

stick-ler. But I'm nev - er goin' to mar - ry, And a girl who don't ma - ry Has

got to be much more per - tick - ler!

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

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

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—

Allegro moderato **JULIE:** Jest the same, I know how I—

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

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

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

77 half the time the shut - tle - 'd tan - gle in the threads, And the

81 warp - 'd get mixed with the woof... If I

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

JULIE:

85 loved you— But

89 **Broadly**
some - how I ken see Jest ex - ack' - ly how I'd be...

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

97 All I'd want you to know.

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

105 Round in cir - cles I'd go!

109 Long - in' to tell you but a - fraid and shy,

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

10

117

Musical staff 117-120. Treble clef, key signature of three flats. Notes: 117 (G4), 118 (A4), 119 (Bb4), 120 (C5). Includes triplets over measures 119 and 120.

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

Musical staff 121-124. Treble clef, key signature of three flats. Notes: 121 (G4), 122 (A4), 123 (Bb4), 124 (C5). Includes a slur over measures 123 and 124.

Nev - er, nev - er to know

Musical staff 125-128. Treble clef, key signature of three flats. Notes: 125 (G4), 126 (A4), 127 (Bb4), 128 (C5). Includes a slur over measures 127 and 128.

How I loved you- If I loved you.

129

L'istesso tempo (Billy: he studies her for a moment, then turns away.)

Musical staff 130-131. Treble clef, key signature of three flats. Notes: 130 (G4), 131 (A4). Includes a triplet over measure 131.

BILLY: Well, anyway - you don't love me. That's what you said.

JULIE: Yes...

Musical staff 132-134. Treble clef, key signature of three flats. Notes: 132 (G4), 133 (A4), 134 (Bb4).

(Some blossoms drift down to their feet)

Musical staff 135-136. Treble clef, key signature of three flats. Notes: 135 (G4), 136 (A4). Includes sixteenth-note patterns with slurs.

JULIE: I can smell them, can you? The blossoms?

(BILLY picks some blossoms up and drops them.)

Musical staff 137-138. Treble clef, key signature of three flats. Notes: 137 (G4), 138 (A4). Includes a slur over measure 138.

JULIE: The wind brings them down.

139

Musical staff 139-140. Treble clef, key signature of three flats. Notes: 139 (G4), 140 (A4). Includes a complex chordal accompaniment.

141

Moderato con moto

BILLY: Ain't much wind tonight. Hardly any.

BILLY:

Musical staff 142-144. Treble clef, key signature of three flats. Notes: 142 (G4), 143 (A4), 144 (Bb4). Includes a slur over measures 142 and 143.

You

145

Musical staff 146-148. Treble clef, key signature of three flats. Notes: 146 (G4), 147 (A4), 148 (Bb4).

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

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

31 32 33 34

some - thin' gave him the things that are his— One of those things is you. So,

35 36 37

when he wants your kiss - es You will give them to the lad, And an - y - where he leads you, you will

38 39 40

walk. And an - y - time he needs you, you'll go run - nin' there like mad! You're his

41 42 43 44

girl and he's your fel - ler— And all the rest is talk.

[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.

46

pp

JIGGER: No! (*Putting his 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...

49 50 51 52

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

53 **WOMEN:**

Com - mon sense may tell you That the end - in' will be sad, And now's the time to break and run a

56 57 58

way. But what's the use of won - d'rin' If the end - in' will be sad? He's your

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

59 60 61 63

fel - ler and you love him— There's noth - in' more to say.