

No. 22

Get Me To The Church On Time

Cue: FREDDY: Are you all finished here?

ELIZA: Yes, Freddy. I'm all finished here. Good luck, Dad.

JAMIE: Come along, Alfie.

Moderato

DOOLITTLE:
How much time
do I have left?

JAMIE
and
TENORS

There's just a few more hours, That's all the time you've got. A few more hours Be-fore they tie the knot.

BARITONES

There's just a few more hours, That's all the time you've got. A few more hours Be-fore they tie the knot.

HARRY
and
BASSES

There's just a few more hours, That's all the time you've got. A few more hours be-fore.

Piano

(Vlns. -voice cue)

(Cls., Bsn.) (Va. -voice cue)
p Cello

⑥ Poco più mosso

(Ob., DOOLITTLE:

Cls.) There are drinks and girls all over London, and I have to track 'em down in just a few more hours.

p (Bsn.)

⑫ Allegro comodo

DOOLITTLE:

I'm get - tin' mar - ried in the mor - nin'!

(Str. *colla voce*)

(Hns.,
Br.)

(Br., Hns., W.W.)

(Bsn., Bs., Tuba)

20

Ding, dong! The bells are gon - na chime! _____ Pull out the

(Str.)

(Br., Hns.)

(Br., Hns., W.W.)

(Hns.)

(Bsn., Bs., Tuba)

stop-per, Let's have a whop-per, But get me to the church on

(Br., Str.)

(+Trbns.)

28

time! _____ I got - ta be there in the mor - nin', _____

(W.W., Br.)

(Str.)

(Br.) (Bsn., Hns.)

Spruced up and look-in' in me prime. _____

(+Trbns.)

36

Girls, come and kiss me, Show how you'll miss me, But get me to the

(Str.)

(Hns.)

sf

(Br., Str.)

(+Trbns.)

44

church on time! If I am dan - cin', Roll up the

(Cls., Str.)

(Tutti)

f

(Hns.)

(Trbns.)

(+Bsn.)

floor. If I am whist - lin', Whewt me out the door!

(Str.)

(Tutti)

(Hp.)

(Br.)

(+Bs., Tuba)

52

For I'm get - tin' mar - ried in the mor - nin'.

(Str.)

(Br., Hns.)

(Br., Hns., W.W.)

(Bsn., Bs., Tuba)

60

Ding, dong! the bells are gon - na chime. — Kick up a

(Str.) (Str., Trpts.)

(Br., Hns.) (Br., Hns., W.W.) (rim shots) (Hns.)

(Bsn., Bs., Tuba)

rum - pus, But don't lose the com - pass; And get me to the church,

(+W.W.) (Trpts., W.W.)

(Trbns., Bs., Tuba)

68

Get me to the church, For Gawd's sake, get me to the church

(W.W.)

(Bells) (Hp.) *cresc.*

on time!

(Str.)

(Br., W.W., Hns.)

rall. *ff*

(Hns., Trbns., Tuba)

76

a tempo

DOOLITTLE

SOPRANO

ALTO

TENOR

BASS

I'm get - tin' mar - ried in the mor - nin'.

(Str., Hn.)

mf (Br.) etc.

(+Bsn., Tuba)

(W.W., Trpts.)

Ding, dong! the bells are gon - na chime!

Ding, dong! the bells are gon - na chime!

Ding, dong! the bells are gon - na chime!

Ding, dong! the bells are gon - na chime!

Ding, dong! the bells are gon - na chime!

(Str., Hns.)

mf (Br.)

(+Bsn., Tuba)

(Br., W.W.)

84

Drug me or jail me, Stamp me and mail me. But

(Str., W.W.)
(Hns.)
sf
(+Trbns.)
sf
(+Pr., W.W.)

get me to the church on time. _____

get me to the church on time. _____

get me to the church on time. _____

get me to the church on time. _____

get me to the church on time. _____

(Tutti)

92

I got - ta be there in the mor - nin' _____

I got - ta be there in the mor - nin' _____

I got - ta be there in the mor - nin' _____

I got - ta be there in the mor - nin' _____

I got - ta be there in the mor - nin' _____

(Str.)

(Hns.)

(Trbns.)

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, each with the lyrics "I got - ta be there in the mor - nin' _____". The piano accompaniment features a string section (Str.), horn section (Hns.), and trumpet section (Trbns.). The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Spruced up and look - in' in my prime. _____

Spruced up and look - in' in my prime. _____

Spruced up and look - in' in my prime. _____

Spruced up and look - in' in my prime. _____

Spruced up and look - in' in my prime. _____

Spruced up and look - in' in my prime. _____

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, each with the lyrics "Spruced up and look - in' in my prime. _____". The piano accompaniment continues with the same instrumental parts as the first system, providing harmonic support for the vocal lines.

Some bloke who's ab - le Lift up the ta - ble. And

And

And

And

And

(Br., Str.)

get me to the church on time. If I am

get me to the church on time. If I am

get me to the church on time. If I am

get me to the church on time. If I am

get me to the church on time.

(Tutti)

(W.W.)

mp
(Cello)

(108)

fly - in', _____ then shoot me down. _____ If I am

fly - in', _____ then shoot me down. _____

fly - in', _____ then shoot me down. _____

Ah, _____ down. _____

Then shoot me down!

(Br.) (W.W., Cello) (Str.)

(Str. rhythm) (Trbns.) *p* (+Hns.)

(Bs., Hp.) etc.

woo - in', Get her out of town! _____ For

For

For

For

For

(W.W., Br., Hns.)

(Str.) *p*

(+Br.)

mf

I'm get - tin' mar - ried in the mor - nin'.

mf

I'm get - tin' mar - ried in the mor - nin'.

mf

I'm get - tin' mar - ried in the mor - nin'.

mf

I'm get - tin' mar - ried in the mor - nin'.

mf

I'm get - tin' mar - ried in the mor - nin'.

(Str., Hns.)

piu f (Br.) etc. (Br., W.W.)

cresc.

Ding, dong! The bells are gon - na chime!

cresc.

Ding, dong! The bells are gon - na chime!

cresc.

Ding, dong! The bells are gon - na chime!

cresc.

Ding, dong! The bells are gon - na chime!

Ding, dong! The bells are gon - na chime!

(Str., Hns.)

(Trpts.)

cresc.

(Trbns.)

(Trbns., Bsn.)

(Es., Tuba)

(124)

Feath - er and tar me, Call out the Ar - my; But

(Str., Trpts.)
(Hns.)
p sub.

get me to the church, For

f Get me to the church,
f Get me to the church,
f Get me to the church,
f Get me to the church,
f Get me to the church,

(W. W., Hns. ———)
mf

(Hns.)

(136) Street Can-Can

Allegro molto con brio

(132) *poco accel. e cresc.*

Gawd's sake, get me to the church on time! (Vlns., Cls., Trpts.)

(+Br.)

(Str., W.W., Hns.)

(Bells, W. W., Hns., Hp.) *poco accel. e cresc.*

(Tutti) *f*

The crowd "pulls out the stopper" and dances a wild street dance.

(Hns., Trbns., Va., Cello)

(+Bs., Tuba)

(Vlns., Cls., Trpts.)

(Tutti)

(low Str., W.W., Trbns.)

(Tutti) (Hp.)

(144) (Vlns., Cls., Trpts.)

(Bsn., Hns., Trbns., Va.) *sf* etc.

(Bs., Tuba) etc.

(152) (+Fl.)

mf

(Hp.) *f*

(+Fl.)

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) is present at the end of the system.

(Fl., Cls., Bells, Hp.,
Vlns., Trpt. II)

(160) (Vlns., Ob., Trpt. I)

Second system of the musical score, continuing the grand staff notation. It includes a measure rest marked with a '7'. A dynamic marking of *sf* is present. The system concludes with a measure rest marked with a '7'.

(W. W.)

(Str., Hns.)

etc.

(Bs.)

etc.

(168)

Third system of the musical score, continuing the grand staff notation. It includes a measure rest marked with a '7'. A dynamic marking of *sf* is present. The system concludes with a measure rest marked with a '7'.

(Vlns., Ob., Trpt. I)

(W. W.)

(Str., Hns.)

(Tutti)

(+Tuba)

Fourth system of the musical score, continuing the grand staff notation. It includes a measure rest marked with a '7'. A dynamic marking of *sf* is present. The system concludes with a measure rest marked with a '7'.

(176)

Fifth system of the musical score, continuing the grand staff notation. It includes a measure rest marked with a '7'. A dynamic marking of *sf* is present. The system concludes with a measure rest marked with a '7'.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Second system of the musical score, starting at measure 184. It includes the following annotations:

- (Vlms., W.W. Hns.)
- (W.W., Trpts.)
- (Str., Trbns.)
- (Va., Cello, Bsn., Trbns.)
- (Tutti)
- (Trpts. out)
- (Bs., Tuba)

Third system of the musical score, starting at measure 192. It includes the following annotations:

- (Str., W.W.)
- cresc.*
- (Bsn., Trbns., Va., Cello)
- mf subito*
- (Br., Hns., Hp.)

Fourth system of the musical score, continuing the musical notation and dynamics.

Fifth system of the musical score, starting at measure 200. It includes the following annotation:

- (Trbns., Bs., Tuba)

(Tutti) *sf* (Tap steps) (Hp.)

(Vlns., W.W. Trpts.)

(Bsn., Trbns., Va., Cello)

(Bs., Tuba)

208

(Tutti) *p* (Str.) (+W.W.)

(Br., Hns. sust.) (Hp.)

216

(Tutti) *sf* *f*

(Cls., Bsn.)

(Hns., Trbns.) *ff* (Va., Cello)

(Bs., Tuba)

224

(Tutti) *sf*

(Vlns., W.W.)

(Br., Str.)

(Bs. Dr. Solo) (+Tuba)

(232) (W.W., Vlns.)

(+Hns.)

(Hns.)

f (Br., Str.)

sf

sf (Hp.)

(240) (Vlns., W.W., Hns.)

f (Br., Str.)

sf

(+Picc.)

(Tutti)

(248) (Vlns., W.W. tr.)

L'istesso Tempo(W.W., Hns.,
Vlns., Trpts.)(Vlns., W.W.
trill)

(Hns., Trpts.)

ff sempre

(Trbns.,
Va., Cello)

(Bsn.,
Bs., Tuba)

molto marc.

(w.w. Str.)
256
(Br., Hns.)

This system contains measures 256 and 257. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with sustained notes and rests. The key signature has two sharps (F# and C#).

(Tutti)

This system contains measures 258 and 259. The music continues with a full orchestral texture, marked with a forte (f) dynamic. The upper staff has more complex rhythmic patterns, and the lower staff maintains a steady accompaniment.

264 (W. W., Str.)
(Trpts.) (Hns.)
(Trbns., Cello)
(Bsn., B♭, Tuba)

This system contains measures 264 and 265. It includes a section for woodwinds and strings, with specific parts for Trumpets, Horns, Trombones/Cello, and Bassoon/Bass/Tuba. The music ends with a repeat sign and the text "etc.".

272 (w.w. Str.)
(Br., Hns.)

This system contains measures 272 and 273. The woodwinds and strings re-enter with a new melodic motif. The lower staff continues its accompaniment.

(Tutti)

This system contains measures 274 and 275. The music concludes with a full orchestral tutti. The upper staff features a final melodic flourish, and the lower staff provides a strong harmonic base.

(280) (Str., W.W.)

(Trpts.)

(Va., Cello, Hns., Trbns.)

(Trbn.)

(Br. div.) (Hns.)

(Bs., Tuba)

(Hp.)

(Trbns.)

(Cello, Bs., Tuba)

(288) (W.W., Str.)

(Trpts., Hp.)

ff *sempre*

(Trbns., Hns., Cello)

molto marc.

(296)

(Tutti)

(tap steps)

First system of the musical score, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A diagonal line is drawn across the system, indicating a transition or a specific performance instruction.

Second system of the musical score, starting with the measure number 308 in a circle. The system includes a grand staff with treble and bass clefs. The music is marked *ff* (unis.) and includes a note for (Bs. out). A diagonal line is drawn across the system.

Third system of the musical score, featuring a grand staff with treble and bass clefs. The music is marked *ff* and includes notes for (Str., W.W., Trpts., Hns.) and (Bsn., Trbn., Cello). A diagonal line is drawn across the system.

Fourth system of the musical score, featuring a grand staff with treble and bass clefs. The music is marked *ff* and includes notes for (Br., Hns.), (Str., W.W.), and (+Timp.). A diagonal line is drawn across the system.

Andante tranquillo

Dawn breaks over the Flower Market.

Fifth system of the musical score, featuring a grand staff with treble and bass clefs. The music is marked *poco rit.* and includes notes for (Str., W.W.) and (Hn.).

mf Lon - don is wak - in', *pp* Day - light is break - in', *mf* Good
mf Lon - don is wak - in', *pp* Day - light is break - in', *mf* Good
mf Lon - don is wak - in', *pp* Day - light is break - in', *mf* Good
mf Lon - don is wak - in', *pp* Day - light is break - in', *mf* Good
mf Lon - don is wak - in', *pp* Day - light is break - in', *mf* Good

pp Molto moderato

luck, old chum. Good health, good - bye.

pp

luck, old chum. Good health, good - bye.

pp

luck, old chum. Good health, good - bye.

pp

luck, old chum. Good health, good - bye.

pp

luck, old chum. Good health, good - bye.

p (Cis.)
Bsn.)

343

DOOLITTLE:

I'm get - tin' mar - ried in the mor - nin'.

(Str.) *p* *accel.* *poco* *a poco* (+Hns.)

(Cello)

Ding, dong! the bells are gon - na chime!

S. *p* Ah, —

A. *p* Ah, —

T. *p* Ah, —

B. *p* Ah, —

(Str.) *accel.* *cresc.* (W.W. Hp.)

(Hns.) (Cello)

f *cresc. poco a poco*

Hail and sa - lute me, Then haul off and boot me. And

f *cresc. poco a poco*

Hail and sa - lute me, Then haul off and boot me. And

f *cresc. poco a poco*

Hail and sa - lute me, Then haul off and boot me. And

f *cresc. poco a poco*

Hail and sa - lute me, Then haul off and boot me. And

f (Tutti) *cresc. poco a poco* (Str., W.W., Hp.)

355

***ff* Allegro con brio**

ff

get me to the church, get me to the

ff

get me to the church, get me to the

ff

get me to the church, get me to the

ff

get me to the church, get me to the

f *cresc.*

church, For Gawd's sake, get me to the church on

church, ... For Gawd's sake, get me to the church on

church, For Gawd's sake, get me to the church — on

church, For Gawd's sake, get me to the church on

cresc.

sfz

sfz

time.

time.

time.

time.

(Vlns., Va.)

ff (Hns., Trbns)

(Tutti)

(Hp.) *sfz*

attacca

(Cym.) (+Timp.)