

34

# BABY, DREAM YOUR DREAM

NICKIE & HELENE

WE: NICKIE: "HE PROBABLY DOES ALL THE TALKING."

(DIALOGUE TO CUE: NICKIE & HELENE: "QUOTE!")

MODERATE TWO FEELING

(7) (BOTH)

MUTE TRAX.  
B. GUIT.

(FIVE TIMES)  
STR'S.

W.W.  
XYLO.

BA - BY, DREAM YOUR DREAM,

BS., RHY. *mf-p*

GUIT. RHY.

TRAX., B. GUIT.

CLOSE YOUR EYES AND TRY IT,

DREAM OF FUR-NI-TURE,

DREAM THAT I CAN BUY IT,

THAT FAN-CY BED YOU PRAYED FOR,

FL. XYLO.  
GUIT.

(15) (HELENE)

A-F-C-E Split DAWO : Purchase from W.A.P.E. soon to remove the watermark

17 18 (19) (NICKIE) 20

NOT ON- LY BOUGHT BUT PAID FOR. DREAM WE SIGN THE LEASE,

(xvco.)

BS. (p)

(f)

21 22 23 (HELENE) 24

LEAVE A SMALL DE- POS- IT, THREE AND ONE HALF ROOMS,

xp

(f)

25 26 (27) (BOTH) 28

WITH A WALK IN CLOS- ET. WE'LL ASK THE LO- CAL JET SET

CL. TRANS.

29 30 (31) (NICKIE) 32

TO DINE ON OUR DI- NETTE SET. RIGHT A - CROSS THE STREET

w.w. xvco. w.w. TPT. CL. BS. CL. DU. TRANS.

TBN'S. B. GUIT. STR'S. GUIT. RHY.

33 34 35 36

THERE'S A FRIEND-LY BANK, - YOU MAKE A FRIEND-LY LOAN, -

TRPS.

37 (HELENE) 38 39 (BOTH) 40

AND THE BANK SAYS THANK YOU, EV' - TRY SAT-UR-DAY, -

+B.W. W.W. W.W. X.YLO. TRPS. GUIT. RHY. TANS. G. SWG. TIMP.

41 42 43 (HELENE) 44

WELL SPEND ALL OUR MON- EY, JOIN THE P. T. A. -

+W.W. X

45 (NICKIE) 46 47 (BOTH) 48

THEY WILL LOVE YOU MON- EY. LIFE WILL BE FRO-ZEN PEACH- ES AND

VNS. VCLA. TANS. F. BELLLO G. SWG.

49 50 51 52

CREAM, BA - BY DREAM YOUR

TRNS. GUIT. W.W. STR. BELLS

TRNS. B. GUIT. MS. RHY.

57 58 59 60

DREAM. (DIALOGUE) WE TO CONT.: HELENE: "HE'S READY TO FLY THE COOP!.."

sm. w.w. PR. STR. CL. AS. CL. B. GUIT. MS. DR'S.

61 (BOTH) 62 63 64

THREE FAT HUNG-RY KIDS, ALL IN PINK CON-DITION,

XVLO. TPT'S. GUIT. RHY. STR. TRNS. DIV. W.W. + STR'S.

65 (HELENE) 66 67 (NICKIE) 68

SO! WHO'S IN THE "RED." THAT NICE OB-STE-TRI-CIAN.

TRNS.

69 (BOTH) 70 71 72

BIG DAD-DY'S FAV' RITE PAS - TIME, HE'S HAD IT FOR THE LAST TIME.

STR. (w.w. SUST.)

W.W., GUIT. TBN'S.

TUTTI

(TRP'S. OUT)

73 74 75 76

SOON DAD-DY DON'T COME HOME, HE SAYS HE'S GONE BOWLING.

CL'S. X.YLO. TBN'S. B.GUIT.

(TBN'S. OUT)

+TBN'S.

(TBN'S. OUT)

+TBN'S.

BS. DR'S.

77 78 79 80 (NICKIE)

BUT A BOWLING BALL IS NOT WHAT DAD-DY'S ROLLING.

+TRP'S.

X.YLO. TBN'S.

81 (BOTH) 82 83 84

EV' - RY NIGHT THEY FIGHT, ONCE THEY BOTH EX - PLO - DED,

TRP'S. X.YLO. B.GUIT.

GUIT. RHY.

TBN'S.

STR'S.

BS.

85 86 87 (HELENE) 88

THEN THEY BOTH GOT TIGHT. TIGHT? HELL, THEY GOT LOAD-ED.

89 (BOTH) 90 91 STR. 92

WELL, WHO KNOWS WHAT WILL SO - - UR THE CREAM, WHEN YOU

DIV. W.W. VIBES. TPT'S. TRANS. GUIT. RHY. DIV. W.W. TRANS. + B. GUIT.

93 94 95 96 (BOTH)

DREAM YOU'VE ... (BOTH LAUGH) BUT COME TO

VIBE OR BELLS w.w. hall. TRANS. VIBES STR'S. TPT4

97 AD LIB. 98 99

THINK OF IT, HOW HAPPY I WOULD BE, IF SOME-DAY I COULD FIND THE KIND OF GUY WHO'D

CHX. w.w. STR. pp

(101) SLOW FOUR

100 SAY TO ME: BA - BY, DREAM YOUR DREAM,

+8VA DIV. STRS. MEM. + TRN'S.

+8VA DIV. STRS. CHORDS

fz p

+CUP TRN'S.

+BSN. BS.

102

103 CLOSE YOUR EYES AND TRY IT, DREAM OF THREE FAT KIDS,

HELENE

fz p

fz p

104

105

106

107 BROTH - ER, WOULD I BUY IT! LIFE COULD BE FROZEN PEACH-ES AND

NICKIE

BOTH

OB. CL.

STRS.

TRN'S.

fz p

108

109

110

111 CREAM IF ON-LY I COULD, IF ON-LY I COULD DREAM, DREAM,

NICKIE

HELENE

BOTH

W.W. STR.

+TRN'S.

STRS. TRN'S.

FL.

W.W. +CHX.

OB.

FL.

cl.

fz p

112

112-A

113

Musical score for 'DREAM' featuring vocal lines and piano accompaniment. The score includes measures 114, 115, 116, and 117. The vocal line has lyrics: "DREAM A DREAM!". The piano accompaniment includes markings for "W.W.", "STR.", "+CHX.", "(poco)", and "PIZZ.". The piece concludes with the word "SEGUE".

35

CONEY ISLAND WALTZ (SCENE CHANGE)

ORCHESTRA

QUE: (SEGUE ON APPLAUSE FOR #24 "DREAM YOUR DREAM")

QUASI BEER GARDEN TEMPO

(SCENE: CONEY ISLAND)

Musical score for 'CONEY ISLAND WALTZ' in 3/4 time. The score includes measures 1 through 10. Instrumentation includes Bells, Vlns., Ob., Cl., Bsn., Fls., Mute Trps., Cello, B. Guit., and Mute Tbnx. Dr. (Bst. Tracet). The score features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice.



Musical notation for measures 11-16. The system includes a vocal line and a piano accompaniment. Measures 11, 12, 13, 14, 15, and 16 are indicated at the top. The piano part features a steady accompaniment of chords.

Musical notation for measures 17-21. Measure 17 is circled with the number 17. A text annotation reads: (FADE OUT FOR CHARITY'S DIALOGUE) "DON'T PANIC, OSCAR." The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand.

Musical notation for measures 22-26. Measure 25 is circled with the number 25. The piano accompaniment continues with chords and a melodic line.

Musical notation for measures 27-32. Measures 27, 28, 29, 30, 31, and 32 are indicated at the top. The piano accompaniment continues with chords and a melodic line.

DA CAPO