

# SHOW BOAT



No. 5

ShowBoat

ACT I Sc. 2  
**Can't Help Lovin' Dat Man**  
(A flat Major Version)

*Lento*

*p*

A B C D E

F G H I J

CUE: MAGNOLIA: "I'd stop lovin' him."

G.P. *pp*

K L O R S

T U V W X Y

Piano introduction for the song. The score is in 2/4 time with a key signature of three flats (B-flat major). It features a melody in the right hand and a bass line in the left hand. Performance markings include *rit.* (ritardando) and *pp* (pianissimo). A section for Clarinet Solo is indicated starting at measure c.

**A** Julie

Vocal line for Julie. The lyrics are: "Fish got to swim— and birds got to fly, I got to love— one". The music is in 2/4 time with a key signature of three flats. The vocal line is marked *p* (piano).

Vocal line for Julie. The lyrics are: "man till I die, — Can't help lov-in' dat man— of mine.". The music continues in 2/4 time with a key signature of three flats.

Vocal line for Julie. The lyrics are: "Tell me he's la - zy, Tell me he's slow, — Tell me I'm cra - zy,". The music continues in 2/4 time with a key signature of three flats. Performance markings include *pp delicately* and *Cl's* (Clarinets).

Julie

may - be, I know. ——— Can't help lov - in' dat man — of

12

**B** A Bit Faster

mine..

Solo Vln.

*pp*

15

19

23



© Julie Vocal Last x

*p*  
Oh, lis-ten, sis-ter, I love my Mis-ter man\_\_\_\_\_ and I can't\_

27

- tell yo' why,\_\_\_\_\_ Dere ain't no rea-son why I should love dat

30

man.\_\_\_\_\_ It must be sump-in' dat\_

33

Julie

de an - gels done plan.

36

**D**  
*mp* Fish got to swim and birds got to fly, I got to love one

**D**  
*mp*

39

man till I die, Can't help lov-in' dat man of mine.

42

Julie

*mp* Tell me he's la - zy, tell me he's slow,

*pp delicately* *mp*

46

Tell me I'm cra - zy, may - be I know, Can't help

*mp*

49

lov - in' dat man of mine. When he goes a -

*mp*  
*cresc. poco a poco*

52

*Julie*

way \_\_\_\_\_ Dat's a rain - y day, \_\_\_\_\_ And when he comes

56

back dat day is *mf* fine, \_\_\_\_\_ The sun will shine. He can come home \_\_\_\_\_ as

60

late as can be, \_\_\_\_\_ Home with - out him \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

64

*Julie*

Can't help lov-in' dat man of mine.

67

*Queenie* QUEENIE: "That was just beautiful, Miss Julie."

*rall.* **G** *A Tempo*

*Poco meno mosso* *mf* O lis - ten sis - ter,

*mf* *rall.* *mf a tempo*

71

I love my mis - ter man And I can't tell you why.

74



Queenie

There ain't no rea-son why I should love that man.

77

Joe

It must be some-thin' dat the an-gels done plan.

81

Queenie

De chim-ley's smok-in', De roof is leak-in' in, But he don't-

85

- seem to care, There ain't no rea-son why I should love dat

88

*Queenie*

man. It must be some - thin' that—

*Joe*

And why you love dat man?

91

*Queenie*

— the an - gels done planned.

94

**I** Julie/Sopranos

*mf* Fish got to swim— and birds got to fly, \_\_\_\_\_ I got to love— one

Queenie

*mf* Fish got to swim— and birds got to fly, \_\_\_\_\_ I got to love— one

Altos

*mf* Fish got to swim— and birds got to fly, \_\_\_\_\_ I got to love— one

Joe/Tenors

*mf* While de birds fly till de

Baritones

*mf* While de birds fly till de

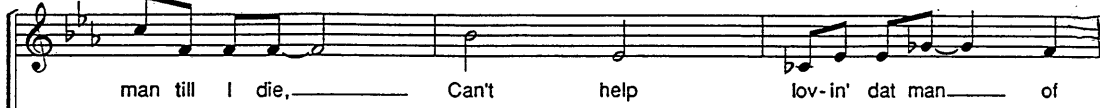
Basses

*mf* While de birds fly up in de sky my

*mf*

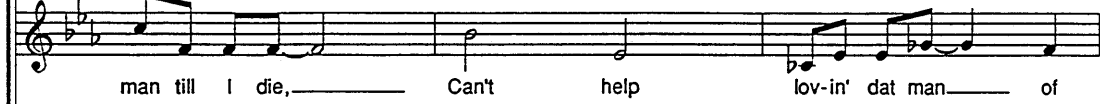


*Julie/Sopranos*



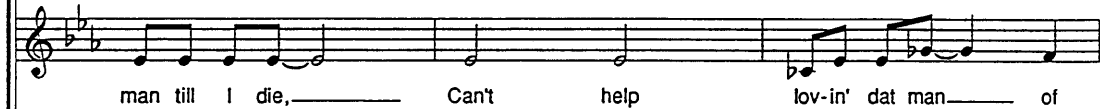
man till I die, \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Queenie*



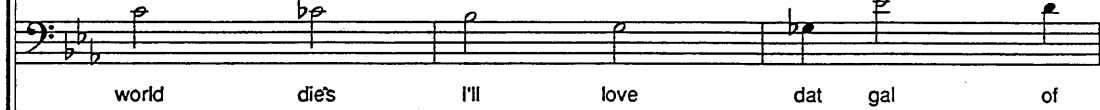
man till I die, \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Altos*



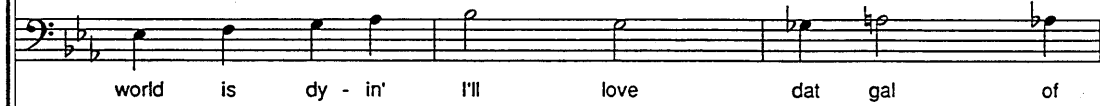
man till I die, \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Joe/Tenors*



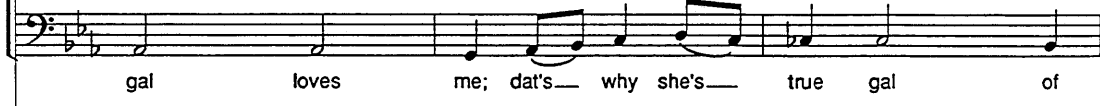
world die's I'll love dat gal of

*Baritones*

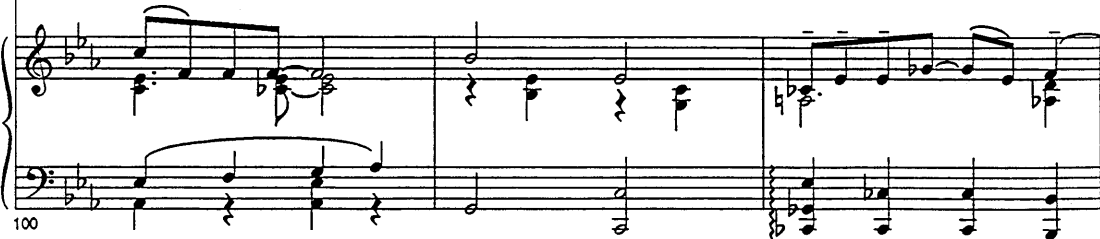


world is dy - in' I'll love dat gal of

*Basses*



gal loves me; dat's \_\_\_\_\_ why she's \_\_\_\_\_ true gal of



100

*Julie/Sopranos*  
mine. Tell me he's la - zy,

*Queenie*  
mine. Tell me he's la - zy,

*Altos*  
mine. Tell me he's la - zy,

*Joe/Tenors*  
mine or else she ain't my gal. She's la - - - zy

*Baritones*  
mine la - - - - zy

*Basses*  
mine. She may be la - - - zy



103



*Julie/Sopranos*  
Tell me he's slow, Tell me I'm cra - zy,

*Queenie*  
tell me he's slow, tell me I'm cra - zy,

*Altos*  
Tell me he's slow, Tell me I'm cra - zy,

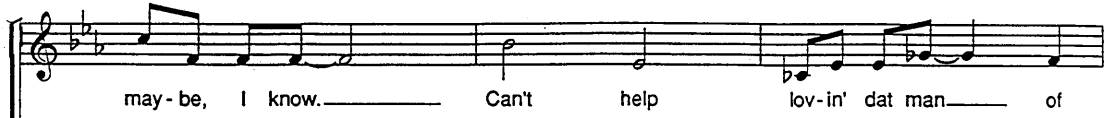
*Joe/Tenors*  
and slow, cra - - - zy

*Baritones*  
and slow, cra - - - zy,

*Basses*  
and slow as cold mo - las - - - ses

106

*Julie/Sopranos*




may - be, I know. \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Queenie*



may - be I know, \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Altos*



may - be, I know. \_\_\_\_\_ Can't help lov-in' dat man \_\_\_\_\_ of

*Joe/Tenors*



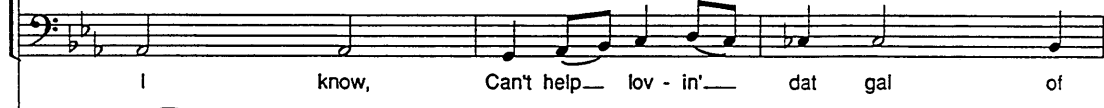
I know Can't help lov - in' dat

*Baritones*

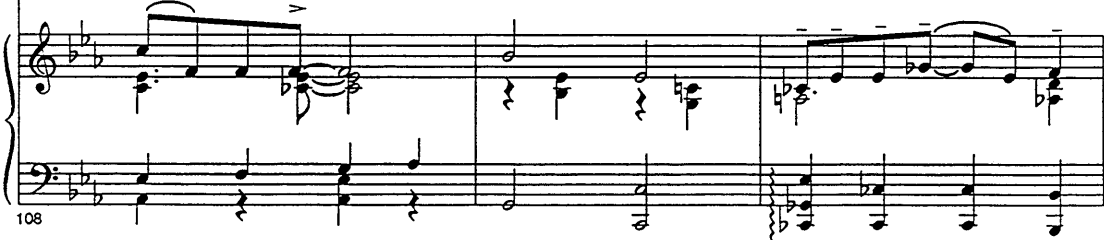


lov - in' her so Can't help lov - in' dat

*Basses*



I know, Can't help lov - in' dat gal of



108

*Julie/Sopranos* J

mine. When he goes a - way,

*Queenie*

mine! When he goes a - way,

*Altos*

mine. When he goes a - way,

*Joe/Tenors*

gal, She's jes as cra - zy 'bout me When I goes a - way,

*Baritones*

gal! When I goes a - way,

*Basses*

mine! When I goes a - way, Dat's lov - in'

111

**Julie/Sopranos**  
Dat's a rain - y day, \_\_\_\_\_ An' when he comes back dat day is  
*cresc.*

**Queenie**  
Dat's a rain - y day, \_\_\_\_\_ An' when he comes back dat day is  
*cresc.*

**Altos**  
Dat's a rain - y day, \_\_\_\_\_ An' when he comes back dat day is  
*cresc.*

**Joe/Tenors**  
All de rain - y day, \_\_\_\_\_ An' when I comes back dat day is  
*cresc.*

**Baritones**  
All de rain - y day, \_\_\_\_\_ An' when I comes back dat day is  
*cresc.*

**Basses**  
All de rain - y day, dat's lov - in' \_\_\_\_\_ An' when I comes back dat day is  
*cresc.*

The piano accompaniment consists of two staves, treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble. A *cresc.* marking is present in the middle of the piece.

115

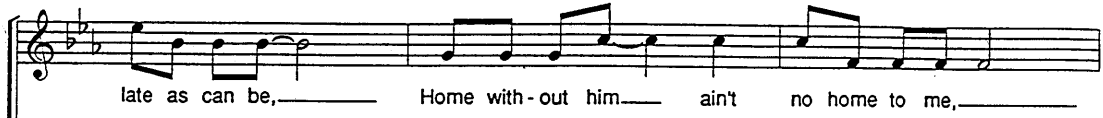
*Julie/Sopranos*  
*Queenie*  
*Altos*  
*Joe/Tenors*  
*Baritones*  
*Basses*

*ff* fine. The sun will shine, Yes sis - ter, *f* He can come home as  
*ff* fine. The sun will shine, Yes sis - ter, *f* He can come home as  
*ff* fine. The sun will shine, Yes sis - ter, *f* He can come home as  
*ff* fine. Yes, sis - ter, *f* She can come home as  
*ff* fine. Yes, sis - ter, *f* She can come home as  
*ff* fine. Yes, sis - ter, *f* She can come home as

119

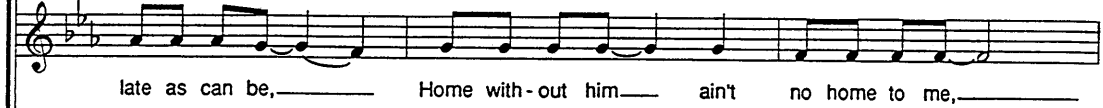


*Julie/Sopranos*



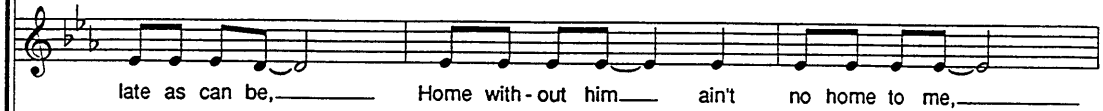
late as can be, \_\_\_\_\_ Home with - out him \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

*Queenie*



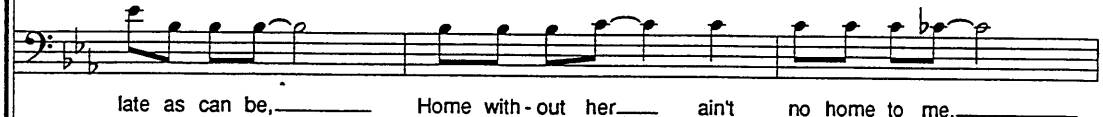
late as can be, \_\_\_\_\_ Home with - out him \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

*Altos*




late as can be, \_\_\_\_\_ Home with - out him \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

*Joe/Tenors*



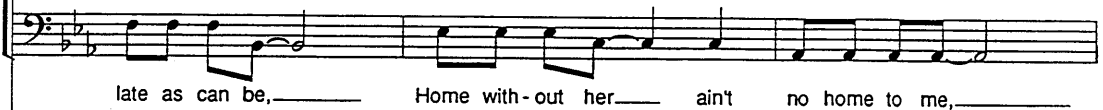
late as can be, \_\_\_\_\_ Home with - out her \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

*Baritones*



late as can be, \_\_\_\_\_ Home with - out her \_\_\_\_\_ ain't no home to me, \_\_\_\_\_

*Basses*



late as can be, \_\_\_\_\_ Home with - out her \_\_\_\_\_ ain't no home to me, \_\_\_\_\_



122

Julie/Sopranos

Queenie

Can't help lov-in' dat man of mine!

Altos

Can't help lov-in' dat man of mine!

Joe/Tenors

Can't help lov-in' dat man of mine!

Baritones

Can't help lov-in' dat man of mine!

Basses

Can't help lov-in' dat man of mine!

♩ = 138 BANJO

(Magnolia Dances)  
Tutti

ff

Musical score for measures 132-141. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with two triplet markings (indicated by '3' above the notes). The piano accompaniment includes chords and a bass line. Measure numbers 132 and 141 are indicated at the bottom of the piano part.

Musical score for measures 144-148. This system includes a BANJO part and a piano accompaniment. The BANJO part is written in a single staff. The piano accompaniment includes chords and a bass line. The word "Tutti" is written above the piano part, and "ff" (fortissimo) is written below it. Measure number 144 is indicated at the bottom of the piano part.

Musical score for measures 148-152. This system includes a piano accompaniment. The piano part includes chords and a bass line. The word "cresc." (crescendo) is written above the piano part, and "fff" (fortississimo) is written below it. Measure number 148 is indicated at the bottom of the piano part.

Magnol/Sop/Julie 8vb

*rit.*  
Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

Queenie/A1

Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

Alto 2 *rit.*

Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

Joe/Tenors

Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

Baritones *rit.*

Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

Basses *rit.*

Yes sis-ter, He can come home\_\_ as late as can be,\_\_\_\_\_ Home with-out him\_\_ ain't

*rit.*  
*f*

152

*Magnol/Sop/Julie 8vb*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

*Queenie/A1*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

*Alto 2*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

*Joe/Tenors*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

*Baritones*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

*Basses*

no home to me \_\_\_\_\_ Can't help lov - in' dat man \_\_\_\_\_ of

156



*Magnol/Sop/Julie 8vb*

mine! \_\_\_\_\_

*Queenie/A1*

mine! \_\_\_\_\_

*Alto 2*

mine! \_\_\_\_\_

*Joe/Tenors*

mine! \_\_\_\_\_

*Baritones*

mine! \_\_\_\_\_

*Basses*

mine! \_\_\_\_\_

159

# Make-Believe

(Ravenal and Magnolia)

*p* RAVENAL  
On - ly  
*p dolce*

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a half note G5, and then a quarter note A5. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The tempo and dynamics are marked as *p* (piano) and *p dolce* (piano dolce).

make be - lieve — I love you, — On - ly

The second system continues the vocal line with the lyrics "make be - lieve — I love you, — On - ly". The piano accompaniment provides harmonic support with chords and a steady bass line.

*deliberato*  
make be - lieve — that you love me. — Oth - ers

The third system features the lyrics "make be - lieve — that you love me. — Oth - ers". The tempo is marked as *deliberato* (deliberate). The piano accompaniment includes a triplet of eighth notes in the right hand.

*molto rit.*  
find peace of mind in pre - tend - ing; — Could - nt  
*molto rit.*

The fourth system concludes the piece with the lyrics "find peace of mind in pre - tend - ing; — Could - nt". The tempo is marked as *molto rit.* (molto ritardando). The piano accompaniment features a triplet of eighth notes in the right hand.

*a tempo.*

you? could - nt I? could - nt we? ————— Make be -

lieve our lips ————— are blend - ing ————— In a

*deliberato*

phan - tom kiss, ————— or two, or three. ————— Might as

well make be - lieve I love you, ————— For, to

*(Magnolia draws back)*

tell the truth, I do. Your par-don I

Tr. \* Tr. \*

pray, 'Twas too much to say the words that be-

pp

tray my heart. We on-ly pre-

MAGNOLIA

tend, You do not of-fend In play-ing a

p

lov - er's part. \_\_\_\_\_

*Allegretto*

*p* **MAGNOLIA**

The game of- just sup - pos - ing- is the sweet - est - game I know;—

Our- dreams are more- ro - man - tic than the world we see.

**RAVENAL**

And if the things we dream a - bout don't hap - pen to be so, —

That's just an un - im - port - ant tech - ni - cal - i - ty.

*p* *p* *p*

Poco animato  
MAGNOLIA

Tho' the cold and brut - al fact is You and I have nev - er

met. We need not mind con - ven - tion's

P's and Q's, — If we put our thoughts in

Ob.

(con *And.*)

prac - tice, We can ban-ish all re - gret Im-ag-in-

ing most an - y - thing we choose. We could

*dolce*

*p dolce*

make be-lieve I love you, We could make be-lieve

That you love me. Oth - ers find peace of

**BOTH**



*molto rit.*

mind in pre - tend - ing ————— Could - nt you? could - nt

*molto rit.*

*RAVENAL*  
*a tempo.*

I? could - nt we? ————— Make be - lieve our lips —

*a tempo.*

are blend - ing ————— In a phan - tom kiss,

*BOTH* *cresc.*

or two, or three. ————— Might as well make be -

*cresc.*

20. \*



Magnolia. *f* - lieve I love you — *dim.* For, to

Ravenal. *f* - lieve I love you — *dim.* For, to

Magnolia. tell the truth, — I do. —

Ravenal. tell the truth, — I do. —

*Ravenal reaches up and kisses Magnolia's hand.*  
*lento*

*Enter Vallon followed by Joe*

*mf*

# ACT I Sc. 6

## LIFE UPON THE WICKED STAGE

(C Version)

CUE: ELLIE (Sadly): "Yeh, you meet a lot of actors."

**A** *Ellie*

*mp* Why do stage struck maid - ens clam - or To be act - in' in the dram - mer?

**A**

*mp*

3

*Girls* ELLIE (spoken): "Oh go 'way!"

We've heard say, You are gay night and day.

7

**B** *Girls* *Ellie*

**B** We drink wa - ter from a dip - per, You drink cham - pagne from a slip - per. Tho' it seems

*mf*

11

Cruel to bust All your dreams, Still I must, Here's the

16

**C** *Bright 4*

truth I tell you: Life up - on the wick - ed stage Ain't ev - er what a girl sup -

20

pos - es; Stage door John - nies are - n't rag - ing o - ver you with gems and

24

ro - ses. When you let a fel - ler hold your hand, (which means an ex - tra

28

*A Tempo*

beer or sand-wich) Ev - 'ry - bo - dy whis - pers: "Ain't her life a whirl?"

GROUP 1  
Ain't it a whirl?

GROUP 2  
Her life's a

*a tempo*

32

**D** Ellie

Though you're warned a- gainst a rou - e ru - in - ing your

GROUP 1  
Ain't it a whirl?

GROUP 2  
Her life's a **D** whirl

**D**

36

re pu - ta - tion, I have played a - round the one night trade A - round a

*p*

39

*Ellie* *rit.*

great big na - tion, If some gen - tie - man would talk with rea - son I would can - cel

43

*A Tempo*

all next sea - son. Life up - on the wick - ed stage ain't no - thing for a

*a tempo*

48

**E**

girl!

*Girls*

**E**

Though we've lis - ten'd to you moan and grieve, You must par - don us if we do

51

not be - lieve you, There is no doubt you're cra - zy a - bout your aw - - - ful

54

**F** *Ellie*  
*p* I ad - mit it's fun to smear my face with paint Caus - ing ev - 'ry one to  
stage.

**F**  
*p*

58 60

think I'm what I ain't, And I like to play a de - mi mond - y role with soul!

63

68

Ask the he-ro does he like the way I lure When I play a hus-sy or a par-a-mour,

72

Yet when once the cur-tain's down my life is pure And how I dread it!

*rit. . . .*

76

*Poco Meno Mosso*  
Men Whistle Moving Line

*mf*

L.H. GLOCK L.H.

80

GLOCK

Frank Whistles

GLOCK

84

Life up - on the wick - ed stage ain't ev - er what a girl sup - pos - es

87A 87B 87C 87D

Stage door John - nies are - n't rag - ing o - ver you with gems and ros - es

87E 87F 87G 87H



**L** *Ellie* *Parthy*

I got vir - tue but it ain't been test - ed No one's e - ven in - ter - est - ed.

*Colla Voce*

38

*Ellie* *rit.*

*A Tempo* Life up - on the wick - ed stage ain't no - thin' for a

*f* *mf* *rit.*

42

*A Tempo*  
*All*

girl! Ain't no - thin' for a girl!

*a tempo*

W.B.

45

Last two bar divisi:  
 Top line: Gibbs/Willis/Lindsay (High G-C)  
 Cassidy/Muir/Lifshey (High G-G)  
 LaFleche/B. Walton/L. Walton/Mennier (High G-E)  
 Curlee/Slyter (Low G-LowC)

In 2 part harmony L. Walton sings top line

# Scene III

Rehearsal Room Of The Trocadero Music Hall

203

No. 23

Words by  
P. G. WODEHOUSE and  
OSCAR HAMMERSTEIN II<sup>nd</sup>

**BILL**  
(Julie)

Andante moderato *p sostenuto* §

VOICE

I used to dream that I would dis-  
golf, or ten-nis or

Piano

*mf* *p*

Ad. \*

- cov - er, — The per - fect lov - er, some day. I knew I'd re - cog -  
po - lo, — Or sing a so - lo, or row. He is not half as

nize him If ev - er he came 'round my  
hand - some As doz - ens of men that I

way. I al - ways used to fan - cy then He'd be  
know. He is not tall and straight and slim, And he

one of the god-like kind of men With a gi-ant brain And a  
dres-ses far worse than Ted or Jim. And I can't ex-plain why he

no-ble head like the he-roes bold in the books I read;  
should be just the one, one man in the world for me;

But a-long came Bill, Who's not the type at all, You'd  
He's just my Bill, An or-di-nar-y boy, He

meet him on the street and nev-er not-ice him; His  
has-n't got a thing that I can brag a-bout; And

form and face, His man-ly grace Is not the kind that you Would  
 yet to be Up - on his knee So com-fy and room-y Feels

find in a sta-tue And I can't ex-plain, It's sure-ly not his brain That  
 nat-ur-al to me And I can't ex-plain, It's sure-ly not his brain That

makes me thrill. — I love him — Be-cause he's  
 makes me thrill. — I love him — Be-cause he's

*colla voce*

*2nd time*

won-der-ful, — Be-cause he's just old Bill. — He can't play Bill. —  
 I don't know, — Be-cause he's just my

1 2

D.S.