

# GREAT SCOT!

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Music by  
DON MCAFEE

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Lyrics by  
NANCY LEEDS

Book by  
MARK CONRADT and  
GREGORY DAWSON

**Piano/Conductor**

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### *Synopsis of Scenes*

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#### Act I

- Scene 1: The Town Square of Ayr, Scotland – 1783
- Scene 2: Outside of town, immediately following
- Scene 3: Jean Armour's bedroom, immediately following
- Scene 4: The Tavern, immediately following
- Scene 5: A street in Ayr, immediately following
- Scene 6: A highland glen, later that evening
- Scene 7: A street in Ayr, eight months later
- Scene 8: The Burns' cottage, immediately following
- Scene 9: A street in Ayr, immediately following
- Scene 10: The Kirk Session Room, immediately following
- Scene 11: A street in Ayr, immediately following

#### Act II

- Scene 1: Princes Street, Edinburgh – the next day
- Scene 2: The Castle gardens, the same day
- Scene 3: Outside the Castle gates, immediately following
- Scene 4: The waterfront, immediately following
- Scene 5: Jean Armour's bedroom, six months later
- Scene 6: A street in Edinburgh, a few months later
- Scene 7: Robbie's room in Edinburgh, three months later
- Scene 8: A street in Edinburgh, a few months later
- Scene 9: Robbie's room in Edinburgh, immediately following
- Scene 10: The Castle Ballroom, the next evening
- Scene 11: The Town Square of Ayr, the next day

# *Musical Program*

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## Act I

| No.                                    | Page |
|--|------|
| 1. You're the Only One . . . . .       | 5    |
| 2. Great Scot! . . . . .               | 11   |
| 3. Change of Scene . . . . .           | 15   |
| 4. Who Can Change It? . . . . .        | 15   |
| 5. He's Not for Me . . . . .           | 18   |
| 6. She's Not for Me . . . . .          | 20   |
| 7. Change of Scene . . . . .           | 27   |
| 8. The Highland Games . . . . .        | 27   |
| 9. The Yarning Game . . . . .          | 31   |
| 10. That Special Day . . . . .         | 32   |
| 11. Creech Underscoring . . . . .      | 37   |
| 12. Brandy in Your Champagne . . . . . | 38   |
| 13. I'm Gonna Have a Baby! . . . . .   | 44   |
| 14. Original Sin . . . . .             | 51   |
| 15. Original Sin (Reprise) . . . . .   | 55   |
| 16. I'll Still Love Jean . . . . .     | 56   |
| 17. Change of Scene . . . . .          | 58   |
| 18. Where Is That Rainbow? . . . . .   | 59   |

## Act II

|   |    |
|---|----|
| 19. Princes Street . . . . .              | 62 |
| 20. The Big-Bellied Bottle . . . . .      | 66 |
| 21. Be a Man . . . . .                    | 74 |
| 22. He Knows Where to Find Me . . . . .   | 76 |
| 23. Garrett Underscoring . . . . .        | 79 |
| 24. Where Does a Man Begin? . . . . .     | 80 |
| 25. Change of Scene . . . . .             | 82 |
| 26. What a Shame! . . . . .               | 83 |
| 27. Happy New Year . . . . .              | 86 |
| 28. We're Gonna Have a Wedding! . . . . . | 89 |
| 29. Curtain Call . . . . .                | 91 |

# Act I

## No. 1

## You're the Only One

\*Page 9

*Allegro*

*mf* *poco a poco cresc.*

*Maestoso* *mf* TOWN CRIER

Eight o'clock and all is well!

*fff* *molto dim.* *mp*

*Allegro* CHORUS FIRST FATHER: Where is he?

Eight o'clock and all is well!

SECOND FATHER: Where is that Robert Burns? *Dialogue continues—*

*8va*

*Allegro*

*p*

*3*

\*Page in Play Book

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Cue: ALL THREE FATHERS: Where's Robert Burns!? *mf* ROBBIE Moderato

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You're the on - ly one I kiss with

*rit.*

rap - ture. You're the on - ly one I long to see. You're the mo - ment lov - ers try to

*8va* - - - - - 1 *8va* - - - - - 1

Allegro  
TOWN CRIER

cap - ture. You're the one for me! Nine o'clock and all is

*rit.*

*8va* - - - - - 1

CHORUS *Maestoso*

well! \_\_\_\_\_ Nine o'clock and all is well! \_\_\_\_\_



McGURK

This is the end! This is the end of rant - in' rov - in' Rob - in's

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fun! This is the end! This is the end of all the e vil things he's

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done! Fill him with lead 'Til he is dead! No, he won't get a - way

this time! Dialogue -

ROBBIE

Cue: Wait until I find him! When you're free I'll woo you in the heath - er. I will prove love can't be ov - er

done. I will swear each mo-ment we're to-geth - er: You're the on - ly

one!! Ten o'-clock and all is well! Nev-er a -

TOWN CRIER MacINTOSH and McCURK

gain! Nev-er a - gain will he dis-grace our fam - 'ly name! Nev - er a -

gain! Nev-er a - gain will he put maid - en-hood to shame! Dialogue -

ROBBIE

Cue: The Kirk! Impossible! I -

rit.

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mag - ine me sit - ting pray - ing! I don't be - long in a pew. The

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saints a - bove could learn of love by watch - ing me and you. E

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TOWN CRIER

lev - en o' - clock and all is - ROBBIE: well!

Oh, oh! I'm late!

Dialogue -

Cue: MacINTOSH: I'll kill the first member of his clan that I meet!

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ALL THREE FATHERS

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This is the end! This is the end of this im-mor - al greed - y

rake! This is the end! This is the end my friend, we'll send him to the

stake! Show him he's through! Give him his due! No, he

McGURK<sub>3</sub>

MacINTOSH<sub>3</sub>

MacCOHEN

TOWN CRIER

won't get a-way this time! Twelve o'-clock and all is- (Gunshot)

*attacca*

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**No. 2**

**Great Scot!**

Page 12

Jig tempo

*mf* HEATHER Then each line is delivered solo, alternate men and women: 1.

Now Rob-bie's my near-est and dear-est of kin- A dev-il in po-et's dis-

2.

guise. He top-pled our town in-to ter-ri-ble sin-With a glint and a gleam in his

4. 5.

eyes. He treat-ed my daugh-ter like some kind of toy. He med-dled and made our mo-

6. 7.

ral-i-ty sick. I'll wrap me a rope round the rump of that boy. I wish I could mar-ry him

8. 9. 10.

quick. He's bright as a can-dle. He burns at both ends. He does ev-'ry-thing more than he

11. 12. 13. 14. 15. 16.

should! De-li-cious! Des-pic-a-ble! Dar-ling! Im-pec-ca-ble! Lech-er-ous! Treach-er-ous!

17. **GIRLS**

Good! Great Scot! He's made us proud. In thanks our

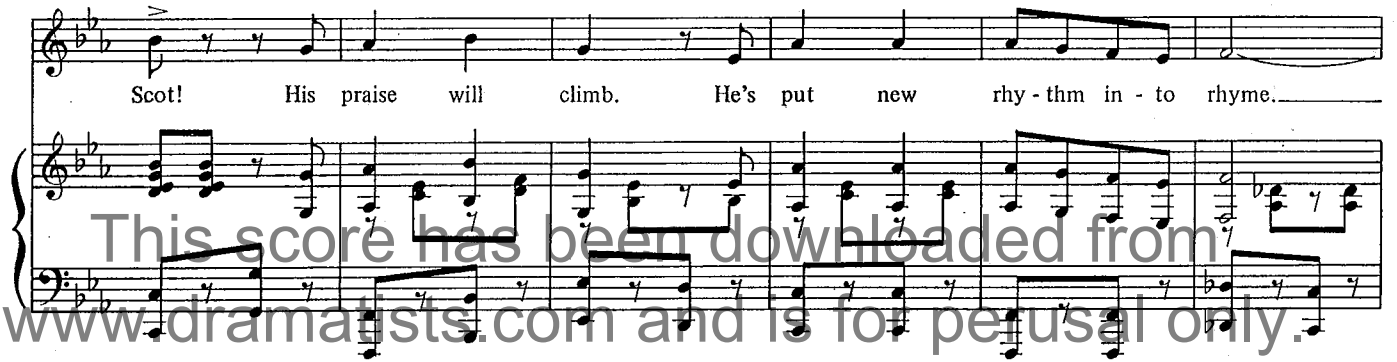
heads are hum-bly bowed. He has made us rev-el on the high-est

lev-el, He has raised us high a-bove the crowd. Great

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Scot! His praise will climb. He's put new rhy - thm in - to rhyme.

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Let the whole world know it: He's not just a po - et, He's a Great

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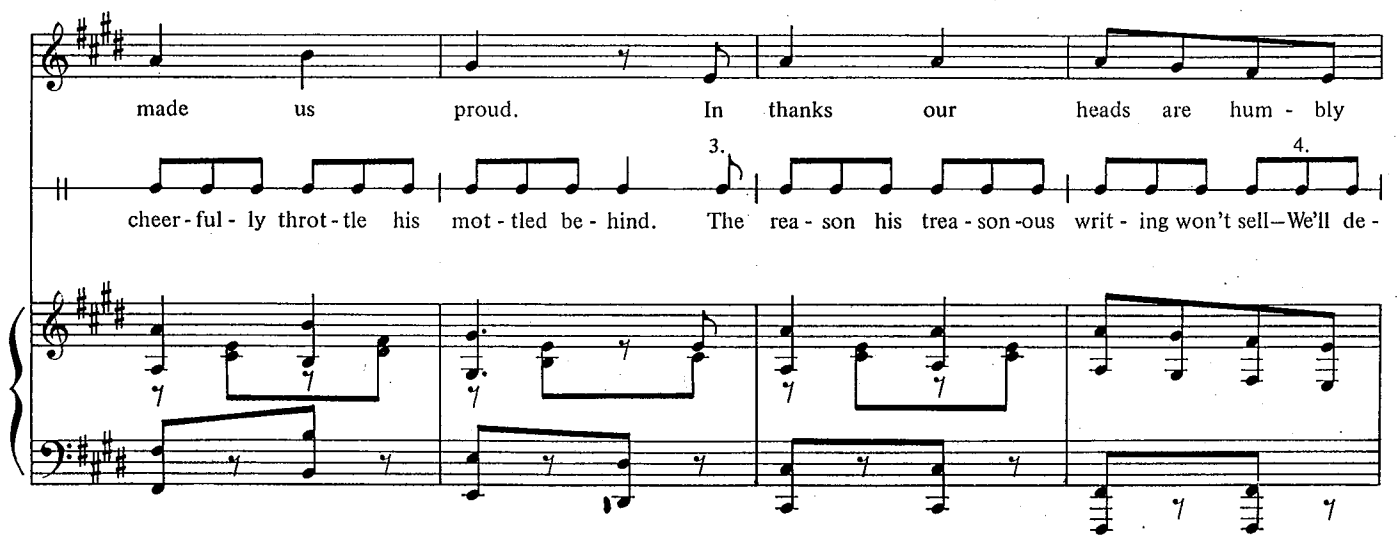
Scot! Great Scot! He's

MEN (alternating)  
We'll straight-en that Sa-tan and send him to hell. We'll



made us proud. In thanks our heads are hum - bly

cheer - ful - ly throt - tle his mot - tled be - hind. The rea - son his trea - son - ous writ - ing won't sell - We'll de -



bowed. He has made us rev-el on the high-est  
 clare he's a dev-il, de-ment-ed of mind!

lev-el. He has raised us high a-bove the crowd. 1: His

Great Scot! 2. His praise will climb. He's 4. His  
 po-ems and prose- He's pro-lif-ic all right. He cor-rupt-ed the won-der-ful mor-als we had. Un-

put 5. new 6. rhy-thm in-to rhyme. 8. ALL Let the  
 gra-cious! Au-da-cious! A-tro-cious! Pug-na-cious! Lech-er-ous! Treach-er-ous! Cad!

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whole world know it: He's not just a po - et, He's a MEN: Great

Scot! Get him!

*fff*

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### No. 3 Change of Scene

Page 14

Moderately slow

*f poco a poco dim.*

*pp*

### No. 4 Who Can Change It?

Page 15

With an easy flow

Cue: HEATHER: . . . most dangerous occupation you can have.

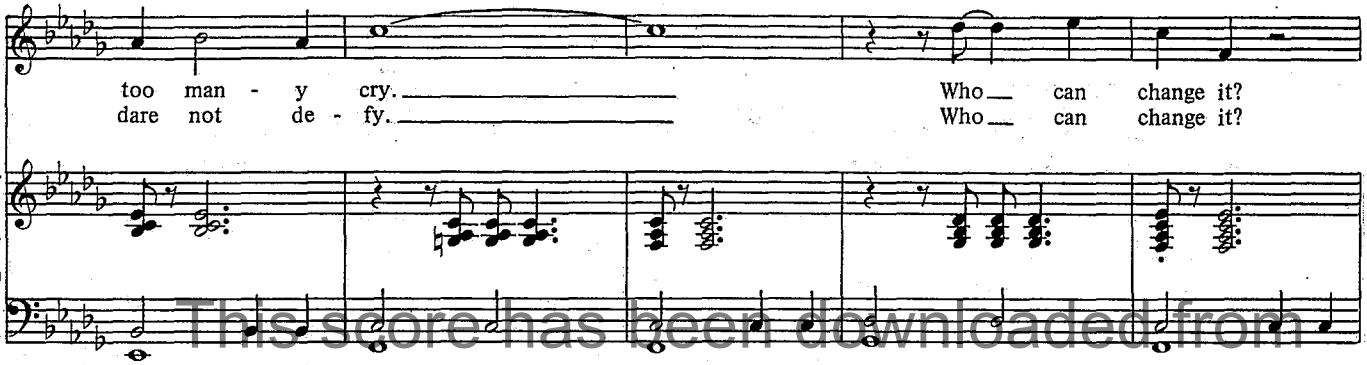
ROBBIE

*mp*

It's a

world of lone-li - ness, It's a world of fear, It's a world where  
 so im - pos - si - ble For a man to live In a world he

too man - y cry. Who can change it?  
dare not de - fy. Who can change it?



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Who can change it? Can I?



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2.  
If it's I? Can I?



How can I prove what it's like to be strong To a world that was



here be - fore me? How will I know if I'm



right or I'm wrong Till my heart and mind are free?

In a world of en - e - mies, In a world of war, In a

world where too man - y die, Who... can

change it? Who... can change it? Can - I? \_\_\_\_\_

*rit.* *a tempo*  
I'll try!  
*rit.* *a tempo*

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Piano introduction for the song 'He's Not for Me'. The score is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It features a melody in the right hand and a bass line in the left hand. The piece concludes with a dynamic marking of *8va*.

# No. 5

# He's Not for Me

Page 19

Brightly

Cue: JEAN: Gett off with you!

*mf* JEAN

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: "He's not for me. A lad like that has".

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Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: "such con - ceit. I re - spect all girls who ig - nore him."

such con - ceit. I re - spect all girls who ig - nore him.

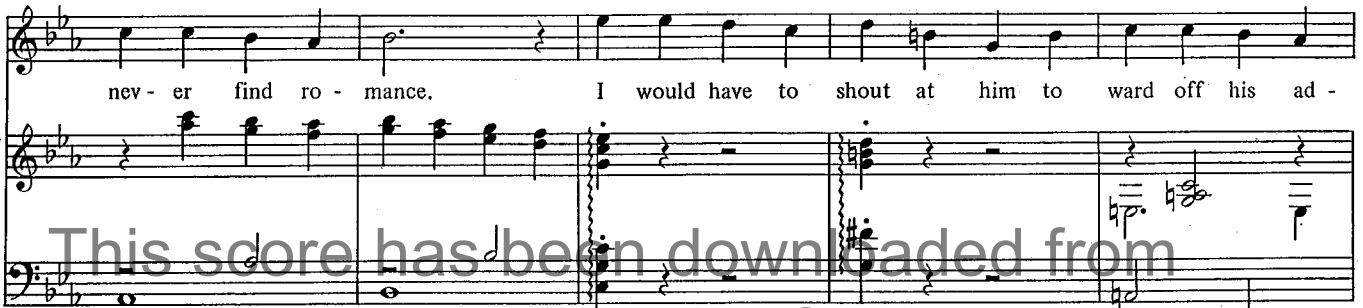
Vocal and piano accompaniment for the third line of lyrics. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: "It's plain to see A girl who grov - els at his feet Makes him think the".

It's plain to see A girl who grov - els at his feet Makes him think the

Vocal and piano accompaniment for the fourth line of lyrics. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: "whole world a - dores him. Why should I go out with him, I'd".

whole world a - dores him. Why should I go out with him, I'd

nev - er find ro - mance. I would have to shout at him to ward off his ad -




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vance. Some - day he'll see A - cad like that gets no re - turn.

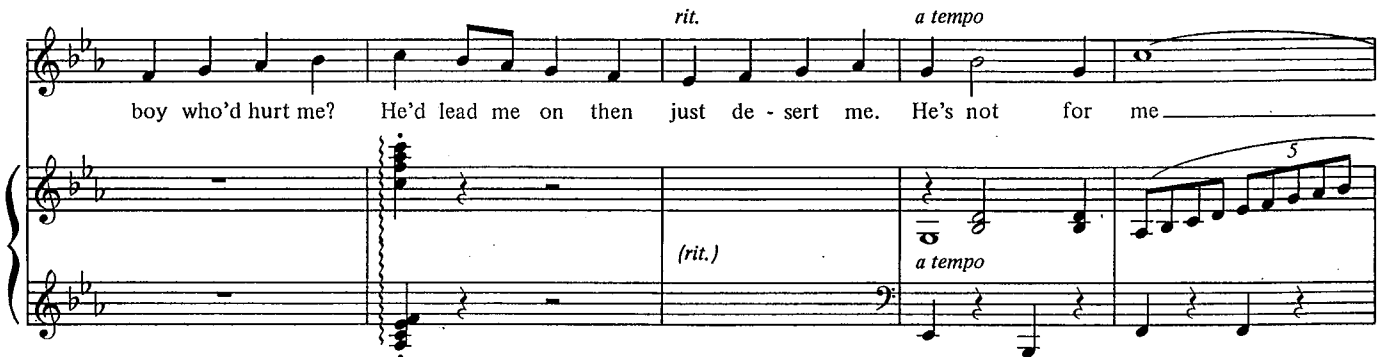


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An - y girl who loved him would bore him. Why should I toy with a



boy who'd hurt me? He'd lead me on then just de - sert me. He's not for me



at all!



# No. 6

# She's Not for Me

Page 22 ROBBIE

*f*

Cue: ROBBIE:  
... that kind of trouble.

What would I want with a girl like that?

*p* — *f* *mf*

*mf*

I want a shape di-vine, I want a girl who's more my type, I want a grape from a

vine that's ripe— What would I want with a girl like that?

CHORUS

We're telling you, You've got a case. It's hard to be-lieve your

ROBBIE

heart's on your sleeve. She's writ-ten all ov-er your face! What would I want with a girl like

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that? What would she do for me? I want a girl with

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zip and zing! I want a girl who can make bells ring! What would I want with a girl

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like that? She's not for me! A

lad like me needs more than one, One girl would be - come just a fix

ture. It's clear to see A hun - dred girls are much more fun.

What I real - ly want is a mix - ture! Just i - mag - ine

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me hemmed in with no free time to roam. Is it real - ly such a sin that

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ev - 'ry house is home? She's not for me! She's not the kind who

CHORUS

When you pro - pose, When you em -

likes to kiss. Not the kind who'd lean on my shoul - der.

brace, You'd bet - ter be - ware, She'll know that you care. She's writ - ten all ov - er your face!



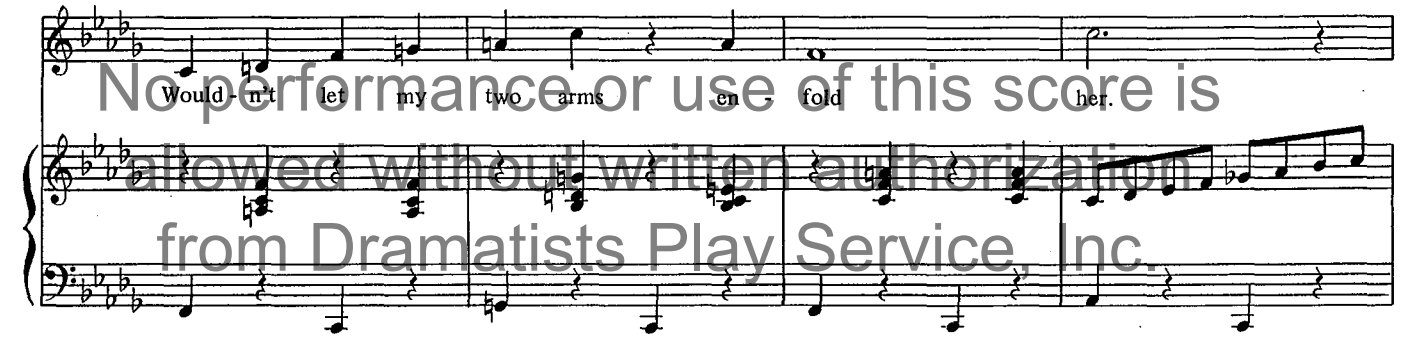
It's plain to see A girl who acts as pure as this

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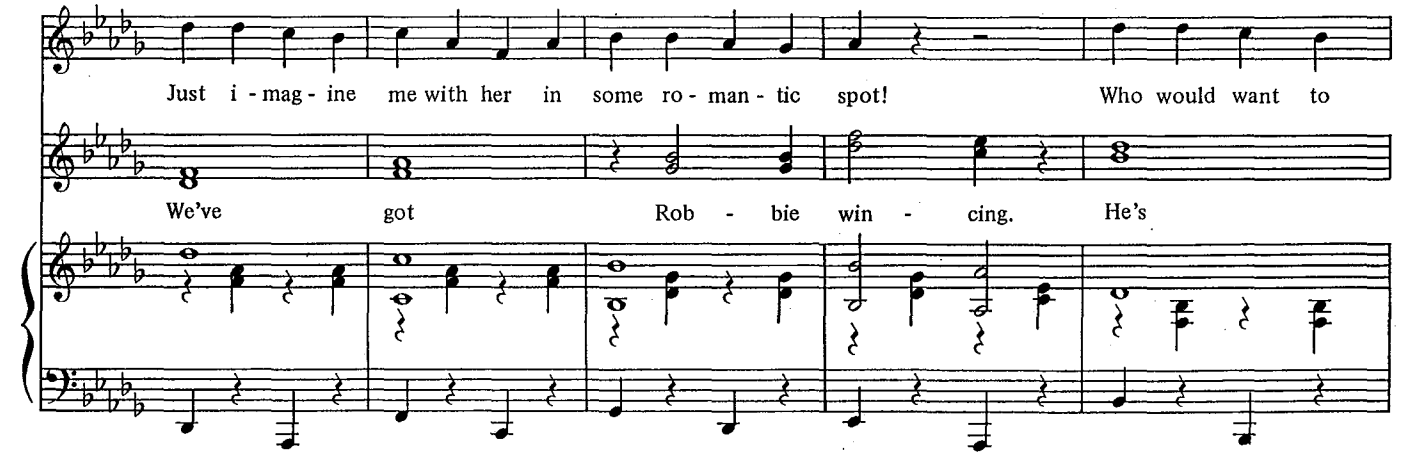
Wouldn't let my two arms enfold her.

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Just i-mag-ine me with her in some ro-man-tic spot! Who would want to

We've got Rob-bie win-cing. He's



be with her, A lov-er's dream she's not! She's not for me! Our

not too con-vin-cing. Don't try to run!



worlds are much too far a - part. What I have to give would - n't hold  
 You'll lose the race! You got-ta ad-mit it's fin-al-ly hit. She's writ - ten all

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her! If I know that I'm bet-ter off with-out her, Why should I give a damn a-bout her?  
 ov - er your face!

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She's not for me at all!

JEAN  
 He's not for me! He's got an eye on ev - 'ry skirt.  
 GIRLS  
 He's here to stay! Love's on the chase! You'd

*p*

He would flirt with an - y who'd let him!

bet-ter look out, He's gon-na find out He's writ - ten all ov - er your face!

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It's clear to see A girl like me is al ways hurt.

When you pro-pose, When you em brace, You'd

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I'd re - gret the mo - ment I met him!

bet-ter be - ware, He'll know that you care! He's writ - ten all ov - er your face!

JEAN

Just i - mag - ine me with him, I'd need a suit of steel!

ROBBIE

Lov - ing would be ver - y grim with some - one who can't feel!

JEAN

He's not for me! He thinks of love as just a toy!

BOTH

I'd be bet - ter off to for - get him. her. If

*a tempo*

I know that I'm bet - ter off with - out him? her? Why do I ev - en think a - bout him? her?

*a tempo*

*a tempo*

JEAN

ROBBIE

BOTH

He's not for me! She's not for me! He's not for She's

*a tempo*

*mf*

*cresc.*

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me \_\_\_\_\_ at all!

CHORUS

at all!

8va-1

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8va-1

## No. 7 Change of Scene

Page 25 (& 25) Stately

*f* Use for Scene 5 and Scene 6

## No. 8 The Highland Games

Page 25 Not too fast

*mf*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat and a common time signature. It features a melodic line in the treble and a bass line with chords in the bass.

Second system of musical notation, continuing the piece. It includes a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

Third system of musical notation, featuring the tempo marking "Allegro" above the staff. The music continues with a more active melodic line in the treble.

Fourth system of musical notation, showing a change in the bass line with more complex chordal textures.

Fifth system of musical notation, continuing the development of the piece with various rhythmic patterns.

Sixth system of musical notation, featuring the tempo marking "Più mosso" above the staff. The music transitions to a new key signature with two sharps.

Seventh system of musical notation, concluding the page with a final melodic flourish in the treble and a sustained bass line.

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Musical score for the first system, featuring a treble and bass clef with a key signature of one sharp and a 6/8 time signature.

Game II: Throwing the Caber

Maestoso

Musical score for the second system, including a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

First contestant

Musical score for the third system, including a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Second contestant

Musical score for the fourth system, including a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Jamie

Allegro

Musical score for the fifth system, including a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

The Dance

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Musical score for the seventh system, including a watermark: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

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Third system of musical notation, featuring more complex melodic patterns and harmonic textures.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation, concluding the piece with a final melodic flourish and harmonic resolution. A double bar line is present at the end of the system.

8va. ↓

# No. 9

# The Yarning Game

Page 25

Not too fast

Sixth system of musical notation, starting with the piece title and performance instructions. The treble staff begins with a melodic line, and the bass staff has a chordal accompaniment. The dynamic marking *pp* and the articulation *molto legato* are indicated.

First system of piano accompaniment for the score, featuring a treble and bass clef with various chords and melodic lines.

Second system of piano accompaniment, including performance directions: "Fade on Robbie's walk to Jean..." and "...and stop on their kiss...".

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**No. 10** **That Special Day**

Page 27

Flowing, freely

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Third system of piano accompaniment, starting with a cue: "Cue: ...A hundred million stars..." and a dynamic marking of *pp*.

ROBBIE

First system of voice and piano accompaniment. The vocal line begins with the lyrics: "I don't know what's dif - f'rent, Or why the air's so".

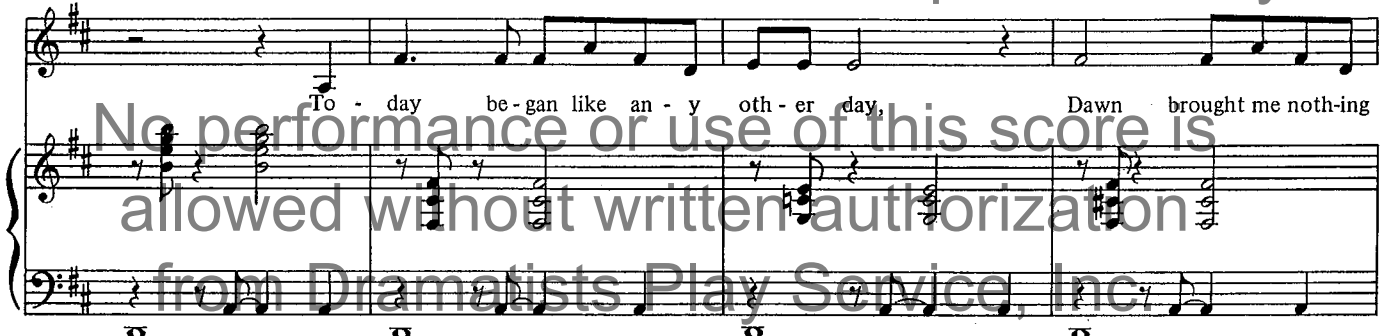
Second system of voice and piano accompaniment. The vocal line continues with the lyrics: "strange. I thought I felt an an - gel take me gent - ly by the hand. There's".

some - thing here I just don't un - der - stand.



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To - day be - gan like an - y oth - er day, Dawn brought me noth - ing

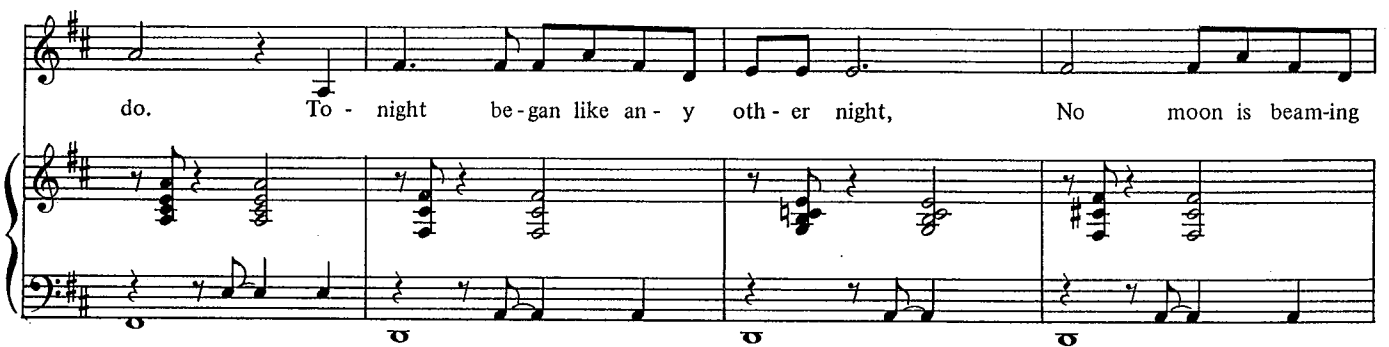


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new. Rain fell as I went on my way To do the things I al - ways



do. To - night be - gan like an - y oth - er night, No moon is beam - ing



down. No spe - cial star is shin - ing bright, Sleep fills the



town. Yet, there's some-thing in the air. There's a feel- ing that I

can't ex - plain. There's a mag - ic spark - le ev - 'ry - where - Like a rain - bow af - ter

rain. Why do I see an - gels a - bove?

What can it be but love weav - ing its spell.

Can it be love? Who can tell? Has

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love ————— just come my way? ————— Is this —————

This system contains the first two lines of music. The top line is a vocal line with lyrics: "love ————— just come my way? ————— Is this —————". The bottom line is a piano accompaniment with chords and a triplet of eighth notes. A "rit." (ritardando) marking is present at the end of the system.

that spe - cial day? —————

*a tempo*

This system contains the next two lines of music. The top line is a vocal line with lyrics: "that spe - cial day? —————". The bottom line is a piano accompaniment with chords and a triplet of eighth notes. A "a tempo" marking is present at the beginning of the system.

CHORUS

(Hum) —————

This system contains the first two lines of the chorus. The top line is a vocal line with lyrics: "(Hum) —————". The bottom line is a piano accompaniment with chords and eighth notes. The key signature changes to two flats (B-flat and E-flat).

This system contains the next two lines of the chorus piano accompaniment, featuring eighth-note patterns in both hands.

This system contains the final two lines of the chorus piano accompaniment, ending with sustained chords in the vocal line and eighth-note patterns in the piano accompaniment.

JEAN

Why do I see

an - gels a - bove?

ROBBIE

Why do I see

an - gels a -

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What can it be

but love

weav - ing its

bove?

Can it be love

weav - ing its

spell?

Can it be love?

Who can

spell?

Can it be love?

tell?

Has love

just come my

Who can tell?

Has love

just come my

way? Is this that spe - cial  
 way? Is this that spe - cial

*rit.*

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*a tempo*

day?  
 day?

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*a tempo*

# No. 11 Creech Underscoring

Page 31 (& 32) Slow march tempo

*mp*

First time: Start on Creech's "There he is at the Royal Palace".....stop at "Yes, yes..."  
 Second time: Start on Creech's "Imagine. You arrive at the royal palace" .....stop at "and the Duke presents you with..."

# No. 12

# Brandy in Your Champagne

Page 32

Fast patter tempo

Cue: HEATHER: Aye,  
In my burlap gown!

There's an end-less maze of for-tune that a-waits you 'round the

bend. You'll be own-er of a king-dom, if you'll lis-ten to a friend. Don't you

like the life I of-fer? Don't you like the things I've got? I do not! I do

*rit.*

*In 2*

not! I do not! I'm proud of me ket-tle, I'm

*An easy 2*

*mp*

mad for this pot! Talk a-bout hav-ing, well, I'm a have-not! Your world-ly pos-ses-sions are

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CREECH

not worth a damn; I'm hap - py just as I am. I could of - fer you

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el - e - gance, Bran - dy in your cham - pagne. Use your na - tive in -

tel - li - gence, Think it ov - er a - gain. I don't need to

Faster

HEATHER

think it ov - er, mis - ter. All these high - fa - loot - in' plans are rot!

You can't take a coun - try girl and twist her. I'm not in - t'rest - ed, I'm

Slower

not, I'm real-ly not! That mis-'ra-ble dan-dy- he of-fers me bran-dy-

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Bran-dy-- Hmm, in cham-pagne! The next thing he'll tell me and think he can sell me's A beau-ti-ful cas-tle in

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CREECH

Spain! Life for you would be glo-ri-ous! Like a queen you would

mf

reign! We might end up no-tor-i-ous In our cas-tle in

5

Spain! We'll trav-el by car-riage to balls and soi-rees, Take in a tour of the

shops. Sam - ple the choc - 'lates and tast - y gla - ces - Or - der you heav - en - ly

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Faster HEATHER

frocks. I don't real - ly care if I look pret - ty.

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Beau - ty's in a much pro - found - er spot. I don't want your pho - ny, fick - le

ci - ty. I do not! I do not! I do not!

*ff*

Slower

Soir - ees and glac - es are not for plain las - sies That crotch - et - y Creech has his gall. He did - n't say mar - riage, so

*p*

## CREECH

may-be a car-riage Would-n't be bad af - ter all! Do I sense some am-

biv-a-lence? Let me make up your mind. If you'll let your-self

give a glance You'll leave all this be - hind. We'll stroll thru the park Like

## HEATHER

kids on a lark— It's fun - ny but son - ny you don't light a spark. Your nose is too shin - y, your

mouth is to big, and I won - der what's un - der that wig! I could make your life

HEATHER CREECH

glamor - ous-- Bran - dy in my cham - pagne? I might ev - en get

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HEATHER CREECH

am - or - ous. That would drive me in - sane! But Heath - er, to - geth - er the

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HEATHER CREECH

world's in our lap. You clown, it's Miss Brown, so put that in your cap! For - give my bad man - ners, my

HEATHER CREECH

tim - ing was poor-- Scat, you old rat, may I show you the door! Don't you get wear - y of

HEATHER

sweep - ing the floor? I do not! I do not! I do not!

8va- - -  
8va- - -

# No. 13

# I'm Gonna Have a Baby!

Page 36

Slowly, and freely  
ROBBIE: *p*

*gradually increasing in speed and loudness*

Cue: Mind! I'm gon-na have a ba-by! I'm gon-na have a ba-by!

*pp*

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I'm gon-na have a ba-by, can't be-lieve it. Who'd-a tho't I ev-er would a-

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Brightly (steady tempo)

chieve it? What d'-ya think my kid 'll be? Is he gon-na be a lit-tle me? Ya

think I'll like the lit-tle tyke at all? I'm gon-na be a fath-er- I can

feel it! Why should a fath-er both-er to con-ceal it?

He's gon-na be so bloom-in' smart He'll break ev-'ry las-sie's heart When he's six feet

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tall! What a break!

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What a boon! What a

ALL

life! He's gon-na have a ba-by may-be soon!

GILBERT

He's gon-na have a ba-by, can't be-lieve it! Who'd-a ev-er tho't he could con-

ceive it? Af - ter all the eggs he's laid Who'd-a tho't he'd make the grade!

ROBBIE  
He's gon-na have a ba - by! Ev - 'ry - bod - y lis - ten, I'm the

proud-est man in town— Now you're gon-na see what Rob-bie's worth!

ALL  
Some-thing's mad glis- ten, he's the loud - est thing a - round— An - y - one would think he's giv - ing

ROBBIE  
birth! You think you can do it, well I dare some - one to try—

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He's gon-na be so bloom-in' smart He'll break ev - 'ry las - sie's heart When he's six feet

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tall! What a break!

What a boon! What a

life! ALL He's gon-na have a ba - by may-be soon!

GILBERT He's gon-na have a ba - by, can't be - lieve it! Who'd-a ev - er tho't he could con-

ALL

He's gon-na have a ba - by! He's gon-na have a ba - by! He's gon-na have a, He's gon-na have a,

He's gon-na have a ba - by! He's gon-na have a ba - by, that's the lat - est!

*f* *p*

He's gon-na have a ba - by, that's the great-est! He's gon-na do what

dad-dy does— He's gon-na be like dad-dy was— He's gon-na be the en - vy of the town!

*ff*

He's gon-na have a ba - by, what a shock-er! They're gon-na sit there

*p*

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rock-in' in a rock-er! \_\_\_\_\_ He's gon-na teach his lov-in' son How to do the

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things he's done— He's gon-na have a ba by! \_\_\_\_\_

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GIRLS

What \_\_\_\_\_ a break! \_\_\_\_\_ What \_\_\_\_\_

BOYS

We must ad - mit that Rob - bie's real - ly quite a man— A lul - la -

\_\_\_\_\_ a boon! \_\_\_\_\_ What \_\_\_\_\_ a

by for him will be a dif - f'rent tune— He's gon - na do the great - est

bless - ing! He's gon-na have a ba - by, may-be soon!  
 thing since time be - gan: He's gon-na have a ba - by, may-be soon!

*rit.*

*rit.*

Much slower, march-like.

ROBBIE

I'm gon-na have a ba - by, don't for - get it. It - 'll be King of

*rit.*

Scot-land if you let it! When my son's a grown up kid You'll be proud of

*rit.*

Freely, barbershop style

what I did!

GIRLS

Sleep-y ba - by, nod - ding, blink - ing, Dad - dy's at the tav - ern drink - ing!

BOYS

Sleep-y ba - by, nod - ding blink - ing,

*pp*

JJ RUBBIE

I'm gon - na have a ba - by!  
Broadly ALL *ff*

I'm gon - na have a -

He's gon - na have a ba - by!

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Freely

ROBBIE

*ff* Presto

Freely  
(ALL)

*ff* Presto

I'm gon-na have a ba - by!

Gurg - ling, fret - ting, al - ways wet - ting, He's gon-na have a ba - by!

*pp*

*f*

*fff*

# No. 14

# Original Sin

Page 41

Moderately, with a strong beat

The piano accompaniment for 'Original Sin' is written in 2/2 time with a key signature of two flats. It begins with a *ff* dynamic and a 'pompously' character. The music features a strong, steady beat with various chordal textures and triplets. Dynamics shift to *f* and then *mf* as the piece progresses.

ARMOUR

*mf* 3

3

This is the day,

This is the day I've wait - ed for - the day he

*mp*

pays! This is the day, This is the day he pays for all his ev - il

This score has been downloaded from

ways! Yes, he was born nev - er to win; Yes, he was

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born in O-rig-i-nal Sin! This is the

McDONNELL

*f* *dim.* *mp*

time, This is the time his ug - ly crimes will take their toll! This is the

time, This is the time he'll find no rhyme to save his soul! Time for a -



ALL <sup>3</sup> Optional <sup>3</sup>

dear! This is the day! (This is the day!) This is the day we've wait - ed for - the day he

*f* *mf*

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pays! This is the day! (This is the day!) This is the day he pays for all his ev - il

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(His ev - il ev - il ways!) ways! Yes, he was born nev - er to win! Yes, he was

born in O - rig - i - nal Sin!

*diva*



NO. 15

Original Sin - Reprise

Same tempo

3 Nev - er a - gain! Nev - er a - gain will wick - ed men be run - ning

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loose! Nev - er a - gain! Nev - er a - gain will maid - en - hood take such a -

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buse! Say an A - men - Time to be - gin - Time for the

end of O - rig - i - nal Sin! This is the man! This is the

*f* *mf*

man who tho't he knew the mas - ter plan! This is the man! This is the

man we've wait - ed for sincetime be - gan! This is the day We can all  
 grin Watch-ing him pay for O - rig - i - nal

Sin, Sin, Sin, Sin, Sin, Sin, Sin, Sin, Sinnn!

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## No. 16 I'll Still Love Jean

Page 45

Slowly and flexibly

ROBBIE

Cue: Will I? When the riv - er Clyde stops flow - ing, When a  
 rain - bow can't be seen, When a wil - low tree stops grow - ing - I'll still love

*p*

Jean. When there's no sweet smell of heath - er, When the sun for - gets to shine, Ev - en

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then we'll be to - geth - er - She'll still be mine. I'll love her - when the

*slight rit.* A little faster, in one

grass turns blue, When streams run up - hill; And

when the moon on the Brig - o - Doon is gone - I'll love her

*rit.* *freely*

*rit.* *(freely)*

Original tempo

still. When I leave this world be - hind me For a world the saints pre - fer, In what-

ev - er world you find me— I'll still love her. In what-ev - er world you

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www.dramatists.com and is for perusal only.

find me These are words I'll al - ways mean— Ev - 'ry heart - beat will re - mind me— I'll

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still love Jean.

**No. 17** **Change of Scene**

Page 47 **Maestoso**

*f* *poco a poco dim. e rit.*

**Allegretto** *p* *repeat and fade*

# No. 18

# Where Is That Rainbow?

Page 48

Moderately slow

JEAN

Cue: Rob... I...

Love's not like I heard— Now it's just a word—

*p* *rit.* *a tempo*

What be-came of all the joy and laugh-ter? Now we've said good-bye— Here a-lone am I—

Who said I'd live hap-p'ly ev-er af-ter? Where is that rain-bow I saw a-bove?

*rit.* *Andante*

Where is that strange be-witch-ing glow I tho't was love? I saw those mag-ic col-ors van-ish from the sky—

I don't know how, I don't know why Where is that rain-bow? That pot of gold?

How could a heart so young and warm be - come so cold? How could our love be - come a

time he'll just re - call? Where is that rain - bow? It's no - where at

ROBBIE  
all. There is no rain - bow!

*cresc.* *ff*

No blue - birds fly! Those hap - py tales of love I heard were all a lie!

Who ev - er tries the game of love should know the rule: Who - ev - er plays -

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JEAN  
There is no rain - bow!

ROBBIE  
Must play the fool. There is no rain - bow! No last - ing love!

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mag ic here on earth or up a - bove! There is no net be - low to

There is no mag - ic here on earth or up a - bove! There is no net be - low to

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catch you when you fall— There is no rain - bow— No rain - bow at

catch you when you fall— There is no rain - bow— No rain - bow at

*ff broaden*

*ff broaden*

*ff broaden*

all!

all!

*molto maestoso*

# Act II

## No. 19

## Princes Street

Page 50

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*Maestoso*  
*ff*

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*Moderato*  
*f* *mf*

*ALL*  
*mf*

Prin - ces Street is where the right folk meet; They come from ev - 'ry walk of life. It's where the

bach - 'lors come when life gets too hum - drum, or where a duke strolls with his wife. No oth - er



cit - y street's such a pret - ty street: It be - comes a - live at dawn. When all the

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la - dies stop at a fa - v'rite shop— That's Prin - ces Street you're on!

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LADIES  
No - where will you find so man - y

GENTLEMEN  
flow - ers Bloom - ing all a - round you in the spring! No - where can you while a - way the

DUKE  
ho - urs With a pau - per or a king! Here a duke can sport his lat - est

DUCHESS

britch - es Hop - ing he'll ap - peal to some - one's wife. Here is where a duch - ess knows her

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rich - es Are the on - ly things in life. Prin - ces Street is where the

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CREECH

right folk meet; they come from ev - 'ry walk of life! It's where the bach - 'lors come when life gets

ALL

too hum - drum or where a duke strolls with his wife. If you've been there be - fore, You'll go

back for more when you want a Scot - tish treat - When you see peo - ple flock un - der

Cas - tie Rock- You'll know that's Prin - ces Street!

*8va-*

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(Dialogue)

*8va-*

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*mf*

It's the spot to hear the bag - pipes play a good ol' Scot - tish

tune. It's the spot to woo a bon - nie lass be - neath a Scot - tish

moon. Here you find you leave your cares be - hind; a pret - ty world be - comes com -

plete. If you've a tar - tan heart, you'll look ver - y smart - In

plaid on Prin - ces Street!

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**No. 20**

**The Big-Bellied Bottle**

Page 58 Bright and bouncy

DUFFY

*Cue: ... where this came from.* If I had a farth - ing for a

black rain - y day - If I had a farth - ing I would pack it a - way! I

know what I'd buy - It won't keep me dry - It will keep me hap - py un -

til the day I die! The big - bel - lied bot - tle! The big - bel - lied bot - tle! The

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big - bel - lied bot - tle will for - ev - er be my friend! The big - bel - lied bot - tle! The

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big - bel - lied bot - tle! The big - bel - lied bot - tle will see me to the end!

FISHMONGER

So what if I'm chub - by 'cause I drain ev - 'ry

ounce! I've not got a hub - by to com - plain if I bounce! But I get sup -

port from one lit - tle snort— So who needs a hub - by— He'd spoil the blink - in'


ALL  
sport! We can't put the throt-tle on her fav - 'rite bot - tle— The big - bel - lied

bot - tle will for - ev - er be her friend! She must be des - crib - in' Her lust for im -

bib - in'— The big - bel - lied bot - tle will see her to the end!

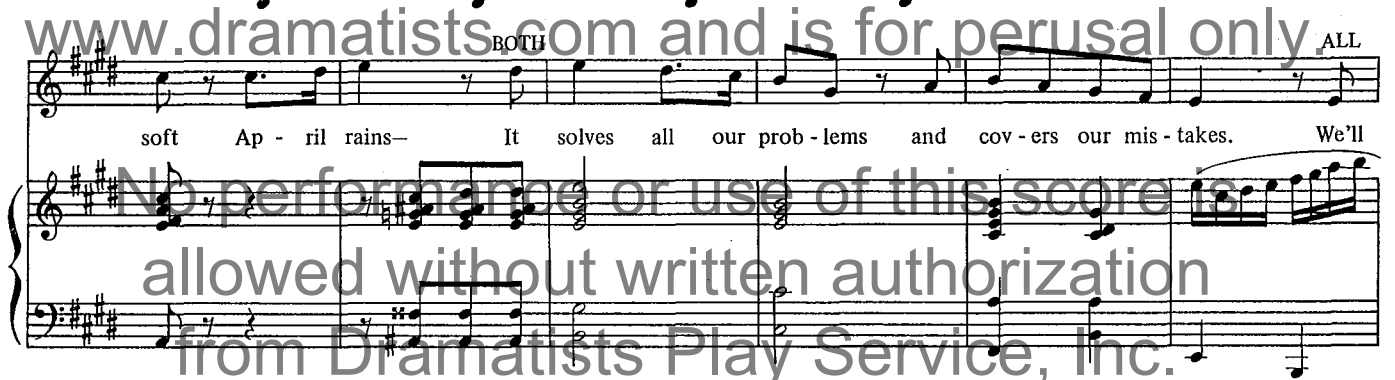
ROBBIE DUFFY  
It spills when I tip it and it leaks when it breaks. It

kills me to sip it but it gives me the shakes. It flows through my veins like

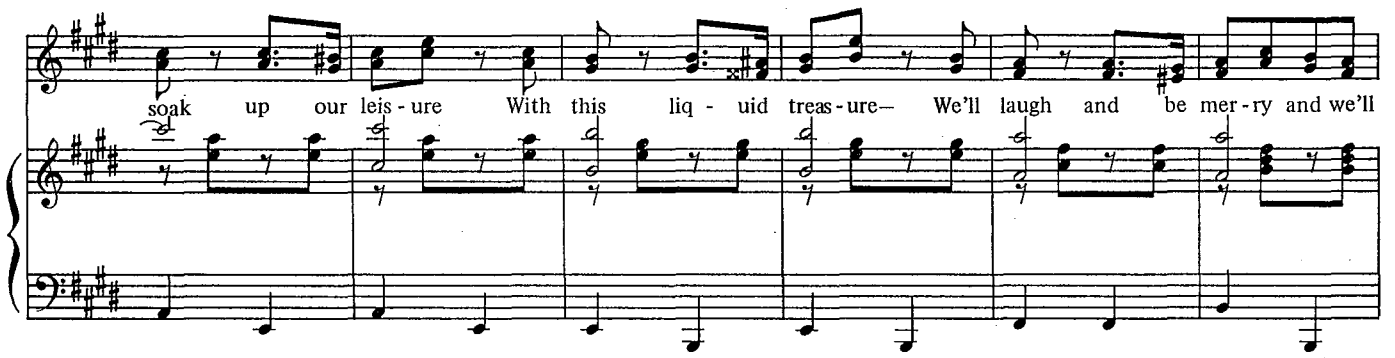


soft Ap - ril rains— It solves all our prob - lems and cov - ers our mis - takes. We'll

*BOTH*



soak up our leis - ure With this liq - uid treas - ure— We'll laugh and be mer - ry and we'll



let our sor - rows down. The best place to store it Is here where we pour it— The



big bel - lied bot - tle has nev - er let us down! *(Dialogue)*

5



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ROBBIE

If you're hav - ing troub - le with your sweet lov - ing

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wife, We'll pour you a doub - le and you'll start lov - ing life! So pull out the

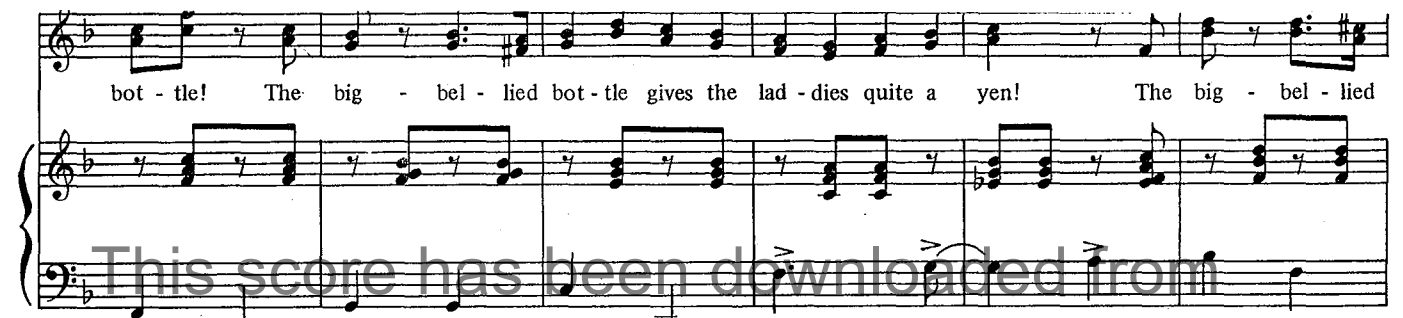
plug - Go fill up the jug - For - get your old la - dy and give the

ALL

girls a hug! The big - bel - lied bot - tle! The big - bel - lied

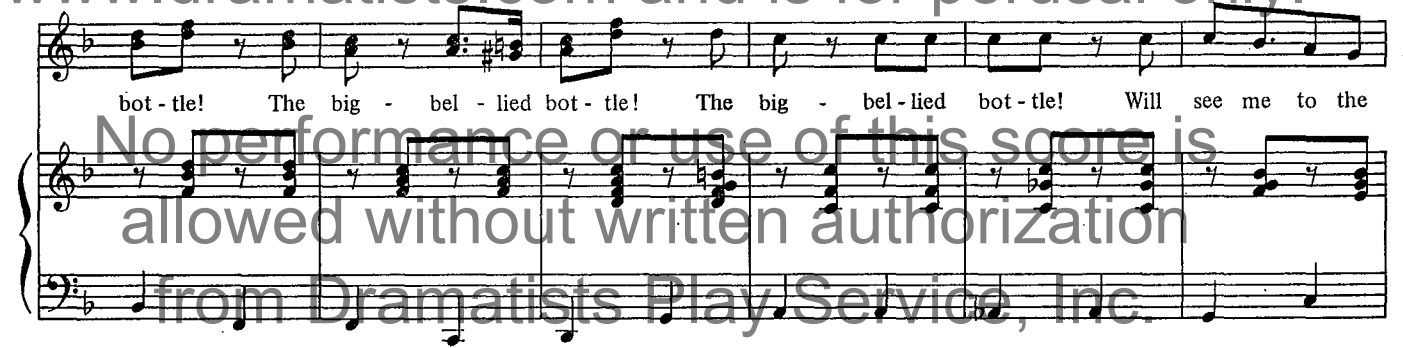


bot - tle! The big - bel - lied bot - tle gives the lad - dies quite a yen! The big - bel - lied



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bot - tle! The big - bel - lied bot - tle! The big - bel - lied bot - tle! Will see me to the



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end!

*Dance*



First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth notes, while the bass clef contains a series of quarter notes. The key signature changes from three flats to one sharp.

Second system of musical notation, continuing the piece. A large watermark is overlaid across the system: "This score has been downloaded from www.dramatists.com and is for perusal only."

Third system of musical notation, continuing the piece. A large watermark is overlaid across the system: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Fourth system of musical notation, starting with a *Sva-* marking above the treble clef. The treble clef contains a series of eighth notes, and the bass clef contains a series of quarter notes.

Fifth system of musical notation, starting with a *Sva-* marking above the treble clef. The treble clef contains a series of eighth notes, and the bass clef contains a series of quarter notes.

Sixth system of musical notation, starting with a *Sva-* marking above the treble clef. The treble clef contains a series of eighth notes, and the bass clef contains a series of quarter notes.

Seventh system of musical notation, ending with the word "ALL" above the treble clef and "The" above the bass clef. The treble clef contains a series of eighth notes, and the bass clef contains a series of quarter notes. The tempo marking *molto rit.* is present above the bass clef. The system concludes with a 2/4 time signature.

Original tempo

big - bel - lied bot - tle! The big - bel - lied bot - tle! The big - bel - lied bot - tle will for -

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ev - er be my friend! The big - bel - lied bot - tle! The big - bel - lied bot - tle! The

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Broader

big - bel - lied bot - tle-- The big bot - tled bel - ly-- Will see me

Fast

to the end!

to the end!

## No. 21

## Be a Man

Page 61

With a driving rhythm, but not too fast

ROBBIE  
(Spoken) What's the matter with all of you? Why don't you stand up and fight? Fight for a God-given reason!

Fight for a freedom that's right! Why should the smell of powder change you into a beast!

Holler a little bit louder— Live with yourself at least! Be a man!— Be a

man who speaks when he should speak— Be a man who's noble but not weak! While those

sons of bitch-es squan-der all their rich-es, don't sit back and turn the oth-er cheek! In my

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*f*

*mp*

Slow march tempo

3

3

3

3

youth I worked to prove my worth! I found truth in ev - 'ry piece of earth! But the

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pangs of hun-ger made me learn much young-er, when you're poor you work like hell from birth!

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Don't you val - ue your dig - ni - ty? Don't you want to be free?

Free to dream if you're rich or poor— Free to dream if your heart is sure—

*broaden* Just be - lieve one thing: Ev - 'ry man's a king! Be a *ALL*

*broaden*

man who speaks when he should speak! Be a man who's no-ble but not weak! While those

sons of bitch-es squan-der all their rich-es, be a man! Be a man! Be a

man! Be a man! Be a man!

*Furioso*

*molto marcato*

*8va-*

*fff*

# No. 22 He Knows Where to Find Me

Page 63

Moderato

Cue: ... until you're older.

He knows where to find me--

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He knows where and how. If he want-ed to see what had hap-pened to me he'd have

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been here by now. Is he ev-er lone-ly?

Does he think of me? Could he sim-ply for-get with-out an-y re-gret what our

love used to be? His face \_\_\_\_\_ is still so clear— His

place \_\_\_\_\_ is real - ly here-- I want him-- but I see It's

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not up to me. He knows where to find me--

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Knows me like a book. I'd be eas - y to find If he made up his mind-- If he

made up his mind to look. His made up his mind to look.

8va- - - 1



NO. 23

GARTEL CHORDSCHOOLING

Page 68

Andante

pp

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rit.

Slightly faster

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(Jean Sides)

(The Duchess)

poco a poco cresc. e accel. -

fff

# No. 24

# Where Does a Man Begin?

Page 68

Freely

ROBBIE

When the room emp-ties out-- When the town goes to sleep-- When the

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roof all a-round clos-es in-- When there's no place to hide from the ter-ror in-side

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Where does a man be-gin?

rit. *mp*

Slowly, with a steady beat

How does he pick up the pie-ces? How does he know they will fit?

*mp*

When does he learn that there's no place to turn in a lone-ly and bot-tom-less pit?

Where is that rain - bow he's chas - ing?      Where is that prize he can't win?

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How does a man start e - ras - ing?      Where does a man be - gin?

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Where does he find what he want - ed?      Where is the land of re - prieve?      A

*poco a poco cresc.*

man who has long - ing - ly hunt - ed--      What must he now be - lieve?

If it's not too late for wish - ing--      Dream-ing of plac - es he's been--

1.

Find-ing the threads he's been miss-ing- Where does a man be-

2.

gin? Find-ing the threads he's been miss-ing-

*molto rit.* *a tempo*

Where does a man be-gin?

*molto rit.* *fff a tempo*

# No. 25

# Change of Scene

Page 69

Stately

*f*

*mf*

*mp* *ritard and fade*

# No. 26

# What a Shame!

Page 69 Tempo di gavotte

mf

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DUKE AND DUCHESS

Life is rath - er dull for us - Who can end this lull for us?

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Why should some-one scratch with-out an itch? Liv - ing has no aim for us -

Is - n't there a game for us? Some-times its so bor-ing be-ing rich! La - de - da - Life is

FIRST LORD

FIRST LADY

bla! Have you heard true? What just oc - curred?

THIRD LADY: I'm ask - ing you!

## FIRST LADY SECOND LORD

Burns paid the rent for you know who! You mean it's true? But worse than that— He left her  
 Did he— leave a lass in Ayr? —And in des-pair! A-mong his sins He left her

SECOND LADY BISHOP

(Whispered)

## THIRD LORD ALL

flat! The rat, he left her flat for some-one new! What a shame! What a  
 twins!! ALL: A-mong his sins he left her twins and did-n't care! What a shame! What, a

flat! The rat, he left her flat for some-one new! What a shame! What a  
 twins!! ALL: A-mong his sins he left her twins and did-n't care! What a shame! What, a

(Sung)

shame! What a shame! What a shame! What a shame, that poor Cla- rin- da Left the  
 shame! What a shame! That a man we've all been trust- ing Is so

shades up on her win- dow! What a shame! What a shame! What a shame! SECOND LADY: Is it  
 ut- ter- ly dis- gust- ing! What a shame! What a shame! What a

2.

shame!

Not- ing does the trick for us! Life has lost its kick for us!

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All of us grow old but noth- ing's new. We're not ev - en in - fa - mous!

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When does life be - gin for us? Gos - sip - ping is all we ev - er do! Have you

FIRST GROUP

heard The lat - est word? Burns has trea - son in his

verse! And ev - en worse, the king has said - He'll have his head! His

SECOND GROUP

ALL

(Whispered)

(Sung)

pol- i - tics are going to be his curse! What a shame! What a shame! What a

This score has been downloaded from

shame! - That a po - et so com - plex Gave his tal - ent up for sex! What will

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hap - pen to us next? What a shame! What a shame! What a shame! What a

shame! What a shame! What a shame!

# No. 27

# Happy New Year

Page 73

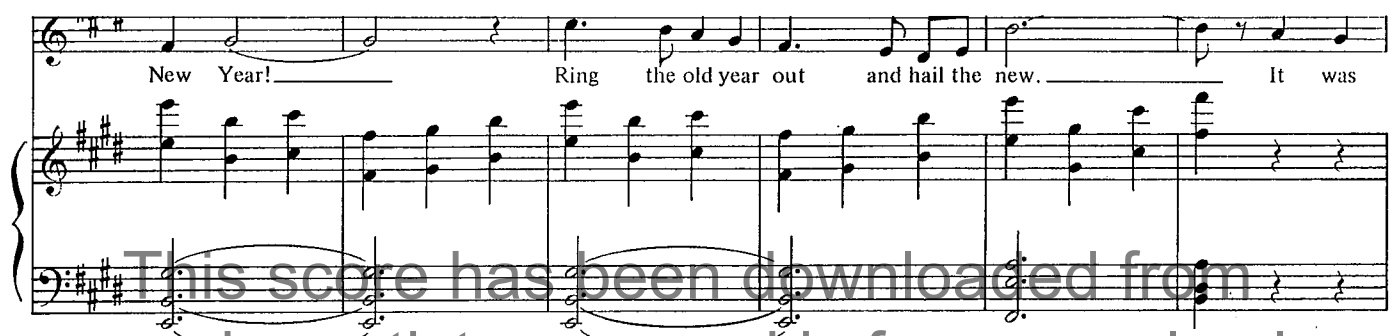
Moderately, with a lilt

ALL

Hap - py New Year! Hap - py

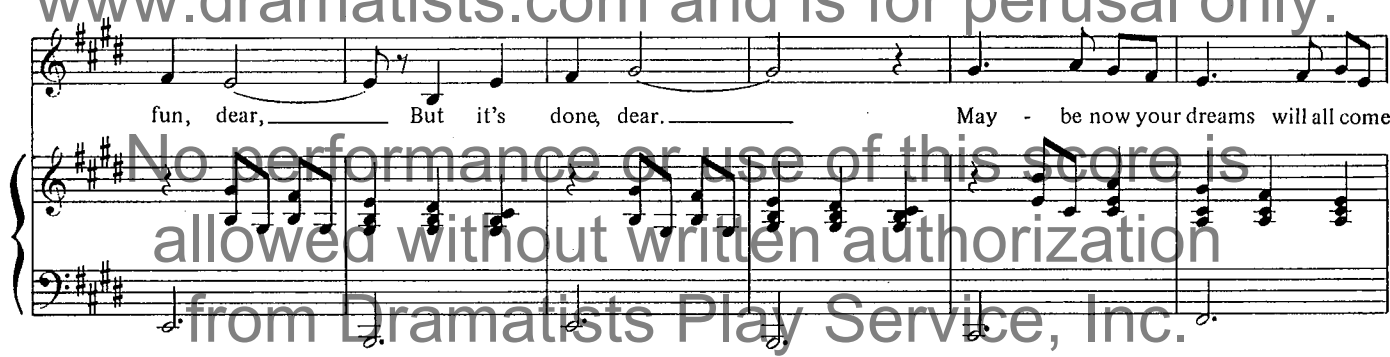


New Year! Ring the old year out and hail the new. It was



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fun, dear, But it's done, dear. May - be now your dreams will all come



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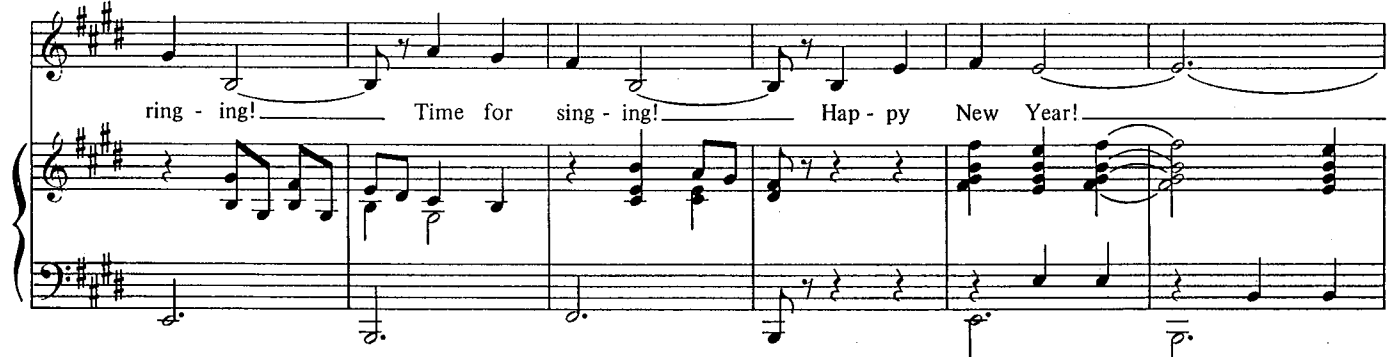
true. Just re - mem - ber When the year's gone,



Each De - cem - ber Brings a new dawn. Chimes are



ring - ing! Time for sing - ing! Hap - py New Year!



Hap - py New Year! Hap - py New Year!

Bid the pass - ing year a fond a - dieu. Close the old book. Take a

new look. Turn the page of time and start a - new! In the

meas - ure of to - mor - row, There'll be pleas - ure,

- There'll be sor - row, Time to kiss you, And to

wish you Hap - py New Year!

(Segue)

This measure may be omitted if the number segues into the Finale.

**No. 28 We're Gonna Have a Wedding!**

Page 74 Moderato  
JEAN

*mp* He knows where to find me, Knows me like a book. I'd be

If Segue is used, chorus holds last note into this *mp* number for two measures.

ROBBIE

eas - y to find if he made up his mind-- In what - ev - er world you find me, These are

words I'll al - ways mean: Ev - 'ry heart - beat will re - mind me-- I'll still love

Brightly

ALL

Jean. We're gon-na have a wed - ding!

*mf* *f*

We're gon-na have a wed-ding! We're gon-na have a wed-ding in a min-ute!

We're gon-na have a wed-ding, let's be-gin it! We're gon-na hear her say, "I do"

Will he real-ly say it too? We're gon-na have a wed-ding!

What a day! What a

chance! What a life!

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I nev-er knew the world had such ro - mance. We're gon-na have a wed-ding, time's a-

wast - in! Think of the food and wine we'll soon be tast - in!

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Who'd 'a tho't from just one kiss - They'd end up in mar - ried bliss! We're gon - na

have a wed - ding!

## No. 29 Curtain Call

Brightly

Great Scot! - You've made us proud! In thanks our heads are hum - bly

bowed! You have made us rev-el on the high-est lev-el, you have

raised us high a-bove the crowd! Great Scot!— Your

praise will climb! You've put new rhy-thm in-to rhyme! Let the

whole world know it, you're not just a po-et, you're a Great

Scot!

8va- f fff 8va- 1

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