

SEVENTY SIX TROMBONES

By MEREDITH WILLSON

KERMIT BLOOMGARDEN
WITH HERBERT GREENE
IN ASSOCIATION WITH FRANK PRODUCTIONS INC.
Presents

D7636
1858

THE MUSIC MAN

A New Musical Comedy

STARRING

ROBERT PRESTON

BOOK, MUSIC & LYRICS BY

MEREDITH WILLSON

STORY BY MEREDITH WILLSON & FRANKLIN LACEY

WITH

BARBARA COOK · DAVID BURNS · PERT KELTON

IGGIE WOLFINGTON · THE BUFFALO BILLS · HELEN RAYMOND · PAUL REED · EDDIE HODGES

CHOREOGRAPHY BY ONNA WHITE SETTINGS & LIGHTING BY HOWARD BAY COSTUMES BY RAOUL PENE DU BOIS
ORCHESTRATIONS BY DON WALKER DANCE ARR. BY LAURENCE ROSENTHAL PRODUCTION ASSOCIATE SYLVIA DRULIE

MUSICAL DIRECTION AND VOCAL ARR. BY HERBERT GREENE

ENTIRE PRODUCTION
STAGED BY

MORTON DA COSTA

FRANK MUSIC CORP.

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Seventy Six Trombones

From the Musical Comedy "The Music Man"

By
MEREDITH WILLSON

A la marcia

Voice

G7 C Ebdim G7 C#dim G7

mf

Sev-en-ty Six Trom-bones led the big pa-rade, — With a hun-dred and

C

ten cor-nets close at hand. — They were fol-lowed by

C7 F D7 G

rows and rows of the fin-est vir-tu-o-sos, The cream of

D7 G D7 G7 C

ev - 'ry fa - mous band. Sev - en - ty Six Trom -

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'ev' followed by quarter notes 'ry', 'fa', 'mous', and a dotted half note 'band.'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols D7, G, D7, G7, and C are placed above the vocal line.

Ebdim G7 C#dim G7

bones caught the morn-ing sun, — With a hun-dred and ten cor - nets right be -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'bones', a quarter note 'caught', a quarter note 'the', a quarter note 'morn-', a quarter note 'ing', a half note 'sun,', a quarter rest, a quarter note 'With', a quarter note 'a', a quarter note 'hun-', a quarter note 'dred', a quarter note 'and', a quarter note 'ten', a quarter note 'cor -', a quarter note 'nets', and a quarter note 'right'. The piano accompaniment continues with chords and a bass line. Chord symbols Ebdim, G7, and C#dim G7 are placed above the vocal line.

C C7 F

hind. — There were more than a thou - sand reeds spring-ing up like

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'hind.', a quarter rest, a quarter note 'There', a quarter note 'were', a quarter note 'more', a quarter note 'than', a quarter note 'a', a quarter note 'thou -', a quarter note 'sand', a quarter note 'reeds', a quarter note 'spring-', a quarter note 'ing', a quarter note 'up', and a quarter note 'like'. The piano accompaniment continues with chords and a bass line. Chord symbols C, C7, and F are placed above the vocal line.

D7 G7 C

weeds, There were horns — of ev - 'ry shape and kind. — There were

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'weeds,', a quarter note 'There', a quarter note 'were', a quarter note 'horns', a quarter rest, a quarter note 'of', a quarter note 'ev -', a quarter note ''ry', a quarter note 'shape', a quarter note 'and', a quarter note 'kind.', a quarter rest, a quarter note 'There', and a quarter note 'were'. The piano accompaniment continues with chords and a bass line. Chord symbols D7, G7, and C are placed above the vocal line.

Seven Trombones

F Bb F F#dim C7

cop-per bot - tom tym - pa - ni in horse pla - toons, — Thun - der - ing,

mp *mf*

E F C7 F Bb F

thun - der - ing, all a - long the way. Dou - ble bell eu - pho - ni - ums and

cresc. *f* *fz* *mf*

8bassa.!

C G7 C G7

big bas - soons, — Each bas - soon — hav - ing his big fat

C7 F Bb F F#dim C7

say. There were fif - ty mount - ed can - non in the bat - ter - y,

mp

E F C7 F

Thun - der - ing, thun - der - ing, loud - er than be - fore. Clar - i nets of

mf *cresc.* *f* *ff* *mf*

8 *bassa*:

Bb F7 Bb E7 F C7

ev - 'ry size and trum - pet - ers who'd im - pro - vise a full oc - tave high - er than the

F D7(b5) G7

score.

mf *f* *ff* *R.H.*

G7 C Ebdim G7 C# dim G7

Sev - en - ty Six Trom - bones led the big pa - rade, — When the or - der to

mf

C

march rang out loud and clear. Start-ing off with a big bang

C7 F D7 G D7 G D7

bong on a Chi - nese gong, By a big bang bong-er at the rear.

G7 C Ebdim G7 C# dim G7

Sev-en-ty Six Trom - bones hit the coun-ter-point, While a hun-dred and ten cor -

C C7

nets played the air. Then I mod-est - ly took my place as the

F D7 G G7 C

one and on - ly bass, And I oom - pahed up and down the square.

A la Tuba

E♭7 A♭ E♭7

Buh buh buh buh buh buh buh buh buh buh, Buh buh buh buh buh

mf

A♭

buh buh buh buh buh buh. Buh buh buh buh buh

A♭7 D♭

buh buh buh buh buh buh buh buh buh buh

Chords: Eb7, Bb7, Eb7, G7

buh — buh buh buh buh buh buh.

Chords: C, Ebdim, G7, C#dim G7

mf Sev - en - ty Six Trom - bones hit the coun - ter - point,

Chord: C

— While a hun - dred and ten cor - nets played the air.

Chords: C7, F

— Then I mod - est - ly took my place as the one and on - ly

D7 C G C

bass, And I oom - pahed, oom - pahed, oom - pah - pahed,

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a melody of quarter notes with lyrics: "bass, And I oom - pahed, oom - pahed, oom - pah - pahed,". The piano accompaniment consists of chords and rhythmic patterns. Chord symbols D7, C, G, and C are placed above the vocal staff.

G G7 1. C Eb dim G7

oom - pahed up and down the square. Sev - en - ty

mf

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "oom - pahed up and down the square. Sev - en - ty". The piano accompaniment includes a first ending bracket over the final two measures. Chord symbols G, G7, 1. C, Eb dim, and G7 are placed above the vocal staff. A dynamic marking of *mf* is present in the piano part.

2. C Bb C Bb

square.

mf *cresc.*

The third system shows the piano accompaniment for the second ending. It features a treble clef staff with a melodic line and a grand staff for the piano accompaniment. Chord symbols C, Bb, C, and Bb are placed above the treble staff. The piano part includes a dynamic marking of *mf* and a *cresc.* (crescendo) hairpin.

C

f *ff*

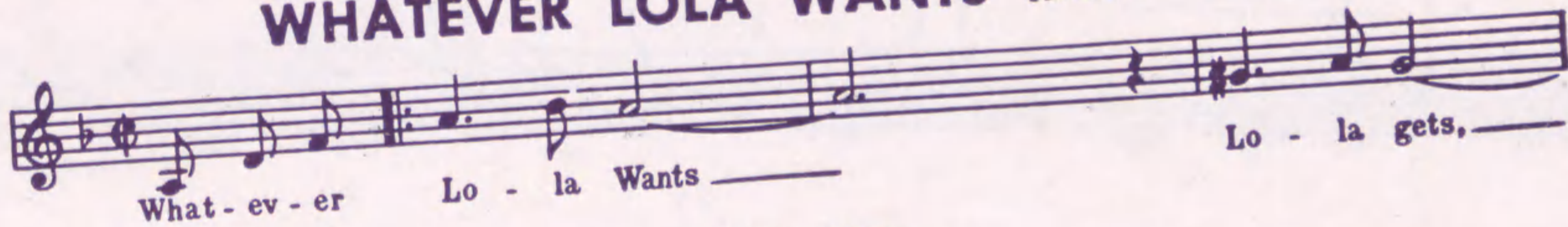
The fourth system continues the piano accompaniment. It features a grand staff with a treble clef staff and a bass clef staff. Chord symbol C is placed above the treble staff. The piano part includes dynamic markings of *f* and *ff*.

Songs From the Broadway Musical

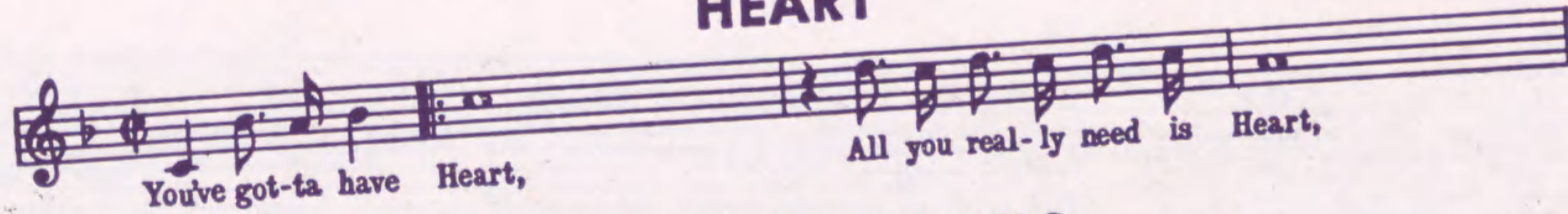
Damn Yankees

Words and Music by
RICHARD ADLER and JERRY ROSS

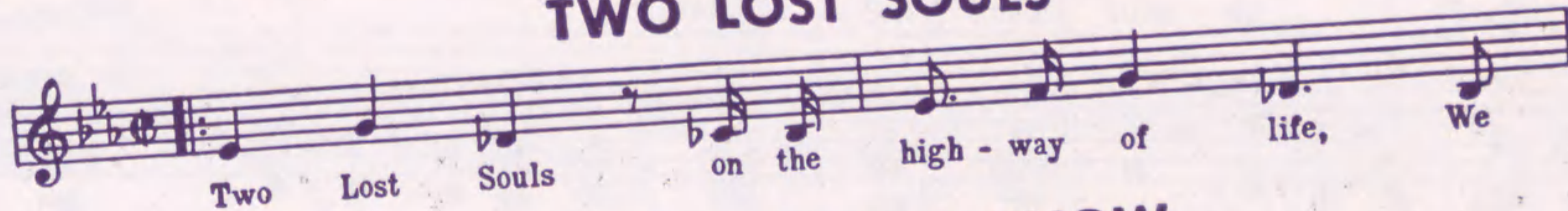
WHATEVER LOLA WANTS (Lola Gets)



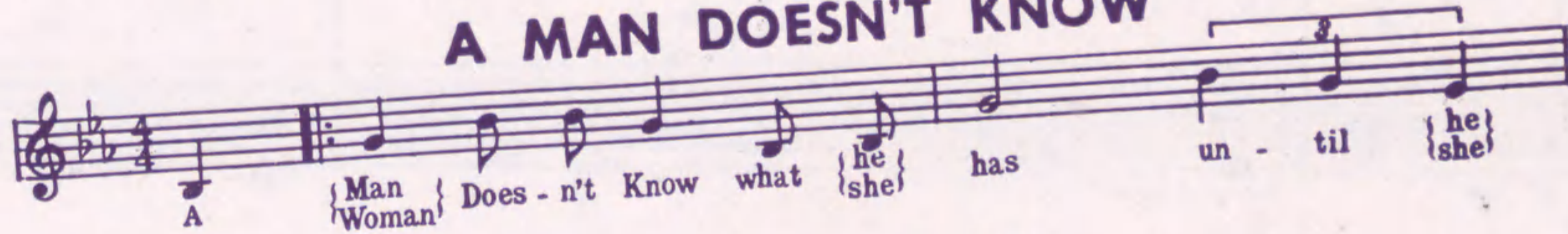
HEART



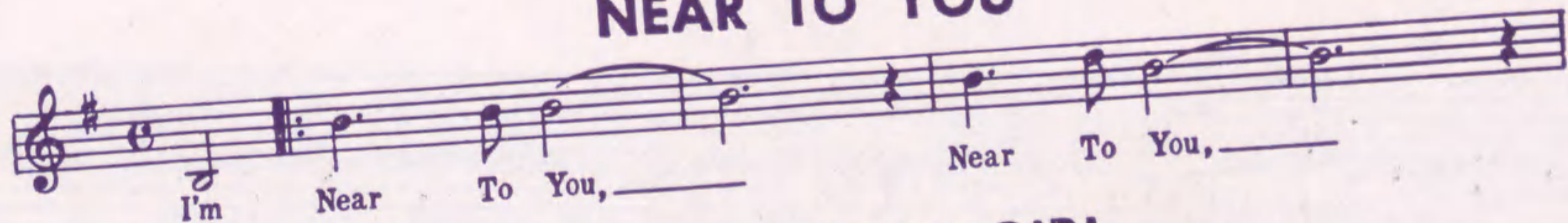
TWO LOST SOULS



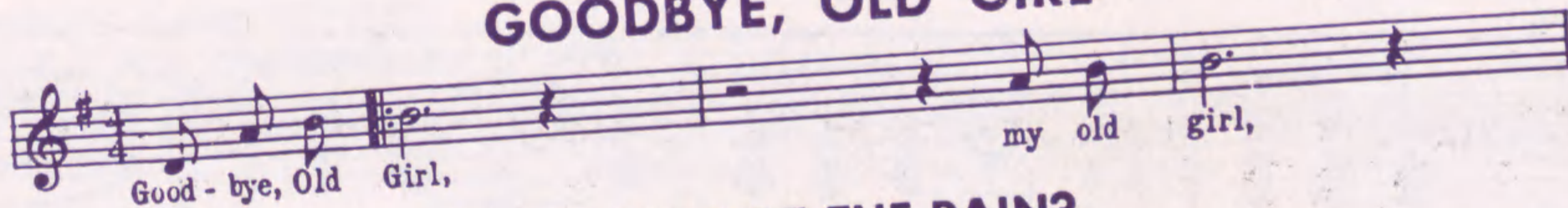
A MAN DOESN'T KNOW



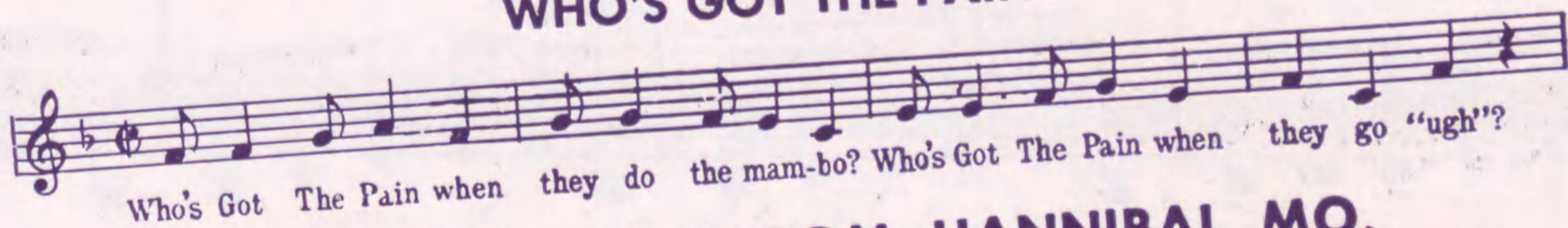
NEAR TO YOU



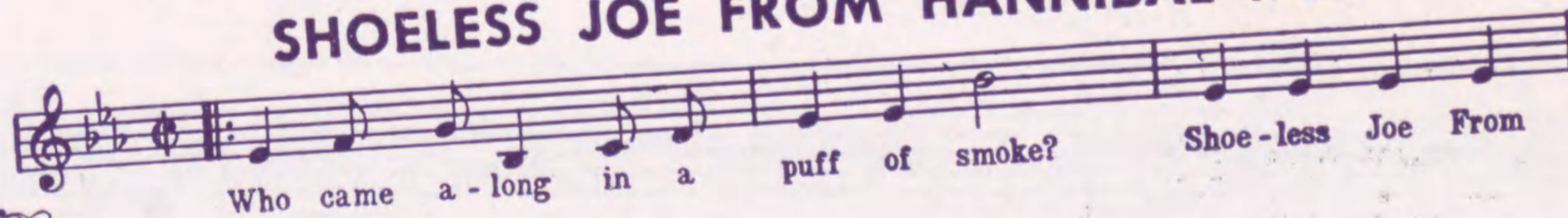
GOODBYE, OLD GIRL



WHO'S GOT THE PAIN?



SHOELESS JOE FROM HANNIBAL MO.



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