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Excerpt from Act I Scene III

# DON'T CRY

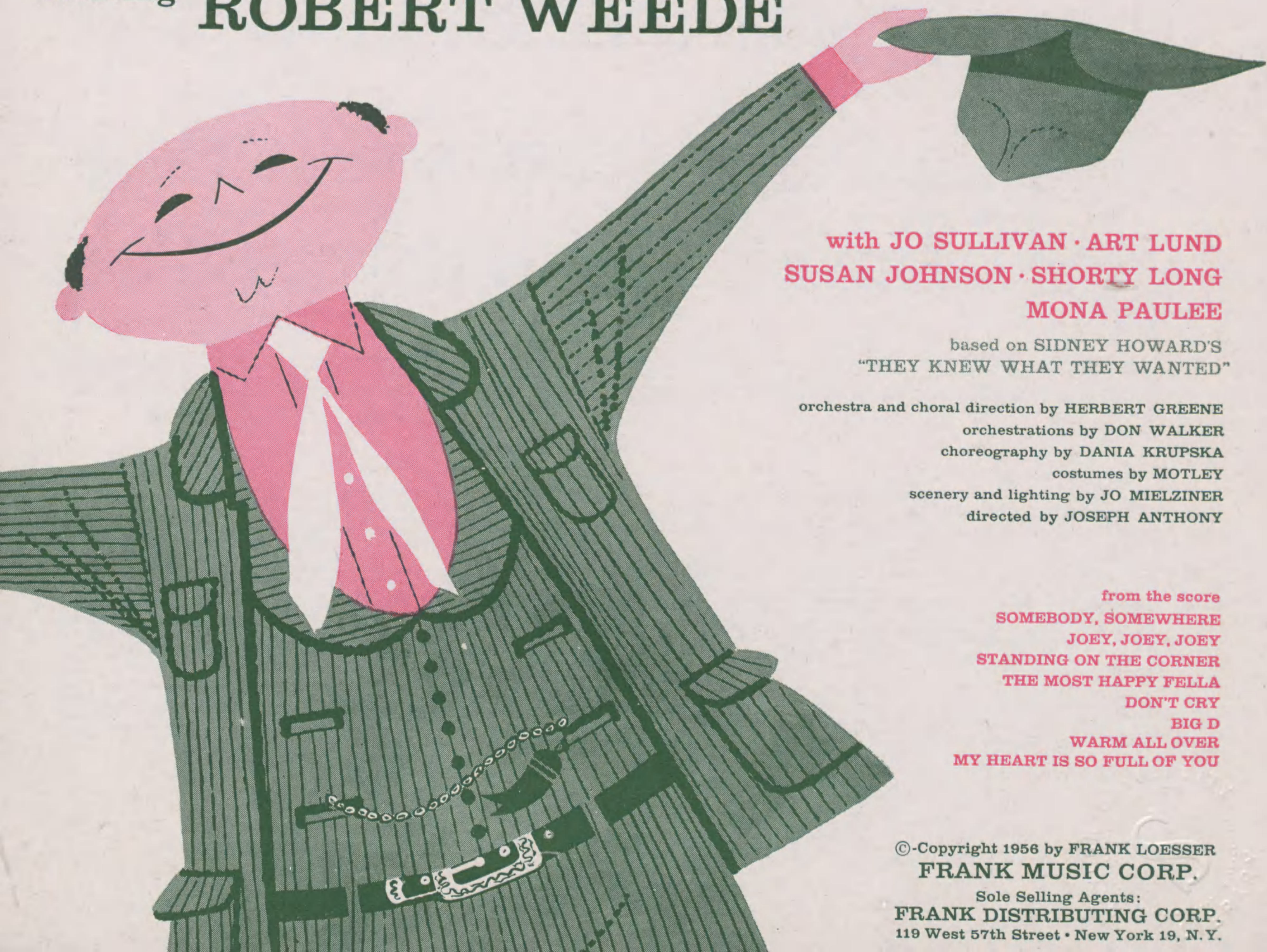
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# THE MOST HAPPY FELLA

starring **ROBERT WEEDE**



with JO SULLIVAN · ART LUND  
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MONA PAULEE

based on SIDNEY HOWARD'S  
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orchestrations by DON WALKER  
choreography by DANIA KRUPSKA  
costumes by MOTLEY  
scenery and lighting by JO MIELZINER  
directed by JOSEPH ANTHONY

from the score  
SOMEBODY, SOMEWHERE  
JOEY, JOEY, JOEY  
STANDING ON THE CORNER  
THE MOST HAPPY FELLA  
DON'T CRY  
BIG D  
WARM ALL OVER  
MY HEART IS SO FULL OF YOU

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# Don't Cry

An Arrangement for  
Voice and Piano

By FRANK LOESSER

Soothingly

Piano

*mp* *ten.* *fmp* *ten.*

The piano introduction consists of two staves. The right hand plays chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Soothingly'. Dynamics include *mp* (mezzo-piano), *ten.* (tension), *fmp* (forzando piano), and *ten.* (tension).

JOE:

Don't Cry — Don't Cry — Come on back — in the house and don't

The first system of the vocal line shows the melody for 'Don't Cry — Don't Cry — Come on back — in the house and don't'. The piano accompaniment features chords and a bass line that supports the vocal melody. There are triplets in the piano part corresponding to the vocal line.

cry — Come on back in the house and get out from un-der that

The second system continues the vocal line with 'cry — Come on back in the house and get out from un-der that'. The piano accompaniment continues with chords and a bass line, including a triplet in the right hand.

old cold sky. Don't weep — Don't

The third system concludes the vocal line with 'old cold sky. Don't weep — Don't'. The piano accompaniment provides harmonic support with chords and a bass line.

weep — Come on back — in the house, lit - tle she - ep — Come on

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'weep', followed by a quarter note 'Come', an eighth note 'on', a quarter note 'back', and a half note 'in the house, lit - tle she - ep'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

back in the house for a smile of wel - come and go to

The second system continues the vocal line with a half note 'back', a quarter note 'in the house', an eighth note 'for', a quarter note 'a smile', a half note 'of wel - come', and a quarter note 'and go to'. The piano accompaniment continues with chords and moving lines, including a triplet of eighth notes in the right hand.

sleep. Yes, I know how you feel, It's that wild run a - way feel - ing

*poco accel.*

The third system features a vocal line starting with a half note 'sleep.', followed by a quarter note 'Yes,', an eighth note 'I know how you feel,', a quarter note 'It's that', a half note 'wild run a - way feel - ing'. The piano accompaniment includes a triplet of eighth notes in the right hand and the instruction '*poco accel.*'.

in your heart — When you've had the wrong dream, —

*cresc. poco a poco*

The fourth system features a vocal line with a half note 'in your heart —', a quarter note 'When you've had the wrong dream, —'. The piano accompaniment includes the instruction '*cresc. poco a poco*'.

— And you wake with a start. Well, Don't

Cry — Don't Cry — Come on back— in the house and don't

cry — Come on back in the house and get out from un-der that

old cold sky — and Don't Cry.

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