

No. 25

BOWS

CUE: FROM STAGE MANAGER

Brightly **in 4**

1 (Cls.)

(Brass)
f

+ 8va. bassa -

5

(Cls.)
loco

8va. bassa -

9

(Brs.)
3
3
(+Drs.)

8va. bassa -

13 BOYS:(plus offstage boys)

One sin-gu-lar sen-sa-tion ev-'ry lit-tle step he takes.

(Piano + Harpsl.)

(+Brass)

(Brs.)

Ebmaj7 (Cls.)

A7 R.H.

fade)

17

One thrill-ing com - bi - na - tion ev - 'ry move that he makes.

+Brs. (Brs.)

Ebmaj7 (Cls.) Bbm6 C7

(+Tbns.)

21

One smile and sud - den - ly no - bod - y else will do.

(Brs.)

Cm/A D7 Gm D7 Gm L.H. R.H.

25

You know you'll nev - er be lone - ly with you — know — who.

Bm/G# (Tbns.) C#7 F#m C#7/G# A7 E7

29

One mo - ment in his pres - ence and you can for - get the rest.

(Harp.) (+Brs.)

Ebmaj7 (Cls.) A7

33

For the guy is sec - ond best to none, son.

(Brass)

Abmaj7 R.H. D7 Gm (L.H.) (Cls.) G7

37

Oooh! Sigh! Give him your at - ten - tion. Do I real - ly have to men - tion

C7 F7 (R.H.) Bb7 Gm7 C7 (Tbns.)

41

he's the one?

(Brass)

F7 (Cls.) (R.H.) Bb7 Eb (L.H.)

45

BOYS: She walks in - to a room and you know she's un -

GIRLS: (plus offstage girls) girls)

(Cls., Bells, +Hp.)

(Brass Pyramid) (Tbn. 3) (Tbn. 1)

49 *8* *8* *8* *8* *8* ALL:(Including offstage)

com-mon-ly rare, ver-y u-nique, per-i-pa-tet-ic, po-et-ic and chic. She walks in to a room

(Cls.) (Tutti)

52 *8* *8*

and you know from her mad-den-ing poise, ef-fort-less whirl, she's the spec-ial girl.

(Cls.) (Tbns.)

55

Stroll - ing, can't help all of her qual-i-ties ex -

(Cls., +Perc.) (Tutti) (Tbn. 1)

R.H. (Tpts.)

59

tol - ling. Load-ed with cha-ris-ma is ma

(Cls.) *mf*

62 *3* *3* *3* *3*
 jaun-ti-ly saun-ter-ing, am-bl-ing sham-bl-er. She walks in - to a room—and you know—you must

(Hp.) (Tpts.) (Tbn.)

65 *3* *3* *3* *3* *3*
 shuf- fle a - long, join the pa-rade. She's the quin - tes - sence of mak-ing the grade. This is what 'cha call

(Cls.) (Tutti) (Tbn. 1)

68
 trav - 'ling. Oh, strut your stuff! Can't get e-nough of

(Cls.)

72
 her. Love— her. I'm a son— of a gun,—

(Hp.) (+Brass)

76

— she is one — of a kind.

(Brass) (Bells)

accel.

3 3

New Brighter Tempo

79 BOYS:

One sin-gu-lar sen-sa-tion ev 'ry lit-tle step she takes.

GIRLS:

3 3

She walks in - to a room — and you know — she's un - com-mon-ly rare, ver - y u - nique,

(Cls., Bell Tree)

(Brass)

(b)

82

One thrill-ing com-bi - na - tion

3 3 3

per - i - pa-tet-ic, po-et-ic and chic. She walks in - to a room — and you know — from her

(Cls., Bell Tree)

(Brass)

(Cls., Bell Tree)

(Brass)

85

ev - 'ry move that she makes. One smile and
 mad-den-ing poise, ef-fort-less whirl, she's the spec-ial girl. Stroll

88

sud - den - ly no - bod - y else will do.
 ing, can't help all of her qual - i - ties ex -

(Tpts.)
 (Cls.)
 L.H.

91

You know you'll nev - er be lone - ly with you know
 tol - ling. Load - ed with cha - ris - ma is ma

84

who. One mo-ment in her pres-ence

jaunt-i-ly saun-ter-ing, am-bl-ing sham-bl-er. She walks in - to a room — and you know — you must

(+Br.)

97

and you can for-get the rest. For the girl is sec-ond best—

shuf-fle a-long, join the pa-rade. She's the quin-tes-sence of mak-ing the grade. This is what 'cha call

(Br.)

(cont.)

100

to none, son.

trav' - ling. Oh, strut your stuff! Can't get e-nough

(Br.) (Br.)

Unison

103

Oooh! Sigh! Give her your at - ten - tion. Do I

of her. Love

(Sxs.)

(Simile)

106

real - ly have to men - tion she's the

her. I'm a son of a gun, she is one of a

(+Sxs.) (+Timp.)

109

one?

kind.

(Ens.+Hps.)

ff

112

115 (Tutti) (To Fender) +Br. *sva*

ALL: 275

One

ff

Ebmaj7

276

ALL:

sin-gu-lar sen-sa-tion ev-'ry lit-tle step she takes.

(Harpsi.)

(Tbns.)

A7

(Br., Sxs.) *sva*

279

One thrill-ing com-bi-na-tion ev-'ry move that she

(+Br. Sxs.) *sva.*

(Hp.)

Ebmaj7

R.H.

Bbm6

282

makes. One smile and sud-den-ly no - bod-y else will

(Harp.) (Tpts.) (Br.) (Tutti) A A

C7 Cm/A R.H. D7 Gm D7

(Tbns.)

286

do. You know you'll nev-er be lone-ly with you know

(To Piano) (Piano) (Col. 8)

Gm R.H. Bm/G# C#7 F#m C#7/G#

(Piano +Hpsl.)

290

who (Piano) One mo-ment in her pres-ence

(Harp.) (Tbn.)

A7 (Tom Tom) E7 (+Hpsl.) Ebmaj7

293

and you can for-get the rest. For the girl is sec-ond best to

(Tpts., Sxs.) (Harp.)

(Tbns.) (Piano) (Sxs.)

A7 (Tbns.)

407

none. (Tpts.) son. Oooh! Sigh! Give her your at-ten-tion.

(Tutti) ^ ^
(Piano)
(Tbns.)

301

Do I real-ly have to men-tion she's the...

(Tutti) ^ ^ (Br., Reeds)
3 3

305

she's the... she's the...

3 3

309 [VAMP](1st Time Only)

[Cut with Cue Stage Manager]

one?
(Piano: Play Vamp Also)

(1st. time only)

(Ens.)(Harpsi.)