Carousel
A Musical Play

PIANO CONDUCTOR

Edited by Richard A. Haggerty

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Prologue
(The Carousel Waltz)

No. 1

Ben moderato

Piano

Tuba, Timb.

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Un poco lento, ben cantabile
Opening Act I Scene II

No. 3

Allegro vivace
Curtains. Carrie and Julie enter.

Repeat until Mrs. Mullen enters.
Mister Snow
(1947 and Carrie Sequence)

Gus: Billy: "Keep your money, I'll pay"
Mrs. Muisin: Carrie taps Julie's shoulder.

Lyrics by
Oscar Hammerstein 2nd

Music by
Richard Rodgers

Moderato

Voice

Carrie: (speaks) Julie: (speaks) Carrie:

Julie, Julie, Do you like him? I dunno. Did you

Piano

like it when he talked to you today? When he put you on the carousel, that

Julie: Carrie: (sings)

way? Did you like that? 'Druther not say. You're a
queer one, Julie Jordan! You are qui- et-er and deep-er than a well, And you

never tell me noth-in! There's noth-in' that I keep t' choose t' tell! You been

act-in' most pe-cul-i-ar! Ev-ery morn-in' you're a-wake a-head of

me, Al-wys set-tin' 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,

Y' gase ab-sent-mind-ed at the roof,

and

half the time yer shut-tle gets twist-ed in the threads 'Till y' can't tell the

warp from the woof.

'Tain't so! You're a

Julie:

Carris:
24

moderato

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

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

slowly

Carrie: Huh? Julie: Spinx. Carrie: Uh-uh. Spinx. Julie: Y' spell it with an "x"? Carrie: That's only when there's more than one

Julie: Oh! Carrie: Julie, I been bustin' t tell you somethin' lately. Julie: Y' hev? 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

Barrie: (Sings)

His name is Mister Snow, And an up-stand-in' man is

He comes home ev'ry night in his round-bottomed boat With a

net full of herring from the sea.

An almost perfect beau, As re-fined as a girl could
wished, but he spends so much time in his round-bottomed boat, that he
can't seem to lose the smell of fish!

The first time he kissed me, the whiff of his cloths knocked me
flat on the floor of the room, but now that I love him, my
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 fact, 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, + FL. OB. BELLS.

The flowers 'll be buzzin' with the hum of bees. The

birds 'll make a racket in the church-yard trees. When I

mar - ry Mis - ter Snow. FL. OB. BELLS.
Then it's off to home we'll go. F.C.S.-O.B.-BELLS.

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

He'll carry me 'cross the threshold, And I'll be as meek as a
lamb. Thus he'll 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'-ry-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, That young, sea-farin',

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

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: I mean, after what the cop said about me takin' money from girls. Julie:
Billy: That your name? Julie? Julie somethin'?

Voice

Piano

Julie (sings) Billy: (whistles the melody)

Billy: (sings)

Queer one, Julie Jordan. Ain't you sor-ry that you didn't run a-

Julie:

way? You ken still go, if you wanna! I reck-on that I keer t'choose t'
Un poco più mosso

stay. You couldn't take my mon-ey if I didn't hev any. And I

don't hev a pen-ny, that's true! And if I did hev mon-ey, You

couldn't take an-y 'Cause you'd ask and I'd give it to you! You're a

You're a queer-one! Julie Jordan. Have y' ev-er had a fel-lor you give
Julie: (spoken) Billy: (sings)

money to? No! Ain't 'y ev-er 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? Or... No, I hav to be keerful.

Billy: Julie: My character. Yes... is: Of what? I'm never goin' to marry. (sings)

Tempo I. (Allegretto)

never goin' to mar-ry. If I was goin' to mar-ry I wouldn't hav' t be such a stick-ler.... But I'm nev-er goin' to mar-ry. And a

girl who don't mar-ry Has 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 you, don't it? You're thinkin' what the cap said.

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 no difference what you did, not even if I died fer 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.
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 Wavin' at the loom, I'd

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

warp 'd get mixed with the woof If I

loved you

But

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

Fils.-Clars (Soli)

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 afraid and shy,

I'd let my golden chances pass by me by!

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

Never never to know
Billy: Well, anyway. You don't love me. That's what you said, wasn't it? Julie: Yes. (Some blossoms drift down to their feet. Billy picks one up and smells it.) Julie: I can smell them, can you?

The blossoms. The wind brings them down.

(They sit in silence, he studies her for a moment, then turns away)
Billy: (speaks ad lib.) Ain't much wind tonight. Hardly any.

You

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,
fraid to be caught steal-in' the land. On a

night like this I start to wonder What life is all

Julie:

about. And I al-ways say two

heads are bet-ter than one, to fig-ger it out.
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's so big the sea looks small.
Billy: You! Are you trying to get me to marry you? Julie: No! Billy: Then what's puttin' it into my head?

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

pale, pick-in' at my food And love-sick like any other

[Music notation]
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

162

Long in' to tell you, but a-

5765.
Fraid and shy. I'd let my golden chances pass me

Soon you'd leave me, Off you would go in the

Mist of day. Never, never 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.

Julie: Billy:
Dont worry about it, Billy. Who's worried?

Billy: (The mastic rises ecstatically. Billy leans down and kisses her gently)

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

Jest their time to, I reckon.

(The music rises ecstatically.

TUTTI sally. Billy leans down and kisses her gently)

End of Song
Opening Act I Scene III

No. 6

Allegro

(VL. VLN. VLA. CELLO)

Piano

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

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

STGS. Girls (speak)

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 you packed all yer brains in a butterfly's head They'd still have room to rattle.

BRASS

XYLO.

Give it to 'em good, Carrie,
give it to 'em Good! Tell 'em some-thin' that'll I'arn 'em!

Get away you roust-a-bout riff-raff; With yer belly full of grog.
If y' packed all yer brains in a pollywog's head He'd

never even grow to be a frog! The pollywog'd never be a
Girls: (speak) frog! That'll larn 'em, darn 'em! Now just a minute,

1st man: (sings) ladies, You got no call to fret. We only asked per-

2nd man: lity If you was ready yet. We'd kind-a like this clam-bake To git an early start, And wanted fer to
2nd Tenors: All

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

First Tenors: We're all wore out and

Basses: Look at them clams

done up! Menu mosso

All men:

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

All girls:

You'll
Brightly

get no drinks or victuals till we get across the bay.

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

sooner we sail, sooner we start The clam-bake across the bay!
Meno mosso

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

STGS.

(Overlapping speeches)

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: (Overlapping speeches)
Nettie: 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!
June is bustin' out all over

(Wait for end of dialogue) This year's jest like ev'ry other.

Moderato

Nettie: (sternly)

March went out like a lion.

whip-pin' up the water in the bay.

stepped aside And along come pretty little May!

May was full of promises But she didn't keep 'em quick enough for
some. And a crowd of Doubt-in' Thomas-es Was pre-
dict-in' that the sum-merd 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
Carris: June is bust-in' out all over. The ocean is

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

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

romp-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.
Gillis. All: June is bust-in' out all over.
Nettie: The feel is git so intense, that the
Nettie: To la dies the men are pay in court, Lots a
Nettie: The sheep are n't sleepin' any more, All the

young Virginia Creep ers Hav been huggin' the jeep ers Out a
ships are kept at anchor Jest because the Captains bank a For a
rums that chase the ewe sheep Are de ter mined there'll be new sheep And the

all the mornin' glories on the fence! Because it's June!
com fort they ken on ly get in port! 2 Chorus: Because it's June!
e we sheep are n't ev en keepin' score! 3 Chorus: On account it's June.

June, June, June! Just because it's June, June,
June, June, June! Just because it's June, June,
June, June, June! Just because it's June, June,
Nettie: Fresh and alive and gay and young, June is a love-song.
Nettie: June makes the bay look bright and new, Sails gleam in white on the
Nettie: sweetly sung. June
Nettie: sun-lit blue.
Encore
(June is bustin' out all over)

Moderato (brightly)

June is bustin' out all over

The beaches are crowded every night

from Penobscot to August all the boys are feelin'

Insaty and the girls ain't even puttin' up a fight
Girls' Dance
(June is bustin' out all over)

Molto grazioso e leggero

Stgs.
(Schottisch tempo)

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

Girls:

"Mr. Snow" Reprise

When you walk down the aisle All the heads will turn, What a 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 see!
With your orange blossoms quiverin' in your hand. You will
stumble to the spot Where the parson is, Then your fin-ger will be ringed with a
golden band. And you'll know the fel-ler's yours, And you are his.
Moderato

Carrie: + V.L.N.S.

Girls: What a day, what a day!

Carrie:

Girls:

Carrie: + V.L.N.S.

Girls: High - be!

Girls: Spil - lin' rice on the way

And
both of us will look a little dreamy-eyed A-drivin' to a cottage by the ocean-side,

Girls: You and Mister Snow Carrie:

Where the salty breezes blow

Carry me 'cross the three-hold, And I'll be as meek as a lamb, Then he'll

(set me on my feet And I'll say kind-a sweet "Well Mister Snow here I am!")
Mr. Snow: "Miss Pipp-ridge and I aim to make Miss Pipp-ridge

Change her name to Miss E-nook Snow!"
Carrie and Mr. Snow Sequence
(When the children are asleep)

No. 12

Cue:
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?

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

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

And in a manner of speakin' I'm do-in' ver-y 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-

died! Well, ain't you? If I told you my plans, and the things I intend 'd

make every curl on yer head stand on end! When I
Fl. Solo

Allegretto

make enough money out of one little boat, I'll put

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

twice as much out of two little boats and the

just thing you know I'll have four little boats! Then eight little boats, then a
fleat of little boats! Then a great, big fleet of great, big

boats.

All ketchin' herring, bringin' li to shore.

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

More!

TUBA.
DRUMS.
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

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: The first year we're married we'll have one little kid. The second year we'll go and have another little kid.

You'll
soon be durn-in' socks 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 thé 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?

Moderato con moto

When the children are a-sleep, well sit and dream

The things that
ev'ry other dad and mother dream.

When the children are a-sleep and lights are low.

If I still
love you The way I love you to - day, You'll
par - don my say - ing: "I told you so!"

When the children are a - sleep I'll dream with you. We'll think, what

fun we hav had and be glad that it all came true!
When children are awake, A-rompin' 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 alone And free from all their fuss,
Then in a manner of speaking, we can be really us.

Carris:
When the children are asleep, we'll sit and dream.

The things that

 ogni other Dad and Mother dream.

Dreams that won't be interrupted.
I told you so!

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

Mr. Snow:

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

true. You'll still hear me say that the

When to-day is a long time a-go. 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!

Fl. Solo
No. 13

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 many and many 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 wanta talk PPDP (very softly under dialogue)

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

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!
Jigger:

The people who live on land... are hard to understand. When you're
lookin' for fun they clap you into jail, so I'm skippin' off to
sea, where life is gay and free, and a fullar can flip a
hook in the hip of a whale.

Blow high, blow low! A-
It's wond-er-ful just to feel... Your hands up-on a wheel. And to

listen to wind a-whist-lin' 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! W.L. B.R. Blow high, Blow low, A-whal-in' we will
We'll go a-whalin' a-sailin' a-way. A-

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

men drift in, more sailors enter. For man-y and man-y a long, long day, For man-y and man-y a long, long day!

HAP. 08. CCLS.

(FLS. Soli) + 08. + BN. + CCLS. + BN.

As the singing proceeds, some of the girls and men drift in, more sailors enter. 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 lit-tle ba-by in her bass-in-set, For she has - n't learned to walk And she has - n't learned to talk, And her lit-tle be-hind Is kind-a in-clined to be wet! W.W. BE. Blow Sigh, Blow low! A-
whal-in' we will go!  
We'll go a-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, BR. + CLS.  
For man-y- and man-y- a

big vocal climax)

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

4th fisherman: "Looks like a rowboat ridin' up to a lighthouse!"

5th fisherman: "Release your davits and jump!"

Several men: A girl: "Kedge! Luff! Scud!" "Go it Hannah!"

A girl: "Keep afloat!"

The tallest sailor steps out of the group to dance with Hannah.
SFGS. Dance danced between Hannah and sailor.
102 SIGS.-XYLO.

19 bars rest, strictly in time
(dance continues in silence)
Men leave. They run back to the sea.
The women left deserted and forlornly.

Hannah continues dancing.

in the hope her man will return.

Her sailor returns and carries her off. FELS.

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

Soliloquy

No. 15

Voice

Piano

Billy:

Moderato

I wonder 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't. I want that he'll turn out to be—The spit-an' image Of his Dad. But he'll have
more common sense than his pudding head ed father ever had. I'll

Piu mosso

Teach him to wrestle, And dive through a wave, When we go in the morn ing for our

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

won't make a sissy out of 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!

OB. - Cls. + Cello. Hns.
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 a-
round!
No pot-bellied, baggy-eyed bully'll boss him a-
 poco allarg.
Con moto

round.

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 peddle a pack on his
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-
v't. Run a cow a-round a cor-
sal. Or may-
be bark for a

car-
rou-
sel! Of course it takes tal-
ent to do that well. He
glue. 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 be. 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,
(VLA) boss him or toss him around! No fat bottomed,

flab-by-faced, pot-bellied, baggy-eyed bastard 'll boss him a-

Poco più mosso

round.

And I'm damned if he'll marry his

toss's daughter. A skinny lipped virgin with blood like water. Wh'll
Strs. (Pizz.)

give him a peck And call it a kiss, And look in his eyes through a lorg-net Say,

(Speaks)

Why am I tak-in' on like this? My kid aint ev-en been born yet!

Clar. I.

&

Clar. B. - Strs.

Strs. Moderato (slower)

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

(171)

I can give him Lots of point-ers,
very sound. On the way to get round any girl.

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

Hey! 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 mightn't 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!) I can just hear myself bragging about her!
Broader (with warmth)

My lit-tle girl, pink and white as peach-es and cream is she.

My lit-tle girl is half again as bright as girls are meant to be!

Dozens of boys pur-sue her, Man-ny a like-ly lad

Does what he can to woo her. From her faith-ful dad.
She has a few Pink and white young fellows of two and

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 be-

fore she comes! I got to make certain that she

Won't be dragged up in slums With a
She's got to be sheltered And

Quasi grandioso
fed and dressed In the best that money can buy! I never knew how to get

money, But I'll try, By God! I'll try! I'll go out and make it Or

steal it, Or take it or die!

Attacco Finale
Finale Act I

No. 16

Cue: Nettie enters

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

Moderato

Piano

2nd Man: Don't need to hav a fit about it. Nettie: Hey, Billy! What's this Julia says about you not goin' to the clambake? Billy: Clambake? Mebbe 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!

Are you comin' to the clambake? 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—

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! Mollie: C'mon all!
Brightly

Chorus:

June is bust-in' out all over. The

Nettie:

flow- ers 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)  

June, June, June!  

(Just because it's June,)

They start to sing:  

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

No 17

Allegro

HARP
ad lib.

STDS
Moderato e leggiero
Andante con moto
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:

This was a real nice clambake. We're might-y glad we came.
vittles 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. And we all had a real good time!
Nettie: First come cod-fish

...cooked in iron kettles...

Onions floatin' on the top, curlin' up in petals.

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

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

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

This was a real nice clam bake.

Mr. Snow:

— And we all had a real good time! —

Re-
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 fer an' an-gels' choir!

Nettie:

Fit-ten fer an' an-gels', Fit-ten fer an' an-gels', Fit-ten fer an' an-gels' choir! 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-geles! Fit-ten fer an-geles! Fit-ten fer an-geles' 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 guil-lets
We couldn’t say our selves.

This was a real nice clam-bake. We’re mighty glad we
came! The vittles we et were good, you bet! The
company was the same.

Our hearts are warm.
bolishes are full And we are feel in prime.

This was a real nice clam bake.

And we all had a real good time! We

And we all had a real good time! We

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 had a real

all had a real

all had a real

all had a real
good
time.
good
time.
good
time.
good
time.

TUTTI

TIMP.
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)

Voice: Carrie starts to whimper

Piano:

(broad and emphatically)

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

might he've been a happy pair of lovers, mightn't he've we?

And coming home at twilight It

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

Jigger: Snow:
(speken) (sings)

baby, What? To dan-dle on my knee, let all these things That

Carrie blows and her 4one-pitch when the
cries is strangely similar to the one of the orchestra.

(A few people enter)
144

Mothers used to say to me, "When you grow up my son, I hope you're a bum like your father was. Cause a girl who's in love with a virtuous man is doomed to weep and wail!"

Woodpeckers pick it on wood, there's three.

Allegretto
noth-in' so bad for a woman
As a man who thinks he's

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

Jigger: 2.
Mr. Snow:

2. My good!
'Taint

Jigger: (going lower)
Snow's chorus (lower)
Jigger's chorus (lower)
sol! 'Tis too!
'Tain't sol! 'Tis too!

Dialogue
(After dialogue)

Cue: Carrie: And he was a different person.

Meno mosso (rather slow)

1st Girl (softly) 

All Girls:

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

Girl who's in love with any man is doomed to weep and wall

Pin mosso

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

Arminy: Slowly

The clock just ticks your life away. There's

no relief in sight, It's cookin' and scrubbin' and sewin' all day, And
Allegretto
All girls: +oo-cls.-bsn.

God knows what-in all night!
Stone cut- ters cut it on stone, +sgs.

Wood-peck- ers peck it on wood,
There's noth-in' so bad for a wom-an

Dialogue:
Carris: It makes you wonder don't it?
Girls: What do you think, Julie? You tell her Julie! She's your best girl friend.

Tell it to her good, Jul-ie,

Tell it to her good!
What's the use of wond'rin'

No. 21

Assai moderato

Julie (softly and earnestly)

What's the use of won-d'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 won-d'rin', If he's

good or if he's bad? He's your fel- ler 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 a-way. But what's the use of won-drin' if the end-in' will be sad? He's your fel-ler and you love him— E.H. There's noth-in 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
(Billy and Jigger enter)

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

Nol, Billy! I got no time to fool with women. Let me have that! Oh Billy please.

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

(repeat until Dialogue begins)

(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.

Moderato Julie:
When you walk through a storm Keep your

Voice

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
chim 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'? Where?

Billy: Hea. Fr: Billy: Hea. Fr:
Never mind where, important thing is, you can't stay there. Julie! She can't hear you. Who decided that? You did when you killed yourself. (4 curtain of stage comes down) I see! So it's over! Not as simple as that. As long as there's

Billy: Hea. Fr: Billy: Hea. Fr:
you killed yourself. (A curtain 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: 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: Hea. Fr: Billy: Hea. Fr:
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
Billy: done that you should come before Him? So that's it. Just like Jiggers said. No supreme court for little people—just po-

Hsa. Fr.  

Billy:  
lice 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.
No. 25

The Highest Judge of all

Moderato marcato

Voice

Take me beyond the

STGS.-HKS.

mf deciso

Piano

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.
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 purple cloud,

Twang-in' on their harps till their fingers get red. Want organ music, let it
24 2 ς- rail

-ev-ry star in heaven
Hang-in' in the room,
Shin-ing in my eyes when I
hear my doom!

Take me be-yond the pear-ly gates through a

beauti-ful mar-ble hall,
Take me be-fore the high-est throne And
Exit of Billy and Heavenly Friend

(Change of Scene)

No. 26

Piano

Listesso tempo

VLA. (TREM.)
Cec: Billy: Where is she? What do I have to do to see her?

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! Blackout

Ballet begins here:
The daughter, Loulou, is discovered standing alone on the beach in full morning light. She runs and
leaps and tumbles in animal joy.
She turns a somersault and lies down on the sand to stare at the sky.

Allegro giocoso

Two ragged urchins come in leap-frogging.

She joins them in their rough play.

Poco meno mosso
Mr. Snow enters followed by six little Snows in Sunday hats in single file.
Fl. Solo

rough-housing of Louise and her companions. Mr. Snow strongly disapproves.
Louise asks them to play with her.

They snob her and leave.

A younger Miss Snow lags behind out of curiosity. She examines Louise's poor dress and bare feet.
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 approve.
A carnival troupe 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 costume. She catches the gold parravel

The carnival people perform a brutal and frenzied
The acrobat lady tests Louise holding the tio'm parcel and demands it back. The young man and Louise meet face to face. He tells her not to mind and winks at her.
Louise is alone on the beach with the young man who has waited behind.

Andante, ma non troppo
He makes love to her. In spite of herself she is drawn toward him.
He grows frightened at her intensity. Realizing she is only a child he leaves her and goes away.

Tempo Poco

She feels humiliated

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

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. She whispers:

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, Bily and Starkeeper enter.

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.
Starkseper:
Ay-eh, somebody ought to. You can go downtown anytime. Offers still open. (Heavenly Friend appears)

Billy steals a star. Then whistling walks off with Heavenly Friend.

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!

(Mr. Snow enters with Snow Jr. and interrupts song.)

I'm a Tom-boy, I'm a mad-cap maiden from Broadway!
Porch Scene

(Act II, Scene 5)

No. 30

Gus: Julia: (coming out) Where is he?

Piano

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

Heavenly Friend: Billy: to see me.

Then she doesn't.

She looks like she saw me before I said that.

Julia: Louise: I didn't 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: Louise: Julie:
Go into the house, child! What happened, Mother? Don't you believe me?

Julie:
Yes, I believe you.

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

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

(Louise embraces her mother and runs into the house. Julie sees star, walks to chair, picks it up.)

Appassionato 15-08.
Billy: (sings) Julie! Julie!

Longing to tell you but afraid and shy,

I let my golden chances pass me by.

Now I've lost you, Soon I will go in the mist of day,
(The curtain of stars falls, leaving Billy and Heavenly Friend in front)

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

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

Billy: Heavenly Friend: Billy: But it ain't over yet. I want an ex-
tension. I gotta see that graduation.

Heavenly Friend:
I know, I know.

Time's running out.
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! (Louis starts to sing melody, others sing softly)

At the end of the storm is a
Girls:

golden sky And the sweet silvery song of the lark.

Says:

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

dreams be tossed and blown.

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

Julie: (starts singing)

Walk on, walk

\[ \text{as music} \]
Girls:

on Boys:

walk alone.

You'll never walk a

with great expression

Maestoso

Piano sustain

lone.

Maestoso

St5 + Cl5.