

PIANO-CONDUCTOR'S SCORE:

# BARNUM

Music by  
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Lyrics by  
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Book by  
MARK  
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Originally Produced on the Broadway Stage by  
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Kenneth Feld.

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Note: For the Broadway production the Pit Orchestra was seated upstage left. The pianos were placed in the boxes, one right and one left, immediately outside the proscenium at balcony level.

Measure numbers in this score correspond to those in the vocal/chorus and orchestra parts. These may not be consecutive due to changes made during the tryout period.

1

## OVERTURE

TWO PIANOS SOLI

[♩ = 112]

SOLI AD LIB.  
PNO. I - II

I

I 8va  
II loco

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This musical score page contains measures 13 through 28 of an Overture. The music is written for a piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. Measures 13-16 are grouped together, as are measures 17-20, 21-24, and 25-28. The notation includes various chords, arpeggiated figures, and melodic lines. Measure 17 features a key change to two sharps (D major). The score is printed in black ink on white paper.

Measures 13-16:

Measures 17-20:

Measures 21-24:

Measures 25-28:



This musical score is for an Overture, specifically measures 29 through 46. It is written for a piano and features a key signature of one sharp (F#) and a 2/4 time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs). Measures 29-32, 33-36, 37-40, and 41-46 are marked with measure numbers above the first staff of each system. The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals, and flats), and dynamic markings like 'f' (forte) and 'p' (piano). The music is characterized by dense chordal textures and melodic lines, typical of a Romantic or Impressionist style. The paper shows signs of age, with some staining and wear visible.

47 48 49 50 (STAGE MUSICIANS ENTER)

PLAY THREE TIMES

ATTACCA

1A

STAGE MUSIC

STAGE MUSICIANS: PENNYWHISTLE, CONCERTINA, TROMBONE  
BANJO, STREET DRUM. (CUE IN PIT ORCHESTRA PARTS)

CUE: (ATTACCA FROM "OVERTURE")

FANFARE (DISCHORD AD LIB.) (CUT OFF WHEN BARNUM ENTERS) CUE: BARNUM: "AND HERE THEY ARE!"

A B C D E

(OTHER ACTORS ENTER) (DIALOGUE) (COMPANY SINGS) (DIALOGUE)

f PENNYWHISTLE CONCERTINA G.P. G.P.

DRUM

CUE: CHAIRY: "BUT YOU'RE BEAUTIFUL."

1 2 3 4

[d = 120]

T.B.N.

(RINGMASTER BLOWS WHISTLE)

RINGMASTER: "IN THE MAIN RING, LADIES AND GENTLEMEN" (DIALOGUE CONTINUES)

CUE TO FINISH:  
RINGMASTER: ... "AMERICAN PAGEANT FEATURING"...

ATTACCA

2

# THERE IS A SUCKER BORN EV'RY MINUTE

BARNUM (w/MARCHING BAND - SMALL GROUP)

WE: RINGMASTER: "STIRING MUSIC."

[d=144]

(DIALOGUE CONTINUES)

SOUSAPHONE,  
BS, DR'S.

5 6 7 8

4 TPT. 2

223. ETC.

9 10 11 12

CLAR.

BR., BJO.

13 14 15 16

(CLAR. 8VA)

33 34 35 36

PLAY THREE TIMES

CL., TPT., EUPH., BJO.

10

Detailed description: This is a musical score for a piece titled 'SUCKER', page 2. The score is written for piano (piano), trumpet (TPT. 2), clarinet (CLAR.), and euphonium/bass (EUPH., BJO.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures 5 through 36. Measures 5-8 are mostly rests for the upper instruments. Measures 9-12 feature the clarinet and euphonium/bass. Measures 13-16 feature the clarinet in 8va and euphonium/bass. Measures 33-36 feature a 'PLAY THREE TIMES' instruction for the clarinet, trumpet, euphonium, and bass. The score includes various musical notations such as notes, rests, and dynamic markings.

CUE TO CONTINUE:  
BARNUM: "WHICH ABSOLUTELY  
GUARANTEES IT!"

37 38 39

VAMP TUTTI + SWA

40 41 42 (BARNUM)

THERE IS A

43 44 45 46

SUCK-ER BORN EV'-RY MIN-UTE, EACH TIME THAT

TUTTI f BJO. DRS. EMPH.

SN. DR. BS.

47 48 49 50

SEC-OND HAND SWEEPS TO THE TOP LIKE DAN-DE-LI-ONS UP THEY POP, THEIR

0.

51 52 53 54

EARS SO BIG, — THEIR EYES SO WIDE — AND THOUGH I FEED — 'EM BON-A-FIDE — BA

55 56 57 58

-LO- NEY, — WITH NO TRUTH IN IT, — WHY YOU CAN

59 60 61 62

BET I'LL FIND SOME RUBE TO BUY MY CORN, — 'CAUSE THERE'S A

63 64 65 66

SURE-AS-SHOOT-IN' SUCK-ER BORN — A MIN-UTE, — AND I'M RE-

TPT. 2

*musical notation details:*  
 - Measures 55-56: *TUTTI f*  
 - Measures 56-57: *BJD. DR'S. imp*  
 - Measures 57-58: *EUPH.*  
 - Measures 58-59: *BS.*

67 68 69 70

- FER-RIN' TO THE MIN-UTE YOU WAS BORN.

71 72 73 74

CLAR.

TPT. EUPH. BJD.

AS. SOU.

TUTTI + SN. DR. ROLL

75 76 77 78

CLAR.

BR. BJD.

EUPH.

EACH BLES-SED

79 80 81 82

HO - UR, BRINGS SIX - TY OF 'EM, EACH TIME THAT

TUTTI

BJD. BJS.

EUPH.

AS. + SOU.

83 84 85 86

WOOD-EN CU-CKOO SHOWS HIS FACE— AN-OTH-ER SUCK-ER TAKES HIS PLAGE,— AND

CL.

CRISC.

87 88 89 90

PLUNKS HIS QUAR-TER ON THE LINE— TO BUY MY BRAND OF GEN-U-INE MA-

91 92 93 94

-LAR-KEY, GOD BLESS AND LOVE 'EM, BUT DON'T FEEL

TUTTI

f

870. DR'S.

mp

EUPH.

CL.

85, SOU.

95 96 97 98

SAD OR HOP-PIN' MAD OR CAUSE A SCENE, 'CAUSE THERE'S A

CRISC.



99 100 101 102

SURE - AS - SHOOT - IN' SUCK - ETZ BORN A MIN - UTE, BUT M'AM YOU

CL., RHY.

CL., TPT. 2

103 104 105 106 (♩ = 6)

MIGHT - A BEEN THE MIN - UTE IN - - BE - TWEEN. IF I A -

TUTTI

ff

[♩ = 144]

111 112

-LOW THAT RIGHT HERE IN MY HAND'S THE SMALL - EST LIV - IN' HU - MAN MAN, THE

CL., EUPH. DIVISI

mp RHY.

85.

113 114 115

SIGHT OF THAT IS SURE - LY WORTH A DIME. IF I PRE - SENT AN ED - U - CAT - ED POOCH WHO'S

4.

116 117

TRAINED TO DANCE THE HOO-CHY KOOCH, — WHAT BET-TER WAY TO WASTE A BIT OF TIME? —

118 119 120

IF I IM-PORT AT MON-U-MEN-TAL COST, — A LA-DY FAIR WHOS HEAD WAS LOST — WHEN

121 122 123

CROSS-IN' RAIL-ROAD TRACKS TO PICK SOME ZIN-NI-AS, — WHO EATS FA-RI-NA THROUGH A HOSE — AND

124 125 126 (♩ = ♪)

WEARS PINK TIGHTS IN-STEAD OF CLOTHES, IF THAT AIN'T WORTH A BUCK MY NAME AIN'T PHI-NE-AS! — YOU

[d = 144]

127 128 129 130

SAY THAT'S HOG - WASH, WELL WHO CARES? — YOU'LL

+ 8th CL.

EUPH. B7D, D7'S.

+ TPT.

EUPH. *mf*

BS, SOU.

131 132 133 215

BUY MY HOG - WASH LONG AS THERE'S — A

CL, EUPH, RHY.

*esce.*

TUTTI + CUM.

BS, SOU.

216 217 218 219

SUCK - ER — BORN EV' - RY MIN - UTE, — EACH TIME THAT

+ 8th CL. *cum.* ETC.

*f*

*mf*

EUPH. B7D, D7'S.

220 221 222 223

SEC - OND HAND SWEEPS TO THE TOP — LIKE DAN - DE - LI - - ONS UP THEY POP, — THEIR

6.

224 225 226 227

EAR'S SO BIG, — THEIR EYES SO WIDE, — AND THOUGH MY TALE — IS BON-A-FIDE — BA-

228 229 230 231

-LO-NEY, — JUST LET ME SPIN IT, — AND AIN'T NO

+cl. (3VA cl.)

*f* *mf* *cym.* *etc.*

PNO'S. + 8 BASSA

232 233 234 235

MAN WHO CAN RE-SIST ME, WAIT AND SEE, — 'CAUSE THERE'S A

3VA cl.

TPT. 2 3RD.

EUPH. "GROWL"

236 237 238 239

SURE-AS-SHOOT-IN' SUCK-ER BORN — A MIN-UTE, — AND FRIENDS, THE

240 241 242 243

BIG-EST ONE, EX - CLU-DIN' NONE, IS

TUTTI

PNO'S. GLISS

(b)

PNO'S. 244 245 ETC. 246 247

(LAUGH)

P.T.P.T.

TPT. 2 RHY.

EUPH.

248 249 250 251

ME!

(BARNUM TURNS UPSTAGE AND SALUTES CONDUCTOR)

sfz

APPLAUSE  
SEGUE

2A

## SUCKER PLAYOFF

BARNUM

CUE: (SEGUE ON APPLAUSE)

(BARNUM TURNS TO FACE AUDIENCE)

[d=144]

(BARNUM)

TWO PIANOS SOLI  
AD LIB.

COURSE THAT WAS

5 6 7 8  
 WHEN OUR COUN-TRY WAS A PUP, TO - DAY, A - LAS, IT'S GROW-IN' UP, AND  
 (2<sup>ND</sup> TIME UNDER DIALOGUE)

9 10 11 12  
 WE AIN'T GOT NO SUCK-ERS AN - Y - MORE.

13 14 15 16

BARNUM: (SPOKEN) "I'LL PROVE IT TO YOU." (DIALOGUE CONTINUES)

17 18 19 20 21

22 23 24 25 26

ON REPEAT, CUE TO STOP: BARNUM: "YOU'RE MISSING A HELLUVA LOT!"

27 28 29 30 31

32 33 34 35 36

3

# JOICE HETH CUES AND THANK GOD I'M OLD

JOICE HETH

CUE: CHAIRY: "YOU'VE STILL GOT SOME ROSY POSSIBILITIES."

VERY BRIGHT TWO [d = 144]

(RINGMASTERZ BLOWS WHISTLE, THEN SPEECH)

1 2 3

CUE #1

TUTTI + PND'S.

ff TBN'S.

+ TUBA

4 5 6 7 8

W.W. + 8VA

TP'S, CL, TEN.

trb



(RINGMASTER, AFTER SPEECH, BACKS OFF PULLING ON WAGON WITH JOICE HETH AND CHESTER LYMAN)

VERY SLOW FOUR [♩ = 88]

↑ 2ND TIME 8VA

+ C.B.  
A (BS. DR.) A

(ATTACCA)

CUE #2

(JOICE HETH AT PIANO)

PNO. SOLO

(JOICE SNORES LOUDLY, THEN DIALOGUE)

CUE: BARNUM: "THE OLDEST WOMAN IN THE WORLD."

54 SLOW [♩ = 100]

55 (JOICE)

CUE #3

PNO. I-II SOLI AD LIB.

(BARNUM W/STAGE TAMBOURINE)

WHEN YOU SEE THE

2.

56 57 58 59

SHAPE THE WORLD IS IN, — WHEN THE WAY IT IS AIN'T WHAT IT'S BEEN, —

(+ BARNUM w/TAMB. ON BACK BEATS AD LIB.)

(CUT OFF AS BARNUM HITS TAMB.)

60 61 62 63

WHEN FOLKS JUST CARE FOR GOLD, — THANK GOD I'M OLD! — (DIALOGUE)

CUE: JOICE: "I PRETTY NEAR RAISED THAT BOY!" MEDIUM' BRIGHT [d=92]

52A 53A 54A 55A (JOICE)

CUE #4 THANK GOD I'M OLD

WHEN YOU SEE THE

PNO I-II SOLI

88 89 90 91

SHAPE THE WORLD IS IN, — WHEN THE WAY IT IS AIN'T WHAT IT'S BEEN, —

(PNO I-II SOLI)

(+ BS. - OPTIONAL TACET TILL BAR 103)

92 93 94 95

WHEN FOLKS JUST CARE FOR GOLD, — THANK GOD I'M OLD. — WHEN YOU TAKE A

96 97 98 99

GAN- DER AT THE NEWS, — WHEN YOU HEAR THE LAN- GUAGE PED- PLE USE, —

100 101 102 103

WHEN NO SWEET SONGS ARE SUNG, — I DON'T WAN- NA BE YOUNG.

BARNUM: (SPOKEN) "YOU GOT 'EM, JOICE,

104 105 106 107

DAD - - DY TIME, HE — DOES - - N'T FRET ME, —

PNDS + 8VA

(+ BS., TUBA, DR'S.)

DR'S. R.S. BS. DR.

+ TUBA

NOW LIVEN IT UP!" (BARNUM AD LIB. W/TAMB. ON BACK BEATS)

4.

108 109 110 111

SHOULD HE SPY ME, — THAT DON'T UP. SET ME.

PNO'S SOLI

112 113 114 115

LET HIM EYE ME, — COME AND GET ME, —

+ BS, TUBA, RHY.

116 117 118 119

THAT'S FINE BY ME, — AGE DON'T WORRY ME. — WHEN YOU SEE THE

PNO.

SN.DR. T.T.

SIXTY YEARS OLD!"

120 121 122 123

WAY FOLKS MIS-BE-HAVE, — WHEN IT'S ON-LY GOOD TIMES THAT THEY CRAVE, —

PNO I-II

+ GUIT.

BS, TUBA, RHY.

124 125 126 127

WHEN KIDS ARE MUCH TOO GOLD, ——— THANK GOD I'M OLD! ——— WHEN THERE AIN'T NO

128 129 130 131

HE-MEN LEFT A-LIVE, ——— WHEN THEY TELL YOU THREE MEN OUT OF FIVE, ———

132 133 134 135

END UP LOCKED UP OR HUNG, ——— I DON'T WANNA BE YOUNG! ———

A LITTLE FASTER BARNUM: (SPOKEN) "DO SOME STEPS FOR THEM, JOICE." (DIAL. CONT.)

136 137 138 139

(DANCE)

PNO. II PNO. I PNO. II PNO. I-II

140 141 142

143 162 163

8VA

PNO II

8VA

(+ BS, TUBA)

BARNUM: "ONE HUNDRED AND SIXTY YEAR OLD LEGS."

164 165 166 167

PNO. I

(+ DR'S.)

(+ GUIT.)

PNO. II

BS. TUBA

168 169 170 171

172 173 174 175

8 VA  
COW B. X

PNO. II  
PNO. I (LOCO)  
(LOCO)  
(BS. TUBA)

176 177 178 179

C.B. X  
PNO. I  
+ TPT'S. TENOR  
R.S.  
B.D. P  
TBN'S.  
BS. + PNO. II  
TUBA (+ RHY.)

180 181 182 183

PNO'S.  
TUTTI  
BS. DR.  
(+ STAGE TAMB. AD LIB.)

184 JOICE: (SPOKEN) "LEMMIE TELL YOU 'BOUT THE DAY GEORGE DISCOVERED AMERICA!" 186 187

185 PNO'S.

8 VA  
PNO. II  
T. BLK.  
mp  
TUTTI  
+ X4LO.

28.

BARNUM: "THAT WAS CHRISTOPHER COLUMBUS."  
JOICE: "I TENDED HIM TOO!"

188 189 190 191

8VA  
PNO. I  
T.BLK.

mp

+xylo.

PNO'S.

TUTTI

192 193 194 195

8VA

PNO'S.  
T.BLK.  
xylo.

W.W.  
DR., xylo.

(TUTTI)

SK'S.  
TBN.  
PNO'S.

IO-II°

196 216 217

JOICE

GON-NA GET ME

more rit.

PNO'S.  
GUIT.

AS, TUBA, DR'S.

252 253 254 255

SLIGHTLY SLOWER

DRESSED AND POW-DERED DOWN, CALL MY-SELF A HACK AND GO TO TOWN,

mf "RAGTIME STYLE"



256 257 258 259

SEE EV'-RY SHAD-Y STREET THESE FEET ONCE STROLLED. THEN I'M GON-NA

X4LO, W.W., SKY, +8VA

PNO'S, GUIT.

BS, TUBA, DR'S.

260 261 262 263

SLIP BACK ON THE SHELF, HAVE A LIT-TLE NIP AND TELL MY-SELF,

264 265 266 267

THOUGH MY BACK BUCK-LES AND BENDS,

8VA

PNO'S.

(LOCO)

+X4LO, DR'S.

268 269 270 271

MY HAIR GOT SIL-VER-Y ENDS,

8VA

PNO'S.

(LOCO)

ORCH.

272 273 274 275

WHEN I SEE ALL OF MY FRIENDS LAID OUT AND COLD, — + BELLS

W.W. Sx's. umf Sx's.

276 277 278 279

THANK GOD I'm OLD!

(DR. ROLL) TUTTI

280 281 282

PYRAMID BR., BELLS

TEN. PND. 3 3 3 3

BARI. TW. 3

283 284 285

TUTTI + 8VA sfz

8VA

APPLAUSE  
SCENE

3A

## OLD UNDERSCORE

## ORCHESTRA

WE: (APPLAUSE - BARNUM STEPS OUT OF GROUP - SEQUE)

[♩ = 176]

BARNUM: (SPOKEN) "ALL RIGHT, MAYBE I MISSED 'EM A BIT." (DIAL. CONT.)

+ 8VA PNO'S.

W.W.  
TBN.  
DIV. W.W.

TBN.

W.W.

PIZZ. BS, PNO, BJO.  
"LIGHT RHYTHM" HI-HAT

FL'S.

(+TBN.)

(PNO'S. ETC. AL FINE)

DIV. W.W.

TBN.

## -2- OLD UNDERSCORE

CUE TO FINISH:

BARNUM: "...SIGNING UP OTHER ATTRACTIONS." (DIALOGUE CONTINUES)

13 14 15 16

W.W. PNO'S.

TBN.

rit.

④

WHIPCRACK UNDERSCORE

ORCHESTRA

CUE: CHAIRY: "NOW PAST TWO FOURTEEN!"

(RINGMASTER:  
WHISTLE - DIALOGUE)CUE: RINGMASTER: "DANGEROUS  
CREATURE UNARMED!" (TUMBLER  
DOES BACKFLIP.)

[LUNGA]

TUTTI

TUBA, TMR,  
CELLO, BS.

5

# WOMEN'S EMPORIUM CHASE

ORCHESTRA

CUE: CHAIRY: "I TRUST YOU ONE HUNDRED PERCENT."

(COIN  
TOSS  
BIT)

CUE: (BARNUM &amp; CHAIRY TURN TO EXIT)

IN ONE [♩ = 112]

(JUGGLERS &amp; TUMBLERS ENTER)

Measures 1-4 of the musical score. The score is written for a piano (PNO.) and a snare drum (SN. DR.). The tempo is marked as 112 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a cue for 'CHAIRY' to say 'I TRUST YOU ONE HUNDRED PERCENT.' at the beginning of measure 1. The piano part features a series of chords and a melodic line. The snare drum part has a rhythmic pattern. The score is labeled 'IN ONE' and includes a tempo marking '♩ = 112'. The piano part is marked 'TAN'S. PNO'S.' and the snare drum part is marked 'SN. DR.'. The score ends with 'ETC.' in measure 4.

TIMP.  
PNO.

Measures 5-10 of the musical score. The piano part continues with a series of chords and a melodic line. The snare drum part has a rhythmic pattern. The score is labeled 'TAN'S. PNO'S.' and 'SN. DR.'. The score ends with 'ETC.' in measure 10.

Measures 11-15 of the musical score. The piano part continues with a series of chords and a melodic line. The snare drum part has a rhythmic pattern. The score is labeled 'TAN'S. PNO'S.' and 'SN. DR.'. The score ends with 'ETC.' in measure 15.

+ TPT'S.

TUBA  
TIMP.

34.

15A 15B 15C 15D 16

8VA PICC., FL.,  
CORNET

3

17 18 19 20 21 22

TPT. 2-3 TBN.  
PNO.

TUBA, PNO., DGS.

23 24 25 26 27

28 29 30 31 32

33 34 35 36 37 38

39 40 41 42 43

44 45 46 47 48

49 50 51 52 53

W.W.

T. BLK.

ETC.

TPT'S, TBN.,  
PNO., DR'S.

This musical score page contains measures 54 through 75. It is written for a vocal line, piano accompaniment, and brass instruments (Tuba & Bass). The key signature has one sharp (F#), and the time signature is 4/4. Measures 54-64 show the vocal line with various melodic phrases and the piano accompaniment with dense chordal textures. Measures 65-69 show the vocal line with rests, while the piano accompaniment continues. Measures 70-75 show the vocal line with rests, and the piano accompaniment continues. The score includes markings for 'w.w.' (woodwinds), 'BR.' (brass), and '+ COR.' (cornets). The piano part features many chords, some with accidentals like (b) and (#).

54 55 56 57 58 59

60 61 62 63 64

65 66 67 68 69

70 71 72 73 74 75

w.w.

BR.

(TUBA & BASS)

+ COR.



76 77 78 79 80

W.W.,  
COR.

ff OR, PNO, DR'S.

TUBA,  
PNO.

81 82 83 84 85 86

W.W.,  
COR.

ff OR, PNO, DR'S.

TUBA,  
PNO.

87 88 89 90 91

W.W.,  
COR.

ff OR, PNO, DR'S.

TUBA,  
PNO.

92 93 94 95 96

W.W.,  
COR.

ff OR, PNO, DR'S.

TUBA,  
PNO.

6

# THE COLORS OF MY LIFE

BARNUM & CHAIRY

WE: BARNUM: "IT'S NOT FOR MY OWN SELFISH PLEASURE."

(BARNUM:) "I WANT TO SPLASH 'EM OUT FOR EVERYBODY IN THIS WHOLE WORLD TO SEE!"

1 [♩ = 112]

BELL TREE  
DIV. W.W.,  
PNO. S.  
SOFT.

BR.

THE COLORS OF MY LIFE ARE BOUNTIFUL AND

BELLS, FL., BR., PNO. + STR.

(CL'S. FUST.)

CELLO  
RS.

5 BOLD,

6 THE PURPLE GLOW OF IN - DI - GO,

W.W.

(+TOM'S.)

+ TUBA

8 THE GLEAM OF GREEN AND GOLD.

9

10 THE SPLENDOR OF A

+ BELLS

11 SUN - RISE, 12 THE DAZ-ZLE OF A FLAME, 13 THE GLORY OF A

14 RAIN - BOW, 15 I'D PUT 'EM ALL TO SHAME. 16 NO QUI-ET BROWNS AND

17 GRAYS, 18 I'LL TAKE MY DAYS IN - STEAD 19 AND FILL THEM TILL THEY

20 O - VER- FLOW 21 WITH ROSE AND CHER-RY RED! 22 AND SHOULD THIS

23 24 25 26

W.W., TPT'S, PNO.

TBN'S, GUIT., PNO.

CELLO BS.

SLIGHT RIT. TBN'S

(+ BR.)

W.W., PNO., VLN'S, CELLO

BS. CL., BS.

BR. STR.

BR.

W.W., PNO.

TBN'S, PNO.

DIV. BR. SUST.

CELLO, BS., TUBA

CL'S.

+ FL. VLN.

(TBN'S, SUST.)

SLIGHT RIT. (PNO.)

+ TPT'S.

40.

27 28 29 30

SUN-LIT WORLD GROW DARK ONE DAY THE COLORS OF MY

FL, CL, PNO.

W.W.

CELLO

BS. CL., BS.

(PNO.)

31 33 35 36

LIFE WILL LEAVE A SHINING LIGHT TO SHOW THE WAY.

+ BG, TREE

+ CL'S.

a tempo

FL, CL, MORE TPT. 2

PNO'S

TBN'S.

rit.

pp

BS. CL. SOLO

+ CELLO

+ TUBA

37 38 39 40

INTWO [d=56]

CHAIRY: (SPOKEN) ... "THAT'S WELL AND GOOD, MR. BARNUM, BUT..." (DIAL. CONT.)

CELLO

BS.

41 42 43 44

W.W.

CELLO

PNO.

CL, CELLO

45 46 47 48

49 50 51 60 (BARNUM)

CUE: BARNUM: "GOLD LETTERS THAT SAY, BARNUM'S AMERICAN MUSEUM!"

IN FOUR THE SPLEN-DOR OF A

61 FASTER - IN TWO 62 63 64

SUN - RISE, THE DAZ-ZLE OF A FLAME, THE GLOR-Y OF A

65 66 67 IN FOUR 68 (BARNUM EXITS)

RAIN - BOW, I'D PUT 'EM ALL TO SHAME.

CL'S. + FL. VLN. FL. BELLS

(TBN'S. SUST.)

PNO.

(+TIMP. ROLL)

(TUBA SUST.)

(+FL. 8VA)

(+TBN. ROLL) (BELL TREE)

TBN'S.

AS. TUBA

2.

**RUBATO  
IN TWO**

CHAIRY: (SPOKEN) "IT'S YOUR OWN FAULT, CHARITY BARNUM!" (DIAL. CONT.)

69 70 71 72

FL. BELLS  
CL'S.  
CELLO  
BS.  
CUE TO STOP: CHAIRY: "GIVE THE WHOLE WORLD A PAINT JOB!"

77 78 79 80

"WHICH I'M NOT SO SURE IT NEEDS!"  
(CHAIRY)

A TEMPO - IN FOUR [♩ = 112]

FL.  
GUIT.  
CL'S. CELLO  
BS.  
THE COLORS OF MY LIFE  
FL. EUPH.  
CL'S. STRS. BELLS  
+ PNO'S.  
GUIT.  
+ BS.

81 82 83 84

BREEZE,  
THE SILVER GRAY OF  
EID - ER - DOWN,  
THE DAP-LED GREEN OF

85 86 87 88

TREES.  
THE AM-BER OF A WHEAT FIELD,  
THE HAZ-EL OF A

TUBA

89 90 91 92

SEED, FL, TPT, BELLS THE CRYSTAL OF A RAIN - DROP, ARE ALL I'LL EV-ER

TBN'S. DIV. CL'S, TBN'S.

BS. EL., TUBA

93 94 95 96

NEED, YOUR REDS ARE MUCH TOO GOLD, IN GOLD I FIND NO

poco rall. FL, BELLS W.W., STR. GUIT. BS, PNO.

97 98 99 100

WORTH, I'LL FILL MY DAYS WITH SAGE AND BROWN THE COL-ORS OF THE

BR. +W.W., BELLS +TUBA

101 102 103 104

EARTH, AND IF FROM BY MY SIDE MY LOVE SHOULD

W.W. TBN'S. TUBA BS, PNO.

105 106 107 108

ROOM, THE COLORS OF MY LIFE WILL SHINE A QUI-ET LIGHT TO LEAD HIM

BELL TREE

W.W.

(PNO.)

rit.

109 110 111 112

HOME.

W.W., TPT., PNO'S. + 8VA

LOW W.W., BR, STR.

TIMP. + CYM. ROLL

BS. CL, TUBA, BS. SUST.

APPLAUSE SEQUE

7

# THE BRICK CHASE

ORCHESTRA

CUE: (APPLAUSE SEQUE)

(RINGMASTER BLOWS WHISTLE  
TIMP. ROLL, DIALOGUE)

CUE TO CONTINUE:  
RINGMASTER: "CATACLYSMICALLY  
COMICAL BLOWS" [FAST  $\delta = 152$ ]

(BARNUM, SCUDDET, & CLOWN  
BRICKLAYERS ENTER)

DR'S.

CYM.

SN. DR.

BS. DR.

TPT'S.

PNO.

TBN'S.  
TUBA

TIMP.  
ROLL

\* NOTE: ORCH. PARTS START HERE.



-2- BRICK CHASE

45.

(BARNUM, SQUIDDER, & BRICKLAYERS BUILD A STRUCTURE  
OF SORTS WHICH COMES TUMBLING DOWN JUST AS THE  
KEYSTONE IS PUT IN PLACE.)

The musical score is written on three systems of staves, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 3-6):**
  - Measure 3: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 4: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 5: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 6: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Annotations: Above measure 4, "ETC." is written. Above measure 5, "+PIECES, CL." is written. Above measure 6, "(TUBA OUT)" is written.
- System 2 (Measures 7-10):**
  - Measure 7: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 8: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 9: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 10: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Annotations: Above measure 7, "8 VA" and "PIECES, TPT. 1 XYLO." are written. Above measure 8, "(HI-HAT) TPT. 2-3" is written. Above measure 9, "TBN." is written.
- System 3 (Measures 11-14):**
  - Measure 11: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 12: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 13: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 14: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
- System 4 (Measures 15-19):**
  - Measure 15: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 16: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 17: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 18: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).
  - Measure 19: Treble staff has a whole rest; bass staff has a whole note chord (F#, C#4, G#3).

20 21 22 I<sup>0</sup> 23 II<sup>0</sup> TPT. 2-3

(SVA)

24 25 26 27

W.W. + SVA  
TPT. 3.

DR'S.

ETC.

TBN'S. + SVA  
BSS, TUBA

28 29 30 31

32 33 34 35 36

WE TO STOP: (BRICKS FALL ON STAGE - SEGUE)

37 38 39 I<sup>0</sup> 40 II<sup>0</sup>

W.W.

SEGUE

7A

# ONE BRICK AT A TIME

CHAIRY & CHORUS

CUE: (SEGUE - CHAIRY ENTERS) BARNUM: (TO BRICKLAYER) "GET OUT!"

BARNUM: (TO CHAIRY) ... "CHAIRY, I BIT OFF MORE THAN I CAN CHEW!" (DIAL. CONT.)

[J. = 112]

2 3 4 6

BELLS SOP. SX.

mp C's, HI-HAT, PNO.

+ BS. CL.

[rit.]

SYM.

PIC. MUTE TPT. 2

7 8 9 13 14

BELLS, SOP. SX.

[rit.]

SYM.

BS. CL.

TBN.

CUE: CHAIRY: "WE'LL BE READY." (DIAL. CONT.)

ONE TO CONTINUE:  
BARNUM: "BUT  
HOW, MY DOVE?"

CHAIRY: "SLOWLY"

15 16 20 21 (VOICE LAST TIME) CHAIRY

VAMP [♩. = 116]

TBN'S., PNO., GUIT.

[rit]

(2ND TIME CL'S. ENTER)

PNO., CELLO,  
PIZZ. BS, DR'S.

22 23 (+VLN. COLLA VOCE) 24 25 26

LORD GAVE EACH AND EV'RY ONE, THE SPUNK TO DO WHAT CAN'T BE DONE, THE BRAIN THE BRAIN THE

(TBN'S. OUT)

CL'S.

"TARANTELLA"

27 28 29 30 31

COUR-AGE AND THE HEART, THE STRENGTH TO BEND THE STRONG-EST BAIL, THE

+AS. CL.  
CELLO

32 33 34 35 36

WILL TO REACH THE FARTH-EST STAR, IT'S JUST A CASE OF LEARN-ING HOW TO START. TO

CUP  
TBN'S.  
mf >

+AS. CL., CELLO

37 38 39 40 41

BUILD A TOW'ER UP SO HIGH TO A CLOUD YOU'LL AN-CHOR, BUILD IT

BELLS, STR'S. MUTE TPTS.

CL'S. TBN'S, GUIT, PNO.

BS. CL. TBN. 3 BS, PNO.

42 43 44 45 46

ONE TI-NY BRICK AT A TIME. BUCKS MUL-TI-

TPTS. TBN'S.

47 48 49 50 51

-PLY TILL A BUM'S A BANK-ER, JUST BE-GIN WITH A THIN SIL-VER

TPTS.

52 53 54 (STR'S. COLLA VOCE) 55 56

DIME. THAT EMP-TY FIELD, IT CAN YIELD MILES AND MILES OF

PICC. CL'S. GUIT. PNO. TBN'S.

BS. CL. TBN. 3 BS, PNO.

0.

57 58 59 60 (STR'S. OUT) 61

FLOW-ERS, YOU DON'T NEED NO MAG-IC POW-ERS, JUST A SEED AND SHAW-ERS, FROM THE

62 63 64 65 66

FLOOR TO THE SKIES, YOU CAN SOAR, IF YOU'RE WISE E-NOUGH TO CLIMB

67 68 (+ STR'S.) 69 70 71

ONE BRICK AT A TIME.

72 73 74 75 76 77

TO

ARR.

+ AS.

TRANS.

CL'S. GUIT. PNO.

CL'S. UNIS.

GUIT.

TPT. 2-3 "EASY"

TPT. 1-2

TPT. 1

TPT'S.

CL'S.

TBN'S, GUIT., PNO.

AS. CL., TBN. 3, AS, PNO.

GUIT., PNO.

TBN'S 1-2

CL'S.

GUIT.

AS. CL., TBN.

FAST TAMP. GUS.

ALL OF CYM.

SOP. SX., TPT., XYLO.

CL'S., HI-HAT

CYM.

ARR.

+ AS.

78 79 (CHAIRY) 80 81 (MEN) 82

BUILD A SHIP THAT'S BUILT TO LAST. YOU LAY THE KEEL THEN RAISE THE MAST. AN ODE BE-GINS WITH

CL.S., GUIT., PNO. CL. (+cel.) TBN.

BS.

83 84 85 86 87 (CHAIRY)

JUST A SIM-PIE RHYME. AN OAK WITH ROOTS A MILE BE-NEATH, BE-

PIEC., TRP'S. TBN'S. CL.

BS.

88 89 (MEN) 90 91 92 (CHAIRY + MEN)

-COMES A STICK TO PICK YOUR TEETH. JUST SHARP-EN UP YOUR KNIFE AND TAKE YOUR TIME! ONE

TBN'S. BR.

BS.

93 94 (STR'S. COLLA VOCE) 95 96 97

STAL- WART CHAP WITH A CUP AND A BUNCH OF HOURS - HE CAN

W.W. GUIT. PNO. BELLS TBN'S 1-2 BS. CL. TBN. 3 BS. PNO.

98 (CHAIR 24) 99 100 101 102

SCOOP ALL THE SALT FROM THE SEA, BUDS O - PEN

(MEN)

SCOOP ALL THE SALT FROM THE SEA, BUDS O - PEN

CL'S.

CL. 1-2

BS. CL. 3, BS., PNO.

103 104 105 106 107

UP TURN-ING BOUGHS TO BOW-ERS ALL BE - GUN BY JUST ONE BUM - BLE.

UP TURN-ING BOUGHS TO BOW-ERS ALL BE - GUN BY JUST ONE BUM - BLE.

(CHAIR 24)

108 109 110 111 112

(SOME GIRLS) (4) - BEE. TO WRITE WITH EASE SYM - PHO - NIES OR AT LEAST CON -

(MEN)

BEE. TO WRITE WITH EASE SYM - PHO - NIES OR AT LEAST CON -

TUTTI

BR.

STR'S + VA CL'S.

PICE. TBN'S.

BS. CL. 3, BS., PNO.

CL. 1-2

X4 CL. 1-2



113 114 115 116 117

-TA - TI FILLED WITH TRILLS AND OB - BU - GA - TI, START WITH FA SOL LA TI, LEAVE THE

-TA - TI FILLED WITH TRILLS AND OB - BLI - GA - TI, START WITH FA SOL - LA TI, LEAVE THE

XYLO, TPTS. W.W, STR.

118 119 120 121 122

REST IN THE DUST, BE THE BEST, IF YOU'RE JUST CON-TENT TO CLIMB, ONE

REST IN THE DUST, BE THE BEST, IF YOU'RE JUST CON-TENT TO CLIMB, ONE

W.W, STRS. + 8 BASSA GUIT. PNO. TAN'S. CELLS, PNO. PICC. + TPTS. (CL'S, STRS. SUST.)

123 124 125 126 127

BRICK AT A TIME.

BRICK AT A TIME.

JUST TAKE A BRICK

(CHAIR)

CL'S. + 8 BASSA

STRS. SUBITO GUIT. PNO. BR. GUIT. PNO. BS. BS. PNO.

128 (CHAIRS) 129 130 131 132

AND PLACE IT ON THE GROUND, TO MAKE IT STICK POUR MORE TAR

133 134 (ADD ONE GIRL) 135 136 137

ALL A-ROUND, A CUP OF LIME THEN STIR UN-TIL IT'S HARD,

CL. + BBASSA STRS. GUIT. PNO. BS. PNO. + BS. CL.

138 139 140 141 142 (ADD MORE GIRLS (3))

AND UP SHE'LL CLIMB BY INCH, BY FOOT BY YARD. A SILL,

GUIT. PNO. TPT'S. PNO. BS. CL. TBN'S. BS. PNO.

143 144 145 146 147

A DOOR, A LEDGE, A WIN-DOW-PANE, THEN DRILL SOME MORE,

(CHAIRY + GIRLS)

148 149 150 151 152

RAISE UP A WEATH-ER-VANE, A ROOF, THE PROOF THAT GO-IN'

CL'S.

STRS. PNO. RHY. PS.

153 154 (CHAIRY) 155 156 CLIMB. 157

SLOW LIKE THIS, A SPLEN-DID ED-1-FICE CAN (GIRLS) TO BUILD A

GUIT. PNO.

CL'S.

(+BR.)

BS. CL. TBN'S.

(CHAIRY + GIRLS)

158 159 160 161 162

TOW'ER UP SO HIGH TO A CLOUD YOU'LL AN-CHOR, BUILD IT ONE TI-NY

JUST TAKE

A BRICK

AND PLACE IT ON THE GROUND,

TO MAKE

BELLS PNO. W.W. FAKE SCALES

TPT'S.

TBN'S. GUIT. PNO.

BS. CL. CELLO, BS. TBN. 3

56.

163 164 165 166 167

BRICK AT A TIME. BUCKS MUL-TI-PLY 'TILL A

IT STICK POUR MOR-TAR ALL A-ROUND, A CUP OF LIME

168 169 170 171 172

BUM'S A BANK-ER, JUST BE-GIN WITH A THIN SIL-VER DIME, THAT

THEN STIR UN-TIL IT'S HARD, AND UP SHE'LL CLIMB, BY INCH, BY

BR.  
RHY.

173 174 175 176 177

EMP-TY FIELD IT CAN YIELD MILES AND MILES OF FLOW-ERS, YOU DON'T

FOOT, BY YARD. A SILL, A DOOR, A LEDGE, A WIN-DOW-PANE,

VLN. & VI.  
TRPT.  
PND.  
CELLO  
TBN'S.

178 179 180 181 182

NEED NO MAG-IC POW-ERS, JUST A SEED AND SHOW-ERS, FROM THE FLOOR TO THE

THEN DRILL SOME MORE RAISE UP A WEATH-ER-VANE. A ROOF,

183 184 185 186 187

SKIES, YOU CAN SOAR, IF YOU'RE WISE E-NOUGH TO CLIMB, A SPLEN-DID ED-I-FICE CAN

THE PROOF, THAT GO-IN' SLOW LIKE THIS, A SPLEN-DID ED-I-FICE CAN

188 189 190 191 192

CLIMB. ONE BRICK AT A, ONE BRICK AT A TIME, ONE SIN-GLE SOL-I-

CLIMB. ONE BRICK AT A, ONE BRICK AT A TIME, ONE SIN-GLE SOL-I-

TUTTI

TPT. TBN. "QUASI HORN"

CELLO, BS. TIMP, DR'S.

193 194 195 196 197

-TAR- Y BRICK, ONE BRICK AT A TIME, ONE SIN- GLE SOL- I- TAR- Y BRICK.

-TAR- Y BRICK, ONE BRICK AT A TIME, ONE SIN- GLE SOL- I- TAR- Y BRICK,

2 TPT'S.  
TBN.

*sfz*

DR.

198 199 200 201 202 CLS. FAKE RUNS

ONE BRICK AT A TIME, ONE SIN- GLE SOL- I- TAR- Y BRICK. (BREATHEIN)

ONE BRICK AT A TIME, ONE SIN- GLE SOL- I- TAR- Y BRICK. (BREATHEIN)

DR.

*sfz*

PNO.

TBN'S, BS. CL.

*sfz p*

CELLO, BS.,  
RHY.

203 204 205 206 207

OOH (BREATHEIN)

OOH (BREATHEIN)

PNO.

*sfz p*

*sfz p*

+T.M.P.

Handwritten musical score for a scene titled "BRICK". The score is written on five staves. The first staff contains vocal lines with lyrics: "AAH", "OH", "WHEE", "OH", "AH", "ONE BRICK AT A TIME!". The second staff contains instrumental parts for Piccolo (PICC.), Violins (VLNS.), Trombones (TBN'S.), and Timpani (TIMP.). The third staff contains a Piano (PNO.) part with the instruction "(PNO. AD LIB. ARPEG. QUASI RACHMANINOFF)". The fourth staff contains a Piccolo (PICC.) and Trombones (TBN'S.) part. The fifth staff contains a Bass (BS.) and Trombones (TBN'S.) part. The score ends with the word "SEGUE".

8

# MUSEUM SONG (EGRESS SONG)

BARNUM

QUE: BARNUM: "THE PRIDE. ONE DOLLAR."

BARNUM: (SPOKEN OVER VAMP) "NOW THAT MAY SEEM A BIT STEEP BUT IT WAS WORTH IT. LOOK AT WHAT I GAVE 'EM!"

Handwritten musical score for the "MUSEUM SONG (EGRESS SONG)". The score is written on five staves. The first staff contains a vocal line for Barnum with the lyrics: "VAMP QUITE A LOT-TA RO-MAN TER-RA COT-TA, LIV-IN' LA-VA FROM THE". The second staff contains a Piano (PNO.) part with the instruction "(PNO. BJD.)". The third staff contains a Bass (BS.) and Trombones (TBN'S.) part. The score ends with the word "SEGUE".

46 FLANKS OF ET-NA, 47 STA-TV-A-RY, 48 RIDE A DRÖ-ME-DA-RY,

49 SEE THE TEM-PLÉ TUM-BLE AND THE 50 RED SEA PART. 51 MAC-NA-MA-RA'S BAND, THE FAT-TEST  
(+ W. BLK. EIGHTHS)

52 LA-DY IN THE LAND, A PICK-LED 53 PRE-HIS-TOR-IC HAND, A STRAND OF 54 POC-A-HON-TAS' HAIR,  
W. BLK.

55 CROW AND SIOUX WHO'RE GO-IN' TO BE 56 SHOW-IN' YOU SOME ROW-IN' THROUGH A 57 MOD-EL OF THE RAP-IDS ON THE  
(CONT. EIGHTS)



58 59 60

DEL. A - WARE! ARM. A - DIL. LAS, CLE-VEL CAT-ER - PIL-LARS,

+CL'S. +CL'S.

(SW. DR. ROLL) (BJD. RHY.)

61 62 63

RE-PRO-DUC-TIONS OF THE CY-CLOPS RET'-NA, CRYSTAL BLOW-IN,

64 65 66

AUT-O-MAT-IC SEW-IN, VEN-US ON A SHELL AND OTH-ER WORKS OF ART.

67 68 69

ED-U-CAT-ED FLEAS, A TRIBE OF A-BO-RI-GI-NES, TWO LA-DIES JOINED A-CROSS THE KNEES, THE MO-NA

BELLS  $\underline{d}$   $\underline{b\sharp}$   $\underline{b\flat}$   $\underline{d}$

(+W. BLK. EIGHTHS)

62.

70 71 72

LI-SA MADE OF ICE, HOT-TEN-TOTS, WE'VE GOT-TEN IN FOR - GOT-TEN SPOTS, A COT-TON GIN, A

W.B.K. (CONT. EIGHTHS)

73 74 75

NIGHT WITH LOT IN SOD-OM, BET-TER SEE THAT TWICE! ONE I - GUA - NA,

BL'S. TBN'S.

TUBA (+SN.DR.ROLL)

76 77 78

SNAKES AND OTH-ER FAU-NA, GOT NO BEARD-ED LA-DY, BUT WE'RE GET'-NA.

TBN'S. TBN'S.

(+SN.DR.ROLL) (+SN.DR.ROLL)

79 80 81

WHEN YOU DUCK OUT, TAKE AN-OTH-ER BUCK OUT, RUN A-ROUND THE BLOCK AND SEE A,

TBN'S.

81A 81B 82

RUN A-ROUND THE BLOCK AND SEE A, RUN A-ROUND THE BLOCK AND SEE A NEW SHOW START!

TUTTI

SEGUE AS ONE

8A

# MUSEUM CROSSOVER

BARNUM

QUE: (SEGUE AS ONE - AMOS SCUDDER ENTERS)

FASTER [d = 138]

SCUDDER: "MR. BARNUM, MR. BARNUM, FIVE THOUSAND ADMISSIONS!" (DIAL. CONT.)

STAGE VLN. VA.  
"COUNTRY FIDDLE STYLE" AD LIB.

BS, BJO, RHY.

+cl's.

+cl's.

Handwritten musical score for 'MUSEUM CROSS.' The score is written on four systems of staves, each system containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 9 through 32. The piano part includes various chords and melodic lines, with some measures marked with '+ CL'S.' (claves) and '+ TUBA'.

Measures 9-12: First system. Measures 13-16: Second system. Measures 25-28: Third system. Measures 29-32: Fourth system.

Annotations: '+ CL'S.' appears in measures 12, 16, and 32. '+ TUBA' appears in measure 32.

41 42 43 44

TBN'S.

CL'S.

+ BS. CL.

45 46 47 48

(STRG VLN., VA. TACET TO 83)

BS. CL.

CL'S.

59 60 61 62

CL., X410., PIT. ORCH. VLN.

BS. BJD., RHY.

63 64 65 66

END DIALOGUE: BARNUM: "THEY LEARN A NEW WORD AND GET SOME FRESH AIR."

66.

67 (BARNUM)

ED·U·CAT·ED FLEAS, A TRIBE OF A·BO·RI·GI·NES, TWO LA·DIES JOINED A·CROSS THE KNEES, THE MO·NA

BELLS  $\underline{d}$   $\underline{h\sharp}$   $\underline{b\flat}$   $\underline{d}$   $\underline{d}$

(+ W. BLK. EIGHTHS)

70 71 72

LI·SA MADE OF ICE. HOT·TEN·TOTS WE'VE GOT·TEN IN FOR· GOT·TEN SPOTS, A COT·TON GIN, A

$\underline{h\sharp}$   $\underline{d}$   $\underline{h\sharp}$   $\underline{b\flat}$   $\underline{d}$

W. BLK. (CONT. EIGHTHS)

73 74 75

NIGHT WITH LOT IN SOD·OM, BET·TER SEE THAT TWICE! ONE I·GUA·NA,

$\underline{d}$   $\underline{d}$   $\underline{h\sharp}$   $\underline{b\flat}$   $\underline{d}$

els. (BTD, RHY.)

76 77 78 79

SNAKES AND OTH·ER FAU·NA, GOT NO BEARD·ED LA·DY BUT WE'RE GET'·NA. WHEN YOU DUCK OUT,

$\underline{d}$   $\underline{h\sharp}$   $\underline{b\flat}$   $\underline{d}$

80 81 81A

TAKE AN OTH-ETZ BUCK OUT, RUN A-ROUND THE BLOCK AND SEE A, RUN A-ROUND THE BLOCK AND SEE A,

81B 82 83 84

RUN A-ROUND THE BLOCK AND SEE A NEW SHOW START!

XYLO., PIZZ., CL.,  
TPT'S, VLN.

CL'S. + RHY.

(SNDR. ROLL)

85 86 87/41 88/92

[CROWD EXITS]

STAGE VLN. VA.

[TRANSITION TO BRIDGEPORT BACKYARD]

TUTTI

89/93 90/94 95 96

BARNUM: "NOW I DON'T WANT YOU TO TURN AROUND TILL I'M READY."

CUE: RINGMASTER: "PLENTY BURNED UP!"

(RINGMASTER WHISTLES, GIRL ON HIGH WIRE, RINGMASTER DIALOGUE)

TUTTI

PIZZ.

(LUNGA)

R.S.

CU.M. SNDR., TIMP.

9

I LIKE YOUR STYLE

CHAIRY &amp; BARNUM

WE: BARNUM: "IT ALMOST NEVER FAILS."

MEDIUM "GROOVE" THREE [J=176]

BARNUM: "CHAIRY BARNUM, WHAT'M I GONNA DO WITH YOU?"

CHAIRY: "PUT UP WITH ME, TAYLOR. SAME'S I DO WITH YOU."

DIV. CL'S,  
GUIT, PNO.

HI-HAT

TBN, TUBA,  
CELLO, BS.

(BARNUM)

WE'RE OUT OF STEP,

WE DIS - A - GREE,

+ BS. CL.

(TBN, TUBA, CELLO: OUT)

WHAT'S RIGHT FOR YOU

IS WRONG FOR ME.

TO-GETHER WE'RE A PART A COUN - TRY

W.W. + 3VA

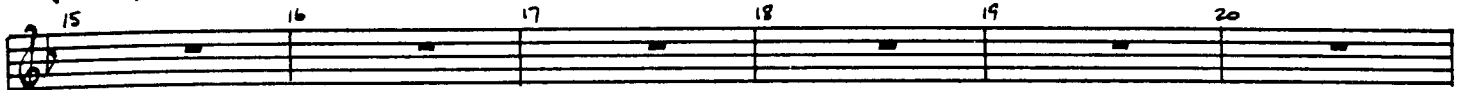
(HI-HAT RHY. CONT.)

STR'S,  
TBN'S,  
DIV.

+ TUBA



(CHAIRY)



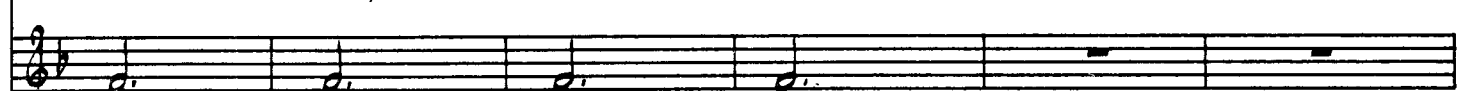
(BARNUM)



MILE. BUT I LIKE YOUR STYLE, I LIKE YOUR



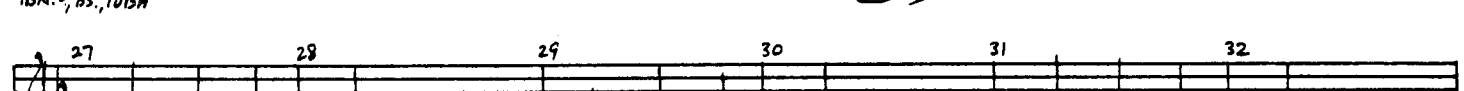
WE'RE OUT OF STEP, WE DIS - A - GREE, WHAT'S RIGHT FOR YOU



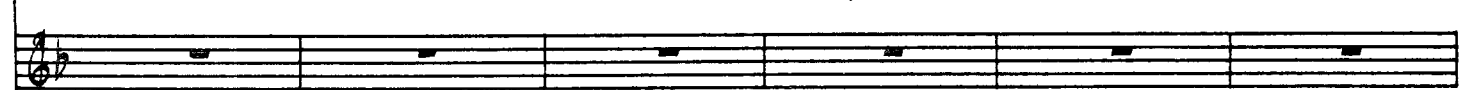
STYLE.

CL'S, GUIT, PNO.

FL., TPT'S.



IS WRONG FOR ME. WHEN I PRO - POSE, THEN YOU PRO - TEST.



10.

33 34 35 36 37

WHAT'S MY DE - LIGHT, ——— YOU JUST DE - TEST. TOO SWEET A FIGHT TO EV-ER

PP

DIV. AR. SWST.

AS. CL., BS.

38 39 40 41 42

RE - CON - CILE, ——— 'CAUSE I LIKE YOUR STYLE, ———

TOO SWEET A FIGHT TO EV-ER RE - CON - CILE, ——— I

W.W., STR. + 81A

43 44 45 (VOICE TACET ON REPEAT) 46 47 48

I LIKE YOUR STYLE. ———

(VOICE TACET ON REPEAT)

LIKE YOUR STYLE. ———

+XVLO. (b) TUTTI

CL'S, GUIT., PNO.

FL, TPT'S, TBN.

TRMB.

HI-HAT

TBN'S, TUBA, AS. CL., BS.

+STR.

STR'S, AS. CL., TUBA

49 50 51 52 63 54

NO SHOUTS OR QUARRELS, NO BLOWS OR

(HUM)

FL. CL'S. GUIT. PNO. (BR. OUT) +STR.

55 56 57 58 59

TEARS. ONE SIM-PLE FUSS TO DIS-SECT AND DIS-

ONE SIM-PLE FUSS TO DIS-SECT AND DIS-

FL. CL. BVA DIV. TBN'S. # BS. PNO. +TUBA

60 61 62 63 64

-FUSS FOR THE NEXT ONE HUN-DRED YEARS.

-FUSS FOR THE NEXT ONE HUN-DRED YEARS.

ALUS. TPTS. TAMB. STR.

+BS. CL.

65 66 67 68 69 70

(SING ON REPEAT)

EACH BLESS-ED DAY

(SING ON REPEAT)

EACH BLESS-ED

BR. *f* *f*

CL'S. GUIT. PNO.

LYM.

+STR.

BS. CL., AS. TBN. 3 TUBA

71 72 73 74 75 76

WE SWEET-LY FILL WITH "NO YOU WON'T" AND "YES I WILL." YOU

DAY WE SWEET-LY FILL WITH "NO YOU WON'T" AND "YES I

(BR. OUT)

+STR.

+OS. CL.

77 78 79 80 81

WON-DEZ HOW WE MADE IT DOWN THE AISLE, WELL I LIKED YOUR

WILL." YOU WON-DEZ HOW WE MADE IT DOWN THE AISLE,

FL. CL. + SVA

+TPT3.

DIV. TAN'S. TUBA STR'S.

82 83 84 85 86 87

STYLE, I LIKED YOUR STYLE.

I LIKED YOUR STYLE.

W.W. H.D. C.E.S., GUIT., PNO. DR. (DR. FILL) DR. BS. CL. BS.

88 89 90 91 92

W.W. TPRS., TRSN. TBN'S. 28 TUBA, STR'S. DR'S. + STR.

93 94 95 96 97 98

DANCE

RR, GUIT., PNO. W.W. STR., X.VLO. RR. BS. + TUBA. TBN'S. TUBA

99 100 101 "RIDE" CUM. 102 103

104 105 TAMBA. 106 107 108 109

110 111 112 113 114

115 116 117 118 119

PRZ.

TPT'S.

W.W.

TEN'S.

TUBA, BS.

4P

ETC.

4P

TEN'S, TUBA, DR'S, BS.

[BOY ON HIGH WIRE W/VLN.]

VLN. (CUE'D ON FL.)

XYLO., HI-HAT, W.W., CELLO

TEN'S, TUBA., BS.

BS. CL., BS.

120 121 122 123 124

125 126 127 128 129

130 131 132 133 134

135 136 137 138 139

3

xylo. w.w., cello

5

cel's., xylo, cello

(tutti)

TPT. I  
xylo.  
str.

tutti

8va w.w., xylo.

The musical score is written for a symphony orchestra. It consists of six systems of staves. The first system (measures 120-124) features a woodwind section with a xylophone, wicker flute, and cello. The second system (measures 125-129) includes a violin section and a woodwind section. The third system (measures 130-134) features a woodwind section and a string section. The fourth system (measures 135-139) includes a woodwind section and a string section. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'STYLGE'. The score includes various musical notations such as notes, rests, and dynamic markings.

140 141 142 143 144

145 146 147 148 149

150 151 152 153 154

8VA FL., X410.  
TPT. 2-3 TBN. 2  
STRS.

DN. CL'S.  
GUIT. PNO

BS. CL. BS.  
TBN. 3 TUBA

(1000)

CHAIRS

BARNUM

EACH BLESS-ED DAY

EACH BLESS-ED

CL'S. GUIT.  
PNO.  
(BS. CL. SUBT.)

BS. PNO.  
(DRS. AS BEFORE)



155 156 157 158 159 160

WE SWEET-LY FILL WITH, "NO YOU WON'T" AND "YES I WILL," YOU

DAY WE SWEET-LY FILL WITH, "NO YOU WON'T" AND "YES I

161 162 163 164 165

WON-DEZ HOW WE MADE IT DOWN THE AISLE, WELL, I LIKED YOUR

WILL." YOU WON-DEZ HOW WE MADE IT DOWN THE AISLE,

*Div. Br.* *Str. w. w. + 8va*

166 167 168 169 170

STYLE, I LIKED YOUR STYLE, I

I LIKED YOUR STYLE, I

171 172 173 174 175 176

I LIKED YOUR STYLE, I LIKED YOUR

LIKED YOUR STYLE, I LIKED YOUR

(DR. FILL) TPT. 3 TBN. 1-2 TUTTI

177 178 179 180 181 182

STYLE, STYLE,

STYLE, FL. BR. STYLE,

CL'S. GUIT. PNO. (DS. CL. CBALO. TON. 3 TUBA SUST)

183 184 185 186 187 188

STYLE! STYLE!

2 BAXA TUTTI + 8 VA

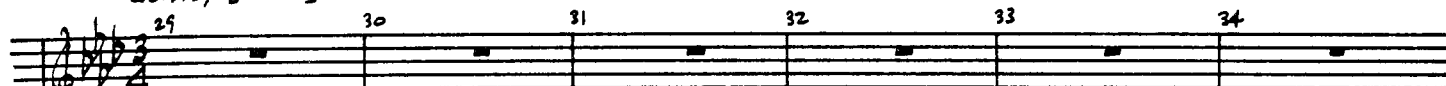
(DR. FILL)

9A

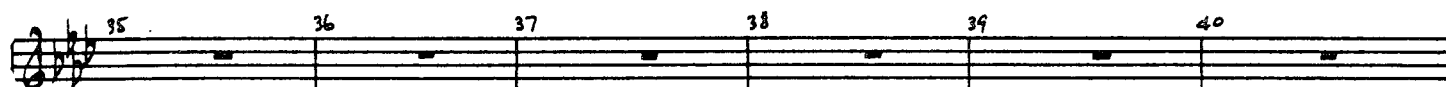
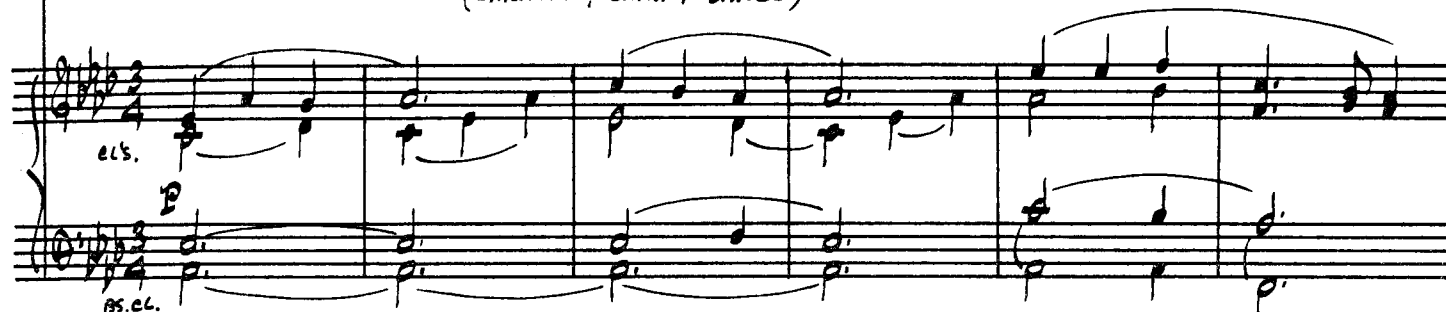
# REPRISE: I LIKE YOUR STYLE

ORCHESTRA

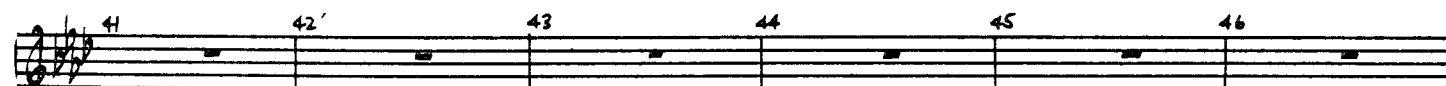
CUE: BARNUM: "EVERYTHING'S ALRIGHT, WE'RE QUARELLING AGAIN."

GENTLY [ $\text{♩} = 116$ ]

(BARNUM &amp; CHAIRY DANCE)



STRATTON: (ENTERS) "I HOPE I'M NOT INTERRUPTING." (DIAL. CONT.)



47 48 49 50 51 52

73 74 75 76 77 78

79 80 81 82 83 84

85 86 87 88 97 98

**SLOWER** [♩ = 112] + PIZZ. BS. + BS.

24M. W/ARUSH ETC.

FL. SOLO

CL'S.

CL.

(WHITE FACE CLOWN BOWS TO CHAIRBY AND DANCES HEIR OFF.)

FL.

CL'S.

BS. CL. PIZZ. BS. V

The musical score is written for a piano and flute. It consists of several systems of staves. The first system (measures 47-52) features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system (measures 73-78) is marked 'SLOWER' and includes a flute solo. The third system (measures 79-84) continues the piano accompaniment. The fourth system (measures 85-98) includes a flute solo and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

99 100 101 102 103

simile

104 105 106 107 108

(JUGGLERS & RINGMASTER ENTER)

RINGMASTER: "AND NOW A DELICIOUSLY DROLL..."

109 110 111 112 113

... "THREE SLIPPERY STRATTONS - IN THE AIR!"

FL.

(REH. ONLY)

CL.

114 115 116 117 118

↑ CUP TPTS.

(MUSIC OUT AS WE ENTER THE SITTING ROOM OF THE STRATTON HOME.)

119 120 125 126 127 128

BARNUM: "ALL RIGHT, STRATTON, WHAT'S THIS ABOUT 'MORAL QUALMS'?"

CL. 125. 126. 127. 128.

TP. 125. 126. 127. 128.

CL. 125. 126. 127. 128.

CL. 125. 126. 127. 128.

10

BIGGER ISN'T BETTER

TOM THUMB

CUE: BARNUM: "IN FOR A PENNY, IN FOR A POUND... GENERAL TOM THUMB."

RINGMASTER: "LADIES AND GENTLEMEN... IN TWO [d=88]"

2 3 4 7 8

... WORLD'S SMALLEST MAN, GENERAL TOM THUMB.!"

FIN. C.M.

FLS.

SNDR. "VERY TINY"

TIMP.

CL.

(SING WHEN READY) (TOM)

9 11 12 13 14 15

SAFETY VAMP

FLS.

ump

P.T.P.T.

CL.

I'M GEN'RAL THUMB, JUST COME TO TOWN, A YAN-KEE DOO-DLE DAN-DY. I'VE

15 16 17 18 19

ET YOUR SCRAP-PLE, WASHED IT DOWN WITH JUST A NIP OF BRANDY. THE MAY-OZ MADE ME

F.C. E

P.TPT.

TBN'S.

TUBA

20 21 22 23 24

PRE-SENTS RARE, THE LA-DIES DID SA-LUTE ME, "FIRST RATE," I AM, THEY ALL DE-CLARE, AND

FL'S.

hall.

TBN'S, TUBA

25 26 27 28 29

ALL MY PO-SES SUIT ME! MY suc-CESS SHOULD OP-EN UP YOUR EYES,

F.C. E

FL'S.

atempo

CL., BS. CL., PNO., STR.

TBN'S TUBA

30 31 32 33 34

DON'T JUDGE NOTH-IN' JUST BY SHAPE OR SIZE.

SMALL TRI.

+ XYLO., BR.

(+SN.DR.)

TEMPO "SWING EIGHTHS" [J = 144]

35 36 37 38

BIG-GER IS-N'T BET-TER, TALL . . ETZ IS-N'T BRAV-ER, STRONG . . ETZ IS-N'T AL-WAYS WISE. —

CL. 8 BASSA

BJD PNO

PNO.

PIZZ. BS. (+DR'S. w/BRUSH)

39 40 41 42

SMALL-ETZ IS-N'T NE-CESSA - - RI-LY THE LESS-ER, GUTS — CAN COME IN AN-Y SIZE. —

+ w.w.

43 44 45 46

LA-DY LUCK CAN FAV-OR JUST — A LIT-TLE SHAV-ER, OV - - ER ONE WHO'S SIX FOOT THREE. —

w.w., BJD, PNO

PNO, STR. + 8 BASSA

2 CL'S.

BS. CL. BS.

+ PIZZ.

47 48 49 50

BRAINS IN AN-Y TUSS-LE, MOPS — THE FLOOR WITH MUS-CLE, BET — YOUR LIFE I'M GLAD I'M ME! —

w.w.

STR.



(TWO GIANT BEEFHEARTS START ON  
AS RINGMASTER SPEAKS:) "LADIES AND GENTLEMEN ...

... AT BUCKINGHAM PALACE!"

51 52 53 54

DIV. W.W. BELLS  
PNO.  
+BS.CL.  
MUTE BR.  
BS, DR'S, BTD.

55 56 57 58

BIG-GER IS-N'T KEEN-ER, LARG-ER IS-N'T BOLD-ER, HIGH-ER MIGHT BE LOW IN-SIDE. —

FLS.  
RH4, TPT'S "EASY"  
BELL, CLS, PNO.  
TBN. 3  
BS, PNO.  
+BS.CL.

59 60 61 62

WHEN YOU NEED TO LEAN UP ON — A FRIEND-LY SHOUL-DER, NAR-ROW'S JUST AS GOOD AS WIDE. —

CLS, TPT'S.  
+TBN'S.

63 64 65 66

SEE THE MIGH-TY LI-ON SIT-TIN' THERE AND CRY-IN', BIT-TEN BY A TI-NY FLEA, —

FLS.  
RH4, TPT'S.  
BELL, CLS, PNO.  
TBN. 3  
BS, PNO.  
+BS.CL.

(TWO GIANT BEEFEATERS START ON  
AS RINGMASTER SPEAKS :) "LADIES AND GENTLEMEN ...

... AT BUCKINGHAM PALACE!"

51 52 53 54

DIV. W.W. BELLS  
PNO.  
+ BS. CL.  
MUTE BR.  
BS., DR'S., BJO.

55 56 57 58

BIG-GER IS-N'T KEEN-ER, LARG-ER IS-N'T BOLD-ER, HIGH-ER MIGHT BE LOW IN-SIDE. —

FLS.  
RHY, TPT'S. "EASY"  
BELL, CL'S, PNO.  
TBN. 2  
BS, PNO.  
+ BS. CL.

59 60 61 62

WHEN YOU NEED TO LEAN UP ON — A FRIEND-LY SHOUL-DER, NAR-R-OW'S JUST AS GOOD AS WIDE. —

CL'S, TPT'S.  
+ TBN'S.

63 64 65 66

SEE THE MIGH-TY LI-ON SIT - - TIN' THERE AND CRY-IN', BIT - - TEN BY A TI-NY FLEA, —

FLS.  
RHY, TPT'S.  
BELL, CL'S, PNO.  
TBN. 3  
BS, PNO.  
+ BS. CL.

(TWO GIANT BEEFEATERS START ON  
AS RINGMASTER SPEAKS:) "LADIES AND GENTLEMEN ...

... AT BUCKINGHAM PALACE!"

51 52 53 54

DIV. W.W., BELLS  
PNO.  
+ BS. CL.  
MUTE BR.  
mf  
BS, DR'S., BJD.

55 56 57 58

BIG-GER IS-N'T KEEN-ER, LARG-ER IS-N'T BOLD-ER, HIGH-ER MIGHT BE LOW IN-SIDE. —

FLS.  
BELL, CL'S, PNO.  
RHY, TPT'S. "EASY"  
TBN. 3  
BS, PNO.  
+ BS. CL.

59 60 61 62

WHEN YOU NEED TO LEAN UP-ON — A FRIEND-LY SHOUL-DER, NAR-ROW'S JUST AS GOOD AS WIDE. —

CL'S, TPT'S.  
+ TBN'S.

63 64 65 66

SEE THE MIGH-TY LI-ON SIT - - TIN' THERE AND CRY-IN', BIT - - TEN BY A TI-NY FLEA, —

FLS.  
BELL, CL'S, PNO.  
RHY, TPT'S.  
TBN. 3  
AC DESA



81 (BJO. COLLA VOCE) 82 83 84 FL'S. 3 tw

THOUGH HE SHOWS YOU SHOULDERS TWICE AS BIG AS BOULDER, IF THE BRAIN'S A TI-NY PEA,

FL'S. RHY. TP'S. +TBN'S.

CL'S. PNO. +BS.

85 86 87

WHEN YOU'RE IN A PICK-LE, HE AIN'T WORTH A NICK-EL, BET YOUR LIFE I'M GLAD I'M,

FL'S. CL'S. W.W. TBN'S 1-2 (b) +TBN 3

PNO. +BJO.

88 89 90

BET YOUR LIFE I'M GLAD I'M ME.

CL'S. OPEN TP'S., STR'S. W. BLK. CL'S. RHY. VLN. 3 rall. + OPEN BR. +TBN 3

TBN'S.

SLIGHTLY SLOWER - DANCE [J=126]

91 92 93 94

RATCHET (BEEF EATERS START OFF AS TOM DANCES)

VLN. PIC'S. CL'S. +TBN'S. +BS.

AS. CL. CELLO, DRS.

95 96 97 98

99 100 101 102 103 104

105 106 107 108 109 110

111 112 113 114

AS. CL., CGLD, DR.

W.W.

TPT'S. X400.

RHY.

TBN'S. 1-2.

AS. CL. TBN. 3, BS.

DIV. W.W.

TPT'S.

TBN'S.

RHY.

TBN. 3 BS.

GL.

GL.

W.W. tr

TR. BS. CL.

CLS, TPT'S.

ORLSC. poco a poco

SUSP. EXM.

HI-MAT

(ETC.)

TAME WITMARK MUSIC LIBRARY INC

115 116 117 118

CL'S. TPT'S. 3 BR., BS. CL., PICC'S. CL'S. TPT'S. + PICC'S.

PNO., BS. CL., TBN'S., BS.

119 120 121 122

RINGMASTER: "LADIES AND GENTLEMEN..."

8VA TUTTI

123 A BIT SLOWER 124 125 126

... KING OF ALL PACHYDERMS -- JUMBO!"

TUTTI TBN'S. BS. nail.

127 Tempo "STRAIGHT EIGHTHS" [♩ = 120] 128 129 130

(JUMBO ENTERS - DANCES w/TOM)

TBN'S. PNO. (+ BS. DR. w/eqm.)

BARI. SX., TUBA, PNO. SOLI

+ BS. COLLA 8BASSA

131 132 133 134

(b) > > > > + SVA  
TUTTI

VOCAL TEMPO "SWING EIGHTHS" [J = 126]

161 162 163 164

GI-ANTS LOOK SO AWE-SOME, FOLKS - ARE SCARED TO CROSS 'EM, NONE - THE LESS, I GUAR-AN-TEE, -

PICCO'S SVA  
TPIS., RHY.  
CL'S., PNO.  
+ TBN'S.  
RS., PNO.  
+ BARI. SA.,  
TBN'S., TUBA

165 (CL'S. COLLA VOCE) 166 167 168

SMALL-EST YAN-KEE DOO-DLE, IF - HE'S IN THE MOOD-LL, BEAT - THE WHOLE CA-BOO-DLE, USE - - ING JUST HIS NOO-DLE.

RHY.  
TBN'S.  
RS., TUBA  
PNO.  
+ PICCO'S CL'S.  
TBN'S.

169 170 171 172

BET YOUR LIFE I'M GLAD I'M

+ SVA  
BIZ., RHY.,  
TUBA  
CL'S., STR.  
+ TBN'S.  
RS. CL.  
(TUTTI)  
T.T.  
DR'S.



W.W. 848

173 174 175 176

ME!

TPIS. "STRAIGHT EIGHTHS"

TBN'S. RHY.  
(DR'S. "HEAVY BACK BEAT")

BS. CL.,  
VA. BS.,  
W.D.

W.W. 848

177 178 179 180

(TOM RIDES OFF ON JUMBO'S TRUNK)

TUTTI

APPLAUSE  
SEGUE

11

# CLOWNS

## ORCHESTRA

CUE: (SEGUE ON APPLAUSE FOR "BIGGER ISN'T BETTER")

(THREE DRAG CLOWN TRAIN PASSENGERS  
W/BABY AND BOTTLE ENTER FOR  
PANTOMIME VAUDEVILLE BIT.)

[FAST TWO ♩ = 144]

PICC. FL.  
MUTE TPT.

PIZZ. STR., CL'S, BS. CL., PNO.,  
MUTE TPT., TBN., HI-HAT, RATCHET.

(CLOWNS: "KOOTCHY, KOOTCHY - BURP!")

25 26 27 28 29

EUPH.,  
BS. CL.

PICC., FL.,  
TPT., BELLS

30 31 32 33 34

35 36 37 38 39

EUPH.,  
BS. CL.

PICC., FL.,  
BELLS, TPT.

ETC.

40 41 42 43 44

RINGMASTER: (WHISTLE) "ONCE AGAIN  
IN THE CENTER RING...  
... ALARMING RESULTS!"

A TEMPO

rit. (LUNGA) **ff** TUTTI

(ARCO)

W.W. SUB

ME!

TRPIS. "STRAIGHT EIGHTHS"

TBN. RHY.  
(DRS. "HEAVY BACK BEAT")

S. CL.  
10A GS.  
PNO.

W.W. SUB

(TOM RIDES OFF ON JUMBO'S TRUNK)

TUTTI

APPLAUSE  
SEGUE

11

## CLOWNS

ORCHESTRA

CUE: (SEGUE ON APPLAUSE FOR "BIGGER ISN'T BETTER")

(THREE DRAG CLOWN TRAIN PASSENGERS  
W/BABY AND BOTTLE ENTER FOR  
PANTMIME VAUDEVILLE BIT.)

[FAST TWO ♩ = 144]

PIEC. FL.  
MUTE TPT.

PIZZ. STR., CL'S, BS. CL., PNO.,  
MUTE TPT., TBN., HI-HAT, RATCHET.

5 6 7 8 9

10 11 12 TPT. 13 ETC. 14

EUPH., BS. CL.

PIEC., FL. TPT.

RATCHET

15 16 17 18 19

EUPH., BS. CL.

20 21 22 23 24

PIEC., FL. TPT., BELLS

(CLOWNS: "KOOTCHY, KOOTCHY - BURP!")

25 26 27 28 29

EUPH.,  
BS. CL.

PICC., FL.,  
TPT., BELLS

30 31 32 33 34

35 36 37 38 39

EUPH.,  
BS. CL.

PICC., FL.,  
BELLS, TPT.

ETC.

RINGMASTER: (WHISTLE) "ONCE AGAIN  
IN THE CENTER RING ...  
... ALARMING RESULTS!"

40 41 42 43 44

A TEMPO

rit. (LUNGA)

ff TUTTI

(ARCO)

12

## JENNY LIND ENTRANCE

ORCHESTRA

EVE: BARNUM: (EXITING) "YOU CAN'T WIN 'EM ALL." - ORCHESTRA AD LIB. TUNE UP

EVE: RINGMASTER: "THE PLAIN UNVARNISHED TRUTH."

[BRISK  $d=138$ ]

1 2 3 4

(RINGMASTER PULLS DOWN BANNERS, ONE BY ONE, TO  
(w.w.tr.) w.w. BVA TPT.

Tutti + BVA

sf RHY. + TMR, cym. TBN'S. + STR. BARI.

5 6 7 8 9

FORM A SOLID CURTAIN ACROSS STAGE.) (w.w.tr.)

sf BARI., CELLO. TBN'S. BARI., STR.

+TMR, cym.

10 11 12 13 14

(w.w.tr.)

sf BARI. TBN'S. CELLO BARI.

+TMR, cym. STR., BARI.

RUBATO MAESTRO [d=112]

15 16 17 18 19

W.W., BR.  
BARI., TBN'S.  
PNO., BS.  
BR., PNO.

rit.  
+tmp.

20 21 22 23 24

W.W. + 8VA

(+ cym. roll)  
(tmp.)  
(+ cym. roll)

25 26 27 28 29

W.W. + 8VA

(+ sn. dr. roll)

30 31 32 33 34

SLOWLY

(BANNERS FLY OUT REVEALING  
JENNY HELD ALOFT BY  
LIVING STATUES)

(STATUES LOWER JENNY TO FLOOR AND EXIT - BARNUM ENTERS)

(MUSIC OUT AS  
BARNUM SPEAKS)

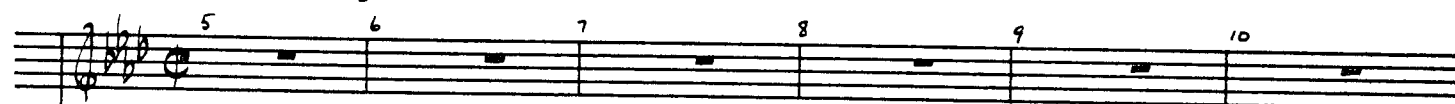
FL., CL'S., STR'S.  
STAGE  
VIOLA  
SOLO  
BS.

12A

JENNY LIND - OBBUIGATO

JENNY

CUE: JENNY: "VAD SAGER NI?" BARNUM: "IN ENGLISH!"

[ IN TWO  $\text{♩} = 144$  ]



22 23 24 25 26

27 28 29 30 31

32 33 34 35

36 37 38 39 40 41

JENNY: (SPOKEN) "GOOD EVENING LADIES AND-- GENTLEMEN!"

CADENZA

[FASTER TEMPO]

rit.

(+SN. DR. ROLL)

PICC., FL., COR.

TRP. 2-3 TBN., RHY.

RS. TUBA, TIMP.

+8VA

13

## LOVE MAKES SUCH FOOLS OF US ALL

JENNY

PUE: CONCERTMASTER: "TO A NEW AMERICAN FRIEND."

CONCERTMASTER: "KÄRLEK OSS TILL DARSUATETZ LEDETZ."

[♩ = 108]

(STAGE VIOLIN AND VIOLA JOIN PIT  
VIOLIN AND CELLO TO FORM QUARTET)BOR - TOM ALL GRÄNS,  
FL.VLN. 1-2  
VA

CELLO

Ü TOM ALL TID,

CHAR - LE - KENS LER OCH + W.W. LOCK -

VLN. 1

GUIT.  
PNO.BS. (BS. CL.,  
CELLO SUST.)

- AR.

CHAR - LE - KENS VIND,

BRAN - NER SOM ELD,

FLS.

CLS.

+VLN.

31 32 33 34 35

SPRANG - ER DEN HÖÖK - STA MÜR. BOZ. TOM ALL

CL'S. +VLN. FL'S. W.W. STR'S., PNO. BS.CL.

CELLO

36 37 38 39 40

GRÄNS, Ü TOM ALL TID, CHAR, - LE - KENS DÖR - SKOP OSS

BS.CL.

41 42 43 44 45

FÜR.

VLN. +CL. LOCO Cym. / BRUSH STR'S., GUIT., PNO. CELLO +2nd CELLO BS.CL. MUTE TPT. 8V

46 47 48 49 50

ETC. LOVE KNOWS NO RULES,

VLN. MUTE TPT. 8V +FL'S. LOCO CELLO

(BS. CL. COLLA VOCE)

(CL'S. COLLA VOCE)

51 LOVE HAS NO TIME, 52 53 LOVE LAUGHS AT RHYME AND 54 55 REA

VLN. 3<sup>rd</sup> + BELLS

CL'S.

AS. CL. CELLO, BS.

56 - SON, 57 SWEEP - ING THE STAGE, 58 MAD OR SUB - LIME, 59 60

F.C.S. DIV. CL'S. STR. DIV. VLN. + VLN.

AS. CL. CELLO, BS.

61 KNOW - ING NO AGE OR SEA - - SON. 62 63 64 65 WISE MEN AND

STR. DIV. STR. F.C.S. W.W. CL'S. TPT'S. TBN'S. PNO. TON'S. RHY. BS. CL. CELLO, BS.

66 FOOLS 67 PLAY - ING LOVE'S GAME 68 69 (STR'S. COLLA VOCE) 70 BEND TO THE SAME SWEET

TPT'S. W.W. TBN'S. TPT'S.

71 TREB - 72 SON. 73 LOVE'S SIL- VETZ SONG, 74 SWIFT AS A 75

76 FLAME, 77 (CL'S., BS. CL. COLLA VOCE) BREACH-ES THE STRONG - EST WALL. 78 79 80

81 (CL'S. - STR. COLLA VOCE & BASSA) LOVE KNOWS NO RULES, 82 83 LOVE HAS NO TIME, 84 LOVE MAKES SUCH 85

86 FOOLS OF US ALL. 87 88 89 90

91

FLS., VLN'S.  
TPT'S.  
RHY.  
TBN'S.  
CL'S.  
BS. CL.  
STR. + BVA  
FLS. B2.  
(+ CVM. ROLL)  
STR.  
Mit.  
FLS.  
(CL'S. - STR. COLLA VOCE & BASSA)  
(CVM.) X  
BR., RHY.  
TBN'S.  
BS. CL.  
CELLO, BS.  
W.W.  
TBN'S.  
+ TPT'S.  
(STR'S. SUST.)  
a tempo  
TBN'S.  
BS. CL.  
CELLO, BS.  
TIMP.  
(+ CVM. ROLL AL FINE)  
sfz

13A

INCIDENTAL - FOOLS OF US ALL

PIANO SOLO

QUE: BARNUM: "NO, CHAIRY, IT CAN'T."

[♩ = 88]

CHAIRY: "VERY WELL THEN." (DIAL. CONT.)

PND. SOLO  
AD LIB.

The musical score is written for piano and voice. It begins with a tempo marking of [♩ = 88]. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures numbered 1 through 14. Measures 1-4 are vocal lines for Chairy, with lyrics "VERY WELL THEN." (DIAL. CONT.). Measures 5-9 are piano solo, marked "PND. SOLO AD LIB.". Measures 10-14 are vocal lines for Barnum, with lyrics "(CHAIRY AND JENNY EXIT) BARNUM: 'CHAIRY, WAIT! MISS LIND, I'...". The score concludes with a "SEGUE" marking.

SEGUE

14

## OUT THERE

BARNUM

CUE: BARNUM: "WHY SHOULDN'T I TAKE HER TO THE RECEPTION!"

[MODERATE TWO  $\text{♩} = 108$ ]

BARNUM: "HELL, IT'S JUST FOR A FEW HOURS." (DIAL. CONT.)

CL, CUP TPT.

+ 3 VA  
W.W.  
TBN'S.  
PNO.BS. CL. BS.  
TIMP. ROLL

+ CELLO

+ CUP TPT. 2

+ CUP TPT. 3

CUE: BARNUM: "SEE WHAT'S GOING ON INSIDE THE TENT!"

TBN'S, PNO.

CL'S.

CUP  
(+ BJD.)

BS, TUBA, PNO.

+ DR'S. "QUASI MARCIA"

+ BS. CL.

**(BARNUM)**

13 14 15 16

STAY-ING HOME LIV-ING DAY BY DAY, MAY BE SAFE BUT IT CAN'T BE DULL-ER,

FLS., BJD, PNO.

CL'S, TBN'S, STR.

+BS, TUBA

BS. CL.

17 18 19 20

SEE-ING THINGS ON-LY BLACK AND GRAY, WHEN THE WORLD IS A-LIVE WITH COL-OR,

+BR.

CL'S, TBN'S, STR.

BS. CL.

21 22 23 24

DO-ING JUST AS YOUR NEIGH-BORS DO, MAY BE WISE BUT IT AIN'T SO BIEV-ER,

FLS., BJD, PNO.

CL'S, TBN'S, STR.

BS, TUBA

BS. CL.

25 26 27 28

EV-RY MAN HAS A DREAM OR TWO, LET 'EM GO AND THEY'RE GONE FOR- EV- ER.

+BR.

CL'S, TBN'S, STR.

BS. CL.



29 30 31 32

OUT THERE, SOME - WHERE, JUST OUT OF SIGHT,

STR'S. PNO. TBN'S. RHV. TBN'S. CL'S. TBN'S. CELLO

33 34 35 36

THERE'S A WORLD THAT'S BLAZ-ING WITH LIGHT.

BR. CL. TBN'S. CELLO

37 38 39 40

AIN'T EACH MAN A - LIVE GOT THE RIGHT, TO

DIV. CL'S., STR'S. SUST. + FL'S., PNO.

41 42 43 44

STRAY JUST A MIGHT FROM THE STRAIGHT AND NAR-ROW, SHOOT THROUGH THE NIGHT LIKE A FLAM-ING AR-ROW.

STR'S. BR. PNO. w.w. (T.S.N. DR. ROLL)

45 46 47 48

TURN-ING BACK SHOULD THE HIGH-WAY BEND, TURN-ING DOWN EV-RY CHANCE YOU'RE GIV-EN,

BR.  
CL'S.  
STR'S.  
PNO.  
+TBN'S.  
RHY.

BELLS, FL'S.

49 50 51 52

TAKES THE RISK OUT OF LIFE, BUT FRIEND, HOW THE HELL CAN YOU CALL THAT LIV-IN'?

+BR.

53 54 55 56

STAY-ING PUT IN A PUMP-KIN SHELL, IS A BLEAK AND DE-PRES-SING HAB-IT.

BELLS, FL'S.  
CL'S., STR'S.  
PNO.  
+TBN'S.

57 58 59 60

THERE'S A RING ON THE CA-ROU-SEL, AND IT'S YOURS IF YOU'LL ON-LY GRAB IT.

BELLS, FL'S.  
CL'S.  
STR'S.  
TBN'S.  
+BR.

61 62 63 64

OUT THERE, SOME - WHERE, JUST DOWN THE LINE,

BELLS, W.W.

TBN'S. PNO.

(TBN'S. OUT)

TPT.

TBN'S.

65 66 67 68

LIES A WORLD OF GLO - RY AND SHINE,

BELLS W.W.

TBN'S.

(TBN'S. OUT)

TPT.

TBN'S.

69 70 71 72

ONE SQUARE FOOT THERE'S GOT - TA BE MINE...

PNO.

TUTTI  
(+SN.DR. ROLL TO BAR 81)

73 74 75 76

(BARNUM WALKS TIGHTROPE WIRE TOWARD JENNY  
IN THEATRE BOX STAGE RIGHT.)

BR., W.W. + SVA

(PNO.)

SS. CL., TBN'S. TUBA,  
CELO, BS. SUST.

77 78 79 80

*poco a poco cresc.*

**RUBATO**

81 82 83 84

ONCE IN HIS LIFE EV-ERY MAN DE-CIDES, ONCE WHEN HE STANDS WHERE THE ROAD DI-VIDES,

W.W. VLN.  
RIDE BDM.  
SN. DR.  
Cello, BS.  
TIMP.

ETC.

85 86 87 88

ONCE ON A HILL AS THE MORN-ING GROWS, ONCE, IF HE WILL, HE CAN SEE THOSE

[A TEMPO  $\text{♩} = 112$  AL FINE]

89 90 91 92

W.W., VLN. LEGATO

FIRES GLOW, FLAGS STREAM-ING,

TPT. 3.  
TBN. 1

TBN. 2-3  
Cello  
BS. TUBA  
(+ SN. DR. ROLL TO BAR 97)

BTD., PNO.

93 h - b - b - b - b - b = 94 h - b - b - b - b - b = 95 h - b - b - b - b - b = 96 h - b - b - b - b - b =

SPIRES GROW, TOW'RS GLEAM - ING,

IN A LAND WHERE THE DAWN IS CLEAR, IN A SKY WHERE THE SUN'S FOR - EV - ER,

BELLS, FL'S. SVA -

CL'S., TBNS., CELLO

(DETS., RHY.)

ON A PLAIN WHERE IT'S SPRING ALL YEAR, AND THE DARK OF THE NIGHT COMES NEV - ER.

SVA -

SOME - WHERE, OUT THERE, JUST OUT OF SIGHT,

W.W., CUPBPTS.

TBNS., + BARI., CELLO

110.

109 110 111 112

W.W., TRP'S. IN THAT WORLD THAT'S BLAZING WITH LIGHT,

TBN'S.

TBN'S, BARI, CELLO

113 114 115 116

AIN'T EACH MAN A - LIVE GOT THE RIGHT.

TUTTI

TBN'S, BARI, CELLO

TBN'S, BARI, CELLO, PNO., TUBA, BS. DR.

117 118 119 120

SAFETY SECTION FOR BARNUM AS HE DOES A LOW BOW ON THE WIRE.  
THEN, AS BARNUM STEPS INTO THE BOX WITH JENNY, CUE BATT 125.

(2X ONLY TBN'S, TUBA, BS. DR.)  
FD UESC.

PNO., SN. DR.  
(2ND TIME ADD TIMP.)

121 122 123 124

SUSP. CYM.  
2ND TIME ONLY

EMERGENCY  
SN. DR. ROLL \*  
IE RAGUIM

125 126 127 128

OPEN BR.

SKS. SUST. *mf*

TIMP. ROLL *f* CRESC.

129 130 131 132

ONCE IN HIS LIFE TO FOR- GET THE PAST...

RINGMASTER: "IN THE MAIN RING, LADIES AND GENTLEMAN,"

TBN'S 1-2

BR, SKS. CELLO, BS.

TBN. 3 TUBA, CELLO (+ SN. DR. ROLL)

BARI., PTZ BS, TIMP, PNO.

133 134 135 136

(DIAL. CONT. AS TRAPEZE FLIES IN)

TP'S 1-2 *mf*

BR.

*mf* + SKS.

(JENNY IS HELPED DOWN FROM THE BOX AND ESCORTED TO THE TRAPEZE.)

137 138 139 140

RING.: "IN CAPTIVITY, THE SWEEDISH NIGHTINGALE!"

ONCE IN HIS LIFE TO BE- HOLD AT LAST...

BR., SKS.

*mf*

112.

141 142 143 144

RINGMASTER: "AND MR. PHINEAS TAYLOR BARNUM." (DIAL. CONT.)

TBN'S. 1-2

TPT'S. 1-2

TBN. 3 TUBA, CELLO (+SN. DR. ROLL)

BARI., PIZZ. BS., TIMP., PNO. (TOP S'X'S TO W.W.)

145 146 147 148

RINGMASTER: ... "GORGEOUS PYROTECHNIC DISPLAY!" (BARNUM CLIMBS OUT OF THE BOX AND JOINS JENNY ON THE TRAPEZE.)

AR.

DIV. W.W., VCL. + BVA

(AS TRAPEZE LIFTS OFF)

149 150 151 152

WITH HIS OWN TWO EYES WHAT

TPT'S.

TBN'S.

BARI., TUBA, CELLO, BS., PNO. (SN. DR. ROLL)

(+BS. DR. w/CLM)

(+BS. DR. w/CLM)

153 154 155 156

LIES OUT

W.W.

TUTTI

(+SN. DR. ROLL)



VLMs, w. w. + 8VA



Br.



BARL. TUBA,  
CELLO, BS. PNO.



END OF ACT ONE

## ACT TWO

15

COME FOLLOW THE BAND

BARNUM, BINGMASTER &amp; CHORUS (w/MARCHING BAND - FULL GROUP)

CUE: BINGMASTER: "AND THE POTOMAC MARCHING BAND." (HE BLOWS WHISTLE)

[EASY MARCH TEMPO  $\text{♩} = 96$ ]

The musical score is written for a marching band and a sousaphone. It consists of 15 measures, numbered 1 through 15. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into three systems of five measures each. The first system (measures 1-5) shows the marching band with a single note on the first line of the staff. The second system (measures 6-10) shows the marching band with a single note on the first line of the staff. The third system (measures 11-15) shows the marching band with a single note on the first line of the staff. The sousaphone solo is indicated by an asterisk (\*) and a bracket labeled "SOUSAPHONE SOLO". The solo begins in measure 6 and continues through measure 15, featuring a melodic line with eighth and sixteenth notes.

\* MARCHING BAND AND OTHER PLAYERS ENTER ONE BY ONE FROM THE BACK OF THE THEATER.  
THEY PLAY AS THEY MARCH DOWN THE AISLES AND ONTO THE STAGE.

This musical score page contains measures 16 through 32. It is written for a Cornet and an Euphonium. The key signature has two sharps (F# and C#), and the time signature is 2/4. Measures 16-20 and 21-24 show the Cornet playing a melodic line while the Euphonium provides harmonic support with chords and single notes. In measure 24, the Euphonium part is specifically labeled. Measures 25-28 continue the melodic development for the Cornet. Measures 29-32 show both instruments playing more complex, interlocking rhythmic patterns. Measure 28 includes the instruction "(LoCo)" below the staff.

16 17 18 19 20

CORNET

21 22 23 24

EUPHONIUM

(SOV. CONT. 8 BASS)

25 26 27 28

(LoCo)

29 30 31 32

33 34 35 36

37 38 39 40 \* (ONE BOY)

41 42 43 44 (ADD ONE BOY)

45 46 47 48 (ADD ANOTHER BOY)

BEAT TIME TO THE DRUM, AND FEEL YOUR HEART GO RAT-A-TAT-TAT. A FLAG IN YOUR HAND,

W.W., P.TPT. +300  
RHY., TPT.  
TBN'S.  
(+ DR'S.)  
W.W.  
DIV. BR.  
COR., TPT., EUPH., SOU.  
COR.  
COR., EUPH.  
W.W., P.TPT.  
COR.  
COR., EUPH.  
PNO.  
PNO.  
+SOV.  
EUPH.  
PNO.

\* CHORUS ENTER A FEW AT A TIME TO FULL IN BAR 72.

8VA DIV. W.W.

ADD A GIRL

A PLUME IN YOUR HAT,

RA-TAL-IONS OF BRASS

P.TPT.

COR. EUPH.

P.TPT.

COR. EUPH.

RHY. + TPT.

TBN'S.

UNIS.

ADD 3 BOYS

PASS AND CATCH THE LIGHT, IS THERE A SIGHT THAT'S SWEETER THAN THAT? SEE THE PRETTY LADY

COR., TPT.

DIV. EUPH., TBN'S.

8TD.  
COR.  
EUPH.  
TBN'S.

ADD 3 MORE GIRLS

TOSS THAT BATON HIGH, AIN'T SHE CUTE AS A DAI-SY? WATCH THE FEL'LA WITH THE

8VA T. RHY.

TPT., PND.

+8VA

COR.  
EUPH.  
TBN'S.

BIG BASS DRUM GO BY, AIN'T YOU GLAD THAT YOU STAYED. HEAR THE TU-BA PLAY THAT

+8VA

COR.  
TPT.

W.W., RHY.

65 DIV. W.W. 66 67 68

OOM - PAH - PAH, OH MY, — AIN'T IT DRIV-IN' YOU CRA - ZY? — DON'T YOU BE SO DARN

69 70 71 72 (ALL)

LA - ZY, — BET-TER HUR-RY AND JOIN THAT BIG PA-RADE. — UP OUT-A YOUR SEAT, —

73 74 75 76

DOWN OFF-A THE STAND, — STEP OUT TO THE SWEET —

77 78 79 80

BEAT THE BU-BLE PLAYS, — A SOUND THAT YOU'LL RE-MEM-BER ALL YOUR DAYS, — AND WHEN YOU

Annotations: DIV. W.W., DIV. EUPH. TONS., PNO. TPT., PNO., +TPTS., EUPH. TONS., DIV. W.W. + SVA, COR. 1, COR. 2, COR. SVA, +YNIS. + SVA W.W. COLLA VOCE

81 **GIRLS** SEE THE LEAD-ER PROUD-LY RAISE HIS HAND, 82 83 84

81 **MEN** SEE THE LEAD-ER PROUD-LY RAISE HIS HAND, 82 83 84

EUPH. TRBN'S.

85 JUST FOL-LOW THE BAND! 86 87 88

JUST FOL-LOW THE BAND!

BRZ. W.W. + SVA CORZ. (W.W. OUT)

DRS. ETC.

+ PNO. & BASIA EUPH. SOU.

89 90 91

HEAR THE TRUM-PET BLAST, HEAR THE

HEAR THE TRUM-PET BLAST, HEAR THE

P.TPT. CORZ. PNO.

EUPH. PNO.





107 **RINGMASTER** 108 109 110 **GIRL SOLO**

MOST MA-JES-TIC MAN-NER YOU'LL RE - MEM-BER ALL YOUR LIFE. COMES

**(CHORUS)**

00 00 00 00

COR., EUPH. + P.TPT.

BJO, PNO.

111 112 113 114

MEL-LO-PHONE, COMES SAX-O-PHONE, COMES SOUS-A-PHONE, COMES FIVE!

00 00 00 00 00 THEN THE

DRS.

115 116 117 118

BASS SINGS OUT, THE WOOD-WINDS SIGH, THE TRUM-PETS SHOUT AND THE DRUMS RE-PLY. WITH A

PICC., P.TPT.

BJO, PNO.

(+DRS.) (SN.DR.)

122.

(ALL)

119 120 121 122

CRASH AND A CLANG AS THE WHOLE SHE-BANG GOES WITH A CRASH AND A CLANG AS THE WHOLE SHE-BANG GOES

2 SOPRANOS  
2 TENORS

BY!

PIANO, BASS, PIANO.

(SN. DR.)

SOU.

123 124 125 126

BY!

PNO. SOLO SWA

+ PNO. SWA

AND.

PNO. I

CL. TRBN.  
"DIXIE AD LIB."

(BARNUM ENTERS - THROWS HANDBILLS INTO THE AUDIENCE)

127A

B D C A7 D A7

I SWA  
II loco

PNO. II

PNO. I

+ SOU.  
DRS.

E D F#7 F G F7 G E7 H A7

(h)

Sheet music for a song, featuring a melody line, a bass line, and lyrics. The key signature is D major (two sharps). The music is written in 4/4 time.

**Lyrics:**

TOSS THAT BA-TON HIGH, — AIN'T SHE CUTE AS A DAI - SY? — WATCH THE FEL-LA WITH THE

BIG BASS DRUM GO BY, — AIN'T YOU GLAD THAT YOU STAYED. — HEAR THE TU-BA PLAY THAT

**Chorus:**

SEE THE PRE-TY LA-DY

**Section Header:**

(BARNUM)

**Chords:**

D, F#7, G#°, D, A7, D, F#7, Bm7, E7, A7

**Annotations:**

CL. TBA. "DIXIE AD LIB." (PNO., RHY.) P.T.P. DIA +EUPH.

**Measure Numbers:**

143, 144, 145, 146, 147, 148, 149, 150

4.

151 F#7 152 F#7 153 Bm7 154 Bm7

OOM-PAH-PAH, OH MY, — AIN'T IT DRIV-IN' YOU CRA-ZY, — DON'T YOU BE SO DARN

(PNO.)  
PICC., P.TPT.

155 B7 156 B7 157 E7 158 A7

LA-ZY, — BET-TER HUR-RY AND JOIN THAT BIG PA-RADE! —

P.TPT., COR.,  
EUPH.

PICC., P.TPT.

SN.DR.

ETC.

(+TIMP. ROLL  
FP CRESC.)

159 DIV. W.W. SWA Tr. 160 161 162 (BARNUM + COMPANY)

COME FOL-Low THE BAND, —

+ COR., TPT'S.

EUPH.

163 164 165 166

COME FOL-Low THE BAND, — WHERE-EV-ER IT'S AT, — WHERE-EV-ER IT'S AT, — LET BOTH OF YOUR FEET —

+ SWA W.W.

PNO. + COR., TPT'S.

TBN'S.

(+DRUMS.)

COR., TPT.

W.W. 167 168 169 170

BEAT TIME TO THE DRUM, - AND FEEL YOUR HEART GO RAT-A-TAT-TAT! A FLAG IN YOUR HAND,

DIV. EUPH. TBN'S. EUPH.

DIV. W.W. SVA 171 172 173 174

A PLUME IN YOUR HAT, BA-TAL-IONS OF BRASS

TPT. TBN'S. (RHY. AS BEFORE)

DIV. W.W. 175 176 177 UNIS. 178 CHORUS

PASS AND CATCH THE LIGHT, - IS THERE A SIGHT THAT'S SWEETER THAN THAT? SEE THE PRETTY LADY

COR. TPT'S. EUPH. TBN'S. BJD.

BARNUM: (SPOKEN) "LADIES AND GENTLEMEN, GOOD CITIZENS." (SPEECH CONT. OVER SINGING)

179 180 181 182

TOSS THAT BATON HIGH, - AIN'T SHE CUTE AS A DAI - SY? WATCH THE FEL-LA WITH THE

+8VA W.W. RHY. TPT. "GROWL" (PNO.) +8VA EUPH. TBN'S.

183 184 185 186

BIG BASS DRUM GO 184, — AIN'T YOU GLAD THAT YOU STAYED, — HEAD THE TU-BA PLAY THAT

COR. TRPS.  $\tau + 3^{va}$  w.w.

+ 8va

187 188 189 190

OOM - PAH - PAH, OH MY, — AIN'T IT DRIV - IN' YOU CRA - ZY, — DON'T YOU BE SO DARN

DIV. W.W.  $\tau$

DIV. EUPH. TRNS.

191 192 193 194 (BARNUM + COMPANY)

LA - ZY, — BET - TER HUR - RY AND JOIN THAT BIG PA - RADE. — UP OUT - A YOUR SEAT, —

W.W.  $\tau$  + 8va w.w.

EUPH. TRNS.

195 196 197 198

DOWN OFF - A THE STAND, — STEP OUT TO THE SWEET —

COR. TRPS. RHY.

DIV. W.W. + 8va

**GIRLS** 199 *W.W. & V.A. COLLA VOCE* 200 201 202

BEAT THE BU-GLE PLAYS, - A SOUND THAT YOU'LL RE-MEM-BER ALL YOUR DAYS, - AND WHEN YOU

**MEN**

BEAT THE BU-GLE PLAYS, - A SOUND THAT YOU'LL RE-MEM-BER ALL YOUR DAYS, - AND WHEN YOU

*COR. TRP'S.* *+ EUPH. TEN'S.*

203 204 205 206

SEE THE LEAD-ER PROUD-LY RAISE HIS HAND,

SEE THE LEAD-ER PROUD-LY RAISE HIS HAND,

*W.W. b d* *COR. TRP'S.* *STD. ORG.* *EUPH. TEN'S.* *SOU. AND.*

207 208 209 210

COME FOL-Low THE BAND!

COME FOL-Low THE BAND!

*+ 8 AL FINE* *TUTTI* *+ 8 BASSA*

(ALL)

211 212 213

214 215 216

SEGUE

15A

DRUM TAG - COME FOLLOW THE BAND

BARNUM

CUE: (SEGUE ON APPLAUSE)

[d=92]

(BARNUM) (SPOKEN)

COME FOL-LOW THE BAND,—

WHERE EV-ER IT'S AT,—

AD LIB.  
SM. DR.  
"ONE MAN BAND"  
BS. DR. + CYM.



3 4 5

LET BOTH OF YOUR FEET — BEAT

WILTON: (TRYING TO INTERRUPT)  
"SIR..."

6 7 8

TIME TO THE DRUM, — AND FEEL YOUR HEART GO RAT-A-TAT-TAT. — A FLAG IN YOUR HAND, —

WILTON: "SIR, IT'S NEARLY SIX-FIFTEEN..."

9 10 11 12

A PLUME IN YOUR HAT, — BA-TAL-IONS OF BRASS —

OPTIONAL

13 14 15 16

PASS AND CATCH THE LIGHT, — IS THERE A SIGHT THAT'S SWEETER THAN THAT? —

(ONE MAN BAND\* HITS BARNHART W/SLAP STICK THEN EXITS)

SLAP STICK

16

REPRISE: LOVE MAKES SUCH FOOLS OF US ALL

JENNY

CUE: JENNY: "WILLING TO GIVE UP MY TREMBLY SMILES."

[SLOWLY  $\text{♩} = 76$ ]

VEN. SOLO

CL'S.

BARNUM: (SPOKEN) "JENNY, I WANT YOU TO KNOW." (DIAL. CONT.)

CL'S. + GUIT.

BS. CL.

BARNUM: "THAT'S (15) A KIND WISH, (16) JENNY.  
 NOW I'VE GOT TO FIGURE OUT WHAT THE  
 DEVIL IT IS I WANT."

CUE TO CONT.: JENNY: "WELL, AT LEAST WE  
 KNOW WHAT IT ISN'T."

GUIT.

(JENNY)

17 18 19 20 21

THIS GAME OF LOVE A - MUS - ES,

VLN'S. 8VA  
CL'S.  
QUIT.  
BS. (+ BS. CL. SUST.)

22 23 24 25 26

UN-LESS, OF COURSE, ONE LOS - ES. JENNY: (SPOKEN) "WHEN DO YOU THINK YOU'LL BE?."

VLN. (LACO)  
CL'S.  
+ QUIT.

27 28 29 30 31 32

... WITH THE FRENCH AMBASSADOR."

33 34 35 36 37 38

WISE MEN AND FOOLS PLAY-ING LOVE'S GAME, BEND TO THE

+ VLN.  
CL'S.  
BS. (BS. CL. SUST.)

BATZNUM: (SPOKEN) "LOOK AT THOSE FIGURES FOR ST. LOUIS." (DIAL. CONT.)

39 40 41 42 43 44

SAME SWEET TREA - SON,

VLN. SOLO

CL'S.

BS. CL.

45 46 47 81 82 83

BATZNUM: ... "DON'T SELL ME ANY SEATS."

CL'S.

+ VLN.

CL'S.

TRB'S.

BS. CL.

BS.

+ TUBA

84 85 86 87 (JENNY) 88

(SHAKES HANDS WITH GOLDSCHMIDT) "DONE?" GOLDSCHMIDT: "DONE."

LOVE MAKES SUCH FOOLS OF US

hail.

89 90 91 92 93

ATEMPO [♩ = 116]

ALL. (VLN., CL. COLLA VOCE)

BS. CL.

PNO.

BR.

L.H.

accet. e cresc.

(AR. 8 BASTA)

TIME.

(+ CYM. ROLL TO BAR 96)

(JENNY VANISHES -  
CHAIRY APPEARS)

BARNUM: "WHY, CHAIRY BARNUM,  
WHAT ARE YOU DOING HERE?"  
CHAIRY: (W/COIN) "IT COMES UP  
(96) HEADS. AND I STILL THINK  
YOU'RE BEAUTIFUL. MY WAY  
THIS TIME, TAYLOR."  
BARNUM: "YOUR WAY."

RINGMASTER: (WHISTLES -  
THEN SHOOTS OUT LIGHTS  
AS HE SPEAKS) "OUT  
OF THE TENT, AWAY  
FROM THE MIDWAY  
WITHOUT THE ADMITT  
OF KELLY GREEN."  
(SHOT-TIMP STOPS -  
DIAL. CONT.)

TIMP  
SOLO

SEGUE

17

## BLACK AND WHITE

BLUES SINGER, CHAIRY, BARNUM & CHORUS

CUE: RINGMASTER: "GRAND OPERA AND PAGEANT COMPANY."

[NEW ORLEANS SHUFFLE FOUR ♩ = 100]

(BLUES SINGER) (R.H. PNO. BYA  
COLLA VOCE)

21 22 23 24 25 26

PNO. SOLO

3

PNO. BYA

COR.

imp

+CL.

+COR. 2

+PNO.

+830

+TUBA. BS.

DR'S. ("NEW ORLEANS  
BALLAD STYLE")

CL.

TBN.

COR'S.

TBN.

THE FUTURE'S RO-SY LIV-IN'

BLACK AND WHITE,

KEEP BOTH FEET

27 28 29

ON THE GROUND, DON'T LET THOSE DAY DREAMS SPIN YOU 'ROUND.

30 31 (R.H. PNO. COLLA VOCE 8VE) 32

SEE THINGS THE WAY THEY ARE, YOU'RE BON-NA TUM-BLE IF YOU

CL. COR. TBN. COR'S.

33 34

FLY TOO FAR, STAY LOW AND

COR'S. +CL. TBN.

(REPEAT TILL CHORUS IS READY)

35 36 37

HOLD ON TIGHT, LIV-IN' BLACK AND WHITE.

TBN. CL.

PICC., CL., PIZZ. VLN.  
XYLO., TEM. BLKS.  
"CLOCK TICK SOUND"

RUBATO

(CHAIRS)

MAY THE SEV-ENTH, EIGH-TEEN FIF-TY - ONE,

DAY OF DAYS FOR BRIDGE-PORT'S FAV'-RITE

(SOPRANO - ALTO)

EIGH-TEEN FIF-TY ONE.

(TENOR)

EIGH-TEEN FIF-TY ONE.

(BASS)

EIGH-TEEN FIF-TY ONE.

+PICC.

(PIZZ.)

STR., ELS.

BS. CL., BELL, BS.

SON.

LIV-ING WHALES HE'S SENT TO HA-DES, LIKE-WISE SWEDISH SING-ING LA-DIES,

BRIDGE-PORT'S FAV'-RITE SON.

BRIDGE-PORT'S FAV'-RITE SON.

BRIDGE-PORT'S FAV'-RITE SON.

+PICC.

(PIZZ.)

(SHORT)

BARNUM AD LIB. "CLOCK  
WORKS" TAP DANCE"-  
38 APPLAUSE.

CUE TO CONTINUE:  
BARNUM: (SHOUT)  
"HA!"

11 37A 38 57

AND THE LO-CAL CLOCK WORKS HE WILL RUN.

AND THE LO-CAL CLOCK WORKS HE WILL RUN.

AND THE LO-CAL CLOCK WORKS HE WILL RUN.

AND THE LO-CAL CLOCK WORKS HE WILL RUN.

37A 38 57

ACC. CL. PIZZ. VLN.,  
KYLLO, T. BLICKS.

(LUNGA)

58 59 60

HE COULD RUN A CLOCK WORKS, BAR-NUM FOUND,

HE COULD RUN A CLOCK WORKS, BAR-NUM FOUND, — BAR-NUM FOUND,

HE COULD RUN A CLOCK WORKS, BAR-NUM FOUND, — BAR-NUM FOUND,

HE COULD RUN A CLOCK WORKS, BAR-NUM FOUND, — BAR-NUM FOUND,

58 59 60

STRS.  
W.W.  
PNO.

PNO. KYLO., T. BLICKS.

PNO.

+BS.



61 IN TWO MONTHS HE'D RUN IT IN THE GROUND. 62 PURCHASED THEN FIVE HUNDRED SHOVELS,

IN TWO MONTHS HE'D RUN IT IN THE GROUND, RUN IT IN THE GROUND.

IN TWO MONTHS HE'D RUN IT IN THE, IN TWO MONTHS HE'D RUN IT IN THE GROUND.

IN TWO MONTHS HE'D RUN IT IN THE GROUND.

IN TWO MONTHS HE'D RUN IT IN THE GROUND.

STR'S., W.W., PND.

64 SAID, "MEN MUST-N'T LIVE IN HOVELS, 65 AND A NEW U-T-O-P-I-A I WILL FOUND." (CHORUS EXITS)

AH AND A NEW U-T-O-P-I-A I WILL FOUND.

AH AND A NEW U-T-O-P-I-A I WILL FOUND.

AH AND A NEW U-T-O-P-I-A I WILL FOUND.

rit.

38.

*SLOWLY*

67 CHAIRS

PLANNED A VE-RY MOD-ERN MOD-EL TOWN,

EL- E-VA-TED ROADS TO STROLL A-

VLN. W.W.

CELLO, TBN'S.

TIMP. PNO. (AS. CL., TUBA, AS. SUST.)

(+ CYM. ROLL)

69

70

-ROUN'

ROOFS SO HIGH IT MAKES YOU GROG-GY, BUILT ON LAND A TRI-FLE SOB-BY,

(+ CYM. ROLL) CELLO

STR., W.W., PNO.

71

72

73

SO AS IT ROSE UP, IT START-ED DOWN.

(CHORUS RE APPEARS)

(CHORUS) DOWN, DOWN, DOWN.

75 (BLUES SINGER) [♩ = 108]

BLACK AND WHITE,

CL'S. TBN'S. STR.

PNO'S. SOLO "WHOREHOUSE STYLE"

+ TUBA (+ AS., BJO., DRUMS.)

(CHORUS POSE AS SINKING BUILDINGS OF BARNUM CITY)

76

HE BUILT A CI-TY THAT WAS BLACK AND WHITE

77

IT TOOK NO

78

MUTE TBN'S.

79 80 81

SPUNK, AND LOOKED QUITE SPLEN- DID AS IT SUNIC,

END OF

82 83 (R.H. PNO. 15 <sup>MA</sup> COLLA VOCE THRU BAR 94) 84

HERE COMES AN - OTH- ETC LUNCH, THERE GOES THE DE- POT AND THE

TPT. "FLUTTER"

TPT. SOP. TBN.

+TBN. 3

85 86 87

BAP. TIST CHURCH, AS THEY SLIPPED OUT OF SIGHT,

SOP.

TPT'S.

BR.

TBN'S. 3

88 89 90

THEY WERE BLACK AND WHITE. SO - LONG, TA -

BR.

40.

91 -TA, GOOD-NIGHT. 92 BYE-BYE BLACK AND WHITE. 93

(DR. FILL) rit. BS. CL., BR. W.W., TBN.

BRIGHT DURANTE TEMPO [d=144] 94 OH, YEAH. 95 96 97

TUTTI BS. CL., TEN., TBN'S, CELLO. + 8VA VLN., X. VLO. + 8VA TBN'S, CELLO, BS.

98 CHAIRY 99 100 101

HEARD A-BOUT YOUR CI-TY, WHAT A SHAME! (SOPRANO-ALTO)

HEARD A-BOUT YOUR CI-TY, WHAT A SHAME! (TENOR)

HEARD A-BOUT YOUR CI-TY, WHAT A SHAME! (BASS)

HEARD A-BOUT YOUR CI-TY, WHAT A SHAME!

98 \* RHY. 99 100 8VA 101

VLN. 8VA (P) PICC., CL. CELLO & BASS TBN. BS. PNO. TBN'S.

102 103 104 105

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

102 103 104 105

RHY. TPRS. BLOW W.W. PNO.

STR. TRNS.

106 107 108 109

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

106 107 108 109

STR. W.W. PNO. TPRS. RHY. TRNS.

102 103 104 105

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

BUT THE TRUTH IS POL - I - TICS YOUR GAME,

102 103 104 105

RHY. TPTS. SUR W.W., PNO.

STR. TRANS.

106 107 108 109

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

106 107 108 109

STR. W.W. PNO. TPTS. RHY. TRANS.

102 103 104 105

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

102 103 104 105

RHY. TPT3, SUB W.W., PNO.

SITZ. TRANS.

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

BUT THE TRUTH IS POL - I - TICS YOUR GAME, \_\_\_\_\_

106 107 108 109

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

106 107 108 109

SITZ. W.W., PNO. RHY. TRANS.

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

KISS - ING BA - BIES, MAK - ING SPEECH - ES, POS - ING WITH THE LO - CAL PEACH - ES,

TAME WITHMADK MUSIC LIBRARY. INC



102A 103A 104A 105A

CON- GRESS- MAN, I MEAN U. S., NOT STATE!

NOT STATE!

NOT STATE!

102A 103A 104A 105A

RHY. STR. TBN'S. TPTS., SVO W.W., PNO.

106A 107A 108A 109A

MAY-OR, NO, THAT'S EA-SY PICK-IN'S, SEN-A-TOR, OH WHAT THE DICK-ENS,

MAY-OR! SEN-A-TOR!

MAY-OR! SEN-A-TOR!

MAY-OR! SEN-A-TOR!

106A 107A 108A 109A

W.W. TPTS. PNO. RHY. TBN'S.

113A 111A 114 115

WHY NOT HEAD OUT PRES- I- DEN- TIAL SLATE? \_\_\_\_\_

WHY NOT HEAD OUT PRES- I- DEN- TIAL SLATE? \_\_\_\_\_

WHY NOT HEAD OUT PRES- I- DEN- TIAL SLATE? \_\_\_\_\_

113 114 115

WHY NOT HEAD OUT PRES- I- DEN- TIAL SLATE? \_\_\_\_\_

110A 111A 114 115

TPTS. X4LO.

TBMS.

STRS. BARI

BS.

116 (BLUES SINGER) (X4LO. COLLA VOCE) 117 118 119

BLACK AND WHITE, \_\_\_\_\_ HE'S PLAY- ING POL- I- TICS IN

TPTS.

STRS. SXS. SUST.

RHY.

TBMS.

DIU. + CL. TEN.

120 121 122 123

BLACK AND WHITE, \_\_\_\_\_ COLD TRUTH AND

TPTS.

DIV. STRS. TBMS.

RHY.

BARI. BS.

+ BARI

124 125 126 127

GOOD HARD FACTS, GIVE ALL THAT

128 129 130 131

RAZZ - MA - TAZZ THE AXE. NO BUNT - ING

132 (XYLO. OUT) 133 134 135

IN THE STREETS, HE'LL TALK OF BUD-GET CUTS AND

136 (STR. COLA VOCE) 137 138 (STR. OUT) 139

BAL-ANCE SHEETS, STA - TIS - TICS

Handwritten musical score for a jazz ensemble. The score is written on five systems of staves. The first system (measures 124-127) features a vocal line with lyrics "GOOD HARD FACTS, GIVE ALL THAT". The second system (measures 128-131) continues the vocal line with "RAZZ - MA - TAZZ THE AXE. NO BUNT - ING". The third system (measures 132-135) includes a vocal line with "IN THE STREETS, HE'LL TALK OF BUD-GET CUTS AND". The fourth system (measures 136-139) features a vocal line with "BAL-ANCE SHEETS, STA - TIS - TICS". The score includes various instrumental parts: TPT'S. (Trumpets), BARZ. (Baritone Saxophone), TBN. 2-3 (Tenor Bells 2-3), Sx's. (Saxophones), DIV. Sx's. (Divided Saxophones), and PNO. (Piano). The score is marked with dynamics such as *f* (forte) and *p* (piano), and includes performance instructions like "XYLO. OUT", "STR. COLA VOCE", and "STR. OUT".

140 DAY AND NIGHT, ——— +STR. RUN-NING BLACK AND

141

142 STR. RHY. TBA'S.

143

144 WHITE. PSOP. SX. 8VA PR. f

145

146 PNO.

147

148 (BARNUM) (CHORUS "CROWD" APPLAUD, SHOUT, JEER & CHEER THRU SINGING)

149 1. HERE'S MY STAND ON WO-MEN'S RIGHTS, I'M FOR 'EM! 2. SAY HOO-RAY FOR U-NI-VER-SAL SUP-FRAGE, AND THAT MEANS

150 TPT'S. 3 L.H.

151

152 SLAV-ER-Y IN AN-Y FORM'S A NAY. BLACK AND WHITE AS WELL AS HE AND SHE. WITH

153

154 DIV. TBA'S. (+SNDR.) +PNO.

155

RS. CL., BELL, AS.

CLX., VLN., PNO.

SNDR.

156 157 158 159 160

TAX-ES HAVE TO BE IN-CREASED TO HELP THE FOLKS WHO HAVE THE LEAST, TO - BAC- CO I WOULD  
VOTES FOR BLACKS AND WO-MEN-FOLKS, A RISE IN TAX, A BAN ON SMOKE'S, HOW COULD YOU VOTE FOR

W.W., BS., PNO.

TBN'S

TBN'S.

161 163 165

BAN AS OF TO - DAY. I'M PROUD TO  
AN- Y - ONE BUT ME?

TPT'S 3rd. DFR. 3

L.H. P.

W.W., STR.

TBN'S. + BJO.

(STR.'S COLLA VOCE TO BAR 180)

(PEOPLE START TO WALK AWAY LEAVING ONLY CHAIRS LISTENING TO BARNUM)

166 167 168 169 170

BLACK AND WHITE, I'M PLAY-ING POL- I-TICS IN BLACK AND WHITE,

DIV. W.W.

+8va

TBN'S. "BLAT"

CL., DS. CL., TBN'S

171 172 173 174 175

COLD TRUTH AND GOOD HARD FACTS,

TPT'S "BLAT"

TBN'S. 8va

48.

176 177 178 179

GIVE ALL THAT RAZZ - MA - TAZZ THE AXE. —

TPT'S.

TBN'S.

TBN'S.

180 (SPOKEN:) 181 182 183

NO BUNT - ING IN THE STREETS, —

8VA FL., VLN., XYLO., TPT'S

TBN'S 1-2

TBN 3 TUBA RS.

184 185 186 187

I TALK OF BUD-GET CUTS AND BAL-ANCE SHEETS... —

+TBN 1

CL'S. CELLO

+BS. CL.

ETC.

ETC.

188 189 190 191

BARNUM: "CHAIRY, I'M LOSING 'EM!" (DIAL. CONT.)

FL., TPT., VLN.

PLAY FIVE TIMES GETTING SLOWER THEN STOP AS DIALOGUE CONTINUES

TUBA

UE1 CHAIR: "GO AHEAD, TAYLOR."  
(BARNUM BLOWS WHISTLE)

-17- B. & W.

149

**FAST CHASE** [d=168]

(CLOWNS ENTER AND TRANSFORM BLACK & WHITE SET TO A RIOT OF COLOR)

Handwritten musical score for "Fast Chase" [d=168]. The score is written on ten staves, with measures 192 through 207. The key signature is one flat (B-flat major or D minor). The tempo is marked [d=168].

**Measure 192:** TPT'S. 2-3. SIREN.

**Measure 193:** FL., VLN., CL., TBN., CELLO. f. TBN.

**Measure 194:** (+TUBA SUST.).

**Measure 195:** STEEL PLATE.

**Measure 196:** +TPT. 2.

**Measure 197:** +8VA.

**Measure 198:** FL., VLN., CL., TPT'S.

**Measure 199:** +PICC., CL'S., XALO.

**Measure 200:** TON'S CELLO. (TUBA SUST.).

**Measure 201:** VLN.

**Measure 202:** 205.

**Measure 203:** 206.

**Measure 204:** +TBN., CELLO. p.

**Measure 205:** CEL., TPT. TBN.

**Measure 206:** +CL.

**Measure 207:** b, b, b, b.

208 209 210 211

FIRE BELL NOISE

BR. "FLUTTER"

W.W.

STR., TBN.

TBN. 3 BS.  
(TUBA SUST.)

(RHY.)

212 213 214 215

(BR. NATURAL)

PICC., TBN., X.YLO.

FL. CLS. AND

(+ W. BLK. FILL)

TUBA BS.

216 217 218 219

W.W.

POLICE WHISTLE

HAND SIREN

W.W. + TUBA

TBN.

(RHY.)

TBN. 3 TUBA

220 221 222 223

+ TRP'S.

CRESC.

(bd)



240 STR. 241 242 243

HORN: HI - OO - GA

W.W. TBN'S. (TRP'S. OUT) TBN. 3-TUBA

244 245 246 247

AUTO HORN: HONK HONK

AR.

248 STR. 249 250 251

BR.

252 253 254 255

W.W. + EUPH. (TRP'S. OUT) DIV. TBN'S.

W.W. tr 256 257 258 259 (FULL COMPANY)

BR. 260 261 262 263

BLACK AND WHITE,

STR. TEN. 264 265 266 267

SO - LONG, TA - TA, GOOD - NIGHT, (+ cym.)

BR. TEN. BARI. 268 269 270 271

BYE - BYE - BYE - BYE BLACK AND

STR'S. SX'S. TONS. 3/2 3/2

BJD. PNO. TIMP. CYM.

[SLOWLY  $\text{♩} = 100$ ]

372 373 374 375

WHITE!

Tutti *ff* 3 3 3 (cym.)

+Timp.

SEGUE

17A

## REPRISE: BLACK AND WHITE

BLUES SINGER

CUE: (APPLAUSE-SEGUE, AS SET BEGINS TO CHANGE)

VERY SLOW [ $\text{♩} = 63$ ]

2 3

PND. SOLO  
AD LIB.

3 3 3

5 (BLUES SINGER)

BLACK AND WHITE,

HE'S HAD HIS FILL OF LIV' IN'

4 6

3

154.

7 8 9

BLACK AND WHITE. SO. LONG, TA - TA, GOOD - NIGHT.

10 11 12

BYE - BYE BLACK AND WHITE.

13 14 15

BLUES SINGER: (SPOKEN) "OUTSIDE THE TENT, AFTER THE SHOW, BEHIND THE SCENES, BENEATH THE MAKE-UP."

16 17 18

(BLUES SINGER EXITS AS LIGHTS UP ON NEXT SCENE. - PIANO FADE OUT UNDER DIALOGUE.)

18

# REPRISE: THE COLORS OF MY LIFE

CHAIRY & BARNUM

JE: BARNUM: "I AM MOST DISPLEASED!"

BARNUM: "WHY ARE YOU SMILING?" CHAIRY: (TAKING HIS HAND) "EVERYTHING'S GOING TO BE ALL RIGHT, WE'RE QUARRELING AGAIN."

THE COLORS OF MY LIFE, ARE SOFTER THAN A

THE COLORS OF MY LIFE,

CLAR. "BELL TONE"

RHY. CELLO

BS. DR'S. (CL., BS. CL. SUST.)

BREEZE,

THE SILVER GRAY OF EID - ER - DOWN,

ARE BOUN-TI-FUL AND BOLD, THE PUR-PLE GLOW OF IN - DI - GO,

THE GLEAM OF GREEN AND

FL. CL.'S. BS. CL.

THE DAP-LED GREEN OF TREES,  
THE AM-BER OF A WHEAT FIELD,  
GOLD.  
THE SPLEN-DOR OF A SUN - RISE,  
THE DAZ-ZLE OF A  
THE HA-ZEL OF A SEED.  
THE CRY-STAL OF A RAIN-DROP,  
FLAME.  
THE GLO-RY OF A RAIN - BOW,  
I'D PUT 'EM ALL TO  
ARE ALL I'LL EV-ER NEED.  
YOUR REDS ARE MUCH TOO BOLD.  
SHAME.  
NO QUI-ET BROWNS AND GRAYS,  
I'LL TAKE MY DAYS IN-

*Small text in measure 16: CUE BELL TREE*

21 22 23 24

IN GOLD I FIND NO WORTH, I'LL FILL MY DAYS WITH SAGE AND BROWN,

-STEAD, AND FILL THEM TILL THEY OV-ER-FLOW WITH ROSE AND CHERRY

25 26 27 28

THE COLORS OF THE EARTH.

RED, AND IF FROM BY MY SIDE MY LOVE SHOULD

29 30 RUBATO 31 32

THE COLORS OF MY LIFE WILL SHINE A QUI-ET LIGHT TO LEAD HIM

ROAM.

rit.

[IN TEMPO]

(CHAIRY EXITS)

33 (CHAIRY) 34 35 36

HOME.

CL.

CELLO

TPT. 2-3

TBN. 2-3

EUPH.

37 38 39 40 41

BARNUM: "CHAIRY. CHAIRY! ... (SHOUT) CHAIRY!" (MUSIC STOPS)

TBN. 3

PICC.

8VA

rit.

TPT. 2  
EUPH.  
TBN. 2

19

# THE PRINCE OF HUMBUG

BARNUM

QUE: BARNUM: "AT HUMBUGGIN' I'M THE BEST THERE IS!"

(BARNUM PUTS HIS SOAP BOX DOWN ON STAGE WITH A BANG.)

BRIGHT TWO [d = 184]

1 2 3 4

DIV. W.W. VLN.

(BARNUM)

THE PRINCE OF

TPT'S.

TUTTI

W.W.

TBN'S. sfz > p

BS. CL. CELLO, BS.

IMP

B.R. + 8<sup>va</sup> STR.

TIMP. (+ SN. DR. ROLL)

(+ 8 BASS)



5 HUM - BUG! 6 7 BAL - DER - DASH, 8

W.W., X.VLO., VLN.

RHY. *mp* TON'S.

9 10 11 12 FID - DLE FAD - DLE, DRIV - EL, TOSH, TWID - DLE - TWAD - DLE, BLATH - ER, BOSH.

BELLS, W.W., PIZZ. STR. BS.CL. CELLO

13 14 15 16 BILGE, AND DODGE, AND DOU - BLE DUTCH, AND

BELLS, W.W.

17 18 19 20 FLIM - FLAM, I AM!

W.W. TPT'S. *mf*

BS. CL. TONS, CELLO, BS.

TIMP.

160.

21 22 23 24

THE KING OF HOG - WASH!

W.W. 8VA

BELLS, PIZZ. STR. UMP RHY. (H) BS.

25 26 27 28

TOM - MY - ROT, JIB - GETZ, JAB - BER, BLAD - BER, BLUFF.

8VA BELLS, PIZZ. STR. W.W., VLN. AS. CL. CELLO

29 30 31 32

HO - CUS - PO - CUS, GAB - BLE, GUFF. SCAM, AND SHAM, AND

(GUIT., PNO., DR'S.)

33 34 35 36

JUST A TOUCH OF WHITE LIE, AM

TBN'S. STR. BS. CL. TBN'S. STR. BS. CL.

37 38 39 40

I! DUKE OF TRIPE AND

W.W. KYLO.,  
MUTE TPT. *f*

TBN'S.  
CEILO

STR.

CL'S.  
MP RHY.

+SS. CL.

41 42 43 44

I - DIE CHAT, EARL OF OIL,

TPT'S.

45 46 47 48

LORD OF BLAT, EM - PER - OR OF

TBN'S.

49 50 51 52

RIG - MA - ROE. THAT I AM!

TPT'S.

53 54 55 56

BLESS MY SOUL!

STR. CL. RHY. 6 OPEN TPTS. OPEN TPTS. SHZP TIMP. (SNDR. ROLL) DIV. CAP. SEC. VCL.

57 58 59 60

THE PRINCE OF HUM - BUG!

W.W. BRZ. STR. RHY. TEN'S.

61 62 63 64

POP - PY - COCK, PIF - FLE, WAF - FLE, PAT - TER, JUNK,

W.W., X.YLO., VLN. BELLS, W.W., PIZZ. STR. BS. CL., CELLO

65 66 67 68

HO - KUM, HOO - EY, CHAT - TER, BUNK, WILE, AND GUILLE, AND

BELLS, W.W.

61 70 71 72

TRUMP. ER - Y, THAT'S ME!

8VA, 7 W.W.

CUP TISNY.  
"SCHMALTZ" SOLD

BS. CL.  
CELLO, BS.

73 74 75 76

8VA, 7

CL, VLN.

PND.  
DR'S.

BS. CL., CELLO

BS. PND.

77 78 79 80 81

BELLS,  
FL.

BARNUM: (SPOKEN) "OH, DON'T WORRY, CHAIRY. I'M NOT GOING BACK..." (DIAL. CONT.)

82 83 84 85 86

164.

87 88 BELLS, FL. 89 90 91

92 93 94 95 96 BELLS, FL.

97 98 99 100 101

102 103 104 105 106

BARNUM: ... "HOW I GOT EVERYTHING I EVER HAD! EVEN YOU."

W.W.  
V.W.  
B.S. & Cello

107 108 109 110 111 (STR'S. COLLA VOCE)

IN A WORLD OF STING AND SHOCK, THIS MO-MENT

112 113 114 115 116

WE SPEND, DOWN A ROAD OF

117 118 119 (STR'S. COLLA VOCE) 120 121

RIDGE AND ROCK TOWARD LORD KNOWS WHAT END.

122 123 124 125 126

THROUGH A NIGHT AS COLD AS SPACE AND

Handwritten annotations: STR., NOTE TBN'S., BS. CL., TBN. 3, BESS. DIV. W.W., STR'S., TBN'S., BESS. W.W., BS. CL., STR'S., BESS. W.W., BS. CL.

127 (STRS. COLLA VOCE) 128 129 130

DARK AS BELLS, THE SEA.

BELLS, W.W.

OPEN TBN'S.

131 (STRS. COLLA VOCE) 132 133 134

SOME-ONE'S GOT TO MAKE IT BRIGHT, SHOOT A ROCK-ET, SHINE A LIGHT,

DIV. W.W.

imp BS. CL., TBN. gradual cresc.

135 136 137 138

TELL YOU WHO THAT SOME-ONE'S GON-NA BE. THE PRINCE OF

W.W.

BR. imp

139 140 141 142

HUM - BUG! TONGUE IN CHEEK,

W.W., x4/10. VLN.

imp RHY. TBN'S.

BS., PNO., DR'S.



143 144 145 146

SHIL - LY, - SHAL - LY, PULL THE WOOL. BLAR - NET, BO - GUS, COCK AND BULL,

BELLS, W.W., PIZZ. STR.

147 148 149 150

HOAX, AND PRANK, AND HAN - KY - PANK, AND

BELLS, W.W., RHY.

151 152 153 154

SOME SKULL - DUG - GER - Y. I

155 156 157 158

AM! AND DAMN I'LL AL - WAYS

TPT'S. PIZZ. FL., VLN.

STR. + VLA. TONS.

B.H. TONS.

+TPT'S.

DIV. TONS. BARI.

159 160 161 162

BE!

BR.

CL'S. BARI.

TBN'S.

163 164 165 166

BR.

8th cl's.

BARI, TIMP., CELLO, BS., PNO.

SEGUE

## SNARE DRUM CUE

CUE: (SEGUE ON APPLAUSE - RINGMASTER, STANDING ON A PYRAMID, BLOWS WHISTLE)

RINGMASTER: "THE MAIN EVENT! ... ETC.  
... WITH DESTINY!"

(RINGMASTER JUMPS DOWN  
FROM PYRAMID -  
DIALOGUE CONTINUES.)

SN. DR.

+cym.

20

## JOIN THE CIRCUS

BARNUM, BAILEY (RINGMASTER), &amp; FULL COMPANY

CUE: BARNUM: "MR. BAILEY, WHATEVER GAVE YOU THAT IDEA?"

BAILEY: "WELL, I ADMIT ... ETC.

... THE CIRCUS NEEDS YOU." BARNUM: "NO!"

(VOICE LAST TIME)

(BAILEY)

[♩ = 138]

MUTE TPT., TBN.

WHEN THE

mp (BTD, PNO., DRS. (+CLS. SUST.))

TBN. 2

TUBA, BS., PNO.

TBN. 3

PILL THE DOCTOR GAVE YOU TURNS YOUR COLD TO THE GRIPPE, — WHEN A

BELL, PIZZ. VLIN.

I (CLS. SUST.)

TBN. 1

STITCH TO SAVE NINE OTHERS COMES A - PART WITH A RIP. — WHEN THE

13 14 15 16

RATS IN-VADE YOUR AT-TIC, AND START LEAV-ING YOUR SHIP, —

17 18 19 20

FOL-LOW MY TIP, — COME A-WAY ON A TRIP. — JUST

21 22 23 24

JOIN THE CIR-CUS LIKE YOU WANT-ED TO

25 26 27 28

WHEN YOU WERE A KID. —

W.W.  
BARI.  
BELLS W.W.  
DRS.  
BARI, TEN. 3 TUBA, BS.  
BELLS, PIEL. STR. COLLA VOCE  
W.W., BJO., PNO.  
BARI  
TUBA, BS.  
(+ 8 BASSA)  
RHY.

29 30 31 32

CLIMB A - BOARD BE - FORE IT MOVES ON AND YOU'LL

W.W. (b) (b) (b)

ARCO STR.

RS. TUBA RHY.

33 34 35 36

THANK YOUR LUCK - Y STARS YOU DID.

37 (+ MEN) 38 39 40

GO TO BED IN MIN - NE - A - - DO - LIS,

BELL, PIZZ. STR. CALL A VOICE

W.W., BGD, PND.

BARI

RS - TUBA (+ 8 BASS)

41 42 43 44

WAKE UP IN P. A.

RHY.

45 46 47 48

PACK YOUR ROLL, YOUR BRUSH AND YOUR COMB — A - GAIN,

49 50 51 52

READ - Y TO ROAM — A - GAIN, READ - Y TO STRAY. —

53 54 55 56

BLESS YOUR SOUL, YOU'LL NEV - ER GO HOME — A - GAIN,

57 58 59 60

WHEN THE CIR - CUS COMES YOUR

W.W.  
RHY.  
TBN'S.

8VA  
W.W.  
RHY.

W.W. + 8VA  
STD., PNO.  
RHY.  
TBN'S.

OPEN TPT'S. f  
RHY.  
BELLS STR.  
RHY. + W.W. 8VA

BARNUM: (SPOKEN) "IT'S NO USE! I JUST CAN'T DO IT!  
TRY THE SELLS BROTHERS!"

(THREE CLOWNS)

(GIRLS)

61 62 63 64

(SING 1ST & ONLY) WAY. (VOICE PICK UP LAST TIME) WHEN YOU'VE

STR'S, CL'S, BARI.

AS, TUBA

TBN.  
TBN.

65 66 67 68

PATCH-ES IN YOUR TROUS-ERS AND A HOLE IN YOUR PURSE, WHEN YOUR

PICC., FL.  
XYLO.

TRUMP.

CL'S, BARI.

AS, TUBA.

69 70 71 72

NINE TO FIVE IS BOR-ING AND YOUR FIVE TO NINE'S WORSE, WHEN YOU

73 74 75 76

SNEEZE IN-STEAD OF, "BLESS YOU," YOU GET JEERS AND A CURSE,

MUTE DR.

77 78 79 80 (ALL)

DON'T CALL A HEARSE, — WHILE YOU STILL HAVE THE CHANCE... — JUST

BELLS, W.W. BR.

DR.

BARI. BS. TUBA

81 82 83 84

JOIN THE CIRCLES LIKE YOU MENT — TO DO

BELLS, PICC. DIA FL.

RHY. + TPTS.

TBN'S.

(+ 3 BASS)

85 86 87 88

WHEN YOU WERE SO HIGH.

TBN'S. BARI.

89 90 91 92

PITCH YOUR TROUBLES UNDER A TENT — AND YOU'RE



93 94 95 96

BAND TO LOSE 'EM BY AND BY.

97 98 99 100

SAY SO - LONG TO FAIR SCHE - NEC - - TA - DY,

101 102 103 104

GREET SWEET SAN - TA FE,

105 (BELLS COLLA VOCE) 106 107 108

TOSS YOUR HAT AND CAME IN A SACK - A - GAIN,

STRS., W.W. 8VA

TBN'S.

TBN'S. BARI. AS. TUBA

R.H.

L.H.

R.H.

109 SHOULD - ER YOUR PACK — AND THEN, HITCH UP THE SHAY. — 112

STR'S., W.W. 8VA

8VA

W.W.

(BELLS COLLA VOCE)

113 KISS THE CAT AND NEV - ER LOOK BACK — A - GAIN, 116

+8VA

W.W., RHY.

RHY.

BARL, STR.

TBN'S.

117 118 119 120

WHEN THE CIRCUS COMES YOUR

TPTS. f

RHY.

BELLS STR.

RHY. + W.W. 8VA

TBN'S.

BATZNUM: (SPOKEN) "NOW SEE HERE, MR. BAILEY... (123) ANYTHING RIGHT NOW" ETC. (24)

(BAILEY FULL COMPANY)

121 122

(SING 1ST X ONLY)

WAY,

STR'S., CL'S., BARL. (+TPT. 1ST X ONLY)

(VOICE PICK UP LAST TIME)

WHEN THE

RHY.

W.M.F.

TBN

BS., TUBA

TBN

125 126 127 128

LA - DY YOU BEEN COURT - IN' WEDS YOUR BROTH - ER IN - STEAD, — WHEN HIS -

BELLS  
PIZZ. STR.

(CL'S. SUST.) RHY.

MUTE TBN.

AS. TUBA

129 130 131 132

-ZON - ER GIVES YOU THIR - TY DAYS ON WA - TER AND BREAD, — WHEN YOUR

133 134 135 136

BANK AC - COUNT'S A MIL - LION, BUT IT'S ALL IN THE RED, —

MUTE TPTS.

RHY.

STR'S. CL'S. & VA. BARI.

BZ.

137 138 139 140

DON'T LOSE YOUR HEAD, — PIN THIS NOTE TO THE BED: — I'VE

REUS. W.W.

BZ.

AS. TUBA

141 142 143 144

JOINED THE CIR - CUS LIKE I WANT - - ED TO

BELLS, PICC.,  
FL., CL'S.

TP's.

TBN'S.

AS, TUBA

145 146 147 148

WHEN I WAS A KID,

TBN'S. SOLO

149 150 151 152

CLIMED A - BOARD BE - FORE IT MOVED ON — AND YOU

TBN'S.

153 154 155 156

BET YOUR LIFE I'M GLAD I DID!

ARR.

157 158 159 160

WENT TO BED IN MIN - NE - A - - PO - LIS,

TRP'S.

TBN'S.

161 162 163 164

WOKE UP IN P. A.

BR.

165 (BELLS COLLA VOCE) 166 167 168

PACKED MY ROLL, MY BRUSH AND MY COMBS — A - GAIN,

W.W. BARI. TRP'S.

RHY.

169 (BELLS OUT) 170 171 172

READ - Y TO ROAM — A - GAIN, READ - Y TO STRAY.

W.W. BARI.

(TRP'S. OUT)

+ 8 VA

+ STR.

DIV. OPEN TBN'S. *mf*

173 174 175 176

BLESS MY SOUL, I'LL NEV- ER GO HOME — A- GAIN,

8VA W.W., RHY.

TBN'S.

BATM., STR.

RHY.

177 178 179 180

WHEN THE CIR - CUS COMES MY...

OPEN TPTS. *f*

L.H.

BELLS STR.

+ 8VA W.W.

TBN'S.

181 182 183 184

1. SEE THAT TENT - POLE SLOW - LY START TO RISE,  
2. JUST TO SAY THE WORD E - LEC - TRI - FIES,

BELLS W.W.

MUTE TPTS.

TBN'S, BJD, PIZZ. CELLO

185 (BELLS COLLA VOCE) 186 187 188

CIR - CUS, CIR - CUS! CIR - CUS! CIR - CUS!

W.W. (b)

BATM., TBN'S, BS., TUBA

BEELS, STRS. TREM.  
OPEN TBS. PYRAMIO

189 190 191 192

WATCH THAT TI - GETZ SHAK - IN' HANDS — LIKE A

W.W. + 2VA  
RHY.

35. TUBA

193 194 195 196

PUP, THERE. — THAT LA - DY

OPEN TBS.  
RHY

197 198 199 200

DAN - CIN' ON A WIRE, A MIL - - LION MILES

201 202 203 204

UP THERE. — THAT STIZING OF

+ 2VA W.W. STR.  
R.H. TRANS.  
BR.

205 206 207 208

PAINT - ED CARS DOWN RAIL - ROAD A - - VE - NUE,

W.W. 8 BASSA TBN'S. W.W. TBN'S.

DRS. "TRAIN EFFECT" THRU BAR 220 ETC.

BELLS, STRS. BARI.

BS. TUBA

209 210 211 212

CIR - CUS! CIR - CUS!

W.W. TPTS. TBN'S. W.W. TPTS. TBN'S.

213 214 215 216

TWO PINK PASTE - BOARDS SAY YOU'RE GO - - ING TO

W.W. 8 BASSA TBN'S. W.W. TBN'S.

BELLS, STRS. BARI.

217 218 219 220

CIR - CUS! CIR - CUS!

W.W. BR. 8 VA.



*GIRLS* *DIV. W.W.*

221 *o* 222 *o* 223 *o* 224 *o*

*MEN* SHARE THE GLAD TIMES AND THE WOE WITH US,  
AH.

*DIV. TRPS.*  
*RAHY.*  
*imp*  
*BARI.* poco a poco cresc.

*(DRS. - "STREET DRUMMING")*

225 *o* 226 *o* 227 *o* 228 *o*

PACK YOUR TRUNK AND JOIN THE SHOW WITH US,  
AH.

*DIV. TRPS.*

229 *o* 230 *o* 231 *o* 232 *o*

ROLL FROM MAINE TO KO - KO - MO WITH US,

*DIV. TRPS.*

233 234 235 236

*(BELLS, W.W., STRS. COLLA VOCE)*  
MIS - TERZ BARZ - NUM, SAY YOU'LL GO WITH US...

*BR.*  
*ff* *(RHY.)*  
*ffz - p*  
*BARI.*

184.

BARNUM: (SPOKEN) "ALL RIGHT, DAMMIT,"

(CONTINUES BUSINESS AND DIALOGUE CONTINUES)

237 238 239 240 241

CLS.  
RHY.  
BARI.  
B.S.

242 243 244 245 246

MUTE TRP'S.  
CLS.  
RHY.  
BARI.  
B.S.

247 248 249 250 251

BARI.  
B.S.

252 253 254 255 256

TRP'S.

CUE: BARNUM: "TO THE GREATEST SHOW ON EARTH!"

257 *W.W. STR.* *tr* **BAILEY FULL COMPANY** 259 260

WHEN THE CIR - CUS COMES YOUR

*TRP'S.* *f* *ff* *TBN'S.*

+TUBA

261 262 263 264 *ff* *8<sup>th</sup> W.W. STR.*

WAY!

*BARI. TBN'S.*

*ELCO. BS., UBA, PNO., TIMP.*

265 *tr* 266 267 268

*BR.*

(*TIMP. OUT*)

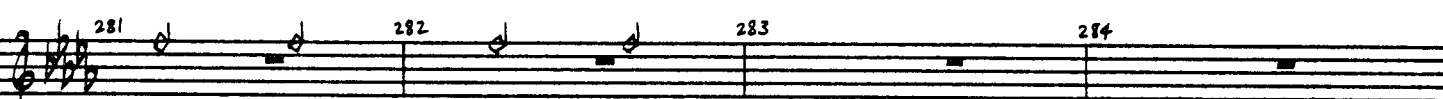
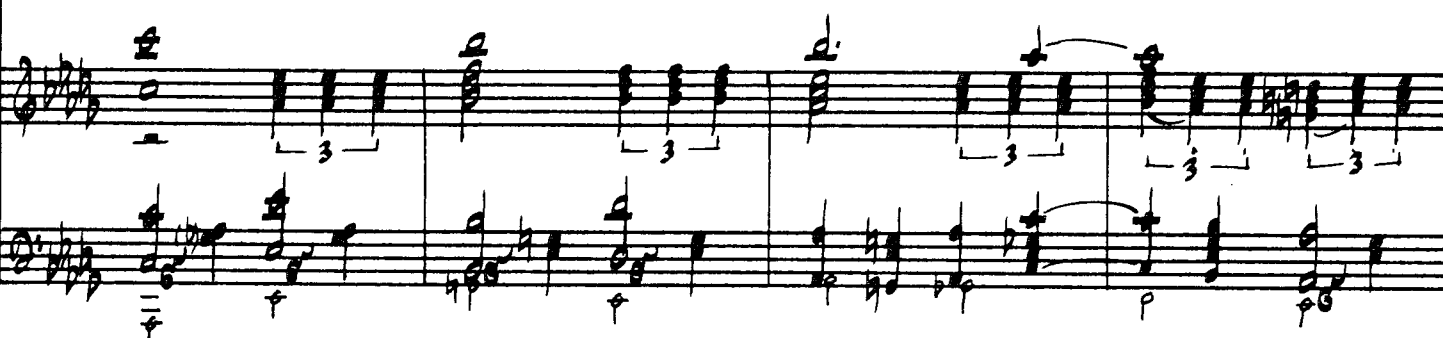
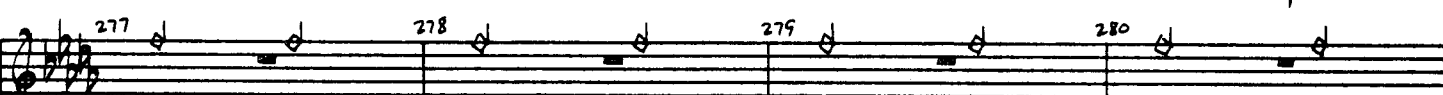
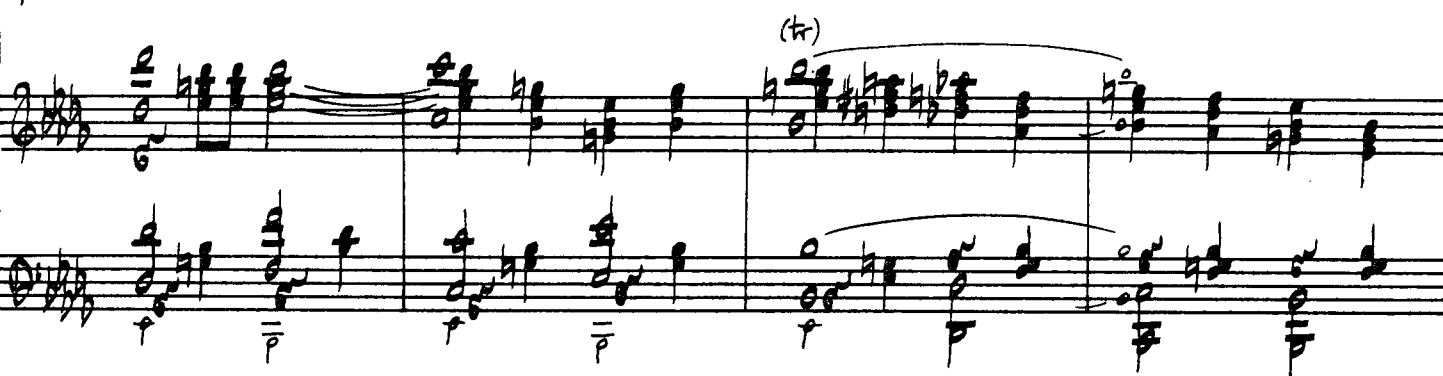
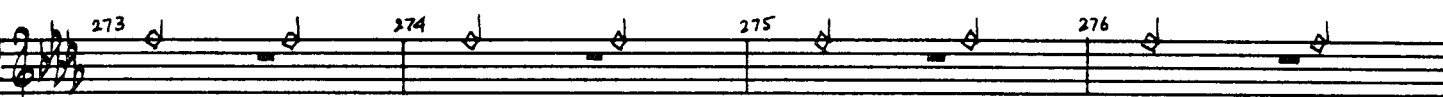
269 *CCM. (SUSP. OR HAND)* 270 271 272

(THE NUMBETZ DEVELOPES INTO "THE GREATEST SHOW ON EARTH" WITH JUGGLERS, HIGH WIRE ACTS, TRAPEZE ARTISTS, WILD ANIMALS, AND FINALLY BARNUM AS THE ULTIMATE "RINGMASTETZ")

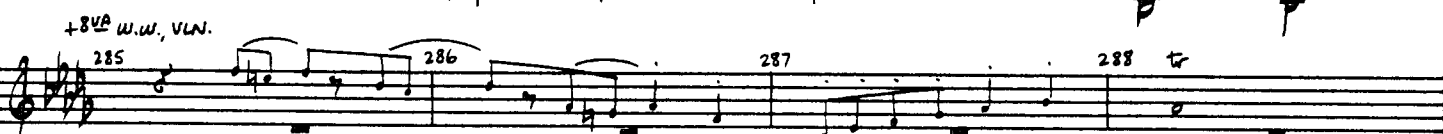
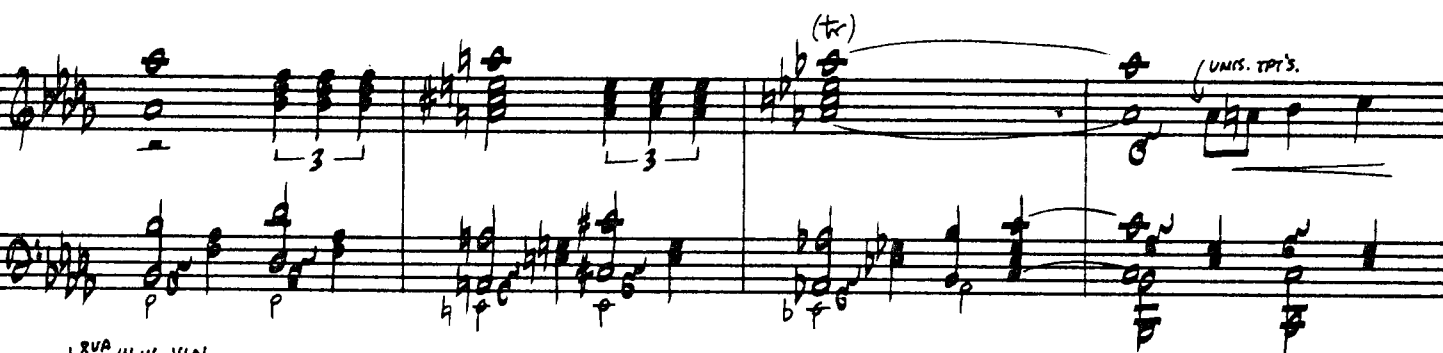
*W.W. STR.* *tr* *TRP'S.* *ff* *RHY.*

*TBN'S. BARI.* *BS, TUBA* *P* *RHY.*

6.



(CYM. CONT. THRU BAR 304)



TBNS., BARIT.,  
TUBA, CELLO, BS.

289 290 291 292 tr

293 294 tr 295 296 tr

TP's.  
DIV. TB'S.  
RHY.  
BS., TUBA

297 298 tr 299 300 tr

BR.

301 302 303 tr 304

TP's.  
TB'S. RHY.  
CELO, BS. TUBA  
TB'S. RHY.  
(CYM. OUT)

305 306 307 308

W.W., VLN.

TBN'S. sfz

(BS, TUBA SN. DR. ROLL)

+ TPT'S.

RHY.

+ TBN'S.

309 310 311 312

TBN'S., BAR. I.

CELLO, BS. PNO., TIMP.

+ 8va W.W., STR.

313 314 315 316

BR.

(TIMP. OUT)

BARNUM

I'VE

317 318 319 320

JOINED THE CIR - CUS LIKE I WANT - - ED TO

BELLS, STRS., COLL. VOICE

mf W.W., RHY.

BAR. I.

BS, TUBA

(+ 8 BASS)

321 322 323 324

WHEN I WAS A KID.

325 (BARNUM + MEN) 326 327 328

CLIMBED A BOARD BE - FORE IT MOVED ON AND YOU

329 330 331 332

BET YOUR LIFE I'M GLAD I DID!

333 (ALL) 334 335 336

WENT TO BED IN MIN - NE - A - - PO - LIS,

BELLS, STR., DIV. W.W., RHY., TPT'S., TBN'S., ETC.

SS, TUSA

The image shows a handwritten musical score for a piece titled "Circus". The score is written on ten staves, with the first five staves containing vocal lines and the last five staves containing instrumental accompaniment. The vocal lines are written in a simple, handwritten style, with lyrics written below the notes. The instrumental accompaniment includes parts for bells, strings, woodwinds, and brass, with various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 321 through 336 indicated at the top of each staff. The lyrics are: "WHEN I WAS A KID. CLIMBED A BOARD BE - FORE IT MOVED ON AND YOU BET YOUR LIFE I'M GLAD I DID! WENT TO BED IN MIN - NE - A - - PO - LIS,". The score is written in a single system, with the vocal lines and instrumental accompaniment written on separate staves. The handwriting is clear and legible, and the overall layout is well-organized.

337 WOKE UP IN P. A. 338 339 340

341 +8VA DIV. W.W. 372. 342 343 344

PACKED MY ROLL, MY BRUSH AND MY COMB — A - GAIN,

345 346 347 348

READ - Y TO ROAM — A - GAIN, SHOW ME THE WAY, —

349 350 351 352

BLESS MY SOUL, I'LL NEV - ER GO HOME — A - GAIN,

W.W. VLN. 349 350 351 352

DIV. TPTS. 349 350 351 352

RHY. 349 350 351 352

TBN'S. BARI. 349 350 351 352

AS. TUBA 349 350 351 352

PR. BELLS 349 350 351 352



353 354 355 356

FROM THE DAY I JOIN THE

DIV. TPT'S.

TBN'S. RHY.

(+CELLO)

357 358 359 360

CIR - CUS! BE PROUD TO SAY YOU'LL JOIN THE

W.W. + TBN'S.

RHY.

TPT'S.

TBN'S.

W.W.

RHY.

TEN. BARI. VI-NAT.

CELLO, BS., TUBA

361 362 363 364

CIR - CUS! STEP RIGHT THIS WAY AND JOIN THE

TPT'S.

TBN'S.

W.W.

365 366 367 368

CIR - CUS! JUST STICK A BAN-NER IN YOUR

TPT'S.

TBN'S.

W.W.

DRUMS.

369 370 371 372

HAND AND,

W.W., VLN. + BVA

sfz PNO, BR. + BVA

373 374 375 376

JOIN THE CIRCUS LIKE YOU WANT . . ED TO,

W.W., VLN.

DIV. TRPS.

TRNS., BARI

CELLO, BS., TUBA

377 378 379 380

LIKE YOU AL . WAYS WANT . . ED TO,

W.W., VLN.

CHM.

sfz DR'S. "FILL"

TUTTI

381 382 383 384

RUN A . . . . .

TRPS.

TRNS., BARI.

CHM.

CELLO, BS., TUBA

(+ 8va W.W., VCL.)

385 386 387 388

- WAY!

BRZ.

+ CYM.

(+ TIMP.)

389 390 391 392

TRP'S.

TRP'S., BARI,  
CELLO, BS., TUBA

TIMP.  
SOLO ROLL

(+ TIMP.)

SEQUE

21

# FINALE

FULL COMPANY

CUE: (APPLAUSE - BARNUM BLOWS WHISTLE)

(FULL COMPANY, EXCEPT BARNUM, START DOWN THEATRE AISLES)

[L'ISTESSO TEMPO d = 138]

313 314 315 316

+ 8va W.W., VCL.

AR.

CELLO, BS.,  
PNO., TIMP.

(TIMP. OUT)

**FULL COMPANY**

317 JOIN THE CIR - CUS LIKE YOU WANT - - ED TO

BELLS, STRS.  
COLLA VOCE

mf  
BARI.

W.W., RHY.

318 319 320

321 WHEN YOU WERE A KID.

322 323 324

BARNUM: (SPOKEN) "LADIES AND GENTLEMEN, THE GREATEST SHOW." (DIAL. CONT.)

325 (UNDER  
SPEECH) CLIMB A - BOARD BE - FORE IT MOVES ON AND YOU'LL

326 327 328

BELLS STRS.

W.W.

BARI.

329 330 331 332

THANK YOUR LUCK - Y STARS YOU DID.

TBN'S.

333 334 335 336

GO TO BED IN MIN - NE - A - - PO - LIS,

BELLS, STRS.  
DIV. W. W.

TPTs.

TAN'S.

BS, TUBA

337 338 339 340

WAKE UP IN P. A.

ETC.

341 342 343 344

PACK YOUR ROLL, YOUR BRUSH AND YOUR COMB A - GAIN,

BELLS, TPTs.

TAN'S.  
BARI.

RHY.

BS, TUBA

345 346 347 348

READ - Y TO ROAM A - GAIN, READ - Y TO STRAY.

BELLS, BR.

W.W., S.T.R.

349

BLESS YOUR SOUL, YOU'LL NEVER GO HOME A-GAIN,

DIV. TPTS.

RHV.

TRANS. BARI.

350

351

352

353

354

+ 3RD W.W. VLN.

355

356

FROM THE DAY YOU JOIN THE

DIV. TPTS.

TRANS. RHV.

(+ CELLO)

357

358

359

360

CIR - CUS! BE PROUD TO SAY YOU'LL JOIN THE

3RD W.W.

RHV.

TPT'S.

W.W.

TRANS.

TEN. BARI. + HI-HAT

CELLO, RS., TUBA

361

362

363

364

CIR - CUS! STEP RIGHT THIS WAY AND JOIN THE

TPT'S.

W.W.

TRANS.

365 *cus!* 366 367 368 JUST STICK A BAN- NER IN YOUR

TP's. W.W. DRS.

369 370 371 372 HAND AND,

+ 8th W.W., VLS.

5/2 + 8th GR. PNO.

BARI. CELLO  
AS. TUBA  
TIMP

373 374 375 376 JOIN THE DR - CUS LIKE YOU WANT - - ED TO,

W.W., VLS. DIV. TP'S. DRU.

BARI. CELLO  
AS. TUBA

CELLO, AC.  
TUBA

377 378 379 380 LIKE YOU AL - WAYS WANT - - ED TO,

+ 8th W.W., VLS.

CHM. x-  
DRS. "FILL"

TUTTI

BARNUM: (FINISHING ANNOUNCEMENT) "WORLD RENOWNED BARNUM AND BAILEY ELEPHANT PARADE!"

W.W., VIOL. 381 382 383 384

RUN A

T.M.S.

T.M.S. BARI.

CYM. x- x- x- x-

CELLO, B.S., TUBA.

385 386 387 388

- WAY!

BR.

(+cym) poco a poco diminuendo al fine (+cym) (+cym) (+cym)

BARI, CELLO B.S., TUBA (+trmp)

385A 386A 387A 388A

(LIGHTS FADE - BARNUM WALKS UPSTAGE CENTER)

BR.

(cym. OUT)

385B 386B 387B 388B

BARI, CELLO, B.S.

(TUBA OUT)

ATTACCA



21A

FINALE PART II

BARNUM

CUE: (ATTACCA FROM "FINALE")

CHAIKY: (FROM STAGE RIGHT BOX) "IN THE CENTER  
RING ... MR. PHINEAS TAYLOR BARNUM  
HIMSELF."

VERY SLOWLY [♩=50]

BARNUM: (SPOKEN) "COURSE THAT WAS A LONG

TIME A GO." (DIAL. CONT.)

"SO MY KIND OF HUMBUG'S  
DISAPPEARED. - PITY."

(BARNUM) ... "FRANKLIN'S FLOWN HIS LAST KITE."

(BARNUM)

THERE WAS A

SLOWLY - IN TWO

11 SUEK-ET BORN EV'RY MIN-UTE, EACH TIME THAT  
CL'S., BS. CL., STR'S., GUIT.

12

13

14

15 BELLS  $\frac{2}{4}$  SEC. AND HAND SWEPT TO THE TOP, LIKE DAN-DE-LI-ONS UP THEY'D POP, THEIR  
DIV. CL'S., STR.

16  $\frac{2}{4}$

17  $\frac{2}{4}$

18  $\frac{2}{4}$

19 BELLS  $\frac{2}{4}$  EARS SO BIG, THEIR EYES SO WIDE, AND THOUGH I FED 'EM BON-A-FIDE BA.  
PNO. (CL'S., STR'S. OUT)

20  $\frac{2}{4}$

21  $\frac{2}{4}$

22  $\frac{2}{4}$

(TBN'S. "SNEAK IN") poco cresc.

TUBA ("SNEAK IN")

[IN TEMPO-FAST  $\frac{2}{4}$  = 160] (BARNUM EXITS)

23 - LO - NEY!

24

25

26

ACC'S.

ff TURN

(w.w.tr.)

STR.

TBN'S.

TUBA

27 28 29 30

(w. w. tr)

TPTS. BARI.

+ PNO.

31 32 33 34

w. w.

8VA

tr

PNO. CELLO

35 36 37 38

BELLS, STRS.

TPTS. BARI.

TBN'S. PNO.

8VA PICC.

39 40 41 42

DIV. W. W.

BELLS PNO.

TPTS. BARI, STR.

TBN'S.

8VA PICC.

43 44 45 46

8VA

W.W.

BR. (BARBARA)

SEGUE

(22)

BOWS

ORCHESTRA

CUE: (APPLAUSE - SEQUE FROM "FINALE PART II")

[d=152]

261 262 263 264

+ 8<sup>VA</sup> W.W., U.W.

TRNS. BARI.

CELO, BS. TUBA  
PNO., TIMP.

265 266 267 268

BR.

(TIMP. OUT)

(PLAY THREE TIMES)

269 270 271 272

CYM. (SUSP. OR HAND) (CONT. CYM. THRU BATT 304)

W.W., STR. TPT'S. TRUMPS. BATT. RHY. BS, TUBA

273 274 275 276

(tr)

277 278 279 280

281 282 283 284

(tr) UNIS. TPT'S.

 + BVA W-W, VCA.

285 286 287 288 tr



TP's.

RHY.

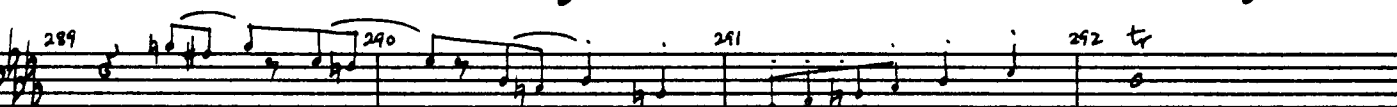


3 3 3 3

3 3



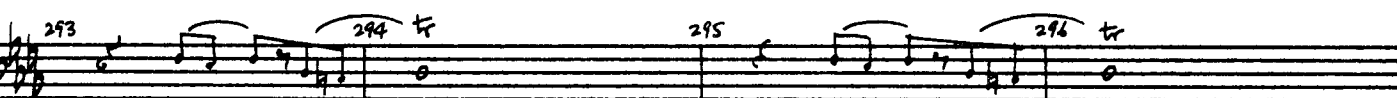
289 290 291 292 tr



3 3 3 3



293 294 tr 295 296 tr



TP's.

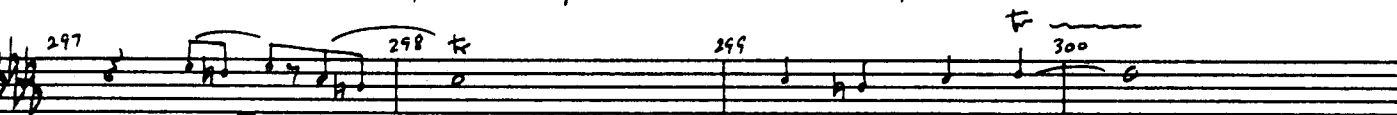
3 3 3 3

RHY.

3 3 3 3



297 298 tr 299 300



BR.



301 302 303 tr 304

TPIS.

TBN'S. RHY.

CELO, BS. TUBA

305 306 307 308

LAST TIME 309

THREE TIMES REPEAT FROM BAR 269  
FOURTH TIME D.S. FROM BAR 285

8VA

W.W., VLN.

6

(ATO, PNO.)

+TPIS.

+TBN'S.

TUTTI

TBN'S.

BS., TUBA SH. DR. (ROLL)

3/2

RHY.

THE END

