

# No. 1

## Opening Act One – part one “Another Op’nin’, Another Show”

(Hattie, Wardrobe Lady, Stage Doorman and 3 Stagehands)

Cue: (The house lights dim.)

(STAGE DOORMAN enters.)

JESSICA H [3]

Freely (♩=ca. 72)

STAGE DOORMAN

Orch. tune up

*S after*

*Don't PLAY*

An - oth - er op' -

*LATE*

[Note: Piano play arpeggio only if no sustaining instruments are present.]

mf

Voice cue

(STAGEHANDS enter and prepare for the loading in of the new show.)

[Electrician]  
1st STAGEHAND

Doorman

min', an - oth - er show —

*Alto solo "tired"*

mf

(1st STAGEHAND turns off the ghost light and strikes it stageright.)

Stghand 1

Phil - ly, Bos - ton or Bal - ti - mo'

*sfz > p*

*mf*

*Hp/Glock, Tri., Picc  
mute Tpts. sust., Str. trem.*

E.H., Cl., mute h.

2nd & 3rd STAGEHANDS [Carpenter & Assist. Electrician]

(*8va*) A chance for stage — folks to

(-Tpts.) (-Tri.) *mp*

15 E.H., Cl., Bsn.

(*8va*) say hel - lo. (HATTIE enters.)

Hp. gliss. *mf* Mark Tree

8<sup>va</sup>Picc., Cl.

+Hn. open *dimin.*

(+Cym. roll)

6

Jessica R. dictated

E.H., Bsn., Hn, div. Br.

Picc., Crotale, Ac/EI Pno.

An - oth - er op' - nin', of an - oth - er

*mp* *mp dimin.* *p*

Hn., Tpts.

24 *poco sfz* Pno., Strs. *sul tasto* +Cls., Bs.Cl.

[29] Bouncy two ( $\text{♩} = 132$ ) (STAGEHANDS welcome HATTIE back to their theatre. WARDROBE LADY enters.)

show. Vns. ord., div. Cls., Bs.Cl. *Soff*

Hn., Va., Vc. ord. *mf*

Rhy: *pizz.* Bs., Pno., Drs. w/H-H

KIR - Piano Conductor

+Bs.Cl., Tbn.

HATTIE

Musical score for Hattie, measures 33-36. The score includes a vocal line and a piano accompaniment. The piano part features a 'Tutti' marking and a dynamic of *fp*. The key signature has two flats and the time signature is 4/4.

[37]

Musical score for Hattie, measures 37-41. The vocal line includes the lyrics: "oth - er op' - nin', an - oth - er show In Phil - ly, Bos -". The piano accompaniment includes markings for *mp*, *poco sfz*, and *poco sfz*. Instrumentation includes Br., Pno., div. pizz. Str., Bs.Cl., Hn., Tbn., Vc., and Cls., Bs.Cl., Hn.

WARDROBE LADY

Tracy to ad

Musical score for Hattie, measures 42-46. The vocal line includes the lyrics: "ton or Bal - ti - mo', A chance for stage - folks to". The piano accompaniment includes markings for *mf*, *poco sfz*, *mp*, and *cresc.*. Instrumentation includes Bs.Cl., Hn., Tbn., Cls., and Vc.

HATTIE & WARDROBE LADY

Musical score for Hattie & Wardrobe Lady, measures 47-50. The vocal line includes the lyrics: "say hel - lo, An - oth - er op' - nin', of". The piano accompaniment includes markings for *mf* and *mf*. Instrumentation includes W.W., Str., Cls., and Bs.Cl., Vc.

HATTIE [53]

tie & d. L.

an - oth - er show. An - oth - er job - that you

Tpts. sust. + div. Str.

Rhy.

mp Bs.Cl., Hn., Vc.

cresc.

51

(+splash Cym.)

Hattie

hope, at last, Will make your fu - ture for - get your past, -

W.W., Xylo., Pno.

div. Str.

Br. mf

mp Bs.Cl., Vc.

cresc.

55

(small Crash Cym.)

HATTIE & WARDROBE LADY

An - oth - er pain - where the ul - cers grow, - An -

div. W.W., Str.

W.W., Xylo.

+Br.

mp

cresc.

Bs.Cl.

60

tie & d. L.

oth - er op' - nin' of an - oth - er show.

W.W., Pno., pizz. Str.

Br. Hn.

(+splash Cym.)

Tutti

ff

65

S.D.

Bs.

[69]

HATTIE

Four weeks, — you re - hearse and re - hearse, —

W.W., Str. unis.

Rhy. *mp*

Xylo.

W.W. +8vb *mf*

Br. Hn. *f*

Rhy. *cresc.*

Three weeks, — and it could - n't be worse, —

Str.

(div. W.W. trill)

+div. W.W.

R.H. *tr*

Bs.Cl., Hn., Tbn.  
Vc., Bs., Pno.

73

Rhy.

One week, — will it ev - er be right? — Then

div. Str.

Str. trem.

W.W., Vc.

*mf*

W.W.

(+Dr. fill)

77

out o' the hat, — it's that big first night! — The

W.W. trill, (div. Str. trem.)

*tr*(b)

*tr*(b)

*tr*(b)

*tr*(b)

*mf*

Br. div.

*cresc.*

Tutti (+splash Cym.) *f*

Bs.Cl., Pno., Bs., Drs.

Bs.Cl.

81

[85] HATTIE

O - ver - ture is a - bout to start, You

**DOORMAN & 3 STAGEHANDS**

O - ver - ture is a - bout to start, You

Rhy. *sub.p cresc. poco a poco*

Vns. *mp*

Hn., Va., Vc.

85

Bs.Cl., Pno., Bs., Drs.

cross your fin - gers and hold your heart,

cross your fin - gers and hold your heart,

Str. + Fl.

Alto Sx., Tpt. *Soli*

Str.

(+Dr. III)

89

It's cur - tain time and a - way we go!

It's cur - tain time and a - way we go!

*big sound*

*+div. Br.*

*f*

Alto, Tpts. *mp*

*cresc.*

Picc., Strs. 8<sup>th</sup>

Alto Sx., Br., Hn.

Tbn.

Hp. *gliss.*

(susp. Cym. roll)

93

- 7 - Opening Act One - part one *8<sup>va</sup>* (The other members of the COMPANY, except the PRINCIPALS, enter from upstage.)

[97] (RALPH, the Stage Manager, enters.)

Hattie

Doorman Stghands 1, 2 & 3

Alto Sax., Br., Hn. *ff* (Cym.)

W.W., Str.

Dr.

Bs., Pno., Drs.

Hp.

Tutti, Br., Hn. 8<sup>va</sup>

Tutti unis.

Alto 8<sup>va</sup>

Dr. (Dr. fill)

Hattie

Doorman Stghands 1, 2 & 3

W.W., Str.

Dr.

Br.

Cl., Alto

Hp.

101

(Drs. fill)

[Ensemble: SATB Chorus] ALL

(Mark Tree gliss., Hp. ad lib. F scale gliss.)

W.W.

Alto, Br., Hn., Pno., +Strs. trem.

Hp.

(+splash Cym.)

*mp sf cresc. sf sf sf sf ff*

105

Bs., B.D.

KJR - Piano Conductor

Attaca

o. 1a

# Opening Act One – part two

## “Another Op’nin’, Another Show”

(Hattie, Paul & Ensemble: SATB Chorus)

:: (Attacca from No. 1 Opening Act One – part one)

[109] L'istesso tempo (♩=132)

[Ensemble: SATB Chorus]

ALL unison

MEN

oth - er op' - nin', an - oth - er show — In Phil - ly, Bos - ton or

Fl., Ob., mute Br.,  
Xylo., pizz. Vns.

Rhy. mf +Cl., Alto Rhy. f

Rhy: Pno., Bs., Drs.

WOMEN

Bal - ti - mo', — A Chance for stage — folks to say hel - lo, —

W.W. +8<sup>va</sup>

+div. arco  
Strs., Hn.

115

ALL

Hp/Glock

An - oth - er op' - nin', of an - oth - er show. An -

+Tpts. Br., Hn. sfz

Tutti +pizz. Str. Vc. arco, Bs.Cl. Bs. gliss.

120



[125]

Chorus

oth - er job — that you hope, at last, — Will

W.W., Tpts.,  
Xylo., Vn., Va.

*mf* *cresc.* *f*

Rhy.

Chorus

make your fu - ture for - get your past, — An -

Rhy. *mf* *ff*

Cl. Hn., Tbn.

129 Bs.Cl., Vc., Rhy.

Chorus

oth - er pain — where the ul - cers grow, — An -

div. W.W. "big sound"  
Strs. trem.

*mp* *cresc.*

Ob., Vn.2

Bs.Cl., Vc.

Bs.Cl. Solo obl.

133

(PAUL enters.)

Chorus

oth - er op' - nin', of an - oth - er show.

mute Br. (Br.)

W.W., Xylo., Strs.

*mf* *ff*

W.W., Strs., Rhy.

W.Blks. (pizz.)

Br.

137

(choke Cym.)

Tyle

Cel.

HATTIE

Four weeks, — you re - hearse and re - hearse, — *tr* (#)

(+W.W., Vns. *div. sust.*) W.W., *mute* Tpts.

*mf* Rhy. Bs.Cl., Tbn., Vc. +Va.

PAUL

Mandy

Three weeks, — and it could - n't be worse, — Br. "raunchy"

(Vns. *div. sust.*) (+W.W. *div. sust.*) *f* wa wa

*mf* Va., Tbn. *cresc.* +Hn. W.W. +3<sup>rd</sup> 3 3

15 Bs.Cl., Vc. *sust. bass line*

HATTIE

HATTIE & PAUL

One week, — will it ev - er be right? — Then

*war* ^ *Fl.*

Rhy. +W.W., Hn. *div.* (Dr. *fill*)

*div. Str.* Bs.Cl. Bs.

19 [Ensemble: SATB Chorus]

ALL

out o' the hat, — it's that big first night! — The

W.W., Str. *cresc. poco a poco* Tutti *f*

*mp* Br., Rhy. (+splash Cym.)

3

[157]

- 4 - Opening Act One - part two

(Hp. F6 1/2 gliss. ad lib.)

Chorus

ver - ture is a - bout to start, You

Hp. *sub. mp* *cresc. poco a poco* [thru bar 169]  
 Vns., Va. Bs.Cl., Tbn., Vc. +Cl.

Rhy. Hn., Tbn. "big sting" *sfz*

Chorus

cross your fin - gers and hold your heart, It's

(+Fl. sust.) Fl., Ob., Tpts. *sfz*

161

Chorus

cur - tain time and a - way we go! An -

W.W., Str. Br., Hn. Bs.Cl., Vc.

165

[Roll Call]

Chorus

oth - er op' - nin', of an - oth - er show.

W.W., Str. Br., Hn. Drs. Tutti *ff* Cym. *Attacca*

169 Bs. (choke Cym.)

*Jump to Pt 4*

# No. 1b

## Opening Act One - part three "Another Op'nin', Another Show"

(Orchestra)

*Tempo:* (Attacca from No. 1a Opening Act One - part two)

**L'istesso tempo** (♩=132)

W.W., Kbd. Str. tr

Br., Hn. brassy *f*

Cym.

T.Sx., Bari., Tbn.

Str. Kbd. 3 3

(RALPH, the Stage Manager, supervises the loading in of the properties for the new show. STAGEHANDS arrange scenery, lighting fixtures, costumes, etc. in their proper storage sequence. The arriving COMPANY greet each other and prepare for the rehearsal to follow.)

Str., Kbd. +8vb Str., Kbd. Tutti

T.Sx., Br., Hn. Soll *fp*

3rd Str., Kbd. trill

(crash Cym.)

9] R.H. Pno.

Sxs. vibr. Tbn. "tough" +crash Cym. *ff*

Bs., Drs., L.H. Pno.

(Some of the GIRLS use an area upstage of a large flat from the loading in as an improvised temporary dressing room.)

Pno. *mf* 3

Br., Hn. *ff*

Sxs. vibr. R.H.

8va Sxs.

RALPH: (admonishing STAGEHANDS who have stoped work to peek at the girls changing into their rehearsal clothes)  
HEY!

R.H. Pno. Solo

Sxs. L.H.

Tpts.

Sxs., Br., Rhy. "big" **ff**

Br., Hn.

Sxs.

17 Bs., Pno.

(Drs. fill)

(STAGEHANDS resume work.)

Pno. "big gliss."

21 Bs., Bari.

[25]

Hn. Solo

Sxs., Va.

(+Strs. div. sust.)

Rhy: Bs., Pno., Drs.

Tbn. Solo

div. Str., Sxs.

Bs., Pno. (+Vc., Bari. legato)

Vc.

Cl., Tpts.

29

(Drs. light fill)

Hn., Va., Vc.

(Vns. div. sust. cont.)

Tbn.

+Hn.

33

+3rd W.W., Xylo., Str., Tpts.

+Hn.

Bari., Pno., Bs.

VUOTO

Tutti "big"

36

Dr. v

Bari., Tbn. Bs. (Drs. fill)

Attacca

# No. 1c

# Opening Act One – part four

## Overture

Cue: (Attacca from No. 1b Opening Act One – part three)

**Allegro** (♩=132) [in four]

(Orchestra)

1 Tpts. Hn. no. Fl., Cl., Str. W.W., Br., Hn. *sust.*, Cym. *roll*, Str. *trem.*

2 Tbn. (Cym.) *sfzp* Pno. Solo *cresc.*

3 Bari., Bs., Pno.

4 Tpts. (Cym.)

(The pit orchestra rehearses the "Overture" for the new show and several members of the COMPANY come downstage to greet familiar musicians in the pit and listen to the orchestration.)

5 Pno. Solo *sfzp* *cresc.* W.W., Str. *mf*

6 Sxs., Pno.

7

**Double time, bright swing** (♩=108) [in two]

10 Br., Hn., Str. 3 3 Sxs., Pno. *f* Sxs., Tbn., Str. *mf*

11 +Drs.

15

[17] (LOIS LANE enters – to the immediate attention of the STAGEHANDS.)

17 Sxs. Solo Br., Hn. *mute* Sxs. Rhy. Str. Sxs.

18

19

20

Rhy: Pno., Bs., Drs.

KIR - Piano Conductor

(Dr.)

Musical score for measures 21-24. The system includes staves for strings (Str.), brass (Br., Hn.), saxophones (Sxs.), and bass (Bs.). The strings play a rhythmic pattern with 'div. Str.' markings. The brass and saxophones have melodic lines with accents and slurs. A 'Rhy.' marking is present in the saxophone part.

Musical score for measures 25-28. The system includes staves for Glockenspiel (Glock), strings (Str.), brass (Br.), saxophones (Sxs.), and bass (Bs.). The strings are marked 'Strs. legato'. The saxophones have a 'div. Sxs.' marking. The bass part includes '(Dr.)' markings.

Musical score for measures 29-32. The system includes staves for baritone (Bari.), strings (Strs.), brass (Br.), saxophones (Sxs.), and bass (Bs.). The saxophones have a 'Sxs. "big solf"' marking with a forte dynamic. The brass part has a 'div. Br., Hn.' marking with a crescendo. The bass part includes '(+Drs. fill)'.

(BILL CALHOUN enters and transacts some clandestine betting activity with one of the STAGEHANDS before greeting Lois Lane.)

Musical score for measure 33, marked with a large [33]. The system includes staves for strings (Strs.), brass (Br., Hn.), saxophones (Sxs.), and bass (Bs.). The strings play a sustained chord. The brass and saxophones have melodic lines. The bass part includes 'Rhy: Pno., Bs. Drs. time' and '(Drs. Solo fill)'.

straight eighths

Strs. *gliss.*

Br., Hn.

+voiced Pno.

Sxs., Br., Rhy.

Br., Hn.

pizz. Vn.

Alto L.H. 6 *mp*

Sxs. *unis.*

(Dr.)

Bs.

Bs.

3

Sxs.

Delicately

swing eighths

pizz. Strs., Alto, Kbd.

(Vc., Bs., Tri.)

Br., Hn., Sxs.

*subf*

S.D.

Bs. "heavy"

[56] Brighter two

Str.

Br., Hn. Sxs.

Br., Hn.

Br.

Rhy.

Rhy. (+Dr. fill)

Sxs.

*sfz*

*mf cresc. [to bar 63]*

15

47

Sxs. + 9<sup>va</sup> Rhy.

Bari., Vc., Bs., Pno. *Soll oblig.*

L'istesso tempo

Sxs., Strs. *Soll*

Tutti

*ff*

3

3

3

3

(+S.D. roll)



[64] **Waltz** (♩ = 72)  
(in one)

(LILLI VANESSI, the star, enters to great attention.)

Sxs., Str. *mf*  
Bari., Hn., Tbn., Vc.

Rhy: Pro., Bs., Drs. "Viennise Waltz"

(Cym.)  
Ten., Hn.

69 (+S.D. roll)

Hp. *mf*  
Hn. Tbn. *mf*  
Br., Hn. *mf*

74

[80]

Str.

*cresc.*  
Altos 8<sup>va</sup>

(Cym.) Rhy.

*poco rit.* **Rubato**

non trem.

Eng.Hn. Solo *mf*

85

rall.

[92] Romantic (♩=72)  
[in two]

Fl., Cl.,  
cup Tpt. 2

E.H., Vn., Bs.Cl., Vc.

Hn., Va. *mf* [rich, warm sound]

Rhy: Pno., Bs. Drs. w/brushes

(Left alone for a moment, LILLI observes the scene  
around her reflecting on happier days in this theatre.)

Fl., Cl., Tpt. 1  
*mp*

Cl., Tbn.

Fl.,  
8<sup>va</sup> Cl. [broader tone]

Bs.Cl., Tbn., Vc.

Pno. Solo arpeg. [3] [3] [3]

Hn. [3] [3] [3]

(sizzle Cym. roll)

accel.

Tpts., Hn.

Tbn.

Tutti

cresc. poco a poco

Più mosso

Fl., 8<sup>va</sup> Cl.

Bs.Cl., Tbn., Vc.

Attacca

# No. 1d

## Opening Act One – part five “Another Op’nin’, Another Show”

(Hattie & Ensemble: SATB Chorus)

Cue: (Attacca from No. 1c Opening Act One – part four)

DANCE CAPTAIN: Okay, ladies. Let’s review the second act combination. Here we go, five, six, seven, eight. Kick-one-two....

Brightly (♩=184)

Solo “rehearsal” Piano

[5] (The COMPANY dances.)

+Bs., Drs. w/H-H time

(8va)

Rhy: Bs., Pno., Drs.

Sxs., Pno. **mp** +Br. Pno. *gliss.* **mf** **mp**

(S.D. roll)

S. Br., Pno. **mf** Solo Alto Sx. "bluesy" **f** Sxs., Tbn. Rhy.

Slower, strip tempo ( $\text{♩} = 96$ )

[21]

(BILL & LOIS dance.)

Br. shake

**f** wat wa dot doo wa

Solo Tpt.2 "raunchy" **mf** Sxs. Hn., Va., Vc. Drs. "shuffle beat"

Sxs. Sxs.

[7]

Tempo I° ( $\text{♩} = 138$ ) [in two]

(BILL's Tap break.)

DANCE CAPTAIN: Okay. Let's move on to the Padua scene. Ready, five, six, seven, eight ...

Tpts. unis. *Soll* **f** straight eighths Br., Hn., Str. +8<sup>va</sup> S.D. **f** Tom

[31] (COMPANY dance rehearsal continues.)

div. Br., Bari., +8<sup>th</sup> Vns. unis. "strong" Soli

Hn., Va., Vc.

Rhy: Bs., Pno., Drs. time

Cl. 3 3

+Fls.

Fig., Vns. loco tr

Cl., Tpt.

cresc.

35

W.W., Vns. Soli

Br., Hn.

Bari., Vc.

Cl. +Tpts.

Bari., Tbn., Vc., Bs.

Rhy.

(Drs. fill) -----

(The dance rehearsal begins to turn into chaos.)

Cl. tr

8<sup>th</sup> Bari.

Brass fanfare pyramid sfz

Fig.

8<sup>th</sup> Str. trem., loco R.H. Pno. contrary motion triads.

Pno. big gliss.

43

(Bell Tree, +Ratchet sust.)

etc. sim.

(Drs. fill)

- 4 - Opening Act One - part five

Hp. *Db scale gliss.* *8<sup>va</sup>*

W.W., Str. *+8<sup>va</sup>*

Hn., Tbn.

Bari., L.H. Pno., Vc., Bs.

W.W.

+Str. (Cym.)

+mute Tpts.

Tpts.

Hp. *gliss.* *8<sup>va</sup>*

Vns., Va.

+Str., Tpts.

Cl., Tpts.

W.W., Str. *+8<sup>va</sup>*

Hn.

Tbn.

Cl. "comic French ambulence"

Fls., Vns. *8<sup>va</sup>*

Hn., Tbn., Va.

Vns. *8<sup>va</sup>*  
Tpts. *loco*

+Hn.

Tutti

(+Dr. fill)

Str. *trem.*

W.W. *trill*

Br., R.H. Pno.

sub. *mp* *tr* *cresc.*

Hn.

Br.

W.W. *loco*

8<sup>va</sup>W.W.

8<sup>va</sup>Br., Hn.

Bari., Bs., L.H. Pno.

[63] [Ensemble: SATB Chorus] ALL (except HATTIE) unison

Four weeks, you re - hearse and re - hearse,

Xylo. Solo

unis. sting Cl., Hn., Str.

*sfz*

Rhy: Bs. Pno., Drs.

Three weeks, and it could - n't be worse,

Cl., mute Br., Hn.

Str.

Rhy.

Tbn., Vc.

div. Str.

div. Br.

wa wa

(div. Str. sust. thru bar 72)

(Dr. fill)

67

Bari., Bs.

Xylo., Fis., Cl. 8<sup>va</sup>

One week, will it ev - er be right? Then

Str.

+W.W.

Rhy.

wat

Hn.

mf

open Br., Hn.

Bari.

*ff*

71

Pno. gliss.

8<sup>va</sup>

out o' the hat, it's that big first night!

Cl. colla voce

Br., Hn.

(Drs.)

Tutti + 8<sup>va</sup>

*ff* [very strong]

75

Bari., Pno., Vc., Bs.

the exasperated COME ALL the happy steps

(HATTIE moves among the dispirited COMPANY trying to

On Cue (♩ = ca. 96)

[79]

Fl. Solo

*p*

Pno. *mf*

(Pno. soft gliss., mallet Cym. roll.)

reassure them that the rehearsal will work out their problems.)

[in one]

rall.

Pno. Solo

Fl. Ob.

Pno. *p*

Cl., Bs.Cl.

[87] In tempo, slowly [in two] accel. poco a poco [thru bar 109]

HATTIE

An - oth - er op' - nin', an -

W.W., div. Str. 8<sup>th</sup> sul tasto

*p*

Pno. "lay it in" (stress parallel tenths)

Bs.Cl., Vc., Bs.

tie

oth - er show

An - oth - er op' -

SOME WOMEN

An - oth - er op' -

Hi-Hat

Vns.

Fl., Bs.Cl., Pno., div. arco Str. sust.

Hn., Tbn.

*mp* cresc. poco a poco

Str., Pno.

pizz. Bs.

[thru bar 109]



Hattie  
 nin', an - oth - er show. — An - oth - er op' - nin', An -

S  
 ALL WOMEN  
 nin', an - oth - er show. — An - oth - er op' - nin', An -

A  
 Chorus  
 SOME MEN ALL MEN  
 An - oth - er show. — An - oth - er op' - nin', An -

Ob., Cl. *mf*

W.W., Hn.  
 +Str. trem.

96

+Drs. w/H-H time

[103]

Hattie  
 oth - er op' - nin', An - oth - er op' - nin', an - oth - er show, —

S  
 oth - er op' - nin', An - oth - er op' - nin', an - oth - er show, —

A  
 Chorus  
 oth - er op' - nin', An - oth - er op' - nin', an - oth - er show, —

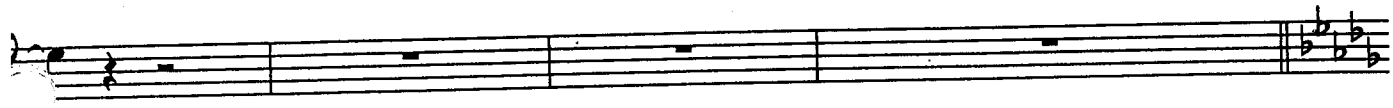
T  
 oth - er op' - nin', An - oth - er op' - nin', an - oth - er show, —

[103] *div. W.W., Str. trem.*

Br., Hn. "brassy"  
*mf*

101

(+Hp. C scale, ad lib. gliss swirls thru bar 109.)



It's an - oth - er op' - nin' of an - oth - - - er

It's an - oth - er op' - nin' of an - oth - - - er

*molto cresc.*  
(Drs.)  
(Dr. fill) -----

[0] A Tempo, bright show two (♩=138)

The O - ver - ture is a - bout to start, —

show! An - oth - er

show! An - oth - er

*div. Str., W.W. sust.*

[110] A Tempo, bright show two (♩=138)

*f*  
Br., Hn.  
Pno. big white key gliss.  
(Cym.)

Rhy: Bs., Pno., Drs.

KIR - Piano Conductor

114

tie  
S  
A  
us  
T  
B

You cross your fin - gers and hold your heart, —

show! An - oth - er

show! An - oth - er

Rhy. Hn., Tbn. Pno. gliss.

118

tie  
S  
A  
us  
T  
B

It's cur - tain time and a - way we — go! —

show! An -

show! An -

8<sup>va</sup>Fl., Vns. Br., Hn. +Bari. Hp. D<sup>b</sup> scale gliss.

122

Vns.

Br., Hn., Bari.

*ff*

+8<sup>va</sup>Cls., Va., Vc. "big sound"

An - oth - er op' - nin' of -  
 oth - er op' - nin', Just an - oth - er op' - nin' of -  
 oth - er op' - nin', Just an - oth - er op' - nin' of -

126

an - oth - - - - er -  
 an - oth - - - - er -  
 an - oth - - - - er -

*tr*

div. W.W. trill

Str.

Br., Hn., Bari., Rhy.

(Dr. Solo fill)

show! show! show!

(+Kbd/Glock trem. thru bar 136.)

*div. W.W., Str. unis. + 8<sup>va</sup>*

*fff*

130 +L.H. Pno. (Dr.) (Dr. fill) (Dr. fill)

Detailed description: This system contains measures 130 through 133. It features five staves. The top three staves are vocal parts with the lyrics "show!". The fourth staff is for woodwinds and strings, marked with a tremolo line and the instruction "(+Kbd/Glock trem. thru bar 136.)". The fifth staff is for piano, marked *fff* and includes drum parts with the notation "(Dr.)" and "(Dr. fill)".

Tutti

*g<sup>ua</sup>* *tr* *gliss.*

134

Drs: big Solo fill

Detailed description: This system contains measures 134 through 137. It features five staves. The top three staves are vocal parts. The fourth staff is for woodwinds and strings, marked *g<sup>ua</sup>* and *tr*. The fifth staff is for piano, marked *gliss.* and includes a drum solo marked "Drs: big Solo fill".