in the pit orchestra parts.

The orchestration is also available in a reduced instrumentation requiring only only 3 Reeds, 4 Brass, 3 Strings and 4 Rhythm

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No.1 Carnival Opening & Direct From Vienna

ROSALIE, SCHLEGEL and CHORUS

Cue: (Lights dim. - Prologue - An empty meadow, just before dawn. Jacquot enters, concertina in hand, looks around, sits, and begins to play.)

Slowly (in 3) (Lights come up slowly)

p Concertina on stage
(cued for Pit Acc.)

9

17 (Schlegel enters and looks over grounds)

+ Mand., Acc.
(cued for Bells)

25

Vlns.
(harm.)

L.H.

Acc., Cel.
Cup Tpt. II
(cued for Hn.)
(quasi Street Organ)

33

(Roustabouts bring on circus equipment)

Bell, Mand

St. Mute-Tpt. I

41

(Circus people enter and set up tent and booths)

Cup Tbn. I

Tpt. I

Bsn. mf

Vlns. div. (natural)

Br.

Picc. 8va mf

Cl., Bsn.

Tbps. p

Tpt. I

Tbps.

Fls. p

L.H.

Bsn., Cl., Cello, Bs.

49 In 1

+ Cel., Mand.

(Tent pole)

w. w.

Tbns., Acc., Sn. Dr. *poco a poco accel.*

Bsn., Acc., Cello, Bs.

57

St. Mute Tpts.

w. w.

(Bs. to Tuba)

Tpts.

w. w.

Cl.

Tpts., Hn., Acc.

65 In tempo (♩ = 92)

8va w. w., Vlns., Bells

Cym. x

Tpts., Hn.

mf *cresc.*

Tbns., Acc.

+ Tuba

73

+ 8va
W. W. Vlns.,
Acc.

Musical score for measures 73-80. The top staff features a melodic line with a box around measure 73. The second system includes staves for Tpts. and Hn. with a *cresc.* marking. The piano accompaniment is shown in grand staff notation.

81

div. W. W.
Vlns. 8va₃

Musical score for measures 81-88. The top staff is for Tbn. with a *(Flag pull)* instruction. The second system includes staves for Br., Acc., Bells, Hp. Gliss., Cym. x, and Guit. The piano accompaniment continues in grand staff notation.

89

Musical score for measures 89-96. The top staff features a melodic line with triplets. The piano accompaniment is shown in grand staff notation. The word *Tutti* appears at the end of the section.

95

W. W. 8va divisi

Vlns., Tpts.
Acc., Guit.
Tbn., Bari., Cello, Tuba

101

divisi Tpts., Hn.

(Marco's entrance)

St. Mute Tpt., Hn.
W. W. Vlns., Hp., Bells
+ Tbn.
Tbn., Bari.
gliss.

109

Tpts., Hn.
Acc.
Tbn.
Bari., Cello, Tuba

115

W. W., Vlns. div. 8va

(Donkey cart)

SCHLEGAL: (shouted) The parade? It's time for the parade! Everybody get ready for the parade. Where's Rosalie?

Tpts., Hn., Hp., Acc.
Tbn., Cello
+ Tbn.
Bari., Tuba

123 unis. W. W., Vlns. + 8va

6

Musical staff with notes and a triplet of eighth notes.

Orchestral staff with woodwinds and strings. Labels: Tpts., Hn., Acc., Tbn., Cello, Bari., Tuba.

Orchestral staff with woodwinds and strings. Labels: Tpts., Hn., Acc., Tbn., Bari., Cello, Tuba.

131

Orchestral staff with woodwinds and strings. Labels: W. W., Vlns., Tpts., Hn., Acc., Bari., Tbn., Cello, Tuba, + Timp.

141 Slower (d. = 84)

ROSALIE: (very bored, leaning on the donkey)

(Rosalie enters)

SCHLEGAL: Start the parade, Rosalie!... Di - rect, from Vi - en - na for ... the Cirque de Paris has come to town!

Vocal and orchestral staff with lyrics and musical notation. Labels: Vlns., Br., Perc. cue for stage, Cls., mp Acc., Guit., Cello, Tuba.

Add another voice

Add another voice

sev - en days on - ly, At pop - u - lar pri - ces, these won - ders of won - ders Whose

149

Add Harem girls, clowns

Add all others

daz - zle and dar - ing and fab - u - lous feats Have a - stound - ed the capi - tals of Eur - ope, —

161

In Tempo

(d. = 92)

— And con - found - ed the Or - i - ent as well.

SCHLEGEL:
No, No!

Sing for them my children! Sing for humanity! Sing, or I'll dock you two weeks pay!

etc.

We'll

169

Fl., Vlns.,
Cello

quick - en your pulse with a thou - sand de - lights, A fan - ta - sia of mys - tic A -
(Hp., Bells)

mf Guit.
Acc.

Acc.,
Tbn. II,
Tuba

177

ra - bi - an nights, Both your eyes will go round At the sights that a - stound - ed And

185

daz - zled the cap - i - tals of Eur - ope, And con - found - ed the Or - i - ent as

+ W. W., Vlns., Cello (Br. sust.)

Gong

189

MEN:

well. From out of the East you'll watch a jewel, Who

Hp., Acc., Bells

Cello,
Acc., Guit.

+ Fl. 8va

Ob.
Solo

Cl.

Bells,
Hp.,
Acc.

+ Bsn.

197

SCHLEGEL:

fled a ha - rem in Is - tan - bul. And from the bal - let, here's

Tpt. I Tpts., Hn., Vlns. 8va
Guit., Acc.
Tbns.
Bsn., Cello, Tuba

Detailed description: This block contains the musical score for the first system. It features a vocal line in treble clef with lyrics 'fled a ha - rem in Is - tan - bul. And from the bal - let, here's'. Below the vocal line is a piano accompaniment in bass clef. The score includes various instrumental parts: Tpt. I, Tpts., Hn., Vlns. 8va, Guit., Acc., Tbns., and Bsn., Cello, Tuba. A dynamic marking 'p' is present in the guitar part.

ALL:

Ro - ver, Who stu - died for years with the great Pav - lo - va. Di -

Picc., Ob., Xylo.
W. W., Vlns.
Guit., Acc. + Br.
+ Vlns. pizz.
Sn. Dr.
Bsn., Hp., Cello pizz., Tbns.

Detailed description: This block contains the musical score for the second system. The vocal line continues with lyrics 'Ro - ver, Who stu - died for years with the great Pav - lo - va. Di -'. The piano accompaniment is more complex, featuring Picc., Ob., Xylo., W. W., Vlns., Guit., Acc. + Br., + Vlns. pizz., Sn. Dr., and Bsn., Hp., Cello pizz., Tbns. A dynamic marking 'p' is present in the guitar part.

205

rect from Vi - en - na for se - ven days on - ly, At pop - u - lar pri - ces, these

mp Guit., Acc.
Tbns.
Bsn., Cello, Tuba, Hp., Acc.

Detailed description: This block contains the musical score for the third system. The vocal line continues with lyrics 'rect from Vi - en - na for se - ven days on - ly, At pop - u - lar pri - ces, these'. The piano accompaniment features Guit., Acc., Tbns., Bsn., Cello, Tuba, Hp., Acc. A dynamic marking 'mp' is present in the guitar part.

213

won - ders of won - ders Whose daz - zle and dar - ing and fab - u - lous feats Have a -

Detailed description: This block contains the musical score for the fourth system. The vocal line continues with lyrics 'won - ders of won - ders Whose daz - zle and dar - ing and fab - u - lous feats Have a -'. The piano accompaniment continues with the same instrumental parts as the previous systems.

stound-ed the cap-i-tals of Eur - ope, And con - found-ed the Or - i - ent as

well! Come *ON* MORTGAGE your house, or

225 W. W.

W. W., Str., Acc.

Tpt. I Tpt. II

Tpts., Acc., 8^{va} Str., Bells, Hp.

cresc. Hn. Tbn. I Tbn. II *mf* Hn., Tbn., Guit. Tuba

sell your cow! ZURICH - rich,

233 W. W. divisi

Leip - zig, Col - ogne, Ber - lin. AND NOW

Tutti W. W., Str. Br.

GIRLS: 241

W.W., Bells

La la la la la la la la la la la la la la la la

MEN:

Di - rect from Vi - en - na, for sev - en days on - ly, At pop - u - lar

Hp. Tpts., Vlns. 8^{va}, Cello 8 bassa

Br., Str. Guit., Acc., Hn., Tbns.

249

la la la la la la la la, Whose daz - zle and dar - ing and fab - u - lous

pri - ces these won - ders of won - ders Whose daz - zle and dar - ing and fab - u - lous

257

feats Have a - stound - ed the cap - i - tals of Eur - ope. A thou - sand sen -

feats Have a - stound - ed the cap - i - tals of Eur - ope. A thou - sand sen -

+ Vlns. + W.W. Guit., Acc. Hn., Tbns. Hp.

sa - tions, no if, and, or but, With - out ex - pur - ga - tions, not one sin - gle

sa - tions, no if, and, or but, With - out ex - pur - ga - tions, not one sin - gle

(divisi)

cut, For you to in - spect. And we're com - ing di - rect from Vi - en - na!

cut, For you to in - spect. And we're com - ing di - rect from Vi - en - na!

265

W. W. Vlns.

Tpts., Hn.

Hn., Tbn. I., Tbn. II.

Guit., Acc.

Cello, Tuba

+ Tbns.

(+ Sn. Dr. roll)

273

(Parade)

W. W. Vlns.

Ob., Hn., Hp., Bells

Tpts., Guit., Acc.

Hp.

Tbns. Soli

Cello, Tuba

281

W. W., Vlns.
Ob., Bells
Tpts., Hn., Tbns.
Guit., Acc.
Cello, Tuba
Hp.

289

Fl., Cl. (Vlns. out)
Tpts., Acc.
diminuendo
Acc., Hn., Tbns.
Cello, Tuba

297

SCHLEGEL: All right everybody, on your toes... (*Dialogue continues*)
Cls., Fl. 8va
pp
Cls., Acc., Guit.
Cello, Tuba

Musical score for measures 303-308. The system consists of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line in the bass clef. A *dim.* (diminuendo) marking is present in measure 306. Below the bass line, the instruction "(Tuba to Bs.)" is written.

Musical score for measures 309-310. Measure 309 is marked with a box containing the number "309". The system includes a grand staff and a separate staff for "Xylo.". Annotations include "Cls., Acc." above the grand staff, "p" (piano) above the treble clef, "St. Mute Tpt., Tbns., Acc." on the left, "Tbn. Solo (cued for Hn.)" above the bass line, and "Bs. pizz." below the bass line.

Musical score for measures 311-316. The system includes a grand staff and a separate staff for "Xylo.". Annotations include "Fl." above the grand staff, "Cls. 8 bassa" and "Bsn." on the right side, and "(Bs. out)" below the bass line.

Musical score for measures 321-328. Measure 321 is marked with a box containing the number "321". The system includes a grand staff and a separate staff for "Bells". Annotations include "Bells" above the bell staff, "Acc." and "etc." below the bell staff, "Fl., Cls., Acc." above the grand staff, and "Bsn." and "St. Mute Tbn. I" below the grand staff.

Musical score for measures 329-334. Measure 329 is marked with a box containing the number "329". The system includes a grand staff and a separate staff for "Bells". Annotations include "Bells" above the bell staff, "Acc." and "etc." below the bell staff, "W. W., Acc." above the grand staff, "Bsn." below the grand staff, and "(Tbn. out)" below the bass line.

337 (Bells, Acc. out)
(Solo cued for Acc.)

345

353 Hp.

361 Hp.

I try... Where does it get me? ... (He exits into tent.)

(W. W. out)

(Lili enters)

(Acc. out)

rall. e dim.

Hp., arco Bs.

369 Moderately

2nd time Fl.

Vins. Mand. Solo (trem.)

(Music fades out as Lili speaks to first roustabout)

R. H.

L. H.

Hp. 8va (2nd time only)

pp

Cello

377

Cel.

Vins.

(Hp. both times)

(loco)

Hp.

Cello

1.

2.

No.2

Very Nice Man

LILI

Cue: LILI: Maybe he could give me a job.

GROBERT: Give you a job LILI: Oh, but I didn't expect to be paid or anything. I just wanted to have someplace to stay and something to do.

Slowly (♩ = 76)

(♩ = ♩)

LILI:

Hn. (cued for Cello)

Hp., Cel. *mp*

p W. W., Str.

I can work ver - y hard, sir!

Hp., Cel.

You should see how I can work! And I'm ver - y will - ing, And ti - dy, And I'm

12

mf p

p Str. arco

Vlns.

Acc., Cello

Hn.

ver - y, ver - y strong! I thought may-be, oh please, sir! Please sir.

(+ Hp., Cello pizz.)

(cued for W. W.)

GROBERT: Well now, perhaps I could use a helper. (Dialogue continues)

16 Moderately

Cl. Solo

Fl. Solo

p

Str., Acc. *pp*

Cl. *pp*

Bs. Cl.

23

LILI: I know I could help you, sir.

Acc. Solo-dolce

p (cued for Vln.)

Cl.

Bs. Cl.

27 Bright

Did you ev - er in your life see such A lot of won - der - ful

(Hp., Cel., Bells)

mf

Hp., Cel., Guit., Bells

Hn. *p*

L. H.

W. W.

things? Ev-'ry shelf is stacked, So jam packed, that you Have to hang the rest on

Str., W. W., Bells

Hp., Acc., Guit.

37 Tempo I (Moderately)

strings. What a ver - y nice sau - cer, _____ What a ver - y nice vase. _____

Fl. optional

p Vlns. pizz.
Cello

Bs. pizz.

— Here's a cov - er would sure - ly cure a shab - by bur - eau.

(arco) (7)

Guit.,
Brush Sn. Dr.
Cello

45 This is sure a ver - y nice place. _____ You're a ver - y nice per - son _____

Fl. opt.

+ Cup Br., Hp.

Bs. Cl.,
Cello

Cel., Hp.,
Cello

Vlns. pizz.

Bs. pizz.

divisi
w. w. 3 tr

49

— With a ver - y good heart, _____ And with one of those hon - est Kind - ly

(arco) (7)

Guit.

57

fa - ces. It's a ver-y good feel - ing to be-long In a place

W. W.

Cel.

Vlns.

Cls. sust.

+ Cello

Cls., Cello

Bs. Cl., sust. Bs.

Work-ing hard as you can For a ver-y nice man, with a ver-y nice face.

W. W. gva

Str. pizz.

Cel., Hp., Guit.

65 Bright

Where is there an - oth - er place with such a mar-vel-ous stock? Kew-pies with bows,

div. W. W., Vlns.

+ Cup Br., Acc., Cel.

73

Beau-ti - ful clothes, A fry-ing pan that's a clock! It seemed

Vlns. 6

Cls., Acc. sust.

Guit.

Hp. Cello, Bs. pizz.

the end of the world To meet with such a bit - ter dis - ap -

Str. (w. W. out)
Guit.

81

point - ment. And not a friend in the world.

Cello, Cls., Acc. sust.
Hp.

85

But in the nick of time, An an - gel out of the

Acc., Str 8va
pp Guit.
Bs.

blue Said, "Let me give it some thought, I might have a job for

93 Tempo I (Moderately)

Cel.

you. "What ver - y nice doi - lies _____ made of ver - y nice lace.

p Vlns. pizz.
Cello

Bs. pizz.

97

How in heav-en was this one Slipped in, Stitched up, snipped in,

(arco)

Guit.,
Brushes
Sn. Dr.

Cel.,
Cello

Still it's ripped in a ver-y nice place. What a ver-y nice

+ W. W. 8va

Bs. Cl.,
Cello

Br., Str.,
Acc.

105 Faster

pic - ture, _____ In a ver - y nice frame. _____ They're so real you can

W. W., Hp.

Vlns., Acc.,
Guit.

Bs. Cl., Cello

(arco)

Bs.

113

Al - most smell those ros - es. What a ver - y nice feel - ing

Vlns. + Acc. Vlns. Acc., Cls. Guit.

Guit. Cello, Hp.

(+ Hp. arpeg.)

117

to be - long in a place. To be young and strong And

Str. gva Cel., Hp., Acc. W. W., Hp.

have am - bi - tion, I could rise to high po - si - tion.

+ 8va Tutti p (Bs. arco)

127

It's a ver - y nice place. You're a ver - y nice man,

Br. Tpts., Hn. W. W., Acc. Str., Cls. Hp. Cello, Bs. Tbns.

mf

With a ver-y nice face!

Tpts. + 8va Vlns., Fl., Hp., Acc.

Tutti

(+ Timp.)

Cls., Hn., Tbn., Cello, Bs.

Segue

No.3

Nice Man Tag

ORCHESTRA

Cue: (Applause for "Very Nice Man")

Slowly

GROBERT: Well now, why don't I join you... (Dialogue continues)

Str. (cued for Acc.)

Cl. Solo

p

Guit.

Cup Tbn. Solo

Bs.

Cue to finish: GROBERT: I'm a very nice man... with a very nice face.

Hp., Cel.

Vlns. (cued for Acc.)

Bsn. Solo

Cls., Bsn.

+ Bs. pizz.

CARROT TOP

Cue: GROBERT: Do you hear me... out! LILI: Yes, sir... I'm going sir... yes, sir. (She starts upstage, then down)

Flowingly

Cel.

Trgl.

Mand., Acc.

mp Hp. 8va

Hp.

9

Hp.

[Scene change]

Vins.

Cello

Bs.

+ Acc. + Cl., Mand.

mf

15 Bright

Acc.

Lights up on puppet booth

Mute Tpts., Hn.

Hp.

Sr., Mand., Acc. rall.

Mute Tbn., Bsn.

f

(+ Drs.) Bs.

19 CARROT TOP: (loud-at the top of his lungs)

Boys and girls, Take my hand, And we'll fly To Fair-y-land!

Cl. Solo

Acc., Fls. R. H.

L.H.

Wa Wa Wa Wa simile

Tpts. 8va

Bs. loco

Here we go, Don't say no, We're off to see the fair - ies! Moth - er Goose will

R. H. 7 W. W., Hp. 8va

L. H.

Vlins. pizz. Tpt. II L. H.

(Bs. out) Wa Tbns., Bsn. Wa

meet us there. So will Jack - ie Horn - er. Boys and girls Take my hand, We're

div. W. W. + Hp. Trgl. W. B.

Wa Wa simile Bsn., Tbns.

Cut off as Schlegel speaks: No, no, no! It's as bad as the old act!

off to Fair - y - land! Boys and girls Take my hand, And we'll fly To

Hp. W. W. tr Acc., Fls. Cl. Wa Wa simile

L. H. Tpt. I Tpts. 8va Bells, Acc. Tbns.

Bsn.

Fair - y - land! Here we go, Don't say no. Off to the land of Fair - ies.

R. H. 7

L. H.

Acc. optional

PAUL

Cue: JACQUOT: We can't leave the carnival!... We can't!

Moderato

PAUL:

Look, my friend, Do what's best for you. Do what's best for you. _____

Hp., Cl., Hn., Tbn. *mf* → *p* + Tpt. + Hp.

Bs. Cl., Bsn., Bs., Timp. (Hp., Timp. out)

Look, my friend, I'm out of step with the rest of you! _____ Is this the an-swert to your

(Tpt., Hp. out) + Hp. Br., Str. + Timp.

9

prayer? _____ That's fine! Your pray'r, not mine! Your life, not mine! _____

Vlns. *p* Hp., Cls. Hn., Tbn. Cello, Bs.

16

The pho-ney and fake, With noth-ing to take or bring to the world, Yet

W. W., Vlns.
Hn., Cello

24

cling to the world for life. Look, my friend, I'm out of

Hp.

Str., + Cls., Bsn.

Moderato

27

step with the rest of you! I've got to find a rea-son For

Hp. Vlns.

(Tbns. sust.)
Cello (cued for Hp.)

Bs., Bsn.

liv-ing on this earth. I've got to find a rea-son For

div. Str.

35

tak-ing the space_ I take, Breath-ing the air_ I breathe. There's more to this, There's more to me. Some-

+ W. W.
Hp.
Vlns., Ob., Cls., Hp.
Bsn., Cello, Bs.

thing in me that needs to Do more than suck the breath from life, Like moss and leaves And weeds do.

Hold-ing up my head, Hold-ing down a place, Be-ing worth a name

Vlns., Fl 8^{va} (W. W. sust.)
Hn., Tbns., Bsn.
Cello, Bs.

To go with my face. I've got to find a rea-son For

43 div. Fl., Ob., Cl.
Vlns.
Vlns. loco (Tbns. sust.)
Cello (cued for Hp.)
Bs.

liv - ing on this earth! Some - thing to want, some - thing to be,

W. W., Str. 8va

Hn., + Hp.
Tbns.

51

Some - how to say, "I am Me!" JACQUOT: The puppets, they could be a reason...
(Dialogue continues)

Vlns. Vlns. (opt. + Fl., Ob.)

(opt. Cello
Tbns. sust.)

pp

Bs.

PAUL:

Cue: PAUL: Making dolls dance! There's

Hp.

59

more to this, There's more to me, Some - thing in me that needs to, Do more than suck the breath from life, Like

Vlns., Ob., Cls., Hp.

moss and leaves And weeds do! _____ Hold-ing up my head, _____ Hold-ing down a place. _____

Vlns., Fl. 8va (W. W. sust.)

Hn., Tbn., Bsn.

Cello, Bs.

_____ Be-ing worth a name _____ to go with my face. I've got to find _____ a

67 Fl., Ob., Cl.

Vlns.

Vlns. loco

(Tbns. sust.)

Cello (cued for Hp.)

Bs.

rea-son For liv-ing on this earth!

SOMETHING TO WANT

Tutti

f

+ Timp.

some-thing to be, Some-how to say, "I am Me!"

Vlns., W. W.

Hp. Tpts.

ff

sf/2

Mira

LILI

Cue: LILI: But I don't come from this town. JACQUOT: Oh, you don't... LILI: I come from Mira.

Slow

JACQUOT: Mira? LILI: Mira! You know... near Werpe. (Dialogue continues)

Acc. Solo 3

Vins. *pp*

Vln.

Cello

Cel.

L. H.

Cel. 8va
(cued for Vins.)

I Brightly

LILI:

I came on two bus-ses and a train! Can

+ Vln.

Vins. *pp*

Cello

Cel. 8va

Hp., Vins., Cello

6

JACQUOT: Two

you im-ag-ine that? Can you im-ag-ine that? Two bus-ses and a train!

10

busses and a train. LILI: Two busses... yellow. And a Brightly train... red!

Would you be - lieve, Would you be - lieve,

This is the first I've tra - velled? I came from a town, The kind of town where you

16

live in a house 'Til the house falls down. But if it stands up, you stay there. It's

Cel. (cued for Acc.) (W. W. out)

23 a tempo

3

fun-ny, but that's their way there. I came from the town of Mi-ra, Be-

+ Cel.
rall.
Vins., Cello
Hp. (cued for Acc.)

yond the bridg-es of Saint Clair. I guess you nev-er heard of Mi-ra, It's

Hp.
Acc.
Cls. (Vins. out)
Cello
Bs. Cl.

awf'-ly small, but still it's there. They have the ver - y green-est trees And

31 ten.
Vins. (W. W. out)
Cel.
Cls., Hp., Cel.
Bs. Cl.

35
skies as bright as flame. But what I liked the best in Mi-ra Is

Vins., Cel., Hp.
Vins., Hp., Acc.
Cello Solo
Bs.

ev'ry-bod-y knew my name! Can you im-ag-ine that? Can you im-ag-ine that?

Vins., Hp., Cel.

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features chords and moving lines in both hands. The lyrics are: "ev'ry-bod-y knew my name! Can you im-ag-ine that? Can you im-ag-ine that?". Instrumentation includes Violins, Harp, and Cello.

44

Ev-'ry-bod-y knew my name. A room that's strange is nev-er

Acc., Ob., Cls. Fl.

dolce Cello Bs. Cl. Bs.

Cls. + Acc. Cello (cued for Hp.)

This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. The lyrics are: "Ev-'ry-bod-y knew my name. A room that's strange is nev-er". Instrumentation includes Accordion, Oboe, Clarinet, and Flute. Performance markings include *dolce* and "Cello (cued for Hp.)".

co-zy, A place that's strange is nev-er sweet. I want to have a chair that

Hp. Cls. Acc. Cello, Hp.

Bs., Bs. Cl.

This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. The lyrics are: "co-zy, A place that's strange is nev-er sweet. I want to have a chair that". Instrumentation includes Harp, Clarinet, and Accordion. The piano part includes a section for Cello and Harp.

52

knows me, And walk a street that knows my feet. I'm ver-y far from

Hp., Acc., Cel. Hp., Cel.

Cello Cls. Bs. Cl.

This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. The lyrics are: "knows me, And walk a street that knows my feet. I'm ver-y far from". Instrumentation includes Harp, Accordion, and Cello. The piano part includes a section for Cello and Clarinet.

1 SCHLEGEL: That's it, my children! Pep!...
thrill me with your gusto!

Parade starts onto stage

Bs. Dr. off stage
(cued for pit Drs.)

Pit Orch.
mf Tutti

+ Timp., Tuba

9

Fl., Cls. (Play on cue only)

17 Bells

+ Pit Tpt. II

+ Pit Tpt. I

Str. W. W.

Tpts. + Fl.

Acc.

(divisi cont.)
(Tpts. octaves sempre)

Acc., Hn., Tbns.

Bsn., Cello, Tuba

25

Fl., Acc.

* Hn., Tbns. optional thru bar 30.

33 (Bells)

Str., Acc. 8 bassa

Cls., p Bsn.

Tuba 8 bassa

Fade out for dialogue:

STRONG MAN: (gives dumbells to Schlegel) It's no use! I work, I try, where does it get me...

No.8 A Sword And A Rose And A Cape

MARCO and ROUSTABOUTS

Cue: MARCO: Senorita, my humble hacienda lies but a few pesos down the road!

MARCO: Will you dine there with the man the men call Don Marco de Jiminez y Garcia de Aguas (The 4 Roustabouts cheer and whistle)

Ad. Lib. Calientes y Juarez!

MARCO: Pay no attention to those louts, Milady. They don't understand men like me.

1st ROUSTABOUT: Oh, but we do, Don Marco! She don't, but we do!

Gr. Solo (free Flamenco style)

accel.

(Tune sixth string down to D)

MARCO: (overriding Roust's words) Dine with me, fair damsel, and by you very presence make my simple house... a royal palace!

1st ROUSTABOUT: Oh, he's beautiful. The man is just beautiful!

accel.

Bells

MARCO: (striking a match) (Marco blows on match, it turns into a blue carnation) LILI: Oh, my! MARCO: Wear it always and bring back those golden days when Don Marco de Jimenez.

Flas.

accel.

2nd ROUST.: ... y Garcia...
3rd ROUST.: ... y Aguas Calientes...
1st ROUST.: And don't forget Jaurez!

MARCO: Roamed the land with naught to protect him, (Guit. rip) But a sword,

Rip

8 10 In Tempo (♩=144-150)
Allegro (♩=♩) (♩=♩)

And a rose, And a cape!

Fls. W. W., Hp. Str. pizz.

Tpts., Hn. mf

Tbns.

PVlns., Acc. (cued for W. W.)

Tamb.

Will you dine here with the man here
and Marco de Jimenez y Garcia de aguas
calientes y Jaurez?

(MARCO: 18)

In me you see the relic Of a long la-ment-ed

age, _____ When mas-cu-line be-hav-ior Wrote a grand ro-man-tic page. _____

Bsn., Hn.,
Cello, Hp.,
Guit. 3

32

With ev-'ry man a lov-er Like a he-ro on a stage.

W. W. 8va
Tutti

Tbns., Cello,
Tuba, Timp.

With a sword, And a rose, And a cape.

divisi Str., W. W. +8va
p
Guit., Acc. Cello 3 Tutti
ff
Tuba, Acc.

40 (Hp., Acc. colla voce)

Where are the great ro - man-tics Who would lan-guish for a

Cls. divisi
mp Vlns., Guit., Acc.
Cello
Acc., Tuba

(Hp. colla voce)

rose, Who fought a duel with one hand While the oth - er hand wrote

Fl., Ob., Acc. Cls. divisi

Cls., Hn., Tbns., Cello Vlns., Guit., Acc.

Cello

Acc., Tuba

Hp., Acc. colla voce

prose, Who scaled mi - la - dy's bal - co - ny and swung up - on her

Fl., Ob., Acc. Ob., Cls.

Cls., Hn., Tbns., Cello Cello sust.

Vlns., Guit.

Acc., Tuba 8 bassa

54

drape. With a sword, And a divisi W. W., Str., + 8^{va}

sfz Hp. *ff* Tutti *mf* Guit., Acc.

Tbns., Timp., Cello, Tuba

Acc., Tuba

(♩ = ♩)

rose, And a cape.

Vlns., W. W. W. W., Str.

Cello Br., Acc., Guit. *ff* *mf* Hp.

Cello, Tuba, Timp.

62

They have flown, have flown like ash - es, Ah, they

Str., Hp. (cued for Fls.)
mp Guit.

Tuba 8 bassa

ROUSTABOUTS:

Acc. Ob.

re - ap - pear in flash - es. But they find them -

mp

(d=d)

selves Con - trar - y to the mode.

divisi W. W.

f Hn., Tpts., Acc. Mute

Mute Tbns., Cello, Tuba

78 MARCO:

(d=d)

Hp. (Ob. colla voce)

These a - ris - to - crats and

p Fls., Vlns. pizz.

Cello Solo

Tbns. (Tuba out)

high brows Meet with such as - ton - ished eye - brows.

Vins. arco 3

Ob., ROUST'S.:
Acc.

They in - ev - it - ab - ly with - er and cor-

(d=d)

Str. (cued for Fls.)
mp
Hp., Guit.
Tuba

94

MARCO: (Hp., Acc. colla voce)

rode. *Where are the flairs frenchmen, And the*

Hn., Tpts.,
W W, 8va
(Br. open)
f

Str.,
Bsn. p Guit.

W. W.

Acc.,
Tuba

Tbns., Acc.,
Cello, Tuba

(Hp. colla voce)

seeth - ing Vi - en - niese? In Spain to - day they'll hug a horse And

W. W, 8va

mf Mute Hn., Tpts., Acc.
+ Mute Tbns.

Str.,
Bsn. p Guit.

W. W.

Tuba

104

(Acc. colla voce)

let a mis-tress freeze. And now the male It - al - ian Just gets

W. W. gva
Hn., Tpts.
Str. Bsn.
Tbns., Tuba

pas-sion-ate for cheese.

W. W.
(Br. open)
Vlns., Hn., Tpts., Acc.
Bsn., Tbns., Cello, Tuba

113

Ah! The sword, And the rose, And the cape.

Ob.
+ W. W., Acc., Str. gva
Vlns., W. W., Xylo.
Hn., Tpts.
Tbns. Soli, Acc.
Hp., Bsn., Cello, Tuba
Cello, Bsn.
Hp., Tbns., Tuba

116

And so, if when I look at you I flut-ter like a

opt. Fl.
Vlns., Acc.
mp Guit.
Hp., Acc., Cello pizz.

ROUST'S. : MARCO:

moth. Ah ah ah ah ah ah ah. It's

Tamb. Hp. Acc. Vlns. 15va trem. Guit. Saxs. Tuba

124

ROUST'S. :

just that I am from the breed And wov - en from the cloth. Ah ah

opt. Fl. Tamb. Acc. Vlns., Acc. Guit. Vlns., Guit. trem. Saxs. Hp., Acc., Cello pizz. Hp. Tuba

MARCO:

ah ah ah ah ah. Of men who lived to fight a duel Or

opt. Fl. Vlns., Acc. Guit. Hp., Acc., Cello pizz.

136 ALL:

plight a lov - er's troth. Men who would twine her hair And peel mi - la - dy's

Vlns., Fl. 8va. Acc., Guit. (t. Saxs. sust.) Tbn., Tuba, Cello, Acc.

grape. Leap from her bal-co-ny in glo-ri-ous es-cape.

divisi W. W., Vlns. 8va Vlns., Fl.

f + Hp., Hn., Tpts. Acc., Guit. (opt. Saxes. sust.) mp f Hp., Hn., Saxes., Vlns., Fl. Tpts.

144 ROUST'S.:

Play on her harp-si-chord and per-pe-trate a rape! Per-pe-trate a rape? With a

Vlns. trem. 8va Br., Hp., Acc., Guit. Vlns., W. W., Acc. f

p sfz

(opt. + Bari.)

MARCO: ROUST'S.:

154 Faster Dance

sword, And a rose, And a cape.

Vlns., W. W., Hp. ff Hn., Br., Acc.

Br., Bari., Guit., Cello, Tuba

Bari., Cello, Acc., Tuba

Vlns., W. W.

End

160 + Xylo. (divisi)

163

divisi Vlns., W. W.

Tpts., Hn.

Tpts., Hp.

Hns., Tbns.

Guit., Acc.

Tbns. Soli

Bari., Cello, Tuba

169

Vlns., W. W., Hp., Acc.

Tpts.

Hn., Tbns., Guit.

Tutti

Cello/Tuba

173

Hp.

Vlns., W. W., Xylo.

[Duel]

p

Bari., Tbns.

+ Mute Tpts.

3

Cello, Tuba

181 Xylo. *Guit. gliss.*

+ Tpts. Hp. 8va

+ W. W., open Tpts. Tutti

189 [George's Ass] *gliss.* *tr* *f* *divisi Tpts., W. W., Str.* *Tbns.* *Hp.*

193 *8va W. W., Xylo., Vlns.* *+ Picc.* *Tpts.* *Bari., Tbns., Cello, Tuba* *+ Guit.*

197 8va Picc., Fl., Vlns.

Tpts., Xylo., Acc.

Hn. Solo (+ 8va) Tbns. gliss.

Saxs., Tbns., Guit.

Hn. Solo (+ 8va) Tbns. gliss.

Cello, Tuba

205

loco 8va

Vlns., Picc., Fl.

[Hit on head]

Hn., Tpts., Guit.

Saxs., Tbns.

Saxs., Acc.

Saxs., Hn., Tpts., Tbn. I

p.

Bari., Tbn., Cello, Tuba

Bari., Tbn. II, Cello, Tuba

213

Picc., Fl.

Vlns., Cello pizz.

Tpts., Hn., Tbns.

ff

p

Hp., Xylo.

Ratchet

Hp., Bells

Str., Guit.

Tutti (Str. arco)

ff

222

Picc., Fl., Vlns.

Hp.

Tpt. I Solo St. Mute

Ratchet

Fl., Picc., Vlns.

Hp., Acc., Guit.

Xylo., Acc.

Cello pizz.

228

Picc., Fl., Vlns.

Picc. 8va

Tpt. I

Xylo., Acc.

Cello pizz.

[Leap]

Tpts., Hn., Tbns.

Tutti

Saxs.

Cello, Tuba, Timp.

ff

Picc., Vlns.

[Towel]

Tpts., Hn., Tbns.

Saxs., Cello, Guit.

Tuba

237

Musical score for measures 237-242. The score is written for a large ensemble. The top staff is the melody. The piano part is in the middle. The bottom staff is the bass line. The instruments listed are: Hp. (Hammond Piano), Xylo. Acc. (Xylophone), Saxs., Tpt. sust. (Saxophones and Trumpets), Tbn. (Tuba), and Bari., Cello, Tuba (Baritone, Cello, and Tuba).

243

Musical score for measures 243-248. The score continues with the same ensemble. The instruments listed are: Saxs., Tbn. (Saxophones and Tuba), Vlns., Tbn. (Violins and Tuba), Saxs., Guit. (Saxophones and Guitar), Picc., Acc., Mute Tpt. (Piccolo, Accordion, and Muted Trumpets), Saxs., Hp. (Saxophones and Hammond Piano), Vlns., Tbn. (Violins and Tuba), and Tuba.

Musical score for measures 249-254. The score continues with the same ensemble. The instruments listed are: Picc., Acc., Tpt. (Piccolo, Accordion, and Trumpets), Vlns., Saxs., Guit. (Violins, Saxophones, and Guitar), Hp., Saxs. (Hammond Piano and Saxophones), and Vlns., Tbn., Guit. (Violins, Tuba, and Guitar).

249

Musical score for measures 249-254. The score continues with the same ensemble. The instruments listed are: Tpts., Acc. (Trumpets and Accordion), Saxs. sust. (Saxophones), Hp., Tbn., Cello, Tuba (Hammond Piano, Tuba, Cello, and Tuba), Picc., Vlns. (Piccolo and Violins), and Guit. (Guitar).

253

257

Saxs., Tbn. Hp., Cello, Guit., Tuba

Tpts., Hn. Hp., Tpts., Hn.

Tbn., Cello, Tuba

8va Vlns., Picc.

[Last Fives] + Picc.

Tpts., Hn.

Saxs.

Tbn., Tuba, Cello, Timp.

265

Tutti

Vlns., Tbn.

ff

Saxs., Guit., Acc., Cello, Tuba

270

Picc.

Tpts., Hn.

+ Vlns.

+ Vlns.

Tutti

+ Saxs.

Tpts., Hn.

Hp.

276

divisi

Tbns.

Acc., Guit., Cello, Tuba

Cymb.

278

Picc.

Vlins., Tpts., Hn., Acc.

Saxs.

Saxs. 8 bassa

Tbns.

Hp., Acc., Cello, Tuba

283

8va

loco (Picc., Vlins.)

(Saxs.)

(divisi cont.)

Tpts., Hn.

Tbns.

R. H.

Cello, Tuba, Timp.

8va

Picc., Vlins. 8va

Tutti

Acc., Tpts., Hn.

(Chromatic)

Saxs., Tbns., Cello, Tuba, Timp., Cym. roll

sfz

Segue

No.8a

Sword Incidental

GUITAR SOLO

Cue: (Applause for "Sword, Rose, and Cape")

Ad lib.

(Roustabouts push Marco's trailer on stage)

(free Flamenco style)

accel.

Guit. Solo

(Tune sixth string down to D)

p

accel.

Cue for final chord: (Marco enters trailer and discovers Lili with the roustabouts)

f

optional measure

sfz

Segue

No.8b

Sword Playoff

ORCHESTRA

Cue: 1st ROUSTABOUT: All right, Mr. Marco... we're ready for our chicken.

Bright

Fl., Ob., Xylo.

3

3

Tpts., Tbns. St. Mute *sfz*

Cls. *mf*

Bsn., Cello

+ divisi Vlns., Acc.

rit.

No.8c

Scene Change

ORCHESTRA

Cue: SCHLEGEL: Any fool could see she was drunk.

Bright

divisi Vlns., Acc.

3

3

Fl., Ob., Xylo.

3

3

Cls. *mf*

Bsn., Cello

rit.

No.9

Humming

ROSALIE and SCHLEGEL

Cue: ROSALIE: That same damn self satisfied Hummmmm!

(In 6) 3 Slowly (in 2)
 ROSALIE:
 Here's to the son of a bee, Tra-la.

Hns., Vlns. + Tps. Δ
 Tbps., Bsn., Cello, Bs. + Timp.
 Str., W. W.

SCHLEGEL:
 Oh, what he's do-ing to me, Tra-la. Drain-ing the blood from each vein. Ah-ha.

+ Fl.
 + Hn.

ROSALIE: SCHLEGEL: ROSALIE:
 Tor-ture and an-guish and pain. Eh-heh. Why don't I have an - y brain? Heh-heh.

+ Fl.
 + Hn.

Presto
BOTH:

ROSALIE: 15 Allegro (♩ = 144)

Here's to the son of a bee! He'll be hum-ming! When I walk in-to that trail-er He'll be

f

p

Bsn., Hn., Cello, Bs.

Vins., Guit., Perc.

Cls. divisi sust. 8 bassa

Cello, Bsn., Bs. pizz.

hum-ming! He'll grin a lit-tle grin, force a lit-tle laugh-ter.

simile

Non-cha-lant and cas-ual as a bride the morn-ing af-ter! My in-no-cent, my saint, my

rit.

Cls., Str.

(+ Cup Br.)

Bs. arco

dar-ling ba-by boy, Bat-ting his eye-lash-es like an age-ing Faunt-le-roy. I

Str. pizz.

(+ Br., Guit.)

(Cls. out)

26 Allegretto

Cel.

met him when I was sev - en - teen, So trust - ing, so tempt - ing, so

Vlns.

p Hp.,Cls.,Bsn.

Cello,Bs.

(Hp. out)

34

Cel.

sev - en - teen. Half wom - an, half child, some - where be -

Vlns. + Cel.

Vlns.

p

Cls.

Bsn., Cello,Bs.

Hp.,Cls.,Bsn.

Cello,Bs.

tween. The cow - ard he de - flow - er'd me and fled.

Hp., Vlns. trem.

W. W., Str. (+ Hp.)

(+ Hp.)

42 Slowly

SCHLEGEL: ROSALIE: SCHLEGEL: ROSALIE:

Here's to the mis - er' - ble dog, Tra - la. And to his rav - en black curls, Tra - la.

Hn.,Tbns.

p

Bsn.

I on - ly live for the day, Tra-la, His hair will be thin-ning and gray, Tra-la, Or

Vlns. 8va

W. W., Hp.

Cello

BOTH: Presto ROSALIE:

bet - ter than that a tou - pee, Ha-ha. Here's to the mis-er'-ble dog! He is

(W. W. out) Hp., Str. pizz. f Bsn., Tbn.

+ Bsn. arco Cello, Bs.

54 Allegro

hum - ming! I know what he's do - ing now, he's hum - ming. Strik - ing

Cls. divisi sust. 8 bassa

Vlns., Guit., Perc. p Cello ponticello

Bsn., Bs. pizz.

match-es in the air to get rid of her per-fume, Smooth-ing pil - lows, clean-ing ash-trays, Look-ing

Vlns.

Cls., Guit. Bsn., Cello

Bs.

all a-round the room, Did she spill a lit-tle pow-der? Did she lose one of her combs? Gad, he's

+ Fl.

changed me from a wom-an To a ~~Loose~~ ~~Scoundrel~~ Sher-lock Holmes! I'm

Cup Br., pizz. Str.
Guit.

65 Allegretto

ti-red of be-ing de-clas-sé. He lies and he

Cel. gva
W. W. Str.
mp

+ Hp.

cheats and that's not fair play. You don't treat a mis-tress Quite that

Vins.
+ Cel.
Cel. gva
W. W. Str.
Cis.
Bsn., Cello, Bs.

way, The dir-ty rat, he treats me like a wife!

Hp.

W. W. 8va

divisi W. W.

Tutti *p* *f* *p* *f*

Str.

81 Slowly

SCHLEGEL:

ROSALIE:

Sⁱ
SCHLEGEL:

ROSALIE:

Here's to the treach-er-ous heel, Tra-la. And to the throb in his heart, Tra-la.

W. W.
Str.
mp

f *p*
Hn., Hp.

f *p*

Wait for a few years to pass. Tra-la. He'll keep his teeth in a glass, Tra-la. And that

Hp.,
Cel.

Str. (cued for W. W.)

(Rosalie spins around)

BOTH: Presto

ROSALIE:

throb in his heart will be gas! Ha, ha! Here's to the treach-er-ous heel. He'll be

Hp., pizz. Str.

f
Bsn., Tbn.

Cello, Bs.

93 Allegro

hum-ming... When I walk in - to that trail - er, He'll be hum - ming!_ Ad -

Vlns., Guit., Perc.

(w. w. out)

p Cup Tbn.

Bsn., Cello, Bs. pizz.

mi - r - ing his chin in the mir - ror on the shelf, Smug and sat - is - fied, throw - ing

Vlns. divisi Vlns. sust.

Muted Br.

pp w. w.

Bsn., Cello pizz. (Bs. out) (Br. out)

kiss - es at him - self. Then, to - night, I'd say at mid - night, With a

loud and pas - sioned "cluck"! He'll be af - ter me and groan - ing Like a stran - gu - la - ted duck! I'll see him

w. w., Xylo.

Br. Str. pizz. rit.

104 *a tempo*

com - ing, — I'll walk out and slam the door, and that will kill him! — What's

Vlns.
8 bassa

Br.

Guit., Perc. etc.

Bsn., Cello

Bs.

good for the gan-der is good for the goose. I'll get a lit - tle tight, And I'll

divisi Vlns. sust.

Vlns.

Br.

Guit.

W. W. *pp*

Bsn., Cello pizz.
(Bs. out)
(Br. out)

be a lit - tle loose. I won't get home 'till morn - ing and I'll give him no excuse! But I'll be

Hp.

Sn. Dr.

113 *Tempo di Tango* (♩ = 116)

hum - ming! When I walk in - to that trail - er, I'll be hum - ming! — I'll

Hp. Fl., Vlns.

divisi Br. opt. — — — — —

ff Saxes., Guit., Acc., Cast. *sf*

Hard Gliss. R. H.

Cello, Bs.

Hp.

SCHLEGEL:

have him go - ing cra - zy, while I'm hum - ming. Ha, ha - ha ha! And ha - ha

Fl., Vlns. + Br. R. H. Hp.

ROSALIE:

ha! I'll be hum - ming!

Hp. Tutti (Br. 8 bassa)

No.9a

Scene Change

ORCHESTRA

Cue: ROSALIE: And I take off for Zurich, Switzerlandd... Zurich! Z...U...R... (Music starts) ICHHH!

Bright

divisi Vlns. Xylo., Fl., Ob. Cls. Bsn., Cello

mf *rit.*

No.10

Yes, My Heart

LILI and MEN

Cue: MARCO: (*kisses Lili's hand*) Till later, little mouse. (*He exits*) LILI: I have the job!

Bright

3 LILI:

I am diz - zy,

divisi W. W.,
Hp.

Vlns.,
Bells,
Hp. L. H.
mp

Cel.

I am whirl - ing! I feel like my hair is curl - ing All a-round my head! -

Vlns. trem.

(L. H.)

Hp.,
Cel.,
CupBr. p

Cello, Bs.

w. w.

Like a luck - y bird — — — — — land - ed on my head! -

+ Vlns.

+ Hn.

13

Cel.

I must pinch my - self to see If this has hap-pened,

divisi W. W., Hp.

L. H. Vlns., Hp. *mp*

and to me. It's like a luck-y bird _____ land-ed on`my head! _

Vlns. trem.

Hp., Cel., Cup Br.

+ Hn.

Cello, Bs.

21

Or - di - na - ri - ly I'm meek, But I could raise a

Vlns.

Cls., Guit.

Cello *pp*

(Hp., Guit.)

Bs. Cl., Bs.

Cel., Guit.

fuss and shriek. See that cloud? I just might Jump right up, take a bite. But

+ Fl.

Hp., W. W., Hn., Tbns.

(+ Hp.)

(+ Hp.) *rit.*

(Hp. arpeg.)

29 Bright (in 4)

for a while I will stand com-plete - ly still.

Vlns.

(Cls. sust.) *p* Guit., Acc., Perc.

Cello

Bs. pizz.

My heart's try - ing to tell me some - thing.

Hp., Cel.

Str. trem.

+ divisi Br.

37

Yes, my heart, be - gin. Speak or pound or spin, Tell me

Vlns.

Cello Guit., Acc.

Bs. (Cls. sust.)

some - thing, _____ tell me some - thing. _____

divisi Br., Hp.

Hp.

45

Fl., Acc. ⁵

Yes, my heart! _____ It's won - der-ful! _____

Cel. *ppp* Vlns.

(Cls. sust.)

subito *p* Guit., Hp.

Cello

Bs.

Fl., Acc. ³

Yes, my heart! _____ This is our chance. _____

(Cls. sust.)

Guit., Hp.

Cello

Bs.

53

For a while I will stand com-plete - ly still,

Vlns.

(Cls. sust.)

Guit., Acc.

Cello

Bs.

divisi W. W.

Then I'll have to laugh and sing and dance. _____

Br., Hp.

(+ Hp., Hn., Tbn. sust.)

(Vlns., Cello out)

61

LILI: (to a Roustabout) Hello. My name's Lili Daurier, ROUSTABOUT: Good for you!
I'm going to work here, now for the carnival! LILI: Thank you!

Vlns.

pp Perc. (opt. Guit.)

Cello

Bs.

(LILI:)

My heart's try-ing to tell me some-thing.

Cel., Hp.

Guit., Acc. +Cls. sust.

Str. trem.

+ divisi Br.

69

Yes, my heart, be - gin, Speak or pound or spin.

Fl., Hn.

Vlns.

Acc., Guit. (Cls. sust.)

Cello

Bs.

LILI: (to another Roust.) I got the job. I'm going to have a costume and everything! ROUSTABOUT: Brava!

divisi Br., Hp., Acc.

Vlns.

(Cls. sust.) Guit.

Cello

Hp.

Hp., Cel. + Hp.

Cel. Vlns.

(Cls. sust.) subito *p* Guit., Acc.

Cello Hn., Tbn.

Bs.

Yes, my heart! It's won - der - ful!

Hp. + Cel.

Yes, my heart! This is our chance!

Br. 8va *mf* *p* *mf* *p* *mf* *p*

85

Vlns.

(Cls. sust.) Guit., Acc.

Cello

Bs.

For a while I will stand com - plete - ly still,

Bells

St. Mute Tpt.

Picc., Fl.

(Hp., Hn., Tbn. sust.) W. W. Hn., Cello pizz. L. H.

(W. W. out)

(Vlns., Bs. out)

Then I'll have to laugh and sing and dance.

93 L'istesso tempo

I get off a bus, Brand new town, brand new place. Sud - den - ly good

Bells, W. W.
Vlns. L.H.
pizz. Cello

p

(divisi)

101

luck, Kiss - es me on the face. Like some - one took my shoul - ders And

Vlns.
Mute Hn., Tbn., W. W. 8va

arco Cello, Bs.

109

point - ed me this way! A place to work, Oh what a place to work! Near a

Vlns. colla voce
divisi W. W., Br.
W. W.
Guit., Acc.
Str., Hp.

Acc., Cello, Bs.

great ma - gi - cian, A ma - gi - cian who makes flow - ers out of air!

W. W., Tpt., Xylo.
Vlns. pizz.
Hp., Bells
Br.
Cello, Bs. pizz.
Cello, Bs.

divisi W. W., Vlns.

117

Picc., Bells

Vlms.

5

See that star, I just might Fly up there and shine as bright. But

W. W., Str. arco, Hp.

Str., Br., Acc., Hp.

Hp.

125 Bright

LILI:

Fl., Hn.

for a while I will Stand com-plete - ly still.

MEN:

For a while I will Stand com-plete - ly

Vlms. 8va

(Cls. sust.)

p Acc., Guit.

Cello

Acc., Bs. pizz.

divisi Cup Br.

My heart's try-ing to tell me some-thing.

still (hum)

Ah

133

Fl.
Hn.

Yes, my heart, be - gin. Speak or pound or spin. Tell me

Be - gin, be - gin. Tell me

divisi
W. W., Br.

some-thing, Tell me some-thing,

Some-thing, Tell me some-thing, Tell me some-thing, Ah

Cello, Cls.
Guit., Acc.
Bs.

141

Fl.

Yes, my heart! It's won - der-ful!

Yes, my heart. Won - der-ful.

Vlins. 8va
Hp., Cel.
Guit., Acc.
(Cls. to Saxs.)
Cello
Hn., Tbn.
Acc., Bs.

Yes, my heart! ——— This is our chance! ———

Yes! Yes, this is our chance.

Fl. *3*

(Cello sust.)

Saxs.

Br. *3*

149 Fl., Hp., Cel.

Or - di - nar - i - ly, I'm meek, But I could raise a fuss and shriek!

Or - di - nar - i - ly, I'm meek, But I could raise a fuss and shriek!

Str., Saxs.

Acc., Guit.

mp

Saxs.

Acc., Bs. (Br. out)

See that cloud? I just might, Jump right up, take a bite! So,

Ah Ah

Fl., Vlns.

Tutti

Hp.

molto rit.

Cello, (Alto, Bari. sust.)

Saxs., Acc.

Acc., Bs. arco

JACOBI

157

a tempo

Fl.
Cello

for a while I will Stand com-plete - ly still.

For a while I will Stand com-plete - ly

Vlns. + 8va
Acc., Guit.
Saxs., + Bell
+ Hp.
(Br. out)
Acc. Bs. pizz.

Then I'll have to Laugh and sing and dance!

still. Laugh and sing and dance!

+ Fl. Fl., Vlns. 8va

+ Br. Br. Acc., Guit. (Saxs. sust.) *cresc.*
Acc., Bs.

+ Timp. *Segue*

No.11

Heart Playoff

ORCHESTRA

Cue: (Segue from "Yes, My Heart")

Bright (in 4)

Bells

W. W., Str.,
Hn. + 8Va

Acc.,
Guit.

Tbns.,
Hp.

Acc.,Bs.

(Lili runs off stage, direct segue into next scene)

Fade out for dialogue

W. W.,
Hp.

(Tbns. out)

Str.

Acc., Hn.

W. W.

(Acc., Guit. cont.) poco rit.

Hp.

Bs.

+ Cel.

pp

Everybody Likes You

PAUL

Cue: JACQUOT: Because you won't, Paul. No matter where you go... not ever again... (Jacquot exits)

Slow

(Paul picks up the puppet, "Carrot Top," and sings to it.)

Musical score for the first system. It consists of a vocal line and piano accompaniment. The piano part includes a Clarinet Solo (Cl. Soli) and a section with Violins Tremolo (Vlns. trem.) and Cello (Cel.). The piano part is marked with a piano (p) dynamic.

5 Freely
PAUL:

Musical score for the second system. It includes the vocal line with lyrics: "Who can I be, Now that I can't be me an-y-more. Shall I be the sun-ny". The piano accompaniment includes Violins Tremolo (Vlns. trem.) and Cello (Cel.). Instrumentation for the second system includes Strings, Woodwinds, Horns, and Trombones (Str., W. W., Hn., Tbus.).

12

Musical score for the third system. It includes the vocal line with lyrics: "smil - ing fel - low Who won't rock the boat, 'Cause he might splash the o - cean, But". The piano accompaniment includes strings, woodwinds, horns, and trombones (Str., W. W., Hn., Tbus.).

Musical score for the fourth system. It includes the vocal line with lyrics: "sit there and cheer-ful - ly twit-ter, 'Cause some-one might say, 'See that man-ov-er there, He's". The piano accompaniment includes strings and woodwinds (Str., W. W.).

17 In tempo (Moderately)

bit-ter. When will I learn To be like you?

Fl., Cls., Vlns.

Su. Dr.

Bs. Cl., Bsn., Cello, Bs.

22

Ev-'ry-bod-y likes you, Ev-'ry-bod-y likes you.

Mute Hn. Solo *pp*

Bs. Cl., Bsn., (cued for Hp.) Cello, Bs.

You're a luck-y fel - low. You're a luck-y fel - low. The

30

se-cret is your smile, I ought to have a smile. That smile takes quite a knack, I

Vlns. Cls., Hp. *poco cresc.*

Hp., Bs. Cl., Bsn., Cello, Bs.

f

think I need a smile, And who cares if it's real Or paint-ed with shel-lac. _____ A

+ Fl.

38

smile full of the - a - trics, For eas - i - ly a - gree - ing. _____ Two

Harmon
Mute Br., Xylo., Vlns. pizz.
p

eyes with ac-ro-bat-ics To see the way they're see - ing. _____ Let's turn a - bout, _____

48

_____ You say the words for me. _____ 'Cause ev-'ry'body likes you, _____

arco Vlns.
Mute Hn. Solo
Sn. Dr.
pizz.
Bs. Cl., Bsn., arco Cello, Bs. (cued for Hp.)

Ev-'rybod-y likes you, — And no - one, — no - one — likes me! —

This system contains a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "Ev-'rybod-y likes you, — And no - one, — no - one — likes me! —". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

58

No - one, — no - one. — (Paul exits)

Tpt. I open

Tbn. I open

This system begins with a boxed measure number "58". It includes a vocal line with lyrics "No - one, — no - one. — (Paul exits)". Below the vocal line are parts for Tpt. I open and Tbn. I open. The piano accompaniment continues from the previous system.

(Lights slowly fade)

Tpt. II mute

Tpt. I mute

Hn. *p.*

Tbn. II mute

This system is marked with the instruction "(Lights slowly fade)". It features parts for Tpt. II mute, Tpt. I mute, Hn. *p.*, and Tbn. II mute. The piano accompaniment continues.

66

This system begins with a boxed measure number "66". It consists of a piano accompaniment in grand staff. The music concludes with a final chord and a fermata over the last note.

Attacca
on blackout

No.13

Juggler's Routine

ORCHESTRA

Cue: (Attacca from "Everybody Likes You" on blackout)

Bright
W. W. + 8va

Acc.
(Vlns., Cello tacet)

+ Bells

Tpts., Hn.
Guit., Tbns.

Acc., Bsn.,
Tuba

Cymbal

11

Bells

Clas.

W. W. 8va

Acc., Tpts.
(1st time only) (2nd time only)

Acc., Tpt. I, W. W. 8va
Tpt. II,
Hn., Tbns.,
Guit.

Tuba

Vamp

(Bells) 17

Acc. (Acc.)

+ Cls.

tr tr

1. 2. + Bells

+ Cym.

27 W. W. divisi

Acc. etc.

Tpt. II

Hn. (cued for Tpt. 8va)
Guit., Tbns.

Bsn.,
Tuba

Fls.

Cls.

W. W. divisi

Bells Tpt. II

Hn. (cued for Tpt. 8va)
Tbns., Guit., Acc.

Bsn., Tuba

Fls.

Cls.

W. W. divisi

W. W. divisi

Hn. (cued for Tpt. loco)

Hn. (cued for Tpt. 8va)

Tbns., Tpt. II, Bsn., Acc., Guit.

Tuba

+ Timp. -----

W. W. unis. octaves

Tpts. I-II, Acc., Bsn. 8 bassa

+ Timp. -----

Musical score for the first system. It consists of a piano accompaniment (Grand Staff) and a woodwind line (single staff). The piano part features a steady bass line and chords in the right hand. The woodwind line has a melodic line with some grace notes. A rehearsal mark is present at the end of the system.

Sn. Dr.

+ Timp. -----

59

Cls., Bsn.

Tpts., Hn., Fls. 8va

Tbns., Acc., Guit.

Acc., Tuba

67 W. W. + 8va

(+ Bells)
Hn., Tpt. II (cued for Tpt. I 8va)

Acc., Guit.

+ Tbns.

Cls., Bsn.

+ Tpt. I, Fls. 8va

(Repeat if needed)

On cue:

mf

Sn. Dr.

76

Cls., Bsn.

Playoff

(Repeat til jugglers bow and run off - then segue to bar 92)

Tpts., Hn., Fls. 8va

ff Tbps., Acc., Guit.

Tuba, Acc.

84

W. W., + 8va

Tpts.

Acc., Guit.

Tbps.

+ Tbps.

Cls., Bsn.

92

+ Hn.

Tutti

+ Timp.

Attacca

No.14

Magic Magic ROSALIE, MARCO and LILI

Cue: (Attacca from 'Jugglers Routine')

SCHLEGAL: And now ladies and gentlemen, we take great pleasure... etc.

Cue: SCHLEGAL: Marco the magnificent!

divisi W.W.

Bright (♩ = 120) (Marco and Rosalie enter and parade around stage)

ff Timp., Tuba

Tpts., Bells

Hn. > ff

Tbns.

Sn. Dr.

6

10

(+ Sn. Dr.)

14

(+ Sn. Dr.)

Sn. Dr.

R. S.

MARCO, ROSALIE:

18

Fl., Picc.

Ma - gic, ma - gic, All of life is ma - gic. Life is a sur -

Cl., Tpt. I, Bells

Hn., Tpt. II

Tbn. I

Tuba

26

Fl., Picc.

prise Con-stant-ly be - fore your eyes! In true fo - cus The

Slide whistle

Cl., Tpt. I, Bells

Tpts.

Hn., Tpt. II
Tbn. I (cued for Tbn. II)

gliss.

Tuba

divisi
W. W.

world is ho - cus po - cus! How can life be tra - gic if there's ma - gic in your

Tpts., Hn.

+ W. B.
Tbn.

Tuba

34

MARCO: (spoken) May I have a lady in the audience, please?

ROSALIE:

divisi
W. W.

life! Vol-un - teers, vol-un - teers, Will a

Tpt. I

Tbns.

Tuba

(MARCO:) Now, another lady... and a gentleman?...

42

Fl., Picc.

la - dy and a gent Please con - sent to vol - un - teer? We will

Tpt. I

Hn., Tpt. II

Tbn. I (cued for Tbn. II)

Cl., Tpt. I, Bells

Tuba

gliss

Tuba

daze you, baf - fle and a - maze you, Dar - lings, dar - lings, dar - lings, lend a

divisi W.W.

Tpts., Hn.

+ W.B.

Tbn. I

Tuba

50

W.W.

hand and Vol - un - teer. [Volunteers come on stage from audience]

Tpts.

Tbns. f

Tuba

58

Fl., Picc.

Cl., Tpt., Bells

(f) Hn., Tpt. II

Tbn. I

Tuba

MARCO:

divisi W. W.

Thank you, thank you, thank you, You're so kind to vol - un - teer.

p + W. B.

sfz

+ Timp.

MARCO: (last time)

67

(to 1st lady volunteer)

Vamp

I can prove your eyes de - ceive you, Please, mam-'selle, may I re -

Fl. Cl.

W. W. 8va

Acc. (cued for Tpts.)

pp

Tpts.

mf

Tbn. I

Tbns., Tuba

Tuba

Xylo.

lieve you Of the bur - den of that ver - y heav - y hat! Tho it's

R. S.

C. B.

75

el - e - gant and grand, I can hard - ly un - der - stand, Why you car - ry an ac -

W. W. 8va

Acc. (cued for Tpts.)

Tbn. I

Tuba

Xylo. *LILI:* 83

quar-i - um in that! *(Marco removes her hat and lifts out a bowl of goldfish.)* Lit - tle fish - es, lit - tle fish - es, It's a

pizz. Vlns., W. W. loco, Acc.

C. B. R. S. Triangle etc.

Acc., Bsn., Cello (Tuba out)

bowl of lit - tle fish - es! Where'd he have them hid - ing at? He just gave a lit - tle

(Marco and Rosalie are irritated with Lili. Marco signals Lili to get out.) 94

MARCO, ROSALIE:

pat. And from un - der - neath her hat came lit - tle fish - es! Ma - gic, ma - gic,

+ Muted Br., W. B.

poco rall.

All of life is ma - gic! Life is a sur - prise Con - stant - ly be -

divisi W. W. 8va

Hn. Tbn. Tuba Sn. Dr.

Tpt. I

Slide whistle

p cresc.

+ Tpt. I

gliss

Hn., Tpt. II

102 Fl., Picc.

fore your eyes! In true fo - cus, The world is ho - cus po - cus!

Cl., Tpt. I, Bells

Hn., Tpt. II

Tbn. I (cued for II)

gliss.

Tuba

divisi W.W.

How can life be tra - gic if there's ma - gic In your life! Here's a

Tpts., Hn.

+ W. B.

R.S.

B. D.

W. W. 8va

Tpts.

p

Tbns., Tuba

Vamp MARCO: (last time)

111 (to 2nd volunteer - a man)

man I must ad - mi - re. What im - pec - ca - ble at - ti - re! His cra - vat, I - tal - ian

(W. W. 8va)

Acc. loco (Tpts. out)

Tbn. I

Tuba

119

silk, and of the best. Need we ev - en to in - qui - re, He's a

W. W. 8va

W. W., Xylo.

Acc. loco

Tbn. I

Tuba

no - ble - man or squi - re! But a gen - tle - man should not ex - pose his chest! *(Marco removes)*

W. W.

Bells, Acc.

Mute Tpts. flutter + Ratchet

127

LILI: *(to audience)*

f

the man's shirt) His shirt, he took his shirt! And it did - n't ev - en hurt! It

pizz. Vlns., W. W. loco, Acc.

+ Tri.

Acc., Bsn., Cello (Tuba out)

was - n't like he ripped it off, Just went like that and flipped it off! He left the man his

+ Mute Br., W. B.

138

MARCO, ROSALIE: *(furious with Lili)*

tie, but took his shirt! Ma - gic, ma - gic, All of life is ma - gic!

divisi W. W. 8va

poco rall.

Hn. p cresc.

Tbn. (+ Sn. Dr.) + Tpt. I gliss.

146

Fl., Acc.

W. W.

Life is a sur - prise,

Con-stant-ly be - fore your eyes!

In true

Tpt. I

Slide whistle

Cl., Tpt. I, Bells

Hn., Tpt. II

gliss.

Tuba

fo - cus, The world is ho - cus po - cus! How can life be tra - gic, if there's

divisi W. W.

Tpts., Hn.

+ W. B.

154

MARCO: (to Rosalie)

Fls.

ma - gic In your life! And when I meet a la - dy who's a mys'-try.

Soli Cls., Acc

Acc. dolce

Tbn. I (cued for II)

Acc., Tuba

One who won't com - mun-i - cate or chat.

To

162

help me as - cer - tain her his - t'ry, I dis - close, her ha - bi -

LILI:

170

MARCO, ROSALIE:

Fl., Picc.

tat! (Marco removes Rosalie's undergarment) Did you see that! Ma - gic, ma - gic, (Lili backs up under Rosalie's glare)

Cl., St. mute Tpts.

+ Br. pizz. Sr.

Tbns. *sfz*

Hn. Tbn. I (cued for II)

Tuba, Timp.

Tbns., Timp. gliss.

All of life is ma - gic! Life is a sur - prise Con - stant - ly be -

(Tpts. to open)

Tpts. open Slide whistle

178

fore your eyes! In true fo - cus, The world is ho - cus po - cus!

Cl., Tpt. I, Bells

Hn., Tpt. II

gliss. Tbn. I

Tuba

divisi
W. W.

Vamp MARCO:
(last time)

How can life be tra-gic, if there's ma-gic In your life! Ah, ma -

Fl., Cl.

+ W.B.

sfz

pp

Tpts.

Tbas., Tuba

+ Timp.

187 (to 3rd volunteer-lady)

dame, my knees grow weak! How de - lect - a - ble and chic! I am de - va - stat - ed

W. W. 8va

mf Acc. (cued for Tpts.)

Tbn. I

Tuba

195

by your wed - ding ring! But, ma - dame, is it not gauche, That you

Tpts.

car - ry a bri - oche, And a half a mile of sau - sage On a string! (As Marco pulls items from her purse)

W. W.

Acc.

Br.

LILI: 203

He found sau-sag-es and sau-sag-es, I nev-er, I just nev-er have seen

pizz. Vlns., W. W., Acc.

p + Tri.

Bsn., Cello (Tuba out)

An - y - thing as clev-er in my life! First he took out a bri -

(Vlns.) + Br. W.B. Tutti *cresc.* (+ R.S.)

(Cello)

214

ROSALIE: (to conductor) Play!!

oche, Then a sau-sage (on a ^{divisi W. W. + 8va} string.) [Large box and cloth are brought on stage for next trick]

(Marco shoves sign in Lili's hand in front of her face.)

ff Tpts. Tbns. (+ Sn. Dr.)

Cym. x

Tbns., Tuba, Timp.

Cym. x (+ Sn. Dr.) Cym. x

BOX MARCO ROSALIE WITH CLASH

(d=d) 226 w.w.

(Marco makes "magical" passes as Lili begins to peep into

Tpts., Hn.

Tpts., Hn., Castanets
Tbns., Bari.

Tuba

the box) (Repeat til cue: MARCO: (shouts) Lili!! - Segue to bar 242)

234

242 divisi w.w.

(Box opens, dummy of Rosalie falls out, fire works, flags pop out, etc.)

Br. flutter
fff Cym. roll
hard sticks

Timp. Solo

Very fast

Cue: ROSALIE: Marco, what's happened!

W. W. unison
 (Rosalie is carried off - Marco exits - Schlegel enters)

Tpts., Hn., Bells
 Cym.
 B. D.
 etc.
 Drs.
 etc.

Tbns.
 Bari., Tuba

253

Stop on cue: SCHLEGEL: (furiously to Lili) You get out of my carnival! You're fired! Do you hear! Dismissed! Take off that costume you incompetent little bungler!
 (Segue to last bar)

Cym.
 B. D.
 etc.

divisi

(Announcement) SCHLEGEL:
 And now before we go into
 the glorious midway... etc...
 ... the bluebird girls!

Drs.
 etc.

Timp. Solo *Attacca*

No.15

Carnival Ballet

THE FOUR BLUEBIRD GIRLS and LILI

Cue: (Attacca from "Magic Magic")

Allegro molto

Bells, W. W. *divisi*

Cym.

Tpts. *ff*

Hn., Bsn., Tbns.

Cello, Tuba

9 GIRLS: *Cl. Solo*

Kom - men, Kom - men, Tanz, tanz,

Tpts., Hn. *mp*

Tbns., Tuba, Timp.

Tpt. I

Hn., Tpt. II

Tbns. Tuba

Tanz mit mir. Tanz mit mir, Tanz mit mir! Ich bin ein - e vog - lein. Ich

17 (Cl. Solo)

wer - de dich be - hex - en Mit mein - en tanz - en. Kom-men,

Tpts.
Hn., Drs. etc. Tbps.
Tbps.
Tuba

kom-men, Ziz - zy, zing zing Tanz mit mir! Ich

Hn., Tpt. I Tpts. Cls., Bells
Tbps. Tpt. II Hn., Tbps.
Tuba

W. W.

27 Fl., Picc.
bin ein zus - ses sper - ling. Sper - ling, sper - ling,

mf Acc. (cued for Tpts., Hn.)
Tbps.
Acc., Tuba

35 sper - ling. Wol - len sie ein sper - ling sein?

Bells, Cls.
Hn., Tpts. (Acc. out)
Tbps.
Tuba

Fl., Picc. 43 W. W. unis.

Ziz - zy, ziz - zy, zing! Kom-men, kom-men,

Bells, Tpt. I W. W. Tpts.

Hn., Tpt. II R. S. Tbps. mp Tpts., Hn. Tbps.

Tuba, Timp. Vlns. 8va, Cello, Bari. Tuba

Tanz, tanz, Tanz mit mir. Tanz mit mir, Tanz mit mir, Ich bin ein-e

Tpt. I

Hn., Tpt. II + Acc. Tbps.

51 vog - lein. Ich wer - de dich be - hex - en Mit mein - en tanz - en.

Tpts. Tpt. I

Tbps. Tpt. II

Str., Bari.

59 Kom - men, kom - men, Ziz - zy, zing, zing, Tanz mit mir!

Tpts. Tpts., Hn., Acc. (+ Bells)

Hp. f (Perc., Guit.) etc.

Str., Bari. Tbps., Tuba + Bari., Cello

W. W., Xylo., Acc.

Cello, Tbn., Acc. 8va

Tpts., Hn.

Tbns.

Bari., Tuba

Cello, Bari.

+ Tuba

Hp.

Detailed description: This system contains five staves. The top staff is for Woodwinds, Xylophone, and Accordion. The second and third staves are for Cello and Trombone, with the second staff also including an 8va line. The fourth staff is for Trumpets and Horns. The fifth staff is for Trombones, with a 7-measure rest indicated. The bottom two staves are for Baritone and Tuba, with the bottom staff also including a Cello and Bari. part.

67 divisi W. W., Vlns. + 8va

Perc., Tpts., Hn., Acc.

Guit.

Cello, Bari., Tbn., Tuba

etc.

Bari., Cello, Tuba

Detailed description: This system contains five staves. The top staff is for Percussion, Trumpets, Horns, and Accordion. The second staff is for Guitar. The third and fourth staves are for Cello, Baritone, Trombone, and Tuba, with the third staff also including an 'etc.' part. The bottom two staves are for Baritone, Cello, and Tuba.

75

W. W., Xylo., Acc.

W. W., Vlns., Xylo.

Tbns.

Bari., Cello

Tpts., Hn., Acc.

Bari., Tbn., Tuba, Cello

+ Tuba

Detailed description: This system contains five staves. The top staff is for Woodwinds, Xylophone, and Accordion. The second staff is for Woodwinds, Violins, and Xylophone. The third staff is for Trombones. The fourth and fifth staves are for Baritone and Cello. The bottom two staves are for Trumpets, Horns, and Accordion, and Baritone, Trombone, Tuba, and Cello, with the bottom staff also including a Tuba part.

Tpts., Hn.

Tbns., (+R. S.)

Detailed description: This system contains two staves. The top staff is for Trumpets and Horns. The bottom staff is for Trombones, with a note indicating '(+R. S.)'.

83

Vlns., Cello

Hp., Acc.

Fl., Picc.

Guit.

Tbns.

Bari., Tuba

Cl., Bells

91

Vlns.

W. W. + 8va

Tpts., Hn. 8va

Acc., Tpts., Hn. 8 bassa
Cello, Bari., Tbns., Tuba

98

add 2nd part

Vlns., W. W. + 8va

Tpts., Hn. + R.S.

+ Tenor

+ B. D.

Tpts., Hn., Acc.

Tbns. 8 bassa

growl gliss

Saxs., Str., Hp., Timp. Acc., Tuba

Fl., Picc.

+ Cl.

Fl., Picc.

+ Cl.

106

W. W., Vlns. gva

Cym.

Hn., Tpts.

Vlns., High W. W.

+ Tbps., Acc.

Tbps.

Saxs., Cello, Tuba

114

+ Xylo.

Vlns., divisi W. W.

Hp.

Tpts., Hn.

ff Tpts., Hn., Guit., Acc.

+ Hp., Acc.

+ Tbps.

120

W. W.

+ Tpt. I

Hn., Tpt. II, Tenor

tp Vln., Cello + Timp. roll

(W. W. gva)

Tutti

$\frac{5}{2}$

Moderately

127

Musical score for measures 127-134. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a mandolin and cello. The mandolin part is marked *sfz* and "Mand. (cued for Acc.)", and the cello part is marked *p* and "Cello". The piano part consists of a steady eighth-note accompaniment.

135

139

Musical score for measures 135-148. This section includes woodwinds (Piccolo, Xylo., Ob.), strings (Vlns. harm., Mand., Acc.), and brass (Cls., Muted Tbns., Cup Tpts., Bsn., Tbn. I, pizz. Cello). The woodwinds and strings play melodic lines, while the brass provides harmonic support. The piano accompaniment continues with the eighth-note pattern.

149

(♩ = ♩)

Musical score for measures 149-156. The score continues with the same instrumentation. The woodwinds and strings play melodic lines, and the brass provides harmonic support. The piano accompaniment continues with the eighth-note pattern.

Hp. whole tone scale

Vlns., Ob., Picc.
Hp., Mand.

+ St. mute Tpts., Xylo., Cls.

cresc. e accel.

+ open Tbns., Acc.

(+ Cym. roll)

p

Bari., Cello, Tuba

159 Tempo I

Vlns., W. W., Acc.

ff

Bari., Cello, Tbn., Tuba

167

Vlns., W. W., Tpts., Acc., Guit.

+ Tpts. open

Bari., Cello, Tbn., Tuba

175

Vlns., W, W 8va

Tpts., Hn., Sn. Dr.

Vlns., Picc., Acc.

Bari., Tbns.

(Br., Hn., Hp. sust.)

Cls., Ten.

Cello, Tuba, Timp.

183

Hp.

Cls.

Picc., Hp., Xylo., Hn.

Tpts.

mf

Saxs., Tbns., Tuba, Guit., Timp.

sfz Large Gong (let ring)

+ Vlns., Cello, Acc., Cym. roll

191

Xylo. Solo (cued for Picc.)

dim.

mf

Cls.

Xylo. (cued for Picc.)

(Saxs., Tbns., Tuba out)

Cls.

Xylo. (cued for Picc.)

p

pp

(Str. out)

Acc.

Vlns.

Hp., Acc. *ppp*

Cello

Je pied

Lili enters

Solo Vln.

Ob. Solo (cued for Cl.)

L.H.

Cup Br., Acc.

pp

203

207

LILI: (Voice cued for Acc.)

They have the ver - y
Cel. 8va

(Vln. out)

Hp.

(Br. out)

(Vlins., Acc. sust.)

Cello, Bs.

Vln.

Hp.

211

green-est trees, And skies as bright as flame, But what I like the best in Mi-ra, Is

Cls.

Opt. Cello Solo

Bs. Cl.

215

ev-'ry-bod-y knew my name.

(Stop as Lili looks at "Leap for life ladder." Lights dim)

Cel. 8va (cued for Hp.)

+ Hp.

+ Solo Vln. con sord.

Vln. Solo

Cls. sub tone

Bs. Cl., Cello, Bs.

No.16

Golden Delicious

LILI, HORRIBLE HENRY and CARROT TOP

Cue: CARROT TOP: Just think of some cheerful words and sing them. LILI: But... I... I... CARROT TOP: Hurry!

Ad lib.
Cue: LILI: Golden.

CARROT TOP: That's good! now another...
LILI: Delicious,

CARROT TOP: It's working! One more...
LILI: Angel.

CARROT TOP: Oh, that's beautiful, now let's try the whole thing.

CARROT TOP: LILI: C. T.:

Bells

Hp. *mf*

Bells

Gol - den. Gol - den. De-

Dialogue to cue:
H. H.: Do some more.
C. T.: All right...

LILI: C. T.: LILI: HORRIBLE HENRY: C. T.: [11]

li - cious. De - li - cious. An - gel. An - gel. Fish! Peach - es on short - cake.

Cel.

(cued for Hp., Vlns., Cello)

Hp. (cued for Triangle, Cl., Cello pizz.)

[15]

LILI: C. T.: H. HENRY: LILI: C. T.: H. HENRY: C. T.:

Pop - corn... Jel - ly... Clams! Con - fet - ti... Fer - ry boats. Tun - a fish. Love!

+ Cel. 8va

Hp. (cued for Vlns., Cello)

18

Opt. Fl.

22 In tempo (♩ = 120)

LILI: (Voice cued for Vln.)

Opt. Ob. H. HENRY: Love?

H. H.: Then sing it to us Lili. I might start crying at any minute.

Love makes the

LILI: I know a song about love.

+ Cel.

Cel. Solo

Hp. (cued for Str.)

Opt. Hp.

world go 'round.

Love makes the world go 'round.

Cel.

Vlns., Cello con sord. Hp

30

Cel. (Voice cued for Fl.)

Some-bod-y soon — will love you —

If no one loves you

Vlns.

Cello

Hp.

38

Cel. + Tri. (Voice cued for Acc.)

now

High in some si - lent sky

Vlns.

(Hp. cont. arpeg.)

Fls.

Cello

Bs. Cl., Guit., Bs. pizz.

46 Cel. (Voice cued Acc.)

Love sings a sil - ver song, Mak - ing the earth - whirl

Ob. (Hp. cont. arp.)

Vlns.

Cello

Guit.

Bs.,Bs. Cl.,Hp.

52 Cel. (cued for Hp.)

soft - ly. Love makes the world go 'round.

Vlns.

Cello

Cello (Hp.)

Cello, Hp.

60

Dialogue: H. HENRY: Oh, Lili, that was just beautiful, ... etc...

pp

Cue to stop: CARROT TOP: (gradually in Paul's own voice) That you're loved... that somebody in this world cares what happens to you. stop

Theme Reprise - Tag

LILI and the PUPPETS

Cue: H. HENRY: I think I'll die of happiness. (He collapses into loud sobs) CARROT TOP: No stop that!
Be quiet! Lili!

Freely

In tempo (♩=120)

LILI:

LILI and PUPPETS:

Love makes the world go 'round. Love makes the

Opt. Vlns.
Opt. Cello

Hp.
Vlns., Hp.
Guit. *p* etc.
Cello
Bs. pizz.

9

world go 'round. Some - bod - y soon will

Ob., Cel.
Cel., Hp.
Ob., Fl. gva
Cls., Str. sust.
(♩) Bsn., Cello, Hp.

love you, If no one loves you now.

Vlns., Acc.
(Guit. to Mand.)
Cello

17

(Marco enters)

(Vins., Cello out)

High in some si - lent sky Love sings a sil - ver

Fl., Mand., Bells

Ob. Cls., Acc. (cued Tpts.)

Mute Tbn., Acc., Ban.,
Bs. pizz. (opt. Perc. to end)

25

song. Mak - ing the earth whirl soft - ly,

33

Hp.

Love makes the world go 'round.

(Lili notices Marco and speaks:)

Mr. Marco...

Vins.

Fl., Ob.
8va

pp

Cello

Bs.

Mr. Marco... I'm so sorry...

Cel. + Opt. Fl.

Cls.

Cello

Cello, Hp.,
Bs. pizz.

Bs.

41

Cue to stop: CARROT TOP: (*harshly in Paul's voice*) Jacquot, get her out of here.
 (Jacquot and Lili exit)

Vln. + Opt. Fl.
 Vln.
 Cls. sust.)

No.18

Finale Act I

ORCHESTRA

Cue: MARCO: She loves me. (*Marco exits. Paul comes out from behind puppet booth - Music starts as he slowly exits*)

Moderato

Fl., Ob., Cl.
 Hn. Solo
 Vlns.
 Cello (used for Hp.)
 Bs. (Tbns. sust.)
 + Vlns.
 + Br., Hp.

Tutti Orch.
 ff
 Hp.
 + Timp.

END OF ACT I.

No.19 Opening Act II Part 1 - And Yum Ticky Ticky Tum Tum

LILI and THE FOUR PUPPETS (MARGUERITE, RENARDO, CARROT TOP & H. HENRY)

Cue: (Jacquot enters with his concertina - sits, and begins to play)

Slowly (in 3)

Musical score for measures 1-8. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment and a stage concertina line. The concertina line has a melodic line with slurs. The piano accompaniment is marked *p* and includes the instruction "(cued for Vlns., Acc.)". A stage direction above the concertina line reads "(Roustabouts change set from Carnival area to Sideshow area)".

Musical score for measures 9-16. Measure 9 is boxed with the number "9". The score continues with piano accompaniment and stage concertina. Percussion parts are indicated: "W. W." (Wood Whistles) in the top staff, "Triangle, W. W. 8Va" in the middle staff, and "Mute Tpt. 8Va Bells" in the bottom staff. The piano accompaniment continues with the instruction "(cued for Vlns., Acc.)".

Musical score for measures 17-24. Measure 17 is boxed with the number "17" and the instruction "(In 1)". The score continues with piano accompaniment and stage concertina. The concertina line is marked "(Stage Concertina)" and "(cued for Vlns., Acc.)". The piano accompaniment features a rhythmic pattern of eighth notes, marked *p.* (piano). The word "etc." appears above the first staff in measure 17.

W. W. etc.

25

Vins.

Hp., Tbn.

31 Bells

Fl., Cl.

Tpts., Tbn., Hp.

Vins.

Tbn., Hp., Guit.

poco a poco cresc. e accel. to bar 79

39

W. W.

Fl., Cl.

W. W., Tpts.

Vins.

Tbn.

Tbn.

47

Hn., Tpts.
Bells, Hp.
Cls.,
Acc.
(2) Tbn., Cello
Tbn., Bs. pizz.
(+ Perc.)

55

Picc., Fl.,
Cl.,
Acc.
Bells, Hp.

+ Acc.
w. w.

63

Bells (with steel hammers)

Picc.,
Fl.,
Acc.
Cls.
Hp.
Tbn., Guit.,
Triangle
Tbn., Cello pizz.
(Bs., Drs. out)

poco piu mosso

71

Tpts.,
Hn.

Cello,
Tbn. Tbn.,
Bs. pizz.

(Roustabouts finish set change)

+ Guit. cresc.

Tbn., Hp., Cello pizz.
(Bs. out)

+ Tuba

79 In tempo (♩ = 92)

Tpt. I

(A two-piece band, trumpet and bass drum, starts down theatre aisle, up ramp, and onto stage next to the puppet booth.)

Picc., Fl., Bells, Hp., Stage Tpt. (cued for Tpt. II, Vlns. thru 134)

Acc., Cls.
mf 8va
(+ Perc.)

Tbn., Cello

Tbn., Acc., Tuba 8 bassa

87

95

Tpt. I-II

Cls.

Picc., Fl., Bells, Hp., Stage Tpt. (cued for Tpt. II, Vins.)

Tpt. I, Tbn. I 8 bassa

Hn., Tbn., Acc.

Cello, Tuba 8 bassa

Tpt. II (bring out)

103

+ Stage Tpt. (unison w/Tpt. I)

111 Picc., Fl. 8va

Cls. 8va

Bells, Tpts., Stage Tpt., Acc.

Acc. etc.

Tbns.

Cello, Tuba, Hp.

(Lili enters - Pantomime bit with Jacquot)

119

(Paul enters)

+ Hn.

123

(Picc., Fl. 8va)

(Cls. 8va)

Br., Hn., Acc.

Cello, Tuba, Hp., Acc.

(Positions: Paul and Jacquot behind puppet booth, Lili

MARGUERITE:

stands stiffly alongside the booth.)

(Lights focus on puppet booth and Marguerite pops up)

In my

(Stage Tpt. out)

135 Slower (d.=76)

Xylo.

ru - by man - til - la And my black cas - ta - nets, I yum tick-y tick-y tum tum, I

Acc. Solo

Vlns. pizz., Hp., Acc., Guit., Casts.

Cello pizz., Bsn., Hp.

143

RENARDO:

Ob.

yum tick - y tick - y tum! When I peek I can see ya Thru my blank ring - el -

MARGUERITE:

ets, Yum yum tick - y tick - y tum tum, Yum yum tick - y tick - y tum! I keep

Vlns. arco

(R. H.) Cup Br.

151

divisi W. W., Xylo.

RENARDO:

mil - lions of Span - iards on fi - re, They ad - mi - re Her

(Acc. sust.) Hp., Guit.

Cello

Bs. pizz. (+ Drs.)

159

H. HENRY: Ob. Fl.

yum tick-y tick-y tum tum! I a-void tar-an-tel-las, And I spurn min-u-

Acc., (stacc. Picc.)

Bsn., Hp., Cello pizz.

Vlns. pizz., Hp., Acc., Guit., Casts.

MAR., REN.: Picc.

ets, 'Cause they don't tick-y tick-y tum tum, They don't tick-y tick-y tum; They

arco Vlns., Acc. 8va

+ Cup Br. sf > p Hn.

1st time only Cue to continue: Bsn., Bs. arco

CARROT TOP: (Hands fan to Lili whispering) Lili! Lili! Vamp ad lib. LILI:

don't tick-y tick-y tum tum, tum tum, Tum tum! I keep

Vlns. pizz., Guit.

Br., W. W.

Hn., Cello

Tutti

1st time only p

Bs.

173

a tempo

CARROT TOP: divisi W. W. ALL:

mil-lions of span-iards on fi-re, They ad-mi-re, Her

Cl. Solo

Cello, Acc. Vlns., Guit., Acc.

Bs.

183

yum tick-y tick-y tum tum!

(Dialogue) MARGUERITE: ... No, no,

Tutti

Cl., Acc.

pp

Cello Vlns., Acc., Guit.

Bs.

no! If you'll forgive me, Lili... etc. Cue to fade out: MARGUERITE: Vamp a kiss out of that poor foolish fox. Cue to cont.: RENARDO: Try

opt. Fls.

rit.

gop

191

193

LILI: Ob.

Vlns., W. W.

to bring her around. In my ru-by man-til-la And my black cas-ta-nets, I

a tempo

f. Tutti

Acc.

p Vlns. pizz., Hp., Acc., Guit.

Bsn., Hp., Cello pizz.

201

yum tick-y tick-y tum tum. I yum tick-y tick-y tum!

MARGUERITE: Oh, what a

+Fl.

+Cl.

Vlns. arco

(R. H.) + Cup Br.

p

Guit., Hp. (Acc. sust.)

Cello

Bs. pizz.

LILI,
MAR.,
REN.:

divisi W. W.

kiss! They don't kiss like that anymore! I feel like I've been stepped on by a horse...

I a-

+ Cup Br.

209

Cl. Solo

divisi W. W.

void tar - an - tel - las, And I spurn min - u - ets. 'Cause they don't tick - y tick - y

Vlms.

+ Br.

Bsn.,
Cello

Guit.

Bs.

+ Acc.

217

tum, tum, They don't tick - y tick - y tum, They don't tick - y tick - y tum tum, tum...

Vlms.

+ Br.

Vlms.

Tutti

Ad lib.

LILI: MAR.: LILI: MAR.:

LILI:

MARGUERITE:
Ungrateful child!
(Mar. sings with
great effort)

Vlms.,
W. W.

Ah. Ah. Ah. Ah. Ah.

Ah.

ff Tutti

Segue

No.20

Opening Act II Part 2 - And We're Rich

LILI, CARROT TOP and HORRIBLE HENRY

Cue: (Segue from "Yum Ticky Tum Tum" - Focus to other side of stage for Schlegel and Grobert)

L'istesso tempo

Fl., Cl.,
Xylo.

(Dialogue) SCHLEGEL: Eighteen, nineteen, twenty, ... etc.

Vlns.

p
Cello
Guit.
Bs. pizz., Bsn.

Xylo.

Tpt. II

Fl., Cl.

11

Vlns., Cl., Acc.

(p)
Hn. (cued for Cello)
Solo Guit.

Acc.

Bsn., Tbn. II, Bs.

+ Acc.

19

FL., Cl. Vlns., Acc.

Hn. Guit.

Bsn., Tbn. II, Bs.

Cue to stop: SCHLEGEL: Center of the midway. //

Opt. Tpt. I.

Tbns., Cello, Guit., Acc.

Bsn., Bs., Acc.

(Cue Lights up)

29

33

LILI, CARROT TOP, H. HENRY: *divisi w. w.*

Vlns., w. w., Xylo. Più mosso (Lili enters - lights up on puppet booth)

The rich put cream on their In new faster tempo (d. = 80) Tpt. I

f Tpt., Tbns., Acc. Cello, Bs., Bsn., Acc. + Hn. *mf* Hn. Vlns., Guit.

Bs. Cl., Bsn., Cello, Bs., Sn. Dr.

ber - ries. The rich drive shin - y black cars. The

Vlns. *mf* Tbns.

41

CARROT TOP:

H. HENRY:

rich go here, the rich go there. It's close to the truth, But

Guit.
(Tbns., Bs. Cl. sust.)
Hn., Cello
Bs.

49

ALL THREE: *div. w. w.*

far from fair. The rich stay co - zy all win - ter, Stay

Tpt. I
Vlns., Guit.
Hn.
Bs. Cl., Bs., Bsn., Cello

57

div. w. w., Hp., Acc.

cool the month of Ju - ly. But for all of the world

Tpts., Vlns.
Guit.
Hn., Cello
Hn., Cello

We would-n't switch, We're glad we're rich!

+ Bells
pizz.
Hp.
f Tutti
p
Cl. (cued Acc.)

66

(Dialogue)

CARROT TOP: Lili, I didn't know you could sing like that! etc.

Vlns.

Guit.,
Acc. (Vlns. sust.)
Tbn. (cued for Cello)

Bs.

74

Cue to stop: MARGUERITE: I of course have been known to reach high 'M' above 'L'!

Guit.
(Cls. sust.)
Cello

Fade out

83 Cue to cont.:
MARGUERITE: When I was playing Carmen in Aida.

85

ALL THREE: ^{divisi} w. w.

The rich put cream on their

a tempo

mf

f Tutti

Tpt. I,
Vlns.

Guit.
Tbns., Hn.

+ Cello

Tbn., Bs.,
Cello, Bs.,
Bs. Dr. roll

+ Xylo.

LILI:

ber - ries.

The rich drive shin - y black cars.

The

Vlns.

93

Bells

rich go here, the rich go there. It's close to the truth.

+ Fl. 8va

Guit.
(Tbns. sust.)

Hn., Bsn.,
Cello

div. W. W.
Acc.

101

LILI,
C. T., H. H.:

MARGUERITE: I was
also famous for my
"Barbara of Seville!"

The rich stay co - zy all win - ter, Stay

Vlins., Tpt.

subito p

mf

Guit.

+ Cello

Tbns., Bsn.,
Cello, Bs.

109

divisi W. W., Bells,
Acc.

Bsn.,
Tbn.

cool the month of Ju - ly. But for all of the world

Vlins.

+ Cello

Guit.

Hn., Tbn., Cello

+ Bsn.

Hn.

LILI, C. T., H. H.:

We would-n't switch.

MAR.: Of course
my best role was
the madame in
"Butterfly!"
a tempo

We're glad we're rich!

Tutti

No.21 Opening Act II Part 3 - And Reprise: Carnival Theme

LILI and the PUPPETS

Cue: (Segue from "We're Rich" - Focus to other side of stage for Rosalie and Marco)

L'istesso tempo

(Dialogue) ROSALIE: I don't see what everyone's making such a fuss about! ... etc.

Acc. Solo (cued for Cl.)

mp Acc. (Vlns. sust.) Muted Tbn. (cued Cello)

Bs. pizz.

9

Fl. *p* Solo

Hp.

Vlns.

Guit.

Cello

Hp.

21 **Meno mosso**

Cup Br.

pizz. Vlns., Hp., Acc.

Guit.

Cl., Cello

Xylo.

(Opt. + Tbns.)

Cue: ROSALIE: After we're married. (Rosalie exits)

Fl. Solo (cued fir Vln.)

29

Bells

MARCO: That's not such a bad idea... Marco the magnificent... and Lili.

Cls.

Cl.

Bs. Cl.

Hp., Cel.

Hp. glis.

Start here

36 **In tempo** (♩ = 120)

(Lights up on puppet booth)

40

Str., W. W., Acc.

LILI: Love makes the

Str., Acc., W. W. gva

Hn., Hp., Bells

Guit., Acc.

Bs., Bs. Cl.

PUPPETS:

World go 'round. Love makes the world go

world go 'round, Love makes the world go 'round.

48

'round. Love you.

Some-bod-y soon will love you If no one loves you

Vlns., Acc., W. W. 8va
(Cls. sust.) Hn., Tbns. Guit., Acc. etc.

Cello

Bs., Bs. Cl.

56

If no one loves you now. Si - lent

now. High in some si - lent sky,

Fl., Cl. Hp. Str., Fl., Acc. (Cls., Tbns. sust.) (Hp. etc. to end)

(Hn., Tbns. out) Cello Hn., Guit., Acc. Bs.

64

sky. Love sings a sil - ver song.

Love sings a sil - ver song. Mak - ing the earth - whirl

Str., Fl., Acc. Cls. (Hn., Tbns. sust.) Guit., Acc. Bs.

H. HENRY:
Soft - ly.

LILI, RENARDO, CARROT TOP:

70

STOP!

soft - ly,

Love makes the world go 'round.

Fls.
Acc.
(thin sound)

Cel. *mf* Vlns.
Cello (Hn., Tbns. out) *p* Acc.
Bs., Hp., Acc.

(Dialogue) CARROT TOP: Renardo, get away from that cash register!...etc.

78

Fls.

Acc.

Fade - Stop on Cue:
RENARDO:
Cold money.

stop

Cel. Vlns. *mf* Acc.
Cello
Bs., Acc.

No.22

Opening Act II Part 4 - Beautiful Candy

LILI, PUPPETS and CHORUS

Cue: LILI: I think we ought to... throw it away!

Allegretto (♩ = 76)

Allegretto (♩ = 76)

PUPPETS: (variously) Did you hear what she said? I'm frightened! Somebody take me to my chaise-longue! I knew I shouldn't have let her touch my toosk!

Vlns.

p

Cello

Bs. pizz.,
Bs. Cl. sust.

TEM 65

LILI:
Hp.

Break a - way, kick up your heels and

Fls., Cls. 8 bassa

Vlns.

(Vlns. out)

Cup Br.

p Guit.

Cello (Cls. sust.)

Bs. pizz.

Cel.

17

spend a day, Buy - ing a feath - er, a

divisi Br.

Vlns.

divisi W. W.,
Guit.

Cello

Bs.

Cel.

fig, or a bead. Buy your-self some-thing you real-ly don't need.

Vins.

Fl., Guit. (Cls. sust.)

Cello

Bs.

25

Some - thing sweet like Beau-ti - ful can - dy!

(Vins.)

(Cls., Hn., Tbns. sust.)

Guit.

Cello

Hp.

(Cls., Hn., Tbns. out)

Bs.

div. W.W. 3

CARROT TOP:

33

Too too pret - ty to, Too too pret - ty to.

Too pret - ty to eat!

+ Bell

+ Hp.

Fls.

Cls., Guit.

37 LILI:

Treat your - self, _____ to some dreams from the up - per shelf.

Vins.

Acc.

(Cls. sust.)

Acc., Guit.

Cello

Acc., Bs.

45

H. HENRY:

Doo - die - oo - doo - doo.

LILI: Vlns.

Buy some - thing some - one took years to pro -

Musical score for measures 45-52. The vocal line (LILI) has lyrics: "Buy some - thing some - one took years to pro -". The piano accompaniment includes parts for Tbn. 8 bassa, Cello, Acc., and Guit. (Cls. sust.).

53

duce. Some - thing you're sure is of no earth - ly use. Try

Musical score for measures 53-60. The vocal line (LILI) has lyrics: "duce. Some - thing you're sure is of no earth - ly use. Try". The piano accompaniment includes parts for divisi Vlns., Cel., Hp., Acc., Guit., (Cls. Acc. sust.), Cello, Bs., and Vlns. (Cls., Hr., Tbn. sust.).

LILI, H. HENRY:

a treat like, Beau - ti - ful can - dy! Too

Musical score for measures 61-64. The vocal line (LILI, H. HENRY) has lyrics: "a treat like, Beau - ti - ful can - dy! Too". The piano accompaniment includes parts for Hp., (sust. opt.), and + Cel.

61

H. HENRY, CARROT TOP:

div. W. W. sva Too too pret - ty to, Too too pret - ty to.

65

(LILI:) pret - ty to eat! Stop

Musical score for measures 65-72. The vocal line (LILI) has lyrics: "(LILI:) pret - ty to eat! Stop". The piano accompaniment includes parts for Cel., (Cls., Hr., Tbn. sust.) out, Acc., Cello, Guit., Vlns., Cls., and Bs.

LILI, REN., CARROT TOP:

W. W.
Acc.

liv - ing for rea - son, Time to start liv - ing for rhyme.

Cel.
(Cls. sust.)
Cls., Acc.
Tbns., Acc., Guit.
Guit.
(Cls., Acc., Tbns. sust.)

73 I'm on a spree, and I'm 77 (unis.) Gon - na make

Vlns.
Guit.
(Cls., Acc. sust.)
Vlns., Acc.
(Cls. sust.) (Guit. out)
Cello
Bs.
Cello, Acc.
Bsn., Tbn.

sure it's a per - fect - ly good waste of time!

Cls., Acc., W. B.
Muted Tpts., Hp., Vlns.
Tbns. pizz
Cello pizz.
(Bs. out)

LILI: 85 The sun to - day, will be scram - bled for my souf - flé.

Vlns., Fl.
Hn.
arco Cello
(Hn., Br. out)
Guit.
(Cls. sust.)
Guit.
Fls.

MARGUERITE: (optional - while swinging on curtain)

Ah - ah - ah - ah!

93

LILI:

I don't know wheth-er to float or to fly.

div. W. W. (+ Cel.)

Vlins.

W. W., Guit. (Cup Tbns. sust.)

Cl., Cello

gva Vlins.

101

First I'll find some-thing I don't need to buy. Some - thing

gva

(Tbns. out)

(Guit., W. W. gva)

Guit. (Hn., Cls., Hp., Tbns. sust.)

105

H. HENRY:

RENARDO:

sweet like, A hat with a bell! A blue par - a - keet!

gva

(loco) Fl.

Acc.

p Vlins. gva + opt. Cls. (Guit. out)

Cl., Cello

Bs.

CARROT TOP:

LILI and PUPPETS:

Whis - tles to blow as I dance down the street! Beau - ti - ful can - dy

Acc.

Vlins.

Guit. (Cls., Hp. sust.)

Cello

Bs.

COTTON CANDY VENDOR:

(Chorus boy)

117

Can - dy!

Vln. harm.

Too pret - ty to eat.

FL., Cl.

Acc. Solo, Tpt. 8 bassa

Fl., Hp.

Cl.,
Cel.,
pizz. Cello, Hn.

Guit.

etc.

(Bs. opt. to bar 137)

W. W. BALLOON VENDOR: (Chorus boy or Greta)

125

Can - dy!

Bal - loons!

Can - dy!

Bal -

(Acc. 8va)

Tpt.

loons!
Another chorus boy or dancer with birds and whistle

Can - dy!

Bal - loons!

(Another chorus boy or boy with long pole bell attached)

Bell

133

Can - dy!

Bal - loons!

Lol - li - pops!

Whistle

Bell

Vlns., Acc.

(Tpt. out)
Guit.
(Fl., Hp. cont.)

(Cls., Acc. sust.)
Cello arco (Hp., Fl. out)

Hn., Cello 8va

Bs.

Fl. *+ Picc.*

+ Acc.

Str., + Cls. 8va

cresc.

+ Hn., Br.
Guit.,
Acc.

Bs.

145 CHORUS:

Bell

Treat your - self, to some dreams from the up - per shelf.

Vins. *+ Cls.*

Fl., Vins.

Hp. (Tbns. sust.) Guit. Hn., Cello

Bs.

153

Bell

Buy some - thing some - one took years to pro - duce,

Fl., Vins. 8va

Br. Guit. (Br. out) Hn., Cello Guit., + Cls. 8va (Tbns. sust.)

161

Xylo. W. W.

Some - thing you're sure is of no earth - ly use. Try a

Acc., Vins. 8va

Fl., Vins. 8va

Guit. (Cls., Hn., Tbns., Acc. sust.)

Cello

Bs.

treat like Beau-ti - ful can - dy. _____ Too pret - ty to

169

VENDORS:

Whistle

Bell

173

Can - dy! _____ Bal - loons! _____ Lol - li - pops!

CHORUS:

LILI and CHORUS:

eat. _____

Stop liv - ing for

Vlns. _____ Acc., Vlns. _____

Hn., Tpts., Acc., Guit. _____ Tpts., Tbns. _____

Tutti (W. W. to Saxs.) _____ Guit., Acc. (Tbns. sust.) Cello, Bari. _____

LILI-SOP., ALTO:

rea - son, Time to start liv - ing for rhyme. _____

TEN., BASS:

rea - son, Time to start liv - ing for rhyme. _____

Vlns. _____ Fl., Vlns. 8va _____

Hn., Tpts. _____ Saxs. _____

+ Cello _____ (Saxs. Guit. sust.) _____

(Acc. out)

I'm on a spree and I'm _____ Gon - na make sure it's a

I'm on a spree and I'm _____ Gon - na make sure it's a

(Saxs. sust.)

Fl., Vlns.

Guit., Acc.

Saxs., Cello, Acc.

Bs.

per-fect - ly good waste of time. _____ The

per-fect - ly good waste of time. _____ The

(Puppets join Lili and Chorus)

Vlns., Saxs.

Tutti Orch. Saxs.

Open Br., Hn. Guit.

Bari. Cello

Bs. pizz.

sun to - day, _____ will be scram-bled for my souf - flé.

sun to - day, _____ will be scram-bled for my souf - flé.

Str., Fl., Acc.

divisi Saxs.

Hr., Tbn. Guit., Acc.

Bs.

201

VENDORS: I don't know wheth-er to float or to fly.

Can - dy! Lol-li-pops! I don't know wheth-er to float or to fly.

T.: Br.:

Fl., Vlns. 8va
Cello 8 bassa, Acc.

Tpts., Hn.

Guit., Acc. (Saxs. sust.)
divisi Br., Hp.

209

pp Ah. _____ Some - thing

First I'll find some-thing I don't need to buy.

f

pp Ah. _____ Some - thing

(Hp., Br. out) div. Saxs.

Br., Bari. Guit., Acc. / / / etc.

H. HENRY: A hat with a bell. RENARDO: A blue par - a - keet.

213

S.A.: sweet like, Ding, ding, Ding, ding,

sweet like, Ding, ding, Ding, ding,

Fl., Vlns.

(Br., Guit. out)

(Hp. colla cho.)

p

Cls., Acc.

Hn., pizz. Cello, Acc.

CARROT TOP:

Whis - tles to blow as I dance down the street.

221

Fl., Vlns.

Ding, ding, Ding, ding.

S. A.:

Beau - ti - ful, beau - ti - ful,

Ding, ding, Ding, ding,

Beau - ti - ful, beau - ti - ful,

Str., Fl.

Br.,
Acc.

cresc.

Bs. arco

beau - ti - ful, beau - ti - ful can - dy

Too pret - ty to

beau - ti - ful, beau - ti - ful can - dy

Too pret - ty to

Tutti

ff

Fl., Vln.,
Acc.

Br., Saxs.

Hp.

Cello, Bs., Timp.

229

eat!

eat.

accel.

Hn., Tpts.

Tbns.

Saxs.,
Hp.,
Cello,
Bs., Timp roll to end

Segue

END

No. 23

Cue: (Segue on applause for "Beautiful Candy")

Candy Tag

CHORUS (VENDORS)

L'istesso tempo

Hp., Acc., Bells 8va

Hn., Guit., Acc., W. W. 8va

mf

Bsn., Bs. pizz.

7 VENDORS:

Whistle

Bell

Whistle

Can - dy! Bal - loons! Lol-li-pops! Can - dy! Bal-

Vins.

Bell

Whistle

Bell

loons! Lol-li-pops! Can - dy! Bal - loons! Lol-li-pops!

19

Whistle

Bell

Fls., Hp.

Can - dy! Bal - loons! Lol-li-pops!

Vins. 8va

Acc., Vins. 8va

(Cls. sust.) *p* Guit., Cello

Fade out

rall.

Bsn., Acc., Bs. pizz.

Bs. arco

ORCHESTRA

Cue: (Lili and Jacquot are singing unaccompanied. Underscore starts over their line "through my black ring-el-lets" and continues under dialogue)

Bright

Picc.

Musical score for the first system. It features three staves: Piccolo (Picc.), Cup Tpt. I, Bells 8va, and Bass Clarinet (Bs. Cl.). The Piccolo part has a melodic line with slurs. The Cup Tpt. I and Bells 8va parts play chords. The Bass Clarinet part has a low, sustained line. The dynamic marking *pp* is present for the Cup Tpt. I and Bells 8va parts.

Cup Tpt. I, Bells 8va

pp Cls.
Hn. (cued Tbn.)

Bs. Cl.

9

Cue to stop: LILI: Mr. Paul... what's wrong...

Musical score for the second system. It features two staves: Piccolo and Bass Clarinet. The Piccolo part continues with its melodic line. The Bass Clarinet part has a low, sustained line. The dynamic marking *pp* is present for the Bass Clarinet part.

(Bells out)

Musical score for the third system. It features two staves: Piccolo and Bass Clarinet. The Piccolo part continues with its melodic line. The Bass Clarinet part has a low, sustained line. The dynamic marking *pp* is present for the Bass Clarinet part.

No.25

Her Face

PAUL

Cue: PAUL: A sideshow is where you belong! (*Jacquot exits - Paul starts after him*) Jacquot!

Angrily 3 PAUL:

(*Paul puts last puppet in basket and looks off where Lili has exited*) That's what I need - ed!_____

Cls.

Vins.
mf

Hn., Tbns., Bsn.

Cello, Bs., Timp.
no roll

Just what I need - ed!_____ Some-thing hang - ing a - round my neck; A

Cls., Vins.

Hn., Bsn., Cello

Bs.
(*Tbns., Timp. out*)

11

help - less thing, de - pend - ing on me, De - pend - ing on me to bear its bur - den,

W. W., Vins.

p

Cello, Bsn.

Bs. 8 bassa

9

Clothe and feed it, Pract-ic-'lly car-ry it! A grown up girl with the mind of a child. De-

Hn.

pend-ing on me! Meas-ur-ing me! Star-ing at me! Meas-ur-ing me! Ev-'ry-

Cls., Hp. Bsn. Cello, Bs. Cl., Cello Hp., Str.

21 In tempo

where I look. I can see her face. I can see her face, see it

unis. Vlns. Cls., Bsn. Hn., Tbns. Cello, Bs., Timp. (no roll)

29

ev - 'ry - where! And when I close my eyes it stays.

Vlns. (Cls., Hn., Tbns. sust.) Bsn., Cello Bs.

And like a leaf whirls on a wind, A - round my mind it plays! — To be

free

+ Tpts.

rall.

Str., W. W., Hn., Tbn.

37 *a tempo*

torn and tor-ment-ed by one face, — 'Till the burn - ing pain Drives you

unis. Vlns.

Cls., Bsn., Hn., Tbn.

45

so in - sane You wish that you could smash that face.

Vlns.

(Cls., Hn., Tbn. sust.)

Hn., Tpts. rall. cresc. Tbn.

Bsn., Cello, Bs!

Hp.

49 *mp* Slower

dolce (Paul slowly realizes that he is falling in love with Lili) That's what I need - ed,

Fl. Solo Cl. Solo Vlns., Cel.

L. H. Vlns., Cello mp

Hn., Tbn.

Cls., Hp.

Bs., Bs., Cl.

Cello

53 (softly with new understanding)

(Through singing the roustabouts bring on sleep wagons as the scene changes from the midway to the area back of the main tent.)

Just what I need-ed. _____

Some - thing hang - ing a - round my neck, A

Hp.

Str., Cls.

61

help - less thing, de - pend - ing on me, De - pend - ing on me to bear its bur - den,

Fl., Str.

Cello, Bs. Cl.

(cued for W. W.)

Clothe and feed it, Prac - tic - 'lly car - ry it. A grown up girl with the mind of a child. De -

pend - ing on me, meas - ur - ing me, Star - ing at me, Meas - ur - ing me. Ev - 'ry -

Hp., W. W.

Tenderly
(In tempo)

71

where I look I can see her face. I can see her

Vlms. unis.
(Cls. sust.)
Hp., Cello
+ Hn.
Hp.
Bs., Bs. Cl.
Cello

79

face, See it ev - 'ry - where. And when I close my eyes it

Cel. A1
(Cls. sust.)
Hn., Tbn.
Cello, Hp., Bs. Cl.
Bs.

stays. And like a leaf whirls on the wind A -

Vlms.
Cls., Hp.
(Hn., Tbn. sust.)
(+ Tpts. in stand)

87

poco rall. *a tempo*

round my mind it plays. If in my two hands, I could hold her face,

Vlms. 8va
Hp. Solo
Hn.
(Cls. sust.)
Hp., Cello
Bs.

While my fin - ger tips kiss her eyes and

loco

(+ Hp. arpeg.)

Hn. Solo

lips, And make them love and light and shine. But

95

Hn., Cl., Vlns. 8va + Hp., Tpts.

Fl., Vlns., Cello

Cls., Tbns.

rall. cresc.

Hp.

that would take two oth-er hands, Not mine. That would take two

99

Vlns., Cello

Hp.

Str. + 8va

Cls., Hn., Br., Hp.

p

mp Hn., Br., Hp., Cls.

Cello

Bs., Bs. Cl.

Bs., Bs. Cl., Timp.

oth-er hands, Not mine.

+ Fl.

rall.

Bs., Bs. Cl.

No.26

Cirque De Paris - Ballet JACQUOT (WITH ROUSTABOUTS)

Cue: JACQUOT: Nothing can stop us now!

Ad lib.

JACQUOT:

Next week we play
Dijon... then Toulon,
then Lyons, and
Marseilles, and then
Paris! The

Vlns. trem.
Triangle

Detailed description: This system contains the vocal entry for JACQUOT. The vocal line is in 4/4 time and features a series of eighth-note phrases: "Next week we play Dijon...", "then Toulon,", "then Lyons,", "and Marseilles,", "and then Paris!", and "The". The piano accompaniment includes violin tremolos and a triangle. The key signature has one flat (B-flat) and the time signature is 4/4.

6 Slowly

Grand Im - per - i - al Cirque De Par - is! ——— Cirque De Par - is! ———

Vlns. Acc. thin sound
p

Sn. Dr.
ppp

pp

Detailed description: This system begins with a tempo marking of "6 Slowly". The vocal line consists of two phrases: "Grand Im - per - i - al Cirque De Par - is!" and "Cirque De Par - is!". The piano accompaniment features violin accompaniment with a "thin sound" and a dynamic of "p", and snare drum accompaniment with a dynamic of "ppp".

14

Cirque De Par - is! ——— A troupe es - tab - lished by roy - al de - cree, ——— The

poco a poco accel.

Tuba

Detailed description: This system starts with a measure number of "14". The vocal line continues with "Cirque De Par - is!" and "A troupe es - tab - lished by roy - al de - cree," followed by "The". The piano accompaniment includes a tuba part and a dynamic marking of "p". A tempo instruction "poco a poco accel." is present. The key signature remains one flat and the time signature is 4/4.

22 Cls. 8 bassa

Acc.

etc. *poco a* *p* Guit., Acc.

Guit. B.D. Acc., Tuba

jew'l of the con - ti - nent's Tra - vel - ing cir - cus - es. In - ter -

na - tion - al stars of re - nown, — The fin - est ar - tistes, —

St. mute. Tpt. Acc.

poco cresc. (Acc.) St. mute. Tbn.

30 Cls. 8 bassa

Sev - en - ty beasts! A mil - lion thrills in a wild pot-pour-ri, —

Acc. Tpt. Acc. Acc. Guit., Acc. Tuba

Im - per - i - al Cirque De Par - is! —

Tpts. Acc. Tpt., Fls. 8va Guit. Tuba, Tbn. II 8va

38 Fast March tempo (♩=144)

(thru closed window)
ROUSTABOUTS:

Fls. *(loco)* Cls. *JACQUOT: Wake up everybody! We're going to play Paris! It's going to be the Cirque De Paris again!*

Vins. pizz., Acc., Bells

Tbn. Solo Guit., Acc. (Cls. cont. to bar 62)

Tuba, Tbn., Acc. (Melody line cued for Cello to bar 54)

JACQUOT: 46

Fls. *Cirque De Par-is!* *JACQUOT: All we need is one good act*

pizz. Vins. Bells, Acc.

Tbn.

JACQUOT:

and Paris will demand to see us! The jew'l of the con - ti - nent's Tra - vel - ing cir -

54

+ arco Vins. Fls., Vins., Acc. *cus - es. In - ter - na - tion - al stars of re - nown, The*

Acc. Tpt. II Guit., Acc. Tbn., Tuba, Acc., Timp.

62

+ Cls. 8 bassa

fin - est ar - tistes, — Two hun - dred beasts! — A mil - lion
Bells

poco a poco cresc.

Tpt. I
Guit.,
Acc. Tbps.

thrills in a wild pot - pour - ri. — Im - per - i - al Cirque De Par -
etc.

Hn.,
Tpts.
Tbps.

70

[Dance]

is!

+ Picc.

W. W., Vlns., Bells, Acc.,
Hn., Tpts. 8 bassa

Tutti

Guit.,
Acc. etc.

ff Tbps., Cello, Cymb.

Acc.,
Tuba

78

84

Str.,
W. W.

Br. 8 bassa
(Tutti)

Tbn., Tuba

Musical score for measures 84-89. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex texture with many chords and moving lines. There are several 'V' markings above the notes, likely indicating vibrato. The score ends with a double bar line.

Musical score for measures 90-97. This system continues the grand staff from the previous system. The music is dense with chords and includes some accidentals (flats and naturals) in the lower staff. It concludes with a double bar line.

90

Vlns. pizz.,
Cls., Acc., W. B.

Picc. tr

pp

+ St. mute Tbns.

Cello, Acc.
(cued for Tuba)

Musical score for measures 90-97. The system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (Bb). The music is marked *pp* (pianissimo). There are various dynamics and articulation markings throughout. The score ends with a double bar line.

98

Musical score for measures 98-105. This system continues the grand staff from the previous system. The music features a mix of chords and moving lines. It concludes with a double bar line.

[Hop]

W. W., Hn., Tpts., Xylo.

106

Vlns. pizz.,
Cls., Acc., W. B.

f
Guit., Acc.

ff
+ Tbns. open

p

Tuba

Cello, Acc. (cued Tuba)

Musical score for measures 106-113. The system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (Bb). The music is marked with dynamics *f*, *ff*, and *p*. There are various articulation markings and accidentals. The score ends with a double bar line.

Picc. *tr*

+ Tbns.

114

Cello

+ Tbns.

Tbns. Hn.

W. W. 8va

arco Vlns.

Acc. Guit.

cresc.

Cello, Tuba, Acc.

122

Tpt. II Tpt. I Hn. Tpt. II Tpt. I

Tbns.

Vlns., W. W., Xylo.

[High kicks]

Br., Hn., Acc., Cym.

ff

(W. W. div. 8va) (Guit., Acc.)

Tbns. 8va

130

Vlns., W. W., Xylo. Cymb.
 Hn., Tpts., Acc.
 etc. (W. W. div. 8va)
 Tbn. loco
 Cello, Tuba, Acc.

138

unis. W. W.
 [Simple Simon]
 p Vlns. pizz., Cls., Acc., W.B. + Tri.
 Bsn., Cello

146

Vlns., div. W. W.
 Br., Hn., Acc.
 Cello, Tuba, Timp. (cued Tbn.) Guit., Acc.
 Cello, Tuba
 ff

152

divisi W.W., Vlns., Xylo., Acc. [Twist kick] Cls. Soli (cued for Tpt. 8 bassa)

Hn., Tpts. (Sn. Dr. roll) Hn., Tpts. Guit., Rhythm

Bari., Tbn., Cello, Tuba

Str. 8va, Bari., Tbn., Tuba

Picc., Cl., Xylo.

Bari., Tbn. Hn., Tpts., Rim shots

Str., Bari., Tuba

164

divisi W.W. Cls., Acc. (cued Tpt.) Cymb. [Crossover]

+ Picc. + Tpts., Hn. Br., Hn.

Guit., Rhythm

Bari., Cello, Tuba

(Vlns., Cello, Acc., Guit. out) Tpts., Hn.

Tbn., Bari. + Tbn., Cello

Tuba + Timp.

174

8va div. W.W., Bells

Tpts., Hn.

Hp. *d.* Tpts., Hn., Acc., Guit.

Bari.

Tbns. Soli

Bari., Acc., Cello, Tuba

182

ff Tutti Orch.

188

Stage Tpt. (cued in pit Tpt. parts)

[Boys tricks]

W.W., Vlns., Br. 8 bassa, Acc.

Guit. / / / / / etc.

Acc. *bb*

Bari., Cello, Tuba

simile

194

Musical score for measures 194-199. The system includes a vocal line and a piano accompaniment. The piano part features complex chordal textures with many accidentals and some triplets.

200

Musical score for measures 200-205. The system includes a vocal line and a piano accompaniment. The piano part continues with complex chordal textures.

206

Vins.

(Stage Tpt. colla Tpt. I)

+ sva

Tutti Orch.

(+ Susp. Cym. roll)

+ 8 bassa

Musical score for measures 206-211. The system includes a vocal line, a piano accompaniment, and a string section. The piano part has complex textures, and the string part has a melodic line.

Musical score for measures 212-217. The system includes a vocal line and a piano accompaniment. The piano part features long, sweeping melodic lines.

212 div. W. W. Vlns. 8^{va}

Musical score for measures 212-219. The score includes a single staff for woodwinds and violins (8va) and a grand staff for piano accompaniment. The woodwind part features a melodic line with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns. Labels include: Cymb. [Can Can] [faster tempo] etc., Tpt., Tbn., Acc., Stage Tpt., Guit., Acc., etc., and Bari., Cello, Tuba.

220

Musical score for measures 220-227. The score includes a single staff for woodwinds and violins (8va) and a grand staff for piano accompaniment. The woodwind part continues with a melodic line. The piano accompaniment features chords and rhythmic patterns. Labels include: Cymb. and + Bells.

(loco)

Musical score for measures 228-237. The score includes a single staff for woodwinds and violins (8va) and a grand staff for piano accompaniment. The woodwind part features a melodic line with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns. Labels include: Cymb. and sfz.

228 W. W. Vlns.

Musical score for measures 228-237. The score includes a single staff for woodwinds and violins (8va) and a grand staff for piano accompaniment. The woodwind part features a melodic line with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns. Labels include: Cymb., Br., Hp., + Stage Tpt., Guit., Acc., etc., Bari., Cello, Tuba, and sfz.

Musical score for measures 235-240. The system includes a vocal line with a melodic line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *sfz* (sforzando) is present above the vocal line and below the piano accompaniment.

Musical score for measures 240-247. Measure 240 is marked with a box containing the number 240. The system includes a vocal line and a piano accompaniment. The piano part continues with a rhythmic pattern. A dynamic marking of *sfz* is present. Instrumentation instructions include: Vlns., W. W. divisi; Tpts., Hn., Acc.; (Guit., Acc. cont.); Tbn. > (with an accent mark); and Bari., Cello, Tuba.

Musical score for measures 247-248. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern. A dynamic marking of *sfz* is present. Instrumentation instructions include: + Tbn. Bari. (with an accent mark); and Bari., Cello, Tuba. A note "(Rhythm out)" is written below the piano part.

248 W. W., Vlns., Xylo.

Musical score for measures 248-253. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern. A dynamic marking of *sfz* is present. Instrumentation instructions include: Cymb.; Sn. Dr.; and Tutti poco a poco accel. (with an accent mark).

256

Musical score for measures 256-263. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the top staff with slurs and ties, and a piano accompaniment in the grand staff with chords and moving bass lines. A dynamic marking of *sf* (sforzando) is present in the piano part.

264

Musical score for measures 264-271. The score is written for three staves. A first ending bracket labeled "[In 1]" spans measures 267-271. The tempo marking *a tempo* is placed below the piano part. The piano accompaniment includes a dynamic marking of *sf*.

Musical score for measures 272-279. The score is written for three staves. The piano accompaniment features a dynamic marking of *sf*.

Musical score for measures 280-287. The score is written for three staves. The piano part includes dynamic markings of *sf* and *ff*. A drum instruction "Drs. + Cymb." is written above the piano part in measure 284.

Picc., Cls., Xylo.

Hp. 8va
 Grand Im
 Vlns. 8va
 Br., Hn., Acc.
 Guit. etc.
 Cirque de Paris
 Bari., Tbn., Cello

Cirque de Paris
 Cirque de Paris

+ Fl.

a trop es tab lished by roy al decree

Im per ial

Vlns.
 Tpts., Hn., Acc.



296

w. w.

Stage Tpt.
(cued for pit Tpt.)

Tutti

Hp.

304

+ 8va

(Stage Tpt. w/ Tpt. I to end)

308

(Str. trem.)
Cymb. roll)

cresc. to end

Hp.

(Dancers collapse on stage as Schlegel enters)

Br., Str., Acc., Hp.

Segue

+ Timp.

+ Tuba

ORCHESTRA

Cue: SCHLEGEL: What is going on here! (The scene changes)

Slow

Musical score for the first system. It consists of three staves. The top staff is for Xylophone (Xylo.) with a melodic line. The middle staff is for Violins, Horns, and Muted Brass (Vlns., Hn., Muted Br.) with a melodic line. The bottom staff is for Basses (Bs.) with a melodic line. Performance instructions include 'pizz. Str.' (pizzicato strings) and '+ W.B.' (Woodwinds). Dynamics include 'Tutti f' and 'p'. Other markings include 'Cls., Acc.' (Clarinets, Accented) and '+ B. D.' (Bass Drum).

Musical score for the second system. It consists of three staves. The top staff is for Xylophone (Xylo.) with a melodic line. The middle staff is for Piccolo (Picc.), Flutes, and Clarinets (Fl., Cls.) with a melodic line. The bottom staff is for Bass Solo (Bsn. Solo) with a melodic line. Performance instructions include '+ Fl.' (Flutes) and '+ Picc.' (Piccolo). A stage direction is present: "[Dancers tip toe off]".

Musical score for the third system. It consists of three staves. The top staff is for Piccolo (Picc.) with a melodic line. The middle staff is for Trumpets, Horns, and Woodwinds (Tpts., Hn., W.B.) with a melodic line. The bottom staff is for Basses and Cup Horns (Bsn., Cup Tbn.) with a melodic line. Performance instructions include '+ Picc.' (Piccolo) and '3' (triplets).

No.28

I Hate Him

LILI and PAUL

Cue: PAUL: That's what you want, isn't it? (Music after Lili and Paul kiss)

Dramatically (in 4)

LILI:

Cymb. *x*

Tpts., Hn. *ff*

Tbns.

Str., Cls. 8va, Cello, Bs., Timp.

(In 2)

hate him! I hate him! I've nev-er hat-ed an-y-one, but I hate him! He's

pp Str., Timp.

mf Str., Cls.

9

some kind of mon-ster, A mon-ster, a dev-il. He

Vlns.

Fl. 15va
Cello

Timp. no roll

Bs. (divisi Cls.)

yells at me, he shouts at me, Then from no - where comes a kiss! He's

Vlns.
Hn., Tbn., Cls. divisi
Cello

17

hate - ful, he's hate - ful! It's not my fault If I just can't be

Vlns.
Fl., Cello
divisi Cls., Bs.

grate - ful To a man who nev - er says a kind word,

+ Hn., Tbn., Hp.
+ Timp.

25

Nev - er does a nice thing, Nev - er says, "How are you?" On - ly stands there be - ing

W. W.
Hp.
Hn.
Bs., Cl., Cello, Bs.

31 Slowly

hate-ful, So I hate him, yes, I hate him! Jac-quot's a nice man,

Hp., W. W.
Str.
Hn., Tbn.
Vlns., Cel.
pp
Cello
Bs. Cl., Bs.

Jac-quot's such a nice man, A man who talks, a man who smiles And says a de-cent word.

37

This could be a ver-y pleas-ant place— a-round here; With Jac-quot, and Marguerite, And

Cel.
Hp., Str. (cued for W. W.)

(♩ = ♩)

PAUL:

though Ren-ar-do steals, He's ver-y-sweet, And Car-rot Top, - but not him! Ev-'ry-

Hp., Str.
+ Cls.
(Cl. out)

LILI:

Jac-quot treats me nice. Why can't he be nice like Jac-quot?

PAUL:

where I look I can see her face. I can

Fl., Cel.
Vlns. (Cls. sust.)
Hp., Cello
Bs.

How can I stay here, With a man who makes me hate him?

see her face, see it ev - - 'ry - where, And

50

Now a kiss, now a kiss, why a kiss for me?

when I close my eyes it stays. And

Vlns.
Cls., Hp., Cel.
Cello
Bs., Bs. Cl.
Cls.
Bs. Cl.

How can he be so strange?
like a leaf whirls on a wind, A - round my mind it plays. If in

Str., Cls., Hp. Hn. Solo Fl., Vins. *rall.*

58

He won't speak for days, When he speaks he makes me trem - ble,
my two hands, I could hold her face, While my

a tempo
(Cls. sust.)
Hp., Cello, Bs.

All of this is wrong. Ev - 'ry-thing is go - ing wrong.
fin - ger tips kiss her eyes and lips, And

Hn. Solo

66

It's the truth, I hate him. What
 make them love and light and shine! But

Fl., Vlns.
 Cls., Hn., Tbn.
 Cello, Bs.

Fl., Vln.
 Br., Hn.
 Cello, Bs.

shall I do? Where can I go? How can I stay here with him? I
 that would take two oth-er hands, Not mine!

+ 8 bassa

74

hate him! I hate him! I hate him!
 That would take two oth-er hands, not mine! [Lights fade - Scene change]

Saxs., Hp.
 Br., Hn., Saxs.
 Tbn., Cello, Bs.
 Cello, Bs., Timp.

sfz

Segue

No.29

Reprise: Paris

CHORUS

Cue: (Segue from "I Hate Him" - Lights up)

Bright

W. W., Vlns., Tpt. I

Musical staff for Woodwinds, Violins, and Trumpet I. The staff contains a melodic line with eighth notes and rests, starting with a treble clef and a key signature of one flat.

Hn., Tpt. II, Acc., Bells

Acc.,
Guit.
Tbns. 8va

Musical staff for Horns, Trumpet II, Accordion, Bells, Accordion, Guitar, and Tenor Basses 8va. The staff contains a rhythmic accompaniment with chords and eighth notes, starting with a treble clef and a key signature of one flat.

Cello, Tuba

9

Musical staff for Cello and Tuba. The staff contains a rhythmic accompaniment with chords and eighth notes, starting with a bass clef and a key signature of one flat. A measure rest is indicated by a wavy line above the staff.

Musical staff for Cello and Tuba. The staff contains a rhythmic accompaniment with chords and eighth notes, starting with a bass clef and a key signature of one flat.

omitted
to keep
chorus

Fl., Picc. 17

CHORUS: The Grand Im - per - i - al Cirque De Pa - ris, — The

Cls., Hn., Tpt. II

Tpt. I, Acc., Bells

Tbns., Cello

Tuba (Vlns. out)

25 (W. W. figurations etc. continue to bar 81)

Cirque De Pa - ris, — Cirque De Pa - ris! — A troupe es -

tab - lished by roy - al de - cree. — The jew'l of the con - ti - nents

33

Trav - el - ing cir - cus - es! In - ter - na - tion - al stars of re - nown..

Hn., Tpt. II

Guit., Acc. Tbns. (+ opt. Cello)

— The fin - est ar - tistes, — Sev - en - ty beasts! — A

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'The finest artists, — Seventy beasts! — A'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

41

mil - lion thrills in a wild pot - pour - ri, — Im - per - i - al Cirque —

Tpt. I

The second system continues the vocal line with the lyrics 'million thrills in a wild pot-pour-ri, — Imperial Cirque —'. It includes a piano accompaniment and a trumpet part labeled 'Tpt. I' which plays a melodic line in the right hand.

49

GIRLS:

— de Pa - ris! — Di - rect from Vi - en - na. For

The girls' vocal line starts with a rest, followed by the lyrics 'de Paris! — Direct from Vienna. For'. The melody is simple and consists of quarter and eighth notes.

BOYS:

— de Pa - ris! — The Grand Im - per - i - al

The boys' vocal line starts with a rest, followed by the lyrics 'de Paris! — The Grand Imperial'. The melody is simple and consists of quarter and eighth notes.

The piano accompaniment for the third system features a complex rhythmic pattern with many beamed notes in the right hand and a steady bass line in the left hand. It includes a tuba part labeled 'Tuba, Acc.' and other instruments like 'Tpts. I-II, Bells', 'Tbns.', and 'Cello'.

Tpts. I-II, Bells
Tbns.,
Cello
Tuba, Acc.

(GIRLS:)

sev - en days on - ly, At pop - u - lar pri - ces, These won - ders of won -

(BOYS:)

Cirque De Pa - ris. — The Cirque De Pa - ris, — Cirque De Pa - ris!

Musical score for the first system. It features a vocal line for girls and a vocal line for boys, both in treble clef. The piano accompaniment is in bass clef. The key signature has one flat (B-flat). The music is in a 4/4 time signature. The lyrics are: "sev - en days on - ly, At pop - u - lar pri - ces, These won - ders of won -" for the girls and "Cirque De Pa - ris. — The Cirque De Pa - ris, — Cirque De Pa - ris!" for the boys.

57

- ders Whose daz - zle and dar - ing, And fab - u - lous feats — Have as -

— A troupe es - tab - lished by roy - al de - cree, — The

Musical score for the second system. It continues the vocal lines for girls and boys and the piano accompaniment. The lyrics are: "- ders Whose daz - zle and dar - ing, And fab - u - lous feats — Have as -" for the girls and "— A troupe es - tab - lished by roy - al de - cree, — The" for the boys.

65

tound - ed the cap - i - tals of Eur - ope. — We'll quick - en your pulse —

jew'l of the con - ti - nent's Trav - el - ing cir - cus - es. In - ter - Bells, Acc.

Musical score for the third system. It continues the vocal lines and piano accompaniment. The lyrics are: "tound - ed the cap - i - tals of Eur - ope. — We'll quick - en your pulse —" for the girls and "jew'l of the con - ti - nent's Trav - el - ing cir - cus - es. In - ter - Bells, Acc." for the boys. At the end of the system, there are markings: "> Tpt. II Hn., Tbns., Acc., Guit." and "Cello, Tuba".

— With a thou - sand de - lights, — A fan - tas - ia of mys - tic A -
 na - tion - al stars of re - nown. — The fin - est ar - tistes, —

73

ra - bi - an nights — Both your eyes will go round — At the sights that as - tound -
 Sev - en - ty beasts! — A mil - lion thrills in a wild pot - pour - ri, —

Tpt. I

- ed, And daz - zled the cap - i - tals of Eur - ope! — The
 — Im - per - i - al Cirque De Pa - ris! — The

(CHORUS: Unison)

81

Bells, Acc.

Grand Im - per - i - al Cirque De Pa - ris! The Cirque De Pa - ris!

Fl., Picc., Vlns.

Hn., Tpts., Guit., Acc.

Tbns.

Cello, Tuba

+ Cls. 8 bassa

89

Cirque De Pa - ris! A troupe es - tab - lished by

roy - al de - cree. The jew'l of the con - ti - nent's Trav - el - ing cir -

97

W. W., Vlns.

- cus - es. In - ter - na - tion - al stars of re - nown. The

Tpts. I-II, Bells, Acc.

Acc., Guit.

Tbns.

Acc., Cello, Tuba

fin - est ar - tistes — sev - en - ty beasts! — A

105

W. W., Vlns., Bells, Acc.

mil - lion thrills in a wild pot pour-ri. — Im - per - i - al Cirque_

Tpts. I-II

Acc. Guit.

Tbns.

113

Bells

— De Pa - ris, — Im - per - i - al Cirque_ De Pa -

W. W., Acc.

Tpts.

Hn., Tbns.

Tuba (Vlns., Cello out)

dim. to end

ris, _____ Im - per - i - al Cirque De Pa - ris, _____

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'ris, _____ Im - per - i - al Cirque De Pa - ris, _____'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Bells
121

Im - per - i - al Cirque De Pa - ris, _____

W. W.
(Tpts. out) Hn., Tbn., Acc.
Tuba

The second system continues the vocal line and piano accompaniment. It includes a box labeled 'Bells' with the number '121' and a 'Tuba' part. The piano accompaniment is annotated with 'W. W.' and '(Tpts. out) Hn., Tbn., Acc.'.

Im - per - i - al Cirque De Pa - ris, _____

Tpts.

The third system continues the vocal line and piano accompaniment. It includes a 'Tpts.' part. The piano accompaniment continues with its characteristic rhythmic patterns.

*(Repeat ad lib. and fade out
as the acts exit into main tent.)*

Cls., Acc. Fl., Picc.
Acc.
Tbn.

The final system includes parts for 'Cls., Acc.', 'Fl., Picc.', 'Acc.', and 'Tbn.'. The piano accompaniment concludes with sustained chords and a final cadence.

No.30

Always, Always You

MARCO and ROSALIE

Cue: MARCO: And now I find that this tie too... is broken. (Music)

ROSALIE: Oh, by the way, dear, you'll have to tell Lili you won't be able to use her. Too bad, lover. (Rosalie is now sealed inside sword box)

MARCO:

Freely [in 4] You hurt! You hurt! Does it

Cl. p

Cl., Vins.

real-ly bring you ec-sta-sy to hurt? I'm not in-sen-si-tive, you know, Quite the op-po-site. I'm

W. W., Str.

+ Bs.

9 in - se - cure, and filled with trep - i - da - tion! Just a child who starves for ad - u - la - tion! You

W. W., Str.

know And so, you hurt. How in - hum-an can you be. Here you

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "know And so, you hurt. How in - hum-an can you be. Here you". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

(Marco takes first sword from holder) **19** In tempo

are ac-cus-ing me, A - gain.

Bells

Vlns. gva

Cls. (+ Perc.)

Bs. Cl., Cello

pizz. Bs.

This system begins with a tempo change to "In tempo" at measure 19, marked with a box. The vocal line continues with "are ac-cus-ing me, A - gain." Instrument markings include "Bells", "Vlns. gva", "Cls. (+ Perc.)", "Bs. Cl., Cello", and "pizz. Bs." in the bass line.

23 Moderato

It was al - ways, al - ways you. Al - ways, al - ways

Vlns.

Cls., Muted Br., W. B. (+ Rhythm)

Bs. pizz.

Cls., Tbn.

Guit.

(Marco puts first sword into box. Rosalie does a take.)

This system is marked "Moderato" at measure 23. The vocal line says "It was al - ways, al - ways you. Al - ways, al - ways". Instrument markings include "Vlns.", "Cls., Muted Br., W. B. (+ Rhythm)", "Bs. pizz.", "Cls., Tbn.", and "Guit.".

31

you. 'Tho' my eyes may wan-der To and fro and yon-der

Fl.

Vlns.

Cls.

Cello

Br., W. B., Cls.

(Rhythm cont.)

Bs.

(Marco takes second sword from holder)

(Marco inserts second sword)

ROSALIE: //Ooh!

This system starts at measure 31. The vocal line continues with "you. 'Tho' my eyes may wan-der To and fro and yon-der". A flute part ("Fl.") is introduced. Instrument markings include "Vlns.", "Cls.", "Cello", "Br., W. B., Cls.", and "Bs.". A section of the piano accompaniment is marked "(Rhythm cont.)". The system ends with a vocal line for "ROSALIE: //Ooh!".

(As Marco inserts third sword)

ROSALIE Watch it!

(Marco gets 3 more swords from holder) 39

a tempo Bell

Still my heart's af - fec - tion Al - ways beats In one di - rec - tion. Ev - 'ry

W. W., Str. Vlns., Cello Rhythm Bs. pizz.

beat, For you, my sweet. All the love my beat - ing heart can

etc. Bs., Cello

(Marco inserts fourth sword)

47

Vlns. colla voce

brew. It shocks me so, you did - n't know That

W. W., Hp., Cello *pp* Guit.

(Marco kicks fifth sword into box)

(Marco inserts sixth sword thru head hole in box, he pulls out the contract)

it was al - ways You. Al - ways, al - ways, al - ways, Al - ways

colla voce + 8va W. W., Vlns.

57 *a tempo*

al - ways you! (Dialogue) ROSALIE: (her head popping up)
Marco, that's my contract! etc.

Fl. Solo Vlns.

Bs. Cl., Cello & Bassa (Cls. sust.) Cls. Bs. Cl.

Guit. Bs.

64

Bells ROSALIE: A little faster (in 1)

Cue: MARCO: I would have found it there too. You prom - ised me for con - ven - tion's

Cls., Bs. Cl.

(Bs., Guit. out) (no Bs.)

72

sake, A ring and a choir and a wed - ding cake. I re - al - ize

Hp. Cel. Hp. Cel.

(Rosalie drops her head back into box)

now my big mis - take Be - fore I ev - en said, "I do." I did.

Hp. Cel. W. W., Str. rit.

79 Moderato
MARCO:

(Marco inserts
another sword)

It was al - ways, al - ways you. Al - ways,

pizz. Str., Hp., Cel. Cls. Guit. etc. Bs. pizz.

(Marco looks
into box)

MARCO: S'all right?

ROSALIE: (popping up)

S'all right! 87 (MARCO:)

al - ways you. 'Tho my eyes may wan - der,

Hp., Cel. Vlns., Cello & bassa Guit.

To and fro and yon - der,

Still my heart's af - fec - tion

Al - ways beats in

Hp. Cls. Guit. Bs. Cl.

95 ROSALIE:

Ev - 'ry beat,

When we meet,

I re - peat My

one di - rec - tion. Ev - 'ry beat,

For you, my

Fl., Cel. Vlns., Cello & bassa (Cls., Bs. Cl. sust.) Guit.

heart is at your feet Tout suite If you can be true, I'll be

sweet. All the love my beat - ing heart can brew.

liv - ing for you. 103 You're my Mar - co, I'm your Rose. Life is ma - gic

It shocks me so, you did - n't

Hp.
W. W.,
Cello Vlns.
Guit.
Bs.

Good-ness knows, That it was al - ways you. Al - ways, al - ways, al - ways,

know That it was al - ways you. Al - ways, al - ways, al - ways,

(b) colla voce

+ 8va
W. W.,
Str.

Al - ways, al - ways (Rosalie shrieks as last word is removed) 114 BOTH:

Al - ways, al - ways You!

Vlns., Fl. 8va

+ Hn., Muted Br.

(Br. open) Cls., Hn., Br.

ff

Hp.

110000

Slow

No.31

Reprise: Always Always You

ROSALIE

Cue: ROSALIE: But you better be here! (Music) MARCO: Of course I'll be here (kisses her) darling.
(Marco exits into tent)

Bright 50% Picc.

Cup Tpt. I
Bells

pp Sn. Dr.

Bs. Cl.

9

(Repeat ad lib. until sight cue from Rosalie - then segue to bar 17)

17

ROSALIE: *(freely)*

Moderato (in 2)

(Voice cued for Acc.)

(Rosalie looks at silhouette of Marco in the tent)

It was al - ways, al - ways you. Al - ways, al - ways you.

Vlns. 8va
p
Cls., Hp.
Bs. Cl.
(Cls., Hp. + divisi (Tpts.) sust.)
Cup Br.

22

You would cheat your moth-er. In your heart a thief, dear. Still I want no

Vlns. loco
Br.
Hp., Cls., Bs. Cl.

(In 4)

30 Moderato (in 2)

oth-er, Doc-tor, law-yer, In-dian chief, dear. Life is strange, A

+ Vlns.
Vlns.
Cello (+ divisi Cls.)
pizz. Bs. (+ Rhythm)

(Voice cued for Acc.)

man can change. The years could find me bask-ing in the

(W. W. out)
(Muted Br. sust.)

38

Vlms.

sun. But all the same, I'll dress for rain.

+ Hn., Tpts. open

(Br. out)
Cls., Bs. Cl., Cello

+ Tbns. open

Bs.

Al-ways, al-ways, al-ways, Al-ways, al-ways

Br., Hn.

Vlms., Cello divisi

(Cls. sust.)

(Br. out) Cls., Bs. Cl.

rall.

Cello

Bs.

48

Bright

Fl.

you. (Dialogue)

ROSALIE: (to Lili) If you're looking for Marco, etc.

Cup Tpts., Bells

pp Cls.

Cup Tbn. I

Cup Tbn. II (cued for Bs. Cl.)

(Str. tacet to end)

56

Musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is one flat. The system includes the following labels: "Bells 8va (Tpt. I)" on the right side, and "(Tbn. I)" and "Bs. Cl." in the piano accompaniment.

Musical score system 2. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is one flat. The system includes the following labels: "64" in a box at the beginning, "Fl." above the vocal line, "Tbns. (cued for Cls.)" in the piano accompaniment, "Bs. Cl." below the piano accompaniment, "Cls." on the right side, and "+ Tbn. I" at the bottom right.

Musical score system 3. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is one flat. The system includes the following labels: "72" in a box above the vocal line, "Fl." above the vocal line, "Tpt., Bells" above the piano accompaniment, "Cls." and "Tbn. I" in the piano accompaniment, and "Tbn. II" below the piano accompaniment.

Musical score system 4. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is one flat. The system includes the following labels: "(Repeat ad lib. - Cue to stop: JACQUOT: The act is finished, Lili.)" written below the vocal line, "(Tbn.)" in the piano accompaniment, and "Bs. Cl." below the piano accompaniment.

Cue to continue:
JACQUOT: I don't know,
Lili... but not here.

Fl.

80

(Playoff music from main tent.
Marco enters from the tent.)

(Dialogue) LILI:
Mr. Marco, Rosalie
said you were leaving,
etc.

Sn. Dr. Solo
Tpts., Cls.
gliss.

Open Tbn., Bs. Cl.

+ B. D.

Cue: MARCO: I'll tell you all about it. (Paul seizes Marco and throws him down)
SCHLEGEL: (shouting into tent) Play the exit music!

86

Fast (Repeat ad lib. under dialogue)

Fl.
Tpt. I
Tbn., Acc. (cued for Cls.)
Hn.
Bs. Cl., Acc.

94

Cue to stop and segue for next number:
LILI: You're just like a monster. I hate you! (Paul slaps Lili)

+ Tbn. gliss.

Slow Segue

No.32

She's My Love

PAUL

Cue: (Segue from "Reprise: Always" - Lili runs off stage - Roustabouts begin striking main tent)

Not too fast (in 1)

Hp.

(Carnival people gather props and begin to leave)

Vlns., Cel.
pp

9

17

Str.

23 Moderately

PAUL:

She is soft. She is fair. She's my

Hp., Cel.
rit.
Str. pp

love. She is song. She is pray'r. She's my love.

Vlns. (Cls. sust.)
Cello, Bs. Cl.
Bs.

31

Though I reach, though I try, She is braver than I. And is

W. W., Str.
p
Cello

far less of earth than she is of sky. She is

+ divisi
Hn., Tbns.
rall.

39

a tempo

moon, to my night. She's my love. She is sight, sound, and

Cel. Hp., Cel. Cls., Acc., Bs. Cl. + Hp. Bs. Cl.

47

light, She's my love. Still the one heart I

+ Vlns. + Fl. Hp., Cel. W. W., Str. + Cls. Cello + Bs. Cl. + Bs.

own Hun-gers lost and a-lone, For my love's nev-er known, She's my

55

(non arpeg.)

love! (Jacquot enters - Dialogue); JACQUOT: What did

Fl. Vlns. Hp. Cello

59

Cel.

you say to her, Paul? She's leaving. etc.

Acc. (cued for Vins. Solo)

Hp.

Cello

67

PAUL:

Fl., Vins.

Cue: JACQUOT: Yes, Paul. This time I will.

Still the one heart I

+ Tpt. I

+ Tpt. II

Cls., Hn., Tbn. I

Tbns., Bs. Cl., Cello Hp.

+ Vins. 8va

W. W., Hn., Br.

Cello, Bs.

Bs.

own Hun-gers lost and a - lone. For my love's nev - er known, She's my

Cls.

(Br., Str. out)

pp Hp.

Bs. Cl.

73

love. _____ (Paul exits)

pp Vins., Cel.

ORCHESTRA

Cue: LILI: Goodbye, Marco. MARCO: Goodbye, little mouse. (Marco exits whistling)

Slowly (in 3)

(Dialogue) CARROT TOP: Lili... wait a minute. (Dialogue continues)

Acc. Solo
pp

Hp.

9

Vlns.

Acc. low Cel.

Cello

Bs. pizz.

Vlns.

17

Cel.

Vlns.

Cue to stop: CARROT TOP: It just wouldn't be the same here without you.

Hp.

Acc. Solo

Vlns.

Cello

Bs.

Hp.

arco

204
No.34

Finale Ultimo

ORCHESTRA

Cue: PAUL: Me... what I am! What you wanted to see! Now get out! (Paul throws the Carrot Top puppet to the ground. - Lili slowly picks it up - Music)

Not too slow (in 3)

Musical score for measures 1-8. The score is for a piano and cello. The piano part is marked *pp* and *L.H.*. The cello part is marked *Acc. Solo*. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the piano right hand and a supporting line in the cello.

9

(Paul and Lili embrace - then with his arm around her, they start off after the carnival.)

Musical score for measures 9-16. The score is for piano, violin, and cello. The piano part is marked *p*. The violin part is marked *Vln.*. The cello part is marked *Cello*. The music features a melodic line in the piano and violin, and a supporting line in the cello. The key signature is one sharp (F#) and the time signature is 3/4.

17

Musical score for measures 17-24. The score is for piano, cello, and bassoon. The piano part is marked *mp*. The cello part is marked *Cello, Acc.*. The bassoon part is marked *Bs. arco*. The music features a melodic line in the piano and cello, and a supporting line in the bassoon. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking *poco accel.* is present.

25

Musical score for measures 25-32. The score is for piano, flute, and various woodwinds. The piano part is marked *mf*. The flute part is marked *Fl.*. The music features a melodic line in the piano and flute, and a supporting line in the woodwinds. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking *molto rall.* is present. The score ends with the word *Segue*.

Cue: (Segue from "Finale Ultimo")

Warmly (in 1)

Fl., Picc.,
Cls.

Hp. full chords

Tpt., Vlns., Cello,
Bells, Mand. Acc.

f Hn., Acc.,
Tbns.

Acc.,
Tuba

Tpt. II

Detailed description: This system contains the first four measures of the piece. The top staff is for woodwinds (Flute, Piccolo, Clarinet) with a melodic line. The middle staff is for strings (Trumpet, Violins, Cello, Bells, Mandolin) and piano (Accordions). The bottom staff is for brass (Horn, Trombone) and tuba. Dynamics include piano (p) and forte (f). A rehearsal mark '9' is located at the end of the system.

(+ Tpt. II)

Detailed description: This system contains measures 5 through 8. The woodwind staff continues with a melodic line. The piano and string staves provide harmonic support with chords and sustained notes. A second trumpet (Tpt. II) joins in measure 8. Dynamics include piano (p).

Detailed description: This system contains measures 9 through 12. The woodwind staff continues with a melodic line. The piano and string staves provide harmonic support with chords and sustained notes. Dynamics include piano (p).

17

W. W., Bells

Vlns., Tpts.,
Mand., Acc.

Hn.,
Cello

Tbns.,
Acc.

Tuba

Hn., Acc.,
Tbns.

25

Hn.,
Cello

(+ Hn.)

1.

2.

W. W.

Bright tempo

Hn., Tpts.
Tbns.

ff

Tuba

35

Fl., Picc., Vlns., Bells
Tpts., Acc.

Acc.
Tbns., Cello

Tuba, Timp.

43

Guit., Acc.

Hn.

etc.

51

Tpt. I 8 bassa,
W. W., Vlns. divisi
Hn., Tpt. II, Bells, Acc.

Acc.,
Cello, Guit.
Tbns. 8va

Tuba (Timp. out)

The first system of music (measures 57-58) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth notes with slurs and accents, ending with a fermata. The piano accompaniment includes chords and single notes, with some measures marked with a 'V' for vibrato. A fermata is placed over the final notes of the vocal line.

The second system (measures 59-60) continues the vocal and piano parts. Measure 59 is marked with a box containing the number '59'. The piano accompaniment features a steady eighth-note accompaniment in the bass line and chords in the treble line.

The third system (measures 61-62) includes first and second endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') concludes the phrase. The piano accompaniment has a 'Tutti' marking at the start of the second ending.

The fourth system (measures 63-64) features a piano solo section. The vocal line is silent, and the piano accompaniment is marked 'Hp.' (Piano Solo). The piano part includes glissando markings ('gliss.') and complex chordal textures with many notes.

D.C. then Attacca

No.36

Exit Music
ORCHESTRA

Cue: (Attacca from "Bows")

Allegretto (♩. = 76)

First system of musical notation. It includes a piano part with a *f Tutti* dynamic marking and a harp part labeled *Hp.* The piano part features a melodic line with a long slur and a fermata, while the harp part provides a rhythmic accompaniment.

Second system of musical notation. It includes a woodwind part for *W. W.* and *Vlns. 8va*, a brass part for *Tbns.*, and a harp part labeled *Hp.* A measure number **9** is indicated above the harp part. The woodwinds play a melodic line, and the strings provide a rhythmic accompaniment.

Third system of musical notation. It includes a brass part for *Br., Hn.*, a string part for *Tbn. II*, and a harp part labeled *Hp.* A measure number **17** is indicated above the harp part. The brass and strings play a melodic line, and the harp provides a rhythmic accompaniment.

sfz

sfz

29

W. W., Hp., Acc.

Fl., Picc., Vlns., Acc.

Bells, Mand.

Tbn. II

Cello, Hp.

Hn., Hp.

Cello

L. H.

divisi W. W.

div. W. W.

Br., W. W.

L. H.

37

div. W. W.

Fl., Picc.

Fl., Picc., Vlns., Bells, Mand.

Cls., Vlns.

Br., Hn.

Hn., Cello, Hp., Acc.

Br.

Tbn., Cello

Tuba (+ Tri.)

Fl., Picc., Vlns., Acc., Mand.

Cls.

+ Bells

Hp.

Tutti

Detailed description: This system contains measures 41 through 48. It features a woodwind section with Flute, Piccolo, Clarinet, and Accordion/Mandolin. The strings play a rhythmic accompaniment. A piano part is also present, with a 'Tutti' marking and a bell instrument added in measure 48.

49

W. W., Vlns., Cello

Br., Bells, Mand.

Acc.

Hp.

Acc.

Tuba

Detailed description: This system contains measures 49 through 56. It includes woodwinds, strings, brass, and percussion. A piano part is also present. Measure 49 is marked with a box containing the number 49.

57

+ Hp.

Detailed description: This system contains measures 57 through 64. It features a piano part with a bell instrument added in measure 57. Measure 57 is marked with a box containing the number 57.

65

W. W., Vlns.

Br., Cello, Acc.

Tbn., Hp., Cello

Drs.

Detailed description: This system contains measures 65 through 72. It includes woodwinds, strings, brass, and percussion. A piano part is also present. Measure 65 is marked with a box containing the number 65.

69

W. W., Bells, Mand., Hp.
W. W., Vlns.

Hn., Tbn., Hp., Acc.
Tbn., Cello pizz.

(Tpts., Bs., Drs. out)

Fl., Picc., Vlns., Mand., Acc.

Tpts., Cls. Hp.

Br., Hn., Cello
Acc.

Tuba

81 Fast (in 4)

Vlns.

div. W. W.
Acc.

div. Hn., Tbns.
mf

R. H.

+ Vlns.

Cello, Tuba, Acc.

sfz

85 Hp., W. W. 8va

Str., Cl., Bells (cued for Tpt.)

Acc., Guit.

Tbn.

Hp.

mp

R. H.

(+ 8 bassa)

div. simile

The first system consists of a vocal line and piano accompaniment. The vocal line is marked "div. simile" and features a melodic line with eighth notes. The piano accompaniment includes a right-hand part with chords and triplets, and a left-hand part with a steady eighth-note bass line.

93

The second system includes a vocal line, piano accompaniment, and brass parts. The vocal line continues with a melodic line. The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with eighth notes. The brass parts include "Br. div." (divisi brass) and "W. W., Str." (Woodwinds and Strings). The guitar part is marked "Guit." and "mf" (mezzo-forte).

W. W., Str.

Hp.

Br. div.

div. Br., Hn., Acc.

Guit.

mf

The third system features piano accompaniment. The right hand has chords and triplets, while the left hand has eighth notes. There are also some melodic fragments in the upper staves.

101

The fourth system includes piano accompaniment and tuba/horn parts. The piano accompaniment continues with chords and eighth notes. The tuba part is marked "Tbns." and the horn part is marked "Hn., Tpts." (Horns and Trumpets). The guitar part is marked "Guit." and "f" (forte). The woodwinds and strings part is marked "W. W., Str." and features a quintuplet.

divisi W. W.

W. W., Str.

Tbns.

Hn., Tpts.

Hp.

f Guit.

Fl., Vln., Cello

(W. W. to Saxs.)

Br., Hn.

Fl., Vln., Acc. 109

Tpts., Hn.

divisi Saxs.

Tbns., Cello, Guit., Acc.

Fl., Vlns.

Br., Hn., Saxs., Acc.

Cello

Br., Hn.

Saxs., Cello, Tuba, Timp., Hp., Acc.

Hp.