

VOCAL SCORE

100F

EMILE LITTLER *PRESENTS*

by arrangement with
CHAPPELL & CO., LTD

A New Musical

FINIAN'S RAINBOW

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FINIAN'S RAINBOW

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FINIAN'S RAINBOW

Lyrics by
E. Y. HARBURG

Music by
BURTON LANE

OVERTURE

Andante (♩ = 72)
(dramatically)

Piano

ff sost.

ff L.H. R.H. L.H. R.H. L.H. R.H.

8

Piano con Ped.

sfz L.H. *fz*

sfz L.H. *fz* *rall.* L.H.

3 "HOW ARE THINGS IN GLOCCA MORRA"

Moderato

The first system of music features a treble and bass clef. The treble clef contains a melody with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar rhythmic patterns and chordal accompaniment in both hands.

The third system shows a continuation of the musical theme, with the right hand playing a more active melodic line.

Più mosso

The fourth system is marked 'Più mosso' and features a more rhythmic and driving accompaniment in both hands.

Tempo I

The fifth system is marked 'Tempo I' and includes the instruction 'poco rit.' (poco ritardando) in the bass clef.

4 Allegro con brio

The sixth system is marked '4 Allegro con brio' and includes performance instructions: 'L.H.' (Left Hand) with 'rit.' (ritardando) and 'ff' (fortissimo) markings.

"THIS ISN'T LOVE"
Allegro moderato

The first system of the piano accompaniment, consisting of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes with chords, while the left hand plays a steady eighth-note bass line. Dynamics include *mf*, *f*, and *mp*. The key signature has two sharps (F# and C#) and the time signature is 2/4.

The second system of the piano accompaniment, continuing the rhythmic patterns from the first system. Dynamics include *mf* and *mp*. The key signature remains two sharps.

The third system of the piano accompaniment, featuring more complex chordal textures in the right hand. Dynamics include *f*. The key signature remains two sharps.

The fourth system of the piano accompaniment, showing a continuation of the rhythmic and harmonic material. Dynamics include *f*. The key signature remains two sharps.

The fifth system of the piano accompaniment, marked with a '6' above the first measure. It features a melodic line in the right hand with eighth-note runs. Dynamics include *f*. The key signature remains two sharps.

The sixth system of the piano accompaniment, concluding with a *rall.* (rallentando) marking. The right hand has a melodic line with a fermata, and the left hand has a simple bass line. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

7 "OLD DEVIL MOON"

Moderato

The first system of music for 'Old Devil Moon' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a steady accompaniment in the bass and a more active melody in the treble.

The second system continues the piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff provides harmonic support with chords and moving bass lines.

The third system introduces a change in the key signature to two flats (Bb, Eb). The upper staff features a triplet of eighth notes. The lower staff continues with a steady accompaniment.

The fourth system continues in the key of two flats. It includes a *rall.* (ritardando) marking and several triplet markings in both staves.

8 Tempo di Gavotte

The first system of 'Tempo di Gavotte' is in treble clef with a key signature of one sharp (F#). It starts with a mezzo-piano (*mp*) dynamic. The lower staff is in bass clef with the same key signature. The music is characterized by a rhythmic pattern of eighth notes.

The second system continues the piece in a *Vivace* tempo. It begins with a forte (*f*) dynamic. The upper staff has a fast-moving eighth-note melody, while the lower staff has a simpler accompaniment. The system ends with a double bar line and a *rit.* marking.

Musical score for measures 8-9. Measure 8 is marked with a dotted line and the number 8. The music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. A *rall.* (rallentando) marking is present in measure 9.

9 "THAT GREAT COME-AND-GET IT DAY"
Andante con moto

Musical score for measures 10-11. The music continues with a treble clef and a bass clef. The tempo is marked *Andante con moto*.

Musical score for measures 12-13. The music continues with a treble clef and a bass clef.

Musical score for measures 14-15. Measure 14 is marked with the number 10. The music continues with a treble clef and a bass clef.

Musical score for measures 16-17. The music continues with a treble clef and a bass clef.

Musical score for measures 18-19. The music continues with a treble clef and a bass clef.

11

Musical notation for measures 11-12. Treble and bass staves. Measure 11 features a series of chords with accents. Measure 12 features triplets in both hands.

Musical notation for measures 13-14. Treble and bass staves. Measure 13 has a half rest in the bass staff with 'R.H.' written above. Measure 14 has a half rest in the bass staff with 'R.H.' written above.

Stretto

12

Musical notation for measures 15-16. Treble and bass staves. Measure 15 is marked 'Stretto' and 'ff'. Measure 16 is marked 'ff'.

Musical notation for measures 17-18. Treble and bass staves. Measure 17 has a half rest in the bass staff. Measure 18 has a half rest in the bass staff.

subito andante

fff dim.

Musical notation for measures 19-20. Treble and bass staves. Measure 19 is marked 'subito andante'. Measure 20 is marked 'fff dim.'.

rall.

CURTAIN

Musical notation for measures 21-22. Treble and bass staves. Measure 21 is marked 'rall.'. Measure 22 ends with the word 'CURTAIN'.

Act I

No 1

CHORUS SONG (SUSAN with ENSEMBLE) AND DANCE

"THIS TIME OF THE YEAR"

Cue: (Buzz) "Git on with it Sheriff"

ad lib. Sheriff (*spoken*) "Hear Ye! Hear Ye!" **1 Moderato** Chorus

Chorus: Woody's comin', Woody's comin', Woody's comin', Woody's comin', We can't be bothered with a

Piano

Sheriff (*spoken*) "You'll be sorry interferin' with the law" Chorus

CHO. mortgage man This time of the year For Spring dont care a-bout a

mf

Sheriff (*spoken*) "Last chance to get back your land" Chorus

CHO. mortgage man This time of the year The Dan-de-li-ons in the

Solo (Man)

CHO. dusk-y dell Don't give a hoot in hell, They're gonna smell without col-lat-er-al

Chorus

Girls This time of the year, This time, This time of the year.

Boys This time of the year, This time of the year.

2 Girls Boys

Sweet mer-ry buds, and El-der-ber-ry buds, Don't give a good ding, ding, dang.

lightly

Chorus (unison)

Corn's shoot-in' up, fruit trees are fruit-in' up, Go tell Raw-kins to go hang, hang.

3 DANCE

4 Chorus

Don't mess a-round here.—

Dance **Chorus** *Dance*

This time of the year.—

Chorus *Dance* **Chorus**

You'll get it in the rear. This time of the year.

5 *gliss.*

Girls: Mag-nol-ias are sen-ti-men-tal, Per-sim-mons are queer. Snap drag-ons won't
 Boys: Red cab-bage and sweet po-ta-toes Don't eas-i-ly skeer. They'll sprout without

6 **1** **2** Susan (*Dance*)

Girls: pay no ren-tal This time of the year.
 Boys: real es-tat-ers This time of the year.

Chorus (spoken) "What she sayin" Boys

The

poco *cres* - *cen* - *do*.

Boys

7 *Clap Clap*

choo-choo's com-in' and it's mighty clear Woody's here he's

Boys

up there rid-in' with the en-gi - neer yes, Woody's here!—

Girls

8

Just look at that choo-choo puff-in' Let's give it a might-y cheer.
Just look at that en-gine huff-in' Dang blast it all, Wood-ys here.

Boys

Girls
Wood - y's here! _____ Wood - y's here! _____

Boys
Wood - y's here! _____ Wood - y's here! _____

Girls
Wood - y's here! _____ Wood - y's here! _____

Boys
Git load of that whis - tle blowin' That whis - tle is good to hear.

9

Girls
Wood - y's here! _____ Wood - y's here! _____

Boys
It's wantin' you to be know - in' Dang, blast it all, Wood - y's here!

Solo Soprano

Girls Ah _____ Ah _____
 Wood - y's here! _____ Wood - y's here! _____

Boys Git load of that whis - tle blow - in' That whis - tle is good to hear

Girls Ah _____ Ah _____
 Wood - y's here! _____ Wood - y's here! _____

Boys It's want-in' you to be know-in' Dang, blast it all, Wood - y's here!

10

Girls Ah _____ Ah _____
 Wood - y's here! _____ Wood - y's here! _____

Boys Wood - y's here! _____ Wood - y's here! _____

No 2

SONG (SHARON)

"HOW ARE THINGS IN GLOCCA MORRA?"

(Finian) "Everything you had in Glocca—and more. Do you hear that skylark?" (Sharon) "Aye!"
Cue: (Finian) "The same as in Ireland." (Sharon) "Aye a Glocca Morra skylark."

Sharon

Slow

I hear a bird, Gloc-ca Mor-ra bird It well may

Piano

colla voce p

SHA.

be he's bring-ing me a cheer-ing word. I hear a

p

SHA.

breeze A Riv-er Shannon breeze It well may be it's followed me a - cross the

p

SHA.

colla voce rit. ten.

seas. Then tell me please How are things in Gloc-ca

p espressivo

1 Lento espress.

SHA. Mor-ra? _____ Is that lit-tle brook still leaping there? _____ Does it still run down to

colla voce

SHA. Don-ny Cove? _____ Through Kil - ly - begs, _____ Kil - ker - ry and Kil - daire?

SHA. — How are things in Gloc-ca Mor - ra? _____ Is that wil low tree still weeping there?

SHA. Does that lad - die with the twinklin' eye _____ Come whistlin' by _____ And

SHA. does he walk a-way — sad and dreamy there not to see me there?

SHA. ² So I ask each weep-ing wil - low, And each brook a - long the

SHA. way, And each lad that comes a whistlin' 'Too - ra - lay.'

SHA. How are things in Gloc-ca Mor-ra this fine day?

No 3

WOODY'S ENTRANCE (CHORUS)

Lucie: (Sharon) "Forgive me for bein' his daughter"

Chorus *off stage*
pp Choo-choo's com-in' and it's might-y clear. Wood-y's here He's

CHO. up there rid-in' with the en-gi - neer. Yes, Wood-y's here!

Girls *poco a poco cres - cen - do*
 Just look at that choo-choo puff-in! Let's give it a might-y cheer.
 Boys

Girls
 Just look at that en - gine huff-in! Dang blast it all. Wood - y's here.
 Boys

1
 CHO. Mag - no - lias are sen - ti - men-tal, Per - sim - mons are queer. —

CHO. Snap - dra - gons won't pay no ren - tal This time of the year.

2
CHO. Mag - no - lias are sen - ti - men - tal, Per - sim - mons are queer. — Snap - dra - gons don't

3
CHO. pay no ren - tal, This time of the year. Red cab - bage and

CHO. sweet po - ta - toes don't eas - i - ly skeer. — They'll sprout with - out

A Sharecropper (*Spoken*)
 "How's the old place look Woody?"
ad lib.

CHO. real - es - tat - ers, This time of the year. Hum

No 4

SONG (SHARON with ENSEMBLE) & DANCE

"LOOK TO THE RAINBOW"

Cue: (Sharon) "There is an old legend. Me Father"

Andante

Sharon

Piano

1

On the day I was

born, said my fa - ther said he, I've an el - e - gant leg - a - cy

wait - in' for ye. 'Tis a rhyme for your lip — and a song for your

heart To sing it when - ev - er the world falls a - part.

2

SHA. Look, look, look to the rain-bow. Fol - low it o - ver the

mf

SHA. hill - and stream. Look, look, look to the rain-bow. Fol - low the

p

SHA. *ten.* fel - low who fol - lows a dream. So I *ten.* bun - dled me heart and I roamed the world

mp

SHA. free, To the east with the lark, to the west with the sea; And I search'd all the

p

SHA. earth, and I scann'd all the skies. But I found it at last in my own true love's eyes.

p

4

Sharon

Look, look, look to the rain-bow. Fol - low it. o - ver the

Chorus

(Hum)

mf

p.

SHA.

hill — and stream. Look, look, look to the rain-bow.

CHO.

5

Woody

Fol - low the fel-low who fol-lows a dream. Fol - low the fel - low, Fol -

SHA.

CHO.

WDY. Sharon *rit.*

-low the fel - low, Fol - low the fel-low who fol-lows a dream.

CHO. Fol - low fol - lows a dream.

DANCE
Andante con moto

6 Allegro con spirito

7

8

sva

sva 9

10

Musical notation for measure 10, featuring a treble and bass staff with various notes and rests.

11

Musical notation for measure 11, featuring a treble and bass staff with various notes and rests.

Musical notation for measure 12, featuring a treble and bass staff with various notes and rests.

12

Musical notation for measure 12, featuring a treble and bass staff with various notes and rests.

13

Musical notation for measure 13, featuring a treble and bass staff with various notes and rests.

Musical notation for measure 13, featuring a treble and bass staff with various notes and rests.



The first system of music for piece 14 consists of two staves. The treble staff begins with a series of chords and eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece and includes two endings. The first ending leads back to an earlier section, and the second ending concludes the piece with a final chord.

No 4a

CURTAIN MUSIC

Valse espres.

The first system of 'No 4a' is marked 'Piano' and 'Valse espres.'. It features a 3/4 time signature. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment of chords.

The second system of 'No 4a' continues the melodic and harmonic development, with the treble staff showing more complex phrasing and the bass staff providing a steady accompaniment.

The third system of 'No 4a' concludes the piece with a final melodic phrase in the treble staff and a sustained chord in the bass staff.

TO OPEN SCENE II
LEPRECHAUN MUSIC

No 5

Moderato

Piano

mp

Finian picks up jug to mouth

tr

Pauses

Picks up jug to mouth

tr

Pauses

Picks up jug to mouth

Jumps

tr

Starts to walk

Turns

Goes behind tree

8

3

Cue: from Finian

Runs to rock

Lands on rock

p

mf

ff

DUET- (WOODY & SHARON)

"OLD DEVIL MOON"

Cue: (Sharon) "I wonder who thought it up?" (Woody):- "I did"

Woody **Andante con moto** **1 Woody**

Woody I look at you and sud-den -

Piano *mf* *mp*

WDY. -ly Some-thing in youreyes I see, Soon be-gins be-witch-in'

WDY. me _____ It's that Old Dev-il Moon— that you stole from the skies.

WDY. — It's that Old Dev-il Moon— in your eyes,—

WDY
 You and your glance — make this ro-mance — Too hot to han-dle, —

WDY
 — Stars in the night, blaz-ing their light — Can't hold a can-dle — to your raz-zle daz-zle,

WDY
 2
 You've got me fly-in' high and wide On a mag-ic car-pet ride,

WDY
 Full of but-ter-flies in-side — Wan-na cry wan-na croon. Wan-na

WDY
 laugh like a loon — It's that Old Dev-il Moon — in your eyes —

WDY. Just when I think I'm free as a dove Old Dev-il

WDY. Moon deep in your eyes blinds me with love. Dialogue Sharon ... "Takes two to

SHA. make a valley legend" I look at you and sud-den - ly

pp Sharon (sings)

SHA. Some-thing in you eyes I see Soon be-gins be-witch-in' me, It's that

SHA. Old Dev-il Moon that you stole from the skies It's that

SHA. Old Dev-il Moon in your eyes, ——— You and your glance make this ro-mance Too hot to

poco a poco

SHA. han - dle ——— Stars in the - night, blaz - ing their light — Can't hold a can - dle ———

cresc.

SHA. — To your raz - zle daz - zle, You've got me fly - in' high and wide On a mag - ic car - pet

mf

SHA. ride, Full of but - ter - flies in - side ——— Wan - na cry wan - na croon

WDY. **Woody**
Wan - na cry ———

mf

SHA. — Wan-na laugh like a loon — It's that Old Dev-il Moon — in your eyes.

WDY. — Wan-na laugh like a loon — It's that Old Dev-il Moon — in your eyes.

SHA. — Just when I think I'm — free as a dove —

WDY. —

SHA. *rit poco a poco* Old Dev-il Moon deep in your eyes blinds me with love. *a tempo*

WDY. Old Dev-il Moon deep in your eyes blinds me with love.

colla voce rit poco a poco *a tempo*

Segue

No. 7

TO OPEN SCENE III

Animato

Piano

The first system of music consists of two staves. The upper staff is in treble clef and features a series of triplet chords, each marked with a '3' above it. The lower staff is in bass clef and contains a simple melodic line with quarter and eighth notes. The key signature has three flats (B-flat, E-flat, A-flat).

The second system continues the musical piece with similar triplet chords in the upper staff and a melodic line in the lower staff. The key signature remains three flats.

The third system concludes the first section of the piece. It features triplet chords and a melodic line. The system ends with a double bar line and a fermata over the final notes.

Watch light
Cue: on Black-out

Segue

Animato

Piano

The second section of music begins with a new system. It features triplet chords in the upper staff and a melodic line in the lower staff. The key signature has three flats.

The second system of the second section continues with triplet chords and a melodic line. The key signature remains three flats.

The third system concludes the second section of the piece. It features triplet chords and a melodic line. The system ends with a double bar line and a fermata over the final notes.

TO OPEN SCENE IV
 REPRISE— (SHARON)
 "HOW ARE THINGS IN GLOCCA MORRA?"

Piano

Slowly

mp

SHA. (Sharon)

How are things in Gloc-ca Mor-ra? Is that lit-tle brook still

SHA.

leap-ing there? Does it still run down to Don-ny Cove? Through Kil-ly begs — Kil-

SHA.

ber-ry and Kil-daire? How are things in Gloc-ca Mor-ra? Is that wil-low tree still

SHA. weep-ing there? Does that lad-die with the twink-lin' eye Come

SHA. whist-lin' by, — And does he walk a-way sad and dream-y there not to see me there? Wait

(Finian). Betrothed"

Tempo di Valse (Gaily)

SIA (Sharon)

So I ask each weep - ing wil - low, — And each brook a -

mf L.H.

SHA. - long the way — And each lad that comes a whist - lin' 'Too - ra -

ten

SHA. lay' — Things are fine in Rain - bow Val - ley this fine day?

ten

rall.

DUET (SHARON & OG)

"SOMETHING SORT OF GRANDISH"

Cue: (Sharon) "Does it make humming birds in your heart"

Tempo di Gavotte

Piano

pp *rall.*

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The piece concludes with a *rall.* (ritardando) marking.

1 Og

Something sweet, something sort of grand-ish Sweeps my soul — when thou art near;

mp *a tempo*

The first vocal line (OG) begins with a first ending bracket labeled '1'. The piano accompaniment is marked *mp* and *a tempo*. The lyrics are: "Something sweet, something sort of grand-ish Sweeps my soul — when thou art near;"

OG.

My heart feels — so su-gar can-dish My head feels — so gin-ger beer.

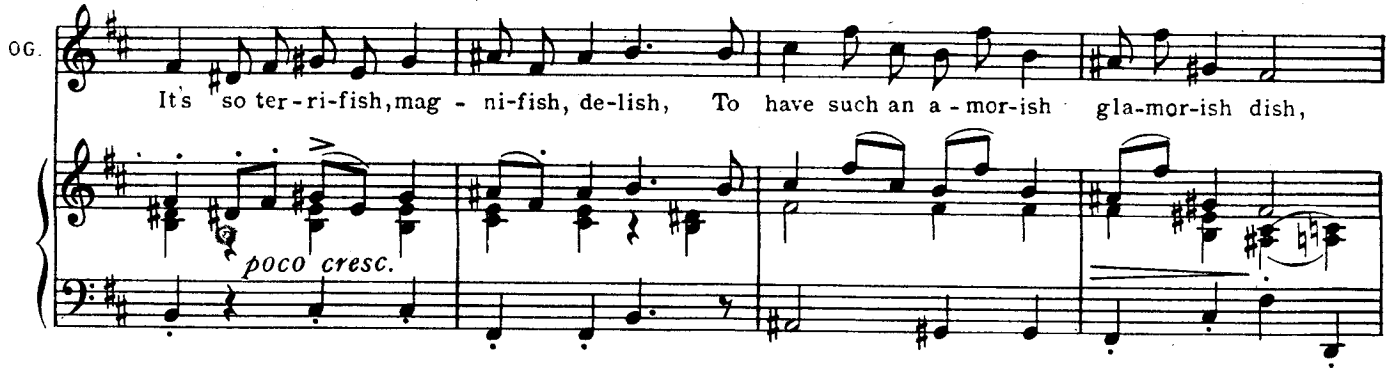
The second vocal line (OG.) continues the melody. The piano accompaniment continues with the same harmonic support. The lyrics are: "My heart feels — so su-gar can-dish My head feels — so gin-ger beer."

2

OG.

Some-thing so dare-ish — So I dont care-ish stirs me from limb to limb.

The third vocal line (OG.) begins with a second ending bracket labeled '2'. The piano accompaniment continues. The lyrics are: "Some-thing so dare-ish — So I dont care-ish stirs me from limb to limb."

OG.  It's so ter-ri-fish, mag - ni-fish, de-lish, To have such an a - mor-ish gla-mor-ish dish,
poco cresc.

OG.  **3**
 We could be oh so bride and groom-ish, Skies could be _____ so blue-ish blue.

OG.  Life could be _____ so Love in Bloom-ish, If my ish - es could come true.

4
 DANCE
mf 



Sharon

Thou art sweet. thou art sort of Grand-ish, Thou out-land-ish ca-va-lier. From now on

SHA. ^{0g} ⁶

... were hand-in hand-ish, Ro-me-o And Guin-ev-ere, Thou't so a-dor-ish

OG. Sharon

... tou jours l'a-mor-ish I'm so cher-chez la femme, Why should I van-quist, Re-

SHA. ^{0g}

-quist, Re-sish when I sim-ply rel-ish this hell-ish con-dish, I might be

OG.

manish-ish or mouse-ish, I might be a fowl or fish, But with thee I'm Ei-sen-hows-ish

Sharon

OG. You're un - der my skin-ish, So please be giv-in - ish or
 Please ac - cept my pro-pos-ish You're un - der my skin-ish, So please be giv-in - ish or

DANCE

SHA. it's the be-gin-ish of the fin-ish of me.
 OG. it's the be-gin-ish of the fin-ish of me.

No 9a

ACCAPELLA

Cue: (Woody) "Sharon"
 Ensemble & Children

We're hav-in' a par-ty, we're hav-in' a par-ty, we're hav-in' a par-ty, a par-ty to-day, We're
 hav-in' a par-ty, we're hav-in' a par-ty, oh Fi-ni-an's par-ty we're hav-in' to-day.

Cue: (Finian) "My daughter is getting betrothed!"

Dialogue: Woody & Finian

Ensemble & Children

Sha - ron's get-ting be-troth - ted, Sha-ron is get-ting be - troth-ted to - day,
 Sha - ron's get-ting be-troth - ted, Sha ron is get-ting be trothted to - day.

Cue: (Finian) "Why! our fraed Mr. Mahony is being betrothed!"

Dialogue: Woody & Finian

Ensemble & Children

Wood - y's get-ting be-troth - ted, Wood-y is get-ting be trothted to - day,
 Wood - y's get-ting be-troth - ted, Wood-y is get-ting be - trothted to - day.

Dialogue: Sharon & Woody

CONCERTED NUMBER & DANCE
 SHARON, WOODY, FINIAN with ENSEMBLE

"IF THIS ISN'T LOVE"

Cue: (Sharon) "That would be my Uncle O' Shamus"

Allegro moderato
Susan's entrance

Piano *mf*

Henry (Spoken)
 "She's trying to tell you something"

Ensemble (Spoken)
 "What she sayin' Henry?"

2

L.H.
 Henry (Spoken) I can't tell It's a secret

Henry (Spoken)
 "Woody you tell them" (Susan Dances)

3

Woody

A se - cret, a se - cret, she says she's got a se - cret

pp

(Susan dances)

Woody

A se - cret, a se - cret, a se-cret kind of

mf *p*

(Susan dances)

Woody 4

se - cret _____ She's ach - ing for to shout it to

ev - 'ry daf - fo - dil and tell the world a - bout it, in fact she says she will. _____

Ensemble **Woody** **5**

— She says? — She says: — If this is - n't Love —

WDY.

— The whole world is cra - zy — If

WDY. this is - n't Love I'm daft as a dai - sy

WDY. With moons all a - round and cows jump - ing o - ver

6

WDY. There's some - thing a - miss, and I'll eat my hat if

WDY. this is - n't Love I'm feel - in' like the ap - ple on

7

WDY. top of Wil - ham Tell; with this I can - not grap - ple be - cause, be - cause, You're

Ensemble Woody

8

so a-dor-a-ble. If this is-n't Love _____ then win-ter is

If this is-n't Love _____ then win-ter is

If this is-n't Love _____ then win-ter is

9

sum-mer _____ If this is-n't Love _____

sum-mer _____ Yes win-ter's sum-mer If this is-n't

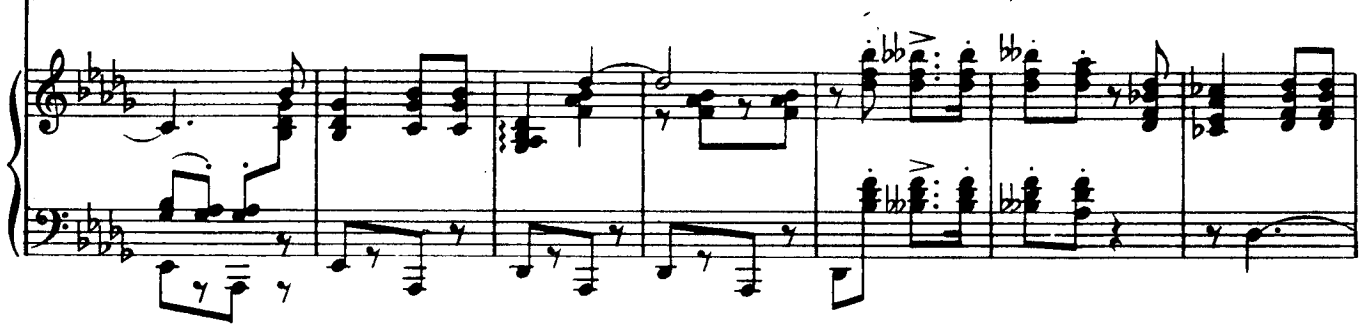
sum-mer _____ Yes win-ter's sum-mer If this is-n't

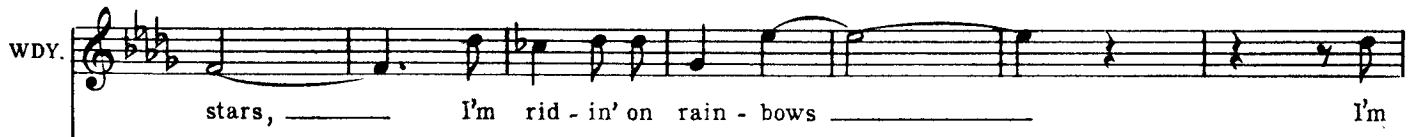
WDY.  my heart needs a plum - ber _____ I'm swing-in' on

 Love his heart needs a plumber Lu _____

CHO.  Love his heart needs a plumber Lu _____





WDY.  stars, _____ I'm rid - in' on rain - bows _____ I'm

 He rides he rides a rainbow

CHO.  He rides he rides a rainbow





10

WDY. bust - in' with bliss and I'll kiss your hand if this is - n't Love _____

Musical score for system 10. The vocal line (WDY.) is in a soprano register, with lyrics: "bust - in' with bliss and I'll kiss your hand if this is - n't Love _____". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

11 Sharon

WDY. _____ If this is - n't Love _____ I'm Car - men Mi -

Musical score for system 11. The vocal line (WDY.) is in a soprano register, with lyrics: "_____ If this is - n't Love _____ I'm Car - men Mi -". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The instruction "Lh. 8va bassa" is written below the piano part.

SHA. - ran - da _____ If this is - n't Love _____

Musical score for system 12. The vocal line (SHA.) is in a soprano register, with lyrics: "- ran - da _____ If this is - n't Love _____". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The instruction "loco" is written below the piano part, and "8va bassa" is written below the bass staff.

SHA. It's red prop - a - gan - da _____ If

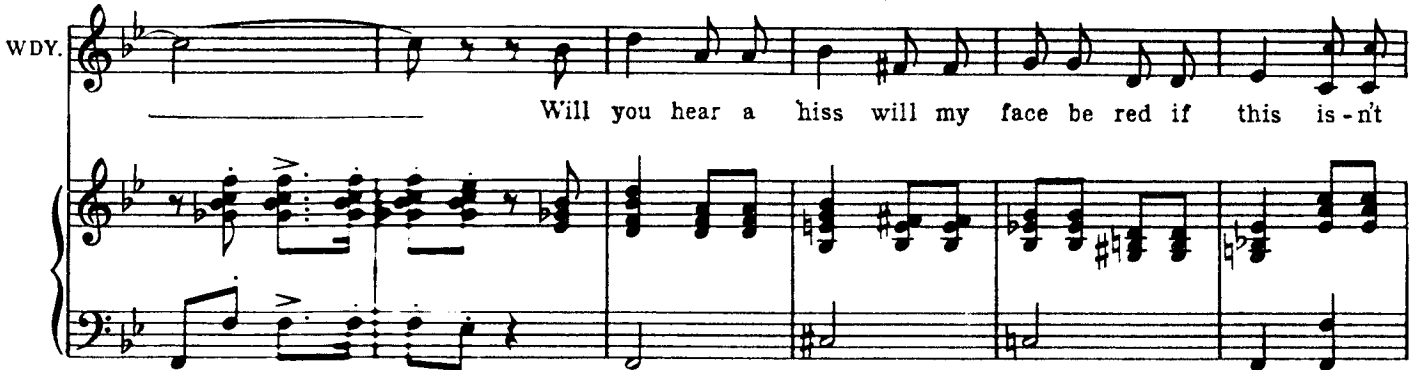
Musical score for system 13. The vocal line (SHA.) is in a soprano register, with lyrics: "It's red prop - a - gan - da _____ If". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The instruction "8va bassa" is written below the piano part, and "loco" is written below the bass staff.

12


WDY. 

this is a dream _____ And if I should wake up _____



WDY. 

Will you hear a hiss will my face be red if this is-nt




13

Finian

WDY. 

Love _____ I'm get-tin'tired of



FIN. 

wait-in' and stick in' to the rules this feel-in' calls for mat in' like



birds and bees and oth - er a - ni - mules

and bees if this is n't Love

and bees if this is n't Love

mf

PIN.

We're all see-ing dou - ble (movement) If

CHO.

We're all see-ing dou - ble If

Woody

I'm real - ly in trou - ble

CHORUS: this is - n't Love

this is - n't Love

15

Sharon

WDY: If she's not the girl And he's not the

SHA: he - ro

CHORUS: A kiss ain't a kiss it's a

A kiss ain't a kiss it's a

16

cri - sis, man if this is - n't Love

CHO. cri - sis, man if this is - n't Love

17 DANCE

18

marc.

Enter: Gold and Arco

8.....19

They look at each other

8..... loco

and join in

ff

They dis. run. off

Sva bassa
Chappell

20 *Dolce grazioso*

8 *Adolescent Couple (Rusty & Arthur)* *loco*

8

21

f sempre

Timid Couple reach agreement 8 *gliss.*

22 8

f *Boy found girl (Don & Frieda)*

23

A group of Couples

24

A couple of Rustic "Hep-cats" (Flash & Kathleen) plus a flirting girl by-passer

mf

25

26

1 2

sfz

Group Exits

27

mf

28 *Group comes back*

29

Full Company

If she's not the girl _____ and

ALL

he's not the he - ro a kiss ain't a

30

Love

ALL

kiss it's a cri-sis man if this is-n't Love If this is-n't

kiss it's a cri-sis man if this is-n't Love if this is-n't Love

If this is-n't

31

Clap

ALL

Love if this is - n't Love

Love if this is - n't Love

No 11

PUMPKIN PARADE

"IF THIS ISN'T LOVE"

Cue: (Finian) "The barbecue is waiting down the valley."

Allegretto *Repeat to open Scene V*

Piano

The musical score for 'Pumpkin Parade' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the instruction 'Repeat to open Scene V' is written above the staff. The score includes various dynamics such as *f*, *mf*, and *p*, along with accents and slurs. The second system continues the piece with similar dynamics. The third system features a first ending bracket with two endings. The fourth system concludes the piece with a final cadence.

No 11a

FINIAN'S EXIT

Cue: (Finian) "You're a member of a subversive underground group taking its orders from Dublin."

Piano

The musical score for 'Finian's Exit' is written for piano in 2/4 time. It consists of two systems of music. The first system begins with a treble clef and a key signature of two flats (Bb). The tempo is marked 'Allegretto'. The score includes various dynamics such as *f* and *mf*, along with accents and slurs. The second system continues the piece with similar dynamics and concludes with a final cadence.

No 12

REPRISE (OG)

"SOMETHING SORT OF GRANDISH"

Cue: (Og) "You can have anything that is made in fairyland."

Tempo di Gavotte

Og

There'll be things plen-ty-ish for all-ish Won-drish toys — and ma-gic tricks E -

Piano

mf

OG.

- lec - trish trains — and bas-ket ball - ish Min - tish drops — and lic-rish sticks

OG.

Life will be kee - nish — all Hal-lo-ween-ish And jel - ly-bean - ish too With

OG.

ice-cream and cake-ish and so-da to sup And no bel-ly ache-ish to wa-kish you up

OG. there will be such de-li-cious dish-es and we'll end ——— this daf-fish plot

OG. For we'll go ——— from rags to ri-shes When we find ——— that gol-dish pot There'll

OG. be choo-late cus-tish With hot dogs and mustish But Shears and Ro-bustish must fus-tish come through.

poco accel.

Segue

No 13

TO OPEN SCENE VI

Allegro moderato

Piano

The first system of music is a piano accompaniment for the opening of Scene VI. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The music features a steady bass line with chords and some melodic movement in the treble.

The second system of music continues the piano accompaniment. It maintains the same key signature and time signature. The bass line continues with a consistent rhythmic pattern, while the treble staff has more complex chordal textures.

The third system of music concludes the piano accompaniment section with a 'Vamp'. The key signature changes to two flats (Bb) and the time signature remains 4/4. The music ends with a double bar line and repeat dots, indicating a repeating rhythmic pattern.

Maude

(Spoken)

All

(Spoken)

Grade "A" mild - er Grade "B" cool - er

The piano accompaniment for the vocal line of Maude. It consists of two staves, treble and bass clef. The key signature is two flats (Bb) and the time signature is 4/4. The music provides harmonic support for the spoken lyrics.

ALL.

Grade "C" cool - er mild - er

The piano accompaniment for the vocal line of ALL. It consists of two staves, treble and bass clef. The key signature is two flats (Bb) and the time signature is 4/4. The music provides harmonic support for the spoken lyrics.

C One Boy (*Spoken*)

D Girls

Cool-er mild-er bet-ter smoke You'll find it ea - sy on your throat Grade "A" They satisfy

Grade "B" Better tastin' ea - sy on the throat. Cough Cough

The score consists of two systems. The first system is for 'One Boy (Spoken)' and the second is for 'Girls'. Each system includes a vocal line and a piano accompaniment with treble and bass staves.

No 14

CONCERTED NUMBER (TOBACCO GIRLS)

"NECESSITY"

Cue: (Girl) "Ball and chain around your dreams."

Recitative (Very slow)

1st Girl: What is the curse that makes the un-i-verse so all be-wil-der-in? What is the

2nd Girl: hoax that just pro - vokes the folks they call God's chil-der - in? What is the

3rd Girl: jinx that gives a bo-dy and his bro-ther and ev-'ry one a - roun' the run a - roun'?

The score is for a recitative section and features three vocal parts (1st Girl, 2nd Girl, 3rd Girl) and piano accompaniment. The piano part includes treble and bass staves.

1 Moderato (in 4)

1st REFRAIN 2

Girls

Ne-ces-si-ty,

Blues Tempo (lasy)

Girls

Ne-ces-si-ty, That most un-nec-es-sa - - - ry thing, Ne-

3

Girls

-ces-si-ty. What throws the mon-key wrench in a fel-low's good in-ten -

Girls

- tion, That nas-ty old in-ven - - - tion, Ne-ces-si-ty. My

Girls ⁴

feet wan-na dance in the sun, My head wants to rest in the shade, The Lord says "go

Girls ⁵

cut and have fun," but the land lord says "your rent ain't paid." Ne-ces-si-ty, ——— It's

Girls

plain to see ——— what a love-ly old world this sil - ly old world could be. ———

Girls

— But man, it's all in a mess ac-count of Ne-ces-si-ty. —

6

Hum

Girls

Doot, doot doot doot do-doot doot, doot, doot, doot Ne-

p

7 2nd REFRAIN

There

Girls

-ces-si-ty. Ne-ces-si-ty.

ought to be a law _____ a gainst Ne-ces-si-ty.

Girls

Sis-ter you're so right I'd

1st Girl

But

2nd Girl

love to play some tennis Or take a trip to Venice.

1st G. 3rd Girl

sis-ter here's the menace Ne-ces-si-ty. Old

Girls

Old

9

3rd G. Sa - tan's the fa-ther of sin And Cu - pid's the Fa-ther of love. Oh,

Girls Sa - tan's the fa-ther of sin And Cu - pid's the Fa-ther of love. Oh,

1st Girl

3rd G. hell is the Fa-ther of gin, But no one knows the Fa-ther of_ Ne-

Girls hell is the Fa-ther of gin.

10

1st Girl

(Do you mean he's a?) (Uh-huh)

1st G. -ces - si - ty. Ne - ces - si - ty That's the

Girls Ne - ces - si - ty

1st G. max-i-mum that a min - i - mum thing could be, There's no-thing

Girls There's no-thing

Girls low - er than less un - less it's Ne - ces - si - ty.

Short Wait

Segue

Boy Ne - ces - si - ty Ne -

BOY - ces - si - ty Loved a wo - man named Bess, but nev - er the less, ah me,

Girls He had to mar - ry there's a 'count of Ne - ces - si - ty.

NO 15

SONG (WOODY with ENSEMBLE)

"THAT GREAT COME-AND-GET-IT-DAY"

Cue: (Girl) "But when do we get all this" (Woody) "When?"

Religioso Moderato

Woody

Piano

pp

pp

On that great "Come and get it"

WDY. day ————— Won't it be fun when wor - ry is done and mon - ey is

WDY. hay ————— That's the time things 'll come your way,

WDY. On that great, great "Come and get it" day. ————— I'll get my

WDY. **2**
 gal ——— that cal-i-co gown. ——— I'll get my mule ———

WDY. **3**
 — that ac-re of groun' ——— 'cause word has come ——— from Ga-bri-el's

WDY.
 born ——— The earth be - neath your plow is a - bud-din and now it's

WDY. **4**
 your'n ——— Glo-ry times' com - in' for to stay ———

WDY.
 — on that great great "Come and get it" day! ———

rall.

Preacher 5

Sez here!

CHORUS

Come and get it, Come and get it, Come and get it, Come and get it, Come and get it,

Come and get it, Come and get it, Come and get it, Come and get it, Come and get it,

5

PR.

sez it in the good book it sez

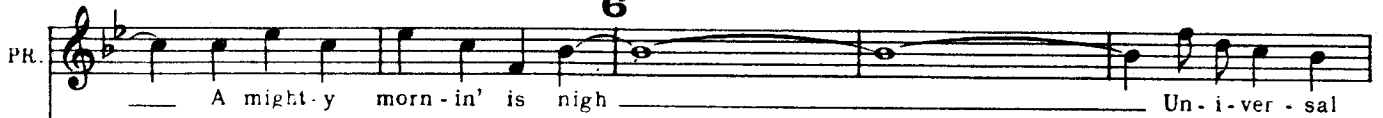
CHORUS

Come and get it, Come and get it, Come and get it, Come and get it, Come and get it
ad lib. What's it say?

Come and get it, Come and get it, Come and get it, Come and get it, Come and get it

5

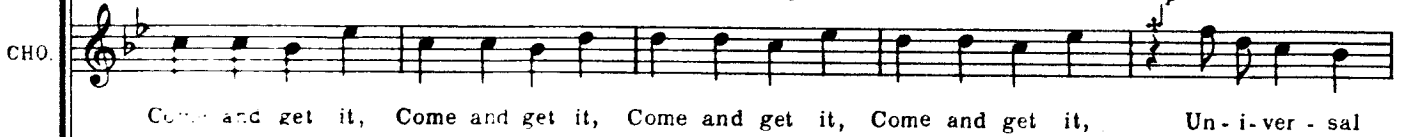
6

PR.  A might-y morn-in' is nigh Un-i-ver-sal

Clap

Come and get it. Come and get it, Come and get it, Come and get it, Un-i-ver-sal
ad lib. Hallelujah

Clap

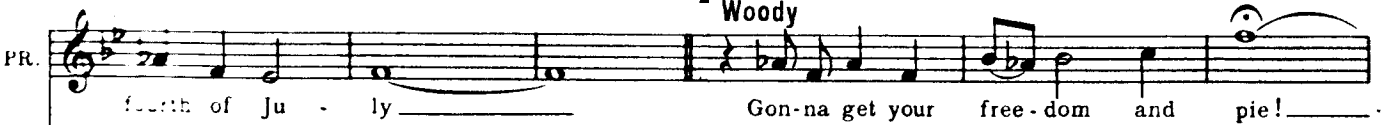
CHO.  Come and get it, Come and get it, Come and get it, Come and get it, Un-i-ver-sal

Clap



6

7 Woody

PR.  fourth of Ju - ly Gon-na get your free-dom and pie!

fourth of Ju - ly

CHO.  fourth of Ju - ly

fourth of Ju - ly



rall.

a tempo

W.D.Y.

Free - - - dom, free-dom pie!

CHO. free-dom, free-dom, free-dom, free-dom pie!

free - - - - - free-dom pie!

a tempo

8 unis.

What a day for ban-jos ring-in' what a day for peo-ple in o-ver-alls

CHO. What a day for ban-jos ring-in' what a day for peo-ple in o-ver-alls

8

Can't you hear all the an - gels sing - in' Sez

CHO. Can't you hear all the an - gels sing - in' Sez

Solo: (shouted)

Can't you hear all the an - gels sing - in' [Come and get your gra - vy and two meat balls] Sez

9

1st Girl

Sez _____ it in the good book

1st Man

O _____ hal - le - lu - jah

here _____

here Come and get it, Come and get it, Come and get it, Come and get it

CHO. here _____ Come and get it, Come and get it, Come and get it

here _____ Yes _____ it

Come and get it, Com and get it, Come and get it, Come and get it

9

Tenor G. Hal - le - lu - jah
 Alto M. Lord hal - le - lu - jah Lord
 Come and get it, Come and get it, Come and get it Bells will ring in ev-'ry stee-ple
 CHORUS
 Come and get it, Come and get it, Come and get it Bells will ring in ev-'ry stee-ple
 sez it in the good book Lord
 Come and get it, Come and get it, Come and get it Bells will ring in ev-'ry stee-ple

Solo (spoken)
 [Come and get your test on the mo - vie screen] Come you free and you e - qual peo - ple
 CHORUS
 Come you free and you e - qual peo - ple

11

SOLO

Sez here _____

CHO. Come and get your beer and your ben-ze-drine Sez here _____ Come and get it,

r. h. *p cresc.*

CHO. Come and get it, Come and get it, Come and get it, Come and get it,

Come and get it, Come and get it, Come and get it, Come and get it, Come and get it,

allargando

12 Preacher

There's gon-na be a world shaken, bread — breakin' day! *rit.*

CHO. Come Great
Come Great

1st Girl (spoken)

Does that mean I can get a wash-ing ma-chine? Glo-ry to you!

CHO.

day

day

2nd Girl (spoken)

Woody

Boy (spoken)

Preacher

Can I get a waffle ir-on? with your in-i-tials!

Can I get a juke box? Sez here!

1st Man (spoken)

Preacher

Grandioso

How a-bout a hel-io-cop-ter? Hel-io-cop-ter?

Ensemble

One Solo voice

Hal - le - lu - jah! On that

Hal - le - lu - jah!

CHO.

13 Tempo I
Girls unison

CHO. Great "Come and get it" day Won't it be fun when wor-ry is

unison 14

CHO. done and money is hay! that's the time things 'll come your

Sharon

CHO. way, On that great, great "Come and get it" day

My gown will

15

SHA. be A ca-li-co gown, My feet will dance. All over the

CHO. dute du du du du dute du du du du dute du du du du

pp

Woody

SHA. town, 'cause word has come from Gabriel's horn

CHO. du du du du du du du du du du

du du du du du du du du du du

WDY. — The earth be - neath your plough is a buddin' and now it's yourn

CHO. horn du du du du yes now it's yourn. Boys

horn du du du du yes now it's yourn. Glo-ry

Girls
 Boys

Glo - ry times Com-in' for to stay Glo - ry, glo-ry

Times com-in' for to stay Glo - ry, glo-ry times com-in' for to

Girls
 Boys

times Com-in' glo-ry times Com-in' glo-ry times Com-in' glo-ry

stay glo - ry, glo-ry times Com-in' glo-ry times Com-in' glo-ry

17

Girls
 Boys

times Com-in' glo-ry times Com-in' glo-ry times Com-in' for to

times Com-in' glo-ry times Com-in' glo-ry times Com-in' for to

Girls
Boys

stay on that great great come and get it and keep it

Girls
Boys

and share it Come and

and share it Come and

Girls
Boys

get it day.

get it day.

poco rit.

Watch Curtain
END OF ACT I
Chappell