

MEN / MOONFACE – Friendship

93

No. 10

Friendship

(Reno & Moon)

Cue: RENO: We're two of a kind, all right. MOON: Partners! (Music)

RENO: Through *thick or thin*.
MOON: Night or day.
RENO: Right or wrong!
MOON: **In tempo, moderato**

1 Orch. 2 MOON 3 4
If you're ev-er in a jam, here I am.

5 RENO 6 7 8
If you ev-er need a pal, I'm your gal.

9 MOON 10 11 12
If you ev-er feel so hap-py you land in jail, I'm your bail.

13 BOTH 14 MOON 15 16
It's friend-ship, friend-ship, Just a per-fect


17 18 19
blend-ship, When oth-er friend-ships have been for-got,


20 21 a2 22 23 Orch.
Ours will still be hot.. Lah-dle - ah-dle-ah-dle dig, dig, dig.

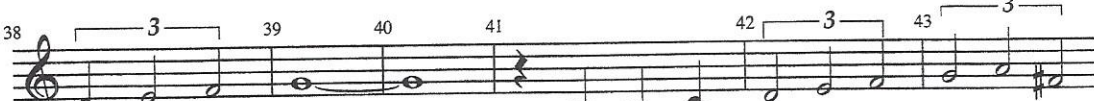
24 Interlude 25 26 27 MOON
If you're

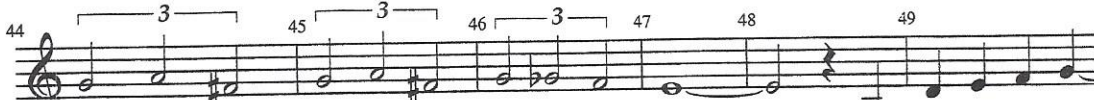
28 29 30
ev-er down a well, ring my bell.


ALTO WOMEN - *I Get a Kick Out of You*

25  26 3 27 3 28 29 3 30 3
 Mere al-co - hol does-n't thrill me at all, So tell me why should it be


31  32 33 34 35 36 37
 true — That I get a kick — out of you? — Some get a

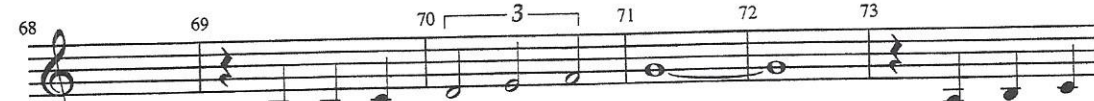
38  39 40 41 42 3 43 3
 kick from co - caine. — I'm sure that if I took ev - en one

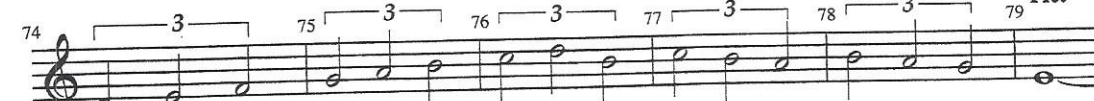
44  45 3 46 3 47 48 49
 sniff That would bore me ter - rif - ic' - ly too — Yet I get a kick -


50  51 52 53 54 3 55
 — out of you — I get a kick ev' - ry time I

56  57 58 59 60 61
 see You're stand - ing there be - fore me. I get a

62  63 64 65 66 67
 kick though it's clear to me You ob - vious - ly don't a - dore

68  69 70 3 71 72 73
 me. I get no kick in a plane. — Fly - ing too

74  75 3 76 3 77 3 78 3 79
 high with some guy in the sky Is my i - dea of noth - ing to do, —

80  81 *Ad lib.* 82 *A tempo* 83 84 85 86
 — Yet I get a kick out of you. —

SOPRANO WOMEN - *It's De-lovely*

64 65 66 67
I un-der-stand the rea-son why— You're sen - ti - men - tal, 'cause

68 69 70
so am I, — It's de - light - ful, — it's de - li - cious, — it's de -

71 72 73 74
-love - ly. — You can tell at a glance — What a

75 76 77
swell night — this is for ro-mance, — You can hear dear Moth - er

78 79 80 **BILLY**
Na - ture mur - mur - ing low, — "Let your-self go!"

Rubato (Dance) Vivace, in one Tempo di beguine
32 10 12 20

[81-112] [113-122] [123-134] [135-154]

Freely, slower **BILLY**
4 159 160 161 162
[155-158] Orch. So

163 164 165
please be sweet, my chick - a - dee, — And when I kiss — you, just

166 167 168 Orch.
say to me, — "It's de - light - ful, — it's de - li - cious,

169 (*HOPE & BILLY kiss*) 170 171 172
it's de - love - ly." —

173 174 175 176 177
Dictated

RENO / ERMA - *Blow, Gabriel, Blow*

Cue: RENO: ... but I feel much better now. ALL: Hallelujah!
(Reno cues band for Trumpet call.)

Moderate two ($\text{♩} = 116$); poco agitato

RENO
(spoken)²

CHORUS
(spoken)

Tpt. I

1 Do you hear that play-in'? 2 3 Yes, I

4 hear that play-in'. 5 **RENO**⁶ Do you know who's play-in'? 7 **CHORUS**

8 **RENO** (sung)⁹ is that play-in'? Why, it's Ga - bri-el, Ga - bri-el play-in', 10

11 **poco rit.** 12 Ga - bri-el, Ga - bri-el say-in', "Will you be read-y to go when I blow my 13 14

15 **A tempo** ($\text{♩} = 120$) 16 horn?" — Oh, blow, — Ga - bri-el, blow — Go on and 17 18 19 20

21 blow, — Ga - bri-el, blow. — I've been a sin-ner, I've 22 23 24 25

26 been a scamp, But now I'm will-in' to trim my lamp, So blow — Ga - 27 28 29

30 - bri - el, blow! — I was low, — Ga - bri - el, 31 32 33 34

35 36 37 38 39 40

low ————— Might - y low, — Ga - bri - el, low. ————— But

41 42 43 44

now since I have seen the light, I'm good by day and I'm good by night, So

45 46 47 48 49 50 51

blow, — Ga - bri - el, blow. ————— Once I was — head - ed for hell —————

52 53 54 55 56 57

— Once I was — head - ed for hell; ————— But when I got to

58 59 60 61

Sa - tan's door, I heard you blow - in' on your horn once more, So I said, "Sa -

62 63 64 65 66 67

- tan, fare - well!" ————— And now I'm all read - y to fly. —————

68 69 70 71 72

— Yes, to fly — high - - - er and high - er! ————— 'Cause I've

73 74 75 76

gone — through brim - stone ————— And I've been through the fire. ————— And I've

77 78 79 80

purged my soul and my heart too, So climb up the moun - tain - top ————— And start to

HOPE – *Goodbye, Little Dream, Goodbye*

Cue: MRS HARCOURT: Better make that nine-thirty.
CAPTAIN: As you wish, madam.

Moderato

The musical score is written for a vocal line and an orchestra. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of 37 measures, with lyrics provided for each. The lyrics are: 'Good - bye, lit-tle dream, good - bye, You made my ro-mance sub-lime, now it's time to fly. For the stars have fled from the heav-ens, The moon's des-ert - ed the hill And the sul-try breeze That sang in the trees, Is sud-den-ly strange-ly still. It's done, lit-tle dream, it's done, So bid me a fond fare-well, we both had our fun, Was it Ro-me-o or Ju-liet who said when a-bout to die, "Love is not all peach-es and cream," Lit-tle dream, good - bye.' The score includes performance directions such as 'Orch.', 'HOPE', 'rit.', and 'A tempo'. Measure numbers 1 through 37 are indicated above the notes.

Orch.

HOPE

Good - bye, _____

lit-tle dream, good - bye, _____ You made my ro-mance sub-lime, _____

now it's time to fly. _____ For the stars have fled from the _____

heav-ens, _____ The moon's des-ert - ed the hill And the sul-try breeze That _____

sang in the trees, Is sud-den-ly strange-ly still. It's done, _____ lit-tle dream, it's _____

done, _____ So bid me a fond fare-well, _____ we both had our fun, _____

Was it Ro-me-o or Ju-liet who said when a-bout to die, "Love is _____

not all peach-es and cream," _____ Lit-tle dream, good - bye. _____

No. 17a Scene Change: Goodbye (tacet) (Orchestra)

AGV – Vocal Parts

No. 7**Easy To Love**

(Billy)

Cue: BILLY: Yeah, I guess you're right ...

Andantino ($\text{♩} = 112-120$) (BILLY continues) Me and you— who am I kidding?

1
Orch.

2 3 4

5 **BILLY**

6 7 8

I know too well that I'm—— Just wast-ing pre-cious time In

9 10 11

think-ing such a thing could be, That you—— could ev - er

12 13 14 15

care for me. I'm sure you hate to hear—— That I a -

16 17 18

dore you, dear, But grant me, just the same,—— I'm not en -

rall. **Easy two** ($\text{♩} = 60$)

19 20 21 22 23 3

- tire - ly to blame, for You'd be so eas - y to

24 25 26 27 28 29

love, So eas - y to i - do - lize, all oth - ers a - bove. So

30 31 32 33

sweet to wak - en with, ————— So nice to

34 35 36 37 38

sit down to eggs and ba - con with. ————— We'd be so

39 40 41 42 43

grand at the game, So care - free to - geth - er, That it does seem a

Freely

44 45 46 47 48

shame, That you can't see Your fu - ture with me, 'Cause you'd be

A tempo

49 50 51 52

oh, so eas - y to love. —————

[53-54]

Dance

63 64 65 66

[55-62] Orch.

BILLY

67 68 69 70

You'd be so eas - y to love, So

71 72 73 74

eas - y to i - do - lize, all oth - ers a - bove.

EVELYN - *Gypsy in Me*

127

No. 20 The Gypsy In Me

(Evelyn)

Cue: EVELYN: Miss Sweeney, I've never told this to anyone before.

Andante con moto (♩=138)

EVELYN: It's the Oakleigh family secret. There's something dark and savage in our blood. In mine especially. (Voice last time)

Safety vamp

1 2 3 4 5 EVELYN

Long, long a-go,

So long a-go I hard-ly know when, My great-great-grand-moth-er Now and

then Stepped out with a gyp-sy.— Of course you will say she was

A lit - tle bit tip - sy, ——— But tip-sy, no, no,

Colla voce

Of their love there was-n't a doubt So I can't wait to get the

Ad lib.

Tempo di Rhumba (♩=144)

stage all set So I can let the gyp - sy in me out.

Hid-ing a-way ——— There's a lit-tle bit of gyp-sy in — me ———

That's nev - er been found, ——— Wait-ing its day. ———

There's a lit-tle bit of gyp-sy in — me ——— Just hang-ing a-round ———

42 Till the mag-ic - al night_____ When the stars by their

46 light Give mys-te-ry_____ to the sleep-ing la - goon,_____ While the

51 haunt-ing gui - tar,_____ Not too near, not too far, Gai-ly

55 strums a-way, - Hums a-way A ti - til-lat-ing tune._____ When I'm

59 there in that dream_____ With the one in the world_____ I wor-ship

64 pas-sion-ate-ly_____ At the mo-ment su-preme_____

69 Will be shown the un-known Gyp-sy in - me._____

Dance
(Voice tacet al fine) 58 47

[75-132] [139-185]

No. 20a **Playoff: Gypsy In Me** (tacet)
(Orchestra)

No. 20b **Scene Change: Bon Voyage** (tacet)
(Orchestra)

ELISHA - Crew Song

89


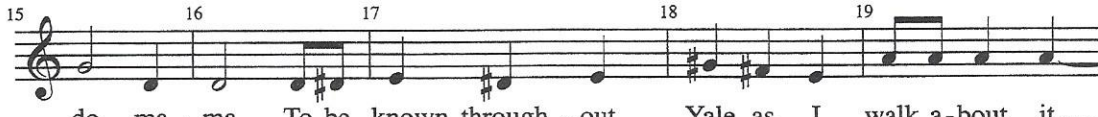

No. 8 The Crew Song

(Whitney)

Cue: (After blackout, music segues as lights come up on Whitney's stateroom.)

Tempo di Valse (♩.=72)

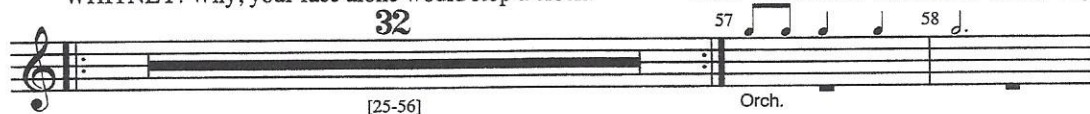
1 Orch. 


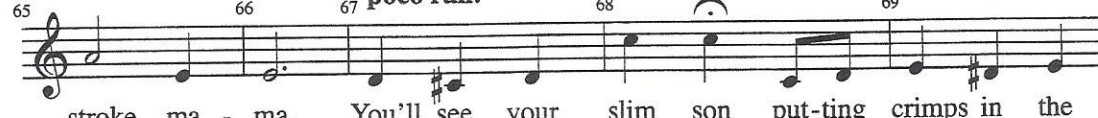

9 WHITNEY 
I want to row on the crew, ma - ma, That's the thing I want to
15 
do, ma - ma. To be known through - out Yale as I walk a-bout it, —
20 
— Get a boil on my tail and then talk a-bout it. —

On cue, segue to bar 57:

WHITNEY: Why, your face alone would stop a clock.

Cue: WHITNEY: ... Must be on her way!


32 [25-56] 57 Orch. 58

59 WHITNEY 
I'd like to be a big bloke, ma - ma, And learn that new Ar - gen - tine
65 
stroke, ma - ma. You'll see your slim son put - ting crimps in the
70 
crim - son When I row on the var - si - ty crew! —
32 [75-106]

No. 8a

Crew Move #1 (tacet)
(Orchestra)

No. 8b


Crew Move #2 (tacet)
(Orchestra)

QUARTET - *They'll Always Be a Lady Fair*

43  44  45 




There will al - ways be a




46  47  48 

girl's ca-ress To change your ans-fer from a no to yes, There'll



49  50  51 


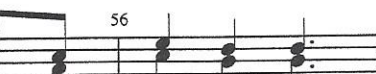

al - ways be a La - dy Fair who's wait - ing there for



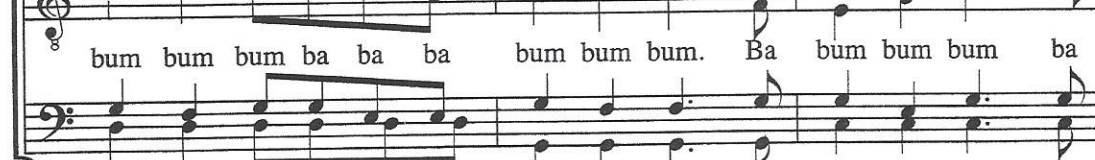
52  53  54 



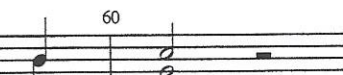
you. Bum, ba bum bum bum ba bum bum bum, Ba



55  56  57 

bum bum bum ba ba ba bum bum bum. Ba bum bum bum ba



58  59  60 

bum bum bum, Ba ba bum bum bum bum.

