

SHOW BOAT

Music by
JEROME KERN

Book and Lyrics by
OSCAR HAMMERSTEIN 2nd

Based on the novel by
EDNA FERBER

Vocal Score

Paper Bound

SHOW BOAT

Cast of Characters (In order of appearance)

WINDY	Allan Campbell
STEVE	Charles Ellis
PETE	Bert Chapman
QUEENIE	Aunt Jemima
PARTHY ANN HAWKES	Edna Mae Oliver
CAP'N ANDY	Charles Winninger
ELLIE	Eva Puck
FRANK	Sammy White
RUBBER FACE	Francis X. Mahoney
JULIE	Helen Morgan
GAYLORD RAVENAL	Howard Marsh
VALLON	Thomas Gunn
MAGNOLIA	Norma Terris
JOE	Jules Bledsoe
FARO DEALER	Jack Wynn
GAMBLER	Phil Sheridan
BACKWOODSMAN	Jack Daley
JEB	Jack Wynn
LA BELLE FATIMA	Dorothy Denese
OLD SPORT	Bert Chapman
LANDLADY	Annie Hart
ETHEL	Estelle Floyd
SISTER	Annette Harding
MOTHER SUPERIOR	Mildred Schwenke
KIM (child)	Eleanor Shaw
KIM (as young woman)	Norma Terris
JAKE, PIANO PLAYER	Robert Faricy
JIM	Jack Daley
MAN WITH GUITAR	Ted Daniels
CHARLIE	J. Lewis Johnson
LOTTIE	Tana Kemp
DOLLY	Dagmar Oakland
HAZEL	Maurine Holmes
OLD LADY ON LEVEE	Laura Clairon

SHOW BOAT

*First performance at the Ziegfeld Theatre
December 27, 1927*

*Produced by FLORENZ ZIEGFELD
Dances and Ensembles Staged by SAMMY LEE
Dialogue Staged by ZEKE COLVAN
Settings by JOSEPH URBAN
Costumes Designed by JOHN HARKRIDER
Jubilee Singers Directed by WILL VOUDRY
Musical Direction by VICTOR BARAVALLE*

Synopsis of Scenes

ACT I

- SCENE 1: THE LEVEE AT NATCHEZ ON THE MISSISSIPPI
- SCENE 2: KITCHEN PANTRY OF THE "COTTON BLOSSOM"
- SCENE 3: THE AUDITORIUM AND STAGE OF THE "COTTON BLOSSOM"
- SCENE 4: BOX OFFICE ON FORE-DECK OF THE "COTTON BLOSSOM"
- SCENE 5: AUDITORIUM AND STAGE OF THE "COTTON BLOSSOM"
DURING THIRD ACT OF "THE PARSON'S BRIDE"
- SCENE 6: UPPER DECK OF THE "COTTON BLOSSOM"
- SCENE 7: LEVEE BESIDE THE "COTTON BLOSSOM"

ACT II

- SCENE 1: THE MIDWAY PLAISANCE AT THE CHICAGO WORLD'S FAIR
- SCENE 2: A ROOM ON ONTARIO STREET IN CHICAGO
- SCENE 3: THE TROCADERO REHEARSAL ROOM
- SCENE 4: ST. AGATHA'S CONVENT
- SCENE 5: OPENING, TROCADERO
- SCENE 6: STERN OF SHOW BOAT
- SCENE 7: UPPER DECK OF THE "COTTON BLOSSOM"
- SCENE 8: LEVEE AT NATCHEZ

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SHOW BOAT

Overture

5

OSCAR HAMMERSTEIN 2nd

JEROME KERN

Moderato con forza

Piano

ff (Brass) full orch.

The musical score is written for piano and full orchestra. It begins with a piano introduction in 2/4 time, marked 'Moderato con forza'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The orchestral part enters with a full brass section playing a series of chords. The score includes various markings for dynamics, articulation, and instrument groups. Key markings include 'ff' (fortissimo), 'p' (piano), 'p rall.' (piano, rallentando), and 'ff v' (fortissimo, vivace). Instrument markings include 'Str. W.W.' (String Woodwinds), 'Br.' (Brass), 'Cl., Bells' (Clarinets and Bells), 'Fl., Ob.' (Flute and Oboe), and 'Str., Hrs.' (String Horns). The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a continuous piece of music.

939
HM6

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24 **Espressivo**
w.w.

p *cresc.*
Str.

f full

32 **Vivo (in one)**

Str., W.W.
mp

38 *f poco a poco cresc.*

8 va.....
ff rall.

46

Andante moderato (in two)

Str.

First system of the musical score, measures 46-53. The key signature is two sharps (F# and C#). The tempo is Andante moderato. The music is in two parts. The upper staff (treble clef) features a melodic line with many accidentals and a final measure with a fermata. The lower staff (bass clef) provides a harmonic accompaniment with sustained notes and some movement.

54

Second system of the musical score, measures 54-61. The upper staff continues the melodic line with a fermata at the end. The lower staff continues the accompaniment.

Third system of the musical score, measures 62-69. The upper staff continues the melodic line. The lower staff continues the accompaniment.

62 Str.

Fourth system of the musical score, measures 70-77. The upper staff continues the melodic line. The lower staff continues the accompaniment.

70

Fifth system of the musical score, measures 78-85. The upper staff continues the melodic line. The lower staff continues the accompaniment.

76 Più moderato

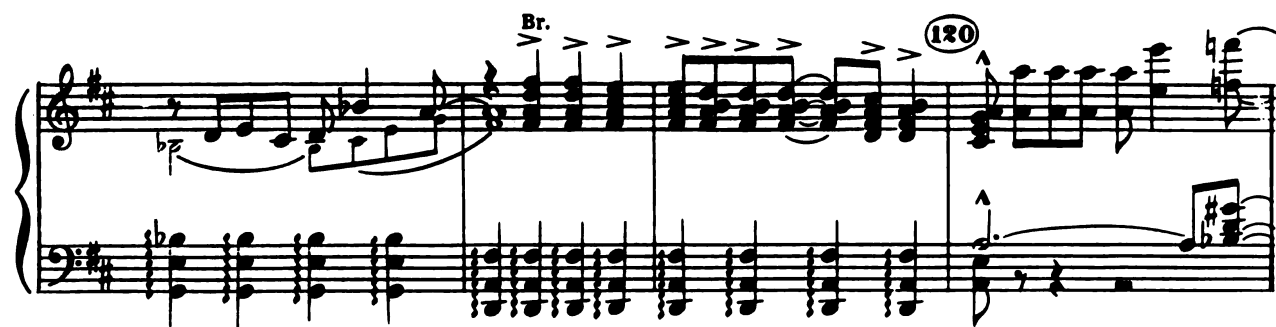
First system of a musical score in G major (one sharp). The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. A circled measure number "104" is positioned above the treble staff. The music continues with similar melodic and harmonic patterns.

Third system of the musical score. The instruction *rall. e dim.* (rallentando e diminuendo) is written in the middle of the system. The music concludes with a final chord in the treble staff.

Fourth system of the musical score, marked with a circled measure number "110" and the tempo instruction **Ritmato**. The treble staff features a rhythmic melody with accents. The bass staff includes the instruction *f* Timp., Str., Tuba and *Hns.* with accents. The system ends with a double bar line.

Fifth system of the musical score. The treble staff continues the melodic line, and the bass staff provides a steady harmonic accompaniment with chords.

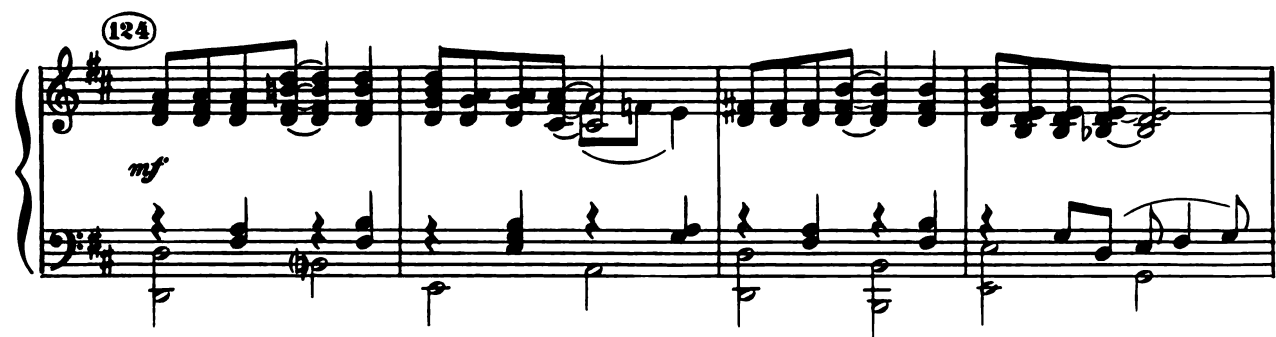


Br. 120

First system of musical notation, measures 116-120. The treble clef staff features a melodic line with various ornaments and a crescendo hairpin. The bass clef staff provides harmonic support with chords and single notes. Measure 120 is circled and labeled with the number 120.



Second system of musical notation, measures 121-125. The treble clef staff continues the melodic development with slurs and ties. The bass clef staff maintains the harmonic foundation with sustained chords and moving lines.



124 *mf*

Third system of musical notation, measures 126-130. Measure 126 is circled and labeled with the number 124. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the system. The treble clef staff shows a series of chords and melodic fragments, while the bass clef staff continues with harmonic accompaniment.



Fourth system of musical notation, measures 131-135. The treble clef staff features more complex chordal textures and melodic lines. The bass clef staff provides a steady harmonic accompaniment.



132

Fifth system of musical notation, measures 136-140. Measure 136 is circled and labeled with the number 132. The system concludes with sustained chords in both staves.

System 1: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The music features a complex melodic line with many accidentals. A circled measure number 140 is at the end of the system. The instruction *pp poco a poco* is written below the treble staff.

System 2: Treble and bass staves. The treble staff continues the melodic line with some rests and accents. The bass staff provides a steady accompaniment with eighth notes.

System 3: Treble and bass staves. The treble staff has a circled measure number 148. Above it, the instruction **Grandioso** is written. Below the treble staff, *ff Cymb.* is written with an accent. The music becomes more rhythmic and powerful.

System 4: Treble and bass staves. The treble staff has a circled measure number 149. Above it, the instruction **8^{va}** is written. The music continues with complex textures and accents.

System 5: Treble and bass staves. The system concludes with a final cadence. The treble staff has a circled measure number 150. The instruction **ff** is written below the treble staff.

No. 1

Opening Act I

Words by The Levee at Natchez on the Mississippi
OSCAR HAMMERSTEIN 2nd

Music by
JEROME KERN

Andante e mesto (à la bombarde)

Piano

f (Br. muted)

5 *Curtain*
Animando

mf (Trpt. pizz. Str.)

poco rit.

13 *Con brio (not too fast)*
STEVEDORES:

Col-ored folks work on de Mis-sis-sip-pi. Col-ored folks work while de white folks play.

(W.W.)

mf

Load-in' up boats wid de bales of cot-ton, Git-tin' no rest till de Judg-ment Day.

21 GALS:

Drop dat bale and have some fun! Der's a lot o' lov - in' on de

STEVEDORES:

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

(Ban. Cello)

This block contains the first system of the musical score. It features three staves: a vocal staff for 'GALS' in the treble clef, a vocal staff for 'STEVEDORES' in the bass clef, and a piano accompaniment staff in the bass clef. The key signature is two sharps (F# and C#). The 'GALS' part has the lyrics 'Drop dat bale and have some fun! Der's a lot o' lov - in' on de'. The 'STEVEDORES' part has the lyrics 'Hey! Git a - long, Git a - long, git a -'. The piano accompaniment includes a label '(Ban. Cello)'.

le - vee fer you. Y'work all day, y'git no fun.

long, Git a - long, hey! Git a - long, git a -

This block contains the second system of the musical score. It continues the three-staff format. The 'GALS' part has the lyrics 'le - vee fer you. Y'work all day, y'git no fun.'. The 'STEVEDORES' part has the lyrics 'long, Git a - long, hey! Git a - long, git a -'. The piano accompaniment continues with the same instrumental texture.

29

We knowsump-'n bet-ter fer a fel-ler to do! Col - ored folks work on de

long, Git a - long, hey! Col - ored folks work on de

This block contains the third system of the musical score. It features a measure rest at the beginning of the vocal parts, indicated by a circled '29'. The 'GALS' part has the lyrics 'We knowsump-'n bet-ter fer a fel-ler to do! Col - ored folks work on de'. The 'STEVEDORES' part has the lyrics 'long, Git a - long, hey! Col - ored folks work on de'. The piano accompaniment continues with the same instrumental texture.

Mis - sis - sip - pi. Col - ored folks work while de white folks play.

Mis - sis - sip - pi. Col - ored folks work while de white folks play.

Load - in' upboats wid de bales of cot-ton, Git-tin' no rest till 'de Judg-ment Day.

STEVEDORES:

(37) *f* Cot-ton Bloss-om, Cot-ton Bloss-om, Love to see you grow - in' free.

mf

p

When dey pack you on de le-vee, You're a heav-y load to me!

p

45 *f* GALS:

Cot - ton Blos - som, Cot - ton Blos - som, Love to see you grow - in' wild.

f

Cot - ton Blos - som, Cot - ton Blos - som, Love to see you grow - in' wild.

f (full)

On de le - vee, you're too heav - y Fo' dis po' black child!_

On de le - vee, you're too heav - y Fo' dis po' black child!_

58 **Moderato**

Steve enters from Show Boat door.

Pete enters.

(Trpt.)
(Ob.)

Queenie waddles on.

(Str.)
(P.)

Pete sees brooch and questions Queenie.

(Fl.)
(P.)

63

(Cello)

(Cello)
(P.)

Exit Queenie, chuckling.

cresc.
rall.

Capriccioso

73

Enter a group of "mincing misses"

(Fl.) *p* (Vins.)

(Bsn.)

slucc. (Vins.)

89

Vigorous

Entrance of town beaux.

f

93

TOWN BEAUX:

What a pret - ty bev - y! Ah, there! Ah, there! — The fair - est

p

of the fair! — To South - ern beau - ty ev - 'ry beau must

101

MINCING MISSES:

(Confiding to audience)

How you love to flat - ter, You rogues! You rogues! Oh, good-ness gra - cious! —

bow.

(to Beaux)

100

— They're so flir - ta - tious! — You naugh - ty fel - lows seem to think you

BEAUX:

Lit - tle wo - men don't be

please us When you tease us so.
tim-or-cus! You will find act-ing thus On-ly makes a man more

You're a reck-less lot, we know!
bold! These are not the days of old!

118 *mf* BEAUX:
See! The Show Boat. That's old Cap-tain An-dy's

mf marc.

"Cot-ton Bloss-om." Will you go? Let me take you to the

STEVEDORES: H'yah! look live dere!

(126)

show

MISSSES: 'Twill be

de - light - ful,

But, to right-ful - ly ac - cept, I have to make Ma - ma

H'yah! look live dere!

— get per-mis - sion from Pa - pa.

(134) Lo stesso tempo

f BEAUX and MISSES:Cap-tain An-dy has gath-ered a troupe In the great-est of dram-mers and
GALS: (colored)

Ho!

STEVEDORES:

Ho!

(134)

rall poco a poco

jol - ly com - e - dies; Ste - phen Bak - er, the hand - som - est lead - ing

Ho!

rall poco a poco

(142) *a tempo*

man, And beau - ti - ful Jul - ie Laverne as well! "Cot - ton Blos - som,"

Ho! Cot - ton blos - som, cot - ton blos - som,

Ho! Cot - ton blos - som, cot - ton blos - som,

(142) *ff u tempo*

(Trom., etc.)

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

Love to see you grow - in' free. When dey pack you On de le - vee

Love to see you grow - in' free. When dey pack you On de le - vee

mf

mf

mf

mf

(150) *f*

Ev - 'ry - bo - dy's sure to go! "Cot - ton Blos - som," "Cot - ton Blos - som," Cap - tain An - dy's

You're a heav - y load to me! Cot - ton Blos - som, Cot - ton Blos - som, Love to see you

You're a heav - y load to me! Cot - ton Blos - som, Cot - ton Blos - som, Love to see you

(150) *ff*

float-ing show! Thrills and laugh-ter, Con-cert af-ter, Get your girl and
 grow-in' wild. On de le-vee, You're too heav-y For dis po' black
 grow-in' wild. On de le-vee, You're too heav-y For dis po' black

MISSSES: *f* go! So get your girl and go! ——— *ff*
BEAUX: *f* go! So get your girl and go! ——— *ff*
 child. So let dat whis-tle blow. ———
 child. So let dat whis-tle blow. ———
deliberato

Fast

(162)

Cue PETE: I'm gonna show her she can't give my presents away.
PARTHY: Andy!

Musical score for measures 162-165. The tempo is marked 'Fast' and the dynamic is 'mf'. The music is in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 166-170. The dynamic is 'p'. The music continues in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand.

(170)

Adagio pesante-falteringly

Piano off stage

Musical score for measures 170-174. The tempo is marked 'Adagio pesante-falteringly' and the dynamic is 'mf'. The music is in 2/4 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 175-179. The music continues in 2/4 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 180-184. The tempo is marked 'Adagio pesante-falteringly' and the dynamic is 'mf'. The music is in 2/4 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the bass line is in the left hand. The text 'Orchestra joins piano' is written above the staff.

Bright march

(153)

Band off stage

Measures 153-190 of the piano accompaniment for 'Bright march'. The music is in 2/4 time with a key signature of one flat (B-flat). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present at the beginning.

(191)

As band comes on

Measures 191-198 of the piano accompaniment. At measure 191, the music changes to a more active melody in the right hand, while the left hand continues with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning of this section.

Measures 199-206 of the piano accompaniment. The right hand continues with a steady eighth-note melody, and the left hand maintains the eighth-note bass line.

(199)

Measures 207-214 of the piano accompaniment. The right hand continues with a steady eighth-note melody, and the left hand maintains the eighth-note bass line.

Measures 215-222 of the piano accompaniment. The right hand continues with a steady eighth-note melody, and the left hand maintains the eighth-note bass line.

(202) ALL: *sing*

mf

Cap - tain An - dy, Cap - tain An - dy, Her's your lem - on cake and

marcatissimo

mf

home-made can - dy, Quince pre - serve and ap - ple bran - dy.

(215)

Ma - ma sends her best re - gards to you! Cap - tain An - dy,

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

show. Is this year's good as last year's? Won't you tell us what is new?

This block contains a musical score for a song. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes in both hands.

223 **Moderato**
Captain Andy's Bally-Hoo

(Str.)
pp

This block contains the beginning of a piece titled 'Captain Andy's Bally-Hoo' in Moderato tempo. It is marked for strings (Str.) and piano (pp). The key signature has two flats, and the time signature is 4/4. The score shows a melody in the right hand and a bass line in the left hand.

This block continues the musical score for 'Captain Andy's Bally-Hoo'. It shows the progression of the melody and bass line through several measures.

231

This block continues the musical score for 'Captain Andy's Bally-Hoo'. It features a melodic phrase in the right hand and a supporting bass line in the left hand.

This block continues the musical score for 'Captain Andy's Bally-Hoo'. It shows the final measures of the piece, ending with a double bar line.

(239) CAPTAIN ANDY: *continuing*

Look-'t we got! Look-'t we got! How can we fail? How can we fail? You

pp (Str.)

(Sung if desired)

nev - er see a show like this be - fore. We'll try to make the eve-ning bright An'

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

(247) *Lo stesso tempo*

ALL: *(Girls and Boys)*

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

f

CAPTAIN ANDY: (*spoken*)

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

(255) PARTHY: (*warning*)

Jest a sam - ple of your soft shoe dance. Cap - tain An - dy!

ANDY:

PARTHY:

Cap - tain An - dy! Jest a sam - ple. What a man! My land! He

ANDY:

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

263 Dancette, ELLIE and FRANK:

(Fl. Cl.)
p

Dialogue

271 Allegro

Cue STEVE: I reckon I won't do any more talking about it.

8va

f (*full*)

Pete and Steve struggle.

8va

ten. ten.

L.H.

dim.

Allegro
ENSEMBLE:

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

f (Brass)

ff

Thrills and laugh - ter, Con - cert af - ter, Get your girl and go! —

ff

Dialogue

Fast

289 Cue PARTHY: I'll have more to say to you later!

mf

Door slam

297 Lento

Cue PARTHY: (off-stage) Andy!

pp (Str.)

Andy's exit.

This system contains measures 297 through 306. The tempo is Lento. The music is for strings (Str.) and piano (pp). It begins with a cue for PARTHY (off-stage) saying 'Andy!'. The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#). The system ends with the instruction 'Andy's exit.'.

307 Dolce e moderato

Ravenal is discovered.

(Str.)
mf

This system contains measures 307 through 314. The tempo is Dolce e moderato. The music is for strings (Str.) and mezzo-forte (mf). The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#). The system ends with the instruction 'Ravenal is discovered.'.

315

This system contains measures 315 through 324. The tempo is Dolce e moderato. The music is for strings (Str.) and mezzo-forte (mf). The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#). Measure 315 is marked with a circled number.

This system contains measures 325 through 334. The tempo is Dolce e moderato. The music is for strings (Str.) and mezzo-forte (mf). The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#).

This system contains measures 335 through 344. The tempo is Dolce e moderato. The music is for strings (Str.) and mezzo-forte (mf). The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#).

(325) Broad

*Enter Vallon.**Dialogue*

(334) Andante moderato

(Str.)
pp

(351) Andante moderato

RAVENAL:

mp

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

(355)

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

long with my fan - cy, — Some-times I thank my luck-y stars my heart is

free, — And oth-er times I won-der where's the mate for me?

PIANO (off-stage) Ravenal listens.

(370) *mf* (fallerily)

(379) Orch. (Str. W.W.)

(386) RAVENAL: *mp*

The drift-wood float-ing o-ver the sea Some-day finds a

shel-ter-ing lee. So some-where there sure-ly must be A har-bor meant for me.

(394) *Magnolia appears on*

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

(Str.)

upper deck and sees Ravenal. (402) *He sees her.*

stars my heart is free, — And oth-er times I won-der where's the mate

MAGNOLIA: RAVENAL:

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

mf

(409) Moderato

pp

(421) RAVENAL: Oh, are you a player?

Musical score for RAVENAL's first line of dialogue. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Moderato.

RAVENAL:
Suddenly I looked up, and...

Musical score for RAVENAL's second line of dialogue. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Moderato.

(435) Animato

Musical score for the Animato section. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Animato.

(443) Moderato armonioso

Musical score for the Moderato armonioso section. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Moderato armonioso.

MAGNOLIA:...and we haven't seen each other

Musical score for MAGNOLIA's line of dialogue. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Moderato.

(451) for seventy-five years...

RAVENAL:
...fallen in love at first sight.

Musical score for RAVENAL's second line of dialogue. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. A string section (Str.) is indicated above the right hand. The tempo is marked as Moderato.

Make Believe

(Ravenal and Magnolia)

RAVENAL: (sings)

On - ly make be - lieve — I love you, — On - ly

make be - lieve — that you love me. — Oth - ers find peace of

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

we? — Make be - lieve our lips — are blend - ing —

ten.

colla voce

poco rit

u tempo

⑧

⑪

⑪

deliberato

In a phan - tom kiss, — or two or three. — Might as

2nd. *

25

well make be - lieve I love you, — For, to tell the truth, — I

31 **Tempo di Valse lento** *He steps back.*

do. — Your par - don I pray! — T'was too much to

marc. mf *p*

say — The words that be - tray my heart. —

MAGNOLIA:
mp

(41)

We on - ly pre - tend, You do not of - fend

quasi rubato

In play - ing a lov - er's part.

rit (Hn.)

(49)
Allegretto*Magnolia continues.*

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

(W.W.)

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

(Vins.)

57 RAVENAL:

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

Str.

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

65 Poco animato (♩ = ♩)
MAGNOLIA:

Tho' the cold and bru - tal fact is You and I have nev - er

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

78

P's and Q's. ——— If we put our thoughts in prac - tice

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

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

p dolce

83

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

BOTH:

make be - lieve — that you love me. — Oth - ers

91

find peace of mind in pre - tend - ing — Could - n't

RAVENAL:

you? Could - n't I? Could - n't we — Make be -

99

lieve our lips — are blend - ing — in a

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

BOTH:

2do. *

107 **MAGNOLIA:**

cresc.

well make be - lieve I love you. _____ (For, to

RAVENAL:

cresc.

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

cresc.

f

dim.

113

tell the truth, _____ I do.) _____

tell the truth, _____ I do. _____

pp (Vln. Solo)

Ravenal kisses Magnolia's hand.

lento

(121) *Enter Vallon.*

mf dim.

(+Tuba)

(129) *Molto lento*

(Vln. Solo)

(139)

(Str.)

Ravenal and Vallon exit.

(147) $\text{♩} = 80$ *Dialogue between Magnolia and Joe.*
(Fl. Solo)

pp

(Ob.) (Cl.)

(155) (Str.)

(Bsn.)

Exit Magnolia.

L.H. *rall.* *attacca*

Joe and Male Chorus

Poco lento

JOE:

Piano

Derés an ol' man called de Mis-sis-sip-pi, Dat's de ol' man dat I'd

p
(Str. sustain)

like to be. What does he care if de worlds' got trou- bles?

What does he care if de land aint' free? Ol' man riv-er, Dat ol' man riv-er, He

(Str. W.W.)

simile

mus' know sump-in' But don't say nuth-in', He jes' keeps roll-in', He keeps on rol-lin' a -

long. (17)

He don't plant ta-ters, He

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

ol' man riv-er, He jes' keeps rol-lin' a-long.

(25)

You an' me, we sweat an' strain, Bod-y all ach-in' an' racked wid' pain.

(W.W.)

Tote dat barge! Lift dat bale! Git a lit - tle drunk An' you

land in jail. I git wear - y An' sick of try - in', I'm

colla voce *pp*

tired of liv - in' An' skeered of dy - in'; But ol' man riv - er, He

f (Hns)

jes' keeps rol - lin' a - long!

ff *ff*

41 (Joe continues)

Col - ored folks work on de Mis - sis - sip - pi, Col - ored folks work while de

(w.w.)
p

(pizz.)

white folks play. Pul - lin' dem boats from de dawn to sun - set,

49 Mosso
MEN:

Git - tin' no rest till de Judg - ment Day. Don't look up an'

(Vlms.)
mf

don't look down, You don't dast make de white boss frown;

rall

Bend yo' knees an' bow yo' head, an' pull dat rope un -

(57) JOE: *a tempo*

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

R.H. a tempo

Let me go 'way from de white man boss. Show me dat stream called de

rit

riv - er Jor - dan, Dat's de ol' stream dat I longs to cross!

f rit

MEN

p

Ol' man riv - er, Dat ol' man riv - er, He mus' know sump-in' But

p espress.

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

JOB:

74

long ol' riv - er for - ev - er keeps rol-lin' on.

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

The image shows a musical score for a song. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano line (bass clef). The vocal line has a single note on a whole rest, while the piano line has a single note on a whole rest. The second system has a vocal line (treble clef) and a piano line (bass clef). The vocal line has a melody with lyrics: "don't plant cot - ton An' dem dat plants 'em Is soon for - got - ten, But". The piano line has a bass line with lyrics: "don't plant cot - ton An' dem dat plants 'em Is soon for - got - ten, But". The third system has a vocal line (treble clef) and a piano line (bass clef). The vocal line has a melody with lyrics: "gva-----". The piano line has a bass line with lyrics: "gva-----".

Long ol' riv-er keeps hear-in' dat song.

ol' man riv-er He jes' keeps roll-in' a - long.

ol' man riv-er He jes' keeps roll-in' a - long.

Solo

82

You an' me, we sweat an' strain, Bod - y all ach-in' an' wracked wid' pain.

Humming —

82 (pizz.)



Tote dat barge! An' lift dat bale! Git a lit - tle drunk an' you land in jail.



90 *poco a poco cresc.*

I git wear-y An' sick of try-in', I'm tired of liv-in An'

I git wear-y An' sick of try-in', I'm tired of liv-in An'

I git wear-y An' sick of try-in', I'm tired of liv-in An'

(full)
poco a poco cresc.

skeered of dy-in'; But ol' man riv-er He jes' keeps roll-in' a - long! _____

skeered of dy-in'; But ol' man riv-er He jes' keeps roll-in' a - long! _____

skeered of dy-in'; But ol' man riv-er He jes' keeps roll-in' a - long! _____

sva

(Trb.)

Scene II

Kitchen Pantry of the "Cotton Blossom"

Allegro con brio

Piano

ff

molto rit.

7 Moderato
Curtain

p

(Hn.)

(Cl.)

pp

15 Andantino

Enter Quenie.

ppp (Solo Vln.)

*Enter Julie.**lunga*
Cue: ...No account river feller...

23 *Andante espressivo*

Lo stesso tempo
attacca

Can't Help Lovin' Dat Man

Julie, Queenie, Magnolia, Joe and Mixed Quartet

Moderato

JULIE:

Fish got to swim_ and birds got to fly,- I got to love_ one

p

7

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

(Vln.)
pp

15

JULIE:

Oh, lis - ten sis - ter, I love my mis - ter man. And I can't -

- tell yo' why. - Dere ain't no rea-son Why I should love dat

man. It mus' be sump - in' dat -

- de an - gels done plan.

31

p

Fish got to swim_ and birds got to fly,— I got to love_ one

p

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

39

mine. — Tell me he's la - zy,

dulce

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

Can't help lov - in' dat man_ of mine.

(47) *pp cresc. e più appas.*

When he goes a - way

pp cresc. e più appas.

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

ff back dat day is fine! *rit* De sun will shine!

ff *rit*

55 *f a tempo*

He kin come home_ as late as kin be,_ Home wid - out him_ ain't

f a tempo

no home to me!_ Can't help lov - in' dat man_ of

dim

mine!

mf *molto rall.*

65 **QUEENIE:**

Mah man is shif'- less An' good fer nuth - in' too, He's mah man

— jes' de same! — He's nev - er 'round here When dere is work to

(73) JOE and QUEENIE:

do. — He's nev - er 'round here when.

— der's work - in' to do.

(77) QUEENIE: *(Magnolia gradually starts to shuffle)*

De chim-bley's smok - in', De roof is leak - in' in, — But he don't—

— seem to care— He kin be hap - py Wid jes' a sip of

gin. I e - ven love him when —

JOE:
Why you all talk 'bout gin?

— his kiss - es got gin. —

JOE: Look at dat little gal shuffle!

[For encore begin here]

89 JULIE and QUEENIE:

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

JOE:

While de birds fly, till de

S. 2 COLORED GIRLS:

A. Fish got to swim— and birds got to fly,— I got to love— one

2 COLORED BOYS:

B. While de birds fly, till de

B. While de birds fly up in de sky my

89

mf

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

world dies I'll love dat gal of

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

birds— die— I'll love dat gal of

gal loves me; dat's why she's— true gal of

mine. Tell me he's la - zy, (97)

mine or else she ain't my gal. She's la - zy

mine. Tell me he's la - zy,

mine. La - zy

mine. She may be la - zy

(97)

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

and slow, cra - zy, I know.

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

and slow, cra - zy, lov - in' her so

and slow as cold mo - las - ses, I know.

Can't help lov-in' dat man_ of mine!

Can't help lov - in' dat gal, she's jes' as cra - zy 'bout me.

Can't help lov-in' dat man_ of mine!

Can't help lov - in' dat gall

Can't help_ lov - in'_ dat gal of mine! _____

simile

105 When he goes a - way _____ Dat's a rain - y day!

When he goes a - way All de rain - y day,

When he goes a - way _____ Dat's a rain - y day! _____

When he goes a - way All de rain - y day,

106 When he goes a - way, dat's lov - in', All de rain - y day, dat's lov - in',

simile

De sun will

And when he comes back dat day is fine! De sun will

And when he comes back dat day is fine! De sun will

And when he comes back dat day is fine! De sun will

And when he comes back dat day is fine!

And when he comes back dat day is fine!

shine!

shine, Yes sis - ter! He kin come home_ as late as can be,

Yes sis - ter! He kin come home_ as late as can be,

shine!

shine, Yes sis - ter! He kin come home_ as late as can be,

Yes sis - ter! He kin come home_ as late as can be,

Home wid - out him_ ain't no home to me!_ Can't help

Home wid - out him_ ain't no home to me!_ Can't help

Home wid - out him_ ain't no home to me!_ Can't help

Home wid - out him_ ain't no home to me!_ Can't help

Encore from 69

lov - in' dat man_ of mine!_

lov - in' dat man_ of mine!_

lov - in' dat man_ of mine!_

lov - in' dat man_ of mine!_

Opening Scene III

Piano

(Repeat if necessary - fade
as scene begins.)

No. 7

Act I Scene III

The Auditorium and Stage of the Cotton Blossom

Cue: JULIE: I wonder what can be keeping Parson Brown? (Andy nods to Magnolia)

Magnolia plays piano...

Stops suddenly as ANDY says, Just a minute,

Piano

ANDY: Nola, play something for a parson.

Magnolia plays again.

Julie...

Stops at JULIE: But they are long when one is waiting.

Cue: ANDY: Prompt her, Nola.

MAGNOLIA: Hamilton, my own. Papa, look at Julie.

Moderato misterioso

PARTHY: That's a funny thing.

33

Vln., Solo

41

ANDY: Hello, Windy... what you doin'

here?

49

STEVE: I'll kill him this time, the.. ANDY: Shut up.

(Cl.)

59

Steve whips out knife. Women scream.

Andante moderato

COLORED WOMEN: (67)

p Humming

MEN:

f (75)

On my back in a hack, In a
Up - on my poor ol' back
Up - on my back

mf (Vlns. etc.)

rall. e cresc.

foh - ty dol - lah hack; No mo' gin, No mo' rum Fo' de mis - e - ry done

With - in' a liv - 'ry hack

rall. e cresc.

With - in' a hack With no mo' rum Fo' de mis - e - ry done

rall. e cresc. 8^{va}.....

82 *ff* (smiling face) **ANDY:** Well, what're ye all standin' around for?..

come! _____

ff (smiling face) **ANDY:** Well, what're ye all standin' around for?..

come! _____

8va (smiling face) *ff dim.* *pp* (Cello) *pp* (Viola)

ANDY:... Soon's Rubberface gets back.

(Bass) *3*

Silent till cue: **FRANK:** Hey, Mister.. will you come in here?

92 *Andantino* *pp*

100

112

sempre pp

ANDY: Have you ever acted? (One in a bar)

119 Valse (Fl.)

pp

(Vln. Solo)

129

ten.

137 (Vln.)

145

RAVENAL: Madame, your courtesy... etc.

(153) *(Still in one)*

ANDY:.. Better take the job. Fifteen dollars etc.

161

Lento assai

RAVENAL: I've seen it.

(Magnolia and Julie on stage)

169

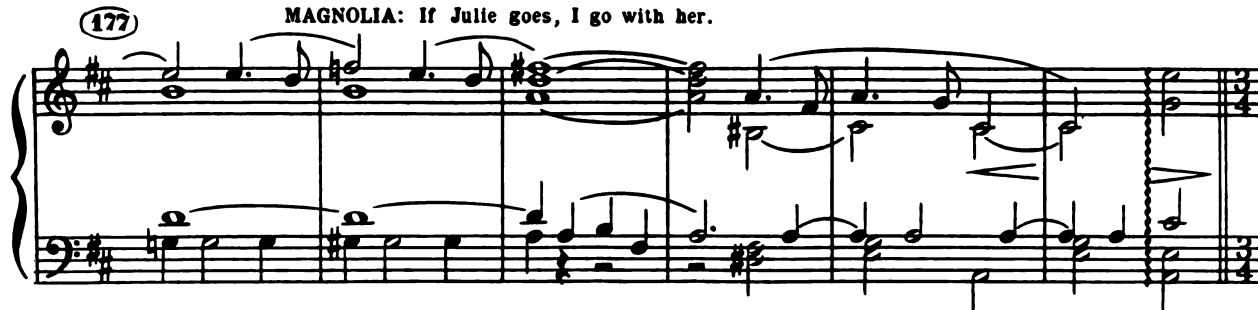
MAGNOLIA: Father, half an

hour ago etc.



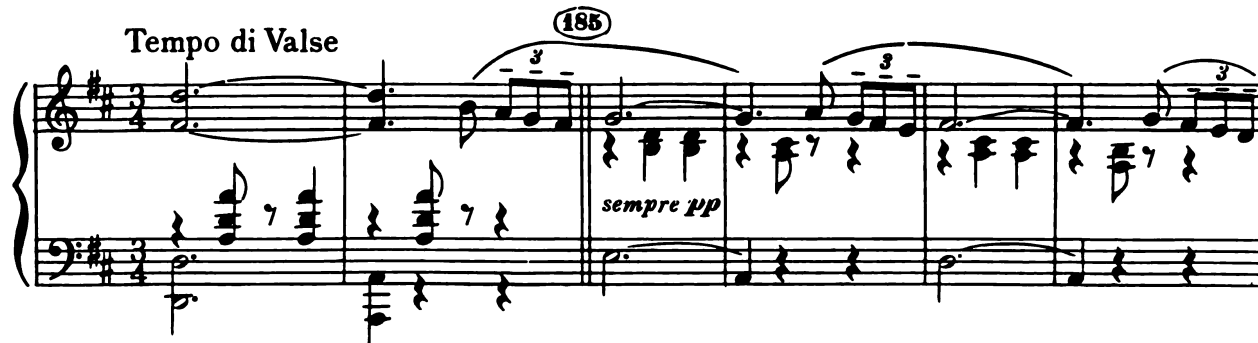
(177)

MAGNOLIA: If Julie goes, I go with her.



Tempo di Valse

(185)



JULIE: See, Nola! What a chance for you! I just know you can act.

(193)



ANDY:.. Both ready by tomorrow night.



199 Moderato

(Sadly)

pp

R.H.

2nd.

*

Exit Julie and Steve.

molto rit.

(largo)

210 Con anima

MAGNOLIA: Julie! Julie!

p

218 Slowly

molto rit.

MAGNOLIA: I loved Julie so.

226 Lento

At Cue ANDY: Well - well - we ain't got much time.

pp JOE: (sings softly to himself.)

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', But

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

Ravenal reads lines from script.

long. He

espress.

236

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

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

(242)

RAVENAL: I understand. Miss Lucy, ..will you be mine?

long.

(He kisses Magnolia)

But

poco a poco cresc.

(250)

ol' man riv - er he jes' keeps roll - in' a - long.

gva.....

f cresc.

attacca

Box Office on fore-deck of the "Cotton Blossom"

Allegretto

Piano

The musical score is for a piano piece in 2/4 time, marked "Allegretto". It is in the key of D major (two sharps). The score is written for piano and includes five systems of music. The first system begins with a forte (*f*) dynamic. The second system continues the melody and accompaniment. The third system starts with a measure rest of 9 measures, indicated by a circled 9. The fourth system continues the piece. The fifth system begins with a measure rest of 17 measures, indicated by a circled 17, and is marked "Curtain (W.W. etc.)" and "mf (Str.)". The score features a mix of eighth and sixteenth notes in the right hand, often beamed together, and a bass line with chords and single notes. The piece concludes with a final chord in the fifth system.

Three systems of piano accompaniment for the song 'Life Upon The Wicked Stage'. The first system is in G major (one sharp) and 2/4 time. The second system begins with a circled measure number '25'. The third system ends with the instruction '(repeat as needed)'.

No.9 Life Upon The Wicked Stage

Cue: GIRL: Think of all the actors you meet.

ELLIE: Yeh—you meet
a lot of actors...

Piano

The musical score for the piano accompaniment of 'Life Upon The Wicked Stage'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The piano part includes a dynamic marking 'p' (piano) and a rehearsal mark '(Hn.)'. The lyrics are: 'Why do stage struck maid - ens clam - or to be act - in''.

GIRLS:

in the dram-mer? We've heard say you are gay night and day. —

ELLIE: (*wearily*) Oh go' way! ⑨ GIRLS:

We drink wa-ter from a dip-per,

ELLIE:

You drink cham-pagne from a slip-per. Tho' it seems cool to bust

poco rit.

all your dreams, Still I must. Here's the truth I tell you: *poco rit.*

19

ELLIE:

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

p

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

27

gems and ros - es. When you let a fel - ler

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

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

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

rep - u - ta - tion, I have played a - round the

one night trade a - round a great big na - tion.

(43)

Wild old men who give you jewels and sa - bles on - ly live in

Ae - sop's Fa - bles. Life up - on the wick - ed stage ain't noth - in' for a

GIRLS: Tho' we've lis - tened to you moan and grieve, You
girl! moan and grieve, You

must, etc.
must par - don us if we do not be - lieve you. There is no doubt you're

cra - zy a - bout your aw - ful stage.

57

ELLIE:

I ad-mit it's fun to smear my face with paint, Caus - in' ev - 'ry - one to

(w.w.)

p

think I'm what I ain't. And I like to play a dem - i - mond - y

65

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

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

down my life is pure And how I dread it!

poco rit.

colla voce

73 GIRLS:

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

mf a tempo

mf a tempo

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

ELLIE:

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

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

poco rall.

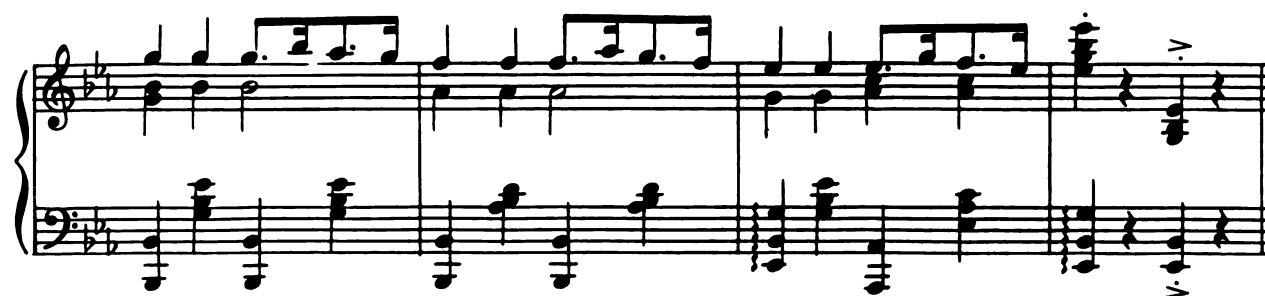
GIRLS: *f*

stage ain't noth - in' for a girl. You'd be back the sea - son af - ter!

89 Dance

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

- System 1:** The first system shows a melodic line in the treble clef with triplets and a bass line with chords and eighth notes. There are dynamic markings like *mf* and *f*.
- System 2:** The second system continues the melodic and harmonic development. It includes a circled measure number 97 and a star symbol (*).
- System 3:** The third system features more complex chordal textures and melodic lines. It includes slurs and dynamic markings like *f* and *mf*.
- System 4:** The fourth system shows a continuation of the musical themes with various chordal and melodic patterns. It includes slurs and dynamic markings like *f* and *mf*.
- System 5:** The fifth system concludes the page with a melodic line in the treble clef and a bass line with chords. It includes a circled measure number 105.



(121) *Boys and Girls dance off*



(129) ELLIE:

p slowly

I got vir - tue but it ain't been test - ed. No one's e - ven in - ter - est - ed!

p slowly

She just shakes her head and exits

Life up - on the wick - ed stage....

No.10

Queenie's Ballyhoo

Cue: QUEENIE: I'll show you how to get 'em.

Allegretto.

QUEENIE: (Shouted or sung.)

Hey! _____ Where yo' think yo' go - in'? _____

Piano *mp simile*

Don't you know this show is start - in' soon? _____

⑨

Hey! _____ Jest a few seats left yer! _____ It's

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

⑭

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

Tell dose stin - gy men o' yours to step up here in

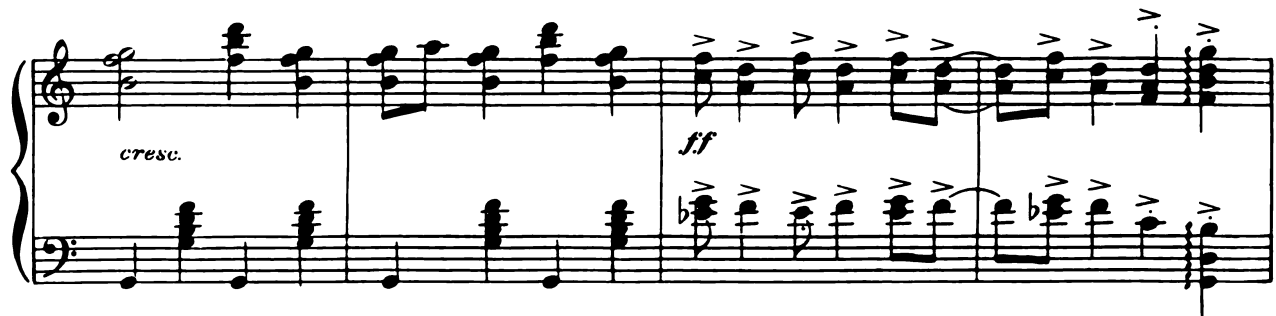
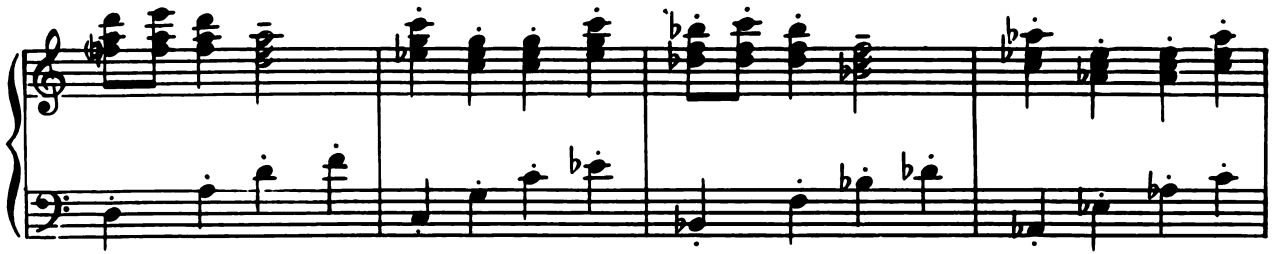
line!

29 Ballyhoo Dance

37

45

p



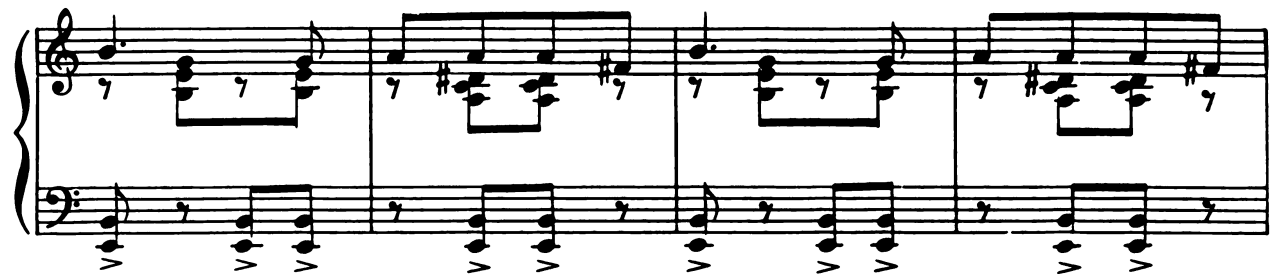
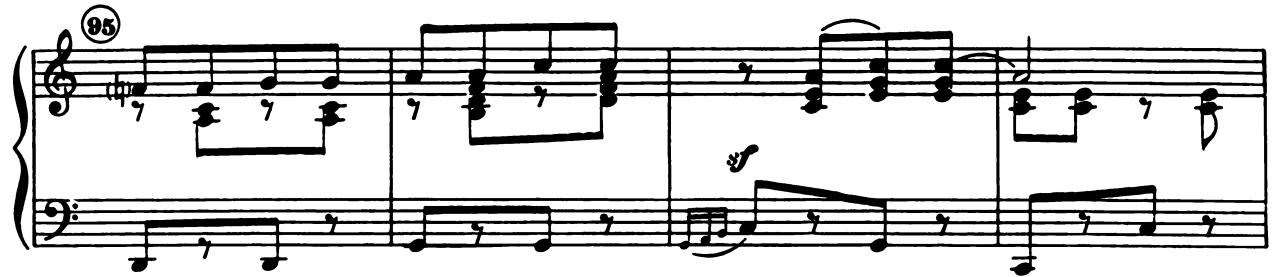
First system of musical notation. The treble clef staff contains a melodic line with a circled measure number 68. The bass clef staff contains a bass line with the instruction "(Br.)" above it.

Second system of musical notation, continuing the piano accompaniment from the first system.

Third system of musical notation. The treble clef staff contains a melodic line with the instruction "(W.W. Xylo.)" above it. The bass clef staff contains a bass line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a circled measure number 79. The bass clef staff contains a bass line.

Fifth system of musical notation, continuing the piano accompaniment from the fourth system.



(107)

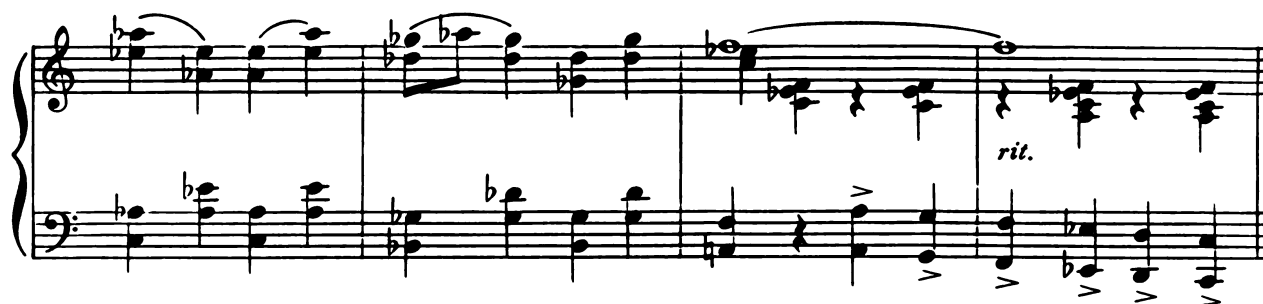


(115)



(123) (w.w.)





147

a tempo

155

163

pp

ff

Auditorium and Stage of the "Cotton Blossom"
during the Third Act of "The Parson's Bride"

Capt. Andy plays incidental music on violin.

Andante

Piano

(Small Organ) Under dialogue, "Lucy" and "Emma"

repeat ad lib.

Parson's entrance

⑨ **Allegro**

repeat ad lib.

25 Andante

mf pizz. arco pizz.

mf

arco

sf

repeat till cut off

Villain's Dance

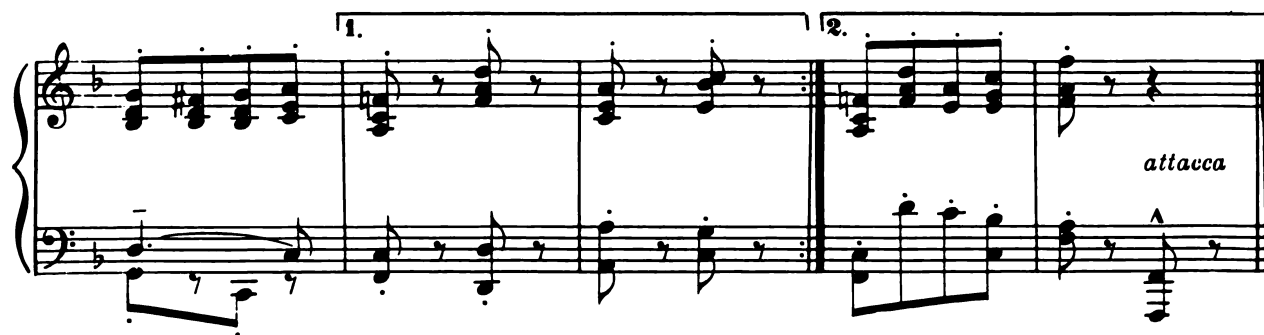
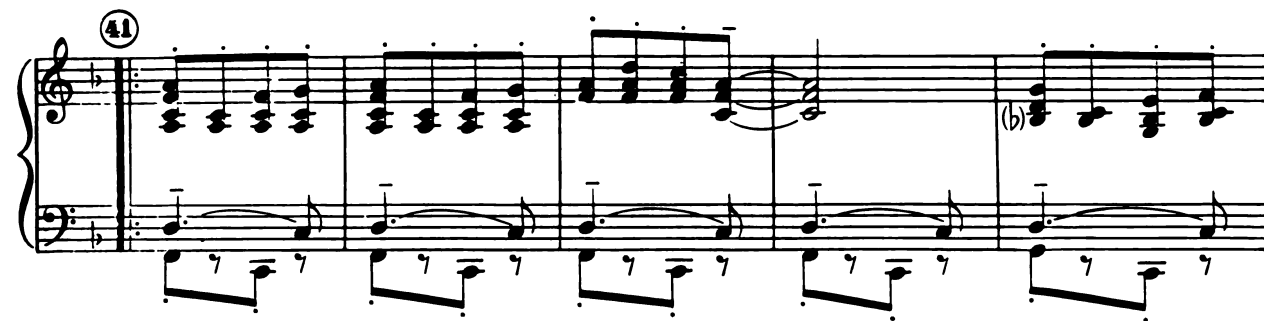
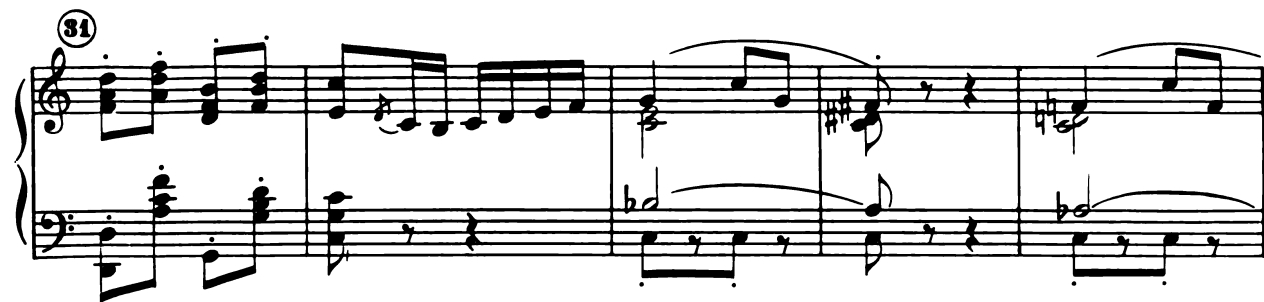
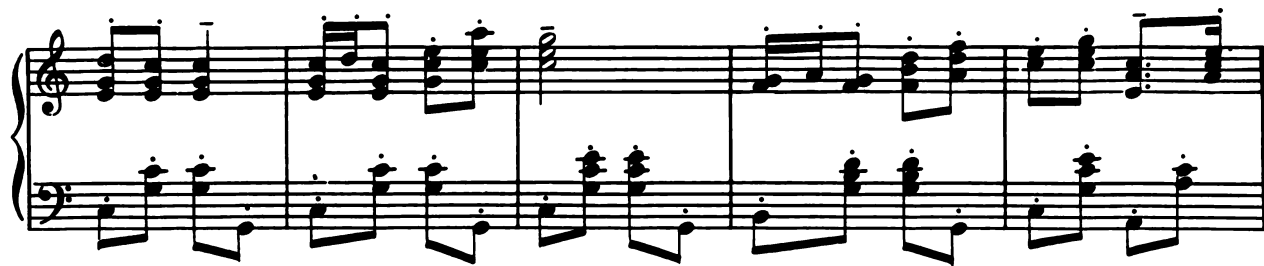
(Frank's Specialty)

Moderato (*misterioso*)

Piano

p(Orchestra)

The musical score is written for piano in 2/4 time, marked Moderato (*misterioso*). It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 9, 17, and 25 are circled at the beginning of their respective systems. The first system includes the instruction *p*(Orchestra). The second system has a circled measure number 9. The third system has a circled measure number 17. The fourth system has a circled measure number 25. The fifth system continues the piece without a circled measure number.



Introduction and Duet "You Are Love"

RAVENAL: (near water barrel.)

Is that you, Nola?

Enter Windy.

Andante

MALE
CHORUS*pp* Humming (off stage)

Piano

pp

RAVENAL: Not at all, I'm very thirsty.

Enter Magnolia

Is that you, Nola?

This block contains the musical notation for the introduction and the first part of the duet. It features three systems of staves. The first system includes staves for the Male Chorus (humming off stage) and the Piano. The second system continues the piano accompaniment. The third system introduces the vocal line for Ravenal, with the lyrics 'Is that you, Nola?'. The music is in G major and 4/4 time, with a tempo of Andante. Dynamics include *pp* (pianissimo) and *p* (piano). The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

15

MAGNOLIA: I can't stay long...

Moderato
(Cl.)

(Ob.)

pp

pp *deliberato*

This section contains two systems of musical notation. The first system features a piano introduction in the left hand with a *pp* dynamic, followed by the entrance of the Clarinet (Cl.) and Oboe (Ob.) in the right hand. The second system continues the piano accompaniment with sustained chords and moving lines in both hands.

Lo stesso tempo

(Viola)

(Cello)

This system shows the entrance of the Viola and Cello. The Viola part is in the upper staff, and the Cello part is in the lower staff. Both instruments enter with a melodic line. The piano accompaniment continues in the lower left hand.

28

Valse moderato

NEGRO WOMEN: (In distance)

Humming off-stage

pp

This system contains two systems of musical notation. The first system shows the vocal line for the Negro Women, marked *Humming off-stage*. The second system shows the piano accompaniment for this section, with a *pp* dynamic in the right hand and sustained chords in the left hand.

36

This system contains two systems of musical notation. The first system shows the vocal line for the Negro Women, continuing the humming. The second system shows the piano accompaniment, with a more active right hand and sustained chords in the left hand.

④④ *Tempo di bolero* (♩ = 100)

RAVENAL... I'd at last found something something I wanted to keep...

You Are Love

Ravenal and Magnolia

Tempo di Valse

Piano

RAVENAL:

Once a wand'-ring neer - do - well, Just a va-grant, rov - ing

(w.w.)

p

fel - low, I went my way.

⑨

Life was just a joke to tell. Like a lone - ly Pun - chi -

nel - lo my role was gay.

(17)

But I knew the joke was aim - less; Time went on, I

(w.w.)

liked the game less, For you see,

(25)

Some-where lurked a spark di - vine, And

I kept won - d'ring wheth - er mine would come to

(In two) 33 *poco agitato*

me. _____

Then _____ my
(Trpt. W.W.)

p poco agitato

for - tune turned and I found you. Here you

are with my arms a - round you. You will

(Str.)

MAGNOLIA:

nev - er know what you've meant to me. You're the

49
RAVENAL:

prize that heav - en has sent — to me. Here's — a

bright and beau - ti - ful world, — all new, Wrapped

Tempo di Valse

up — in you. —

p

(Cello)

57 1st time RAVENAL:
2nd time MAGNOLIA:

You — are love, Here in my arms

(Ravenal 2nd time)
be. —

p
molto espress.

Where you be - long, And here you will stay,

rubato

colla voce

I'll not let you a - way, I want day af - ter day with

You. You are spring,

dolcissimo

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

see one truth for - ev - er true. *cresc.*

89 BOTH: 2nd time

You are love, *f appassionato*

Won - der of all the world.

97

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

2.

MAGNOLIA:

me Heav - en will al - ways

RAVENAL:

me Heav - en will al - ways

(108) Grandioso

be.

be.

Grandioso

ff

20.

fff

Levee beside the "Cotton Blossom"

Vivace

Piano

f (full, with Vin. figures)

The musical score is written for piano in 2/4 time, marked **Vivace**. It consists of five systems of music. The first system is marked *f* (full, with Vin. figures). The second system continues the pattern. The third system has a circled '9' above the first measure. The fourth and fifth systems continue the piece, ending with a double bar line and a key signature change to two sharps (F# and C#).

1st GROUP:

Oh tell me, did you ev - er! Did you ev - er hear of

2nd GROUP:

such a thing?

The lead-ing man's a - bout to give the lead - ing girl a

Her fath - er has neg - lect - ed none, He's asked us all to

wed-ding ring! So now you see, Ro - mance can

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

start up - on the stage _____ Ro - mance _____

light-ed to be there, when these u - nit - ed two are plight-ed to be one!

_____ like theirs _____ Is not for ev'-ry - one!

41

SOPRANOS

ALTOS Cap - tain An - dy! Cap - tain An - dy! My, but does - n't he look

TENORS

BASSES Cap - tain An - dy! Cap - tain An - dy! My, but does - n't he look

(Vins.)

fine and dan - dy! Now Mag - nol - ia's found her mate, you
 fine and dan - dy! Now Mag - nol - ia's found her mate, you
 etc.

know we're hap - py to con - grat - u - late . } you!
 We
 know we're hap - py to con - grat - u - late, } you!
 We

(48)
 Thank you for in - vit - ing us } to see the wed - ding, It was
 thank you for in - vit - ing us }
 Thank you for in - vit - ing us } to see the wed - ding, It was
 thank you for in - vit - ing us }
f sempre

friend - ly thus to let us share your hap - py day and see you give the bride a -

friend - ly thus to let us share your hap - py day and see you give the bride a -

57 CAPTAIN ANDY: Accordin' to the announcement you read in the Post Office, you're

way! —

way! —

(Viola)

(Cello)

all invited to the wedding of my daughter, Miss Magnolia Hawks, to her leading man, the Honorable Gaylord Ravenal.

(Cello)

(Cl.)

(Chorus)

Bein' as how y'all take such an interest in the doin's of the Show Boat folks, I thought you'd like to see the happy

(Distant bells)

67

(Bsn.)

couple playin' their own romance off the stage. *(Cheers)* The bride and groom'll be out in a minute —
Then we'll all march down to the church. *(Cheers.)*



75 Più mosso

(In one)



81 Valse brillante

f ENSEMBLE:



89



97

Magnolia and Ravenal enter.

SOPRANOS

ALTOS

TENORS

BASSES

Love - ly bride to be, There are few
We'd take pride to be

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

(105) NEGRO CHORUS: *(Coming forward, enthusiastic, but a trifle diffident.)*

Miss Mag - nol - yer, We al - ways tol' yer We knowed you'd

find Your man who'd be lov - in' yer true! _____

sf

115 Lively buck and wing dance

(Cl. Bsn.)

mf

123

(Banjo)

mf

(131) (+Vins.)

f

f

(139)

mf

mf

(147) (Trpts.)

mf

mf

153

f

163

mf

171

f

The musical score consists of six systems of two staves each. The first system (measures 153-156) is marked *f* and features a treble staff with chords and a bass staff with eighth notes. The second system (measures 157-160) continues the *f* dynamic. The third system (measures 161-164) is marked *mf* and includes a crescendo hairpin. The fourth system (measures 165-168) continues the *mf* dynamic. The fifth system (measures 169-172) is marked *f* and features a key signature change to two flats (Bb, Eb). The sixth system (measures 173-176) continues the *f* dynamic and concludes the piece with a double bar line.

(179)

(187) ENSEMBLE:

ff Fish got - ta swim, - and birds got - ta fly — I got - ta love — one

ff Fish got - ta swim, - and birds got - ta fly — I got - ta love — one

ff

(Scream off-stage)

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

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

PAETHY:
 Dont talk to him.
 He's a murderer.

193 Molto agitato

(Trpt.)

Andante moderato

pp
 (Vlrs.)

201

(209)

cresc. poco a poco

ELLIE: She's fainted. ANDY: Are you sure? VALLON: She's gone. ANDY: Good...now we can go on with the wedding.

(221) MAGNOLIA: Can't stop me now— There's no use to try— I've got to love— my

MAGNOLIA: and GIRLS: *f*

MEN: I've got to love— my

mf *f*

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

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

227 *Grandioso (In one)*

mine.

mine.

ff

mine.

mine.

fff

End of Act I

Moderato

Piano

f

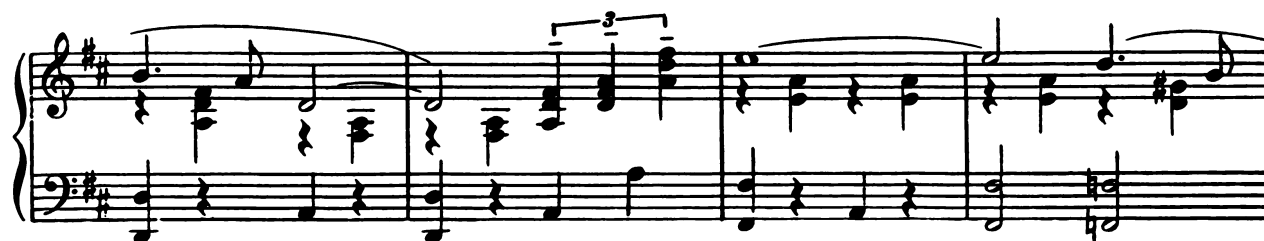
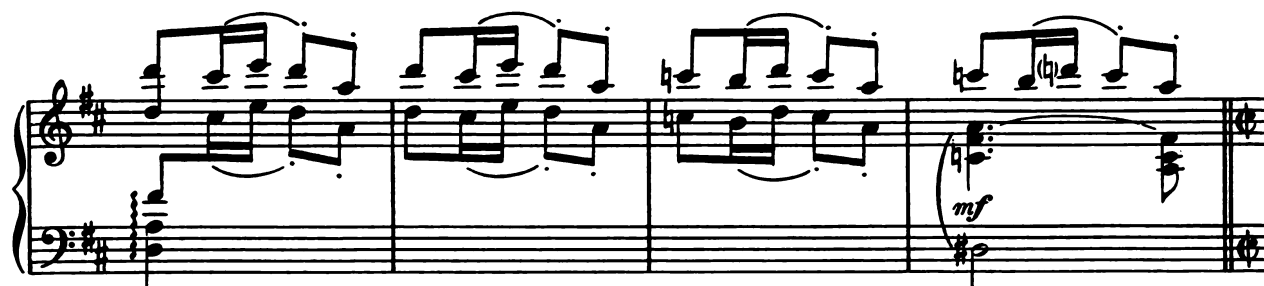
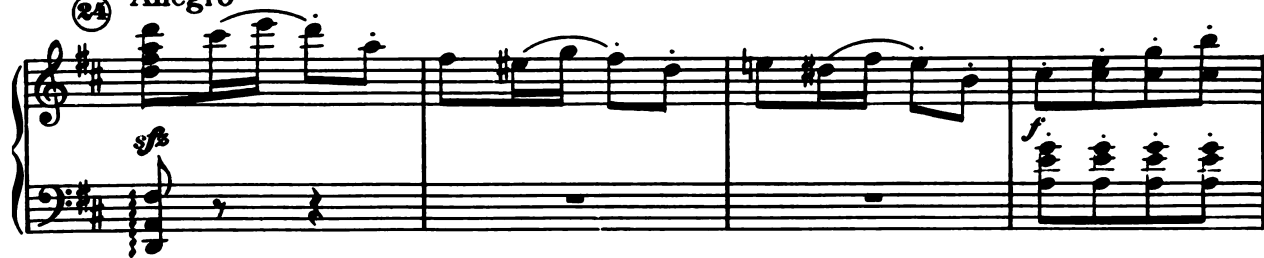
mp

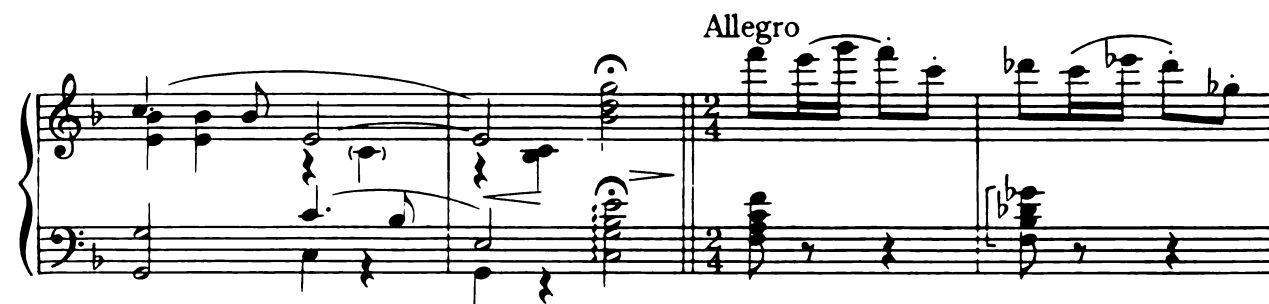
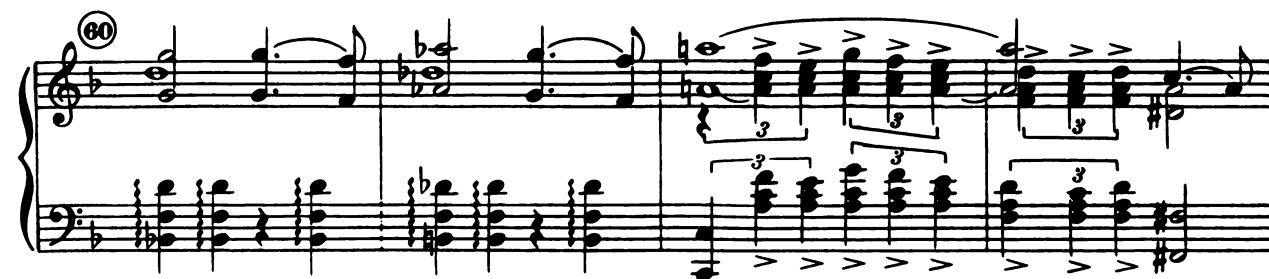
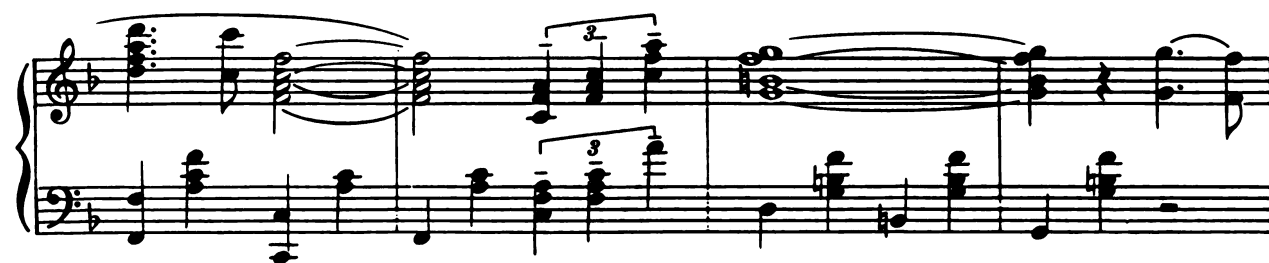
poco accel.

mf

939
HM6

24 Allegro





Prelude and Opening Act II

The Midway Plaisance at the Chicago World's Fair

Poco maestoso

Piano

ff

con pedale

(Brass)

8

13 Vivo

The musical score is written for piano and includes a brass part. It begins with a tempo marking of 'Poco maestoso' and a dynamic of 'Piano'. The score is in 2/4 time and key of D major. The piano part features a series of chords and triplets, with a forte dynamic 'ff' and a 'con pedale' instruction. The brass part enters in the third measure with a triplet. The score is divided into five systems, with measures 8 and 13 marked. The final measure is marked 'ff'.

21 Allegro

ENSEMBLE: *f* When we tell them a - bout it all — They're like - ly to

When we tell them a - bout it all — They're like - ly to

doubt it all. — But why should we care Just as

doubt it all. But why should we care Just as

28 Vivo

BARKER: long as we've been to the fair? — Ho!

long as we've been to the fair?

Ho! Your kind at -

ENSEMBLE: ten - tion be - stow.

BOYS: Let's go near, I can't

40

The strong-est lit - tle la - dy known to the

GIRLS: hear. Shall we go? I don't know.

world we'll show. _____

He's talk - ing through his hat! You

(46)

Come one and all, come up and feel the

bet you can be sure of that. _____

fist of her! So

BOYS and GIRLS:

Great Chris - to - pher! If

(54)

just move a - long and vis - it the queen of the strong, ———
 San - dow felt her hand how He would

Six - teen years of age! ———
 stut - ter and mut - ter and shiv - er and quiv - er with rage! ———

(62)

2nd BARKER:

Now, for this spe - cial fea - ture I de - mand your close at - ten - tion!

fpp (recit. ad lib.)

Step clos - er, gen - tle - men. You no - tice "La - dies" I don't men - tion!

70

Moderato

My sto - ry's

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

P a tempo

quick - ly told, — The world's sen - sa - tion now be -

78 Fatima's Dance
Moderato Oriental

hold.

p

Ob.

p

(Cl.)

mf

94

GIRLS:

Hur - ry, hur - ry, Let us run.

MEN:

What for? There's noth - ing wrong.

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

BARKER: And now, the Congress of Beauty! Diplomats of loveliness, from every country in this peaceful world.

GIRLS:

You can stay, but I must run.

MEN:

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

(106)

Vivace

ENSEMBLE:

Here they come, Beau - ti - ful

Here they come, Beau - ti - ful

(Vlns., Xyl. etc.)

mf

girls from near and far Here they

girls from near and far Here they

are!

are!

From Pe - ru, Tim - buc -

From Pe - ru, Tim - buc -

too and Zan - zi - bar,

too and Zan - zi - bar,

126

Eu - rope, A - sia,

Eu - rope, A - sia,

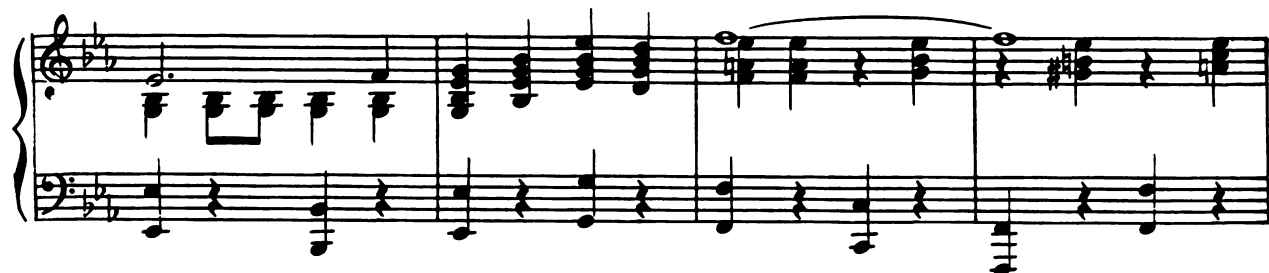
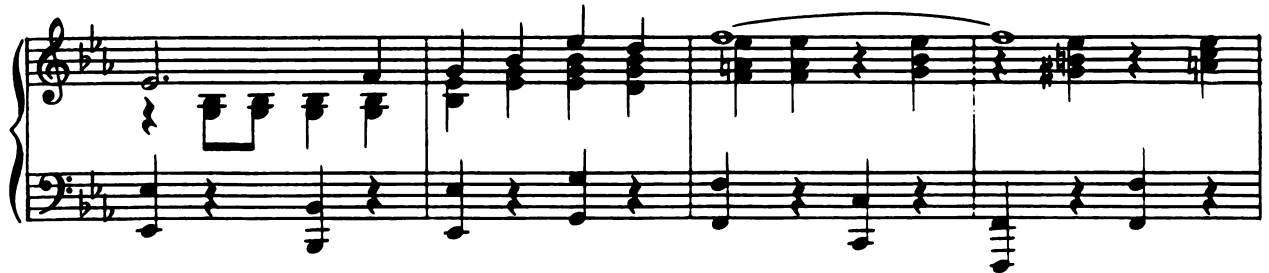
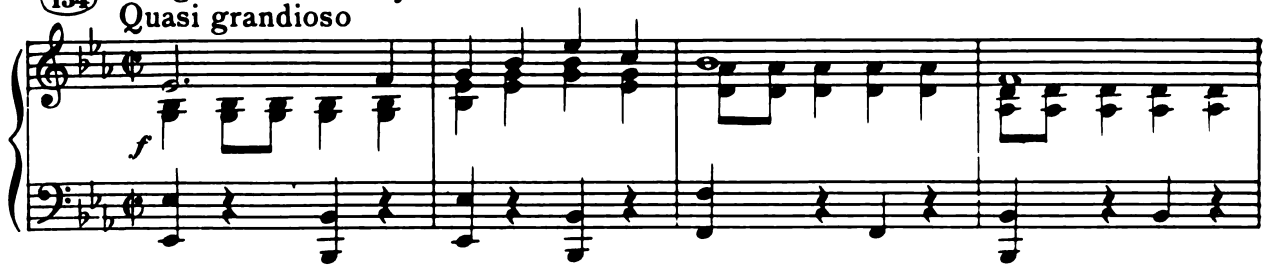
rall. e cresc.

They'll a - maze ya!

They'll a - maze ya!

rall. e cresc.

134 Congress Of Beauty Dance
Quasi grandioso



(158)

No. 17

Incidental (Fatima's 2nd dance)

Cue: MAGNOLIA: We have everything we want and we go everywhere.

As before

Piano

p

Why Do I Love You?

Cue: MAGNOLIA: I am so happy and so proud of you.

③

MAGNOLIA: *p*

I'm walk - ing on the

Piano

air, dear, For life is fair, dear, to

⑪

lov - ers. I'm in the sev - enth

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

The musical score is written for a vocal soloist (Magnolia) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into four systems. The first system begins with a circled measure number '3' and the instruction 'MAGNOLIA: p'. The vocal line starts with the lyrics 'I'm walk - ing on the'. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. The second system continues the vocal line with 'air, dear, For life is fair, dear, to'. The third system starts with a circled measure number '11' and continues with 'lov - ers. I'm in the sev - enth'. The fourth system concludes with 'heav - en (There's more than sev - en, my heart dis -'. The piano part continues to provide harmonic support throughout.

19

RAVENAL:

cov - ers.) In this sweet im - prob - a - ble and un - real

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

27

MAGNOLIA:

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

BOTH:

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

RAVENAL:

Can you see — the why or where — fore

The first system of the musical score for Ravenal's first vocal part. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Can you see — the why or where — fore". The piano accompaniment is shown in grand staff (treble and bass clefs) with a key signature of two sharps. The piano part includes chords and moving lines in both hands.

I should be — the one you care for?

The second system of the musical score for Ravenal's first vocal part. The vocal line continues with the lyrics "I should be — the one you care for?". The piano accompaniment continues with chords and moving lines in both hands.

43

MAGNOLIA:

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

The third system of the musical score, featuring Magnolia's vocal part. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "You're a luck - y boy, I am luck - y too.". The piano accompaniment is in grand staff with a key signature of two sharps. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

BOTH:

All our dreams of joy Seem to come true. —

The fourth system of the musical score, featuring a duet section for both vocalists. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "All our dreams of joy Seem to come true. —". The piano accompaniment is in grand staff with a key signature of two sharps.

May - be that's _____ be - cause you love me,

May - be that's why I love you. *gr.a.....*

59

RAVENAL:

Dar - ling, I have on - ly just an hour to play.

(Cl.) *p* (Fl.)

MAGNOLIA:

I am al - ways lone - ly when you go a - way.

(Ob.)

67

CHORUS:

Hours are not like years, So dry your tears.

mf

(What a pair of love birds!) My dar - ling, I'll come

rall. *p*

home as ear - ly as I can. Mean - while be good and

pa - tient with your man. Why do I love you? Why do you love

p

MAGNOLIA:

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

RAVENAL:

me?

GIRLS:

BOYS:

91

Can you see — the why or where - fore? I should be —

Can you see — the why or where - fore? I should be —

Can you see — the why or where - fore? I should be —

Can you see — the why or where - fore? I should be —

91

99

— the one you care for? You're a luck - y boy,

— the one you care for?

— the one you care for? You're a luck - y boy,

the one you care for?

99 Vlns.

I am luck - y too; All our dreams of joy seem to come true.—

All our dreams of joy seem to come true.—

I am luck - y too; All our dreams of joy seem to come true.—

All our dreams of joy seem to come true.—

(107)

May - be that's — be - cause you love me,

May - be that's — be - cause you love me,

May - be that's — be - cause you love me,

May - be that's — be - cause you love me,

(107)

V

May - be that's why I love you. —

May - be that's why I love you. —

May - be that's why I love you. —

May - be that's why I love you. —

May - be that's why I love you. —

allacca

Dahomey

Moderato (*in barbaric manner*)

Piano

f
(Tom Tom)

5

marcato
(Tuba)

13

The musical score for 'Dahomey' is written for piano. It begins with a tempo and mood instruction: 'Moderato (in barbaric manner)'. The key signature has two flats (B-flat major), and the time signature is 2/4. The first system is marked 'Piano' and features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present, along with the instruction '(Tom Tom)'. The second system is marked with a circled '5' and the instruction '*marcato* (Tuba)', indicating a change in tempo and character. The third system is marked with a circled '13'. The fourth and fifth systems continue the piece, with the fifth system ending with a double bar line and a repeat sign.

(21)

MEN:

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

(Hn.) *marc..*

mf

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

(29)

Ky - oo - ga chek! Ky - oo - ga chek!

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

37

WOMEN:

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

(Trpts:)

MEN:

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

(Hus.)

45

WOMEN:

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

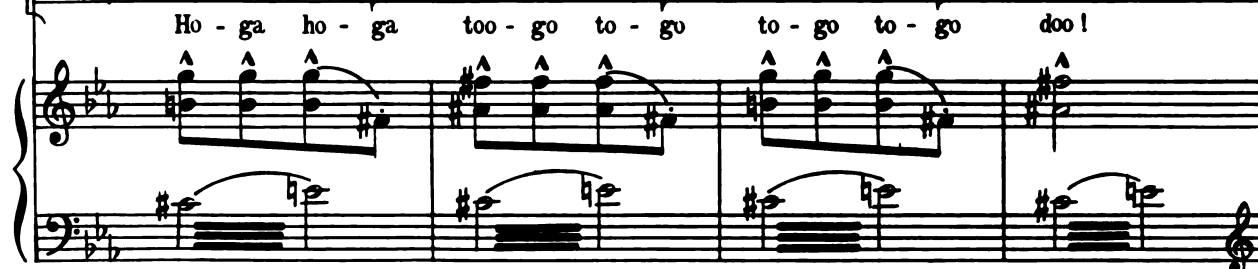
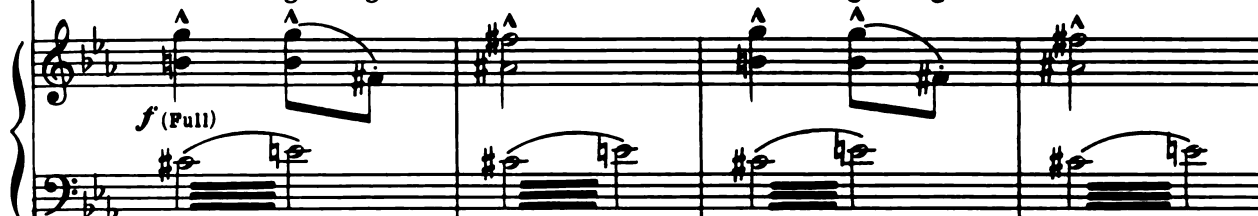
Dy - un - ga hun - gy ung gun - ga, hun - gy ung gun - ga go!

53

WOMEN:



MEN:



FAIR
VISITORS:
(White
Chorus)

BOYS:

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



DAHOMY WOMEN:

Ah ah Ah ah Ah ah ah ah ah ah

VISITORS: are act - ing vi - cious, They might get ma - li - cious. It are act - ing vi - cious, They might get ma - li - cious. It

69

might make them cheer - ful To make me a spear - ful, So

might make them cheer - ful To make me a spear - ful, So

69

DAHOMY MEN and WOMEN:

Ah ah Ah ah Ah ah ah ah ah ah

you'd bet - ter show me The way from Da - hom - ey! (exeunt)

you'd bet - ter show me The way from Da - hom - ey! (exeunt)

77

WOMEN: *mf*

DAHOMEY
SINGERS:
MEN: *mf*

We're glad to see them go!

mf

We're glad to see those peo - ple go!

We're glad to see those peo - ple go!

f

85

We've had e - nough Of all this stuff.

We've had e - nough Of all this stuff.

mf

We wish we'd ne-ver come here to join a Da-ho-mey show!

We wish we'd ne-ver come here to join a Da-ho-mey show!

93

(Allegro brillante)

In Da - ho - mey — let the Af - ri - cans stay — In Da -

In Da - ho - mey — let the Af - ri - cans stay — In Da -

ho - mey! — Gim - me av - e - nue A — Back in

ho - mey! — Gim - me av - e - nue A — Back in

(101)

old New York where yo' knife an' fork gent - ly

sink in - to juic - y lit - tle chops of ten - der pork! We are

(109)

wild folks when de bal - ly - hoos bawl, But we're

mild folks when we're back in de kraal, - 'Cause our

mild folks when we're back in de kraal, - 'Cause our

(117)

home, our home just ain't Da - ho - mey at

home, our home just ain't Da - ho - mey at

all, Oh, take me back to - day to av - e - nue A! —

all, Oh, take me back to - day to av - e - nue A! —

(125) Dance

159

First system of music, measures 125-128. The top staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a continuous eighth-note melody. The bottom staff is also in bass clef with the same key signature and contains a bass line with eighth notes and rests. A dynamic marking *f* (Tuba, etc.) is present in the first measure.

Second system of music, measures 129-132. The notation continues from the first system, maintaining the eighth-note patterns in both staves.

Third system of music, measures 133-136. The notation continues from the second system.

Fourth system of music, measures 137-140. The notation continues from the third system.

Fifth system of music, measures 141-144. Measure 141 is marked with a circled number (141) and the text (Hus.) above the staff. The top staff changes to a treble clef, while the bottom staff remains in bass clef. The melody in the top staff features eighth notes with accents.

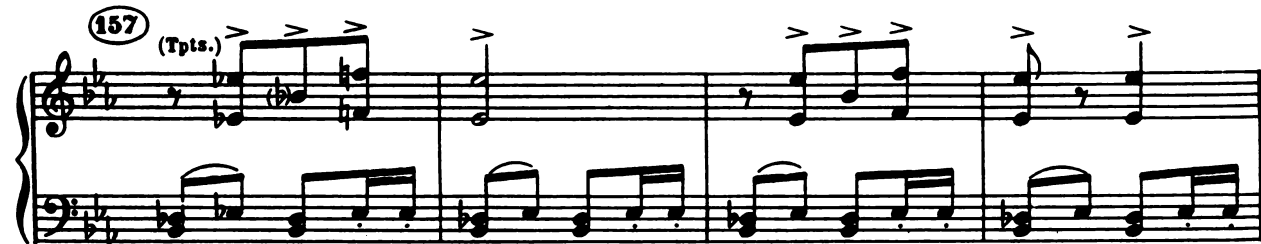
Sixth system of music, measures 145-148. The notation continues from the fifth system, with the top staff in treble clef and the bottom staff in bass clef.

(149)

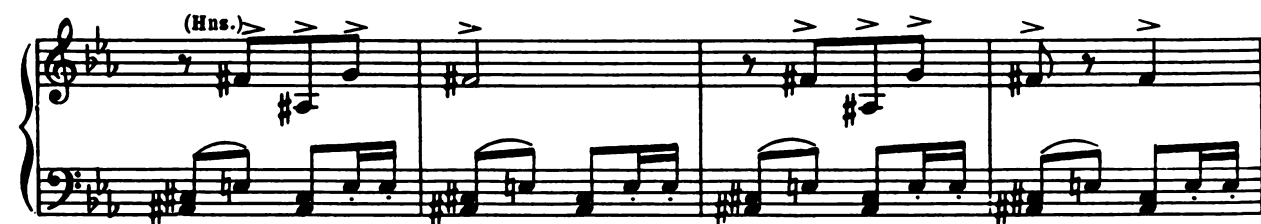


(157)

(Tpts.)



(Hns.)



(165)

(Tpts.)



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature has two flats. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked with a circled '173' and a '161' in the top right corner. The second system has a circled '181'. The third system has a circled '189'. The fourth system has a circled '189' and a 'ff' marking. The fifth system has a circled '189'. The sixth system has a circled '189' and a 'ff' marking. The music is written in a style that suggests a 20th-century composition, with complex rhythmic patterns and dynamic contrasts.

Scene II

A Room on Ontario Street in Chicago

Cue: MAGNOLIA: He may want me to meet him somewhere.

Moderato

Piano *pp*

9

17

25

33

End of Ellie reading letter.

Cue: FRANK: Sure — Ellie an' me'l twenty-three skiddoo out.

Piano

Moderato

pp

Curtains close

rall.

(Full) cresc.

ff

attacca

No. 21

Scene III

The Trocadero Rehearsal Room

Rehearsall pianist is playing "Washington Post March" (Sousa) on stage.

No. 22

Bill Lyrics by P. G. Wodehouse (d. 1975) redacted.

Words by P. G. Wodehouse and Oscar Hammerstein II

Cue: JULIE: I'm ready, Jake, whenever you are.

Piano

Piano on stage mf

(Orch.)

(Str.)

JULIE:

3

This musical score is for a piano and voice piece, spanning measures 11 to 19. The key signature is B-flat major (two flats). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). Measure 11 is marked with a circled '11'. The piano part features complex chordal textures and arpeggiated figures. Measure 19 is marked with a circled '19'. The piano part in measure 19 includes a *pp* (pianissimo) dynamic marking. The score concludes with a double bar line at the end of measure 19.

First system of musical notation. The top staff is a single melodic line in G minor. The piano accompaniment consists of two staves: the right hand features chords and a melodic line with a trill marked "(Vins.)", and the left hand provides a steady bass line.

Second system of musical notation. The top staff continues the melody, with a circled measure number "27" above the final measure. The piano accompaniment continues with harmonic support.

Third system of musical notation. The top staff ends with a double bar line and a repeat sign, with "2nd time" written above. The piano accompaniment also ends with a double bar line and a repeat sign, with "2nd time" written above.

Fourth system of musical notation. The top staff includes first and second endings, marked "1." and "2." respectively, with a "D.S." (Da Capo) instruction. The piano accompaniment also features a first ending and a "D.S." instruction.

No. 23 Can't Help Lovin' Dat Man (Reprise)

③

MAGNOLIA: sings to her own guitar accompaniment.

Piano

p

Fish got - ta swim - and birds got - ta fly -

I got - ta love - one man till I die, - Can't help lov - in' dat man - of

⑪

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

Tell me I'm cra - zy, may - be I know, - Can't help lov - in dat man - of

mine! _____ When he goes a - way _____ Dat's a rain - y

(19)

day, _____ And when he comes back dat day is fine, — De sun will shine!

He kin come home as late as kin be, — Home wid-out him ain't no home to me —

(27)

Can't help lov - in' dat man — of mine. _____

Reprise (Continued)

Cue: JAKE: ... listen .. something like this ...

Da da de dum dum Da da de da Da da de dum dum da da de da ...

Piano

FRANK: Oh, you mean rag it! JAKE: That's it. etc. ⑨

⑪ Ta tum te tum tum -- catch line! Ta tum te tum tum --

catch line! ... See what I mean?

MAGNOLIA: How do you mean?

FRANK: Follow Jake.

(25)

MAGNOLIA: starts the song with Jake, but he soon leaves her far behind.

Fish got to swim — and birds got to fly —

JIM: No! No! Rag it, he means!

Frank hums the first phrase to show her.

MAGNOLIA: (willing to try) I see... I see

I got to love — one man till I die —

(32)

MAGNOLIA:

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

Frank starts dancing.

Can't help lov - in' dat man of mine. —

④⑦

When he goes a - way Dat's a rain - y day,

Orchestra sneaks in and swells

cresc.

④⑧

f furioso

Andante moderato

Piano

ff *mf sost.*

⑫ WOMEN'S CHORUS: (*off stage*)

Te de - um — lau - da - mus — Te Do - mi - num con - fi - te - mur.

(Organ) (Vln. Solo.)

⑳ *Raven! enters.*
Not slow

p

Chime

②⑨ CHORUS: (*off stage*)

Musical score for Chorus: (*off stage*). The score is in 4/4 time, key of D major. It features a vocal line and a piano accompaniment. The lyrics are: Ve - ne - ran - dum tu - um Ve - rum et un - i - cum Fi - li - um. The piano part includes a *pp* marking and a *(Chine)* marking.

③⑧

Andante mosso

Musical score for Andante mosso. The score is in 12/8 time, key of D major. It features a cello line and a piano accompaniment. The cello part is marked *(Cello)*.

Musical score for Andante mosso. The score is in 12/8 time, key of D major. It features a cello line and a piano accompaniment.

Musical score for Andante mosso. The score is in 12/8 time, key of D major. It features a cello line and a piano accompaniment.

Musical score for Andante mosso. The score is in 12/8 time, key of D major. It features a cello line and a piano accompaniment.

④⑦

Musical score for Andante mosso. The score is in 12/8 time, key of D major. It features a cello line and a piano accompaniment.

RAVENAL: I gave you a system for having
anything you want.

rall.

RAVENAL: (52)

On - ly make be - lieve I'm near you, — On - ly

pp

make be - lieve that you're with me. — Girls and

(60)

boys find it fun just pre - tend - ing. — Could - n't

68

He continues, speaking.

you? Could - n't I? Could - n't we? —

Will you, sweetheart?

76

Best of all make be - lieve I love you, —

— For to tell the truth — I do!

(Cello)

84

Andante

First system of music, measures 84-85. The right hand plays a series of chords in a descending sequence. The left hand plays a single note in each measure, with a long slur spanning both measures.

Second system of music, measures 86-87. The right hand continues the descending chord sequence. The left hand continues the single-note pattern with a long slur.

Third system of music, measures 88-89. The right hand continues the descending chord sequence. The left hand continues the single-note pattern with a long slur.

Moderato

Fourth system of music, measures 90-91. The right hand plays a series of chords with accents. The left hand plays a single note in each measure. A *cresc.* marking is present. The system ends with a double bar line.

Fifth system of music, measures 92-93. The right hand plays a series of chords with accents. The left hand plays a single note in each measure. The system ends with a double bar line and the word *attacca*.

No. 25-26 Opening Trocadero - Scene V

Introduction and Ballet Dance

Full orchestra plays "Washington Post March" (Sousa)

No. 27

Schultz and Schultz

*Frank and Ellie sing "Goodbye My Lady Love" (Joe Howard)**Drum roll, Vump, Verse and Chorus.**Continue with dance "Georgia Camp Meeting" (Kerry Mills)*

No. 28

*) After The Ball

CHAS. K. HARRIS

Cue: ANDY: I'll show you who the hell she is.

Piano *mf*

9

MAGNOLIA:

A lit - tle maid - en

a tempo

rit.

17

climbed an old man's knee, Begged for a

sto - ry, "Do, un - cle, please...

*) By permission of Chas. K. Harris.

(25)

Why are you sin - gle, Why live a

(33)

lone? Have you no ba - bies?

(41)

Have you no home? I had a

sweet - heart years, years a go;

(49)

Where she is now, pet, You will soon

(57)

know. List' to the sto - ry,

(65)

I'll tell it all. I be - lieved her

faith - less af - ter the ball."

rall.

73 Moderato

A musical score for measures 73-76. The vocal line is in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "Af - ter the ball is o - ver,". The piano accompaniment consists of two staves, treble and bass, with a piano (*p*) dynamic marking. The piano part features chords and moving lines in both hands.

Af - ter the ball is o - ver,

A musical score for measures 77-80. The vocal line continues with the lyrics "Af - ter the break of morn,". The piano accompaniment continues with chords and moving lines in both hands.

Af - ter the break of morn,

A musical score for measures 81-84. The vocal line continues with the lyrics "Af - ter the danc - ers leav - ing,". The piano accompaniment continues with chords and moving lines in both hands.

Af - ter the danc - ers leav - ing,

A musical score for measures 85-88. The vocal line continues with the lyrics "Af - ter the stars are gone;". The piano accompaniment continues with chords and moving lines in both hands.

Af - ter the stars are gone;

ENSEMBLE: (in unison)

Man - y a heart is ach - ing

If you could read them all;

Man - y the hopes that have van - ished

Af - ter the ball.

Chimes - Twelve o'clock

After 12 o'clock chimes.

Piano

The musical score is written for piano in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music. The first system begins with a forte (f) dynamic marking. The melody is primarily in the right hand, featuring chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A circled number '9' appears above the right hand in the third measure of the third system. The piece concludes with a double bar line and a repeat sign, followed by two first and second endings. The first ending leads back to an earlier section, and the second ending concludes the piece with a final chord marked with an accent (^).

Scene VI Ol' Man River (Reprise)

Piano *pp*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a 'p' (piano) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

The first system of piano accompaniment continues the melodic and harmonic themes established in the introduction, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment.

The second system of piano accompaniment includes a measure marked with a circled '9', indicating a specific measure or a section. The right hand continues its melodic line, while the left hand provides a harmonic accompaniment.

The third system of piano accompaniment continues the melodic and harmonic themes, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment.

JOE: Forty years! Dat's a long time fer Queenie- but it's no time at all fer me and de river - . . .

The fourth system of piano accompaniment continues the melodic and harmonic themes, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment.

(17)

JOE:

New things come an' ol' things go, But all things look de same to Joe.

p

Wars go on an' some folks die, De res' fer - get de rea - son why.

rall.

rall.

(25)

a tempo

I git wea - ry an' sick of try - in', I'm tired of liv - in' an' skeered of dy - in', But

pp a tempo

ol' man riv - er, He jes' keeps roll - in' a - long!

f cresc.

No. 31

Scene VII

Upper Deck of the "Cotton Blossom"

At rise Captain Andy and Ravenal are listening to Magnolia's voice on radio. She is singing "Can't Help Lovin' Dat Man" with guitar, as at No. 28.

No. 32

You Are Love (Reprise)

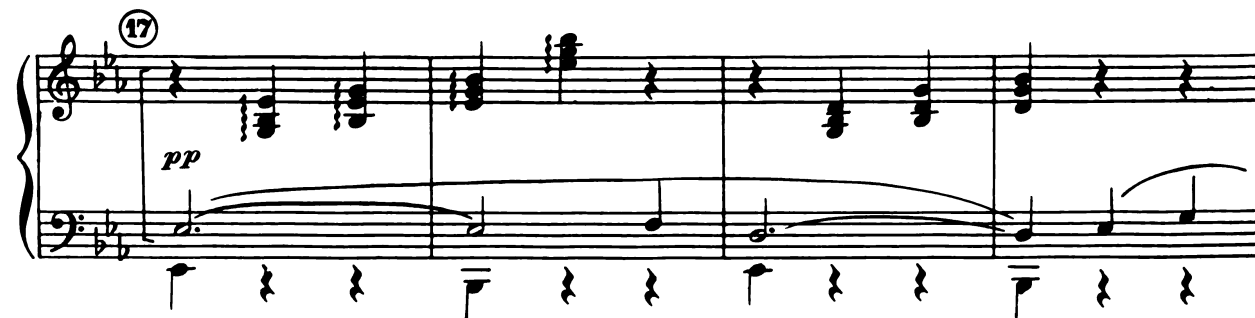
Cue: PARTHY: Andy - Andy!

Allegretto

Piano

pp

Tempo di Valse



25

33

dolciss.

RAVENAL: That you, Nola?

41

RAVENAL:

You taught me to see one truth for - ev -

mp

er true. You

(49) *f*

are love, Won - der of

ten.

all the world. Where

(57) *p cresc.*

you go with me Heav - en will al - ways

f rall.

63 *f a tempo*

be.

f a tempo

8^{va}.....

ff *sfz*

attacca

No. 33

Scene VIII

Levee at Natchez

Allegretto

Piano

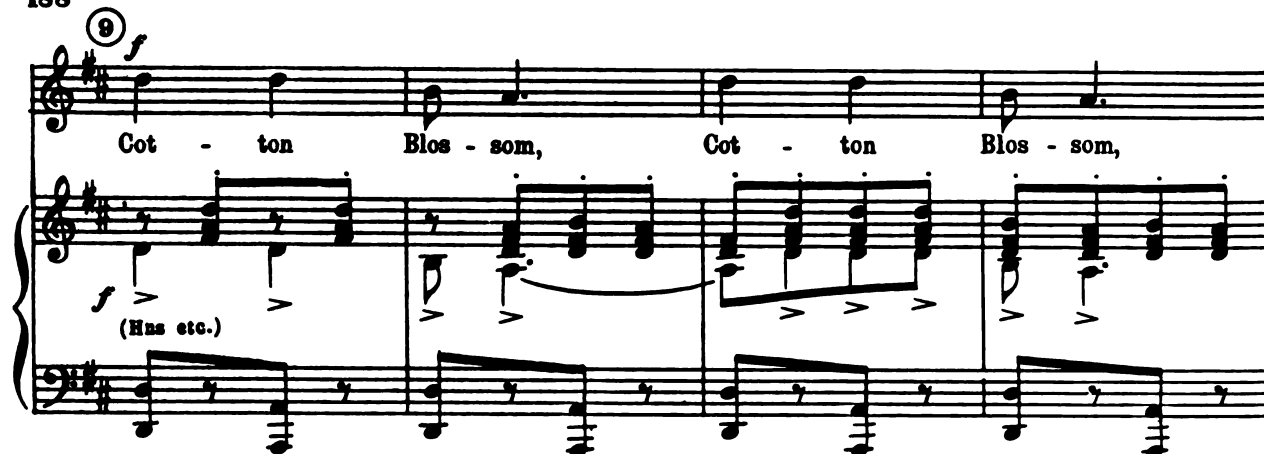
f

cresc.

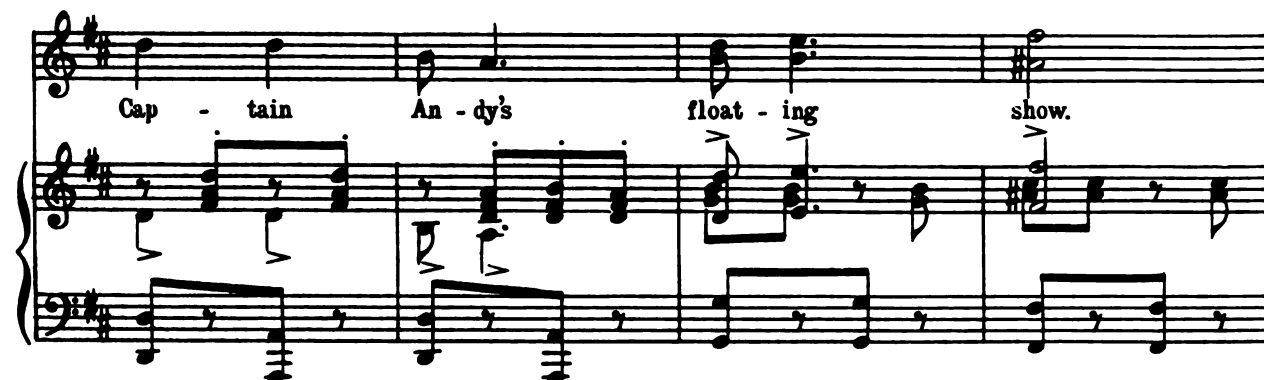
⑨

Cot - ton Bloss - om, Cot - ton Bloss - om,

(Hns etc.)



Cap - tain An - dy's float - ing show.



⑪

Thrills and laugh - ter, Con - cert af - ter,



Get your girl and go! —



Cue: ANDY: Those movin' pitcher people are wonderful.

Moderato

Piano

pp

9

17

25

(in 4)

(33)

JOB:

*Humming*NEGRO MEN: *Humming off stage*

(33)

*pp*

(41)



(41)



Humming

Humming

This section features three staves. The top two staves are for humming, with the first staff labeled "Humming". The third staff is for piano accompaniment, showing chords and a melodic line in the bass.

(49) JOE: (*sings*)

I git wea- ry an' sick of try- in', I'm tired of liv- in' an'

(49)

p

This section contains Joe's vocal line and piano accompaniment. The vocal line starts at measure 49 with the lyrics "I git wea- ry an' sick of try- in', I'm tired of liv- in' an'". The piano accompaniment includes a dynamic marking of *p* (piano) and a measure number of 49.

Gradoso

JOE:

ff

PRINCIPALS:

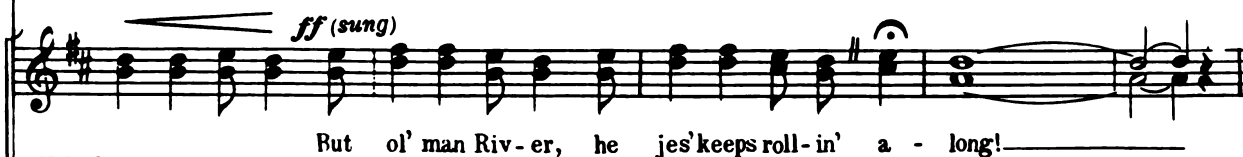
ff

WOMEN:

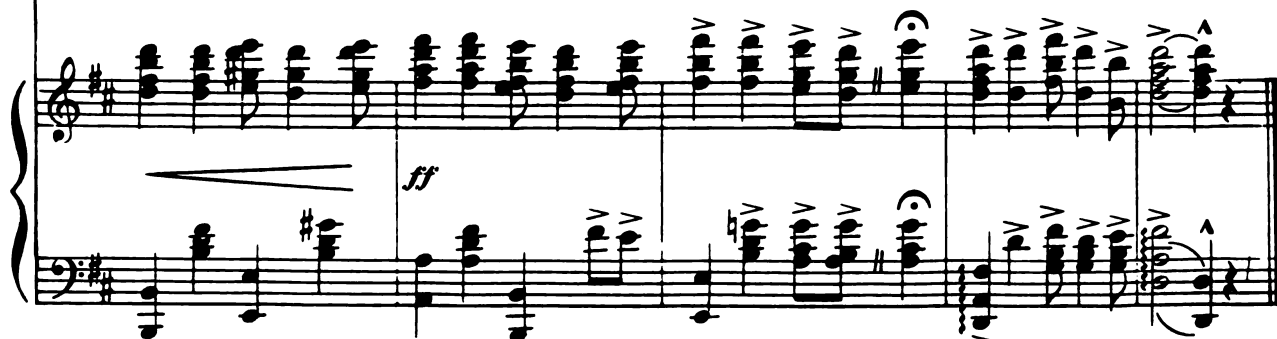
ff

ENSEMBLE:

MEN:

ff*ff (sung)*NEGRO
MEN:*ff (sung)*

Curtain



End of Opera