

You Gotta Get A Gimmick

Cue: MAZEPPA: ... an idea that makes you strip special.

Moderately slow (♩ = 108)

(in 4)
Cl. Solo

Piano

mf Dr.

MAZEPPA:

5

You can pull all the stops out, Till — they call the cops out,

Grind your be-hind till you're banned... But you got - ta get a gim-mick If—

Br. Cls.

— you wan - na get a hand... You can

Br.

13

sac-ri-vice your sac-ro Work - in' in the back row, Bump in a dump 'til you're dead!

Kid, you got - ta get a gim-mick If — you wan - na get a - head!

Tpts. Cls.

21

You can (*bump!*) You can (—!) You can

Br. Tom Tbm

(—!)(—!)(—!) That's how bur-lesque was born. — So I

Tpt.

Bugle

(—!)And I (—!)And I (—!)(—!)(—!) But I do it with a horn. —

29 Bugle strip (on stage)

f

37 Slow four

mf W. W., Str., Trb.

45

Once I was a schlep-per, Now I'm Miss Ma-zep-pa, With my rev-o-lu-tion in dance.

Cl.

You got-ta have a gim-mick If you wan-na have a chance!

Br.

ELECTRA:
She can

f Br., Saxes.

53

(—!) She can (—!) She can (—!) (—!) (—!) They'll nev-er make her rich. —

mf Saxes., Trb.
+ Tom Tom

Me, I (—!) And I (—!) And I (—!)(—!) (—!) But I

Tpts.

Bulb strip

do it with a switch!—

(Short) Cymb.

Tpt. (at cue)

(Drum business with stage)

p

62 Tempo IQ

I'm e-lec-tri-fy-ing And I'm not e-ven try-ing. I nev-er have to sweat to get paid,

Cls.

p

'Cause if you got a gim-mick, Gyp - sy girl, you've got it made!

unis. Tpts. 3

+ Trbs.

(b)

TESSIE: 70

All them (—!) And them (—!) And them

(—!) (—!) (—!) Ain't gon - na spell suc - cess. — Me, I

(—!) And I (—!) And I (—!) (—!) (—!) But I do it with fin - esse! —

78 Ballet strip

Vln. Solo

Hp. Cls. B.D.

Cello

B.D.
sf

f

94 Tempo I^o

Dress-y Tes-sie Tur-a Is so much more de-mur-er Than all themoth-er la-dies be-cause

p

Br.
+ Trbs.
p

You got-ta get a gim-mick If you wan-na get ap-plause!

102

MAZEPPA:

Cl., Br.
Cl., B. Cl.
p

Do some-thing spe-cial. An-

earn — you a big fat ci-gar.

- y-thing that's fresh'll TESSIE: Do some-thing spe-cial. An - y-thing that's fresh'll earn-

ELECTRA:
Do some-thing spe-cial. An - y-thing that's fresh'll earn - you a big fat ci-gar.

ALL:
— you a big fat ci - gar. — You're

You're

Br., Saxes.

108

more than just a mim-ic When you got a gim-mick, Take a look how dif-f'rent we are!

Saxs., Trb.

[Bumps]

114 ELECTRA:

If you wan - na make it,

Tpts. *con sva*
f Br., Sxas. *mp*

TESSIE:

Twink-le while you shake it. If you wan-na grind it, Wait 'til you've re-fined it.

(Bb7) (Bb7)

118

MAZEPPA:

ALL:

If you wan - na bump it, Bump it with a trum-pet! Get your-self a gim-mick And

you too _____ can be a star!

W.W., Br. *f* *3* *Trb. gliss.* Tpts. 8va

Bugle ad lib.

Blackout

Musical score for Bugle and Piano. The Bugle part is on a single staff with a treble clef, featuring a melodic line with some grace notes. The Piano part consists of two staves (treble and bass clefs) with a complex accompaniment of chords and moving lines. The key signature has one flat (B-flat).

No. 17a

Change Of Scene (You'll Never Get Away From Me)

Cue: TESSIE: I'm coming, ya creep!... She goes to wings, waves to Agnes and floats off.

Moderately ($\text{♩} = 80$)

Piano

Tutti

Piano score for 'Change Of Scene'. The score is in G major (one sharp) and 4/4 time. It begins with a 'Tutti' marking. The music features a mix of chords and moving lines in both hands. A first ending bracket is present at the beginning of the third system, and a measure number '9' is placed above the first measure of that system. The score concludes with a final cadence.

17

Musical notation for measures 17-19. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass clef provides a steady accompaniment with quarter and eighth notes.

Musical notation for measures 20-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef continues with eighth and sixteenth notes, including some chords. The bass clef accompaniment remains consistent with the previous measures.

Musical notation for measures 23-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features a mix of eighth and sixteenth notes. The bass clef accompaniment consists of quarter notes and rests.

25

Musical notation for measures 25-29. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef is characterized by a series of chords, often beamed together. The bass clef accompaniment features a rhythmic pattern of quarter notes and rests, with some notes marked with a 'p' (piano) dynamic.

Musical notation for measures 30-34. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef continues with chords and moving lines. The bass clef accompaniment features a mix of quarter and eighth notes, ending with a double bar line and repeat dots.