

1

Overture

TACET

2

It's Opening Night

Maestoso

1 2-4 3 5 (Tri)

6

Fast 2

6-9 4

10

2 Usherettes:

11 12 13

O - pen - ing night _____ It's

14 15 16 17

O - pen - ing night! _____

18-20 3 21

It's

22

23 24 25

Max Bi - al - y - stock's la - test show _____

(2 Usherettes:)

26 27 28 29

Will it flop_____ or will it go?_____ The

30 31 32 33

cast is tak - ing its fi - nal bow_____

34 35 36 37

Here comes_____ the au - di - ence now_____ The

38

39 40 41

doors are o - pen, they're on their way_____ Let's

42 43 44 45

hear what they have to say_____

1st nighters stream out of theatre

46-48 3 49

Men:

He's

50

51 52 53

done it a - gain,_____ He's done it a - gain_____

54

Women:

55 56 57

Max Bi - al - y - stock has done it a - gain_____

58

All:

59 60 61

We can't _____ be - lieve it _____

62 63 64 65

You can't _____ con - ceive it _____

Male solo:

66 67 68 69 **All:**

How'd he _____ a - chieve it? _____ It's the

70 71 72 73

worst show _____ in town! _____

74

75 76 77

We sat _____ there sigh - ing _____

78 79 80 81

Groan - ing _____ and cry - ing _____

82 83 84 85

There's no _____ de - ny - ing _____ It's the

86 87 88 89 **Women:**

worst show _____ in town _____ Oh we

90

(Women:)

want - ed to stand up and hiss

Men: *p* N.V.

Oo

but nev - er like

f
We've seen shit but nev - er like

Ad lib laughter from 1st Nighters

this

this

100

All:

Max Bi - al - y - stock has done it a - gain The

104

Women:

songs were rot - ten the book was stink - in' What

Men:

songs were rot - ten the book was stink - in' What

(Women:)

108 109 110 111

he did to Shakes - peare Booth did to Lin - coln

(Men:)

he did to Shakes - peare Booth did to Lin - coln

112

Workman: "We have these 'specially made up for Max Bialystock."

112-115

4

116-117

2

118 (Ratchet) 119

Sign changes to "closing night"

ff

W:

We

M:

We

120

121 122 123

could - n't _____ leave fast - er _____

could - n't _____ leave fast - er _____

2 Usherettes:

124 125 126 127

What a _____ dis - as - ter _____

Women:

128 We are still in shock_____

Men:

We are still in shock_____

132 Who pro - duced this schlock?_____ That

Who pro - duced this schlock?_____ That

136 slim - y, slea - zy Max Bi - al - y -

slim - y slea - zy Max Bi - al - y -

140 - stock_____ 141 (yelled) 142 What a bum! 143

- stock_____ (yelled) What a bum! **Segue**

3 *The King Of Broadway*

Slowly, Maestoso

Max: "The reviews come out a lot faster when the critics leave at intermission"

By the end of 'Funny Boy', Max Bialystock's hopeless musical of Hamlet, everybody is dead.

They were the lucky ones. And this is the best review we got"

8 **Slowly** *Blind violinist enters* **Max:** "Where did I go wrong? What happened to me? What happened to me?"

Max: "You're looking at the man... He turns violinists head [Music out]"

...you're looking at the man...
...Bialystock. Thirteen letters"

Ad lib

I

used to be the king the king of old Broad - way The

best of ev - 'ry - thing was mine to have each day. I

23 Start slowly, then accel.
(Max:)



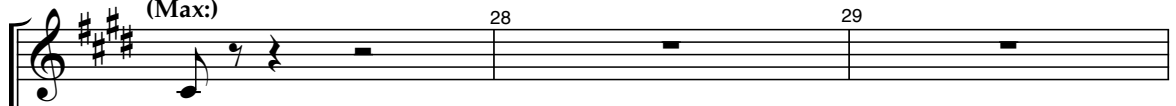
al - ways had the big - gest hits, the big - gest bath - rooms at the Ritz, my



show - girls had the big - gest tits I nev - er was the pits in an - y

27 A tempo (Fast 4)

(Max:)



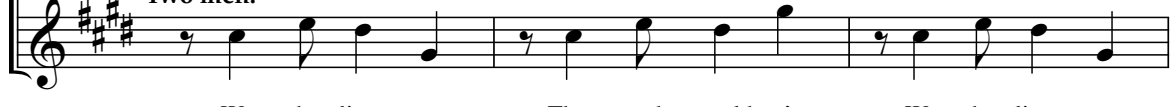
way

Woman:



We be - lieve you Thou - sands would - n't We be - lieve you

Two men:



We be - lieve you Thou - sands would - n't We be - lieve you

30

(Woman:)



ev - 'ry word We be - lieve you Thou - sands could - n't

(Two men:)



ev - 'ry word We be - lieve you Thou - sands could - n't

Ad lib

33 34 35 **Max:**

(Woman:)

We be-lieve each word we've heard

(Two men:)

We be-lieve each word we've heard

I

36 **Tempo I**

(Max:) 37 38 39

used to be the king the king of old Broad-way My

Two men/woman: **Blind violinist:**

The king? It's good to be the king

40 **(Max:)** 41 42 43

prais-es they would sing A "Zieg-feld" so they'd say My

44 **Start slowly, then accel.**

shows were al-ways filled with class The best cham-pagnes would fill my glass My

46 47

lap was filled with gor-geous ass You could-n't call me crass in an-y

48 A tempo (Fast 4)

(Max:) 49 50
 way
 Women:
 We be- lieve you Thou- sands would- n't We be- lieve you
 Men:
 We be- lieve you Thou- sands would- n't We be- lieve you

51 (W:) 52 53
 ev- 'ry word We be- lieve you Thou- sands could- n't
 (M):
 ev- 'ry word We be- lieve you Thou- sands could- n't

54 55 Max:
 There was a
 (W):
 We be- lieve each word we've heard
 (M):
 We be- lieve each word we've heard

56 In 6 (Slow, Hungarian feel)

(Max:) 57
 time when I was young and gay, but straight There was a

58 (Max:) 59

time _____ when I was bold There was a

60 61

time _____ when each and ev - 'ry play _____ I

62 (Max:) 63 *Più mosso*

touched _____ would turn to gold

Men/Women:

There was a

64 65 66

Oy

time _____ he wore the fin-est clothes _____ his shoes _____ were al-ways

67 68 (Max:) 69

Now I wear a rent-ed tux that's

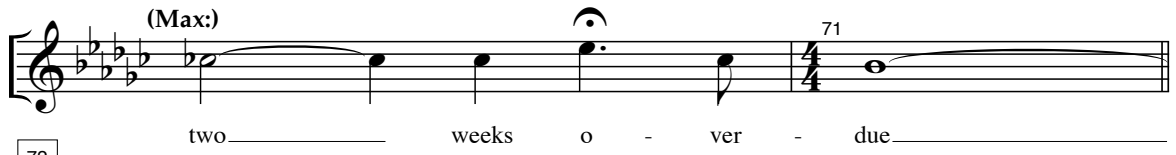
(W:) (Opera wail)

new _____ Ahhh Aaah Oooh

(M:) Aaah Oooh

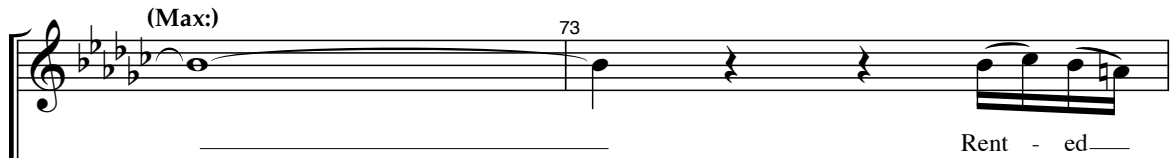
70

Fast 4

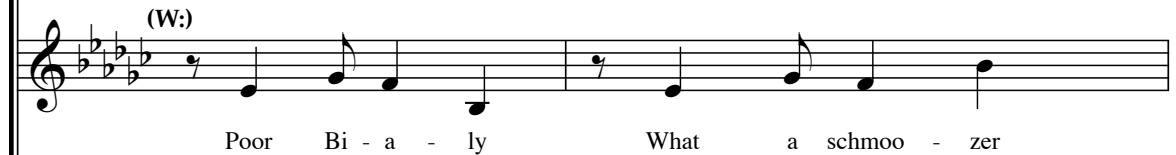
(Max:) 

two weeks o - ver - due

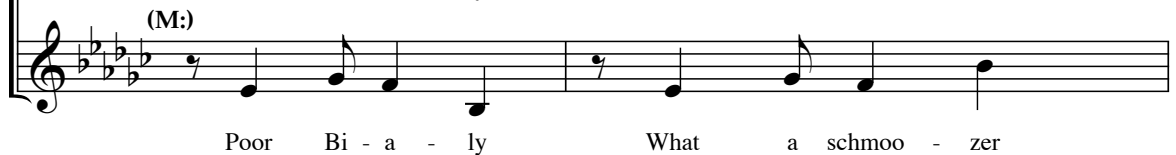
72

(Max:) 

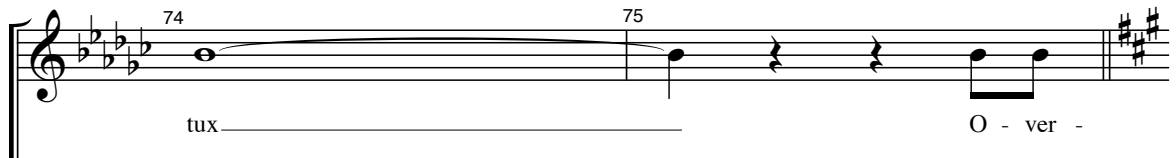
Rent - ed

(W:) 

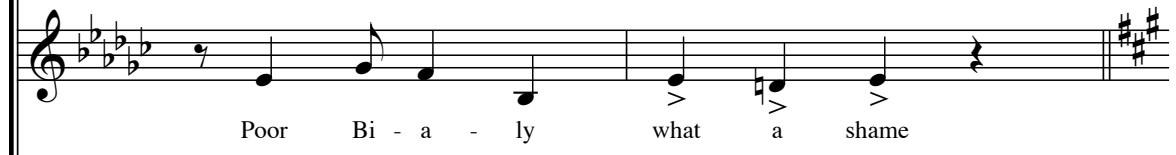
Poor Bi - a - ly What a schmoo - zer

(M:) 

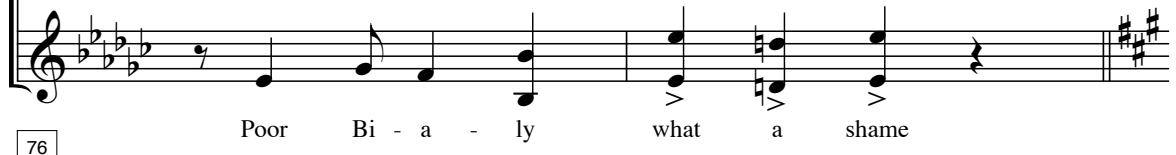
Poor Bi - a - ly What a schmoo - zer



tux O - ver -

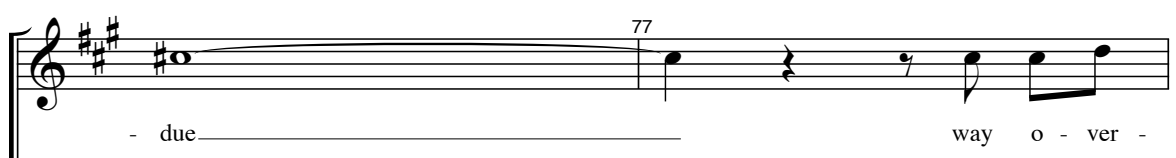


Poor Bi - a - ly what a shame

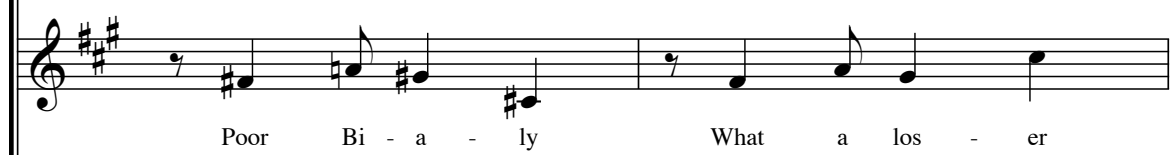


Poor Bi - a - ly what a shame

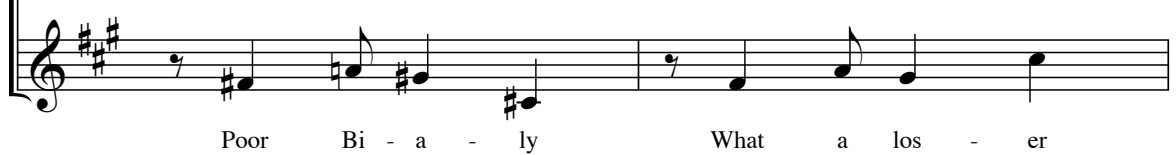
76



- due way o - ver -



Poor Bi - a - ly What a los - er



Poor Bi - a - ly What a los - er

78 (Max:) 79

- due

(W:) Poor Bi - a - ly Good - bye fame!

(M:) Poor Bi - a - ly Good - bye fame!

Max: "Such reviews! How dare they insult me in this manner? How quickly they forget. I'm Max Bialystock! The first producer ever to do summer stock in the winter!"

80

80A Vamp

81 Men/Women:

Once he was the

Max: "You've heard of theatre in the round? You're looking at the man who invented theatre in the square. Nobody had a good seat!"

82

83 Vamp

84

king!

King of old Broad -

Max: "I've spent my entire life in the theatre. I was a protege of the great Boris Tomashevski"

85

85A Vamp

86 Slower

Others: "Oooh"

- way!

87 Sadly Max: "He taught me everything I know. he turned to me on his deathbed and said I'll never forget,

3

'Maxeleh, alle menschen, muss zu machen, jeden tuga gantzen kachen pipi cachen''

90

91

Nun #1: "What does that mean?" Max: "Who knows? I don't speak Yiddish. Strangely enough, neither did he."

G.P.

92

Con moto

Max: "But in my heart I knew what he was saying."

When you're down and out, and everybody thinks you're finished,

93-96

4

97

that's the time to stand up on your own two feet and shout... ...who do you have to fuck to get a break in this town?"

A tempo

rall.

98

99

(Tpts/Vns)

sfz

100

Boys Dance

100-103

4

104

104-106

3

107

(Clar) >

Ensemble:

Hey!

108

The Weave

109

110

111

Hey!

Hey!

112

113-114

2

Hey!

115

The Hora

115-119

5

120

(Clar) >

Max:

I

121 *Nutty Russians*

(Max:) 122 123

used to be the king the king of old Broad -

W:
Ah! Used to be the king

M:
Ah! Used to be the king

124 125 126

- way A - gain I will be king and

King of old Broad - way

King of old Broad - way

127 128 129

be on top to stay There'll be

On top to stay Hey!

On top to stay Hey!

Start slowly, then accel.

(Max:) Colla voce



ga - la op - 'ning nights a - gain, You'll see my name in lights a - gain I'll



go from dark to brights a - gain! My spir - its high as kites a - gain, I'll



nev - er suf - fer slights a - gain, I'll taste those sweet de - lights a - gain! No

136



pleth - o - ra of plights a - gain. No blos - som - ing of blights a - gain No



fran - tic fits or fights a - gain

139



Fame is in my sights a - gain I'll take those fan - cy flights a - gain, I'm

rit.



gon - na scale the heights a - gain Bi -

Slower

(Max:) [To 146]

143 - a - ly - stock will nev - er drop Bi - a - ly - stock will nev - er stop Bi - 144

W: *sfz* Ahh! Ahh!

M: *sfz* Ahh! Ahh!

A tempo

(Max:)

146 - a - ly - stock will be on top a - 147 148

149 (Max:)

149 - gain 150

M/W:

Fame is in his sights a - gain He'll take those fan - cy flights a - gain He's

151 I'll be on top a - gain Hey! 152 153

gon-na scale the heights a - gain He'll be on top a - gain Hey!

Applause segue

3A *The King Of Broadway- Tag*

Ensemble:

A-B 2 C > > > > 2 >

Hey! Hey! Hey! Hey! Hey!

Detailed description: This block contains the vocal line for the ensemble. It is written in 4/4 time. The first measure is a whole note chord labeled 'A-B' with a '2' above it. The second measure is a whole note chord labeled 'C' with an accent (>) above it. The next four measures each contain a quarter note 'y' with an accent (>) above it, followed by a quarter rest. The final measure contains a quarter note 'y' with an accent (>) above it, followed by a quarter rest. The lyrics 'Hey!' are placed below each of these five notes.

3

3-6 4

Detailed description: This block shows the first instrumental part of the tag. It is written in 4/4 time. The first six measures are a whole note chord labeled '3-6'. The next four measures are a whole note chord labeled '4'. The key signature changes to B-flat major at the end of the section.

7-10 4

Detailed description: This block shows the second instrumental part of the tag. It is written in 4/4 time. The first four measures are a whole note chord labeled '7-10'. The next four measures are a whole note chord labeled '4'. The key signature remains B-flat major.

11-14 4

Detailed description: This block shows the third instrumental part of the tag. It is written in 4/4 time. The first four measures are a whole note chord labeled '11-14'. The next four measures are a whole note chord labeled '4'. The key signature remains B-flat major.

15-18 4

Detailed description: This block shows the fourth instrumental part of the tag. It is written in 4/4 time. The first four measures are a whole note chord labeled '15-18'. The next four measures are a whole note chord labeled '4'. The key signature remains B-flat major.

4 *Before "We Can Do It"*

TACET

6

I Wanna Be A Producer

[Warn] Leo: "You've mistaken me for someone with a spine. I'm going back to Whitehall and Marks now. Goodbye forever."
Max: "Wait a minute. Just think about it, Bloom. Just think about it..."

Continue on cue
Max: "Dear Lord,
I want that money!"

[Cue] Leo slams door **Slow 4**

Fast 4

Applause

4

12

Accountants:

Un - hap - py un - hap - py ver - y un - hap - py

Un - hap - py un - hap - py ver - y ver - y ver - y ver - y

ver - y ver - y ver - y un - hap - py

[To 30]

Marks: "Bloom, where the hell have you been?! You're six minutes late. This is an accounting firm, not a country club. You can't come and go as you please."

Leo: "Yes, Mr. Marks"
Marks: "Remember, you're a nobody, a P.A., a Public Accountant. And I am a C.P.A."

2X **Bigger** 30 31 32 **Vamp**

a Certified Public Accountant—a rank that a miserable little worm like you can never hope to achieve."
Leo: Yes, Mr. Marks."

Marks: (to all) "You, what are you gawking at? You never saw a person humiliated before? Now, get back to work, all of you!"

33 34 35 **Vamp** 36 (Tpts/WWs)

37 **Accountants/Leo:** 38 39 40

Un - hap - py un - hap - py

rit. **Black Accountant:** 41 42 43 44

ver-y ver-y ver-y ver-y ver-y ver-y ver-y un - hap - py Oh, I

45 **Colla voce-dictated** 46

deb - its all de mor - nin' And I cred - its all de eve - nin' un -

Con moto **Accountants/Leo:** *poco rit.* 47 48 49

- til dem ledg - ers be right Un - til dem ledg - ers be

50 **Slowly, In 2** 51 52 53

right

54

Leo: 55 56 57

I spend my life ac - count - ing with fig - ures and such To

Accountants:

Un - hap - py

58 59 60 61

what is my life a - mount - ing it fig - ures not much

Un - hap - py

62

(Leo:) 63 64 65

I have a se - cret de - sire hid - ing deep in my soul

66 67 68 69 *poco rit.* [To 72]

It sets my heart a fi - re to see me in this role_____

72

Soft Shoe, In 4

(Drums in) 73-75 3

76

76-79 4

80

(Leo:)



I wan-na be a pro - duc - er with a hit show on Broad - way



I wan-na be a pro - duc - er lunch at Sar - di's ev - 'ry - day

88



I wan-na be a pro - duc - er sport a top hat and a



cane I wan-na be a pro - duc - er and drive those

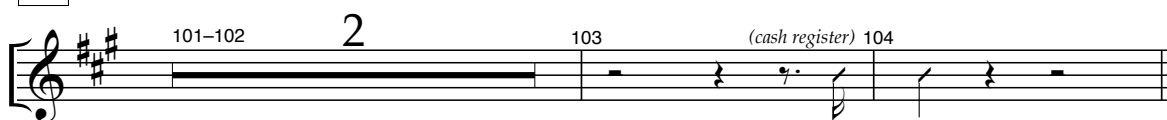
File cabinet shakes

cho - rus girls in - sane

97

*1st girl out of cabinet**2nd girl**3rd girl**4th-5th-6th*

101



(ka - ching!)

105

(Leo:)

106 107 108

I wan - na be a pro - duc - er and sleep un - til half past two

Showgirls: (no vibrato)

Oooh _____ Oooh _____

A tempo

109 110 111 112

I wan - na be a pro - duc - er and say you you you not you

Oooh _____

113

114 115

I wan - na be a pro - duc - er wear a tux on op - 'ning

Ooh _____

116 117 118

nights I wan - na be a pro - duc - er and see my

Ah! _____ Ah! _____

155

(Showgirls)

louder

He wants to be a pro - duc - er pinch our cheeks 'til we cry

158 Girl #1: #2: #3: #4:

159 #5: #6:

[To 164]

(Showgirls)

Ouch! Eek! Ooo! Oh! Ah! Yes! He wants to be a pro -

165

(belt it!)

166

167

- duc - er with a great big cast - ing couch

168

Marks: "Oh, Mr. Bloom..."

169-171

3

Swing 8th's

Glass Pass

172

173

174

175

Here's To You

176

177

Dance Insert

177-180

4

181 Partnering 181-186 6 [To 189]

189 Heel Shuffle 189-194 6

Drunkenly 195 (Saxes) 196 3 197 Leo: I wan - na

198 (Leo:) 199 be I wan - na be I wan - na
 Showgirls: He wants to be! He wants to be!

200 (Leo:) 201 be the great - est, grand - est and most fab - u - lous pro - duc - er in the
 Straight 8th's poco rall.

202 Slow swing Kick Line accel. poco a poco
 (Leo:) 203 world! _____ 204
 (Showgirls:) He wants to be a pro - duc - er he's got - ta dine with a duch - ess and a

A tempo

(Leo:) Flap Circle

205 I just got to be a pro - duc - er drink cham-

(Showgirls:) duke Oooh

208 - pagne un - til I puke

209 Drink cham - pagne 'til he

210

211 I wan - na be a pro - duc - er show the world just what I've got I'm gon-na

212 pukes!

213

214

Stripper Legs

215 put on shows that will en - thrall 'em Read my name in

216 Read my name in

217 (Leo:) 218 219

Win - chell's col - umn I wan - na be a pro - duc - er

(Showgirls:)

Win - chell's col - umn

The Rape *Colla voce*

220 (Leo:) 221 222

'cause it's ev - 'ry - thing I'm

223 **A tempo**

(Leo:) 224 224A

not

Accountants:

Un - hap - py Un - hap - py So un - hap - py

poco rit.

225 (Accountants:) 226

ver - ry ver - y ver - y ver - y ver - y ver - y ver - y ver - y

Slowly

(Leo:) 227 228 229 230

I wan - na be a pro - duc - er

(Accountants:)

sad

Applause Segue

231

Tempo I°

Vamp

[To 233]

233

Leo: "Hold everything. [Music out]
What am I doing here? Mr. Bialystock
was right! There is a lot more to me!"

Stop the world.
I want to get on"
[Music in]

234

(Tria.)

235

Marks: "What's the hell's going on here? Do I smell the revolting stench
of self-esteem? Bloom, where do you think you're going! [Music out]"

You already had your toilet break."
Leo: "I'm not going into the toilet, I'm going into show business."

236

Mr. Marks, I've
got news for you.

And by the way, you're right, you are
a C.P.A. A certified public asshole!"

I quit!

237

238

Accountants: "Hooray!"

Leo: "Here's my visor...
[Grabs visor-Music]"

...my Dixon, Ticonderoga
number two pencil...
[Grabs pencil-Music]"

...and my big finish!

A tempo

239

240

(Strings)

241

Leo: 242 243

I'm gon - na be a pro - duc - er sound the horns and beat the

All:

Ooo_____

244 245

drum I'm gon - na be a pro -

da da da da da da da da da da!

(*ossia*) *poco rall.*

246 247

- duc - er Look out Broad - way here I

Aaah!_____

A tempo *rall.*

248 249 250 251

come!_____

Broad - way here he comes!_____

11 *Keep It Gay*

[Cue] Max: "Then you'll do it?"

Roger: "Do it? Of course not. [Music in] Not my kind of thing. I mean, Max, please. World War Two? Too dark, too depressing."

Vamp 2

1 Roger: 3

The thea - tre's so ob - sessed with dra - mas so de - pressed it's

4 5 6

hard to sell a tick - et on Broad - way Shows should be more pret - ty

Rubato

7 8 9 Leo: $\textcircled{\text{f}}$

Shows should be more wit - ty Shows should be more what's the word? Gay?

Roger: "Exactly" 11 Moderate waltz, In 3

10 Roger: 12 13 14

No mat - ter what you do on the stage keep it

15 16 17 18

light keep it bright keep it gay Wheth - er it's

19

19 20 21 22

mur - der may - hem or rage Don't com -

(Roger):

23 24 25 26

- plain, it's a pain keep it gay

27

Carmen:

28 29 30

Peo - ple want laugh - ter when they see a show The

Roger/Carmen:

31 32 33 34

last thing they're af - ter's a lit - a - ny of woe A hap - py

35

36 37 38

end - ing will pep up your play

39

Roger: **Carmen:**

40 41

Oe - di - pus won't bomb if he winds up with

Roger: **Carmen:** **Roger/Carmen:**

42 43 44

mom Keep it gay keep it gay keep it

45

Max: "Couldn't agree with you more. And you have our blessings, Roger, to make 'Springtime For Hitler' just as gay as anyone could possibly want. So c'mon, do it for us, please?"

46-50 5

gay

51

Roger: "No, I'm sorry Max, but it's simply not my cup of tea. Still, fair is fair.

(Fls/Vns)

52-56 5

57

Perhaps I should ask my production team what they think."

(Vns/Cl)s 58-62 5

Cue to continue
Max: "Who are they?"

Roger: "You'll see. They all live here. Oh guys!
Come say hello to Bialystock and Bloom!"

63 Vamp 64-67 4

68

Roger: "This is my set designer, Bryan"

(Vns) 69 70 71 Bryan: Keep it

(Cl)s

72 73 74 75
mad — keep it glad — keep it gay —

76

Roger: "And here's my costume designer, Kevin"

76-77 2 78 Kevin: 79 Hel - lo Keep it

80 81 82 83 Bryan/Kevin: hap - py keep it snap - py keep it gay — We're

84

85 86 87 clev - er cre - a - tive, it's our job to see that

88 89 90 91 ev - 'ry - thing's per - fect for Mis - ter De - bris

92

Roger: "Next, Scott, my choreographer."

Scott dances on Scott: "Hi there"

102

Meno mosso

Shirley:

107

Keep it

111

A tempo

Roger: "They've all just read 'Springtime.' What do you think of it, fellas?"

Kevin:

It needs

se - quins It needs glam-our It needs glitz It needs tits

119

Max: "We're losin' them. Go say something nice to Roger. I think he likes you."

Leo: "But Max..." Max: "Go on, it's just showbiz."

Dialogue continues

123-134 12

135 11

(Cls) 136-146

Roger: "God, if I could bottle you,
I'd shove you under my armpits every day."

Cue to continue
Max: "I'll tell you when
we're in too deep."

Vamp (Long) 147-148 2 149 **Vamp** 150 **Carmen:**

(Glock) And so the

151 **Carmen:** "Ha! Ha!"

152 153 154 155

rule is when mount - ing a play!

Roger/Carmen/Roger's Team:

156 157 158

Keep it fun - ny keep it sun - ny keep it

(slide) 159 160 161-162 2 [To 169]

gay _____

169 *Stop on cue then cut to 201* **Leo:** "I don't think we're getting to them.
What do we do now?" *Dialogue continues*

Roger's Team: (humming) 170 171 172

Hmm _____ Hmm _____

(Roger's Team:)

177

185

193

Max: "Why not? Think of the prestige." Roger: "No."

Max: "Think of the respect." Roger: "No, no, no." Music stops, cut to bar 201 Max: "Think of..."

201

Max: "...The Tony!" Carmen/Roger's Team:

To - ny To - ny To - ny To - ny To - ny! —

Roger: "Ngahh!"
 Max: "What's the matter?"
 Leo: "Is he all right?"
 Carmen: "He's having a stroke..."
 Max/Leo: "What?"
 Carmen: "...of genius!"

205

March, In 4

Roger: "I see it, I see it!"

204 Vamp

205-206 2

At last the chance to do something important!"

207 Vamp

208 209

Ro - ger De - bris pre - sents his - to - ry

Roger: "Of course, that whole second act has to be rewritten. Excuse me. It's too downbeat."
 They're losing the war!

210-211 2

212 Vamp

213

Roger: "But maybe...it's a wild idea, but it just might work..."

Carmen:

214 215

Roger:

Ro - ger De - bris pre - sents his - to - ry! I see a

216

Start slowly, then accel.

217 218 219

line of beau - ti - ful girls ——— dressed like

220 221 222 223

storm troop - ers each one a gem With leath - er

224

A tempo

225 226 227

boots and whips on their hips ——— It's ris -

(Roger:) Carmen/Roger's Team: Roger:

228 229 230 231

- qué, dare I say, S and M Love it! I see

232

233 234 235

Ger - man sol - diers danc - ing through France— played by

236 237 238 239

cho - rus boys in ver - y tight pants— And wait there's

240

241 242 243

more they win the war— And the

244 245 246 247

dan - ces they do will be dar - ing and new

248

249 250 251

Turn, turn, kick, turn, turn, turn, kick, turn One, two, three, kick, turn Keep it

Max: "That is brilliant. Brilliant! I speak for Mr. Bloom and myself, Roger, when I

Bigger
4X

252 253 254-255 2

sas - sy keep it clas - sy keep it...

say that you're the only man in the world who can do justice to Springtime For Hitler.' Will you do it please?"

Leo: "Please."

Roger: "Wait a minute. [257]

This is a very big decision. It might affect the course of my entire life. I'll have to think about it... [Music out]

...I'll do it."

256 **Vamp** 258 **Roger:**

[259] **Fast 4**

Carmen/Roger's Team:

I'll

260 261 262 (+ Roger:)

do it! Sa - bu cham - pagne! Ahh If at the

[263]

264 265

end you want them to cheer— Keep it gay, keep it gay, keep it

266 **(Roger/Roger's Team:)**

[267]

268

gay Whether it's Ham - let O - thel-lo or Lear— Keep it

Carmen (sounding 8va):

Ha ha ha ha ha ha ha ha

269

270

gay, keep it gay, keep it gay

Ha ha ha ha ha ha ha ha

[271]

Carmen: (sounding loco)

272

Com - e - dy's joy - ous, a con - stant de - light

273 (Carmen:) Roger/Carmen: Roger/Carmen/Roger's Team:

Dra - mas an - noy us And ru - in our night So keep your

275 Carmen/Roger's Team: Roger: I'll sign _____
 276 277 *fp* *fp*

Strind - bergs and Ib - sen's at bay Kevin: Sign! _____

(R:) _____
 278 279 280 Max/Leo: [To 282]
 Shirley: Sign! Sign!
 Scott: Sign! _____
 Bryan: Sign! _____ Carmen: Sign! _____

282 Roger: Roger/Carmen/Roger's Team:

Ro - ger E - liz - a - beth De - bris! Keep it

284 (Roger/Carmen/Roger's Team:)

gay! _____

Max/Leo:

Gay! _____ Fast segue

11A

“Keep It Gay” ~ Conga!

Gaily

La la la la la la la la — Keep it

gay keep it gay keep it gay La la la

6

la la la la la la — Keep it

Conga

Con - ga! La la la

10

la la la la la la la la la la

la la la la la la la la la And so the

14

(All:)

rule is when mount - ing a play Keep it

15 3

16 17

gay ————— keep it gay keep it

18 19 20 21 22

gay. —————

Repeat and fade into scene

Detailed description: This is a musical score for a vocal line in G major. It consists of three staves. The first staff starts at measure 14 with the lyrics 'rule is when mount - ing a play Keep it'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Measure 15 has a triplet of eighth notes. The second staff continues from measure 16 with lyrics 'gay ————— keep it gay keep it'. Measure 16 has a long note with a slur. The third staff starts at measure 18 with lyrics 'gay. —————'. Measures 18-21 have long notes with slurs. Measure 22 is a repeat sign with the instruction 'Repeat and fade into scene'.

11B*Ulla's Entrance*

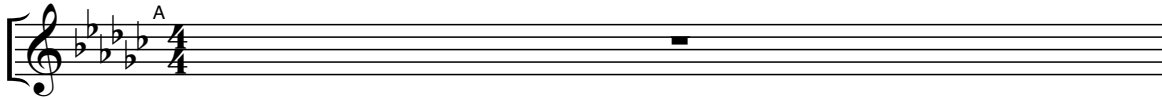
TACET

13

Along Came Bialy

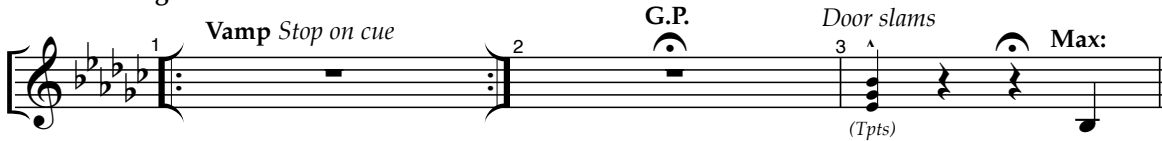
[Cue] Max: "How? I'll tell you how"
Max opens cabinet—Music in

Max: "From my investors. Hundreds of little old ladies, all looking to Max Bialystock for one last thrill. So, in days to come, Bloom, you'll see very little of me...
...and right now, I'd like to see very little of you. Scram, while I get myself ready..."



...for Max Bialystock is
about to launch himself
into Little Old Lady Land."

Tango



The

4

Colla voce



time has come to be a lo - ver from the Ar - gen - tine



To slick my hair down with Brill - lian - tine And gar - gle hea - vi - ly with

Max: "Wow!"



Lys - ter - ine _____ It's

13



time for Max to put his back - ers on their backs

A tempo

16 (Max:) 17 18

Musical notation for measures 16, 17, and 18. Measure 16 starts with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 17 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 18 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

and thrill them with a - maz - ing acts Those a - ging nym - pho - ma - ni -

19 Tango

20 21 22

Musical notation for measures 19, 20, 21, and 22. Measure 19 contains a half note G4, a quarter rest, and a quarter note A4. Measure 20 contains a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. Measure 21 contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 22 contains a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6.

- acs Ah! Ah!

24

23 25

Musical notation for measures 23, 24, and 25. Measure 23 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 24 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 25 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6.

They were help - less— they were hope - less— then a -

26 27 28

Musical notation for measures 26, 27, and 28. Measure 26 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 27 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 28 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

- long came Bi - al - y They were joy - less— they were

29 30 31

Musical notation for measures 29, 30, and 31. Measure 29 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 30 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 31 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

boy less— then a - long came Bi - al - y They're my

32

33 34

Musical notation for measures 32, 33, and 34. Measure 32 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 33 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 34 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

an - gels— I'm their de - vil— And I keep those em - bers a - glow

35 36 37

Musical notation for measures 35, 36, and 37. Measure 35 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 36 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 37 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

— When I woos 'em— I can't lose 'em— 'cause I

38 (Max:) 39 yelled

cast my spell and they start yel - lin' "fi - re down be - low" They were

40 **Beguine**

41

list - ing — they were sink - ing — then a -

42 43 44

- long came Bi - al - y They were des - p'rate — They were

45 46 47

drink - ing — then a - long came Bi - al - y So ro -

48

49 50 3

- man - tic — they were fran - tic — then their prayers were heard up a -

51 (Max:) 52 52A

- bove Hea - ven sent them — their Bi -

Sop/Alto: 3 3

Ah! _____

Ten/Bass: 3 3

Ah! _____

poco rall.

53 (Max:) 53A 54

- al - y _____ I'm the cel - e - bra - tion of

(S/A:) 3 3

Ah! _____ He's the cel - e - bra - tion of

(T/B:) 3 3

Ah! _____ He's the cel - e - bra - tion of

55 **A tempo**

56

love! _____

love! _____

love! _____

57

Little Old Ladies:
Men singing in falsetto

58 59

We were help - less _____ We were

60 61

hope - less _____ then a - long came Bi -

62 (Old Ladies:)

- al - y! _____

66

69 Moderate 4

Old Lady #1:

Life had passed us by and love had sto - len a - way At the

end of our rope we'd giv - en up hope of one last roll in the hay Dis -

73

- card - ed dolls, a - ban - doned wrecks con - demned to a life of sit - ting and knit - ting when

75

all we real - ly want - ed was sex!

76

Faster, In 1

84

(Ob solo)

Cue to continue
Max: "...Jewish American Princess and her husband."

96

97-105 9 106 **Vamp** [To 116]
(Ob)

116

Little Old Ladies:
Men singing in falsetto

(Drums in) 117 118 119 120 121
So ro - man - tic — we were fran - tic — then our

122 123 124 125 126 **+ Bari's: 8vb**
prayers were heard up a - bove Hea - ven sent us —

127 128 129 130 131
— our Bi - al - y — He's the ce - le - bra - tion of

132

Presto, In 1

3X 133 134 135 (Stgs)
love!

Repeat until scream — then cut to bar 154

Max: "Oh my God! You forgot to sign the check!"

136 137-151 15 **G.P.** [To 154]
152

154

Excitedly, In 4

Walker Entrance

(Picc) 155-158 4

159

159-162 4

163 **Stop Time**

Walkers-Tap break

164-166 3

167 *Knock Knock*

(Stgs)

168-169 2

170 > > >

(Wood Block)

A little faster

171 *Rhythm Circle*

172-174 3

(Brass)

175-176 2

177 **All:**

Max!

178

178-180 3

181 *Russians*

182-185 4

186 *Rock Rock*

187 *walkers* 3 [To 192]

(Tbns)

192 *Rolling Walker*

193-197 5

[To 202] 202

(WWs)

203 (Stgs) 204 205 *Max: yelled* **Little Old Ladies:**

Fi - re down be - low We were

206 *Pulse Dance*

207 208

list - ing — we were sink - ing — then a - long came Bi -

209 210 211

- al - y We were des - p'rate — we were drink - ing — then a -

212 213 *Baris on lower octave* 214

- long came Bi - al - y So ro - man - tic — we were

215 216 217

fran - tic — then our prayers were heard up a - bove It's Bi -

218 219 220

- al - y — Hail Bi - al - y! — He's the cul - min - a - tion the

221 222 223

rest - or - a - tion the con - su - ma - tion the tit - i - la - tion e -

Max: "Oy"

224 (Old Ladies:) 225 226

- jac - u - la - tion he's the cel - e - bra - tion of

227 *Walker domino fall* **Furioso**

228-229 2 230

love!

231 *Dialogue* 231-233 3 234 **Vamp**

Max: "Bloom! Bloom!" Leo: "What Max, what?"
 Max: "I've done it! Look, we've got the money.
 Now all we have to do is put on the biggest flop in history." *Continue on cue*
 Leo: "That's great!"

235 Max/Leo: 236 237 238 [To 245]

We can do it We can do it We can make a mil - lion

245 **Ulla:** 246

bucks Bi - al - y - stock and Bloom Bi -

247 248

- al - y - stock and Bloom He raised the mo - ney Bi -

249 250

- al - y - stock and Bloom Bi - al - y - stock and Bloom The

251 (Ulla:) show's a go!

252

Roger/Carmen:

He raised the

253

254 Little Old Ladies:

255

(Rog/Car:) Then a-long came Bi-

mo - ney we're on our way— Keep it gay, keep it gay, keep it

256 (Old Ladies:)

257

258

- al - y We were des-p'rate We were drink-ing

(Rog/Car:)

gay We have our back - ing Oh, what a day— Keep it

Max/Leo:

We can do it! We can do it! We can do it it -'ll

Ulla:

Bi - al - y - stock and Bloom Bi-

259 (Old Ladies:) 260

Then a - long came Bi - al - y _____

(Rog/Car:)

gay, keep it gay, keep it gay

(Max/Leo:)

be like shoot - ing ducks _____ Ev - 'ry -

(Ulla:)

- al - y - stock and Bloom Bi - al - y - stock and Bloom Bi -

261

262

Bi - al - y was ro - man - tic

+ Roger's Team:

Won - der of won - ders we have all our cash _____

- thing we've ev - er want - ed _____ is

- al - y - stock and Bloom and

263 (Old Ladies:) Our pulse be - came so fran - tic

(Rog/Car/Team:) Bar - ring all blun - ders we should have a smash — We know that

(Max/Leo:) set to come our way We know that

(Ulla:) Bloom

265

(Old Ladies:) 266 It's Bi - al - y Hail Bi - al - y

(Rog/Car/Team:) we can do it

(Max/Leo:) we can do it

(Ulla:) Bi - al - y - stock and Bloom

Franz: Deutsch - land Deutsch - land ü - ber al - les

(Old Ladies:) 267 268 269

Ah! _____ He is the cul - min - a - tion

(Rog/Car/Team:) Roger's Team:

R/C:
Gay, gay, gay, gay Gay! Gay!

(Max/Leo:)

We can do it! We can make it

(Ulla:)

Bi - al - y -

(Franz:)

Al - les in der Welt! Deutsch - land Deutsch - land

(Little Old Ladies)

270 271 272

the con - su - ma - tion the tit - i - la - tion e - jac - u - la - tion

Team: Team: Team:

R/C:
Gay! Gay! Gay! Gay! Gay! Gay!

We won't fake it We were fat - ed to be mat - ed

-stock and Bloom and Bloom Bi -

ü - ber al - les al - les in der Welt!

273 (Rog/Car/Team:) 274

Bi - al - y - stock and Bloom Bi -

(Max/Leo:)

Bi -

(Ulla:)

- al - y - stock and Bloom Bi - al - y - stock and Bloom Bi -

(Franz:)

Bi - al - y - stock and Bloom Bi -

275 276

- al - y - stock and Bloom

- al - y - stock and Bloom

- al - y - stock and Bloom

- al - y - stock and Bloom

277

All: *except Max/Leo* 278 279 280

Ah! _____

281 **All:** 283
 282 284 **Max/Leo:**

Ah! _____ We can

285 **(Max/Leo:)** 286 287

do it Say good - bye to woe and

Ensemble:

They can do it Say good - bye to woe and

288 289 290

gloom We can do it Can't you

gloom Noth - ing to it Can't you

291 292

hear that bing bang boom

hear that bing bang boom With their

293 **Women:** 294 295

bril-liance Their re - sil-iance Up to - geth - er they will

Men:

296 **Max/Leo:** 297 298

We can't miss!

zoom! They were fat - ed to be

(Women:)

(Men:)

Detailed description: This block contains the musical score for measures 296 to 298. It features three staves. The top staff is for Max/Leo, with lyrics 'We can't miss!'. The middle staff is for Women, with lyrics 'zoom!'. The bottom staff is for Men, with lyrics 'They were fat - ed to be'. The music is in a key with two flats and a 4/4 time signature. Measure 296 has a whole rest for Max/Leo and a whole note chord for the women and men. Measure 297 has a quarter note for Max/Leo and a half note chord for the women and men. Measure 298 has a quarter note for Max/Leo and a half note chord for the women and men.

299 300 301

We're Bi - al - y - stock and

mat - ed They're Bi - al - y - stock and

Detailed description: This block contains the musical score for measures 299 to 301. It features three staves. The top staff has lyrics 'We're Bi - al - y - stock and'. The middle and bottom staves have lyrics 'mat - ed They're Bi - al - y - stock and'. The music is in a key with two flats and a 4/4 time signature. Measure 299 has a quarter note for the top staff and a half note chord for the middle and bottom staves. Measure 300 has a quarter note for the top staff and a half note chord for the middle and bottom staves. Measure 301 has a quarter note for the top staff and a half note chord for the middle and bottom staves.

302 *rall.* 303 304 305 306

Bloom Ah!

Bloom Ah!

Detailed description: This block contains the musical score for measures 302 to 306. It features three staves. The top staff has lyrics 'Bloom Ah!'. The middle and bottom staves have lyrics 'Bloom Ah!'. The music is in a key with two flats and a 4/4 time signature. Measure 302 has a whole note chord for all staves. Measure 303 has a whole note chord for all staves. Measure 304 has a whole note chord for all staves. Measure 305 has a whole note chord for all staves. Measure 306 has a whole rest for all staves. The tempo marking 'rall.' is placed above measure 304.

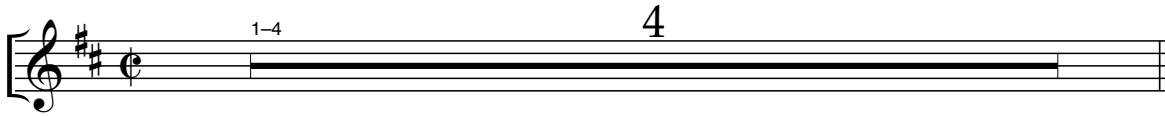
End Act I

16D

Have You Ever Heard The German Band?

[Cue] Franz: "Bb. Two two time. Modulate at the bridge"

Bright march, In 2



5



Ha - ben sie ge - hört das Deut - sches band? Mit a



bang mit a boom mit a bing bang bing bang boom Oh

13



Ha - ben sie ge - hört das Deut - sches band? — Mit a



bang mit a boom mit a bing bang bing bang boom

21



Rus - sian folk — songs and French oo - la - la —

25 (Franz:) 26 27 28

Can't com - pare with that Ger - man oom - pah - pah Ve're say - in'

29

30 31 32

Ha - ben sie ge - hört das Deut - sches band? — Mit a

33 34 35 36

zetz mit a zap mit a zing! —

37

38 39 40

Po - lish pol - kas they're stu - pid and they're rot - ten It

41 42 43 44

don't mean a thing if it ain't got that schwei - gen rei - gen

45 46 47 48

rall. Franz: "Key change!"

schö - nen schüt - zen schmüt - zen sau - er - bra - ten Ve're say - in'

49

Pullback

accel. poco a poco

50 51 52

Ha - ben sie ge - hört das Deut - sches band? — Mit a

A tempo

53 (Franz:) 54 55 56

zetz mit a zap mit a zing _____ It's the

57

58 59 60

on - ly kind of mu - sic that ve huns and our ho - neys love— to

61 62 63 Max: 64

sing. _____

That's our Hit - ler!

Fast segue

17

It's Opening Night-Reprise

Fast 2

1 2 3-8 6

(Cl, Vns)

9

2 Usherettes: 10 11 12

O - pen - ing night _____ It's

13 14 15 16

O - pen - ing night! _____

17-19 3 20 (2 Usherettes:)

It's

21

22 23 24

Max Bi - al - y - stock's lat - est show_____

25 26 27 28

Will it flop_____ or will it go?_____ The

29 30 31 32

house - lights are dim - ming the foot - lights are bright_____ The

33 34 35 36

toast of so - ci - e - ty's burn - ing to - night_____ We're

37 38 39 40

so ex - cit - ed we can't sit down_____ 'cause

41 42 43 44

'Spring - time for Hit - ler' has come to town_____

19

Springtime For Hitler

Maestoso

1-3 3 4 *poco rit.*

Fast 2

5 6 7 8
(Vns)

9

Bavarian peasants:

10 11 12

Ger - ma - ny was hav - ing trou - ble what a sad, sad sto - ry

13 14 15 16

Need - ed a new lead - er to re - store its for - mer glo - ry

Meno mosso

17 18 19 20

Where oh where was he? Where could that man be? We

poco rall.

21 22 23

looked a - round and then we found the man for you and

23A

A tempo, In 2

23A 23B 23C 23D

me Where oh where was he?

23E (Bav peas:)

Where could that man be? We looked a - round and

then we found the man for you and me.

Scrim rises

soloist

42

40 > Storm trooper: 41 43

And now it's

44 With a lilt, In 4

Spring - time for Hit - ler and Ger - ma - ny

Deutsch - land is hap - py and gay

We're march - ing to a fas - ter pace

56 (Strm trpr:)

57 58 59

Look out, here comes the mas - ter race_____

60

61 62 63

Spring - time for Hit - ler and Ger - ma - ny

64 65 66 67

Rhine - land's a fine land once more_____

68 69 70 71

Spring - time for Hit - ler and Ger - ma - ny Watch out

72 73 74 75

Eur - ope we're go - ing on tour

76

Click #1 begins

(Strm trpr:)

77 78 79

Spring - time for Hit - ler and Ger - ma - ny

Women:

Look! It's Spring - time

Men:

Look! It's Spring - time

80 (Strm trpr) 81 82 83

Win - ter for Po - land and France

(W:) Ah! Ah!

(M:) Ah! Ah!

84 85 86

Spring - time for Hit - ler and Ger - ma - ny

Spring - time for Hit - ler and Ger - ma - ny

Spring - time for Hit - ler and Ger - ma - ny

87 88 *fp* >

2nd Sop: Spring - time

fp >

Alto: Spring - time Ten: Spring - time

fp > *fp* >

Bari: Spring - time

1st Sop: Spring - time Spring - time

2nd Sop: Spring - time Spring-time _____ Come on

Alto: Spring - time Spring-time _____

Ten: _____

Bari: _____ Spring-time Spring-time Spring - time _____

Jazzy (Swing 8ths)
molto accel.

92 (Strm trpr:) 93 94 95

Ger - mans go in - to your dance

96 Straight 8ths Buffalo 96-97 2

98 Stop Time 98-99 2

100 Rolf: 101

I vas born in Düs - sel - dorf und dat is vy they call me Rolf

102-103 2

104 Voice of Mel Brooks Mel: 105

Don't be stu - pid, be a smar - ty come and join the Na - zi par - ty

Click out

106-107 2

Gun shots

108 109 > 110-111 2

"Gun Shots" "Grenade Explosion"

112 **Double x feel**

Ascending Phrase

112-113 2

114 *Ramrods*

114-117 4

118

118-120 3 121 *Big Leg*

(Picc/Xyl)

122 **Double-time feel**

Stage Right Break

122-124 3 125

(Tpts)

126

126-130 5 131

(Tpts)

132 **A little slower**

Bounces

Ulla: [To 134] 134 135

(Tpts)

Ze füh - rer is com - ing Ze füh - rer is com - ing Ze

138 (♩ = ♪) Rolf: 139

füh - rer is com - ing Heil Hit - ler!

Mel: 140 141 142 Rolf/Mel: 143 144

Heil Hit - ler! Heil Hit - ler!

145

Storm trooper:

146 147 148 149 150

Spring - time _____ for Hit - ler _____ and Ger - ma - ny

151

poco rit.

152 153 154

155

All:

Roger:

156 157 158

Heil Hit - ler! Heil my -

159 **Colla voce**

160 161 162

- self Heil to me I'm the

accel. poco a poco

163 (Roger:)

164 165 166

Kraut who's out to change our his - to - ry Heil my -

167 (Roger:)

168 169 170

- self raise your hand There's no

Chorus: *no vibrato*

Ooh _____

A tempo

171 (Roger:)

172 173 174

great - er dic - ta - tor in the land

175

(Roger:)

176 177 178

Ev - 'ry - thing I do I do for you _____ If you're

(Chorus:)

Yes, you do!

179 (Roger:)

180 181 182

look - ing for a war here's World War Two Heil my -

183

(Roger:) 184 185 186

- self _____ Raise your beer _____ Ev - 'ry

Women: *pp* n.v. *f*

Ooh _____ Ja - wohl!

Men: *pp* n.v. *f*

Ooh _____ Ja - wohl!

187 188 189 190

hot - sy tot - sy Na - zi stand and cheer

Hoo - ray! _____ Ev - 'ry

Hoo - ray _____ Ev - 'ry

191

192 193 194

Heil my - self _____

hot - sy tot - sy Na - zi _____ Ev - 'ry

hot - sy tot - sy Na - zi _____ Ev - 'ry

195 (Roger:) Heil my - self _____

196

197

198

(W:) hot - sy tot - sy Na - zi Ev - 'ry

(M:) hot - sy tot - sy Na - zi Ev - 'ry

199 Stand and

200

201

202

hot - sy tot - sy Na - zi

hot - sy tot - sy Na - zi

203 (Roger:) cheer _____

204

205

206

207-209 3

210 The Heil-Lo:

The

211

Women Heil-Los:

füh - rer _____ is caus - ing a

Men Heil-Los:

füh - rer _____ is caus - ing a

fu - ror _____ He's

fu - ror _____

219

got those Rus - sians on the run _____ You

Ooh _____

got - ta love that wack - y hun _____ The

Ooh _____ wack - y hun _____ The

227

(Heil-Los, W:) 228 229 230 3

füh - rer _____ is caus - ing a

(Heil-Los, M:) 3

füh - rer _____ is caus - ing a

231 232 233 234

fu - ror _____ They

fu - ror _____ They

235

236 237 238

can't say no to his de - mands _____ They're

can't say no to his de - mands _____ They're

239 240 241 242 *spoken*

freak - in' out in for - eign lands _____ He's

freak - in' out in for - eign lands _____ He's

spoken

243 (Heil-Los, W:) 244 245 246 *sung*

got the whole world in his hands_____ The

(Heil-Los, M:) *sung*

got the whole world in his hands_____ The

247 248 249 250 251 252

füh - rer_____ is caus - ing_____ a fur - ror!_____

füh - rer_____ is caus - ing_____ a fur - ror!_____

254 Slower, dreamy (In 4)

[To 258]

253 255

Ooh_____

Ooh_____

258

259-260 2 261 *molto rit.* *ten.*

Ahh

Ahh

262 Colla voce (very free)

Roger:

I was just a pa - per hang - er no one more ob - scur - er

Più mosso

Got a phone call from the Reich - stag told me I was füh - rer

Slower

Ger - ma - ny was blue What oh what to do? Hitched

rit.

up my pants, and con - quered France Now Deutsch - land's smil - ing

277 **Fast, Jazzy 2**

Ulla:

through! Chal - lenge tap! Chal - lenge tap!

282

[To 293]

A - dolf digs a chal - lenge tap! Bring

293

on the___ Al - lies to hear the___ news___ The

297 (Ulla:) 298 299 300

facts is the Ax - is can - not lose 'Cause

301 302 Roger: 303 Ulla: 304 Roger: Ulla:

Mis - ter "H" Who is dat? Mis - ter "H" Dat's me! Is

305 306 307 308

wear - ing his danc - ing shoes!

309 A little slower

Stalin: 310 311 312

I am Sta - lin You'll soon be fal - lin'

Faster, swing 8ths

313 Onstage Taps 314 315

316 317 3 3 318

319

Straight 8ths

320 321 322

323

Churchill:

I am Chur - chill I'm here to win the day!

Onstage Taps

Onstage Taps

327 > 328 329 337 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ 338

339 340 341 342

343 344 345 346

347

347-350 4 351 352 [To 358]

(Rds/Vns)

358

Roger:

It ain't no mys - 'try if it's po - li - tics or his - 'try the thing you got - ta know is

rall.

364 (Roger:) 365 366 367 [To 370]

ev - 'ry - thing is show biz Heil my -

370 **Big Pullback**

accel. poco a poco

371 372 373

- self Watch my show I'm the

a la Merman

374 375 376 377

Ger - man Eth - el Mer - man don - 'cha know We are

A tempo

378 379 380 381 3

cross - ing bor - ders the new world or - der is

382 383 384 385

here _____ Make a

386

387 388 389

great big smile ev - 'ry - one sieg heil to

390 391 392 393 3

me _____ won - der - ful

394

(Roger:) *poco rall.*

me!

molto rall.

And now it's

404

Click #2 begins- al fine

(Roger:)

Spring - time

Chorus:

Spring - time for Hit - ler and Ger - ma - ny

Goose - steps

Goose - steps the new step to - day

412 **Men:** 413 414 *port.* 415

Bombs fall - ing from the skies a - gain

416 **Chorus: all** 417 418 *port.* 419

Deutsch - land is on the rise a - gain

420

420-421

2

rall.

422

Tempo di Bolero

Chorus & Roger

Women:

423

424

Spring - time for Hit - ler and Ger - ma - ny

Men:

425

426

427

U - boats are sail - ing once

428

429

430

more — Spring - time for

431

432

433

434

Hit - ler and Ger - ma - ny

Roger:

means that

435 Fast 2

Chorus:

soon we'll be go-in' You

Roger:

We've got to be go-in'

Chorus & Roger

Women:

know we'll be go-in' You

Men:

You bet we'll be go-in' You

know we'll be go-ing to

447

war!

451 (Chorus & Roger)

(W:) 452 453 454

(M:)

single voice on top 455 456 457 458 459

Ah! _____

single voice on top

Ah! _____

Applause segue

19A *After "Springtime For Hitler"*

TACET

21A*Max In Court*

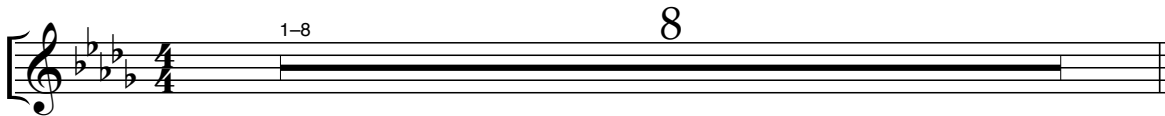
TACET

21B*Max's Speech*

TACET

22*'Til Him***[Cue] Leo:** "Your honor, if I may address the court."

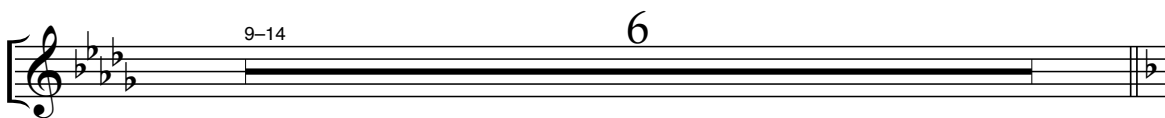
Leo: "Your honor, as I understand it, the law was created to protect people from being wronged. So whom has Max Bialystock wronged? Not these dear ladies. And certainly not me, not me."



I was this nobody...no one ever called me Leo before. I mean, your honor, it's not a big legal point but even when I was in kindergarten, everybody always called me Bloom.

9

I guess, what I'm trying to say is, when I was in Rio...



15

...and had everything I'd ever dreamed of, I suddenly realized... ..this man... ..this man..."



19



No one e - ver made me feel like some - one 'til him

23 (Leo:) 24 25 26

Musical staff for measures 23-26. The staff is in treble clef with a key signature of one flat (Bb). Measure 23 starts with a treble clef and a key signature change to one flat. The melody consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 24 continues with eighth notes: G5, F5, E5, D5, C5, Bb4, A4. Measure 25 has a half note G4. Measure 26 has a whole rest.

Life was real-ly noth-ing but a glum one 'til him

27

28

Musical staff for measures 27-28. Measure 27 has a whole rest. Measure 28 has a half note G4.

My ex - is - tence bor - dered on the tra - gic

29 30

Musical staff for measures 29-30. Measure 29 has a half note G4. Measure 30 has a half note G4.

Al - ways ti - mid ne - ver took a chance

31 32 33 34

Musical staff for measures 31-34. Measure 31 has a half note G4. Measure 32 has a half note G4. Measure 33 has a half note G4. Measure 34 has a whole rest.

Then I felt his ma - gic and my heart be - gan to dance

35

36 37 38

Musical staff for measures 35-38. Measure 35 has a half note G4. Measure 36 has a half note G4. Measure 37 has a half note G4. Measure 38 has a whole rest.

I was al - ways fright - ened, fraught with wor - ry 'til him

39 40 41 42

Musical staff for measures 39-42. Measure 39 has a half note G4. Measure 40 has a half note G4. Measure 41 has a half note G4. Measure 42 has a whole rest.

I was go - ing no - where in a hur - ry 'til him

43

44 45 46

Musical staff for measures 43-46. Measure 43 has a half note G4. Measure 44 has a half note G4. Measure 45 has a half note G4. Measure 46 has a whole rest.

He filled up my emp - ty life filled it to the brim

poco rall.

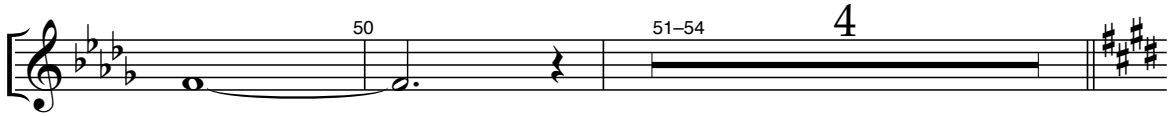
Colla voce

47 (Leo:)  48

There could ne - ver e - ver be a - no - ther one like

49

Max: "Leo...I never realized... you're a good singer." Leo: "Thank you, Max.

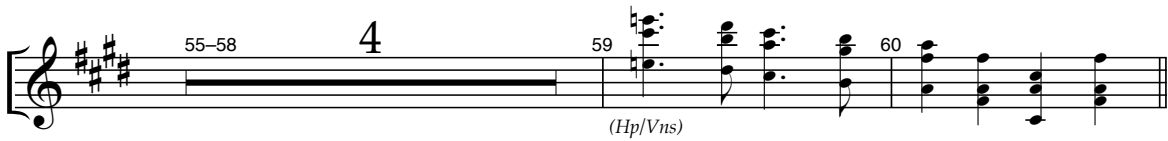
 50 51-54 4

him _____

55

I sang it for you. I sang it because I'm your friend."

Max: "You are? Gee, I've had a lot of relationships...but you could never call any of them friend. But come to think of it..."

 55-58 4 59 60 (Hp/Vns)

61

Max:

 62

No one e - ver e - ver real - ly knew me, 'til

 63 64 65 (Max:)

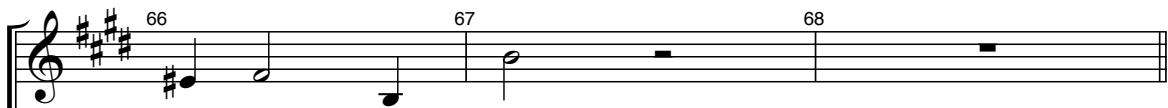
him

Ev - 'ry - one was al - ways out to

Little Old Ladies:



Ah! _____

 66 67 68

screw me, 'til him



Ah! _____

69

(Max:) 70

Ne - ver met a man I e - ver trust - ed

71 72

Al - ways dealt with shy - sters in the past

73 74

Now I'm well ad - jus - ted 'cause I've got a friend at

75 (Max:) 76 *molto rall.* Max: "Don't help me."

last

(Old Ladies:)

Ah! _____

77

78

Al - ways play - ing sin - gles, ne - ver dou - bles 'til

Max exits. Max re-enters

(Max:) 79 80 81

him

Ne - ver had a pal to share my

(Old Ladies:) *no character voice; sing pretty*

Oooh _____

Ooh

23

Prisoners Of Love

[Cue] Judge: "It breaks my heart to break up such a beautiful friendship, so I won't"

He bangs his gavel

Judge: "Five years State Penitentiary at Sing Sing."

2

A la "Dragnet"

(Rds/Brass/Stgs)

(Tpts)

8 In 2

Convict #1:

Got - ta

12

Convict #2:

Sing - Sing! _____ Got - ta

18

Sing - Sing! _____

24

(Fl)

roughly
Convicts #3 & #4:

Oh you can

32

(Cons 3 & 4) 33 34 35 **Convicts:** *All* 36

lock us up and lose the key_____ But hearts in

Max: "All right, you animals, break's over, let's take it from the top."

37 38 39 [To 42] 42

love are al - ways free_____

Convict #1: "This is good. Hey, Bloom, put me down for ten grand."

43-44, 44A, 44B 4

45

roughly **Convicts:** 46 47 48

Pris - ners of love_____ Blue skies a - bove_____

Max: "Tempo, fellas! Pick up the tempo!"

49 50 51 52

Can't keep our hearts in jail_____

Max: "That's it!"

Max: "Yes!"

53 54 55 56

Pris - ners of love_____ Our tur - tle doves_____

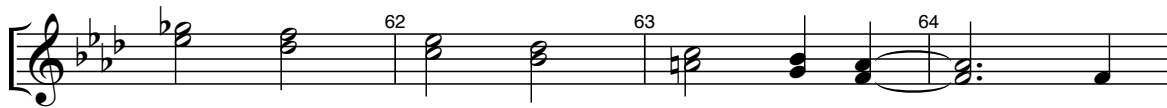
Leo: "Sing out, boys. Let 'em hear you in solitary."

57 58 59 60

Soon com - in' 'round with bail_____ Oh you can

61

(Convicts:)



lock us up and lose the key_____ But



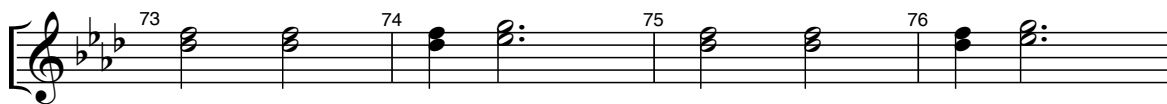
hearts in love are al - ways free_____

69

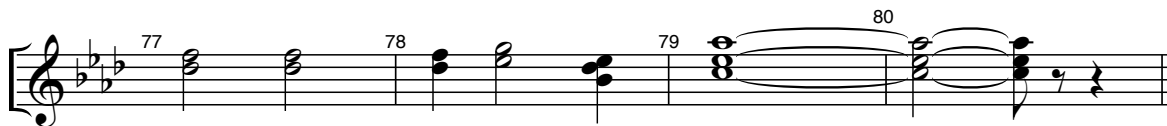


Pris - 'ners of love_____ Blue skies a - bove 'cause

Max: "Take it home, boys. We open in Leavenworth on Saturday night!"



we're still pris - 'ners we're still pris - 'ners

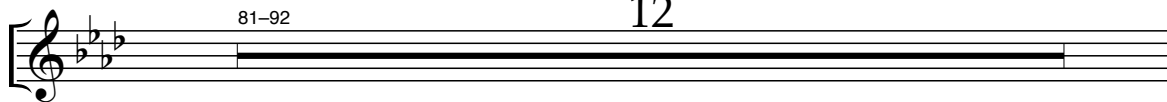


We're still pris - 'ners of love!_____

Prison Guard: "Bialystock, Bloom, and Leibkind good news! This just came from the governor.

Reading: 'Gentlemen, you are hereby granted a full pardon for, having through song and dance, brought joy and laughter into the hearts of every murderer, rapist and sex maniac in Sing Sing!'

81



12

Max: "Next stop, 'Prisoners Of Love' on Broadway!"

Convicts/Leo:

You're free!"

"Free!"

Vamp



(Vns/Fl)

97 Franz/Convicts:

(Vns/Fl)

But

hearts in love are al - ways free

104 **Più mosso**

Ulla's Entrance

105 106 107-110 4

111 Roger's Entrance

112-116 7

(Hp/Pno)

117 Girls' Entrance

117-118 2 119 120 9

(Vns)

121 Women Prisoners/Ulla:

122 123 124

Pris - ners of love — Blue skies a - bove —

125 (Wom Pris/Ulla:)

126 127 128

Can't keep our hearts in jail —

Roger:

Can't keep our hearts in jail —

129 (Wom Pris/Ulla:) 130 131 132

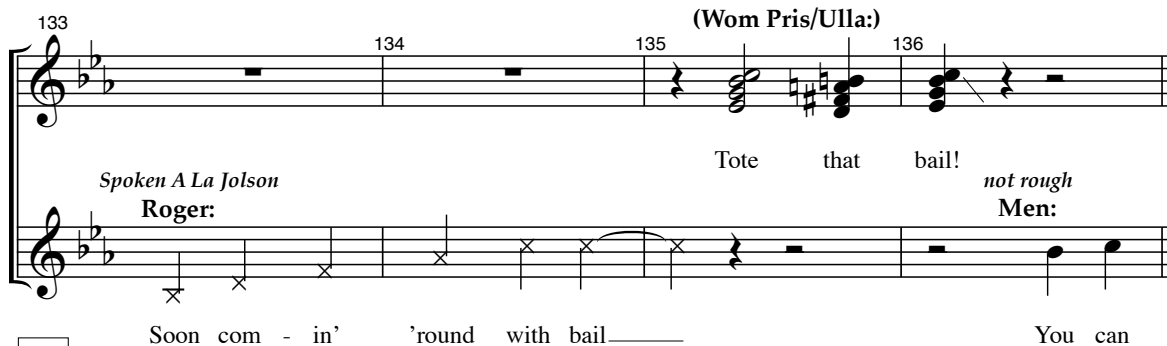


Pris-'ners of love_____ Our tur - tle doves_____

133 (Wom Pris/Ulla:) 134 135 136

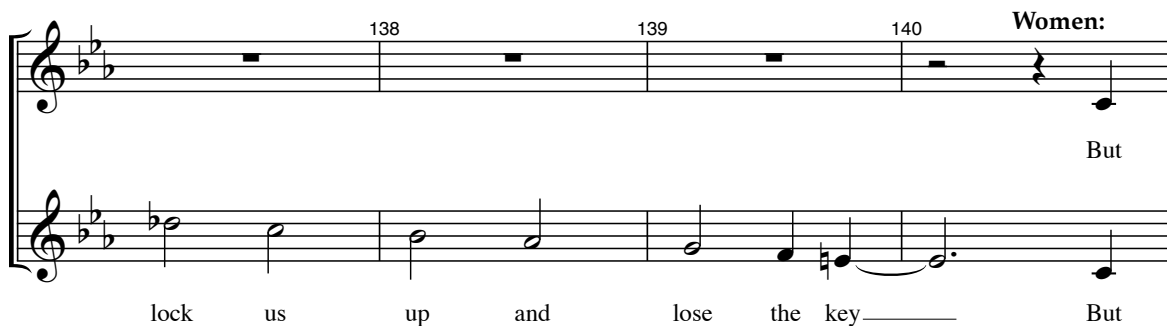
Spoken A La Jolson Tote that bail! *not rough*

Roger: **Men:**




137 Soon com - in' 'round with bail_____ You can

138 139 140 **Women:**



But



lock us up and lose the key_____ But

141 142 143 > 144

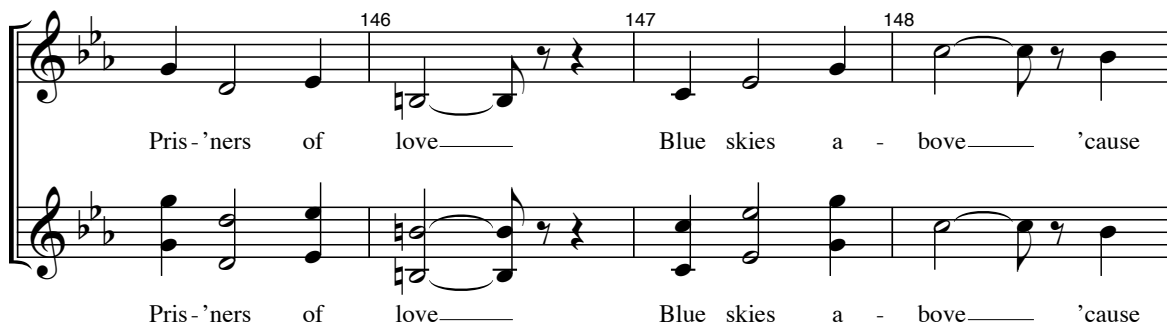


hearts in love are al - ways free_____




145 hearts in love are al - ways free_____

146 147 148



Pris-'ners of love_____ Blue skies a - bove_____ 'cause



Pris-'ners of love_____ Blue skies a - bove_____ 'cause

149 (Women:) 150 151 152

We're still pris - 'ners We're still pris - 'ners

(Men:)

We're still pris - 'ners We're still pris - 'ners

153 154 155 156 157

We're still pris - 'ners of love! Love! Love!

We're still pris - 'ners of love! Love! Love!

158 159 160 161 162

Love! Love! Love! Love! Love! Love! Love! Love!

Love! Love! Love! Love! Love! Love! Love! Love!

163

164 165 166

Love!

Love!

167 (W:) 168 169 170

Gymnast 171-176 6 177 178 Ulla kick

179

Carmen enters

180 > 181 He leaps 182 >

Soon we'll be going to doors

183-186 4 187 188

189

Max/Leo enter

tr 190-194 5

195

Maestoso

New tempo (a little slower)

Presentation of the hat

The Four Chords

195-202 8 203 204

205

Max/Leo:



Le - o and Max _____ up off our backs _____



back on the great White Way _____



Le - o and Max _____ back on our tracks _____



We're back on top to stay! _____ So when we

221



take your mon - ey, ne - ver fear _____ We'll



knock Broad - way right on its ear _____ The

229



cast is great, the script is swell, but this we're tell - in' you _____ sirs It's

233

(Max/Leo:)

poco rall.



just no go you've got no show with - out the pro - duc - ers

237

Feet - Cane - Hand - Hat

molto rall.

Maestoso

poco accel.



We'll nev - er quit Hit af - ter hit

243

The Eight Signs

253

Funny Boy 2!



255

Max/Leo:



You and me - o We guar - an - tee - o You're



look - in' at Le - o and Max _____

263

Golf



Women:

The pro -

Men:

The pro -

267 (Women:) 268 269 270
 - duc - ers _____ Le - o _____ and
 (Men:)
 - duc - ers _____ Le - o _____ and

271
 272 273 274
 Max! _____
 Max! _____

rall. 275 276 277 278 279
 Ah! _____
 Ah! _____

End Act II
Applause segue

24

Bows

TACET

25

Goodbye

Fast 2

1 A, B 2 Whistle 3 (Saxes)

3

4 5 6

Thanks for com - ing to see our show_____

7 8 9 10

Sad to tell you we got to go_____

11 12 13 14

Grab your hat and head for the door_____ In

15 16 17 18

case you did - n't no - tice there ain't a - ny - more_____

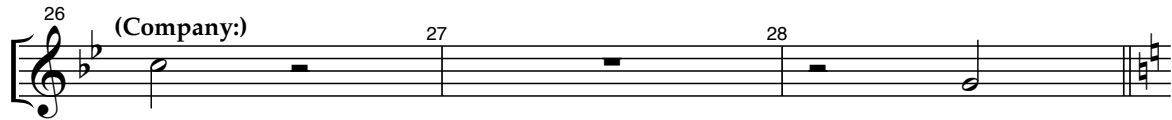
19

20 21 22

If you like our show tell ev - 'ry - one but_____

23 24 25

If you think it stinks keep your big mouth



shut

We're

29



glad you came but we have to shout—— Ad - i -

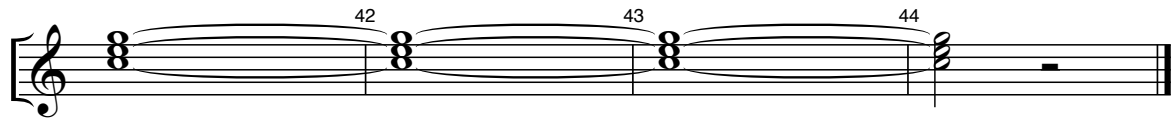


- os Au - re - voir Wie - der - sehn Ta - ta - ta Good -



- bye—— Get lost Get

41



out!——

26

Exit Music

TACET