Forty-Second Street

Music by Harry Warren
Lyrics by Al Dubin

"42ND STREET"

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Musical Numbers

ACT ONE
1. OVERTURE & OPENING ACT ONE - Orchestra and Dancers .......................... 5
   "We're In The Money," "Dames," "Lullaby
   Of Broadway" and "Forty-Second Street"

2. "YOUNG AND HEALTHY" - Billy & Peggy ............................................. 18

3. IN FOUR: "SHADOW WALTZ" - Maggie ................................................. 26

3A. IN THREE: "SHADOW WALTZ" - Dorothy ............................................. 28

3B. PRODUCTION: "SHADOW WALTZ" - Dorothy & Girls ............................. 31

3C. REPRISE: "SHADOW WALTZ" - Dorothy ............................................. 38

4. SCENE CHANGE - Orchestra ................................................................. 39
   "Go Into Your Dance"

5. "GO INTO YOUR DANCE" - Maggie, Peggy, Annie,
   Phyllis, Lorraine and Andy .............................................................. 41

5A. TAG: "GO INTO YOUR DANCE" - Orchestra ........................................... 54

6. "YOU'RE GETTING TO BE A HABIT WITH ME" - Dorothy .......................... 55

6A. SCENE CHANGE - Piano solo ............................................................... 62
   "You're Getting To Be A Habit With Me"

6B. INCIDENTAL - Piano solo ....................................................................... 63

7. "GETTING OUT OF TOWN" - Maggie, Bert, Pat & Chorus ......................... 64

8. "DAMES" - Billy & Chorus .................................................................... 73

9. SCENE CHANGE/UNDERSCORE - Orchestra ............................................. 87
   "You're Getting To Be A Habit With Me" & "Young And Healthy"

10. "I KNOW NOW" - Dorothy, Billy & Chorus ........................................... 95

11. INTRO./UNDERSCORE - Orchestra ....................................................... 100
   "We're In The Money"

11A. "WE'RE IN THE MONEY" - Annie, Phyllis, Lorraine,
   Peggy, Billy and Chorus ....................................................................... 101

11B. PLAYOFF - Orchestra ........................................................................... 113
   "We're In The Money"

12. ACT ONE FINALE - Orchestra ............................................................... 114
   "Forty-Second Street"

12A. ACT ONE FINALE-CONTINUED - Dorothy ........................................... 115

ACT TWO
13. ENTR'ACTE - Orchestra ........................................................................... 118
   "You're Getting To Be A Habit With Me," "We're In
   The Money" and "There's A Sunny Side To Ev'ry Situation"

14. "THERE'S A SUNNY SIDE TO EV'RY SITUATION" - Annie & Chorus .......... 122

14A. INCIDENTAL/SCENE CHANGE - Orchestra ............................................. 127
     "There's A Sunny Side To Ev'ry Situation"

14B. UNDERSCORE - Orchestra ..................................................................... 129
     "There's A Sunny Side To Ev'ry Situation"

14C. SCENE CHANGE - Orchestra .................................................................. 130
     "There's A Sunny Side To Ev'ry Situation"

15. "LULLABY OF BROADWAY" - Julian, Billy, Andy, Bert, Annie,
     Phyllis, Lorraine, Gladys, Maggie, Abner and Chorus ......................... 131

15A. PLAYOFF - Orchestra ............................................................................ 143
     "Lullaby Of Broadway"

16. MONTAGE - Orchestra ............................................................................ 144
     "Young And Healthy," "Shadow Waltz," "Forty-Second Street,
     "Dames" and "You're Getting To Be A Habit With Me"

17. PLAYOFF - Piano solo ............................................................................. 149
     "Dames"

18. SCENE CHANGE - Orchestra ................................................................... 150
     "About A Quarter To Nine"

19. "ABOUT A QUARTER TO NINE" - Dorothy & Peggy .............................. 151
Musical Numbers (continued)

19A. PLAYOFF - Orchestra .................................................. 155
   "About A Quarter To Nine"
20. PRETTY LADY/SCENE CHANGE - Orchestra .......................... 157
   "Dames"
21. "SHUFFLE OFF TO BUFFALO" - Maggie, Bert, Annie & Girls .... 158
22. "FORTY-SECOND STREET" - Peggy with Dancing Company ......... 169
23. FINALE ACT TWO - Julian ............................................. 184
   "Forty-Second Street"
24. BOWS - Full Company .................................................. 187
   "Dames" and "Lullaby Of Broadway"
25. EXIT MUSIC - Orchestra ................................................ 192
   "We're In The Money," "Dames," "Lullaby Of Broadway" and "Forty-Second Street"

Instrumentation

Reed I - Flute, Clarinet, Soprano Saxophone and Alto Saxophone
Reed II - Piccolo, Flute, Clarinet and Alto Saxophone
Reed III - Clarinet and Tenor Saxophone
Reed IV - Clarinet and Tenor Saxophone
Reed V - Clarinet, Bass Clarinet and Baritone Saxophone

Horn
Trumpet I & II (Trumpet I with optional double on Flugel Horn)
Trumpet III
Trombone I
Trombone II (w/Bass attachment)

Bass
Percussion:
   Timpani (2 pedal drums)
   Bells
   Xylophone
   Vibraphone
   Wood Block
   Triangle
   Bass Drum
   Snare Drum (brushes & sticks)
   Piano/Celeste and Stage Piano
   Guitar/Banjo (optional part)
   Harp (optional part)

   Tom Toms (several sizes)
   Cymbals-
   suspended
   hi-hat
   splash
   crash
   choke
   ride

Note: Measure numbers may not be consecutive due to changes made during the tryout period.

A special part for Synthesizer is available that eliminates the five Reed parts.
Cast of Characters

* DOROTHY BROCK - An established Broadway Musical Star.
* PEGGY SAWYER - Young, Talented and Hopeful.
* MAGGIE JONES - Co-author of "PRETTY LADY."
* ANN REILLY (ANYTIME ANNIE) - Chorus Girl, sub-principal in "PRETTY LADY."
  PHYLLIS DALE - Chorus Girl.
  LORRAINE FLEMING - Chorus Girl.
  GLADYS (singer, non-speaking) - Chorus Girl.
  DIANE LORIMER - Chorus Girl.
  ETHEL - Chorus Girl

* JULIAN MARSH - Broadway Show Director.
* BERT BARRY - Co-author of "PRETTY LADY."
* BILLY LAWLOR - Juvenile lead in "PRETTY LADY."

ANDY LEE - Dance Director.
OSCAR - Rehearsal pianist.
MAC - Stage Manager.

PAT DENNING - Former Vaudeville partner of Dorothy's.

ABNER DILLON - An "Angel" for "PRETTY LADY."

FRANKIE - A stagehand.
YOUNG MAN W/CLIPBOARD - A stagehand.
TWO THUGS (one non-speaking) - Employees of gangster Nick Murphy.
DOCTOR - A Philadelphia theatre physician.
WAITER - Gypsy Tea Kettle employess.
MILLIE (non-speaking) - Dancer.
WILLARD (non-speaking) - Theatre electrician.
ROBIN (non-speaking) - Dancer.
TWO POLICEMEN (non-speaking) - Dancers.
PICKPOCKET/THIEF (non-speaking) - Dancer.
YOUNG SOLDIER (non-speaking) - Danced by Billy.
GANGLER (non-speaking) - Dancer.
CONDUCTOR (non-speaking) - Theatre pit-orchestra musician.

ENSEMBLE:
  Various Kids' (dancers/singers) voices.
  Theatre personnel.
  BOYS & GIRLS - Singers and Dancers of the Chorus.

Original cast of fifty-four:
  * 7 Principals: DOROTHY, PEGGY, MAGGIE, ANNIE,
     JULIAN, BERT and BILLY,
  47 Chorus:  26 Girl singers/dancers.
            21 Boy singers/dancers.
* Oscar, the rehearsal pianist, plays as Andy Lee, the dance director, leads the kids in their steps barking out directions ad lib.

[TAP: SHUFFLES]

(Stage tap dancing continues at fine through all orchestra taget measures)

Auditions

Five, rim:

Stage piano solo

Etc.

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One - Two - Three - Four - Five - Six - Seven - Eight,

Two - Two - Three - Four - Five - Six - Seven - Eight, Go!

"Young and Healthy"

Billy & Peggy

Cue: Andy: "Get those names and addresses."

(Moderately)

(Peggy enters, Billy crosses to her)

Stage Piano Solo
I KNOW A BUNDLE OF HUMANITY, SHE'S ABOUT SO HIGH.

I'M NEARLY DONE TO INSANITY WHEN SHE PASSES BY, SHE'S A

SUNNY LITTLE HONEY, BUT OH, SO HARD TO KISS, I'LL TRY TO OVERCOME HER

VANITY, AND THEN I'LL TELL HER THIS...
Billy: "Looking for somebody?" (dialogue continues)

B.L.E. TO CONTINUE: Peggy: "But I really must see the dance director..."

S.A.F.E.T.Y. R.E.P.E.A.T.
IF I COULD HATE-YEH, I'D KEEP A-WAY,

BUT THAT AIN'T MY NATURE, I'M FULL OF VI-TA-MIN 'A', SAY!

BILLY: "SAY, I HAVE AN IDEA." (ETC.)

COME ON, KID. SING!
I'm young and healthy, and you've got charms,

It would really be a sin not to have you in my arms.

I'm young and healthy, and so are you,

When the moon is in the sky, tell me what am I to do?
(Peggy breaks off. Billy indicates to Oscar to play the melody.)

IF I COULD HATE YA...

I'd keep a...

-WAY.

BUT THAT AIN'T MY NA-TURE, I'M

FULL OF VI-TA-MIN "A", SAY!

I'M YOUNG AND HEALTHY.

Billy: "Face front."

SO LET'S BE BOLD,

IN A YEAR OR TWO OR THREE, MAY-BE WE WILL
I'm young and healthy, and you've got charms.

It would really be a sin not to have you

I'm young and healthy, and so are you.

When the moon is in the sky, tell me what am I to do?

* Optional octave for Billy.

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IN FOUR: "SHADOW WALTZ"

MAGGIE

SUE: MAGGIE: "IN THIS LOW DOWN DIVE..." (SIGNAL OSCAR TO START PLAYING)

MAGGIE: (CONT.) "THE PIANO POUND OUT A HOT JAZZ BEAT AS YOU ENTER, AND SING!"

[DRIVING FOUR NOT SLOW]

STAGE PIANO SOLO

SHADOWS ON THE WALL, I CAN SEE THEM

HER N AND THERE

EY'- 0Y-

TAMS-WITMARK MUSIC LIBRARY, INC.
BILLY: "TAKE IT FROM THE TOP, OSCAR."

I'M YOUNG AND

TOO OLD.

HEALTH —

AND YOU'VE GOT CHARMS.

IT WOULD REALLY BE A SIN

NOT TO HAVE YOU IN MY

ANDY: "HOLD IT! HOLD IT, OSCAR!"

ARMS.

I'M YOUNG AND...
IN THREE: "SHADOW WALTZ"

DOROTHY

SHE: JULIAN: "FROM THE TOP, MISS BUCK.

STAGE PIANO SOLO

SHADOWS ON THE WALL, I CAN SEE THEM FALL.

BIG ARPEGGIO

HERE AND THERE, EVERYWHERE.

SILHOUETTES IN

BLUE

DANCING IN THE DULL, HERE AM I, WHERE ARE
JULIAN: "THAT'S FINE." (DIAL. CONT.)

"YOU?"

ped. quasi improvisation

DOROTHY: "OW! JULIAN: "THAT'S ALL RIGHT. LOOK STRAIGHT FRONT!"

QUE: JULIAN: "KILL THE WORKLIGHTS! MISS BROCK, IF YOU PLEASE."

a tempo

in the shadows let me come and sing to you,

(SECOND LIGHT HITS)

DOROTHY: "GET UP!" JULIAN: "I'VE GOT YOU! LOOK BEHIND YOU."

let me dream a song that i can sing to you.

TAKE ME IN YOUR ARMS AND

TAMS-WITMARK MUSIC LIBRARY, INC.
LET ME SING TO YOU,

IN THE WINTER LET ME BRING THE SPRING TO YOU.

LET ME FEEL THAT I MEAN EVERYTHING TO YOU.

LOVE'S OLD SONG WILL BE NEW.

IN THE SHADOWS WHEN I
COME AND SING,  COME AND SING,  COME AND SING...

ATTACCA

PRODUCTION: "SHADOW WALTZ"

DOROTHY & GIRLS

CUE: (ATTACCA FROM #39. - ALL EXIT BUT JULIEN AS GIRLS ENTER)

[VALSE MODESTO]

(DOROTHY DANCES WITH GIRLS)

B.C.L., PIZZ. B.S.

TAMS-WITMARK MUSIC LIBRARY, INC.
(LEAD:) IN THE SHAD-OWS LET ME COME AND SING TO YOU, LET ME DREAM A SONG THAT I CAN SING TO YOU.

I CAN SING TO YOU.

I CAN SING TO YOU.

LET ME LINGER LONGER, LET ME LIVE MY SONG.

(LEAD:) IN THE WINTER LET ME BRING THE SPRING TO YOU, LET ME FEEL THAT I MEAN...
(DOROTHY COMES IN FRONT OF THE SCREM
AND, AS SPOTLIGHT HITS HER, SINGS)
IN THE WIND LET ME BEING THE SPRING TO

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LET ME FEEL THAT I MEAN EVERYTHING TO YOU.

LOVE'S OLD SONG WILL BE NEW.

(LAST OF GIRLS DANCES OFF BEHIND DOROTHY)

IN THE SHADOWS WHEN I COME AND SING TO YOU, DEAR.

IN THE SHADOWS WHEN I COME AND SING TO YOU.

COME AND SING TO YOU.

A TEMPO

[BLACKOUT]
Reprise: "Shadow Waltz"

DOROTHY

CUE: PAT: "BUT NOW YOU'RE A STAR."

DOROTHY: "WHAT DIFFERENCE DOES THAT MAKE..." (ETC.)

CUE: DOROTHY: "BETTER THAN NOT MEETING AT ALL?"

IN THE WINTER LET ME BRING THE SPRING TO

YOU.

LET ME FEEL THAT I MEAN EV'RYTHING TO YOU.

(TAMs-WitMARK Music Library, Inc.)
DOROTHY: "TILL FIVE, MY DARLING!" (MUSIC OUT AS DOROTHY EXITS)

SCENE CHANGE

(ANNE, PEGGY & OTHERS TAP DANCE INTO NEXT SCENE)

ANNE: "COME ON, PUT IT TOGETHER, ONE, TWO, THREE, FOUR..."
"WE'RE IN THE MONEY"

ANNE, PHYLLIS, LORRAINE, PEGGY, BILLY & CHORUS

QUE: ANNE: "A DIME!"

[MODERATE TWO]

BELLE: "WE'RE IN THE MONEY, WE'RE IN THE MONEY."

(RAGAMUFFINS: PHYLLIS, LORRAINE & PEGGY)

WE'VE GOT A LOT OF WHAT IT TAKES TO GET A LONG.

(POD: START TILL BAR 89)

WE'RE IN THE MONEY, THE SKIES ARE SUNNY.

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OLD MAN DEPRESSION, YOU ARE THROUGH, YOU DONE US WRONG.

ALL: (ANNIE, PHYLLIS, LOUISE & PEGGY)

WE NEVER SEE A HEADLINE ABOUT A BREADLINE TODAY.

AND WHEN WE SEE THE LANDLORD, WE CAN LOOK THAT GUY RIGHT IN THE EYE.

WE'RE IN THE MONEY, COME ON, MY HONEY.
LET'S SPEND IT, SEND IT ROLL

THE FOUR GIRLS EXIT. "MONEY" DANCING CHORUS ENTERS.
(GIRLS)

WE'RE IN THE MONEY,
WE'RE IN THE MONEY,
WE'RE IN THE MONEY,

(BOYS)

(CHOIR, REPEAT)

WE'VE GOT A LOT OF WHAT IT TAKES TO GET A LONG.

(CHOIR, REPEAT)

WE'VE GOT A LOT OF WHAT IT TAKES TO GET A LONG.

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WE'RE IN THE MONEY,
THE SKIES ARE SUNNY.

OLD MAN DEPRESSION, YOU ATE THROUGH, YOU DONE US WRONG.

WE NEVER SEE A HEADLINE ABOUT A BREADLINE TODAY.
AND WHEN WE SEE THE LANDLORD, WE CAN LOOK THAT GUY RIGHT IN THE EYE,

AND WHEN WE SEE THE LANDLORD, WE CAN LOOK THAT GUY RIGHT IN THE EYE,

LOOK THAT GUY RIGHT IN THE EYE,

LOOK THAT GUY RIGHT IN THE EYE!

LOOK THAT GUY RIGHT IN THE EYE,

LOOK THAT GUY RIGHT IN THE EYE!

WE'RE IN THE MONEY,

WE'RE IN THE MONEY,

COME ON, MY HONEY,

COME ON, MY HONEY,
(ALL (UNISON))

LET'S SPEND IT, LEND IT, SEND IT;

LET'S SPEND IT, LEND IT, SEND IT

ROLL, ROLL, ROLL, ROLL, ROLLING A LONG!

(BILLY ENTERS. DANCE EXTENSION AT FINE.)

[DANCERS BIG EN' FIRE PLATFORM IS IN]
Playoff

"We're in the Money"

CUE: (APPLAUSE. "PRETTY LADY" REID COMES IN, BEHIND WHICH WE SEE KIDS EXIT AS MAC HEARS THEM OFF)

[Listetto Tempo]
Act One Finale
("Flam-Second Sheet")

Orchestra

 Cue: (Immediate segue from #128 "Playoff")

Not Too Slowly

Maestro:
"Places! Places, Act One Finale!" (Dialogue continues)
QUE: JULIAN: "WE'VE GOT A SHOW TO DO!"

Peggy: (as Andy carries her off) "THANK YOU, MR. MARSH!"

(SHOW TWO)

(Scene continues with musical notation.)

(FADE OUT AS DIALOGUE STARTS FOR NEXT SCENE)
SHAKE YOUR SHOES AND GO
IN - TO YOUR, GO IN - TO YOUR...

(Peggy dances hard as she can to a big finish for Julian)

TUTTI

PICCO, FL., SXS.,
XVLO.

TUTTI

TAMP.

TUTTI + XVLO.
(JULIAN ENTERS)

214 215 216 217 218

219 (ANDY ENTERS (EXCEPT PEGGY))

TO GET A JOB IN A BROAD-WAY CHORUS, GO IN-

220

TO YOUR DANCE!

221

JUST STRUT YOUR STUFF AND THEY

222

CAN'T IGNORE US, GO IN - TO YOUR DANCE.
DO IT WITH GRACE AND STYLE.
A RAW BEGINNER CAN BE A WINNER.

--- NEIL, JUST GIVE ME A CHANCE!
SHAKE YOUR SHOES AND MUTE BR.

GO IN TO YOUR DANCE!
(GIRLS DANCE)

(SOLO TPT. II)

TAMS-WITMARK MUSIC LIBRARY, INC.
TO YOUR DANCE!

JUST STRUT YOUR STUFF AND THEY CAN'T IGNORE US, GO IN.

TO YOUR DANCE!

IF IT'S A TWO

STEP, GIVE 'EM A SMILE.

IF IT'S A NEW STEP,
(Scene changes to outside the Forty-Second Street theatre)

(53)

To find a job in a Broadway chorus, go in.

RHY: BS., PHB., DAS.

TAM'S-WITMARK MUSIC LIBRARY, INC.
SING A NEW SONG! Go IN - TO YOUR DANCE. DON'T BE COM -

PLAIN! LEARN HOW TO SMILE, AND IF IT'S RAIN -

DANCE IN THE RAIN A - WHILE! PUT OFF YOUR SORROW UNTIL TO MOR -

(RYH.)

(TPTS. Xylo. 5x5's.)

(TPTS. Xylo. 5x5's.)

ALL: (MAGGIE-PEGGY-PHyllis-AnnIE-LOUISE)

(WAITERS DANCE OFF WITH THE TABLE; MAGGIE EXITS AFTER THEM.)

ROW, GO IN - TO YOUR DANCE!
IF YOU'VE AN OUNCE OF RHYTHM

REMEDY FOR YOU,

SOI.

accel.

rit.

IF YOU'VE BEEN SINGING A SAD AND BLUE SONG,

GO IN -

TO YOUR DANCE.

UNTIL YOU LEARN HOW TO

TAMS-WITMARK MUSIC LIBRARY, INC.
"GO INTO YOUR DANCE"

Maggie, Peggy, Annie, Phyllis, Lorraine & Andy

 Cue: Maggie: "LUCKIEST ONES IN THE WHOLE DARN BUSINESS!"

(MODERATELY)

(DIALOGUE)

Cue: Maggie: "RIGHT THERE AT THE END OF YOUR ANKLES."

Pizz. BS. (PHOTOETCH)

If you've a MELANCHOLY CASE OF THE BLUES, I've got a
"You're Getting To Be A Habit With Me"

Dorothy

BILLY: "I love you! I worship you! I adore you!"

(BILLY hesitates, then takes DOROTHY's hand.)

DOROTHY: Freely

I don't know exactly how it started, but it started in

[STAGE PIANO SOLO]

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I just wanted someone to be gay with, to play with someone.

But now I realize that I could never let you go. And

I've come to tell you so.

Kiss ev'ry hug, seems to act just like a drug, you're getting to be a habit with me.

Tempo [EASY FOUR]
LET ME STAY IN YOUR ARMS, I'M ADDICTED TO YOUR CHARMS, YOU'RE

GETTING TO BE A HABIT WITH ME. I USED TO THINK YOUR LOVE WAS

SOMETHING THAT I COULD TAKE OR LEAVE ALONE.

BUT NOW I CAN'T DO WITHOUT MY SUPPLY, I NEED YOU FOR MY OWN.

OH, I
CAN'T BREAK A-WAY, I MUST HAVE YOU EVERY DAY— AS REG'ULAR-LY AS COFFEE OR TEA, —

YOU'VE GOT ME IN YOUR CLUTCH-ES AND I CAN'T GET FREE— YOU'RE

GETTING TO BE A HAB-IT WITH ME.

(Chorus, including Peggy, etc. Dance routine)
(Peggy's eagerness manages to turn the dance routine into a crash of tumbling bodies)
CUT OFF ON CUE: JULIAN: "ALL RIGHT, HOLD IT."

Scene Change
"(YOU'RE GETTING TO BE A HABIT WITH ME"

PIANO SOLO

CUE: ANDY: "OSCAR, HIT IT! THE LAST SECTION BEFORE THE PILOT."

[Easy Four]

Stage Piano Solo
(FADE OUT FOR DIALOGUE)

INCIDENTAL

("YOU'RE GETTING TO BE A HABIT WITH ME")

SOLO PIANO

CUE: DOROTHY: "JUST LOOK AT YOURSELF... (LEADING GOLDEN UPSTAGE) COME ON."

[EASY FOUR]

JULIAN: "MR. DENNING, YOUR PRESENCE IN THIS..." (ETC.)

STAGE PIANO SOLO
CUE: JULIAN: "GET HER SOMETHING TO EAT." (SCENE CHANGE)

CUE TO FADE OUT: JULIAN: "MISS BROOK! MAY I PLEASE HAVE A WORD WITH YOU?"

"GETTING OUT OF TOWN"

MAGGIE, BEAT, PAT & CHORUS

CUE: JULIAN: "AND THAT, I BELIEVE, IS THE END OF THAT!"
(THUGS ENTER - BUSINESS W/PAT. DIALOGUE CONTINUES)

RHY: (OE + TBN. E.)

SOLI: FL., PNO. OR SEL. IF POSSIBLE

RHY: BS., PNO., BBS.
CUE TO CONTINUE: PAT: "WITH NO FORWARDING ADDRESS!"
(Billy enters)

(All enter)

Babe fly by, they're going by-by-by, and

We're shoutin' hoo-rah!

...cause we're headin' in for Hot Cha,

Hot Cha! Hot Cha! Hot Cha!

(Julian enters)

Julian: "All right, you got everything..."

(Dialogue continues)
QUE JULIAN: -SO LET'S GET MOVING!

(STAGE SET REVOLVES TO DECEIVE THE

ARCH STREET THEATRE, PHILADELPHIA)

BR. DOLLS.

BR.

MY NEIGHBORS ARE Awful NICE.

HEY, ICE -
"DAMES"

Billy's Chorus

 Cue: Julian: "Professor, we're late! Let's go!

[Allegro Brilliante] (General din and bustle as Billy tries to begin number)

Billy: "I can't hear." (etc.)

Mac: "Quiet!" Billy: "Thank you.

Lyrics: "I know, I know." (Freely)

Billy: Who writes the words and music for all the girlie shows?

No one

TAMS-WITMARK MUSIC LIBRARY, INC.
Cares and no one knows who is the handsome hero.

Some villain always frames? But who cares if there's a plot or not when they've got a lot of

A Tempo [Allegro]

Dames!

Billy and four men

What do you go for? Go see a show for? Tell the
(Again as Billy and all men enter)

Billy: What do you go for? What do you go see a show for? Tell the truth, you go to see those beautiful dames.

You spend your dough for bouquets that grow for all those cute and crying.
Pull Back

Young and Beautiful Dames.

Young and Beautiful Dames.

BROAD FOUR [NOT TOO SLOW] (ONE BY ONE, GIRLS PARADE ENTRANCE)

Dames! Are tem-po-dary flames to you,

Dames! You don't re-call their names, do you? (Cresc.)

Dames!
Y'agirl walks to earn her
time (Tina's name)

What do you go for, go see a show for?—tell the
dames,
doo-wah.

Steps touch steps across to walk.

Truth, you go to see those beau-ti-ful dames.

doo-wah—doo-wah—doo-wah.

You spend your dough for bouquets that grow for—all those
dames!

doo-sax.

TAMS-WITMARK MUSIC LIBRARY, INC.
Cute and Sunt-Ning, Young and Beautiful Dames.

Doo, doo, doo, those sun-niN-gi litiMe cutiTes,

Those gor-geous Dames, are temp-or-ar-y play things to you.

(Damen)

Dames! Are temp-or-ar-y flames to you,

All the rest of girls,

Yet all the same, you melt when they cling to you.

Dames! You don't re-call their names, do you?
New Tempo

(SILLY + CHORUS MEN & WOMEN)

SLIM, TRIM OR ERYV.-Y., SWEET, SHY OR NERV-Y., THERE IS

NOTHING AS DIVINE, AS BEAUTIFUL; NO SUN CAN SHINE LIKE BEAUTIFUL;

BRING ON THAT LINE OF BEAUTIFUL DAMES, DAMES, DAMES, DAMES,

(DOROTHY ENTERS)

A.B.

DAMES, DAMES, DAMES, DAMES, DAMES!

(TUTTI)

(LUNGA)

(CUT OFF W/VOICE)

TAMS-WITMARK MUSIC LIBRARY, INC.
SCENE CHANGE / UNDERSCORE

You're getting to be a habit with me - [Young and healthy]

ORCHESTRA

QUE JULIUS: "LET'S GO DREAM A LITTLE!"

[EASY FOUR]

[Music notation]

TAMS-WITMARK MUSIC LIBRARY, INC.
[SILENCE CHANGE TO Duplex SET OF HOTEL - DOROTHY'S ROOM] (if above, REGENCY CLUB) [WITH PARTY IN PROGRESS, BELOW]

PIT ORCHESTRA FADE OUT UNDER STAGE PIANO

STAGE PIANO SOLO AT FINE

CUE TO STOP: DOROTHY: "HEY, PLAY SOMETHING GAY, WILL YA?" (SEQUE TO NEXT CUE)
CUE: DOROTHY: "SOMETHING NOT FROM THE SHOW."

(Alegro Moderato)

(Piano continues under dialogue)
DOROTHY: "JUST A FEW BUBBLES?" (MUSIC: STOP ABRUPTLY WHEN DOROTHY THROWS THE CONTENTS OF HER GLASS INTO ABNER'S FACE. WAIT FOR NEXT CUE)
WADING CUE: (SECOND TIME BILLY ASKS PEGGY TO DANCE, CONTINUE AT BAR 102)
CUE TO STOP: BILLY: "GOOD NIGHT, PEGGY." (SEQUE TO NEXT CUE)

CUE: BILLY: "COME ON, LET'S HAVE SOME FUN!"

[FAST]

(BILLY DANCES WITH ANNIE. DIALOGUE CONTINUES IN DOROTHY'S ROOM ABOVE.)
 Cue to stop: Peggy: "Pat, there's going to be trouble."

(Dialogue)

Cue: Dorothy: "Get the hell out of here!"

Cue: Peggy: "Friends of Murphy's..."

Cue: Dorothy: "I said the both of you!"

(Dialogue)

Cue: Dorothy: "Get out! Out! Out..."
(REALIZING WHAT SHE HAS DONE, DOROTHY PAUSES, THEN
BEGINS SINGING, "I KNOW NOW" DISREGARDING PARTY PIANO)

(PARTY PIANO FADE OUT BY THE TIME DOROTHY REACHES THE WORD, "LONELY")

"I KNOW NOW"

DOROTHY, BILLY & CHORUS (BARBIES)

AUE: (DOROTHY BEGINS SINGING AFTER REALIZING
SHE HAS SENT FRED AWAY)

FREELY

(DOROTHY, "QUIETLY"

I KNOW NOW HE'S THE ONLY ONE,

(PIT PIANO TACET TILL ENS. II)

NOW I'M THE LONELY ONE.

I HAD TO LEARN HOW A

TAMS-WITMARK MUSIC LIBRARY, INC.
HEART CAN HEAR,

HOW TEARS CAN BURN

SOLO HN. "DOLCE."

WITH NO ONE TO TURN TO.

TO EN.

n.c.l., B.S.

[Music notation]

Tempo: Easy Four

I KNOW NOW THAT I CAN'T FORGET.

DIV. CLE.

SOLO HN. "DOLCE."

[Music notation]

PIZZ. HN., PHO., OR'S "BRUSHES".

I CAN'T FOR I DON'T KNOW HOW.

[Music notation]

I NEVER KNEW HOW I NEEDED YOU.

[Music notation]

TAMS-WITMARK MUSIC LIBRARY, INC.
(Spoken:) "I CAN'T FORGET" (Sung)

I KNOW NOW.  I'M A LIE, BELLE

SLOW TONIC'S.

[Freely-Meno]

I CAN'T FOR I DON'T KNOW HOW.  I GUESS I NEVER

STAGE: SUBITO PARTY TEMPO  (LIGHTS DIM ON DOROTHY AS PARTY BUILDS)  (d:i)

STAGE PIANO SOLO

NOW.

PIT Orch. 3

(TAMS-WITMARK MUSIC LIBRARY, INC.)
I know now you're the only one.

I know now I'm the lonely one.

I had to learn how a heart can yearn, how

Tears can burn with no one to turn to...
(Drunked laughter continues as Tituss drops in and
we are at pretty lady, opening night. Billy is finishing his number
with the Tituss ladies.)

TEMPO: EASY POUL

I GUESS I NEVER KNEW HOW

I NEEDED YOU, BUT SWEET-HEART,

SWEET-HEART,

BUT SWEET-HEART I KNOW

TAMS-WITMARK MUSIC LIBRARY, INC.
Broadly

allangando

(as "PRETTY LADY" SCENET COMES IN, HITS FLOOR)

11

INTRO / underscores

["WE'RE IN THE MONEY"]

 Orchestra

Cue: Mac: "QUE SIXTY-FOUR, GO!"

(IN TWO)

Lorraine: "YOU GOT IT!" (ETC.)

B.C.L., TEN. E, ARCO B.E.
(K. M., PHD., DIR. TACT)

Cue: Annie: "LEMMIE GET THE DIRT OFF."

ATTACCA

TAMS-WITMARK MUSIC LIBRARY, INC.
Act One Finale - Continued

[Dorothy]

Cue: (Segue from #32 "Act One Finale")

Cubato [Tutti]

In the heart of little old New York, you'll find a thorough-

FACE,

It's the part of little old New York that
RUNS INTO TIMES SQUARE.

WALL STREET JACK BUILT.

WANT TO TAKE YOU THERE.

FEET.

ON THE AVENUE I'M TAKING YOU TO...
IN PAIN, COMPANY RUSHES ON AROUND HER.

[Sheet music with musical notation and lyrics]

TEMPO [FAST FOUR]

"FLUTTER"

SUE: JULIAN: "BUSTAIN! BUSTAIN! GOING IT IN!" (MUSIC OUT) "WHAT THE HELL HAPPENED?" (DIALOGUE TO END OF ACT)

END OF ACT ONE

TAMS-WITMARK MUSIC LIBRARY, INC.
"There's A Sunny Side To Every Situation"

ANNIE CHORUS

SUE: ANDY: "Be serious, after all that work..."

Slow Two

(Kids voices in dark:) "The show is closing!" (Etc.)

(First dressing room light snaps on)

(ANNIE)

SING

(TPT. II + TPT. I)

(ANOTHER KID)

TRA LA LA LA LA LA LA LA,
THE SUN MAY NEVER EVER SHINE.

TAMS-WITMARK MUSIC LIBRARY, INC.
TICK LA LA LA LA LA LA, SOMEWHERE THE WERTH ED'S FINE, SUG-
LONG A-

A TEMPO: FASTER

BO, ONE FINE DAY, A PHILOSOPHER WAS HEARD TO SAY:
THESE'S A

SUNNY SIDE TO EVERY SITUATION,
AND THE

SAME APPLIES TO YOU, HIS PHILOSOPHY'S STILL TRUE, THERE'S A
DUE: ANNIE: "WHY DOES THE SHOW HAVE TO CLOSE?"

PHYLLIS: "BECAUSE... BROKE HER ANKLE!" (DIALOGUE AMONG KIDS CONTINUES)
KIDS FUR OUT OF THEIR DRESSING ROOMS AS LIGHTS COME UP DOWNSTAGE
AND WE ARE OUTSIDE THE ARCH STREET THEATRE STAGE DOOR, ANDY

AND JULIAN ARE PRESENT.

MUSIC OUT WHEN ANGIE
REACHES HER POSITION.

AN JIE: "MR. MARSH."

("ETC.")

UNDERSCORE

"THERE'S A SUNNY SIDE TO EVERY SITUATION"

CUE: ANGIE: "SHE'S TAKING THE ELEVEN TEN TO ALLENTOWN."

[FAST] ANGIE: "THAT GIVES YOU TWENTY MINUTES" (DIALOGUE CONTINUES)

B.S. SUST. RS. ARCO TREM., TIMP - L.H. PHO. ROLL.

TAMS-WITMARK MUSIC LIBRARY, INC.
LUE TO STOP: JULIAN: "NO, WAIT A MINUTE!"

SCENE CHANGE

"THERE'S A SUNNY SIDE TO EVERY SITUATION"

ORCHESTRA

CUE: MAGGIE: "WE BRING IN THE BIG GUNS!"

[Moderato]
(BROAD STREET RAILROAD STATION, PHILADELPHIA. PEGGY IS PRESENT)

SIMO TPT.  SOLO B.C.

TANS.

(JULIAN ENTERS)  CUE TO STOP: JULIAN: "SAWYER!!"

"LULLABY OF BROADWAY"

JULIAN, BILLY, ANDY, BEAT, ANNIE, PHYLLIS, LOUISE,
GLADYS, MAGGIE, ABSENT & CHOIR

CUE: JULIAN: "GET UP THERE AND SING THEM!"

(JULIAN CONTINUES) "... ORCHESTRATIONS NEVER HEARD!...  ... PLEASURE IT COULD GIVE MILLIONS!...  ...THINK OF"

[DICTATED]

BELL.  PNS.

BAR.  W.N.

BARI.  B.C.

TAMS-WITMARK MUSIC LIBRARY, INC.
COME ON A LONG AND LISTEN TO

THE LULLABY OF BROADWAY!

THE HIP-HOO-RAY AND BAL-LEY-HOO,

THE LULLABY OF BROADWAY.

THE RUMB-L-BLE OF A SUBWAY TRAIN,

THE BATTLE OF THE TAP-IES.

THE DAF-FY-DILLS WHO EN-TER-TAIN

AT AN-GEL-O'S AND MAX-IES.

WHEN A
Tempo [Medium Swing]

Broadway Baby says good-night,
It's early in the morning.

Manhattan babies don't sleep tight
Until the dawn.

Good night baby,
Good night,
Milk-man's on his way.
Sleep tight.
(Billy enters, then Annie)

(Julian and Peggy have reached an impasse)

Come on a-long and listen to—— the Lullaby of Broadway——
AND BABY GOES HOME TO HEEL FLAT, TO SLEEP ALL DAY!

GOOD NIGHT, BABY, BY!

GOOD NIGHT. MILK MAN'S ON HIS WAY.

SLEEP TIGHT,
THE RUMBLE OF A SUBWAY TRAIN

THE RATTLE OF THE TAXIES

THE DAFFY DILLS WHO ENTERTAIN

UNTIL THE DAWN
(FULL COMPANY DANCES AS THEY TRY TO CONVINCE PEGGY TO JOIN THEM)
A Tempo: [slower]

Long, come on a-long and listen to—

THE LULLABY OF BROADWAY.

The hi-dee-hi and whoop-de-doo,

THE LULLABY OF BROADWAY.

The band begins to go to town,

AND EVERY ONE GOES CRAZY.

You rock-a-bye your baby round,

AND SLEEP ALL DAY.
LISTEN TO THE LULLABY OF OLD TORY

WAY!

WAY!
15A

PLAYOFF
["LULLABY OF BROADWAY"]

ORCHESTRA

SUE: (Segue on applause for 15A-"LULLABY OF BROADWAY")

(OFF-SIDE SUE: AS PEASLY AND PULIUS'S HANDS SWING APART)

FAST SWING FOUR

(TIME...

...TROMPET.

...SAXS.

...TOMS.

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(CUE: JULIAN: "WHAT ARE YOU WAITING FOR? LET'S GO!")

(Oscar starts playing the piano, Andy & Julian with various dancers teach Peggy the show. Andy & Julian's comments through this are constant but not necessarily audible.)

*NOTE: IF ONLY ONE PIANO PLAYER IS AVAILABLE
HE SHOULD PLAY THE STAGE PIANO PART FOR THIS NUMBER. (PIT PHO. CONT. TREA. THRU BAR 16)
CUE TO CONTINUE: JULIAN:
"TO FINISH THE LOVE SCENE."

(STATUE PNB. PIT ARCH. TACT AT FINE)
(Spanky DANCERS EXIT. PEGGY & JULIAN CONTINUE DIALOGUE)
FADE OUT THE SECOND TIME JULIAN KISSES PEGGY

(17)
PLAYOFF
[DRAMES]

PIANO SOLO

CUE: PEGGY: "PLEASE, MR. MARSH..." JULIAN: "OSCAR!"

ALLEGRO

STAGE PIANO SOLO

CUE TO STOP: PEGGY: "I CAN'T, I CAN'T, I CAN'T!"
SCENE CHANGE

["ABOUT A QUARTER TO NINE"]

ORCHESTRA

 Cue: Julian: "Clean up those last sixteen bars."

Andante (Chorale)

Andy: "All right, everybody downstairs in the lounge! Get a move on..."

(all but Peggy exit. Mac puts a robe on her)

(new set parts meet: Peggy’s dressing room. She is alone as

Dorothy, in chair, is wheeled on by Pat. Dialogue)

 Cue: Dorothy: "Some things to say to Miss Sawyer."

(Pat exits. music out)
"ABOUT A QUARTER TO NINE"

DOROTHY & PEGGY

SUE: DOROTHY: "SHOW YOU WHAT I MEAN."

PEGGY: "I WOULD APPRECIATE IT VERY MUCH... DOROTHY."

LIFE BEGINS WHEN SOME-BOOY'S EYES LOOK IN-TO YOUR EYES.

LIFE BEGINS WHEN YOU GET YOUR GUY ALL A-LOSE.
TREND: EASY FIVE

BUT I KNOW LOVE BEGINS AT EIGHT FORTY FIVE.

THE STARS ARE GONNA TWINKLE AND SHINE

THIS EV'NING A'BOUT A QUARTER TO NINE.
Peggy in his loving arms
are gonna tenderly twine

DOROTHY

A ROUND ME, ABOUT A QUARTER TO NINE.
I know I

WON'T BE LATE CAUSE AT HALF PAST EIGHT I'M HURRYING THERE I'LL BE

WAITING WHERE THE LANE BEGINS WAITING FOR HIM ON NEEDLES AND PINS AND

TAMS-WITMARK MUSIC LIBRARY, INC.
- THEN, T.E.N.

THE WORLD IS GON·NA BE MINE.

W.N.

THIS

RHY· BS., DRS., PHO·R·H· "NOODLE"

I KNOW I

WON'T BE LATE — CAUSE AT HALF PAST EIGHT — I'M GON·NA BE·RY THERE.

W.N.

I'LL BE

WAITING WHERE THE LANE BE·GINS, — WAITING FOR HIM — ON NEED·LES AND PINS. — AND
THEN, THE WORLD IS GON NA BE MINE,

THIS

SLOWER

EV' NING ABOUT A QUARTER TO NINE!

segue

PLAYOFF

"ABOUT A QUARTER TO NINE"

OCTERZNA

DUE: DOLOTHY: "PAT, GET ME THE HELL OUT OF HERE!"

EASY FOOL

PEGGY: "THANK YOU." (PAT WHEELS DOLOTHY OFF)
(SEVERAL GIRLS ENTER AND SURROUND PEGGY)

[SQUEAKING] [SLOWLY]

(DIALOGUE: PEGGY & GIRLS. JULIAN ENTERS, GIRLS EXIT.)

LIVE FOR MUSIC TO FADE OUT: JULIAN: "THIS ONE I MEAN." (HE KISSES PEGGY)
PRETTY LADY
SCENE CHANGE

CUE: JULIAN: "YOU'VE GOT TO COME BACK A STAR!"

MAESTOSO

TAMS-WITMARK MUSIC LIBRARY, INC.
"Shuffle Off To Buffalo"

MAGGIE, BERT, ANNIE & GIRLS

CUE: (ATTACCA FROM #10 "PRETTY LADY" SCENE CHANGE"

AS "PRETTY LADY" SCRAMBLES IN)

(BRIGHT)

(WEDDING PARTY EXITS FOLLOWED BY BERT AND ANNIE AS

BRIDE AND GROOM, WEDDING PARTY EXITS)

TAMS-WITMARK MUSIC LIBRARY, INC.
(O.K.: OTHERS ARE GONE, NO WAIT, \*\*\* BEAT THINGS AND SINGS.\*)

15 (BEAT FREELY)

N.O. THAT WE HAVE HAD THE RICE AND FLOW-ERS, THE KNOT IS TIED. I CAN VIS-U-IZE SUCH HAPPY

HOURS, CLOSE BY YOUR SIDE. THE HONEY-MOON IN STORE IS

TEMPO [MEDIUM FOUR]

ONE THAT YOU'LL A-DORE. I'M GON-NA TAKE YOU FOR A RIDE. YOU'LL GO

TAMS-WITMARK MUSIC LIBRARY, INC.
OFF WE'RE GON-NA SHUF-FLE,
SHUF-FLE OFF TO BUF-FAL-LO.

AG'-RA IN A SLEEP-ER, THERE'S NO HOW'-Ey-MOON THAT'S CHEAP-ER, AND THE TI-MIN GOES SLOW,
OH - OH - OH.

OFF WE'RE GON-NA SHUF-FLE,
SHUF-FLE OFF TO BUF-FAL-LO.

SOME DAY' THE
STOCK MAY PAY A VISIT AND LEAVE A LITTLE SOUVENIR, JUST A

LITTLE CUTE, "WHAT IS IT?" BUT WE'll DISCUSS THAT LATTER, DEAR.

LITTLE SILVER QUARTER, WE CAN HAVE THE PULL-MAN PORTER TURN THE LIGHTS DOWN LOW, DON - DON - DON.

OFF WE'VE GONNA SHUFFLE, SHUFFLE OFF TO BUFFALO.
KNOWS AS MUCH AS WE KNOW, SHE'LL BE ON HER WAY TO DENO, WHILE HE STILL HAS DOUGH.

(SHE'S STEPS OUT OF THE BETH)

SO IF YOU'RE

WISE YOU'LL SELL TWO TROUSERS, ONE FOR GETTING WED, OF COURSE, AND THE
SECOND-TROUSSEAU: YOU SEW, YOU CAN WEAR FOR YOUR DIVORCE.
FIRST YOU

SERVE 'EM WITH SUB-CREASE, THEN YOU TAKE 'EM TO THE CLEANERS. THEN IT'S, "SO LONG, JOE."

GIVE THE BUM THE SHUFFLE, WHEN YOU'RE BACK FROM BUB-BLACK.
(MAGGIE EXITS)

WHEN YOU'RE BACK FROM BUB-BLACK, OOH-OOH!
WHERE'D HE GO TO SHUFFLE, SHUFFLE OFF TO BUF-FALO.

LITTLE SILVER QUARTER WE CAN HAVE THE PULL-MAN PRO-TEL TURN THE LIGHTS DOWN LOW,

OFF WE'RE GON'NA SHUFFLE, COME A-LONG AND SHUFFLE.

PLAY L.H. EIGHTH NOTE FIGURATION IF NO DRUM IS PRESENT.
"Forty-Second Street"

Peggy with Dancing Company

Que: (Applause for #21 "Shuffle Off to Buffalo")

Brodtour

(Spot light on Peggy. Julian enters.)

Julian: "What is it? What the hell's wrong?"

(Dialouge cont.)

TAMS-WITMARK MUSIC LIBRARY, INC.
JULIAN: "AND I SAY YOU WILL!"
(JULIAN EXITS)

(MUSIC UP, PEGGY STANDS CENTER AS THE POLICEMEN CROSS, AS THEY DO, A RED-GLOVED PICKPOCKET STARES AND GLOWS AND
WITH A GESTURE RAISES DARK SCUM AND WE ARE SURROUNDED WITH THE THOUSANDS OF GLITTERING LIGHTS OF MARQUEES ON FORTY-SECOND STREET. PICKPOCKET EXITS.)

VERVE FREE

PEGGY

IN THE HEART OF LITTLE OLD NEW YORK YOU'LL FIND A THOROUGH-FACE,

IT'S THE PART OF LITTLE OLD NEW YORK THAT RUNS INTO TIMES SQUARE.
Come and meet those dancing feet,
on the avenue I'm taking you to,

Forty-second street.

 Hear the beat of dancing feet,
IT'S THE SONG I LOVE THE MELODY OF, FORTY-SECOND STREET.

LITTLE NIFTIES FROM THE FIFTIES, INNOCENT AND SWEET.

SEXY LADIES FROM THE EIGHTIES, WHO ARE INDECENT, THEY'RE

SIDE BY SIDE, THEY'RE GORIFIED, WHERE THE

TAMS-WITMARK MUSIC LIBRARY, INC.
THE TALE IS OF A GIRL - DANCED BY PEGGY - WHO COMES TO THE CITY. SHE IS ATTRACTION BY THE MILIEU OF FOURTY-SECOND STREET, AND FINDS AMONG THE DENIZENS THERE, A YOUNG SOLDIER - DANCED BY BILLY.)
A gangster accidentally kills the young soldier when trying to shoot the pickpocket.

(Shot: Gunshot)

(The soldier is carried off.)

(The dance gradually picks up where it left off as if.

Nothing had happened.)

TEN. II

TEN. III
(BALLET: THE GIRL GETS CAUGHT UP IN THE RHYTHM AGAIN
AND DANCES FRANTICALLY WITH THE OTHERS AS THE BALLET FINISHES)
23

FINALE ACT TWO
("FOURTY-SECOND STREET")

JULIAN

SHE: PEBBY: "GRAND, GRAND, GRAND... (AS SHE EXITS) IF YOU WOULD COME..."

(LIGHT: JULIAN ABANDONED UPSTAGE, LOOKS AT THE DARK MARQUEES.)

[QUASI RECITATIVE]

JULIAN

COME AND MEET THOSE DANCING FEET, ON THE AVENUE I'M TAKING YOU TO,

[TEMPO: STEADY FOUR]

FOURTY-SECOND STREET, HEAR THE BEAT OF DANCING FEET

TAMS-WITMARK MUSIC LIBRARY, INC.
IT'S THE SONG I LOVE THE MEL-D-O-DY OF, STORY-SECOND STREET.

LITTLE NIFTIES FROM THE FIFTIES, INOCENT AND SWEET, MUTE TPT.

SEXY LADIES FROM THE EIGHTIES WHO ARE IN DISCREET. THEY'RE MUTE TNS.

SIDE BY SIDE, THEY'RE GLORIFIED, WHERE THE SXS.

TAMS-WITMARK MUSIC LIBRARY, INC.
LUDELL WORLD CAN MEET THE E-LITE: NAUGHTY! BAND-4!

GAWO-Y! SPORTY! FOR-TY.

IN TWO

END OF ACT TWO

SEGUE
IN FOUR: NOT TOO SLOW.

DAMES

RHY. BS., PNO., DRUMS.

TAMS-WITMARK MUSIC LIBRARY, INC.
DAMES, YOU DON'T RE-CALL THEIR NAMES, DO YOU!

DAMES, YOU DON'T RE-CALL THEIR NAMES, DO YOU!

SLIM, TALL OR OVAL-Y;
SWEET, SHY OR NERV-Y, THERE IS NOTHING AS DI-

SLIM, TALL OR OVAL-Y;
SWEET, SHY OR NERV-Y, THERE IS NOTHING AS DI-

VINE, AS BEAUTI-FUL; NO SUN CAN SHINE LIKE BEAUTI-FUL;
GOING ON THAT LINE OF BEAUTI-FUL

VINE, AS BEAUTI-FUL; NO SUN CAN SHINE LIKE BEAUTI-FUL;
GOING ON THAT LINE OF BEAUTI-FUL

TAMS-WITMARK MUSIC LIBRARY, INC.
THE BAND BEGINS TO
GO TO TOWN,
AND EVERYONE GOES CON' 
ZY,

THE BAND BEGINS TO
GO TO TOWN,
AND EVERYONE GOES CON' 
ZY,

UNIS. S.A.S.
BS. B.M.T.

YOU CooK-A-BYE GOOD BY WARN
AND SLEEP ALL DAY.

YOU CooK-A-BYE GOOD BY WARN
AND SLEEP ALL DAY.

GOOD NIGHT, 
BA BY.

GOOD NIGHT, 
BA BY.

T.Y.

UNIS. S.A.S. + B.M.T.
BS. BM.T.

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THE END