

LIBRETTO VOCAL BOOK

The title 'GAS DOLLS' is rendered in a large, bold, 3D block-letter font. The letters are white with black outlines and shadows, giving them a three-dimensional appearance. Two dice are integrated into the design: one is positioned above the letter 'S' and another is below the letter 'L'. The dice are also rendered in a 3D style with black outlines and white faces showing dots.

A Musical Fable of Broadway

Based on a Story and Characters of **Damon Runyon**

Music and Lyrics by

Frank Loesser

Book by

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0

Overture

TACET

1

Runyonland

TACET

Fugue For Tinhorns

2

1 **In 4** 5 6 **NICELY:**

I got the

7

N

horse right here, the name is Paul Re - vere And here's a guy that says if the weath - er's clear, Can

11 12 13 14

N

do, can do. This guy says the horse can do. If

15 16 17 18

N

he says the horse can do, Can do, can do. Can

B

BENNY:

I'm pick - in'

19

N do, can do. This guy says the horse can do. If

B Val-en-tine,— 'Cause on the morn-ing line— The guy has got him fi-gured at five to nine.— Has

R **RUSTY:**
But look at

23

N he says the horse can do, Can do, can do. For Paul Re-

B chance, has chance. This guy says the horse has chance. If

R Ep-i - taph,— He wins it by a half,— Ac-cord-ing to this here in the Tel-e-graph. Big

27

N vere I'll bite,— I hear his foot's all right, Of course it all de - pends if it rained last night. Likes

B he says the horse has chance, Has chance, has chance. I know it's

R threat, big threat. This guy calls the horse big threat. If

31 32 33 34

N mud, likes mud. This "X" means the horse likes mud. If

B Val-en-tine, The morn-ing works look fine, Be-sides the jock-ey's broth-er's a friend of mine. Needs

R he calls the horse big threat, Big threat, big threat. And just a

35 36 37 38

N that means the horse likes mud, Likes mud, likes mud. I tell you

B race, needs race. This guy says the horse needs race. If

R min-ute, boys, I got the feed box noise. It says the great grand - fath-er was E - qui-poise. Shows

39 40 41 42

N Paul Re-vere, Now this is no bum steer, It's from a hand - i - cap-per that's real sin-cere. Can

B he says the horse needs race. Needs race, needs race. I go for

R class, shows class. This guy says the horse shows class. If

43

N do, can do. This guy says the horse can do. If

B Val-en-tine, 'Cause on the morn-ing line The guy has got him fig-ured at five to nine. Has

R he says the horse shows class, Shows class, shows class. So make it

N 47 he says the horse can do, Can do, can do. 48 49 50

B chance, has chance. This guy says the horse has chance.

R E - pi - taph, He wins it by a half, Ac-cord-ing to this here in the Tel - e - graph.

51

N Paul Re-vere! I got the horse right 52 53 54

B Val - en-tine! I got the horse right

R E - pi - taph! I got the horse right

#2 - Fugue For Tinhorns

Follow The Fold

3

N
here! _____

B
here! _____

R
here! _____

Segue

33

S
Fol - low the fold and stray no more, stray no more, stray no more.

Ag
Mar
Fol - low the fold and stray no more, stray no more, stray no more.

Arv
Cal
Fol - low the fold and stray no more, stray no more, stray no more.

41

S
Tear up your pok-er deck and play no more; Fol - low, fol - low the fold. To the

Ag
Mar
Tear up your pok-er deck and play no more; Fol - low, fol - low the fold. To the

Arv
Cal
Tear up your pok-er deck and play no more; Fol - low, fol - low the fold. To the

49

S
mea - dows where the sun shines, Out of the

Ag
Mar
mea - dows where the sun shines, Out of the

Arv
Cal
mea - dows where the sun shines, Out of the

53 54 55 56

S
dark - ness _____ and the sin and shame in which you wal - low.

Ag
Mar
dark - ness _____ and the cold.

Arv
Cal
dark - ness _____ and the cold.

57

58 59 60 61 62 63 64

S
Fol - low the fold and stray no more, stray no more, stray no more.

Ag
Mar
Fol - low the fold and stray no more, stray no more, stray no more.

Arv
Cal
Fol - low the fold and stray no more, stray no more, stray no more.

65

66 67 68 69 70 71 72

S
If you're a sin-ner and you pray no more, Fol - low, fol - low the fold. _____

Ag
Mar
If you're a sin-ner and you pray no more, Fol - low, fol - low the fold. _____

Arv
Cal
If you're a sin-ner and you pray no more, Fol - low, fol - low the fold. _____

#3 - Follow The Fold

Exit of Sarah and the Mission Band

3a

The image shows a musical score for a band. The score is written on multiple staves. A prominent feature is a large rectangular box containing the word "TACET" in bold, capital letters, centered on the first staff. The music is written in a standard notation style with various notes and rests. The score is arranged in a vertical column, with each staff containing a line of music. The overall appearance is that of a professional musical manuscript.

4

The Oldest Established

1 5 6 NICELY:

The

7 BENNY: NATHAN:

Bilt-more gar-age wants a grand. But we ain't got a grand on hand. And they've

11 NICELY:

now got a lock on the door. Of the gym at Pub-lic School Eight-y - four. There's the

15 BENNY: NATHAN:

stock-room be-hind Mc-Clos-ky's Bar. But Mis-sus Mc-Clos - ky ain't a good scout. And

19 NICELY:

things be - ing how they are, The back of the po-lice sta-tion is out. So the

23 ALL THREE: Rit. Bright Tempo A CRAPSHOOTER:

Bilt-more gar-age is the spot But the one thou-sand bucks we ain't got! Why it's

28

MORE
CRAPSHOOTERS:

good old re - li - a - ble Na - than, Na - than,

STILL MORE
CRAPSHOOTERS:

Na - than, Na - than De - troit. If you're

look - ing for ac - tion he'll furn - ish the spot.

ALL THE
CRAPSHOOTERS:

Ev - en when the heat is on it's nev - er too hot. Not for

44

good old re - li - a - ble Na - than

For it's al - ways just a short

walk To the old - est es - tab - lished

#4 - The Oldest Established

54
 per - man - ent float - ing crap game in New

58
 York. There are

62 L'istesso Tempo

63
 well - heeled shoot - ers ev - 'ry - where, ev - 'ry - where, There are

66
 well - heeled shoot - ers ev - 'ry - where, And an

70
 aw - ful lot of let - tuce for the fel - la who can get us

**NATHAN
 NICELY
 BENNY:**
 74
 If we on - ly had a lou - sy lit - tle grand, we could be a mil - lion - aire.
 75 76 77 78 79
 there. That's

80

81 82 83
 good old re - li - a - ble Na - than, Na - than,

84 85 86 87
 Na - than, Na - than De - troit. If the


88 89 90 91
 size of your bun - dle you want to in - crease,

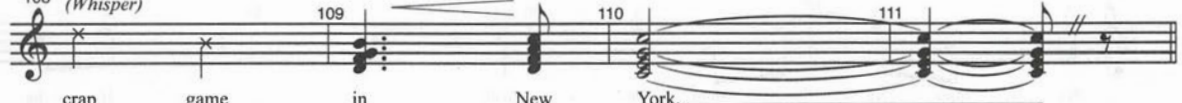
92 93 94 95
 He'll ar - range that you go broke in qui - et and peace, In a

96 97 98 99
 hide - out pro - vid - ed by Na - than Where there

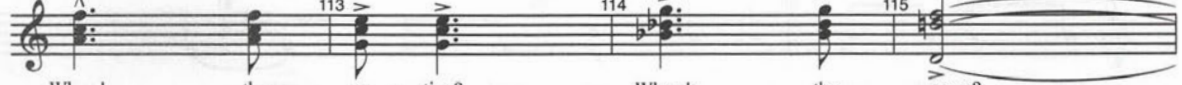
100 101 102 103 (Proudly)
 are no neigh - bours to squawk. It's the


#4 - The Oldest Established

104

 old - est es - tab - lished per - man - ent float - ing

108 *(Whisper)*

 crap game in New York.

112 Slower And Forcefully

(A Cappella)

 Where's the ac - tion? Where's the game?

**NATHAN
 NICELY
 BENNY:**
 116

 Got - ta have the game or we'll die from shame.
 It's the

Maestoso
(quasi religioso)
 120

 old - est es - tab - lished per - man - ent float - ing
 Rit. Allargando
 121 122 123 124
 crap game in New York.

Follow The Fold (Reprise)

5

March Tempo

MISSION GROUP:
(off stage)

1 Fol - low the fold and stray no more,



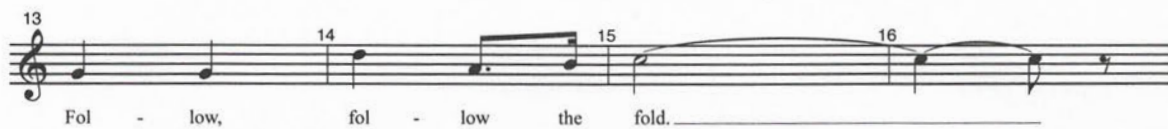
5 stray no more, 7 stray no more.



9 Put down the bot - tle and we'll say no more;

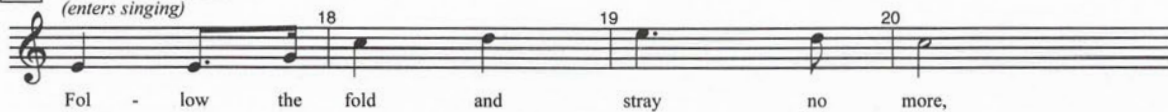


13 Fol - low, fol - low the fold.



17 MISSION GROUP:
(enters singing)

Fol - low the fold and stray no more,



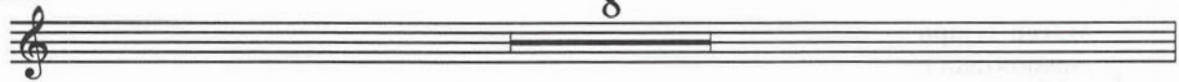
21 stray no more, 23 stray no more.



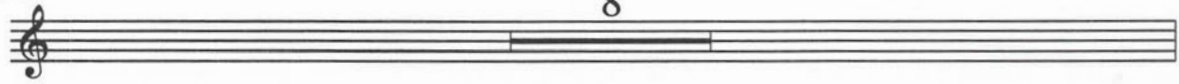
5

Follow The Fold (Reprise)

25



33



41

Slow



Fade And Rit.

I'll Know

6

SARAH:

For I've im - a - gined ev - 'ry bit of him, From his strong mor - al fi - ber to the

wis - dom in his head, To the home - y a - ro - ma of his pipe.

Faster

SKY:

You have wished your - self a Scars - dale Gal - a - had, The break - fast eat - ing Brooks Broth - ers

SARAH:
(Spoken) Yes. (Singing)

SKY: You've got the guy all figured out. **SARAH:** I have
SKY: Including what he smokes. All figured out, huh? **SARAH:** All figured out.

type! And I shall meet him when the time is ripe. I'll

15 **A Tempo**

know when my love comes a - long, I won't take a chance. For

oh, he'll be just what I need, Not some fly - by - night Broad - way ro - mance. And you'll

23 SARAH:

know at a glance by the two pair of pants. I'll know by the

26 Rit.

calm steady voice, Those feet on the ground. I'll

29 A Tempo

know as I run to his arms That at last I've come home safe and sound. And till

33

then I shall wait, And till then I'll be strong, For I'll

37 Slower

know when my love comes a long.

SKY: No, no -- no -- you're talking about love. You can't dope it like that. What are you picking, a guy or a horse?

SARAH: I wouldn't expect a gambler to understand.

SKY: Would you like to hear how a gambler feels about the big heart throb? SARAH: No! SKY: Well, I'll tell you --

40

41 42

43

SKY:

SARAH: Chemistry?

SKY: Yeah, chemistry.

Mine will come as a sur - prise to me. Mine I leave to chance and chem-is - try. Sud-den-ly I'll

47

A Tempo

know when my love comes a - long, I'll know then and there. I'll

51

know at the sight of her face How I care, how I care, how I

54

Rit.

care! And I'll stop And I'll stare And I'll

57

A Tempo

know long be - fore we can speak, I'll know in my heart. I'll

61

know And I won't ev - er ask "Am I right? Am I wise? Am I smart?" But I'll

65
stop And I'll stare At that face in the throng. Yes, I'll

69 know when my love

SARAH: I'll know when my

SKY: comes a long

72 love

comes a - long.

I'll Know (Addenda)

6a

TACET

The page contains four staves of musical notation, which are extremely faded and difficult to read. The notation appears to be for a single melodic line, possibly for a vocal or instrumental part. The notes and rests are barely visible against the background of the paper.

6b

I'll Know (Vocal Finish)

L'istesso Tempo

SARAH:

1 2 3 4
I won't take a chance My

5 6 7 8
love will be just what I need Not some fly-by-night Broadway romance. And till

9 10 11 12
then I shall wait, And till then I'll be strong. For I'll

13 14 15 16
know when my love comes a long.

Applause Segue

Change of Scene

(Scene 2 to 3)

6c

TACET

Fanfare

7

TACET

7a

A Bushel And A Peck

Bright Bounce

1 4

5 **[Dance]**

16

21

16

37

3 40 **DOLLS:**

He

41 42 43 44 45 5

loves me, He loves me not. He loves me, He loves me not.

50 *[The frustrated bump]* 51 2

uh - uh

53

Vamp (Slower)

Musical notation for measure 53, featuring a vamp section with a double bar line and a key signature change to one sharp (F#).

63

ADELAIDE:

I love you a bu - shel and a peck, a bu - shel and a peck And a hug a-round the neck.

Hug a - round the neck and a bar - rel and a heap, Bar - rel and a heap and I'm talk - in' in my sleep a - bout

you, a - bout you 'Cause

DOLLS:

A - bout you My heart is leap - in', Hav - in' trou - ble sleep - in'

75

(ADELAIDE)

I love you a bu - shel and a peck, You bet your pret - ty neck I do.

**ADELAIDE
& DOLLS:**

79 80 81 82

Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle ooo

Detailed description: This block contains the first line of musical notation for measures 79 through 82. The notation is for voice and piano (A&D) in a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The lyrics are 'Doo - dle oo - dle oo - dle' repeated three times, followed by 'ooo'.

83 84 85 86

Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle ooo

Detailed description: This block contains the second line of musical notation for measures 83 through 86. The notation is for voice and piano (A&D) in a treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The lyrics are 'Doo - dle oo - dle oo - dle' repeated three times, followed by 'ooo'.

87 89

Detailed description: This block contains the third line of musical notation for measures 87 through 89. The notation is for voice and piano (A&D) in a treble clef with a key signature of one sharp (F#). Measures 87 and 89 are marked with a '2' above them, indicating a double bar line. The melody is mostly blank with some notes in measure 89.

91 **ADELAIDE
& DOLLS:**

92 93 94

I love you a bu - shel and a peck, a bush - el and a peck tho' it beats me all to heck.

Detailed description: This block contains the fourth line of musical notation for measures 91 through 94. The notation is for voice and piano (A&D) in a treble clef with a key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes. The lyrics are 'I love you a bu - shel and a peck, a bush - el and a peck tho' it beats me all to heck.'

ADELAIDE:

95 96 97 98

Beats me all to heck how I'll ev - er tend the farm, ev - er tend the farm When I wan - na keep my arm a - bout

Detailed description: This block contains the fifth line of musical notation for measures 95 through 98. The notation is for voice and piano (A) in a treble clef with a key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes. The lyrics are 'Beats me all to heck how I'll ev - er tend the farm, ev - er tend the farm When I wan - na keep my arm a - bout'.

The Customers Exit



99
A you, _____ a - bout you _____ 'Cause

DOLLS:

A - bout you The cows and chick - ens are go - in' to the dick - ens.

103 (ADELAIDE)
A I love you a bu - shel and a peck, You bet your pret - ty neck I do.

104 105 106

ADELAIDE & DOLLS:

107 Doo - dle oo - dle oo - dle 108 Doo - dle oo - dle oo - dle 109 Doo - dle oo - dle oo - dle 110 ooo

111
A&D Goo' - bye now 112 113 Doo - dle oo - dle oo - dle

114
A&D Doo - dle oo - dle oo - dle 115 Doo - dle oo - dle oo - dle 116 ooo

Slow Segue

7b

The Customers Exit

TACET

Adelaide's Lament

8

Slowly ADELAIDE: (*Spoken*) It says here. (*Reading haltingly*)

"The av-rage un-mar-ried fe-male, bas-ic-'ly in-se-cure,

Due to some long frus-tra-tion may re-act With

A Tempo

psy-cho-so-mat-ic symp-toms dif-fi-cult to en-dure Af-

Accel.


fect-ing the up-per res-pir-a-tor-y tract." In


o-ther words, just from wait-ing a-round for that plain lit-tle band of gold, a


per-son can de-vel-op a cold. You can

8

Adelaide's Lament

21  spray her wher - ev - er you fig - ure the strept - o - coc - ci lurk, — You can

23  give her a shot for what - ev - er she's got but it just won't work. — If she's

25  tir - ed of get - ting the fish - eye from the ho - tel clerk, — a

27  per - son — can de - vel - op a cold. "The

ADELAIDE: (Resumes reading)
It says here.

1a **Slowly**  fe - male re - main - ing sin - gle, just in the le - gal sense,

5a  Shows a neu - rot - ic ten - den - cy. See note." **ADELAIDE: Note:**

9a A Tempo

10a 11a 12a
 "Chron-ic, or - gan - ic syn - dromes, tox - ic or hy - per - tense, In -

Accel.

13a 14a 15a 16a
 volv - ing the eye, the ear, and the nose, and throat." In

17a

3 3 3 3 18a 3
 o - ther words, just from wor - ry - ing whe - ther the wed - ding is on or off, a

19a 3 3 20a
 per - son can de - vel - op a cough. You can

21a 3 3 3 3 22a 3
 feed her all day with the Vi - ta - min A and the Bro - mo Fizz, But the

23a 3 3 3 3 24a 3
 med - i - cine nev - er gets an - y - where near where the trou - ble is. If she's

25a 26a
 get - ting a kind of a name for her - self and the name ain't "his",— a

27a 29
 per - son_____ can de - vel - op a cough. And

30 31
 fur - ther - more_____ just from stall - ing and stall - ing And stall - ing the wed - ding trip, A

32 33
 per - son_____ can de - vel - op la grippe. When they

34 *(with sweet meditation)* 35
 get on the train for Ni - ag - 'ra and she can hear church bells chime,_____ The com -

36 37
 part - ment is air con - di - tioned_____ and the mood sub - lime,_____ Then they

#8 - Adelaide's Lament

38 *(suddenly angry)*

get off at Sa - ra - to - ga for the four - tenth time, A

40

per - son can de - vel - op la grippe, (Hm!) La grippe La

42 **Poco Rit.** **A Tempo**

post na - sal drip With the whee - zes and the snee - zes and a si - nus that's real - ly a pip! From a

45

lack of com - mun - i - ty pro - per - ty and a feel - ing she's get - ting too old, A

47

per - son can de - vel - op a bad, bad cold.

Slow Segue

8a

Change of Scene

(Scene 4 to 5)

TACET

9

Opening – Scene 5

TACET

Guys And Dolls

10

Colla Voce

1 **NICELY:** 2 3 4

What's play-ing at the Ro - xy? I'll tell you what's play-ing at the Ro - xy: A

5

pic - ture a - bout a Min - ne - so - ta man, so in love with a Mis - sis - sip - pi girl that he

5a 6

sac - ri - fi - ces ev - 'ry - thing and moves all the way to Bi - lo - xi.

7 **BENNY:** 8 9 10

That's what's play-ing at the Ro - xy. What's in the Dai - ly News?

11 11a

I'll tell you what's in the Dai - ly News: Sto - ry a - bout a guy who bought his

12 12a

wife a small ru - by with what oth - er - wise would have been his u - nion

10

Guys And Dolls

13


 14 15
 dues. That's what's in the Dai - ly News.


16 **NICELY:**

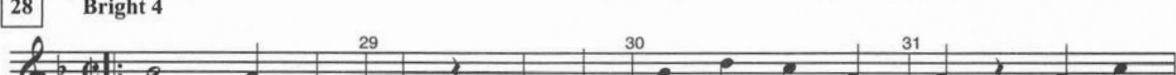
 17 18
 What's hap-pen-ing all o-ver? I'll tell you what's hap-pen-ing all o-ver:

19

 19a
 Guy's sit-ting home by a tel-e-vi-sion set, who once used to be some-thing of a

20

 21 **BOTH:** 22 23
 ro-ver. That's what's hap-pen-ing all o-ver. Love is the thing that has

24

 25 26 27 **NICELY:**
 lick'd 'em. And it looks like Na-than's just a-no-ther vic-tim. Yes sir! When you

28 **Bright 4**

 29 30 31
 (NICELY:) see a guy reach for stars in the sky You can
 (BENNY:) see a Joe sav-ing half of his dough You can

32
bet that he's do - ing it for some doll. (BENNY:) When you
bet there'll be mink in it for some doll. (NICELY:) When a

36
spot a John wait - ing out in the rain. Chan - ces
bum buys wine like a bum can't af - ford It's a

40
are he's in - sane as on - ly a John can be for a Jane. (NICELY:) When you
cinch that the bum is un - der the thumb of some lit - tle broad. (BENNY:) When you

44
meet a gent pay - ing all kinds of rent For a flat that could flat -
meet a mug late - ly out of the jug, And he's still lift - ing pla -

49
- ten the Taj Ma - hal. BOTH: Call it sad, call it
- ti - num fol - de - rol Call it hell, call it

53
fun - ny, But it's bet - ter than e - ven mon - ey That the guy's on - ly
heav - en, It's a pro - ba - ble twelve to sev - en That the guy's on - ly

57 1 59 BENNY: 2 60 61

do - ing it for some doll. When you doll.
do - ing it for some

62 15 77 BENNY:

When you

78 79 80 81

see a sport and his cash has run short Make a

82 83 84 85 NICELY:

bet that he's bank - ing it with some doll. When a

86 87 88 89

guy wears tails with the front gleam - ing white Who the

90 91 92 93 BENNY:

hell do you think he's tick - l - ing pink on Sat - ur - day night? When a

94

95 96 97

la - zy slob _____ takes a good stead - y job _____ and he

98 99 100 101

smells from Vi - tal - is and Bar - ba - sol _____ Call it

BOTH:

102 103 104

(NICE.) dumb, call it clev - er, Ah, but you can give odds for -

(BEN.)

105 106 107

ev - er that the guy's on - ly do - ing it for some

108

109 110 111

doll, some doll, _____ some doll. The guy's on - ly do - ing it for some

112 113 114 115

doll. _____

Segue

11

Opening – Scene 6

TACET

12

Change of Scene (Scene 6 to 7)

TACET

13

End of Scene 7

TACET

Havana

14

Bright Tempo

The Cafe Cubano Shango

1 8 9 8

17 4 21 8

29 12 41 8

49 16 65 Polite Rhumba 16

81 20 101 12

113 SARAH: (*Dialogue In Tempo*) 114 115 116 SKY: SARAH:
 El San-to Chris-to, the se-cond old-est Mis-sion in Cu-ba. Come on! Where to? To see the

117 118 4

old - est. 122 SARAH:
Don't miss the Dun - geons where

123 124 SKY: 125

pris - 'ners were thrown to the sharks. Sounds like a mil - lion laughs.

126 **Tempo** 4

130 SARAH: 131 SKY: 132

Here is bur - ied Chris - to - pher Col - um - bus. At least he's ly - ing down.

133 18

151 SKY: 152 2 154 SARAH:

How a - bout a drink? A milk shake please.

155 2 157 SKY: 3

Dul - ce de Le - che.

158 10 168

169 A La Tango

3 172 SARAH:

These are del - i - cious.

173 174 SKY: 175 SARAH: 176

What did you call them? Dul-ce de Le-che. Dul-ce de Le-che? What's in it

177 SKY: 178 179 180 SARAH:

be-sides milk? Oh, sug-ar. And a kind of na-tive flav-our-ing. What's the

181 182 183 SKY:

name of the flav-our-ing? Ba-car - di!

184 3 187 SARAH: 188 189

It's ve-ry good. I'll have a-noth-er.

190

8

198 **Tango**

7

205 **SARAH:**

Does - n't Ba - car - di have

SARAH: (free)
 You know this would be a wonderful
 way to get children to drink milk.

206

207 **SKY:**

208

209

210

al - co - hol in it? On - ly e - nough to act as a pre - ser - va - tive.

211

28

239

12

251

8

259

24

283

8

291

8

299

16

315

8

323 Samba 16 339 12

351 Samba 12 363 8

371 Rhumba 8 379 16

395 399 Real Fast Tempo 8 407

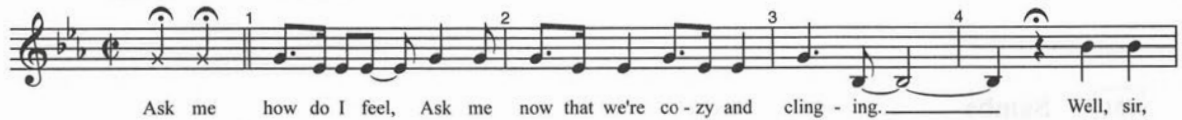
408 Accel. 7 415 Play 3x 4

419 8

15

If I Were A Bell

SARAH: *Ad Lib*

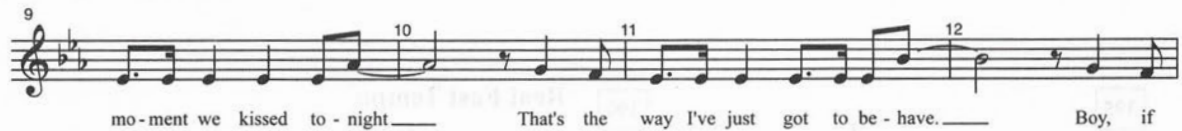


Ask me how do I feel, Ask me now that we're co - zy and cling - ing. Well, sir,

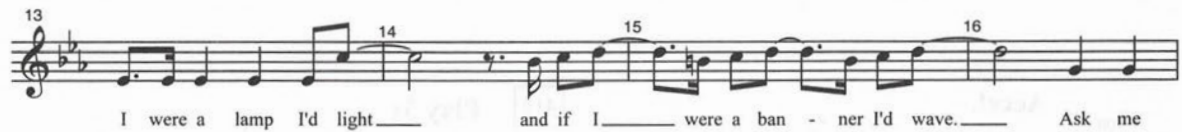
Lazily



all I can say is, If I were a bell I'd be ring - ing. From the



mo - ment we kissed to - night That's the way I've just got to be - have. Boy, if



I were a lamp I'd light and if I were a ban - ner I'd wave. Ask me


17

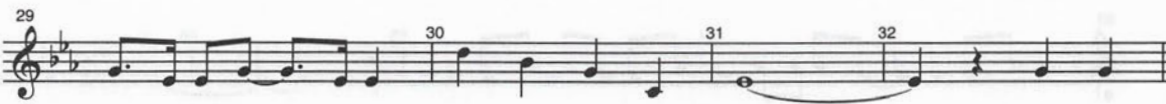


how do I feel, lit - tle me with my qui - et up - bring - ing. Well, sir,



all I can say is, If I were a gate I'd be swing - ing. And if

25

 I were a watch I'd start pop - ping my spring _____ Or if

29

 I were a bell _____ I'd go Ding, dong, ding, dong, _____ ding. _____ Ask me

33

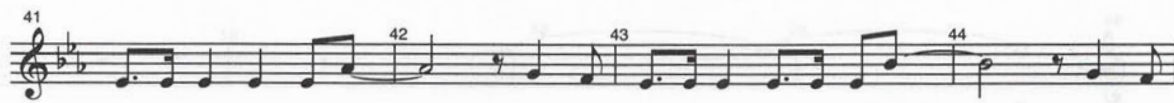
SKY: Chemistry?
 SARAH: Yeah, chemistry.


34

 how do I feel _____ From this chem - is - try les - son I'm learn - ing. _____ Well, sir,

37

 all I can say _____ is, If I _____ were a bridge I'd be burn - ing. _____ Yes, I

41

 knew my mor - ale would crack _____ From the won - der - ful way that you looked. _____ Boy, if

45

 I were a duck I'd quack _____ Or if I _____ were a goose I'd be cooked. _____ Ask me

49

how do I feel, Ask me now that we're fond - ly ca - ress - ing. Pal, if

53

I were a sal - ad I know I'd be splash - ing my dress - ing. Ask me

57

how to des - cribe this whole beau - ti - ful thing Well, if

61

I were a bell I'd go Ding, dong, ding, dong,

64

ding.

Change of Scene

(Scene 9 to 10)

16

TACET

The musical score consists of six staves of music. The first staff is a blank line. The second staff contains the first line of music with lyrics: "I'm not a man, I'm a woman." The third staff contains the second line of music with lyrics: "I'm not a man, I'm a woman." The fourth staff contains the third line of music with lyrics: "I'm not a man, I'm a woman." The fifth staff contains the fourth line of music with lyrics: "I'm not a man, I'm a woman." The sixth staff contains the fifth line of music with lyrics: "I'm not a man, I'm a woman." The music is written in a standard notation style with a treble clef and a key signature of one flat.

17

My Time Of Day

A **Dolce** 7

1 Slowly And Freely

SKY:

My time of day is the dark time, A cou - ple of deals be - fore dawn, When the
 street be - longs to the cop And the jan - i - tor with the mop And the
 gro - cer - y clerks are all gone. When the

12

smell of the rain - washed pave - ment Comes up clean and fresh and cold And the
 street lamp light fills the gut - ter with gold. That's

19

my time of day, My time of day, And you're the on-ly doll I've ev-er want-ed to share it with me. —

Musical notation for measures 19-22. Measure 19 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes. Measure 20 has a fermata over the first note. Measure 21 has a triplet of eighth notes. Measure 22 has a triplet of eighth notes and ends with a double bar line.

SKY: You're the first person I've ever told this to. [SARAH goes into SKY'S arms and they embrace]

23

I've

Musical notation for measure 23. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a whole note with a fermata. The measure number 23 is written above the staff. The word "I've" is written below the staff.

Attacca

17a

I've Never Been In Love Before

1

SKY:

nev - er been in love be - fore, Now all at once it's

you, It's you for - ev - er - more. I've

9

nev - er been in love be - fore, I thought my heart was

safe, I thought I knew the score. But this is

17

Freely

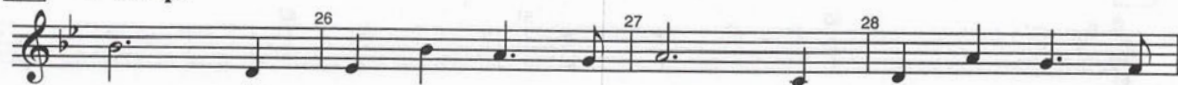
wine that's all too strange and strong. I'm full of fool - ish

song And out my song must pour. So please for -

Rit.


25 A Tempo

26 27 28



give this help - less haze I'm in; I've real - ly nev - er

29 30 31 32 SARAH:



been _____ in love be - fore. _____ I've

33

34 35 36



nev - er been in love be - fore, Now all at once it's

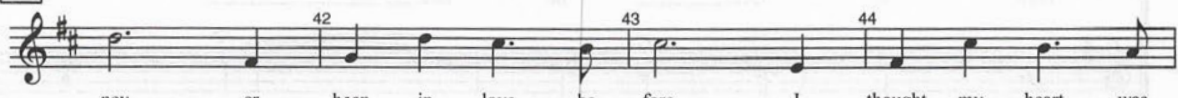
37 38 39 40



you, It's you for - ev - er - more. _____ I've

41

42 43 44



nev - er been in love be - fore, I thought my heart was

45 46 47 48



safe, I thought I knew the score. _____ But this is

#17a - I've Never Been In Love Before

49

wine that's all too strange and strong. I'm full of fool - ish

53

song And out my song must pour. So please for-

SARAH
SKY:

57

Sa give this help - less haze I'm in; I've real - ly nev - er
Sk give this help - less haze I'm in; I've real - ly nev - er

SARAH:

SKY:

Sa been in love Be - fore.
Sk been in love Be - fore.

#17a - I've Never Been In Love Before

**Beetle Race
(The Raid)**

18

TACET**Finale – Act I**

19

TACET**Entr'acte**

20

TACET**Fanfare**

21

TACET

21a

Take Back Your Mink

2 Broad And Lush

1 16 18 ADELAIDE:

He

19 Verse

20 21 22 //

bought me the fur thing, five win - ters a - go And the

23 24 25 26 //

gown the fol - low - ing fall. Then the

27 28 29 30 //


neck - lace, the bag, the gloves and the hat, That was


31 32 33 34

late for - ty - eight, I re - call. Then last

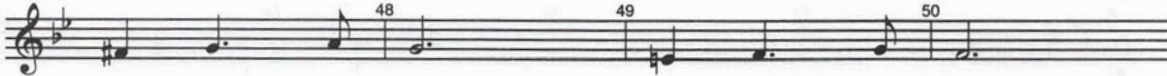
35 36 37 38

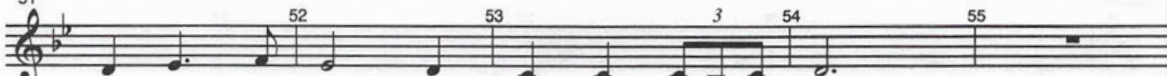
night in his a - part - ment He

39

 40 41 42
 tried to re - move them all! And I


43

 44 45 46
 said as I ran down the hall, *Rit.*

47 **1st Refrain Waltz**

48 49 50

 Take back your mink, Take back your pearls,

51

 52 53 3 54 55
 What made you think That I was one of those girls?

56

57 58 59

 Take back the gown, the shoes and the hat.

60

 61 62 3 63 64
 I may be down, But I'm not flat as all that! I thought that

65



each ex - pen - sive gift you'd ar - range Was a to - ken of your es -



teem. Now when I think of what you want in ex - change, It

Valse (Rough)



all seems a hor - ri - ble dream. So

75



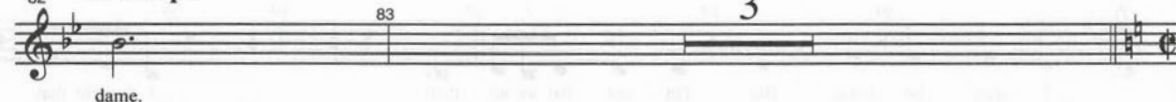
take back your mink To from whence it came And

Rit.



tell them to Hol - lan - der - ize it for some o - ther

A Tempo



dame.

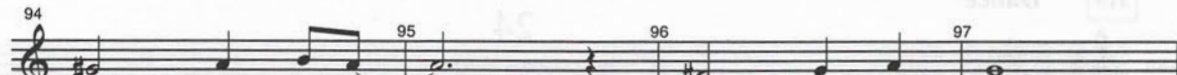
Fox Trot

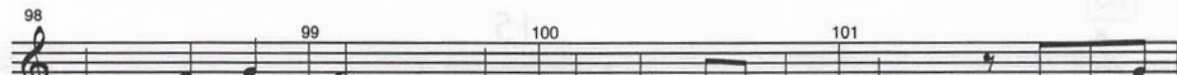
86

ADELAIDE
& DOLLS:


A&D  87 88 89
Take back your mink, Take back your pearls,


A&D  90 91 92 93
What made you think that I was one of those girls? I'm scream-ing,

A&D  94 95 96 97
Take back the gown, Take back the hat.

A&D  98 99 100 101
I may be down, But I'm not flat as all that! I thought that

102

A&D  103 104 105
each ex - pen - sive gift you'd ar - range was a to - ken of your es - teem, But when I

A&D  106 107 108 109
think of what you want in ex - change, It all seems a hor - ri - ble dream. (eek!)

110

A&D

Take back your mink, Those old worn out pelts, And go

115

shor - ten the sleeves for some-bo - dy else. _____

119 **Dance**

A&D

24

143

A&D

15

ADELAIDE & DOLLS:

158

Well? Would-n't you?

159 160

6

Adelaide's Second Lament

22

1 Freely & Sadly

ADELAIDE:

In oth - er words, just from sit - ting a - lone at a

ta - ble re - served for two, A per - son _____ can de - vel - op the flu. You can

bun - dle her up in her wool - lies, And I mean the warm - est brand, You can


wrap her in sweat - ers and coats 'til it's more than her frame can stand; If she

still gets the feel - ing she's nak - ed from look - ing at her left hand, _____ A

per - son _____ can de - vel - op the flu. Huh! The flu! A

22

Adelaide's Second Lament

13  14
hun-dred and three point two! So much vir - us in - side That her mi - cro - scope slide

Rit. **A Tempo**
15  16
Looks like a day at the zoo! Just from want - ing her mem - ries in writ - ing And a

Rit. **[Sneezes]**
17  18 19
sto - ry her folks can be told, A per - son can de - vel - op a cold.

Faster
20  21

Applause Segue

Change of Scene

(Scene 1 to 2)

22a

TACET



23

More I Cannot Wish You

(Scene 1 to 2)

Andante Moderato

5 4

9

ARVIDE:

10 11 12

13 14 15 16

17 18 19 20


21 22 23 24


25

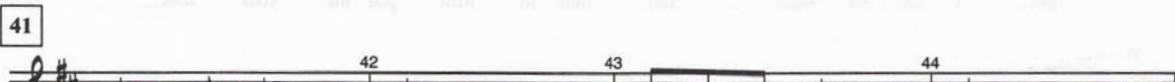
26 27 28


29

 call - ing cards up - on a sil - ver tray, _____ But

33

 more I can - not wish _____ you than to wish you find your love, _____ Your


37

 own true love, _____ this day. _____

41

 Stand - ing there _____ Gaz - ing at you _____

45

 Full _____ of the bloom _____ of youth. _____

49

 Stand - ing there _____ Gaz - ing at you _____ With the

53

 sheep's eye _____ And the lick - er - ish tooth. _____

#23 - More I Cannot Wish You

57

Mu - sic I can wish you, mer - ry mu - sic while you're young, And

wis - dom when your hair has turned to gray, But

more I can - not wish you than to wish you find your love, Your

own true love, this day, With the

sheep's eye And the lick - er - ish tooth, And the strong arms to

car - ry you a - way. 2

#23 - More I Cannot Wish You

Change of Scene

(Scene 2 to 3)

24

TACET

The musical score consists of seven staves, each with a treble clef and a key signature of one flat. The staves are mostly empty, with some faint markings and a central box containing the word "TACET". The word "TACET" is enclosed in a rectangular box and is positioned above the second staff. The staves are numbered 1 through 7 on the right side. The first staff has a "18" above it, the second a "19", the third a "20", the fourth a "21", the fifth a "22", the sixth a "23", and the seventh a "24".

24a

The Crapshooters' Dance

Bright tempo

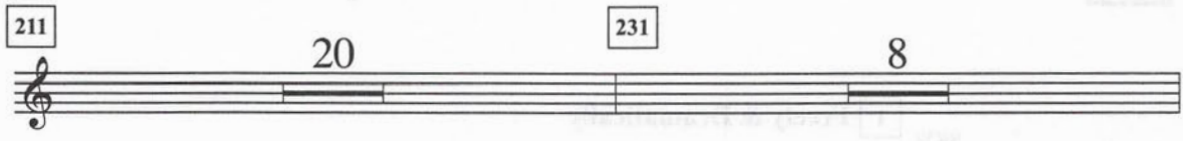
The musical score consists of six systems of music, each starting with a boxed measure number and containing three measures of music with bar counts above them. The systems are as follows:

- System 1: Starts at measure 1. Measures 1-8 (8 bars), 9 (1 bar), 10-18 (9 bars).
- System 2: Starts at measure 27. Measures 27-44 (18 bars), 45 (1 bar), 46-61 (16 bars).
- System 3: Starts at measure 61. Measures 61-78 (18 bars), 79 (1 bar), 80-95 (16 bars).
- System 4: Starts at measure 95. Measures 95-110 (16 bars), 111 (1 bar), 112-138 (26 bars).
- System 5: Starts at measure 139. Measures 139-158 (20 bars), 159 (1 bar), 160-176 (17 bars).
- System 6: Starts at measure 177. Measures 177-192 (16 bars), 193 (1 bar), 194-210 (17 bars).

Luck Be A Lady

25

211 20 231 8

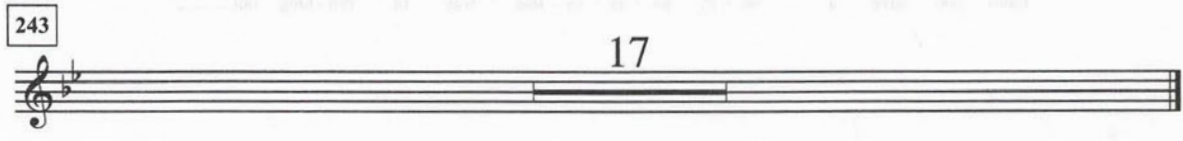


239 *Wood Block (Dice effect)*

240 241 **CRAPSHOOTERS:**
Craps!



243 17



25

Luck Be A Lady

1 Freely & Dramatically

SKY:

They call you La - dy Luck But there is room for doubt. At

times you have a ve - ry un - la - dy - like way of run - ning out. You're

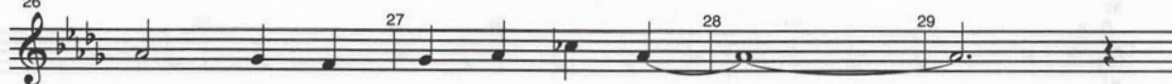
on this date with me, The pick - ings have been lush, And


yet be - fore this eve - ning is o - ver you might give me the brush. You

might for - get your man - ners, You might re - fuse to stay, And so the best that I can do is

22 Brightly

pray.

26

 Luck be a la - dy to - night.

30

 Luck be a la - dy to - night.

34

 Luck if you've ev - er been a la - dy to be - gin with

38

 Luck be a la - dy to - night.

41

 2

44

 Luck let a gen - tle - man see.

48

 How nice a dame you can be.

#25 - Luck Be A Lady

52 I know the way you've treat - ed 53 oth - er guys you've been with, 54 55

56 Luck be a la - dy with me! 57 58

59 60 61 A

62 la - dy does - n't leave her es - cort, 63 64 65 It is - n't

66 fair, 67 It is - n't nice. 68 69 A

70 la - dy does - n't wan - der all o - ver the room And 71 72 73

74 blow on some oth - er guy's dice. 75 76 77 So

#25 - Luck Be A Lady

78

79 80 81

let's keep the par - ty po - lite.

82 83 84 85

Nev - er get out of my sight.

86 87 88 89

Stick with me, ba - by, I'm the fel - low you came in with.

90 91 92

Luck be a la - dy,

94 95 96

Luck be a la - dy,

98 99 100

Luck be a la - dy ton - night.

101 102

2

#25 - Luck Be A Lady

104 CRAPSHOOTERS:

Ens. Luck be a la - dy to - night. _____

Ens. Luck be a la - dy to - night. _____

Ens. Luck if you've ev - er been a la - dy to be - gin with,

Ens. Luck be a la - dy to - night. _____

Ens. _____ 2 _____

122 SKY:

SKY: Luck let a gen - tle - man see. _____

CRAPSHOOTERS:

Ens. Luck let a gen - tle - man see. _____

B. _____

126 127 128 129

How nice a dame you can be.....

T

Ens. How nice a dame you can be.....

B

130 131 132 133

I know the way you've treat - ed oth - er guys you've been with,

T

Ens. Luck be a la - dy, a la -

B

134 135 136

Luck be a la - dy with me.....

T

Ens. dy, Be a la - dy with me.....

B

137 138 139

T
Ens.
B

A

140

SKY:

141 142 143

la - dy would - n't flirt with stran - gers, She'd have a

144 145 146 147

heart, She'd have a soul. A

148 149 150 151

la - dy would - n't make lit - tle snake eyes at me When

CRAPSHOOTERS:

T

Ens.

B

Roll 'em, Roll 'em, Roll 'em, Snake eyes,

152 153 154 155

I've bet my life on this roll. So

T

Ensemble Roll 'em, Roll 'em, Roll 'em.

B

156

157 158 159

let's keep the party polite.

T

Ensemble So let's keep the party polite.

B

160 161 162 163

Ne - ver get out of my sight.

T

Ensemble Nev - er get out of my sight.

B

164 165 166 167

Stick with me, ba - by, I'm the fel - low you came in with

Stick here, ba - by, Stick here,

168 169 170 171

Luck be a la - dy.

ba - by. Luck be a la - dy.

172 173 174 175

Luck be a la - dy.

Luck be a la - dy.

#25 - Luck Be A Lady

Change of Scene
(Scene 3 to 4)

25

176

177 178 179

Luck be a la - dy to -

T
Roll will ya, Roll will ya, What's the mat - ter? Roll the dice!

Ens.

B

180

181 182 183

night.

T

Ens.

B

Com - in' out, Com - in' out, Com - in' out,

184

185 186 187 188

Ha!

T

Ens.

B

Com - in' out right. Ha!

Applause Segue

26

Change of Scene

(Scene 3 to 4)

TACET

The page contains a faint musical score for the piece "Change of Scene (Scene 3 to 4)". The score is arranged in a standard format with multiple staves. At the top center, there is a box containing the word "TACET". The musical notation is very light and difficult to read, but it appears to be a full score for a scene change.

Sub. Rit.

16 17 18

A — I could hon - est - ly die.

N

Call a law - yer and
Serve a pa - per and

19

20 21 22

N Sue me, sue me, What can you do me? I
Sue me, sue me, What can you do me? I

[ADELAIDE sneezes (2x)]

23 24 25 26

N love you. Give a hol - ler and
love you. Give a hol - ler and

27 28 29 30

A The
When

N hate me, hate me, Go a - head hate me, I
hate me, hate me, Go a - head hate me, I

31

32 33 34

A best years of my life I was a fool to give to
you wind up in jail don't come to me to bail you

N love you. Al -
love you. Al -

35 36 37 38

A
you.
out.

N
right al - rea - dy, I'm just a no - good - nick. Al -
right al - rea - dy, so call a po - lice - man. Al -

39 40 41 42

N
right al - rea - dy, it's true, so nu? So
right al - rea - dy, it's true, so nu? So

43 44 45 46

N
Sue me, sue me, What can you do me?
Sue me, sue me, What can you do me?

47 48 1. 48A 2.

A
You You're

N
I love love

49 **Tempo Primo**

50 51 52

A
at it a - gain, You're run - ning the game, I'm not gon - na play se - cond fid - dle to that, And I'm

N
you.

53
A sick and I'm tir - ed of stall - ing a - round And I'm tell - ing you now that we're through. When I think of the

57
A time _____ gone by _____ And I think of the

N _____ Ad - e - laide! Ad - e - laide!

61
A way _____ I try _____ I could hon - est - ly

N _____ Ad - e - laide!

Sub. Rit.

65
A die.

N Sue me, sue me, Shoot bul - lets

69
N through me. I love you. _____

Molto Rit.

Applause Segue

Change of Scene

(Scene 4 to 5)

27a

TACET



28

Sit Down, You're Rockin' The Boat

Freely 5
NICELY:



I dreamed last night I got on the boat to Hea-ven And by some chance I had brought my dice a-long. And



there I stood And I hol-lered, "Some-one fade me," But the pas-sen-gers, they knew right from wrong. For the

13 Bright - Rhythmic



peo-ple all said, "Sit down,____ Sit down,____ you're rock-in' the boat."



Peo-ple all said, "Sit down,____ Sit down,____ you're rock-in' the boat.____ And the

WOMEN:



Peo-ple all said, "Sit down,____ Sit down,____ you're rock-in' the boat,"

MEN:



De-vil will drag you un-der____ By the sharp la-pel____ of your check-ered coat. Sit down,

25
 N — sit down, Sit down, — sit down, Sit down, — you're rock - in' the boat."
 S
 A — — — — — Sit down, — you're rock - in the boat,
 T
 B — — — — —

28 29 2 31
 N — — — — — 1
 S 2
 A — — — — —
 T 2
 B — — — — —

32 **Freely**
 N sailed a - way on that lit-tle boat to Hea-ven And by some chance found a bot-tle in my fist. And
 S
 A Oo — — — — — Oo
 T Oo — — — — — Oo
 B Oo — — — — —

36 37 38 39

N there I stood, Nice-ly pass-in' out the whis-key, But the pas-sen-gers were bound to re - sist. For the

S
A Oo

T Oo

B
Bs

40

A Tempo

41 42 43

N peo-ple all said, "Be-ware, _____ You're on _____ a hea-ven-ly trip."

S
A Peo-ple all said, "Be - ware, _____ Be - ware!"

T Peo-ple all said, "Be - ware, _____ Be - ware!"

B
Bs

44

N Peo-ple all said, "Be-ware, _____ Be-ware, _____ You'll scut-tle the ship. _____ And the

45

46

47

S
A Peo-ple all said, "Be-ware." _____

T Peo-ple all said, "Be-ware." _____

B
Bs _____

48

N Dev-il will drag you un - der _____ By the fan - cy tie _____ 'round your wick-ed throat. Sit down,

49

50

51

S
A _____

T _____

B
Bs _____

Down

Sit

Down

Sit

Sit _____

52
N sit down, Sit down, sit down, Sit down, you're rock-in' the boat." And

53 54 55

S
A Sit down, Sit down, sit down, Sit down, you're rock-in' the boat. Down.

T Sit down, Sit down, sit down, Sit down, you're rock-in' the boat. Down.

B
Bs

56 Freely - Agitato

57 58 59

N as I laughed at those pas-sen-gers to Hea-ven A great big wave came and washed me ov-er-board. And

S
A m oo oo

T m oo oo

B
Bs

60 61 62

N as I sank And I holl-ered, "Some-one save me!" That's the mo-ment I woke up, thank the

S
A

T

B
Bs

Molto Rit.

63 63A

N Lord. And I

S
A Thank the Lord.

T Thank the Lord. Thank the Lord.

B
Bs

64 A Tempo

65 66 67

N said to my - self, "Sit down, _____ Sit down, _____ you're rock-in' the boat."

S
A Said to him - self, "Sit down, _____ Sit down."

T Said to him - self, "Sit down, _____ Sit down."

B
Bs

68 69 70 71

N Said to my - self, "Sit down, _____ Sit down, _____ you're rock-in' the boat. And the

S
A Said to him - self, "Sit down." _____

T Said to him - self, "Sit down." _____

B
Bs

72

N De-vil will drag you un - der With a soul so hea - vy you'd nev-er float. Sit down,

73 74 75

S
A And the Dev-il will drag you un - der

T And the Dev-il will drag you un - der

B
Bs

76

N sit down, Sit down, sit down, Sit down, you're rock-in' the boat."

77 78 79

S
A Sit down, Sit down, sit down, Sit down, you're rock-in' the boat.

T Sit down, Sit down, sit down, Sit down, you're rock-in' the boat.

B
Bs

80 *ff*

N Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

81 82

S *ff*

A Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

T *ff*

Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

B *ff*

Bs

Musical score for measures 80-82. The score is for four voices: N (Narrator), S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The dynamics are marked *ff* (fortissimo). The lyrics are: "Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!". Measure numbers 80, 81, and 82 are indicated above the staves.

83 *pp*

N Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

84 85

S *pp*

A Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

T *pp*

Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!

B *pp*

Bs

Musical score for measures 83-85. The score is for four voices: N (Narrator), S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The dynamics are marked *pp* (pianissimo). The lyrics are: "Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat!". Measure numbers 83, 84, and 85 are indicated above the staves.

#28 - Sit Down, You're Rockin' The Boat

The Guys Follow The Fold

29

86 *ff*

N Sit down!

87

88

89

S
A *ff*
Sit down, You're rock - in' the

T *ff*
Sit down, You're rock - in' the

B
Bs *ff*

90

N

91

92

93

S
A boat!

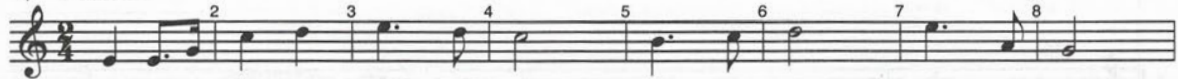
T boat!

B
Bs

29

The Guys Follow The Fold

1 ENSEMBLE:



2 3 4 5 6 7 8

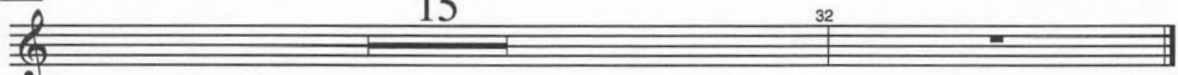
Fol - low the fold and stray no more, stray no more, stray no more.



9 10 11 12 13 14 15 16

Put down the bot-tle and we'll say no more; Fol - low, fol - low the fold.

17



15 32

Segue

Adelaide Meets Sarah

29a

1 **Slowly** 6 7 **Rit.** 8 **SARAH:**

So please for -

ADELAIDE: *3*
"Keep the

9

S give _____ this help - less haze I'm

ADELAIDE (Editorial Suggestion):

Vicks on your chest And get plen - ty of rest," You can wise - ly warn her But in

A Vicks on your chest And get plen - ty of rest," You can wise - ly warn her But in

11

S in, I've nev - er real - ly

spite of the qui - et, mas - sa - ges and di - et, she's still a gon - er. Once she

A spite of the qui - et, mas - sa - ges and di - et, she's still a gon - er. Once she

12

13
S
been in love be -

A
gets the i - dea that the lit - tle church will al - ways be 'round the cor - ner — A

15 *morendo* 16
S
fore.

A
per - son can de - vel - op a cold.

Marry The Man Today

30

ADELAIDE: 1

At Wa - na - ma - ker's and Saks and Klein's A les - son I've been taught:— You

SARAH:

S 6 7 8

At

A can't get al - ter - a - tions on a dress you have - n't bought.——

S 9 10 11 12

an - y veg - 'ta - ble mar - ket from Bor - ne - o to Nome.—— You

S 13 14 15 16

must - n't squeeze a mel - on till you get the mel - on home.——

A 13 14 15 16

You've

17

S You get no guar - an - tee. _____

A sim - ply got to gam - ble. _____ Now

S _____ You and

A does - n't that kind of ap - ply to you and I? _____

S me. _____ Why not what?

A _____ Why not?

29 **Craftily, In Tempo**

A Mar-ry the man to-day, Trou-ble tho' he may be,

Much as he loves to play, Cra-zy and wild and free.

37 3 38 3 39 40

S Mar-ry the man to-day Ra-ther than sigh and sor-row.

A Mar-ry the man to-day Ra-ther than sigh and sor-row. Mar-ry the man to-day And change his ways to-mor-row.

41

42 3 43 44 3

S Mar-ry the man to-day, May-be he's leav-ing town.

A Mar-ry the man to - day. May-be he's leav-ing

45 46 3 47

S Don't let him get a - way.

A town. Don't let him get a - way.

48 3 49 3 50 3

S Hur-ry and track him down. Mar-ry the man to-day, Give him the girl - ish laugh - ter.

A Coun-ter at-tack him and Mar-ry the man to-day, Give him the girl - ish laugh - ter.

51 3 52 53 54

S Give him your hand to-day And save the fist for af-ter.

55

S 56 57 58

A Slow-ly in-tro-duce him to the bet-ter things, re-spec-ta-ble, con-ser-va-tive and clean.____

Read-ers

59 60 61 62

S *Di-gest!* Ro-gers Peet! Ga-losh-es! But

A Guy Lom-bar-do! Golf! O-val-tine!____ But

63

S 3 64 3 65

A mar-ry the man to-day, Han-dle it meek and gent-ly. Mar-ry the man to-day And train him

66 67 2

A sub-se-quent-ly.

#30 - Marry The Man Today

69

S Care-ful-ly ex-pose him to do - mes - tic life, And if he ev - er tries to stray from you, Have a

73

S pot roast. Have a ba - by. Six! Stop!

A Have a head - ache. Have two. Nine!

77

S Mar-ry the man to-day, Ra-ther than sigh and sor - row. Mar-ry the man to-day And change his

A Mar-ry the man to-day, Ra-ther than sigh and sor - row. Mar-ry the man to-day And change his

80

S ways, And change his ways, And change his ways To -

A ways, And change his ways, And change his ways To -

83

S mor - row!

A mor - row!

Applause Segue

31

Opening – Scene 7

TACET

31a

Entrance of the Mission Band

TACET

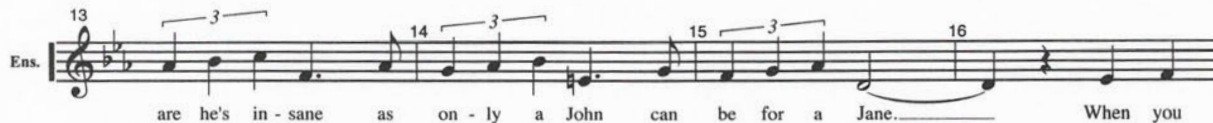
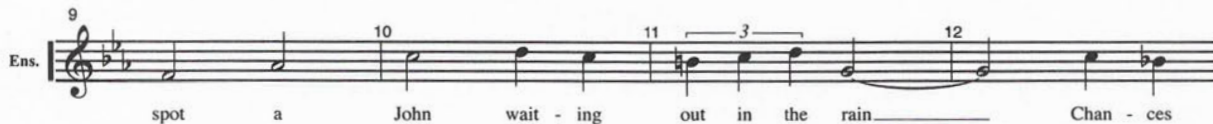
The Happy Ending

32

Bright Tempo

1

ALL:




17



32

The Happy Ending

25
Ens.  26 27 28
sad, call it fun - ny, B.ut it's bet - ter than ev - en mon - ey That the

Rall.
29
Ens.  30 31 32
guy's on - ly do - ing it for some doll.

Bows

33

TACET