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SONGS BY
CHARACTER
(VOCAL BOOK)

FINCH

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ROSEMARY

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LADIES OF THE CHORUS

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OVERTURE (TACET)

1

OPENING ACT ONE (TACET)

2

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Con brio - In 4 A (FINCH)

1-2 3 4 5 6

How to ap - ply for a job ... How to ad - vance from the mail - room ...

7 9 10

How to sit down at a desk ... How to dic - tate mem - o - ran - dums ...

B Recitativo

11 12 13 24

How to de - vel - op ex - ec - u - tive style ... How to com - mute

15 16 17

in a three but - ton suit ... With that wear - y ex - ec - u - tive smile.

C a tempo

18 19 20

This book is all that I need...

D 9

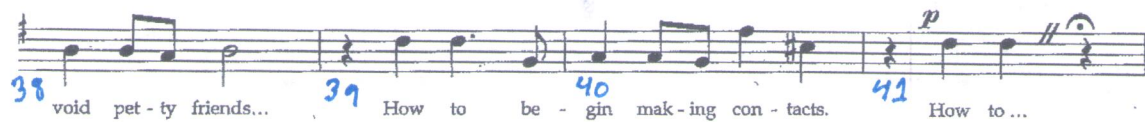
21 22 23

"How to, how to Suc - ceed."

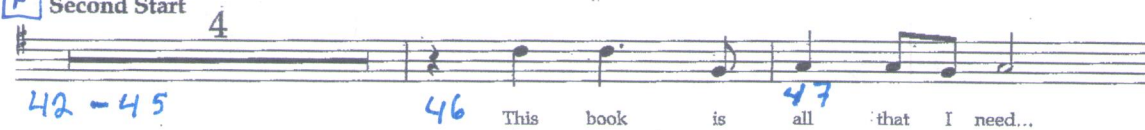
0.40
(BR Cast
Album)

24-32

(FINCH)



F Second Start



3

HAPPY TO KEEP HIS DINNER WARM

ROSEMARY: Or maybe White Plains. No ...

Freely 1

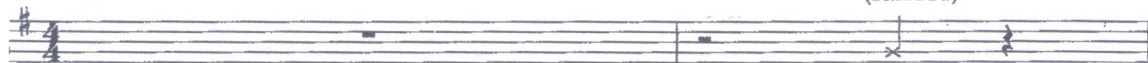
(ROSEMARY)

2



New Ro-chelle...

(SMITTY) New Ro-



Huh?

3

Easy Schottische

4



chelle...

New Ro-chelle...

That's the



What are you talk-ing a-bout?

What a-bout it?

A 5 (ROSEMARY)

place where the man - sion will be, For me and the dar - ling,

bright, young man I've picked out for mar - ry - ing me. He'll

B 11 12 13 14

well, I can tell, So it is - n't a mo - ment too soon

plan on my life in New Ro - chelle; The wife of my dar - ling t

C 19 (1st time only) 19 20 21 22

ROSEMARY: I'm prepared for exactly that sort of thing.

D 23 24 25

hap - py to keep his din - ner warm, While he goes on - ward

up - ward. Hap - py to keep his din - ner warm Till he co

wear - i - ly home from down - town. I'll be the

E 31 32

wait - ing un - til his mind is clear, While he look

through me, right through me, Wait - ing to say: "Good eve - ning, dear,

#3 - Happy To Keep His Dinner Warm

(ROSEMARY) 36 37 38

I'm preg - nant; What's new with you from down - town?"

39 40 41 42

Oh, to be loved by a man I res - ect, To

43 44 45 46

bask in the glow of his per - fec - tly un - der - stand - a - ble neg - lect.

47 48 49

Oh, to be - long in the au - ra of his frown, dar - ling bus - y frown. Such heav - en

50 51 52

wear - ing the wife - ly un - i - form While he goes on - ward and

53 54 55 56

up - ward. Hap - py to keep his din - ner warm Till he comes

wear - i - ly home from down - town.

3a

GOOD MORNING (TACET)

4

COFFEE BREAK

SMITTY: No coffee?
BUD: No coffee!

Freely 1 (SMITTY) 2 Ominous Cha-Cha ten 3

No cof - fee.

4 (BUD) A 5 6 7

If I can't take my cof - fee break, my cof - fee break,

8 9 10

cof - fee break, If I can't take my cof - fee break, —

11 (BUD) 12 13 14 (SMT)

Some - thing with - in me dies ...

(WOMEN)

Lies — down and some - thing with - in me dies!

(MEN)

Lies — down and some - thing with - in me dies!

B 15 (SMITTY) 16 17

I can't make three dai - ly trips where shin - ing shrine

18 19 20

nigh - ly drips, And taste card - board be - tween my lips, —

21 (SMITTY) 22 23 24 (1ST VOICE)

Some-thing with-in me dies... No

(WOMEN)

Lies— down and some-thing with-in me dies!

(MEN)

Lies— down and some-thing with-in me dies!

C 25 (1ST VOICE) (2ND VOICE) 26 (3RD VOICE) (4TH VOICE)

cof - fee, No cof - fee, No cof - fee, No

27 (5TH VOICE) (6TH VOICE) 28 (7TH VOICE) (8TH VOICE) 29 (SMITTY)

cof - fee, No cof - fee, No cof - fee, No cof - fee, No cof - fee, That of - fice

D 30 31 32

light does - n't have to be fluo - res - cent, I'll get no pains— in the

33 34 35

head.— That of - fice chair does - n't have to be foam rub - ber, So if I

36 37 38 39

spread,— so I spread.— But on - ly one chem - i - cal sub - stance gets out the

#4 - Coffee Break

40 (SMITTY) (ALL) 41 E 42

lead! Like she said! If I can't take my

43 44 45 *f* *pp*

cof - fee break, my cof - fee break, my cof - fee break, If

46 47 48 (BUD & SMITTY) *f*

I can't take my cof - fee break, — Gone is the sense of

49 50 51 52

en - ter - prise...

(WOMEN)

All gone — and some - thing with - in me dies. No

(MEN)

All gone — and some - thing with - in me dies. No

F 53 (ALL) 54 55

cof - fee, no cof - fee, no cof - fee, no cof - fee, no cof - fee, no cof - fee, no

56 57 58

cof - fee, no cof - fee, no cof - fee, no cof - fee. (Scream!) If

G 59 60 61 (SMITTY)

I can't take my cof - fee break, — Some - how the soul no

#4 - Coffee Break

62 (SMITTY) long - er tries... 63 (BUD) Some - where I don't me - tab - o - lize ... 64

(WOMEN) Cof - fee, cof - fee. cof - fee, cof - fee

(MEN) Cof - fee, cof - fee. cof - fee, cof - fee

65 (BUD & SMITTY) 66 67

Some - thing with - in me ...

Cof - fee or oth - er - wise, cof - fee or oth - er - wise,

Cof - fee or oth - er - wise, cof - fee or oth - er - wise,

68 69 70

dies!

cof - fee or oth - er - wise, Some - thing in - side of me ... dies!

cof - fee or oth - er - wise, Some - thing in - side of me ... dies!

4a

FRUMP ON THE PHONE (TACET)

5

THE COMPANY WAY

TWIMBLE: Twenty-five years. Yep, it's not easy to get a medal like this. It takes a combination of skill, diplomacy and bold caution.

1 In 2 2 (TWIMBLE) A 3 Freely-In 1 4

When I joined this firm as a

5 6 7 8

brash, young man, Well, I said to my-self, "Now, brash young man

9 10 11

don't get a - ny i - deas." Well, I

B 12 Breezily, in tempo-In 2 13 14

stuck to that and I have - n't had one in years!

15-16 2 17 (FINCH)

You play it safe!

C 18 (TWIMBLE) 19 20 21

I play it the com - pa - ny way; Where -

22 (TWIMBLE) 23 24 25

ev - er the com - pa - ny puts me, there I'll stay.

(FINCH)

But

26 (FINCH) 27 (TWIMBLE) 28 29

I have no point of view,

what is your point of view? Sup -

30 31 32 33

I think so too!

pos - ing the com - pa - ny thinks...

34 35 36

I would - n't say!

What would you say if...

37 38 39 40

It

Your face is a com - pa - ny face;

41 42 43 44

smiles at ex - ec - u - tives, then goes back in place.

The

F 45 (TWIMBLE) 46 47 48

Oh it suits me fine.

(FINCH)

com - pa - ny fur - ni - ture? The

49 50 51 52

A val - en - tine!

com - pa - ny let - ter - head is (so)... Is there

53 54 55

Un - em - ploy - ment!

an - y - thing you're a - gainst? When they want

G 56 (FINCH) 57 58 59

bril - liant think - ing from em - ploy - ees;

60 (TWIMBLE) 61 62 63

That is no con - cern of mine.

(FINCH)

Sup - pose a

H 64 (FINCH) 65 66 67

man of gen - ius makes sug - ges - tions...

68 (TWIMBLE) 69 70 71

Watch that gen - ius get sug - gest - ed to re - sign!

(FINCH)

I 72 73 74 75

So

All

you play it the com - pa - ny way;

76 77 78 79

com - pa - ny pol - i - cy is by me o - kay!

I 80 81 82 83

You'll

But there's one thing clear; Who -

nev - er rise up to the (top)...

84 (TWIMBLE) 85 86 87

ev - er the com - pa - ny fi - res, I will still be

K 88 (TWIMBLE) 89 90 91

here!

(FINCH)

It's co - zy!

You cer - tain - ly found a home!

#5 - The Company Way

L 92 93 94 95 (TWIMBLE)

The

(FINCH)

Your brain is a com - pa - ny brain; ———

96 97 98 99

com - pa - ny washed it and now I can't com - plain.

The

M 100 101 102 103

Boy, what style, what punch!

com - pa - ny mag - a - zine? The

104 105 106 107

Ev - 'ry day same lunch!

com - pa - ny res - tau - rant?

N 109 109 110 111

Their had - dock sand - wich; it's de - li - cious!

I must try it.

112-113 2 114 (FINCH)

Do you have

115 116 117 (TWIMBLE) 118

I've a hob - by;

(FINCH)

an - y hob - bies?

119 120 121 122

I play "gin" with Mis - ter Bratt.

And do you

123 124 125 126 127

Play it nice - ly ... Still he

play it nice - ly?

128 129 130 (snaps fingers)

blit - zes me in ev - 'ry game, like that! 'Cause

(spoken)

Why?

Q 131 (TWIMBLE) 132 133 134

I play it the com - pa - ny way, Ex -

135 (TWIMBLE) 136 137 138

ec - u - tive pol - i - cy is by me o - kay!

(FINCH)

How

R 139 140 141 142

Jun - ior, have no fear; Who -

can you get an - y - where (in the)...

143 (TWIMBLE) 144 145 146

ev - er the com - pa - ny fi - rea, I will still be

147 (TWIMBLE) 148 149 150 151

here! Year aft - er year aft - er fis - cal,

(FINCH)

You will still be here.

152 153 154 155 156

Nev - er take a risk - al year!

Nev - er take a risk - al year!

6

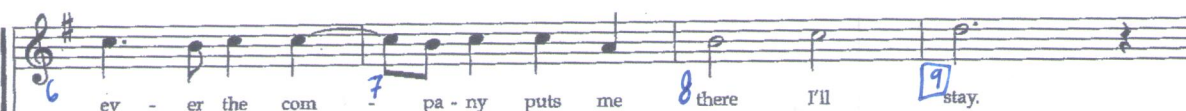
THE COMPANY WAY (REPRISE)

BUD: I know what you mean, Mr. Twimble. From now on ...

In 2—as before

A

(BUD)



(ALL)



(BUD)

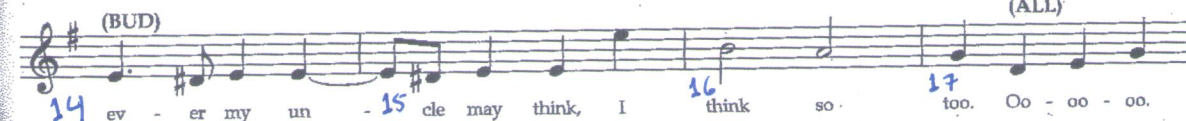


(ALL)



(BUD)

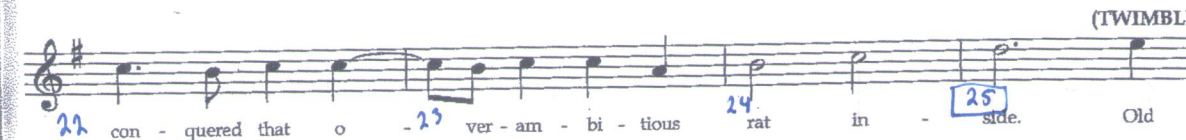
(ALL)



(BUD)



(TWIMBLE)



D (TWIMBLE) (BUD)

26 Bud is no long 27 er the Frump he 28 used to 29 be. I 30 pledge to the com -

31 - pa - ny sweet con - 32 form - i - 33 ty. Hoo - ray! 34 Hoo - ray!

E (BUD)

35 I will 36 some - day 37 earn my 38 me - dal ...

39 Twen - ty 40 five year 41 em - ploy - ee. 42

F

43 I'll see 44 to it 45 that the 46 med - al

47 is the 48 on - ly thing they'll 49 ev - er pin on 50 me. The

G

51 Frump way 52 is the 53 com - pa - ny way; 54 Ex -

55 ec - u - tive pol 56 i - cy is by 57 him o - 58 kay! I'll

H

59 nev - er be pres 60 i - dent but there's one 61 thing 62 clear; As

63 long as my un - 64 cle can stand me, I 65 will 66 still be

#6 - The Company Way (Reprise)

I 67 (BUD) 68 69 70 71

here.

72 73 (WOMEN) 74 75 76 BUD: I'm so proud!

We know the com - pa - ny may like or lump an - y man...

(MEN) 77 78 79 80 BUD: I'm happy!

We know the com - pa - ny may like or lump an - y man...

77 (WOMEN) 78 79 80 BUD: I'm happy!

And if they choose to, the com - pa - ny may dump an - y man...

(MEN) 77 78 79 80 BUD: I'm happy!

And if they choose to, the com - pa - ny may dump an - y man...

I 81 82 83 84 85

But they will nev - er dump Frump, — the com - pa - ny man, Frump will

K 86 87 88 89

play it the com - pa - ny, Frump will play it the com - pa - ny, Frump will

86 87 88 89

play it the com - pa - ny, Frump will play it the com - pa - ny, Frump will

90 91 92 93

play it the com - pa - ny way, Frump!

#6 - The Company Way (Reprise)

ROSEMARY'S PHILOSOPHY

BOOK VOICE: Nothing can stop you now.

6



ten

(ROSEMARY)

6 Hap - py to keep his din - ner warm — 9 Till he comes 10 wear - i - ly home. 11

9

A SECRETARY IS NOT A TOY

JENKINS: I'd sure like to determine them.

MEN: Me, too, etc., etc.

BRATT: Gentlemen ...

(BRATT) (spoken)

(sung)

A



Gen - tile - men!

A sec - re - tar - y is



not a toy,

no, my boy;

not a toy to



fon - dle

and

dan - dle

and

play - ful - ly

han - dle

in



search

of

some

pu - er - ile

joy.

No,

a



sec

re

tar

y

is

not

def - i - nite

ly



not,

a

toy.



Soft shoe tempo - In 4

(dialogue)

5

- 32

33

34 - 37

4

Girl walks across

E 38 - 40 3 41 (3 BOYS) A

F 42 43 44

sec - re - tar - y is not a toy, no, my boy, not a toy; So

45 (2 BOYS) 46

do not go jump - ing for joy, Boy. A sec - re - tar - y is not, a

47 48

sec - re - tar - y is not, a sec - re - tar - y is not

49 (+GIRLS) **G** 50 51 (4 GIRLS) A

a toy.

H 52 53

sec - re - tar - y is not to be used for play ther - a - py.

54 (ALL) 55

Be good to the girl you em - ploy, boy; Re -

56 57

mem - ber, no mat - ter what neu - rot - ic trou - ble you've got, A

58 59

sec - re - tar - y is not a toy.

#9 - A Secretary Is Not A Toy

I **60-62** 3 **63** (ALL) **J** **64**

She's a high - ty spe - cial - ized key com - po - nent of

65 **66**

op - er - a - tion - al un - i - ty... A fine and sen - si - tive mech - a - ni - sm to

67 **68** **69** (MEN)

serve the of - fice com - mun - i - ty. With a

K **70** **71** (BUD)

moth - er at home she sup - ports, And you'll

72 **73** **74** (MISS KRUMHOLTZ)

find noth - ing like her At F. A. O. Schwarz! A

L **75** **76** **77** (MISS KRUMHOLTZ & BOYS)

sec - re - tar - y is not a pet, Nor an e - rec - tor set. It

78 **79**

hap - pened to Char - lie Mc - Coy, boy. They fi - red him like a shot... The

80 **81**

day the fel - low for - got a sec - re - tar - y is not... a

#9 - A Secretary Is Not A Toy

M 82 Dance - Slightly faster 83 **N** 84-90 7

toy.

91 (all whistle) **O** 92 93 94

95 96 97 (ALL)

98 99 (BOYS) (sing)

sec - re - tar - y is not... a toy. And

P 100 Ad. Lib. 101 (a la Barber Shop) (BUD)

when you put her to use; Ob - serve, when you put her to use, That you

102 **Q** a tempo 103 104 (3 GIRLS)

don't find the name "LI-O-NEL" on her ca-boose. A

R 105 106

sec - re - tar - y is not a thing wound by key, pulled by string. Her

107 108 109

pad is to write in and not spend the night in... If

110 111 112

that's what you plan to en - joy. No!

#9 - A Secretary Is Not A Toy

113 (ALL) S 114

The sec - re - tar - y y' - got is

115 116

def - i - nite - ly not em - ployed to do a ga - votte...

117 118

or you know what. Be - fore you jump for joy Re -

119 T 120 (finger snaps)

mem - ber this, my boy,

121 (ALL) (sing) 122

A sec - re - tar - y is not,

123 124

a Tin - ker Toy!

Segue

9a

THE EXECUTIVES' EXIT (TACET)

10

BEEN A LONG DAY

ROSEMARY: On where I'm having dinner.
SMITTY: Huh? Oh!

With a light swing - In 4

Well, here it is five P. M., The
fin-ish of a long day's work... And there they are, both of them. The
sec-re-tar-y and the clerk... Not ver-y well ac-quaint-ed,
Not ver-y much to say... But I can hear those two lit-tle
minds tick-ing a-way. Now
she's think-ing And
(ROSEMARY)
I won-der if we take the same bus...
he's think-ing: Now,
(FINCH)
There could be quite a thing be-tween us..

D 29

(SMITTY)

30

31

she's think - ing:

And he's think - ing:

(ROSEMARY)

He real - ly is a dear,

(FINCH)

But

32

33

34

And she says:

And he says:

(Yawn)

what of my ca-reer,

err...uh...

35

36

E 37

Well, it's been a long, been a long,

Well, it's been a long, been a long,

Well, it's been a long day,

Well, it's been a long, been a long,

38

39

40

41

been a long, been a long — day.

Now,

been a long, been a long — day.

been a long, been a long — day.

#10 - Been A Long Day

F 42 (SMITTY) 43 44 45

she's think - ing: And

(ROSEMARY)

I wish that he were more of a flirt.

46 (SMITTY) 47 48 49

he's think - ing: Now,

(FINCH)

I guess a lit - tle flirt - ing won't hurt.

G 50 (SMITTY) 51 52 53

she's think - ing: And he's think - ing: Then,

(ROSEMARY)

For din - ner we could meet.

(FINCH)

We both have got to eat.

54 55 56 57

she says: And he says: Well, it's

ROSEMARY: Thank you.

(sneeze) Well, it's

Ge - sund - heit! Well, it's been a long day; Well, it's

#10 - Been A Long Day

58 (SMITTY) 59 60
 been a long, been a long, been a long, been a long— day.

(ROSEMARY)
 been a long, been a long, been a long, been a long— day.

(FINCH)
 been a long, been a long, been a long, been a long— day.

61 (SMITTY) I 62 63
 Hey! There's a Yum - my Fri - day spe - cial at Stouf - fer's; It's a

64 65 J 66
 dol - lar nine - ty veg' - ta - ble plate. And on the bot - tom of the ad ...

67 68 69
 Not bad ... "Ser - vice for two, three fif - ty - eight;

70 (SMITTY) 71 72
 To make a bar - gain, make a date."

(ROSEMARY)
 Won - der - ful.

73 (SMITTY) K 74 75 76
 Now, she's think - ing:

(ROSEMARY)
 What fe - male— kind of trap could I spring?

(FINCH)
 It's fate!

#10 - Been A Long Day

77 (SMITTY) 78 79 80

And he's think - ing:

(FINCH)

I might as well for - get the whole thing.

81 (SMITTY) L 82 83 84

Now, she's think - ing: And he's think - ing:

(ROSEMARY)

Sup - pose I take his arm...

(FINCH)

Well,

85 86 87 lunga 3

Then, she says: And he says: Yeah!

Hun - gry? Yeah!

real - ly, what's the harm? Yeah!

89

89

90

(SMITTY)

Well, it's been a long day;

Well, it's

been a long, been a long,

(ROSEMARY)

Well, it's been a long day;

Well, it's

been a long, been a long,

(FINCH)

Well, it's been a long day;

Well, it's

been a long, been a long,

91

92

(CHORUS) 93

(SOP.)

(sings)

(ALTO)

Well it's

(TENOR)

Well it's

(BARITONE)

(BASS)

Well it's

94

95

96

97

been a long, been a long,

been a long, been a long—

day. _____

been a long, been a long,

been a long, been a long—

day. _____

been a long, been a long,

been a long, been a long—

day. _____

#10 - Been A Long Day

11

BEEN A LONG DAY (REPRISE)

BUD: She loves dinner with me. I tell her everything that happens all day at the office.

Tempo as before - In 4

The musical score is written for a single melodic line in 4/4 time. It features several sections labeled with letters in boxes: A, B, and C. Measure numbers 1 through 29 are indicated above the staff. The lyrics are written below the staff, with some words in parentheses indicating they are sung by a specific character. The score includes various musical notations such as rests, eighth notes, and triplet markings.

Section A: Measures 1-8. Lyrics: (BUD) he's think - ing: And (BUD) Now

Section B: Measures 9-15. Lyrics: (BIGGLEY) The kid could real - ly put me through hell! (HEDY) The kid could e - ven name the ho - tel. (BUD) she's think - ing: Now (HEDY) There's

Section C: Measures 16-29. Lyrics: (BUD) he's think - ing: And she's think - ing: (BIGGLEY) I won - der - if he'd dare... black - mail in the air. Down? And he says: And she says: It's a hold - up!

19 (HEDY) Well, it's been a long, been a long,

(BUD) Well, it's been a long, been a long,

BIGGLEY: Wait a minute!
Okay, you're promoted. (BIGGLEY) Well, it's been a long, been a long,

22 been a long, been a long— day.

23 been a long, been a long— day. Well, it's been a long, been a long,

24

25

26 (BUD) been a long, been a long— day.

27

28

29 Hal

11a

SATURDAY MORNING (TACET)

12

GRAND OLD IVY

FINCH: We'll be rooting for 'em. Right?
BIGGLEY: Right.

March tempo

1 (BIGGLEY) 2 3 (FINCH) 4

Grr round - hog! Grr round - hog!

A 5-8 4

9 (BIGGLEY) 10 11 12 13 14 15 16

Stand Old I - vy, Stand firm and strong.

B 17 18 19 20 21 22 23 24

Grand Old I - vy, Hear the cheer - ing throng.

C 25 (BIGGLEY & FINCH) 26 27 28 29 30 31

Stand Old I - vy And nev - er yield.

32 D 33 34 35

Rrr - rip! Rrr - rip! Rrr - rip the

36 37 38 39 40 (FINCH)

Chip - munk off the field. When you

41 (FINCH)

42 43 44

fall on the ball,

(BIGGLEY)

45 46 47 48

And you're down there at the

Down at the bot-tom of the heap,

bot-tom of the heap,

49 50 51 52

Where the mud is, oh, so

Down in the crud-dy, mud-dy deep,

ver-y, ver-y deep,

53 54 55 56

That's why they call us,

They call us

That's why they call us,

They call us

57 58 59 60

Grrround - hog!

Grrround - hog!

Grrround - hog!

Grrround - hog!

G 61 62 63 64

Stand Old I vy,

Grrround - hog!

Grr round - hog Rrr

65 (FINCH) 66 67 68

Stand firm and strong.

(BIGGLEY)

rip, Rrr - rip, Rrr - rip the Chip - munk!

H 69 70 71 72

Grand Old I vy,

Grand Old I vy,

73 74 75 76 I 77 78

Hear the cheer - ing throng. Stand Old

Hear the cheer - ing throng. Grr round - hog! Grr

79 80 81 92 93

I vy And nev - er yield.

(shouted) (sung)

round - hog! God bless you... And nev - er yield.

84 J 85 86 87

Rrr - rip, Rrr - rip, Rrr - rip the

Rrr - rip, Rrr - rip, Rrr - rip the

88 89 90 91 92 (Cheerleader's jump)

Chip - munk off the field.

(Cheerleader's jump)

Chip - munk off the field.

#12 - Grand Old Ivy

13

GRAND OLD IVY (REPRISE)

BIGGLEY: That's the Groundhog spirit.

March tempo

(FINCH & BIGGLEY)

1 2 3 4

Grr round - hog! Grr round - hog!

A 5 - 8 4 9 10

Stand. Old

11 12 13 14 15

I vy. Stand firm and strong.

16 B 17 18 19

Rrr - rip, Rrr - rip, Rrr - rip the

20 21 22 23 24 25-26

Chip - munk off the field.

13a

VASSAR (TACET)

14

HEDY'S WALK (TACET)

14a

ONWARD AND UPWARD (TACET)

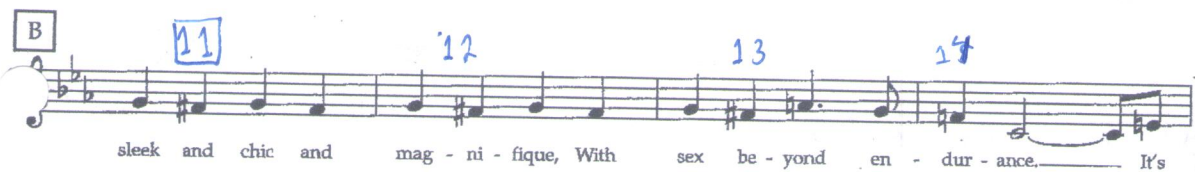
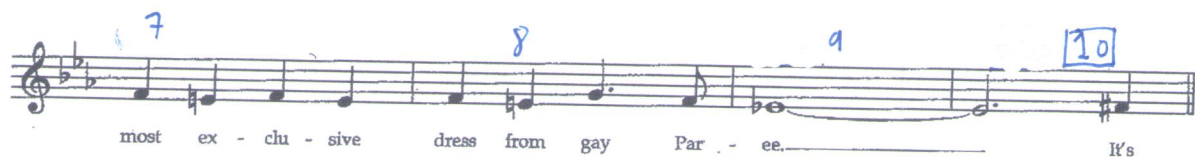
14b

GIRLSVILLE (TACET)

15

PARIS ORIGINAL

SMITTY: Maybe I will be, at that. I'm thinking of starting a secret rumor that I'm a nymphomaniac.



D **31** (ROSEMARY) 32 33 34 35 36-38
3

I'm wear - ing to - night 'special - ly for him.

E **39** 40 41 42

This ir - re - sist - i - ble Par - is o - rig - i - nal's

43 44 45 46

All paid for and mine.

F **47** 48 49 50 51 52-54
3

I must look di - vine 'special - ly for him.

G **55** 56 57 58

Sud - den - ly he will see me, And sud - den - ly he'll go dream - y, And

59 60 61 62 63

blame it all on his own mas - cu - line whim. Nev - er know - ing that...

H **63** 64 65 66

This ir - re - sist - i - ble Par - is o - rig - i - nal,

67 68 69 70

So tempt - ing - ly tight,

I 71 (ROSEMARY) 72 73 74 75

I'm wear - ing to - night 'Special - ly for him.

76 77 78 79 80

For him. For him.

J 81-88 *Piu mosso* 8

K 89 (ROSEMARY) (last time)

For him. For him...

L

This ir - re - sist - i - ble Par - is o - rig - i - nal

I'm wear - ing to - night ... (1st GIRL enters) (ROSEMARY take)

M 3

She's wear - ing to - night And I could spitt

N

Some ir - re - spon - si - ble dress man - u - fac - tur - er

(looks at 1st GIRL)

just did - n't play fair.

#15 - Paris Original

O (ROSEMARY) (ROSEMARY & 1ST GIRL) (2nd GIRL enters) (spoken)

I'm one of a pair And I could... Oh, no!

P (MISS KRUMHOLTZ)

This ir - re - sist - i - ble Par - is o - rig - i - nal,

(3rd GIRL enters)

All slin - ky with sin...

Q

Al - read - y slunk in And I could

(3rd GIRL exits) (ROSEMARY & 1ST GIRL) (spoken) (ALL THREE) (sung)

die. And I could kill her. And I could...

R (SMITTY)

This ir - re - sist - i - ble Par - is o - rig - i - nal,

(She turns and sees others)

Très sex - y, n'est-ce pas?

S (ALL)

God - dam - mit, voi - là! And I could

(more girls enter)

4

spit!

[T] 2 (MISS JONES enters) 2 (ALL) (crestfallen groan)

Oh!

[U] (sung)

Thir - ty - nine bucks I hand out For some - thing to make me stand out, And

sud - den - ly I've gone In - to mim - e - o - graph... Some laugh!

[V] (ALL)

This ir - re - sist - i - ble Par - is o - rig - i - nal,

This mass - pro - duced crime,

[W]

I'm wear - ing to - night for the ver - y last

time!

Segue on applause to Tag

Tag 2

16

THE COMPANY WAY
(A LA DANCE BAND) (TACET)

16a

THE EXECUTIVE LANDING (TACET)

17

ELEVATOR DANCE (TACET)

17a

ETHEREAL GRANDEUR (TACET)

18

ROSEMARY

(On reaction to kiss)

Freely 1 2 3 (FINCH) 4 5

Rose - mar - y. Rose - mar - y.

6-7 (Ad Lib. under talk) 2 8 HEDY: Finch. You are in love. A 9-13 5 HEDY: I don't know my own strength. 14

HEDY: I don't know my own strength.

15-20 6

Lyrical - In 4 (FINCH) 21 22 23 24

Sud - den - ly there is mu - sic in the sound of your name ...

25-26 2 27 28

Rose - mar - y

29-30 2 31 32

Rose - mar - y, was the

C 33 34 35 36

mel - o - dy locked in - side me, Till at last out it came ...

37-38 2 39 (FINCH) 40

Rose - mar - y!

41-42 2 43 44

Rose - mar - y, just im -

D 45 A little faster 46 47 48 3 49

ag - ine if we kissed, What a cre - scen - do

50 51 52 3 53 54

not to be missed. As for the

E 55 56 57 58

rest of my life - time pro - gram, Give me more of the same...

59-60 2 61 62

Rose - mar - y.

63-64 2 65 66

Rose - mar - y, there is

F 67 68 69 70 *ritard*

won - der - ful mu - sic in the ver - y sound of your

72 *a tempo* 73 (dialogue) 73-74 2 75

name.

G In 2 76 77 78 79 80-81 2

Sud - den - ly there is mu - sic in the sound of your name ...

FINCH: Can't you hear it?
Can't you hear it?

ROSEMARY: I can't hear a thi

(FINCH) 81 83 (dialogue) 84-86 3 ROSEMARY: Now I hear it! I hear it! I hear it! In 4 87 11-81 2

Rose - mar - y...

H In 4 90 (ROSEMARY) 11 12 43

Sud - den - ly there is mu - sic in the sound of your name...

94-95 2 96 97

J. Pierre - pont,

98-99 2 (FINCH) 100 101

Rose - mar - y, just im -

I 102 A little faster 103 104 105 3

ag - ine if we kissed, What a cre -

106 In 4 107 108-114 7 poco ritard 115

scen - do ...

110 (ROSEMARY) 117 118

Not to be missed.

(FINCH) 3

Not to be missed. As for the

I 119 A tempo - In 2 120 121 122 123-124 2

rest of my life - time pro - gram, Give me more of the same...

125 (ROSEMARY) 3 126 127-128 2

(FINCH) J. Pierre - pont. J. Pierre - pont.

Rose mar - y.

129 In 4 130 K 131 132

J. Pierre - pont, there is won - der - ful mu - sic in the ver - y

Rose mar - y, There is won - der - ful mu - sic in the ver - y

133 134 135 136 137 138

sound of your name.

sound of your name.

19

RIP THE CHIPMUNK

BIGGLEY: Your resignation is accepted.

Tempo as before

1 (BIGGLEY & FINCH) 2 3 4

Rip! Rrr - rip! Rrr - rip the Chip - munk

5 6 7 8

off the field.

20

FINALE ACT ONE

FINCH: Wait a minute, Rosemary.

Hello, name painter?

ROSEMARY: "Wait a minute, Rosemary.

Hello, name painter?"

FINCH: This is Mr. Finch.

I want my name on my door in gold leaf.

Freely 1-2

2

3-4

2



5

(FINCH)

6



J. Pierre - pont Finch...

J. Pierre - pont!

7

A Tempo as before
(ROSEMARY)

Sud - den - ly there is mu - sic in the sound of my name...

(FINCH)



All cap - i - tals!

Yes, block let - ters!

11

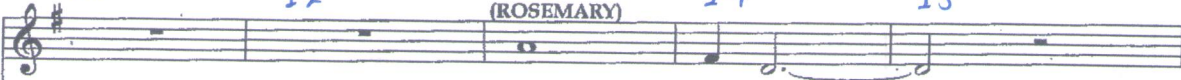
12

13

14

15

(ROSEMARY)



Rose - mar - y...

(FINCH)



J. Pierre - pont!

Vice - Pres - i - dent

(BUD)



Vice

16 (FINCH) in charge of Ad - ver - tis - ing.

17 (ROSEMARY) Rose

(BUD) Pres - i - dent! There must be a way to stop him, there

19 mar - y. All of my life - time pro - gram will be

20 F - I - N - C - H.

must bel There must!

21 more of the same.

22 The u - su - al spell - ing... J.

23 J. Pierre - pont...

24 Re - mem - ber me, Rose - mar - y...

25 Pierre - pont...

26 J. Pierre - pont...

27 I can't stand it!

28 (ROSEMARY) 29 30 ten.

What - ev - er hap - pened to Rose - - - mar - y? There is

(FINCH)

Boy, when you see it on your own door... There is

C 31 (ROSEMARY) 32 33 34 ten.

won - der - ful mu - sic in the ver - y sound of your

(FINCH) ten.

won - der - ful mu - sic in the ver - y sound of your

(BUD)

I will re - turn! I will re -

In 2 35 36 37 38 39 40 41 42

name. _____

name. _____

turn! _____

21

ENTR'ACTE (TACET)

22

OPENING ACT TWO (TACET)

CINDERELLA, DARLING

GIRLS: That's right. Sure. Uh huh. Etc.

(SMITTY)

2

How of - ten does it hap - pen that a

In 4

[illegible]

sec - re - tar - y's boss wants to mar - ry 'er?_____

(GIRLS)

Hal - le - lu - jah!

In 1

In 1

(SMITTY)

7

In 4

180

How often does the dream come true with - out a sign of con - flict or

19

46

bar - ri - er?_____

Why treat a man_____ like he was a ty - phoid

(GIRLS)

Hal - le - lu - jah!

In 4

(SMITTY)

car - ri - er?_____

How of - ten can you fly from this

(SMITTY)

land of car - bon pa - per to the land of flow - er'd chintz?

How

(GIRLS)

Hal le lu - - jah!

B 17 (SMITTY) 20 21 22

of-ten does a Cin-der-el-la get a crack at the prince?

(GIRLS) Cin-der-el-la and the Prince!

23 (dialogue) SMITTY: 24 Briskly Don't you realize ... (SMITTY) C 25 26

You're a real, live fair - y tale;

27 28 29 30 31

A sym - bol di - vine.

32 1:00 (BR - Cast Recording) 33 34 35 36

So, if not for your own sake, please, dar - ling, for

37 (SMITTY) 38 39 40

mine.

(GIRLS) And mine, and mine, and mine.

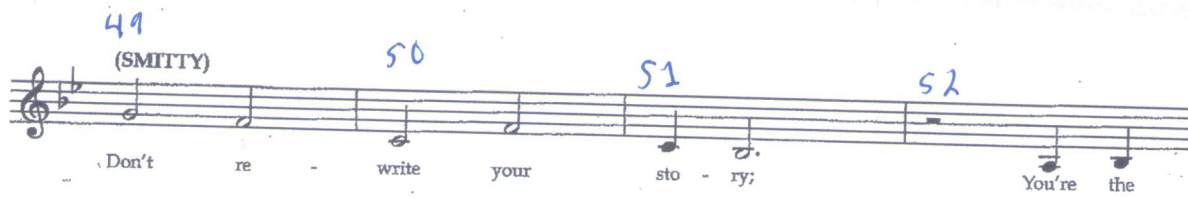
41 **D** In 2 (GIRLS) (unison) 42 43 44

Don't, don't, don't, Cin - der - el - la, dar - ling,

45 46 47 48

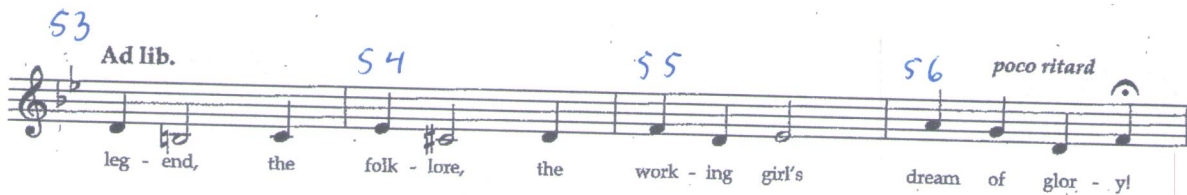
Don't turn down the prince!

49 (SMITTY) 50 51 52



Don't re - write your sto - ry; You're the

53 Ad lib. 54 55 56 poco ritard

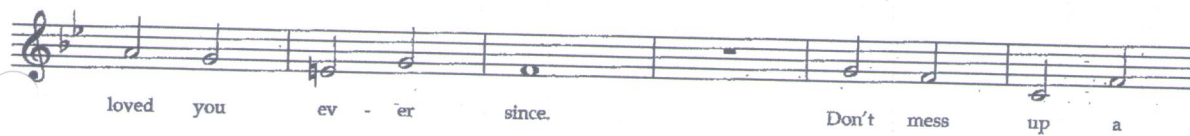


leg - end, the folk - lore, the work - ing girl's dream of glor - y!

E a tempo (ALL)



We were raised on you, dar - ling, and we've



loved you ev - er since. Don't mess up a



ma - jor mir - a - cle, Don't, Cin - der - el - la, don't turn



down the prince.

1:40

F Rubato (SMITTY) (GIRLS) (soli)



Oh, let us live it with you, Each hour of each day. On from

2. To E - liz - a - beth Ar - den ...

(1.) (GIRLS) Berg - dorf Good - man ...

3. In the sta - tion wa - gon ...

4. Hur - ry from

5. To the Tar - ry - town P. T. A.

Twen - ty - One ...

No. New Ro - chelle!

(ROSEMARY)

New Ro - chelle P. T. A.

New Ro - chelle P. T. A.

G

(SMITTY)

Oh, do not leave us mi - nus, Our vi - car - i - ous bon - us,

(GIRLS) Please! Please!

(SMITTY)

We want to see his high - ness Mar - ried to your low - ness.

(GIRLS)

Please! Please!

On you, Cin - der - el - la, sits the o - nus, So when you name the hap - py

Ah Ah

In strict tempo - In 4

day, please phone us, Phone us! But

Phone us! But

[H] L'istesso tempo - In 2 (♩ = ♩)

(ALL)

don't, don't, don't, Cin - der - el - la, dar - ling,

Don't turn down the prince.

(SMITTY)

Why spoil our en - joy - ment; You're the

Ad lib. poco ritard

fa - ble, the sym - bol of glor - i - fied un - em - ploy - ment!

#23 - Cinderella, Darling

I *a tempo*
(ALL)

We were raised on you, dar - ling, and we've
loved you ev - er since.

Don't louse up our fav - 'rite fair - y tale;

J

Don't, Cin - der - el - la, don't, don't, don't, Don't,
Cin - der - el - la, don't, don't, don't, Don't, Cin - der - el - la,

K Sweet and plaintive--In 1

Don't! Don't turn down the prince!

ROSEMARY: All right,
I'll give him one more chance.

(ALL) *ff*

Hal - le - lu - jah!

24

I HAVE RETURNED

BUD: Feel free to use it.

Maestoso
(BUD) *ten.* *ten.* *tert.*

I have re - turned.

25

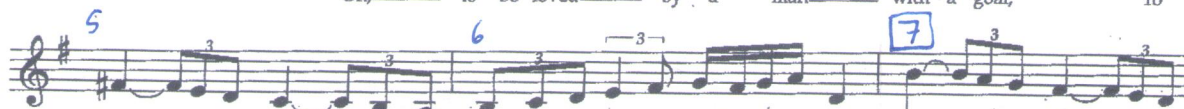
HAPPY TO KEEP HIS DINNER WARM (REPRISE)

ROSEMARY:
I'm sorry, Mr. Finch.

3
A (ROSEMARY)



Oh, to be loved by a man with a goal, To



watch as he climbs With a pur-pose in life and pur-i-ty of soul. Oh, to be there in a



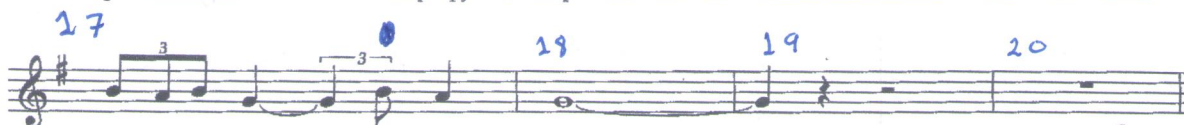
cor - ner of his mind; Dar - ling, ab - sent mind... Such heav - en...



Wear - ing the wife - ly u - ni - form While he goes on - ward and



up - ward. Hap - py to keep his din - ner warm Till he comes



wear - i - ly home from down - town.

Segue

25a

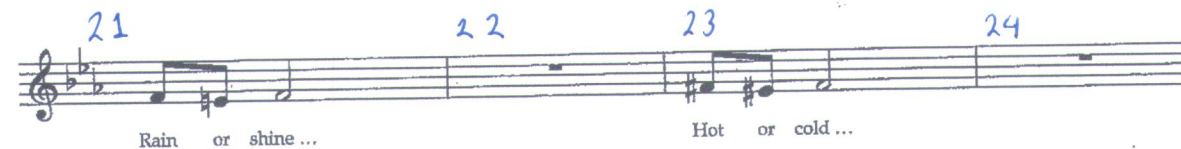
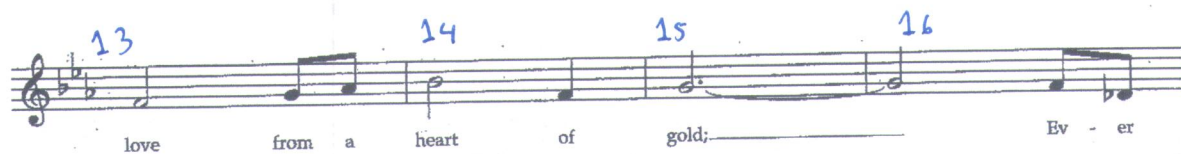
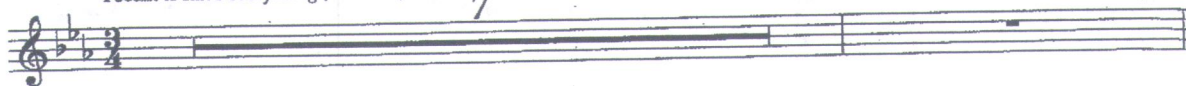
KNITORAMA (TACET)

26

LOVE FROM A HEART OF GOLD

BIGGLEY: Of course I do. I know
I seem to have everything (continues)

HEDY: That's not fair.



33 (BIGGLEY) 34 35 36
where will I find that one treas - ure of treas - ures, The

37 38 39 40 (dialogue) 41 HEDY: Goddammit, so am I.
love from a heart of gold.

42 (HEDY) 43 44 45
Where will I find a treas - ure. Like the

46 47 48 49
love from a heart of gold; Ev - er

50 51 52 53
trust - ing and sweet And a - wait - ing my pleas - ure;

54 (HEDY) 55 (BIGGLEY) 56 (HEDY) 57 (BIGGLEY)
Rain or shine... Rain or shine... Hot or cold... Hot or cold...

58 (HEDY) 59 60 61
Wealth far be - yond all meas - ure, May - be

62 63 64 65 poco ten.
soon in my hands I'll hold. Ah, but

#26 - Love From A Heart Of Gold

H ⁶⁶ (HEDY) ⁶⁷ ⁶⁸ ⁶⁹ *p*

where will I find that one treas - ure of treas - ures, The

(BIGGLEY) *f*

The

⁷⁰ ⁷¹ ⁷² ⁷³

love from a heart of gold.

love from a heart of gold.

26a

LUNCH DATE (TACET)

27

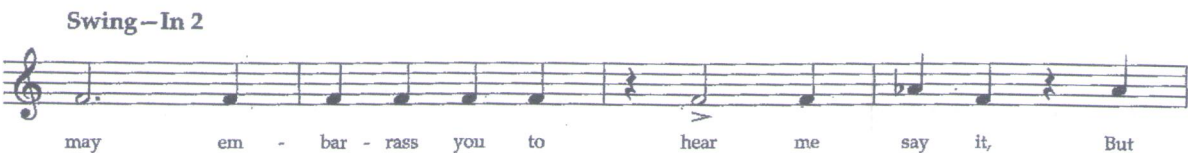
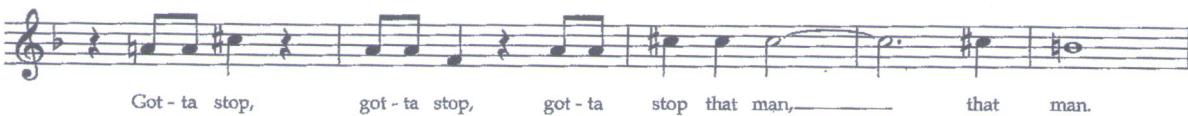
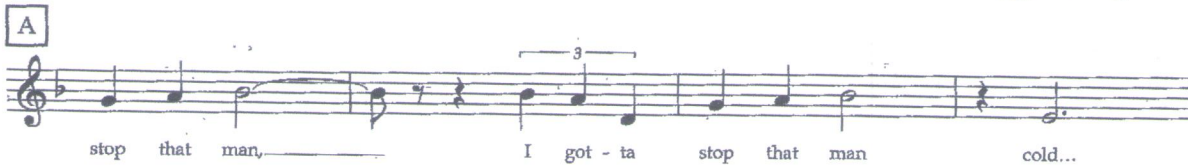
I BELIEVE IN YOU

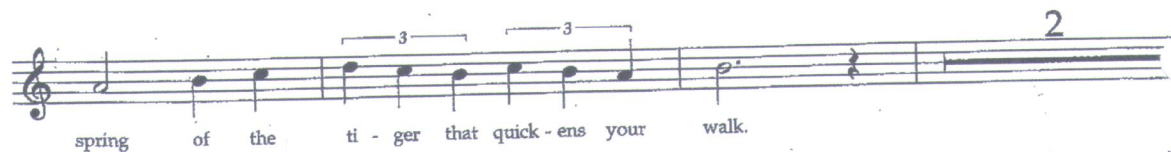
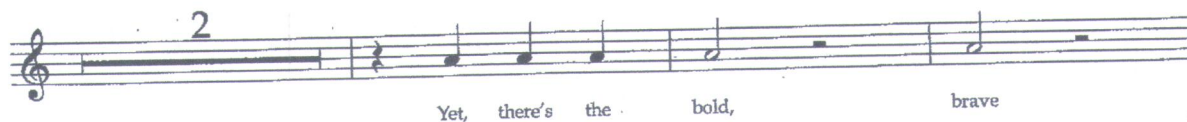
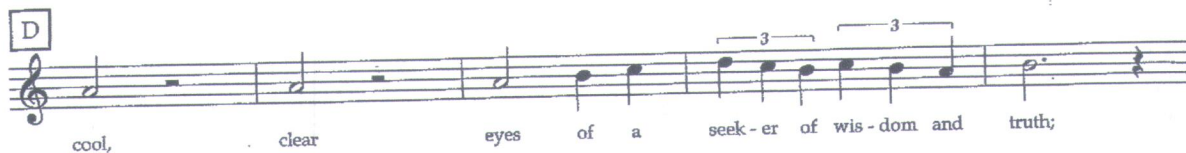
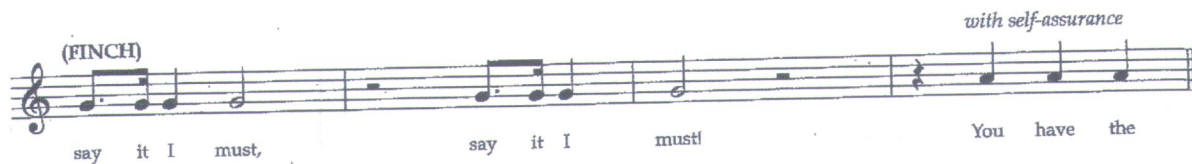
FINCH: Wish me luck, men.
ALL: Good luck.

Fast 4

3

(MEN) (ominously)





religioso e molto legato
(FINCH)

G



H In 2



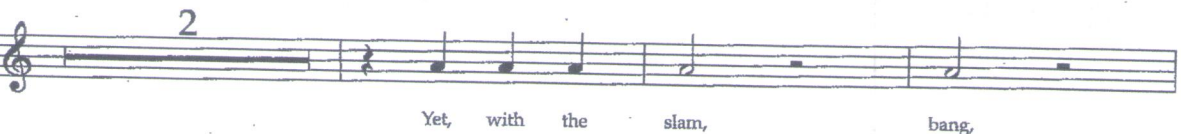
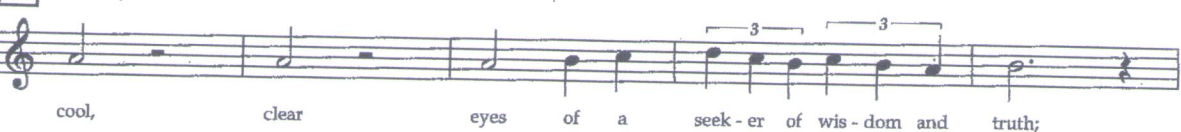
I



In 4



J a tempo



religioso e molto legato
(FINCH) K

Oh, I be - lieve in you, _____

Oh, I be - lieve in you, _____ (MEN)

Got - ta

L

stop that man, Got - ta stop that man... _____

M 2

or he'll stop me.

N

Big wheel, big beav - er, Boil - ing hot with front of - fice fe - ver.

(FINCH)

Oh, _____ I be -

(MEN)

Got - ta stop, got - ta stop, got - ta stop that man.

O (FINCH)

lieve in you, _____ I be - lieve in

poco religioso

(MEN) Don't let him be such a hé - ro. _____

Don't let him be such a hé - ro. _____

(FINCH) *cresc. poco a poco*

you... You...

(MEN) Stop that man, got - ta stop him, Stop that man, got - ta stop him,

P

Stop that man, got - ta stop him, Stop that man, got - ta stop him,

You...

Stop that man, got - ta stop that man!

Stop that man, got - ta stop that man!

Segue on applause

Q

(MEN)

Got - ta stop that man, I've got - ta

stop that man cold... or he'll stop me.

R *religioso e molto legato*

(FINCH)

I be - lieve in you, I be -

(MEN)

lieve in you.

27a INTO BOARD ROOM (TACET)

28 T.V. ANNOUNCEMENT (TACET)

29 THE YO-HO-HO (TACET)

30 HEDY'S FANFARE (TACET)

30a THE FIRST CLUE (TACET)

30b DISASTER (TACET)

31

I BELIEVE IN YOU (ROSEMARY)

MISS JONES: I don't know.
Somebody's head has to roll.

Warmly - In 4

ROSEMARY: Ponty will
think of something, won't you, Ponty

(ROSEMARY) (freely)

A



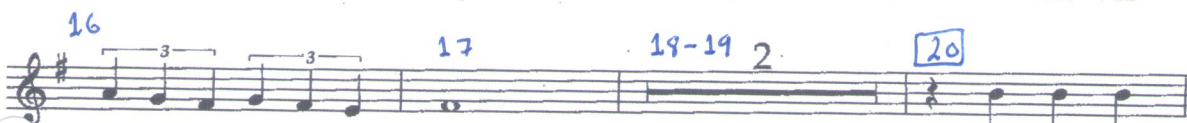
You have the cool, clear



eyes of a seek - er of wis - dom and truth;



Yet there's that up - turned chin, and the



grin of im - pet - u - ous youth.

Oh, I be -



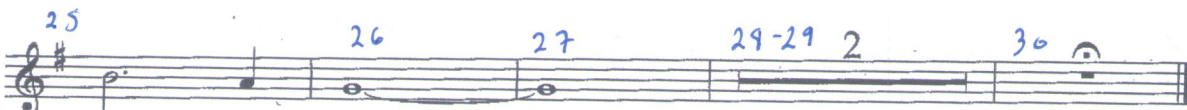
lieve

in

you,

I

be -



lieve

in

you.

32

DOOM (TACET)

33

BROTHERHOOD OF MAN

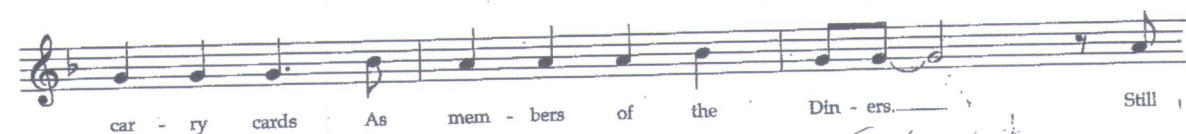
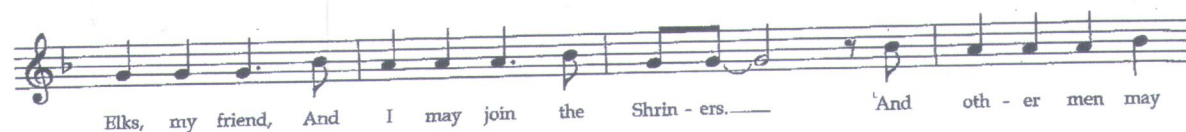
WOMPER: About what?
FINCH: Humanity.

Rubato—In 1

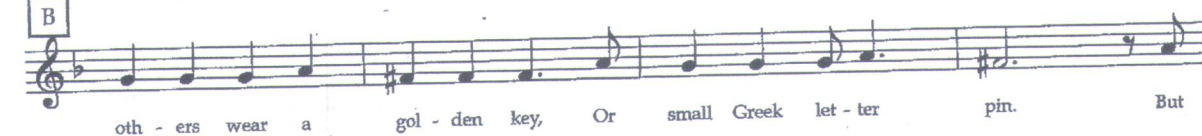
3

(FINCH)

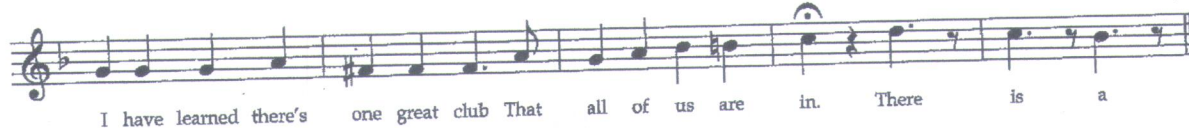
A



B

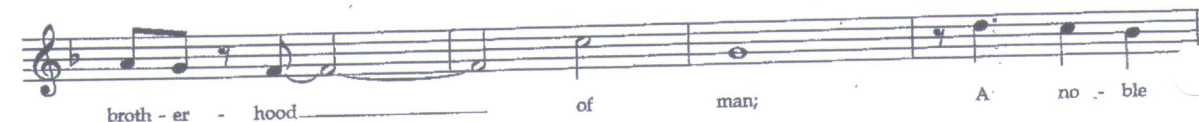
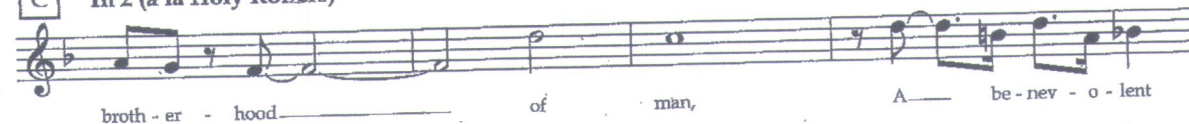


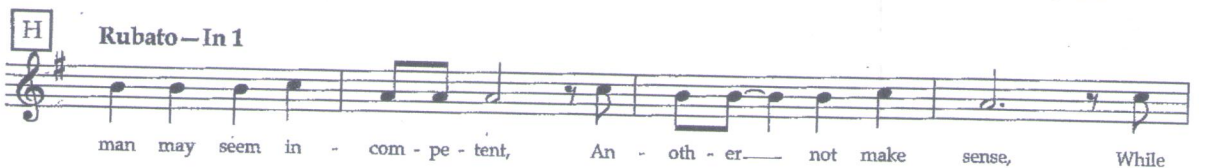
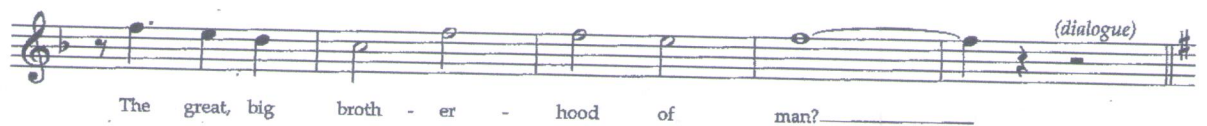
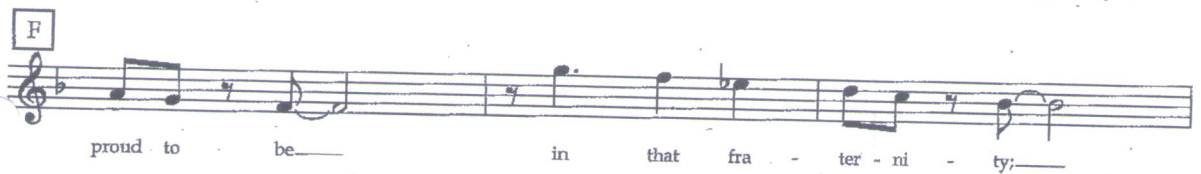
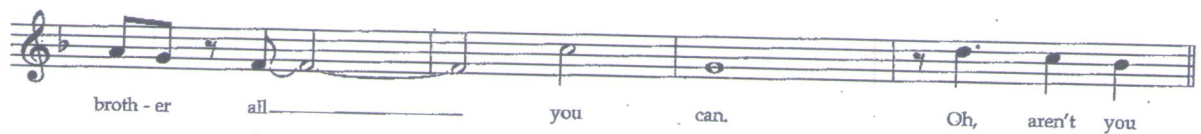
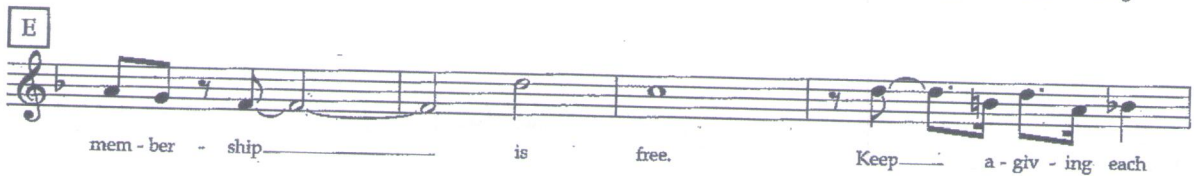
Marked tempo—In 4



C

In 2 (a la Holy Rollers)





#33 - Brotherhood Of Man

I (FINCH)

need a broth-er's lead-er-ship, So please don't do them in; Re -

(FINCH)

Marked tempo - In 4

mem-ber, me-di-oc-ri-ty is not a mor-tal sin. They're in the

(MEN)

We're in the

J *a tempo*
(MEN)

broth-er hood of man;

Ded-i-cat-ed to giv-ing all we can.

(FINCH) **K**

Oh, aren't you proud to be in that fra-ter-ni-ty;

(MEN) **L** 5

The great big broth-er-hood of man?

Safety 2 (WOMPER)

No kid-din'! Is there real-ly a

M (WOMPER)

broth - er - hood ... of man? On the lev - el, a

(BIGGLEY & MEN)

Yes, you're a broth - er; You are a broth - er!

broth - er - hood ... of man?

Oh yes, oh yes. A no - ble

N

In - to one

tie that binds ... All hu - man hearts and minds ...

broth - er - hood of man.

(MEN)

Oh, yes, your life - long

O (MEN)

mem - ber - ship ... is free; Keep a - giv - in' each

broth - er all you can. Oh, aren't you

#33 - Brotherhood Of Man

M (WOMPER)

broth - er - hood ... of man? On the lev - el, a

(BIGGLEY & MEN)

Yes, you're a broth - er, You are a broth - er!

broth - er - hood ... of man?

Oh yes, oh yes. A no - ble

N

In - to one

tie that binds ... All hu - man hearts and minds ...

broth - er - hood of man.

(MEN)

Oh, yes, your life - long

O (MEN)

mem - ber - ship ... is free; Keep a - giv - in' each

broth - er all you can. Oh, aren't you

#33 - Brotherhood Of Man

P (MISS JONES)

You... you got me, Me... I got

(MEN)

proud to be in that fra - ter - ni - ty;—

you - oo— you - oo—

The great, big broth - er - hood of man?—

Q (MISS JONES) *f*

Oh, that no - ble feel - ing, Feels like bells are peal - ing,

Down with dou - ble deal - ing; Oh, broth - er.

R

You... you got me Me... I got

you - oo, you - oo.

S Stop Time (MISS JONES & MEN) *p*

Oh, that no - ble feel - ing, Feels like bells are peal - ing,

Down with dou - ble deal - ing; Oh, broth - er!

mf *f*

T (MISS JONES & MEN) *staccato*
p
 You ... you got me Me ... I got
 you - oo, you - oo.

U (MISS JONES)
 Oh,
 (MEN)
 Oh, that no - ble feel - ing, Feels like bells are peal - ing,
 broth - er!

Down with dou - ble deal - ing; Oh, broth - er!

V (MISS JONES & MEN)
 You ... you got me Me ... I got

you - oo, you - oo, your life - long (ALL)

W
 mem - ber - ship is free; Keep a - giv - in' each
 broth - er all you can, Oh, aren't you

X (ALL)

proud to be in that fra-ter-ni-ty;— The great, big
broth-er-hood of man?—
broth-er-hood of man?—

Segue to applause

34 MORE DOOM (TACET)

34a HALLELUJAH

SMITTY: Rosemary,
your husband is calling you

(GIRLS)

Hal-le-lu-oo-jah!

35

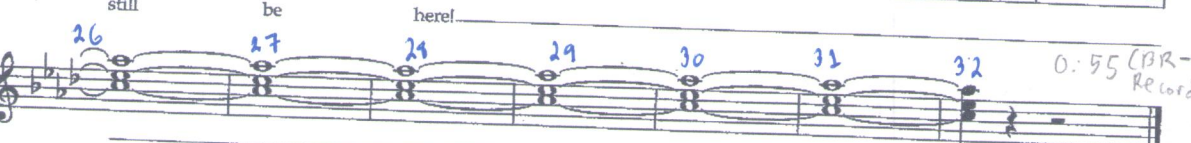
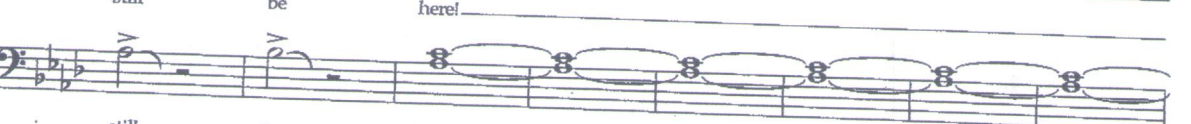
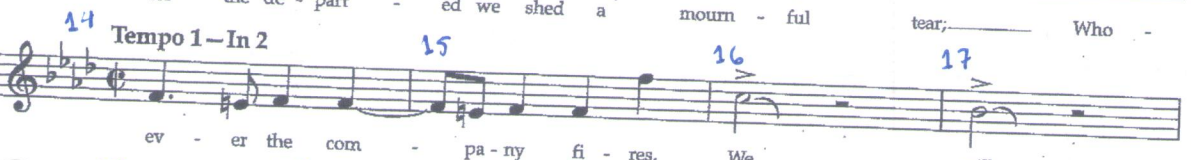
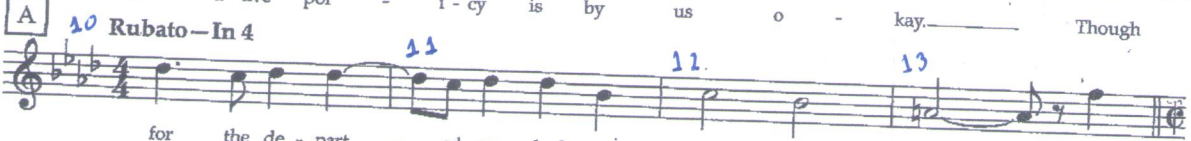
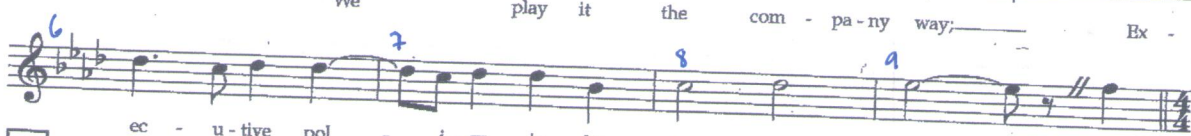
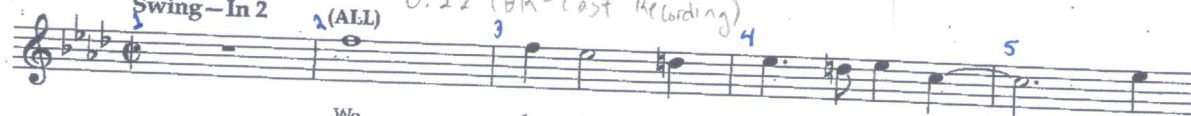
FINALE

BIGGLEY: Miss Jones, take a wire
to the White House: "Watch out!"

Swing-In 2

2 (ALL)

0:12 (BR-Cast Recording) DR



DR
0:55 (BR-Cast Recording)

Segue

36

BOWS

1-8 8 A 9-16 8

B 17-23 7

24 (GIRLS) *f* C 25 26 27

Oh, aren't you proud to be in that fra - ter - ni - ty;—

(MEN) *f* Oh, aren't you proud to be in that fra - ter - ni - ty;—

29 D 29 *Ad Lib.* 30 31 32 33 34

The great, big broth - er - hood of man?—

The great, big broth - er - hood of man?—

The great, big broth - er - hood of man?—

37

EXIT MUSIC (TACET)