153 Slow Drag - in 4

Segue as one to Opening, Act I

The Original Broadway Production performed without an Overture
HELLO, DOLLY!

No. 1

Opening Act I

JERRY HERMAN

(Mm. $d = 120$)
Briskly - in 2

Piano

CURTAIN

(j = $j$)

W. W. Tpt.

1129
Call on Dolly, w.w., Xyl. She's the one the spinsters recommend, Just name the kind of man your sister wants And she'll snatch him up. Don't forget to bring your maiden aunts And she'll match 'em up. Call
on Dolly,
Xyl.synthesize.
If your eldest

[Horse Car enters]

daughter needs a friend.
(cued for Clt.)

Fl.
Violins pizz.

Just name the kind of man your sister wants And she'll snatch

Cl.

Tutti

him up. Don't forget to bring your maid-en aunts And she'll match 'em up.
DOLLY: Dolly Levi, born Gallagher—Social introductions!

Call on

W. W.

Sw. Trb.

Tpt.

DOLLY: That's right, Mrs. Dolly Levi, etc.

(applause)

Cue: DOLLY: ... and varicose veins reduced!

ALL:

Call on Dolly.

Tpt.

W. W.

(cued for Cl.)

Sw.

Pp

She's the one the spin-siers rec-om-mend, Just name the
kind of man your sister wants and she'll snatch him up. Don't forget to bring your maiden aunts and she'll match them up. Call on Dolly.

AMBROSE KEMPER: Mrs. Levi!

DOLLY: Mr. Kemper, the artist! etc. (Vamp - Fade out)
DOLLY: Pierced ears replugged—
AMBROSE: Mrs. Levi!
ALL:

Just name the kind of man your sister

wants And she'll snatch him up. Don't forget to bring your maiden

aunts and she'll match 'em up. Call on

AMBROSE: Tell me, Mrs. Levi, what's in all this for you? (dialog.

Dolly,

Almost segue.
No. 2

I Put My Hand In

cue: DOLLY: ...some sew—I meddle!

DOLLY: Ad. lib.

I have always been a woman who arranges things. For the

pleasure and the profit it derives. I have always been a woman who ar-

ranges things—Like furniture and daffodils and lives.

(Bell) (Cis. Piano) (Bells, Piano) (Pno., Tbn., mute) (S.Ci.) (cued for Str., Bs.)
When a man with a timid tongue
Meets a girl with a different air,
Why should the tortured creatures
beat around the bush, when heaven knows, Mother Nature always
needs a little push! So, I put my hand in here.

I put my hand in there.

And a girl over six foot three

Loves a man who comes up to her ear,
Surely, it's obvious she'll never be seduced till some kind

soul condescends to give her beau a little boost! So, Vlns. I put my

hand in there. I put my hand in

here.

+ Trb.
always been a woman who arranges things.

It's my duty to assist the Lord above.

Always been a woman who arranges things.

Like
luncheon parties, poker games and love. W.W., SVA
My a-

plomb at cosmetic art

Turned a tramp to a

trump lady fair.

She had a countenance a

little bit like Scrooge, But oh, today You would swear the Lord him-
self applied the rouge! I put my hand in here.

DANCE

Poco piu mosso

Picc., Xyl., etc.
I put my hand in
here I twist a little, stir a little,

Him a little, her a little, Shape a little, mold a little,

Some poor chap gets sold a little. When I use my fist a little

Some young bride gets kissed a little. Pressure with the thumbs
Matrimony comes, When I put my hand

in there.

AMBROSE: Mrs. Levi!

DOLLY: I know, Mr. Kemper... etc.
Cue to proceed:

DOLLY: I'll meet you on board---

Celeste Solo

Fade as Dolly moves
up ramp to start dialogue

Cue: DOLLY:

Sometime
leave everything
today! (dialogue) to me!

DOLLY:

For when my lit-tle pink-y wig-gles, Some young maid-en

gets the gig-gles. Then I make my knuc-kles act-ive. "My," he says, "She's

so at-tract-ive." Then I move my in-dex dig-it And they both be-
gin to fidget. Then I clench my palm, The preacher reads a

psalm. When I put my hand in there!

Piu mosso

Segue as one
No. 2a

Yonkers March

[Band starts stage left]
March tempo

W. W., Vlns.
Bells, Tpt's.
Piano
Tbn's.
Bs.

Fade into dialogue

Tbn's., Cello
Fade out as Vanderghelder speaks.
No. 3

It Takes A Woman

cue to start vamp: HORACE: ...which in Yonkers, is about as far as you can go!
cue to stop vamp: HORACE: ...the answer is simple...
cue to sing: HORACE: ...and pretty dirty, too!

Moderately-in 2

HORACE sings:

It takes a woman all

dow-dered and pink

To joyously clean out the

drain in the sink.

And it takes an angel with

long golden lashes

And soft Dresden fingers

For
ALL:

dumping the ashes, Yes, it takes a woman, a
dainty woman, A sweetheart, a mistress, a
wife. Oh yes, it takes a woman, a
fragile woman To bring you the sweet things in
HORACE: life.

The frail young maiden who's constantly there
For washing and bluing and shoeing the mare.

And it takes a female for setting the table.

For W. W., Vln., pizz. Vln.

P Trbs.

Cl.
weaning the Guernsey And cleaning the stable. Yes, it
w.m., Vlns.(+8va)

takes a woman, a dainty woman, A

sweetheart, a mistress, a wife. Oh yes, it

takes a woman, A fragile woman To
bring you the sweet things in life!

Instant Glee Club: 71 Slower

And so she'll work until in-

finit
ty. Three cheers for femin

ity!

FEMINITY!
 Cue: HORACE: Get out of here!

(Door slams)

HORACE:

And in the winter she'll shovel the ice

Turn.

Cello, Ten.

w. w.

And lovingly set out the traps for the mice.

She's a joy and treasure for practically speaking.

ad lib.

To whom can you turn when the plumbing is leaking?
CORNELIUS, BARNABY: (softly)

To that dainty woman, That fragile woman, That

sweet-heart, that mistress, that wife. Oh yes, it

HORACE: ALL:

takes a woman, A husky woman To

bring you the sweet things in life! Oh yes, it

Vlns. pizz. 

Str., W. W. (col s^2) + Xylo.
takes a woman, A dainty woman, A

sweetheart, a mistress, a wife.

Oh yes, it

takes a woman, a fragile woman, To bring you the

sweet things in life.
No. 3a  It Takes A Woman-Reprise

Cue: DOLLY: Oh, but wait'll you see Ernestina, Horace!

Moderately-in 2

HORACE:

DOLLY: A vision! A dream! It takes a woman, all

pow-dered and pink, To joy-ously clean out the

drain in the sink. And it takes an angel with
long golden lashes And soft Dresden fingers For

dumping the ashes. Yes, it takes a woman, da-da-da-

DOLLY: Slowly-in 4

Vlns. (cued Cl's.) ten. ten. Bells

rit. pp Str. (cued for W.W.)

out on dialogue] 2nd time: DOLLY: You know, Ephraim,... etc.

dad-dum (Hum) Oh yes, it

[2nd time fade]

Cue: DOLLY: We've got plans to make!

Presto

fTuni
No. 4 Put On Your Sunday Clothes

Cue: BARNABY: Yes, Cornelius! Yes!
cue: DOLLY: Now, the first thing to do...
Cue: DOLLY: chicken for eight o'clock tonight! Hah!
Cue: CORNELIUS: We're going to New York!
(Explosions) Freely
CORNELIUS:

Fade out on cue: DOLLY: Out there,
(Barnaby slams trap door)

There's a world outside of Yonkers, Way out there beyond this

hick town, Barn-a-by, There's a slick town, Barn-a-by.
Out there, Full of shine and full of sparkle, Close your eyes and see it

(Explosions)

Listen, Barnaby! Listen, Barnaby!

Moderately moving-in 4

Put on your Sunday

Vlns. unis.

Clothes, there's lots of world out there. Get out the brilliant-

Vlns.
tine and dime cigs.

We're gonna find adventure in the evening air,

Girls in white in a perfumed night Where the lights are bright as the stars!

Put on your Sunday clothes, we're gonna ride through town
In one of those new horse-drawn open cars.

CORNELIUS and BARNABY:

We'll see the shows at Delmonico's. And we'll close the town in a whirl, And we won't come home un-

...
DOLLY:

Put on your Sunday clothes when you feel down and out.

Strut down the street and have your picture took.

Dressed like a dream, your spirits seem to turn about.

That
DOLLY:

Sunday shines is a certain sign. That you feel as fine as you look!

CORNELIUS, BARNABY, ERMENGARDE,
DOLLY, AMBROSE:

Beneath your parasol the world is all a smile.

That makes you feel brand new down to your toes.

77

out your feathers, your patent leathers, Your beads and buckles and
b owns, For there's no blue Mon-day in your Sun-day clothes.

CORNELIUS:
Come on, Barnaby! (Dialogue continues)
We're going to New York!

W.W.: CORNELIUS: Come on!
Put on your Sunday clothes when you feel down and out.

Strut down the street and have your picture took.

Dressed like a dream, your spirits seem to turn about.

Sunday shine is a certain sign that you feel as fine as you look!
Beneath your parasol the world is all a smile.

that makes you feel brand new down to your toes.

out your feathers, your patient leathers, Your beads and buckles and
bows For there's no blue Monday in your Sunday clothes.

Beneath your bowler brim the world's a simple song.
A lovely lilt that makes you tilt your nose.

out your slickers, your flannel knickers, Your red suspenders and

hose for there's no blue Monday in your Sunday clothes.
DOLLY: (spoken)

Er - men-garde, stop sniv-el-ing--Don't cry on the va-lis-es! We
Vins. (cued for Cl.)

(Cello (cued for Tenor Sx.)

(AMBROSE: does a hitch kick)

hav-en't missed the train yet, thank the Lord.

171 DOLLY:

Love-ly, you're im-prov-ing...Now, get all e-leven piec-es. We're
Vins., Fl.

Cello, W. W.

178 SOPRANO & TENOR:

sev-en min-utes late! (whistle) (whistle) All a-board! All a-

(Tpt's st. mute

(Tbn's st. mute

Vins.

Cym.

Sax.

Bari.
Put on your Sunday clothes, there's lots of world out there. Put on your silk cra-
vat and patent shoes.

For I can feel adventure in the evening air.
To town we'll trot to a smoky spot

Where the girls are hot as a fuse.
All:

Put on your high silk hat and at the

turned up cuff.

We'll wear a hand made grey suede buttoned

glove.

We'll join the As-

Br.
tors at Tony Pastor's And this I'm positive

of: That we won't come home,

of: That we won't come home.

Vlns. Sva


That we won't come home.

That we won't come home.


simile
that we won't come home until we
fall in love!

[Applause]
No. 4a  Put On Your Sunday Clothes-Encore

Vamp-Play 4 times

Put on your high silk hat and

at the turned up cuff

We'll wear a handmade grey suede buttoned glove.

We'll join the Astors at
Tony Pastor's And this I'm positive of:

That we won't come home
That we won't come home,

that we won't come

home until we fall in love!

Segue as one
No. 4b

Incidental
(Hat Shop)

Gaily

Piano

Cl.

Pno., Xyl., Fl.

mf

Cello, Bcl., Guit.
(cued for Tbn. & Bs.)

etc.

MINNIE: (to audience) Oh, dear, oh my, will you look

(cued for Tbn.)
Repeat as necessary-fade

**Xylo., Vln's Pizz.**

Bs. Cl. (cued for Tbn.)

*On cue:* MINNIE: To catch a beau,
I suppose.

Vlns., Fl.

**Clts., Str.**

Vibes, Guit., Pno.

**Cue: Minnie exits.**

W. W., Pno., Guit.

Bs. Cl. (cued for Tbn.)

Cue: MINNIE: With the door. It's stuck!
Mrs. MOLLOY: "Then dush!"

Repeat and fade on cue: MINNIE: And I could bite my tongue... etc.
No. 5  Ribbons Down My Back

Cue: Mrs. MOLLOY: Is it, Minnie?
(as she pulls out hat)

1 Slowly-in 2 Vibes.

Mrs. MOLLOY: Well, who knows... etc.

Vin's (cued for Tpt. 1

N.B. Bs.Ci., Cello

... what I want to be!

MRS. MOLLOY:

Vin. (cued for
Tpt., II-cup)

Celeste, Str., Bells

I'll be

rail. w.w.

a tempo

Bs. pizz.

wearing ribbons down my back

This summer.

N.B. An optional measure for Celeste (C7 arpeg. in tempo)
may be added before bar one.
Blue and green and streaming in the yellow sky.

Someone special comes my way,
This summer,

He might notice me passing by.
And I'll try to make it easier to find me in the
stillness of July, because a breeze might stir a
rainbow up behind me. That might happen to catch the gentleman's eye. And

In tempo

Vlns. Bells might smile and take me by the hand. This
Vln. -

summer, Mak Celent me re-

I will proudly wear ribbons down my back.

shining in my hair, That he might notice me.
61 In tempo

Mrs. Molloy:

67 And so

I will proudly wear ribbons down my back,

Slowly-in 4 (shake ribbons)
No. 5a  Ribbons Down My Back-Reprise

Cue: MINNIE screams.
Freely

MRS. MOLLOY:

And so I'll try to make it easier to find me. In the

stillness of July, because a breeze might stir a

rainbow up behind me. That might happen to catch a gentleman's eye.

[Fade out]

Vln., Pno.
Cue: DOLLY: I know what I stand for!

March tempo

DOLLY: I stand for Motherhood, America, and a

HORACE: Orphans!

hot lunch for orphans. Take off your hat, sir,

Betsy Ross's flag is passing. Do you see him
on the hill at Gettysburg, 'Neath that great triumphal arch?

If you see him as he's tramp-ing thru' the

"Grapes of Wrath", Stand up and march, march,

25 Poco piu mosso [She nudges Mrs. Molloy.]
march!
MRS. MOLLOY: Has not this affected you, sir?... etc.

Cue: DOLLY: Moses!

MRS. MOLLOY: (Voice cued for Vlns.)

I stand for Motherhood, America and a

Hot lunch for orphans. Take off your hat, sir,

There's a tear-stained eagle passing. Do you see him
on the bridge at Waterloo, 'Nneath that great triumphal arch?

If you hear him singing "Dixie" in the sugar cane, Stand up and march, march,

I stand for...
DOLLY:

Al - a - mo, Re - mem - ber the Al - a -

MRS. MOLLOY, MINNIE: (s Vlns.)

Moth-er - hood, A - mer - i - ca and a hot lunch for

Fl., Cl.

Trb., Va., Cello, Cls.

Br.

mo., I re - gret that I've one life to give

or - phans. Take off your hat, sir,

for my coun - try. In the words of Lin - coln:

Bet - sy Ross's flag is pass - ing. Do you see him
"One if by land and two-- if by sea." Yes, Dad, I
on the hill at Gettysburg, 'Neath that

(voice cued for Fl.)

chopped that cherry tree down. O, Stonewall Jackson!

(voice cued for Vln.)

great triumphal arch? If you

78

Glor--ry, Glor--y, Hal--le--lu--jah!! Stand up and
see him tramp-ing thru' "The Grapes of Wrath", Stand up and

W.W. Str.
No. 7

Dancing

one: DOLLY: Let's go back to Lesson One.

Very slowly - in 3

DOLLY: (spoken)

Put your hand on her waist and stand with

Piano

(sung):

her right in your left hand. And, one, two, three,

CORNELIUS: Look, I'm dancing! Well, I was --

DOLLY: Of course you were Mr. Hackel!

one, two, three, one, two, three....

Take the some - one whose Vin's (cued for Fl.)

Cl's, sun. Guit. Vs.

Bs.
arms you're in Hold on to her tight and
spin
And, one, two, three, one, two, three, one, two, three--

CORNELIUS:
Piu mosso
(spooken)

Wow, I'm dancing!
Su., W., W. (cued for Tpt's bassa)

DOLLY:
+ Vns., Vc.

Turn a-round and turn a-round, Try floating through the air.
Fl., Vn's., C1.
Can't you be a little more aesthetic?

DOLLY: (spoken)

Don't you think my dancing has a polish and a flair? The

CORNELIUS: word I think I'd use is athletic! Well, my heart is a-

bust to burst. My head is about to

((Clarinets sustained))

((Br. muted))

((Cello))

((Flute))

((Violins))

((W.W.))

((L.H.))
pop, And now that I'm dancing, who cares if I ever

Look at me, everybody... etc.

stop!

DOLLY: You're next. Mr. Tucker.

DOLLY: Glide and step and then step... and glide

BARNABY: And every one stand aside.
CORNELIUS: He's dancing!

DOLLY:

You could learn to polka if you

(spooken:)

worked a week or so

Or the tango filled with passion

BARNABY:

I might join the chorus of the
DOLLY:
(spoken:)

Castle Garden show. Whatever you do, for Gosh sakes keep

ALL THREE:

breathing ——— For my heart is about to burst.

My head is about to pop. And

now that we're dancing who cares if we ever stop!

Piu mosso
MRS. MOLLOY:

When there's someone you hardly know

And wish you were closer to.

Remember that he can be near to you

While you're
Though you've only just

He's suddenly someone

Make all your daydreams appear to you

While you're dancing.
Make the music weave a spell. Whirl away your worry. Things look almost twice as well. When they're slightly blurry!

DOLLY:

As around and around you go, your good...
spirits will hit the top.

D., C. & MRS. M.:

And Fl., Vlns. Now that we're W.W. Vlns.

Tenor Br. aux. open

ALL:

dancing Who cares if we ever stop, two, three, one, two, three,

Tpts., Tenor Sx.

Tbn.

One, two, three, One, two. And now that we're dancing, Who cares if we

W.W., Strgs.

Tmm Br.

W.

ev - er stop!

Sur., W.W. 8va

Tbn.

Tp.
294 [AVON COMEDY FOUR]

302

310 [BIG COMEDOWN]

(W.W. to Sax.)
W. W., Str.

Tpt. (cups)

Fl., Bell

Voice, Vlns.

Tpt., Tpts.

Guit., Trb. (cup)

Segue

Vlns. pizz., Bells
cued Tpt. 1

Cl.,

Tbn.

Segue

Timp.
Incidental
(I Put My Hand In)

Moderately - in 4

Celeste Solo

Piano

MRS. ROSE: Well, well,
Vln. Solo (cued for Fl.)

look who's here..... etc.

Clz.
Vibes
Str.

fade on cue: MRS. ROSE: "Such a long, long time."
No. 8  Before The Parade Passes By

cue:
DOLLY: . . . rejoin
the human race, and Ephraim . . . . I want you to give me

Slowly-ad lib.
DOLLY:

Before the parade passes

Piano

(cued for Fl.)

(by,) I'm gonna get in step while there's still

W. W. Str.,
Guit., Pno.

3 9
time left. Before the parade passes by...
12 Moderately - in 2

Bells, Fl., Vlns.

Tbn. (cres), Gr., Cello pizz. (cued for BS.)

W. W., Vlns.

Muted

MRS. MOLLOY: Mrs. Levi, come along ... etc.

Cbs. (sus.), Tbn., Gr., Cello

DOLLY: Why, Irene, you're crying.

(2 Cbs., sus.) Tbn., Gr., BS, Cl.
Before the parade passes by, I'm gonna go and taste Saturday's high life. Before the parade passes by, I'm gonna get some life back into
my life. I'm ready to move out in front. I've had enough of just passing by life.

With the rest of them, With the best of them,

I can hold my head up high!
For I've got a goal again, I've got a drive again,
I'm gonna feel my heart coming alive again,

Before the parade passes by.
Look at that crowd up ahead.

Listen and hear that brass harmony growing.

Look at that crowd up ahead.

Par-don me if my old spirit is showing.

All of those
lights over there seem to be

telling me where I'm going.

whistles blow.

sparklers light the sky.

And the cymbals crash.

And the
I'm gonna carry on.

Give me an old trombone,
Give me an old baton,
Before the parade passes by.

CHORUS: When the parade passes by,
Listen and hear that...
brass harmony growing.
When the parade passes by.
Par-don me if my old spirit is showing.
All of those lights over there seem to be
telling me where I'm going.

When the

whistles blow,

And the cymbals crash,

And the

sparklers light the sky,

I'm gonna

ALL:
(unison octaves)

raise the roof,

I'm gonna carry on,

Give me an

+ Timp.
old trombone, Give me an old baton. Before the pa-

crade passes W. W., Str., Bells

[MARCH]

by.

c etc.

trpts.

Bs., Cello
I'm gonna raise the roof, I'm gonna carry on.

Give me an old trombone, Give me an old baton,
Before the parade passes
No. 9  Finale-Act I

cue: DOLLY: Ephraim—He's as good as mine.
March tempo

DOLLY:

I'm gon-na raise the roof,
I'm gon-na

W.W., Vlns.  

Piano

Tutti  

Tps.
carry on.  Give me an old trombone.  Give me an old baton.  Before the parade passes by.

End Act I
No. 11

Elegance

Dialogue
cut at cue:
CORNELIUS: "if you really
want to be elegant."

Cue:
CORNELIUS: You
walk!

Piano

\[ \begin{array}{c}
\text{PP (TACK PIANO)} \\
\text{Guitar.} \\
\text{Repeat ad lib.} \\
\text{Bass.}
\end{array} \]

CORNELIUS & BARNABY:

Yes, New York — It's really us, Barnaby and Cornelius.

MRS. M. & MINNIE:

All the guests of Mister Hack-1 are feelin' great and

\[ \text{Tuba.} \]
ALL:
look spectacular! What a knack there is to that Act-in' like a

born aristocrat. We got elegance. If you ain't got

elegance you can never ever carry it off.
CORNELIUS:

All who are

w.w. Vlns. 8va.

MRS. M.

well bred a-gree Min-nie Fay has ped - i - gree. Ex - er cise your

MINNIE:

wild - est whims to-night. We are out with "Dia-mond Jims" to-night. Could they be

C. & B:

mis-lead-ing us. Sil-ver spoons were used for feed-ing us. We got
ALL:

el-e-gance If you ain't got el-e-gance You can nev-er ev-er

carry it off!

Mid-dle class, don't speak of it. Sa-voir faire, We reek of it!

Some were born with rags and patch-es, But we use dol-lar bills for match-es, And
Minnie:

van-der-bilt cow-tows to us, J. P. Mor-gan scrapes and bows to us.

All:

We got el-e-gance, we were born with el-e-gance. Have you

Cornelius:

noticed when I hold my cup the saucer nev-er moves? And the

Mrs. M.:

way I keep my pinky up indu-bi-ta-bly proves that
Tiptoe we got eloquence, We got built into eloquence and with

sub. pp a tempo
Trb., Cello

CORNELIUS:  BARNABY:

El-egoance elo-egoance

ALL:  MRS. MOLLOY:  MINNIE:  (ALL:)

vo. el-egoance elo-egoance elo-egoance, We'll carry it

Tpts.  Tutti

+ Timp

84  [Exit right]

off!
Re-enter right

ALL:

Play 4 times
We got el-e-gance. If you ain’t got el-e-gance You can

nev-er ev-er carry it off!

softly

Repeat ad lib.

We got el-e-gance, We got el-e-gance.

W.W. Str.

Fade out
March To Harmonia Gardens

**Cue:** MRS. MOLLOY: ... a corset is a corset.

L'istesso tempo (AMBROSE and ERMENGARDE enter)

---

**Repeat ad lib. until cue:**

AMBROSE: Faster

----- That's it!

---

W.W.

ff Tutti

---

f Tutti
ERNESTINA:

Sweet Rosie O'-

molto rit.

Grady! My sweet little rose.

cue: ERNESTINA and HORACE exit.

Vamp ad lib. - Fade out
as Rudolph barks orders.
No. 12

Waiters' Galop

Cue: RUDOLPH: ... or else!

Presto

Whistle on stage

Piano

Vln.

Vro.

Trpts.

Tubs, Str.
RUDOLPH: I trust you are finding... etc.
A Slowly
Repeat ad lib. under dialogue.

Wm. Vii (cue Ch.)

Cello (cued Ten. Sax.)

Bass

Cue: MRS. MOLLOY: I'm going to order everything on the menu!
Waiter!
Tempo I°

Whistle on stage

Pno., Xylo.

46 [FIRST TUBA]

Wm. W. 8va., Str.,
Xylo., Trpts.

Trbs.

Cello, Bsn.
78 RUDOLPH: I have told you before, sir... etc.

B Slowly Repeat ad lib. under dialogue.

Vln.(Cis.)

Cello (Tenor)

Bb

Cue: HORACE: Get out of here!

Tempo I°

Kyl., Str., W.W.

R.H.

ff

Pno., Guit.

79

loco

Vlns., W.W.

[FIRST SKEWER]

Br.

Trb.

87

Str., W.W.

(as before)
MRS. MOLLOY: It's sweet of you to worry... etc.

Slowly  Repeat ad lib. under dialogue.
ERNESTINA: Say, why the closed curtains? ... etc.

Slowly Repeat ad lib. under dialogue.
Cue: ERNESTINA:
Now, what'll you have?

Tempo I°

139

145

153

161

(sempre + 8 bassa)
ERNESTINA: Hey, you with the big ears -- what are you doing after the show?

MRS. MOLLOY: It's sweet of you... etc.

Cue: CORNELIUS: We want music while we dine.

Tempo 1°

R.H.  Tpt.

[TURKEY STAB]

Br., Cello, Trib.

*stacc.*
ERNESTINA:
Say, this
is a case
isatifi;
etc.

Repeat ad lib. under dialogue.

Slowly
Vln. 1 (Fl.)

Vln. 11 (Cls.)

Cello (Tenor)

Bs.

R.H.
[FIRST FREEZE]

Cue: ERNESTINA: I'm going to do the bootchy kootchy!

BA RNABÝ: All right, Cornelius—
order anything else!

[SECOND FREEZE]

HORACE: You stay right here, Miss Money! I'll tell them to play a nice waltz!

[BIG DOWNBEAT]

Cuno: Timp.

Vlns., pizz., Bells
No. 12a  Hello, Dolly-Agitato

Cue: RUDOLPH: She just stepped out of her carriage!

Agitato

Cue: RUDOLPH: It's true, yah! etc.

Piano

Ad lib. vamp
Vlns. Piano, Guitar.

Trbs. muted

Cello (cued for B's.)

Trbs.

Clrs.

Vlns. pizz.

B's.

fade at Cue: STANLEY: Sir! Sir!

+ Bells

+ Bells

W.W.

Vlns. pizz.

etc.
Cue: STANLEY: Rudy! -- She's here!

Slow drag

Cl. Tenor Sax

Piano

DOLLY: Easy 4

Hello, Harry, Well, hello,

(Sanjo on rhythm)

Trb. muted

(Clx. sust.)

Louie, It's so nice to be back home where I belong.
You're look-in' swell, Danny, I can tell,

Manny, You're still glow-in', you're still crow-in', You're still go-in'

strong. I feel the room sway-in', For the band's

play-in' One of my old fav'-rite songs from 'way back when.
So, bridge that gap, fel-las, Find me an em-py

lap, fel-las, Dol-ly'll nev-er go a-way a-

[WORMS]

gain! (W. W. to Sx)

Hel-

lo,

Dol-ly, Well, hel-lo,

Dol-ly, It's so
nice to have you back where you belong.

You're lookin' swell, Dolly. We can tell,

Dolly, you're still glowin', you're still crowin', You're still goin'

strong. We feel the room swayin', For the band's B'jo.
play-in' one of your old fav'-rite songs from 'way back when.

DOLLY:

So,

Here's my hat, fel-la's, I'm stay-in' where I'm at, fel-la's. Prom-ise you'll nev-er go a-way a-

gain! (Sxs. to W. W.)

L. H.

Piano arp. (ad lib.)

Ped.
I went away from the lights of Fourteenth Street. And into my personal haze.

But now that I'm back in the
lights of Fourteenth Street, Tomorrow will be brighter than the

Hm

Hm

93

a tempo

good old days.

Hm Those good old days! Hel-

Hm Those good old days! Hel-

(a tempo

(voices cued in Br.)

Timp.)
Più mosso

TENORS:

lo, Dol-ly, well, hel-lo,

DOLLY: (Spoken): Dol-ly, Glad to

(BARITONE, BASS:)

lo, (Well, hel-lo) Dol-ly, Well, hel-lo, (Hey, look, there's) Dol-ly.

(Tpt., B’jo., Pho. mp)

W. W. R. H. Trb. Cello

(Sung): see you, Hank, let's thank my luck-y star. You're look-in'

(MEN:)

Cymb., L. H.

Your luck-y star.

great,

Stan-ley. Lose some weight,

(Sung): Stanley? Dol-ly's

(Hm. Tp'ts., mute)

(Vibs., Cl.)
overjoyed and overwhelmed and over par.

BARITONE BASS:

Hm

I hear the

TENORS:

mfs

Hm

Baritones and Basses:

ice

tinkle, See the lights
tinkle, And you

MEN:

still get glances from us handsome men.

So,
DOLLY:

Golly gee, fel-las, Find me a vac-cant knee, fel-las,

MEN:

Dol-ly-ll nev-er go a-way a-gain.

(Mm. \( \frac{d}{126} \))

Picc., Pno., Cl., Xylo., B’jo.

\( \text{a tempo} (+W. Blk. rhythm) \)

Br., Cl.

Sr.

W. W. Syg
(Sax. colla voce)

(Sax. as before)

(Shouted): Dol-ly, We can tell, Dol-ly, You're still

glow-in', you're still crow-in', You're still go-in' strong. I hear the
ice
	tin-kle, See the lights
twin-kle, And you

still get glances from us handsome men.

DOLLY:

So,

Wa, wa, wow, fel-las,

Look at the old girl

Wow!

MEN:

now, fel-las,

Dol-ly'll nev-er go a-way a-
No. 13a  Hello, Dolly-Encore

L'istesso tempo

MEN:  \[\text{Vln., Vc., Tp., Tt., Tr., Tr.}\]

\begin{align*}
\text{I hear the} & \quad \text{tin-kle, See the lights,} \\
\text{twin-kle And you still get glanc-es from us hand-some men.}
\end{align*}
So,

Dolly'll never go away.

Fade

Dolly'll never go away.
No. 14  Waiters' Galop-Reprise

Cue: DOLLY: There's someone in the dance competition I particularly want you to see.
No. 15  

Polka

Cue: DOLLY: You can't go now.

Ad lib.  
DOLLY: About to begin---

Cue: HORACE: My purse, I've lost my purse.

W. W. + Pizz. Str.

p

play times

W. Blk.

Cont. at cue: DOLLY: graceful movement--

Col. 8va

Fl., Cls., Str.

Tum

+ Timp.

17
W. W., Xylo.
Str. Pizz. (dialogue) HORACE: that man...

Fl., Cln., Str.
ad lib., repeat
Pno., Guit.

Bn., Bn.Cln.

Case: DOLLY: Solid gold cup.

(W. W.),
Str.

Xylo. (L. H.)

(Trb.)
130  Presto - Scramble

Cue: RUDOLPH: Officer, arrest that man!
No. 16
It Only Takes A Moment

Cue: MINNIE FAY: A -- a moment!

Slowly

CORNELIUS: That's it!

Rubato

It only takes a

Celeste solo (cued for W. W.)

w. w.

Vlns.

Gult.

N. B.

Your heart knows -- in a moment

Bells,

Strgs.

N. B. optional - Celeste solo to bar 7

Orchestra enters on "eyes"
— You will never be alone again. 

I held her for an instant, But my arms felt sure and strong. It only takes a moment To be loved a whole life long.
Slowly

CORNELIUS: Isn't the world full of wonderful things? ... etc.

Vlns., Cel.

Guit., Bells.

Bells, Guit.

Cl.

W. W., Vlns.

Bells, Guit.
Fade out at cue: CORNELIUS: ... being sure whether she liked you or not.
It Only Takes A Moment-Part II

Case: CLERK: Right after "It only--"

Moderately - in 2

ALL:

S.

A.T.B.

But his

Timp.

GIRLS:

arms felt sure and strong.

MEN:

MRS. MOLLOY:

only takes a moment.

He

Timp.
held me for an instant, But his arms felt safe and strong. It

only, takes a moment to be

loved a whole life long. And that is
MRS. MOLLOY:

all that love's about. And we'll re-

W. W. Str.
Tbns.

Bs. pizz.

BOTH:
call, when time runs out, That it

36 Very slow

only took a moment To be

W. W., Str.

Cello, Bs. Cl.

loved a whole life long.

Cello, Bs. Cl.

Vin. solo

rit.

Timp.
No. 16b  End Of Courtroom Scene

cue: JUDGE: ... Go, go---

Slowly  (Tpts. cued for Vlns.)

Piano  p Muted Tpt., Tbars.

(Tbars. cued for Cls.)  + Bsn. Cln.

(cued for Cello)

No. 17  So Long, Dearie

cue: DOLLY: ... all I wanted to say to you was---

Slowly - in 4  HORACE: What?  HORACE: Now hold on, Dolly---

DOLLY:

Bells  Good - bye!  Good - bye!

Celeste  + Vln.

Piano  p Low Str.

Cello  W. W. sust.

(DOLLY)... else she can say, but---

Good - bye,  Good - bye,  Good - bye,  good -
bye, goodbye, goodbye.

Don't try to stop me, Horace,

please.

Xylo., Trpts.,
w., W., S. Sva)

Tutti

Tb.

(w. Blks.)

DOLLY:

Wave your little hand and whisper

(Cymb.)

Str. Tbn.

"So long, dearie," You ain't gonna see me any -
more.

But when you dis- cov- er that your

life is dreary, Don't you come a- knock-in' at my door.

For I'll be all dolled up and sing-in' that song

That says "You dog, I told you so."
Wave your little hand and whisper "So long, dearie," Dearie

should have said "so long," So long ago. Because you

treated me so rotten and rough, I've had en-

ough of feelin' low. So,
wave your little hand and whisper "so long,"

dear-ie," Dear-ie should have said "so long"

So long ago.

For I can
172

72

hear that Choo-choo call-in' me on To a

(8 bassa)

sim.

fan-cy new ad-dress. Yes, I can

w.w.

Tpz.

380

hear that Choo-choo call-in' me on On board that

Clt.

(8 bassa)

w.w.

w.w.

"Hap-pi-ness Ex-press." I'm gon-na

Clt.

(8 bassa)

Tpz.
learn to dance and drink and smoke a cigarette, I'm go'n as far away from Yonkers as a girl can get.

Meno mosso

(Cake walk)

DOLLY: And on those cold nights, Horace--

You can snuggle up to your cash register--
It's a little lumpy, but it rings---

Ped.  Ped.

(cued for Vln.)

Don't come a-knock-in', I'll be

all dolled up And sing-in' that song That says "You

Vlns.

Trbs.

dog, I told you so."—— So,
Horace, you will find your life a sad old story when you see your Dolly shuffle off to glory. Oh, I should have said "So long".
No. 17a  Change Of Scene

cue: DOLLY exits:

HORACE: And--

--and--I wouldn't marry you, Dolly Levi.... etc.
Cue: HORACE: . . . blue wallpaper...

Slowly— in 3

HORACE: I know the old paper ain't worn out yet, . . . etc.

Piano

(Bs.Cl. cued for Bs.)

DOLLY: Thank you, Ephraim—

HORACE: Hel—

Slowly, espressivo

lo, Dol—ly, Well, hel—lo, Dol—ly, It's so

Vib.

Guit.

nice to have you here where you be—long. I nev—er
Poco più mosso

knew,  
Dol-ly, with-out you,  
Dol-ly, Life was

aw-filly flat and more than that, Was aw-filly wrong.

[They dance]

Here's my hat, Hor-ace,
HORACE: wonderful woman

BOTH:

I'm stay-in' where I'm at, Horace, Dolly - I'll never go away a-

MRS. MOLLOY & CORNELIUS: Moderately-in 2

(W.W. to Sxs.)

ALL:

Dolly, well, hello, Dolly, It's so nice to have you

back where you belong.

You're lookin' swell,
Dolly, we can tell,
Dolly, you're still glow-in', you're still crow-in', you're still go-in' strong. Take the someone who's arms you're in,
Hold on to her tight and spin and,
One-two-three, one-two-three, one-two-three,
Look, I'm dancing.

As a

round and a-round you go,

You're spirits will

hit the top and

Now that we're dancing Who

cares if we ever stop.

He
GIRLS:

held her for an instant. But his arms felt

sure and strong. It only takes a

moment. To be loved a whole life.

Vins., Va. Put on your Sunday clothes when you feel down and out. Strut down the street and have your picture took.

Dressed like a dream your spirits
seem to turn about. That

Sunday shine is a certain sign that you

feel as fine as you look.

Beneath your parasol the world is
all a smile.

That makes you feel brand new down to your toes.

Get out your feathers your patent leathers, Your
beads and buckles and bows.

For there's no blue

Monday in your Sunday clothes.

Ped.

Slower (unison)

Well, well,

177 Slow drag-in 4

Hello, Dolly, Well, hello,
Dolly, It's so nice to have you back where you belong.

So,

Dolly, I'll never go away again.

Segue
No. 19

Curtain Music

(Hello, Dolly)

(Moderately-in 2)

(Play twice)

Piano

Saxi.

Tuba. Strs.

Timp.