

BOTH SAILORS. Aye, aye, sir.

*The CAPTAIN and the TWO SAILORS exit. MOON and BILLY emerge from hiding.*

BILLY. Did you hear that? I've got to do something about this disguise.

*The PURSER enters, carrying Mrs. Harcourt's dog Cheeky.*

PURSER. Stay out of the kitchen or I'll put you on the menu!  
Sailor, find out who this belongs to.

*The PURSER hands the dog to BILLY.*

BILLY. Aye, aye, sir. *(The PURSER exits)* If only I had a beard or a phony moustache ...

*MOON and BILLY look at the dog, look at each other, and race off.  
WHITNEY and MRS. HARCOURT enter.*

MRS. HARCOURT. Cheeky! Cheeky! Where is that dog?

WHITNEY. Now, now. They always find their way home.

MRS. HARCOURT. His home is in Oyster Bay, Long Island.

WHITNEY. Be calm, my dear. You're like a trembling fawn. Here, have a snort.

*WHITNEY offers his hip flask.*

MRS. HARCOURT. I told you, Eli. Liquor has never touched my lips.

WHITNEY. You know a short cut?

*WHITNEY takes a long drink; a bark offstage.*

MRS. HARCOURT. Cheeky! Oh, Cheeky!

*MRS. HARCOURT exits. WHITNEY raises his binoculars.*

WHITNEY. Evangeline, just look at that moon! *(The PURSER enters)*  
Ah, yes. The night was made for romance, my sweet. Will you marry me?

PURSER. I'm afraid I can't, sir. I'm already married.

WHITNEY. What!

PURSER. But there's a lady around the corner looking for a dog.  
Why don't you try her?

WHITNEY. Thank you.

PURSER. You're welcome.

**No. 8**

**The Crew Song**  
(Whitney)

*Cue: (From Blackout - Music segues as lights come up on Whitney's stateroom.)*

**Tempo di Valse** (♩ = 72)

Tutti Orch. +8va

*ff*

Tons.

Bs. Dr.

7 8 9 10 11 12

WHITNEY

I want to row on the crew, Ma - ma.

Fis. Rhy.

Tbn. I solo *Drunkenly* *mf* *sim/lo*

Rhy: Tbn. III, pizz Bs., Pno., Guit., Drs.

13 14 15 16 17 18

That's the thing I want to do, Ma - ma. To be known through-out Yale when I

Fis. Rhy.

Cl.

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19 20 21 22 23 24

walk a-bout it, Get a boil on my tail and then talk a-bout it.

W.W., Xylo.

*mf*

Tbns., Rhy.

Repeat under dialogue till cue:

WHITNEY: Your face alone would stop a clock. (Then segue to bar 57)

25 26 27 28 29 30

*p*

Rhy: Bs., Pno., Guit. (Drs. tacet)

31 32 33 34 35 36

37 38 39 40 41 42

*p*

Pno., Guit.

Bs.

Bs., Pno., Guit.

43 44 45 46 47 48 49

Piano accompaniment for measures 50-56. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with chords and single notes.

Cue to continue: WHITNEY: ...Must be on her way! **START AGAIN HERE**

Vocal line and piano accompaniment for measures 57-62. The vocal line begins at measure 59 with the lyrics "I'd like to be a big bloke, Ma - ma, And". The piano accompaniment includes dynamic markings such as *ff* and *mf*, and performance instructions like "Tbn. I solo Drunkenly" and "simile".

Vocal line and piano accompaniment for measures 63-68. The vocal line continues with the lyrics "learn that new Ar - gen - tine stroke, Ma - ma. You'll see your slim son put - ting". The piano accompaniment features a *poco rall.* instruction and includes parts for "W.W., Pno." and "Bs. Cl., Bs.".

Vocal line and piano accompaniment for measures 69-74. The vocal line concludes with the lyrics "crimps in the crim - son, When I row on the Var - si - ty Crew...". The piano accompaniment includes a *a tempo* instruction and parts for "Fls., Rhy.", "Vln. solo", and "Tpt. I, Tbn. I, Rhy.".

Rhy: Tbn. III, pizz Bs., Pno., Guilt., Drs.

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