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Carousel, A Concert - Libretto-Vocal Book

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LIBRETTO-VOCAL BOOK

Rodgers & Hammerstein's **Carousel**

A Concert

Music by Richard Rodgers

Book & Lyrics by Oscar Hammerstein II

Based on Ferenc Molnár's play "Liliom" as adapted by Benjamin F. Glazer

Original Dances by Agnes de Mille

Orchestrations by Don Walker

Dance Arrangements by Trude Rittmann

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A CONCORD THEATRICALS COMPANY



CONCORD
THEATRICALS

FOR PRODUCTION ENQUIRIES

UNITED STATES AND CANADA

Info@concordtheatricals.com

1-866-598-8449

concordtheatricals.com

UNITED KINGDOM AND EUROPE

licensing@concordtheatricals.co.uk

020-7054-7200

concordtheatricals.co.uk

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CAST OF CHARACTERS

Narrator – and Mr. Bascombe, Starkeeper and Dr. Seldon

Carrie Pipperidge

Julie Jordan

Mrs. Mullin

Billy Bigelow

Nettie Fowler

Enoch Snow

Jigger Craigin

Louise

Enoch Snow, Jr.

Ladies and Gentlemen of the Chorus

MUSICAL SYNOPSIS

ACT I

Scene 1: An Amusement Park on the New England Coast in May

Prologue (The Carousel Waltz.) The Company

Scene 2: A Tree-Lined Path along the Shore, a few minutes later

Mister Snow Carrie and Julie

If I Loved You Billy and Julie

Scene 3: Nettie Fowler's Spa on the Oceanfront in June

June Is Bustin' Out All Over Nettie, Carrie and the Chorus

Girl's Dance The Orchestra

Reprise: Mister Snow Carrie, Enoch and the Girls

When The Children Are Asleep Enoch and Carrie

Blow High, Blow Low Jigger, Billy and the Men

Hornpipe The Orchestra

Soliloquy Billy

Finale Act I Nettie and the Company

ACT II

Scene 1: On an Island Across the Bay, that night

A Real Nice Clambake Nettie, Julie, Carrie, Enoch and the Chorus

Geraniums In The Winder Enoch

Stonecutters Cut It On Stone Jigger and the Chorus

What's The Use Of Wond'rin'? Julie and the Girls

Scene 2: Mainland Waterfront, an hour later

You'll Never Walk Alone Julie and Nettie

The Highest Judge Of All Billy

Scene 3: Up There

Scene 4: Down Here on a Beach, fifteen years later

Ballet The Orchestra

Scene 5: Outside Julie's Cottage

Reprise: If I Loved You Billy

Scene 6: Outside a Schoolhouse, the same day

Finale Ultimo The Company

ACT I**Scene 1: An Amusement Park on the New England Coast in May****NARRATOR**

A New England coastal village, 1873. An amusement park. A carousel.

Music 1: PROLOGUE (The Carousel Waltz)

(Applause segue into:)

MUSIC 3: OPENING ACT I, SCENE 2**Scene 2: A Tree-Lined Path along the Shore, a few minutes later**

(CARRIE and JULIE hurry on pursued by MRS. MULLIN. Music out.)

MRS. MULLIN

I got one more thing to tell you, young woman. If y' ever so much as poke your nose in my carousel again, you'll be thrown out on your little pink behind!

CARRIE

You got no call t' talk t' her like that!

MRS. MULLIN

Lettin' my barker fool with you!

JULIE

I don't let no man...

MRS. MULLIN

(To CARRIE.)

He leaned against her all through the ride.

JULIE

(To CARRIE.)

He leaned against the horse.

(To MRS. MULLIN.)

But he didn't lay a hand on me!

MRS. MULLIN

Oh no, Miss Innercense! And he didn't put his arm around yer waist neither.

CARRIE

And suppose he did. Is that a reason to hev a capuluptic fit?

MRS. MULLIN

You've had my warnin'. If you come back you'll be thrown out!

I – 2 – 2

JULIE

Who'll throw me out?

MRS. MULLIN

Billy Bigelow – the barker you let get so free with you. I don't run my business for a lot o' chippies.

CARRIE

Chippie, yerself!

JULIE

Yes, chippie yerself!

(BILLY enters, shouting in a shrill voice, imitating them.)

BILLY

Jabber, jabber, jabber, jabber, jabber... What's goin' on anyway? Spittin' and sputt'rin' – like three lumps of corn poppin' on a shovel!

MRS. MULLIN

Take a look at that girl, Billy. She ain't ever to be allowed on my carousel again.

BILLY

What did she do, anyway?

JULIE

She says you put your arm around my waist.

BILLY

So that's it! Can't put my arm around a girl without I ask your permission!

MRS. MULLIN

(To JULIE.)

Spoilin' the good name of my carousel – the business left to me by my saintly, departed husband.

BILLY

(Turning to JULIE.)

You come around all you want, see?

MRS. MULLIN

Big talker, ain't you, Mr. Bigelow? Well, just for that you're discharged. Your services are no longer required.

BILLY

Very well, Mrs. Mullin.

MRS. MULLIN

You know I *could* bounce you if I felt like it!

BILLY

And you felt like it just now. So I'm bounced.

I-2-3

MRS. MULLIN

Do you have to pick up every word I say? I only said...

BILLY

That my services were no longer required. Very good. We'll let it go at that.

MRS. MULLIN

You devil!

BILLY

(Making as if to take a swipe at her with the back of his hand.)

Get!

MRS. MULLIN

(As she exits.)

I won't take you back like before!

(BILLY watches her go; there is a moment of awkward silence.)

JULIE

What will you do now, Mr. Bigelow?

BILLY

Go to the carousel to get my things. Stay here till I come back. Then we'll go have a beer.

(He exits, whistling.)

MUSIC 4: MISTER SNOW (Julie and Carrie Sequence)

CARRIE

Julie?

(No answer. From here the lines are synchronized to music.)

Julie, do you like him?

JULIE

I dunno.

CARRIE

Did you like it when he talked to you today?

When he put you on the carousel, that way?

Did you like that?

JULIE

'Druther not say.

CARRIE

YOU'RE A QUEER ONE, JULIE JORDAN!
YOU ARE QUIETER AND DEEPER THAN A WELL,
AND YOU NEVER TELL ME NOTHIN' -

1-2-4

JULIE

THERE'S NOTHIN' THAT I KEER T' CHOOSE T' TELL!

CARRIE

YOU BEEN ACTIN' MOST PECULIAR!
EV'RY MORNIN' YOU'RE AWAKE AHEAD OF ME,
ALW'YS SETTIN' BY THE WINDER -

JULIE

I LIKE TO WATCH THE RIVER MEET THE SEA.

CARRIE

WHEN WE WORK IN THE MILL, WEAVIN' AT THE LOOM,
Y' GAZE ABSENT-MINDED AT THE ROOF,
AND HALF THE TIME YER SHUTTLE GETS TWISTED IN THE THREADS
TILL Y'CAN'T TELL THE WARP FROM THE WOOF!

JULIE

'T AIN'T SO!

CARRIE

YOU'RE A QUEER ONE, JULIE JORDAN!
YOU WON'T EVER TELL A BODY WHAT YOU THINK.
YOU'RE AS TIGHT-LIPPED AS AN OYSTER,
AND AS SILENT AS AN OLD SAHAIRA SPINK!

(The music continues under the dialogue.)

JULIE

Spinx.

CARRIE

Huh?

JULIE

Spinx.

CARRIE

Uh-uh. Spink.

JULIE

Y'spell it with an "x."

CARRIE

That's only when there's more than one.

JULIE

Oh.

I-2-5

CARRIE

Julie, I been bustin' t' tell *you* somethin' lately.

JULIE

Y'hev?

CARRIE

Reason I didn't keer t' tell you before was 'cause you didn't hev a feller of yer own. Now y'got one, I ken tell y'about mine.

JULIE

I'm glad you got a feller, Carrie. What's his name?

CARRIE

HIS NAME IS MISTER SNOW,
AND AN UPSTANDIN' MAN IS HE.
HE COMES HOME EV'RY NIGHT IN HIS ROUND-BOTTOMED BOAT
WITH A NET FULL OF HERRING FROM THE SEA.

AN ALMOST PERFECT BEAU,
AS REFINED AS A GIRL COULD WISH,
BUT HE SPENDS SO MUCH TIME IN HIS ROUND-BOTTOMED BOAT
THAT HE CAN'T SEEM TO LOSE THE SMELL OF FISH.

THE FUST TIME HE KISSED ME, THE WHIFF OF HIS CLO'ES
KNOCKED ME FLAT ON THE FLOOR OF THE ROOM;
BUT NOW THAT I LOVE HIM, MY HEART'S IN MY NOSE,
AND FISH IS MY FAV'RITE PERFUME.

LAST NIGHT HE SPOKE QUITE LOW,
AND A FAIR-SPOKEN MAN IS HE,
AND HE SAID, "MISS PIPPERIDGE, I'D LIKE IT FINE
IF I COULD BE WED WITH A WIFE.
AND, INDEED, MISS PIPPERIDGE, IF YOU'LL BE MINE,
I'LL BE YOURS FER THE REST OF MY LIFE."

NEXT MOMENT WE WERE PROMISED
AND NOW MY MIND'S IN A MAZE,
FER ALL I KEN DO IS LOOK FORWARD TO
THAT WONDERFUL DAY OF DAYS...

WHEN I MARRY MISTER SNOW,
THE FLOWERS'LL BE BUZZIN' WITH THE HUM OF BEES,
THE BIRDS'LL MAKE A RACKET IN THE CHURCHYARD TREES,
WHEN I MARRY MISTER SNOW.

THEN IT'S OFF TO HOME WE'LL GO,
AND BOTH OF US'LL LOOK A LITTLE DREAMY-EYED,
A-DRIVIN' TO A COTTAGE BY THE OCEANSIDE

WHERE THE SALTY BREEZES BLOW.

HE'LL CARRY ME 'CROSS THE THRESHOLD,
AND I'LL BE AS MEEK AS A LAMB.
THEN HE'LL SET ME ON MY FEET,
AND I'LL SAY, KINDA SWEET:
"WELL, MISTER SNOW, HERE I AM!"

THEN I'LL KISS HIM SO HE'LL KNOW
THAT EV'RYTHIN'LL BE AS RIGHT AS RIGHT KEN BE,
A-LIVIN' IN A COTTAGE BY THE SEA WITH ME,
FOR I LOVE THAT MISTER SNOW -
THAT YOUNG, SEAFARIN', BOLD AND DARIN',
BIG, BEWHISKERERD, OVERBEARIN'
DARLIN', MISTER SNOW!

(Applause segue as BILLY enters.)

BILLY

You still here?

CARRIE

You *told* us to wait fer you.

BILLY

What you think I want with two of you? I meant that *one* of you was to wait. Which of you wants to stay?

CARRIE

Whoever stays loses her job.

BILLY

How do you mean?

CARRIE

At Bascombe's Cotton Mill, all the girls hev to live in the mill boardinghouse, and if we're late they lock us out and we can't go back to work there any more. Julie, should I go?

BILLY

That right, you'll be discharged if you stay?

(JULIE nods.)

CARRIE

Julie, should I go?

JULIE

(Embarrassed)

Why do you keep askin' me that?

CARRIE

You know what's best to do.

I-2-7

JULIE

All right, Carrie, you can go home.

CARRIE

Well, good night.

(She waits a moment to see if JULIE will follow her. JULIE doesn't move, so CARRIE exits.)

BILLY

Now we're both out of a job.

(No response from JULIE.)

You don't come to the carousel much. Only see you three times before today.

JULIE

I been there much more than that.

BILLY

Did you know I was Billy Bigelow?

JULIE

They told me.

BILLY

Have you got a sweetheart?

JULIE

No.

BILLY

Ah, don't lie to me. You stayed here with me the first time I asked you. You know your way around all right, all right!

JULIE

No, I don't, Mr. Bigelow.

BILLY

Then why'd you stay?

JULIE

So you wouldn't be left alone.

BILLY

God, you're dumb! I don't need to be alone. I can have all the girls I want.

JULIE

I know.

BILLY

What do you know?

JULIE

That all the girls are crazy fer you. But that's not why *I* stayed.
(*The NARRATOR enters, now playing MR. BASCOMBE.*)

NARRATOR (BASCOMBE)

Miss Jordan?

JULIE

Mr. Bascombe.

NARRATOR (BASCOMBE)

You know what time we close our doors at the mill boardinghouse. You couldn't be home on time now if you ran all the way.

JULIE

No, sir.

NARRATOR (BASCOMBE)

(*Noticing BILLY, with disdain.*)

I know about this feller. Makes a specialty of young things like you. Gets 'em all moony-eyed. Promises to marry 'em, them takes their money.

JULIE

(*Promptly and brightly.*)

I ain't got no money.

NARRATOR (BASCOMBE)

Come along, Julie – I'll see you home.

JULIE

Do I hev to go with you?

NARRATOR (BASCOMBE)

No.

JULIE

Then I'll stay.

NARRATOR (BASCOMBE)

Well, I guess there's some girls you just can't help.

(*He exits.*)

BILLY

(*Puzzled*)

Say, tell me somethin' – ain't you scared of me?

MUSIC 5: IF I LOVED YOU (Scene: Billy and Julie)

I-2-9

I mean, after what old sideburns said about me takin' money from girls.

JULIE

I ain't skeered.

BILLY

That your name? Julie? Julie somethin'?

JULIE

(She sings.)

JULIE JORDAN.

(BILLY whistles reflectively.)

BILLY

YOU'RE A QUEER ONE, JULIE JORDAN.
AIN'T YOU SORRY THAT YOU DIDN'T RUN AWAY?
YOU CAN STILL GO, IF YOU WANTA.

JULIE

(Looking away so as not to meet his eye.)

I RECKON THAT I KEER T' CHOOSE T' STAY.

YOU COULDN'T TAKE MY MONEY
IF I DIDN'T HEV ANY,
AND I DON'T HEV A PENNY, THAT'S TRUE!
AND IF I DID HEV MONEY
YOU COULDN'T TAKE ANY
'CAUSE YOU'D ASK, AND I'D GIVE IT TO YOU!

BILLY

YOU'RE A QUEER ONE, JULIE JORDAN.
AIN'T Y'EVER HAD A FELLER YOU GIVE MONEY TO?

JULIE

No.

BILLY

AIN'T Y'EVER HAD A FELLER AT ALL?

JULIE

No.

BILLY

WELL Y'MUSTA HAD A FELLER YOU WENT WALKIN' WITH.

JULIE

Yes.

I - 2 - 10

WHERE'D YOU WALK?

BILLY

NOWHERE SPECIAL I RECALL.

JULIE

IN THE WOODS?

BILLY

No.

JULIE

ON THE BEACH?

BILLY

No.

JULIE

DID YOU LOVE HIM?

BILLY

No! Never loved no one.

JULIE

Say, you're a funny kid. Want to go into town and dance maybe? Or...

BILLY

No. I have to be keeferful.

JULIE

Of what?

BILLY

My character. Y'see, I'm never goin' to marry.

JULIE

I'M NEVER GOIN' TO MARRY.
IF I WAS GOIN' TO MARRY,
I WOULDN'T HEV T' BE SECH A STICKLER.
BUT I'M NEVER GOIN' TO MARRY,
AND A GIRL WHO DON'T MARRY
HES GOT TO BE MUCH MORE PERTICKLER!

Suppose I was to say to you that I'd marry you?

BILLY

You?

JULIE

I-2-11

BILLY

That scares you, don't it? You're thinkin' what old sideburns said.

JULIE

No, I ain't.

BILLY

But you wouldn't marry anyone like me, would you?

JULIE

Yes, I would, if I loved you. It wouldn't make any difference what you... even if I died fer it.

BILLY

How do you know what you'd do if you loved me? Or how you'd feel – or anythin'?

JULIE

I dunno how I know.

BILLY

Ah –

JULIE

Jest the same, I know how I... how it'd be – if I loved you.

WHEN I WORKED IN THE MILL, WEAVIN' AT THE LOOM,
I'D GAZE ABSENT-MINDED AT THE ROOF,
AND HALF THE TIME THE SHUTTLE'D TANGLE IN THE THREADS,
AND THE WARP'D GET MIXED WITH THE WOOF.
IF I LOVED YOU.

BILLY

But you don't.

JULIE

No, I don't.

BUT SOMEHOW I KEN SEE
JEST EXACKLY HOW I'D BE . . .

IF I LOVED YOU,
TIME AND AGAIN I WOULD TRY TO SAY
ALL I'D WANT YOU TO KNOW.
IF I LOVED YOU,
WORDS WOULDN'T COME IN AN EASY WAY –
ROUND IN CIRCLES I'D GO!

LONGIN' TO TELL YOU, BUT AFRAID AND SHY,
I'D LET MY GOLDEN CHANCES PASS ME BY.

SOON YOU'D LEAVE ME,
OFF YOU WOULD GO IN THE MIST OF DAY,
NEVER, NEVER TO KNOW
HOW I LOVED YOU –
IF I LOVED YOU.

(He studies her for a moment, then turns away.)

BILLY

Well, anyway – you don't love me. That's what you said.

JULIE

Yes.

(JULIE looks up.)

I can smell them, can you? The blossoms? The wind brings them down.

BILLY

Ain't *much* wind tonight. Hardly any.

YOU CAN'T HEAR A SOUND – NOT THE TURN OF A LEAF,
NOR THE FALL OF A WAVE HITTIN' THE SAND.
THE TIDE'S CREEPIN' UP ON THE BEACH LIKE A THIEF,
AFRAID TO BE CAUGHT STEALIN' THE LAND.

ON A NIGHT LIKE THIS I START TO WONDER
WHAT LIFE IS ALL ABOUT.

JULIE

AND I ALWAYS SAY TWO HEADS ARE BETTER THAN ONE
TO FIGGER IT OUT.

BILLY

I don't need you or anyone to help me. I got it figgered out for myself. We ain't important. What are we?
A couple of specks of nothin'. Look up there.

(He points up. They both look up.)

THERE'S A HELLUVA LOT O' STARS IN THE SKY,
AND THE SKY'S SO BIG THE SEA LOOKS SMALL,
AND TWO LITTLE PEOPLE –
YOU AND I –
WE DON'T COUNT AT ALL.

(They are silent for a while, the music continuing. BILLY looks down at her.)

You're a funny kid. Don't remember ever meetin' a girl like you.

(A thought strikes him suddenly. He looks suspicious and backs away.)

You... Are you tryin' t' get me to marry you?

JULIE

No.

I - 2 - 13

BILLY

Then what's puttin' it into my head?

(He thinks it out. She smiles.)

You're different all right. Don't know what it is. You look up at me with that little kid face like... like you trusted me.

(She looks at him steadily, smiling sadly, as if she were sorry for him and wanted to help him. He looks thoughtful, then talks to himself, but audibly.)

I wonder what it'd be like.

JULIE

What?

BILLY

Nothin'.

(To himself again.)

I know what it'd be like. It'd be awful. I can just see myself -

KINDA SCRAWNY AND PALE, PICKIN' AT MY FOOD,
AND LOVESICK LIKE ANY OTHER GUY.
I'D THROW AWAY MY SWEATER AND DRESS UP LIKE A DUDE
IN A DICKEY AND A COLLAR AND A TIE.
IF I LOVED YOU.

JULIE

But you don't.

BILLY

No, I don't.

BUT SOMEHOW I CAN SEE
JUST EXACTLY HOW I'D BE.

IF I LOVED YOU,
TIME AND AGAIN I WOULD TRY TO SAY
ALL I'D WANT YOU TO KNOW.
IF I LOVED YOU,
WORDS WOULDN'T COME IN AN EASY WAY -
ROUND IN CIRCLES I'D GO!

LONGING TO TELL YOU, BUT AFRAID AND SHY,
I'D LET MY GOLDEN CHANCES PASS ME BY.

SOON YOU'D LEAVE ME,
OFF YOU WOULD GO IN THE MIST OF DAY,
NEVER, NEVER TO KNOW
HOW I LOVED YOU -
IF I LOVED YOU.

(The music continues as he shakes his head ruefully.)

I'm not a feller to marry anybody. Even if a girl was foolish enough to want me to, I wouldn't.

JULIE

Don't worry about it... Billy.

BILLY

Who's worried!

(She smiles and looks up at the trees.)

JULIE

You're right about there bein' no wind. The blossoms are jest comin' down by theirselves. Jest their time to, I reckon.

(The music rises ecstatically. He takes her face in his hands and kisses her gently. Applause segue into:)

MUSIC 6: OPENING ACT I, SCENE 3

Scene 3: Nettie Fowler's Spa on the Oceanfront in June

(The NARRATOR enters, the music continuing under as he addresses the audience.)

NARRATOR

It's near on t' two months later, at Julie's cousin's place on the oceanfront.

(Calling offstage.)

Nettie! Nettie Fowler! Got any of them doughnuts fried yet?

(A group of MEN join in the hollering and heckling.)

MEN

Nettie Fowler...! Yoo-hoo...! Nettie Fow-w-w-w-ler...!

(CARRIE comes storming on followed by the GIRLS as the NARRATOR exits. Music out.)

CARRIE

Git away you passel o' demons! Nettie's in the kitchen, busier'n a bee in a bucket o' tar so stop yer yellin'!

MUSIC 7: JUNE IS BUSTIN' OUT ALL OVER

GIRLS

Give it to 'em good, Carrie,

Give it to 'em good!

CARRIE

GET AWAY, YOU NO-ACOUNT NOTHIN'S

WITH YER SILLY JOKES AND PRATTLE!

IF Y'PACKED ALL YER BRAINS IN A BUTTERFLY'S HEAD

THEY'D STILL HEV ROOM TO RATTLE.

GIRLS

Give it to 'em good, Carrie,

Give it to 'em good!

I-3-15

Tell 'em somethin' that'll l'arn 'em!

CARRIE

GET AWAY YOU ROUSTABOUT RIFF-RAFF,
WITH YER BELLIES FULL OF GROG.
IF Y'PACKED ALL YER BRAINS IN A POLLYWOG'S HEAD,
HE'D NEVER EVEN GROW TO BE A FROG!

GIRLS

THE POLYWOG'D NEVER BE A FROG!
THAT'LL L'ARN 'EM,
DARN 'EM!

MEN

NOW JEST A MINUTE, LADIES,
YOU GOT NO CALL TO FRET.
WE ONLY ASKED PERLITELY
IF YOU WAS READY YET.

WE'D KINDA LIKE THIS CLAMBAKE
TO GET AN EARLY START,
AND WANTED FER TO TELL YOU
WE WENT AND DONE OUR PART.

BASSES

LOOK AT THEM CLAMS!

BARITONES

BEEN DIGGIN' 'EM SINCE SUNUP!

BASSES

LOOK AT THEM CLAMS!

TENORS

ALL READY FER THE BOATS.

ALL MEN

LOOK AT THEM CLAMS!

TENORS

WE'RE ALL WORE OUT AND DONE UP -

ALL

AND WHAT'S MORE, WE'RE HUNGRY AS GOATS!

ALL GIRLS

YOU'LL GET NO DRINKS ER VITTLES
TILL WE GET ACROSS THE BAY,
SO PULL IN YER BELTS AND LOAD THEM BOATS

I – 3 – 16

AND LET'S GET UNDER WAY.
THE SOONER WE SAIL, THE SOONER WE START
THE CLAMBAKE 'CROSS THE BAY!

(The music continues as NETTIE enters.)

NETTIE

Here, boys – here's some doughnuts and coffee. Fall to!

CARRIE

Nettie...! After us jest tellin' 'em...

NETTIE

They been diggin' clams since five this mornin'.

CARRIE

Yer a soft-hearted ninny!

NETTIE

Oh, y'can't blame 'em. First clambake o' the year they're always like this. It's like unlockin' a door, and all the crazy notions they kep' shet up fer the winter come whoopin' out into the sunshine. This year's jest like ev'ry other.

MARCH WENT OUT LIKE A LION,
A-WHIPPIN' UP THE WATER IN THE BAY.
THEN APRIL CRIED
AND STEPPED ASIDE,
AND ALONG COME PRETTY LITTLE MAY!

MAY WAS FULL OF PROMISES
BUT SHE DIDN'T KEEP 'EM QUICK ENOUGH FER SOME,
AND A CROWD OF DOUBTIN' THOMASES
WAS PREDICTIN' THAT THE SUMMER'D NEVER COME!

MEN

BUT IT'S COMIN', BY GUM!
Y'KEN FEEL IT COME!
Y'KEN FEEL IT IN YER HEART,
Y'KEN SEE IT IN THE GROUND!

GIRLS

Y'KEN HEAR IT IN THE TREES,
Y'KEN SMELL IT IN THE BREEZE –

ALL

LOOK AROUND, LOOK AROUND, LOOK AROUND!

NETTIE

JUNE IS BUSTIN' OUT ALL OVER,
ALL OVER THE MEADOW AND THE HILL!

I-3-17

BUDS'RE BUSTIN' OUTA BUSHES,
AND THE ROMPIN' RIVER PUSHES
EV'RY LITTLE WHEEL THAT WHEELS BESIDE A MILL.

ALL

JUNE IS BUSTIN' OUT ALL OVER.

NETTIE

THE FEELIN' IS GETTIN' SO INTENSE
THAT THE YOUNG VIRGINIA CREEPERS
HEV BEEN HUGGIN' THE BEJEEPERS
OUTA ALL THE MORNIN' GLORIES ON THE FENCE.
BECAUSE IT'S JUNE!

MEN

JUNE, JUNE, JUNE –

ALL

JEST BECAUSE IT'S JUNE, JUNE, JUNE!

NETTIE

FRESH AND ALIVE AND GAY AND YOUNG,
JUNE IS A LOVE SONG, SWEETLY SUNG.

ALL

JUNE IS BUSTIN' OUT ALL OVER!

1ST MAN

THE SAPLIN'S ARE BUSTIN' OUT WITH SAP!

1ST GIRL

LOVE HAS FOUND MY BROTHER, JUNIOR.

2ND MAN

AND MY SISTER'S EVEN LUNIER!

2ND GIRL

AND MY MA IS GETTIN' KITTENISH WITH PAP!

ALL

JUNE IS BUSTIN' OUT ALL OVER!

NETTIE

TO LADIES THE MEN ARE PAYIN' COURT.
LOTS A SHIPS ARE KEPT AT ANCHOR
JEST BECAUSE THE CAPTAINS HANKER
FER A COMFORT THEY KEN ONLY GET IN PORT!

ALL

BECAUSE IT'S JUNE!
JUNE – JUNE – JUNE –
JEST BECAUSE IT'S JUNE, JUNE, JUNE!

NETTIE

JUNE MAKES THE BAY LOOK BRIGHT AND NEW,
SAILS GLEAMIN' WHITE ON SUNLIT BLUE.

CARRIE

JUNE IS BUSTIN' OUT ALL OVER,
THE OCEAN IS FULL OF JACKS AND JILLS.
WITH HER LITTLE TAIL A-SWISHIN'
EV'RY LADY FISH IS WISHIN'
THAT A MALE WOULD COME AND GRAB HER BY THE GILLS!

ALL

JUNE IS BUSTIN' OUT ALL OVER!

NETTIE

THE SHEEP AREN'T SLEEPIN' ANY MORE.
ALL THE RAMS THAT CHASE THE EWE SHEEP
ARE DETERMINED THERE'LL BE NEW SHEEP
AND THE EWE SHEEP AREN'T EVEN KEEPIN' SCORE!

ALL

ON ACCOUNTA IT'S JUNE!
JUNE – JUNE – JUNE –
JEST BECAUSE IT'S JUNE, JUNE, JUNE!
(Applause segue into:)

MUSIC 9: GIRL'S DANCE ("JUNE IS BUSTIN' OUT ALL OVER")

(Applause segue as JULIE enters.)

CARRIE

Julie – did you find him?

JULIE

No. He went out with Jigger Craigin last night and he didn't come home.

CARRIE

Jigger Craigin?

JULIE

He's a sailor on that big whaler, the *Nancy B*. She's sailing tomorrow. I'll be glad.

CARRIE

Is he workin' yet?

1-3-19

JULIE

No. Cousin Nettie's been awful kind lettin' us stay here with her.

CARRIE

Mr. Snow says a man that can't find work these days is jest bone lazy.

JULIE

Billy don't know any trade. He's only good at what he used to do. So now he jest don't do anythin'.

CARRIE

Wouldn't the carousel woman take him back?

JULIE

I think she would, but he won't go. I ask him why and he won't tell me...

(Beat)

Last Monday he hit me.

CARRIE

Whyn't you leave him?

JULIE

I don't want to.

CARRIE

I would.

JULIE

Y'see, he's unhappy 'cause he ain't workin'. That's really why he hit me.

CARRIE

Did he hurt you?

JULIE

(Very eagerly.)

Oh, no – no.

CARRIE

Julie, I got some good news to tell you about me – about Mr. Snow and me. We're goin' to be cried in church nex' Sunday!

(The GIRLS, who have been eavesdropping from upstage, squeal with delight at this news.)

GIRLS

(Ad libs of excitement.)

Carrie...! Honest and truly...? Getting' hitched...? Do tell...!

1ST GIRL

How long hev you been bespoke?

I – 3 – 20

CARRIE

Near on t' two months. Julie was the fust t' know.

1ST GIRL

What's he like, Julie?

CARRIE

Julie's never seen him. But you all will soon. He's comin' to the clambake.

(Again the GIRLS squeal with delight; to JULIE.)

I can't hardly wait fer the weddin'!

JULIE

What a day that'll be fer you!

MUSIC 11: Reprise: MISTER SNOW

GIRLS

WHEN YOU WALK DOWN THE AISLE
ALL THE HEADS WILL TURN.
WHAT A RUSTLIN' OF BONNETS THERE'LL BE!
AND YOU'LL TRY TO SMILE,
BUT YOUR CHEEKS WILL BURN,
AND YOUR EYES'LL GET SO DIM YOU KEN HARDLY SEE!

WITH YOUR ORANGE BLOSSOMS QUIVERIN' IN YOUR HAND,
YOU WILL STUMBLE TO THE SPOT WHERE THE PARSON IS.
THEN YOUR FINGER WILL BE RINGED WITH A GOLDEN BAND,
AND YOU'LL KNOW THE FELLER'S YOURS AND YOU ARE HIS.

CARRIE

WHEN I MARRY MR. SNOW –

GIRLS

WHAT A DAY!
WHAT A DAY!

CARRIE

THE FLOWERS'LL BE BUZZIN' WITH THE HUM OF BEES.

GIRLS

THE BIRDS'LL MAKE A RACKET IN THE CHURCHYARD TREES.

CARRIE

WHEN I MARRY MR. SNOW.

GIRLS

HEIGH-HO!

I-3-21

CARRIE

THEN IT'S OFF TO HOME WE'LL GO.

GIRLS

SPILLIN' RICE ON THE WAY!

CARRIE

AND BOTH OF US'LL LOOK A LITTLE DREAMY-EYED,
A-DRIVIN' TO A COTTAGE BY THE OCEANSIDE
WHERE THE SALTY BREEZES BLOW.

GIRLS

YOU AND MR. SNOW!

(Unseen by the OTHERS, ENOCH SNOW enters up left. He just couldn't be anyone else.)

CARRIE

HE'LL CARRY ME CROSS THE THRESHOLD,
AND I'LL BE AS MEEK AS A LAMB.
THEN HE'LL SET ME ON MY FEET
AND I'LL SAY, KINDA SWEET,
"WELL, MR. SNOW, HERE I AM!"

(Now ENOCH makes his presence know by singing.)

ENOCH

THEN I'LL KISS HER SO SHE'LL KNOW...

CARRIE

(Mortified)

MR. SNOW!

GIRLS

(Thrilled)

MR. SNOW!

ENOCH

THAT EVERYTHIN'LL BE AS RIGHT AS RIGHT KEN BE,
A-LIVIN' IN A COTTAGE BY THE SEA WITH ME,
WHERE THE SALTY BREEZES BLOW!

I LOVE MISS PIPP'RIDGE AND I AIM TO
MAKE MISS PIPP'RIDGE CHANGE HER NAME TO
MISSUS ENOCH SNOW!

(Applause segue as the GIRLS exit. CARRIE turns to JULIE.)

CARRIE

Well, this is him.

JULIE

Carrie tells me you're comin' to the clambake.

(He nods.)

CARRIE

Looks like we'll hev good weather fer it, too.

ENOCH

You're right. He-he.

(This, we are afraid, is the way he laughs.)

CARRIE

He don't say much, but what he does say is awful pithy! Is he anythin' like I told you he was?

JULIE

Jest like.

(JULIE starts to cry.)

ENOCH

Why are you crying?

CARRIE

It's because she has such a good heart.

ENOCH

We thank you for your heartfelt sympathy, Mrs....

JULIE

Bigelow. Mrs. Billy Bigelow.

(BILLY enters followed by JIGGER. JULIE is embarrassed and recovers.)

Billy, you know Carrie. This is her intended – Mr. Snow.

BILLY

(Barely noticing him as he and JIGGER continue crossing.)

How are you?

ENOCH

Jest getting' over a little chest cold. This time of year – you know.

JULIE

Billy! Be sure and come back in time for the clambake.

BILLY

Ain't goin' to no clambake.

(As BILLY and JIGGER exit, JIGGER gives CARRIE the once over. JULIE darts off in the other direction to hide her humiliation.)

CARRIE

I'm glad you ain't go no whoop-jamboree notions like Billy.

I-3-23

ENOCH

A man's got to make plans fer his life – and then he's got to stick to 'em.

CARRIE

Your plans are turnin' out fine, ain't they, Enoch?

MUSIC 12: WHEN THE CHILDREN ARE ASLEEP (Carrie and Mr. Snow Sequence)

ENOCH

All accordin' to schedule, so far.

I OWN A LITTLE HOUSE, AND I SAIL A LITTLE BOAT,
AND THE FISH I KETCH I SELL –
AND, IN A MANNER OF SPEAKIN',
I'M DOIN' VERY WELL.

I LOVE A LITTLE GIRL AND SHE'S IN LOVE WITH ME,
AND SOON SHE'LL BE MY BRIDE –
AND, IN A MANNER OF SPEAKIN',
I SHOULD BE SATISFIED.

CARRIE

Well, ain't you?

ENOCH

IF I TOLD YOU MY PLANS, AND THE THINGS I INTEND,
IT'D MAKE EV'RY CURL ON YER HEAD STAND ON END!

WHEN I MAKE ENOUGH MONEY OUTA ONE LITTLE BOAT,
I'LL PUT ALL MY MONEY IN ANOTHER LITTLE BOAT.
I'LL MAKE TWIC'T AS MUCH OUTA TWO LITTLE BOATS,
AND THE FUST THING YOU KNOW I'LL HEV FOUR LITTLE BOATS!
THEN EIGHT LITTLE BOATS, THEN A FLEET OF LITTLE BOATS!
THEN A GREAT BIG FLEET OF GREAT BIG BOATS!

ALL KETCHIN' HERRING, BRINGING IT TO SHORE,
SAILIN' OUT AGAIN AND BRINGIN' IN MORE,
AND MORE, AND MORE, AND MORE!

(The music continues under dialogue.)

CARRIE

Who's goin' t' eat all thet herring?

ENOCH

They ain't goin' to *be* herring! Goin' to put 'em in cans and call 'em sardines. Goin' to build a little sardine cannery – then a big one – then the biggest one in the country. Carrie, I'm goin' to get rich on sardines. I mean *we're* goin' t' get rich – you and me. I mean you and me... and... all of us.

THE FUST YEAR WE'RE MARRIED WE'LL HEV ONE LITTLE KID,

I – 3 – 24

THE SECOND YEAR WE'LL GO AND HEV ANOTHER LITTLE KID,
YOU'LL SOON BE DARNIN' SOCKS FER EIGHT LITTLE FEET –

CARRIE
ARE YOU BUILDIN' UP TO ANOTHER FLEET?

ENOCH
WE'LL BUILD A LOT MORE ROOMS,
OUR DEAR LITTLE HOUSE'LL GET BIGGER,
OUR DEAR LITTLE HOUSE'LL GET BIGGER.

CARRIE
AND SO WILL MY FIGGER!
(Music continues under dialogue.)

ENOCH
Carrie, ken y' imagine how it'll be when all the kids are upstairs in bed, and you and me sit alone by the
fireside – me in my armchair, and you on my knee – mebbe.

CARRIE
Mebbe.

ENOCH
WHEN THE CHILDREN ARE ASLEEP, WE'LL SIT AND DREAM
THE THINGS THAT EV'RY OTHER DAD AND MOTHER DREAM.
WHEN THE CHILDREN ARE ASLEEP AND LIGHTS ARE LOW,
IF I STILL LOVE YOU THE WAY
I LOVE YOU TODAY,
YOU'LL PARDON MY SAYING, "I TOLD YOU SO!"

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU.
WE'LL THINK, "WHAT FUN WE HAVE HAD!"
AND BE GLAD THAT IT ALL CAME TRUE.

CARRIE
WHEN CHILDREN ARE AWAKE, A-ROMPIN' THROUGH THE ROOMS
OR RUNNIN' ON THE STAIRS,
THEN, IN A MANNER OF SPEAKIN',
THE HOUSE IS REALLY THEIRS.

BUT ONCE THEY CLOSE THEIR EYES AND WE ARE LEFT ALONE
AND FREE FROM ALL THEIR FUSS,
THEN, IN A MANNER OF SPEAKIN',
WE CAN BE REALLY US.

CARRIE
WHEN THE CHILDREN ARE ASLEEP, WE'LL SIT AND DREAM.

ENOCH

DREAM ALL ALONE.

CARRIE

THE THINGS THAT EV'RY OTHER DAD AND MOTHER DREAM.

ENOCH

DREAMS THAT WON'T BE INTERRUPTED.

WHEN THE CHILDREN ARE ASLEEP AND LIGHTS ARE LOW.

CARRIE

LO! AND BEHOLD.

IF I STILL LOVE YOU THE WAY

I LOVE YOU TODAY,

YOU'LL PARDON MY SAYING,

"I TOLD YOU SO!"

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU.

ENOCH

YOU'LL DREAM WITH ME.

CARRIE

WE'LL THINK, "WHAT FUN WE HEV HAD!"

AND BE GLAD THAT IT ALL CAME TRUE.

ENOCH

WHEN TODAY IS A LONG TIME AGO,

BOTH

YOU'LL STILL HEAR ME SAY THAT THE BEST DREAM I KNOW IS...

ENOCH

YOU.

CARRIE

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU!

(Applause segue into:)

MUSIC 13: BLOW HIGH, BLOW LOW

(The MEN are heard singing "Blow High, Blow Low" offstage as ENOCH takes CARRIE'S chin in his hands, kisses her gently on the forehead, and they exit.)

MEN (OFFSTAGE)

BLOW HIGH, BLOW LOW!

A-WHALIN' WE WILL GO!

WE'LL GO A-WHALIN', A-SAILIN' AWAY.

AWAY WE'LL GO,

I - 3 - 26

BLOW ME HIGH AND LOW!

(BILLY, JIGGER and MEN from JIGGER'S whaler enter.)

MEN

FOR MANY AND MANY A LONG, LONG DAY,
FOR MANY AND MANY A LONG, LONG DAY!

(The MEN sing the following refrain softly under JIGGER and BILLY'S dialogue.)

BLOW HIGH, BLOW LOW!

A-WHALIN' WE WILL GO!

WE'LL GO A-WHALIN', A-SAILIN' AWAY.

AWAY WE'LL GO,

BLOW ME HIGH AND LOW!

FOR MANY AND MANY A LONG, LONG DAY,

FOR MANY AND MANY A LONG, LONG DAY!

JIGGER

(Bringing BILLY downstage.)

Got an idea for you and me to make money. More'n you ever saw in yer life.

BILLY

How?

A SAILOR

Hey, Jigger!

(The MEN join BILLY and JIGGER.)

JIGGER

THE PEOPLE WHO LIVE ON LAND

ARE HARD TO UNDERSTAND –

WHEN YOU'RE LOOKIN' FOR FUN, THEY CLAP YOU INTO JAIL!

SO I'M SHIPPIN' OFF TO SEA,

WHERE LIFE IS GAY AND FREE,

AND A FELLER CAN FLIP A HOOK IN THE HIP OF A WHALE.

ALL

BLOW HIGH, BLOW LOW!

A-WHALIN' WE WILL GO!

WE'LL GO A-WHALIN', A-SAILIN' AWAY.

AWAY WE'LL GO,

BLOW ME HIGH AND LOW!

FOR MANY AND MANY A LONG, LONG DAY!

FOR MANY AND MANY A LONG, LONG DAY!

BILLY

IT'S WONDERFUL JUST TO FEEL

YOUR HANDS UPON A WHEEL

AND TO LISTEN TO WIND A-WHISTIN' IN A SAIL!

OR TO CLIMB ALOFT AND BE

I – 3 – 27

THE VERY FIRST TO SEE
A CHRYSANTHEMUM SPOUT COME OUT O' THE SNOUT OF A WHALE!

ALL

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY!
FOR MANY AND MANY A LONG, LONG DAY!

JIGGER

A-ROCKIN' UPON THE SEA,
YOUR BOAT WILL SEEM TO BE
LIKE A DEAR LITTLE BABY IN HER BASSINET,
FOR SHE HASN'T LEARNED TO WALK
AND SHE HASN'T LEARNED TO TALK,
AND HER LITTLE BEHIND
IS KIND OF INCLINED TO BE WET!

ALL MEN

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY!
FOR MANY AND MANY A LONG, LONG DAY!

(Applause segue into:)

MUSIC 14: HORNPIPE

(Applause segue.)

BILLY

You say old sideburns, who owns the mill, also owns your ship?

JIGGER

And tonight he'll be takin' three or four thousand dollars down to the captain. That's why I want you to tell yer wife we're goin' to that clambake.

BILLY

Why?

JIGGER

Suppose we're all over on the island and suppose we get in a boat and come over here. There's our alibi! We were lost on the island all that time.

BILLY

What would we have to do?

JIGGER

You go up to old sideburns and say, "Excuse me, sir. Could you tell me the time?" By then I got my knife in his ribs. Then you take *your* knife...

BILLY

I ain't got a knife.

JIGGER

Get one.

BILLY

I won't do it! It's dirty.

JIGGER

Of course, if you got all the money you want...

BILLY

I ain't got a cent. Money thinks I'm dead.

(MRS. MULLIN enters.)

What do you want?

MRS. MULLIN

Come to talk business.

(Seeing JIGGER.)

I see you're still hangin' around yer jailbird friend.

JIGGER

If there's one thing I can't abide, it's the common type of woman.

(He exits leaving MRS. MULLIN and BILLY alone.)

MRS. MULLIN

Whyn't you stay home and sleep at night? You look awful!

(She pushes the hair off his forehead.)

BILLY

(Pushing her hand away and turning away from her.)

Let my hair be.

MRS. MULLIN

Those fool girls keep askin' for you. So are you goin' to be sensible and come back?

BILLY

I dunno – I might. I could still go on livin' here with Julie.

MRS. MULLIN

Holy Moses! The girls'd love that. A barker who runs home to his wife every night!

I – 3 – 29

BILLY

Leave Julie?

MRS. MULLIN

You beat her, don't you?

BILLY

(Exasperated)

No, I don't beat her. What's all this damn-fool talk about beatin'? I hit her once, and now the whole town is...

MRS. MULLIN

All right! All right! I take it back.

BILLY

I ain't happy here, and *that's* the truth.

MRS. MULLIN

Course you ain't.

(She strokes his hair back off his forehead, and this time he lets her. JULIE enters and MRS. MULLIN pulls her hand away.)

JULIE

Hello, Billy.

MRS. MULLIN

(To BILLY in a low voice.)

Whyn't you have a talk with her? Maybe she'll be glad to get rid of you.

JULIE

Billy – before I ferget. I got somethin' to tell you.

BILLY

Well, go ahead.

JULIE

We got to be alone.

BILLY

I'm talkin' business.

JULIE

It'll only take a minute.

MRS. MULLIN

I'll be back in a few minutes for your answer to my proposition.

(She exits.)

Well?

BILLY

Yesterday my head ached and...

JULIE

You sick?

BILLY

No. It's nothin' like that. It's awful hard to tell you.

JULIE

What is?

BILLY

Well – when two people live together...

JULIE

Yes?

BILLY

I'm goin' to hev a baby.

JULIE

(She turns away, leaving BILLY stunned. He crosses to her and puts his arms around her. She sees JIGGER entering and exits.)

Hey, Jigger! Julie... Julie's goin' to have a baby.

BILLY

Yeh? My mother had a baby once.

JIGGER

(He smiles angelically as MRS. MULLIN re-enters. He sneers at her.)

Common woman.

MRS. MULLIN

When he comes back to me I ain't goin' to let him hang around with you any more.

JIGGER

Put on a new coat o' paint. You're starting to peel. Old pleasure boat.

(He exits.)

MRS. MULLIN

(To BILLY.)

I suppose you'll be wantin' an advance on yer salary.

BILLY

Go home Mrs. Mullin.

MRS. MULLIN

You mean you ain't comin' with me?

BILLY

As a matter of fact, I'm goin' to be a father!

MRS. MULLIN

(Astounded; this changes everything.)

You? A father?

(She starts to laugh.)

BILLY

Get the hell away from here, Mrs. Mullin!

MUSIC 15: SOLILOQUY

(She exits, laughing almost maniacally. BILLY ignores her, smiling, contemplating the future.)

I WONDER WHAT HE'LL THINK OF ME!

I GUESS HE'LL CALL ME "THE OLD MAN."

I GUESS HE'LL THINK I CAN LICK EV'RY OTHER FELLER'S FATHER –
WELL, I CAN!

I BET THAT HE'LL TURN OUT TO BE
THE SPIT AN' IMAGE OF HIS DAD,
BUT HE'LL HAVE MORE COMMON SENSE
THAN HIS PUDDIN'-HEADED FATHER EVER HAD.

I'LL TEACH HIM TO WRASSLE AND DIVE THROUGH A WAVE,
WHEN WE GO IN THE MORNIN'S FOR OUR SWIM.
HIS MOTHER CAN TEACH HIM THE WAY TO BEHAVE,
BUT SHE WON'T MAKE A SISSY OUT O' HIM –
NOT HIM!
NOT MY BOY!
NOT BILL...

(The name, coming to his lips involuntarily, pleases him very much.)

Bill!

MY BOY, BILL!

I WILL SEE THAT HE'S NAMED AFTER ME,
I WILL!

MY BOY, BILL –
HE'LL BE TALL AND AS TOUGH AS A TREE,
WILL BILL!

LIKE A TREE HE'LL GROW, WITH HIS HEAD HELD HIGH
AND HIS FEET PLANTED FIRM ON THE GROUND,

AND YOU WON'T SEE NOBODY DARE TO TRY
TO BOSS HIM OR TOSS HIM AROUND!
NO POT-BELLIED, BAGGY-EYED BULLY'LL BOSS HIM AROUND!

(Having worked himself up, he relaxes into a more philosophical manner.)

I DON'T GIVE A DAMN WHAT HE DOES
AS LONG AS HE DOES WHAT HE LIKES.
HE CAN SIT ON HIS TAIL OR WORK ON A RAIL
WITH A HAMMER, A-HAMMERIN' SPIKES.

HE CAN FERRY A BOAT ON THE RIVER
OR PEDDLE A PACK ON HIS BACK
OR WORK UP AND DOWN THE STREETS OF A TOWN
WITH A WHIP AND A HORSE AND A HACK.

HE CAN HAUL A SCOW ALONG A CANAL,
RUN A COW AROUND A CORRAL,
OR MAYBE BARK FOR A CAROUSEL –
OF COURSE IT TAKES TALENT TO DO THAT WELL.

HE MIGHT BE A CHAMP OF THE HEAVYWEIGHTS
OR A FELLER THAT SELLS YOU GLUE,
OR PRESIDENT OF THE UNITED STATES –
THAT'D BE ALL RIGHT, TOO.

His mother'd like that. But he wouldn't be President unless he wanted to be!

NOT BILL!
MY BOY, BILL –
HE'LL BE TALL AND AS TOUGH AS A TREE,
WILL BILL!

LIKE A TREE HE'LL GROW WITH HIS HEAD HELD HIGH,
AND HIS FEET PLANTED FIRM ON THE GROUND,
AND YOU WON'T SEE NOBODY DARE TO TRY
TO BOSS HIM OR TOSS HIM AROUND!
NO FAT-BOTTOMED, FLABBY-FACE, POT-BELLIED, BAGGY-EYED
BASTARD'LL BOSS HIM AROUND!

AND I'M DAMNED IF HE'LL MARRY HIS BOSS'S DAUGHTER,
A SKINNY-LIPPED VIRGIN WITH BLOOD LIKE WATER,
WHO'LL GIVE HIM A PECK AND CALL IT A KISS
AND LOOK IN HIS EYES THROUGH A LORNETTE...

Say! Why am I takin' on like this?

MY KID AIN'T EVEN BEEN BORN YET!

(He laughs loudly at himself, then returns to more agreeable daydreaming.)

I – 3 – 33

I CAN SEE HIM WHEN HE'S SEVENTEEN OR SO
AND STARTIN' IN TO GO WITH A GIRL.
I CAN GIVE HIM LOTS O' POINTERS, VERY SOUND,
ON THE WAY TO GET ROUND ANY GIRL.

I CAN TELL HIM...

Wait a minute! Could it be...? What the hell...! What if he is a girl!

(In anguish.)

Bill! Oh, Bill...!

(In a moaning voice.)

What would I do with her? What could I do *for* her? A bum – with no money!

YOU CAN HAVE FUN WITH A SON,
BUT YOU GOT TO BE A FATHER TO A GIRL!

(Thinking it over, he begins to be reconciled.)

SHE MIGHTN'T BE SO BAD AT THAT –
A KID WITH RIBBONS IN HER HAIR,
A KIND O' SWEET AND PETITE LITTLE TINTYPE OF HER MOTHER –
WHAT A PAIR!

MY LITTLE GIRL,
PINK AND WHITE AS PEACHES AND CREAM IS SHE.
MY LITTLE GIRL
IS HALF AGAIN AS BRIGHT AS GIRLS ARE MEANT TO BE!

DOZENS OF BOYS PURSUE HER,
MANY A LIKELY LAD
DOES WHAT HE CAN TO WOO HER
FROM HER FAITHFUL DAD.

SHE HAS A FEW
PINK AND WHITE YOUNG FELLERS OF TWO OR THREE –
BUT MY LITTLE GIRL
GETS HUNGRY EV'RY NIGHT AND SHE COMES HOME TO ME...

My little girl.

(More thoughtful, and serious.)

My little girl!

(Suddenly panicky.)

I GOT TO GET READY BEFORE SHE COMES,
I GOT TO MAKE CERTAIN THAT SHE
WON'T BE DRAGGED UP IN SLUMS
WITH A LOT O' BUMS – LIKE ME!

SHE'S GOT TO BE SHELTERED AND FED, AND DRESSED

IN THE BEST THAT MONEY CAN BUY!
I NEVER KNEW HOW TO GET MONEY, BUT I'LL TRY –
BY GOD! I'LL TRY!
I'LL GO OUT AND MAKE IT
OR STEAL IT OR TAKE IT
OR DIE!

(Applause segue into:)

MUSIC 16: FINALE ACT I

(NETTIE enters.)

NETTIE

Hey, Billy! What's this about you not goin' to the clambake?

BILLY

(Suddenly getting an idea from the word.)

Mebbe I will go after all.

NETTIE

I'll tell Julie. She'll be tickled pink.

(She exits as JIGGER enters.)

BILLY

Jigger, I changed my mind! Gotta get money on account of the baby, see.

JIGGER

Sure, the baby.

(He pulls BILLY closer and lowers his voice.)

Did you get the knife?

BILLY

I ain't got...

JIGGER

Go inside and take the kitchen knife.

(BILLY starts off as JULIE enters toward him.)

JULIE

Billy, is it true? Are you comin'?

BILLY

Yes.

JULIE

We'll hev a barrel of fun. I'll show you all over the island. Been goin' to picnics there since I been a little girl.

I – 3 – 35

JIGGER

Billy! Y'better go and get that...

JULIE

Get what, Billy?

JIGGER

The shawl. Billy said you oughter have a shawl. Gets cold at nights. Ain't that what you said?

BILLY

Y-yes. I better go and get it – the shawl.

JULIE

Now, that was real thoughtful, Billy.

(BILLY exits as NETTIE enters followed by CARRIE, ENOCH and the CHORUS.)

NETTIE

C'mon, all!

JUNE IS BUSTIN' OUT ALL OVER!

ALL

THE FLOWERS ARE BUSTIN' FROM THEIR SEED!

NETTIE

AND THE PLEASANT LIFE OF RILEY
THAT IS SPOKEN OF SO HIGHLY
IS THE LIFE THAT EV'RYBODY WANTS TO LEAD!

ALL

BECAUSE IT'S JUNE!
JUNE – JUNE – JUNE!
JEST BECAUSE IT'S JUNE – JUNE – JUNE!

(As the singing continues, BILLY enters with a shawl, puts it around JULIE'S shoulders and gently guides her offstage following the OTHERS.)

BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!

END ACT I

ACT II**MUSIC 17: ENTR'ACTE**

(Applause segue into:)

MUSIC 18: OPENING ACT II**Scene 1: On an Island Across the Bay, that night**

(Music ends.)

NETTIE

(After a loud sigh.)

Dunno as I should hev et those last four dozen clams!

MUSIC 19: A REAL NICE CLAMBAKE**ALL**

(Softly)

THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,
AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

NETTIE

FUST COME CODFISH CHOWDER,
COOKED IN IRON KETTLES,
ONIONS FLOATIN' ON THE TOP,
CURLIN' UP IN PETALS!

JULIE

THROWED IN RIBBONS OF SALTED PORK.

ALL

AN OLD NEW ENGLAND TRICK.

JULIE

AND LAPPED IT ALL UP WITH A CLAMSHELL
TIED ON TO A BAYBERRY STICK!

ALL

OH...

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THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,
AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

ENOCH

REMEMBER WHEN WE RAKED THEM RED-HOT LOBSTERS
OUT OF THE DRIFTWOOD FIRE?
THEY SIZZLED AND CRACKLED AND SPUTTERED A SONG
FITTEN FOR AN ANGELS' CHOIR.

GIRLS

FITTEN FER AN ANGELS', FITTEN FER AN ANGELS',
FITTEN FER AN ANGELS' CHOIR!

NETTIE

WE SLIT 'EM DOWN THE BACK AND PEPPERED 'EM GOOD,
AND DOUSED 'EM IN MELTED BUTTER.

CARRIE

THEN WE TORE AWAY THE CLAWS AND CRACKED 'EM WITH OUR TEETH
'CAUSE WE WEREN'T IN THE MOOD TO PUTTER!

GIRLS

FITTEN FER AN ANGELS', FITTEN FER AN ANGELS',
FITTEN FER AN ANGELS' CHOIR!

A MAN

THEN AT LAST COME THE CLAMS.

ALL

STEAMED UNDER ROCKWEED AND POPPIN' FROM THEIR SHELLS,
JEST HOW MANY OF 'EM GALLOPED DOWN OUR GULLETS,
WE COULDN'T SAY OURSEL'S!

OH...

THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,

AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

WE SAID IT AFORE AND WE'LL SAY IT AGEN –
WE ALL HAD A REAL GOOD TIME!

(Applause segue.)

BILLY

Hey, Jigger! Ain't it near time fer us to start?

JIGGER

We'll wait till they're ready fer that treasure hunt.

BILLY

After we... do it – what then?

JIGGER

Bury the money and wait six months.

BILLY

The baby'll be born by then.

JIGGER

Why do you keep puttin' yer hand on yer chest?

BILLY

My heart's jumpin' under the knife.

JIGGER

Put the knife on the other side.

(CARRIE enters.)

CARRIE

Mr. Bigelow, Julie says you should come and help her.

(BILLY exits. CARRIE turns to JIGGER.)

JIGGER

I don't feel so well.

CARRIE

It's mebbe the clams not settin' so good on yer stummick.

JIGGER

It's nothin' on my stummick. It's somethin' on my mind.

(Suddenly throwing his arms around her.)

You're sweeter than sugar and I'm crazy fer you. How about a little kiss?

CARRIE

Mr. Craigin, I couldn't!

JIGGER

One measly little kiss.

CARRIE

Enoch wouldn't like it.

JIGGER

I don't wanta kiss Enoch!

(CARRIE starts to stalk off.)

JIGGER

Miss Pipperidge, forgive me. I let the brute come out in me.

(He becomes quite humble.)

You're such a little innercent. Suppose I was a different type of feller – you know, unprincipled. Every girl ought to know how to defend herself and I can help with that. Now here's how you can pick a feller up and send him sprawlin'.

(He slings her quickly over his shoulders.)

This is the way firemen carry people.

(ENOCH enters, to CARRIE'S horror.)

CARRIE

Hello, Enoch.

(No answer.)

This is the way firemen carry people.

ENOCH

Where's the fire?

(JIGGER puts her down between ENOCH and himself.)

CARRIE

He was only showin' me how to defend myself.

ENOCH

Don't look like you've learned very much!

JIGGER

Oh, what's all the fussin' about?

ENOCH

In my opinion, sir, you are as scurvy a hunk o' scum as I ever see near the water's edge at low tide!

JIGGER

(Turning his profile to ENOCH.)

The same – side view!

ENOCH

I can't abide women who are free, loose, and lallygaggin' – and I certainly would never marry one.

CARRIE

But, Enoch!

ENOCH

Leave me, please. Leave me alone with my shattered dreams. They are all I hev left – memories of what didn't happen!

MUSIC 20: GERANIUMS IN THE WINDER/STONECUTTERS CUT IT ON STONE

(CARRIE starts to whimper. ENOCH looks out into space with pained eyes, and sings.)

GERANIUMS IN THE WINDER, HYDRANGEAS ON THE LAWN,
AND BREAKFAST IN THE KITCHEN IN THE TIMID PINK OF DAWN,
AND YOU TO BLOW ME KISSES WHEN I HEADED FER THE SEA.
WE MIGHT HEV BEEN A HAPPY PAIR OF LOVERS, MIGHTN'T HEV WE?

(Another sob from CARRIE.)

AND COMIN' HOME AT TWILIGHT, IT MIGHT HEV BEEN SO SWEET
TO TAKE MY KETCH OF HERRING AND LAY THEM AT YOUR FEET!

I MIGHT HEV HED A BABY...

JIGGER

What!

ENOCH

TO DANDLE ON MY KNEE,
BUT ALL THESE THINGS THAT MIGHT HEV BEEN
ARE NEVER, NEVER TO BE!

(At this point CARRIE just lets loose and bawls, burying her head in JIGGER'S shoulder. OTHERS hear this and enter as JIGGER consoles her.)

JIGGER

I NEVER SEE IT YET TO FAIL,
I NEVER SEE IT FAIL!
A GIRL WHO'S IN LOVE WITH A VIRTUOUS MAN
IS DOOMED TO WEEP AND WAIL.

(OTHERS enter and join the scene.)

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE'S NOTHIN' SO BAD FER A WOMAN
AS A MAN WHO THINKS HE'S GOOD.

(CARRIE bawls out one loud note. OTHERS enter.)

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Nice talk!

ENOCH

JIGGER

MY MOTHER USED TO SAY TO ME,
“WHEN YOU GROW UP, MY SON,
I HOPE YOU’RE A BUM LIKE YER FATHER WAS,
’CAUSE A GOOD MAN AIN’T NO FUN.”

JIGGER & CHORUS

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE’S NOTHIN’ SO BAD FOR A WOMAN
AS A MAN WHO THINKS HE’S GOOD!
(From here on, the OTHERS takes sides.)

ENOCH

’TAIN’T SO!

JIGGER

’TIS TOO!

ENOCH’S CHORUS

’TAIN’T SO!

JIGGER’S CHORUS

’TIS TOO!

(ENOCH crosses to right, followed by CARRIE.)

CARRIE

Enoch – say somethin’ sweet to me – somethin’ soft and sweet.
(He remains silent and she becomes exasperated.)
Say somethin’ soft and sweet!

ENOCH

Boston cream pie!

(He turns and exits followed by his MALE CHORUS as JIGGER exits followed by his. The GIRLS remain. CARRIE cries.)

CARRIE

I don’t know what gets into men. Enoch put on a new suit today and he was a different person.

1ST GIRL

I NEVER SEE IT YET TO FAIL.

ALL GIRLS

I NEVER SEE IT FAIL!
A GIRL WHO’S IN LOVE WITH ANY MAN
IS DOOMED TO WEEP AND WAIL.

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1ST GIRL

And it's even worse after they marry you.

2ND GIRL

You ought to give him back that ring, Carrie. You'd be better off.

3RD GIRL

Arminy's been married a year. She'll tell you.

ARMINY

THE CLOCK JEST TICKS YER LIFE AWAY,
THERE'S NO RELIEF IN SIGHT.
IT'S COOKIN' AND SCRUBBIN' AND SEWIN' ALL DAY
AND GAWD-KNOWS-WHATIN' ALL NIGHT!

ALL

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE'S NOTHING SO BAD FER A WOMAN
AS A MAN WHO'S BAD OR GOOD!

CARRIE

What do you think, Julie?

MUSIC 21: WHAT'S THE USE OF WOND'RIN'?

ALL GIRLS

Tell it to her good, Julie,
Tell it to her good!

JULIE

WHAT'S THE USE OF WOND'RIN'
IF HE'S GOOD OR IF HE'S BAD,
OR IF YOU LIKE THE WAY HE WEARS HIS HAT?
OH, WHAT'S THE USE OF WOND'RIN'
IF HE'S GOOD OR IF HE'S BAD?
HE'S YOUR FELLER AND YOU LOVE HIM –
THAT'S ALL THERE IS TO THAT.

COMMON SENSE MAY TELL YOU
THAT THE ENDIN' WILL BE SAD
AND NOW'S THE TIME TO BREAK AND RUN AWAY.
BUT WHAT' THE USE OF WOND'RIN'
IF THE ENDIN' WILL BE SAD?
HE'S YOUR FELLER AND YOU LOVE HIM –
THERE'S NOTHIN' MORE TO SAY.

SOMETHIN' MADE HIM THE WAY THAT HE IS,

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WHETHER HE'S FALSE OR TRUE.
AND SOMETHIN' GAVE HIM THE THINGS THAT ARE HIS –
ONE OF THOSE THINGS IS YOU.

SO, WHEN HE WANTS YOUR KISSES
YOU WILL GIVE THEM TO THE LAD,
AND ANYWHERE HE LEADS YOU, YOU WILL WALK.
AND ANYTIME HE NEEDS YOU,
YOU'LL GO RUNNIN' THERE LIKE MAD.
YOU'RE HIS GIRL AND HE'S YOUR FELLER –
AND ALL THE REST IS TALK.

(Music continues under as BILLY enters with JIGGER crossing the stage.)

JULIE

Billy – are you goin' on the treasure hunt with Jigger? Neither one of you knows the island good.

BILLY

(Brushing her aside.)

We're partners, see?

JULIE

(Putting her hands to his chest.)

Let me come with you.

(Feeling the knife.)

Billy! Let me have that!

BILLY

Get out of my way!

(He exits and JIGGER follows. NETTIE puts her arms around JULIE to comfort her.)

GIRLS

COMMON SENSE MAY TELL YOU
THAT THE ENDIN' WILL BE SAD
AND NOW'S THE TIME TO BREAK AND RUN AWAY.
BUT WHAT'S THE USE OF WOND'RIN'
IF THE ENDIN' WILL BE SAD?
HE'S YOUR FELLER AND YOU LOVE HIM –
THERE'S NOTHIN' MORE TO SAY
(Applause segue as the WOMEN exit.)

MUSIC 22: CHANGE OF SCENE

Scene 2: Mainland Waterfront, an hour later

(BILLY and JIGGER enter. Music out.)

BILLY

Have you ever – killed a man before?

JIGGER

If I did, I wouldn't be likely to say so, would I?

BILLY

Suppose some day when we die we'll have to come up before... before God.

JIGGER

You and me? Not a chance! For rich folks, the heavenly court and the high judge. All we'll get is justice!

BILLY

It's gettin' late – they'll be comin' back from the clambake.

JIGGER

What do you say we play some cards while we're waitin'? Time'll pass quicker that way. Got any money?

BILLY

Eighty cents.

(The NARRATOR enters, again playing MR. BASCOMBE. JIGGER coughs, warning BILLY, who then addresses BASCOMBE.)

Excuse me, sir. Can you tell me the time?

(JIGGER flicks his knife open. In a flash, BASCOMBE pulls out his gun.)

NARRATOR (BASCOMBE)

Now don't budge, either one of you.

(To BILLY.)

You wanted to know what time it was. I'll tell you – the time for you will be twenty years in prison!

BILLY

Oh, no it won't.

(He pulls out his knife.)

They won't put me in no prison.

(He raises the knife high in the air.)

NARRATOR (BASCOMBE)

No!

BILLY

(Stabbing himself in the stomach.)

Julie!

(He slumps to the ground as JIGGER races off and BASCOMBE hurries over to BILLY. VOICES are heard approaching, softly singing "June is Bustin' Out All Over" acappella. The CROWD begins entering as BASCOMBE hurries over, trying to stop them.)

Get back there... stand back!

NETTIE

Who is it?

CARRIE

Billy Bigelow.

(JULIE comes through the CROWD.)

Billy!

JULIE

(She goes straight to his side and takes his hand.)

BILLY

Julie – I couldn't see anythin' ahead, and Jigger told me how we could get a hold of a lot of money. See?

JULIE

Yes.

BILLY

Hold my hand tight.

JULIE

I am – all the time.

BILLY

Tighter – still tighter!

(Pause)

Julie!

JULIE

Good-by.

NARRATOR (BASCOMBE)

The good lord will help him now.

(He exits as CARRIE crosses to JULIE.)

CARRIE

Julie – don't be mad at me for sayin' it – but you're better off this way.

MRS. MULLIN (OFFSTAGE)

Where is he?

(MRS. MULLIN runs on, sees BILLY and stops. She looks at JULIE questioningly. JULIE steps back – a silent invitation to come and pass in front of her. MRS. MULLIN walks slowly to where BILLY lies. After a moment she brushes BILLY'S hair off his forehead, then exits. JULIE returns to BILLY, leans over, and restores the stray lock to where it was before.)

JULIE

Sleep, Billy – sleep peaceful like a good boy. I knew why you hit me. You were quick-tempered and unhappy. I always knew everythin' you were thinkin'. But you didn't always know what I was thinkin'. One thing I never told you – skeered you'd laugh at me. I'll tell you now –

(Even now she has to make an effort to overcome her shyness in saying it. In a whisper.)

I love you.

(She takes the shawl off her shoulders and drapes it over BILLY. She looks up at NETTIE and lets out a cry.)

What am I goin' to do?

NETTIE

Why, you gotta stay on here with me – so's I ken be with you when you hev the baby. Main thing is to keep on livin' – keep on keerin' what's goin' to happen. 'Member that sampler you gave me? 'Member what it says?

JULIE

The words? Sure. Used to sing 'em in school.

NETTIE

Sing 'em now – see if you know what they mean.

MUSIC 23: YOU'LL NEVER WALK ALONE

JULIE

(Weakly)

WHEN YOU WALK THROUGH A STORM KEEP YOUR CHIN UP HIGH,
AND DON'T BE AFRAID... OF... THE... DAR...

(JULIE breaks off, sobbing.)

NETTIE

WHEN YOU WALK THROUGH A STORM KEEP YOUR CHIN UP HIGH,
AND DON'T BE AFRAID OF THE DARK.
AT THE END OF THE STORM IS A GOLDEN SKY
AND THE SWEET SILVER SONG OF A LARK.

WALK ON THROUGH THE WIND, WALK ON THROUGH THE RAIN,
THOUGH YOUR DREAMS BE TOSSED AND BLOWN,
WALK ON, WALK ON, WITH HOPE IN YOUR HEART,
AND YOU'LL NEVER WALK ALONE!
YOU'LL NEVER WALK ALONE.

MUSIC 24: INCIDENTAL (ENTRANCE OF HEAVENLY FRIENDS)

(CHORUS hums in the background as the NARRATOR enters, now playing the STARKEEPER.)

NARRATOR (STARKEEPER)

Get up, Billy.

BILLY

Huh?

NARRATOR (STARKEEPER)

Got to get goin'.

BILLY

Where?

NARRATOR (STARKEEPER)

Never mind where.

(As the dialogue continues, NETTIE puts her arm around JULIE and they exit followed by the OTHERS.)

BILLY

(Looking at JULIE.)

Julie!

NARRATOR (STARKEEPER)

She can't hear you.

BILLY

Who decided that?

NARRATOR (STARKEEPER)

You did. When you killed yourself.

BILLY

So it's over!

NARRATOR (STARKEEPER)

It isn't as simple as that. As long as there is one person on earth who remembers you, it isn't over.

BILLY

What're you goin' to do to me?

NARRATOR (STARKEEPER)

Take you up to the jedge.

BILLY

The Lord God Himself?

NARRATOR (STARKEEPER)

What hev you ever done thet you should come before Him?

BILLY

(His anger rising.)

So that's it. Just like Jigger said. I tell you, if they kick me around up there like they did on earth...

NARRATOR (STARKEEPER)

Simmer down, Billy, simmer down.

MUSIC 25: THE HIGHEST JUDGE OF ALL

BILLY

TAKE ME BEYOND THE PEARLY GATES
THROUGH A BEAUTIFUL MARBLE HALL,
TAKE ME BEFORE THE HIGHEST THRONE

AND LET ME JUDGED BY THE HIGHEST JUDGE OF ALL!

LET THE LORD SHOUT AND YELL,
LET HIS EYES FLASH FLAME.
I PROMISE NOT TO QUIVER WHEN HE CALLS MY NAME.
LET HIM SEND ME TO HELL,
BUT BEFORE I GO,
I FEEL THAT I'M ENTITLED TO A HELL OF A SHOW!

WANT PINK-FACED ANGELS ON A PURPLE CLOUD,
TWANGIN' ON THEIR HARPS TILL THEIR FINGERS GET RED.
WANT ORGAN MUSIC – LET IT ROLL OUT LOUD,
ROLLIN' LIKE A WAVE WASHIN' OVER MY HEAD!
WANT EV'RY STAR IN HEAVEN HANGIN' IN THE ROOM,
SHININ' IN MY EYES WHEN I HEAR MY DOOM!

RECKON MY SINS ARE GOOD, BIG SINS,
AND THE PUNISHMENT WON'T BE SMALL.
SO TAKE ME BEFORE THE HIGHEST THRONE
AND LET ME BE JUDGED BY THE HIGHEST JUDGE OF ALL.

(Applause segue as the STARKEEPER gestures to BILLY and they cross upstage.)

MUSIC 26: EXIT BILLY, HEAVENLY FRIENDS (CHANGE OF SCENE)

Scene 3: Up There

(The STARKEEPER and BILLY turn front.)

BILLY

Where am I?

NARRATOR (STARKEEPER)

You're in the back yard of heaven. There's the gates over there.

BILLY

The pearly gates!

NARRATOR (STARKEEPER)

The pearly gates are in front. Those are the back gates. They're just mother-of-pearly.

BILLY

I don't wanta go in no back gate.

NARRATOR (STARKEEPER)

You'll go where we send you. Now, this is a routine question I gotta ask everybody. Is there anythin' on earth you left unfinished? The reason I ask you is you're entitled to go back fer one day – if you want to.

BILLY

Guess as long as I'm here, I won't go back.

NARRATOR (STARKEEPER)

You left yer wife hevin' thet baby comin' – with nothin' fer 'em to live on. Why'd you do that?

BILLY

I couldn't get work and I couldn't bear to see her...

NARRATOR (STARKEEPER)

Cry. Why are you afraid of sayin' what you feel? Why are you ashamed you loved Julie?

BILLY

I ain't ashamed of anything.

NARRATOR (STARKEEPER)

Now look here, son, you're in a pretty tight corner. Fact is you haven't done enough good in yer life to get in there – not even through the back door.

BILLY

All right. If I can't get in – I can't.

NARRATOR (STARKEEPER)

(Testily)

I didn't say you can't. Said you ain't done enough so *far*. Why don't you go down to earth fer a day like I said you could? Do somethin' real fine fer someone.

BILLY

Aw – what could I do?

NARRATOR (STARKEEPER)

Well, you might do yer little daughter some good.

BILLY

A daughter! My baby!

NARRATOR (STARKEEPER)

Ain't a baby any more. She's fifteen years old.

BILLY

How could that be?

NARRATOR (STARKEEPER)

You got to get used to a new way of tellin' time, Billy. A year on earth is just a minute up here.

BILLY

Is she happy?

NARRATOR (STARKEEPER)

No, she ain't. She's a lot like you. That's why I figure you're the one could help her most.

BILLY

What do I have to do to see her?

MUSIC 27: BALLET

NARRATOR (STARKEEPER)

Jest look and wait. The power to see her will come to you.

Scene 4: Down Here on a Beach, fifteen years later

(LOUISE enters, crossing the stage sullenly.)

BILLY

Is that her?

NARRATOR (STARKEEPER)

Pretty – ain't she?

BILLY

My little girl!

(BILLY and the STARKEEPER follow LOUISE offstage as the ballet music continues. At bar 187, a YOUNG GIRL enters haughtily and crosses the stage followed by LOUISE.)

YOUNG GIRL

My father bought me my pretty dress.

LOUISE

My father would have bought me a pretty dress, too. He was a barker on a carousel.

YOUNG GIRL

Your father was a thief.

(The YOUNG GIRL runs and LOUISE chases her offstage as the ballet music continues. At bar 514, BILLY and the NARRATOR enter to one side; LOUISE runs on the opposite side, weeping and shouting back in the direction from which she came.)

LOUISE

I hate you – I hate all of you!

(LOUISE turns upstage, sobbing as the ballet music concludes. Applause segue into:)

MUSIC 28: MUSIC UNDER SCENE (MY LITTLE GIRL)

BILLY

I know what she's goin' through.

NARRATOR (STARKEEPER)

Somethin' like what happened to you when you was a kid, ain't it?

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BILLY

Somebody ought to help her.

NARRATOR (STARKEEPER)

You ken go down any time. Offer's still open.

(NARRATOR and BILLY exit.)

Scene 5: Outside Julie's Cottage

(JULIE and CARRIE enter.)

CARRIE

...And so the next day we all climbed to the top of the Statue of Liberty – Enoch and me and the nine kids.

JULIE

Did you go to any theayters in New York?

CARRIE

Course we did!

(ENOCH enters with his son, ENOCH, JR., a boy the same age as LOUISE.)

JULIE

Hello, Mr. Snow – Junior. Won't you set down and visit?

ENOCH

Afeared we hev'n't time. Mrs. Snow and I hev to stop at the minister's on our way to the graduation.

(LOUISE has entered.)

ENOCH, JR.

Pa, ken I stay and talk to Louise?

ENOCH

No!

CARRIE

Aw, let him!

ENOCH

All right. Five minutes. No more.

(CARRIE and ENOCH exit.)

JULIE

Good-by.

(JULIE exits in the other direction.)

LOUISE

I wish I could go to New York.

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ENOCH, JR.

What are you goin' to do after you graduate?

LOUISE

(Lowering her voice, as BILLY and the NARRATOR enter.)

Ken you keep a secret?

NARRATOR (STARKEEPER

She can only see you if you want her to.

LOUISE

I'm goin' to be an actress. There's a troupe comin' through here next week...

ENOCH, JR.

You mean run away?

(She puts her fingers to her lips to shush him.)

I won't let you do it, Louise.

LOUISE

How'll you stop me?

ENOCH, JR.

I'll marry you, that's how. The hardest thing'll be to persuade Papa to let me marry beneath my station.

LOUISE

You needn't bother! I wouldn't have that stuck-up buzzard for a father-in-law if you give me a million dollars!

ENOCH, JR.

You're a fine one to talk about my father! What about yer own? A cheap barker on a carousel – and he beat your mother!

LOUISE

You get out of here!

(Chasing him off.)

I'll... I'll kill you, you...

(He's gone.)

BILLY

Little girl – Louise!

LOUISE

Who are you?

BILLY

I knew your father. I heard what that little whippersnapper said. It ain't true – any of it.

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LOUISE

It is true – all of it. Every kid in town knows it. They've been throwin' it up at me ever since I ken remember.

BILLY

What... what did yer *mother* say about him?

LOUISE

Oh, she's told me a lot of fairy stories, always sayin' what a handsome fellow he was.

BILLY

Well, he was! Handsomest feller around here.

LOUISE

Really? Know anythin' else *good* about him?

BILLY

Well... he used to tell funny jokes at the carousel and make people laugh.

LOUISE

(Her face lighting up.)

Did he?

BILLY

(Stepping toward her, reaching for her hand.)

Look, Louise – I...

LOUISE

(Backing away, immediately suspicious.)

Don't come any closer, mister. You scare me.

BILLY

I don't mean you any harm, darling.

(Taking her arm.)

I want to help you.

LOUISE

(Trying to pull arm away.)

Don't call me "darling." Let go of my arm!

BILLY

Don't chase me away, please!

LOUISE

No!

(She pulls away from him, holding out her hand to keep him away from her.)

BILLY

Please!

(Impulsively, involuntarily, he slaps her hand. She is startled.)

LOUISE

Mother!

(She runs off.)

NARRATOR (STARKEEPER)

Failure! All you ever do to get out of difficulty – hit someone you love! Failure!

(JULIE and LOUISE come rushing on.)

JULIE

Where is he?

MUSIC 30: PORCH SCENE (Reprise: IF I LOVED YOU)

(She stops suddenly, staring at BILLY.)

BILLY

(Backing away.)

I don't want her to see me.

NARRATOR (STARKEEPER)

Then she doesn't.

BILLY

She looks like she saw me before I said that.

LOUISE

I didn't make it up, Mother. There was a strange man here and he hit me – hard – I heard the sound of it – but it didn't hurt, Mother! It didn't hurt at all!

(JULIE just stares at the same place.)

Don't you believe me?

JULIE

Yes, I believe you.

LOUISE

But is it possible, Mother, fer someone to hit you hard like that – real loud and hard – and not hurt you at all?

JULIE

It's possible, dear – fer someone to hit you – hit you hard – and not hurt at all.

BILLY

Julie – Julie!

(She stands transfixed.)

LONGING TO TELL YOU, BUT AFRAID AND SHY,
I LET MY GOLDEN CHANCES PASS ME BY.

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NOW I'VE LOST YOU;
SOON I WILL GO IN THE MIST OF DAY,
AND YOU NEVER WILL KNOW
HOW I LOVED YOU,
HOW I LOVED YOU.

(JULIE and LOUISE exit.)

Seems like she knew I was here.

NARRATOR (STARKEEPER)

Julie would always know.

BILLY

She never changes.

NARRATOR (STARKEEPER)

No, Julie never changes.

BILLY

But my little girl –I gotta do somethin' fer her.

NARRATOR (STARKEEPER)

Time's running out. Come along, now.

(He crosses upstage.)

BILLY

(To himself.)

I gotta see her graduation!

(He runs off as the COMPANY assembles for the graduation.)

Scene 6: Outside a Schoolhouse, the same day

ENOCH

Our speaker this year is the most popular, best-loved man in our town – Dr. Seldon.

(The NARRATOR turns and comes downstage, now playing DR. SELDON.)

NARRATOR (DOCTOR SELDON)

It's the custom at these graduations to pick out some old duck like me to preach at the kids.

(Laughter)

I can't preach to you. Know you all too well. Brought most of you into the world. Rubbed liniment on yer backs, poured castor oil down yer throats. Well, all I hope is that now I got you this far, you'll turn out to be worth all the trouble I took with you!

(He pauses, looks steadily at them, his voice more earnest, as BILLY re-enters.)

I can't tell you any sure way to happiness. All I know is you got to go out and find it fer yourselves.

(BILLY goes over to LOUISE, who sits with her head hung.)

You can't lean on the success of your parents. That's their success.

(Directing his words to LOUISE.)

And don't be held back by their failures! Makes no difference what they did or didn't do. You jest stand on yer own two feet.

BILLY

(To LOUISE.)

Listen to him. Believe him.

(She looks up suddenly.)

NARRATOR (DOCTOR SELDON)

The world belongs to you as much as to the next feller. Don't give up! And try not to be skeered o' people not likin' you – jest you try likin' *them*. Jest keep yer faith and courage, and you'll come out all right. It's like what we used to sing every mornin' when I went to school. Mebbe you still sing it – I dunno.

MUSIC 31: FINALE ULTIMO (Reprise: YOU'LL NEVER WALK ALONE)

(He recites.)

“When you walk through a storm keep yer chin up high.” Know that one?

ALL (EXCEPT LOUISE & JULIE)

(Very quietly.)

AND DON'T BE AFRAID OF THE DARK.

BILLY

(To LOUISE.)

Believe him, darling! Believe.

(LOUISE joins the OTHERS as they sing.)

ALL

AT THE END OF THE STORM IS A GOLDEN SKY
AND THE SWEET SILVER SONG OF A LARK.

(BILLY crosses and stands near JULIE, who sits solemn and silent.)

WALK ON THROUGH THE WIND, WALK ON THROUGH THE RAIN,
THOUGH YOUR DREAMS BE TOSSED AND BLOWN.

BILLY

I loved you, Julie. Know that I loved you!

(JULIE'S face lights up and she starts singing with the OTHERS.)

ALL

WALK ON, WALK ON, WITH HOPE IN YOUR HEART,
AND YOU'LL NEVER WALK ALONE!

(The GIRL next to LOUISE puts her arm around her. Her eyes shine. The NARRATOR smiles and places his hand on BILLY'S shoulder, beckoning him to follow, and they exit.)

YOU'LL NEVER WALK ALONE.

END ACT II

MUSIC 32: EXIT MUSIC

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19.	A Real Nice Clambake	<i>Nettie, Julie, Enoch, Carrie & Ensemble</i>	Page 47
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24.	Incidental (Entrance of Heavenly Friends)	<i>Ensemble</i>	Page 60
25.	The Highest Judge of All	<i>Billy</i>	Page 61
29.	Carrie's Incidental	<i>Carrie</i>	Page 62
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31.	Finale Ultimo (Reprise: You'll Never Walk Alone)	<i>Company</i>	Page 65

CHARACTER VOCAL RANGES

JULIE JORDAN

Soprano (B \flat 3–G \flat 5)



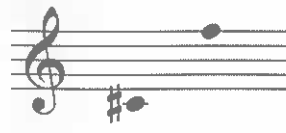
BILLY BIGELOW

Baritone (B \flat 2–G4)



CARRIE PIPPERIDGE

Soprano (C \sharp 4–F5)



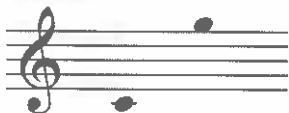
ENOCH SNOW

Tenor (B2–A4)



NETTIE FOWLER

Mezzo-Soprano
(C4–G5)



JIGGER CRAIGIN

Baritone (B2–E4)



OTHER SOLO SINGING ROLES

"June Is Bustin' Out All Over"

1st MAN	G3–E4
1st WOMAN	F \sharp 4–A4
2nd MAN	F \sharp 3–A3
2nd WOMAN	D \sharp 4–B4

"A Real Nice Clambake"

A MAN (baritone)	E3–G3
-------------------------	-------

"Geraniums/Stone..."

1st WOMAN	E \flat 4–C5
ARMINY	E \flat 4–D \flat 5

ENSEMBLE (SATB)

Townspeople, Amusement Park Carnies, Youngsters, and Seafaring Men.

No. 4**Mister Snow**

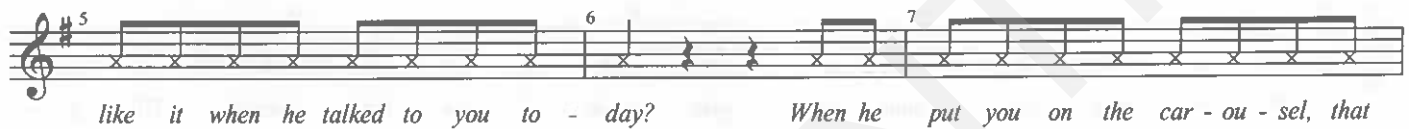
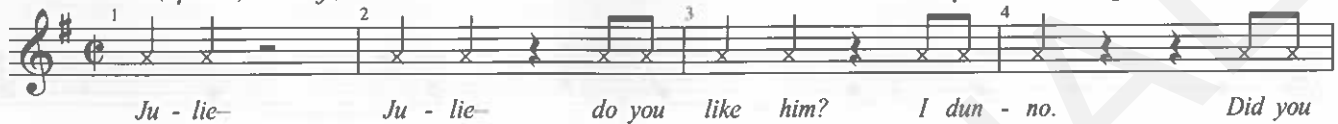
(Julie & Carrie)

CUE:**BILLY:** ...Keep your money, I'll pay.

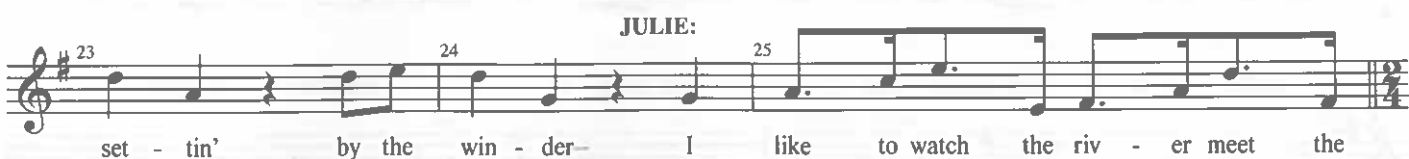
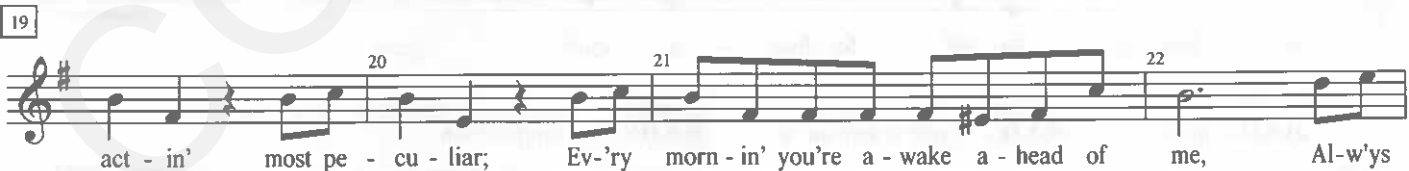
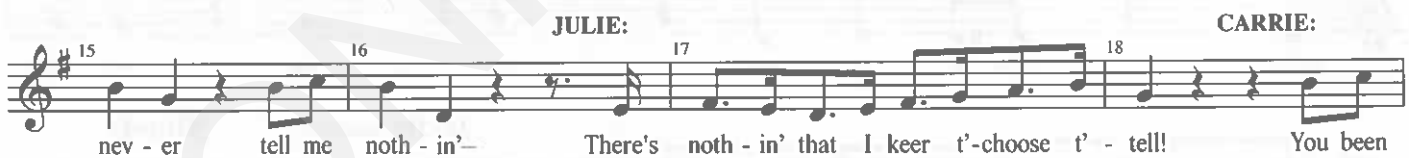
(BILLY exits. CARRIE crosses to bench and sits.) [MUSIC]

Moderato ad lib.

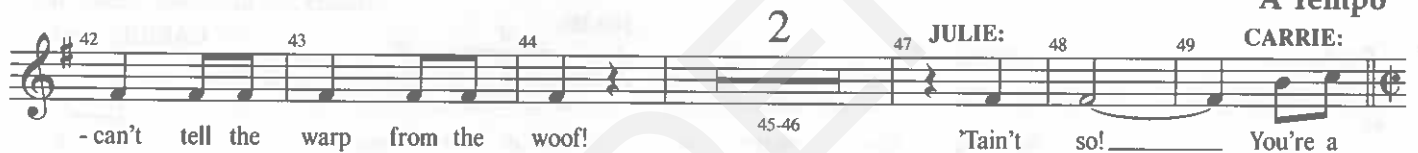
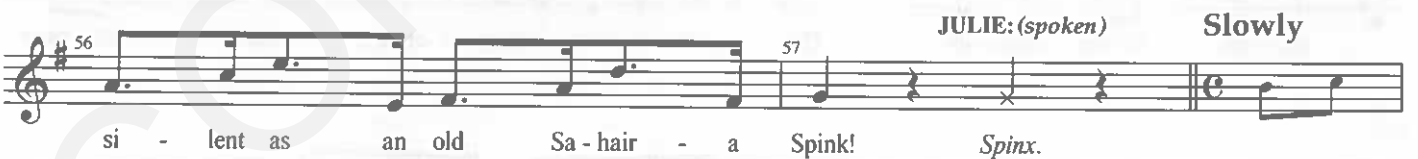
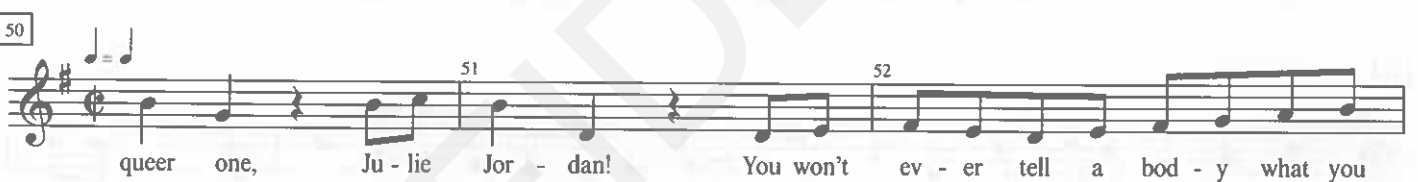
(JULIE sits on bench.)

CARRIE: (Spoken, timidly.)**JULIE:** (Spoken, dreaming.)**CARRIE:**

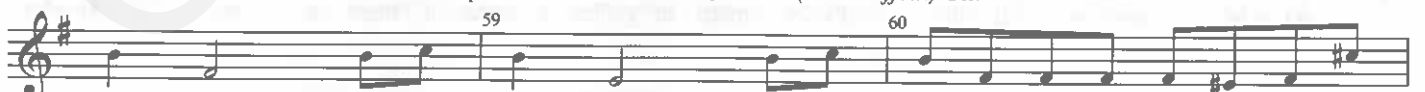
(Shakes her head and chides her.)

JULIE:**CARRIE:** (sings)

2

26 Allegro*(Looking away and smiling. She knows it's true.)***JULIE:****A Tempo****CARRIE:****JULIE: (spoken)****Slowly**

58 CARRIE: Huh?
JULIE: Spinx.
CARRIE: Uh-uh. Spink.
JULIE: Y'spell it with an 'x.'
CARRIE: That's only when there's more than one.
JULIE: (Out-bluffed.) Oh.



CARRIE: (Looking sly.) Julie, I been bustin' t'tell you somethin' lately. **JULIE:** Y'hev? **CARRIE:** Reason I didn't...



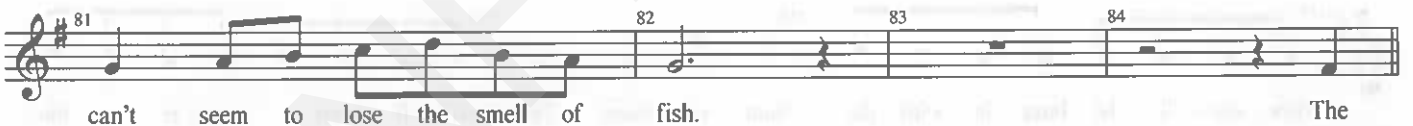
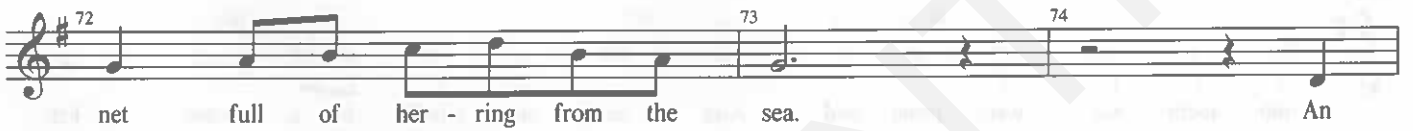
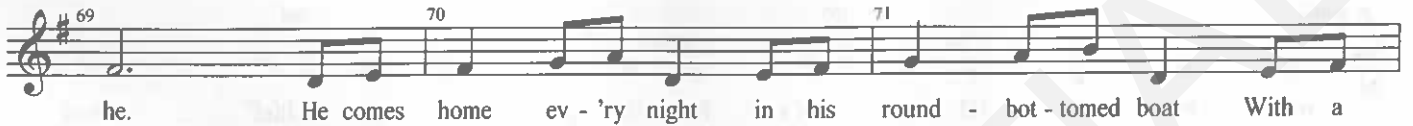
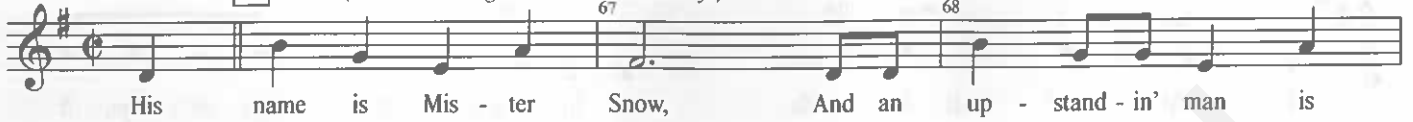
CARRIE: (*cont.*) ... kee t'tell you before was 'cause you didn't hev a feller of yer own. Now y'got one, I ken tell y'about mine.

JULIE: (*Quietly and thoughtfully.*) I'm glad you got a feller, Carrie. What's his name?

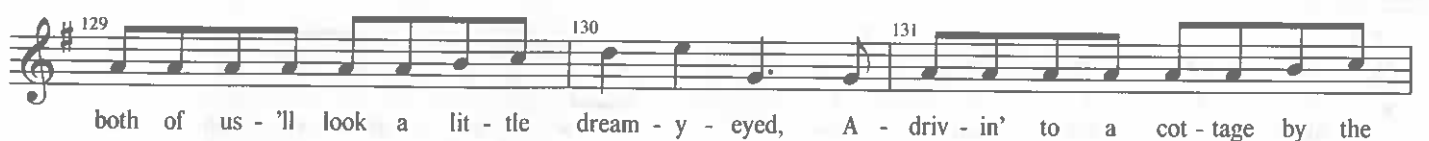
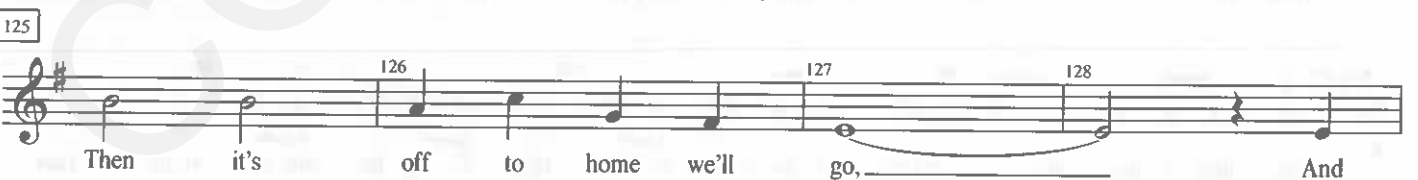
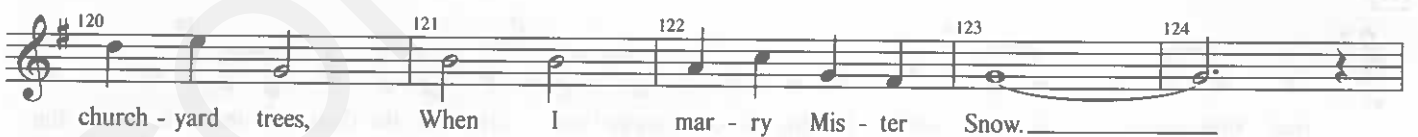
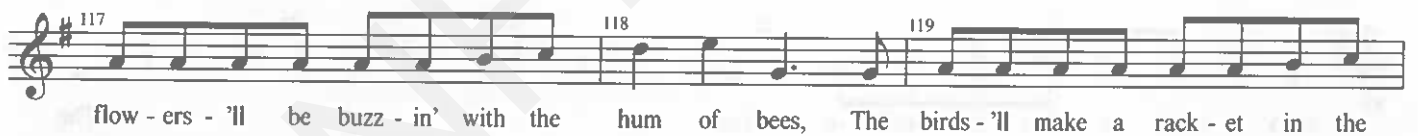
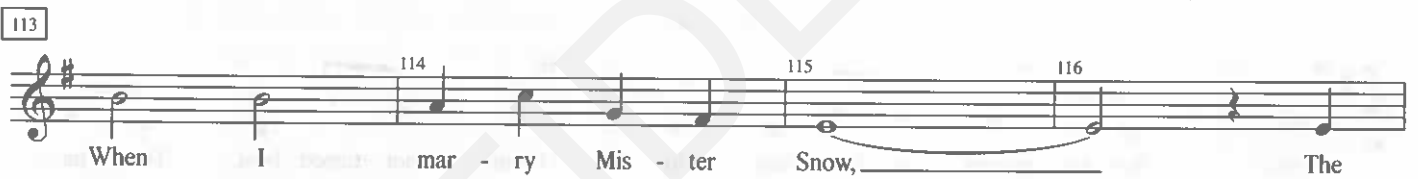
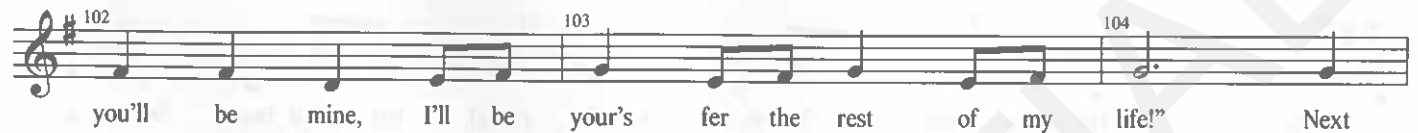
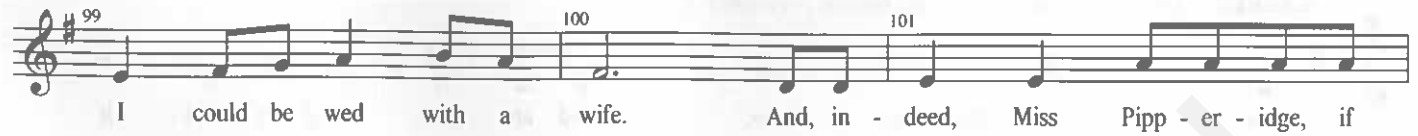


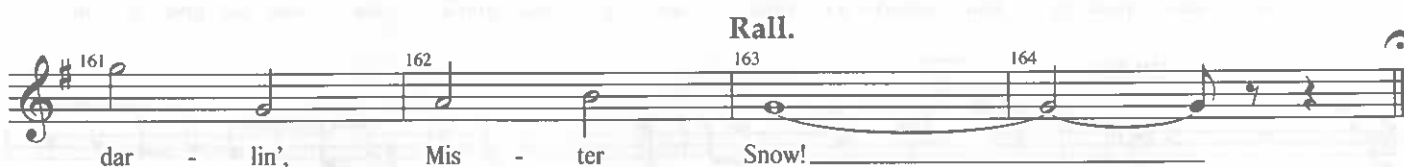
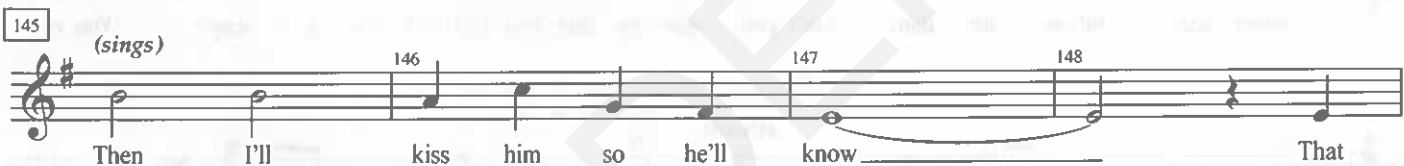
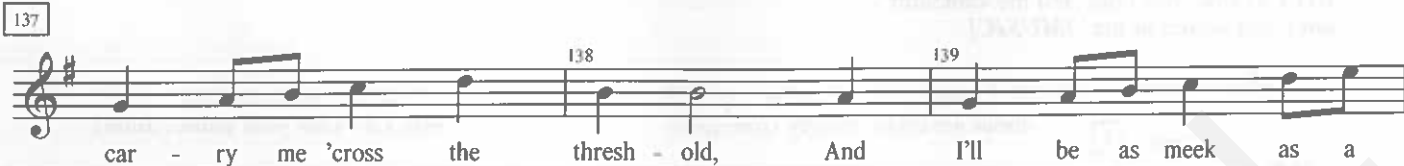
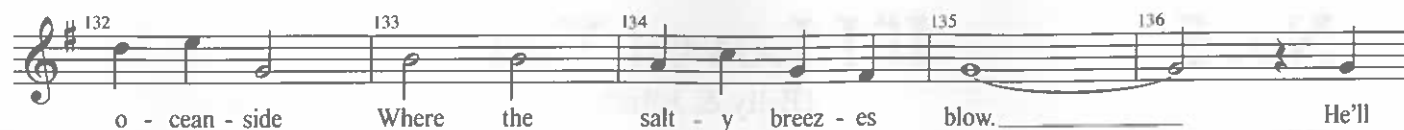
Moderato con grazia

CARRIE: [66] (*Now she sings, almost reverently.*)



4

(Memorizing exactly what he said.)



No. 5

If I Loved You

(Billy & Julie)

CUE:

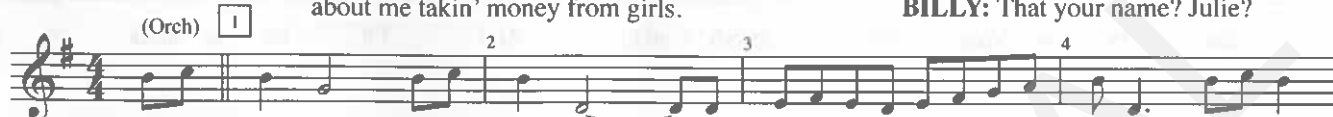
BILLY: (*Puzzled.*) Say, tell me somethin'—
ain't you scared of me? [*MUSIC*]

Moderato

BILLY: I mean, after what the cop said
about me takin' money from girls.

JULIE: I ain't skeered.

BILLY: That your name? Julie?



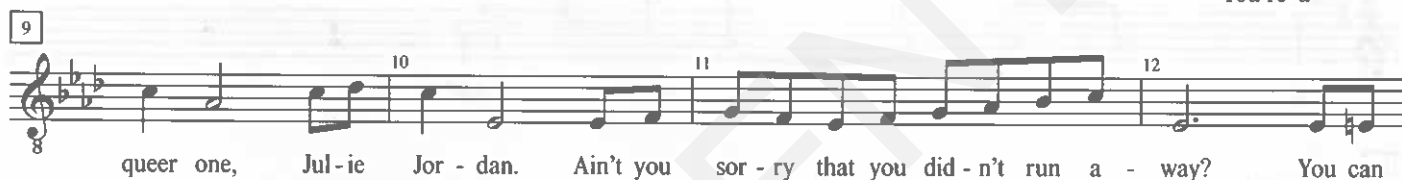
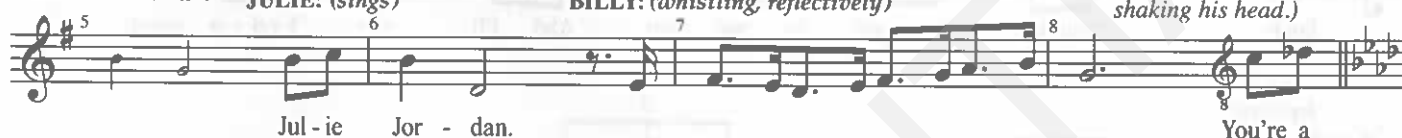
BILLY: (*cont.*)

Julie somethin'?

JULIE: (*sings*)

BILLY: (*whistling, reflectively*)

(*Singing softly,
shaking his head.*)



(*Singing, looking away so as not
to meet his eye.*)

JULIE:

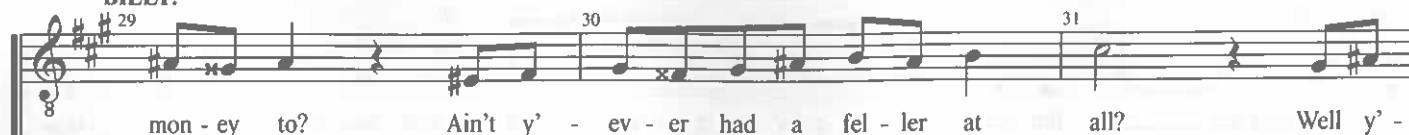


Un poco più mosso

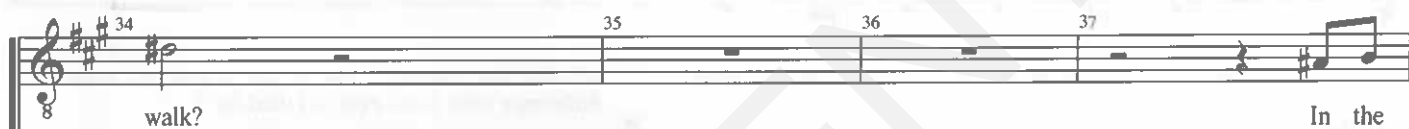


BILLY:

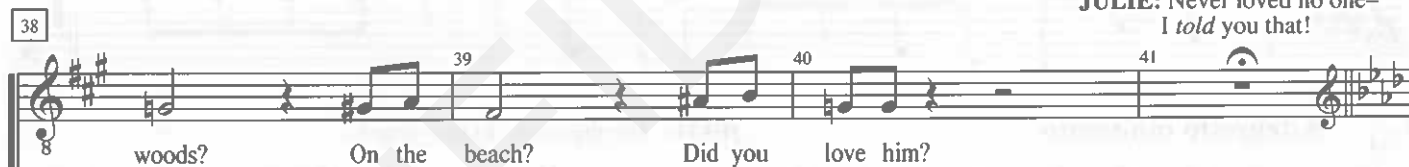


BILLY:**JULIE: (spoken)**

Yes.

*(sung)*

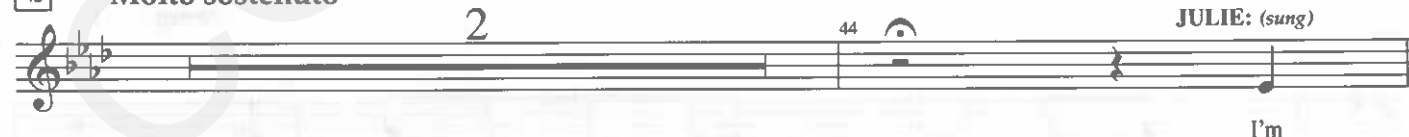
No - where spe - cial I re - call.

JULIE: Never loved no one -
I told you that!*(spoken)*

No.

No.

No!

BILLY: Say, you're a funny kid. Want to go into town and dance maybe? Or..."**JULIE:** No. I hev to be keerful.
BILLY: Of what?**JULIE:** My character. Y'see, I'm never goin' to marry. **[GO ON]****42** **Molto sostenuto****45** **Tempo I**

8

48 stick-ler. But I'm 49 nev - er goin' to mar - ry, And a 50 girl who don't mar - ry Has
51 got to be much more 52 per - tick - ler!

Lento [53] **BILLY:** Suppose I was to say to you that I'd marry you? **JULIE:** You? **BILLY:** That scares you, don't it?

54

BILLY: (cont.) You're thinkin' what that cop said. **JULIE:** No, I ain't. I never paid no mind to what he said.

55 56

BILLY: But you wouldn't marry anyone like me, would you? **JULIE:** Yes, I would if I loved you, it wouldn't make any difference what you— even if I died fer it.

57 58

BILLY: How do you know what you'd do if you loved me? Or how you'd feel — or anythin'?

JULIE: I dunno how I know.

BILLY: Ah—

59 60

[61] **Allegretto moderato** **JULIE:** Jest the same, I know how I—

62 63 64

JULIE: (cont.) how it'd be — if I loved you.

65 66 67 68

JULIE:

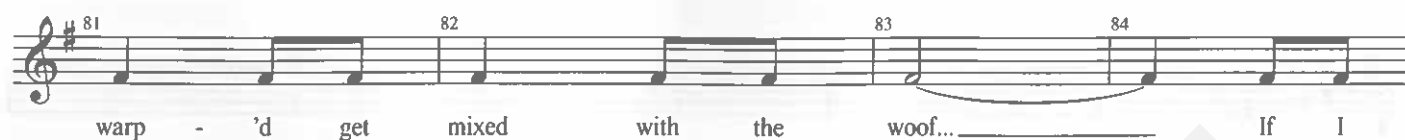
When I

69 70 71 72

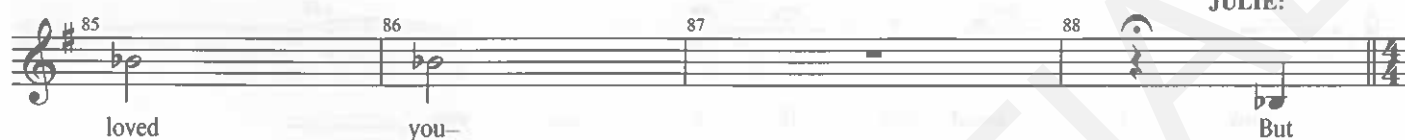
worked in the mill, weav - in' at the loom, I'd

73 74 75 76

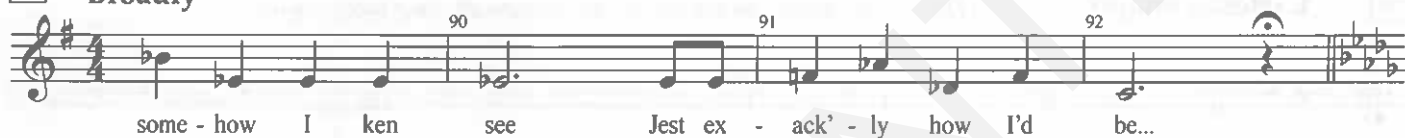
gaze ab - sent - mind - ed at the roof, And



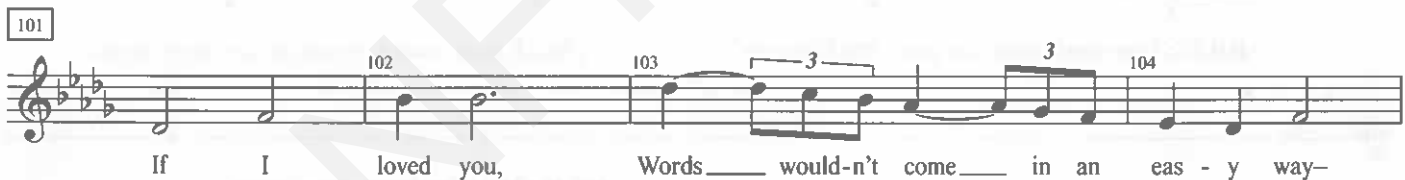
BILLY: But you don't. **JULIE:** No, I don't. (*Smiles*)



89 Broadly



93 Warmly



10

117

Soon you'd leave me, Off you would go in the mist of day,
 Nev - er, nev - er to know
 How I loved you - If I loved you.

129

L'istesso tempo*(They sit in silence; he studies her for a moment, then turns away.)*
BILLY: Well, anyway – you don't love me. That's what you said.**JULIE:** Yes...

(Some blossoms drift down to their feet.)
JULIE: I can smell them, can you? The blossoms?*(BILLY picks some blossoms up and drops them.)*
JULIE: The wind brings them down.

139

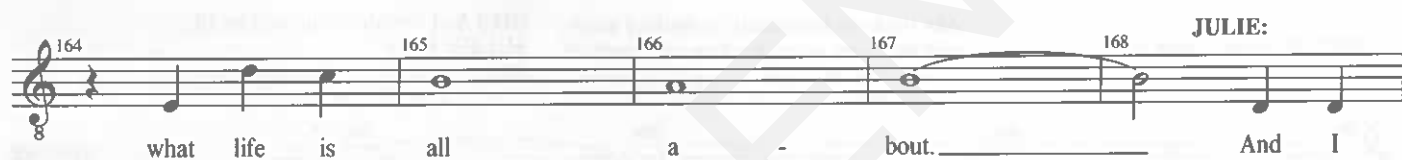
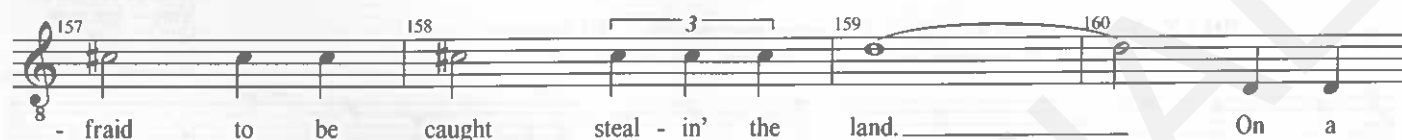
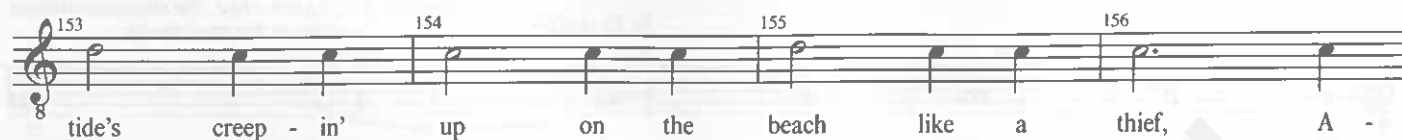
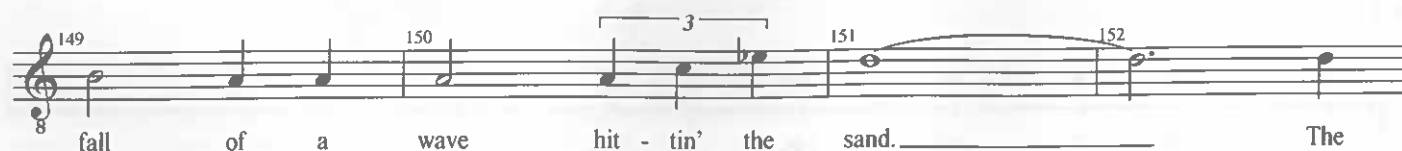
141

Moderato con moto**BILLY:** Ain't much wind tonight. Hardly any.**BILLY:**

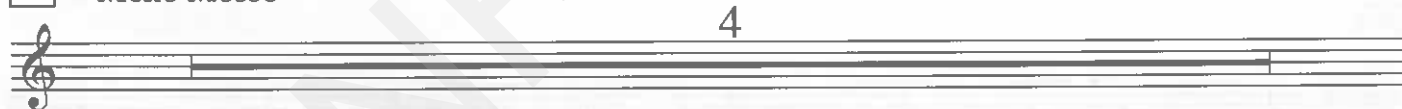
You

145

can't hear a sound - not the turn of a leaf, Nor the



173 **Meno Mosso** BILLY: I don't need you or anyone to help me. I got it figgered out for myself. We ain't important.

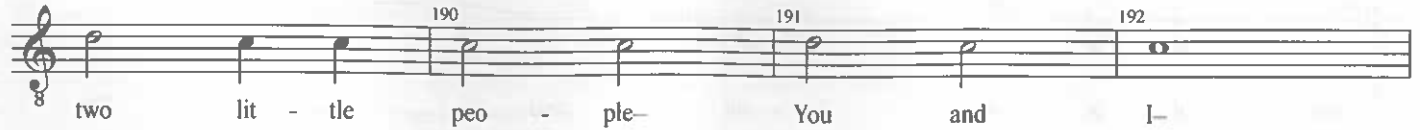
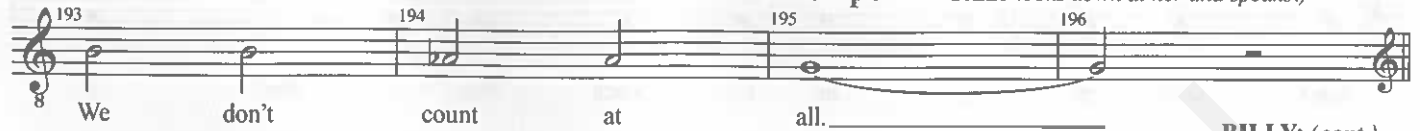


177 **A tempo** BILLY: (cont.) What are we? A couple of specks of nothin'. Look up there. (He points up. They both look up.)

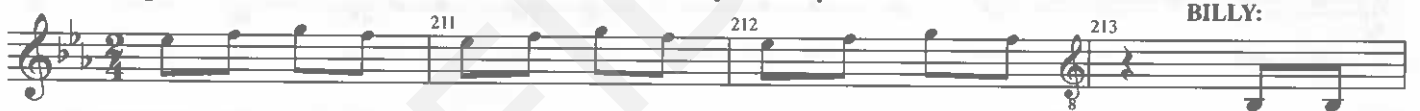


12

189

Rall.**A tempo***(They are silent for a while, the music continuing. BILLY looks down at her and speaks.)*197 **Lento****BILLY:** You're a funny kid. Don't remember ever meetin' a girl like you.
*(A thought strikes him suddenly. He looks suspicious, and backs away.)***BILLY:** *(cont.)*
You - are you
tryin' t'get me
to marry you?**Più mosso**

202

JULIE: No!**BILLY:** Then what's puttin' it into my head? *(He thinks it out. She smiles. He looks down at her.)*
You're different all right. Don't know what it is. You look up at me**BILLY:** *(cont.)* with that little kid
face like... like you trusted me.*(She looks at him steadily, smiling sadly,
as if she were sorry for him and wanted
to help him. He looks thoughtful, then
talks to himself, but audibly.)***BILLY:** I wonder what it'd be like.**JULIE:** What?**BILLY:** Nothin'. *(To himself again.)*
I know what it'd be like. **[GO ON]**210 **Allegretto moderato****BILLY:** It'd be awful. I can just see myself-**BILLY:**

Kind - a



JULIE: But you don't. **BILLY:** No, I don't. (*Smiles.*) [GO ON]

230 231 232 233 **BILLY:**

loved you. But

234 **Broadly**

some - how I can see Just ex - act - ly how I'd be.

238 **Moderato espressivo**

If I loved you, Time and a - gain I would try to say

242 243 244 245

All I'd want you to know.

246 247 248 249

If I loved you, Words would-n't come in an eas - y way-

250 251 252 253

Round in cir - cles I'd go!

254 255 256 257

Long - ing to tell you, but a - fraid and shy,

258 259 260 261

I'd let my gold - en chanc - es pass me by.

262 263 264 265

Soon you'd leave me, Off you would go in the mist of day,

266 267 268 269

Nev - er, nev - er to know

14

(The music continues as he thinks it over for a few silent moments. Then he shakes his head ruefully. He turns to JULIE and frowns at her.)



274 **L'istesso tempo**

BILLY: I'm not a feller to marry anybody.
Even if a girl was foolish enough to want me to, I wouldn't.

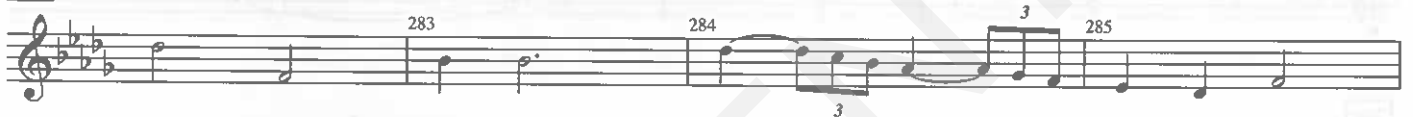


JULIE: (Looking right up at him.) Don't worry about it— Billy. **BILLY:** Who's worried!



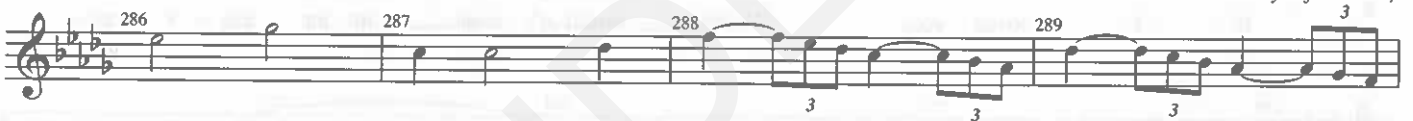
(She smiles and looks up at the trees.)

282 **JULIE:** You're right about there bein' no wind. The blossoms are jest comin' down by theirselves.

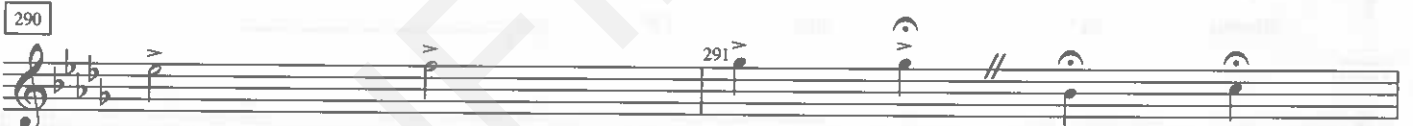


JULIE: (cont.) Jest their time to, I reckon.

(BILLY looks straight ahead of him, a troubled expression in his eyes. JULIE looks up at him, smiling, patient. The music rises ecstatically. He crosses nearer to her and looks down at her. She doesn't move her eyes from his.)



(He takes her face in his hands, leans down,...



292 ...and kisses her gently. The curtains close as the lights dim.)



Applause segue

No. 7 June Is Bustin' Out All Over

(Carrie, Nettie & Ensemble)

CUE:

1st MAN: Where's Nettie?

CARRIE: In the kitchen busier'n a bee in a bucket o' tar —
and y'oughter be ashamed, makin' yersel's a plague and a nuisance
with yer yellin' and screamin' and carryin' on. *[MUSIC]*

Brightly

WOMEN: (spoken)



16

27 MEN:

8 28 29 30

jest a min - ute, la - dies, You got no call to fret. We

31 32 33 34

on - ly asked per - lite - ly If you was read - y yet. We'd

35 36 37 38

kind - a like this clam - bake To get an ear - ly start, And

39 40 41 42

want - ed fer to tell you We went and done our part.

43 BASSES: (*Pointing to pile of baskets.*)

44 45 46

Look at them clams! _____

BARITONES: Been dig - gin' 'em since sun - up! _____

2nd TENORS:

47 48 49 50

All read - y fer the boats. _____

Look at them clams! _____

1st TENORS: We're all wore out and done up—

51 52 53 54

Look at them clams! _____

Meno mossoALL MEN: (*divisi à 4*)

ALL WOMEN:

55 56 57 58

And what's more, we're hun - gry as goats! _____ You'll

59 **Brightly**

get no drinks er vit - tles Till we get a - cross the bay, So

pull in yer belts and load them boats And let's get un - der - way. The

soon - er we sail, the soon - er we start The clam - bake 'cross the bay!

(The music continues as they snap their fingers and turn. But the BOYS' attention has been caught by the entrance of NETTIE, coming out of the house carrying a tray piled high with doughnuts. She is followed by a LITTLE GIRL, carrying a large tray of coffee cups.)

71

4

NETTIE: Here, boys! Here's some doughnuts and coffee. Fall to! (Crosses to center.)

MEN: (As they fall to, speeches overlapping.) Doughnuts, hooray...! That's our Nettie...! Yer heart's in the right place, Nettie...! Lemme in there...! Quit yer shovin'...!

NETTIE: Here now, don't jump at it like you was a lotta animals in a menag'ry!

(She laughs as she crosses over to the GIRLS.)

WOMEN: Nettie...! After us jest tellin' 'em...! Watchere doin' that fer...?

NETTIE: They been diggin' clams since five this mornin' - I see 'em myself, down on the beach.

WOMEN: After the way they been pesterin' and annoyin' you...!

CARRIE: Nettie, yer a soft-hearted ninny!

NETTIE: Oh, y'can't blame 'em. First clambake o' the year they're always like this. It's like unlockin' a door, and all the crazy notions they kep' shet up fer the winter come whoopin' out into the sunshine. This year's jest like ev'ry other. [GO ON]

75 **Meno mosso** 8 83 8 91

92 **Sternly**

NETTIE:

March went out like a li - on, A - whip-pin' up the wat - er in the bay. Then

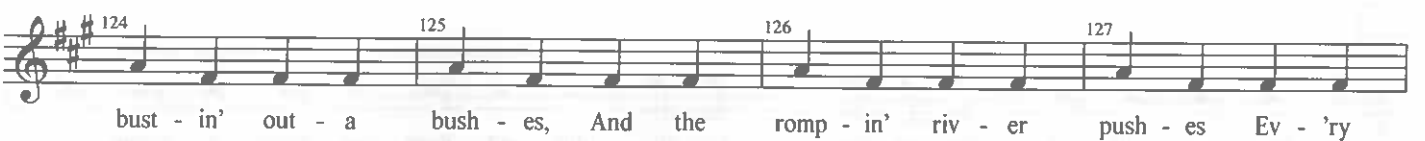
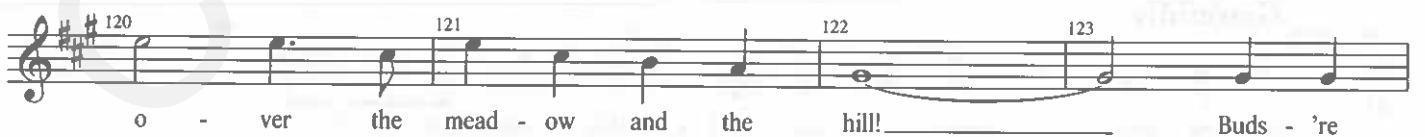
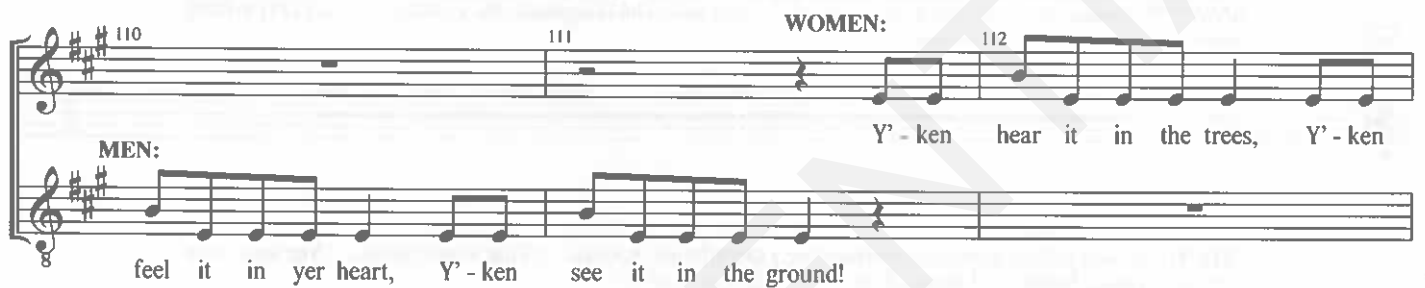
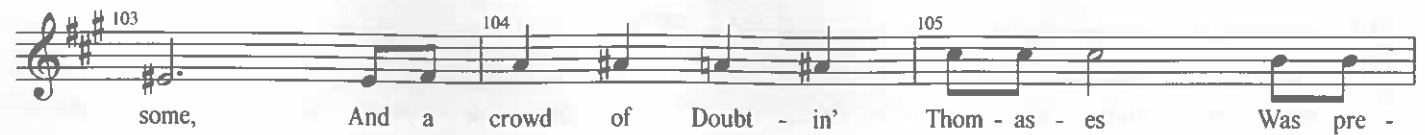
Gracefully

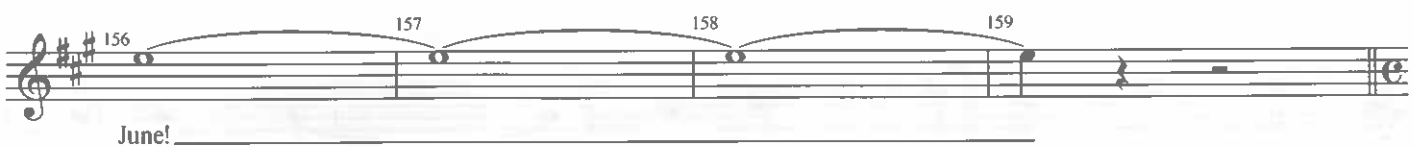
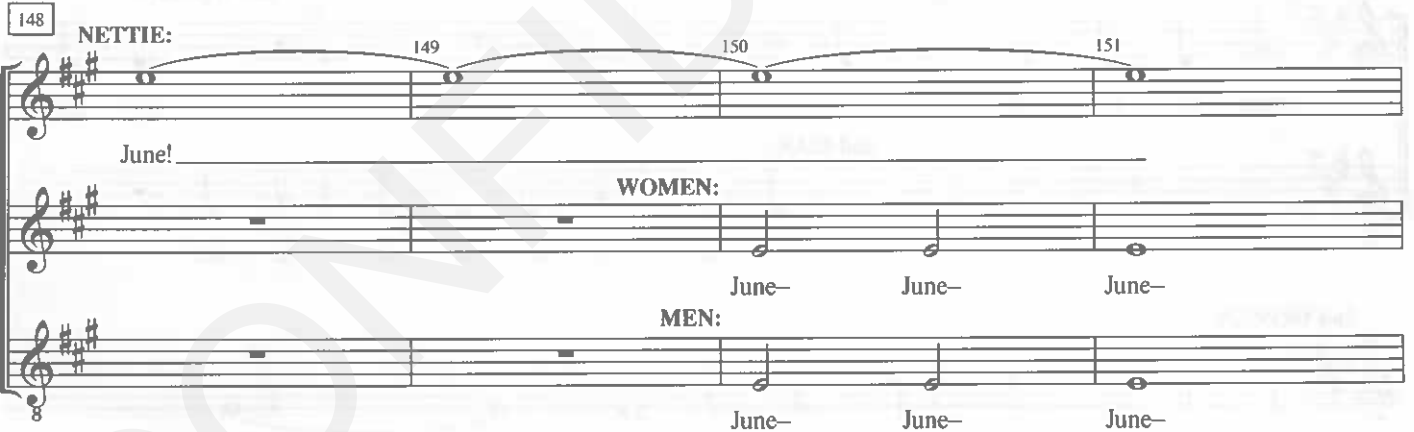
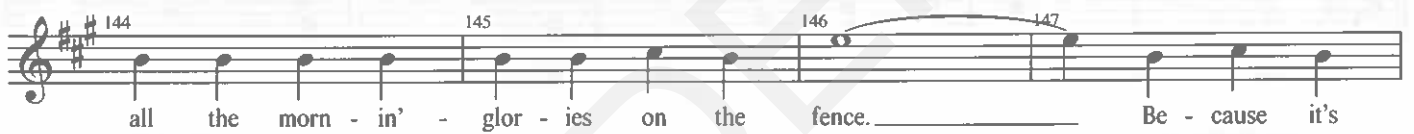
Ap - ril cried And stepped a - side, And a - long come pret - ty lit - tle May!

100

May was full of pro - mis - es but she did - n't keep 'em quick e - nough fer

18



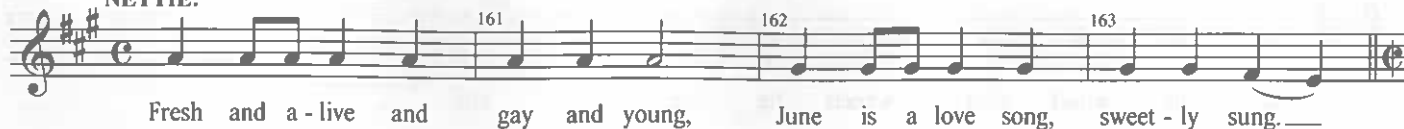


20

160

Slowly

NETTIE:



ALL: A tempo

WOMEN: *pp*MEN: *pp*

1st MAN:



1st WOMAN:



1st MAN:

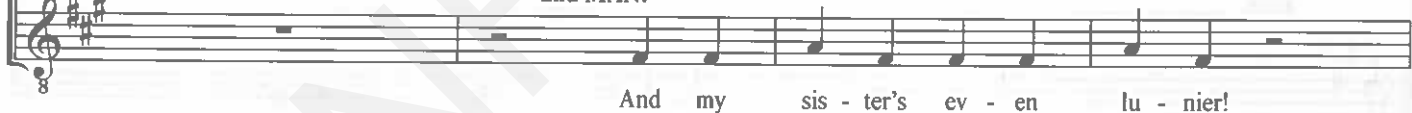


1st WOMAN:

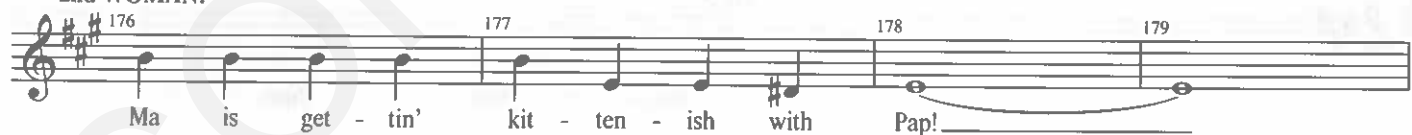
2nd WOMAN:



2nd MAN:



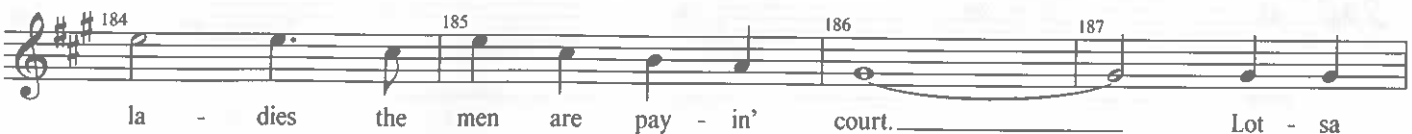
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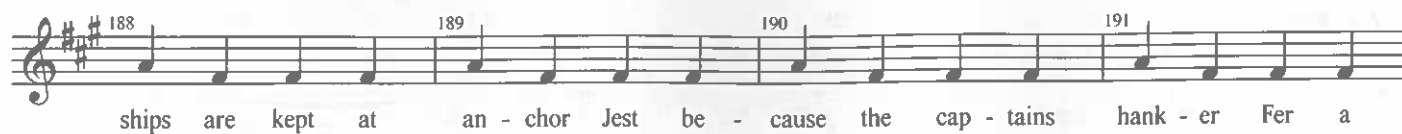


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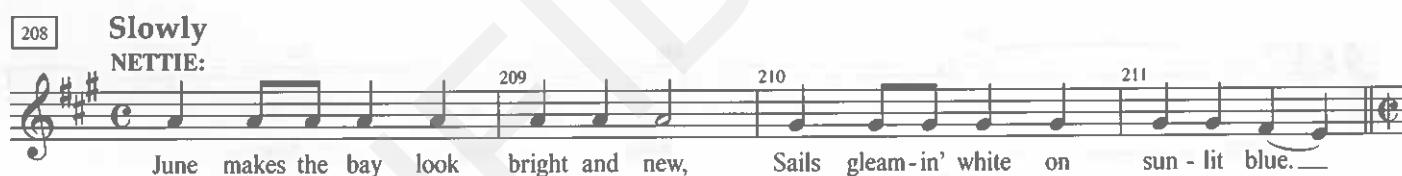
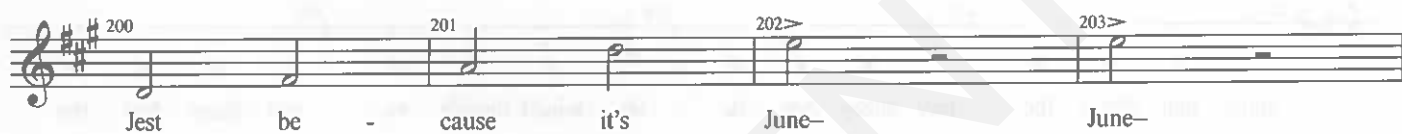
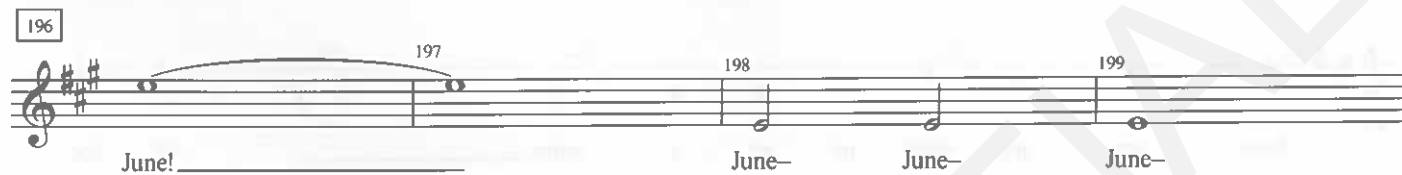
ALL:

NETTIE:





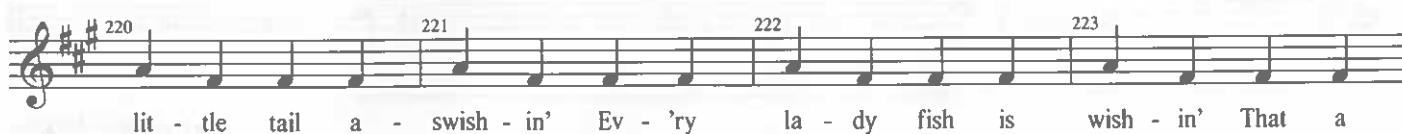
ALL:



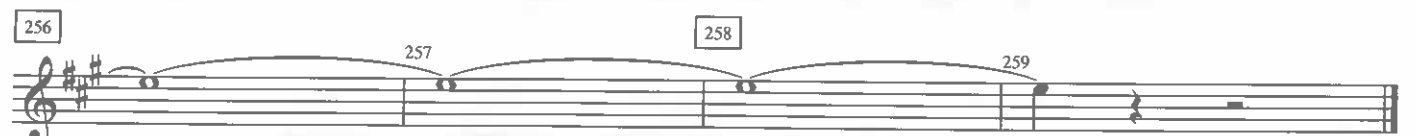
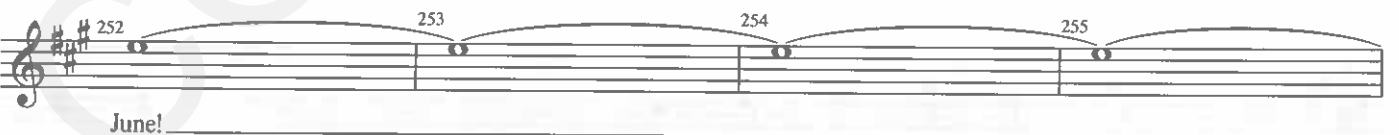
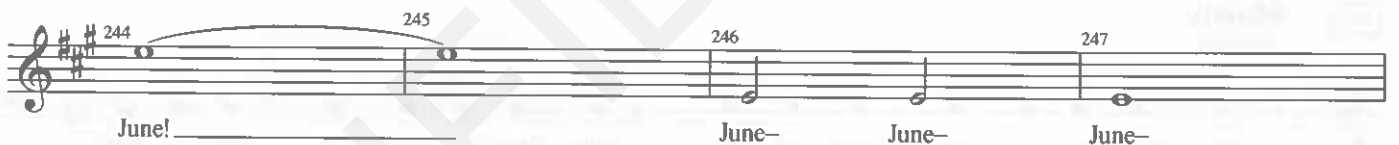
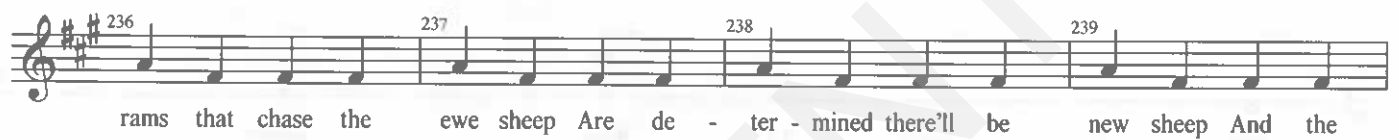
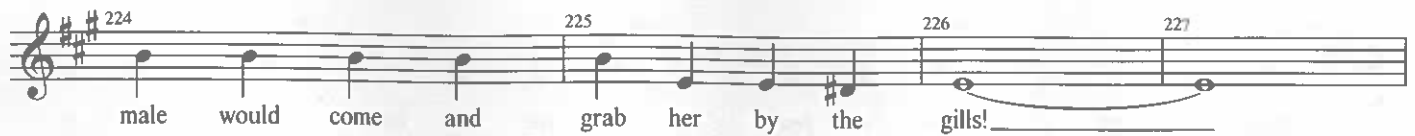
Slowly
NETTIE:



A tempo
CARRIE:



22



Applause Segue

Encore:

No. 8 June Is Bustin' Out All Over

(Nettie & Ensemble)

CUE:
(Applause Segue)

2 3 ALL: 4 5 6 NETTIE:

1-2 June is bust - in' out all o - ver! The

7 8 9 10 beach - es are crowd - ed ev - 'ry night. From Pen -

11 12 13 14 - nob - scot to Au - gust - y All the boys are feel - in' lust - y and the

(The MEN begin to clear the baskets of clams as the FEMALE SINGERS settle in groups around the stage.)

15 16 17 18 ALL: girls ain't ev - en put - tin' up a fight. Be - cause it's

19 20 21 22 June! June- June- June-

23 24 25 26 Jest be - cause it's June- June-

(On the last "June" one GIRL begins to dance. OTHERS gradually join in.)

27 28 29 30 31 32 June! 2 33-34

Attacca
(TACET)

Reprise: No. 11 Mister Snow

(Women, Carrie, Enoch, Julie & Billy)

CUE:

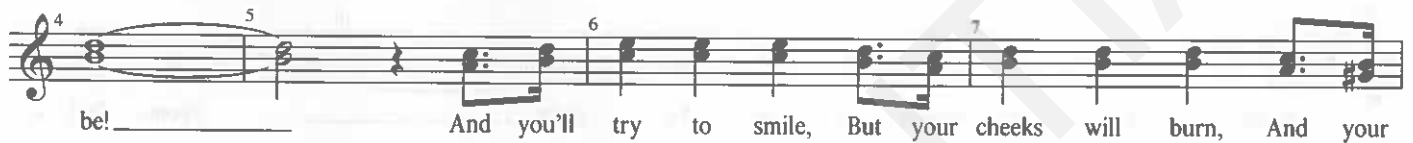
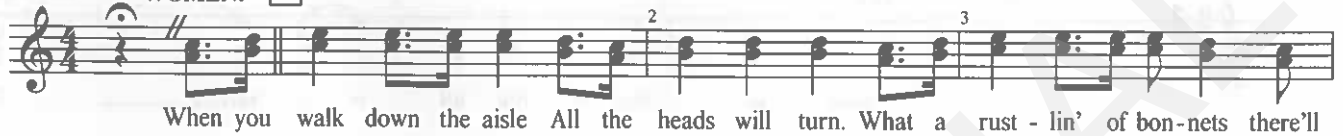
2nd WOMAN: I can hardly wait for the weddin'.

(They look at each other and giggle.)

CARRIE: (Giggling.) Me neither.

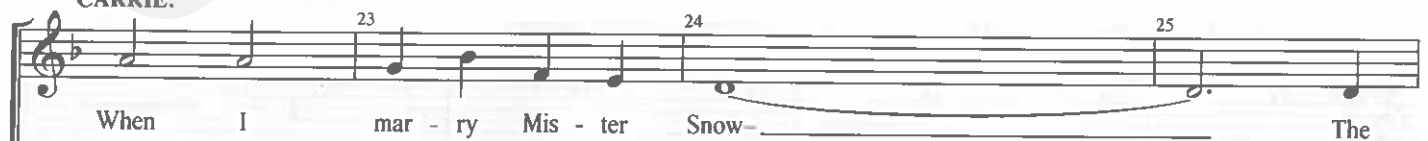
JULIE: What a day that'll be for ya! [MUSIC]

WOMEN: 1



22 Moderato (warmly)

CARRIE:



WOMEN:



26 27 28

flow - ers - 'll be buzz - in' with the hum of bees -

The birds - 'll make a rack - et in the

29 30 31 32 33

When I mar - ry Mis - ter Snow.

church - yard trees. Heigh - ho!

34 35 36 37

Then it's off to home we'll go - And

Spill - in' rice on the way!

CARRIE: 38 39 40 41

both of us - 'll look a lit - tle dream - y - eyed, A - driv - in' to a cot - tage by the o - cean - side

CARRIE: 42 43 44 45

Where the salt - y breez - es blow - He'll

(ENOCH enters up left. He just couldn't be anyone else.) *(Hearing his name, ENOCH preens.)*

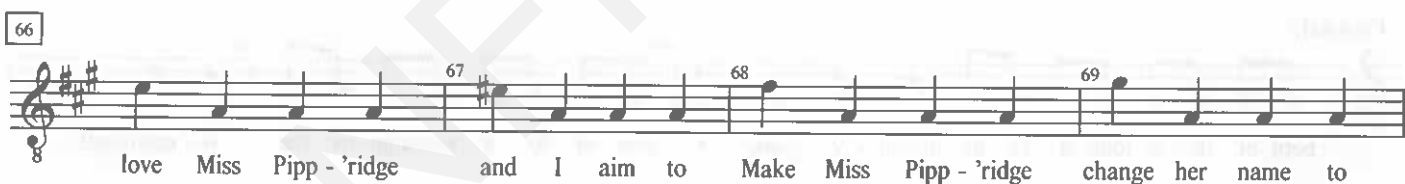
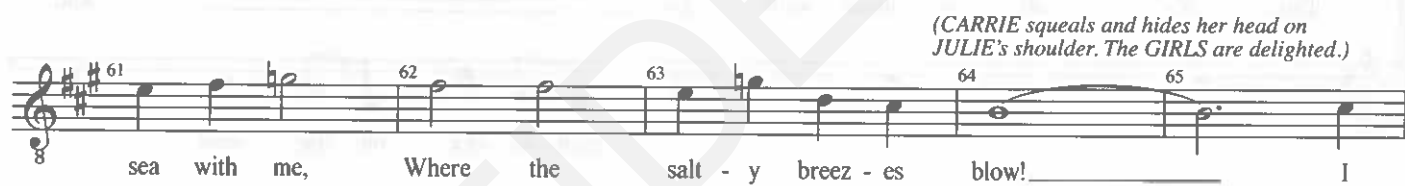
WOMEN:

You and Mis - ter Snow!

46 **CARRIE:** 47 48

car - ry me 'cross the thresh - old, And I'll be as meek as a

26



No. 12 When the Children Are Asleep

(Enoch & Carrie)

CUE:

ENOCH: A man's got to make plans fer his life- and then he's got to stick to 'em.

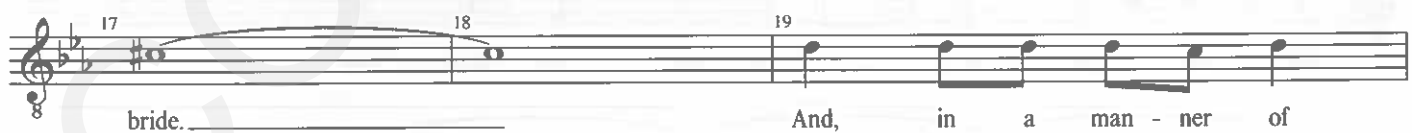
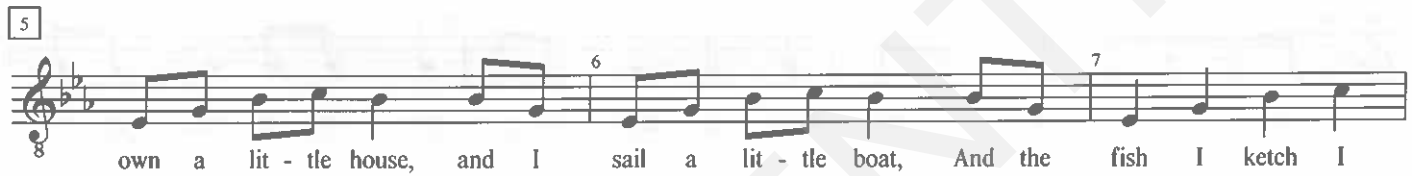
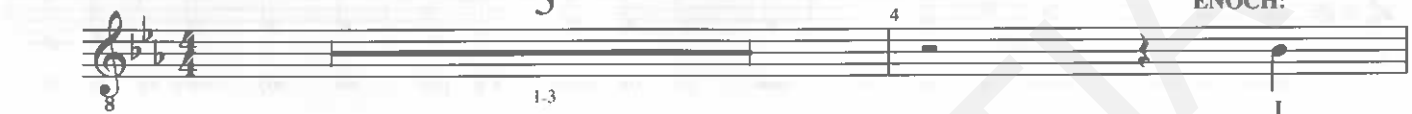
CARRIE: Your plans are turnin' out fine, ain't they, Enoch? *[MUSIC]*

ENOCH: All accordin' to schedule, so far.

Moderato

3

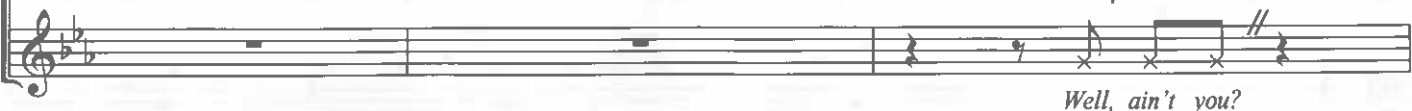
ENOCH:



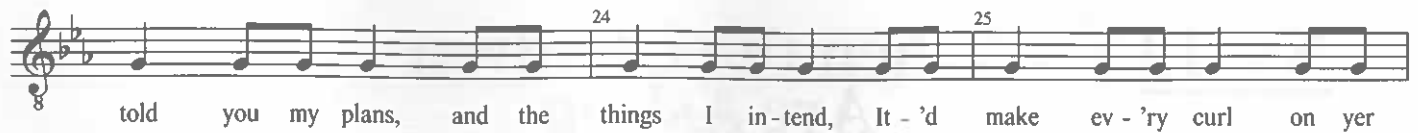
Rall.



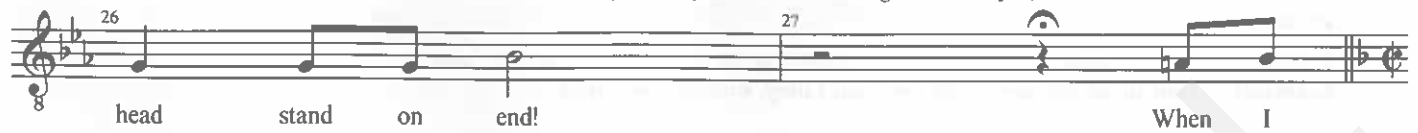
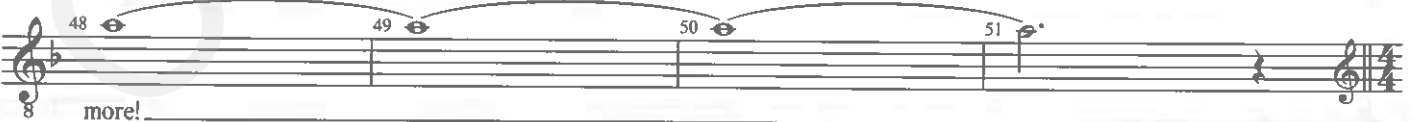
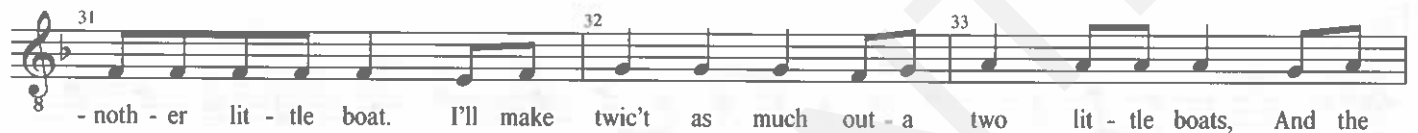
CARRIE: (spoken)



28

23 **Accel.**

*(He takes her hand and becomes more intense,
the gleam of ambition coming into his eye.)*

**28** **Allegretto****52** **Slowly and Softly**

CARRIE: Who's goin'
t'eat all thet herring?

ENOCH: They ain't going to *be* herring! Goin' to put 'em in cans
and call 'em sardines. Goin' to build a little sardine cannery -



29

ENOCH: (cont.) then a big one – then the biggest one in the country. Carrie, I'm goin' to get rich on sardines. I mean, we're goin' t'get rich – you and me. I mean you and me... and... all of us.

(CARRIE raises her eyes. Is the man bold enough to be meaning "children"?)

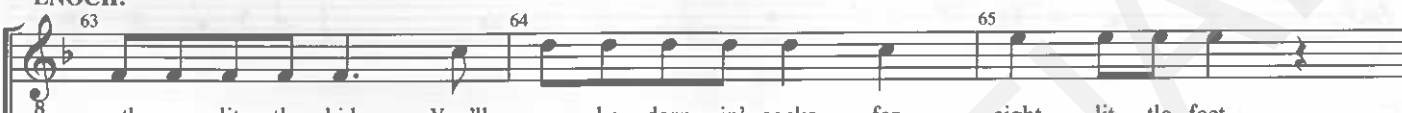


ENOCH: 60 **Allegretto**



The fust year we're mar-ried we'll hev one lit-tle kid, The se-cond year we'll go and hev a -

ENOCH:



- noth - er lit - tle kid. You'll soon be darn - in' socks fer eight lit - tle feet-

CARRIE:



Are you

Accel.

(Blissfully proceeding with his dream.)

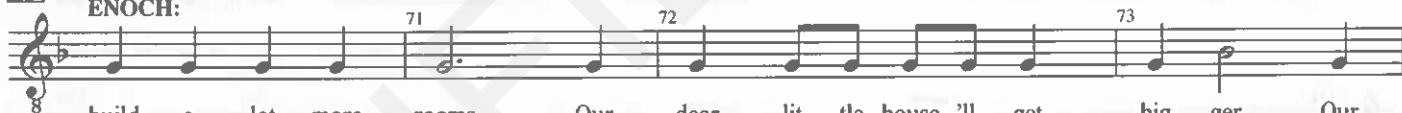


We'll



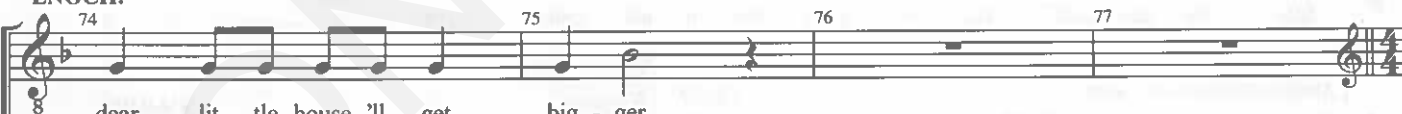
build - in' up to a - noth - er fleet?

70 **A tempo**
ENOCH:



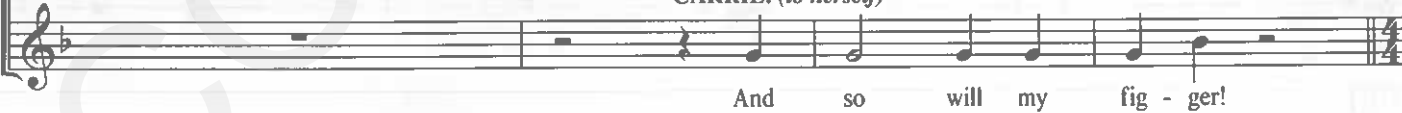
build a lot more rooms, Our dear lit - tle house-'ll get big - ger, Our

ENOCH:



dear lit - tle house-'ll get big - ger.

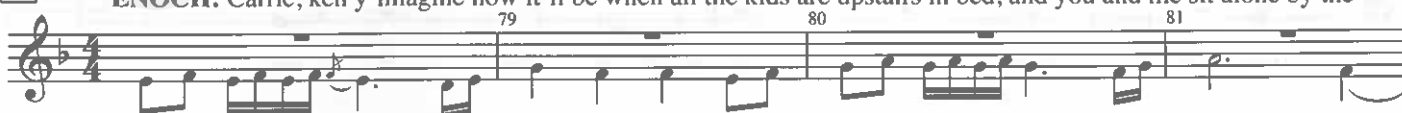
CARRIE: (to herself)



And so will my fig - ger!

Moderato (slowly)

78 **ENOCH:** Carrie, ken y' imagine how it'll be when all the kids are upstairs in bed, and you and me sit alone by the



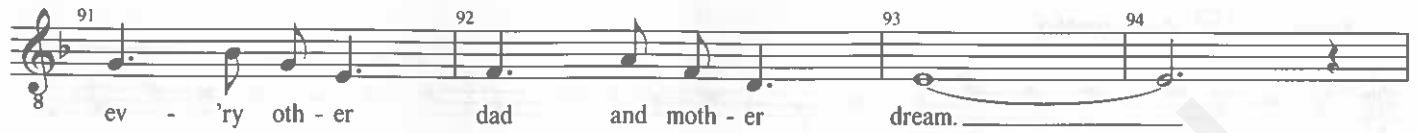
ENOCH: (cont.) fireside – me in my armchair, you on my knee – mebbe?

CARRIE: Mebbe.

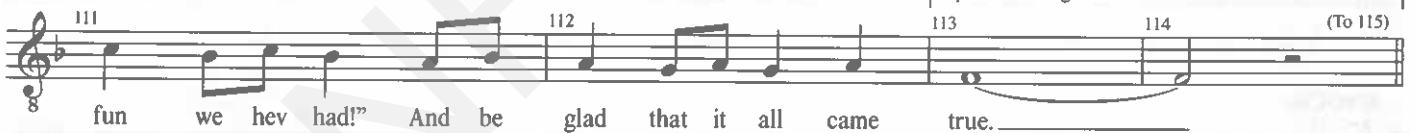
(And, to his great delight, CARRIE sits on his knee. Both heave a deep, contented sigh, and he starts to sing softly.)



30

Moderato con moto**ENOCH:****Rall.**

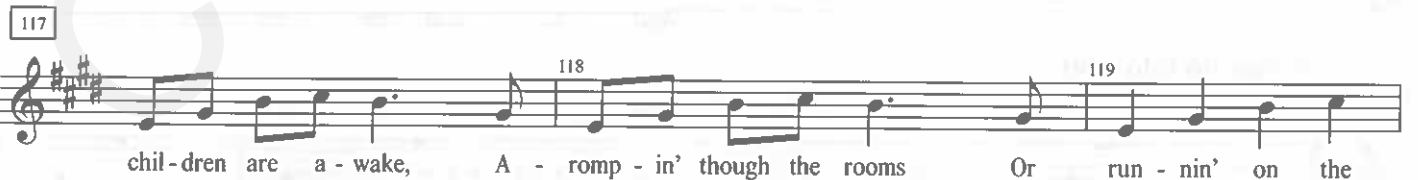
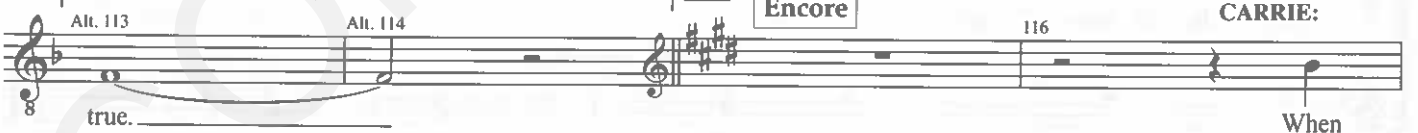
Optional Ending for 1st Refrain

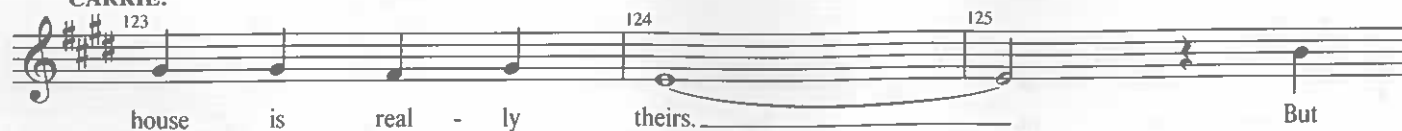


Alternate Modulation to Encore

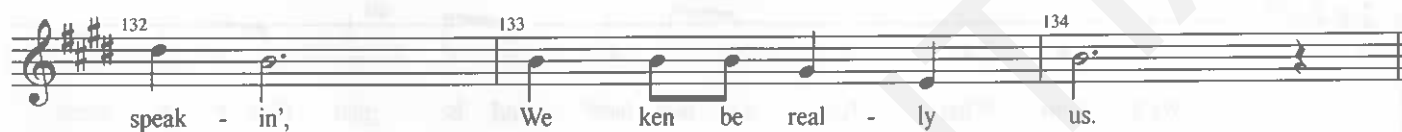
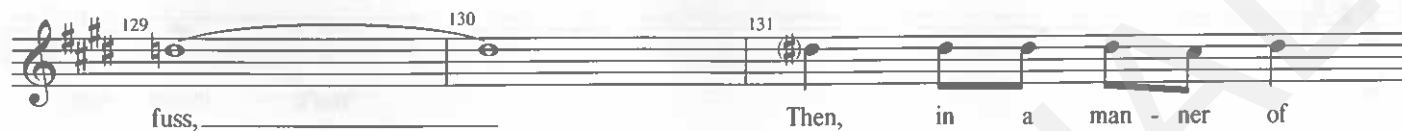
Alt. 113

Alt. 114

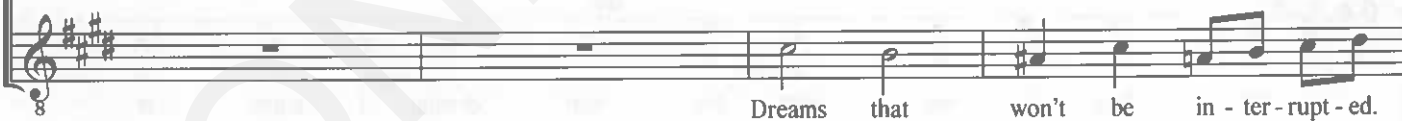
Moderato
Encore

CARRIE:

126



135

CARRIE:**ENOCH:**

147

CARRIE:

32

151 152 153 154

par - don my say - ing: "I told you so!"

155

When the chil - dren are a - sleep, I'll dream with you.

ENOCH:

You'll dream with

158 159 160

We'll think, "What fun we hev had!" And be glad that it all came

me.

161 162

true! You'll

When to - day is a long time a - go - You'll

Poco rit.

163 164

still hear me say that the best dream I know is—

still hear me say that the best dream I know is—

165 **A tempo**

When the chil - dren are a - sleep, I'll dream with you.

you!

Applause Segue

No. 13 Blow High, Blow Low

(Jigger, Billy & Men)

CUE:

(Applause Segue)

("Blow High, Blow Low" begins offstage. ENOCH looks off left, then up right, takes CARRIE's chin in his hands and kisses her gently on the forehead, as the MEN – including the DANCERS – enter singing, he looks up, takes his hat, which he left on the bait box. Then he and CARRIE exit.)

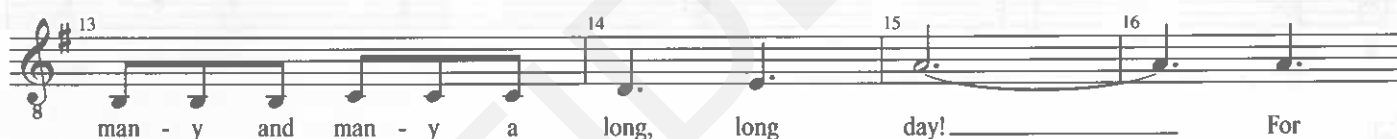
Lively

MEN:
(offstage)

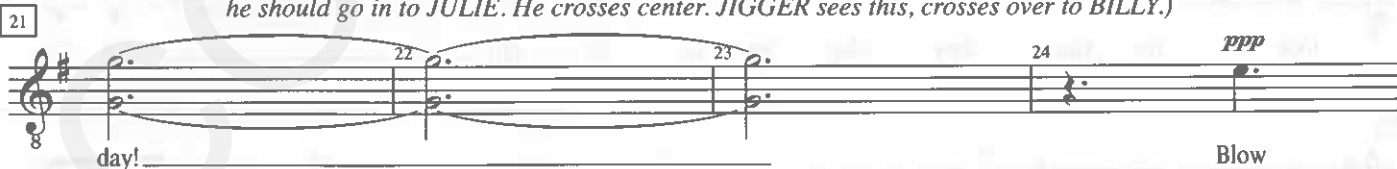
1



(BILLY and JIGGER enter, followed by FRIENDS from JIGGER's whaler.)



(During the following refrain BILLY looks toward the house. He is hesitant. Maybe he should go in to JULIE. He crosses center. JIGGER sees this, crosses over to BILLY.)

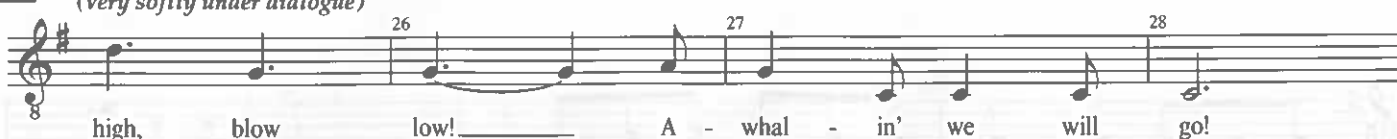


JIGGER: Hey, Billy!

(BILLY turns.)

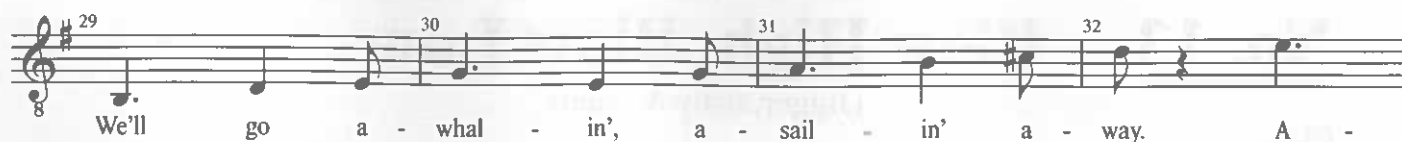
JIGGER: (cont.) Where are you goin'?

25 (Very softly under dialogue)



34

(BILLY looks indecisive. JIGGER takes his arm and brings him downstage.) **JIGGER:** (cont.) Stick with me.

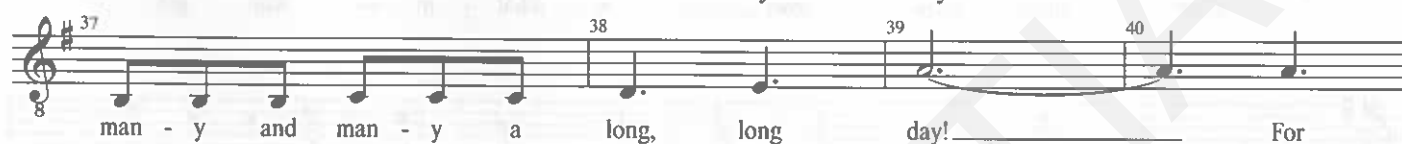


JIGGER: (cont.) After we get rid of my shipmates, I wanna talk to you. Got an idea, for you and me to make money.



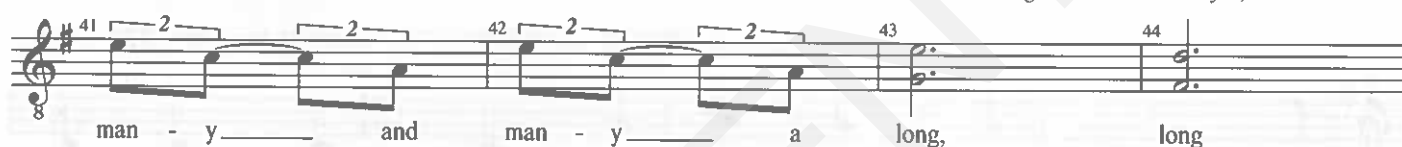
BILLY: How much?

JIGGER: More'n you ever saw in yer life.



A MAN: Hey, Jigger, come back here!

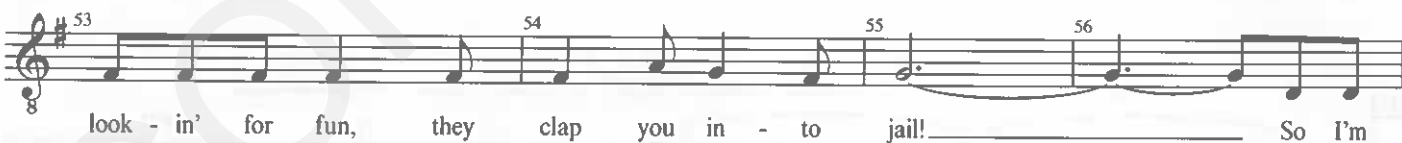
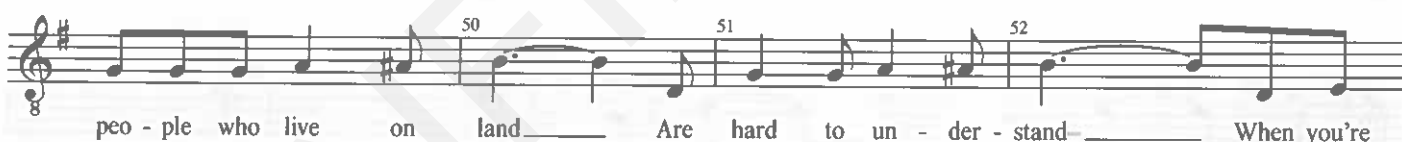
(BILLY and JIGGER go back to the boys.)



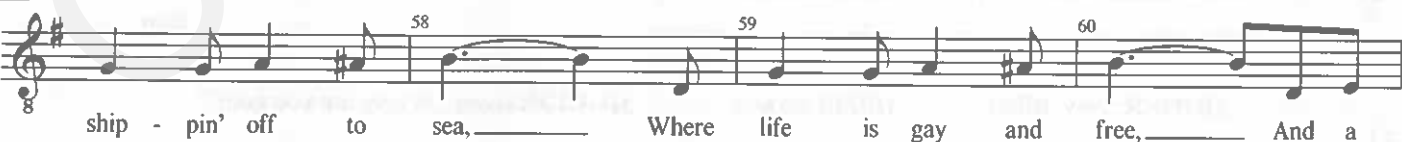
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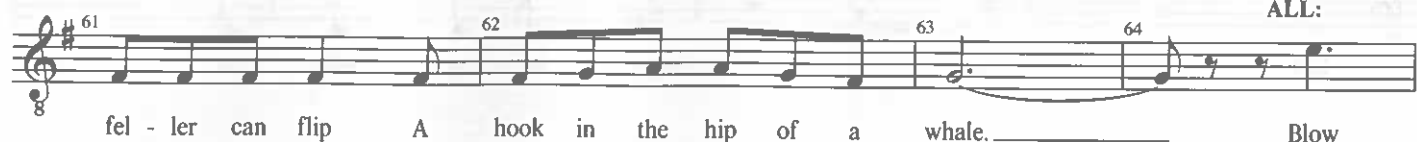
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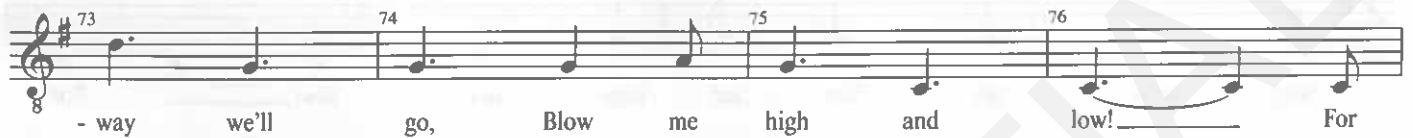
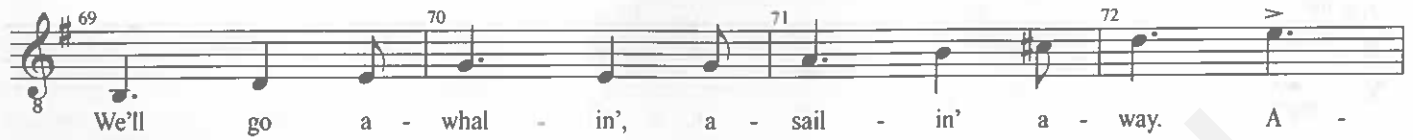
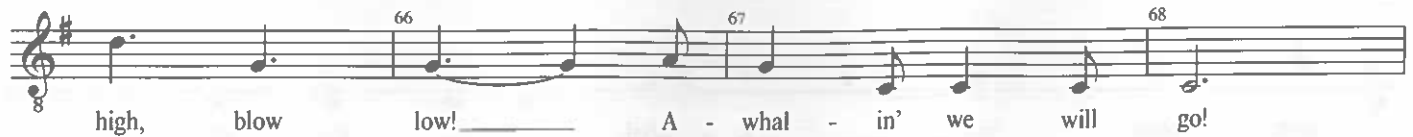
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ALL:



65

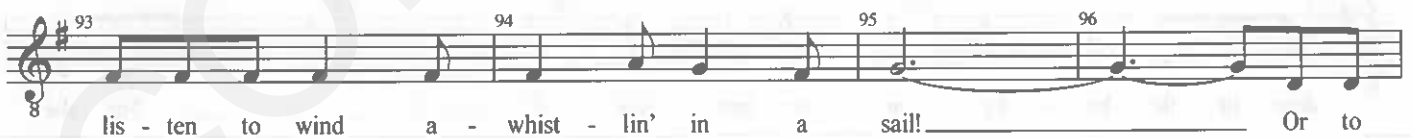


85



BILLY:

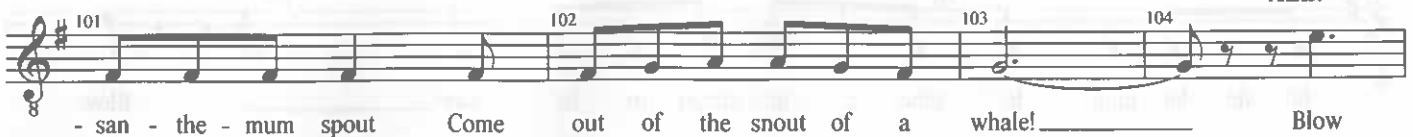
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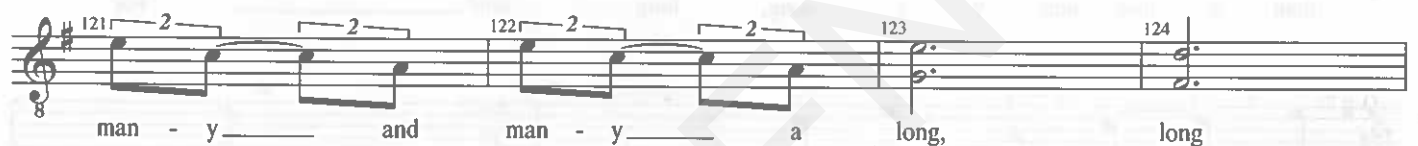
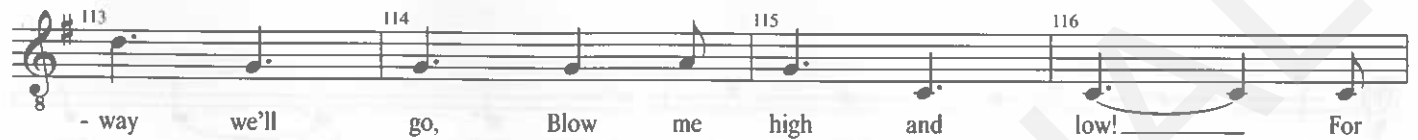
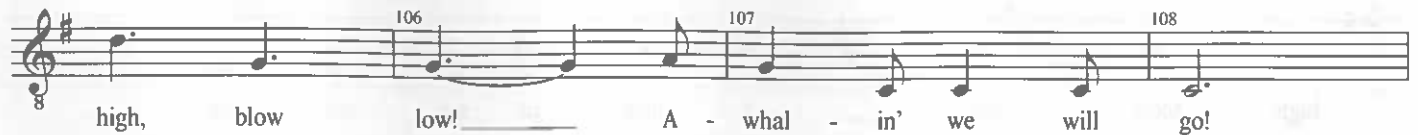


ALL:

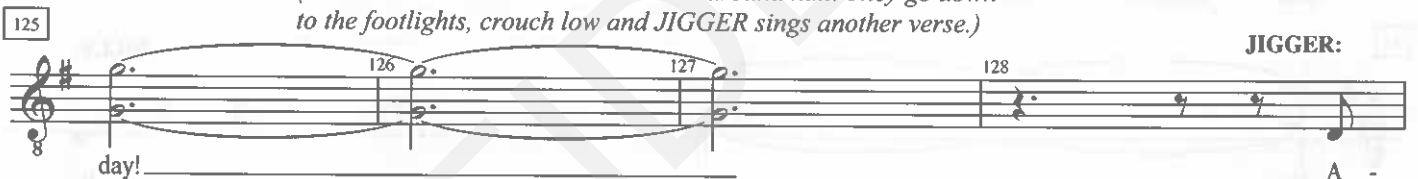


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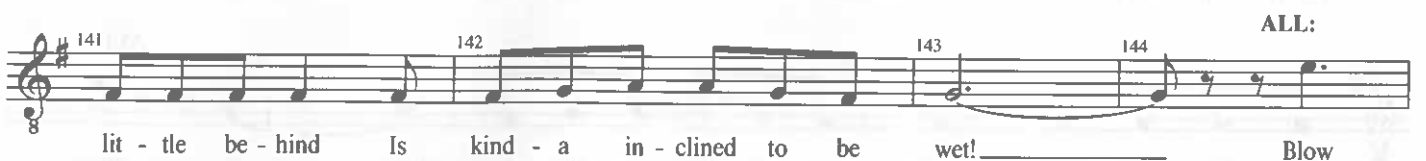
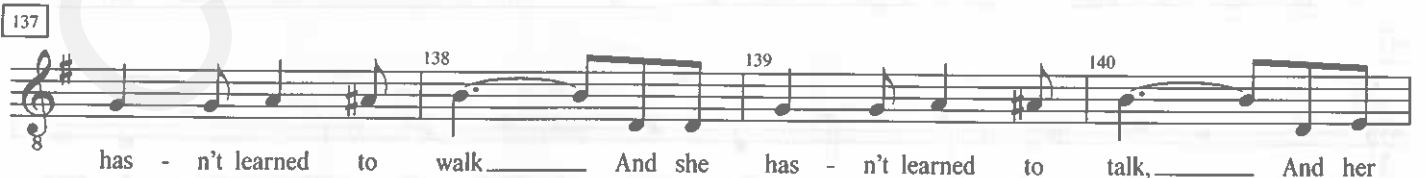
105



(JIGGER draws BILLY and the MEN around him. They go down to the footlights, crouch low and JIGGER sings another verse.)



JIGGER:



ALL:

145

8 - high, blow low! A - whal - in' we will go!

146 147 148

149 We'll go a - whal - in', a - sail - in' a - way. A -

150 151 152

153 - way we'll go, Blow me high and low! For

154 155 156

157 man - y and man - y a long, long day, For

158 159 160

161 2 2 162 2 2 163 164

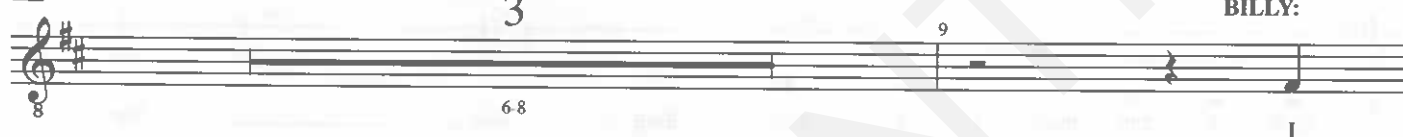
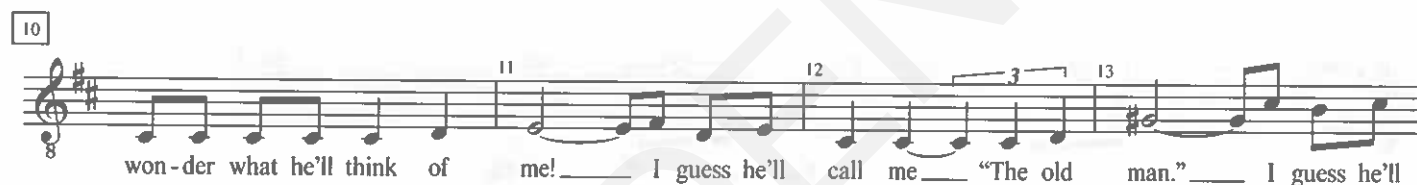
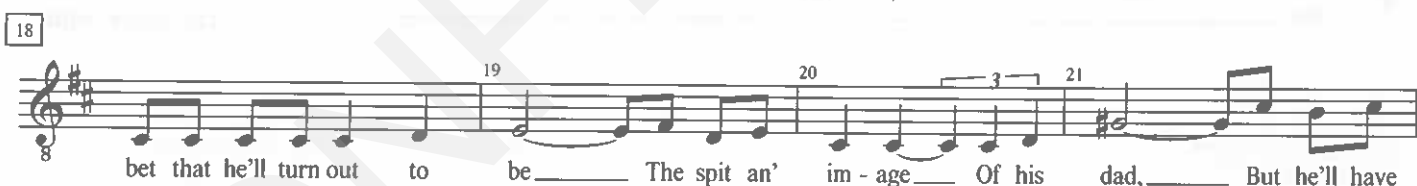
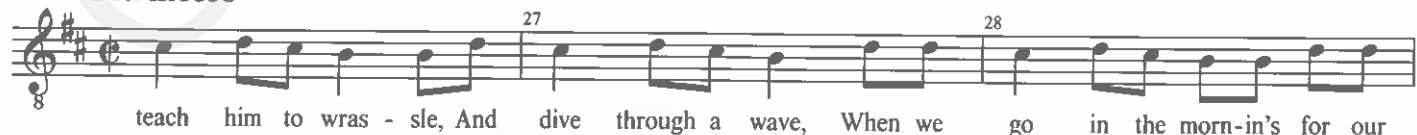
8 man - y and man - y a long, long

165

8 day!

166 167 168

Applause segue

No. 15**Soliloquy**
(Billy)**CUE:****BILLY:** (*Giving her a good push.*) Get the hell away from here,
Mrs. Mullin. Good-bye Mrs. Mullin! **[MUSIC]***(He pushes her again, and as she reaches the left portal, he gives her a good kick in the bustle. Then he turns, looks toward Nettie's house, smiles. He starts to contemplate the future. He starts to sing softly.)***Misterioso****6 Moderato****BILLY:***(He gives his belt a hitch.)***Accel.****26 Più mosso**

Rit.

32 won't make a sis - sy out o' him. 33 Not him! 34 Not my boy! 35 Not

*(The name, coming to his lips involuntarily, pleases him very much.)**(He loves saying it. He straightens up proudly.)***A tempo**

36 Bill... 37 38 39 40 (spoken) Bill! 41

Allegro

42 My boy, 43 Bill! 44 I will see that he's named 45 Af - ter

46 me, 47 I will! 48 49

50 My boy, 51 Bill- He'll be tall. 52 And as tough as a

54 tree, 55 Will Bill! 56 Like a

58 tree he'll grow, 59 With his head held high 60 And his

62 feet plant - ed firm on the ground, 63 And you

66 won't see 67 no - bo - dy dare to try To

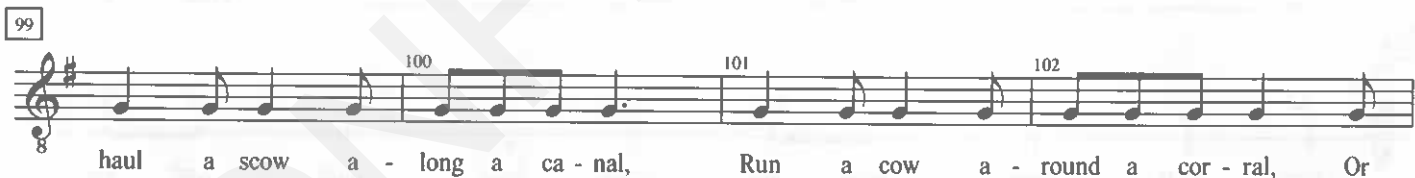
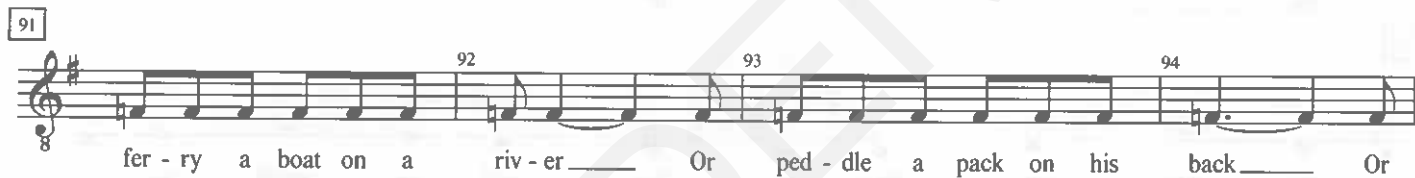
70 boss him or 71 toss him a - round! 72 No

40 Marcato e poco allargando



(Having worked himself up to a high pitch of indignation, he relaxes into a more philosophical manner.)

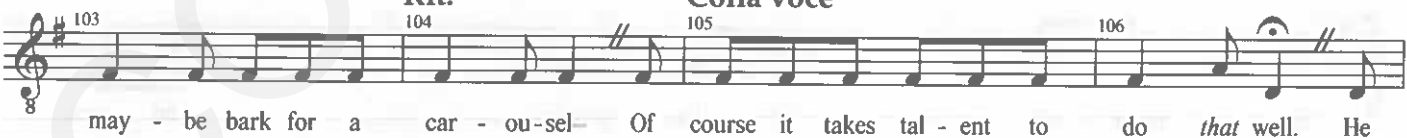
78 Con moto



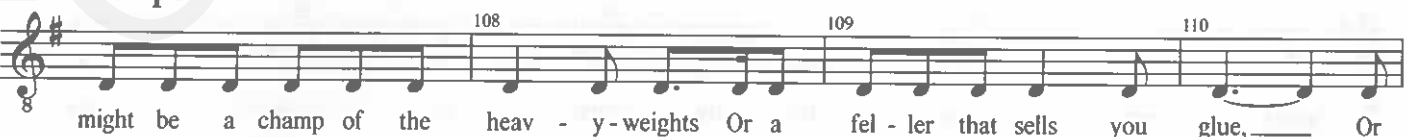
(This worries him.)

Rit.

Colla voce



107 A tempo



BILLY: His mother'd like that. But he wouldn't...

41

114 2

too. _____

116-117

be President unless he wanted to be.

118 119 120 121

Not

Bill!

122

My boy, Bill- He'll be tall. And as tough as a

126 127 128 129

tree, _____ Will Bill! _____ Like a

130

tree he'll grow With his head held high, And his

134 135 136 137

feet plant - ed firm on the ground, _____ And you

138

won't see no - bo - dy dare to try To

142 143 144 145

boss him or toss him a - round! No

146 **Poco allargando**

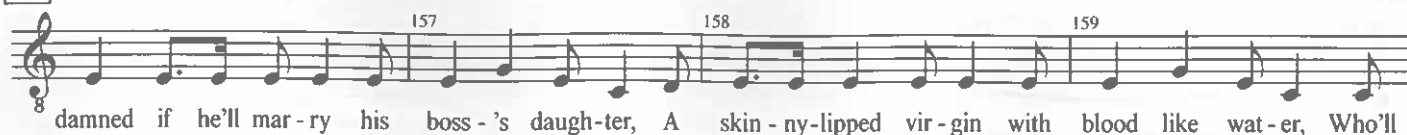
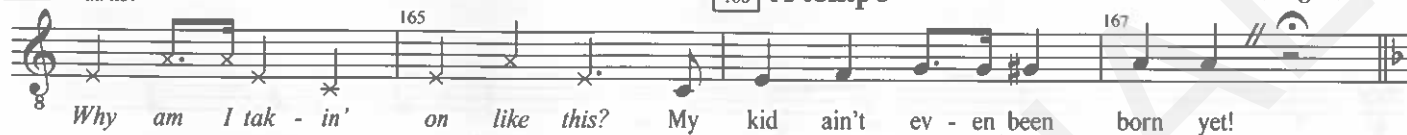
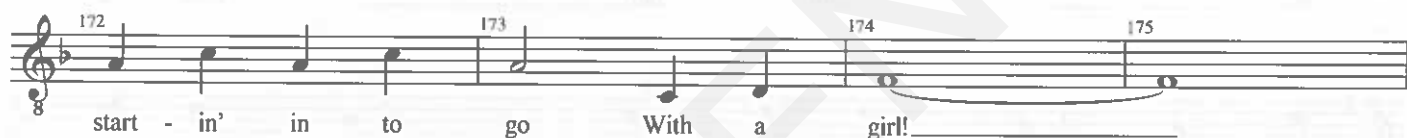
fat - bot - tomed, flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard - 'll boss him a -

152 **Poco più mosso** (He paces the stage angrily.)

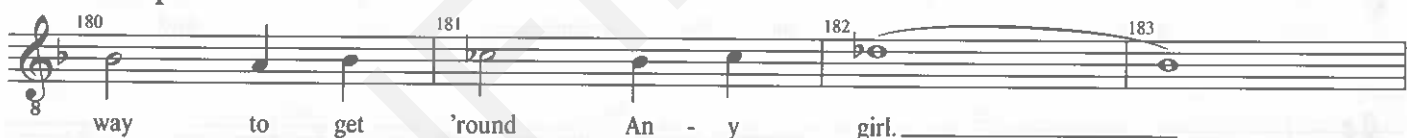
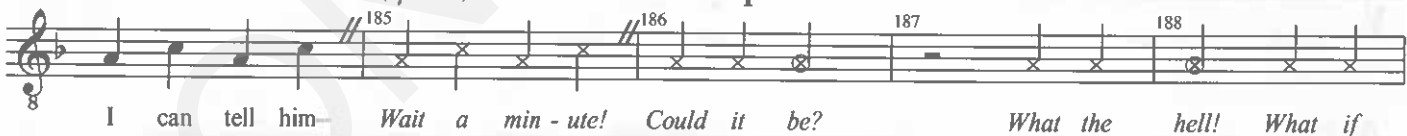
-round! _____ And I'm

42

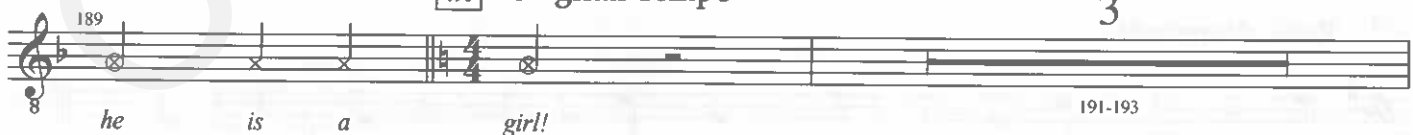
156

164 *ad lib.*166 **A tempo***(laughs)*168 **Moderato (slower)**

176

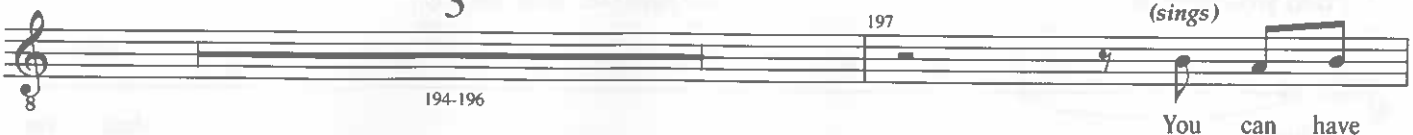
**A tempo**184 **Rit.***(spoken)***A tempo***(Rises in anguish.)***BILLY:** Bill! Oh, Bill...!*(He sits on bait box and holds his head in his hands.)*190 **Original Tempo**

3

**BILLY: (cont.)** What would I do with her? What could I do for her? A bum- with no money!

194

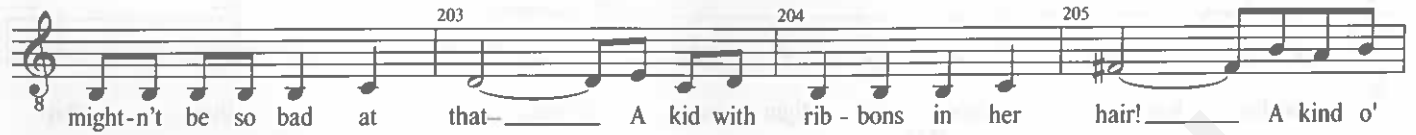
3



198



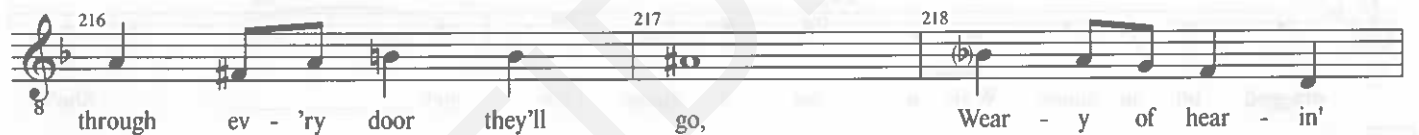
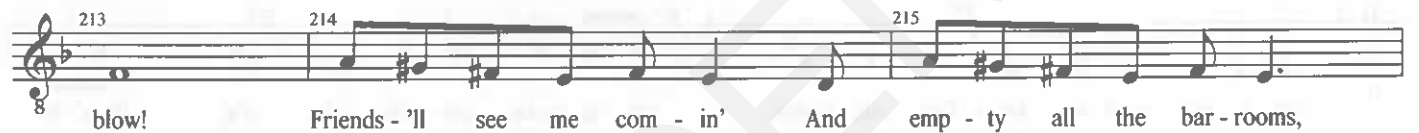
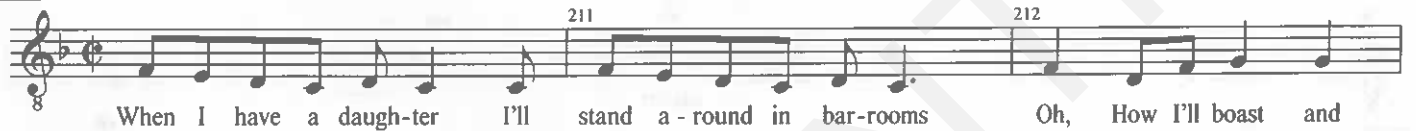
202



* **BILLY:** I can just hear myself
braggin' about her.



210



Rit.

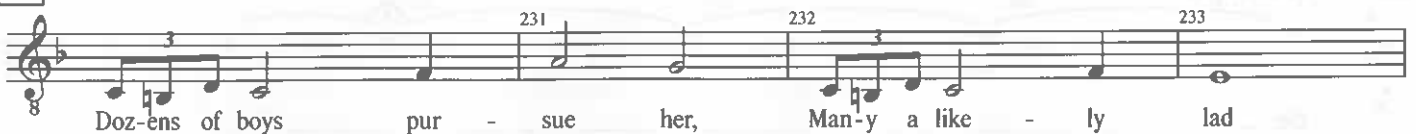


222

Broader (with warmth)



230



* In the original production, bars 210 through 221 were cut and this line of dialogue was added.
If you retain these optional bars of the song, then this line should be cut.

44

234 3 235 236 237

Does what he can to woo her From her faith - ful dad.

238 3 239 240 3 241

She has a few sweet and light young fel-lers of two or three— But

Rit. 242 3 243 244

my lit-tle girl Gets hun - gry ev - 'ry night And she comes home to

245 Poco più mosso **BILLY:** My little girl! (*More thoughtful, and serious.*) My little girl! (*Suddenly panicky.*)

2 248

me... I've

246 247

poco a poco cresc. 250 251 252

got to get read-y be - fore she comes, I got to make cer-tain that she Won't be

253 254 255 256

dragged up in slums With a lot o' bums— Like me! She's

257 Con vigore

258 259 260

got to be shel-tered And fed, and dressed In the best that mon-ey can buy! I

261 Quasi grandioso

262 263

nev - er knew how to get mon - ey, But I'll try— By God! I'll

265 Allargando

264 266

try! I'll go out and make it, Or steal it, or take it Or

267 A tempo

268 269 270

die!

Applause segue

No. 16

Finale Act I

(Nettie & Ensemble)

CUE: (Then he turns right and walks slowly up to the bait box and gazes off right. As he does, **NETTIE** comes out of the house, carrying a large jug.) **[MUSIC]**

(She crosses up center and puts the jug on the steps left center, then calls off.)

NETTIE: Hey you roustabouts! Time to get goin'! Come and help us carry everythin' on the boats!

1st MAN: (Offstage.) All right, Nettie, we're comin'!

2nd MAN: Don't need to hev a fit about it.

NETTIE: Hey, Billy! What's this Julie says about you not goin' to the clambake?

BILLY: Clambake? (Suddenly getting an idea from the word.) Mebbe I will go, after all!

(General laughter offstage. **JIGGER** enters down left. **BILLY** sees him.)

(To **NETTIE**.) There's Jigger! I gotta talk to him. Jigger! Hey, Jigger! Come here – quick!

NETTIE: I'll tell Julie you're comin'. She'll be tickled pink! (She goes into the house.) **[GO ON]**

Moderato

2 3 10 13

1-2 3-12

BILLY: Jigger, I changed my mind! You know – about goin' to the clambake, and... I'll do everythin' like you said.

JIGGER: Sure, the baby! **[GO ON]**

14 8 22

14-21

JIGGER: (cont.) (He pulls **BILLY** closer and lowers his voice.) Did you get the knife?

BILLY: Knife?

JIGGER: I only got a pocket knife. If he shows fight we'll need a real one.

BILLY: But I ain't got...

JIGGER: Go inside and take the kitchen knife.

BILLY: Somebody might see me.

JIGGER: Take it so they don't see you! (Billy looks indecisive.) **[GO ON]**

23 8 31

23-30

(**JULIE** enters on the run to **BILLY** from the house.)

JULIE: Billy, is it true? Are you comin' to the clambake?

BILLY: I think so. Yes.

(Puts her arm around his waist. He puts his arms around her.)

JULIE: We'll hev a barrel of fun. I'll show you all over the island. Know every inch of it. Been goin' to picnics there since I been a little girl.

JIGGER: Billy! Billy! Y'better go and get that...

JULIE: Get what, Billy?

BILLY: Why...

32 9 41

32-40

JIGGER: The shawl. Billy said you oughter have a shawl. Gets cold at nights. Fog comes up – ain't that what you said? (PEOPLE start entering with baskets, pies, jugs, etc., ready to go to the clambake.)

BILLY: Y-yes. I better go get it – the shawl.

JULIE: Now, that was real thoughtful, Billy. (We see **NETTIE** coming out of the house. The stage is pretty well crowded by now.)

BILLY: I'll go and get it!

(He exits into the house quickly.)

NETTIE: C'mon, all! **[GO ON]**

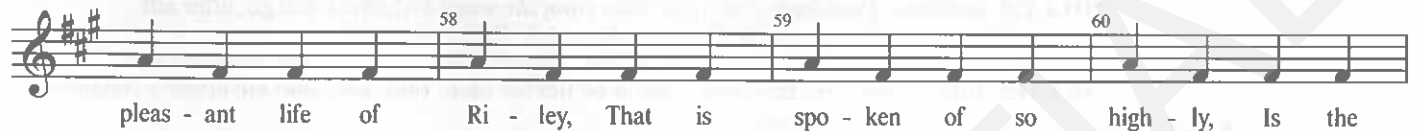
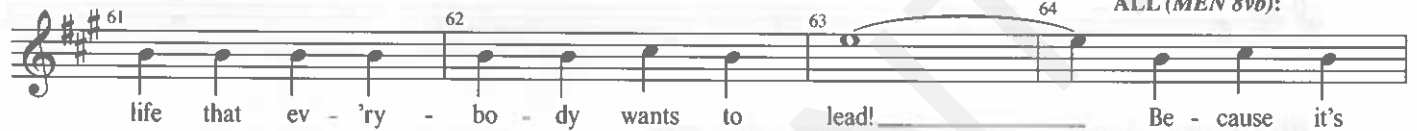
42 (Orch) 43 44 45 46 47 48

46

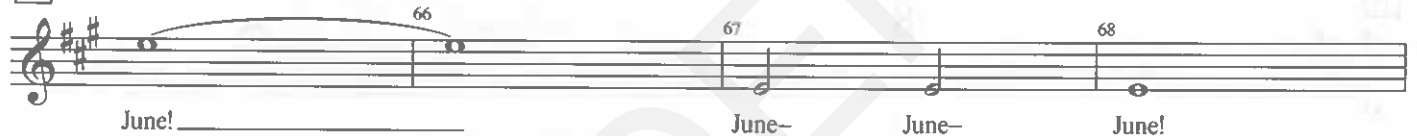
49

Brightly (From the house come girls carrying cakes, pies, butter crocks; MEN carrying baskets.)**NETTIE:****WOMEN:****NETTIE:**

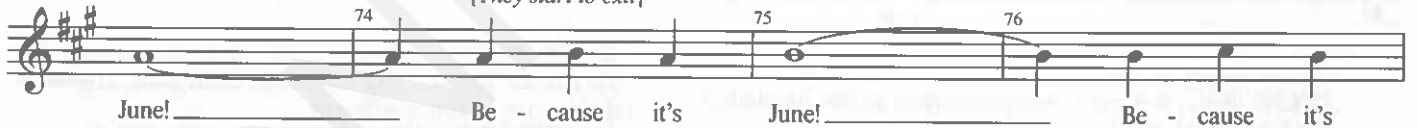
57

**ALL (MEN 8vb):**

65



73

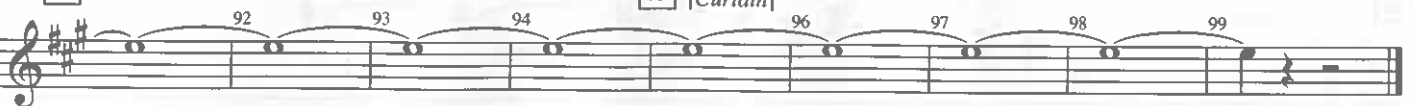
[They start to exit]

83

87



91

95 *[Curtain]*

No. 19 A Real Nice Clambake

(Nettie, Julie, Enoch, Carrie & Ensemble)

CUE:

A GIRL: Look here, Orrin Peasley! You jest keep your hands in yer pockets if they're so cold. *[MUSIC]*

Allegro

4

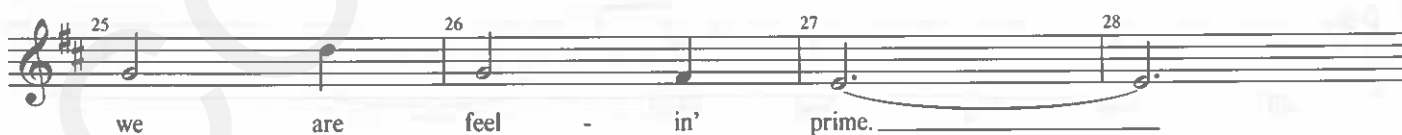


5

ALL: (Softly.)



21



48

37

4

37-40

41

NETTIE:

42

43

44

Fust come cod - fish chow - der, _____

45

46

47

48

Cooked in i - ron ket - tles, _____

49

50

51

52

On - ions float - in' on the top, _____

53

54

55

56

Curl - in' up in pet - als! _____

57

JULIE:

58

59

60

Threwed in rib - bons of salt - ed pork -

MEN:

An

61

62

63

64

And

8

old New Eng - land trick! _____

65

66

67

68

69

lapped it all up with a clam - shell, _____ Tied on to a

70

71

73

74

bay - ber - ry stick!

Oh... _____

72 ALL: *cresc.*

48

37

4

37-40

41

NETTIE:

42

43

44

Fust

come

cod - fish

chow - der,

45

46

47

48

Cooked

in

i - ron

ket - tles,

49

50

51

52

On - ions

float - in'

on

the top,

53

54

55

56

Curl - in'

up in

pet - als!

57

JULIE:

58

59

60

Threw

in

rib - bons

of

salt - ed

pork-

MEN:

An

61

62

63

64

And

old

New

Eng -

land

trick!

65

66

67

68

69

lapped

it all

up with

a

clam - shell,

Tied

on to

a

72 ALL: *cresc.*

70

71

73

74

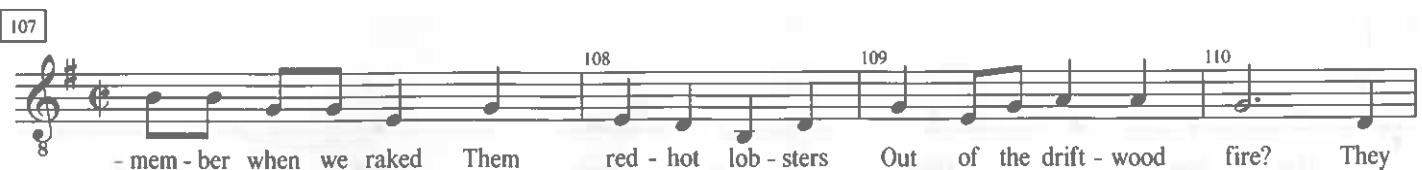
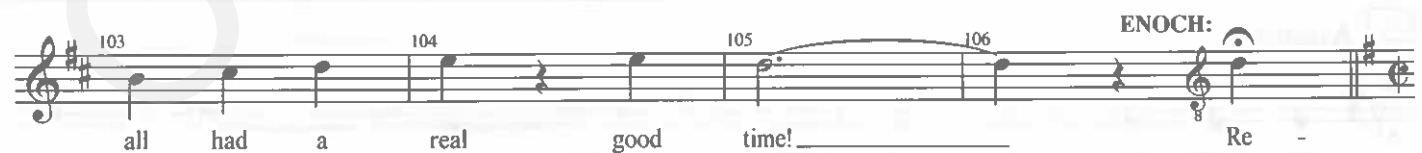
bay - ber - ry

stick!

Oh...



(The memory of the delectable feast restores ENOCH's spirit and he rises and crosses to center and sings very soulfully.)



50

111 112 113 114

siz - zled and crack-led And sput-tered a song Fit-tin for an an - gels' choir.

115 **WOMEN:** 116 117 118 **NETTIE:**

Fit-tin' fer an an - gels', Fit-tin' fer an an - gels', Fit-tin' fer an an - gels' choir! We

119 **Poco allarg.** 120 121 122 **CARRIE: (Savagely.)**

slit 'em down the back And pep-pered 'em good, And doused 'em in melt - ed but - ter— Then we

Meno 123 124 **Rall.** 125 126

tore a-way the claws And cracked 'em with our teeth 'Cause we were-n't in a mood to put-ter!

127 **A tempo** **WOMEN: (whisper)** 128 129 130

Fit-tin' fer an an - gels', Fit-tin' fer an an - gels', Fit-tin' fer an an - gels' choir!

131 **A MAN (BARITONE SOLO):** 132 **ALL MEN:** 133

Then, at last, come the clams— Steamed un - der rock - weed An'

134 135 **ALL: (MEN 8vb)** 136 **Rit.**

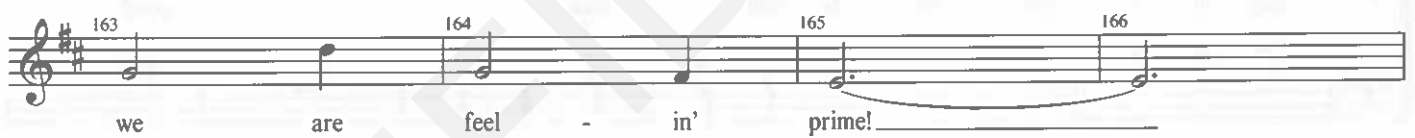
pop - pin' from their shells— Jest how man - y of 'em gal - loped down our gul - lets—

137 **Allegro** 138 139 140 141 142

We could - n't say our - sel's! Oh...

143 144 145 146

This was a real nice clam - bake,



167 ALL:

168 This was a real nice clam - bake, And we

168 This was a real nice clam - bake, And we

168 This was a real nice clam - bake, And we

168 This was a real nice clam - bake, And we

52

Musical score for measures 171-176. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp). The lyrics are: "all had a real good time! We said it a - fore and we'll". Measure 175 is highlighted with a box.

Musical score for measures 177-182. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: "say it a - gen- We all had a real good".

Musical score for measures 183-188. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: "time!". Measures 184-188 are marked with a fermata.

No. 20 Geraniums In The Winder / Stonecutters Cut It On Stone

(Enoch, Jigger, Arminy & Ensemble)

CUE:

ENOCH: Leave me, please. Leave me alone with my shattered dreams.
They are all I hev left – memories of what didn't happen! *[MUSIC]*

Molto Moderato

(slowly)

(CARRIE turns upstage and crosses to JIGGER.

He puts his arms around her. She starts to whimper.

ENOCH looks out into space with pained eyes, and sings.) **ENOCH:** (broad and emphatically)

Ger -

- an - i - ums in the win - der, Hy - dran - geas on the lawn, And

break - fast in the kitch - en In the tim - id pink of dawn, And

you to - blow me kiss - es When I head - ed fer the sea - We

might hev been A hap - py pair of lov - ers Might - n't hev

we? And

com - in' home at twi - light, It might hev been so sweet To

take my ketch of her - ring And lay them at your feet! I

54

30

(Glares at JIGGER, then out front again.)

might hev had a ba-by- To dan-dle on my knee, But

JIGGER:

What?!

(At this point CARRIE just lets loose and bawls, and buries her head in JIGGER's shoulder. Some people hear this and enter as JIGGER consoles her.)

Rit.

all these things That might hev been Are nev-er, Nev-er to be!

38

[CARRIE blows and her tone-pitch when she cries is strangely similar to the one of the orchestra]

3

JIGGER:

I

42

Allegretto

nev-er see it yet to fail, I nev-er see it fail! A

girl who's in love with a vir-tu-ous man Is doomed to weep and wail.

50

(More people enter and get into the scene.)

Stone-cut-ters cut it on stone, Wood-peck-ers peck it on wood: There's

noth-in' so bad fer a wo-man As a man who thinks he's good!

(CARRIE bawls out one loud note.

More people enter, NETTIE is with them.)

58

3

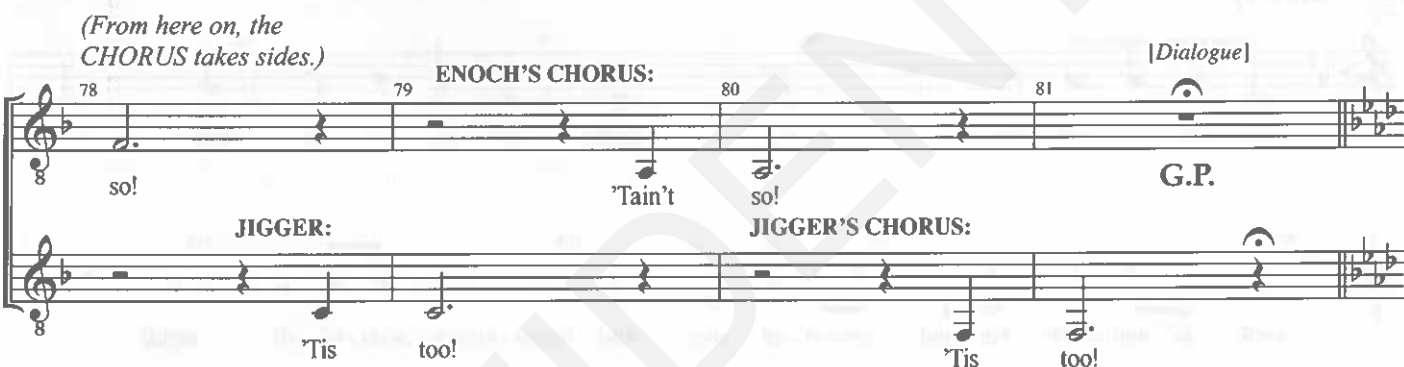
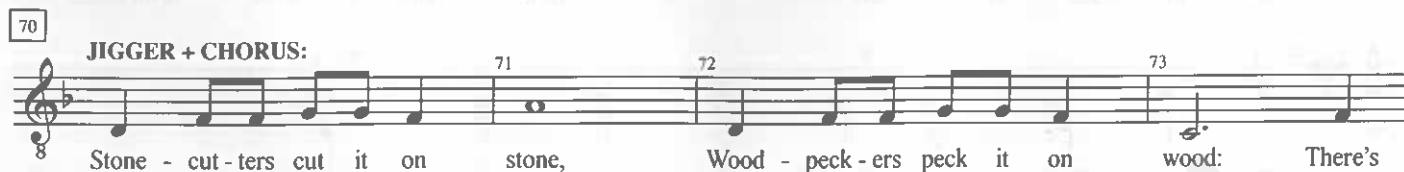
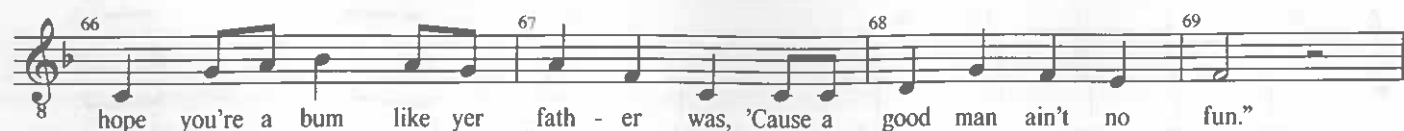
ENOCH: Nice talk!

JIGGER:

My

62

Mo-ther used to say to me, "When you grow up, my son, I



(ENOCH crosses to right, followed by CARRIE.)

CARRIE: Enoch – say you forgive me! Say somethin' sweet to me, Enoch – somethin' soft and sweet.

(He remains silent and she becomes exasperated.) Say somethin' soft and sweet!

ENOCH: (Turning to CARRIE, fiercely.) Boston cream pie!

(He turns and exits. CARRIE cries. BILLY enters and crosses to JIGGER.)

BILLY: Hey, Jigger – don't you think?

JIGGER: Huh? (Catches on, raises his voice to all.) When are we goin' to start that treasure hunt?

NETTIE: Right now! Y'all got yer partners? Two men to each team. You got half an hour to find the treasure.

The winners can kiss any girls they want!

(A whoop and a holler goes up and all the MEN and the DANCING girls start out. JULIE enters from down left and sees BILLY starting out with JIGGER.)

JULIE: Billy – are you goin' with Jigger? Don't you think that's foolish?

BILLY: Why?

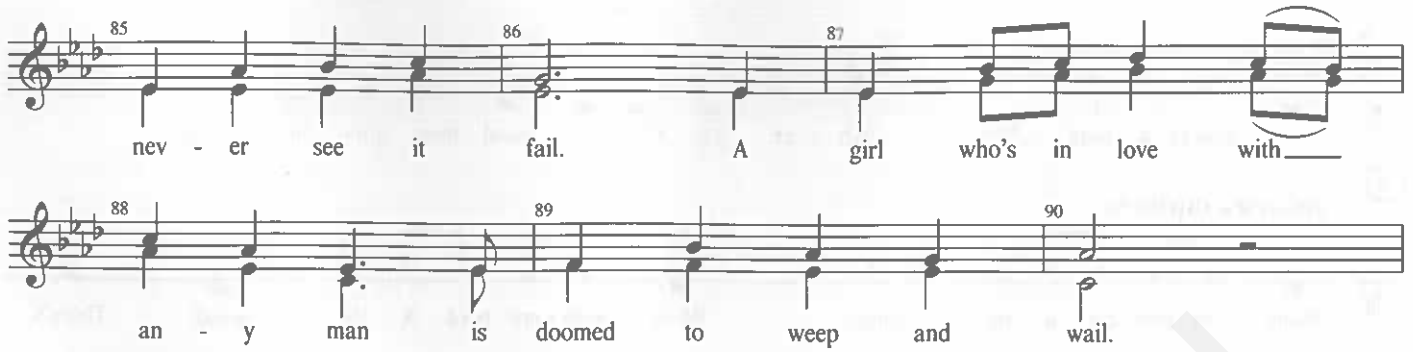
JULIE: Neither one of you knows the island good. You ought to split up and each go with –

BILLY: (Brushing her aside.) We're partners, see? C'mon, Jigger.

CARRIE: I don't know what gets into men. Enoch put on a new suit today and he was a different person. [GO ON]



56




85 nev - er see it fail. 86 A girl who's in love with 87 an - y man is doomed to weep and 88 wail. 89 90

1st WOMAN: And it's even worse after they marry you.

2nd WOMAN: You ought to give him back that ring, Carrie. You'd be better off.

3rd WOMAN: Here's Arminy-- been married a year. She'll tell you!

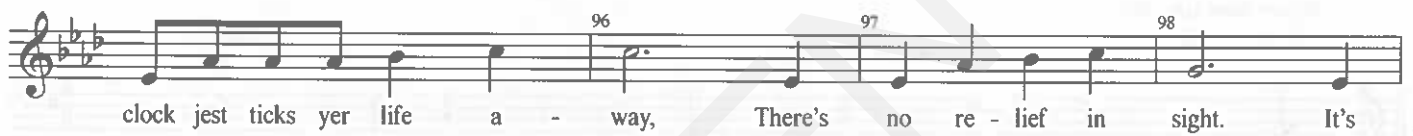
91 Più mosso 3 (Singing with a feeling of futility.)



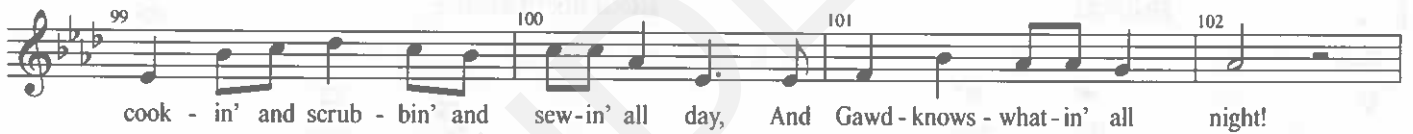
91-93 **ARMINY:**

The

95 Slowly

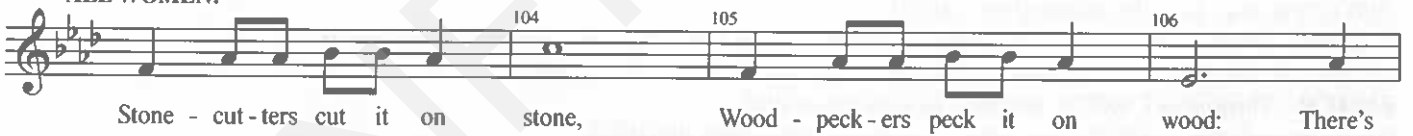


96 clock jest ticks yer life a - way, 97 There's no re - lief in sight. It's 98

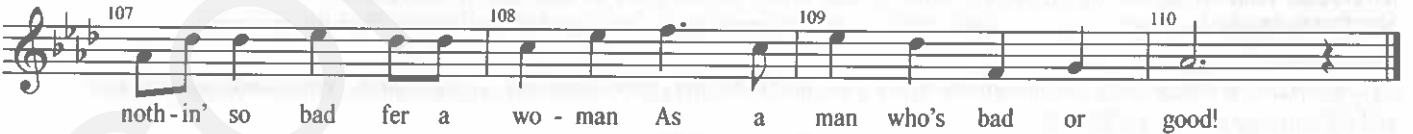


99 cook - in' and scrub - bin' and 100 sew-in' all day, 101 And Gawd - knows - what-in' all 102 night!

103 Allegretto
ALL WOMEN:



104 Stone - cut - ters cut it on stone, 105 Wood - peck - ers peck it on wood: 106 There's



107 noth-in' so bad fer a wo - man As 108 a man who's bad or 109 good! 110

Segue

No. 21 What's The Use of Wond'rin'?

(Julie & Women)

CUE:

CARRIE: It makes you wonder, don't it?

1st WOMAN: Now you tell her, Julie.

2nd WOMAN: She's your best girlfriend. **[MUSIC]**

(JULIE smiles as the GIRLS group around her expectantly. JULIE starts singing softly and earnestly to CARRIE, but as she goes on, she quite obviously becomes autobiographical in her philosophy. Her singing is quiet, almost recited. The orchestration is light. The GIRLS hold the picture, perfectly still, like figures in a painting.)

Allegretto (l'istesso)

ALL WOMEN: (spoken)

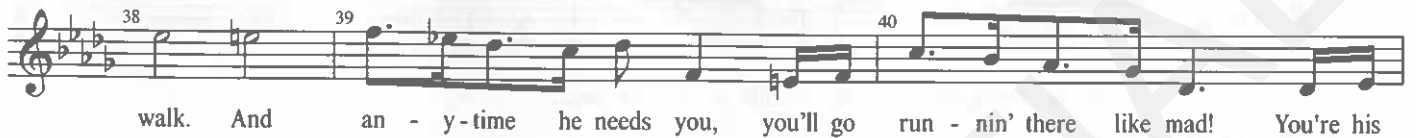
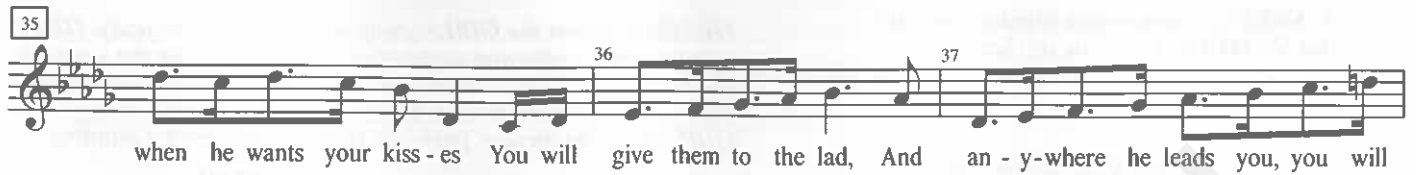
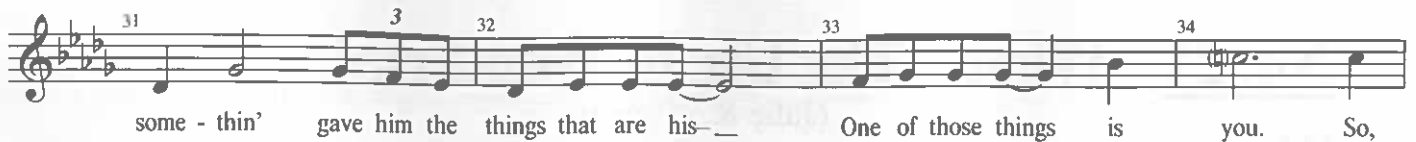
Tell it to her good, Jul-ie, Tell it to her good!

7 Assai Moderato

JULIE: (softly and earnestly)

What's the use of won-d'rin' If he's good or if he's bad, Or if you like the way he wears his
hat? Oh, what's the use of won-d'rin' if he's good or if he's bad? He's your
fel-ler and you love him— That's all there is to that.
Com-mon sense may tell you That the end-in' will be sad, And now's the time to break and run a-
way. But what's the use of won-d'rin' If the end-in' will be sad? He's your
fel-ler and you love him— There's noth-in' more to say.
Some-thin' made him the way that he is, Wheth-er he's false or true. And

58



[BILLY and JIGGER enter]

45 **JULIE:** Billy! Billy! Where you goin'? **BILLY:** Where we goin'? **JIGGER:** We're lookin' for the treasure. **JULIE:** I don't want you to, Billy. Let me come with you.



JIGGER: No! (*Putting her hands to his chest and feeling the knife.*) **BILLY:** I got no time to fool with women. Get out of my way! (*He succeeds in shoving her aside.*) **JULIE:** Let me have that. Oh, Billy. Please...



53 (*He exits. JIGGER follows. NETTIE puts her arms around JULIE to comfort her. The GIRLS group around them.*)

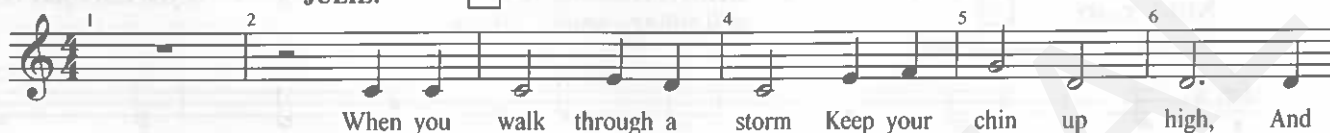
WOMEN:(*The lights dim and the curtains close.*)

No. 23**You'll Never Walk Alone**

(Julie & Nettie)

CUE:**JULIE:** The words? Sure. Used to sing 'em in school.**NETTIE:** Sing 'em now – see if you know what they mean. *[MUSIC]***Moderato****JULIE:**

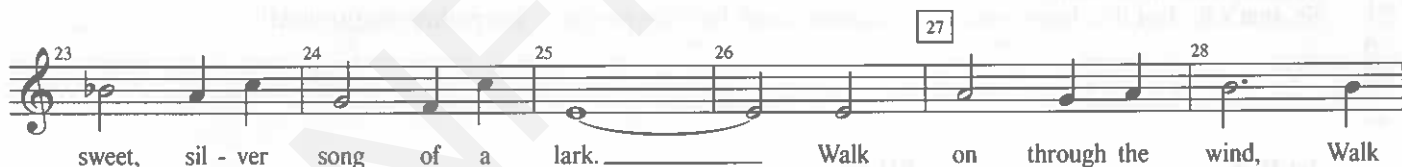
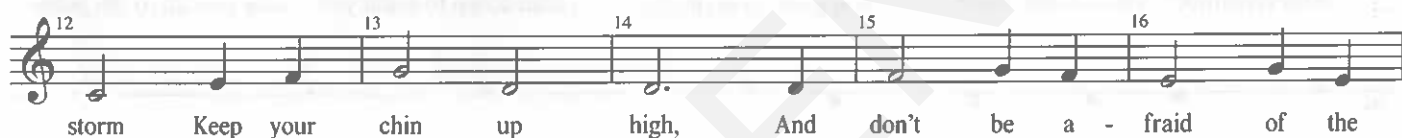
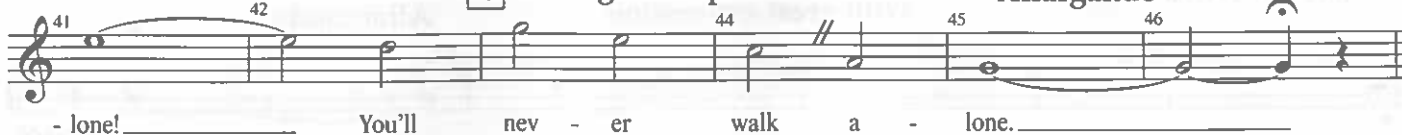
3

*(JULIE breaks off, sobbing.**NETTIE starts the song over again.)*

9

NETTIE:

11

**35 cresc. poco a poco****43 With great expression****Allargando**

No. 25 The Highest Judge of All

(Billy)

CUE: (*Attacca*)

1st HEAVENLY FRIEND: Simmer down,
Billy. Simmer down. **[MUSIC]**

Moderato marcato

2

BILLY:

Take me be - yond the pearl - y gates, Through a
beau - ti - ful mar - ble hall, Take me be - fore the high - est throne And
let me be judged by the high - est judge of all! Let the
Lord shout and yell, And His eyes flash flame, I prom - ise not to quiv - er when he
calls my name; Let Him send me to hell, But be - fore I go, I
feel that I'm en - ti - tled to a hell of a show! Want
pink - faced an - gels on a pur - ple cloud, Twang - in' on their harps till their
fin - gers get red. Want or - gan mus - ic - let it roll out loud,

62

29 Roll - in' like a wave, wash - in' ov - er my head! Want ev - 'ry star in heav - en

32 Hang - in' in the room, Shin - in' in my eyes When I hear my doom!

35 Reck - on my sins are good, big sins, And the pun - ish - ment won't be

38 small. So take me be - fore the high - est throne And

41 let me be judged by the high - est Judge of all! _____

Rit.

No. 29**Carrie's Incidental**

(Carrie - a cappella)

CUE:**JULIE:** Oh-h-h. Louise, take these cups into the kitchen, dear. That's a good girl.
(*LOUISE takes the cups into the house.*)**CARRIE:** She threw her leg over a fence like this -
(*She swings her leg over the chair and pulls her skirt up over her knee.*)
and she sung - [**MUSIC**]**Allegretto****CARRIE:** (sings unaccompanied)*(ENOCH enters followed by their eldest son, ENOCH, JR., interrupting the song, but CARRIE does not see them. JULIE tries to warn her.)*

1 I'm a Tom-boy, jest a Tom-boy! 2 I'm a mad - cap maid - en from Broad - way! 3 I'm a

5 Tom - boy, a mer-ry Tom - boy! 6 I'm a mad - cap maid - en from Broad - way! 7

8

ENOCH: (Taking his son by the shoulders.)
Turn yer eyes away, Junior!

No. 30

Porch Scene

(Reprise: If I Loved You)

(Billy)

CUE:

JULIE: (*coming out of the house, agitated.*)
Where is he? **[MUSIC]**

(*She stops suddenly. BILLY turns to her. She stares at him.*)

BILLY: (*to HEAVENLY FRIEND, but looking at JULIE.*)
I don't want her to see me.

HEAVENLY FRIEND: Then she doesn't.

BILLY: She looks like she saw me before I said that.

LOUISE: (*Coming out of the house and crossing downstage of BILLY, almost touching him.*)

Oh, he's gone! (*Turning to JULIE*) I didn't make it up, Mother. Honest – there was a strange man here and he hit me – hard – I heard the sound of it – but it didn't hurt, Mother! It didn't hurt at all – it was just as if he – kissed my hand!

JULIE: Go into the house, Child!

Moderato assai 8 9 8

1-8 9-16

LOUISE: What happened, Mother? (*JULIE just stares at the same place*) Don't you believe me?

JULIE: Yes, I believe you.

LOUISE: (*Coming closer to JULIE*) Then why don't you tell me why you're actin' so funny?

JULIE: It's nothin', darlin'.

LOUISE: But is it possible, Mother for someone to hit you hard like that – real loud and hard – and not hurt you at all?

L'istesso tempo 8 25 26

17-24 25 26

(*LOUISE embraces her mother and runs into the house.*)

JULIE sees the star, walks to the chair, picks the star up)

Appassionato (A tempo) 8 35 6 2

27-34 35-40 41-42

BILLY: Julie – Julie! (*She stands transfixed.*)

BILLY: 43 44 45 46

Long - ing to tell you, But a - fraid and shy,

47 48 49 50

I let my gold - en chanc - es pass me by.

64

51

Now I've lost you; Soon I will go in the mist of day,

And you never will know

How I loved you, How I loved you. [TACET al fine]

No. 31**Finale Ultimo**
(Reprise: You'll Never Walk Alone)
(Company)**CUE:****DOCTOR SELDON:** Mebbe you still sing it— I dunno. *[MUSIC]***DR SELDON:** *(cont.)* 'When you walk through a storm,
keep your chin up high...' *(To the KIDS.)* Know that one?
*(They nod eagerly, stand and go on with the song.)***Moderato**

SOPRANO: *pp*
And

ALTO: *pp*
And

BILLY: *(To LOUISE.)*Believe him, darling! Believe! *(LOUISE starts to sing the*

SOPRANO:
don't be a - fraid of the dark. At the

ALTO:
don't be a - fraid of the dark. At the

TENOR:
At the

BASS:
At the

66

melody, others sing softly.)

end of the storm is a gold - en sky, And the

end of the storm is a gold - en sky, And the

end of the storm is a gold - en sky, And the

end of the storm is a gold - en sky, And the

(BILLY crosses back of bench left and stands behind JULIE, who is now the only person sitting.)

Rall.**A tempo**

sweet, sil - ver song of a lark. Walk on through the

sweet, sil - ver song of a lark. Walk on through the

sweet, sil - ver song of a lark. Walk on through the

sweet, sil - ver song of a lark. Walk on through the

BILLY: (To JULIE.)
I loved you, Julie.

19 20 21 22 23

wind, Walk on through the rain, Though your dreams be tossed and

wind, Walk on through the rain, Though your dreams be tossed and

wind, Walk on through the rain, Though your dreams be tossed and

wind, Walk on through the rain, Though your dreams be tossed and

*(JULIE's face lights up, she stands
as she starts singing with the rest.)*

BILLY: (cont.)
Know that I loved you!

cresc. poco a poco

+ JULIE: (standing up)

24 25 26 27 28

pp *p* *p* *p* *p*

blown. Walk on, walk on, with hope in your

blown. Walk on, walk on, with hope in your

blown. Walk on, walk on, with hope in your

blown. Walk on, walk on, with hope in your

[The singing becomes exalted]

heart, And you'll nev - er walk a - lone! You'll

heart, And you'll nev - er walk a - lone! You'll

heart, And you'll nev - er walk a - lone! You'll

heart, And you'll nev - er walk a - lone! You'll

(LOUISE moves in closer to the group. Tentatively, she puts her arm around the GIRL to her right. Responding, the GIRL turns to LOUISE and smiles. LOUISE's eyes shine. The 1ST HEAVENLY FRIEND smiles and beckons BILLY to follow him. BILLY does. As they pass the DOCTOR, he watches and smiles wisely.)

With great expression

Maestoso

nev - er walk a - lone.

nev - er walk a - lone.

nev - er walk a - lone.

nev - er walk a - lone.

End of Act II