

archy and mehitabel

Text and lyrics by
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Music by
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Slowly (♩ circa 72)

NEWSPAPERMAN: Have you ever seen an...

Alto Sax.

Piano

p R.H.

pp

R.H.

R.H.

then suddenly...

ritard e dim.

① Molto allegro (♩ circa 144)

What's that?

Sounds like an
old typewriter...

f

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...clacking away
in the empty
room

See! On that desk in the corner!...

Why! it's a little
cockroach,

dancing on the
keys of the
typewriter...

Dance Of The Cockroach

② Allegro (♩ = 132)
Trpt. Solo

...Time after time he climbs up on the framework....

and the impact
of the blow is...

...for an hour he works at fever heat...

f *mf*

④ Molto allegro (♩ = 144)

ff con furioso

8va *sfz*

8va *fff*

then he falls exhausted into the waste basket... ..reads as follows...

8va *cresc.* *mf sec.*

⑥ Slow
ARCHY: (poco ad lib.)

I am on-ly a poor hum-ble cock-roach- but cre-a-tive ex-pres-sion is the need of my soul.

p doloroso

ad libitum

I'm lit-tle and I'm ug-ly and ev-'ry-bod-y sneers at me, but I'm a po-et and my

mp

⑦

ben marcato

heart holds a flame! Leave a pa-per in the type-writ-er ev-'ry night,

in rhythm

and I will write your stor-ies for you. I dont want any credit or any salary...

mf

poco ad libitum *f* *a tempo*

All I ask is the right to cre - ate my im - mor - tal po - et - ry!

mf poco ad libitum *p a tempo*

Leave some apple peelings in the wastebasket too, boss... you can call me... Archy

NEWSPAPERMAN: And so begins the most amazing career in newspaper history...

⑧ *Andante*

in rhythm

R.H.

L.H. R.H.

R.H.

... and a new world has opened for me!

7

Ben marcato

⑨

ARCHY:

I write a-bout the big cit-y from the un-der-side, Or

(Bell like)

Trpt. with wa wa

mf *mp* *mf*

Fred-die the mouse and Broad-way the light-ning bug and Me - hit - a-bel the cat.

3 3

Ad lib. ⑩ a tempo

Ah! Me - hit - a - bel, Me-hit - a - bel, queen of all the creat - ures of the night, -

sfz *mp* *p* a tempo

I saw her just the other evening, boss - - -

with a soul too gay and a con-science too frail.

rit

11 Brightly (♩ = 132)

p *Like a "honky tonk" piano

sim.

ARCHY: ...They were dancing on the ash cans...

SOPRANO

Mee - ow! _____ Mee -

ALTO

Mee - ow! _____ Mee -

...flirting their tails in the moonlight...

ow! _____ Mee - - - - - owww! _____

ow! _____ Mee - - - - - owww! _____

*A honky tonk piano can be prepared by insertion of newspaper or tissue paper between strings and dampers. Remove at end of scene.
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12

*SOPRANO I

What do we care if we're down and out, — There's a

SOPRANO II

What do we care if we're down and out, — There's a

ALTO I

What do we care if we're down and out, — There's a

ALTO II

What do we care if we're down and out, — There's a
gva

mp

8

8

sim.

dance or two in the old girls yet, —

dance or two in the old girls yet, —

dance or two in the old girls yet, —

dance or two in the old girls yet, —

*gva**loco*

*Male voices can be added here by doubling melody (Sopr. I) throughout scene.

We'll whirl and prance like
 We'll whirl and prance like
 We'll whirl and prance like
 We'll whirl and prance like

f loco

deb - u - tantes, - There's a dance or two in the
 deb - u - tantes, - There's a dance or two in the
 deb - u - tantes, - There's a dance or two in the
 deb - u - tantes, - There's a dance or two in the

$(\frac{2}{4} = \frac{1}{2} \text{ of } \phi)$

old girls yet!

old girls yet!

old girls yet!

old girls yet!

sfz

13 Slow blues tempo

MEHITABEL:

I've had my ups! I've had my downs! But I nev-er was no - one's pet! I've got a

ff *ff* *mf*

gb... *gb...*

limp in my left hind leg but there's life in Me - hit - a - bel yet.

14

Bright

SOPRANO I

Oh yo-del and yell with a joy - ous sound, There's a dance or two in the

SOPRANO II

Oh yo-del and yell with a joy - ous sound, There's a dance or two in the

ALTO I

Oh yo-del and yell with a joy - ous sound, There's a dance or two in the

ALTO II

Oh yo-del and yell with a joy - ous sound, There's a dance or two in the

Bright

Sva.

sf

mf

8 8 sim.

old girls yet, As

old girls yet, As

old girls yet, As

old girls yet, As

Sva.

loco

f

long as toms come creep - in' 'round, There's a dance or two in the

long as toms come creep - in' 'round, There's a dance or two in the

long as toms come creep - in' 'round, There's a dance or two in the

long as toms come creep - in' 'round, There's a dance or two in the

The piano accompaniment consists of a right-hand melody and a left-hand bass line with octaves marked '8'.

old girls yet!

old girls yet!

old girls yet!

old girls yet!

The piano accompaniment features a right-hand melody with a fermata over the final note and a left-hand bass line with octaves marked '8'.

15 Slow blues

MEHITABEL:

My heart's been brok - en a thou - sand times, And I've been through the

mill, A lot of toms have come and gone, But I'm a la - dy still.

16 SOPRANO I Bright

Oh cap - er and kick at the gold - en moon, There's a dance or two in the

SOPRANO II

Oh cap - er and kick at the gold - en moon, There's a dance or two in the

ALTO I

Oh cap - er and kick at the gold - en moon, There's a dance or two in the

ALTO II

Oh cap - er and kick at the gold - en moon, There's a dance or two in the

Bright

old girls yet. For

old girls yet. For

old girls yet. For

old girls yet. For

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "old girls yet." followed by a long horizontal line and the word "For" at the end. The piano accompaniment consists of a treble and bass clef. The treble clef part has a dynamic marking of *ff* and features a melodic line with slurs and accents. The bass clef part provides a harmonic accompaniment with chords and moving lines.

life will be ov - er all too soon, - There's a dance or two in the

life will be ov - er all too soon, - There's a dance or two in the

life will be ov - er all too soon, - There's a dance or two in the

life will be ov - er all too soon, - There's a dance or two in the

loco

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "life will be ov - er all too soon, - There's a dance or two in the" with a long horizontal line following the text. The piano accompaniment consists of a treble and bass clef. The treble clef part has a dynamic marking of *loco* and features a melodic line with slurs and accents. The bass clef part provides a harmonic accompaniment with chords and moving lines.

old _____ girls _____

old _____ girls _____

old _____ girls _____

old _____ girls _____

cresc.

ff

yet! _____

yet! _____

yet! _____

yet! _____

yet! _____

Gua...

ff cresc.

* Tenors
** Baritones

Presto

Slowly

(Girls only)

Mee - owww

Mee - owww

Mee - owww

MEHITABEL: Cheese it girls!
The cops!!

Presto

Slowly

sfz police whistle

f brillante

sfz

17 ARCHY: Well boss, that's Mehitabel for you...

Andantino

Her left ear is

p

rag - ged, There are lumps on her hide, And she limps on her hind leg On the

star - board side, Tho life al - ways treats her in the same ug - ly

way, Yet she sings as she dan - ces, tou - jours gai, tou - jours gai!

⑱ **Faster**

mf *cre - sc - en - do e accel.*

⑲ **Moderato**

MEHITABEL: *mp*

It's cheer - i - o my dear - i - o,

ff *rit. e dim.* *p* *mf* like a "hurdy gurdy"

prance and pir - ou - ette, It's cheer - i - o my dear - i - o, there's life in me

yet! Tou - jours gai tou - jours gai, tou - jours gai tou - jours gai, tou - jours

20

Slower

cresc.
gai tou - jours gai tou - jours gai!

cresc. *f cresc.* *ff* *p dolce*

ARCHY: You know, boss,...

MEHITABEL: Too toujours gai? There's no such thing as too toujours gai. Why, you foolish cockroach...

dim.

Moderato (♩ = 120)

You're a queer lit - tle crea - ture who wheed - les and begs, With

p *mp sec.*

too man - y mor - als and too man - y legs. Some -

times when you're preach - ing, you talk thru your hat; You

cresc. make me so mad I could just stomp you flat!

cresc.

Slowly

And yet I must con - fess, It's kind of nice to know, There is

p

some-one in this cold cruel world Who wor - ries a - bout Me-hit - a - bel soeven if it's only a

blue-nosed, stiff-necked, ugly-faced "know-it-all" little cockroach!

Tpt. *wawa*

sf sf

molto accel.

cresc.

Well, ta ta.. Archy.

ARCHY: (*Crushed*) Good night, Mehitabel.

sf

p sec.

gbassa

(21) NEWSPAPERMAN: Poor Archy! He tries so hard, and accomplishes so little...

Very slow

...He writes of many things...

(Archy does his typing dance for a few moments, then speaks)

NEWSPAPERMAN: Philosophy...

ARCHY: People may think they amount to a great deal...

but to a mosquito they're just something to eat.

22 Very bright

Slow

Musical score for system 22. It features a piano accompaniment with a treble and bass clef. The bass line has a steady eighth-note rhythm. The treble line has chords and some melodic fragments. Dynamics include *f*, *sf*, *pp*, and *mf*. A tritone effect is indicated as "(Trb. wawa)".

(Archy again dances a short punctuation)

NEWSPAPERMAN: Politics...

ARCHY: The human race may be doing the best it can...

but that's an explanation - not an excuse...

23 Very bright

Slow

Musical score for system 23. Similar to system 22, it features piano accompaniment with a treble and bass clef. The bass line has a steady eighth-note rhythm. The treble line has chords and some melodic fragments. Dynamics include *f*, *sf*, *pp*, and *mf*. A tritone effect is indicated as "(Trb. wawa)".

(Again the dance)

NEWSPAPERMAN: Ethics...

ARCHY: Honesty is a good thing - but it is not profitable unless kept strictly under control.

NEWSPAPERMAN: Nature study...

24 Very bright

Slow

Musical score for system 24. It features a piano accompaniment with a treble and bass clef. The bass line has a steady eighth-note rhythm. The treble line has chords and some melodic fragments. Dynamics include *f*, *sf*, and *mf*.

25 Very bright

ARCHY:

The hon - ey - bee - is sad and cross, And wick - ed as a wea - sel, And when she per - ches

Musical score for system 25. It features a vocal line for Archy and a piano accompaniment with a treble and bass clef. The vocal line has a simple melody. The piano accompaniment has a steady eighth-note rhythm. Dynamics include *mf* and *trm trm*.

NEWSPAPERMAN: But most of all he writes about Mehitabel, the cat...

on you, boss, She leaves a lit-tle mea-sle!

trm *trm* *sfz* *p*

26 Allegretto (♩ = 128)

ARCHY:

Boss, I wish Me-hit-a-bel would set-tle down. *gva*...

mp *sec.*

27

gva... I saw her a-gain the oth-er night,

dig-ging in a trash heap— And she looked as if she were part of that heap her-

gva

28

Slower (ad lib.)

self ... But her eyes were flick-er-ing with a

gva.

f

p

2 Pedals

A tempo

I begged her to take a job as a housecat, but she just laughed...

bright green flame!

gva.

rit.

mp

sec.

ped.

29 Andante

MEHITABEL: (She laughs abandonly)

*Recitativo-ad lib.

Ha ha ha ha ha ha ha, O Ar-chy, why talk a-bout mun-dane things? I'm

mf

p

(Clar.)

cresc. accel.

ARCHY:

in love, I'm in love, I'm in love! O Me-hit-a-a-bel, not a

mf

p

*Given note values are only a suggestion. Performer should be completely free in this recitativo.

BILL:

gain! What's the mat-ter, lit-tle cock-roach, do you ob-ject to love?

ARCHY: *(nervously)*

Sud-den - ly, star - ing down at me was the big-gest, ug - li - est, mean-est tom cat in the whole wide

(With a tremor) BILL:

world! Or per-haps, my fat lit - tle cock - roach, you ob-ject to me

ARCHY:

hmmm? He leaned so ver - y, ver - y close and sud-den - ly I didn't ob-ject to an-y

MEHITABEL:

thing. Archie dear, this is my Bill, my own true love, this is the real thing at last!

mf *p*

Mehitabel And Bill Duet

30 Very fast (♩ = 120)

BILL and MEHITABEL: (with exultation)

At last I've found my

8va
f (honky tonk style again) *mp*

MEHITABEL:

real ro - mance, Thru the pro - cess of trial and er - ror, And

8va

he is a ri - bald brute named Bill, One - eyed and a ho - ly

8va

BILL:

ter - ror! My skull is ditched from a hun-dred fights and I've got lit-tle hair on my

MEHITABEL:

tail. But the son of a gun of a yowwling Hun is in - dub - i - ta - bly

31 (*exultantly shouted*) **BILL: (also exultant)** Indubitably!! **BILL and MEHITABEL**

male !! O - ver the fence we

frol - ic and prance Un - der the blood red moon, — And we

8va
sing to the stars we're Ve-nus and Mars As we cap-er and clutch and

This system contains the first three measures of a musical piece. The vocal line is written on a treble clef staff with a soprano (8va) range. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sing to the stars we're Ve-nus and Mars As we cap-er and clutch and".

B: MEHITABEL:
M: croon.— His good eye gleams like a coal of Hell From the murk of the al-ley or
8va

This system contains the next three measures. The vocal line is on a treble clef staff with a soprano (8va) range. The piano accompaniment is on two staves. The lyrics are: "croon.— His good eye gleams like a coal of Hell From the murk of the al-ley or". Dynamic markings include *sf* (sforzando) and *mp* (mezzo-piano). The key signature changes to one flat (B-flat) in the second measure.

BILL:
yard. And the heart that jumps in the cage of my ribs is hot and black and

This system contains the next three measures. The vocal line is on a treble clef staff. The piano accompaniment is on two staves. The lyrics are: "yard. And the heart that jumps in the cage of my ribs is hot and black and". The key signature changes to one sharp (F#) in the second measure.

(32)
MEHITABEL:
harrrrd!! You pus-sies that purr on a Per-sian rug and mew to some

This system contains the next three measures, starting with measure 32. The vocal line is on a treble clef staff. The piano accompaniment is on two staves. The lyrics are: "harrrrd!! You pus-sies that purr on a Per-sian rug and mew to some". Dynamic markings include *sffz* (sforzissimo) and *p* (piano). The key signature changes to one flat (B-flat) in the second measure.

(Sarcastically) cresc.

fool for cream, (Mee - oww) Lit - tle you know of the

cresc. e accel.

33

MEHITABEL and BILL:

wild de - light of a mid - night out - law's dream! A fish head filched from a

gva.

gar - bage can or a milk bot - tle raid - ed at dawn Is

gva.

bet - ter than safe - ty or slav - er - y, — you punks that cud - dle and

gva.

MEHITABEL:

fawn. We'll ri - ot a - cross the roof of the world, Me -

8va

BILL:

BOTH:

hit - a - bel and Bill. *M.* You're a son of a gun of a yowl - ing Hun, there's a

B. I'm a

mf *cresc.*

dance in the old girl still!

cresc. *cresc.*

ff *fff*

8 bassa

NEWSPAPERMAN: The next morning I came to the office early, and there was...

...He had typed the following message...

34 Lento
gva

Musical score for measure 34, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Lento' and the articulation is 'gva' (glissando). The dynamic is 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, both with a glissando effect.

35

ARCHY: (*ad lib. recitativo*)

Boss, it's no use, I tried to make Me-hit - a - bel res - spect - a - ble...

Musical score for measure 35, vocal and piano accompaniment. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the treble clef, and a piano accompaniment in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 'Lento'. The vocal line is marked 'ARCHY: (ad lib. recitativo)'. The lyrics are 'Boss, it's no use, I tried to make Me-hit - a - bel res - spect - a - ble...'. The piano accompaniment in the treble clef is marked '(Clar.)' and 'f' (forte). The piano accompaniment in the bass clef is marked '> p' (piano).

but she just wouldn't lis-ten

she ran off with that big mean-hearted tom cat.

Musical score for measure 35, vocal and piano accompaniment. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the treble clef, and a piano accompaniment in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 'Lento'. The lyrics are 'but she just wouldn't lis-ten' and 'she ran off with that big mean-hearted tom cat.'. The piano accompaniment in the treble clef is marked 'f' (forte). The piano accompaniment in the bass clef is marked '> p' (piano).

NEWSPAPERMAN: For the next few weeks Archy wrote no more...

...adventures in song...

36 Lento

Musical score for measure 36, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Lento'. The dynamic is 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Lightning Bug Song

37 Bright (♩ = 128)

ARCHY:

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a double bar line and a repeat sign. The lyrics are: "Last night I met a light-ning bug who just got in-to town, then he got so ver-y vain, he sneered at us and snick-ered,". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a *sim.* (sostenuto) marking. The key signature has one flat (B-flat).

Second system of the musical score. The vocal line continues with the lyrics: "He flashed and flick-ered might-i-ly while He said 'I bet you've nev-er seen a". The piano accompaniment continues with a *sva.* (sustained) marking. The key signature remains one flat.

Third system of the musical score. The vocal line continues with the lyrics: "he flew up and down, bug be-fore who flick-ered?". The piano accompaniment features a *sva.* marking and includes some chromatic passages in the right hand. The key signature remains one flat.

38

molto rit.

Fourth system of the musical score. The vocal line begins with the lyrics: "And all us in-sects gath-ered 'round and cheered and urged him I said to him: 'tho' you may think you are a nat-'ral". The piano accompaniment includes a *sva.* marking and a *molto rit.* (molto ritardando) marking. The key signature changes to two flats (B-flat and E-flat).

a tempo *f* *mf*

on, won - der, He said "I am a
I've watched your light - ning

a tempo *f* *mf*

1. *rit* *mf* *sva*

won - der - ful bug, you'll miss me when I'm gone?"

We nicknamed him "Broadway" Boss, 'cause he flashes so pretty.

But

2. *rit* *lunga* *a tempo*

all night long, but I don't hear no thun - der." (he laughs) I guess that took him down

rit *sf* *a tempo* *mf*

NEWSPAPERMAN: But Archy's false cheer did not fool me...

39

Andante

a peg, Boss.

(Broadway enters blinking excitedly and hands Archy a note)

(Archy reads the note and begins to leap about excitedly)

40

Bright (♩ = 104)

ARCHY:

Boss! She's back! Me - hit - a - bel is back in Shin-bone

f marcato

Al - ley! I hate to say I told you so, ——— But that

Slightly
slower

NEWSPAPERMAN: (41)

And the
next ARCHY: Moderately (♩ = 112)
night. Well... *p*

good-for-nothing Bill has left her, and she's a - lone! She's not exact - ly a-

lone, Boss. There's a flock of kit-tens with her... three of them this time. - She's

keeping them in an a-ban-doned gar-bage can near the riv-er. Last night her cronies were there to

wel-come her back a-gain, You should have seen them fuss-ing ov-er the kit-tens.

43 THE GIRLS:
(ever so coyly)

Brightly

Oo _____ Look at the pret - ty, pret - ty, pret - ty, See the pret - ty, pret - ty, pret - ty,

Oo _____ Look at the pret - ty, pret - ty, pret - ty, See the pret - ty, pret - ty, pret - ty,

Oo _____ Look at the pret - ty, pret - ty, pret - ty, See the pret - ty, pret - ty, pret - ty,

p

(the following chords are optional... may be used for purpose of retaining pitch)

MEHITABEL: (sighs)
Oh Archy...

kit - tens! Cud - dly, cud - dly, cud - dly, cud - dly, *a tempo*

kit - tens! Cud - dly, cud - dly, cud - dly, cud - dly, *a tempo*

kit - tens! Cud - dly, cud - dly, cud - dly, cud - dly, *a tempo*

gva...

slow arpeg. quasi celesta *a tempo*

MEHITABEL: What have I done to deserve all these brats... not that I don't love the cursed things...

Cud - dly, cud - dly, cud - dly, cud - dly, Kit - tens!

Cud - dly, cud - dly, cud - dly, cud - dly, Kit - tens!

Cud - dly, cud - dly, cud - dly, cud - dly, Kit - tens!

But why does life have to be one darned litter after another?...

Lul - la - by, lit - tle kit - tens. Go to sleep in the

Lul - la - by, lit - tle kit - tens. Go to sleep in the

Lul - la - by, lit - tle kit - tens. Go to sleep in the

After all, Archy, I'm an
artist. This constant
parade of kittens inter-
feres with my career...

It's not I'm shy
on mother love,
Archy...

ash can. Moth-er love will pro-tect you While you slum-ber and

ash can. Moth-er love will pro-tect you While you slum-ber and

ash can. Moth-er love will pro-tect you While you slum-ber and

Sua...

My heart would bleed
if anything happened
to them- and I found
it out...

dream. Lul-la-by, hush-a-by, While you're safe in the

dream. Lul-la-by, hush-a-by, While you're safe in the

dream. Lul-la-by, hush-a-by, While you're safe in the

Sua...

But it isn't fair. The eternal struggle between Life and Art is simply wearing me out!

ash can... Moth-er dear will be hust-ling for fish heads and cream. Lul-la-

ash can... Moth-er dear will be hust-ling for fish heads and cream. Lul-la-

ash can... Moth-er dear will be hust-ling for fish heads and cream. Lul-la-

gva...

44 SOPRANO I Andante

by, lit - tle kit - tens, Go to sleep in the

SOPRANO II

by, lit - tle kit - tens, Go to sleep in the

ALTO

by, lit - tle kit - tens, Go to sleep in the

MEHITABEL: (*very much to the fore*)

Of course, the poor dear ones will suf-fer so in this vale of

Andante

mp legato *sim.*

ash can, Mother love will protect you While you
 ash can, Mother love will protect you While you
 ash can, Mother love will protect you While you
 tears. Some-times I think the kind-est thing would be to

slum - ber and dream! Lul - la-
 slum - ber and dream! Lul - la-
 slum - ber and dream! Lul - la-
 car - ry them ov - er to the riv - er and drop them in.

by, hush - a - by While you're safe in the

by, hush - a - by While you're safe in the

by, hush - a - by While you're safe in the

But a moth-er's love is so un-reas-on-a-ble, Some-thing always keeps me from

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "by, hush - a - by While you're safe in the". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

ash can, Moth - er dear will be hust - ling for

ash can, Moth - er dear will be hust - ling for

ash can, Moth - er dear will be hust - ling for

do - ing it. I will make a home for the lit - tle in - no - cents,

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. The lyrics are: "ash can, Moth - er dear will be hust - ling for". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. It continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

fish heads and cream! _____

fish heads and cream! _____

fish heads and cream! _____

ARCHY: (*Crossing over to Mehitabel, he gasps*) Mehitabel! Don't say things like that!
 un-less of course, Prov-i - dence should re-move them. _____

45 Slowly

MEHITABEL: (*recitative ad libitum*)

As you can see, Ar-chy, I have them in this ash can with - out a cov - er...

etc.

Repeat "rain" effect ad libitum
p

And should it rain be-fore I could res-cue them, the lit-tle dears might found er...

etc.

sf - p

46 Very fast (♩ = 176)

ARCHY:

Me-hit - a - bel, it's rain - ing now, it's been rain - ing for hours and

MEHITABEL: What did you say, Archy?

ho - urs!

47

ARCHY:

Me-hit - a - bel, it's pour - ing! You have to res - cue the

MEHITABEL: Archy, I can't hear a word you're saying...

kit - tens!

gva.

48 ARCHY:

Me-hit - a - bel, get your child - ren out of the

8va

sf *mf*

ash can. They're prac-tic - ly float-ing a - way, Me-hit - a -

f *sf*

bel! Me-hit - a - bel!

f *sf*

R.H. L.H.

49 Slower e ad libitum MEHITABEL:

O my kit-tens! O my dar-ling, dar-ling kit-tens! Let us hur-ry and res-cue them!!

sf *f* *a tempo*

50 *a tempo*

ff > f

ff f

ff

ff cresc.

51

ARCHY: (*ad lib.* and panting)

MEHITABEL:

Me-hit-a - bel, we made it! We res-cued your kit-tens in the nick of time. Well

sfz = p

Ar- chy, — You are a true friend and a her- o; but some-times I wish I had a

(Screamed) Who would mind his own business!

ARCHY: What?

52 Molto agitato (♩ = 176)
MEHITABEL:

true friend... Scat! You nos - y lit - tle

cock - roach! Scat! Get a - way, get

out of my sight! Yowlllll

53 Slower and calmando (♩ = 152)

ARCHY: (plaintively)

I prac - tic - ly had to run for my life.

rit.

It was a fun-ny way to treat a he - ro.

Slower

But then, I sup- pose all fe- males are a lit- tle il- log- i - cal!

dim.

p

(Mehitabel sighs deeply)

54

NEWSPAPERMAN: From that night on, Archy worked tirelessly to change Mehitabel's ways...

Andante

mp

R.H.

L.H.

...as a house cat!

55

Bright

MEHITABEL: (ad lib recit.)

I'll do it! By gosh, I'll do it. That cock-

mf

roach may be on the no-sy side, but he's a brain-y lit-tle de-vil at that.

56

NEWSPAPERMAN:
So she took
the list of clients...

Andantino

Andante

p

ova

p

57

MEHITABEL: Are you the
people who are in the market
for a house cat? Of course, I'll
have to see your references...

NEWSPAPERMAN:
So the door closed behind Mehitabel...
and a new life opened for her.

ova

fff

f > p

Andante

58 Now I was certain that this dramatic turn of events...

...He began to take long walks alone at night....

59

Andante (♩ circa 100)

ARCHY:

Quasi Guitar

I walk a - long the qui - et street, and

drag my tir - ed lone - ly feet, And dream a - bout my friend, Me - hit - a

bel, Me-hit - a - bel the way she used to be. And

in the dark - ness how I long To hear the wild un - con - quered song That used to mark my

friend Me-hit - a - bel, My rag - gle, tag - gle friend so wild and free.

⑥ In rhythm

I changed her to a tab - by with a rib - bon 'round her neck, I

Freely

gave her food and took a way her pride, And now she sits before the fire in a

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase: "gave her food and took a way her pride," followed by a rest and then "And now she sits before the fire in a". The piano accompaniment consists of chords and moving lines in both hands, with some triplets in the right hand.

61 As before

warm and co-sy room, But the fire in her eye has died. — A cock-roach should not

The second system continues the musical score. The vocal line starts with "warm and co-sy room," followed by a rest and then "But the fire in her eye has died. — A cock-roach should not". The piano accompaniment includes dynamic markings such as *ff* and *p*, and features a prominent melodic line in the right hand.

ev-er be the one to play with des-tin-y, I'm weep-ing for my friend Me-hit-a-

The third system of the musical score shows the vocal line continuing with "ev-er be the one to play with des-tin-y, I'm weep-ing for my friend Me-hit-a-". The piano accompaniment provides harmonic support with chords and moving lines.

O, if I could only see her now...

bel, Me-hit-a-bel the way she used to be.

The fourth system concludes the musical score. The vocal line ends with "bel, Me-hit-a-bel the way she used to be." The piano accompaniment features a *rit* (ritardando) marking and ends with a final chord. The system concludes with a double bar line and a 3/4 time signature.

62

Andantino

CHORUS:

the way she used to be... *p* ARCHY: Hum

Her left ear was rag - ged, There were lumps on her

Andantino

Hum

hide, And she limped on her hind leg on the star - board side, Tho

(ARCHY:)

life al - ways treat - ed her in the same ug - ly way, Yet she sang as she

63

pp MEHITABEL: (from a distance)

danced, tou - jours gai, tou - jours gai! Tou - jours gai, tou - jours

pp

ARCHY: What's that?
(closer and closer)

ARCHY: (with great emotion)
It can't be!

gai! Tou-jours gai! tou-jours gai! Tou - jours gai, tou-jours gai, tou-jours

sempre cresc. poco a poco

64 Moderato

f ARCHY: I must be dreaming... it's Mehitabel!! MEHITABEL: (with gusto)

gai! It's cheer - i - o my dear - i - o,

f

prance and pir - ou - ette, It's cheer - i - o my dear - i - o, there's life in me

65 ARCHY: And look! All the stray cats are pouring out to welcome her home!

yet! Tou - jours gai, tou - jours gai, Tou - jours gai, tou-jours

SOPRANOS* *cresc.* *rit* *f* *Slower*
 Tou - jours gai, tou-jours gai, tou-jours gai!
 ALTOS** *rit*
 Tou - jours gai, tou-jours gai, tou-jours gai!
 MEHITABEL, ARCHY, OTHERS: *rit*
 gai, Tou - jours gai, tou-jours gai, tou-jours gai!

Finale

66 *Presto (furioso)* ♩=92

ARCHY: Look at them all yowling and cheering... ...blows thru her frozen whiskers!!

ff *mp* (repeat bar under above speech)

67

MEHITABEL: (with abandon)

Blow wind out of the north!

mf *f*

(Opt.) I'm hell tired with of be - ing a

sf *mf*

* Tenors
** Baritones

pet! My left hind

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a long horizontal line under 'pet!' followed by the words 'My left hind'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

leg is brit - tle, But there's

The second system continues the vocal line with 'leg is brit - tle, But there's'. A triplet of eighth notes is marked above the first three notes of the vocal line. The piano accompaniment continues with similar chordal and rhythmic patterns.

life in the old dame yet!

The third system features the vocal line with 'life in the old dame yet!'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

68 Wind, come out of the

gliss.

sva

sfz \rightarrow *mf*

The fourth system begins with a circled measure number '68'. The vocal line says 'Wind, come out of the'. The piano accompaniment features a glissando in the right hand, indicated by a wavy line and the word 'gliss.'. A dynamic marking *sva* (sforzando) is present, followed by a crescendo leading to *mf* (mezzo-forte). The piano part includes triplet markings.

north, _____ And pierce to the

Sva.

sf mf

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has a long note on 'north,' followed by a rest, then 'And pierce to the'. The piano accompaniment features a complex texture with many triplets in both hands. A 'Sva.' (Sustained) marking is placed above the piano part. Dynamic markings 'sf' and 'mf' are present.

guts with in, _____ But

The second system continues the vocal line with 'guts with in,' followed by a rest, then 'But'. The piano accompaniment consists of chords and rhythmic patterns, primarily using eighth and sixteenth notes.

some day Me - hit - a - bel's guts _____

ff > mf

The third system continues the vocal line with 'some day Me - hit - a - bel's guts' followed by a rest. The piano accompaniment features chords and rhythmic patterns. A dynamic marking '*ff > mf*' is present.

Will string a vi o lin. _____

ff

The fourth system continues the vocal line with 'Will string a vi o lin.' followed by a rest. The piano accompaniment features chords and rhythmic patterns. A dynamic marking '*ff*' is present.

69

SOPRANO I *

SOPRANO II **

ALTO I ***

ALTO II

Whirl, Me-hit - a - bel whirl! —

Whirl, Me-hit - a - bel whirl! —

Whirl, Me-hit - a - bel whirl! —

Whirl, Me-hit - a - bel whirl! —

Whirl, Me-hit - a - bel whirl! —

Cap - er and shake_ a leg! — What ev - er lit - tle blood —

Cap - er and shake_ a leg! — What ev - er lit - tle blood —

Cap - er and shake_ a leg! — What ev - er lit - tle blood —

Cap - er and shake_ a leg! — What ev - er lit - tle blood —

Cap - er and shake_ a leg! — What ev - er lit - tle blood —

* Tenors I (until end)
 ** Tenors II (until end)
 *** Baritones (until end)

- is left_ will fizz like wine in a keg!

- is left_ will fizz like wine in a keg!

- is left_ will fizz like wine in a keg!

- is left_ will fizz like wine in a keg!

sf

70

Dance, Me-hit - a - bel, dance!— Cap - er and kick and leap!—

Dance, Me-hit - a - bel, dance!— Cap - er and kick and leap!—

Dance, Me-hit - a - bel, dance!— Cap - er and kick and leap!—

Dance, Me-hit - a - bel, dance!— Cap - er and kick and leap!—

Dance Me-hit - a - bel, dance Me-hit-a - bel, You got no place to sleep!

Dance Me-hit - a - bel, dance Me-hit-a - bel, You got no place to sleep!

Dance Me-hit - a - bel, dance Me-hit-a - bel, You got no place to sleep!

Dance Me-hit - a - bel, dance Me-hit-a - bel, You got no place to sleep!

71 MEHITABEL:

Whis - tle a tune, North Wind,

On my hol - low

bones, _____ I'll dance the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line has a long rest for the word 'bones,' followed by the words 'I'll dance the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

time _____ with three good feet

The second system continues the musical score. The vocal line has a long rest for the word 'time', followed by 'with three good feet'. A triplet of eighth notes is indicated above the first measure of the vocal line. The piano accompaniment maintains its rhythmic accompaniment.

Here on the Al - ley stones! _____

The third system features the vocal line with the words 'Here on the Al - ley stones!'. The piano accompaniment includes a fortissimo (*ff*) dynamic marking in the right hand.

72 Freeze! You blood - y De -

The fourth system begins with a circled measure number '72'. The vocal line has the words 'Freeze! You blood - y De -'. The piano accompaniment includes a glissando (*gliss.*) in the right hand and a fortissimo (*ff*) dynamic marking. Triplet markings are present in both the vocal and piano parts.

cem - ber, I nev - er could

8^{va}

sf mf

Detailed description: This system contains the first line of music. The vocal line has a melodic line with a slur over the first two measures. The piano accompaniment features a complex texture with many triplets in both hands. A dynamic marking of *sf* (sforzando) is present in the piano part.

live as a pet. But

Detailed description: This system contains the second line of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand.

I'm a la - dy in spite of all, There is

sf > mf

Detailed description: This system contains the third line of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. A dynamic marking of *sf > mf* is present in the piano part.

life in the old girl yet!

ff

Detailed description: This system contains the fourth line of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

73

Whirl! Me-hit-a-bel, whirl!... And show your shad-ow

Whirl! Me-hit-a-bel, whirl!... And show your shad-ow

Whirl! Me-hit-a-bel, whirl!... And show your shad-ow

Whirl! Me-hit-a-bel, whirl!... And show your shad-ow

how, To-night it's dance with the blood-y moon, To-

how, To-night it's dance with the blood-y moon, To-

how, To-night it's dance with the blood-y moon, To-

how, To-night it's dance with the blood-y moon, To-

mor - row the gar - bage scow.

mor - row the gar - bage scow.

mor - row the gar - bage scow.

mor - row the gar - bage scow.

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with various ornaments and dynamics, while the bass clef part provides a steady harmonic accompaniment.

74

Dance Me-hit - a - bel, dance! — Spin Me-hit - a - bel, spin! — The

Dance Me-hit - a - bel, dance! — Spin Me-hit - a - bel, spin! — The

Dance Me-hit - a - bel, dance! — Spin Me-hit - a - bel, spin! — The

Dance Me-hit - a - bel, dance! — Spin Me-hit - a - bel, spin! — The

The piano accompaniment features a treble and bass clef staff. The treble clef part includes a melodic line with a *ff* dynamic marking and a *p* dynamic marking. The bass clef part provides a harmonic accompaniment with a *p* dynamic marking.

wind will pipe on your mar-row bones, Your ribs are a man - do - lin!

wind will pipe on your mar-row bones, Your ribs are a man - do - lin!

wind will pipe on your mar-row bones, Your ribs are a man - do - lin!

wind will pipe on your mar-row bones, Your ribs are a man - do - lin!

mf MEHITABEL:
I

(75) will not eat to - mor - row, And I did not eat to - day, My

sf \geq *mp*

bel - ly's thin but still I grin, the - word is tou - jours gai!

Be a fam - 'ly cat if you want, Some-one's pus-sy and pet, But the

life I lead is the life I like, There is pep in the old girl yet!

Slower
cresc. *molto rit.* *molto accel.*

cresc. *molto rit.* *molto accel.* *sff > mf*

8bassa.....

SOPRANO I 76 *a tempo*

Spin Me - hit - a - bel, spin! _____

SOPRANO II *a tempo*

Spin Me - hit - a - bel, spin! _____

ALTO I *a tempo*

Spin Me - hit - a - bel, spin! _____

ALTO II *a tempo*

Spin Me - hit - a - bel, spin! _____

(MEHITABEL:) BILL and OTHERS:

Spin Me - hit - a - bel, spin! _____

a tempo *8va.....*

Leap Me - hit - a - bel, leap! —————

Leap Me - hit - a - bel, leap! —————

Leap Me - hit - a - bel, leap! —————

Leap Me - hit - a - bel, leap! —————

Leap Me - hit - a - bel, leap! —————

gva.

You've got - ta dance 'till the sun comes up - 'Cause you've got no

You've got - ta dance 'till the sun comes up - 'Cause you've got no

You've got - ta dance 'till the sun comes up - 'Cause you've got no

You've got - ta dance 'till the sun comes up - 'Cause you've got no

You've got - ta dance 'till the sun comes up - 'Cause you've got no

gva.

place to sleep!

place to sleep!

place to sleep!

place to sleep!

place to sleep!

fff

Detailed description: This system contains five vocal staves and a piano accompaniment. Each of the five vocal staves has the lyrics "place to sleep!" written below it. The piano accompaniment consists of two staves (treble and bass clef) with a forte (*fff*) dynamic marking. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues with the same rhythmic pattern as the first system. The right hand has eighth notes, and the left hand has quarter notes. The key signature remains one sharp (F#) and the time signature is 4/4.

77

Andante

ff \rightarrow *p*

Detailed description: This system shows the piano accompaniment for the third system, starting at measure 77. The tempo is marked "Andante". The dynamic marking is *ff* (fortissimo) with a hairpin indicating a gradual decrease to *p* (piano). The music is in a 4/4 time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ARCHY: Boss, we musn't blame Mehitabel
for being what she has to be.....

... my friend — Mehitabel.

Piano accompaniment for the first section. It features two staves: a treble clef staff (R.H.) and a bass clef staff (L.H.). The music is in a key with one flat (B-flat major or D minor). The right hand has a melodic line with a triplet of eighth notes and a long note. The left hand provides a rhythmic accompaniment with eighth notes and chords. Performance markings include *L.H.*, *R.H.*, *rit*, and *gva.....*.

Lento e molto maestoso

Curtain

Vocal and piano accompaniment for the second section. It consists of five vocal staves and two piano accompaniment staves. The tempo is *Lento e molto maestoso*. The vocal parts enter with the lyrics "Ah! Me - hit - a - bel, Me - hit - a - bel!". The piano accompaniment is marked *fff* and includes a *loco* section with triplets. Performance markings include *gva.....*, *fff*, *loco*, and *8 bassa...*. The section concludes with a *Curtain* marking.