Carousel
A Musical Play
PIANO CONDUCTOR
Edited by Richard A. Haggerty

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Opening Act I Scene II

No. 3

Allegro vivace
Curtains. Carrie and Julie enter.

Per (brushes) on cymbal.

Repeat until Mrs. Mullen enters.
Mister Snow
(Julie and Carrie Sequence)

Guest Billy: "Keep your money, I'll pay"
Billy smiles after Mrs. Mullin, Carrie taps Julie's shoulder.

Lyrics by
Oscar Hammerstein 2nd

Music by
Richard Rodgers

Moderato

Carrie: (speak)

Julie, Julie, Do you like him? I dun-no. Did you

like it when he talked to you to-day? When he put you on the carrousel, that

Julie:

Carrie: (sings)

way? Did you like that? 'Druth'er not say. You're a
queer one, Julie Jordan! You are quiet and deeper than a well, And you

Julie:

never tell me nothin'! There's nothin' that I keer 't' choose 't' tell! You been

act-in' most peculiar! Ev'ry morn-in' you're awake ahead of

Julie:

me, Always settin' by the win-der. I like to watch the riv-er meet the
Allegro moderato

When we work in the mill,

Weav'in' at the loom, You gase absent-minded at the roof,

And

Half the time yer shuttle gets twisted in the threads Till y' can't tell the

OB.-CLARS.

Julia:

'Tain't so! You're a

warp from the woof.
Moderato

You're as

queer one, Julie Jordan! You won't ever tell a body what you think.

Julie (speaks)

tight-lipped as an oyster; And as silent as an old Sahara Spinx! Spinx!

Slowly


Julie: Oh! Carrie: Julie, I been bustin' to tell you somethin' lately. Julie: Y' know? Carrie: Reason I didn't ker to tell you

before was 'cause you didn't have a feller of yer own.

Now y'got one, I ken tell y' about mine.

Julie: "I'm glad you got a feller, Carrie. What's his name?"
Moderato con grazia

His name is Mister Snow, And an up-stand-in' man is
he. He comes home ev'-ry night in his round-bot-tomed boat With a
not full of her-ring from the sea. An
not full of her-ring from the sea. An

almost per-fect beau, As re-fined as a girl could

al-most per-fect beau, As re-fined as a girl could
wish,  But he spends so much time in his round-bottomed boat, That he


Bells

can't seem to lose the smell of fish!


Bells

The first time he kissed me, the whiff of his cologne Knocked me


flat on the floor of the room, But now that I love him, my
heart's in my nose, And fish is my fav'rite perfume!

night he spoke quite low, And a fair spoken man is

he,

And he said, "Miss Pipp-eridge, I'd like it fine If

I could be wed with a wife, And, in-deed, Miss Pipp-eridge, if
you'll be mine, I'll be yours for the rest of my life! Next moment we were promised! And now my mind's in a maze. For all it ken do is look forward to That wonderful day of days.
Refrain
Moderato (with expression)

When I marry Mister Snow, the flowers 'll be buzzin' with the hum of bees. The birds 'll make a racket in the churchyard trees, when I marry Mister Snow.
Then it's off to home we'll go, F.L.S.-O.B.-BELLS.

both of us 'll look a little dreamy-eyed, A drivin' to a cottage by the ocean side Where the salty breezes blow.

He'll carry me across the threshold, And I'll be as meek as a
Thou'lt set me on my feet And I'll say, kind a sweet,

"Well, Mis-ter Snow, here I am!", Then I'll

kiss him so he'll know FLS-OB-BELLS.

That

ev'-thin' ll be as right as right ken be, A-
livin' in a cottage by the sea with me.  For I love that Mister Snow, Thet young, sea-farin',

bold and darlin', Big, be-whiskered, over bearin'
poco a poco cres.

darlin', Mister Snow!
Scene Billy and Julie
(If I Loved You)

No. 5

Cue: Billy: Say, tell me somethin', ain't you scared of me?

Moderato
Billy: (sighs) I mean, after what the cop said about me takin' money from girls. I ain't skerred. Julie? Julie somethin'?

Voice

Piano

Julie (sings) Billy: (whistles the melody)
Julie Jordon.

CL.

Billy: You're a queer one, Julie Jordon. Ain't you sorry that you didn't run a-

Julie:

way? You ken still go, if you wanta! I reckon that I keer t'choose t'

618
Un po' più mosso

stay. You couldn't take my money if I didn't have any. And I
don't have a penny, that's true! And if I did have money, you

Billy: couldn't take any. 'Cause you'd ask and I'd give it to you! You're a

Meno mosso (STGS.)

queer one Julie Jordan. Have you ever had a fellow you give
Julie: (spoken) Billy: (sings)

money to? No! Ain't y ever had a fel-ler at all? No! Well y

must-a had a fel-ler you went walk-in' with? Yes! Where'd you

walk? No-where spec-ial I re-call. In the

woods? No! On the beach? No! Did you love him? No, never loved no one, I told you that. You're a funny kid.
Silly: Want to go into town and dance maybe? Oh...

Billy: Julie: My character. Yes, is: No, I hav't be keerful. Of what? I'm never goin' to marry. (sings)

**Tempo I. (Allegretto)**

never goin' to marry. If I was goin' to marry

wouldn't hev't be such a stick-ler. But I'm nev'er goin' to marry. And a

girl who don't marry He's got to be much more per-tick-ler!
Billy: Suppose I was to say to you that I'd marry you?

Julie: You?
Billy: That scares

Lento

Julie: No, I don't pay any mind to what he said.

Billy: But you wouldn't marry anyone like me, would you?

Julie: Yes, I would if I loved you, it wouldn't make difference what you did, not even if I died for it.

Billy: Ah... how do you know what you'd do if you loved me? Or how you'd feel or anythin'?

Julie: I dunno now how I know.

Billy: Ah--
Allegretto moderato

Julia: Jest the same I know how I

...how it'd be... If I loved you. Julia: (sings)

When I

worked in the mill Weav-in' at the loom, I'd

gaze absent-minded at the roof...
half the time the shuttle 'd tangle in the threads, And the

warp 'd get mixed with the woof If I

Billy: (speaks) But you don't! No I don't. (sings)

loved you

But

FLS.-CLARS (Soli)

Broadly

somehow I ken see just ex-ack'ly how I'd be.
If I Loved You

Moderato espressivo

If I loved you, Time and again I would try to say

All I'd want you to know

If I loved you, Words wouldn't come in an easy way.

Round in circles I'd go!
Long - in' to tell you, but a - fraid and shy,

I'd let my gold-en chan-nels pass me by!

Soon you'd leave me Off you would go— in the mist of day,

Neve-r nev-er to know
Billy: Well, anyway... You don’t love me. That’s what you said, wasn’t it? Julie: Yes. (He moos blossoms)

Billy picks one up and smells it.

Julie: I can smell them, can you?

The blossoms.

The wind brings them down.
Moderato — on mot —
Billy: (speaks ad lib.) Ain't much wind tonight. Hardly any.
Billy: (sings)

S16s.
HP.
S3s.
S3s.
Bells
Bells

You

53

Can't hear a sound, not the turn of a leaf, Nor the

Fall of a wave, hit-tin' the sand.
The

tide's creep-in' up on the beach like a thief, A-
fraid to be caught stealin' the land. On a

night like this I start to wonder What life is all

Julie:

about. And I always say two

heads are better than one. to figger it out.
Meno mosso

Billy: (speaks) I don't need you or anyone to help me. I got it figgered out for myself. We ain't important. What are we? A couple of specks of nothin'. Look up there.

Billy: (sings)

There's a hell - uv - a lot o' stars in the sky And the sky so big the sea looks small. And
Billy: You're a funny kid. Don't ever remember meetin' a girl like you.
Lento

Billy: You! Are you trying to get me to marry you?
Julie: No! Billy: Then what's puttin' it into my head?

Piu mosso
You're different all right. Don't know what it is. You look up at me with that little kid-face like — like you


Allegretto moderato
Billy (sings ad lib.) It'd be awful. I can just see myself. Billy (sings)

Kind-a screwy and

pale, pickin' at my food And love-sick like any other
guy

I'd throw away my sweater And dress up like a

Jude in a dick-ey and a collar and a tie.

Julia: (speaks) Billy: (speaks)
But you don't! No! I don't!

Billy: (sings)

loved you!

Billy: (sings)

Bass:

Billy: (sings)

Broadly

some-how I can see Just ex-actly how I'd be.
If I loved you, Time and again I would try to say
All I'd want you to know
If I loved you, Words wouldn't come in an easy way 'Round in circles I'd go!
Long in' to tell you, but a-
fraid and shy. I'd let my gold-en chan-ces pass me

by. Soon you'd leave me, Off you would go in the
mist of day. Nev-er, nev-er to know

How I loved you. If I loved you!
Billy: (speaks)

I'm not a feller to marry anybody — even if a girl was foolish enough to want me to, I wouldn't.

Julia:
Don't worry about it, Billy.

Billy:
Who's worried?

Julia:
You're right about there bein' no wind. The blossoms are jest comin' down by themselves.

Just their time to, I reckon.

(THE MUSIC RISES MUSICAL)

TUTTI softly.

Billy leans down and kisses her gently)

Curtain

End of Scene
Opening Act I Scene III

No. 6

Allegro

(STGS.-VLA.-CELLO)

Piano

TUTTI ff

mf

4 BASS.

Repeat until Girls enter.
June is bustin' out all over

Cue: Carrie: ... and a nuisance with yer yellin' and screamin' and carryin' on.

Voice

Give it to 'em good, Carrie, give it to 'em good!

Piano

Get away you no account nothin's With yer silly jokes and prattle!

If y' packed all yer brains in a butterfly's head They'd

still hev room to prattle. BR. Give it to 'em good, Carrie,

XYLO.

Girls (speak)
give it to 'em Good! Tell 'em some-thin' that 'll larn 'em!

Carrie: (sings)  
Get a-way you roust-a-bout riff-raff; With yer be-lyees full of
grog. If y' packed all yer brains in a pol-ly-wog's head He'd

Girls: (sings)  
ever ev'en grow to be a frog! The pol-ly-wog'd never be a
Girls: (Speak)

1st man: (sings)

frog! That'll darn 'em, darn 'em! Now jist a minute,

Ladies, you got no call to fret. We only asked per-

2nd man:

literally If you was ready yet. We'd kind-a like this clam-bake To git an early start, And wanted fer to
tell you. We went and done our part! Basses: Look at them clams!

Baritones: Been diggin' em since sun-up! Basses: Look at them clams!

read-y for the boat! 51

1st Tenors: We're all wore out and

Basses: Look at them clams

done up! Meno mosso

All men:

And what's more we're hun-gry as goats!

All girls:

You'll

STES (pizz.)
get no drinks or victuals till we get across the bay, So

pull in yer belts and load them boats And let's get under way. The

soon-er we sail, The soon-er we start The clam-bake 'cross the bay!

(perc., xylo, gliss.)
Meno mosso

Dialogue: Nettie: Here, boys! Here's some doughnuts and coffee. Fall to!

STGS.

(Doubling spoken) Doughnuts, hooray!
That's our Nettie!
Yer heart's in the right place Nettie.

Lemme in there!
Quit yer shovin'!

Nettie: Here now, don't jump at it like you was a lotta animals in a menagery!

Girls: Nettie, after us just tellin'
'Em! Watcha doin' that fer?

They've been diggin' clams since five this mornin' I see 'em myself down on the beach.

Girls: After the way they been pesterin' and annoyin' you!
(Wait for end of dialogue) This year's jest like ev'ry other.

Moderato  

March went out like a  li _ on.  A _

whip-pin' up the wa-ter in the bay.  Then Apr- il cried And

stepped a _ side And a _ long come pret- ty lit _ tle May!

May was full of prom- is - es But she didn't keep 'em quick e-nough fer
some. And a crowd of Doubt-in' Thom-ases Was pre-

dict-in' that the sum-mer'd nev-er come! But it's com-in', by gum! Y' ken

feel it come! Y' ken feel it in yer heart, Y' ken see it in the ground. Y' ken

hear it in the trees, Y' ken smell it in the breeze. Look a-round, look a-round, look a-round!
Refrain (brightly)

Nettie: June is bust-in' out all over. All over the
Chorus: June is bust-in' out all over. Solo man: The sap-lins are
Carrie: June is bust-in' out all over. The ocean is

meadow and the hill! Buds're bust-in' out a bush-es And the
bust-in' out with sap! Girl: Love has found my broth-er Jun-ior Man. And my
full of Jacks and Jills! With her lit-tle tail a-swish-in' Ev-ry

rump-in' riv-er push-es Ev-ry lit-tle wheel that wheels be-side a
sister's even lu-nier! Girl: And my Ma is get-tin' kit-ten-ish with
la-dy fish is wish-in' That a male would come and grab her by the

mill. All: June is bust-in' out all over!
Pap. All: June is bust-in' out all over!
gulls. All: June is bust-in' out all over!
Nettie: The feel-in' is git-in' so intense, That the
Nettie: To lad-ies the men are pay-in' court, Lots-a
Nettie: The sheep are not sleep-in' an-y more, All the

young Vir-gin-ia Creep-ers Have been knug-gin' the be-jeep-ers Out-a
ships are kept at an-chor Just be-cause the Cap-tains bank-a. For a
rams that chase the ewe sheep Are de-ter-mined there'll be new sheep And the

all the morn-in' glori-ies on the fence! Be-cause it's June!
com-fort they ken on-ly get in port! 2. Chorus: Be-cause it's June!
ewe sheep are not ev-en keep-in' scorel 3. Chorus: On ac-count-a it's June!
Slowly

Nettie: Fresh and alive and gay and young, June is a love-song.
June makes the bay look bright and new. Sails gleam in white on

sweetly sung. June!
sun-lit blue.
Encore
(June is bustin' out all over)

No. 8

Moderato (brightly)  +OB. Chorus:

Voice

June is bust-in' out all

Piano

TUTTI

OB. SOLO + TIMP.

Nattie:

over

The beaches are crowded every night

STGS.

from Penobscot to August all the boys are feelin'

OB-BN

lust-y and the girls ain't even puttin' up a fight
Because it's June, June,
Girls' Dance
(June is bustin' out all over)

No. 9

Molto grazioso e leggiero

Stgs.
(Schottisch tempo)

Piano

(The girls dance with abandon and convey to the audience the sentiment associated with the month of June.)

Cello (pizz.) & OB.

Fl. Solo

WWJ.

Cello (pizz.)
Julie's Entrance

No. 10

Cue: After "June dance" Julie enters.

Andante

"Mr. Snow" Reprise

(Carrie, Girls, Mr. Snow)

No. 11

Cue: Girl: "I can hardly wait for the wedding"
   Carrie: "Me neither."
   Julie: "What a day that'll be for you!"

Allegretto

Voice

"When you walk down the aisle All the heads will turn, What a

Piano

rust-lin' of bonnets there'll be And you'll try to smile, But your
cheeks will burn And your eyes'll get so dim, You ken hardly

With your orange blossoms quiverin' in your hand, You will

stumble to the spot Where the parson is, Then your finger will be ringed with a

golden band, And you'll know the fell-a's yours, And you are his.
Moderato

Carrie: When I marry Mister Snow
Girls: What a day, what a day!

Carrie: Then its off to home we'll go
Girls: Flowers'll be buzzin' with the hum of bees, The birds'll make a racket in the church yard trees.

Girls: High-ho!

Carrie: Spil-lin' rice on the way
Girls: High-ho!
both of us will look a little dreamy-eyed A-drivin' to a cottage by the ocean-side.

Girls: You and Mister Snow (Snow enters)
Carrie: Where the salty breezes blow

(cis-Bn)
carry me 'cross the threshold, And I'll be as meek as a lamb, Then he'll

(Broken)
set me on my feet And I'll say kind-a sweet "Well Mister Snow here I am!"
Mr. Snow: Then I'll kiss her so she'll know.
That everything'll be as right as
right can be. A-liv-in' in a cot-tage by the sea with me, Where the salt-y breezes

I love Miss Pipp-ridge and I aim to make Miss Pipp-ridge

Change her name to Miss E-noch Snow!
No. 12

One.

Mr. Snow: A man's got to make plans for his life and then he's got to stick to 'em.
Carrie: Your plans are turnin' out fine, ain't they, Enoch?

Moderate

Mr. Snow: All accordin' to schedule, so far.

Voice

own a little house, and I sail a little boat, and the fish I catch I sell.

And in a manner of speakin' I'm doin' very well.
love a little girl and she's in love with me. And soon she'll be my bride.

And in a manner of speakin' I should be satis-

fied! Well, ain't you? If I told you my plans, and the things I intend I'd make every curl on yer head stand on end!

When I
Fl. Solo

Allegretto

make enough money out a little boat, I'll put

all my money in another little boat, I'll make

twice as much out a two little boats and the

fust thing you know I'll hev four little boats! Then eight little boats, then a
fleets of little boats! Then a great, big fleet of great, big

boats.

All ketchin' herring, bringin' 'em to shore.

Sailin' out again and bringin' in more, and more and more And

More!
Dialogue
Carrie:
Who's goin' t'eat all that herring? They ain't goin' to be herring! Goin' to put them in cans and call 'em sardines. Goin'
SLOWLY AND SOFTLY

Mr. Snow:
to build a little sardine cannery— then a big one— then the biggest one in the country. Carrie, I'm goin' t' get rich on
sardines. I mean we're goin' t' get rich— you and me, and all of us.

Allegretto
Mr. Snow (singing)
The first year we'll have one little kid. The
second year we'll go and have another little kid. You'll
soon be darn-in' suckin' for eight little feet. Are you build-in' up to an-
other fleet? We'll build a lot more rooms. Our dear little house 'll get bigger, our
dear little house 'll get bigger! And so will my fig-ger.
Dialogue.
Mr. Snow: Carrie, ken y'Imagine how it'll be when all th' kids are upstairs in bed, and you and me sit alone in the firelight?
Moderato (slowly)

Me in my armchair— you on my knee— mebbe?

(VINs.)

(Carric. Mebbe.)

Moderato con moto

When the children are asleep, we'll sit and dream— The things that

every other dad and mother dream.

When the children are asleep and lights are low. If I still

(Stgs.)
love you The way I love you to-day, You'll
par-don my say-ing: "I told you so!"

When the children are asleep I'll dream with you. We'll think, what

fun we've had and be glad that it all came true!
Moderato

Carrie:

When children are a-wake, A-romp-ing thru the rooms and
runnin' on the stairs Then in a manner of speakin' A
house is really theirs But once they close their eyes. And
we are left a-lone And free from all their fuss,
Then in a manner of speaking,
we can be really us.

Then in a manner of speaking,
we can be really us.

When the children are asleep,
we'll sit and dream.
The things that
dream all alone.

Every other Dad and Mother dream.

Dreams that won't be interrupted.
When the children are asleep And lights are low

+FLS.

love you the way I love you today You'll pardon my saying:

+FLS.

I told you so!

When the children are asleep I'll dream with you.

Mr. Snow:

You'll dream with
We'll think what fun we've had And be glad that it all came me.

true. You'll still hear me say that the

When today is a long time ago. You'll still hear me say that the

best dream I know is: When the children are asleep I'll dream with you!

best dream I know is you!
Blow High, Blow Low

Lively
Men (off stage)

Voice

W.W. Blow high, Blow low! A-whal-in' we will go!

Piano

We'll go a-whal-in' a-sail-in' a-way. Away we'll go. (Blow me

high and low!) For man-y and man-y a long, long day.

man-y and man-y a long, long day!
Jigger: Hey, Billy! Where you goin'? Stick with me. After we get rid of my shipmates I wanna talk

PPP (very softly under dialogue)

Blow high, blow low! A-whal-in' we go! We'll go a-

S7GS. Pizz. PPP

to you. Got an idea for you and me to make money. Billy: How much? Jigger: More'n you ever saw in yer

whal-in' a-sail-in' a-way. A-way we'll go, (Blow me high and


low!) For man-y and man-y a long, long day.

For man-y and

man-y a long, long day!

S7GS. (Pizz.)
Jigger:

The people who live on land... Are hard to understand... When you're

lookin' for fun They clap you in to jail... So I'm shippin' off to

sea... Where life is gay and free... And a harpooner can flip a

hook in the hip of a whale... Blow high... Blow low... All men
Billy:

It's won-der-ful just to feel Your hands up-on a wheel. And to

listen to wind a-whis-tlin' in a sail! Or to climb a-loft and

be The ver-y first to see A chrys-an-themum sprout come out of the snout of a

whale! Blow high, Blow low, A-whal-in' we will
We'll go a-whal-in' a-sail-in' a-way. A-

As the singing proceeds, some of the girls and
guys drift in, more sailors enter.

long, long day, For man-y and man-y a long,

long day!
rock-in' up-on the sea, Your boat will seem to be Like a
dear li-tle ba-by in her bass-in-et, For she has-n't learn to
walk And she has-n't learn to talk And her lit- tle be-hind Is
kind-a in-clined to be wet! W.W. BE. Blow Sigh, Blow low! A-
whalin' we will go! We'll go a-whalin' a-sailin' a-

way. Away we'll go Blow me high and low. For

man-y and man-y a long, long day, For man-y and man-y a

big vocal climax)

long, long day!
Hornpipe

No. 14

+ F.L.S.
Sailors and fishermen start to dance a Hornpipe. The women try to attract their attention and join the dance, but are ignored and snubbed by the men.

+ F.L.S.

F.L.S. - F.L.S.
The women wave their handkerchiefs and enquire with the men, but withdraw timidly. Both groups stand watching one another at opposite sides of the stage.
1st fisherman:  2nd fisherman:  3rd fisherman:
"Thar she blows!" "Hist yer mud 'ook!" Spread your sails and get under weigh!

4th fisherman:  Several men:  A girl:
"Looks like a rowboat ridin' up to a lighthouse!" "Kedge! Luff! Scow!" "Go it Hannah!"

5th fisherman:  A girl:
"Release your davits and jump!" "Keep afloat!"

The tallest sailor steps out of the group to dance with Hannah.
Sings. Dance danced between Hannah and sailor.

Sings.

\[ \text{ allegro} \]

\[ \text{ always slow} \]
Men leave. They run back to the sea.
The women left deserted wave forlornly.

Hannah continues dancing

in the hope her man will return.

Her sailor returns and carries her off. "FLS.

For Exit
repeat first 12 bars from page 101 until dialogue
Curt: Billy: (Kicks Mrs. Mullin) Get the hell out of here! (Turns to cottage and comes down stage.)

Soliloquy

No. 15

Voice

Moderato

Billy:

Piano

Fl.2 - E.H.
Cle. - BN.

HP. - Cello (Pizz.)
Bass (Pizz.)

Wonders what he'll think of me! I guess he'll call me "The old man!" I guess he'll

Think I can lick ev'ry other feller's father. Well, I can!

Let that hell turn out to be the spit-en' image of his Dad. But hell have
more common sense Than his puddin'headed father ever had.

I'll

Piu mosso

teach him to wrass-a-le, And dive through a wave, When we go in the mornin's for our

swim. His mother can teach him The way to behave, But she

won't make a sissy out o' him. Not him! Not my boy! Not
Allegro + Fl.1.-Bsn.

My boy, Bill! (I will see that he's named after me.)

I will!"

My boy, Bill! He'll be tall And as tough as a tree,

Will Bill!
Like a tree he'll grow, With his head held high
And his feet planted firm on the ground,
And you won't see nobody dare to try
To boss him or toss him around!
No potbelly, baggy-eyed bully'll boss him a round!

poco allarg.

f marcato e poco allarg.
Con moto

I don't give a damn what he does,
As long as he does what he likes!
He can sit on his tail, or
work on a rail With a hammer, a hammer-in' spikes.
He can

ferry a boat on a river, or paddle a packet on his
back \( \text{fls.} \) Or work up and down The streets of a town With a

whip and a horse and a back. He can haul a cow a-

long a can-

vi. Run a cow a-round a cor-
r-

ral, Or may-

be bark for a

car-

rou-

sel. Of course it takes talent to do that well. He
might be a champ of the heavy-weights, Or a fellow that sells you

Sings.

Or President of the United States That'd be all-right.

(Speaks ad lib.)

too. His mother would like that. But he wouldn't be

President unless he wanted to. Not Bill!
My boy, Bill! He'll be tall And as tough As a tree.

Will Bill! Like a tree he'll grow. With his head held high, And his feet planted firm on the ground,

And you won't see nobody dare to try To
No fat bottomed, flabby-faced, pot-bellied, baggy-eyed bastard 'll boss him a-

And I'm damned if he'll marry his boss's daughter, a skinny lipped virgin with blood like water. Who'll
Stro.(pizz.)
give him a peck And call it a kiss, And look in his eyes through a long-net Say,
(Speaks)

Why am I tak-in' on like this? My kid ain't ev'en been born yet!

I can see him when he's sev- en-teen or so And start-in' in to

go with a girl I can give him Lots of point-ers,
ve-ry sound— On the way to get round any girl.

I can tell him— Wait a minute— Could it be?— What the

Hell! What if he is a girl?

Original tempo

What would I do with her? What could I do for her? A bum with no money!

You can have
fun with a son. But you got to be a father to a girl!

She might not be so bad at that. A kid with

ribbons in her hair! A kind o' neat and petite Little

tin-type of her mother! What a pair!
Broader (with warmth)

My little girl, Pink and white As peaches and cream is she.

My little girl Is half again as bright As girls are meant to be!

Dozens of boys pursue her, Many a likely lad

Does what he can to woo her From her faithful dad.
She has a few Pink and white young fellers of two and three But

my little girl Gets hungry every night and she comes home to

Poco più mosso

(Speaks:) My little girl, my little girl!

me!

I got to get ready because

fore she comes! I got to make certain that she Won't be dragged up in slums with a

Cello-Bass, Harp + Tuba
No. 16

Cue: Nettie enters

Nettie: Hey, you rustabouts! Time to get goin'! Come and help us carry everythin' on the boat. 1st Man: All right, Nettie, we're comin'

2nd Man: Don't need to hev a fit about it. Nettie: Hey, Billy! What's this Julie says about you not goin' to the clambake? Billy: Clambake? Maybe I will go—after all! There's Jigger! I got to talk to him! Hey Jigger!

Come here—quick! Nettie: I'll tell Jigger (comes on) Billy: Jigger! I changed my mind! You know about goin' to the clambake and—

I'll do everythin' like you said. Gotta get money on account of the baby—see?
Jigger: Sure the baby! Did you get a knife? Billy: Knife? Jigger: I only got a pocket knife. If he shows fight we'll need a real one.

Billy: But I ain't got— Jigger: Go inside and take the kitchen knife. Billy: Somebody might see me— Jigger: Take it so they don't see you! JULIE: (entering) Billy is it true?

Are you comin' to the clam bake? Billy: I think so. Yes— JULIE: We'll have a barrel of fun. I'll show you all over the island. Know every inch of it. Been goin' to picnics there.

since I been a little girl. Jigger: Billy! Billy! Y' better go and get that— JULIE: Got what, Billy? Billy: Why—

Billy said you oughter have a shawl. Gets cold at nights. Fog comes up— ain't that what you said? Billy: Y'yes. I better go and get it—the shawl. JULIE: Now that was real thoughtful, Billy! Billy: I'll go and get it! Nettie: C'mon all!
Brightly

Chorus:

June is bust-in' out all over.

Nettie:

Flowers are bust-in' from their seed.

And the pleasant life of Riley. That is spoken of so highly. Is the life that everybody wants to
Chorus:(all)  
FLS.-CLZ.

lead!
W.W. Because it's June!

(Bn.)

(Stgs.)

FLS.

June, June, June!
Just because

(Tpts.-Hns.)

(Tpts.-Tbs.)

(Stgs.)

+FLS.-CLARS. (They start to sing)

June, June, June! Because it's June.

(Tmp.)

+TBP. 128.2.

Because it's June, Because it's June,
Because it's June!
Entr'act

No 17

Moderato e leggiero
Opening Act II

No. 18

Maestoso

Piano

Curtain

A real nice clambake

No. 19

Allegro

Girl: Look here, Orrin Peaseley! You jest keep yer hands in yer pockets if they're so cold!

Carrie, Tom and Quartet:

Voice

This was a real nice

clambake. We're might-y glad we came. The
Weren't good, you bet! The company was the same. Our hearts are warm, our bellies are full, And we are feelin' prime.

This was a real nice clam-bake. And we all had a real good time!
Nettie:

Fust come cod-fish

chow-der

Cooked in iron kettles

Onions float-in' on the top
Curl-in' up in

Petals

Throwed in ribbons of salted pork (An old New
Eng - land trick) And lapped it all up with a clam - shell,

Tied on to a bry-ber-ry stick! Oh!

This was a real nice clam - bake. We're might - y glad we came.
The vit - tles we at Were good, you bet! The
company was the same. Our hearts are warm, Our bellies are full. And we are feelin' prime. This was a real nice clam bake.

Mr. Snow:
— And we all had a real good time!
member when we raked them red hot lob-sters Out of the drift-wood fire? They

sizzled and crackled And sputtered a song, Fit-ten for an an-gels' choir!

Fl. ob. - cl. - bells

All girls: Fit-ten for an an-gels', Fit-ten for an an-gels', Fit-ten for an an-gels' choir!

Nettie:

We slit 'em down the back And peppered 'em good, And doused 'em in melted butter, Then we
tore a-way the claws And cracked 'em with our teeth 'Cause we weren't in a mood to put-ter!

All girls:

Fit-ten fer an an-gels', Fit-ten fer an an-gels', Fit-ten fer an an-gels' choir!

Religioso
Baritone Solo:

Then at last, come the clams Steamed un-der rock-weed And

All:

pop-pin' from their shells. Jest how man-y of 'em Gal-loped down our gul-lets
Allegro

We couldn't say our- selves.

OH

This was a real nice clam-bake.

We're might-y glad we
came!

The vittles we et Were good, you bet! The

compan-y was the same.

Our hearts are warm Our
bel- lies are full And we are feel - in prime. TPT S TPT S

This was a real nice clam bake.

Girls

And we all had a real good time! We

TENOR I, II

And we all had a real good time! We

BAR., BASS

And we all had a real good time! We
said it a - fore And we'll say it a - gen, We
said it a - fore And we'll say it a - gen, We
said it a - fore And we'll say it a - gen, We

all hed a real good time!
all hed a real good time!
all hed a real good time!

TUTTI
TUTTI
TUTTI

TUTTI
- Geraniums in the winder 
(and "Stonecutters cut it on stone")

No. 20

 Cue: Mr. Snow: Leave me to my shattered dreams. 
They are all I have left, memories of what didn't happen.

Molto moderato (slowly)
Carré starts to whimper

Voice

Piano

(broad and sympathetically)

Geraniums in the winder, Hydrangeas on the lawn, And

breakfast in the kitchen in the timid pink of dawn, And
you to blow me kisses When I headed for the sea. We

might hav been a happy pair of lovers, Mightn't hav we?

And com' in home at twilight It

might hav been so sweet To take my ketch of herring And
lay them at your feet! I might h'v had a

baby. What? To dance on my knee, but all these things That

might h'v been, are never, never to be.

Carrie blows and her tone-pitch when the
cries is strangely similar to the one of the orchestra.
Allegretto

never see it yet to fail, I never see it
Mother used to say to me, "When you grow up my

fail! A girl who's in love with a virtuous man, Is
son, I hope you're a bum like your father was Cause a

doomed to weep and wail! good man ain't no fun!" Stone cutters cut it on

chorus: (3rd time)

Wood peckers pick it on wood, There's
noth-in' so bad for a woman As a man who thinks he's

1. (Carrie heaves) Mr. Snow: (speaks) Nice talk! good!

2. Mr. Snow:

2. My good! 'Tain't

Jigger: going lower Snow's chorus (lower) Jigger's chorus (lower)

so! 'Tis too! 'Tain't so! 'Tis too!

Dialogue
(After dialogue)

Cue: Carrie: And he was a different person.

Meno mosso (rather slow)

1st Girl (softly)

I never see it yet to fail, I never see it fail, A

+FLS.

girl who's in love with an- y man is doomed to weep and wall

+FLS.

Piu mosso

Girl: "Here's Arminy, she'll tell you." Slowly

Arminy:

The clock just ticks your life a-way, There's

no relief in sight, It's cook-in' and scrub-bin' and sew-in' all day, And
Allegretto

All girls: +00.-CLS.-BSN.

God knows what in all night! Stone cutters cut it on stone, +SIG.

mf a tempo

Woodpeckers peck it on wood, There's nothin' so bad for a woman As a

BELLS.

Dialogue:

Girls: (rhythmically spoken)

Tell it to her good, Julie, you tell her Julie! She's your best girlfriend.

7BS. mf

TUBA.

Tell it to her good!

CLS.

Claire.

+TIMP.
What's the use of wond'rin'

No. 21

Assai moderato

Julie: (softly and earnestly)

What's the use of wond'rin' if he's good or if he's bad, Or

if you like the way he wears his hat? Oh! what's the use of wond'rin', If he's

good or if he's bad? He's your fell'er and you love him. That's all there is to
Common sense may tell you, That the end-in' will be sad, And now's the time to break and run away. But what's the use of wonderin' if the end-in' will be sad? He's your father and you love him—There's nothin' more to say.
Some-thin' made him the way that he is,

Whether he's false or true
And some-thin' gave him the things that are his
One of those things is you.

So when he wants your kisses you will give them to the lad,
And
anywhere he leads you, you will walk and any-time he needs you, you'll go

runnin' there like mad! You're his girl and he's your feller.

And all the rest is "talk!"

(Billy and Jigger enter)

Julie: (speaks) Billy: Jigger: Julie: I don't want you to, Billy. Let me come with you.
Billy: Where you goin'? Where we goin'? We're lookin' for the treasure.
(Julie feels knife inside Billy's coat)

Jigger: No!
Billy: I got no time to fool with women.

Julie: Let me have that! Oh Billy please.

All Girls:

Common sense may tell you that the end-in' will be sad. And

now's the time to break and run a-way. But what's the use of won-dr'in' if the

end-in' will be sad? He's your fel-ler and you love him.
Change of Scene
(Act II. Scene 2)

No. 22

TUTTI

Andante (broadly)

Piano

Curtain

STGS (TREM)

(repeat until Dialogue begins)

(TIMP)

(TIMP)
You'll never walk alone

No. 23

 Cue: Julie: The words? I used to say 'em in school.
       Nettie: Say 'em now—see if you know what they mean.

Voice

Moderato

Julie:

When you walk through a storm Keep your

Piano

(Julie breaks off sobbing)

chin up high, And don't be a-fraid of the

Nettie:  

When you walk through a storm, Keep your
chin up high And don't be afraid of the dark.

At the end of the storm is a golden sky And the sweet silver song of a lark.

Walk on through the wind, Walk
on through the rain, Tho' your dreams be tossed and blown.
Walk on, walk on, with hope in your heart, And you'll never walk alone,
You'll never walk alone!
Incidental
(Entrance of Heavenly Friend)

Get up, Billy. Huh? Get up! Who are you? Shake yourself up. Got to get goin'. Goin' Wheru?

Billy: Hea. Fr.

Mus. Fr.
Never mind where, important thing is, you can't stay there. Julie! She can't hear you. Who decided that? You did when

Billy: Hea. Fr.
you killed yourself. (At certain of stage comes down) I see! So it's over! It isn't as simple as that. As long as there's

Billy: Hea. Fr.
one person on earth who remembers you, it isn't over. What are you goin' to do to me? We ain't goin' to do anythin', we

Billy:

just come down to fetch you, take you up to the judge. Judge! I'm goin' before the Lord God himself? What hev you ever

Hea. Fr.
done that you should come before Him? So that's it. Just like Jiggs said. No supreme court for little people—just po-

dise magistrates! Who said anything about? I tell you if they kick me around up there like they did on earth, I'm goin'
to do somethin' about it! I'm dead and I got nothin' to lose and I'm goin' to stand up for my rights! I'm-'allin' you I'm go-
in' before the Lord Himself—straight to the top! Y' hear? Simmer down, Billy. Simmer down.

with great expression
The Highest Judge of all

Take me beyond the pearly gates, Through a beautiful marble hall.

Take me before the highest throne And let me be judged by the highest Judge of all!

Let the Lord shout and yell, And his eyes flash flame,

I
promise not to quiver when he calls my name. Let him send me to hell, But be-

fore I go, I feel that I'm entitled to a hell of a show!

Want pink-faced angels on a pur-ple cloud,

Twang'in' on their harps till their fingers get red. Want or-gan mu-sic, let it
roll out loud, Roll-in' like a wave, wash-in' over my head! Want

e'ry star in heaven Hang-in' in the room, Shin-in' in my eyes when I

hear my doom! Take me beyond the pearly gates through a

beautiful marble hall, Take me before the highest throne And
Exit of Billy and Heavenly Friend
(Change of Scene)

No. 26

Let me be judged by the Highest Judge of all!
Ballet

No. 27

Introduction to Ballet

Star Keeper: Just look down and wait. The power to see her will come to you. Billy: Is that her?

Piano

Little kid with straw colored hair? Pretty ain't she? My little girl! Blakout

Ballet begins here:
The daughter, Louisa, is discovered standing alone on the beach in full morning light. She runs and leaps and tumbles in animal joy.

Con moto

17
She turns a somersault and lies down on the sand to stare at the sky.

Allegro giocoso

Two raggedurchins come in leap-frogging.

She joins them in their rough play.

Poco meno mosso

Stgs.

Fl.1. C.L.S.

Tuba. B.B.

Tuba. B. Bb.

Tuba. B. Bb.
Mr. Snow enters followed by six little Snows in Sunday hats in single file.

They step in amazement to see the boisterous
Fl. Solo

rough-housing of Louise and her companions. Mr. Snow strongly disapproves.

W.W., T.P.S., Xylo.
Louise asks them to play with her.

They snub her and leave.

A younger Miss Snow lags behind out of curiosity. She examines Louise's poor dress and bare feet.
with unfriendly dislike. Miss Snow is stuck up.

The children speak:
Miss Snow: My father bought me my pretty dress.
Louise: My father would have bought me a pretty dress too. He was a barker at a carousel.
Miss Snow: Your father was a thief.

Louise chases her in a rage and steals her fancy hat. The boys oppress.

Piu lento
A carnival group comes in, headed by a young man who is like what Louise believes her father to have been. She is enchanted and excited by their costumes. She watches the gold parasol of the leading acrobatic lady.

The carnival people perform a brutal and frenetic.
The acrobat lady teas Louise holding the sto\'m partnet and demands 't back. The young man and Louise

meet face to face. He tells her not to mind and winks at her.
Andante, ma non troppo

Louise is alone on the beach with the young man who has waited behind.
He makes love to her. In spite of herself she is drawn toward him.

PIU MOSSO

 Allegro

378

8
He grows frightened at her intensity. Realizing she is only a child he leaves her and goes away.

Tempo P. d.: j

She feels humiliated

and ashamed. She weeps.
A children's party comes in dancing a Polonaise.

Polonaise tempo

She tries to join them but is constantly pushed out.
Louise tries to play by herself outside of the party. Her heart breaks.

Miss Snow makes fun of her. All the children begin to mock.

Louise turns on them in desperation. They are frightened by her fury.

Louise: I hate you! I hate all of you!

The children continue dancing oblivious to her agony. She is an outcast.
"My little girl" (Reprise)

No. 28

Cue: After Ballet, Billy and Starkeeper enter.

SRS. Andante

Piano:

Billy: Why did you make me look?

Starkeeper: You said you wanted to.

Billy: I know what she's going through.

Starkeeper: Somethin' like what happened to you when you was a kid, ain't it?

Billy: Somebody ought to help her.
Carrie's incidental

No. 29

Cue: Julia: That's a good girl. Run along.
Carrie: She threw her leg over a fence like this.

(Carrie sings unaccompanied.)

Allegretto

I'm a Tom-boy, jest a Tom-boy! I'm a mad-cap maiden from Broadway! I'm a Tom-boy, a merry Tom-boy. I'm a mad-cap maiden from Broadway!

(Mr. Snow enters with Snow Jr. and interrupts song.)
Porch Scene
(Act II, Scene 5)

No. 30

Julia: (coming out) Where is he?

Billy: (to Heavenly Friend) I don't want her.

Heavenly Friend: to see me.

Then she doesn't.

Billy: She looks like she saw me before I said that.

Julia: You make it up mother. Honest, there was a strange man here and he hit me—hard—I heard the sound of it—but it didn't hurt, Mother! It didn't hurt at all—it was just as if he kissed my hand!
Julie:
Go into the house, child!

Louise:
What happened, Mother? Don't you believe me?

Julia:
Yes, I believe you.

Louise:
Then why don't you tell me why you're actin' so funny? It's nothin', darling.

Julia:
But is it possible for someone to hit you—hit you hard—and not hit you hard like that—real hard—and not hurt you at all?

Louise:

Appassionato allegro.

Louise embraces her mother and runs into the house. Julie sees her, walks to chair, picks it up.
Billy: (sings) Julie! Julie! Longing to tell you but afraid and shy,

Billy: I let my golden chances pass me by.

Billy: Now I've lost you, Soon I will go in the mist of day,
Billy: And you never will know.

How I loved you, How I loved you.

(The curtain falls, leaving Billy and Heavenly Friend in front)

Passionately

She took the star, she took it! Seems like she knew I was there.

Heavenly Friend: Julie would always know. She never changes.

Billy: No, Julie, never changes.

Heavenly Friend:
Billy: But my little girl, my Louise-
I gotta do somethin' for her.

Heavenly Friend:
So far you haven't done much.

Billy:
I know, I know.

Heavenly Friend:
Time's running out.

Billy: But it ain't over yet. I want an exten-
tion. I gotta see that graduation.

Heavenly Friend:
All right Billy! (They stand)

(Music increases for change of scene to Gra-
duation Scene. Out of music abruptly, when change ready.)
Graduation Scene
(Finale Ultimo)

No. 31

 Cue: Doctor: Maybe you still sing it—

Moderato

Doctor: "When you walk through a storm, keep your chin up high." Know that one?

Piano

Girls:

And don't be afraid of the

Billy: Believe him, darling, believe! (Zounds starts to sing melody, others sing softly)

dark

At the end of the storm is a

Boys
Girls:

golden sky And the sweet silver song of the lark.

Says:

Walk on through the wind, walk on through the rain though your

a tempo

dreams be tossed and blown.

Billy: (to Julie)
I loved you, Julie, know that I loved you.

Julie: (starts singing)

Walk on, walk

+M.U.

25
Girls:

on Boys:

with hope in your heart And you'll never

walk alone. You'll never walk a

with great expression

Maestoso

lone.

Maestoso

Stts + CLS.