# 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 VODRY
*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

# Musical Program

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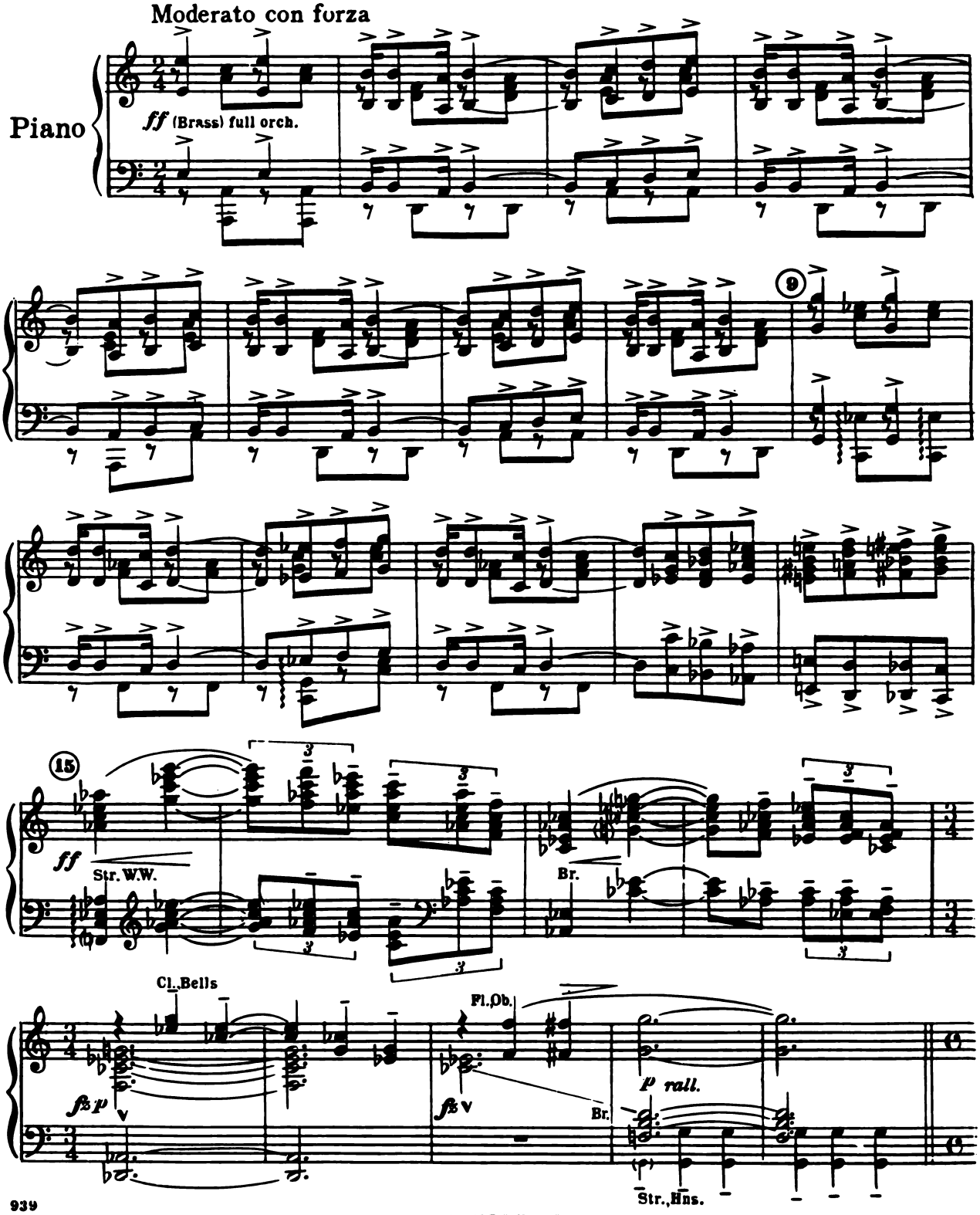
Lyrics by P. G. Wodehouse (d. 1975) redacted

# SHOW BOAT
## Overture

OSCAR HAMMERSTEIN 2nd — JEROME KERN

Moderato con forza



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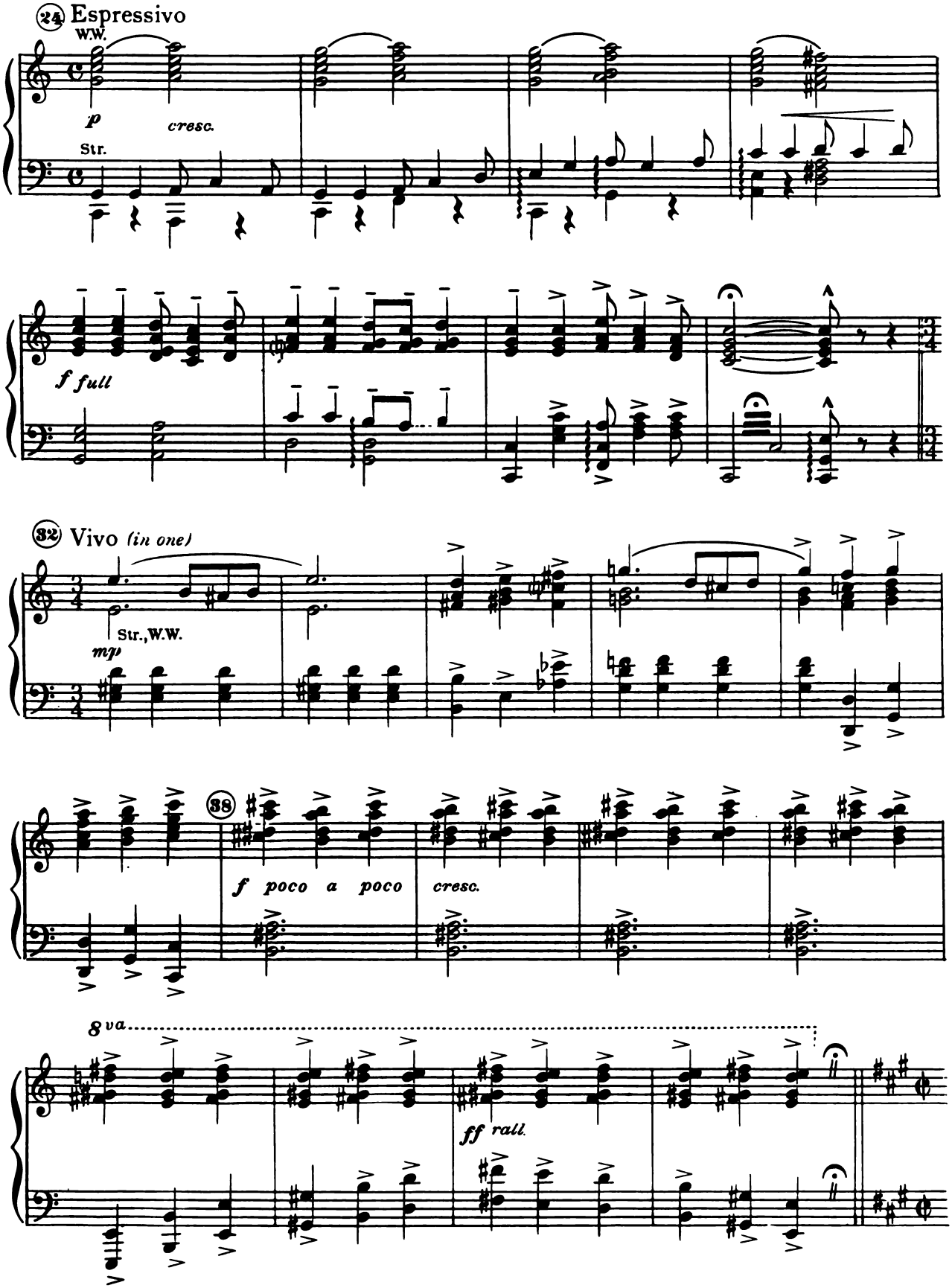
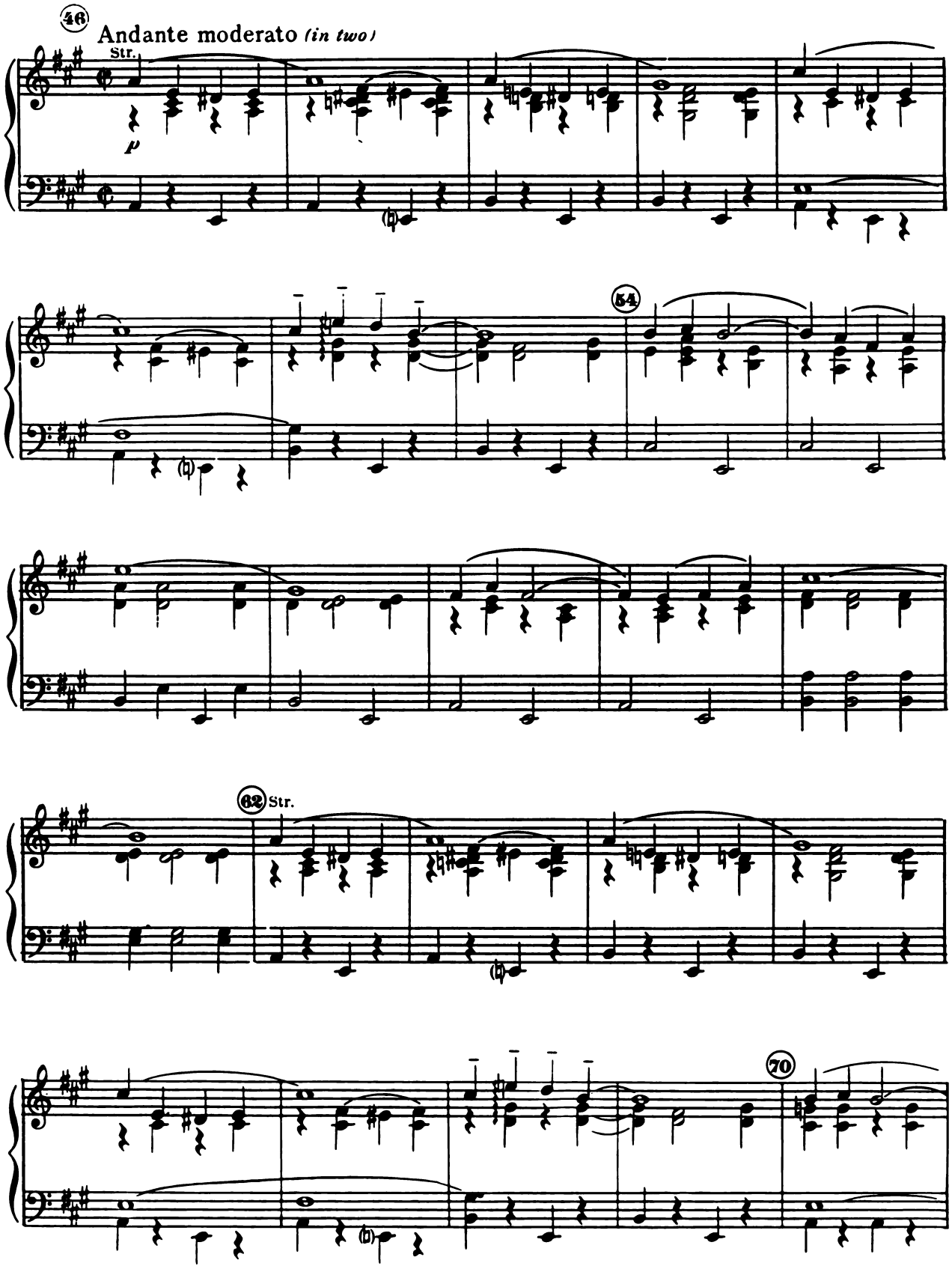
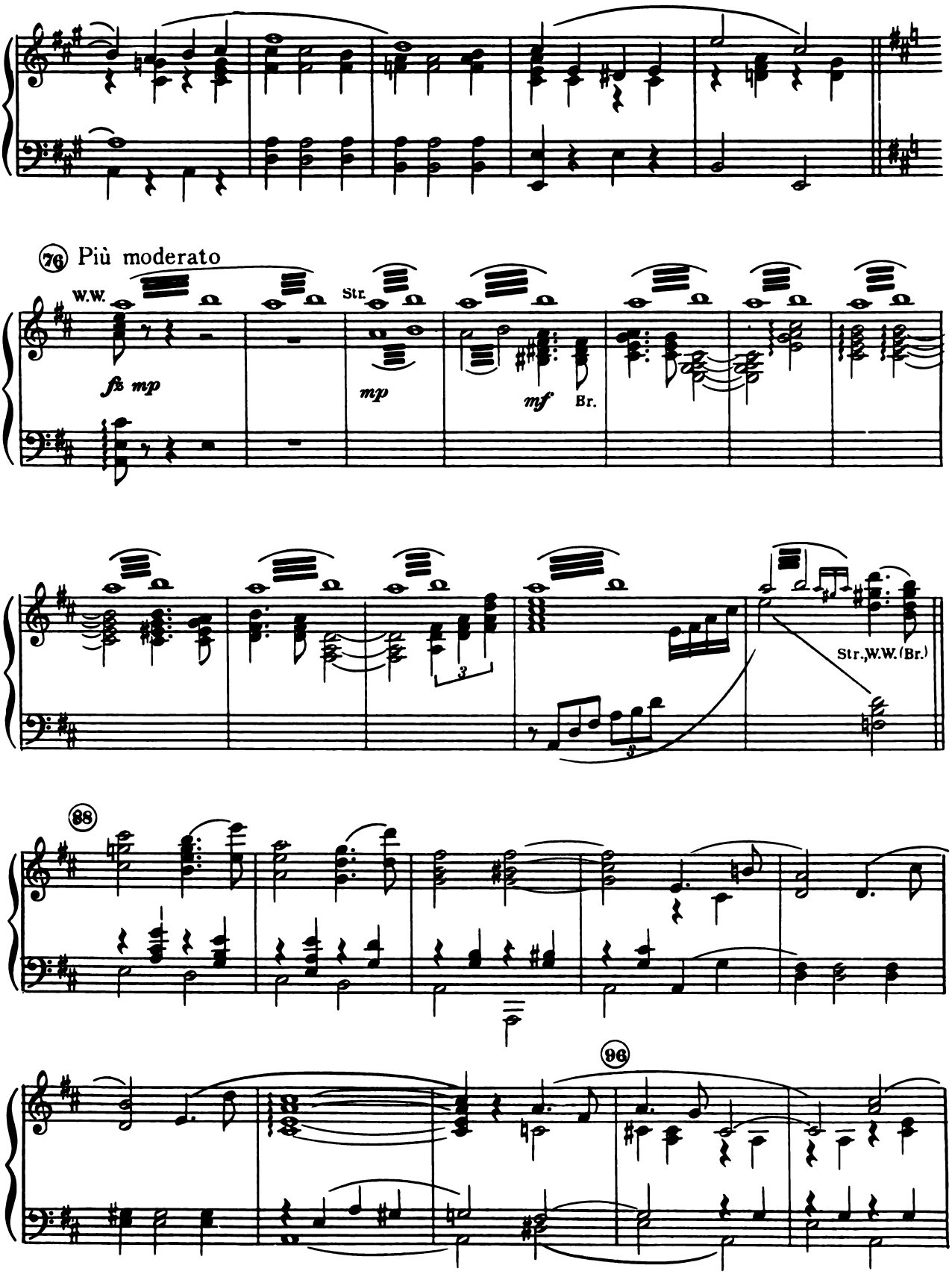
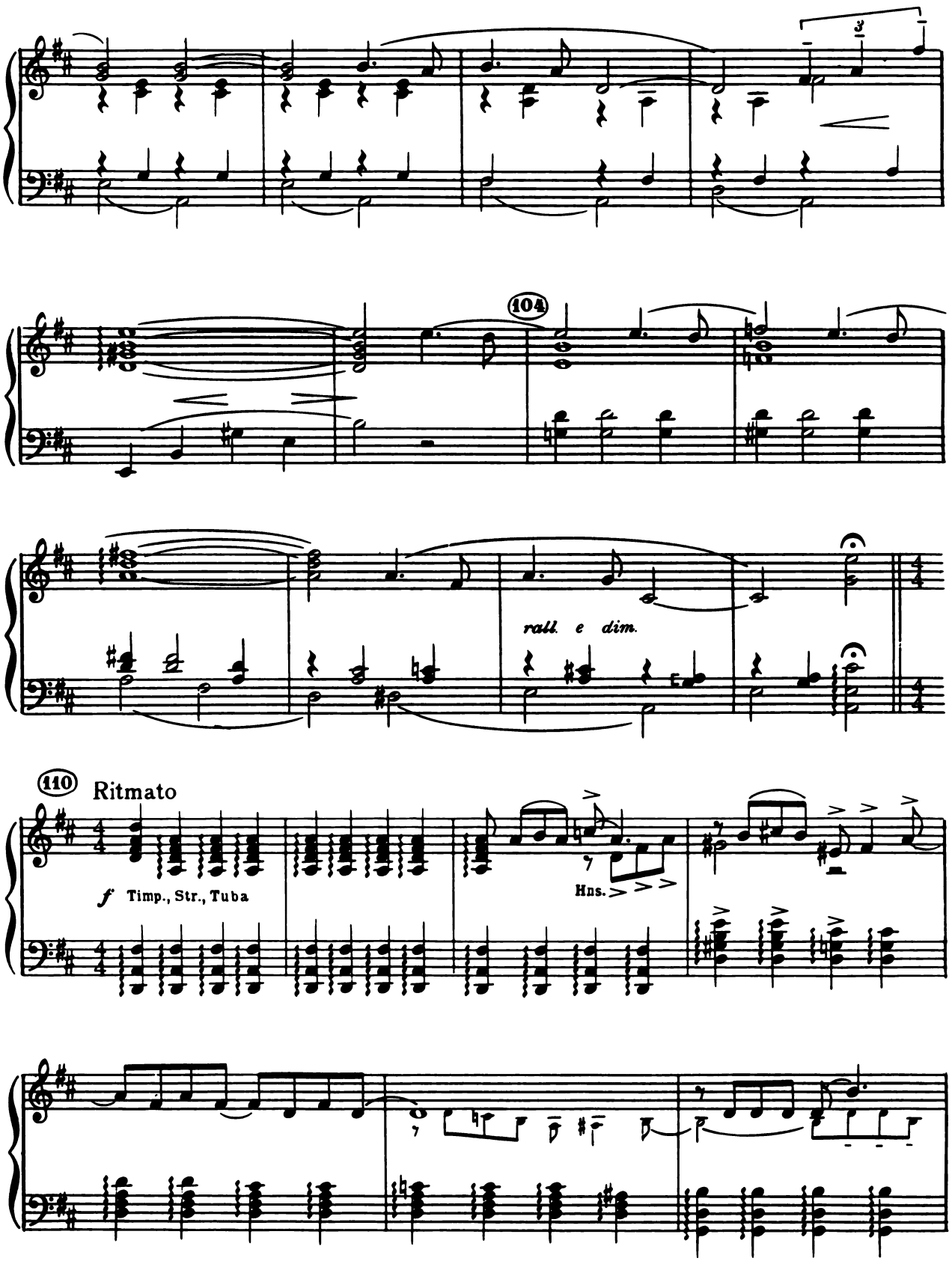
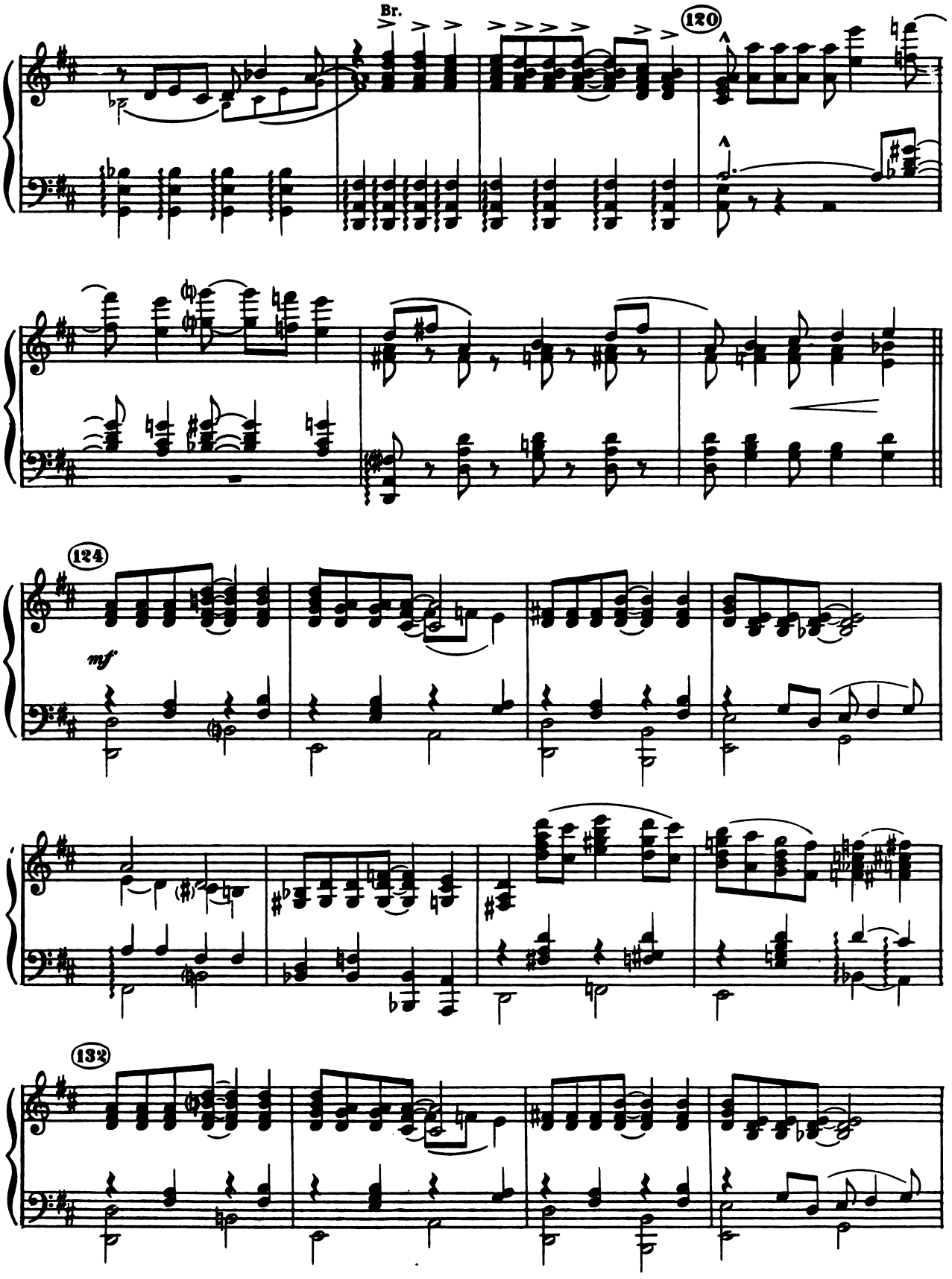
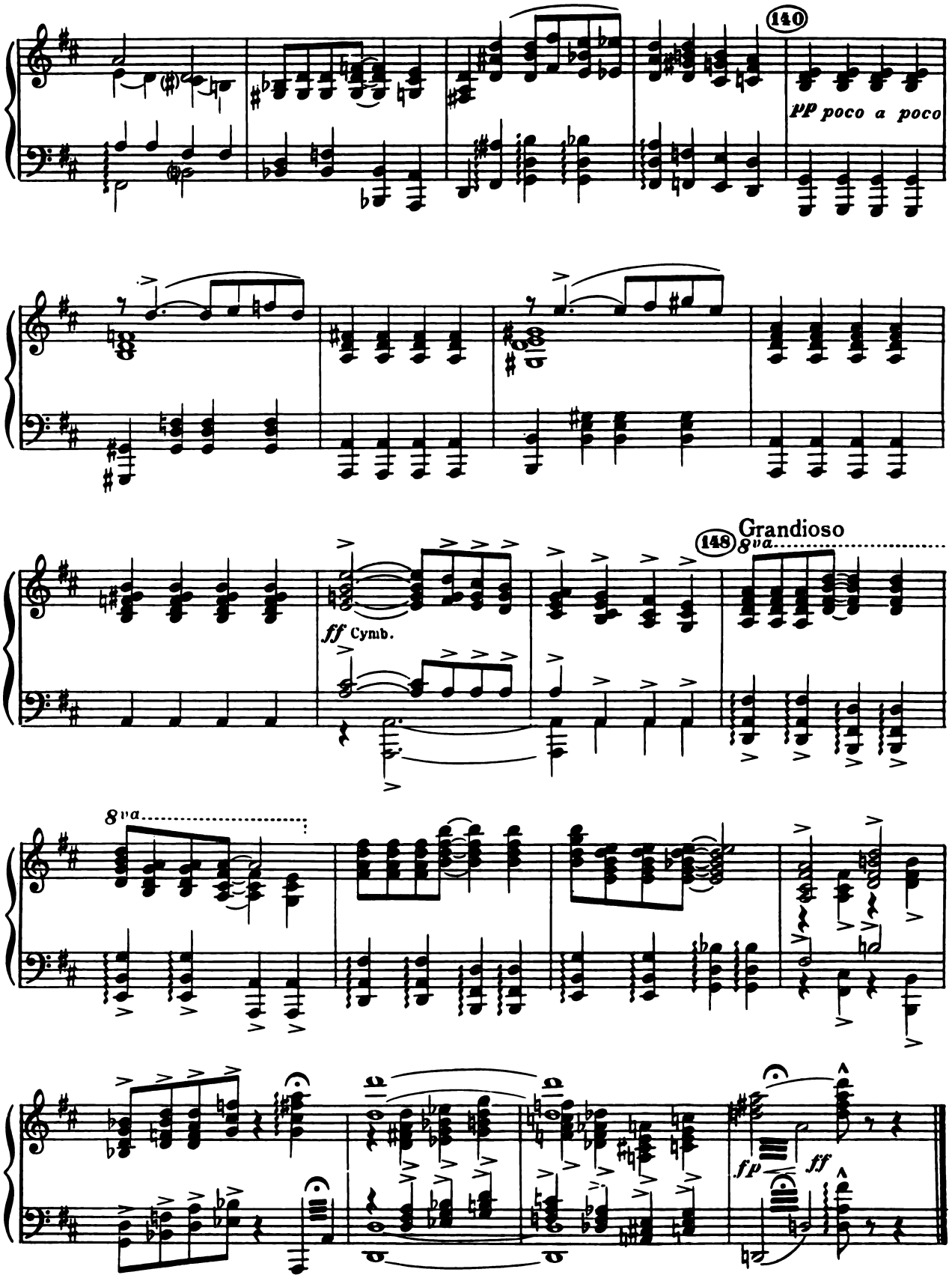

24 Espressivo
W.W.
p
cresc.
Str.
f full
32 Vivo (in one)
Str., W.W.
mp
38
f poco a poco
cresc.
8va
ff rall.


46
Andante moderato (in two)
Str.
p
54
62
Str.
70


76 Più moderato
W.W.
Str.
fz mp
mp
mf
Br.
Str.,W.W.(Br.)
88
96


104
rall. e dim.
110
Ritmato
f Timp., Str., Tuba
Hns.


Br.
120
124
mf
132


140
pp poco a poco
148
Grandioso
8va
ff Cymb.
8va
fp
ff

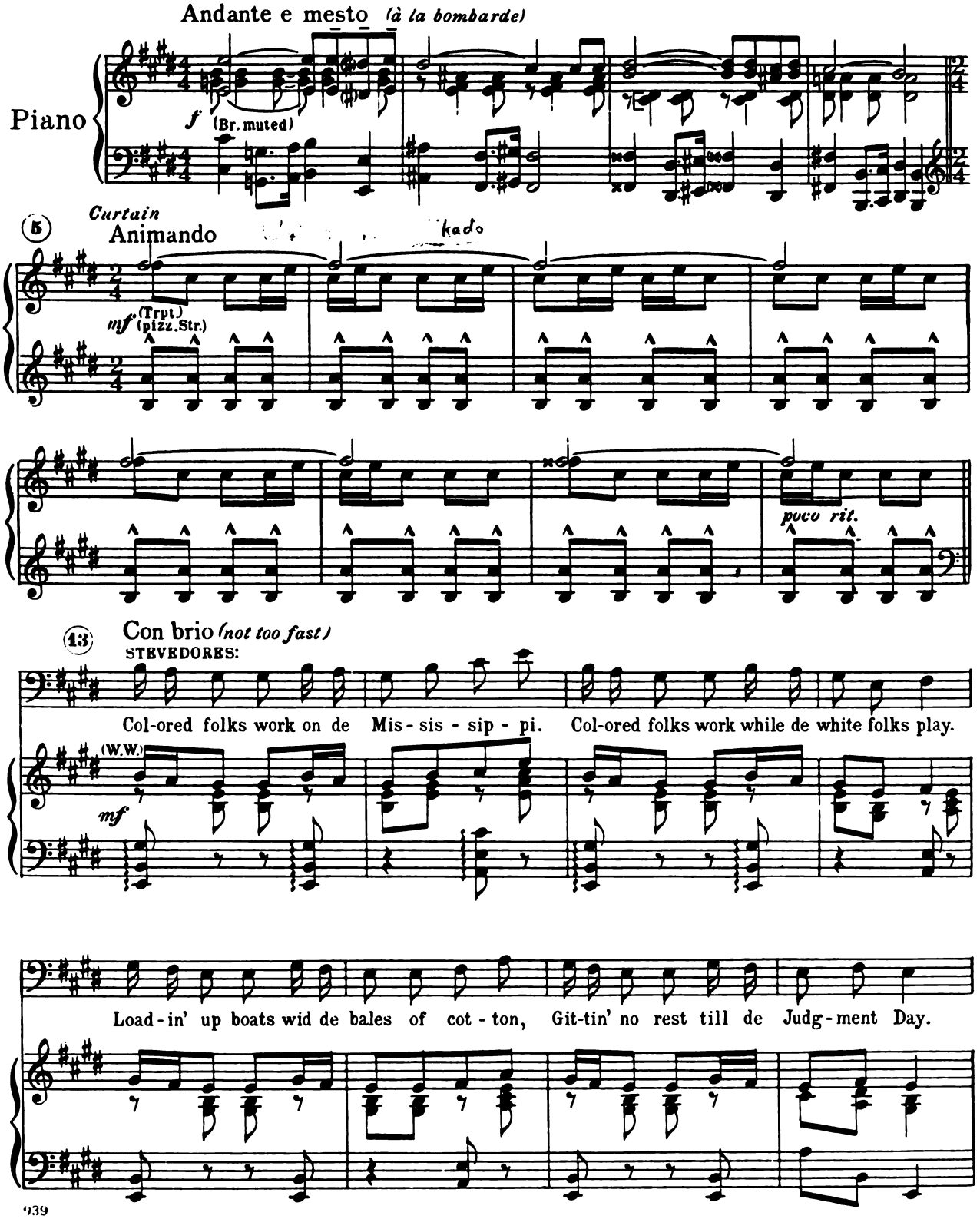
No. 1

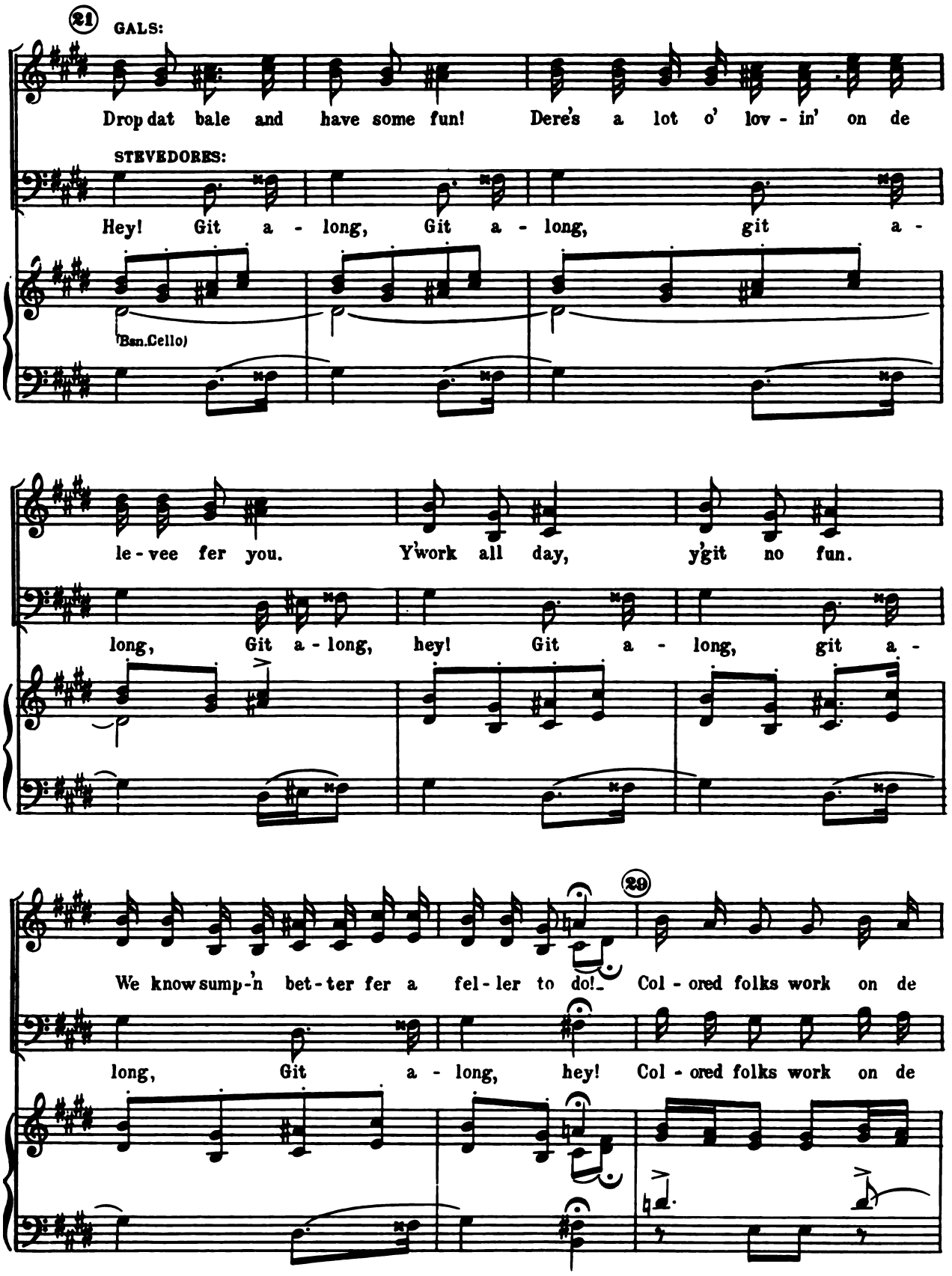
# Opening Act I

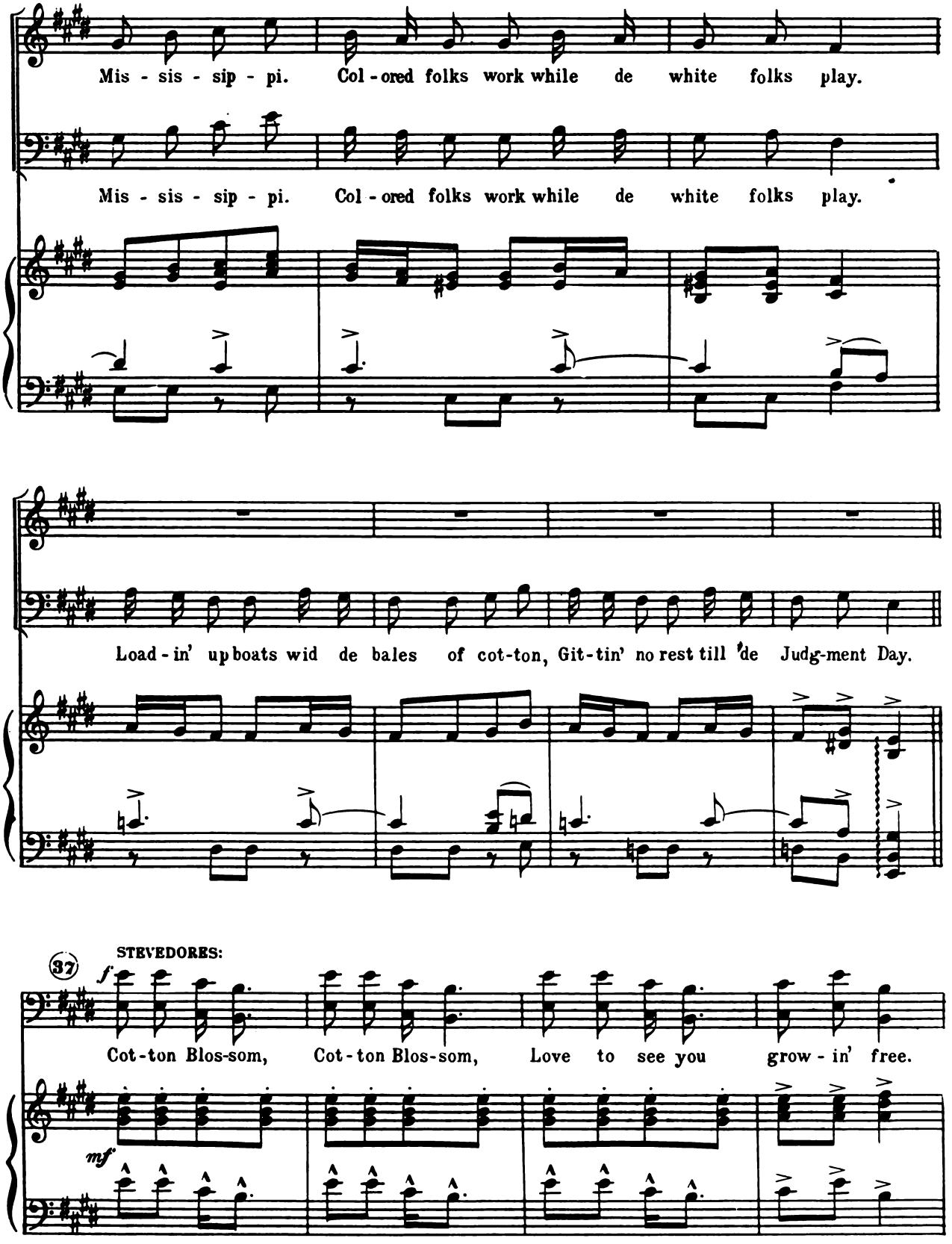
The Levee at Natchez on the Mississippi

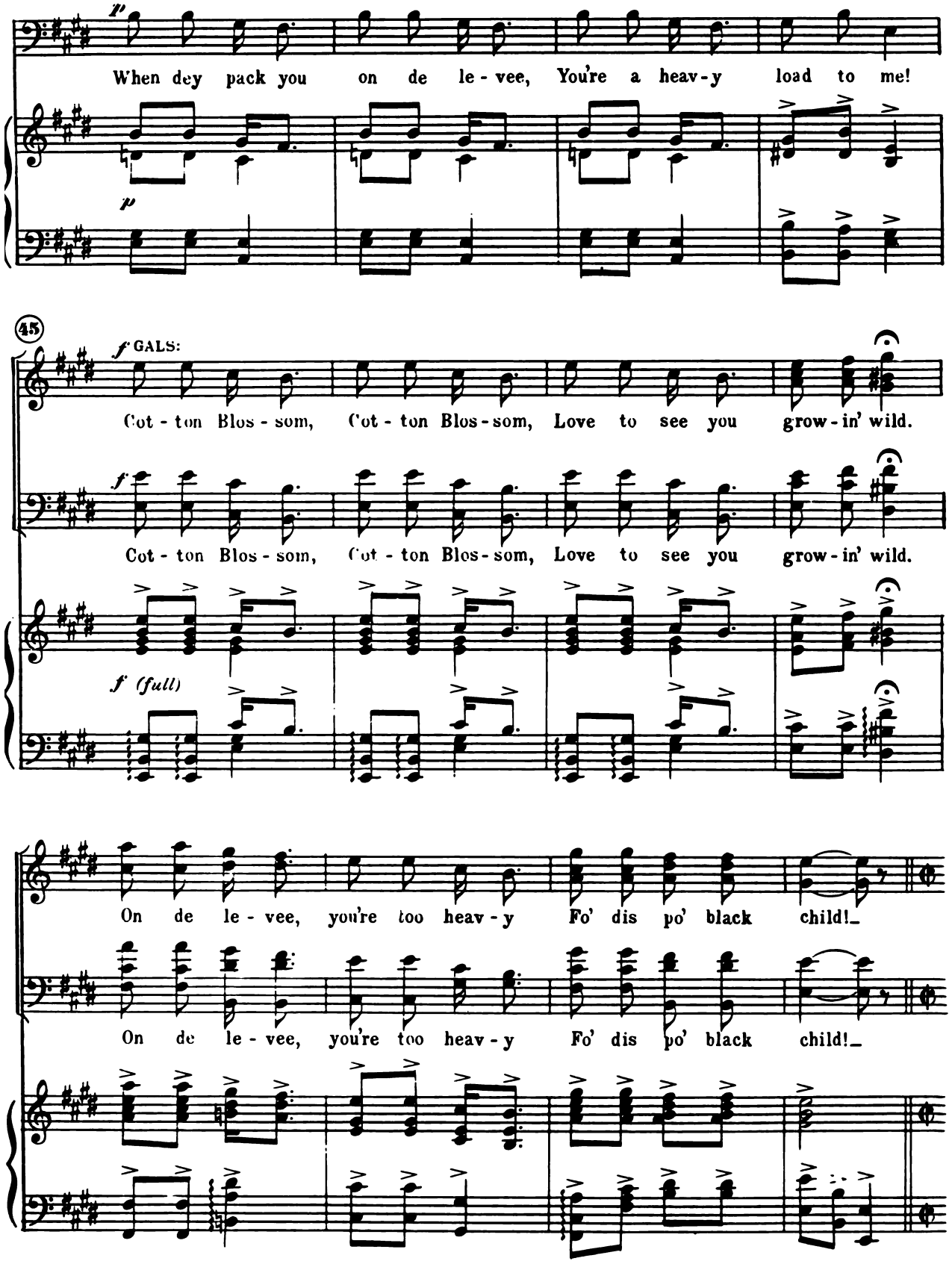
Words by
OSCAR HAMMERSTEIN 2nd

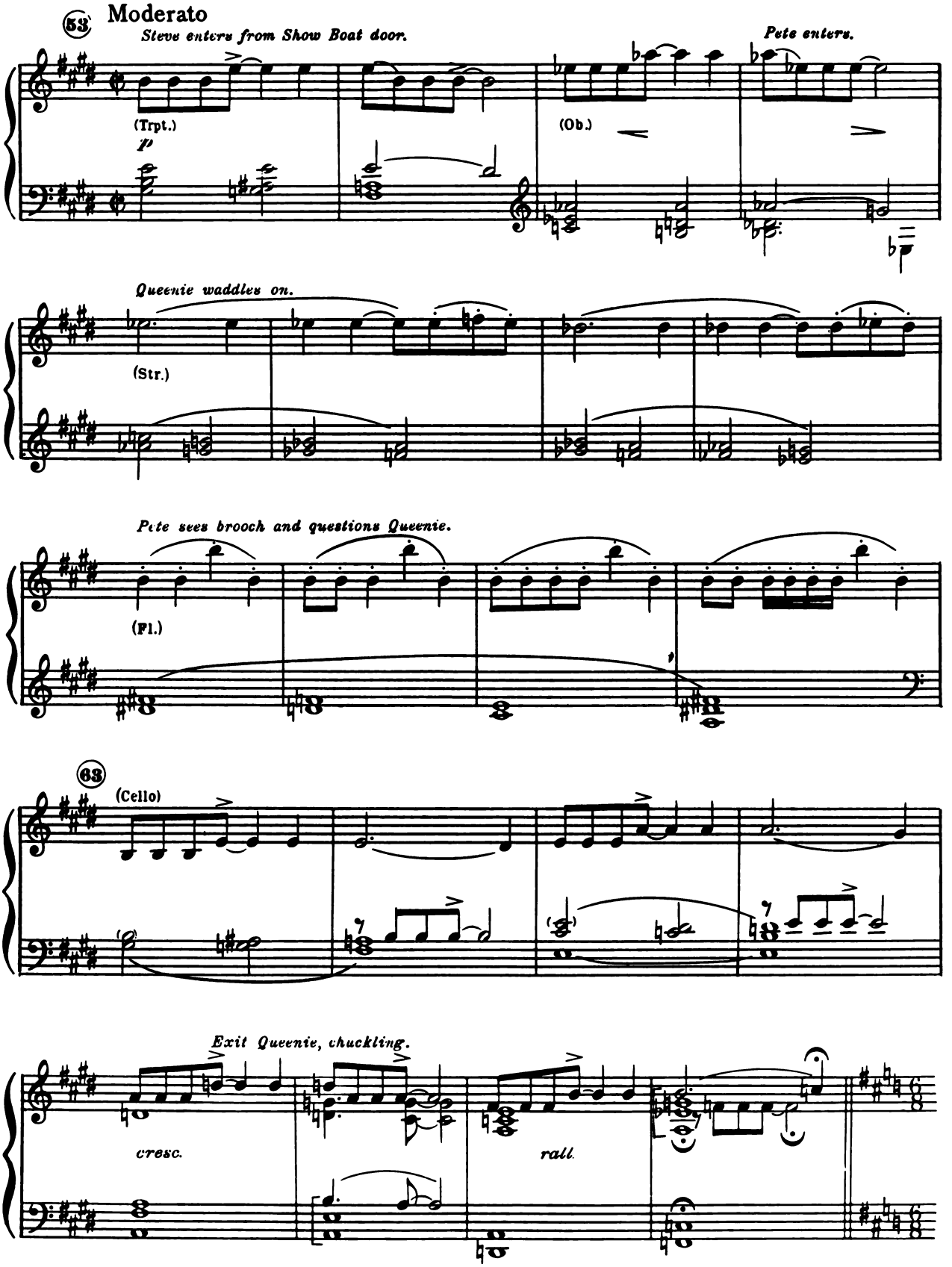
Music by
JEROME KERN




21
GALS:
Drop dat bale and have some fun! Dere's a lot o' lov - in' on de
STEVEDORES:
Hey! Git a - long, Git a - long, git a -
(Bsn.Cello)
le - vee fer you. Y'work all day, y'git no fun.
long, Git a - long, hey! Git a - long, git a -
29
We know sump-'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


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' up boats wid de bales of cot-ton, Git-tin' no rest till de Judg-ment Day.
37
STEVEDORES:
f
Cot - ton Blos-som, Cot - ton Blos-som, Love to see you grow - in' free.
mf


When dey pack you on de le - vee, You're a heav - y load to me!
45
GALS:
Cot - ton Blos - som, Cot - ton Blos - som, Love to see you grow - in' wild.
Cot - ton Blos - som, Cot - ton Blos - som, Love to see you grow - in' wild.
(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!


53
Moderato
Steve enters from Show Boat door.
Pete enters.
(Trpt.)
p
(Ob.)
Queenie waddles on.
(Str.)
Pete sees brooch and questions Queenie.
(Fl.)
63
(Cello)
Exit Queenie, chuckling.
cresc.
rall.

Capriccioso

73 *Enter a group of "mincing misses"*

(Fl.) *p*

(Vlns.)

(Bsn.)

81

*stacc.*

(Vlns.)

89 Vigoroso

*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! —

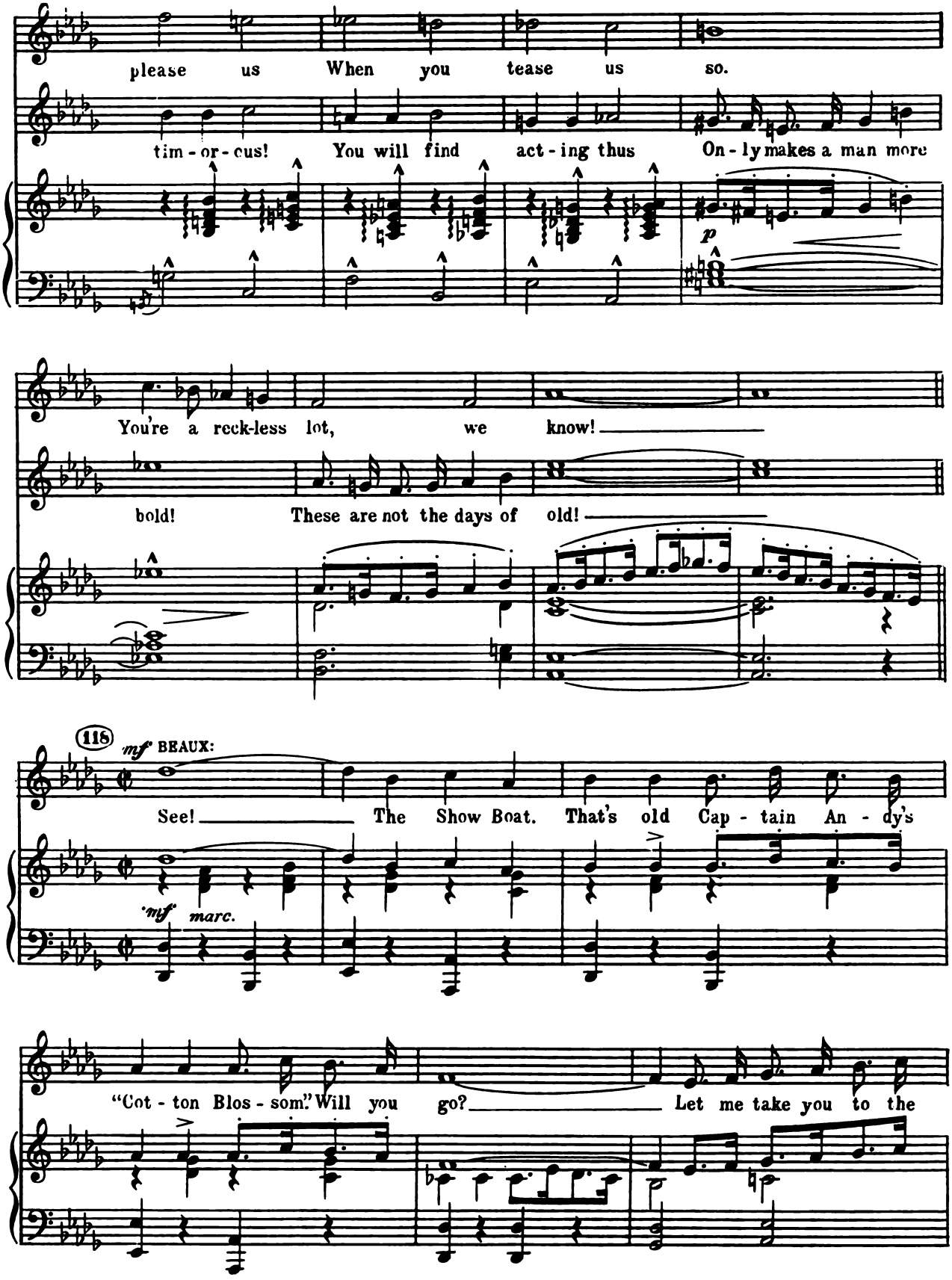
bow.

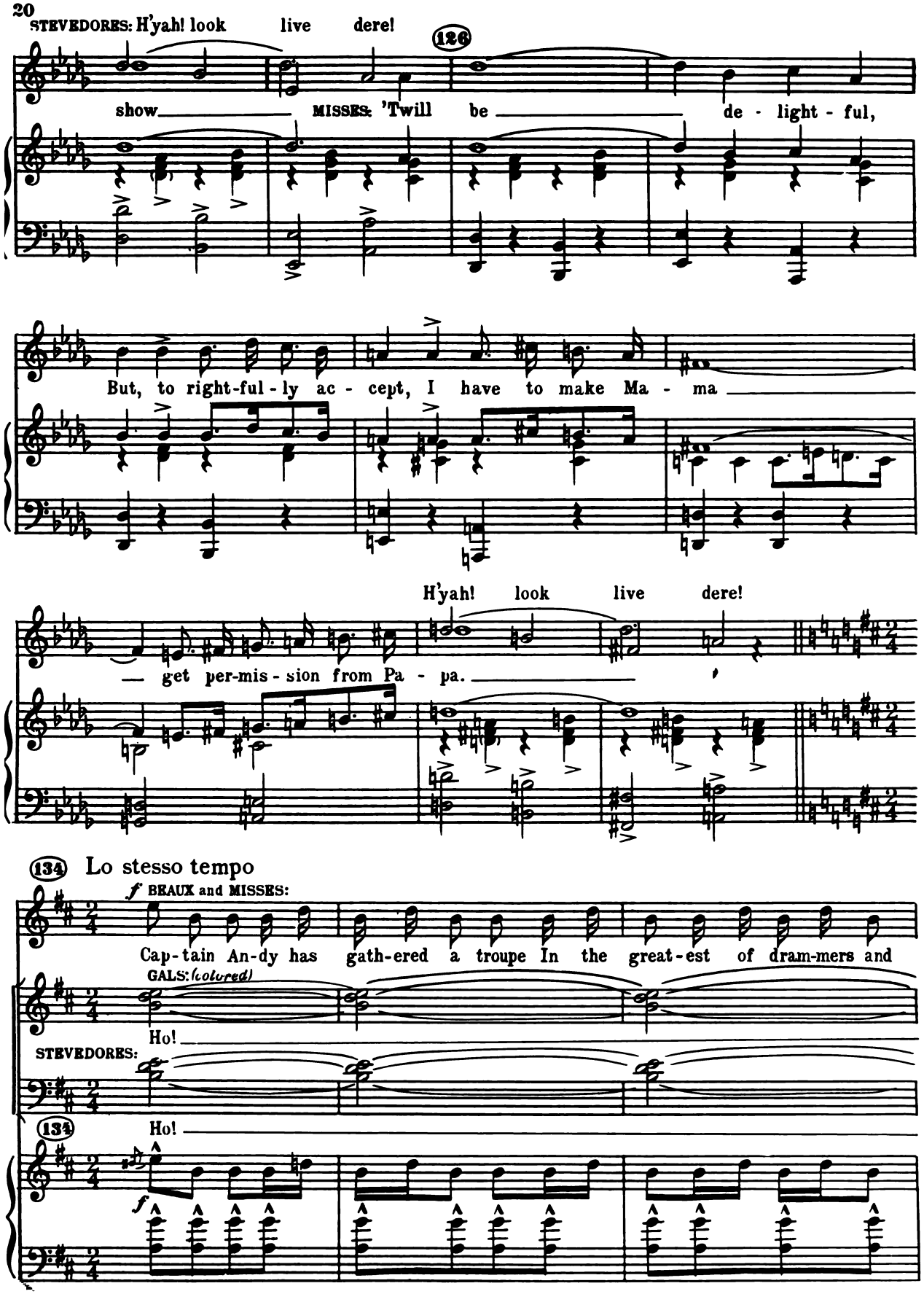
*(to Beaux)* 109

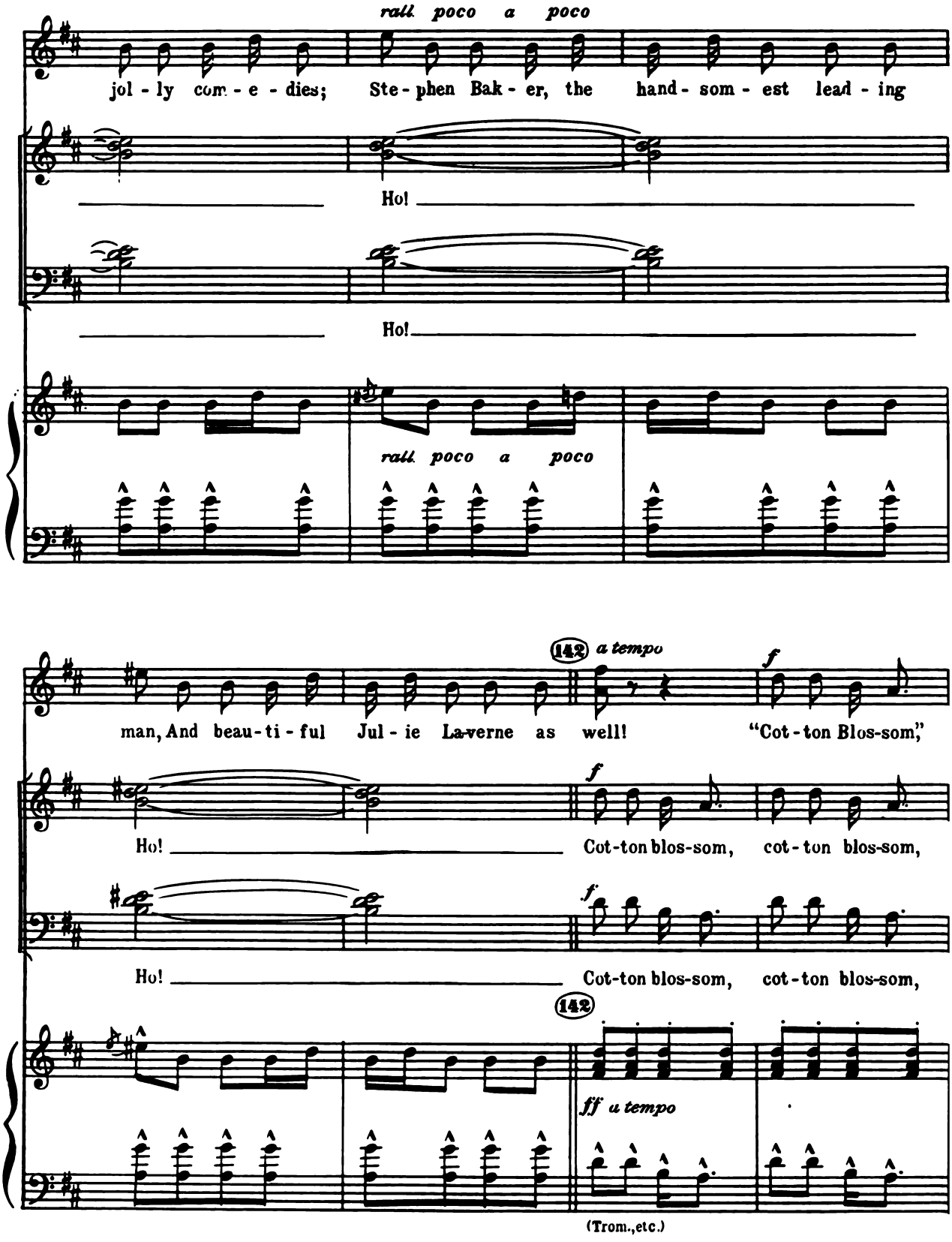
— They're so flir - ta - tious! — You naugh-ty fel-lows seem to think you

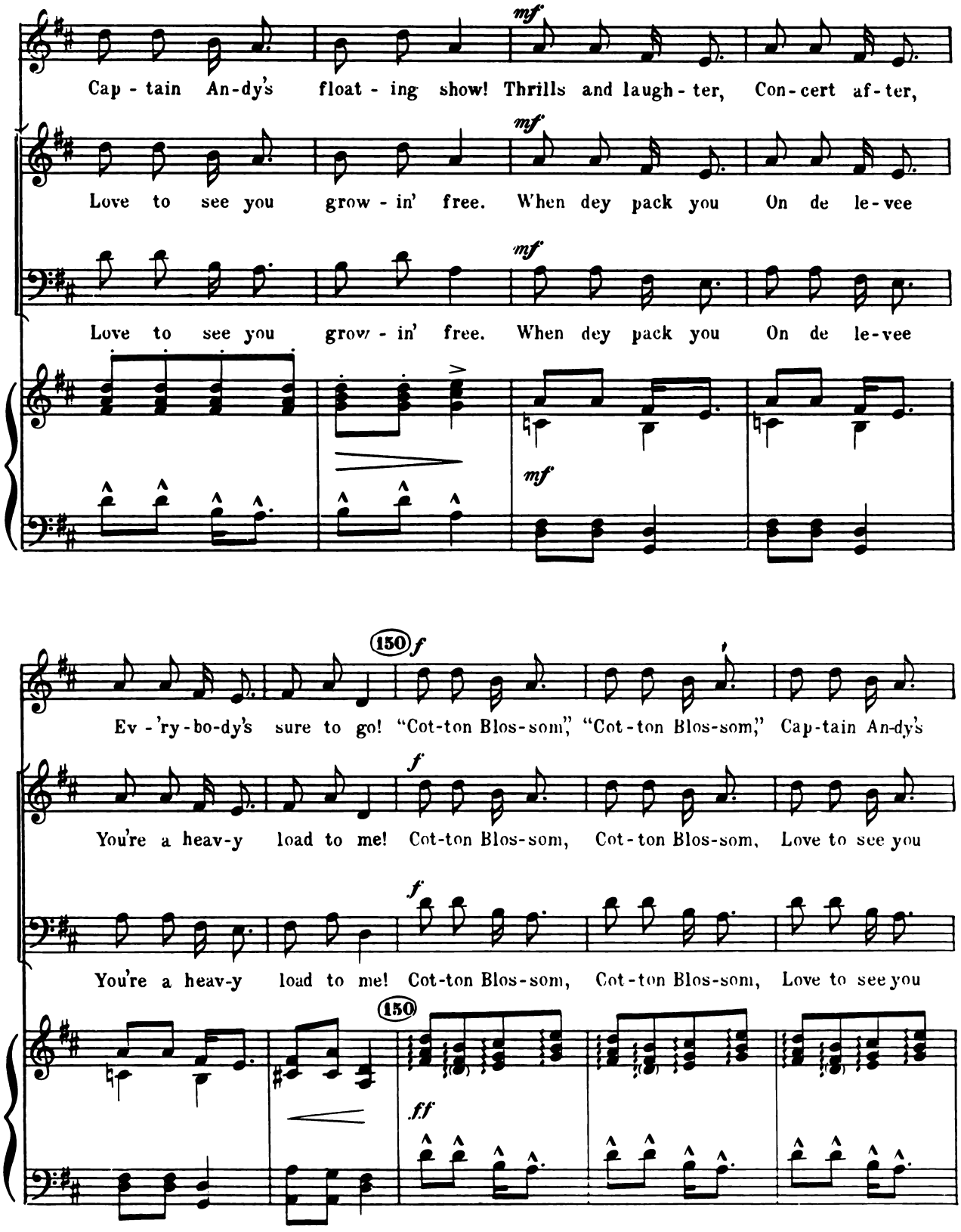
BEAUX:

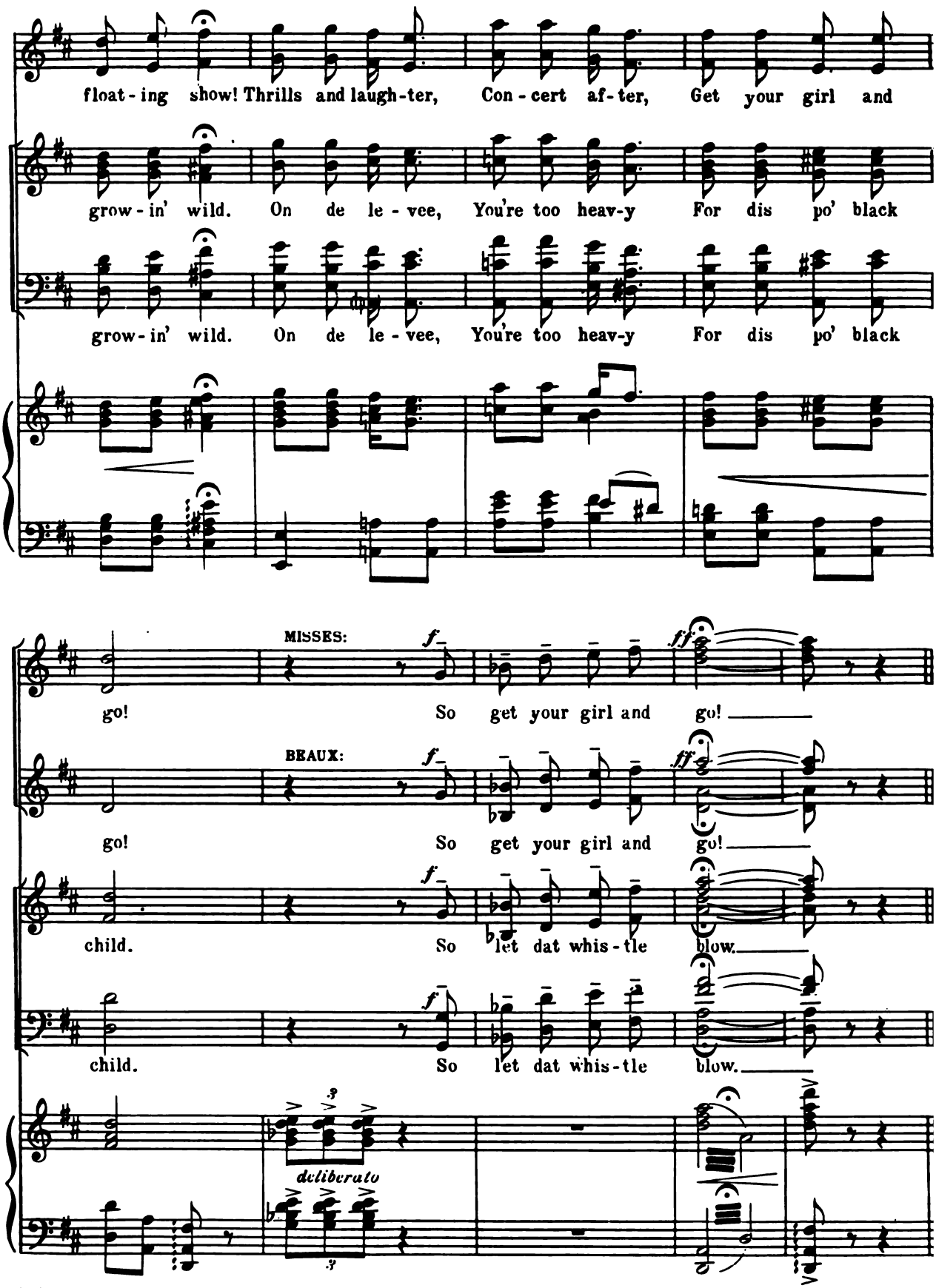
Lit-tle wo-men don't be


please us When you tease us so.
tim - or - ous! You will find act - ing thus On - ly makes a man more
p
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 Blos - som." Will you go? Let me take you to the


STEVEDORES: H'yah! look live dere!
126
show
MISSES: '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:
134
Ho!
f


rall. poco a poco
jol - ly com - e - dies; Ste - phen Bak - er, the hand - som - est lead - ing
Ho!
Ho!
rall. poco a poco
142
a tempo
f
man, And beau - ti - ful Jul - ie La-verne as well! "Cot - ton Blos-som,"
f
Ho! Cot-ton blos-som, cot - ton blos-som,
f
Ho! Cot-ton blos-som, cot - ton blos-som,
142
ff a tempo
(Trom.,etc.)


mf
Cap - tain An-dy's float - ing show! Thrills and laugh - ter, Con - cert af - ter,
mf
Love to see you grow - in' free. When dey pack you On de le - vee
mf
Love to see you grow - in' free. When dey pack you On de le - vee
mf
150
f
Ev - 'ry - bo-dy's sure to go! "Cot-ton Blos-som," "Cot - ton Blos-som," Cap-tain An-dy's
f
You're a heav-y load to me! Cot-ton Blos-som, Cot - ton Blos-som, Love to see you
f
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
MISSES:
f
ff
go! So get your girl and go!
BEAUX:
f
ff
go! So get your girl and go!
f
child. So let dat whis - tle blow.
f
child. So let dat whis - tle blow.
deliberato

Fast

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

162

*mf*

*p*

170

Adagio pesante-falteringly

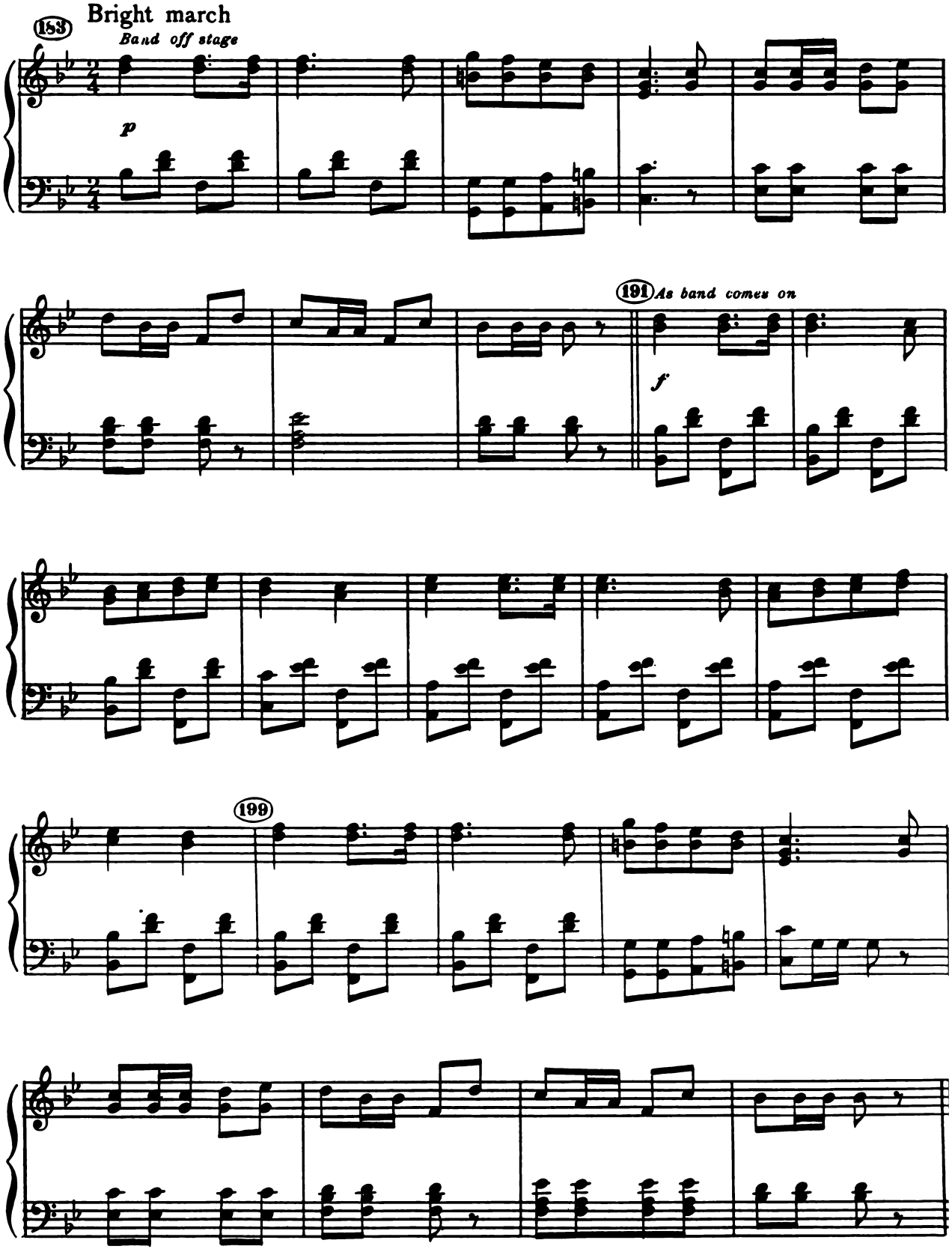
*Piano off stage*

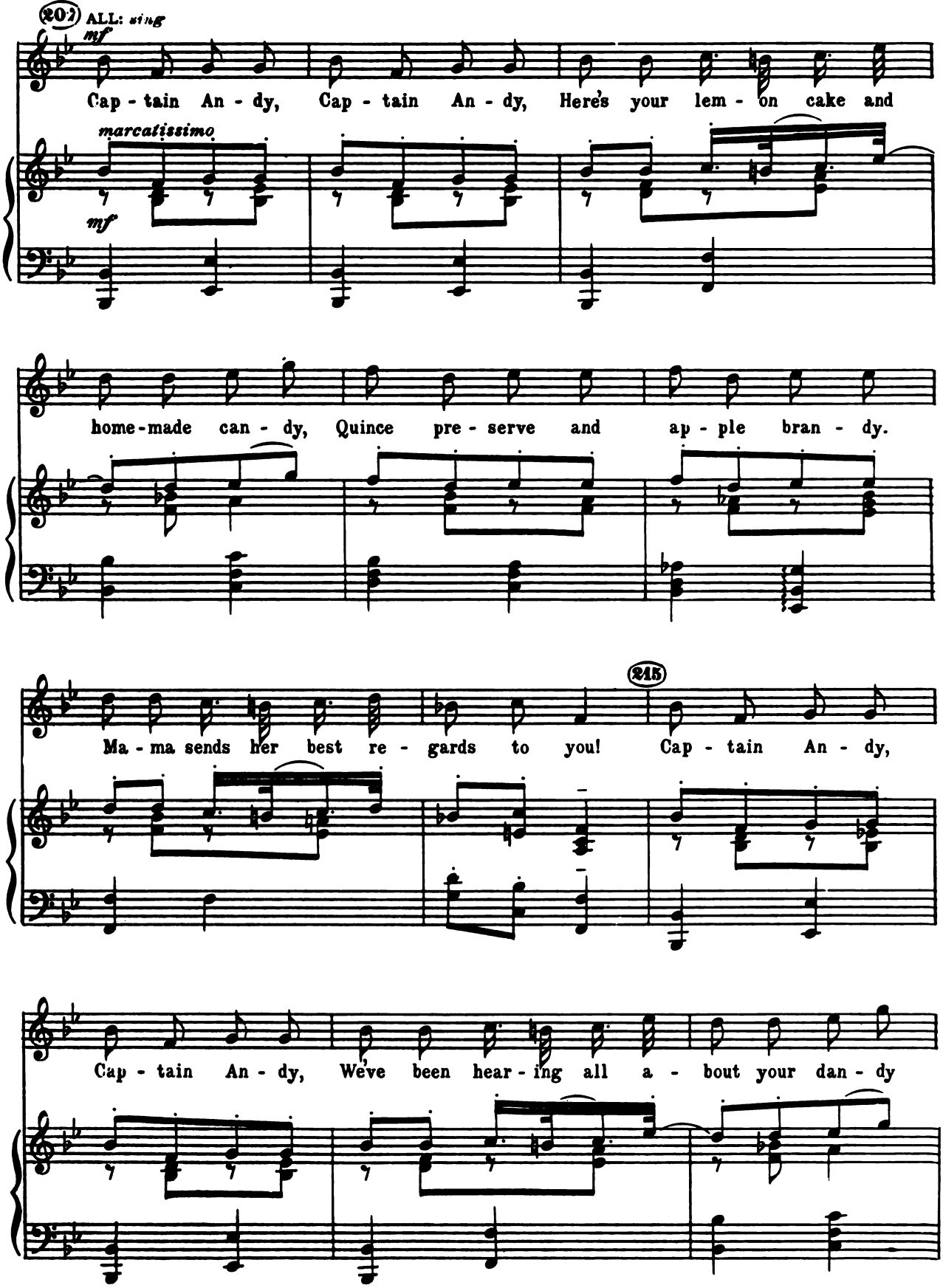
*mf*

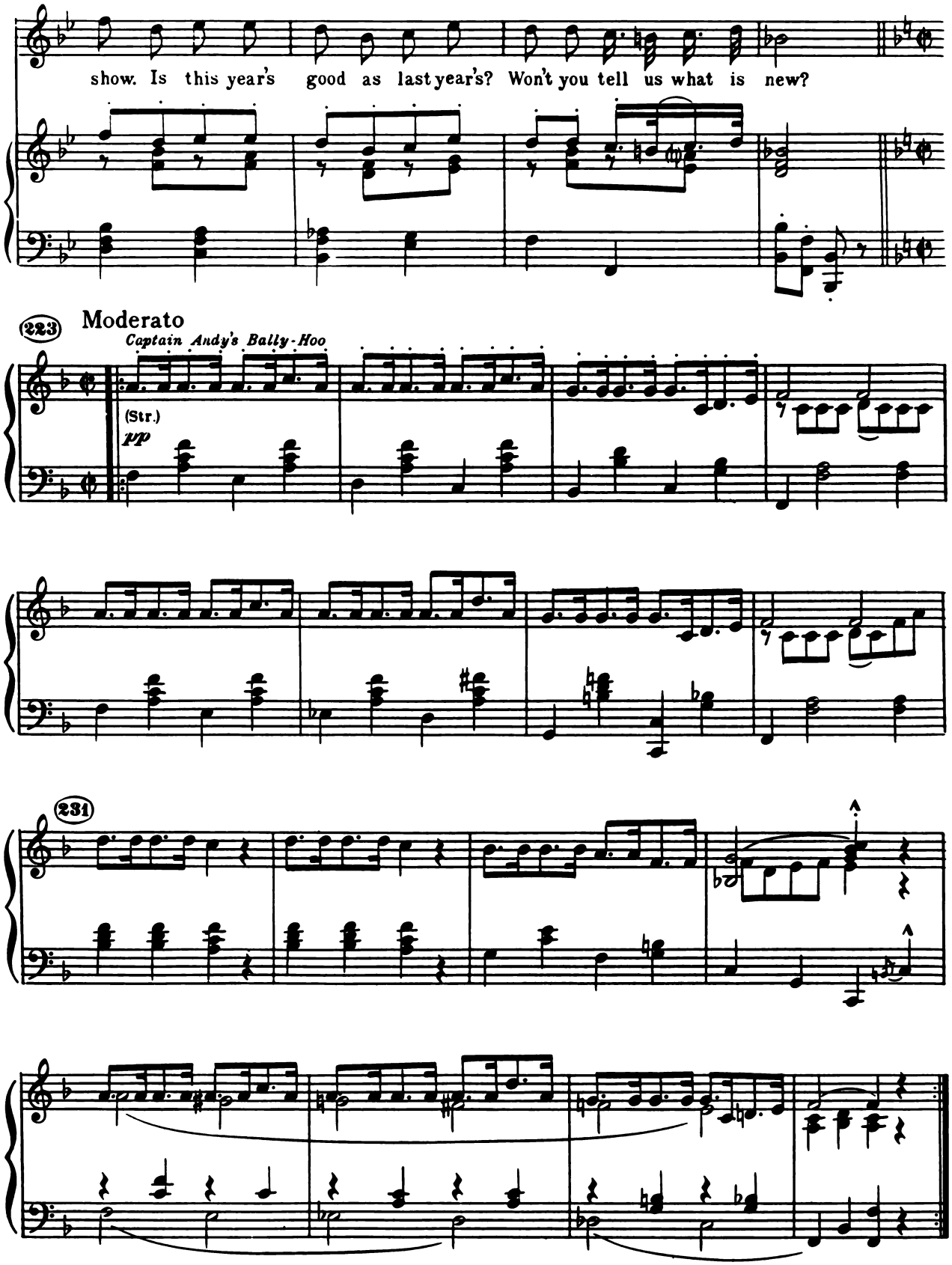
1.

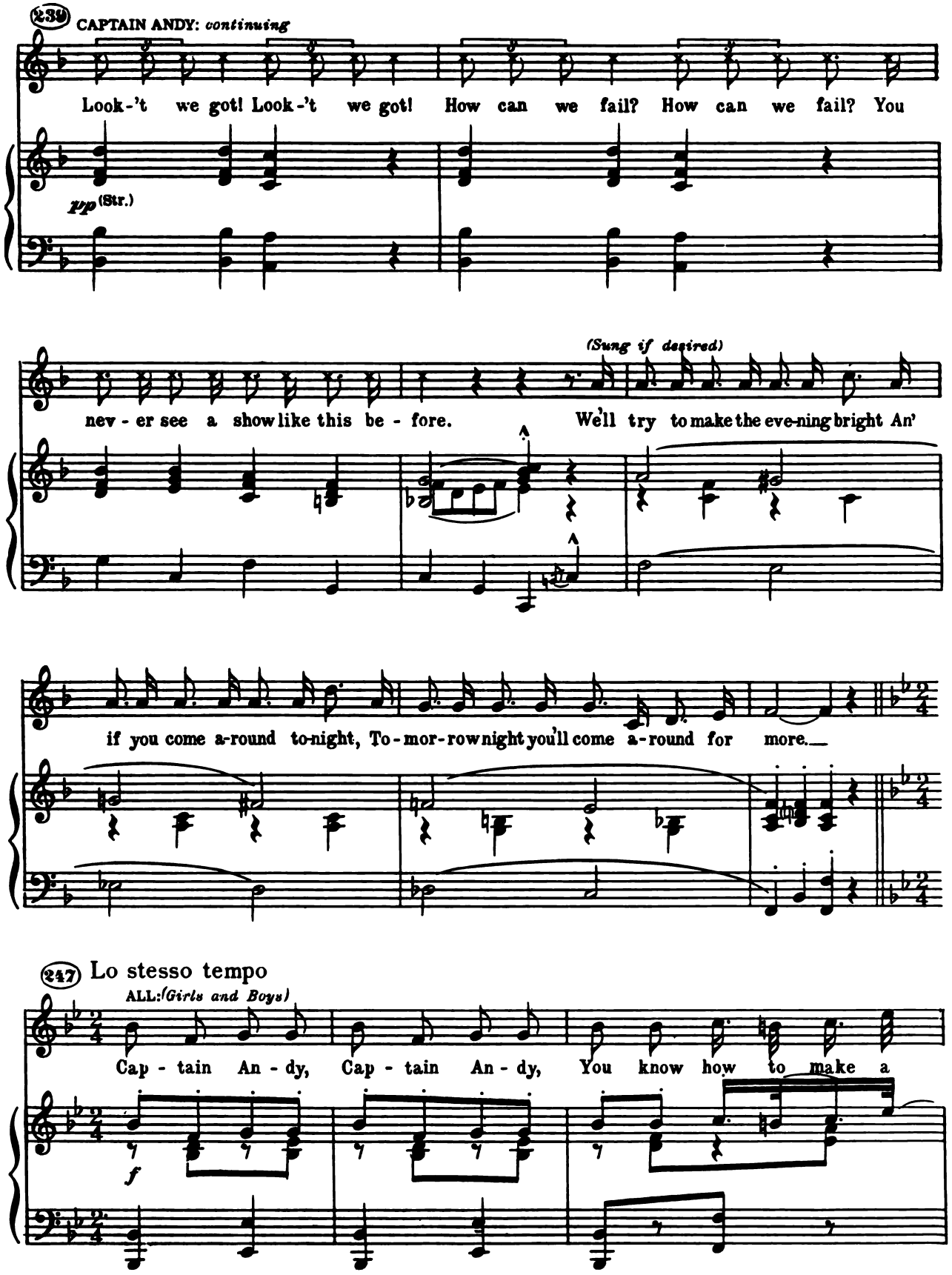
2.

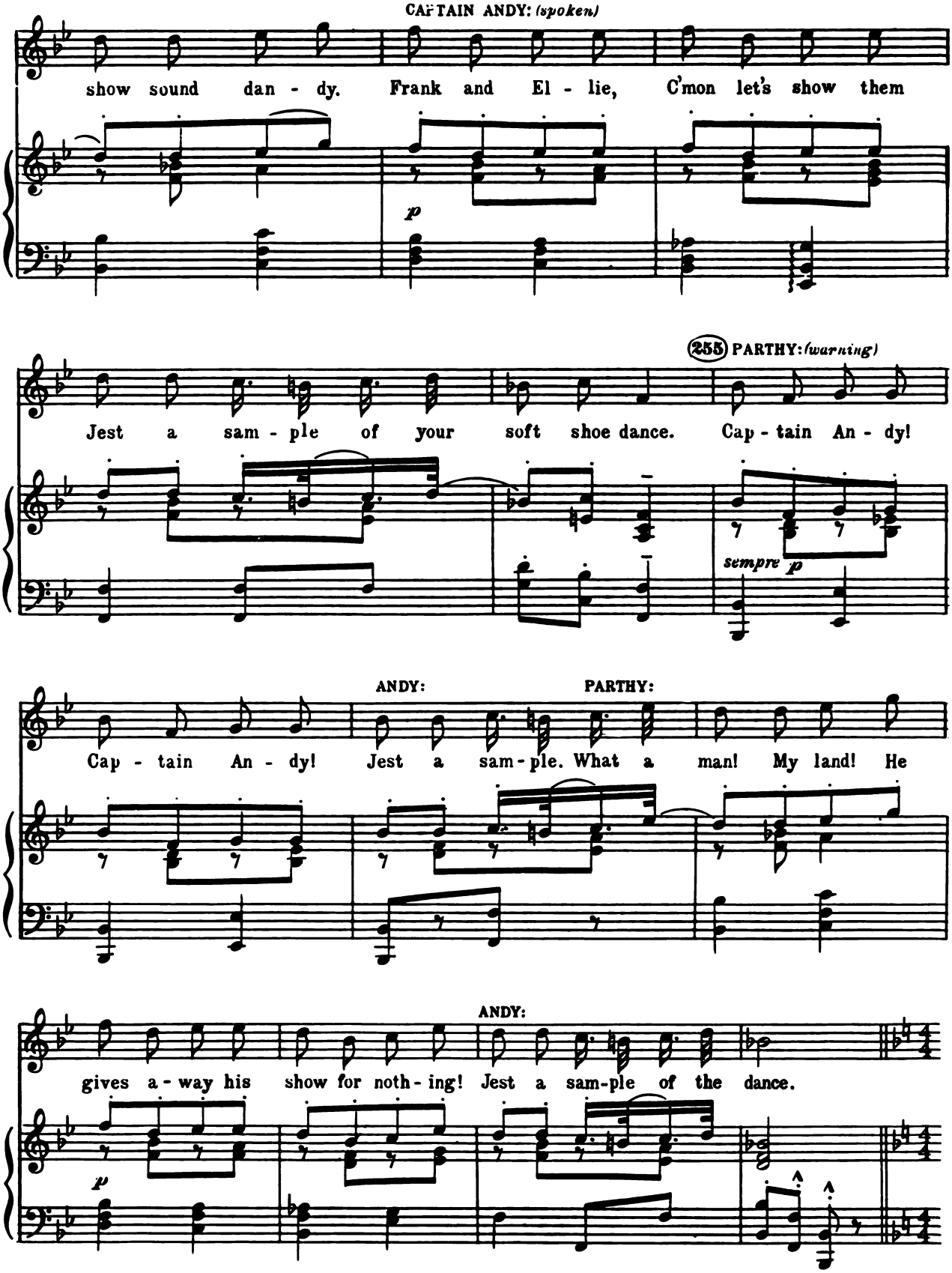
*Orchestra joins piano*

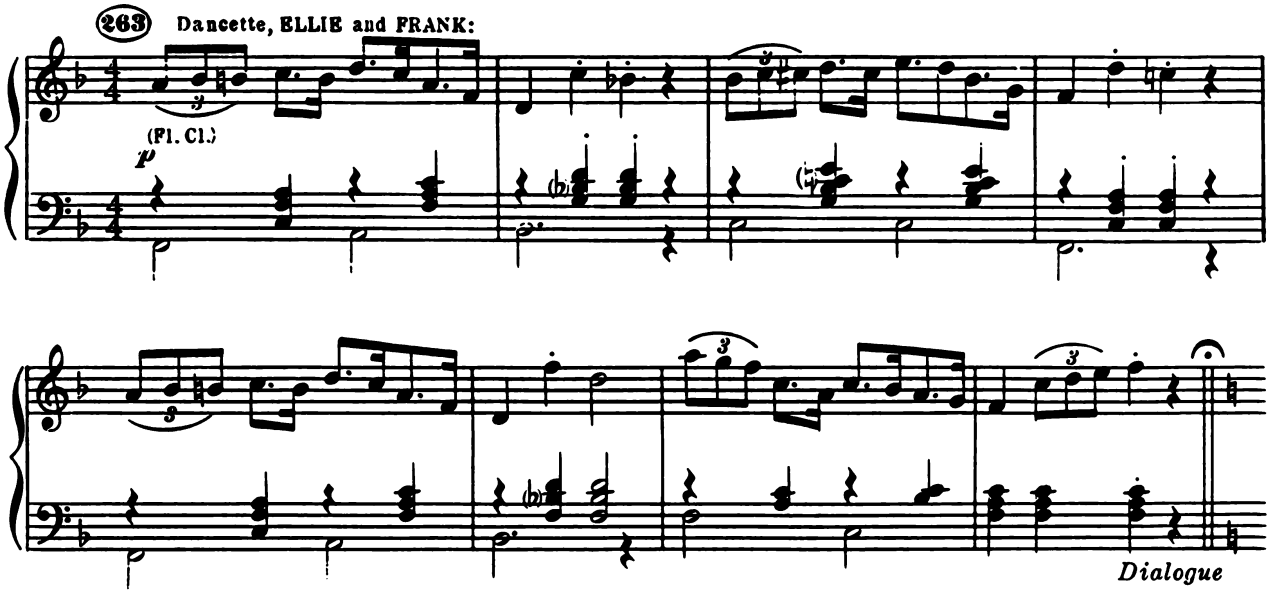

183
Bright march
Band off stage
p
191
As band comes on
f
199

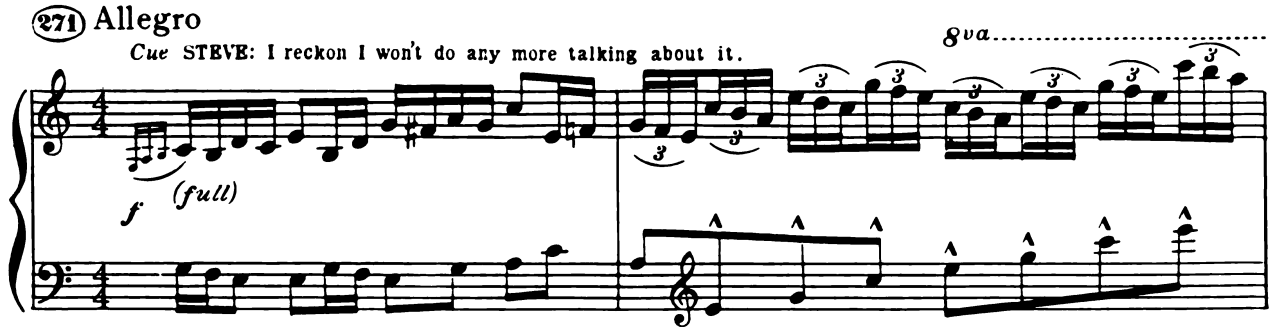

202
ALL: sing
mf
Cap - tain An - dy, Cap - tain An - dy, Here's your lem - on cake and
marcatissimo
mf
home-made can - dy, Quince pre - serve and ap - ple bran - dy.
215
Ma - ma sends her best re - gards to you! Cap - tain An - dy,
Cap - tain An - dy, We've been hear - ing all a - bout your dan - dy

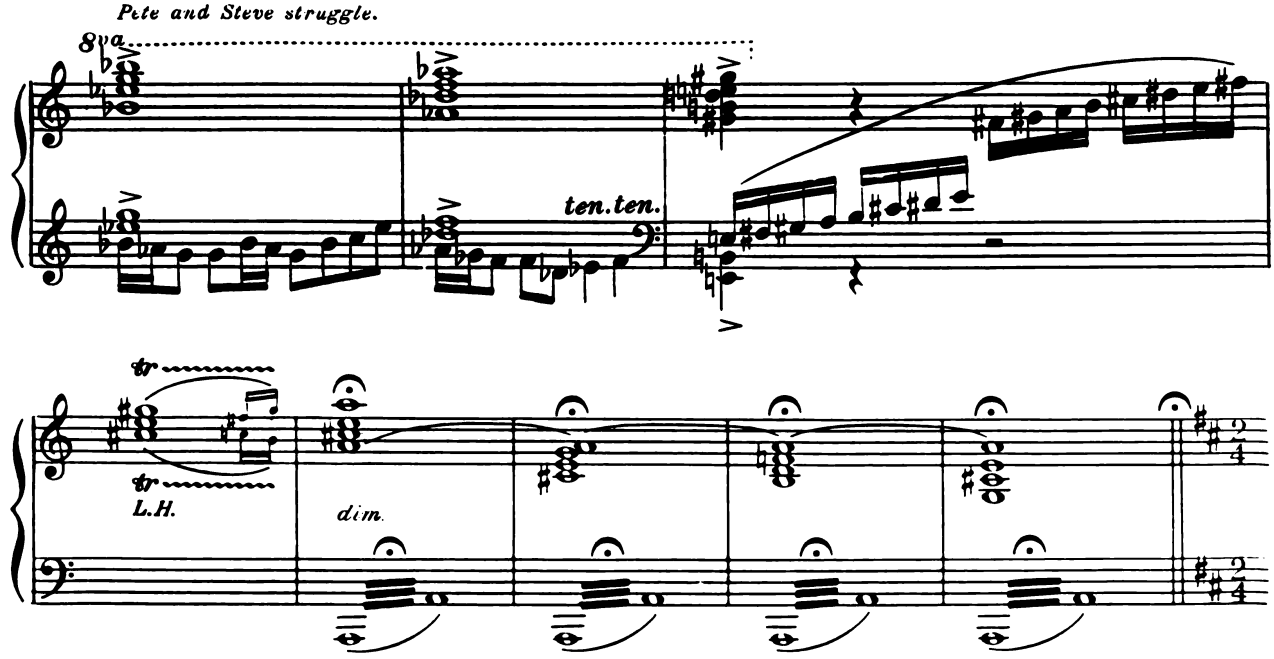

show. Is this year's good as last year's? Won't you tell us what is new?
223
Moderato
Captain Andy's Bally-Hoo
(Str.)
pp
231

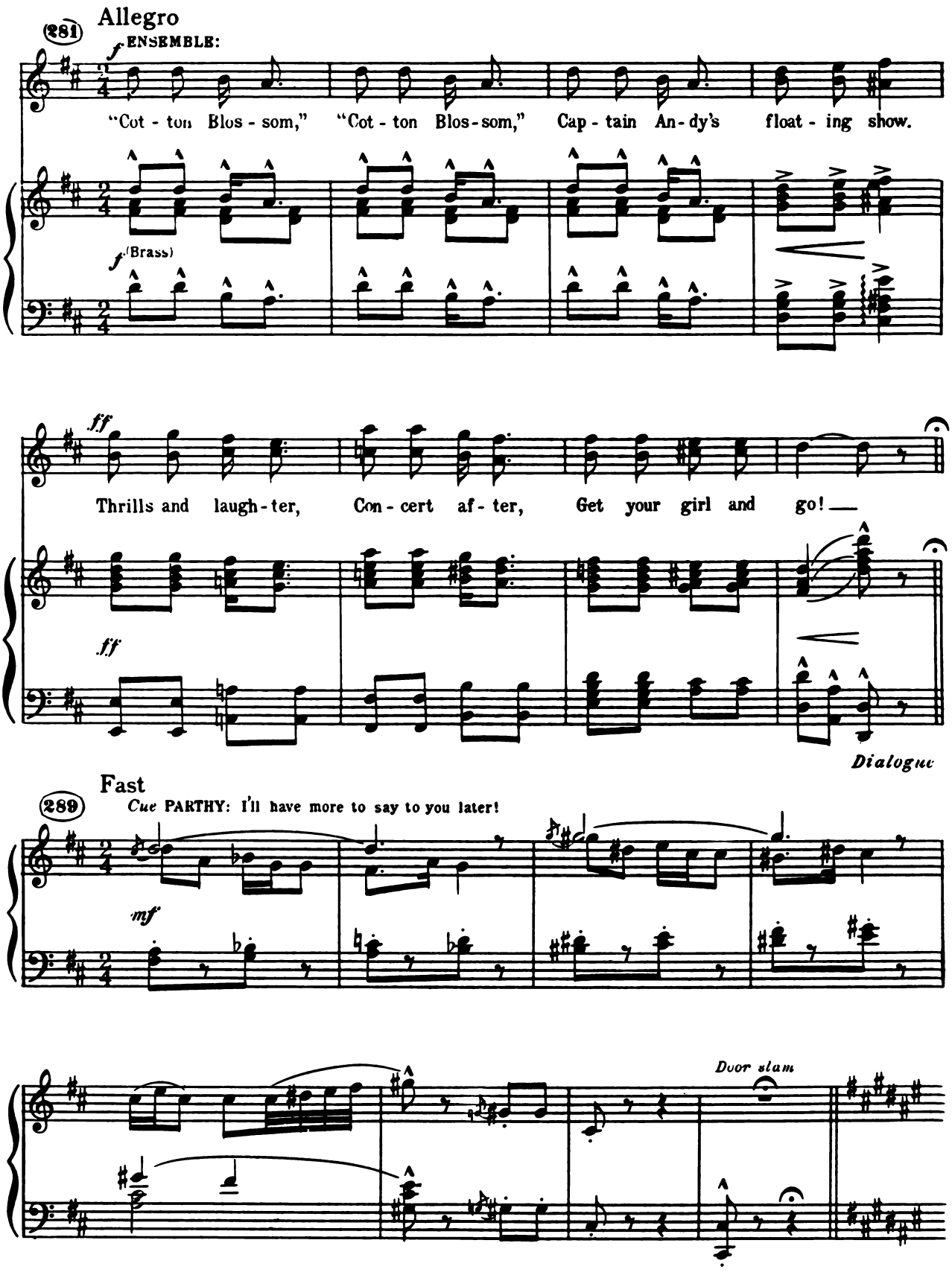

239
CAPTAIN ANDY: continuing
Look-'t we got! Look-'t we got! How can we fail? How can we fail? You
pp (Str.)
(Sung if desired)
nev - er see a show like this be - fore. We'll try to make the eve-ning bright An'
if you come a-round to-night, To-mor-row night you'll come a-round for more.
247 Lo stesso 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
p
255 PARTHY: (warning)
Jest a sam - ple of your soft shoe dance. Cap - tain An - dy!
sempre p
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.
p


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.
tr
tr
L.H.
dim.


Allegro
281
f 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.)

*p*

*Andy's exit.*

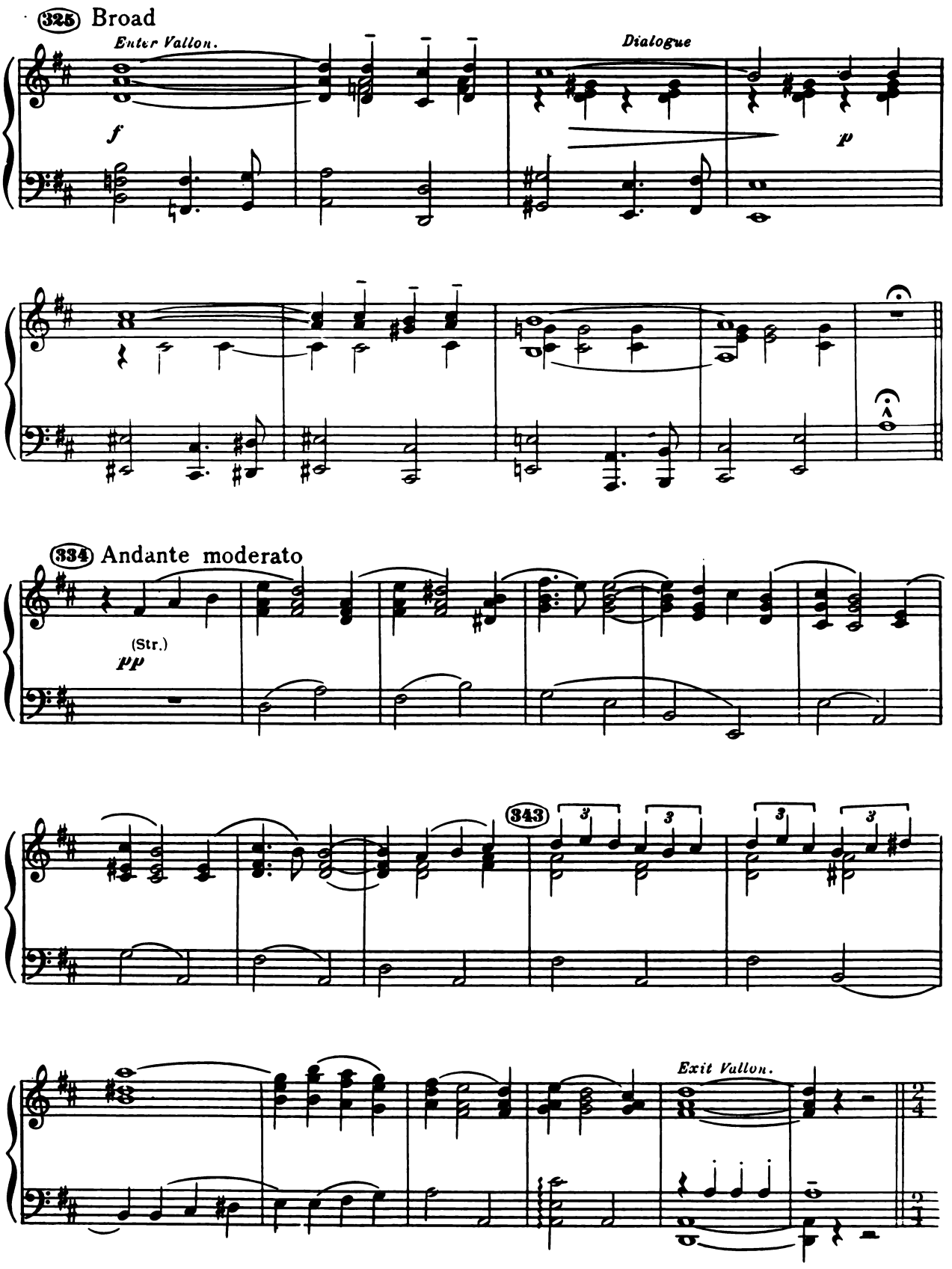
(307) Dolce e moderato

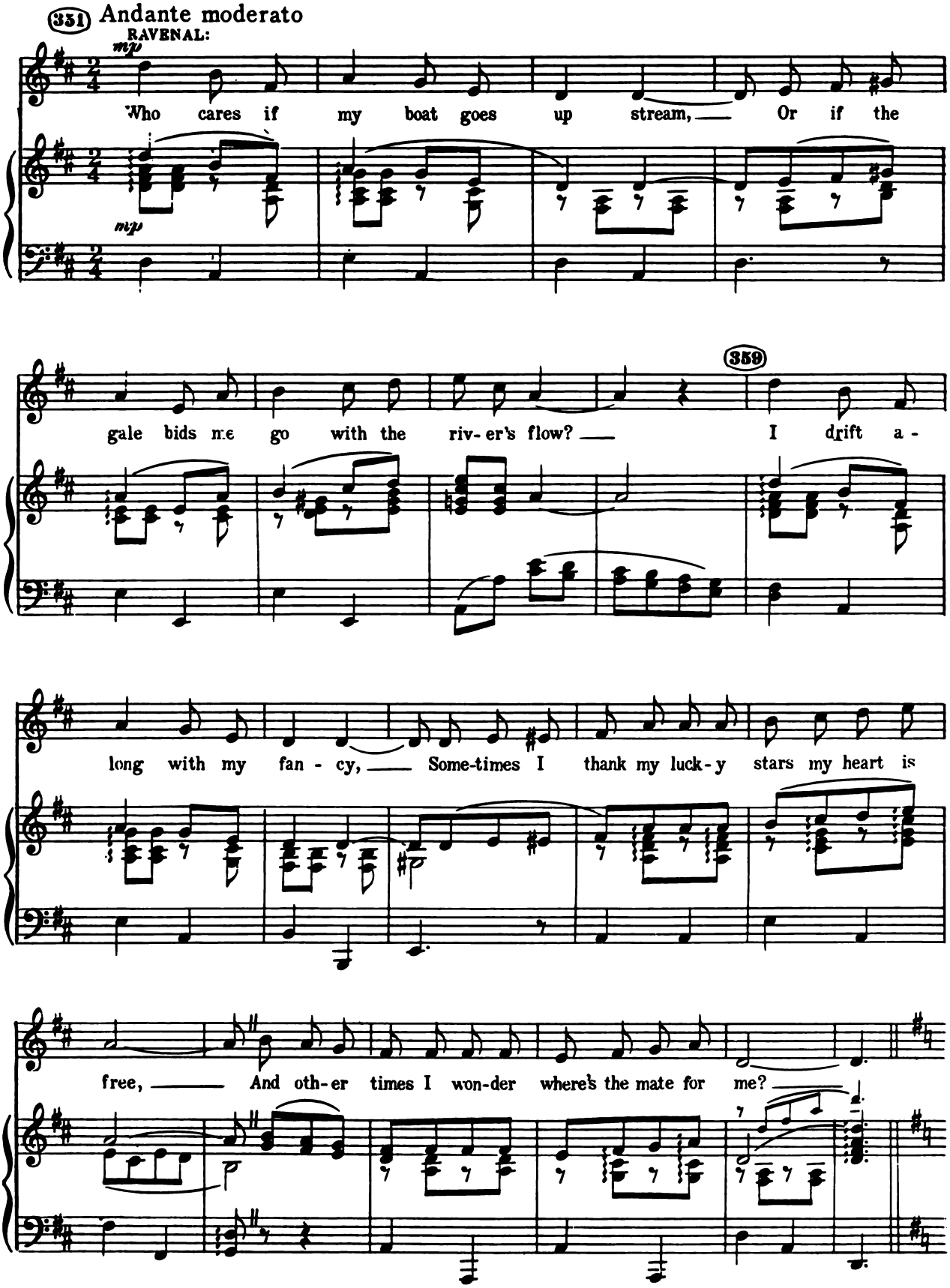
*Ravenal is discovered.*

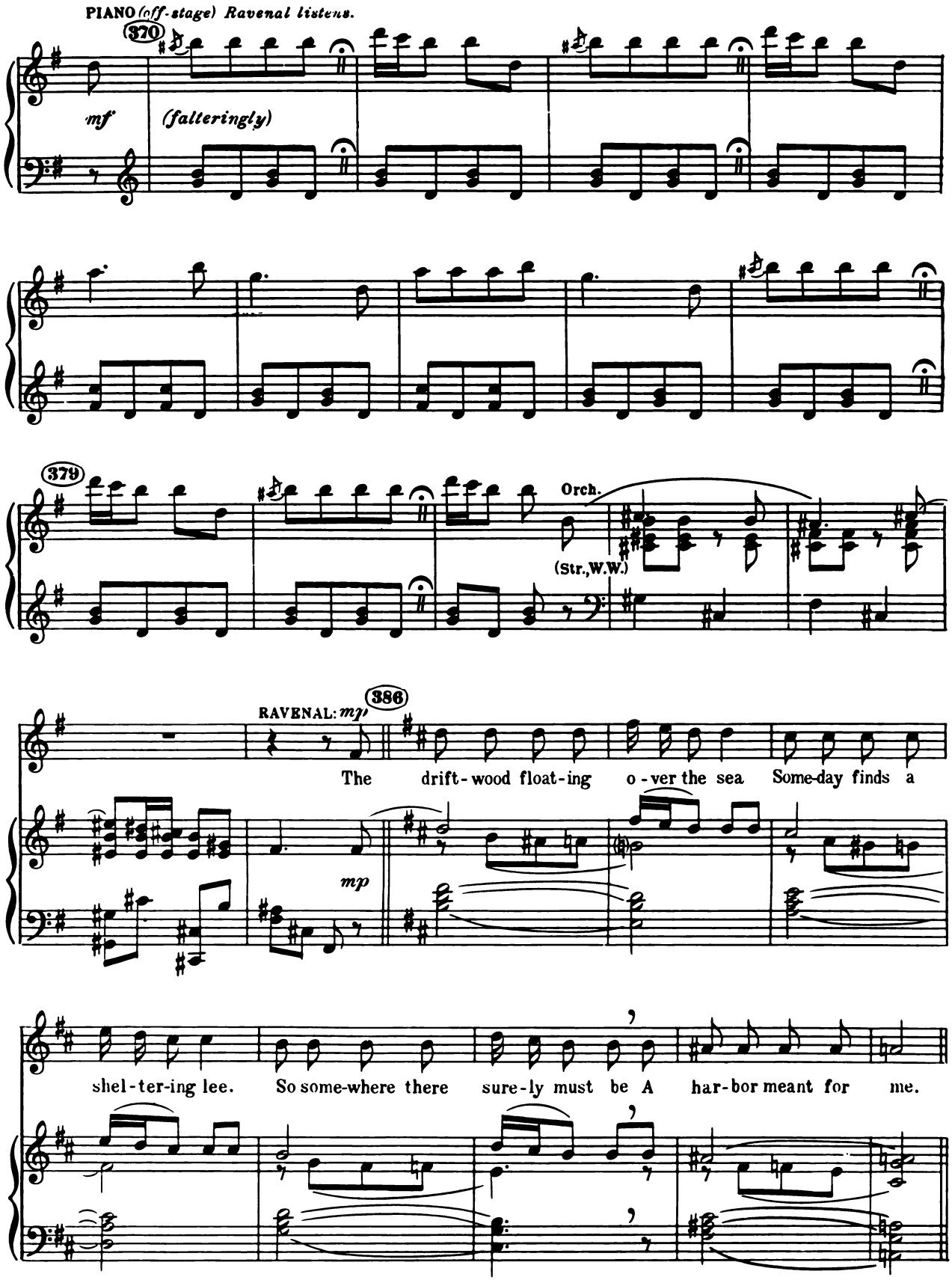
(Str.)

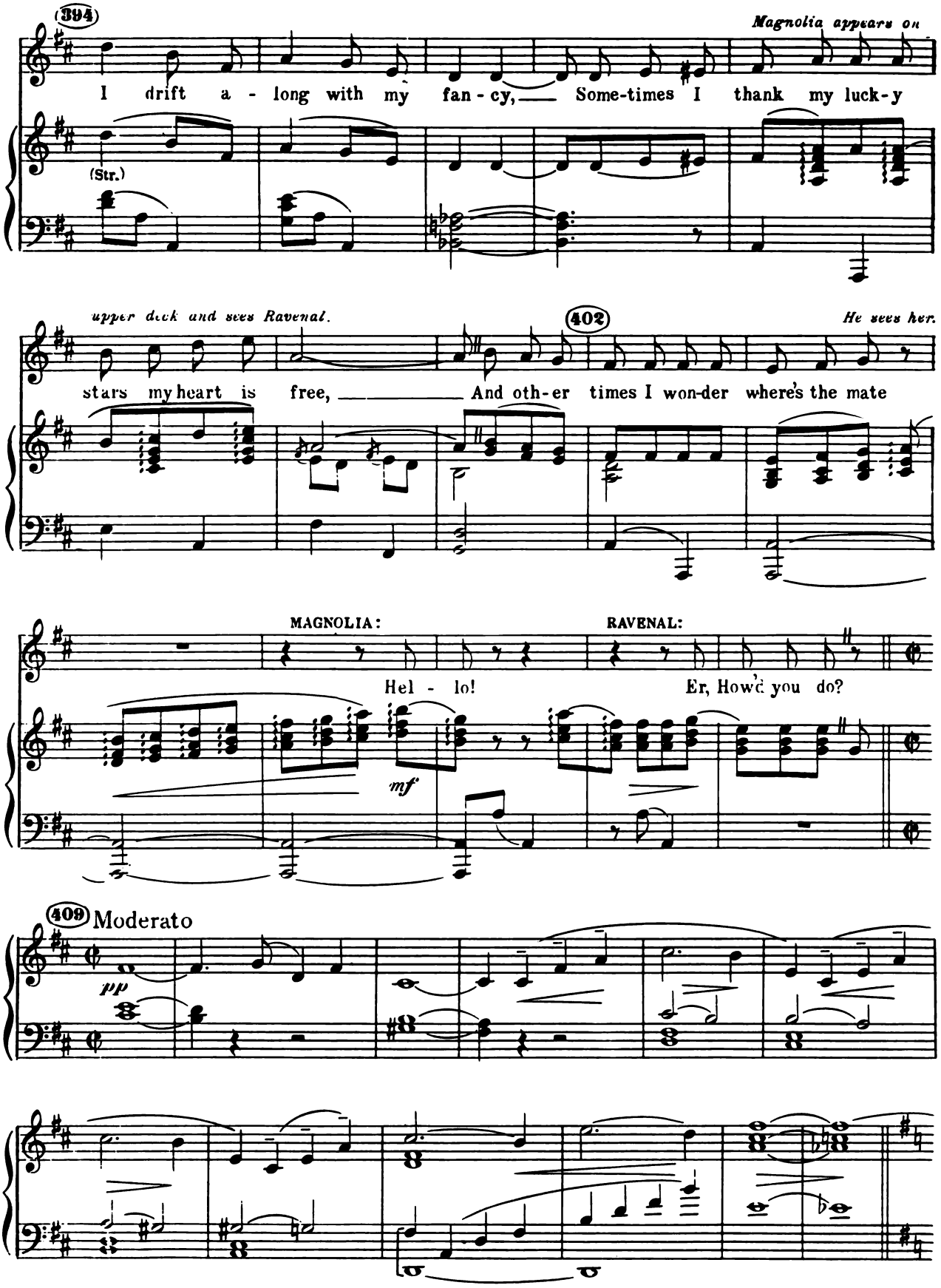
*mf*

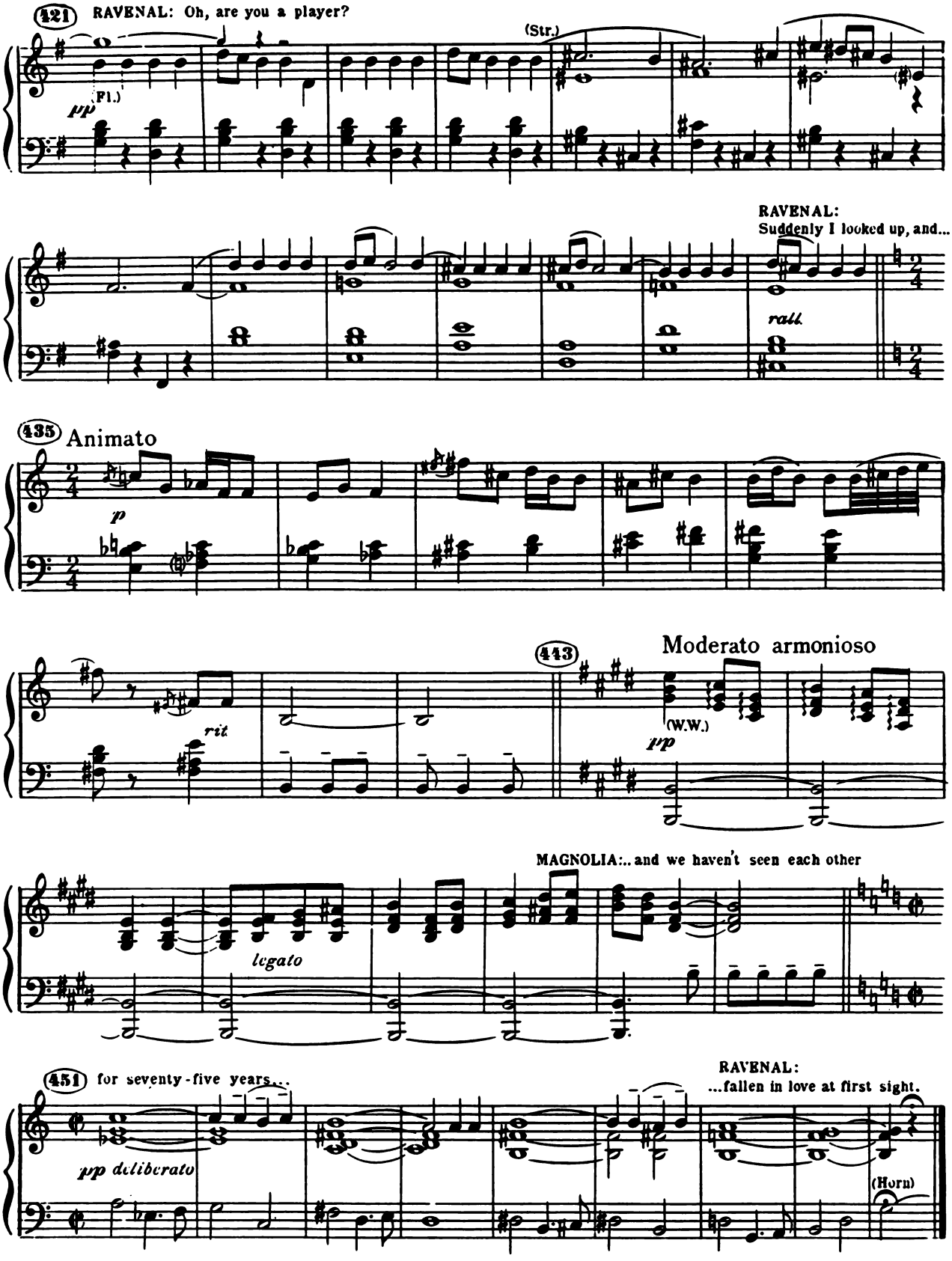
(315)


325 Broad
Enter Vallon.
Dialogue
f
p
334 Andante moderato
(Str.)
pp
343
Exit Vallon.


351
Andante moderato
RAVENAL:
mp
Who cares if my boat goes up stream, Or if the
mp
gale bids me go with the riv-er's flow?
359
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
(falteringly)
379
Orch.
(Str.,W.W.)
RAVENAL: mp
386
The drift-wood float-ing o-ver the sea Some-day finds a
mp
shel-ter-ing lee. So some-where there sure-ly must be A har-bor meant for me.

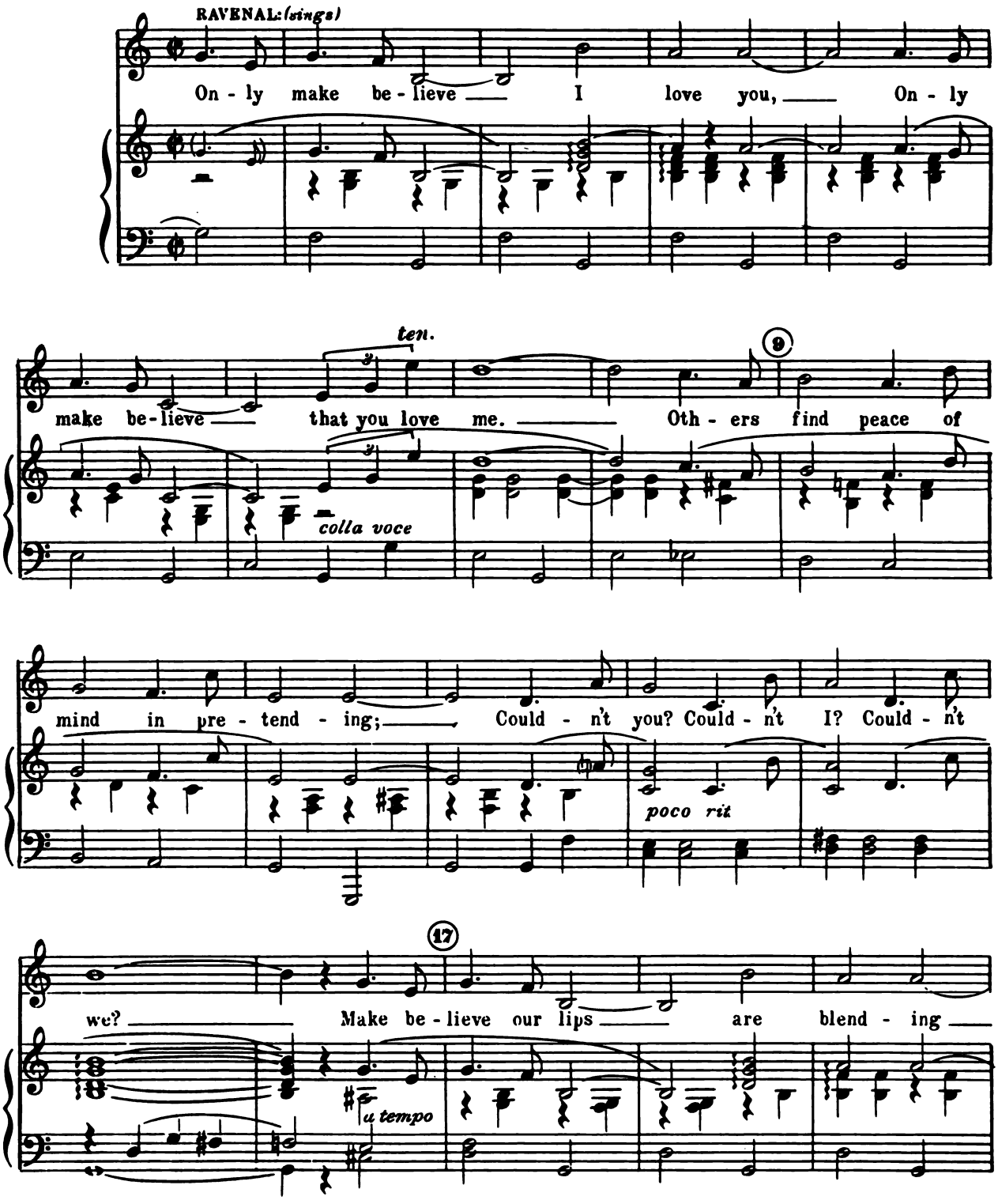

394
Magnolia appears on
I drift a - long with my fan - cy, Some-times I thank my luck-y
(Str.)
upper deck and sees Ravenal.
402
He sees her.
stars my heart is free, And oth-er times I won-der where's the mate
MAGNOLIA:
RAVENAL:
Hel - lo!
Er, How'd you do?
mf
409 Moderato
pp

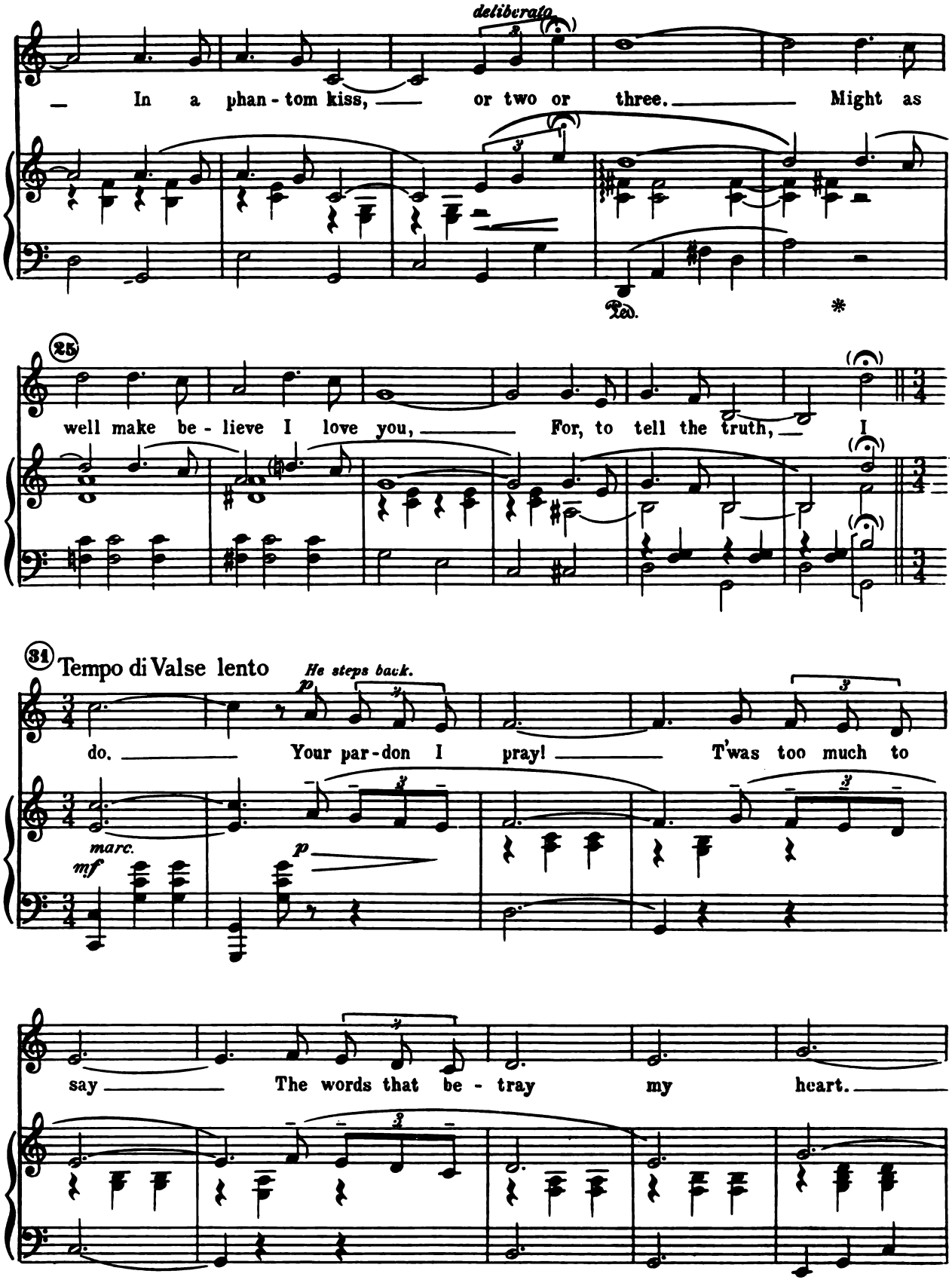

421
RAVENAL: Oh, are you a player?
(Str.)
(Fl.)
pp
RAVENAL:
Suddenly I looked up, and...
rall.
435
Animato
p
rit
443
Moderato armonioso
(W.W.)
pp
MAGNOLIA:.. and we haven't seen each other
legato
451
for seventy-five years...
RAVENAL:
...fallen in love at first sight.
pp deliberato
(Horn)

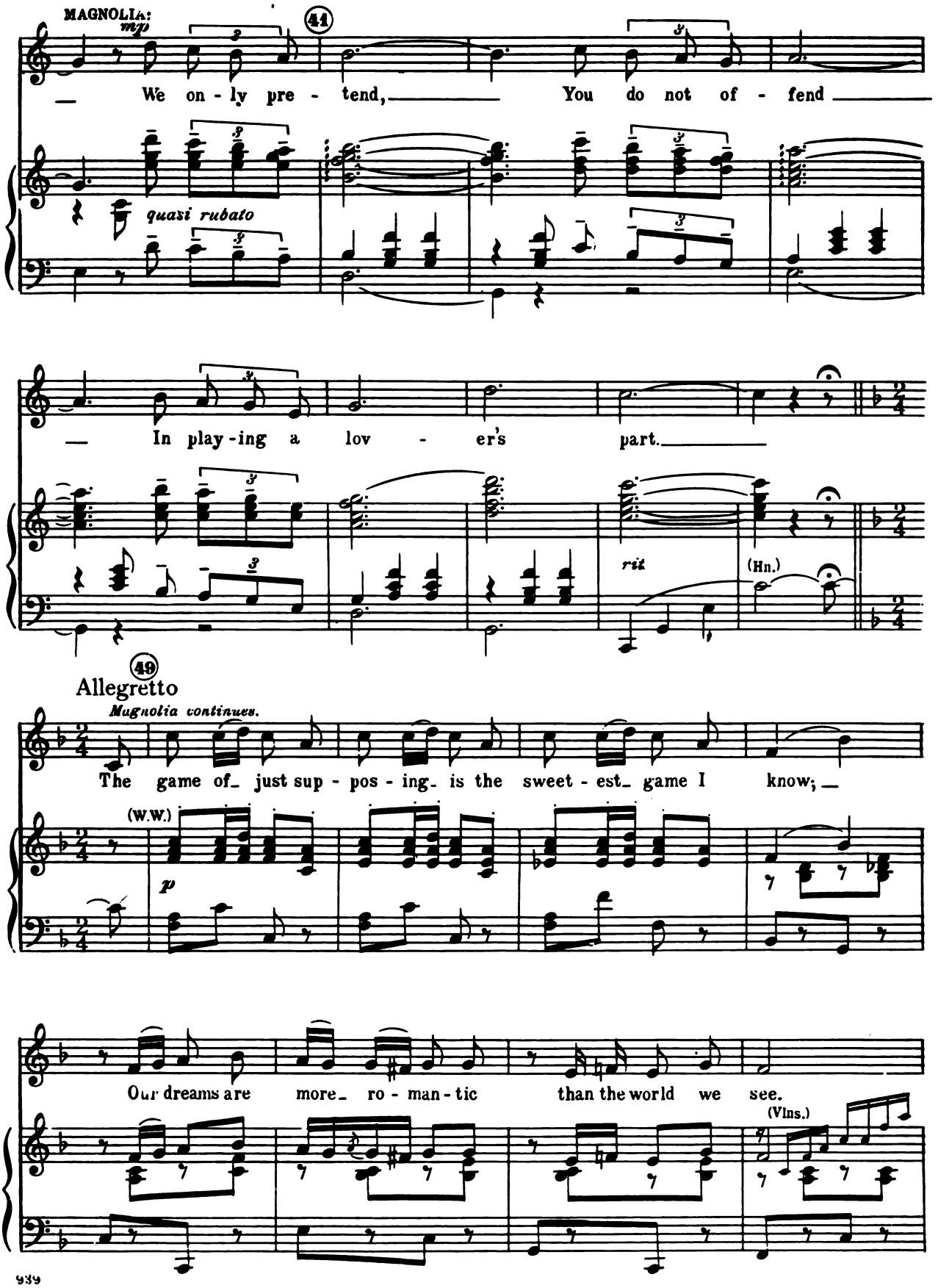
No. 2

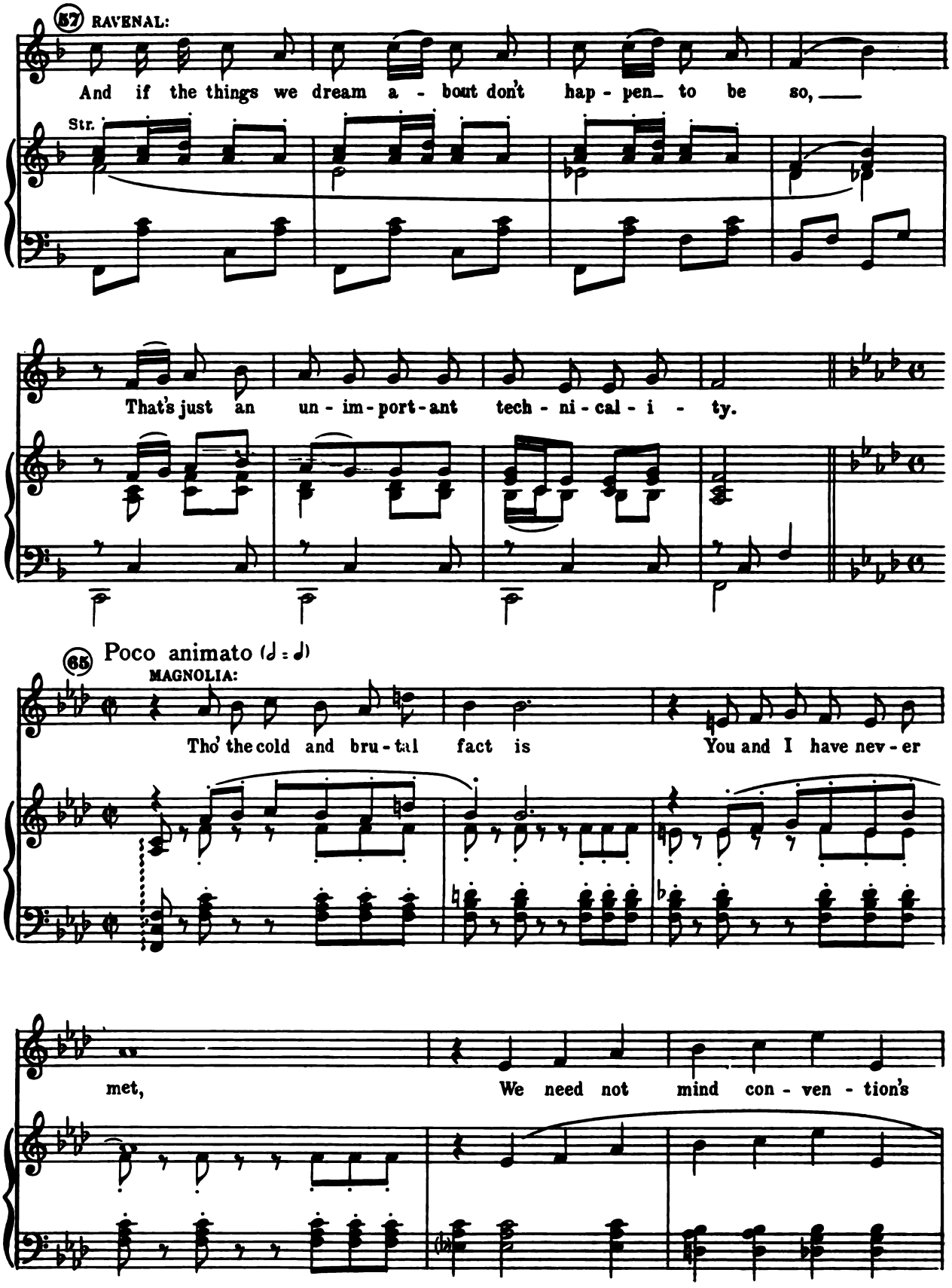
# Make Believe

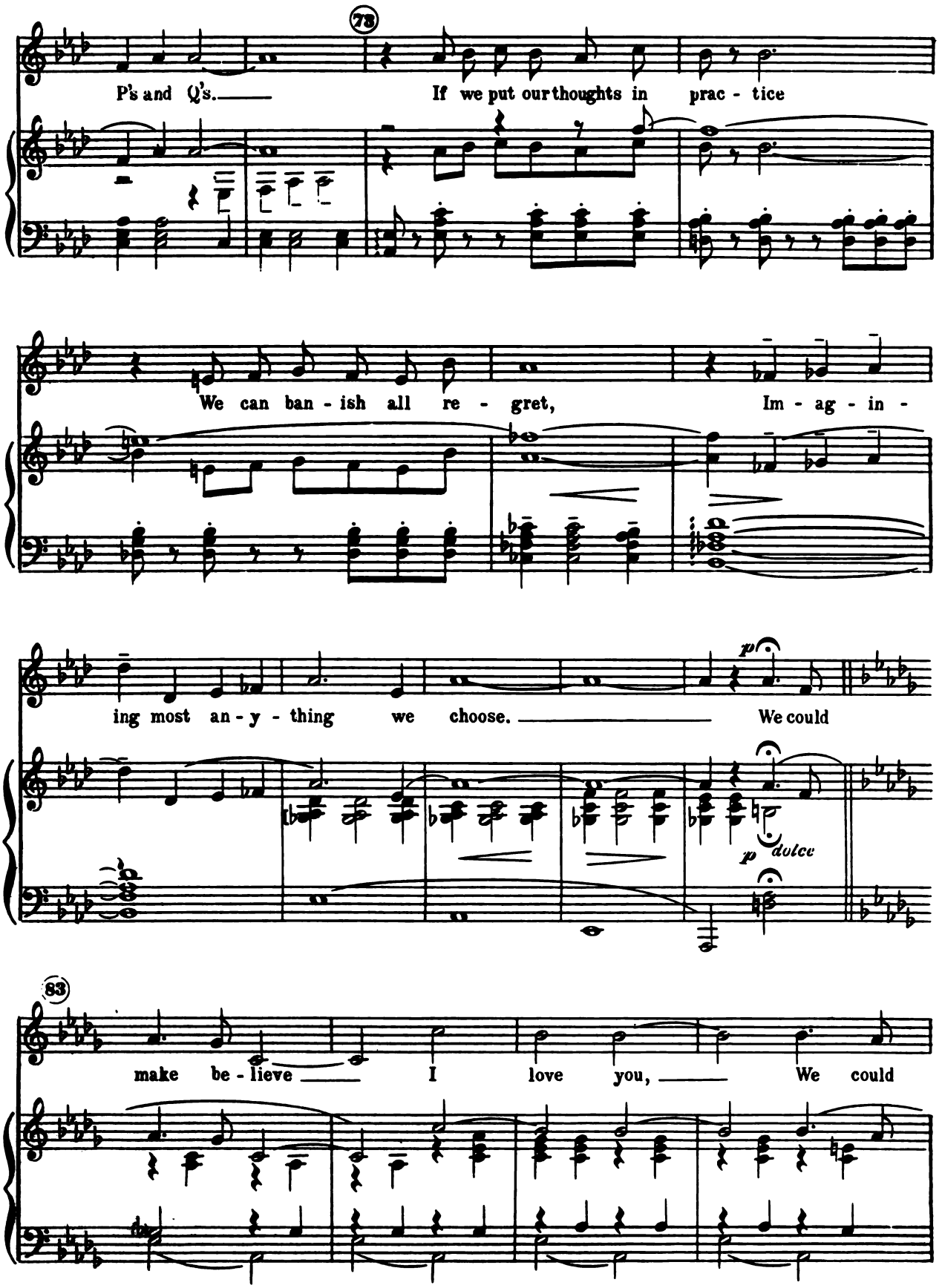
## (Ravenal and Magnolia)

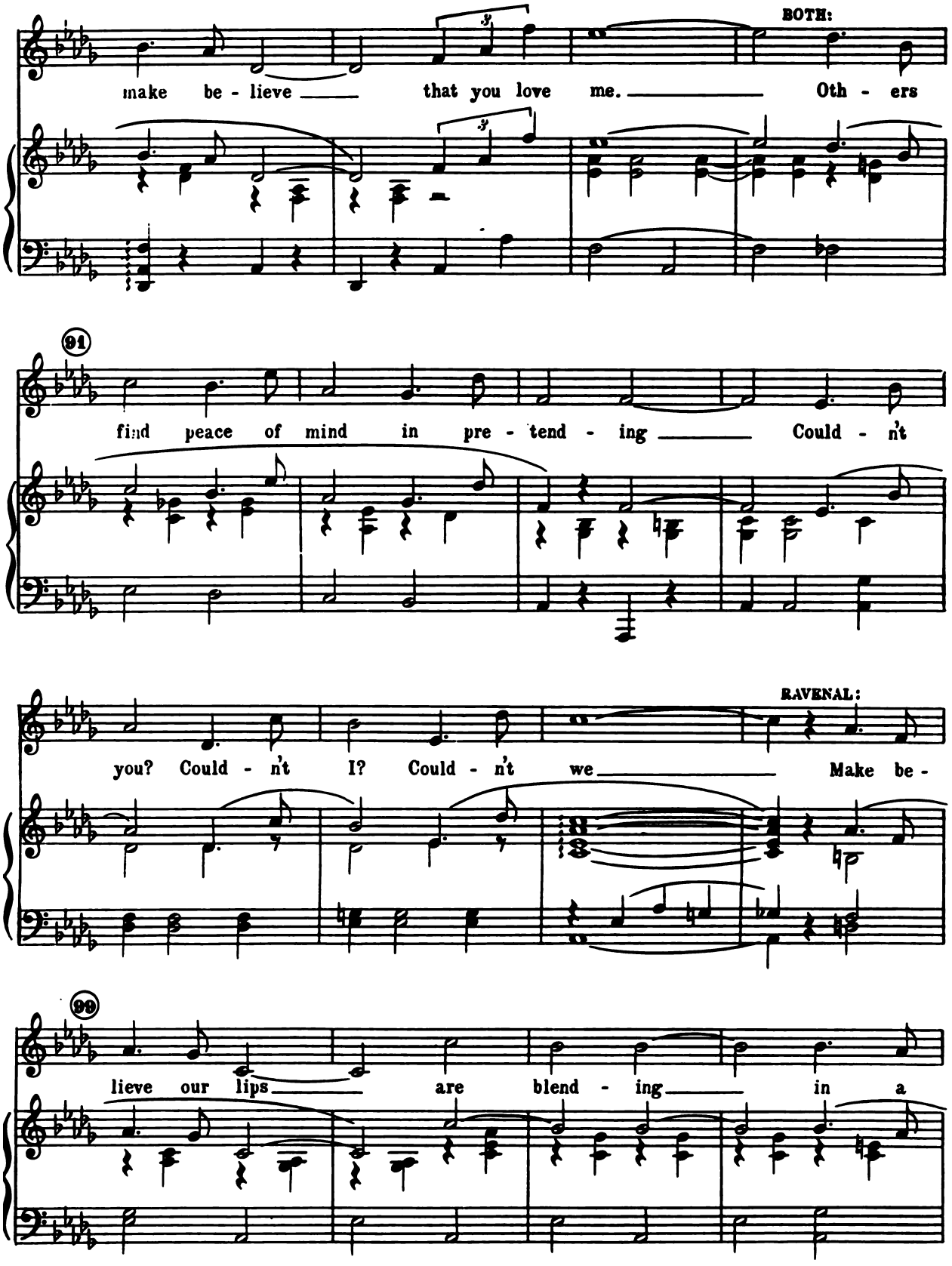


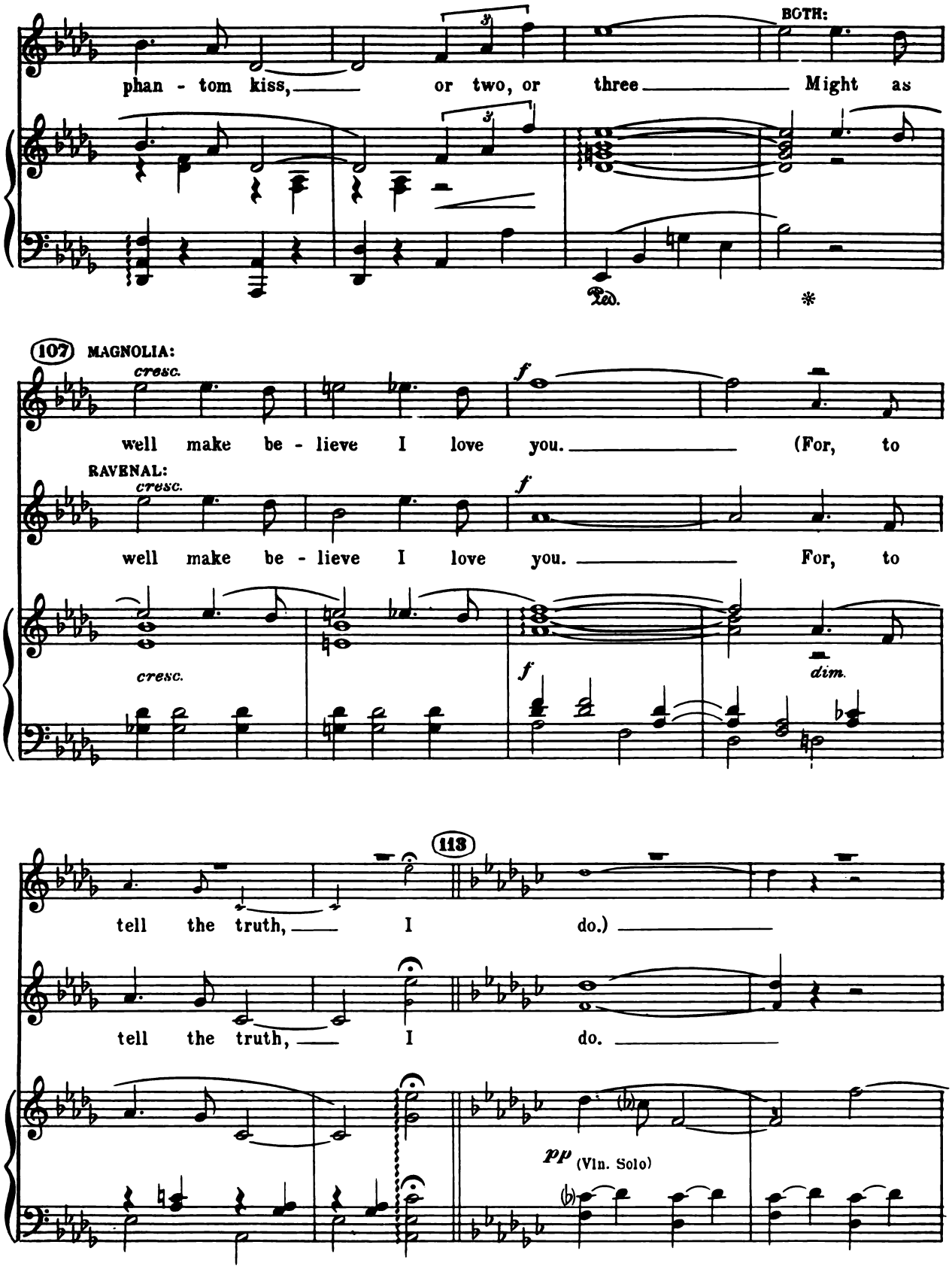

deliberato
In a phan - tom kiss, or two or three. Might as
Ped.
*
25
well make be - lieve I love you, For, to tell the truth, I
31 Tempo di Valse lento
He steps back.
do. Your par - don I pray! T'was too much to
marc.
mf
p
say The words that be - tray my heart.

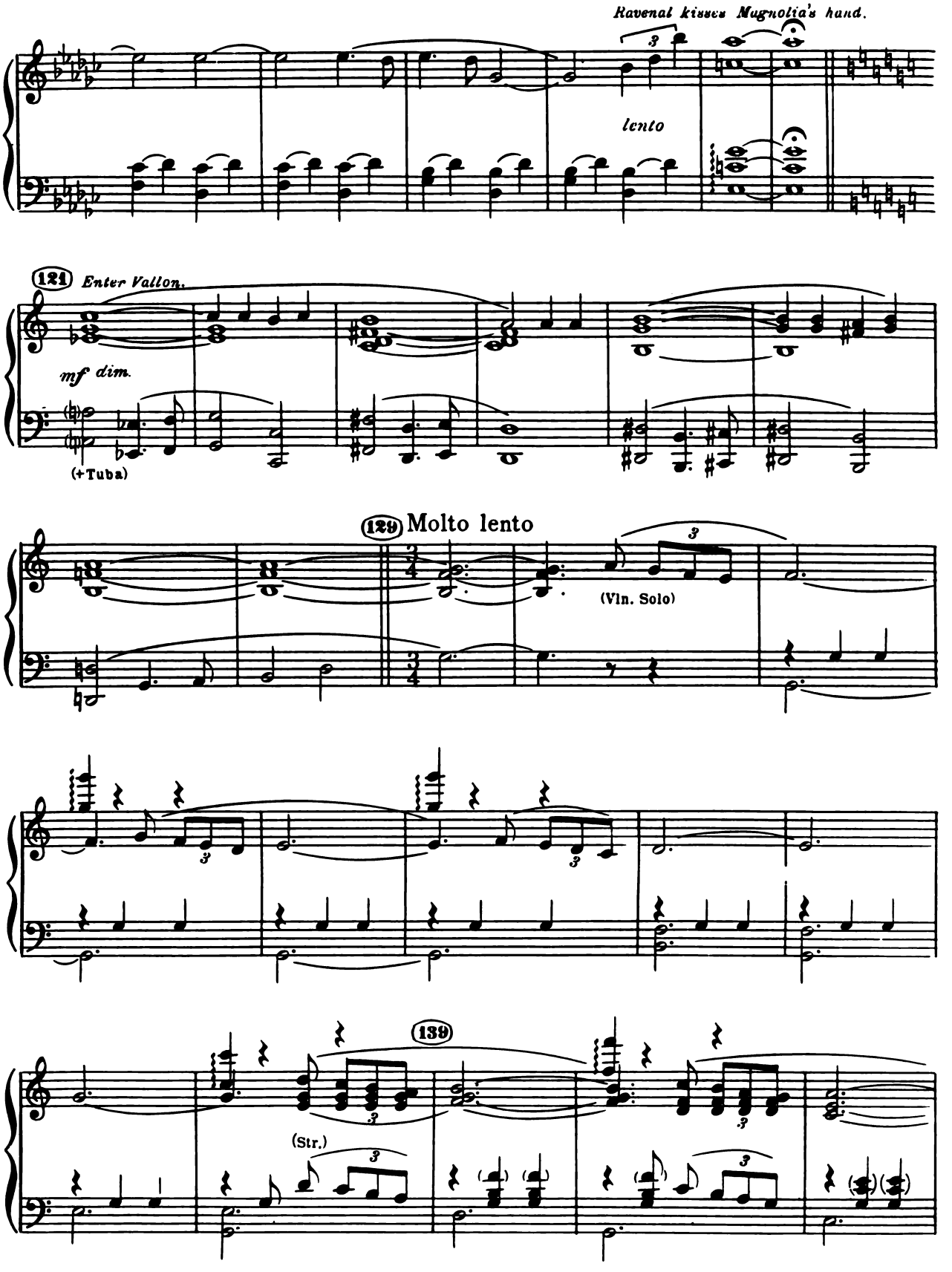

MAGNOLIA:
mp
41
We on - ly pre - tend, You do not of - fend
quasi rubato
In play - ing a lov - er's part.
rit
(Hn.)
49
Allegretto
Magnolia continues.
The game of just sup - pos - ing is the sweet - est game I know;
(W.W.)
p
Our dreams are more ro - man - tic than the world we see.
(Vlns.)

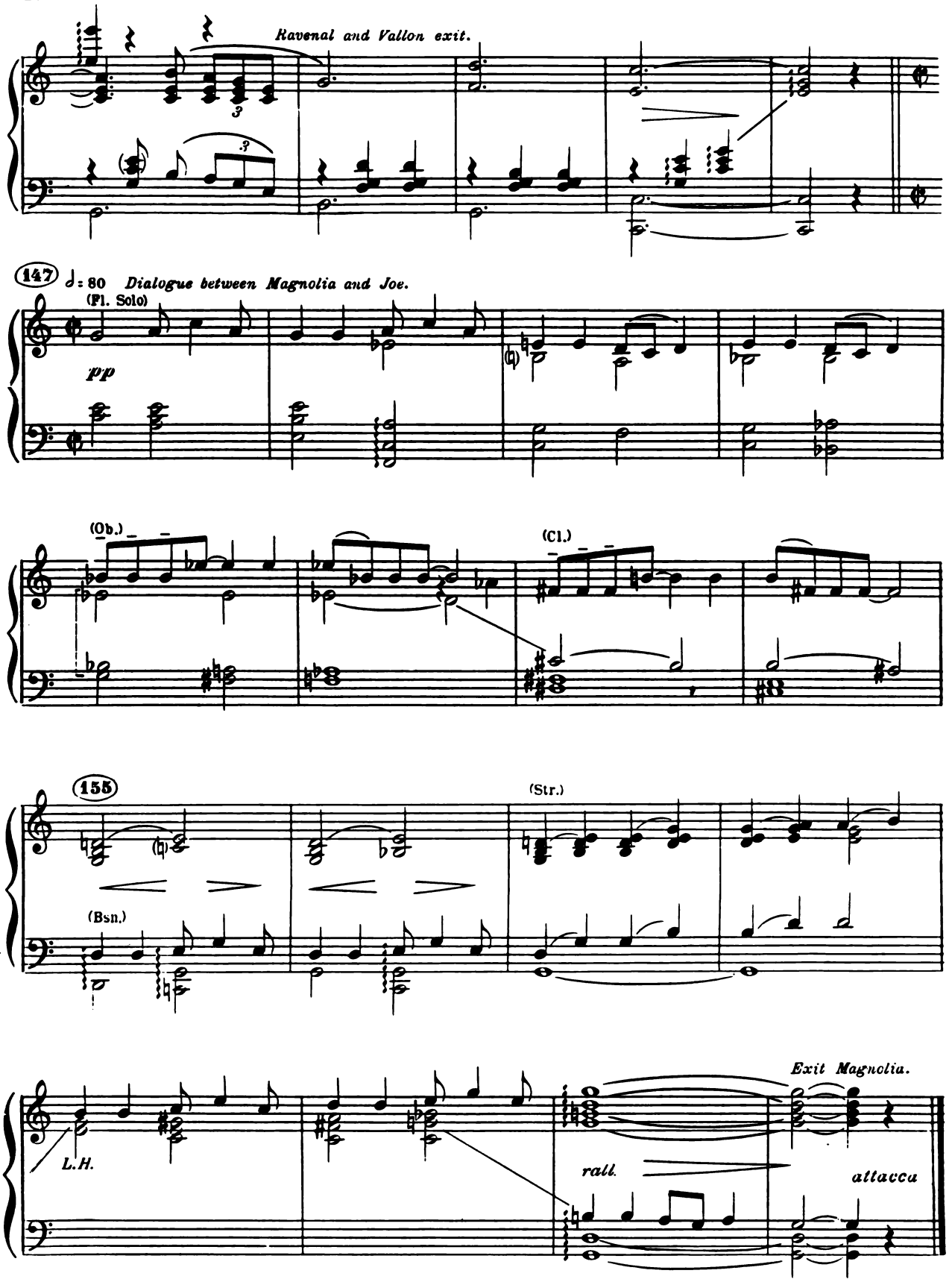

57 RAVENAL:
And if the things we dream a - bout don't hap - pen_ to be so, ___
Str.
That's just an un - im - port - ant tech - ni - cal - i - ty.
65 Poco animato (♩ = ♩)
MAGNOLIA:
Tho' the cold and bru - tal fact is You and I have nev - er
met, We need not mind con - ven - tion's


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
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 -
98
lieve our lips are blend - ing in a


BOTH:
phan - tom kiss, or two, or three Might as
Ped.
*
107
MAGNOLIA:
cresc.
f
well make be - lieve I love you. (For, to
RAVENAL:
cresc.
f
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)

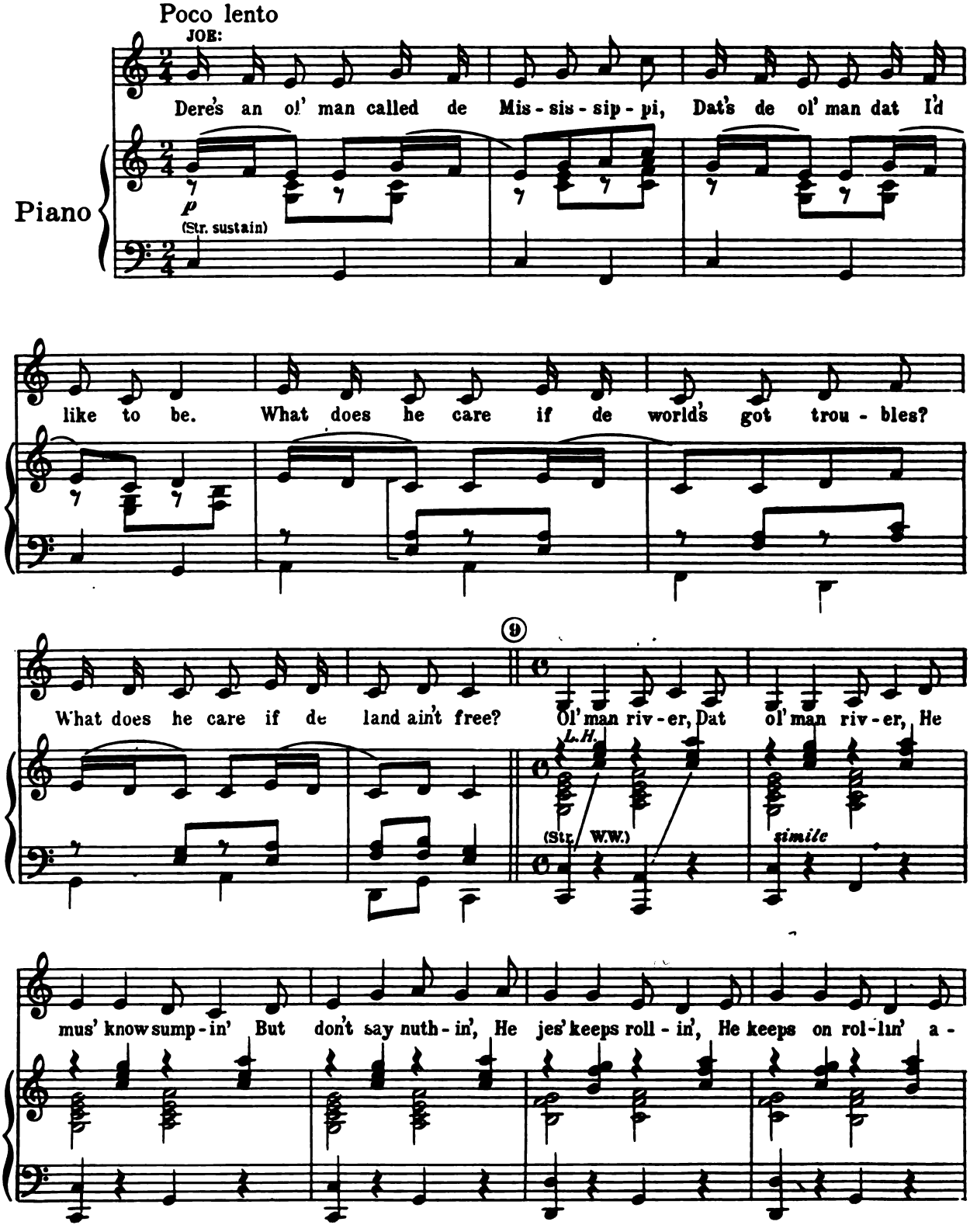

Ravenal kisses Magnolia's hand.
lento
121
Enter Vallon.
mf dim.
(+Tuba)
129
Molto lento
(Vln. Solo)
139
(Str.)

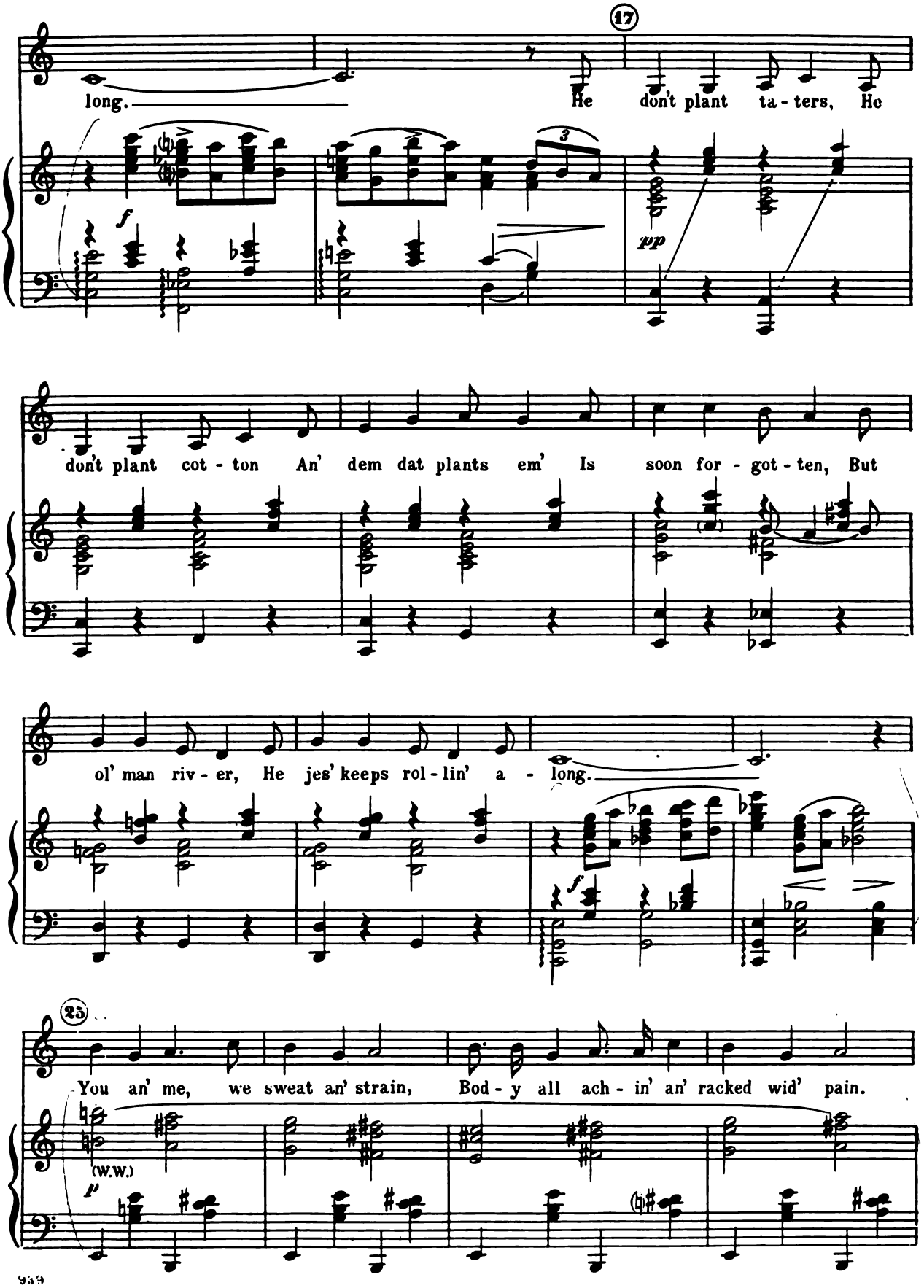

Ravenal and Vallon exit.
147
♩= 80
Dialogue between Magnolia and Joe.
(Fl. Solo)
pp
(Ob.)
(Cl.)
155
(Str.)
(Bsn.)
L.H.
rall.
Exit Magnolia.
attacca

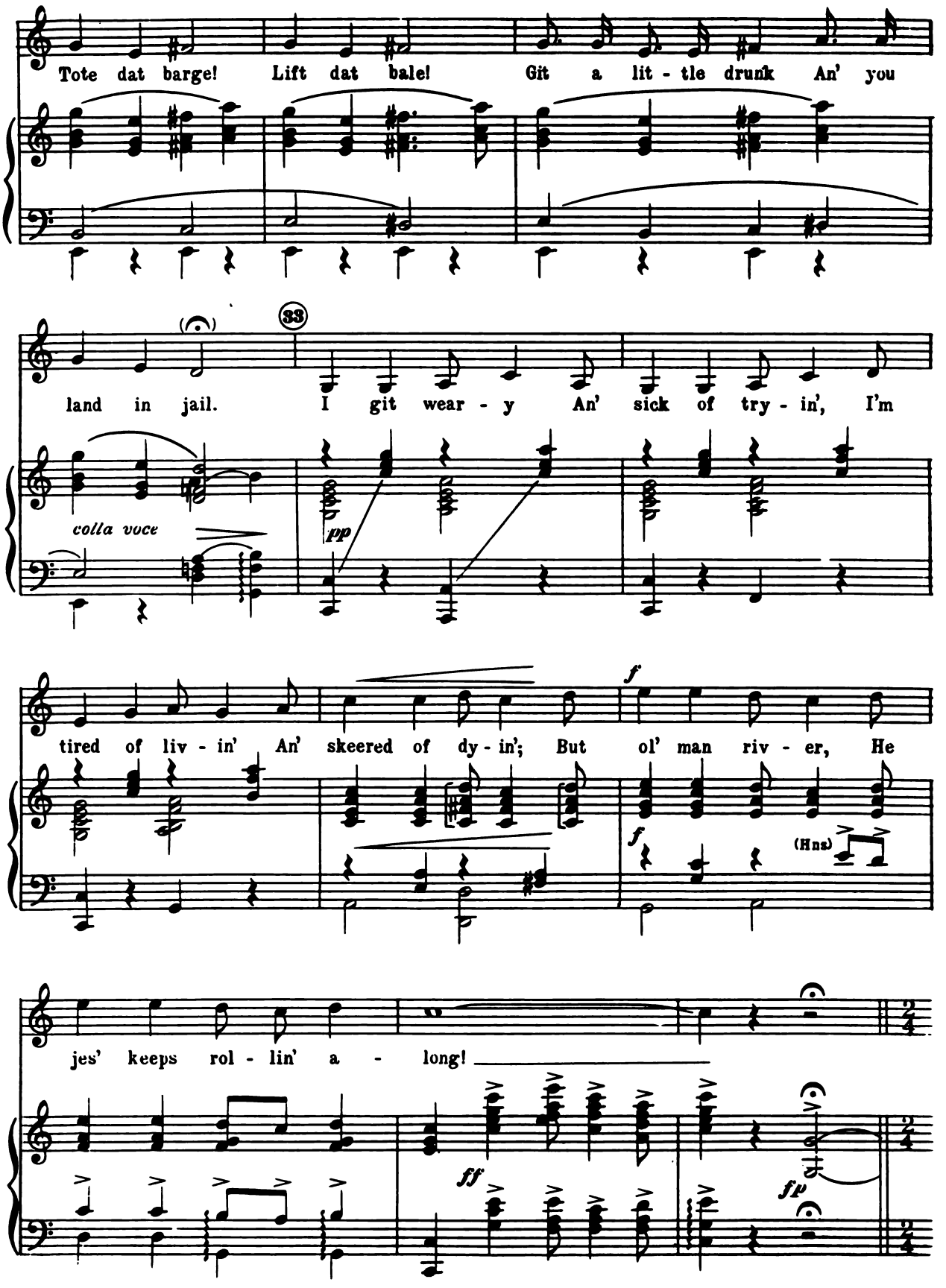
# Ol' Man River

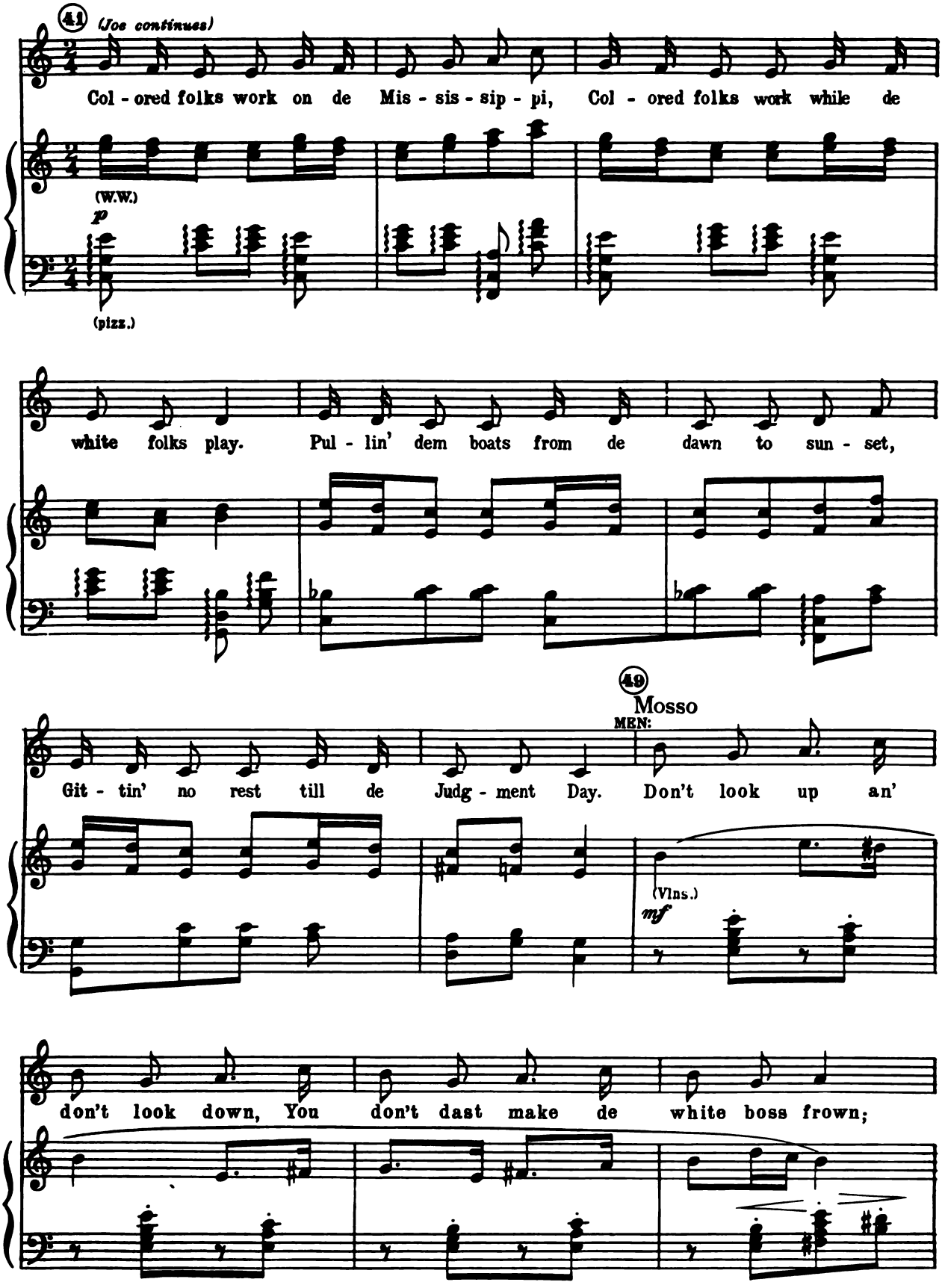
Joe and Male Chorus

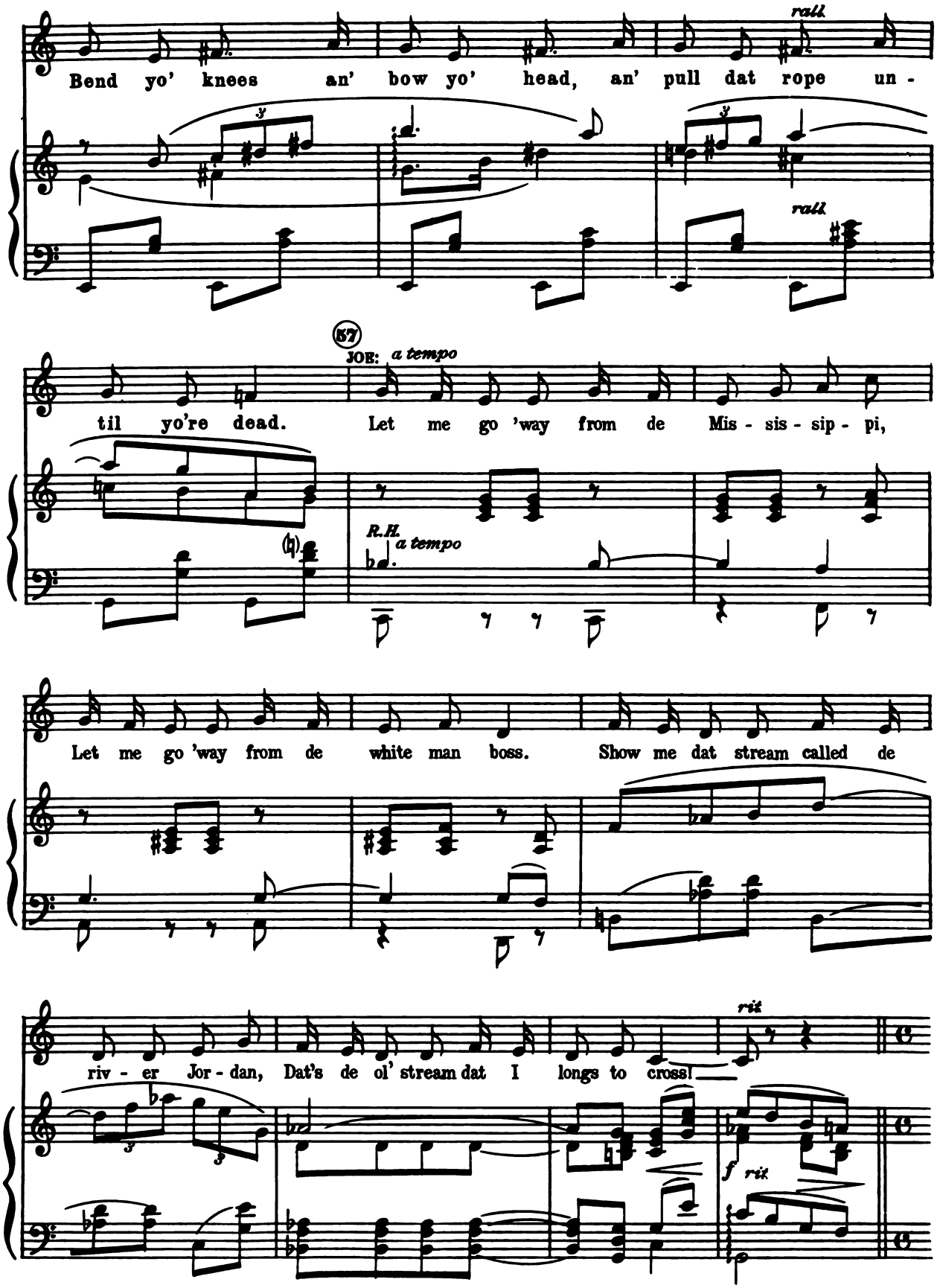


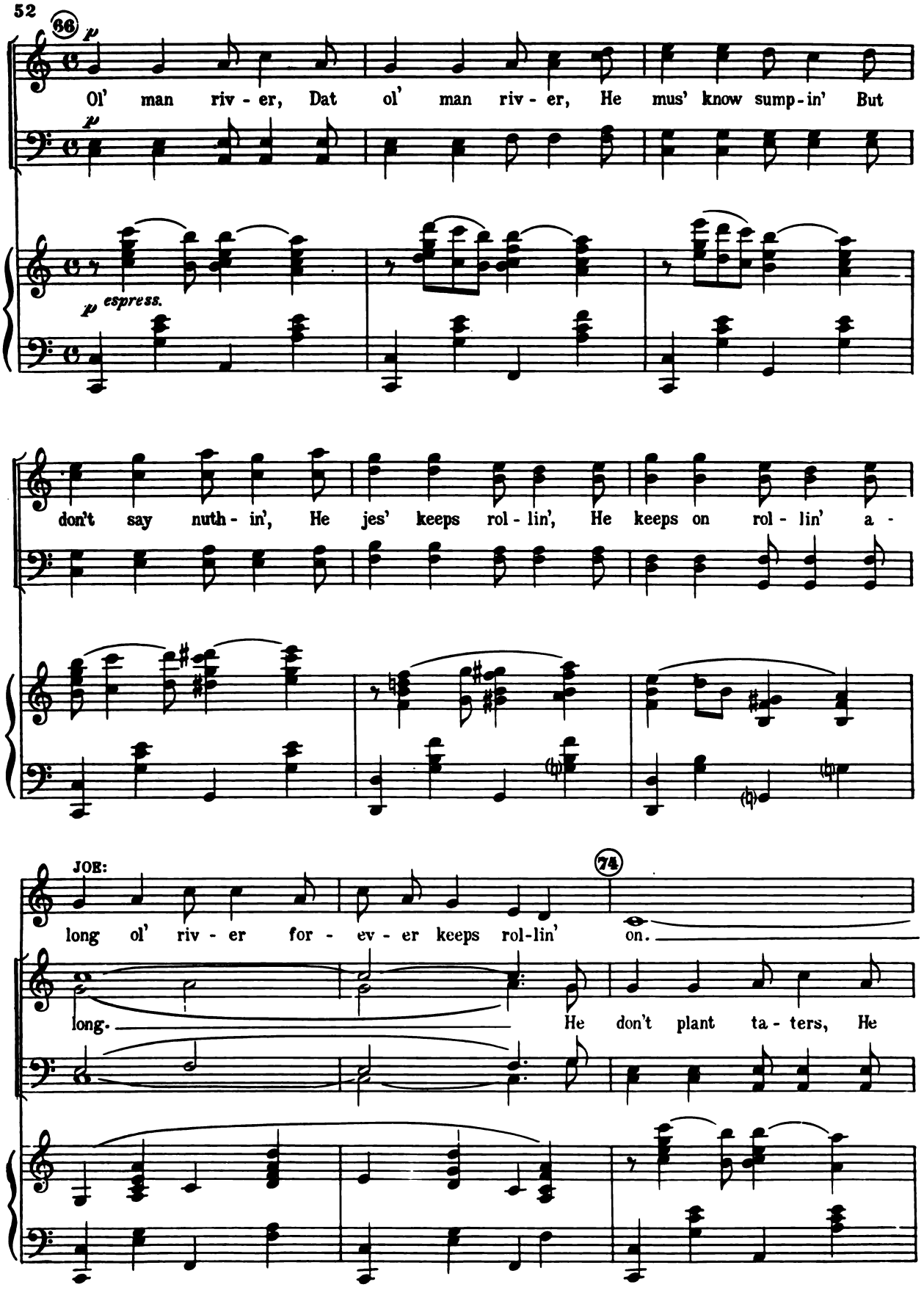


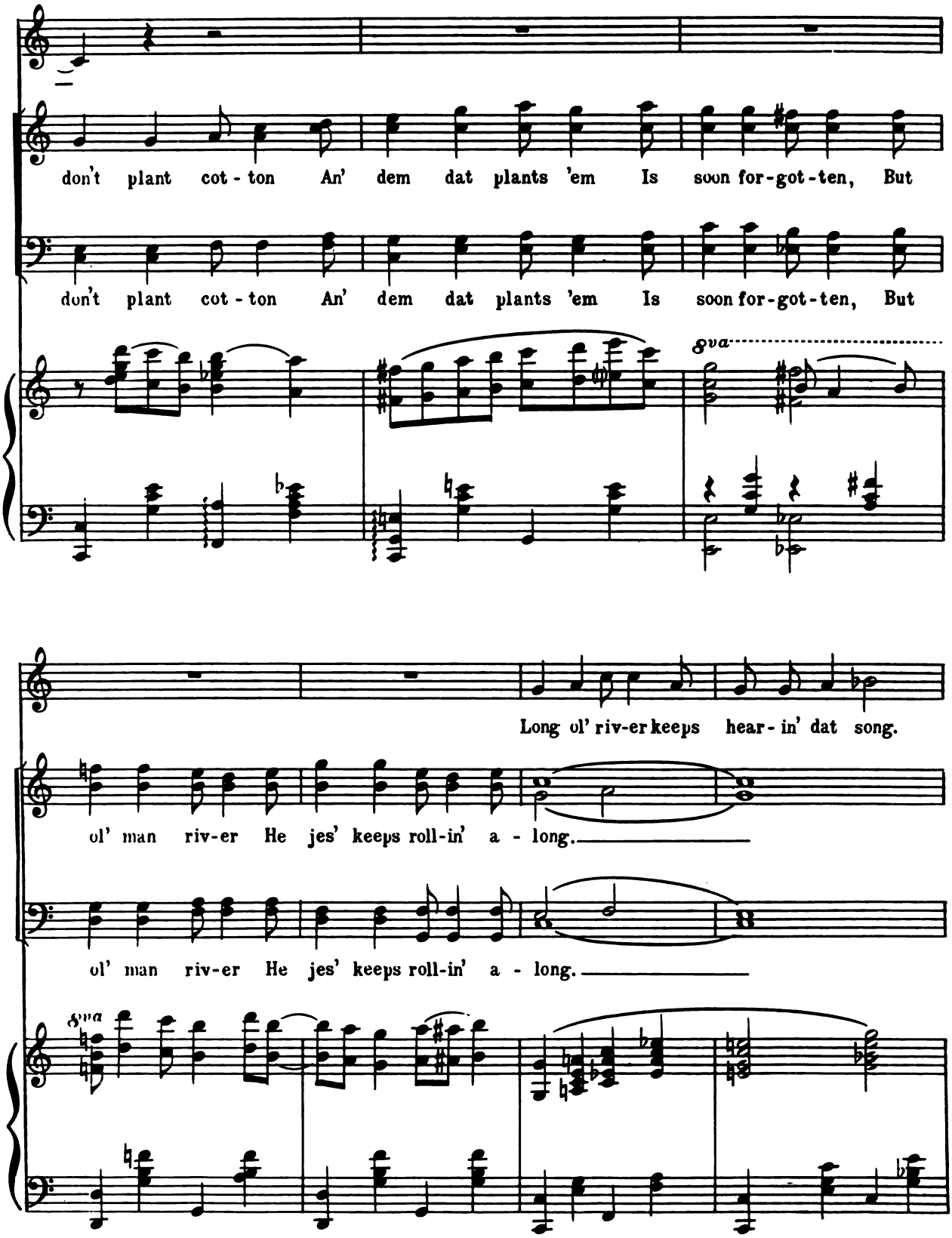

17
long.
He don't plant ta - ters, He
f
pp
don't plant cot - ton An' dem dat plants em' Is soon for - got - ten, But
ol' man riv - er, He jes' keeps rol - lin' a - long.
f
25
You an' me, we sweat an' strain, Bod - y all ach - in' an' racked wid' pain.
(W.W.)
p

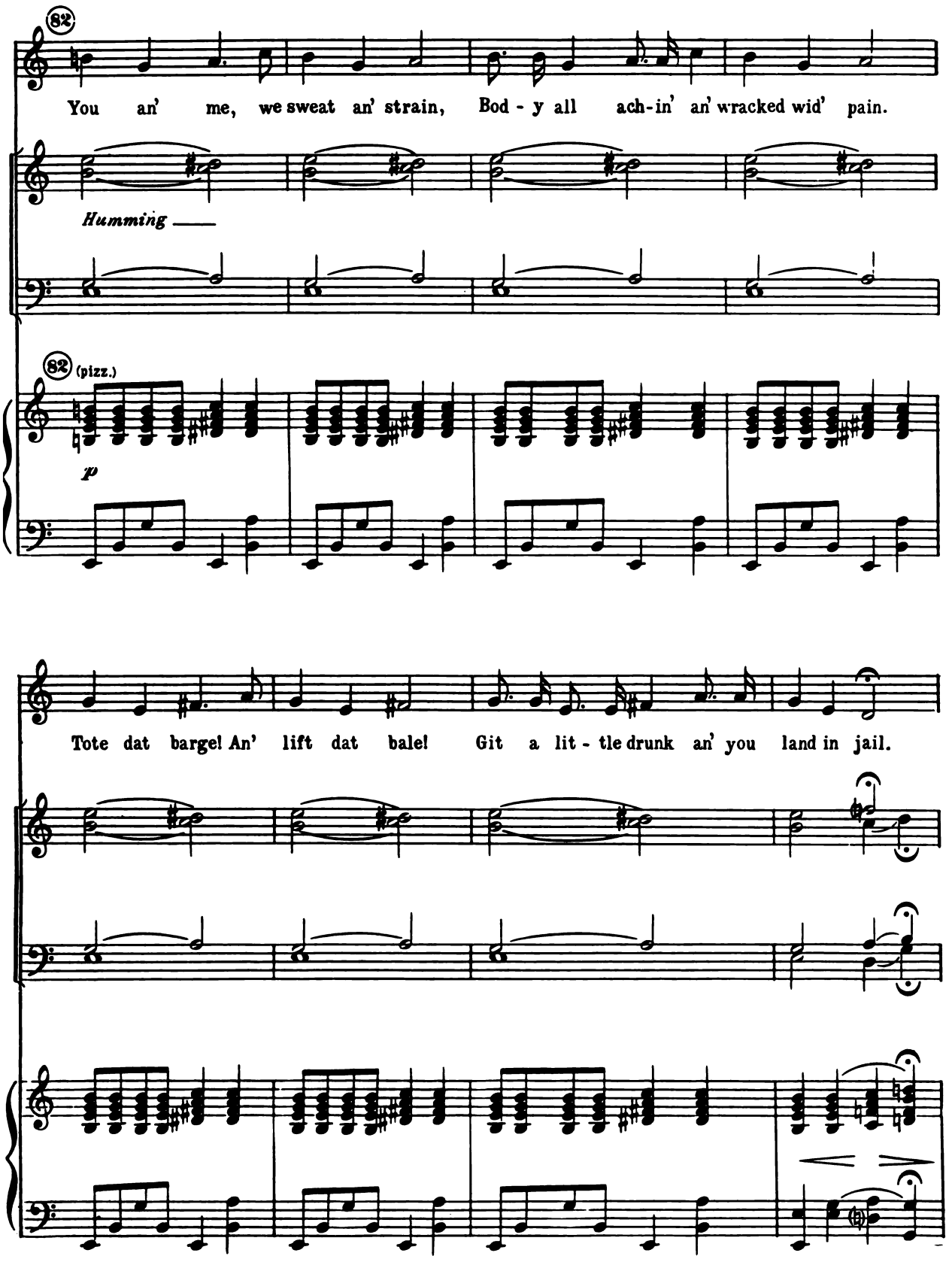

Tote dat barge! Lift dat bale! Git a lit - tle drunk An' you
33
land in jail. I git wear - y An' sick of try - in', I'm
colla voce
pp
tired of liv - in' An' skeered of dy - in'; But ol' man riv - er, He
f
f
(Hns)
jes' keeps rol - lin' a - long!
ff
fp

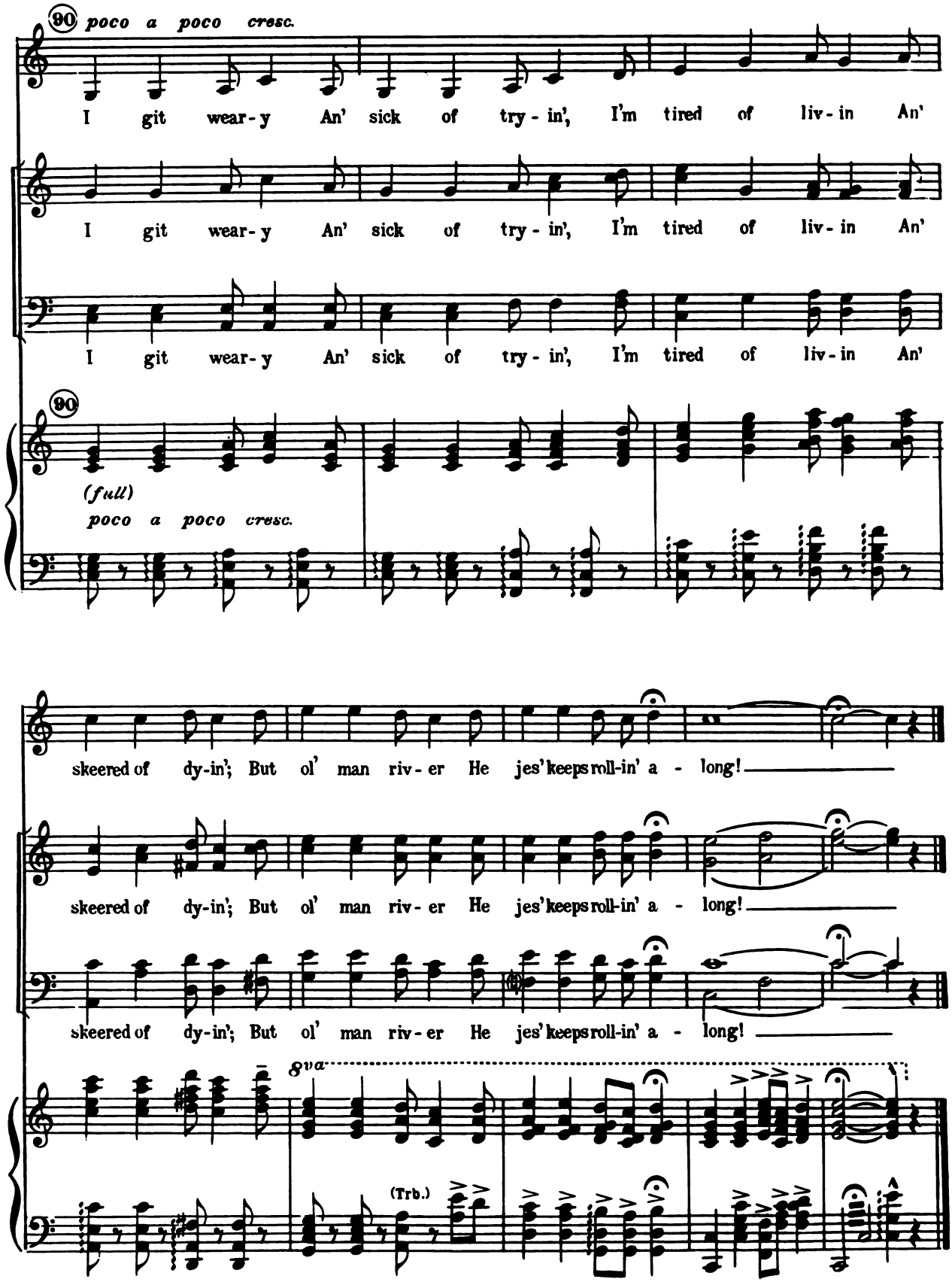

41
(Joe continues)
Col - ored folks work on de Mis - sis - sip - pi, Col - ored folks work while de
(W.W.)
p
(pizz.)
white folks play. Pul - lin' dem boats from de dawn to sun - set,
49
Mosso
MEN:
Git - tin' no rest till de Judg - ment Day. Don't look up an'
(Vlns.)
mf
don't look down, You don't dast make de white boss frown;


Bend yo' knees an' bow yo' head, an' pull dat rope un -
rall
rall
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
riv - er Jor - dan, Dat's de ol' stream dat I longs to cross!
rit
f
rit


66
MEN
Ol' man riv - er, Dat ol' man riv - er, He mus' know sump-in' But
espress.
don't say nuth - in', He jes' keeps rol - lin', He keeps on rol - lin' a -
JOE:
74
long ol' riv - er for - ev - er keeps rol-lin' on.
long.
He don't plant ta - ters, He


don't plant cot - ton An' dem dat plants 'em Is soon for-got-ten, But
don't plant cot - ton An' dem dat plants 'em Is soon for-got-ten, But
8va
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.
8va

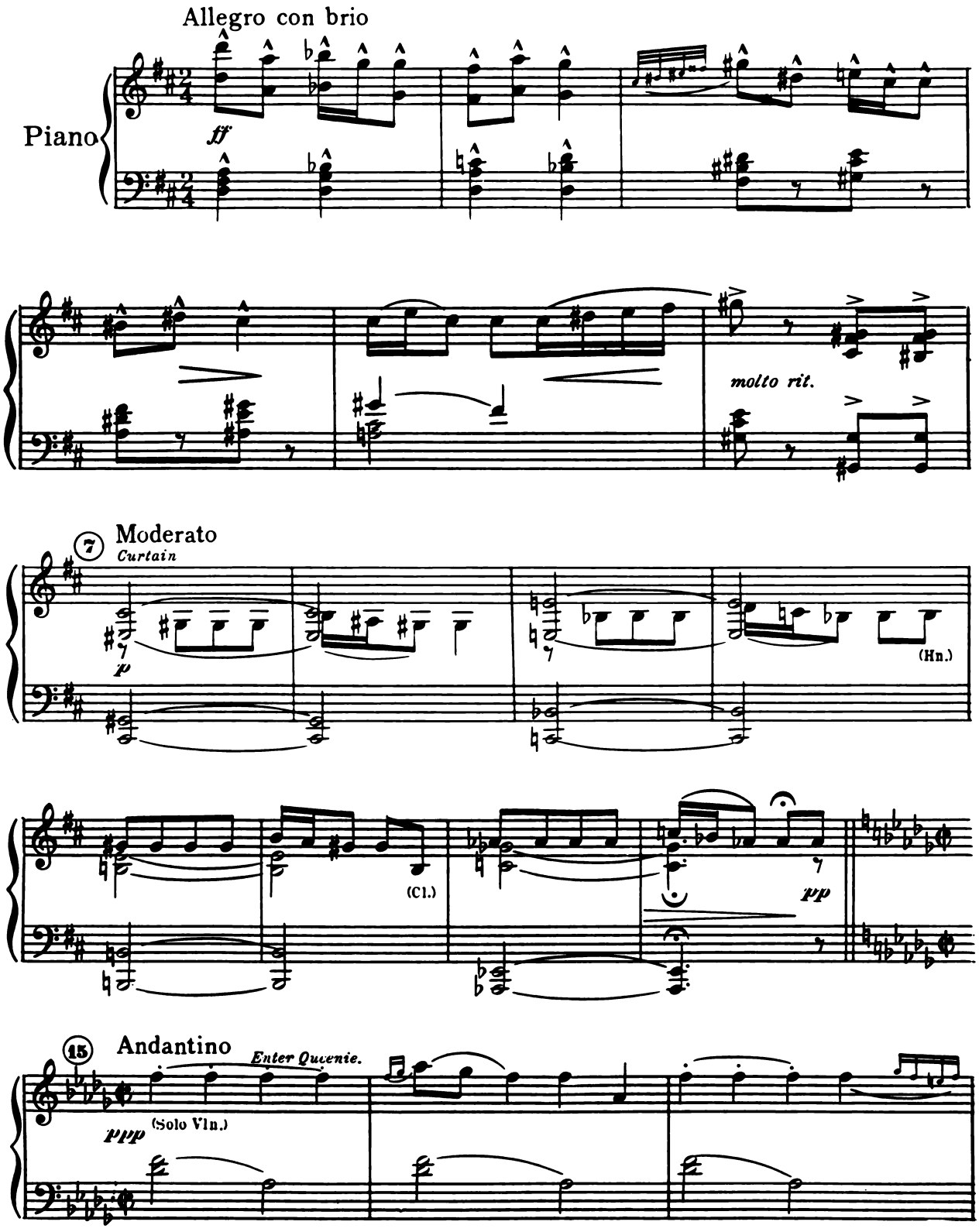

82
You an' me, we sweat an' strain, Bod - y all ach-in' an' wracked wid' pain.
Humming
82 (pizz.)
p
Tote dat barge! An' lift dat bale! Git a lit - tle drunk an' you land in jail.

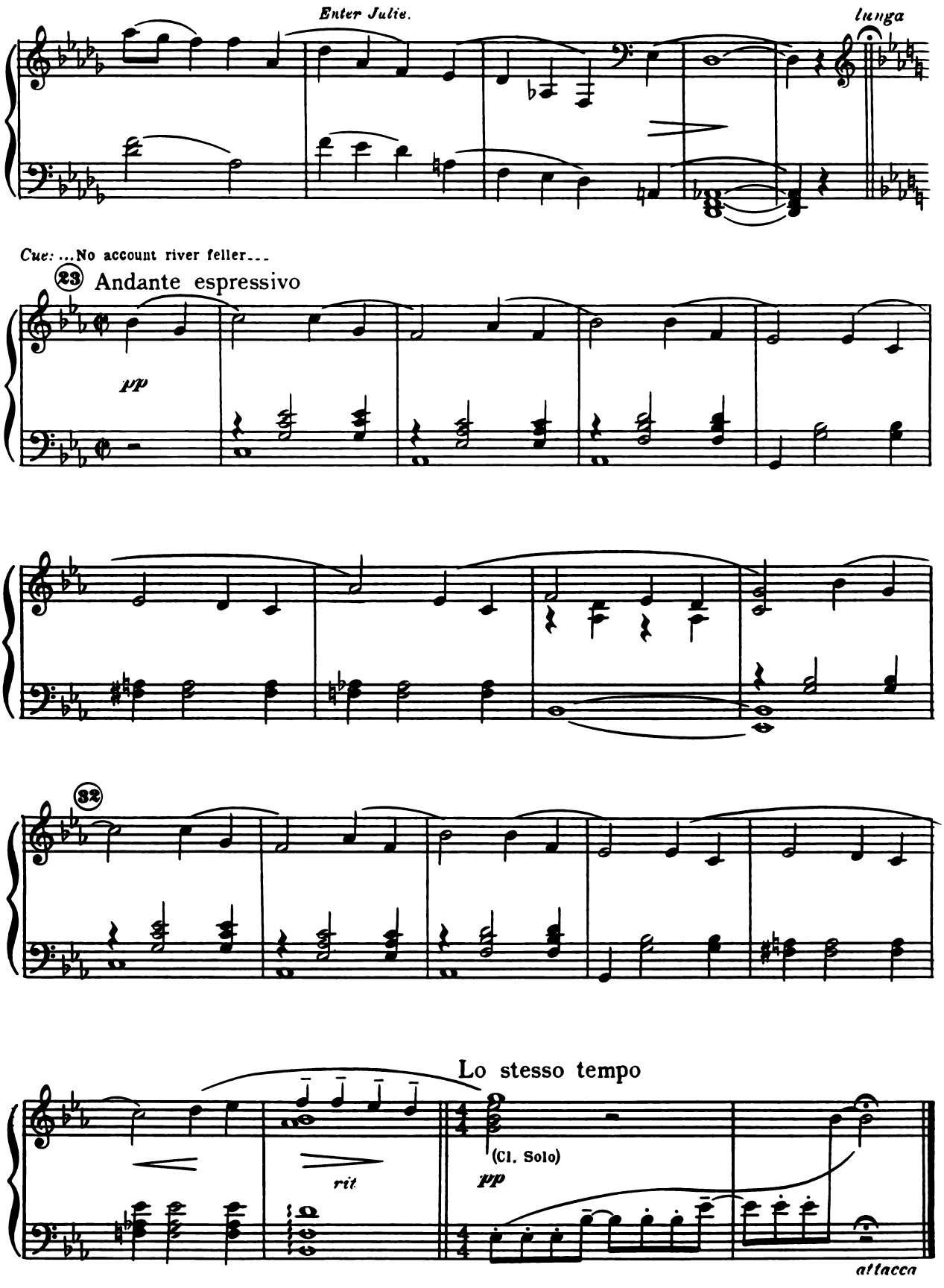

90
poco a poco cresc.
I git wear-y An' sick of try-in', I'm tired of liv-in An'
I git wear-y An' sick of try-in', I'm tired of liv-in An'
I git wear-y An' sick of try-in', I'm tired of liv-in An'
90
(full)
poco a poco cresc.
skeered of dy-in'; But ol' man riv-er He jes' keeps roll-in' a - long!
skeered 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!
8va
(Trb.)

No. 4

# Scene II

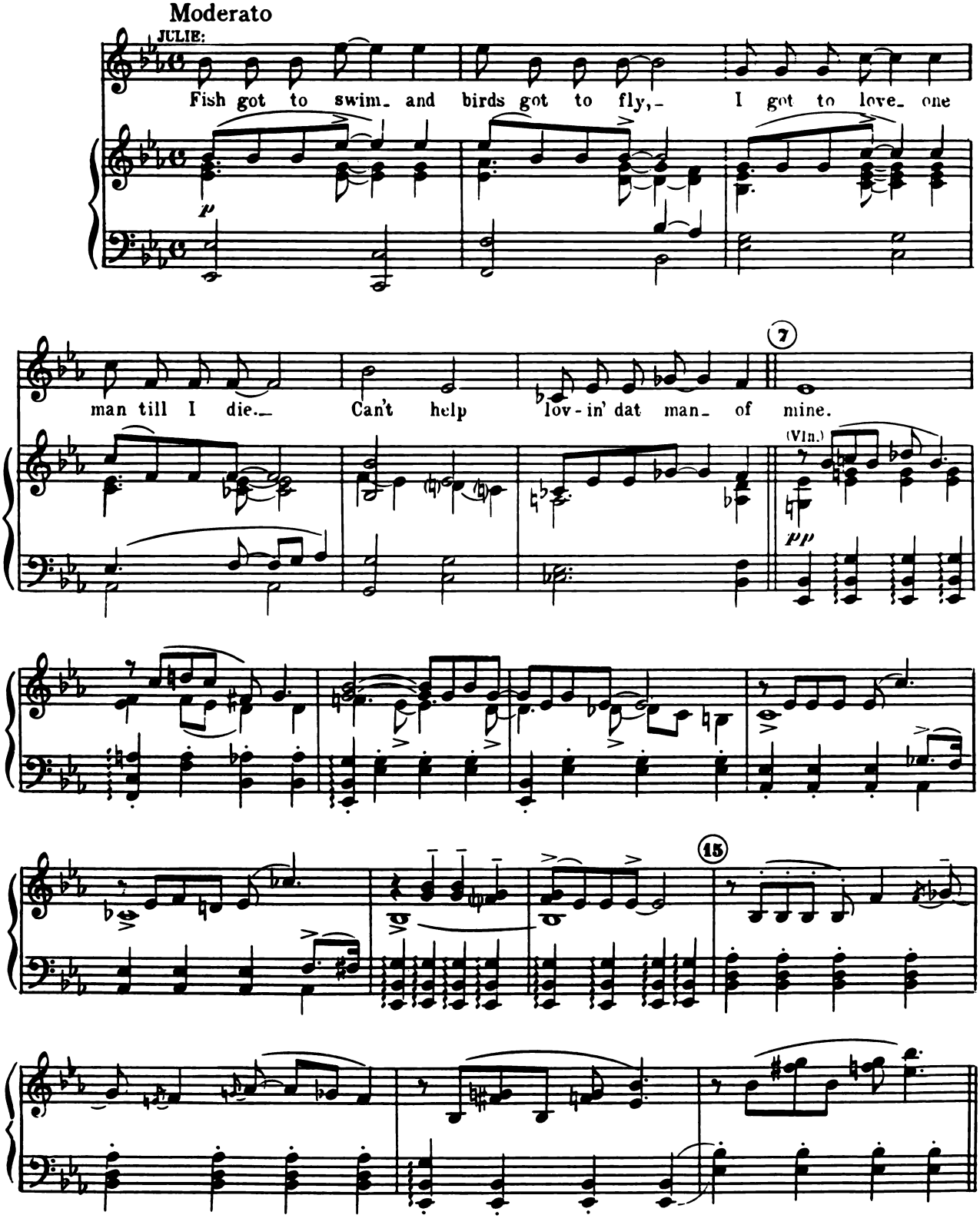
## Kitchen Pantry of the "Cotton Blossom"

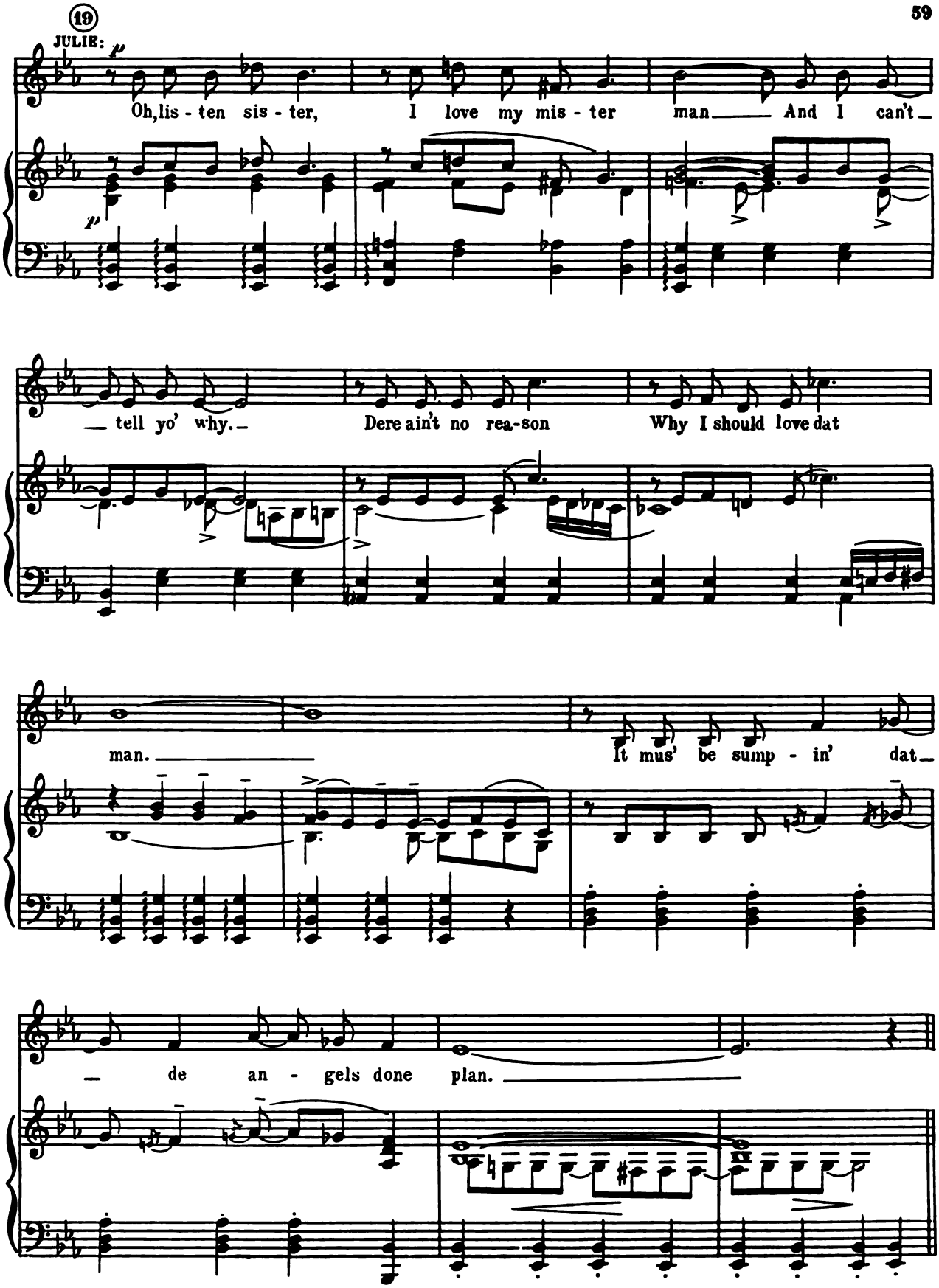


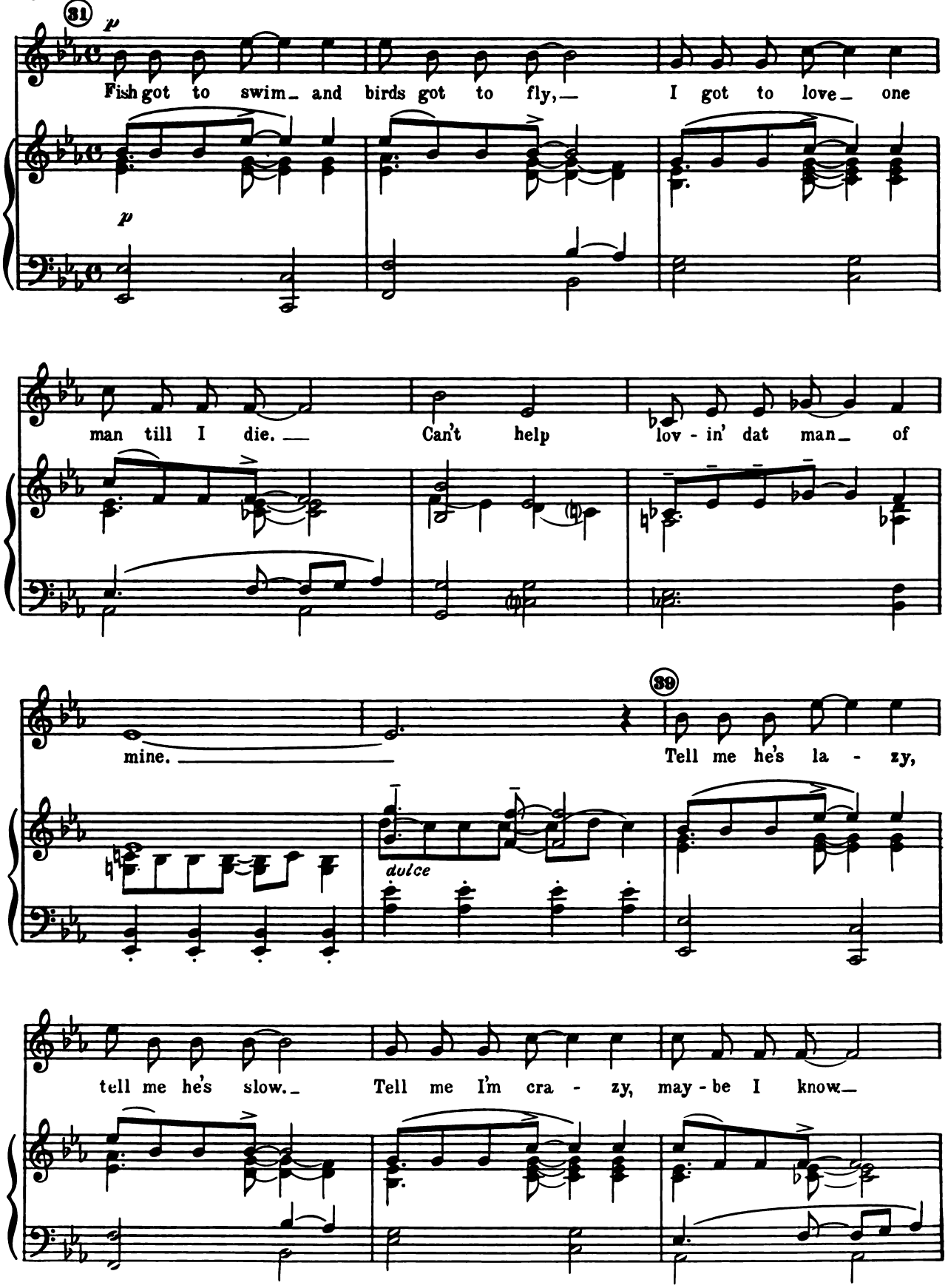

Enter Julie.
lunga
Cue: ...No account river feller...
23
Andante espressivo
pp
32
Lo stesso tempo
(Cl. Solo)
pp
rit
attacca

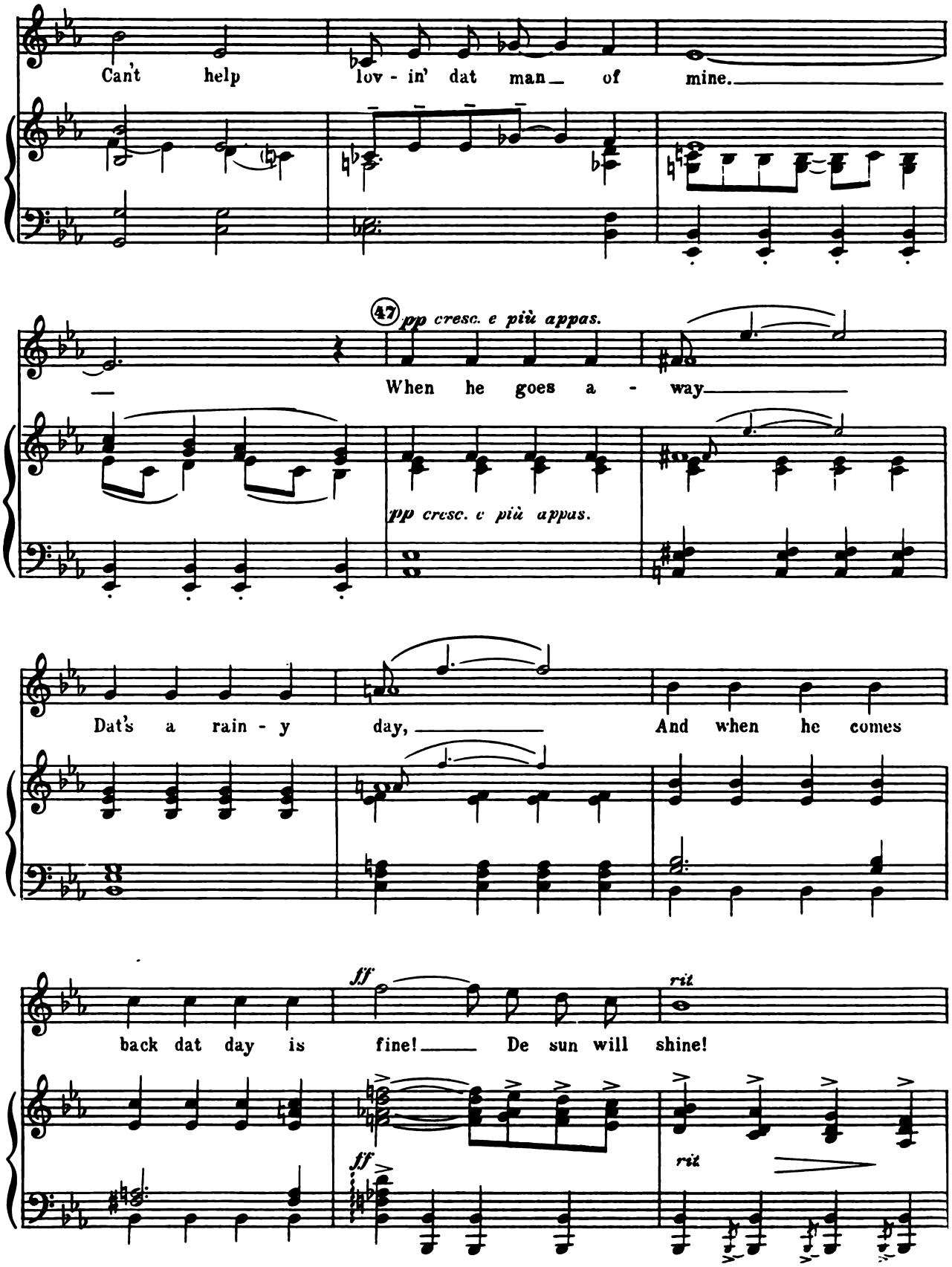
# No. 5 Can't Help Lovin' Dat Man

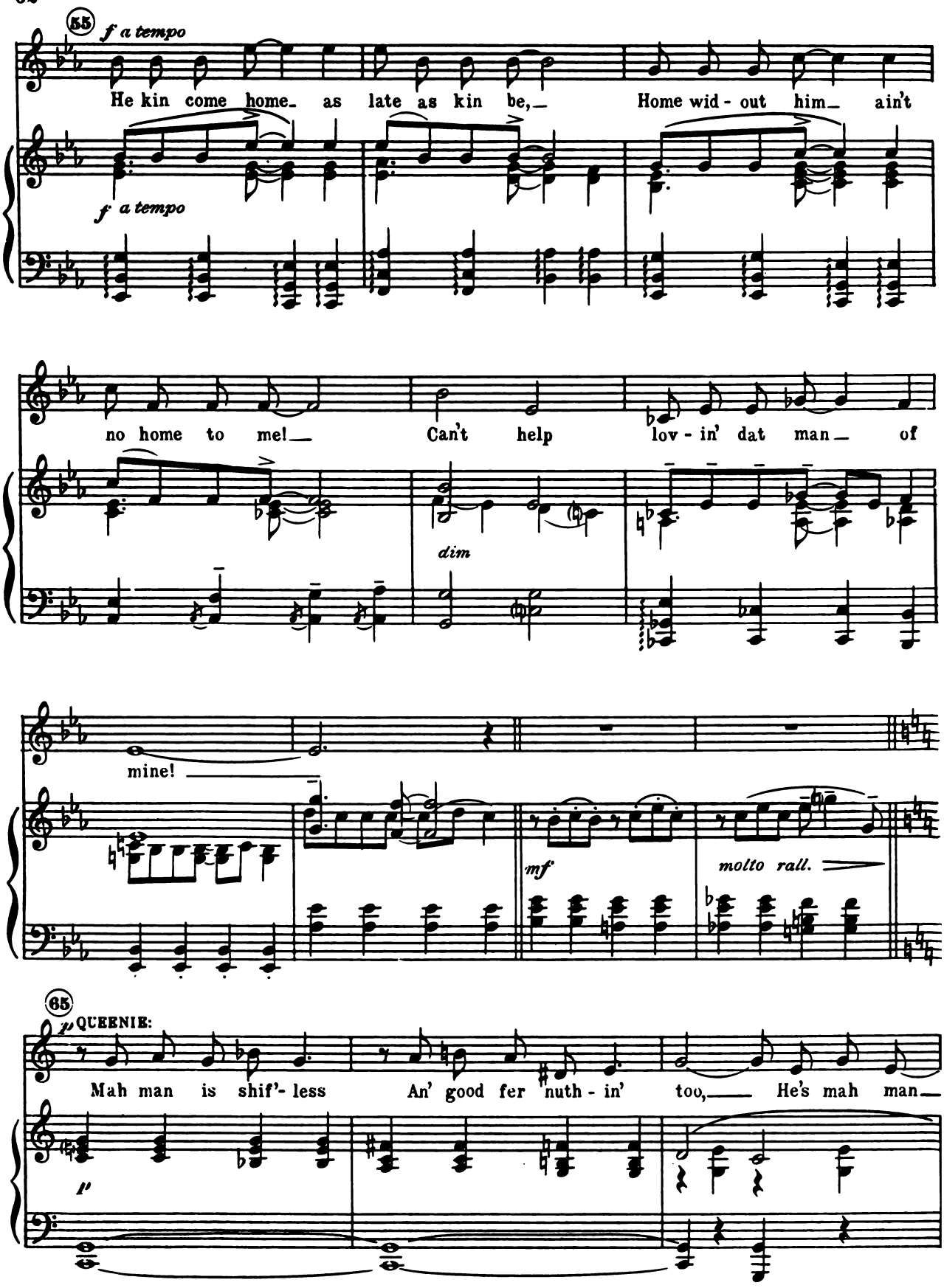
**Julie, Queenie, Magnolia, Joe and Mixed Quartet**

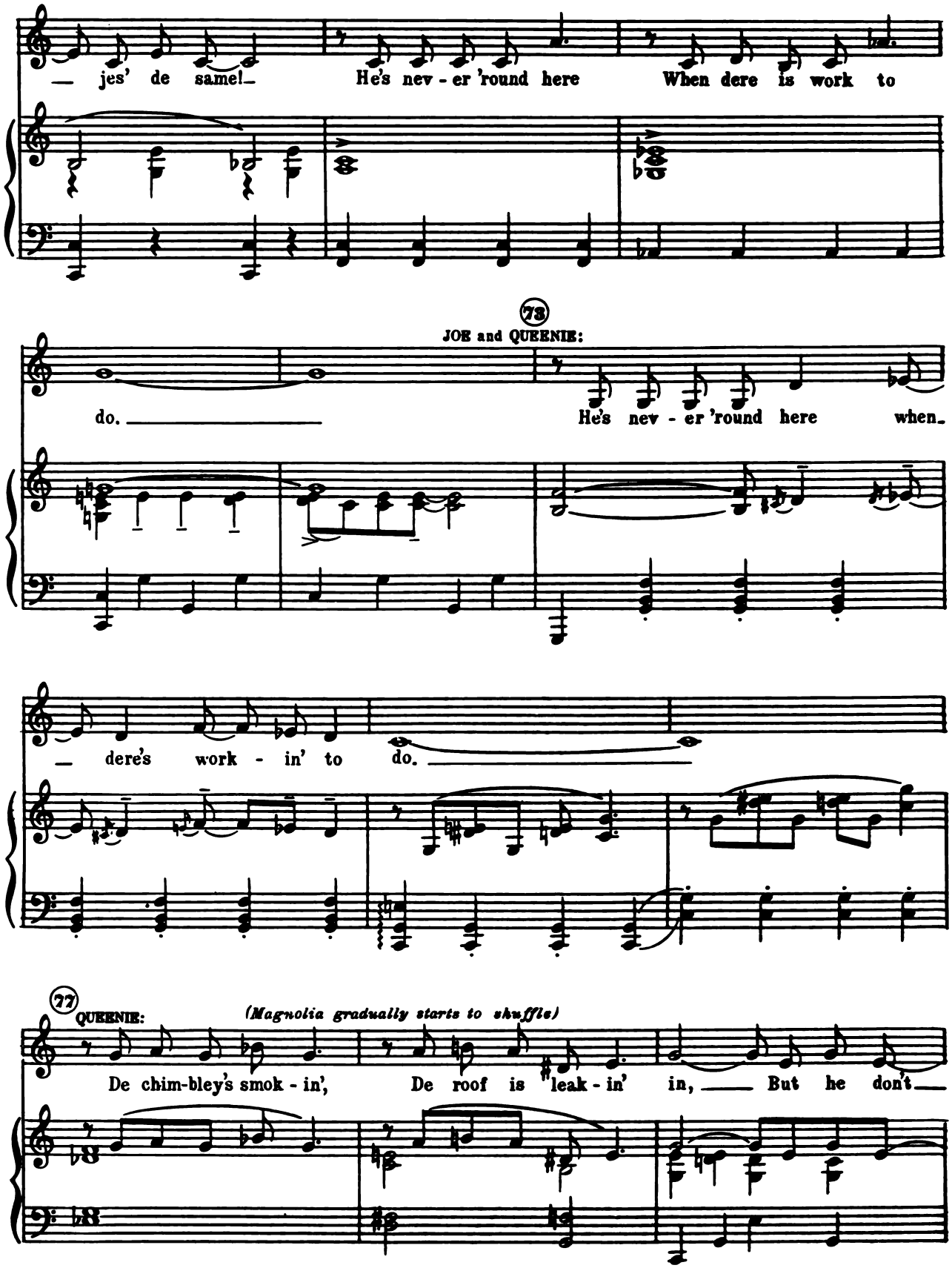


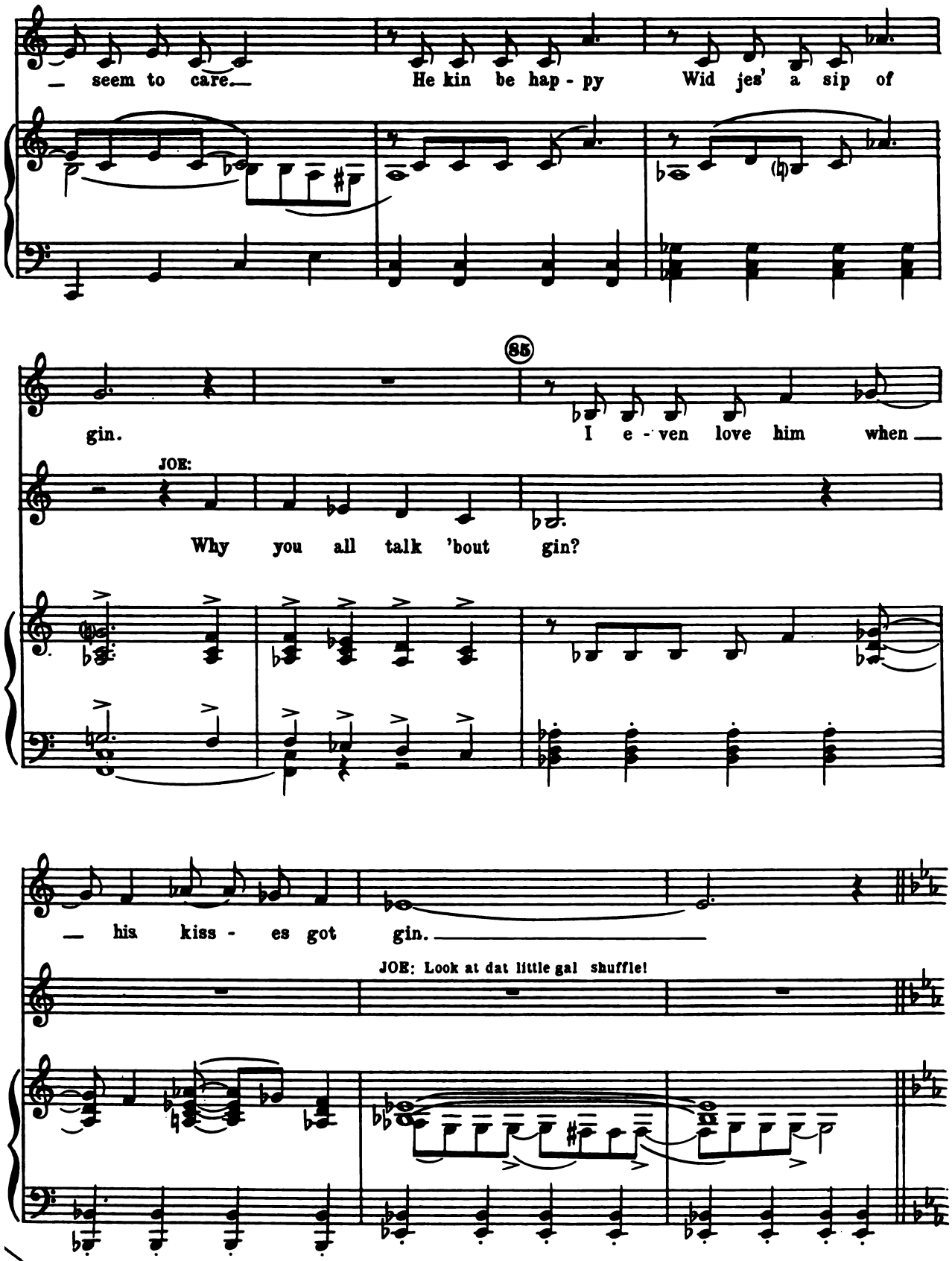

19
JULIE:
Oh, lis - ten sis - ter, I love my mis - ter man And I can't
tell yo' why. Dere ain't no rea-son Why I should love dat
man. It mus' be sump - in' dat
de an - gels done plan.

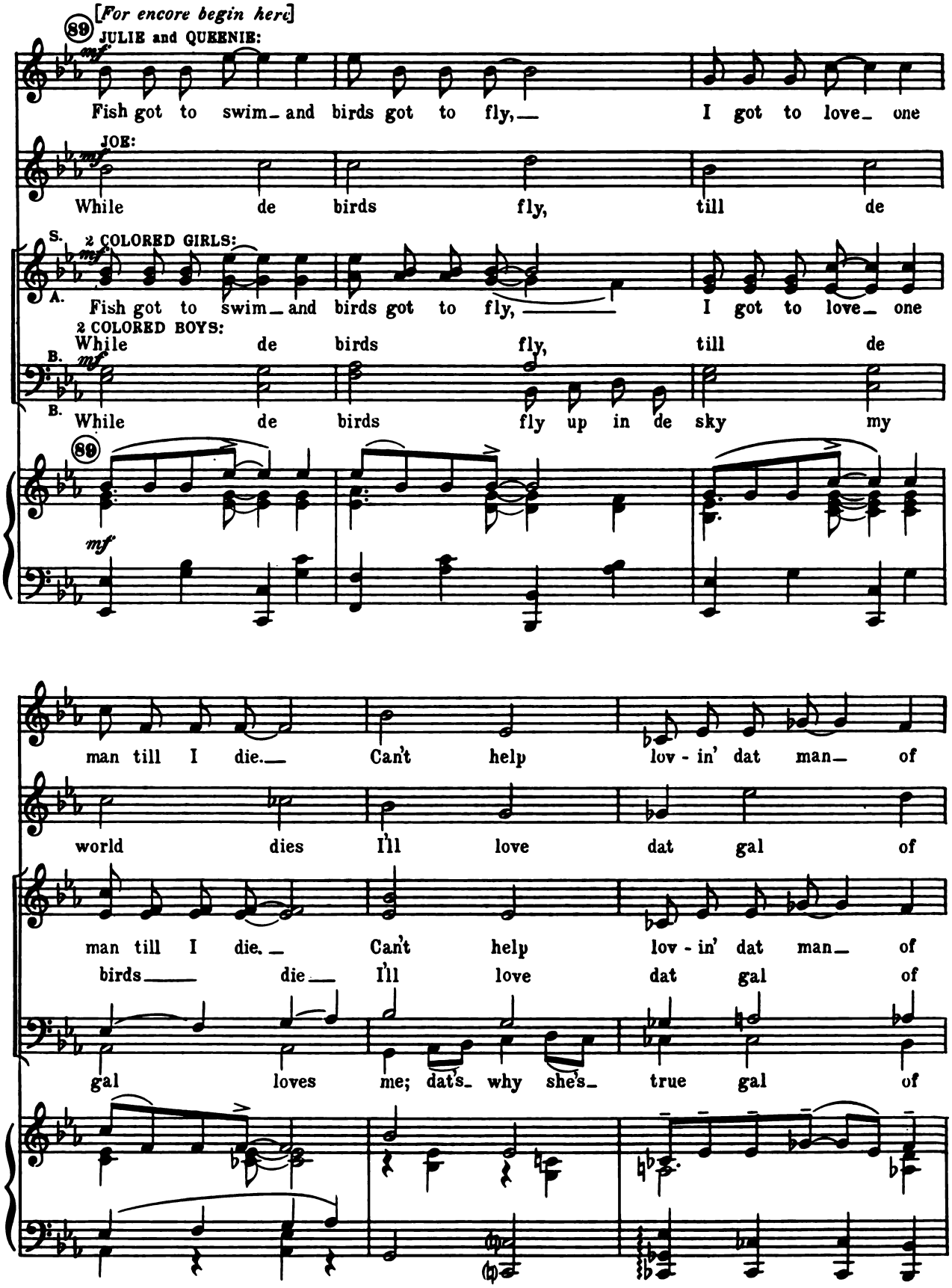

31
p
Fish got to swim_ and birds got to fly,_ I got to love_ one
p
man till I die._ Can't help lov - in' dat man_ of
mine._
39
Tell me he's la - zy,
dulce
tell me he's slow._ Tell me I'm cra - zy, may - be I know_

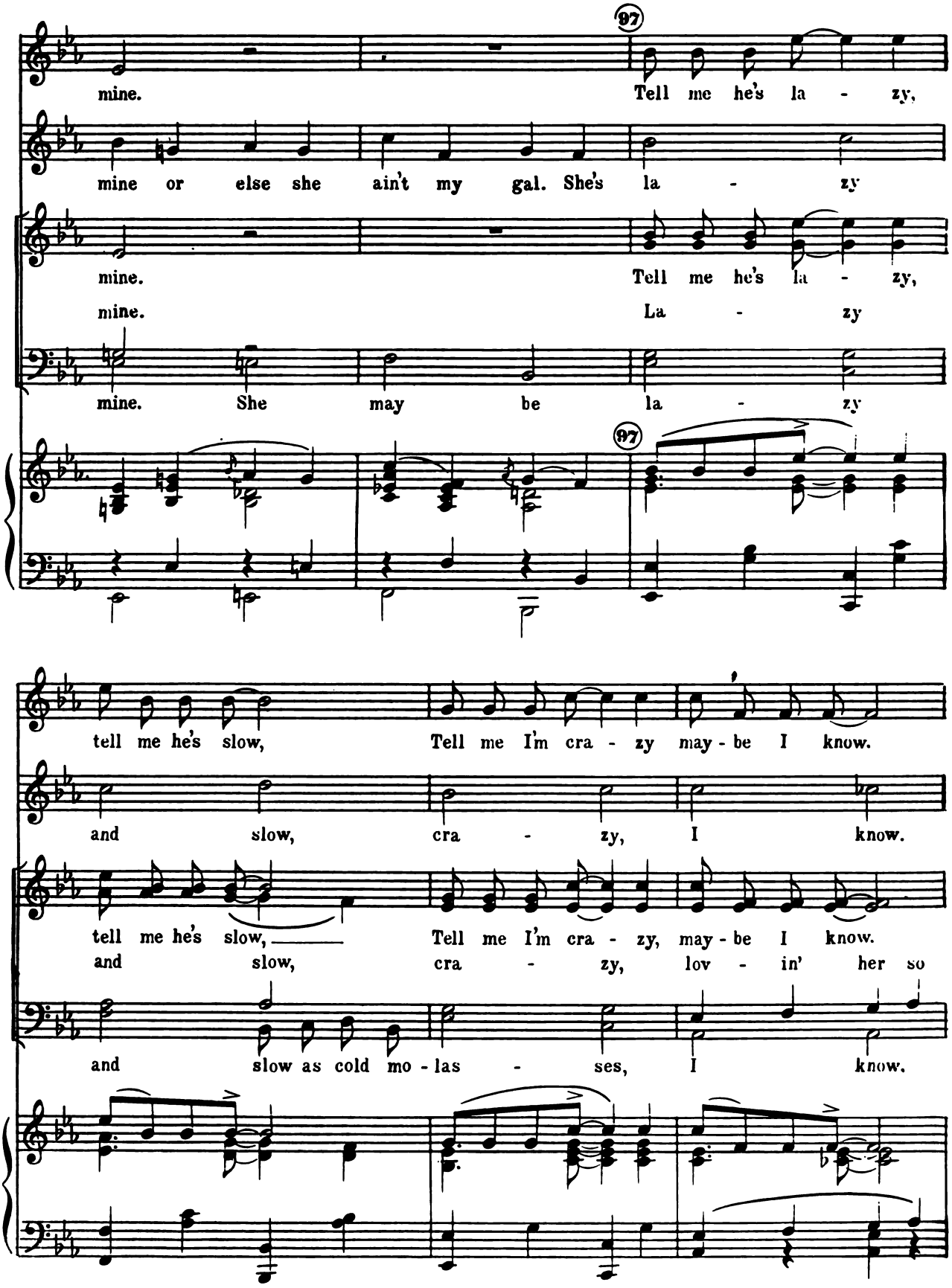

Can't help lov - in' dat man of mine.
47
pp cresc. e più appas.
When he goes a - way
pp cresc. e più appas.
Dat's a rain - y day,
And when he comes
ff
rit
back dat day is fine!
De sun will shine!
ff
rit

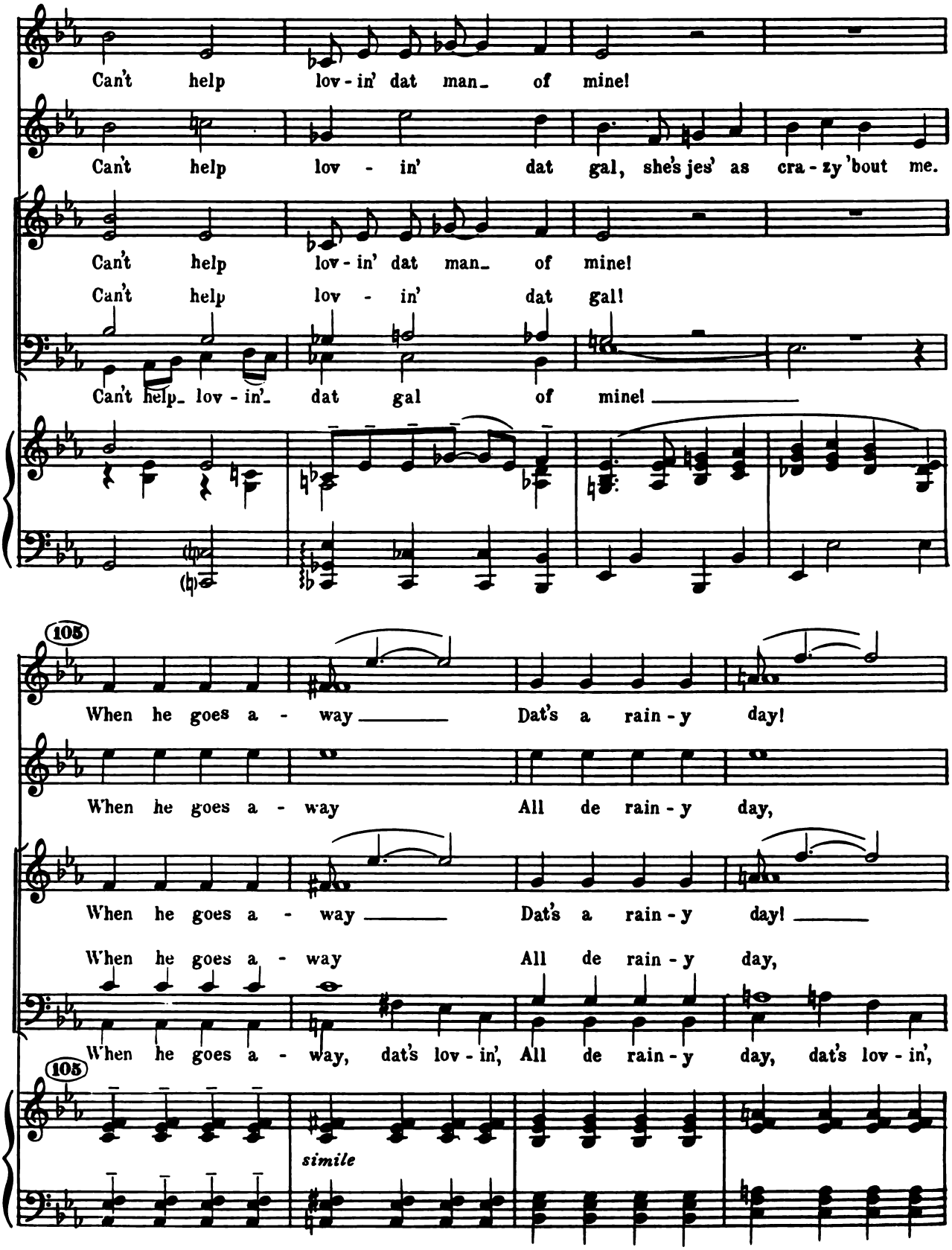

55
f a tempo
He kin come home as late as kin be, Home wid - out him ain't
f a tempo
no home to me! Can't help lov - in' dat man of
dim
mine!
mf
molto rall.
65
QUEENIE:
p
Mah man is shif'- less An' good fer nuth - in' too, He's mah man
p

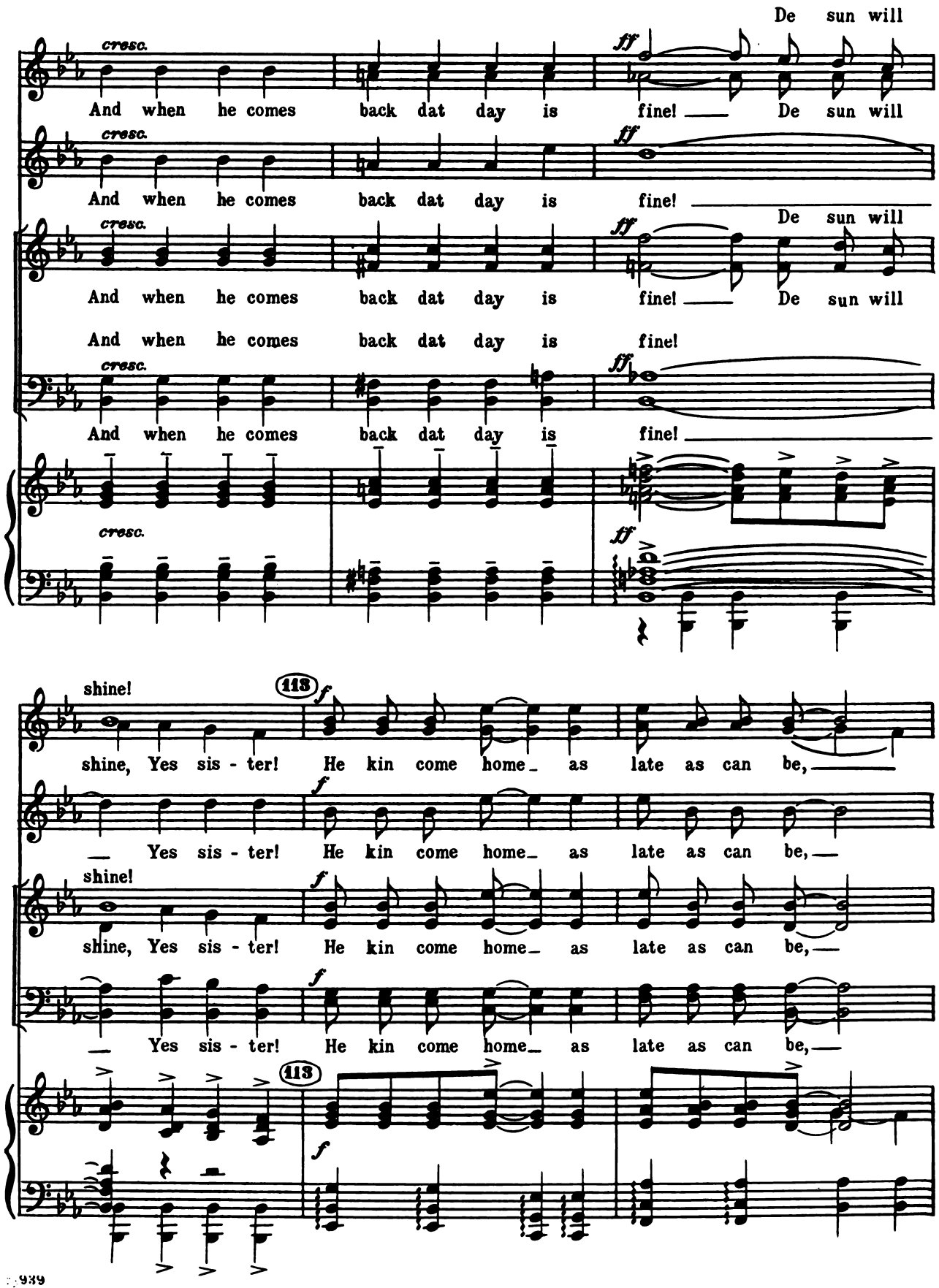

— jes' de same!— He's nev - er 'round here When dere is work to
78
JOE and QUEENIE:
do. He's nev - er 'round here when—
— dere's work - in' to do.
77
QUEENIE:
(Magnolia gradually starts to shuffle)
De chim-bley's smok - in', De roof is leak - in' in, But he don't—

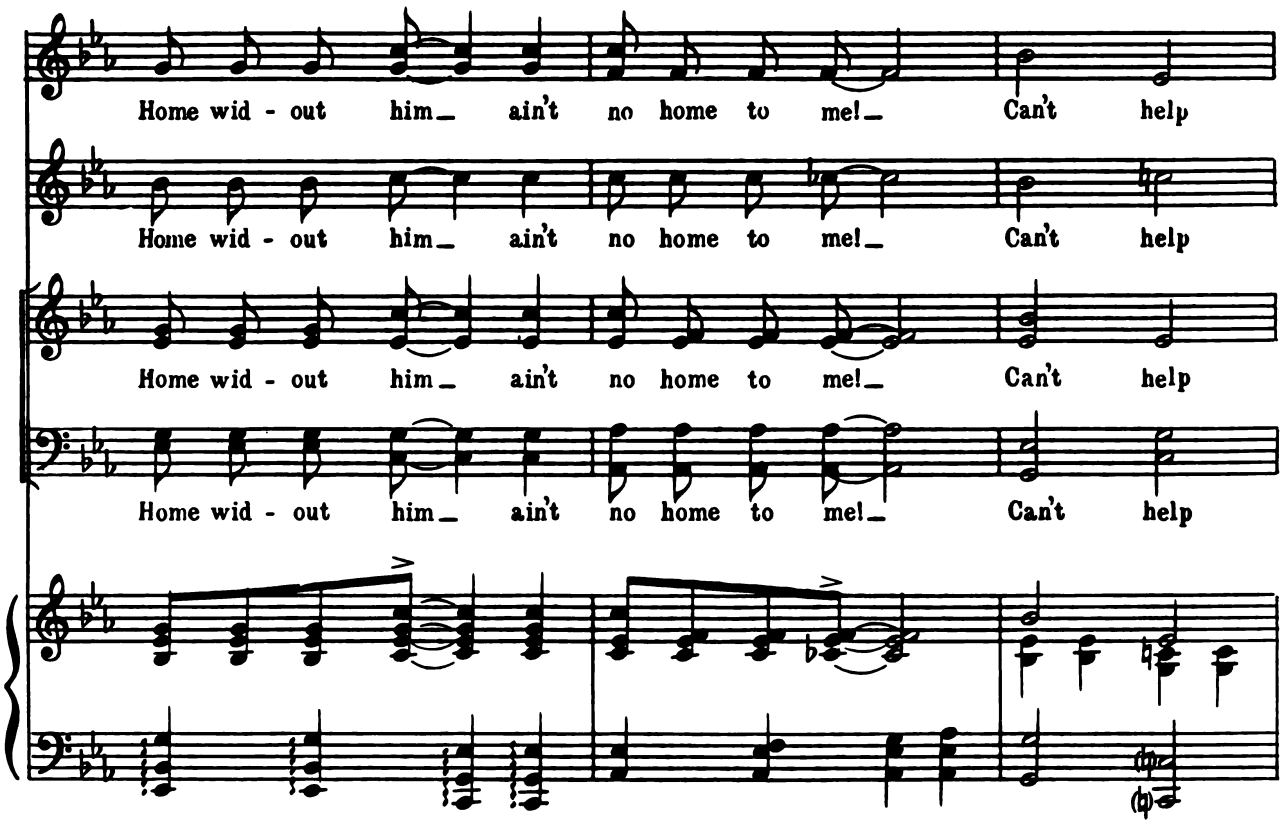

— seem to care—
He kin be hap - py
Wid jes' a sip of
gin.
85
I e - ven love him when —
JOE:
Why you all talk 'bout gin?
— his kiss - es got gin.
JOE: Look at dat little gal shuffle!

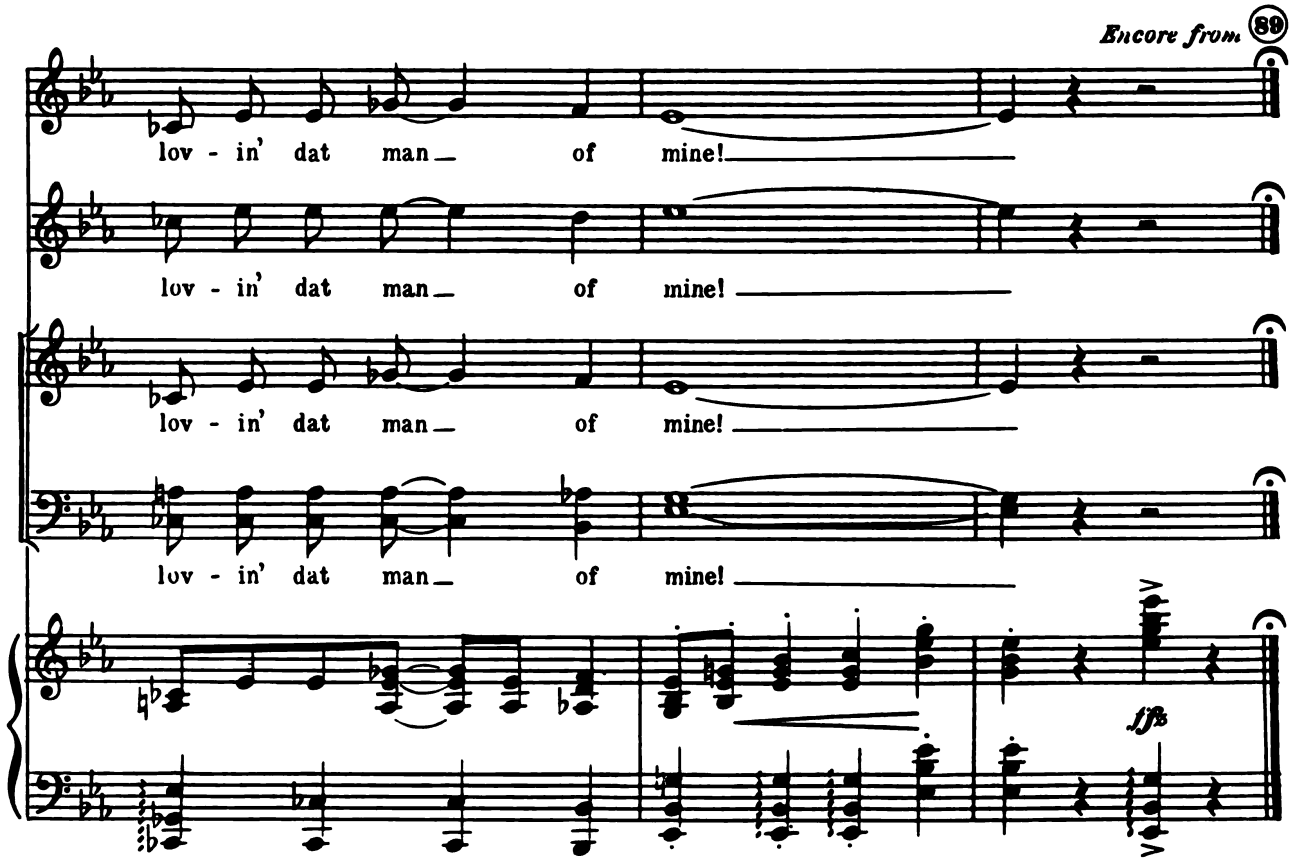

[For encore begin here]
89
JULIE and QUEENIE:
mf
Fish got to swim_ and birds got to fly,_ I got to love_ one
JOE:
mf
While de birds fly, till de
S.
2 COLORED GIRLS:
mf
A.
Fish got to swim_ and birds got to fly,_ I got to love_ one
2 COLORED BOYS:
While de birds fly, till de
B.
mf
B.
While de birds fly 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


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

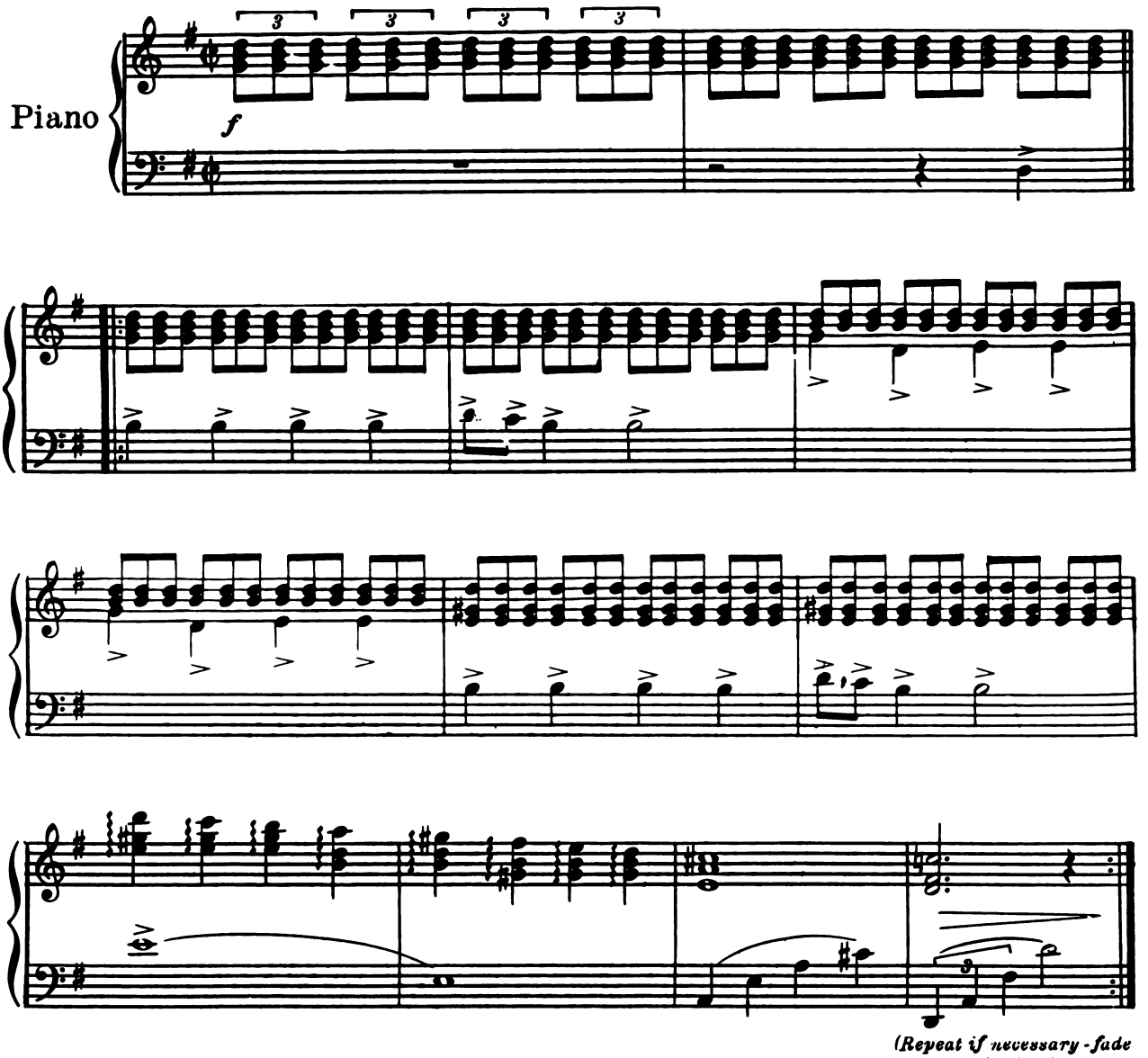

Can't help lov - in' dat man_ of mine!
Can't help lov - in' dat gal, she's jes' as cra - zy 'bout me.
Can't help lov - in' dat man_ of mine!
Can't help lov - in' dat gal!
Can't help_ lov - in'_ dat gal of mine!
105
When he goes a - way Dat's a rain - y day!
When he goes a - way All de rain - y day,
When he goes a - way Dat's a rain - y day!
When he goes a - way All de rain - y day,
When he goes a - way, dat's lov - in', All de rain - y day, dat's lov - in',
105
simile


De sun will
cresc.
ff
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!
113
f
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 89
lov - in' dat man_ of mine!
lov - in' dat man_ of mine!
lov - in' dat man_ of mine!
lov - in' dat man_ of mine!
fff

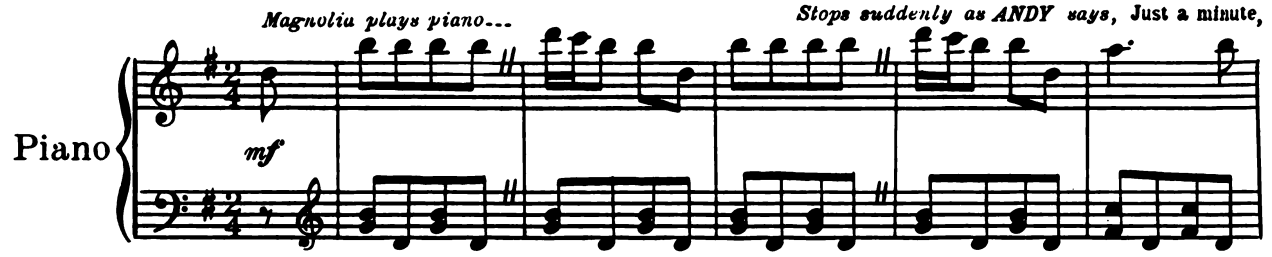
## No. 6 Opening Scene III




## No. 7 Act I Scene III

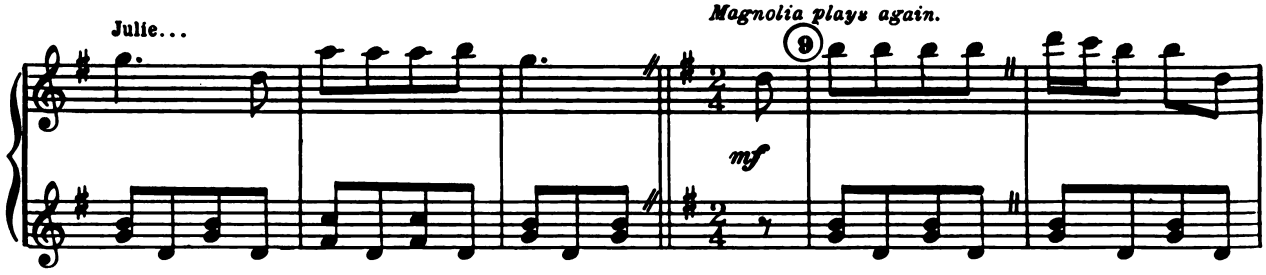
### The Auditorium and Stage of the Cotton Blossom

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

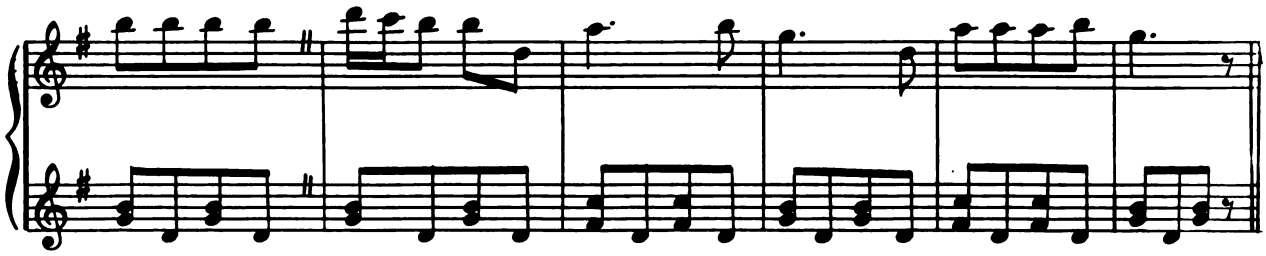


ANDY: Nola, play something for a parson.
*Magnolia plays again.*

Julie...

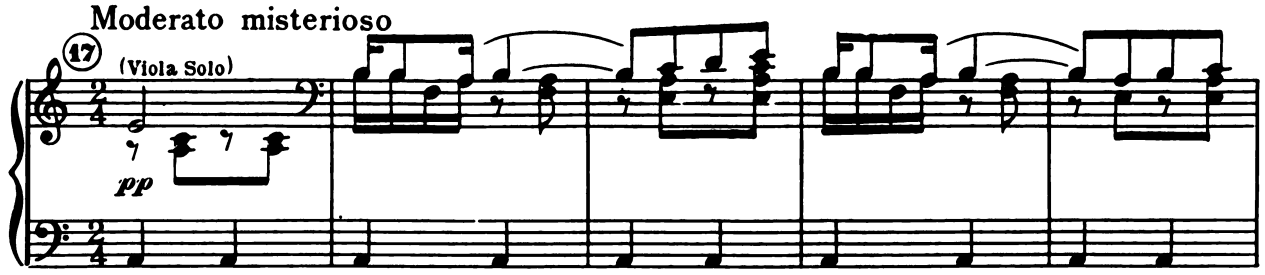


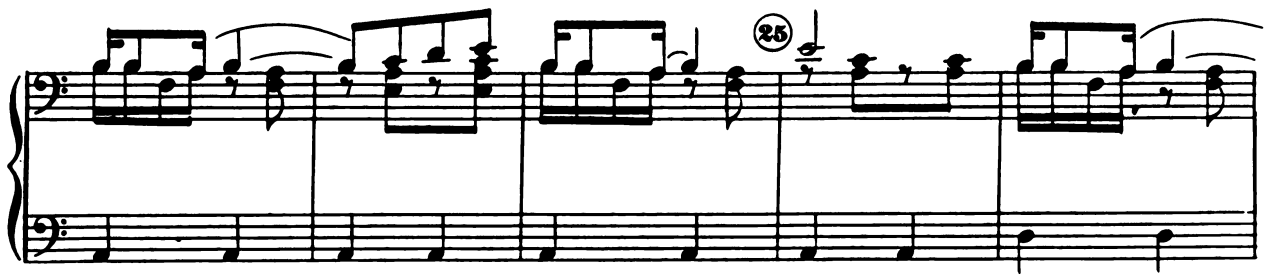

*Stops at* JULIE: But they are long when one is waiting.



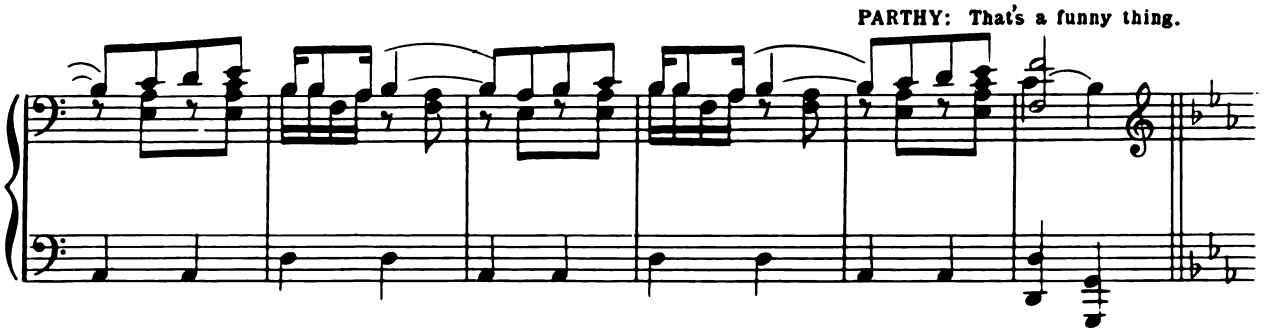
*Cue:* ANDY: Prompt her, Nola.
MAGNOLIA: Hamilton, my own. Papa, look at Julie.

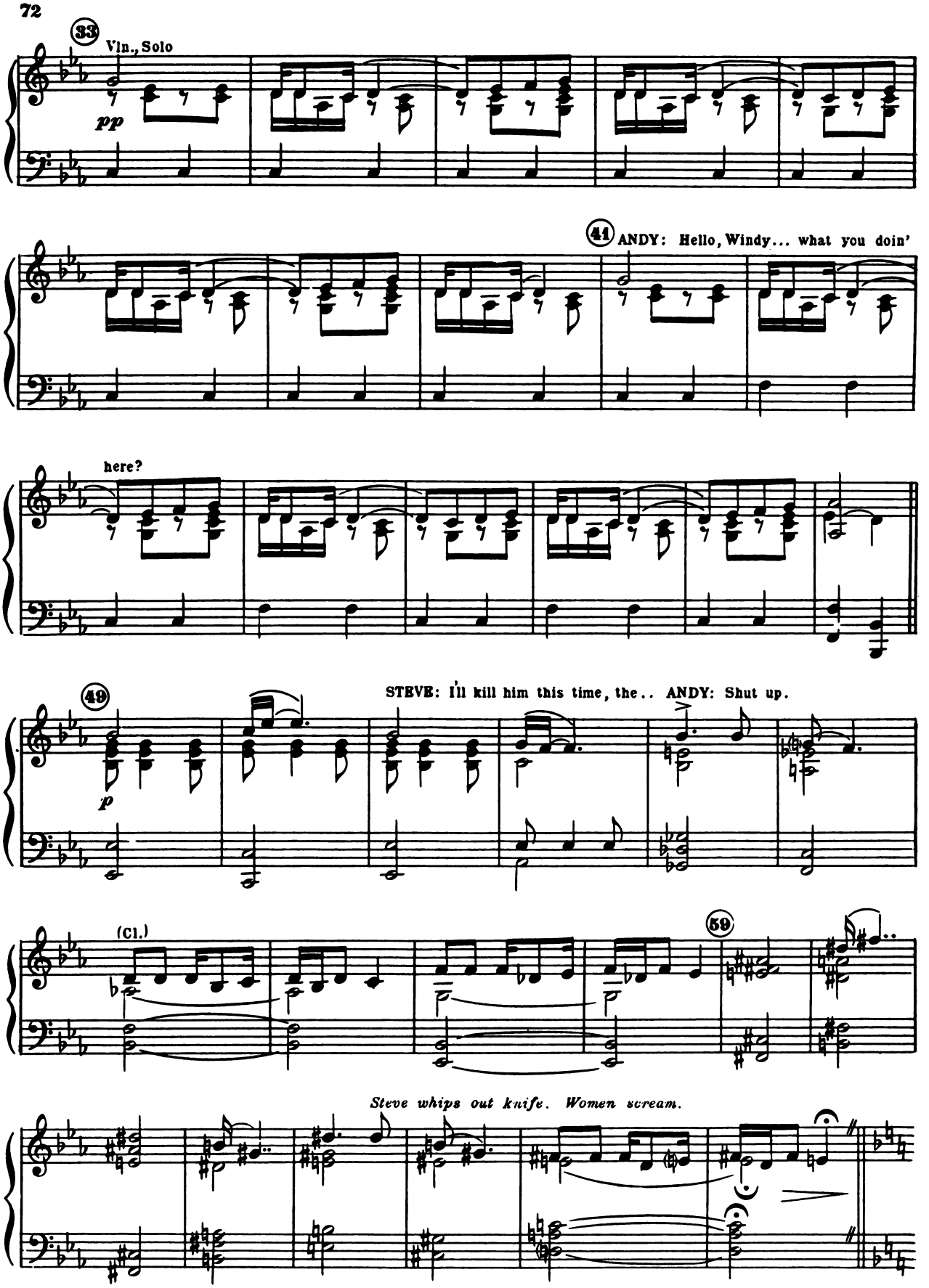
Moderato misterioso




PARTHY: That's a funny thing.




33
Vln., Solo
pp
41
ANDY: Hello, Windy... what you doin'
here?
49
STEVE: I'll kill him this time, the.. ANDY: Shut up.
p
(Cl.)
59
Steve whips out knife. Women scream.

*Silent till cue:* VALLON:..Somethin' that don't set so easy as a boat.

Andante moderato

COLORED WOMEN: 67

*p* *Humming*

MEN:

*p*

*f* 75

On my back in a hack, In a foh - ty dol - lah hack; No mo' gin, No mo' rum Fo' de mis - e - ry done

Up - on my poor ol' back

*f*

Up - on my back

*mf* (Vlns. etc.)

*rall. e cresc.*

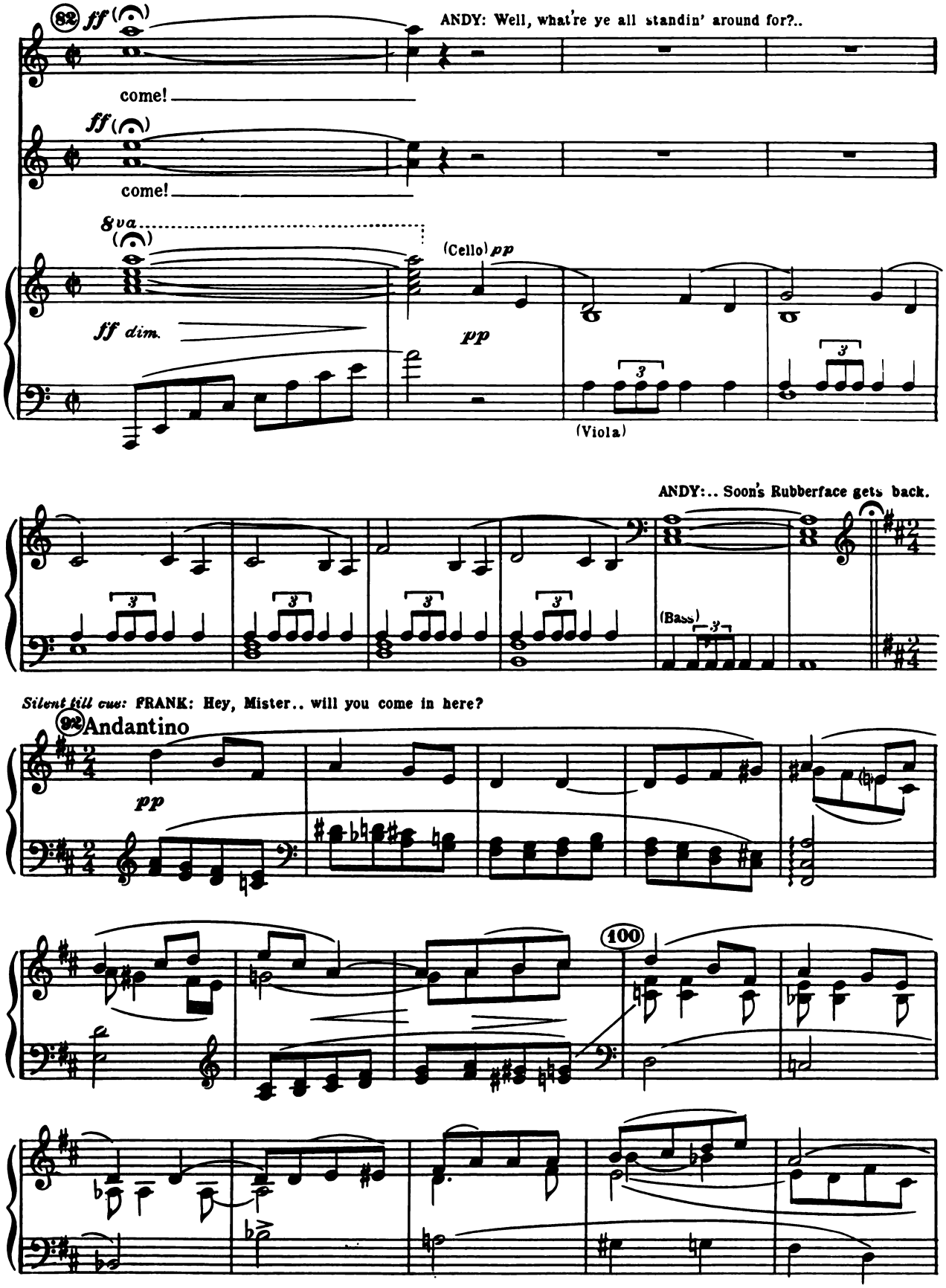
With - in' a liv - 'ry hack

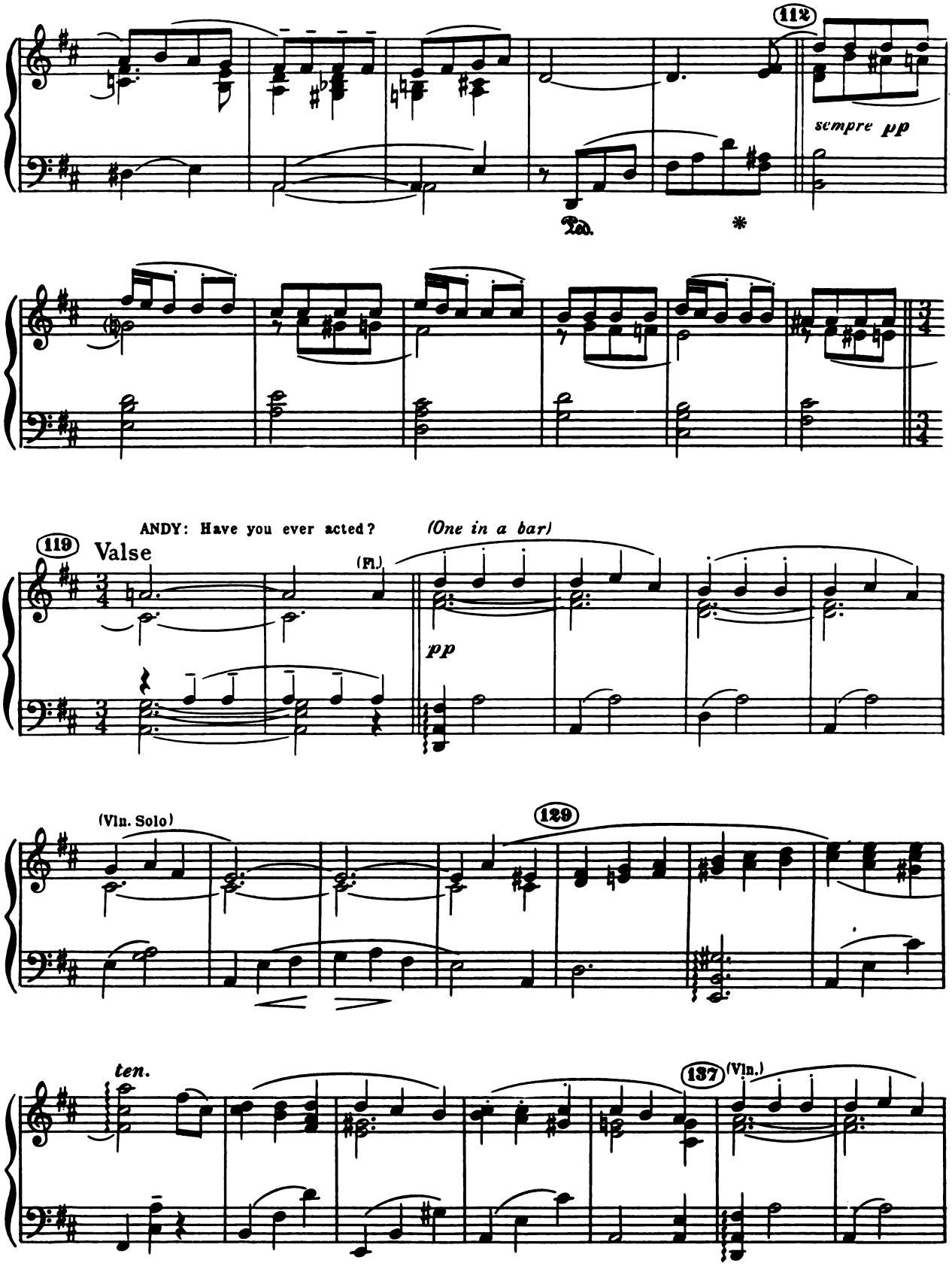
With - in' a hack With no mo' rum Fo' de mis - e - ry done

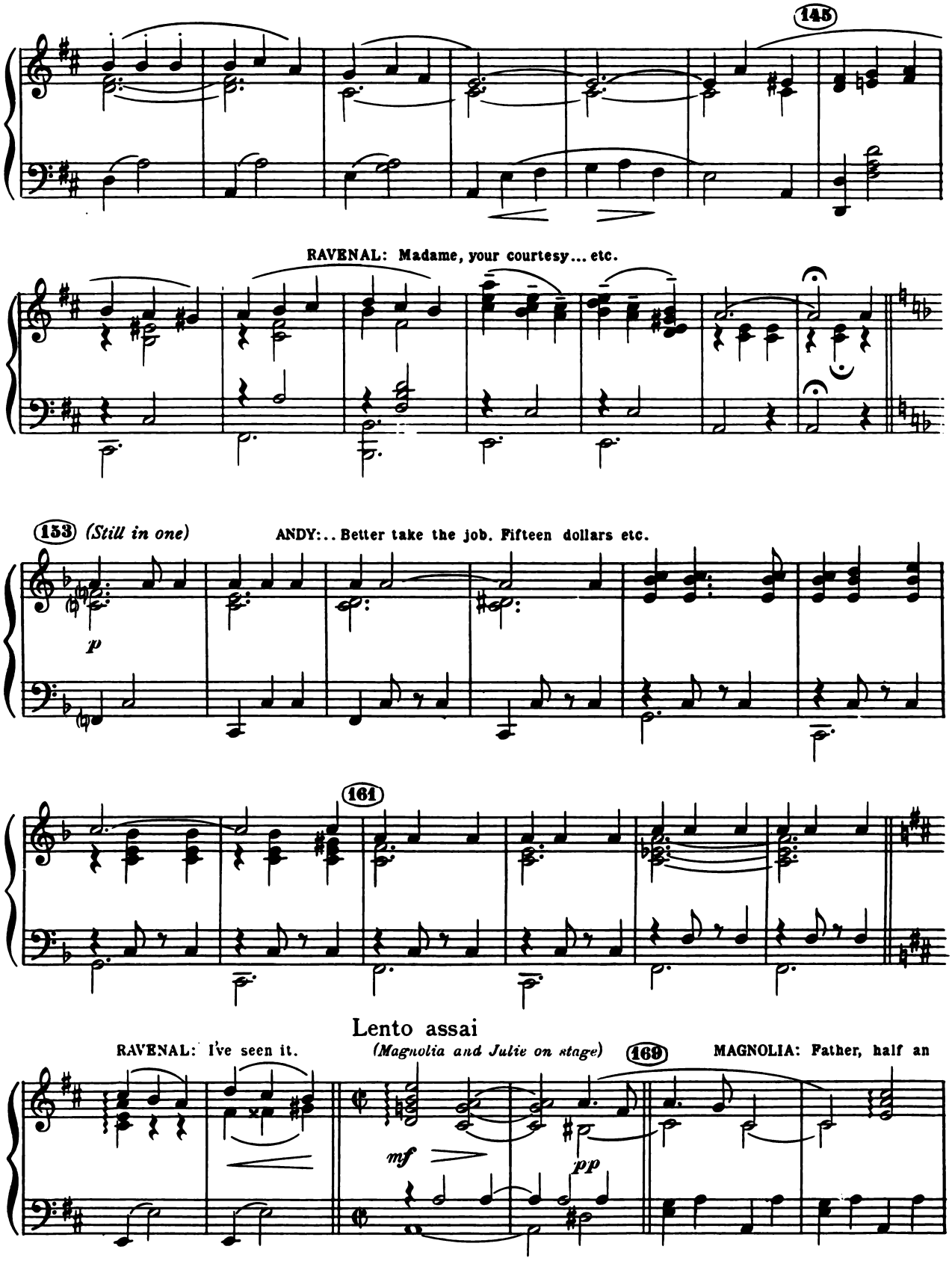
*rall. e cresc.*

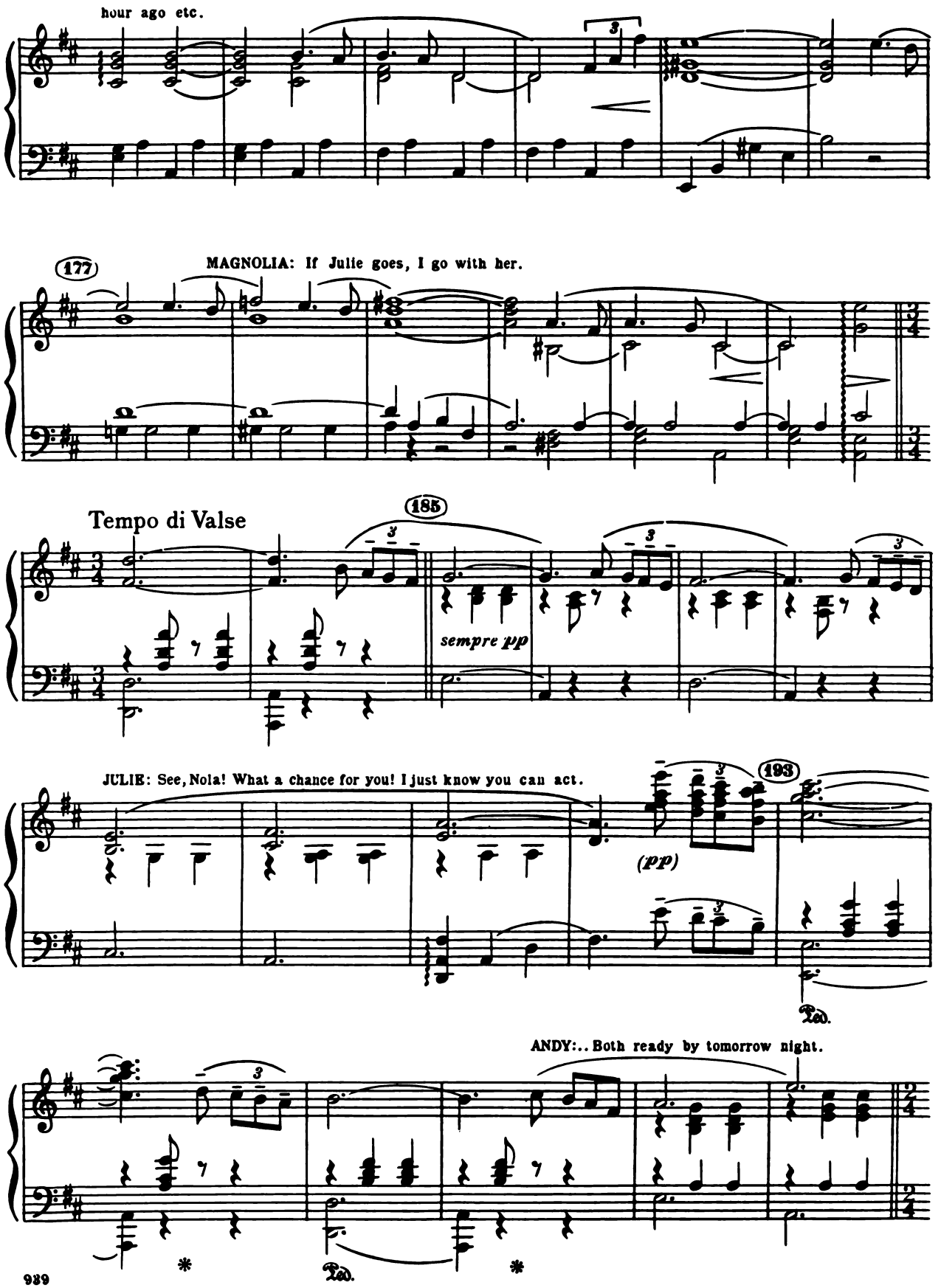
8va

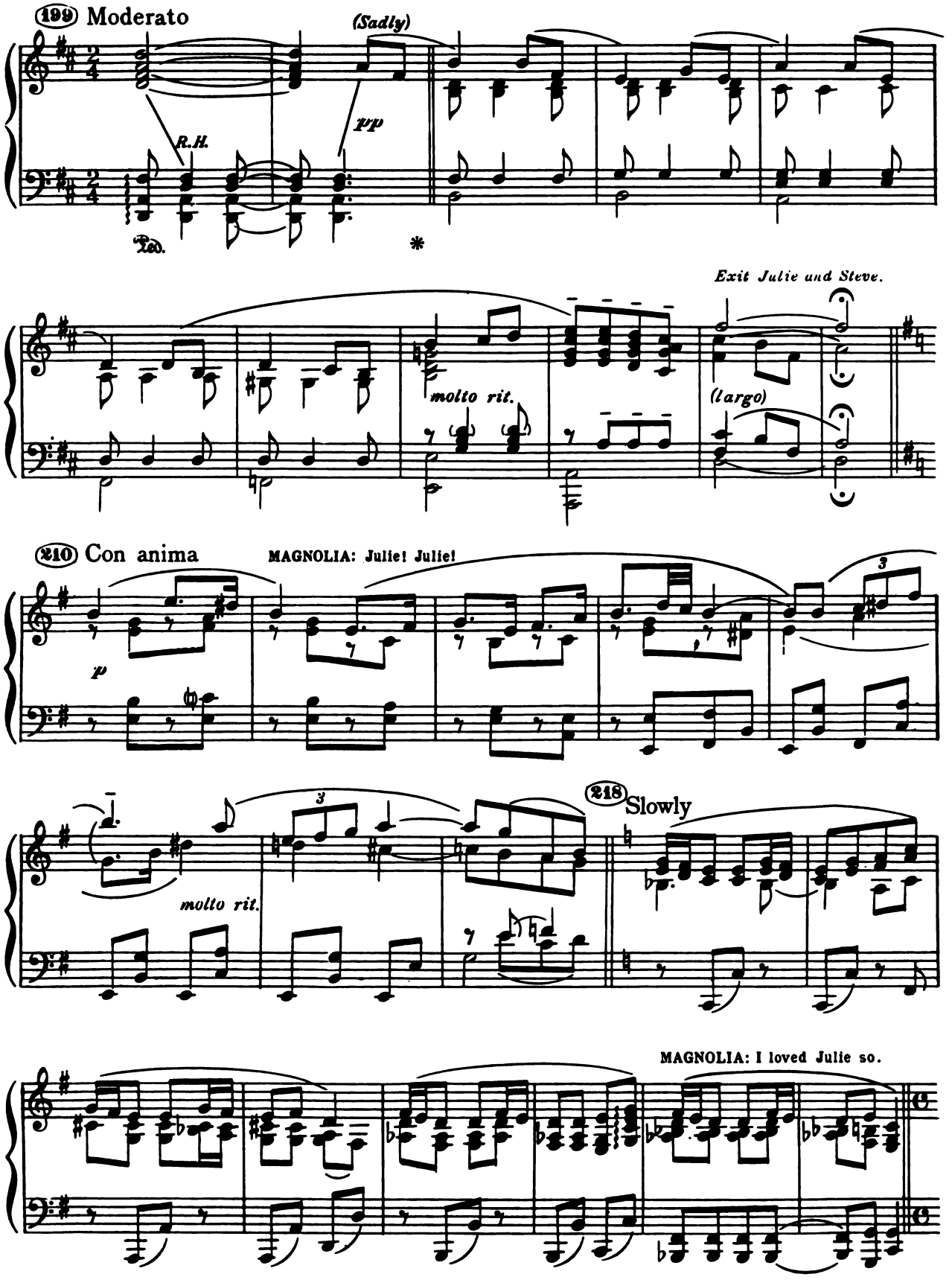
*rall. e cresc.*

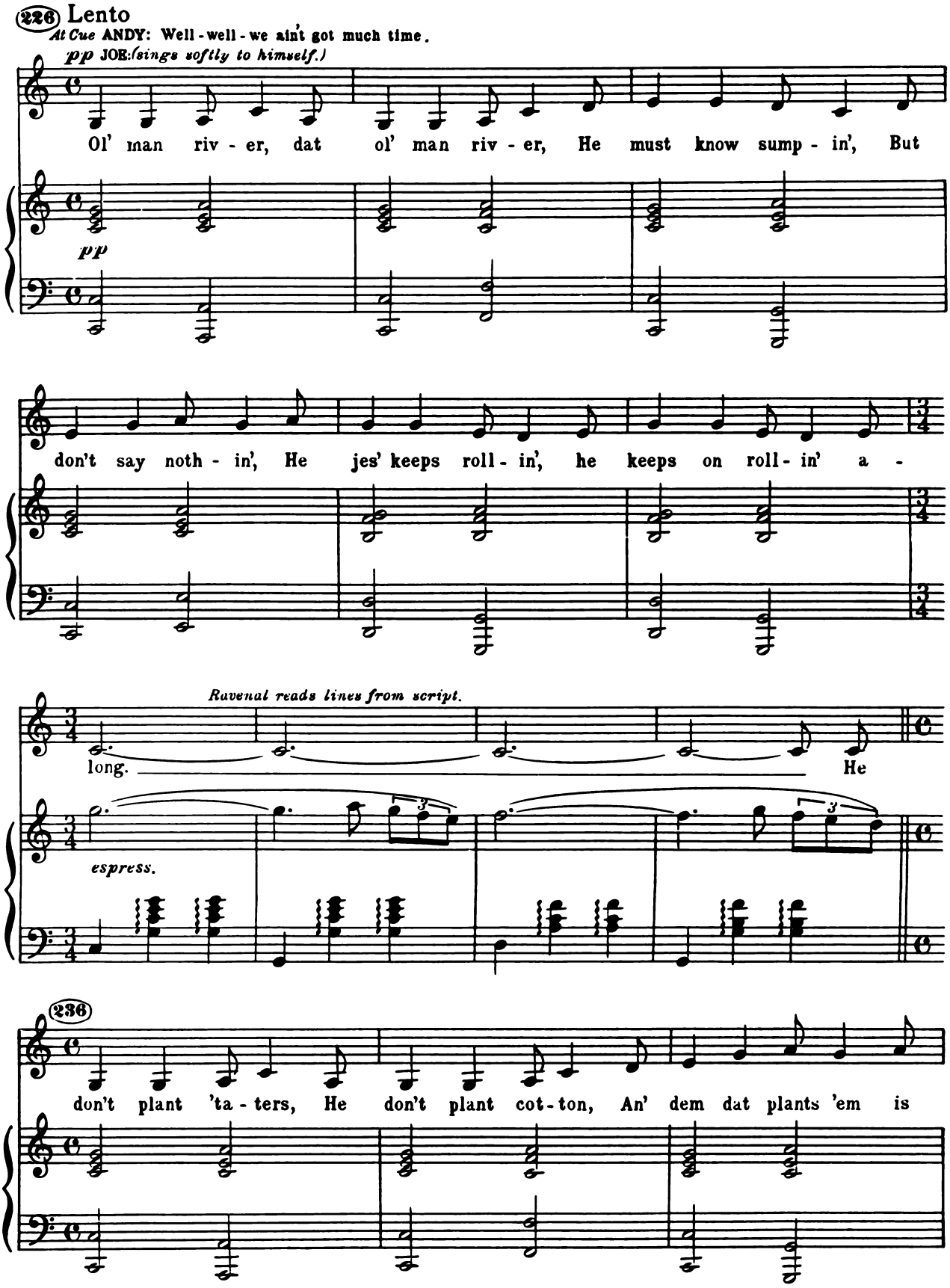

82
ff
ANDY: Well, what're ye all standin' around for?..
come!
ff
come!
8va
(Cello) pp
ff dim.
pp
(Viola)
ANDY:.. Soon's Rubberface gets back.
(Bass)
Silent till cue: FRANK: Hey, Mister.. will you come in here?
92 Andantino
pp
100

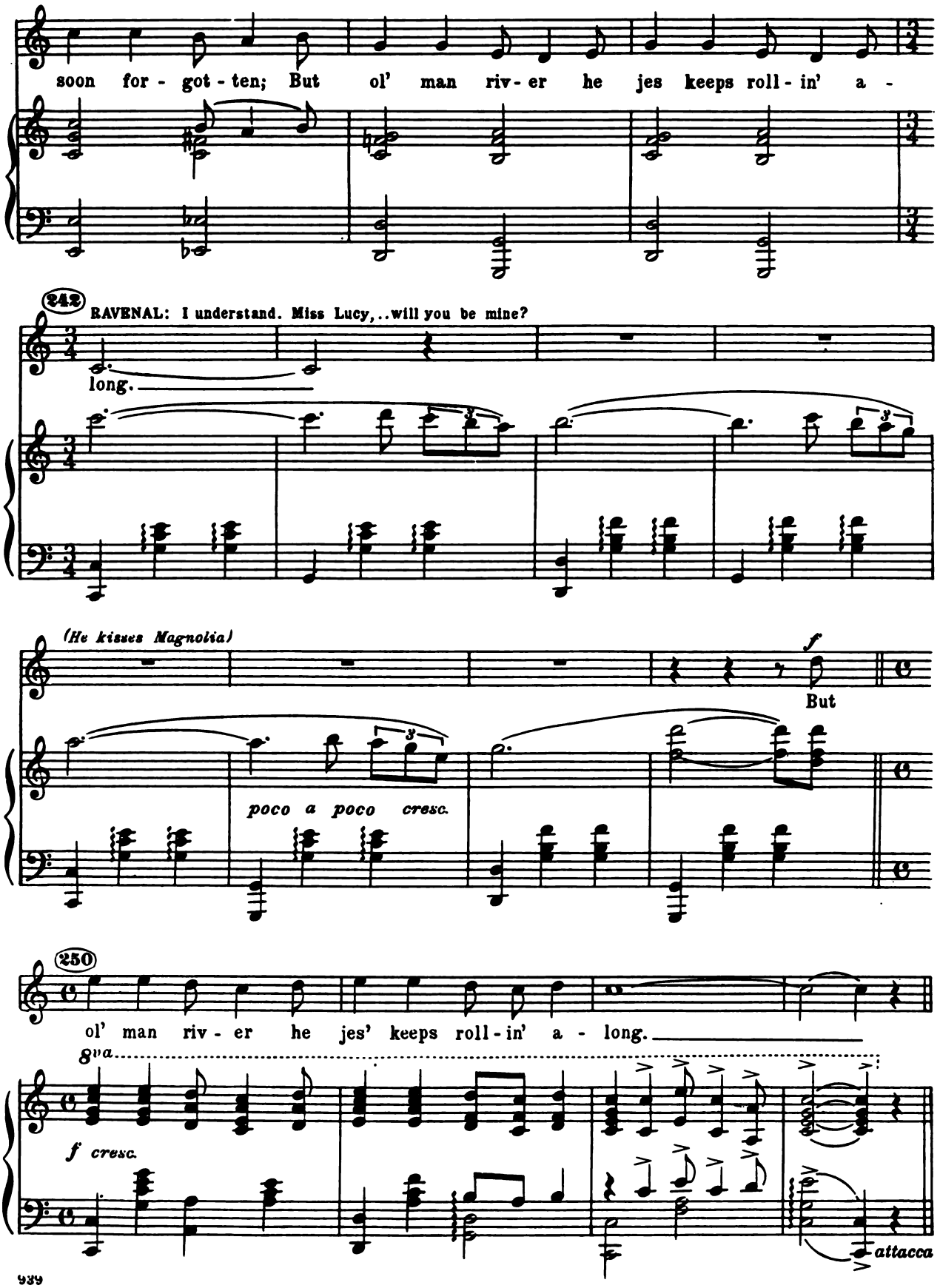

112
sempre pp
Ped.
*
ANDY: Have you ever acted?
(One in a bar)
119
Valse
(Fl.)
pp
(Vln. Solo)
129
ten.
137
(Vln.)


145
RAVENAL: Madame, your courtesy... etc.
153 (Still in one)
ANDY:.. Better take the job. Fifteen dollars etc.
p
161
Lento assai
RAVENAL: I've seen it.
(Magnolia and Julie on stage)
169
MAGNOLIA: Father, half an
mf
pp


hour ago etc.
177
MAGNOLIA: If Julie goes, I go with her.
Tempo di Valse
185
sempre pp
JULIE: See, Nola! What a chance for you! I just know you can act.
193
(pp)
Ped.
ANDY:.. Both ready by tomorrow night.
Ped.
Ped.


199 Moderato
(Sadly)
pp
R.H.
Ped.
*
Exit Julie and Steve.
molto rit.
(largo)
210 Con anima
MAGNOLIA: Julie! Julie!
p
3
molto rit.
218 Slowly
MAGNOLIA: I loved Julie so.

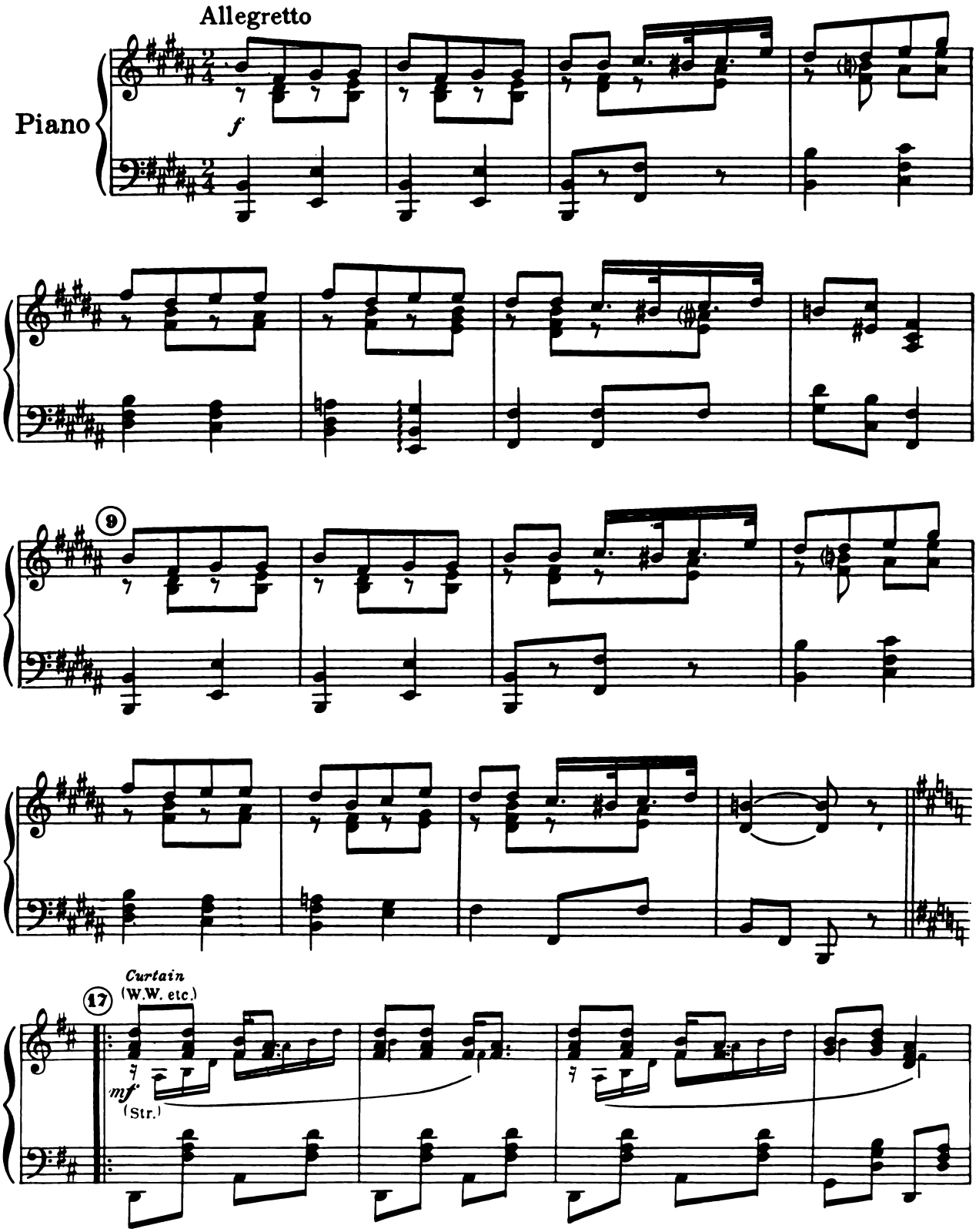

226 Lento
At Cue ANDY: Well-well-we ain't got much time.
pp JOE: (sings softly to himself.)
Ol' man riv - er, dat ol' man riv - er, He must know sump - in', But
pp
don't say noth - in', He jes' keeps roll - in', he keeps on roll - in' a -
Ravenal reads lines from script.
long.
He
espress.
236
don't plant 'ta - ters, He don't plant cot - ton, An' dem dat plants 'em is

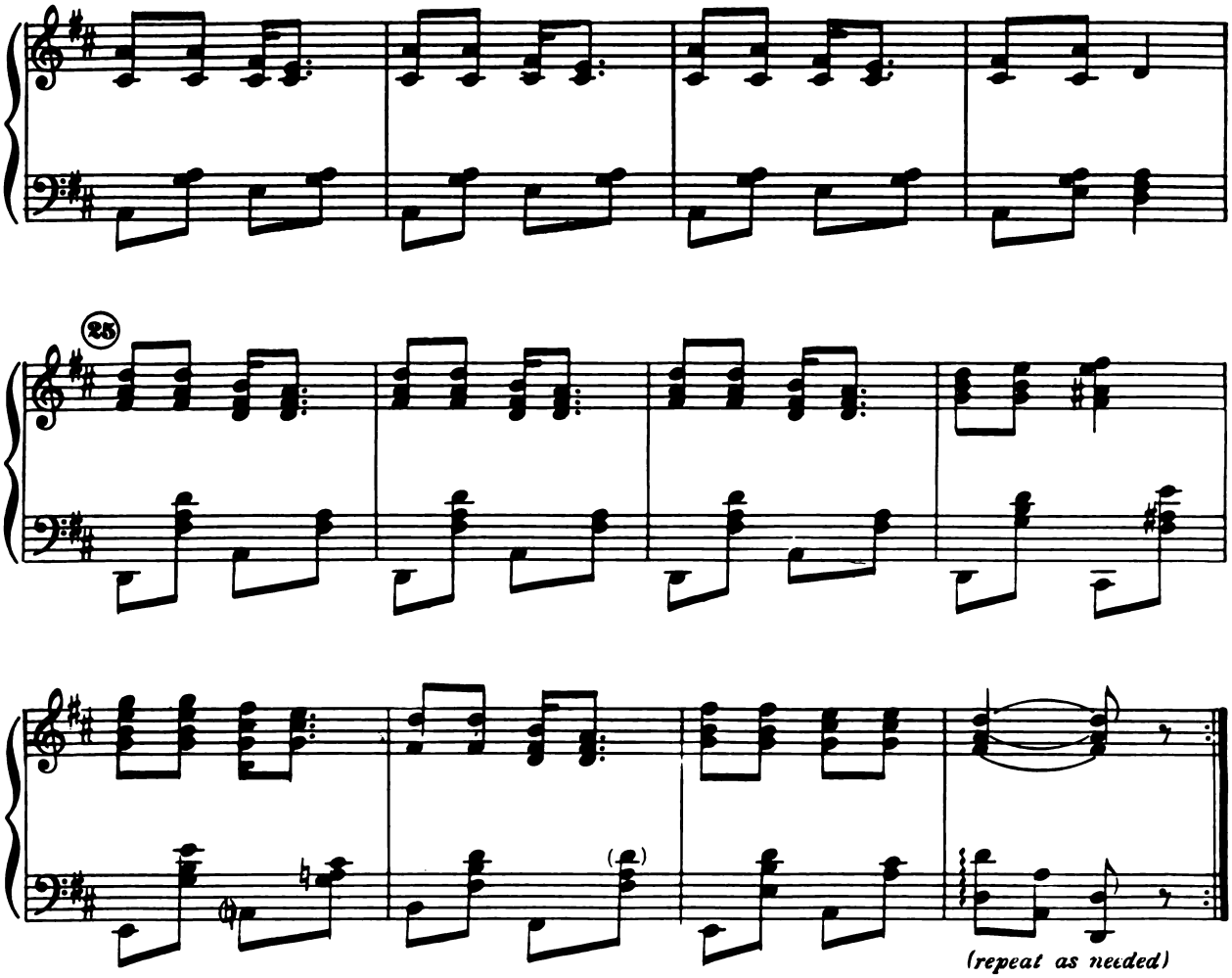

soon for - got - ten; But ol' man riv - er he jes keeps roll - in' a -
242
RAVENAL: I understand. Miss Lucy,..will you be mine?
long.
(He kisses Magnolia)
f
But
poco a poco cresc.
250
ol' man riv - er he jes' keeps roll - in' a - long.
8va
f cresc.
attacca

# Scene IV

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

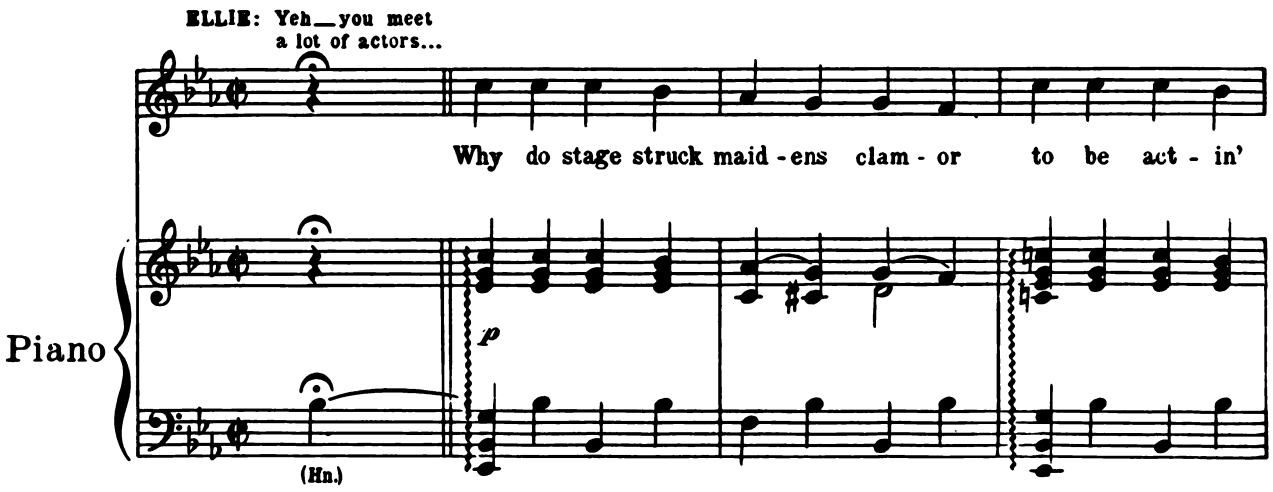


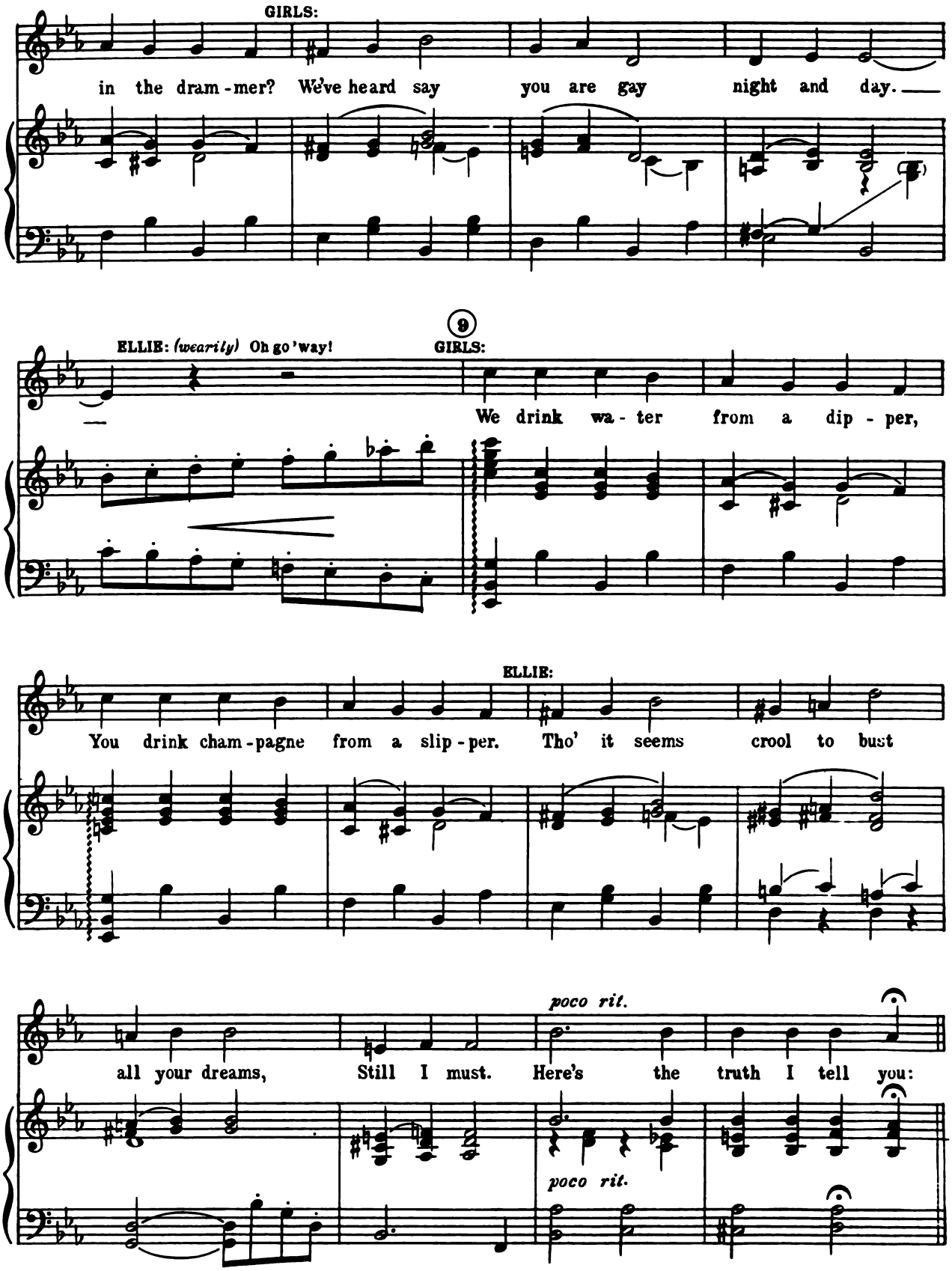


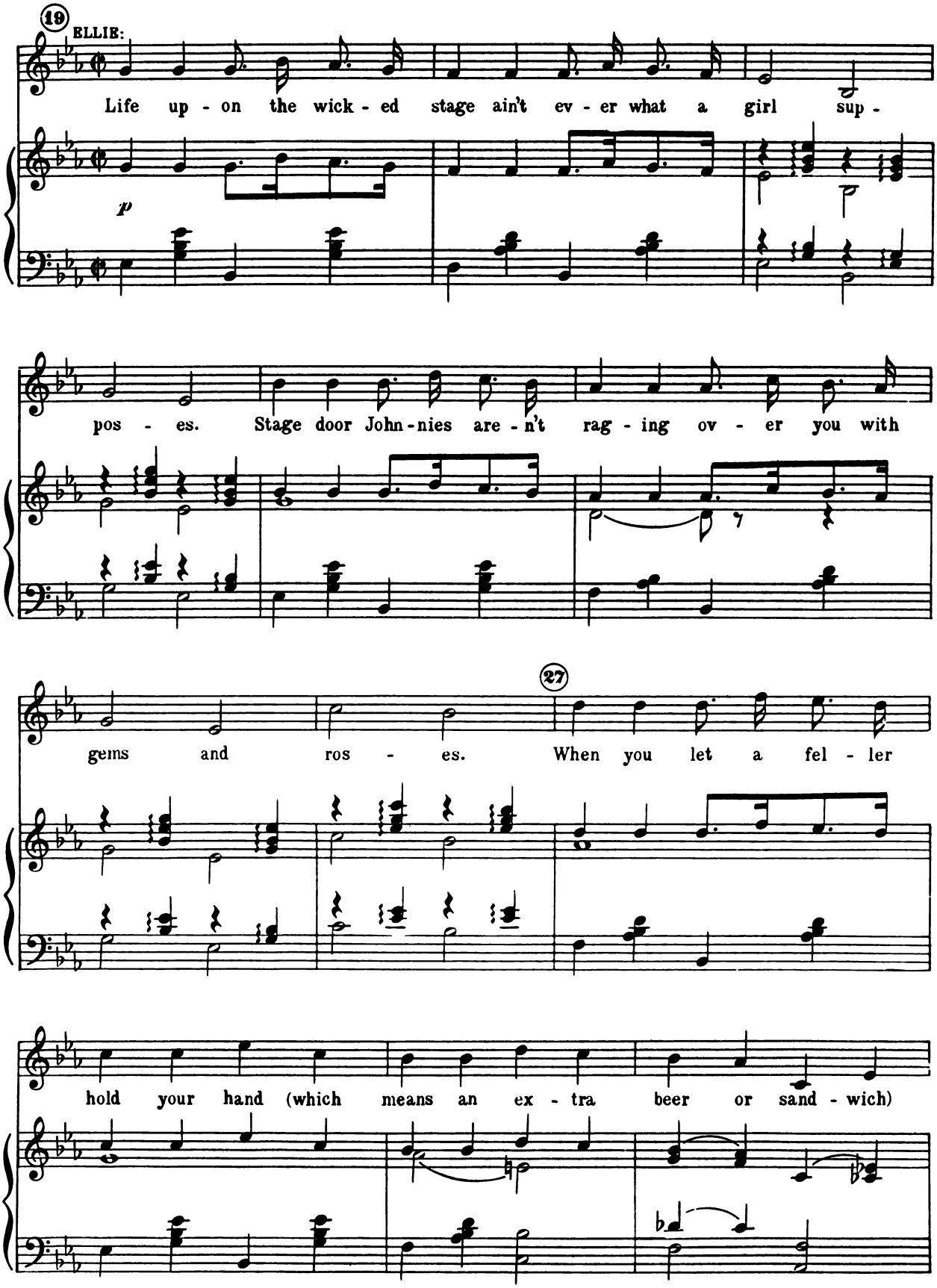


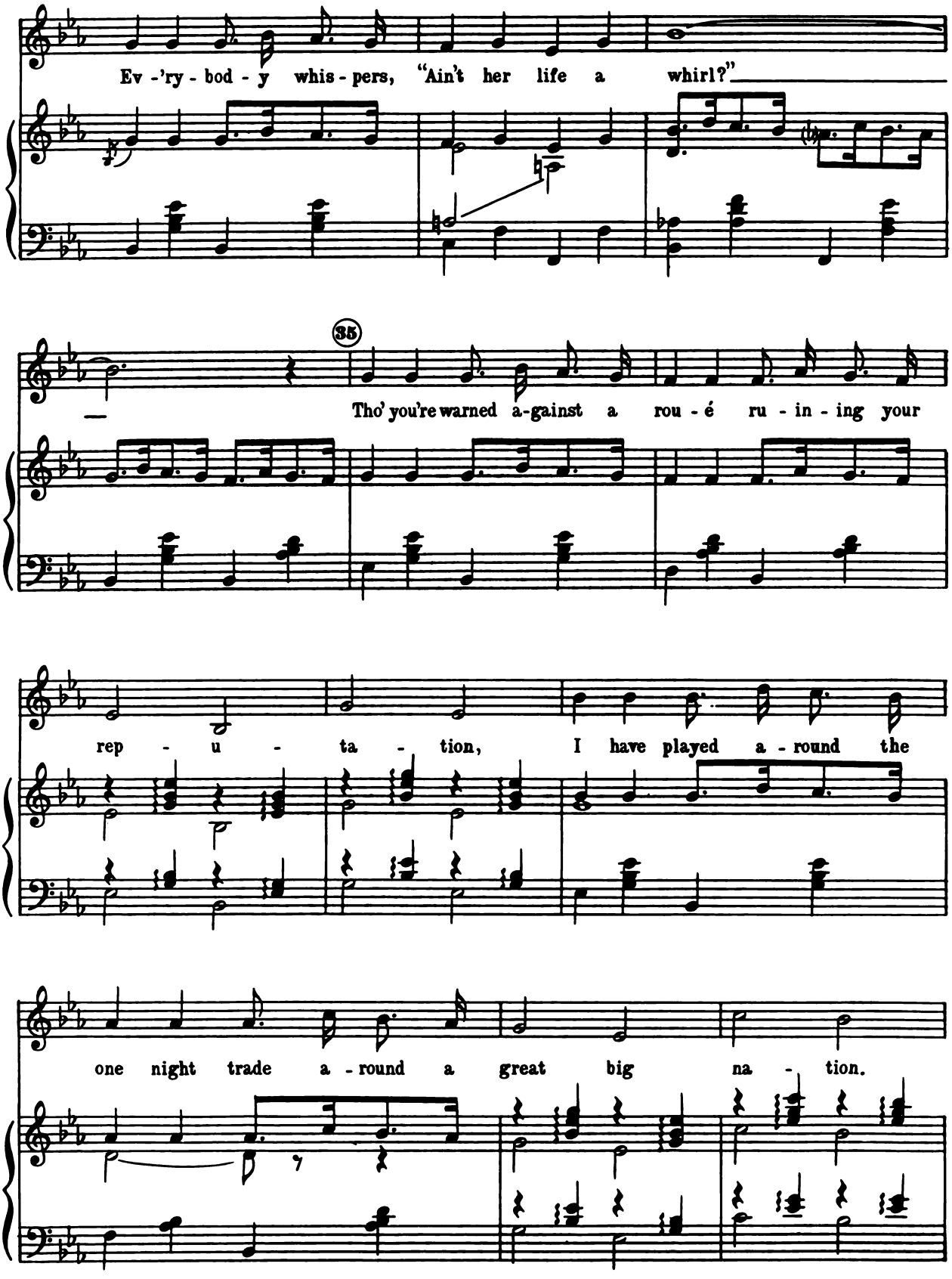

## No. 9 Life Upon The Wicked Stage

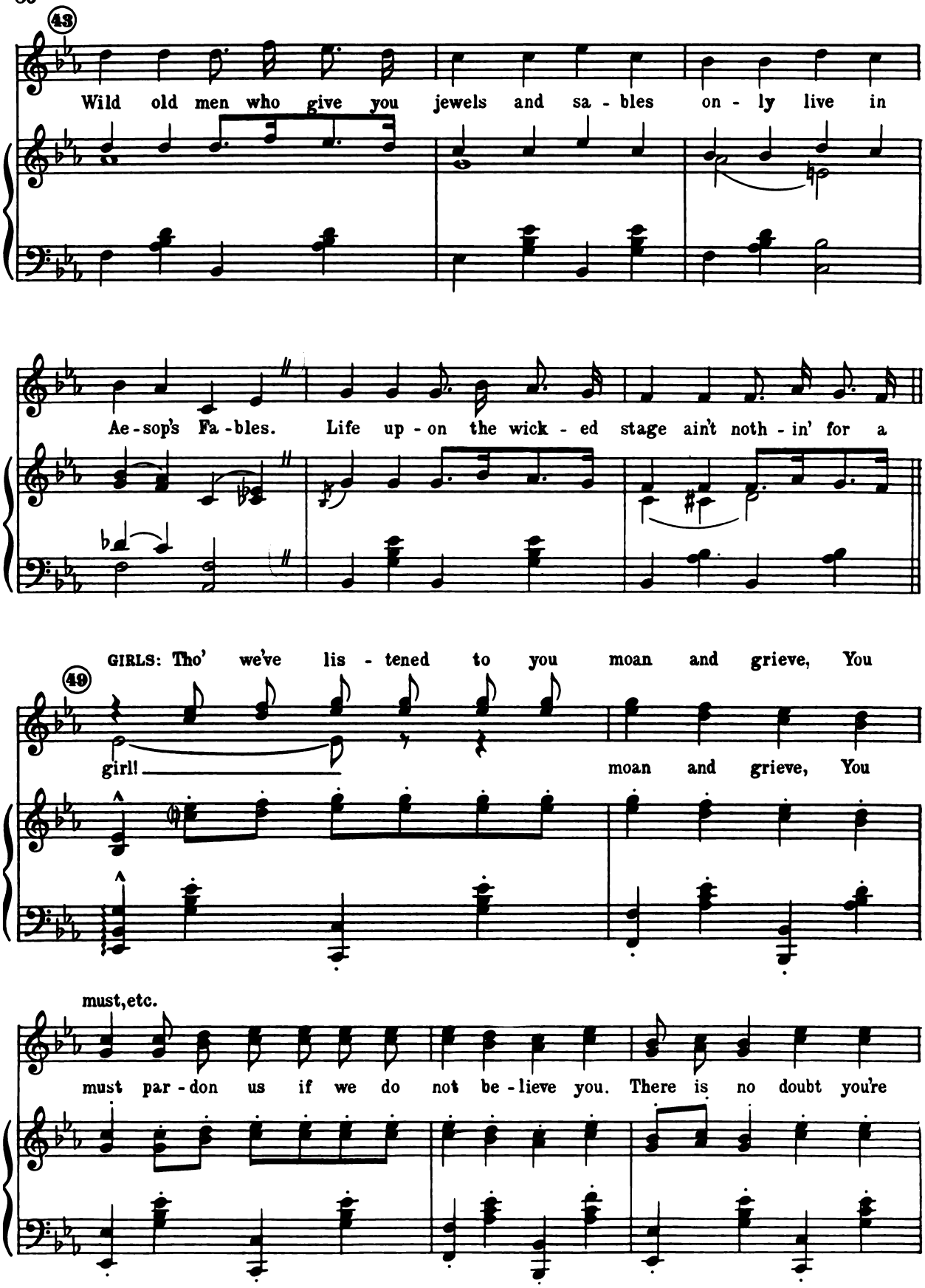
*Cue:* GIRL: Think of all the actors you meet.

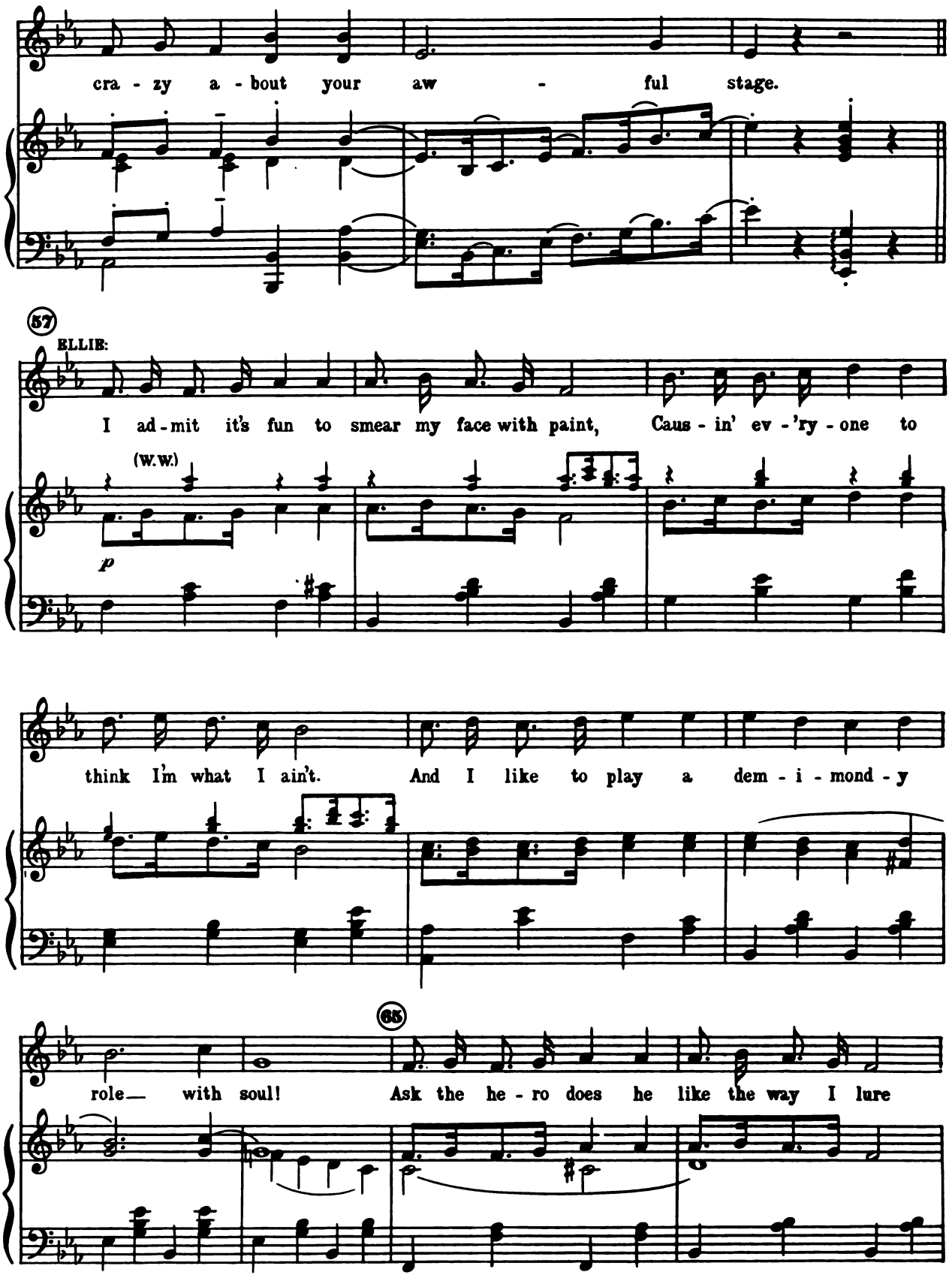


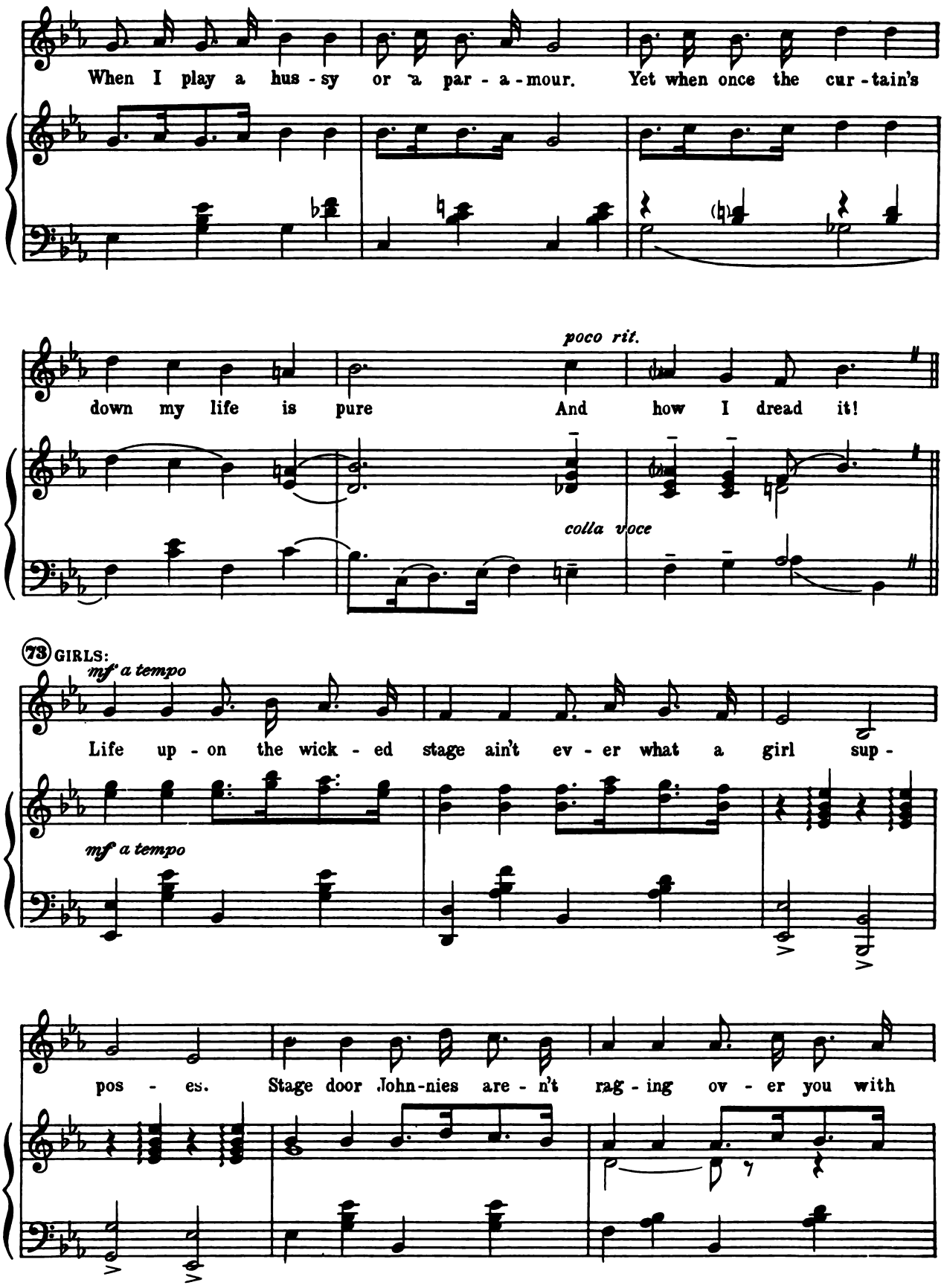

GIRLS:
in the dram - mer? We've heard say you are gay night and day.
ELLIE: (wearily) Oh go 'way!
9
GIRLS:
We drink wa - ter from a dip - per,
ELLIE:
You drink cham - pagne from a slip - per. Tho' it seems crool to bust
poco rit.
all your dreams, Still I must. Here's the truth I tell you:
poco rit.

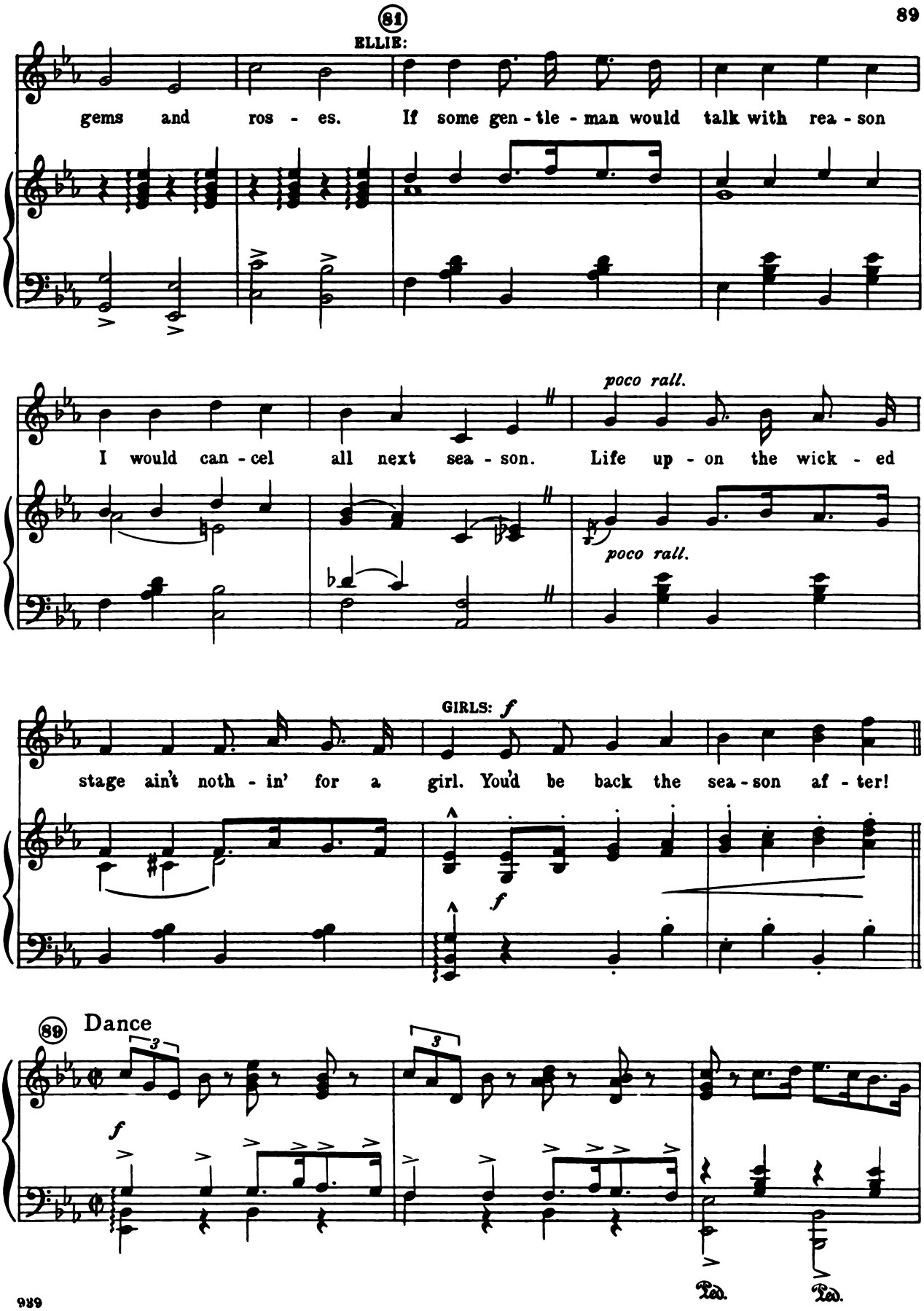

19
ELLIE:
Life up - on the wick - ed stage ain't ev - er what a girl sup -
p
pos - es. Stage door John-nies are - n't rag - ing ov - er you with
27
gems and ros - es. When you let a fel - ler
hold your hand (which means an ex - tra beer or sand - wich)

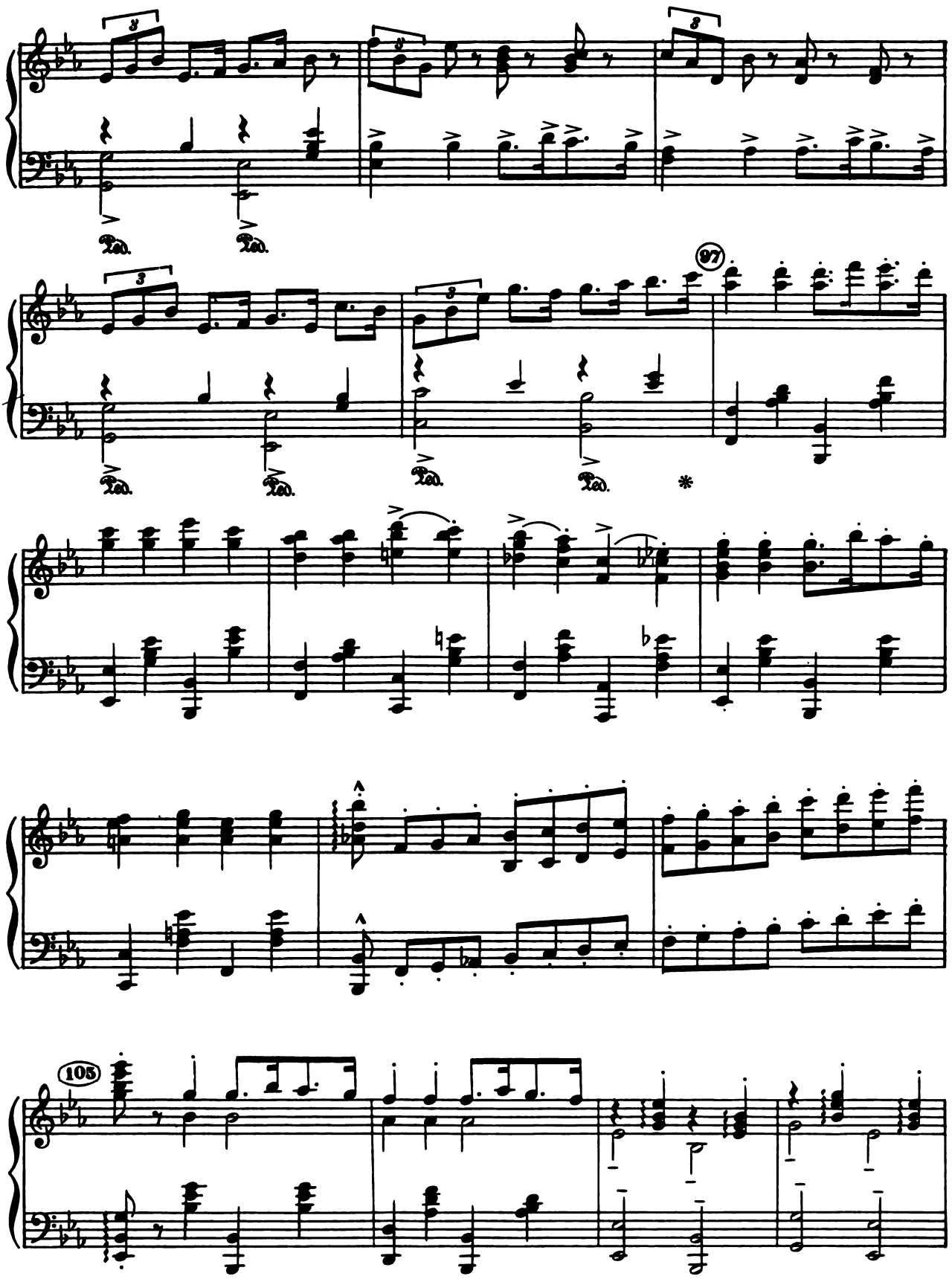

Ev -'ry - bod - y whis - pers, "Ain't her life a whirl?"
35
Tho' you're warned a-gainst a rou - é ru - in - ing your
rep - u - ta - tion, I have played a - round the
one night trade a - round a great big na - tion.

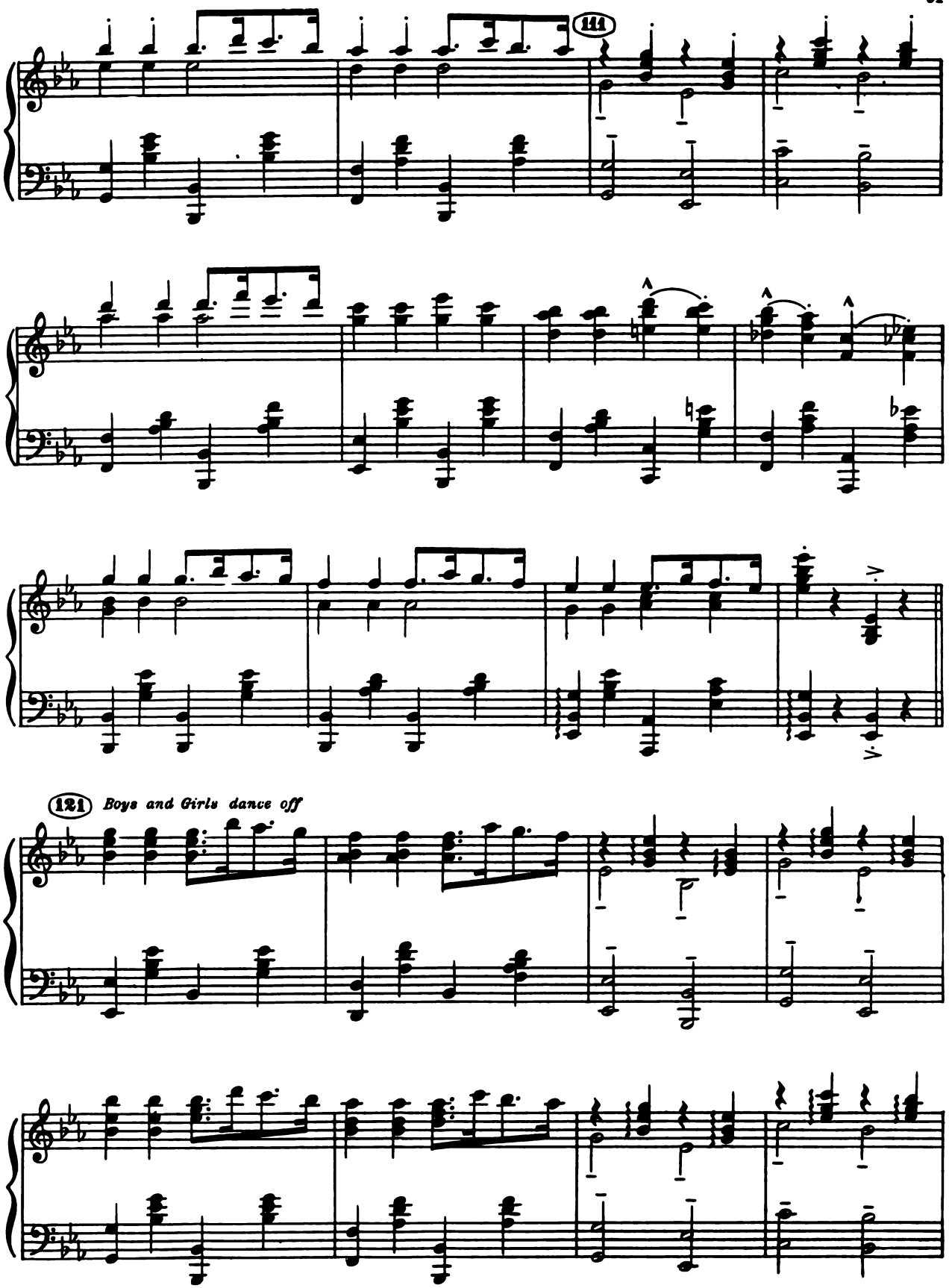

43
Wild old men who give you jewels and sa - bles on - ly live in
Ae - sop's Fa - bles. Life up - on the wick - ed stage ain't noth - in' for a
GIRLS: Tho' we've lis - tened to you moan and grieve, You
49
girl!
moan and grieve, You
must, etc.
must par - don us if we do not be - lieve you. There is no 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
poco rit.
down my life is pure And how I dread it!
colla voce
73 GIRLS:
mf a tempo
Life up - on the wick - ed stage ain't ev - er what a girl sup -
mf a tempo
pos - es. Stage door John-nies are - n't rag - ing ov - er you with


81
ELLIE:
gems and ros - es. If some gen - tle - man would talk with rea - son
poco rall.
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!
f
89
Dance
f
Ped.
Ped.


97
105


111
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.)*

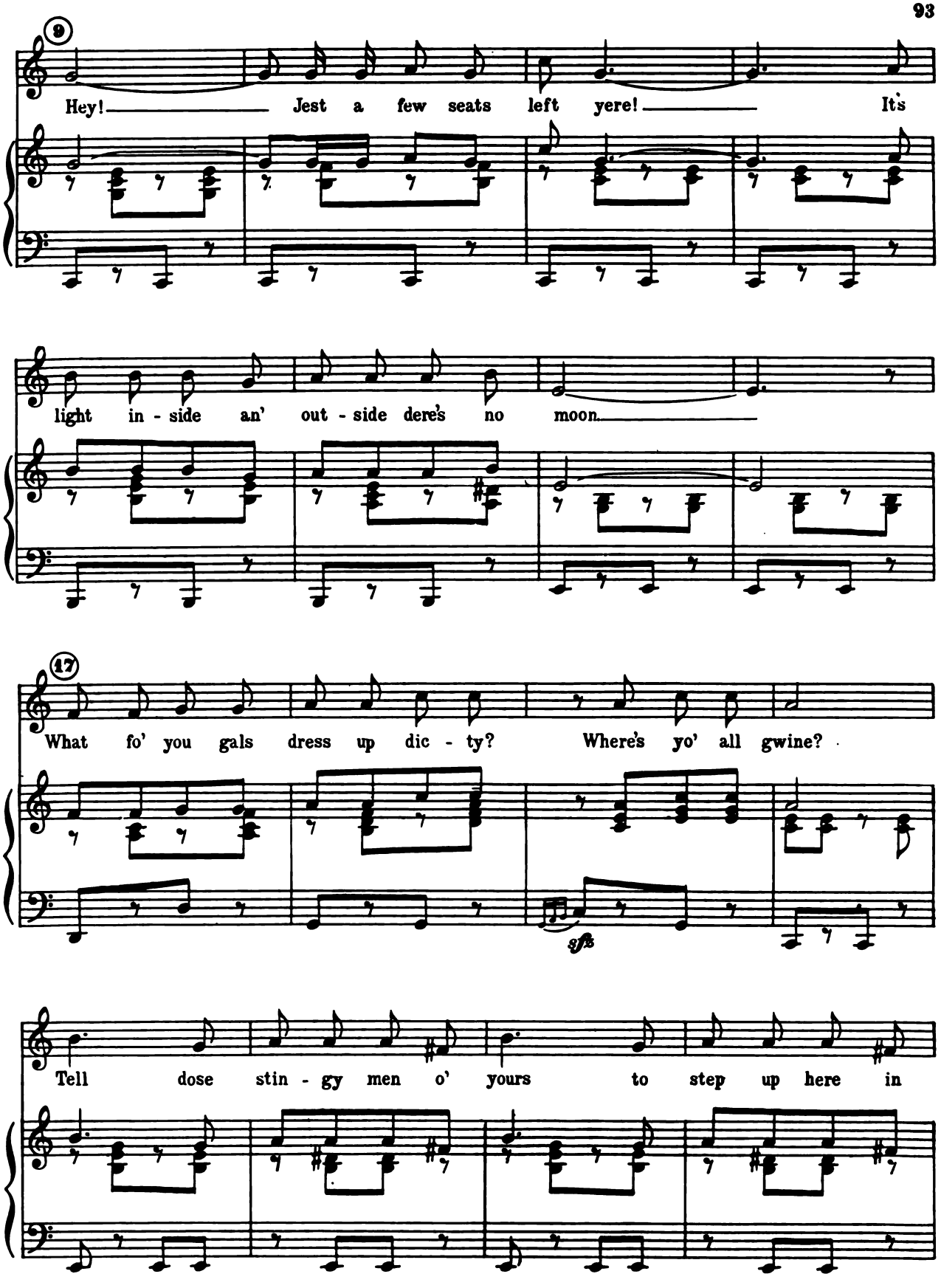
Hey! Where yo' think yo' go - in'?

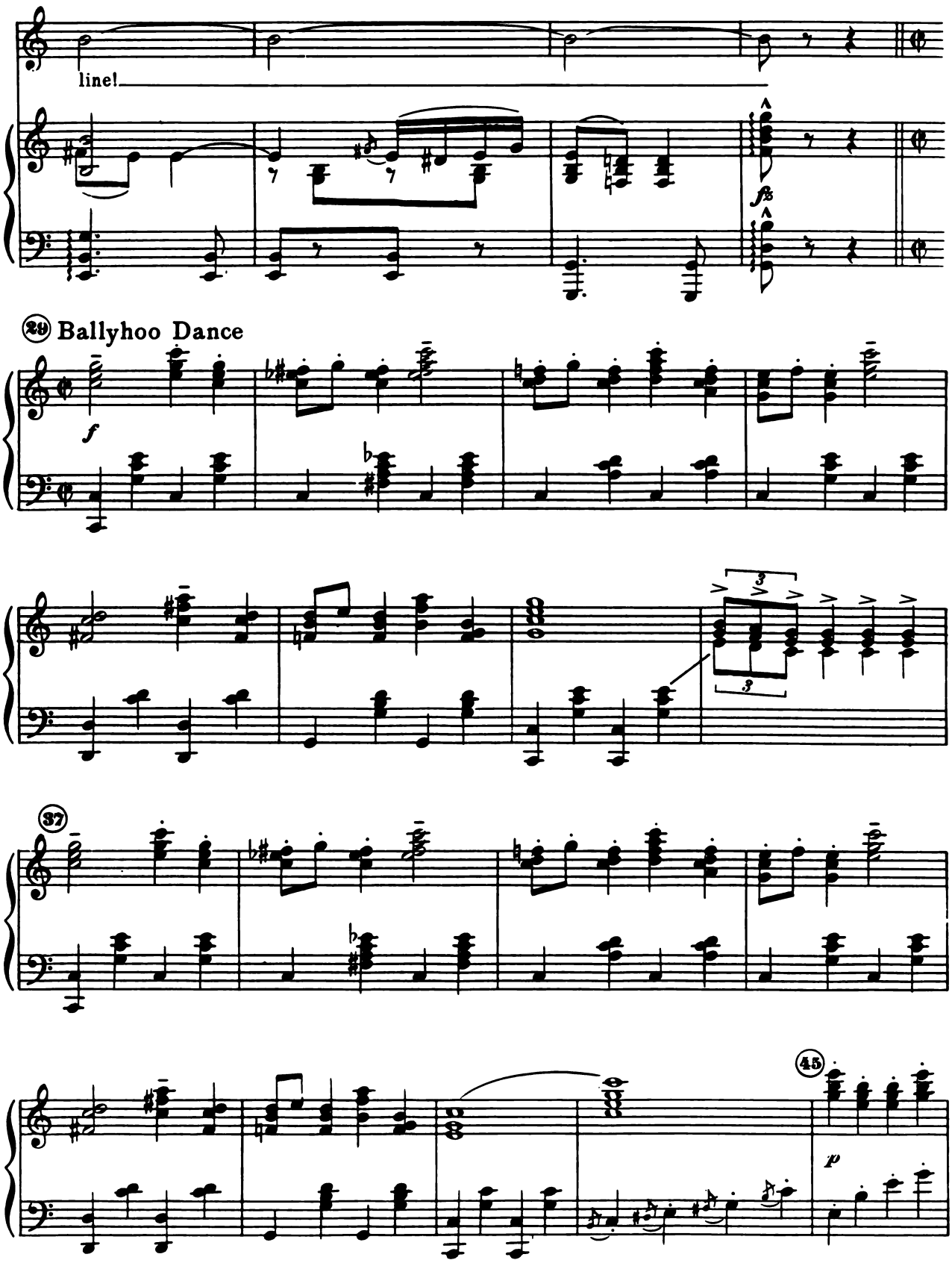
Piano

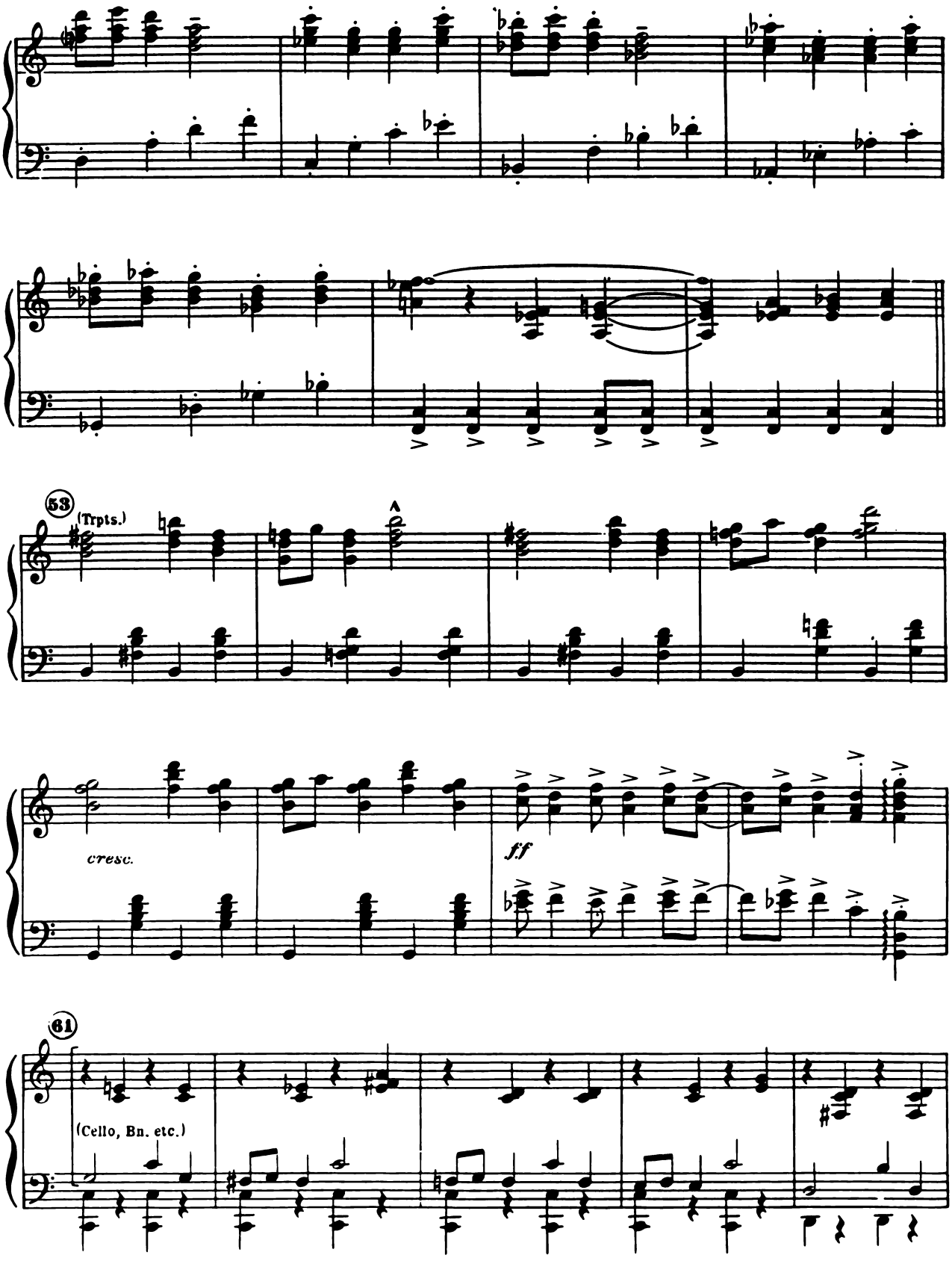
*mp*

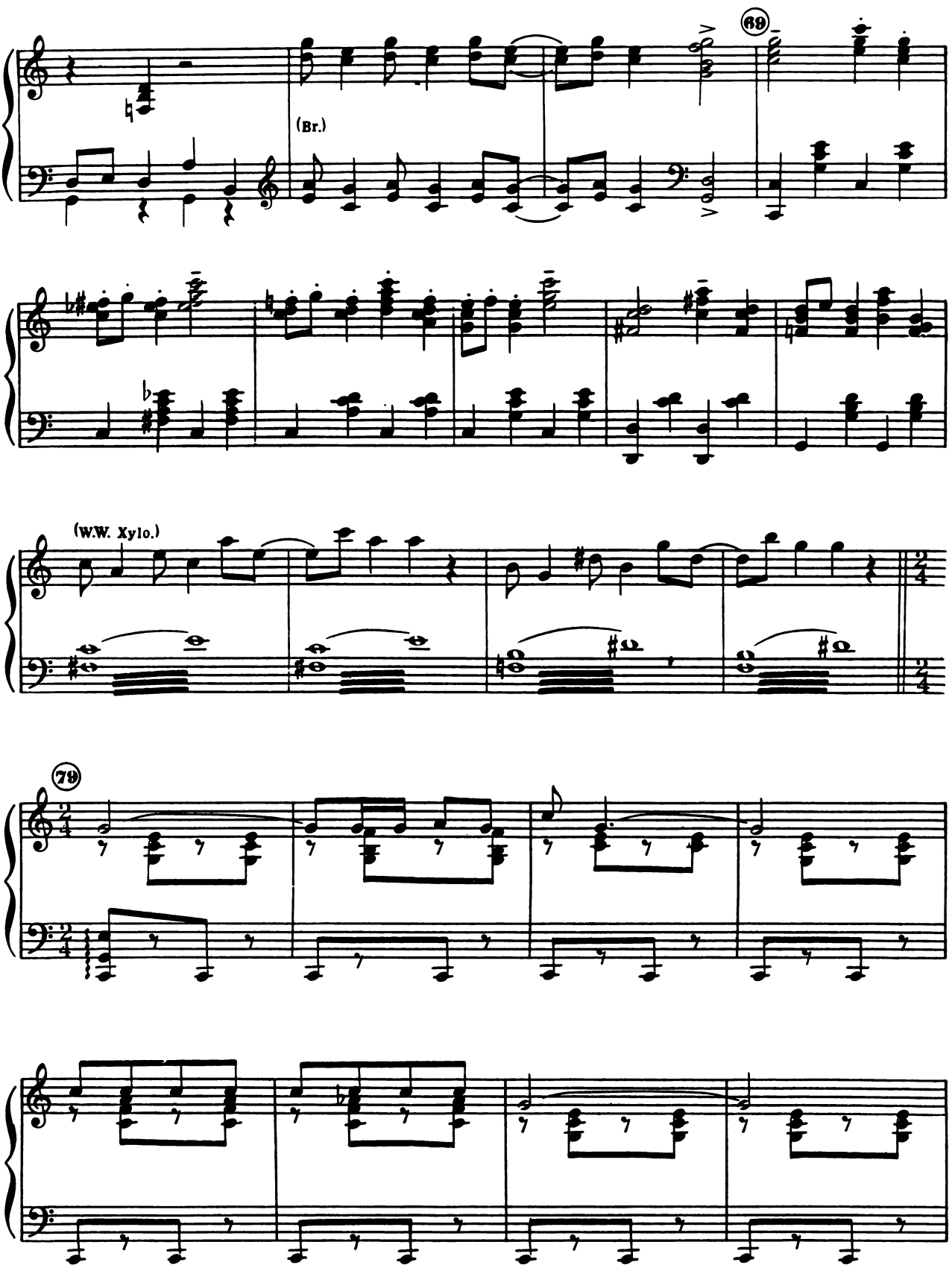
*simile*

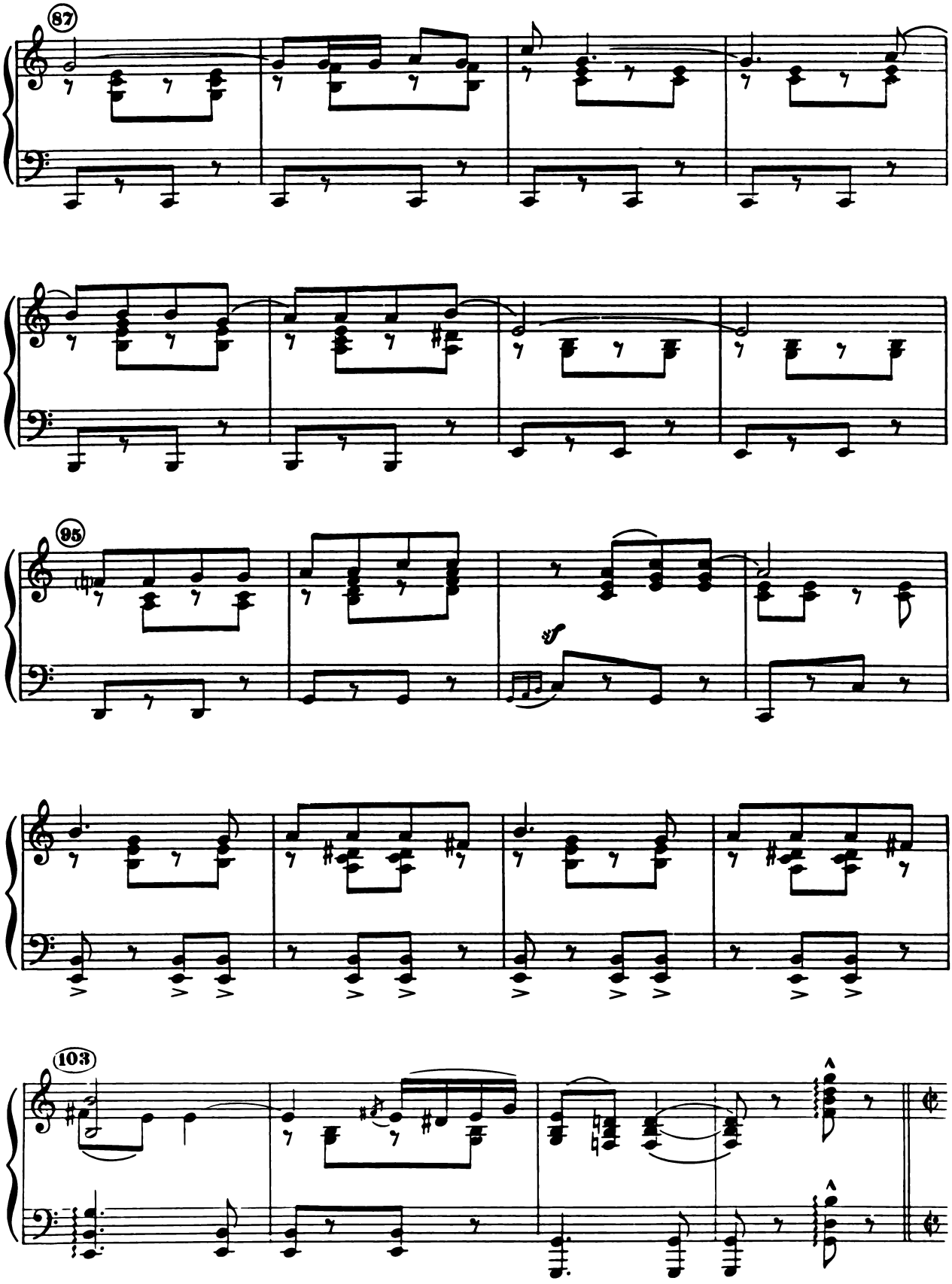
Don't you know this show is start - in' soon?

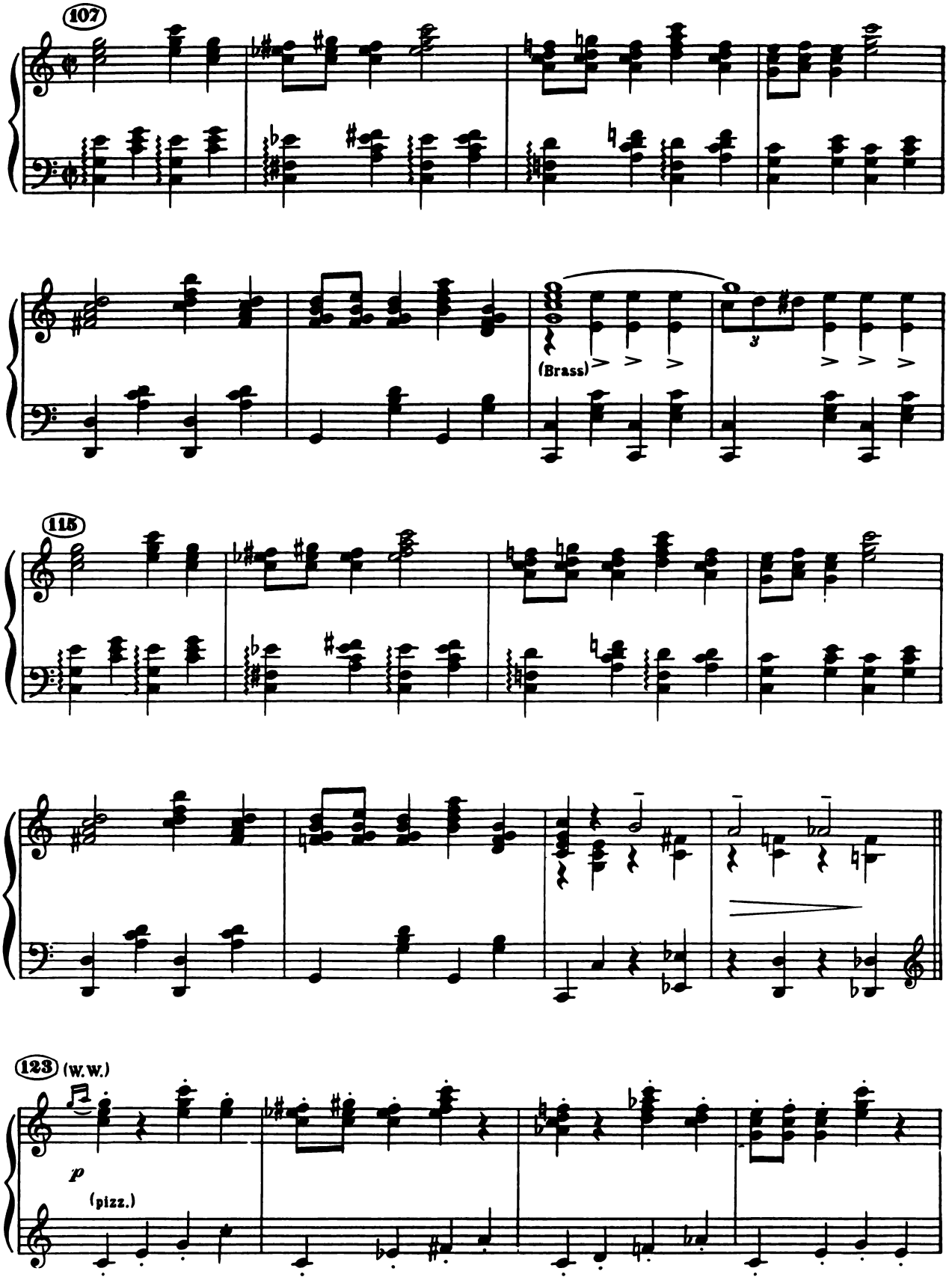

9
Hey! Jest a few seats left yere! It's
light in - side an' out - side dere's no moon.
17
What fo' you gals dress up dic - ty? Where's yo' all gwine?
Tell dose stin - gy men o' yours to step up here in

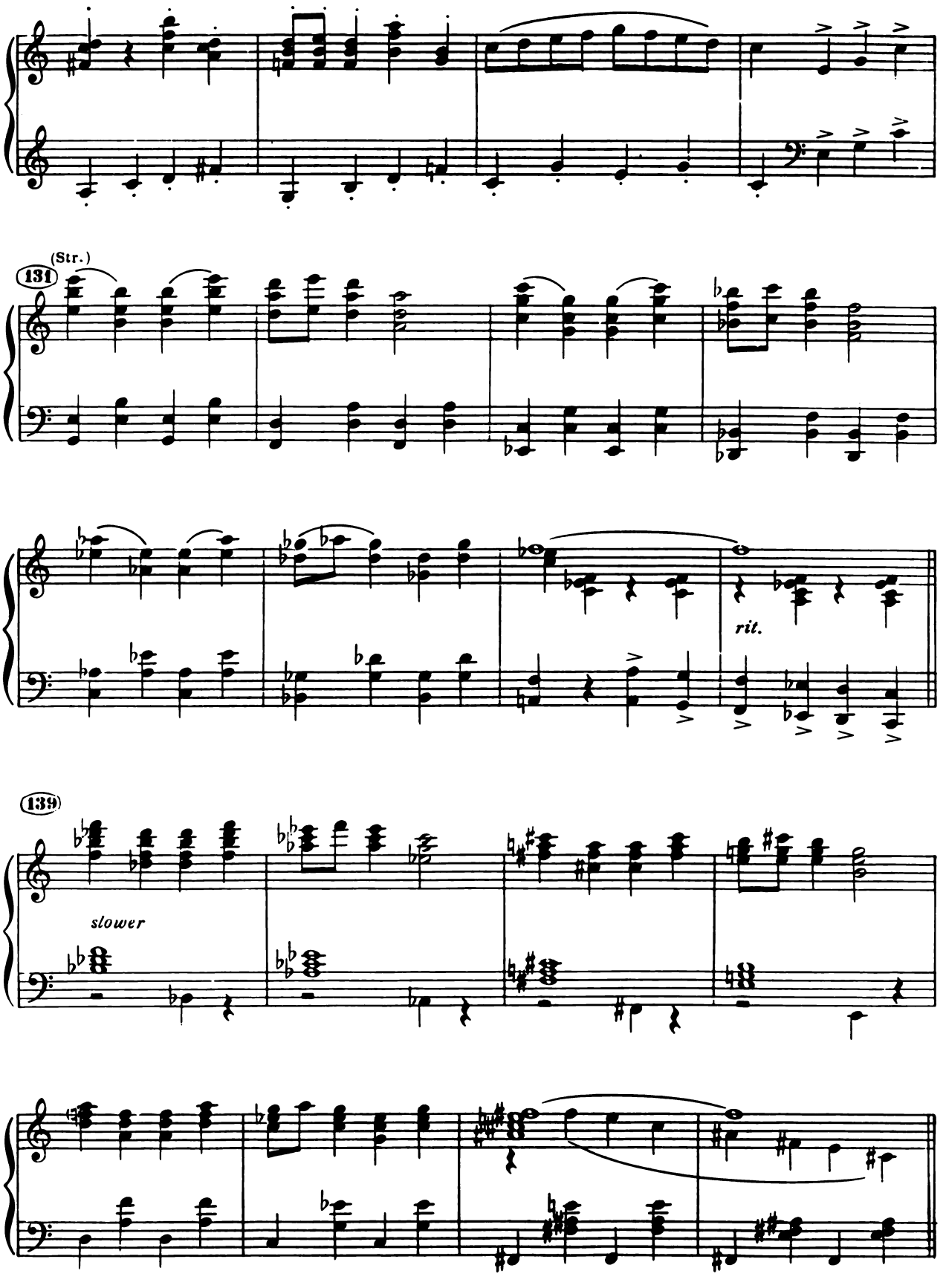

line!
fz
29 Ballyhoo Dance
f
3
3
37
45
p

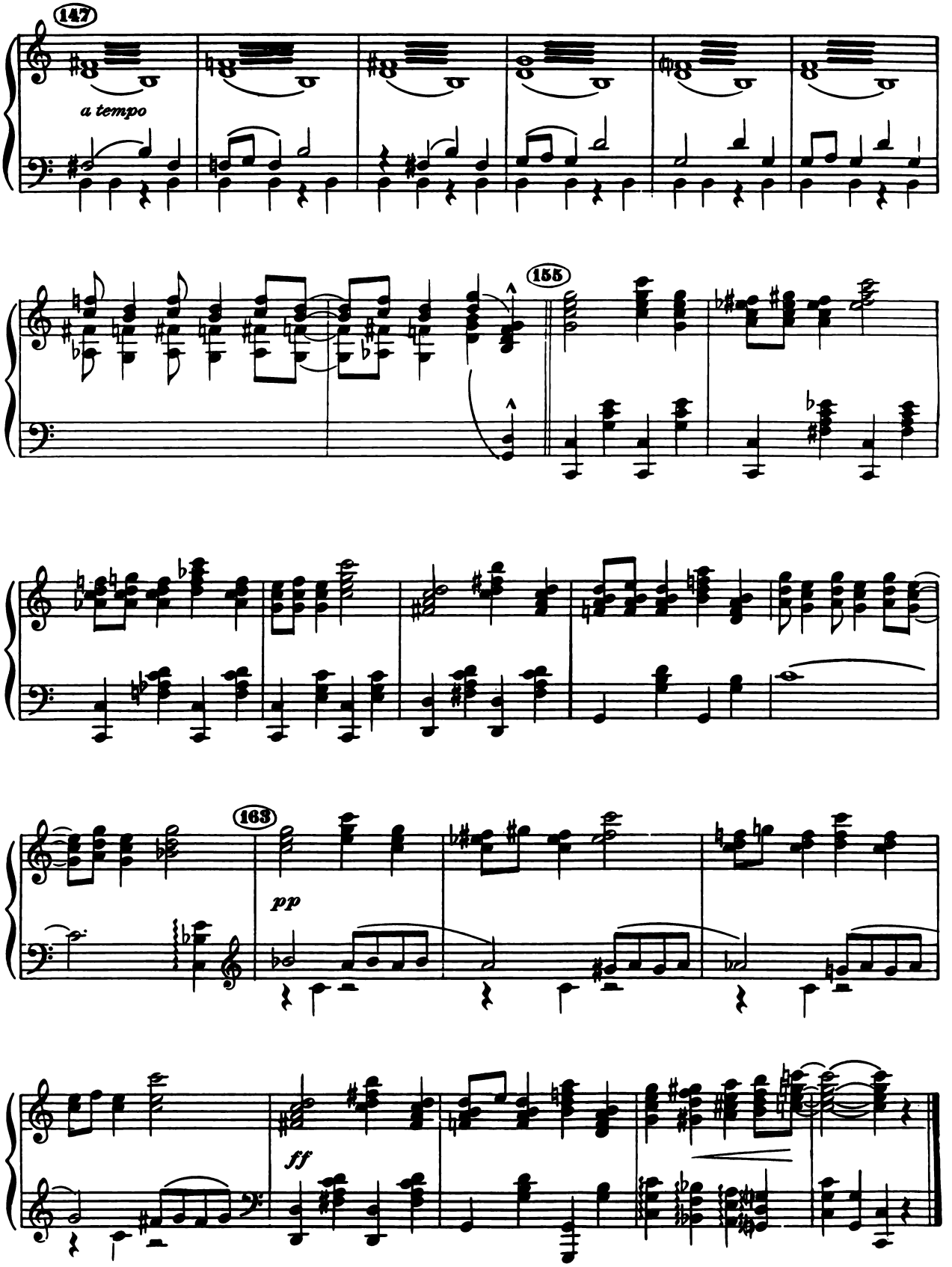

53
(Trpts.)
cresc.
ff
61
(Cello, Bn. etc.)


69
(Br.)
(W.W. Xylo.)
79


87
95
sf
103


107
(Brass)
115
123
(W.W.)
p
(pizz.)


(Str.)
131
rit.
139
slower


147
a tempo
155
163
pp
ff

# Scene V

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



*Capt. Andy plays incidental music on violin.*

Andante

*p*

Piano

*p*

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

*repeat ad lib.*

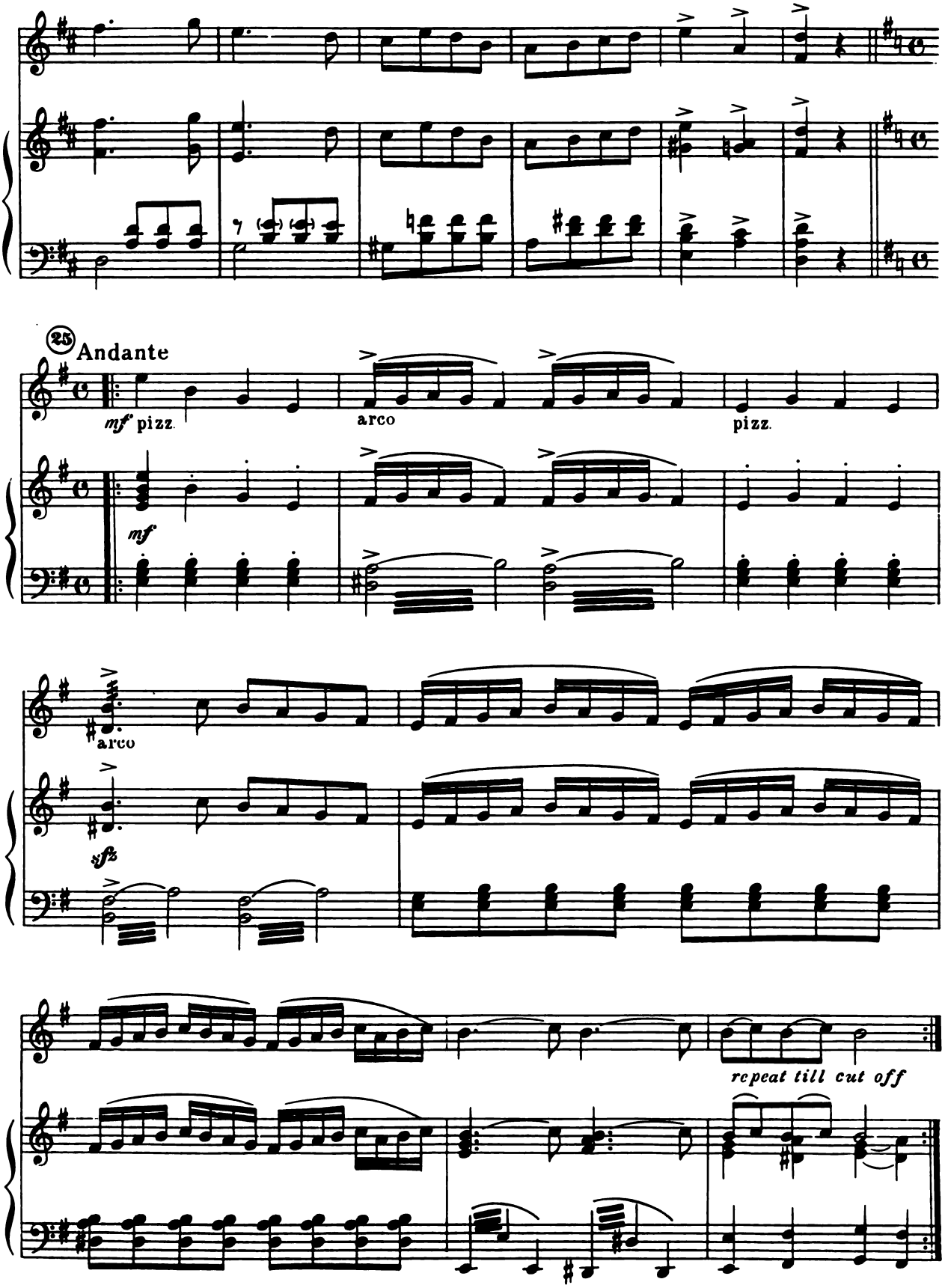
*Parson's entrance*

⑨ Allegro

*f*

*f*

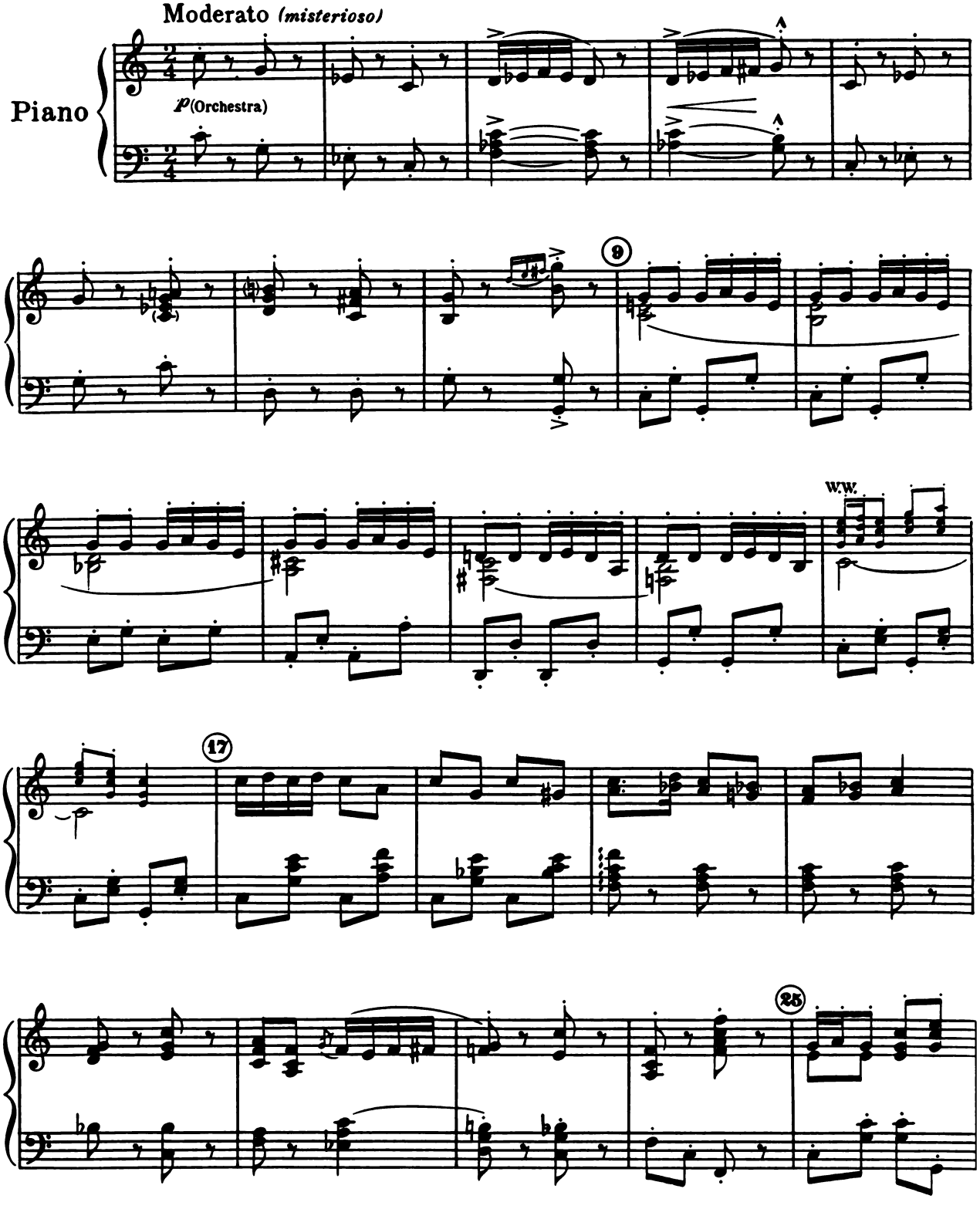
⑰

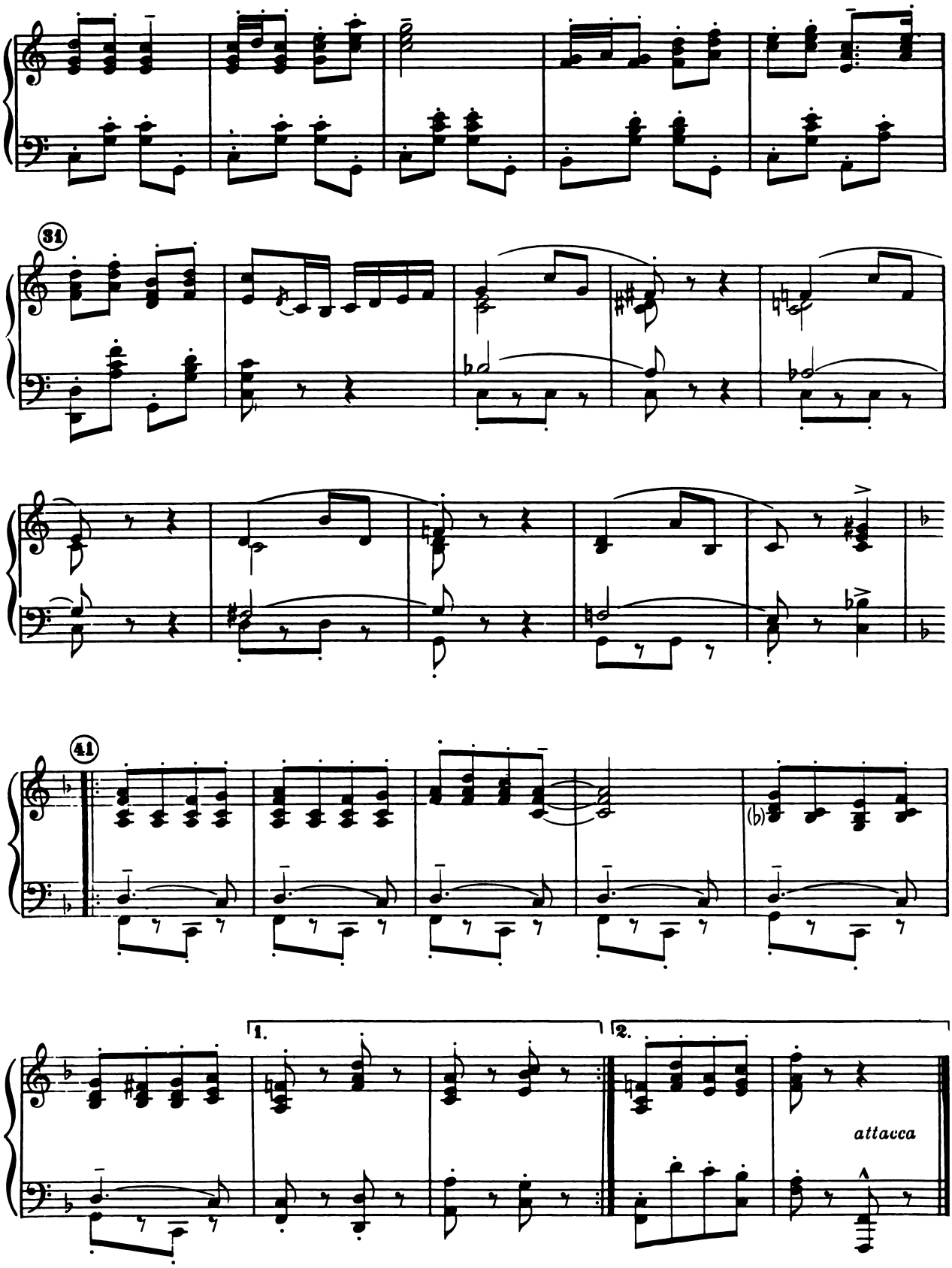

25
Andante
mf pizz.
arco
pizz.
mf
arco
sfz
repeat till cut off

No. 12

# Villain's Dance

(Frank's Specialty)

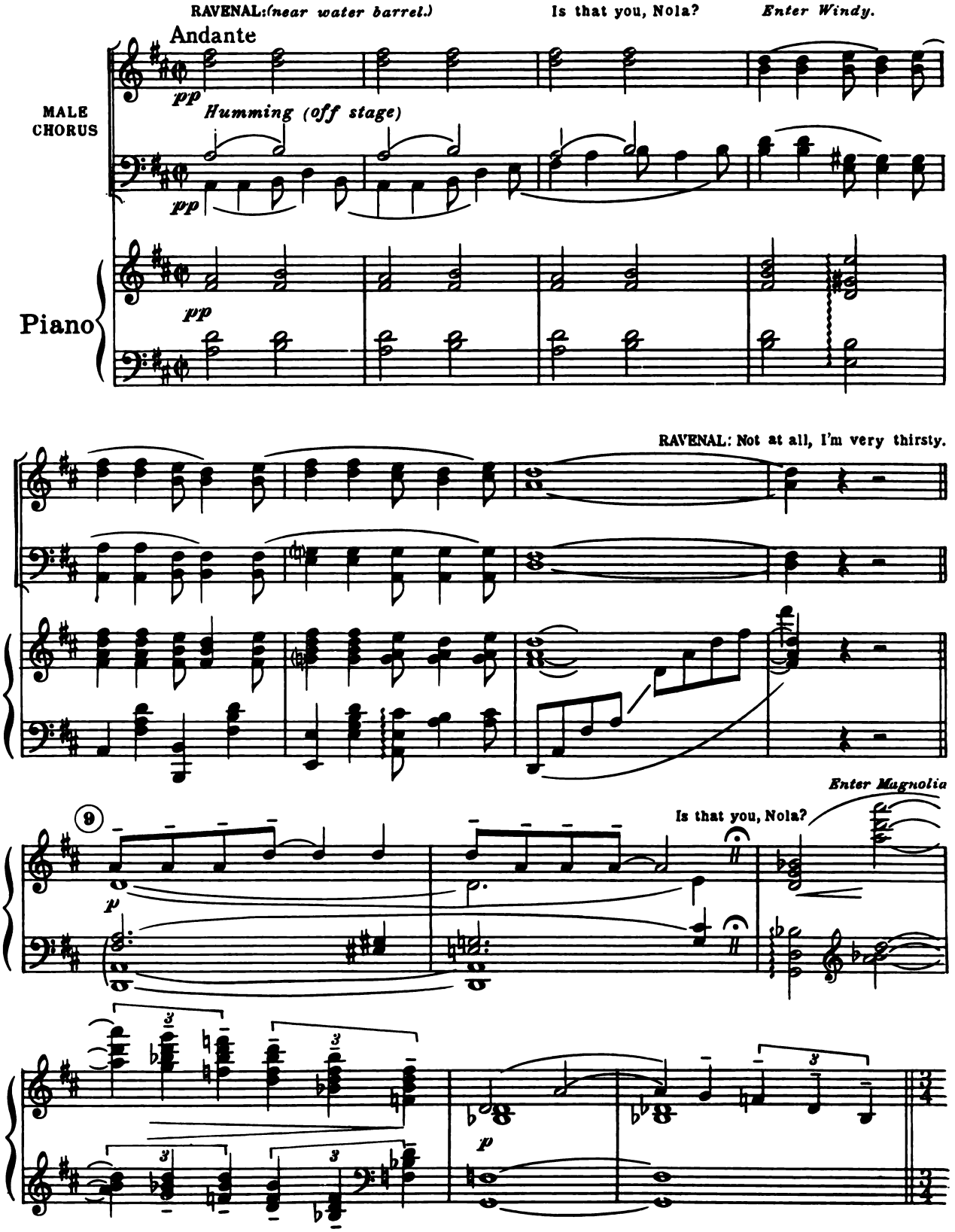



31
41
(b)
1.
2.
attacca

# Scene VI

## Introduction and Duet "You Are Love"





MAGNOLIA: I can't stay long...

(15) Moderato

(Cl.)

*pp*

(Ob.)

*pp deliberato*

Lo stesso tempo

(Viola)

(Cello)

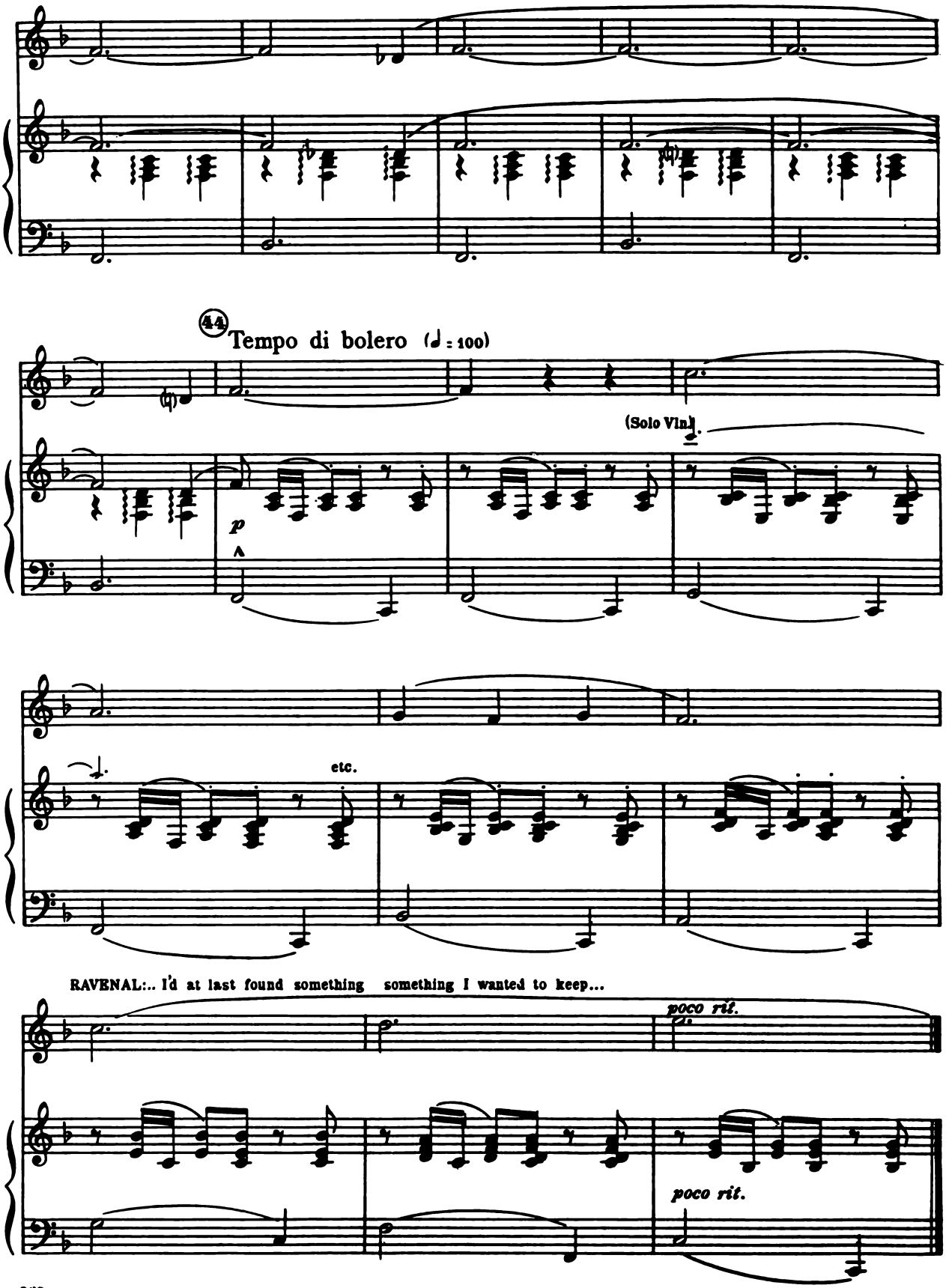
(28) Valse moderato

NEGRO WOMEN: *(In distance)*

*Humming off-stage*

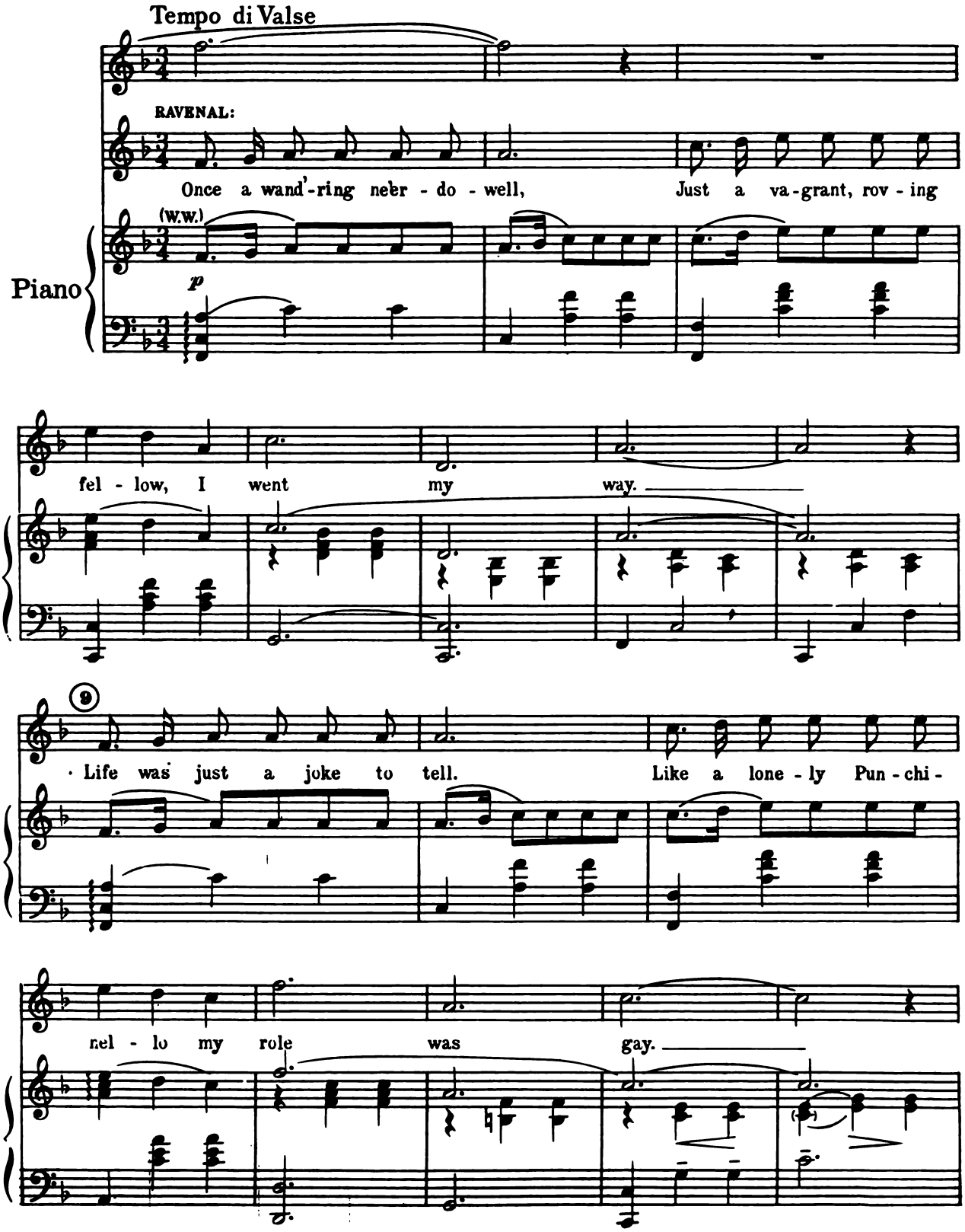
*pp*

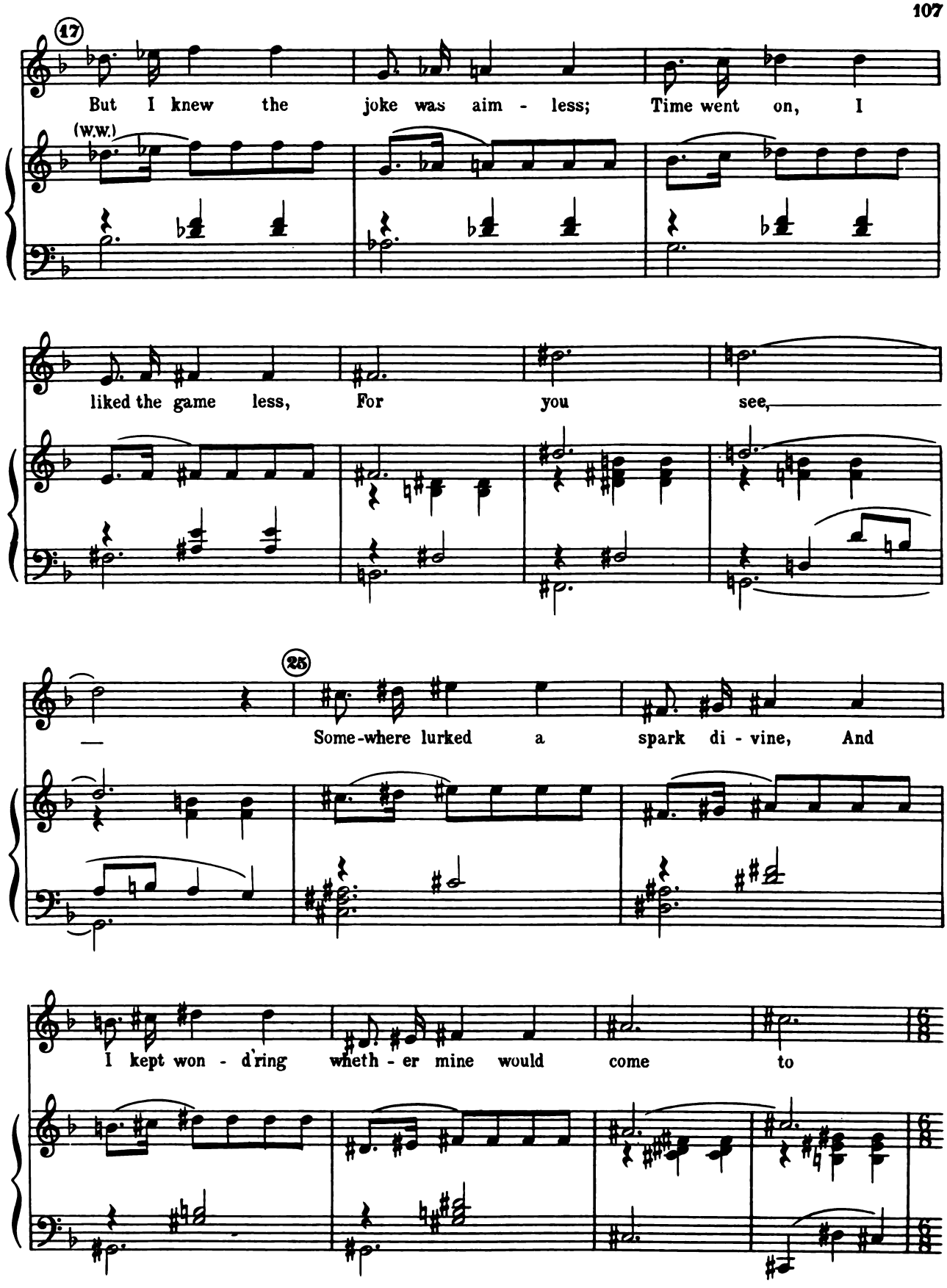
(36)

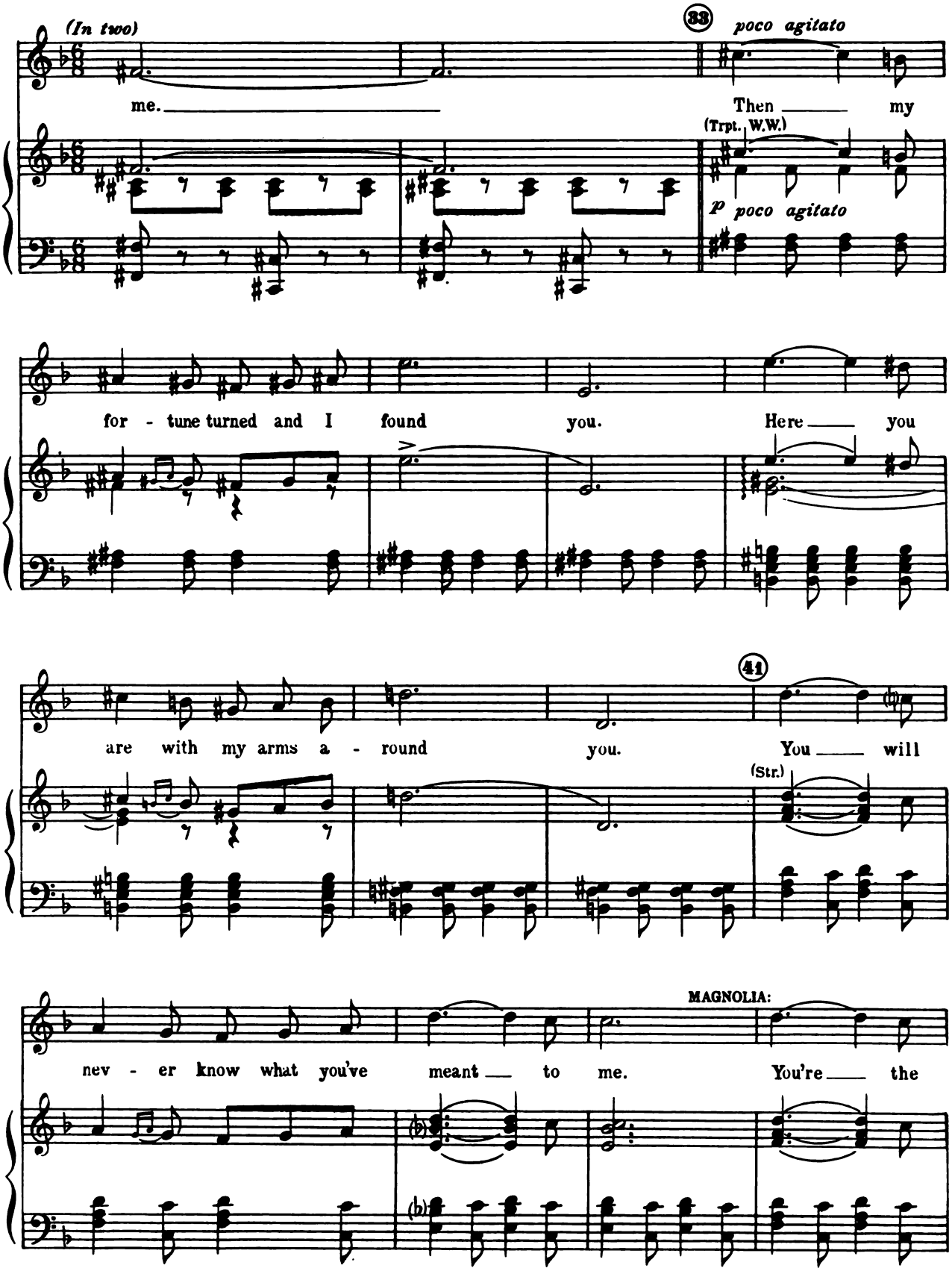

44
Tempo di bolero (♩ = 100)
(Solo Vln)
p
etc.
RAVENAL:.. I'd at last found something something I wanted to keep...
poco rit.
poco rit.

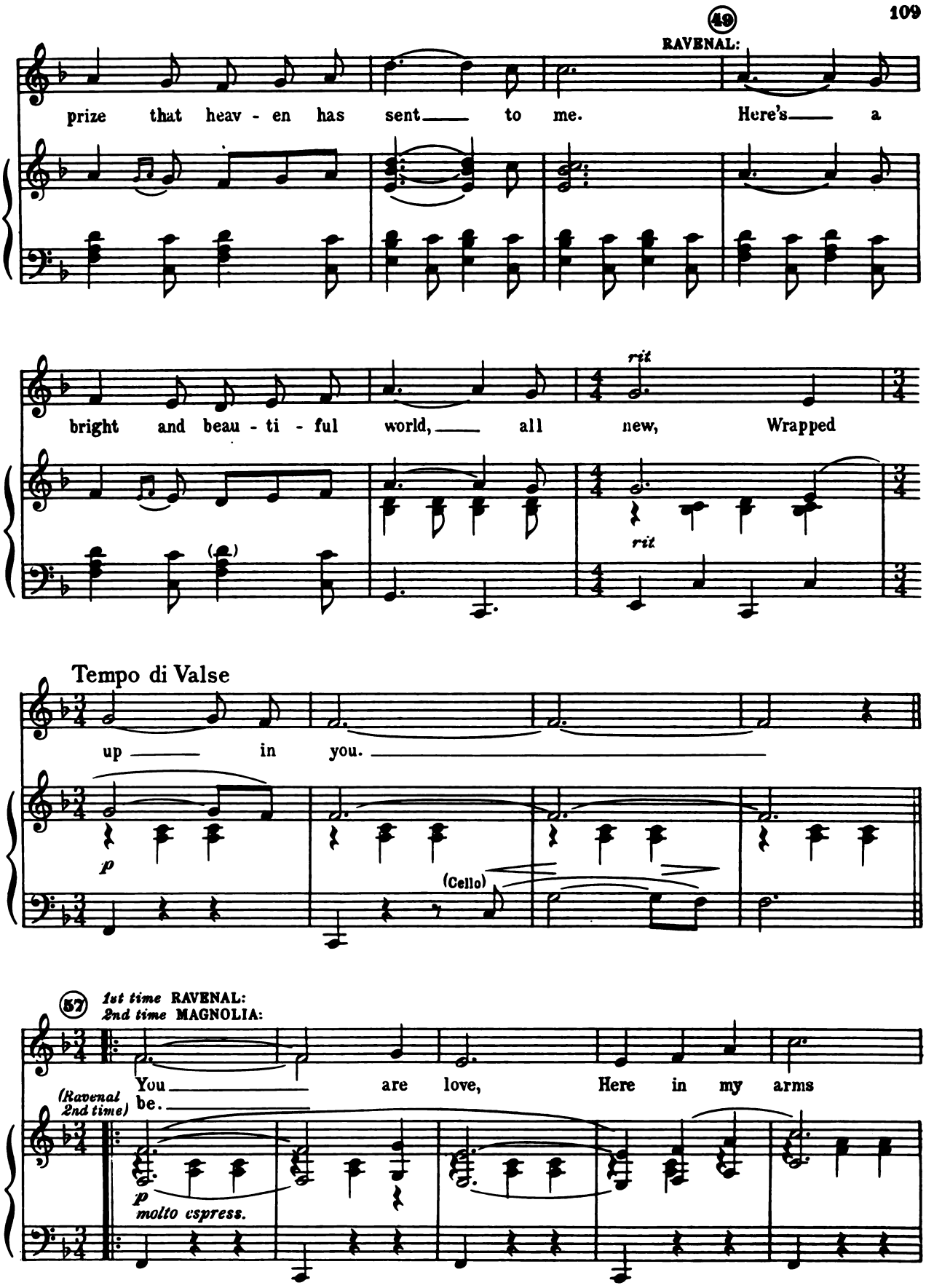
# You Are Love

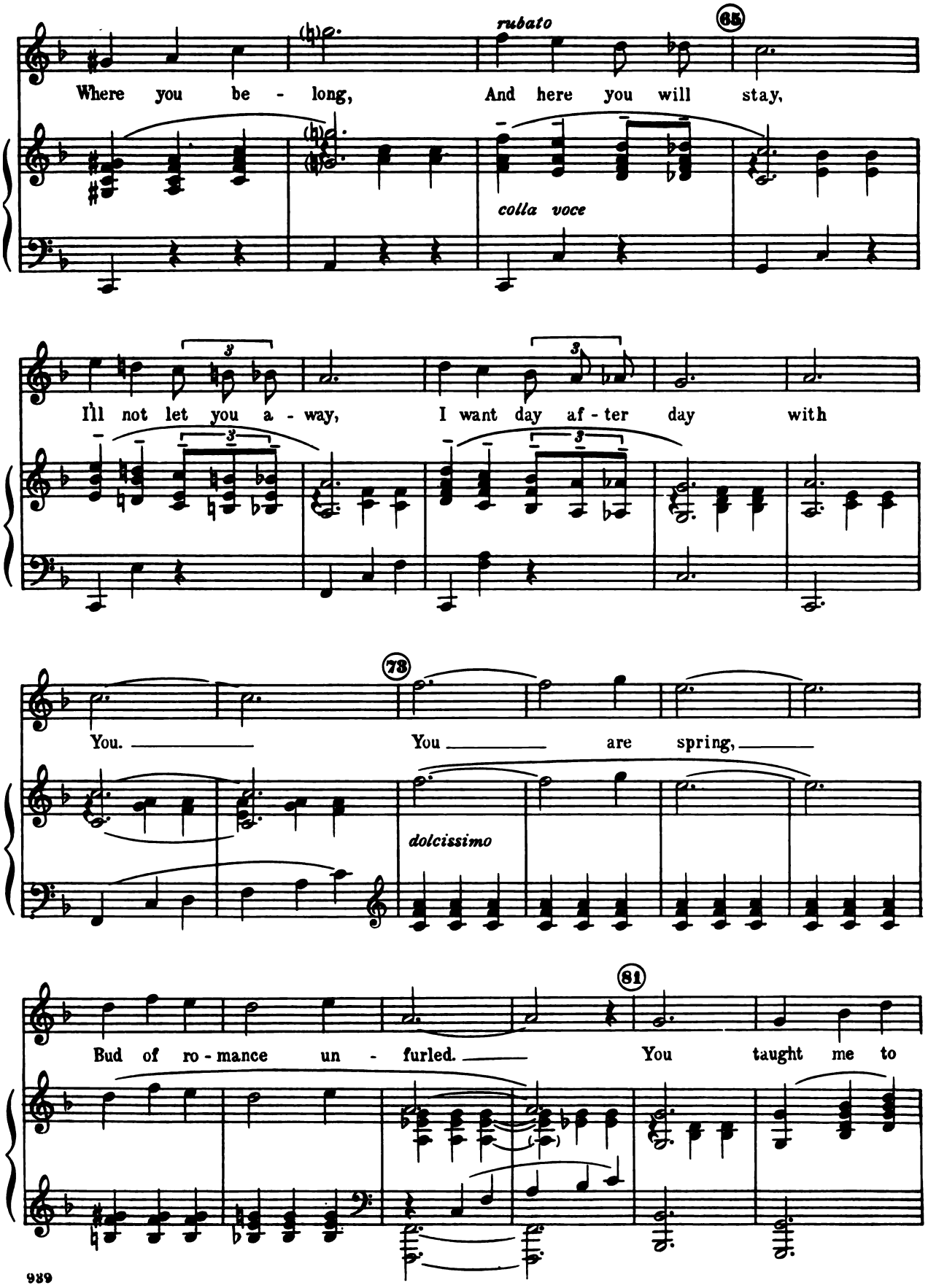
Ravenal and Magnolia

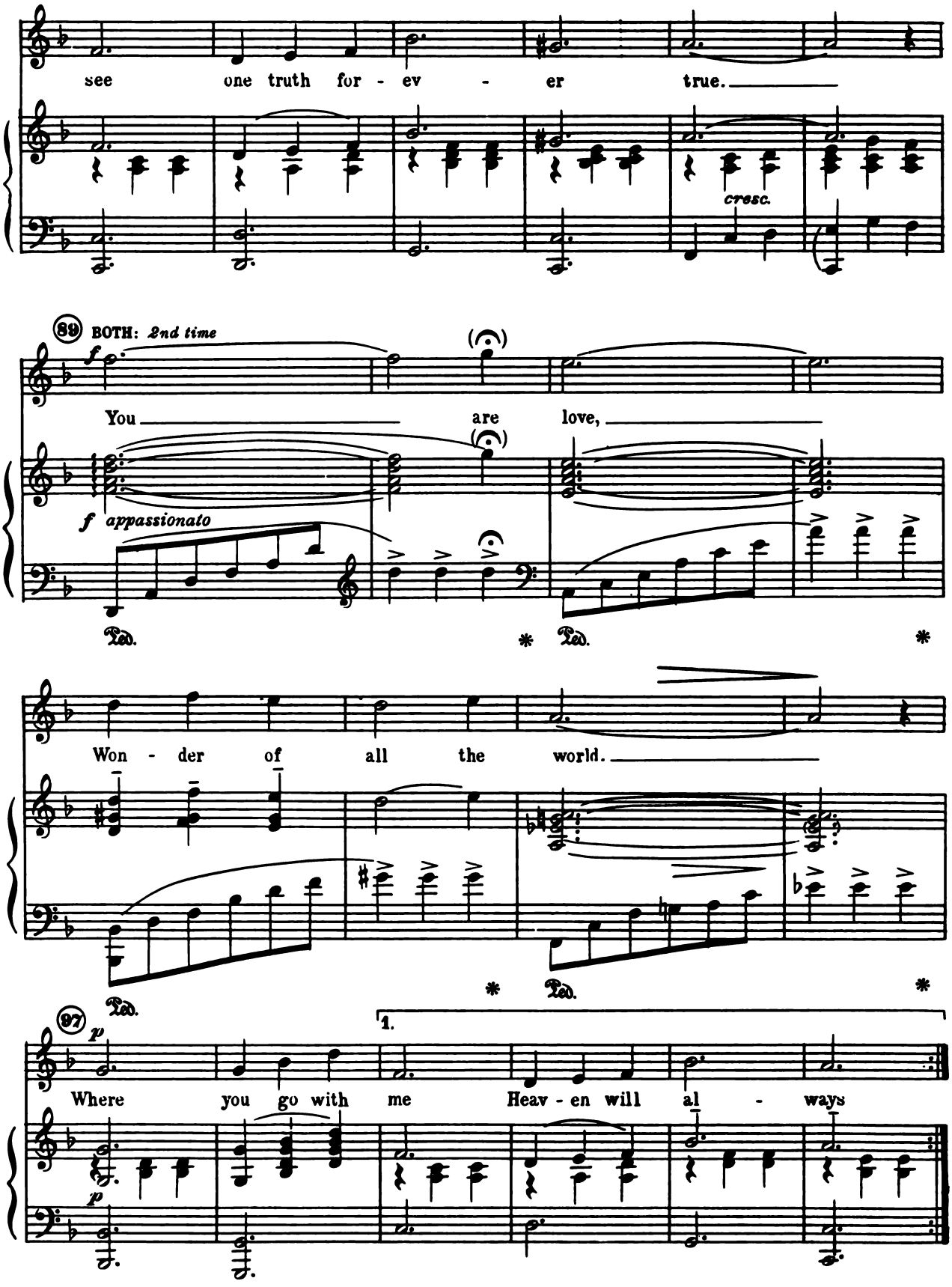


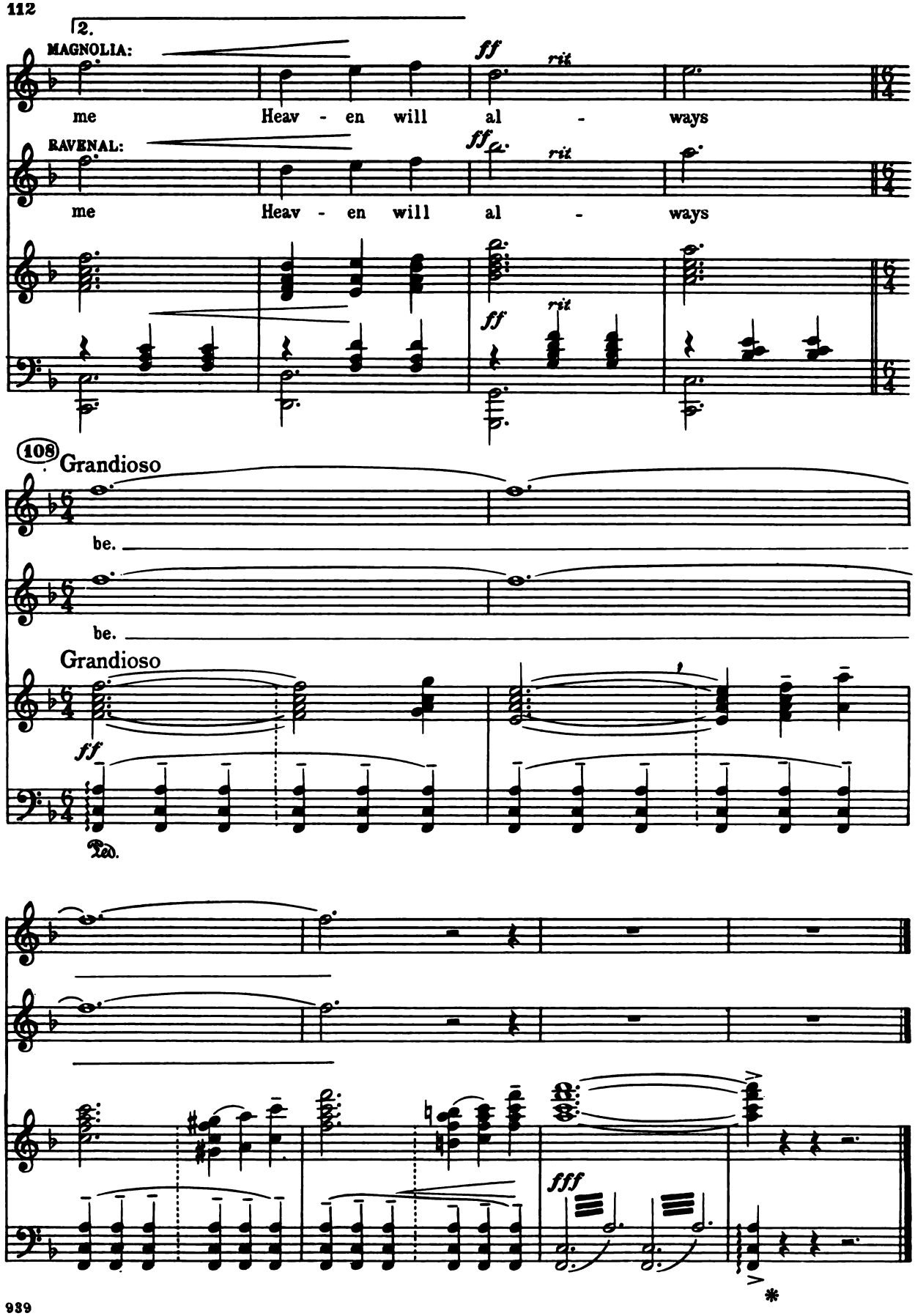

17
But I knew the joke was aim - less; Time went on, I
(W.W.)
liked the game less, For you see,
25
Some-where lurked a spark di - vine, And
I kept won - d'ring wheth - er mine would come to


(In two)
me.
33
poco agitato
Then my
(Trpt., W.W.)
p poco agitato
for - tune turned and I found you. Here you
41
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
rit
rit
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.


rubato
65
Where you be - long, And here you will stay,
colla voce
I'll not let you a - way, I want day af - ter day with
73
You. You are spring,
dolcissimo
81
Bud of ro - mance un - furled. You taught me to

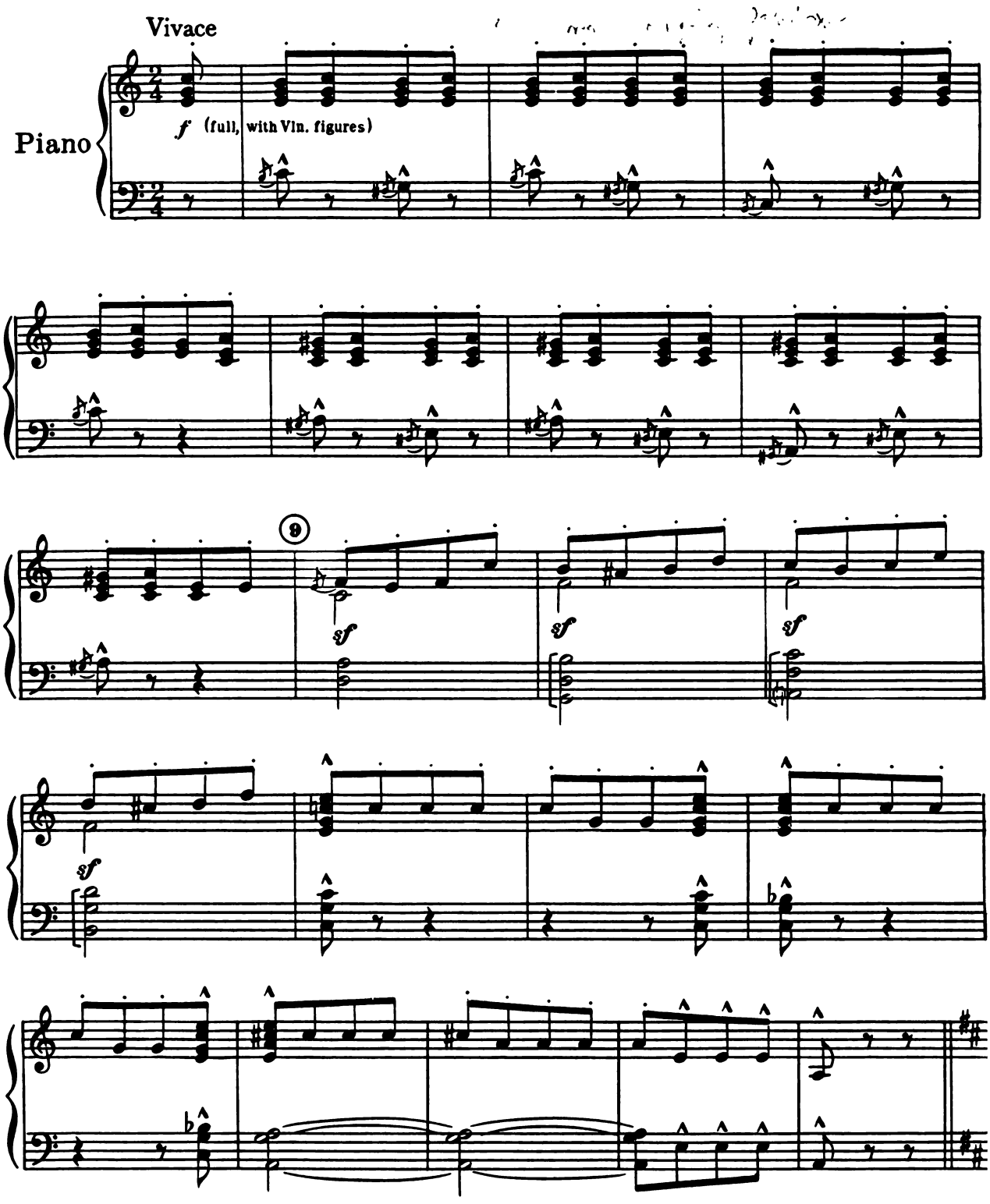

see one truth for - ev - er true.
cresc.
88 BOTH: 2nd time
f
You are love,
f appassionato
Ped. * Ped. *
Won - der of all the world.
Ped. * Ped. *
97
p
1.
Where you go with me Heav - en will al - ways
p

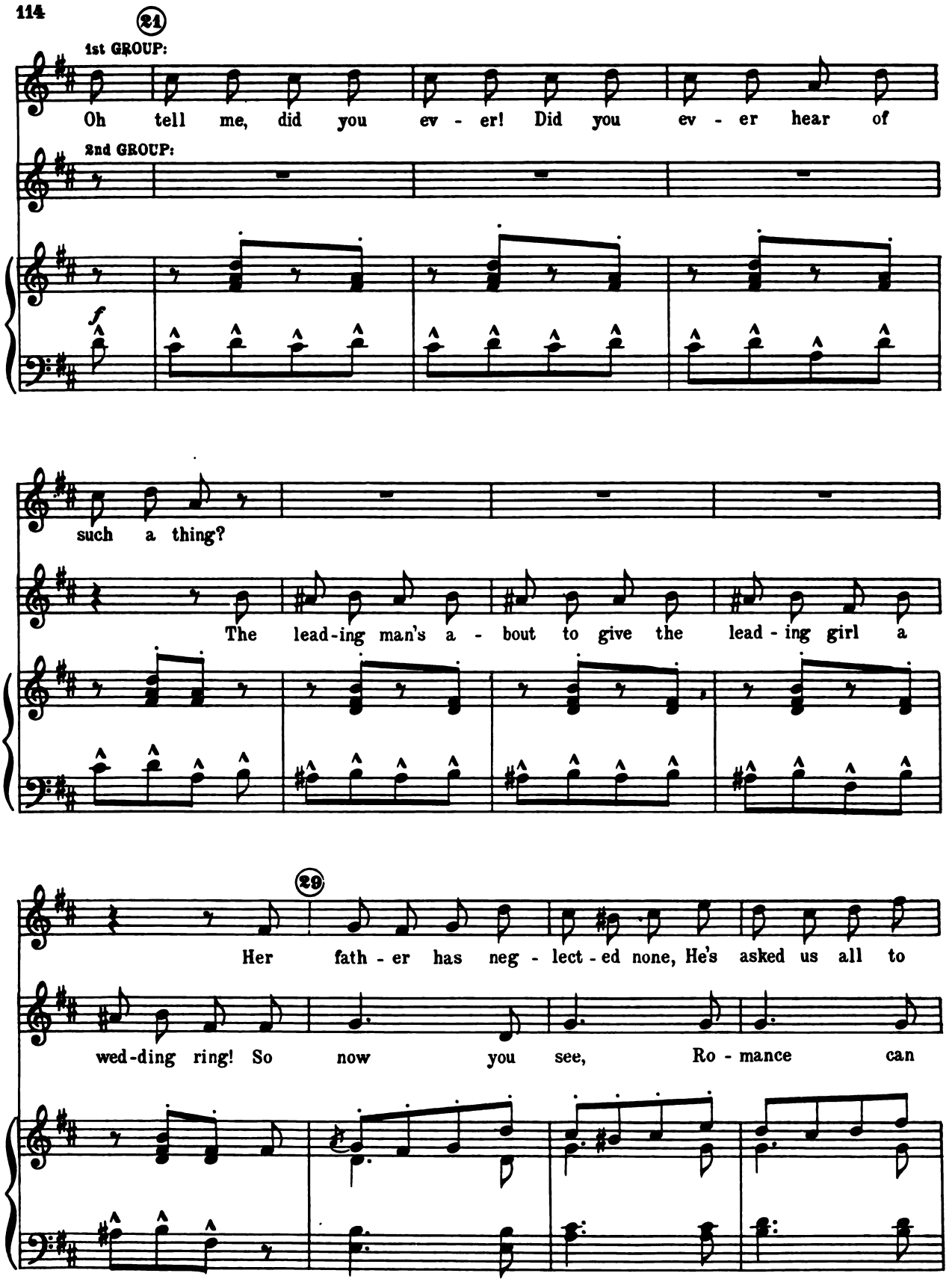

2.
MAGNOLIA:
me Heav - en will al - ways
ff
rit
RAVENAL:
me Heav - en will al - ways
ff
rit
ff
rit
108
Grandioso
be.
be.
Grandioso
ff
Ped.
fff
*

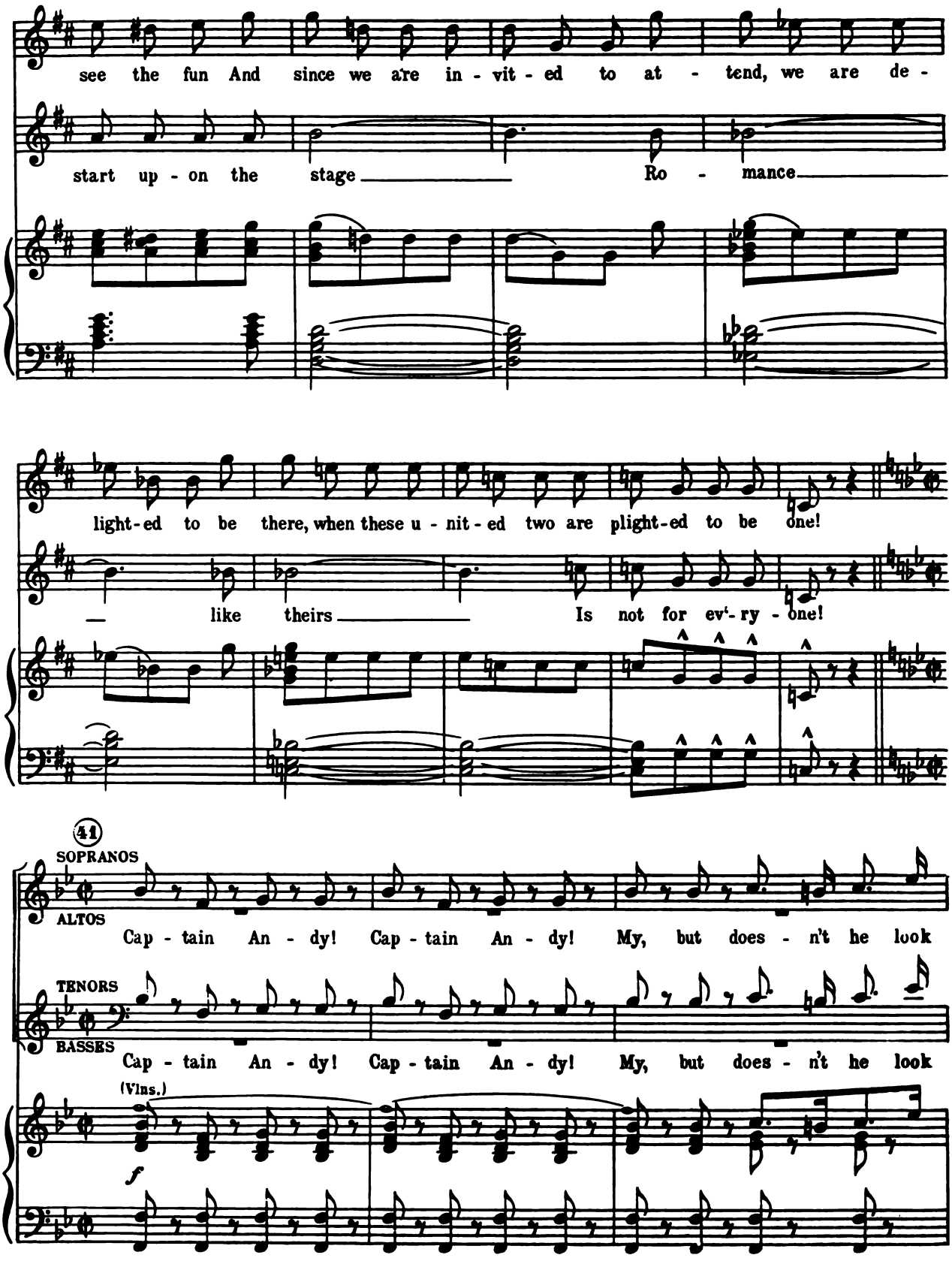
# Scene VII - Finale Act I

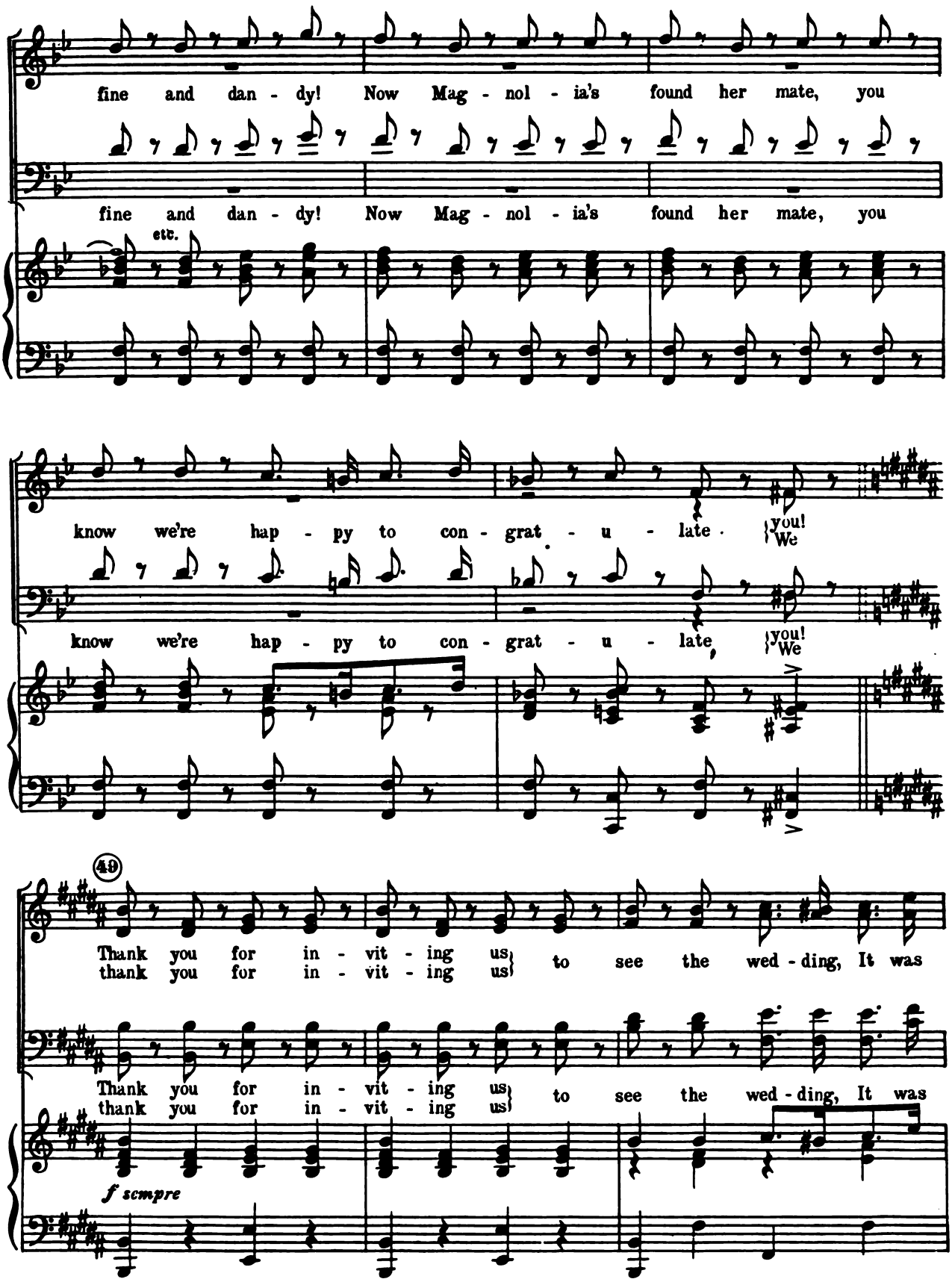
Levee beside the "Cotton Blossom"

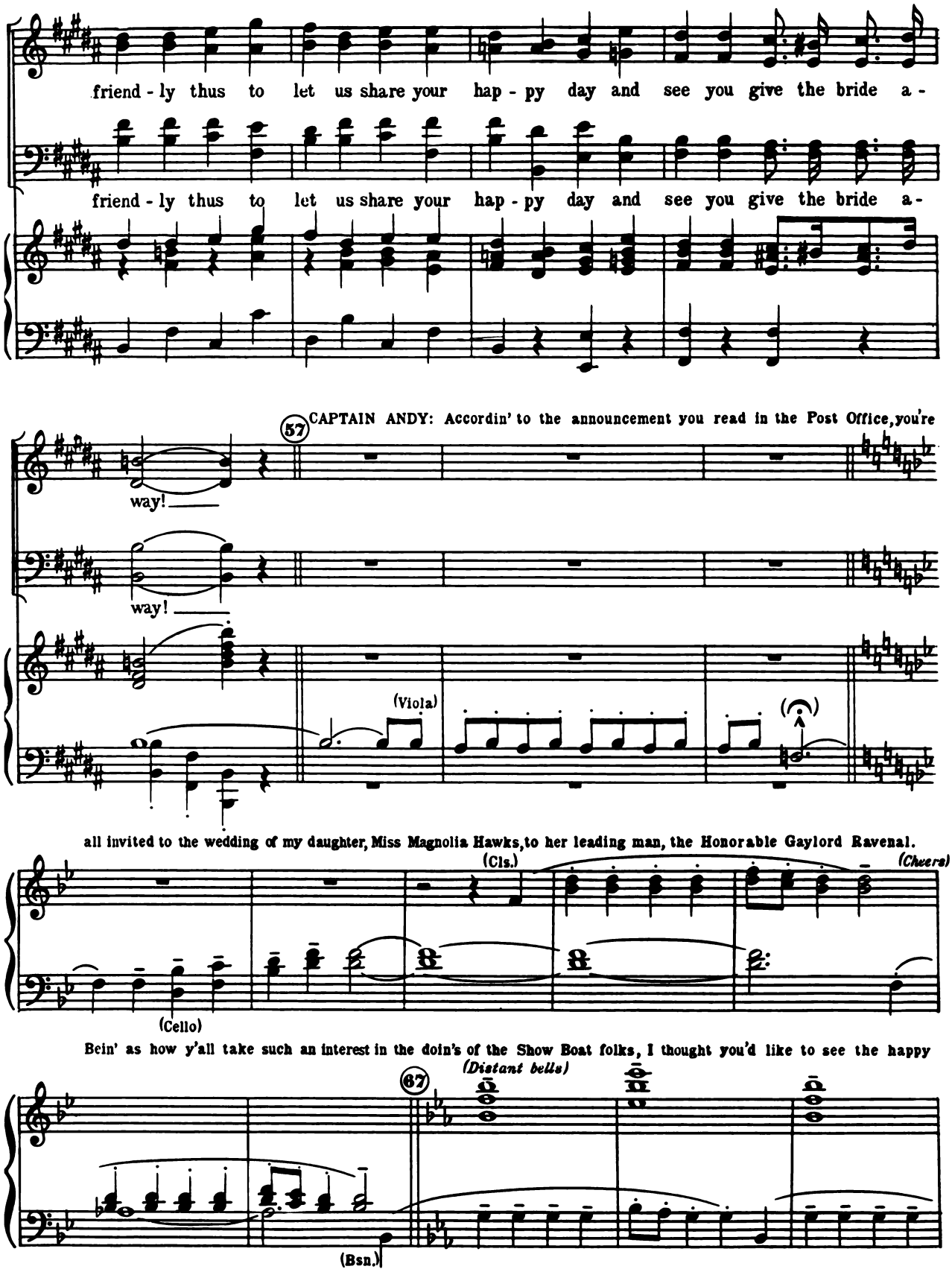




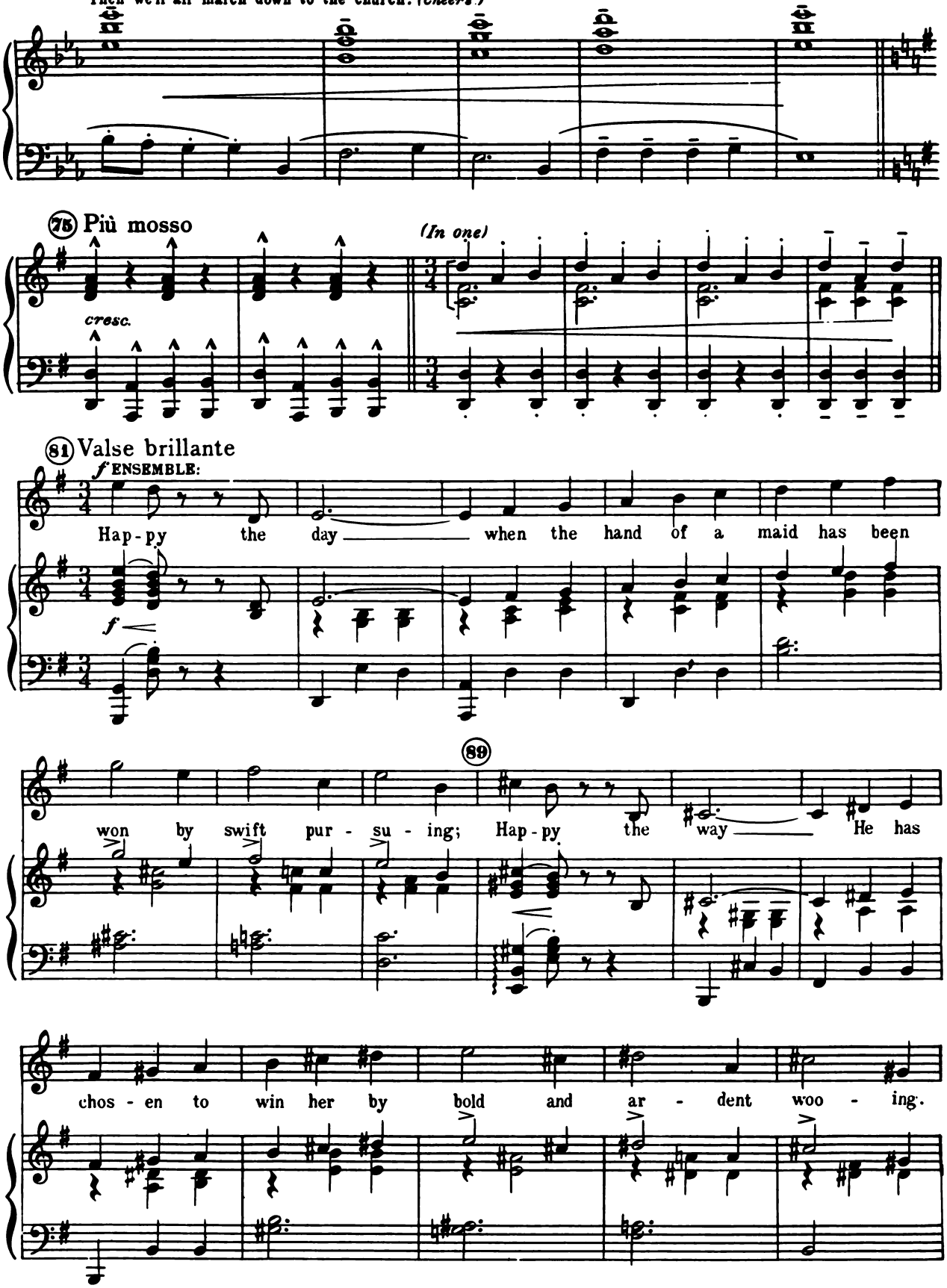

21
1st GROUP:
Oh tell me, did you ev - er! Did you ev - er hear of
2nd GROUP:
f
such a thing?
The lead-ing man's a - bout to give the lead - ing girl a
29
Her fath - er has neg - lect - ed none, He's asked us all to
wed-ding ring! So now you see, Ro - mance can

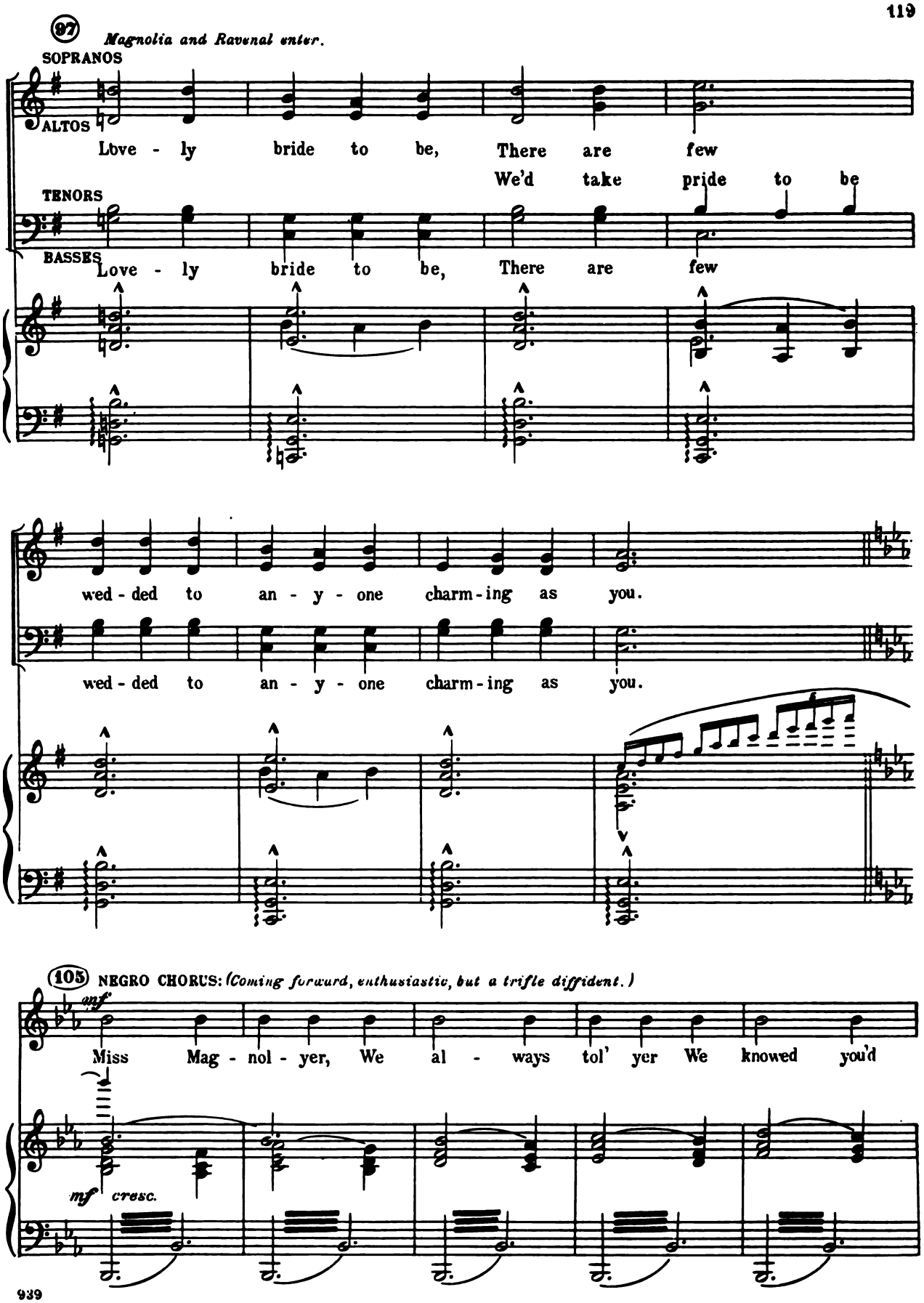

see the fun And since we are in - vit - ed to at - tend, we are de -
start up - on the stage Ro - mance
light - ed to be there, when these u - nit - ed two are plight - ed to be one!
like theirs Is not for ev'- ry - one!
41
SOPRANOS
ALTOS
Cap - tain An - dy! Cap - tain An - dy! My, but does - n't he look
TENORS
BASSES
Cap - tain An - dy! Cap - tain An - dy! My, but does - n't he look
(Vlns.)
f

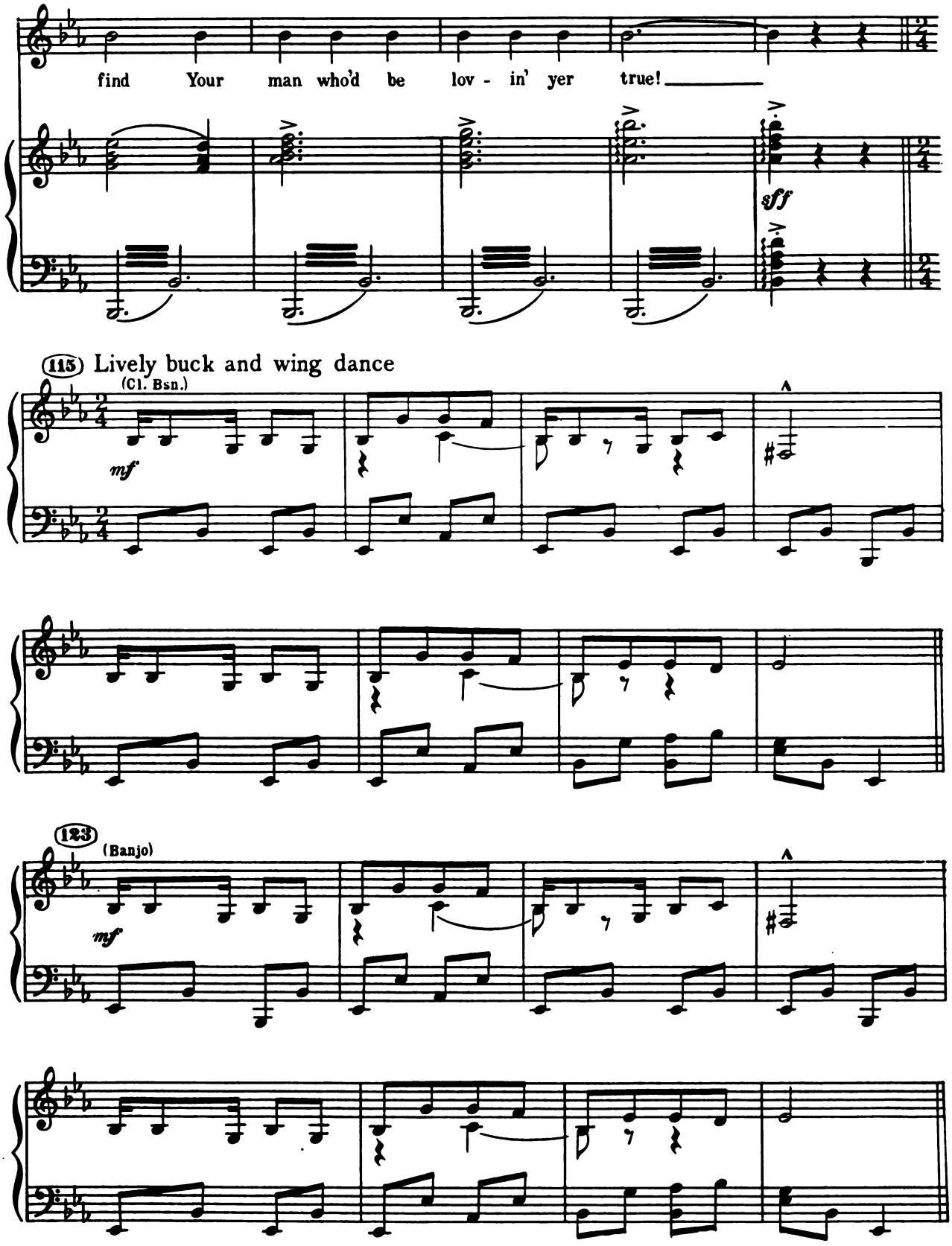

fine and dan - dy! Now Mag - nol - ia's found her mate, you
fine and dan - dy! Now Mag - nol - ia's found her mate, you
etc.
know we're hap - py to con - grat - u - late you! We
know we're hap - py to con - grat - u - late you! We
49
Thank you for in - vit - ing us to see the wed - ding, It was
thank 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 scmpre

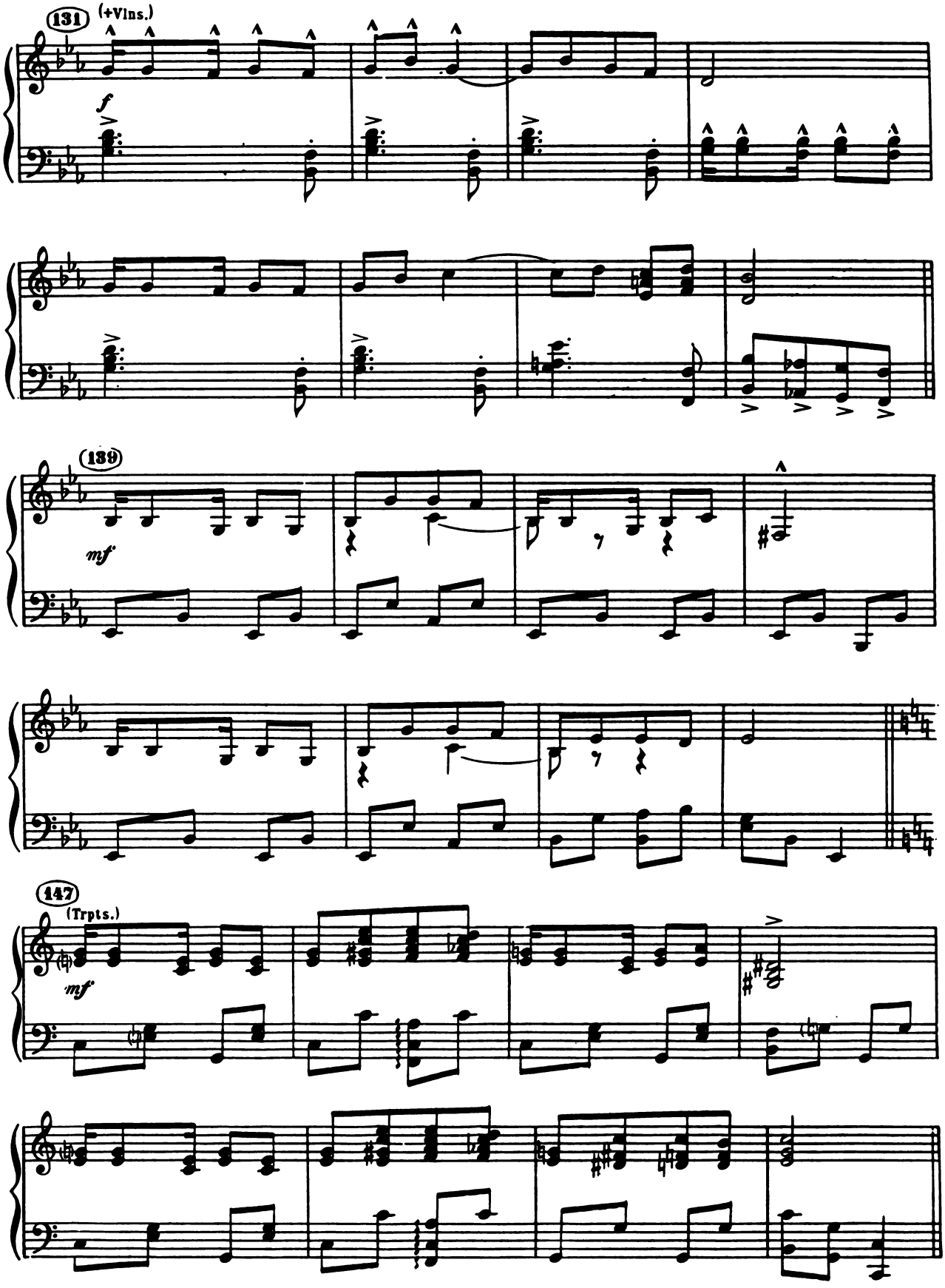

friend - ly thus to let us share your hap - py day and see you give the bride a -
friend - ly thus to let us share your hap - py day and see you give the bride a -
57
CAPTAIN ANDY: Accordin' to the announcement you read in the Post Office, you're
way!
way!
(Viola)
all invited to the wedding of my daughter, Miss Magnolia Hawks, to her leading man, the Honorable Gaylord Ravenal.
(Cls.)
(Cheers)
(Cello)
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
67
(Distant bells)
(Bsn.)

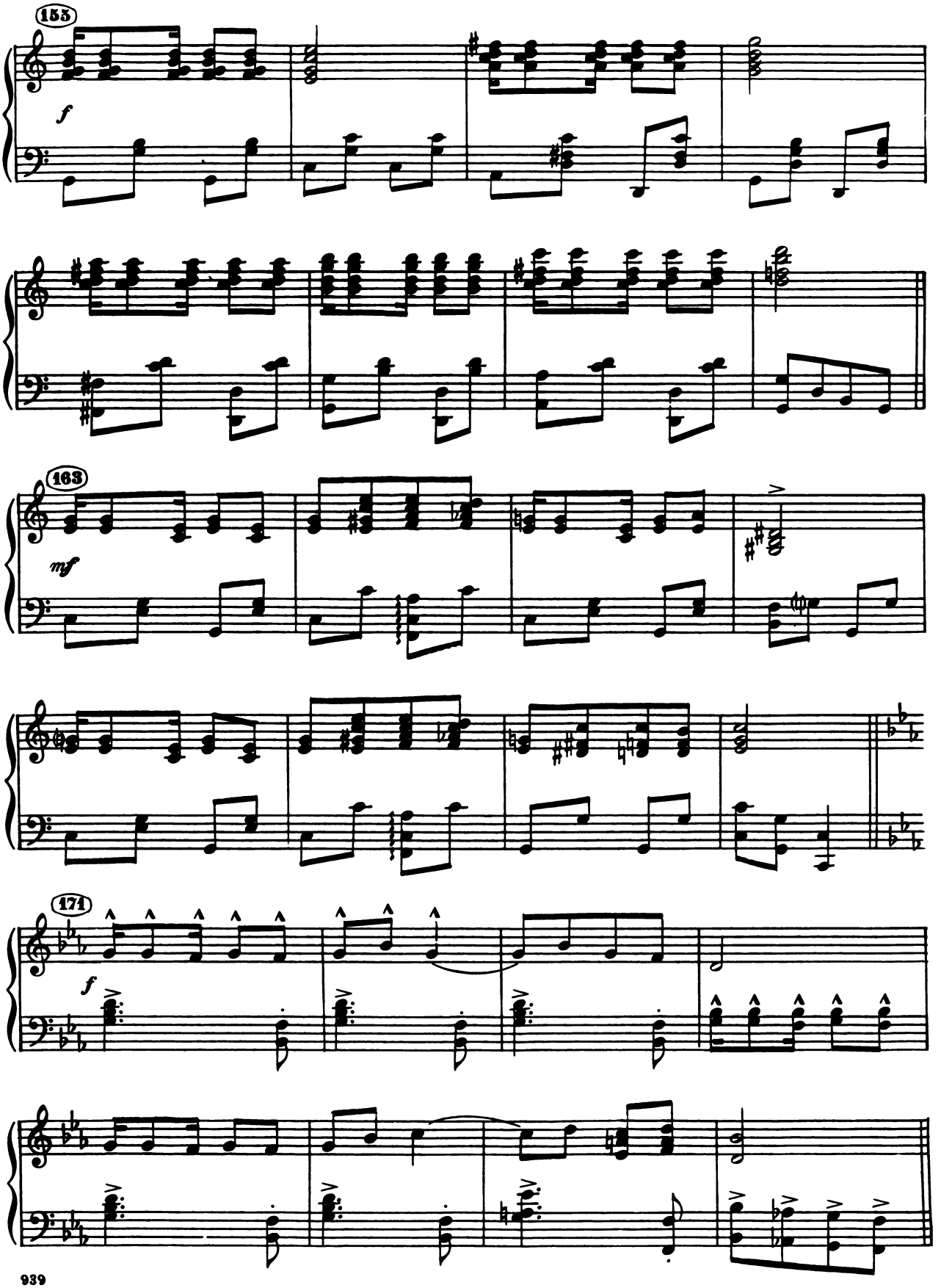
couple playin' their own romance off the stage. *(Cheers)* The bride and groom'll be out in a minute—
Then we'll all march down to the church. *(Cheers.)*

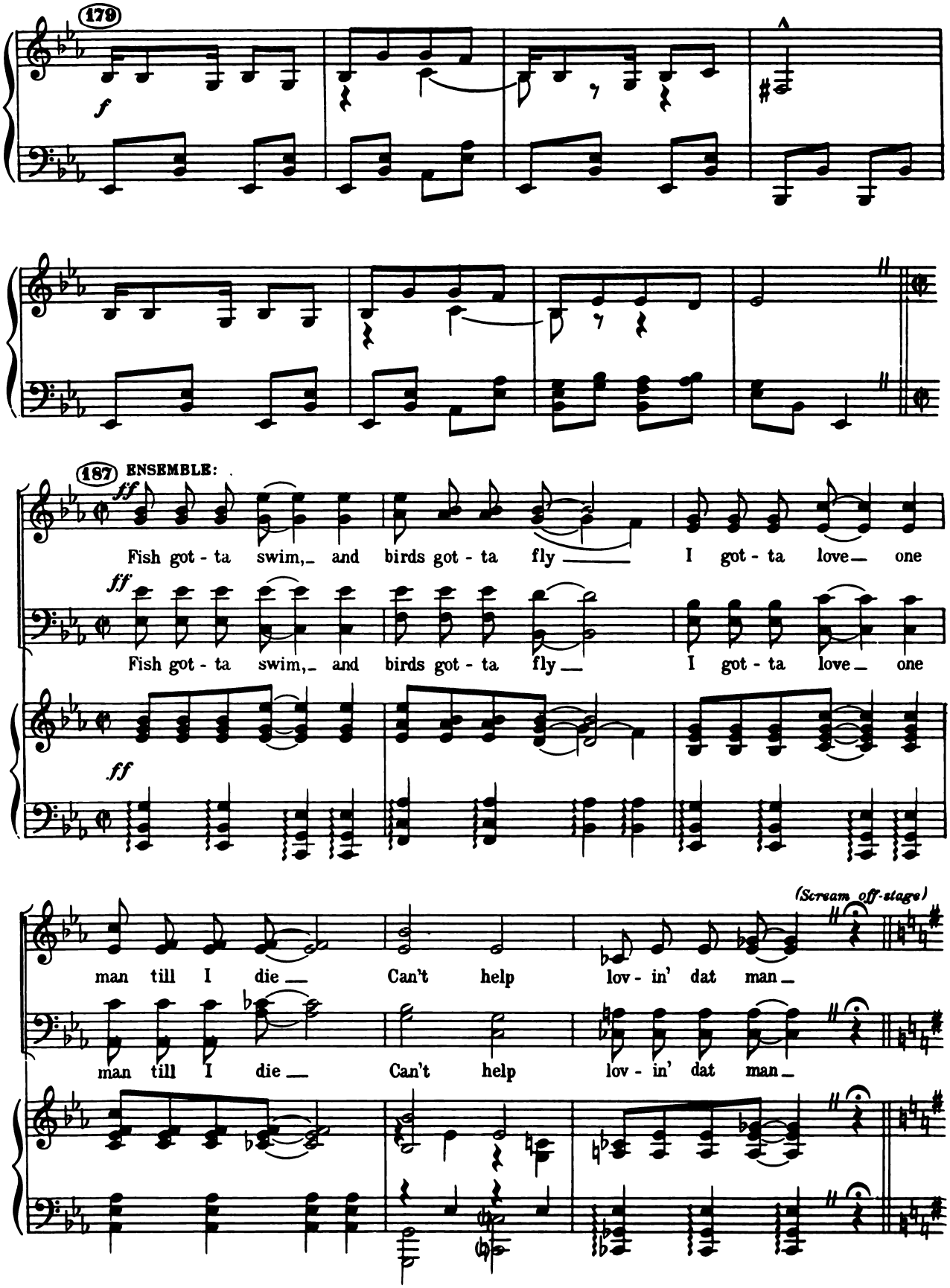



97
Magnolia and Ravenal enter.
SOPRANOS
ALTOS
Love - ly bride to be, There are few
We'd take pride to be
TENORS
BASSES
Love - ly bride to be, There are few
wed - ded to an - y - one charm - ing as you.
wed - ded to an - y - one charm - ing as you.
105
NEGRO CHORUS: (Coming forward, enthusiastic, but a trifle diffident.)
mf
Miss Mag - nol - yer, We al - ways tol' yer We knowed you'd
mf cresc.


find Your man who'd be lov - in' yer true!
sff
115 Lively buck and wing dance
(Cl. Bsn.)
mf
123
(Banjo)
mf


131
(+Vlns.)
f
139
mf
147
(Trpts.)
mf


153
f
163
mf
171
f


179
f
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.

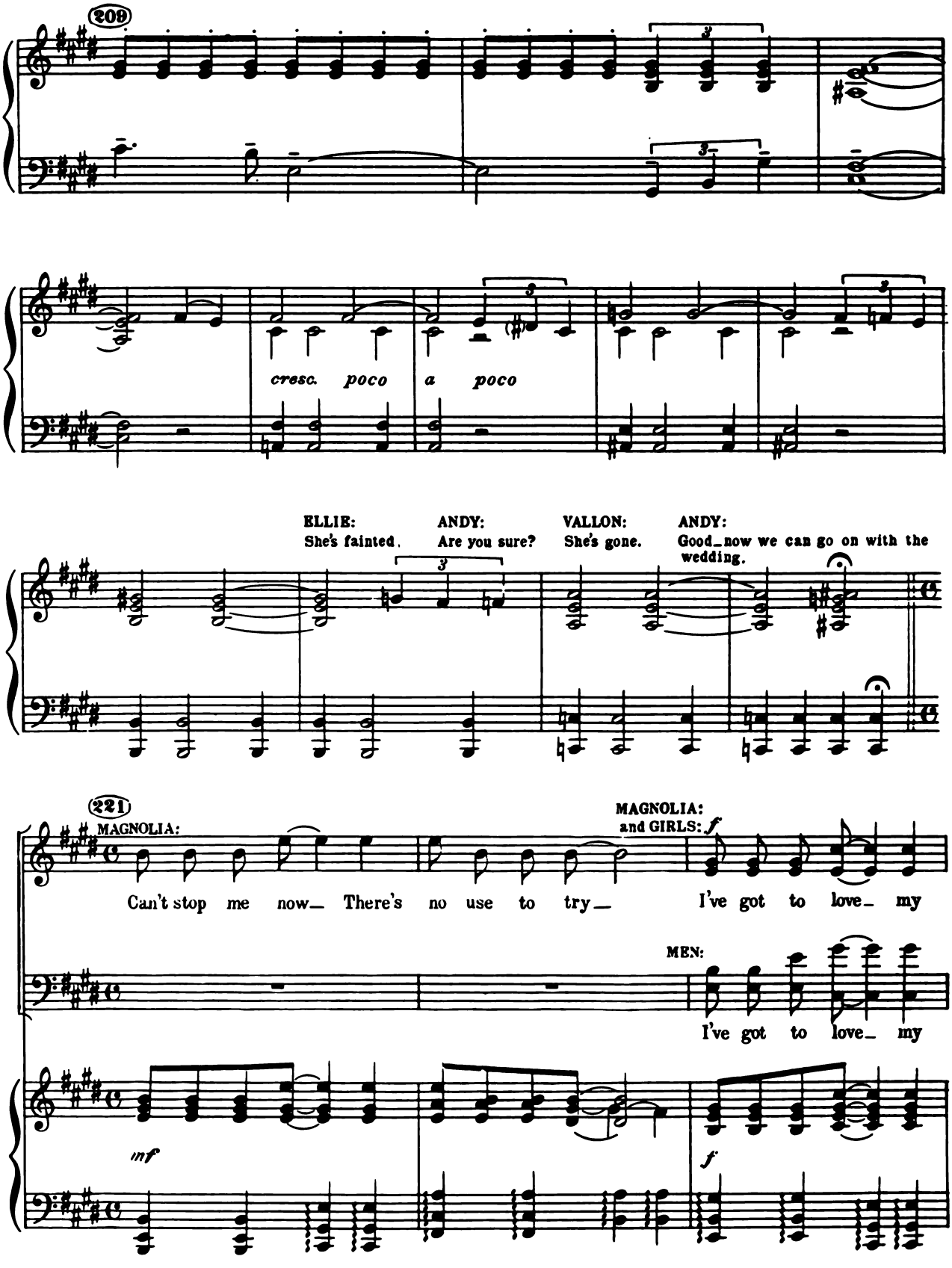
193 Molto agitato

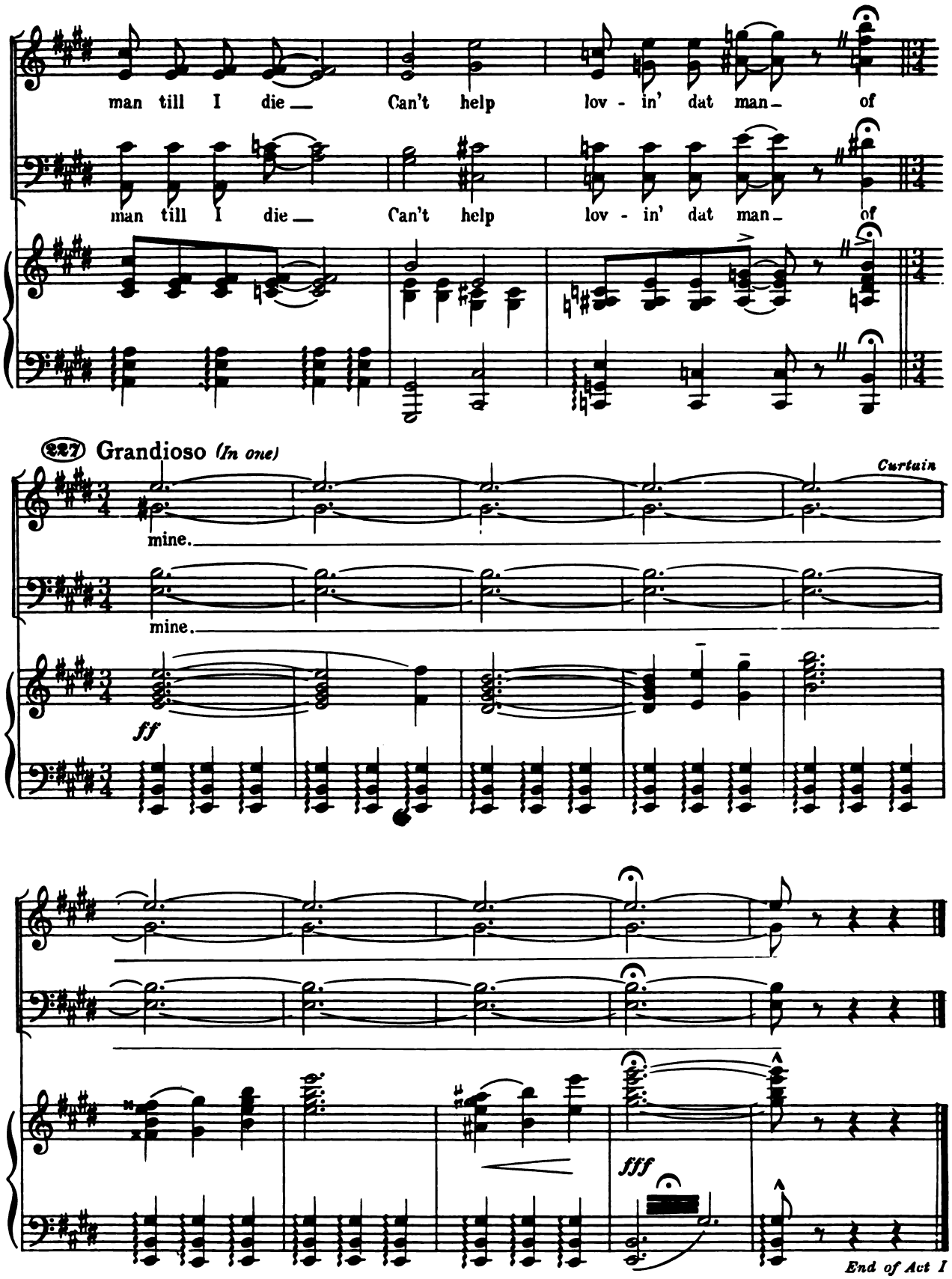
(Trpt.)

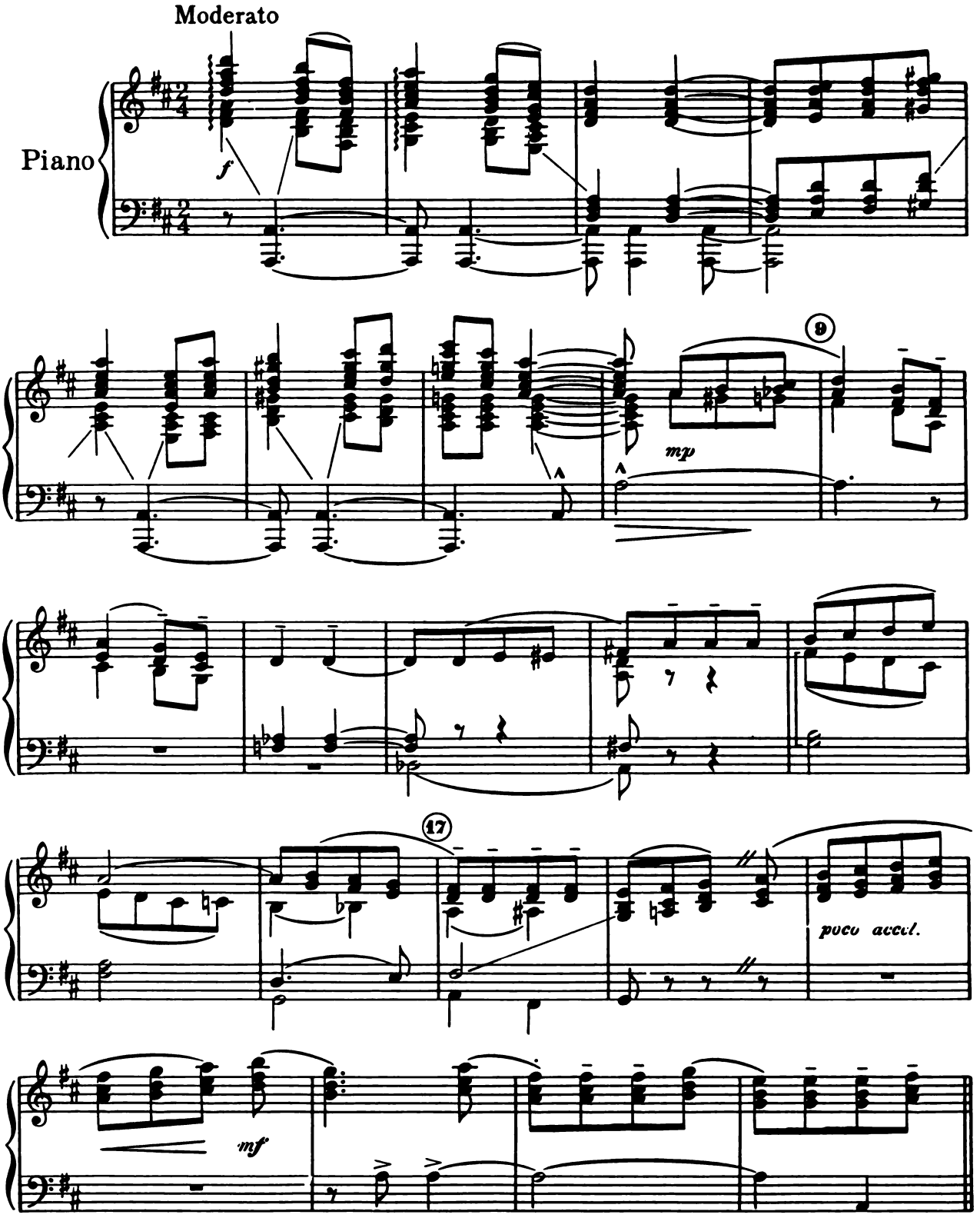
Andante moderato

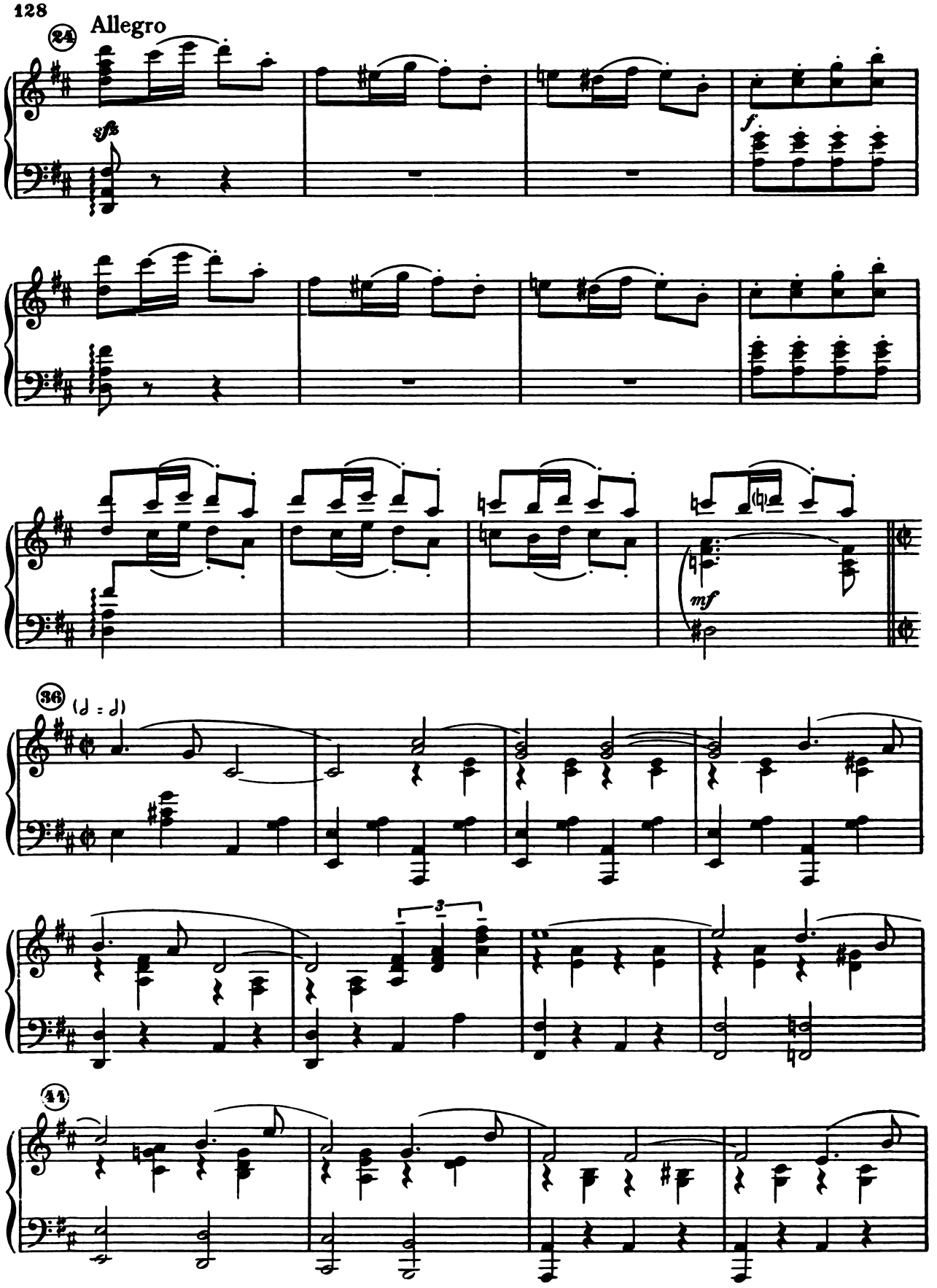
*pp*
(Vlns.)

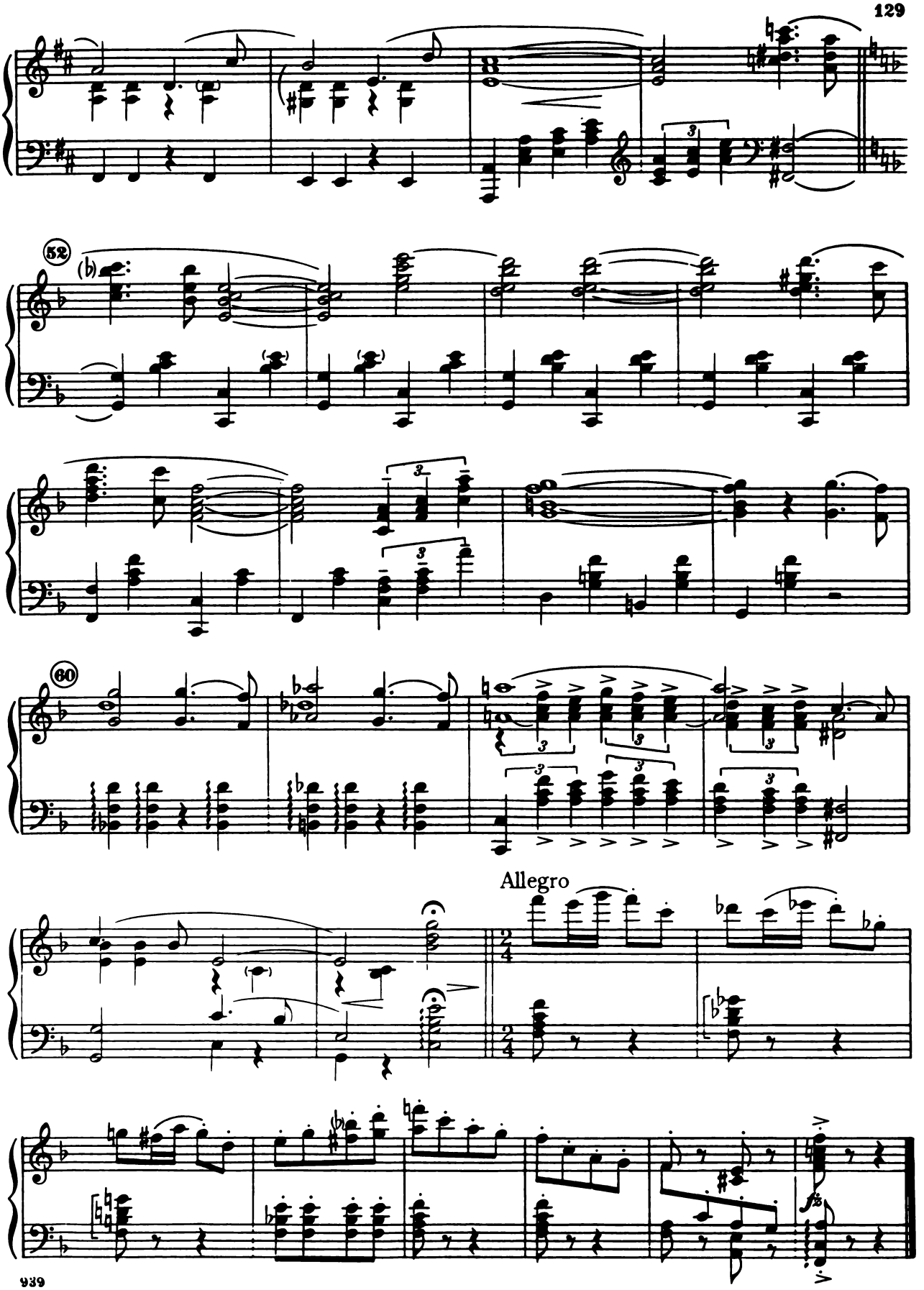
201


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_
MAGNOLIA: and GIRLS: f
I've got to love_ my
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)
Curtain
mine.
mine.
ff
fff
End of Act I


Moderato
Piano
f
9
mp
17
poco accel.
mf

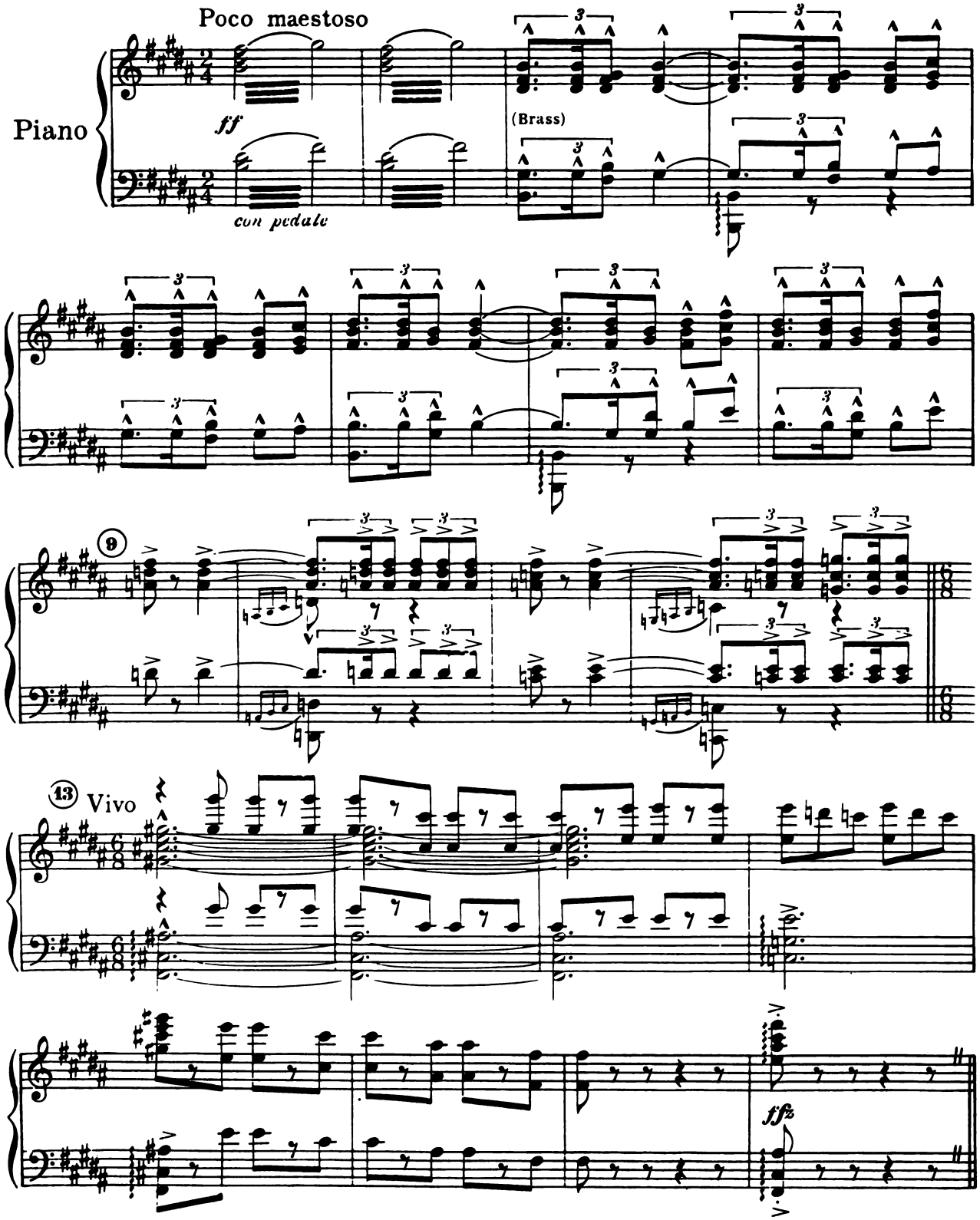

24
Allegro
sfz
f
mf
36
(♩ = ♩)
3
41

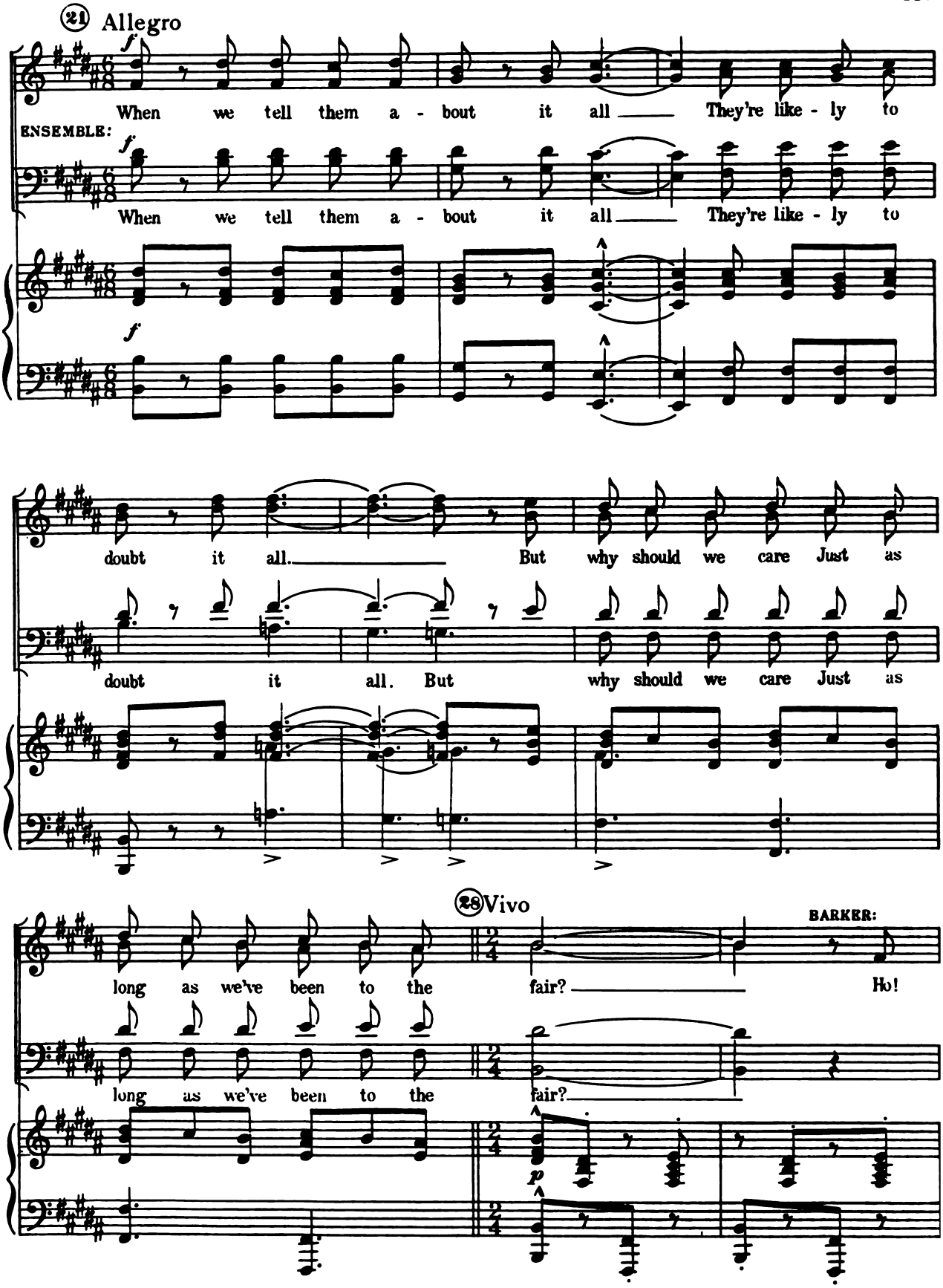

52
60
Allegro

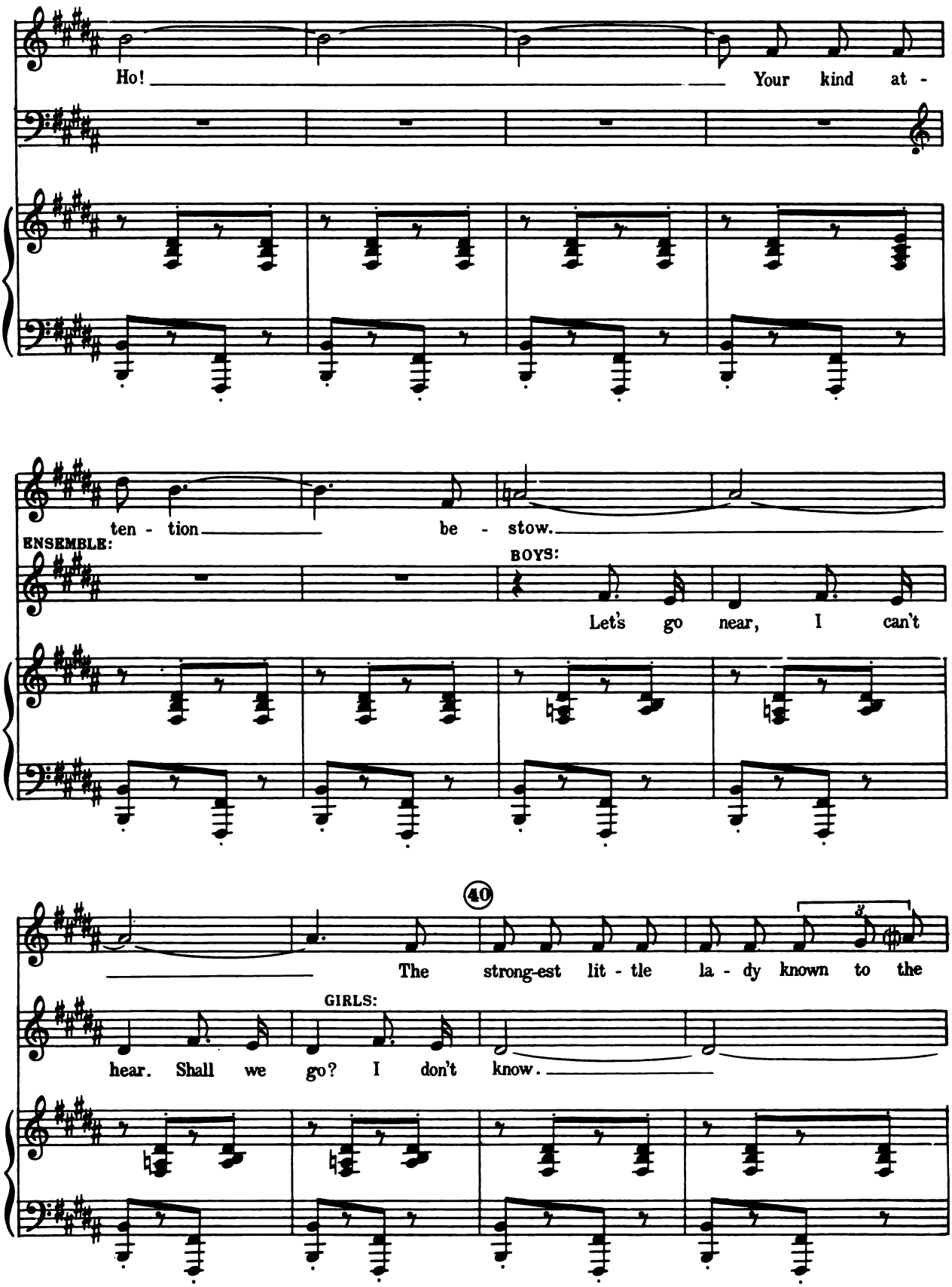
No.16

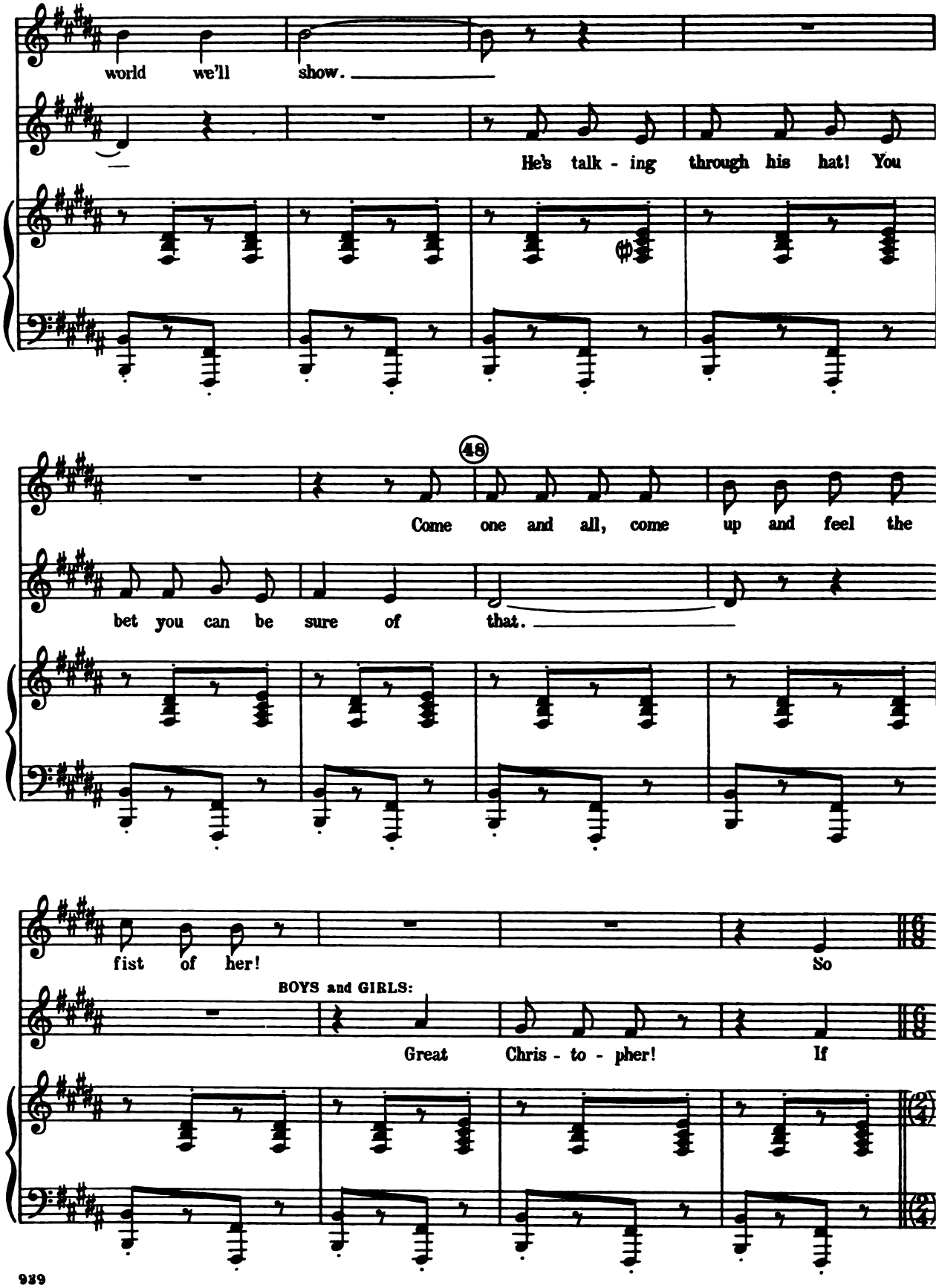
# Prelude and Opening Act II

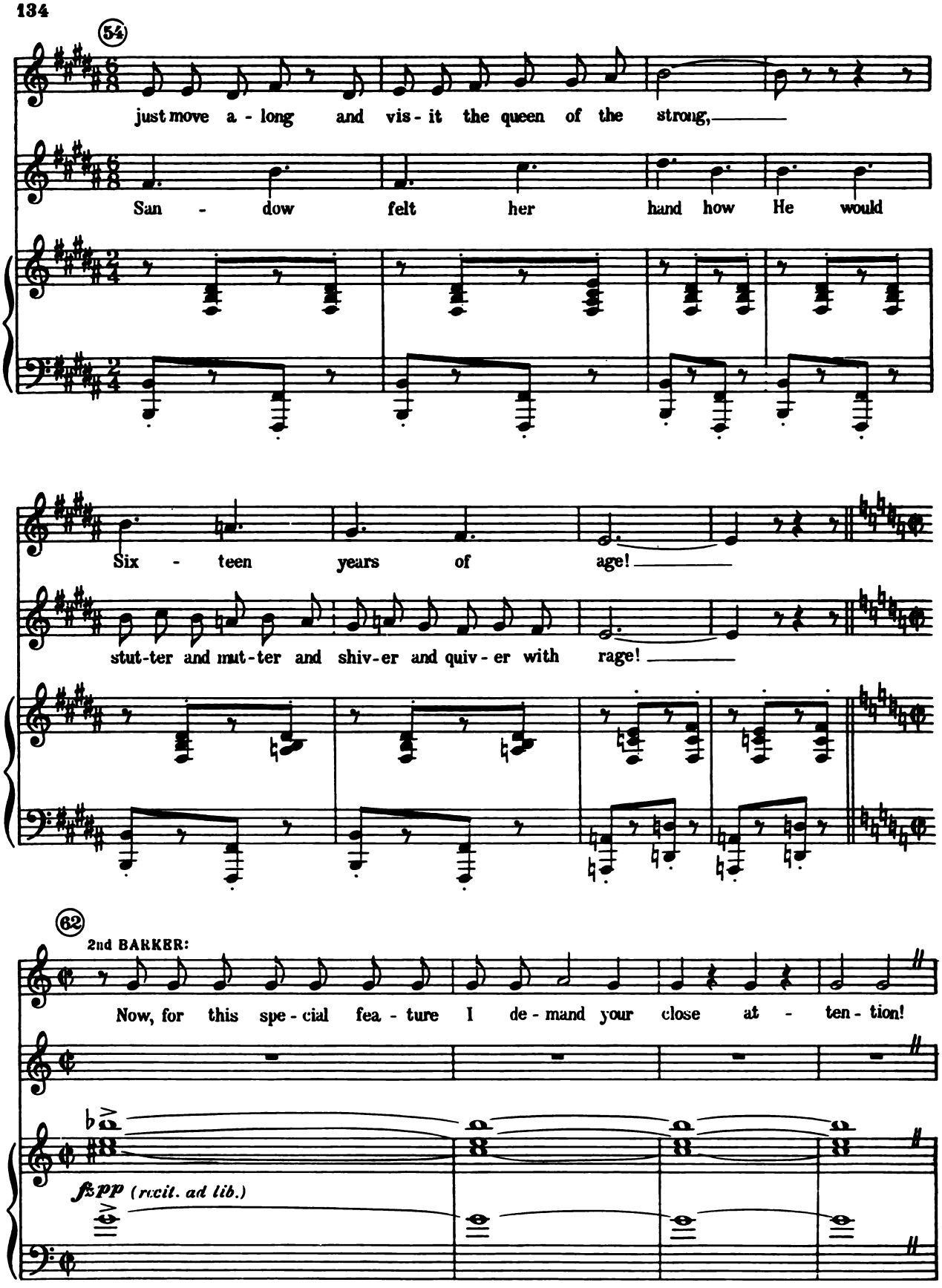
The Midway Plaisance at the Chicago World's Fair

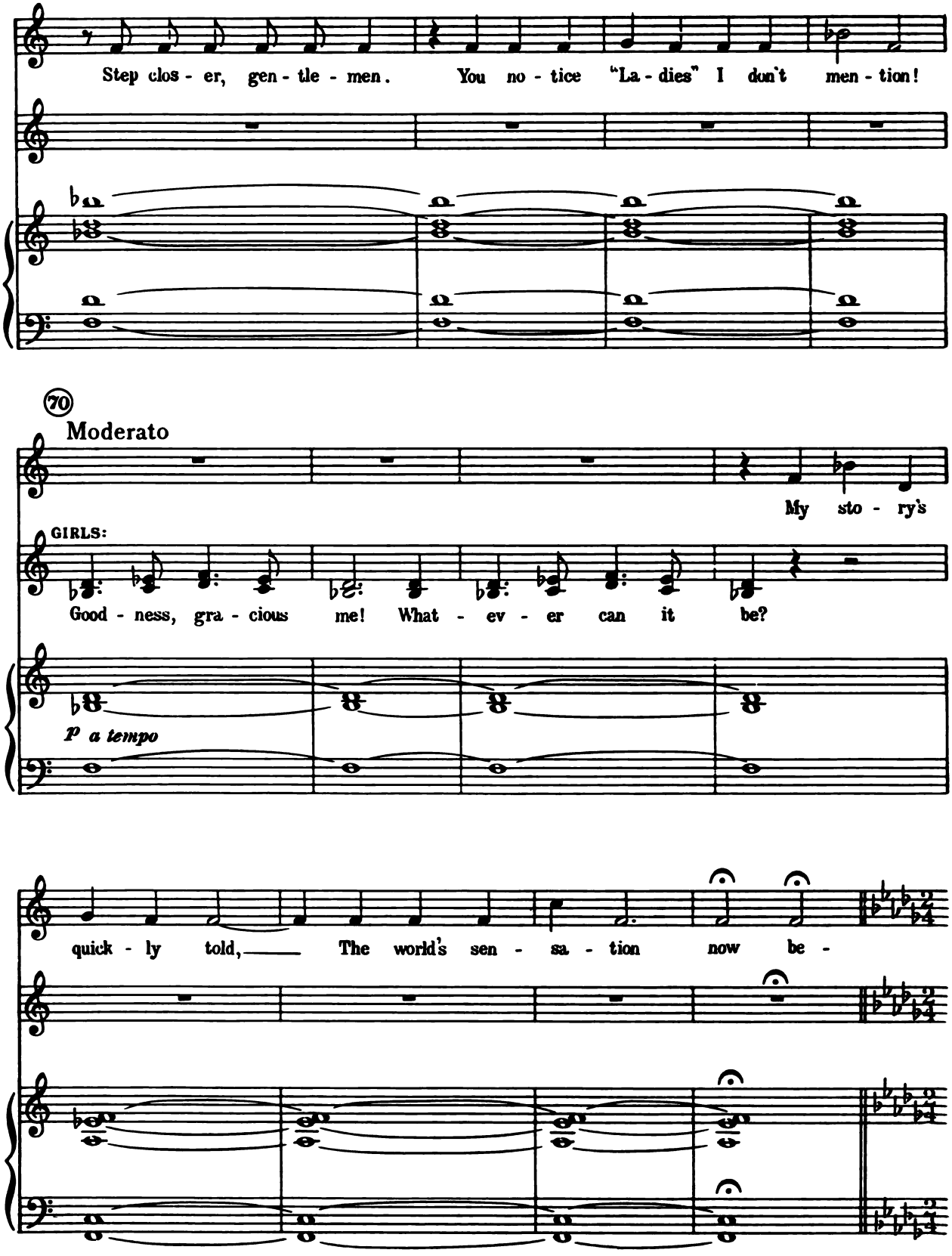



21 Allegro
f
When we tell them a - bout it all They're like - ly to
ENSEMBLE:
f
When we tell them a - bout it all They're like - ly to
f
doubt it all. But why should we care Just as
doubt it all. But why should we care Just as
28 Vivo
BARKER:
long as we've been to the fair? Ho!
long as we've been to the fair?
p

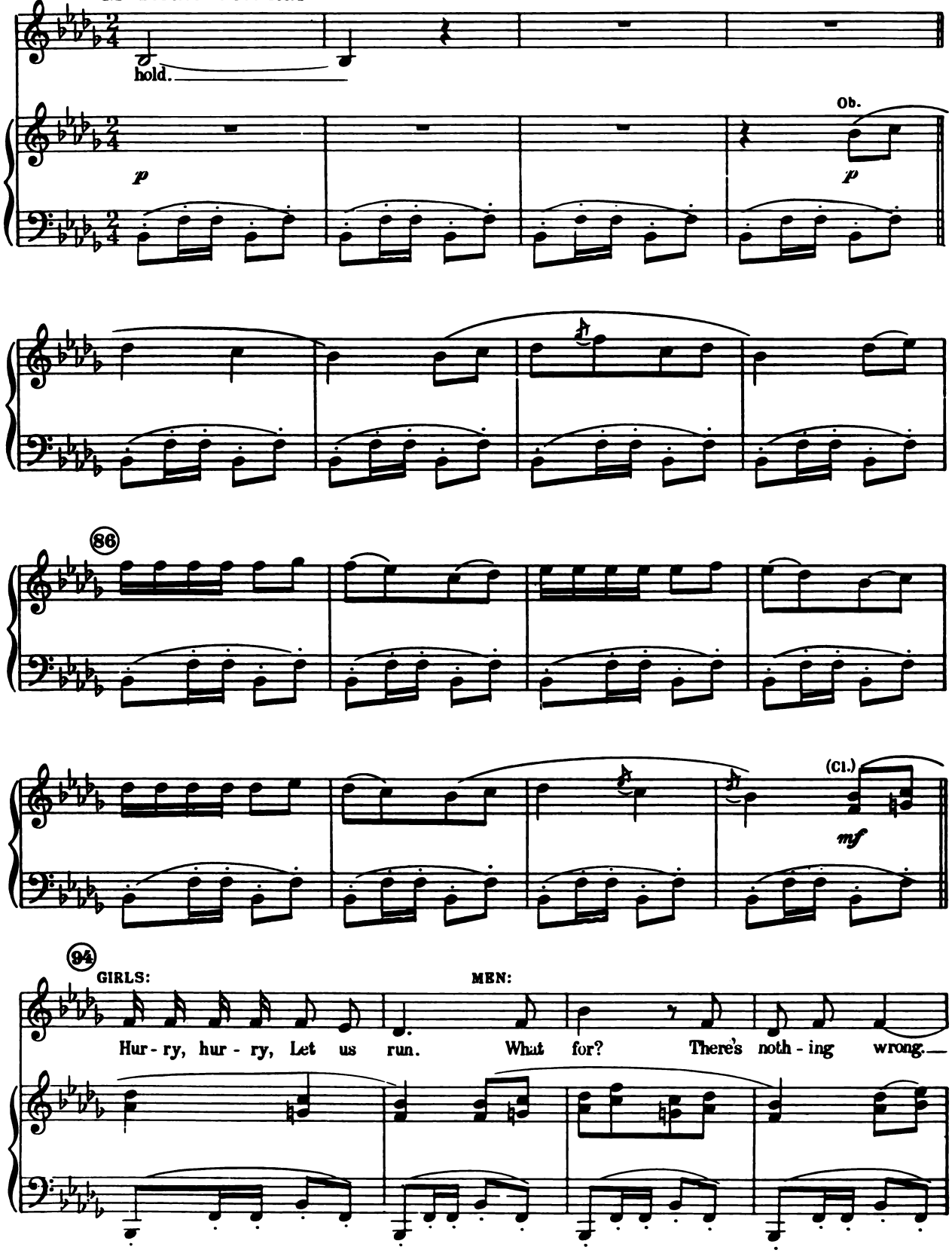

Ho!
Your kind at -
ten - tion
be - stow.
ENSEMBLE:
BOYS:
Let's go near, I can't
40
The strong-est lit - tle la - dy known to the
GIRLS:
hear. Shall we go? I don't know.

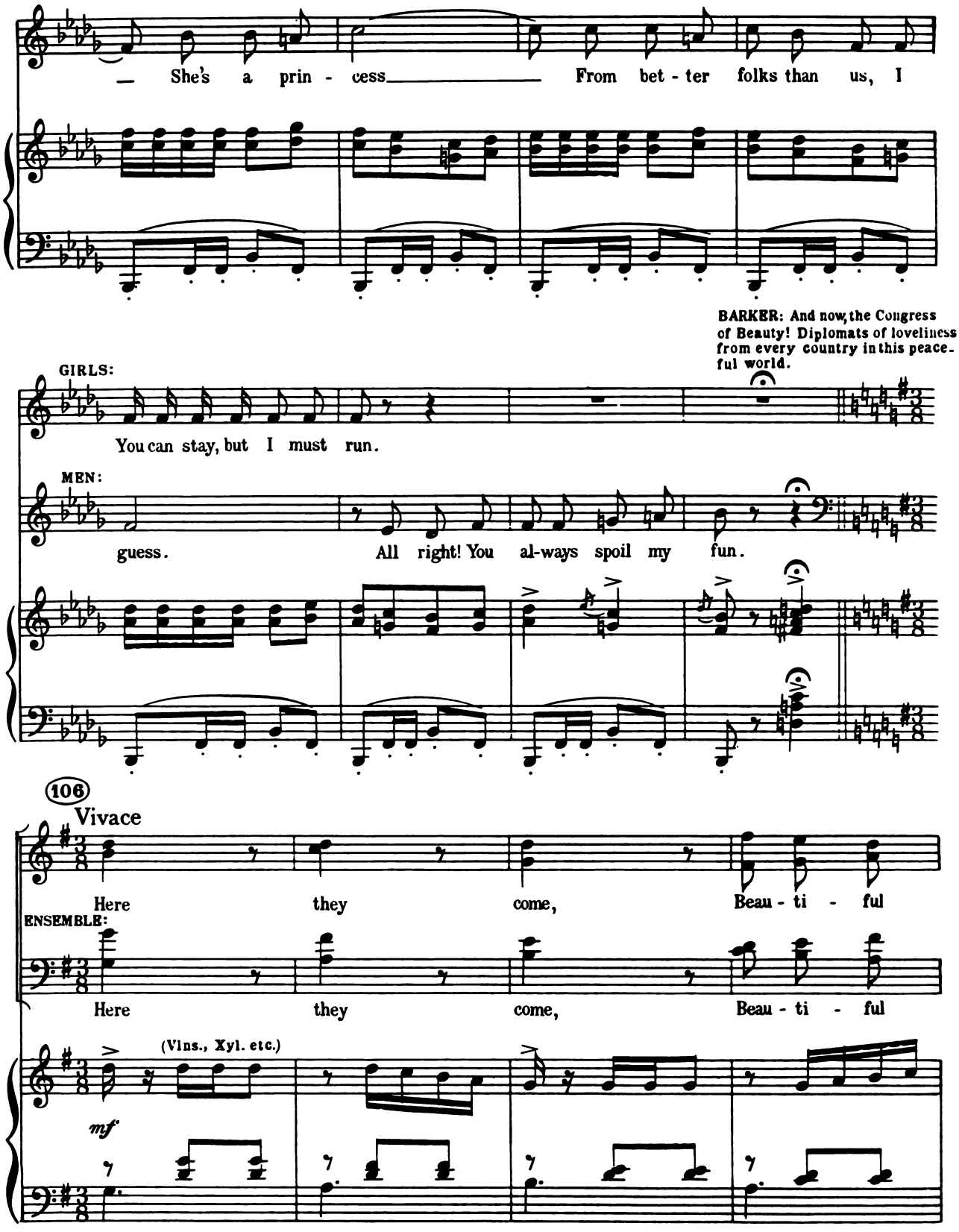

world we'll show.
He's talk - ing through his hat! You
48
Come one and all, come up and feel the
bet you can be sure of that.
fist of her!
So
BOYS and GIRLS:
Great Chris - to - pher! If

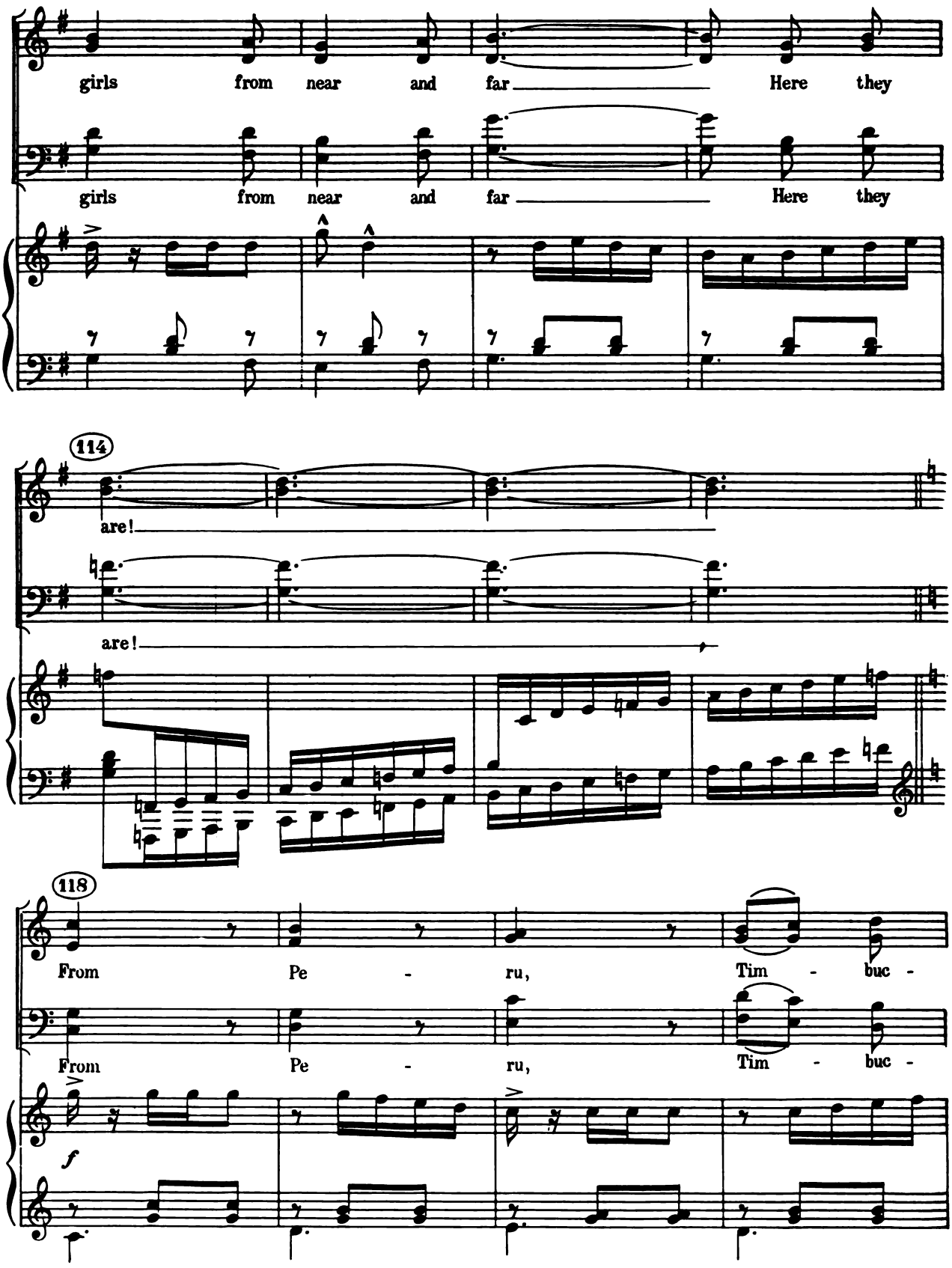

54
just move a - long and vis - it the queen of the strong,
San - dow felt her hand how He would
Six - teen years of age!
stut-ter and mut-ter and shiv-er and quiv - er with rage!
62
2nd BARKER:
Now, for this spe - cial fea - ture I de - mand your close at - ten - tion!
fzpp (recit. ad lib.)

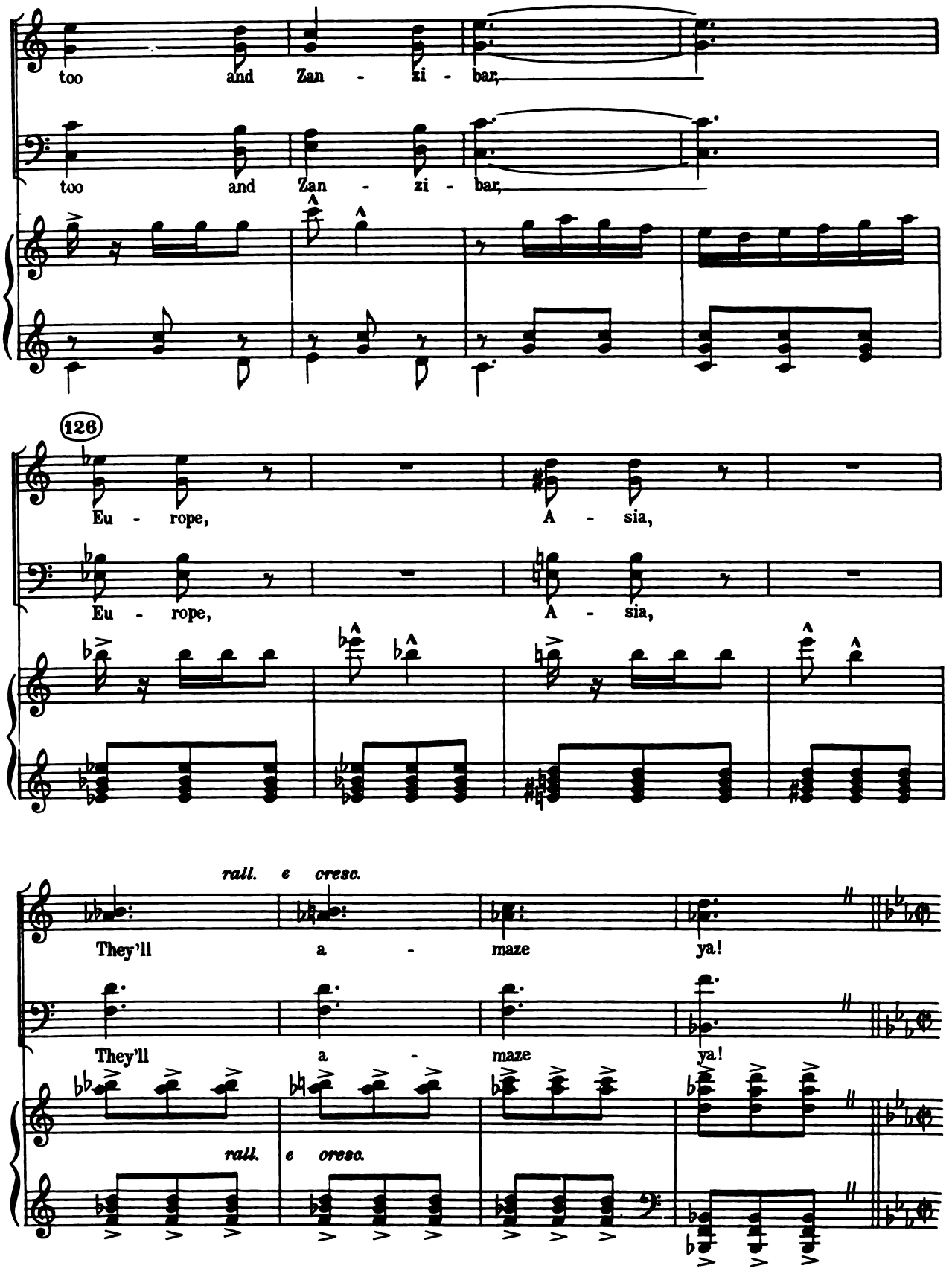

Step clos - er, gen - tle - men. You no - tice "La - dies" I don't men - tion!
70
Moderato
My sto - ry's
GIRLS:
Good - ness, gra - cious me! What - ev - er can it be?
p a tempo
quick - ly told, The world's sen - sa - tion now be -

78 **Fatima's Dance**
**Moderato Oriental**

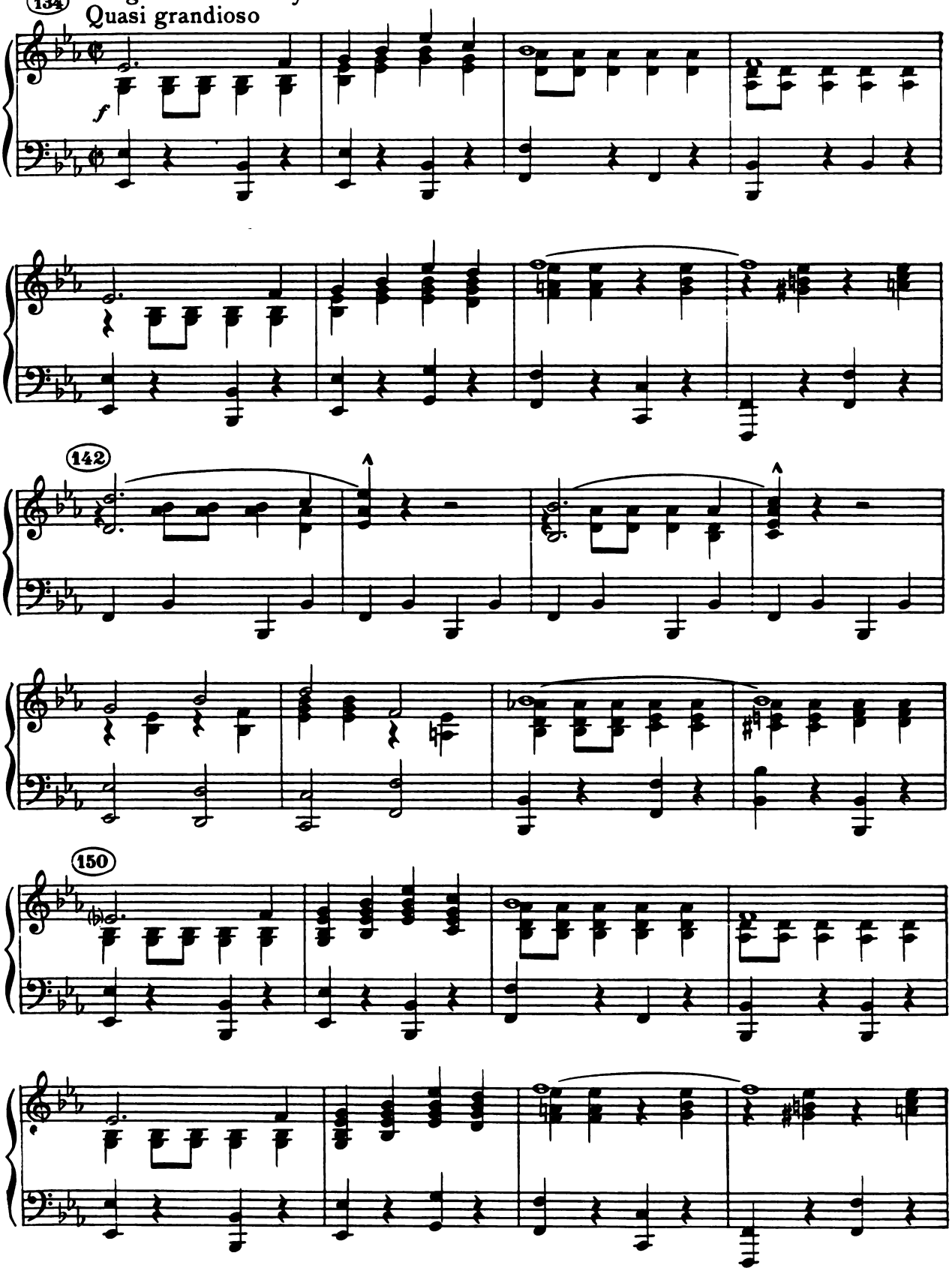


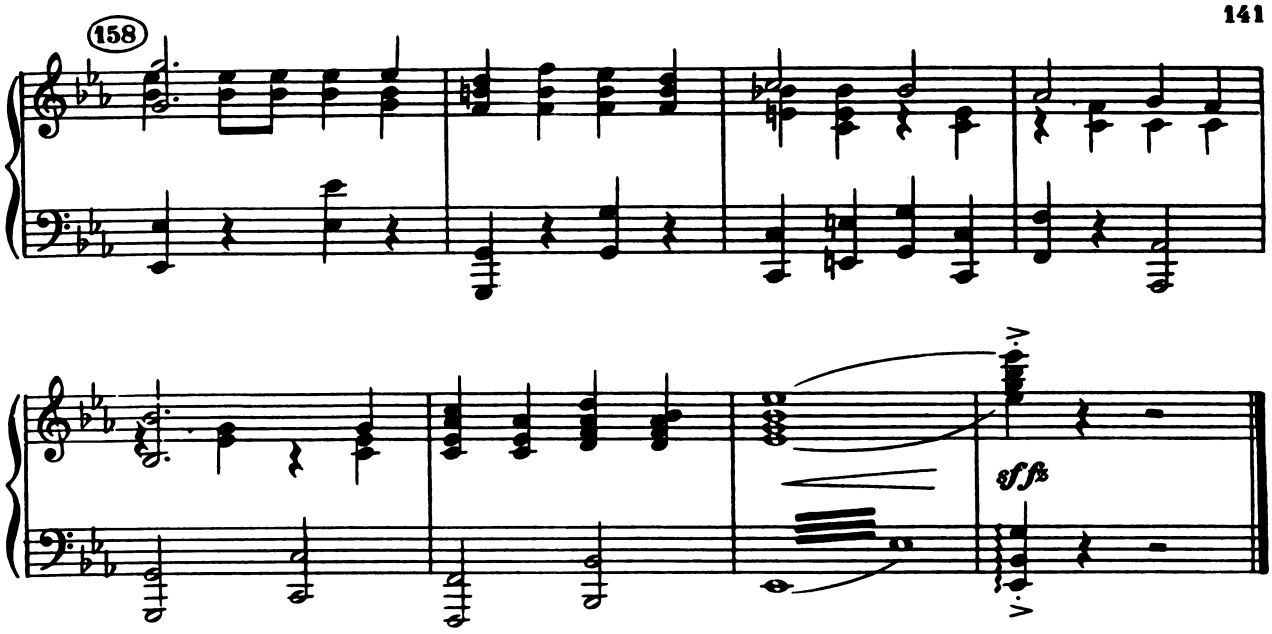

She's a prin - cess From bet - ter folks than us, I
BARKER: And now, the Congress of Beauty! Diplomats of loveliness from every country in this peaceful world.
GIRLS:
You can stay, but I must run.
MEN:
guess. All right! You al-ways spoil my fun.
106
Vivace
Here they come, Beau - ti - ful
ENSEMBLE:
Here they come, Beau - ti - ful
(Vlns., Xyl. etc.)
mf


girls from near and far Here they
girls from near and far Here they
114
are!
are!
118
From Pe - ru, Tim - buc -
From Pe - ru, Tim - buc -
f


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



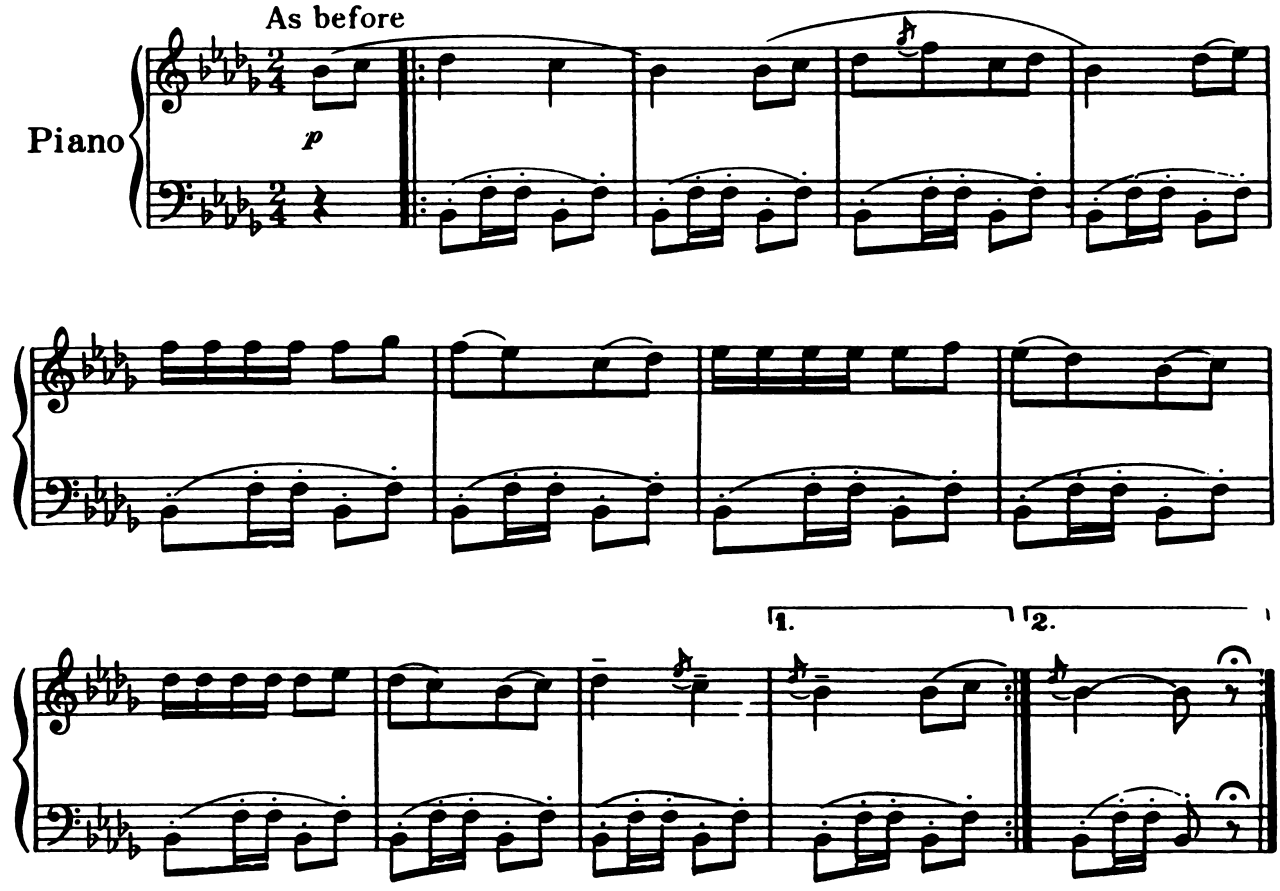



No. 17

# Incidental

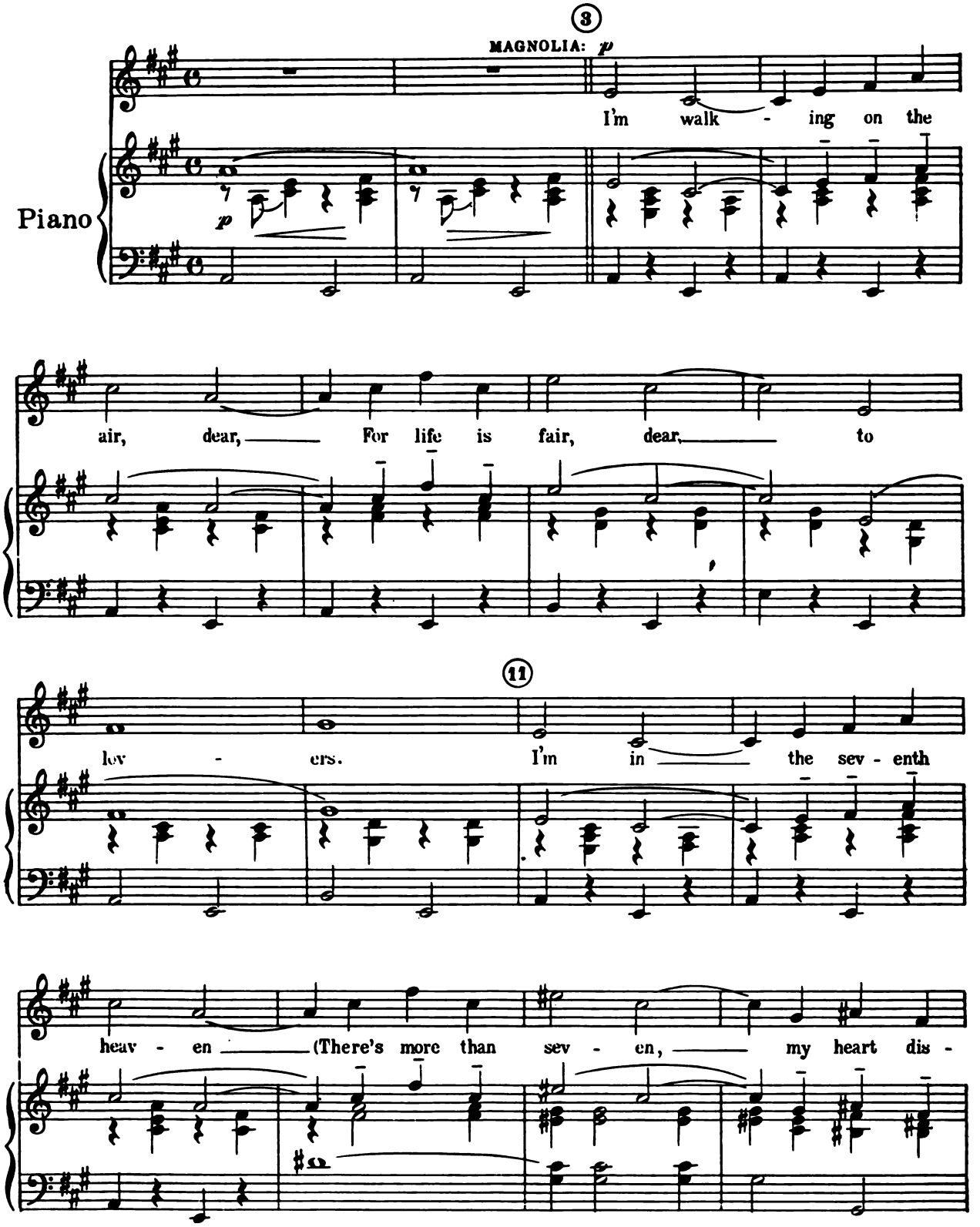
(Fatima's 2nd dance)

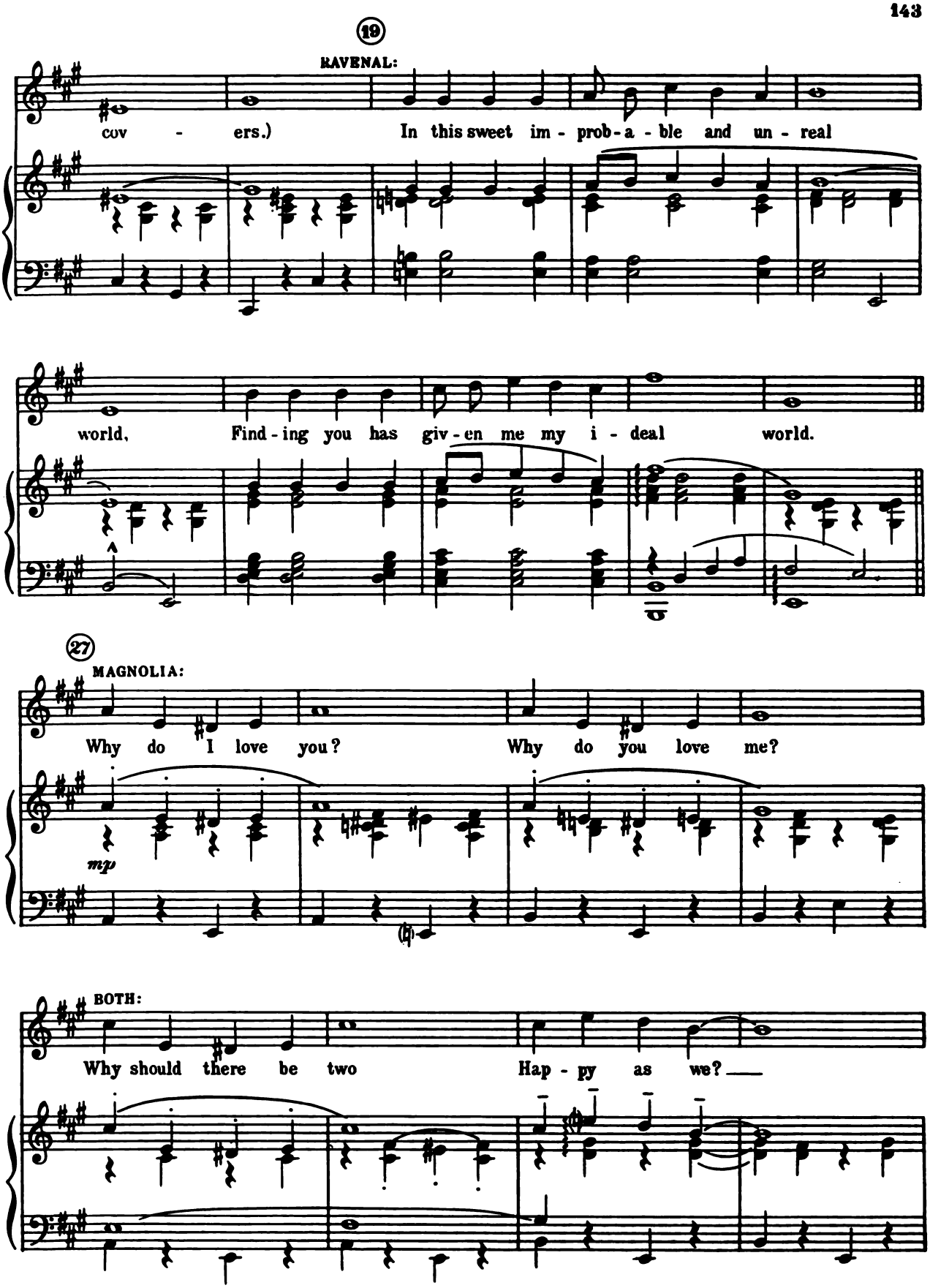
*Cue:* MAGNOLIA: We have everything we want and we go everywhere.

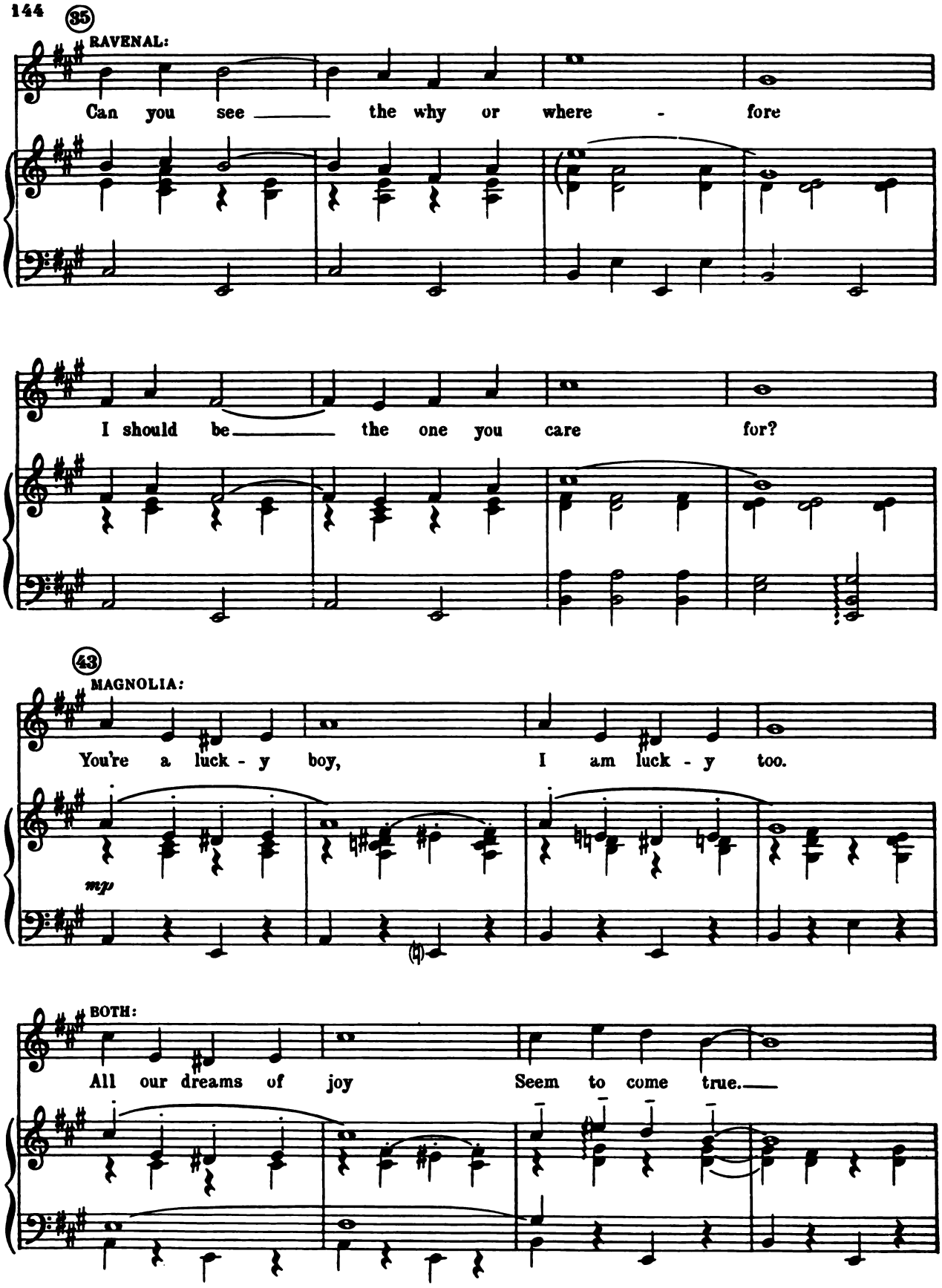


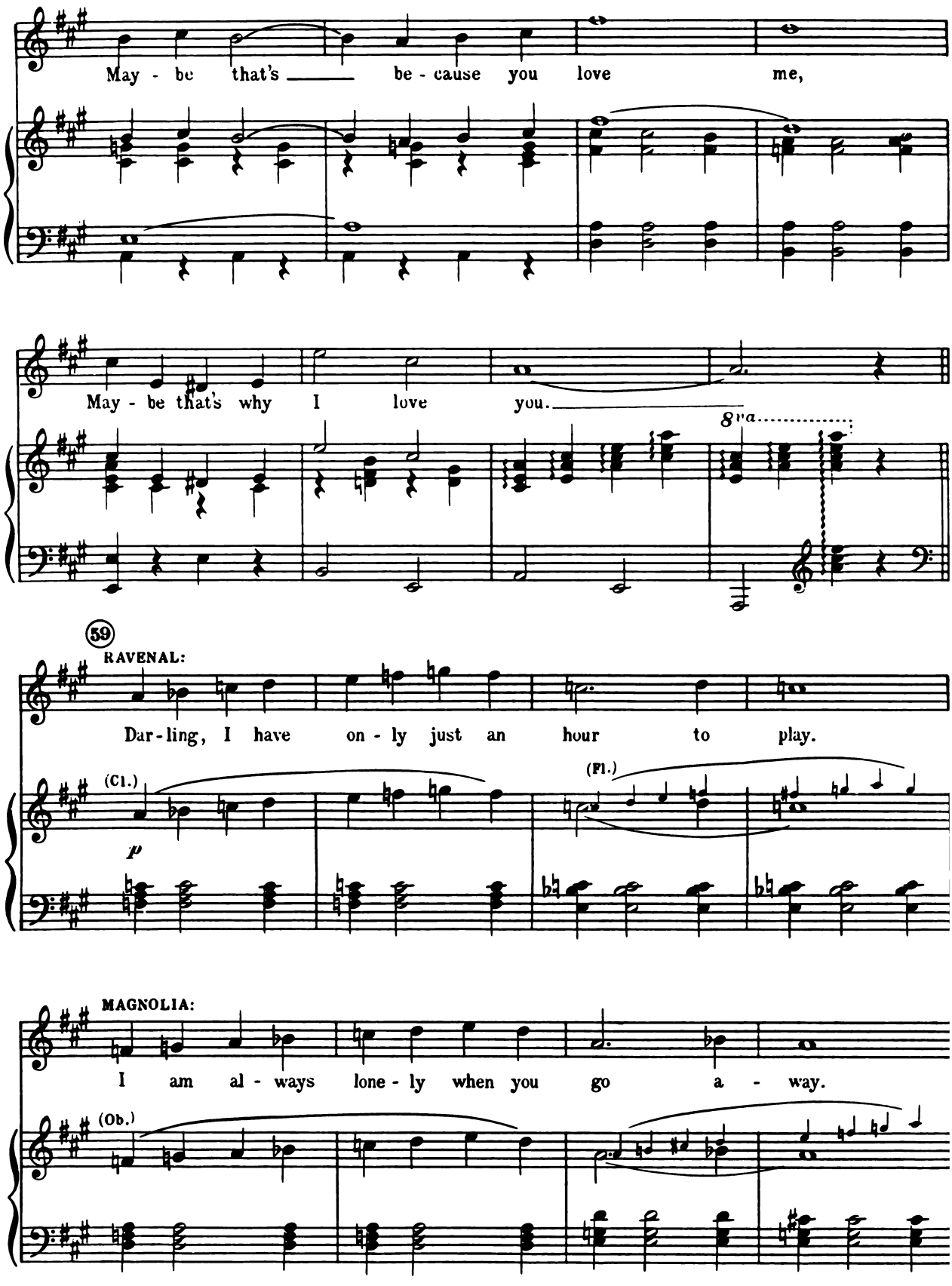
# No. 18 Why Do I Love You?

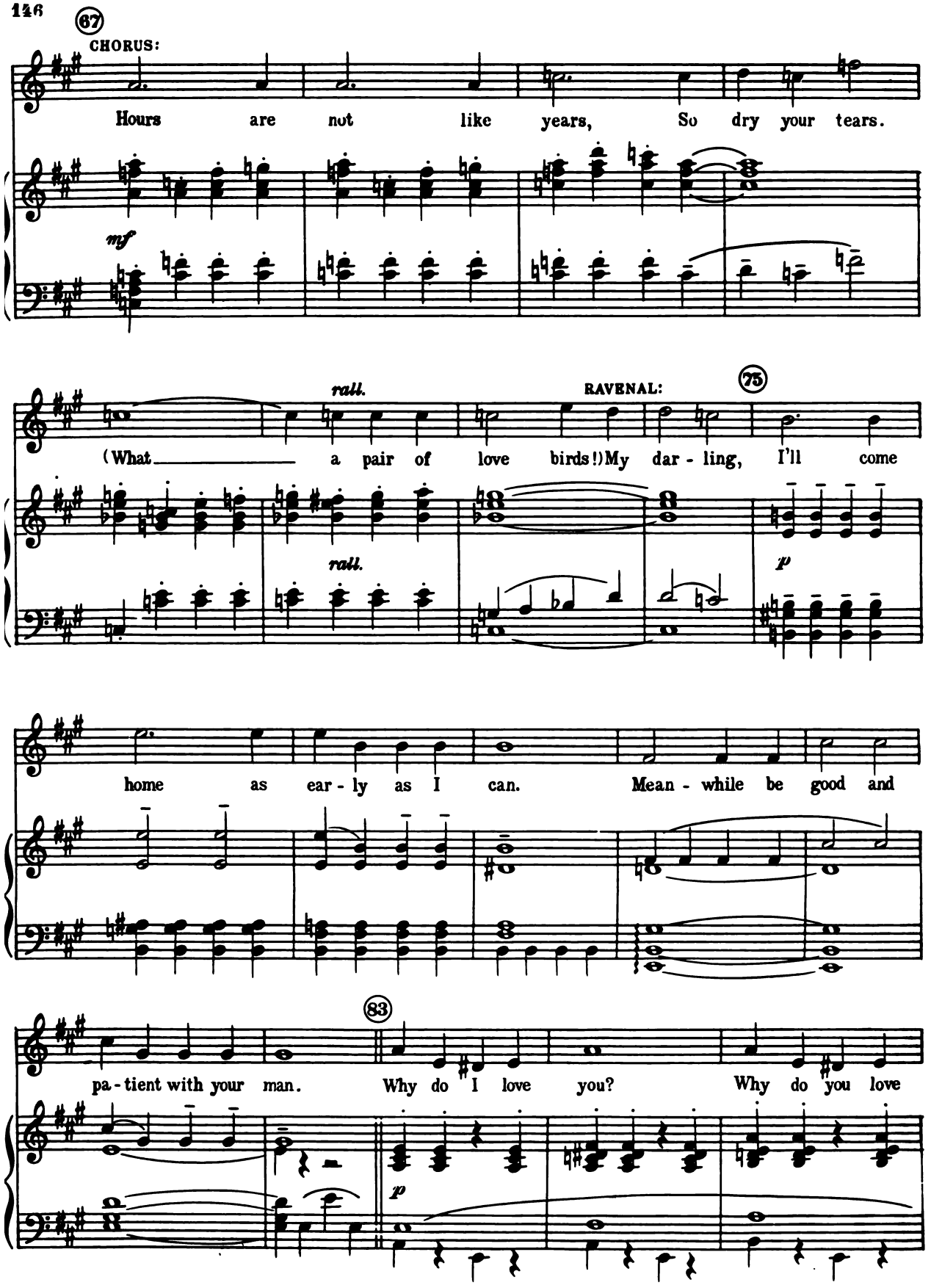
*Cue:* MAGNOLIA: I am so happy and so proud of you.

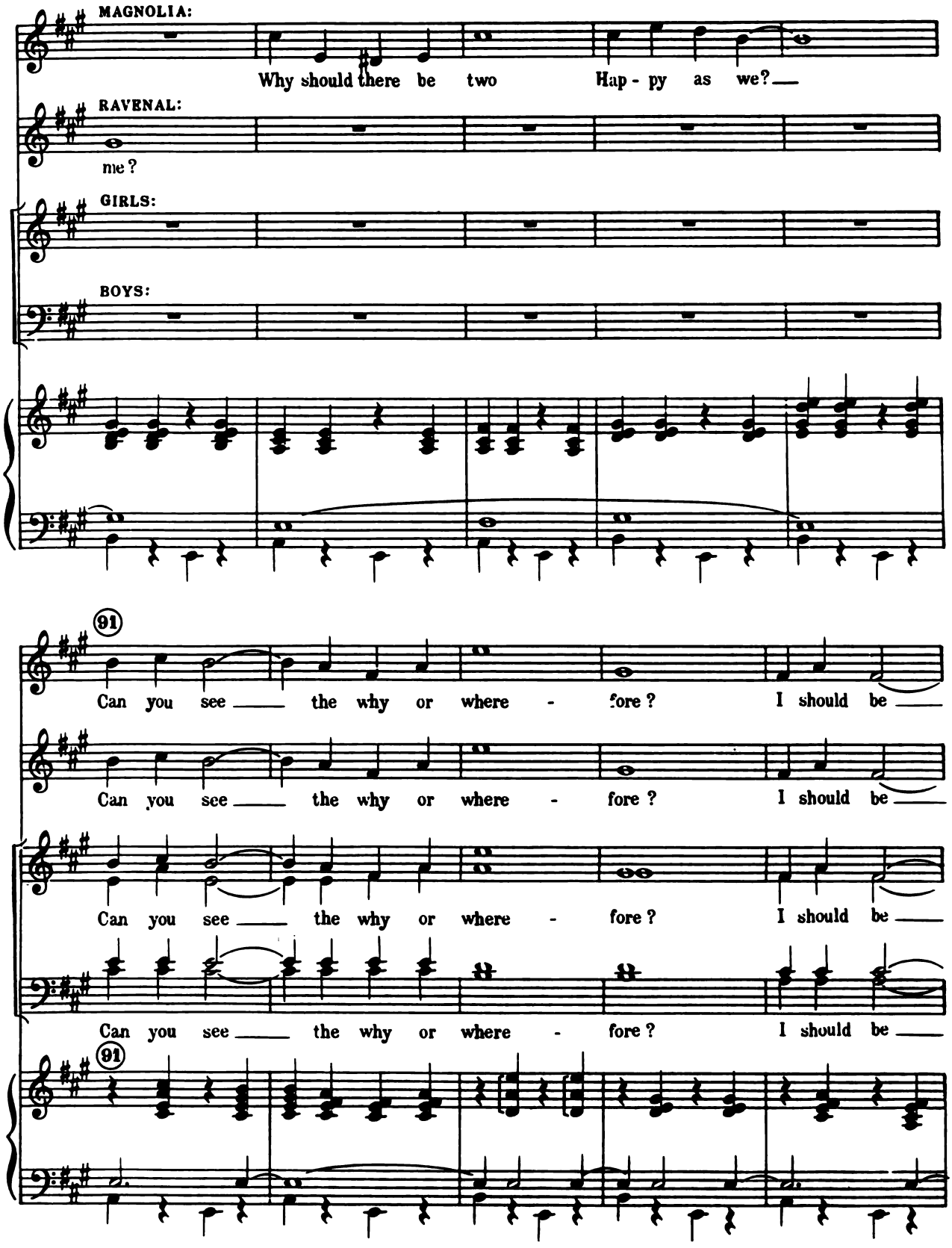


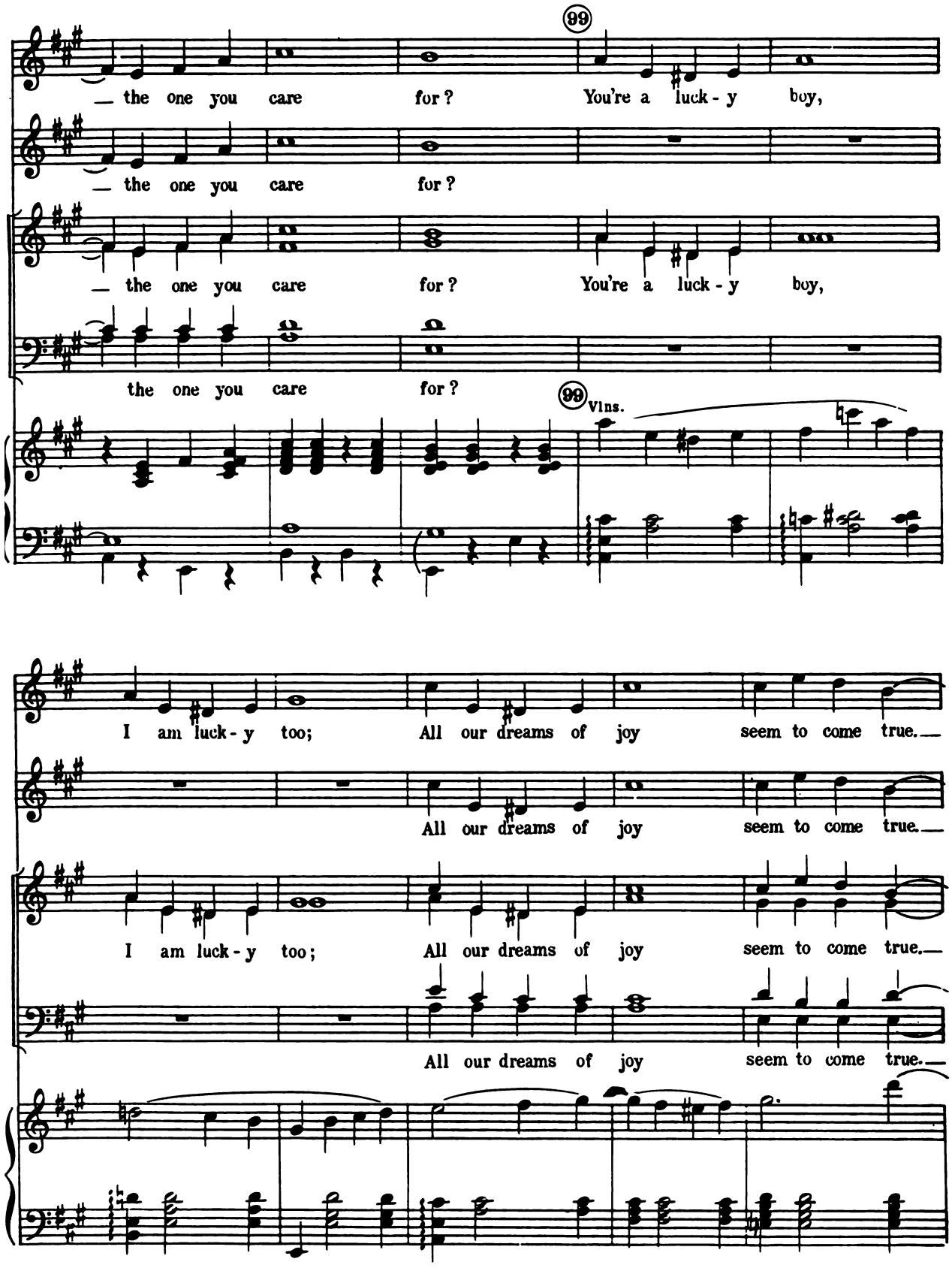

19
RAVENAL:
cov - ers.) In this sweet im - prob - a - ble and un - real
world, Find - ing you has giv - en me my i - deal world.
27
MAGNOLIA:
Why do I love you? Why do you love me?
mp
BOTH:
Why should there be two Hap - py as we?

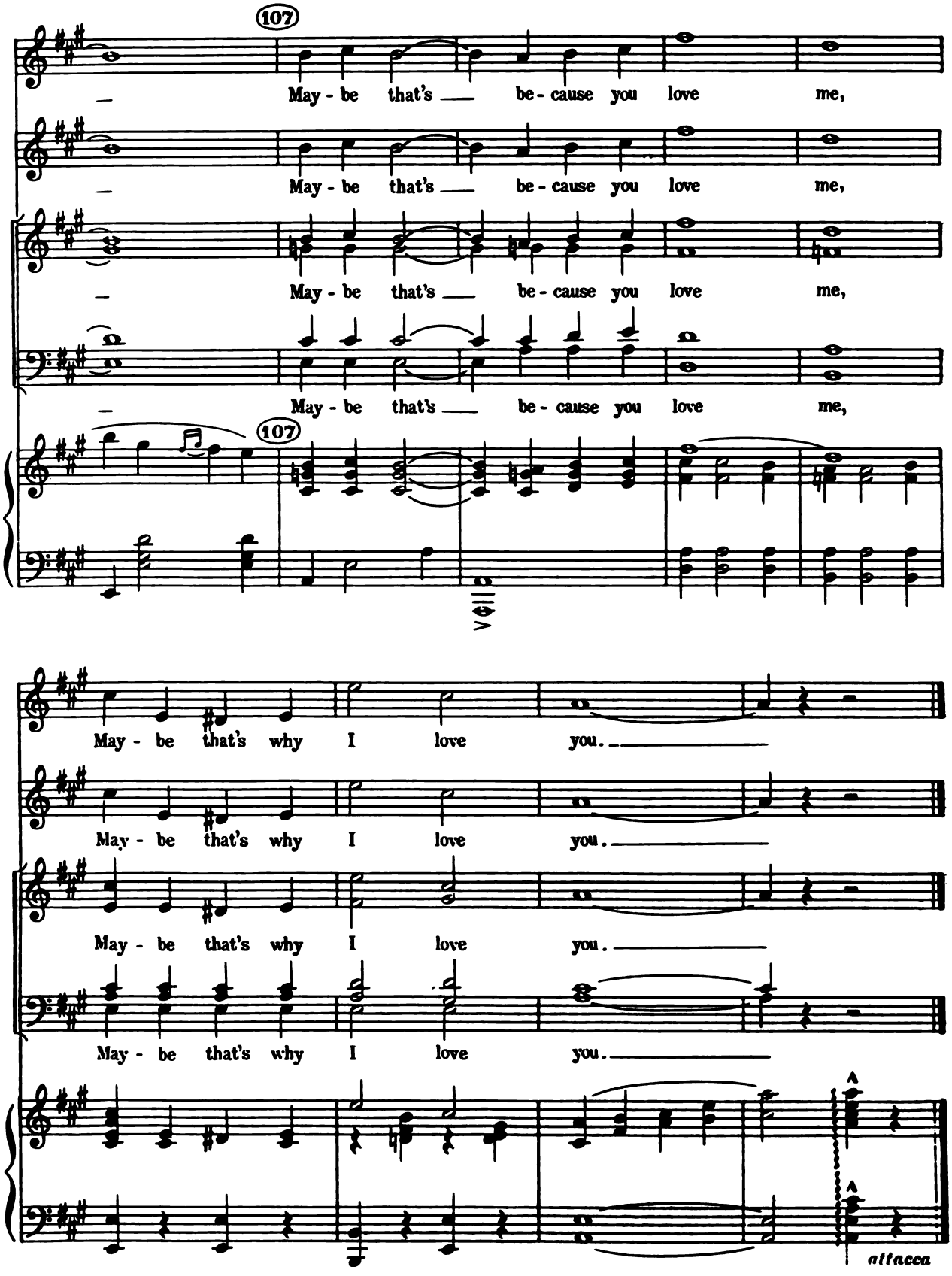

35
RAVENAL:
Can you see the why or where - fore
I should be the one you care for?
43
MAGNOLIA:
You're a luck - y boy, I am luck - y too.
mp
BOTH:
All our dreams of joy Seem to come true.


May - be that's be - cause you love me,
May - be that's why I love you.
8va
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.)


87
CHORUS:
Hours are not like years, So dry your tears.
mf
rall.
RAVENAL:
75
(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
83
pa - tient with your man. Why do I love you? Why do you love
p

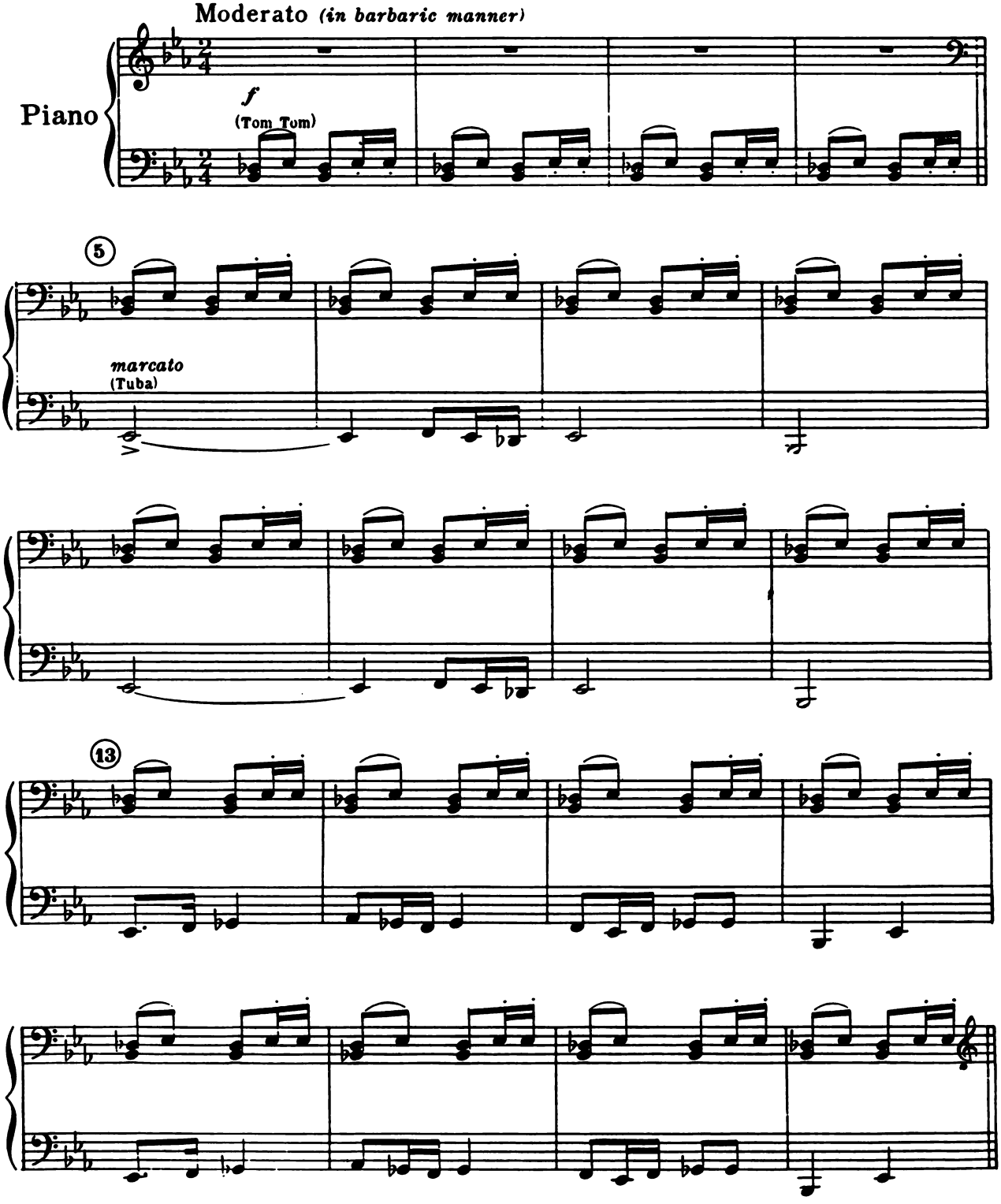

MAGNOLIA:
Why should there be two Hap - py as we?
RAVENAL:
me?
GIRLS:
BOYS:
91
Can you see the why or where - fore? I should be
Can you see the why or where - fore? I should be
Can you see the why or where - fore? I should be
Can you see the why or where - fore? I should be
91

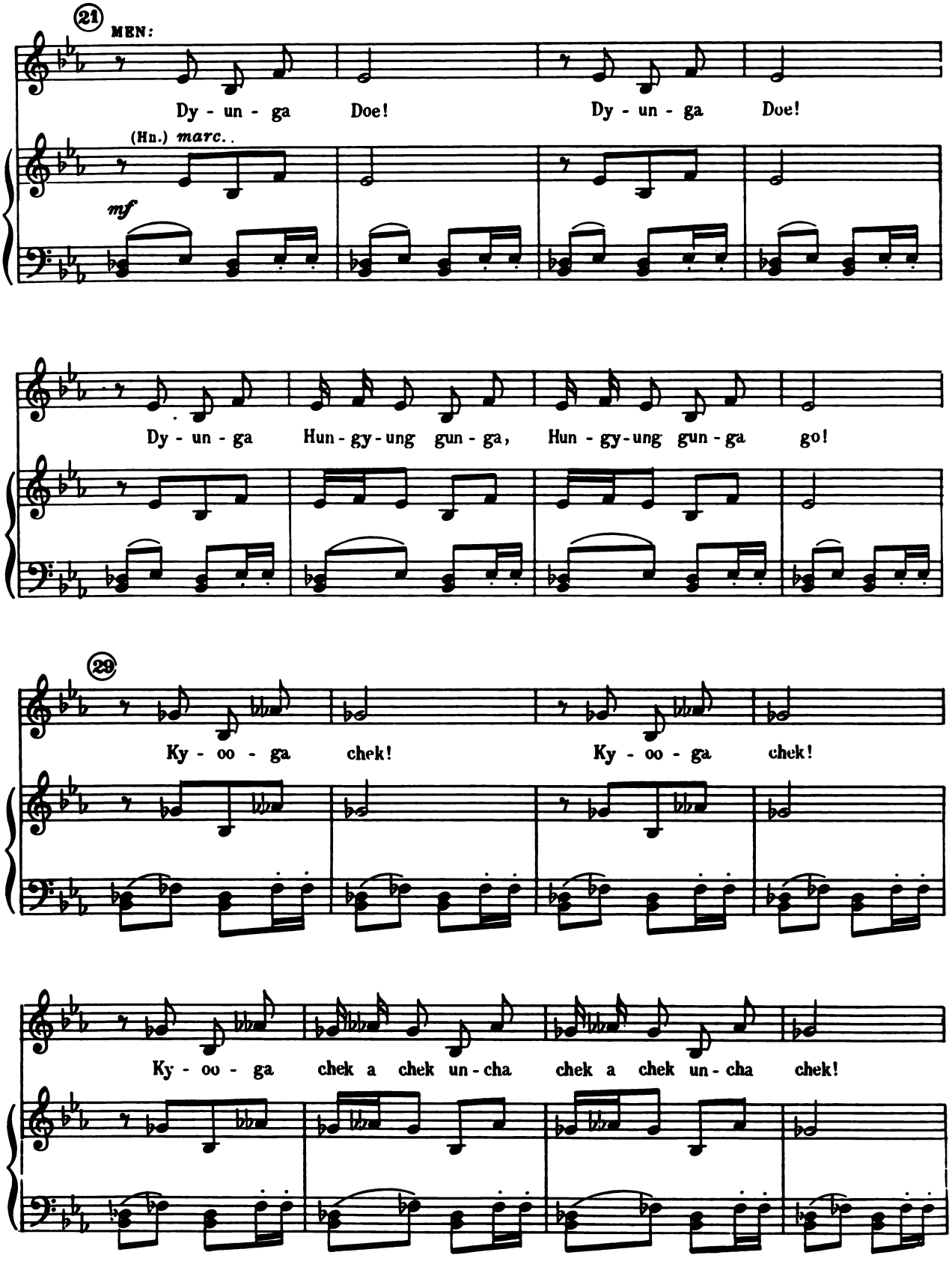

99
— the one you care for? You're a luck - y boy,
— the one you care for?
— the one you care for? You're a luck - y boy,
the one you care for?
99 Vlns.
I am luck - y too; All our dreams of joy seem to come true.
All our dreams of joy seem to come true.
I am luck - y too; All our dreams of joy seem to come true.
All our dreams of joy seem to come true.

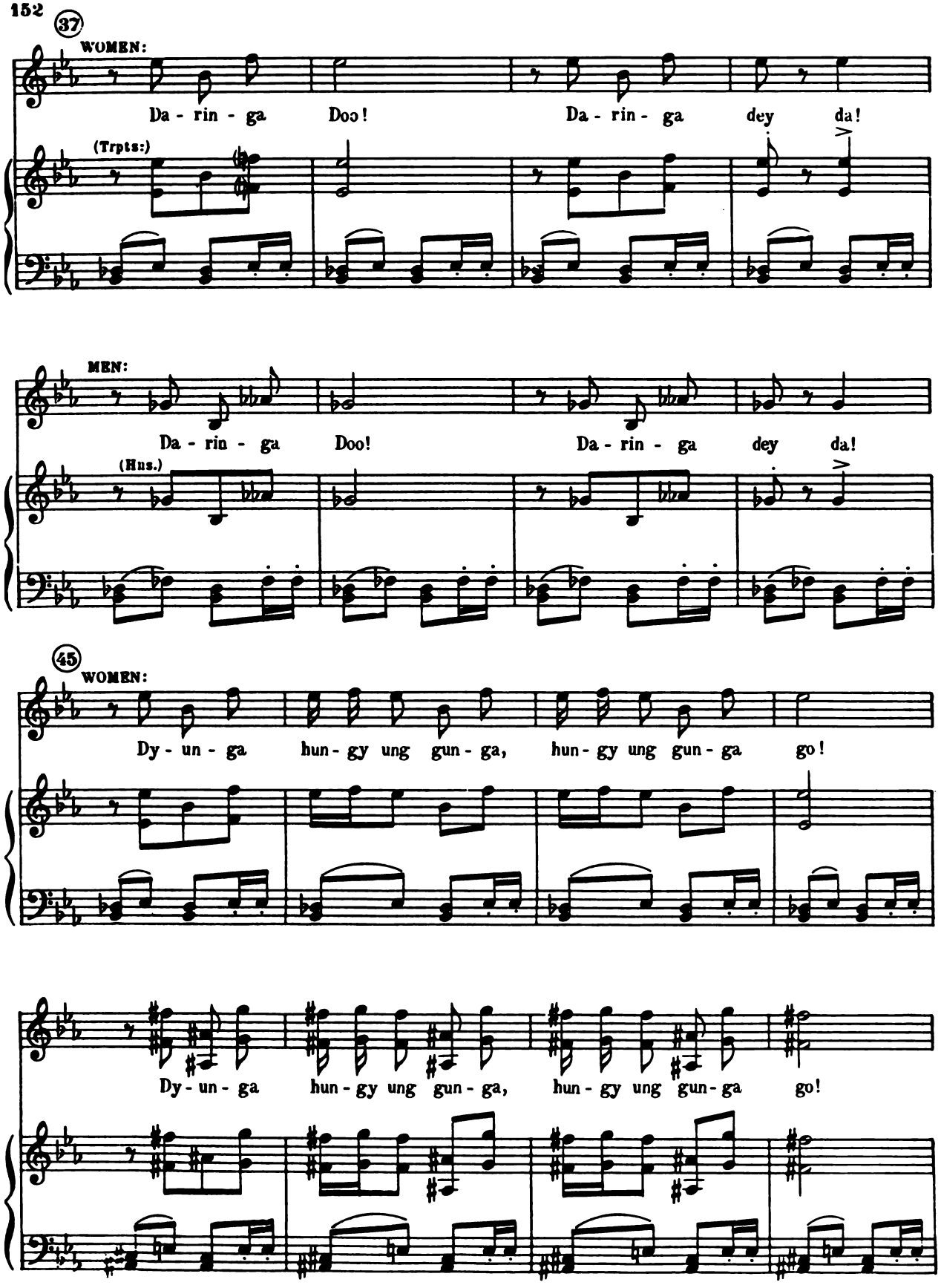

107
May - be that's be - cause you love me,
May - be that's be - cause you love me,
May - be that's be - cause you love me,
May - be that's be - cause you love me,
107
May - be that's why I love you.
May - be that's why I love you.
May - be that's why I love you.
May - be that's why I love you.
attacca

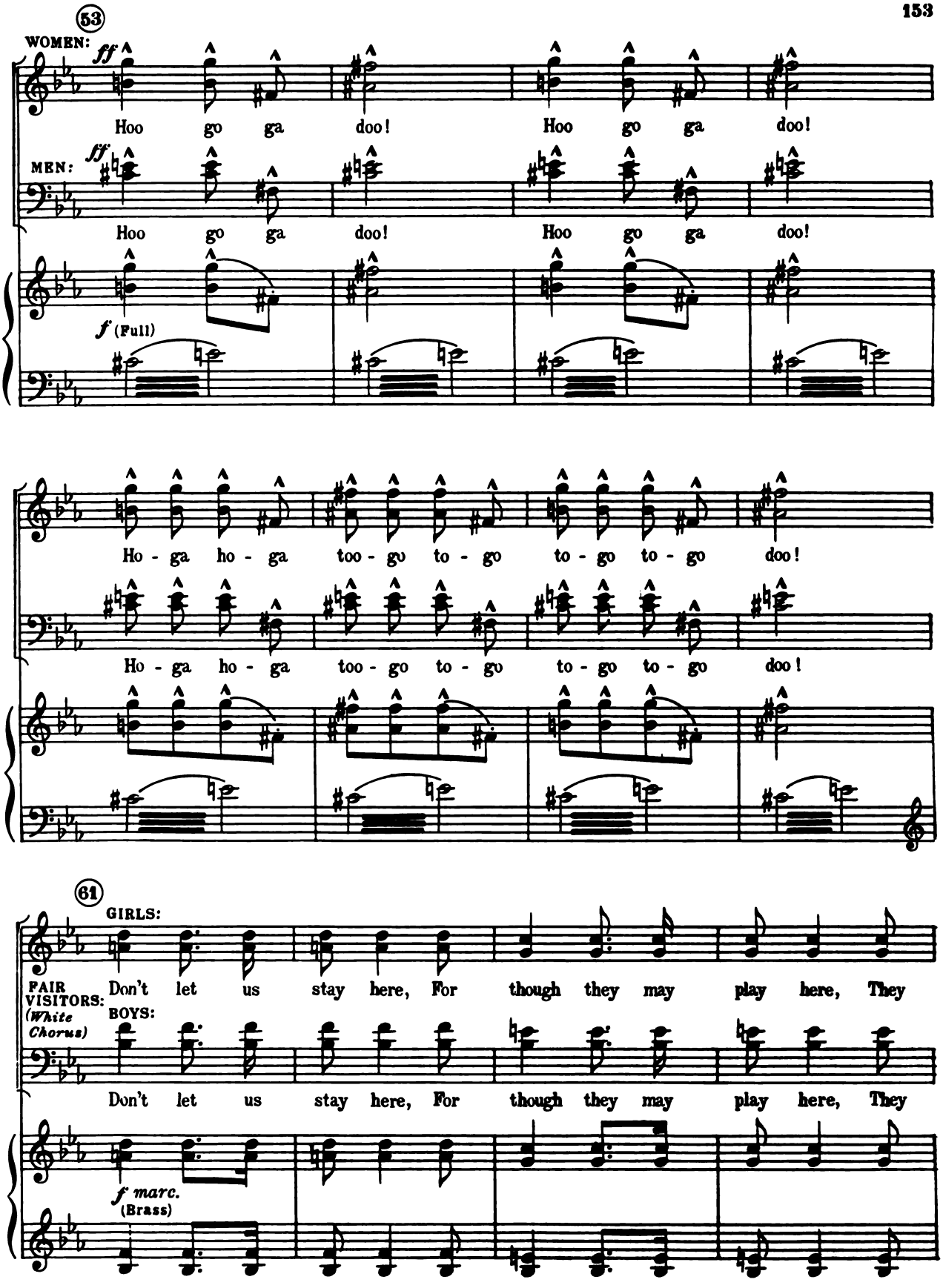
No. 19

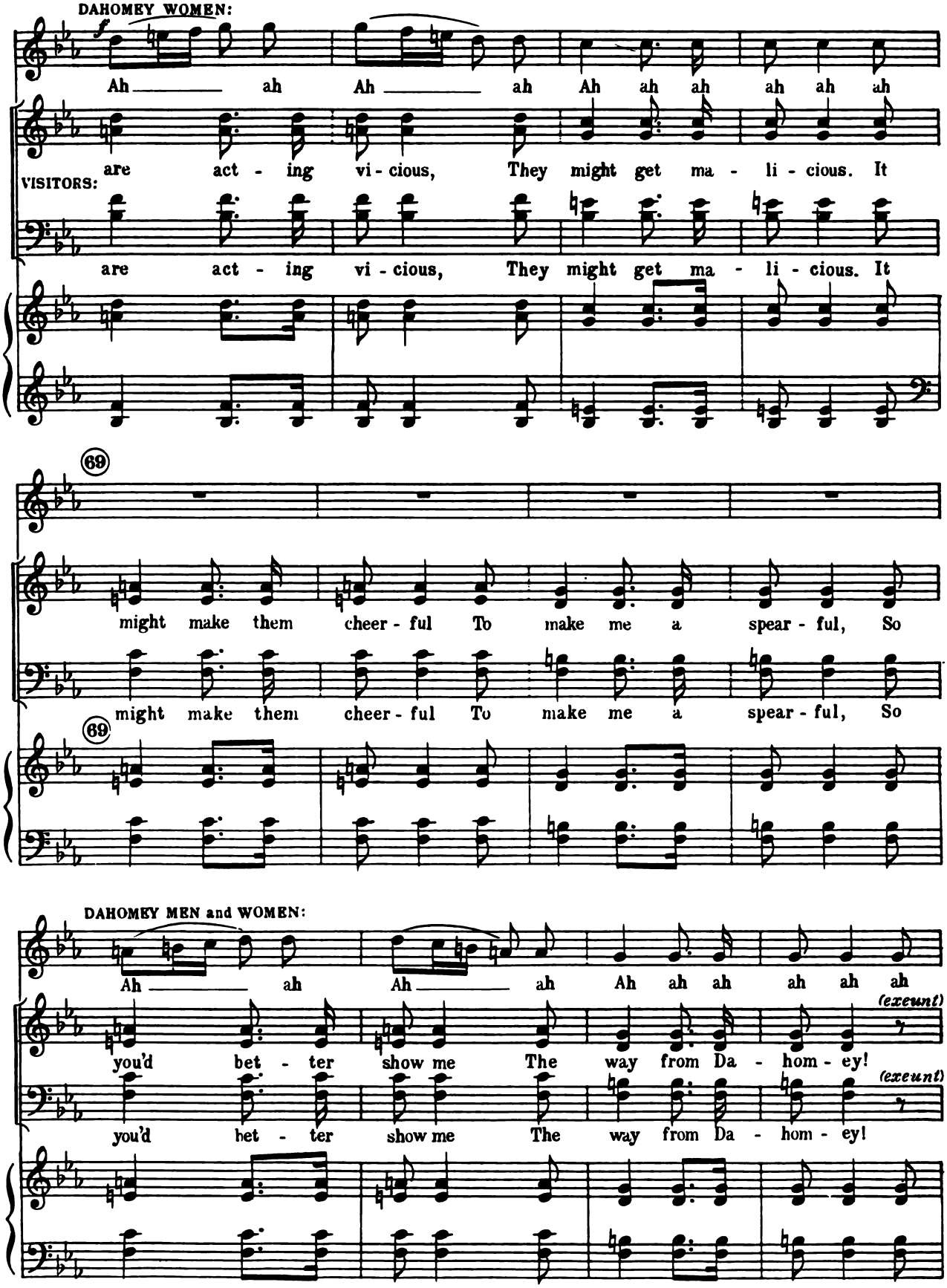
# Dahomey

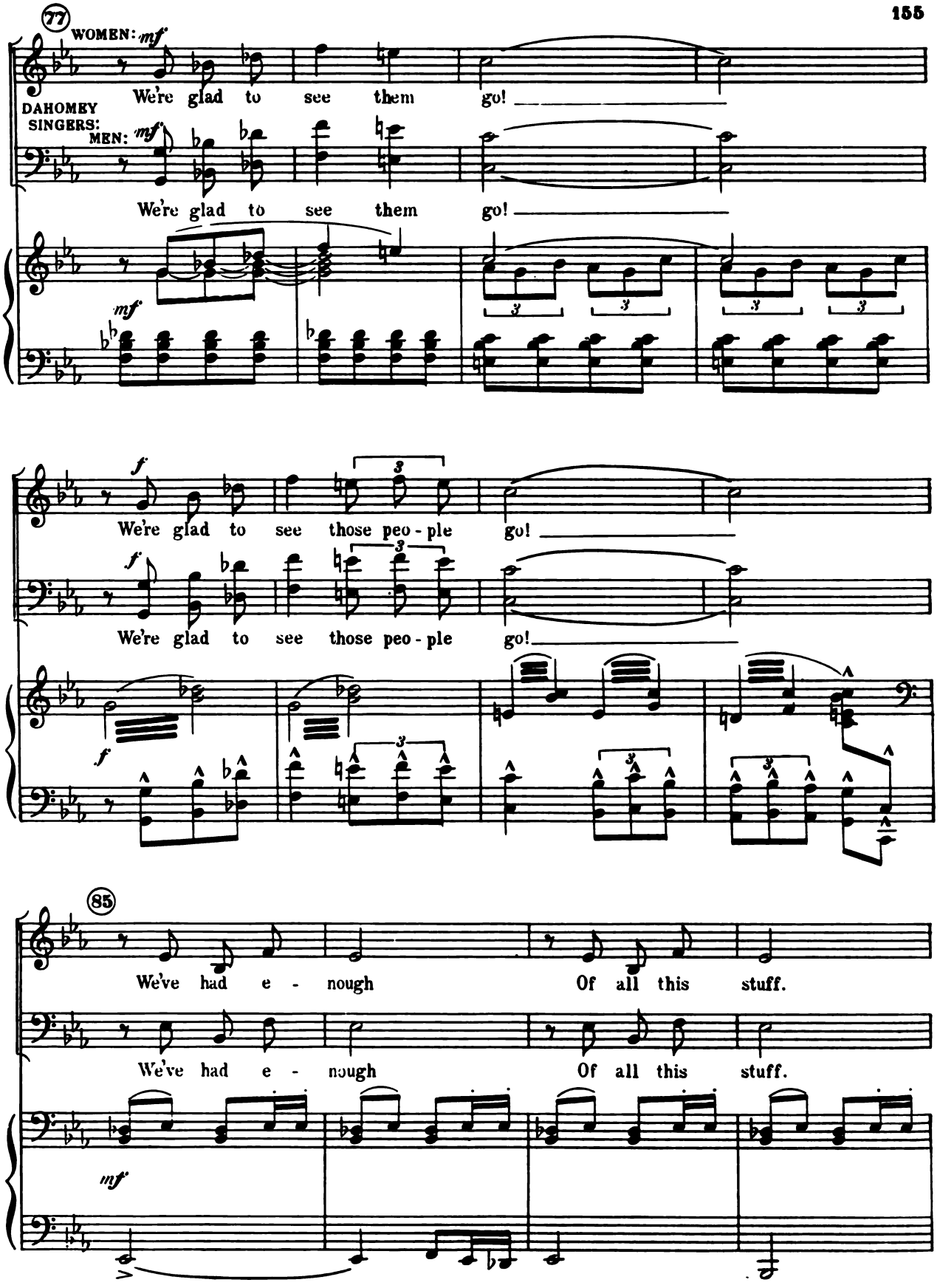


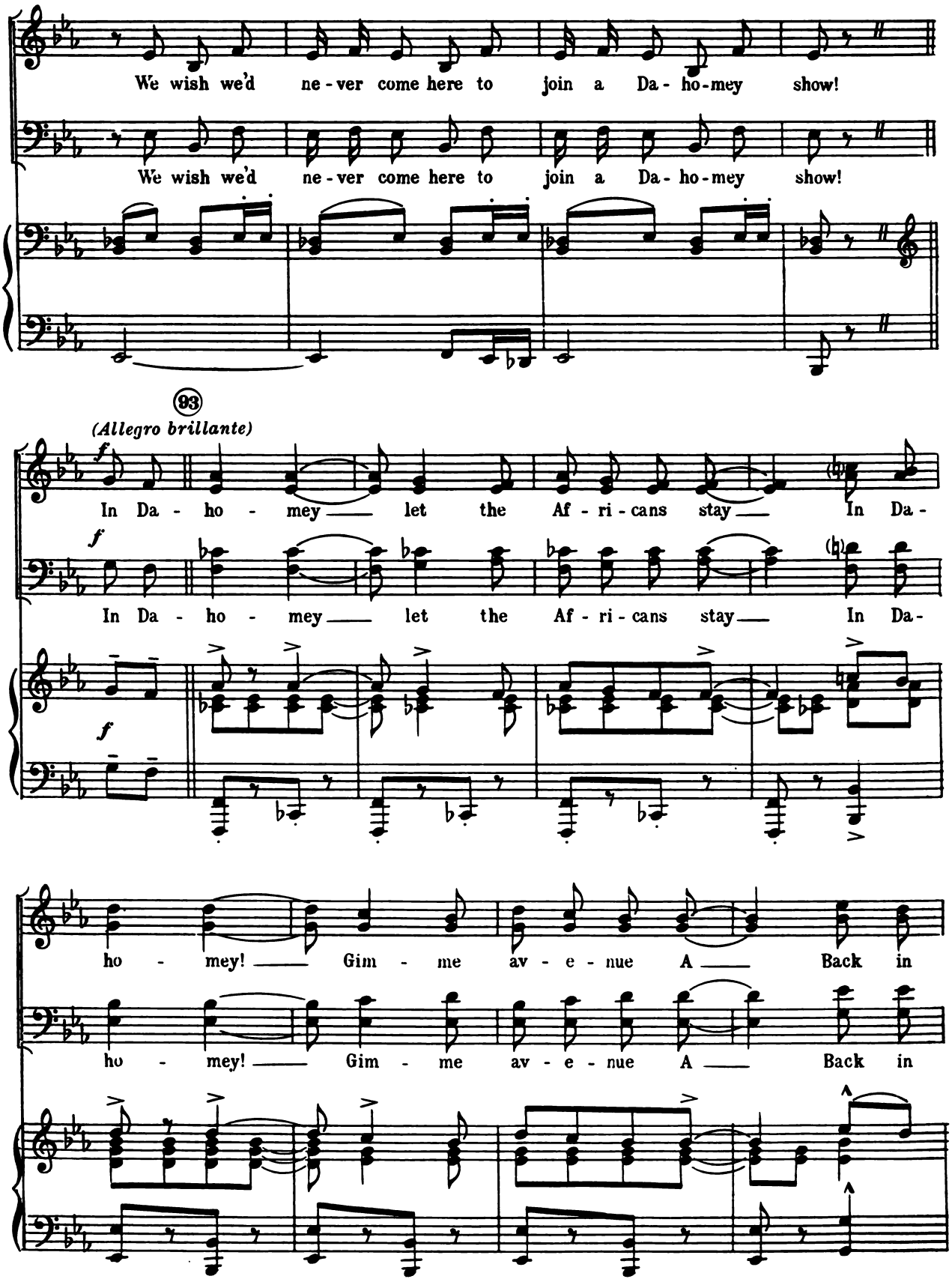

21
MEN:
Dy - un - ga Doe! Dy - un - ga Doe!
(Hn.) marc..
mf
Dy - un - ga Hun - gy - ung gun - ga, Hun - gy - ung gun - ga go!
29
Ky - oo - ga chek! Ky - oo - ga chek!
Ky - oo - ga chek a chek un - cha chek a chek un - cha chek!

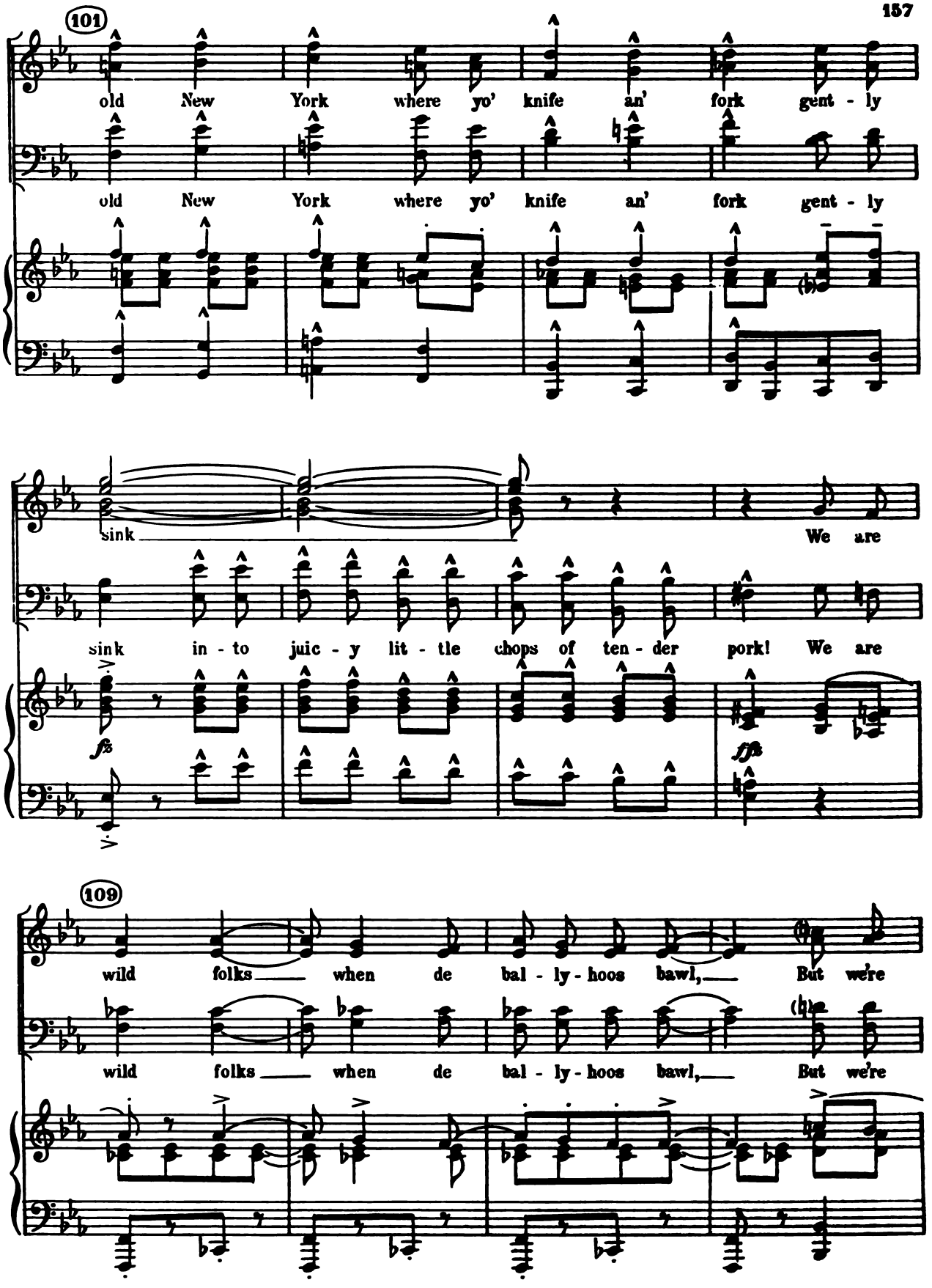

37
WOMEN:
Da - rin - ga Doo! Da - rin - ga dey da!
(Trpts:)
MEN:
Da - rin - ga Doo! Da - rin - ga dey da!
(Hns.)
45
WOMEN:
Dy - un - ga hun - gy ung gun - ga, hun - gy ung gun - ga go!
Dy - un - ga hun - gy ung gun - ga, hun - gy ung gun - ga go!

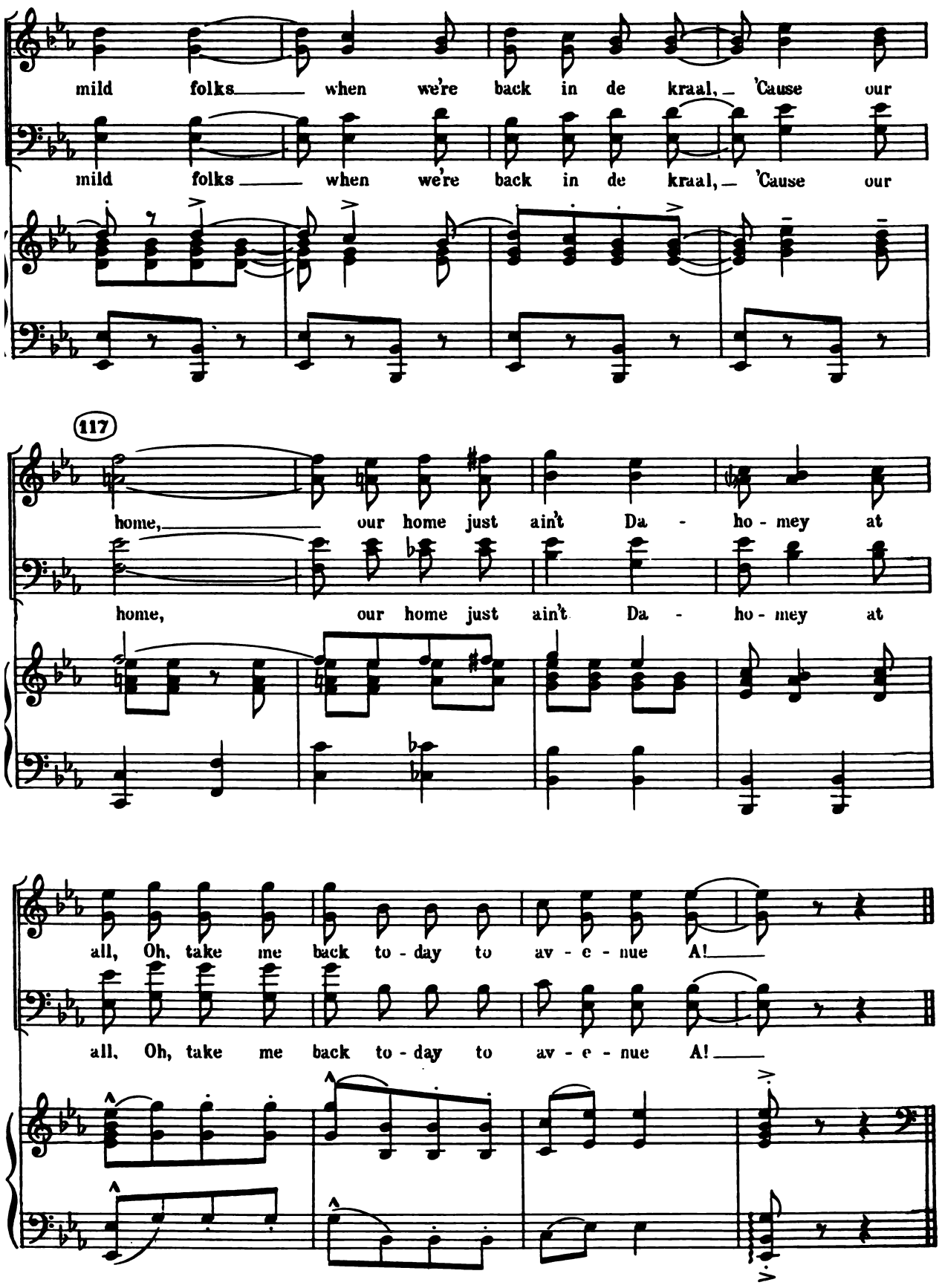

53
WOMEN:
ff
Hoo go ga doo! Hoo go ga doo!
MEN:
ff
Hoo go ga doo! Hoo go ga doo!
f (Full)
Ho - ga ho - ga too - go to - go to - go to - go doo!
Ho - ga ho - ga too - go to - go to - go to - go doo!
61
GIRLS:
FAIR VISITORS:
(White Chorus)
Don't let us stay here, For though they may play here, They
BOYS:
Don't let us stay here, For though they may play here, They
f marc.
(Brass)

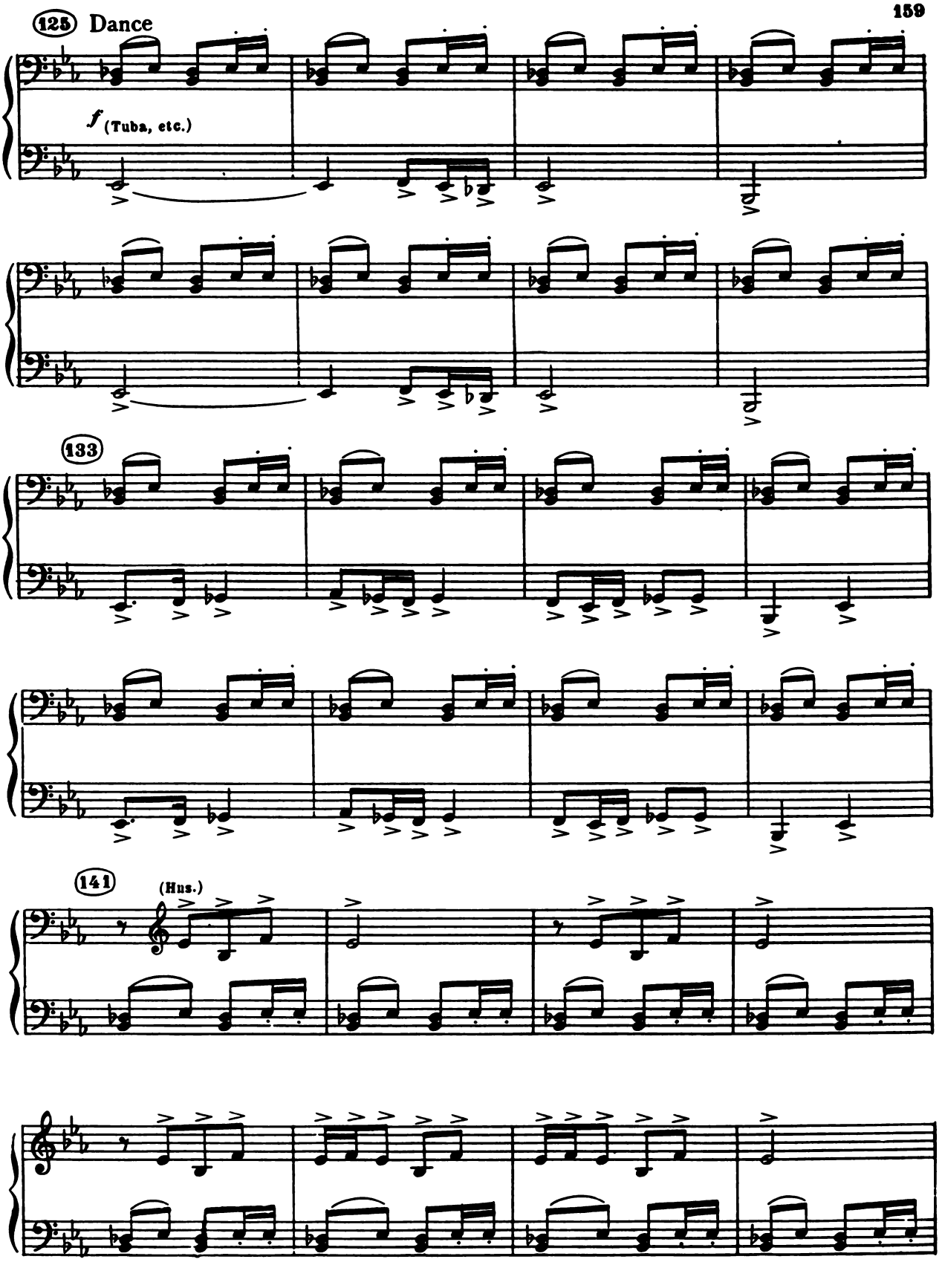

DAHOMEY WOMEN:
Ah ah Ah ah Ah ah ah ah ah ah
are act - ing vi - cious, They might get ma - li - cious. It
VISITORS:
are act - ing vi - cious, They might get ma - li - cious. It
69
might make them cheer - ful To make me a spear - ful, So
might make them cheer - ful To make me a spear - ful, So
69
DAHOMEY MEN and WOMEN:
Ah ah Ah ah Ah ah ah ah ah ah
(exeunt)
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!

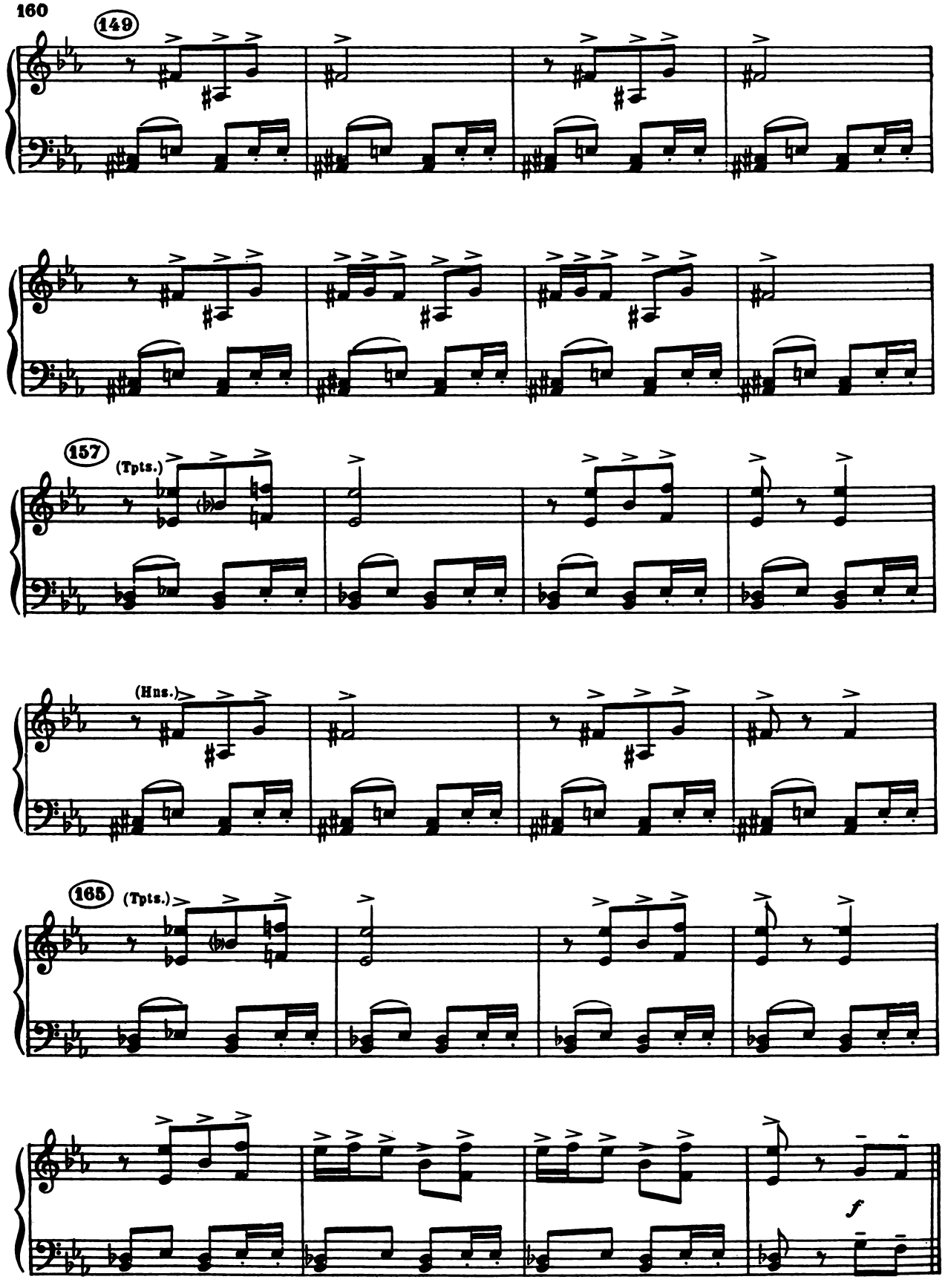

77
WOMEN: mf
We're glad to see them go!
DAHOMEY SINGERS:
MEN: mf
We're glad to see them go!
mf
f
We're glad to see those peo - ple go!
We're glad to see those peo - ple go!
85
We've had e - nough Of all this stuff.
We've had e - nough Of all this stuff.
mf

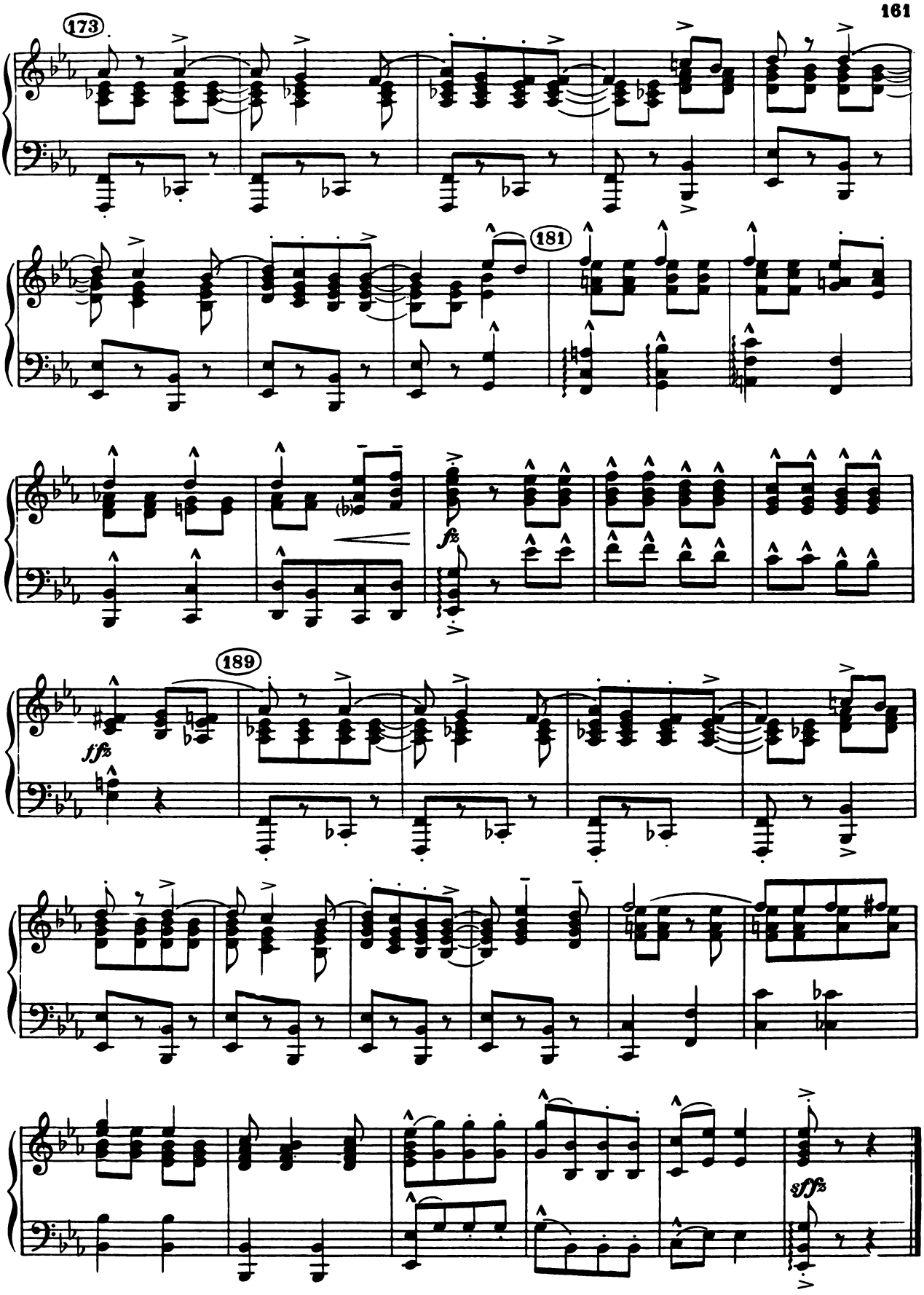

We wish we'd ne-ver come here to join a Da-ho-mey show!
We wish we'd ne-ver come here to join a Da-ho-mey show!
93
(Allegro brillante)
f
In Da-ho-mey let the Af-ri-cans stay In Da-
In Da-ho-mey let the Af-ri-cans stay In Da-
ho-mey! Gim-me av-e-nue A Back in
ho-mey! Gim-me av-e-nue A Back in


101
old New York where yo' knife an' fork gent - ly
old New York where yo' knife an' fork gent - ly
sink
We are
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
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
f (Tuba, etc.)
133
141
(Hns.)


149
157
(Tpts.)
(Hns.)
165
(Tpts.)
f

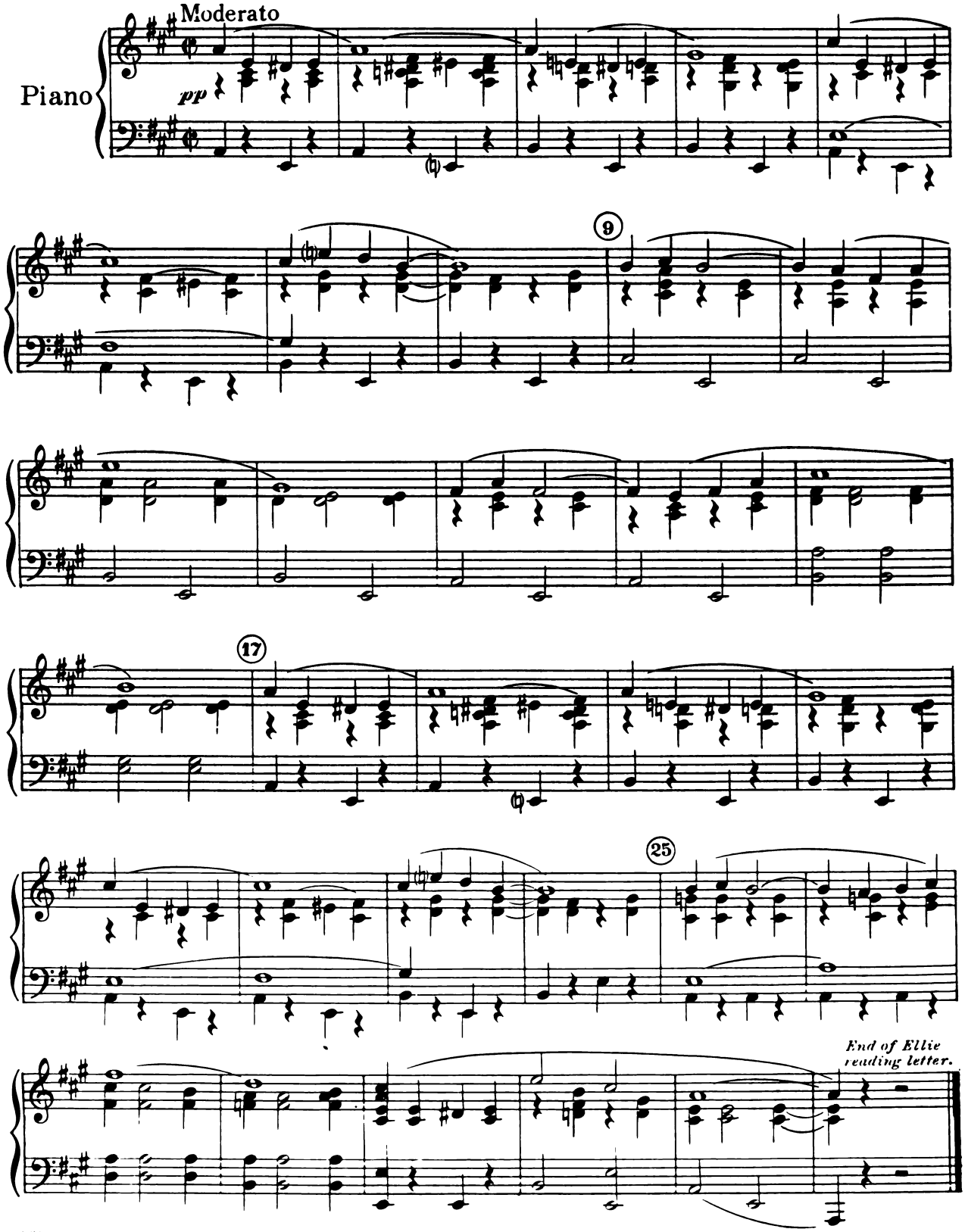

173
181
fz
189
ffz
sffz

No. 20

# Scene II

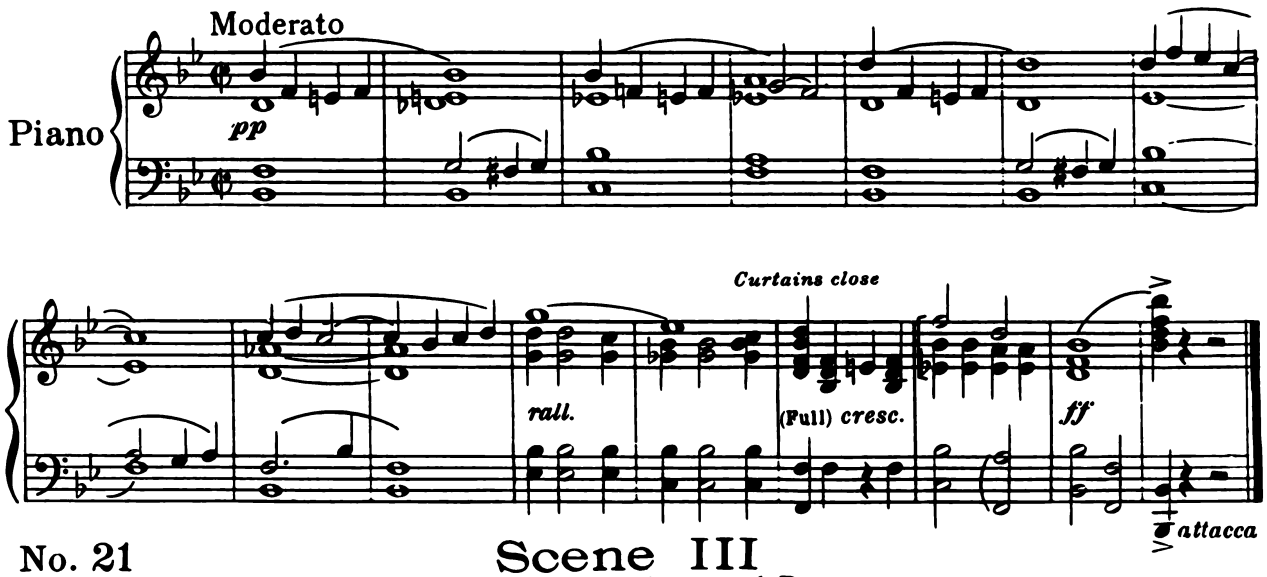
A Room on Ontario Street in Chicago

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



## No. 20a Boarding House Finale

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




## No. 21 Scene III

The Trocadero Rehearsal Room

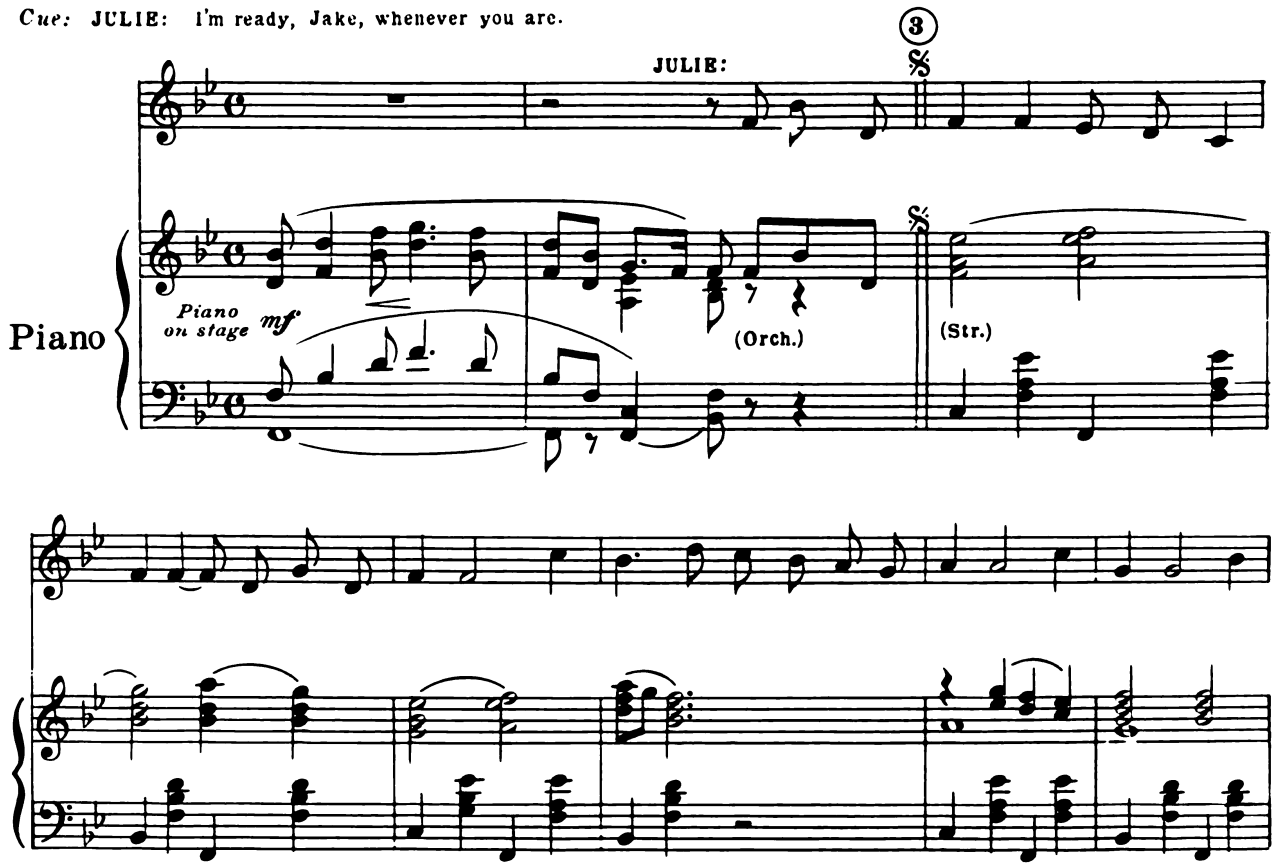
*Rehearsall pianist is playing "Washington Post March" (Sousa) on stage.*

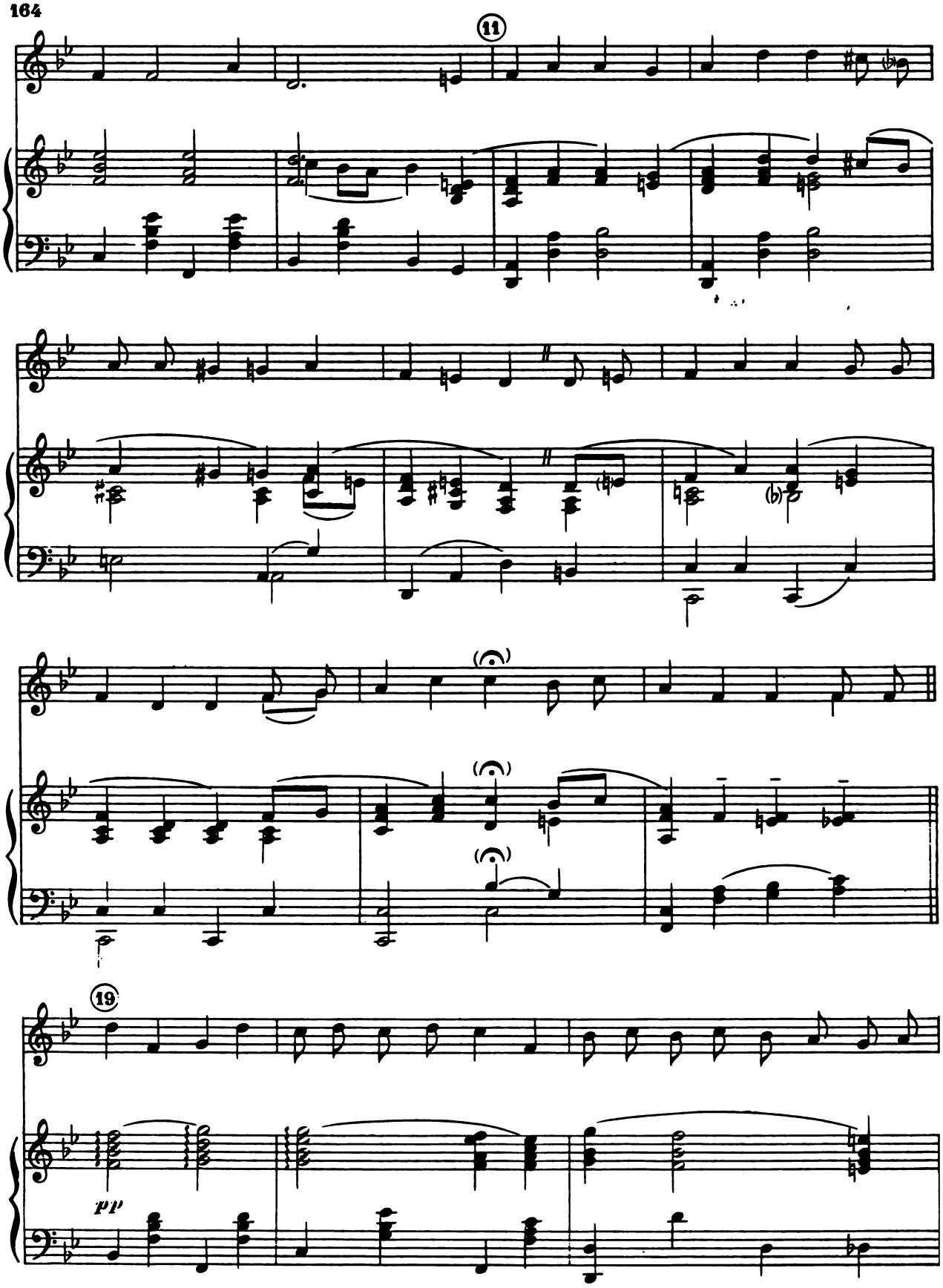
## No. 22 Bill

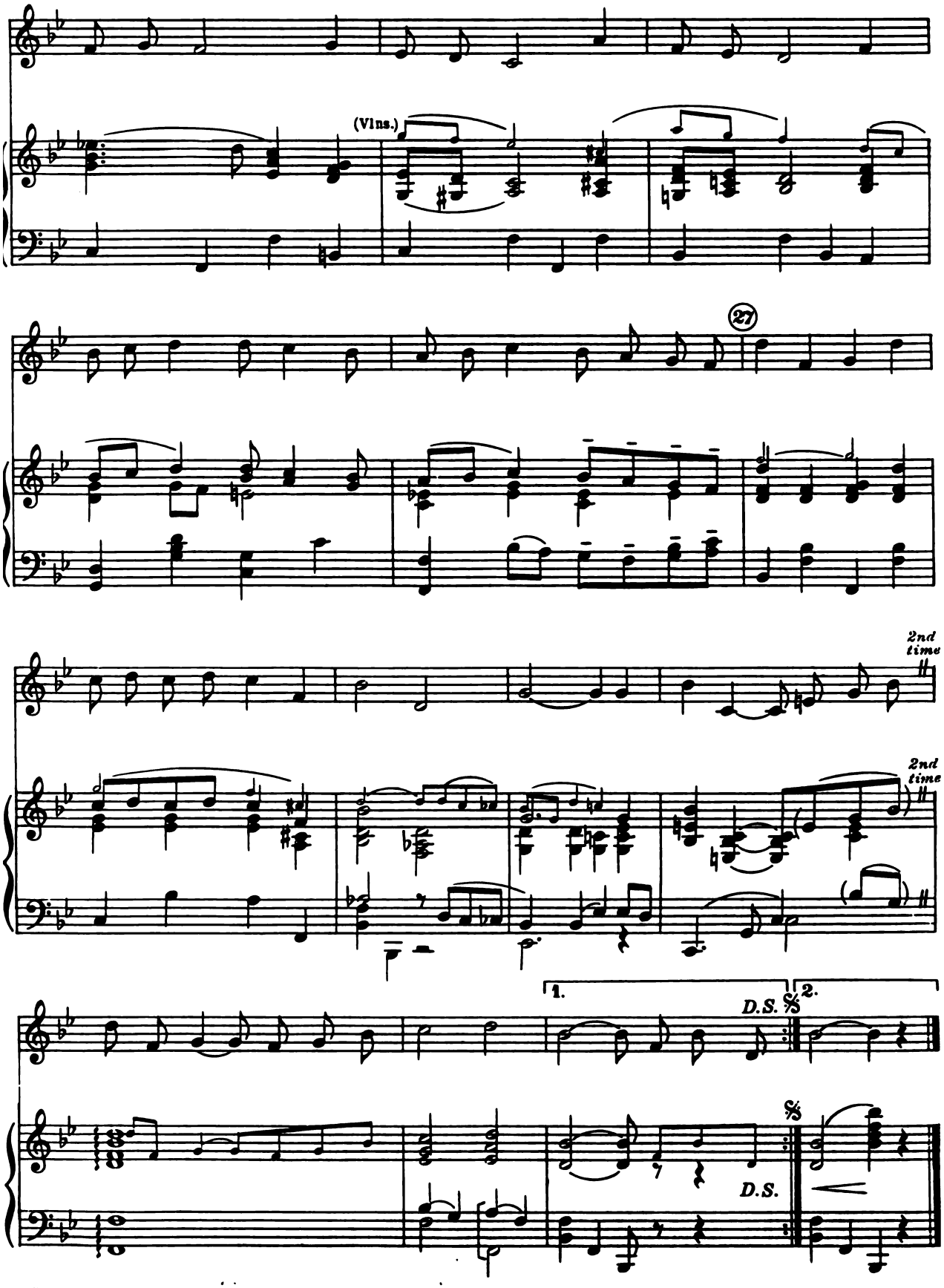
Lyrics by P. G. Wodehouse (d. 1975) redacted.

Words by P. G. Wodehouse and Oscar Hammerstein IInd

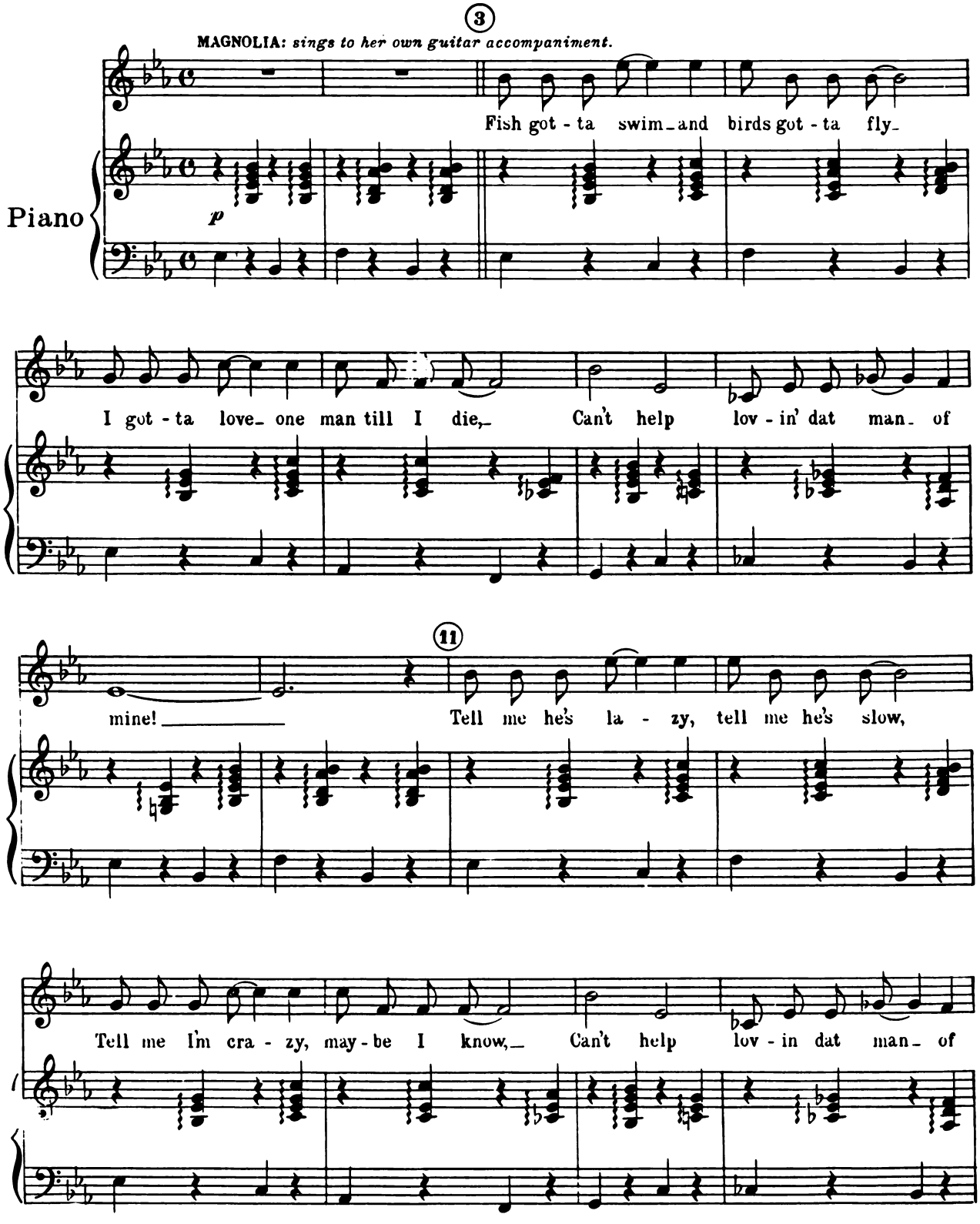
*Cue:* JULIE: I'm ready, Jake, whenever you are.

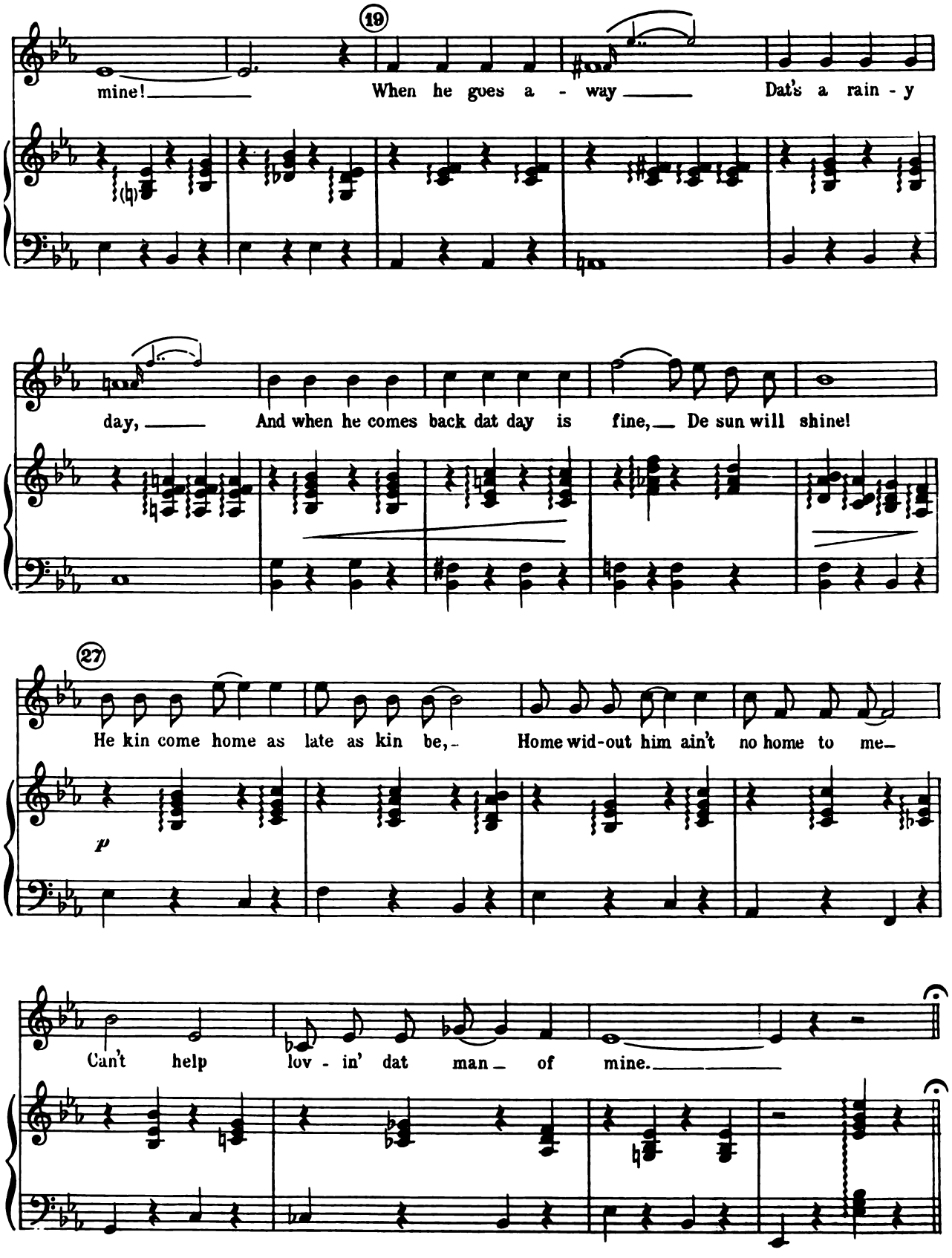



11
19
pp


(Vlns.)
27
2nd time
2nd time
1.
2.
D.S. 𝄋
𝄋
D.S.

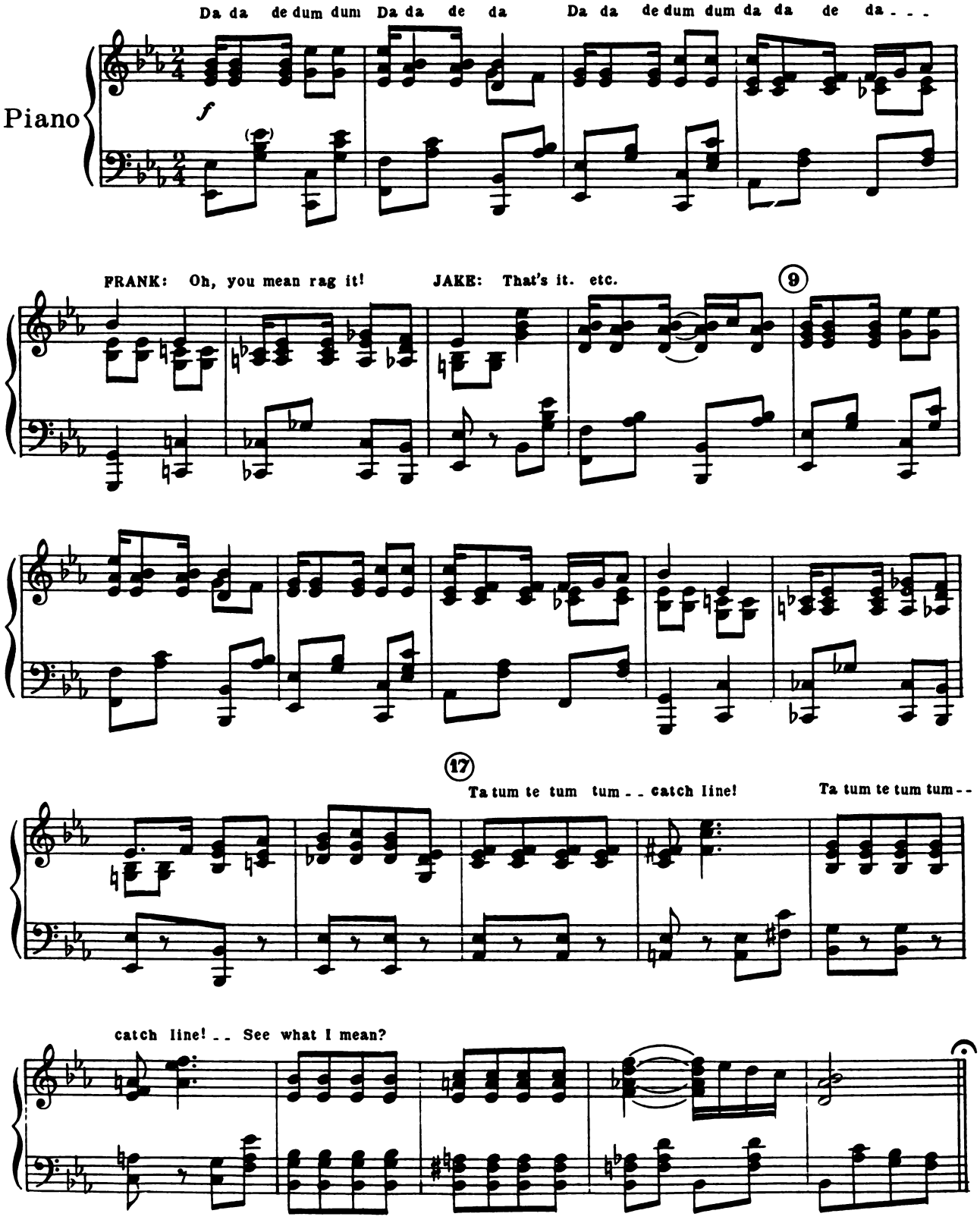
# No. 23 Can't Help Lovin' Dat Man (Reprise)




19
mine! When he goes a - way Dat's a rain - y
day, And when he comes back dat day is fine, De sun will shine!
27
He kin come home as late as kin be, Home wid-out him ain't no home to me
p
Can't help lov - in' dat man of mine.

# No. 23a Reprise (Continued)

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



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——

*f*

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...

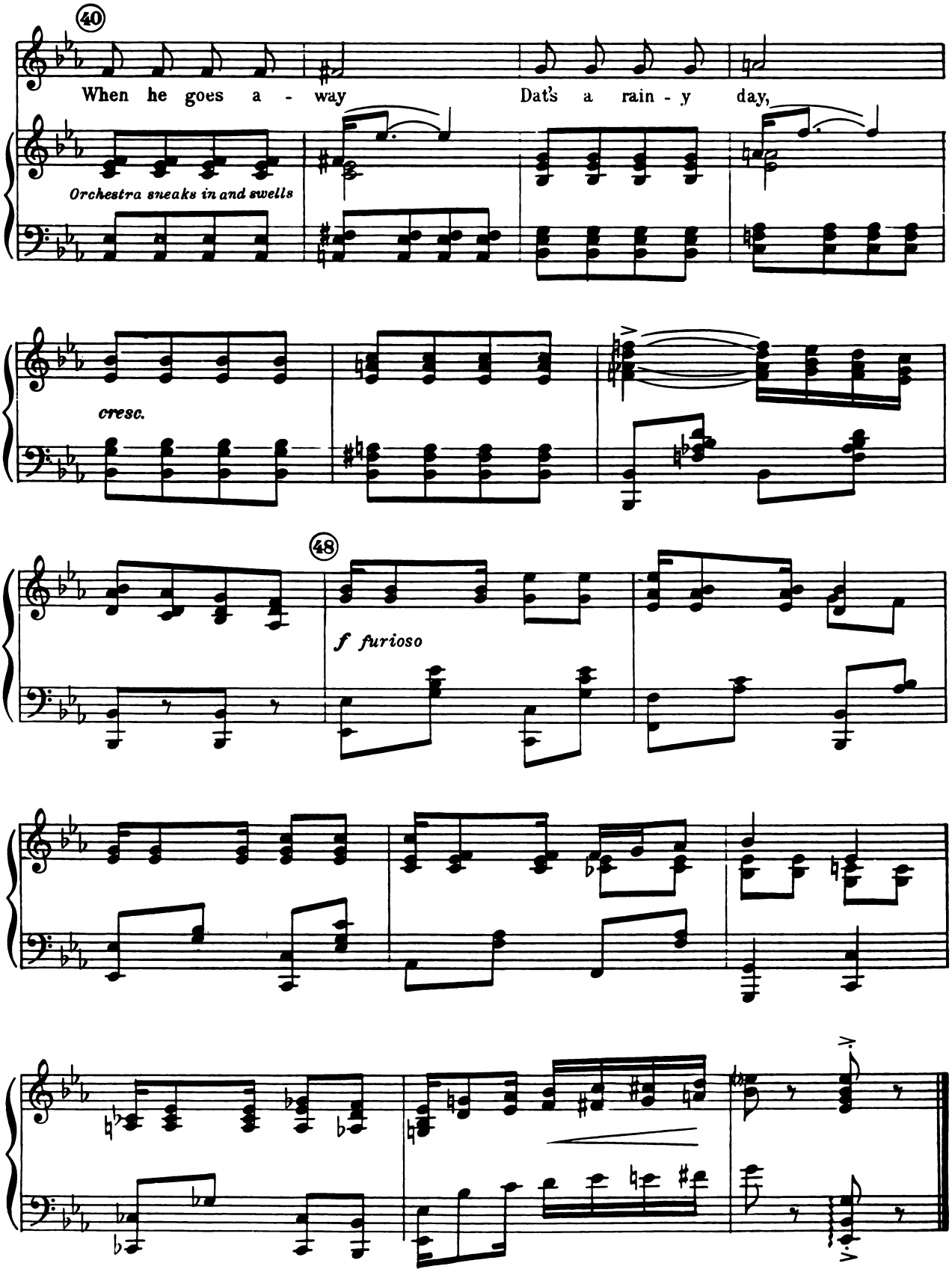
32

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.*

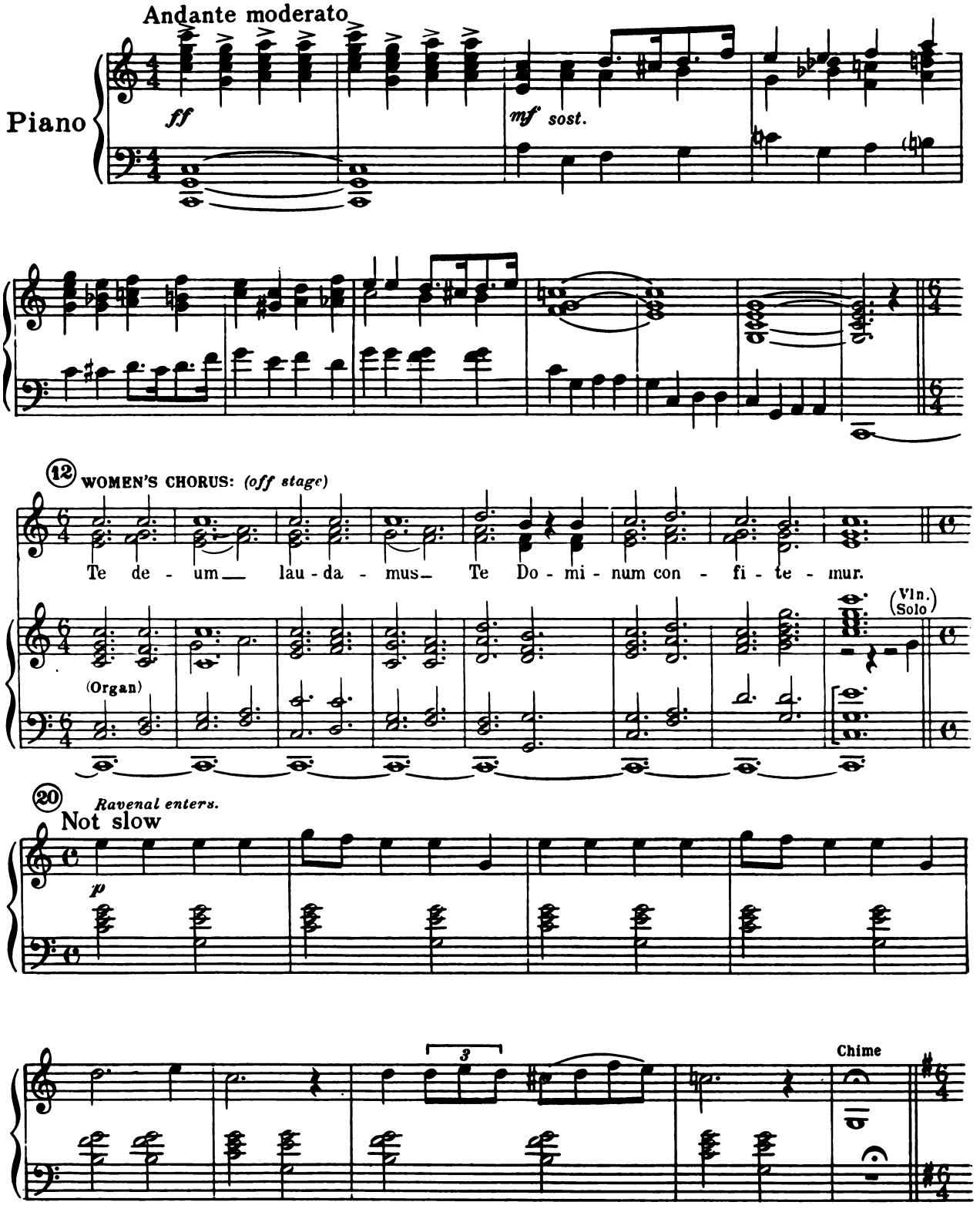
Can't help lov - in' dat man of mine.

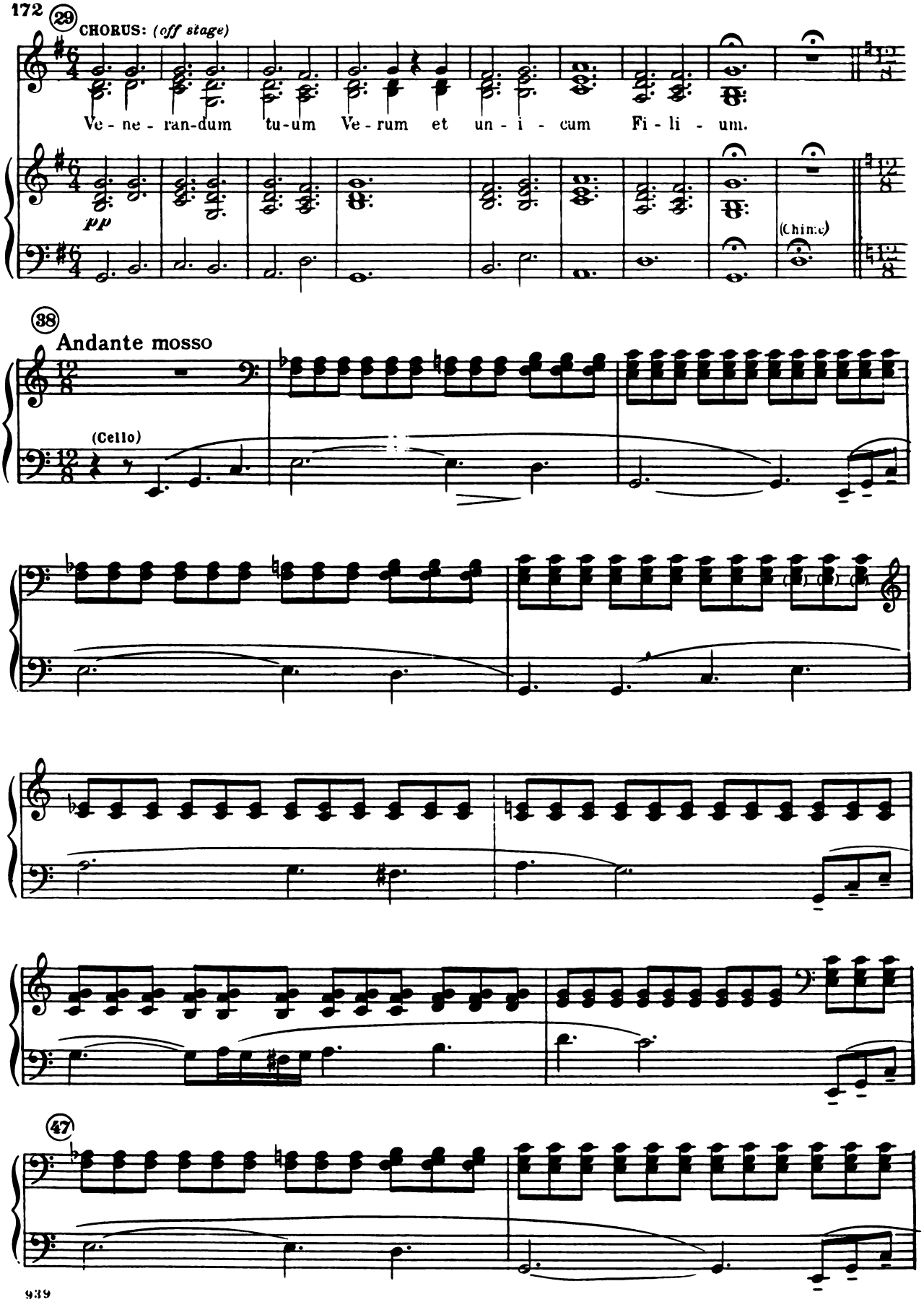

40
When he goes a - way
Dat's a rain - y day,
Orchestra sneaks in and swells
cresc.
48
f furioso

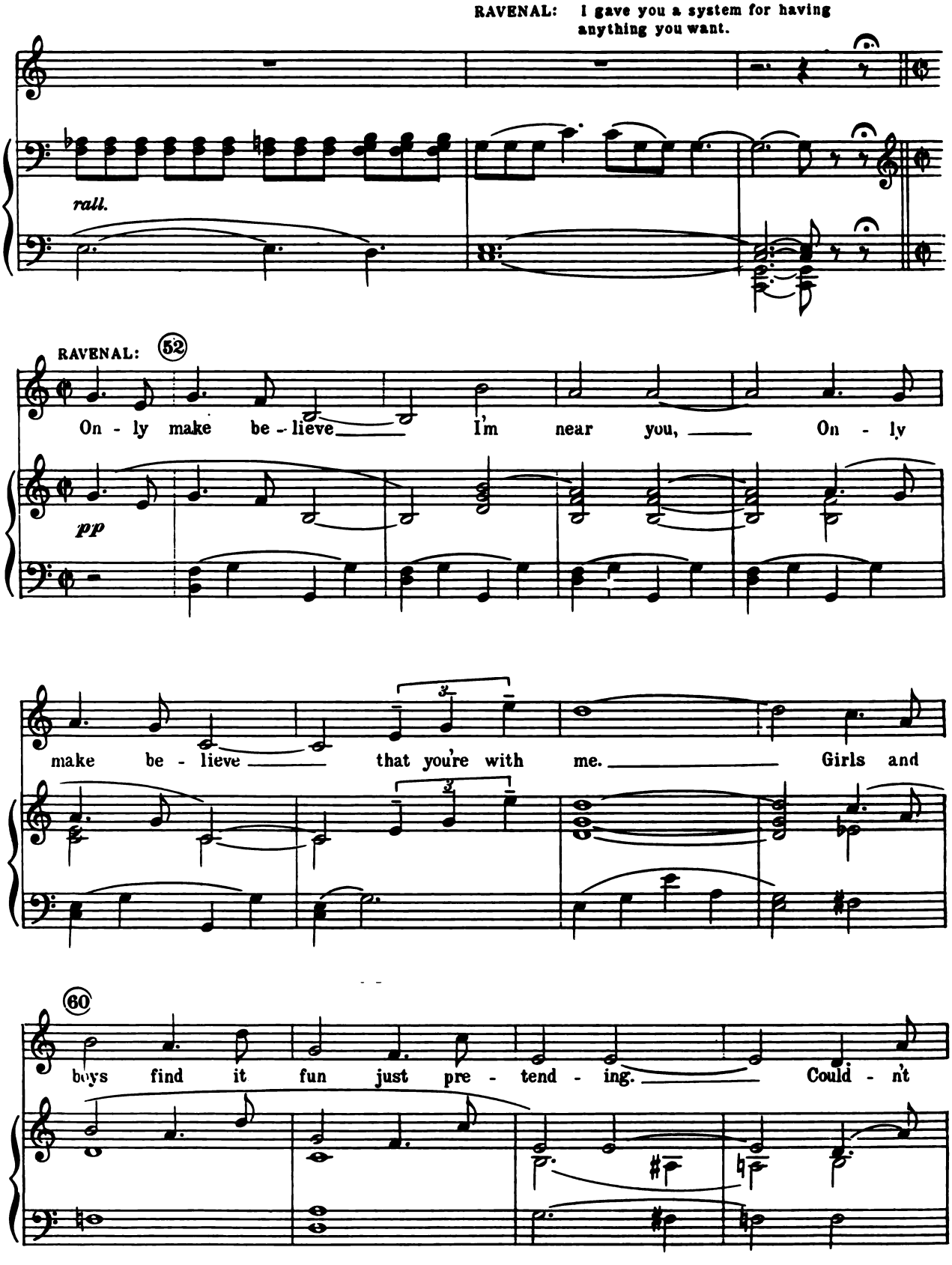
# Scene IV

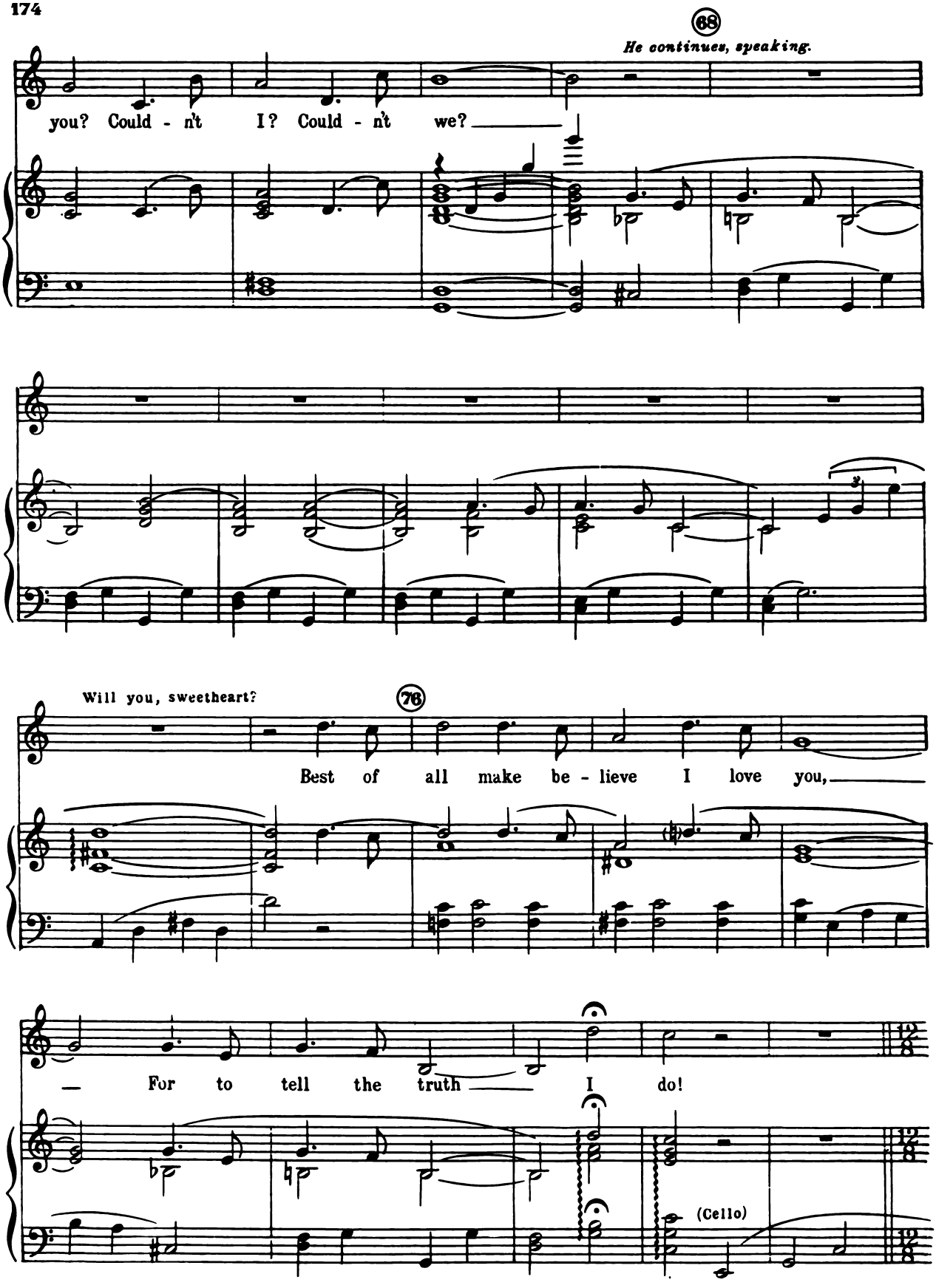
St. Agatha's Convent






29
CHORUS: (off stage)
Ve - ne - ran-dum tu-um Ve - rum et un - i - cum Fi - li - um.
pp
(Chime)
38
Andante mosso
(Cello)
47


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

*pp*

Moderato

*cresc.*

*ff*

*attacca*

## No. 25-26 Opening Trocadero - Scene V

Introduction and Ballet Dance

*Full orchestra plays "Washington Post March" (Sousa)*

## No. 27 Schultz and Schultz

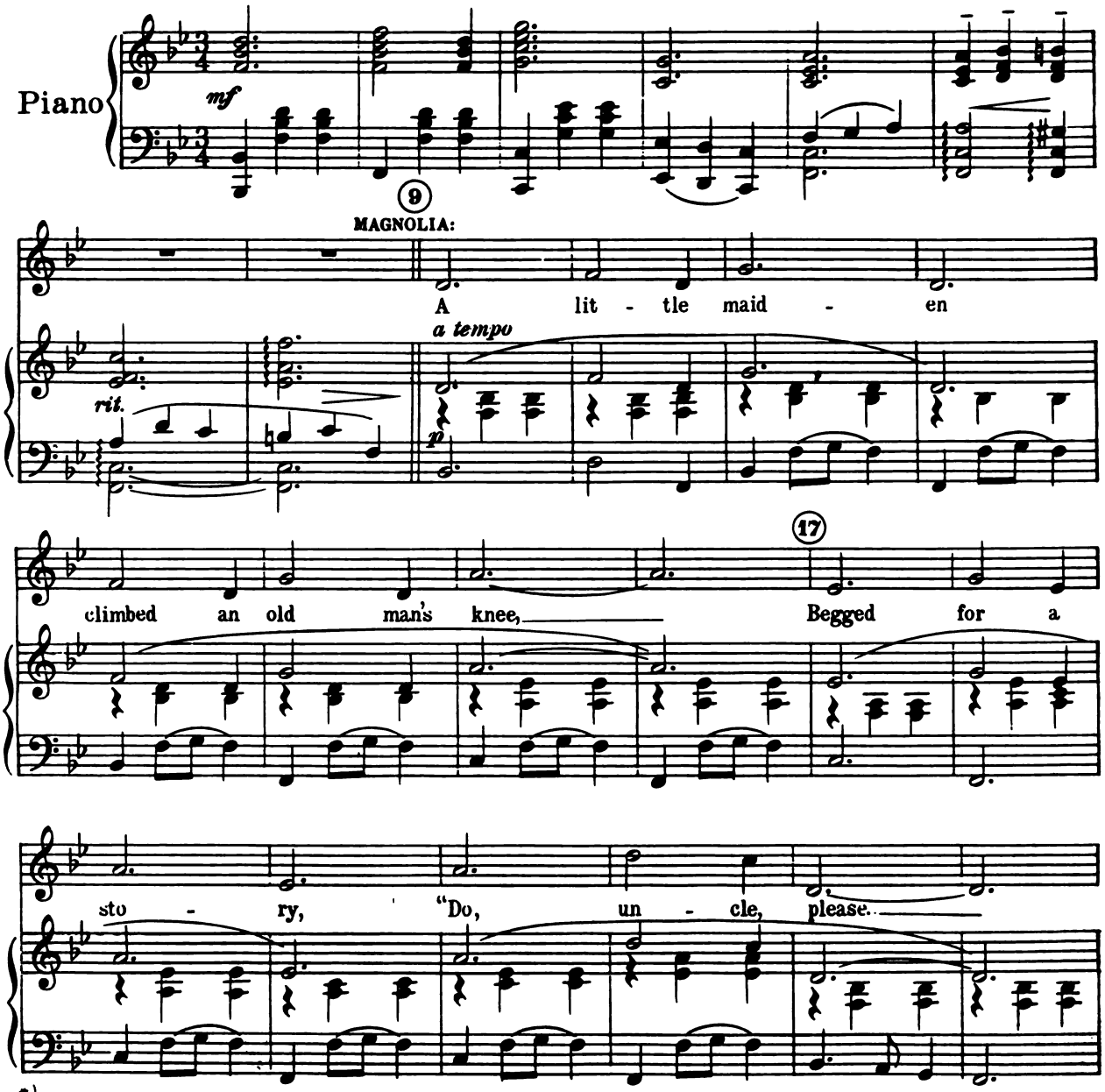
*Frank and Ellie sing "Goodbye My Lady Love" (Joe Howard)*

*Drum roll, Vamp, Verse and Chorus.*
*Continue with dance "Georgia Camp Meeting" (Kerry Mills)*

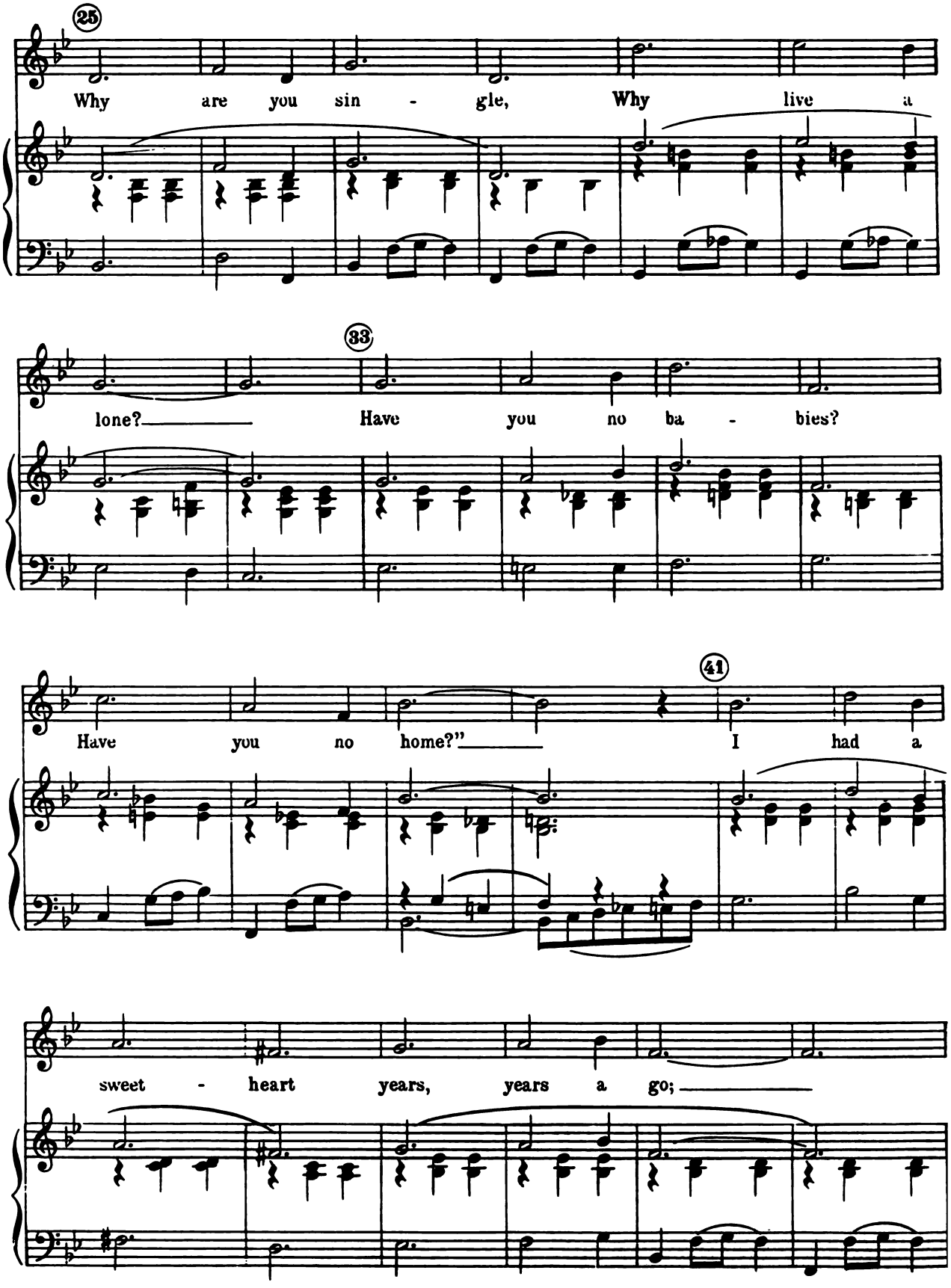
## No. 28 *) After The Ball

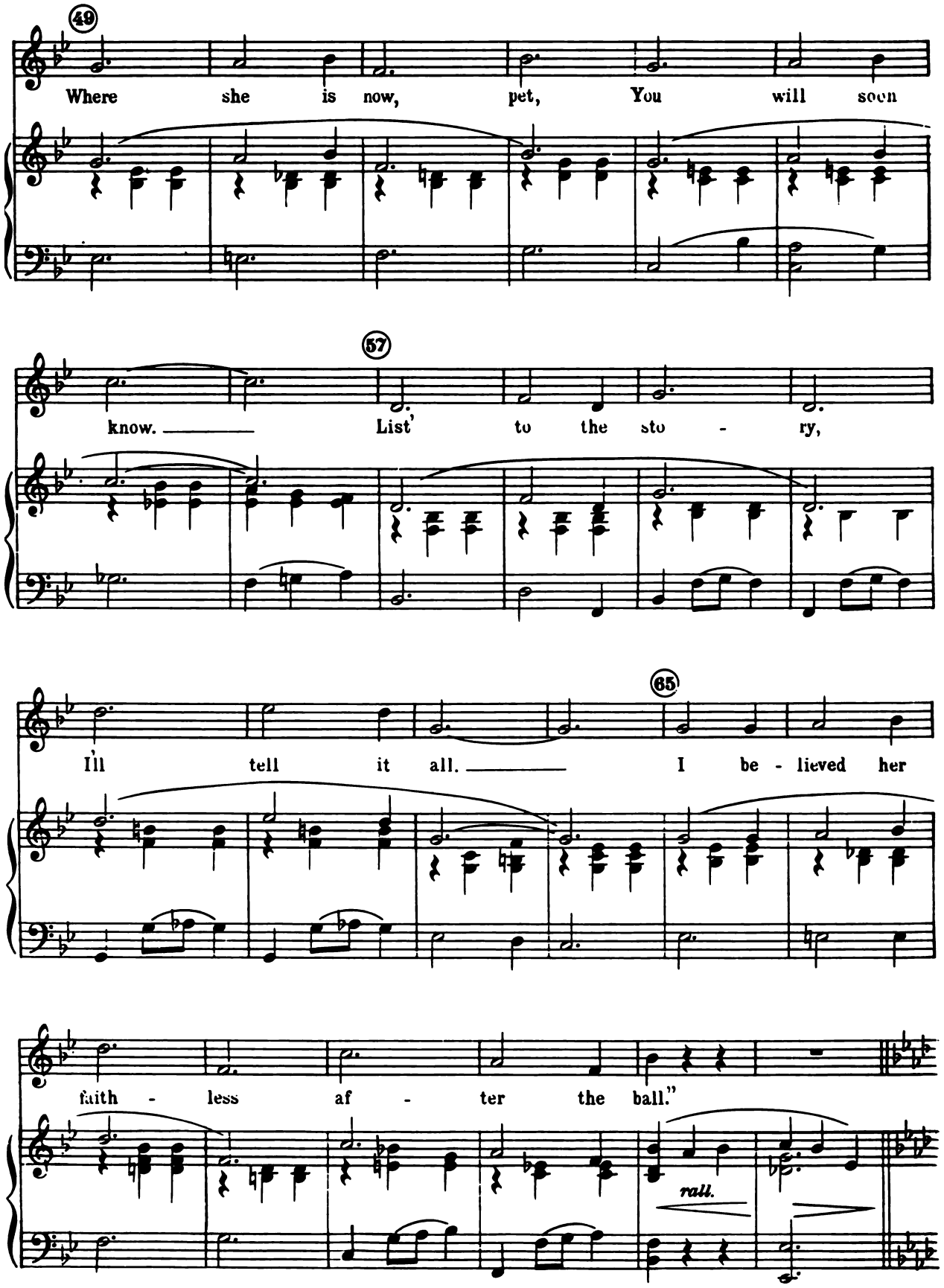
CHAS. K. HARRIS

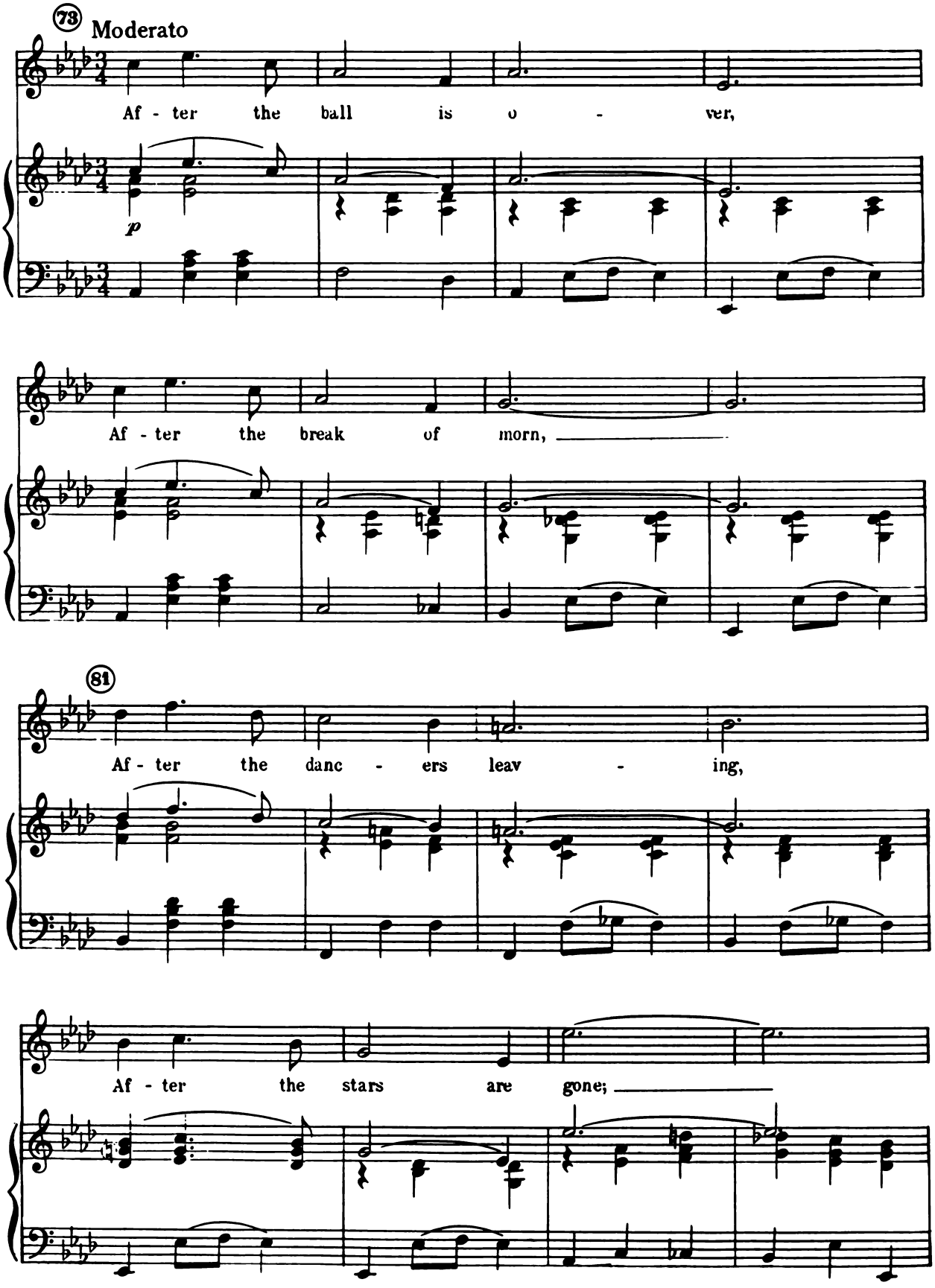
*Cue:* ANDY: I'll show you who the hell she is.

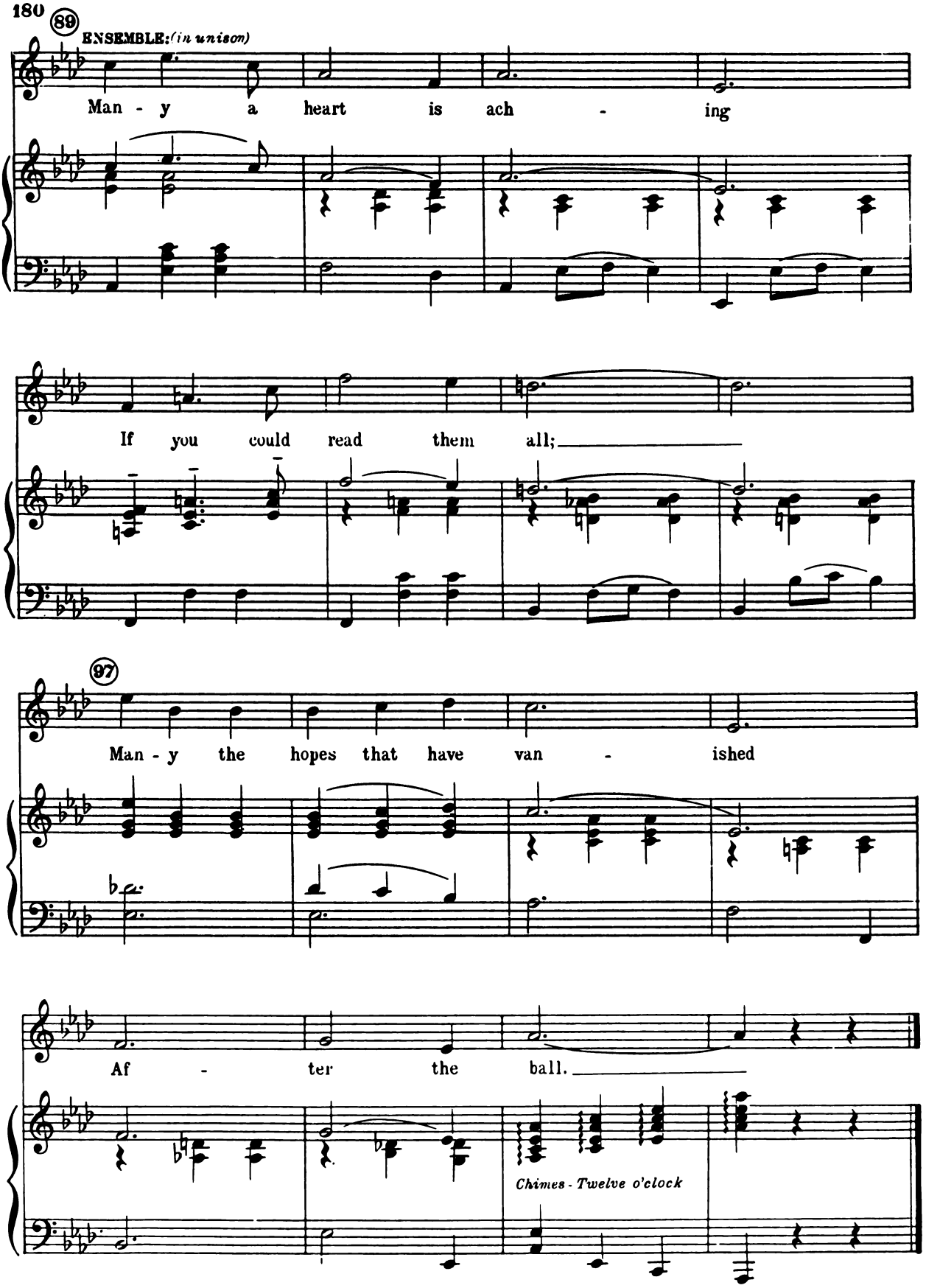



*) *By permission of Chas. K. Harris.*


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.

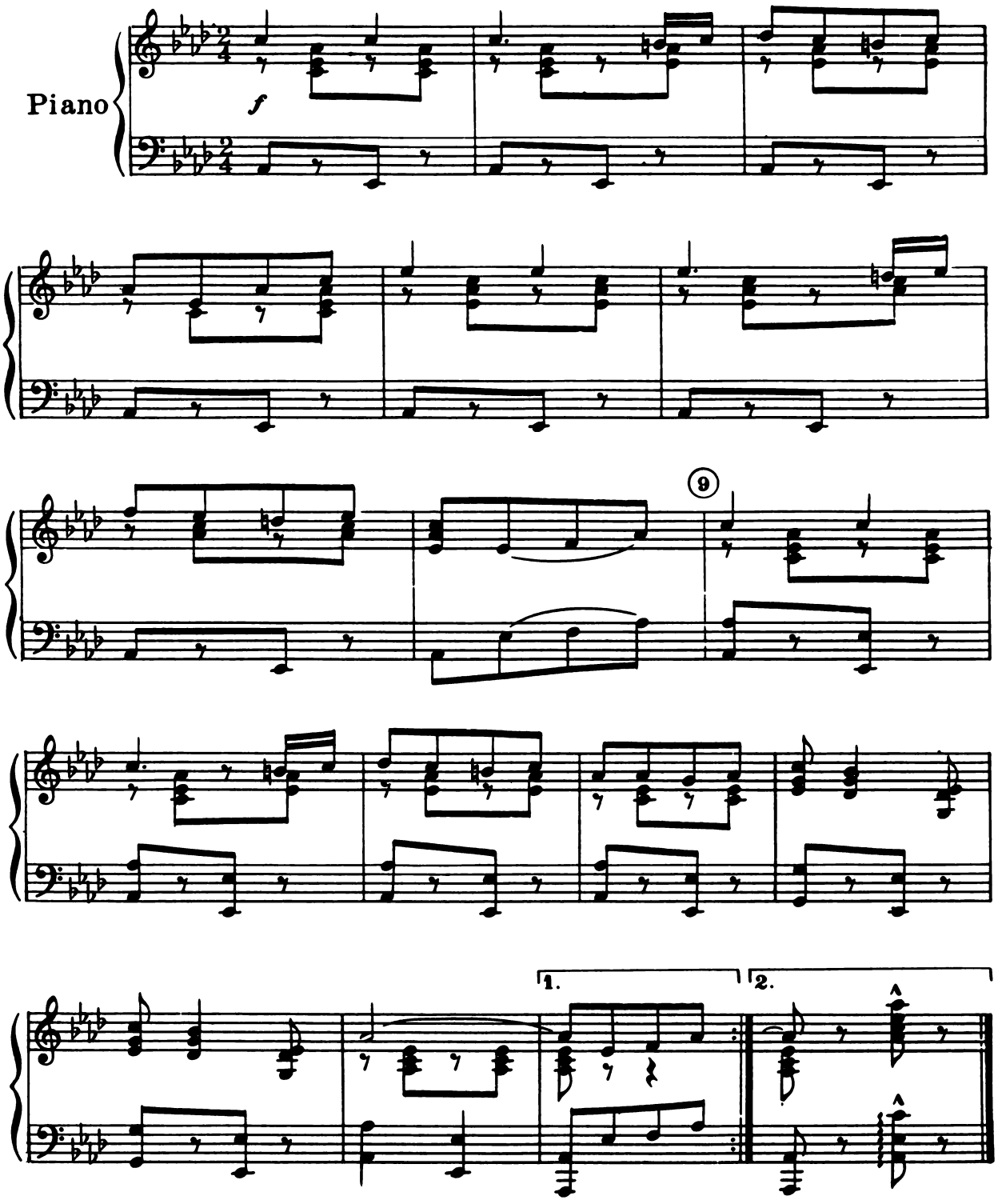

73
Moderato
Af - ter the ball is o - ver,
p
Af - ter the break of morn,
81
Af - ter the danc - ers leav - ing,
Af - ter the stars are gone;


89
ENSEMBLE: (in unison)
Man - y a heart is ach - ing
If you could read them all;
97
Man - y the hopes that have van - ished
Af - ter the ball.
Chimes - Twelve o'clock

No. 29

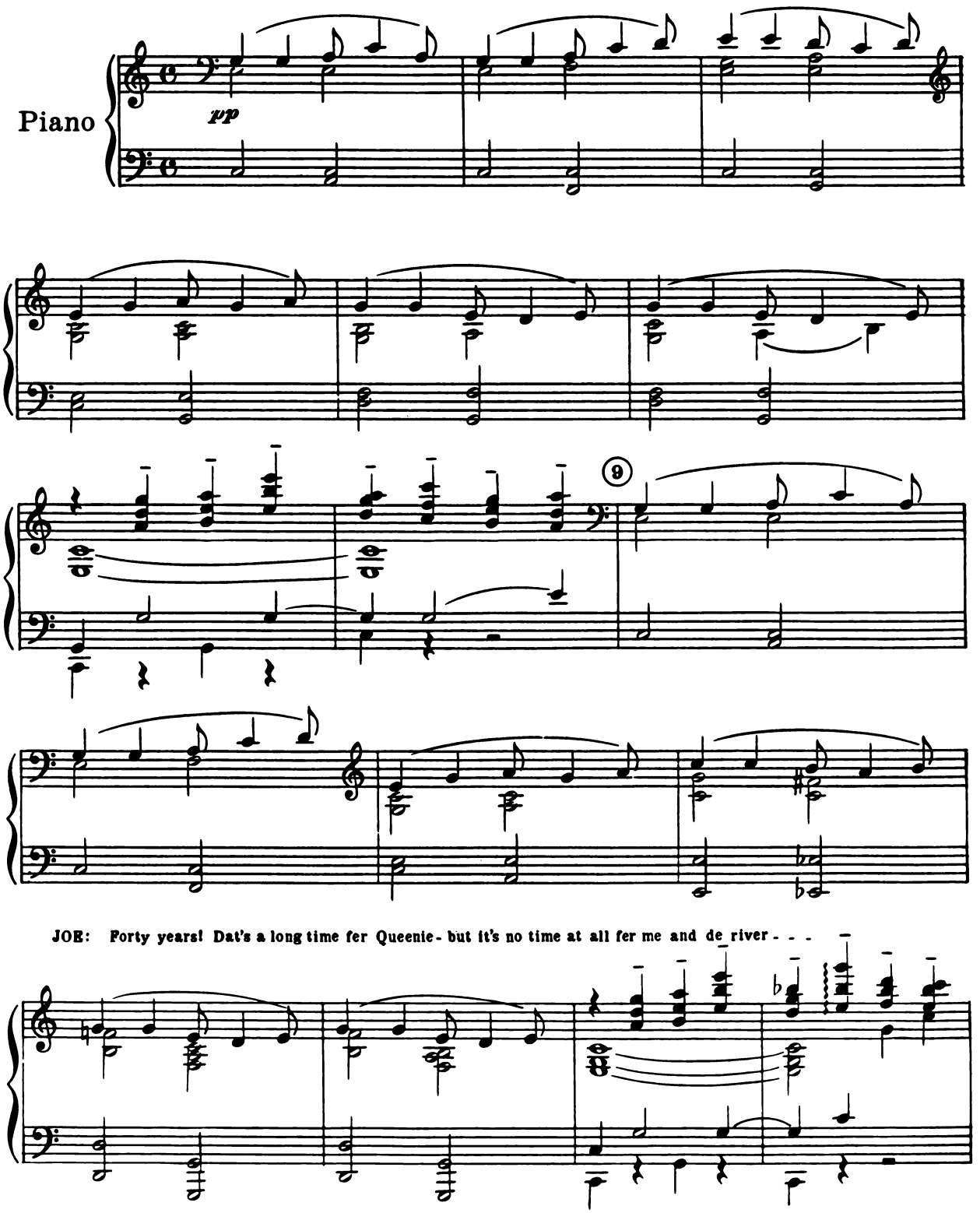
# Happy New Year

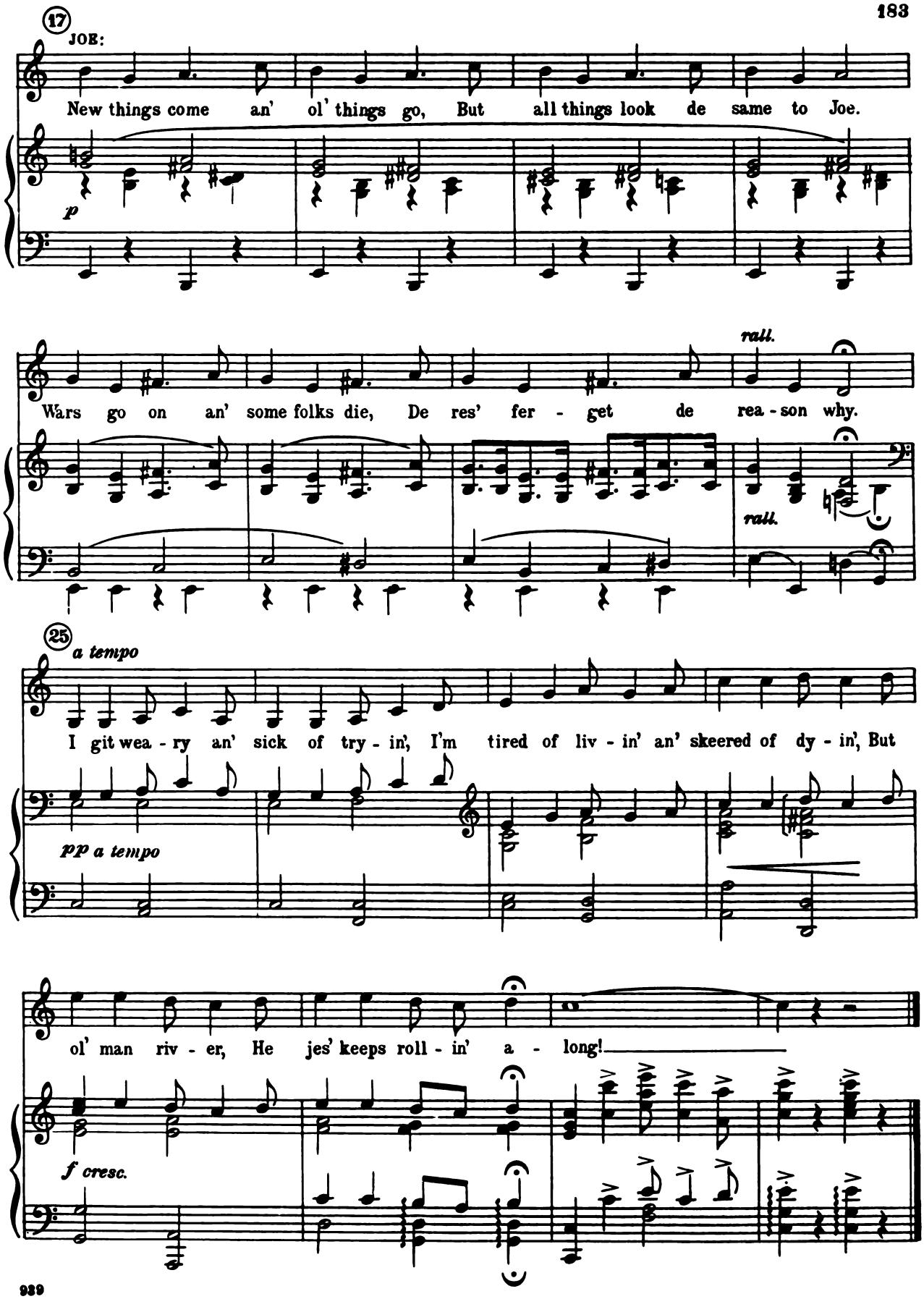
*After 12 o'clock chimes.*



No. 30

# Scene VI
## Ol' Man River (Reprise)




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

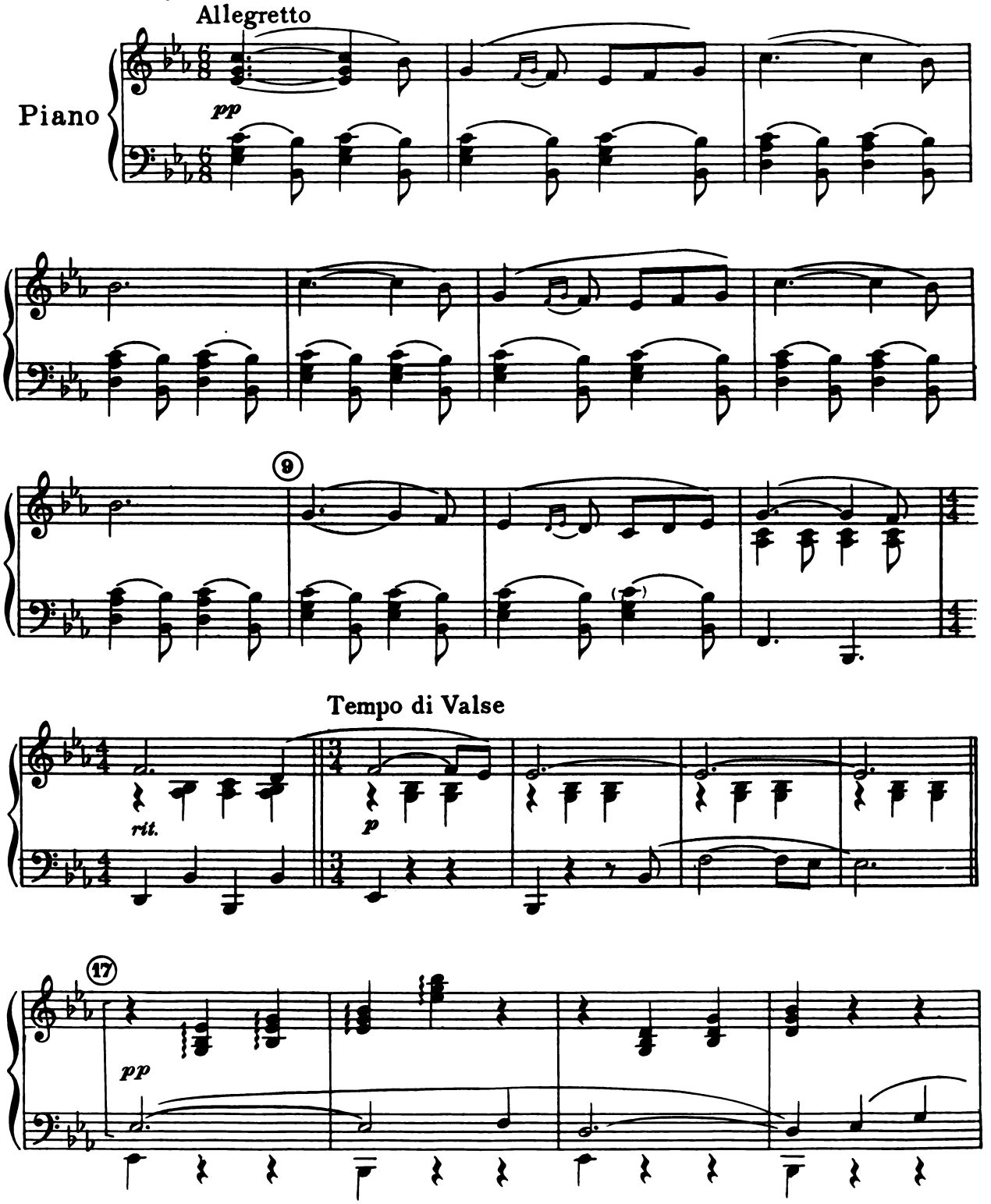
## Upper Deck of the "Cotton Blossom"

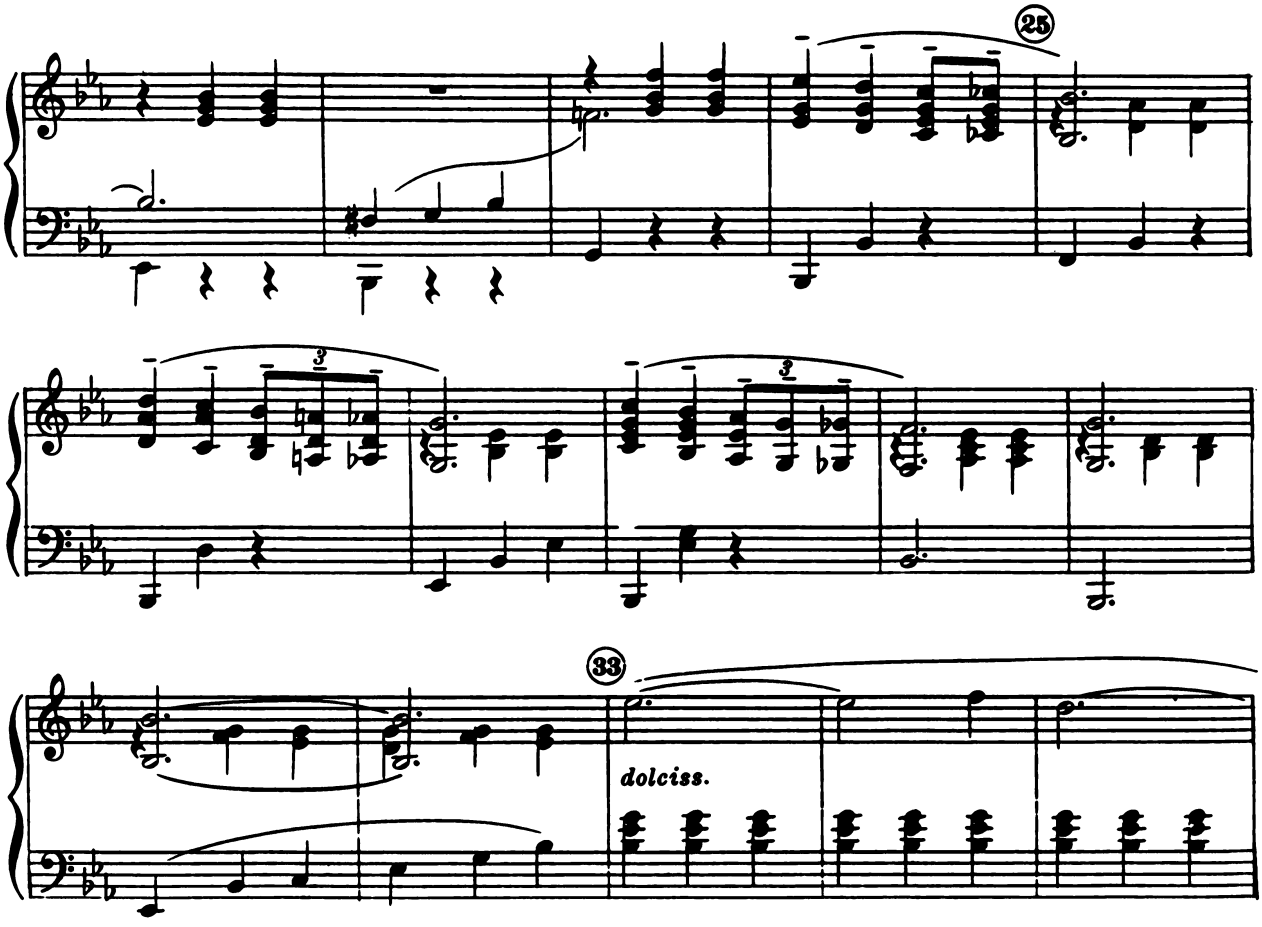
*At rise Captain Andy and Ravenal are listening to Magnolia's voice on radio. She is singing "Can't Help Lovin' Dat Man" with guitar, as at No. 23.*

No. 32

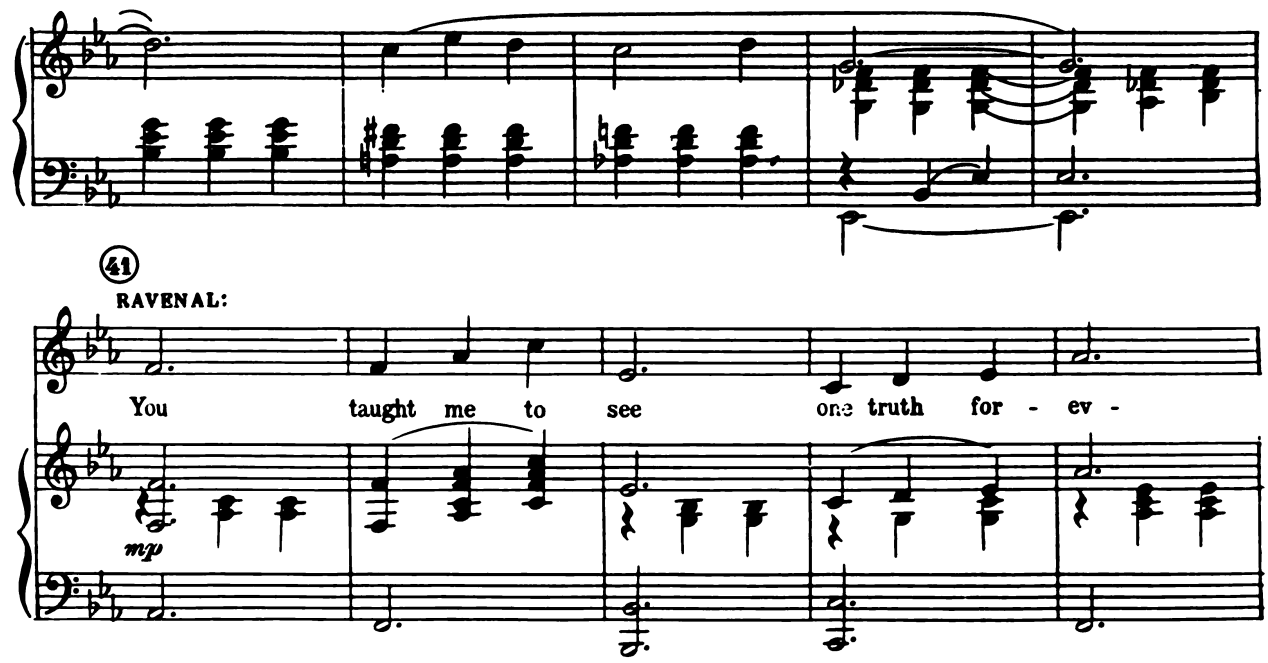
# You Are Love (Reprise)

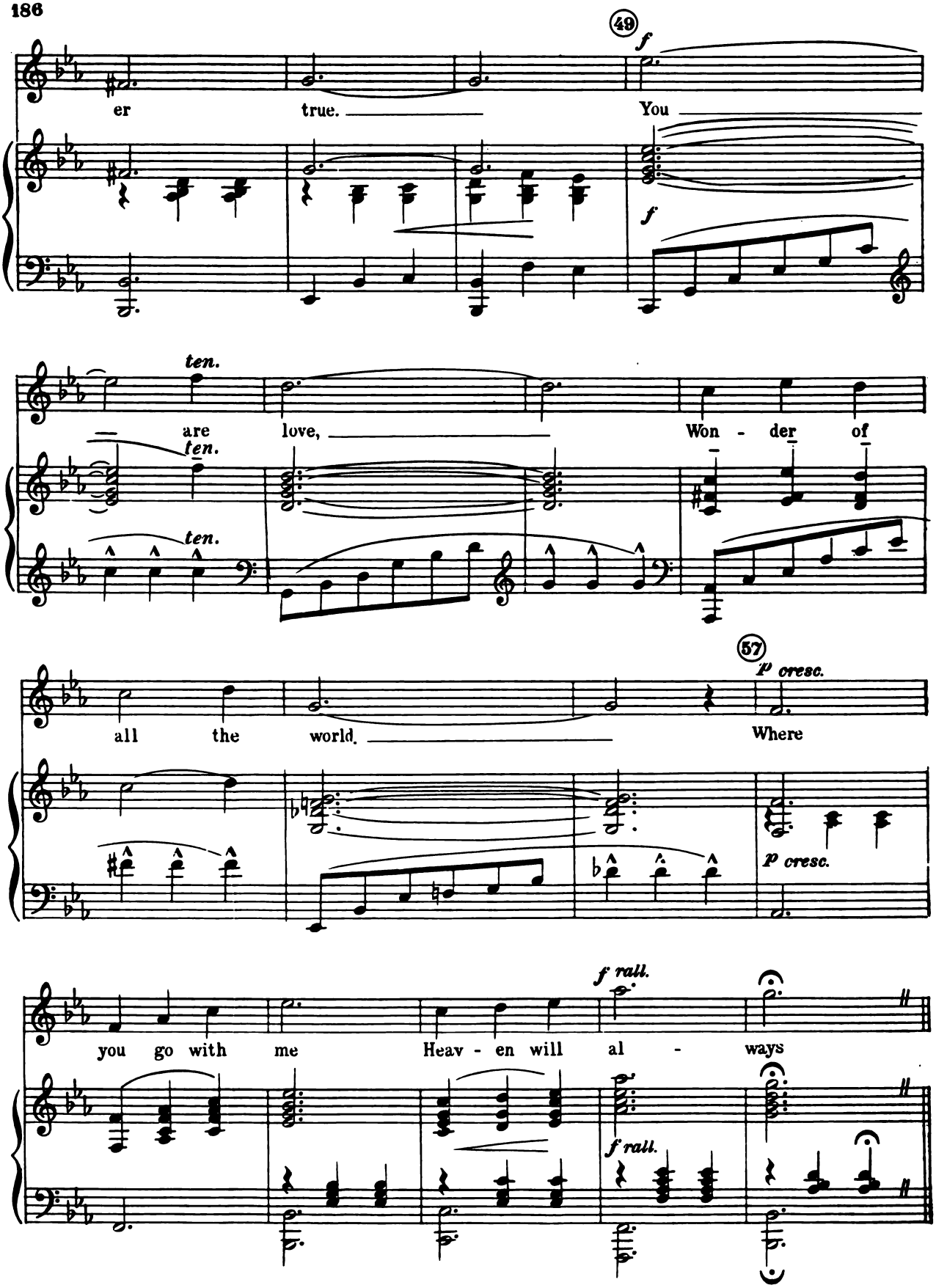
*Cue:* **PARTHY:** Andy - Andy!

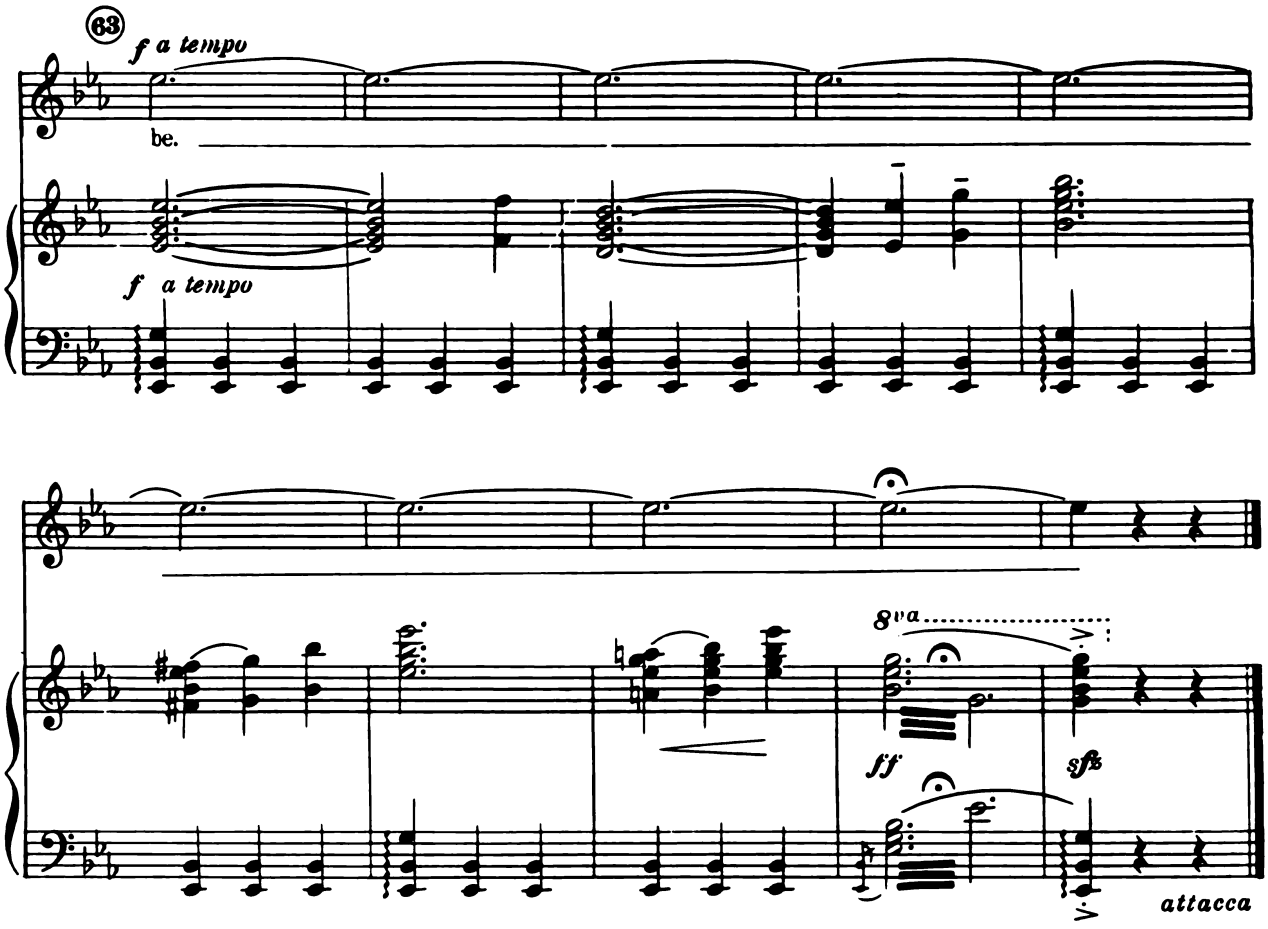





RAVENAL: That you, Nola?



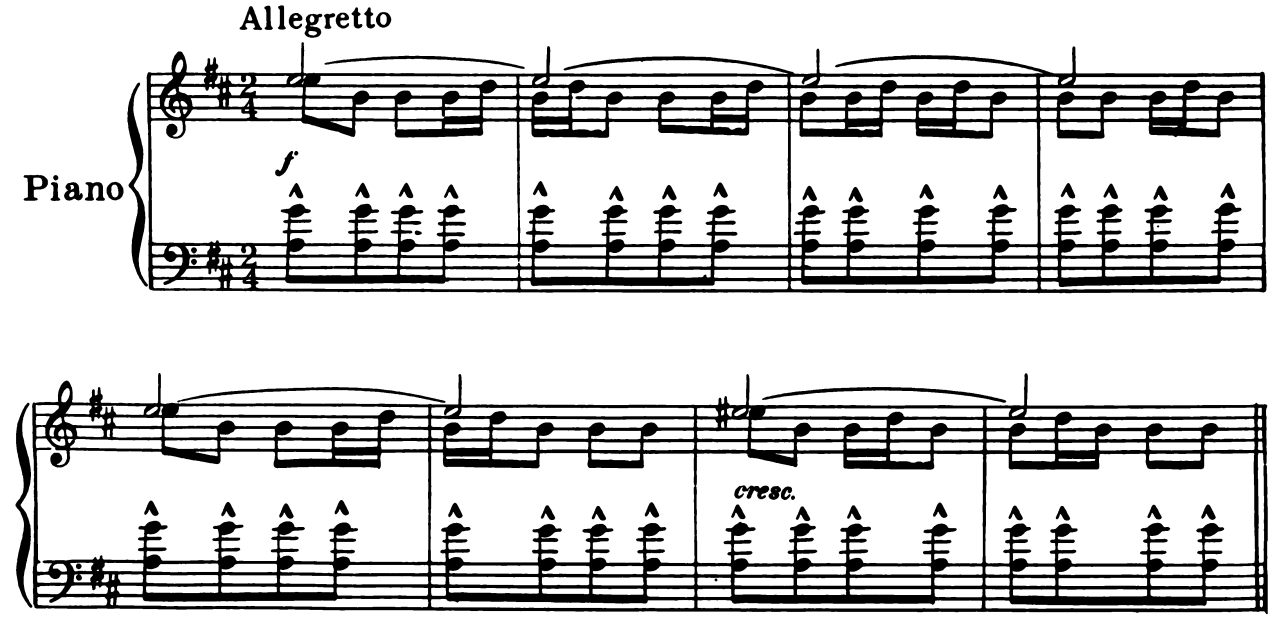

49
f
er true. You
f
ten.
are love, Won - der of
ten.
ten.
57
p cresc.
all the world. Where
p cresc.
f rall.
you go with me Heav - en will al - ways
f rall.

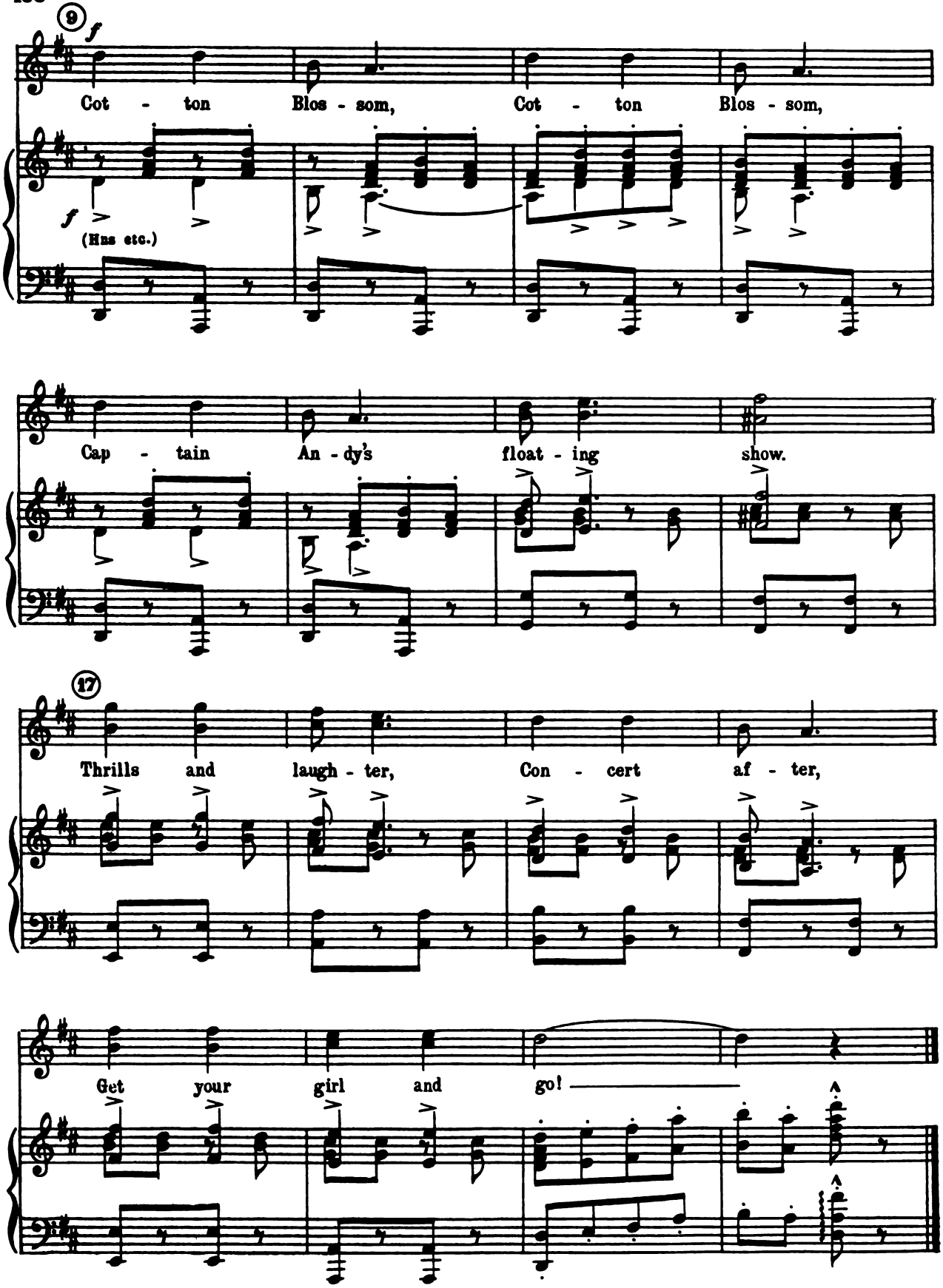



No. 33

## Scene VIII

Levee at Natchez

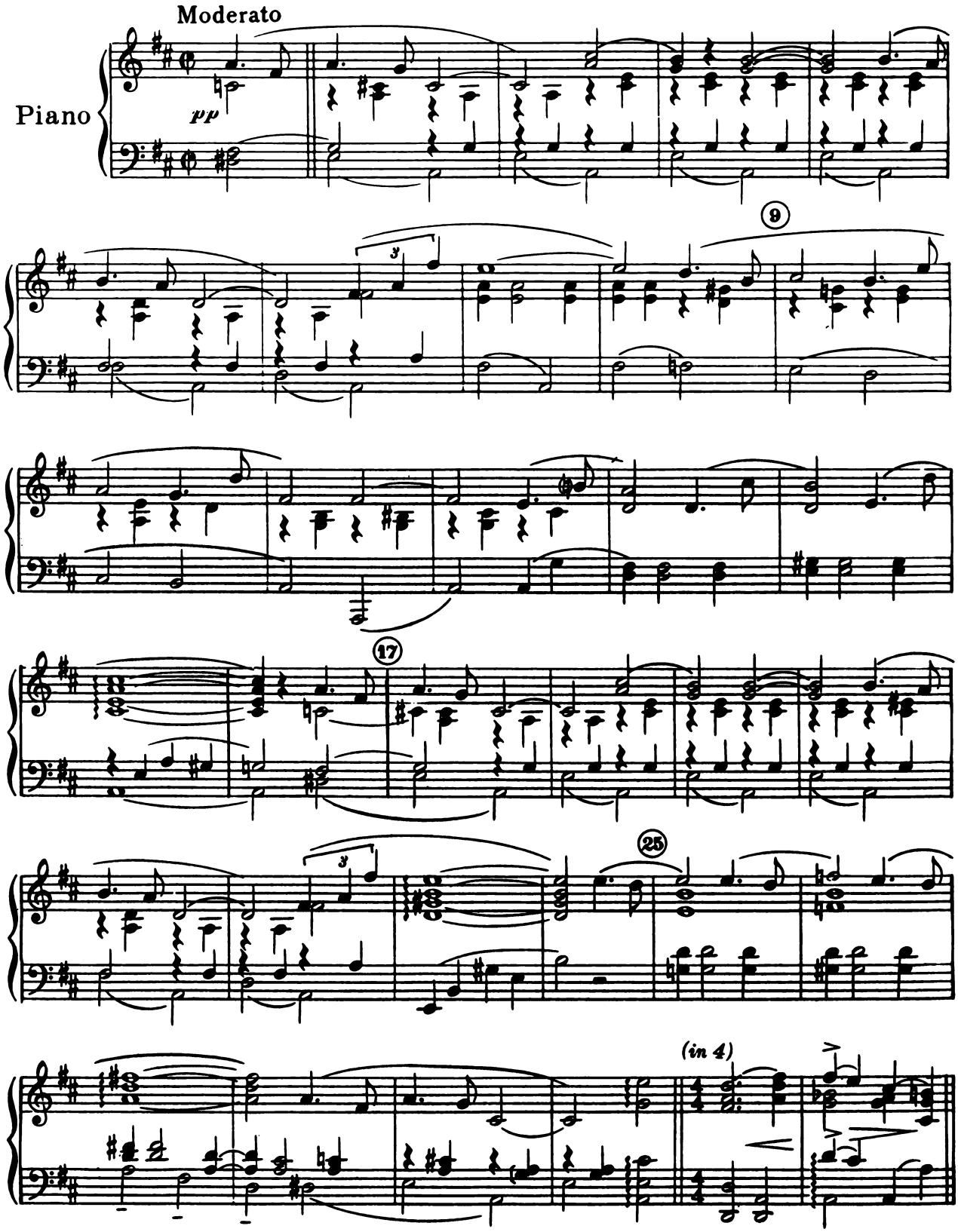


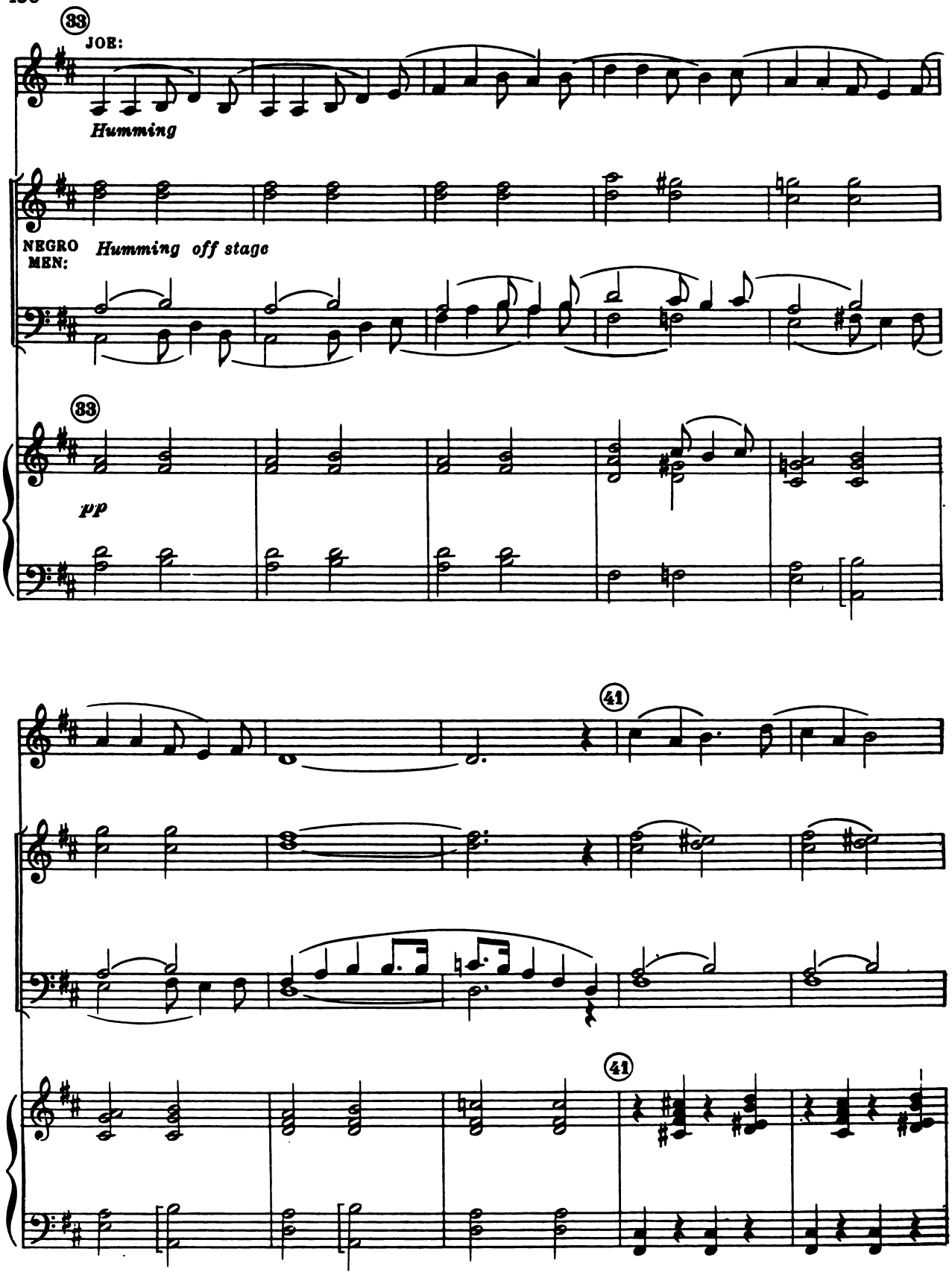

9
f
Cot - ton Blos - som, Cot - ton Blos - som,
f
(Hns etc.)
Cap - tain An - dy's float - ing show.
17
Thrills and laugh - ter, Con - cert af - ter,
Get your girl and go!

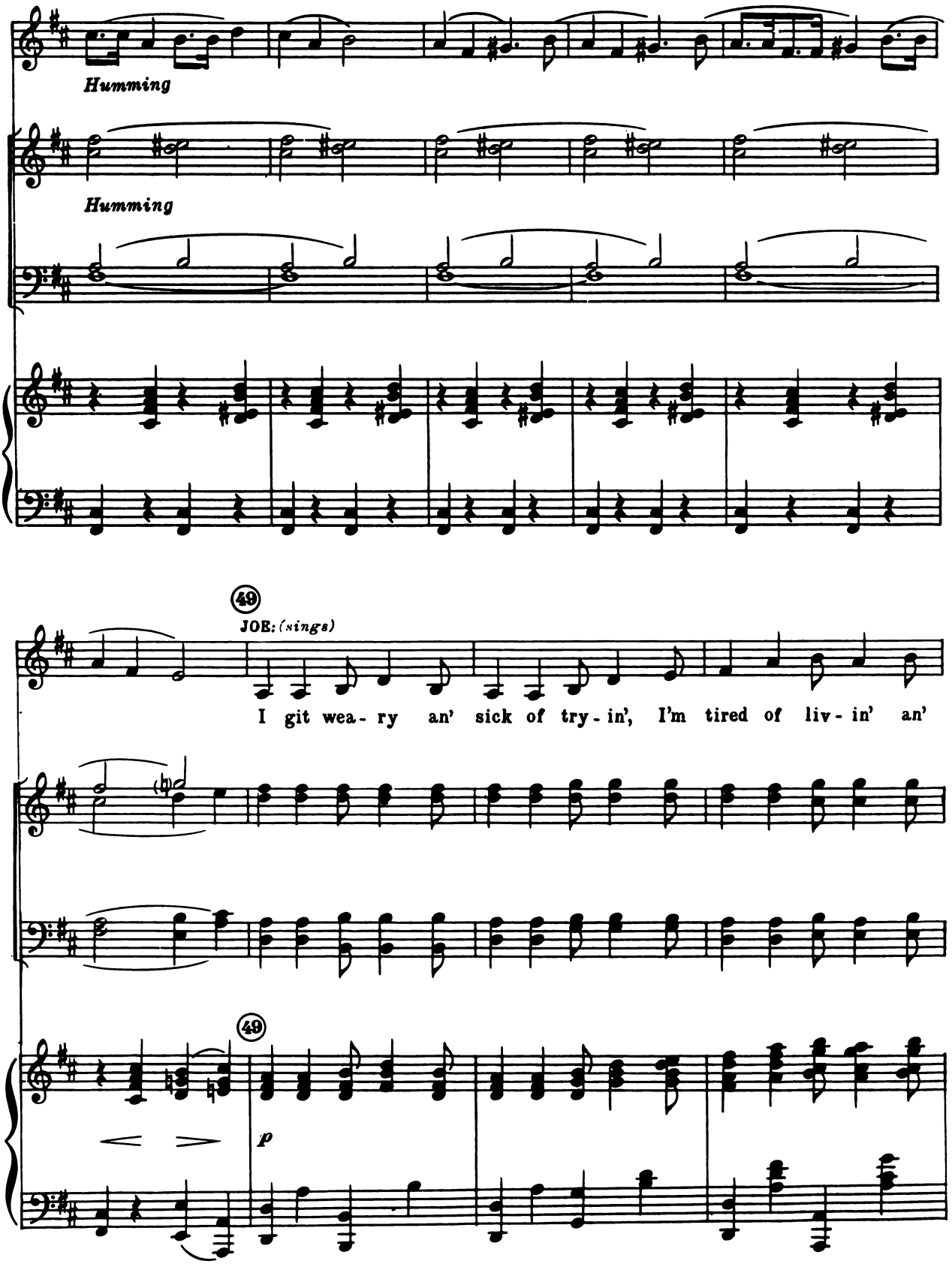
# Finale

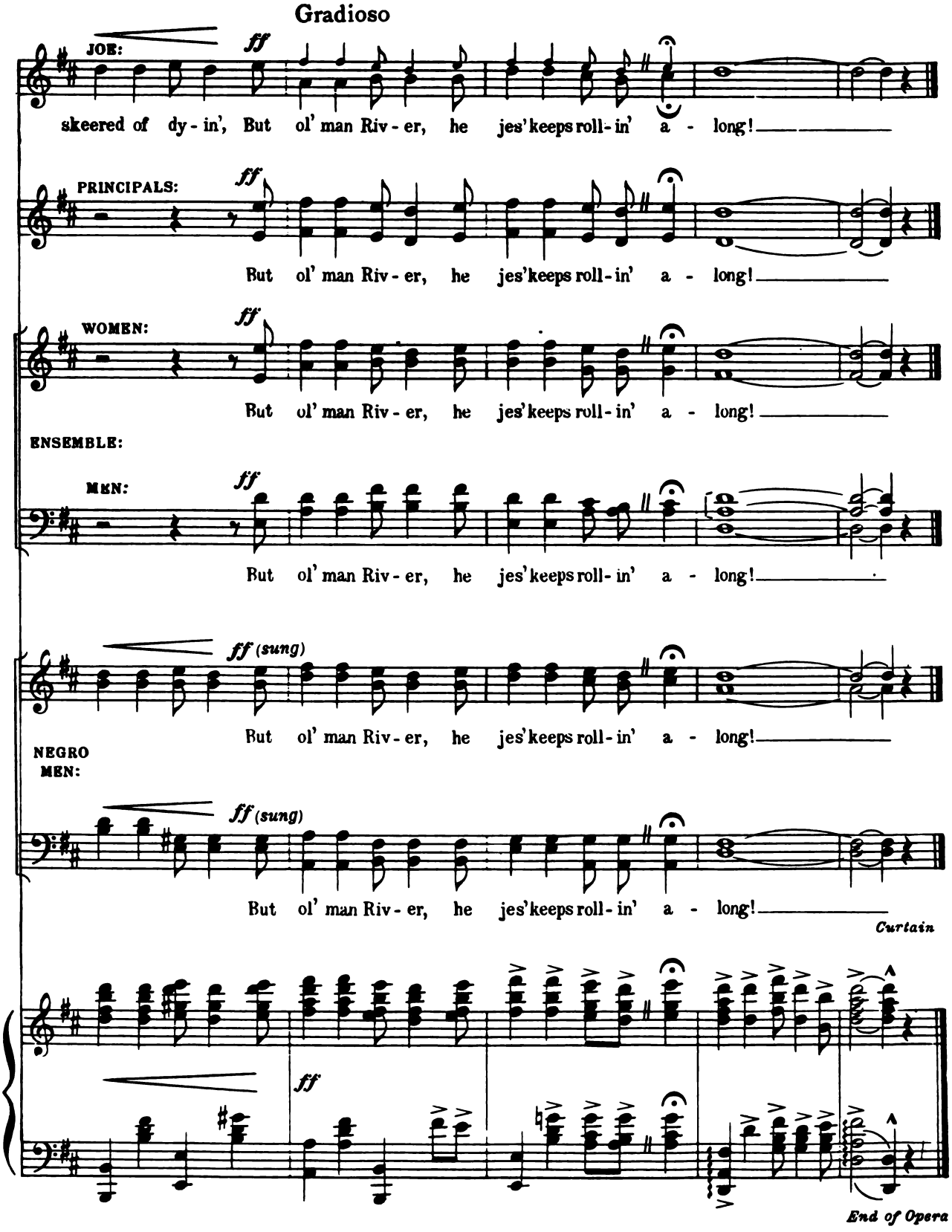


*Cue:* ANDY: Those movin' pitcher people are wonderful.




33
JOE:
Humming
NEGRO MEN:
Humming off stage
33
pp
41
41


Humming
Humming
49
JOE: (sings)
I git wea - ry an' sick of try - in', I'm tired of liv - in' an'
49
p


Gradioso
JOE:
ff
skeered of dy - in', But ol' man Riv - er, he jes' keeps roll - in' a - long!
PRINCIPALS:
ff
But ol' man Riv - er, he jes' keeps roll - in' a - long!
WOMEN:
ff
But ol' man Riv - er, he jes' keeps roll - in' a - long!
ENSEMBLE:
MEN:
ff
But ol' man Riv - er, he jes' keeps roll - in' a - long!
ff (sung)
But ol' man Riv - er, he jes' keeps roll - in' a - long!
NEGRO MEN:
ff (sung)
But ol' man Riv - er, he jes' keeps roll - in' a - long!
Curtain
ff
End of Opera