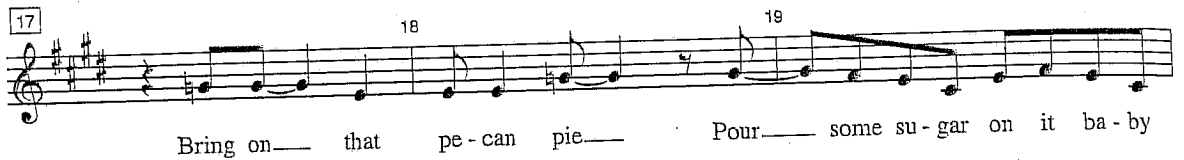




13 14  
soon as I learned how to strut my funk - y stuff. — I



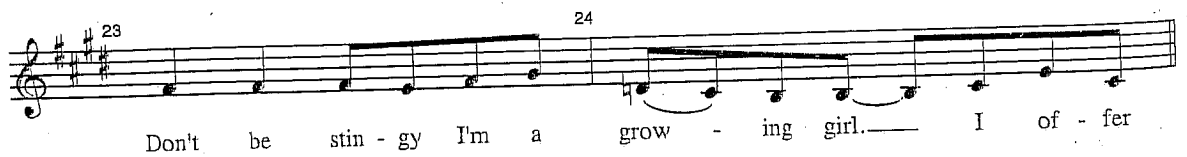
15 16  
found out that the world at large can't get e - nough so...



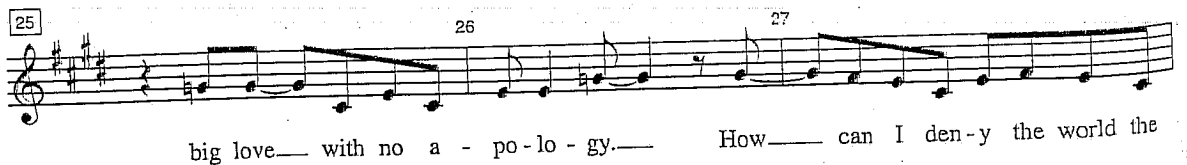
17 18 19  
Bring on — that pe - can pie — Pour — some su - gar on it ba - by



20 21 22  
Don't be shy — Scoop — me up a mess of that choc - o - late swirl. —



23 24  
Don't be stin - gy I'm a grow - ing girl. — I of - fer



25 26 27  
big love. — with no a - po - lo - gy. — How — can I den - y the world the



I



ough so...



r on it ba-by



e swirl.



of - fer



the world the



most of me. I am not a-fraid to throw my weight a-round. Pound



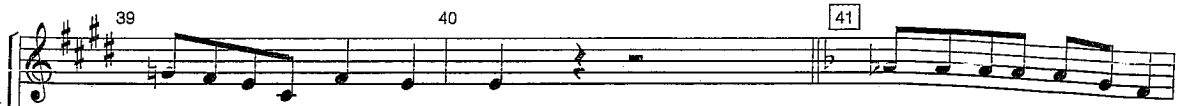
by pound by pound. Be-cause I'm Big, blonde, and



beau-ti-ful. There is noth-ing 'bout me that's un - suit-a-ble, No-



one wants a meal that onl - y of - fers the least When girl, we're



serv-ing up the whole damn feast! Slice me off a piece of that



Ooh Ooh OO!



hog head cheese. Then take a look in - side my book of

#14 - Big, Blonde & Beautiful

44 45 46

re-ci-pes. Now, don't you sniff a-round for some-thing fluf-fy and light. I

Hoo Hoo Oo Fluf-fy and Light

47 48

need a man who brings a man's size ap-pe-tite. I'll use a

49 50 51

pinch of sug-ar and a dash of spice. I'll let ya lick the spoon be-cause it

Pinch of sug-ar and a dash of spice

52 53 54

tastes so nice. I'll keep it in my ov-en till it's good and hot. Keep on

Hoo Hoo Oo Good and Hot

55 56

stir-ring till it hits the spot. Be-cause I'm

nd light. — I

nd Light

I'll use a

on be-cause it

Keep on

ause I'm

57 Big, blonde, and beau - ti - ful, — and Ed - na girl you're look - ing so re -

58

59

Big, Blonde, Beau - ti - ful —

60 - cuit - a - ble. — Why — sit in the bleach - ers

61

Ooh, — Ooh

62 tim - id and a - fraid When Ed - na you — can be your own par - ade!

63

Ooh Ooh —

64

3

65-67

#14 - Big, Blonde & Beautiful

68 69 70 ALL:

Look out— old

Wo - oh - oh— Oh Oh Oh— Look out— old

Detailed description: This block contains the first system of musical notation. It features two staves in treble clef with a key signature of one sharp (F#). Measure 68 is a whole rest. Measure 69 contains a whole note chord. Measure 70 is a whole note chord. The vocal line begins in measure 70 with the lyrics "Look out— old". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

71 72

Bal - ti - more— we're march - ing in and we ain't shuf - flin' through that

Bal - ti - more— we're march - ing in and we ain't shuf - flin' through that

Detailed description: This block contains the second system of musical notation. It features two staves in treble clef with a key signature of one sharp. Measure 71 is a whole note chord. Measure 72 is a whole note chord. The vocal line begins in measure 71 with the lyrics "Bal - ti - more— we're march - ing in and we ain't shuf - flin' through that". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

73 EDNA: 74

old back door, and Trac - y, I will join your fight if I can

old back door Hoo Hoo - ooh Ooh

Detailed description: This block contains the third system of musical notation. It features two staves in treble clef with a key signature of one sharp. Measure 73 is a whole note chord. Measure 74 is a whole note chord. The vocal line begins in measure 73 with the lyrics "old back door, and Trac - y, I will join your fight if I can". A triplet of eighth notes is marked over the piano accompaniment in measure 74. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

75 WILBUR: 76

keep up this pace and Girls, I'll be right at your side if I can

Detailed description: This block contains the fourth system of musical notation. It features two staves in treble clef with a key signature of one sharp. Measure 75 is a whole note chord. Measure 76 is a whole note chord. The vocal line begins in measure 75 with the lyrics "keep up this pace and Girls, I'll be right at your side if I can". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ALL:

ok out — old

ok out — old

MOTORMOUTH:

77 find some space, — so you can 78 hold your head up just as

Hoot, Head up just as

lin' through that

lin' through that

79 big as ya' please. — 80 You know they'll hear me knock - in with the

big as ya' please. —

I can

ALL: Ow!

81 (ALL:) 82

two of these? — To - mor - row side by side we'll show the

I can

EDNA:

83 84

world what's right Looks like I'm touch-ing up my roots — to - night!

MOTORMOUTH:

85 86 87

Then we'll be Big, blond, and beau - ti - ful. — It's

Big, Blonde, Beau - ti - ful —

88 89

time to face the fact it's ir - re - fu - ta - ble. — Can't —

Hoot Hoo Hoo Ooh

90 91 3

— ya hear that rum - bling? That's our hun - ger to be free. — It's time to

Ooh Hun - ger to be free. —

92 93

fin - 'ly taste e - qual - i - ty.

Fin - 'ly taste e - qual - i - ty. On moth - er

COUNCIL + MOMS:

ful. — It's

ful —

Can't —

3

It's time to

L+ MOMS:

moth - er

93 A

93 B

MOTORMOUTH:

daugh - ter day where thin is in, we're white as wool — Well lad - ies

93 C

93 D

big is back! And as for black it's beau - ti - ful — all shapes and

MM, GANG, LEADS:

beau - ti - ful —

94

EDNA:

95

VELMA:

MOTORMOUTH:

siz - es fol - low me Let's bust their chops Quick call the cops! We're gon - na

We're gon - na

96

97

COUNCIL+ MOMS:

dance our way to vic - to - ry! — Stay a - way

dance our way to vic - to - ry!



99 MM, GANG, LEADS:

98

This is - n't Ne - gro day! 2 4 6 8

DYNAMITES:

And get us on T. V.

100 101 102

T. V.'s got to in - te-grate! 2 4 6 8 T. V.'s got to in - te-grate!

COUNCIL+ MOMS:

And get us on T. V. Stay a-way This is - n't Ne-gro day!

103 MOTORMOUTH: 104 EDNA: 105 LINK:

We're here to dance! We're here to stay Tra-cy, This was beau-ti-ful

106 MOTORMOUTH: 107

Big, blonde and beau-ti-ful lead the way

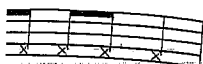
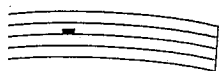
ALL:

No-one's get-ting on — T.

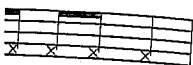
ING, LEADS:



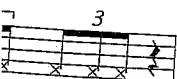
6 8



to in - te - grate!



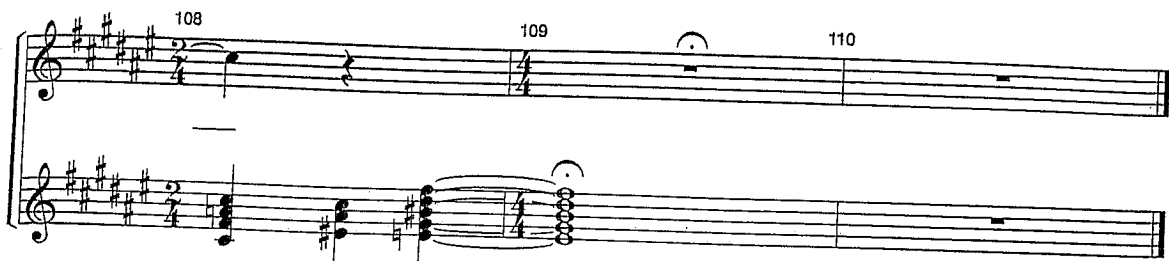
It Ne - gro day!



as beau - ti - ful



T.



V. to - day!

End of Act One

14a

ENTR'ACTE

*TACET*

Edna, Velma, Penny  
Amber, Matron,  
Little Inez, Motormouth,  
Tracy, Ensemble Women

# THE BIG DOLL HOUSE

15

Slow Swing

6  
A-F

2  
1-2

GROUPS 1,2,3:      GROUPS 2,3:      GROUP 3:

I got - ta get out, I got - ta get out, I got - ta get out, How'd I get in this

ALL:

slam - mer this cool - er, this big doll

♩ = 162

7 Moderate Swing (Dialogue)

house

Vamp

4 11 12  
10A-10D

13 VELMA:      14      EDNA: 15

Locked up with all these low - life wo - men And hor - i - zon - tal stripes ain't ex -

95 ALL: 96 97

La - dy Jus - tice, hear— my plea 'cause the big doll house, the

98 99 100

big doll house, the big doll house ain't big e - nought— for—

101 102 103 104

me, \_\_\_\_\_ for me, \_\_\_\_\_ for me, \_\_\_\_\_

105 106 107 EDNA:

for

108 109 110 111

me. \_\_\_\_\_

Matron, Girls

# DOLL HOUSE PLAYOFF

15a



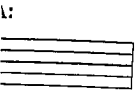
ise, the



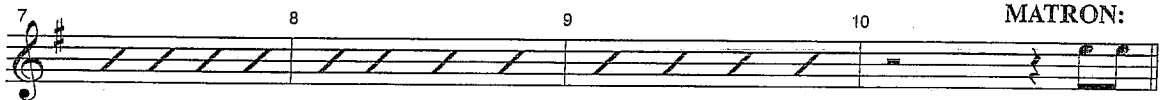
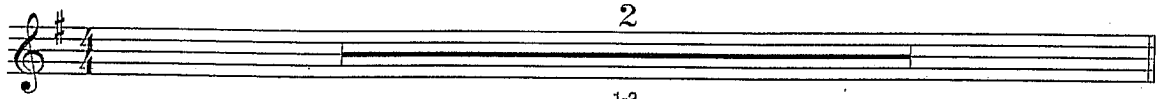
for —



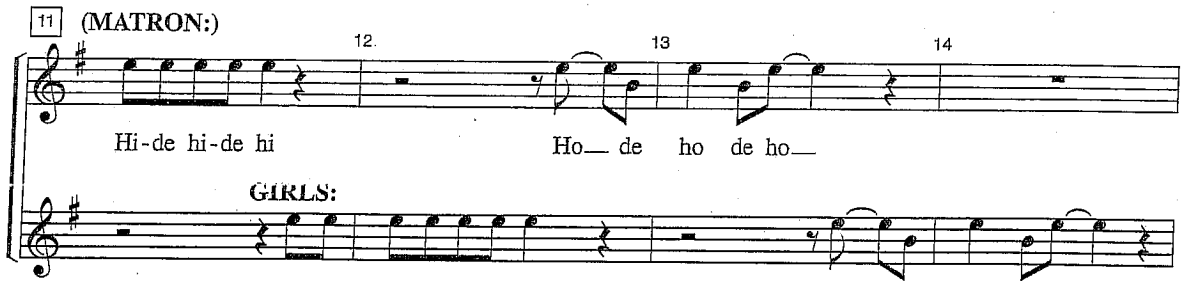
for me, —



l:



Hi-de



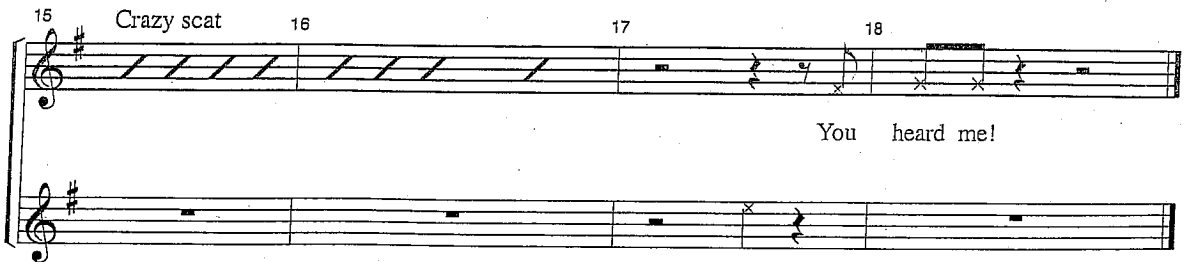
Hi-de hi-de hi

Ho-de ho de ho-

GIRLS:

Hi-de Hi-de hi-de hi

Ho-de ho de ho-



You heard me!

Huh?

Tracy

# BALTIMORE REPRISE

16

CUE: Tracy alone.

Rubato

TRACY: 1 2 3 3 3 4

Oh, oh, oh I'm all a-lone my heart has grown but it's brok - en, too

5 6 3 3 7 8 3

This morn - ing life was a Bal - ti - more fair - y tale now I can't make bail My

9 3 10 3 11 3 3

moth - er's in shock my fath - er's in hock I much pre - fer Link's arms to

12 13 14 3 3

jail house cells So Link, please res - cue me now 'cause I

15 3 3 16 17 3

love you, and this pri - son smells \_\_\_\_\_ Link, hear the

18 19 20 21 3 3

bells!!! So get read - y Bal - ti - more There's a bright brand new

16

22 day in store 23 3 24 3

Let me out so this dream's un-furled

25 3 26 27

I'll eat some break-fast then change the world And I pro-mise

28 29 3 30 3

Bal-ti-more Once I cha cha right out of this door The

31 3 32 Ritard 33 3

world's gon-na wake up and see Link's in love with

34 35 36 37

me.

brok-en, too

ake bail My

's arms to

ause I

the

nd new



Wilbur, Edna

# YOU'RE TIMELESS TO ME

17

Cue: "I suddenly feel so old."

Lite swing

*A*

$\text{♩} = 118$

4

1-4

5 WILBUR:

6

Styles keep a chang - in' the world's re - ar - rang - in' but

7

8

9

Ed - na, you're time - less to me Hem - lines are short - er a

10

11

12

beer costs a quart - er but time can - not take what comes free —

13

14

15

You're like a stink - y old cheese, babe Just get - tin' rip - er with age

16

17

18

— You're like a fat - al di - sease babe and

17

19 20 21

there's no cure so let this fev-er rage Some folks can't stand it say

22 23 24

time is a ban-dit but I take the op-po-site view 'cause when

25 26 27

I need a lift time brings a gift a-noth-er day with you

28 29 30

A twist or a waltz it's all the same schmaltz with just a

31 32 33

change in the sce-ne-ry You'll nev-er be old hat that's that!

34 35 36 37 EDNA:

You're time-less to me. Fads keep a fad-in' and

38 39 40

Ca-stro's in-vad-ing but Wil-bur, you're time-less to me Hair-

#17-You're Timeless To Me

41 42 43  
doos are high-er mine feels like barbed wire— but you say I'm chic as can be!

44 45 46 47  
— You're like a rare vin-tage rip-ple A vin-tage they'll nev-er for-

48 49 50  
get So pour me a teen - y ween - ie tri - ple— and

51 52 53  
we can toast the fact we ain't dead yet I can't stop eat - ing your

54 55 56  
hair - line's re - ce - ding and soon there'll be noth - ing at all— So,

57 58 59 60  
you'll wear a wig while I roast a pig hey! Pass that ge - ri - tol— Glenn

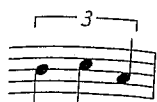
61 62 63  
Mil - ler had brass that Chub - by Check - er's a gas but they all pass e - ven - tu - al -



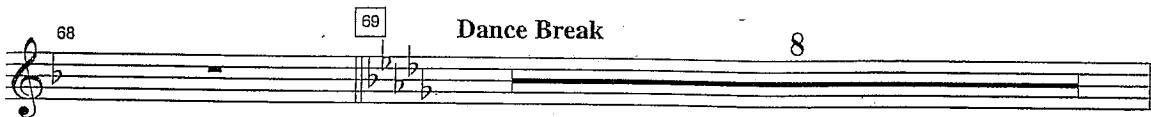
c as can be!



ly You'll nev-er be pas - sé hip hoo-ray! You're time-less to me



l nev-er for-



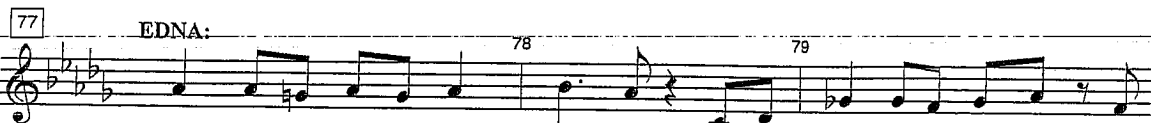
Dance Break

8

69-76



and



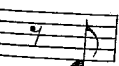
EDNA: You're like a brok-en down Che - vy All you need is a fresh coat of



your



WILBUR: paint And Ed-na, you got me go - in' hot and hea - vy You're



So,



BOTH: fat and old, but ba-by, bor-ing you ain't! Some folks don't get it but



Glenn



we nev-er fret it 'cause we know that time is our friend — Yeah



- tu - al -



it's plain to see that you're stuck with me un - til the bit - ter end

92 93 94

— And we got a kid who's blow-in' the lid off the

95 96 EDNA: 97

Turn - blad fam' - ly tree — You'll al - ways hit the spot big shot!

98 99 100 WILBUR:

You're time - less to me You'll al - ways

101 102 103 Rit.

be du jour mon a - mour You're time - less to me

104 EDNA: 105 WILBUR: 106 BOTH:

You'll al - ways be first string ring - a - ding - ding! You're time - less to

Tempo I 107 108 EDNA: 109 110 WILBUR:

me You're time - less to me You're time - less to

111 Rit. 112 BOTH: 113 114 115

me You're time - less to me.

Wilbur, Edna

# TIMELESS REPRISE

17a

$\text{♩} = 118$

A → 7 2

7-8

9 WILBUR: 10 EDNA: 11

You need a fresh coat of plas - ter But Wil - bur I'm still hot to

12 WILBUR: 13 14

trot Yeah Ed - na You're like the Hin - den - burg dis - as - ter

15 EDNA: WILBUR: 16 17 BOTH:

I'm full of gas But you won't be for - got Love takes a lick - in' But

18 19 20 WILBUR:

we keep on tick - in' We're just like the clock on the wall me Yeah our

21 EDNA: 22 BOTH:

springs nev - er pop but on the day that you drop Whoo — I'll

23 24 25

catch you when you fall \_\_\_\_\_ And we got a kid \_\_\_\_\_ who's

26 27 28 WILBUR:

done what she did and we're as proud as proud can be \_\_\_\_\_ You're still my

29 EDNA: 30 BOTH: 31

big af - fair "mein Herr" You're time - less to me

32 EDNA: 33 WILBUR: 34 BOTH: 35

You're round - ing third base now "Ho - ly - cow" You're time - less to

35 Ritard 36 EDNA: 37 WILBUR:

me I'll al - ways call you home \_\_\_\_\_ shab - bat sha -

38 BOTH: 39 Tempo I 40 41

lom You're time - less to me You're time - less to me

#17a - Timeless Reprise

kid — who's

**WILBUR:**

You're still my

me

**H:**

re time - less to

**BUR:**

ab - bat sha -

me

42 43 44 **BOTH:**

You're time - less to me You're time - less to

45 46 47

me



Link, Tracy,  
Penny, Seaweed,  
Prudy, Ensemble

# WITHOUT LOVE

18

CUE: "I have a good life."

♩ = 98

4  
A-D

1

4  
1-4

5 LINK:

6

Once I was a sel - fish fool who nev - er un - der - stood I

7

8

nev - er looked in - side my - self though on the out - side I looked good!

9

10

Then we met and you made me the man I am to - day

18

11 Tra-cy, I'm in love— with you— no mat-ter what— you weigh— 'cause with-out

12

CHORUS:

With-out

13 love life is like— the sea - sons with no sum - mer With-out

14

love ooh With-out

15 love life is rock— 'n' roll— with-out— a drum - mer Tra - cy

16

love ooh

17 I'll be yours for-ev - er 'cause— I nev - er wan - na be— with-out

18

I'll be yours for-ev - er With-out

19 20

love Tra - cy nev - er set me free

love

21 22

No I ain't ly - in' nev - er set me free

Doot doot doo doot doo doot doot doot doo doo doo doot

23 24

Tra - cy, no no no

doot doot no no no

25 **TRACY:** 26

Once I was a sim - ple girl then star - dom came to me But

ahh

me free

me free

oo doo doot

27

28

I was still a noth - ing though a thou - sand fans may dis - a - gree

ahh

Tra - cy!

29

30

Fame was just a pri - son sign - ing au - to - graphs a bore I

31

32

did - n't have a clue till you came bang - ing on my door now with - out

With - out

33

34

love life is like my dad with - out his bro - mo With - out

love ooh With - out

But

uhh

35 36

love life's like mak - ing out \_\_\_\_\_ to Per - ry Co - mo Darl - ing

love \_\_\_\_\_ ooh \_\_\_\_\_

37 38

I'll be yours for - ev - er 'cause \_\_\_\_\_ I nev - er wan - na be \_\_\_\_\_ with - out

I'll be yours for - ev - er With - out

39 40

love \_\_\_\_\_ So darl - ing throw a - way \_\_\_\_\_ the key -

love \_\_\_\_\_

41 TRACY LINK: TRACY:

42

I'm yours for - ev - er Throw a - way the

Doot doo doot doo doot doot doot doo doo doo doot doot doot

mo Darl - ing

with - out

With - out

the key -

the

doot doot

43

**TRACY,  
LINK:**

44

key — yeah yeah yeah

doot doot yeah yeah yeah

45

2 2

45-46 47-48

2 2

49-50 51-52

53

53 A 53 B Vamp til cue 53 C (To 54)

54

**SEAWEED:**

55

Liv - ing in — the Ghet - to black is ev - 'ry - where — ya' go —

56 57

Who'd 've thought — I'd love — a girl — with skin as white — as win - ter's snow —

58 **PENNY:** 59

In my iv - ory tow - er life was just a Host - ess snack — But

60 61 **PENNY, SEAWEED:**

now I've tast - ed choc - 'late and I'm nev - er go - ing back — With - out

With - out

62 **SEAWEED:** 63 **PENNY, SEAWEED:**

love life is like — a beat — that you — can't fol - low With - out

love ooh — With - out

64 **PENNY:** 65 **PENNY, SEAWEED:**

love life is Dor - ris Day — at the A - pol - lo Darl - ing

love ooh —

ter's snow

But

PENNY,  
SEAWEED:

With-out

With-out

PENNY,  
SEAWEED:

With-out

With-out

PENNY,  
SEAWEED:

dar - ing

66

67

PENNY:

I'll be yours for-ev - er 'cause I nev - er wan - na be with-out

I'll be yours for-ev - er

With-out

68

69

SEAWEED:

love So dar - ing nev - er set me free

love

70

PENNY, SEAWEED:

71

I'm yours for - ev - er nev - er set me free

Doot doot doo doot doo doot doot doot doo doo doo doot

72

73

LINK:

no no no If you're

doot doot no no no



74 75

locked up in this pri-son, Trace,— I don't— know what— I'll do—

oooh— oooh—

76 **TRACY:** 77

Link, I've got to break— out so that I— can get— my hands— on you—

oooh— I— can get— my hands— on you oooh—

78 **SEAWEED:** 79

Girl, if I— can't touch— you now— Im gon-na lose— con-trol—

oooh— lose con-trol—

80 **PENNY:** 81 **SEAWEED:**

Sea-weed you're my black— white knight— I've found my blue-eyed soul— Sweet

black— white knight— sweet

82 LINK: 83 TRACY: 84

free-dom is— our goal— Trace, I wan-na kiss— ya then I can't wait for pa-role—

free-dom is— our goal—

85 (Dialogue)

85-86 87-88

"...very own blowtorch."

89-90 90 A Aerosol torch 90 B

90 C LINK: 90 D TRACY: PENNY: 90 E SEAWEED: PRUDY: (To 91)

Oh Tra-cy Oh Link Oh Sea-weed Oh Pen-ny Oh my

91 CUE: "I'll never sell it now."

92 A tempo

God 'Cause with - out 'Cause with - out

93 SEAWEED: 94

love life is like a prom that won't in-vite us With-out

love ooh With-out

95 LINK: 96

love it's like get-ting my big break and la-ryn-gi-tis With-out

love ooh With-out

97 PENNY: 98

love life's a for-ty five when you can't buy it With-out

love ooh With-out

99 TRACY: 100 ALL 4:

love life is like my moth-er on a di-et like a week-

love ooh like a week-



With-out



With-out



With-out



With-out



With-out



With-out



a week-



a week-

101 102

- that's on - ly Mon - days on - ly ice - cream nev - er sun - daes like a cir -

- that's on - ly Mon - days on - ly ice - cream nev - er sun - daes like a cir -

103 104

cle with - no cent - er like a door - marked do not en - ter darl - ing

cle with - no cent - er like a door - marked do not en - ter

105 106 107

I'll be yours for - ev - er 'cause I nev - er wan - na be - with-out love -

I'll be yours for - ev - er 'cause I nev - er wan - na be - with-out love -

108 **LINK, PENNY:** 109 110 **TRACY, SEAWEEED:**

Yes now you've cap - tured me - love - I sur - rend - er hap - pi - ly -

With-out love - With-out

111 112 PENNY, SEAWEED:

Oh. Sea - weed ne - ver set — me free

TRACY, LINK:

love ————— Ne - ver set — me free —

Love ————— Ooh ————— ne - ver set — me free —

113 114

No, — no no ne - ver set — me free —

— No I ain't ly - in'

— Doot doot doo doot doo doot doot doot doo doo doot

115 116

No no no ————— No, I don't — wan - na live — with - out

TRACY: TRACY, LINK:

No no no no No no no don't wan - na live — with - out

doot doot no no no ————— Don't wan - na live — with - out

me free  
me free  
me free

me free

oo doo doot

with-out

with-out

with-out

117 PENNY:

love love love—

TRACY:

No no no no Yeah yeah yeah—

LINK:

doot doot doo doot doo doot doot doot

118 SEAWEED:

PENNY, SEAWEED:

Pret-ty Pen-ny lit-tle Dar-lin' you had  
Dar-lin' you had  
Darl-in' you had

119

best be-lieve me ne-ver leave me with-out love!  
best be-lieve me ne-ver leave me with-out love!  
SATB:  
best be-lieve me nev-er leave me with-out love!

120

Applause segue

#18 - Without Love

Ensemble

# WITHOUT LOVE PLAYOFF

18a

Applause segue

♩ = 98

A

ENSEMBLE: 1 2

With-out love ooh ooh With-out

love ooh With-out love ooh

4-bar decrescendo

Slight rit.

ooh With-out love ooh ooh.

18a

Motormouth,  
Ensemble

# I KNOW WHERE I'VE BEEN

19

CUE: "and you will not be the last."

Slow 12/8 feel ♩ = 58



With-out



ooh



decrecendo

MOTORMOUTH:

3 4 3

1-3

There's a

5

3 6 3 7 3 3

light in the dark - ness though the night is black as my

8 3 9 3 10 3 3

skin There's a light burn-ing bright show-ing me the way

11 3 12 3 13 3

But I know where I've been There's a cry in the

Ooh



Musical notation for measures 47-48. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both feature triplet markings. The lyrics are: "strug - gle we have yet to win Use that we have yet to win ooh - ooh - ooh".

Musical notation for measures 49-50. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both feature triplet markings. The lyrics are: "pride in our hearts to lift us to to - mor - row pride, in our hearts lift us up! Ooh - ooh - ooh - ooh".

Musical notation for measures 51-52. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both feature triplet markings. The lyrics are: "'cause just to sit still would be a Ooh sit still".



Use that



1-ooh



h-ooh-ooh



a

52 *3* sin - - - - - 53 *Rit.* *3* Lord knows - - - - -

I know it, I know it, I know where I'm go-in'.

54 *3* I know - - - - - 55 *Tempo* *3* where I've been. - - - - -

56 *Rit.* 57 *3* I'll give thanks to my God, 'Cause I know where I've

Oh when we win - - - - - I'll give thanks to my God, 'Cause I know where I've

58 been. - - - - - 59 been. - - - - -

#19 - I Know Where I've Been

Corny, Ensemble

# (IT'S) HAIRSPRAY

20

→ 6      7 Swing      5      12 CHORUS GIRLS:

He's Cor-ny! —

2      15 (Swing) CORNY:      16

13-14      What gives a girl— pow - er and punch? Is it charm,

17      18      19

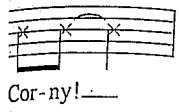
is it poise? No, It's hair - spray! — What gets a gal — asked

Hair - spray! —

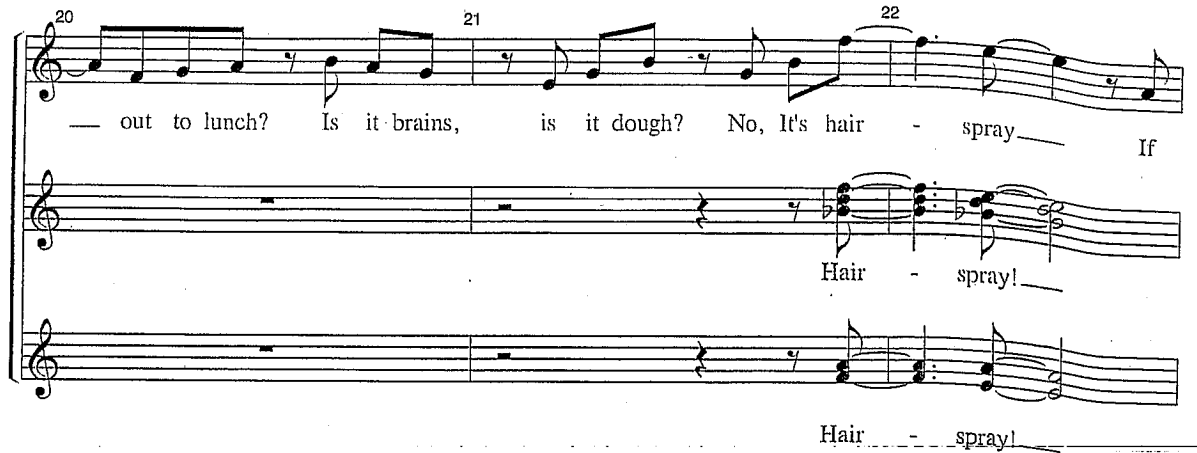
Hair - spray! —

20

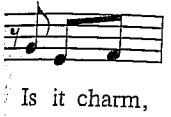
GIRLS:



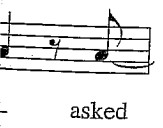
Cor-ny! —



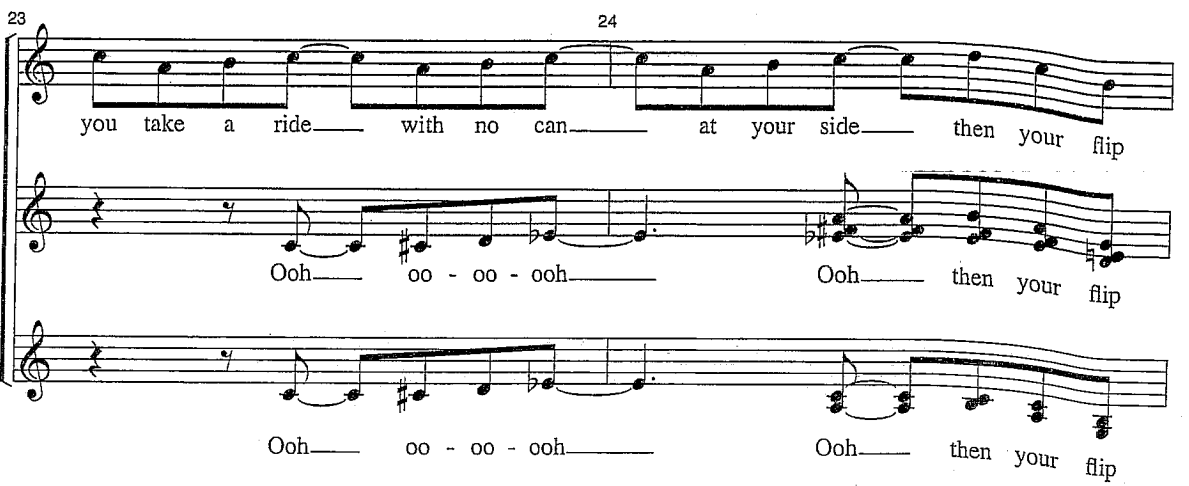
20 — out to lunch? Is it brains, 21 is it dough? No, It's hair - spray. 22 If  
Hair - spray!  
Hair - spray!



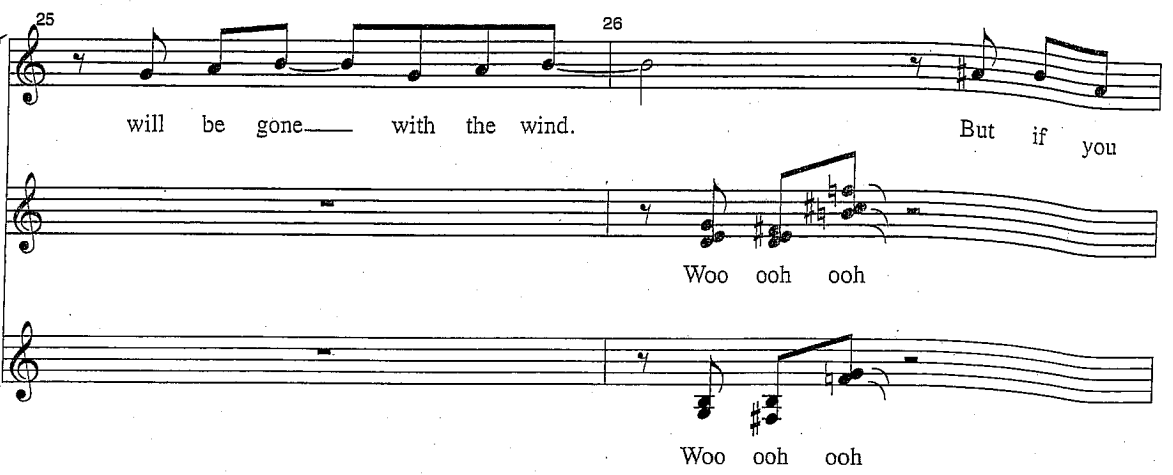
Is it charm,



asked



23 you take a ride — with no can — 24 at your side — then your flip  
Ooh — oo - oo - ooh — Ooh — then your flip  
Ooh — oo - oo - ooh — Ooh — then your flip

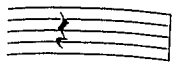


25 will be gone — with the wind. 26 But if you  
Woo ooh ooh  
Woo ooh ooh





and in



33 I in - sist you use hair - spray — and — tell you moth - er her head

34 Hair - spray! — Ooh — ooh —

35 Hair - spray! — Ooh — ooh —



Why



ooh



ooh

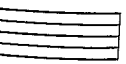
36 — she should smoth - er with "ul - tra clutch" fath - ful - ly — so,

37 ooh — "ul - tra clutch" faith - ful - ly —

38 — ooh — "ul - tra clutch" faith - ful - ly —



you twist,



39 If you're a red - head, a blonde or bru - nette, just

40 If you're a red - head, blonde, or bru - nette

If you're a red - head, blonde, or bru - nette



et-ter than hair -

h - Hair -

1 - Hair -

49 50 Not Swing 51

that's me!

Ah ah ah ah ah ah ah ah ah

Ah ah ah ah ah ah ah ah ah

doo wah

doo wah

52 53 54

Ah ah ah ah ah ah ah ah ah ah What makes a man

ah ah ah ah ah ah ah ah ah ah What makes a man

ah ah ah ah ah ah ah ah ah ah What makes a man

ray Wow!

ray Wow!

55 (To 65) 65 66

reach out and touch? UI - tra clutch! So, -

reach out and touch? UI - tra clutch!

reach out and touch? UI - tra clutch!



67

68

If you're a red-head, a blonde or brunette, just

If you're a red-head, blonde, or brunette Whooh!

If you're a red-head, blonde, or brunette Whooh!

69

70

71

take my ad-vice and you — might just get the on-ly thing bet-ter than hair-

You might just ooh ooh — hair-

You might just ooh ooh — hair-

72

73

spray — that's me! —

spray — ska - doo-dl - e - ya Doo-dl - e - ya doo wah

spray — ska - doo-dl - e - ya Doo-dl - e - ya doo wah

just

oo!

oo!

than hair -

hair -

hair -

wah

wah

74

75

The on - ly thing bet - ter than hair -

**CHORUS GIRLS:**

He's Cor - ny Col - lins!

76

77

spray \_\_\_\_\_ that's me!

Hair - spray Wow!

Hair - spray Wow!

78

79

Ska - doo-dl - e - ya doo wah \_\_\_\_\_ doo wow!

Ska - doo-dl - e - ya - doo wah ska - doo-dl - e - ya doo wah \_\_\_\_\_ doo wow!

"Hey, baby, you look like you could use a stiff one!"

80

81

**COUNCIL GIRL:** 82

Ska - doo-dl - e - ya doo doo wah!

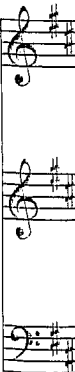
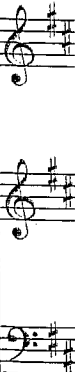
20a

# CORNY COLLINS BUMPER

*TACET*

Amber, ]

CUE:



Amber, Ensemble

# COOTIES

21

CUE: "...the contestants have to dance for it."

4  
1-4

5 AMBER:  
They came from way far out in

7

out - er space — She's hard to miss and so they

GIRLS:  
Ooh - ooh

GUYS:  
Ooh - ooh

9

land - ed on her face — They've

Coot - ies —

She's got Coot - ies —

23 24 25

— keep-ing time — to the speed — of sound I was lost — 'till I heard — the drums

26 27 +LINK: 28

then I found — my way — 'cause you can't stop the beat

29 TRACY, LINK: 30 31

Ev-er since this whole world be-gan — a woman found out if she shook it she could

32 33 34

shake up a man and so I'm gon-na shake and shim-my it the best that I can to-day

35 36 37

'cause you can't stop the mo - tion of the o - cean or the

38 39 40

sun in the sky you can won - der if you wan-na but I nev-er ask why and if you

41 42 43

try to hold me down I'm gon-na spit in your eye — and say — that

#22 — You Can't Stop The Beat — Part 1



e drums

44 45 46 47

you can't stop the beat!



beat

TRACY: "Well, Penny, whadaya have to say for yourself?" PENNY: "I am now a checkerboard chick!"

48 49 3 52

49-51

PENNY:

You



could

53 54 55 56

— can't stop a riv - er — as it rush - es to the sea — you can try

MOTORMOUTH GIRLS:

Hoot hoot

57 58 59 60

— to stop — the hands — of time — but 'cha know — it just — can't be — and if they

61 62 63

try to stop — us, Sea - weed I'll call the N dou-ble A C P —

o - day

the

you

hat

64 65 66

cause the world — keeps spin - ning round — and round and my heart's

SEAWEED:

round — and round —

67 68 69

— keep-ing time — to the speed — of sound I was lost 'till I heard — the drums

speed — of sound —

70 71 72

then I found — my way — 'cause you can't stop the beat

'cause you can't stop the beat

73 PENNY, TRACY: 74 75

Ev-er since we first saw the light — a man and wo-man liked to shake it on a

SEAWEED:

LINK:

my heart's

and

e drums

beat

beat

beat

l a

l a

76 77 78

Sat-ur-day night and so I'm gon-na shake and shim-my it with all of my might to-day

79 80 81

'cause you can't stop the mo - tion of the o - cean or the

82 83 84

rain from a-bove they can try — to stop the par-a-dise we're dream-ing of but you can-

85 86 87

- not stop the rhy-thm of two hearts in love — to stay — 'cause



88 89 90 2

you can't stop the beat! \_\_\_\_\_

2

91-92

4 93 12

92 A-92 D 93-104

7 112 TRACY: 113 + DANCERS: 114 +ALL:

105-111 So come on Come on Come on

2 3 116 D (To 117)

115-116 116 A-116 C

117 TRACY, PENNY,  
LINK, SEAWEED:

118 119

Ev-er since we first saw the light— a man and wo-man liked to shake it on a

(+ CHORUS)

120 121 122

Sat-ur-day night and so I'm gon-na shake and shim-my it with all of my might to-day

123 124 125

'cause you can't stop the mo - tion of the o - cean or the

+ALL:

Come on

(To 117)

126 127 128

rain from a - bove you can try — to stop the par-a-dise we're dream-ing of but you can-

129 130 131

- not stop the rhy - thm of two hearts in love — to stay —

132 133 134 135

you can't stop the beat — you can't stop the beat —

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics. Measure 133 is boxed. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

136 137 138

you can't stop the beat! —

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics. Measure 138 has a long note. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4.

139 140 141

— Tra - cy!

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics. Measure 141 has a long note. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Edna,  
Motor  
Ambe

CUE

CUE



5



Edna, Wilbur,  
Motormouth, Velma,  
Amber, Full Company

# YOU CAN'T STOP THE BEAT PART 2

23

CUE: "Everybody look, look at the scoreboard!" - DRUM ROLL

CUE: "We wouldn't want you to hurt yourself"

CUE #2: "largest novelty item ever erected"

Musical notation for drum cues. It consists of a single treble clef staff with a 4/4 time signature. The staff contains three measures of rests. Above the first measure is a bracket labeled '2' and the word 'Vamp'. Above the second measure is a bracket labeled '3' and the word 'Vamp'. Above the third measure is a bracket labeled '4' and the text 'CUE #3: "national T.V.!"'. The staff ends with a double bar line.

Musical notation for Edna and All characters. It consists of a single treble clef staff with a 4/4 time signature. The staff is divided into four measures labeled 4A, 4B, 4C, and 4D. Measure 4A is labeled 'EDNA:' and contains the lyrics 'A - me - ri - ca...'. Measure 4B is empty. Measure 4C is labeled 'ALL:' and contains the lyrics 'I made this my - self! Whooh!'. Measure 4D is labeled 'ALL: (to 5)' and contains a whole note chord. There are rests in measures 4B and 4C. Above measure 4C is a bracket labeled '3'.

Musical notation for Edna character. It consists of a single treble clef staff with a 4/4 time signature. The staff is divided into eight measures labeled 5, 6, 7, and 8. Measure 5 is labeled 'EDNA:'. The lyrics are 'You can't stop my hap - pi - ness 'cause I like — the way I am — and you just'. There are rests in measures 6, 7, and 8.

Musical notation for Edna character. It consists of a single treble clef staff with a 4/4 time signature. The staff is divided into three measures labeled 9, 10, and 11. Measure 9 is empty. Measure 10 contains the lyrics '— can't stop — my knife — and fork — when I see a Christ - mas ham —'. Measure 11 is empty. There are rests in measures 9 and 11.

Musical notation for Edna character. It consists of a single treble clef staff with a 4/4 time signature. The staff is divided into three measures labeled 12, 13, and 14. Measure 12 is empty. Measure 13 contains the lyrics '— so if you A - don't like — the way — I look — well, —'. Measure 14 contains the lyrics 'I just don't give a damn!'. There are rests in measures 12 and 14.

57 58 59

row is — a brand — new day and it don't — know white — from black

row brand — new day

Detailed description: This block contains the first system of musical notation, measures 57 through 59. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'row is — a brand — new day and it don't — know white — from black'. The piano part consists of chords and moving lines.

60 61 62

— cause the world — keeps spin - ning round — and round and my heart's

yeah! keeps spin - ning round — and round

Detailed description: This block contains the second system of musical notation, measures 60 through 62. The vocal line continues with the lyrics: '— cause the world — keeps spin - ning round — and round and my heart's'. The piano accompaniment continues with chords and moving lines.

63 64 65

— keep-ing time — to the speed — of sound I was lost — 'till I heard — the drums

keep-ing time — to the speed — of sound 'till I heard — the drums

Detailed description: This block contains the third system of musical notation, measures 63 through 65. The vocal line continues with the lyrics: '— keep-ing time — to the speed — of sound I was lost — 'till I heard — the drums'. The piano accompaniment continues with chords and moving lines.

66 67 68

then I found — my way — 'cause you can't stop the beat

then I found — my way — 'cause you can't stop the beat

Detailed description: This block contains the fourth system of musical notation, measures 66 through 68. The vocal line continues with the lyrics: 'then I found — my way — 'cause you can't stop the beat'. The piano accompaniment continues with chords and moving lines.

69

70 71

Ev-er since we first saw the light a man and wo-man liked to shake it on a

Ev-er since we first saw the light a man and wo-man liked to shake it on a

72 73

Sat - ur - day night and so I'm gon - na shake and shim - my it with

Sat - ur - day night and so I'm gon - na shake and shim - my it with

74 75 76

all of my might to - day \_\_\_\_\_ 'cause you can't stop the mo -

all of my might to - day \_\_\_\_\_ 'cause you can't stop the mo -

77 78 79

— tion of the o-cean or the rain from 'a-bove you can try — to stop the par-a-dise we're

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

#23 - You Can't Stop The Beat - Part 2

80 81 82

dream-ing of but you can - not stop the rhy-thm of two hearts in love— to stay

dream-ing of but you can - not stop the rhy-thm of two hearts in love— to stay

83 84 85 86

'cause you can't stop the beat!

SATB: SAT: SA:

'cause you can't stop the beat! Aah aah aah

87 88 89 90 91

S:

aah aah aah aah aah aah come— on you von Tus-sles go on

92 93

VELMA, AMBER:

We can't no we can't

shake your fan - ny mus - cles Yes you can

94 95 96

yes we can

yes you can Hal-le-lu - jah Ha-le - you can't stop the beat

97 98 99

Ev-er since we first saw the sun— it seems von Tus-sle girls ars al-ways try'n' to

Hoot hoot

100 101

please some - one— and now we're gon - na shake and shim - my it and

Hoot hoot hoo - oot

102 103 104

have some fun— to - day— 'cause you can't stop the mo -

Hoot hoot hoot to - day— 'cause you can't stop the mo -

#23 - You Can't Stop The Beat - Part 2



105 106 107

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

108 109

dream-ing of but you can - not stop the rhy - thm of two

dream-ing of but you can - not stop the rhy - thm of two

110 111 112

hearts in love — to stay — you can't stop the beat

hearts in love — to stay — you can't stop the beat

S+T:



ar-a-dise we're



-a-dise we're



of two



f two



beat



beat

113

114 115

you can't stop the beat

A+B

You can't stop the beat

you can't stop the beat

You can't stop the beat

116 117 118

you can't stop the beat!

the beat!

you can't stop the beat

Musical score for three staves, measures 119-121. The key signature is two sharps (F# and C#). The first staff (treble clef) contains a melodic line with notes G4, A4, B4, C5, and D5. The second staff (treble clef) contains a harmonic line with notes G4, A4, B4, C5, and D5. The third staff (treble clef) contains a bass line with notes G3, A3, B3, C4, and D4. The score is divided into three measures: measure 119, measure 120, and measure 121. Measure 119 contains the first notes of each line. Measure 120 contains the second notes of each line. Measure 121 contains the third notes of each line, followed by a double bar line.

Full Company

# BOWS

24

Shuffle

2 3 4  
1-2 3-6

7 11 16  
7-10 11-26

27 35 4  
27-34 35-38

43 Swing it 8  
39-42 43-50

51 Rock - Even 8ths 7 58 59  
51-57 We pro - mise Bal - ti - more

60 61 62 3 3 3  
that some-day when you take to the floor your world. will be full of - ro -

TRACY:  
"Everybody, let's dance!"

63 64 3 3 65 3 3 66

mance                    come on give it a            chance come on loos-en your            pants

New tempo                    3                    70                    LEADS:

'Cause the world \_\_\_\_\_

67-69                    3                    ENS:

'Cause the world \_\_\_\_\_

71                    72

— keeps spin - ning round — and round and my heart's —

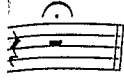
— keeps spin - ning round — and round and my heart's —

73                    74                    75

keep-ing time to the speed — of sound I was lost — till I heard — the drums

keep-ing time to the speed — of sound I was lost — 'till I heard — the drums

CY:  
ybody, let's dance!"



is



76 then I found my way ————— 77 "Cause you can't stop the mo -  
 78  
 then I found my way ————— 'cause you can't stop the mo -

79 — tion of the o - cean or the rain from a - bove you can try —  
 80  
 — tion of the o - cean or the rain from a - bove you can try —

81 t's  
 82 to stop the pa - ra - dise we're dream-ing of but you can -  
 's  
 to stop the par - a - dise we're dream-ing of but you can -

83 is  
 84 — not stop the rhy-thm of two hearts in love to stay ————— 'Cause  
 85  
 — not stop the rhy-thm of two hearts in love. to stay —

Musical notation for measures 86-88. The top staff contains the vocal line with lyrics: "you can't stop the beat—" (measure 86), "You can't stop the beat—" (measure 87), and "You can't stop the beat—" (measure 88). The bottom staff contains the piano accompaniment.

Musical notation for measures 89-92. The top staff contains the vocal line with lyrics: "You can't stop the beat!" (measure 89), "You can't stop the beat!" (measure 90), "You can't stop the beat!" (measure 91), and "You can't stop the beat!" (measure 92). The bottom staff contains the piano accompaniment.

Musical notation for measures 93-98. The top staff contains the vocal line with lyrics: "You can't stop the beat—" (measure 93), "You can't stop the beat—" (measure 94), "You can't stop the beat—" (measure 95), and "the beat!" (measure 96). The bottom staff contains the piano accompaniment. A fermata is present over measures 96-98, with a "3" above it, indicating a triplet. The measure numbers 96-98 are printed at the bottom right of the staff.

EXIT MUSIC

25

TACET

y

n

only.

erty of:

TO:

#25 - Exit Music